

**Born to be Wild.
Power of Nature.**

· BRAND MANUAL ·



SCENE OVERVIEW

向野而生 · 自然之力

IVORY	「象牙」
B1	纯白无影棚 Pure white, shadowless studio
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1F	枯树沙漠色 Desert hues with weathered trees
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A one-stop, multi-scene space catering to
diverse creative needs.



从云南老林到非洲沙丘 向野而生,致敬自然力量

01 From the old-growth forests of Yunnan to
the sand dunes of Africa.
Born to the wild, honoring the power of nature

有无艺术空间总面积497 m², 原建筑是一处住宅类别墅, 由地下一层和地上三层空间构成。基于空间属性的转变, 设计师对原本的空间结构做以彻底整合, 舍去多余的功能区以及封闭的卧室, 打通格局, 搭建灵活的布局形态, 提供多样化的空间互动方式, 来满足拍摄、展览、办公等商业需求。

With a total area of 497 square meters, the original building is a residential villa, consisting of an underground floor and three floors above ground. Based on the transformation of spatial attributes, the designer thoroughly integrates the original spatial structure, eliminates redundant functional areas and closed bedrooms, opens up the pattern, builds a flexible layout, and provides diversified spatial interactions to meet the commercial needs of filming, exhibitions, and offices.



一层入户景观区
Entrance area

DUNES

1F

一层入户景观区，修建木制栈道，由外部直接引渡到室内空间。周围种植芦苇荡，以呼应相毗邻的湿地公园的植被风貌，建立与在地文化的连接。由栈道围合起来的区域，用玻璃橱窗形式打破室内外间的绝对界限。

In the landscape area of the first floor entrance, a wooden walkway is built to extradite directly from the outside to the indoor space. Reeds are planted around the area to echo the vegetation of the adjacent wetland park and establish a connection with the local culture. In the area enclosed by the trestle, the original fixed doors and windows are knocked down and replaced by glass windows, which is more in line with the needs of the exhibition space and breaks the absolute boundary between indoor and outdoor.

DUNES

Desert hues with weathered trees



一层空间
First floor space

「沙丘」

以“自然野性”为线索展开场景叙事，不同空间区域之间展现出迥异的风格特征。一层「沙丘」，将自然野性融入到空间骨骼与血液之中。

纵横交错的梁柱，是来自云南当地建筑回收的百年老木，粗粝的纹理褶皱间，记录着漫长岁月轻柔拂过的痕迹。它们翻越山海，在这里用新的形态让生命得以延续。

The narrative of the scene is based on “nature and wildness”, and different styles are displayed in different spaces. A layer of “sand dunes” integrates natural wildness into the bones and blood of the space.

The crisscrossed beams and pillars are century-old wood recycled from local buildings in Yunnan, and the coarse texture and folds record the traces of long years of gentle brushing. They have crossed the mountains and the sea, and are here to continue their lives in a new form.

以自然野性为线索
展开场景叙事……

the narrative of the scene
is based on
"nature and wildness."



苍劲有力的“枯树”

The strong and vigorous “dead tree”
is clothed in the light of the sky

由原始户型中的电梯井改造而来的天井中，一棵苍劲有力的“枯树”身披天光，由上至下逆向“生长”，在新的“土壤”中，再一次完成了对自己生命的重塑。枯树装置总长5米，由5块云南沉木手工拼接打磨而来，不但是一层绝对的视觉焦点，而且贯穿三层地上空间。它像是代表空间信仰的精神图腾，自然界循环永续的真理被投射于其中，以此来致敬自然生生不息的伟大生命力。

The narrative of the scene is based on “nature and wildness”, and different styles are displayed in different spaces. A layer of “sand dunes” integrates natural wildness into the bones and blood of the space. The crisscrossed beams and pillars are century-old wood recycled from local buildings in Yunnan, and the coarse texture and folds record the traces of long years of gentle brushing. They have crossed the mountains and the sea, and are here to continue their lives in a new form.



客餐厅场景区域融入了空间主理人在非洲生活时期的记忆。空间采用大地色调和天然材质，模拟非洲沙丘的意象。家具也选择能够表现非洲深厚历史文化的传统式样。墙面壁炉选用天然石材，只做简单的表面处理，保留了原本自然打磨风化的野生形态。沙发同样采用方正的体块造型，没有过多花俏的修饰，只是在扶手侧做了方正的格栅，预留了与光影互动的可能性，同时呼应空间细节中无处不在的几何序列。

Further inside is the scene area of the guest dining room. Here, the memories of the space manager's life in Africa are incorporated. The space uses earth tones and natural materials to simulate the imagery of African sand dunes. Furniture is also chosen in a traditional style that expresses the deep history and culture of Africa. The fireplace on the wall is made of natural stone, with only a simple surface treatment, preserving the original natural polished and weathered wild form. The sofa also adopts a square block shape, without too many fancy modifications, just a square grille on the armrest side, reserving the possibility of interacting with light and shadow, while echoing the ubiquitous geometric sequences in the details of the space.



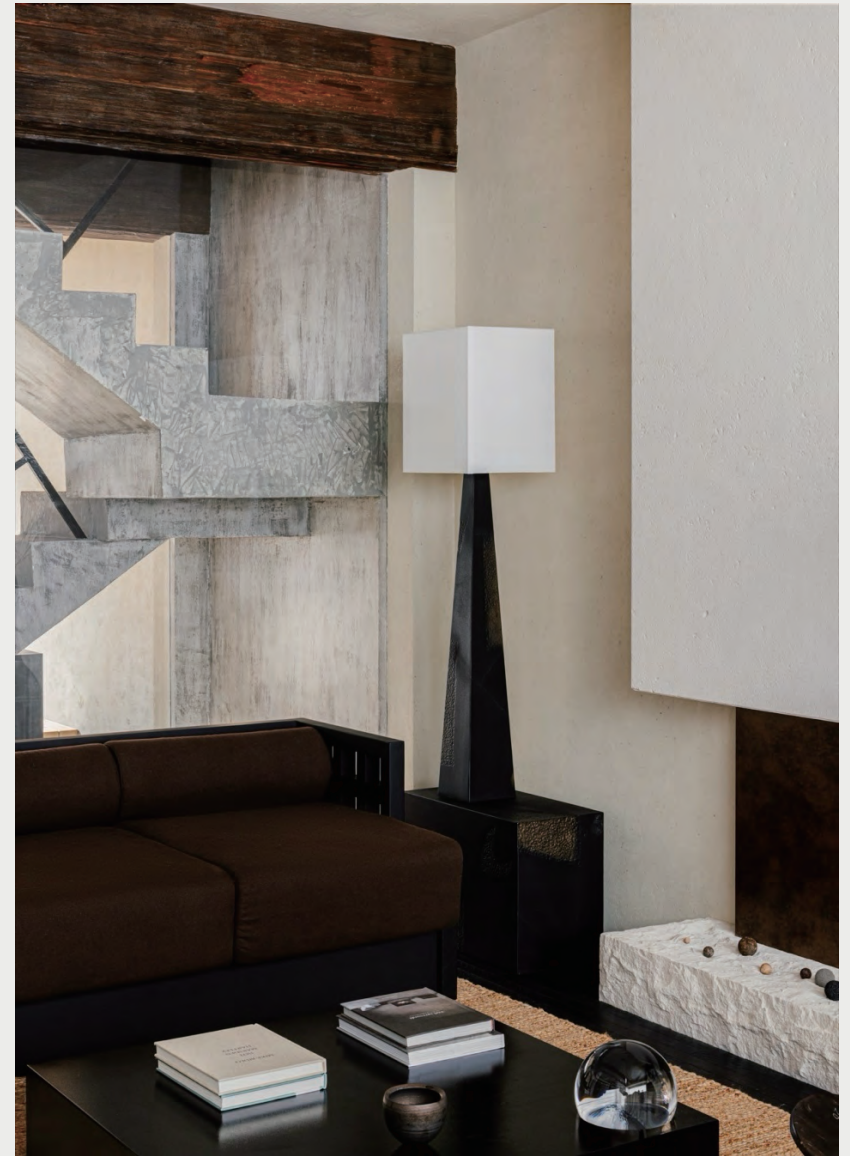
客餐厅场景区域
The scene area of the guest dining room

DUNES

1F



Desert hues with weathered trees



桌面一角搭配通透的玻璃球形元素

One corner of the desktop is paired with transparent spherical glass elements



非洲部落维京椅

African tribal Viking chairs

两把单椅是非洲部落维京椅,它已经有上百年的使用历史,历经数代传承。椅子是传统的插板制式,简单的结构中散发原始的魅力,椅身带有部落专属的雕刻和装饰,非洲大陆绚丽多彩的远古文明被凝缩于其中。

The two single chairs are African tribal Viking chairs, which have been in use for hundreds of years and have been passed down through generations. The chairs are traditional plug-board system, simple structure exudes primitive charm, the chair body with tribal exclusive carvings and decorations, the African continent's colorful ancient civilization is condensed in it.

DUNES

Desert hues with weathered trees



金属材质岛台与大面积使用的天然材质形成对比, 岛台上摆放的陶器是出自景德镇女艺术家吴靖文之手的涅系列花瓶, 有机的形态将陶土的温柔缱绻展现得更为生动。化妆试衣间完美隐藏于白色帘幕背后, 成为一个隐形的“预备空间”, 既提供了使用功能, 又保证空间风格的完整性。

化妆间外部全部采用镜面材质, 弱化存在感的同时, 借由虚实相交的多维画面, 参与到空间互动之中。枯树装置也可以通过镜面, 增加与空间的交互性, 塑造极具冲击力的视觉效果。

The metal island table contrasts with the large area of natural materials, the pottery placed on the island table is from Jingdezhen female artist Wu Jingwen's hands of the Nei series of vases, the organic form of the clay's gentle and loving show more vivid. The dressing room is perfectly hidden behind a white curtain, becoming an invisible "preparation space", providing functionality and ensuring the integrity of the space. The exterior of the dressing room is made of mirrors, weakening the sense of presence and at the same time, participating in the spatial interaction through the multi-dimensional images that intersect reality and illusion. The dead tree installation can also be mirrored to increase the interactivity with the space, creating a highly impactful visual effect.



02 矛盾同一 刚柔并济

Paradoxical sameness, rigidity and flexibility

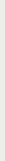
化妆试衣间完美隐藏于白色帘幕背后
the dressing room is perfectly hidden behind a white curtain



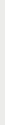
「岩石」

水泥混凝土

Raw concrete and cement



2F



「赤土」

北非撒哈拉

North African Sahara inspiration



二层是原始建筑中的卧室层，因此存在多个独立的割裂空间。设计师将其中大部分的隔断墙去除，形成两个相互连通的空间场景。两个场景之间具有极大的反差，一边是清水混凝土打造的「岩石」，一边是象征着北非撒哈拉沙漠的「赤土」，一个冷峻桀骜，一个热情奔放，于是冰与火的对峙就此展开。

The second floor is the bedroom level in the original building, so there are multiple separate cut-off spaces. The designer removes most of the partition walls to form two interconnected spatial scenes. There is a great contrast between the two scenarios, with "rock" made of fresh water concrete on one side and "terracotta" symbolizing the Sahara Desert in North Africa on the other; one is cold and unruly, the other is passionate and unrestrained, and thus the confrontation between ice and fire begins.

2F

Paradoxical sameness,
rigidity and flexibility



“枯树”装置透过L型的天井窗，闯入到二层视野。不同于一层的仰望视角，二层能够更直接地观赏到“枯树”生长的整个全貌，同时装置也以新的姿态融入到二层场景中。根据环境场景，特意调整了装置在空间中的露出比例。“枯树”被完全暴露于「岩石」区域，而在「赤土」区域仅以小面积的框景出现。“枯树”成为铺天盖地的混凝土空间中的一份子，为冷漠的工业背景注入宏大的自然生命力，在矛盾对立中塑造出史诗级别的场景叙事，震撼人心。

The “Dead Tree” installation breaks into the second floor through the L-shaped patio window. Unlike the first floor’s upward perspective, the second floor offers a more direct view of the entire growth of the “Dead Tree”, while the installation also integrates into the scene on the second floor with a new posture. The proportion of the installation’s exposure in the space was deliberately adjusted according to the environmental scenario. The “dead tree” is completely exposed in the “rock” area, while in the “terracotta” area it is only shown in a small frame. “Dead Tree” becomes a part of the overwhelming concrete space, injecting a grand natural vitality into the cold industrial background, and creating an epic narrative of the scene in the midst of contradictions and oppositions, which is shocking to the mind.



“枯树”装置透过L型的天井窗 闯入到二层视野

The “Dead Tree” installation breaks into the
second floor through
the L-shaped patio window

在混凝土空间里搭建了一处卧室场景，隐藏于白色帘幕之后，保证了空间画面的纯粹。飘逸的布艺帘幕低调地在混凝土基底中加入恰当剂量的柔软与轻盈，粗野硬朗之中也能拥有片隅的浪漫诗意，刚柔并济。

A bedroom scene is built in the concrete space, hidden behind a white curtain to ensure the purity of the space. The flowing fabric curtains understatedly add the right dose of softness and lightness to the concrete base, so that the roughness and hardness can also have a slice of romance and poetry in the middle of the roughness and hardness, and the softness and hardness can be combined together.

「岩石」区域

水泥混凝土
Raw concrete and cement

ROCKS

2F



从功能角度而言，帘幕也为空间提供了一个灵活方便的投影区域。

From a functional point of view, the curtain also provides a flexible and convenient projection area for the space.

「赤土」区域

北非撒哈拉

North African Sahara inspiration

TERRA COTTA

2F

另一边的「赤土」区则展现出截然不同的空间氛围，热烈且绚烂。墙面的棕红色调灵感来源于撒哈拉，是经由太阳炙烤后的沙丘的颜色；点缀其间的金色纹理，则是沙漠中翩翩起舞的流沙。二层卫生间沿用了「赤土」区的棕红色调，洗手使用台石材和老木头两种材质拼接，保留了天然的粗犷质感。墙面黑色圆镜，别致的造型，象征着非洲部落中的太阳图腾。

On the other side of the room, the 'Terracotta' area reveals a very different atmosphere, warm and colorful. The brownish-red color of the wall is inspired by the Sahara, the color of sand dunes after being baked by the sun; the golden texture in between is the dancing quicksand in the desert. The bathroom on the second floor follows the brownish-red color of the Terracotta area, and the hand-washing area is made of a combination of countertop stone and old wood, which retains the natural roughness of the texture. The black round mirror on the wall, with its chic shape, symbolizes the sun totem in African tribes.





装置陈列区, 在砂石堆周围布置造型各异的古老陶罐, 寥寥数笔却能引发无数联想, 充满故事张力。二层卫生间沿用了「赤土」区的棕红色调, 洗手使用台石材和老木头两种材质拼接, 保留了天然的粗犷质感。墙面黑色圆镜, 别致的造型, 象征着非洲部落中的太阳图腾。

In the installation display area, different shapes of ancient clay pots are arranged around the gravel pile, which can trigger countless associations with just a few strokes, and is full of storytelling tension. The bathroom on the second floor follows the brownish-red color of the Terracotta area, and the hand-washing area is made of a combination of countertop stone and old wood, which retains the natural roughness of the texture. The black round mirror on the wall, with its chic shape, symbolizes the sun totem in African tribes.

向野 born to
the wild 而生

自然 power of
nature 之力

在有无艺术空间,顺自然而为的天然野性具有震撼人心的力量,超越地域与时间维度的限制,成为构筑空间的骨架和精神图腾,与冷峻的城市肌理、超现实主义的抽象艺术相碰撞,从而拥有更加丰盈盛大的表现力,赋予空间“向野而生”的蓬勃生命力。

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空间特色

Space Characteristic

位于嘉兴西塘的有无艺术空间,打破严谨无趣的精致主义教条,用空间探索自然的无限可能,传递天然野性的视觉审美。

整个室内空间被划分为五个风格迥异的独立模块,以未经雕琢的“野性”为线索展开场景叙事,呈现不同环境语境下的狂野主义“自然观”,借由材质、色彩和形式的变化,来描绘广袤无垠的非洲自然风貌,或是其表象背后神圣肃穆的深层奥义。

无尽的黑与可移动的 金属“盒室”

Endless Black and Movable
Metal “Box Room”

03

三层「黢黑」抽离了所有色彩与装饰，仅在空间保留无尽的黑。空间整体分为室内与户外露台两部分。室内部分是将原本的主卧与户外阳台打通后，得到的一个开阔的方正空间。空间内部完全被黑色覆盖，过滤掉了其他所有“杂质”，回归到一种尚未雕琢的原始状态，激发无限的潜能。

光是空间唯一的装饰，而身处极致的黑暗之中，能够敏锐地捕捉到自然光影的变化，生动演绎东方传统中的阴翳之美。

The third level of “Pitch Black” is free from all colors and decorations, keeping only the endless blackness in the space. The space is divided into two parts: the interior and the outdoor terrace. The interior is a square space created by opening up the original master bedroom and the outdoor terrace. The interior of the space is completely covered in black, filtering out all other “impurities” and returning to an untouched state of originality that inspires unlimited potential.

Light is the only decoration in the space, and in the extreme darkness, the changes in natural light and shadow can be captured, vividly interpreting the beauty of shadows in the Oriental tradition.

OBSIDIAN

Minimalist, futuristic feel



「黢黑」

实验性得在空间内设置了一个可移动的不锈钢金属盒子,以解锁空间更多元化的灵活组合方式。金属盒子下方配有移动滑轮,方便根据拍摄需求进行角度位置的切换。盒身采用不锈钢材质,光泽感表面可以更清晰地呈现与光影间的互动。同时,又与内部的和式氛围形成反差。盒子内是一个传统的和式房间,日式折叠屏风搭配和纸落地灯,优雅而素净。在和室外部设计了一处日式风格的植物景观。内外呼应,呈现出一个完整的诧寂风庭院场景。

The designers experimentally set up a movable stainless steel metal box in the space to unlock more diversified and flexible combinations of the space. The metal box is equipped with moving wheels underneath, which makes it easy to switch the angle position according to the shooting needs. The box body is made of stainless steel, and the glossy surface can present the interaction with light and shadow more clearly. At the same time, it contrasts with the wabi-sabi atmosphere inside. Inside the box is a traditional Japanese room with a Japanese folding screen and washi floor lamp, elegant and clean. A Japanese-style botanical landscape is designed on the exterior of the Japanese room. The interior and exterior echo each other, presenting a complete amazement style garden scene.

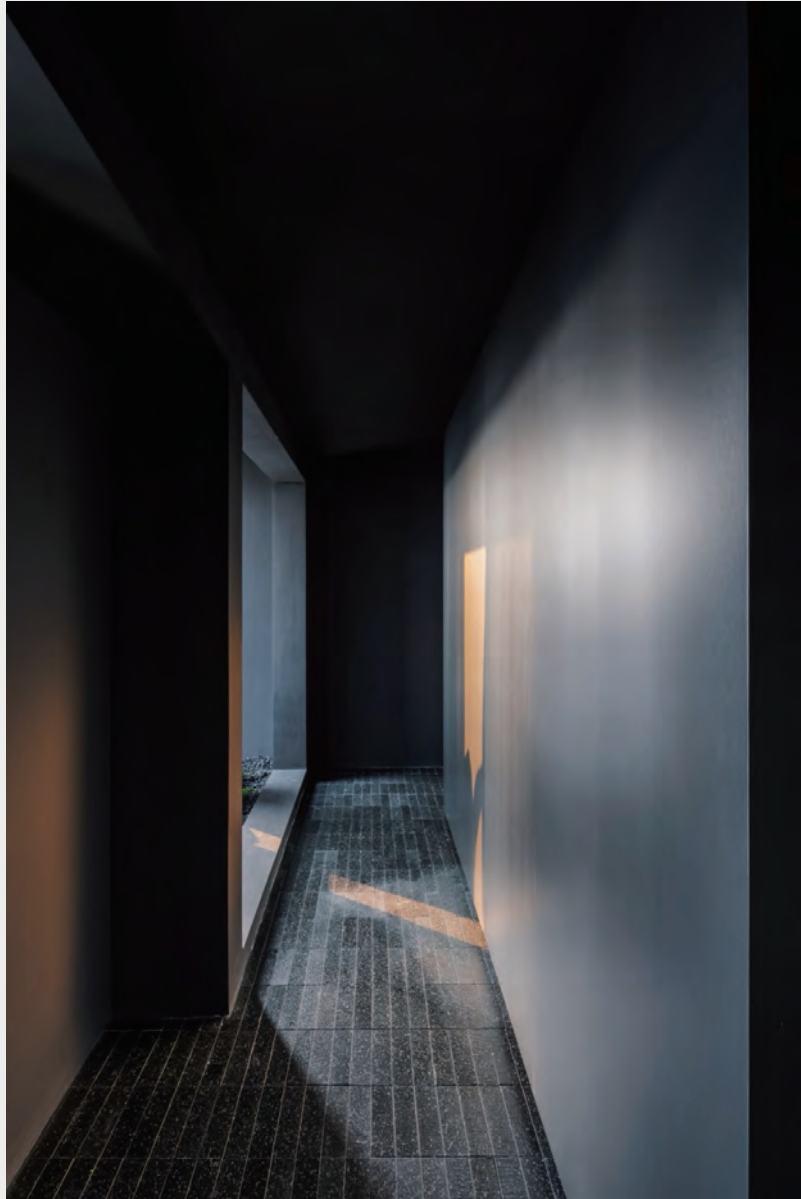


entrance of the movable stainless steel metal box 不锈钢金属盒子入口



盒子内传统的和式房间
The traditional Japanese-style room inside the box

OBSIDIAN Minimalist, futuristic feel



黑色主题
The black theme of the interior

OBSIDIAN

Minimalist, futuristic feel



户外露台区域延续室内的黑色主题, 由黑色防腐木制成的围挡, 保障了一定的私密性, 地面铺贴黑色石子。露台中心设计了一个几何造型感的雕塑, 在黑色基底的衬托下, 营造出庄严肃穆的神圣氛围。镂空的柱形雕塑犹如一个大型的日晷装置, 时刻记录着时间流逝的印记。由时间变化而形成的光的轨迹, 也被投射到室内之中, 时间与空间之间拥有了交集。

The outdoor terrace area continues the black theme of the interior, with a fence made of black anticorrosive wood to ensure a certain degree of privacy, and the ground is paved with black gravel. The center of the terrace is designed with a geometric sculpture, which creates a solemn and sacred atmosphere against the black background. The hollowed-out columns act as a large-scale sundial, keeping track of the passage of time. The trajectory of light formed by the change of time is also projected into the interior, and there is an intersection between time and space.

OBSIDIAN

3F

04

纯白基底上的 空间几何美学

Geometric Aesthetics of
Space on a Pure White Substrate

白是来自混沌中心最独特和鲜明的形象。负一层「象牙」以极致的白让空间回归到最纯净的状态，与顶层的「黢黑」形成强烈的色彩对仗。在黑与白的轮换之间，空间由“黑夜”跨入“白昼”，完成了一次时间的轮回。负一层在纯白色基底之上，借用空间结构制造充满视觉张力的几何美学。原建筑的负一层是一间地下车库，层高在4.8米左右，设计师在原始楼梯结构上做了一个复式变形处理，增加的中间层作为办公区，下半部分空间是化妆更衣室和卫生间。

White is the most unique and distinctive image from the center of chaos. "Ivory" on the basement floor returns the space to the purest state with extreme white, forming a strong color contrast with 'pitch black' on the top floor. Between the rotation of black and white, the space crosses from "night" to "day", completing the cycle of time. On top of the pure white base, the negative floor utilizes the spatial structure to create a geometric aesthetic full of visual tension. The negative floor of the original building is an underground garage with a height of about 4.8 meters. The designer made a duplex deformation treatment on the original staircase structure, adding the middle floor as an office area, and the lower part of the space is a dressing room and bathroom.

IVORY

Pure white, shadowless studio



负一层「象牙」空间

"Ivory" on the basement floor

IVORY

Pure white, shadowless studio

拍摄区
shooting area

底层部分加设地台和侧面矩形镂空墙, 形成一个新的模块融入到楼梯结构之中。楼梯两侧的黑色铁艺扶手, 增加了流畅的线条感。强烈的几何造型让整个楼梯结构像是插入空间的巨型装置。设计师在此基础上, 在原始楼梯后方新建一处通往夹层办公区的楼梯, 打破前侧楼梯原有的秩序, 地面的球形装置和向上延伸的条形墙面装置也加入到整体构图中, 分裂、重组、叠加, 解构主义之美在此呈现。

The bottom part of the floor is added with a landing and a rectangular hollow wall on the side to form a new module integrated into the staircase structure. Black iron handrails on both sides of the staircase add a sense of smooth lines. The strong geometric shape makes the whole staircase structure look like a giant device inserted into the space. On this basis, the designer builds a new staircase at the back of the original staircase leading to the mezzanine office area, breaking the original order of the front staircase. The spherical device on the ground and the upwardly extending bar-shaped wall device are also added to the overall composition, which is split, reorganized and superimposed, and the beauty of deconstructionism is presented here.





墙面预留矩形镂空窗口, 夹角处的黑色装置可以透过这里成为内侧楼梯的端景, 增加整个区域的视觉层次。办公区域墙面和家具表面做树瘤贴皮处理, 横梁局部保留建筑原始的混凝土肌理, 以此呼应上层区域的空间主题。负一层最大位置留给了无影摄影棚区域, 后侧的楼梯结构为此处大面的留白提供了宏大的背景。无影棚外是一个户外景观区, 可以作为补充的户外休息区。

The wall is reserved with a rectangular hollow window, through which the black device at the corner can become the end view of the inner staircase, increasing the visual level of the whole area. The wall and furniture surfaces of the office area are treated with bark veneer, and the beams partially retain the original concrete texture of the building, thus echoing the spatial theme of the upper area. The largest part of the negative floor is reserved for the shadowless studio area, and the staircase structure at the back provides a grand background for the large white space here. Outside the shadowless studio is an outdoor landscaped area that serves as a complementary outdoor sitting area.



**Born to be Wild.
Power of Nature.**

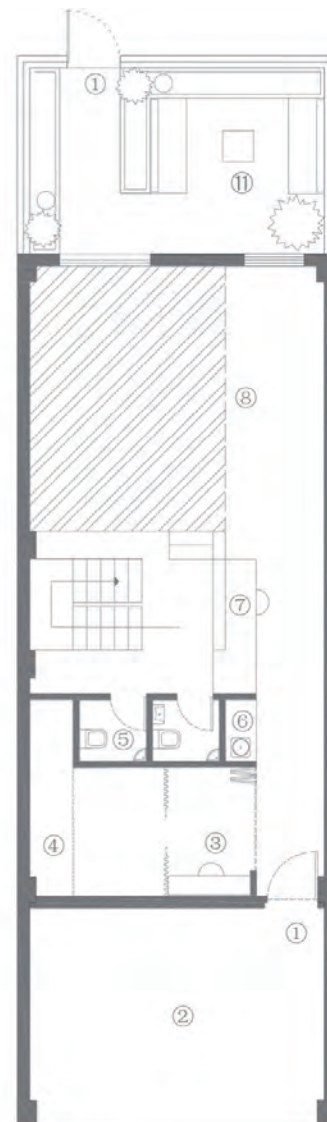
夹层办公区
office on the mezzanine

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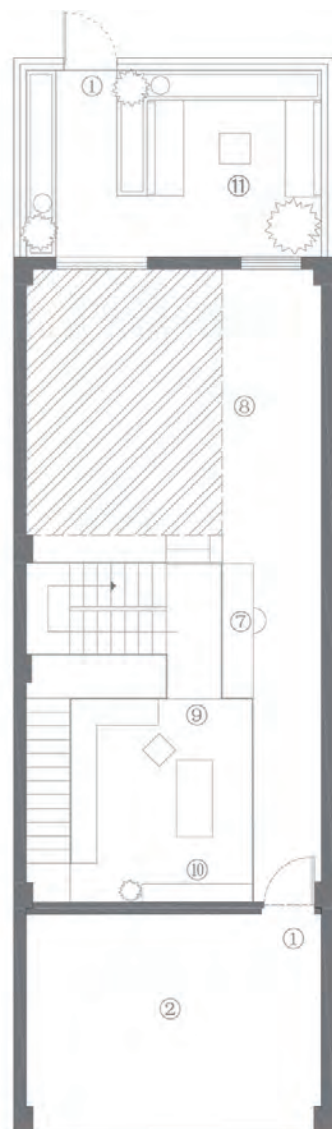
空间平面布局图

Space floor plan drawing

- ① 主入口 | MAIN ENTRANCE
- ② 车库 | GARAGE
- ③ 化妆更衣间 | DRESSING ROOM
- ④ 仓储区 | STORAGE AREA | 12m²
- ⑤ 厕所 | TOILET
- ⑥ 水吧台 | WATER BAR
- ⑦ 台面 | TABLE
- ⑧ 无影棚 | SHADOWLESS TENT
- ⑨ 办公区 | OFFICE AREA
- ⑩ 陈列展示 | DISPLAY
- ⑪ 休息区 | REST AREA
- ⑫ 装置 | SETTING
- ⑬ 餐厨区 | DINING AREA
- ⑭ 和室 | TATAMI ROOM
- ⑮ 客厅 | LIVING ROOM
- ⑯ 卧室 | BEDROOM
- ⑰ 景观节点 | LANDSCAPE NODES

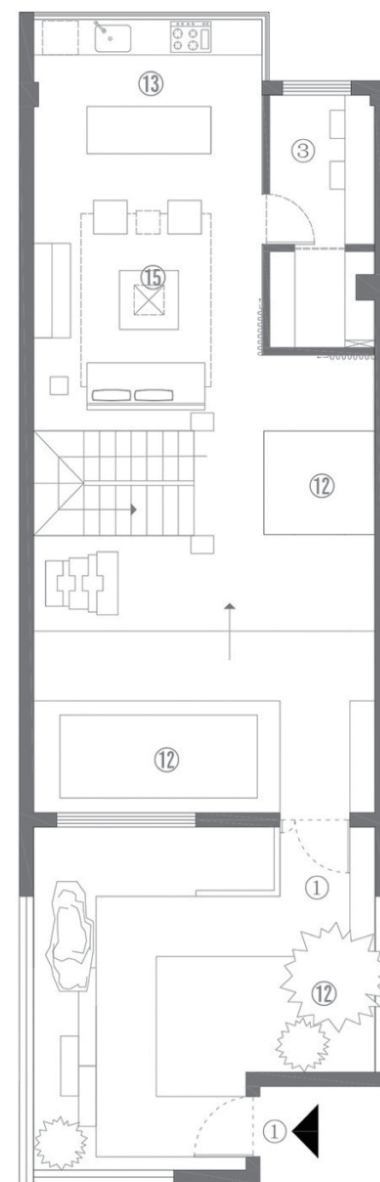


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- ① 主入口 | MAIN ENTRANCE
- ② 车库 | GARAGE
- ③ 化妆更衣间 | DRESSING ROOM
- ④ 仓储区 | STORAGE AREA | 12m²
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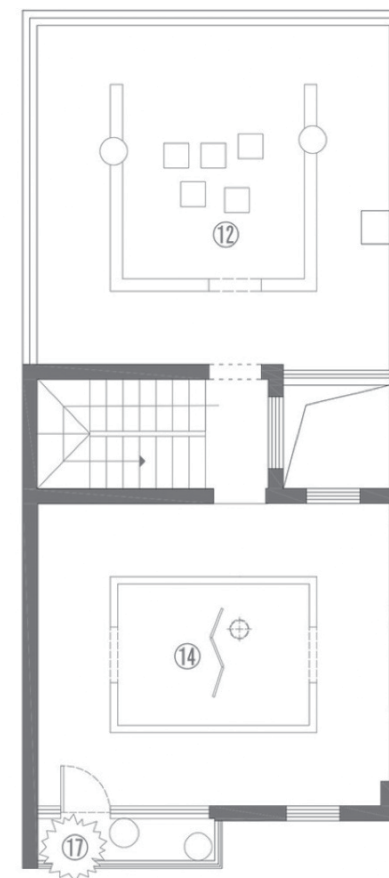
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- ① 主入口 | MAIN ENTRANCE
- ② 车库 | GARAGE
- ③ 化妆更衣间 | DRESSING ROOM
- ④ 仓储区 | STORAGE AREA | 12m²
- ⑤ 厕所 | TOILET
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3F