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A Study on the Creation of Architectural Spaces for Children Using Rumi's Storytelling Method

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Abstract

Public areas of behavioral science knowledge on issues related to children's environmental architecture interested in building their studies, based on the theories of learning and development of children. Children have a particular position in spaces, where grownups live, therefore the quality of spaces, proportions, architectural details, materials and so on, should act in a way that create curiosity, understanding of space and communication, selection and finally, the desire to learn and develop creativity in children. The aim of this project is to create conditions and facilities regarding growing, nurturing, creativity, promotion of knowledge and ability of children. The research methodology in this paper consists of two parts: the field and library studies. Research goals include the creation of conditions and possibilities that are the development of creativity and promotion of children's knowledge and ability. Logical and comparative reasoning method has been used for the conclusion based on case studies. Using dynamic architecture can help to develop creativity in children and the dynamics of architectural space can add deepen the joy of playing and storytelling. As a result, the research tries to link psychology and its appearance in the architectural space. The study suggest that storytelling can be facilitated through architectural space and with the help of it, we can increase the architectural designing of educational and artistic spaces.

Keywords: Children, Creativity, Art, Storytelling, Mawlana.

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Introduction

Understanding the children's thinking, at any stage (cognitive empathy) of the children thinking and reasoning world have many differences comparing to adults. Not only their mental content, but also their way of thinking is different with each other. A real educator should have enough knowledge about the needs and intellectual limitations and development of children, at any stage of growth so that he could understand him well and observe the phenomena and problems, in a way that a child sees. This intellectual empathy is not easy, but it will be achieved through interviews, observation and questionnaire. Understanding the cognitive processes of children is an absolute necessity for their education. The appropriateness of educational content with child's cognitive development will be ordered the learning experiences so that will be based on the thought stage that is obtained by individual students or groups, so that students collaborate in learning progresses with complete perceiving and active manner.

Human civilization thanks to creative thought of man and its durability, without use of arts and creativity, which is considered the highest performance human mind, would be impossible. In the realm of biology, any activity that helps the survival or facilitates the adaptation to the environment, or induces from behavior in this sense, is considered meaningful. Art is one of these activities. "Herbert Reed", historian of art, wrote in the book of *Figurines and Images*: "Contrary to the original theories, which considered art as spending extra energy, the art at the dawn of human culture was the key to survival and enhance the capabilities required for the struggle for survival. In my opinion, the art remains as the key to survival" (Shokohi, 2006). Therefore, the art is one of the ways and means for human survival and obviously, in circumstances such as illness and mental and physical problems, it may play a correction and sedative role. Apparently, the man was familiar with the function of art from his very beginnings. Many of the remaining paintings in the caves of the Paleolithic era reflect the concerns of mind and a way to gain peace of mind and overcome the fears and anxieties of early man. Art is a means to express emotions and communicate with others and it is as a universal language. Therefore, it can play the refining role and promote the human communication. In artworks, we encounter with messages, allegories and allusions, and since the artistic imaginations origin from the depths of the human subconscious, they reveal desires, emotions and inner and sometimes secret contents of him.

Literature

The first step in the definition of the child is to accept that children are not a miniature or small adult, but they are independent, unique and inimitable people that have the needs, desires and talents of their own. This unique characteristic of the child's personality caused different scholars of different periods try to have a comprehensive definition of the concept of childhood. Here, briefly, articles by some scholars will be presented.

Plato: "Children are different in terms of innate talent, and to train effective and beneficial, people, teachers must consider individual differences in children and give them training, based on their talent" (350 BC) Rousseau: "education should be consistent with child's power and talent, and educating children must be done through the senses and using the senses, not through memory."

Friedrich Froebel: is the first world's kindergarten founder (1852-1872). He believes in two basic principles for children and educating them: Voluntary work and creation. He says these two principles should be put on the agenda when communicating with the child. Voluntary work means the action, which is done with the desire and interest of the child. In addition, the creation means the action that in the process, the child uses his creation and creativity and in this way, it registers in his mind subconsciously that the main mission of man on earth is creativity and foster creativity and his capabilities. Froebel adds, we should raise the desire to learn, creativity and respect for the presence and human rights in children.

According to Freud's point of view: the character dynamite composes of three different organizations, namely the (Id), (Ego) and (Superego). Jean Piaget believes that child development lies in the evolution of his thought and perception. In his view, intellectual growth arises through the continuous interaction of children and the world around him. Accordingly, the continuous intellectual frameworks change in the direction of evolution and will be graphed in case of organizing and compromising. Organizing of behaviors and human actions will be presented in an effective frame and form.

Compromise refers to the dynamic aspects of organizing and organism talent to grow in different ways and in different environmental conditions. In the environment, where the child lives, we should create interactivity between organized process and compromise. This means that the child is able to make changes in his environment objects, to be consistent with his behavior. On the other hand, the child could compromise with environmental conditions,

which are imposed on him. The environments we provide for the child's development should have the possibility to create interaction between these two parameters (Parsa 1995).

Discussion

One of the most important issues in child bearing is nurturing talent and his creativity and storytelling is considered as a means to convey a message of morality and behavior in different societies. Our problem, in this study, is that using the stories of Rumi, in the form of space architecture in educational buildings of children, we could create the background to the growth of talents and creativity in children. For this purpose, we explain important aspects and related variables of this topic:

Architecture, for children, should be realistic, fantastic and flying (it means sweet dreams, not illusion). We can use a little contradiction, in limited quantities and concise, cautiously and with an awareness and control over educational issues. Spaces should be alive and be polished, and they should have special technique, style, and materials. The mass production method and similar products method raises children stupid, obedient and without thinking. We should use light, loose, slippery, happy and soft colors and not colors with high-density and thick and hard (Ebrahimi, 1995).

Rumi Storytelling

He who at the beginning dominated the word and design and by the influx of variety meanings and concepts, soon he will be condemned and subjected to meaning, so that again, he comes to himself and resumes the design and the beginning text. He reveals part of his condition and the worlds and mind. Masnavi stories are different and varied, but the poet has no patience of storytelling everywhere. In some cases, he shortened the story, and educated the ethical soon and sometimes, he jumps from one story to another and through Kalila story, *A Thousand and One Nights* tales, and he brings in the story. However, when he has patience, he shows talent and skill in storytelling and observing its minute (Zarrinkoub, 1997).

Stories and storytelling are the most important tools that can nurture children's imagination and familiar him with the world around and his environment. In fact, the stories are a bridge between children and the world around him. Events that happen in a story are in such a way that, children find his problem upon hearing the story, and express it and find hope in life. Narrative therapy is a psychotherapeutic technique, which, along with psychological approaches, such as analytical approach, makes the children familiar with loss, phobias and

cognitive and anxiety (Posht Dar, 2007). Indirectly, attractively, it gives strength and hope and creates changes in their thoughts and feelings.

Storytelling, in didactic literature is to inculcate moral, mystical and philosophical teachings to normal audience, therefore, this issue, in these works has the second order of importance; however, in the Masnavi, unlike earlier mystical works, such as Sanai and Attar's works, the storytelling and its techniques have attracted a lot of attention in the world. Storytelling for Rumi is very important and artistry style of Rumi in the story telling has effects on his predecessor (Pournamdarian, 2005).

In Masnavi, the variable elements of the story, which means the names and attributes of heroes and basic elements, which means actions that people in the stories do, and respectively, are succession, and companionship are changing.

Rumi says about creativity: Say, new ideas, to make the both worlds new, cross both worlds, and becomes immeasurable. The story is the easiest and best way to achieve inside the objects. The way in which, traditional storywriters have begun, whether in the language of objects, animals or humans to reach our time, draws artistic images of the universe. In the nature of these stories, there are many doctrines, spiritual, social and moral teachings that storyteller benefits the reader with the help of codes and symbols, allegories and allusions, and many linguistic tools (Shahsavari, 2010).

Study the principles of aesthetics from the perspective of Rumi

Aesthetics view of Rumi is based on his ontology and epistemology. Because of man's special position in the world of creation, and is the recognizer of universe. Self-knowledge happens in the Lords and minds' mirror, and the necessary condition for it is the purification and refinement.

To explain the theoretical foundations in art and aesthetics, which have similarity with the culture, religion and art of this country, and at the same time, we could relate it with a contemporary aesthetic knowledge, study the works and thoughts of Rumi will assist. Mysticism has a close link with art than science and philosophy. Vision and mystical thought are beyond time and space, so it can cover the history and geography of the world, and show the common background of two eastern and western eyes of humanity (Jalalian, 2010).

Aesthetics, which was created from the late eighteenth in the West, so far it failed to provide answers to all questions and problems in this area. For example, there are still debates on these issues, whether individual provisions of taste can have universal validity? What are the role and scope of sensation, imagination, intellect and talent in aesthetic experience? How is

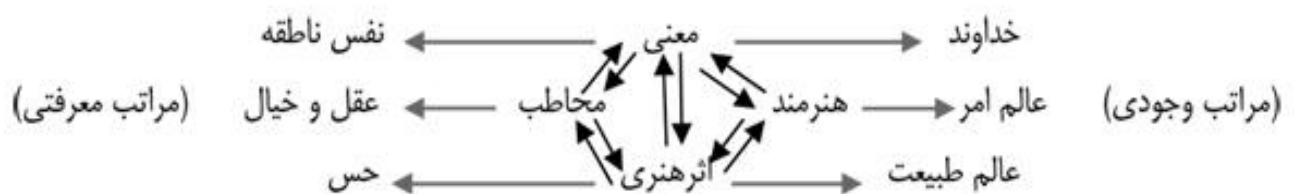
the relationship between this experience, with feelings and emotions? How the impact of art on the audience happens that Aristotle called "Catharsis"? Is impartiality, the necessary condition for the audience, as Kant says, or empathetic participation, according to Gadamer? What is the role of enjoy in this experience? What are the traits of aesthetic, and how aesthetic and expressive traits qualification will be done? Are these traits objectives and real, or mental and credit?

In this regard, we try to provide a background, based on Rumi's comments and his monistic view to conclude an answer to this question.

a. Artistic creation

If a person is the caliph of God, his artistic creation should also be the imitation and reflections of God's creation and will be done with the same purpose. In the West, the relationship between the artists, the artwork, the audience, is as follows: the artist, artwork and audience.

However, in Rumi's view, it becomes as the following graph:



The rational soul, Reason and Imagination, Feeling, Levels of knowledge, God, The world, Natural world, Levels of existence, Meaning, artist, artwork and audience

In the Pie chart of the artistic creation, we can explain the organic relationship between components and factors with each other and with the total, and show the scope of knowledge power in the equivalence field (Zarrinkoub, 1985).

b. The relationship between taste, pleasure, and aesthetic experience

Dr. Abdol Hossein Zarrinkub in the book "Sereni" (1985) writes in the definition of taste, "Taste is the pleasure, conscience, and the power to distinguish between what is desirable and what is not. Ecstasy and the feeling that happens in the discovery and manifestation for the seeker and its experience, stops him from satisfying and being happy due to illusions. In

addition, the joy that is achieved from this experience and the conscience is called the presence taste". Therefore, taste is the wisdom power from the powers of the soul and the state that arises from the conscience. The presence and the emergence of any sense of heart create mood and feeling fit with its own. The nature of the soul is from consciousness, it is its absorbent and thirsty, and it boasts and finds enjoyment. The nature and talent of man, at a time of physical and mental evolution, need its adequate food. In embryonic, he is a vampire; in infancy, he drinks milk and when his teeth grow, he needs bread and other foods. The life and heart of man, in the beginning, depend on the feeling perceptions and tangible senses (animal life). At the stage of rational, he needs rational perceptions and reasonable forms of non-material sense (human life), and if he finds his treasure within, an off-color light and faceless meaning are his food, that he finds in himself immediately (rational soul or the divine life).

I am like sugar, it grows in me and I eat it. Pleasure is due to the satisfaction of needs. The source of all pleasures is attracting sense and feeling the suffering and pain caused by lack of meaning or painful meanings. Therefore, the pleasure and pain need one principle and that is hunger. Rumi, in *Fihe Mafi*, says, "... the fact attracts you, nothing else, just the fact that attracts you, in fact, there is one fatal, but it is multiple. Can you see that man wishes one hundred... but his original is one; his original is hunger ... can you see, when he is fully from one thing, he says none of this. Therefore, it turned out, that was not the tens or hundreds but one" (Zarinkoub, 1985).

At the stage of sensory perception and pleasure of it, because, the sense is received from the sensible material forms, human considers the phenomena, objects, and people as the cause of pleasure and pain and other conditions and their feelings and has the desire or reluctance. Because, a sense (like beauty) manifests in many forms, each person, depending on the experience and contacts and habit, tends to some forms. Therefore, plurality and difference of opinion are very high. Even it changes in an individual over time. Mavlana says, the animal lives have not unity, because our limited feeling perceptions are imperfect and personal. The pleasure of the senses is small and unstable. Therefore, the faces become normal, are repetitive and boring. Sense of taste cannot have public credit. In addition, a major pest of sense perceptions and minor reason that depend on them, are illusions and misconceptions that will be created because of false faces and mixing truth and falsehood in the world. Without a valid benchmark and standard inside, the diagnosis and assessment are not possible. Knowledge that is based on the illusions and misconceptions is like the mirage and shade. The mirage will not create watered and Shadow Hunter, finally, left empty-handed. False faces that have not authenticity with the content and their meaning, such illusions can

have a real impact on human beings and create emotions such as joy, fear and anger. This effect is due to the true meaning in human, which is mistakenly ascribed to a face that its example is not meant. Such as fear of a string that is considered snakes. The illusion is not stable and it is destroyed by the truth, and the appeal of false faces disappears.

Arbitration, based on common taste has universal validity. The dual nature of man causes taste for both worlds: the world of nature and the universe, but human evolution and excellence is in order to eliminate animal attributes and actuality the human and divine attributes.

Rely on sensory understanding and wisdom, and the pleasure of it is staying on the surface and appearances and caught by multiplicity and confusion that has no outcome other than loneliness, despair, anxiety, emptiness and meaninglessness (Zarrinkoub, 1985).

c. Aesthetic traits and their assignment

A reaction against the phenomenon depends on two factors: human and beautiful object. Manifestation of a meaning, like beauty, creates qualitative and quantitative effects in material faces and the human heart. Beauty effects in the tangible material things include proportionality, balance, harmony and organic unity of the components. The beauty effects on the human spirit are the balance, and coordination of powers, and a sense of satisfaction and pleasure. Since, the human soul has a higher level of existence than the material nature, the manifestation of beauty is more severe, and the effects created are more immaterial and spiritual. The beauty effects within are considered as the soul and life of material beauty effects. Mavlana says the real effects are at heart and what is outside is the effect of heart, which means body.

Thus, the meaning and the soul of beauty is at the heart and its face and visualize are in external objects. By having a soul, which is both beautiful and the evidence of beauty, man may recognize beauty, and when he sees its effects in the objects, calls it beautiful.

Therefore, the aesthetic traits are both outside (objective) and the inside (mentally) because the result and the expression effects of a sense are in the two existing levels (subject and object). The true condition of the assignment is the man and the object capability in the manifestation of qualitative and quantitative effects of the sensory.

Expression of sense at the heart is along with corresponding emotions and human emotions are the conscience and, with pleasures, they are more sensible than any means and language, which wants to express and manifest them. Therefore, any words cover them. Rumi says in "Fihe Mafih", "... this is called the conscience, which is clearer than tangible. For example,

hunger and thirst and anger, joy, coldness, sweetness and bitterness are tangible in foods; however, they are clearer than tangible."

Inherent expressive traits are not objects, but they are the result of the arbitration. The expression means making the inward senses clear and perceptible. Traits and sense qualities are at the heart and create a corresponding emotion. Projection of feelings to external objects means enliven them. Form and structure of the object must be in accordance with the sensitivity and function of the soul. Aesthetic views of Rumi are based on ontology and epistemology of him. Man, because of his special position in the world of creation, is the recognizer of self and universe. Self-knowledge happens in the mirror of minds and Lord, and a necessary condition for it is the purification and refinement of inside. In the experience of aesthetic, first, there are feeling, influence, and intuition, then, reflection, understanding, and assessment will be done and then there is projecting and the continuous circle of creation allows the possibility to show and explain the unity of art and organic connection between artist, artwork and audience (Zarrinkoub, 1985).

c. Rumi's idea about art and beauty

Root of art, in Persian, means a good man and woman. In the ancient Persian language, four arts are in the meaning of four virtues as courage, justice, virtue and chastity, practical wisdom means wisdom, and in Persian poetry, it is used as a virtue meaning: The great man, who becomes great with grace and art, does not become bad (Madadpur, 2001: 149).

In Rumi's Masnavi, word of art has generally means grace, virtue, moral excellence, knowledge, wisdom, as: *When intention comes the art was covered, hundred veils were seen from the heart.*

In this case, the meaning of Rumi from art is that most of our elders had the purpose of the word art, which means becoming local to the permissibility of moral virtues, adorned and created to the ethics of God, attain true knowledge, and achieve true perfection, submission to God and finally, the physical annihilation of God. It can be seen; the meaning of art in the language of Muslim Iranian poets, mystics and philosophers is the true knowledge, moral virtue and created to the ethics of God.

In Persian culture, the word Erdem is in the meaning of art, which has the same root with Artang and Arzhang in the same meaning. These are all means art, which include any perfection and from here, in Persian literature, we can see art and flaw opposite, as the meanings of words. *See the perfection of love, not guilt defect that anyone without art sees the fault* (Hafez)

However, art, in the general sense is an immediate relation and the presence of a man with a name, which is the manifestation and this, is at all levels of perfection. From here, politics, sacrifice, courage, wisdom, faith and piety have been interpreted with the term of art and artists, but the highest level of art in general, is the position that, Sofia is interpreted as "Fana fi Allah". (Goharin, 1983: 321)

Art, in special meaning, basically, it's way is imaginary faces (Madadpur, 2001: 29). The end of perfection is when and if the man would be free from these faces, achieves excellence, and gain a name, which it stands for, the divine essence (Sajjadi, 1994: 91).

From this perspective, revelation and language knowledge should be considered as a real art according to saints and prophets that have the most complete "face" as well. This face is manifested, in unity, beauty, and songs and weight, balance and equality and symmetry and mathematical proportions, and has taken the sacred geometry name.

In any event, spiritual wisdom is manifested in the best face that is the artistic face. This wisdom is the reflection of divine revelation, sacred tradition, prophetic tradition that is connected to the Word of God, though God's word, and language knowledge is excluded compared to the most complete human word, which is a poem (Madadpur, 1991: 93-94).

d. The creation of architectural spaces

The meaning and concept of time depending on what we can call mental -individual- personal entity, on the one hand, notes the importance that human can comment to define the time, only about his personal and individual experiences and based on deduction in his mind. On the other hand, we can find this definition, when more than two people observe the matter or circle or one phenomenon, and each of them brings his interpretations, impressions and perceptions that had in understanding the world of others and on the common interpretations, express his subjective assessments. Finally, following the common understanding that has been experienced on a certain scene or entity or phenomenon among them (a thing that usually relies on images that sat in their minds), exclusively for them and gives something that we call the space between mental. From the space between mental, man can find the meaning of "time" live by them. In addition, here, they try to find the definition for it in this area focuses the group.

According to what we remember, for recognizing the architecture to others, architects provides tools and can introduce architecture as living space to someone else without relying on what the following structure and physical and functional have in the conventional and everyday sense; and here, the time of life can be recognized and defined.

Space does not exist, and it is an entity that is subject to existence that using a phenomenon that happens in it ... (Falamaki, 2011)

Conclusion

Masnavi stories, often composed of nested stories, the main story is still among that, a new story begins. There is no continuity between middle episodes and sometimes, long subsidiary stories make the main narrative to be forgotten. The fluid mind of Rumi and his swapping thought, during stories loses the field of speech and reading nesting stories and understanding the swapping idea of Rumi is not easy for the teenager. However, it can be very effective and helpful in the creation of ideas for architectural spaces of children, as, being in anecdotal spaces can improve the mental development of children.

A space, where the children feel, it is their own house, surely, stimulates their talent. When you present such an environment to children, at the same time, they feel the action for games, music, singing, dancing, painting and building, and so on.

The purpose of creativity in the use of architecture depends on not only architecture, but also sculpture and painting. Accordingly, the architect can also be effective on architecture structure, reality (levels and sculpture) and the beauty of the house (painting, art).

Children need to be protected and certain, therefore, interior design with the children scale, is of great importance. Therefore, they could gather in independent functional sections, and could create a space that complies with children's progress at any time. Designing an educational and artistic space, of course, depends on sufficient knowledge of the characteristics of their growth. Characterization of physical and mental health of children in different ages is useful to decide on the number of children who can use a space and understand the growth characteristics of mental, emotional and social, in order to achieve the type of activities and games for children.

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