

LFP

LUXURY PROPERTIES 地标

Hong Kong, China 中国香港	HK\$80
Singapore 新加坡	S\$12
Malaysia 马来西亚	M\$28
Thailand 泰国	B300
China 中国	RMB100
Indonesia 印度尼西亚	RP60,000
Philippines 菲律宾	P390
South Korea 韩国	₩11,000
Japan 日本	¥900
India 印度	Rs450
Dubai (UAE) 阿联酋	AED33
Australia 澳大利亚	A\$11
New Zealand 新西兰	NZ\$14
Europe 欧洲	EUR10
USA 美国	US\$12
Rest of Asia 亚洲其他地区	US\$10
Rest of World 世界其他地区	EUR10

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PROPERTIES FOR SALE
 百余套地产热销中
BILINGUAL
 English - Chinese
 中英对照

A FORMIDABLE FORTRESS 庄严堡垒

SPACE空间 | ROCK AND ROLL ROMANCE浪漫摇滚
 FEATURE 专题 | TIANJIN RISING津门崛起
 CREATOR 零距离 | CONSCIOUS CONSUMPTION 智性消费
 PANAROMA全景 | PARADISE IN SECLUSION大隐之处 一步天堂



Playing by his own rules, self-taught Italian designer Enrico Marone Cinzano creates furniture that represents a new brand of eco-conscious luxury.

自学成才的意大利设计师Enrico Marone Cinzano按自己的规则设计家具，凸显出全新的具有富有环保意识的奢侈风尚。

Words 撰文: Dionne Bel



CONSCIOUS CONSUMPTION

智性消费

Talk about shock tactics. The Lost Art black leather jacket by New York City-based Jordan Betten that Enrico Marone Cinzano is wearing says it all: just because it looks toxic and unethical doesn't mean it really is – it is in fact handmade out of recycled leather hides. In the same way, Marone Cinzano is challenging preconceived notions of what ethical furniture should look like. "I think it's important to start the conversation: I want people to get angry, to be happy and to be engaged emotionally in what I do because it helps me further the message of sustainability," says the Italian designer. His calling card is aggressive, imposing, utilitarian and complex pieces that won't leave one indifferent. At the same time, they aim to advance the cause of sustainability in a modern and visually-pleasing way, as he believes that products can be made better, more efficiently and with less waste, making way for objects that are useful, durable and timeless.

Keeping in mind today's homeowners, who prioritise quality and aesthetics, but also value performance and sustainability, he designs collections where all parameters have been carefully thought through. Therefore, you'll often find him scavenging junkyards for unexpected treasures and combing factories to recover scraps, which he will then transform into sculptural furniture that blends art and function with the help of locally-sourced craftsmen, while adhering to his mantra of reuse, recover, recycle and repurpose. Handmade in Italy, the US, the UK and China to the highest ethical and quality standards that speak of longevity, his products use locally-sourced salvaged materials like wood, metal, glass and leather and new sustainable materials, as well as eco-friendly construction techniques.

"My work is about sustainability, which is a subject that is very relevant in today's world, with incidents of environmentally-related cancers going up," Marone Cinzano states. "We're starting to really see, feel, smell and breathe the consequences. Also, from my spiritual development after having led a very unsustainable, fun and crazy life, I realised that I had to morph and be more respectful of all sentient beings. I think that luxury is about sustainability because you really want to only have what you paid for. You don't want to buy water that has all sorts of other things in it; you just want water. So purity is part of sustainability and it's part of luxury. I think that economic crises could have been avoided if people were sustainable, even financially. Sustainability is also a field where you meet really cool, interesting people."



DESIGN WITH A CONSCIENCE

Marone Cinzano delights in coming up with surprising designs that don't look the least bit sustainable, although they show a deep respect for people and the environment in reality. Straight from last April's Milan Design Week, his brand-new Dondolo rocking chair appears to be anything but conventional, combining mechanisation with a furniture classic. Reminding one of a dentist's chair, it is built from stainless steel, recovered mahogany, recycled hand-embossed leather from the furniture industry and reused car parts like an original Alfa Romeo 166 leather seat that reclines and heats up powered by an eco-friendly gel-based battery. Via two periscopic arms, it has a swinging, retractable worktable lined with a radiation- and magnetic-shielding fabric and an efficient dimmable, warm-toned LED light housed in a vintage metal Fiat 500 headlight. Entirely sourced and made in Turin, the chair was inspired by his hometown's industrial roots.

Recently launched, his locally-sourced and made Guiltless bedspread is composed of luxurious Astrakhan fur recycled from fur coats and cashmere woven from recycled yarn, for why should it be unethical to use animal products? Then there is the gigantic, heavyweight and expandable Armadillo console built from reclaimed glass and steel boasting 60 steel arms, 78 bolts and a dozen casters, which was influenced by the retractable toolsheds found in the industrial parks around Turin with their steel pantograph arms. Or a highly-engineered desk set featuring a blackened steel structure clad with discarded pinus cembra wood from the Alpine mountains in Piedmont, which appears suspended with only one point of contact with the ground.

As a designer, Marone Cinzano hopes to remind people that beautifully-crafted, luxurious furniture can be passed on from generation to generation. Nature is a guiding principle in his work, incorporating the closed-loop utilisation of materials, biomimicry, naturally-occurring patterns like the Fibonacci Sequence and proportions dictated by the Golden Ratio. Although he never received a formal education in design, he was gifted with a strong visual memory and was raised in Italy's architecturally-rich cities such as Florence, Rome and Turin, which gave him valuable training in the eye and allowed him to think outside the box without being restricted by rules. The shapes of his creations come about almost subconsciously; he has a vision of what the final product should look like, in contrast with how most designers work.

He divulges, "Sustainability is like going down a rabbit's hole – it could go anywhere. I draw a lot from nature and from numerical sequences in nature. I look at natural, locally-sourced, locally-made, recycled, recyclable and chemical-free materials. I look at the second law of thermodynamics to make sure that I don't add toxicity to the environment. Then I look at function and at the materials within the function. By the time I have assembled everything together, the product comes out, so to a certain extent, everything is a consequential process. The message is the most important thing. You can make products that are better, healthier and more economically, and they can still perform well and be luxurious and elegant, although I have to say that the aesthetics are the last step. So possibly I approach design in a different way. For me, design is about content, and form comes last."

ENTREPRENEURIAL ROOTS

Born in 1963 in Turin to a family of successful entrepreneurs – the Cinzano vermouth brand on his father's side and the Fiat automobile company on his mother's side – Marone Cinzano was instilled with a strong work ethic. "There is a spirit of entrepreneurship and of adventure, which has been very helpful," he notes. "We're workers and that is really an ethic that you can't beat. Work and discipline have really been the backbone of what I've done." After going to boarding school when he was nine, he then graduated from a military academy in the UK. Studying business administration at Babson College in Massachusetts, he has had careers in advertising, banking and real estate development. In 2000, he cofounded the sustainable fashion label Project Alabama using highly-skilled local artisans to manufacture clothes, showing that it was possible to mix commercial and green principles, before turning to industrial design to spread his message of sustainability and ethics.

Discovering that a large part of the world's carbon emissions came from buildings and that people spent most of their time indoors, he decided to help create healthy spaces devoid of toxicity through the medium of thoughtful design. Thus, he established his eponymous label, Enrico Marone Cinzano, which focuses on designing ethical and sustainable products and homes. In 2012, he launched his first line of furniture, a self-initiated collection comprising an armoire, bookcase, couch, armchair, table and lazy Susan, all one-offs, which was inspired by nature and again showed off the work of local craftsmen and natural or environmentally-friendly materials like black walnut reclaimed from discarded fragments found in Turin, recycled steel and homemade glue.

He discloses, "It's very dry. I was being incredibly conservative, coming from a very austere moment of my life, and I didn't want to go out on a limb on my first collection. I was also a little bit insecure: was I doing this right, does it look beautiful? So I played it safe." Nonetheless, it was immediately snapped up by Rossana Orlandi when she finally granted him an audience a year after he had first contacted her office. Boasting an impeccable eye for spotting new talent, the design doyenne continues to represent him at her gallery in Milan today. Ranging in price from US\$15,000 to \$100,000, his works are also sold by Pearl Lam Galleries and online at Pamoto.com, a specialty design website.

“TODAY'S HOMEOWNERS, WHO PRIORITISE QUALITY AND AESTHETICS, BUT ALSO VALUE PERFORMANCE AND SUSTAINABILITY

如今的置业者不仅把品质和审美放在首位,也会看重性能及耐用性”




ASIA CALLING

After having solely produced hand-crafted creations in the past, Marone Cinzano has designed his first-ever machine-made pieces for contemporary Chinese furniture brand Stellar Works. Focusing on reducing transportation and packaging costs, Cinzano conceived the Flat Pack chair and table in stainless steel and recycled beech wood and leather, with the chair available in nine colour options. Adopting functional flat-pack codes without compromising on the design, he tried to promote sustainability by designing with quality and ethics. Shipped flat-packed for a reduced carbon footprint, this is furniture you can take home with you in a box and transform into a chair or table. He remarks, "I was incredibly surprised by the depth of Asian art over the course of millennia. The colours that you see in Asia can be exquisite, especially the more tenuous colours, really unbelievable the pinks, blues and greens. Craftsmanship like embroidery or lacquer-making can be absolutely elegant. It's a big source of inspiration. Specifically in China, among young people, there is a form of China cool, which is really interesting: clean lines, unfussiness, practicality, a complete lack of connection with Western dressing. It reminds me a bit of hip-hop culture where you'll see maybe a rapper wearing a bowtie on a hat. There's something that would be considered irreverence in the West but that's totally refreshing. There is a lot to learn."

In the pipeline are three real estate projects built to be sustainable and that include innovative technologies for removing electro-toxicity and radiofrequency radiation, which are scheduled to be completed at the end of the year: a highly-sustainable house constructed on top of a building in New York; a nature-driven estate in Tuscany that proposes

beautiful views and is one of the last properties that has access to a completely private beach; and a micro-apartment in London that is all about purity, using only recycled materials for the furniture and joinery. Made of natural materials, the sleeping area has complete audio-visual privacy, free from electromagnetic fields. The use of light is paramount: UV light for sterilisation and for cleaning certain parts of the apartment, LED light for the day and incandescent light at night because LEDs disrupt melatonin production. Off-the-shelf technology monitors air quality and optimises the space to make the user experience more agreeable, while a very advanced water-cooled air-conditioning system cools without exhaust or noise.

With no fixed studio, splitting his time between New York, London and Tuscany, and travelling 270 days out of the year, Marone Cinzano claims he hasn't had a holiday in nine years and checks in to hotels for the convenience even in places where he has homes. He can't complain though, being very happy for the opportunities. Addicted to work and never short of ideas, he is considering launching into fine art using natural pigments and recycled materials, but in the meantime he has set his sights on another interesting exercise: going over his old designs, refining them, and developing them from one-offs to being potentially machine-made. "It's a challenge to take something that you make, simplify it and make it for a machine," he says. In his vision of the future, sustainability will be synonymous with quality and, once production becomes more sustainable, consumption and materialism will no longer be viewed negatively. While we are a long way off from that reality, joy may be found today in the process and not just the outcome, as Marone Cinzano keeps the faith in the possibilities that most dare not imagine. 

“WORK AND DISCIPLINE HAVE REALLY BEEN THE BACKBONE OF WHAT I'VE DONE”
工作和规则是我所做一切的支柱



谈 到出奇制胜，由纽约设计师乔丹·贝滕 (Jordan Betten) 设计、穿在恩里科·马罗内·沁扎诺 (Enrico Marone Cinzano) 身上那件名为“失去的艺术” (Lost Art) 的黑色皮夹克对此作了最好的诠释：不要仅仅因为它是皮质的就觉得它不道德而令人不悦——事实上它是以回收再利用的皮革手工制成。同样的，马罗内·沁扎诺质疑了人们对于合乎环保伦理的家具外观先入为主的观念。这位意大利设计师说：“我认为开展这样的对话很重要——我希望我的作品能激起人们的愤怒，或令人喜悦，能有情感上的回应，因为这能帮助我推进可持续发展的理念。”他的标志性风格从其作品咄咄逼人、给人深刻印象、具有实用性和复杂性便可一窥，并且每件作品都不一样。同时，他们旨在以一种现代的且视觉愉悦的方式来推进可持续发展的事业，深信可以把产品做得更好、更有效率，同时减少浪费，让产品变得更有用、更耐用、永不过时。

要知道如今的置业者不仅把品质和审美放在首位，也会看重性能及耐用性。当他进行设计时，会全方位仔细地考虑这些要素。因此，你经常会发现他在废品场里捡破烂以发现一些想不到的宝贝，或是去工厂找废料，在当地工匠的帮助下把它们变成融合艺术与功能的、富有雕塑感的家具，这些都显示出他对自己的再利用、再修复、循环使用和改装的理念的坚持。他的产品在意大利、美国、英国、中国手工制作，都是按照最高道德标准和品质来完成，经久耐用，使用了当地的材料，例如木材、金属、玻璃、皮革和新兴的可持续材料，也用到符合环境友好的工艺技术。

马罗内·沁扎诺说：“我的作品有关可持续发展，这一主题与今日的世界息息相关，由环境造成的癌症发病率正在上升。我们正在确实实地看到、感受到、闻到、呼吸到这些后果。从我的灵性发展上来看，我曾有过非常不可持续、好玩而又疯狂的生活，后来我意识到自己必须作出改变，要更尊敬所

有的众生。我想奢侈是关于可持续发展的，因为你真正只想要你付钱购买的东西，你买了水，但是并不要水里还有其他东西，你只想要水。所以说纯净度是可持续发展的一部分，而且它也是奢侈的一部分。我想如果人们能够过着可持续发展，甚至节俭的生活，也许就可以避免经济危机的发生。在可持续发展领域，你会遇到真正酷、有趣的人。”

带着良知去设计

马罗内·沁扎诺喜欢设计出看起来跟可持续发展没有半点关系、实际上又从内里透出对人与环境深深的尊重的作品，这些设计叫人拍案叫绝。去年四月的米兰设计周上，他的新作Dondolo摇椅有着常规的外观，将机械化与经典家具相结合。这把摇椅让人想到牙医椅，是由不锈钢、修复的红木、循环再利用的手工压花的皮革制成，其中的皮革来自于旧家具和再利用的汽车部件，例如使用了环保凝胶电池来调节升温的阿尔法罗密欧166车上的皮座椅。通过两个广角的扶手，座椅可以摆动并可伸缩，覆以辐射和磁屏蔽的织物，同时还配有一个古董金属菲亚特500头灯，安有可控暖色调的LED照明灯。整个产品受到他的家乡都灵的工业根源启发，从原料到制作都在都灵完成。

他刚发布的一款名为“无辜” (Guiltless) 的床罩由当地原料制造并完成，这款床罩的原料取自于由阿斯特拉罕 (Astrakhan) 皮毛大衣循环再利用的奢华皮毛，以及再循环纱线织成的羊绒。这仿佛在向人们发问，为什么使用动物制品就不道德？还有一款名为“穿山甲” (Armadillo) 的控制台，巨型、厚重并且可伸展，由回收的玻璃和钢铁制成，有着60根钢铁支架、78个螺栓和十几个脚轮，这款作品受到了都灵附近工业园区里带有缩放仪的可伸缩工具房的影响。还有一套精心设计的书桌，由喷黑的不锈钢包钢结构以及废弃的皮尔蒙特阿尔卑斯山脉的瑞士石松制成，看起来仿佛与地面只有一个接触点来支撑。



他说：“那些家具看起来非常枯燥。当时的我刚度过人生中非常严峻的时刻，整个人保守得不可思议。我不想为自己的第一个产品系列担风险。同时也有点没有安全感：我做得对吗？它看起来美吗？所以我尽可能确保安全无措。”尽管如此，当他联系了米兰设计教母罗珊娜·奥兰多（Rossana Orlandi）的办公室，并在一年后得以拜见她时，她立刻将这系列产品全部买下。这位女性前辈素以一双发现新人天才的慧眼闻名，直至今日，她在米兰自己的画廊里还在继续陈列他的作品。他的作品价格在15000美元至100000美元间，在Pearl Lam画廊和专业设计网站Pamono.com上可以买到。

亚洲的呼唤

在完成了一系列纯手工制作的作品后，马罗内·沁扎诺设计了第一个机制的当代中国家具品牌Stellar Works。着力于降低运输及包装成本，他构思了用不锈钢和循环利用的山毛榉木及皮革制作的Flat Pack椅子和桌子，椅子共有九个颜色可选择。他尽力通过品质和设计伦理来推动可持续发展，整套作品采用了功能性的扁平风格，同时不损及到设计感。运输采取了扁平化包装以降低碳排放量，你可以把这些家具用一个箱子就可以带回家，在几分钟里将它们组装称为椅子或者桌子。他说：“亚洲艺术千年来的深度让我无比惊讶。你在亚洲会看到细腻高雅的色彩，特别是那些精细微妙的颜色，那些粉色、蓝色和绿色真让人难以置信。像刺绣或漆艺这样的工艺绝对可以非常高雅。这是一个巨大的灵感来源。尤其在中国，在年轻人中间流行这种形式的中国式样的酷，这很有趣：清楚的线条，不繁复啰嗦，实用，完全与西式着装没有关联。它让我有点想到嘻哈文化，你可能会看见一个说唱歌手在帽子上别上一个领结。有些东西可能在西方被视为不敬，但这真的是令人耳目一新。有太多东西可以学。”

“ A MICRO-APARTMENT IN LONDON THAT IS ALL ABOUT PURITY, USING ONLY RECYCLED MATERIALS FOR THE FURNITURE AND JOINERY

伦敦的微型公寓，纯粹到所有家具和细木工只使用循环材料 ”

作为设计师，马罗内·沁扎诺希望提醒人们那些制作精美而奢华的家具是可以代代传承的。自然是他的作品的一个主导原则，从原料、仿生学、诸如斐波纳契数列的天然纹路，到黄金分割比的比例，都融合进一个完整的闭环。尽管他从未接受过正规的设计教育，他对视觉的记忆天赋异禀，因为从小在意大利建筑遗产丰富的几座城市长大，佛罗伦萨、罗马、都灵从视觉上都为他提供了宝贵的训练，让他打破常规、不受教条局限地去思考。与许多设计师工作方式不同，当他在设计时，作品的形状几乎由潜意识里浮现出来，他对最终作品应该看起来是怎样的有着清晰的愿景。

他透露说：“可持续发展就像钻进一个兔子洞——它可以去到任何地方。我从自然和自然界数字化的序列里学到了很多。我考虑使用的原料是自然的、当地来源、当地制作、循环再利用的、可再循环的、非化学合成的。我会考虑热力学第二定律以确保我对环境不增加任何有毒物质。然后我会着眼于功能以及功能所关联的材质。待到我组装好所有一切，产品已经初具雏形，每样东西都经过这样一个前后有序的过程。其中透露出来的信息最为重要。你可以做出更好、更健康、更经济的产品，它们用起来很棒，尽管我总是说美观是最后一步，但它们也可以看起来奢华而典雅。可能我以不同的方式来进行设计。对于我而言，设计关乎内含，形式才是最后要考虑的。”

企业家之根

1963年，马罗内·沁扎诺在一个成功的企业家家族里出生，父亲的家族经营着一个仙山露（Cinzano）苦艾酒品牌，妈妈的家族则经营着菲亚特汽车公司。他从小便被灌输教育了极强的工作道德规范。他说：“企业家精神和探险精神非常有用。我们都是劳动者，这是你不能不接受的道德规范。工作和规则是我所做一切的支柱。”九岁时他被送去寄宿学校上学，之后他从英国一家军事学院毕业。在美国马萨诸塞的巴布森学院（Babson College）学习工商管理后，他从事过广告业、银行业和房地产业。2000年，他联合创始了可持续时尚品牌Project Alabama，通过技艺高超的当地艺术家来生产服装，以此显示出将商业和绿色理念融合是可以做到的，之后他转向工业设计，开始传播他的可持续发展及道德规范的理念。

当他发现全球大部分二氧化碳排放来自于建筑物，人们大量时间都呆在室内，他决定以精心设想的设计作为媒介，帮助创造出无毒的健康空间。为此他以自己的名字创立了品牌Enrico Marone Cinzano，专注于设计伦理和可持续发展的产品和家居。2012年，他发布了家具的第一个系列，这组自创的非量产家具包括了一个大衣柜、书柜、沙发、扶手椅、桌子和餐桌转盘，创作灵感来自于大自然，同样的展示出当地工匠的手艺，并使用了天然的或环境友好的材料，例如都灵的废弃的黑核桃木、循环使用的钢材和自制的胶水。





目前他有三个房地产项目正在进展中，这些可持续房产运用了创新的技术来去除电磁污染和射频辐射，计划于今年年底完工，包括：位于纽约一座楼的楼顶的一栋高度可持续发展的房子；一处位于托斯卡纳由自然动力驱动的房子，视野里有着美丽风景，并且是仅存的几个地产项目里能去到最后一片纯私人的沙滩的房子；还有一个位于伦敦的微型公寓，纯粹到所有家具和细木工只使用循环材料。卧室区域采用了天然材质，并确保彻底的视听隐私，不受电磁场影响。灯光的运用至关重要：消毒和公寓里需要清洁的区域采用UV灯，白天用LED灯，晚上用白炽灯，因为LED灯光会破坏褪黑素的产生。用了现已有的科技来监控空气质量，对于空间作了优化，以让用户体验更为愉悦，同时还配有非常先进的水冷空调系统，制冷时不会排出气体或者发出噪声。

马罗内·沁扎诺没有设固定的工作室，一年270天里他来回于纽约、伦敦和托斯卡纳间。他说自己已经九年里没有假期了，甚至为了方便还会在家附近住酒店。他并没有抱怨，而是为这些机遇感到高兴。对工作上瘾、从不缺少点子的他正在考虑运用天然颜料和再生材料进入艺术领域。但同时他又有了另一个有趣的想法：重温他的旧作，加以改善，将有些曾经作为非量产的家具改为潜在可机械化量产的产品。他说：“将你做过的一些东西简化，改成适合机械化生产，这是一个挑战。在他对未来的愿景中，可持续性将与品质齐头并进，一旦生产变得更为可持续化，消费和物质主义将不再被视为负面的。从现实来看我们还有很长的路要走，然而不只是从结果去找，欢乐也能在过程中得以发现，就像马罗内·沁扎诺对于可能性抱着有大部分人都不敢想象的信念。LEF



CHINA CLEAN

For his first solo show held at Pearl Lam Galleries last March during Art Basel Hong Kong, Marone Cinzano launched a limited series of collectible furniture combining eco-design and artistry. Designed and made in China, the six functional sculptures hand-built through sustainable methods celebrate the country and its traditions in a modern way, exploring its role as a leading industrial economy mass-producing the world's goods yet boasting a rich heritage in craftsmanship and strong links with the natural world. With the help of Chinese artist Danful Yang of Pearl Lam Design, Marone Cinzano spent more than half a year visiting crafts workshops in Chinese cities like Shanghai, Beijing, Jingdezhen, Xiamen, Dehua, Guilin, Suzhou, Baoying, Hebei and Quanzhou to study ancient Chinese techniques, source recovered materials collected directly from site visits and locally-produced industrial materials, and work with local artisans. He recalls, "I came to China nine times. We must have gone to 30, maybe even 40 places. I examined the processes vertically, so if I was looking at the making of porcelain, I would look all the way from how they mine the stone, grind it, sift it and mix it with water to how they shape it, bake it and sell it. And the same thing for lacquer and silk."

In the process, he discovered a different side to China he never knew existed before, while contributing to cultural dialogue between the East and West and stretching the limits of traditional Chinese art and craft techniques. The Double Happiness cabinet and Qing chair made from recycled elm wood beams crafted by carpenters in Shanghai, assembled using traditional Chinese joinery and finished with beeswax and natural lacquer feature Western iconography of hand-carved skulls or sailor tattoos. The 350-kg Fibonacci table in stainless steel, petrified wood and tempered glass draws inspiration from Italian mathematician Fibonacci whose sequence of numbers is often found in nature, while the one-off Fibonacci coffee table in a single block of recovered African wood treated with beeswax with a natural lacquer finish appears simple yet is very complicated thanks to a hidden internal construction based on traditional Chinese joinery. The Geode console could be mistaken for a massive rock in hand-forged stainless steel. All the pieces were made in different workshops in Shanghai, except for the petrified wood legs of the Fibonacci table, which were produced in Quanzhou.

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中国

去年香港巴塞尔艺术博览会期间，马罗内·沁扎诺在 Pearl Lam 画廊举办了首场个人展，发布了一系列集生态设计和艺术美感的家具，这些作品皆为限量版并具有收藏价值。在中国设计并制作，这组家具包括了六个手工完成的富于功能性的雕塑，使用了可持续方法，用一种现代的方式来向这个国家和它的传统表示致敬，也表示出中国这一领先的工业经济体大规模生产出全世界的商品，但仍然在工艺方面有着丰厚的传统底蕴，并且与自然有着强有力的联系。在对比设计公司 (Pearl Lam Design) 的中国艺术家杨丹凤的帮助下，马罗内·沁扎诺花了超过半年的时间去参访位于上海、北京、景德镇、厦门、德化、桂林、苏州、宝应、河北和泉州的工匠们的工作室，学习古代中国技艺，从实地考察中收集的材料和当地工业化生产的材料中去需求来源，并与当地的艺术家们一起工作。他回忆说：“我来过中国九次。我们去到30个，可能甚至40个地方。我仔细观察生产的全过程，假设我在看瓷器的制作，我就会看从挖取矿石、磨碎、筛选、与水混合、成型、烧制直至销售的整个过程。对于漆艺和丝绸制作也会同样地观察全过程。”

在整个过程中，当他进行着中西文化的对话、尽全力探索中国传统艺术的极限和工艺技巧时，他发现了自己以前从未发现过的中国的另一面。名为“双重快乐” (Double Happiness) 的橱柜和“Qing”的椅子是由工匠在上海用循环利用的榆木梁制作完成，组装时用到了传统的中国细木工手艺，用了蜂蜡和天然的漆为西方手刻的骷髅或航海图添加以表面处理。名为“斐波那契” (Fibonacci) 重约350千克的桌子以不锈钢、石化木和钢化玻璃制成，灵感来自于意大利数学家斐波那契，经常能在自然中发现他的数学整数序列，而孤品斐波那契咖啡桌由一整块回收利用的非洲木头经过蜂蜡和漆的处理制成，看起来简洁，但得益于传统中国细木工插接的技艺，从内部结构来看又是极为复杂。名为“晶洞” (Geode) 的操作台由手工锻造的一整块不锈钢制成，看起来会被人误以为是一个巨石。除了斐波那契的石化石桌腿在泉州制作外，所有的作品都在上海不同的工作室里完成。

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