Luxury fashion for what and for who:

Critiquing luxury fashion during a pandemic based on a review *Press & Fold: Notes on making and doing fashion*, Issue #1 Luxury.

Ricarda Bigolin

Press & Fold #1, JOIN Collective Clothes, The Garment as a Set of Shapes. Warehouse (2020). Photo: Anouk Beckers.

Production
Consumption
Exploitation
Exclusion
Scarcity
Extinction
Depletion
Resource extraction
Recession
Depression
Inflation
Labor
Automation
Protest
Dissent
Consent
Needs
Wants
Desires[1]

Press & Fold #1, The Luxury Issue (2019)

Excess and desire

It has taken some time to review this issue of *Press & Fold: Notes on making and doing fashion,* Issue #1 Luxury. I've been grappling with the moment and the subject of this issue pre-pandemic. I want to address why this niche, global critique of fashion and luxury more subtly expressed in practice is so *very* critical. I took this as an opportunity to conduct a partial review of key ideas on luxury fashion, and how these relate to the contributors of this issue with no tidy resolution or affirmative catch phrases. It's a confused opinion piece written by a restless academic. Would I finally need to read George's Bataille's *The Accursed Share: An Essay on General Economy (La Part Maudite)*? To say, a serious and critical text on luxury and capital. Around 9 years ago, I went to my first fashion research conference, coincidentally on luxury and fashion. I nervously presented my paper on '*Faux pas*? Faking materials and languages of luxury'[2] followed by an exceedingly handsome Frenchman, who in a *nonchalant* manner without a semblance of any nerves mounted the podium and monologued about monopolies of capitalist regimes and *La Part Maudite* (*The Accursed Share*). It was far beyond my cerebral reach at the time, but I recalled delivery and his deep indigo, fine Margiela sweater denoted by the four white tailors' tacks, inconspicuous but synonymous branding etc. Presumably he had a pretty perfect physique beneath this slim fit sweater of fine micron wool, some people attribute physique and genetics also to social status and wealth... I gazed melting into the very uncomfortable pine bench and listened on in agreement. In any economic system there is a part that is destined for wastefulness and excess, attributed to things that defy function, utility and purpose such as luxurious consumption. My simplification of this complex theory by Bataille – along with the attractive, well-dressed, understated Frenchman whom I first heard it from – reveals some of the complications and contradictions around

defining luxury (fashion). The heritage of luxury is emblematic of the refined, inconspicuous but also that which is without purpose, the futility of being evoked by and mystified by wants and desires of, (for) many.

I couple my somewhat stunted understanding of luxury with an inventory of perplexities with the state of the fissures and cracks showing in the already fractured fashion system pre this year of COVID-19. Contributors in this issue, and those that have been circling around the milieu of the Warehouse community, mainly come from the Global North but some are also from the Global South. These voices often emerging from academic institutions spanning disciplines beyond only fashion design or fashion studies are resolute in a quiet disdain of the injustices, exploitation and paradoxes perpetuated in fashion brands, production and consumption systems. For some of the younger voices, they have grown up with the continuous conflation of luxury brands as multinational giants and the disturbing growth of branding cultures, they might not have known anything else beyond this fast moving logo-laden world.

The rarefied, meticulous, well-crafted past of luxury, or heritage and legacy luxury brands has been swallowed by the deliberate role of branding as a way of increasing emotional and symbolic value of luxury things [3]. Branding prospered in the second half of the twentieth century, where consumers began to understand the desire for products and things exceeded their material and tangible qualities. A purchase of a thing could allow the prospect of a better version of who we might become or the life we might be lucky enough to live.

The issues of the personification of luxury fashion with crass and conspicuous branding sits in contest to a bygone era of finely crafted and subtly labelled products. Brazen, loud, graphic, pigment loaded letters of brand names marque everyone's psyche, mystifying the things themselves and the bodies who wear them. The addition of these words, contemporary crests or *fleur-de-lis* of logo culture, transforms a basic thing into something of a higher perceived value, "Every luxury-branded representation of fashion starts with a visual and semantic structure— with, for example, a colour, a photograph, a logo, a written caption, a strapline, a statement."[4]

It is this process or transubstantiation that makes somehow one thing of the same material value become more valuable than another. Via these mythic symbols a vortex emerges of palpable desires, lifestyles, success – buying into luxury fashion is blindly aspiring to these dreams far beyond the thread and the polyester satin labels of often unremarkable clothes, accessories and sunglasses – "nothing more than a few grams of plastic and glass shrouded in an illusion of luxury"[5].

> *Luxury goods are, accordingly, the objects and lifestyles that exceed the usual notions of what is necessary, what is meaningful, what is normal and appropriate depending on a situation. Contexts, cultures and situations may change; what was once a luxury need not always be one. But the following applies in any case: If something is a luxury in a particular situation, it is because this something is bound up with an exaggerated, extravagant and superfluous effort. In Luxury, notions of what a person actually needs and must have to live are deliberately*

> *transgressed. Luxury is consciously extravagant, unrestrained and irrational, and, as such, very definitely always the opposite of simple, economical, efficient and modest.*[6]

The eyes of quiet disdain from the contributors of this issue and the surrounding community are often from outsiders, misfits in fashion and design academies, dumbfounded by the injustices and paradoxes of the fashion industry as well as the universal impact it has, suckling in and between cultures. This particular recess of practice and discourse on fashion has been quietly working away and before critical fashion became cool based on a thought that perhaps someday that more people would listen. We all knew that practically it's impossible for global 'luxury' fashion brands to operate at such global gain without screwing someone or something over, there is always some kind of loss or redaction in the shadows of such monumental returns. Fashion research has tended to turn a blind eye sometimes to critiquing luxury fashion in this way, outside of established discourses around slow fashion and sustainability – segregated previously by context and content from the luxury fashion world. Critical fashion practice has been a term that has slowly gained traction in the last 10 years, and largely is misunderstood. Whilst scholars such as Adam Geczy and Vicki Karaminas claim that sites of subversion and critique abound in examples from 'Westwood to Van Beirondock' [7] within the fashion industry. I would like to assert a clear distinction from this claim and defer to colleague and collaborator Brad Haylock's definition around 'What is critical design?' that this relates to practices of social enquiry, activism, non-commercial and attesting to exploitation or injustices apparent in industrial practice[8].

With this in mind, it can be claimed that critical fashion practice should be understood as only occurring outside fashion systems or industrial modes of practice, a form of active practice-resistance-research-scholarship. The emergent critical fashion lens stems from a rejection to reinforce the ideals and hierarchies of fashion systems that are often perpetuated and lusted about in fashion theory and fashion studies, sitting outside in criticism of the industry and its latent effect on people and the planet, without succumbing to all of fashion charm's and allures. Justin Clemens and Colby Vexler's contribution 'Fashion Dwells Intellectually' in this issue considers the place of intellectual culture in contemporary fashion, perhaps ideals that are also emblematic in critical fashion practice, purporting to the argument that any type of critical culture in fashion has dependence also on global shifts and societal turmoil.

A cleverly strategized green campaign, marketing promotion or timely circular collaboration can't really undo fashion conglomerate's ultimate perpetuation of desire and unsustainable consumption. Along with critiquing consumption and production of luxury fashion, it also necessitates an examination of the relationship to race, marginalised cultures and bodies, wearer and makers of fashion recognising within such a panoply of consumption sits alienation as "the impact of the monopolised ownership of the industry and the media brands that support it"[9]. For the system to be overturned it means a complete rethinking of also the psychology of consumer behaviour, buying, desiring and use of these things that we have all been programmed to endlessly want.

Luxury in crisis

The contributors of this issue are the learned onlookers, knowledgeable delinquents, resistors and agitators that unite with being perplexed or dumbfounded by baffling progression of the capitalist fashion system. With the sting of COVID-19, this system recoiled into murkiness, with some tentacles remaining resistant and unperturbed by the collapses around them. Fashion capitals ventured into the digital for their fashion weeks, luxury brand produced glamorous or logo laden PPE (personal protective equipment) and supermodels were forced to do photo shoots via FaceTime, isolated in Upper East side penthouse apartments, still relentlessly trying to sell products and let the wheels of the system roll on, albeit a little less fervently in lockdown. The crisis was already omnipresent in luxury fashion systems pre the pandemic. I opened this review with an inventory of consequences and actions of 'Luxury and Crisis' by Iris Moon[10]. This list captures aptly the astounding array of sub fields, which all trace some compelling arguments and relationships around the necessity for fashion practitioners to critique the systemic issues around production and consumption. It highlights also "what appears to be the caustic relationship between luxury and crisis"[11]. Whilst the global pandemic has greatly impacted the fashion industry, "the fissures in the system seem to get deeper each day, revealing the industry's already broken bits"[12].

In critical fashion practice, luxury fashion systems are continually decentred. In these emergent areas fashion practitioners produce fashion outside of commercial cycles, with intent to bolster criticism around the many issues contained within the production and consumption of fashion. Danielle Bruggeman's contribution defines this succinctly as the "renewed need to move towards a critical fashion discourse and to re-engage with material resources and with the human beings who make and wear clothes". Who does this luxury fashion system affect and what does it produce? Continued dichotomies challenge what it is for something to be considered a luxury, and how this system has manipulated ever possible tangent of this to maximise revenue. Isolated confinement, economic downturns, politicised and mediatized movements against exploitation further means that the mystique of perpetuated desires for things propagated by fashion really is waning thin.

Owning it

My realisation (gaze) lingers on the cover of this issue featuring artist Jessica Buie's image from the series *Exposure,* a hand anchored on the tail end of a jeans fly seam, *gaping* open. In the mediatisation of fashion, this image of luxury fashion product advertorials disfigures, crops and neutralise bodies as floating appendages and accessories to product possession. Buie's image usurped this with a playful wardrobe malfunction, and awkward twist or a sneaky camera frame inversion of when to look and not look. The tight crop (crotch) is reminiscent of the artist Paul Elliman's *Untitled September Magazine* from 2013, in which the artist collected hundreds of images from fashion and porn, cropping these in the format of a classic glossy magazine without no text just reclaimed images. Elliman tends to the significance of body language through repetition and cropping compositions of body parts in various suggestive or expressive states. This practice of reconstituting (found) images of fashion (luxury), possession, gazing et al. also reinstates the

ways these acts are commodities in themselves, a way of thinking suggested by many of the contributors of this issue of *Press & Fold*. Dysfunction and possession, luxury fashion's quintessential acts, and that this act of possessing luxury, 'owning it' is bestowed on the individual as it's beholder.

Launch Press & Fold #1 at San Serriffe, 07.12.2019. Warehouse (2020). Photo: Anouk Beckers.

We are seduced by evocative images that transfix our gaze and mystify basic products with enchanting and aspirational lifestyles. Articles of Clothing (Annie Wu) with images by Agnieszka Chabros contribution posits utilitarian pieces back to functional origins, garments derived from practical situations photographed in real work or sporting conditions. The mystique of possession blown out in the flashes of Chabros' images, reality in saturated colours sans romantic and soft filtering. The realities abound in possessing luxury. Even if it looks expensive, this experience of possession is temporal, fickle and ultimately deeply unfulfilling. Faux senses of ownership and fleeting thrills of possession. Inevitable limitations and disappointment pertaining to a life of living enabled by luxury.

Editor Hanka van der Voet notes, the contributors of this issue seek to create alternative, more inclusive ways of defining 'luxury'. Luxury fashion is fraught with issues, and subsequently so is defining it. It's easy to be ambivalent in assembling a workable relationship between the two words, "luxury stands in an ambiguous relation to fashion"[13]. From cancelling each other out, to mutant hybrids between them they are duplicitous to each other and equally misunderstood. In addition, the terms have equally and

significantly changed throughout the nineteenth and twentieth centuries. The social relations between the acquisition of goods, status and lifestyle is key to understanding both fashion and luxury and have subsequently shifted between decades and change. Rapid production growth, mass manufacture, deregulations of trade, policies and global mediatisation has significantly conflated fashion and luxury and is inherently defined by the individual and their status in the world.

Press & Fold #1, A March Issue. Warehouse (2020). Photo: Anouk Beckers.

Branding and disobedient bodies of luxury

The strategies of luxury fashion in recent times represent the deliberate role of branding as a way of increasing the emotional and symbolic value of luxury things[14]. This practice associate's products and brand names "with ideas, concepts, feelings, and relationships, brands self-consciously use cultural icons and myths to forge their identity and tap into emotional meanings activated by collective symbols"[15]. A March Issue's contribution of redacted luxury brand logos and remade editorial images with models only wearing blue jeans and T-shirts talk to this phenomenon. Artist collective Bernadette Corporation originating in the late 90s and operating in and around the Global Financial Crisis depict the tactics and surface obsession of branding and corporations, and cracks in surfaces between these things. Critical discourses around fashion production and consumption has had a freer reign in art, deficits in fashion discourse proper abound by the wildly acknowledged commodification of media outlets, wedded to major luxury brands in a toxic relationship of capital exchange, no real criticism emerges. Even now, it has only been by forced global movements around racial exploitation, injustices and climate crisis that some response is evident.

Many practitioners have picked up this dissidence, and this is throughout this issue of *Press & Fold*; luxury brands surficial façade, appropriation of deeper ideas and values, veneer, gloss and power. Contributions also from Storage Solutions, where removed tags are placed on naked bodies, their approximate location where a garment label would reside, speaks of the symbolic value

and value-added proposition of brands, and how this commodity exchanges between brands and consumers in a self-fulfilling prophecy of becoming branded. A naked body left with a dislocated label on the nape, what happens to us when we wear these (branded) clothes and what does it do to our bodies?

Fashion magazines, and the media of fashion has long perpetuated ideals of perfect and fashion bodies, for us all to aspire to. The 'fashion image' it's bodies, products and the lifestyles depicted within it, is concerned with creation of consumer desire[16]. We see many of these perfect bodies, (constantly), we strain and wear ourselves out trying even though we know it's impossible to reach a better version of ourselves after so much saturation of airbrushed and wealthy fitness, skinny, perfect bodies. As well as these impossible ideals of homogenous and perfect bodies, skin tone preferences du jour et cetera, the practices of image making in the industry cast vulnerable bodies as appendages to products, bodies themselves also the commodities. In this issue I was reminded of Juergen Teller's iconic 1999 image series 'Go-Sees', from the artists' book of the same name, showing how improvised strategies embody critique or question the ethical, social or political standards of fashion industry modes and conditions. A 'go-see' is a distinct and idiosyncratic practice in the fashion industry where models visit fashion brands, media outlets or fashion photographers to be cast for a shoot/campaign or fashion show[17]. In his revealing series, Teller haphazardly captures (in the typically realist style of the photographer) the young and seemingly vulnerable models entering the casting sessions. The series critiques the absurdity and power differential of the 'go-see' in this behind the scenes documentation of the fashion industry.

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Le Cabinet des Modes in 1785-6 [11]. In *Le Cabinet*, one can see the first steps towards the magazine as disciplinary agent. Nelson Best states how in the magazine, "an etiquette of dressing was created in which certain clothes were deemed suitable for certain occasions or times of day." [12] This development "created a role for the magazine as a guide to these rules." [13] With its role as a guide of fashionable rules, the fashion magazine became an increasingly important factor in shaping the identity of its readers. Nelson Best quotes John Harvey [14], explaining how in the beginning of the nineteenth century, the "black-clad male signified economic productivity and strength … and the fashion-conscious female the leisured and emotional excluded from power." In the fashion magazine this approach to femininity was furthered, "[linking] femininity to the consumption of fashionable things." [15] Nowadays, this can be seen in the way luxury fashion magazines generally portray women as hyper-elegant and sensual beings, who are simultaneously utterly frail and solely present as objects to be looked at.

In the remainder of the nineteenth century, the fashion press continued to portray "fashionable clothing as a way to access a specific and desirable lifestyle." [16] The commentary used to explain the plates in more detail communicated fairy tales of elegance to its readers [17], turning the plates into objects of lifestyle propaganda. During this time, industrialisation started to influence the fashion system more concretely. The fashion press began to put more emphasis on the constant need for change and "newness" [18], and for the first time, the notion of being 'out of fashion' entered the stage. This resulted in a "threat of social exclusion or embarrassment due to a lack of knowledge of current trends generally being 'worn' or 'admitted' in society." [19] Today, fashion magazines still employ this strategy. Readers are shown how they should dress and 'be', in order to not come across as 'démodé'. In an interview with Anja Aronowsky Cronberg, Lucinda Chambers, former fashion director at *British Vogue*, made some strong remarks on the current state of the fashion magazine. She states how "there are very few fashion magazines that make you feel empowered. Most leave you totally anxiety-ridden, for not having the right kind of dinner party, setting the table in the right kind of way or meeting the right kind of people." [20] Chambers even states that "they've [21] stopped being *useful*." [22]

It thus appears that the influence of the magazine's lifestyle propaganda on its readers remains quite strong. It continues its portrayal of perfectly stylised objects instead of bodies, without allowing fashion to fulfil its liberating role. Likewise, its authoritative position remains unshaken. The reader's admiration for the fashion magazine has not yet ceased to exist: Kate Nelson Best provides an anecdote of how her students are "reluctant to tear up magazines and desecrate their editorial vision." [23] Moreover, the number of readers has not declined. *Vogue Paris* for example still accounts for a monthly print readership of 1.346 million [24], and the combined international editions of *Vogue* account for a total of 67.2 million unique online visitors each month. [25] Due to this continued authoritative position, advertisers still covet a spot in the print edition of fashion magazines. [26]

These comparisons, between 18th-century plates from *Le Journal des Dames et des Modes* and editorials from *Vogue Paris* and *Elle UK* show that the modes of portraying fashionable feminine bodies has not changed substantially over the decades.

11 Nelson Best, K. (2017). *The History of Fashion Journalism*, Bloomsbury, p. 21.
12 Ibid., p. 22.
13 Ibid., p. 22.
14 Harvey, J. (1995). *Men in Black*, London: Reaktion.
15 Nelson Best, K. (2017). *The History of Fashion Journalism*, Bloomsbury, p. 27.
16 Ibid., p. 30.
17 The descriptions of the fashion plates were often built on elaborate and fantasy-rich descriptions. An example from *Le Journal des Dames et des Modes* reads: "In the morning to do her errands, an elegant lady has a black satin coat or at the art gallery of the Tuileries, a black or violet velvet one, trimmed with musk; in her calèche or Tilbury, a coat of cashmere with large tartan checks and at the end of the day to leave the theatre a feather cloak lined with fur and ornamented with a black velvet collar with a band of gold at each corner." (December 20, 1824)
Ibid., p. 26.
18 Ibid., p. 30.
19 Ibid., p. 30.
20 Aronowsky Cronberg, A. (2017). 'Will I Get A Ticket? A Conversation About Life After Vogue With Lucinda Chambers', *Vestoj* Available online at: http://vestoj.com/will-i-get-a-ticket
21 With "they", Chambers means "the fashion magazines".
22 Aronowsky Cronberg, A. (2017). 'Will I Get A Ticket? A Conversation About Life After Vogue With Lucinda Chambers', *Vestoj*. Available online at: http://vestoj.com/will-i-get-a-ticket.
23 Nelson Best, K. (2017). *The History of Fashion Journalism*, Bloomsbury, p. 246.
24 www.condenastinternational.com/country/france/vogue/ [Accessed on 24/04/2018]
25 www.condenastinternational.com/brand/?b=vogue#vogue [Accessed on 24/04/2018]
26 Nelson Best quotes a 2014 interview with Lisa Armstrong, *The Daily Telegraph*'s Head of Fashion. Nelson Best (2017), p. 246.

Press & Fold #1, Chet Bugter, The luxury fashion magazine as disciplinary agent.

Chet Bugter's contribution and practice simultaneously engages with eroding the codes, gendered modalities of fashion images and bodies in print media. Bodies are placed under unnatural and ridiculous conditions to perform the perfect pose in fashion images. Skinny limbs stretch and contort, faces follow some other unrelated cue and the body presents itself in a completely artificial, gestural, fashion composition. The reveal of the constituents

of the fashion image highlights the pressures and hierarchies the industry projects, prompting unhealthy sliding scales of preference for skin colour, gender, body and race. Bugter's recontextualising of bodies rendered by the DIY of archetypal fashion images, decodes the homogenous, flailing bodies, ridiculous and disfigured poses of fashion images where products take over anatomy. Revealed in the haphazard, unmastered and unperfected fashion images, lurks the real bodies, natural, real and vulnerable within conventional fashion making practices. Teller showed the Go-Sees work alongside a series called Bubenreuth kids, where a series of primary school kids re-enact some of Teller's iconic commercial fashion photography, subverting the model bodies, playfully candida poses. Adele Varcoe's contribution 'Kids in Fashion' activates alternate bodies of wearing and making fashion, coalescing the image and making of fashion, co-opting designing through play and participation.

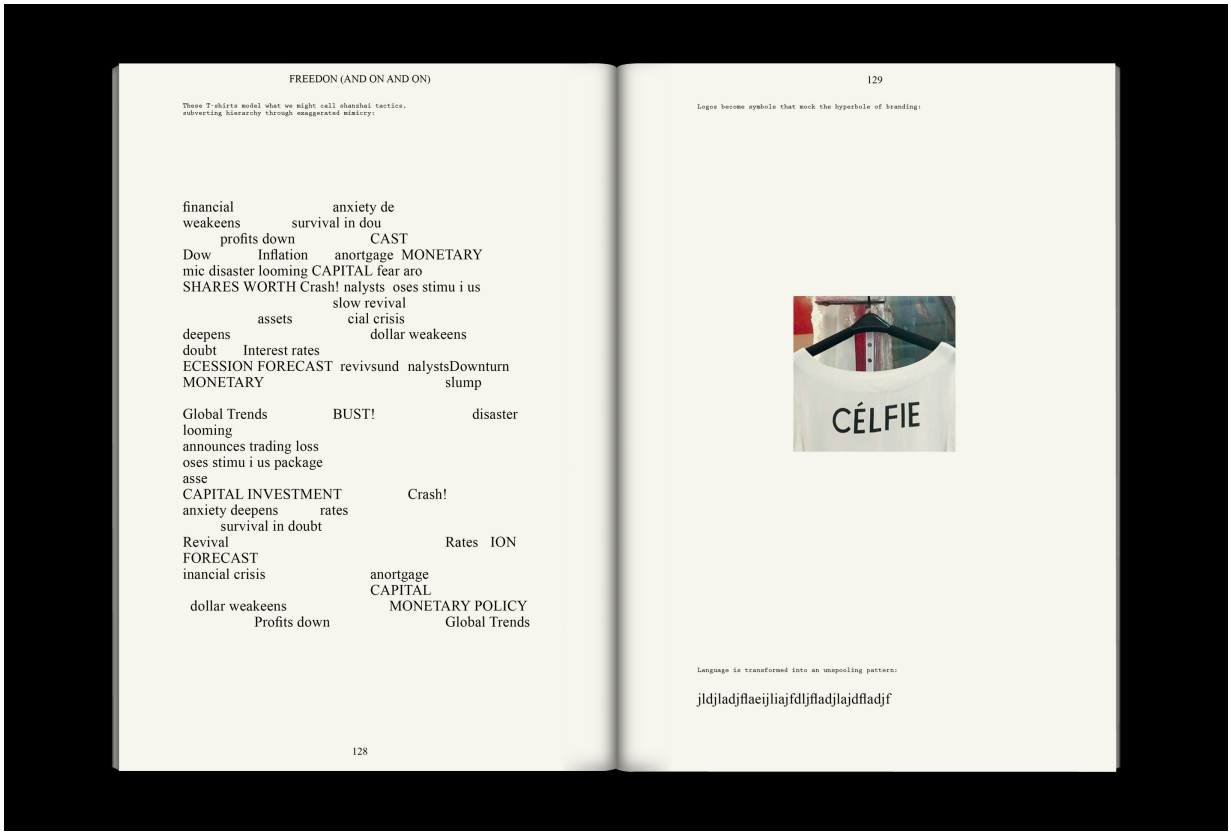
Branding projects the high fashion making process as rarefied mastery and magic made my skilful hands for a privileged milieu and particular bodies. This mystique is something practitioners are constantly drawn to disrupt, as it is disturbing to be complicit with these systemic exclusions. Aimée Zito Lema and Elisa van Joolen in 'Pulp' activate children to cut out fragments of garments, destroying them into parts to be formed into paper a playful adaptation of a 'downcycling process'. These usually involve the ways garments classified as not having any higher monetary value are de-purposed and shredded into a subsidiary product category such as paper, packaging or insulation. What strikes me here is how this eloquently engages with the shifting 'communities of consumption'[18] of fashion, that are often hidden away when clothes fall well outside cycles of fashion, use value and desire, and are relegated to other uses. Join Collective Clothes also tends to this field, the making acts of fashion unwound, and shared amongst communities, an evolving collective collection. Unmasking the mystique of rarefied craft and traditional making practices of high fashion, ateliers instead for anyone, for all people. Globally fashion production and supply chains demonstrate catastrophic and damaging practices to individuals, people and communities. Marginal and migrant workers make products – clothing and accessories – they usually never get the chance to wear.

Masstige luxury for you and me

Shanzhai Lyrics further explore the ironies and conflation of branding as symbolic exclusivity and counter practices of mass production and capitalism in their work. The notion of Shanzhai, as a counter and alternate parasitical fashion system, feeding off luxury fashion production chains and producing words, content and meta meaning. Chinese translated into strange English slogans float in this underside of copious production systems, mass produced product economies of limited lifetime, value and without a real origin. Rowan McNaught & Laura Gardner in 'Machine Learning Clothing' further denote the lack of origins of products, questioning authenticity of 'product design' in the AI era where algorithm's trawls datasets for a design pattern to emerge and to design subsequently design more things. The new algorithmic and search engine reign and reality of product development and mass production.

Femke de Vries in 'To Be Honest With You, Recklessness Is A Luxury To Someone Like Me' mines searches and hits of 'luxury', configured in emotive patches of sources, aping the irony of fashion languages, artfully construed

fashion editorial straplines and content. You read these and laugh but also feel sad. Veiled between language, itself a commodity (in fashion), are real people, left to figure and work out what to do with their lives, how to be (fully) and how to survive whilst dodging frenzied attempts to buy into better versions of ourselves.



Press & Fold #1, Shanzhai Lyric, Freedon (and on and on).

Everything and nothing

Johannes Reponen confirms this perplexing nature of conspicuous consumption beyond products, it's the buying into pursuits of a better life, via another product experience such as the Netflix series binges. The Marie Kondo craze of better-ing out wardrobes (and selves) with questions "Does this bring you joy?" swept through early 2019 with frenzied wardrobe culls and controlled rolling of all our precious garments and underwear into neat piles of 'joy'.

It's a privilege to be able to consider a possession beyond its necessity, function and use value. For example, it is a luxury to be able to decide that an item does not spark these positive emotions, so we can toss it away with a new replacement a few clicks or transactions away. Mindful conspicuous consumption? E.g., does it bring joy to live with all of these objects that are meaningless to us and then throw them away whilst we streamline our lives and then buy new things?

As owners of material things, we embed these with our own lives and stories and if we choose to notice, this preciousness is not due to the cost of luxury items but more so what they accomplice and embody in our lives. Maria Kley's 'Klara Barbara I' chronicles an exchange between family members enacted through the use of glorious worn-out silk rectangles that have been extracted from a collection of 104 worn out scarves passed between grandmother, daughter and granddaughter. Pure, fine textiles that last life-times, renders luxury a sensorial and embodied experience. Heritage and time *is* a luxury, beyond disposable fashion items we are keen to forget is clothing

that lingers between generations, sitting outside the fast paced fashion world of cheap and crappy things becoming something far more precious in embodying ritual, becoming dress.

We see the pivot in this way that luxury fashion, in this sense can become something that embodies narrative and people, it's a luxury to pass on beautiful things in this world to others. Perhaps a more embodied more personal luxury is something we all can relate to and is satisfying? Our lives this year have all witnessed limitations of access, contact and then unfortunately for some tragedy. The 2021 prognosis should be to hold close personal luxuries, however micro or small. These experiences in touch and interaction with people, things and communities should acknowledge our distinct individual stories and resonate with our personal values should redefine luxury.

Ricarda Bigolin – D&K, Melbourne, Australia
September 2020.

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