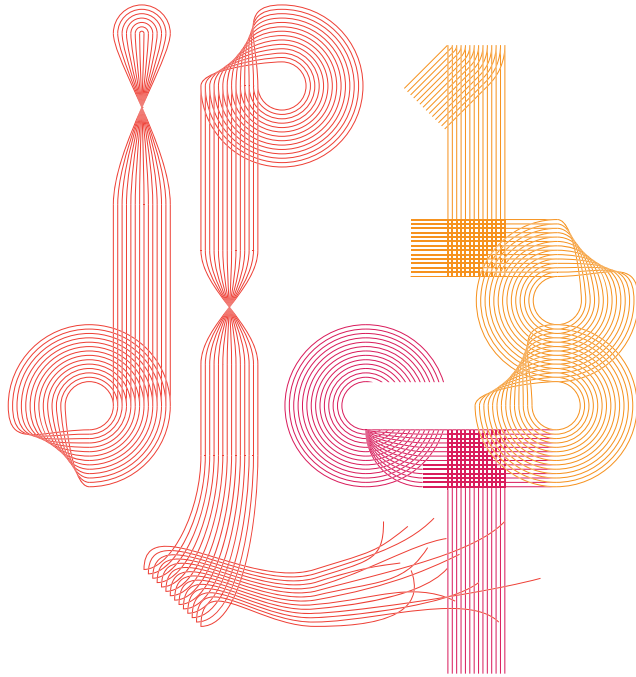


IN PURSUIT OF LUXURY





**In Pursuit of Luxury 3**

16-17 March 2018

Ruth Prowse, School of Art, Cape Town, South Africa

[www.herts.ac.uk/in-pursuit-of-luxury](http://www.herts.ac.uk/in-pursuit-of-luxury)

[www.inpursuitofluxury.com](http://www.inpursuitofluxury.com)

# Welcome

#IPOCT18

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Welcome to the third international *In Pursuit of Luxury* conference in Cape Town, South Africa hosted by the University of Hertfordshire and Yale School of Management. This year's theme is focused on luxury, sustainability and waste with particular attention to the history of luxury, craft and the handmade, materials, sourcing and production, eco-design, consumption and consumer attitudes, the retail environment, technology, re-purposing, re-use and re-framing, branding, marketing and communications, and fashion film.

The 2018 conference provides a platform to examine and expand our understanding of luxury within the sustainable context. By inviting contributions from various disciplines, we aim at generating a lively debate on the past, present, and future of luxury. For the first time, we've welcomed submissions of fashion films that explore luxury through visual storytelling and look forward to this engaging media as part of the conference.

The aim of the conference is to explore the concept of luxury from a variety of perspectives. Delegates come from a global constituency and bring a correspondingly wide range of perspectives to the subject. The conference also provides an interdisciplinary forum to examine the subject of luxury and delegates come from the disciplines of design, history, cultural studies, retail, architecture, business, communication studies, marketing and economics.

Within the conference we welcome debate on what luxury means on an individual, social and cultural level. Can this be enhanced through consumption, and if so how do we deal with materials in a way that aspires to zero environmental impact? The implications of circular economies, supply chains and a reassessment of the actual value of

materials, are considered in the context of luxury. Why for example, are diamonds more valuable than recycled plastic?

We have kept it focused to provide all attendees with the opportunity to have discussions and engage with the presenters and panel members in an open forum. Our goal beyond the conference is to continue to build a network of academics and industry practitioners, and to continue this important dialogue in a peer reviewed publication, and new research projects and initiatives which will help shape the form of the fourth international *In Pursuit of Luxury* conference.

We would like to thank Ruth Prowse, School of Art, Idiom and Spier for hosting us. We hope that you enjoy the conference and that our mutual interests in the subject of luxury will provide a springboard for further debate and research.

[Dr Shaun Borstock](#)

[Dr Silvio Carta](#)

[Dr Veronica Manlow](#)

# Conference Programme

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DAY 1

Friday 16th March, Spier & Idiom

09.00 – 09.30

**Registration at Spier**

09.30 – 10.00

**Welcome**

Shaun Borstrock

10.00

**Spier Tour**

Bus to Idiom

Lunch

14.00 – 17.30

**Theme: Business Strategies (adverts/value)**

1. Alyssa Dana Adomaitis
2. Charlotte Bik Bandlien
3. Louise Crewe

Coffee / Tea Break

4. Yale student groups 1, 2, 3 and 4
5. Michelle Raena Jogiastra
6. Kenneth Appiah-Nimo
7. Isabelle Mesquita

Dinner and cocktails at Idiom

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DAY 2

Saturday 17th March, Ruth Prowse School of Art

09.00 – 09.30

Coffee and Tea

09.30 – 11.00

**Keynote speaker: Jessica Helfand, interviewed by Shaun Borstrock**

11.00 – 11.15

Break

11.15 – 11.45

Yale student groups 5, 6, 7 and 8

11.45 – 13.30

**Theme: Making (artisanal production/textiles/3D making)**

1. Veronica Manlow
2. Fabian Faurholt Csaba
3. Yale students: groups 9, 10 and 11

13.30 – 14.30

Lunch

14.30 – 17.00

**Theme: Consumption (fashion, consumers, sustainability, case studies)**

1. Nathaniel Weiner
2. Father Andrew O'Connor
3. Dicky Yangzom
4. Annamma Joy

# Conference Organisers

#IPOCT18

## **Dr Shaun Borstrock. FRSA**

Dean of School of Creative Arts, University of Hertfordshire

Shaun is interested in design-led innovation where design comes first—not as a service to fulfill a business strategy but as a visionary path where design is considered to be an intrinsic part of decision making. This invites a new kind of collaboration for staff and students from different disciplines, from different schools, across a variety of countries and cultures. He has worked on luxury brand strategies with Ford, Perrier Jouet, Fortnum and Mason, Turnbull & Asser, Baileys, Finpro and is on the Board of the Cape Town Fashion Council.

Modeclix, the additively manufactured adaptable textile created by Dr Shaun Borstrock in collaboration with Mark Bloomfield, visiting professor of design and innovation in the School of Creative Arts. Modeclix has rapidly achieved international recognition in the arena of new technologies, digital processes and, specifically, of 3D printing, as the world's first adaptable 3D printed textile. Through utilising additive manufacturing techniques to create a fully flexible material, Modeclix presents a significant change to the way flexible products are conceived, manufactured, adapted, repaired and reused. It is having a fundamental impact on fashion and product design as the items made using it continue to receive positive recognition from industry and customers. The intention of Modeclix is to generate public awareness and influence corporations through innovative experimentation which considers both the circular and experience economy, combined with important sustainability issues.



## **Dr Silvio Carta**

Subject Group Leader, School of Creative Arts, University of Hertfordshire

Silvio Carta Ph.D. (2010, University of Cagliari, Italy), Doctor Europaeus, architect and researcher based in London. His main fields of interest is architectural design and design theory. His studies have focused on the understanding of the contemporary architecture, digital design, architectural criticism, research through making, and the analysis of the design process. He taught at the University of Cagliari (Italy), Willem de Kooning Academy (University of Rotterdam) and Delft University of Technology, Department of Public Building.

He is now Subject Group Leader of Design at the University of Hertfordshire, where he is investigating the potentialities of the digital fabrication for the contemporary architectural design with special focus on the interior space. His articles have appeared in *A10*, *Mark*, *Frame*, *Bauwelt*, *Domus* et al.. Since 2008 he is editor-at-large for *C3-Korea* and he has recently edited the monograph *Urban Presences*, Maurice Nio – Complete Works 2000–2011 (2010), and *CEBRA*, from *Drawing to Building* (2012). He is currently working on a series of forthcoming publications about the use of big data in the most recent digital designs.

The research project which Silvio carries on within the Digital Hack Lab investigates the use of a large set of data in the design process with the aim of analysis and to produce new types of spaces in the built environment. The research involves the observation of big-data driven projects and the production of a series of spatial prototypes. The research methodology involves analysis of case studies and production of spatial prototypes. The outcome of the analysis of case studies is the creation of knowledge about big-data driven projects to inform the design tests. The production of spatial prototypes allows for the investigation of the design process at its core. Large set of data are acquired externally or produced internally and translated into point clouds which inform the creation of space. The final outcomes of these tests are objects, rooms or hybrid spaces of variable scale.

## **Dr Veronica Manlow**

Associate Professor, Brooklyn College

Dr Veronica Manlow is an associate professor at Brooklyn College in the Koppelman School of Business, Department of Business Management. She wrote *Designing Clothes: Culture and Organization of the Fashion Industry* in 2007/2009. In 2014 she co-edited a book entitled *Global Fashion Brands: Style, Luxury, History*. She is an associate editor for the journal *Fashion, Style and Popular Culture*. She teaches fashion marketing and is the faculty advisor to the Fashion Marketing Society at Brooklyn College.

Areas of interest are the organisation, culture, leadership and the creative process of fashion design and branding. Fashion is of interest to Veronica Manlow from a social and cultural perspective as it relates to both applied and theoretical questions concerning the individual, industry, modernity and the global economy. She is currently doing research on the career of luxury salespersons and is considering the structural and interactional dynamics mediated by salespersons who must balance corporate directives, relationships with store management and the culture of the selling floor with their own notions of expertise and personal agency. She teaches a course on the Business of Fashion at the Graduate Centre's Masters of Liberal Studies program in Fashion Studies and has been invited to be a visiting faculty at the Beijing Institute of Fashion Technology where she will teach a course on luxury branding.

# Delegate Profiles

## Keynote

### **Jessica Helfand**

Yale University

Jessica Helfand is one of the great design thinkers of our time. A founding editor of Design Observer, she is Senior Critic at Yale School of Art, a Lecturer in Yale School of Management, and Artist in Residence at Yale's Institute for Network Science.

Helfand has written for many national publications, including the Los Angeles Times Book Review, Aperture and The New Republic. She is the author of numerous books on design and cultural criticism, including Paul Rand: American Modernist (1998), Screen: Essays on Graphic Design, New Media and Visual Culture (2001) and Reinventing the Wheel (2002), which formed the basis for an exhibit in 2004 at the Grolier Club in New York City. Her critically acclaimed 'Scrapbooks: An American History' (Yale University Press, 2008) was named that year's best visual book by 'The New York Times'. Jessica Helfand's new book, Design: The Invention of Desire, is published by Yale University Press.

Named the first Henry Wolf Resident in design at the American Academy in Rome in 2010, she is a member of the Alliance Graphique Internationale and the Art Director's Hall of Fame. In 2013, she won the AIGA medal. Named the first Henry Wolf Resident in design at the American Academy in Rome in 2010, she is a member of the Alliance Graphique Internationale and the Art Director's Hall of Fame.

**Dr. Alyssa Dana Adomaitis**

New York City College of Technology, The City University of New York, CUNY

**Dr. Diana Saiki**

Ball State University, Indiana

**Alyssa Ana Roces**

New York City College of Technology, The City University of New York, CUNY

### Impact Of Sex In Luxury Fashion Advertisements on Brand Credibility, Image and Purchase

Advertising is a key institution of socialization in postmodern society (Shields, 2002). According to Shields (p. 34) “images of ideal bodies, most often female bodies, are some of the most dominant and consistent images produced by advertisers.” Shields suggests that images give shape to expectations concerning how women “should look and be looked at, how we should feel and be made to feel, and how we should act” (12). Researchers have noted that the use of sex in general interest, men’s and women’s magazines has been increasing since 1964 (Nelson & Paek, 2004; Reichert, & Carpenter, 2004). However, it is women’s magazines rather than men’s that often feature the greatest proportion of nudity and women are more likely than men to be shown in suggestive body poses, partially dressed, or in the nude (Stankiewicz & Rosselli, 2008; Monk-Turner, et al, 2008) and linking sex to the advertised products.

Luxury products are defined as products that are superior to comparable products due to their design, quality, durability, or performance (Roux, Tafani & Vigneron, 2017; Thomas, 2007). Researchers have documented that sex in luxury advertising is effective in garnering the viewer’s attention (Persson & Wilson, 2015; Reichert, Heckler, & Jackson, 2001) as well as their interest (Putrevu, 2008). Few researchers have documented how sex in advertising impacts viewers’ ideas concerning the advertised product, the product’s ability to deliver on the outcomes suggested, or to what extent the use of sexual imagery affects a brand’s image (Güdelki & ÇelİK, 2014; Dahl, Sengupta & Vohs, 2009). The first purpose of this multi-stage research project was to examine both gender portrayals and the use of sex in luxury brand advertisements across cultures (e.g., South Korean, New Zealand, and United States).

The second purpose of this research is to examine viewer’s responses (cognitive, affective, and behavioural) to the use of sex in luxury fashion advertising within the Consumer-Company Model (Bhattacharya & Sankar Sen (2003), who developed a series of questions to assess consumer behavior based on self-identification. The consumer – company model provides a means to measure responses to advertisements featuring different levels of sexuality. The model asserts that consumers identifying with a brand will prompt consumer loyalty, and intention to purchase.

To address the first purpose, a content analysis of luxury fashion advertisements presented in Vogue Magazine in three countries (U.S., Korea, and New Zealand) was conducted. Advertisements in six issues published from September 2009 until February 2010 comprised the data (n = 129). Of the 129 advertisements, almost all contained some type of sexual content and featured women as the sexualized object. To address the second purpose, Likert items were developed from Bhattacharya & Sankar Sen’s (2003) concept of consumer – company model that pose a series of questions regarding brand loyalty and intention to purchase. Participants were asked to respond to these Likert items after viewing advertisements of luxury brands using a high degree of sexuality and another using none or very little sexuality. After IRB approval, the survey was administered to two universities in the United States.

Findings suggest that women are featured over men in luxury advertisements. To communicate sexuality in these advertisements it was also women rather than men that were used. When men and women are shown together, women are frequently in some state

of undress and men are fully clothed. Thus, luxury advertisements consistently use sex to sell their products. These advertisements present a limited view of the role of women within society. From the survey, it was apparent that brand loyalty and intention were linked to the degree of sexuality in the advertisement. As the majority of advertisements were featured across markets, this limited view appears to be promoted world-wide.

**KEYWORDS:**

*brand Image, fashion advertisements, luxury, purchase Intent*

Profile

*Dr. Alyssa Dana Adomaitis is full-time, tenure track faculty and Director of The Business and Technology of Fashion Program at the New York City College of Technology, City University of New York (CUNY). Previously, she was faculty in the Fashion Merchandising program in the Department of Family and Consumer Sciences at Texas State University San Marcos, Texas and California State Polytechnic University Pomona, California. She obtained her Ph.D. in 2002 from the University of Minnesota on full-scholarship in Social Psychology of Dress and Human Behavior and obtained her MBA in Marketing from Long Island University/C.W. Post in Marketing in 1997. Her research area of interest is in the social psychology of dress, beauty injustice, and luxury advertising. She investigates people's perception of*

*dress, impression management, along with advertisings' impact on social behavior. Her latest publications were inclusive of lookism, VARK and educational pedagogy, and textiles and fast fashion, in which she and a colleague won an Innovative Teaching Award at the International Textiles and Apparel Association (ITAA). Her most recent manuscript submissions included topics of Postpartum Identity Management, Social Media and Body Dissatisfaction, and a review of literature on Sexual-objectification. She has been employed with several different companies in the fashion industry holding positions that include a visual merchandiser at Saks Fifth Avenue New York, a trend analyst at The Fashion Service and as well as a personal assistant to the CEO of Sun Country Airlines.*

Luxury fashion in South Africa: Strategies to enhance the value of local brands

The consumption of luxury fashion in Africa has grown significantly in the past decade. South Africa, the continent's leading economy remains the strongest luxury fashion market with the biggest footprint of international luxury brands. This phenomenon has created an intensely competitive retail environment that threatens the sustenance of local luxury houses. As global concerns of ethical manufacturing and the integrity of luxury branded products deepen, Africa's craft dominant creative economy provides an alternative of ethically manufactured luxury goods. For this reason, the sustenance and subsequent transformation of African brands into global players are of great necessity. This study, premised on the assumption that a product's price reflects value perception by consumers, explored the operational environment of 10 local South African luxury brands to understand factors responsible for vast price disparity between products of local and international luxury brands.

The study adopted qualitative methods from a social constructivist worldview providing deeper insight into the highly discreet and niche luxury fashion industry. It was evident that price disparity between products of local and international provenance extends beyond the country of origin effect, and is attributable to multiple challenges in the product value chain of local luxury brands. The study identified poor manufacturing capabilities, inconsistent product pricing strategies, weak brand identity, ineffective communication strategies, as well as low capital investments in a highly competitive retail environment. A review of literature on the anthropology of South Africa's luxury market revealed the prevalence of class and racial contestations that find expression in conspicuous consumption.

The Veblen theory of conspicuous consumption was therefore adopted to analyse interactions between price and perceptions of brand luxuriousness and the viability of prestige pricing strategies for profitable and sustainable growth. Strategic recommendations for local luxury brands include: the establishment of exclusive production and distribution chains, building synergistic manufacturing competencies to tackle capital intensive and highly technical processes, enhancing brand identity and visibility through advertisement and social media campaigns and the adoption of innovative business models to attract capital investments. These recommendations are expected to catalyse growth for local brands and provide the foundation for nurturing global luxury brands of African origin.

KEYWORDS:

*Luxury fashion, emerging markets, premium Price, marketing, South Africa*

### Profile

*Mr Kenneth Appiah Nimo holds a BA Honours degree in Fashion Merchandising and a BA in Economics and Mathematics, he is presently a prospective Master of Arts Student affiliated with the University of Johannesburg. Kenneth believes in the business of fashion and its potential as a vehicle for job and wealth creation and the subsequent transformation of economies across Africa. He seeks to contribute to the development of the industry by impacting local brands with transformational knowledge acquired through research and practice. Kenneth is currently conducting a research on luxury fashion in Africa for publication as a book.*

Post Luxury

Not only the most Googled fashion trend of 2014, but also runner-up for neologism of the year by Oxford University Press, normcore generated numerous headlines such as “Normcore Is (or Is It?) a Fashion Trend (or Non-trend or Anti-Trend)” (*Los Angeles Times*, 2015) or “Everyone’s getting normcore wrong, says its inventors” (*Dazed* 2014) – indicating a multi-faceted and intriguing phenomenon.

This paper employs the timing of post peak normcore to investigate a trend that surely entailed more than meets the eye. Described as “a unisex fashion trend characterized by unpretentious, normal-looking clothing” by Wikipedia, normcore was in fact not meant to be a trend at all, nor to be used to refer to a particular code of dress.

Initially a spoof marketing term, coined by the art collective/trend forecasting group K-HOLE in 2013, normcore was originally a subversive concept, anticipating an alternative way forward, proposing anti-distinction (and its psychological implications) as the radical new luxury, or rather, as a mode beyond luxury – as post luxury.

Combining anthropology (*Appadurai, 1986*), consumption theory (*Csabia, 2008*) and critical theory / fashion theory (*Elke, 2014*) with a practice-based background in trend analysis and brand planning as well as the art school context – a schizophrenic outlook indeed – this paper is an attempt to frame and unpack normcore in order to speculate about the future of luxury.

References:

- Appadurai, Arjun (1986) *The Social Life of Things. Commodities in Cultural Perspective*. Cambridge: Cambridge University Press
- Csaba, Fabian (2008) *Redefining Luxury: A Review Essay*, CBS' Creative Encounters Working Papers
- Gaugele, Elke (eds.) (2014) *Aesthetic Politics in Fashion*, Sternberg Press

KEYWORDS:

*aesthetic politics in fashion, fashion mechanisms, normcore as prism, anthropology, post luxury*



### Profile

*Charlotte Bik Bandlien is an Oslo-based anthropologist specialized in visual and material culture. Applying synthesized theoretical perspectives on art and design practices, her research centers around speculative aesthetics investigated through collaborative practice, curating and critique. Her work has been presented at Museum of Modern Art in Warsaw, Parsons the New School for Design, Oxford University, Design History Society, Theaster Gates' Arts Incubator in Chicago, the material culture hub at University College London, American Anthropological Association and College Art Association - among others. Bandlien has previously held positions as strategic brand planner at Bates Advertising and researcher at the Norwegian National Institute for Consumer Research, and she was contributing editor to the Norwegian fashion journal Personae. She is currently assistant professor of theory and methodology at the Oslo National Academy of the Arts, Department of Design.*

Producing luxury fashion: Dissociation, bio-commodification and the creation of value

This paper explores the strategies that are adopted by luxury fashion houses in order to maintain aura and grow their markets whilst retaining brand value and signature under increasingly complex global conditions. Luxury fashion markets have uncertain and unstable value and rely on judgement devices such as brands and labels to create value (Karpik, 2010). There are evident tensions between the continued expansion and growth of luxury retailers and the requirement for luxury products to be exclusive.

There is a great deal of scholarly attention afforded to geographical association and origination as luxury strategies that focusing on provenance and place (Made In Italy, Made in Britain). Much less attention has been paid to the ways in which luxury fashion firms employ techniques of dissociation that actively encourage the consumer not to reflect where our clothes are made, by whom, from what and under what conditions (Made By , Made Of). This paper argues that luxury fashion, so often positioned as fast fashion's alter-ego, has a dark geographical underside that uses techniques of dissociation in order shift the marketing message away from geographical origins of production towards the context of consumption.. Luxury firms are emphasising the symbolic and immaterial qualities of their goods in order to create value, creating an economy of qualities in which a finish, logotype or print evokes the essence of the brand. This tactic enables luxury firms to conceal their exploitative supply chains and disguise their practices of bio-commodification that produce contentious commodities made from fur, feathers, exotic skins and hides. This geographical dissociation from the places, practices, people and raw materials of production, and the assertion of the primacy of the brand represents a strategy of super-commodity fetishism.

Taken together, these examples illustrate how luxury fashion houses carefully choreograph their representational strategies in order to both reveal and conceal social and geographic relations. Luxury fashion is a sharp illustration of the powers of aesthetic capitalism in the contemporary era (Gasparina, 2009) in which luxury is increasingly traded in symbolic terms rather than being a sector defined by high skilled and artisanal craft production or by a fixed geographical manufacturing

**KEYWORDS:**

*luxury, fashion, value, dissociation, bio-commodification*

### Profile

*Louise Crewe is Associate Pro Vice Chancellor & Professor at the Faculty of Social Sciences, University of Nottingham. She undertakes research on fashion, consumption, retailing, exchange and value. Her research has been funded by ESRC and the Leverhulme Trust, with current research interests including the following:*

- *Gender divisions, intersectionality and 'beyond the Motherhood Myth'*
- *Retail gentrification and gender: sex shops and the urban.*
- *Disposal, storage, possession, object value and the impossibility of erasure.*
- *The architecture of fashion, world fashion cities, flagship stores & luxury.*
- *Scholar activism, future fashion and The Fashion Revolution. This work addresses transparency in supply chains and the role of alternative more equitable commodity chains.*
- *Retail interiors, flagship stores and space.*
- *Fashion as embodied and emotional practice. This work focuses on the fashioned body as a site and space of creativity and anxiety.*
- *The role of craft, quality and localisation in fashion production and consumption. The focus of this work is on transparency in fashion's supply chains (Savile Row, Harris Tweed) and the enduring appeal of quality, bespoke garment production and consumption that slows down the pace of disposability and offers more enduring ways of doing fashion.*
- *Second hand and alternative consumption (car boot sales, retro shops, charity shops).*





Rethinking meanings of luxury through object biographies

Many luxury brands depend on a strong sense of heritage and tradition, and consequently seek to manage and guard narratives of their histories carefully. However, the rise of participatory media and imperative of consumer engagement and co-creation, seem to challenge conventional approaches in luxury management and assumptions about the manageability of luxury brands and meanings of luxury. In response to these developments, we have seen steps towards developing more consumer-centred approaches in which luxury is conceived in terms of consumer's lived experiences and co-construction. In this paper, I seek to advance this mode of inquiry, through an analysis of a set of consumer brand stories generated through a promotional campaign offering loyal customers an opportunity to trade-in a used product for a new, relaunched version of the same design, on the condition that the returned item was accompanied by an account of its life story.

In 2014, Georg Jensen Damask, Denmark's oldest manufacturer of household textiles, launched a range of products based on designer collaborations, and relaunched the first in a series of its classical, renowned designs. In an effort to support the relaunch, the company came up a campaign entitled 'a tablecloth for a tablecloth' offering customers to swap a new Dandelion tablecloths, originally launched in 1972, for their old one and its story. Over a couple of months, the somewhat ill-considered campaign, which was communicated mainly to loyal customers subscribing to the companies newsletter, brought some 150 used tablecloths back to the company. Due to the lack of clear terms, the stories accompanying the traded-in tablecloths vary greatly in their length, content and narrative style. In this paper, I analyze the stories submitted to Georg Jensen Damask as part of the campaign. Through the lens of object biography, I explore how consumers' narratives of the 'lives' of possessions, they are about divest themselves of, relates to luxury consumption and brand heritage.

The study of fine tablecloths as luxury goods reflects a certain conception of luxury - a view that does not necessarily identify luxury with the consumption of elites, but rather with special occasions, seasonal and festive consumption rituals of social and cultural significance (for gender, family, generational etc. relations and identity)

The brand stories offer insight into the use and materiality of tablecloths including the processes of wear and tear as well as practices of care. They provide a data for a kind life-cycle analysis linked to consumption rituals prescribing frequency of use, use occasions, stylistic considerations regarding e.g. ensemble and obsolescence. This analysis has relevance for discussions of sustainable luxury, a key conference theme.

Finally, I discuss the theme of crowdsourcing of brand stories and co-construction of brand heritage: How might consumer brand stories enhance and, in turn, redefine brand heritage. I discuss the research related to the question posed in the conference outline regarding contemporary conceptions of luxury. To what extent might luxury and the heritage of luxury brands be understood in terms of the stories and lived experience of consumer (and other stakeholders)?

KEYWORDS:

*brands stories, consumer-centric approach, luxury brand heritage, object bibliography, sustainability*

### Profile

*Fabian Faurholt Csaba is Associate Professor of Corporate Communication and Branding at the Department of Management, Society and Communication and affiliated with the Imagine... Creative industries research center at Copenhagen Business School in Denmark. He received his PhD (Marketing and Consumer Theory, American Studies) from Southern Denmark University in 2000. He was Fulbright visiting doctoral candidate at University of Minnesota and assistant professor at Bilkent University in Ankara, Turkey. His has published in journals such as Culture Unbound and Advances in Consumer Research and volumes such as Handbook of Qualitative Research Methods in Marketing, Brand Culture and Imagining Marketing. His current research examines transformations in Danish fashion with particular emphasis on the experiences of fashion entrepreneurs and 'ecosystems' in which they exist. His research on luxury has dealt with definitional and theoretical issues and various luxury products and sectors, including luxury retailing, oriental carpets, jewelry and watches, and fur.*

**Michelle Raena Jogiastira**

Northumbria University

**Dr. Mersha Aftab**

Northumbria University

Redefining value in the changing luxury fashion market  
(Consumption & Consumer Attitudes)

The luxury market is having to change its ways of business to stay at the forefront of fashion. Along with the 'democratization of luxury' or 'luxurification of society' (Atwal and Williams, 2009; Tsai, 2005; Yeoman and McMahon-Beattie, 2005, cited in Hennigs et al., 2015), the definition of luxury itself is evolving. The distinction between true luxury and accessible luxury is blurring especially with the entry of the 'masstige', which incorporates luxury strategy and values into generally inexpensive products. Traditional conspicuousness does not seem to add value as much as it used to either. In view of the luxury industry's inexplicable ties with value, the values of luxury are also changing. This paper seeks to investigate the redefinition of luxury's important values which can then lead to the redefinition of luxury itself to fit today's market.

Through Case Studies as the design methodology, data was collected from four established luxury brands. Observation and open structured interviews were conducted with relevant individuals in the brands. Results were then made into a value centrifuge to determine findings and verdict. The value centrifuge takes into account different values in the retail environment, product, branding, and emotive consumer relationships with the brand and product. The results support the initial hypothesis that luxury should be about fulfilment and the values that accompany it should reflect excellence that contributes to said fulfilment.

This study presents different values of four brands, two from the retail perspective and two other from the management/design level, and creates a proposition which embraces a new way of luxury business. The findings of this research have significant implications on the future of the luxury industry and its ways of business as well as paving new grounds of research for the industry. By addressing the significance of values in the industry, luxury brands can then use these value propositions to stimulate growth and consumer consumption while maintaining the core values of excellence and fulfilment.

As the review on existing literature and the analysis of the four different luxury brands indicate, the value of luxury lies beyond experiential, financial, and social value as it was once thought to be. It instead is enriched with the concept of fulfilment through excellence. Personal value and the pursuit of self-actualisation has become one of the main drivers of luxury fashion consumption. As such luxury needs to remember its quality and excellence-centred roots to convey the true value of luxury.

**KEYWORDS:**

*luxury brand management, luxury values, design value, luxury consumption, consumption & consumer attitudes.*



### Profile

*Michelle began as a graphic designer before following her lifelong passion for luxury fashion business and strategy. With an MA in Design Management, her creative background strengthens her sharp mind for marketing and strategy. She is currently working in Masari, a luxury fashion corporation in Indonesia, as a digital specialist for their extensive portfolio of luxury brands. Her research primarily focuses on luxury fashion using design management principles such as design thinking and value innovation to identify the issues of today's fluctuating luxury business. Michelle's research evaluates luxury's true values that have been lost in today's world of fashion immediacy and instant gratification. She explores the topic of experiential luxury and goes beyond to pinpoint what experience can add value to today's market. In addition to luxury value, Michelle's research also evaluates the importance of digital in the luxury market and how designers and corporations should look at digital as a means to even better understand and bring luxury experiences to the customer and further add value to the brand. She believes that luxury and convenience should no longer be mutually exclusive and that digital can bring a convenience factor without losing brand value.*

**Dr. Annamma Joy**

University of British Columbia, Okanagan

**Dr. Russ Belk**

Schulich School of Business, York University, Toronto, Canada

A Case Study of Sustainability in the Luxury Industry:  
Lessons from the Kering Group, Gucci and Maggie's Organics

This paper examines the relationship between sustainability and artisanal quality in the production of luxury goods. Specifically, we provide a case study of Gucci, whose president and CEO Marco Bizzarri released a “Culture of Purpose” sustainability plan in October 2017 ushering in sweeping environmental, social, and technological changes over a ten-year framework to inculcate ‘responsibility’ as a core brand value. In its quest to incorporate environmentalism into its corporate ethos, Gucci will offer traceability of ninety-five percent of the raw materials used in producing its products, and has pledged to use organic cotton, along with other environmentally sound products. The commitment of the global luxury group Kering, the corporate parent of Gucci, includes not using child labour, sourcing from conflict zones, or using genetically modified cotton.

We argue that the luxury sector previously delayed committing to sustainability because supply chain management did not use sustainability principles in sourcing and creating luxury products. We use Maggie's Organics as a special case to show the impediments that exist for a fashion company to operate within sustainability principles. Maggie's Organics is a small company that makes socks and T-shirts primarily and who is committed to operating with high standards and principles of sustainability. Their story of hardships and successes will act as an exemplar for other companies, especially luxury fashion companies such as Gucci to emulate in their quest for sustainability. With the increasingly apparent impact of global climate change, consumer appreciation for sustainable practices continues to rise. We further argue that sustainability principles in place throughout the supply change must be recognized as essential to any definition of luxury, with product quality in essence serving as a surrogate for sustainability: if a brand offers the former, in keeping with its core values of authenticity and worldwide responsibility, the brand must also provide the latter.

Use of organic cotton fits within the overarching principles of the luxury brand industry: a deep respect for origin, artisanality, and longevity. Origin refers to the use of environmentally sustainable production methods; artisanality embodies craftsmanship with experimentation, innovation, and extensive training implicit in the term; and longevity encompasses both the endurance of a given product over time, and its innate value regardless of changing fashions. As Gucci's sustainability plan suggests, the contemporary appeal of luxury goods extends beyond high-quality materials, timeless designs, and venerable brand narratives to include environmentally and socially responsible production and manufacture. Our study of Gucci's multi-pronged approach to incorporating such global responsibility, and its commitment to encourage other sectors to do the same, however, may not be as simple as it looks.

KEYWORDS:

*sustainability, traceability of raw materials, organic cotton, luxury brands, environmentally sensitive luxury retailing, consumption & consumer attitudes.*

### Profile

*Dr. Annamma Joy is Professor of Marketing at the University of British Columbia, Kelowna campus. Her research interests are primarily in the area of consumer behaviour and branding with a special focus on sustainability, luxury, high fashion, and aesthetic consumption. She has been a visiting scholar at The Hong Kong University of Science and Technology, China-Europe International Business School Shanghai, SDA Bocconi, Milan, and Aalto University in Helsinki, Finland among others. After joining the faculty at UBCO, she began research on wine consumption and wine marketing. She has published articles in prestigious consumer behaviour and marketing journals such as the Journal of Consumer Research, Journal of Consumer Psychology, Research in Consumer Behaviour, International Journal of Research in Marketing, Journal of Cross-cultural Psychology, Journal of Economic Psychology, Consumption, Markets and Culture. Dr. Joy has won several awards for her articles published in journals in addition to videos she helped produce.*

**Dr Veronica Manlow**

Brooklyn College

Spaces of Luxury: Enhancing Customer Experience through an Academic and Industry Partnership Between the University of Hertfordshire and IBM

Physical spaces have always been shaped by social, infrastructure and resource networks, now there is the opportunity for digital information to play a role in refining our spatial interaction further and enhance our relationship with the world around us. Augmented and virtual reality, internet of things, personalisation, customisation, big data, camera tracking, gamification and just in time manufacturing are all being touted as ways of enhancing the customer experience in retail stores both on the high street and online. But is the hype surrounding these emerging technologies justified and how can they be successfully utilised to deliver a meaningful experience through product that motivates the customer? We can use data to define the services, spaces and experiences customers desire. If the feedback customers experience to their data producing actions is meaningful, and is directly linked to their decisions about how their data is used this will allow customers to configure their retail environment in ways that allow them to more actively participating in it. University of Hertfordshire faculty from the School of Creative Arts and Computer Science collaborate with an IBM software engineer to create an App and later a pop-up store based on customer data.

### Profile

*Dr Veronica Manlow is an associate professor at Brooklyn College in the Koppelman School of Business, Department of Business Management. She wrote *Designing Clothes: Culture and Organization of the Fashion Industry* in 2007/2009. In 2014 she co-edited a book entitled *Global Fashion Brands: Style, Luxury, History*. She is an associate editor for the journal *Fashion, Style and Popular Culture*. She teaches fashion marketing and is the faculty advisor to the Fashion Marketing Society at Brooklyn College. Areas of interest are the organisation, culture, leadership and the creative process of fashion design and branding. Fashion is of interest to Veronica Manlow from a social and cultural perspective as it relates to both applied and theoretical questions concerning the individual, industry, modernity and the global economy. She is currently doing research on the career of luxury salespersons and is considering the structural and interactional dynamics mediated by salespersons who must balance corporate directives, relationships with store management and the culture of the selling floor with their own notions of expertise and personal agency. She teaches a course on the Business of Fashion at the Graduate Centre's Masters of Liberal Studies program in Fashion Studies and has been invited to be a visiting faculty at the Beijing Institute of Fashion Technology where she will teach a course on luxury branding.*

## Isabelle Mesquita

Artist and Fashion Designer at Isabelle Mesquita Studio

### Circular Fashion:

#### Upcycling and recycling as sustainability strategies in the luxury market

In this research, the reusing, repairing and remanufacturing of waste garment and materials will be presented as a strategy for managing sustainability and social responsibility issues in the luxury fashion industry. Based on results of consumption behavior and market research obtained by interviews and field visiting and references on cradle-to-cradle design and circular economy model, the proposal is to insert the circular fashion production system, enable responsible development of new products. Adding value, visibility and contributing to the reduction of waste in this industry.

The questions to be asked and answered at the end of this project are: how to reuse and recycle raw materials and finish products to produce new luxury products that differentiate themselves by their reputation for high quality standards? How to introduce these recycling and upcycling strategies in this sector without losing public loyalty? How to reach and meet the wishes of the target audience with this new proposal?

As a consequence of the questions that have arisen, some hypotheses have been raised for possible solutions to these initial questions. The first and most important issue to be addressed is related to the reputation of the luxury industry - the use of highly selected materials. In this regard, the ideal is to reuse waste from the materials that have been used in other collections or waste and reuse of partner suppliers.

In this aspect, the important thing is to plan the launch of collections linked to sustainability marketing to promote socio-environmental responsibility and, consequently, brand image. This action will certainly influence the end consumer initially because it is a new trend launched by the brand, which is an opinion maker, and then by awakening consumer awareness for responsible consumption.

From this point of view, the brand would be seen as a producer of “sustainability”, “responsibility” and “ethics”, and would become an influencer and reference for other brands, the most popular, that would follow this new line of productivity, leading to Increasing use of “reuse of materials” (recycling).

According to the problems found, the hypotheses raised and the thematic of the research, the following specific points were pointed out to obtain the result:

- Theoretical investigation for the definition, historical context, understanding and contemporary approach to luxury, fashion and sustainability.
- Study of the concepts, advantages and diversities of recycling and upcycling techniques for its application in fashion production (based on theories of Circular Economy and cradle-to-cradle design) in the luxury sector.
- Identification of the production structure, market and supply chain of luxury brands for adaptation and definition of the applied strategic plan.
- Use of sustainability practices and concepts in concomitance with the practices and concepts of luxury for the creation of production planning with socio-environmental responsibility, stimulating awareness of conscious consumption in the target audience and contributing to the success of the slow fashion process.

At the end of this investigation, a business plan was constructed and strategic management directed at fashion brands in the luxury market space. The approach of sustainability and social responsibility are differentiating factors in the production, research and development of luxury fashion collections.

### Profile

*Isabelle is Artist and Fashion Designer at Isabelle Mesquita Studio. MBA in Luxury and Fashion Management, Paris School of Business (PS, 2017). Specialist in Textiles, Auckland University of Technology (AUT, 2014) . Bachelor of Fashion, Veiga de Almeida University (UVA, 2013).*

Craft and the Handmade

The issue of sustainable luxury should also imply a sustainable purpose as well as a sustainable origin. Regarding origins, it is increasingly common in the luxury market to question the sustainability of the materials used. Additionally, manufacturers often want to display superior norms. The luxury market is an educated, but conservative market, and blesses consistency and excellence. Furthermore, as the consumer becomes more globally conscious so too the pressure to credibly prove the durable benefit to lives of those who make luxury market goods. A sustainable purpose asks a different question of luxury: in conscience what justifies this product, that is to say, what justifies the price, rarity and beauty of this product? The response might be like that of King Lear when his daughters denied him his customary guard. You don't need them they said. "Reason not the need," he replied. The desire and even the "right" to luxury does not need to be explained, until it does.

This paper examines the sustainable purpose of luxury through the lens of craft and the handmade. Craft and the handmade constitute a means of testing the social fabric. Three levels of the discussion are engaged: a history, a scenario of sharing craft and the handmade in an era of globalization as a means of fortifying culture, an analysis of the tension between the hand and the machine in design.

History. The ascendancy of craft and the role of the handmade in history of luxury clothing after the Enlightenment straddled the French Revolution. The shift between le bien commune in L'Ancien Régime to le volonté générale of the Assemblée Nationale can be seen in the rococo rustification of the gardens of Le Petit Trianon to the post-revolutionary Les Merveilles et L'Incroyables, Parisians who put on the airs of royalty in dress, suppressed their "r's" to rile against the San Cullottes in 1795. Democracy begat a cross pollination of classes.

A Scenario. The idea of this class exchange happens globally. The poorest of the poor consume luxury and it often proves a greater factor in the desire to emigrate than the weight of poverty. A scenario of aiding the poor in the ambit of luxury to integrate the existing crafts that feed the chain of luxury production with the handmade authentic is to indigenous cultures. Globalization should be the context to enhance local culture rather than suppress it.

An Analysis. A tension exists between the handmade and the machine-made that is not unlike the tension Matisse notes in what he felt constitutes the art of painting, that is that the drawn line contains space and color leaps over those boundaries. As Matisse claimed that the invention of the camera liberated the subject matter of painting from the figurative, the machine gains us an access to the humanizing influence of the handmade.



### Profile

*Father Andrew attributes his recognition in the world of luxury fashion not only as an unexpected success but as “an act of God.” In 2009 when the actress Cameron Diaz wore a pair of shorts from Goods of Conscience on the cover of Vogue, Anna Wintour referred to the shorts as her personal favorite.” Father Andrew founded the not for profit Goods of Conscience in 2005 as a parish based workshop or benefice. A small line of women’s and menswear is made to order on the Lower East Side from “social fabric” which is grown and processed in Chicacao, Guatemala from indigenous cotton using sustainable methods. It is handwoven and made into what Father Andrew describes as garments “cut for movement and poise” and “meant for a conscientious life.” Father Andrew believes that trade can fit into a “cycle of charity” and believes that fashion can promote social good. He describes the mission of Goods of Conscience as “creating solidarity through craft — Mayan weaving and rare cotton meets considered design.”*

Unexpected luxury in online menswear culture:  
The unintentional luxury and sustainability of militaria, raw denim and streetwear.

Whereas much attention has been given to how clothing brands work to define themselves as luxury brands (cf. Fionda & Moore, 2009; Moore & Doyle, 2010), this paper concerns itself with how consumers attach notions of luxury to clothes produced by brands not usually thought of as 'luxurious': raw denim, streetwear and Japanese military reproduction brands. Reporting the results of an online ethnography of online forums dedicated to the discussion of men's clothing and in-depth interviews with fifty users of these forums, this paper describes how menswear forum users explicitly rejected luxury brands. They believed that these brands commanded prices that were a result of aspirational branding rather than construction or quality.

Forum users contrasted luxury brands with brands that were sold at similar price points, but were seen to be genuinely worth the price they commanded. These brands were not luxury brands, but had much in common with them. They were favoured by forum users because they were personalised, produced in limited quantities, made with high quality materials and manufactured by craftspeople using traditional techniques (Borstock, 2014). Forum users exhibited "production fetishism" (Appadurai, 1990) with a strong preference for makers in Britain, Italy, Japan and the United States. Thus, this paper argues that these denim, military reproduction and streetwear brands could be characterised as being closer to the luxury ideal-type than many luxury brands. The final section of this paper looks at how forum users' preference for craft production processes (Campbell, 2005), items manufactured in the developed world, durability and 'timeless' style meant that their luxury consumption could also be described as sustainable consumption. For some this was the result of an explicit ethical stance, while for others it was purely accidental. In its expansion of notions of luxury to new subfields of fashion (Rocamora, 2002) and analysis of intersections between craft consumption, luxury consumption and sustainability, this paper contributes to the emerging field of critical luxury studies (Armitage & Roberts, 2016).

KEYWORDS:

*craft consumption, menswear, luxury, online communities, production fetishism, raw denim, streetwear, sustainability*

### Profile

*Nathaniel Weiner is a lecturer in Critical and Contextual Studies at the University of Hertfordshire. Nathaniel received his MA in Media & Communications from Goldsmiths, University of London, where his research looked at online manifestations of the contemporary Mod subculture. He is a PhD candidate in York University & Ryerson University's joint PhD program in Communication and Culture. His doctoral research project, *The Not-so-secret Vice: Fashion, Consumption and Masculinity in Online Menswear Communities* used qualitative interviews and online ethnography to investigate the intersections of masculinity and consumer culture within online menswear communities. Nathaniel has published in *Catwalk: The Journal of Fashion, Beauty and Style*, *The European Journal of Cultural Studies*, *Men and Masculinities* and *Punk & Post-Punk*.*

**Dicky Yangzom**

Yale University

When Old is the New: The Second Life of Fashion

While fashion is defined by change where 'newness' has become central to its meaning, little remains problematized of what these categories mean. As classical scholarship on fashion indicates, if novelty itself is the imminent result of 'conspicuous consumption,' then what remains less explored is its parallel by-product; the category of 'conspicuous waste' (Veblen, 1899). In this regard, the production of conspicuous waste becomes of great significance to fashion studies as the 'the old' and the discarded for the following reasons: 1) in engaging with ongoing discourse on fast fashion and 2) in rethinking the boundaries of luxury where it's determined not only by price-point and novelty, but the sheer enormity in which fashion is produced, consumed, and discarded on the macro level. Therefore, in reexamining the categories of 'new,' 'old,' and 'luxury' in fashion, as part of a larger study on the consumption of second-hand clothing in New York, this paper examines why rather than the 'new,' consumers of fashion choose the 'old'? In doing so, the study 1) demonstrates how 'worn' and the process of 'wearing out' generate new meanings that are produced by the objective material qualities of clothing where 're-use,' 're-cycle,' and 're-purpose' develop into branding and marketing strategies; 2) illustrates how the relationship between consumers and used-clothing create these new meanings that affect their identity formation in social life (i.e. eco-friendly consumers, vintage collectors or Do-It-Yourself customizers); 3) displays how by challenging categories of 'luxury' and 'waste,' new schemes of valuation and markets emerge as the 'old/waste' becomes the 'new/luxury.'

**KEYWORDS:**

*luxury, new, old, second-hand fashion, materiality, waste*

Profile

*Dicky Yangzom is a PhD candidate in Sociology at Yale University. Her current research on consumer motivations of second-hand clothing in New York City intersects cultural sociology, economic sociology, and material culture. Dicky holds an M.A. in Fashion Studies from The CUNY Graduate Center, B.S. in International Trade and Marketing for the Fashion Industries with a concentration in Asia Studies, and an A.A.S. in Fashion Design from The Fashion Institute of Technology. Dicky currently teaches in The CUNY City Tech's program on the Business and Technology of Fashion.*



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