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# 生态美学

ECOLOGICAL AESTHETICS

## 与生态评估及规划

AND ECOLOGICAL ASSESSMENT AND PLANNING

程相占 (Xiangzhan Cheng)

[美]阿诺德·伯林特 (Arnold Berleant) 著

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河南人民出版社  
Henan People's Press

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Environmental Aesthetics and Ecology

## 与生态评估及规划

Ecological Assessment and Planning in Environmental Aesthetics

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清华大学出版社

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## 前言

生态美学正式兴起于1972年,至今正好跨过了40个年头。对于一个人来说,40年已经是一段相当漫长的岁月;但对于一个学术领域来说,40年依然十分短暂,尚不足以让一个学科基本成型或完全成熟。本书在比较全面地清理生态美学发展历程的基础上,参照与生态美学密切相关的环境美学,以理论与实践相结合为学术宗旨,力图构建出富有学理根据的生态美学理论框架,并尝试着将之应用到景观评估和城市规划设计之中。

本书由一位中国学者和三位美国学者通力合作完成,其任务分工、逻辑思路与章节安排如下:

程相占执笔的第一章“环境美学与生态美学的联系与区别”综观过去半个世纪的学术历程,将环境美学与生态美学的关系论依次归纳为五种学术立场:一、环境美学与生态美学具有不同的开端,二者没有任何关系、并行不悖;二、在环境美学框架内发展生态美学;三、将环境美学等同于生态美学;四、吸收环境美学,发展生态美学;五、参照环境美学,发展生态美学。本书坚持第五种学术立场,认为环境美学与生态美学的差异非常明显,将二者混为一谈不利于二者的健康发展。环境美学的研究对象是不同于“艺术审美”的“环境审美”,它是对于自黑格尔以来的、以艺术品为审美对象的“艺术哲学”的批判超越,其核心问题是环境审美与艺术审美的联系与区别;而生态美学的研究对象则是“生态审美”,其对立面不是“艺术审美”,而是传统的“非生态的审美”或者说“没有生态意识的审美”。简言之,环境美学是就“审美对象”这个理论角



度立论的:审美对象是艺术品还是环境?而生态美学是就“审美方式”这个角度立论的,其立论根基是人的生态生存和生态思维,其核心问题是“如何在生态意识引领下进行审美活动?”也就是说,在人类的审美活动和审美体验中,如何使生态意识发挥引领作用而形成一种“生态审美方式?”

第二章“对环境的生态理解与生态美学构建”由美国学者阿诺德·伯林特执笔,试图厘清与界定几个关键词及其内在关联,诸如“美学”、“环境”、“生态(学)”和“体验”。本章提出,生态认识的核心是将环境理解为包括一切的语境。根据这种观念,人类完全地与各种自然力量、有机和无机的事物互相依赖。这一点不仅适用于城市环境,而且也适用于所谓的自然环境。将审美维度引进生态模式既有启发性又很重要,因为,包括一切、互相依赖的环境系统这种生态观念,在审美交融的体验中有其对应物。显而易见,讨论这些问题时,辨析基本术语的内涵至关重要,诸如美学、环境、生态和体验。将这些概念联系起来有两种方式,一是逻辑的,二是体验的。环境美学的体验秩序引导我们走向最大的知觉语境,也就是生态概念。从文化感受力、城市生态、审美交融以及将生态转化为体验等各个方面来看,这种立场有着丰富的含义。对于环境的审美体验是生态的知觉对应物。

承接上一章所蕴含的“生态审美”思路,借鉴“规范伦理学”的说法,由程相占执笔的第三章“生态审美的四个要点”试图“规范”生态审美的四个要点:一、彻底摒弃那种基于人与世界对立、主—客二分的传统审美模式,代之以人与世界融合为一的“审美交融”模式;二、生态审美是以生态伦理学为思想基础的审美活动,是对于传统美学理论中审美与伦理关系的生态改造与强化,生态意识是生态审美的必要前提条件;三、生态审美必须借助自然科学知识、特别是生态学知识引起好奇心和联想,进而激发想象和情感,没有基本的生态知识就无法进行生态审美;四、指导生态审美的两条生态价值准则是生物多样性和生态平衡,必须克服与超越人类中心主义的价值判断标准和“人类审美偏好”,反思和批判人类中心主义的审美天性和习性。通过这四个要点的详尽分析,生态美学与环境美学的区别已经昭然若揭,生态美学的理论框架基本上构建了出来。

如果说前面三章是理论构建的话,接下来的两章则是实际应用,试图将生态美学理论与相关实践结合起来。由美国学者保罗·戈比斯特撰写的第四章



“生态美学与景观感知及评估”提出,在景观研究领域,景观设计师基于专业知识进行评估,而社会科学家以公众偏好作为研究的基础,二者已经形成了一种庞大的知识基础,并且为评估与管理景观的视觉特性提供了依据。在这种情况下,主导的“风景美学”立场限制并忽略了自然美这一观念;对诸如生态系统健康与生物多样性等景观的生态价值而言,风景美学甚至可能是有害的。“审美—生态冲突”的状态迫使景观感知与评估方面的工作开始寻求另外的途径,即求助于超越风景美学的生态美学,以便更好地理解和管理景观的审美价值。生态美学旨在探讨景观研究中审美价值与生态价值相结合的问题,它融合了自然科学、自然审美哲学、生态艺术与设计以及景观感知整体性研究实践中的诸多观点,倡导一种全新的景观审美感知模式,为推动进一步的深入研究与实践提供了原则与指南。从生态美学角度来解释景观感知与评估已经引发了一场精彩讨论,内容涉及人类审美反应的本质、在人类头脑中灌输生态审美的能力,以及与此灌输活动相关的伦理学问题等。

与第四章相呼应,美籍学者王昕皓撰写的第五章“生态美学与城市规划及设计”将生态美学的应用领域从一般景观转向了城市。本章认为,世界人口增长和城市化进程导致对自然资源需求的空前激增,与此同时,严重污染和消耗殆尽又使资源的可利用性降低。如果不采取适当的措施,我们的都市生活方式将最终超越我们居住星球的再生和承载能力。城市规划旨在为了人类的利益而设计、建设都市环境,生态规划与设计尤其关注发展项目建设的生态原则及其生态影响,致力于将满足人类的各种需要同环境保护的需要结合起来。有人提出,生态规划与设计不能达到传统规划与设计的满意度。针对这种论调,本章认为环境美学和生态美学可以解决这一难题。环境美学认识到了人类与环境的相互作用,而在环境美学基础上发展出来的生态美学则运用生态知识进一步解释这种相互作用。这种思维方式可从增强人类的审美体验这一更高的目标来帮助协调人类各种需要和环境保护。因为人们的欣赏与体验影响着他们对于都市环境的偏爱,环境美学和生态美学能够帮助规划和设计“生态城市”,使它们拥有丰富的文化、经济、政治、生态和历史特征。



## Preface

Since its formal emergence in 1972, ecological aesthetics spans a period of 40 years. Forty years is a pretty long period for an individual person, however, it is still too short for an academic field to grow up fully to reach its mature state. Based on a comprehensive summarization and analysis of the historical development of ecological aesthetics during the past four decades, with reference to environmental aesthetics and the purpose of combining aesthetic theory with social practice, this book intends to construct a theoretical framework for ecological aesthetics and to apply it to practices of landscape management and urban planning and design.

The book represents a collaborative work by one scholar in China and three scholars in the United States. Its contributors, logic and structure of chapters are described below:

Chapter 1 “Environmental Aesthetics and Ecological Aesthetics: Connections and Differences” is authored by Xiangzhan Cheng and focuses on the connections and differences between the two closely related fields—environmental aesthetics and ecological aesthetics. The chapter makes a comprehensive survey of the academic progress over the past half-century and sums up five explanations of the relationships between environmental aesthetics and ecological aesthetics: first, they have different beginnings and run parallel without any relations. Second, ecological aesthetics is developed within the framework of environmental aesthetics. Third,





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environmental aesthetics is the same as ecological aesthetics. Forth, ecological aesthetics is developed by absorbing the ideas in the environmental aesthetics. Fifth, ecological aesthetics is developed using environmental aesthetics as reference. We prefer the fifth academic position and argue that the difference between them is extremely obvious and the confusion of the two would affect their healthy development. The research objective of environmental aesthetics is “the aesthetic appreciation of environment” which is different from “the aesthetic appreciation of art”. It is a kind of criticism and transcendence of the “philosophy of art” taking works of art as aesthetic object since the time of Hegel. The core issue of environmental aesthetics is the connection and difference between the aesthetic appreciation of environment and the aesthetic appreciation of art. The research objective of ecological aesthetics is “ecological aesthetic appreciation” and its opposite is not “the aesthetic appreciation of art” but the traditional “nonecological aesthetic appreciation” or “aesthetic appreciation without ecological consciousness”. In short, environmental aesthetics makes a point on the “object of aesthetic appreciation”; is the object of aesthetic appreciation the work of art or environment? While ecological aesthetics makes a point on “model of aesthetic appreciation” and its theoretical foundation is humanity’s ecological existence and ecological thought. The core issue of ecological aesthetics is “how to carry out aesthetic activity leading by ecological consciousness?” That is to say, how to make ecological consciousness play a leading role and form a “ecological aesthetic model” in the aesthetic activity and aesthetic experience of human beings?

Chapter 2 “An Ecological Understanding of Environment and Ideas for an Ecological Aesthetics” by American scholar Arnold Berleant suggests that the idea of environment as an all-inclusive context is central to an ecological understanding. Accordingly, humans are wholly interdependent with natural forces and other organic and inorganic objects. Such relationship applies to urban environment as well as to natural environment. Further, introducing an aesthetic dimension into an ecological model is both illuminating and important because the ecological concept



of an all-inclusive, interdependent environmental system also exists in the experience of aesthetic engagement. It is clear that terminology is critical in these matters, and the paper reconsiders the basic concepts involved: “aesthetics”, “environment”, “ecology” and “experience”. The chapter then discusses two ways of relating these ideas, one logical and the other experiential. It determines that the experiential order of environmental aesthetics leads to the largest perceptual context, the concept of ecology. The implications of this approach are considered for cultural sensibility, urban ecology, aesthetic engagement, and for translating ecology into experience. The chapter concludes by recognizing that the aesthetic experience of environment is the perceptual counterpart of ecology.

Authored by Xiangzhan Cheng, Chapter 3 “On the Four Key Points of Ecological Aesthetic Appreciation” asserts that four key points are implied in the ecological aesthetic appreciation, which are, firstly, to abandon the traditional aesthetic model based on the dualism of subject and object and to adopt the model of aesthetic engagement based on the idea of the unity of man and the world; Secondly, ecological appreciation is an appreciating activity based on biosphere ecological ethics and revises and strengthens the relationship between aesthetics and ethics in traditional aesthetics, and takes ecological awareness as the premise of ecological appreciation; Thirdly, ecological appreciation must inspire curiosity and association as well as stimulate imagination and feelings by means of ecological knowledge. One cannot exercise ecological appreciation without ecological knowledge; Fourthly, the two guiding value principles of ecological appreciation are biodiversity and ecological balance. Human species must overcome and transcend anthropocentric value standards and human aesthetic preference, reflecting and criticizing anthropocentric aesthetic nature and habits.

Chapter 4 “Ecological Aesthetics and Landscape Perception and Assessment” written by American scholar Paul Gobster discusses the development of ideas and methods aimed at addressing the intersection of aesthetic and ecological values in landscape. It approaches the topic from the perspective of landscape perception and assessment, and argues that while expert-based assessments by landscape architects



and public preference-based studies by social scientists have built a considerable knowledge base for identifying and managing the visual qualities of landscapes, the dominant “scenic aesthetic” approach constrains the idea of natural beauty and can lead to strategies that neglect and may even prove harmful to the ecological values of landscapes such as ecosystem health and biological diversity. This “aesthetic-ecological disjuncture” has pushed studies in landscape perception and assessment to seek alternative approaches of understanding and managing aesthetic values in the landscape. Merging ideas from practice in the natural sciences, aesthetic philosophies of nature, ecological art and design, and holistic study of landscape perception, “ecological aesthetic” advocates a new approach to assessing aesthetic perceptions of landscapes and in so doing, provides principles and guidelines for advancing research and practice. The explication of an ecological aesthetic for landscape perception and assessment has also set off a lively debate over the nature of human aesthetic response, the ability to instill an ecological aesthetic in people, and the ethics of interventions aimed at doing so. Addressing these questions is part of an ongoing research agenda, and the chapter concludes by discussing some potential ways to connect this work to interests and efforts in ecological aesthetics and environmental aesthetics in China.

In concert with Chapter 4, Xinhao Wang’s Chapter 5 “Ecological Aesthetics and Urban Planning and Design” aims at putting ecological aesthetics into urban planning and design practice. It declares that the world’s population growth and urbanization have placed ever-greater demands for natural resources and at the same time, reduced their availability because of pollution and depletion. If appropriate measures are not taken, our urban lifestyles may eventually outstrip the regenerative and carrying capacity of our planet. The essence of urban planning is to design and build urban environment for the benefits of human beings. In particular, ecological planning and design recognize ecological principles and ecological impacts of development projects. Following this train of thoughts human needs are separated from the need of environmental protection. Some argue that ecological planning and design do not provide the same level of satisfaction of



traditional planning and design. For example, houses are smaller, roadways are narrower. Environmental aesthetics and ecological aesthetics have the potential to address this concern. Environmental aesthetics recognizes interactions between human and the environment. Ecological aesthetics further interprets such interactions with ecological knowledge. This way of thinking can help integrate the human needs and environmental protection at a higher level-enhancing human aesthetical experience. Because people's appreciation and experience affect their preference of urban environment, environmental aesthetics and ecological aesthetics can help plan and design cities that have and will continue to have rich cultural, economic, political, ecological, and historical characteristics.



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## 第一章

环境美学与生态美学的  
联系与区别

## 引 言

早在2008年,曾繁仁就发表了《论生态美学与环境美学的关系》一文,提出生态美学与环境美学的关系问题一直是国内外学术界所共同关心的问题,并在阐述二者关系的基础上着重讨论了二者的四点区别。<sup>①</sup>这是较早涉及生态美学与环境美学之关系的论著,具有较大的学术价值。

针对这一问题,本章采取“历史与逻辑相统一”的研究方法:以相关文献发表的先后为顺序,以环境美学与生态美学可能存在的几种关系为理论支点,拟从如下五方面展开讨论:一、环境美学与生态美学的不同开端与二水分流;二、在环境美学框架内发展生态美学;三、将环境美学等同于生态美学;四、吸收环境美学的理论资源来发展生态美学;五、参照环境美学以发展生态美学。笔者坚持第五个学术立场。

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<sup>①</sup> 曾繁仁:《论生态美学与环境美学的关系》,《探索与争鸣》2008年第9期。该文稍后收入作者的《生态存在论美学论稿》(吉林人民出版社,2009年版),第152~159页;后来又成为作者《生态美学导论》(商务印书馆,2010年版)第七编“生态美学建设的反思”的第三部分,参见该书第462~470页。由此可见,作者对于这个问题一直非常重视。





## 一、环境美学与生态美学的不同开端与二水分流

国际学术界公认,环境美学正式发端于英国学者罗纳德·赫伯恩的《当代美学与自然美的忽视》。该文正式发表于1966年的《英国分析哲学》一书,赫伯恩本人因此文而被称为“环境美学之父”<sup>①</sup>。

在这篇文章里,赫伯恩试图突破分析哲学的藩篱,辨析对于艺术的审美欣赏(艺术欣赏)与对于自然的审美欣赏(自然欣赏)之间的差异。他主要讨论了两点。第一点可以概括为“内外”之别:欣赏者只能在艺术对象“之外”欣赏它;但是,在对于自然的审美体验中,观赏者可以走进自然审美环境自身“之内”——“自然审美对象从所有方向包围他”。也就是说,欣赏自然时,“我们内在于自然之中并成为自然的一部分”<sup>②</sup>。从欣赏模式的角度而言,“内外”之别就是“分离”(detachment)与“融入”(involvement)之别:前者主要是艺术欣赏的模式,而后者则主要是自然欣赏的模式——观赏者与对象的相互融入或融合。在赫伯恩看来,融入这种欣赏模式具有很大的优势:通过融入自然,观赏者“用一种异乎寻常而生机勃勃的方式体验他自己”<sup>③</sup>。

艺术欣赏与自然欣赏的第二点差异可以概括为“有无”之别——有无框架和边界:艺术品一般都有框架或基座,这些东西将它们与其周围环境明确地隔离开来,因此,它们都是有明确界限的对象,都具有完整的形式;艺术品的审美特征取决于它们的内在结构、取决于各种艺术要素的相互作用。但是,自然物体是没有框架的、没有确定的边界、没有完整的形式。<sup>④</sup>对于分析美学来说,自然物体的这些“无”是其负面因素;但是,倡导自然美研究的赫伯恩却反

① 这个称呼来自英国学者,参见 Emily Brady, “Ronald W. Hepburn: In Memoriam,” *British Journal of Aesthetics*, 2009, 49(3), p. 199-202.

② Hepburn, Ronald W., “Wonder” and Other Essays: *Eight Studies in Aesthetics and Neighbouring Fields*, Edinburgh: University Press, 1984, p. 12-13.

③ Hepburn, Ronald W., “Wonder” and Other Essays: *Eight Studies in Aesthetics and Neighbouring Fields*, Edinburgh: University Press, 1984, p. 13.

④ Hepburn, Ronald W., “Wonder” and Other Essays: *Eight Studies in Aesthetics and Neighbouring Fields*, Edinburgh: University Press, 1984, p. 13-14.