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FRITZ JANEBA AND KINDERGARTEN OF DESIGN (1)

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1. A different version of this viewpoint was published in 2020 as a chapter in a book titled, "Bauhaus_100+TR", edited by A.Derin İnan and Ali Cengizkan. In the previous paper titled *"Fritz Janeba ve Tasarımın Anaokulu"*, an in-depth analysis was made concerning Janeba's professional and educational performance in Austria, Australia and Turkey, also commenting on his relations with the Bauhaus.

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"-What is your school called?
Friedrich thought for a moment, and then it came to him:
-My students are like flowers in a garden, each is different,
but together they are beautiful.
So I will call it the garden of children: kindergarten."
(Froebel-Parker, J., 2013, 9)

INTRODUCTION

Middle East Technical University Architecture and City Planning students had the chance to take the basic design course from Fritz Janeba, who was appointed as a visiting professor through UNESCO in the 1960s. Basic design education enabled students as well as teaching staff to be introduced to new concepts and methods, and contributed to the formation of a rich literature on the education, research and application processes related to the content of the design process.

Fritz Janeba developed a new method of education which he initiated in Melbourne where "a hybrid Bauhaus-inspired program that had at its basis Fritz Janeba's so-called "Kindergarten of Design", which he, in turn, would refine and offer at METU in Ankara" (Goad, 2019, 225).

The basic design studio in the 1963-64 academic year left deep traces in the minds of students who completed their secondary education with verbal culture and laid the foundations of how a visual world could be created. Approximately 50 years later the author discovered Fritz Janeba's report submitted to the UNESCO titled *Art and Architecture at the Middle East Technical University*. It was then that the concept of Kindergarten of Design was discovered.

Later, in 2015, a second source the author accessed was a publication made after Janeba's death as an end product of an exhibition prepared by the Vienna School of Applied Arts (*Hochschule Fur Angewandte Kunst In Wien*, 1985). The publication, besides Fritz Janeba's charcoal, watercolour

and pastel works, and, architectural projects again explained the basic principles of Kindergarten of Design.

According to the sources accessed, Fritz Janeba did not have a direct relationship with the Bauhaus School as claimed by some scholars in Australia and Turkey. During the period when the school was active, he was studying in Vienna and when it was closed, he was engaged in a master class with Clemense Holzmeister, who was very well known in the city of Ankara. Since Holzmeister prepared the architectural projects of many buildings in Ankara between 1927 and 1938, Fritz Janeba undoubtedly had knowledge about the city.

FREDERICK ALOIS (FRITZ) JANEBA (1905-1983)

Fritz Janeba, born in 1905 entered the Vienna School of Arts and Crafts in 1925, graduating in 1930. Later he attended the Vienna Academy of Fine Arts Master's Program conducted by Professors Dr. Clemens Holzmeister and Peter Behrens between 1930 and 1933 earning the title of Master of Architecture. Between 1933 and 1938, Janeba worked as a freelance architect, winning awards in competitions he participated in. Fritz Janeba lived in Vienna until 1939, when he and his wife fled to Australia after Germany took Austria under its sovereignty (*Anschluss*), since Fritz Janeba's fiancée at the time, Kathe, was Jewish.

Melbourne Period (1939 – 1962)

In Australia Janeba family worked in the Koornong Experimental School which aimed to promote children's development. The school was active between 1939 and 1946, aiming to educate a mature child by using the natural environment as a laboratory, claiming that such an approach strengthened the links between the mind, emotions and body. **(2)**

Philip Goad values the Koornong School experience in two respects. First of all, a progressive understanding of education was tested and this process was supported by the spaces and architecture of education. In the process carried out between 1939 and 1947, the psychoanalysis method was getting popular and the whole environment was used as a laboratory. "In the history of Australian modernism, Koornong School represents a rare meeting of local and émigré educators, artists and architects in the unspoilt setting of the Australian bush. Space and place became key elements of an educational venture that brought together the multiple strands and international ambitions of New Education in the first half of the twentieth century" (Goad, 2010, 731).

Fritz Janeba, who grew up in Central European architecture and art, including the Bauhaus influence, came to a different world, continued his existence there, and was intertwined with a new world. In 1947, he was offered a job at the Faculty of Architecture at the restructured Melbourne University. After he started working at the university, he continued his architectural activities, but he is now in the academic world and will direct his efforts to the master's program. He became a permanent faculty member after 1950. In 1953, he earned his Master of Science in Architecture degree from Melbourne University with his work *Elements of Design: An Approach to Architecture*, and subsequently obtained the right to practice architecture in the state of Victoria.

His discovery of the kindergarten of design idea is not accidental. Janeba is interested in regional problems on the one hand, and he also tries to

2. The educational programs of the Village Institutes established in the same period in Turkey show similar characteristics, and students are shown how to do things in practical courses as well as theoretical courses in line with the main objectives of the Republic of Turkey. The difference between the practice in Turkey and Koornong is that the former is established and managed by the state, while the latter is carried out by private individuals.

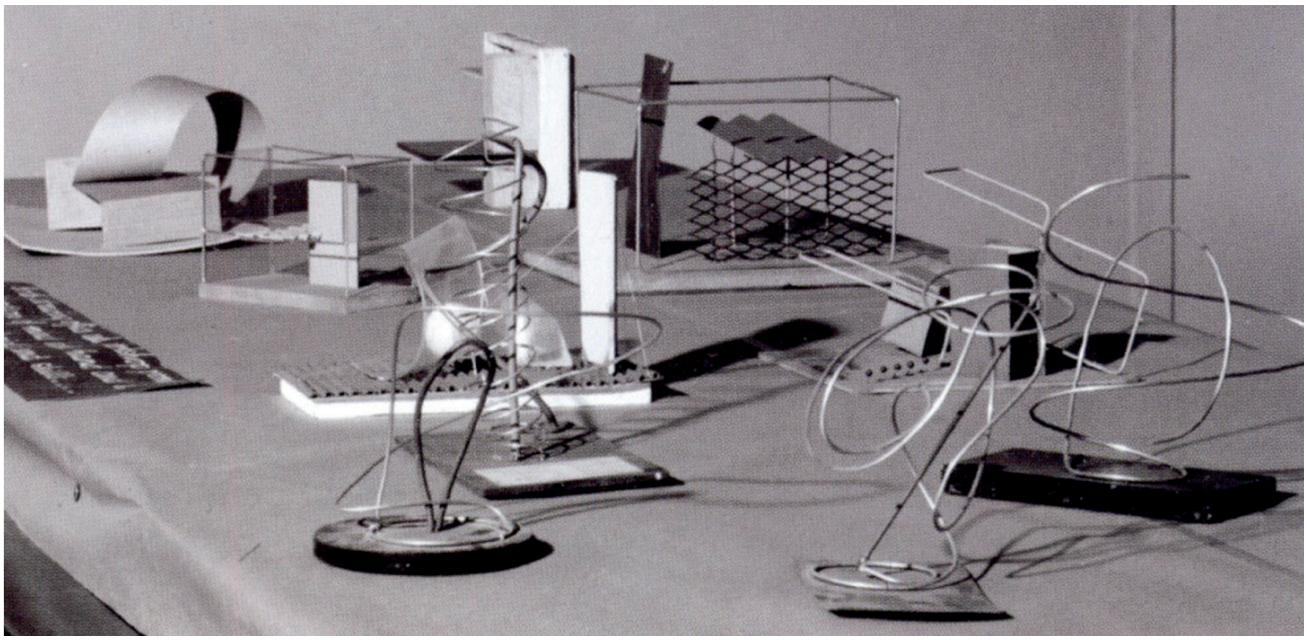


Figure 1. First-year exhibition stand featuring the work of students taught by émigré architect Frits Janeba, School of Architecture, Special Collections, Architecture Faculty, University of Melbourne, 1950, (GOAD, 2019, 221).

recapture the foundations of architectural education. On the way to this approach, Fritz Janeba is confronted with a new picture of the world. The Koornong School's educational approach and emphasis on local architecture and the experiences enabled him to meet a different world from the Central European settlement patterns and architecture.

"When Janeba was offered a teaching position at the Middle East Technical University (METU) in Ankara, the couple immersed themselves in the local Warrandyte scene. Janeba taught in architecture at the University of Melbourne, formulating a highly influential first- year 'Kindergarten of Design' program based upon a hybrid of his Viennese educational background and the teaching methods of the Weimar Bauhaus" (Goad, 2019, 222).

THE IDEA OF KINDERGARTEN - FRIEDRICH FROEBEL

Friedrich saw that each child was different.
He thought, they are like the flowers in Thuringia.
One liked to draw, another liked to sing,
some were good at mathematics, others were good at writing.
(Froebel-Parker, J., 2013, 9)

One of the fundamental issues that Fritz Janeba focuses on in the basic design education process is the idea and practice of kindergarten (Janeba, 1966, 7).

> "The Kindergarten is the most important, the most formidable period in the development of a young human being. By playful means are the educational methods tied together. The young ones learn to do things individually, they learn teamwork, they listen to advice, form opinions, and will accept somebody else's point of view when convincingly presented. In these impressive years, the personal idiosyncrasies are developed and settled and the behaviour pattern is pushed into certain channels. Children acquire knowledge and the visual, tactile and audial senses receive lasting cultivation".

German educator Friedrich Froebel (1782-1852), is known as the initiator of the concept and application of kindergarten, which he developed for the education of 4 and 5-year-old children. Frobel, who studied architecture for a short time in 1805, gained sensitivity to subjects such as artistic perspective drawing and symmetry, and used these skills in the design of gift sets (*gabe*) that could be used in the kindergarten environment.

Between 1808 and 1810, Froebel learned the approaches of Swiss educator Johann Heinrich Pestalozzi (1746-1827) and developed his own methods; accordingly, everything can be taught to the child through play. The child needs to play for both mental and physical development, and play is essential for both to be healthy. During the game, the knowledge and experiences gained through drawing are better placed in the child's mind. Harris (1898, k.e. 25) (**3**) compares Pestalozzi and Froebel's approaches:

> "Unlike Pestalozzi, Froebel was a philosopher. The great word of the former is immediate perception (anschauen). Pestalozzi struggled to make all education begin with immediate perception and abide with it for a long period. Because, say his followers, sense-perception is the source of all our knowledge. Froebel and his disciples would defend the great educational reformer by saying that by beginning with immediate perception education is sure of arousing the self-activity of the pupil".

A parallel argument is advanced by Raleigh (1968, 286); "Froebel held to the mystic unity emanating from divine energy. Through his educational version of German transcendentalism, Froebel saw the educator helping the student to find his own spiritual unity," hence "to designate Froebel's educational schemes or Itten's as 'learning-by-doing' is misleading for neither poused as social-naturalistic theory of object training as did Pestalozzi".

The above discussion also distinguishes between educating versus demonstrating ways of learning approaches. According to his findings, "there are two selves in the child—one is peculiar, arbitrary, capricious, different from all others, and hostile to them, and is founded on short-sighted egotism. The other self is reason, common to all humanity, unselfish and universal, feeding on truth and beauty and holiness. Both of these selves are manifested in play" (Froebel, 1898, k.e. 25).

Figure 2. Froebel gift set (Friedrich Fröbel-Construction kit, Wikipedia).

3. The page number refers to the location of the quote in the Kindle edition of the cited publication.

As an extension of these ideas, Froebel has designed a series of gift (*gabe*) sets and occupations (*beschäftigung*) to be used in kindergartens. The gifts are called the basic forms by Froebel where they represent both physical appearances and concealed imaginary meanings. Gifts that bring children together with basic concepts also aim to improve their consciousness.

> "As a series, the gifts began with the simple undifferentiated sphere or circle and moved to more complex objects. Following the idealist principle of synthesis of opposites, Froebel's cylinders represented the integration of the sphere and the cube. The various cubes and their subdivisions were building blocks that children could use to create geometrical and architectural designs. Using the sticks and rings to trace designs on paper, children exercised the hand's small muscles, coordinated hand and eye movements, and took the first steps toward drawing and later writing". (Gutek, G. L., 1999)

Fritz Janeba also emphasizes this issue: "The idea was to influence the more grown up, but still undeveloped minds, by similar methods. The idea of the Kindergarten of Design emerged. We taught design principles, all activities; all work and efforts were directed towards Architectural Education" (Janeba, 1966, 8).

Froebel clearly expresses his belief that "there is no other power but that of the idea; the identity of the cosmic laws with the laws of our mind must be recognized, all things must be seen as the embodiments of one idea" (Froebel, 1898, 3). Within the framework of his views, Froebel argues that every child has a spiritual essence and seeks self-improvement activities to express it. "Therefore, it is so important that boys and adults should go into the fields and forests together striving to receive into their hearts and minds the life and spirit of nature, which would soon put an end to the idle, useless, and indolent loafing of so many boys" (Froebel, 1898, 164).

In *The Education of Man* (1898), Froebel also touches on the education of form and colour, which would later form the foundations of basic design. "Form, and whatever may depend on form, reveals in various ways inner spiritual energy. To recognize this inner energy is a part of man's destiny; for thereby he learns to know himself, his relation to his surroundings, and, consequently, absolute being. It is, therefore, an essential part of human education to teach the human being, not only how to apprehend but also how to represent form" (Froebel, 1898, 288).

Gabe (gift) – Beschäftigung (work)

The word *gabe*, which is translated into English as gift and Turkish as *armağan*, also means skill, talent and mastery. According to Froebel, gifts must help the child to find the unity between *Gabe* and *Beschäftigung* which means work, occupation, employment, and profession.

The gifts are intended to give the universal characteristics of the outside world in a way that suits the development of the child and works provide the necessary materials for the development of skills. Hence anything that provides sufficient flexibility within the child's supervisory power falls under Froebel's concept of occupation. On the other hand, the form and material of the gift is a universal stage that will develop the child's perception and should be determined according to the period in the development process in which the gift will be presented to the child.

The roots of Fritz Janeba's idea of kindergarten of design, which he developed with his own experiences on the Melbourne-Ankara-Vienna axis, is an extension of Froebel's concept and practice of kindergarten

where Janeba adopted an educational method that develops the sensory, spiritual and intellectual abilities that can create the architectural object.

Johannes Itten and Basic Design Education

The roots of the phrase Basic Design also require attention. During the establishment of the Faculty of Architecture of Middle East Technical University, the first course taken by architecture students in 1957-1960 was called Basic Design. The name of the course in the second semester is Architectural Design. In 1961, just before Fritz Janeba's arrival, the name of the course was changed to Techniques and Fundamentals of Design.

It was as if basic design was something that was known naturally, and we were always using it under the same meaning and for the same purpose. According to Denel (1979, 9) "The idea of formulating theories concerning vision and human behavior toward visual phenomena in conjunction with a desire to relate materials, patterns and industrialized technologies to answer for tomorrow's needs in design induced the creation of basic design as a 'course'. All of this was implemented within the context of formal education in the Bauhaus".

Observations and research have proved that, the phrase "Basic Design" is not used in the Bauhaus School, but the word *Vorkurs* was included (Whitford, 1985, 103).

> "The ideas behind the *Vorkurs* at the Bauhaus were indeed not new, and some other schools in Germany had already insisted on a probationary period for all students during which their suitability for final admission could be tested. What made the Bauhaus preliminary course — both before and after Itten's departure — unique was the amount and quality of its theoretical teaching, the intellectual rigour with which it examined the essentials of visual experience and artistic creativity".

It is probable that it was the American and European faculty members who worked as visiting professors in the initial years of the Middle East Technical University who brought the "basic design" phrase to Turkey. Fritz Janeba, on the other hand, uses this phrase in the report he submitted to UNESCO. In my opinion, the following statement indicates that Janeba has rediscovered and implemented the Vorkurs process:

> "I expected the new Basic Design Course to be an inspiring affair. It should make the students aware of, and capable of comprehending three dimensional structures, imaginative forms, space and the function of the colour, to find the spiritual and material basis of rhythmic creation according to certain intrinsic and definite laws, to form and awaken the mind and educate their senses" (Janeba, 1966, 6).

These ideas of Janeba coincide with the principles sought by Bauhaus education. The primary course of the Bauhaus was compulsory for all students before attending the workshops. For some students, it was a whole new world of seeing and thinking. We are also informed that "in traditional art schools, studying was often a matter of copying Old Masters and life drawing; at the Bauhaus, the Vorkurs's first teacher, and the charismatic Johannes Itten, aimed to unleash the creative powers of the learners" (Ambler, 2018, 19). As a result, Vorkurs aimed to train people who could work independently, free from all kinds of habits and train learners according to their inclinations and abilities.

It is known that Itten developed the concept of Vorkurs from the thoughts of Froebel (1898, 288) for whom "it is in man's destiny to know his own

energy, so that he becomes aware of himself, establishes relations with his surroundings and acquires an absolute being".

There is no evidence in Fritz Janeba's own life story that he had a relationship with the Bauhaus during his Austrian and European years (1925-1939). On the other hand, it is seen that he discovered kindergarten of design idea in his educational activities (1947-1977) in the Melbourne - Ankara - Vienna cluster. Although it would be misleading to identify Fritz Janeba with a Bauhaus Style; we can conclude that what he called Kindergarten of Design referring to Frederick Froebel has a lot of common denominators with the Vorkurs of Johannes Itten (Günay, 2020).

FRITZ JANEBA'S ANKARA PERIOD (1962 – 1966)

METU was established and started education in 1957. Especially in the foundation years, the faculty is supported by UNESCO. Fritz Janeba was appointed to the staff at a time when the university was preparing to move to the new campus of the Middle East Technical University. For one year (1962-63) he attended classes in the barracks on the grounds of the Grand National Assembly of Turkey, and in the following years, he worked in the new campus.

In the words of Fritz Janeba, the assignment process consists of tasks defined by METU and the United Nations:

> "In 1962, I was appointed as a Professor of Art and Architecture at the Middle East Technical University in Ankara for the basic design course. In addition, I was asked by the United Nations Organization to work as a technical assistance specialist in a study program called "Life in the Village" and to develop related program studies. This was a task that would be described as environmental design today" (Hochschule Fur Angewandte Kunst In Wien, 1985)

In the 1950s there had appeared a "new spirit of international cooperation and social reconstruction underpinned the desire for Bauhaus inspired ideas in the visual arts" and that such practices were receiving "support from the United Nations Educational Scientific and Cultural Organization (UNESCO) which acted as catalyst for promoting universal literacy and progressive educational debate" (Stephen, 2019, 131).

Undoubtedly, Fritz Janeba's main interest is design, and when he left Melbourne University, the Basic Design Course was commissioned to his assistants. The experience he gained in Australia was conveyed to the METU Faculty of Architecture while preparing for the program of Basic Design education. The background of the kindergarten, which Fritz Janeba implemented during his four academic years at Middle East Technical University, was created as a result of the processes described above.

METU Faculty of Architecture First Year Course (Basic Design)

In the Middle East Technical University's 1957-1960 Catalogue, the name of the course given in the first semester of the first year of the Department of Architecture is Basic Design and described as; "by means of experiments and discussions, the student is familiarized with fundamental conceptions of space, form, materials and structure".

In the second semester, the course is called Architectural Design and within the scope of the course "Basic environmental problems of the Middle East are investigated, and based upon a correlation and interpretation of social,

economic and physical data, the student is brought to the understanding of an approach to architectural problems" (METU, 1960).

Prior to Fritz Janeba, the first-year course of the METU Faculty of Architecture was initially called Basic Design and then changed to Techniques and Fundamentals of Design. It was stated that the aim of the course was "to arouse interest in students about the basic orders of architecture and to enable them to understand the discipline" and it is assumed that "in this way, students will develop their ability to think and express their thoughts in plastic and graphic form" (METU, 1969).

As a person who took the basic design course from Janeba in the Department of Urban Planning, it is difficult to judge whether the courses given in the previous semester and described above are similar to the Basic Course (vorkurs) given by Johannes Itten in the first period of the Bauhaus. The names of some courses are the same but their content may vary. To some extent, this depends on the instructors who teach that course.

Before moving on to Fritz Janeba's Kindergarten of Design practice in the Faculty of Architecture we may take a look at the Bauhaus experience in Vorkurs and the education of the child and kindergarten since Froebel. According to William Smock; (2004, k.e. 624)

> The Bauhaus introductory course was taught by painters who were especially interested in that possibility (of optical illusion) - at various times Johannes Itten, Paul Klee, Wassily Kandinsky, Josef Albers, and Laszlo Moholy-Nagy. Children's art seemed like a good place to learn this visual language. Since they were unschooled, it was assumed that children must be using the inborn vocabulary of visual communication.

In his assessment, Smock argues that Euclidean approach of using lines and regular geometric forms—square, triangle and circle affected Bauhaus designers who would "assume that Euclidean shapes and pure, strong colors are the vocabulary of visual language. (Smock, 2004, k.e. 642).

Friedrich Froebel's concept and practice of the "Kindergarten undoubtedly was an Enlightenment idea: education should not pump knowledge into children's heads, but help them use what they already know… To help them make creative use of their innate abilities, he designed wooden blocks, packs of colored sticks and paper shapes." (Smock, 2004, k.e. 642).

Undoubtedly, directed activities are the foundation of Kindergarten education. Games and songs, small cultivated gardens, stories told and co-produced stories, and indoor and outdoor exercises are features of this type of education. Fritz Janeba, who lived in the Waldviertel forests in Austria to the Warrandyte forest (bush) in Melbourne, and the geography of Oceania, including the islands of Fiji and Bali, added Anatolia to his world picture, that all contributed to the idea of the kindergarten of design.

Kindergarten of Design Idea at METU Faculty of Architecture

In his report to UNESCO, Fritz Janeba first made a general assessment, but only presented examples from his last period at METU, 1965-1966. In his general evaluations, he made serious criticisms of the First Year Basic Design Course given before him.

> "The First-Year Design Course needed a complete overhaul. I have not observed any improvement or breakthrough in the work of the students in the last few years. The teaching staff and students were dissatisfied with the fatigue and stagnation that spread over long periods. Foreign trainers and Turkish instructors were trying different methods". (Janeba, 1966, 5)

As a continuation of these complaints, Janeba underlines that the students do not understand the basic design patterns and the necessary preparations are not made to learn to think. The students learned formulas. "They learned some methods of presentation and as a final effort, an architectural problem was pushed down their throat. Nobody thought to search for principles; no striving for a philosophy took place" (Janeba, 1966, 5).

According to him, architecture is a belief, the process of expressing visual, tactile and auditory effects through materials. Designers had to learn to use and develop their imagination, which is the dynamic force. In this process, the functionalist approach and economic requirements should undoubtedly be at the forefront. However, the various branches of the visual arts should not be under the control of technical approaches that try to control everything.

In the process mentioned above, Fritz Janeba wishes to establish a balance between the idealistic and the rational sides of the human being. With the definition of Fritz Janeba, the idea of the kindergarten of design was put to influence the still undeveloped minds. The curriculum of the course can be compared to the education that children receive at an early age in Kindergarten.

In Fritz Janeba's opinion, an intense study, discussion and design activity was initiated, a wide variety of ridiculous and serious solutions were produced, and the students worked enthusiastically in a cheerful environment. The design's kindergarten functioned like Froebel's kindergarten. Colourful and exciting workshops that developed the students' thinking power were carried out with joint discussions.

The most obvious phenomenon observed at this stage is that students are now greatly influenced by abstract concepts and visual qualities of the material. Progress has been made in solving planning problems and dealing with architectural diagrams. Presentation techniques are not an obstacle. Progressive and creative ideas were encouraged, but order and discipline were not compromised.

Fritz Janeba introduced his students to the intellectual world. Unconscious and conscious patterns of behavior supported the experimentation of dual concepts such as utility and beauty, form and force. There were reactions to this approach at first, but he observed that it was accepted over time. In his own words, he was very happy indeed and it gave him great satisfaction to see these ideas develop and become established. He also hoped that it would continue in the same spirit.

KINDERGARTEN EXPERIENCE OF DESIGN 1963-64

METU Department of City and Regional Planning was opened in 1961 and the undergraduate program started education in 1962. Eventually, between 1962 and 1966, when Fritz Janeba worked at the Faculty of Architecture at METU, city planning students also took the first-year studio course called Techniques and Principles of Design. At one point in his report to UNESCO, Fritz Janeba mentioned that urban planning students also took the course, emphasizing that it was a valuable experience for both groups.

Between 1962 and 1966, about 40 or 45 urban planning students took the Techniques and Principles of Design studio from Fritz Janeba. The examples that Fritz Janeba included in the UNESCO report belong to the

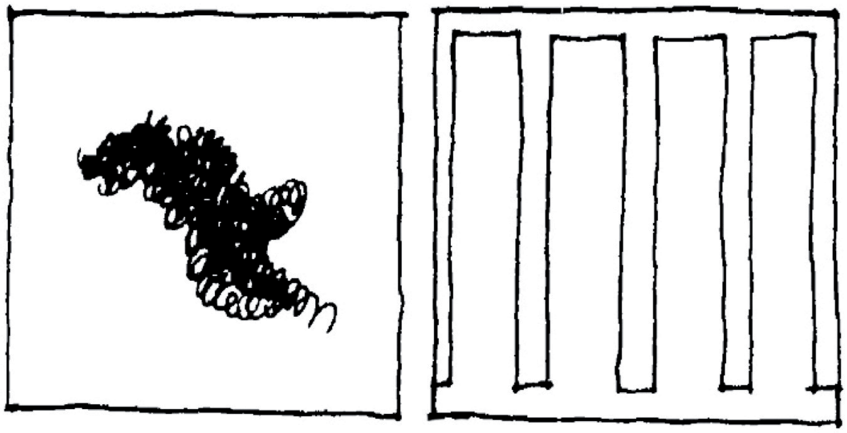


Figure 3. Unconscious, playful, an exercise of relaxation - Doodling, against the conscious drawing effort: designing – process; and a drawing composed of perpendicular and horizontal lines changing direction in the right angle, (Janeba, 1966, 10).

1965-1966 academic term, which reflect his last period. It is the period of 1963 – 1964 that shall be conveyed as the author's own experiences.

For many years, I interrogated the reasons behind the students' experiences without understanding what they were doing and why. Now it is clear that we were actually trained in the kindergarten of design, revealing gifts (*gabe*) and jobs (*beschäftigung*) that we had hidden in the depths of our brains. To further explicate this incidence, the gifts and works we did in the period 1963-1964 within the framework of the educational stages that Fritz Janeba designed in his mind for the Kindergarten of Design shall be elaborated. With these aims in mind, the teaching programme applied by Fritz Janeba shall be scrutinized under four headings he has formulated.

The Introductory or Exploratory Stage

In the first phase students are inquired to be aware of unconscious and conscious behaviour patterns. They learn to distinguish between these two different endeavours and they are given the opportunity to experiment this. The first exercise is doodling followed by practicing orthogonal lines.

Unconscious and Conscious

> "It is a phase in which they learn to relax, to put the mind at rest which is a difficult task for a beginner. The exercise of doodling is a practice for relaxation. This behaviour, an unconscious drawing expression may be considered the Artist's prerogative. In this process of experimentation, the unconscious mind can achieve playful interesting results which are often products of emotional value". (Janeba, 1966, 10)

The big question in the minds of adolescents was why they were doing this exercise. Although doodling is defined as an unconscious act, eventually it turns into real relaxation and then very often urges you to start a project, an artwork, etc. I am still continuing to start the basic design course with doodling where the students are asked to free their minds and hands on a black or white sheet (combining colors if needed). This unconscious drawing exercise looks easier at first glance but has always been a difficult task for the beginner. It requires the student to learn how to relax the hand and how to put the mind at rest simultaneously. The results have often been experimental, creative, emotional, and unconventional.

Figure 4. Composition by Letters (reproduced by the author).

Frame of Reference

Another starter was a composition by letters. Then I had seen an agro-chemical industry's booklet in which the letters were arranged vertically. It challenged me and since we were asked to use 5 letters I added the "o"

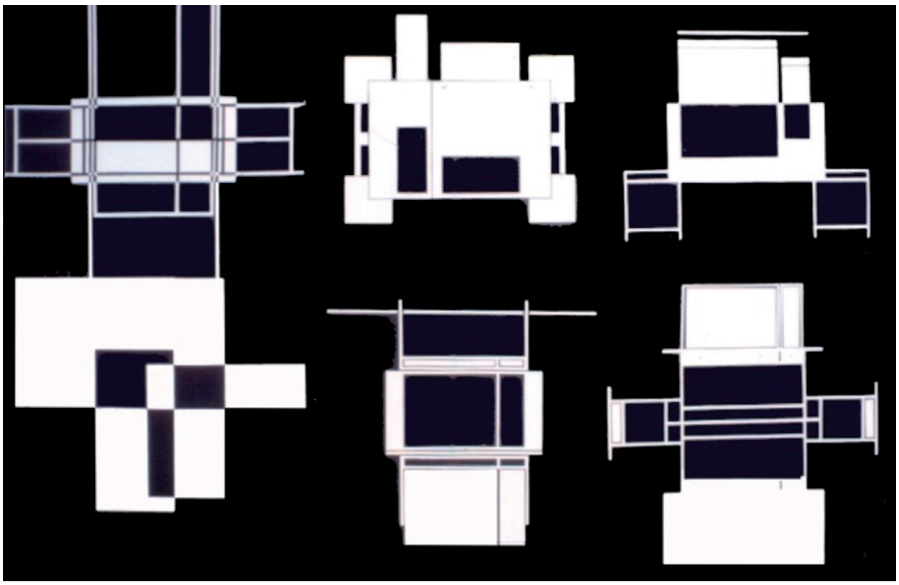


Figure 5. Drawing tables reinterpreted (Author's archive).

and I started to ask questions to myself. What characters, on which part of the blank sheet, how to relate letters to each other? Later I realized that we were given a problem not only concerning composition but to putting in our minds the notion of frame of reference.

The Discerning Approach

Exactness and Perfection

In the second phase, Kindergarten of Design introduces the notions of, in Janeba's words, "mass-production, and the existence of machine-made articles and concept of exactness. The drive to make these articles as perfect and as functional as possible became a necessity in our mechanized and highly competitive society" (Janeba, 1966, 17). To this end, we were asked to make axonometric drawing of our drawing tables, coloured by using a ruling pen (trilin). We have to be keen on exact measurements and also a good analysis of the product. Since I do not have any documentation of my product I am presenting a set of similar studies performed at METU City and Regional Planning Department First Year Studio instructed by Argun Evyapan and the Author in the 1980s.

Such a study would also provoke the students' capacity in two-dimensional presentations, making it easier to move to the three-dimensional world.

Three Dimensions

We were introduced to the concept of frame of reference in two dimensions followed by two dimensional studies. Then we are asked to design a cube divided into volumes by the use of planes, which should be legible on all its sides. The cube had to be a composition of volumes. We were introduced to thinking in three dimensions by combining volumes.

I had a chance to access Suha Özkan's volumetric work. Janeba insists that basic design "should make the students aware of, and capable of comprehending three dimensional structures, imaginative forms, space and the function of the colour". As for myself, my work was found an orderly arrangement though not very creative.

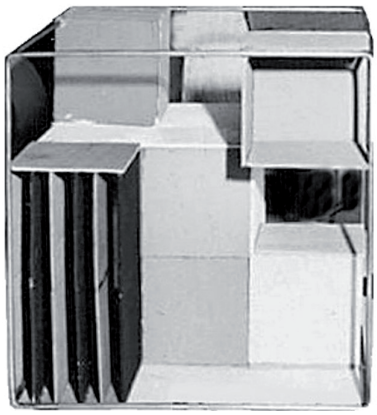


Figure 6. Three-Dimensional volumetric study by Suha Özkan, 1964, (Çelik, Kocabıyıkoğlu, 2019).

Striving for an Intellectual and Technical Background

Janeba observes that striving for an intellectual and technical background is enthusiastically received by the students. The next move intends to familiarize the young brains with process design and we go back to Froebel's *Gabe* (gift) and *Beschäftigung* (work). In the process the following works have been accomplished by the use of different gifts:

1. Make a composition employing the three basic forms; square, triangle, circle and carve it on plaster of Paris (gypsum) cast
2. Make a papier-mâché form of the composition using the plaster of Paris cast and dry
3. Present the relief with achromatic colours
4. Construct the design using wire (brass frame and copper structure) attached by soldering (many of us tasted 220 volts from electricity plugs embedded in the floor)
5. Fill every segment of the composition with a different material
6. I do not recall the details of the 6th work.

Under this heading, we came across a composition with the three basic geometric forms of Johannes Itten (whose name we did not even know at that time) and its representation in different materials and forms. Unfortunately, because I did not own a camera, I do not have documents related to the work I did at that time. Coincidentally, the photograph presented to me by my classmate Gürkan Ertaş includes the design we made using three basic geometric forms (*gabe*) and other works (*beschäftigung*) accomplished.

It was a very surprising retreat for us. First, a composition was requested with three basic geometry elements (square, triangle and circle). Our design was followed by carving the elements on plaster casting and making them three-dimensional, and the mould work we produced with paper pieces and pulp. Then we painted our design achromatically.

We did not know when it would be finished, and then we were asked to arrange the composition as a structure that combines thin copper wires and

4. The works framed by red lines belong to me. I am not in the picture. My dear friend Gürkan Ertaş, who provided the photo, is defending his work. Thanks to him that I have been able to write this article.

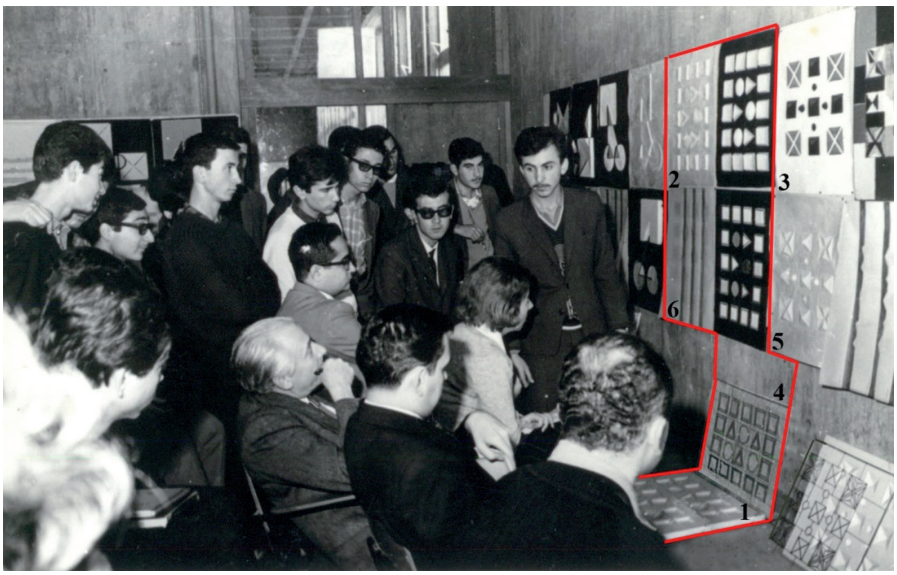
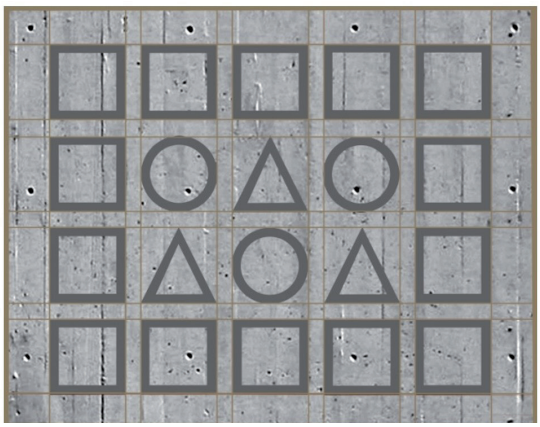


Figure 7. METU Faculty of Architecture First Year Studio Jury (1963-1964): My works are indicated by the red lines (**4).**



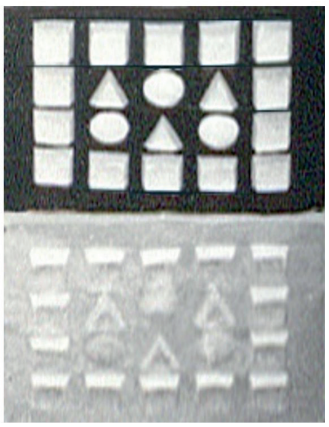


Figure 8. The main idea of the design sits on the grid (reproduced by the author; the background photo represents the METU architecture building's exposed concrete walls).

Figure 9. Papiér Mache mould and achromatic painting (author's archive).

thick brass rods by soldering method (**Figure 11**), and then the resulting split shape was drawn on a cardboard and we had to use a different material in each compartment. I think I was able to complete this task by finding or producing around 180 materials (**Figure 12**).

When I look back 60 years from today, the first thing I see is how I started from a grid. In the background of my works (*beschäftigung)*, products that are made more deliberately, and even more professionally built on form relationships, draw attention (**Figures 7 and 13**).

Perhaps unconsciously, I based my composition on the grid, which is the most basic structure produced by the human mind. As far as I remember,

Figure 10. METU Faculty of Architecture First Class Studio; Plaster Casting and Paper Pulp Mould; 1963-1964, (author's archive).

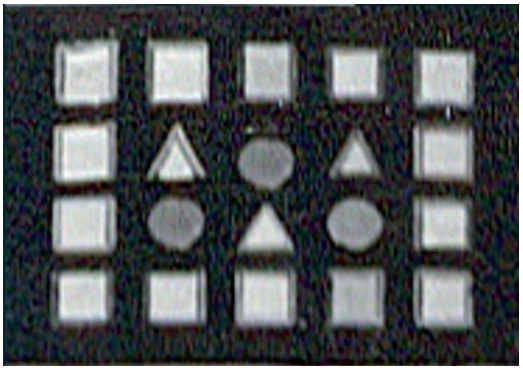


Figure 11. Gypsum Casting, thick brass frame and thin copper wires (author's archive).

Figure 12. Brass frame in fact contains 180 materials; unfortunately the photo does not display them (author's archive).

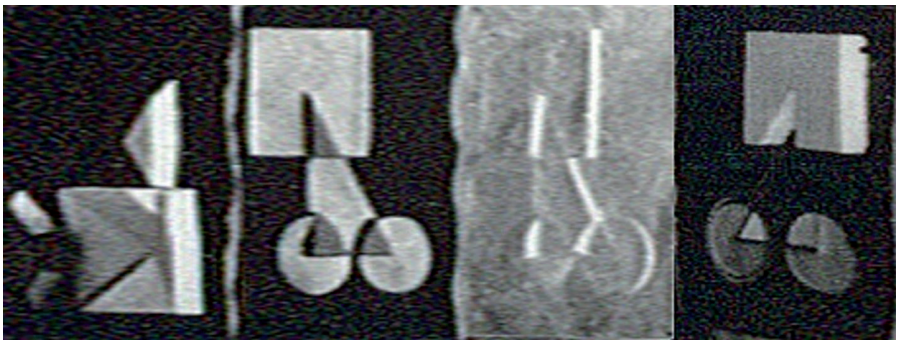


Figure 13. More elaborate forms (author's archive).

although Janeba did not find my work very creative, he did not find the order in it strange and even found it positive. It was the second time that my work was being considered orderly. The UNESCO report also affirms the concept of order in certain places. Gestalt theory, also mentions two categories; order and meaning; the first directs the functioning of inorganic nature, and the second controls the values and meanings of human beings (Günay, 2007, 94). The slogan that quantity and quality should be in balance for every gestalt was also one of Fritz Janeba's basic ideas.

The Architectural Vision

The most exciting façade of any design studio is that you always have a new combination of *Gabe* (gift) and *Beschäftigung* (work)- as also described by Janeba, (1966, 36), "Each year a programme has been prepared in accordance with the time available and appropriate to the maturity of the class. Such a programme took always care of a local site; a site which was easily accessible to everyone".

Our final assignment in the first year studio was to plot the measurements and drawings of the Ankara Aslanhane Mosque. At first glance, it appeared to be a technical job that did not involve design. When we got into it, we saw that it was a much more complex problem area. We took the

Figure 14. Interior space of Aslanhane Mosque; Wooden structure and Greco-Roman column heads; Perspective by Fevzi Yalım, 1964 (Çelik, Kocabıyıkoğlu, 2019); Photo (Author, 2023).

measurements in small groups. Site plan, plans at different elevations, sections, facades, wooden columns and beams, different partitions in the interior, parapets, mihrab and pulpit, different window sections, and decorations covered our gifts and works.

On the outside, the minaret and the doors suddenly drew us to the problems of what is a building, how it is different from a structure, and how to draw it. Kindergarten indoctrination has been replaced by precise drawings and measurements that need to be done with serious care. I think that the drawings we made with graphos at a time when we did not know the rapidograph yet trained our patience as well.

The first-year Fundamentals and Techniques of Design course covered valuable processes for me in which I developed craft skills. We went through a process where we learned not only to use drawing tools such as pencil, triline, graphos, rapidograph, but also to use paint materials such as acrylic paint and tile ink, as well as skills such as plaster casting, carving, papier-mâché, soldering techniques, and elements such as structure and materials. It does not seem easy to me to explain the changes and challenges that all of these fundamentally created in my mental structure to adolescents who have not experienced them.

Fritz Janeba's UNESCO report of 1966 covered a different topic than my class's experience where the next year students were asked to design the habitat of a dragon by travelling in time.

> "Our dragons are members of the particularly ancient family of the "Draco Ancyracus". Their pre-historic ancestors came from Anatolia. They roamed the country-side when Mount Erciyas ejected lava and tuffs over Cappadocia. At this time the atmosphere was still saturated with the sulphur fumes of the surrounding volcanos. Later on in historical times our pair visited the district of Ankara again. They were very much liked by the Phrygians, the Romans and the Galatians, and the Seljuks became particularly attached and great admirers". (Janeba, 1966, 27)

What we learned in the Kindergarten of Design was never restricted to any time interval. I have consolidated this approach in my teaching experience both in Middle East Technical University and TED University **(5)**. This approach was adopted by other members of both departments and in my opinion, successful results were obtained. I have endeavoured to carry the principles I have learned to the urban and rural settlements as well. The morphology of the city and its environs were investigated and produced with concepts such as frame of reference, foreground-background, balance, spontaneous or orderly, organic and mechanic, gestalt rules, interface, abstraction, environment, human circulation, unit of life, cluster, society, space gradation. An article summarizing city planning practice and gestalt rules interrogates these bonds (Günay, 2007).

CONCLUSIVE REMARKS

Fritz Janeba returned to Austria after nearly 30 years and in 1967 was appointed director of the master's program at the Vienna Academy of Applied Arts. In 1973, an exhibition prepared by graduate students at the Museum of Applied Arts, a unit of the University, was later turned into a publication. From the document, we understand that he used the Kindergarten of Design approach at the master program, while in Melbourne and Ankara he practiced it in the first year basic design class.

5. At the Middle East Technical University, visiting an antique site has become a cultural trait for the first year students. At TED University we have travelled in time to design an international community, a garden and an industrial city in 1930s. Lately we redesigned Roman Ankyra, and at present Ottoman Angora is under scrutiny.

In the modern view, the kindergarten was developed for the life cycle called Early Childhood which covers ages 3-6 and is characterized by playfulness:

> "According to early childhood research, play develops social skills, increases cognitive functioning, stimulates creativity, and improves a host of other laudable and socially valued skills. However, young children's play is something far more profound than an activity to help kids better adapt to the world around them. Play is as much about remembering as it is about adapting." (ARMSTRONG, 2007, k.e. 1456)

Fritz Janeba however has used an Early Childhood method for more grown students who enter their high education adventure towards the end of adolescence and get their education in the very initial years of early adulthood. Thomas Armstrong (2007, k.e. 2538) marks that part of the life cycle between ages 12-20 as "spiritual passion".

> "If there's one thing you can say about teenagers, it's that they're passionate. They're passionate about their clothes, their music, their love interests, their friends, and their ideals. The biochemical tide that surges through their brains and bodies during puberty virtually ensures that ardour and zeal will express themselves in some tangible way between the ages of thirteen and twenty."

Any educator should well be aware of this fact. In the first two years of undergraduate university education, the students are full of passion and enthusiasm and they are ready to be given shapes and their brains are open to be reformatted. They are full of enthusiasm for themselves and their communities.

This study is the expression of Fritz Janeba's views on survival, personality and most importantly his method of education, which the author met as a first-year student of the Department of City Planning at METU in the 1963-1964 academic year. While doing this, documents were often relied on, and sometimes feelings and thoughts were brought to the fore.

Based on the idea of kindergarten of Design basically developed by Frederick Froebel, the relationship between the gifts (*gabe*) and the depictions of works (*beschäftigung)* and the kindergarten were judged.

Fritz Janeba left his profession at some point in his life under the influence of the different world pictures he lived in and devoted himself to education. It is clear that the concept and name of the kindergarten of design he started in Australia originated from Frederick Froebel. It is also impossible for Janeba not to know this course as it was taught by Johannes Itten at the Bauhaus. I think in Australia, Frit Janeba discovered Froebel with the *vorkurs* idea and set up this process under the heading of basic design.

This work has given me the opportunity to recall what I received from Fritz Janeba in the early 1960s. It is very recent for me to learn the concept of kindergarten in design. It was also exciting to find Frederick Froebel and Johannes Itten under this training. The education that Fritz Janeba put into practice in Australia, Ankara and in his own school in his final years was undoubtedly based on the *Vorkurs* experience. The author of this text, on the other hand, perhaps as an extension of the kindergarten education of design in the subconscious, saw this worldview designed for architecture as an extension of geomorphology and urban morphology, and based his educational philosophy in the last more than 40 years on these

perspectives. The first period of basic design education is based on Froebel - Itten and the second half is based on Froebel-Janeba.

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Anahtar Sözcükler: Tasarımın anaokulu; Frederick Froebel; temel tasarım; tasarım eğitimi; oyun

TASARIMIN ANAOKULU

Tasarımın Anaokulu, Fritz Janeba tarafından oluşturulmuş bir eğitim yöntemidir (yaklaşım, uygulama). Janeba'nın Melbourne, Ankara ve Viyana'daki eğiticiliği sırasında geliştirdiği tasarımın anaokulunun temelinde oyun etkinliği yatmaktadır.

Fritz Janeba'nın eğitim yaklaşımı aşağıdaki adımları kapsamıştır:

- Temel olarak duyumları yakalamak, eldeki tasarım probleminin canlılığını, düzenini ve yapısını anlamak, değerlendirmek, tanımak ve bunları sunmak.
- Disiplinin entelektüel, yaratıcı ve teknik yönlerini izleyerek, yaşadığımız mekânların yaratılması için gerekli formları geliştirmek ve buna hâkim olmak.
- Sonunda bir yapım projesi geliştirmek için gerekli araştırma, keşfetme ve yaratmanın tüm aşamalarını bir tasarım görevi olarak yerine getirmek. Bu süreçte, insan doğasını ortaya çıkarabilecek her şey; neşe ve coşku, doğal oyun içgüdüsüyle birleşecektir

Anaokulu düşüncesinin kökleri Alman eğitimci Frederick Froebel'e (1782-1852) kadar uzanmaktadır. Janeba, Tasarımın Anaokulu uygulamasını Orta Doğu Teknik Üniversitesi Mimarlık Fakültesi'ne temel tasarım eğitimi altında aktarmıştır. Dersin programı, bir çocuğun anaokulunda aldığı erken eğitim uygulamasına benzetilmektedir.

THE KINDERGARTEN OF DESIGN

The Kindergarten of Design is a method (approach, practice) originally established by Fritz Janeba. He has established the kindergarten of design as a basic course of architecture, which developed gradually during

Janeba's teaching in Melbourne, Ankara and Vienna. Janeba claimed that in the foundation of design teaching lays the play activity.

Fritz Janeba's education approach depended on:

- Basically capturing of sensations, moreover understanding, assessing, recognizing vitality, order and structure of the design problem at hand and presenting them.
- Conquering the design problem by pursuing intellectual, creative and technical aspects of the discipline and developing principles of merging of forms, for the creation of spaces.
- Eventually developing a construction project, fulfilling a design task with all phases of surveying, discovering and creating. In this process Joy and enthusiasm are coupled with the natural play instinct - anything that can bring out the human nature.

The roots of the idea of the Kindergarten goes back to German educator Frederick Froebel (1782-1852) The Austrian Fritz Janeba developed the idea in Melbourne / Australia. Later he transferred the Kindergarten of Design Studio to the Faculty of Architecture at the Middle East Technical University, under basic design education. He compared the program of the course to the concept of the early schooling a child receives in the Kindergarten.

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