

'Without Thought' Design Philosophy

"Designers frequently strive to create something unique, something that catches people's attention. However, I understood that whether or not these items are unique is unimportant when we use them." - This was said in a Dwell Magazine Online interview with Naoto Fukasawa, one of Japan's most well-known industrial designers[1]. As a result, he decided to create a philosophy called "Without Thought" Philosophy of Design, that is a paraphrase of the Japanese phrase ""意識なくしている行動". "意識" (ishiki) denotes purposeful and aware contemplation. "" (nakushiteiru) means "to get rid of" or "to lose." The word "koudou" means "action" or "activity." As a result, Fukasawa's philosophy is to eliminate conscious and purposeful thought from people's everyday encounters with things, resulting in a more intuitive interactive interface. This philosophy is about "identifying ideas in people's spontaneous behaviour and implementing these ideas through design". People may be able to save money if they don't have to think about how to utilise a product, meet their goals instinctively, making product usage easier and more enjoyable. This ideology has the potential to substantially enhance the interaction between users and products. Nevertheless, in order to follow the "Without Thought" Design Philosophy, The design approach for product design should be distinct from the standard design process. As a result, for this assignment, a technique was created expressly for such a design.[2] philosophy case study approach, so that the overall result may assist other designers better comprehend the theory and use it in the long term.

What exactly is the "Without Thought" Core Philosophy?

When someone initially moved into an apartment, he was unsure how to get the door open. He pushed the door open by inserting the main key further in the lock and spinning it round. He sought to take the opposite path. It was still locked. He then twisted the key one more clockwise and twisted the doorknob below to unlock the door. Throughout the next few days, he couldn't recall which direction to turn the key to unlock the door. On occasion, he had left his keys in the room upon entering the room, and on other instances, he had neglected to lock the door from the inside and many other people have had a similar issue. As part of this study, 15 participants from varied backgrounds, vocations, and different ages were interviewed. During the assessment, they were asked, "Have you ever been in a scenario where you didn't know how to utilise a product?" Yes, all of the participants said they have encountered these scenarios. When individuals utilise some items for the first time, individuals must spend some time to consider how to use them. They must also attempt multiple times before they attain the desired results. They must also recall the technique piece by piece if the utilisation is hard in order to avoid making mistakes when utilising the goods. A product's look is a guideline that instructs people how to utilise it. A misinterpretation of the usage might result in an incorrect engagement, causing substantial harm to both the consumers and the product. Some designers create items with an appealing look but no visual signals of how to utilise them in order to catch the attention of consumers. When customers first start using these goods, however, many find it challenging to grasp how to utilise them, and it is too intricate for them to recall all of the processes fast. If this is the case, such items lose their value in terms of enhancing people's lives. The purpose of product design is to help people live happier, safer, and more pleasurable lives. A

new model that people would begin using without having to think about how to engage with it would dramatically improve the user experience and allow people to enjoy it more.

How to Attain the Design Goal

"What Beyond Thinking is about is finding ideas in people's spontaneous behaviour and embodying these ideas through design." Naoto Fukasawa, a well-known Japanese designer, stated[3]. He created the "Without Thought" Design Philosophy in order to identify a design process that may aid in making the interaction between individuals and objects safer and easier. "When we move and take some steps on the ground, we detect and pick the substance for each step," he said of "Without Thought." Nevertheless, this is more of an unconscious reaction. It indicates that while the human brain might not be intellectually processing anything, elements of our bodies, such as our hands and legs, understand our surroundings and react to circumstances or objects" [4]. The key idea of this philosophy is to discover people's spontaneous conduct. Using such a behaviour as a communication between humans and objects might speed up and improve the accuracy of the activity. According to Naoto Fukasawa, unconsciousness is connected to, but not the same as, the "Without Thought" concept. "Freud split the brain into the rational awareness (or the personality) and the collective unconscious... In this idea, the unconscious refers to psychological events of which people are unaware"[5]. The term "subconsciously" does not imply "without thinking," but rather "a reaction generated by sections of the body based on past experience and knowledge stored." This "loss of consciousness" does not remain hidden for long. For example, whenever anyone sees a snake for the very first time, they seem to have no idea what it is or how hazardous it is. It has had such a horrible experience when the snake bites him that he understands the snake is a hazardous creature that scares them. So the next time the person spots a snake coming, they will jump and flee without hesitation - even though what they saw was only a thick rope. Even when they have recently done something, individuals may not always recognise it. They scarcely remember the interaction since it was so easy and flawless. People engage with things in this manner because it is really natural. The goal of Naoto Fukasawa's design was to capture people's spontaneous behaviours in order to encourage a spontaneous subconscious interaction between individuals and objects. In this sense, the sight of an item will be a trigger that leads to action rather than an instruction to inform them how to utilise it. They may not know what will occur if they do this, but when they see the product, they simply desire to participate in the action. A few other designers have previously incorporated similar principles into their designs, although in a more haphazard and erratic manner.

Achieving

Along with his ideology, Naoto Fukasawa produced goods that automatically fit into people's lives. Several brands have purchased and manufactured some of them. Numerous examples exist because other designers have built items using principles similar to without thinking about design. A number of these examples have been gathered in order to evaluate the interactions between people and goods in order to discover techniques for incorporating people's spontaneous behaviour into design. The anticipated engagement for each design, as well as how the design encourages interaction, were examined in this.

Looking at several photographs, the looks of these designs may be alerting consumers that they'd do anything, but they are not required to do anything. When visitors first view the Maracas Salt and Pepper Shaker (Figure 2), they have no idea what they are for or what is within. The only thought that comes to me is "they look like maracas, but I want to dance with them." After the operation is completed, the pepper and salt have been placed on the plate. They had no idea what would happen if they shook them, but when they did, the encounter was effective. This is the way the concept of "Without Thought" operates.



Figure 1: Naoto Fukasawa's Plus Minus Zero Maracas Salt and Pepper Shaker (company)

Two interaction approaches were discovered after evaluating the relationships between consumers and the product. Users' activities to the product previously existed in one of them, and the item was afterwards given a quality to allow such actions. In the other, items possessed a property that prompted people to experience such responses, which may be physical or emotional. In plenty of other terms, the distinction between the two scenarios is whether consumers' behaviour or product quality comes first. Thus, under the first condition, an Intervention Element was established, which signifies that the product's design provided an attribute to truly afford user action. The terms "Action Stimulation" and "Emotion Stimulation" were coined to better explain and comprehend the second condition. The product's ability to excite its consumer to do a new action is referred to as action stimulation. Emotional Stimulation refers to the addition of a feature to a product in order to elicit empathy in the user's thoughts.

The multiple defining phases of human-product interaction aid in understanding the objective and implementation of It without Thinking creation. When individuals are using an item, they are accustomed to carrying out a set of activities in order to complete the task. Occasionally

they are going to act for no reason or out of habit. Designers may employ these behaviours and create an atmosphere in which they could meet such prospective requirements. Two common examples are "0 Umbrella" (Figure 3) and "Epson Printer" (Figure 4).

On rainy days, when individuals are carrying an umbrella and some groceries, they would want to hang the reusable items on the umbrella's handle to lighten the burden. Despite the fact that they will attempt to place the luggage on it even if the handle is bent and the bags cannot be properly placed on it. Fukasawa designed the umbrellas with an indent on the top of the handle so that customers may hang their bags if needed. When utilising this umbrella, users are not compelled to notice the indentation, but the environment encourages them to do so.



Figure 2: Umbrella, designed by Naoto Fukasawa for Plus Minus Zero company.

When people try to take printed information in the office and discover it inaccurate, the natural reaction is to dump the rubbish into a waste basket. It would be inconvenient if there was no one near the printer. The Printer has a function that combines the printer with a garbage can. To overcome the problem, simply add an attribute to a standard printer to meet people's impulsive requirements.



Figure 3: Printer, designed by Naoto Fukasawa for Epson company

Another method "Without Thought" design works is by taking qualities from another thing that people are acquainted with and incorporating them into the goods to elicit people's desire to execute an action.

As an example, consider the Branded CD Player (Figure 5). It is meant to seem like a kitchen fan mounted on the wall. If no one informs you it's a CD player, you may well not realise it right away. However, it makes little difference since there is a rope dangling from the box, which reminds you of both the kitchen fan you previously used. Then you'll want to pull the cord, and the player will indeed be successfully switched on.



Figure 4: CD Player, designed by Naoto Fukasawa for MUJI company.

We may also discover a comparable design solution in another situation. The "Light with a Dish" is a light that might be placed at your front door (Figure 6). You possess your keys in your pocket, when you unlock the front door and walk into the room. You see a dish beside you, so you insert your keys in it, and the light turns on automatically, as if to say "welcome home." When you place the keys in the dish, you may not consider turning on the light since the dish informs you of the process of putting anything in it.



Figure 5: Light with A Dish, designed by Naoto Fukasawa for Plus Minus Zero (± 0) company



Figure 6: Rice Cooker, designed by Naoto Fukasawa for MUJI company



Figure 7: Piano Doorbell, designed by Li JIanye

Designers may employ "Without Thought" to transmit information to consumers and elicit empathy, rather than to generate meaningful interaction between people and goods. The "Daylight Entrance," a wall-mounted LED light, seems to be sunlight projected through a window (Figure 9). People in the space would feel as though they were in a natural setting with natural light. The "Juice Package" not just looks real, genuine fruit, but it also feels like it (Figure 10). The mimicked texture conveys the information that the juice contained within is fairly fresh. It also clearly reveals the sort of juice contained therein. The "Potato Cellphone" (Figure 11) is shaped like a peeled potato. People who hold it may be reminded of a freshly peeled potato.



Figure 8: Daylight Entrance, designed by Daniel Rybakken.



Figure 9: Juice Package, designed by Naoto

Fukasawa



Figure 10: Potato Cellphone,

designed by Naoto Fukasawa.

Although there are no physical connections between users and these items, individuals emotionally respond with them when they view them.

Design Research

Designers must do research before they can begin truly developing ideas. As with other design processes, explicitly identifying the design objectives would be a good place to start. The purpose encompasses the product to be created, the target users for whom the object will be built, the environment/situation where the object will be used and, most importantly, the issues to be addressed or expectations to be met. For example, imagine the design problem "creating a door knob to ensure house security." Designers will create a Door Knob - the item - for all people - the target users - to use at home - the environment - to provide home security - the expectation. Some of these notions, such as "how to ensure home security," may be overly broad and vague. So the next step for designers is to clarify the expectations by identifying the challenges, such as "the present door knobs are difficult to operate," "people will have forgotten to lock them occasionally," or "people don't really know whether they are secured or not." Designers might obtain knowledge by evaluating market items, interviewing certain consumers to learn about their needs, doing a use-case analysis, and so on.

So far, the research appears to be pretty similar to others in those classic design procedures. Nevertheless, there is one more step that is essential to attain excellence in design for "Without Thought" Philosophy of Design - Action Analysis, through which the designers could explore people's spontaneous behaviours to the good or service in such 19 surroundings, or in some similar circumstances, to draw out all the appropriate theory people have to the signs near them.

To understand why "Design Observation" or Action Analysis, is such a vital phase in design research, consider the concept of "Without Thought" Philosophy of Design - "Finding ideas in people's spontaneous behaviour and implementing these ideas in design." [6] "People's spontaneous conduct" is an important component of this ideology. This is the case a crucial source of inspiration for designers seeking design ideas. It is distinct from other design ideologies. For instance, in a design system which makes use of Product Designers employ semantics to explain their ideas and guide their consumers into shapes and forms that individuals are accustomed to. That's like two individuals conversing in a foreign language that they both understand. Designers do not converse with consumers under the "Without Thought" Philosophy of Design. They aim to create signals that can trigger people's behavioural patterns, to remind them of circumstances in which they might behave without thought or knowledge. To reach this purpose, designers must begin with a research of people's behaviour.

"Behaviour is the collection of behaviours and behaviours performed by organisms, systems, or manufactured entities in interactions between people, which includes both other systems or creatures and the physical world." It is the system's or organism's response to a wide range of stimuli or impulses, whether both internal and external, aware or instinctive, overt or covert, voluntary or involuntary." [7] The actions we have to concentrate on in "Without Thought" Philosophy of Design are impromptu, 20 subconscious, and automatic. As a result, the word "Without Thought" would be redefined as "it is the reaction of our physical system or psychological system to numerous stimuli, that might be extrinsic or intrinsic, but should be unconscious and automatic." Designers must focus on the subconscious actions and

feelings that individuals have, as well as the inputs that create such behaviours, as well as the circumstances and environment in which those behaviours occur. After determining the design aim, designers can watch human behaviours in order to identify the many contexts wherein the individuals use the good or service and record the entire using experience, even small activities that appear to be unrelated to the core function of the product. They can hunt for triggers that will drive individuals to behave similarly to how they behave with items. They can also investigate other factors that may elicit people's emotions and specific sensations, for example the society around the product's use in the location.

Innovation

Three design thinking methodologies were developed in "Without Thought" Philosophy of Design: Reaction Access to financial services, Intervention, and Emotional Stimulation. These strategies might be applied to a variety of situations and objectives. If designers wanted to increase the overall usability of a product, the first technique - Action Affordance - would be an excellent choice. This strategy involves determining people's behaviours, both connected and tangential to the main purpose of the product, particularly those behaviours that the items don't really support, and incorporating them into the design by providing some additional purpose to the product. Designers might watch people's actions when using an item in various scenarios and record every tiny action they would perform on the thing. Assume someone is standing, one hand filled with groceries and the other clutching the carton of milk, and the phone begins to ring. What should he do? We'd see him set the milk carton on the level surface of the rail to free up the hand, even though the condition of the railing wasn't ideal (Figure 13). Most individuals will be familiar with this conduct. It happens in the majority of cases. Many railings lack a smooth surface, yet current railings seldom meet such future needs. This is not the primary purpose of railings, although it is highly common in practice. As a result, including this type of feature on the railing would undoubtedly improve the possible user experience.



Figure 11: Milk Carton on A Flat Surface,
photographed by Naoto Fukasawa.

However, if the design was centred on making the device easier to use, the second option - Action Stimulation - would be advised. When individuals see a new product or service, people have queries like "how do I utilise it?" Almost frequently, this difficulty leads users to feel anxious or inhibited, causing some to reject utilising anything unique from what they have been used to. What if designers could create a new object that reminds consumers of something they are already acquainted with, or perhaps quit thinking about that unpleasant question and just do something without thinking? Consider the device in Figure 8, which is mounted to the wall using a portion of a "piano keyboard." You simply play it like you would a real piano, and suddenly the music begins, and you realise it is really a bell. Even if you already knew that it was a doorbell, you would overlook locating the button and instead curiously push the keyboard to determine what happens next. In truth, it makes no difference whether the person understands what the item is or not. Users will simply do it if there are certain clear elements that will draw their attention and immediately remind them about something recognizable, with which they have been used to completing such activities. And that is how Actions Stimulate may make a product easier to use. Designers might first specify the activities that users must take on the target item, and then conduct research to learn about the characteristics of other goods that customers will always perform comparable actions on. They would then design the target object with those qualities. As a result, using the new product might be a lot easier and smoother.

If designers want to convey an emotional sensation through their designs, which implies they want consumers to respond internally, the third way, Emotion Stimulation, might be beneficial. This strategy is designed to elicit empathy for visual characteristics of the target item. It works best in Visual Design, such as packaging, branding, and posters; the "Undo" design is a fantastic example (Figure 14). When most people see "Ctrl + Z," they immediately think of the action "undo." In this case, the designer simply used this to put "Ctrl + Z" on the packaging for wrinkle smoothing cream, giving the impression that this product can "undo" ageing and take away wrinkles and creases. This distinguishes the goods in marketplaces and makes it appealing to the majority of viewers. However, this strategy may also be used for functional design. Designers may incorporate a feature into a product that prompts customers to produce an idea, which prompts them to act on the product.



Figure 12: The "Undo" advertisement, designed by SAATCHI & SAATCHI DUBAI for OLAY

There are four basic form design strategies that designers may use to help them convert a brief understanding into a thorough concept design. Affordance, Culture, Metaphor, and Analogy are the four. An affordance, according to James J. Gibson, is "an action potential that is present to an individual, regardless of the person's ability to notice this possibility." (As an example, "a door can have the affordance of 'openability' (its affordance relative to the actor), but it can also be concealed, disguised, or otherwise" [8].

A flat surface, for example, does have the affordance of "placing something on it." If designers design the lid as a flat area, like in the Muji Rice Cooker, the top may be used to store items. People would place anything on the surface for no reason. Culture has evolved over many years and is extremely valuable to humanity. As a result, culture has a significant impact on human behaviour, and it embodies emotional experiences. Fukasawa mentioned peeling potatoes as nothing more than a youngster. He'd complete peeling and discover that now the surface of a potato had several sharp cutting edges. Potatoes are a major dish in his community and even his nation. So, throughout Fukasawa's boyhood, he experienced this incident, which left a lasting influence on him and people of his neighbourhood, if not his whole country.

They will feel nostalgic when they grasp this "Potato Cellphone," which is shaped like a peeled potato. Figure 11: "A metaphor is a figure of speech in which one item is used to mean another and a comparison is made between the two." 'One thing to signify another,' are the essential words here. 'He's turned into a shell of a man,' for example... An analogy is similar to a metaphor in that it is a logical argument instead of a figure of speech. An analogy's presenter will frequently explain how two things are alike by pointing out common qualities, with the purpose of demonstrating that if two things are similar in some respects, they are also similar in other ways." [9]

As an example, consider the "Infobar 2" smartphone (Figure 15). Candy can provide people delight and happiness, thus the designers created a metaphor to compare a smartphone to a candy bar, giving consumers the feeling of enjoying a candy bar while using the telephone.



Figure 13: Infobar 2 Cellphone, designed by Naoto Fukasawa for KDDI Corporation

Conclusion

When people use an item for the first time, they are generally nervous. Product design must prioritise reducing the complexity of product use. A well-designed product may make the use process easier and more pleasurable. The "Without Thought" Design Philosophy introduces a new way for design engineers to consider the interaction between goods and people. It can assist designers in creating an intuitive user experience.

To assist designers in understanding the meaning of "Without Thought" and how to apply this concept to product design. The design thinking and behaviour observation stages are the most significant in adopting this concept. After conducting traditional design research, designers may use design thinking to correctly explore answers. It has three directions: Action Affordance is the addition of a quality to the product that allows the user's observable behaviour even during being used experience; Action Stimulation is the addition of a quality to the product that stimulates the user to take the appropriate action; and Expression Stimulation is the addition of a quality to the product that evokes empathy in the user's mind.

Based on the three conceptual thinking techniques, there are three types of behaviour observation targets: observable behaviour in the using process, similar behaviours to other features, and sympathetic link between individuals and objects. If design thinking serves as a guideline for ideation, then behaviour observation is a helpful phase in the design process.

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Image References

Figure 1: Maracas Salt and Pepper Shaker, designed by Naoto Fukasawa for Plus Minus Zero (± 0) company.
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Figure 2: Umbrella, designed by Naoto Fukasawa for Plus Minus Zero (± 0) company.
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Figure 3: Printer, designed by Naoto Fukasawa for Epson company.
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Figure 9: Juice Package, designed by Naoto Fukasawa.
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Figure 10: Potato cellphone, designed by Naoto Fukasawa.
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Figure 11: Figure Milk Carton, Milk Carton on A Flat Surface, photographed by Naoto Fukasawa http://www.hi-id.com/atcl/0702/milk_carton.jpg

Figure 12: The “Undo” print advertisement, designed by SAATCHI & SAATCHI DUBAI for OLAY.
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