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The prevailing approach to educational institutes is based on a strict standardization usually dictated by officials with no professional aesthetic orientation. This, while studies have clearly shown that children acquire their cultural perception during their first years at home and school - among other things, their sense of aesthetics, respect for others, and caring for the environment. Noted for its unique creative appearance, the kindergarten in Givatyim consists of two kindergartens – one on the ground floor and the other above, leaving the building with no backyard.

Architect: Eran Zilberman





Olive Ayhens, Early New York
"Aesthetics of Pollution", 1996

אוליב אייהנס - ניו-יורק המוקדמת
"אסתטיקה של פולוציה"

And the social approach – which perceives art as a cultural product that should reflect the society that creates it.

The course of history has given many answers to the question of how to judge sensory expression (essentially subjective) using objective criteria (detached from the object).

Classical references to aesthetics are made with great care. Confucius refers to aesthetics as one of the three components of 'order', together with 'morality' and 'society'; Aristotle locates aesthetics in the relationship between the object and its environment; and Plato speaks of 'harmony', and 'balance' - the three components of classical 'order' find expression in the Timaeus dialog.

In his book, "On Architecture", from the first century B.C., Vitruvius related to the ideal proportions of the human body as an aesthetic value that should find expression in buildings. He thereby contributed to the institutionalizing of the connection between harmony, proportion, and social morality as criteria for defining aesthetics. The Golden Ratio found almost everywhere in nature was known by mathematician, Luca Pacioli, and Leonardo da Vinci, during the Renaissance, as "divine proportion". Not without reason has it been embedded in every sacred building since the dawn of history.

The astronomical discoveries of Copernicus and Galileo in the 16th century overturned several classical truths, also changing the perception of the subject of aesthetics. "Axiomatic" values like 'scale', 'proportion', 'balance', 'symmetry', and 'harmony' gave way to new values such as: movement, tension and surprise, which were exaggeratedly expressed in Mannerism, the Baroque style, followed by Rococo, the antithesis of traditional concepts aesthetics.

In the 18th century, there was a significant shift in the concept of aesthetics following the publication of David Hume's book "An Enquiry Concerning the Principles of Morals". In reference to Euclid and Palladio who wrote 4 books on architecture – Hume maintains that as both avoided any statement about the existence of a universal aesthetic - one can infer that beauty is not intrinsic to the object itself but to the impression it creates in the beholder. In other words, beauty is primarily subjective – and just as well, too.

Immanuel Kant, who referred extensively to the subject in his book from 1790 "Critique of Judgment", further interprets the universal subjectivism, which gained momentum when he located beauty in the space between the conditional material world and free rational perception. And to be accurate, in his opinion, aesthetics mediates between nature, its

subjective interpretation, and related rational thought – whether there is an overlapping harmony between them or not (particularly when not).

Releasing the concept of beauty from its dependency on the object allows the object to change constantly, while beauty remains (for some reason) beautiful, and the controversy focuses mainly on the ugly, and its various interpretations, which cause rivalry, war, revolution and crisis.

True, aesthetics is not a goal in itself. Design cannot be divorced from its function because the starting point for planning is essentially rational; although it is proven that the origin of creative power lies specifically in the emotional.

That is, beauty in itself is inherent in any creative agenda, sometimes visible, sometimes hidden, but always present for the critical observer.

One may of course recite forever the old cliché about no accounting for taste and smell... especially today when beauty is perceived as a personal experience.

However, in a world where "universal beauty" no longer exists, personal expression is beauty itself, even if it is considered "ugly". The very distinction indicates a constant attempt to please the eye, even if the starting point is one of provocation.

Indeed, in the reality of ratings where we compete for attention, the motivation to create something different becomes an existential need. The unique is perceived as desirable, appreciated and needed, and there is no reason to conceal the ways and circumstances that created it.

In such a situation, the aesthetic was and remains relevant, whether it is popular or sublime; whether it is found in the object or in our perception of it; and whether it is local, universal, subjective or objective. It is there and there is no reason to ignore it, certainly not in an education system that can and should guide the student, give him or her cultural values - and all the rest is history.

Beauty has never ceased to affect us, both as design consumers and creators, unless something inside us should die - which would be a pity.

Illustrations ahead