

# Preface

The aim of this book is to make known different aboriginal cultures and how fashion (and luxury) can become a vehicle to rescue and revalue them. In the words of the great Mexican designer Carmen Rion<sup>1</sup>—recognized in 2015 for her contribution to sustainable development in Latin America within the framework of the IE Award for Sustainability in the Premium and Luxury Sectors<sup>2</sup>—“*they are indigenous artisans.*”<sup>3</sup> She also stated that “*the true Mexican textile designers are the aboriginal artisans of this country*” and “*the world lost the wisdom of everyday life, of femininity, of dignity—values which are deeply rooted in aboriginal groups*” (García Muñoz 2015).

Unfortunately, in many countries, instead of revaluing aboriginal cultures, local designers often travel in search of inspiration or “trends” for new designs, unaware of the fact that the adoption of aboriginal fashion styles can provide multiple benefits to fashion brands. The development of sustainable practices, the integration with a cross-cultural design, and the creation of new market niches are difficult to learn for postmodern sensitivities (Corcuera and Dasso 2008).

This book begins with the chapter by Miguel Angel Gardetti and Shams Rahman entitled “[Sustainable Luxury Fashion: The Vehicle to Revalue Aboriginal Culture](#)” which presents a number of real world case studies—Pachacuti (UK), Carmen Rion (México), Aïny (France), Loro Piana (Italy), Ermenegildo Zegna (Italy), and Hermès (France)—to demonstrate how sustainable luxury fashion can become a vehicle for salvaging and revaluing indigenous cultures.

The following chapter written by Denise Green and entitled “[Fashion\(s\) from the Northwest Coast: Nuu-chah-nulth Design Iterations](#)” explores the history of Nuu-chah-nulth First Nations specifically and analyzes their distinctive aesthetics and design practice through the lens of fashion theory. The chapter concludes with a discussion of contemporary Nuu-chah-nulth designers and the circulation

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<sup>1</sup>Visit <http://www.carmenrion.com/>.

<sup>2</sup>Visit <http://www.ie.edu/ie-luxury-awards/>.

<sup>3</sup>Private communication between Carmen Rion and Miguel Angel Gardetti.

of their work. In the third chapter, entitled “[Korean Traditional Fashion Inspires the Global Runway](#),” Kyung Lee presents a case study of Korean aboriginal fashion and improving the growth of Korean aboriginal fashion in the global fashion industry. This research addresses how Korean aboriginal fashion can affect sustainable fashion consumption by global consumers. Specifically, the adoption of Korean traditional natural materials, dyeing techniques, and design technologies are explored as reflected in the global fashion brands’ runway collections.

In the fourth chapter, “[The Sustainability and the Cultural Identity of the Fashion Product](#),” Marlena Pop examines the thesis that cultural identity sells any product, provided that the authentic intrinsic cultural value is respected, defined, and promoted, because the European cultural economy is not only a desideratum and a top strategy—it is also a dynamic multicultural reality directed towards the sustainability of heritage values.

In the fifth chapter “[Badaga Ethnic \(Aboriginal\) Fashion as a Local Strength](#),” H. Gurumallesh Prabu and G. Poorani showcase the unique badaga system with special reference to attire that has been followed over centuries as fashion. Irrespective of age, all badagas tend to wear traditional attire in the form of thundu, mundu, dhuppatti, seelai, mandarai, mandepattu, etc., on almost all social occasions and perform traditional badaga dances which represent a local strength as well as ethnic fashion.

In the sixth chapter, “[Ethnic Styles and Their Local Strengths](#),” Nithyaprakash V. and Thilak Vadicherla make an in-depth review of ethnic dress over the world, analyzing its meaning.

In the seventh and final chapter, “[Continuing Geringasing Double Ikat Production in Tenganan, Bali](#),” Kaye Crippen documents the continual changes in weaving in the village of Tenganan Pegeringsingan in Bali, Indonesia from 1985 to 1999 and in 2014. The village has a centuries old tradition of producing difficult to make *geringsing* double *ikat* textiles which requires tie-dyeing of both warp and weft yarns in both the warp and weft directions to create a pattern. Reasons for the decline and subsequent partial revival of weaving are explored.

## References

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Ethnic Fashion

Gardetti, M.; Muthu, S.S. (Eds.)

2016, VII, 197 p. 141 illus., Hardcover

ISBN: 978-981-10-0763-7