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Sustainable Luxury: Sustainable crafts in a redefined concept of luxury from contextual approach to case study

Introduction

The immediate juxtaposition of the words 'sustainable' and 'luxury' can lead to at least two ideas with differing aims. One is the project that producers of luxury brand items must undertake if they are to match the changes in consumer demand and awareness of the impacts a luxury item's manufacture and purchase has on the globe. This essentially addresses the need for luxury brand companies to become more transparent in terms of the environmental and societal effects brought about by their implemented manufacturing processes and supply chains, and to make the appropriate choices that, at the least, reduce the ill effects of luxury item production. Many of the largest luxury brand companies are failing in this regard, rating low on their environmental, social and governance (ESG) performances (Bendell and Kleanthous 2007: 3).[1] Given that the luxury industry is a €200 billion global market, the project of making this industry a more sustainable and ethical enterprise is of significance, to say the least. Some consumers are of the general opinion that luxury brand companies are by definition opposed to ethical practices; the terms 'ethical luxury' or 'sustainable luxury' are thus seen as oxymorons (Davies et al. 2012). There is also the sense that luxury companies are less in the business of responding to new shifts in greater, ethically-driven consumer demand and are more in the business of shaping and influencing consumer demand, tapping into consumer desire that is blind to any ethical or ecological issues (Bendell and Kleanthous 2007: 7).

Aim of research and research method

Despite the need for luxury companies to honestly and efficaciously face these pressing challenges, our research aims to explore 'sustainable luxury' from another angle leading to a rather different goal from that of the foregoing project. In this study, we approach 'sustainable luxury' as a more inclusive term than traditional luxury, with a wider range of products that can fall under the label. We ask: what are the key features that encompass 'sustainable luxury' as a continuous yet differing concept of 'luxury' as it has traditionally been understood? After this contextualised approach of defining the concept of 'sustainable luxury', we move on to answer how craft can be repositioned as an ideal sustainable luxury that balances ecological, economic, cultural and social dimensions of sustainability. For this question, the balanced dimensions in the creation of sustainable luxury will be examined through a multiple case study.

Based on the initial theoretical framework, in order to examine how craft can be repositioned in terms of sustainable luxury, we collected data from five different cases with different key focuses. The research methods employed include interviews with professional designer-makers and craftspeople, participatory observation, documents, and probes for workshop participants. The research data was also gathered from our firsthand experiences in the jewellery business and workshops that we ran and in which we participated. The data was compiled following qualitative research analysis, in which we categorised the data, interpreted meanings, identified patterns and synthesised the results.

Luxury values

'Luxury' can mean quite different things for different people. There is a degree of relativity in what is regarded as luxurious, with one's social and economic standing and environment factoring in quite largely. A BMW may be a luxury item for you, while any four-wheel automobile may be a luxury item for someone in a developing country. Luxury items are often contrasted with the 'necessaries of life', as 'desirable but not indispensable' ('luxury, n.' 2013), but this definition is unhelpful because it is too objective and does not illuminate why luxury items are valued from a consumer's perspective. 'I want it because I do not need it' is either trivial or hopelessly confused. The real motivations for luxury purchases rather speak to a range of values, both personal and impersonal (Vigneron and Johnson 2004), which ultimately lead to an increase in pleasure: the fundamental pleasures sought which sustain a good life in the pursuit of well-being. The centrality of pleasure satisfaction

in consuming luxury products can be shown when looking closer at the perceived values of luxury items that constitute pleasurable experiences.

A tidy categorisation of values surrounding luxury items can be found in a study by Wiedmann et al. (2007). They organise the values into four dimensions of value perception for luxury items: the *financial dimension, functional dimension, individual dimension,* and *social dimension*. The *financial dimension* is the value of a luxury item as translated strictly in monetary terms, with the ratio of price to quality and functionality significantly higher for luxury items than that of their conventional versions. However, this high ratio is not always indicative of luxury and may not figure as highly as the other dimensions of value when assessing a luxury item. The *functional dimension* includes usability, quality, and uniqueness value. A luxury item is meant to perform its function at a highly satisfactory level (i.e. usability), to be made of the finest materials and demonstrate high crafts(wo)manship (i.e. quality), and to be in only limited supply, not readily available to anyone and everyone (i.e. uniqueness). The *individual dimension* is comprised of self-identity, hedonic and materialistic value. Luxury items can symbolically contribute to one's self-image (i.e. self-identity), can provide intangible benefits and positive affective states and emotions (i.e. hedonic), and can satisfy the materialistically inclined who find meaning in possessing things (i.e. materialistic). Finally, the *social dimension* includes the values of recognition within one's social group, of conspicuousness and prestige. Luxury items can publically signal (i.e. conspicuousness) a possessor's membership in – or, at the least, the desire to be considered a member in – a group of a certain social status (i.e. prestige).

The individual dimension and its sub-values of self-identity and hedonic value hold particular sway in a consumer's motivations toward luxury products. This will become apparent when analysing how the values from the other dimensions are dependent on satisfactions within the individual dimension. For example, the oft-cited signifier of luxury items has tended to be regarded as its conspicuousness: the ability for luxury items to transmit some message of class, distinction, membership, etc. At the root of this is a desire for the holder of the luxury item to be perceived in a certain way, to be identified and acknowledged as a particular kind of person. This is ultimately tied in with the value of self-identity; for if one's identity is not partially constructed by (or at least responsive to) the ways one is perceived by others, then one has a vacuous notion of one's identity. Thus, the social dimension of luxury-related values can be viewed as parasitic on the individual dimension's value for self-identity: acknowledgement and recognition from others of features of one's identity and personality are valued only to the extent that those same features are valued for oneself.

As for hedonic value, the other sub-value of the individual dimension,[2] this value can also be seen as a foundational anchor for the functional dimension's values of usability, quality and uniqueness. If the usability of a luxury item is highly satisfactory, then its ease of use and functional superiority over related conventional items make for a more pleasurable experience. If the quality of a luxury item is such because it is made of the finest materials, demonstrating high crafts(wo)manship and durability, then the tactile sensations, aesthetic appreciation and longevity of such a high quality item also make for a more pleasurable experience. And if the uniqueness of a luxury item is due to its limited supply and its not being readily available to anyone and everyone, then knowledge of this fact is also pleasing. What we find is that the individual dimension's self-identity and hedonic values play a central gravitational role in the constellation of values that surround luxury goods. The extent to which the functional and social aspects are valued as such is ultimately rooted in their contribution to increased hedonic experiences and the formation of a personalised and meaningful self-identity. Lastly, the financial dimension of luxury items is also dependent on individual and social factors, particularly those of quality, uniqueness and exclusivity: what warrants a higher price tag for the item is its superior quality, in terms of materials used and crafts(wo)manship, and its rarity and limited availability, in contrast with its related conventional versions.

With this emphasis on the individual dimension for the valuations of luxury items, there has also come a shift in the ways self-identity formation and pleasurable experiences have been pursued in general within recent decades. This shift aligns with changes in consumption patterns, which, when combined, point to and make possible the desire for a new kind of luxury: sustainable luxury. Sustainable luxury distances itself from the traditional luxury markers of prestige, conspicuousness, and exclusivity, while still maintaining and even re-emphasising in a novel way the central valuations toward pleasurable and meaningful high quality products. A shift in consumption patterns provides the context within which sustainable luxury can be more fully understood.

Shifts toward sustainable luxury

The general shift in consumption patterns can be summarised by a report conducted by foresight consultants The Futures Company (2010). They contend that consumers are becoming more (1) responsible and (2) vigilant in their purchases, seeking more information about a particular product, and weighing pros and cons in terms of averting lower quality goods and wasting time and money. Consumers are also becoming more (3) resourceful, valuing manual and crafts skills as a means to both pleasurable hobbies and practical money-saving repairs, and are learning to (4) better prioritise and assess what they truly 'need', favouring the richness of a happy life with well-being. Finally, consumers will prefer joining (5) networks of narrower and shared interests, drawing from one another the values of and means to leading more responsible, vigilant, resourceful and well-prioritised lives.

The increased responsibility and vigilance sensitises new consumers to not only fiscal and economical means for an expenditure downshift, but also to sustaining and environmentally conscious means conducive to lifestyles with fewer negative impacts on the planet. Heightened resourcefulness in terms of craft skills and manual repairs also extends to an appreciation for high quality and durable crafts(wo)manship and sustainable methods of production, as well as an appreciation for materials and products with knowable manufacturing histories. Improved prioritisation skills attune people to the distinctions between the 'necessaries of life' and the '(not indispensable) desirables of life'. Prioritisation also accords with self-identity formation and a greater awareness of the effects an individual's actions have on the environment at both local and global levels. Networks of narrower shared interests also aid in circulating sustainable ideas and alternatives to the conditioned, advertised and normalised forms of consumption. All the piecemeal shifts contribute to the ideal of the ethical consumer – an ideal that is already on its transformative path to becoming the norm.

Sustainable luxury via alternative hedonism

While the aforementioned 'better prioritisation' may suggest a shift to an ascetic life that shuns the unnecessary hedonic elements of 'rich lifestyles', such a reading would seriously misunderstand the broadened conception of the category of 'what [we] truly "need"'. We 'need' to live good lives, of well-being and of meaning, and we would be remiss to exclude all hedonic experiences as they, rather than being merely adornments to a life of well-being and meaning, actually are among the *constituents* of such a life. With the shift toward awareness and responsiveness to sustainable issues, of responsibility, vigilance, resourcefulness, better prioritisation and a sustaining network of knowledge about the means to living more ethically, a new form of hedonism emerges: *alternative hedonism*. Soper (2007, 2008) articulates this as 'a distinctively moral form of self-pleasuring or a self-interested form of altruism: that which takes pleasure in committing to a more socially accountable mode of consuming' (Soper 2007: 220). The alternative hedonist is still a pleasure-seeking individual, but only to the extent that the satisfaction of those pleasures has an ethical component – a regard for this hedonic act as being the best among similarly hedonic acts in terms of its greater social and environmental impact and its contribution to sustainable modes of consumption, transportation, and recreation. In time, the hedonic and the altruistic reasons for doing an activity may become inseparable from one another (Soper 2008: 195).

Sustainable luxury can now come into focus. It includes products of high quality, in terms of crafts(wo)manship, materials and durability, which contribute to a more pleasurable life experience coupled with standards of ethical and sustainable consumption, and which can provide authentic means for self-identity formation that also draw from a meaningful and purposeful form of conspicuousness. The appreciation for high quality goods is continuous with the functional and individual dimensions of traditional luxury, with appreciation for quality ultimately leading to a more pleasurable experience. The shift toward more responsibility and resourcefulness in the new, alternative hedonist consumer also lends to the higher appreciation for quality – particularly when the source of a product's quality, its materials and method of fabrication, is attributable to sustainably sourced materials and fabrication methods.

The more resourceful and narrow network-inclined consumer may also be driven by a longing for materials 'or objects or practices or forms of human interaction that no longer figure in everyday life as they once did' (Soper 2007: 212). This 'nostalgia' can synthesise with present needs and demands, creating innovative solutions. Through dialogue and experimentation within the networks of shared interests, increasingly facilitated in the web 2.0 era, sustainable luxury items can serve as signifiers of an alternative hedonic lifestyle. These may

include signifiers of a product's membership to environmentally conscious movements like fair trade, ethical financing, and anti-globalisation (Lury 2011: 173). Sustainable luxury items are more than conspicuous symbols of distinction or a rich lifestyle: they are themselves proof *qua* product(s) of the possibilities of living more authentically and ethically, as meaningful tokens that can solidify one's identity as a more authentic and ethical, alternative hedonist consumer, as well as transmissive tokens that can instigate dialogue with others on the merits and philosophy of alternative hedonism.

To reify the concept of sustainable luxury further, the following sections will explore one of the ideal candidates for sustainable luxury goods: craft. The fundamental philosophy of craft as a standard for sustainable methods of production, and its appropriated role in industrial design as a transferable craft ethos, will be addressed first.

The transferable craft ethos

'Design proposes. Workmanship disposes' (Pye 1968: 1). This phrase sums up a prevalent relationship between design and craft, with craft often relegated to the 'mere' position of workmanship to the 'greater' vision bestowed by design. Still, there has been recognition of craft's merits as an ecologically and socially responsible means for 'disposing' in this regard, with an inclination toward high quality and long-lasting products. It is this philosophy of craft that makes it an ideal artificer of sustainable luxury products. As Tapio Koskinen, 2012 Secretary General of the European Design and Innovation Initiative, stated: 'We need crafts education producing practical artisans with good skills in modern manufacturing and an understanding of the potential of luxury products demonstrating the combination of aesthetic, socially and ecologically responsible, user-friendly [aspects] and quality'.[3]

This transferable craft ethos can be analysed into four perspectives. First, there is the emphasis on high quality – more specifically, high quality fitting the right purpose. As a bulwark against obsolescence and mass-production, the craft ethos aims to satisfy needs, not demand; bringing pleasure, rather than waste. Second, and again in contrast to mass-produced items, there are empathic elements in craft that fulfil an emotional need for more personalisable relationships with products that add value along the individual dimension. These can be thought of as facilitating 'high-touch aptitudes', which emphasise 'the ability to empathize with others, to understand the subtleties of human interaction, to find joy in one's self and to elicit it in others, and to stretch beyond the quotidian in pursuit of purpose and meaning' (Pink 2005: 3). Third, the craft ethos offers solutions to environmental and ecological issues, stemming from its concern for natural resources and the use of traditional and locally sourced materials. Last, the craft ethos embodies slowness; that is, more thinking and a greater awareness of how things are made and how craft processes impact the environment.

One of the problems with design's appropriation of the transferrable craft ethos is that full responsibility falls out of the hands of the craftsperson – responsibility over, for example, the choices of sourced materials and the extent to which machines are used for multiple productions. One solution, for the sake of craftspeople and craft, is of course not to be appropriated by the design process. But whether appropriated or not, a suggested modification could be in the form of a sustainable craft community that can yield more environmentally responsible production methods, as well as business opportunities with parallel economic benefits. These communities, as networks of shared interests, would allow craftspeople and practitioners from other fields to share in the skills and knowledge for ethical 'making' as well as trading, thus facilitating and motivating not only a more ecologically sustainable craft business, but also an economically sustainable craft business for financially and resourcefully sustainable entrepreneurs.

Pentik, a Finnish interior design retailer and ceramics company, produces a versatile range of products to meet demand through manufacturing, with 'Pentik Studio', their product line of ceramic art for interior decoration and every day use, balancing their more 'industrialised' productions by offering handmade ceramics made by professional ceramists, decorated by hand and in small batches. Suku Park, a ceramic artist at Pentik, works as he would in his own studio, himself deciding what to make and at his own pace. Anu Pentik, the designer and founder, then selects among Park's finished works those that will be produced as multiple orders.[4] Park's work is not of design's appropriated variety, such as decorating a work or applying a coat of paint by hand. Decorating, painting and other 'hand' contributions, even casting, can be done by skilful workers, not necessarily professional craftspeople. Park and other craftspeople are more involved in the creative processes, given a degree of independence and autonomy in both design and crafting. Professional craftspeople are aware of the

holistic systems of production in the company since they have weekly meetings with managers from the plastering, glazing and marketing departments, as well as with designers, in order to exchange opinions before a product is commercialised. Pentik provides an idealistic example of craft as a parallel model with industrial design, rather than as only subservient or contributing to a 'greater' design process.

Sustainable landscape of craft

Sustainability is not only about 'going green'. There are four dimensions of sustainability that should be kept in balance: ecological, economic, cultural and social (Dresner 2002: 64–5). For sustainable luxury craft, the ecological dimension refers to the materials and methods of craft-making that minimally impact the environment. The economic dimension relates to all aspects that keep craft businesses and entrepreneurs viable and healthy. 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 a 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. Empathic elements of craft's ethos, and craft's 'high-touch aptitudes', suggest the important dimension of craft's perception among enjoyers of crafts. There is a need for more personalised and authentic experiences with crafts among crafts-consumers, satisfying the individual dimension of hedonic and self-identity value. But beyond these already mentioned values and drives of the alternative hedonist consumer, there is also an important social element surrounding craft: the 'experience economy'. Craft represents more than just material objects and traditions, but also 'signifies' and 'reminds' consumers of a whole experience extending from and around crafts (McIntyre et al. 2010: 7). While the meaning found in experiencing craft and the craft world, as well as in learning of the authentic 'behind-the-crafts' stories shared by craftspeople, are important at an individual level, they are also vital for craft's own cultural and social sustainability as an enduring tradition and practice responsive to communities of craftspeople and those involved in craft activities.

In this relation across the social and cultural realms, and with an eye on the ecological demands and economic means and resources, a balanced sustainability of craft can be maintained that insures its future. The next section will examine case studies that attempt to balance the four dimensions of sustainability for craft as producers (and co-producers) of sustainable luxury craft.

Case studies

2. Elämä Design ('2nd Life Design' in English) is a venture founded in Helsinki in 2010 that focuses on an eco-friendly approach to ornaments and accessories. The inspiration for their work arose from their realisation that designers have a responsibility for breaking away from routine methods that can negatively impact the environment. Their passion for sustainable means and materials to create their jewellery, and their philosophy of giving everything a 'second chance', combines into an ecologically conscientious business model. They source local second-hand and discarded materials, from recycled rubber and bicycle inner tubes, to computer parts and carpet tiles. Recycled rubber in particular is a conscious choice for material, because though it may be recycled, the amount of energy and chemicals involved in its transformation incurs a heavy cost that warrants its reuse and up-cycle. When up-cycling materials, 2. Elämä Design avoids using glues or the assistance of machinery, keeping their energy input at a minimum. Cofounder Jaime Vizcaya believes that the recycling and second-hand culture of Helsinki, one of the best in the world he has come across, allows for 2. Elämä Design to source a wide range of locally discarded materials. The end result of their endeavours leads to an 'alternative lifestyle, full of rich experiences and delights'.[5]

2. Elämä Design is an example of sustainable eco-design that takes the ecological dimension of sustainability as a core feature of their design philosophy and approach. Their sourcing of local materials, giving them a 'second chance', as well as giving people a second chance in the sense of offering working opportunities to those most in need, also comport with a concern for the sustaining of second-hand culture and some social goods through their craft. It also contributes to a specific cultural and local identity (Walker 2006). However, there are few opportunities for value creation between the 2. Elämä designer-makers and crafts consumers. In other words, the crafts-consumers only play a passive role in terms of buying.

In our previous online jewellery shop, CrArt, we tried to emphasise co-crafting in terms of participatory design. In addition to this social dimension, we shared our stories behind the concepts and design of our jewellery, including short biographies of who made a particular piece and the inspiration behind it. The co-crafting dimension gave customers a chance not only to customise their orders by various options, but also the chance to share ideas about what kind of jewellery piece they have envisioned. Through online collaboration by email exchange it was possible to realise a unique jewellery piece based on a customer's sketches or descriptions, albeit with some limitations due to the feasibility of their ideas. Our customers also felt comfortable in sharing their reasons for ordering a particular piece of jewellery, or for wanting a particular gemstone or design feature, often sharing personal stories about themselves or, more commonly, about what it was that made the jewellery piece an ideal gift for someone. Through these stories we learned of crafts-consumers' values that translated into not only a shared understanding of the meaning potential for our craft jewellery, but also the ability to tailor our jewellery for particular niche interests for a sustainable and viable business (bridal jewellery was a particularly important market area).

Customised and personalised jewellery pieces can be seen as unique sustainable luxury crafts, satisfying the uniqueness and rarity factor of luxury. The added value is notable when comparing luxury's traditional 'one-of-a-kind' label with sustainable luxury's customisable 'made-only-for-you' label – this added element makes for a truly personalised and meaningful crafts item. Though offering opportunities for customisation, participatory design was limited due to the nature of online interactions. And though our jewellery pieces were generally regarded as valuable, using high quality materials and employing low energy production methods, our attention to the ecologically sustainable dimension was regrettably lacking (e.g. shipping).

The experience economy and social dimensions of craft are about interactions between humans and crafts. It cannot be ensured that craft will construct resolute concepts of sustainable luxury for craft by only playing the manufacturing role and by not engaging in the social dimension. Craft needs to consider crafts-consumers' participation in 'making', i.e. making more authentic value centred on the experiences of all aspects of craft-making. This can be called 'co-crafting' (Na 2012: 252), referring to a 'making together' activity combining participatory design and workshops with professional craftspeople in communities. Crafts-consumers can become more involved in learning the traditional techniques and skills of crafting from craftspeople inspiring each other through creative processes, while the participants create new values on what they made, attaching more intimate meanings to their crafts.

Co-crafting offers an ideal level of participation in a making activity, moving from the 'made-for-you' side of customisation to 'made for you, *by* you'. In several co-crafting workshops we attended, participants were able to design the kind of piece they wanted to make based on materials at hand or that they had brought themselves. In a workshop organised by clothing designers Named, participants brought used articles of clothing to be up-cycled into a new piece. In jewellery workshops we ran, participants were encouraged to bring any damaged or de-twinned pieces with the intent not of making a replica or duplicate, but of up-cycling the piece into a different kind of jewellery piece that can still retain any sentiments or meaning the piece originally had. For those who did not bring their own piece, there was plenty of room for inspiration from the materials we offered to make various kinds of jewellery. This was a notably less restricting co-crafting workshop in comparison to some others, such as one in which old silver spoons were the only items to be up-cycled. More than DIY projects, co-crafting allows participants to receive expert hands-on tutoring from professional craftspeople or designer-makers. This form of participatory design affords a creative environment in which craftspeople and participants can inspire each other. The environment and dynamics are different from traditional teaching and learning relationships in which teachers try to convey the depth of tacit knowledge they have for their craft, but rather encourages a more relaxed and freeing experience in the design and making process. Liisa Tervinen of Design Huone, a jewellery showroom and regular host of various workshops in Helsinki, emphasised the point that she sees her role as a facilitator and occasional helper over and above that of a teacher, stressing that participants should feel relaxed and draw inspiration from one another.[6]

In co-crafting, the social dimension of craft's sustainability is particularly prominent in terms of sharing the techniques and the ethos of craft to local communities. As a venue for varying workshops, Design Huone functions as a meeting and exchange point for like-minded crafts enthusiasts who can also go a bit beyond their comfort zones and experience new mediums and skills. The learning

experience is not only for co-crafting participants but for professional craftspeople as well: getting a wider perspective of the perception of craft among non-professionals helps to situate craft within the everyday cultural practices of individuals in local communities. In our workshops, we took a keen interest in the thoughts and opinions of our participants regarding the making activity and what they had made. We used a 'Personal Project Journal' as a research probe, in which participants could freely write about how they felt during the activity, how they felt about their finished work, what expectations they had had, what they have learned about making jewellery, etc. In these exchanges, craftspeople's human capital builds up the social capital of craft among craftspeople and workshop participants alike, which sustains both craft's social dimension as well as the general social capital of civic engagement, mutual support, networks of shared interests, and trust (Fuad-Luke 2009: 7).

Crafts made in co-crafting workshops can be considered sustainable luxury crafts due to the authentic and meaningful engagement in making something only for oneself (or only for a friend), and the tendency for such crafts to be 'shown-off' in a positive way that can engender interest in craft-making within one's network of friends and acquaintances. Most importantly, co-crafting is an alternative way of attaining a meaningful and pleasurable crafts object from making it, to possessing and enjoying it for a long time. In other words, it is the alternative hedonic means to sustainable luxury crafts.

Green Shoes, a shoemaking company founded in Devon, sells handcrafted shoes made by traditional skills and from high quality, eco-friendly materials (non-animal-derived glues, toxin-free dyes, vegan leather alternatives). Repairs, resizing (for children's shoes) and resoling are also offered by the company, the latter of which effectively replaces the whole bottom of the shoe, extending the life of one's shoes. Shoes can be ordered for a personal fit provided customers send in an outline drawing of their feet, and customers can also mention previous difficulties with shoes in terms of quarter or vamp tightness. In addition to the personalisation of guaranteeing a perfect fit and customisation, Green Shoes offers shoe-making workshops in which participants can make their very own pair of shoes or boots. Participants in these workshops can appreciate the value of handmade crafts through the direct and shared experience of 'making'. The social, cultural and ecological dimensions of the sustainability of craft are satisfied in such workshops, providing a continuum toward an appreciation for a traditional craft and the culture that embodies and is expressed through it, as well as extending to a re-evaluation of broader ethical concerns with consumption in terms of sustainably sourced materials.

Green Shoes also exemplifies a making process that has low-energy requirements, and that keeps waste and packing materials to a minimum. The social dimension is further augmented by Green Shoes' collaborations with fashion designers, such as Lu Flux, which culminated in Green Shoes walking on the London Fashion Week runway. This is an example of the craft ethos working in reaching out and gaining visibility beyond the traditional boundaries of craft. The economical dimension of sustainability is also balanced in Green Shoes' use of local materials and in providing jobs in the Dartmoor region. Offering sales online as well as shoe-making workshops also diversifies their economic potential.

Value creation for workshop participants resonates well with the alternative hedonist outlook in the creation of sustainable luxury crafts. There is no hidden journey or story behind the shoes: one can answer satisfactorily and satisfyingly 'Who made your shoes?' and 'Where were they made?' (Dixon 2010). This short production story will bring not only more attention to ethical consumption for consumers, but also more intimate and meaningful product relations. The story of the product may be short, but the meaning and value behind it is deep. The holder will own their self-made shoes longer than other anonymously-made ones, as not only have they made something durable, but they have made something meaningful that satisfies the hedonic principle of developing a personal relationship with a high quality product that adds value to their lifestyles. The balance in craft in terms of the four dimensions of sustainability, as well as between finished crafts objects and making processes, leads to a sustainable craft future.

Conclusion

We have suggested that 'sustainable luxury' is a more inclusive term that satisfies hedonic desires. Sustainable luxury craft results from a shift in valuations among alternative hedonist consumers and craftspeople toward high quality, personalised, meaningful, ethical, and sustainable goods. The transferrable craft ethos, as a non-appropriated and parallel model to industrial design, can best lead to the creation of value through sustainable luxury craft within an approach that balances the

ecological, economic, cultural and social dimensions of sustainable craft. The case studies examined showed some of the ways in which this balance can be approached, and we are confident that many more examples exist that can engender dialogue on more sustainably meaningful modes of value creation in the crafts and beyond.

Notes

1. ESG is a score that takes into account two main sources: 'what the companies themselves report to the ethical investment community; and what media and non-governmental organisations have been saying about them' (Bendell and Kleanthous 2007: 3).

2. We do not mention Wiedman et al.'s sub-value of materialism for it seems to be too narrow in scope. For them, 'materialism can be described as the degree to which individuals principally find possessions to play a central role in one's life' (Wiedman et al. 2007: 7). If this is to be an indicator of an individual's valuation toward luxury items, then the degree of importance given to (any) possessions would dictate the degree to which luxury items *qua* possessions are valued and hence sought after. This appears uninformative. While the values of self-identity formation and hedonic experiences are more or less universals, the materialistic value of merely having (*any*) things seems more particular and does not suggest what is unique or inherently more valuable about luxury items over other things.

3. Interview with Tapio Koskinen, Helsinki, 28 February 2012.

4. Interview with Suku Park, Posio, 8 March 2012.

5. Interview with Jaime Vizcaya, Helsinki, 16 August 2013.

6. Interview with Liisa Tervinen, Helsinki, 26 August 2013.

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