



Transformative Art & Architecture

**International Anthroposophic
Professional Development
Initiative**

Course Document

2018

Chengdu China

**with
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www.BiosculpturalArchitecture.com

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Context

The aim of this research and teaching initiative is to promote an *Anthroposophical Theory of Transformative Art & Architecture* based on the spiritual view of the human being and universe as taught by Rudolf Steiner.

The methodology arising from this theory is known as *Biosculptural Architecture*. Course participants may in the future choose to do further courses to qualify as Biosculptural consultants. For more about Biosculptural Architecture see p.14

Biosculptural seminars have been held in Australia, Switzerland (Goetheanum), Malaysia, China and Argentina. To enquire about courses in other locations please contact Johannes Schuster. The Course format is adaptable from 3 to 10 day seminars or as weekend workshops. For more details go to the website <http://biosculpturalarchitecture.com/dates-venues/>

International Participants

In 2018 the full TAA Course is offered only in Chengdu, China. However, since all classes are held in English (with Chinese translations) there is the possibility for interested English speaking participants from other countries to attend the course as well.

The course will be held in the Forrest Steiner school located on a rural 30 acre property outside Chengdu. The school is associated with the original Chengdu Waldorf School, which is the first Waldorf School and home of Waldorf education in China. The school would be very happy to welcome international visitors for this course. Accommodation is available on the premises; transport to and from the airport will be arranged. Please contact Johannes for further details.

2018 Chengdu Course Enquiries

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Transformative Art & Architecture

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 ourselves that 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 first 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. (our emphasis)*

Rudolf Steiner, “Ways to a new style in Architecture”, 1914, p.17

What are we to make of the above words? How can our artistic and architectural creations possibly be “turning evil into good... teach us how to love... or... pour a spiritual fluid into the hearts and souls of human beings”?

Rudolf Steiner reminds us of the potential and power of Art and Architecture as forces for **moral transformation in the world**. While this might have been a familiar thought to a medieval stone mason working on Chartres Cathedral, it adds an entirely new perspective to the field of modern architecture.

How can we approach such inspiring aims in a practical way? Herein lies both the inspiration and the challenge behind the Biosculptural Architectural impulse. Ultimately it comes down to two fundamental questions:

- How can we create forms that embody such a higher principles?
- How does spirit enter into our creations?

The first question connects with *LANGUAGE OF FORM*, the second with *CREATIVE PROCESS*. We meet with these questions again in the four modules sketched out further below.

The Seven Foundational Principles

The link between spirit and architecture is not an immediately obvious one. The following seven principles represent the thought sequence that connects the spiritual universe with the Architecture of Universal Beauty.

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 spirit. Just as ice condenses out of water, so does matter condense 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 at the apex of creation.

2. As Above, so Below

The spiritual universe is governed by multiple hierarchies of higher dimensional beings working through universal laws that apply both, on a spiritual *and* physical level *and* on all levels of existence. In the ancient Hermetic tradition this phenomenon was called: “*As above, so below*” or “*the microcosm is a reflection of the macrocosm*”. In modern times the repetition of selfsame patterns in ever greater or smaller magnitudes is referred to as a *Mandelbrot Set* or *Fractal*. By the same principle the universe has been described as a *holographic universe*¹. This analogy is an appropriate one since the holographic plate contains a picture of the whole in every one of its smallest parts. The principle of “As Above, So Below” allows us to make comparisons between the macrocosmic and microcosmic processes of manifestation. When processes are consistent over different timeframes and magnitudes they are “universal “ processes. “As Above, So Below” therefore is the benchmark by 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 relationship with the spiritual universe. This relationship however cannot be defined through mechanical or mathematical formulae which are unable to connect with such realms of spirit as are of a deeply moral (as distinct from moralistic) character and which we associate with the qualities of “the Good, the True and the Beautiful”. *Universal Beauty* therefore arises whenever the mechanical, material world below is transformed by an impulse from spiritual realm above. To a certain extent this is what we can see, albeit in different ways, in both nature and some of our human creations.

4. Nature and Art

We can get a sense of *Universal Beauty* whenever we experience the wisdom and unity of nature. The beauty in nature is “universally” admired unlike manmade art, whose beauty is often the subject of debate. There are however so called “great” works of art - few and far between - which seem to transcend fashion, which have stood the test of time and which are regarded as beautiful by all. It is their universal appeal which great works of art and the phenomena of nature have in common. Both have an uplifting effect on our souls. Both are universally beautiful, but not in the same way. Unlike nature, whose laws and processes are a-moral and not judged by moral standards, the work of human beings inevitably carries an element of moral responsibility whether we are aware of it or not. This is why the beauty of nature differs from man made beauty and why the mere copying of nature cannot emulate nature’s uplifting effects.

¹ such as in *The Holographic Universe*, Michael Talbot, 1991

² As a method it does not replace creative artistry. It is therefore not to be misunderstood as a set of generic recipes

5. Transformative Effects

The uplifting effects we experience when contemplating great art or when 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 at the level of our 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 is not one way. Whilst there can be no doubt that true artistic inspiration comes “from above”, we need to meet it with our will, our understanding, action and our purposes from below. The point of transformation is not to channel what comes from above but to raise up 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 learn from nature. “Language of Form” and “Creative Process” therefore form an intrinsic link between spirit and matter. The task of Transformative Art & Architecture is to build and enable this link.

7. The Architecture of Universal Beauty

The artistic union between spirit and matter reveals itself in the transformative power of Universal Beauty. Ultimately it is this very power which creates the potential for the forms of art & architecture to become forces for “Goodness, Truth and Beauty” in the world. The direction by which we may approach such goals lies in

1. the study of nature’s etheric Language of Form
2. the study of the Human Form in its relationship to Spirit
3. the study of the Universal Architecture of the Creative Process and
4. the practical integration of the above into a teachable methodology

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 creative responsibility of the human being.

The above 4 perspectives are what informs the Biosculptural Method of Transformative Architecture ² and what has become the central themes of its professional development courses:

- *Nature’s Language of Form and the Human Being as universal point of reference to form creation* are the themes of **Modules I & II**.
- *The Universal Architecture of the Creative Process and its Practical Application* are the topics of **Modules III & IV**.

² As a method it does not replace creative artistry. It is therefore not to be misunderstood as a set of generic recipes imposing artistic restrictions; just like music theory, while revealing the architecture behind music, is neither substitute nor hindrance to creativity.

2018 Chengdu Program

The 4 Modules:

This course is intended for architects, artists, designers, teachers and anyone interested in working with form and design from a spiritual paradigm. It is based on Rudolf Steiner's teachings about the human being and the cosmos and as such, prior knowledge of Rudolf Steiner's work may be helpful but is not necessary.

Classes are held in English with Chinese translations. Each day has six face to face teaching hours with lectures and discussions in the mornings, followed by artistic and practical activities in the afternoons. Artistic activities include painting, drawing, clay modeling and art appreciation as well as singing and movement. Module IV will also include practical design tasks.

The four modules represent an introduction to anthroposophy and a summary of Biosculptural research to date. Further modules may be added in the future, creating the possibility for interested participants to qualify as Biosculptural Consultants. (see p.14)

Module Dates

Module 1 March 5th – 11th 2018 Duration 5.5 days April 30th – 6th May 2018 Duration 5.5 days	Title: Language of Form Part 1: <i>"Warmth and Light Ether"</i> Language of Form Part 2: <i>"Sound and Life Ether"</i>	<u>Please note:</u> Module I <ul style="list-style-type: none"> in 2018 is divided into two 5.5 day seminars each starting the evening before with an introductory lecture at 7.00 pm. Modules II – IV <ul style="list-style-type: none"> commence at 8am and have a one day break at the half way point. All Modules <ul style="list-style-type: none"> finish on the last day at 12.00 noon after the morning sessions
Module II: July 16th – 27th 2018 Duration: 10.5 days + 1 day break	<i>"The Human Being"</i>	
Module III: September 2018 Dates to be confirmed Duration: 10.5 days + 1 day break	<i>"The Creative Process"</i>	
Module IV: November 2018 Dates to be confirmed Duration: 10.5 days + 1 day break	<i>Practicum</i>	

Module I : LANGUAGE OF FORM

The 4 Ethers and the Architecture of Universal Beauty

*How can we learn from nature to create
new architectural forms of similar depth and beauty?*

This is the foundation module which introduces the topics of “Universal Beauty” and “Morally Transformative Architecture”. The central themes are the 4 *Elements*, the 4 *Ethers* and the 4 *Physical Forces* whose combined action results a natural Language of Form. Learning to work with the dynamic between opposite sets of forces is the first step towards a meaningful and universal Language of Form. All forms of nature are imbued with purpose, meaning and beauty. We may learn from nature how to create new and meaningful forms serving our human purposes.

Another theme of Module I is the spiritual nature of the human being and the destiny of our earth and of humanity at large. Following the Hermetic principle of “*As above, so below*” we compare Steiner’s macrocosmic picture of evolution with the microcosmic steps of human evolution. From this we are able to draw appropriate analogies about form creation and discover the universal structure behind processes of transformation. This in turn provides us with architectural insights how function and utility may be raised to a higher, spiritual level.

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

1. What are archetypes and what are the archetypal qualities behind the 4 Elements?
2. Where can we see the macrocosmic principle of “As above – so Below” mirrored in our daily lives?
3. What are the four Ethers and how can we recognize them within Nature and in ourselves?
4. What are the four Polarities connected with the four Elements and with etheric and physical forces?
5. 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?
6. Or more specifically, what are the 26 “formative signatures” arising out of the polarity of etheric and physical forces?
7. What are the four great ideals connected with the “Architecture of Universal Beauty” and how can the forms of art & architecture, in Steiner’s words: “... teach us how to love” or...”pour a spiritual fluid into the hearts and souls of human beings?”

Module II: THE HUMAN BEING

The Hierarchy of Forms and the Human Being as Universal Point of Reference

*How can Art & Architecture serve both
our earthly as well as our spiritual tasks as human beings?*

In this module we explore the relationship between the world of nature and the spiritual nature of the human being. The progression of consciousness from the mineral kingdom all the way to the human kingdom provides us with valuable clues as to the hierarchy of form and the relationships between form and consciousness. From this we gain valuable insights in the way we choose to form our architectural structures.

We trace the development of consciousness through historic works of art & architecture, which leads us to the question of what forms of architecture might best serve the modern human being in the new age of the Consciousness Soul. Within the same context we also look at the physiology and physical constitution of the human being, how this is closely linked to our spiritual constitution and our faculties of thinking, feeling and willing and how all of this may affect our architectural choices.

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

1. How is the development of consciousness mirrored in the historic forms of art & architecture?
2. What is the "Threefoldness" in human physiology and how is this mirrored in architectural form?
3. What is the architectural equivalent of the "*spirit*", the "*soul*" and the "*life*" of a building?
4. In what way do we experience the 3 dimensions of space in our consciousness and in our faculties of thinking, feeling and willing?
5. How do the 4 kingdoms of nature (mineral, plant, animal and human) give expression to an ascending hierarchy of form and consciousness?
6. Why and how is the human being a universal point of reference for architectural form?
7. From a spiritual perspective, what is the task of humanity with respect to the earth, nature and our man made environment?

Module III: CREATIVE PROCESS

The Universal Architecture of the Creative Process

*How can we understand and access
the spiritual realities behind Form?*

We can learn from nature not only about her language of form creation but also about her processes. In fact it is the very *processes* of nature which manifest her forms. Therein lies the parallel between nature and human creations. Humans also create forms, it's just that nature seems much better at it than we are. Her creations are consistently beautiful, ours are rarely so and always the subject of critique or debate.

In this module we begin by looking at the processes of plant growth. After identifying a series of universal stages of plant growth through the 4 seasons of the year, we discover the very same stages in the processes of both human and macro-cosmic evolution. In accordance with the principle of "As Above so Below" the processes of creation seem to apply consistently across different timeframes and dimensions of existence.

The key question is how to find and recognize the spiritual essences which stand behind architecture 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 ideas "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 practical and theoretic insights into the following questions:

1. How do the phases of plant growth mirror the stages of cosmic evolution and what can this teach us about the universal nature of the creative process?
2. How do nature's creations differ from human creations and what do they have in common?
3. What are the 4 macrocosmic "seasons" of creation and what is the special significance and mystery of the "winter phase" ?
4. What is it that comes "from above" and what do we contribute "from below"?
5. What is the difference between "*Spirit Substance*", "*Spirit Life*" and "*Spirit Image*" and how can this help us in evolving the seed idea for a project?
6. What can the 4 ethers teach us about the higher Devachanic world of spiritual causes?
7. What is the "cosmic and human architecture of the creative process" and how can it guide us towards "Transformative Art & Architecture" ?

Module IV: PRACTICUM

Recognizing and Creating Meaningful Form

*How can the theory become a
practical and teachable methodology?*

During the course of this module we are setting ourselves a practical design challenge. We learn to distinguish between the “functional” and the “spiritual” brief for a building and how to go about preparing the spiritual brief.

We begin by identifying the various ideals and qualities connected with a project and explore what “higher purpose” a particular building might serve in addition to (and in harmony with) its intended physical function. The aim is to identify an overall “Essence” or “Leitmotif”. The next step is to find an appropriate structural gesture that gives expression to both, physical function and Leitmotif and is able to unify the individual parts into a living whole.

This practicum will integrate and apply the ideas and exercises of the previous three modules. We pay heed to both Language and to Hierarchy of form and at the same time keep track of process, observing ourselves as both objects and agents of the creative process.

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

1. How do we recognize and create Architectural “*Warmth, Light, Life and Being*”? (Module I)
2. How do we recognize and create a sense of “Humanity” through form? (Module II)
3. What is the difference between the physical function, “higher purpose” and the “spiritual essence” of a project and how do we go about finding and incorporating these into an overall “Leitmotif”? (Module III)
4. What is the purpose of the “Spiritual Brief”?
5. What are the sources that flow into the “Spiritual Brief”?
6. How does a “functional design” become a “living whole”?
7. What are the specific criteria by which we can read and evaluate architectural form through the perspective of “Transformative Art & Architecture” ?

Tutors

The **Transformative Art & Architecture (TAA) Professional Development Initiative** was founded by Johannes Schuster in 2017, after running seminars on “*The Architecture of Universal Beauty*” (AUB) in Australia, Europe, South East Asia, China and South America in previous years. In 2017 his wife Sue joined the initiative and now works together with Johannes, bringing her artistic experience to the course .



Johannes and Sue originally trained as Waldorf teachers. Their experience in education and involvement with anthroposophy goes back more than 35 years, when they co-founded the Little Yarra Steiner School in outer Melbourne. www.lyss.vic.edu.au Johannes was the first class teacher and as subsequent administrator he ended up designing and project managing the school's buildings during the first two decades of its establishment phase.

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

Sue Schuster is an 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 documented the Primary and Secondary School Waldorf Art Curriculum on behalf of *Steiner Education Australia* (SEA), the association/peak body, which represents the various member and associate member schools throughout Australia.



Both Johannes and Sue's longstanding professional interest has been the exploration of etheric forces and nature's Language of Form. This lies at the heart of Johannes' involvement with Architecture and for Sue it has been the inspiring source behind her teaching and personal 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.

About Biosculptural Architecture

Spiritual Foundation:

The Biosculptural approach is based on Anthroposophy, in particular the contents found in Rudolf Steiner's books "*Esoteric Science*" and "*Theosophy* ³", applied to the perspective of form creation.

Teachable Methodology

The methodology is connected with the study of nature's language of form (Module I), the spiritual nature of the human being (Module II) and the universality of the creative process (Module III)

Single Aim:

The BioSculptural aim is for the forms of Art & Architecture to become forces for "Truth, Beauty and Goodness" in the world.

Scope and Contribution

BioSculptural Architecture does not see itself as an all encompassing new style, philosophy or theory of architecture. It is only concerned with the single aim stated above: the creation of a more humane and 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 detract from other important architectural approaches which focus on physical function, sustainability, energy efficiency, health, environmental protection and ecology etc. all of which are already part of best practice architecture, or if not should be so, whether organic or otherwise.

While the **BioSculptural method** only adds one extra layer to the multi-layered complexities of modern design processes, it is however a fundamental and at the same time very practical layer that has a direct impact on the energetic presence, form, life, and overall unity of any given project.

The **Biosculptural Consultant** may or may not be trained as an architect. If the architect does not have an anthroposophical background or biosculptural training, the Biosculptural Consultant's role is initially to help brief the architect on behalf of the client about the spiritual aspects of the project and subsequently collaborate with the architect to help bring this perspective to the design process. A *Biosculptural Scope of Work* document is available on request.

³ see Bibliography

Reading Recommendations

Rudolf Steiner's collected works comprise over 300 volumes⁴. Most of his works are translated from the original German into English and can be accessed for free online. <http://www.rsarchive.org>

It should be noted that the 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.

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 designed to be relevant to both, people new to or familiar with Rudolf Steiner's work.

Below left we have listed the books which are of particular relevance to the course. On the right are a selection of other books for further background reading.

Key books relevant to the course:

by Rudolf Steiner

Theosophy (BN 9)
Knowledge of Higher Worlds (BN 10)
Cosmic Memory (BN 11)
The Inner Realities of Evolution (BN 132)

by other authors:

The Four Ethers, by Ernst Marti
The Etheric, (Das Aetherische), by Ernst Marti

Please note the synopsis of the above books provided on the following page.

further background reading

by Rudolf Steiner

Esoteric Science (BN 12)
Philosophy of Freedom (BN 4)
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)

by other authors:

Sensitive Chaos, by Theodor Schwenk
The Harmony of the Human Body, by Armin Husemann

⁴ Rudolf Steiner's collected works (GesamtAusgabe / Bibliography Number)) are numbered from GA/BN 001 – GA/BN 354

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 course, this book is valuable background reading.

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 in part been superseded by Marti's main work, *The Etheric / Das Aetherische* (see below), it is never the less an insightful introduction to the 4 Ethers and the 4 Elements.

THE ETHERIC (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 4 Universal 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 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 such as medicine, agriculture, the arts (from a Goethean perspective) and of course the natural sciences.

Within the context of the TAA course Marti's WORLD FORMULA provides an indispensable foundation for what is developed in in Module I as "THE ARCHITECTURE OF UNIVERSAL BEAUTY".

Marti's book was first published posthumously in 1989 and had been out of print for many years. It has recently been republished both in German (2014) and English (2017).



Front and back pages: Set of Vortices adapted from
Theodor Schwenk, *Sensitive Chaos*