



崇尚自然的國家公園也需要提升

美學， 真的是「學」來的

Esthetics Has to Be Learned

The Nature Advocate of National Park is Also Needed to Improve

世新大學觀光學系黃躍雯教授

專訪世界宗教博物館榮譽館長 漢寶德

An Interview with the Honorary Curator of Museum of World Religions (MWR),
Mr. Pao-teh Han

人類由於追求美，發現了真，而成為科學的基礎；
追求人體之美，發現了人體的科學；
追求自然之美，開啓了自然科學，
所以美是今天的文明向上攀升的目標。

— 摘錄自《漢寶德談美》 —

While seeking perfection, man found truth, the foundation of science.
The quest for beautiful shape leads to human body science;
while the quest for natural beauty opens up the horizon for natural science,
this beauty is the ultimate goal of civilization betterment
Extract from *Dr. Han talks about the art*

在國家公園得天獨厚的自然環境中，難道就不需要談美了嗎？

多年來，國家公園在環境保育的推動上不遺餘力，渾然天成的美景亦成為各方攝影與人文藝術家的薈萃之地。只不過，國家公園不是藝廊、也非博物館，還需要這麼的大刀闊斧地談論美學的提升？

本期由世新大學觀光學系黃躍雯教授代表國家公園季刊，擬訂議題專訪世界宗教博物館榮譽館長漢寶德教授。讓這位台灣建築及美學教育推行者，帶給讀者朋友不同於以往的自然美學見解。

Do places rich in resources obviate the need for one to talk about beauty?

Over the years, national parks have strived to promote environmental protection, while the beautiful sceneries of national parks attracted photographers and artists alike. Yet, since national parks are not art galleries or museums, is there still a need to talk about esthetics?

Professor Yueh-wen Huang of Dept. of Tourism, Shih Hsin University, he represented National Park Quarterly to interview Honorary Curator of MWR, Mr. Pao-teh Han, who is active in promoting arts education, talks about his distinct views on natural aesthetics.

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MWR、世新大學觀光學系黃躍雯教授 Professor Yueh-wen Huang of Dept of Tourism, Shih-Hsin University.



不需筆墨，國畫的意境就出現在環境之中。圖為太魯閣國家公園雲霧。 / 鄭信藏攝
The artistic element lies in the environment. The picture shows the clouds and mists in TNP. / by Hsin-tsang Cheng

美感靠素養，奇景不需要

黃躍雯教授（以下簡稱黃）：漢教授身為美學及美育大師，請您談談國家公園與美育的關係？

漢寶德教授（以下簡稱漢）：我一直認為美是從自然開始的，就像不需要教你去看漂亮的女孩、去看美麗的花、或是去欣賞天上的雲朵。美是一種自然的產物，經過教化將自然的美轉化到人為的事物上面，就是文明。從這個觀點來看，自然的美比人類的文明還早，所以國家公園也是執行美的場所。我想問題不是國家公園「是否可以成為？」，而是該如何執行、誰去執行。

黃：漢教授將美分成如形式美、功能美等不同層次，國家公園除了能提供形式美外，是否還能有其他層次美的表現？

漢：其實我談美感的層次，目的是因為過去儒家或道家的中國文化，過度注重倫理而不注重形式美，比如說吃東西時不要太貪吃等，將道德的觀念擺在前面，約束了自己的慾望。然而最重要的問題是，大自然美感產生的時候是和慾望有關的，好比男孩子要追求女孩子，主要都是看她漂不漂

Review National Parks Go Beautiful Sense of Beauty is to be Cultivated

Professor Yue-Wen Hunang (henceforth Q):

Q: As a master of esthetics and arts education, do you think national parks are conducive to arts education?

A: Professor Han (henceforth A): Certainly. Beauty grows naturally, just like you are not taught to look at pretty girls, beautiful flowers or clouds. Beauty derives from nature. Transferring natural beauty to manmade artifacts is civilization. In that sense, natural beauty existed earlier than human civilization; hence national parks can promote arts education. The question thus lies not in yes or no, but how and who?

Q: You classify beauty into five levels such as stylistic beauty and functional beauty. In addition to the former, what other types of beauty can national parks display?

A: I do that because in the ancient Confucianism or Taoism China, people put too much focus on morals but ignored stylistic beauty. Moral is above everything and restrains people's desire. However, the thing is that the creation of beauty has to do with desire. Boys go after pretty girls, which is all about desire. So in a culture where desires are restrained, where do people find satisfaction? They



亮，所以這個都是和慾望有關係的。那麼節制慾望的文化，該從哪得到滿足呢？只好轉移到另外一種層次，也就是詩文的表現，所以古時中國文化上只有文人，沒有所謂的藝術家。

而國家公園可以說多種層次都在，因為這種層次的東西，在人而不在萬物。一塊石頭一般人來看毫無感覺，對一個有思想的人，看了有感覺，便可以寫一篇文章出來，這是他的層次，也就是中國文化特殊的地方。

黃：如何呈現或推動國家公園美學？

漢：因為國家公園強調生態保存，原則上是要保持原樣。就像一開始提到的，大自然是美的，生態環境是很紮實的環境，基本上它有美的性質在裡頭，這是第一點。第二點，生態界中難免有些殺戮生存，可能不會讓你感覺到很美。或許這些被認為醜的事物，經過攝影家的拍攝引導下，反而變美了，等於是透過這些會欣賞美的人，看到了美的景觀。

自然界的美，有著很奇特的生態與自然力量的關係，太多的「人為」就不會美。以鐘乳石而言，除了它的奇，也自有其美感之處，你要知道這是如何形成的，也和它的美一起觀察，這樣奇和美就合而為一了，否則你只能看到它的奇無法看到它的美。

國家公園裡有著許多美的景觀，當下無法輕易發現，這時就需要有人去將這些景觀找出來，規劃出旅遊路線，問題就可解決大半。也許有些人覺得國家公園不怎麼樣，那是因為他們到那邊都只是去呼吸新鮮空氣，沒有真正參與「美的旅程」，所以將真正美的地方找出來是很重要的。

黃：國家公園在原住民的部落、文物保存上，該如何規劃？

漢：國家公園很重視保存，所以如果是展示館，不宜做太大、太突顯，應該要在建築上配合它的環境。其實可把國家公園看做是科學博物館兼美術館，除了解釋地質生成、植物特色，把知識清楚的展示出來，和景色的特色是什麼一併詮釋；在展示美感的部份，我覺得可以這樣做。至於文物部份，只有兩種展示方法，第一種像原住民那樣，把原本的房子保存，原來的文物擺在房子裡，這就是生態展示，也能算是個美術品，可以的話再用最好的光線作最好的呈現。

do that on a different level, through poetry. That is why in ancient China's cultural history, we only see scholars but no artists. And national parks exhibit all five levels of beauty, for the existence of beauty has to be appreciated by someone with thoughts, someone who feels it and can write about it. It's all about levels, which is also what makes the Chinese culture so special.

Q: Should national parks present designs incorporating the idea of beauty? If so, how is that achieved?

A: National parks strive for ecological conservation, and that should remain unchanged. Mother Nature is beautiful and so is the ecosystem, which is part of the environment. That's my first point. Second, there is inevitably some killing in the ecosystem that you may consider dirty and ugly. But they become beautiful behind the lenses of the photographers, meaning that we see beauty through the eyes who appreciate it. The beauty of nature has to do with the unique ecosystem and the power of nature, which gets less so with artificiality. Take stalactite, its unusualness is also its beauty. You have to know its formation and beauty, thus combining the two aspects, or you can't see it completely. Some beautiful scenes are not easily identified, so we need people who find them and map out routes to highlight them. Some people don't think highly of national parks because they just go there and breathe fresh air but don't see beautiful spots, which should be identified. This is key.

Q: How should national parks conserve the aboriginal tribes and artifacts?

A: Conservation is important to national parks. If it is an exhibition hall, don't make it too big or eye-catching. Rather, the architecture should be in harmony with the environment. In fact national parks should be treated as the combination of a science museum and an art gallery, so that it can be both educational, like displaying background knowledge, and esthetic, like explaining what makes a scene so special and beautiful. As for the display of the artifacts, we can keep the original like the aboriginals do, and this approach is called eco-display, where artifacts can be treated like works of art. If possible, use the best lighting to highlight them.

解說員 也是美學教育者

黃：如何引導遊客體驗國家公園之美？

漢：這就是教育的老問題，教育方面要先培育老師。其實可以想像把國家公園當作是個博物館，將天然的風景當作是個展示，讓懂得的人現場走一圈，將重點、圖案、文字紀錄下來，再讓解說員了解後去告訴遊客。

黃：漢教授曾任台南藝術學院校長和多座博物館館長，對於藝術行政一直是很專精的，由於目前國家公園所培植的都是生態解說員，請問在美育方面的專才又該如何訓練？

漢：美育是一種教育，而教育是段過程。美術館是個傳達美育的環境，只是我覺得現在的美術館沒有做到應該做的，沒有把教育的部份做好，大家就這樣進去出來，很少有收穫，往往收穫都是指看到那些稀奇古怪的部份。國家公園也是一樣的，如果沒有了美育的機制，到了國家公園就只會變成去看奇景而已。

其實奇景和美感並沒有衝突，不過是美感需要一點素養，而奇景不需要，就這麼簡單。教育是使公民能有吸收美感的能力，所以才要有美育，博物館和美術館原本有這個任務，但當大家都否定時，就無法達成美育的部份。

基本上美育的問題，應該在於缺乏「全民美育」，太少人懂得美。我們國家從中小學到大學的教育都沒有美育，只有美術，這樣就造成一個很嚴重的問題——一大堆的人沒有美感。如果能有美的觀念，很自然的每個地方都可以建美術館。

當我在辦博物館時，我也一定要呵護美感，雖然觀眾來這裡是看科學的東西、吸收科學的知識，但這兒也是一個陶冶的環境，所以我相當重視這部份，外國人來設計的時候，我就跟他強調這一點，雖然同仁會說：「沒有必要這樣，我們是科學館。」

應該所有的文化機構，都有一個任務，即使你無法直接教育他，也要有一個環境能感染他的作用。國家公園雖在這方面無法做過多的設計，但一般公園是設計出來的，應該要設計一個美的環境給市民做陶冶的功能。

Narrators also as Aesthetics Educators

Q: How do we make the narrators understand the sense of beauty so that they can guide and inspire the tourists?

A: It's a longstanding education issue. Teachers must be cultivated. Suppose that national parks are museums and the sceneries are the display. Have those who appreciate the beauty walk around, take notes and give guidance to the narrators, who can then educate tourists.

Q: You were President of Tainan National College of Art and curators of many museums, and you are expert in arts administration. Since national parks have been cultivating narrators only, how should people be trained to specialize in arts education?

A: Arts education is a type of education, and education is a process. Museums teach people about arts, but I feel that museums don't live up to their purposes and don't teach people enough. Visitors come and go and don't learn much. Instead, they are attracted to peculiar things. The same applies to national parks. Without arts education, people can only see natural wonders.

Though natural wonders are not in conflict with aesthetics, aesthetics has to be cultivated, while seeing natural wonders does not. Education allows us to appreciate beauty, thus the need for arts education is justified. Both museums and art galleries share this goal, but when everyone is in denial, arts education can't be promoted.

The problem with arts education is that not everyone is taught about aesthetics. In Taiwan students learn not aesthetics but arts, thus leading to a serious problem—people simply don't have the sense of beauty. If they did, the presence of art galleries is just a matter of course.

When I established a museum, I valued aesthetics. Visitors came for everything scientific, but museums also enable cultivation, and I consider this crucial. When foreign designers came, I stressed that. Some colleagues didn't see the need for that, but all cultural agencies exist for a purpose. Even if you can't preach people, you still try influencing them through the environment.

National parks may not be able to come up with such designs, but parks in general can. We should provide all citizens with a beautiful environment to cultivate their sense of beauty.



自然美景俯拾皆是，只需有懂得欣賞的心。圖為墾丁風吹砂的奇景 / 王慶華攝

Beauty is everywhere, so long as one knows how to appreciate it. The picture shows the Fengchui dune in Kenting. / by Ching-hwa Wang

透過懂美的人 欣賞美的景觀

黃：決策者如何推動美學？

漢：你無法期望能遇見一個很懂美感、或很重視美感的決策者，你只能期望他是一個比較能接受別人意見的決策者。他的下屬中有人能將這個觀念告訴他，他也能夠讓他的下屬去執行這個工作。

漢教授這席溫儒謙沖卻不失針砭的對談，讓人對美感藝術得到簡單卻又不失深刻的領悟。只要能留心體會、真誠感受，會發現俯拾即是的美感一直都自然地存在你我身邊。 (圖)

Appreciating Beauty Through the Eyes of Who Truly Knows It

Q: How do we influence policymakers so that they can attach more importance to arts education?

A: You can't expect to meet someone who does understand or value the sense of beauty. You only hope that he listens to others and that his subordinates convey this idea to him, and he delegates the work to them.

Professor Han's remarks are humble and yet to the point, allowing one to grasp the meaning behind aesthetics and arts. In fact, beauty is always around us — let us just feel it and appreciate it. (圖)