



In Our Time

A Year of Architecture  
in a Day

The most exciting and critical  
spatial projects of 2018

January 19, 2019

THE  
MET



Welcome, and thank you for joining us for the third edition of *In Our Time: A Year of Architecture in a Day*, an annual Metropolitan Museum event committed to presenting today's most exciting, inspiring architectural ideas and designs from across the world.

For this year's program, an international roster of invited speakers discuss vital new projects completed in the past twelve months that touch on the most pressing issues of our time. In one day we will see a global spectrum of innovative, elegant, and socially conscious architecture, contemporary art, photography, and cutting-edge research. We will venture into the realm of forensic architecture, where strategic visualization practices are being applied to politics, complex court cases, and conflict zones.

We will learn about architects working in Nigeria, Brazil, Mexico, and China, and hear about a powerful opera performed by a thousand voices on New York City's High Line. We will meet the pioneer of New Andean Architecture, whose work offers an important new perspective on the architecture of indigenous cultures of Bolivia.

The efforts of these architects, designers, and artists to analyze, synthesize, and reflect on our dynamic and changing world through buildings, books, research, and exhibitions is profoundly important. We are proud to be able to share and support this work at The Met.

We thank the supporters and collaborators who have made this program possible over the past three years, with special thanks to Sheena Wagstaff, Leonard A. Lauder Chairman, Department of Modern and Contemporary Art, and Sandra Jackson-Dumont, Frederick P. and Sandra P. Rose Chairman of Education. We hope you find this special convening of lectures, discussion, and film inspiring and enlightening.

Beatrice Galilee

Daniel Brodsky Associate Curator of Architecture and Design  
Department of Modern and Contemporary Art

Maricelle Robles

Educator in Charge, Public Programs and Engagement  
Education Department

Schedule The Grace Rainey Rogers Auditorium, 10:30 am–6:30 pm

10:30 am **Welcome and Introduction**

Beatrice Galilee

Daniel Brodsky Associate Curator of Architecture and Design,  
Department of Modern and Contemporary Art, The Met

Maricelle Robles

Educator in Charge, Public Programs and Engagement,  
Education Department, The Met

10:45 am **Projects of the Year, Part 1**

Kunlé Adeyemi, NLÉ

Black Rhino Academy

Ma Yansong, MAD Architects

Huangshan Mountain Village

Frida Escobedo

Serpentine Pavilion 2018

Film Screening (8 min.)

Liam Young

*Seoul City Machine*

Chasper Schmidlin and Lukas Voellmy, Voellmy Schmidlin

Museum Susch

Minsuk Cho, Mass Studies

DMZ Vault of Life and Knowledge

12:30 pm **Break**

#InOurTime @metmuseum

This event will be live streamed on The Met's Facebook page:  
[Facebook.com/MetMuseum](https://www.facebook.com/MetMuseum)

1:45 pm

**Conversation: The Mile-Long Opera**

Elizabeth Diller, Diller Scofidio + Renfro, and David Lang  
in conversation with Beatrice Galilee

2:45 pm

**Projects of the Year, Part 2**

Jing Liu, SO-IL

North Fork House

Michael Rakowitz

*The Invisible Enemy Should Not Exist*

Carla Juaçaba

Vatican Chapel

Film Screening (12 min. 31 seconds)

Apichatpong Weerasethakul

*Blue*

Ellen van Loon, OMA

Qatar National Library

Freddy Mamani

New Andean Architecture

4:15 pm

**Break**

4:45 pm

**Panel: In Our Future—Design in a Post-Human Age**

Moderated by Ute Meta Bauer

James Bridle

*New Dark Age: Technology and the End of the Future*

Vincent Fournier

Space Project

Kate Crawford

AI Now Institute

5:45 pm

**Keynote**

Eyal Weizman

Forensic Architecture



## Projects of the Year, Part 1

The Grace Rainey Rogers Auditorium  
10:45 am–12:30 pm

Through this series of concise presentations, architects, designers, photographers, and artists present some of the outstanding architectural and design achievements of the past year.



Kunlé Adeyemi is a Nigerian architect, designer, and urban researcher. He is the founder and principal of NLÉ, a studio based in both Amsterdam and Lagos. Adeyemi designed and built the award-winning Makoko Floating School, an innovative prototype constructed temporarily on the lagoon in the heart of Lagos to provide an educational space for a community whose homes and buildings are now built on water due to global warming and rising sea levels. Today, Adeyemi presents Black Rhino Academy, a school and campus located in Karatu, Tanzania, in an area surrounded by rich natural vegetation and wildlife. The buildings are organized according to a principle that has been vested in the region for millennia: the Iraqw or Maasai boma. A boma homestead typically consists of multiple buildings arranged in a circle, surrounded by thorn bushes that form a protective barrier around the village.



Kunlé Adeyemi, NLÉ

Black Rhino Academy



MAD Architects' spectacular mass housing project Huangshan Mountain Village is located in a UNESCO Heritage Site in China known for its unique granite peaks and serene scenery. Organized in a linked configuration across the southern slope of Huangshan Taiping Lake, the ten buildings share a dynamic relationship with their surroundings. MAD thus establishes a new type of village landscape: one where architecture becomes nature, and nature dissolves into architecture. Founded by Chinese architect Ma Yansong in 2004, MAD is among the most important young architecture studios today, with offices in Beijing, Los Angeles, and New York. The studio builds award-winning skyscrapers, museums, and housing projects all over the world.



## Ma Yansong, MAD Architects

### Huangshan Mountain Village



Frida Escobedo is principal and founder of her eponymous architecture studio in Mexico City. She is the youngest architect to receive the prestigious annual commission for the Serpentine Pavilion in London since the program began in 2000, following in the footsteps of Zaha Hadid, SANAA, Peter Zumthor, Oscar Niemeyer, and many more. Escobedo has received many awards for her practice and has garnered a reputation for working with public and community space, using tactile local and sustainable materials. Her design for the Serpentine Pavilion consists of two angled volumes surrounding an enclosed courtyard. The structures are fabricated from cement roof tiles stacked to mimic *celosias*, a type of permeable wall common in Mexico. The courtyard aligns precisely with the north-south axis—a reference to the Prime Meridian, located a few miles to the east in Greenwich, and one way that Escobedo signals the pavilion's intent as a “timepiece.”



## Frida Escobedo

### Serpentine Pavilion 2018





Inspired by the 1920s avant-garde cinema genre *City Symphony*, Liam Young's *Seoul City Machine* is a portrait of a city where machines and technology are the dominant inhabitants of urban space. Our guide to the city is the disembodied voice of its urban operating system software. Scripted and narrated by an automated chatbot, the city machine voices its own creation story and describes how it produces and manages the environments we will all soon occupy. Young—an Australian-born architect who operates in the spaces between design, fiction, and futures—has taught internationally, including at the Architectural Association in London and Princeton University. He now runs an M.A. program in Fiction and Entertainment at the Southern California Institute of Architecture. Young spends his time exploring distant landscapes and visualizing the fictional worlds he extrapolates from them.



Liam Young

Seoul City Machine



Situated in a remote town in the Engadin Valley of the Swiss Alps, Muzeum Susch will open to the public in early 2019 on the site of a former brewery and monastery buried into the side of a mountain. The new institution was founded by Grażyna Kulczyk, a Polish entrepreneur who commissioned architects Chasper Schmidlin and Lukas Voellmy to restore and expand the three buildings, and to unite these structures visually as well as physically. The museum will host a series of permanent, site-specific installations by international contemporary artists that directly engage with the site. Among them will be a massive installation by Monika Sosnowska, who created a site-specific 14-meter-high deconstructed staircase, weighing nearly a ton, which cuts across all floors of the institution.

Chasper Schmidlin and Lukas Voellmy,  
Voellmy Schmidlin

Muzeum Susch



Seoul-based architect Minsuk Cho is founder and principal of Mass Studies, a studio committed to the discourse of architecture through practice as well as through sociocultural and urban research. The Vault of Life and Knowledge began as a contribution to *Dreaming of Earth*, a collaborative project by artist Jae-Eun Choi that envisions a new life for the demilitarized zone between North and South Korea, known as the DMZ. The area has been untouched for the last sixty-five years since the Korean War armistice and is now an ecologically diverse environment, home to almost two thousand different organisms, including nearly one hundred endangered species. The speculative design for the Vault of Life and Knowledge, a future seed bank and ecology library, enables both Koreas to contribute to a shared purpose: to study, protect, and nurture the ecology of the DMZ as a bold symbol of hope.



## Minsuk Cho, Mass Studies

### DMZ Vault of Life and Knowledge

## Conversation: The Mile-Long Opera

The Grace Rainey Rogers Auditorium  
1:45–2:45 pm

Elizabeth Diller, Founding Partner and Director of Diller Scofidio + Renfro; David Lang, composer; and Beatrice Galilee, Daniel Brodsky Associate Curator of Architecture and Design at The Met, discuss *The Mile-Long Opera: a biography of 7 o'clock*.



In October 2018, New York City's High Line was transformed into the site of an ambulatory operatic experience. Co-created by architecture studio Diller Scofidio + Renfro and the Pulitzer Prize-winning composer David Lang, with words and lyrics by acclaimed poets Anne Carson and Claudia Rankine, *The Mile-Long Opera: a biography of 7 o'clock* focused on the changing meaning of 7:00 pm. The diverse stories told in *The Mile-Long Opera* are inspired by interviews with New Yorkers from all walks of life. Their individual experiences and emotions—anxiety, humor, nostalgia, vulnerability, joy, outrage—together form a biography of seven o'clock. In this conversation with The Met's architecture curator Beatrice Galilee, Elizabeth Diller and Lang discuss the visions, challenges, and realities of this ambitious production.



## Projects of the Year, Part 2

The Grace Rainey Rogers Auditorium  
2:45–4:15 pm

Through this second series of concise presentations, artists, architects, and thinkers present their outstanding achievements of the past year.





Jing Liu is founding director and partner of Brooklyn-based architecture studio SO-IL. Known for its playful use of innovative materials and engaging social spaces in projects for arts organizations and other institutions, Liu will present a rare single-family home designed by the office. The North Fork House is perched on the edge of a rolling valley near the rocky beaches of the Long Island Sound, just before the thin strip of land trails off at Orient Point. The architects describe the home as a blend of Long Island vernacular and Japanese style—an *engawa* (continuous narrow porch) wraps around the perimeter of the house and skylights run through the center, reminiscent of Eero Saarinen's Miller House. There are moments of improvisation and whimsy in the building as well, such as the entry that peels away from the straight edge of the structure, and the generous curve where the two eaves meet and frame the sunset on the sound.



Jing Liu, SO-IL

North Fork House



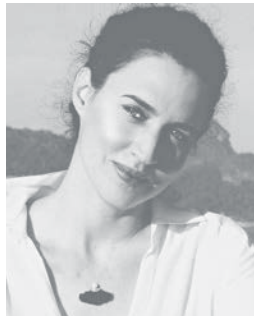
Chicago-based artist Michael Rakowitz's work often foregrounds his heritage as the son of an Iraqi-Jewish mother and an American father. For the Fourth Plinth Commission in London's Trafalgar Square, Rakowitz re-created a full-scale version of the sculpture of a *lamassu* (a protective deity) that guarded the Nergal Gate at the entrance of the ancient Assyrian city of Nineveh for more than a millennium. The lamassu stood from 700 B.C. until 2015, when it was destroyed by the Islamic State after the extremist group gained control of the site near Mosul in northern Iraq. Rakowitz has clad his sculpture in empty cans of date syrup in a reference to Iraq's now-decimated date industry, once the country's second-strongest economic driver after oil.



Michael Rakowitz The Invisible Enemy Should Not Exist



Since 2000, Carla Juaçaba has developed her independent practice of architecture and research from her base in Rio de Janeiro. Her office is engaged in both cultural programs and private projects, from single-family homes to installation pieces. As a commission for Vatican City's first presence at the 2018 International Architecture Exhibition of the Venice Biennale, Juaçaba designed a small chapel—one of ten designed by contemporary architects on the small island of San Giorgio Maggiore. Juaçaba's design is beautifully simple. The chapel is framed by four beams that together make two crosses: one standing up, and the other on the ground, whose crosspiece serves as a bench. The beams are made of polished stainless steel, transforming them into mirrors that reflect the structure's surroundings. With these beams, the chapel seems to “disappear” at certain times of day, depending on the reflections of the sun and trees.

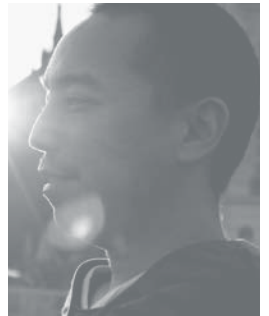


Carla Juaçaba

Vatican Chapel



Apichatpong Weerasethakul is a Thai independent film director, screenwriter, and producer who originally trained as an architect. His work has received numerous accolades, including the 2016 Principal Prince Claus Award. His feature films include *Uncle Boonmee Who Can Recall His Past Lives*, winner of the prestigious Palme d'Or prize at the 2010 Cannes Film Festival. His new short film *Blue* was commissioned for the thirteenth Gwangju Art Biennale in South Korea, *Imagined Borders*. In *Blue*, we see a woman lying awake at night. Nearby, a set of theater backdrops unspool themselves, unveiling two alternate landscapes. On the woman's blue sheet, a flicker of light reflects and illuminates her realm of insomnia.



Apichatpong Weerasethakul

Blue





Ellen van Loon is a partner at the Office for Metropolitan Architecture (OMA). Founded by Rem Koolhaas, the studio is among the most important architecture firms in the world today. With the Qatar National Library, van Loon wanted to bring together study, research, and interaction in this vast national collection that consists of over one million volumes, including some of the most important and rare manuscripts in the Middle East. The library is conceived as a single room that houses both people and books. The edges of the building are lifted from the ground, creating three aisles that accommodate the book collection and, at the same time, enclose a central triangular space. The library is part of Doha's Education City, the master plan of which was designed by Arata Isozaki in 1995 and inaugurated in 2003.



Ellen van Loon, OMA

Qatar National Library



Born in the small Aymara community of Catavi, in Bolivia, Freddy Mamani is one of the most talked-about architects in his country. He advocates for a cultural output embedded in the history of the Aymara people, an indigenous ethnic group that makes up about 25 percent of Bolivia's population. Mamani's exuberant buildings are the work of someone tied not to blueprints but to the heritage of his people. He has played a vital role in transforming El Alto, formerly a slum adjacent to the country's wealthy capital of La Paz, into a now-thriving city of about one million people. Mamani completed more than sixty projects there in a little over fifteen years. Mamani's work is inspired by his own culture and its iconography, along with the culture of his ancestors, the Tiwanaku peoples. When asked by a radio host what the relevance of his work is for the Aymara world, Mamani responded, "[My work] is a restoration [of] our values. A recovery of our identity."



Freddy Mamani

New Andean Architecture



Panel:  
In Our Future—Design in a Post-Human Age

The Grace Rainey Rogers Auditorium  
4:45–5:45 pm

Ute Meta Bauer, Director of the Centre for Contemporary Art Singapore, moderates this session, in which artists, designers, and anthropologists explore design and architecture in an era of artificial intelligence and the necessary adaptation of our species to the new climates and territories of the future.



Ute Meta Bauer is an internationally renowned curator of contemporary art, film, video, and sound, with a focus on transdisciplinary formats. Since October 2013 she has served as founding director of the Centre for Contemporary Art Singapore, a research center of Nanyang Technological University (NTU), and she is a professor at ADM, NTU's School of Art, Design, and Media. From 2012 to 2013 she was professor and dean of the School of Fine Art at the Royal College of Art, London. Prior to that, she was founding director of ACT, the Program in Art, Culture, and Technology (2009–2012) and director of the MIT Visual Arts Program (2005–2009) at the Massachusetts Institute of Technology's School of Architecture and Planning. She was also a co-curator on the team of Okwui Enwezor for Documenta11, artistic director for the 3rd Berlin Biennale for Contemporary Art, and founding director of the Office for Contemporary Art Norway.

Ute Meta Bauer



James Bridle is an artist and writer working across technology, art, and digital theory. His artworks and installations have been exhibited in Europe, North and South America, Asia, and Australia, and have been viewed by hundreds of thousands of visitors online. *New Dark Age: Technology and the End of the Future*, his illuminating and critically acclaimed new book, was published by Verso (U.K. & U.S.) in 2018. It warns against a future in which the contemporary promise of a new technologically assisted Enlightenment may deliver its precise opposite: an age of complex uncertainty, predictive algorithms, surveillance, and the hollowing-out of empathy. Surveying the history of art, technology, and information systems, he reveals the dark clouds that gather over discussions of the digital sublime.

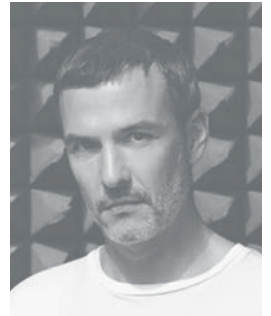


## James Bridle

New Dark Age: Technology and the End of the Future

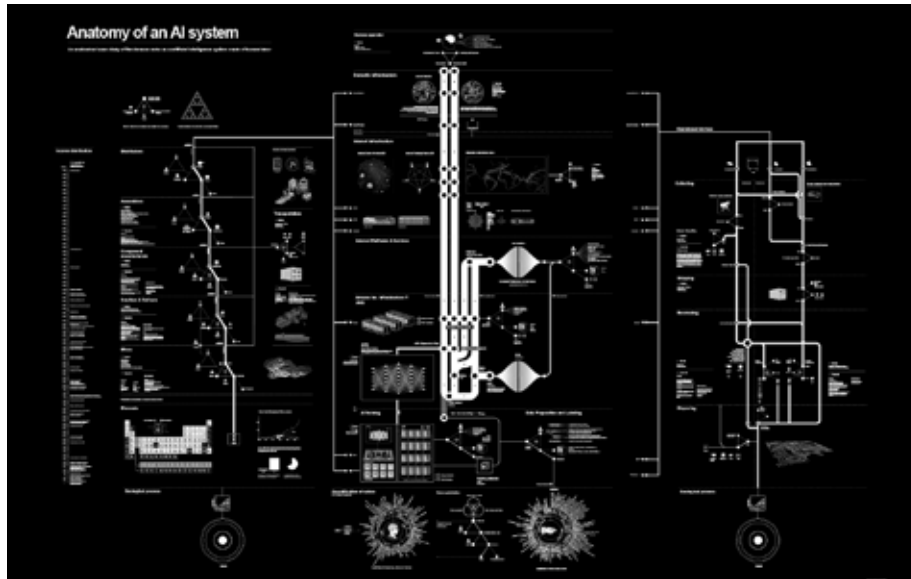


Vincent Fournier is a fine art photographer who was born in Burkina Faso and currently lives in Paris. His images play with oppositions between documentary and fiction, past and future, science and magic, intimacy and universality, logic and the absurd. Having grown up with the idea of “the end of history” and living in the eternal present, he uses images to question our past and future utopias. What are our expectations for the future, and has the future already happened? *Space Project* explores Earth-bound landscapes which, in their strangeness, remind us of our lifelong yearning for the great beyond. The series evokes the blurring of science fiction, imagination, reality, and dreams. Fournier’s series *Brasilia* (2012) is in the permanent collection of The Met.



## Vincent Fournier

Space Project



Kate Crawford is the co-founder and co-director (with Meredith Whittaker) of the AI Now Institute: a new, interdisciplinary research center dedicated to studying the social impacts of artificial intelligence. The AI Now Institute, housed at New York University, was established in 2017 and acts as a hub for this emerging field. Crawford is a leading researcher, academic, and author who has spent the last decade studying the social implications of data systems, machine learning, and artificial intelligence. She is a distinguished research professor at NYU, a principal researcher at Microsoft Research New York City, and a visiting professor at the MIT Media Lab. Her recent publications address data bias and fairness, social impacts of artificial intelligence, predictive analytics and due process, and algorithmic accountability and transparency.

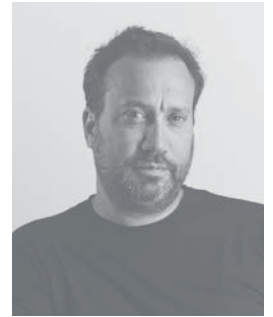
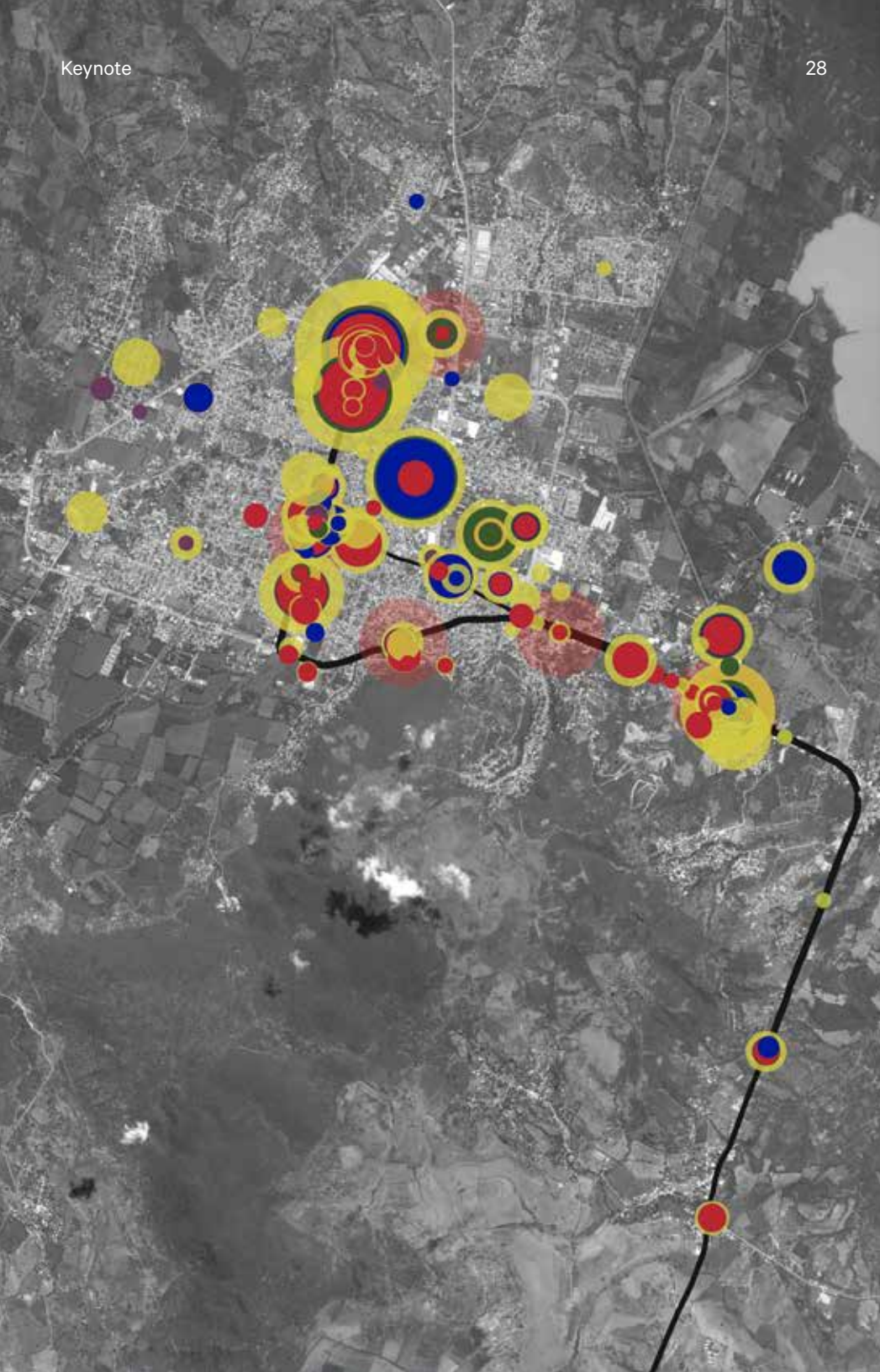


Keynote:  
Forensic Architecture

The Grace Rainey Rogers Auditorium  
5:45–6:30 pm

Eyal Weizman





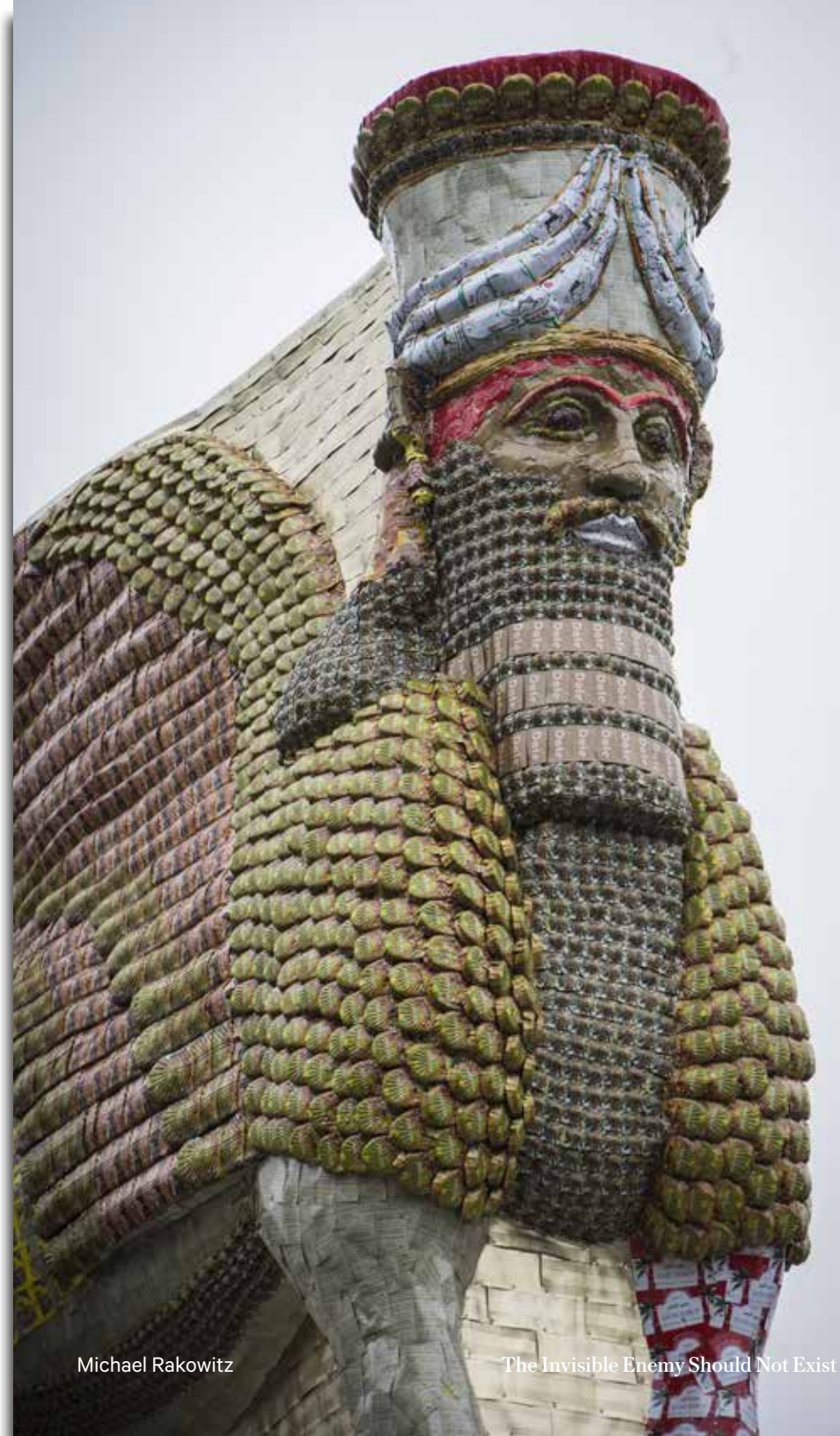
Eyal Weizman is an architect, Professor of Spatial and Visual Cultures at Goldsmiths, University of London, and director of the research agency Forensic Architecture, which he founded in 2010 and this year was nominated for the Turner Prize. Consisting of architects, artists, filmmakers, journalists, software developers, scientists, lawyers, and an extended network of collaborators from a wide variety of fields and disciplines, Forensic Architecture uses architectural techniques and technologies to investigate human rights violations around the world. The agency is committed to developing and disseminating new evidentiary techniques and works on behalf of international prosecutors, human rights and civil society groups, and political and environmental justice organizations—including Amnesty International, Human Rights Watch, B'Tselem, the Bureau of Investigative Journalism, and the United Nations, among others.

This program is made possible by  
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Additional support is provided by  
Daniel Brodsky, Diego Marroquin, Suchi Reddy/Reddymade,  
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Media Partner  
Dezeen

Special thanks to the following staff in support of this program:  
Luke Chase, Anastasiya Gutnik, Merantine Hens, Marilyn Hernandez,  
Tiffany Kim, Daniel Koppich, and Marianna Siciliano.



Michael Rakowitz

The Invisible Enemy Should Not Exist



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About the Curator

In 2014, Beatrice Galilee arrived at The Met as the first Daniel Brodsky Associate Curator of Architecture and Design, an endowed position within the Department of Modern and Contemporary Art. The creation of this curatorship—the first in the Museum with a dedicated focus on modern and contemporary architecture and design—reinvigorates The Met’s historic involvement with this important area of the collection, and enables new programming presented in the context of The Met’s 5,000 years of artistic and architectural practice. Under the leadership of Sheena Wagstaff, the Museum’s Leonard A. Lauder Chairman of Modern and Contemporary Art, Galilee develops programs that engage with issues around the built environment, expanded contemporary design, and spatial practices—encompassing art, installation, film, and photographs.

Since Galilee’s arrival, notable initiatives have included the In Our Time lecture series, featuring such influential practitioners as Bjarke Ingels, Kazuyo Sejima, Pezo von Ellrichshausen, Shumon Basar, and Keller Easterling. Galilee has also curated displays such as *Wolfgang Tillmans: Book for Architects* (2015), *Breuer Revisited: New Photographs by Luisa Lambri and Bas Princen* at The Met Breuer, and the Roof Garden Commissions *Transitional Object (PsychoBarn)* by Cornelia Parker (2016) and *The Theater of Disappearance* by Adrián Villar Rojas (2017).

Please join our mailing list to learn about future architecture and design programming at The Met: [inourtime@metmuseum.org](mailto:inourtime@metmuseum.org).

The Metropolitan Museum of Art  
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Special thanks to the following staff in support of this program: Luke Chase, Anastasiya Gutnik, Merantine Hens, Marilyn Hernandez, Tiffany Kim, Daniel Koppich, and Marianna Siciliano.

Cover: Diller Scofidio + Renfro and David Lang, <i>The Mile-Long Opera: a biography of 7 o'clock</i> , High Line, New York City, October 3–8, 2018. Photo by Iwan Baan, courtesy of <i>The Mile-Long Opera</i> .	P. 12 Diller Scofidio + Renfro and David Lang, <i>The Mile-Long Opera: a biography of 7 o'clock</i> , High Line, New York City, October 3–8, 2018. Photo by Iwan Baan, courtesy of <i>The Mile-Long Opera</i> . Photo of Elizabeth Diller by Geordie Wood. Photo of David Lang courtesy of David Lang.	P. 23 Vincent Fournier, NASA LEH Space Shuttle Pressure Helmet (Launch-Entry), used by Charlie Bolden, Johnson Space Center, Houston, [NASA], U.S.A., 2017, from Space Project, inkjet print on Hahnemühle Baryta Paper mounted to Dibond. Photo of Vincent Fournier by Vincent Fournier.
Inside front cover: Forensic Architecture, Ground Truth: Testimonies of Destruction and Return, 2017. Detail of aerial photograph of Palestinian Bedouin villages in the Negev/Naqab desert, Israel, presented in the context of the Truth Commission on the Responsibility of Israeli Society for the Events of 1948–1960 in the South. Photo courtesy Ariel Caine / Forensic Architecture / Aziz al-Turi / Nuri al-Uqbi / Debby Ferber (Zochrot) / Hagit Keysar (PublicLab)	P. 14 SO-IL, North Fork House, Long Island, New York. Photo and photo of Jing Liu courtesy of SO-IL.	P. 24 <i>Anatomy of an AI System</i> (detail), by Kate Crawford with Vladan Joler. SHARE Lab, SHARE Foundation ( <a href="https://labs.rs">https://labs.rs</a> ) and The AI Now Institute, New York University ( <a href="https://ainowinstitute.org/">https://ainowinstitute.org/</a> ), 2018. Photo and photo of Kate Crawford courtesy of AI Now Institute.
Interior pages: P. 5 NLÉ, Black Rhino Academy, Karatu, Tanzania. Photo courtesy of NLÉ. Photo of Kunlé Adeyemi by Mark Horn.	P. 16 Carla Juaçaba, Vatican Chapel, Holy See Pavilion, 2018 Venice Architecture Biennale. Photo by Federico Cairoli.	P. 26 Forensic Architecture, Ground Truth: Testimonies of Destruction and Return, 2017. Detail of a digital visualization of the <i>Ayotzinapa Case: A Cartography of Violence</i> , investigating the 2014 disappearance of a group of students in Iguala, Guerrero, Mexico. In collaboration with Centro de Derechos Humanos Miguel Agustín Pro Juárez (Centro Prodh), Equipo Argentino de Antropología Forense (EAAF), and Museo Universitario Arte Contemporáneo (MUAC) for the families of the victims.
P. 6 MAD Architects, Huangshan Mountain Village, Anhui, China. Photography by Hufton + Crow. Photo of Ma Yansong courtesy MAD Architects.	P. 17 Film still from Apichatpong Weerasethakul, <i>Blue</i> , 2018. Photo courtesy Kick the Machine Films. Photo of Apichatpong Weerasethakul by Apichatpong Weerasethakul.	P. 27 Photo of Eyal Weizman by Paul Stuart for <i>New Scientist</i> .
P. 7 Frida Escobedo, Taller de Arquitectura, Serpentine Pavilion 2018, Serpentine Gallery, London, United Kingdom. Photo copyright © Iwan Baan, 2018. Photo of Frida Escobedo by Cuauhtemoc García-Codigo.	P. 18 Office for Metropolitan Architecture (OMA), Qatar National Library, Doha, Qatar. Photo by Delfino Sisto Legnani and Marco Cappelletti, courtesy of OMA. Photo of Ellen van Loon by Frans Strous / OMA.	Back flap: Michael Rakowitz, <i>The Invisible Enemy Should Not Exist</i> , London, United Kingdom. Photo by Caroline Teo, 2018. Image courtesy of the Mayor of London and the artist.
P. 8 Film still from Liam Young, <i>Seoul Machine City</i> , 2017. Photo courtesy Liam Young. Photo of Liam Young by Noemie Baumann © Strelka Institute.	P. 19 Freddy Mamani, Crucero del Sur, El Alto, Bolivia. Photo copyright © Peter Granser / from <i>El Alto</i> , Edition Taube, 2016. Photo of Freddy Mamani by Jose Ignacio Severin.	
P. 9 Muzeum Susch, Zernez, Switzerland. Photo copyright © Art Stations Foundation CH / Muzeum Susch. Photos of Chasper Schmidlin and Lukas Voellmy by Anoush Abrar.	P. 21 Photo of Ute Meta Bauer by Christine Fenzl.	
P. 10 Mass Studies, DMZ: Vault of Life and Knowledge. Photo courtesy Mass Studies. Photo of Minsuk Cho by Nina Ahn.	P. 22 James Bridle, <i>May First</i> , 2017. Photo courtesy of the artist. Photo of James Bridle by Mikael Lundbald.	



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Diller Scofidio + Renfro and David Lang

The Mile-Long Opera