A reflection on "the disclosing whole" as the primary subject matter of design research

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Abstract:
The objective of this essay is to present a conceptual reflection for understanding the original existence of the designing subject and the designed object within the concept of the "*disclosing whole*". Inspired from the "disclosive structure" of alethic hermeneutics, disclosing whole is a unifying principle among the three core subject matters of design discourse: the designer, the product and the process; it is an ontological level presented as the primary subject matter of design theory. Methodologically, the inquiry is based on a deductive approach rather than analytic induction; the essentially implicit *whole* is reduced into its core elements to have an explicit understanding about its basic process. Exploring the way to propositional knowledge in design, the unknowable *whole* is spontaneously spaced within itself, interrupted and deduced into its primary sections: the synchronic "self" and the sequential "world". Disclosure of the *whole* is argued to be from central complexity to peripheral simplicity indicating a "modal difference" for which design is introduced as a compatibility potential. Natural and artificial states of the creative *whole* are presented. In order to gain an insight about mutual contexts of design and use, the sides of construction and deconstruction are introduced as the primordial faces of human creation. Finally, potentials of the idea of *disclosing whole* and the understanding of the basic deduction are discussed for an ontologically, epistemologically and ethically articulated ground for design theory and philosophy as well as for the cultures of sustainment.
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Keywords: Design research, design theory, philosophy of design, design semantics, artificiality, alethic hermeneutics, holistic systems, disclosure, creativity.

Introduction
Still today, as for other fields of meta inquiry, essential problems of design theory and design philosophy origin in the ancient duality between an observing, knowing and manipulating subject and an observed, known and manipulated object: "what is design?" as the ontological question; "how do humans design?" as the epistemological question; and "in which direction and for which ends should humans design?" as the ethical question. The objective of this article is to present a conceptual reflection for understanding the original existence of the designing subject and the designed object within

the concept of the "*disclosing whole*". *Disclosing whole* is a unifying principle among the three core subject matters of design discourse: the designer, the product and the process. The term is inspired from the "disclosive structure", a notion characterizing the authentic and original situation of understanding in alethic hermeneutics that is explained further in the text.

Artifice can be the result of human action but not of human design, and non-design always encloses design. Mitcham (2001:35) claims that in design, results extend beyond intentions and in our attempts to redesign them or to design around them, these results become phenomena which we must accept. Referring to the idea of dialectics, Fry (2003:47) puts out that whatever we identify, there is also which evades and escapes that is other and supplementary. Design, order and truth is never simply a victory over non-design, disorder and untruth but a perpetual struggle with its own internalized negation. As intentional design unknowingly and inevitably brings out disorder, this essay is in search of an insight towards a somehow objectively reasonable condition of disorder and conflict in the world.

The necessity of objective reason turns the text also into an inquiry on the possibility and reliability of verbally describable knowledge in design research and theory. Methodologically, the inquiry is based on a deductive approach rather than analytic induction; the *disclosing whole* is reduced into its core elements to have an explicit understanding about its basic process. This effort may be expressed as a phenomenological reduction or a hermeneutical disclosure of something hidden deep inside. Here, the reflection is a meta effort to put out something about the "ur-phenomenon", in Goethe's terms (Seamon & Zajonc, 1998:4), the essential pattern or process of the *disclosing whole* that is introduced as the original subject matter of design research, practice and education. "Ur" bears the connotation of primordial, basic, elemental, archetypal; the ur-phenomenon may be thought of as the deep-down phenomenon, the essential core of a thing that makes it what it is and what it becomes (Seamon & Zajonc, 1998:4).

The essential difficulty – Impossibility of the vital
A widely known expression of Simon (1969:111) points that everyone designs who devises courses of action aimed at changing existing situations into preferred ones. For him, the intellectual activity that produces material artifacts is no different fundamentally from the one that prescribes remedies for a sick patient or the one that devises a new sales plan for a company or a social welfare policy for a state. Design, so constructed, is the core of all professional training; it is the principal mark that distinguishes the professions from the sciences. Truly, design is not a sole activity performed only by some distinguished professionals but it indicates an inevitable agency that is itself basic to all human activity. "All men are designers, all that we do, almost all the time, is design", says Papanek (1984:3); it is the conscious and intuitive effort to impose meaningful order. As Fry (1994:4) suggests, design is the anthropocentric imposition of direction. Besides that, Krippendorff (2006:31) claims, not everyone who acts to make the world a better place calls himself a designer. He says:

> "Design as a professional practice differs from design in everyday life
> by relying on publicly acknowledged competencies, the use of
> methods, but above all on an organized way of languaging, a design
> discourse, that coordinates working in teams and with clients, justifies

proposals for artifacts to their stakeholders, and distinguishes professional designers from those doing it largely for themselves."

In both kinds of designing, everyday and especially professional, design as a basic human capacity acts upon and directs a world that is shared by others; but at the same time it suggests a highly individual and subjective realm or process. Design as the primary underlying matrix of life, is also presented as indicating an ontological space that lies outside the boundaries of verbal discourse; that is literally indescribable in linguistic terms. For contemporary design theory and design philosophy, the difference between everyday design by users and professional design by designers insistently implies an essential dilemma. This basic contradiction may be put out by two mutual propositions; the first one is subjective and the latter is objective (Figure 1).

1. *Subjective complexity:* Design as a basic human capacity, a mode of inquiry and the underlying matrix of life seems originally hidden and unattainable for objective knowledge. It implies a form of aesthetic experience settled in an ontological space that resist to categorization and inter-subjective communication; it is beyond the limits of verbal language. Aesthetic in its earlier Greek meaning, referred to sensory perceptual knowledge, as distinct from intellectual linguistic knowledge; it remains the intractable problem, ubiquitous in its prevalence, yet, resistant to analysis (Whitfield, 2005:3). So, the entity (thing or product) and the event (agency or process) that is signified by the phenomenon of "design" cannot be modeled as a system displaying a predictable organization, a process and a product. So, "design science" as proposed by Cross (2001:53) is impossible as referring to an explicitly organized, rational, and wholly systematic approach to design; not just the utilization of scientific knowledge of artifacts, but design in some sense as a scientific activity itself.

2. *Objective simplicity:* Despite the subjective complexity, the effects of design and the direction it implies are emerged and felt in a world shared by others. The world is experienced as distanced and apart from the originator subject. It seems somehow objective, affording inter-subjective verbal communication and propositional knowledge; it also allows things to be seen in predictable organizations indicating the existence of processes and products. By presenting linear, local and causal sections, the world simplifies the overall complexity of existence posed by subjects. So, science of design is somehow crucial as the body of work which attempts to improve our understanding of design through scientific (i.e., systematic, reliable) methods of investigation.
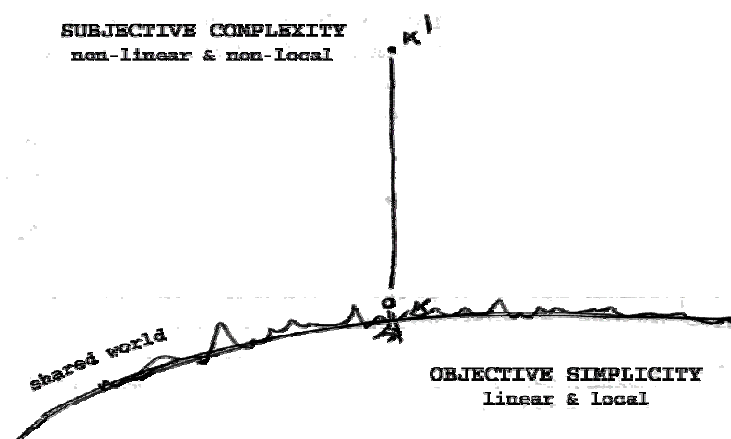

Figure 1. *An illustration of the essential dilemma.*

As a necessity of the objective condition, the professional designer has an inter-subjective, social and worldly responsibility of his actions; he has to act knowingly, carefully and intentionally, creating artifacts constructing and

directing the world he shares with others. Besides that, as a necessity of the subjective condition, the professional designer do not seem to have a reliable way to explain, to systematize and to predict the design process that is essentially implicit, covered and hidden for objective and verbal knowledge. While he is responsible of his actions, the deep down structure bringing him into action, creating and transforming his intentions always stay beyond the limits of his worldly expressions, modeling and languaging. Explicit design knowledge is crucial and necessary, while it is dramatically impossible and unattainable.

This essential paradox brings out a group of vital questions setting the basis of the conceptual reflection in this article: If all the organisms, and in accordance with current theories in cosmology and biology all the particles in the universe, are already and always processing to create and to solve problematic contexts and if the potential of design is inevitably actual and continuously going on within the whole of existence, then is there a ground for the "necessity" of conducting design research for attaining insights, bringing explanations and creating knowledge in the context of professional design? Besides its necessity, is it "possible" to reach to reliable knowledge by design research? Besides its necessity, possibility and reliability, how and where should the researcher or the theorist look at and head towards to attain that implicit knowledge, what is the appropriate method and the reliable source? What is the primordial subject matter of design research? I propose that primary subject matter of design research is the *disclosing whole*: an ontological level and a unifying principle that synchronically signifies the human designers, the material products and their creative actions.

Overcoming the dilemma - Disclosure of the *whole*
Unlike objective hermeneutics, for which there is a sharp dividing line between a studying subject and studied object, in alethic hermeneutics, the polarity between subject and object is dissolved in the radical light of a more original unity with its focus on truth as an act of disclosure (Alvesson & Sküldberg, 2000:52). Alvesson and Sküldberg (2000:56) describe the difference between two kinds of hermeneutics as follows:

> "The correspondence between the conceptions of an interpreting subject – the researcher – and an interpretation of something objective, occurring outside the researcher is the ultimate trust of objectivist hermeneutic understanding, which thus becomes a kind of counterpart to 'explanation' of natural science. In alethic hermeneutics understanding is nothing exceptional, achieved as the culmination of a scientific effort. Rather, understanding is a basic way of existing for every human being, since we must continually keep orienting ourselves in our situation simply in order to stay alive. It is the basic understanding that it is necessary to begin to explore."

Alethic hermeneutics dissolves the polarity between subject and object into a more primordial, original situation of understanding, characterized instead by a "disclosive structure" (Figure 2). That is, the basic idea concerns the revelation of something hidden, rather than the correspondence between subjective thinking and objective reality. Alvesson and Sküldberg (2000:58) note that they have chosen to designate this hermeneutics alethic with a neologism derived from the Greek "aletheia", or uncoveredness, the revelation of something hidden in Heidegger's terms. As another ground for

the argument developed here, Von Bertalanffy (1971:3), the founder of "General Systems Theory", notes that in one way or another, we are forced to deal with complexities, with "wholes" or "systems", in all fields of knowledge. He says (Von Bertalanffy, 1971:10): "Nevertheless, the necessity and feasibility of a systems approach became apparent only recently. Its necessity resulted from the fact that the mechanistic scheme of isolable causal trains and meristic treatment had proven insufficient to deal with theoretical problems, especially in the biological sciences, and with the practical problems posed by modern technology." He also adds that mechanistic approach just mentioned appeared to neglect or actively deny just what is essential in the phenomena of life.
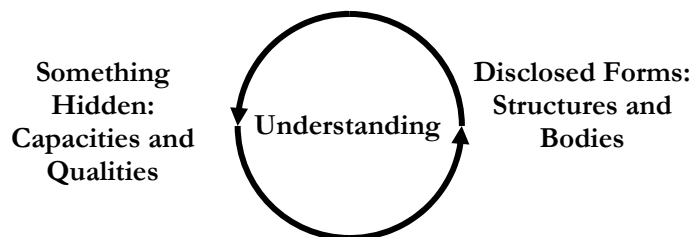
Something Hidden: Capacities and Qualities — Understanding — Disclosed Forms: Structures and Bodies

Figure 2. *Disclosive understanding of alethic hermeneutics.*

Here I introduce the authentic and the original subject matter of design research and theory as the *disclosing whole,* an ontological entity that has the basic capacity to disclose artificiality by the agency of design; despite its disclosing character, the *whole* is originally concealed and covered for examination from outside. Unlike the linguistic categories that hierarchically divide into parts and combine into larger wholes, *disclosing whole* represent and originate in an ontological level where all the primary dualities that construct, control and sustain the categories of language are in a continuous wholeness and unity, like human and universe, subject and object, natural and artificial, living thing and non-living thing, order and disorder, theory and practice, process and product and also the logical positivist dualism of context of discovery and context of justification, etc. The *disclosing whole* is a collective concept unifying the ontological categories of the designer, the product and the process by simultaneously representing them (Figure 3).

Distanced with the deduction: the mystic self and its deterministic world

The phenomenon of *disclosing whole* originates in an ontological space with an essential difficulty to understand and to know objectively; in order to disclose the primary interactions that describe it as an organized and processing system, we need a deductive approach rather than analytic induction. Just like in the theory of Big Bang of cosmology, here the unknowable *whole* is spontaneously and synchronically spaced within itself, opened out and interrupted into its primary sections and states. The continuous, complex and unknowable *whole* is deduced and interrupted into its elemental partitions; it is taken away and removed from itself without any collapse in its ontological unity; in order to make sense, an observation and a participation distance, a contemplative interval is created within the *whole* and somehow systematic relations are disclosed that constitute the primary subjects of knowledge, meaning and understanding in design research and theory. The theoretical deduction presented here is not a linear and local interruption that happens and ends in a certain time and space, at a specific

moment in the history of the *whole,* but it goes on continuously and eternally within the phenomenon of life. The *whole* had always been creating and disclosing as it is now. So instead of "after the deduction", I use the term "with the deduction" referring to a meta level of awareness by which the *whole* becomes capable of reflecting upon itself; ontologically, that makes it a *disclosing whole.*
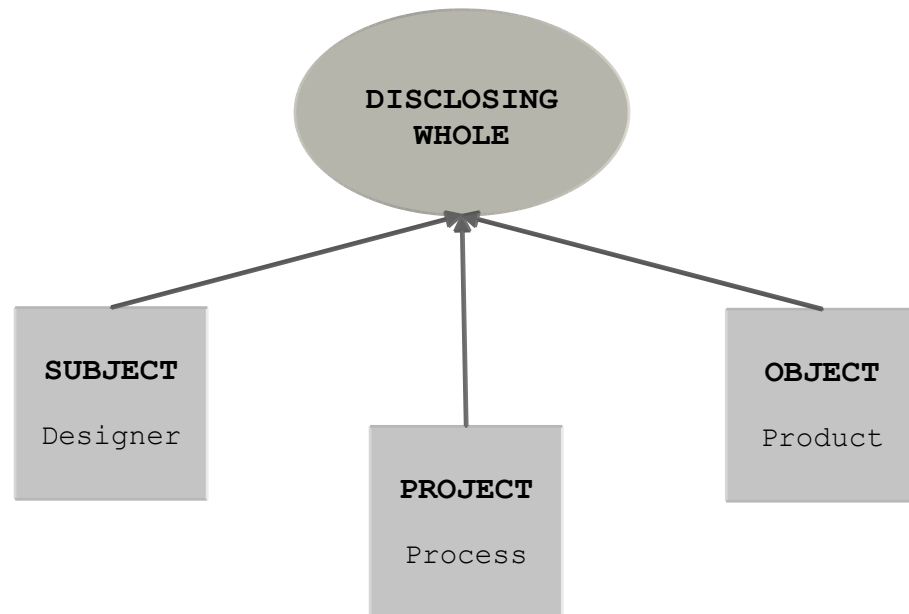

Figure 3. Disclosing whole is a unifying principle among the designer, the product and the process.

I introduce an ur-phenomenal deduction proposing the primary sections of the originally concealed but actually *disclosing whole*; that are the "self" as the central agent and its "world" as the periphery or the boundary (Figure 4). The self is responsible for its world and takes care of it by contemplating, participating and forming. With the deduction, one of the mutual sects within the supposedly theoretical abundance will necessarily come forward, hold the centre and appear with the claim and mission of representing and taking the responsibility of the *whole*. So while the *whole* was unconceivable and unknowable without deduction, now it makes sense by a central self that is "conscious" and reflects, interprets and knows its peripheral world. The self represents the concealed *whole* without deduction, so it also reveals the concepts of wholeness and complexity. Conscious self of the *disclosing whole* cannot be detached into isolated parts; for each human being there is one actual, directly experienced and lived necessity, a single center of aesthetic meaning that is itself, constituting the condition of subjectivity. Besides that, it has been distanced from itself disclosing a reflecting world, an interval where it contemplates some other selves also disclosing; a mediator world of contingency is spread in between those necessary selves constituting the condition of objectivity. The *disclosing human whole* is alone with its central and synchronic self (individuality), while it is together with others in its peripheral and sequential world (sociality).
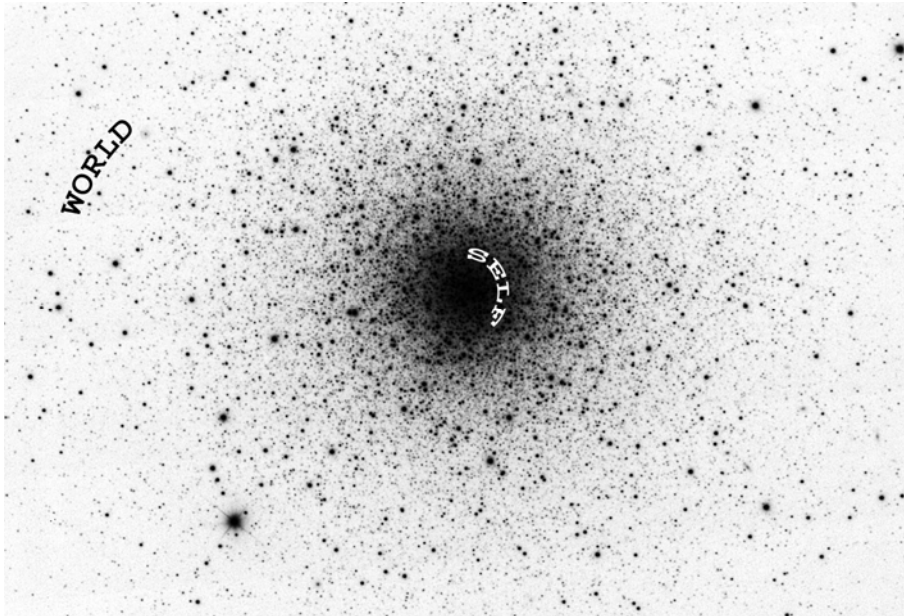
Figure 4. *A possible image of the disclosing whole with the deduction.*

With the deduction, the conscious self discloses and reflects linguistically organized wholes of artifice into its world. It forms the sequences of its world to create entities and events of organizations, processes and products that afford categorizations and verbal descriptions. While the central self of the *disclosing whole* synchronically tends towards being in linguistically unorganized wholeness, its peripheral world sequentially tends towards being in linguistically organized togetherness.

The modal difference – Synchrony and sequence
Metaphorically, the conscious self may be presented as a huge web of network. It has boundaries with its world consisted of both other creative selves and also of created artifacts. Disclosure of the *whole* is from central complexity to peripheral simplicity indicating a "modal difference" that is emphasized as an incompatibility on the widespread web of boundaries between the self and its world (Figure 5). Martinez (2001) has developed a bio-cognitive epistemology explaining the process of knowing. In the process of knowing, he explains, bio-information is selected, stored and retrieved as contextual fields of inseparable cognitive, biological and cultural parameters. These bio-informational fields are de-contextualized from linear to non-linear space during storage and re-contextualized from non-linear to linear space during retrieval. Martinez (2001:5) explains modes of linearity and locality as follows:

> "In linear space, movement from one point to another occurs sequentially, that is one point in space at a time, at less than the speed of light, which is Einstein's constant. The traveling entity or event (information) maintains its original form and the trajectory of the movement can be traced and predicted with linear models. A violation of locality occurs when an entity or event appears to travel faster than the speed of light creating a sense of instantaneousness. Since it would be unacceptable to violate the limits of Einstein's constant, the event is conceived as not having traveled from one point to another, but occurring simultaneously at both points. The non linear processes

can not be predicted with linear instruments because these chaotic configurations occur within a space of fractal geometry."

When an event or entity shifts chaotically from the order of linear space to the disorder of non linear space, the form of the information or the event bifurcates into fractal traces and the original form or information of the event is maintained in each of these traces (Figure 6). Bio-information is expressed linearly and locally through the nervous, endocrine and immune pathways in a space of Euclidean geometry, and is impressed non-linearly and non-locally in a space of fractal geometry in the totality of the field. Within this framework, I understand design as a fundamental potential of the *whole* as a negotiator through the widespread web of boundaries between non-linear, non-local and syn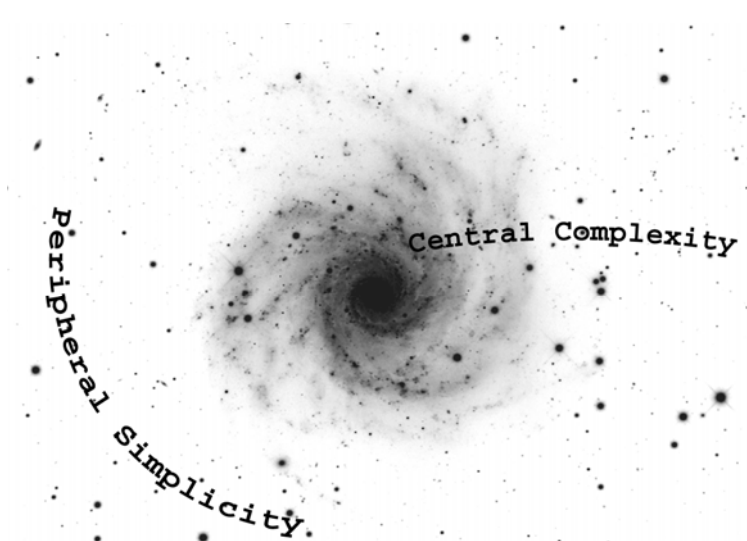chronous patterns of the conscious self, and linear, local and sequential organizations of its world (Figure 7). Without the understanding of the essential difference there would be no ground for the agency of design as a negotiator in search for contextual fitness, harmony and compatibility between the self and its world. Entities and events of artifice are projected as temporary organizations drawing the fuzzy boundaries of the context (intentional construction of something); while simultaneously they may appear as indicating a disorder or a thread outside that context, within a wider whole (unknowingly or unintentionally destruction of something).
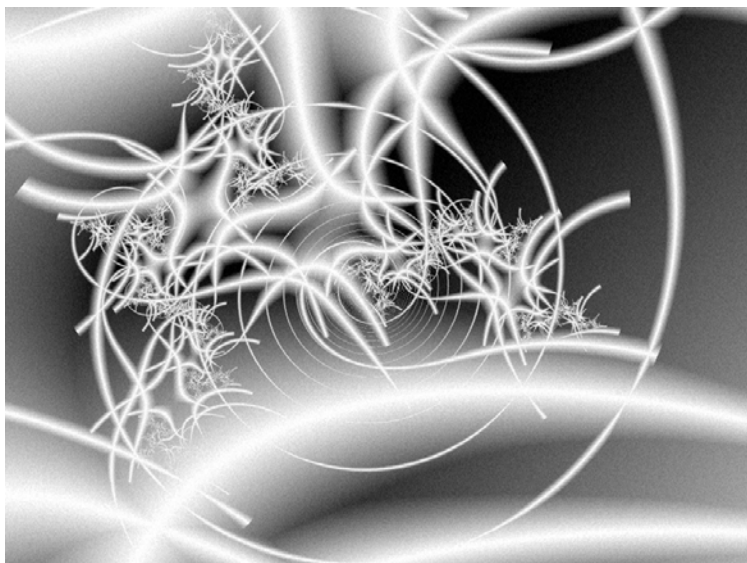

Figure 5. Another possible image of the disclosing whole, emphasizing the modal difference.

I propose, in the universal scale, the elemental organization of the *whole* presents us the key situation in grasping the condition of non-sustainability, as well as the roots of the essential dilemma between simple objectivity and complex subjectivity presented above: The great web of intangible intelligence represented by the self, with its non-linear, unpredictable and limitless possibility of reflection and projection, and by the agency of design, controls and manipulates the tangible material world that is limited by linear and predictable

Figure 6. Softenergy: A computer generated fractal (Normandy, 2007); bio-information is impressed non-linearly and non-locally through "the self" in a space of fractal geometry.

causes. The awareness of the modal difference that comes with the deduction and the situation it presents is the ground for destruction and disorder as it is also vital for construction and order.

The states of the *disclosing whole* – Nature and artifacts

With the disclosure of the *whole* into itself and its world, design research and theory may be seen as dealing with a basic "creative action", an "innovative project" from an aesthetic experiential event of the subjective condition to a propositional or a linguistic event of the objective condition. While the ur-project indicates a contemplative interval between these forms of events, it does not end with a collapse in their ontological unity. With the deduction and the modal difference, I propose two primary states of the *disclosing whole*:
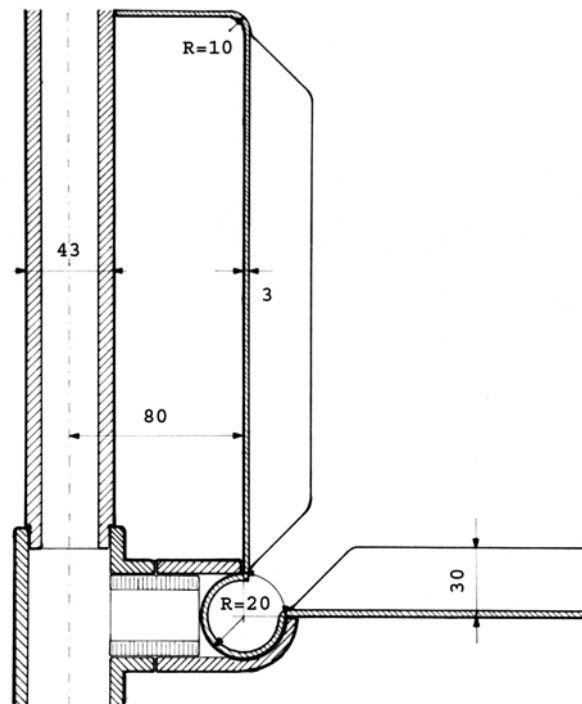

Figure 7. *A detail section of a shelf system designed by the author; bio-information is expressed linearly and locally on "the world" in a space of Euclidean geometry.*

1. *Necessary and natural state* represented by the conscious self as the central agent of the *whole* and as the origin of disclosure, action and projection. This state indicates aesthetic or experiential entities or events that resist linguistic and verbal descriptions. No clear explanation can be claimed about their essence. Human beings, both ordinary and professional are indicators of this state as actual persons who are continuously designing and using to disclose contexts of life. Besides that, their worldly and social titles and positions as designer, lawyer, client, professor and user are not within the scope of nature.

2. *Contingent and artificial state* represented by the world as the periphery of the *whole* and as the medium of disclosure, action and projection. This state indicates propositional or linguistic entities or events that afford verbal descriptions that are artifacts. They are originated in and depend on necessary and natural entities and events. Artifice may resemble nature in several manners but lack of a central self consciousness. Artifacts are not originally disclosing and representing entities; so, although they have vital effects on nature, they are not responsible of those causes.

The main important distinction between natural entities and artificial entities is that, artificial entities are not disclosing, creating, acting and projecting entities in the sense that natural entities are. Despite that artificial entities may seem in action, they are ontologically disclosed entities and they "afford" means for further projects. They have no necessary existence independent of natural entities. Artifacts basically take place in a world organized linearly, locally and sequentially. They are mediators and fittings

in between natural entities that exist relative to each other in a world of togetherness (Figure 8). Artifacts do not project some other artifacts, represent them or take their responsibility but they do afford means of disclosure for humans. The way taken by a car, the work done by a vacuum cleaner, the lighting streamed by a table lamp or even automated machines producing products out of disordered raw materials may resemble natural disclosures, but since they do not represent a central conscious self of a *disclosing whole* they are not disclosures in the sense that humans do disclose artificiality. Nature discloses affordance into the world, while artifice affords disclosures for the self. The phenomenons of disclosure from the self to the world and of affordance from the world to the self are mutual faces of a single stream of action and projection that keep the *whole* creating and living. Natural entities and events of the necessary state and artificial entities and events of the contingent state never stay detached and isolated from each other; they are always articulated and connected in unity by the bounding stream of that creative projection.

Figure 8. An illustration of a machine designed by the author for pruning high branches; humans disclose artificiality and artifacts afford means of disclosure for humans.

The issue of "necessity", when talking about knowledge in design and also about research on professional design in general, requires a careful understanding on the natural state of the *whole* represented by the conscious self as the origin of disclosure; this state is presented as ontologically necessary, indicating authentic, aesthetic and spiritual experiences. Besides that, being non-linear, non-local and synchronic, the self is also the origin of propositional possibilities and innovation without any worldly material restrictions and constraints. So, the self is essentially necessary for the artificial phenomenon, while it is practically (criterions and consequences when disclosing artifice) contingent. The issue of "possibility" of design knowledge and design research requires an elaborate study on the artificial state of the *whole* represented by the world as the peripheral medium of disclosure; thus this state is presented as ontologically contingent, affording propositional and linguistic possibilities. Besides that, being linear, local and sequential, the world is also the medium of casual constraints and material necessities. So, the world is originally contingent for artificiality, while it is practically (criterions and consequences when affording disclosures) necessary.

When it comes to the issue of "reliability" of necessary and possible knowledge in design, then it becomes the inquiry about "reality". The inquiry on reality of design knowledge is about the ultimate act of disclosure that is ontologically presented as the indicator of meaning, understanding, acting

and living. Apart from the Cartesian dualism of mind and matter, without the understanding of the *disclosing whole,* what is left of reality is not much more than a "simulacra", a term coined by Baudrillard (1994:3), that when the gap, the modal difference and the unifying interval between the simulated artifice and real nature as the origin of simulation collapses and the simulated becomes the new real as a form of simulacra where there is no more an authentic referent.

The faces of human disclosure – Potentials of creation
There is a single stream of disclosure out of any natural entity aiming to construct an order within its peripheral world by creating contingent artifacts. But this constructive disclosure would have no possibility if there was not a disorganized condition in the world. The conscious self observes this problem as a by product of other selves' creative actions, that is the destructive face of disclosure. Although there is a single stream of human disclosure, it is relatively constructive or destructive. As it orders and constructs something with the intentional projection of the self, it also creates a disorder and destructs something within a greater whole perceived and observed by other people in the world. Everyday designing of users is the destructive face of disclosure relative to the professional designers' who intend to construct artifacts to be used by them. In a way, everyday designing create problems to be solved and disorder to be ordered.

Buchanan (1994:18) says: "Culture is not a state, expressed in an ideology or a body of doctrines. Rather it is an activity. Culture is the activity of ordering, disordering, and reordering in the search for understanding and for values that guide action". When design is expressed as intentional cultural activity of ordering, dialectically, it is recognized by the presence of unintentional cultural activity of disordering. Context of professional design, emphasizing the constructive face of human projection and production, and context of ordinary use, emphasizing the destructive face of human action and consumption are observed as social and economic reflections of the original pattern woven by the creative disclosure of the concealed *whole.* Finally in this essay, I point out two mutual and reciprocal faces or sides of human disclosure just as left and right: the face of divisive order, that I call "construction" as projecting the context of design (professional design) and the side of associative disorder that I call "deconstruction" as projecting the context of use (everyday design) (Figure 9).

1. *The "construction" of human disclosure* is the face of "divisive order" in which potentials as composition, opposition, separation, organization and decision are originated. It systematizes, divides and orders to bring into existence by doing. Although it is constructive, it also inhabits the destructive face of construction that is limiting the possibilities, freezing and solidifying the world. By challenging repetitions and iterations, it has the basic tendency to innovate that is replacing something old with something new. The construction is like the left or right of human being in space and time. Just as left and right get mixed up, diffused in each other in human strolling in time and space, metaphorically, construction and deconstruction are dispersed in each other in human struggling on the horizon line. Construction lowers, takes down to the ground, so it makes knowable, visible and predictable; it is the creative face that re-contextualize the bio-informational fields in Martinez's (2001) explanation, from non-linear to linear space. It is mainly related with the

tangible and material ground, the below, underneath of creative human struggle into the world that is principally on the horizon line.

2. *The "deconstruction" of human disclosure* is the face of "associative disorder" in which potentials as unifying, equaling, pairing, making synchronic, making identical and alternating are originated. It de-systematizes, completes and associates to take out of existence by undoing. Although it is destructive, it also inhabits the constructive face of destruction that is enforcing the possibilities, boiling and vaporizing the world. By challenging innovations, it has the basic tendency to repeat and iterate that is replacing something new with something old. Besides that, deconstruction raises to the sky, so it makes unknowable, invisible and unpredictable; it is the creative face that de-contextualize the bio-informational fields in Martinez's (2001) explanation, from linear to non-linear space. It is mainly related with the intangible and immaterial sky, the above of creative human struggle into the world that is principally on the horizon line.
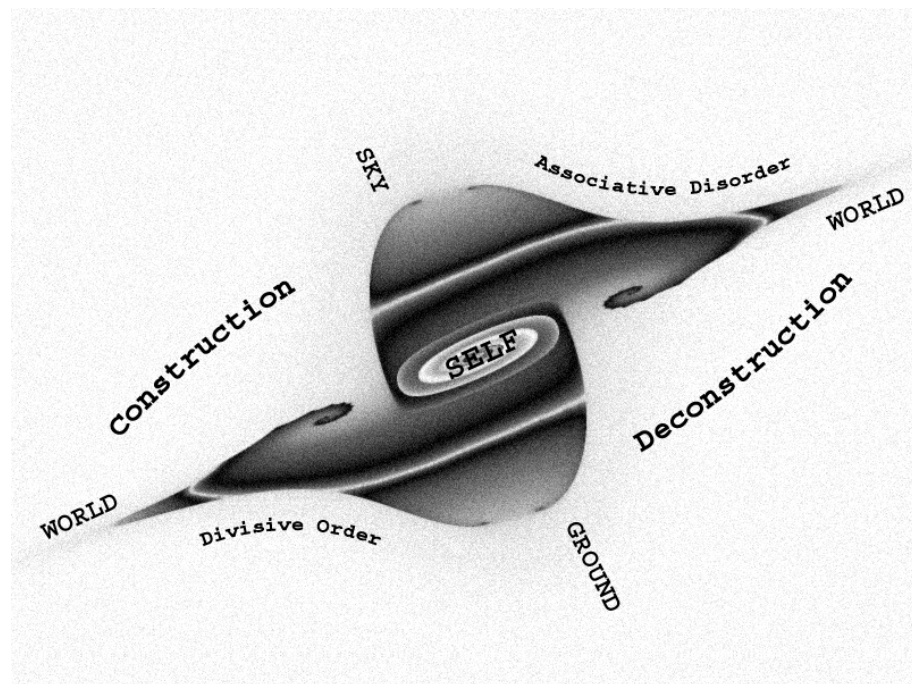

Figure 9. *The faces of human disclosure.*

Construction indicates a spread out from a particular original centre, say self X, to the periphery, representing self X's conscious and intentional disclosure into the common world; that is the re-contextualizing of an artificial entity or an event from a non-linear and non-local aesthetic experiential state to a linear and local propositional linguistic state. Meanwhile, deconstruction indicates a spread in from the periphery to that particular center X representing the conscious and intentional disclosures of the surrounding selves other than self X. By origin X, deconstruction is observed as the unintentional and cooperative response of the world to its creation; that is the de-contextualizing of that artificial entity or an event from a linear and local propositional linguistic state to a non-linear and non-local aesthetic experiential state. Results of deconstruction as the context of use extend beyond intentions of construction as the context of design and these

results become phenomena that professional designers, even in their attempts to redesign them or to design around them, must accept (Figure 10).

Figure 10. *An example of creative deconstruction in use; the tangible body of a book is used as a cap of a glass to keep the water fresh.*

Conclusion
The unifying concept of *disclosing whole* and the understanding of primordial deduction promise vital insights for an ontologically, epistemologically and ethically articulated ground for design theory and philosophy; that means, originally, questions possible in any of these three disciplines are inquiring about the very same thing. The *disclosing whole* is *originally* continuous, uninterrupted and consequently unexplainable; it denotes a wholeness that cannot be influenced, penetrated or manipulated, that is already operating on its own, that cannot be expressed in language and cannot be known formally (Figure 11). However, I propose that the story of the concealed *whole* and its disclosure into describable events and entities present insights about the ur-phenomenon, the deep-down pattern that has the potential to unify and also to justify the answers proposed for those questions. How can something concealed in holistic aesthetic experience be expressed as a system in formal language, as a question, asks for the search of first self-evident concepts that are initial clusters of meaning and are essentially irreducible to each other. In fact, in the beginning these clusters of meaning are deeply intertwined and sparse; they show a highly dynamic flux and afford no possibility for comprehension. In this essay, I argued about a sudden deduction that is *not* a linear, *not* a local and *not* a deterministic interruption that happens and ends in a certain time and space, at a specific moment in the history of the *whole*; rather I call it as an arrival of an ultimate call for knowledge and linguistic explanation; condensing, thickening, cooling and stabilizing the *whole.*
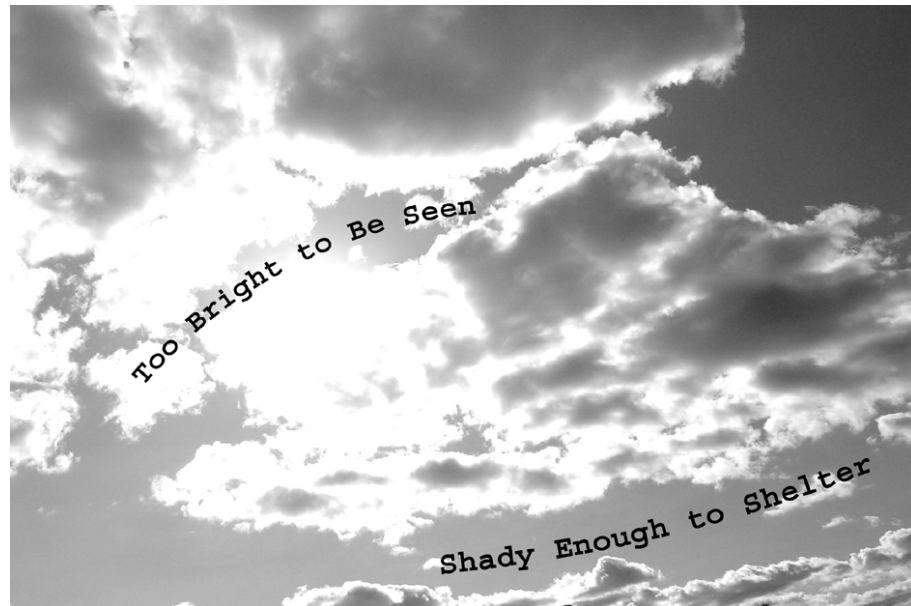
Figure 11. The disclosing whole is originally hidden; it provides shelter with the deduction.

An articulated understanding of the issues presented in this text should be developed further in order to have a more profound picture of the first clusters of meaning, the fundamental rulers of the *disclosing whole* as the primary subject matter of design research and theory. The continuous process of understanding and practicing towards and around the essentials of unity has the possibility to show us how to design, to use and to live within the objectively reasonable level of disorder and conflict as well as order and welfare; that would not only stabilize materially visible pollution of the world, but it would also optimize materially invisible pollution as well, which is the loss of quality and content in everyday experience of the human self.

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Tasarım araştırmasının esas konusu olarak "açığa çıkaran bütün" üzerine bir düşünüm

Bu makalenin amacı, tasarlayan öznenin tasarlanan nesneyle birlikte özgün ve otantik varoluşunu anlama yolunda kavramsal bir kurgu inşa etmektir. Bu deneme tasarım söyleminin üç temel konusu olarak tasarımcı, ürün ve süreç üzerinde birleştirici bir ilke olan "açığa çık(ar)an *bütün*" kavramı üzerine kurulmuştur. Aletik hermeneutikteki "ifşa eden yapı" anlayışından esinlenen bu kavram, tasarım araştırmalarının ve tasarım kuramının köken konusu da olan ontolojik bir seviye olarak sunulmaktadır. Tasarımcı, mimar, mühendis, hukukçu, asker, anne, baba, üretici, doktor, kullanıcı gibi toplumsal olarak kurulmuş ve işletilen görevleri ve rolleri bir yana, burada insana öncelikle *bütün* kavramıyla işaret edilmektedir. Aynı zamanda *bütün*, evren kavramına da insan ile birlikte işaret eder. Açığa çık(ar)an *bütün* kavramı ayrıca, tasarımcının tasarım sürecinde, tasarım araştırmacısının da araştırma sürecinde yapıp ederken yöneldiği, karşı karşıya kaldığı, konu edindiği, iletişime girdiği ve orada yerleşerek işleyişine katıldığı esas ve zorunlu varlığı anlatmak için kullanılmaktadır. Öncelikle tüm fiziksel ve psikolojik varlığıyla insan, kesintisiz ve sürekli, dolayısıyla da açıklanamaz olarak işaret edilen bir yaşam bütünlüğünde toplanmaktadır; dolayısıyla yaşam *bütünü* kendi varlık düzeyinde dil ile ortaya konup paylaşılabilir bir bilgiye, anlama ve açıklamaya olanak vermez haldedir. Daha sonra insan, anlama ve açıklama yolunda aralanıp dağıtılarak ondaki organizasyonu, işleyişi ve sistemi işaret eden ilk kavramsal örgüye ulaşılmaya çalışılacaktır.

Böylelikle çalışmanın esas amacı, gerçekte garip ve karmaşık olarak nitelenebilen *bütündeki* bütünlüğün açığa çık(ar)ma ve yaratma yoluyla kurulmasına ve korunmasına temel olan özelliklerden biri olarak tasarlamayı anlama ve dile getirerek açıklama olarak ortaya konabilir. Özellikle düzen kurmayı amaçlayan tasarımla birlikte kaçınılmaz olarak açığa çıkan yıkım kavrayışı buradaki anlama ve açıklama çabasına yol gösterici olacaktır. Yöntemsel olarak sorgulama analitik tümevarım yerine tümdengelimsel bir yaklaşıma dayanmaktadır; esasen örtük olan *bütün* onun hakiki süreciyle ilgili açık bir anlayışa ulaşmak adına temel elemanlarına indirgenmektedir. Böylesine gizemli bir *bütün* için anlamlı yapılar ve durumlar nasıl olanaklı olabilir? Bu soruya cevap aramayı amaçlayan tümdengelimci ve sistematik bir kavramsal indirgeme yoluyla *bütün* "aralanarak" ve "kesintiye uğratılarak" onun başlangıçtaki kesimleri açığa çıkarılıp ortaya konmaktadır. Böylece bu çalışma, insanın gerçek dünya yaşamındaki güncel çelişki ve sorunlara da atıfla, ele aldığı konuyla ilgili kuramsal temelleri ele alışta, anlamada, değerlendirmede ve düşüncede bir yenilenmeyi amaçlamaktadır.

Bütün aralandığında onun ilk kesimleri bu aralığın iki yüzü gibi açığa çıkar. Böylelikle *bütünün* indirgeme öncesi anlaşılmaya ve bilinmeye olanak tanımayan sürekliliği bir an olsun duraksatılıp kesilerek algılayan, anlayan, bilen, sorgulayan, yorumlayan, denetleyen ve yapıp eden merkezi ve bu merkezin denetleme ve yapma yoluyla gerçekleştirdiği, kendindeki anlamları ve özellikleri açığa çıkardığı çevresi görünür

olacaktır. *Bütünün* yapım aralığında açığa çıkan ilk kesimlerinden merkezi, kesinti öncesi eşzamanlı, yerel ve doğrusal olmayan ve sürekli bütünlüğün temsilcisidir; dolayısıyla merkez *bütünün* "kendisi" ya da "bilincidir". *Bütünün* yapan ve bilen bir insanı işaret edişini bu şekilde anlamak olanaklıdır. *Bütünün* yapım aralığında açığa çıkan ilk kesimlerinden çevresi ise artzamanlı bir parçalanmaya, farklılaşmaya, çoğulluğa, yerel ve doğrusal olarak dizilmeye ve ilişkilenmeye, biçimlendirilmeye, iletişime ve dil kullanımına, dolayısıyla özelleşmeye ve yapılmaya olanak tanıyan "dünyasıdır". *Bütünün* kurulan, yapılan ve bilinen bir evreni işaret edişini bu şekilde anlamak olanaklıdır.

Bütünün açığa çıkışı merkezi karmaşıklıktan çevresel basitliğe doğru olarak bir kip farkını işaret eder şekilde ortaya konulmaktadır; tasarım burada bir uyum kuvvesidir. Düzenleme artzamanlı, ardışık ve sıralı, dolayısıyla bilinip açıklanabilir ve tahmin edilebilir kılma anlamında *bütünün* ilk kesimlerinden dünyasında "nesne" olarak işaret edileni açığa çıkarma anlamındadır. Doğrusal ve yerel olan dünya kendisinde açığa çıkan yapıları nesne kipine girmeye zorlar. Bilinçten dünyaya doğru olan bu indirgeme psikolojik bir olayın fizyolojik görüntüsünü açığa çıkarır. Düzensizleştirme ise eşzamanlı, eklemlenmiş, dolayısıyla bilinip açıklanması ve tahmin edilmesi çok zor hale getirme anlamında *bütünün* ilk kesimlerinden bilincinde "özne" olarak işaret edileni açığa çıkarma anlamındadır. Doğrusal ve yerel olmayan bilinç kendisinde açığa çıkanı özne kipine girmeye zorlar. Dünyadan bilince doğru olan bu yükseltme fizyolojik bir olayın psikolojik yansımasını açığa çıkarır.

Daha sonra yaratıcı *bütünün* doğal ve yapay durumları ortaya konmaktadır. *Bütünün* "yapay durumu", özne ile nesne ikiliğinin nesne tarafıyla, zorunlu varlık ile olumsal varlık ikiliğinin ise olumsal varlık tarafıyla ilişkilidir. Dolayısıyla yapay durum olumsal nesneleri zorunlu öznelere göre kurar. Binalar, ürünler, afişler, yasalar, teşhis ve tedavi yöntemleri, her türlü kurumlar, tüzel kişilikler ve unvanlar bu türden yapılara örnektir. Bunlar bir yapım sonucu açığa çıkarak dünyaya gelirler ve çok çeşitli anlam ve özelliklerin karşılayanı olarak gelecek yapım ve yapılara temel olurlar. Bütünün "doğal durumu" ise özne ile nesne ikiliğinin özne tarafıyla, zorunlu varlık ile olumsal varlık ikiliğinin ise zorunlu varlık tarafıyla ilişkilidir. Dolayısıyla doğal durum zorunlu özneleri olumsal nesnelere göre kurar. Uzman tasarımcılar, kullanıcılar, müşteri ya da üretici kişiler, kanun koyucular, araştırmacı ve kuramcılar, isimlerinden, unvanlarından ve sıfatlarından arınmış olarak her türlü gerçek kişi bu türden zatlara örnek olarak verilebilir. Onlar insan yapımı sonucu açığa çıkıp dünyaya gelmemiş ancak yaparak ve açığa çıkararak yapay bütünlere kaynak olan yapanlardır.

Çalışmada son olarak, insanın açığa çıkarma ve yaratma kuvvesi iki esas tarafıyla irdelenecektir. İlkesel olarak *bütünde,* yukarıda sözü edilen ilk indirgemeyi ve ilk aralanmayı da oluşturan tek bir ifşa akımı söz konusudur. Bununla birlikte kesinti sonrası *bütünde* onun bilincini madde yönüyle parçalayıp düzenleyerek dünyaya indiren bir "kurma" tarafına karşılık, dünyasını da anlam yönüyle bütünleyip ondaki düzeni bozan, bilince yükselten bir "yıkma" tarafıyla karşılaşılır. İnsanın kurma tarafı, onun kendindeki ayırma, farklılaştırma, zıtlama, birimleşme, kararlaştırma ve düzenleyerek parçalama, dolayısıyla var ederek oldurma özellikleriyle ilişkilidir. Kurma, tasarım projelerinde ana problemi oluşturan çok sayıda çelişik ölçütü hedef kullanıma yönelik tamamlayıcı ve uygun bir çözümde uzlaştıran katılaştırıcı, yoğunlaştırıcı ve dondurucu olan kuvvettir. İnsanın yıkma tarafı ise, onun kendindeki birleştirme, aynılaştırma, eşleme, bütünleme, dağıtarak seçenekler ortaya koyma ve düzen bozarak birleştirme, dolayısıyla yok ederek öldürme özellikleriyle ilişkilidir. Tasarım süreci boyunca nesnenin sistemsel yapısı, bir üründe donduruluncaya kadar ancak yıkma kuvvetiyle dinamik kalır. Yıkma, tasarım projelerinde çok sayıda ölçütün çelişik kalmasını ve böylece en önemsizinden en kayda değerine sorunların ve problemlerin dereceli olarak açığa çıkmasını sağlayan seyreltici, çözücü ve bulanıklaştırıcı olan kuvvettir. Bununla birlikte özellikle kullanım süreci söz konusu olduğunda tasarımcısının dahi tasarlanmış, üretilmiş ve dağıtılmış bu yapıyla ilişkilendirilebilecek özellik ve ölçütlerin tamamına hâkim olabilmesi, hepsini bilebilmesi, tamamını uzlaştırıp bağdaştırması yapımın yıkma kuvveti dolayısıyla olanaksızdır.

Bu çalışmada ortaya konan anlama denemesi, tasarımın yaparken ve kurarken kaçınılmaz olarak sebep olduğu dağılma ve yıkıma özellikle dikkat etmesi, bu amaçla onu birleştirici ve toplayıcı özel bir ontolojik seviyeden tümden gelerek anlamaya çalışması açısından önemlidir. Sürdürülebilirlikle ilgili güncel tartışmalar söz konusu olduğunda, bu makale ayrıca, dünyada tasarım yoluyla açığa çıkan düzensizliğin nesnel olarak olabildiğince kabul edilebilir bir düzeyde kalması konusunda kavramsal bir temel oluşturmayı amaçlamaktadır.