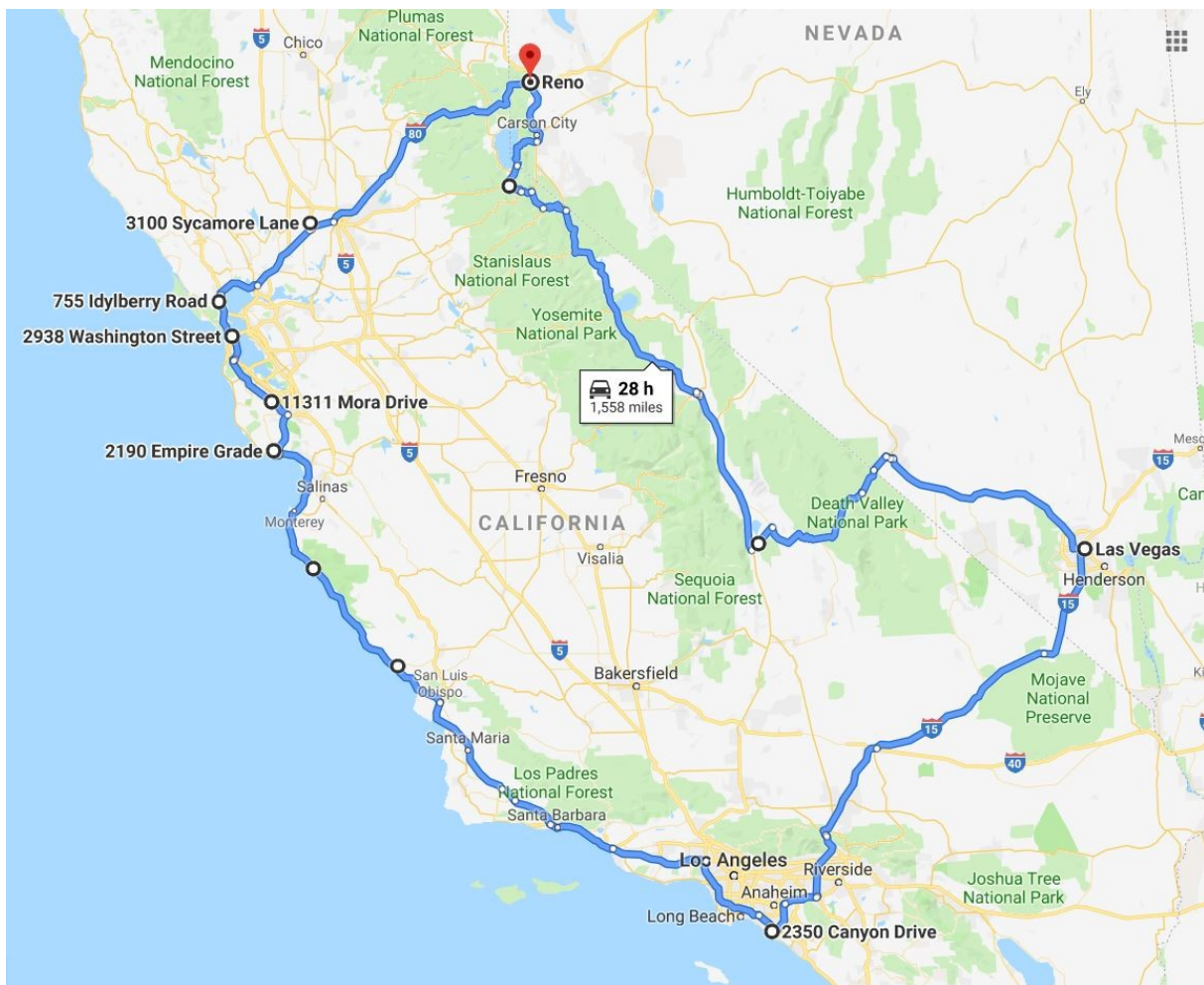


**Project of the Waldorf School campus in Reno**

When I was about to come to the United States of America in May 2019 to design the newly planned Waldorf School campus in Reno, I planned a study trip right after my arrival. Because I wanted to visit and see all the Waldorf schools in California. There was only one in Nevada and I was supposed to be there to develop it. I wanted to connect with the spirit of anthroposophy and the spirit of the landscape in Nevada and California. So I planned a round trip through Sacramento, San Francisco and then up the west coast of the United States to Los Angeles. I visited most of the Waldorf schools and Waldorf kindergartens. In order to perceive the nature of the high mountains and valleys of the Sierra Nevada, I then drove back inland. I wanted to see Dead Valley, the Las Vegas area, and the Colorado River. I was returning through national parks (eg Yosemite) towards the capital of Nevada, Carson City. And then around Lake Tahoe and the Truckee River back to the city of Reno. Only after arriving in Reno, Nevada, I started working as an architect on the design of the new Waldorf school campus.



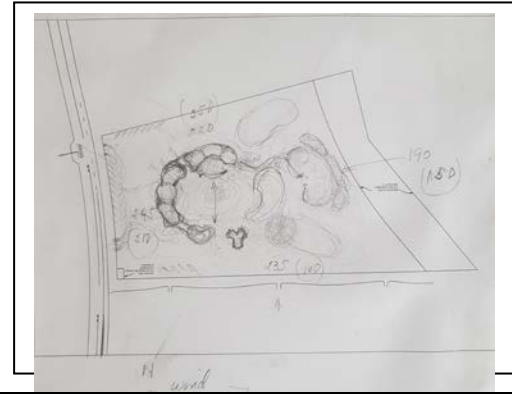
At the very beginning of the design process, I observed the surrounding landscape of the city of Reno together with a college of teachers and together with several active parents. We have been to the property several times. I recommended that each of them choose a place on the horizon. It could be a valley, a saddle or some mountain ridge. And then each of them modeled this landscape motif. Thus, the whole group gradually tuned in to the character and spirit of the surrounding landscape. The participants also became aware of the movement of the Sun across the sky and the world directions. Later, it helped us in the consensus design of the entire school campus.



This was followed by the participatory design of newly planned school campus. My method is to allow future users to be personally involved in the design process as much as possible. From the beginning, I involve them in the artistic processes during the creation of designs. Thus the higher spirit of inspiration of the whole group can be manifested. It is also possible to capture and approach the spirit of the place. This refers to a specific plot of land. For this purpose, I invited the workshop participants to walk individually from the borders of the plot to its center.







The participants of the workshop were supposed to draw on the prepared map where they felt the end of the mood of the outer street. And where they perceive the possible start of the construction of the school. It was a matter of sensing and perceiving how far inward from the boundary of the property construction could begin. After everyone felt it individually and drew it, we met and shared our observations. They were very similar. So we finally came to a collective agreement. We drew the sensed boundaries of the possible beginning of the buildings from the land borders, on which we agreed. We marked them on prepared mat under the model. This was followed by conversations about the necessary number of rooms and types of educational spaces. When the list of rooms and their sizes was complete, I cut them to scale from paper and we began consciously place them in context on the plot map.



To summarize, we first worked with the spirit of the surrounding landscape. Then we tuned in to the genius loci of the place and subsequently to the spirit of the individually proposed buildings. All in a calm, contemplative creative process. We listened to each other and followed up on each other's ideas and thoughts. After a participatory process and mutual agreement, the basic building masses were erected at specific



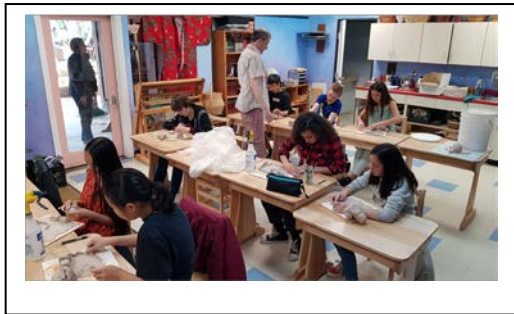
locations in the model. Now another creative and at the same time social artistic process began. We started shaping masses and volumes of buildings together. Waldorf teachers had an idea of what shapes are appropriate for each seven-year-old child period. Thus, the shapes of the kindergarten are softer and more rounded than the forms of the elementary school buildings. A very young child needs more rounded and closed shapes (indoor play yard). A child in the second seven years can already live in more individualized and more formed forms of architecture.



In this joint phase of creation, inspiration from the surrounding landscape shapes also manifested itself. Impulses came into the creation as a memory of modeling small sculptural models of the surrounding mountains. I also led the group to observe the mineral, plant and animal kingdoms in the area. I taught them to notice the evolving shapes and changes in the rhythm of the day and in the rhythm of the year. The roofs thus began to come alive and speak with rhythm. A metamorphosis of shapes appeared in them. There was no need to talk too much while working together. It was more about creating a calm creative mental atmosphere. Hands and fingertips were forming and moving from themselves and connected created shapes to each other. The element of will was thus manifested in the artistic work. It is a so-called will (willing) activity that represents the spiritual forces of the Thrones - Spirits of Will. This is the wisdom that enters into emerging forms through free action. In the joint consensus creation, the group gradually elaborates and deepens in it. The Spirits of Wisdom – Kyriotetes – act in the rhythms of emerging and connected forms. This is the etheric level. In the organic architecture the experience of the rhythmic develops further in the mood. This is the astral level where operate the Spirits of Movement - Dynamis. At the highest spiritual level, we let enter the inspiration, intuition and imagination of individuals as well as groups. These are the Spirits of the Shapes – the Exusiai. It is the level of organization of the Self of individuals (organization of I) or the level of the higher Self that spiritually inspires and guides the whole group. When these spiritual forces are allowed to enter into the creative process, an experience of total consensus emerges. The

participants not only like the resulting proposals, but they are also felt to be related to the landscape, the land and the surroundings. They even have forces within them that carry and unite the entire creative group. They create a quality of hope and aspiration. And finally, they awaken the will to act. These forces carry the group, help it to further search for strengths and possibilities of realization, and create an overall basis of health.

When we were looking for the content of the plan for the school campus, we were also inspired by children. We were interested in the wishes of the children, what they would like to see in the buildings and gardens of the school. With seventh and eighth grade students, I modeled their ideal idea of school. But also its placement in the terrain and the details of buildings, playgrounds and gardens. The motifs of groups of large trees, orchards, gardens or water features appeared most often. In part, this was because there are few trees or streams in Nevada's suburban areas. And children naturally crave it. We took some of their ideas and incorporated them into the final design.



In this way, it was possible to include both ideas and needs of teachers and parents, as well as the ideas and wishes of children, into the entire project. Nowadays, and especially in the future, the actual social process of construction preparation will become more and more important. And also the social process of building process itself. On the way to individualization, each of us is looking for ways to express ourselves in our biography. Every social group also seeks its own self-determination. In artistic anthroposophical work we are enabled to do so. That connects us. That was and is the goal of this project.

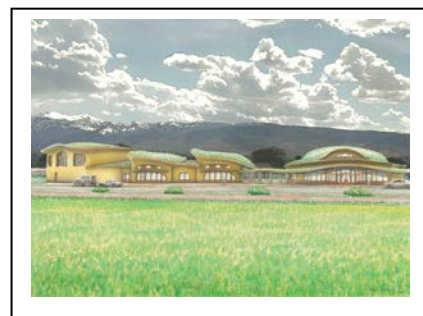




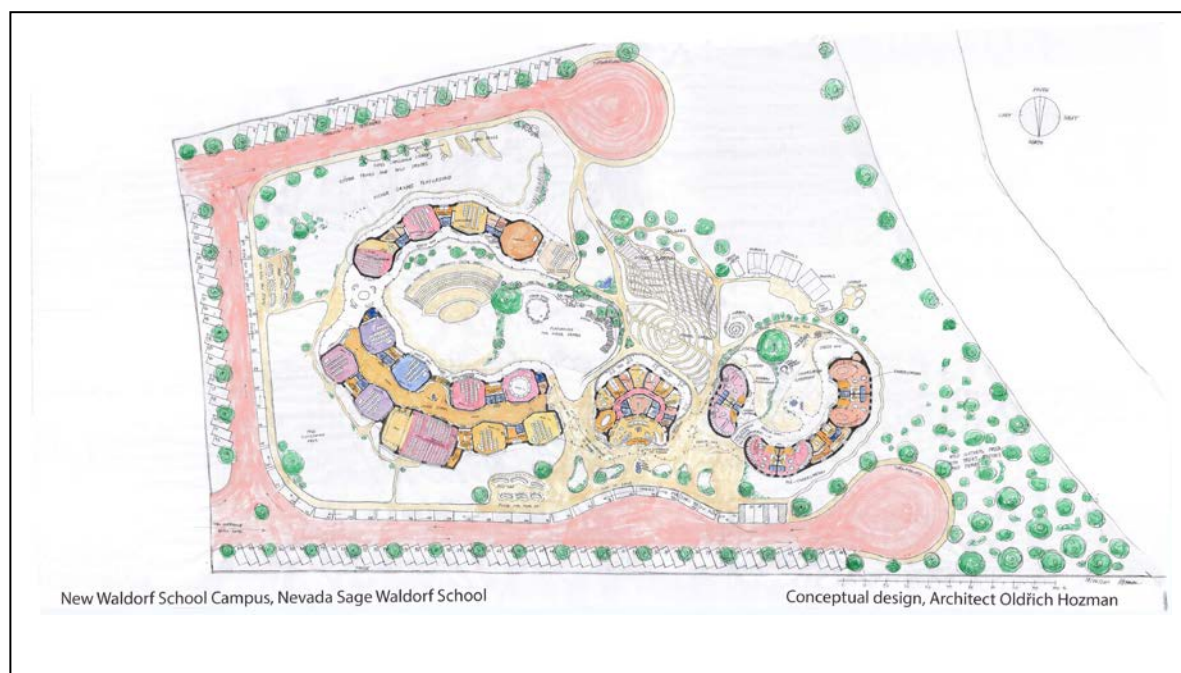
Completed model of the campus of the Waldorf School in Reno, Nevada.



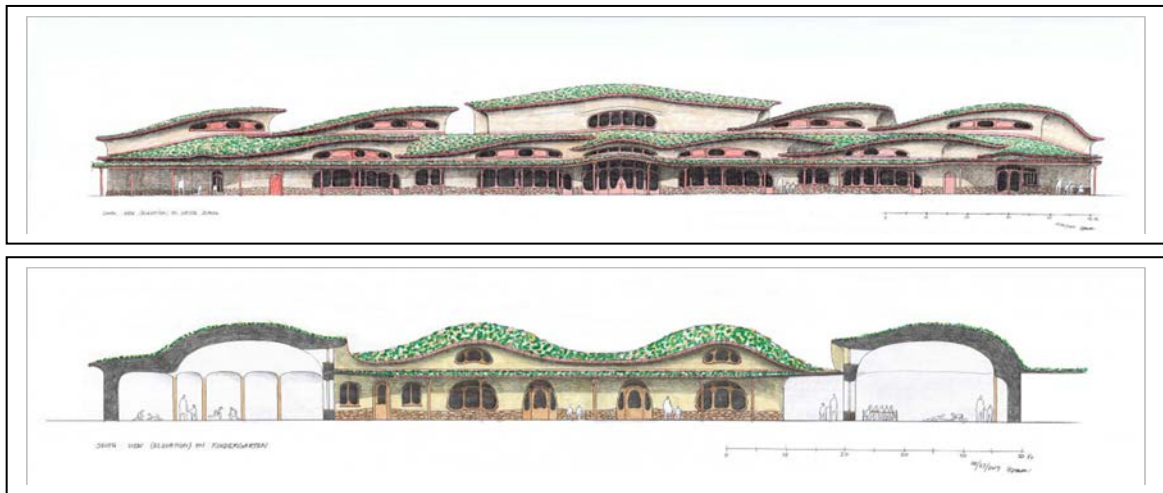
View on grade school buildings



View of the campus from the north



Floor plan of the campus area. On the left is the grade school with multi-purpose cultural hall and above it are music hall, workshops and eurythmic hall. In the middle is an administrative building and facilities for teachers. On the right is a group of kindergarten classes. In front of the administrative building are large biodynamic gardens, orchards and stables for small animals.



For a more detailed overview of the creation of the Waldorf School campus project in Reno, Nevada, please visit the following website: <https://www.arc.cz/en/portfolio-item/architectural-design-of-the-waldorf-school-and-kindergarten-in-reno-nevada-2019/>

### **A multi-purpose cultural building inspired by the construction of the first Goetheanum**

The project is inspired by the building of the first Goetheanum. It will be part of the hotel complex of the anthroposophical cultural center and hotel at Hohenfels Castle in Germany. With its concept, it follows on the ideas of Rudolf Steiner, who in his lecture of March 7, 1914 "Development of the art of construction in connection with the turn of the millennium" he said at the end of the lecture:..."But when the year 2086 comes, buildings will begin to be erected everywhere in Europe, which will be dedicated to spiritual goals and will be the image of our Dornach building with two domes. There will be a golden age of these buildings, in which spiritual life will flourish" (GA 286, Ways to a New Style of Architecture).



Place of construction and delineation of the building outline on the plot.

At the beginning we can ask: "Why should buildings be built that have domes as roofs?". Why should spaces be covered by a smoothly rounded vault? Why should buildings be circular? Rudolf Steiner gives a partial answer to this in his lecture on the importance of curves for a healthy human life. In a lecture from June 28, 1914, he says that "To feel a circle means to feel selfhood. To feel a circle in the plane or a sphere in the space is to feel the self, to feel the ego (Ichheit, Selbstheit)". And this feeling and perception of the Self is aided by the circle and the dome. Self (I) can be felt in form. Another reason is the "permeability" of the dome as a universal shape for the etheric and astral body of man.

Already in the basic circular form, the premise is created that the spiritual should exceed in the building. It helps the upliftment to the spirit, the circle forms a prerequisite for the Gods to speak to us. Under such a shape, a person connects better with his intuition, imagination and inspiration. In the large dome, that which is more physical is greater, and in the small dome that which is spiritual is greater. Two interlocking circles, two intersecting domes – double, doubling, means multiplication and escalation. It also means introducing an axis, i.e. a direction and the resulting movement and subsequent experience of space. In a lecture from June 17, 1914, Rudolf Steiner says: "In all the particulars there must be an expression of an uplift to the spirit, which corresponds to the fact that an organ is created in the building so that the Gods can speak to us."

As shapes, the circle and sphere are intrinsically essentially connected to man. They resonate in their shape with the structure of his body. They are also related to his spiritual, mental and his free will activities. They correspond to the cosmic forces in which man is embedded. Rudolf Steiner deals in detail with the principle of the sphere and the structure of man in the lecture series *The Study of Man* (GW 293) in the lecture of September 1, 1919. Among other things, he says here: "Now we could draw a man in yet another way. One could say: man is first of all a huge ball that includes the whole world, then a smaller ball, and finally the smallest ball. Only the smallest sphere is fully visible; the slightly larger sphere is only partially visible; from the largest sphere, only the end of the rays that shine into the person can be seen, the rest remains invisible. Thus is the human form wrought by the whole world."

Last but not least, we can also notice that everything rounded, which surrounds us, which creates a feeling of home for us, creates a gesture of embrace. It gives us some mental security and support. The circular shape around us creates a gesture of mental warmth. The circle and dome are kind to us.

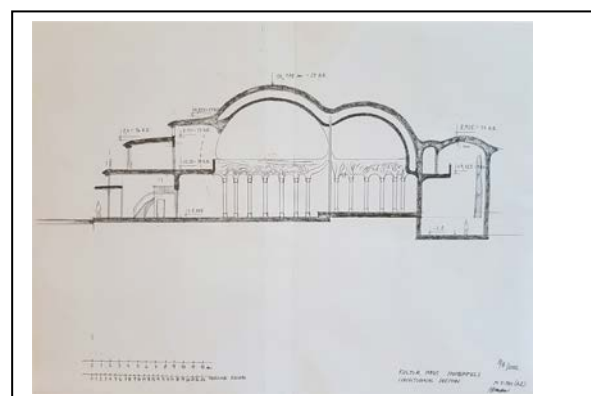
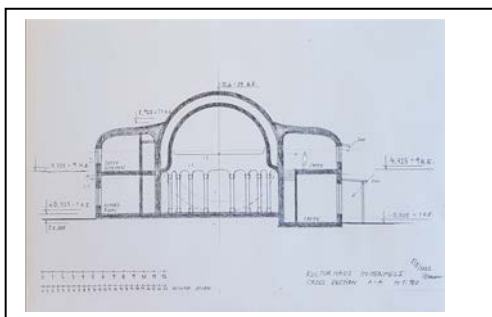
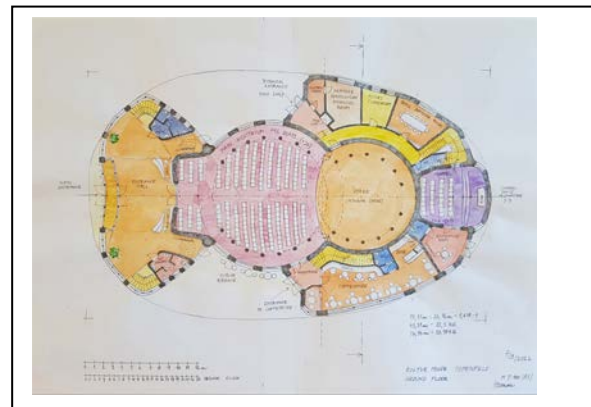
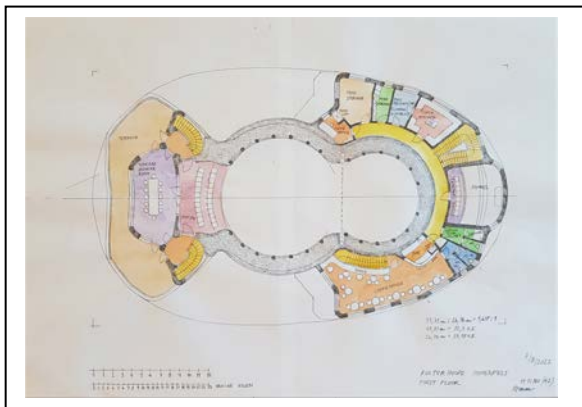
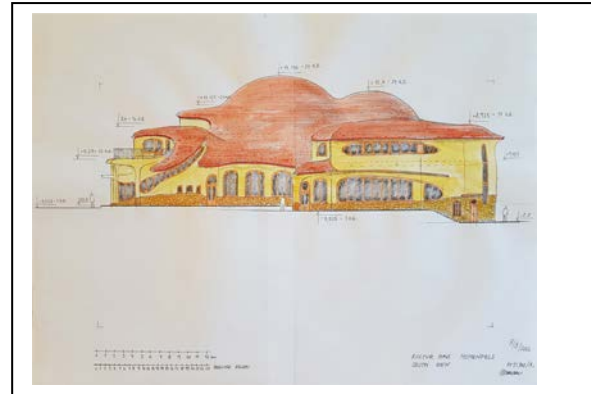
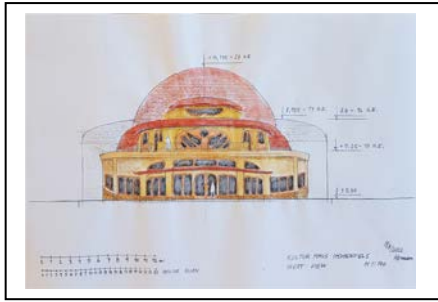
This is how the cultural house project at Hohenfels Castle is gradually being created. The goal of its initiators is to revive the impulse of the first Goetheanum. To be inspired by his basic ideas and basic principles. However, in the resulting overall arrangement of internal functions, this building will correspond to what is needed at the given location for the operation of the entire area. The building of the cultural center will include an entrance foyer, a multipurpose cultural hall with a stage, facilities for performers, smaller seminar rooms and technical rooms. On the south side overlooking the castle, there will be a cafe with a separate entrance and facilities (kitchen) for the cafe. Separately, a small chapel will be integrated into the whole building from the eastern side.

The future construction site is located near the heritage-protected grounds of the castle. And so we sensitively and prudently searched for the shape and material concept of the building. It was also important that the scale and character of the volumetric shapes of the new building be related to the mass of the castle. Because some parts of the castle are rounded, such as the towers or the arched arcade in the courtyard, it was easier to integrate the new building with its rounded shapes and domes into the vicinity of the castle. During participatory design, we first placed the building sensitively and looked for its appropriate orientation. And only then did we deal with more specific shapes of matter. We are still at the beginning of the project. We are waiting for the approval of the building placement from the regional authorities. Subsequently, we will deal with the detailed design and artistic living forms of the building.





The entire design is gradually created in the form of participatory design. Before this model was created, it was preceded by four smaller models, on which we repeatedly worked together and searched for the expression and content of the building. I perceive artistic work in the spirit of common consensus as an important criterion for the creation of such a project. In this way, the power of higher inspiration, intuition and imagination can be manifested. And it can be experienced in the process of the work itself. Quality ideas are coming and it is possible to build on one to the another. The mood that arises in this way at the beginning then becomes the basis for the entire further course of construction preparation and will continue during the construction itself.



In the next design process, I will lead the group to incorporate anthroposophical artistic principles into the design. For example, the change of shapes, the so-called metamorphosis. Or qualities such as truth, beauty and goodness manifested in architecture. The truth manifests itself, for example, where, looking at the building from the outside, we truly perceive the internal contents of the building's functions. For example, the fact that a multiple group of windows belongs to a large hall and small windows to less important spaces. Or the fact that the windows rise dynamically along the staircase. As an example, the main entrance to the building should be clearly recognizable from a distance. That the house may speak the true language to the coming man. Beauty manifests itself everywhere, where as an observer we experience the gradual transformation of connected shapes in the motifs of the building. For example, a gradual small change in the shape of a series of windows that are next to each other. Or the development of motifs on the railing of a staircase that rises. These are all details that enliven attention and lead to a temporal experience of space. They attract our attention. If the transformation of shapes is graceful and stylistically balanced, we experience this fact as beautiful in architecture. And goodness manifests itself where things are in harmony. Where the relationships are established. Good is related to proportions and acoustics. It is related to the carrying of sound in architecture. And this is achieved by appropriate and well-proportioned spaces. For example, the ratio of the dimensions of length and width or height and width of a room in the interval of a fifth 2:3, creates a pleasant pentatonic timbre of the voice (speech), which stands out

well in such a space. We also need a slight asymmetry so that the sound of the spoken word is carried well through the space and there is no echo. In such spaces, a person's ability to listen and concentrate is then strengthened. Harmonization occurs between the rhythm of the breath and the rhythm of the heart in a ratio of 1:4.



Artistic bone metamorphosis

Throughout the design of the future building, we will work with the artistic principle of metamorphosis of shapes. This will work mainly in the field of experience beauty. In Goetheanistic art one often works with the transformation of shapes between solid and hollow spheres and with the transformations between these polarities. I will present here one of these exercises that I have worked on several times. It is an artistic metamorphosis of forces that expresses the formative action in the formation of bones. These are not realistic bone shapes. But about the artistic expression of the forces that act in their formation. We can go all the way back to Steiner's lectures in the series Study of Man, where in the tenth lecture Rudolf Steiner says that those are precisely bones of the limbs that not only show the transitions between hollow and convex, but also the power of overturning, completely turned inside out... From knowing, observation and artistic processing of these forces can be subsequently created living forms of organic architecture that enliven all the four members (bodies) of the human being.

In the previous two architectural designs, I showed you two projects that are being created. Allow me to introduce here a third project that is already being implemented. And it contains these living principles of organic architecture.



## Organic villa in El Palol, Spain

In the beginning, the investor wanted to build a house next to the remains of the old monastery. She wanted to rebuild a monastery near the river Fluvia, unused for several centuries, into a place of personal development and a spa hotel. And she wished to live next to this place. So we started the project of her house. From an anthroposophical perspective on working with another person, I know that it is important to work with personal biography. That is why I enable and accompany clients in artistic work. So that they can express themselves creatively. At the beginning of each project, we make plastic architectural models together. I helped the client while modeling her future house to maintain the scale, orientation to the cardinal directions and basic functions in the house. So that everything is correctly and functionally located. In addition, this project was preceded by a detailed acquaintance with the place. After a longer stay at the site and after I performed the geomantic survey, I recommended to the client to lay cornerstones around her property. The whole plot was 70 ha (0,3 mile<sup>2</sup>) and its borders were long. We walked around them gradually with breaks for 3 days. Each time a stone was laid, the client and her son meditated and visualized the future plan for the construction of the entire area. Her son helped her with the project. Together we prepared the project step by step. The aim and assignment was to create a living and sculptural organic architecture. Use natural building materials and create a healthy and environmentally friendly houses. Artistic processes and quality craftsmanship were very important to the client, which is why I could cooperate well with her.



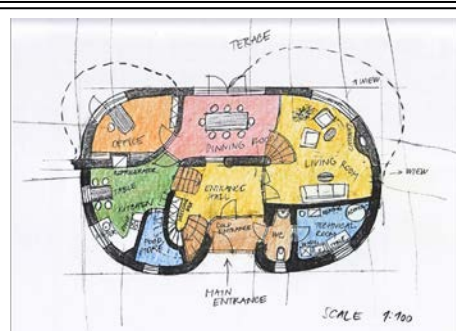
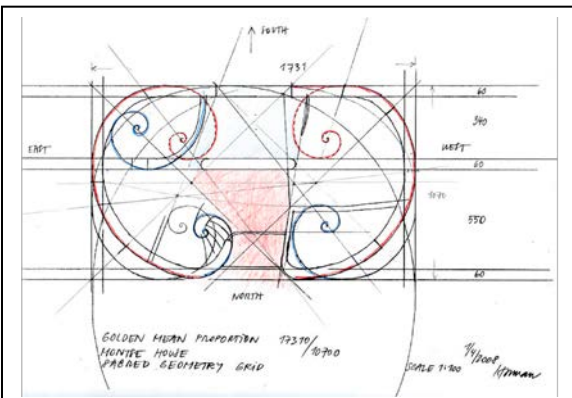
Geomantic survey of the plot and placement of cornerstones around the plot.

During my geomantic exploration I focused on perceiving the three basic levels of subtle earth forces. The first was to sense the main sacred place for the entire site. It turned out to be in a crypt under the original monastery. We respected this place. We turned to itself in inner respect and humility. The second level was the feeling boundaries between living moods in different parts of the plot. After sensing and marking them, they were transferred to plans and maps. Later, we planned the beginnings (borders) of buildings with these boundaries and along these border lines. Or landscaping or park improvements (roads, avenues of trees, streams, lakes, etc.) were placed following these living and beings of moods. The third level was the sensing and targeting of groundwater lines. I checked the presence of groundwater mainly in the places of the future family house. For example, to plan the bedroom and the location of the bed in neutral zones outside the course of the groundwater lines.



Joyful initial decisive gestures when modeling the first shapes of the future house.

A creative mood while participatively modeling the nascent organic forms of the future house. The shape of the house gradually took shape in the creative process. He was born as he approached the moment of creation in the biography of the client. It arose from her creative spirit. From the point of view of anthroposophy - everything that is in her like a child „the future“ intersected with what is in me as an accompanying guide like „the past“ (acquired experience from past incarnations).

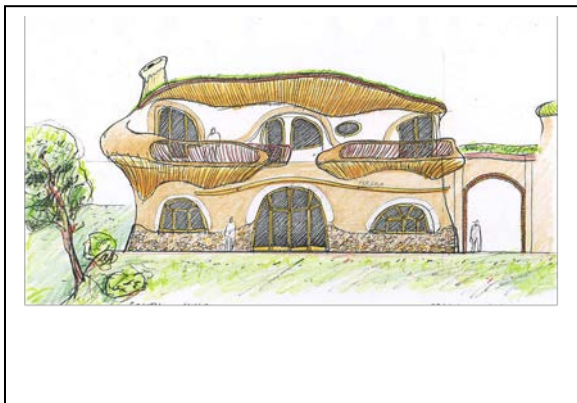




When the form in the model took a clear form, it was possible to gradually start creating floor plans and other detailed technical drawings. The ratio of the floor plan was formed in the golden ratio of 1:1.618. Everything started to become concrete. The creative process of collaborative modeling kept the shapes alive and organic. The client thus mentally connected with her spiritual image arising from her inspiration, intuition and imagination. In the process of creating the model, even higher forces of the group spirit may have acted. Like working with her son or with me or all together for example. Because before that we tuned in to the spirit of the place (genius loci), the creation was also inspired by the essential moods arising from the experienced surrounding landscape.

For example, it is typical for anthroposophic architecture and sculpture that the shapes follow each other. That they go into and from each other. This was achieved, for example, in transitions between roof overhangs and vertical walls around windows. When the convex shape of the lower parts of the roof overhangs transitions into a hollow shape around the windows, a so-called double-turned surface is gradually created. They are living organic shapes. By perceiving and experiencing them, the flow of the etheric body and the movement of the astral body are supported. If a person is surrounded by living forms, his essential members of the man are thus set in motion.

The realized house is a wooden structure. All materials used are from the construction site. The foundations and plinths are made of stones collected from the banks of the nearby river, just as traditional Spanish villages were built. The entire internal supporting structure is made of beams and wood quarried in the nearby Pyrenees Mountains. All internal and external plasters are clay. The interior linings are made of adobe bricks. Clay plasters are made from earthy-clay soil that was excavated at the construction site. The windows and doors were made by local craftsmen from the region around the city of Girona.

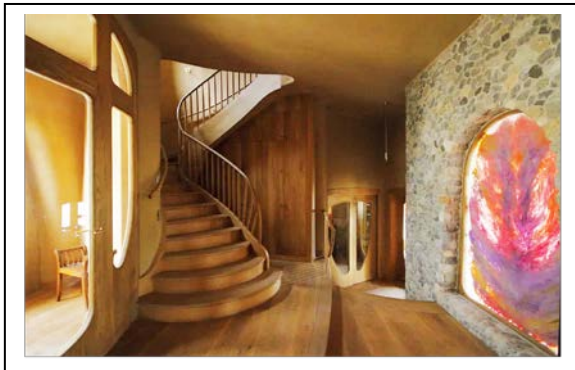


Thanks to local traditions, it was possible to maintain good craftsmanship in details during construction. Roof overhangs and an external pergola protect the building from summer overheating. The house has an extensive green roof and is insulated with wood fiber wool. All its constructions are diffusely open (vapor permeable). The house is heated by a wood pellet boiler and the heating is low-temperature (radiant wall heating).

Just before finishing her house, she painted her picture. She painted it on the glass that is in the window between the dining room and the entrance hall. It is a motif that expresses her joy at the



finished house. In her biography, she advanced to carry out her plan. It was established in her soul and in her Self. She herself also said that her physical health also improved and her etheric powers increased. It can be seen in the vivid painting, which expresses her mood in life and determination in the next direction. This has been the goal of my approach during the consensus design and creation methods I use.



If you are interested, you can study the entire project in more detail on the website at the addresses:

<https://www.arc.cz/en/portfolio-item/2010-family-house-in-el-palol-spain/>

and

<https://www.arc.cz/en/portfolio-item/2010-eko-hotel-el-palol-spain/>

The creation of anthroposophical projects that I process is based on the following basic principles:



## Therapeutic features of Organic architecture

### Spiritual Level

Ego organization (Organization of I)  
Easial – spirits of Form

- Let people create their own wishes of forms
- Let people celebrate for their own place



client create model of the house by his hands



client observe what they have done



created model of the house



south facade of organic house... in the beginning was the model



family celebrate beginning of the house



spirit of I organization enters into materia... created model of the school

### Soul level

Astral body  
Dynamis – spirits of Motion

- Let people feel and create their own moods
- Use of therapeutic colours and curves



natural clay plaster and its colours support regenerative processes



mood of daylight influenced by curves of window frames



softness of colours and forms support mental warmth



native colours improve calmness and piece for the Soul



loose paintings support and activate Astral and Etheric body

### Life body level

Etheric body  
Kyriotes – spirits of Wisdom

- Working with materials which have therapeutic qualities
- Use of metamorphosis of forms



team clay modelling brings collective wisdom and joy into living forms



our fingers and hands connect us with universal cosmic ether



metamorphose of forms in architecture support movement in Etheric body



etheric forces create Style in organic architecture, style is created by small changes of living forms



goetheanistic artwork in bone's metamorphosis brings rhythm into Etheric body

### Physical level

Physical body  
Thrones – spirits of Will

- Working with materials which have therapeutic qualities
- Use of natural building materials



well-made details support sense for responsibility



wooden structures reduce electrosmog and improve regenerative etheric forces in houses



Earth bricks and clay plaster support and improve breathing



wooden furniture balance Heartbeat, Cassini curves recreate Astral and Etheric body



composition and form support sense for social help and peacefulness

Used photographs are projects and works of architect Oldřich Hozman, [www.arc.cz](http://www.arc.cz), email: [arc@arc.cz](mailto:arc@arc.cz)

Oldřich Hozman, anthroposophical architect, Prague/Dornach, email: [arc@arc.cz](mailto:arc@arc.cz), [www.arc.cz](http://www.arc.cz)