THE FACE CHINA

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**Title:**
**Brunello Cucinelli, the Dreamer Who Looks Up at the Stars and Lights the Fire**

**Lead:**
Brunello Cucinelli, the Italian humanistic-capitalist entrepreneur, has invited Giuseppe Tornatore, one of Italy's national treasures of cinema, to direct a biographical film about his own life, *Brunello: The Gracious Visionary*. To this humanistic-capitalist entrepreneur, it is the poet who changes the world.

**Body:**

> If the dreamer of the flame converses with the flame, he converses with himself; he is a poet.
> — Gaston Bachelard, *The Flame of a Candle*

**Flame and Stars**

He lit a torch and walked towards the vineyard. Every few steps another flame appeared along the field ridges; soon the burning flames had become stars on the earth.

With this scene, the biographical film *Brunello: The Gracious Visionary* leads the audience into Brunello Cucinelli's world. "To keep the grapes from being damaged by frost, when the vines bud in spring we light fires to bring them warmth, so as to secure the autumn harvest. In my memory, before I was 15, back in the countryside, my family did this three times." In an interview after the screening during the Shanghai International Film Festival, this world-renowned designer and humanistic-capitalist entrepreneur explained the practical principle behind that poetic image.

Brunello Cucinelli was born in 1953 in Castel Rigone, a small village founded in the 13th century in the province of Perugia, in the central Italian region of Umbria. He would later give his name to the brand hailed as "the king of cashmere". Thirteen people lived in the house, four of them children.

"In winter it gets dark early, and we would often sit by the fire, warming ourselves while we waited for the elders to come home." Brunello tells us that for him fire is the symbol of vitality and of life itself, and that to this day he still spends a great deal of time gazing into it. "I had a fireplace put in my bedroom too. Listening to the wood crackle and watching the flames move in all their different ways, I can feel the vigour and the warmth of life. Sometimes I read by the fire, or smoke a cigar, and before I know it I have fallen asleep — I don't even notice the ash landing on my trousers. Luckily a cigar goes out fairly quickly, so it doesn't burn them." He tells this small story from his everyday life once more.

The habit of looking up at the stars also comes from his childhood in the countryside. "We had no electricity at home when I was little, and no television either, so looking up at the stars

after the sun had gone down was perfectly natural," Brunello explains. "And for farmers, watching the sky was always essential: we judged the next day's weather by the sunset, by the constellations, by the clouds. Would there be hail? Could we get the wheat in? That is country life — people living in harmony with nature and with creation."

Brunello Cucinelli says plainly that he lives like an Italian, and runs his company the Italian way, but in spirit he has, as it were, inherited the way the ancient Greek philosophers thought. "Before 400 BC, the ancient Greeks declared that they lived wholly 'according to nature'. Nature changes with the passing of the seasons, and human beings move in rhythm with it. That is the way of life I revere." Brunello habitually quotes the words of the ancients, and regards philosophy as a choice of life, one he practises by seeking peace of mind. "Pythagoras said that you should not go to sleep while you are still tired, but should examine yourself three times: 'What wrong have I done today? What good have I done? What should I have done that I left undone?' If you have caused harm, then repent; if you have done good, then rejoice. As you sow, so shall you reap — that is what I believe."

Whether sharing at a screening or facing interviews with the media, Brunello Cucinelli has put "looking up at the stars" into words many times.

"Everyone runs into difficulties, and everyone has moments of anxiety and unease. Faced with these, I think the best solution is to look up at the stars, to seek inspiration and help from them. Every night I picture my late parents as two among all those stars, and silently talk to them. I ask them: 'Am I doing all right? Are you pleased with me?'"

On the afternoon of the Shanghai premiere, once the screening had ended, the Q&A had ended, the group photographs had been taken and the crowd was about to disperse, Brunello once again called out his advice, in Italian, to "look up at the stars". At that moment he did not even have a microphone in his hand. It shows just how much this belief matters to him.

**That Café**

"I am very glad that I later bought back the house I was born in, and that I was able to recreate, very faithfully, the café where I spent ten years of my life." In Brunello: The Gracious Visionary, Brunello Cucinelli's life story is told through a game of cards.

At 15 he moved with his parents from the countryside to the outskirts of Perugia. The farmer's son became a worker's son, and he soon became a regular at an Italian café-bar called Il bar Gigino. Long before he started his business in earnest in 1978 with coloured cashmere knitwear for women, Brunello often went to this café to play cards. Over the course of a decade he gained a diploma as a building surveyor, enrolled in engineering school and soon dropped out; he came into contact with the world of philosophy by overhearing the people at the next table discuss Kant's Critique of Pure Reason; he raised snails, then earthworms, both without success, and afterwards he encountered cashmere. At 17, on the bus to school in Perugia, he met the companion of his life, Federica, from Solomeo.

"Back then we had few amusements; playing cards was the main form of entertainment." Brunello first learned cards from his grandfather, when he was no more than eight or nine. On Sunday afternoons he would follow his grandfather to the village bar to play, and he would always sit at the table counting the cards and studying the hands; on the way home, his grandfather would explain why a play had been good or bad.

“When you play cards, you have to concentrate, you have to remember what everyone has played, you have to calculate, you have to have a strategy. I have always liked the games that can be won by mathematics rather than by pure luck.” The card table also sharpened Brunello’s eye for people. “From a look, from watching someone’s eyes and the set of their face, you judge whether they are satisfied with the cards in their hand, and guess what they hold — at that level, card games can be called an art.” For Brunello the café was undoubtedly his “university of life”: beyond the games, he and his friends discussed mathematics, economics, politics, religion and theology, society and culture. He still enjoys a game of cards today, and has passed this slowly disappearing game on to his grandchildren and to the young actors who play him in the film.

“It seems that every generation feels the younger one has no ideals and will amount to nothing, so I spent three months studying how people through the ages have thought about ‘the young’, and what I found is that it is the young who really do have ideals, the courage to create and the daring to break new ground.” Speaking of the estrangement between people today, the loneliness that comes with it and the pessimism of the age, Brunello urges us to put “hope” in place of “fear” and “worry”: “Everything will get better. A life without dreams is not worth living.”

Looking back on the years he spent in that café in the 1960s and 1970s, Brunello believes that its free discussion — curious about everything, concerned with everything — might offer a way forward. Collective creativity, in the free play of games and ideas, built the future.

## His Father’s Eyes

From the moment he decided to make a film about his own life, Brunello Cucinelli believed that it had to be entrusted to the director Giuseppe Tornatore.

“His *Cinema Paradiso* is, in a sense, the portrait of my life. And I wanted a poet to do this.” In Brunello’s mind, a poet can save the world; with poetry, everything becomes different. Tornatore and the film’s composer, the musician Nicola Piovani, are his contemporaries: they have lived through the same era and share a similar experience of, and feeling for, many things.

And yet Giuseppe Tornatore turned down Brunello’s invitation at the outset, changing his mind only after hearing him describe his vision for the company — and above all the moment that had shaped his life.

“At that time my father worked as a labourer at a prefabricated concrete company. One evening I came home and found him complaining to my mother about the humiliation his employer had dealt him. What made him angry was not the low pay but the sense that he had been treated unjustly. I still remember him saying: ‘What have I done to God, to be humiliated like this?’ Those eyes, brimming with tears, are still before me today.” Brunello Cucinelli was then only a teenager, powerless to do anything about it, but his father’s eyes and his brothers’ hands, growing rougher day by day from their labour, were deeply imprinted on his mind, and he knew with absolute clarity: whatever path his life might take, he must live and work for the moral and economic dignity of human beings.

The Shanghai premiere was already Brunello Cucinelli's fifth viewing of the film, yet he was moved again and again as he watched. He said that, apart from the earlier premieres in Rome and New York, he had seen it twice with a close friend once the edit was finished.

"I gave 70 hours of interviews and ended up on screen for 20 minutes; my wife gave more than 10 hours of interviews and appears for 40 seconds. After the shoot, Tornatore spent 14 months editing, and during that time he made himself entirely into me." Brunello recounts that, while the film was being made, Tornatore and the composer Nicola Piovani repeatedly asked whether he wanted to look at or listen to the results, and he refused every time. "Because I trusted completely in these two masters' ability to make poetry," Brunello explains.

He did not see the finished film until the whole of it was complete. Over its two hours he wept almost the whole way through. The next day the director asked everyone to bring pen and paper and watch it again, writing down what they would change. But as they came out of the screening room, both Brunello and his friend handed in blank sheets. "Of course, I worried that I might see something I did not like — a film endures for a long time, after all, and this is the work that records my life. But there is not a single scene that I am unhappy with."

Brunello Cucinelli was born into a family of tenant farmers, and as a child he saw the "landlord" take away most of the family's annual harvest around Christmas, again and again. Even so, they would follow his grandfather's wish and carry the first sack of the harvest to the community. He says it was then that he learned an important lesson in life: to find a balance between making a profit and giving back to society.

In October 2021 Brunello was invited to the G20 summit in Rome; he prepared his speech in advance and practised it for a long time. At the meeting he told the assembled heads of state that he had always followed the view of the Greek philosopher Xenophanes that "everything comes from the earth". He went on: "I want the company to earn healthy profits, on the basis of ethics, dignity and morality; we are a company listed on the stock exchange, and I want it to grow in a balanced and stable way. I want people to work in slightly better places, to earn a little more, to feel that they are working as 'thinking souls'. Let us each do what we can; let us not be indifferent to poverty."

"Put yourself in someone else's shoes: everyone wants to work in a beautiful environment and earn a reasonable salary, right?" In the interview Brunello explained his thinking to us in plain, unadorned language. "In Italy, workers' pay is on the low side, but if that is how it is, who would still want to be a worker? It is hard work in itself. As entrepreneurs, we ought to create better working conditions, so that people can work in beautiful surroundings, with a view out of the window, and give our employees fair pay."

"Capitalism, too, has to move with the times. Why not strive for a healthy state of profit, one that does no harm to human society or to creation — or at least as little harm as possible? I believe we can work in a way that respects others and protects creation. The company has many employees now; they come from different cultural backgrounds, they hold different religious beliefs, their languages and the colour of their skin are different, and yet all of them deserve to be treated equally." In Brunello's view, for a company to endure over the long term, it need only sustain revenue growth of around 10 per cent a year. In 2012, in order to expand the business and to spread the ideas of humanistic capitalism and of sustainable human development more widely, the company listed on the Milan Stock Exchange; before that, Brunello had already made his thinking plain to investors: if the aim is to squeeze the workers and simply maximise the return on the shares, then please do not buy.

After the conversation had ended, we came across what Brunello Cucinelli had said in a 1998 interview. “The basic human need is to give to others what we would wish to receive from them. This is also the oldest of feelings; our company is not out to be different for its own sake.” So the way of doing business that is now called “humanistic capitalism” had entered Brunello Cucinelli’s corporate culture a long time ago.

## To Transmit, Not to Create

To a certain extent, the Brunello Cucinelli brand has become practically synonymous with the small Italian town of Solomeo. In 1985 Brunello bought a ruined 14th-century castle here and restored it as the company headquarters; to this day he and his whole family still live in the town, and his daughters and sons-in-law all hold positions within the company.

For more than forty years, Brunello has, through his company, carefully restored this village that dates from the Middle Ages, each restoration project beginning with a dialogue with the “spirit of the place”, so that the land is respected. Under his plan the town reveals a captivating landscape: the vineyards laid out in perfect lines, orchards planted with every kind of fruit tree, cypresses and pines, oaks and holm oaks growing in geometric arrangements. In the village, sculptures cast from the heads of ancient philosophers and their sayings are everywhere to be seen.

In 2013, inspired by thinkers such as William Morris, John Ruskin and Robert Owen, Brunello Cucinelli founded the School of Contemporary High Craftsmanship in Solomeo, dedicated to passing fine handwork from one generation to the next. In 2014 he launched the “Project for Beauty” (*Progetto per la Bellezza*), which created three large parks in the Solomeo valley — the Agricultural Park, the Youth Park and the Industrial Park — and turned the land beneath an abandoned factory back into woods, orchards and meadows. The project also includes a large vineyard with a cellar and a winery, an olive grove and a “Monument to Human Dignity”. By 2021 Brunello had bought a handsome 18th-century villa behind the theatre from an elderly man, and through the Brunello and Federica Cucinelli Foundation had launched the “Universal Library of Solomeo”, a project with a collection of 500,000 books.

In 2025, speaking to the *Financial Times* correspondent in Milan, he said outright that “letting go of power is never easy for anyone”, and in our interview he told us that although making choices is part of everyday life, looking back he believes he has hardly ever hesitated when faced with decisions of real consequence.

“In the end it comes down to the attitude and the way you face life. Do you want to be an owner, or a guardian?” He then invoked Confucius’s phrase “to transmit and not to create” to describe the life he has in mind: “If you choose to be an owner, then you will be afraid of losing; but if you choose to be a guardian, then everything you do will be measured against that — to pass on, to tell of what nature has given us, and to face life with a calmer attitude.”

As the interview drew to a close, we put one last question to Brunello Cucinelli: “Looking back over a lifetime of achievement, which parts of it do you think were made by the times, and which by factors that transcend the times?”

Brunello answered, again almost without hesitation. Great ideals, he said, can cross time. For every person, good politics, a good family and spiritual values are imperishable. Any day may

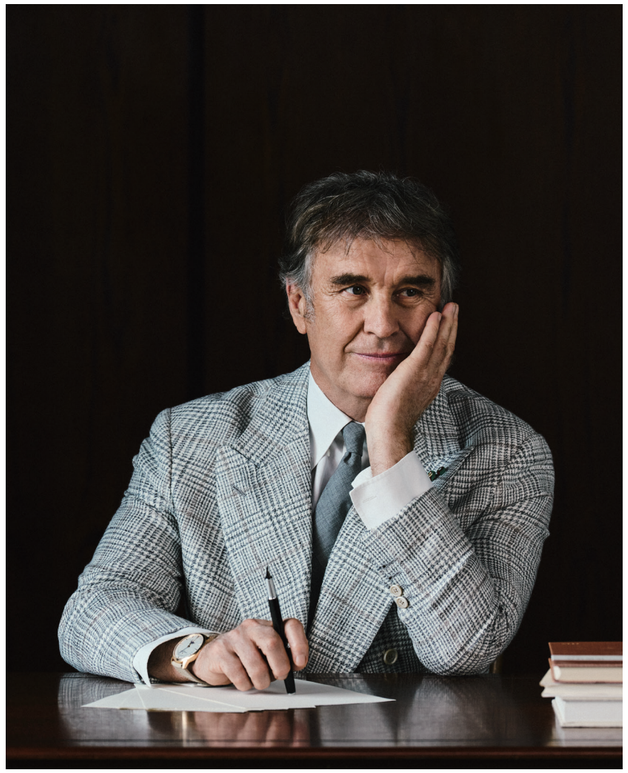
be the last day of an individual life, yet when we think and plan we should do so from the standpoint of eternity.

Compared with fleeting opportunities or the cold numbers of business, what he prefers to talk about is morality, humanity and poetry.

本页及对页：整套造型 Brunello Cucinelli

# BRUNELLO CUCINELLI

## 仰望星空、点燃火种的梦想家



意大利人文资本主义企业家 Brunello Cucinelli 邀请意大利国宝级导演 Giuseppe Tornatore 执导个人传记电影《布鲁内洛：温文尔雅的梦想家》（Brunello: The Gracious Visionary）。
在这位人文资本主义企业家看来，诗人会改变世界。

监制：张太宇 摄影：梁恒溢LIANG 编辑：梨花 撰文：邢韵 制片：Eki 美术：Joe、Wei 摄影助理：宣超

**如若火苗的遐想者与火苗对话，他就是与自己对话，他就是一个诗人。**
**——加斯东·巴什拉《烛之火》**



## 火焰与星空

他点燃了火把，向葡萄园走去，每走几步，田埂上便增加了一团火焰。很快，燃烧的火苗成了地上的星星。

传记电影《布鲁内洛：温文尔雅的梦想家》以如是场景带领观众进入Brunello Cucinelli的世界。“为了避免葡萄被冻伤，我们会在春天葡萄藤发芽的时候用点火的方式为其带去温暖，以保证秋天的收成。在我的记忆里，15岁之前在农村的时候，我们家这样做过三次。”上海国际电影节期间的映后采访中，这位享誉全球的设计师、人文资本主义企业家为我们解释了诗意画面背后的务实原理。

1953年，因后来被誉为“山羊绒之王”的同名品牌而为人所知的Brunello Cucinelli出生于意大利中部翁布里亚大区佩鲁贾省一个始建于13世纪的小村庄卡斯特尔里戈内（Castel Rigone），家里有13口人，其中包括4个孩子。

“冬天天黑得早，我们常常会在炉火旁一边取暖，一边等待着父辈们回家。”Brunello告诉我们，对他来说，火是生命力和生活的象征，他至今还会把很多时间用在凝视火焰之中。“我在卧室里也装了壁炉，听着柴火噼里啪啦的声响，看着火焰的各种动态，我就能感觉到生命的活力和温暖。有时候，我会在炉火前看书，或者抽一根雪茄，不知不觉就睡着了，连雪茄灰落在裤子上都不知道。幸亏雪茄熄火比较快，不会把裤子烧坏。”他再一次讲起生活中的趣事。

仰望星空的习惯，同样来自于童年时期的乡村生活。“小时候家里不通电，更没有电视，那么在太阳下山后抬头看星星就成了一件非常自然而然的事。”Brunello解释道，“而且对农民来说，看天本来就非常重要，我们要根据日落时的情况、星象、云朵来判断第二天的天气。会不会下冰雹？能不能去收麦子？这就是乡村生活，人与大自然、与造物和谐共存。”

Brunello Cucinelli直言自己生活得像一个意大利人，管理公司也是意大利人的作风，但在精神层面，他俨然继承了古希腊哲人的思考方式。“公元前400年之前，古希腊人宣称他们是全然‘顺应自然’而活的。大自然随着季节的更迭而变幻，人类则随之律动。这也是我崇尚的生活方式。”Brunello惯于在话语中引用先哲文辞，并视哲学为一种生活选择，以追寻心灵的平静来践行生活。“毕达哥拉斯曾经说过，不要以疲劳状态进入睡眠，而要三省吾身：‘我今天做了什么错事？做了什么善事？有什么该做却遗漏了的事？’如果造成了伤害，那么请去忏悔，如果做了好事，便可以心怀喜悦。种瓜得瓜，种豆得豆，这就是我所相信的。”

无论是在电影放映现场的分享中，还是面对媒体采访，Brunello Cucinelli多次将“仰望星空”诉诸语言。

“每个人都会遇到困难，也都会有焦灼不安的时候。面对这些，我觉得最好的解决方案就是仰望星空，去向星星寻求启示、寻找帮助。每一天晚上，我都会将已故的父母亲想象成群星中的两颗星星，在心里默默地与他们对话。问他们：‘我做得还好吗？你对我满意吗？’”

上海首映的那个下午，当电影放映结束、问答结束、合照拍摄结束，人群即将散去，Brunello再次用意大利语喊出了“仰望星星”的建议。那一刻，他的手中甚至没有话筒。可见，这是多么重要的信仰。

## 那间咖啡馆

“我很庆幸后来买回了出生时的那座房子，并且对曾经流连了十年的咖啡馆做了非常真实的还原。”在电影《布鲁内洛：温文尔雅的梦想家》中，Brunello Cucinelli的人生历程在一场纸牌游戏中被讲述。

15岁那年，他跟着父母从乡村搬到了佩鲁贾郊区，从农民的儿子变成了工人的儿子，并很快成为了一家叫作Il bar Gigino的意大利式咖啡店兼酒吧里的常客。在1978年通过彩色羊绒女式针织衫开始真正意义上的创业之前，Brunello常常去这家咖啡店打扑克。十年的时间里，他获得了建筑测量师的文凭，进入了工程学院，很快又退了学，因在咖啡馆里听邻桌人讨论康德的《纯粹理性批判》而接触到哲学世界；他养过蜗牛，养过蚯蚓，却都失败了，再后来遇到了羊绒。17岁那年，在前往佩鲁贾上学的公共汽车上，他遇到了一生的伴侣、来自索罗梅奥（Solomeo）的Federica。

“那时候，我们没什么娱乐项目，主要的娱乐形式就是玩纸牌。”Brunello的纸牌技术，最早是和爷爷学的，那时候他不过八九岁，在周日的下午跟着爷爷去村里的酒吧打扑克，他总是坐在桌前数牌并研究牌局，回家的路上，爷爷会向他解释出牌好坏的原因。

“玩纸牌的时候要集中注意力，要记住每个人出了什么牌，要进行计算，要有策略。我从来喜欢的都是那种能够靠数学取胜的游戏，而不是纯粹靠运气。”打扑克的过程，也练就了Brunello对人的敏锐观察力。“通过对视、通过观察对方的眼神和表情来判断他对手里的牌满意不满意，并且猜测他手里有什么牌，在这个层面上，纸牌游戏说得上是一种艺术了。”在Brunello看来，咖啡馆无疑是他的“人生大学”，游戏之外，他与伙伴们在这里讨论数学、经济、政治、宗教与神学、社会与文化议题。如今，他也依然喜欢玩纸牌，并且将这个逐渐消失的游戏教给孙辈以及在影片中饰演他的小演员们。

“好像每一代人都会觉得年轻一代是没有理想、一事无成的，于是我花了3个月的时间研究古往今来人们对‘年轻人’的想法，结果发现事实上青年才是真正有理想、有勇气去创造、敢于突破的。”谈及当代人与人之间的疏离与随之而来的孤独，以及时代中的消极情绪，Brunello鼓励大家用“希望”代替“恐惧”与“担忧”：“一切都会变得更好。没有梦想的人生是不值得过的。”

回顾自己在上世纪60、70年代咖啡馆里度过的那段时光，Brunello认为，那种充满好奇、关心一切的自由讨论或许能成为一条解决之道。集体的创造力，在游戏与思想的驰骋中造就了未来。



整套造型 Brunello Cucinelli

## 父亲的双眸

自从决定要拍摄一部讲述自己人生故事的影片，Brunello Cucinelli便相信这件事必须要交予导演Giuseppe Tornatore。

“他拍摄的《天堂电影院》算得上是我一生的写照。而且，我希望由一位诗人来做这件事。”在Brunello心里，诗人能够拯救世界，有了诗意，一切都会变得不一样。Tornatore导演与电影的配乐作曲家、音乐人Nicola Piovani都是他的同龄人，大家经历过同样的时代，对很多事都有类似的经验与共鸣。

然而，Giuseppe Tornatore导演却在最开始的时候拒绝了Brunello的邀请，直到听他讲述了自己的企业愿景，尤其是那个影响了他一生的时刻，才改变了想法。

“那时候，我父亲在一家预制混凝土公司做工人。有一天晚上，我刚回家就看到了他在和母亲抱怨雇主对他的羞辱。他气愤的并不是薪水低，而是认为自己遭到了不公正的对待。我一直记得他嘴里说着：‘我究竟对上帝做了什么，要被人这样羞辱？’他那双泛着泪光的眼睛，至今仍在我眼前。”

彼时的Brunello Cucinelli不过是十几岁的少年，尚无力做些什么来改变现实，但父亲的双眸和哥哥们因劳作而日渐粗糙的双手深刻地留在了他的脑海里，他内心非常清楚：无论今后的人生道路如何，一定要为人的道德尊严和经济尊严而生活和工作。

上海首映，已经是Brunello Cucinelli第五次观看这部电影，但他依然在观影的过程中收获了很多感动。Brunello说，除却此前在罗马和纽约的首映礼，他在剪辑完成后与一位好朋友一同看了两次。

“我接受了长达70个小时的采访，最终只在电影里出现了20分钟，我妻子接受了10多个小时的采访，最后出现了40秒。拍摄完成后，Tornatore导演花了14个月的时间进行剪辑制作，在那段时间里，他完全将自己代入成了我。”Brunello透露，电影制作期间，Tornatore导演和作曲家Nicola Piovani均多次问他要不要看一看、听一听效果，但他都拒绝了。“因为我完全信任两位大师作诗的能力。”Brunello解释道。

直到电影制作全部完成，他才第一次看到了成片。两个小时的电影时间里，他几乎哭了全程。第二天，导演请大家带上纸笔再看一次，将修改意见写下来。但走出放映厅的时候，Brunello和朋友交上的都是白卷。“我当然也会担心看到什么不喜欢的表达，毕竟影像作品会流传很久，它是记录我一生的一部作品。但是，没有任何一个场景是我不满意的。”

出生在佃农家庭，Brunello Cucinelli小时候一次又一次见到“地主”在圣诞节前后将全家人一年收成中的大部分拿走。但即便如此，他们也会按照爷爷的意愿将收获的第一袋粮食送到社区里去。他说，正是在那时候，他学到了一个重要的人生课题：在获取利润和回馈社会之间达成平衡。

2021年10月，Brunello受邀参加在罗马举行的G20峰会，为此，他提前准备了演讲并做了长时间的练习。会议上，他告诉首脑们，自己一直奉行的是希腊哲学家色诺芬尼的观点“一切皆源于大地”。他继续说道：“我希望公司在有伦理、尊严和道德的前提下，赚取健康的利润；我们是在证券交易所上市的公司，我希望公司能够平衡稳定地成长。我希望人们能够在更好一点的场所工作，能够多赚取一点工资，能够感受到他们是作为‘有思想的灵魂’在工作。我们尽一己之力，不要对贫困熟视无睹。”

“将心比心，所有人都希望在美好的环境中工作，赚取合理的薪水，对吧？”采访中，Brunello用朴素平实的语言向我们解释着他的想法：“在意大利，工人的薪水是偏低的，但如果是这样，谁还会想要去做工人呢？这本身就是一份很辛苦的职业，作为企业家，我们理应创造更好的工作条件，让大家在能看到窗外的优美环境中工作，并且为员工提供合理的报酬。”

“资本主义也要符合时代的发展。为什么不去争取健康的盈利状态，不给人类社会、自然造物造成伤害，至少是尽可能少造成伤害呢？我认为，我们能够在尊重他人、保护造物的状态下工作。现在公司的员工有很多，大家来自不同的文化背景，有着不同的宗教信仰，语言和肤色也不一样，但是，都理应得到平等的对待。”在Brunello看来，一家企业要长期走下去，只需要维持每年约10%的营收增长。2012年，为扩大企业规模并更好地传播人文资本主义和人类可持续发展理念，公司在米兰证券交易所上市，在那之前，Brunello已经明确向投资者说明了自己的想法：如果要压榨工人、一味将股票利润最大化，那么，请勿购买。

对话结束后，我们在一份1998年的采访中看到了Brunello Cucinelli彼时的表达。他说：“人的基本需要，就是给予别人我们想要从别人那里获取的东西。这也是最古老的情感，我们公司并不是标新立异。”原来，如今被称为“人文资本主义”的经营方式，在很久以前已融入Brunello Cucinelli的企业文化。

## 述而不作

从某种程度上来说，品牌Brunello Cucinelli算得上是意大利小镇索罗梅奥在今天的代名词。1985年，Brunello在这里买下了一座破败的14世纪城堡并将其修复用作公司总部，直到今天，他与全家人都依然住在这座小镇上，女儿女婿均在公司内部任职。

四十余年的时间里，Brunello通过企业精心修复着这座起源于中世纪的村庄，每一处修复项目均始于与“地方精神”对话，确保土地得到尊重。在他的规划下，小镇展现出迷人的景观：葡萄园有着完美的线条，果园里种着各种果树，柏树、松树、橡树和冬青栎也以几何图形的布局不断生长。村子里，以古代哲学家头像翻模的雕塑作品和名言随处可见。

2013年，受到William Morris、John Ruskin、Robert Owen等思想家的启发，Brunello Cucinelli创立索罗梅奥当代高级艺术工艺学校，致力于将精湛的手工技艺代代相传。2014年，他则启动“臻美计划”，通过在索罗梅奥的山谷中创建了农业园、青年园和工业园三个大型园区，将废弃工厂下的土地重新改造为树林、果园和草地。该项目还包括了一个带有酒窖和酿酒坊的大型葡萄园、一片橄榄园以及一座“人类尊严纪念碑”。到了2021年，Brunello从一位年事已高的老者那里买下了剧院后一栋18世纪的精美别墅，然后通过Brunello与Federica Cucinelli基金会发起了藏书量达50万册的“索罗梅奥寰宇图书馆”项目。

2025年，他在接受《金融时报》驻米兰的记者采访时直言“对任何人来说，放手权力都不容易”，并在本次访谈中告诉我们，尽管做选择是人生日常的一部分，但是回顾过去，他认为自己在面临大的方向性的决定时，几乎没有犹豫不定的时刻。

“说到底，这取决于面对生活的态度和方式。你要做一个拥有者，还是做一个守护者？”继而，他以孔子所说的“述而不作”述说自己所认为的人生：“如果选择做拥有者，那么，就会害怕失去；但如果选择做一个守护者，那么，你的一切行为都会以这个为基准，去传承、去讲述大自然带给我们的东西，以更加平和的态度面对人生。”

采访进入尾声，我们向Brunello Cucinelli发出了最后一个问题：“回顾一生的成就，您认为哪些是依托于时代，哪些是跨越时代的因素所造就的呢？”

Brunello同样几乎没有犹豫，他说，伟大的理想都是可以跨越时间的。对于每个人来说，美好的政治、美好的家庭、灵性的价值都是不朽的。每一天都有可能是个体生命的最后一天，但是在思考和规划事情的时候，我们要以永恒的视角去对待。

相比于转瞬即逝的机遇、商业中冷冰冰的数字，他更愿意谈论的是道德、人性与诗篇。





整套造型 Brunello Cucinelli