

# *Three Difficulties in Constructing China's Ecological Aesthetics*

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**Abstract:** the governance of ecological environment is a common topic of the whole world, The governance of ecological environment must have theoretical support, And the thinking of how to treat ecological governance is mainly completed by aesthetics, The formulation of ecological aesthetics originates from the west, And is used to think and explore the ecological environment problems in the west, Ecological aesthetics covers a wide range of fields, Ranging from desert management, Forest cultivation, Urban design, To housing construction, Community planning, Etc, At present, We have a relatively thorough study of the western ecological aesthetics, And the process of constructing the western ecological aesthetics system is similar yes, It's clear, The first task we need to do is to find out the difficulties of constructing chinese ecological aesthetics system by comparing with the comprehensive factors of western ecological aesthetics, The construction of china's ecological aesthetics is faced with the challenges of culture, Epistemology and mentality, In the process of constructing china's ecological aesthetics system, It is confronted with cultural impact, Misreading of heidegger's view of technology, And the challenge of eager for quick success and instant benefit, Integrating different cultures, Correctly understanding heidegger's view of technology and jumping out of the utilitarian mentality brought by instrumental rationality are the basis of constructing a reasonable chinese ecological aesthetic system, Otherwise, These aspects will become the three difficulties in the construction of chinese ecological aesthetic system

## **1. Introduction**

Ecological aesthetics is a kind of social thought, whose main purpose is to improve the living environment, realize the vision of the symbiosis of human and nature, eliminate the duality of subject and object, and improve the realm of thought. "In the final analysis, ecological aesthetics requires rethinking the relationship between humans and non-humans, because they are always important, always influential, and always political." [1]

Because Westerners have the awareness of ecological aesthetics early and have carried out long-term construction, the ecological aesthetics system is relatively mature and complete in Western society. Western ecological aesthetics theory takes the actual ecological environment as the fulcrum. With Leopold's *Sand Country Almanac* and Thoreau's *Walden Lake* as crowbars, and Heidegger's poetic homeland spirit as its force, the self-narration system of ecological aesthetics has

been completed step by step.

As China's scientific and technological development started relatively late and the ecological and environmental development lagged behind that of the West, the main ideas of China's ecological aesthetics are borrowed from the West. Although the concept of ecological aesthetics was not put forward very early in China, it has already had a strong awareness and ideological foundation since ancient China. "As far as Chinese thought is concerned, the nature of universe and nature has its self-evident priority, and it is the basis of the existence and thought of human beings. Therefore, the mission of human thought is to reveal the truth of universe and nature."<sup>[2]</sup> Lao Zi proposed the concept "natural" and there is an old saying that "different things are harmonious with each other in order to produce all things in the world. If everything is the same, the world will no longer develop". According to Zhuangzi, the relationship between human beings and the geographical environment is not determining or determined by each other, but a relationship of mutual influence, interaction and mutual coordination. These thoughts and viewpoints show the advancement of China's ecological aesthetics, and they are integrated with the quartet of "die Erde", "der Himmel", "die Sterblichen" and "die Göttlichen" proposed by Martin Heidegger. It can be seen that China's ecological aesthetics has a good ideological foundation. To establish a discourse system of China's ecological aesthetics, it is only needed to blend and deepen the thoughts of early China with those of the West.

Of course, perfecting China's ecological aesthetics ideological system is not as simple as the analysis above, because it has encountered setbacks at the current stage, which come from three aspects: culture shock, misunderstanding of Heidegger, and the utilitarian mentality.

## 2. Culture Shock

The cultural environment that China's ecological aesthetics is faced with is extremely mixed, and its complexity far exceeds the cultural environment during the reconstruction of the western ecological environment. Since large-scale industrial production, Western society has already entered the stage of modernity culture. More importantly, the cultural environments in western countries at that time were unified, and they were not invaded or squeezed by foreign cultures. Therefore, when the western society was facing ecological and environmental problems, it could quickly build its own ecological aesthetics system.

Philosophy is always forward-looking, and social culture often lags behind philosophical thinking. Nietzsche is a symbol of modernity entering post-modernity. However, entering post-modernity does not mean cultural synchronization. In fact, the formation of cultural atmosphere and philosophical thinking are in a time-sequential relationship. After thinking enters the post-modern stage, it takes time to accumulate and ferment to brew post-modern culture. Therefore, the West was only in a single stage of modernity culture when remediating the ecological environment, and was not attacked by post-modern culture. Under these conditions, the West could naturally complete the quartet of "die Erde", "der Himmel", "die Sterblichen" and "die Göttlichen" to build the Western ecological aesthetics system. When the post-modern cultural atmosphere began to grow strong, the West had already constructed its own ecological aesthetics system. At that time, the concept of ecological aesthetics was acting on post-modern culture.

In addition, Western industrial production has lasted for a long time before the construction of the Western ecological aesthetics system, and the social environment had not caused major turbulence. Therefore, western ecological aesthetics are based on a relatively stable society. Since the West completed the industrial revolution in a relatively long period of time, its ecological aesthetics system could also conduct multi-faceted demonstration and research on ecological and environmental issues in a continuous period of time. In this context, Western ecological aesthetics

has both a logically rigorous discourse system and strong practical significance.

In contrast, the construction of ecological aesthetics in China faces a social and cultural environment which is much more complicated and severe. Before the reform and opening up, China was dominated by agricultural production, and it still occupies a relatively high proportion in China nowadays. China has always emphasized the theory that man is an integral part of nature since ancient times. The civilization of the farming era determines the pre-modernity of Chinese culture. "In the pre-modern society, or more accurately, in the agricultural society, there is no clear distinction between the state and the king, god and nature, etc."<sup>[3]</sup> This is closely related to the way of life of the Chinese.

On the other hand, China has accelerated the process of industrialization in order to narrow the gap with Western industrial production. In just a few decades, China has completed the industrialization journey that the West spent more than two hundred years, and modernity has also emerged. "We regard modernity as a participatory lifestyle, and we identify its unique personality mechanism as resonance. Modern individuals and institutions replicate these characteristics in each other, just like chickens and eggs."<sup>[4]</sup> What followed is the acceleration of urbanization and the rapid expansion of the scale of cities. "In the age of industrialization, it is quite difficult to live for personal growth."<sup>[5]</sup> Most subjects live in a free manner and in a state of isolation from each other, and the sharp reduction of individual living space and the pressure of life inevitably bring about psychological depression and mental depression. This also naturally gives Chinese culture the characteristics of modernity.

Urbanization may worsen the living environment of people. Taking the Asia-Pacific region as an example, "except for Singapore, the records of other countries are far from the ideal image. The pollution of rivers, land and air far exceeds the minimum standards set by the government for health and safety, and the uncontrolled increase in car usage has severely affected traffic congestion and air quality."<sup>[6]</sup> In addition, the West has entered a post-modern cultural period in the last century. While China mainly focused on agricultural production, the West had already begun to reflect on large-scale industrial production. Post-modern culture has intensified the deconstruction of Western civilization and has carried out a powerful criticism of instrumental rationality, while China has been overwhelmed by Western post-modern culture before it fully opened the door of reform and opening up.

Chinese culture has always been pre-modern, and has gained its own modernity through the process of its own industrialization. After the reform and opening up, China once again ushered in post-modern culture. The interweaving of pre-modern culture, modern culture and post-modern culture has enriched China's cultural atmosphere. However, this cultural state has also brought blindness and non-compliance to the Chinese. We Chinese have to march into the cities before we completely break away from agriculture; we have to follow the large-scale cultural production brought about by the knowledge explosion after we just expressed a little bit of our anger; and we are about to start deconstruction before we have time to recognize structuralism.

This is an era of multi-cultural coexistence, and we gradually forget our original culture. Modern people do not have time to deeply appreciate modern culture, nor do they have a grasp of what post-modern culture is. We gradually lose our own ideological nature and obliterate our cultural character. We do not know who we are and where we are. This is an extremely terrifying state, and confusion is a foregone conclusion. We do not know how to care about the development of the world, and we no longer have a clear answer to the meaning of life. The value of life is no longer important. We do not seem to know how to live, nor how to live better. This is a difficulty of our culture. We are in a very embarrassing state, and we do not remember who we are and do not know where the future lies, which has brought a lot of obstacles to the construction of China's ecological aesthetics.

Our cultural foundation determines that Chinese people pay great attention to life and existence, the integration of human beings and the environment, and the expression of emotions. To explore the relationship between nature and mankind in this complicated cultural period, we must trace back to our cultural cradle of life. The initial growth point of Chinese culture is life rather than philosophy in terms of individuals, it is ecology in terms of environment, and it is aesthetics in terms of culture. Our farming civilization determines that we live in harmony with the environment. Therefore, we do not stand on a human level to construct binary opposition, and do not end with rational analysis. Living well is our initial pursuit. At the same time, Chinese people's long-term symbiosis with the environment determines the inter-subjectivity of the person itself. The individual is neither a subject nor an object, but a whole coexisting with the environment. The original thoughts of Chinese people are tangent to the environment at all times, and never abstracted out a self-thought that was out of the object. This determined that Chinese people's initial state of mind was straight-seeking, "present-knowledge" aesthetics rather than logic.

Ancient China used aesthetics to promote the existence of culture, but as far as the current situation in China is concerned, it showed signs of pre-modern culture. To speed up ecological construction, China must have the idea of ecological construction. How to do ecological construction and what kind of ecological construction should be answered before actual operation can be carried out. From a logical point of view, we must step up the construction of China's ecological aesthetics system to accelerate ecological construction.

As discussed above, the construction of China's ecological aesthetics must be traced back to the original cradle of the birth of Chinese thought and culture. Going back to the past in terms of ideology and culture and reviving the current culture is the first step in the construction of China's ecological aesthetics. However, cultural fusion has caused great resistance to this process of re-enchantment. In addition, cultural diversity has improved our spiritual civilization and brought us many benefits. It is impossible to deny one culture because of another, and we have already abandoned the either-or idea, which creates a dilemma for our ecological aesthetics construction. We want to realize "re-enchantment", but we cannot deny other cultural ideas. Our current life is based on this kind of multi-cultural thinking.

On the other hand, even if we speed up the process of re-enchantment, it is impossible to return to the slash-and-burn life. In modern society, almost no one is willing to retreat to the mountains and live a life of isolation. Therefore, the construction of China's ecological aesthetics is to re-enchant the mind rather than degenerate in life. What we have to do is to adapt life to the individual and complete the construction of ecological aesthetics through the adjustment of life, instead of letting the individual to live a life reluctantly. However, our current understanding of this is not in place, and the public's thinking is often contrary to this proposition. They would easily think that ecological aesthetics is a denial of everything in the moment. Moving towards the farming era and being away from the city is what they think of as ecological aesthetics, which also reflects an ideological resistance.

At present, Chinese culture presents the characteristics of pre-modern, modern and post-modern. However, these three cultural patterns have not really integrated together, which leads to the opposition of our thoughts. When it comes to "pre-modern", we can easily think of farming, mountains and forests; many people think that "modern" means cities and high-speed rail; and "post-modern" is often regarded as rebellion and ripped jeans. This single mode of thinking that is too narrow makes it easy for people to deal with all problems with crude and contemptible means. Moreover, this deviant cultural state may bring a great burden to society. This kind of social phenomena has been repeatedly exposed, such as eradicating one kind of tree to plant other species, blasting new buildings to remodel new ones, etc. If this kind of exclusive thought is used in the construction of ecological aesthetics, we may pay violent and destructive costs.

At present, how to construct the China's ecological aesthetics system is still a question which is undecided, and it takes a long time to ponder and conspire. The key now is not how to establish a cultural state, but to make different cultural models to blend with each other and become an organism. The possible way to achieve this goal is to allow different groups of people to have dialogues and constantly adjust their thinking patterns, discuss strategies with mutual understanding and tolerance, so as to complete the construction of China's ecological aesthetics on the basis of consensus. Otherwise, the construction of China's ecological aesthetics will encounter great resistance.

### 3. Misunderstanding of Heidegger

Ecological aesthetics is cosmopolitan, and the construction of China's ecological aesthetics must also be closely connected with the world. In addition to the cultural investigation of China, it is necessary to extract the beneficial viewpoints of Western society. Heidegger is the founder of ecological aesthetics, and thus the construction of China's ecological aesthetics discourse system is indispensable to the investigation of Heidegger.

B. Josephson, a Nobel Laureate in Physics, stated that there is “cosmic intelligence”, which is a kind of “hidden order”. According to him, human beings communicate with the universe through the “hidden order” and draw inspiration from the cosmic intelligence. This kind of wisdom cannot be obtained simply through learning. Some scholars believe that the human body contains energy and information that cannot be explained by modern physics, and call it “virtual particle” or “biological ray” whose speed even exceeds that of light. It is an unknown type of ray. People can call out this energy through thought, and make their bodies produce extraordinary and strange spiritual activities. In any case, it is widely believed that there are such “information sources” and “energy reservoirs” in the universe. This kind of energy can only exist when it is related to the integrity of the universe, and cannot be obtained through purely rational analysis. In other words, what is behind this ordinary epistemology is the decisive factor for life and survival, and scientific analysis cannot be carried out on it. Schopenhauer and Nietzsche were aware of this problem, but it was Heidegger who unfolded this problem from a humanistic perspective and thoroughly connected life and existence with the earth and the world. The “poetic habitation” he proposed has raised ecology to the height of aesthetics, which is the foundation of ecological aesthetics. Therefore, to some extent, we can reach the true state only through Heidegger.

It is undeniable that Heidegger's thought is transcendent and profound. However, there are also various misunderstandings in the process of understanding Heidegger's thoughts. These misreading thoughts are easy to be used again, gradually creating an increasingly widespread error atmosphere, which will bring more and more obstacles to the construction of ecological aesthetics.

At present, the misunderstanding of Heidegger is mainly focused on his elaboration of *techne*. “People have actually formed a technological concept about *techne* that Heidegger calls vulgarity: it regards *techne* as a tool and as the behavior of human beings.”<sup>[7]</sup> On the one hand, this misunderstanding stems from the inertia of thinking. Heidegger's thought is subversive, and it is not so proper to analyze his thoughts with conventional thinking. The “*techne*” proposed by Heidegger does not refer to general technical means or production methods, but a kind of hands-on ability. It is the only way to transcendence, and a necessary condition for a poetic life. “The original intention of the poetic existence is to open up the charm of life in the ecological operation.”<sup>[8]</sup> Only by transforming the available tools into hands-on tools can we integrate with the ecological environment, transform the cosmos into the self, complete the quartet of “*die Erde*”, “*der Himmel*”, “*die Sterblichen*” and “*die Göttlichen*”, and reveal a poetic state of existence.

The interpretation of Heidegger's thought should first grasp its deep meaning, which cannot even

be described in words, because it belongs to the level of comprehension. In any case, grasping ontological thinking must be immersed in the consciousness of being united with the world and the earth. However, in the process of research, we tend to analyze *techne* in an epistemological manner. This is an instrumental rational perspective, which has been separated from Heidegger's ideological outlook. Therefore, no matter how we analyze it, it is impossible to grasp the main points of his thought, and also impossible to truly understand Heidegger's view of "techne". "Because of jointly adhering to this instrumental and anthropological view of *techne*, Heidegger claimed that the apparently opposing parties -- who are blindly pushing technology and helplessly rebelling against technology -- are always the same."<sup>[7]</sup> The instrumental thinking of understanding *techne* as only a tool to achieve goals is far from Heidegger's thinking of *techne*. The support and opposition at this level is only directed at a realistic goal, and it does not deviate from the traditional rational thinking mode, and it is completely incapable of touching the existing technological dimension. In addition, using an epistemological attitude to oppose *techne* may obtain the correctness of a viewpoint. However, correctness is only an aspect of the existence of truth, but it is not equivalent to truth. It is obviously useless to attempt to obtain the existential concept of constructing ecological aesthetics through the instrumental thinking, and it is also out of the existential thinking of Heidegger about *techne*.

The thought of Heidegger's concept about "techne" is separated from the two lines of the entire Western philosophy, and unilateral rational analysis and perceptual understanding are one-sided. Heidegger's view about *techne* is to create a third way to make everything related to the individual poetic with an ontological attitude. The survival of an individual to the whole is a process of both uncovering and concealing. The success or failure of *techne* cannot be attributed to the technology itself, but to grasp the "Dasein" of *techne*. "Heidegger firmly believed that the true meaning of "Techne" does not lie in the manufacture and use of tools, but in 'a cognitive way of deconcealing'."<sup>[9]</sup> The development of history is not determined by a single factor. It is not a wise to reject *techne*, and it cannot be replaced. *Techne* in this broad sense does not refer to a specific one. It is an unutterable poem immersed in a relationship, not a thing. We cannot simply separate the goals from the ends. The purpose of *techne* is to make existence emerge, which is a dynamic process. If a person treats *techne* as a tool, he will stick to things and forget about existence. The attitude towards *techne* is precisely to constantly ignore the way it is used as a tool in the process of proficiently getting started. Only in this process of selflessness can we grasp the truth, and then go back and bring it into the ecological aesthetics. In other words, the construction of ecological aesthetics should not be done in a way that denies one while affirming the other. Rather, we should keep a mind that can make the ecological aesthetics emerge in an unconcealed manner by the truth of existence, and lead "existence" into the process of constructing ecological aesthetics.

On the whole, what Heidegger opposes is the view of "techne" based on practical means, not the "technology" that makes life clear in the sense of existence. Researchers often like to grasp his words to exaggerate the description, which is far away from Heidegger's thought. What Heidegger opposes is a one-off description that is out of matter. Therefore, he mainly uses the methods "experience" and "comprehension" to grasp the object. This is a continuous perception in time, and it has no direct relationship with whether it is a technology. The attitude of totally denying technology can only show that Heidegger's true attitude towards "techne" is not understood. This kind of error will make the construction of the ecological aesthetics system malposed, and the negative impact is incalculable. Therefore, it is necessary to closely follow Heidegger's overall thinking and conduct a comprehensive analysis to truly understand his technical concepts. A slight negligence will lead to dislocation, which will cause resistance to the construction of ecological aesthetics.

The idea of ecological aesthetics is widespread in the world, but each country has its own

particularities. Therefore, relative independence should be maintained for ecological aesthetics. At the same time, we need to understand and use worldwide discourse. There is a biased view that the ecological aesthetics constructed with reference to Heidegger's ideas are not Chinese. In a country, any thought is localized. Reference to Western thoughts cannot change its characteristics and nationality. External thoughts are the spice of local thoughts, and when used properly, they will not change one's own thought in essence, and thus we can absorb it with an open attitude. Of course, the absorption of Heidegger's thought should be based on a correct understanding. At present, there are many misunderstandings about Heidegger's view about "techne", which hinders the construction of China's ecological aesthetics.

#### 4. Utilitarian Mentality

We tend to adopt a formal rational attitude to control everything, and make appointments with a "God" posture that is separated from the actual relationship, in an attempt to solve all problems with one method or strategy and then establish a utopia on the other side. However, it is entirely possible that the conclusions obtained from formally rational analysis cannot solve factual problems. For example, it is impossible for humans to inject nutrients instead of eating. The more that reality presents is the characteristics of heterotopia. For example, different regions are completely different at the same time period. Our current thinking cannot give a reasonable explanation to a changing world. However, we are accustomed to coordinating everything with a unified concept of time and drawing a unified conclusion.

Pure logos recognizes everything as an object, and then the subject is reduced to a thing. The production of modernity captures this point, and it uses various means to enhance the deceptiveness of things. The subject thinks that he has grasped the object, but is actually controlled by the object; the subject thinks that he is free, but in fact he is not free at all. "Although Hegel founded the dialectics of idealism, trying to unify the opposition between subject and object, sensibility and reason, he still unified them in the spiritual activity of absolute idea, which completely excludes the objective reality of nature."<sup>[10]</sup> Lukács realized this, and the concept "totality" he proposed was to unify matter and thought. But it is difficult to realize this ideal in an environment where the whole world is known through instrumental rationality, because we have been predisposed to the concept of "rationality" before we begin to understand it. And this kind of solidified thinking mode is extremely exclusive. "It is a tangible god, which turns all human and natural characteristics into their opposites, and makes things universally confused and inverted; it turns something as incompatible as ice and hot coals into something sticking together like glue and varnish."<sup>[10]</sup> It can deprive all other possibilities, making them always sink deeper and deeper in a continuous cycle.

Scientific thinking can never replace aesthetic perception, and material production can never complete artistic creation. What ecological aesthetics wants to express is not generalized formal rationality, but individual perceptual existence. What it uses is not the time being analyzed, but the time of life. The linear view of time and technical means cannot unify the ecological aesthetics.

Ecological aesthetics focuses on the true nature of life, unmasking life and allowing it to shine with the brilliance of existence. "The true nature of life is embedded in the ecological world. In the ecological life experience, the charm of life lies in an ecologically magical world."<sup>[8]</sup> At the same time, ecological aesthetics focuses on the individual. "We came to the concept of ecological aesthetics. It implies an attitude to restore the beautiful environment. Ecological aesthetics never means to conquer or rule, and it just cares about the environment. The mind of caring for nature will create a beautiful way of life."<sup>[11]</sup> In reality, we tend to adopt grand narratives, and remove things that cannot be included in the system as dissidents, making reality singular and flat. Too many features and individualities are erased in the process. At the same time, the grand narrative can only

present superficial phenomena. It obscures too many details, and many specific problems cannot be effectively solved. In addition, the grand narrative will also make the individual gradually lose the subjectivity, so that the subject is firmly restrained and turned into a machine. Even the most basic dignity of individual existence has to be trampled on, completely losing the inner scale.

Sartre once said that ‘existentialism is a kind of humanism’; We can also say that ‘ecologicalism is a broader humanism’, because it dissolves the relative independence/loneliness of a person and integrates him/her into the ever-growing ‘being.’<sup>[12]</sup> At present, China vigorously advocates ecological construction. While the country proposes ecological construction, it also provides us with an opportunity for reflection. We can use it to transcend instrumental rationality, abandon the old routines, continue to innovate, propose new ecological aesthetics ideas, break through the old thinking mode and rebuild a sound subject, thus completing the internal transcendence.

Now the keynote of ecological aesthetics is to “re-recognize the relevance and the inherent connection between us and the biological community, so as to affirm the wisdom of our organic nature.”<sup>[13]</sup> It is an inevitable to break away from the dualistic opposing speculative rationality, and to construct ecological aesthetics and ecological construction with relevance. This project is a step-by-step process, and it cannot be an overnight race, which actually determines that the ecological construction should be based on the construction of ecological aesthetics. The construction of ecological aesthetics is also the basis for stepping up ecological construction. To strengthen ecological construction, we must fully grasp the concept of ecological aesthetics, because only under this condition can a virtuous circle be formed.

Ecological construction is a complex system engineering which cannot be simply understood as planting trees or increasing the rate of vegetation, nor should it be simply understood as rebuilding the living environment. Ecological construction cannot be fully quantified like scientific analysis. However, it is essential to set the standard of ecological aesthetics system for it. Ecological construction that lacks the concept of ecological aesthetics is bound to be blind, and any feasible or unfeasible plan may be merged into one. Therefore, our ecological construction must always rely on ecological aesthetics, otherwise, it will be of no benefit to the final goal.

If we only understand ecological aesthetics as a kind of aesthetics about ecological utilitarian mentality and hedonic mentality, or aesthetics that can be used solely for ecological environment or can constitute ecological environmental knowledge, rather than aesthetics that is incorporated into the concept of existence, construction of China's ecological aesthetics will be much less significant. Trapped in one-dimensional thinking, we have become accustomed to the calculation of input and output, and we are always accustomed to looking at everything with the pre-thinking mode. However, the flaws of the thinking itself are often ignored.

When talking about the construction of ecological aesthetics, the first thing that should be thought of is to change the mode of thinking and use the overall vision of existence to re- rethink the possibility of the existence of reality, instead of setting up a concept or established formula to routine ecological aesthetics based on human beings. “The emergence of contemporary ecological aesthetics and other ecological theories is the result of criticizing ‘anthropocentrism’.”<sup>[14]</sup> Our purpose is to put human beings in the unmasking and sheltering of existence, and such ecological aesthetics is what we really need. But the reality is exactly the opposite, which is undoubtedly the difficulty in the construction of China's ecological aesthetics.

## 5. Conclusion

Ecological construction is a complex project, and its starting point is the construction of ecological aesthetics, that is, the construction of China's ecological aesthetics discourse system. Constructing a theoretical system of China's ecological aesthetics is bound to be conducive to a



more reasonable implementation of China's ecological construction. However, the construction of China's ecological aesthetics system is faced with many difficulties, which has caused our ecological aesthetics construction to fall into a predicament and hinder the reasonable implementation of ecological construction.

The removal of resistance should start with culture, philosophy and self-statement, and it is needed to rethink the possibility and rationality of China's ecological aesthetics. At the moment, we should integrate multiple cultures and break the utilitarian mentality with ontological thinking on the basis of understanding Heidegger's thought. This is the top priority for establishing China's ecological aesthetics system. Otherwise, the three difficulties in constructing China's ecological aesthetics will continue to exist.

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