



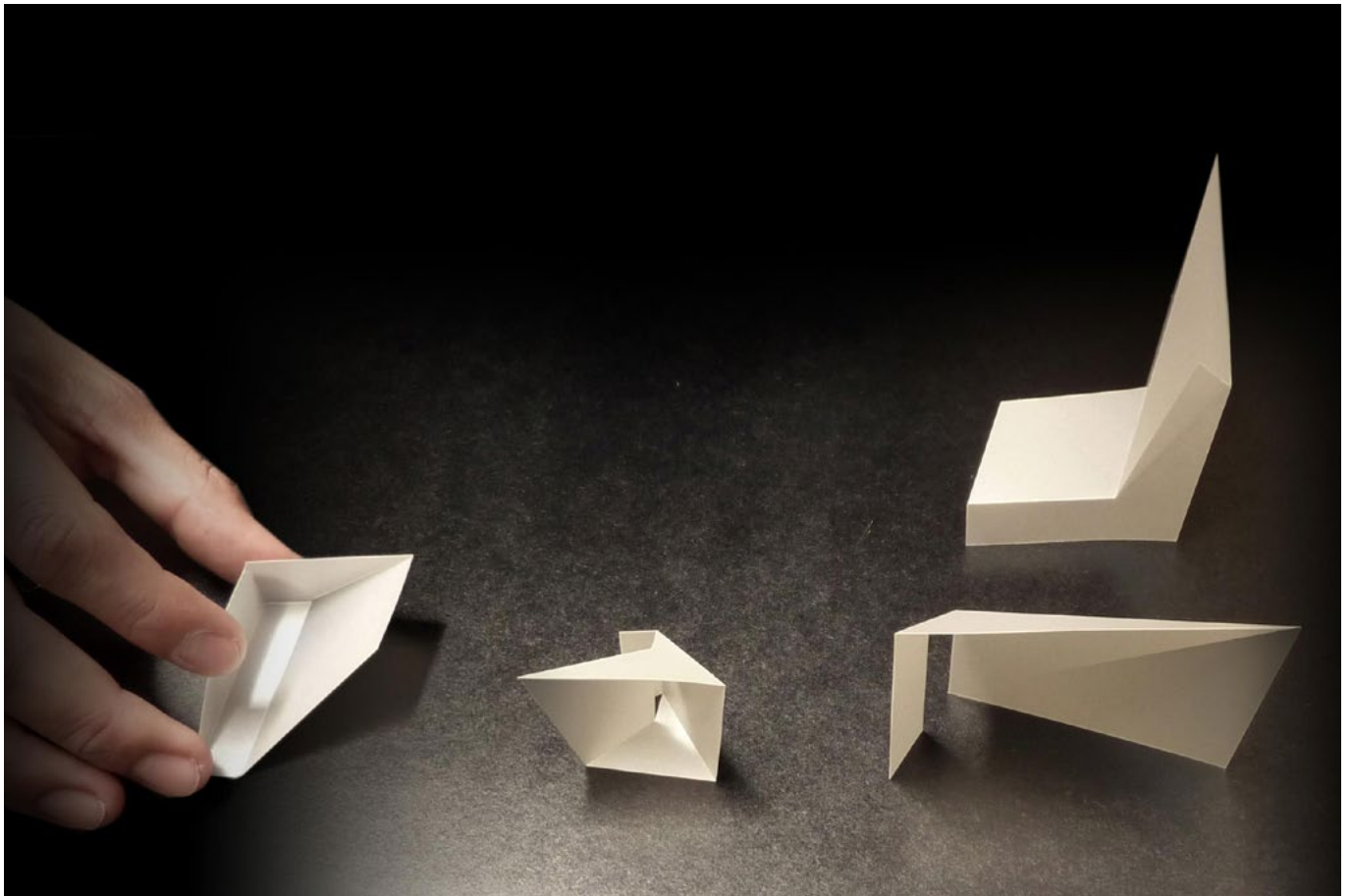
 **Mendoza Partida**

c/ Balmes 152 6º 5,
08008 Barcelona, ES
+34 935 99 19 86
architecture@mendozapartida.com
mendozapartida.com



Mendoza Partida is an international architecture practice based in Barcelona, the product of the symbiosis and connection between Héctor Mendoza and Mara Partida, two professionals whose unique sensibility for questioning and interpreting a wide variety of contexts and situations, together with a constant search for new ways of doing, endorses their projects.

A practice whose activity centres principally on the design of cultural amenities and housing, areas where its solutions, as well as responding perfectly, bring exceptional wellbeing. Experimentation, investigation and innovative solutions based on common sense and consistency give Mendoza Partida's architecture a precise balance of geometry, matter and emotion.



Both partners combine architecture with academia at the ETSAB UPC, Héctor as a lecturer in the Department of Architecture Representation, and Mara as associated lecturer in Architectural Design and assistant director.

Mendoza Partida concentrates its work in the field of public and cultural competitions and historic centres. Its creative activity has been consolidated by winning, as founders of MX_SI, numerous national and international competitions, and receiving awards such as the National Spanish Architecture Award 2013, the Merit Award in Canada's North American Wood Design Award 2014 (international category), Slovenia's Plecnik Award 2015, the same year in which they were finalists in the Iakov Chernikhov International Prize for young architects, the FAD International Award, and two nominations to the Mies van der Rohe Award in 2015 and 2017. In 2016, they won the prize in the Spanish Architecture and Urbanism Biennale for their project for Gösta Serlachius Museum in Finland.



Federico García Lorca Centre

Situation: Plaza Romanilla, Granada, Spain

Client: Federico García Lorca Foundation, City of Granada, Junta de Andalucía

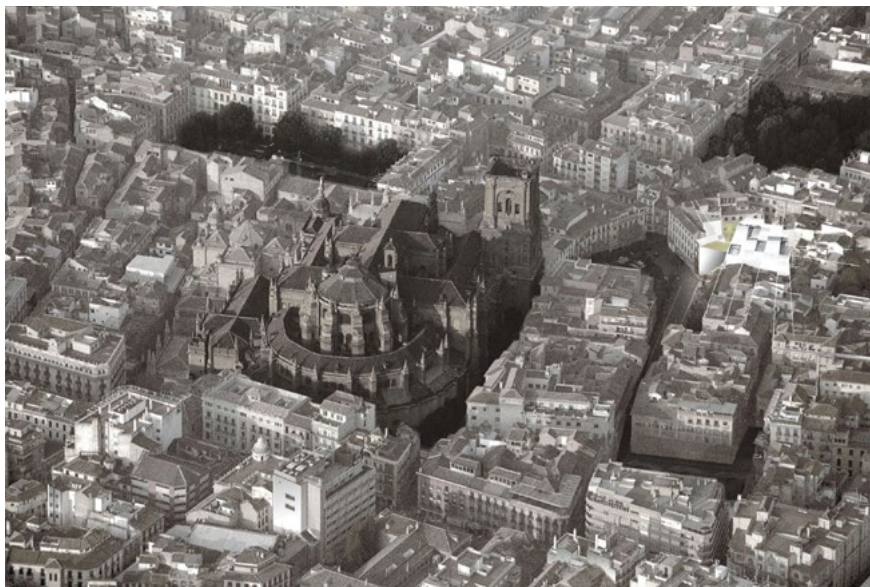
Program: Experimental Theater- Auditorium, Exhibition Space, Library, Archive, Classrooms, Offices

Completion: July 2017

Built area: 4.305 m²

Budget: 18.500.000 euros

Authorship: Hector Mendoza, Mara Partida, Boris Bezan, Mónica Juvera (before MX_SI)



The limits between the historic urban context and contemporary architecture are diffused by extending the threshold through a dynamic exposed concrete construction.

The building highlights the difficulty of working in historic centres, establishing a natural and continuous relationship with the historical centre of Granada on two scales of intervention:

At ground level, the building merges with the Plaza de la Romanilla in a continuous space, a passage-foyer. The limits between urban and architecture are blurred by an extended threshold that emerges in between both spaces.

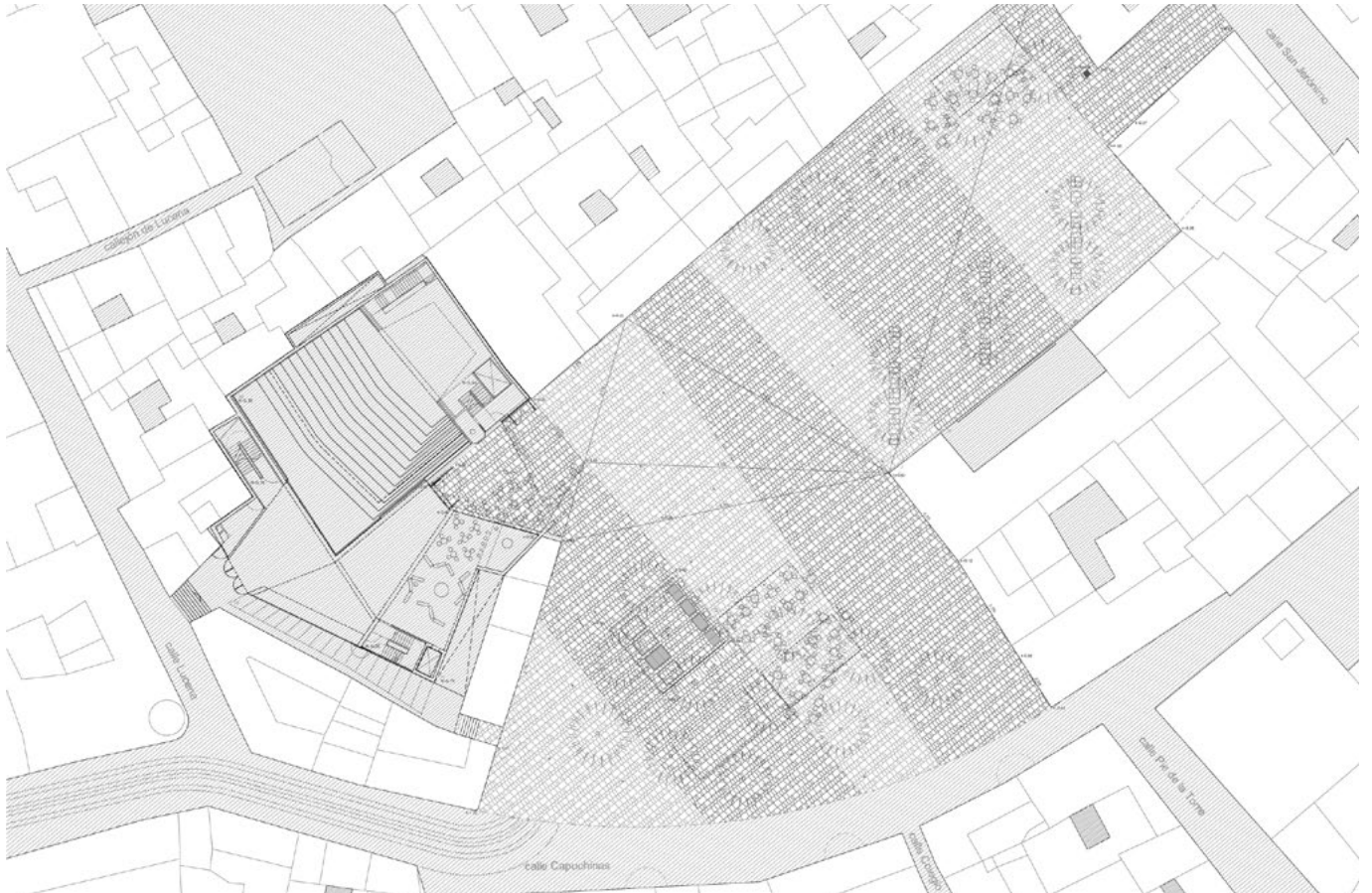
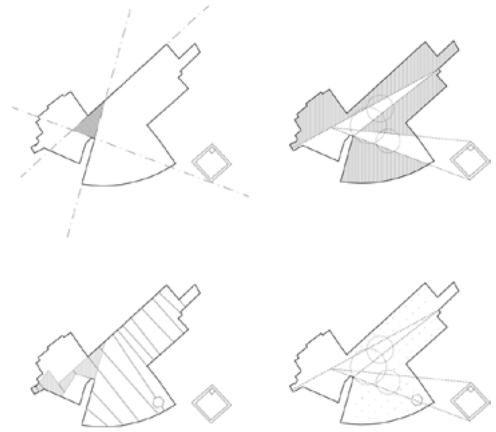
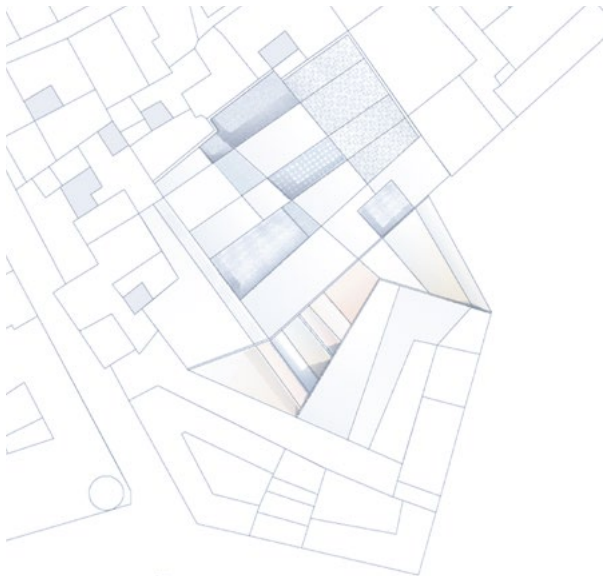
At roof level, the building acquires a smaller scale, much more domestic, as it fragments to integrate into the environment and to complete, by insertion, the surrounding urban fabric.

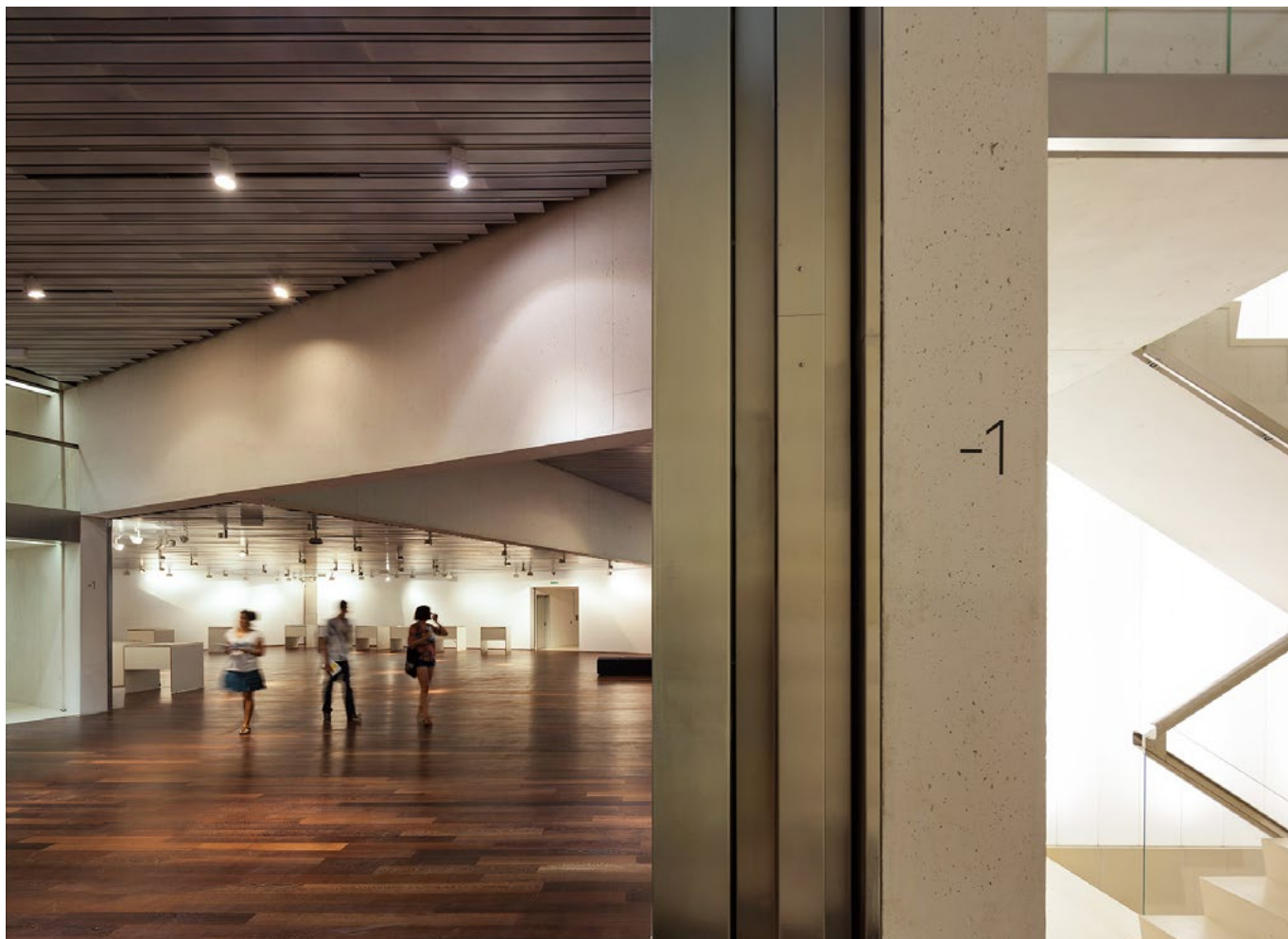
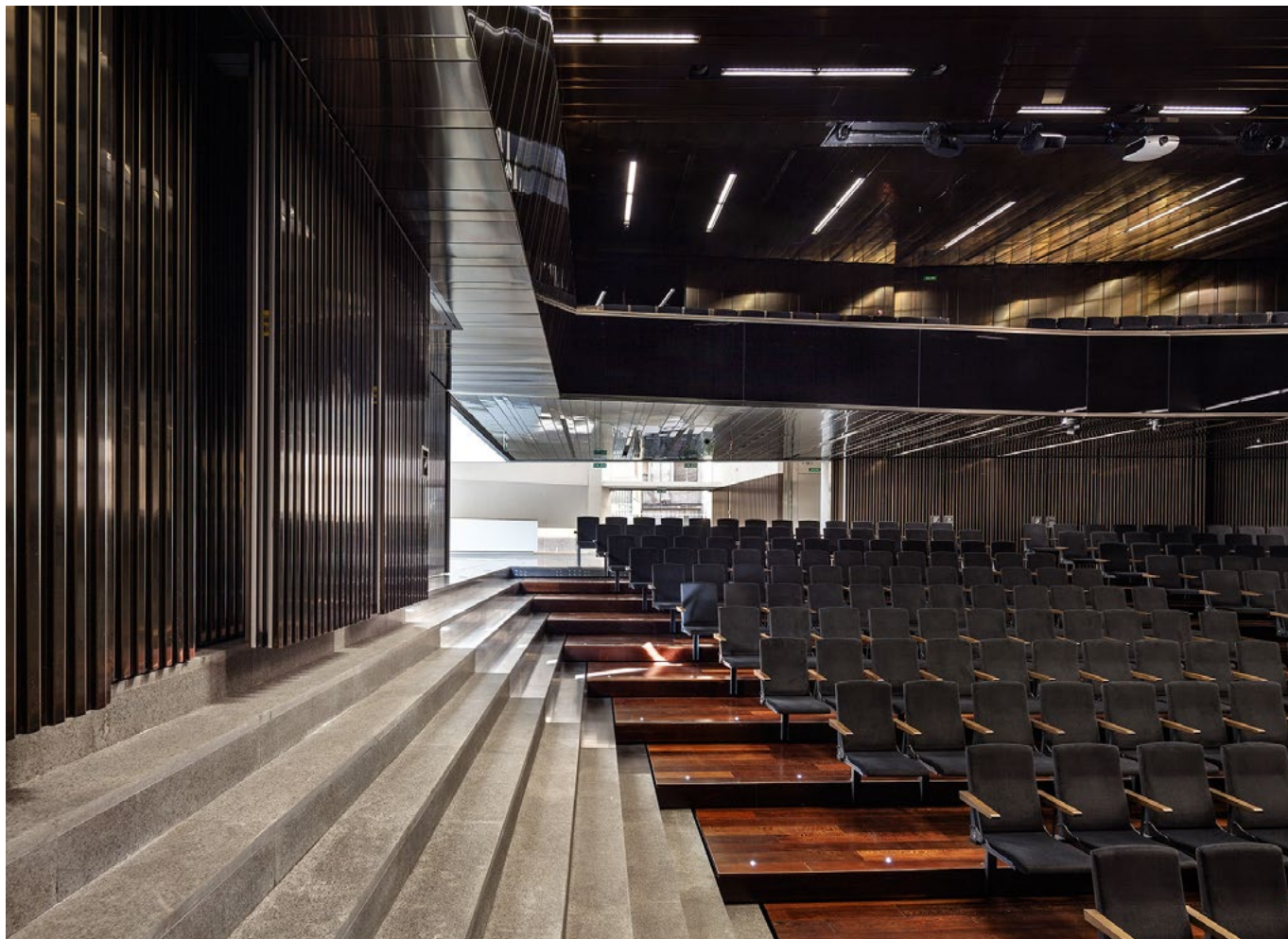
The geometric proposal avoids constructing a volume, so that the strength of its image derives from sculpting a vacuum, the threshold that connects the urban space with the building. Thus, the main entrance becomes a grand entrance where light and shadow are the main interface for a three-dimensional space filled with spatial relationships.

In section, the umbraculum derives from the idea of market awnings and restores the initial vocation of the plot, that of a market. Thus, the building enhances diffuse boundaries where it is difficult to define the change of perception from a totally restricted plot to one that is open and continuous.

The building is a successful urban insertion from its structural concept. A quest to build an open floor plan, where all the support elements remain around the perimeter of the plot. Structure and geometry go hand in hand, and concrete is not merely used as a support element, but as the main finishing material.

The integration of this almost industrial material in a historic centre required a special treatment with different textures and patterns to achieve the effect of an artificial stone, of greater warmth and dialogue with the environment. Nominated for the EU Mies van der Rohe awards 2017.







Gösta Serlachius Art Museum

Situation: Mänttä, Finland

Client: Serlachius Art Foundation

Program: Contemporary Art Museum

Completion: June 2014

Built area: 4.500 m²

Budget: 19.000.000 euros

Authorship: Mara Partida, Héctor Mendoza, Boris Bezan (before MX_SI)



A rich dialogue between contemporary architecture and heritage monument is mediated on an impressive and unique landscape.

A harmonious dialogue between contemporary architecture and a heritage site, within a unique and singular landscape. The new building stands in the middle of the landscape as an abstract forest and is arranged subtly next to the Joennimei Manor House creating an access square.

Despite the scale of the building, the existing house continues to be the main protagonist of the landscape, as the new volume is positioned in the background, parallel to an axis established between the house, garden and lake, blurring amidst the surrounding trees.

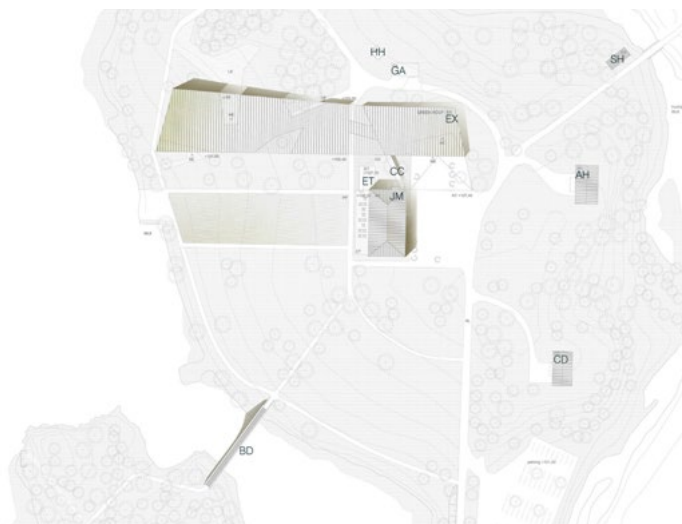
The new building integrates harmoniously and respectfully with the pre-existing, while not compromising the importance of creating its own architecture with a present-day language, not losing its own identity nor the search for a spatial wealth. The interior circuit is designed to generate a continuous dialogue between the interior and exterior atmospheres, so that the landscape is always present.

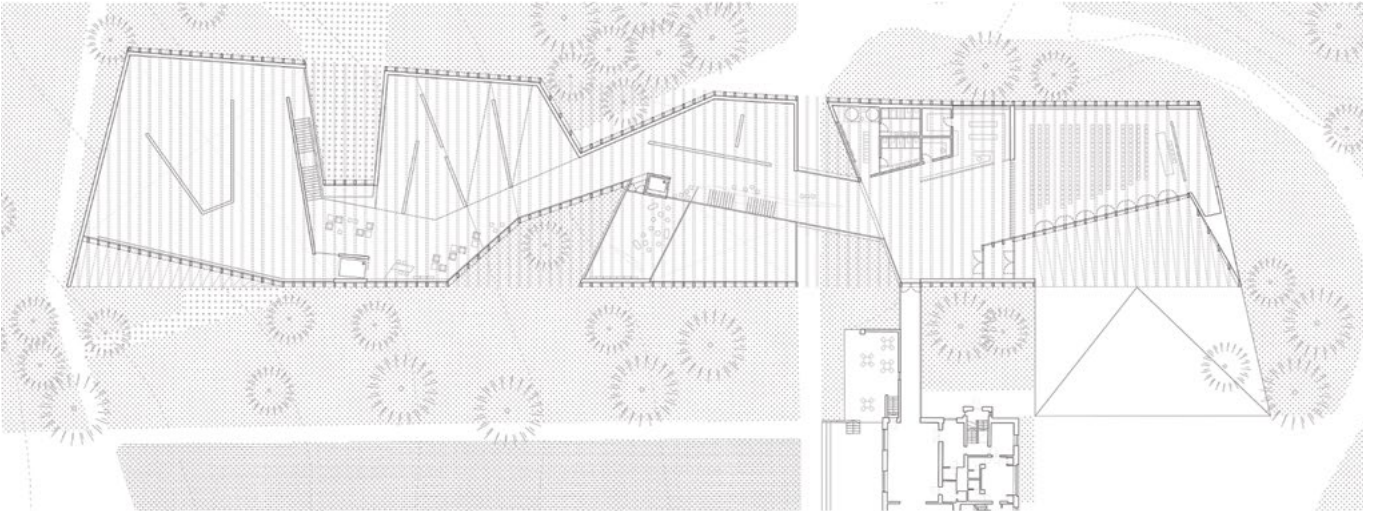
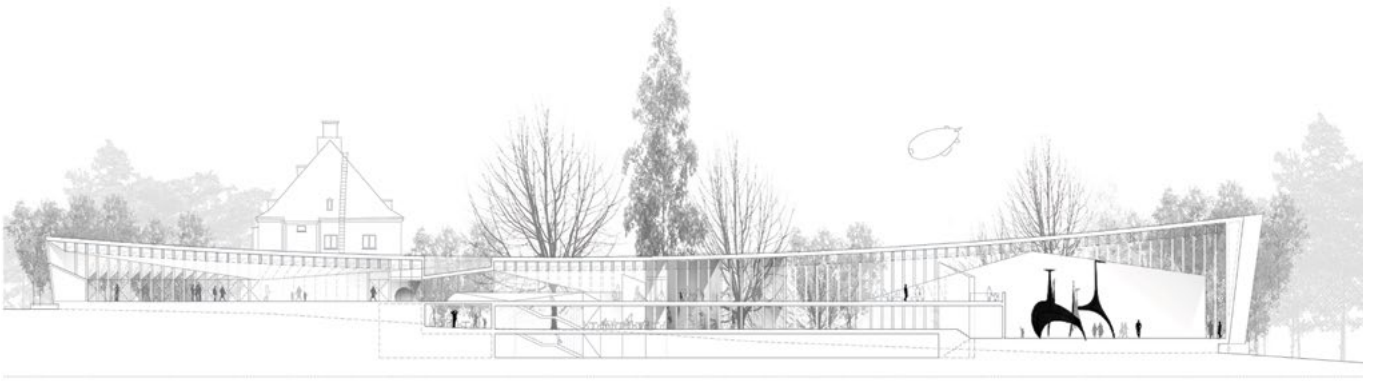
It is the first large scale building in Finland to use wood for the structural system and finishing. It emerges from the concept of a dense and abstract forest translated into a parametric system of prefabricated laminated wood frames of variable sections, workshop produced, which structure the sequence of the space and define its geometry and atmosphere. A systematized production installation which is completely handcrafted. Despite its size the proposal does not lose sight of the importance of the perception of scale as you approach it.

The project achieves both the representative presence that a museum of art needs as a cultural icon, in addition to a respectful and subtle dialogue with the landscape and pre-existing elements. The experience of the visitor and user becomes crucial when proposing a whole variety of relationships between the interior and exterior spaces. The approach, in this respect, provides a unique response to the client's demands.

Using wood as the principal structural material and finishing makes it a sustainable building in all senses.

It has been awarded top wood building in 2014, finalist of the Finland 2014 award. Plecnik 2015 award and nominated for the EU Mies van Der Rohe 2015 award.









Serlachius Bridge Museum

Situation: Mänttä, Finland

Client: Serlachius Art Foundation

Program: Connection with the Island

Completion: june 2014

Built area: 150 m²

Budget: 750.000 euros

Authorship: Mara Partida, Héctor Mendoza, Boris Bezan (before MX_SI)

An understanding between geometry and subtle tectonics for the benefit of the landscape.



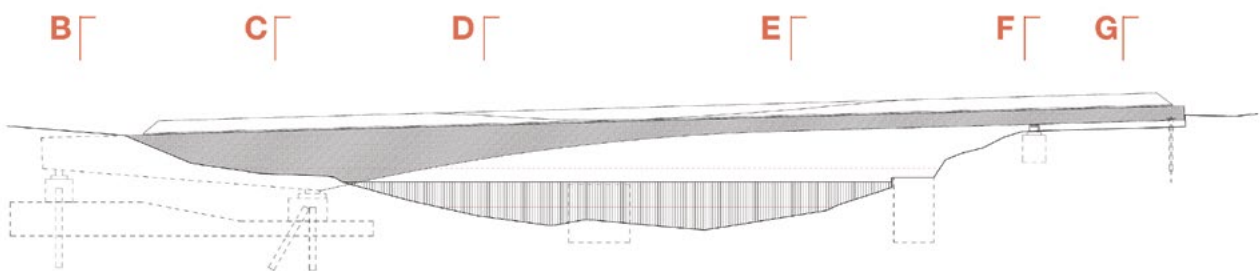
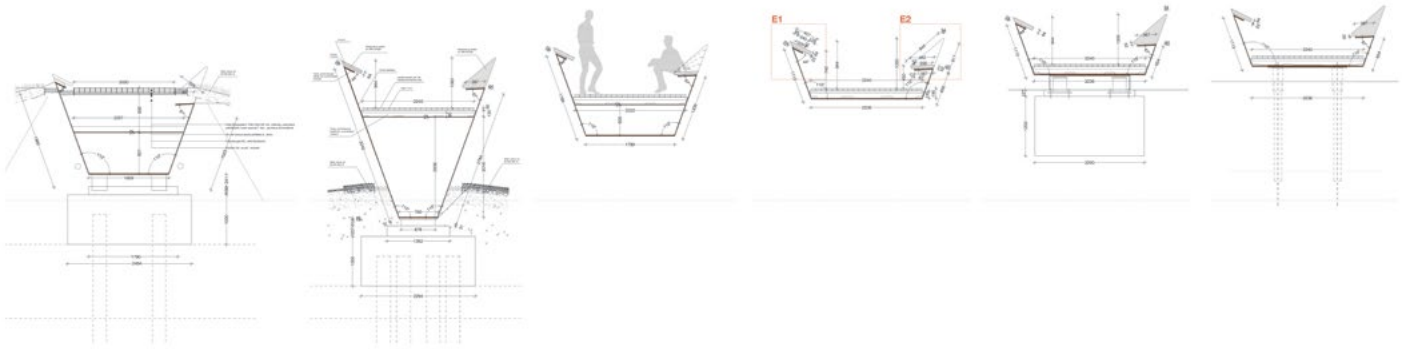
An important part of the experience when visiting the Gösta Serlachius Museum and its new extension is to enjoy the surrounding exterior spaces and natural landscapes, including the Taavetinsaari island in the Melasjärvi lake.

The surrounding garden of the Johanemi house shows a pertinent visual axis that connects the island with the manor house. Following this axis, in the lake, there used to be a wooden bridge connecting both lands. The new bridge emerges from the ground at the same point where the previous bridge commenced. This new structure reaches across to the island without any kind of intermediate support in the water, which favours not only the visual respect for the original foundation columns in the water, but also allows for a small boat to pass beneath in case of a high tide (every 10 years).

The tectonic aspect of the new bridge is driven by the idea of using a single material, able to combine the strength of the structure, geometry, finished appearance and durability through the years. In this sense, corten steel also offers a good visual adaptation to the landscape and other elements found around the Gösta Serlachius Museum. Durable wood is used for the floor surface and railings in order to provide a softer feeling while crossing the bridge or when you stop midway to enjoy the view.

Conceptually, the new bridge takes some of the main characteristics and feeling of the historical bridge. An example being the place to sit and enjoy the view in the centre of the old bridge. The new bridge incorporates carpentry work on the sides, so the railing adapts to become a bench for the visitors. Enabling it offers the visitor with the opportunity to stop for a minute, sit down, enjoy the moment, and then continue their journey.



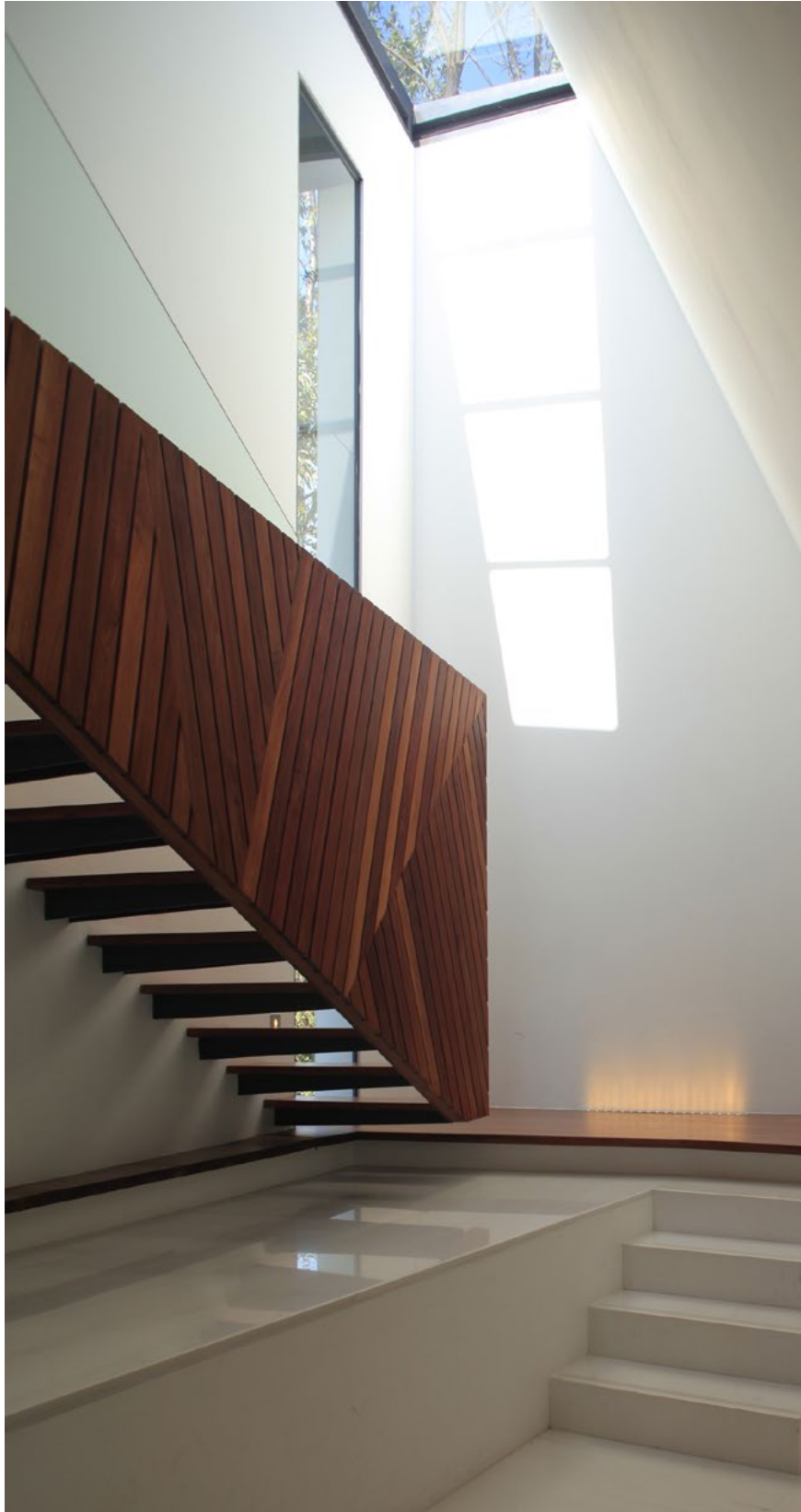






CPB House

Situation: Guadalajara, Mexico
Client: Santiago Carus and Alejandra Pérez
Program: Single Family House
Completion: septembre 2011
Built area: 320 m²
Budget: 420.000 euros
Authorship: Mara Partida, Héctor Mendoza



The house empties its centre to give rise to “more than a patio” which, reminds you of the essence of the traditional house, while using a contemporary language.

The house is arranged around a courtyard with a flexible section that organizes a sequence of living spaces and promotes new spaces with a cheerful, open, flexible and luminous atmosphere.

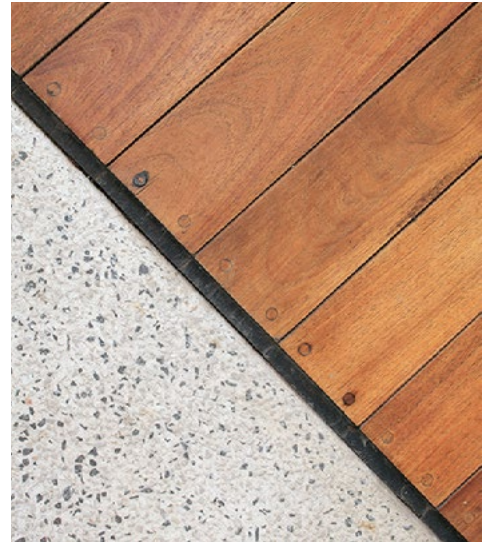
The courtyard is much more than the core of the house; it is the central nerve. In a sculptural manner, by means of a tectonic serpentine that folds and un-folds, manages to shape, organize and diffuse a wide variety of exterior atmospheres where all the limits and spaces of the house come together.

The gradation of exterior spaces recreated in the interiors creates a porch of varying heights that pervades the interior of the house; a large detached terrace; a series of balconies which extend the second floor towards the exterior; an open-plan Zen like enclosure with a fountain that harmonizes and refreshes the atmosphere with its reflections and constant sound. A succession of open spaces, semi-covered or with a cover of transformable nature that allows flexibility in use, varied heights and diffuse boundaries. Each space is lived as a sequence of surprises.

The exploration of light is the driver of space dynamics, it enhances the geometry and contrasts strongly with the different volumes and spaces.

There are no spaces with identical heights, but a wide variety of atmospheres. It is an open house, which provides the environment with a garden, breaking with the preconceived idea of a blind wall onto the street. The “U” layout facilitates the access to the centre with a wing on each side, one for the living area and another for dinning-cooking. All the vertical connections, and stairs, flow into this central space.

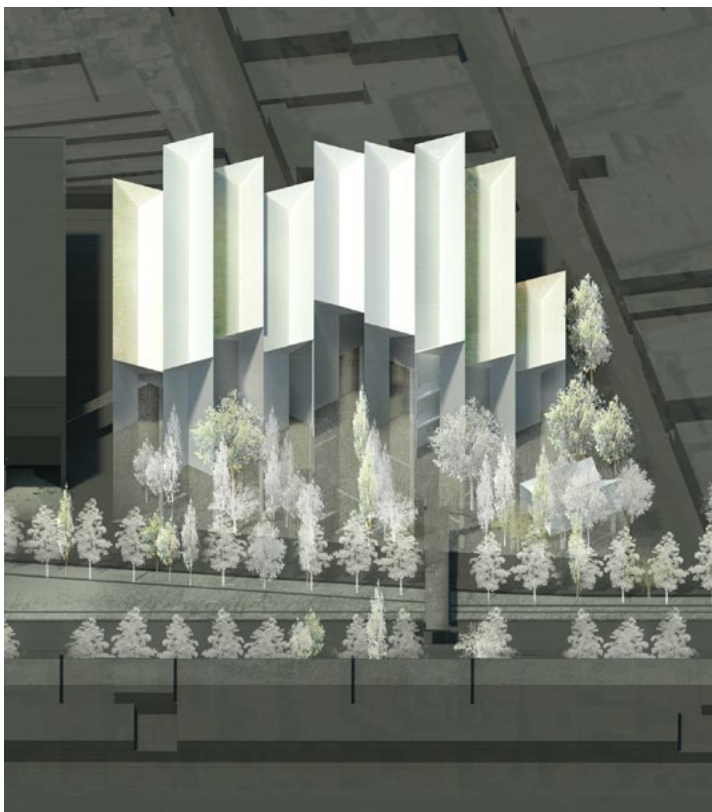
The house shows its constructive essence through its complex plasticity and geometric expressiveness. The structure is exposed concrete. In the basement a special mix of aggregates and colour on mass was used to obtain the black concrete colour that has the texture of a volcanic porous stone attained by sandblasting, sanding and polishing, which reminds you of an artificial stone with a natural presence. Tectonically it is a combination of handcrafted work and high technology, thanks to the implication of people with trade and sensitivity.





Papalote Iztapalapa Children Museum

Situation: Mexico City, Iztapalapa, Mexico
 Client: Papalote Foundation
 Program: Museum, IMAX, commercial, gastronomy, offices.
 Completion: under construction.
 Built area: 16.000 m²
 Budget: 25.000.000 euros
 Authorship: Mara Partida, Héctor Mendoza and Boris Bezan
 (before MX_SI) in partnership with SPRB architects.



“Let’s make City” an integrating museum that opens towards the city and recovers the value of public space as a meeting place at street level.

The museum is visualized as an urban prototype that will serve as an example of activation, which erases the boundaries between interior and exterior spaces, and fosters not only visual connections, but physical ones between the museum and community.

A building that contributes to regenerate a neighbourhood that is currently disintegrated, but with great potential. Its dynamic and permeable floor plan diffuses the limits between the public space and museum, making the square extend towards the interior of the complex. The building is posed as a system of bays with a robust geometry, whose tectonic module generates its image, urban identity and space system. The module is composed of diagonal walls and a “V” shaped roof, that when shifted vertically and horizontally, emphasise the permeability of a concrete structure that manages to introduce natural light to the whole building, while covering large spans to leave the exhibition space as free and flexible as possible.

This module is a forest of walls-columns that appropriates the heart of the building to create an entrance hall which maintains the character of the public space as an urban porch, where there are no limits or barriers. The walls float in the open lobby space like accents which in harmony complement and direct spaces with one another, in an almost mathematical order of different planes, forming a sort of playful labyrinth; a compendium or limited catalogue of structures that are ordered and relate within the space in which they gravitate.

In this this double and triple height space the exhibition halls and recreational programmes converge, allowing free access to the more public needs, cafeteria, concessions and shop, with views overlooking the public square.

The museum proposes not only a public space throughout its ground floor, but seeks to manifest the activity of children towards the city, and thus the façade rises as a series of large open urban windows, which brings the interiors out towards the exterior on all levels.

The proposal takes advantage of Mexican traditions and craftsmanship to facilitate its implementation and reassess the continuous interior-exterior relationship that the local climate allows.





Kristiansand Museum

Situation: Kristiansand, Norway

Client: Kristiansand City Council

Program: Contemporary Art Museum, Exhibition Hall, Library, Archives, Classrooms, Multifunctional space, Offices.

Completion: On going

Built area: 8500 m²

Budget: 52 000.000 euros

Authorship: Mara Partida, Héctor Mendoza and Boris Bezan (before MX_SI) in partnership with MestresWague

Recovering a space system of a singular plastic quality

The concept attempts to recover, quite simply, the natural presence that the existing silo construction already possesses, an icon of the industrial zone.

With regards to urban space, the cultural complex is organised through a public square that defines the arrangement of the music school, the incubator and new Silo museum. The scale of the space favours an urban dynamic full of life, harmony, scale and variety.

With elegance and respect, a small volume of similar proportions is added to the silo construction, placed at the back of the building to one side, to define one of the small urban spaces that gives life to the complex. With this simple action, and in order to emphasize the importance of the existing building, it is possible to incorporate the substantial programmatic requirements within the building.

To give the greater urban feel and character that the museum requires, the ground floor opens in full to provide continuity to the public space and create a friendly and straightforward access. On the roof deck, everything is within a glass enclosure which, as a sort of greenhouse and urban beacon, welcomes a future lookout point and space for public events that strengthens even more the presence of the building in the environment.

To enhance the plastic quality of the existing construction and make the museum visitors participants in its spatial singularity, the silo interiors are emptied, to accommodate a large triple height foyer functioning as the heart of the museum.

The exhibition areas are organized around this space, and alternate a rich and fluid path around the cylindrical structures, that manifest in different ways along the museum space. There is a wide variety of spaces, in size and height, that give the exhibitions the dimension they deserve. The proposal also uses the smaller size volume's roof to create a terrace for outdoor exhibits overlooking the sea.

Structurally, the silo construction is understood as a single element, a continuous cantilever that manages to sustain itself through the perimeter elements that touch the ground. With this procedure, it is only necessary to reinforce the compression of the elements in the cut-out areas.

