

Design Thinking and Evolution—Introspection of the Context from Zen Aesthetics to Narrative Design in the Age of Big Data

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Abstract. Zen aesthetics and narrative design have great differences with respect to their respective disciplines. Their social background, historical development, and theoretical framework are completely different. However, there is a systematic interoperability basis for the origin of the art design and the sustainable driving logic. With the technological revolution and social change, modern design is also driven to change. The rise of each style has a process of reflection and cognitive construction on society, but few designers and visitors will ponder and judge the dynamics of their development through design phenomena and design logic, with a historical system perspective.

From the aesthetic category of the Tiantai Zong in the seventeenth century to the design psychology of the narrative design of the present to the context of the AI era under futurism. In the context of great history, this paper explores the humanistic characteristics of the art design and sustainable development.

1. Introduction

In the era of big data when the social structure, pattern of living and production, culture awareness are all changing, how to estimate, observe, and look into the essence of the relationships of the factors above and their future development? What aspects will artistic designing present under a futurism perspective? All of these are questions which we need to urgently think about. However, the modern design is only up to critical thinking towards the design perspectives under the big data era, and construction towards the new designing concepts are not started.

We will start from the method of construction of the macro-history system, from the scope of the 17 century Tiantai Sect of Zhixu until the design psychology of modern narrate design and discuss the effect of the big data era to the tendency of designing thoughts from the theoretical basis, system structure, and creation value of both designs.

2. The aesthetics of Tiantai Sect

The Zen aesthetics in modern designs only started to systematically construct after the 1980s. Its main sequence of thoughts started from the presentation of the Japanese Zen aesthetics by Mr Daisetsu Teitaro Suzuki, later the argumentation on Zen philosophy and aesthetics by Mr Chaogang Pi and other professors and embodied by the design of modern buildings. But from the practical viewpoint of modern architectural designs, many scholars spend too much attention on representing the Zen aesthetics and less on the reason behind the representation, thinking and the delivery of aesthetic feeling in their design style of Zen aesthetics. There is also the shortage of mental analysis from the Zen aesthetics to the development of modern design which would cause misunderstandings on the estimate of the design ethic society value of the design style and loss the use of the real value of Zen aesthetics.

As one of the earliest Buddhist sects in the history of Chinese Buddhism, Tiantai Sect has been in a leading position of Chinese Buddhism with its long history, wonderful thoughts, careful teachings and perfect contemplating the stillness. And the aesthetics of Tiantai Sect was once derived from the philosophy of life to constitute a humanistic view of the world and methodology with one's heart and personality. At the same time, it emphasizes the construction of system framework between one's own mind and the living world [1]. As one of the masters of Tiantai Sect

who has most achievements, Master Zhixu has a great knowledge of all sects of Tiantai, Dharmalaksana Sect, Zen, Sukhavati and Ritsu so as to integrate various theories from the above Sects with Confucianism, and finally the theory of Sukhavati that had combined teaching, contemplating the stillness and Ritsu was synthesized [2]. Especially on the foundation of "one man shall not only have one faith", "contemplating & Stillness shall be combined" and "Wisdom shall come from practice", Master Zhixu has provided systematic and detailed guidance about views of life and creation for later generations from the philosophical framework of Zen to the personality of Zen aesthetics, and finally to the construction of empirical methods [3] (To enter the Tao from the Zen, to enter the realm from the art" is the methodology introduced by Buddhist doctrine, which refers to the path from understanding of Zen doctrine to real enlightenment of individual practice. Here is to understand the meaning of its design and creation through Zen thought and philosophical context, and to understand the connotation and artistic pursuit of its creation through the methodological view of Zen practice.) . This article will review the design of the current mainstream to cognition based on the famous Tiantai aesthetics from Zhixu, and give explanations to its theoretical basis, system framework, the value of creation and so on to understand its design logic and demonstrate the aesthetic value of Zen in the principles of design [4].

2.1 The Theoretical Basis of Tiantai Sect Aesthetics

The basic proposition of Master Zhixu was to emphasize the return of Buddhism, reconcile Dharma-nature and Dharma-character, integrate Tiantai Sect and Dharmalaksana Sect, and to advocate demonstration. He devoted all his life to the elaboration and promotion of the origin of Tiantai doctrine and emphasized the special status of Tiantai Sect among various sects by combing various sects and constructing the systematic framework of Zen:

Tiantai Sect is superior to many other popular sects in its "doctrine and contemplation are in combination" and "belief and dharm-understaning in combination" characteristics. Vernacular translation: Tiantai Sect was set up by the Zhizhe (name) and Zhang'an (name), Jingxi, Siming and other masters inherited and promoted it in the middle period. In recent period, Miaofeng, Youxi and other masters promoted Buddhism, making Tiantai Sect prosperous all the time; Tiantai Sect emphasizes both "religion" and "outlook" (sect's theory and practice), and stresses "faith" and "dharma" (Buddhism's doctrine and method), so it can surpass the sects such as Xian-Shou (sect's name), Ci-En (sect's name), Cao-Dong (sect's name) and Lin-Ji (sect's name). Tiantai Sect is located in the southeast of China, but it can better inherit and carry forward Buddhism.

Master Zhixu is well-known as teaching and contemplating of Tiantai Sect and stated that knowledge shall come with practice, hence if people do not put faith in Tiantai Sect, nowhere can they put faith in; then on the basis of this, he put forward the statement of the next level that knowledge shall come with practice. Tiantai Sect's discussion on human-nature and Buddha's nature is the theory of "one man shall not only have one faith" despite Zen's the theory; In other words, man shall lie importance on his desire. And a range of knowledge from Zhixu systematically enriches the content that everything in the world comes from our mind, and in the meantime, it promotes the content that one man has his own thoughts and stress the centre content that one man shall not be greedy when he has one. (One instant of mend activity: It is the knowledge that comes from the origin. It is processed by subjective consciousness and judged by itself. Therefore, the object it describes is the object under the subjective cognitive framework.

It refers to the instantaneous recognition of the world and its objects, but this recognition is constructed based on the inner values and world outlook.)

2.2 The System Structure of Tiantai Sect Aesthetics

Master Zhixu makes a point of the very content that one man has his limits, which is throughout all the aesthetics system of Tiantai. Buddha dharma does not have to be much, but in essence, therefore, we shall hold the centre content first, which is one man has his own mind; and the mind here we talk about means the Human's perception of the world, which not only conclude what we

see but also how we see. The truth is just near the falsehood. And this is how Master Zhixu defines the perception and judgement in the first place.

Awareness of one's nature reality is the basis to gain wisdom, and Master Zhiyi has given a detailed and wonderful explanation in his work of "observing the heart" and "contemplating the Great Stillness", for observation and the carding of experience level, method guidance is also very for sure. Through the method that one man shall not only have one faith, people can also achieve the aesthetic realm of "Everbright and perfect, and be at ease in any way". For designers, we shall lie the importance of the preliminary cultivation of the concept of design cognition and aesthetics.

The second level construction lies in the elaboration of "everything comes from one's mind and thereby it is the only origin of all", which explains the understanding and creative function of "mind" from the perspective of empiricism. Therefore, this "one mind" is not only the origin of observing all object affairs but also the Angle and starting point of aesthetic appreciation and all creation after observation and judgment of object affairs, which is the source of the formation of the creative concept.

Zhiyi pointed it out clearly that we can neither said that one's mind give birth to everything nor we can say that everything is born from one's mind. And we can only hold the view that "everything comes from one's mind and thereby it is the only origin of all", and it can be seen that the Tiantai believers highlight the powerful function of the mind from the context of empiricism.

Similarly, Zhixu's "things in front of us come from one's mind" is also from the realm of empiricism to highlight the powerful creative function of the mind.

The third level of construction further points out the empirical experience way that enriches the connotation of creation. Master Zhixu takes the view that "all wisdom comes from one's mind and owned by one's mind", "How amazing one's mind is, it reveals the future without any word" to get to know the wisdom of life and observe the relationship and mutual changes of life, and he created everything with his perception, and build the logical framework reasonably, in the meantime he enriches and refines the connection between one and the other so as to form a world with everything.

Our aesthetics is consistent with our life experience and life aesthetics, and the artistic aesthetic experience and evaluation level usually come from our own life experience and perception. It is the wonderful mind which is the origin of all that creates the breadth and depth of experience and the corresponding system structure of the universe and life. How to obtain the way to give birth to everything? Tiantai Sect advocates that we shall use "the wisdom of Buddha" to inquire into the source of self-nature and to pay attention to the real changes in the living environment. This cognitive view constructed by one's own understanding is both concrete and abstract, emphasizes the objective existence and inclusive transformation at the same time. At the same time, one's own reconstruction of cognitive objects shall also be reflected in the real world as an interpretation of the inconceivable realm.

Finally, we may reconstruct and renew the reality and nature by means of "explain the Buddha with art" and "obtain wisdom through practice". (Means To explain the Dharma from the art, to interpret the Buddhist doctrine with the experience and principles of artistic creation and appreciation) The world designed and created from one's mind changes according to the different essential understandings and judgement. The object system is thereby reconstructed and renewed in order to conform to our aesthetic view and values of "things in front of us comes from one's mind". In this way, we may finally reach a perfect state in cyclic rising.

Zhixu's view that all wisdom comes from one's mind and owned by one's mind reveals the rich connotation as taking one's mind as the origin of all wisdom from the two perspectives of "one's mind gives birth to everything" and "all wisdom is obtained from one's mind"; In essence, the view that "one's mind gives birth to everything" means everything is revealed by one's mind alone; and speaking from the ways of being of all wisdom, the view that "all wisdom is obtained from one's mind" means everything is interdependent and permeate each other to form an indivisible whole. The mind is bound to manifest itself in all forms, and all forms of mind are one. On the one hand, the universal life and all its aesthetic phenomena (including literature and art, social, natural), "all

the ten realms are created by the heart", "all the ten realms are created by the heart", "all the ten realms flow from the wonderful heart"; On the other hand, universal life and all its aesthetic phenomena (including literary and artistic, social and natural), "all the ten circles are the heart" and "all may return to the wonderful mind", therefore, all the aesthetic activity of all livings comes from his wonderful mind.

In this process, Master Zhixu suggests that we obtain it from practice and wisdom comes from practice; and we shall lift our realm one step by another through various practice, and then by the means of "explain the Buddha with one's mind" and "contemplating & Stillness shall be combined", we shall use appropriate aesthetic methods to create and correct our own and other people's living environment, and create a perfect and incredible realm.

2.3 The Value of Creation of Tiantai Sect Aesthetics

Tiantai Sect starts from the "things in front of us comes from one's mind" to guide us to understand the characteristics and manifestations of the object world through observation by our own personality, and get to know the world with our nature and pardon the world with "Buddha nature". From the perspective of object, it changes the reality of the world into detailed description of the beauty of the realm; From the perspective of creation experience, it advances aesthetic experience and artistic creation to the realm of mind. About the explanation of the creative content of Zen aesthetics, what matters most in Tiantai aesthetics is the realm theory. Master Zhixu describes the whole appearance from reality to nature and the connections and changes between all kinds of factors. By that, he gives a colourful, free-able and nimble dialectical basis for the later generations about their evolution of design style.

Therefore, we may define the Tiantai aesthetics from the perspective of method guidance theory for modern design. First of all, it puts forward the height of life aesthetic experience in observation and experience and puts the starting point and concept positioning of the creative system on the basis of "being people-oriented" and serving people. Secondly, it pays special attention to the improvement of people's ability of aesthetic creation from psychological moulding. From the inquiry of the soul to "as long as there is a will, he may have the whole world", and then to the level of "one man may live by his own mind", it demonstrates the process of aesthetic creation level by level. Finally, it takes the practice of "wisdom shall be consistent with practice" and "the Buddha shall be tested by practice" as guidance for aesthetic creation.

Concept of Tiantai aesthetics is "realm theory". About the explanation of the creative content of Zen aesthetics, what matters most in Tiantai aesthetics is the realm theory. Master Zhixu describes the whole appearance from reality to nature and the connections and changes between all kinds of factors. By that, he gives a colourful, free-able and nimble dialectical basis for the later generations about their evolution of design style. And in the meantime, he provides the later generations with impetuses for the creation and thinking in a more tensional and next-level way.

3. The Narrative Design

3.1 Definition

The narrative mentality is the basis of narrative design. In the research of environmental psychology, the study of narrative psychology is a very important and independent field. The exploration and elaboration of the reasons for changing people's behavior in different backgrounds are of guiding significance to the sustainability drive of design development.

The basic source of narrative psychology lies in the literal narrative sentence pattern in literary theory, however, when it comes to psychological research, it is all about the psychologists who turn their attention from individual subjective psychology into objective narration in the social context. Narrative psychology lays more emphasis on the relationship between individuals, groups and society. The focus is not on the real situation of individual narration, but on the construction of individual and surrounding social cognition. The transformation of the narrative mode of human behavior and experience is called "narrative transformation" in narrative psychology, whose essence

is to return to understand basic social phenomena and explore the structural relations behind social phenomena so as to explore the driving force of social evolution. At present, narrative methods have been applied in different fields such as history, philosophy, sociology, design and so on, and have provided a large number of drivers for policy formulation and the analysis and guidance of applied science.

Accompanied by the development of empirical phenomenology and hermeneutic phenomenology Narrative theory also has two stages of development. In the 1950s, due to the beginning of information and communication technology, the cognitive content and expression methods of narrative expression were characterized by scientific derivation and calculation [10]. Sabin in the 1980 s is also put forward the "dominant world view in the modern western civilization is dependent on the mechanism of the foundation of metaphor and construct", "through the analysis of narrative metaphor, help to understand and resolve motivation to promote the development of our life change [11]. These drivers also determine the irreplaceable behavior in human history".

This empirical positivist approach emphasizes their limitations but also discusses the importance of narrative as personal expression and its transformation.

However, Bruner believes that human beings understand their world in two distinct ways: the "paradigm mode" of thinking and the "narrative mode" of thinking [10]. Scientists and logicians are typically thought models that seek to establish causation and develop rigorous rational analysis, logical evidence and empirical observation. In this model, Bruner proposes that human beings try to understand the world by establishing and maintaining clear objective truth [10]. In this way, the basic theories of various societies can be deduced and demonstrated. However, the "paradigm pattern" is unable to understand and analyze human behavior out of spiritual needs. On the contrary, McAdams proposed that human events are often vague and cannot be separated from the scientific inference made by situational analysis, because the historical experience described by people in language and words is much more profound than the objective presentation of reality [12]. In social science, the philosophical basis of "narrative knowledge" is: "sceptical of the corresponding theory of truth, language is understood as a profound composition of reality, rather than merely a technical means to establish meaning. The narrative is structured, creatively created, rhetorical, full of assumptions and explanations of real reality" [13]. The narrative is characterized by the event itself, and people's own experience of their own and environmental cognition, reconstruction. In this way, culture and customs are redefined. Therefore, "narrative research" has been gradually applied in human and social sciences to explore the research on the law of change of things in different fields and at different levels between individuals, society and culture. Since the 1990s, the independent design thinking and design cognition have been applied in the design, and have been widely promoted at the beginning of this century. This is also the transformation of narrative expression [14].

3.2 System Structure

The logical structure of narration includes two aspects: the story itself (content) and the discourse (expression or mode). The narration is not only the content of the story or the explanation of the story but also the structure and presentation of the story to the audience. Narrative in the interaction is twofold, because they always involve the narrator/creator and reader/experience, complete expression depends on the researchers narrative, the creator of the epistemology level and local position, narrative is also the creator and the experience of the two sides in the process of creation and experience the complete understanding of the nature of the event and around the world, it is similar to modern design is both designers and users to complete the work and non-traditional sense individual instructions. The story is "what" and the narrative is "how" and "what" combined.

Through narration, the work, creation and experience play a role. Therefore, each stage is a narrative, and the antecedents and followings of each event are relevant. The integrity of a work cannot be judged by the stories at the beginning, middle and end of the past. At the same time, the narrative needs to emphasize the full transmission of perception, and the design of surrounding atmosphere is particularly important, which is embodied in the description of place and time. A

creation without historical background is hard to understand, so is a story creation without local standpoint [15].

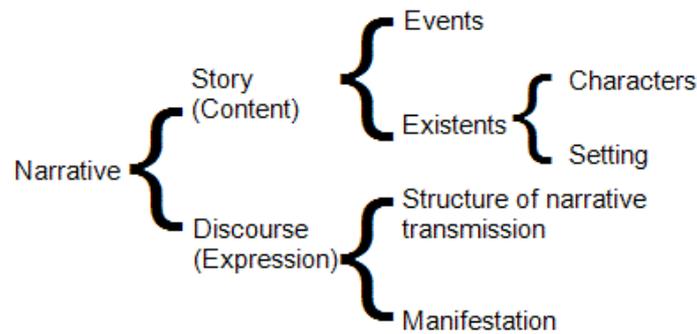


Figure 1: Chatman's model, 1978. The narrative consists of stories and discourses [16].

From the perspective of the content characteristics of narration, narration connects us, time and physical environment and needs to put them in proper positions. He provides us with a coherent structural framework, unique perspective and judgment. Such narrative content can be used to get through physical space, also can through the time dimension of space, you can also through the metaphor, the events of the imagination, and fiction techniques such as the complex system of amplified to the whole world, and induce the audience (experience) to determine their own situation, make both parties in the interaction of information to achieve empathy. Therefore, modern designers tend to create through the link of the environment, story and identity, and through creation to convey their cognition and values of environment and affairs. However, this kind of link is also very passive, because it involves the metaphorical meaning between people, content and environment. The appropriateness of content and expression is also a complicated process, which often needs to cover a lot of subjects.

Designers often need to design the structural framework of narrative expression in order to better induce and deepen the level of our experience. Designers also need to fully consider the way the audience (experiencer) experiences things, and apply it to the expression structure, so as to quickly form the way of interaction between the two sides. Therefore, in terms of structural framework, the narrative expression structure is often no longer a single-linear causal narrative process, but an experienced process or an experienced activity centered on a clear design task in the touch of a certain physical shape through a specified calculation program to determine the design steps. It is no longer work in the traditional sense, but a systematic presentation and interaction of experience.

The management of the perception process of the audience and experiences is also a factor that must be considered in the narrative structure, which is reflected in the structural framework of the narrative and the designer's conception and design of the narrative order. According to Chatman, the narration is a series of other relevant chronological events proposed by the narrator [16]. Through the order of the frame, the reader or experience points to a certain perspective through a fixed path and is accepted as the goal of the specific creation stage by the designer.

The communication mode of narration can also change greatly in the context of the expansion of the relevant relations in modern society. Figure 2 stands for Jakobson's communication model in linguistics, which means that in a certain realistic context, the sender of information will send the edited information to the receiver through the media technology. And its core is the mechanism by which the information is organized and sent.

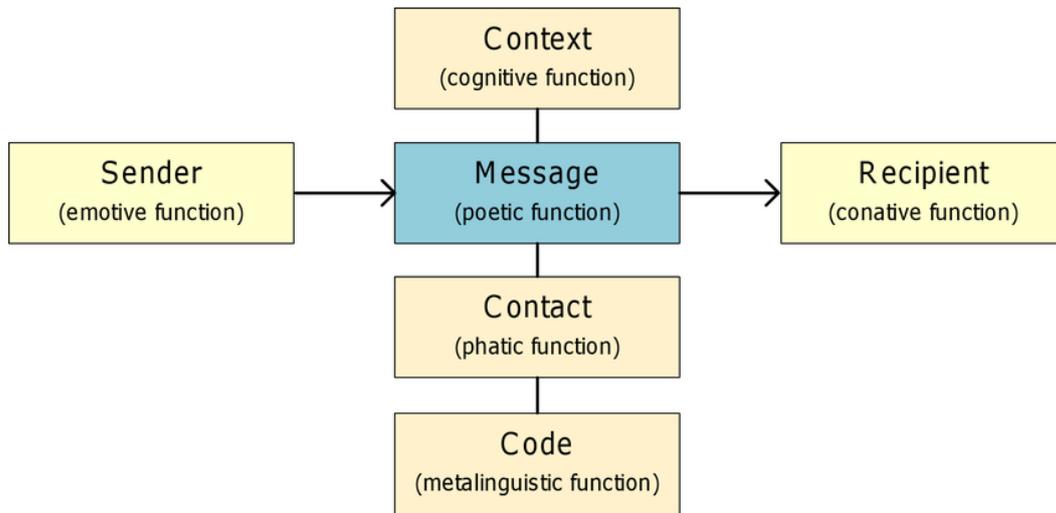


Figure 2: Jacobson's language communication model [17]

However, in modern design thinking, designers need to convey huge information to experiencers and guide the degree and tendency of reception of experiencers. Therefore, the model of narrative design is relatively more complex. Figure 3 is the communication model of narrative design. In this model, the sender (designer) through symbols, sentence patterns, content of scientific combination and tonal with emotional tendencies such as material, color design, will own intentions through methods such as metaphor, imagine reservation is hidden in the works, and the receiver (experience), through the experience of various order in to carry on the feedback of the works and may well understand the intention of the sender (designer), to accept his epistemological beliefs and values, to produce the phenomenon of empathy. Of course, the receiver (experiencer) may misread the works, but he will achieve the information exchange with the sender (designer) through the feedback of the works, in such a process, the information transmission will inevitably correct each other, slowly to the same. In the whole process of information transmission, both designers and experiencers are in the same real and virtual situation, which is the basic condition and basic feature of the whole dialogue. The other basic feature is the dialogue process of experience and mutual reflection. The narrative time starts from planning and clearly expressing the intention, to design and creation, to the presentation of the work and the experience of the preliminary information, followed by the feedback of the information and the re-creation of the work, to understanding and empathy. Therefore, the modern narrative design is not only a revolution of artistic creation of information but also a reflection of traditional aesthetic concepts.

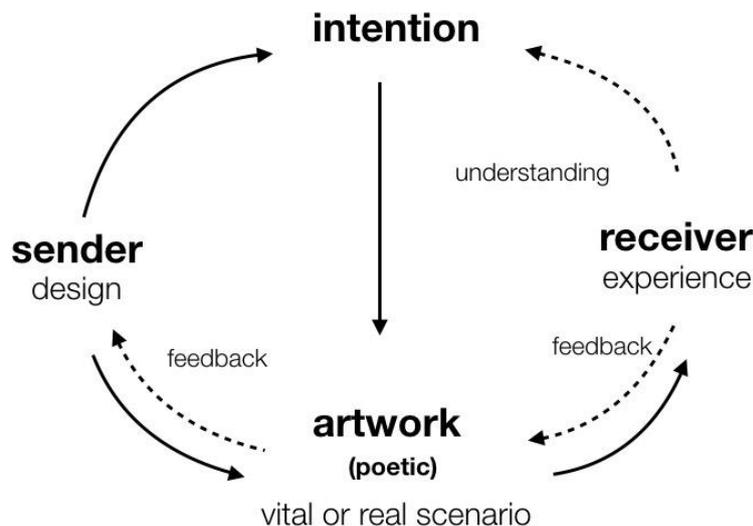


Figure 3: communication model of narrative design

3.3 Value Orientation

Narrative design is a process in which designers and experiencers constantly revise the construction of works and their metaphorical information. In this process, both of them gradually clarify and agree on the judgment criteria of such information. The process of narration has been taking place in the common basic context constructed by the designer. This context should match the imagination and virtual presentation required by information in a certain physical environment, and create a dialogue atmosphere of virtual reality, in case it is easier to be accepted and modified by the experiencers. Due to the complexity of the information corrected and more repetitive features, the basic context must have a broad humanistic care, narrative model also need to be easy to read, and fault tolerance properties, its language symbol, frame structure and the narrative order should be reversible and repeatable, containing story content, identity, elements such as links should also be on ensuring that the content of their independence, and freedom, and presents the fault tolerance and diverse state. Therefore, the basic value of narrative design is first reflected in its humanistic tone and is reflected in the narrative model.

Secondly, the creative value of narrative design is also reflected in the freedom and equality of information transmission. According to the experience groups with different cultural backgrounds and different purposes of participation, the narrative model should also have good universality, so as to provide effective information and correction possibility between different experience groups. The path and content level of information transmission should be indistinguishable, and the platform for information correction and interaction should be equal. Only in this way can narrative be effectively used for cognitive construction.

Finally, the creative value of narrative design is also reflected in the reconstruction, restoration and empathy of each other's spirit. The narrative has been constantly modified by the sender in the process of technological development, and the development of technology also provides more diversified delivery possibilities for the narrative. It involves more and more information, but the process of receiving; feedback and correction are shorter and shorter. The more times the narrative information goes back and forth, the wider the range of people involved will be. Therefore, the value of narrative design has risen from the cognitive construction of stories to the spiritual identity, and new creative principles have been proposed for the collective memory and identity of groups.

3.4 Conclusion

By putting together the theoretical thinking from the perspective of Zen aesthetics and the social study of narrative design based on modern design, it is not difficult to find out where the sustainable context of human artistic creation is, and the common context of the logic context, content framework and value judgment between the two.

First of all, both theories are intended to return to the origin of the cognitive world. They focus on personal cognition and personal description and judgment of the world, so as to build a cognitive system for the development of the world as a whole and provide the source power for artistic creation.

Zen aesthetics takes the observation of everything in the world back to human nature. And its propositions, such as the "everything in the world comes from one's mind" and "one man shall not only have one faith" stress that we shall get to know the outside world from the inside of our nature. And its theory lies in the very fact that wisdom shall be consistent with one's practice and one's experience, where there is a certain connection between each individual and the society. However, Narrative psychology emphasizes the study of "narrative transformation" from basic social phenomena to individual cognitive narration, which is also a judgment narration composed of "behavior" and "experience", with the purpose of exploring the structural relationship of society. Both are the driving forces for practical behavior.

Secondly, on the structural framework of cognitive construction and value judgment, both of them emphasize the basic context of humanistic care and point out the concept of freedom, equality and universal attributes in the process of cognition, judgment, modification and recreation of the objects of works. In Zen aesthetics, it lays more importance on the view that everything comes from

one's mind and thereby it is the only origin of all. And in the process of cognition of all and the creation of art, It's not only concrete but also abstract to learn by one's mind. And it can not only stress the reality of an object but also take all the changes into consideration, especially when it comes to the description of the wonderful realm. And there has been a detailed statement about the narrative design in the former part.

Moreover, Both of their theoretical systems regard common individual experience as the ultimate pursuit of value. In Zen aesthetics, the realm of "one man may live by his own mind" may be achieved through the way that wisdom is gained by practice. And finally, we may get to the realm of "wisdom may be gained from anywhere and anything" so as to recreate the living world; however, a Narrative design is the re-creation of works in the context of virtual reality designed by the sender and the interactive correction between the sender and the experienter.

Therefore, even though there are huge differences between the disciplines of Zen aesthetics and narrative design, and their historical background, development context and theoretical framework are completely different, there is a systematic basis of intercommunication in terms of the origin and sustainable driving logic of art design. Accompanied by technological revolution, social form change, the design of the modern is driven to the climactic showdown, colorful, the rise of each kind of style is the reflection of social and cognitive process of reconstruction, but there are few designers and the appearance of people who had experience in narrative and thinking logic behind, with a history of system thinking and judgment from the view of its continued development. The combing of this basic logic thread can guide us to better understand and judge the development tendency of art design, and it will be more direct and efficient for its correlation and mutual drive in social sciences.

4. The Era of Information

When we discuss the technical characteristics and future social changes in the era of information, we cannot get away from the theoretical basis of the post-industrial era. Since the 1960s, the western developed capitalist countries intended to explore and grasp the basis for the change and development of a series of social changes, thus generating the research theory of futurism. People hope to make more ecological and economical strategic guidance for the current social development in the research and prediction of future prospects. Moreover, due to the expansion of network technology, people are forced to think and judge on the global dimension and longitude of the large historical system. In the research on the future prospect, Daniel divided his judgment on the whole society into three fields: "technological economy", "political field" and "cultural field", and believed that when technology "spreads to the whole society and faces the requirement of instrumental rationality", it will trigger the change of political system and social culture [5].

In 2012, the New York Times declared that the "era of information" has arrived, which means that the huge data information has carried out the quantitative process in all fields, such as the industrial economy, political ideology and social culture. In 2016, Yuval Horalí proposed in a brief history of the future that we are in the fusion of biotechnology revolution and information technology revolution, and such basic concepts as "all organisms are algorithms" and "all biology is computational biology" [7]. In the same year, Jerry Kaplan also described in detail a new ecological environment of "man-machine symbiosis" in the era of artificial intelligence [8]. Therefore, in the era of big data, the future of art design must be considered in the following basic context: everything can be calculated, the law of entropy increase (without extraordinary energy into the social industry system, its consumption will become irreversible trend and will be gradually exhausted and stiff), and the characteristics of big data. Among them, the characteristics of big data include large amount, multi-dimension, timeliness and comprehensiveness, which are enough to eliminate the uncertainty, error and self-correction of the change and development of things with big, fast, complete and complete.

Our discussion on the thinking context of art design will also start from the thinking revolution triggered by big data technology. First of all, big data technology has replaced the mechanical industry technology. On the one hand, the discussion of causality between things based on the logic

of mechanical industry has become the discussion of correlation under the logic of big data system, which directly affects the framework setting of social form, cultural creation and art discipline structure. On the other hand, because big data technology needs to deal with huge information, its uncertainty and cloud system lead to the collapse of the original logical modeling thinking system, but the new metaphysical thinking logic does not appear. Therefore, we cannot predict the future of art and design may develop the exact direction and change. But it also puts forward from another level that the thinking standard of art design should present the social phenomenon thinking of "big system" and "tolerance of changes".

Secondly, art and design in the direction of humanism, our own cognitive need is never changed, whether through zen philosophy on inner feelings, or from people's perception and awareness of the narrative psychology. And in the era of big data link, the change of the personal and social cognitive on the survival significance and social ethical judgment doesn't change too. Before the industrial revolution, the human knowledge system is based on "knowledge = the X logic" way, after the scientific revolution for knowledge acquisition in "knowledge empirical data X = mathematics" way, and in the future, when we are faced with the complex symbiotic environment and the technology of data consciousness have enough self-confidence, knowledge acquisition of social ethics will tend to "knowledge experience = X sensitivity" [9]. Therefore, the humanistic thinking logic of art design in the future has not changed. Instead, it emphasizes the individual's cognitive construction and describes their own experience and judgment of living environment and social consciousness, rather than the construction of "artificial intelligence" of robots. But depends on the social system of "man-machine" has changed, so the social ethical criterion had great changes, and the variations of the specific content of humanism and value performance is a huge change will happen, but for the basic characteristics of the bionic machine, humanistic criterion in the design of the future should be based on the experience of people standard, will be more emphasis on user personalized experience of humanistic care, especially in the human experience in the process of human-computer interaction.

In addition, in the process of information data transmission, the humanistic attribute will gradually show a looser and more disordered state according to the entropy increasing law and Shannon's law, which will provide possibilities for the common standards of regional and local cultures.

Due to the requirement of humanistic care, with the refinement of experience and the deepening of experience level, the value orientation of design resonance will be more distinct. Therefore, the local cultural identity in a certain area is more in line with the inner needs of users and is presented in the form of flexibility, freedom and feelings of all parties as the design requirements.

5. Conclusion

Therefore, there are three parts in the design of Zen aesthetics, narrative design and the trends of future art design.

All three share the same cognitive thinking basis, that is, the cognition may start from the individual definition and extend to the cognitive construction of the whole social system, which is based on "humanity" and "culture" and all of these three theories develop themselves based on self-identity for inner value. The inner value of Zen aesthetics lies in the nature reality theory while the narrative design states its cognition and judgment through common memories from each individual and experiencer. However, the design of art in the era of information still stresses one's mind and makes its way to design by mental transformation and humanistic care.

In the process of empirical study, Zen aesthetics emphasizes the transformation and creation of the limitation between the "reality" and the "nature" by means of the "unity of teaching and thinking". And based on this, modern narrative design pays more attention to common cognition as well as its sustainability. And it emphasizes the characters of freedom, tolerance and universality about the form of transmission of information. And with the uncertainty of information, the future design trends to start with statements for appearance to the inner connection so as to build the

framework of design, which takes the possible changes in design into consideration and meet the requirements of being detailed, flexible and fault-tolerant.

Among all three modes of logic, the concept of field differs one from another. And the process of development does not reveal itself with the time and technology from nothing to being. On the contrary, it shows that the trends of design changes from the whole to a part in the long history of Zen aesthetics, common memory of narrative design and local cultural resonance of future design, which means the trends of design gradually transform from common cognition to meet individual needs.

As for the potential harm on human society from artificial intelligence, we get to learn the development logic and social ethics under the circumstance where man is harmonious with a machine with the hope that whether artificial intelligence and human consciousness will blend and bite back. Before the singularity approaches, and on the basis of artificial intelligence constantly surpassing human wisdom, we begin to think about whether it will harm human society. Many people believe that knowledge and ideas will be transcended, but consciousness and wisdom will not necessarily be replaced. Since my major is not science and engineering, I do not have a good knowledge of artificial intelligence as well as is as sociology. However, this paper carries out the discussion on the ethics in second place under the future situation where there is the existence of both human and machine so as to find out if there is still a unique way to learn and make a judgment. And in this paper, the author put forward his personal thoughts and judgment by means of the logic of cultural philosophy. And this paper is just the start to inspire experts in various fields to think about our future from their own. That is, neither shall we be worried, nor be delusional. And however, we shall provide data for the cognitive system in the era of information and offer help to the development of human society with more humanity.

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