

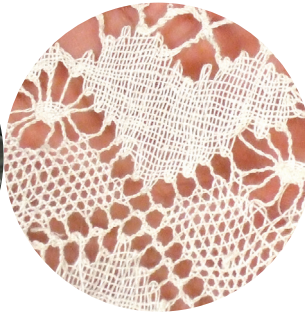
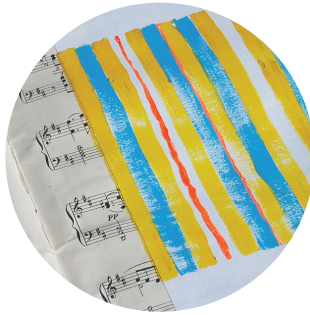
ANNE MARR

CENTRAL SAINT MARTINS COLLEGE OF ARTS AND DESIGN, UNIVERSITY OF THE ARTS LONDON



# THE GOOD LIFE – DESIGNING FOR SUSTAINABLE LUXURY

SUSTAINABLE FUTURES | LUXURY MARKET | PROCESS-LED RESEARCH  
CROSS-DISCIPLINARY TEACHING | INTERNATIONAL COLLABORATION



## ABSTRACT

IN COLLABORATION WITH COLLEAGUES FROM AALTO UNIVERSITY AND CENTRAL SAINT MARTINS COLLEGE OF ARTS AND DESIGN THE AUTHOR OF THIS PAPER INITIATED THE “SUSTAINABLE LUXURY” PROJECT, BASED AROUND EXPLORING NEW APPROACHES TO INHERITABLE DESIGNS IN RESPONSE TO AN APPARENT GROWING DEMAND FOR ‘LUXURY’ GOODS DESPITE A WORLDWIDE RECESSION.

The project brought together students from BA (Honours) Textile Design, MA Industrial Design at Central Saint Martins College and BA and MA Textile Design and Design students from Aalto University in Helsinki. Students were working on course specific projects briefs but shared crossover research sources, seminars and presentations and a mutual blog. Selected project outcomes were presented in an exhibition in Helsinki in May 2012.

The starting point was the contemporary perception of luxury in an ever-changing professional and cultural context. What would the ultimate textile luxury be perceived as? Could it possibly be an exclusive treat or perhaps become a democratic indulgence?

This paper aims to portray how students encountered different notions of local perception of luxury depending on the national context of consumer culture and the diverse understanding of what it means to lead a ‘good life’. Further research highlights synergies and contradictions of Luxury and Sustainability especially when applied to manufacturing textiles and luxury accessories.





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The project has led participants to see Sustainable Luxury as an uplifting and engaging design experience in the widest sense. The presented work ranges from tailor-made signature keepsake scarves to user participation in material up-cycling.

Common ground for all project conclusions is the belief in the designer as an important driver to shape inheritable futures as well as the value of understanding and incorporating local consumer insights. The findings also put emphasis on the importance of embedding sustainable design concepts and processes into the design development as early as possible – steering behaviour patterns rather than functioning as a late add-on in the production line.

## INTRODUCTION

### FEELINGS ARE ALWAYS LOCAL

The 'Sustainable Luxury' project created a multidisciplinary platform bringing together design students and staff from Aalto University, Helsinki, and Central Saint Martins College of Arts and Design (CSM), London to share their research findings and design developments.

The starting point was the aspiration to exchange cross-disciplinary thinking to explore the notion of 'Sustainable Luxury' as well as encouraging the use of a diverse range of design approaches and research methods across BA and MA levels. In the following text, the author has created the term "cross-graduate teaching" to refer to the shared learning and teaching between MA and BA levels. Key drivers for this paper are therefore the following research questions:

- How can Sustainable Luxury inform the design process?
- How can cross-graduate teaching enhance the students' learning experience?

The project was set to spark a fresh dialogue and nurture a deeper understanding of what seemed to be two contradictory terms: a green design outcome combined with an extravagant high end market appeal. Both of these terms appear to be of significance as drivers for future design practice in response to a world shaken by a global recession as well as declining natural resources (Kollewe 2012).

The initial understanding of luxury could not have been more different. Whilst the Finns declared "there is no luxury in Finland" some Londoners admitted they welcomed some guilt free indulgence in their lives.

During the project it became apparent that sharing the cultural capital of the participants and their individual perspectives on luxury was one of the most beneficial insights arising from the collaboration. Common to all ideas of luxury 'is the restriction or constriction of access' through gates of exclusivity such as, for example: 'Provenance, Techno-Magic and Auteurship' (Rhodes 2012:96). However, successful access does



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**THIS PROJECT IDENTIFIED THE SIGNIFICANCE OF CRAFT AS A RE-DISCOVERED FACILITATOR TO GENERATE A TANGIBLE LUXURY EXPERIENCE. INTRICATE CRAFTSMANSHIP AND HAND-MADE QUALITIES BOTH ENHANCE THE TACTILE QUALITY OF A PRODUCT'S ADDED VALUE.**

not guarantee an automatic luxury experience. It often feels as if 'premium' has become an inflationary market driver to sell any product as a luxury range. An important part of this project was to understand that feelings are generated by a local context and therefore can generate an individual connection between a luxury product and a person (see figure 1). All share the common thread of immersing oneself into an exclusive emotional experience (Chapman 1998), which is generated by the increase of the neurotransmitter serotonin in a localised part of our brains. This 5-HT transmission activity is triggered when a person feels connected with luxury indulgence and generates that happy tingling sensation at the back of the neck (Rhodes 2012).

At the same time sustainability has become an essential but also exhausted term that includes a variety of concepts such as green design, recycling and upcycling (Fletcher 2008). This project identified the significance of craft as a re-discovered facilitator to generate a tangible luxury

experience. Intricate craftsmanship and hand-made qualities both enhance the tactile quality of a product's added value. This is a notable insight, which could enrich future textile developments and business ventures. Creating a green product means going beyond traditional perceptions of sustainable processes by planning a connection between surface materiality and the end user to create a durable emotional experience.

'Overall I understood that luxury always changes in relation to the manner that we live, our principles and values in life,' a CSM BA Textile Design student reflected after the project. For textile designers it was particularly interesting to notice the expanded project outcomes between material and immaterial and from tangible objects to intangible design ventures.

The data for this study was collected in the following ways to generate an holistic investigation:

- visual recordings of the meetings and project outcomes
- interviews with project participants

- feedback questionnaires from staff and students
- analysis of mutual blog participation and project communication
- review of contextual information and relevant literature

The collected data was analysed and emerging key findings identified. The initial insights were further interrogated and finally translated into findings and conclusions.

## BACKGROUND

*'Experience ruled by recognition prevents learning'*

*Csikszentmihalyi and Rochberg-Halton 1981:245*

## COMMUNITIES OF PRACTICE

The project brought together year 3 BA Textile Art and Design students and MA students from the Department of Design at Aalto with year 1 MA Industrial Design students (CSM) and year 3 BA Textile Design students (CSM) to explore the vast terrain of sustainable luxury.

This was a new teaching approach for most staff members, as students tend



to work exclusively within disciplines and their year groups. While the course structures of the design programmes facilitate some exchange between students from different courses – for example BA Textile Design and BA Jewellery Design (CSM) or MA Spatial Design and MA Fashion Design (Aalto) – students from both institutions have had no opportunities for peer learning between BA and MA levels. One aim of the project was to explore the pedagogic benefits and challenges of combined learning and teaching between graduate and postgraduate cohorts. In short, the participating institutions initiated a new international community of practice. Wenger (1998: 125) describes communities of practice as drivers for the ‘propagation of innovation’, which links the social aspect of learning to the practice of the innovative design process. ‘Learning as doing’ Wegner (1998: 5) is described as one of four key components in the social theory of learning.

Due to the diversity of the participants’ course requirements and their associated variable time schedules, assessment outcomes and student numbers, each course set up slightly different project briefs. For example, the project for MA Interior Design students from CSM was embedded into a live client project designing travel accessories for a well-known British luxury brand while CSM BA TD students could choose ‘inheritable futures’ as an optional direction for a self-directed project. This meant all participants had to be flexible in their approach and understand the slightly different configuration of the participating courses.

The project started in October 2011. Students shared some of the presentations about luxury concepts as well as sustainable design strategies. The head designer of the participating luxury brand gave a talk

about the company’s philosophy and its approach to sustainable leather tanning. Staff contributed to three joint presentations in London and Helsinki and in December 2011, whilst twelve Finnish students visited the final crit at CSM. Although CSM students were regrettably unable to visit Aalto courses due to lack of funding, the students were encouraged to follow each other through a mutual blog. The project concluded in a joint exhibition at the Galleria Johan S in May 2012 in Helsinki (figure 2). This multilayered approach brought together:

- BA and MA levels
- Different disciplines such as Textile Design, Product Design and Interior Design
- British/Finnish/European/International students
- Industry/Academics

to engage in new forms of communities of practice.

#### LUXURY EXPERIENCES

*“Waste could be seen as the symptom of a failed relationship”*

*Chapman (2005: 169)*

The second aim of the project was to explore future directions of design for sustainable luxury. Although concepts of sustainability and luxury have recently emerged as key drivers for future design strategies, they often seem to be too vast to be of any real meaning. Key to this project therefore became the mapping of differences in local understanding of the terms, in order to gain a more meaningful indication of their consequences for designers.

In the past both ‘luxury’ and ‘sustainability’ have been portrayed as contradictory: sustainability at best as avoiding consumption through recycling and re-using materials (Fletcher 2008) or re-thinking manufacturing processes (Braungart and McDonough

2008) while the luxury market has been perceived as generating extra stimulus for endless consumption. Recent figures confirm the ever-growing demand for luxury items. Despite a global market slowdown, the luxury goods market is still expected to grow: UK brand Burberry reported a 15 percent jump in sales during the first quarter of 2013 (Cooper 2013) and China’s sales of luxury goods have tripled in value in the last five years (Kollewe 2012). At the same time a recent consumer attitudes survey by The Future Laboratory (2012) found that one in five think that status will come to be defined by how little we waste. Are we now at a tipping point where being sustainable becomes a desirable value and crosses over into the luxury market?

Contemporary textile designers have taken sustainability issues into account by sourcing renewable and recyclable materials (Fletcher 2008) which often generate an ‘eco-friendly’ look rather than a luxurious experience. It is important to understand how the drivers behind the continuing growth of luxury sales have impacted on the sourcing and disposal of these goods. Material consumption in the future will be ‘driven by complex motivations and is about far more than just the acquisition of newer, shinier things. It is an endless personal journey towards the ideal or desired self...’ Chapman (2008: 30). Consumer behaviour in the developed world has shifted from the attainment of self-esteem to the increasing need for self-actualisation (Maslow 1954).

‘If we are to avoid drowning in an endless stream of blandless products, (...) we must add value, create luxury, and engage the consumer through skills, materials and experiences’ (Montgomery 2012: 5). Designers play a vital part in creating meaningful sustainable relationships with a

material or an object to enhance attachment and reduce waste. However, 'The notion of meaning is perhaps the most complex of all: it is influenced by the consumer's previous experiences, while also being highly context specific.' (Chapman 2008: 39).

The more immersive an experience is designed the more sustainable it becomes. A product or a textile that satisfies our need for self-actualisation creates the luxury of enjoyment and therefore personal connection. This is true for both designing a tangible material outcome but also to more intangible social interaction. Often it creates what Csikszentmihalyi and Rochberg-Halton (1981: 244) describe as a 'flow condition', which enables us to escape 'the pressing concerns of everyday life'. It could also be interpreted in this context as the luxury of a meaningful connected experience rather than a material commodity. Therefore a designer innovating a luxury material experience has to be concerned about 'a more empathic approach (...) by proposing emergent consumer futures that facilitate the satisfaction of commercial, societal and individual needs.' (Chapman 1998: 95).

The Sustainable Luxury project was based on these findings. At its core it explored the question of how to generate a luxury experience and make people feel connected to the objects and materials they consume, as this would also advance the experience's inheritable qualities.

## RESEARCH METHODS AND METHODOLOGIES

*'The challenge was to use design skills to give abstract ideas and conversations an intriguing tangibility.'*

**MAID project co-ordinator, Aalto**

The participants applied quantitative and qualitative research methods during this project, however there was a notable difference between MA and BA students' research focus. During the first two weeks of the project all students shared introductory context-setting lectures and discussions exploring consumer values and cultural attitudes as well as existing sustainability conceptions.

The majority of the MA students based their projects around the creation of new scenarios of consumption, leading to the development of products and product service systems. The CSM MAID students developed group directions based on their brief, which was informed by their client – a well-known luxury brand. They then recorded and analysed consumer behaviour patterns and used point based media as well as sketch modelling to develop individual product prototypes for luxury travel accessories (figure 3). At the same time the Aalto MA students were encouraged to find their personal responses to the Sustainable Luxury brief using





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critical design methodologies as main drivers for design development. They created a metabrief which then informed individual project outcomes. MA students' research involved further socio-responsive research methods such as interviews and questionnaires. As a result the Aalto outcomes appeared diverse in terms of speculative product scenarios, ranging from a concept for the 'Sustainability Banknote' to the design of exclusive social media. The CSM MAID students put greater emphasis on the industry viability of their products with a focus on enhancing sustainable travel behaviour and brand identity.

*'The CSM MA project was related to a well-known luxury brand, and it was interesting to follow how students approached the assignment, using industrial design methodology.'*

**BA Textile Design Course Director, Aalto**

It also became evident that BA students used process led design research as their main research method. Most students were less involved in user-research, but embarked quickly on an in depth material exploration (figure 4). 'Thinking and feeling are contained within the process of making' concludes Sennett (2009: 7) and for

BATD students design thinking was often generated by experimenting with material manipulation through their hands. BA Textile Design students also incorporated visual research tools such as drawing and photography as starting points for their design developments (figures 5 and 6). Primary research information was used to inspire innovation in surface textures and illustrative narratives.

## FINDINGS

This paper concludes with the findings of the project, which recognise that sustainable luxury can inform and enhance the design process through:

- Understanding of local distinctiveness
- Adding value through traditional and future craftsmanship
- Creating an intangible experience design
- Material (re)Innovation

The findings of this paper highlight that cross-graduate teaching can enhance the students' learning experience by:

- Sharing of Good Practice Between BA and MA Levels
- Building New Communities of Practice

These findings will now be discussed in greater detail:

## LOCAL DISTINCTIVENESS

*'I recognised the differences in history and culture of Finland and UK – we don't have a rich/luxurious past here. That seems to affect a lot in the way we see luxury.'*

**BATD Course Director, Aalto**

During the project it became apparent that sharing the cultural capital of the participants and their individual perspectives of 'the Good Life' was one of the most beneficial insights of the collaboration.

The diverse cultural perceptions of students from across the world evidenced the importance of understanding the local context. While students started with a set idea of what luxury would entail for them, it was an eye-opener to observe different sets of equally genuine values. Finnish textile design students stated their understanding of luxury as: 'clean water, fresh air' or 'time. It can't be produced' Their ultimate luxury experience was going out for berry picking in a Finnish forest. This immersion into the natural world is out of reach for most Londoners. It was fascinating actually to reproduce and export the experience to Central Saint Martins. The Aalto team brought a range of dried Finnish berries (figure 7), for sample tasting. The session helped the understanding of Finnish



bliss, which was, however, not the exactly same in an English context.

*'Perception is a precondition to enjoyment, to learning, to growth, to freedom – hence to the qualities of experience that transform people...'*

*(Csikszentmihalyi and Rochberg-Halton 1981: 246).*

It was highly beneficial to get feedback from 'non-locals' and question individually set perceptions of luxury. One of the conclusions of the exchange was that local distinctiveness is an invaluable resource for future luxury developments as it creates a unique narrative for a textile material or a product in a specific context.

#### TRADITIONAL AND FUTURE CRAFTSMANSHIP

Secondly, craft techniques and hand-made qualities were re-discovered as important drivers for future luxury developments. The recent 'Added Value?' exhibition curated by the Crafts Council (2012), explores the value of craftsmanship in the current landscape of branding and luxury. The rediscovery of craftsmanship as a brand asset is a trend which could generate future opportunities for textile designers.

Craftsmanship creates a connection with the customer through a slow and highly personal production process. Traditional making skills often guarantee a sustainable local production and stand for carefully selected quality materials. This is an interesting development to watch: especially when crossing over into future crafts by merging traditional skills with new material developments. Agathe Gits, a BATD student from CSM investigated craftsmanship, customisation and local narratives as part of her 'English Rose' project. She created a collection of signature scarves, based on letters of the alphabet, which were digitally printed and afterwards individually

embellished by hand (see figure 8). Each letter was designed to represent the owner's initials, thereby creating a more personal link with the accessory. The result is a collection of high-end fashion accessories with added intrinsic value.

During a global recession future craft skills could be an important industry niche for textile designers by expanding their practice into the field of sustainable luxury products. The HR director of a global luxury brand holdings recently visited CSM and he stated that they are looking

especially for design graduates who can demonstrate an in depth material knowledge, rather than digital design skills only. The intricate qualities of, for example, a luxury handbag can only be successfully developed with an extensive knowledge of materials manipulation. Future craftsmanship and process-led design can add further value to both industrial and textile design education.

#### INTANGIBLE EXPERIENCE DESIGN

'The challenge is to use design skills to give outcomes an intriguing tangibility. Rather than looking for answers, this project aims at encouraging



a bold attitude in research and experimentation in the design process in order to incite a multiplicity of interpretations of 'Sustainable Luxury'. MAID project co-ordinator, Aalto

Textile making skills as a vehicle for inter-generational exchange was the motivation for Finnish MA Textile Art student Miia Kasule's work 'Moments'. Miia initiated a craft engagement project, bringing together four generations of her family to pass on lace making expertise. The process of lace making became a vehicle to design meaningful intergenerational interaction. Here intangible textile propositions, rather than perfectly made lace samples, generate the luxury of quality time (figure 9) as well as nurturing senior citizens who feel often isolated from society.

*'A moment cannot be designed. However it is possible to create one, and then let it take its course. The luxury of shared moments will keep their value for long in memories.'*

**Miia Kasule**

Victor Johansson from MAID at CSM designed a product to enhance luxury moments in a different way. His 'Escape Jacket' contains an inner pocket that works like a Faraday cage by absorbing any radio frequency waves. An NCF chip embedded into the fabric turns off the phone's antenna and saves precious battery time. If the wearer is bothered by yet another unpleasant mobile phone call, he can just throw his phone into his pocket and end all connections immediately. The designer becomes an accomplice in facilitating a luxury gesture, escaping 'the pressing concerns of everyday life' as described earlier in this paper (figure 10). Enhancing immaterial behaviour patterns through people centric design developments is an area that many BA Textile Design students discovered through this project.

*'Textile design is transferring partly from 'material' to 'immaterial', from tangible objects to processes and projects.'*

**BA Textile Design Course Director, Aalto**

### **MATERIAL (RE)INNOVATION**

Many students responded to the brief by exploring material innovation and recycling. Recycling is not a new method for sustainable design, however the students 'did not purchase anything new for this project', attempting a zero waste product cycle. Andrea da Costa, a BATD student from CSM, explored sustainable solutions by explicitly evidencing the recycling process in her fabric samples. This was achieved by using transparent monofilament as a knitted base to incorporate strands of recycled bamboo, banana and wool fibre. (figure 11). The process of re-assembling is made visible via opaque and translucent yarns creating luxurious tactile qualities with a poetic material feel.

*"Sustainable doesn't have to look rough or recycled."*

**BA Textile Design student, CSM.**

*The project made the students 'more concerned about the sourcing of the materials and the ecological impact of printing.'*

**BATD student, CSM**

*'I think this project made me think about how we could produce luxury goods by keeping the traditional quality standards but being more nature conscious.'*

**BATD student, CSM**

MA students re-innovated materials to enhance new scenarios for sustainable behaviour. Aalto student Uula Jero recycled bicycle parts and metal scrap to design the 'Barrel Bike' (figure 12). In his project the material becomes the message, as this transporter bike is

designed to encourage the gathering of (bicycle) waste materials.

*'In my opinion sustainability means to keep a balance. I think sustainability has to be understood further than recycling, it is a matter that considers behaviours.'*

**MA ID student, Aalto**

### **SHARING OF GOOD PRACTICE BETWEEN BA AND MA LEVEL**

The shared context presentations at the beginning of the project were very well conceived as they brought together professionals and researchers from both textiles and product design. This encouraged new insights from a variety of fashion and product design perspectives which the students and staff would not otherwise have considered. CSM research staff also commented positively about the concluding debate with guests from the industry. In the beginning the CSM BA Textile Design students lacked confidence when presenting their project research as they felt 'not as well informed as the MA students'. As a result some students were too self-conscious to present their own work during the crits. The textile design students who embraced the challenge stated that the graduate crossover was highly beneficial in terms of pushing their research outcomes, but also in terms of personal professional development.

*'Witnessing the presentations from different students was (...) helpful in order to understand the many ways that other students work and think on the MA Course.'*

**BA TD student, CSM**

*"The idea of merging the world of luxury with the more sustainable and environmental side of design was fascinating. The lectures that we had (...) made me question the word luxury in today's world and how we as a modern society could use*



*sustainability in order to build a new platform for environmentally friendly yet luxurious products.'*

**BA TD student, CSM**

The project aim – to open new avenues of perception – was achieved on many levels: Students encountered new research and sampling methods as well as complex context debates. BA students benefited from observing the contextualisation skills of MA students and the MA courses showed great interest in the tactile BA textile material developments. It became apparent that process-led textile research could be a valuable asset to inform prototypes of luxury material experience.

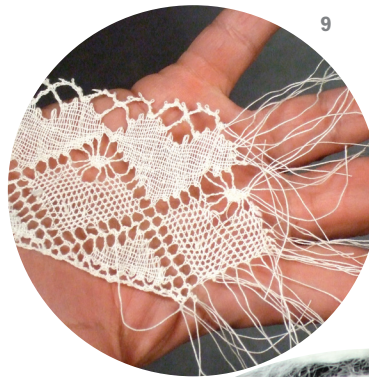
'I thought the collaboration was interesting in how it created a space where students from different backgrounds could approach a project, through material led, industrial rationalisation. I felt it useful for MAID students to see the material experiments, sampling etc' reflects a MAID senior lecturer, CSM (see figure 13).

### **BUILDING NEW COMMUNITIES OF PRACTICE**

Different course schedules and curriculum content made it difficult for the students to meet frequently. A corresponding online blog did not compensate for the lack of direct personal contact. In an ideal scenario students would have had more time set aside to discuss the process of their work and truly collaborate between courses rather than a collection of different individual approaches. This would be desirable to expand on in future projects.

*'For us in Aalto it was quite challenging to combine courses for MA and BA students – in fact they only met in the final crits and during the exhibition building. That was mostly due to schedule.'*

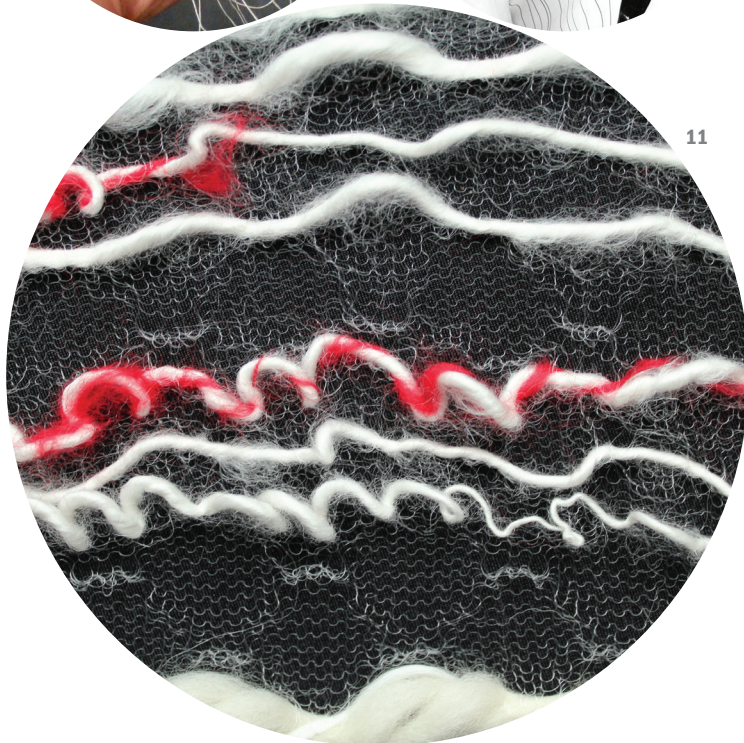
**BA Textile Design Course Director, Aalto**



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*'It could have been a group project where we actually worked with the MA students and then created a product together as opposed to just presenting our own ideas to them.'*

**BA TD student, CSM**

Despite new technologies it was challenging to create a close knit community of practice between the two institutions and MA/BA course levels. For example, even though they

were encouraged, students did not upload their project developments onto the mutual project blog, with the result that they encountered each other's projects only during the shared presentations. The original idea of the project blog was to follow each student project online by commenting on the progress of the concept and design developments. It is recommended that the documentation of the process be embedded further into the students'





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learning outcomes as this seems an increasingly important part of design communication today.

*'I unfortunately got to know the results of the BA Textile Design Students just at the last presentation, as well as the students from London.'*

**MAID student, Aalto**

*'If a student from ID had worked with a student from Aalto and textiles in response to the brief, in this respect we might have seen a blend of cultures and thinking and perhaps less siloed responses – this is not a critique in any way of the responses that were offered. But time to work together in a more collaborative and cross-disciplinary respect might have thrown out something quite different.'*

**MAID senior lecturer, CSM**

## CONCLUSIONS

*'My practice has moved into realms of design led social innovation and is primarily systems driven and seems to involve lots of mapping and not much making. But the material and experimental approach is something to take from textiles and introduce more emphasis on in ID.'*

**MAID senior lecturer, CSM**

Discovering a multiplicity of interpretations of 'sustainable luxury' have been invaluable outcomes in the Aalto/CSM design collaboration. This paper concludes that Sustainability and Luxury are not contradictory terms, but can enhance each other's values. It is possible to live 'The Good Life' without ethical remorse. Therefore holistic design thinking paired with craftsmanship has great potential for future sustainable design innovation.

While the worldwide recession is affecting the creative industry, design students are under immense pressure to find a job when they leave college. The Sustainable Luxury project brought about further possible opportunities for sustainable, and at the same time economically viable, future design developments.

*'This project has given me a great interest in the environmental aspect of design and I am currently studying my Masters at the UAL, which involves textile environmental design. It has inspired me to use sustainable luxury as a starting point for my current MA project'*

**BATD student, CSM**

*'In my opinion sustainability means to keep a balance. I think sustainability has to be understood*

*further than recycling, it is a matter that considers behaviours'*

**MAID student, Aalto**

The project also highlighted the importance of further embedding critical design thinking into the BA Textile Design curriculum. The student projects which combined specialist textile skills, and in depth context analysis appeared to be the most successful. 'It is therefore imperative that designers endeavour to weave greater degrees of intricacy amongst layers of products to ensure the sustainability of their meaning.' Chapman (1998:37). The head designer of the participating British luxury brand also endorsed this more holistic approach. He commented on the students' projects that displayed creative thinking, re-inventing consumer behaviour and creating meaningful design interventions. Being able to formulate critical responses to set perceptions is an invaluable asset that textile design students can offer to the industry.

Crossing over between different areas of expertise generated new insights and unexpected solutions. These seem to be increasingly 'intangible' designs, such as craft engagement, skill exchange and service design. Textile

design education should therefore expand on embedding further critical design skills at BA level to complement the technical expertise that is often at the core of its curriculum.

It seems that 'The good life' is not a life of pleasure seeking, but it does involve the pleasurable experience of enjoyment' Csikszentmihalyi and Rochberg-Halton (1981:245) – sustainable luxury is therefore an exclusive personal experience that does not have to be expensive.

## ACKNOWLEDGEMENTS

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## WEBLINKS

<http://arts.aalto.fi/en/>  
<http://www.addedvalue.org.uk>  
[www.csm.arts.ac.uk](http://www.csm.arts.ac.uk)  
[www.thefuturelaboratory.com/](http://www.thefuturelaboratory.com/)  
[www.toolsforasimplerlife.org](http://www.toolsforasimplerlife.org)

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