

# **Transformative Art & Architecture**

**International Anthroposophical  
Professional Development  
Initiative**

**1<sup>st</sup> & 2<sup>nd</sup> Year  
Biosculptural  
Foundation Studies  
COURSE DOCUMENT**

**2019  
Chengdu China**

**with Johannes  
and Sue Schuster**

[www.BiosculpturalArchitecture.com](http://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 choose to do further study to qualify as *Biosculptural Consultants*. For more information about the Biosculptural career path and qualification process see p.16.

In past years Biosculptural seminars have been held in Australia, Switzerland (Goetheanum), Malaysia, China and Argentina. Currently the full two-year course and subsequent Biosculptural career path are only offered out of Chengdu, China.

For more details or to download this course document, go to:  
<http://biosculpturalarchitecture.com/dates-venues/>

## 2019 Chengdu TAA Course Enquiries

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## International Participants

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

The course venue is at the Forrest Steiner School located on a 30 acre property in the outer suburbs of 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 organizers would be very happy to welcome international visitors to this course.

The course is catered for, dormitory accommodation is available on the premises, alternatively there are nearby hotels; transport to and from the airport can be arranged. Please contact Johannes or Hannah (see above) for further details.

# 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 power and potential 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 secular architecture.

How can we practically approach such inspiring aims within a modern architectural context? Herein lies both the inspiration and the challenge. Ultimately it comes down to two fundamental questions:

- How can we recognize and create forms that embody a higher, spiritual element?
- How does spirit enter into our creations?

The first question is about *LANGUAGE OF FORM*, the second is about the *CREATIVE PROCESS*. We will meet again with these two very questions in the four course 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 notion of Transformative Art & Architecture and the specific “*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 condenses 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*<sup>1</sup>. 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 that 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 the spiritual realm above. To a certain extent this is what we can see, albeit in different ways, in nature and in some of our human artistic 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 man-made 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 most. 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 to be 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. This is also why mere “fascination” is not yet “beauty” in a universal sense.

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<sup>1</sup> such as in *The Holographic Universe*, Michael Talbot, 1991

## 5. Transformative Effects

The uplifting effects we can 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 Higher Self or 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 “transformative” 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, our actions 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 an un-transformed state from below. The artistic process therefore comprises two tasks: 1) to inspire from above and 2) 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 the intrinsic link between spirit and matter. The task of Transformative Art & Architecture is to build and enable this link. 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.

## 7. The Architecture of Universal Beauty

The artistic union between spirit and matter reveals itself in the transformative power of Universal Beauty. However, in our modern age, Universal Beauty can no longer rest content within its ideal, spiritual content, it only acquires true universality and transformative power through its engagement with the material world seeking to be transformed. Ultimately it is this very act of transformation 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 - **(Module 1)**
2. the study of the Human Form in its relationship to Spirit - **(Module 2)**
3. the study of the Universal Architecture of the Creative Process - **(Module 3)**
4. the practical integration of the above into a teachable methodology - **(Module 4)**

**The above 4 perspectives form the basis of the four course modules and are what motivates and informs the Biosculptural Method of Transformative Architecture.**

### Please note:

The attempt to define “*Universal Beauty*” and to theoretically map out the “*Universal Creative Process*” should not be misunderstood as a prescribed set of recipes imposing artistic restrictions, or as a theoretic system that replaces the need for creative practice, inspiration and artistry. In fact, the very opposite is the case. Just like music theory reveals the architecture behind music without being either hindrance or substitute to creativity and musicianship, so can the biosculptural method and underlying theory open up new creative perspectives and unlock deeper creative sources within our artistic practice.



# The Biosculptural Methodology

## Who is it for?

This course teaches an anthroposophically based method on how to incorporate a spiritual impulse into the forms of art & architecture. As such it may be of interest to **architects, designers, artists, teachers, students and anyone interested in approaching form and design through a spiritual paradigm.**

Students may approach the course either formally or informally, pending on whether the aim is to practice as an *accredited biosculptural consultant* or not. (For more information about the biosculptural career path go to page 16.)

However, the majority of students do not intend to pursue a formal training. They attend the TAA course because it can bring greater artistic sensitivity and skills, as well as spiritual meaning and relevance, to their lives. Many students say that the course has had a very positive and transformative effect which allows them to approach both their professional and personal lives in a new and more conscious way.

## Course structure

The full TAA course comprises two year levels: a **Foundation year (Level 1)** and an **Advanced year (Level 2)**. Each level comprises 4 modules with a total of 8 modules altogether. First and Second Year modules are timetabled back to back, with the level II modules commencing two days after the level I modules finish. This makes it possible to complete both levels in the same year. It is however recommended that the course be completed over two years, allowing for more time for the contents to be assimilated.

- **Level I** focuses on the Anthroposophical foundations and introduces the main themes connected with the “*Architecture of Universal Beauty*” and the notion of “*Transformative Art & Architecture*”. As such level I provides a comprehensive overview of the biosculptural approach.
- **Level II** extends the same module topics, going into greater depth in both theory and practice. The advanced level is for students who wish to deepen their understanding and artistic skills, including those who may consider it as a professional career path. (see page 16 for more details)

Module 1: Levels I and II: 7 Days (49 hours) each

***The 4 Ethers and the Architecture of Universal Beauty***

Module 2: Levels I and II: 7 Days (49 hours) each

***Hierarchy of Form and the Human Being as Universal Point of Reference***

Module 3: Levels I and II: 8 Days (56 hours) each

***The Spiritual Architecture of the Creative Process***

Module 4: Levels I and II: 10 Days (70 hours) each

***Practical Integration and Project work***

Each level comprises 32 days or 224 hours, with a total of 64 days or 448 course hours

## 2019 Chengdu Program

Since the course is based on an anthroposophical view of the human being and universe, prior knowledge of Rudolf Steiner's work is helpful, but it is not necessary. The course is designed for both, newcomers and those familiar with anthroposophy.

All sessions are held in English with Chinese translations. Classes run from 8.30 am – 6.30 pm, with a 2-hour lunch break and 30 mins each for morning and afternoon breaks. Each day therefore has 7 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 movement and singing.

Modules 1 & 2 run for 7 days each. However, please note that because of their increasingly practical nature, Modules 3 & 4 run for 8 & 10 days respectively, with a one day break in-between. (see below)

## Module Dates

TAA Course Modules	Foundation Year	Advanced Year
<b><u>MODULE 1 - Language of Form I: NATURE</u></b> (Duration 7 days / 49 hours)  <i>The 4 Ethers and the Architecture of Universal Beauty</i>	Introductory Lecture: 7.30 pm. 4 <sup>th</sup> March 2019  <b>Level I:</b> 5 <sup>th</sup> – 11 <sup>th</sup> March 2019	<b>Level II:</b> 14 <sup>th</sup> – 20 <sup>nd</sup> March 2019
<b><u>MODULE 2 - Language of Form II: HUMAN BEING</u></b> (Duration 7 days / 49 hours)  <i>Hierarchy of Form and the Human Being as Universal Point of Reference</i>	Introductory Lecture for Newcomers: 7.30 pm. 26 <sup>th</sup> April 2019  <b>Level I:</b> 27 <sup>th</sup> April – 3 <sup>rd</sup> May 2019	<b>Level II:</b> 6 <sup>th</sup> – 12 <sup>th</sup> May 2019
<b><u>MODULE 3 - Process I: CREATIVE PROCESS</u></b> (Duration 8 days / 56 hours)  <i>The Spiritual Architecture of the Creative Process</i>	Introductory Lecture for newcomers 7.30 pm. 13 <sup>th</sup> July 2019  <b>Level I:</b> 14 <sup>th</sup> – 22 <sup>nd</sup> July 2019 18 <sup>th</sup> July Break	<b>Level II:</b> 25 <sup>th</sup> July – 2 <sup>nd</sup> August 28 <sup>th</sup> July Break
<b><u>MODULE 4 - Process II: PRACTICUM</u></b> (Duration 10 days / 70 hours)  <i>Practical Integration and Project Work</i>	No newcomers  <b>Level I:</b> 1 <sup>st</sup> – 10 <sup>th</sup> October 2019 5 <sup>th</sup> October Break	<b>Level II:</b> 13 <sup>th</sup> – 23 <sup>rd</sup> October 2019 18 <sup>th</sup> October Break
<b><u>Totals: level I &amp; II:</u></b> 64 Days – 448 Hours	32 Days – 224 hours	32 Days – 224 hours

# Module 1: Language of Form I - NATURE

## The 4 Ethers and the Architecture of Universal Beauty

*How can nature teach us new architectural forms  
of similar depth and beauty?*

This is the foundation module which introduces the topics of “Universal Beauty” and “Morally Transformative Architecture”. We learn to see and read the polarity that exists between *Elements*, *Etheric* and *Physical Forces* and how the forms of nature arise out of the tension connected with this polarity. All forms of nature are imbued with purpose, meaning and beauty. What can we learn from this with respect to art & architecture?

To better understand the nature of beauty and the processes of transformation we also look at Rudolf Steiner’s spiritual picture of cosmic evolution and the Hermetic principle of “*As above, so below*”, which makes this picture relevant within our everyday human and architectural context.

In **LEVEL I** we explore the questions associated with Universal Beauty and Transformative Art & Architecture and we build an Anthroposophical foundation about the Human Being and spiritual nature of the universe. This leads us to appreciate the actual “*Architecture of Universal Beauty*”.

In **LEVEL II** we work with this “*Architecture of Universal Beauty*” by exploring the different formative signatures of the 4 Ethers, Elements and Physical Forces in more detail. Level I establishes the spiritual context which makes the further explorations in Level II practically useful.

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

<b>LEVEL I: The Architecture of Universal Beauty</b>	<b>LEVEL II: The Universal Form Language of Nature</b>
<ol style="list-style-type: none"><li>1. What are archetypes and what are the archetypal qualities behind the 4 Elements?</li><li>2. How do the 4 Elements relate to the spiritual nature of the human being and universe?</li><li>3. How does the Human Being fit into the spiritual nature of our Solar System and Universe?</li><li>4. Where can we see the macrocosmic principle of “As above – so Below” in our daily lives?</li><li>5. What are the four Ethers and how can we recognize them within Nature and in ourselves?</li><li>6. What is the relationship between elements, etheric and physical forces?</li><li>7. What is the “structure of transformation” and how does this give rise to the “<i>Architecture of Universal Beauty</i>”?</li></ol>	<ol style="list-style-type: none"><li>1. How does the polarity between physical and etheric forces give rise to the forms of nature?</li><li>2. How do we experience the difference between life and death forces and what are their respective formative signatures?</li><li>3. What are the twofold unique characteristics that characterize each particular ether and physical force?</li><li>4. What are the <math>2 \times 26 = 52</math> “formative signatures” arising out of the matrix of etheric and physical forces?</li><li>5. How can architecture, in Steiner’s words: “... <i>teach us how to love</i>” or “...<i>pour a spiritual fluid into the hearts and souls of human beings?</i>”</li><li>6. As a humanity: Who are we? What is our ultimate task in life and place within the spiritual universe??</li><li>7. What does all of this mean with respect to the “<i>Architecture of Universal Beauty</i>” and our chosen forms of art &amp; architecture?</li></ol>

## Module 2: Language of Form II - THE HUMAN BEING

### Hierarchy of Form and the Human Being as Universal Point of Reference

*"An outward projection of the lawfulness of the human body  
outside of us into space, this is the art of building,  
this is architecture."  
(Rudolf Steiner)*

To be able to objectively evaluate architectural form we must base our judgements on an objective set of criteria. From a spiritual perspective the only possible and truly objective criteria we have are those connected with the spiritual nature of the human being. The human being however stands in a relationship to both, the spiritual world and the natural, physical world in which we represent one of the four kingdoms of nature.

In **LEVEL I** we explore this very relationship between the four nature kingdoms. The progression of consciousness from the mineral - plant - and animal - to the human kingdom provides us with valuable insights as to the hierarchy of forms that is apparent within nature, as well as the connections that exist between form and consciousness.

In **LEVEL II** 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. We conclude with a specific set of criteria and the realization that the Human Being as such is the only possible and universal point of reference we have against which to objectively evaluate different forms of art & architecture.

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

<b>LEVEL I: The 4 Kingdoms of Nature</b>	<b>LEVEL II: The Nature of the Human Being</b>
<ol style="list-style-type: none"><li>1. Why and how is the human being a universal point of reference for architectural form?</li><li>2. How is the development of consciousness mirrored in the forms of the 4 kingdoms of nature (mineral, plant, animal and human)?</li><li>3. How is the ascending hierarchy of form and consciousness in the 4 kingdoms of nature relevant for the forms of art &amp; architecture?</li><li>4. How do the 3 dimensions of space come to expression both in architecture and in the forms of nature?</li><li>5. How do we experience the 3 dimensions of space in our consciousness and in our faculties of thinking, feeling and willing?</li><li>6. What is the architectural equivalent of the "spirit", the "soul" and the "life" of a building?</li><li>7. What are the 4 minimum criteria that can bring a sense of "humanity" into architectural form?</li></ol>	<ol style="list-style-type: none"><li>1. How is the development of consciousness mirrored in the historic forms of art &amp; architecture?</li><li>2. What is the difference between the "intellectual soul" and the "consciousness soul" and what does this difference imply for our modern cultural life and the forms of art &amp; architecture of the future?</li><li>3. Why has the "right angle" been the dominant angle throughout the history of architecture and what questions does this raise for the architecture of the future?</li><li>4. Wherein lies the "Three-foldness" of the human physiology and how is this relevant for architecture?</li><li>5. What is the key gesture of the human spirit as it comes to expression in architectural form?</li><li>6. From a spiritual perspective, what is the task of humanity with respect to the earth, nature and our man-made environment, and</li><li>7. How does this affect our architectural aims and priorities?</li></ol>

## Module 3: Process I - THE ARCHETYPAL CREATIVE PROCESS

### The Spiritual Architecture of the Creative Process

*How does the “Formless” become Form?*

*How does Spirit descend into matter?*

Module 3 is a “process” module in which we look at the processes of plant development as a way of gaining insights into the archetypal nature of the universal creative process. After identifying a series of universal stages of plant growth through the 4 seasons of the year, we discover the very same steps in the processes of both human and macro-cosmic creation. In accordance with the principle of “As Above so Below” these stages of creation seem to apply equally and consistently across different timeframes and dimensions of existence.

Our key question is how to find and recognize the inspiring, spiritual essences behind architecture & works of art.

In **LEVEL I** this question leads us to explore the different regions of the spiritual world as described by Rudolf Steiner, in particular the regions of the Archetypes.

In **LEVEL II** we learn to recognize the unique stages by which spiritual ideas “descend” in order to manifest physically from a formless to a formed state.

Throughout both levels we 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:

<b>LEVEL I: The 4 - and 7- fold Creative Process</b>	<b>LEVEL II: The 4 - and 12 - fold Creative Process</b>
<ol style="list-style-type: none"><li>1. What are the 4 archetypal and universal steps of the creative process?</li><li>2. How do the phases of plant growth mirror the stages of cosmic evolution?</li><li>3. How does the Hermetic principle of “As Above – So Below” apply to plant growth and human creativity?</li><li>4. How are the “Seed”, “Bud”, “Flower” and “Overflow” stages mirrored in human culture and the history of art &amp; architecture?</li><li>5. What is the crucial difference between the “Autumn Seed” and the “Seed in Spring”?</li><li>6. How do nature’s creations differ from human creations and what do they have in common?</li><li>7. How can the 4 archetypal steps of “Warmth – Light – Movement – Form” give rise to a seven-step Creative Process that mirrors both plant growth and cosmic evolution?</li></ol>	<ol style="list-style-type: none"><li>1. How can the 12 steps of macrocosmic creation give rise to a practically useful map of the creative process?</li><li>2. What are the 4 macrocosmic “seasons” of creation and what is the special significance and mystery of the “winter phase”?</li><li>3. How do the 4 macrocosmic seasons mirror the human Creative Process and how is this practically useful?</li><li>4. What is it that comes “from above” and what do we contribute “from below”?</li><li>5. What can the 4 ethers teach us about the Astral and Higher Devachanic world of spiritual causes?</li><li>6. What is the nature of our relationship to “time” and how is time different between processes of consciousness and the organic processes of nature?</li><li>7. How can formless spirit incarnate into matter and what are the in-between stages we learn to recognize and work with during the Creative Process?</li></ol>

## Module 4: Process II - THE DESIGN PROCESS: PRACTICUM

### Recognizing and Creating Meaningful Form

*How can the theory  
become a practically useful  
and teachable methodology?*

In this module we set ourselves a practical design task. We learn to distinguish between the “functional” and the “spiritual” brief for a building design and how to prepare the spiritual brief. Our aim in this is to identify an overall “Essence” capable of becoming a “Leitmotif”. The key challenge will be 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 integrates and applies the ideas and exercises of the previous three modules, in particular the creative process studied in module 3.

In **LEVEL I** we focus on *Form Language* and *Hierarchy of Form* and at the same time keep track of *Process*, observing ourselves as both objects and agents of the creative process.

In **LEVEL II** we are again engaged in a practical task but instead of a generic process focus we take a “real” project connected with a “real” client and focus on a successful project outcome.

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

<b>LEVEL I: Generic Process Focus</b>	<b>LEVEL II: Concrete Project Focus</b>
<ol style="list-style-type: none"><li>1. How do we recognize and create Architectural “<i>Warmth, Light, Life and Being</i>”? (Module I)</li><li>2. How do we recognize and create a sense of “<i>Humanity</i>” through form? (Module II)</li><li>3. What is a “Seed Idea” and how does it become a “Seed Gesture” or “Leitmotif”? (Module III)</li><li>4. What are the sources that flow into the “Spiritual Brief” and how do we create such a brief?</li><li>5. What is it which only the Client can contribute to a Spiritual Brief and project?</li><li>6. What is the difference between physical function, “higher purpose” and the “spiritual essence” of a project?</li><li>7. How, from a Biosculptural perspective, are we to objectively evaluate artistic form and design outcome?</li></ol>	<ol style="list-style-type: none"><li>1. Which part of the design process is led by the Biosculptural Consultant and at what point does the Architect take on the leadership over the process?</li><li>2. How does the role of the Biosculptural Consultant differ from that of the Architect and on what basis can they both collaborate creatively?</li><li>3. How are we to understand and work with the notions of “<i>Life Gesture</i>”, “<i>Soul Gesture</i>” and “<i>Seed Gesture</i>”?</li><li>4. What is the key importance of the “<i>Life Gesture</i>” and by what process does it arise?</li><li>5. What is the overall process by which a “<i>formless Spiritual Essence</i>” can flow into the functional design”?</li><li>6. What is “<i>Architectural Being</i>”?</li><li>7. By what criteria does a building become a “<i>Living Whole</i>”?</li></ol>



# 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) from 2011 - 2016 in Australia, Switzerland (Goetheanum), Malaysia, China and Argentina. In 2017 his wife Sue Schuster joined the initiative. Since then they have been working together, with Johannes focusing on the theoretic content and Sue bringing her artistic skills and experience to the course.

Johannes and Sue originally trained as Waldorf teachers. Their experience in education and involvement with anthroposophy and architecture goes back more than 35 years, when they co-founded the Little Yarra Steiner School [www.lyss.vic.edu.au](http://www.lyss.vic.edu.au) in outer Melbourne, Australia.



**Johannes** was the school's 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.

The buildings of the school were featured in a number of publications, including Prof. Pieter van der Ree's book on *Organic Architecture*<sup>2</sup>, various *IFMA* magazines<sup>3</sup>, the 2017 *Weleda Organic Architecture Calendar*<sup>4</sup> as well as the travelling *International Living Architecture Exhibition*<sup>5</sup>.

Johannes is now active as a lecturer, TAA tutor, and as organizational development consultant and *Biosculptural/Architectural* Consultant to Waldorf schools and other organizational and private clients in Australia and internationally. For more info see website:

<http://biosculpturalarchitecture.com/consulting/>

**Sue** 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 Waldorf Teacher Training programs in Australia, Malaysia and China.

As part of the *Australian Steiner Curriculum Framework* (ASCF) recognized by the Australian Government (ACARA) she documented the Primary and Secondary School Waldorf Visual Art Curriculum on behalf of *Steiner Education Australia* (<https://www.steinereducation.edu.au/>) 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.

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<sup>2</sup> <https://readofcopy.com/lib/organische-architektur-pieter-ree-freies-geistesleben.pdf?web=mailserver.premar.com.tr>

<sup>3</sup> <https://www.organic-architecture.org/>

<sup>4</sup> <https://www.amazon.de/Organische-Architektur-Weleda-Kalender-2017/dp/3937400257>

<sup>5</sup> <http://www.living-architecture.info/>

# About Biosculptural Architecture

## Spiritual Foundation:

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

## Teachable Methodology

The methodology is derived from the study of

- Nature's Language of Form (Module I),
- the spiritual nature of the human being (Module II) and
- the correspondences between the cosmic, natural and human 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 in all of the 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 architectural approaches focusing on physical function, sustainability, energy efficiency, health, environmental protection and ecology etc..... all of which are in any case 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 (BC)** will have some previous architectural understanding and experience, but need not necessarily be trained as an architect. Although he/she will have a general awareness of regulatory, environmental, structural, functional etc. considerations, because the contribution of the BC essentially is of an aesthetic nature, these are not his/her primary focus nor responsibility. However, since the aim of the whole approach is for spirit and matter, higher purpose and function, to become an integrated artistic unity, an ongoing and close collaboration between the BC and architect is essential. Ideally the architect is at the same time qualified as a BC, but since this is not always possible, the next best thing is to foster a close collaboration between these two roles.

The first task of the BC is to create a "*Spiritual Brief*" on the basis of which he can brief the architect, on behalf of the client, about the spiritual aspects of the project. This allows clients to work with best practice architects, who are interested in a spiritual approach, but don't have an anthroposophical background or biosculptural training. After preparing the Spiritual Brief, both for the client as well as for the architect, the BC will collaborate with the architect to help bring the spiritual perspective to the design process and integrate it into the overall design. The BC leads the initial qualitative briefing phase, the architect leads the actual design development phase. Once the project has progressed to the design development phase, the BC takes on some of the client's role in providing targeted feedback to the architect. In particular, the BC's contribution will be focused on Language of Form and the integration of the spiritual impulse and Higher Purpose into the design. A *Biosculptural Scope of Work* document is available on request.



# Biosculptural Consulting Career Path

## Qualification Process:

### **A. Theoretical Foundation:**

**Certificate I:** Biosculptural Foundation Studies **Level I:** → 4 course modules (32 days)

**Certificate II:** Biosculptural Advanced Studies **Level II:** → 4 course modules (32 days)

### **B: Practical Experience:**

**Certificate III:** Biosculptural Apprentice → (project documentation)

**Certificate IV:** Associated Biosculptural Practitioner → (project collaboration)

**Biosculptural Diploma:** Accredited Biosculptural Consultant → (independent projects)

## **A: THEORETICAL FOUNDATION**

### **Certificates I: Biosculptural Foundation Studies - Level I**

Qualifying students:

- 1) Must attend all four Level I modules (32 days/224 hours)
- 2) minimum yearly attendance is 28 days or 196 hours (87.5 %) with a minimum attendance of 5 days each for modules 1 & 2, 6 days for module 3 and 7.5 days minimum for module 4
- 3) Module attendance may be spread out over a maximum of 3 years.

### **Certificate II: Biosculptural Foundation Studies - Level II**

Qualifying students:

- 1) Must attend all four Level II modules, meeting the attendance criteria for Certificate I
- 2) Additionally, in their second-year students will demonstrate a higher degree of participation in discussions and greater proficiency in exercises. There is an expectation for second year students to have internalized the key concepts and gained an overview of the theoretic structures connected with each module.
- 3) Students wishing to pursue a formal career path who cannot demonstrate an overview over the theoretic contents of modules 1 – 4 may be required to repeat the relevant course modules. This may be done concurrent with the Certificate III (but not Certificate IV) qualification process.

→ **Repeating level 1 & 2 course modules, although not a formal requirement, is never the less a good way to broaden and further integrate the various course themes.**

→ **Since each course module also evolves and develops with each new year, re-attendance allows students to deepen their understanding of what ultimately is an ongoing inquiry and inexhaustible theme.**

## **B: PRACTICAL EXPERIENCE:**

### **Certificate III: Biosculptural Apprentice**

Qualifying Biosculptural Apprentices:

- 1) Will have completed Certificates I and II
- 2) Will re-attend in their third year the two practical Level I and II modules 4.
- 3) Will participate, at their own expense and subject to project availability, as an apprentice to an Accredited Biosculptural Consultant (ABC) during the design process for a real project, documenting the various process steps from the preparation of the spiritual brief to the expression of the seed idea, seed model and final sketch design. Where appropriate, and with the approval of the client, the ABC may agree to take on a small group of say 2 – 3 biosculptural apprentices for any given project. At the completion of the project students will give a presentation of the design process and end results to their peers and, with the approval of the ABC, will receive their Certificate III. If agreement is not reached, the supervising ABC may, on the basis of constructive feedback, recommend participation in a further project to complete the qualification process.

→ It is expected that in future years such peer to peer “*Practitioners Forums*” will take place once or twice a year.

### **Certificate IV: Associated Biosculptural Practitioner**

Qualifying *Associated Biosculptural Practitioners*:

- 1) Will have completed Certificates I, II and III
- 2) Will consult independently as a trainee *Biosculptural Practitioner* on a project of their own choice, under the oversight of a fully Accredited Biosculptural Consultant, sharing professional fees on a 50/50 basis.
- 3) Present the completed project to a group of peers during one of the Biosculptural Practitioner Forums and, with the support of the group of peers and the agreement of the supervising Biosculptural Consultant, become qualified as an *Associated Biosculptural Practitioner*. If agreement is not reached, the supervising ABC may, on the basis of constructive feedback, recommend a further project to complete the qualification process.

### **Biosculptural Diploma: Accredited Biosculptural Consultant**

Qualifying *Accredited Biosculptural Consultants*:

- 1) Will have completed Certificates I - IV
- 2) Will have independently and successfully completed two further projects of reasonable complexity and size, working under the broad mentorship of an Accredited Biosculptural Consultant.
- 3) Will present the process and project design for the two projects during one of the Biosculptural Practitioner Forums and receive the stamp of approval from their professional peers and the supervising Accredited Biosculptural Consultant. If agreement is not reached, the supervising ABC may, on the basis of constructive feedback, recommend a further project to complete the qualification process.

→ We anticipate that in the future Qualified Biosculptural Practitioners and Consultants have the opportunity to showcase their completed projects and promote their consultancy and on the “*Architectural Biosculptural Consultants Association*” website (to be set up in coming years)

# Reading Recommendations

Rudolf Steiner's collected works comprise over 300 volumes<sup>6</sup>. 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 levels I & II of this course. As mentioned earlier, the course is designed to be relevant to both, newcomers as well as those already familiar with Rudolf Steiner's work. However, for those wishing to formally qualify in the Biosculptural Method of Transformative Architecture the further study and deepening of Anthroposophy is essential. This includes first of all the books recommended below.

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)  
***How to Know 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 Vol. I & II, (Das Aetherische)***,  
by Ernst Marti

Please note the synopsis of the above books  
provided below.

## 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)  
***The Apocalypse of St. John*** (BN 104)

## by other authors:

***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.

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<sup>6</sup> Rudolf Steiner's collected works (GesamtAusgabe / Bibliography Number)) are numbered from GA/BN 001 – GA/BN 354

**HOW TO KNOW 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 on how to achieve clairvoyant perception so anyone else committed to doing the exercises 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. A more elaborate (and more difficult) description of the spiritual cosmology of our solar system can be found in Steiner's *Esoteric Science* (BN 12)

**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 particularly valuable and is essential 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 Vol. I & II (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 4x3=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 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 in German (in one volume) and had been out of print for many years. It has recently been republished both in German (2014) and English (2017/18). The English publication divided the book into 2 volumes, volume one being about the 4 ethers, volume two dealing with formative forces. It is Volume one which is particularly relevant to this course. The contents of volume two form the basis for more advanced studies and future course extensions.







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