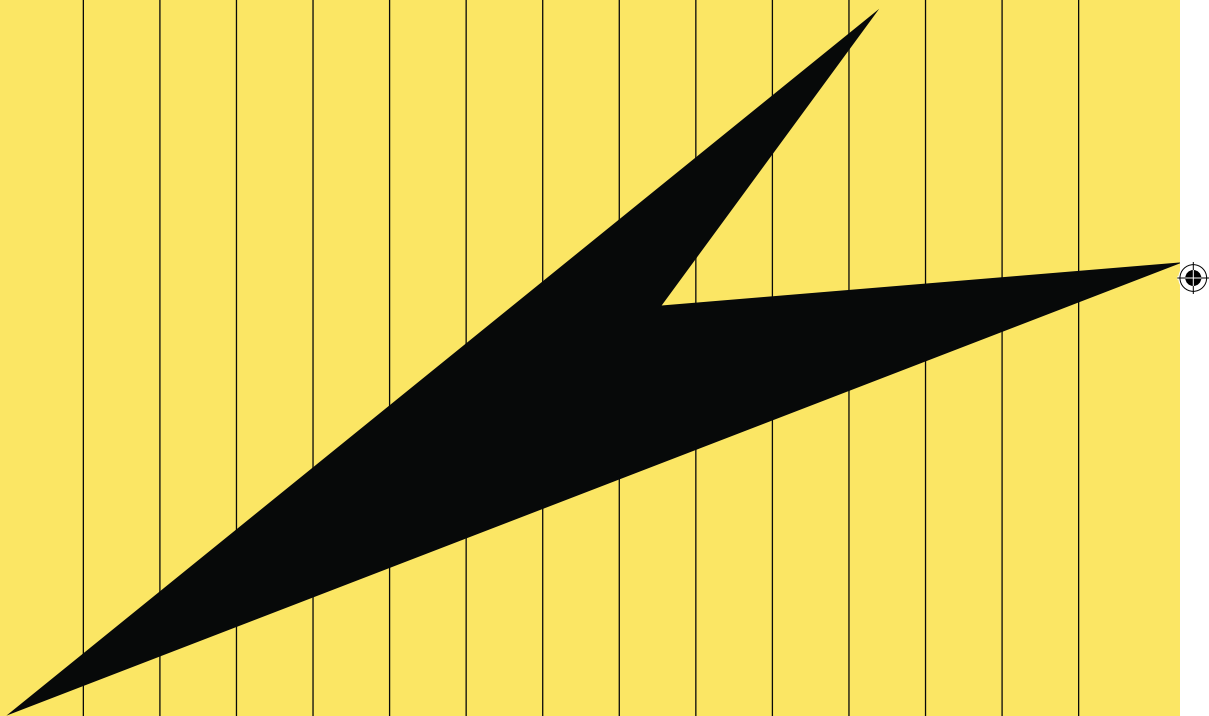




S E E K I N G  
Z O H N



MAK CENTER  
FOR ART AND  
ARCHITECTURE  
APRIL 1 - JULY 23  
2023





Concha Acústica under construction, circa 1957-58. Alejandro Zohn.





S E E K I N G  
Z O H N

Adam Wiseman  
Fabien Cappello  
Lake Verea  
Onnis Luque  
Sonia Madrigal  
Zara Pfeifer  
& Alejandro Zohn

CURATED BY  
MIMI ZEIGER &  
TONY MACARENA

MAK CENTER  
FOR ART AND  
ARCHITECTURE  
APRIL 1 - JULY 23  
20 23







Concha Acústica amphitheater seating.  
Alejandro Zohn.







## ABOUT SEEKING ZOHN

*Seeking Zohn* presents works by Mexican-Austrian architect and engineer Alejandro Zohn (1930-2000) through contemporary photography and design. The exhibition takes as subject Zohn's robust civic and commercial architecture built in Guadalajara from the 1950s to the 1990s, with an interest in how the city's social, cultural, and material histories are interwoven with his structures.

Commissioned photography and video by artists Adam Wiseman, Lake Vereá, Onnis Luque, Sonia Madrigal, and Zara Pfeifer veers from the documentary conceit of architectural photography towards the subjective. This work is decidedly interpretive, seeking out the many narratives contained within parks, markets, collective housing, malls, and bureaucratic buildings. Zohn, a Jewish emigreé who fled Vienna during World War II at the age of 8, dedicated his career to creating a modern Guadalajara. Through these photographs—acts of investigation and translation—we find glimpses of his utopian desire amidst the chaos, beauty, and violence of everyday life.

*Seeking Zohn* is the first presentation of Zohn's architecture in Los Angeles. The transposition of his work to L.A. places it in dialogue with R.M. Schindler's designs. Both architects are Jewish émigrés and there is a parallel between the Austrian-Mexican and the Austrian-Angelino experiences. The installation at the MAK Center creates a resonant triangulation between three cities: Vienna, Guadalajara, and Los Angeles. Billboards placed in the garden navigate between the urban scale of Zohn's buildings and the intimacy of the Schindler House. Household objects designed by Studio Fabien Cappello and fabricated by artisans in Guadalajara bridge between civic and domestic realms.



Archivos del Estado de Jalisco.  
Alejandro Zohn.

As a practitioner, Zohn is a lesser-known figure outside of Mexico and his work has not been widely published or exhibited in the United States. A generation after fellow Guadalajara-born architect Luis Barragán and Mexican-Spanish architect Félix Candela, much of Zohn's architecture aligns with Late Modernism, a period that's recently come under re-evaluation. With this consideration comes an expansion of the conventional parallels drawn between Los Angeles and Mexico, which often focuses on designs and actors associated with midcentury Modernism. While Zohn's early career shows the influence of Candela's *cascarones*, or thin-shell concrete arches, his later designs are





marked by his own expressive structural gestures, which form a singular geometric vocabulary that carries from project to project, and a sensitivity to the social conditions of the urban fabric.

Notable projects included in *Seeking Zohn* include his most famous building, Mercado Libertad–San Juan de Dios (1958-9) an indoor public market first proposed as his thesis project; the bandshell Concha Acústica (1958) in Parque Agua Azul; Unidad Deportiva Adolfo López Mateos (1956-59) sports center; the mall and parking garage Edificio Mulbar (1973-74); CTM-Atemajac (1977-79), a collective housing project; and one of his final works, Archivo del Estado de Jalisco (1985-91), a state office building and archive. Artists were each assigned a site for photographic inquiry, the results suggest an architecture bound to the stories and conditions of an evolving city. These works are accompanied by select images, publications, and artifacts from Zohn's archive, courtesy of his daughter, Diana Zohn Cevallos.

bottom: Stepped entry plaza at Nuevo Mercado Libertad.  
right page: CTM Atemajac.  
Alejandro Zohn.





## DOUBLES

Alejandro Hernández

Alejandro Zohn is considered one of the most important architects of the second half of the twentieth century. Unlike some of the better known Mexican architects who were based in Mexico City, Zohn's life and work were centered in and around Guadalajara, the capital city of the Mexican state of Jalisco. His career was both the result and reason of a mixture of circumstances and conditions, which if not opposed, were different and sometimes distant, like twin bodies orbiting around each other exerting gravitational pull. An Austrian immigrant, he embraced his Mexican identity; he trained as both an engineer and an architect; and while in pursuit of modernity he was a student of local traditions. In claiming "and" rather than "or," Zohn seems to blend polar ideas and contexts without complications.



Zohn was born into a Jewish family in Vienna, Austria on August 8, 1930. His father was an accountant and his mother a pharmacobiologist of Romanian origin. They left Vienna in 1939, escaping from the Nazis, and settled in San Pedro Tlaquepaque, which was then a town on the outskirts of Guadalajara and now part of its metropolitan area. As a child he was fond of carpentry and later became interested in the machinery at his father's shirt factory.<sup>1</sup> In 1948, he entered the Engineering program at the Technological Institute of the University of Guadalajara. There was no school of architecture in Guadalajara at the time. It was a year before architectural engineer Ignacio Díaz Morales (who studied engineering like his friend Luis Barragán) opened the School of Architecture of the University of Guadalajara.

In 1949, Diaz Morales, hired a group of European architects, such as Horst Hartung, Eric Coufal, Bruno Cadore, and Mathias Goeritz, the best known of the group. Several of Zohn's fellow students decided to leave engineering and enroll into the newly opened architecture school, but it was Goeritz who suggested that Zohn continue with his engineering studies and also enroll in architecture. In 1955, Zohn graduated as an engineer, then four years later received his architecture degree.

The Nuevo Mercado Libertad, in downtown Guadalajara was Zohn's thesis project, which was assigned to him in 1953. It marked the beginning of his career as an architect and is a remarkable achievement for someone fresh out of school. The project has a depth and scope in that urban, architectural and tectonic terms is, one supposes, difficult to achieve by a single person







with what some might call “so little experience.” The experimentation shown in Mercado Libertad would later haunt his career as the early, virtuoso building became his most celebrated.

The first phase of the market was inaugurated in late 1958. In the magazine *Arquitectura México*, Zohn explained that the neighborhood of San Juan de Dios, where the Mercado Libertad was located, had over time become the popular commercial area of the city.<sup>2</sup> The success of the area had left the traditional market insufficient and produced “disastrous conditions.” With his project, Zohn intended to offer “a framework of greater cleanliness, decor, and joy,” but at the same time create a design “without rigidity or mathematical coldness, but rather achieves the natural and spontaneous arrangement that is observed in street markets.”<sup>3</sup>

Ten years later, Zohn was in charge of developing for a group of businessmen the project Plaza Sol—a shopping center of more than one million square feet in what were then the suburbs of Guadalajara. The approach, however, was similar to the one he proposed for the Nuevo Mercado Libertad: geometric rigor and structural clarity. It is a way of working that not only depends on his double training, as an engineer and architect, but also on his condition as an immigrant, belonging to at least two cultures and two different places. In 1969, again in *Arquitectura México* magazine (in an issue dedicated to the city of Guadalajara) Zohn answered a questionnaire, together with other local architects, such as Salvador de Alba, Fernando González Gortazar, and his former teachers Hartung and Cadore. His responses give us the idea that he was interested in an architecture capable of revealing a rigorous constructive and formal logic, and kindly welcoming various ways of being. On the weight of tradition and history, he says that there are two ways: one nostalgic and scenographic and the other “normal,” which implies avoiding what he called “cold, extra-sophisticated, and not very human” environments. Zohn, in contrast, opted for “spontaneity” and “naturalness” in architecture.

Regarding whether aesthetic or technical values predominate in the modern architecture of Guadalajara, a question that reveals the idea that the capital of the country had of the architecture of that city—a bias that differentiates the modernism of the integración plástica movement of the 1950s and 60s, which was aligned with building a national identity, from what might be considered a kind of critical regionalism practiced in Guadalajara and Jalisco. Zohn once again shows himself to be inclusive: Both, he says, clarifying that in a local context the construction of houses is more traditional, while with public buildings the construction technique becomes expressive. Ultimately, however, in urban or housing-related issues, his position is more in line with a canonical Modernism: zoning for the city, industrializing for housing. Still, Zohn was not shy about criticizing some results of architectural





modernism. “All the huge housing units that we need are bound to become gigantic slums if they’re not designed properly,” he stated.<sup>4</sup>

The last question posed by the magazine’s editors asked the architects to weigh in on which were the most significant works of contemporary architecture in Jalisco. While everyone made the effort to name a few local buildings and explain their reasons, Zohn answered briefly with some irony but also optimism. The most important structures are “the ones we all hope to build in the near future.”<sup>5</sup> Zohn did build some of the most significant works of the second half of the twentieth century in Jalisco: housing units, the Archivos de Jalisco, and even playgrounds, as well as houses, offices, and more markets. Works in which, beyond materiality and form, at times resemble Brutalism in certain aspects, but are guided by an expressed desire that binds his outsider childhood with his dream for a modern Guadalajara: “I would like to see a world where differences and similarities are authentic, not forced,” he said. “Differences can be entertaining, similarities can be harmonious.”<sup>6</sup>



Concha Acústica.  
Alejandro Zohn.

1. Juan López García, “Alejandro Zohn Rosenthal. Materiales, formas e imaginarios de la arquitectura moderna en Guadalajara (México)”, in *Arte y Ciudad, Revista de Investigación*, 2013, n° 3.
2. *Arquitectura México*, Issue 61, March 1958. The magazine was founded by Mario Pani in 1938.
3. *Arquitectura México*, Mexico, Issue 61, March 1958, p. 39.
4. In English in the original.
5. *Arquitectura México*, Issue 101, October 1969.
6. Quoted by Juan López Garza, op.cit.





# TRUTH, JUSTICE, AND LOVE: ON THE ALEJANDRO ZOHN ARCHIVE

Diana Zohn Cevallos

Talking about my father's archive is like talking about a whole world of wisdom and knowledge that should prevail and endure. It is a body of work that is the foundation for the education of the designers of our cities, worlds, and lives. If a single word could describe the archive, it would be passion. Passion for the profession, passion for design, aesthetics, functionality, problem solving, planning, for planning better cities, and turning walls and planes into creating beautiful realities that take you to other places in your mind and soul.

Speaking as an architect, the archive puts many things into perspective: It makes me realize how much technology has advanced, made our life more practical in a sense, but it has also disconnected us from books, paper, ink, materials, and even the use of our own hands, which I believe is a very special tool to awaken sensitivity and creativity. The archive makes me realize how many trillions of hours are preserved in stacks of blueprints. Every drawing, every print, every model has a story to tell. Zohn often photographed his own architecture, and in each slide or transparency you see how he carefully selected, analyzed, and cataloged his buildings. As a kid, I loved to spend time in his office, watching all the architects make meticulous drawings and creating scale wooden models from scratch. I'd imagine all those new spaces that were first created in his mind.



Jarabe Tapatío at La Concha Acústica.  
Alejandro Zohn.







left: School girls posing  
on the stairs at CTM-Atemajac.  
bottom: Sombreros at  
Nuevo Mercado Libertad.  
Alejandro Zohn.



Approximately 500 projects were created by Alejandro Zohn over the course of his career— every single one designed to make the world better for whomever the inhabitant would be. My dream is to preserve this wisdom and make it public for consultation. In universities in Guadalajara, Zohn and his creations are a matter of study. Locally, many public buildings have been restored per the original blueprints, thanks to the archive and to the local government’s interest in preservation.

My dad had a saying, “Architecture, as a human product, should reflect three attitudes that are the basics for having good relationships amongst people. We should treat ourselves with truth, justice, and love.”

A Jewish refugee in Mexico, Zohn saw the very worst aspects of humankind and lived through war and misery, and yet his purpose was always to bring these three values into human lives and always try to make a better world through his genius creations.





## LAKE VEREA *VERTICAL ZOHN, 2022-23*

*Vertical Zohn* is the outcome of our manifest: an ode to Alejandro Zohn's geometry that defies gravity. We explored the Mercado Libertad–San Juan de Dios (1958) in the summer of 2022 using a 24 x 65 mm full panoramic format camera. The long and narrow format accentuates the interplay between Zohn's gestural architecture and the everyday use of the market. Inside and outside, walls, ramps, columns, patios, and stairways designed with masterful geometry are maximized by the vendors. The *marchantes* appropriate the space in a colorful and creative manner that frames the beauty of the Zohn's design.

### Mercado Libertad–San Juan de Dios (1958-59)

The best-known of Zohn's works was first proposed in 1953 as his thesis project while an architecture and engineering student. The indoor public market in the historic center of Guadalajara was designed to modernize the old market. Approximately 333,700 square feet (31,000 square meters), the concrete and enameled clay block building was designed to accommodate two thousand stalls and included rooftop parking, public toilets, a pharmacy, primary school, and children's garden. A structure made up of 60 by 60-feet (18 by 18-meters) concrete shells shelters the main hall. Skylights between the shells underscores the dramatic geometry while providing daylight to the shopping floor below. An expansion in 1980 added more stalls, parking, and refrigeration, and the building was again renovated in 1993-4. (Zohn also designed the adjacent public transit station.) Today, you can find nearly everything in the market's three spiraling levels: local meat and produce, aluminum housewares, Nike Airs, and Chinese-imported electronics. A fire in March 2022 displaced many of the food vendors, who then set up shop under tents in the public spaces around the market, and black soot accumulated on Zohn's sail-like shells.









## SONIA MADRIGAL *OCCUPY THE LANDSCAPE, 2022*

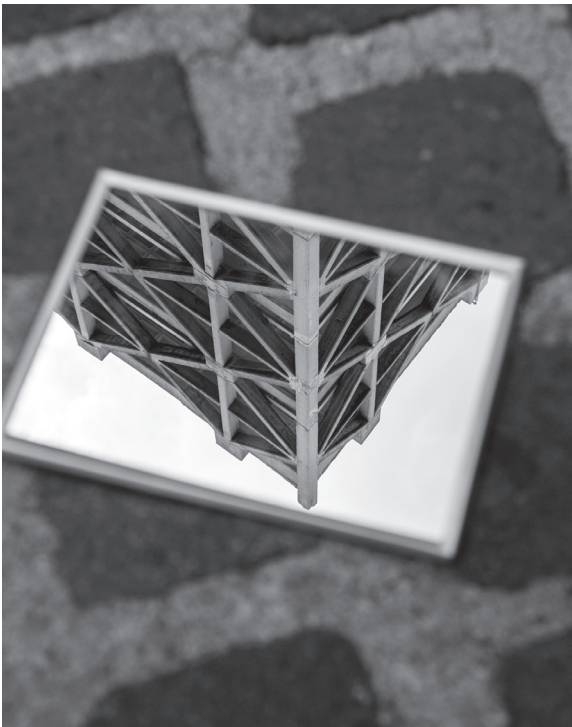
In Mexico, every day more than ten women are murdered for reasons pertaining to their gender. Violence against us exists in public and private spaces. Atzhiri Paulina Sánchez Sánchez was a victim of femicide in 2019 when, according to testimonies, she went to Edificio Mulbar's parking lot to take a photograph of the sunset.

In 2022, I attempted to document Zohn's architecture and Atzhiri Paulina's final moments, but the security staff at Mulbar forbade me and escorted me from the place. Faced with the impossibility of continuing to document, I tried to appropriate this structure, photographing from my hotel room across the street and translating its architecture from another place. With this action, I try to evoke the many rights—to access and safety—that continue to be denied to women.

### Edificio Mulbar (1973-74)

Zohn designed numerous commercial buildings over the course of his practice, including the suburban shopping center Plaza del Sol (1969), considered the first mall in Latin America. Designed a few years later for a developer client, Edificio Mulbar is located not in the city's sprawling perimeter, but in the heart of Guadalajara's historic center, steps away from Mercado Libertad. Its facade is distinguished by a concrete, diagrid structural system, which unifies a three-story indoor mall and a six-story parking garage. When it opened, the building was criticized because it replaced the palatial, nineteenth-century Genoveva Building (formerly Hotel García). At present, Mulbar is nearly a "dead mall;" most of the shops and restaurants that once operated in the mirrored and marble interior are shuttered. Only the parking garage is active—used for cars, and security guards, who patrol the levels for illicit activities.







## ONNIS LUQUE *INFO33, 2022*

This series focuses on the complexity and dynamism of the daily social relationships that take place in the Unidad Habitacional CTM-Atemajac, known to its residents as INFO33. In opposition to the fetishized architectural object, these images emphasize appropriation techniques practiced since 1978 by residents on Zohn's original design.

CTM-Atemajac's housing units were produced under the context of a "benefactor state," and were assigned to workers from transport syndicates affiliated with the CTM-Confederación de Trabajadores de México (Confederation of Mexico's Workers), such as Graciela Velasco's husband who was a delivery driver for Pepsi or Raúl López who got his house thanks to his brother in law, a materials transport truck driver.

Present day INFO33 is inhabited by a third generation of neighbors, and its social interweaving shows the heterogeneity of those that live there, like the hip-hop artist Pinedo 4:20 or the architecture student Carlos Osbert. Appropriation expressions range from graffiti to hip-hop, from religious altars to the interiors of the households. Each displays an identity that counters the prototypical homogenization and the unity of the modern ideal.

### CTM-Atemajac (1977-79)

This collective housing project takes its name from the old town of Atemajac de Valle, a sixteenth century settlement that would eventually be absorbed into the northern part of metropolitan Guadalajara. Zohn's design for 472 single- and multi-family homes carves out an interlocking set of outdoor spaces from a low and dense urban fabric. The facades of the three- and four-story brick buildings wrap around these public spaces giving the sense of a small neighborhood. Balconies, edged in a filagree of terracotta tubes, look out over gardens, seating areas, and a playground. Zohn retained the large, existing trees, and over time the residents have maintained (and added) landscaping, so that the entire site feels natural and shaded. A community center located in the central square hosts a nursery, classrooms, library, offices, and a multipurpose space. Steps, planters, and terraces navigate the sloping topography, creating more intimate figures within the overall plan, which give character and a sense of identity to the different housing units.









## ADAM WISEMAN *ORDEN / CAOS, 2022-23*

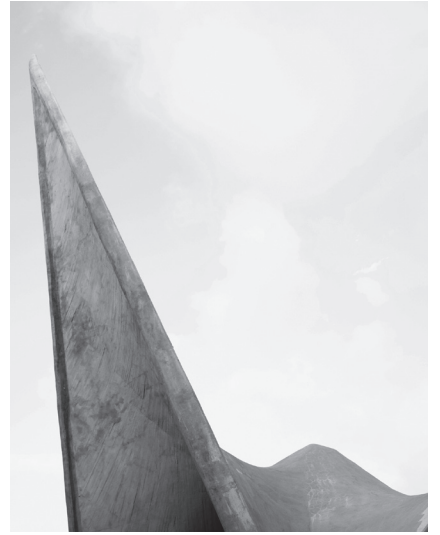
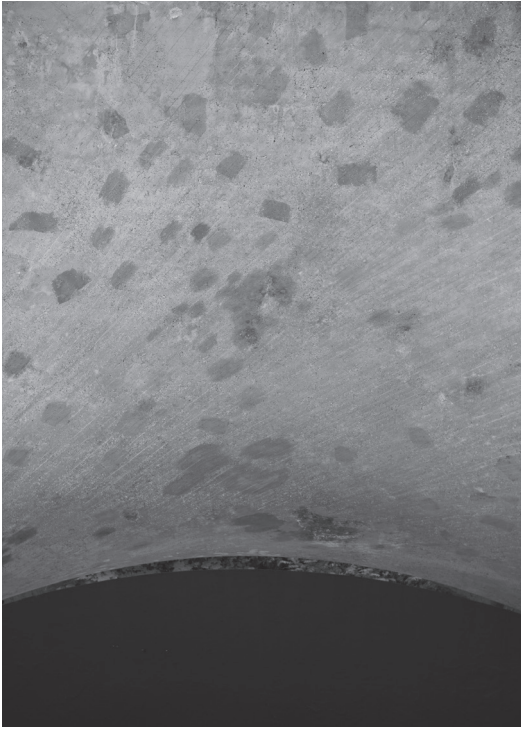
Alejandro Zohn's Concha Acústica and his Deportivo López Mateos, are precise structures of concrete origami nestled in parks of constantly encroaching urban nature, within a city that has always been organic in its urban development. We experience the physical manifestation of order and chaos, structure and nature, formality and play, improvisation and control from the perspective of Austrian-Mexican Zohn, a fusion of distinct cultural sensibilities, apparently opposing forces that are magically never at odds. The Concha Acústica is literally a stage for these contrasting profiles, one that unites them, where Mexico's iconic Rock and Roll band El Tri can puncture the birdsong that reigns 99% of the time. Where shaky videos of El Tri's energetic performance can be found side by side on YouTube with one of a solitary man practicing his yo-yo choreography on the same stage.

The title of the video *Orden / Caos* comes from page 248 of Zohn's book *Manual de Vegetación Urbana para Guadalajara, Jalisco* (Editorial Agata, 1995) where Zohn encourages a more structured approach to urban planning when it comes to vegetation. He explains that streets should be lined with the same species of tree (order) versus the "disorder, chaos and lack of harmony" of a street with different species of trees (chaos), which he identifies as the more common practice.

### Concha Acústica (1958-59) in Parque Agua Azul

Parque Agua Azul is a 42-acre park south of the historic center of Guadalajara lush with laurel, eucalyptus, and jacaranda trees. Zohn designed two projects in this park: a pedestrian bridge over a busy roadway and Concha Acústica, an outdoor amphitheater with a concrete, parabolic bandshell. Although the engineering shows the influence of Félix Candela, who published his first paper on hyperbolic paraboloids in 1949, the project also reflects Zohn's skill at making places to bring people together. The stage and load bearing stage are the focal point—the stone base juxtaposed with the lightness of the soaring shell—however, there's a gentleness to overall site planning. Zohn used small steps (currently painted yellow) to shape the amphitheater bowl. Dressing rooms and storage areas are hidden underneath the stage. Concha Acústica remains in active use and annually hosts the Rock X La Vida festival.





Watch the video *Orden / Caos*  
by Adam Wiseman

## Unidad Deportiva Adolfo López Mateos (1956-59)

A strategic piece of urban tissue between a cluster of dense residential neighborhoods and a then-peripheral industrial zone, the sports complex Unidad Deportiva Adolfo López Mateos demonstrates the social and political ideals of a modernizing Guadalajara. It presents civic architecture serving local residents. Zohn's approach to the broad, flat, nearly treeless landscape was to build a series of concrete follies, each with an expressive geometry. Visitors enter the site under the winged parabolic pavilion, which continues and exaggerates the form of *Concha Acústica*. Dotted across the site are a raised water tank made up of three parabolic shells to form a hexagonal shape, a 65-foot-tall diving platform for the swimming pool, and ziggurat-like seating for the soccer fields. The sports complex was restored for the Pan American Games held in 2011 and a second phase of restoration began during the pandemic.







ZARA PFEIFER

*UNTITLED (EL ARCHIVO), 2022*

Alejandro Zohn's architecture is striking, even from a distance—towering over a low residential neighborhood like a concrete castle. Everyone in Guadalajara has been to El Archivo, as a visit is required for registering a birth, marriage, or death. Each cycle of life is intertwined with the structure. The inner courtyard teems with people and street vendors set up shop outside in the shade of the Brutalist blocks. Most of the building itself is closed to the public, but thanks to welcoming staff it was possible to get a glimpse of the municipal offices and archives, which contain urban plans, newspapers, and most other records of Guadalajara's history.

Zara Pfeifer took her analogue series *El Archivo* during a five-day stay in September 2022.

### Archivo del Estado de Jalisco (1985-91)

Concrete, almost Brutalist in style, the Archivo del Estado de Jalisco rises above Avenida Prolongación Alcalde, one of Guadalajara's prominent arteries. The fortress-like state archive building holds the city's civil registry, property and commerce registry, notaries, historical, education, planning, and public works documents, and it is a well-used public building. Citizens come to El Archivo for the paperwork that accompanies their daily lives: everything from building permits to marriage certificates. Zohn's design, a low, two-story set of offices around a central courtyard flanked by a seven-story tower articulated into what has been described as a "swarm of turrets." He minimized daylight in the tower to protect the archives, adding only narrow, vertical windows. One of the last in his career, the building's massing is heavier and more monumental than many of his earlier works. Hammered concrete (used across the facade and courtyard) emphasizes the weightiness. Displaying his signature craft of playing light against geometry, Zohn topped the courtyard offices with pyramidal skylights.







FABIEN CAPPELLO

*OBJETOS DE HOJALATA PARA EL HOGAR, 2021*

*Objetos de Hojalata* para el Hogar is a growing collection of functional objects made for daily use in the home that comes out of this investigation around a very valuable yet overlooked technique particular to Guadalajara.

In Mexico, the word *hojalata* describes a trade that works in the production of functional objects and utensils that are either tin-plated or galvanized, then rolled and embossed from metal sheets. Vases, buckets, watering cans and all kinds of functional containers are made by cutting and shaping the thin material with a small amount of tooling and a great deal of savoir-faire. The lightness of the manufacturing process and the wide possibilities of the technique suggest two reasons why it is still common to find *talleres de hojalata* in the center of Guadalajara, Jalisco.

In the studio, we began by mapping the different workshops specializing in *hojalata* and developed relationships with the different makers to understand the economies that sustained the trade. Eventually, we worked with a few workshops to produce specific objects we designed with a consideration of fabrication methods and processes. All the objects included in *Seeking Zohn* were manufactured by Arturo and Maria Vega in their workshop in Guadalajara's Plaza de la Bandera neighborhood and by Alejo and Antonio Perez in their workshop in the San Andrés neighborhood.



Watch the *Objetos de Hojalata para el Hogar* video by Estudio Fabien Cappello











## ARTIST BIOGRAPHIES

**Adam Wiseman** (Mexico City 1970) is a graduate of the International Center of Photography in New York and a former printer at Magnum Photos. His career has been marked by his relationship to photojournalism. His subjects are clearly interposed with an understanding of image as something between document and intersubjectivity. Wiseman is a Senior Lecturer at the University of East London. He divides his time between Mexico City and London giving lectures, workshops and developing new work.

**Fabien Cappello** (France, 1984) is a furniture and product designer. He studied at the University of Art and Design (ECAL) in Lausanne, Switzerland and in 2009 obtained a Master's degree in Design Products at the Royal College of Art of London under the tutelage of Martino Gamper and Jurgen Bey. Based in Mexico City from 2015 to 2020, Estudio Fabien Cappello is currently located in Guadalajara, Jalisco. The design studio's work is part of the permanent collection of SFMOMA, The Denver Museum of Contemporary Art, and the National Centre for the Arts (CNAP) in Paris, France. Cappello's works share a high consideration for both craft techniques and industrial production, reflecting design through people and their interactions with space, environment and material culture.

**Lake Vereá** is an artist duet formed by Francisca Rivero-Lake and Carla Vereá in 2005. Throughout their practice they experiment around the notion of expanded photography into installation, textile, performance, sculpture and video. Their work revolves around experiments with photographic techniques and formats blurring questions of authorship, they focus on building a personal narrative that highlights their combined identity to create intimate and personal portraits of architecture, artists' archives, and people. The artists have explored the archives of Mexican artist Frida Kahlo, architect Luis Barragán, and German émigrés Josef and Anni Albers amongst others. Lake Vereá's "Paparazza Moderna" project 2011-2018 fuse storytelling with poetic portraits of single-family houses designed by renowned modernist architects (Walter Gropius, Marcel Breuer, Richard Neutra, Rudolph M. Schindler, Ludwig Mies van der Rohe, and Philip Johnson) and explore the idea of architecture as a living being.





**Onnis Luque** architect and photographer. His work is developed from a critical vision of the complexity of living, the processes of architectural production, and the production of nature in the modern capitalist system. He graduated from the School of Architecture at UNAM. His work has been published in various magazines such as *Domus*, *Arquine*, *MONU*, *Architectural Digest*, and *PLOT* and has been included in several architectural biennials and competitions. His book, *USF / DF Appropriation Tactics* (CONACULTA / Ediciones Acapulco 2014), documents several years photographing the Santa Fe Housing Unit in Mexico City, from which he is a native.

**Sonia Madrigal** lives and works in Ciudad Nezahualcóyotl. Her work explores different visual narratives to reflect, personally and collectively, on gender, the body, violence, and territory, focusing mainly on the East of the Metropolitan Zone of Mexico City. She is part of the Sistema Nacional de Creadores de Arte/ National System of Art Creators (FONCA). In 2018, she participated in the XVIII Biennial of Photography of the Centro de la Imagen. She was awarded a residency at the Encuentro de Colectivos de Geografía Crítica y Geografías Autónomas (Ecuador, 2019). She's participated in exhibitions across Latin America, Europe, and the US, and published her work in *Harper's*, *Aperture*, and *The Guardian*.

**Zara Pfeifer** is based in Vienna and Berlin. Her work investigates large infrastructure, like highways and housing projects, on a human scale. It involves longer periods of immersion in the day-to-day life of her subjects, such as in her documentation of the modernist housing project Alterlaa ("Du, meine konkrete Utopie", 2013-17), and her series on truck drivers ("Good Street!", 2018-2022). She has worked with institutions including the MAK Center in Los Angeles and the Austrian Cultural Forum in Berlin, publications including *Monocle*, *ZEIT Magazin* and *Monopol*, and received a studio grant at ISCP New York by the Austrian Federal Government. Her book *ICC Berlin* was published in 2022 by Jovis Verlag. Pfeifer studied Architecture at the Academy of Fine Arts Vienna and Photography at the Friedl Kubelka School for Artistic Photography in Vienna. She holds lecturing positions at both the Technical University Vienna and at the Technical University Berlin.



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