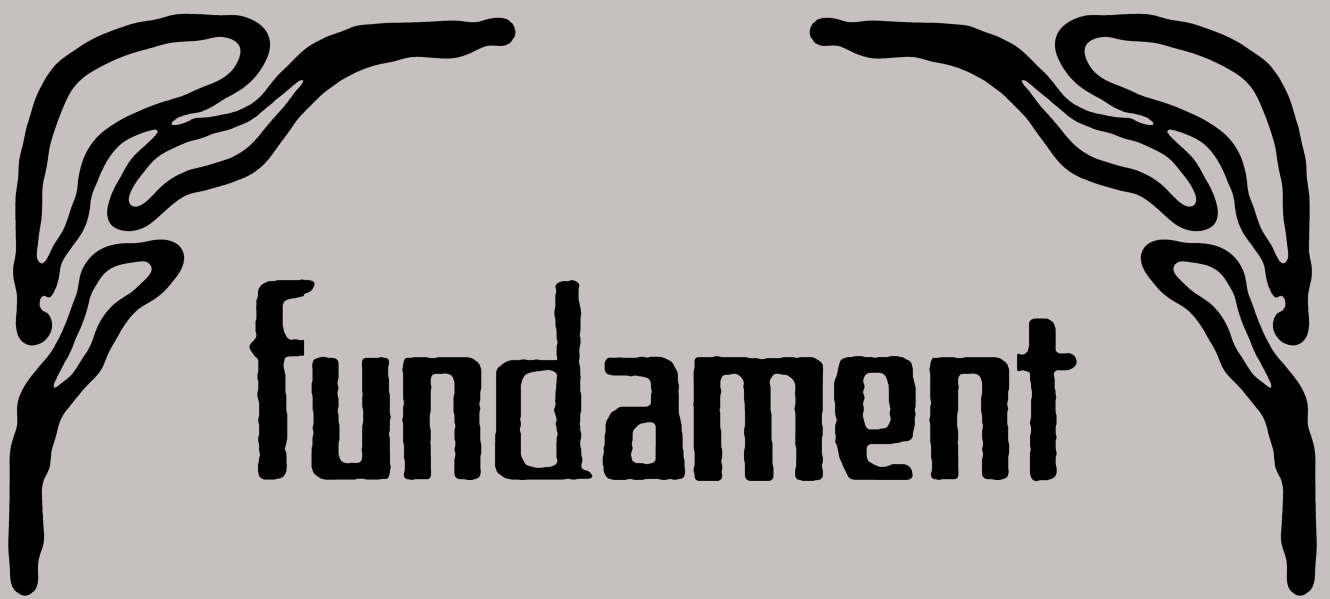


leon ferretti



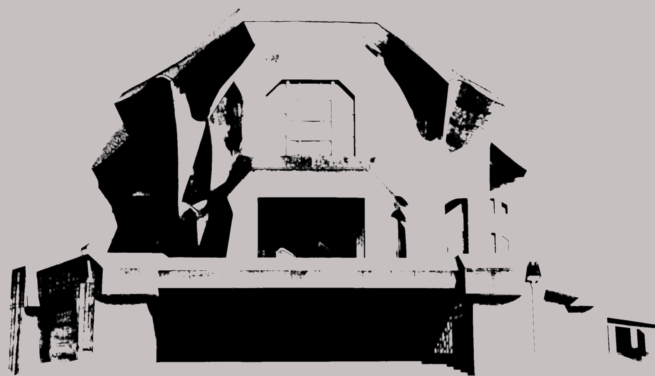
form, farbe, seele

eine zine

PREFACE

Fundament, or, in its original title, “**To what extent can the Anthroposophical approach to Form, Colour, and Soul be used to create a Fundament for human beings?**” is a practice-led investigation of literature that focuses on Rudolf Steiner and anthroposophy to examine a possible physical space that enables creativity to flourish, humans to interact and holistically build the foundation for a sustainable and effective future.

When reading this zine, it is quite important to regard two aspects of the investigation: naivety and spiritual science. There is both a sense of naivety in terms of the content as well as its criticality. The broadness of exploration that Rudolf Steiner has undertaken into the fields of form, colour, and soul cannot be realized in a short “zine”, yet even a diluted introduction to his ideas is very beneficial to the understanding of scientists, creatives, and humanity. Furthermore, on the topic of criticality, this investigation is rather a “blind dive” into a topic to see if it yields promising results. The assessment of texts, opinions, and explorations originating from Steiner are paramount to the conclusion of the question, yet their positive or negative implications for humanity are not specifically examined. Secondly, at some points in the literary investigation, the venturing of Steiner into distinct spiritual realms is deemed unnecessary according to its contribution to finding a solution to the question posed. These extensive side-tracks, Steiner does, are considered in research yet not referenced in the findings depicted in this text.



fundament

Inhaltsverzeichnis [Index]	
Anthroposophie [Anthroposophy]	6
Form [Form]	12
Farbe [Colour]	16
Seele [Soul]	28
KI [AI]	36
Kritik [Criticality]	38
Anhang [Appendix]	42

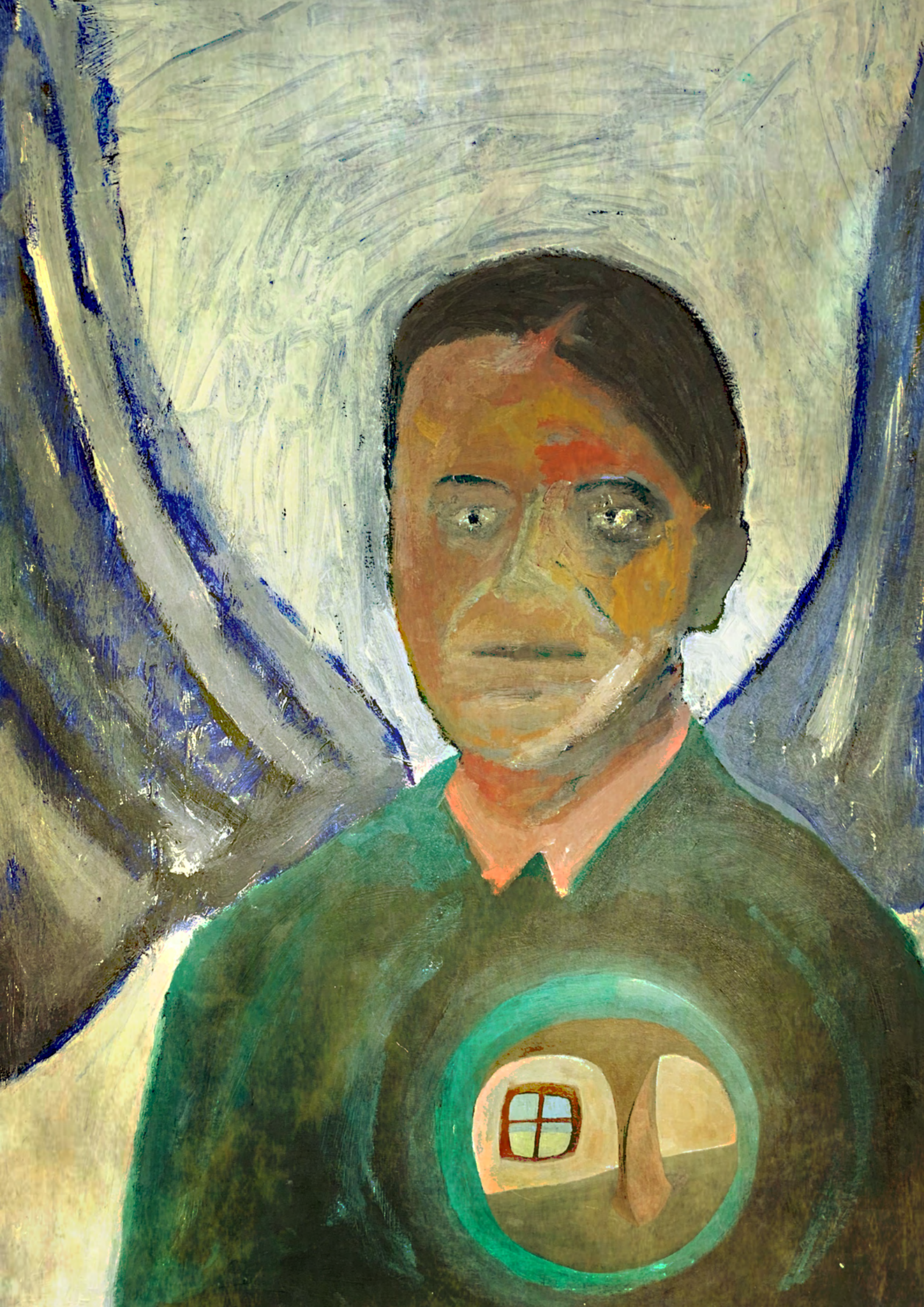
A **Fundament** is an underlying ground, theory, or principle.
Or, in the case of this investigation, a **space** or **room**.

A Soulroom.

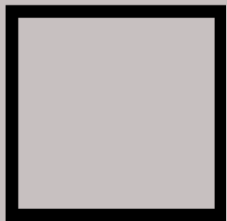
Anthroposophy

Rudolf Steiner (1861-1925), an Austrian philosopher, esotericist, and founder of anthroposophy, was a polymath known for his significant contributions to education, philosophy, and spiritual science, emphasizing holistic development and the interconnectedness of spirituality and human experience (Hemleben, 2013). Anthroposophy, a spiritual philosophy integrating science and spirituality, explores human nature, aiming for self-discovery and understanding the spiritual dimensions of life through art, education, agriculture, and holistic medicine (Zander, 2019). Steiner's vision is epitomized in the Goetheanum, an architectural masterpiece and international center for anthroposophy located in Dornach, Switzerland, designed by Steiner himself. The Goetheanum serves as a hub for spiritual and cultural activities, embodying Steiner's holistic vision.

Figure 2: Leon Ferretti, *Rudolf Steiner*, Oil on canvas, 2021, 100 x 50 cm

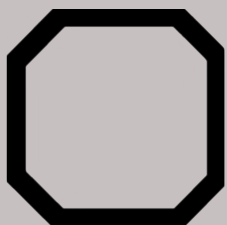


Shaping a Fundament



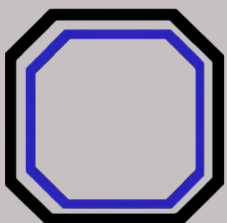
Form

An empty simple square room.



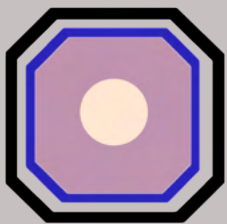
Anthroposophical Form

Cutting the corners symbolizes anthroposophical architecture.



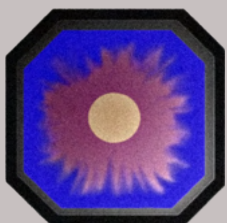
Colour on Anthroposphical Form

Colour is introduced.



Human enters the Soulroom

The soulroom exists as soon a human enters it.



Community established inside Soulroom

The interlinking of humans and the structure they live in strengthens the soulroom. It has become a **Fundament**.

The Soulroom

“In our everyday lives, which are characterized by digital living environments, we hardly have any real sensory experience anymore. But they are the basis for the formation of the soul space in which I can first recognize myself as a human being in my beauty, dignity, and potential.”

(Edda Nehmiz, quoted in Jung, 2020)

These “sensory experiences” are the essential aspects of a Fundament. Anthroposophists consider the Goetheanum one such “soul space”, as it serves these sensory experiences through its architecture, interior design, and the people living, working, or simply existing there. *“You die differently when you’ve been here” (Myrta Köhler, quoted in BAUNETZWOCHE, 2011).*

Subsequently, the “Fundament” in question is a soulroom, that serves with its sensory experiences in a place that is easily accessible to young creatives. Additionally, this soul space specifically caters to these contemporaries per their interests and concerns.

Lastly, the quote by Myrta Köhler is reworded to begin this sensory journey in a beautiful, dignifying, and possible manner:

“You live differently when you’ve been here.”

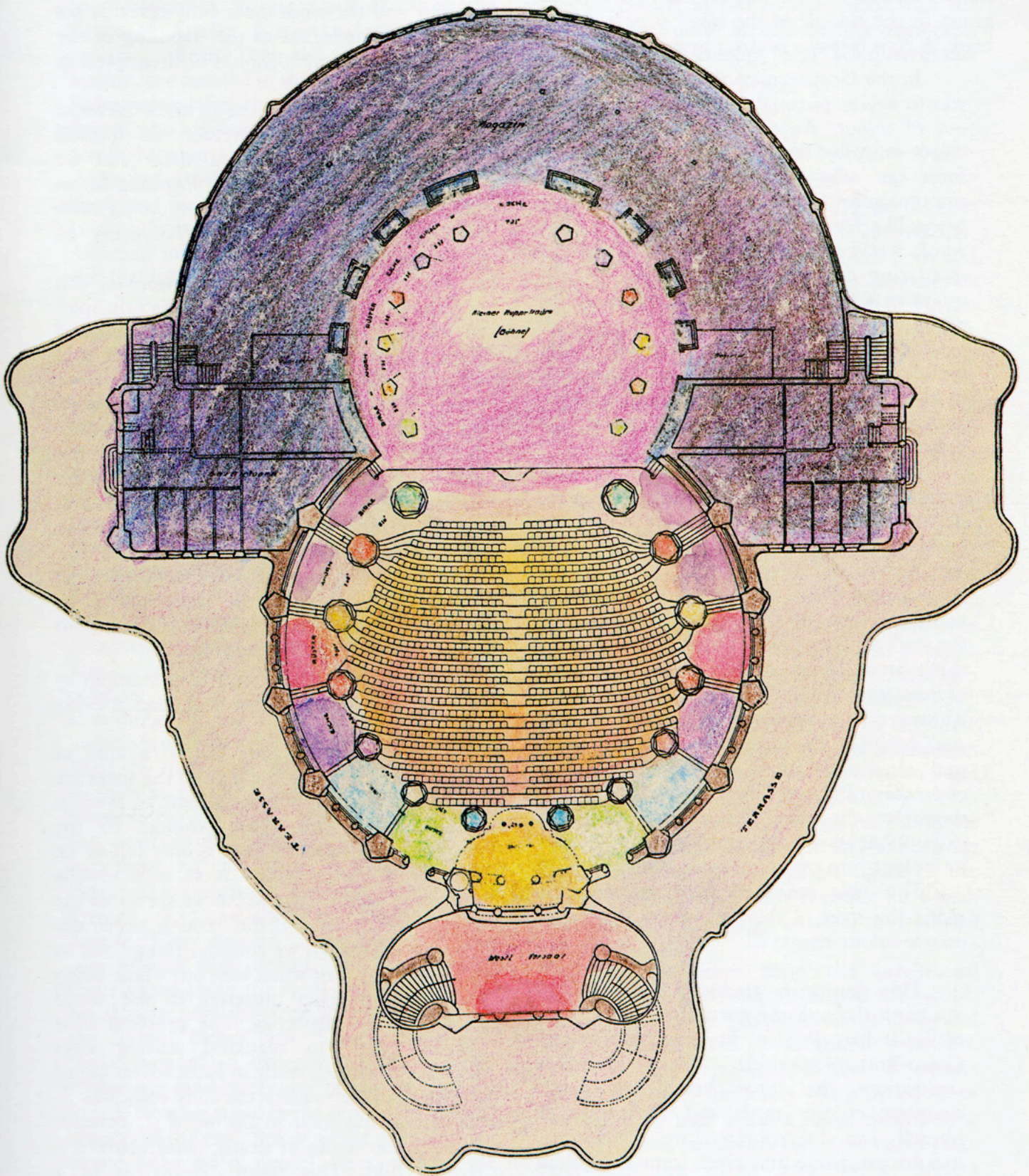


Figure 8: Rudolf Steiner, *Coloured Ground Plan*, (Fletcher, 1987)
 Figure 9: Goetheanum Gartenpark (gardenpark), Drawing, (Gartenpark, 2017)



Studentenwohnheim

Haus Schurman

Waldenwarte

Holzhaus

1 Gemüsegarten

Kristallisationslabor

Gärtnerei

2 Heilkräuter- und Farberpflanzen Haus

Vermögenshaus

Holzhaus

„Schreinerei“

4 Heilkräuter- und Farberpflanzen

Cashhaus

Goetheanum

5

Haus Hofmann

Rudolf Steiner-Halle

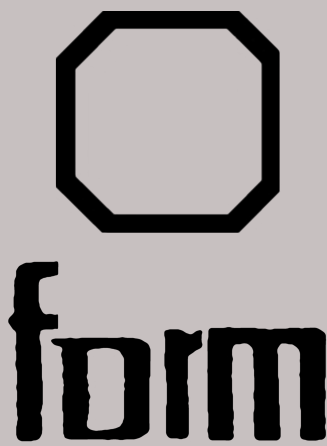
Gegenschnitt

Haus Duldeck

Planetarium

Kaffee- und Speisehaus





Form, essential for growth, underpins the human need for shelter, which ranks alongside water and food in its necessity. Much like other essentials, shelter can be augmented to better fulfill its purpose. This is particularly evident in the realm of creativity, where rooms, halls, and buildings can be structured in ways that foster the thriving of artists within. Form, in the investigation of the Fundament heavily relies on the architectural practice of Rudolf Steiner and the naturalistic style in which Anthroposophical buildings and rooms, such as the Goetheanum, are built.

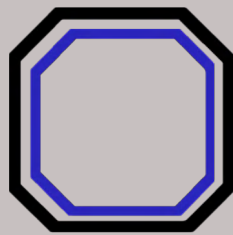
To expedite comprehension of the diverse facets of the Fundament, this zine exclusively delves into the visual exploration of the anthroposophical architectural approach. However, this focus on visuals does not impede the exploration of how colour contributes to form. For additional resources and a deeper understanding of Anthroposophical architecture, please refer to the Appendix.

Figures 10-12: Mathias Dengler, *Goetheanum*, 2019, Photograph, (Dengler, 2019)









farbe

Colour brings life to what appears cold and rigid. That's not to say that everything must be made with colour, as the bleak gray concrete walls serve a purpose. To exist purely for what they are. That is why it is even more important to understand what colour does to such rigid bodies. To know how a subtle blue tone makes the room appear colder yet feel strangely warmer.

The anthroposophical approach to colour varies from the physics perspective, as it regards colour not only on the visual spectrum but as a way in which the spiritual and the real world connect deeply. The soul room needs to be colourful, even if that colour is a gray hue.

Figures 13-15: Mathias Dengler, *Goetheanum*, 2019, Photograph, (Dengler, 2019)







Principle of Chromatics

Three lectures given in Dornach, 6th to 8th May 1921.

Lecture 1: Colour Experience - Image Colours

The reader is introduced to the image colours, which are green, peach blossom, black, and white, regarded by Steiner as the most important colours. Green is defined as the colour of plants (i.e., the natural world) and as something that is “alive.” The “human incarnation” is presented as peach blossom, i.e., the “living image of the soul,” to show the inner colour of the human rather than the colour of the skin. Steiner defines white as the colour of the light, as it acts as a catalyst to make all other colours perceptible, rather than using Newton’s finding that white is a combination of all colours. The human spirit is also to be filled with light and, therefore, is defined as the soul’s image of the spirit. Black is put equal to darkness, as it’s the opposite of white. It represents the spiritual image of the lifeless as it constitutes decayed plant life (Steiner & Salter, 1970, p.11-23).



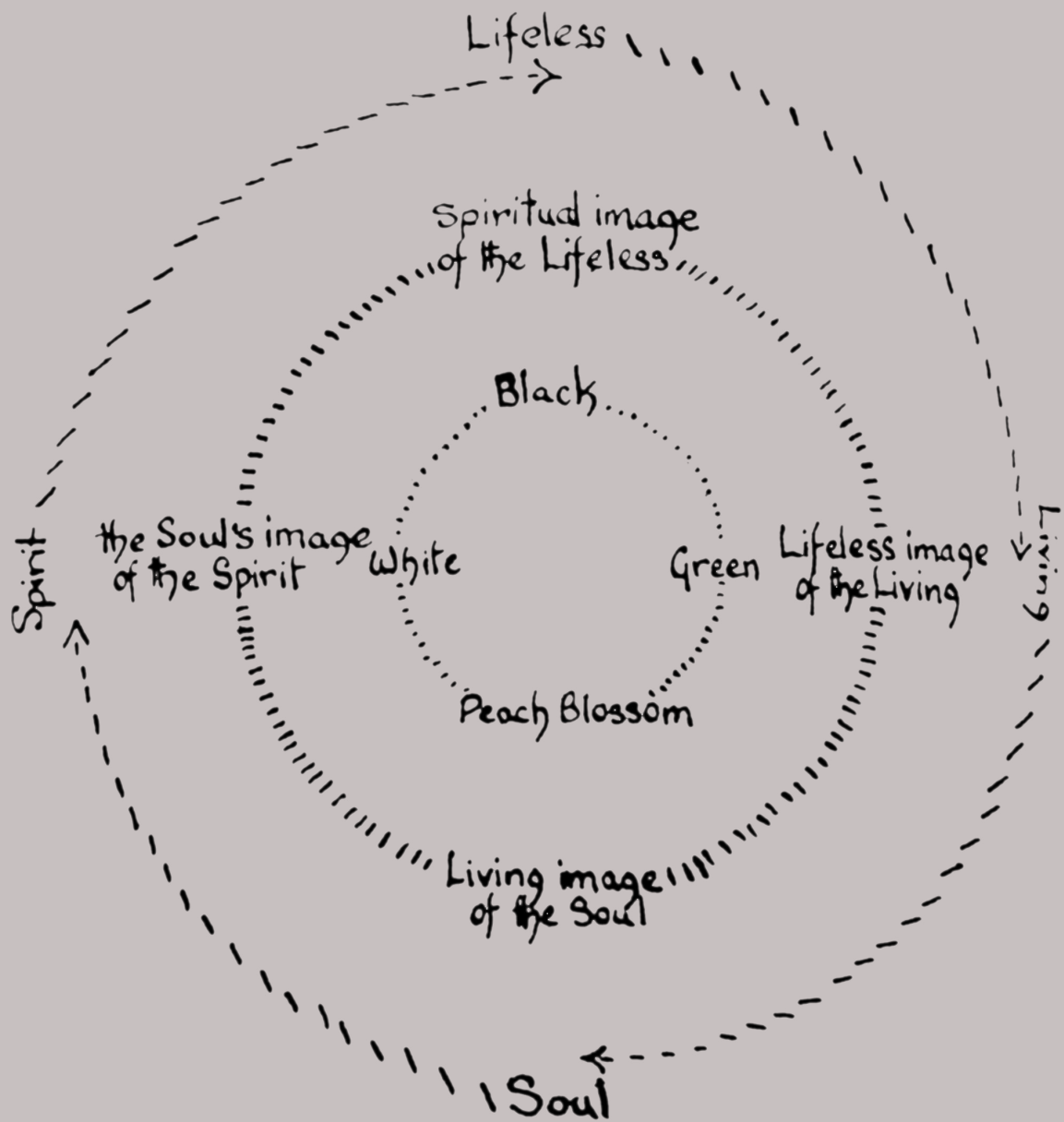


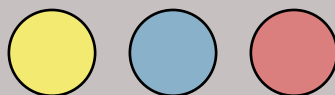
Figure 16: Rudolf Steiner, *Relationships of colors*, 1921, Drawing (Steiner, 1970)

Lecture 2: Lustre and image

The reader is introduced to the lustre Colours: Blue, Yellow, and Red, characterized by how they appear to humans. Yellow wants to be strongest in the center and fade towards the edges, Blue being the strongest at the edge and wither to the center, and red being unanimously radiant wanting to cover everything. The lecture also mentions how green is made from blue and yellow mixing and how peach blossom is made by shining red through black and white “weaving together in motion”. (Steiner & Salter, 1970, p.24-38)

Yellow	is the lustre of the spirit
Blue	is the lustre of the soul
Red	is the lustre of the living

Before moving on to his last lecture Steiner mentions that the artist should know to differentiate between his act of painting when either lustre or image colours are being used. As with lustre colours he must “induce in his picture something that expresses an inwardly dynamic quality which itself gives character” (Steiner & Salter, 1970, p.36). The use of image colours solidifies an “image” on the canvas.



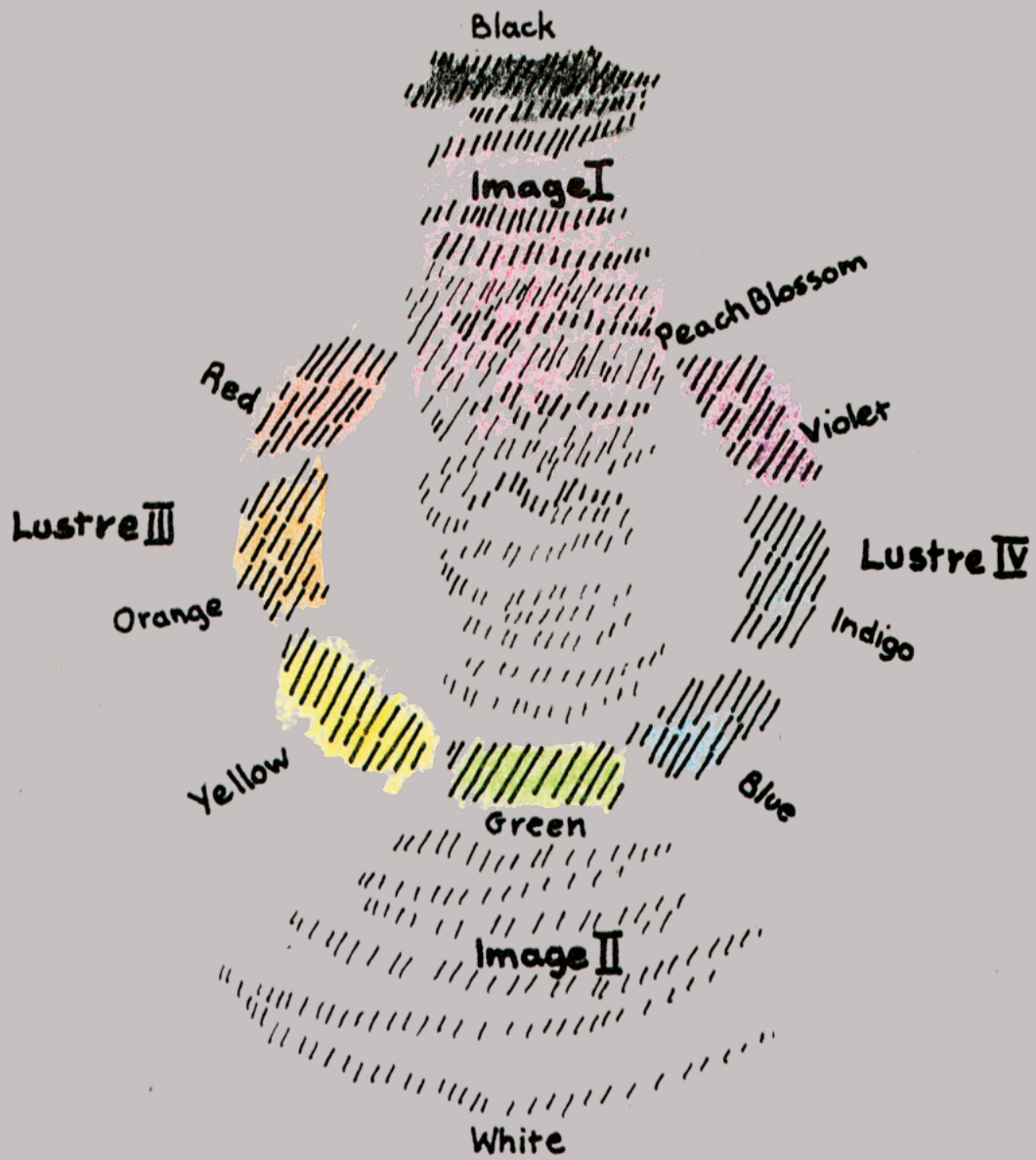


Figure 17: Rudolf Steiner, *Play of colors*, 1921, Drawing (Steiner, 1970)

Lecture 3: Colour in Matter - Painting out of Colour

Steiner relates the fixing of colour on the matter to heavenly bodies such as the sun and the moon and how they interact with plant life to create new colours, that appear in green fruits turning or “shining”. (Steiner & Salter, 1970, p.43).

Steiner mentions that to paint a real impression of life (to him paintings of landscapes, you must first paint the image colour green darker as it appears in reality and then cover the greenery with a “gleaming veil of yellowish-white” (Steiner & Salter, 1970, p.44).

Steiner says that only image colours can be used to depict the lifeless on matter. He uses the analogy of painting lustre-coloured furniture, calling it “unbearable” (Steiner & Salter, 1970, p.45). Therefore, the artist must use always combine the lifeless with a source of light lying within them, shining inwardly.

Different then with plants or the natural world, when painting animals (ensouled beings), they must be painted lighter as they appear and have a “pale bluish light” spread over them. Additionally, when an animal is seen “emerging” (Steiner & Salter, 1970, p.49) from vegetation the “pale bluish light” should be mixed with the “gleaming veil of yellowish-white” to solidify the transition. When painting Humans, only image colours are used and therefore the artist can choose between a physical manifestation of the body to be shown or its thoughts as they take up the same colours in the painting.

Throughout this lecture Steiner also mentions that a palette or the use of colour on the material should be replaced by painting out of pots of liquid colour, to let the colour exist in motion and only when the painter uses the brush to place the paint on the canvas can it become an image. (Steiner & Salter, 1970, p.51)

Figure 18: Mathias Dengler, *Goetheanum*, 2019, Photograph, (Dengler, 2019)



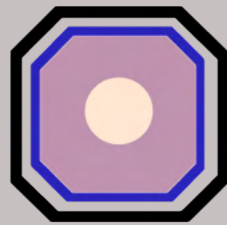


Colour in combination with form creates a “physical image of the soul,” a “dead soul room”. It is not fully realized as it requires a human to interact with. The soulroom profits from a human as much as the human can gain valuable insight from the space itself.

“Colour must not be treated as if it signified anything other than itself; it must be handled so that one can live within it”. (Steiner & Salter, 1970, p.51)

The investigation of the principles of chromatics fuels an alternative approach to colour itself, how it exists in this world, and subsequently how it is perceived by humans. As colour is not inherent to form, it is an addition. This addition to the walls, ground, ceiling, windows, etc. can either act onto the human, or the human can act upon it. For example, a blue hue covering all aspects of a room, calms, relaxes, and cools the human spirit, therefore the blue colour has taken control of the human in that room. Yet some colours do not act upon the human but that requires to be acted upon. A purple hue encourages the human inside to work, to be effective. This dichotomic behavior of colour, to act upon or be acted upon, I name “Driving Chromatics”. These driving chromatics are an important aspect when colour is introduced to a form-based space.

Figure 19: Assia Turgenieff, *The Magic Spring*, 1930, Illustration, (Fletcher, 1987)



seele

Even a room filled with colour seems dead when there aren't people living within it. As mentioned on p. 8 and 27, the soulroom begins to be as soon as humans enter it, and by doing so, it is the beginning of a community. The governance of this community is effective, as the food that structures the daily life of the community is built upon the potential to supply beautiful and dignified food.

Figures 20-22: Thomas Chatterton Williams, Garage issue 16 , 2019 (GARAGE, 2019)







Community

Community is fundamentally about uniting people. In the contemporary era, this task has grown challenging as there must be an inherent benefit for each member to actively participate. Defining a community based on the interests of a select few can be successful, but it risks excluding individuals who could contribute valuable insights. This is why the communal space not only needs to encourage community but also enforce it. The interior (Innenleben) serves as a direct reflection of a communal Zeitgeist, requiring intricacies to fortify its presence. This fortification extends not only to the space itself but also to the individuals who inhabit it.

Food

Inside a thriving soulroom, the sustenance that is supplied is a vital aspect of the benefits of the community. Having a structured source of food that is prepared with ecology and sustainability in mind adds a great deal of positivity to the act of eating. To not have to think about what to eat, the humans in the soulroom can solely focus on their journey.

The individual that is responsible for this food, is solely focused on the act of supplying a high-quality experience to other residences. Through this devised focus, he can deeply explore this craft. This can be seen as mutualistic, as one benefits from the other and vice versa.

Furthermore, the anthroposophical approach to produce and food production can also be applied to the way people interact within the community, with themselves, and with the nature that surrounds them.

Figure 23: Nicolas Coulomb, *Goetheanum*, 2020, *Photograph*, (Firzli, 2020)



Anthroposophic and biodynamic farming practices

Organic farming practices:

Avoiding the use of synthetic pesticides, herbicides, and fertilizers.

Biodiversity:

Encouraging natural habitats for beneficial insects.

Crop rotation:

Reducing the risk of diseases by rotating the types of plants grown in a specific area of soil.

Composting:

Utilizing natural materials and waste to enrich the soil.

Holistic farm management:

Viewing the farm or garden as an ecosystem that requires careful handling and consideration.

Bad for the body, good for the spirit

Throughout anthroposophy, there is a strong emphasis on the neglect of the negative effects of some foods, such as alcohol or meat, since they provide an immense amount of communicative and personal joy.

In Bobby Matherne's review of "Nutrition and Stimulants" by Rudolf Steiner, he notes that "Making it possible to be together as human beings when eating or drinking has great social significance" (Matherne, 2003). Therefore, Steiner argues that, much like everyone partaking of the same bread at Christ's last supper, when in the company of others, personal preferences or concerns about potential adverse health effects hold less significance.

Figure 24: Goetheanum Gartenpark (gardenpark), Photograph, (Gartenpark, 2017)



Artificial Intelligence as a source of knowledge

Engaging with complex topics demands time and effort, and the prevalent belief in modern technology is that knowledge complexity can be simplified to the extent that it becomes a matter of effortlessly absorbing purified information. However, this experience indicates that simplifying complex systems yields only a foundational understanding. Moreover, this basic understanding is context-specific and does not offer insightful knowledge relevant to the initial inquiry.

Consider purified water as an analogy – devoid of all complexity, character, and impurities that contribute to its unique makeup. Similarly, consuming purified information tends to strip away the sensory experience associated with it. As expressed by Edda Nehmiz it is these “sensory experiences” that serve as the foundation for the soul spaces one seeks to establish (Jung, 2020). Using artificial intelligence to summarize or purify a book can be likened to removing all essence from it, transforming the summary into a rendition or interpretation of the original. This strongly signaled the need to shift the methodology for acquiring knowledge on the subject, emphasizing the importance of consulting both primary and secondary sources.

© 1994 by The McGraw-Hill Companies
Salerno



Criticality

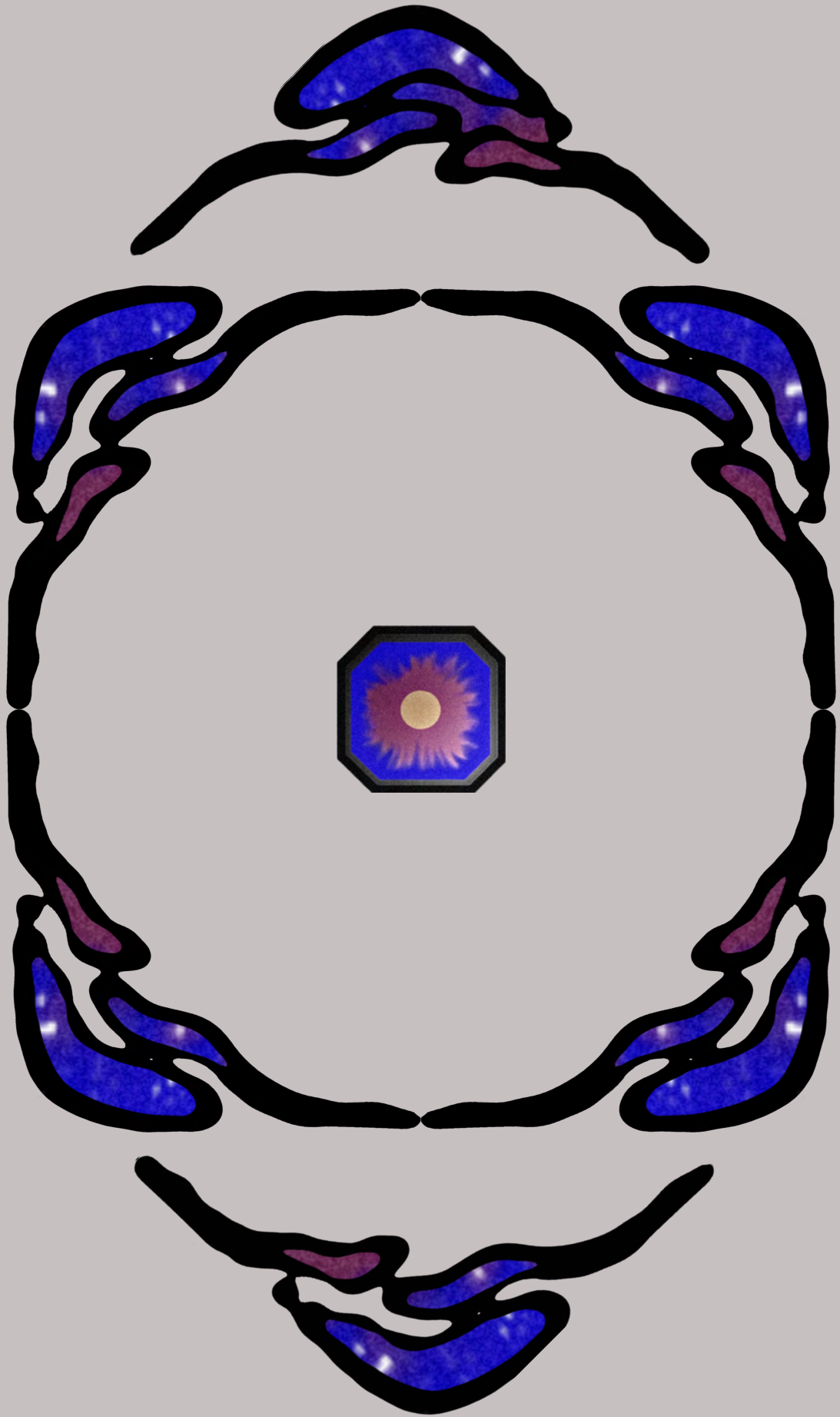
The longing to be critical of oneself comes naturally, and so, without much introduction or explanation, this investigation has yielded an interesting result. From this exploration, one question still arises.

How is this Fundament, room, space, etc. different from any other room? In theory, form, colour, and soul (as humans are confined by space) can be removed. The architecture that anthroposophy takes most from the surrounding environment it places its buildings into. A building in Ode to Rudolf Steiner is not one that does not regard the outside, the garden, the greenery and plants, and the ecosystem they live in as part of the architecture. To house oneself is only to protect from that which connects humans the most to their soul and spirituality. Nature is in solitude. Furthermore, nature houses the second aspect of this investigation in an even more surprisingly simple manner. All the grass, the sky, the sun, etc. serve as cornerstones of colour. They are the purest form of it, as the matter on which the colours sit lives and breathe that colour. If it dies, that colour will too. Lastly, the investigation takes a strong stance on the importance of community in the soulroom and how creativity originating from collaboration will naturally overcome art that is made by one soul. So what better way to stir up community and further a sense of togetherness than by removing the walls that bind? This is true until we explore the fact of “Driving Chromatics” as mentioned on p. 27. There is no possible place in nature that can house pure colours. Therefore it is not possible for humans to fully harness the effect of colour on itself unless it is done within a physically encapsulated space.

In essence, the soulroom is the dead image of the outside that serves to benefit humans in the modern age of technology, political unrest, and the urge to quicken everything.

Figure 26: Werner Blaser, *Untitled*, Photograph, 2002, (Blaser, 2002)





fundament

To re-iterate, the goal of this investigation was to conceptualize a possible physical space in which humans can come together to build the foundation for a sustainable and effective future. Form, colour, and soul were taken as pillars of this Fundament and examined through the eyes of anthroposophy.

The common conception of the anthroposophic form (i.e., architecture) is the integration of spiritual, ecological, and humanistic principles. It features organic forms, natural materials, and symbolic elements, aiming to foster holistic well-being. Through the exploration of the principles of chromatics, two revelations about colour were found. To begin with, colour enhances the effect of the form, assisting the human in exploring his physical and emotional purpose. Furthermore, the intricate detail on what and how colours are interpreted, as well as their origin, allows for a new approach to materiality and symbolic presence and intends to cultivate the natural world with greater detail in the eyes of a human being. The soul is governed by two main aspects: community and bodily nourishment. These two work holistically to support the human being in his journey inside the physical space of the Fundament but also to teach him how to grow beyond it. They create stability, which is used as a catalyst for human exploration, satisfaction, and physical and mental sustainability.

The investigation also addresses artificial intelligence as a form of diluted literature, as it does not add to the explorative nature of research. It also cannot be considered a primary or secondary source, as its information, accounts, and documentation rely on rather a diffusion of information instead of a lineage. In terms of fundament, this provides insight into the perspective on modern, experimental technology and how it should be used and integrated into this foundation.

Concerning sustainability as well as efficiency, the investigation also critically assesses its creation as an interpretative copy of the natural world. A way to contain and harness the dignifying beauty of nature and use it to the benefit of a select few is by building walls around it. Even with this interpretation of the Fundament, it is important to consider that the intent of the building is not related to containment and harness, but rather a man-made extension of the natural world. The Fundament (Soulroom) is placed in the green outdoors, not out of necessity but because it needs it to, so it may act as a man-made addition to the core that is the natural world. Therefore, anthroposophy is a reliable introduction to an approach to building a sustainable and effective foundation on which humans can co-exist to thrive beyond themselves.

Appendix

Figure 28: Nicolas Coulomb, *Goetheanum*, 2020, *Photograph*, (Firzli, 2020)



List of Exhibited Works

References are organized in order of appearance.
Includes Works from the author.

Figure:

1. Wladyslaw (2008). Vorderansicht des Goetheanums. [Photography] Wikipedia. Available at: https://upload.wikimedia.org/wikipedia/commons/0/Of/Goetheanum_Dornach2.jpg [Accessed 30 Nov. 2023].
2. Leon Ferretti, Rudolf Steiner, 2021, Oil on canvas, 100 x 50 cm
3. Leon Ferretti, Raum-form I, 2023, Digital
4. Leon Ferretti, Raum-form II, 2023, Digital
5. Leon Ferretti, Raum-form III, 2023, Digital
6. Leon Ferretti, Raum-form IV, 2023, Digital
7. Leon Ferretti, Raum-form V, 2023, Digital
8. Fletcher, J. (1987) Art inspired by Rudolf Steiner. p. 51
9. Gartenpark (2017). <https://gaertneri.goetheanum.org/>.
10. Dengler, M. (2019). Goetheanum | Dornach | Switzerland - Anthroposophic architecture [DE/EN]. [Photography] Matthiasdengler. Available at: <https://matthiasdengler.com/goetheanum> [Accessed 30 Nov. 2023].
11. “
12. “
13. “
14. “
15. “
16. Steiner, R. (1970) Colour: Three lectures given in Dornach, 6th to 8th May 1921 with extracts from his notebooks John Salter. Translated by J. Salter. London: Rudolf Steiner Press.
17. “
18. Dengler, M. (2019). Goetheanum | Dornach | Switzerland - Anthroposophic architecture [DE/EN]. [Photography] Matthiasdengler. Available at: <https://matthiasdengler.com/goetheanum> [Accessed 30 Nov. 2023].
19. Fletcher, J. (1987) Art inspired by Rudolf Steiner. p. 185.
20. A Fashion Story Set In Switzerland’s Most Eccentric Building (2019). https://web.archive.org/web/20230520084949/https://garage.vice.com/en_us/article/qvyedd/a-fashion-story-set-in-switzerlands-most-eccentric-building (Accessed: February 16, 2024).
21. “
22. “
23. Firzli, J. (2020) Nicolas Coulomb for Goetheanum, TRENDLAND. Available at: <https://trendland.com/the-goetheanum-through-the-eyes-of-nicolas-coulomb-1/> (Accessed: 16 February 2024).
24. Gartenpark (2017). <https://gaertneri.goetheanum.org/>.
25. Leon Ferretti, *Untitled*, Scan, 2023
26. Blaser, W. (2002) Natur im Gebauten. Birkhauser.
27. Leon Ferretti, Raum-form V, 2023, Digital
28. Firzli, J. (2020) Nicolas Coulomb for Goetheanum, TRENDLAND. Available at: <https://trendland.com/the-goetheanum-through-the-eyes-of-nicolas-coulomb-1/> (Accessed: 16 February 2024).

List of Resources cited

Full citation of In-text citations.

Hemleben, J. (2013) *Rudolf Steiner: An Illustrated Biography*. Rudolf Steiner Press.

Zander, H. (2019) *Die anthroposophie: Rudolf Steiners Ideen Zwischen Esoterik, Weleda, Demeter und Waldorfpädagogik*. Paderborn: Ferdinand Schöningh.

Myrta Köhler. (2011). 'Rudolf Steiner – Organische Architektur', *BAUNETZWOCHE* #243, (October), p.16

Jung, A. (2020) *Wo die Seele wohnt - Anthroposophische Architektur - Werde Magazin*. <https://werde-magazin.de/blog/2019/07/11/wo-die-seele-wohnt/> (Accessed: December 5, 2023).

Von Goethe, J.W. (1840) *Theory of colours*.

Steiner, R. (1970) *Colour: Three lectures given in Dornach, 6th to 8th May 1921 with extracts from his note books* John Salter. Translated by J. Salter. London: Rudolf Steiner Press.

Steiner, R. (1991) *Rudolf Steiner on Nutrition and Stimulants: Lectures and Extracts*. Biodynamic Farming & Gardening Association.

Nutrition and Stimulants by Rudolf Steiner, a reader's journal review by Bobby Matherne (2003). <http://www.doyletics.com/arj/nutritio.htm> (Accessed: December 5, 2023).

Other Resources

Sources that were explored yet not directly referenced:

Steiner, R. (1928) 'Der Übersinnliche Ursprung des Künstlerischen', in R. Steiner (ed.) *GA 271*. Dornach: Goetheanum Verlag, pp. 189-203.

Fäth, R. J. (2004) *Rudolf Steiner Design: Spiritueller Funktionalismus*. PhD thesis. Universität Konstanz. Available at: <http://nbn-resolving.de/urn:nbn:de:bsz:352-opus-13852> (Accessed: 16 February 2024).

Matsui, M. (2010) *Rudolf Steiner and The Associated Manufacturers: Architectural Principles and Design Methods on The Associated Manufacturers*. Graduation theses. Kejo University. Available at: <https://issuu.com/minorumatsui/docs/steiner-and-manufacturers> (Accessed: 16 February 2024).

fundament