

The Inspiration of Design Affairology to Hcd in Post Humanism Era

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Abstract: The purpose of this paper is to establish a post humanistic context of evaluation of a variety of contemporary design trends, and then put forward a preliminary concept of post humanism design. the post humanism here is not only the sociological phenomenon brought about by the embodiment and separation emphasized in "instrumental humanism" 1 ②, or the "techno Enchantment" of "trans-humanism". This paper tries to combine the post-humanism with structuralism, design rationalism and other theories that have far-reaching influence on contemporary design, and puts forward an idea of a solution combined with various dilemmas and problems in the field of design theory and design history.

Keywords: Post humanism, Post-human, Design theory, design Affairology, Human center design

This article mentions the post-humanist era and post-humanism many times. It should be noted that when we refer to the post-humanist era in this article, we refer to the post-humanist era, that is, the era after humanism was proposed and widely accepted. Post-humanism, in particular, refers to "post-humanism", which will be explained in detail in the context of this article in the first part of this article. However, what "design in the post-humanist era" emphasizes is not "future design", because from the perspective of post-humanism, "post-humanist era" has already happened and continues. "Design" emphasizes design beyond practical methodology, and these two concepts will be explained in Part I and Part II respectively.

1. Post-Humanism Emphasizes the Thorough Reflection of Humanism

The so-called post-humanism is essentially a reflection on humanism, which advocates re-examining the "self" and re-constructing a "self", namely the definition of subjectivity. Under this trend, both Rossi Blaidotti's "universal vitality" and Buddhism's "karma and condition and harmony" can be regarded as a kind of "destroying the humanistic tradition based on the universalization and method of human beings"①[1]. It should be noted that post-humanism emphasizes a new comprehensive analysis method, including historical perspective, rather than the concrete practice of embodied technology. Post-humanism aims to give a new definition and interpretation of the social and academic situation in the new era and many contradictions and problems that humanism cannot explain by reflecting on the transcendental definition of "subject" in humanism and the hegemonism perspective inherent in anthropocentrism. In popular terms, post-humanists believe that there is only a complete denial of the transcendental connection between the subject and the human body; No longer see a stable, full of "individual human" for all the meaning of "we" natural, can really solve hegemonism perspective③ under the anthropocentrism② in today as a result of all sorts of problems, and through the dualism of opposition from the hegemony under the scheme to solve the reality of the contradiction in the (4) what had happened. These contradictions in reality are mainly reflected in social life as the masses' reflection on the liberal ideal in different social movements since the 21st century, which is in essence "the disillusionment of the liberal humanist story" [2]. Post-humanism emphasizes the homology of theoretical tendencies behind various social movements, that is, the reflection on the core of humanism. In terms of applied technologies, it is mainly reflected in the

②The concept comes from Jiang Yi. An Analysis of "Post-Humanism" Theory in Western Academics [J]. Foreign Literature, 2014, 000(006):110-119.

① undermining the humanist tradition based on a generalized and universalized approach to the human.

③ hegemonic perspective

② anthropocentrism

ethical dilemmas of emerging technologies such as gene editing technology, citizen information network and network supervision, and organ transplantation. Post-humanism emphasizes to explore the negative effects of new technologies on moral subjects by reflecting on the negative effects of the old moral subjects on the acceptance of new things by the current moral norms. Post-humanism emphasizes that the individual, as a kind of post-human subject, urgently needs to recognize the importance of technological intermediation in contemporary life in order to cope with the moral exploitation in life. This is also the second direction of the development of post-humanist ethics pointed out by Verbeek, "... To moralize the technical object, that is, to design the technical intermediary or mediation, so as to design the human as non-human; On the other hand, the technical intermediary nature of the moral subject, that is, to reflect on the technical intermediary subject, reflect on the moral function of things, so that human beings appear in the non-human." [3]

It should be added that the first direction pointed out by Verbeek is closer to the trans-humanist view, that is, to reflect on the inadequacy of human beings as moral subjects on the basis of human subjects, while the post-humanist view is more inclined to oppose the "subject" itself, that is, to oppose the traditional concept of "I". Therefore, the tendency of trans-humanism and post-humanism in moral field is not completely consistent. In a sense, humanism is based on the existing social order after the reflection of inherent contradictions by reviewing human history of the birth of a new perspective, the perspective of history, is applied to methodology of hegemonism perspective of anthropocentrism "comrade", for the future, is essential for a society to embrace new technology new ethical basis. Post-humanism is not a product of technological fanaticism, but a critical inheritance of the post-humanism era with emphasis on social, practical and traditional humanistic care.

2. View the Construction of Design Discipline from the Transformation of Modernist Design to Post-Modernist Design

"Design" was defined by Liu Guanzhong as narrow sense and broad sense, in which the narrow sense of design, namely "Dizain" as a proper term once, emerged with the establishment of Bauhaus, namely industrial design in the modern sense [4]. The original modernist design aimed to integrate advanced production technology into the life of handicrafts that people were used to at that time, and to integrate various modernist spirits into the living world of the masses. Modernist design forms the main epistemological undertone of our daily life practices today, and over the past 200 years has completely overturned the long-held perception of the concept of "life" in our culture. As an important part of the trend of postmodernism, post-modernist design always attributes many contradictions in modern society to the meta-narrative tendency contained in the spirit of modernism, emphasizing uncertainty and advocating self-pursuit. But this kind of reform impulse based on binary opposition can't break through the boundary of individualism.

In a sense, this phenomenon also reflects the confusion and differentiation of postmodernism aesthetics in contemporary society. And literary analogy, it can be seen as "theory of time" after the pursuit of the inevitable result of the "context", namely "of a particular ethnic/national literature and culture phenomenon is explained by the hard to avoid in the process of being questioned and were modified, even was built based on the practice of western literature and the phenomenon of [5]." , on the other hand, we also can be as from the phenomenology of the emphasis of contemporary aesthetic imagery theory in a capitalist society of anthropocentrism caused by individual as the core of human resources system's emphasis on the contradiction between the value of art and art binding, namely art if as the essence of beauty and occurs in people the image of the world [6]. Then the aesthetic which has meaning in essence only takes place in the most direct life world of the appreciator, and the occurrence of beauty has no direct connection with the artist. However, in the resource system with human individual as the core under capitalism, because it interprets the operation mode of the resource system as "ownership", it can only maintain a capital-artist-art-aesthetic value system with "artwork" as the core by shaping "artist" as the medium. This is essentially in conflict with the image world emphasized by contemporary aesthetics, but under the humanistic values, capital can make up the gap between the image world and the commercial value of art by emphasizing the "transcendental inestimable value" of artists as human individuals. However, under the restriction of humanism's modern subjectivity -- "the red line of man", the contemporary aesthetic theory has always been unable to break through the shackles of "artwork" and "artist" to achieve the unification of aesthetics and methodology, that is, a methodology that can unify "art" in morality and practice.

In popular culture, more and more diverse and complex aesthetic idea and aesthetic point of view is not so much a reflects the diversity of postmodern aesthetics, than in postmodernism reflection when

the contradiction of modernism is not completely and is difficult to establish with sufficient constructive theory to set up the broad consensus in the reform of the division of power.

In the broad sense, design is closer to the "purposeful creative activity of human beings" on which design science relies, which can be separated from the concept of vocational technology[4]17. However, if we combine the anthropological point of view, it is not difficult to find that the premise of "human sociality" is that "human purposeful creation activity" described in the outline of design philosophy.

When Liu Guanzhong discusses the birth of "artificial objects", he emphasizes that the artificial objects were born when the "ancestors" first consciously smashed the stones to get the sharp stone tools. This is the birth of artificial objects, because they hide the human purpose, is the projection of human purpose and concept. And this purpose is reflected in hunting, eating, wearing warm above. We need to note the underlying premises of this argument. The first is the vagueness of the concept of "first man". When the concept of "human" or "homo sapiens" was first proposed by the Swedish botanist Carl Linnaeus, Homo sapiens. This concept has given rise to a transcendental hegemonic view of the taxonomic paradigm in the field of science, which is that "because we 'know things,' we are different from other species." It is worth noting that when Renee explains this concept in his Natural Systems, Europeans were described as "sanguine, brawny, gentle, and inventive"; While the Asians were described as "Melancholy, Rigid, Haughty, and Covetous" (Melancholy, Rigid, Haughty, and Covetous) [1]93-96. So even within the spectrum created by the concept of Homo sapiens, Asians have not been "able to know" enough to be fully human. There is no clue as to whether Homo sapiens, primate or mammal, since honeybees build nests for a purpose, and mammals grow their nails for a purpose. For after we have made clear the illusion of "Homo sapiens", the hegemonic projection of modern European ethnocentrism, the taxonomic houses built by Asians created by the concept of Homo sapiens are not fundamentally different from the nests built by the platypus but in complexity.

However, in the second half of this paragraph, we can clearly see Liu Guanzhong's limitation of the meaning contained in the definition of "ancestors", that is, "the projection of human's purpose and ideas"[4]17-19. The concept in "the projection of ideas" makes clear the linguistic attribute contained in this meaning, that is, the social attribute. This is why the "sociality of man" implied in the philosophy of design philosophy precedes the clear category of "Homo sapiens," as Emile Durkheim put it, "Man is human only because he lives in a society." "Ancestors" became the subject of design behavior because they lived in the society, rather than because of their transcendental identity.

Whether it is Liu Guanzhong's emphasis on "design" as the study of "things" in the philosophy of design affairs, Herbert Alexander Simon's "every purposeful practice that changes a given situation into a desired situation is design", or G. Nelson's "conception of an idea", And then to give shape, structure and function to the concept of "design, or Li Yanzu called" the study of the science of the system of creation "design. In general, the historical subjectivity of the concept of "design" in contemporary design studies is the history of how we have planned and arranged the operation of physical systems such as the body and society since ancient times. All these views subvert the traditional "Design", which was born in Europe after the industrial revolution in a narrow sense. What Design emphasizes is no longer only a methodology, management or description of professional skills, nor is it the "Acker System" with obvious methodological color summarized by Bruce Acker. It is the reconstruction of a comprehensive disciplinary system that combines anthropology, philosophy and other disciplines. From this perspective, the concept of design challenges not only the definition of art and design, but also the question of the whole modern discipline system. It can be regarded as a "in order to clarify the long-term formation of the question about the Chinese society" and to identify the concept of "design" demand [7], can also be seen as the reflection of humanism era within the humanities Angle of view of western centralism, the rooted in humanism, the core of the hegemony of western perspective of liquidation.

In fact, the ambiguity in philosophy of design philosophy can also be seen as a kind of "post-theoretical tendency" of the development of disciplines in the post-humanism era, that is, the tendency of de-dualism shown by challenging the reconstruction of the binary structure of narrative subject and narrative object in literature caused by meta-narrative. And through the challenge of western centralism on the extension of the anthropocentrism showed the tendency of decentralization. As Liu Guanzhong put it, "thing corresponds to physics", and "thing" replaces "thing", because "thing" precedes thing and takes place as an intermediary with "relations- oriented system", which implies that in the ethics of design, "thing" and "thing" are not parallel but refer to each other. The relationship of matter and matter here can be applied to what Catherine Heller calls "the fierce collision and competition between pattern-based/random forms and presence-based/absence- based forms... This

pattern is being rapidly replaced in a wide range of cultural areas " [8]. Thing is a wide range of signifiers in the field of design, and it is the binding force of the random manifestation process of things in the study of the "pattern" created by the concept of "design", while the thing is the embodiment of things outside the study of the "pattern" created by the concept of "design". This shows that in the vision of the discipline conceived by design science, "the study of the phenomena of the various things that happen around us and their common nature and general laws" does not merely mean that science and physics go hand in hand. Here "phenomenon" is not defined by husserl's "the present" of things, it describes the inevitable is a "spontaneous generation nature and law of" the "relationship" of model research, rather than in the traditional sense of "anthropocentrism" people-oriented design method of "things" transcendental pattern design of narrative as the object of study. In the human-oriented design method, "things" will not lead to "phenomena" with "nature" and "laws", and the driving force of causing phenomena must be human individuals. Therefore, only by generalizing life based on the phenomena caused by human individuals can the design practice value of "how to make life serve people" be achieved.

Here, too, we can see the post-dualist tendency implied by design affairs, because in design affairs, "phenomenon" is not "the appearance of things in human consciousness." The "thing" becomes the new subject, the subject initiates the phenomenon and constructs the system, and the human individual is only one of the "things". The "Essence" becomes the "Common Essence", and the stable directed structure becomes a loose and changeable free relation. As "there being" as the object of design research been replaced by "pattern", this design research method based on information theory also implies the research method in the post-humanism era, showing the breakthrough of traditional design research method at the philosophical level. On the other hand, it is not hard to see the color of dehumanization compared with the human-centered design method. Now that "thing" replaced the "person" or "object" and "people and objects", is "people" is no longer with exceptional status research object or prior research conditions, the design theory of "user" is no longer all design research purpose and meaning, furthermore, after the era of humanism design no longer serves any purpose or meaning in the research method, This is because the narrative of the subject of modernity, which constitutes purpose and meaning, is no longer a prerequisite for design in the post-humanism era. From the perspective of post-humanism, there is no doubt that the philosophy of design is an important inspiration to the design methodology derived from the traditional human-oriented cognition method in the post-humanism era. The discipline vision conceived by the philosophy of design coincides with the post-humanism reflection on the hegemonic perspective in the field of design.

Combined with the contents of the first part and this part, we can now give a relatively clear positioning of "design in the post-humanism era". Post-humanism design emphasizes the reinterpretation of the category of the concept of design by the definition of design beyond practical methodology. After the era of humanism design emphasizes the humanist era because it originated in the era of humanism, not because this theory can only explain the methodology of the humanistic era, also does not mean that it has an emphasis on or a default the matching of "and" the tendency of "humanistic design of the era of". The reason why we emphasize design in the post-humanism era is that design is an unfinished theoretical framework, and because of its conflict with the existing disciplinary system, we need to try to avoid a series of ambiguities caused by this concept when quoting the theoretical achievements in the existing disciplinary system. One of the most likely ambiguities is that 'post-humanist design' is a summary of contemporary design methodology, which I'll discuss in the next section. In the final analysis, the post-humanist era, or the concept of post-humanism itself, does not emphasize a tendency or research that is opposed to humanism.

3. The Orientation of Human-Centered Design Method in the Post-Humanist Era of Design

In the reconstruction of design science based on design philosophy, the traditional human-oriented design method combined with aesthetic form will not disappear from the design science in the post-humanism era. Just as post-humanism does not advocate a complete reconstruction of past history. "For the post-humanist approach, the technique of explaining the self-development of outsiders of different historical forms in order to deal with their own dehumanization is necessary; otherwise, the post-human approach will remain stuck in the practice of redemption" [1]82.

First of all, after the decentralization of humanism, design in the post-humanism era forms a way of thinking based on the "development mode of things", and makes a reasonable deduction according to the "development mode of things", so as to find a way to shape the mode in a specific real system. Because the foundation of the current design science must be established on the basis of the disciplines

and languages derived from the society with human individuals as the main body, it must also be based on the research of human society with human individuals as the main body. However, this research will greatly strengthen the trend that design science in the post-modernist era has already begun to shift its emphasis from "existing" to "pattern".

So the design of the humanistic learning after the most prominent position, it should be after the human body to replace the process of modern subjectivity, rossi in "the human" after referring to the human body as a "embedded, emotional, and responsibility of the entity, and not just a kind of transcendental consciousness" is put forward when the "heart-continuum body" and "continuum nature culture". Both emphasize the mediating role of the human body. Design in the post-humanism era is the design of the post-human subject, and its first emphasis is the blurriness of the boundary between "user" and "product", that is, the realization of "mind-body continuum". Secondly, the design of post-human subject also needs to emphasize the blurring of the boundary between "content" and "media", that is, the embodiment of the "nature-culture continuum" [1]154

For the former, the gradual loss of boundaries between "user" and "product" means that the traditional chain of value -- buy, pay, research, produce and retail -- will break down. Take the concept of "traffic" as an example. Traffic itself is a commodity that is not physically dependent. "From a legal perspective, the flow is through the Internet enterprise website operation process, based on the user in the process of using the network formed by a series of data collection, its performance is to bit way and with the help of a 1-0 resource information symbols such as number of words can be the computer information processing system identification of electronic form exists in cyberspace property [9]". The essence of traffic is the user's data, and the user's data is the extension of the user as the post-human subject in the cyberspace. In other words, traffic, as an abstraction of the user's life world, is essentially an extension of the user's life. As a kind of virtual property that can be traded and realized, traffic has a very clear commodity attribute. When traffic, as an object, is defined in the category of property rights by the website platform in the legislation, the life of website users is essentially summarized in the category of "product" as a kind of commodity. This is different from the slave trade in which African labor is taken as a complete subject of ownership. It is a kind of leasing of the right to use the media subject after deconstructing the user's modern subjectivity. For designers, this mode means the different connotation of human-textual design method, that is, the user is no longer a single and inseparable divine subject, nor an object that needs empathy, but a plural "Actor" ① under different reasons and different situations. The users been defined as the traffic subjects as "nodes and basic units of Web2.0 relational network, subjects with intelligence, adaptability and learning ability" [10]. On this basis, a complex network composed of decentralized and discrete weak connections will become the new authority. Even if this authority is not the necessary evil emphasized by Wittgenstein, the value of consumption will still be deconstructed by the value of attention emphasized by this model of "relationship empowerment". As the new power paradigm of "relationship empowerment" described by Internet 2.0 gradually becomes the mainstream thinking mode of user groups, The more intense the process of traffic from "invisible property" to "power in the sun" becomes.

For the latter, the "natural-cultural continuum" means that the analysis of added value and value opposition will be broken down. Taking animation and game industry as an example, the original "material selection, financing, production, distribution, broadcast, derivative product development and other activities composed of a series of interdependent industrial chain" [11]. In recent years, under the influence of the gradually expanding trend of "weak connection"[10], as described by Granovetter, the Internet is increasingly showing an anti-traditional consumption stance. Cultural products and cultural derivatives are more and more not dependent on each other, but an integral part of each other, the relationship between the inside and the outside. Take the concept of "Yu-Gi-Oh" as an example. Cards, as cultural derivatives, are closely intertwined with the animation of "Yu-Gi-Oh" as an animation work. They are inside and outside each other. It is difficult to analyze the relationship between cultural derivatives or cultural works based on one side and supplemented by the other. The cultural derivative, the experience that board games provide, complements the world of imagery that animation portrays. However, in this earlier case, it is not particularly combined with the concepts of Internet, online products, virtual property, etc. So while it's easy to understand, it's not the best way to understand the depth of the "natural-cultural continuum" in design. Bethesda company launched in 2011, "Elder Scrolls 5" as a "natural - culture continuum" perspective with the typical cases of traditional consumption stance conflict is an example of a suit to reflect the depth, the original "the elder scrolls 5" on players by changing the code, the second creation, change the pattern design of the game to

① In this context, The word "actor" was mainly adopted by Law, John. After ANT: Complexity, naming and topology[J]. The Sociological Review, 1999, 47(S1):1-14. ",

experience. When a gamer in 2020 is measuring the value of The Elder Scrolls 5, it's not the experience Bethesda's 2011 Elder Scrolls 5 offers, but a shared experience based on community culture. In 2018, Bethesda, based on its patent on the source code of The Elder Scrolls V, decided that the code changed and shared by players would be a win-win for Bethesda, the code creators, and the code users through the creation of a code patent platform. But there was an immediate backlash from the users of the code, the players, who preferred to acknowledge the value of the code through donations after playing the game experience designed by the code's creator. In this case, because Bethesda owns the source code under current law, Bethesda has every right to change the source code and Sue the creator of the code to fight for its legal rights. However, such legal rights are generally considered by the player community to be an infringement of the interests of the player and the code creator. This is essentially because the player community sees the game experience and the creators of the code as a "natural-cultural continuum" rather than as "virtual property owner" and "virtual property." Therefore, as an important medium, human beings, from the perspective of decentralized and dualized subjects, have gained more open potential of "situationalization".

We should also note that different from the human-oriented design method influenced by the traditional anthropocentrism and the hegemonism perspective, the design science in the post-humanism era should study the human individual as a systematic pattern rather than an "purpose" independent of the pattern. In the design from the perspective of the post-human subject, because the "subject" loses the purpose imposed by the transcendental consciousness, there is no purpose prior to the practice situation of methodology in design. That is to say, after the era of humanism design as a kind of science, is the change and shape development model "things", namely the study of patterns in real system, the importance of "human" is just a concrete practice situation under certain conditions, and is not born by this methodology, just as one aspect of the human body after, but not all. Only by clarifying this point can we correctly view the relationship between the traditional "people-oriented" design method and the design science in the post-humanism era. In other words, "people-oriented" design method is the mainstream method of post-human epistemology, which design science in the post-humanism era relies on, in the practical situation of human civilized society in the humanism era, and it has important reference significance for design methods in different situations. And on the basis of this view we can understand, why after the era of humanism design should emphasize design needs to be beyond the connotation of the practice situation in response to the changing practice today, and also can accept different scenarios as a core subject in the past design produced by the different design methods, That is, a new, post-humanist view of the history of design. A decentralized view of the history of design, rather than starting from the modern West. And popularize an epistemology of design in the post-humanism era, which transcends the practice situation methodology and conforms to the context of the current era.

4. The Relationship between Cross-Humanism and Post-Humanism in the Post-Humanist Era of Design

Transhumanism, as a point of view highly related to literary romance, has been mentioned in more and more design theories and practices, but we need to emphasize the differences in the common context and vision between transhumanism and post-humanism, especially in the consideration of the relevance of design in the post-humanism era. Both in vision differences mainly embody in across the humanism does not completely deny the dualism, humanism, Ferrando after philosophy in the humanities comments across different humanism and technology frenzy when it is pointed out that the humanistic vision, "although there are many schools across the human in the scene, but they all has the deepest interest and attention on technology, These techniques are considered to be key to the evolutionary drive of humanity towards the 'next' stage "[1]35-38. She emphasized that trans-humanism represents a secular trend of technological fanaticism, and radical trans-humanism schools often stand on the same ground as anti-humanists, criticizing "anthropocentrism" and even advocating "dehumanization". However, this is not the fundamental reason for the divergence of visions between post-humanism and trans-humanism. The fundamental reason is that trans-humanism does not deny the transcendental nature of the subject in essence, nor does it really reflect on the modern subjectivity and the philosophical significance behind the reflective thoughts on the modernist subjectivity. In many design cases of strong artificial intelligence, what designers emphasize is still the objectification of things. Taking Xiao Ai Classmate, launched by Xiaomi in 2017 as an example, the interaction emphasized by the designer is based on the personality of the image itself. This means that by emphasizing the technology black box, users can increase their purchase desire by enhancing their sense of freshness, and they can realize the creation of common emotion by objectifying products to

make up for the negative effects of low experience. So we can see clearly in the design of its embodiment is across the humanists in the era of humanism ethics feelings to explain the contradiction of the humanism era, created the feelings of objectification of artificial intelligence to build can effectively alleviate the contemporary human individual identity in the face of the artificial intelligence in holding flesh anxiety produced during the high speed of iteration. Although people do not realize that the root cause of such emotion is the hegemonic logic embodied in "owning" and "controlling" an empathic subject, sometimes such emotion is even combined with pre-modern epistemology to generate a cognitive mode of "slave-owner". However, this product still has high experimental and commercial value because of its strong literary beauty and moral contradiction, which originated from the practice of daily life but was not in harmony with the image beauty of daily life.

In many design, we can find this cross humanism tendency of aesthetics, whether apple's Siri services, or the Windows Cortana personal assistant, prosthesis design, etc., even in the design of chimeric to highlight the main body of mediated by technology, but in the end it is a kind of people-oriented design method to deduce, The analytical logic of the dichotomy of "user subject" and "product" and the transcendental purpose of the created pattern, as the core of the human-oriented design method, did not realize the change of methodology. What it emphasizes is only the reflection of post-humanism and trans-humanism in the design object, rather than the reflection of design science and design method. It goes hand in hand with post-humanism on the road of reflection on modern subjectivity, and they are Allies in the field of design and art in the practical sense. But on the other hand we should also note that across the humanism is still as one of the traditional sense of the aesthetic theory of "imagery" will be the reflection of modern subjectivity with the combination of art and design, its inherent humanism kernel is not only in practice, but also in humanism on discipline system design of the era of the reverse of the construction. On this point we can quote Francis Fukuyama in *Our Post-Human Future*, in which, despite Fukuyama's emphasis on the inevitability of the post-human subject, the future of the post-human subject in Fukuyama's view is revealed "in the future of our ability to change 'human nature', as science gradually puts it" [12]. This also reveals the fundamental contradiction between transhumanism and post-humanism towards the post-human subject. Post-humanism emphasizes that post-human subject is an epistemological post-humanist discourse paradigm, while trans-humanism pursues more of a technological openness, which includes but is not limited to artificial intelligence, transgenic engineering, etc. Generally speaking, the expression of trans-humanism in the field of aesthetics is a powerful way to combine the process of post-humanism development and deduction with art, while the theoretical construction of design in the post-humanism era is in a different position. Humanism and after across the humanism concern on the discipline problems and the direction of the stresses are very different, after the humanism more emphasis on the design, the importance of aesthetic and artistic subject system reconstruction, and humanism is more emphasis on how the existing design, aesthetics and art through more cases in the subject system to form a new genre and style. Post-humanism seeks to explain the history of design, aesthetics and art in a new way, while trans-humanism seeks to explain the history of design, aesthetics and art in a new way. They complement each other in practice, but diverge in theory.

The emergence of transhumanism in the field of design in the 21st century is not only a literary vision of a better future life under the human purpose of decentralization derived from technology fanaticism, but also a variety of ideas with human purpose as the starting point. But just as post-humanism opposes dualism, post-humanism design should also oppose the bipartite post-humanism and trans-humanism. In fact, from the perspective of traditional humanism, post-humanism seems to have no interest in emphasizing the iteration or originality of its own theory, as opposed to clearly establishing a theoretical framework. Therefore, design science in the post-humanism era is opposed to any design research with a transcendental purpose, and is not committed to opposing the application of design methodology with the characteristics of human centrality. It believes that what will happen is to build a more comprehensive and three-dimensional design discipline based on post-humanism. Or the redefinition of the concept of design is the biggest contribution that post-humanism with its decentralized characteristics can make to the human-centered approach to design in this process. Across the humanism, therefore, the derived design method of humanism after the human purpose are not considered objectionable, just after the humanistic perspective of after the former should not serve as the era of humanism design category, but should be based on practice of the method of scene as the starting point and can describe the whole scene. In other words, it is the description of the relationship between the concrete "thing" and the concrete "thing" in the science of affairs, rather than "the relationship between the" thing "and the" thing "itself and the philosophical issues above it" that the design science should study. The distinction is not between black and white, zero and one, but rather the extent to which the concept referred to by the

word is an image of both in the world of the perceiver.

5. Conclusion

The development of all disciplines in the post-humanism era is based on the reflection of humanism. Design, a concept born in the post-humanism era, naturally has the post-humanism characteristics contained in this era, and its development and application will inevitably follow the characteristics and development of the post-humanism theory. The development prospect of design in the post-humanism era is the development of epistemology beyond the practice situation methodology, which is also the development trend of the construction of design itself. Post-humanism is often misunderstood as trans-humanist technology fanaticism and technology embodied worship, but this is not what post-humanism emphasizes. Post-humanism emphasizes post-humanist epistemology and post-human subject, which is not a technological product, but a cognitive deconstruction of the "self" subject. Design in the post-humanist era diverts from the ideas of Herbert Simon and Liu Guanzhong, emphasizing the purposelessness and decentralization of design epistemology, the situational limitations of human-centered design methods, and the de-modernization of design history.

Post-humanism is characterized by decentralization of the west and opposition to modern subjectivity, which is of great significance for the reconstruction of academic subjectivity in Chinese culture and the localization of Chinese design science. As a future-oriented development from the perspective of post-human subject, the concept of design in the post-humanism era is also worthy of our consideration and study.

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