

# **Transformative Art & Architecture TAA**

**International Anthroposophical  
Professional Development Initiative  
for Architects, Artists and Designers**

with  
Johannes Schuster  
and Sue Schuster

**8 - Module  
Course Overview**

[www.BiosculpturalArchitecture.com](http://www.BiosculpturalArchitecture.com)

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# Table of Contents

<b>TABLE OF CONTENTS</b>	<b>3</b>
<b>CONTEXT</b>	<b>5</b>
<b>TRANSFORMATIVE ART &amp; ARCHITECTURE</b>	<b>6</b>
<b>THEORY VERSUS METHODOLOGY</b>	<b>8</b>
<b>THE SEVEN FOUNDATIONAL PRINCIPLES</b>	<b>9</b>
<b>WHO IS THIS COURSE FOR?</b>	<b>13</b>
<b>COURSE STRUCTURE</b>	<b>15</b>
<b>THE 12 BIOSCULPTURAL DESIGN CRITERIA</b>	<b>16</b>
<b>MODULE 1 - PROCESS</b>	<b>17</b>
THE SPIRITUAL ARCHITECTURE OF THE CREATIVE PROCESS	17
<b>MODULE 2: LANGUAGE</b>	<b>19</b>
THE 4 ETHERS AND THE ARCHITECTURE OF UNIVERSAL BEAUTY	19
<b>MODULE 3: THE HUMAN BEING</b>	<b>21</b>
HIERARCHY OF FORM AND THE HUMAN BEING AS	21
UNIVERSAL POINT OF REFERENCE	21
<b>MODULE 4: PRACTICUM</b>	<b>23</b>
RECOGNIZING AND CREATING MEANINGFUL FORM	23
<b>TUTORS</b>	<b>25</b>
<b>ABOUT BIOSCULPTURAL ARCHITECTURE</b>	<b>26</b>
SCOPE AND CONTRIBUTION	26
<b>READING RECOMMENDATIONS</b>	<b>27</b>
BRIEF SYNOPSIS OF RECOMMENDED KEY BOOKS:	28



# Context

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 (at the Goetheanum in [2015](#) and [2016](#)), 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.

The course is the result of many years of research and teaching experience with the underlying aim of developing and promoting an *Anthroposophical Theory of Transformative Art & Architecture*. As such it is based on the spiritual view of the human being and universe 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 contact Johannes

For more details or to download this course document, go to:

<https://biosculpturalarchitecture.com/approach-2/resources/>

For the introductory video: “*What is Transformative Art & Architecture?*” go to:

<https://vimeo.com/678532050/26bd8e9d22>

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# Transformative Art & Architecture

Art & Architecture becomes *morally transformative art & 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 *Good, the True, and the Beautiful*. Rudolf Steiner spoke about this very task of architecture in one of his lectures given to the workers of 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 wrongdoing 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...*

*...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 art & 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 does spirit enter into our creations?
- How can we understand and create forms that embody a higher, spiritual element?

The first question is about the *CREATIVE PROCESS*, the second is about *LANGUAGE of FORM*. Both are of equal importance, both belong together like the two sides of the same coin. If I am unable to inspire new content, the best language skills will not be able to make up for the fact that I have nothing to say. Equally, if my language skills are poor, the most inspiring contents will have to remain un-expressed potential. This applies both literally, in respect of human spoken or written language, but also artistically in respect of the nature, breadth and sensitivity of our artistic and architectural language of form.

We will meet again with these two themes in the first two course modules on page 17 & 19, the first one being about the Creative Process, the second one about Language of Form.

## Theory versus Methodology

As a theory, TAA constitutes the anthroposophical framework upon which one or possibly a number of different methodologies can be built. Unlike a theory, which seeks to *explain* something, a methodology seeks to practically *achieve* something, which means it is goal focused. The purpose of the theory of TAA is to explain the nature of artistic and architectural form creation from a spiritual perspective, which means placing it within the context of a unified, spiritual universe. In this sense one could compare TAA to other practical Anthroposophical initiatives, such as Waldorf education, biodynamic agriculture or anthroposophical medicine. All of these disciplines are based on Rudolf Steiner's research about the spiritual nature of the cosmos and the human being. Once this theoretic foundation is understood, appropriate, goal-based methodologies for education, agriculture or healing can be derived from it.

The same goes for TAA. It places Rudolf Steiner's research about cosmology, the human being, the manifestation processes, kingdoms and forces of nature etc. into a particular architectural context, which can then form the basis for developing practical, goal-based methodologies. Theoretically, different methodologies could be derived from the same underlying theoretic framework, pending on what one's specific goals are. Although in the case of "T"AA, the inclusion of the word "Transformative" already implies a particular goal, it still needs to be narrowed down to something more concrete to become practically useful. This step from the theory to the practical methodology is explained in the following 7 step thought sequence, which connects the *spiritual foundations of TAA* with the *practical goals of the Biosculptural methodology*.



# The Seven Foundational Principles

The link between spirit and architecture is not an immediately obvious one. The following seven principles map out the thought sequence that connects the theory of *Transformative Art & Architecture* with its practical methodology and goal: the creation of a “*universally beautiful*” cultural environment through the conscious embodiment of a spiritual impulse into best practice art & architecture.

## 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. Whenever processes are mirrored in different timeframes and magnitudes they are “universal” processes. The Hermetic law of “As Above - So Below” therefore is the method and benchmark by which “universality” enters into our inquiry.

## 3. Universal Beauty

Best practice Art & Architecture becomes *morally transformative Art & Architecture* when it is able to touch us at the level of our humanity. In such moments it allows us, however fleetingly, to identify with that higher part within ourselves that resonates with the realm of the *Good, the True, and the Beautiful*.

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

However, since this is at the same time also the realm of Universal Beauty, it follows that the aim of TAA must ultimately lie in the creation of 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 beauty, wisdom and unity of nature. The beauty in nature is "universally" admired, unlike man-made art, which 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 can 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 the beauty created by human beings and why the mere copying of nature cannot emulate nature's uplifting effects. This is also why mere "fascination" is not enough to qualify as "beauty" in a universal sense.

#### 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 humanity or Higher Self. This is the spiritually transformative power and potential of Universal Beauty. The link between the spiritual presence in a work of art and the spirit within us is activated through the principle of resonance. "Like" always resonates with "like". The same two notes always vibrate together, even if separated at a distance. In the same way, if there is a moral spiritual presence from the realm of "Goodness, Truth and Beauty" resonating from within a work of art, it will at the same time resonate with our Higher Self, its kindred spiritual essence within us.

This is why in such moments we feel touched on a heart level, this is why such experiences can have transformative power.

There can however be no spiritual effects without spiritual causes, which begs the question of how to incorporate such spiritual essences into our creations.

## 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 from below that which exists in an un-transformed state. The artistic process therefore comprises two tasks: 1) to inspire from above and 2) to raise from below. 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. “*Creative Process*” and “*Language of Form*” therefore form the intrinsic link between spirit and matter. This is what builds the artistic bridge 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 and conditions for the creation of Universal Beauty and the artistic transformation of our cultural and architectural environment. Walking this bridge is part of the spiritual pathway and creative responsibility of the human being.

What does this mean for our modern age?

## 7. The new Architecture of the Consciousness Soul Age

The artistic union between spirit and matter reveals itself in the transformative power of Universal Beauty. However, in our modern Consciousness Soul Age, the creation of Universal Beauty must increasingly happen by conscious choice and intent, which creates the practical link with the material world waiting to be transformed. Transforming the material world however represents at the same time also a transformation of the mineral kingdom. On the level of consciousness, this means transforming the deeply unconscious, crystalline forms of the mineral kingdom in such a way that the new forms are able to resonate with the evolving spiritual consciousness of humanity.

This means that in addition to paying attention to ***Creative Process*** and ***Language of Form***, (Modules 1 & 2) TAA’s third task lies in creating an awareness of the ascending levels of Consciousness reflected in the hierarchy of physical forms within the four kingdoms of nature. (Module 3) Rudolf Steiner once said that “spirit cannot act in the world without form”. Therefore, from the crystalline forms of the

mineral kingdom, to the forms of the plant and animal kingdoms, to the inner lawfulness of the form of the human body, a growing awareness of the links that exist between **Consciousness and Form** is necessary to be able to create forms which, instead of facilitating the further slide of humanity into Godless materialism, are able to reverse this slide and instead begin to reflect the moral consciousness of the free and upright human spirit emerging in the Consciousness Soul Age.

The practical pathways by which we may approach the above goals lies in the study and practice of:

1. the spiritual nature of the **Creative Process** - Module 1
2. Nature's etheric **Language of Form** - Module 2
3. **Consciousness of Form** (referring to the lawfulness of the Human Form in comparison to the typical forms of the lower three kingdoms) - Module 3
4. and the **practical integration** of the above three perspectives into a teachable Biosculptural Design methodology - Module 4

The above 4 perspectives form the basis of the four introductory and four advanced modules of the TAA course and are what motivates and informs the Biosculptural Method of Transformative Architecture. Other themes and perspectives may well be added by ourselves and others over time.

**Please note:**

The attempt to theoretically map out the “*Universal Creative Process*” and to define “*Universal Beauty*” should not be misunderstood as a prescribed set of recipes imposing artistic restrictions, or as a theoretic system that replaces the need for inspiration, artistry and creative practice. In fact, the very opposite is the case.

Just like music theory reveals the architecture behind music without stifling creativity or being a substitute to good musicianship, so can the Biosculptural method and its underlying theory of TAA open up new creative perspectives and unlock deeper creative sources within our artistic spectrum and practice.

## Who is this Course for?

The TAA course teaches an Anthroposophical world view as the basis for a practical method on how to manifest and incorporate spiritual impulses into our lives in general and the forms of art & architecture in particular.

As such it has in the past (in China and other countries) been of interest to:

architects,  
designers,  
artists,  
teachers,  
lecturers,  
farmers,  
entrepreneurs,  
business owners,  
Goethean scientists,  
Students of Anthroposophy,  
Students of Spirituality  
and anyone else interested  
in approaching life, form and design through a spiritual paradigm.

Although prior knowledge of Anthroposophy is helpful, it is not necessary. For newcomers the course offers a bird's eye view of Anthroposophy, for those with an Anthroposophical background it offers an opportunity to reconnect the dots between familiar perspectives, combining them into a larger, integrated whole.

## Becoming a Biosculptural Consultant

TAA participants may approach the course either formally or informally. On a formal level, the 8 course modules form the theoretic basis for qualifying as a Biosculptural Consultant. In this case the theoretic part will be followed by a number of supervised practical projects. If this is of interest to anyone, they should contact Johannes for more information.

Although a Biosculptural Consultant (BC) will have an architectural background and a practical understanding of building processes, it is not necessary for him or her to be a qualified architect. This is because the BC is focused on the artistic and spiritual aspects of the design and process, and not on the functional and regulatory requirements, which remain the responsibility of the architect. Obviously, this presupposes an openness on the part of both, architect and BC, to collaborate on that basis. To avoid any potential misunderstanding, the Biosculptural methodology is very clear on what the different responsibilities are and which parts of the process are facilitated by whom. The architect at all times remains in charge of the actual design development phase, which, in accordance with the Biosculptural design process, occupies the last quarter of the total process. The BC, in consultation with the client, will have previously prepared a spiritual brief which complements the functional brief prepared by the architect. The incorporation of the spiritual brief into the design is what will be the concern of the BC and is what forms the basis for his feedback to the architect during the design process. (For more details see Module 4 course description.)

However, most participants do not intend to pursue a formal training. The majority attend the TAA course because it can bring greater artistic sensitivity and skills, as well as a more comprehensive and integrated understanding of who we are as human beings and what the great cosmic destiny and significance of humanity is for the larger cosmos.

Being able to see and stand within this larger, cosmic picture can add great strength and a new source of confidence and meaning to our lives. Many participants say that the course has taught them a completely new way of seeing nature and the world, as part of a much larger, spiritual universe, including ourselves as free and important actors within this larger whole. In combination with the practical and artistic skills taught, the course has had a profound and lasting effect on many of the participants, both on a professional as well as personal level.

# Course structure

The full TAA course comprises 8 modules which currently are divided into 4 broad themes, as shown in the table below. Each theme is taught at a **Foundational** and at an **Advanced Level (Levels 1&2)**.

- **Level I** introduces the Anthroposophical foundations and the theme of “Transformation” in the context of *Art & Architecture*”.
- **Level II** extends the same topics, both on an Anthroposophical level as well as in practice. The advanced level is for students wishing to deepen their understanding and artistic skills, including those considering it as a professional career path.

<u>Module 1</u> <b>Creative Process</b>	Level 1 Level 2	<i>The Spiritual Architecture of the Creative Process</i> <i>The Mystery of the Pralaya Phase</i>
<u>Module 2</u> <b>Language of Form</b>	Level 1 Level 2	<i>The 4 Ethers and the Architecture of Universal Beauty</i> <i>Working with the universal Form Language of Nature</i>
<u>Module 3</u> <b>Consciousness of Form</b>	Level 1 Level 2	<i>The 4 Kingdoms and the Human Being as Measure of all Things</i> <i>Art &amp; Architecture for the Consciousness Soul Age</i>
<u>Module 4</u> <b>Practicum</b>	Level 1 Level 2	<i>Designing Generic Projects (two contrasting examples)</i> <i>Re-design of an Actual Project (existing or proposed)</i>

Modules can be held live or online. Each English module comprises 6 days, either consecutively or spread out over 3 weekends, plus 4 evenings (44 hours), except for the practical modules, which run for 8 days. This amounts to 188 face to face hours for each Level or 376 hours for the complete TAA course. Translated courses take about one third longer, adding up to approx. 500 hours for the full 8 module course.

Each day has 2 morning sessions with lectures, discussions and Q&A, followed by 2 afternoon sessions of artistic working, art appreciation and practical drawing or clay modelling exercises. The contents of the morning and afternoon sessions are designed to complement each other, forming an integrated whole over the course of the module.

In the online courses, students will be required to take photos of their work and email them to Sue in between weekends to receive individual feedback and guidance.

## The 12 Biosculptural Design Criteria

What would be the point of using a particular methodology without at the same time having a set of objective criteria by which to evaluate its progress or success?

Since the Biosculptural methodology is built around the structure and nature of the 4 Elements, it makes sense for the evaluation criteria to follow the same lead.

The 4 elements of

FIRE,  
AIR,  
WATER,  
EARTH

represent much more than just 4 different states of matter. In fact, we find them wherever we encounter the number 4. This could be

- The 4 members of the human being (physical, etheric, astral, Ego)
- The 4 Cosmic Evolutions (according to Steiner's research)
- The 4 Kingdoms of nature (mineral, plant, animal, human)
- The 4 Temperaments
- The 4 seasons
- The 4 Ethers
- Etc.

In the most general, archetypal sense, the spiritual attributes behind the 4 Elements could be viewed as the qualities of:

WAMTH  
LIGHT  
MOVEMENT  
FORM

As such, these very qualities offer us 4 particular perspectives that can be applied to most areas of life, including the themes of the first three TAA modules, which, as described in the foregoing, are:

**Process,**  
**Language** and  
**Consciousness** of Form.

Each one of these themes can be looked at thorough the 4 perspectives of WAMTH, LIGHT, MOVEMENT and FORM, giving us  $4 \times 3 = 12$  broad criteria by which to evaluate the forms of art & architecture form a TAA perspective. In addition to its general usefulness, each of the 12 viewpoints can be further broken down into specific smaller categories as needed.



# Module 1 - PROCESS

## The Spiritual Architecture of the Creative Process

*How does the “Formless” become Form?  
How does Spirit manifest in matter?*

The key questions are:

- How can we find and recognize the inspiring, spiritual essences behind both nature as well as our human made works of art & architecture?
- How do these essences manifest in physical form?
- How can we introduce an uplifting, spiritual element into our creations?

With these questions in mind we look at the processes and forms of nature, including practical examples from Art & Architecture.

Nature herself is not only beautiful but also infinitely complex.

In **Level I** We discover that the best way to learn from nature is via the teachings and archetypal qualities associated with the 4 Elements of Earth, Water, Air and Fire. This gives us the template through which to look at the processes of plant growth. Through observing the yearly plant cycle, we begin to discover the nature of the archetypal creative process. Surprisingly, when comparing the archetypal process of plant growth with the process of cosmic evolution as described by Rudolf Steiner, we recognize the very same steps and discover the mirroring relationship that exists between the phenomena of nature and those of the macrocosm. This is the first of many more demonstrations of the Hermetic law of “*As Above – So Below*”, which is the very law that unifies the universe across different timeframes and dimensions of existence. In the final step, in our search for the spiritual architecture of the creative process, our task is to transpose the processes of plant growth and cosmic evolution to discover what it means for our human creative process.

In **Level II**, we focus of the part of the creative process taking place in the imaginative and inspirational realms. We experience how a spiritual form impulse must incarnate into movement first before it can develop its outward material form. In the plant world this is when the seed rests under the cold winter earth waiting for spiritual fertilization of the species.

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

**LEVEL I:**

**The Spiritual Architecture of the Creative Process**

1. What are the 4 archetypal and universal steps of the creative process?
2. How do the phases of plant growth mirror the stages of cosmic evolution?
3. How does the Hermetic principle of “As Above – So Below” apply to plant growth and human creativity?
4. How are the “Seed”, “Bud”, “Flower” and “Overflow” stages mirrored in human culture and the history of art & architecture?
5. What is the crucial difference between the “Autumn Seed” and the “Seed in Spring”?
6. How can the 4 archetypal steps of the Creative Process give rise to both, a 7-step as well as 12-step Process that mirrors both plant growth and cosmic evolution?
7. Finally, what are the 4 Biosculptural design criteria arising out of the TAA guidelines for the Creative Process?

**LEVEL II:**

**The Mystery of the Pralaya Phase**

1. How can the 12 steps of macrocosmic creation give rise to a practically useful map of human creation?
2. What is the role of imagination, inspiration and intuition in the creative process?
3. What is the difference in consciousness between the “Pralaya” and “Manvantara” phase and how is this practically useful?
4. What is the purpose of the “Chaos” phase and how does this relate to the “dark night of the soul”?
5. What do “Time” and “Warmth” have in common and how is “time” different between processes of consciousness and the organic processes of nature?
6. How is the phenomenon of “metamorphosis” connected with the interweaving inward and outward cycles around the 12-fold clock of cosmic creation?
7. How does formless spirit manifest in physical form and what is the role of the 4 Creative Archetypes in facilitating this condensation process?

## Module 2: LANGUAGE

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

*How can we employ the Universal Beauty of Nature  
for our Human Purposes and Needs?*

This module focuses the on topic of “Universal Beauty” as a key aim in “Morally Transformative Art & Architecture”. We learn to see the polarity that exists between *Elements, Etheric* and *Physical Forces* and how the forms of nature arise out of the very 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 our human forms of art & architecture? To better understand the processes of transformation we also take another look at Rudolf Steiner’s picture of the spiritual evolution of humanity. The Hermetic principle of “*As above, so below*” makes this grand cosmological picture relevant within our everyday human and architectural context.

In **LEVEL I** we explore the questions connected with Universal Beauty and Transformative Art & Architecture. We also learn about the form language of etheric and physical forces and how this creates the universal, 12-fold matrix through which nature can manifest her multitudes of forms. The combination of the process of transformation with the matrix of etheric and physical forces gives us an insight into the underlying spiritual “Architecture of Universal Beauty”.

In **LEVEL II** we work more practically with this “Architecture of Universal Beauty”, exploring the formative signatures behind the 12-fold matrix, as well as delving deeper into the spiritual mysteries that stand behind the original cosmic creation of the 4 Elements.

We also learn about what Steiner referred to as the “fallen” ethers, which brings us to those spiritual forces described by him as the “Counter Stream of Evolution”. From this perspective we begin to see and understand the forms of art & architecture within the expansive, contractive and destructive influence of opposing forces, while at the same time recognizing the spiritual need for creating and holding the artistic balance between opposite extremes.

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

**LEVEL I:**

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

1. What are archetypes and what are the archetypal qualities behind the 4 Elements?
2. How do the 4 Elements relate to the spiritual nature of the human being and universe?
3. Where can we see the macrocosmic principle of “As above – so Below” in our daily lives?
4. What are the four Ethers and how can we recognize them within Nature and in ourselves?
5. What is the relationship between elements, etheric and physical forces?
6. What is the “structure of transformation” and how does this give rise to the “*Architecture of Universal Beauty*”?
8. Finally, what are the 4 Biosculptural Design criteria connected with the 4 Ethers and nature’s Language of Form?

**LEVEL II:**

**Working with the Universal Form Language of Nature**

1. As a humanity: Who are we? What is our ultimate task in life and our place within the spiritual universe?
2. What does all of this mean with respect to the “Architecture of Universal Beauty” ?
3. How does the polarity between physical and etheric forces give rise to the living forms of nature?
4. What is the difference in the formative signature of life and death forces?
5. What are the threefold qualities connected with each of the 4 Ethers and how are these mirrored in their opposite Luciferic and Ahrimanic polarities?
6. What are the form impulses and alphabet connected with the 12-fold matrix of etheric and physical forces?
7. How can architecture, in Steiner’s words: “... *teach us how to love*” or “...*pour a spiritual fluid into the hearts and souls of human beings?*”

## Module 3: 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 truly objective criteria we have are those connected with the spiritual and physical nature of the human being. The human being however stands in a relationship to both, the spiritual world as well as the natural, physical world in which we exist as 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 - animal - to the human kingdom provides us with valuable insights as to the hierarchy of form, as well as the connection between form and consciousness. We discover that most of humanity’s architectural creations are still tied to the crystalline forms of the mineral kingdom, most prominent of all the salt crystal with its cuboid form. We grapple with the question of how to advance our architectural forms so they can begin to reflect the ascending spiral of consciousness from the mineral, to the life – soul- and spirit- filled forms of the plant- animal- and human- kingdoms.

In **LEVEL II** we focus on Rudolf Steiner’s statement that one of the main tasks in the Consciousness Soul Age is for humanity to come to terms with the reality of evil. What does this mean for us personally, for the world, and for the forms of art & architecture best suited to serve the modern human being in this new age? What are the new forms of Art & Architecture able to support us in the Consciousness Soul Age? How do our processes, Language of Form and aims need to adapt to the new demands of the time spirit?

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

**LEVEL I:**

**The 4 Kingdoms and the Human Being  
as the Measure of All Things**

1. Why and how is the human being a universal point of reference for Architectural Form?
2. How is the development of consciousness mirrored both in the historic forms of art & architecture and in the forms of the 4 kingdoms of nature?
3. What relevance does the ascending hierarchy of form and consciousness have with respect to the 4 kingdoms and for our modern forms of art & architecture?
4. What is the Threefoldness of the Human Being and how is this mirrored in Architectural Form?
5. What is the relationship between the 3 dimensions of space and our faculties of thinking, feeling and willing?
6. What is the architectural equivalent of the *“body” “soul”* and *“spirit”*, of a building?
7. Finally, what are the 4 Biosculptural design criteria that allow the upright Human Ego to live in and be supported by Architectural form?

**LEVEL II:**

**The Art & Architecture  
of the Consciousness Soul Age**

1. What is the difference between the *“intellectual soul”* and the *“consciousness soul”* and what does this mean for modern art & architecture?
2. Why has the *“right angle”* been the dominant angle through most of history and what questions does this raise for the architecture of the future?
3. What is the key gesture of the human spirit as it comes to expression in architectural form?
4. How can we see and express the difference between physical and moral uprightness?
5. What is *“Moral Ether”* and how is this connected with the 4 Ethers, Earth evolution and TAA?
6. Within the context of TAA, what is the significance of the *“dark night of the soul”* or meeting with the *“Guardian of the Threshold”* ?
7. What is the Art & Architecture of the Consciousness Soul Age?

## Module 4: 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 and then focus on preparing the spiritual brief. Our aim in this is to identify an overall “Seed Idea” capable of becoming a “*Leading Motif*” or “*Life Gesture*” at a later stage. The key challenge will be to find an appropriate *structural gesture* that gives expression to both, physical function as well as the “*Leading Motif*”, while at the same time uniting 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 I/ Levels 1&2.

In **LEVEL I** we focus on *Form Language* and *Hierarchy of Form* and at the same time keep track of the *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 we take a “real” past, present or future project connected with a “real” client and go through a re-designing process up to the “seed model” stage, all of which precedes the actual design development phase.

It should be noted that the Biosculptural process begins with the spiritual brief and comes to a conclusion at the “seed model” stage. This is the point where the actual design development phase begins, which is led by the architect.

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

**LEVEL I:**

**Generic Projects**

(two contrasting examples)

1. How do we recognize and create a sense of “*Humanity*” through form? (Module I)
2. How do we recognize and create Architectural “*Warmth, Light, Life and Being*”? (Module II)
3. What is a “Seed Idea” and how does it become a “Seed Gesture” or “Leitmotif”? (Module III)
4. What are three sources that flow into the “Spiritual Brief” and how do we create it?
5. What is it which only the Client can contribute to a Spiritual Brief and project?
6. What process stages are associated with physical function, “Higher Purpose”, “Seed Idea” and the “Spiritual Essence” of a building?
7. How can we recognize the successful application of the  $4 \times 3 = 12$  Biosculptural design Criteria studied in Modules 1 – 3.

**LEVEL II:**

**Actual Project Example**

(existing or proposed)

1. How does the role of the Biosculptural Consultant differ from that of the Architect and on what basis can they both collaborate creatively?
2. What is the difference between the “Higher Purpose” and the “Seed Idea” and why is this difference important?
3. What is the difference between imagination, inspiration and intuition?
4. How can a “*formless Spiritual Essence*” manifest physically within the functional design”?
5. How are we to understand and work with the notions of “*Life Gesture*”, “*Soul Gesture*” and “*Seed Model*”?
6. By what criteria does a building become a “*Living Whole*”?
7. What are the newly emerging Architectural criteria that may serve the spiritual aims of humanity in the Consciousness Soul Age?



# Tutors

Johannes and Sue originally trained as Waldorf teachers. Their experience in education and involvement with anthroposophy and architecture goes back over 40 years, when they co-founded the [Little Yarra Steiner School](#) 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 now works as a lecturer, TAA tutor, and as *Biosculptural/Architectural* Consultant to Waldorf schools and other organizational and private clients in Australia and internationally. More information can be found on the [Biosculptural website](#).

**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](#) 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 four 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 Theory of Transformative Art & Architecture and its related Biosculptural methodology are both based on an Anthroposophical foundation, in particular the contents found in Rudolf Steiner's books "*Esoteric Science*", "*Theosophy*" and "*The Inner Realities of Evolution*" applied to the perspective of form-creation.

## Teachable Methodology

The methodology is derived from the study of

- Anthroposophical Cosmology (Module I),
- Nature's Etheric Language of Form (Module II),
- the spiritual nature of the human being (Module III)

## Single Aim:

The aim of TAA is for the forms of Art & Architecture to become forces for "Goodness, Truth and Beauty", transforming the world one work of art and one building at a time.

## 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, TAA and its *Biosculptural Methodology* do not wish to replace, compete with or detract from other architectural approaches focused on physical function, ecology, sustainability, energy efficiency, health, environmental protection 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,
- inner vitality
- structural identity and
- overall unity

of any given project.

# 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  
*From Gondishapur to Silicon Valley*, (Vol. I – III) Paul Emberson (cannot be bought online)

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<sup>6</sup> 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.

### **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  $4 \times 3 = 12$  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 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 II 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 TAA course extensions.





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