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A good product can last forever. The star brand is current or you would call it fashionable. It's edgy, it has a sex appeal, it's modern. In a way, it fulfills fantasies. It is so new and unique that you want to buy it. You feel as if you have to buy it, in fact, otherwise you won't be in the moment. You'll be left behind. The new product is not creative - it doesn't matter if it's not shocking when you first see it. It is always difficult to choose a creator. It's not about taking a talented creator and saying, We're going to hire a man in this kind of business, and it's going to work. It's not true. It's much more complicated. We need to find talent, ideas and personality that can adapt to the spirit, history of the brand. Designers are closer to artists than to engineers. They are not like normal managers and you have to balance their creativity and rationality. John, Carl, Mark, they're brilliant. You can't put them in a rational environment. Sometimes they are late and you have to accept that if you work with them, you have to be understanding with them. Each brand works very hard itself, led by its artistic director. Even a great talent couldn't run the brand from scratch. The brand must have a legacy. There are no shortcuts. Every time there was a crisis, we got market share. Huge stamps. But they don't have the mythical dimension that Dior or Vuitton have. I'm quite competitive. I want to stay ahead and increase our progress. I assure you, we do not hide around every corner, questioning every creative decision. The most successful creative people... I want to see my creations on the street. They don't invent just to invent. I don't have an alarm clock when it comes to creativity. If one day we have to sell something, first we want to turn it around and make it profitable. In company-owned businesses such as DFS If you deeply appreciate and love what creative people do and how they think it is usually unpredictable and irrational, then you can start to understand them. And finally, you can see in their minds and DNA. If you look over the shoulder of a creative person, he will stop doing a great job. Isn't it, if some manager watched your every move, squeezing the calculator in your hand? If you think and act like a typical manager around creative people with rules, policies, customer preferences data, and so on, you will quickly kill their talent. If you want to work with me, you have to work harder than others and do well at school. His son Antoine Arnaud I like that combination of creativity and creativity and organization needed to do a business like this successful all over the world. I like to see people react in stores. I'd also like to see competition. In order to be able to sell At a relatively high price, you have to offer the craftsmanship and quality that goes along with it. In luxury business, you have to build on your legacy. About brands, about history... It's not a simple business, it's a matter of passion that takes time. But when it's done right, the potential is enormous. I see myself as an ambassador for French heritage and French culture. It gives people in the group the feeling that they exist not only for cash flow, but for something more. I've read books about the Internet - I'm fascinated with it. (In 1999) It is not enough to have a talented designer; management should be inspired as well. The creative process is very disorganized; the production process has to be very rational. It just requires experience. Years of trial and error practice and you learn. This is a meeting of two personalities of different nature - creative people and organizers, water and fire. But progress can emerge from the contradiction. I have always been interested in the combination of creativity and products. When I worked in my first engineering construction job, what I liked most was working with architects and building solutions that were this creative side coming from the architect and who were doing something great success. This is what I do with fashion today, with cosmetics, in this group, is to mix creativity and business sense. Mastering the paradox of stellar brands is very difficult and rare, fortunately. Money has never represented, in my opinion, an objective or even an indicator of any value. I have been fascinated for a long time by artistic creativity and the search for perfection, at the highest level. Most artists don't go by proclaiming: I want to be a commercial success. They don't really like to say that. Most competitors prefer to show off mass-produced clothing on their catwalks, or engage in American-style marketing. We are not interested in working this way. My attitude to luxury is really very rational. This is the only area in which you can make a luxury profit. Not long ago, I said to one of our designers, Why don't you go to Japan and see what teenage girls wear on the streets at night?... I didn't tell the designer, go and see what shoes they wear and copy them. No one invites a thousand guests to see the procession of dresses that could be seen on the coat hanger or in the show room. One of the key elements of management for such a group is decentralization. Our goal for the group is to remain a family company. Our strategy is to trust the creators. Our entire business is based on giving our artists and designers the freedom to invent without restrictions. Products that a customer is driven are generally not innovative. charge a premium. Sometimes you don't succeed. Star's A brand is timeless, modern, fast-growing and high-yielding. Star brands need time to grow. The key to success is this duality - timelessness and maximum modernity. The luxury industry is the key to Europe. The responsibility of the manager in the company depends on innovation... becomes the choice of the right creative people- those who want to see their projects on the street. Trust artists who make LVMH a success ... They want people to wear their dresses, or spray their perfume, or carry the luggage they have designed. Today it is clear that the world is driven by the growth of Asia and developing countries. (In 2010) Vuitton has always been a pioneer. We are completely open to selling our products online because the Internet is in the future. (In 2009) We are very fair to the consumer. We see several companies trying to mix the image of luxury with the mass market approach. In order to be able to sell a product at a relatively high price, you have to offer the skill and quality that goes along with it. There's an increase in products that have about the same look (as luxury brands), while providing a much lower standard. It's not a fake, but it's misleading. We didn't start the creative process by talking about the bottom line. We are not jeopardizing the whole company by introducing new products. We don't like failures. We try to avoid them. That's why with many of our products, we make a limited number. We do not jeopardize the whole company by introducing new products all the time. In any given year in fact, only 15% of our business comes from a new one; the rest comes from traditional, proven products - classics. We have a lot of superstars... We have 50 brands. (In 2005) We have unique products. We know that we have to educate them until they have some history. But even if it took ten or 15 years for them to become stars, it was an amazing investment, wasn't it? We learned that genius is not enough to succeed. We are the only group that has the ability to manage various activities that cover the entire spectrum of luxury business. On Louis Vuitton Moet Hennessey (LVMH) What I like is to feel emotions... and I agree even more when I see the sales results. In credo he lives in LVMH What we create is symbolic. He lined up at Versailles, in Marie Antoinette. When something has to be done, do it! In France, we are full of good ideas, but rarely put them into practice. When you are on the side of management, you still have to understand artistic sensitivity so that there is dialogue from the creative side. With some businesses, you can't avoid risk and sometimes you don't succeed. Working in context brands such as Dior and Vuitton, Vuitton, Spirits will always feel reined in. You can't compromise creativity at birth. You can't charge a high price for giving people what they expect... You can tell the time, dress nicely or wear makeup produced by one of our brands anywhere in the world, regardless of your nationality, your beliefs or your culture. We need the right team of inspired managers. You can never predict the success of a product... Obviously we won't run the product if the tests clearly show that it will be a failure, but we won't use the tests to change the products, either... Our strategy is to trust the creators. You have to give them leeway. When a creative team believes in a product, you have to trust the gut instinct of the team. (On Market Test) Publish Date: October 1, 2001 Several companies boast a collection of stellar brands such as LVMH Moet Hennessey Louis Vuitton, a French powerhouse that owns the likes of Dior, Dom Perignon, and TAG Heuer. What explains the company's impressive success? In a rare interview, the chairman of LVMH, Bernard Arnaud, opens a window on the issue with HBR editor Susie Wetlaufer. Arnaud defines how companies build star brands and describes the process that LVMH uses to create its wildly innovative products. First, the luxury goods giant starts with radical innovations - unpredictable, dirty, very emotional activities that the company fully supports. Unlike many companies, LVMH does not believe in setting management limits. Artists need to be completely unhindered by financial and commercial problems, Arnaud insists, to do his best work. When it comes to getting that creativity on the shelves, however, LVMH banishes such chaos. The company imposes strict discipline on its production processes, carefully planning, for example, all 1000 tasks in the construction of one purse. Thanks to its almost draconian manufacturing disciplines, the company is able to achieve exceptionally high performance, competing even with some of the most technologically advanced plants today. The bottom line is that LVMH has one goal: star brands. According to Arnaud, star brands are born only when companies manage to make products that speak for ages but feel intensely modern. Such products are sold quickly and furiously, all the while raking profits. As Arnaud dryly notes, it is very difficult and rare to master the paradox of star brands. bernard arnaud book pdf. bernard arnaud book recommendations. bernard arnaud biography book

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