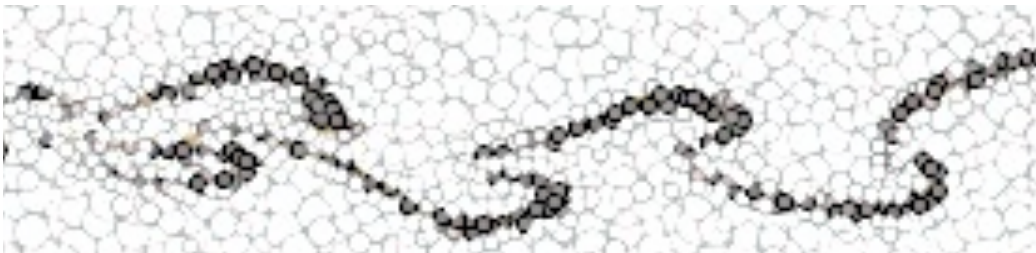


Transformative Art & Architecture

INTERNATIONAL ANTHROPOSOPHIC TRAINING INITIATIVE

2017 Program



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Transformative Art & Architecture

The aim of this training and professional development initiative is to research, formulate and teach an [Anthroposophical Theory of Transformative Art and Architecture](#) based on the spiritual view of the human being and universe researched and taught by Rudolf Steiner. The architectural-artistic method arising from this theory is known as [BioSculptural Architecture](#).

Training Initiatives:

To date Biosculptural seminars have been held in Europe (Goetheanum-Dornach), Australia (Melbourne & Sydney), Malaysia (Kuala Lumpur), China (Zhengzhou) and Argentina (Buenos Aires). To enquire about or arrange new training initiatives in other locations contact Johannes Schuster. Course structures/timeframes are adaptable from 3 to 10 day seminars or as weekend workshops. For more details and current dates and locations see page 16 or go to the website <http://biosculpturalarchitecture.com/dates-venues/>

The BioSculptural Architectural Perspective

is based on a teachable methodology,
an underlying spiritual foundation
and a single aim

Methodology

The methodology arises from the ongoing research and understanding of the spiritual nature of the human being, the anatomy of the creative process and the formative signatures of the physical and etheric forces that shape the countless living forms in the four kingdoms of nature¹.

Spiritual Foundation

The underlying spiritual foundation is based on Anthroposophy, in particular on the contents found in Rudolf Steiner's "Esoteric Science" and "Theosophy" applied to the perspective of Form Creation, as well as the numerous lecture cycles dealing with the spiritual nature of the human being and the concrete connections and inter-relationships between spirit and matter.

Single Aim

The aim of the BioSculptural method is for the forms of Art & Architecture to become potential forces for "Truth, Beauty and Goodness" in the world. This represents an impulse towards "Moral Transformation" through artistic form, which implies a successful interaction between functionality from below and a higher purpose and relationship to spirit from above. To the extent to which we succeed in combining these two perspectives we create the possibility for "Universal Beauty". In a nutshell therefore, the aim of *BioSculptural Architecture* is to create an inspiring and morally transformative environment touched by Universal Beauty.

¹ The 4 Kingdoms of nature are the MINERAL, PLANT, ANIMAL and HUMAN KINGDOM

The BioSculptural Method - Its Scope and Limitation

BioSculptural Architecture does not see itself as an all encompassing new style, philosophy or theory of Architecture. It is only concerned with the one perspective and aim stated above: the creation of a more beautiful, morally transformative world, which implies the incorporation of universal, spiritual values into the physical forms of our man made environment.

As such *BioSculptural Architecture* does not wish to replace, compete with or add to other important architectural principles and approaches such as the focus on physical function, sustainability, energy efficiency, health, ecology and environmental awareness etc. all of which are already, or if not, should be part of good general architectural practice, organic or otherwise.

The BioSculptural Contribution

Although the *BioSculptural* method only adds one extra layer to the multi-layered complexities of modern design processes it is however a fundamental layer that has a direct impact on the final form and appearance, overall unity and energetic ambience of any project.

What the *BioSculptural* approach brings to the design process :

- **a newly defined set of aesthetic criteria** which reflect the very *language of form* we see mirrored in the living forces and processes of nature,
- **a spiritually conscious creative process** which is the same process we see mirrored in plant growth and in cosmic creation
- **a spiritual view of the human being** which informs our position, relationship and responsibilities as morally conscious intermediaries between the material world and its underlying spiritual universe

Seeing the Spirit behind Nature

The above three perspectives each form the central theme of the three training modules briefly referenced below and outlined again in greater detail in the latter part of this document.

MODULE I: Language of Form:

Nature can teach us to read and speak in a Universal Language of Form. This is the same language through which spiritual contents condense into physical form and substance. All forms of nature are filled with purpose, meaning and beauty. By studying the language of form spoken by nature we can begin to learn how to create new and meaningful forms. The forms of nature, which ultimately have a spiritual origin, are able to arise within physical substance through the creative tension that exists between the polarity of LIFE FORCES and PHYSICAL FORCES. Understanding and appreciating the dynamic tension that exists between these polar opposites is the first step towards a meaningful and Universal Architectural Language of form.

MODULE II: Creative Process:

Not only does nature have its own *language*, she also has her own *processes* of manifestation, from the four seasons to the different cycles of change and growth we see in the four kingdoms of nature. Like the *forms* of nature, her *processes* are equally connected with life forces as well as the macrocosmic processes of creation, of which they are a reflection. While these processes ultimately are of a spiritual nature they are however reflected and visible on a physical level. In a nutshell, the processes of nature can teach us about the distinct sequence and phases through which spiritual causes are able to manifest in physical form. As human beings the forms we create may be different to those of nature, but the processes we employ can be the same. In fact the creative processes we use can only be said to be of an archetypal or *universal* nature to the extent they are able to mirror the macrocosmic processes by which the earth and our universe were being created. This correspondence is expressed in the Hermetic postulate: "As Above – So Below" which we will meet again as one of our 7 foundational principles discussed further below.

MODULE III: The Human Being as the Crown of Creation:

As Human Beings we may approach nature as independent observers but we must never forget that we are also an integral part of nature herself. Yet, because of our very "nature" as self-responsible beings we also have the freedom to place ourselves - to a certain extent - outside, i.e. above or below nature. This puts the human being into a position of responsibility with regard to the three lower realms or kingdoms of nature. On the one hand, if left untouched, nature reigns supreme but on the other hand, to the extent we necessarily must interact with her, we become the custodians of the three lower, less conscious realms of nature. Pending on who we think we are, this custodianship can vary from outright destruction and exploitation to loving understanding and co-operation. The human being has the potential to be both and the freedom to choose. For good or bad, this makes us into the key actors on this earth. We can behave as the destroyer or as the crown of creation.

What would it mean - in the architectural sense - to act (and design) like the crown of creation? This will be practically explored in the third module. For more details refer to the latter part of this document.

Intent and motivating Impulse

We could summarize the intent of this training initiative by asking the following two questions:

- How can we understand and access the spiritual realities that stand behind Form?
- How can we, without copying nature, create new architectural forms of similar strength and beauty?

The deeper **motivating impulse** that stands behind the above intent is connected with the anthroposophical view of

- the spiritual nature and past and future destiny of the human being.

Since this perspective forms the very basis upon which the theory of Transformative Art & Architecture is built, a brief summary is given in the following chapter to provide the necessary context. For a deeper exploration refer to the selected bibliography and recommended reading list at the end.

The Human Being at the Centre of Creation

The Spiritual Science researched and taught by Rudolf Steiner sees the human being as the ultimate goal and purpose of creation, brought about through the combined creative efforts of the Nine Spiritual Hierarchies of the spiritual universe. The human being, including the three lower kingdoms of Nature - the animal, plant and mineral kingdoms - have all evolved out of this spiritual universe which predates our material universe. In the very beginning the human being and the three lower kingdoms were still united as one embryonic hierarchy on a spiritual level. Anthroposophy explains how the development of the human being from a state of deep unconsciousness into self-conscious and self-responsible beings occurred over long periods of cosmic planetary evolution. What is important to understand however is that this process was made possible in the first place through the sacrifice of the three lower kingdoms of nature. The three lower kingdoms did not evolve at the same pace as the human kingdom and as a result have “fallen behind” in their development. In effect they have “sacrificed” the level and speed of their own advancement so that the human being could be first to advance into a self-conscious and self-responsible being. In other words, without the very existence of the three lower kingdoms in their current form, the humanity of this earth would have no material basis for its spiritual evolution. In the long term therefore it is part of our cosmic human destiny to repay this karmic debt to the lower kingdoms, beginning now, at the point where we can recognize this task, and continuing into the distant cosmic future as explained further below.

Our most important earthly task as human beings is to choose between “Service to Self” and “Service to Others”. For some this represents a developmental path leading from unconscious Selfishness to conscious and freely chosen Selflessness², and the eventual individual realization of Love and Freedom. For others it represents a pathway that leads from unconscious Selfishness to greed, conscious exploitation and the ultimate drive for universal power and control over others. From a spiritual perspective the ultimate “cosmic” goal and destiny of humanity is to take our place among the nine ascending Spiritual Hierarchies by evolving into the *Tenth Hierarchy of Love and Freedom*. This is the purpose of earth development, but true love can only be achieved on the basis of free will. The possibility of free will only exists because there is also an opposite choice that we are free to make. This is what constitutes the battle of choosing between Good and Evil, which is raging today with ever increasing intensity.

The Battle between Good and Evil

The battle between Good and Evil is a battle for the Human Soul and Spirit. In the 21st Century this battle represents a choice between two conflicting visions for the ideal of the human being, each of which leads to a very different pathway and future. One sees the human being as a freely evolving spiritual being, gradually raising his/her consciousness towards the goal of **spiritual immortality** and, as part of this process, the eventual spiritualization of our physical body and the cultural/spiritual transformation of our earth. The other sees the human being as a material biological machine which can be improved upon and programmed through technological augmentation, with the ultimate goal of merging the human being with the machine to achieve **technological-material immortality**. The merging of spirit and matter is made possible through the advances of Artificial Intelligence (AI) and Virtual Reality, and is known and promoted today as the field of “Trans-humanism”. Some would say “Sub-humanism”.

² Self-recognition, the awareness of individuality and ego-hood always begins with a degree of selfishness. A degree of egotism is necessary to self preservation. Instinctive selfishness therefore always precedes freely chosen Selflessness.

The spiritual paradigm sees the developmental path of the human being in the overcoming and eventual transformation of matter, while its materialist counterpart aspires to merge with matter. One choice represents a return to Higher Dimensions, after a consciousness raising sojourn through lower dimensions. The other represents a freely chosen denial of our spiritual heritage, with its consequent severance from higher dimensions and the resulting imprisonment and binding of the human spirit within matter. Both are possible and free choices to be made; both lead to very real but vastly different versions of immortality; both scenarios will continue to play out over many human incarnations and determine the course of different sections of humanity over coming decades and centuries.

Rudolf Steiner spoke of the gradual separation of humanity into a good and an evil stream³. As we move into the future therefore, more and more people will be called upon to consciously choose their future pathway and destiny by aligning themselves either with the materialist “service to self” stream or with the spiritually striving “service to others” portion of humanity.

For the spiritual stream the recognition of our spiritual origins awakens humanity to the interconnectedness of spirit and matter and gives rise to the impulse of “spiritualization”, which implies the gradual transformation of our lower self and the eventual cultural/spiritual transformation of our earthly environment.⁴

For the materialist stream the identification with matter and the progressive merging of the human being with materialistic technologies gives rise to the illusion of human progress, when in fact the apparent independence from nature is replaced by a total dependency on technology. Instead of recognizing our place as self determining, spiritual beings within the totality of nature, the materialist stream seeks to isolate and separate itself off from nature. Architecturally, the separation from nature gives rise to the impersonal, high tech environments we increasingly see to day and which in a still more extreme form we see depicted in many science fiction movies⁵. These environments disconnect the human being from the very life and substance capable of nurturing us in body and spirit. In the worst case scenario the materialistic mind set opens the gates to the pragmatic exploitation and industrialized destruction of our natural environment such as we see in the world today⁶.

Obviously the type of environment we create is in direct response to our relationship with nature, which is our next point of discussion.

³ One must be careful not to confuse criminality with evil. A mass murderer may be a violent, misguided, yet unconscious individual with a lot of bad karma. But that does not necessarily make him/her evil. There is a difference between unconsciousness, i.e. lack of self development, and conscious alignment with the counter-evolutionary stream. Evil in this sense implies a conscious choice against the progressive spiritual development and destiny of humanity. This in turn implies a choice against the spirit of love and freedom, in favor of egotism, control and power, and the deliberate violation of the free will of others. Criminality can be redressed through karma, evil can only be transformed through love. The very nature of freely given, selfless love is such that it can never be replicated by technological means because it implies freedom.

⁴

The cultural/spiritual transformation of our environment does not mean we should shun material technologies altogether. It is not a matter of avoiding technology but preserving the human spirit and our mental and physical health in the face of technology. On the one hand this means making technologies serve our human purposes and not the other way round. On the other hand it means developing truly life-based technologies (based on the 4 Ethers) that are free from harmful side effects and support our health rather than undermining it.

⁵ The 1999/2003 *MATRIX* movie trilogy for instance contains vivid images of what a “machine world” might look like in its ultimate expression, both in the form the controlled *virtual* reality perspective is experienced from the “inside”, as well as how the *objective* and extremely ugly reality appears from the “outside”.

⁶ The 2015 *AVATAR* movie gives a colorful visual impression of the contrast and conflict between the two mind sets.

Our Relationship to Nature

The battle between Good and Evil also has a bearing on the relationship that exists between the human being and the rest of nature. Our relationship to nature ought to be based on the gratitude and respect that comes with the awareness of our cosmic debt to the three lower kingdoms of nature mentioned above. Within the architectural context this introduces a totally different basis for our attitude towards nature, which is very different from the familiar conventional perspectives. Today most peoples' motives, when engaging with nature, are either born out of utilitarian pragmatism or a romantic glorification of nature. In other words, attitudes oscillate between the extremes of wishing to dominate and manipulate nature and bend her to our purposes, or alternatively we seek to subordinate the human being and our human purposes under an idolized, god-like version of nature which is not to be questioned. Within the spiritual context of cosmic evolution our relationship to nature is neither exploitative nor submissive, but exists in the middle sphere where it is based on love. This can be seen on two levels. One is the level of gratitude and respect we owe nature as mentioned above, the other comes with the realization that as human beings our purposes and responsibilities are not only different to those of nature but go beyond it. The difference lies in the fact that the laws of nature are **a-moral** (as different from immoral) while we human beings are self conscious **moral** (or immoral) beings with a conscience. In our capacity of being self-conscious, self-responsible and moral actors on this earth our responsibilities and capacities go beyond those of nature.

There is a paradox connected with the fact that although Nature may be universally wise and beautiful, the laws of Nature seem to remain outside the moral realm of the "true, the good and the beautiful". Moral or ethical values do not seem to apply to the laws of Nature in her current phase of cosmic planetary evolution. It is part of the future destiny of the Human Hierarchy to repay our karmic debt to the three lower kingdoms by irradiating and impregnating nature with the moral impulse of Love and Freedom, raising the lower kingdoms, over cosmic eons of time, to their next planetary evolutionary stage.

The second level therefore which characterizes our relationship to nature could be encapsulated by the task of "**Transformation**". Ultimately the task of the human being is one of transformation. As already indicated, this includes the transformation of our unconscious lower nature into our conscious, higher nature, the transformation of our physical body into a spiritual body, the transformation of our physical and natural environment into a world of "Truth, Beauty and Goodness" that is more conducive to the spiritual development and destiny of human kind and, ultimately, within a cosmic time scale, the transformation of a-moral nature into moral nature, which means adding love to the wisdom that already exists within nature. Currently, wherever we look in nature we see her filled with wisdom. The spiritualized future earth will be a new earth where our human hierarchy will have evolved to the tenth hierarchy of Love and Freedom and where the four kingdoms of nature will again be united in both, wisdom **and** love. In a nutshell therefore, from a spiritual perspective our relationship to nature is one of love.

What is the relevance of all of the above with respect to architecture?

Within the architectural context, what is implied in the above task and vision is the call for architectural forms to be grounded not only in functional, utilitarian and aesthetic, but also **moral** ideals. Seen from this perspective works of morally inspired art and architecture aim to contribute something to the world which goes beyond the wisdom of nature, something which speaks to our soul and has the ability to reconnect us, if only momentarily, with the moral realm of "the true, the good and the beautiful". This then leads us to the ideals of:

"UNIVERSAL BEAUTY" and the vision of
"MORALLY TRANSFORMATIVE ART & ARCHITECTURE".

The Ideals of Universal Beauty and Morally Transformative Art & Architecture

Fundamentally the ideal of morally transformative architecture is to contribute meaningfully towards the positive spiritual development and progress of humanity and the world. Spiritual progress in this context means development towards Selflessness, Love and Freedom. What does this mean in practice? It means architecture must aim to create forms out of a moral intent, whose timeless beauty and practical authenticity are capable of speaking to us on a heart level and are able to individually reach us on the level of our humanity. This also explains why the ultimate aim for this spiritually based branch of art & architecture is to transform the physical environment into places imbued with Truth, Beauty and Goodness.

Thus architecture becomes *morally transformative architecture*, when it is able to touch our humanity and allows us, however fleetingly, to identify with that higher part within us that is connected with, and resonates with, the realm of the True, the Good and the Beautiful. Rudolf Steiner spoke about this very task of architecture in one of his lectures about the 1st Goetheanum:

*"It is probable that our building will not be able fully to attain its goal – indeed we are only aiming at a primitive beginning. Yet if human culture is able to take what is expressed in our building ... and develop it; if the ideas underlying such works of art find followers... then people who allow themselves to be impressed by these works of art and who have learnt to understand their language, will never do wrong to their fellow men either in heart or intellect, **because the forms of art will teach them how to love**; they will learn to live in harmony and peace with their fellow beings. Peace and harmony will pour into all hearts through these forms; such buildings will be "Lawgivers" and their forms will be able to achieve what external institutions can never achieve.*

*However much study may be given to the elimination of crime and wrong-doing from the World, true redemption, the turning of evil into good, will in future depend upon whether true art is able to pour a spiritual fluid into the hearts and souls of human beings. When men's hearts and souls are surrounded by the achievements of true architecture, sculpture and the like, they will cease to lie if it happens they are untruthfully inclined; they will cease to disturb the peace of their fellow men if this is their tendency. Edifices and buildings will begin to **speak**, and in a language of which people of today have no sort of inkling."*⁷ (our emphasis)

What are we to make of the above quote?

- How can our artistic creations possibly be "turning evil into good" or "pour a spiritual fluid into the hearts and souls of human beings"?
- How do we lift matter into a higher sphere?
- How does spirit enter into our creations?

These are some of the key questions we must ask in connection with any Anthroposophically based theory and method of architecture. We will meet again with these and similar questions during the course of the three modules sketched out below. But before we do so let's summarize all of the above in the following sequence of seven Foundational Principles.

⁷ Rudolf Steiner, "Ways to a new style in Architecture", 1914, p.17

The 7 Foundational AUB Principles

The Theory of Form researched and taught through this initiative is based on the following seven “*Architecture of Universal Beauty*” (AUB) principles.

1. Spiritual Universe

Contrary to the assumption that Life arose out of matter, from a spiritual perspective it is the other way round: matter arises out of life forces, which arise out of spirit. Just like ice condenses out of water, so matter condenses out of a living, spiritual universe. The material universe therefore is the creation of a much larger, underlying spiritual universe. Matter is condensed spirit substance. Form is condensed spirit movement. The Human Form is the crown of creation.

2. As Above, so Below

The spiritual universe is governed by multiple hierarchies of higher dimensional beings working through certain universal laws that apply both, on a spiritual *and* physical level *and* on all magnitudes of existence. In the ancient Hermetic tradition this phenomenon was described in the saying: “As above, so below” or “the microcosm is a reflection of the macrocosm”. In modern times the same phenomenon has been described as a *holographic universe*⁸. The analogy of the hologram is an appropriate one since the holographic plate contains a picture of the whole in everyone of its smallest parts. The principle of “As above, so below” allows us to make comparisons between the macrocosmic and microcosmic processes of manifestation. It is the principle through which “universality” enters into our inquiry.

3. Universal Beauty

Whilst beauty in a general sense may lie in the eyes of the beholder, “*Universal Beauty*” is “universal” because of its affinity with certain laws of the spiritual universe. These laws however are not to be found in mechanical or mathematical formulae but in such realms of spirit that are of a deeply moral (as distinct from moralistic) nature and which we associate with the qualities of “the Good, the True and the Beautiful”. *Universal Beauty* therefore arises whenever there is a successful interaction between the mechanical, material world below and the moral, spiritual world above. To a certain extent this is what we see in nature.

4. Nature and Art

We experience examples of *Universal Beauty* every time we admire the wisdom and beauty in nature. The beauty in nature is “universally” sought and acknowledged by most people, unlike manmade objects, whose beauty is the subject of much discussion and disagreement. There are however so called “great works of art” - few and far between - which transcend fashion, which have stood the test of time and which are regarded as beautiful by most people. It is their universal appeal which great works of art and the phenomena of nature have in common. Both can have an uplifting effect on our souls. Both are universally beautiful, but not in the same way.

⁸ such as in *The Holographic Universe*, Michael Talbot, 1991

Nature's laws are a-moral and her aims and purposes are different, which is why we cannot copy her and why copying her produces no such effects.

5. Transformative Effects

The uplifting effects we can experience when contemplating great art or when we are surrounded by un-spoilt nature are connected with the experience of "Universal Beauty". Universal Beauty is universal because it bears within itself an echo of something greater than us, which has the power to touch us in our innermost humanity. This is the spiritually transformative power and potential of Universal Beauty. There can however be no such spiritual effects without spiritual causes, which is why Universal Beauty can only be "universal" through its relationship to spirit.

6. Bridge between Spirit and Matter

Our artistic relationship to spirit cannot be one way. Whilst there can be no doubt that true artistic inspiration comes "from above", it needs to be met with our will, our understanding, our action and our purposes from below. The point of transformation is not to channel what comes from above but to raise that which exists in its un-transformed state from below. The artistic process therefore comprises two tasks: to inspire from above and to raise from below. This is what builds the artistic bridge between spirit and matter. To "inspire from above" is connected with the type of creative process we strive towards; "to raise from below" is connected with the Language of Form we can learn from nature. *Language of Form* and *Creative Process* therefore form the artistic link between spirit and matter.

7. The Architecture of Universal Beauty

The common theme underlying all AUB courses is the transformative power of Universal Beauty, which in turn creates the potential for the forms of art & architecture becoming forces for "Truth, Beauty and Goodness" in the world. The method by which we may approach such goals lies in our appreciation of the spiritual nature of the Creative Process and the study of the Language of Form spoken by nature, which above all is the study of etheric forces. The architecture of the Creative Process and the etheric nature of the Language of Form are not to be misunderstood as a set of generic recipes posing artistic restrictions, just like music theory, while revealing the architecture behind music, is neither substitute nor hindrance to creativity. Both Language of Form and the Creative Process are but two different sides of the same coin. Together they form the bridge towards Universal Beauty and the artistic transformation of our architectural environment. Walking this bridge is part of the spiritual pathway and responsibility of the human being as the pivot point of creation.

Language of Form and Creative Process are the central themes of **the first two Modules**.
The Nature of the Human being as the key to form creation will be the topic of **Module III**.

Course Information

Although courses are primarily intended for architects, they are equally relevant for artists, designers, teachers, students and anyone working with form, the common element being an interest and openness to approach form and design through an Anthroposophic, spiritual paradigm.

Full Time Course

The full time course comprises three 2-week/10 day training modules which in the ideal case are spread throughout the year or held in consecutive years. Each day comprises six face to face teaching hours, totaling 60 hours of instruction per module. Sessions take the form of theory and discussion in the mornings, complimented by artistic activities and practical applications in the afternoons. The artistic exercises include movement, art appreciation, water color painting, black and white drawing, geometric drawing and clay modeling. In Module III it will also include practical design tasks. Together the three modules represent an introduction to anthroposophy and the state of current Biosculptural research and development, encouraging participants to keep alive their own ongoing research and artistic practice. Further modules and perspectives are likely to be added over coming years, growing the BioSculptural method of Transformative Art & Architecture to an ever increasing body of Anthroposophical Architectural Theory and Practice.

Seminars & Workshops

If time does not allow for a full time course, selected themes from below modules can also be delivered in the form of 3 – 9 day seminars or weekend workshops. 5 weekend workshops would be the equivalent of a 60 hour full time course module. Contact Johannes Schuster to discuss a program and schedule suitable to your local needs.

Course Fees

Course participants fees are set by course organizers. Tutoring costs may be adjusted to reflect the number of seminar participants and to suit different schedules, countries and local conditions. Associated travel and accommodation are additional expenses to be covered by course organizers.

The Three Modules

Module I: Language of Form

The Four Ethers and the Architecture of Universal Beauty

Module II: Creative Process

The Cosmic and Human Architecture of the Creative Process

Module III: The Human Being as the Crown of Creation

The Practice of Recognizing and Creating Meaningful Form

Module I : LANGUAGE OF FORM

The 4 Ethers and the Architecture of Universal Beauty

This is the foundational module which introduces the topics of “Universal Beauty” and “Morally Transformative Architecture”. The central themes are the 4 Elements in their relationship to 4 etheric and 4 physical forces and their respective form signatures and resulting Language of Form.

The module also discusses the spiritual nature of the human being, the destiny of our earth and of humanity and in this context introduces Rudolf Steiner’s cosmology and the Hermetic principle of: *“As above, so below.”* From the macrocosmic picture of earth evolution we are led to the spiritual dimension behind form creation and the microcosmic transformative structure by which function and utility can be raised to a higher level.

Over the course of this module, participants will gain both practical and theoretic insights into the following questions:

1. How does “morally transformative” art & architecture differ from other forms of art & architecture and what are its methods and aims?
2. What is the “Architecture of Universal Beauty” and of what practical relevance is it?
3. What are archetypes and what are the archetypal qualities of the 4 Elements?
4. How are the 4 Elements related to the spiritual nature of the human being and our cosmic past and future?
5. What are Life Forces (the 4 ethers) and how can we recognize them within ourselves and in Nature?
6. How does the dance between physical and etheric forces come to expression in the forms of Nature and in the man-made forms of art & architecture?
7. Or more specifically, what are the 26 “letters/formative signatures” associated with etheric and physical forces?
8. What is the method by which “human warmth” is incorporated into our creations and why is warmth the foundation for everything?
9. How can “Light” be transformed into a vehicle for creating “truthful/authentic” spaces which at the same time are also “interesting” and “awakening”.
10. How do “musicality” and “levity” express themselves in the forms of Nature and how can we incorporate such forces into our own creations?
11. How can “wholeness” provide us with a framework for “Universal” Beauty?
12. How can art & architecture, in R. Steiner’s words: “... teach us how to love” and...”pour a spiritual fluid into the hearts and souls of human beings?”

Module II: CREATIVE PROCESS

The Cosmic and Human Architecture of the Creative Process

This module further explores Rudolf Steiner's picture of the macrocosmic process of creation and how this is mirrored in the microcosm, such as in plant growth and in our human acts of creation.

The key question is how to find and recognize the spiritual essences which stand behind both the phenomena of nature, as well as great buildings or works of art. This will lead us to explore the different regions of the spiritual world as described by Rudolf Steiner, in particular the regions of the archetypes. We learn to appreciate the unique stages by which spiritual contents "descend" and manifest physically from a formless to a formed state. We also look at practical examples from Nature, Art & Architecture.

Over the course of this module, participants will gain both practical and theoretic insights into the following questions:

1. How do the stages of plant growth mirror the stages of cosmic evolution?
2. What can we learn from this in the way we create?
3. How do nature's creations differ from human creations and what do they have in common?
4. What are the two 4-step processes of the cosmic creative act and how does 4+4 add up to 7 ?
5. What are the 4 macrocosmic phases of creation and what is the special significance of the "Winter Phase" ?
6. If morally transformative art & architecture touches us on a spiritual level, where and how are we to find the spiritual causes that are able to produce such effects?
7. What is it that comes "from above" and what do we contribute "from below"?
8. What do we mean by "spiritual seeing", "spiritual hearing" and "spiritual touching" and how can this help us getting closer to artistic inspirations?
9. What is the difference between "Spirit Substance", "Spirit Life" and "Spirit Presence" and how can this help us in the way we approach practical design tasks?
10. What can the 4 ethers teach us about the higher Devachanic world of spiritual causes?
11. Which universal, rhythmically repeating qualities characterize the universal stages by which spiritual causes descend into physical form?
12. What is the "Cosmic and Human Architecture of the Creative Process" and how does it lead the way towards "Transformative Art & Architecture" ?

Module III: THE HUMAN BEING as the Crown of Creation

The Practice of Recognizing and Creating Meaningful Form

During the course of this module we will set ourselves a practical design challenge, from the preparation of the qualitative brief, to finding a “higher purpose”, to the gradual manifestation from embryonic sketches and clay models to a more mature form and design. The main task of this work is to integrate and practically apply the ideas and exercises of the previous two modules. Moving from the whole to the part, from the perceived “essence” of the design task to the detail of individual relationships and angles, we pay heed to the qualities of form we have studied and maintain an awareness of the processes we engage in during the design evolution.

We will also discuss new ideas connected with the difference of form and consciousness found in the 4 Kingdoms of Nature, how we as human beings experience space, the far reaching future effects of architectural forms and how knowledge of the spiritual destiny of humanity may influence and guide our architectural ideals and practice.

Over the course of this module, participants will gain both practical and theoretic insights into the following questions:

1. How are we to understand and recognize the “Leading Thought”, “Essence” or “Being” in a work of Art or Architecture?
2. What are the typical form characteristics of the mineral, plant, animal and human kingdoms?
3. What is the key difference between the human and animal form?
4. How does this difference translate into the architectural form?
5. How do we experience the 3 dimensions of space and how are they linked to our consciousness and our soul faculties of thinking, feeling and willing?
6. What are the differences between “symmetry” and “dynamic balance” and how do they affect us in the way we experience ourselves as free and independent beings?
7. What is the architectural equivalent of the “*spirit*”, the “*soul*” and the “*life*” of a building?
8. What is a “qualitative brief”, what form does it take and by what processes should we prepare it?
9. How do we find and identify a “higher purpose” for a given project?
10. Given the key role of the architect, what is the unique role which only the owner or client can fulfill?
11. What future directions of form and design might we learn from the study of formative forces connected with the planets and the zodiac?
12. Viewed from a spiritual perspective of world evolution, what are the effects, the future destiny and karmic consequences of architectural form?

2017 Program

Current schedule: (as of Jan. 2017)
Check website for dates and further details

Melbourne, Australia

February 10th – 12th: Little Yarra Steiner School, Yarra Junction
Weekend introductory workshop AUB 1 (*Architecture of Universal Beauty*)
Enquiries: Leanne Sarah, Email: lsarah@lyss.vic.edu.au

March 24th – 26th: Michael Centre, Warranwood 3134
Weekend introductory workshop AUB 1 (*Architecture of Universal Beauty*)
Enquiries: Johannes Schuster, Email: AUB-Seminars@gmx.com

Coffs Harbour, Australia

April 7th – 9th
Weekend introductory workshop: AUB 1
Enquiries: Lana Risi, Email: lane.risi7777@gmail.com

Zhengzhou, China

May 1st – 11th
August 12th – 22nd
October 1st – 11th
Complete 3 Module Course (3 x 10+1 days full time)
Enquiries: Qian Yu, Email: qianyu.alizee@icloud.com

Sydney, Australia

June: (specific dates to be confirmed) - Rudolf Steiner House,
Weekend introductory workshop AUB 1 (*Architecture of Universal Beauty*)
Enquiries: Annet, Email: annet.vankesteren@gmail.com

Kuala Lumpur, Malaysia

June/July: (specific dates to be confirmed)
Weekend introductory workshop: AUB 1
1st Module Course (5 days full time)
Enquiries: Kwee SK, Email: skkwee@yahoo.com

Buenos Aires, Argentina

early 2018 (specific dates to be confirmed)
Weekend introductory workshop: AUB 1
2nd Module Course (10 days part time)
Enquiries: Ana Laura de Andres, Email: aldeandres@gmail.com

Tutors

The **Transformative Art & Architecture (TAA) Training Initiative** was founded by Johannes Schuster, who in collaboration with his partner Sue has been offering seminars on “*The Architecture of Universal Beauty*” (*AUB*) in Australia, Europe, South East Asia, China and South America.

The principles connected with *AUB* also form the heart of Johannes’ work as *Transformative Art & Architecture* (TAA) educator.



Johannes and Sue originally trained as Waldorf teachers. Their experience in education and involvement with anthroposophy goes back more than 35 years, when they were part of the group of founding directors of the Little Yarra Steiner School in outer Melbourne. (www.lyss.vic.edu.au) Johannes was the founding class teacher of LYSS and as subsequent administrator he designed and project managed the school’s buildings during the first two decades of its establishment phase.

He is now active as educator, organizational development consultant and/or *Biosculptural/Architectural* Consultant to Waldorf schools and other organizational and private clients in Australia and internationally. (<http://biosculpturalarchitecture.com/consulting/>)

Sue is a Secondary Art teacher with extensive experience in both main stream and Steiner Education, from primary through to senior secondary levels. She has also been active in Adult Education and Steiner Teacher Training programs in Australia and overseas.

As part of the *Australian Steiner Curriculum Framework* (ASCF) recognized by the Australian Government (ACARA) she recently documented the Primary and Secondary School Waldorf Art Curriculum on behalf of the *Steiner Education Australia* (SEA) association/peak body, which represents over 50 member schools and associate members throughout Australia.



Both Johannes and Sue’s life long professional interest has been in etheric forces and the exploration of Nature’s Language of Form, which is an expression of these forces. For Johannes this lies at the heart of his involvement with *TAA*, *AUB* and *Biosculptural Architecture*; for Sue it has been the inspiring source behind her teaching and private art practice.

Sue and Johannes live in the scenic Yarra Valley near Melbourne, Australia. They have three adult sons and three grandchildren on two different continents.

Bibliography

Below is a selection of books for further study and background reading. Although a prior background in Anthroposophy is helpful, it is not necessary for this course. The training is structured to be relevant to both, people new to or familiar with Rudolf Steiner's work.

Rudolf Steiner's collected works comprise over 300 volumes⁹ which are divided into writings and lectures. Most of his works are translated from the original German into English and can be accessed for free online through the Rudolf Steiner Archive. <http://www.rsarchive.org>

It should be noted that the overwhelming majority of Steiner's writings is not sourced from historic records but from his own spiritual research which in turn cast new light on exoteric historic sources.

Reading Recommendations:

The sheer breadth of Steiner's work can be daunting for the newcomer. Below selections are given to point those with a background in Anthroposophy to the various works relevant to the course. For the newcomer we have highlighted **three of Steiner's basic books** (BN 9-11) and **one lecture cycle** (BN 132) which are of particular relevance. Also highlighted below are **Ernst Marti's two books** about the 4 Ethers. A brief synopsis of these books is provided at the end.

Books by Rudolf Steiner

- ***Theosophy*** (BN 9)
- ***Knowledge of Higher Worlds*** (BN 10)
- ***Cosmic Memory*** (BN 11)

Esoteric Science (BN 12)

Philosophy of Freedom (BN 4)

Lecture cycles by Rudolf Steiner

- ***The Inner Realities of Evolution*** (BN 132)

The Spiritual Hierarchies and the physical world (BN110)

Spiritual Beings in the Heavenly Bodies & in the Kingdoms of Nature (BN136)

Man – Hieroglyph of the Universe (BN 201)

Man as Symphony of the Creative Word (BN 230)

Macrocosm and Microcosm (BN 119)

Study of Man (BN 293)

The Ahrimanic deception (BN193)

Lucifer and Ahriman (BN191)

⁹ Rudolf Steiner's collected works (GesamtAusgabe / Bibliography Number)) are numbered from GA/BN 001 – GA/BN 354

Books by other authors:

- ***The Four Ethers***, by Ernst Marti
- ***Das Aetherische***, by Ernst Marti

Sensitive Chaos, by Theodor Schwenk

The Harmony of the Human Body, by Armin Husemann

Brief synopsis of recommended key books:

THEOSOPHY (BN 9) by Rudolf Steiner

This book provides an overview of the different spiritual members of the human being, as well as the structure and attributes of the astral and spiritual worlds lying above the physical dimension. Particularly relevant for the course are Steiner's descriptions of the spiritual regions of the archetypes.

KNOWLEDGE OF HIGHER WORLDS (BN 10) by Rudolf Steiner

Rudolf Steiner himself was clairvoyant from birth. However, it was not until age 43 that he began to write about his spiritual experiences. Before writing about his spiritual research he wanted to be able to give a set of instructions about clairvoyant perception so anyone else committed to doing the exercises and work would be able to do the same. Accordingly, the full title of the above book is "*Knowledge of higher worlds and how it is achieved*".

COSMIC MEMORY (BN 11) by Rudolf Steiner

Here Rudolf Steiner gives a description of the cosmic past of our earth and solar system, as well as pointing to the future stages of human and earth evolution. Before tackling this book, however, it is recommended to read "Theosophy" first, since an understanding of the spiritual members of the human being is a necessary prerequisite to understanding our spiritual history.

THE INNER REALITIES OF EVOLUTION (BN 132) by Rudolf Steiner

This lecture cycle, like the book "Cosmic Memory", also deals with our cosmic past, but here the focus is on the actual spiritual realities that stand behind the 4 Elements of FIRE – AIR – WATER – EARTH. Since the 4 Elements are a very important and recurring theme in the TAA training, this book is valuable background reading to the course.

THE FOUR ETHERS, by Ernst Marti

This is a small booklet, the English translation of which has been out of print for some time. Although it has been superseded by Marti's main work, *Das Aetherische* (see below), it is never the less an insightful introduction to the 4 Ethers and the 4 Elements.

DAS AETHERISCHE, by Ernst Marti

This is arguably one of the most important books in all of anthroposophical secondary literature, since it provides a systematic presentation of the 4 Ethers in their relationship to the 4 Elements and the 4 Physical Forces. Although Rudolf Steiner extensively lectured about these various forces from many different perspectives, he never presented a systematic theory of their various inter-relationships and respective functions. It was left to Ernst Marti to do just that with this book. Marti

characterizes the 4 Ethers, the 4 Elements and 4 Physical Forces as 3 sets of 4 forces each, which through the nature of their interactions form the very matrix of our organic and inorganic reality. Accordingly, he refers to these $4 \times 3 = 12$ forces as the “WOLRLD FORMULA”. As such the scientific foundation provided by this book is of relevance not just to architecture, but also to many other disciplines interested in natural science such as medicine, agriculture, the arts (from a Goethean perspective) and of course the natural sciences.

In the context of this training Marti’s WORLD FORMULA provides an indispensable foundation for what is being discussed and referred to in the various modules as “THE ARCHITECTURE OF UNIVERSAL BEAUTY”.

The book had been out of print for a long time but has recently been republished in German. Unfortunately there has never been an English edition¹⁰. There are however Italian and Spanish translations.

¹⁰ There is an informal and private English translation of the first part of Marti’s book, as well as a scanned English copy of the smaller booklet. Both are not for commercial purposes and are available to seminar participants in electronic format on request.



Set of Vortices adapted from T. Schwenk, *Sensitive Chaos*