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Research Article

The Traces of the Past, the Roots of the Future an Essay on Creativity, Play and Architecture

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Abstract

In this study, firstly the literal meaning of the word "architecture" and then, how human beings have evolved since their existence on the earth, how this evolution has reflected on the art and architecture that is regarded as an extension of art, and finally how creativity has appeared as a concept in art and creativity are presented. At the same time, houses where we live, sleep, eat and do many other things are discussed from the perspective of their architectural design focusing on how they have met our needs in different places and times throughout the history. The last part of the study aims to discuss the importance of the pre-school period and play which is remarkably important for this age group have a major role in the development and the education of the architects making efforts to create a new product. The study is based on the information collected by reviewing a variety sources related to architecture, visual art, social sciences and educational sciences. In addition, the concept of creativity that takes an important place in the concept of play is another topic focused in this study. In consideration of all the information used in this study, it is thought that this study paves the way for different perspectives in the fields of architecture and fine arts in addition to educational and social sciences and for further research as it combines different disciplines. Moreover, it is believed that this study can lead to eclectic research studies combining new and different disciplines.

Keywords: Architecture, Architectural Creativity, Creativity in Art, Plays, Preschool Period

INTRODUCTION

The word "architecture" in Latin comes from the “architectonice”. The word is divided into two as techne and architecton. The word “Techne” in Ancient Greece does not only mean technology as can be easily predicted, but also creation (poiesis, creation). On the other hand, “Architecton” is made up of the word “tecton” meaning original, principle and priority while the other part of the word refers to carpenter or craftsman. The word means a making activity carried out by someone defined as a master who is a knowledgeable and creative person (Karatani, 1995: 3).

On the other hand, the architecture activity is generally defined as the process of organizing the physical environment to accommodate human needs. Since the dawn of humanity, this activity has survived and developed over time. As it is known, the architecture adventure covers a developmental period starting with prehistoric ages when there were caves of primitive men and the contemporary wooden huts built after the transition to a settled life. This adventure has

continued with today's steel and glass skyscrapers.

The process of architectural adventure is under the influence of any societal change. This change can sometimes be observed in the architecture itself, scattered to the society, influence it and change it; however, the opposite sometimes occurs. In other words, societal, technological or economic developments affect the architecture and lead to change in the society (Birol, 2006: 3). Therefore, it would be fair to state that all the forms created in the field of architecture are under the influence of the socio-economic organizational forms of life and dialectically result in changes in the society (Schapiro, 1994: 51). This natural and continuous interaction can be observed in almost all the periods of the history. For instance, this process can be clearly observed in the Neolithic Age with the emergence of Çatalhöyük known and accepted to be the first settlement in the earth and with the appearance of the Gothic cathedrals in the Medieval Age following the intensive effects of religion on the society. After the enlightenment period caused by the Renaissance, the art and architecture have been given more importance. Also, the rational thinking wave put forward by Descartes led to the positive thinking, technological developments and the creation of the foundation of modernization in the 17th century. Besides, the invention of steam engines contributed to the transference of the agricultural society to an industrial one and paved the way for the use of the developments in art and agriculture.

Considering this interaction, it can be stated that in the Modern Architecture emerging as a power in 1920s (Yürekli and Yürekli, 2004: 35), industrial revolution and the innovations it brought up can be described as a turning point accelerating and even initiating developments in the field of architecture (Birol, 2006: 1) .

This turning point accelerated by the industrialization, our technical knowledge, science, major cities, speed, rhythm, new lives, thoughts, feelings and impulses resulted in changes in our ideas and association of our ideas (Aksu et al., 2008:742).

These associations, our feelings in the process of adapting to the changing world, our thoughts and emotions forced our brains to create new things in order to catch life and make sense of it. Human beings' attempts to create new things are justified with the word "creativity" by positive sciences such as psychology, anthropology and architecture.

As far as creativity is concerned, the first thing coming to mind is ability. Although we accept that ability is necessary for creativity, we should acknowledge that it does not suffice alone. Environmental factors such as motivation, education and opportunities also play roles in terms of creativity. Moreover, it is argued that personality characteristics like self-compassion, being a researcher and flexibility are among other factors contributing to our creativity (Güney, 1999: 42).

Torrance (1974: 8) defined creativity as being sensitive to problems, deficiencies, lack of information and unavailable personnel as well as inconsistencies; furthermore, it is described as determining difficulties, seeking solutions, making predictions, making up or changing hypotheses regarding the deficiencies, selecting one of the solution ways, trying and retrying it and finally revealing results.

Torrance's definition made within the “rational thinking” paradigm also partly covers personality and individual characteristics, social and interpersonal factors as well as life styles. Creative people show positive differences regarding many of their characteristics. Such people not only realize inconsistencies or problems in their environments but also feel the responsibility to solve the problem thanks to their awareness of social responsibility. Creative people have the courage and mind to deal with the focused problem in a way not tried or tested before.

On the other hand, Davaslıgil (1994: 53) accepts creativity not as a rare ability of the minority of people in the society, but as a cognitive skill that can be enhanced by all people. Sometimes, an individual may not have yet recognized the limits of his/her power. Therefore, the researcher defines creativity as a cognitive skill which emerges as a new and original skill-oriented product or as a skill which was not converted to a product yet. Creativity is also a unique way of the problem solution process and as a cognitive sill in which the individual can use his/her intelligence creatively to produce a solution (Cited; Aslan, 2001:15-22).

Art and Creativity

The emergence of creativity in art as a psychological concept occurred after 1950s (Güney, 1999: 42). The founder of psychoanalysis, Sigmund Freud, and his followers carried out the first psychological observations on creativity. According to Freud, the origin of creativity is beyond consciousness. Thinking that artists are introverted and close to neurosis, Freud argues that artists get away from their lives by drawing all their interests and libidos to actualize their wishes in their fantasy world because they cannot satisfy their strong instinctual needs that are not possible to actualize. For Freud, art works are sublimation products. Primitive and repressed sexual and aggressive impulses become more acceptable by the society by means of sublimation. Freud also attributed the origin of artistic creation to oral obsession (Freud, 1995: 76).

Freud and his followers explain artistic creativity in line with the psycho-analytic theory by claiming that artistic creativity is the perception of unacceptable pre-genital impulses through senses (Jung 1950, cited by Güney, 1999: 42).

In addition, Jung firstly argues that dealing with art has psychological aspects for artists, but pertaining to the

relationship between psychology and art, an approach not ruining the origin of art should be adopted; moreover, only art aestheticians should make decisions about how an art work actually is. Claiming that healthy individuals can create art works, Jung believes that a psycho-analyst can see a neurosis concept as an art work by looking through the lens of the profession. However, despite the fact that an art work is born under the same conditions as the neurosis, Jung maintains that a right-minded person who is good at his/her job will not confuse a pathologic concept with an art work and the conditions remain the same whether for a neurotic intellectual, a poet or for a layperson. He emphasizes that all these people have their parents, feel the confusion of a mother or father, know about sexuality, and thus these people have some common difficulties unique to human beings. Hung suggests that the fact that all these things can be observed in all people cannot be regarded as a specific benefit for the criticism of an art work (Jung, 1997: 308).

On the other hand, Kris holds the idea that in creativity, ego temporarily goes back to the primary processes, reverts the secondary processes after being inspired and calls this theory "regression in the service of the ego". According to Kris, it is eerie and scary when the deeper thoughts and feelings are awakened by moving them apart. Artists' job is to change these and explain them by means of symbols (Kris, 1952).

Rotenberg approaches the issue of artists' creativity from the perspective of self-psychology and asserts that for the emergence of the creative process, self-objects are necessary (Rotenberg, 1987).

From Kohut's point of view, in an art work including artistic creativity, both the art work itself and the assumed viewers function as the self objects. In the process of an artistic activity, lives of artists pass through changes and turn out to be art works thanks to the relationships between self and self objects (Kohut, 1998: 169).

Architectural Creativity

The first examples of architectural creativity that can be considered as an extension of artistic creativity begin with the discovery of the wheel, accelerate with the discovery of the fire, extend on an area ranging from ancient Egypt to ancient Greece, make the transition from the Roman civilization to the Roman Empire, break its shell with the spread of Christianity in Europe and with Renaissance and Reformation movements. Architectural creativity also became more noticeable with the social life quality starting to increase as a result of the influence of the industrial revolution and urbanization including more sheltered and comfortable buildings.

As a result of the change in the communication, transportation and the understanding of life spaces due to rapidly developing technology and the immigration to cities; architects analyzing the buildings from an architectural point of view have tried to make sense of the houses and the interior of the house to meet the basic needs of human beings such as eating, sleeping and sexuality

These sense-making attempts of the architectures have continued in the history since the change from primitive tribes to rural life, from rural life to traditional living conditions resistant to agriculture, from traditional living conditions resistant to agriculture to contemporary living conditions resulting from the dynamism of the Industrial Revolution's reform movements in technological, economic, cultural and social developments.

The houses where we live are organized patterns of communication, interaction, space, time and meaning. On one hand, they reflect the characteristics, lifestyles, codes of conduct, environmental preferences, images, time and space perceptions of the culture they belong to. On the other hand, they reflect an identity of the self using the designs of the image related to the self (Gür and Geçkin, 1996: 78).

World Reality: Migrations

Urbanization with socialization has caused to take form of social identification. In our world, which the social life started with primitive tribe, after rapid development and change, the reformations since 20th century's beginning has shown their effects onto perception of urbanized places and, therefore, perception of urbanized formation. The migrations, today, are different from the industrial revolution era, because cities have been immigrated much more due to developments of communication and transportation. Surpassing of buildings' obstacles as a result of technological developments has caused city to be visited by a lot of people from both native country and foreign country. (Karakurt, 2002:14). In the cities difficult to control due to immigration, perception of places' formation has changed to this direction.

It caused to change the art of formation of changing and architectural creative samples which also is an art, too. Architectural planning has transformed into a reality without driving esthetical care, denying basic distinctions like developing with rapid migrations, forming with technological advancing, past and future, elite and ordinary, art and craft.

To survive in natural and artificial circle, humans have to meet their needs. The first and the most important needs of humans, which are determined in life, are security, housing and sheltering (Arcan and Evci, 1999: 21).

From Tents to Rooms

With the increase in life standards, the needs of sheltering and security have changed so much since the nomadic era. Tents, which were the indispensable part of the nomads, were replaced by the rooms. Room is a house itself. It is the place which all the family members live, warm, cook, eat, have a bath and sleep. (Hacıbaloğlu,1989: 17).

Throughout the history, the formation of rooms as the basic unit of the house is firmly related to specifications of social structure. The exotic socio-cultural value of each society has affected the formation of the rooms they live in (Turgut, 1997: 76). Therefore, houses and rooms came into prominence in more different constructions than previous centuries and started to form the main axis of our buildings (Yırtıcı, 2005: 83).

Industrial Revolution, which has demonstrated its effect on all aspects of our life, also affected the buildings' interior arrangement and caused to change these places. This change and development increased the effort to adjust the interior architectural design to the changing and developing world. In the indefinite, individualist and open-ended educated world, these efforts have driven forward the definitions like perceptions, common senses, sentimental intelligence, sense of responsibility, sense of justice, elasticity and creativity. Since these concepts emerged, architecture trying to adjust to the changing and developing world has not only been interested in concrete information but also started to focus on indefinite information (Yürekli and Yürekli, 2004: 2).

Although architecture has complex and contradictive construction integrated to abstract concepts, it keeps concrete concepts such as building, material and construction; abstract concepts like time, space, place; measurable factors like mechanic, topography; precisely estimated concepts like human, nature, use and the “incident”. According to Cook (1996), the most enjoyable and disturbing part of architecture is its open-endedness emerging as a mixture of measurable and immeasurable features.

Architectural design is a concept related to time. Designers work on the concept of virtual future. For designers (not yet existed), it is important to define and create what was foreseen before (Jones, 1982: 102). The most important feature of the architectural design activity is thinking about future and defining the possible problems of future. The future formed with uncertainty can be prescribed not only with thought but also with foresight and common sense. Designers must learn how to strengthen and use their foresight and commonsense to manipulate the future.

The work of architecture is to interpret the needs of future from today, help people to interpret these needs and to guide people when necessary. Looking at the society as an outsider means alienation (Nurdel, 1976: 367), and approaching the society from different and unusual perspectives is an important skill to acquire for architects who will use these skills throughout their careers.

The evaluation of architecture with its concrete, abstract, measurable, immeasurable, predictable, unpredictable, definite and indefinite features cannot be thoroughly done due to concerns related to being objective. Architectural design education has to develop new methods to cope with the open endedness and uncertainty of architectural work. As this point of blockage, methods to deal with this blockage can result in the production of new products made possible by an actor's attitude in which intuition, adaptability, independence, fluency, authenticity and common sense stand out. This process of production brings about a new concept: Informality

From New Sight to New Product: Informality

By means of training, people learn to use the valid structures and the direct or indirect "normal", the norms of this structure, values, criteria, accepted norms and dominating tastes in addition to learning to use all these as assessment criteria. This is the main goal of formal education. On the other hand, informality aiming to deviate from the normal and ordinary paves the way for a new environment and "reality" in which the accepted hierarchies were destroyed.

Informal environments are those enabling people to behave with their instincts, display their personality traits more comfortably and idiomatically speaking, let the children in themselves. Boyd (1971: 45) describe this process as "getting away from themselves and from the limitations they created". According to this interpretation, the game supporting informal behaviors refers to escaping from the concrete "real skin" and "super ego" of one's self (Reardon, 1974: 12). Such behaviors making people move away from the conscious and unconscious limitations are regarded as important requirements of healthy people.

A Free Gamer: The Architect

From the perspective of Comb (2000) arguing that the attitudes towards informal environments and the games have changed in today's world, people prefer to play more games, and societies give people more chances to play games. The Western society keeping games out of the modern life by regarding games as unserious and irrational now sublimate this concept.

Spariosu (1989) points out that although the use of games in different subject areas were almost impossible before, they are currently used in many different fields such as biology, geology, anthropology, sociology, education, economy, political sciences, cybernetics, statistics, physics, mathematics, philosophy and art architecture. Games are acknowledged as tools, method and sources not only in scientific research but also in the field of architectural design.

Games

Games are windows opened to children's culture. Through games, children learn social and cultural norms; in addition, they get to know what is important and appropriate in their own cultures. In short, games are important activities preparing children for their cultures (Jordan, 2003).

On the other hand, Sutton and Smith (1997) state that "games lead to the strengthening of potential synaptic variables by means of mocking and they are the exact imitation of the evaluation process in which the organism takes its own biological character as model". As can be realized from this explanation, games are not just activities children get involved in when they have leisure time; in other words, games are not ordinary activities to make them busy.

On one hand, games contribute to the development of the children. On the other hand, they have educational values. Games also provide children with social skills, ensure emotional satisfaction, and above all, make children more independent. Thus, children become ready to learn through games (Yavuzer, 2005). Children feel relieved while playing with versatile and various materials, and different and creative ideas enhance their imagination. Children test ways of expressing emotions, thoughts and desires during games (Güven, 2005). By means of games, children can collect information about people, events and conditions around themselves, understand cause-effect relations and learn different skills at different levels. Therefore, it would be fair to suggest that games are learning laboratories increasing children's interest, curiosity and learning desires (Pehlivan, 2005).

Accepted as a Romantic theoretician, Jean Jacques Rousseau (1762) describe games in the 18th century as curios and enjoyable activities of the natural childhood period. Game environments designed in line with children's natural interests and needs are claimed to contribute to their use of their own potentials and their development in general. Jean Marc Gaspard Hard (1820-1903) support the same view. According to Schriller and Spencer (1820-1903), who are among Classis theoreticians, games are necessary for children to release their daily energy. Furthermore, children acquire the ability to use symbols representing the actual world with the help of games. From the perspective of Karl Grass (1901), thanks to games, children experience the skills they will need in their adulthood period. In addition, in different stages of games, children learn the adaptation skills they need for their intra- and inter-development. Similarly, Stanley Hall (1906), a Developmental theoretician, claims that by means of games, children can get rid of their instinctive behaviors even before they encounter with real events in their adulthood period. In a similar vein, John Dewey (1902) draws attention to the fact that games ensure social learning and prepare children for social and democratic life. Moreover, children learn surviving skills to use in their social environment by learning to discover, research, create and solve problems.

Sigmund Freud (1920-1961), a psycho-analytic theoretician, and his supporters put forward the idea that games reflect children's inner worlds and emotional lives. They argue that games also have therapeutic effects and children playing games can externalize their anxieties and fears; therefore, games can prevent children having emotional problems and solve these problems. Freud used symbolic games to understand children's conscious or subconscious fears and desires. On the other hand, Jung states that young children play symbolic games and he claims that these games form the foundation of the approach that would later be called as game therapy. Anna Freud (1965), Melanie Klein (1932), Erik Erikson (1950) and other developmental children psychoanalysts emphasize that games consist of symbols, and children's fear and desires are at the center of these games. Additionally, they hold the idea that games have a therapeutic side. Virginia Axline carried out long studies dealing with the processes between the analyst and the children (Cited. Drucker, 1994).

Axline (1974) maintains that children's emotions and problems they feel difficulty in expressing can be revealed by means of game therapy. Whether they can speak or not, games accelerate all the children's communication skills. Children who cannot yet speak can reveal their impulses, feelings, dreams through games and are able to cope with conflicts with the help of games (Kagan and Lowenstein, 2006).

While Jean Piaget, a cognitive theoretician, asserts that games contribute to children's cognitive development, Vygotsky (1966-1978), a socio-cultural theoretician, argues that games serve the purpose of preparing children for the culture they live in and for the values of this culture (Cited. Wolfberg, 1999). Children indirectly give us clues about their social skills and developmental level while playing games. Relationships established in games raise children's awareness by experience about the fact that speaking and starting to move include a certain sequence. Thus, they learn the skill of waiting for their own turn after they learn the concepts of "I" and "others". According to Vygotsky's theory, creativity, awareness and critical thinking emerge developmentally in the process of symbolic games (Damon, 1983).

From Symbolic Game to Creativity

The symbolic game is the symbolic use of an object as if it had a function in addition to the use of games as only games. The symbolic use is one of the stages in the cognitive development of a child (Jordan, 2003).

Dreams are the picture, events and series of events created in mind. Symbolization is also true for these events and even for the series of events because they are performed in mind using symbols independent from real events. Therefore, for such games, the term symbolic games was used (Tüfekçioğlu, 2003).

By means of symbolic games, children learn how to communicate, share their ideas, make plans, deal with conflicts and to boost their excitement, enjoyment and creativity. The development of these skills not only enhances children's social adaptation but also increases their self-confidence and their level of preparedness for school (Segal, 2006).

The Foundation of Architectural Creation: Pre-school Period

In general terms, pre-school education is an educational process continuing from birth to the childhood years, providing children with an environment of rich stimulants appropriate for their personality characteristics and developmental levels and leading all their developments in such a way to adjust these developments to the values and features of the culture of the society (Poyraz and Dere, 2001: 21).

In the process of adapting to the world they live in, children find their places in the society by interacting with their environments. While interacting with their environments, these children get to know and start to perceive their environments. Especially the pre-school children are the most inclined to learn physical, mental and social issue during this period. In this period, children also begin to express what they have learned so far more clearly and tend to put these into practice in their behaviors. On the other hand, they feel the need of having more experiences (Aydın, 2008: 1).

The need for more experience for each child starts with the externalization of the creativity ability. For the development of their creativity abilities, children's senses should be trained first. Children's openness to the internal and external stimuli thanks to their five senses is very important for the development of their creativity (Arslan et al., 1997: 37).

Art education in the pre-school period has a great potential for the development of children's creativity when it is designed properly. Children who cannot express their feelings through their language, music and other activities in the program have the opportunity to express themselves by means of art activities, and thus feel relaxed and satisfied by creating unique products. Moreover, children's art productions can give information to educators about children's feelings and ideas. What children think in early years cannot be understood by looking at their pictures. However, this can be realized during talks with children about their pictures. Their use of scissors, glue, paint and brush while painting leads to their improvement of hand-eye coordination as well as their thinking about concepts and problems (Edwards and Nabors, 1993: 79; Eliason and Jenkins, 1994: 293). Art works in the form of group works provide children with many opportunities to make plans together and to actualize these plans by cooperating with each other.

Not supporting children's creativity and aesthetic feelings intensively in early ages can hinder their creativity, productivity and their perception of the beauties in their environment in later years (Feeney and Moravcik, 1987: 12).

Art work activities were either systemically or unsystematically carried out by today's pre-school organizations. Whatever their age is, the majority of children enjoy art education. Although art activities result in dirty hands, clothes and their environment, such activities are among beneficial activities both entertaining them and making them think while entertaining (Ulutaş and Ersoy, 2004: 1).

However, no plastic arts education is provided in pre-schools in Turkey. Besides, the Ministry of National Education has not so far put forward any tangible ideas about such arts. Nevertheless, in the pre-school educational programs, such arts were not mentioned under the title "activities". However, the real aim of these activities is to support the topics in the units or to fill out children's leisure times. The following objectives were written under "the development of aesthetic and creativity" in the program prepared for the pre-school organizations (Yağcı, 2002: 63):

- To be able to realize one's own interests and skills,
- To produce an original product using big and small muscles,
- To be able to realize the beauties in one's environment,
- To be able to produce a language-sensitive product suitable for one's level,
- To be able to perform patience in completing an activity.

As can be seen in these objectives, in activities within the scope of art education, the following behaviors were mentioned:

- Revealing children's skills by helping them recognize themselves,

- Encouraging children to create products suitable for their development level,
- Approaching the beauties in the environment from an aesthetic perspective,
- Being able to produce products with expression power and learning to be patient to be able to actualize all these practices.

Nevertheless, in today's understanding of education, the pre-school curriculum programs do not help children to realize their creativity, and thus keep them away from the multidimensional concept of art. In addition, these programs make it impossible for children to interpret the events, novelties, forms, shapes and concepts from multiple perspectives (San, 1982: 216)

When children are away from the awareness of their own creativity and if these children would like to work in the field of architecture when they grow older, they may lack creativity, create buildings similar to earlier designs and come up with products that also lack productivity and creativity.

Conversely, the art education provided properly in line with the characteristics of age and level should start from the pre-school period and cover a long period including all the education levels. Additionally, within the scope of an extended art policy, the following could be implemented: visits to museums, investigation of architectural works in the cultural heritage list, playing a leading role in artistic works creatively and productively as well as being a viewer, an evaluator and a critic in many art fields. Otherwise, an individual completing his\her education without such activities is very likely to lack creativity and productivity in all phases of his/her future life.

When the individual lacks productivity and creativity, our houses in which we try to meet our shelter and security needs and protect ourselves could be constructed by free actors using designs lacking the informal reality; besides, we would only continue our lives with poor furniture that is away from the reality and identical to one another.

Evaluation

Creativity means the discovery of one's self-personality. "For a person whose conscious is intensified, creativity is encountering with his\her own world". It is setting out an internal travel. Therefore, through fixed models, it is not possible for an individual to get involved in a free and creative act. A creativity training program that cannot meet the needs of all times will be placed on a uniform approach. With an educational understanding degraded to certain formulas, creative and productive activities cannot be carried out.

A contemporary training program requires a perception process not only based on the past, but also on the observation of different visual and daily examples, their comparison and their testing in mind from the perspective of similarities or differences. Thus, it would be fair to state that the selectiveness in mind or the development of creative development includes a sort of consciousness condition (May, 2008: 104).

It would also be true to suggest that an educational policy, which starts from the pre-school period and continues throughout the professional life, should be incorporated into the programs of architecture aiming to boost architectures' design, transference and adaptation of physical and psychological shelters.

Beginning with the preschool period, in addition to art and music as basic art branches, lessons such as "art history", "protection of the cultural heritage", "aesthetic", "museology" and "civilization of history" should be incorporated into the curriculum of each stage of education appropriate for students' developmental levels in order to motivate them to select suitable jobs for themselves.

Creativity has been successfully implemented and has been considered important in art education for years. For that reason, it should be thought as a serious failure that creativity education has only been limited to organizations providing fine art education. Considering that creativity is not only creating a product, it can be argued that the incorporation of creativity courses into all disciplines accepted as science is beneficial.

A brand new art didactic entitled "Visual Communication" has been developed in contemporary countries since 1960 with the inclusion of all the aesthetic visual objects in art lessons. It would be difficult to state that this field generally studied in fine art education programs at private universities in today's Turkey is for the time being recognized at a desired level. This field requiring the handling of all the communication means in an artistic way and the handling of artistic means using communication opportunities should be incorporated systematically into creative education programs that should start from the preschool period, and relevant programs should be offered at the university level to strongly link the programs to plastic arts. Furthermore, the adoption of a visual and audible education understanding will determine the originality of the products to be created by individuals who will be working in the field of architecture in the future (Şahiner, date unknown).

Also, the philosophy courses that should be offered at schools in all ages including pre-school, primary school, high school and university periods pave the way for children to interpret their own lives and concepts from different perspectives and to produce new propositions.

Additionally, the guidance activities are beneficial during the period ranging from preschool to university to identify

students' needs, increase their sensitivity related to life, question life and learn how to use imagination. Such activities also emphasize that words are not the only means of expressing oneself, show that new inventions occur as a result of curiosity and most importantly prove that being a creative individual in all phases of life is important.

CONCLUSION

Consequently, it can be recommended that an art education aiming to help individuals to create cultural, ideational, artistic and concrete or abstract architectural ideas or products should start in the pre-school period and continue throughout adulthood. Managing such a policy systematically and consciously will be beneficial for our country. It will be the unavoidable destiny of a nation to go through a crisis if such a policy has not yet been so far.

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