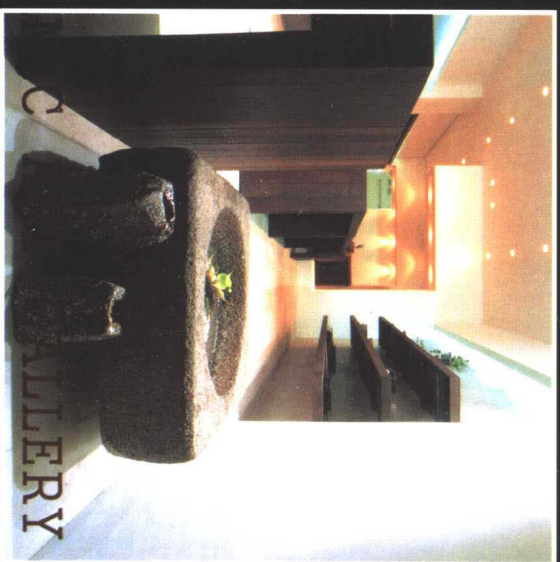


# IA

Interior  
Architect

韩国建筑世界 编  
李 信 翻译 潘 猛 译校



## 韩国室内设计4

PARK SEONG CHIL

wallgadesign

东南大学出版社



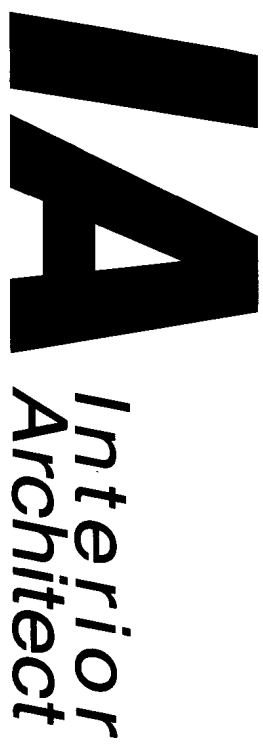


月家设计([www.wallgadesign.com](http://www.wallgadesign.com))

月家设计是韩国室内设计师朴成七于1992年4月1日创建成立的, 该公司主要从事室内装潢设计, 公司的经营理念是“不求最大, 但求最佳”。

月家从未将设计委托看成是被动式的单向服务, 因为月家不单纯追求完全满足客户的设计要求, 而是希望通过全面的交流更进一步地去了解客户, 以专业人士的眼光协助客户分析文化潮流与市场导向, 引导并帮助他们打造更具个性的功能空间。

在月家完成的项目中以服装专卖店和眼镜商店的设计最为人称道, 除此之外小型诊所和餐饮空间的设计也颇有特色。最近, 公司进一步拓展了设计的范围, 成功地完成了一批新建和改建项目的建筑设计。总之, 不管什么设计领域, 月家总能有所建树, 这完全归功于其麾下一支极具敬业精神和专业水准的设计队伍。月家在为每位设计师提供自由发挥其创造力空间的同时, 十分重视加强团队合作的能力, 从而达到提升整个设计团队的效率与水准的目的。



韩国建筑世界编  
李 信 翻译 潘 猛 译校

# 韩国室内设计 4

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# 设计理念——无,裸,雨,水(月家)

“无”(moo)

“无”意味着时间和空间上的绝对纯净。设计和工作的完成都是从一无所有开始的,即不被什么理念和先入为主的意识干扰。“无”是我们未来设计理念诞生的第一步。

“裸”(na)

这是理性思维的基础,它也象征着空间的本质与精髓。理性化的分析与比较帮助设计师明确自己的设计定位。

“雨”(woo)

“雨”成为设计过程中的符号象征基础,它可以避免误解与偏见,换言之,“雨”被认为是一种直觉的价值,也是达到顶峰必需的条件之一。

“水”(soo)

我的这些微不足道的灵感来源于对空间本质的思考,综合了各方面的因素,最终就像百川归海一样汇成灵感的海洋。

月家设计公司 CEO 朴成七

**Design Concept – 無, 裸, 雨, 水 (moonhaus)**

$$\text{無}(\text{moo})$$

The formative thought in performing works is started from essence and nothing, which means nothing in human time and spatial preconception. It is the start of design concept and preparation of my works.

裸(na)

It is a foundation of a rational thought, and also it symbolizes essence, which is the method of looking for axis of design works via rational analysis and comparison.

雨(woo)

雨(woo) becomes the symbolic basis of design access, and it makes itself free from a wrong observation because of preconception or minuteness. In other words, it is regarded as an intuitive value. Besides, it becomes the beginning of absolute condition toward it climax.

 $\mu(s_{00})$ 

My little will originated from essence represents the stage of an expert, which is transcendental form of informative thought via the course of essence and climax as all of streaming water finally get together into the sea.

CEO of wallgadesign Park, Seong chil

# 有形的设计和无形的尺度，空间的认知

韩泳浩(韩国室内设计协会主席,韩国三泳设计大学校长)

韩国室内设计协会的会刊上经常刊登月家设计公司的优秀设计作品，人们也能在商业和办公空间中觅得月家设计的熟悉踪影。本书由月家设计公司的执行总裁朴成七先生介绍月家理念和设计风格。

朴成七先向学生们演示公司的设计作品幻灯片，然后他开始探讨那些有形的设计中体现出的无形的设计元素和理念，如空间的渗透、透明感、各空间的过渡、序列和未来生活的空间要素等。

空间是建筑的精髓与灵魂，空间通过有形的形式来体现，但对空间的认知需要抽象的思维和心灵的感应。现代空间设计的指导思想是在不同的阶段和地点，给人们带来不一样的感受和记忆。换句话说，不同的空间设计通过可见的形状和有个性的知觉体现不同的空间感受。现代社会的多种多样、科技文化和复杂的环境对空间的有效利用提出更高要求。空间的实用性正越来越得到人们的关注和重视。

朴先生在大学阶段研习建筑设计，研究生阶段攻读室内设计。在完成多年系统的理论学习后，他又从事了近十年的实际设计工作，1992年朴先生成立了自己的设计事务所——月家。朴先生在他长期的设计工作中始终对每个设计项目保持着热情与信心，最终形成了独特的设计风格，也是月家的风格——沉稳朴实，细部设计精致完美。

在崇尚拜金主义的现代社会中，月家和朴成七始终保持纯朴的经营理念——“不求最大，但求最佳”，他们堪称韩国设计界的楷模与典范。



# Visible design and invisible dimension, positiveness along with a space

Han, Young ho (Korean institute of interior design's chairman, design of sangmyung university's chairman)

The works of wallgadesign have displayed via the professional magazine of our nation's interior and exterior design since a long time ago. Its familiar color has been seen from the works of commercial and industrial space. Here are the design concept of wallgadesign and its design identity which a special lecture of Park, Seong chil, the corporation's head officer gave.

After he showed his students the completed works' slides without any words, he talked about invisible space factors rather than visible design elements that he showed the students. as it were, it is space feeling as interpenetration of space, transparency, transition space, and sequency of circumstances and imagination of spatial essential positiveness in the future life.

Space is the essence of architecture and the objective of an architecture construction. Space is expressed via a perceptional and visible form concretely, but it is actually recognized through a physical phenomenon and an abstract effect. The general view of modern spatial modeling is that the variety of experiences is fragmented according to each different periods and places and is expressed in each memory as the direct objects. In other words, space has an effect on individual perceptual and visible form to make the defined space experienced variously according to the production of spatial design. The diversity of a modern society, technological civilization and a complicated circumstances is significant for the efficient utilization of a high space, so utility of space becomes a matter of concern and interest in a positive aspect.

He studied in architecture at a university and in interior design at a graduate school. After he learned the basis of them via social career and experiences for about 10 years, he started business in 1992 as a designer. he thinks of the basis as important in every works, and his competitive power is modeling's solidity and the details' fineness becoming a symbol of wallgadesign's works.

Whatever, Wallgadesign and a interior designer 'Park, Seong chil' is a good model to our design circle, because they have maintained the spirits of an artisan 'Not Big But Best' even though our society is the capitalism-centered.

# 空间的补充和极简主义设计潮流

金七 (韩国建筑室内建筑师 / 设计师协会主席)

建筑学中的“极简主义”一词最早出现在意大利建筑设计杂志——“Rassegna”1998年12月份的期刊上。时至今日,“极简主义”似乎已经成为当代的主要设计潮流之一,这个概念的产生起源于20世纪晚期 Charles Jencks 在公共建筑设计中提倡的简洁设计风格。

海德格尔(Heidegger)将浓密树林中的空地命名为“过滤器”,空地是树林中重大事件发生的地方,比如说动物们聚集在这里饮水,空地较明亮的光线更早存在。空地上光影变换交替,开阔的空间为色彩的变化提供了舞台,而色彩和光影的交替更迭也赋予空间以优美的韵律感。

M. Benedict 用日语中的“ma (间)”来阐述空旷的含义,空旷隐含着平静、纯净之意。

相比之下,月家公司的早期作品,如“Kunstbe”酒吧和“Papyrus”眼镜店显得更加注重空间的整体感,更加大胆粗犷,具有结构主义的风格。之后的一系列作品则从空间的外在表现深入到了内在涵义和细节的处理,如“RH-酒吧”和“SJ 服饰专卖店”。月家中期的作品如“月家”,“Unigurut Ryu 瓷器展廊”则通过对光影和空间分割的变化重新阐述空间的无形因素。

另外,月家公司最近的作品,“Jungsaemmoori 大厦”、“金宅”则是对建筑形式和内部空间的系统化的整合。

同时,考虑到室内设计中的视觉形象因素,在整体空间中附加类似透明空间和“隐形”空间的设计手法比从前那些使用新材料等做法更有效。

我们期待着月家风格能够引导空间设计潮流,推动东方的设计思潮。

# The attachment to our space and The Pursuit for Minimalism

Kim, chul (Korean Society of Interior Architects / Designer's Chairman)

The words of 'minimalism' in architecture derived from Italian architecture's magazine "Rassegna" of December 1938. At this time, 'minimal' word is emerged as the main issue of the times. And it is started from Charles Jencks' simple ideas that this word is used for the public architectural culture as the new movement of architectural space late in the 20 century.

Heidegger named a empty space in the middle of a dense wood 'clairiere'. The empty lot is the main place where a event or incident of the wood takes place. For instance, animals meet one another or quench their thirst there. It means that an individual phenomenon try to talk about light, which makes the individual phenomenon display and the open space that should exist more earlier than light. In other words, the light enables lightness and darkness of the open space to enjoy each other. Accordingly, the open is free to the change of a color tone and rhythm that occurs in it.

M. Benedict explained this emptiness with the meaning of Japanese 'ma(間)'. 'The emptiness implies the meaning of calmness, clarity and clearness'.

Comparatively, the early works of wallgadesign, 'Kunstbe and 'Papyrus', seemed to construct its space boldly with dismantlement tendency. After the attempt to experimental property of matter, a detail property of matter and a sentimental design display the characteristics the expression of the the extreme temperance is notable. 'H+ cafe' and 'S+ fashion store'.

The works of the middle period, 'moonhaus', 'Uirgurutyu' is expressing a invisible material of time and spatial system via the reinterpretation of light and wall.

In addition, the recent architectural projects, 'Jungsaemmool building', 'Mr. J house', is expected to a systematic integration in their architectural form and the interior space.

Meanwhile, with respect to the visual expression factors of interior architecture design, the attachment to comprehensive spatial essence like transparency and invisible space's system is sometimes required more than the primary element like sensuous expression via adornment and a new material.

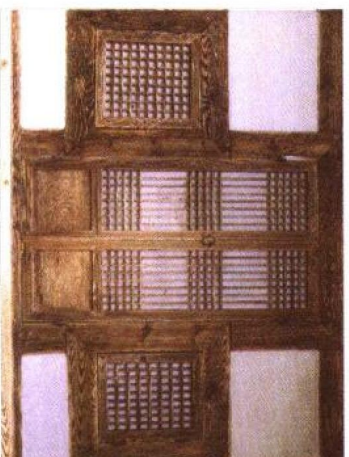
Besides, it is expected that wallgadesign's pursuit becomes the oriental symbol that enables to access the spatial essence as another methodology.

# 绚丽空间

Urignurut RYU 瓷器展廊

2000 年生活博览会

2001 年生活博览会

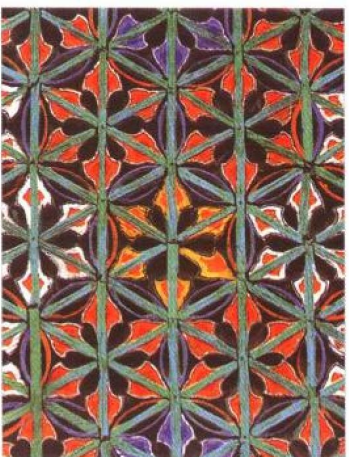


# ***Oriental Space Application***

*Uruguru RYU*

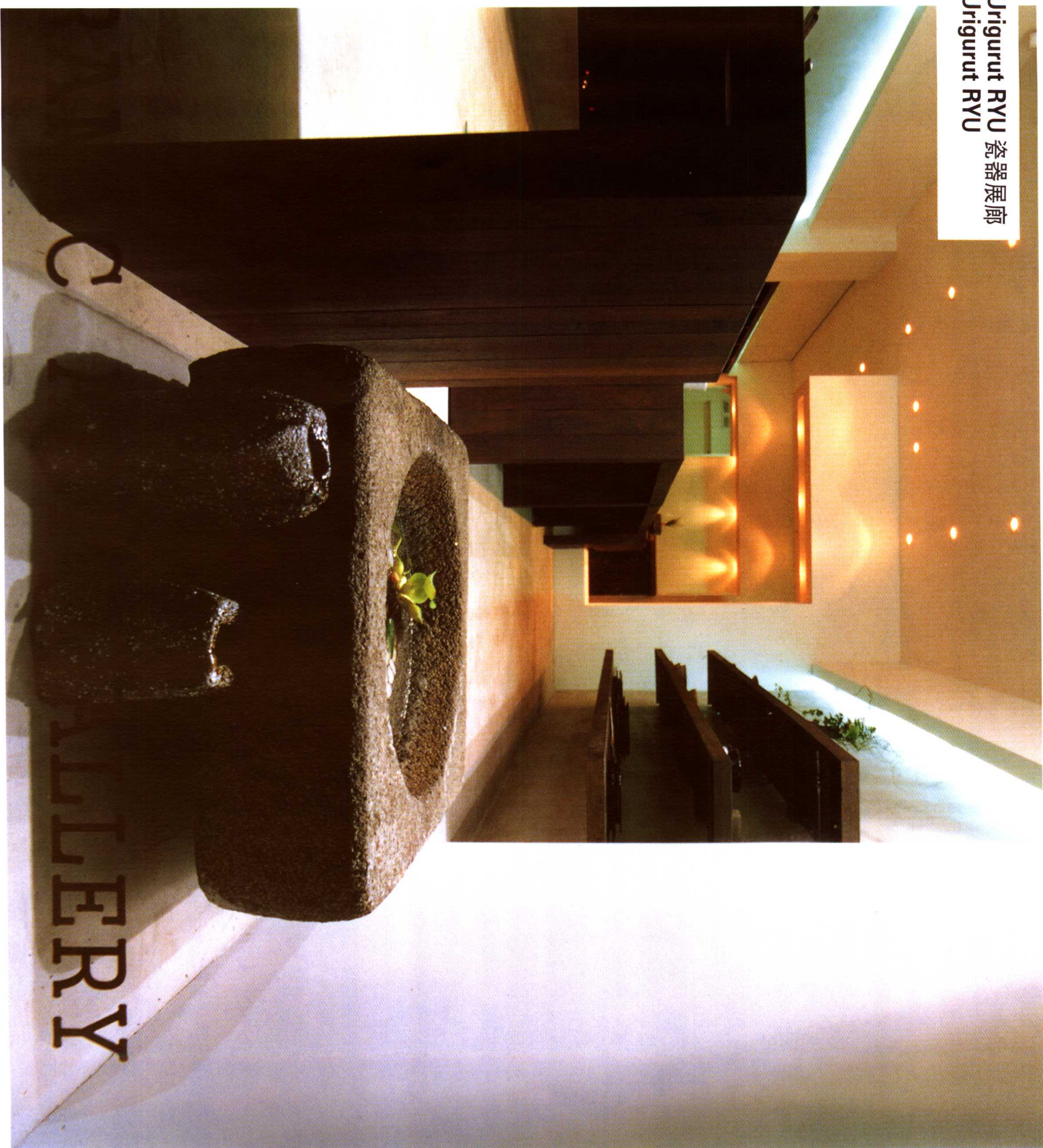
*Living Fair 2000*

*Living Fair 2001*

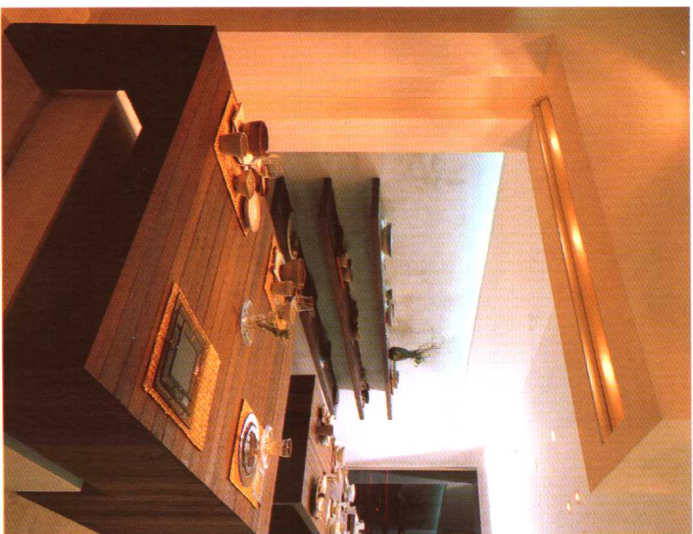


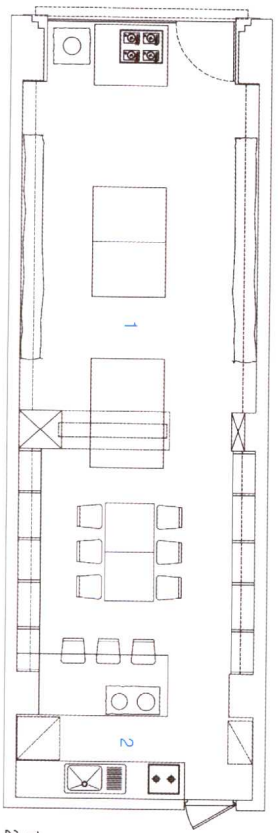
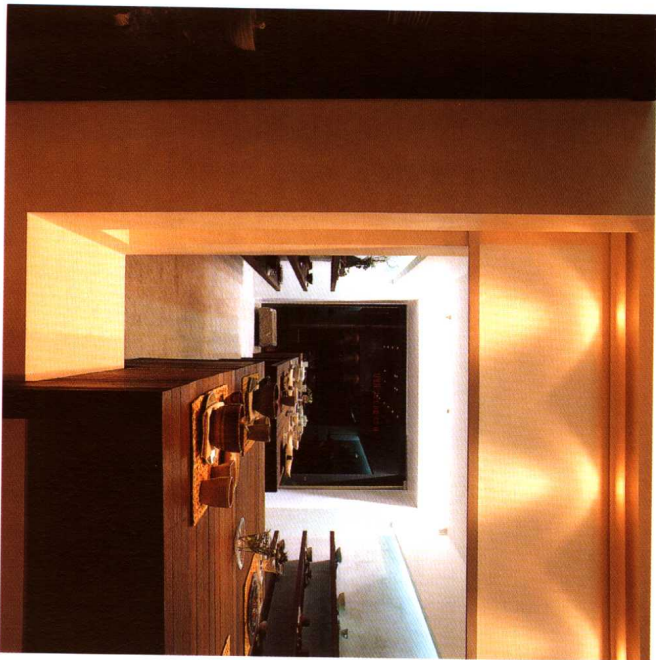


Urigurut RYU 瓷器展廊  
Urigurut RYU





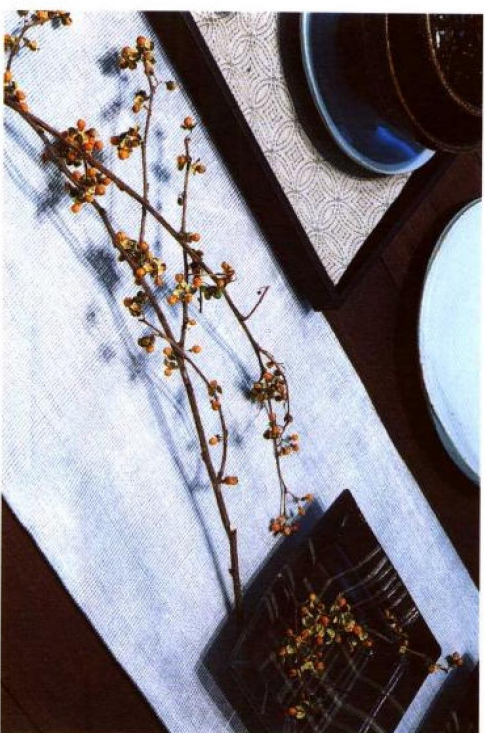




Floor plan

- 1. Exhibition room
- 2. Kitchen





工程设计：月家设计公司

工程施工：月家设计公司

建筑面积：57 m<sup>2</sup>

用材：地面 / 水泥砂浆，白色波特兰水泥

墙面 / 水泥砂浆，白色波特兰水泥

天花 / V.P

Design：Walgadsign

Construction：Walgadsign

Built Area：57m<sup>2</sup>

Finish：Floor / Cement Mortar, White Portland Cement

Wall / Cement Mortar, White Portland Cement

Ceiling / V.P