

# The Building Concept of the Goetheanum

## GA 289

*28 February 1921, The Hague*

Automated Translation

### **4. The Building Thought of Dornach**

My dear guests!

I must ask you to excuse me for speaking in German and not in Dutch; however, I will have to show you a number of photographs to illustrate today's lecture, and they will not be in German, but international.

The anthroposophically oriented spiritual movement from Dornach has been working on this for the last twenty years or so. In the early years, however, the Anthroposophical Society was a member of the general Theosophical Society, but I never put forward anything other than what I currently represent. And when, after this anthroposophy had been tolerated for a while within the Theosophical Society, it was then found to be too heretical and was to a certain extent expelled, the Anthroposophical Society was founded as an independent society.

The anthroposophical movement definitely wants to reckon with the scientific attitude of the contemporary civilized world, it does not want to be anything sectarian or the like, but it wants to have a serious stimulating effect on the various sciences of our time, on the religious consciousness and also on the artistic and social life of the present.

By around 1909, the anthroposophical movement had grown to such an extent within Central Europe that it was impossible for it to work without its own building, and so a number of long-standing members came up with the idea of erecting their own building for anthroposophy. And when I was approached with the intention of erecting such a building, a very specific impulse immediately arose from the nature of anthroposophical work. Otherwise, if one had been forced by some spiritual movement to construct a building of one's own, one would have gone to some master builder and had him construct a Renaissance building or a Gothic building or a Greek building or something similar.

It would have been impossible for anthroposophically oriented spiritual science to proceed in such an outward manner. For this is not something that merely seeks to spread a theoretical culture, but anthroposophically oriented spiritual science emerges from the source of the full human being. I have taken the liberty of explaining how it emerges from this source of full humanity in the two previous lectures here in this hall. But because this is so, because anthroposophy is not merely a one-sided theoretical science, but because it is something for the whole of human life in all its forms of activity, this anthroposophical movement also had to create its own architectural style out of its sources at the moment when it was faced with the necessity of erecting its own building. And we have succeeded in creating such a building. It is not yet finished, but it is already finished to such an extent that courses were held in it last fall and will be held again at Easter. We have succeeded in erecting such a building on the Dornach Hill near Basel in Switzerland.

I said that the style of this Goetheanum, the attempt at a new style of building, was also formed from the same sources from which spiritual science was born, naturally with all the dangers, with all the shortcomings with which such a first attempt at a new style must be associated. Anthroposophy really emerges from the sources of being, not from thoughts or mere experimental and intellectually extended investigations, from the sources of existence itself. Therefore, in all its work, it must connect itself with the creative forces that are active in nature itself, for example, because the ultimate creative forces in nature are, as I have explained in the previous lectures, themselves of a spiritual nature.

I may perhaps use a comparison. Take a nut. It has a nut kernel; this nut kernel is formed in a lawful way. But there is also the nutshell; it could not be otherwise as it is, since the nut is as it is. The same force that shapes the nut kernel also shapes the nutshell in a unique way. Just as the nut kernel is shaped by natural law, so is the nutshell.

In Dornach, anthroposophical spiritual science is taught from the podium. The results of anthroposophical spiritual science are explored. Artistic representations are offered which are an outward expression - artistic, not symbolic or straw allegorical, but artistic - of that of which spiritual science itself is the expression. Therefore, around all this, around the kernel, so to speak, the shell must also be formed, which is [formed] precisely out of the same laws.

Therefore, an architecture has been cultivated in Dornach that is [designed] from the same sense, from the same spirit as anthroposophical spiritual science itself. Sculpture is done there out of exactly the same spirit, painting out of the same spirit. When someone stands on the podium and speaks in ideas, it is just another form of expression of what the pillars speak,

what the paintings on the walls speak, what the sculptures speak. Everything is, if I may put it this way, cast from a single mold.

People are so afraid that nothing artistic would be created in this way, but only something symbolic or allegorical. Well, ladies and gentlemen, in Dornach there is not a single symbol, not a single allegory, but everything is attempted to be given in artistic form. The aim is not to somehow embody the ideas that are presented through images, that would be inartistic. Rather, the one spiritual life that underlies it can be shaped artistically at one time, and at another time it can be shaped ideally, in thought, scientifically. Art in Dornach is not a didactic expression of a science, for example, but it is one representation, and science is the other representation of the same great spiritual unknown from which anthroposophical spiritual science draws everything it wants to give humanity.

The entire external design of the Dornach building had to be accordingly. Anyone who looks at this Dornach building will see a double-domed structure, with two circular cylinders standing side by side, but interlocking, and two hemispherical domes above them, which are joined together in the circular segment by a somewhat difficult mechanical construction. Since in Dornach what can be researched through spiritual science is to be brought to the world, this must be reflected in the building itself. The small domed building is a kind of stage in which mystery plays and the like are performed. Eurythmy is also performed, but many other things are planned. The podium for the speaker is located between the small and large domed rooms. The large dome room is the auditorium or audience room for almost a thousand people. This double-domed building expresses the fact that anthroposophical spiritual science has something to say to the world of the present and the future in spiritual, general human and social terms, which I took the liberty of discussing in the two previous lectures.

If you approach the building from the west [and] come towards the main portal, which is oriented to the west, you will first see the following view (Fig. 5). The bottom of the building is made of concrete; at the top is a terrace that leads around the building in a stylized curve. This wooden structure stands on this concrete foundation. The domes are covered with that wonderful Nordic slate that is found in the slate quarries that can be seen on the journey from Kristiania to Bergen, from the Vossian slate quarries. This slate fits in wonderfully with the main idea of Dornach. Concrete and wood are both processed in such a way that an architectural style emerges which can be characterized as the transformation of the existing geometric, symmetrical, mechanical, static, dynamic architectural styles into an organic architectural style. Not as if any organic form had been imitated in the architectural forms of Dornach, that is not the case, but rather I tried, in the sense of Goethe's theory of metamorphosis, to become completely integrated into the natural creation of organic forms and to obtain organic forms

which, by metamorphosing them, could then form a whole in the Dornach building; organic forms which are such that each individual form must be in the place where it is.



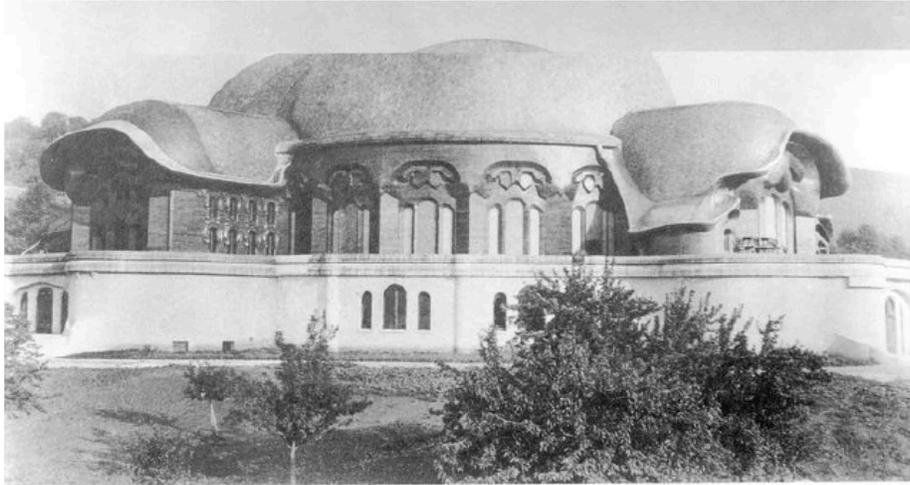
**Figure 5**

Imagine the nature of organic forms. Think of something seemingly quite insignificant in the organic form of the human organism: an earlobe. You will have to say to yourself: This earlobe, in the place where it is, could not be otherwise, as it is, if the whole organism is as it has just revealed itself. The smallest and the largest thing in an organic context has its very specific form at its place in the organism. This has been carried over into the building concept of Dornach.

I know very well how much can be objected to this organic principle of building from the point of view of the old architectural styles. But this organic building style was once coined in the Dornach building concept. It may be rejected from the old point of view, but after all, everything new was rejected from the old point of view. In any case, however, if one can make friends with the transformation of static-dynamic, geometric building forms into organic ones, then one will find that all transitions from one organic form to another - not organic [natural] forms, for nothing is naturalistically imitated - [can be experienced] with the same inner regularity as, say, the plant leaf that is at the bottom of the stem, metamorphoses when it appears further up the stem, always [is] the same form, but alternating with the greatest variety.

So in Dornach you will find certain organic forms carried into the building concept everywhere, as they are carved out of the wood here, as they appear here on the entrance pillars as capitals. Here on the side windows (Fig. 4, 12) you can see the same motif, on the windows of

the side wing (Fig. 13) too, apparently no longer similar, but nevertheless the same metamorphosed, just as the motif of the green leaf reappears in the flower petal.



**Figure 4**



**Figure 12**

If you look at the building from the inside and the outside, you can get the impression: If any motif is near the gate, it is worked differently, so that you can see that the motif has less to bear against the gate, while it has to brace itself against the whole weight of the building. All of this, as it is taken into account in nature in the formation of the bones and muscle shapes, is definitely carried out in Dornach's building concept. Take a look at the bone form within the

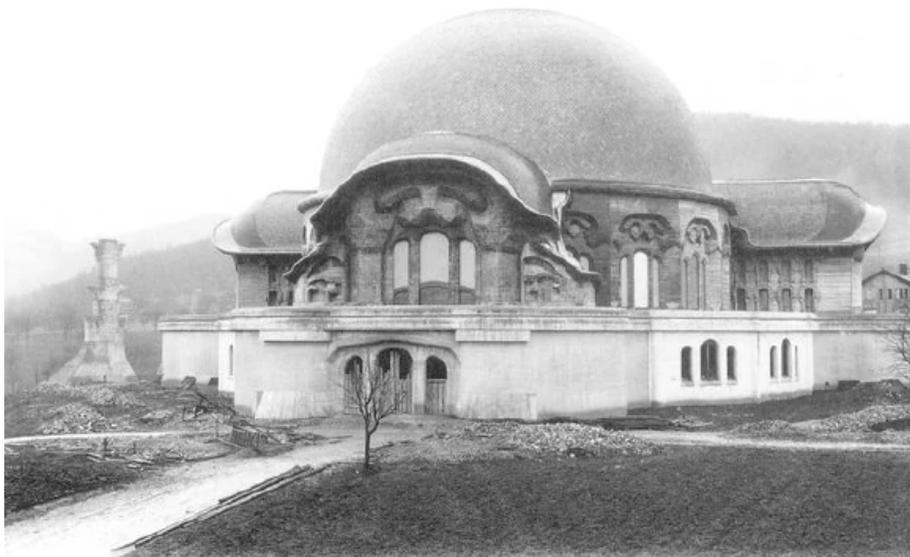
formation of the knee, it is designed in a wonderfully natural and ingenious way so that certain bones, which form the foundation bones, carry what lies on them. They are expanded and retracted in the right place. Feeling one's way into the forms of organic formation, of carrying, of weight, that was necessary in order to build Dornach.

Here (Fig. 5) you enter. Here is a room to put down your clothes, here is a staircase inside, through which you walk up. You can walk around this terrace and at the same time have a distant view over the countryside, the Swiss Jura.



**Figure 5**

The same picture, slightly shifted and closer (Fig. 6).



**Figure 6**

Here (Fig. 7) you can see the building as it presents itself to you from the southwest. Here the gallery, below the concrete building.



**Figure 7**

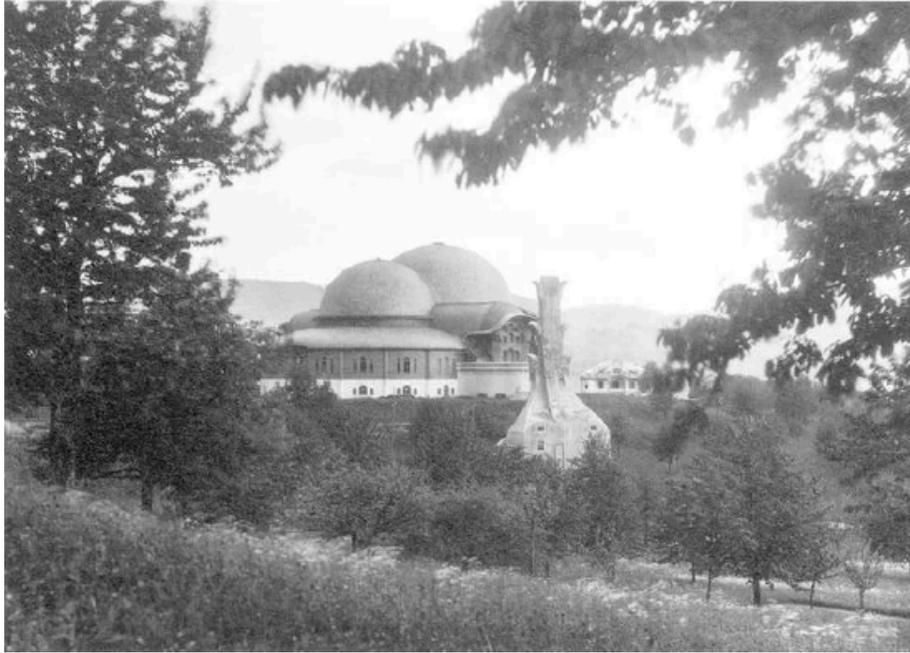
The building as you see it when you approach it from the north (Fig. 1), so that you have the large dome in front of you, [here] the small dome. Here the two domes are joined together.



**Figure 1**

From a point in the north, the building (Fig. 2). Here you can see a strange structure. This is the one that is most criticized. It is the building that stands near the building. I started by looking at the lighting and heating machines as if they were the kernel of a nut, and constructing a shell over it out of concrete, which is extremely difficult to work with artistically. Those who still criticize this building today don't consider what would be standing there if no effort had been made to create something artistic out of the artistically brittle concrete material: there

would be a red chimney. I would like to ask people whether that would be more beautiful than what is certainly a first attempt to stylize something out of concrete, which has some shortcomings, but is nevertheless a first attempt to create something artistic in these things.



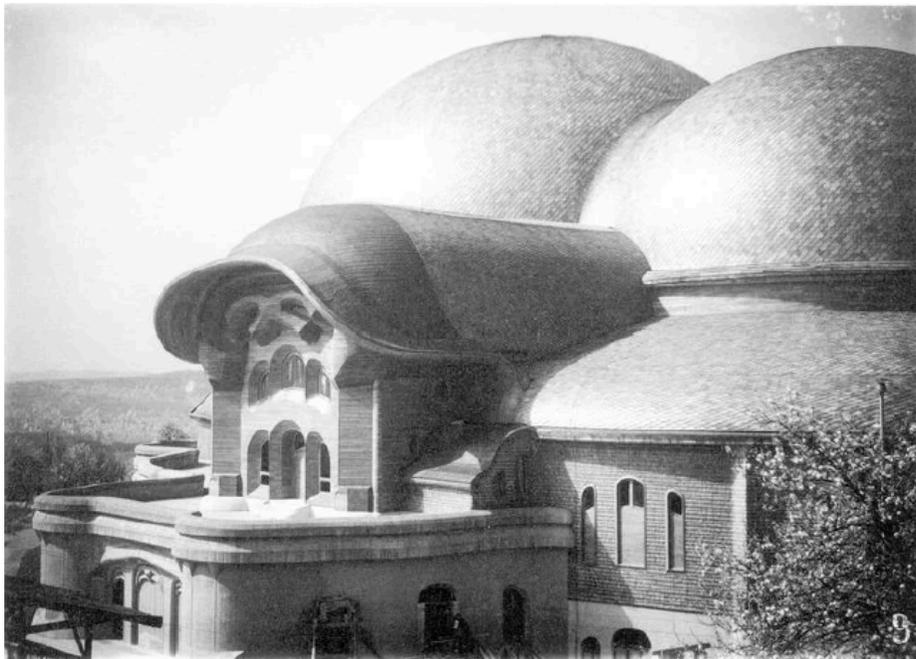
**Figure 2**

Here (Fig. 3) the building seen from the northeast. Here is a house that was already standing when we were given the building plot. A house that we very much hope we will be able to buy one day. You can imagine for what purpose we would like to acquire it; of course it disturbs the whole aspect of the building.

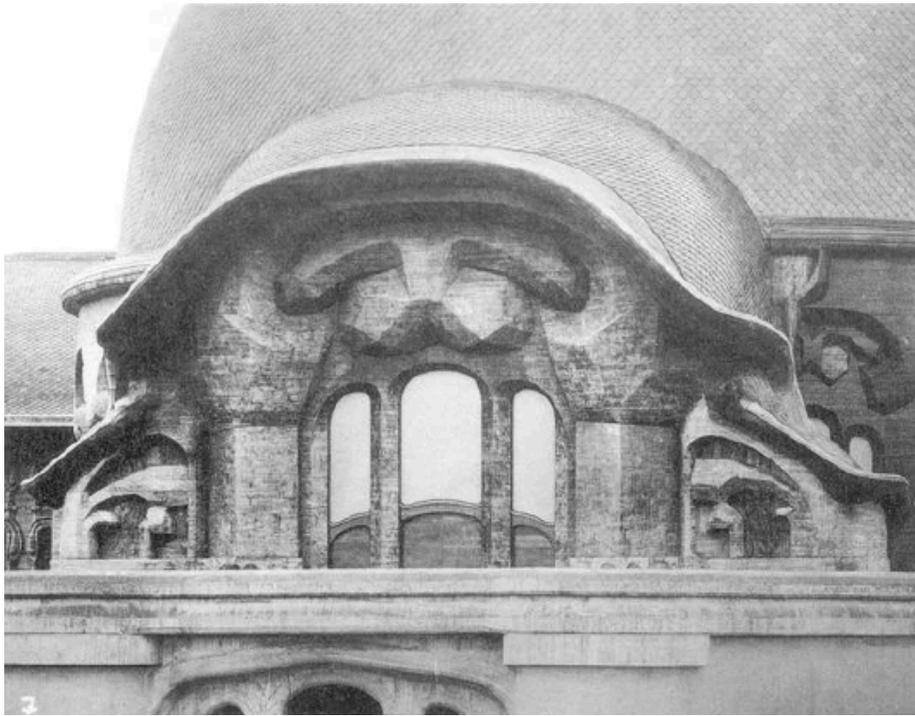


**Figure 3**

Here is the interlocking of the domes (Fig. 17). Here the main wing, here the main entrance (Fig. 10).



**Figure 17**



**Figure 10**

Here is the studio where the stained glass windows were made (Fig. 103). It was listed as a studio for grinding the stained glass windows.



**Figure 103**

Behind it is the boiler house again (Figs. 106, 107). In a neighboring village, Arlesheim, there is a particularly tastelessly built church. I have nothing to say against it, but it is honestly tasteless. Nevertheless, the Swiss Association for the Beautification of Swiss Buildings has managed to say that this [our] building disfigures this part of Switzerland: just take a look at the beautiful church in Arlesheim.



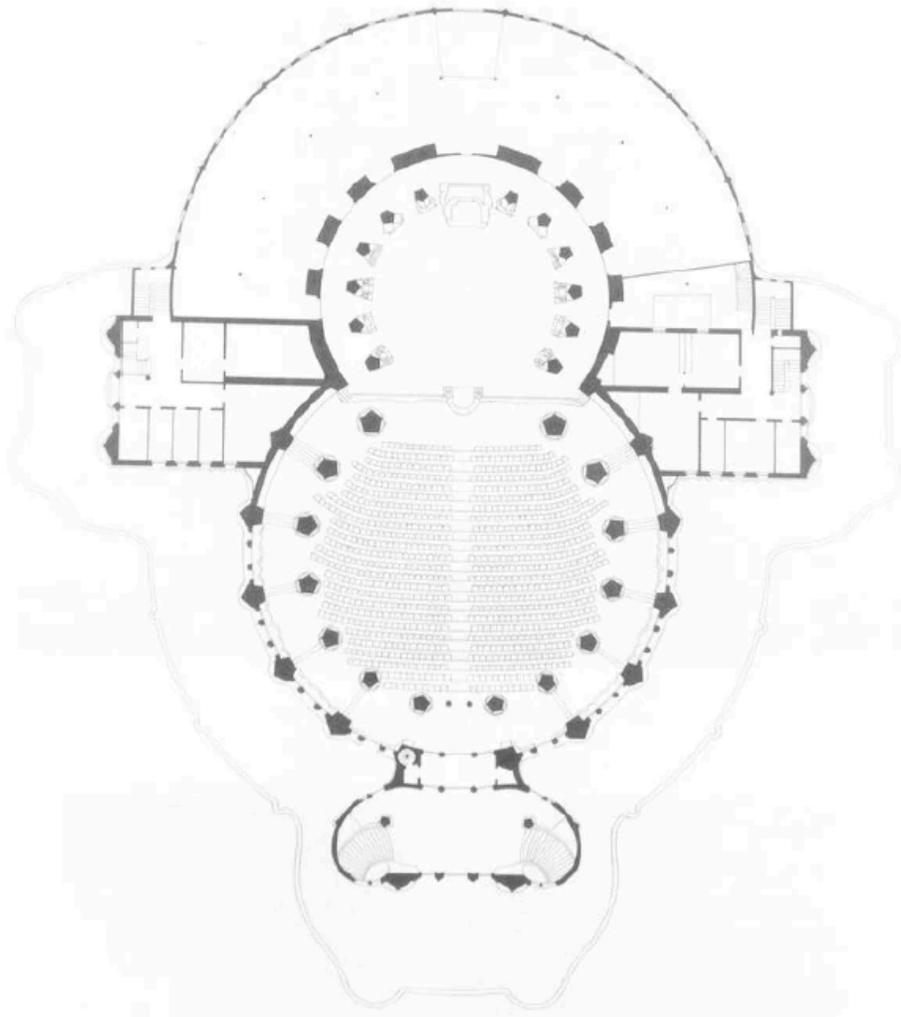
Figure 106



**Figure 107**

The ground plan (Fig. 20). Main entrance, organ room, auditorium. Here is the lectern. The stage area. Here are the two side wings with the individual rooms for the performing actors and other artists. Here you can see seven columns on both sides. Here in the curve six columns. These seven pillars are not formed out of some mystical urge in the number seven, but purely out of artistic feeling. Just as the violin has four strings, so the artistic feeling here has resulted from inner reasons that a certain artistic development and in turn an artistic conclusion can be achieved by developing just seven motifs. With these pillars, the risk was taken not to design the capital and architrave motifs as repetitions, but in a lively development. When

you enter from the west portal, you come across the first two columns. However, they are symmetrical. But if you move on from the first to the second column, the capital of the second column, the base, the architrave above the second column is designed in a way that must be organic. It is designed in such a way that one had to live into the creation and creation of the forces of nature if one wanted to artistically shape the second pillar motif out of the first, the third again out of the second and so on, until a certain conclusion was reached in the seventh pillar motif.

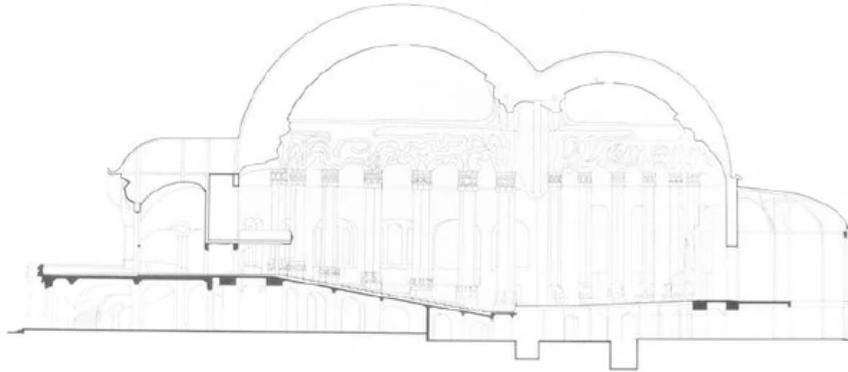


**Figure 20**

Many visitors come to Dornach and ask: What does the individual chapter mean? You can't ask that at all about art. The essential thing is that one pillar emerges artistically and formally from the other pillar. Whereas in the static architectural style we are actually only dealing with

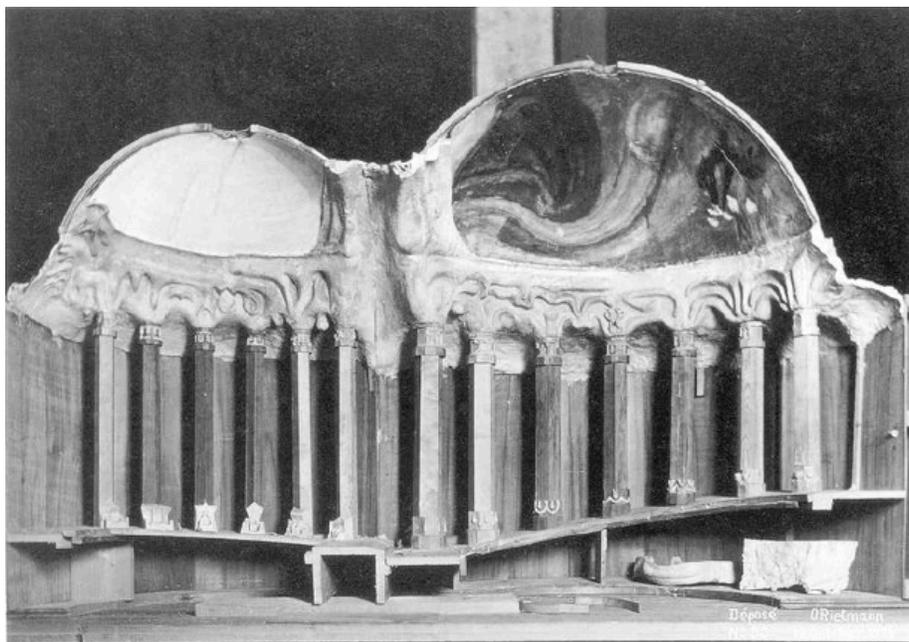
symmetry, with repetitions of the same motif, here we are dealing with a living evolution from the first to the seventh column. I will show the columns later, then you can see this.

Section through the building (Fig. 21).



**Figure 21**

Original model, cut vertically in the middle (Fig. 22). I originally had to work out the whole building as a model, so that even the building plan, ground plan and elevation, as they were based on, were formed according to this model. This whole model is precisely the embodiment of the Dornach building concept, is conceived in the same way as spiritual science itself is conceived, is to a certain extent another expression for that for which the one expression is spiritual science itself.



**Figure 22**

Right next to the main entrance, the main portal in the west (Fig. 15). The pictures were taken at a time when construction was still in full swing.



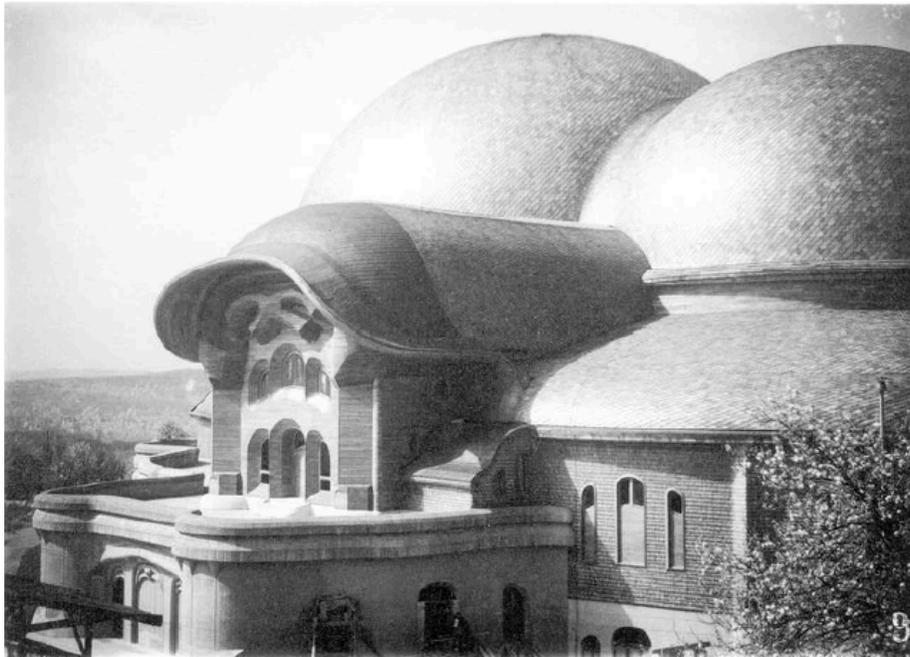
**Figure 15**

A little further on from the main entrance (Fig. 12). Here the part containing the stairs to go up. Here is a house nearby. This house was built in a very special way. After all, we built the entire structure through the understanding of our anthroposophical friends. The fact that the Dornach hill was used to build this house is explained by the fact that a friend in Basel, near Basel, bought this building plot a long time ago to build a summer house for himself; he then gave us this plot as a gift. We were then able to build there. The friend also wanted to have his house here. And that's when I was given the task - various conditions made it necessary - to stylize a house, a family home with fifteen rooms, out of concrete material. It was a bit of a gamble. There are certainly still flaws in this house, which is formed out of the artistic nature of the brittle concrete material. But such things have to be done for the first time.



**Figure 15**

A side wing (Fig. 17). These two side wings are inserted like a crossbeam. Here the main motif is again metamorphosed. Everywhere the same and yet again something different, one could say, is contained in the building forms.



**Figure 17**

Front façade of a side wing (Fig. 14). Here again the motif that is at the main entrance, very widened, designed with rich material, here once more sparingly designed in the same metamorphosis. A certain law of symmetry is observed everywhere, but this is combined with asymmetry. This asymmetry gives the building an artistically pleasing effect and great variety.



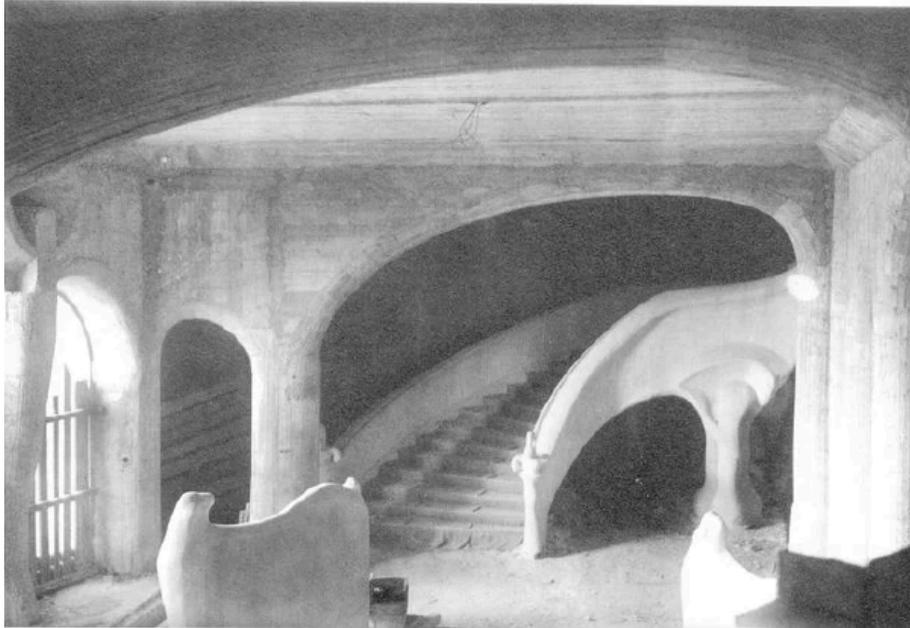
**Figure 14**

Taken somewhat larger, the motif of the façade of one such side wing (Fig. 11).



**Figure 11**

We enter through the concrete entrance in the west, imagine (Fig. 23). Then we first come to the stairs leading up here. This would be the room where you put your clothes. Then you go to the front, here you enter the auditorium. Here I have dared to make the column shape organic.



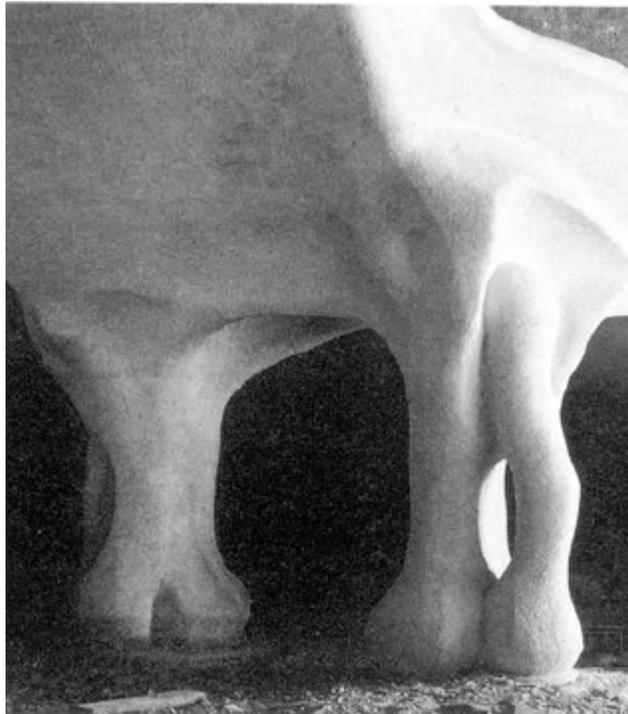
**Figure 23**

[Then] for example this shape here (Fig. 24): There are three motifs standing perpendicular to each other. How did this form come about? Not through any kind of philosophizing, but purely out of feeling. You can say to yourself: anyone who has first entered through the main portal and then wants to come into the auditorium must be able to move in a certain way towards the thought and feeling of what he wants to hear in Dornach from an anthroposophically oriented spiritual view: Here you may enter for the security of your soul, to gain a firm foothold within yourself. Here you may enter in such a way that no illusions of life shall beguile you; that no kind of wavering shall come over you. This has been sensitively expressed here in this motif.



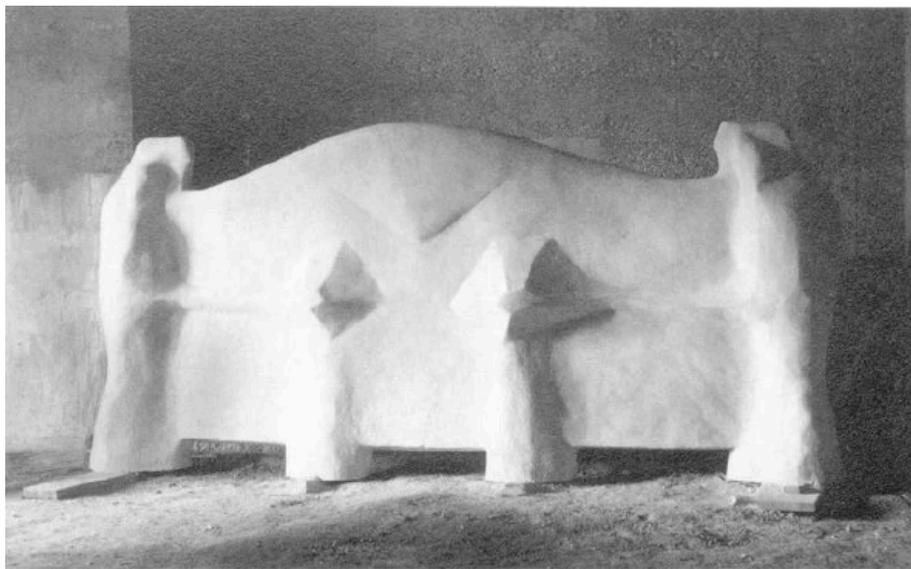
**Figure 24**

Then you see here a pillar supporting the staircase (Fig. 25). The staircase motif itself is designed in such a way that it is organically braced against the building, in this case against the exit. Here it is carried by a column that does not imitate organic motifs in a naturalistic way, but is just as organically shaped as the forms of living creatures in nature are shaped by the creative forces of nature. How this pillar stands up, how it supports something on one side, where the load to be carried is lighter, how it braces itself against this side, where the main load of the building lies, is expressed in the smallest things in the same way as the earlobe shape expresses the affiliation to the whole human organism. Every form in Dornach must be perceived as a necessity in its place.



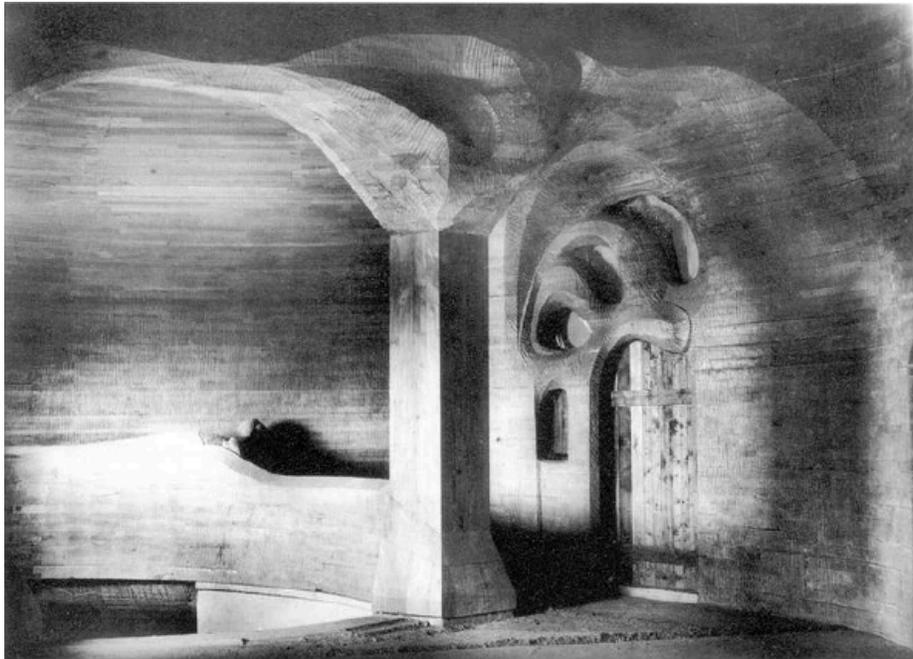
**Figure 25**

Here (Fig. 26) is a motif that I have executed in the various metamorphoses. Here it is made of concrete, in the upper section of wood. It's a front piece for a radiator. As I said, in Dornach the individual forms emerge from each other in a metamorphic way, and there are no abstract forms that are merely appropriate to the underground art, but everything is realized in a strictly organic artistic way.



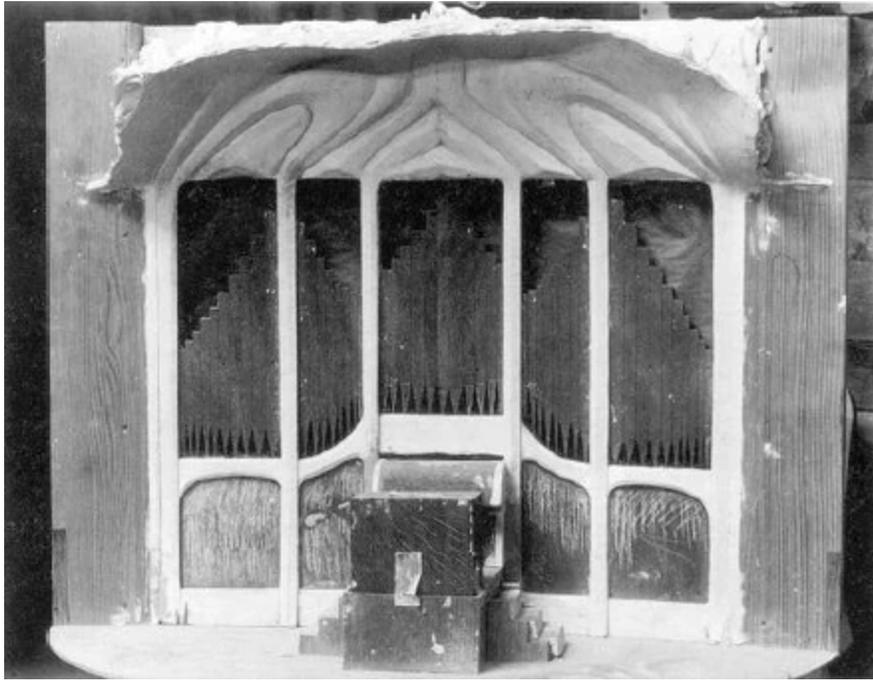
**Figure 26**

Here (Fig. 27) you can see the room that you enter when you climb the staircase that has just been built. This is a wooden building. Here is a pillar supporting the ceiling. Everything that immediately follows in the interior is handcrafted by a large number of our friends. It must be emphasized again and again that a large number of friends have gathered in Dornach over many years, all of whom have worked out these individual sculptural forms, which were given to them in the model, by hand. In a sense, the entire wooden structure is the handiwork of the anthroposophical friends. And that is something that could have been exemplary at the same time for the loving cooperation of a group of people.



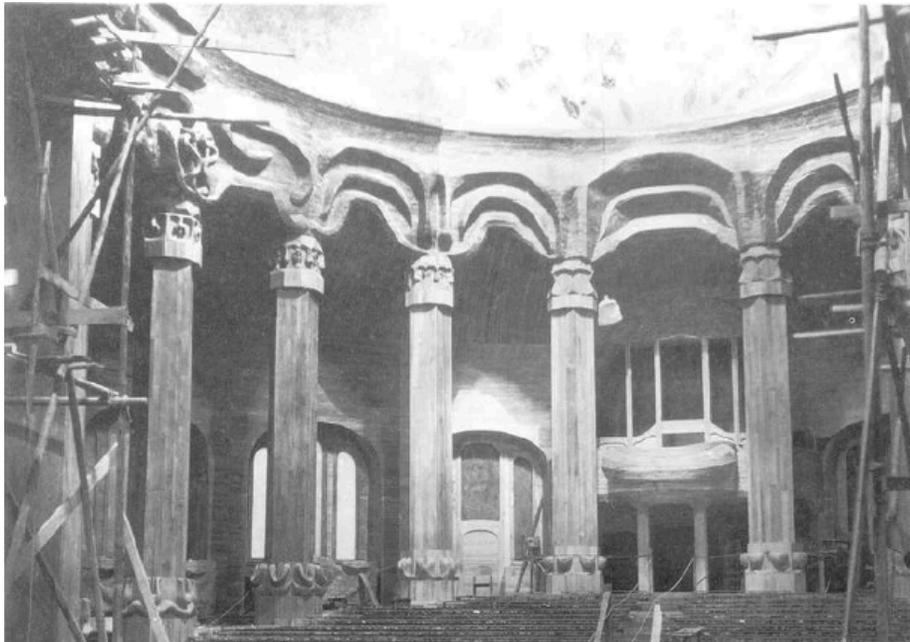
**Figure 27**

If you now enter and look backwards in the auditorium, you can see the organ loft here. This is the model (Fig. 30). The idea is not to place the organ in a cavity, but to take the organ and shape the architecture accordingly. Additional motifs were then added during the elaboration.



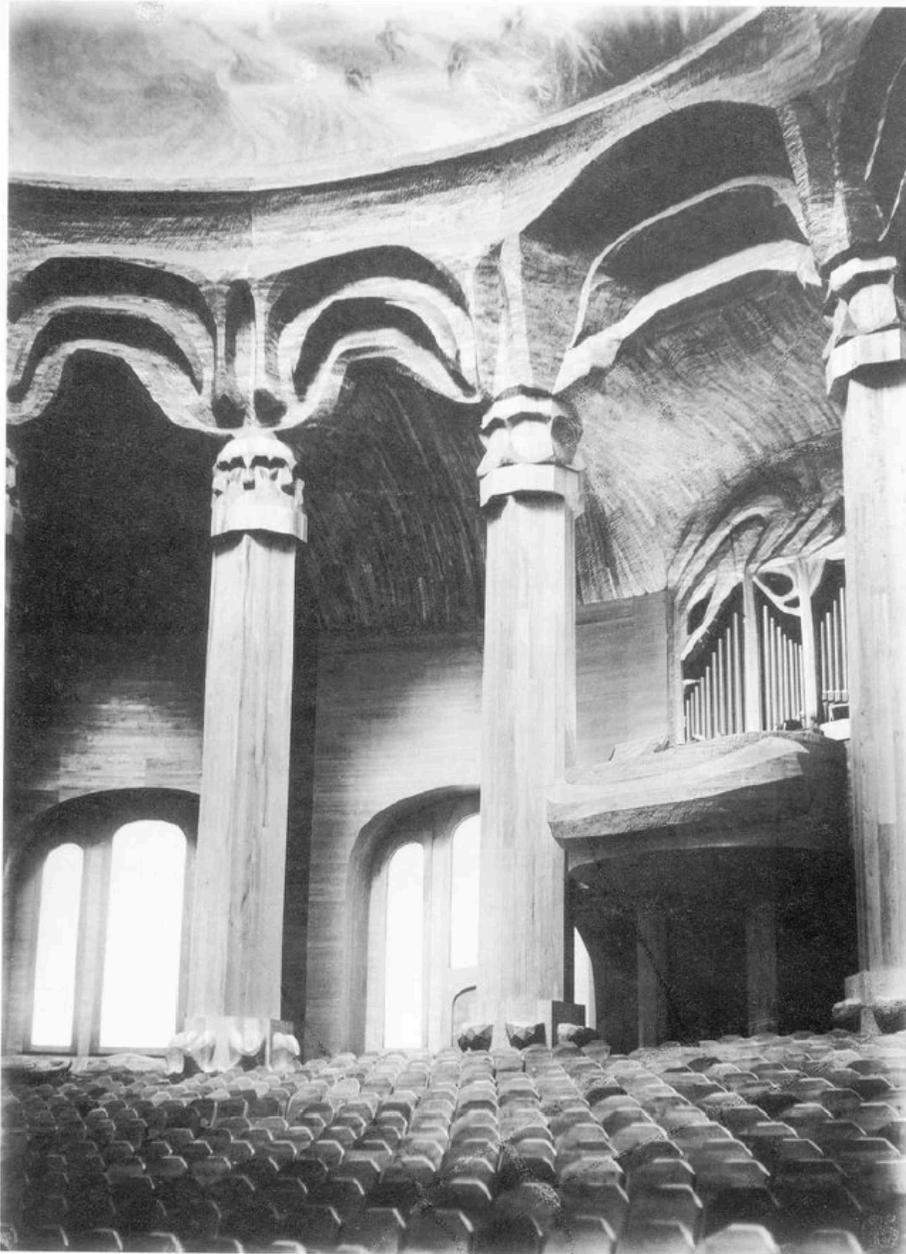
**Figure 30**

Here is the interior (Fig. 29). When you enter the interior, you can see the organ porch where the singers stand. Here are the first three columns. I will explain the picture of the column formation in a moment. Above the columns are the architraves, which also show progressive motifs.



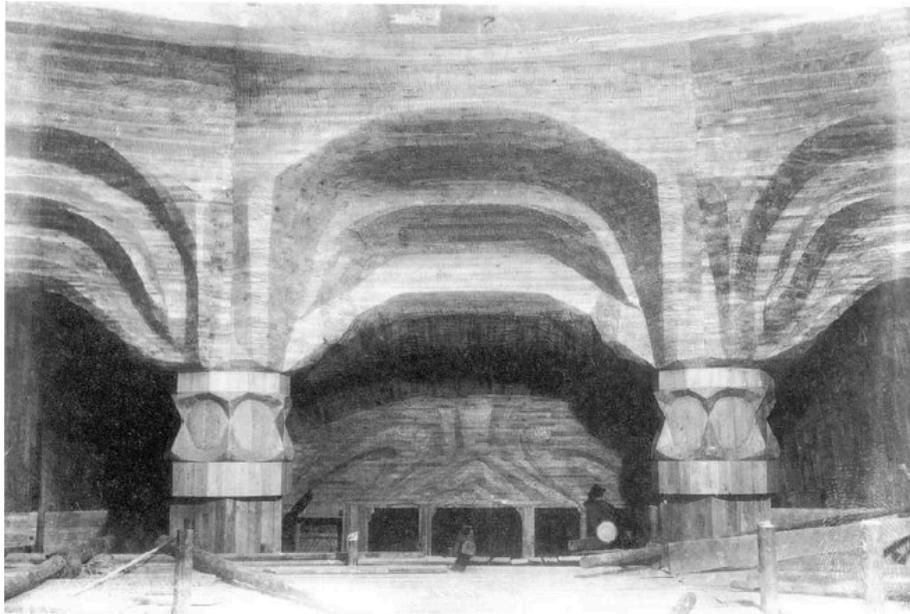
**Figure 29**

Here is the organ loft (Fig. 28).



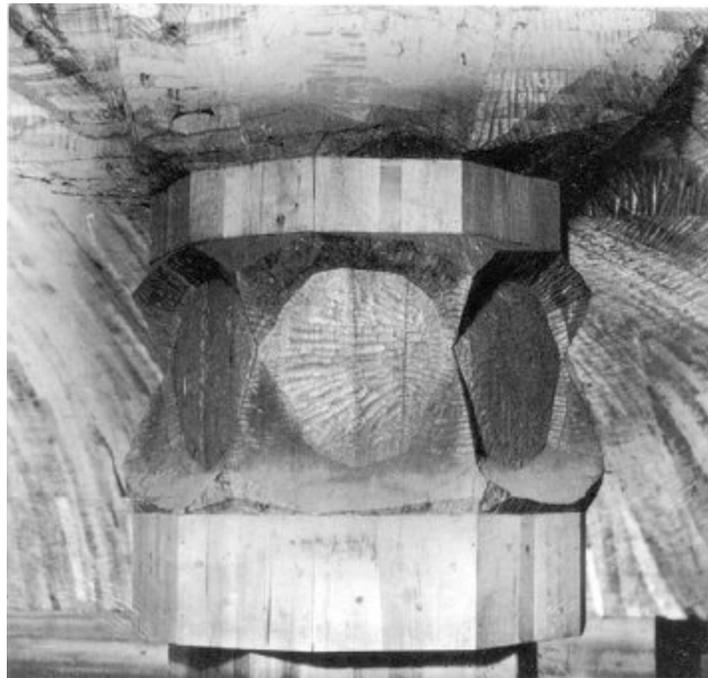
**Figure 28**

Here is the space above the organ, sculpted out of wood (Fig. 33). Please take a look at the chapter. It is composed of simple forms. We will make the transition to the next and next capital and architrave forms. You don't have to think about how one capital emerges from another, but it is simply perceived like a leaf on the stem of a plant from which others now emerge metamorphically. Thus the next motifs here are always formed quite sensitively from the previous ones.



**Figure 33**

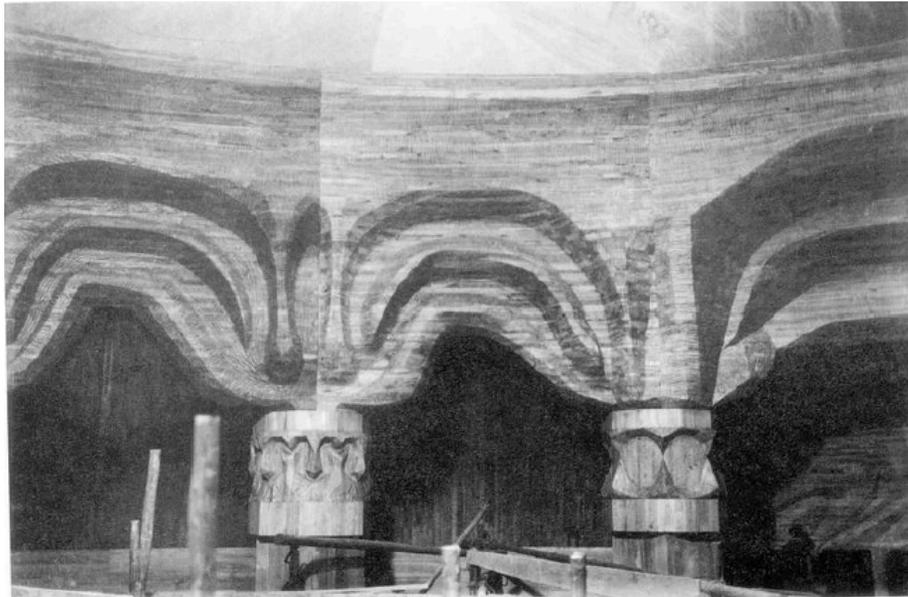
Here you have the simple capital motif of the first column (fig. 34).



**Figure 34**

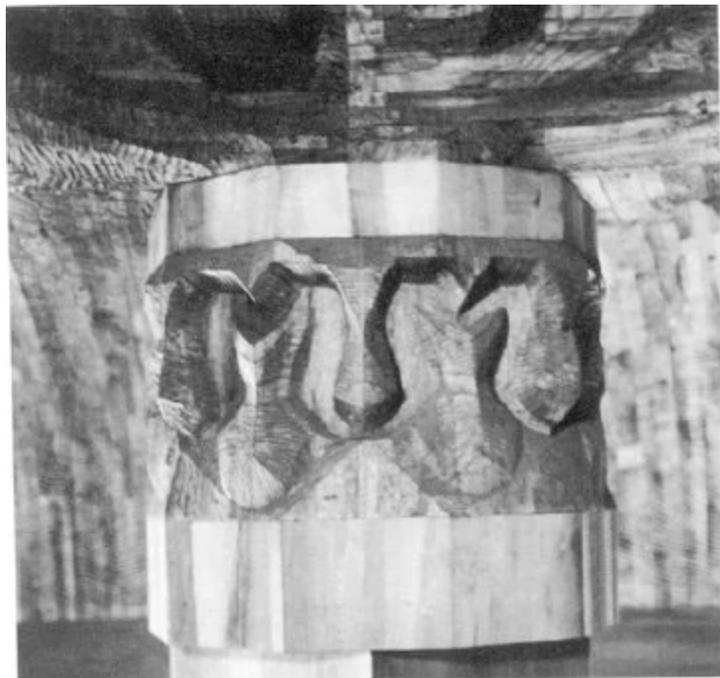
The first column and the second column (Fig. 35). If you think of the simple motif from top to bottom, from bottom to top, you can imagine how it grows. The drops from above grow into

this form, and from below the forms grow to meet them in more complicated shapes. It is the same with the architrave motifs.



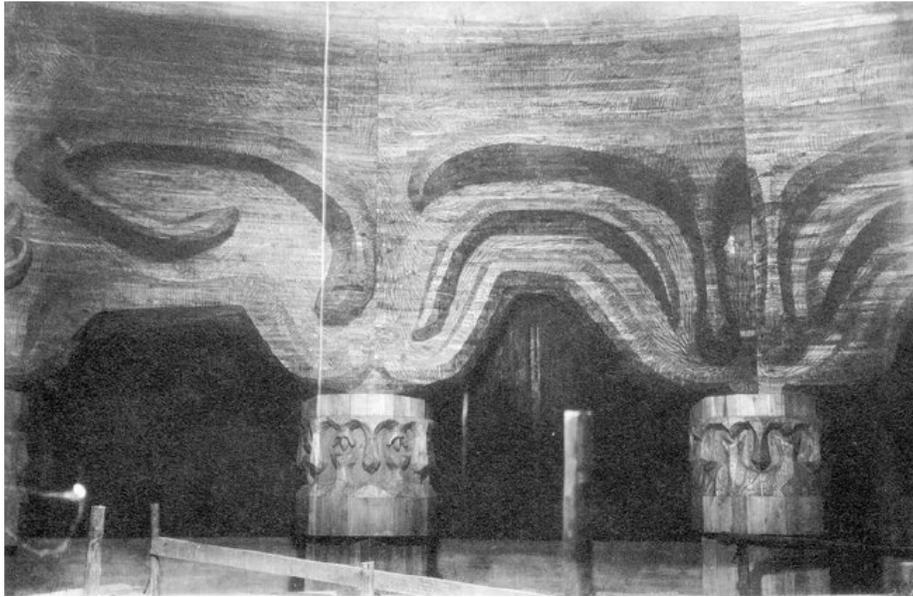
**Figure 35**

Second column motif (fig. 36): already more complicated.



**Figure 36**

Second and third columns together (fig. 37): Again organically metamorphosed, the third column is obtained from the second column.



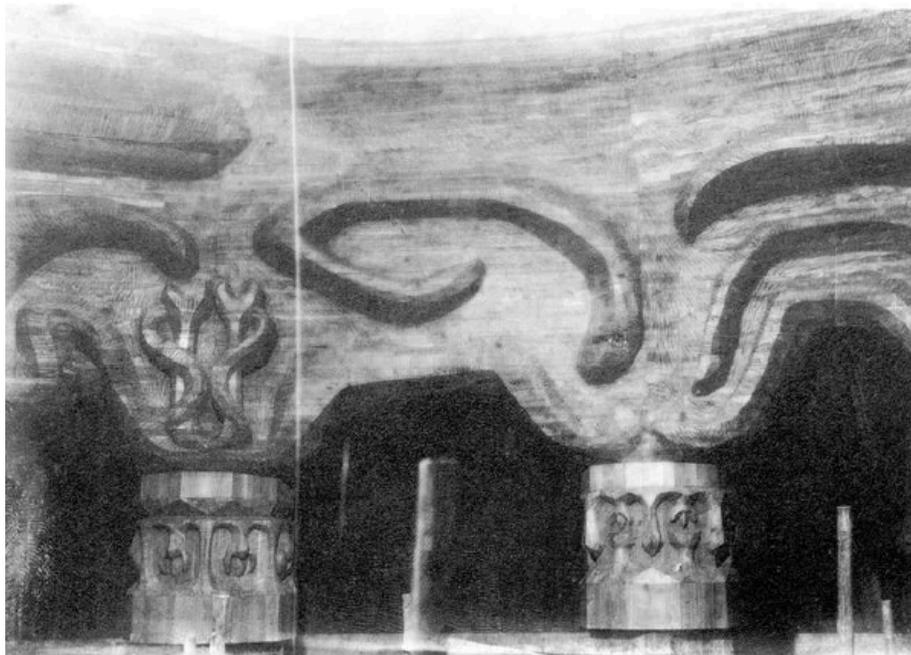
**Figure 37**

The third column on its own (Fig. 38).



**Figure 38**

Third and fourth pillars together (Fig. 39). What is still simple here has become more complicated. You make very special discoveries in the process. I simply let one motif emerge from the other according to artistic feeling. In doing so, I realized that it is only through this artistic approach that one can really understand the essence of evolution in nature. One usually imagines that the first forms in a developmental process are the simpler ones, which then become more and more complicated. This is not the case. If you work artistically, allowing one to emerge from the other, then you end up shaping the simpler into the more complicated, but when the complication has reached a certain level, things become more harmonious, but simpler again. This is how evolution works: from the simple to the complicated and then back to simplification. This discovery is surprising at first. You create something like this from the purely artistic and then find that it actually corresponds fully to the artistic creation of nature.



**Figure 39**

Consider the human eye: it is the most perfect, but not the most complicated. Certain organs of lower beings, the fan in the eye, the xiphoid process, are absorbed by the human eye. You come to that by yourself if you shape purely artistically.

Something very strange also happened to me. I said I had to form seven pillars, really not out of any mystical inclination. The seventh pillar turned out to be the end; you couldn't go any further, the motifs had been fulfilled. But later I discovered that if I took the convex shape of the seventh pillar and reshaped it a little artistically, it went straight into the concave, hollowed-out shape of the first pillar. I wasn't looking for that. It was the same with the sixth and

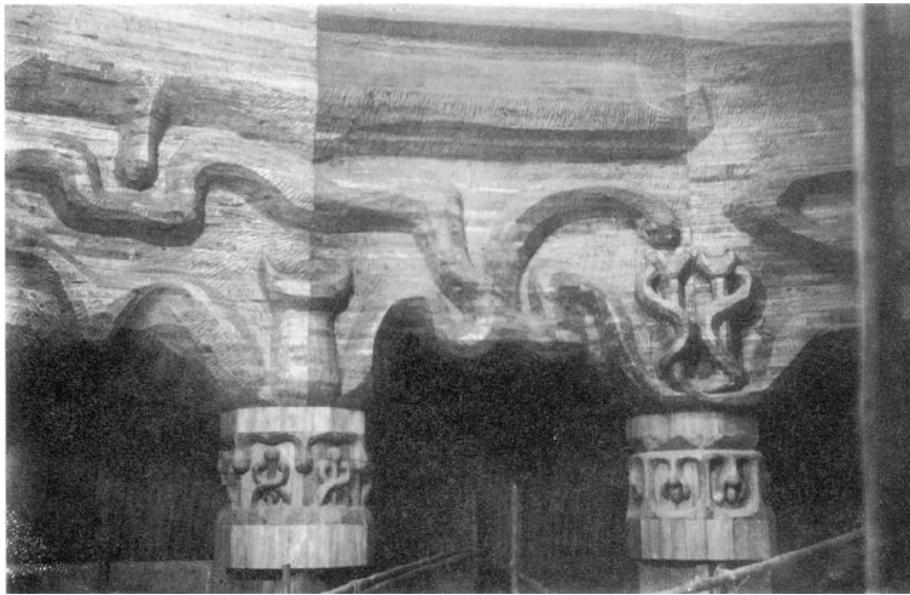
second pillars, and also with the third and fifth pillars. I discovered that the capitals and the pedestal figures were something that emerged naturally from the work in the sense of an evolution. This is not something I was looking for. Even in nature itself, such surprising formal relationships arise. When you create artistically, you get these things that confront you from the individual forms, and you come to a deep respect for the mysterious working and weaving firstly in nature, but secondly in the world of forms itself, which you can penetrate imaginatively and artistically and by looking at it.

A column on its own has become relatively complicated (fig. 42). But you will see that by thinking of this motif in such a way that it grows from top to bottom, from bottom to top, something emerges that I did not aim for; but when people look at it, they will say: He has formed the staff of Mercury. I didn't want to form that, but it came out like that.



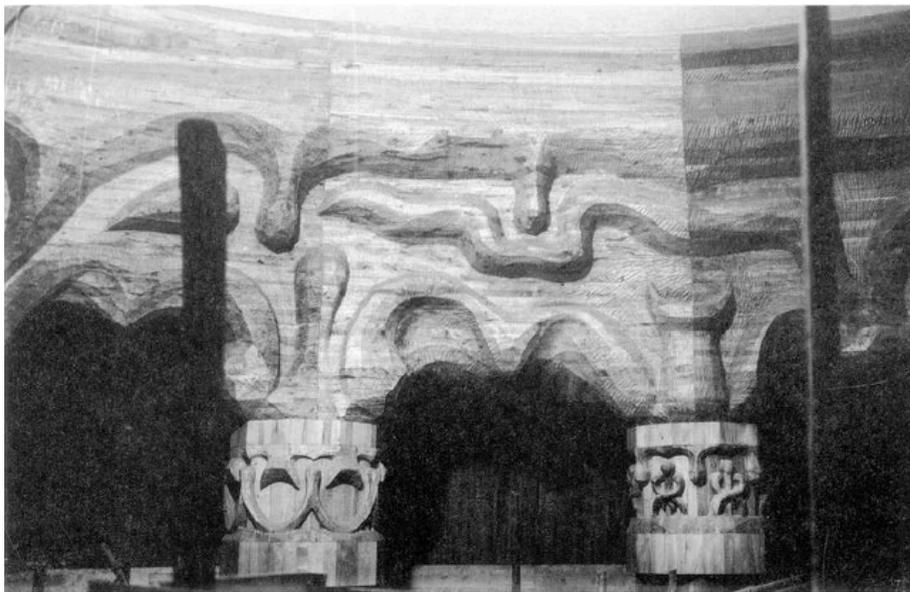
**Figure 42**

It spreads out, grows, thus creating this complicated motif (fig. 41), then the motifs become simpler.



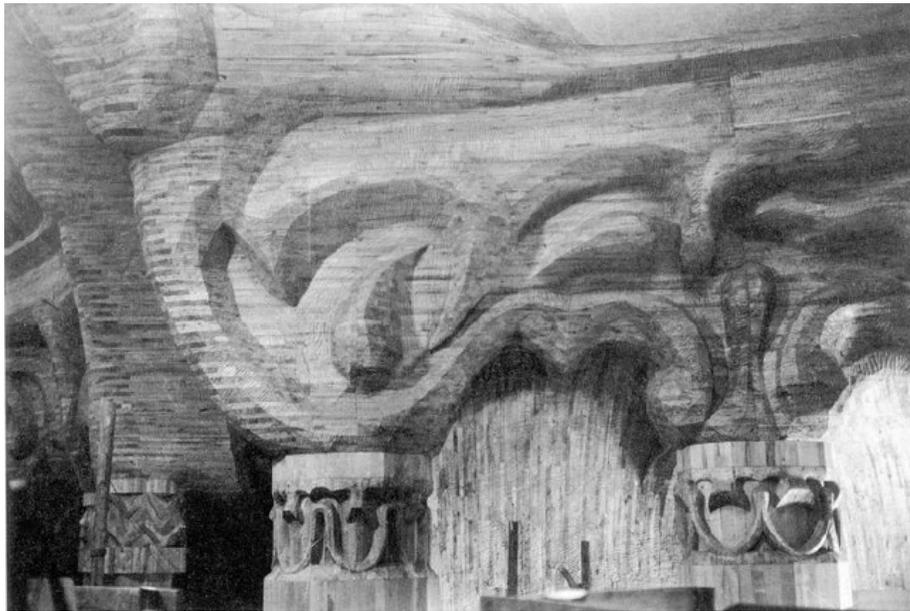
**Figure 41**

Here you can see this motif (Fig. 43). Now I couldn't go any further in the complication. By thinking of it as growing and perceiving it as growing, I created this simpler motif.



**Figure 43**

The last two columns with their architraves above them (fig. 45). The column directly in front of the stage entrance (fig. 46).



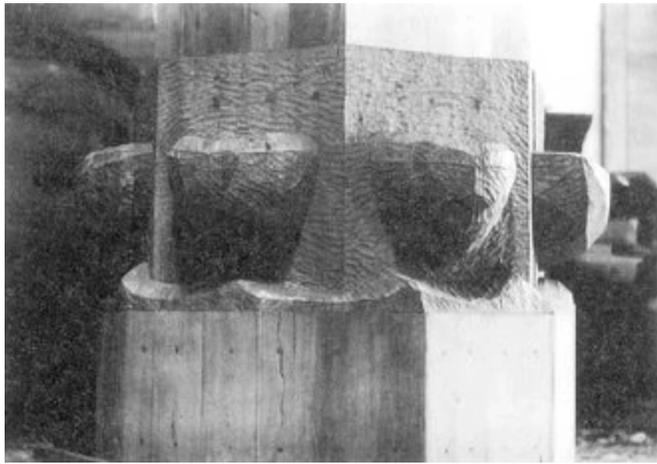
**Figure 45**



**Figure 46**

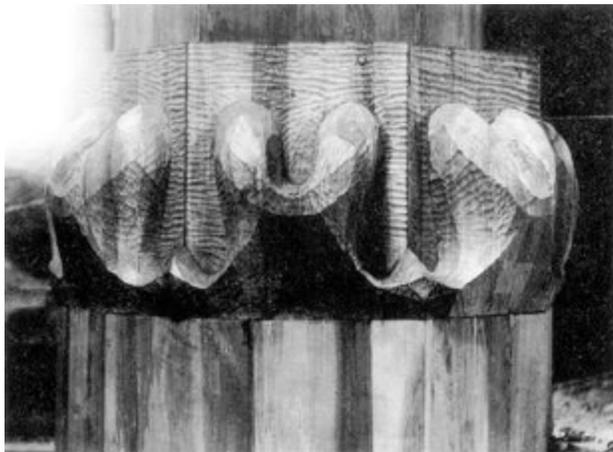
In this way, you can see how the individual capitals came about, how the entire column motifs developed artistically in their evolution.

Here we are in front of a plinth (Fig. 48). I wanted to show these pedestals in turn, one after the other, how they develop apart in the same way as the capitals.

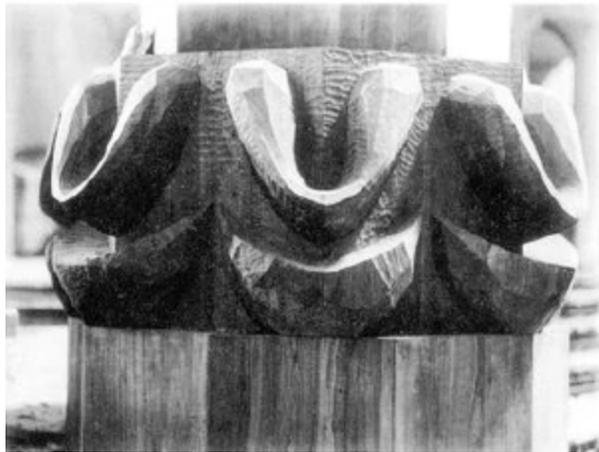


**Figure 48**

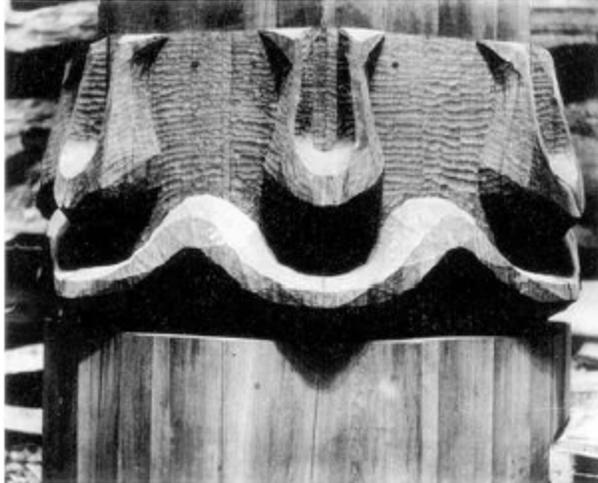
All pedestals (figs. 48-54). First becoming more complicated, then simpler again.



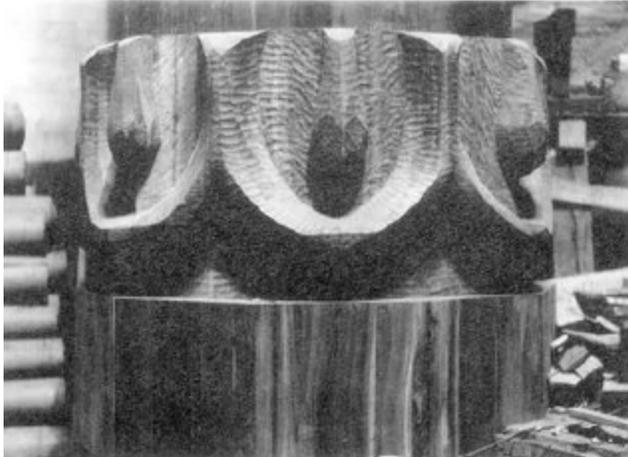
**Figure 49**



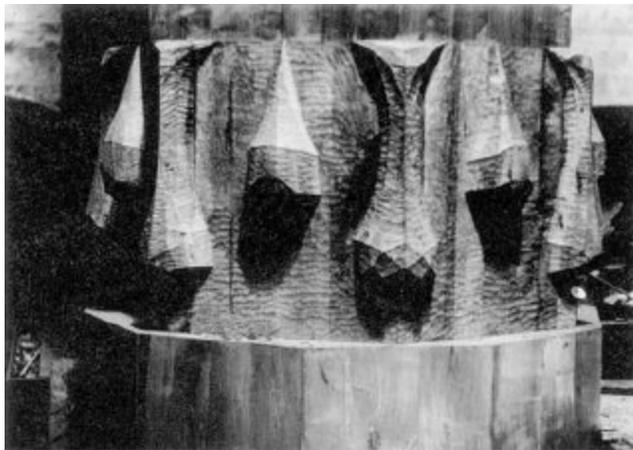
**Figure 50**



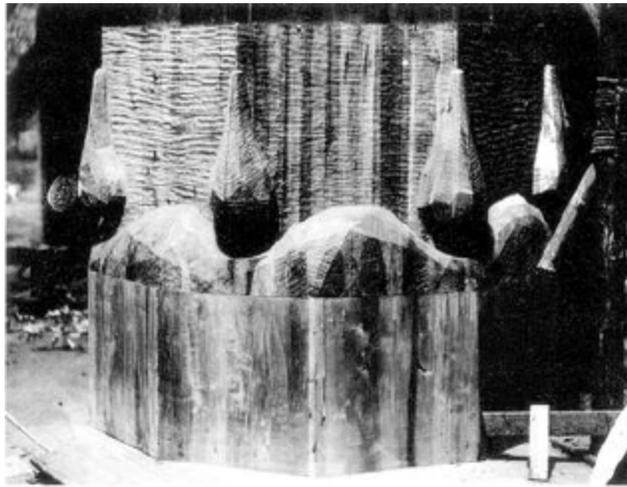
**Figure 51**



**Figure 52**



**Figure 53**



**Figure 54**

Here you can see from the auditorium into the stage area (Fig. 57). Here you can see the painted interior of the stage dome. Here the architrave above the columns of the auditorium. Here the auditorium closes off the stage area. Still in progress is the gap that connects the auditorium with the stage area (Fig. 56).

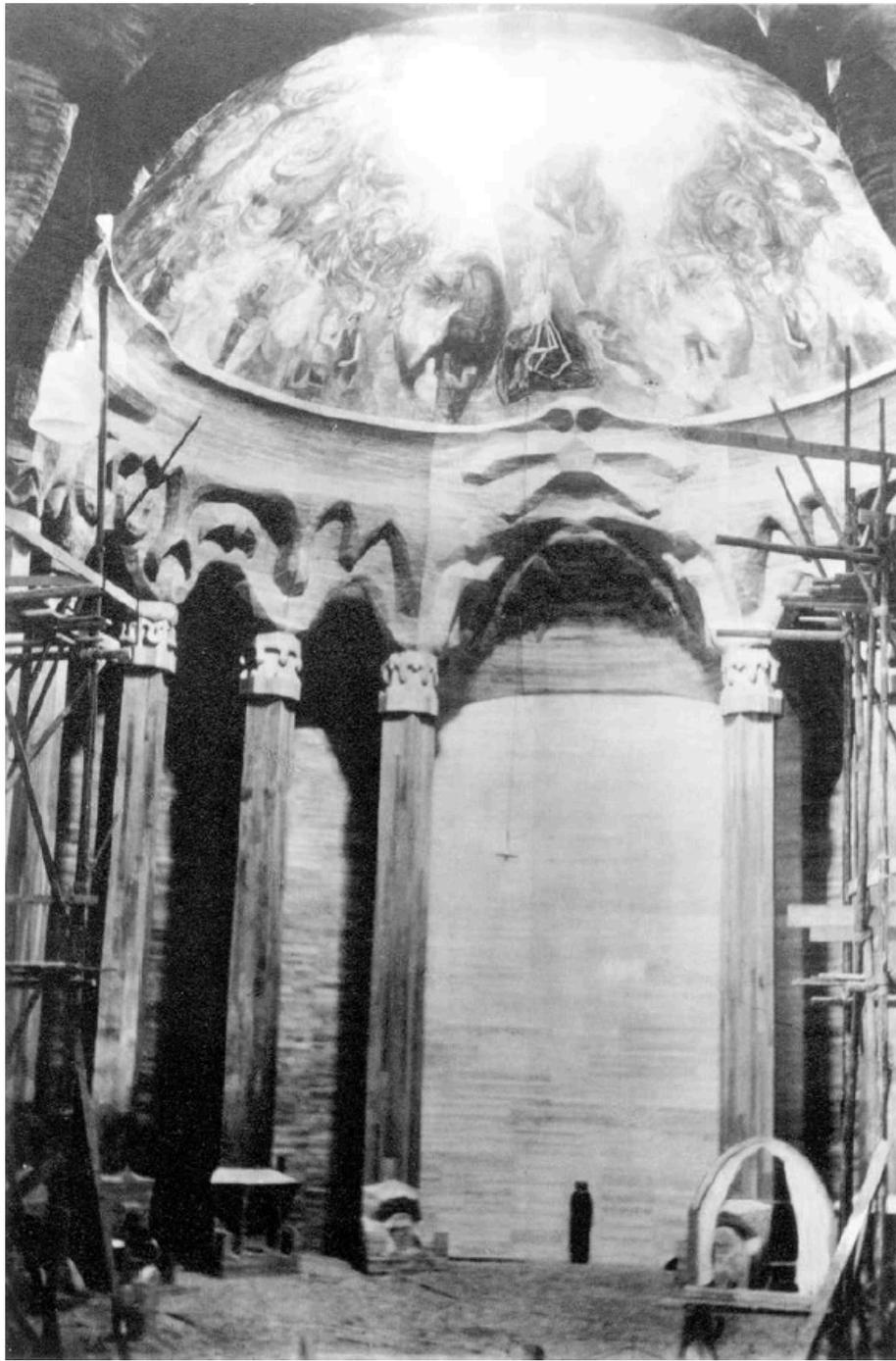
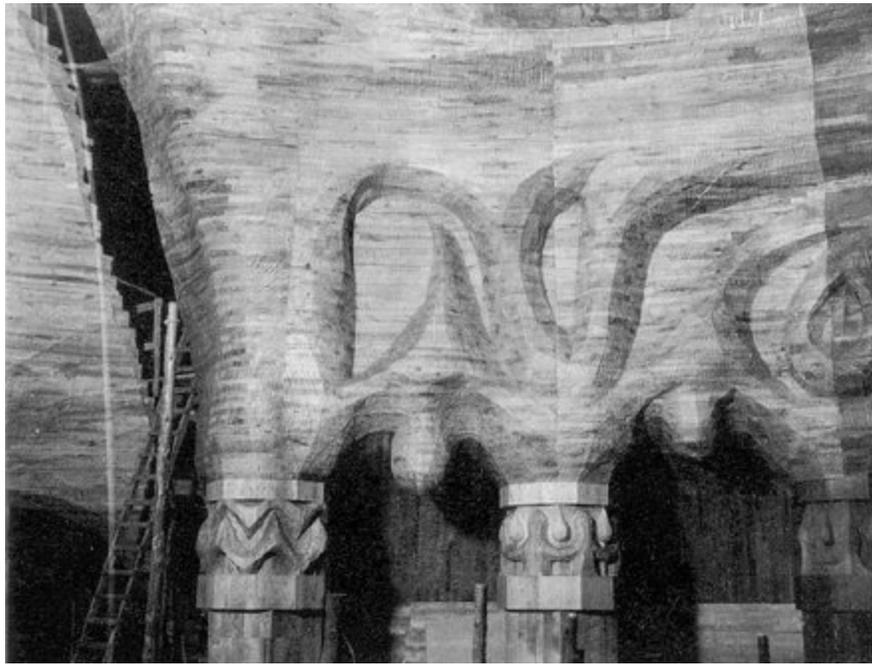


Figure 57



**Figure 56**

Another view from the auditorium, whose last columns you can see, into the stage area (Fig. 55). Here the painted stage dome. With regard to the painting of the two domes, however, I cannot give you such pictures, or rather I cannot give you pictures that speak as clearly as I can about the other. For with regard to the painting of the Dornach building, what I once described as the essence of modern painting has been very seriously striven for and followed, at least in the small dome room. Everything that is created in painting must be extracted from color.



**Figure 55**

The world of color is a world unto itself. The person who immerses himself in the world of color learns to recognize the creativity of each individual color; he learns to recognize the creativity that lies in the harmony of colors. Those who know how red affects human perception, how red speaks from within, those who know that blue has a formative, creative effect, come to shape the painterly world out of the colors

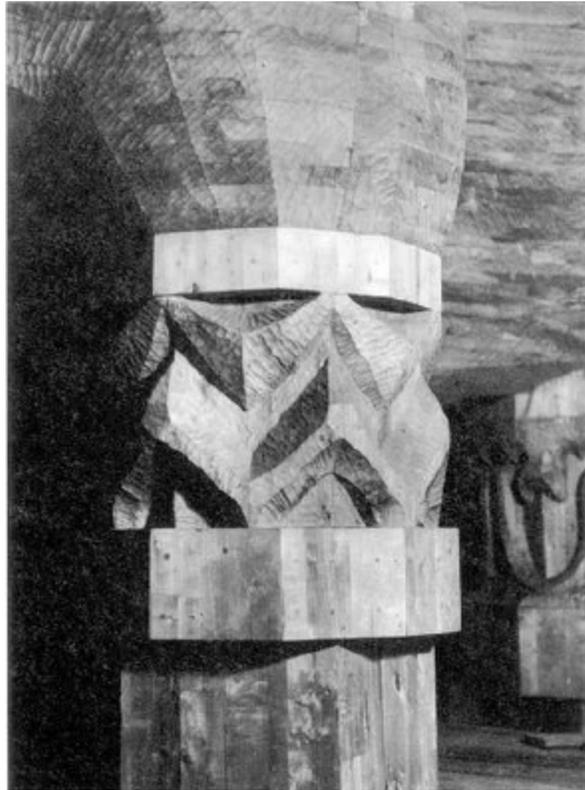
This is roughly what they tried to create when painting the small domed room in Dornach. The essential thing is always, if I may put it this way, the spot of color in a certain place. Although the figurative is born out of color, everything is originally conceived out of color. Light, dark and colors are actually the only things that are justified when you depict something painterly with the help of the surface; drawing is actually a mendacity. Take the horizon line: the blue sky above, the greenish sea below. If you paint it like this, then the horizon emerges by itself as the creature of the color encounter. And so it is with all lines in real painting. In painting, form is the work of color. This is what was attempted in Dornach.

There (Fig. 64) you first see what is under the dome, the architrave motif, directly above the group that is to be placed in the east of the building as the sculptural center of this building, so to speak. A motif from the small domed room (Fig. 66). I ask that these motifs be judged in the same way as those of the large domed room, except that six columns are intended on both sides; thus the whole shapes and designs are “ben other.



**Figure 66**

A capital motif of the small domed room (fig. 58-63).



**Figure 58**



Figure 59

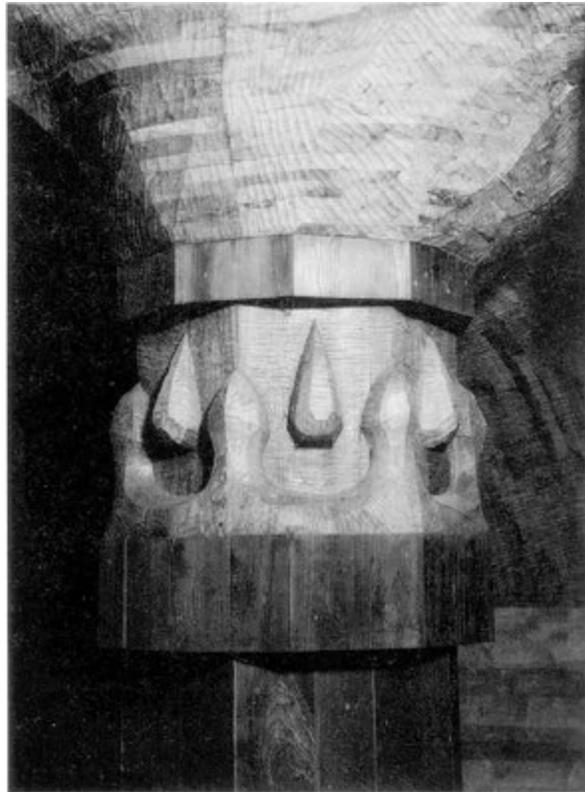
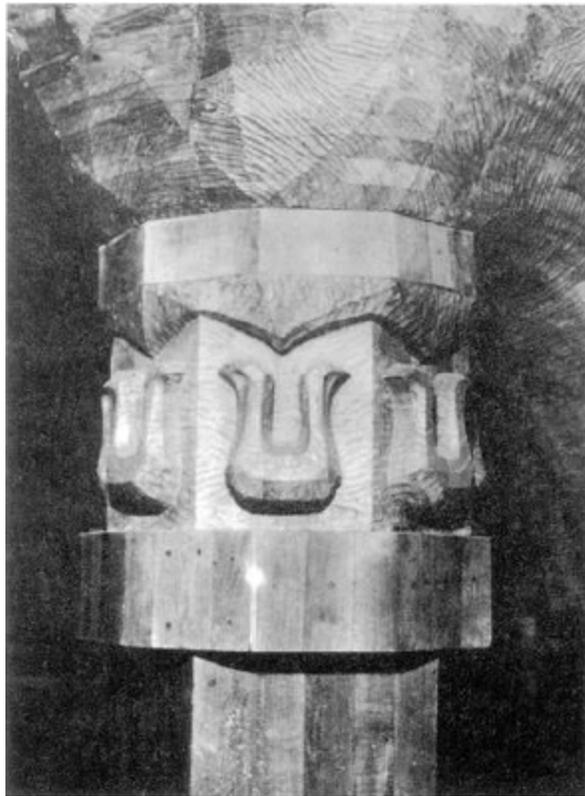
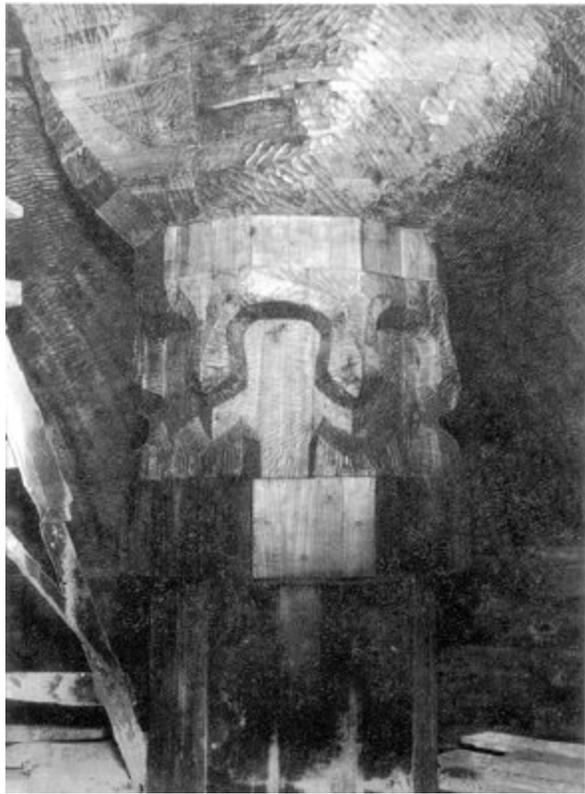


Figure 60



**Figure 61**



**Figure 62**



**Figure 63**

The first thing in the painting of the small domed room when you enter it (Fig. 73). Of course, you will only get a real sense of what I can show you now when you feel this [photographic] reproduction in its defects, when you say to yourself: What is this actually? There should be color! Of course it is also color, everything is taken out of the color.



**Figure 73**

Here is a child flying towards a kind of fist figure (fig. 69). The child is red-yellow, the fist figure in blue.



**Figure 69**

Here fist (fig. 70), [here] the child (fig. 69). This fist figure roughly represents the civilization of the fifteenth, sixteenth century, in which we are actually all still immersed. However, that which takes shape from that civilization in external theoretical science is basically only a surface. The person who lives into the world view that has emerged through the newer natural sciences with his whole human being feels death strongly on the one side and budding, germinating life on the other. These two polar opposites confront us precisely from the present-day view of nature. Just take the following: The way we describe nature, we use terms that are basically taken from the dead, the mineral. Our natural scientists see an ideal in thinking of plant and animal life along the lines of the mineral, perhaps even being able to work experimentally in this direction. The idea of death is very strong (Fig. 71). On the other hand, if we delve into our self-consciousness, there is that life which is polar opposite to death, which we feel in particular when we allow the life of a child to affect us uninfluenced by knowledge. It is entirely in keeping with the feeling that a fist figure appears here, painted out of the blue.

[Here] the only word you will find in the entire structure: ICH (Fig. 72).



**Figure 72**

It is at this time, when this fist figure enters modern civilization, that we first really get to know the ego as the abstract content of self-consciousness. As you know, older languages still have the I in the verb. In this age, the ego is peeled out, set apart, when at the same time this culture appears, the political contrasts of which I have just described. This is the first motif that confronts us in the painting of the small dome.

Here Faust (fig. 70), here Death (fig. 71) as the contrast to the child. It is precisely the most modern cognitive and spiritual life that is to emerge in this motif, but out of the color, out of the yellow-reddish tone of the child, the blue tone of Faust, the brownish-blackish tone of this skeleton.



**Figure 71**

An angel-like figure above Faust (fig. 74). In a sense, everywhere below is a figure representing the more human, above it a spirit figure, the inspirer, the inspiring figure.



**Figure 74**

Here (fig. 75) is an image born out of the sensibility of Greek culture, i.e. more in the past. The first figure was conceived out of modern culture, which we are still part of. Here is a kind

of Pallas Athena figure, perceived from Greek culture, with the inspiring figure above it (Fig. 76).



**Figure 76**

Also such an inspiring, spirit-like figure (fig. 77).



**Figure 77**

Here (fig. 78) going further back an initiate of the Egyptian culture, above him the inspiring figure, so that everything worked out of the color is really intended here as figurative, which even represents the successive cultures and their evolution.



**Figure 78**

Here again two figures (fig. 79), and below them the figure that I will show you in larger size later. This is a kind of man of more recent times, a man of the present Central European culture. That which is ambivalent in this man of the present is expressed in his inspiration, which is above him. Here is a Luciferian figure. In this Luciferic figure there is to live all that which lives in that human nature, that through which man wants to go beyond himself, through which he falls into the rapturous, mystical, theosophical. The other, the Ahrimanic, through which he falls into the philistine, the intellectual-materialistic. These two opposites are in every human being today. Man seeks a balance between this duality. Everything in him that leads

pathologically to fever, to pleurisy, is in this Luciferic form; everything that leads to sclerosis, to calcification, is in this Ahrimanic form.



Figure 79

Here (Fig. 81) you see one thing, in a sense the human being with those forces that age him, drive him towards sclerosis, drive him mentally towards intellectuality, towards materialism.

Man would be like this, despite the fact that no one desires it so much, so Mephistopheleanahrimanic, if he had no heart, if he were merely a man of intellect. He is in all of us, but we also have a heart.



**Figure 81**

This (Fig. 80) is the one who represents us if we only had a heart and no mind. The Luciferic figure: rapturous, mystical, theosophical, everything that wants to go beyond the human being. Here is the human being who, with the help of these two again polar, contour-like opposing effects, really feels duality and can only bear it if the child is placed by his side. The man of the present in his ambivalent nature. Here (fig. 82) still somewhat larger, the same man who feels conflict within himself.



**Figure 80**

Here (figs. 83, 84) we come somewhat closer to the center. Here two figures, one painted more light, the other more dark. I have always taken the view that the Russian people's soul contains the man of the future. Today, only in the East is everything distorted. Today, through Lenin and Trotsky, the East is working towards the death of culture, towards the most terrible destruction. For all that which is at work in the East as forces of decline in the most terrible way can only lead to the destruction of all culture. But that is not what corresponds to the Russian national soul. And if nothing else would bring down Lenin and Trotsky, the Russian people's soul would one day bring them down. But the Russian people's soul is such that every Russian has his own shadow next to him. There is not only the ambivalent man as in Central Europe, who carries Lucifer and Ahriman within him, the enthusiastic and the materialistic, there is a man who has a second man beside him. This shadow must first be absorbed by the man of the future, but then he will also become the man of the future.



Figure 83



Figure 84

Here (Fig. 83) the inspiring angel, above it a centaur figure. When the man of the future will have attained his maturity, this figure will be that which may be put forward as the actual inspirer next to the angelic figure; today he is still centaur-like.

Here (Fig. 84) this centaur figure, the starry sky in between, so rightly sensing that evolution in the spirit which hovers between the angelic and the animal. Man stands, as it were, between the animal, which has assumed a human form in its passions and instincts, and the angelic, in which the ahrimanic is transformed into the spiritual and thereby receives its cosmic justification.

Here (fig. 85) from the other side, symmetrically situated, the angel, the centaur figure, carved out of the yellow.



**Figure 85**

Here you can see what is painted in the middle: a kind of representative of humanity (fig. 86). Anyone who sees this representative of humanity may feel as if it were an embodiment of the figure of Christ. This Christ figure in the middle is shaped as I had to place it according to my supersensible view of the Christ figure, which I believed, as this being really lived in Palestine at the beginning of our era. The traditional figure of Christ with the beard was only invented in the fifth or sixth century. Today we have to go back through spiritual scientific research to the time when Christ lived in Palestine in order to be able to discover his form through extrasensory vision. I make no claim to be believed authoritatively that this is the true figure of Christ,

but I see it this way and I hold from the depths of my being that this is the figure of Christ. Below it, carved into a rock, is the figure of Ahriman. From the right arm of the



**Figure 86**

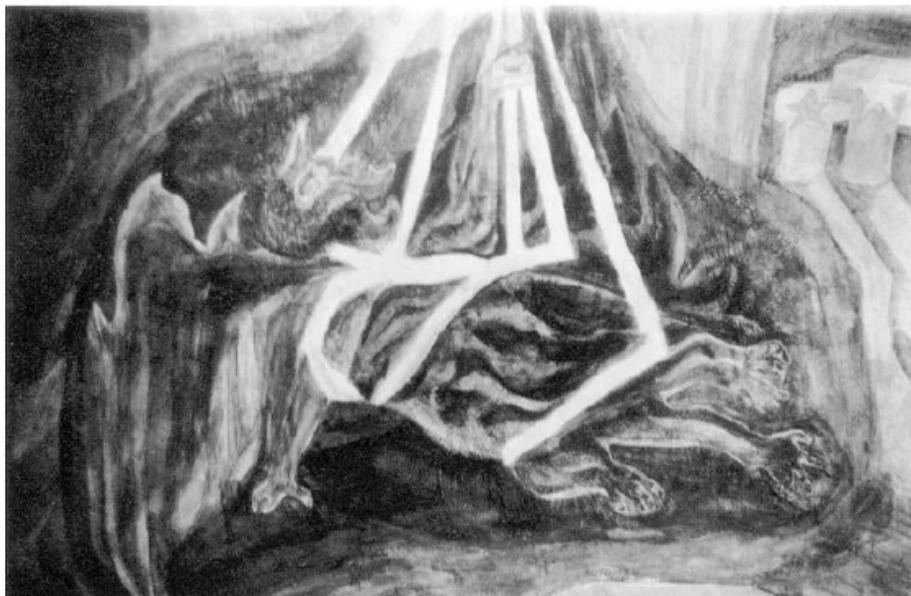
The figure of Christ emanates lightning bolts that snake around the ahrimanic figure. The Ahrimanic figure is everything that man would be if he had only reason, only intellect, only a materialistic attitude, not a heart. Above it is the figure of Lucifer, carved out of the red, all that which in man tends to rapture, to fantasy, to one-sided theosophy, to mysticism.

Here (Fig. 87) you see this figure of Lucifer, the face painted entirely out of the red, above the figure of Christ.



**Figure 87**

The Ahrimanic figure (fig. 88), the countenance - the wings are bat-like in the Ahrimanic figure - bound by the lightning bolts emanating from the hand of Christ. Of course, it all depends on how you perceive it from the color.



**Figure 88**

Here is the head of the Christ figure (fig. 90). This is what is painted into the dome at the very east end of the small dome room. Below this painting - Christ, Lucifer, Ahriman - is a nine and a half meter high wooden group (Fig. 93); again in the middle is the representative of humanity, who can be perceived as Christ. Twice above it is the Lucifer motif, twice below it the Ahriman motif. And then out of the rock an elemental being, which looks at the Christ in the midst of Lucifer and Ahriman like a natural being.



**Figure 90**



**Figure 93**

Here (fig. 91) the first model of the Christ figure in profile, as I made it in order to base the wooden group, the sculpture on it.



**Figure 91**

En face the first model; it is somewhat defective (fig. 92). A model of the Ahriman figure (Fig. 99). A Lucifer figure (Fig. 101), at the side of the wooden figure in the middle.



**Figure 92**



**Figure 99**



**Figure 101**

Another Lucifer (Fig. 98). Above it, carved out of the rock, an elemental being bending its head, as it were, and looking at Christ in union with Lucifer and Ahriman. I have dared to form a face quite asymmetrically, so that it is carved out of the composition. This is usually done in such a way that the composition is made up of the individual figures. Here in the wooden group, the individual figure is always created from the meaning and spirit of the whole composition, hence this asymmetry. It is a completely asymmetrical face, but it has to be like this at the point in the composition where it is in the group.



**Figure 98**

Here you have the heating and lighting house (Fig. 106) standing on its own, the rear front completely adapted to the machines that are inside. The whole thing is only finished when the smoke comes out of the top. Then these extensions will also be perceived as justified. Artistically, one creates from the form and cannot give an abstract explanation as to why it is this way or that. Some people think they are leaves, others think they are ears. That's not the point, it's the form that matters, which adapts on the one hand to growing out of the boiler house and on the other hand to what happens in the boiler house.



**Figure 106**

The glass house in which the glass windows have been cut (Fig. 103). These windows are located in the auditorium. They are cut out of monochrome glass panes, i.e. glass panes tinted with a single color. They have a certain history: We had first ordered glass panes from a factory near Paris in the spring of 1914, but the shipment was so delayed that it simply disappeared on the battlefield; we never saw anything of it. We had to buy the panes a second time.



**Figure 103**

The idea is that the motif is now cut out of the single-colored glass pane using special machines. The pane is then inserted and the work of art is created in the sunlight that passes through. This is connected with the whole idea of building in Dornach. In buildings everywhere else, you have to deal with walls that close off the room. In Dornach you have walls that don't evoke the idea at all: You are closed off. Everything I have now shown you is actually designed to make the walls artistically transparent. The viewer or listener has the feeling in the building that the wall is transparent, artistically transparent through its form, and that he is in contact with the whole wide universe. This is expressed artistically and physically through these glass windows, which are actually only a kind of score, as they are worked out as glass etchings. They become works of art when the sunlight shines through them. In other words, what is inside the building expands into the outer, sunlit nature. The glass cutting had to be done in this studio, which now serves as the building office.

The door to the glass house (Fig. 104). Not even philistine door handles, but completely new door handles (Fig. 105).



**Figure 104**



**Figure 105**

[Now] a small sample of the stained glass windows. All kinds of motifs cut out of the single-colored glass pane, but they only make sense to enjoy when you are standing in front of them.

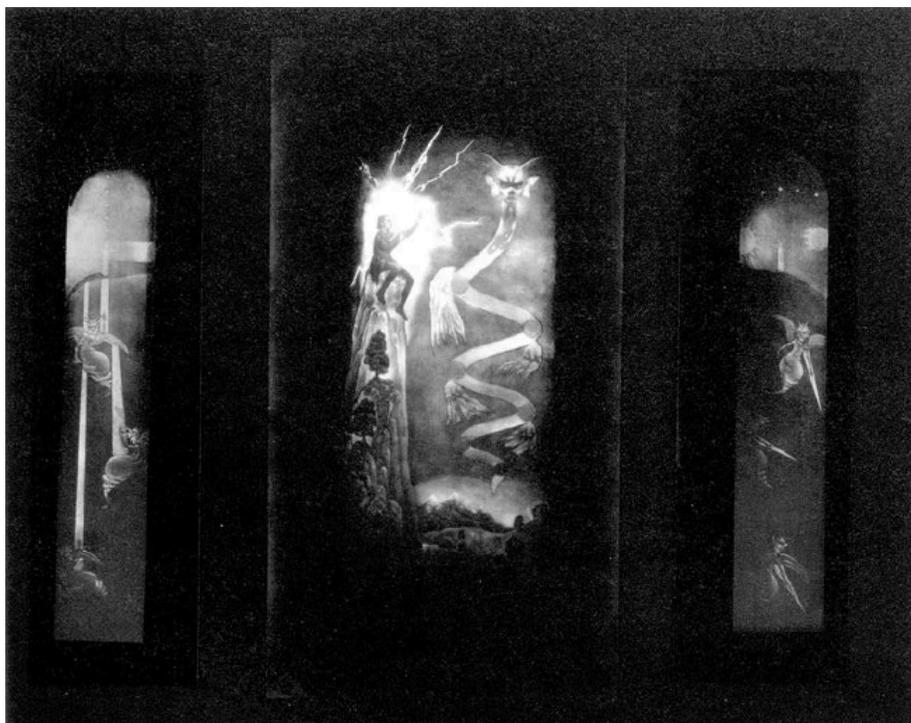
Here (Fig. 112) a pair of people, the feelings of this pair of people carried out in what is around them.



**Figure 112**

Another window motif, scratched out of the glass (fig. 110). The glasses are not all of the same color, but one color is always followed by another. So that when you enter the building, you can see the different colors from the various windows. The whole room is then illuminated with a symphony of colors, which is artistically perceived as being composed of the most diverse colors. Now, ladies and gentlemen, I have taken the liberty of presenting to you the architectural concept of Dornach in the eighty pictures I have shown you. I have also taken the liberty of explaining to you how this Dornach building concept aims to replace merely static, geometric, symmetrical building with organic building. This had to happen because this spiritual science, as I have represented it here in my lectures, is not merely a one-sided science, but full of life; because it wants to draw fully from the source of world and human life. Therefore, it is not merely a phrase when it is said that religion, art and science and social life should be

united with one another, but that the building in its new architectural style simply had to express the same thing out of the whole essence of this spiritual science that is expressed in the spiritual science itself through thoughts or laws.



**Figure 110**

My esteemed audience, through the willingness of a large number of understanding friends to make sacrifices, we have brought the building so far that last fall we were able to have about thirty experts, people of practice, hold courses in this building, and shorter courses are to be held again at Easter. However, the building is not yet finished. We can only express the hope that we will be able to complete this building, from which a spiritual-scientific movement, which will also bring the social liberation that is necessary for the people of the present and the near future, will emanate. For this, however, it will be particularly necessary to have the international understanding that I described yesterday as the basis for a world school association that works towards the liberation of spiritual life as one member of the tripartite social organism. It will be necessary for this spiritual life to be promoted and supported by the World School Association in an international way.

With regard to the building of Dornach, I know very well what can be objected to from older points of view, from old architectural styles. But if we never dared to do anything new, the development of humanity could not progress. And the impulse to move forward has to do above

all with that which wants to emanate from Dornach as anthroposophically oriented spiritual science. Forward in the development of humanity, according to the goals that I indicated yesterday at the end of the lecture.

We know, in that we have also formed this outer shell of anthroposophical spiritual science in the building of Dornach, the Goetheanum, what all can be criticized about this building, what all can be objected to it. We have only one justification for ourselves, which is ultimately decisive for everything new: we must dare to try this new thing. And we always remember what is true: that what is justified will work its way through against all resistance if it is justified. If it is not justified, it will be eliminated and will do little harm to humanity. In the face of all opposition, it will become clear whether the building idea of Dornach is justified as an outer shell for anthroposophically oriented spiritual science. We can only say: we think it is justified, and that is why we dared to do it!

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