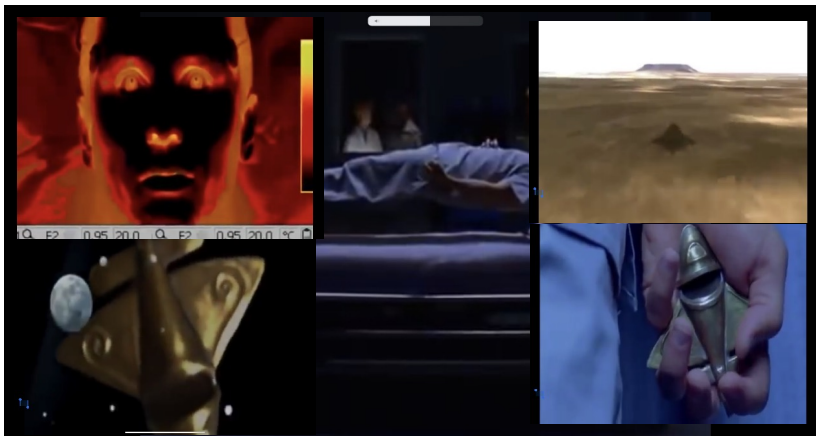




Tiling is *not* proposed here as a universal problem-solver, but rather an approach to the *joint* monitoring of human and environmental *settlements*. That is, *human* settlements and *environmental* settlements as counterparts: how these may be monitored and studied (i.e., modelled) conjointly.

For instance, the documents crossing desks in a bureaucratic organisation can be conceived as tiling in the sense that both the *fit* and *pattern* of the documents—reflecting both the bureaucratic organisation and the file-contents—are coordinates of the tile-work: its tasks and occasions.

But dreams can also quite work as tiling: dreams make up in pattern, for what the day has required in making all tasks fit in. In other words, a settlement *between* fit and pattern takes place in *tiling*, as an *ongoing* transaction between *need* and *imagination*. Aspects of setting an *objective X*.



The point being that an objective never reveals what it has in store before it is reached. So, the objective will vary from being spurious and transient in its initial phases, to intensify as we pick on it and feed with our work and dreams, it changes in character as we approach it: it will then reveal itself.

We take stock of what has happened. And we are ready start afresh with a new set of assumptions. A simple—though techno-culturally determined—example of tiling is when we use an iPad: using sampled images as tiles to negotiate patterns we pick up with our fitting together of our own activities.

Here tiling comes close to the concept of model that I developed in my doctoral thesis: the *correspondence between patterns of perception and behaviour*. In this definition of the model, the term ‘correspondence’ was used in a deliberately ambiguous meaning (as a *placeholder* of sorts).

On the one hand, correspondence is a relation of equivalence between **A** and **B**: first **A** corresponds *to* **B**—close similarity, or almost match; then **A** corresponds *with* **B**—a current exchange is initiated between them. As though they, if *assisted*, start to send letters, or messages, to one another.

A *model*, in this sense, is immersive and is active in the fabric of socio-cultural relations. In the thesis I distinguished between 3 types of models: **1)** the *simple* model [culturally given]; **2)** the *reflective* model [ritual] and **3)** *generative* models [aggregates that shift and yield emergent outcomes’].

So, here the correspondence is **1)** from given terms, **2)** elaborated from given terms, **3)** emerging from elaborated terms. In *tiling*—building on my previous definition of models—correspondence is deconstructed. Hence the moment of introducing **X**: from **X**-factor, reflective nexus, to objective.

It thereby becomes possible to understand the similarity of the almost match (**A** corresponds *to* **B**) as caused by an exchange between **A** and **B** (**A** corresponds *with* **B**). The reason why I parked the issue in an ambitious term, is that I needed a *placeholder*: I lacked the resources to go into it.

In sum: the perceived similarity between **A** and **B** is not really *mimetic*, but owes to the fact that **A** and **B** are *reflected* in one another. **X** is here con-derived as a *mirroring* element between **A** and **B**. To start with mirroring is a *flicker*, it increases in intensity/*hold* through work, emerges as an *objective*.

The people—groups and individuals—who are moved by the objective, may be fooled by it: or, it may take years for them to comprehend. Here, *tiling* is bringing the active model up to the next level: since, in tiling, *surveying* and *comprehending* develop conjointly. The *research portfolio* (**RP**) is for this.

That is, a three step method in which theory development of design students at the MA level at KHIO, serves the purpose of developing their *objective* for their master project in design. Their writing develops from the exchange inherent in the development of the **RP**, is explored as *tiling*.