

Arhitektura je važna

Architecture Matters

arhitekt
architect



Mauricio Rocha



napisao
written by

Carlos Jiménez

fotografije photographs by

Rafael Carrillo (RC)
Luis Gordo (LG)
Sandra Pereznieta (SP)
Hector García

portret portrait

Arhitektura Mauricio Roche ukotvljena je u disciplini tipa, čak i kad slavi efemerno. Iako se ovi pojmovi mogu činiti proturječnima, ovo opažanje sugerira komplementarni odnos koji Rocha njeguje otkako se počeo baviti arhitekturom početkom devedesetih. Zgrade Mauricio Roche svoju prisutnost otkrivaju tipološkom strogošću i tektonskom jasnoćom, istodobno također svjesne da je arhitektura duboko vrelo privremenih iskustava. Njegovo zanimanje za tipologiju i modularnost i njegova ljubav prema umjetničkim instalacijama i neformalnim konstrukcijama ujedanjuju se stvarajući jednu od najperceptivnijih praksi koja se u novije vrijeme pojavila u Meksiku. Rocha je dijete umjetnika koje je raslo uz svesrdnu potporu prijatelja

The architecture of Mauricio Rocha is grounded in certain discipline, even as it celebrates the ephemeral. Although this observation might resemble a contradiction in terms, it suggests a complementary relationship that Rocha has maintained since he began his practice in the early 1990s. Mauricio Rocha's buildings reveal their presence with typological rigor and tectonic clarity, with awareness that architecture is a deep well-spring of temporary experiences. His interests in typology and modularity, along with his love of art installations and informal constructions, combine to create one of the most perceptive practices to emerge in Mexico in recent times. The son of artist parents, nurtured by supportive friends and contemporaries in

(SP)

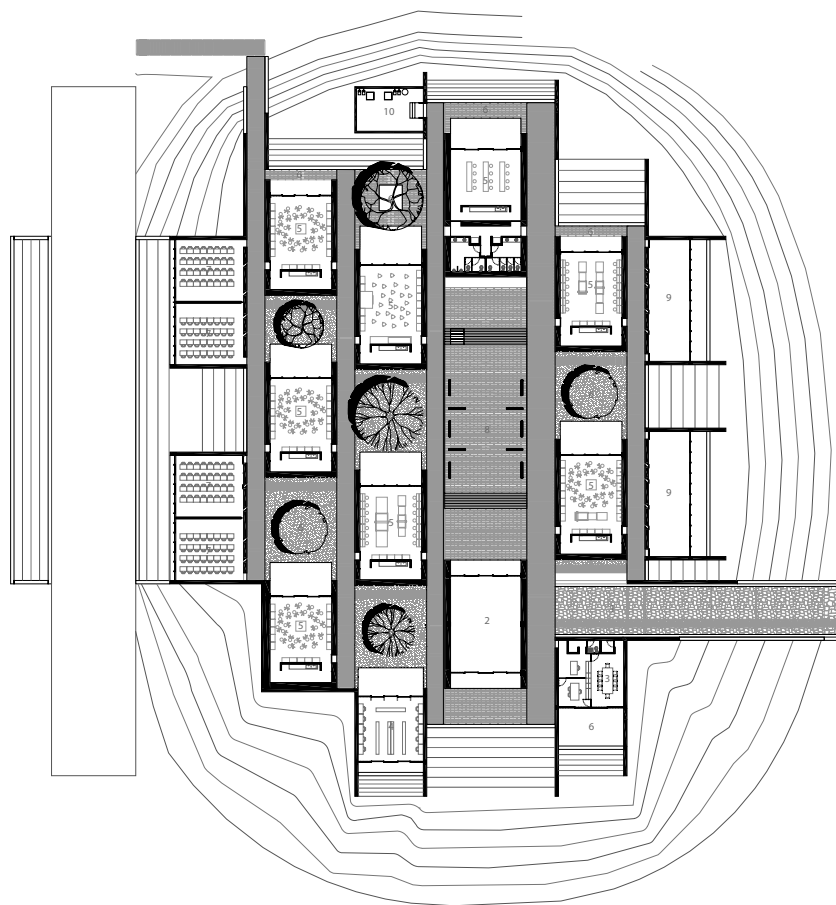


tlocrt ▶

floor plan ▶

- 1 glavni pristup
- 2 galerija
- 3 administracija
- 4 medijateka
- 5 radionica
- 6 vrt
- 7 predavaonica
- 8 auditorij
- 9 radionica pisanja
- 10 strojarnica

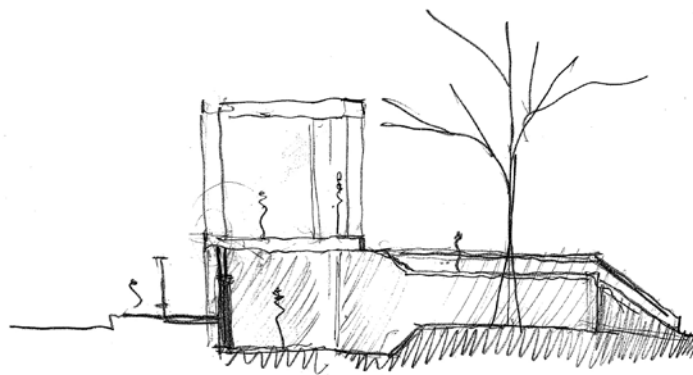
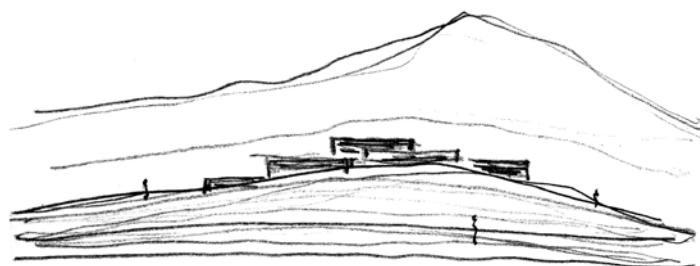
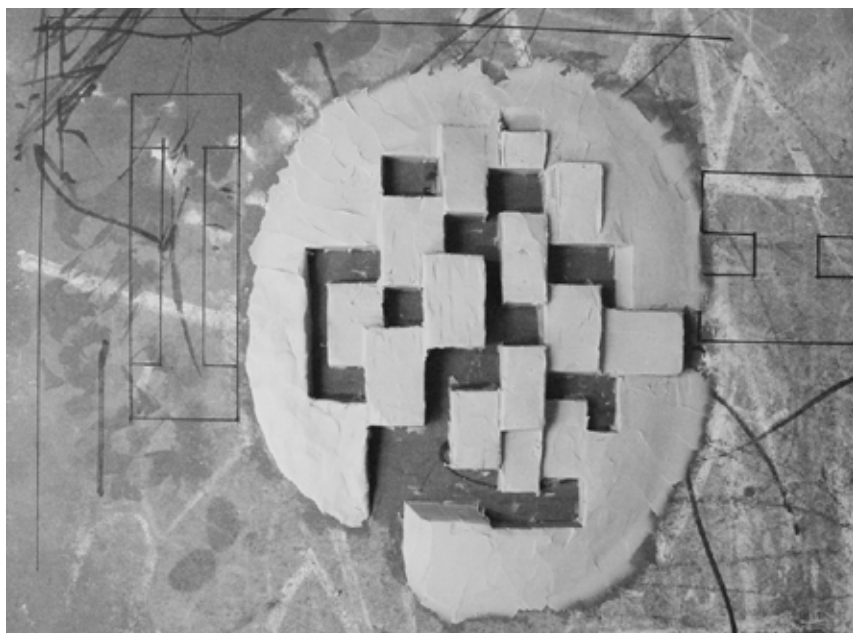
- 1 main access
- 2 gallery
- 3 administration
- 4 mediatheque
- 5 workshop
- 6 patio
- 7 lecture hall
- 8 auditorium
- 9 writers workshop
- 10 engine room



(RC)



i suvremenika iz svijeta umjetnosti i oštirilo svoj senzibilitet promatranjem raznovrsnih svjetova svoje zemlje. Njegov formativni interes za fotografiju i kinematografiju odveo ga je u istraživanje šireg medija kojim će uhvatiti životne priče koje generira arhitektura. Te priče podudaraju se s arhitekturom nenapadnog držanja i veličanstvene skromnosti, arhitekturom vođenom nesebičnom imaginacijom. **¶** Mauricija Rochu sam upoznao na arhitektonskom simpoziju u Queretaru u Meksiku, gdje je svoju umjetnost i arhitekturu predstavio kao kontinuum. Osupnula me serijska strogost i telurska ljepota nekoliko radova, a posebno Fakultet likovnih umjetnosti u Oaxacu. Bilo mi je drago kad sam, dvije godine kasnije, ovu zgradu pronašao među odabranim radovima koje je Meksiko poslao na Sedmi iberoamerički bijenale arhitekture i urbanizma 2010., na kojem sam bio član žirija. Po povratku u Queretaro malo smo razgovarali o arhitekturi, a više o meksičkoj kulturi; od neusporedivih pjesama Joséa Alfreda Jimeneza do istančanih fotografija Manuela Alvareza Brava. Tom prilikom sam saznao da je Rocha sin Graciele Iturbide, slavne fotografkinje kojoj je Alvarez Bravo bio mentor. Ova je slučajnost pojasnila nešto što sam osjetio u Rochinom predavanju ranije toga dana. Shvatio sam zašto je tako detaljno objasnio svoje rano postignuće: intervenciju u kući pretvorenoj u galeriju u kojoj je izbušio rupu promjera pola metra kroz sve unutarnje i vanjske zidove. Fokusan na stabla s obje strane zgrade, ovaj je virtualni teleskop razotkrio i udaljio svoje ciljeve u preciznim slojevima. Sudionik bi mogao izmjeriti koliko bi vremena i prostora trebalo da se dođe do traženih



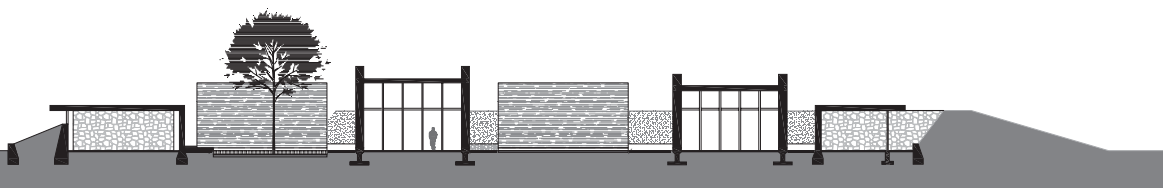


Rochina je arhitektura nenapadnog držanja i veličanstvene skromnosti, arhitektura vođenom nesebičnom imaginacijom

Rocha's architecture is of quiet demeanor and majestic modesty, an architecture guided by selfless imagination

presjek ▶

section ▶



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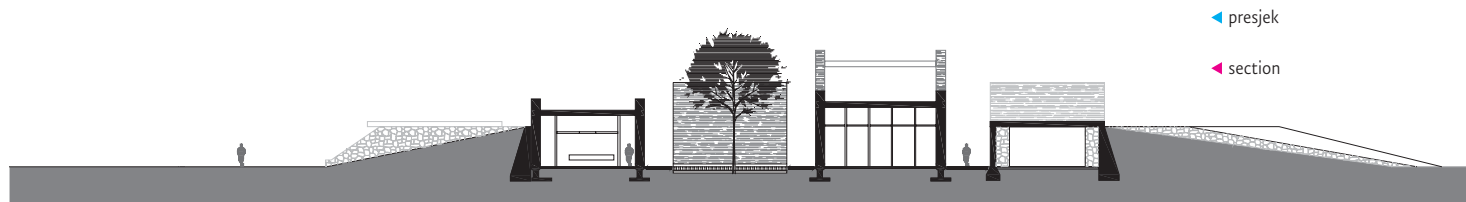


slika. Arhitektura je pretvorena u fizičko i sekvencijsko gibanje fotografije koju nikada nije moguće posjedovati, kao što nikada nije moguće niti imobilizirati scenu koju prikazuje. Vizualne, taktilne, auditorne i olfaktorne impresije konstruiraju univerzum u Rochinim radovima. Poput putujućeg fotografa, on pronalazi slike u svakodnevnim okolnostima mjesta u kojima radi. Ove se slike ne prenose doslovno iz jednog medija u drugi. Umjesto toga, transponiraju se u suptilne i senzorne fenomene koji ističu sirov doživljaj arhitekture. Centar za slijepce i slabovidne (2000. – 2001.) kojeg je naručio Cuahtémoc Cardenas, karizmatički bivši gradonačelnik Mexico Cityja, zgrada je koja pokazuje svu Rochinu osjetilnu punoću. Iskopani teren sastoji se od skupine zgrada koje služe osobama koje su djelomično ili potpuno slijepce. To je skladan kampus izgrađen od lokalnog vapnenca, tepetatea i golog betona; skromnih materijala čije teksture reagiraju na dodir jednako kao što njihovi zidovi rezoniraju stazama svjetla i sjene. Koreografija osjeta odjekuje kada se svjetlost u točno određeno doba dana pretvori u toplinu, kada mirisi iz bujnog miomirisnog vrta prožimaju i upravljaju dnevnu šetnju ili kada zvuk vode obilježi prijelaz između

the art world, Rocha has honed his sensibility through observation of his country's multifarious worlds. His formative interest in photography and cinema led him to explore a broader medium to record the life stories that architecture generates. These stories parallel architecture of quiet demeanor and majestic modesty, architecture guided by selfless imagination. I met Mauricio Rocha at an architectural symposium in Queretaro, Mexico, where he presented his art and architecture as a continuum. I was struck by the serial rigor and telluric beauty of several of his works, in particular the School of Visual Arts of Oaxaca. I was pleased when, two years later, I found this building among the selection of works submitted by Mexico for the 7th Iberoamerican Architecture and Urbanism Biennial 2010, for which I was a jury member. Back in Queretaro we had spoken little about architecture, and more about Mexican culture, from the incomparable songs of Jose Alfredo Fimeñez, to the exquisite photographs of Manuel Alvarez Bravo. This led to my discovery that Rocha is the son of Graciela Iturbide, a celebrated photographer whose mentor was Alvarez Bravo. This coincidence clarified something I had detected in

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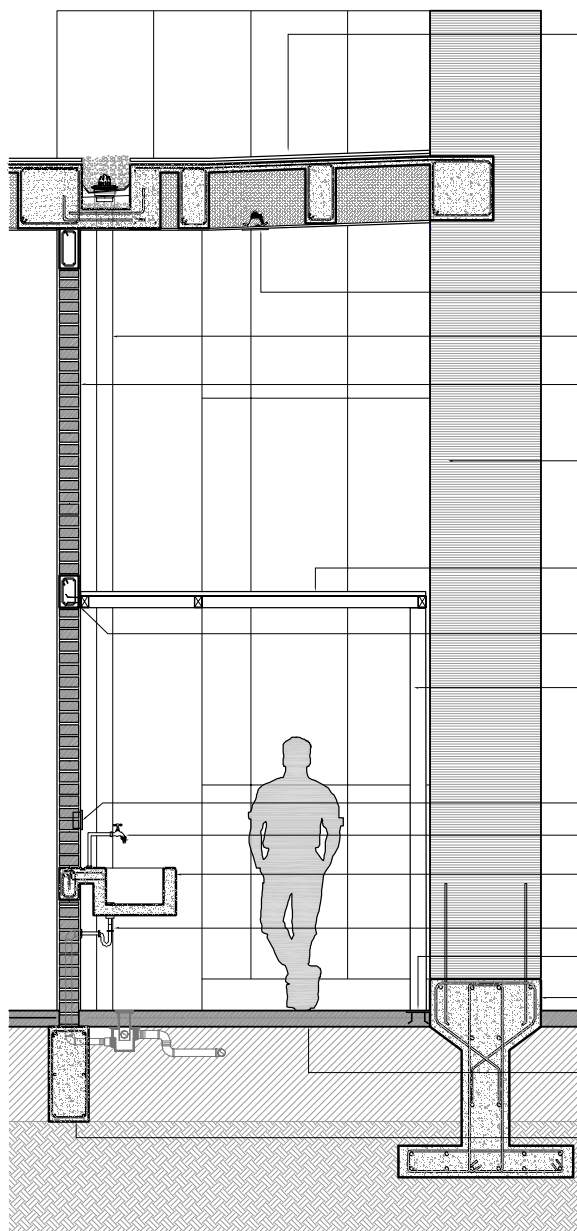
◀ presjek

◀ section

detaljni ▶
presjek

detailed ▶
section

- 1 pločice od prirodne gline 30x30cm
- 2 cementno-pješčani mort
- 3 prefabrikati na bazi asfalta i sintetskih elastomera, ojačani mrežom od poliestera ili staklenih vlakana
- 4 armirani beton, d=5cm
- 5 polistiren blok
- 6 jednosmjerna rebrasta ploča, h=35cm
- 7 ugradbena svjetiljka u lažnom stropu, kompaktna fluorescentna svjetiljka
- 8 odvod kišnice
- 9 zid od cementno-pješčanih blokova, d=12 cm
- 10 zid od zemlje-cementa, d=70cm
- 11 metalna rešetka
- 12 dupla utičnica
- 13 metalna konstrukcija 4"x4"
- 14 slavina
- 15 umivaonik, betonska armirana ploča, ručno poliran, d=8cm
- 16 odvod
- 17 čelična ploča, d=1/2"
- 18 trakasti armirano betonski temelj
- 19 betonska površina ojačana žičanom mrežom, strojno polirana
- 20 vezna greda od armiranog betona



- | | |
|---|--|
| 1 natural clay tiles 30x30cm | 11 metal grid |
| 2 cement-sand mortar | 12 double outlet |
| 3 prefabricated asphalt and synthetic elastomers, reinforced with polyester or glass fiber mesh | 13 metal structure 4"x4" |
| 4 reinforced concrete, d=5cm | 14 faucet |
| 5 polystyrene block | 15 washbasin, reinforced concrete slab, hand polished finish, d=8cm |
| 6 ribbed on-way slab, h=35cm | 16 drain |
| 7 recessed luminaire for false ceiling, compact fluorescent luminaire | 17 steel plate, d=1/2" |
| 8 rainwater gutter outlet | 18 reinforced concrete strip footing |
| 9 cement-sand block based wall, d=12cm | 19 concrete surface reinforced with wire mesh, machine polished finish |
| 10 soil-cement wall, d=70cm | 20 reinforced concrete binding beam |

Rocha's lecture earlier that day. I understood why he explained an early accomplishment of his in such detail: an intervention in a house-turned-gallery, where he bored a hole 18 inches in diameter through all the interior, as well as the exterior walls of the gallery. Focused on trees on either side of the building, this virtual telescope revealed and suspended its targets in precise layers. A participant could measure how much time and space it would take to arrive at the sought after images. Architecture was transformed into physical and sequential motion of a photograph that could never be possessed, just as the scene it depicted could never be immobilized. Visual, tactile, auditory, and olfactory impressions construct a universe in Rocha's works. Much like an itinerant photographer, he, too, finds images in the everyday conditions of his places of work. These images are not literally transferred from one medium to another. Instead, they are transposed into subtle and sensory phenomena that underline the raw experience of architecture. The Center for the Blind and Visually Impaired (2000–2001), commissioned by Cuauhtémoc Cardenas, the charismatic former mayor of Mexico City, is a building that captures Rocha's sensory plenitude. The excavated precinct consists of a set of buildings serving individuals who are partially, or completely blind. It is a harmonious campus constructed of local limestone, tepetate, and exposed concrete, humble materials whose textures respond to touch, just as their walls resonate with pathways of light and shadow. Choreography of sensations reverberates when light is transformed into warmth at a precise hour of the day, or when the scents of a fragrant, lush garden permeate and guide a daily stroll, or when the sound of water registers a transition between two patios. What at first appears to be a severe ensemble of roughly finished buildings, turns into a place attuned to all senses, an architecture whose tangible impressions defy the deprivation of living in partial or total darkness. Another building that exemplifies Rocha's unobtrusive hand is the Market at San Pablo Oztotepec in Milpa Alta (2002–2003), an area of Mexico City where Rocha also built a series of small industrial buildings to be used by the local community. The market replaced the informal constructions that occupied an undefined space framed by the perimeter of three facades that had to be retained. Rocha's economical solution provides a simple plan within this volumetric gap, a modular system of market stalls that vary in height and use. The clarity of the layout and the organizing logic of flexible modules create a compelling infrastructure that works at both, the human and urban scales. The effect is profoundly contextual, as the market blends in with the fabric of the surrounding informal houses while asserting its singular interiority. This interiority



dvaju patija. Ono što se na prvi pogled čini strogom skupinom grubo dovršenih zgrada, pretvara se u mjesto usklađeno sa svim osjetilima, arhitekturu čije se materijalne impresije opiru deprivaciji života u djelomičnom ili potpunom mraku. 📍 Još jedna građevina koja utjelovljuje Rochinu nenametljivu ruku je tržnica u San Pablo Oztotepecu u Milpa Altí (2002. – 2003.), području Mexico Cityja u kojem je Rocha za lokalnu zajednicu također sagradio i niz manjih industrijskih objekata. Tržnica je zamijenila neformalne građevine koje su zauzimale nedefinirani prostor uokviren obodom triju pročelja koje je trebalo zadržati. Rochino ekonomično rješenje daje jednostavan plan unutar te voluminozne praznine – modularni sustav štandova različitih visina i namjena. Jasnoća oblikovanja i organizacijska logika fleksibilnih modula tvore uvjerljivu infrastrukturu koja funkcionira na obje razine, ljudskoj i urbanističkoj. Učinak je duboko kontekstualan, jer se tržnica uklapa u tkivo okolnih neformalnih kuća, afirmirajući pritom svoju jedinstvenu interijornost. Ta

is a marvelous continuous space suffused with natural light, and animated by the chromatic rhythms of the market displays. The School of Visual Arts at Benito Juárez University in Oaxaca (2007–2008), an earthwork-school-installation-garden, is justly acclaimed. The renowned Oaxacan artist Francisco Toledo was instrumental in promoting the work, and in urging the university to treat it as an exemplary project, in an, otherwise, undistinguished campus. Rocha proposed a discreet yet brilliant solution that reinvents this part of the campus. He encircled the school with berms shaped with soil extracted on site, as well as on other nearby sites. Conceiving the school as a landscape, rather than a building, makes for an atypical and intriguing construction that does not simply add to the campus's stylistic collection. Visitors enter a crater-like domain where modular pavilions are interspersed with patios and gardens, the play of light and shadow takes center stage, and directed air currents strum walls of rammed earth, exposed

(SP)

Igra svjetla i sjene zauzima središnje mjesto, a usmjerene zračne struje prebiru po zidovima od nabijene zemlje, golog betona i lokalnog kamena

The play of light and shadow takes center stage, and directed air currents strum walls of rammed earth, exposed concrete and local stone

interiornost je čudesan kontinuirani prostor ispunjen prirodnim svjetlom i oživljen kromatskim ritmovima izloženih proizvoda. ¶ Fakultet likovnih umjetnosti na Sveučilištu Benito Juarez u Oaxaci (2007. – 2008.), zemljana zgrada-škola-instalacija-vrt, s pravom je hvaljena. Renomirani umjetnik iz Oaxace, Francisco Toledo, odigrao je značajnu ulogu u promicanju ovog djela i uvjeravanju Sveučilišta da ga tretira kao uzoran projekt u inače nimalo posebnom kampusu. Rocha je predložio diskretno, a ipak briljantno rješenje koje daje novi smisao ovom dijelu kampusa. Okružio je fakultet bermama oblikovanim od zemlje iskopane na gradilištu, kao i drugim okolnim terenima. Osmišljavanje fakulteta kao krajolika, umjesto kao zgrade, doprinosi atipičnosti i intrigantnosti građevine koja nije samo običan dodatak stilističkoj zbirci kampusa. Posjetitelji ulaze u carstvo nalik krateru u kojem su modularni paviljoni razasuti terasama i vrtovima, igra svjetla i sjene zauzima središnje mjesto, a usmjerene zračne struje prebiru po zidovima od nabijene zemlje, golog betona i lokalnog kamena. Riječ je o izgrađenom okruženju u kojem čulna udobnost i prodorna ljepota nadmašuju sve moralističke kategorije ekološke održivosti, u kojem intimna i zajednička potreba stvaranja umjetnosti postaje zaštićena, a ipak otvoreno ritualna. ¶ U relativno kratkom vremenu, Mauricio Rocha i njegov Taller de Arquitectura proizveli su izvrstan opus koji ističe ono što kreativni ured dobro radi: najmaštovitije iskorištavanje ograničenih resursa. Rochin ured je vrlo uspješan u postizanju višeg s manje, kao što također proširuje i osjetilna iskustva koja može dati arhitektura: od



concrete and local stone. It is a constructed environment where sensual comfort and piercing beauty surpass all moralistic categories of ecological sustainability, where the intimate and the communal need to produce art becomes a protected, yet open ritual. ¶ In a relatively short time, Mauricio Rocha and his Taller de Arquitectura have produced an admirable body of work that highlights what a creative practice does well: making the most imaginative use of limited resources. Rocha's practice thrives on doing more with less, as it also extends the sensory experiences architecture can yield: from evanescent notations of time

(LC)



letimičnih zapisa vremena do neizbrisivih tragova svjetlosti. To je spasonosni kontrapunkt drugim globalnim praksama koje ubacuju svoje *padobrance* od spektakla i fanfara. Rocha pokazuje koliko se toga može otkriti i postići, čak i kad su sredstva kojima raspolažete ograničena. Baš kao što i njegov rad kao umjetnika osvaja svakodnevicu kao neusporedivu kartografiju čuđenja, a njegove instalacije otkrivaju očito kao neistraženu blizinu, tako nas zgrade Mauricija Roche podsjećaju da arhitektura mora proizvoditi radove koji nastoje biti drugačiji, jer arhitektura nikad ne zaboravlja što je u svemu tome najvažnije.

to indelible traces of light. It is a salutary counterpoint to the global practices that parachute in their wares of spectacle and fanfare. Rocha demonstrates how much can be discovered and achieved even when the means at hand are restricted. Just as his work as an artist captures the everyday as an unparalleled cartography of wonder, and his installations reveal the obvious as an unexplored proximity, so the buildings of Mauricio Rocha remind us that architecture must produce works that strive to make a difference, because architecture never forgets what matters most.