

## **My Goodness of Fit**

**It was now time to make the text completely my own. I extracted my voice from the combination of the Alexander text and my voice. I placed all of my additions to the text, in the order in which I inserted them into the Alexander text.**

**By doing this I was able to see if a cohesive narrative about my ideas of method were really beginning to form. Although the text was choppy and sometimes not completely coherent, the basic ideas were forming, and I had a base on which I could begin re-fitting the text to meet the needs of my study. The only line of text left of the Alexander essay was “the ultimate object of design is form.” This line speaks to the overarching goal of my work, which is to find form from unlikely origins.**

*The ultimate object of design is form.*

There must be a way to organize oneself, in order to see the pattern within. Different methods of designing can help to achieve this organization. Systematically approaching a set of design problems can allow for the discovery of context through the form. Form may also be found through chance discovery of the context, in relation to the form.

We can discover “fitness” through the merging of the methods of visual system implementation and the use of chance operations. By considering these two methods, and using them simultaneously one can unfold a form that might not have been possible. The merging, and the middle ground between the two considerations is key to uncovering unconsidered formal options.

The designer must use this sense of organization to exhaust all options within the same form. By approaching a design problem from many different angles, and even further, through different methods, coherence is further achieved. The innate skill of the designer is one thing, but the will of the designer is another. Overcoming one’s fear of staying within one way of approaching a design problem, limits the designer. One must fight against themselves to consider an alternative or a “misfit,” as the solution.

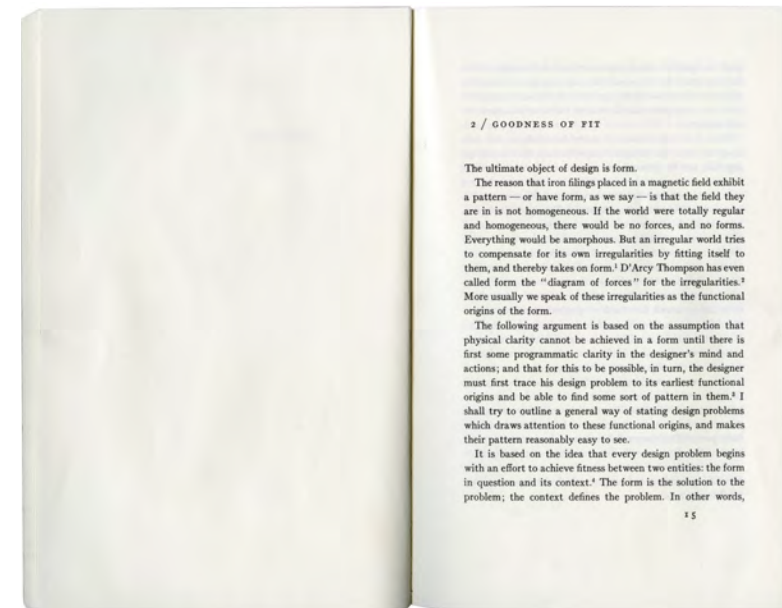
Maybe the context is discovered through chance, and the form is found systematically.

By developing a method of revealing the context we can discover new parts to the whole, which we might not have ever known. Without the implementation of different methods, leading to the whole, the whole may be incomplete, thus leading to an incomplete form. However, there could be a way to adjust the context. Maybe the context and the form are developing simultaneously.

The wrongness of fit can lead to the discovery of the right fit or possibly an even more harmonious discovery of form and fit. In the example of the man who wears eighteenth-century dress today, we can see there is a different perspective of the world which he is operating. This different

way of looking at the world, may lead this person to an eventual and more complete understanding of his world. By looking at the world from another point of view and combining that which is normal, new ideas may be born. We can do this through combining different methods of interaction with the design problem. If the context is too broad we can begin to understand it by employing opposite methods and discovering where it leads. We must consider as many options as possible, but as a designer one must be able to readily discern the ones which will lead to the most cohesive form.

But it is alright for the order to manifest itself from an unlikely source. We can mold and shape the context or even create the context through chance operation. By doing this we can see if opposite forces will reveal a more cohesive whole, and in turn a more cohesive fit.



# **My Goodness of Fit**

**Through many drafts and reorganization of the writing, which developed from a chance operation, I was able to formulate thoughts and ideas which were informative to my thesis and thesis thinking. The ability to rework the text over and over again while using the Alexander text as a reference, allowed for a synthesis of ideas and a renewal of interest in my thesis subjects.**

**Using a set of words to develop a writing was a difficult process but it gave clarity and composure to the subject I have chosen to study. I was able to articulate ideas which I previously had confusion and gave a new perspective in regards to chance, systems, fit, form and context. Development of the text became a test of the methods I am proposing.**

The words which we use to describe our ideas allow us to solve design problems. They acquaint us with the context in which design problems exists. Words alone cannot aid us in our search for solutions to design problems, and they certainly cannot be the only solution in creating form, because form cannot be created from homogeneous forces, we must apply method to our process as designers. Methods are what we apply to our process, to navigate us through the context and formal relationships we encounter as designers. Finding the method which will suit a designer the best, will produce interesting results. If we lived and operated under homogeneous forces, we would live in a formless and uninteresting environment.

On the surface it is sometimes difficult to see the immediate solution. One must consider many different ideas simultaneously. From the second one is presented with a design challenge, they start to consider the many possibilities of what form can become. Fixed in the mind of the designer are variables to consider when approaching design problems. Sometimes a designer may find themselves experimentally blocked. This causes the designer to seek alternatives and redefinition of context. Method is something designers develop through the course of their working, in order to find solutions to form-context dilemmas.

Although a designer may become comfortable with a certain method or process of working, a good designer must be willing to push the boundaries of their method, and possibly work in another way. Adopting another method might afford the designer new choices. This exploration of method might also include using multiple methods to solve a design problem. A combination of methods can provide not only more informative choices, but serendipitous outcomes. There is no one way to solve a design problem. There is no one way to discover form. Moving away from a single minded approach will lead to a more cohesive form. The sign of an enlightened designer is they are able to operate between the methods and create from the middle of the explorations.

Use of a certain kind of method, for example a systematic approach can lead to many outcomes of a clear and organized fashion. It might even produce beautiful forms, but is it the most informed? Is the designer exhausting all

③ The designer must use their sense of organization to exhaust multiple options within the same

④ There are ways for a designer to organize their process in order to see the system within a form. ~~Multiple~~ multiple implementations of method can aid in the organization and manifestation of form. Systematically approaching a set of design problems can allow for the discovery of context through form. However the implementation of a change operation method may also lead to the discovery of a more broad context in relation to form. Fit of the form within the context the must be a goal of the designer, but how the context is revealed can be done in many ways.

② One discovers "fitness" through the merging of methods. Visual system implementation and change operation are only two of the many methods a designer can use to pull form from context, but they are two that present a very opposite approach. By considering the two methods simultaneously one may unfold form which might not have been possible. The merging, and the middle ground between the two considerations is key to uncovering unconsidered formal options.

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options or considering only the obvious solution? Indeed not all cases need or require a multiple method approach, but the outcome of one that does can be very interesting.

A systematic approach to design and a chance operational approach will obviously produce different outcomes. But what happens in the between space, if both of these methods are adopted? A redesigned context is at hand. By changing the methods, a new method is formed. Doing this will indeed create a surprise in form. The combination or merging of methods can be likened to a game of chess. Different strategies can be implemented within the system of the game which lead to different outcomes. Different players adopt different styles of play. A talented player will adopt many methods in order to understand their opponent. This will in turn allow them to develop a new way to defeat them.

Experiment becomes a large part of a designer's method and process of working. If a designer, for example, can take two methods of an opposite nature and test them both, unique discoveries may emerge. Unfortunately when presented with too many options a designer may find themselves unable to choose a direction to pursue. The designer must develop criterion for choosing the best way to develop form. This criterion becomes a part of the new method.

If a designer chooses to combine two methods to create a new one they must observe all the options presented in both methods of study and then must combine them in such a way as to find the best solution. The middle ground is where one finds the most interesting results. The context and form become defined by the middle ground.

An example of this method of combination, can be found simply in how one records an experience or a journey. If one decides to take a walk and record that walk through photography, there are many different ways to approach it as a design problem. Let us say there is a systematic approach of image collection, on the walk from point A to point B and a chance operational one from point B to point A (the return trip). The whole of the journey is recorded, but in two different ways. These two methods of image capture reveal more than might have originally been collected

or discovered. The outgoing section of the journey is recorded by taking twenty paces and then taking a photograph. The camera is held in the same position, in relation to the photographer, each time a photograph is taken. Block by block is recorded and time stamps are added to the images. These two pieces of information (the image and the time stamp) provide the viewer with enough information to determine the journey's length and visual content. Thus communicating an interpretation of the first leg of the journey.

The return section of the journey is recorded in a completely different way. This time with a chance operation. The return path is the reverse of the outgoing, so the point of view is completely different. As the walk begins an image is taken again and again. The camera is held in a different place each time by the photographer. A choice is made by the designer not to look through the view finder and so the framing of the shots becomes a surprise to the designer, thus yielding a serendipitous visual collection. Color and texture become the main focus of this recorded section. This provides the designer with more information, and a new perspective of the second leg of the trip.

Now the merging of the collected elements begin. When the images are taken from both points of view during the journey, the designer must find the meaning and form in the melding of the two experiments. Some images may appear to be very clear in form and content, others may become incongruously placed in the context, while others still seem obsolete to the whole of the form. Finding meaning in the collection of photographs becomes the challenge of the designer. They are beginning to aestheticize their findings and research to create a more informed narrative. A narrative must be found through the coming and going. The story of the sites and the locations become apparent and clear. Nuances of the spaces start to emerge and fit is found in the form. The designer has combined two methods of record. A new story is found and what might have gone unseen is uncovered. The form of the narrative is developed, into a cohesive form.