

韩国室内设计精品集

韩国建筑世界株式会社 编
向四海 译



韩国室内设计师50人

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机械工业出版社

本书介绍了50位韩国优秀的室内设计师及其代表作品,向读者展示了目前代表韩国最高室内设计水准的室内设计精品,是国内设计师了解学习的最佳范本。

Interior World, Interior Designer 50

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译 者 序

刚接手这本书翻译工作的时候，我的第一印象就是，这本书的确很耐看。无论是书的版面设计、印刷质量，还是书中所介绍的室内设计作品，都有许多值得国内同行学习的地方。书中涵括了几乎所有韩国顶级室内设计大师的作品，他们的设计作品本身就具有很强的说明性，以至于我们只需要浏览那些精美的图片，就已经无法抵抗作品对我们的吸引。我的确是被这些设计作品所折服了。

书中的文字性内容其实并不算多，这也是最近几年来关于介绍设计作品图集的一个通常的表现手法。在介绍每个设计作品的开始，都注明了设计师的简历，以及对整个作品大致的介绍，其中包括设计的地理位置、建筑面积、装饰材料等等基本的数据。让读者能够对设计有一个初步的认识。本书最大的特点就在于，根据每个设计作品的功能性质，对作品进行了分类，让读者一目了然：文化空间、居住空间、办公空间以及商业空间，这些作品真实地反映了韩国室内设计的水平。国内室内设计的专业人士，通过对这些设计作品的参考，可以从中学到很多有用的东西。

正如韩国经济发展的特点一样，韩国室内设计也走过了一段充满传奇色彩的历程。书中的序言部分就给广大的读者清晰地展示了韩国室内设计发展的历史，书中所介绍的设计作品，也多多少少地反映了这种历史烙印在当今室内设计的遗风。用一句通俗的话来讲，这些设计作品都非常“韩国”，具有很浓厚的韩国风情。书中的文字部分相当精彩，它并不是对设计作品做简单的描述性的解释，而是注入了每一个设计师的感情。因此，文体的表现形式也显得格外丰富，甚至还有设计师为作品写的散文诗。所以，整个翻译工作都充满了情趣，仿佛在与每个设计师进行真诚的交流，我不禁为他们的敬业精神和对艺术孜孜不倦追求的工作态度所感动。我从翻译中得到了莫大的愉悦与鼓舞！

希望我的这种快乐，能够感染广大的读者，让我们共同努力，为打造幸福的明天而奋斗。

译者
2002年8月

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韩国室内设计的形势与展望

Position & Vision of Korean Interior Design

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1. 序 言

对于韩国室内设计的本体及其发展，人们很难进行评估。尽管如此，我想它对自身未来发展的预测和论断或多或少可以从其室内设计的历史追溯了解。自对外开放以来，韩国的建筑学就在接受西方文化和发展传统文化的矛盾冲突中蹒跚前进。像其他行业一样，由于经济的迅猛增长，建筑学在自我标准与市场占有方面都得到了发展。由于异样繁杂的社会需求，室内设计也变得更加多样化，特别是它的一些方面已经超出了建筑学可接受的范围。同时，室内设计的功能化与商业化最终逆转了建筑学的这些方面。

现代社会形态中个体元素在时间和空间的飞速变化，特别是富有创造性的东西如音乐、艺术和建筑，很容易走向多样化、复杂化，而不仅仅形于表象，尤其是与室内设计密不可分的建筑学，已丧失了它的主导地位，显示了其多样复杂的一面和混乱无序的迹象。室内设计对于美学的构成

1. Prologue

It is very difficult to evaluate Korean interior design and suggest vision for the development of Korean interior design. However I would approach it on the assumption that its vision and evaluation is possible more or less by looking back upon the interior design history.

The Korean architecture has been developed in the repetitious process of conflicts between the acceptance of Western culture and security of independency since the opening of the port. Like other divisions, architecture has developed in terms of size and quantity owing to the rapid economic growth. With the various social demands on architecture, interior design is more pluralized. In particular, it frequently happens that interior design excels the acceptance range of architecture, and the function and business of interior design is reversed to that of architecture as a result.

The recent society is too rapidly changing, and the creative divisions such as music, art and architecture are apt to become more various and complicated rejecting to insist one pattern. In particular, architecture that is inseparable from interior design loses the faith and belief of the modern

比建筑学显得更加敏感，也更加合理，它显示了多元化的趋势，但主流体系则是极简派艺术、禅宗与融合，它们代表了现代思潮的时代。

韩国室内设计将会向何处发展？没人能够给予正确肯定的答案，因为它将可能会发生重大变化。我们只能憧憬着它的未来。

2. 韩国室内设计的历史概要

与其他媒介相比，文化发展对室内设计的影响更为深刻，所以在表达的动机、目标与内容上，有着其历史属性。所有的文化迹象，包括室内设计都在发展着，并且从历史意义上讲，它们的目标是使其特殊化。由于外在形势在二选一的情况下变成了私人意念和社会的选择，因此室内设计的发展具有其重要的历史意义，原因在于它在历史中的本质作用是：确保了各个时期的不可分割

architecture era and shows not only the varied and complicated state but also signs of chaos. The interior design which is more sensible and sensitive to the formative beauty than architecture shows the mixed tendency, but its main stream is minimalism, zen, and fusion representing the phases of the times based on the modernism.

How will Korean interior design develop in the future? Nobody can answer to this question because it would change drastically. We just can guess it.

2. Historical Overview of Korean Interior Design

Since interior design is a mean that is more deeply based on the culture development than any other media, it has a historical attribute in terms of motivation, object and material of expression. All cultural phenomena including interior design are developing and their direction is specialized through the historical meaning. As a result the external situation becomes the motivation of private and social choices between alternatives. Therefore design interior is evaluated in the historical meaning because

性和社会团体的内在因素的稳定性。

自对外开放至今，纵览历史形势变化，了解室内设计的特点，它之所以在历史中发展的原因，是由于历史可以预测未来，这是自然而然的。

2-1 对外开放后的形势

1876年，随着港口的开放，韩国现代建筑学与室内设计以崭新的面貌开始蓬勃发展起来，新的文化与文明为它们的发展提供了巨大的能量和动力。

根据新的预想和要求，一种新式建筑学和室内设计风格开始出现，并且室内的装饰品与家具也由天主教父、传教士和外交官所引进，几乎全都是西方的风格。这些装饰品和家具是由学习新式建筑风格的国外设计师所设计，且全部是进口的。诸如此类的建筑与室内设计与韩国人的本土

it guarantees the indivisibility of the times and inside of social group considering it as a historical substance.

The reason why to overview the historical situation and features of Korean interior design from the opening of the port to the present is because the nature of history predicts future.

2-1 State after opening of the port

The Korean modern architecture and interior design began to develop by means of new patterns and methods with the opening of the port in 1876. The architecture and interior design after that is results from the enormous power of new culture and new civilization.

The new architecture and interior style appeared according to the new anticipation and demands of the times, and interior decorations and furniture were introduced by catholic fathers, missionaries and diplomats, which were almost Western style. They were designed by foreigners who learnt new architecture style, and furniture and decoration items were all imported. Like architecture, interior

气息和生活方式大相径庭，它仅仅是为了展示西方国家的统治和霸权。

当日式风格设计进入韩国后，对室内设计产生了重要的影响。但是由于美国、英国、法国、德国、俄罗斯和中国的设计风格的对相互作用，建筑风格走向了多样化。然而在那时，室内设计从建筑学中独立出来，它们之间有着千丝万缕的关系。因此，在室内设计、家具风格与建筑风格相符时，室内设计只能是其中独立存在的元素。

2-2 20世纪 50 年代的起步时期

当国际化机能主义建筑，即CIAM的教义成为二战后欧洲建筑的主流时，此刻的韩国正经受着战争的痛楚。由于战争爆发在现代建筑的概念形成之前，在日本帝国主义的统治下，这个思想概念传入韩国，当然，当时的人们对室内设计概念的理解还不象今天这么完整。

design itself was separated from Korean climate and living style, and it was just a mean to display the rule power and hegemony of western countries.

It was Japan who exerted a leading influence on interior design after the Japanese annexation of Korea, but there were various styles due to the influences of the USA, England, France, Germany, Russia and China. Since the interior design division, however, was not independent from architecture at that time, it had a closed relation with architecture. Accordingly, it was an one-way relation in which interior design and furniture style was attached to the architecture style.

2-2 Dawn period in the 1950's

While international functionalism, doctrine of C.I.A.M, was the main stream of European architecture after the Second World War, Korea suffered from the Korea War in the early 1950's. Since the war broke out before the modern architecture concept, that was transferred in the rule of Japanese Imperialism, settled in Korea, there was, of course, no interior design concept like today.

从1945年的朝鲜内战到20世纪50年代结束，这期间被称作室内设计的初级阶段，所谓的艺术工匠也着手进行室内设计，包括舞台设计、肖像、油画和布告板，并以其为爱好。在被朝鲜内战摧毁的首都汉城重建之后，为城镇和商店设计的装饰品一度繁荣起来。据说，出于商业目的，咖啡店和小商店的装饰尤为活跃，但那多半不算是设计而是装饰，考虑到当时的情况，它的眼光主要集中在视觉的美感方面，而不是功能方面。

从大体上看，象其他的建筑学发展过程一样，早期的情形是去适应和模仿由美国军队带来的“能力文化”。那时的艺术家是在日本受教育，受日本的影响，但是标准还是西式的，即所谓的美式风格的设计，完全是大众化的品味。由于在室内装置与装饰中，他们只有生活经验和被赋予的美感，而对概念和基本知识没有特别的了解。在那时的艺术家有吉京一、金冠弦、孙继风、李明久、李明浩和李峰仙。

从建筑学中分离出来的第一个室内设计项目是1953年的班都饭店（即现在的罗特饭店）。当

From the 1945 Liberation of Korea to the 1950's, which is described as a dawn period of interior design, so-called craftsmen in arts including stage design, portrait, painting, signboard did interior design as a hobby. There was a decoration boom for town and stores to restore Seoul after the capital recovery which was ruined by the Korea War. It was said that the design of coffee shops and stores, in particular, was conducted actively for the commercial purposes, but it was assumedly not design but decoration and it focused on not function but visual beauty considering situation and standard at that time.

Like other acceptance progress of design in general, the early situation was to apply and imitate so-called 'can culture' introduced with the occupation of the American Army. The artists of that time had an educational background in Japan and were influenced by Japan, but the standard of new taste was surely Western style, so-called Yankee style design, and it was true for the taste of the general public. As shown in the word of 'interior device' or 'interior decoration', they had only living experience and given beauty sense without the special concept or basic planning knowledge. The artists who worked at that time were Gil Kyeong Il, Kim Kwan Hyeon, Son Kye Pung, Lee Myeong Gu, Lee Myeong Ho and Lee Bong Seon.

时的总统，委托美国室内设计专家运用新型建材和超前理念进行设计，使二战中受损的班都饭店面貌焕然一新。由设计师迪安设计的大堂、咖啡店及其整体性的变化成为韩国现代室内设计的第一例室内设计的典范。负责建筑结构方面的建筑师是江明区的李承满，他参与了咖啡店和接待室的设计。

2-3 20世纪60年代：快速发展的时期

1945年朝鲜内战到结束的这一阶段称为“黑色年代”，而室内设计行业的快速崛起则始于20世纪60年代早期，工业化的迅猛发展和人民日益增长的物质水平的提高都对室内设计提出了更新的要求，譬如在商业空间和展览空间方面。

关于20世纪60年代的室内设计，一些从事建筑学和美学的年轻艺术家给出了一个定义。那时

The first project in which interior design was conducted independently from architecture was known as former Hotel Bando (located in the present Hotel Lotte) in 1953. President of that time, Lee Sung Man, entrusted American interior designer Norman R. DeHaan with renovation design to recover Hotel Bando ruined by the war. The interior design of renovation of entrance, coffee shop and volume conducted by designer DeHaan was recorded as the first interior design in the history of Korean modern interior design. Architect Gang Myeong Gu who was in charge of architectural and structural aspect participated in the design for the Korean elements for coffee shop and guest rooms.

2-3 Quickening period in the 1960's

While we call from the 1945 Liberation to the end of the Korea War as a dark age, the quickening period of interior design started from the early 1960's, where the intensive industrialization and increase of the national income increased demands on elements of interior design such as commercial spaces and exhibition spaces.

As for interior design in the 1960's, a few young artists who majored in architecture or applied fine

的室内设计所受影响最多的因素是结构方案的改进、技术和新风格，主流则以已有自我风格的建筑师所引领。现代派艺术也依然适应主流。

2-4 20世纪70年代:

经历了20世纪50、60年代的起步和快速发展阶段之后，20世纪70年代可被称为稳定阶段，这时由于经济的发展，对室内设计的要求也在提高。20世纪70年代早期，由于海外建筑业的繁荣、旅游业、娱乐场所、办公大厦和办公部门的增加，室内设计客体对象开始改变。继而室内设计向人们的生活空间扩展开来，其座右铭为：好的设计可以提高您的生活质量，这也是进行设计时的初衷。这种趋势为设计业形成了一个新的流派，它改变着艺术发展的趋势。

随着设计者社会基础的不断扩大，韩国室内设计家协会（目前的韩国室内设计师或设计家协

arts introduced the concept of interior design. The interior design was greatly influenced by the improved construction planning and technology and new style, and the main stream was led by architects with formative sense. The modernism still shaped the main stream.

2-4 Settlement in the 1970's

After the dawn period of Korean interior design of the 1950's and the quickening period of the 1960's, the 1970's can be described as a settlement period with the increased demands on interior design owing to the development of materials and economy. Owing to the boom of overseas construction, promotion of tourism industry, incorporation of amusement spots, office building and apartment construction from the early 1970's, the object of interior design began to change. As a result, interior design was extended to the living space with the motto that design improves the quality of living, which was the original ideology of design. This tendency shaped a new stream of design, which functioned as a motivation to change tendency of works.

With the extended base of designer society, Korean Society of Interior Designer(KOSID: present

会)于1979年7月正式成立,以保护他们的商业利益和权利。韩国的室内设计工业产生了戏剧性的变化,随着协会的建立,它也与协会开始了正常的商业运作。

2-5 20世纪80年代: 激活时期

如果说20世纪70年代被称作是一个封闭的社会,那么20世纪80年代的社会应当是一个开放的、多样化的社会。随着经济的不断发展,韩国面对的是众多的良好机遇,如1986年的亚运会和1988年的“汉城奥运会”。自20世纪80年代以来,办公区域在不断增加,有关室内设计的书籍相继出版,现代观念学的单纯理念得以恢复,后现代观念学的实际性也得以肯定,室内设计和已经消失的传统课题也有了新的要求;这所有的一切对室内设计家都形成了外部压力。

另一方面,以电视、杂志、电脑和海外旅游自由主义化的形式的西方潮流直接涌入韩国。从

Korean Society of Interior Architects / Designers) was established in July 1979 to protect their business and rights. The Korean interior design industry began to develop dramatically and its business began to be settled with the establishment of this association.

2-5 Activation period in the 1980's

While the social situation of the 1970's was a closed society, the society of the 1980's can be described as an open and plural society. With the continuous economy development, there were lots of good chances such as 1986 Asian Games and 1988 Seoul Olympic Games held in Seoul. The continuous increase of office environment since the 1980's, publication of interior design-related books, recovery of purity of modern purposive ideology, acceptance of practical pattern of post modern ideology, requirements of interior design and traditional issues that can not be reserved any more; it all functioned as an external force to the interior designers.

On the other hand, the Western trends started to come into the country without filtering socially by means of color TV, magazine, computer and overseas trip liberalization. Politically, the fifth Republic

政治意义上看,第五共和国的力量开始形成,随着经济的发展,为工业、文化和娱乐业服务为目的的建筑业也变得更为普通。在商业利益的驱使下,随着小型商业楼的出现,室内设计也根据产品的特点变得时尚起来。

室内设计还经历着另一种后现代主义的外在压力,即混合与和解的多种观念学体系,而这在以前是受到禁止的。后现代主义凭借合理的推理、量化、历史、表现主义和高科技来运用其实际的力量。因此,大型建筑、多目的和有灵活功能的建筑成为室内设计的另一任务,根据城市空间公共性服务的恢复、详细使用和室内空间构造的特点,室内设计从建筑学中分离出来。

2-6 20世纪90年代:繁荣中的混乱现象

随着工业化社会向信息化社会的转变以及在消费时代人类需求的增长,设计工作的节奏也变

came into power, and it was common to construct buildings for distribution industry, culture and leisure with the economy development. With the appearance of small-sized commercial buildings resulting from the commercial demands, interior design began to become fashionable according to the characteristics of products.

It experienced another external force of post-modernism as a plural ideology system of mixture and compromise, which was prohibited in the previous times. The post-modernism exerted its practical power by means of new rationality, mass, history, expressionism, and high-tech. As a result, the large-sized building and the multi-purpose and uncertain functions of building became another task of interior design that was separated from the architecture division in terms of recovery of public service of urban space and detailed use and constitution of interior space.

2-6 Chaos in the boom in the 1990's

With the shift from industrialization society to information society and increase of human desires in the consumption era, the design work is more quickly conducted, and there is more possibility to

得越来越快，并且为迎合各种需求而进行的设计的可能性也在增加。

从20世纪80年代以来，变化与时尚形成了循环系统，其影响力的深度与速度也比以前快了许多。当然，在信息与交流的发展主流中，韩国也不例外。建筑设计理事会在韩国专业承造协会的保护下建立起来，并且韩国室内设计研究院随之建立，它为建筑的发展提供了动力。

另一方面，在现代主义形态下，多样混乱的社会形式也是毫无益处的。同时，它与现代主义的改变是相互联系的，如时间性的确定和新现代主义的改变。它以无序的方式被表达出来，但却不清楚现代建筑学的混乱状态是什么，因为韩国并没有经历现代主义的进程。

极简派艺术、禅宗及融合的形式在20世纪90年代更为流行。从根本上讲，是建立在现代派艺术上的形式，并且表达出了这个时期的混沌状态，但是它存在的共同特点却在韩国遭受了国际货币基金的打击。另外，在21世纪早期其状态是稳定的，即使有些预感令人琢磨不透。

express design in compliance with various demands.

As for the cycle of change and fashion since the 1980's, the grade and speed of its influence became much quickly than the previous era. Korea was not exception, of course, in the international stream with development of information and communication. The Design Construction Council was established under the protection of Korea Specialty Contractors Association, and Korean Institute of Interior Design was established, which became a motive power to promote the design development.

On the other hand, the various and chaotic society situations proved ineffective in the modernism, and it was connected to the changes of modernism such as late-, post- and neo-modernism as a result. It was expressed in the more distorted expression style without understanding the chaotic state of the modern architecture for the case of Korea that did not experience the modernization process.

The minimalism, zen and fusion style that was in popular in the late 1990's was based on the modernism basically and expressed the chaotic state of this times, but it had something in common with the society state of Korea that suffered from IMF system. In addition, the present state of the early 21st century is still in a lull in variety even though the presage is opaque.