An Organized System of Instructions
Martin Beck

Rudolf Arnheim, longtime professor for Psychology of Art at Harvard's Carpenter Center, begins his seminal book *Visual Thinking* with these words:

> Without information on what is going on in time and space the brain cannot work. However, if the purely sensory reflections of the things and events of the outer world occupied the mind in their raw state the information would be of little help. The endless spectacle of ever new particulars might stimulate but would not instruct us. Nothing we can learn about an individual thing is of use unless we find generality in the particular.
>   Evidently then the mind, in order to cope with the world, must fulfill two functions. It must gather information and it must process it. The two functions are neatly separate in theory, but are they in practice? Do they divide the sequence of the process into mutually exclusive domains as do the functions of the woodcutter, the lumber yard, and the cabinetmaker, or those of the silkworm, the weaver, and the tailor. Such a sensible division of labor would make the working of the mind easy to understand. Or so it seems. [1]

Arnheim continues to state his objective:

> ...to show [that] the collaboration of perceiving and thinking in cognition would be incomprehensible if such a division existed.[2]

The artist, the institution, the audience. The invitation, the presentation, and the resulting communication. Studio and kitchen table, exhibition space and lecture hall, the forms of interacting and the formats it creates.

April 14, 2016.
Carpenter Center for the Visual Arts, Harvard University, Cambridge, Massachusetts.

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[1] Rudolf Arnheim, *Visual Thinking* (Berkeley: University of California Press, 1969), 1.
[2] Ibid.

An artist talk. Episode 9 of *Program*.

A program is defined as an organized system of instructions:
- Something organized has been put together in an orderly, functional, structured whole; in a coherent form.
- A system is a group of interacting, interrelated, or interdependent elements forming a complex whole.
- Instructions compose a functionally related group of elements. They can be an authoritative direction to be obeyed; an order; or detailed directions on procedure.

March 3, 2014:

> I am writing to say hello and to ask if you would be interested in beginning a conversation about participating in an exhibition in spring 2015 that would take the form of your envisioning and designing the spatial environment for a coffee bar at the Carpenter Center. ... On the third floor of the Carpenter Center is a defunct café space that was introduced into the architecture during a renovation in the early 2000s. This space, adjacent to a gallery, visible through walls of glass and situated beautifully at the crest of Corbusier's concrete ramp, is approximately 1000 square-feet with a large terrace overlooking part of Harvard Yard. The space has extraordinary potential to become a vibrant social site and important extension of the exhibition programming. It is a perfect location for a coffee bar.
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>   ... The initial plan is for this designed space to exist for at least two years before another artist is invited to re-imagine the space.[3]

A defined site. A defined role. A defined time frame.
A defined way to perceive and to act, based on how the work I have done has been perceived.
To design a space. As an artist.
A functional environment.
To provide a function as an artist.
To take on a role by crossing into an adjacent field of practice.
Can one operate as a designer without being one? Do I want to operate as a designer?

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[3] James Voorhies, email to the author, March 3, 2014.

In-between: here, there. Not here, not there. One, and the other. Both, but not.

Disciplines, and to be disciplined. Crossing over, crossing into. Trying to learn as much as I can.

> Coffee comes from some of the most remote places in the world, and there are a number of key environmental preconditions that allow for the creation of incredible coffees: Altitude, diurnal temperature range, adequate sun exposure, good rainfall, and healthy soil are all critical factors that make great coffee possible.[4]

Despite being somewhat puzzled by the idea of designing a coffee bar, I accepted the invitation out of curiosity to where it might lead. Two months later I spend time at the Carpenter Center. In conversation, I learn about details and desires for a new beginning. Different possibilities emerge with more specifics and less of a frame. The coffee bar slips into the background. The institution as a whole becomes a possibility. Time is a possibility. Uncertainty is welcome. Rethinking the invitation. A larger terrain.

Recently, when combing through a collection of work resources I had been assembling for a while, I read in a 1970s book on new forms of communication:

> The trouble with knowing what to say and saying it clearly & fully, is that clear speaking is generally obsolete thinking. Clear statement is like an art object: it is the afterlife of the process which called it into being. The process itself is the significant step, and especially at the beginning, is often incomplete & uncertain.[5]

I am thinking about my own process in relation to clarity, about the crossings attempted, the blurring that might have happened; thinking about a rule that I made for myself a long time ago: in order to engage with and draw from various bodies of

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[4] *01_May 22, 2014*, working document sent by the author to Voorhies. Quoted from http://www.intelligentsiacoffee.com/content/coffee-process (accessed May 22, 2014).
[5] Edmund Carpenter, *They Became What They Beheld* (New York: Ballantine Books, 1970), no pagination.

knowledge and practices, every crossing into a different field has to be accompanied by an exchange. If I take something, I have to give something back. An ethics that defines the seriousness of the engagement.

I wonder about the relationship between process and objects, and I am aware that most meaningful exchanges are not about objects.

During that first visit to the Carpenter Center I was shown through the building. Highlights and idiosyncrasies of Le Corbusier's architecture were pointed out to me, as were its various spatial functions. I took in the sites of activities, some curricular, some social; some administrative, some relating to exhibitions; some public, some private. A building in which aesthetics and functions are meant to come together in a culture-producing machine. The Carpenter Center for the Visual Arts: a belated modernist institution representing the persistence of the modern dream.

In the exhibition staff's office a mountain of boxes, sitting on the floor: the twenty-one boxes contained the archive of the institution, from its inception to now, packed up in folders, binders, and boxes. Documents, photographs, and artifacts. Concept and position papers, discussion notes, memos, letters, lists. Events, exhibitions, celebrations. Ideas, research, curricula. Communication, pragmatics, documentation. Materialized time. An institution's past, contained and ordered.

May 22, 2014

> Thinking about how to start the process, I thought to include you in my (anything but formalized and maybe rambling) stages of development and make our correspondence an initial site for engagement. So, as I collect and work through notes and thoughts for myself, some of it might appear off topic, incoherent, cluttered. But bear with me, take what is useful, ignore the rest. I see this as an experiment for myself; a thinking out aloud; figuring out a way of working that acknowledges details of a process that is full of uncertainty and meandering rather than one that returns to tried ways of doing things.
>
> …
>
> I will be sending you things over time. Some written, some images, some other; some personal, some research, some casual observation;

sometimes lots, sometimes very little: a collection of materials and fragments that accompany and enable the project.[6]

What follows?
Tests and trials. Conversations. Requests. Proposals. Discussions. Assumptions and impressions. Dos and don'ts. Rehearsals and returns.

Another beginning: the introduction to Charles H. Kepner and Benjamin B. Tregoe's 1965 book *The Rational Manager: A Systematic Approach to Problem Solving and Decision Making* describes how the authors developed their consulting method:

> First, they reviewed the literature on problem solving and decision making, looking for techniques and concepts or principles that might explain the difference between good and poor decision making. They found bits and pieces, but precious little that they considered useful. Then they examined the internal workings of an organization from policy level to accounting procedures, looking at its complete operation. But these business details did not help in finding concepts that could be used in solving problems. Sitting in Tregoe's garage they spent hour after hour trying first one idea or technique and then another, but nothing worked out to their satisfaction. Then one day they completely reversed their attack and decided to start with a problem of a company and work backward through the process of solving it, dissecting the thought process involved at each step.[7]

In order to begin: to "reverse the attack" and work backward. Step by step. Starting where something else ended. To see and to think. To learn, to collect, to visualize. The lasting and the ephemeral. To act by making visible.

When, in 1851, John Adams Whipple first attempted to capture a photographic image of the moon through the new Harvard telescope he noted that one of the obstacles to getting a clear image was the Boston/Cambridge atmosphere with its sea breezes:

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[6] Email by the author to James Voorhies, May 22nd, 2014.
[7] Perrin Stryker, "Introduction," in Charles H. Kepner, Benjamin B. Tregoe, *The Rational Manager: A Systematic Approach to Problem Solving and Decision Making* (New York: McGraw-Hill, 1965), 3.

> The hot and cold air commingling … when the moon was viewed through the telescope it had the same appearance as objects when seen through the heated air from a chimney, in a constant tremor.[8]

Pressure, heated air, refractions. Decisions always lead to a change of course.

> Two of the main concepts of problem analysis…: one is that every problem is a deviation from some standard or expected performance, and the other is that a change of some kind is always the cause of a problem.[9]

The situation: I learn that a change is wanted by the institution's new director. If change is brought about by problems, as Kepner and Tregoe argue, my task then, as the invited artist, is to cause a problem. The initial invitation requested an exhibition participation as the artist who not only acts as a designer, but as an artist who changes a component of the institution, who—as designers do—solves a problem. But, in order to effect change, in order to not solve a problem, but to cause it, a different mode of engagement is needed: one has to construct an artist role that departs from the familiar cross-over script of "the artist as designer" and challenges the institution by inscribing a new character into a tried-and-true narrative; a role that potentially ruptures the cohesion of the artist-institution-audience engagement and rattles whatever the planned exhibition was supposed to become. What would it mean to explode the exhibition itself, to scatter it through space and time, to reduce its presence to a ghostly character of being there and not at the same time?

A different image. A new character. A new plot line. The tension between clarity and tremor.

After spending a few initial days with the twenty-one boxes, I wrote down the following observation about the early decades of the Center's archive:

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[8] John Adams Whipple, cited in Melissa Banta, "By the Light of the Moon: Early Experiments in Celestial Photography," in Banta et al., *A Curious & Ingenious Art: Reflections on Daguerreotypes at Harvard* (Iowa City: University of Iowa Press, 2000), 39.
[9] Kepner, Tregoe, *The Rational Manager*, 40.

The composition of the archive of the CCVA reflects a similar inconsistency as its exhibition and lecture program. Whereas the exhibitions of the first five years are ambitious in scope and visuality, an institutional exhaustion seems to take root after 1970.

Similarly, the archive files from the early years are not only comprehensive, their composition also points to larger ambitions: the archive boxes of that period document the tremendous research effort that went into the development of the early exhibitions; and the keeping of every note of this process exhibits a belief that this work has greater historical significance.

From the mid 1970s on, the files offer only scattered information. No rules for archiving seem to be in place. The same can be said about the CCVA program.[10]

One archive, two scenarios: a) considering every single note scribbled on a scrap of paper as having historical significance; b) considering hardly any note or paper trail as having historical significance. Full of details for one period, empty for others. How to think of the relationship between an institution and the documents it keeps? The volume and form of archival documents, their presence and absence as a reflection of focus, ambition, and self-image. To be there, and not.

> *25 Beatrixgasse, Vienna*. [Adolf] Loos orders all the documents in his office to be destroyed as he leaves Vienna and settles in Paris in 1922. … All investigations of Loos have been marked by his removal of the traces. All of the writing is in, on, and around the gaps.
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> *8–10 square du docteur Blanche, Paris*. Le Corbusier decides very early on that every trace of his work, and of himself, should be kept. He saves everything: correspondence, telephone bills, … laundry bills, bank statements, postcards, legal documents, … family pictures…. The immensity of the materials available has … generated a series of megapublications….[11]

How is absence a form of forgetting? Is the archive a supposed remedy for this? Or does the archive actually allow us to forget?[12]

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[10] *06_July 21, 2014*, working document sent by the author to Voorhies.

[11] Beatriz Colomina, *Privacy and Publicity: Modern Architecture as Mass Media* (Cambridge, Mass.: MIT Press, 1994), 1–2.

[12] Alejandro Cesarco, email to the author, April 1, 2016.

How is presence a form of remembering? Is the archive a supposed remedy for this? Or does the archive actually allow us to forget?

A new beginning. During the summer of 2014, I spent extensive time reading and looking at the papers and images in the Carpenter Center archive. I transcribed, wrote down notes. I scanned documents, took photographs, and asked for more information. I record, I duplicate. I understand and I don't. A thought, maybe the problem: to metaphorically use the structure of the archived institution as the project's content. To "exhibit" a form that is abstract at the core. A form that reflects the relationship between the institution, its memory, and the symbolic sites of its public interfaces; about how and where an institution builds and communicates with its constituencies. A form without a form?

April 14, 2016. Today.
The artist talk is a popular format to relay information about an artist's work and to institute a relationship between artist, host, and audience. It is generally expected to see works an artist has done and to hear the artist speak about how artworks came about, to get insights, to get explanations: from an institutional standpoint, the artist is asked to mediate between artworks and their public understanding, to show and to tell.

> Utilizing existing channels [of communication] can wipe out a statement. There is a widely accepted misconception that media merely serve as neutral packages for the dissemination of raw facts. …
> Guests [on television shows] accept invitations to appear on programs in the hopes their messages will reach new & wider audiences, but even when they are treated in a friendly manner, they generally come away with a sense of failure. Somehow the message transmitted is far removed from the message intended.[13]

Preparing this talk, I kept wondering if what is said at an artist talk only fulfills a supplementary function of the format. Speaking about art and explaining its intensions and meanings can certainly produce insights and allow for a deeper understanding. But since we've heard that "clear speaking" is supposedly "obsolete thinking" and that "clear statement is the afterlife of the process which called [an

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[13] Edmund Carpenter, *They Became What They Beheld*, no pagination.

artwork] into being," I am thinking about the role this talk plays in my overall project.

An artist talk also brings together the physical bodies involved: the artist's, the artwork's, the institution's, and the audience's. A convergence that is meant to further desire.

The benefits of being there and the challenges of not being there. Presence and absence.

My work at the Carpenter Center has been mostly ephemeral and has produced very little in terms of a tangible object trail. The official framing of my engagement at the Center has been billed as a "residency" under the banner of "Institution (Building)." So I ask myself: Have I really been there, here? Have I really resided? Or, who or what has been residing? What has been built? From what I am told and from what I have experienced, my engagement has garnered interest and curiosity, for which the work's focus on the institution itself is certainly a factor. But what about the project's ephemerality and my almost clandestine presence (or absence)? Perception and memory.

To reside:
   • to have one's permanent home in a particular place
   • to be situated
   • to belong by right to a person or body
   • to be present or inherent in something

This is the first time I speak publicly about my work at the Carpenter Center and I am wondering how to speak about it? And how speaking constitutes what the work is about? I have learned a lot about the institution's history, its ambitions, its protagonists. I have witnessed how the institution has been repositioned of late. And, of course, I have developed artistic ambitions for the project myself. But what narrative to tell, what story to invent? What script to follow, what directions to create?

The form and the format of narrating one's work. Narratives easily multiply. To reflect on how something came about in the process of engaging with it.

Founding and long term director of the Carpenter Center, Eduard F. Sekler, introduces his and William Curtis' comprehensive 1978 study of the Center's genesis and architecture as follows:

> An act of artistic creation cannot be reenacted; we may make it less mysterious through study but not less mythical. It remains dependent on myth because every creator lives by myth—public or private. When form motivated by myth is treated as something autonomous and is imitated in its external manifestation, it loses authenticity. The result is formalism, meaningless except perhaps as an interesting, even beguiling, historic phenomenon or symptom. But when form is studied with a view to understanding the conditions of its genesis, the results of such study, concerned with the structure of form and the form-giving process, will be meaningful beyond the limits of the individual case…. Consequently the documentation of a form-giving process and its results may serve a double purpose: on the one hand it may yield clues to the nature of the underlying myth; on the other hand it may contribute to a better understanding of the way in which creative work is done.[14]

Here are those two words: creativity and form…. Creativity: the artist's imperative; form: the artist's challenge.

Studying an archive leaves one with knowledge about how certain forms came about. But those forms don't lend themselves to be implemented in the present. Forms are represented in the archive and those representations live in the archive as ghosts of past activities. Obviously the archive itself has a form, a form that is not only material—boxes, folders, papers—but an organizational form that is more difficult to take hold of, to describe, to visualize. That form emerges in the process of engagement, over time; it is based on relations between what is tangible and what is intangible. What is there and what is not.

The form of a project, and the form of its representation.

> All of us are thinkers. However, most of us are surprisingly unconscious of the process of our own thinking. When we speak of *improving the mind*

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[14] Eduard F. Sekler, "Introduction," in Sekler and William Curtis, *Le Corbusier at Work: The Genesis of the Carpenter Center for the Visual Arts* (Cambridge, MA: MIT Press 1978), 1.

we are usually referring to the acquisition of information or knowledge, or to the *type* of thoughts one *should* have, and not to the actual *functioning* of the mind. We spend little time monitoring our own thinking and comparing it with a more sophisticated ideal.[15]

In his 1974 book *Conceptual Blockbusting: A Guide to Better Ideas* the Stanford University engineer and design teacher James L. Adams introduces the phrase "thinking form." Thinking form is, obviously, the form thinking has or takes. Adams argues that identifying and understanding that form would lead to better ideas, to more creativity.

My computer dictionary defines form as:
- the visible shape or configuration of something
- a mold, frame, or block in or on which something is shaped
- a particular way in which a thing exists or appears
- a type or variety of something
- the customary or correct method or procedure
- a printed document with blank spaces for information to be inserted
- the state of an athlete or sports team with regard to their current standard of performance

The 1960s and early '70s literature on productivity enhancement speaks obsessively about creativity and, in that context, specifically about two things: the relationship between problems and solutions; and, secondly, group processes. Problems are thought of as things to do away with, they are what needs to be solved in order to get tangible results. As solutions seem to come easier when attempted in groups, the literature argues, the messy aspects of collective work processes need to be smoothened out. And everyone needs tools for that.

Through the use of various forms of listing and by consciously questioning and striving for fluency and flexibility of thought, it is possible to improve considerable one's conceptual performance. …
        One of the most powerful techniques of enhancing one's conceptual ability is the postponement of judgment…. The ego and superego suppress ideas by judging them to be somehow out of order as they try to

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[15] James L. Adams, *Conceptual Blockbusting: A Guide to Better Ideas* (San Francisco: H.W. Freeman and Company, 1974), 3.

work their way up to the conscious level. If this judging can be put aside for a while, many more ideas will live until they can be "seen."[16]

To see and not to judge. But to select from what emerges to be seen.

    to select
to take as a choice from among several
                    to choose
                    to pick
                    to pick out
                    to make one's choice
                    to decide for
                    to elect
                    to single out
                    to opt for
                    to prefer
                    to fix upon
                    to settle upon
                    to put aside
                    to lay aside[17]

The 1972 book, *the UNIVERSAL TRAVELER: a Soft-Systems guide to: creativity, problem-solving And the process of reaching goals*, is a home-made, quirky instruction manual with a countercultural flair that is set on demystifying the creative process. The book's authors, Don Koberg and Jim Bagnall, describe

    short, compact tasks that anyone can pursue…. Dozens of exercises unfold within the book's overall trajectory…. Diagramming a big spiral that ends close to where it begins, the authors describe this iterative journey as a 'round trip'….[18]

the UNIVERSAL TRAVELER offers

    ways to assign value or worth to process
    ways to decide from among many options

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[16] James L. Adams, *Conceptual Blockbusting*, 113.

[17] *09_August 9, 2014*, working document sent by the author to Voorhies.

[18] Ellen Lupton, "Before Design Thinking" (2009), http://www.printmag.com/article/before-design-thinking/ (accessed March 30, 2016).

ways for taking action on a decision
ways to broaden the field of choice
ways to determine a point of view
ways for getting to know the problem
ways to get started.[19]

The spiral and the return. To cause a problem. The problem of form.

Among the constellations of the night sky some are little more than an assortment of dots, a bit of sparkling texture, accidental in character and hard to identify. They owe their unity only to the empty space around them. Others hold together much better and display a definite shape of their own because their items fit into an order. The seven brightest stars of the Ursa Major are seen as a quadrilateral with a stem attached to one of its corners. Here the perceptual relations go much beyond connection by similarity. What is seen is indeed a constellation, in which each item has a definite and unique role. Because of its graspable shape, the constellation can also be compared to familiar objects of similar visual structure, such as a dipper, a wagon, or a plough, or an animal with a tail. Its relation to neighboring constellations is established by further structural connections, since two of its stars point to Polaris and its "tail" leads to Arcturus, the bear-watcher.[20]

Form is emerging as a relationship of parts. Depending on which parts one focuses on, different forms emerge out of a constellation of elements.

Le Corbusier's notes and sketches for the design of the Carpenter Center repeatedly refer to the metaphor of the institution as a breathing apparatus. If looked at in plan view, one might read the building's ramp and the floor parts alongside it as an image of a windpipe flanked by a pair of lungs. For Corbusier,
lungs have metaphorical significance as a model for the city whose air and traffic circulate freely, and whose greenery and open space allow it to "breathe."[21]

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[19] Chapter headers in Don Koberg and Jim Bagnall, *the UNIVERSAL TRAVELER: a Soft-Systems guide to: creativity, problem-solving And the process of reaching goals* (Los Altos, CA: William Kaufmann, Inc., 1972).
[20] Rudolf Arnheim, *Visual Thinking*, 55.
[21] Sekler and Curtis, *Le Corbusier at Work*, 81.

The creative person must be able not only to vividly form complete images, but also to manipulate them. Creativity requires *manipulation* and *recombination* of experience. An imagination which cannot manipulate experience is limiting to the conceptualizer....

This game is called *breathing*.

Let us imagine that we have a goldfish in front of us. Have the fish swim around. / Have the fish swim into your mouth. / Take a deep breath and have the fish go down into your lungs, into your chest. / Have the fish swim around in there / Let out your breath and have the fish swim out into the room again. / Now breathe in a lot of tiny goldfish. / Have them swim around in your chest. / Breathe them all out again.[22]

At the end of the very first working document sent to the director on May 22, 2014, I wrote:

A term: PROGRAM: rather than start the engagement with the curatorial request or the physical site (the coffee bar, the more than obvious Le Corbusier), start with what makes the invitation possible in the first place: the anchors and rituals of the institution as it defines and reveals itself in its own archive.[23]

Breathe in, breathe out, breathe in, breathe out.

In his 1962 book, *The Shape of Time*, the art historian George Kubler points out that original forms in what he calls "prime objects" are notoriously difficult to identify. Those objects—he speaks about artworks of the past—are often only known through mutant replications, analogous to the experience of dead stars—we might "know of their existence only indirectly, by their perturbations, and by the immense detritus of derivative stuff left in their paths."[24] Kubler uses the term "form-class" which resembles "a broken but much-repaired chain made of string and wire to connect the occasional jewelled links surviving as physical evidences of the invisible original sequence of prime objects."[25] His emphasis is not on the objects themselves, but on connectivity, on the string and wire that hold together the objects.

[22] Adams, *Conceptual Blockbusting*, 60.
[23] *01_May 22, 2014*, working document sent by the author to Voorhies.
[24] George Kubler, *The Shape of Time: Remarks on the History of Things* (New Haven: Yale University Press, 1962), 39.
[25] Ibid., 39, 40.

A 1963 working document titled "A program of action for the next three years (Preliminary draft, for purposes of discussion)" lays out ways to deepen the educational experience at the Carpenter Center:

> An integrated program is more than a sum of individual courses, excellent as they may be. Integration is brought about by an agreement on the part of all participants in a program to accept certain common goals as giving a general direction to the joint effort, and by a willingness to make certain adjustments and modifications in individual courses in recognition of the common goal. Genuine integration or coherence of a program cannot be brought about by administrative action, it is a matter of underlying attitude.[26]

Program is a collection of episodes that began in October 2014 and will conclude with an exhibition, titled *50 Photographs at Harvard*, in the summer of 2016. Although self-contained and non-sequential, the individual episodes connect the institution's sites of public interface: the press release, the physical space, the exhibition, the educational mission, student and visitor relations, artist talks, and a collection. They focus on the institution's interactions with its various publics and how, in the process, it constitutes itself as an amalgam of education, presentation, and conservation. This talk is episode 9 of *Program*.

In television episodes in a series build and continue a larger narrative. Although part of a sequence, they are written and directed in a way that one can enter the narrative at different points, without having seen all the previous episodes. Familiarity with the plot lines and characters certainly allows insights into the nuances of a series' development, but it is not a necessity for understanding individual episodes. In most television series the longer the series runs, the more the narratives multiply. Not only do stories and characters develop more fully, new characters are introduced, unforeseen relationships emerge, plot lines detour, edits clash—forwards and backwards. Time expands and time contracts. Departures and returns.

Question! What does an evaluation of a trip usually reveal?

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[26] "Visual and Environmental Studies: A Program of Action for the Next Three Years, preliminary draft," ca. 1963, Carpenter Center Archive.

Answer: Measures of achievement, need for improvement plus the fact …
that the process never ends … that destinations are merely rest stops….[27]

Looking back over a completed journey is a mellowing experience. The
good times and bad tend to fuse together to become a single memory or
general impression. Such general impressions are merely accented by
those most memorable experiences encountered; minor pleasures and
acquisitions are as easily forgotten as are some minor difficulties and sub-
problems. As we lose sight of the small experiences and begin to
remember only the major "ports of call," we set ourselves up once again
to forget the joy and reality of process orientation. We recall our total,
multi-event experience as but a series of products or destinations.[28]

Removed and Applied
1963
Integration of the Program
A Report of the Committee
The Photographer and the City
Reality Is Invisible
The Limit of a Function
A Social Question
An Organized System of Instructions
50 Photographs at Harvard

Let's begin again: As the project is coming to a conclusion, questions of form
and format lead back to the archive. What is left? And how does, what is left,
speak of what there was? What would the documents be that *Program* can
leave behind, what objects can be kept? What would be the form and the
format of such a repository? Or, should any attempt at documentation take a
different route, bypass the archive, and find yet another format to remember
and/ or to forget.

 … the relevant unknown behaviors
 Are experimentally demonstrable only in retrospect

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[27] Koberg and Bagnall, *the UNIVERSAL TRAVELER*, 99–100.
[28] Ibid., 101.

As existing in *between*
But not *of* or *in* any one part.
The synergetic behaviors
Of a plurality of parts
Are inherently unpredictable.[29]

Rehearsals and returns.

> ... sequence is a fiction, and ... what follows may have produced what went before.[30]

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[29] R. Buckminster Fuller, *Intuition* (Doubleday & Company: Garden City, NY, 1972). 29.
[30] Jerome S. Bruner, *On Knowing: Essays for the Left Hand* (Cambridge, MA: Harvard University Press), 2.