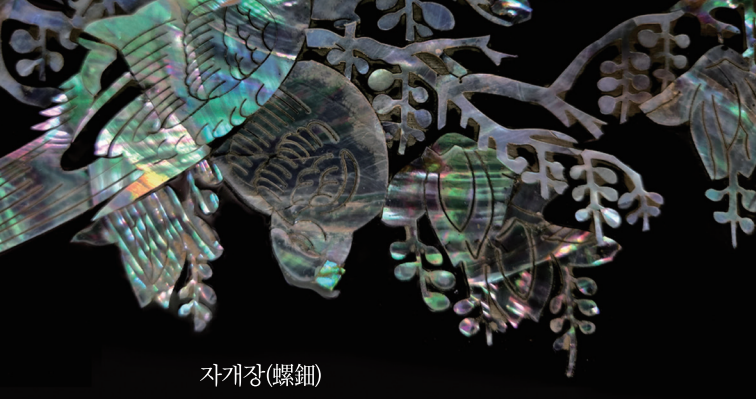


자개장(螺鈿)

나무로 짠 가구나 기물 위에 전복이나 조개껍질을
갈아 문양을오려 붙이고 옻칠해서 완성하는
한국전통공예기법이다.
나무로 기본 틀인 백골(白骨)을 짜고 그 표면을 사포로
문지르거나 틈새를 메워 고른 뒤 자개를 올린다.
자개 작업에는 자개를 실처럼 잘게 자른 상사(詳絲)로
기하학적 문양을 만드는 끊음질 기법과, 얇은 판 모양의
자개로 곡선 무늬를 표현하는 줄음질 기법이 있다.
자개는 남해안과 제주도 근해에서 나는 것이 색이 곱고 질이 좋다.
(1966년 6월 29일 국가문화유산지정)

-발췌:2024,국가유산청 국립무형유산원 발간 [장인의 손길, 전통의 숨결]



[Jagaejang] Mother-of-pearl Inlaying

Jagaejang refers to the skill of cutting luminescent shells
into different shapes and dimensions, then inlaying them
onto wooden objects or furniture and coating them with lacquer.
An artisan puts together a Baekgol, or wooden framework,
and fills the gaps or levels the surface of the Baekgol with sandpaper,
before adding mother-of-pearl. This work involves Kkeuneumjil,
the making of geometrical designs with Sangsa,
pieces of mother-of-pearl sliced like thread,
and Juleumjil, the process of rubbing
the mother-of-pearl into very thin pieces.
Then, a number of designs are made with the mother-of pearl.
The mother-of-pearl produced in the southern coastal areas or
on Jeju-do Island is famous for its beautiful color and good quality.

(Designated as a National Cultural Heritage on 29 June 1966)
Sources: 2024,National Heritage Administration National Intangible
Heritage Center Published
[The Masters' Craft, The Essence of Tradition]



ARAMCHAE

Where Korean Heritage Meets Modern Living

@Aramchae Living

The Memory of Light: Reimagining the *"Jagae-jang"*

The first mother-of-pearl cabinet I ever encountered a shimmering silver of a mother-of-pearl cabinet *"Jagae-jang"* in my great-aunt's home in *Huam-dong*, Seoul has remained with me like a quiet, enduring light. Its silver glow, resting beside her white ramie blouse, carried a sense of dignity that even my young mind could feel.

Our own family lived in a small rented room, yet the air in my great-aunt's house felt different denser, softer, touched by something I could not name.

My mother would whisper, "That cabinet costs more than a house," and to me, the mother-of-pearl cabinet became a symbol of longing, admiration,
and the atmosphere of an entire era.

As time passed, the world changed.

The mother-of-pearl cabinet, once the proud centerpiece of the Korean home, slowly faded from daily life.

One day, I found one abandoned in an alley, marked for disposal with a fluorescent sticker.

In that moment, it felt as though a final image of my great-aunt and a fragment of a disappearing era had brushed past me.

That encounter stirred something deep within me.

I began collecting discarded mother-of-pearl cabinet cabinets, not with a plan or a project in mind, but simply because my heart insisted.

Over the years, nearly a hundred of them gathered in my storage, each one carrying its own quiet glow beneath layers of dust and time.

As a designer, I found myself returning to them again and again.

I traced their patterns with my fingertips, imagining the artisans who shaped them
and the families who once lived with them.

Every fragment held a story scratches from daily life, faded lacquer from years of touch,
and an iridescence that refused to disappear.

It was then I realized: these cabinets were never merely "discarded furniture."

They were vessels of memory, objects that had held the rhythms of life,
the aspirations of a generation, and the quiet beauty of Korean craftsmanship.

This exhibition is born from that realization.

It is an attempt to return the light of the mother-of-pearl cabinet to the present not as a heavy relic of the past, but as a form reimagined for contemporary life.

Through modular reconstruction, reinterpreted surfaces, and new spatial contexts, these works seek to bridge the distance between eras: the world that shaped the original mother-of-pearl cabinet
and the world that now receives it anew.

In reworking these fragments, I am not simply restoring an object; I am restoring a relationship between memory and material, between tradition and modernity, between the lives that came before us and the lives that continue today.

This catalogue invites you to encounter the mother-of-pearl cabinet not as a nostalgic artifact,
but as a living presence a quiet light that has traveled across time to meet you here.

If these pieces speak to you, even for a moment, then the long journey of these forgotten cabinets
will have found its new beginning.

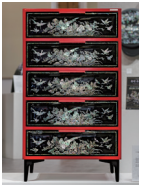
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Design&Creation
Design by Miiseum D&C



ARAMCHAE

Where Korean Heritage Meets Modern Living

"Hangyeol" brings the quiet elegance of Korean tradition into a contemporary, minimalist home console.
A restrained silhouette is gently accented with the delicate shimmer of mother-of-pearl *(Jagae, 螺鈿)*, casting a soft, luminous presence into the space it inhabits.
True to its name, *Hangyeol* embodies a beauty that remains constant a modern interpretation of Korea's timeless aesthetic grain and sensibility.
More than a piece of furniture,
"Hangyeol" is an object that enriches the atmosphere of a room,
adding depth, vitality, and a refined sense of character.





Hangyeol #1

Dimensions: 500 × 590 × 1030 mm
Materials: Eco-friendly paint on MDF, mother-of-pearl, steel with powder coating
© Upcycled from the mother-of-pearl cabinet of Mrs. Choi**, Bongcheon-dong, Seoul, December 2024.

As these pieces are crafted from upcycled mother-of-pearl that is 20 to 40 years old, each product carries its own unique pattern and character.

© Designed by Miiseum D&C, August 2025

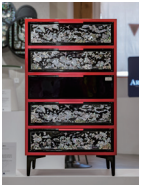


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Hangyeol #2

Dimensions: 500 × 590 × 1030 mm
Materials: Eco-friendly paint on MDF, mother-of-pearl, steel with powder coating
© Upcycled from the mother-of-pearl cabinet of Mr./Ms. Kim**, Bundang, Gyeonggi Province, August 2023.

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Where Korean Heritage Meets Modern Living

"Ojungju" is a collection that reinterprets the profound symbolism of traditional Korean colors through a contemporary design language. Rooted in the philosophy of *Obangsaek* the five directional colors of Korean tradition—this series explores how ancient beliefs can find new resonance in modern spaces.

In Korean culture, *Obangsaek* is far more than a palette.
It is a system of meaning shaped by centuries of wisdom, a way our ancestors expressed their hopes for health, harmony, and protection. Each of the five colors—representing east, west, south, north, and center embodies the balance of nature and the desire for a life that is peaceful, complete, and aligned with the world around us.

"Ojungju" translates this symbolic depth into a modern sensibility. Through refined forms and carefully balanced hues, the collection seeks to bring equilibrium, stability, and a quiet vitality into contemporary interiors.

The pieces are designed not merely as decorative objects,
but as subtle companions that enrich the atmosphere of a room and carry with them a wish for well-being in everyday life.

More than an interior accent,
"Ojungju" is a work that holds intention a gesture of harmony, a reminder of balance, and a contemporary expression of Korea's timeless aesthetic spirit.

By honoring the meaning of tradition while embracing the clarity of modern design, the collection proposes a new way of experiencing Korean identity within today's living spaces a gentle yet confident presence that feels both rooted and refreshingly new.







Ojungju (五重奏) A Collection Inspired by the Harmony of Obangsaek

Dimensions: 400 × 600 × 350 mm
Materials: Eco-friendly paint on MDF, mother-of-pearl, stainless steel
© Upcycled from the mother-of-pearl cabinet of Mrs. Kim**, Dohwa-dong, Mapo-gu, Seoul, September 2025.

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ARAMCHAE

Where Korean Heritage Meets Modern Living

This table is a contemporary reinterpretation of mother of pearl, one of the most refined expressions of traditional Korean craftsmanship.
The natural iridescence and depth of the mother of pearl surface add a gentle point of light to the room, creating a living, shifting atmosphere as it responds to the angle of light.
Balancing a minimalist form with the inherent richness of the material, the piece uses a modern color palette that integrates seamlessly into contemporary interiors subtle yet undeniably present.
It stands not merely as an interior object,
but as a work where tradition and modernity coexist, becoming a quiet focal point within the space.





Lumi Shell #2

Dimensions: 400 × 1100 mm
Materials: Eco-friendly paint on MDF, mother-of-pearl (inlay technique), powder-coated steel
© Upcycled from the mother-of-pearl cabinet of Mrs. Moon**, Ahyeon-dong, Seodaemun-gu, Seoul, September 2024.

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Lumi Shell #1

Dimensions: A -700 × 350 mm, B -500× 450 mm
Materials: Reinforced PVC, eco-friendly paint on MDF, mother-of-pearl (inlay technique)
© Upcycled from the mother-of-pearl cabinet of Mrs. Moon**, Ahyeon-dong, Seodaemun-gu, Seoul, September 2024.

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ARAMCHAE

Where Korean Heritage Meets Modern Living

In the 1960s and 70s, the mother-of-pearl cabinet *"Jagae-jang"* was the greatest dream of many Korean mothers.
The day such a cabinet entered the home, neighbors would gather, sharing in the joy as if celebrating a warm, humble feast.
Its shimmering surface was more than decoration; it held a mother's hopes for her family's well-being and her quiet wish for a brighter tomorrow.
But time has passed.
The *jagae-jang,* once a symbol of pride, and the mothers who smiled so brightly in front of it, have gently stepped back into the soft shadows of memory.
This work is an attempt to bring back that fading scene the warmth, the atmosphere, the emotional temperature of those moments.
The gentle glow of mother of pearl feels like a mother's touch: warm, tender, and deep, like a love that does not change even as years go by.
This piece does not seek to recreate the past, but to look at the lingering longing within us for our mothers, and for the mother of pearl cabinets that once stood at the heart of their dreams through the lens of today's sensibility.
Time may not return,
but the feelings it left behind never truly disappear.
The works of Aramchae are a quiet tribute to those cherished memories and to the mothers we all hold in our hearts.







"Poksak Sogat Suda" #1

a Jeju expression that carries the warmth of a mother's love, and my quiet gratitude for all she gave.

Dimensions: 3000 × 1000 × 300 mm
Materials: Eco-friendly paint on MDF, mother-of-pearl, powder-coated steel
© From September 2024 to March 2025, mother-of-pearl cabinets collected from various regions across Korea were upcycled for this work.

As these pieces are crafted from upcycled mother-of-pearl that is 20 to 40 years old, each product carries its own unique pattern and character.

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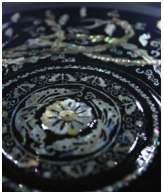


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"Poksak Sogat Suda"#2

a Jeju expression that carries the warmth of a mother's love, and my quiet gratitude for all she gave.

Dimensions: 1900 × 1000 × 300 mm
Materials: Eco-friendly paint on MDF, mother-of-pearl, powder-coated steel
© From September 2024 to March 2025, mother-of-pearl cabinets collected from various regions across Korea were upcycled for this work.

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ARAMCHAE

Where Korean Heritage Meets Modern Living

This design is a contemporary reinterpretation of traditional Korean *changho* lattice patterns,
translating their structural beauty into a modern aesthetic.
While preserving the inherent rhythm created by straight lines and intentional voids,
the form has been refined into a more minimal and sophisticated expression,
allowing tradition and modernity to flow seamlessly together.
Mother-of-pearl *"Jagae"*, crafted by Korean artisans,
adds a subtle point of light to the piece.
Its quiet iridescence shifts with the angle of illumination,
echoing the restrained elegance that defines the spirit of Damgyeong.
This design breathes.
It listens to the movement of its user.
And it remains silent, enduring, and deeply present.






Damgyeong (淡景)

Dimensions: 800 × 1900 × 400 mm
Materials: solid birch wood, *changho* acrylic, mother-of-pearl
Status: Patent pending as of February 2026

As these pieces are crafted from upcycled mother-of-pearl that is 20 to 40 years old, each product carries its own unique pattern and character.

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ARAMCHAE

Where Korean Heritage Meets Modern Living

Lumi Cellar is more than a vessel for wine;
it is an object that gathers light, holding it softly within its form as it becomes part of the atmosphere of a room.
The mother-of-pearl inlay on the front panel reinterprets the delicate beauty of Korean traditional craft through a contemporary lens.
As light brushes across its surface, it reveals shifting expressions subtle glimmers that echo the quiet depth of time contained within every bottle of wine.
Lumi Cellar is not merely a wine rack.
It is a small, personal cellar where light lingers, where time settles, and where one's taste quietly unfolds.
Even the simple act of taking out a bottle becomes a gentle ritual, an intimate moment of pause and appreciation.






Lumi Cellar #1

Dimensions 500 × 280 × 950 mm
Materials Eco-friendly paint on MDF, mother-of-pearl inlay, steel with powder coating
© Upcycled from the mother-of-pearl cabinet of Mrs. Kang**, Cheolsan-dong, Gwangmyeong-shi, April 2026.

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Lumi Cellar #2

Dimensions 450 × 280 × 1100 mm
Materials Eco-friendly paint on MDF, mother-of-pearl inlay, steel with powder coating
© Upcycled from the mother-of-pearl cabinet of Mrs. Pyo**, Jangwui-dong, Seongbuk-gu, Seoul, April 2026.

As these pieces are crafted from upcycled mother-of-pearl that is 20 to 40 years old, each product carries its own unique pattern and character.

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