



CREATIVITY AND AESTHETIC APPLIED TO ECOLOGICAL EDUCATION¹

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The present research attempts to reveal how ecological (environmental) education could be conveyed through aesthetic, visual art and various creative projects. Over a long time philosophers had developed the implementation of art as a powerful tool of education. Writers, painters themselves also quite often understood their mission as a didactical one which may support and improve system of education of their time. The author will exhibit various reasons why creative education performed with the help of arts were supportive to a cultivation of ecological skills. Different aspects of Chinese thought, particularly Daoism, are presented through their potential usability for contemporary creative education of ecological topics. The author also highlights some limits and difficulties of using Chinese philosophical ideas for contemporary Western culture. Finally various creative projects used in raising ecological awareness are analyzed on their efficiency for education.

Keywords: aesthetic, creative education, Daoism, ecological education, environment, visual arts, Western philosophy.

Introduction

Why the topic of ecology recently did become so important and how does it enter the field of education? Could aesthetic and art be useful for ecological education and if yes, how? Topic of present paper is relevant to both aspects – ecology and creative education through aesthetic and art. 21st *siècle* is commonly considered as a time of global ecological problems and the beginning of an era of combined efforts to deal with those. Thus the topic of ecology becomes particularly relevant. Creative education can be seen as one of main fields of modern education – traditional educational systems are bound to reorganize themselves in order to meet the needs and expectations

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of this present society as well as the future one. Therefore our educational systems are transforming from classical education, which is based on memorizing, repetition, disclosure of traditional but obsolete information etc., towards more versatile concepts of creative education. The latter one is oriented for giving tools, teaching how to not get lost into infinite amounts of constantly changing information, inviting to ask questions and seek answers for themselves. As conclusion this paper will invite to see the advantages of creative education performed via arts and aesthetic.

Discussions about concepts of ecology and environmental education

For finding out about a proper conception of “creative ecology” and from there derived judging an “ecological education” one first has to define clearly the very conception of ecology itself. The point is that an idea of ecological education may be understood differently. From philosophical point of view the term “ecological” in the field of education could be treated in metaphoric, much wider sense – simply as an education being free of ideological control, imposed values, predefined positions, based on dialogical and creative approaches to learning. Such an understanding of ecological education and ecological thinking is common among researchers who are dealing with topic such as a “creative industries” or “creative society”.

Therefore, as the dealing with problems of ecology, environment and preservation of nature recently became prevailing, one should not neglect the traditional understanding of a conception of ecology. Present investigation is going to focus not on methodical rudiments of philosophical understanding of ecological education, but rather on the topic of education oriented toward development of ecologic friendly awareness and behavior. Thus, the words “ecology” and “ecological”, as used in recent paper, will be in accordance with the common idea of ecology as an academic research about nature and environment.

“Ecological” (from Greek *οἶκος*, “house” + *λογία*, “study of”) is derived from the Greek *oikos*, referring originally to the family household and its daily operations and maintenance, and means the studying of human conditions of existence in environment, the interactions between all the entities that make whole cosmic household upon earth” (Fox 1995: 32). The word ecology (initially as *oecology*) was coined in 1866 by the German biologist and philosopher Ernst Haeckel: “By ecology, we mean the whole science of the relations of the organism to the environment including, in the broad sense, all the “conditions of existence” (Stauffer 1957: 140). We may doubt about value of his contribution to the development of ecological science (see Egerton 2013: 229).

In the context of education the term of “environmental education” is more in use, but we will remain with our concept of “ecological”, as it matches better to particular aspects of ecological education, which are fundamental in this paper. In order to highlight slight differences between ecology and environment we could rely on a definition described by Warwick Fox: “the term *environment* refers to the external conditions or surroundings of organisms, whereas *ecology* refers to the relationships between organisms and their external conditions or surroundings, that is, their environment” (Fox 1995: 8).

Thus the term ecologic is more suitable than the adjective “environmental” because creative education which is performed through analysis and creation of visual art attempts to break down the rigid distinctions between mankind and his environment. Instead of keeping these distinctions, our ecological approach stimulates a greater awareness of subjective connections between individual and surrounding environment, the universe. That could be pointed out as the main goal and typical approach of aesthetic and creative education. It wants to encourage a productive confrontation, not just reflection.

After all, theming ecology means the movement of attention and awareness within the recipient towards ecological matters, that is, making clear the need of protection of nature for the sake of preserving it for the future and reducing the negative effects of industrialization and a growing mankind on this planet. Children of all ages as recipients of such attempts have a particularly great significance because values transmitted to them will probably influence their behavior of a whole life and cause invaluable benefit, as it not only determines their attitude towards nature and how to deal with it but also effects others to follow the example, when it is a positive and reasonable one.

Academic and social approaches to the goals of ecological education

Philosophic sources of contemporary ecological education could bring us back to the ancient Greek philosophy. Philosophers help seeing nature as the true capital on which human existence is depending, therefore pay attention how one could better take care of it. In fact it needs little persuasion from side of philosophy to understand that economy and society of consumers since start of industrialization increasingly contaminate the environment; our behavior therefore has to be thoroughly reconsidered. Greek philosopher Zeno of Citium stress on genuine respect to surrounding environment pays lot of attention towards life in accordance with nature, argues that in entity everything is a part of one solid and continuous system of Nature and true virtue is nothing else than a life in harmony with Nature (Diogenes Laërtius 1853: 298).

Jean-Jacques Rousseau’s main idea states that the education of children should serve the “general will” of society rather than selfish motives, and being applied here, in our context, the particular “selfish” interests of companies (for example profit-maximization at expense of ecology) can be seen as confronting the “general will” to preserve an intact nature for the future (Rousseau 1979).

American philosopher Henry David Thoreau developed a conception of universe where culture (civilization) and nature may be brought into harmony, was convinced that the surrounding environment is sublime and noble and one never could have enough of nature. This philosopher “himself did not experience a clear boundary between nature and civilization <...>. Rather than requiring a pristine primordial forest, Thoreau’s tale was born of his irony and his nature was fed by it” (Bennett 2003: 87).

Nowadays many organizations show growing attention towards the topic of ecological education attention, such as, for example, German organizations *Arbeitsgemeinschaft Natur- und Umweltbildung (ANU)* (in English: *Joint Workgroup*

Natural- and Environmental Education), *Deutschen Gesellschaft für Umwelterziehung (DGU)* (in English: *German Society for Environmental Education*), and *Gesellschaft für berufliche Umweltbildung (GBU)* (in English: *Society for professional Education in Ecology*) (see Umdenken 2006–2014). Their position means to strengthen the idea of ecological education (in German: *Umweltbildung*) through various institutions. For this they formulate the joint – program which should help considering projects being proposed to various institutions up to ministry level in the sense of usefulness to the idea of ecological education, like a quality check-list. Such organizations declare their aims and borderlines for a “double strategy in ecological education” and an account of institutions which are supposed to help them enforce their program.

Ecological education is particularly important within the concept of creative ecology – it is oriented toward individuals, organizations who are working in the field of art, various foundations who are looking for innovative, participatory approaches in the field of pedagogy. Creative ecology is used by plenty social and commercial organizations, like city planners, who also acknowledge priority of “green approach” and ecological protection. So since the breakthrough of the “green thought” 10–20 years ago, depending from earth region, the ecologic approach is found here as motive number one in efforts to reorganize or enhance communities on the planning level (see Creative Ecology 2014). According to Joanna Macy, most successful educational projects of ecology were creative projects – “with music, projected images, and enactments the perspective and needs of future generation“ (Macy 2007: 196).

Thus academic and public interest of the topic of ecology is not accidental and creative ecological education is beginning to profit from global interest in this topic. It may combine various purposes: 1) Promotion of esteem of nature, opening of recipient’s eyes for the interests of the ecology; 2) Initiation of awareness that nature needs to be protected; 3) Invitation to explore the diversity in species, their many forms and developments in fauna, botany and microbiology, discover overall combination of life forms in biotopes as elaborate systems, which could be disturbed or even destroyed by human ignorance or improper, careless behavior; 4) Warning against dangers to ecology and describing the negative effects of pollution, littering, extinction of life forms as part of a biotope; 5) Demonstration of opportunities how each person – especially the recipients of education, respectively pupils or students, – can contribute to the common goal of preserving nature and how one can live as least as possible as stress factor to environment; 6) Making understood that the interests of economy ought be subdued to the needs of ecology at all times, in the interest of economy itself. The last one contributes to supporting a counterweight to the politically dominating lobbyism of various economical powers at the centers of legislation (parliaments).

Applicability of Daoism in ecological education

Daoism reveals affinity with various global ecological concerns and provides actual alternative ideas and approaches toward surrounding environment. Starting from the 1960s, Daoism is often linked and stressed during various academic discussions on topics of contemporary ecology and ecological education, sometimes researchers al-

together define it as an “ecological wisdom”, kind of panacea for all ecological problems. Therefore plenty of texts were published, containing a critical exploration of the potential of various philosophical, religious and sociological characteristics of the various Daoist traditions for the enrichment of modern ecological issues. One of the most eminent contributions to this topic is a collective work of various well known sinologists *Daoism and Ecology* (Girardot *et al.* 2001). What makes Daoism so relevant and popular in today’s Western world? For Western ecological education Daoism may be fruitful and helpful as it offers alternatives to the contemporary cult of rationalism, dualism of mind and body being divided, rivalry between human and nature, pragmatic, utilitarian attitude towards surrounding environment etc. Both pan-aestheticism and ecological approach in Daoism are essential. The first one says that whole universe is considered as an aesthetic one – therefore environment is seen not under pragmatic premises, not even under necessities of ethical nature or whatever, but mainly and simply as aesthetical, in the sense of the principle.

Also useful may be Daoist attitude toward place of mankind in nature which for ecological education is more applicable than position typical for Western religions. Our Western worldview is formed by the Bible where the human being is exalted as the most perfect creature with the mission to subdue all others. After creating man on the sixth day, God showed him the surrounding world, wildlife and plants, suggesting to take it all and rule over it. Thus the concept of human priority over environment has deep roots in the Bible. Recently, after many years of intensive exploitation of nature, mankind more and more began to acknowledge and deal with ecological problems and started looking for alternatives concerning a renewed interpretation of man’s place in and relation to nature. Western civilization no longer considers Nature as being in any sense divine and behaves towards it as a ruthless conqueror. Here philosophy and aesthetic of Daoism works particularly helpful – being human has no higher significance than surrounding nature, rather mankind is seen as an organic part of it. This we can see in Chinese landscapes on which lonesome travelers are shown barely visible among monumental mountains where man is just a passer-by and never a conqueror. In the foundation of Daoism we find the doctrine of harmony between man and nature implemented.

Therefore a part of researchers is getting attracted to ecological ideas within Daoism, particularly the notion of a primordial naturalness, the idea of an idyllic golden age of the past when mankind had lived in small communities in allegedly “perfect harmony” with nature.

Some of researchers found inspiration in one of the core ideas of Daoism, “non-action” (*wuwei*) – which may be applicable in teaching about respect for nature, non-interference, respect for natural order of things and laws of the nature. Such approach comes from the founder of Daoism, Laozi’s invitation to “produce without possessing”, “be active, but have no activities” etc. (Ivanhoe 2001: 10, 66). Russell Goodman was comparing “non-action” to natural life, harmony to environment, more exactly – recycling, organic farming, alternative energy – and in particular to simple and modest life. In a way such interpretation of conceptions of Daoism reveals an Eurocentric approach – any attempt that man can resolve problems of environment is based on

European philosophy of humanism and enlightenment. Therefore it contradicts the way a Daoist is viewing the world, based on the principles of *amor fati* and ethical relativism where no one knows what is good and what is bad. It negates the very essence of “non-action” as directing man toward intentional acting, for example toward some kinds of ecological activities (see Kirkland 2001: 289–295). Thus the adoption of “non-action” could be more fruitful, understood not as an action in the ecological sense, but rather as non-action in a way which may cause negative ecological consequences. “Non-action” is a kind of behavior which is based on internal connection between human and nature when the latter one is perceived not as internal to human, not as external in Western understanding of the object of ecological behavior.

There, in the application of Daoism, aesthetic and art are more useful and helpful for purposes in Western ecological pedagogy. The characteristic Daoist exaltation of surrounding nature seems especially appropriate for ecological education – in Chinese depictions of landscape we will not find wastelands, abandoned places as well as we will not find nature, being intensively cultivated, enslaved by man. Nature is shown as wild, monumental, majestic – remote mountains, deep valleys, pure rivers and lakes. Nature is exalted because it is believed that in universe everything is transfused by Great Dao. Therefore in contemporary ecological education popular images of virgin nature without human traces have roots in Chinese culture, particularly in thought of Daoism.



Fig. 1. Fan Kuan (960–1030), *Travellers Among Mountains and Streams*

Aesthetic helps to show the beauty visible in harmony found in arrangements of harmless human beings with ecology. It may support the aim of ecological education to describe ways of enabling such harmonious arrangement or co-existence. As an example one may study Chinese landscapes, which contains various communicational aspects (see Juzefovič 2013b). Especially genuine dialogue between mankind and

nature may be seen at the examples of traditional Chinese and Japanese gardening. They appear as an effort to strengthen ecological awareness and to meditate over the relations of man and nature. From there come the sculptured examples of artificial gardens, so to say artwork on nature. The “direct” aspect of the efforts lay in both the required direct contact to the recipient as well as his personal aesthetic experience playing a role in his reception. In the best of cases the artwork succeeds in establishing and purifying – directly as well as indirectly – the attitude of the recipient in the sense of accepting the goal of protecting nature. Such gardens were created for recreation, leisure or contemplation and had high aesthetic value. Also in Europe the harmonious sculpturing of nature founded the schools of French and English Gardens, which are believed to go back to Roman influences in early Great Britain. The design of such gardens throughout history has been highly aesthetical, started as a hobby of aristocrats but became accessible to larger parts of the population later. The task to invent most beautiful gardens founded a new profession, that of the “landscape architect”. Chinese gardens are more interesting for ecological education because they are based on *fengshui*, ancient architecture and urban design theory and teach how to harmonize human activity and surrounding environment, how to live ecologically. According to various contemporary Western interpretations *fengshui* is particularly helpful in ecological issues (Mak, So 2011: 30). Thus various aspects of Chinese culture, particularly those which are coming from Daoism, may help to develop ecological awareness and serve for creative ecological education.

Aesthetic and visual art in ecological education

Possibilities to apply art for creative ecological education are various – art may have different didactical purposes: educating, cultivating, communicating, provoking critical reflection, communicating, disciplinating bad behavior, agitating for ideal conduct toward nature, manipulating attitudes etc. Such, as well as many other aspects of aesthetic may be used in education in general, so here also in ecological education. All effects by arts on individuals as part of educational efforts have to be seen as “indirect”, as the recipient still has his own way of interpretation and subjective view on what has been given to him. The “direct” aspect of the efforts lay in both the required direct contact to the recipient as well as his personal aesthetic experience playing a role in his reception. Such aesthetic experience is direct and prior to understanding and reflection (Dufrenne 1973: 427–430). In the best of cases the artwork succeeds in establishing and purifying – directly as well as indirectly – the attitude of the recipient in the sense of accepting the goal of protecting nature.

The purpose of ecological education is to be supported by aesthetic in such ways: 1) By unveiling the beauty in natural design, things, life-forms, or *vice versa* showing the negative outcome of what happens when ecological protection has failed or is not present; 2) By unveiling environment as an unique, continuous and integral biotope for us, having an existential interest in its preservation; 3) By provoking interest in the topic by presentation methods and styles which best match the audience, according to

heritage, social background and age structure of individuals in that audience; 4) By reducing the feeling of superiority and control over nature conveyed by belonging to the species of human beings; 5) As a correction of a misbalanced relationship.

Let us have a look why aesthetic is particularly useful for this task and how it could serve all of them. First we can review different approaches of aesthetic to a human mind. As educational measures are appealing to all senses of the human being, thus aesthetics also can be applied on all those senses – visual, acoustical, scenting, touching, tasting. But in recent research attention is focused towards visual approach which is easiest to reproduce and particularly helpful in creative education and effort to combine different methodological approaches (see Juzefovič 2013c). In the society of today, the prevalence of the visual impression and picture is greater than ever before, visual means still (photo or drawing), moving picture and information read, and all these are omnipresent thanks to technical advances of the last 150 years in all mass media, easily accessible, and widely in use. In social science and humanities the picture has become main object of analysis, and sciences therein have to meet a focus in the (younger) audience which grew up accustomed to a dominance of visual impressions. Such transformations in our contemporary culture W. J. T. Mitchell describes with the term “pictorial turn” (Mitchell 1994: 11–34). Such pictorial turn does not mean a return to classical conception of adequacy, but rather it represents a creative image created by interaction of imagination, visual and visible reality (see Juzefovič 2011). Thus picture and visual aesthetic can be estimated as favorable for creative education.

Images are more powerful and flexible than words, they can color things, invite to anticipation and story-developing – strengthen the narrative element, provide it in creative, memorable way (Juzefovič 2013a). Shortcomings in visual impressions are laying in their sometimes different, undesirable or unpredictable variety of effects in the minds of recipients, depending on the character structure of these and their individual background. This, while spoken words are more clear and direct in the message, as they can exclude interpretation away from the aimed content.

Thus it is logical that in ecological pedagogy the power of images and visual aesthetic are broadly and preferably used for transmitting selected ideas. Why and how art and aesthetic can strengthen environmental or ecological awareness while unveiling beauty of nature? Beauty of nature has always been a powerful tool of education. In theology it was even used as evidence of the existence of God, as “beauty and goodness are the same in subject because they are based upon the same reality” (Clark 2000: 97). Beauty in nature appears not only a nice color or form, but can also be found in manifestations of the fierce will to survive. Therefore a straight tree can be beautiful, but a twisted, storm-beaten, crippled tree can also appeal to the eye of the beholder. Misery can be turned into triumph, anyway.

Aesthetic may help to unveil contrasts between good option and bad option, playing with contrast and aiming at decision of his own will in the mind of the recipient for the better solution. In the sense of ecological education this is the decision in favor of the preservation of nature, of course, and the goal of all educational efforts.

But probably the main and typical aesthetic purpose is to present and overlook the whole topic and offer a variety of derivations or choices. The aesthetic perception and aesthetic approach helps overcoming separations and segregations for particular parts of the analyzed / presented object. Aesthetic as much as nothing else is attempting to disclose the whole of it all, not part by part, and reveal direct personal relation, what is inclined to make a stronger impression on the recipient.

Aesthetic and art take an important place in contemporary creative pedagogy. They may help raise interest in the topic by creative presentation methods and aesthetic styles which best match the audience. For children in pre-school age of course the way of teaching should be different from the way you instruct teenagers or grown-ups. According to the characteristics of the target group arguments have to be chosen, jokes or admonitions have to be adapted. In general, the younger the audience, the more playful the lesson should be applied, and the different duration taken into consideration after which the recipient could get tired and no more receptive, as this also depends from age. Creative methods of education were valued by philosophers since centuries. Already Greek philosopher Plato saw the best method in creative play to transport messages for education and suggested to let children's lessons take the form of play (Plato 2004: 232, fragment 537a). John Locke argued in his *Some Thoughts Concerning Education*, that even smallest, almost insensible impressions may have huge influence on children, if purposefully applied and by creative methods may have huge influence. In creative education direct approach to every single child is meaningful, because each one is so much different that the same method could not be applied even for two children. So the outcome of education is not always predictable, and corrections should be implied according to observed special needs of individual children. And force is contra-productive for the learning effect: "liberty alone which gives the true relish and delight to their ordinary play-games" (Locke 1996: 53).

Aesthetic perception is highly subjective and requires an active interaction with the consciousness of the recipient. Basically it asks for some openness on side of the recipient for establishing the necessary subjective contact with the aesthetic object in question. The aesthetic approach tends to be individual, personal, invites to indirect communication, offer a message in a friendly and not-so-pushy way, rejects authoritarian ways, unless you want to risk the recipient will possibly get annoyed and develop defiance towards the matter of concern conveyed by the teacher. Even though he still understands the good intention of the message.

Creative education in the shelter of Nature

In creative ecological education we see a lot of opportunities to go out into nature with recipients, on expeditions. There you can combine the experience of nature (imagine children who grow up in crowded cities) with useful projects like collecting litter or teaching in open air about things close at hands. Convenient places can be constructed like holiday camps or boy-scouts facilities. In the city itself, kitchen gardens at school may invite pupils to gardening experiences and show them the benefits of this work, like gaining fruits or herbs for cooking. Philosophical concepts of education on nature

are as old as philosophy itself – such ideas already were developed by various ancient philosophers – Plato, Cynics and many other. But probably the most notable example is Rousseau. *Emile* (in French: *Émile*) which is a treatise on the nature of education and on the nature of man. The author considered that this work is the best and most important of all his writings (Rousseau 1953: 529–530). Rousseau was very fond of the idea of connecting youth with nature, as he states: “Everything is good as it comes from the hands of the Maker of the world but degenerates once it gets into the hands of man” (Rousseau 1979: 11). He was very pessimistic about human society and seeks a way to get back into an “unspoiled”, earlier state of the art for mankind, closer to nature; that is, to the most pure form of ecology. Contemporary Western society probably could not be ready to accept Rousseau’s model of education which is based on rejection of consumerism, doubts on advantages of civilization, and returning toward pristine nature which is believed to correspond to an unspoiled primary state of human mind. But his main idea about efficiency of education performed at the bosom of nature sounds reasonable and is again appreciated in ecological education of our time.

Today, in so-called creative society we are noticing a rapidly spreading of ecological education set up by creative art projects and workshops. Teachers, artists and volunteers are working together with aim to develop ecological awareness by using interactive, creative and often playful methods. Particularly popular are various workshops which take place in nature and we see how the promotion of environmental awareness and all possible sub-topics through fun, games and artistic creativity are getting realized.

One of such examples may be *BEEpart* workshop in Vilnius in 2014, there artists were creating body paintings on the bodies of volunteers out of the audience and everyone was willing to participate. The whole workshop was taking part in the nature as well as it was done with natural paint and the depicted objects were animals, the whole workshop was aimed at promoting ecological ideas among young people, to educate them to develop a positive relationship to nature.



Figs. 2, 3. *BEEpart* project painting an animal on a volunteer’s body; ecological motives (children friendly animals and flowers) painted directly on backs, chests and faces of young participants of this workshop (Elena Sakalauskaitė’s photo)

Another interesting example about using art in ecological education – creating temporary artworks from earth, sand, or garbage. The aim of such workshops lays in teaching the children that plastic bottles may be used for art installation instead of being thrown away as garbage. Such workshops tend to change a notion about what is worthy, and what is worthless as well as invite to recycling behavior. Such creative projects provoke to think about how many plastic is wasted without necessity and that such intensive consumption of bottled liquid contributes to pollution of environment, and promotes the use of recycling facilities.



Fig. 4. Preparing an ant installation from used bottles (Elena Sakalauskaitė's photo)

Creative approach to ecological topic could be seen also on the video projection of augmented reality which may be very powerful in transforming ordinary environment into a fantastic fairy tale (see Juzefovič, Sakalauskaitė 2014). It may be used as a way to increase an awareness to environment because through such projection certain reflections are provoked in the participants.

In such creative workshops are used positive pictures with an emphasis in showing for example animals of colorful appearance, gracefulness in movements, peaceful groups of animals, especially young ones, which are always a source for sympathy (little children use to react more positively when confronted with “baby animals” rather than grown-up animals which could scare them). Pictures of negative happenings in nature (fierce fighting, death, catastrophes) are to be avoided, as they can provoke unpredictable reactions or endanger the purpose of the lesson. Such playful workshops in creative, children-friendly way help them to learn more about environment, increase their ecological awareness and learn how to treat nature in proper way.

Conclusions

Nowadays the human kind faces severe ecological problems and put more and more efforts to various ways how to resolve them and improve general situation in this field, or at least to slow down an intensification of the problem. Therefore contemporary education must not avoid the topic of ecology, which tries to present in creative ways a better treatment of it in terms of creative society. Creative approaches reach out into

both – the field of ecology and the one of education. Creative ecology invites to learn through creative interaction with local environment, natural and cultural heritage. It uses dialogical, democratic approach to learning, encouraging participants to develop confidence both in human creativity as well as in the various environmental questions. Various researchers on ecology argue that contemporary Western man may learn some new ecological approaches from Chinese Daoism, particularly from their position about human kind definitely not as superior to surrounding nature. For ecological awareness also the Chinese concept of “non-action” may be helpful, applied not as a way of proper dealing with already occurred ecological problems, but rather as a way of preventing ecological problems. Different ideas, borrowed from Daoism and Western philosophy (Plato, Rousseau) are used in contemporary creative education which tends to disclose ecological problems by using visual arts and other visual materials, which become basic in communication of contemporary society dominated by picture and a visual approach. Successful examples are creative projects oriented for increasing ecological awareness, quite often performed in nature and supported by using arts and artistic workshops.

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Agnieška JUZEFOVIČ

Santrauka

Straipsnyje nagrinėjama, kokiais aspektais ekologinė edukacija gali būti vykdoma pasitelkus estetiką, vizualiuosius menus ir įvairius kūrybinius projektus. Jau prieš daugelį šimtmečių filosofai bei pedagogikos teoretikai pastebėjo ir pabrėžė, kad menas yra galingas edukacinis įrankis. Rašytojai, dailininkai taip pat neretai jausdavosi turintys didaktinę misiją ir siekė plėtoti bei tobulinti savo laikmečio edukacinę sistemą. Straipsnyje nagrinėjamos įvairios priežastys, lemiančios, kad kūrybinė edukacija vykdoma pasitelkus įvairius menus ir geba efektyviai formuoti ekologinius įgūdžius. Taip pat nagrinėjami įvairūs kinų mąstymo tradicijų aspektai, daugiausia dėmesio sutelkiant ties daoizmo mąstymo tradicija, kuri gali būti sėkmingai panaudojama kūrybiškai taikant ekologinę edukaciją. Autorė atskleidžia kai kuriuos pavojus bei ribotumus, su kuriais susiduriama bandant kinų mąstymo tradicijose plėtojamas interpretacijas pritaikyti dabartinei Vakarų kultūrai. Taip pat parodoma, kaip įvairūs kūrybiniai projektai taikomi ugdant ekologinį žmonių sąmoningumą, svarstoma, kokios priežastys lemia jų populiarumą ir sėkmingumą.

Reikšminiai žodžiai: estetika, kūrybinė edukacija, daoizmas, ekologinė edukacija, aplinka, vizualieji menai, Vakarų filosofija.