

Notes

Web of Science Based Synthetically Review Literature of Sustainable Luxury Abstract

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学術研究データベースにおける持続可能な贅沢品概念の理解

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Keywords: Literature review, Luxury concept, Luxury consumption, Sustainable luxury, Consumer behavior
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1. Review Purpose, Method and Data

Research into the luxury field has grown rapidly in recent decades. The purpose of this study is to know about the foundations of luxury research, especially the understanding of concepts from different perspectives. This study provides an overview of luxury research in order to find research trends and problems to do an empirical study.

Literature searches were conducted through Google Scholar, Web of Science (WoS), and Science Direct, by using the keywords 'luxury consumption', 'luxury brand' and 'consumer behavior'. This review process originally started from April 2012, newly published articles from 2012 to 2019 were added, while CiteSpace data analysis was conducted in January 2020 in order to make sure of the comprehensiveness of information from 2004 to 2019. This review mainly shows literature from searching 'luxury consumption' using the Web of Science core database.

First, in order to better analyze literature, Web of Science core database was selected for analyzing existing articles by searching for 'luxury consumption'. A total of 1,100 articles (published from 2004 to 2019) were retained. The reason for starting from 2004 is that the number of luxury consumption research publications exploded from 2004 (Figure 1) and the recent development of luxury research reflects the trend in this

field.

Secondly, visualized analysis can promote analytical reasoning by setting visual interaction. This study uses CiteSpace Version 5.3, which is well accepted in the academic literature review and constantly updated (Chen, 2006). Gursky and Woisetschlager (2017) refer to the use of CiteSpace Version 4.0.R3 in a study. It is therefore recommended to check thoroughly from previous to 2019 research using CiteSpace. Using CiteSpace, key knowledge in the luxury consumption can be analyzed. For example, it ranked keywords in this area by frequency, identifying key studies that made significant contributions to luxury consumption knowledge development. As seen from the keywords

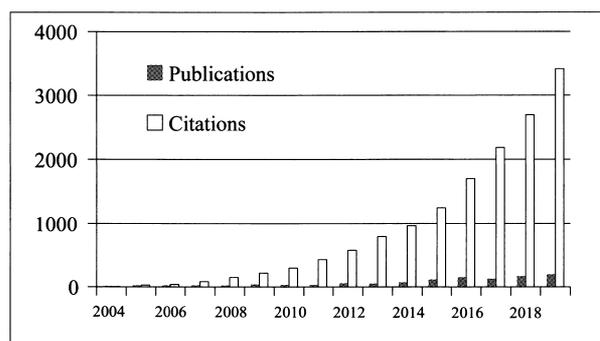


Figure 1. Publications and Citations of Top Journals 2004–2019.
 Source: Author's analysis from WoS.

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frequency in Table 1, the most frequently used keywords are the following: consumption/ luxury/ consumer/ conspicuous consumption/ brand (336/ 156/ 114/ 105/ 102 times). 'Sustainability' (27 times) is not new but when it is combined with luxury, there is very limited research.

2. Review of Luxury Concepts

Literatures have defined luxury and luxury consumption from various points of view. Veblen (1889) first introduced the term 'conspicuous consumption' to describe something that satisfies no real need but is a mark of prestige. This provided original framework of status consumption (Patsiaouras, 2017). After this, Bearden & Etzel (1982) showed that luxury goods consumed in public were more likely to be conspicuous goods (Bearden & Etzel, 1982). Acknowledging that conspicuous consumption implies 'making expenditures to inflate one's ego or to ostentatiously display one's wealth, it can be manifested by consuming luxury' (Ki, Lee, & Kim, 2017).

Historically, luxury products at first were consumed by high class people with the core image of superior quality while nowadays things changed as many luxury brands rely on the consumption of accessories such as handbags, perfumes, cosmetics etc. from wider public (Arnold & Reynolds, 2012). For instance, Burberry, British luxury brand, first introduced outerwear for military use and then designed 'trench coat' for

officials during First World War but now it is famous for women's wear, accessories etc. The luxury initially was an important social activity (Berry, 1994) and only the elite could purchase luxury products.

The meaning of luxury also differs from culture to culture in history. In western societies, Sekora (1977) makes claims about the idea of luxury as: "the single most important social and political idea of eighteenth-century England" (p. 9); "the charge of luxury was the most incisive criticism that could be directed against Western civilization" (p. 48); to account for the transformation of the idea in the eighteenth century (Sekora, J, 1977). Asian manufactured goods, silks, fine cottons, porcelain, ornamental bronze and brassware, lacquer, ivory and paper goods, were luxuries in Europe in the seventeenth to eighteenth century and had a profound effect on Europe consumption (Berg, 2004). However, the understanding of luxury is still limited especially in Eastern world even though increasing scholars are trying to understand luxury in China (Zhan & He, 2012) and other societies. Undoubtedly, environmental, socio-economic and cultural factors define and reshape consumers' needs and desires to engage in luxury consumption practices (Patsiaouras, 2017).

2.1. Characteristics of Luxury and Luxury Brand

Despite the difficulty of defining the concept of luxury goods, literatures reviewed the key points such as 'high

Table1. Top Keywords with their Frequencies in Luxury Consumption.

Number	Keywords	Frequency	Number	Keywords	Frequency
1	consumption	336	21	quality	44
2	luxury	156	22	fashion	44
3	consumer	114	23	purchase intention	44
4	conspicuous consumption	105	24	experience	40
5	brand	102	25	consumer behavior	40
6	behavior	97	26	demand	36
7	perception	92	27	satisfaction	34
8	attitude	88	28	purchase	33
9	luxury consumption	87	29	status consumption	32
10	luxury brand	85	30	uniqueness	32
11	product	83	31	identity	30
12	impact	80	32	scale development	28
13	model	73	33	sustainability	27
14	materialism	72	34	intention	24
15	self	65	35	market	24
16	China	59	36	possession	23
17	culture	56	37	need	19
18	price	52	38	preference	19
19	antecedent	50	39	loyalty	18
20	good	45	40	motivation	17

Source: Author's analysis by using CiteSpace.

quality, rarity, premium pricing, and a high level of aesthetics' (Ko & Costello 2019) to understand the meaning of luxuries and individual differences in terms of perception of luxury goods. Vigneron & Johnson (2004) proposed the framework of luxury brand index and identified five characteristics of luxury including "conspicuousness, uniqueness, quality, hedonic and extended self" (p.490).

Phau and Prendergast (2000) combined the components of "brand identity; awareness, perceived quality, and loyalty' together" (p.124) to understand the meaning of luxury goods. Teimourpour and Heidarzadeh (2011) pointed out that luxury goods refer to products "with different characteristics from different perspectives including symbols of wealth, status, high quality and price, providing pleasure, prestige and non-essential items" (p. 311). Some researchers have compared the characteristics of luxury goods with common goods and found the difference between them. For instance, Kapferer (2010) mentioned luxury brands "need to sustain skilled forces, produce goods in-house" including accessories such as Chanel watches and unlike fashion brands, luxury adds up elements of uniqueness like producing in its home country. Kapferer and Bastien (2012) using De Barnier et al's seven elements of luxury including including exceptional quality, hedonism (beauty and pleasure), price (expensive), rarity (which is not scarcity), selective distribution and associated personalised services, exclusive character (prestige, privilege), and creativity (art and avant-garde) to differentiate luxury goods from premium or fashion goods. Specifically, scarcity is an important attribute of luxury goods (Giacalone, 2006). For instance, Chanel No5 perfume can only be found in its own company's store at 21 rue Cambon in Paris in its early years (Catry, 2003). Berry (1994) mentioned that "whereas necessities are utilitarian objects that relieve an unpleasant state of discomfort, luxuries are characterized as objects of desire that provide pleasure" (p.37). Ko and Costello (2019) suggests quality, authenticity, prestigious image, commands premium price, resonance are five criteria of defining luxury brand. However, these characteristics are partial not the whole thing. Luxury may have excellence, creativity and exclusivity but this is insufficient to define luxury (Cristini, Kauppinen-Räsänen, Barthod-Prothade, & Woodside, 2017).

Brands are also twofold: either luxurious or not luxurious, which means a luxury brand in certain product category might

not be a luxury brand in another. For example, Rolls-Royce is considered a luxury brand of car but not a luxury brand of aeroplane engines (Vigneron & Johnson, 2004). Luxury brands, as is known that French brands dominate the luxury market and the design is different compared with Italian or US counterparts (Husic & Cicic, 2009). Italian brands pay attention on luxury culture and create news about celebrity for the sake of generating media effect while America luxury brands (such as Calvin Klein) grew up in 1970s and focus on image and lifestyle (Husic & Cicic, 2009).

2.2. Difference between Luxury and Non-luxury

Prior research suggested that the way to distinguish luxury products and non-luxury goods is the degree of non-functional dimensions. Luxury products are characterized as higher degree in symbolic dimensions while non-luxury goods tend to be more functional. From transformation perspective, luxury tends to be accessible ranging from tangible goods to intangible services. As several studies (Djelic & Ainamo, 1999; Wiedmann, Hennigs, & Siebels, 2007) reveal that luxury products can not only satisfy customers' tangible requirements but also symbolic needs. Hung and Iglesias (2011) argue that the signal meaning of luxury goods should be reassessed in Chinese consumer market.

2.3. Consumer Perspective

This confusion of luxury conception might be explained from the idiosyncratic nature of luxury since the meaning of luxury depends on consumers' own appreciation and experiences and their socio-demographic profiles including age, gender, and ethical groups might also influence their definition of luxury (Janssen, et al., 2013). Therefore, it is also should not be ignored the individual level when one consumer's luxury product can be seen as non-luxury brand in another consumer's eye (Bian & Forsythe, 2012). For instance, L'Oréal Group's brand L'Oréal Paris as well as Garnier, Maybelline etc are sold in supermarkets, and these cannot be regarded as luxury brands whereas Lancôme, as the group flagship, to be seen as luxury brand. Yet the mass production activities cannot be seen as real luxury as the predominance of quantitative goals over qualitative lose rare excellence (Kapferer, 2010).

Ko, Costello, and Taylor (2017) defined the features of luxury:

- (1) of high quality,

- (2) premium price,
- (3) authentic value,
- (4) prestigious image within the market including tangible qualities such as craftsmanship and intangible service,
- (5) deep connection with consumers, satisfying personal needs.

This current review adds satisfying personal needs and (6) fit into the nature and eco system, which should not sacrifice the balance between human and nature.

The characteristics are new from previous research; therefore, the relationship between luxury consumption and sustainability should be further discussed.

3. Concept of Sustainably Luxury

'Sustainable luxury' as a concept is gaining increasing attention within luxury firms and academic research. However, there is a lack of clarity about the meaning of sustainable development in the luxury context. The question of the compatibility between sustainable development and luxury has puzzled researchers for about a decade. The incompatibility between luxury consumption and sustainability is mainly due to the overconsumption, ostentation and indulgent characteristics of luxury consumption (Veblen, 1889). Luxury brands, such as Ferrari (through its line of accessories) or Beaujolais (through the Beaujolais Nouveau yearly event), that are 'marketed' and that are perceived as conspicuous either through the prominence of their logo (Lacoste) and/ or certain attributes of their products (Harley-Davidson noise) do not naturally fit with the notion of sustainability' (Cervellon, 2013). Some researchers highlight the irrelevance of luxury and sustainability (Joy et al., 2012, Davies & Ahonkhai, 2012, Henninger et al., 2017) because luxury values highlight personal pleasure and self-enhancement values (Schwartz, 1992) while sustainability is linked to altruism, sobriety, moderation and ethics (Janssen, et al., 2013, De Angelis, et al., 2017). This ambiguous association inevitably restricted the study of sustainable luxury and consumers' attitude (Athwal, et al., 2019).

However, other literature assert luxury, associated with quality, respect for materials, craftsmanship and durability (Kapferer, 2010, Joy et al., 2012 and Vigneron and Johnson, 2004). Kapferer (2015) coined the correlation between luxury and sustainability as "Luxury products and sustainable

development share two characteristics: rarity and beauty" (p. 41). Scholars believe luxury is highly compatible with corporate social responsibility (CSR) self-transcendence values (Schwartz, 1992). They believe luxury industry should take more responsibilities on environmental protection or other ethical issues. For example, Janssen, et al., (2013, p.52) research correlated luxury and CSR to scarcity and ephemerality as a "The perceived fit between luxury and CSR mediates the combined effects of scarcity and ephemerality on consumers' attitudes toward luxury products".

From product perspective, Janssen, et al., (2013) believe that enduring products (e.g., jewelry) is perceived as more socially responsible and provokes positive attitudes while ephemeral luxury products (e.g. clothing) is the opposite. Ephemeral products including clothing are those with a short-term orientation whereas durable or enduring products such as watches or jewelry are relative long-term (De Angelis, Adigüzel, & Amatulli, 2017). The product attributes can be grouped into four categories: (1) intrinsic characteristics (product ingredients and appearance); (2) extrinsic characteristics (packaging and product lines); (3) marketing characteristics (promotion, advertising, or public relations); (4) distribution characteristics (locations where products are available) (Durif, Roy & Boivin, 2012).

Recently, Athwal et al., (2019) suggest that "sustainable luxury entails the scope of design, production and consumption that is environmentally or ethically conscious (or both) and is oriented toward correcting various perceived wrongs within the luxury industry, including animal cruelty, environmental damage and human exploitation" (p.406) (Athwal et al., 2019).

4. Conclusion and Further Research

This review provides a holistic view of literature on luxury consumption and a new understanding of luxury. Within the understanding of definition and in the scholarly luxury goods literature there is little consideration for ethical issues, or suggestions of a potential growth in ethical consumption in luxury markets especially when compared to the commodity literatures. There is little consideration of ethics in luxury decision-making process or luxury good design and marketing, apart from a few isolated papers on counterfeiting (Nia & Zaichkowsky 2000; Wilcox et al., 2009) and calls for

papers on ethics in the fashion industry (Joergens 2006).

Research into consumers' attitude has shown that consumers purchase motivations are ambivalent and complex, which may vary with purchase occasions (Stegemann, 2006).

Therefore, future study should identify consumers' segmentation from this perspective and perceptions of the degree of luxury, and find which values consumers' seek from different cultures through both qualitative and quantitative research. Furthermore, much research can be done in the area of extending luxury brands, it would be useful to identify further factors that facilitate successful brand extensions including commitment to the society. The fit between luxury and sustainability should be taken into further consideration from consumers perspectives, by which can guide the luxury industry taking more social responsibility to make appropriate sustainable luxury product design and to inform consumers' their commitment.

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