

# ROCA

Yuri Zagorín

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*Valles de los Monjes, Chihuahua*

## METAMORPHOSIS

By Pablo y Pedro Rosenblueth

Matter's constant transformation turns a seed into a forest, forests into cities, and cities into mirrors where each one of its inhabitants can reflect. In its own process, matter can pass from composing an utilitarian object to giving substance to the expression of something more than just the sum of its parts.

This set of pieces results from that metamorphosis process. They stand in the border between the object and the expression of its form; living, at the same time, in the physical and in the imaginary space.

What remains of the wood –of its forest,  
of its ground?

What remains of the roots that  
stirred the stones?

How far did the seed got after its  
subterranean journey?

The substance of life –before, during  
and after– only thrills the ones who see  
beyond the apparent.

There is no waste, there is no trash –be  
sure– if you know how to look.

Hence the art of the future is recycling .

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*Kicker Rock, Galapagos Islands, Ecuador*



*Gaetano Pesce, Dalila chairs - the three versions*

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*Isamu Noguchi, Heart of Darkness*

## SEVEN

*Roca –Rock–, tentatively. Monolith. A seedbed,  
Pablo and Pedro Rosenblueth propose, but I fail to  
understand why. Maybe ghosts –I have thought–,  
because of everything that is around them but can  
not be seen.*

### How to name them?

I could go back and start off from the most basic question: what are they? A seat –piece of furniture that has been designed for someone to sit on–, a stool –seat without any support for the back or arms–, an ottoman –low seat, or footstool, without a back or arms–, a bench –a long wooden table for working on; a carpenter’s bench, for example–.

### Designed? A seat? A wooden table?

A set of pieces made up of tzalam blocks assembled in unexpected shapes, unique shapes, following the wishes of the wood.

*The will of the material above human intentions and not always  
the other way around.*

***La voluntad de la materia sobre la voluntad del  
hombre, y no siempre al revés.***

**A step behind, looking back in its beginning, I could ask  
myself where do they come from.**

From the coincidence of two circumstances: the invitation to design a piece of furniture for OMET and the recovery of the 2,050 wooden blocks of the flagship lattice designed by Julio Amezcua, in 2016, for Tomorrowland Taylors store.

For OMET, tzalam blocks were perfect.

The first approach led me to a more simple bench, with a conventional form, it was clear and unmistakable: a metallic structure supporting the horizontal disposal of the blocks.

No.

I wanted something more. I was looking for something else.

**A seat?, a rock?, a rock made of wood?**

Tzalam is a wood with its own ideas. With it you can’t just lead. Its knots are tenacious; its grain, determined. The weave of its fiber is strong and unpredictable. Strong in its density. Unpredictable in the way it keeps the echo of its transformations.

I was looking for an interesting shape, an ambiguous nature: an object to be noticed in the space it occupies. An object-art to initiate a conversation. A piece of furniture to change the conventional discourse between architecture and the elements inside it.

A rock recalls the primal seat; that first moment. The nature of the rock is opposed to the sophistication of design. The body adapts the form, makes it its own in the use of it. Sometimes it does, but sometimes it doesn't. For some people it happens, for some others it doesn't.

***To evoke the stone quality, the natural, the resounding.***

A stone discovered inside the wood. But how?

**A stone discovered inside the wood. But how?**



Jorge Yazpik

We chose an idea and started producing the first piece. We ran through different paths. With pinewood models we tried on cuts, shapes and assemblies. Then came tzalam, and it was a different story.

Its ignited character led us and suddenly I found myself enjoying the sensation of responding to its nature, of accompanying its will. The wood told us how. We assembled, we glued, we polished.

I didn't want to patch the blocks. Neither to embed brass. The screw holes remained as traces of its history, exposing the transformation process of each block. The finish was subtle.

***It preserves its composition; it repeats the echo ceaselessly.***

We finished the first one. We learned a lot. We made another one. And, then, five more.



Sculpture is touch –Jorge Yazpik says–. It is form asking to be touched. I am texture, I am light, I am this material –Yazpik says that sculptures says.

In the workshop I was able to take a look inside wood’s composition, into its structure, into its hollows. I experimented with light and smoke. I witnessed its dialogue with other materialities.

A smoking piece, a smoking stone. An incense burner.

Seven. Each one, the discovery of an expressive identity, in its unique and unrepeatable process.

**To discover the expression of the rock?**  
**Unique pieces? Unrepeatable creations?**



*Eduardo Chillida, alabastros*



*Eduardo Chillida, el escultor del vacío*

For me, sculpture is just that, a tangible object that remembers.  
An object with its own voice.

In Noguchi's understanding, sculpture exists to give space a meaning, and its value lies in the image it projects, not in the form itself.

I agree.

I also think the value of a piece is in the effect it has in the space, in the dialogue it triggers.

This set of pieces –besides its functional, formal or aesthetical definition– bewilders. That is what I was looking for. To disrupt. From its material vagueness, from its voluminous presence, from the traces of its processes, and from the contradiction of being stone and being wood at the same time, it upsets the viewer.

**Rock. Monolith. Seedbed. Ghosts –I don't know.**

**Seven, so far.**

**Seven pieces breaking through the space, crashing and rumbling into the physical experience of those who get to perceive them.**



# STARTING POINT

## TOMORROWLAND TAILORS

It all started in 2015, when the architect Julio Amezcua invited us to execute a project he had designed for the main store of Tomorrowland Tailors, a tailoring shop renowned for the quality of its handmade work.

We were in charge of developing the flagship piece of the place: a tzalam wood lattice of more than two thousand blocks stacked, forming a nest where the measurements are taken.

At that moment, we chose blocks because it made assembling easier. Years later, the store was going to be closed so the lattice needed to be removed. Julio called and proposed to us to purchase all the blocks. It was a treasure. We did it without hesitation.







*Pictures of the process*





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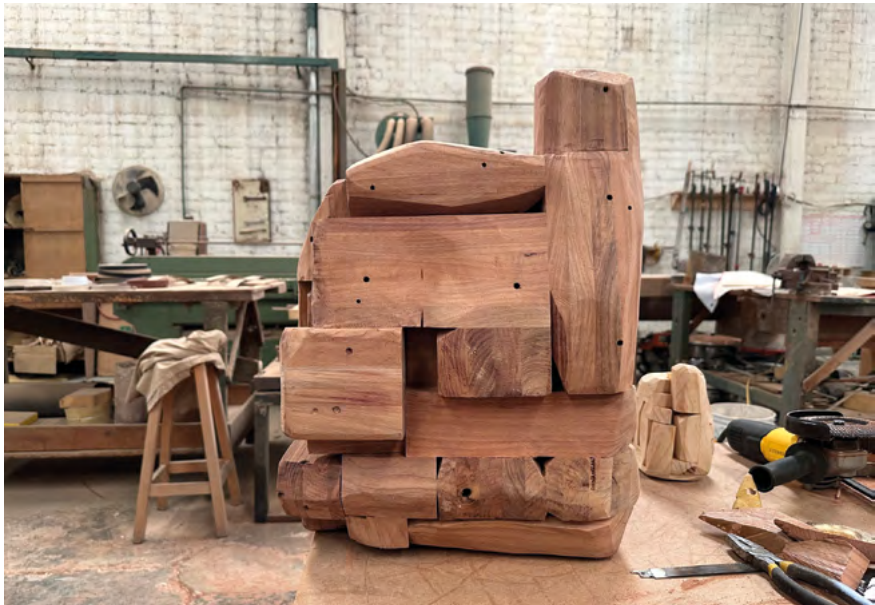
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THE WORKSHOP



22



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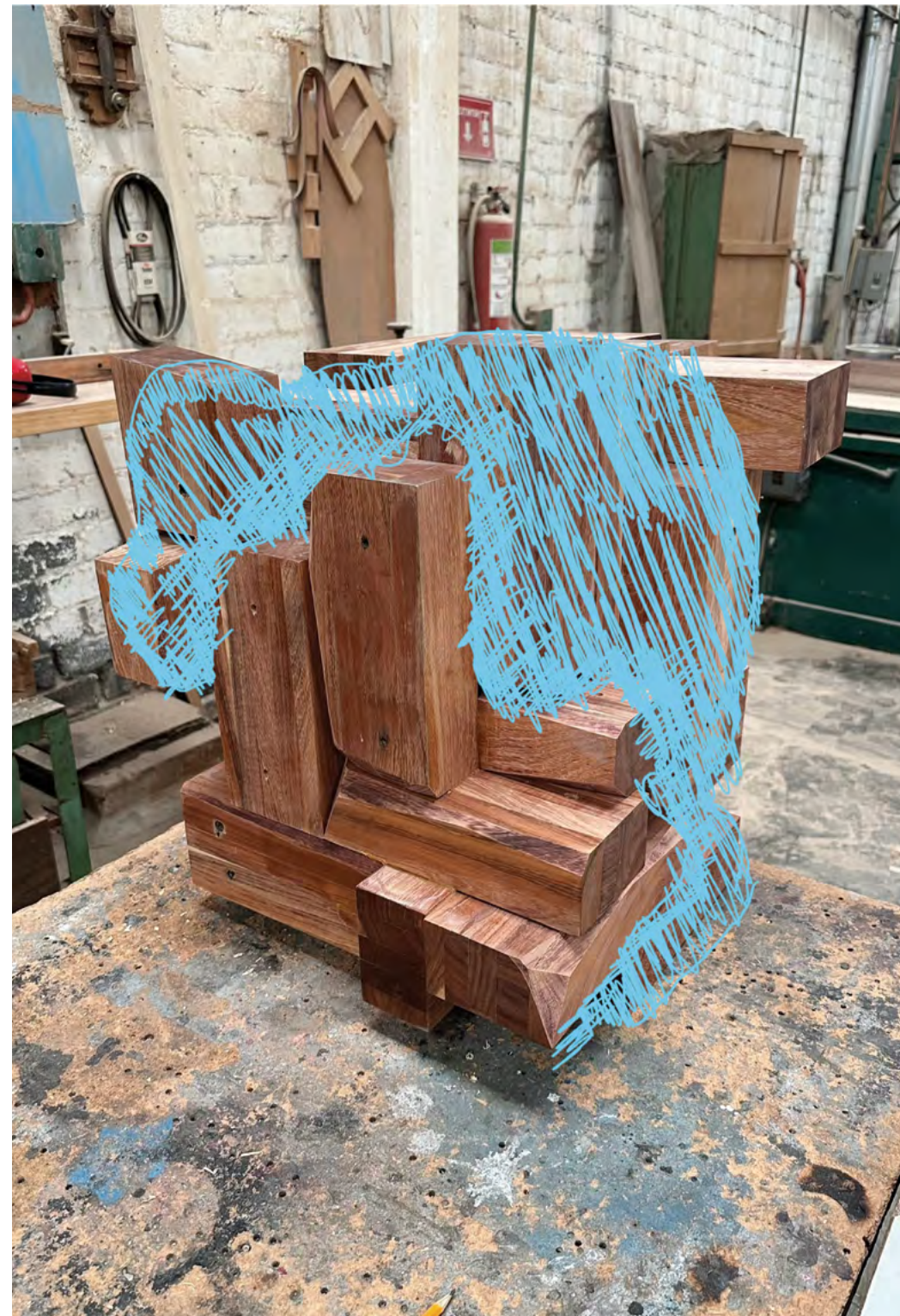




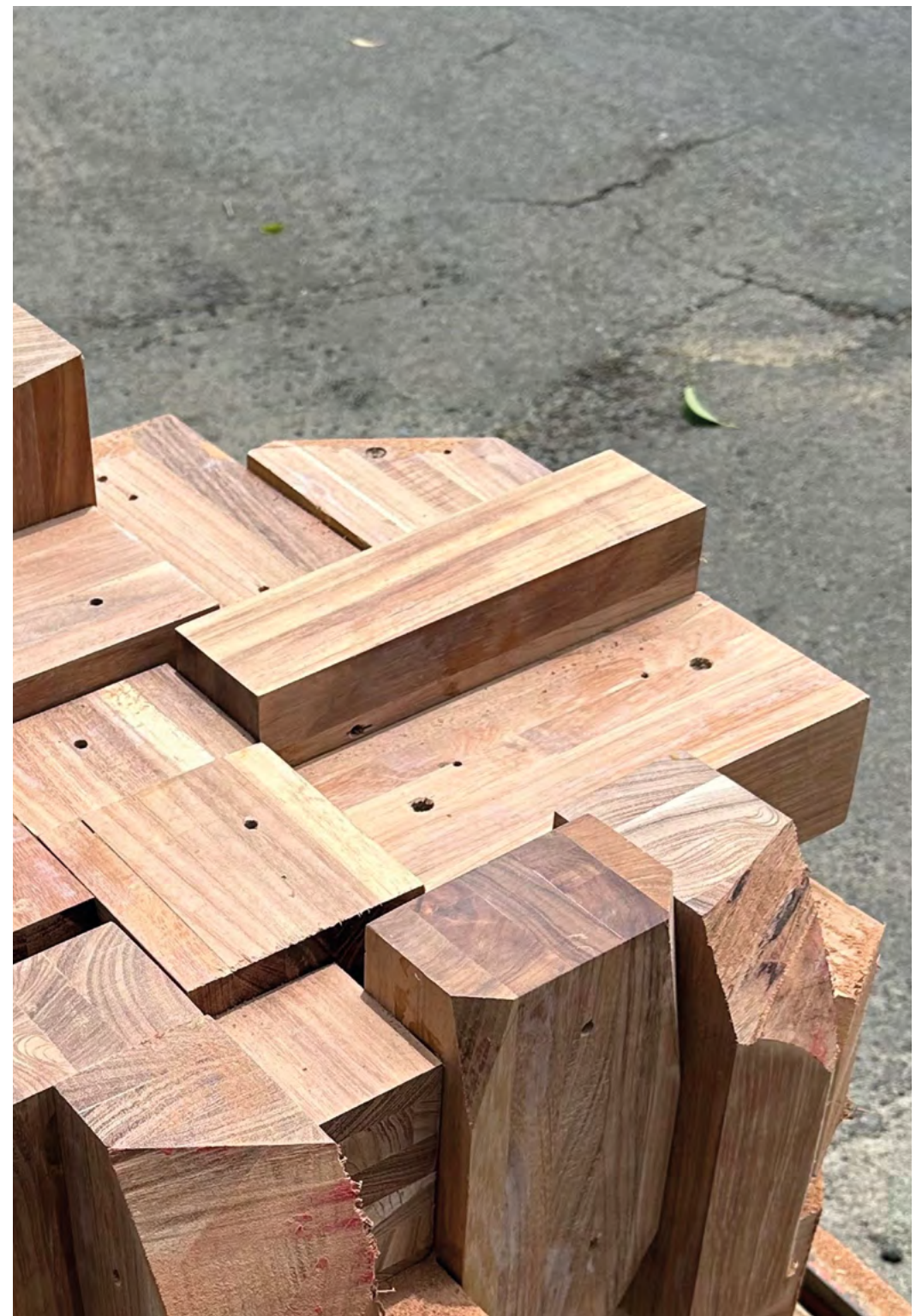
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ROCA



R.003



R.001



R.007





< R.007

R.001, R.003 >





R.001



R.001, R.002, R.003





< R.006  
R.003 >

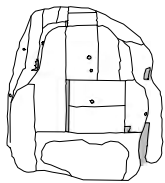






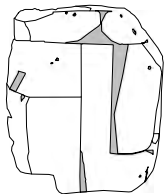


CATALOGUE



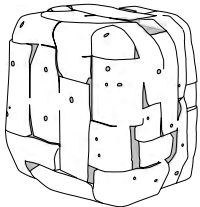
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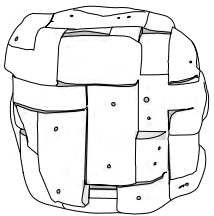
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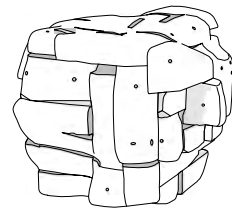
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HEIGHT (m) 0.48



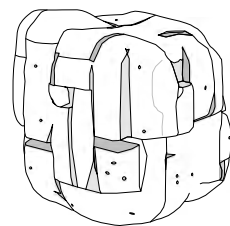
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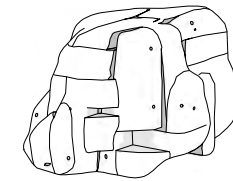
#### R.005

LENGTH (m) 0.58  
WIDTH (m) 0.55  
HEIGHT (m) 0.48



#### R.006

LENGTH (m) 0.52  
WIDTH (m) 0.50  
HEIGHT (m) 0.52



#### R.007

LENGTH (m) 0.60  
WIDTH (m) 0.45  
HEIGHT (m) 0.40

Each piece is worked independently. The monolith is formed with assembled blocks and, then, straight with different tools such as cutting discs, tiger saws or a dremel. This cutting process discovers the scars and marks of its own story. Thus, seven pieces with wax finish, can constitute a whole scenery inside a house or any place.



**ROCA**

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