



numena

art, furniture & objets

Aldaba

**F A T U M**

*Santos Bregaña & Javier Zunda.*





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#### Why Numena

Its name refers to the Latin numen, the protective deity of humans and places from the animist tradition, and a term also used to express the idea of the magical power that resides in an object, endowed by nature. This project arose out of a desire to produce functional metal objects with a soul, as can only be done in the artisan tradition.

#### Where

Eibar, Gipuzkoa. This town set in the bottom of a valley has a treasure: its metal workshops. If in ancient times it produced the best shotguns – and it still does – later they put that ingenuity to use by manufacturing bicycles that are famous all over Europe, as well as best-selling sewing machines. They also went into fields such as nanotechnology and producing metal work for internationally renowned artists. The latest adventure in the forges here is Numena.

#### Process

Numena furniture and objets are the product of a happy marriage between high technology and deep-rooted metallurgical craftsmanship. In essence it is an introspective hunt, where a line drawing captures a fleeting dream. Months of intense work will pass between that first outline and the final piece. In some cases the work will be produced by casting, in others by folding, and often many techniques will be brought together to make one piece. The most complex projects arise from a geometrical challenge; maths and digital programming may be the tools needed to make them possible, or maybe only the craftsman's handiwork, without the intervention of any complex calculation.

#### Material and finishes

In Numena, Hephaestus is venerated as the main god, and all metals are worthy of devotion. Classic bronze is worked alongside steel, aluminium or brass. When necessary, other materials such as stone, glass and leather are added, as well as different finishes – milling, acid etching, etc. – and patinas and polishing with both traditional and experimental treatments, based on profound metallurgical know-how.

#### The formula

Numena is also an alchemy that brings together apparent contrasts: art and craft, ornament and minimalism, market and poetry, physicality and lightness, dream and presence, well-being and mental challenge.

*Whoever enters the home of a poet  
Does not know that the furniture has power over him  
That each knot of wood holds  
More birdcalls than all the woodland heart  
And that it is enough that a lamp curves its womanly neck  
Against a polished corner as evening falls  
To suddenly let loose a thousand cities of bees  
And the smell of fresh bread from the cherry trees in flower  
Because such is the happiness of this solitude  
That one tender brush of the hand brings back  
To these great dark taciturn chairs and tables  
The lightness of a tree in the morning.*

René-Guy Cadou



### Aldaba “fatum”.

Santos Bregaña & Javier Zunda.

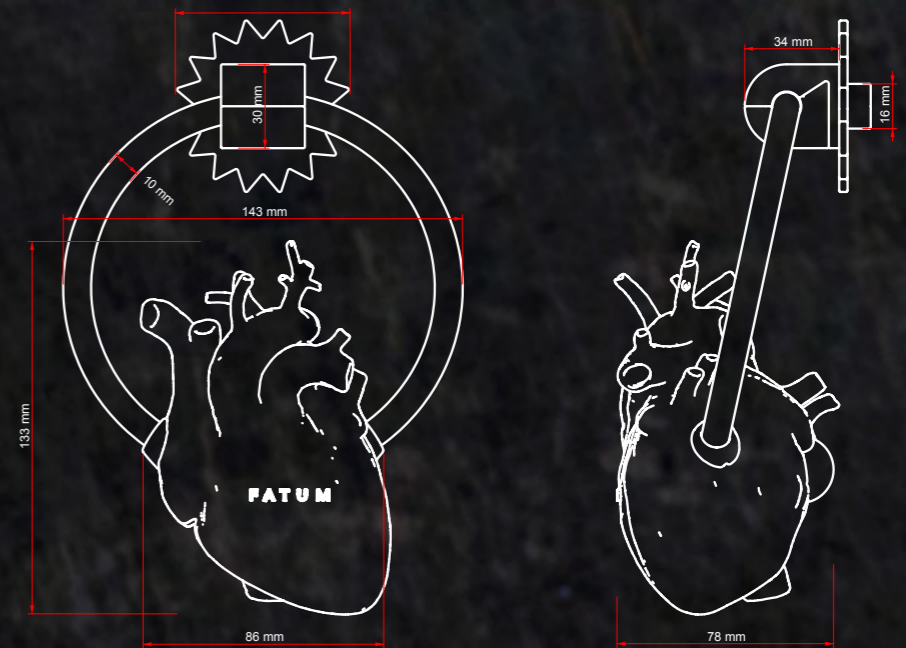
14,3 cm. x 22,0 cm. x 8,5 cm. Stainless steel.

En origen, estos llamadores de bronce o hierro eran habitualmente en forma de aro o argolla ¿Quién puede saber su origen? El diseño es dar solución a un problema pero la selección natural de animales y cosas provoca transformaciones inesperadas. Quizás lo que era un amarre para una cabalgadura acabó sirviendo de picaporte. No olvidemos que además, ese círculo vacío, era símbolo de asilo. Según la tradición, Rómulo en la fundación de Roma construyó en la ciudad un *asylum*, lugar donde dar acogida a todo aquel que quisiera aposentarse en la nueva ciudad. El *asylum* era un lugar inviolable. En la edad media templos y otros lugares como cementerios y conventos lucían este aro de hierro donde una persona acusada de un crimen podía refugiarse de la turba o de la implacable justicia del poder. Solamente tocar el picaporte con la mano te libraba del castigo. El simple aro es a menudo una serpiente que se muerde la cola, un emblema del eterno retorno, del tiempo circular. No en vano tiempo y templo tienen un origen común. En la llamada del golpear el picaporte, el tiempo se detiene.

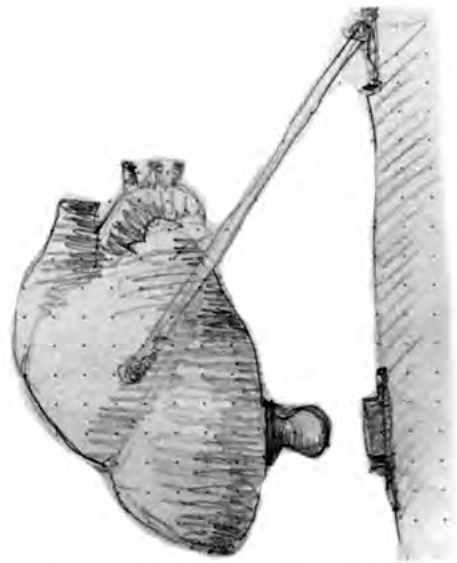
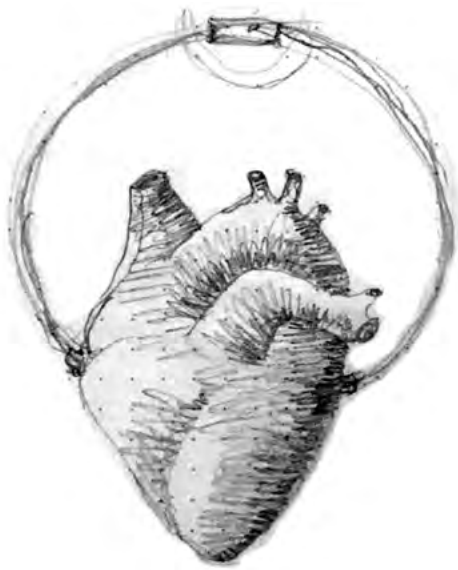
En la historia los hay de mil formas, tradicionalmente los hay con forma de mano que sujeta una manzana. Es la mano de Eva que recuerda al visitante su condición de “pecador”. Es la manzana traída del paraíso y su portador que reclama entrar en el mundo mortal.

Sístole y diástole, contracción y dilatación del corazón que retumba en la puerta pidiendo asilo. En esta ocasión de un exilio del que todos parecemos participar, de un cansancio que nos impulsa a volver al paraíso. Quizás por ello, este pequeño corazón predica este retorno a la felicidad y se puede colocar en el interior de las puertas, para pedir salir en vez de entrar.

Un destino ansiado, escapar del tiempo, salir del templo. FATUM








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