Sustainable Luxury Fashion: A Vehicle for Salvaging and Revaluing Indigenous Culture

Miguel Angel Gardetti and Shams Rahman

Abstract Sustainable luxury is coming back into favor, essentially with its ancestral meaning, i.e., thoughtful purchasing, with consideration of artisan style manufacturing, assessment of product beauty in its broadest sense, and respect for social and environmental issues. In addition, it also means consideration of craftsmanship and innovation of different nationalities and preservation of local and ancestral cultural heritage. The relationship between luxury, textiles, and fashion is quite an ambiguous one, as textiles and fashion do not fully belong to the luxury world but overlap with luxury in its most expensive and exclusive segments. Both luxury and fashion share the common need for social differentiation, but they also differ in two major aspects. First, luxury is timeless whereas fashion is ephemeral. Second, luxury is for self-reward whereas fashion is not. Thus, the term 'luxury-fashion' seems to consist of two inherently contradictory expressions, i.e., as a luxury product it is supposed to last, although as a fashion product it is expected to change frequently. Nevertheless, because the essence of fashion is change, luxury fashion gives exclusive access to enforced change. Luxury fashion is recurrent change at its highest level, and it is distinguished from other luxury segments by its constant pressure for change. However, beyond these contradictions, luxury fashion should not necessarily come into conflict with sustainable principles. In this chapter we present a number of real-world case studies—Pachacuti (UK), Carmen Rion (México), Aïny (France), Loro Piana (Italy), Ermenegildo Zegna (Italy), and Hermès (France)—to demonstrate how sustainable luxury fashion can become a vehicle for salvaging and revaluing indigenous cultures.

M.A. Gardetti (✉)
Center for Studies on Sustainable Luxury, Av. San Isidro 4166, PB "A",
C1429ADP Buenos Aires, Republic of Argentina
e-mail: mag@lujosustentable.org
URL: http://www.lujosustentable.org

S. Rahman
School of Business IT and Logistics, College of Business, RMIT University,
Melbourne, Australia
e-mail: shams.rahman@rmit.edu.au

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1 Introduction

Sustainable development is a new paradigm, and this requires looking at things from a different perspective. Although luxury has always been important as a social determinant, it is currently starting to give the opportunity to people to express their innate values. Thus, sustainable luxury promotes a return to the essence of luxury with its ancestral meaning, i.e., a thoughtful purchase, artisan manufacturing, beauty of materials in its broadest sense, and the respect for social and environmental issues. So, sustainable luxury would not only be the vehicle for greater respect for the environment and social development, but also a synonym for culture, art, and innovation of different nationalities, maintaining the legacy of local craftsmanship (Gardetti 2011). Likewise, sustainable fashion is an approach to the fashion system intended to minimize adverse social and environmental impacts along the value chain.

This chapter is organized as follows. First, we provide generic definitions of luxury and sustainable luxury and introduce readers to the world of fashion and indigenous culture. Following this, we present a number of real-world case studies describing how international luxury brands such as the established Goliaths have incorporated ancestral cultures into their products. We then provide an overview of how indigenous cultures are being salvaged and revalued by social entrepreneurs such as the emerging Davids. Finally, we analyze how sustainable luxury fashion can become a vehicle for salvaging and revaluing indigenous cultures.

2 Methodology

To develop this chapter, the authors have used academic literature as well as qualitative and quantitative information about real-world cases. Qualitative and quantitative information was collected from three different sources—corporate documents, information publicly available on the Internet, and representatives of the companies who participated in the IE Award for Sustainability in the Premium and Luxury Sectors (formed Best Performance in Sustainable Luxury in Latin America Award).[1]

[1]The criteria needed to be met to receive the Award are:
–*Social aspects*: the strategies carried out by the company underscoring positive impacts
–*Environmental aspects*: the strategies carried out by the company underscoring positive impacts
–*Economic aspects*: upfront investment; sales volume, profits (as a percentage of revenues), future growth expectations based on company performance, average price of product/s that your company sells, and distribution or sales channel

3 Luxury, Luxury Fashion, and Sustainable Development

The perception of luxury depends on cultural, economic, and geographical contexts. This makes luxury an ambiguous and abstract notion (Low undated; Scheibel undated). Thus, luxury is a matter of seeing and being seen. 'Seeing' can be regarded as the latest distinctive signifier for use to define 'be seen' in different distinctive group practices (Mortelmans 2005). Berry (1994) in his work *The Idea of Luxury*—one of the most comprehensive works on the concept and intellectual history of luxury—establishes that luxury is the reflection of social norms and aspirations and thus has changed in meaning over time. True elements (authentic) of luxury rely on the search for beauty, refinement, innovation, purity, and the well-made (Girón 2012). However this notion of luxury has given way to the new luxury through democratization or massification that occurred when family and artisanal luxury companies failed to compete against the large conglomerates with strong economic focus (Gardetti and Muthu 2015). *It means that the image—neither reputation nor legitimacy—was the way, and marketing was the function* (Gardetti and Torres 2014). Rahman and Yadlapalli (2015, p. 188), along the same lines as Gardetti and Torres (2014), suggest that the '*luxury industry relies heavily on communications for branding and marketing.*'

Giacosa (2014), however, reminds us that in order to set the context of luxury fashion and sustainable luxury fashion, it is necessary to differentiate the terms fashion and luxury. According to Fletcher (2008, 2014), fashion is the way in which our clothes reflect and communicate our individual vision within a society, linking us to time and space. Clothing is the material thing giving fashion a contextual vision in a society (Cataldi et al. 2010). Luxury represents items perceived as a symbol of status. It is also a symbol of elegance and sophistication with the emphasis on the intrinsic value of many categories.

The relationship between luxury and fashion is quite an ambiguous one, as fashion does not fully belong to the luxury world but overlaps with luxury in its most expensive and exclusive segments (Godart and Seong 2014). According to Kapferer (2012), both luxury and fashion share the common need for social differentiation, but they differ in two major respects: first, luxury is timeless, fashion is ephemeral, and second, luxury is for self-reward, fashion is not. Thus, luxury fashion seems to be a contradictory concept. As luxury, it is supposed to last, although as fashion it is supposed to change frequently. However, because the essence of fashion is change, luxury fashion grants exclusive access to enforced change. Luxury fashion is recurrent change at its highest level, and hence is distinguished from other luxury segments by its constant pressure for change. This idea is shared by Pinkhasov and Nair (2014) who stress that, in a celebrity-driven culture, fashion has come to dominate the image and attitude of luxury.

Sustainable development is a complex manifestation and it is hard to come to a consensus on its meaning. Each individual can consider the term and 'reinvent' it, reflecting upon his/her own needs. The ambiguous nature of the term has led us to change our objectives and priorities constantly over time. Nevertheless, one of the

most widely accepted definitions of sustainable development is the one proposed by the World Commission. In its report on Environment and Development—called *Our Common Future*—defines sustainable development as the development model that allows us *to meet the present needs, without compromising the ability of future generations to meet their own needs*. The essential objective of this development model is to raise the quality of life by long-term maximization of the productive potential of ecosystems with the appropriate and relevant technologies (Gardetti 2005).

Authors such as Walker (2006) and Koefoed and Skov (undated) have studied the contradictions between fashion and sustainability and suggest that fashion should not necessarily come into conflict with sustainable principles. Indeed, fashion plays a role in the promotion and achievement of sustainability, and may even be key to more sustainable living. According to Hethorn and Ulasewicz (2008), fashion is a process which is expressed as a material object with a direct link to the environment. It is embedded in everyday life. Therefore, sustainability in fashion means that the development and use of a thing or a process are not harmful to people or the planet, and once put into action, such a thing or process can rather enhance the well-being of those who interact with it.

In the literature, it is argued that luxury and sustainability are incompatible terms, meaning both cannot be achieved at the same time. This argument is based on the fact that consumption of anything more than basic needs may jeopardize the life of following generations and is regarded as unsustainable. Luxury products are considered a waste of resources for the pleasure of few and symbolize social inequality (Rahman and Yadlapalli 2015). However, according to Godart and Seong (2014), luxury can offer a unique opportunity for creating sustainable business environments because of its two core features that set it apart from other market segments or industries. First, luxury is (often) based on unique skills. This allows luxury to provide high quality and rewarding business conditions. Second, luxury is characterized by its unique relationship with time, for its value is over the long term. This allows luxury to offer a sustainable business model for resource management and high quality product development which are two pertinent elements of sustainable luxury. Kleanthous (2011) highlights the fact that luxury has become less exclusive and less wasteful, and more about helping people express their innate values. Sustainable luxury is thus the return to the ancestral essence of luxury, i.e., a thoughtful purchase, artisan manufacture, beauty of materials in its broadest sense, and respect for social and environmental issues.

4 Overview of Fashion and Culture

Fashion is profoundly a social experience which invites individual and collective bodies to assume certain identities and, at times, also to transgress limits and create new ones (Root 2005). On the other hand, a textile is an agent of collective, gestural, and symbolic expression (Hughes 1996) which can be perceived as a

language that weaves notions and concepts (Cutuli 2008). Moreover, craftsmanship is a social construct representing the cultural heritage of every region. Its expression, communication, and trade require specific channels, and demand cultural protection for both the artisans and consumers of these products in the global context. Handicrafts imply the recognition and respect for one's own local characteristics and for the typical products that express and keep alive the culture of every region of the world (Gardetti 2015).

Rapid modernization, tourism, and globalization have altered the ways in which artisans create, consume, and market traditional ritual clothes and "ethnic" dress (Root 2005). Several investigators such as Popelka and Littrell (1991) and Swain (1993) have revealed that such alteration erodes traditional cultures. Nonetheless, most artisan groups, including indigenous artisans, wish to preserve the deep-rooted local values as well as their beliefs in their relationships with the society and the environment. In the global marketplace, pieces of handicraft are being purchased by consumers who share those values, reject large-scale manufacture and mass production, and look for authentic 'local' handmade objects (Grimes and Milgram 2000). According to Guldager (2015, p. 92) '*The small differences and dissimilarities resulting from garments that are personalized or handmade are little treasures in an ocean of homogenized products. Garments that are fully handcrafted or have a craft integrated into their design might indeed be defined as a 'cultural luxury.' … Besides the essential and rare beauty in crafted garments and the emotional value associated with them, the cultural process of maintaining the great heritage based on traditions which have been passed on for generations is of great value. The different ancient techniques and knowledge within these techniques and how they have been demonstrated and transferred to new generations should also be considered. This precious transference is invaluable in the process of obtaining these human-based 'cultural fortunes' that can be defined as articles of luxury*'. Although for Corcuera and Dasso (2008) this knowledge is a quality difficult to learn for post-modern sensitivities, there are many entrepreneurs and established brands trying to rescue and revalue the way indigenous ethnic groups dress.[2,3]

[2]There are also institutional initiatives such as, for instance, the **Ethical Fashion Initiative**. Within the International Trade Centre, the Poor Communities Trade Programme (PCTP) aims to reduce global poverty by involving micro-entrepreneurs in the developing world with international and regional trade. The Ethical Fashion Initiative is its operational arm.
The Ethical Fashion Initiative is not a charity. It facilitates dignified work at a fair wage. It does so by connecting some of the world's most marginalized artisans in Africa and Haiti with the fashion industry's top talents for mutual benefit. It also works with upcoming designers in West Africa to promote local talent and increase export capacities of the region.
Please visit: http://www.intracen.org/itc/projects/ethical-fashion/the-initiative/.

[3]Some other initiatives were conceived at the very heart of indigenous communities, such as, for example, the **Indigenous Runway Project** founded by Tina Waru. There was a growing need to empower indigenous young people with confidence, motivation, and pride so that they can embrace their hidden beauty and talent and explore career pathways in various areas of fashion, modeling, fashion design, performing arts, production, hair and makeup and styling. To date, the Indigenous Runway Project has reached other global indigenous communities, such as New Zealand, Arizona, Canada, and Africa.
Please visit: http://indigenousrunwayproject.com/.

5 Emerging Davids and Established Goliaths[4]—Incorporation of Indigenous Cultures in Sustainable Luxury Fashion

Within the luxury industry, it can be observed that a new category of firms such as the emerging Davids are attractive to consumers because they are based on new value propositions. These firms can have a big business impact because of their potential for realizing a larger market share (Villiger et al. 2000). To achieve a profound social change, the role of personal values is very important. Studies suggest that idealistic values regarding environmental and commitment to social goals can be translated into economic assets (Dixon and Clifford 2007). Generally, these firms are driven by the transformational leadership behavior which inspires and guides the fundamental transformation that sustainability requires. A dilemma in sustainability is that the management systems and design principles that we have used to organize institutions are not aligned with the underlying laws of nature as well as human nature. For this reason, it is of utmost importance to have people with a profound respect of environmental and social issues and who are well motivated to "break" the rules and promote disruptive solutions to these issues. Marshal et al. (2011, p. 6) have emphasized that "*we see such leadership as necessarily going beyond conventional notions, because it needs to be able to step outside and challenge current formulations of society and business, and because sufficiently robust change means questioning the ground we stand on.*"

Pachacuti[5]—a brand created by Carry Sommers[6] in 1992, which means 'the world upside down' (in the Quechua language)—is a pioneer in ethical luxury fashion, '*providing a role model to challenge compromise and mediocrity within*

[4]The expression 'Emerging Davids and Established Goliaths' was adapted from the *Emerging Davids versus Greening Goliaths* work developed by Hockerts and Wüstenhagen in (2009). The authors explained the interplay between Davids and Goliaths to drive industry towards sustainable development. Metaphorically these terms refer to the two different types of organizations with respect to size, age, and objective function (Rahm and Yadlapali 2015).

[5]This part of the chapter is based both on Sommers (2014) and the correspondence between Pachacuti and the organizers of the IE Award for Sustainability in the Premium and Luxury Sectors.

[6]Following the collapse of the Rana Plaza Building in Bangladesh, and given the increasing mortality rate in such a catastrophe (April, 2014), many stories were published urging consumers to support ethical fashion as a way to improve working conditions throughout the entire supply chain. A few days later, Carry Sommers created the Fashion Revolution Day to commemorate the disaster anniversary and, since then, it has become a global movement that takes place all over the world, mobilizing the entire supply chain from cotton producers and textile workers to brands and consumers. Led by brands, retailers, activists, the press, and academics from both inside and outside the sector, good practices are celebrated, thus raising awareness about the "true" cost of fashion. In December 2013, Carry Sommers was granted the Outstanding Contribution to Sustainable Fashion Award at the House of Lords in recognition of her work both at Pachacuti and Fashion Revolution Day.

Fig. 1 Carry Sommers and the weavers. *Source* Pachacuti; published with Carry Sommer's authorization

the industry.' Pachacuti demonstrates that authentic luxury is capable of incorporating both social and environmental obligations without compromising on style. However, Pachacuti is an exception within the industry. It is a company which adheres to the highest fair trade and environmental standards and yet its products are being sold in some of the most luxurious stores around the world (Fig. 1). The brand is conceived as a consequence of its founder's trips to Ecuador to research into textile production and sustainability in traditional skills and techniques since pre-Columbian times.

Pachacuti is the first fair trade business specializing in hats. Because one of Pachacuti's main objectives from the beginning has been to promote cultural heritage through the preservation of traditional skills, Panama hats were the flagship of the brand (Fig. 2a, b).

The story of the classic Panama hat is associated with a history of century long exploitation. For this reason, hat weaving had slowly been disappearing. However, the greater demand and premium prices paid for hats have resulted in a closer relationship between the company and the indigenous knitting association. It is important to note that Pachacuti's Panama hats are made of organic *Carludovica palmata* from a community-owned plantation which encourages plant and animal biodiversity (Fig. 3).

Pachacuti offers better living conditions which help aborigines to stay with their communities and families and engage themselves in hat weaving throughout the entire agricultural cycle (Fig. 4). This is a significant shift for communities

Fig. 2 **a**, **b** Weaving hands. *Source* Pachacuti; published with Carry Sommer's authorization

Fig. 3 Removing the chlorophyll from *Carludovica palmata. Source* Pachacuti; published with Carry Sommer's authorization

Fig. 4 "Hice tu sombrero" ("I made your hat"). *Source* Pachacuti; published with Carry Sommer's authorization

where 60 % of children have at least one of their parents working abroad which had led to family breakdown, high rates of alcoholism, youth suicide, teenage pregnancy, and poor academic performance.

Similarly, in a recent interview (February 2015) for Caras de la Información, *Carmen Rion*, Mexican designer, founder of a brand named after herself, stated that "*the true Mexican textile designers are the indigenous artisans of this country*"… and "*that the world lost the wisdom of everyday life, of dignity—values which are deeply rooted in indigenous groups*" (Fig. 5).

For Carmen Rion it all started in 2004 when she was invited by the *Fondo Nacional para el Fomento de las Artesanías* (FONART, Mexico) to train a group of artisans in Chiapas. Since then, she has included Chiapas traditional textiles in her collections which have been recognized in fashion capitals such as Paris and London (Fig. 6).

However, this is not only about collections for Carmen Rion. She developed projects to support and salvage traditional Mexican culture. For example, 'Paisaje Mocheval' was an initiative taken by Carmen Rion that encouraged Chiapas indigenous artisans to draw the landscape of their place of origin to use it in *mochevales*, a traditional garment of the region. This has resulted in a 120-garment

Fig. 5 First canvas knitted in backstrap looms for Carmen Rion. Gómez Pérez Family 2005. *Source* Carmen Rion; published with Carmen Rion's authorization

Fig. 6 Designs for Hong Kong textile gallery. Renaissance of fashion exhibition, 2015. 2016 Spring collection. *Source* Carmen Rion; published with Carmen Rion's authorization

collection being exhibited at Museo Franz Mayer in 2011 and subsequently in many cities around the world (ARCA 2015) (Figs. 7 and 8).

After many years of traveling to and from Chiapas to deliver training and conduct workshops, Carmen Rion recently selected 40 women who previously

Fig. 7 Bargoin Museum, Clermont Ferrand, France 2014. Mocheval Landscape collection, Sna Maruch + Carmen Rion group. Some of the artisans are: Catalina Perez Hernández, Magadalena Gómez Perez, Juana Albertina López, Josefa Gómez Perez, Rosa Gómez Perez, María Gómez Hernandez, Victoria Pascuala Gómez Pérez, Estela Sánchez Hernández, and Rosa Mercedes Gómez Pérez. Collectors: Claudia Muñoz, Adriana Aguerrebere, Monica Bucio, Maria Luisa Sabau, and Rosy Laura Hernández. *Source* Carmen Rion; published with Carmen Rion's authorization

Fig. 8 Indigenous artisans in Mocheval Landscape. *Source* Carmen Rion; published with Carmen Rion's authorization

worked for 'Paisaje Mocheval' to create a group called Sna Maruch. This initiative has empowered the indigenous women to strengthen further the collaborative

relationships for the current collection known as 'Carmen Rion + Sna Maruch' (GuadiaSustentable.com 2015) (Fig. 9).

Aïny Savoirs Des Peuple, which was created in France by a young entrepreneur Daniel Joutard, produces cosmetics developed from a combination of sacred plants used by the "Ashaninka" community in Peru and "Quechua" and "Achuars" communities in Ecuador. This is a unique instance of blending the local cultural ingredients with Western science. The products of this firm are organic and not tested on animals, being marketed in Europe as luxury products. The firm not only promotes sustainable development but also hold collaborative agreements with indigenous communities to engage them in the production as well as in the manufacture of packaging (Gardetti and Torres 2013a).

In turn, some international brands, *Established Goliaths*, have a proactive attitude towards the challenge of sustainability. It is observed that, in general, the industry reacts to what the market and consumers are demanding (Gardetti and Girón 2014).

Ranfgani and Guercini (2015, p. 55) offered a detailed explanation of the existing relationship between *Loro Piana*, taken over by LVMH in 2013, and ancient communities: "*The natural environments where Loro Piana finds its finest raw material are unspoiled worlds that supply inimitable resources. The Loro*

Fig. 9 Mocheval Landscape, Franz Mayer Museum, Mexico, February 2011. 2011 summer collection. Forty 100 % wool-Mochevales knitted in backstrap looms by Sna Maruch Group, rescue of ancestral techniques and hand embroidery. One hundred and fifty unique pieces of this collection have been sold. This project was presented at the University of Newcastle, Bargoin Museum, France, Metropolitan Museum, Manila, Philippines. Photos by Mauricio Jimenez,/Daniel Cruz Rion. *Source* Carmen Rion; published with Carmen Rion's authorization

Piana family, in fact, invests economic and human resources in order to identify and, then, to preserve them. This is because they are convinced that it is precisely thanks to them that it is possible to combine quality and timeless elegance, and to produce fabrics and garments destined to last more than a lifetime. A quality-based philosophy seems to inform the search for yet unexplored natural resources. Their preservation at the base of Loro Piana's sustainable orientation is thus coherent with an existing company way of being. All this explains the recent environmental projects that the company has decided to undertake. One of these concerns the opening of a subsidiary in Ulan Bator (Mongolia) to work together with nomadic tribesmen in the breeding of goats whose fleece is used in the production of cashmere clothing collections. In particular, the aim of this green field investment is to transfer to the local community of breeders all the techniques of animal husbandry in order to preserve a local ecosystem and, at the same time, to pursue the high quality of the emerging raw material. The survival of this latter depends on the conservation of the underlying rare resources rooted in naturalistic environments. The products Loro Piana makes by using Mongolia fleece are a source of pride; particularly cherished, and appreciated by consumers, are the products labeled as Loro Piana Baby Cashmere. Their fiber comes from Hircus goat kids that are between three and twelve months old."

Loro Piana also organized a consortium including Condortips, a textile producer from Arequipa (southern Peru), Lanerie Agnona SpA, an Italian knit fabric producer (currently under Ermenegildo Zegna's control), and the Government of Peru (Gardetti 2011). This consortium also committed to fund an association of breeders to achieve the following two objectives:

1. To improve production by keeping the native indigenous communities to their own regional settlement areas
2. To educate the native indigenous communities on conservation techniques and methods to conserve vicuna which has been declared an endangered species.

The project had a profound impact on the population of vicuna which has increased from 6000 in 1974 to a current level of 180,000 animals. It is expected to reach 1 million over the next 10 years, depending on the fiber demand. As a result, the income of the local communities has increased fourfold since the start of the project. In addition, the local communities have also developed new capabilities and increased efficiency (Gardetti 2011).

The results of this project have motivated the global companies to engage in other similar projects. For example, in 2009 *Ermenegildo Zegna* developed a project with 200 indigenous families from the Picotani community. This project helped the communities to develop irrigation systems to improve watering capacity in the fields where vicunas live, as well as in lagoons.

The French fashion house *Hermès* included colorful Mexican handcrafted embroideries in its silk scarves. By making use of the traditional embroideries called Tenangos from the Otomi region of Tenango de Doria in Hidalgo (Mexico), Hermes has given new perspectives to their products. These embroideries depict the daily life, rites, and ceremonies of the communities inspired by the

Fig. 10 Embroidery design "Tenangos." © *Camino a Tenango*, Gimena Romero. Thule Ediciones (2015). Published with permission

pre-Hispanic Otomi culture. The cultural essence of these communities is to live and enjoy life together amidst nature (Figs. 10, 11 and 12).

The *Museo de Arte Popular* (MAP) (Popular Art Museum) contacted craftsman Vicente Ezequiel, the only indigenous artisan who still masters the design technique of Tenango embroideries, and embroiderer Elia Tolentino, who agreed to the project so as to help their community. According to the executive, "*their biggest dream is to 'make improvements to the school San Pablo el Grande and create better living conditions for the community*" (Comunidad Textil 2011). Mexican artisans survive in poverty conditions, and Tenango de Doria is no exception. In 2011, the Otomi or Ñahñu team, as referred to in their language, traveled to Mexico City and attended the design presentation and promoted silk scarves at a global level. During the ceremony, artisans showed their outstanding design and embroidery skills and their pride in displaying an aspect of their ancient culture, customs, and traditions.

The design—called "Din tini yä zuë," the Otomi words for "the encounter between man and nature"—is made up of two kinds of embroidery, best known as Tenango, in honor of the town, and was presented in nine colors (Comunidad Textil 2011). According to the Museo de Arte Popular's spokesperson (Comunidad Textil 2011), in those days "*patterns—showcasing a wide variety of colors—were inspired by the flora and fauna of their land, as well as by rituals related to their interaction with nature, such as harvest, sowing, or prayers for rain. Some other details show celebratory scenes, like weddings or carnivals*."

Fig. 11 Embroidery design "Tenangos." © *Camino a Tenango*, Gimena Romero. Thule Ediciones (2015). Published with permission

Fig. 12 Embroidery design "Tenangos." © *Camino a Tenango*, Gimena Romero. Thule Ediciones (2015). Published with permission

Hermès regards this project as "a tribute" to the inhabitants of the Tenango town. Because of its economic and social success, Hermes, through its foundation, is seeking new projects to use the craftsmanship of other Mexican regions and even the indigenous communities of other countries. As Iveth Lagos of the company highlighted, "*We share an interest in both preserving and passing on the savoir-faire of the hands that make the designs. We share an interest in preserving and passing from one generation on to the next ancient techniques that result in excellent products*" (Comunidad Textil 2011).

6 Conclusions

Sustainability in luxury can be viewed from a wide range of perspectives, and as a result it may generate different approaches to strategy formulation (Gardetti and Torres 2013b). Furthermore, sustainability has a cultural dimension in addition to environmental, economic, and social dimensions (Dresner 2002). According to Na and Lamblin's 'Sustainable Luxury: Sustainable Crafts in a Redefined Concept of Luxury from Contextual Approach to Case Study' from 2012, "*the cultural and social dimensions reflect the sustaining elements that keep the values, traditions, and social exchanges of craft alive. The cultural sustainability of craft is about maintaining the traditional skills employed, while also demonstrating responsiveness to the everyday uses of crafts in our ordinary lives. With a synthesis of forward-thinking vision and tradition-sustaining elements, the culture surrounding craft and the culture expressed through craft can survive our increasingly mass-produced age.*" This aligns with the view of Rahman and Yadlapalli (2015), who argue that globalization along with emerging new riches has accelerated the growth in the number of luxury fashion consumers.

Artisanal practices seem to differentiate between authentic luxury and mass luxury as customers acknowledge the superiority of a handmade object and value it accordingly. Therefore, sustainable luxury appears as a connective environment, where needs, values, and cultures are collectively shared. The examples offered in this chapter transfer to them the traditional sustainable production techniques or contribute to the preservation of local ecosystems and underlying traditions, obtaining in return prestigious primary resources. Although they use a wide range of inherent skills and local techniques, they provide a bridge to emotions and feelings through encoded values and aesthetics. These are the building blocks of the brand's DNA that cannot be duplicated. Crafts also form the best argument for sustainability. They are about generating humbleness and respect for the processes of making such products, and furthermore for the human beings who have created them.

Sustainable luxury would not only be the vehicle for more respect for environment and social development but also be synonymous with culture, art, and innovation of different nationalities, maintaining the legacy of local craftsmanship (Gardetti 2011). This aligns with the inherent features of craftsmanship: *traditionalism, popular authenticity, manual prominence, individual domestic production, creative sense, aesthetic sense, and specific geographic location*

(FIDA, PRODERNOA and FLACSO 2005, p. 17). All of this shows a clear relationship between craftsmanship, indigenous culture, and sustainable luxury. Ultimately, the outcome of this relationship is a set of material goods to create and endow the world with bonds of reciprocity (Corcuera and Dasso 2008, p. 17).

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