



Hommage vuni Homage to Wool

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Vuna. Zimi grije, ljeti hlađi. Zvuči kao promidžbeni slogan, no nije. Upućenima je ova tvrdnja među prvim asocijacijama pri spomenu na vunu, dok drugima može zvučati kao oksimoron. Vuna je zapravo vrlo dobar toplinski izolator: higroskopna je, odnosno ima sposobnost, ovisno o vanjskim temperaturama, zadržavanja ili otpuštanja vodene pare te tako održava unutrašnju toplinu obloženog objekta. Zbog toga se sve češće primjenjuje i u građevinarstvu kao izolacija. Zapravo, primjena vune je vrlo široka. U prošlosti je služila kao materijal za izradu odjeće i pokrivača, a kao takva je među najranijim korištenim sirovinama koja se koristila u te svrhe. Čovjek ju koristi već oko 10 000 godina, najprije kao krvno, a kasnije je runo gnjećenjem pretvarano u pust (filc). Proces dobivanja vunene prede razvio se „tek“ oko 4000. g. pr. Kr. na području Mezopotamije, odakle se to umijeće širilo Sredozemljem i dalje.

U vrijeme dok je čovjek koristio materijale iz svojeg prirodnog okruženja, vuna je bila svakodnevna: nije bila luksuz niti ekstravagancija, nego neminovnost. No, svekolika korisnost vune u današnjem vremenu ipak ne prati i njenu zastupljenost te je njena primjena u svakodnevnom životu svedena na minimum. Dok se, s jedne strane, vuna odbacuje u okoliš kao nekorisna sirovina, s druge je strane počesto dostupna samo pojedincima bolje platežne moći. Vuna tako postaje ekskluziva, a često i sredstvo posredovanja životne filozofije koja se zalaže za odmak od užurbane civilizacije i povratak prirodi. Kao da se, poput prirodnog godišnjeg ciklusa, i ljudska povijest ponavlja, ponovno se otkrivaju zaboravljena znanja, a čovjek se vraća svojim počecima. U dalekoj prošlosti prve su zajednice shvaćale svijet kao jedinstvo čovjeka i prirode; ne kao sklad, suživot, nego kao cjelovitost, simbiozu u kojoj jedno ne može postojati

bez drugog. Čovjek je uzimao od prirode, ali joj je i vraćao, pazio je da ne prekine lanac u kojem je on samo jedna karika. Budući da su, prema tadašnjim vjerovanjima, čovjek i priroda jednaki, onda i priroda, poput čovjeka, posjeduje nematerijalni duh koji je s vremenom „očovječen“, odnosno dobio je ljudske karakteristike. Nastala su božanstva koja su razvojem civilizacije i stvaranjem „umjetnih“ životnih sredina polako udaljavana od svakodnevnog okruženja i premještana u neodređeni prostor (nebo ili podzemlje), istovremeno zadržavajući neka prvotna obilježja. Do danas su nam tek ostali mitovi i, doduše podosta izmijenjeni, običaji koji svjedoče o tom pionirskom razdoblju, osvitu ljudske civilizacije. Primjerice, u slavenskoj mitologiji Veles je bio bog stoke te se prikazivao s ovnovim rogovima i vunom. Upravo se s ovim bogom povezuje današnja tradicija zvončara koji su prekriveni ovčjom vunom. U drugim se mitologijama prednje povezuje sa sudbinom koju kroje tri sestre, simbolično predstavljajući tri razdoblja ljudskog života (rođenje, život i smrt ili prošlost, sadašnjost i budućnost): u antičkoj Grčkoj to su bile Moire, u antičkom Rimu Parke, a u nordijskoj mitologiji zvale su se Norne.

Unatoč isprepletenosti stvarnosti s mitološkim i materijalnog s duhovnim, vuna je prvenstveno sirovina; vrlo iskoristiva sirovina. Stoga, okrenimo stranicu i udahnimo joj novi život. Na sljedećim stranicama predstavljeni su proizvođači, umjetnici, dizajneri, kreativci koji su u dijalogu s vunom, nastavljanjem tradicije ili iznalaženjem novih rješenja, pronašli davno izgubljeni zavičaj i stvorili novi duhovni krajolik. Vrijeme je za nove mitove.

Wool. It keeps you warm in the winter, and cool in the summer. It seems like a marketing slogan; however, it is not. For those in the know, this claim is among the first associations at the mention of wool, while for others, it might seem like an oxymoron. Wool is actually an excellent thermal insulator: it is hygroscopic, that is, it has the property of, depending on external temperatures, retaining or releasing vapour, in this manner, retaining the internal temperature of the insulated object. For this reason, it is being increasingly used in construction as insulation. Actually, the application of wool is manifold. In the past, it served as material for making clothes and covers, and as such, it was one of the first raw materials used for these purposes. People have been using it for some 10,000 years, first as fur, and later the fleece was pressed, turning it into felt. The process of turning wool into yarn developed "as late as" around 4000 BC in Mesopotamia, from where it spread throughout the Mediterranean and beyond.

At the time when people were using materials from their natural surroundings, wool was omnipresent: it was neither luxurious nor extravagant, it was inevitable. However, the versatility of wool, in this day and age, is not in accordance with its frequency of use, that is, its usage in everyday life has been reduced to a minimum. On the one hand, wool is discarded as a useless raw material; on the other hand, it is often accessible only to well-off individuals. In that manner, wool is becoming exclusive, and often an expression of a life philosophy that promotes a return to nature as opposed to hectic civilisation. It is as though, similar to the natural yearly cycles, human history repeats itself; forgotten knowledge is being rediscovered and man is returning to his beginnings. In ancient history, the first communities viewed the world as the unity of man and nature; not as harmony,

coexistence, but as wholeness, a symbiosis in which one cannot exist without the other. Man took from nature, but also returned to it, making sure not to break the chain in which he is only one link. Since, according to the beliefs of the time, man and nature are equal, then nature, just as man, possesses an immaterial spirit, which, over time, received human characteristics. Emerging were deities which, with the development of civilisation and the creation of "artificial" living spaces, gradually moved away from the everyday surroundings and were relocated into a non-defined area (heaven or underworld), at the same time, retaining some of their original characteristics. Nowadays, all that remains are myths and, although significantly altered, customs that bear witness to that pioneer period, the dawn of human civilisation. For instance, in Slavic mythology, Veles was the god of cattle, and was depicted with ram's horns and wool. The present tradition of "zvončari", people covering themselves with sheep wool during special occasions, is probably related to this god. In other mythologies, spinning is related to destiny, which is determined by three sisters, who symbolically stand for the three periods of human life (birth, life and death, or present, past and future): in ancient Greece, they were called the Moirai, in ancient Rome, the Parcae, and in Nordic mythology, the Norns.

Regardless of the intertwining of reality with mythology and the material with the spiritual, wool is primarily a raw material; a very usable material. Therefore, let us turn a new leaf and breathe some new life into wool. In the pages that follow, presented are manufacturers, artists, designers and creative individuals, who have, in dialogue with wool, by continuing traditions and finding new solutions, rediscovered a long lost homeland and created a new spiritual landscape. The time has arrived for new myths.

Centar za održivi razvoj "Gerbin", Lubenice

"Gerbin" Centre for Sustainable Development, Lubenice

Tehnika obrade vune:
grubo i fino češljanje vune

Technique of processing wool:
coarse and fine combing of wool

















Ruta-Grupa za kvalitetniji život na otoku Cresu

Ruta-Group for Development of Life on the Island of Cres

Tehnika obrade vune:
mokro filcanje s creskom pramenkom

Technique of processing wool:
wet felting with Cres pramenka sheep wool















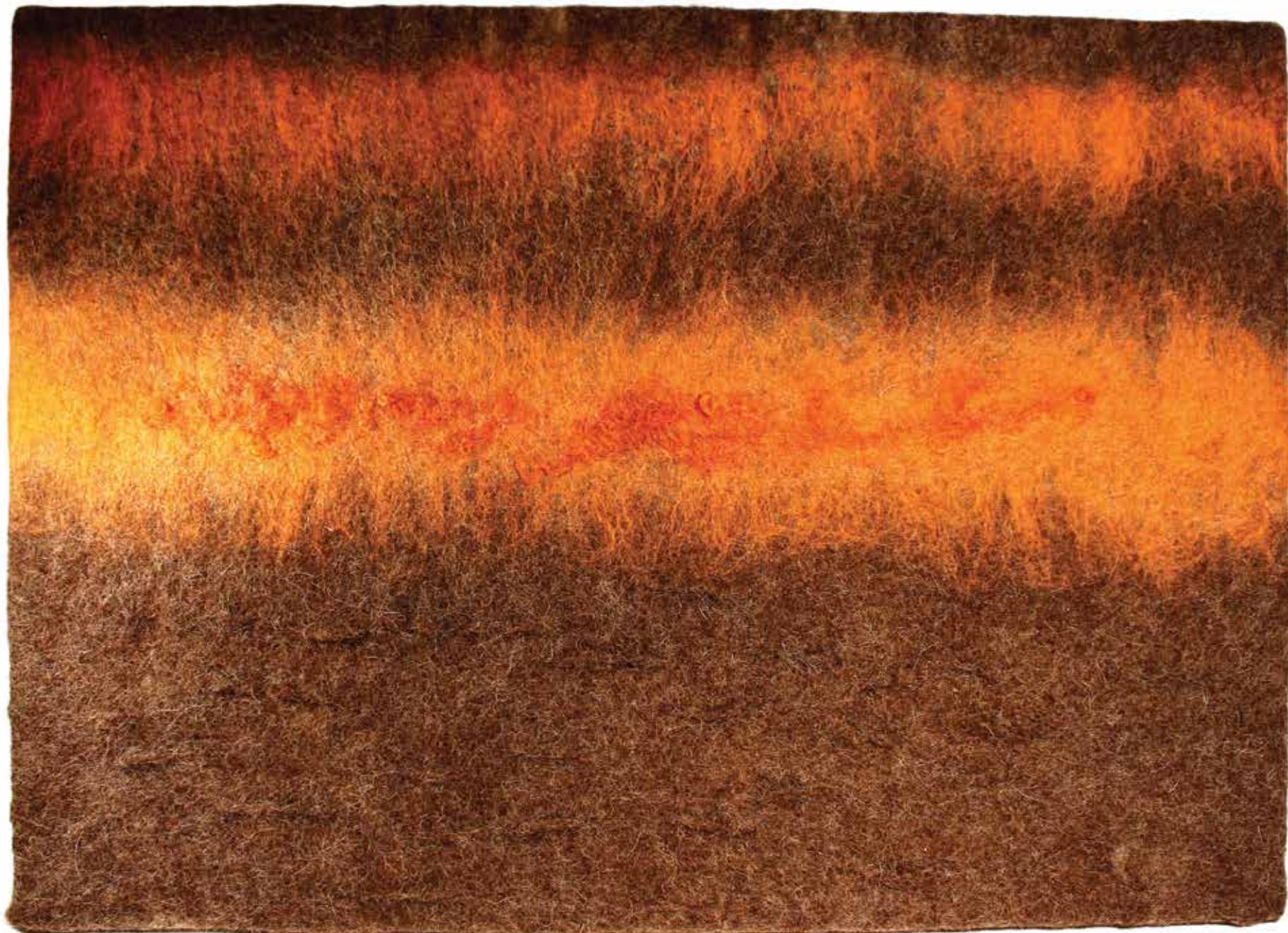


Doris Janković, Rijeka

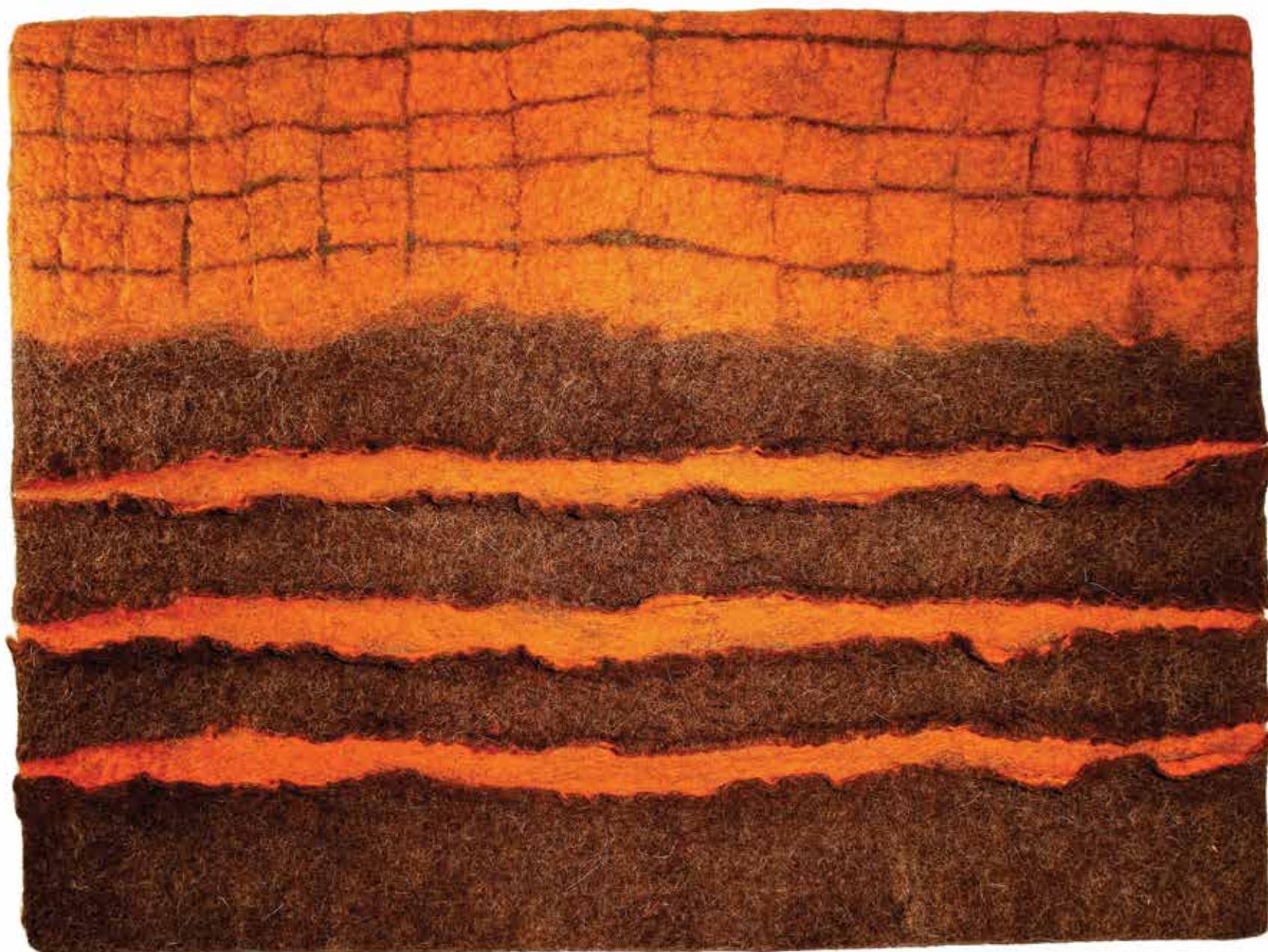
Tehnika obrade vune:
mokro i nuno filcanje uz doradu

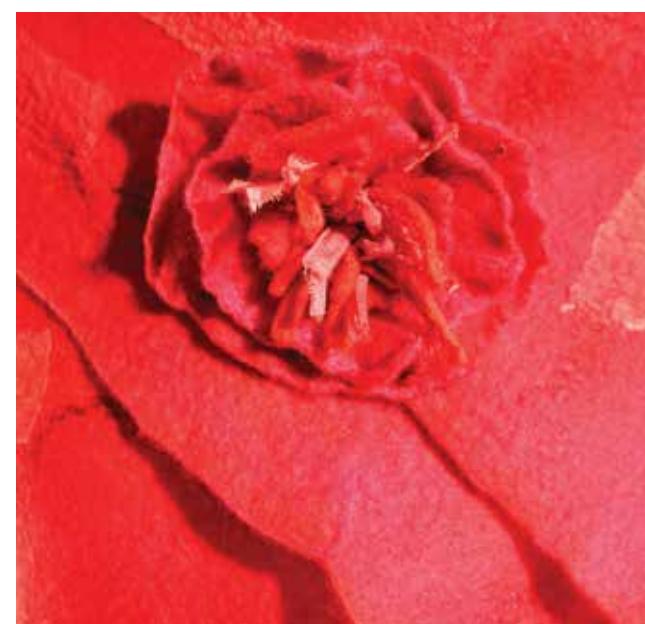
Technique of processing wool:
wet and nuno felting with finishing





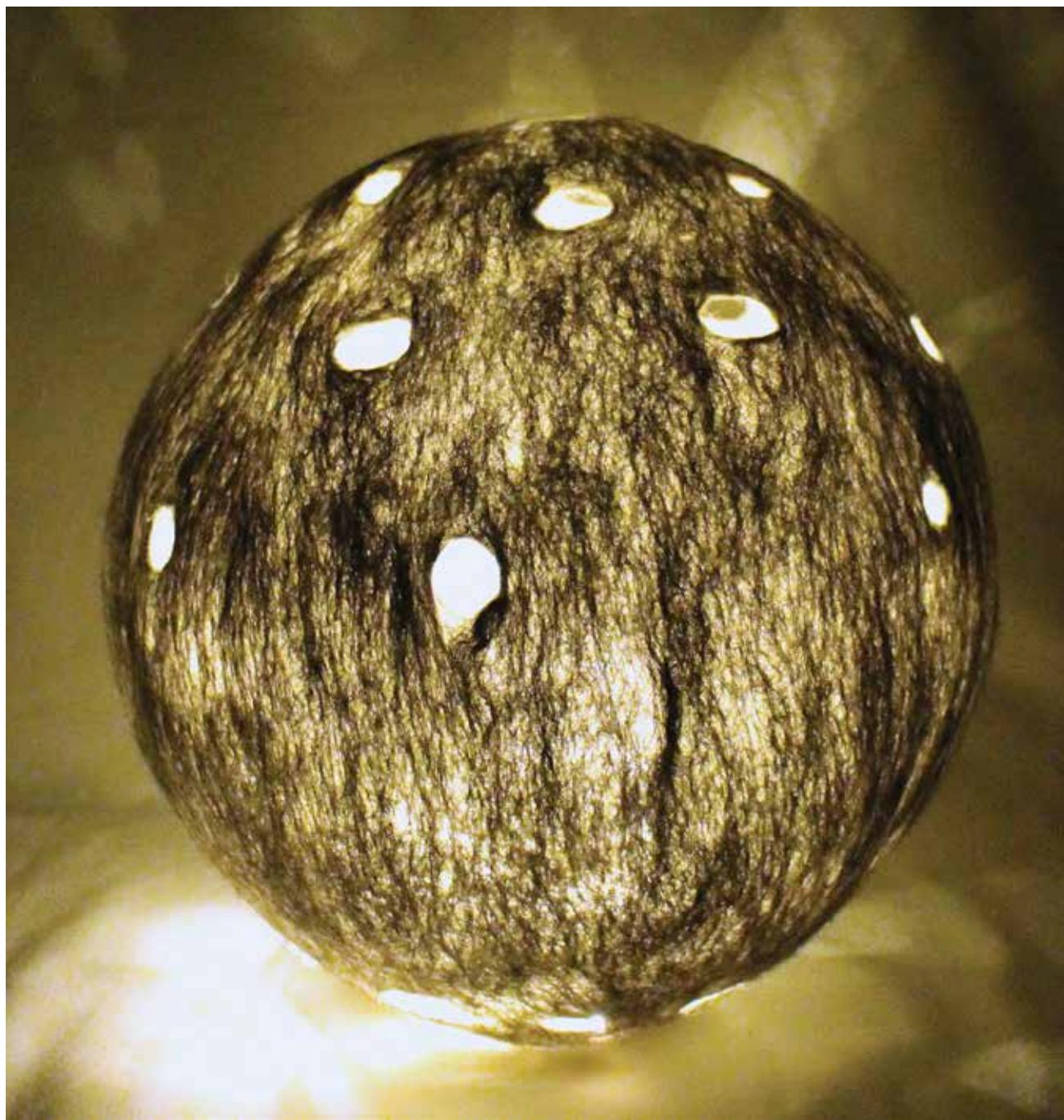








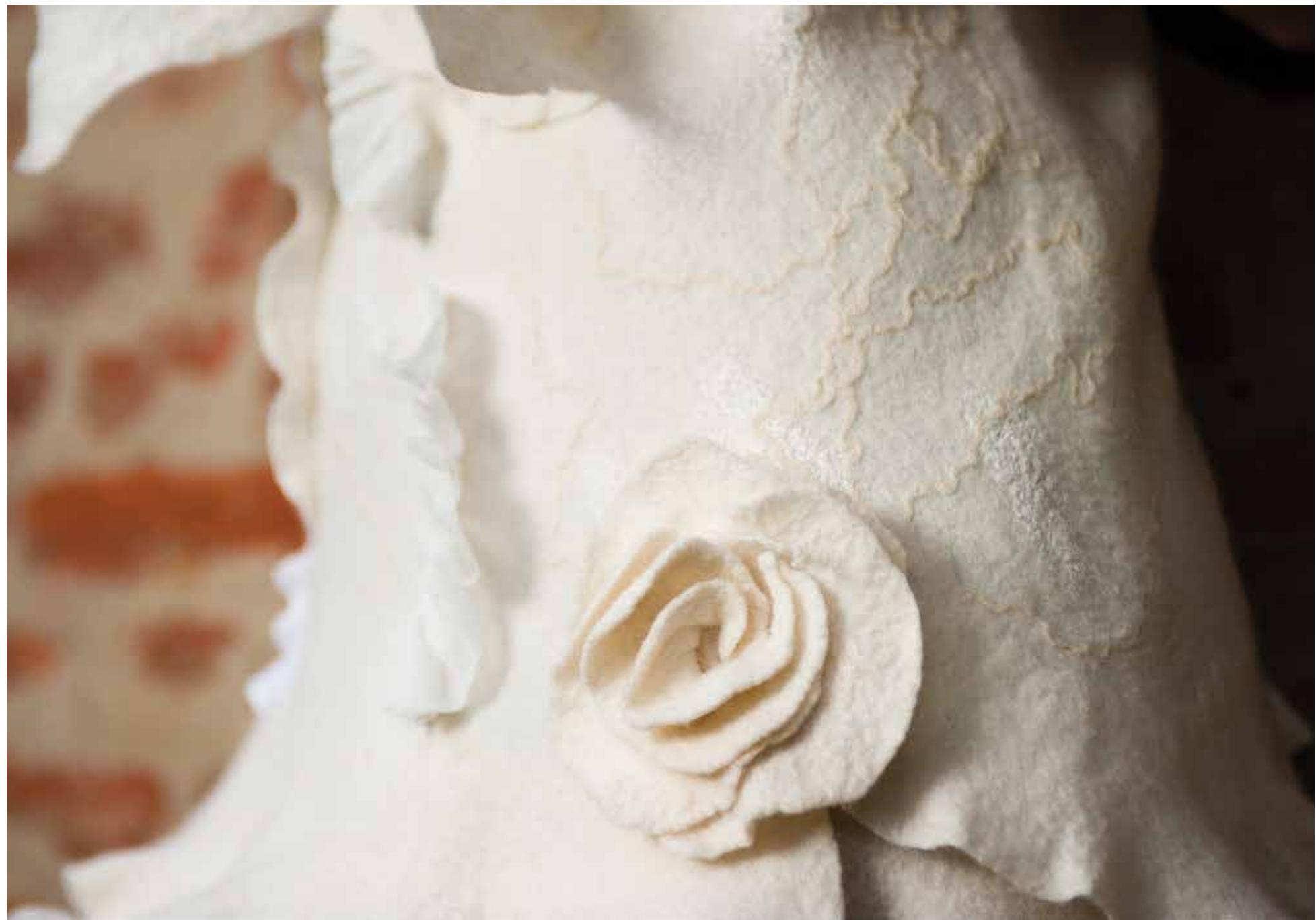




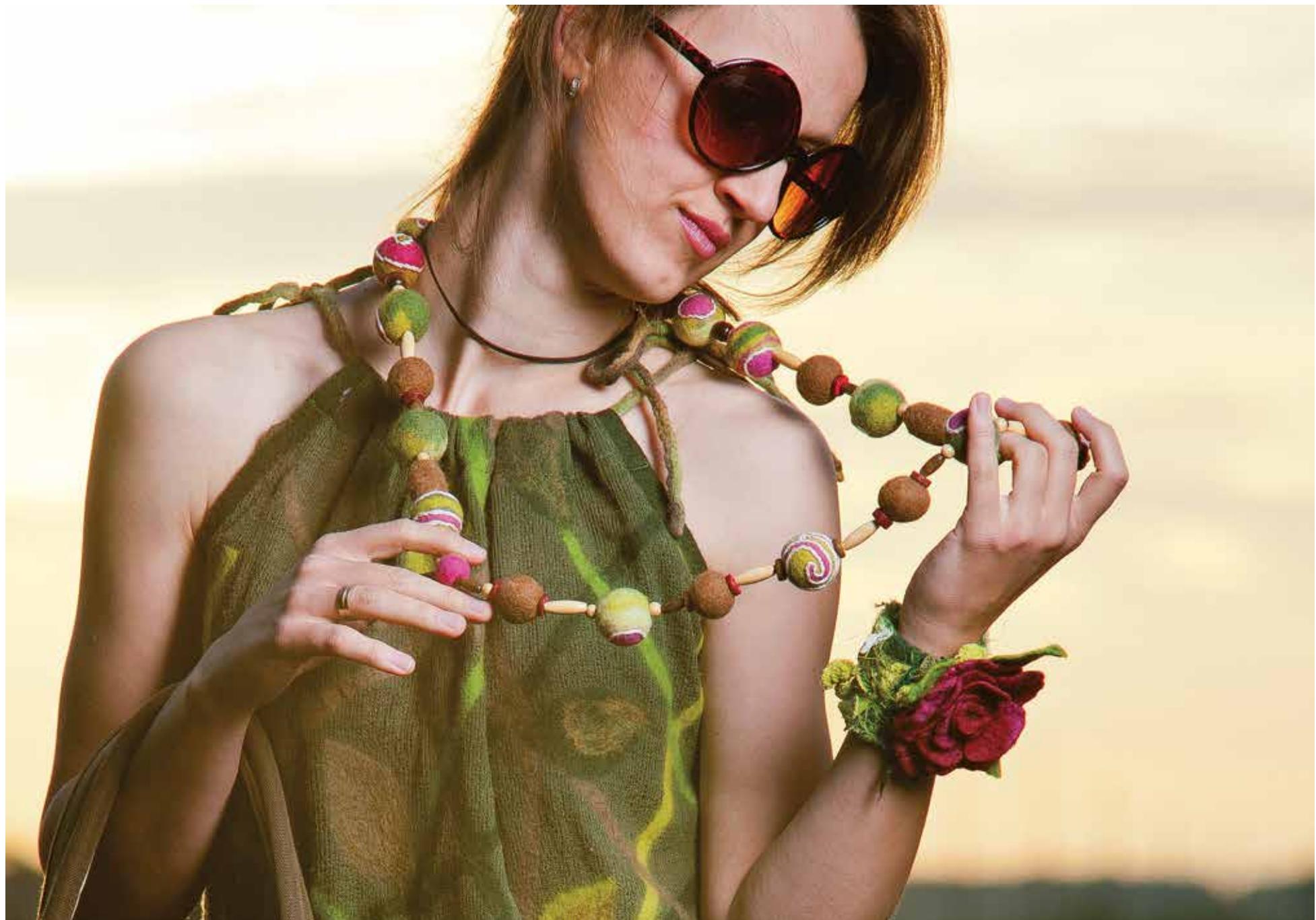
H-Art, Helena Čalić, Severin

Tehnika obrade vune:
mokro filcanje s australskim merinom - Nuno filc

Technique of processing wool:
wet felting with Australian merino wool - Nuno felting

















Shkembitza vuna, Ivna Hraste, Zagreb

Tehnika obrade vune:
suho i mokro filcanje uz doradu šivanjem

Technique of processing wool:
wet and needle felting with needlework finishing















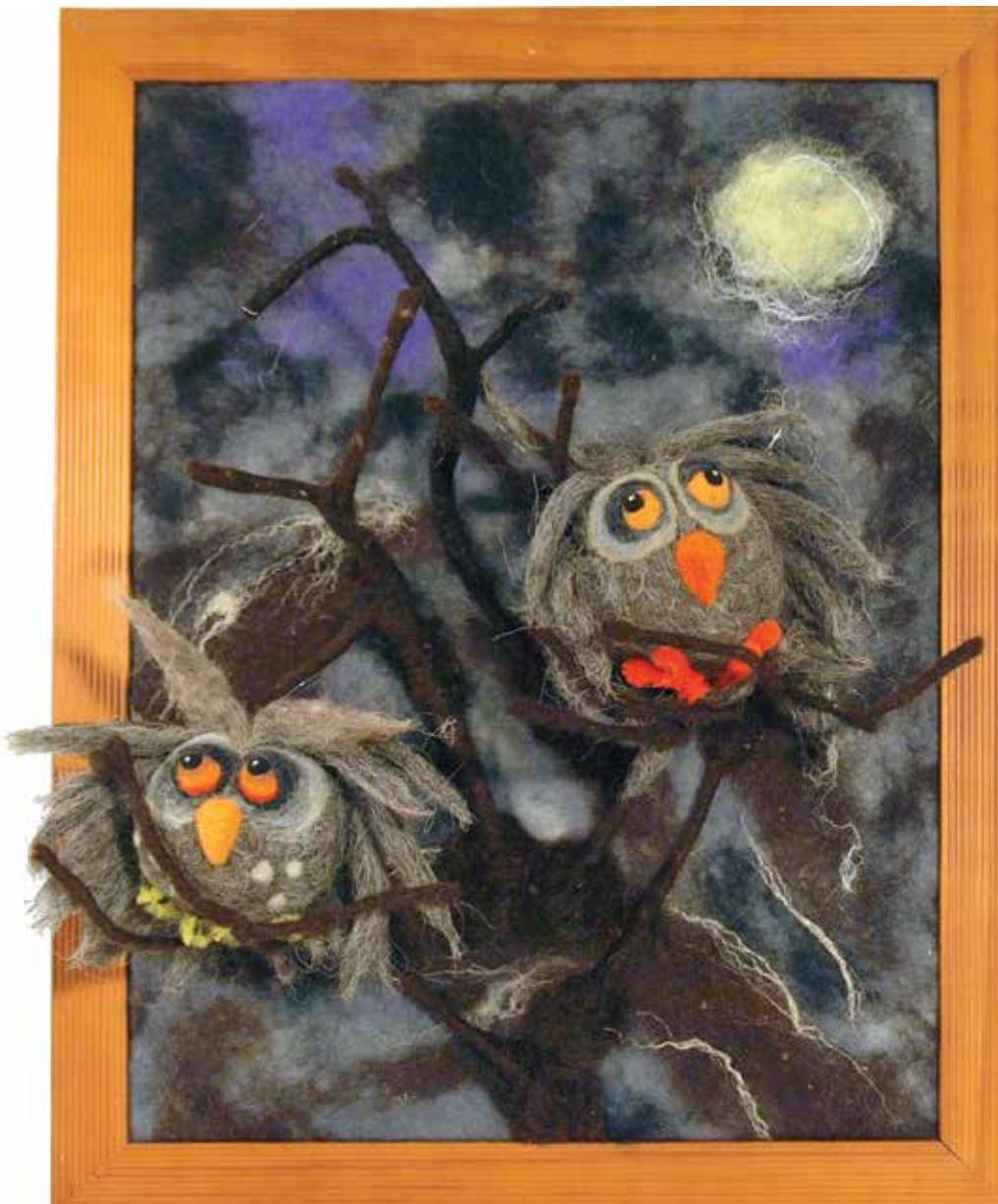


T Head Felt, Tea De Both, Zagreb

Tehnika obrade vune:
suho filcanje s iglama u kombinaciji s mokrim filcanjem

Technique of processing wool:
needle and wet felting technique

















Tatjana Grgurina Vučetić, Zagreb

Tehnika obrade vune:
mokro filcanje

Technique of processing wool:
wet felting

















Udruga Gačanka, Otočac Gačanka Association, Otočac

Tehnika obrade vune:

ručno predenje na preslicu i kolovrat, mokro i suho filcanje,
pletenje, kukičanje, strojno češljanje i češljanje na gargaše

Technique of processing wool:

hand spinning on a distaff and spinning wheel, wet and needle felting,
knitting, crochet, machine combing and "gargaše" (an authentic tool) combing

















Udruga Goranske Vunarice, Ravna Gora Goranske Vunarice Association, Ravna Gora

Tehnika obrade vune:
mokro filcanje

Technique of processing wool:
wet felting













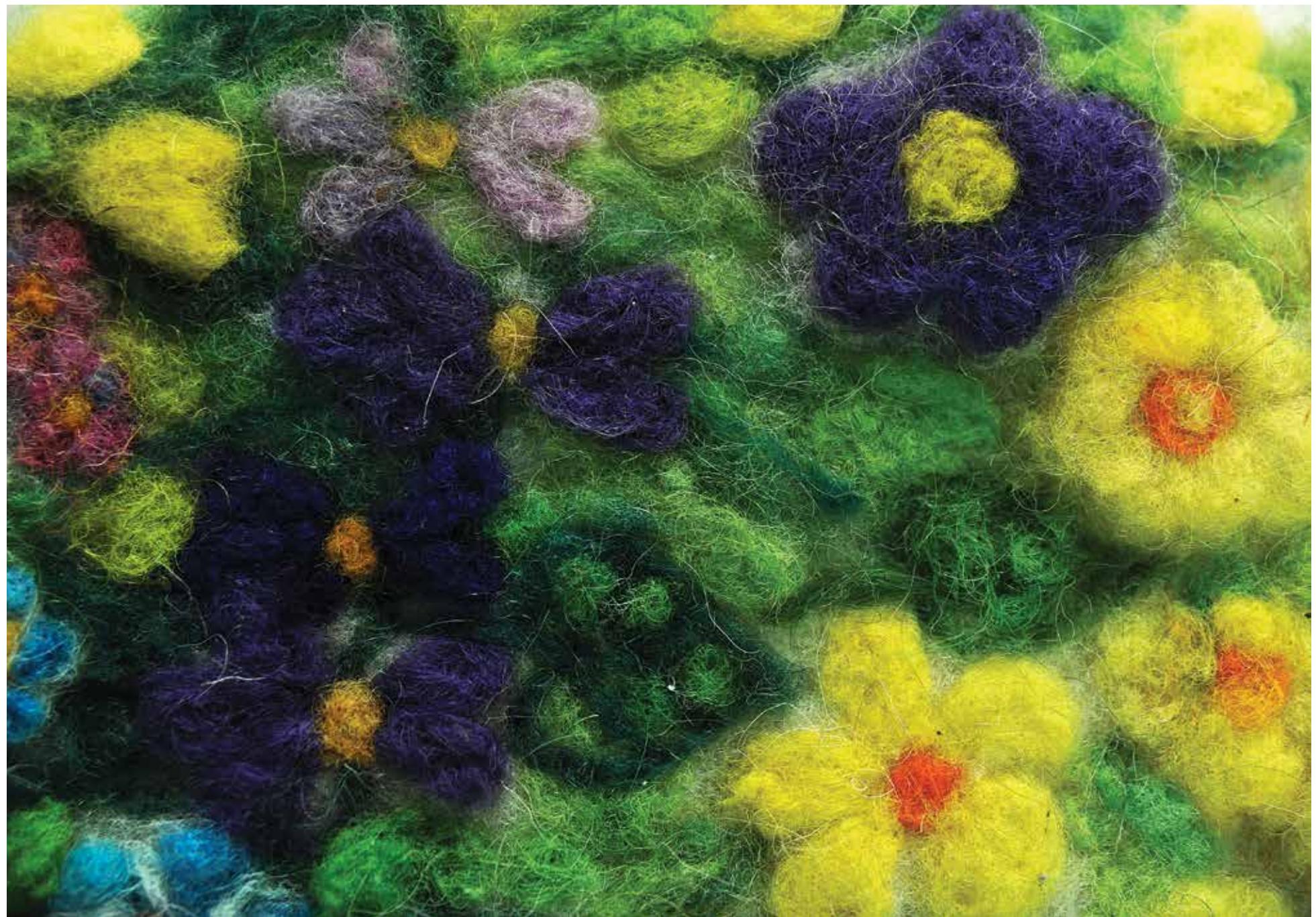




Udruga Ozana, Zagreb Ozana Association, Zagreb

Tehnika obrade vune:
suho i mokro filcanje

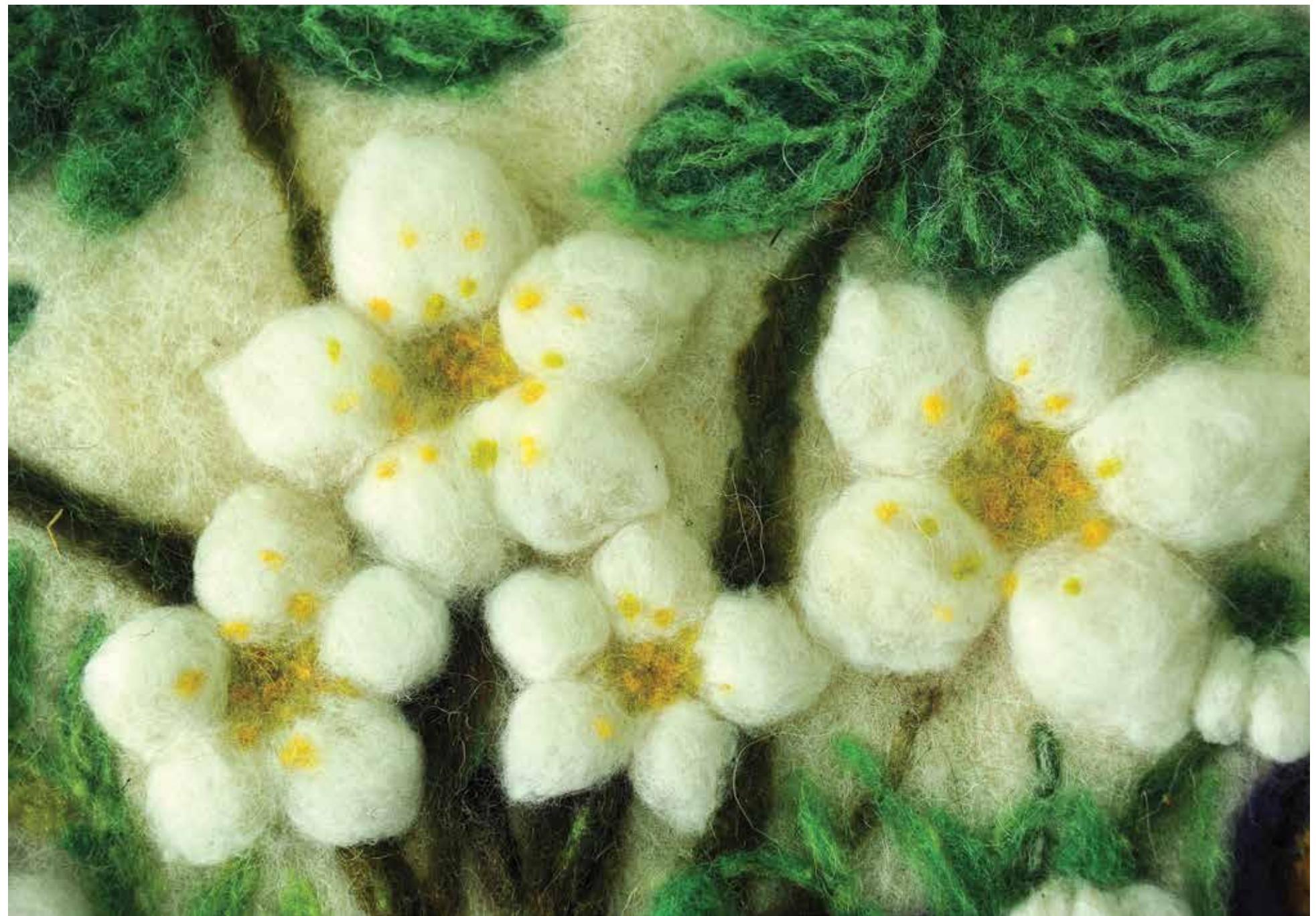
Technique of processing wool:
wet and needle felting

















Udruga Prospero, Gračac

Prospero Association, Gračac

Tehnika obrade vune:
mokro i suho filcanje

Technique of processing wool:
wet and needle felting

















Udruga Svijet kao cvijet, Sutivan (otok Brač) Svijet kao cvijet Association, Sutivan (Island of Brač)

Tehnika obrade vune:
mokro i suho filcanje s bračkom pramenkom

Technique of processing wool:
wet and needle felting with Brač pramenka sheep wool

















Udruga Tara, Ličko Petrovo Selo

Tara Association, Ličko Petrovo Selo

Tehnika obade vune:
pletenje, tkanje i kukičanje

Technique of processing wool:
knitting, weaving and crochet

















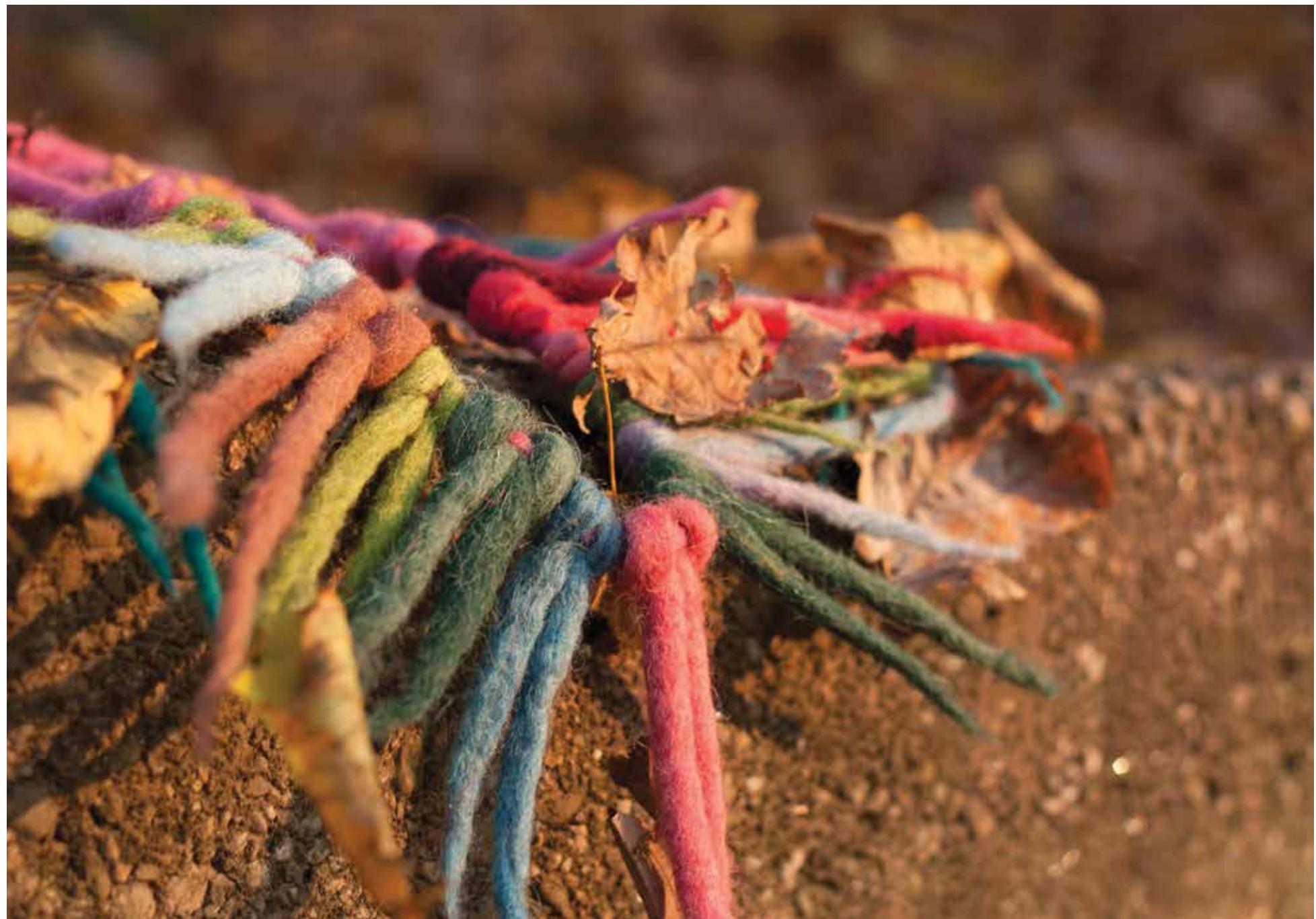
Udruga Zona Kreative, Bjelovar Zona Kreative Association, Bjelovar

Tehnika obrade vune:
mokro filcanje uz korištenje pamučnih materijala

Technique of processing wool:
wet felting with usage of cotton materials

















Vedrana Gašpić Zidar, Zagreb

Tehnika obrade vune:
mokro i suho filcanje

Technique of processing wool:
wet and needle felting

















Vesna Jakić, Cres

Tehnika obrade vune:
mokro filcanje s creskom pramenkom

Technique of processing wool:
wet felting with Cres pramenka sheep wool







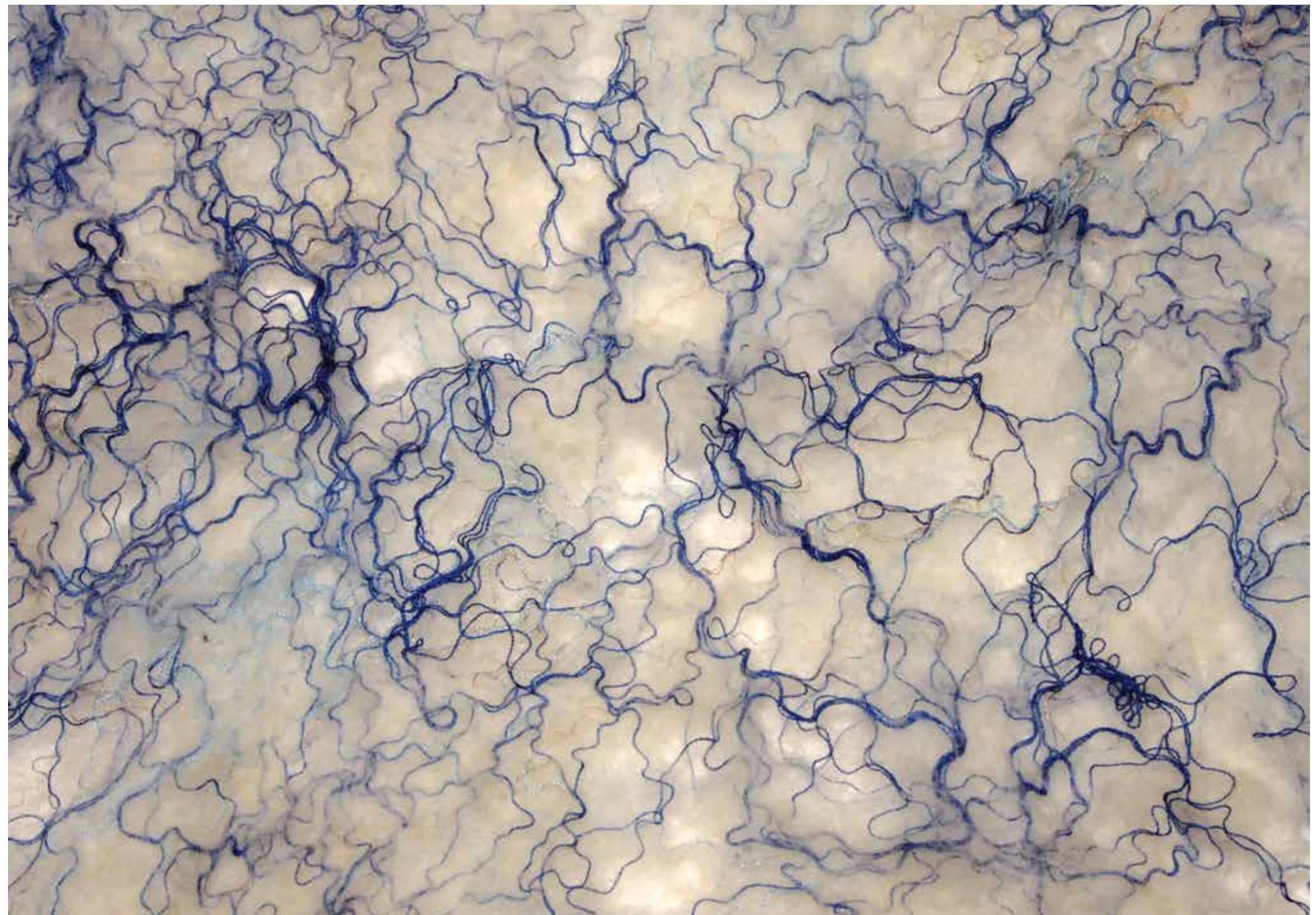














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Jadranka d.d., Mali Lošinj
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