Die Wirkung von Baustoffen auf die Lebenskräfte

Ankündigung

Seminar 02.10-04.10.2026 am Dottenfelder Hof 1, 61118 Bad Vilbel Anmeldung und Infos email: Herbst2026@archikult.de Veranstalter: Stichting International Forum Man and Architecture, Drieklinken 71, 3972 EC Driebergen in Kooperation mit: Bildekräfteforschung e.V + der Sektion für Bildende Künste am Goetheanum

Wie wirken Baumaterialien auf unsere Gesundheit und unsere Vitalität? Macht es einen Unterschied für die Wohnqualität, mit welchem Material wir uns umgeben? Wie finden wir zu einer ganzheitlichen Betrachtung der verwendeten Materialien?

‘Angels and Architecture Imre Makovecz 90’ at the Budapest Art Gallery, Hungary, on the occasion of what would have been Imre Makovecz’s 90th birthday. on 20 November

2025.

This exhibition will remain open until 1 February 2026.

This exhibition does not seek to present the architect’s entire body of work, but rather to convey his way of thinking, creating, and viewing life, the physical world,
and the spiritual world, as well as their intimate relationship through architecture. His work is colossal, with more than two thousand buildings built in Hungary, mainly in Transylvania but also abroad. He drew in an extraordinary and very precise manner. In this exhibition, numerous original drawings on tracing paper sketches are on display – which is very rare – and are often works of art in themselves. One can contemplate sketches of single-family homes, cultural centres, churches, towers and, towards the end of his life, collages and photos of landscapes reworked in pencil to reveal the beginnings of architecture that looks back at you and a world in the making between nature, man and architecture. This vision of architecture and its intrinsic relationship to the genesis of human beings is ever-present in his works. This constant quest to make the invisible visible and perceptible, to recreate this divine relationship between heaven and earth, between the material and the spiritual, between angels and men, is directly linked to his studies in the science of the mind. At a very young age, he discovered the work of Rudolph Steiner quickly wanted to put this thinking and these values into practical use in architecture. Part of the exhibition also presents his deep relationship with spiritual science. There are several films presenting his works, as well as a large model of the St. Michael’s Church in Budapest, which he designed towards the end of his life but which, to this day, has still not begun to be built, despite the phenomenal architectural and spiritual value it represents. In this respect, this work surpasses anything he has designed before and is comparable to Antonio Gaudi’s Sagrada Familia by

Antonio Gaudi. It is like a torch for the spiritual future of humanity. I therefore advise anyone who would like to discover or learn more about the architectural work of Imre Makovecz to spend at least a weekend in Budapest to have the opportunity to see this exhibition. There are also guided tours in Hungarian, French and English that I conduct on specific dates to provide a better understanding of this architect’s work and his oeuvre, which goes far beyond architecture itself.

Budapest, 26 December 2025
Nathalie Grekofski

A family house in “Harduf” – Israel

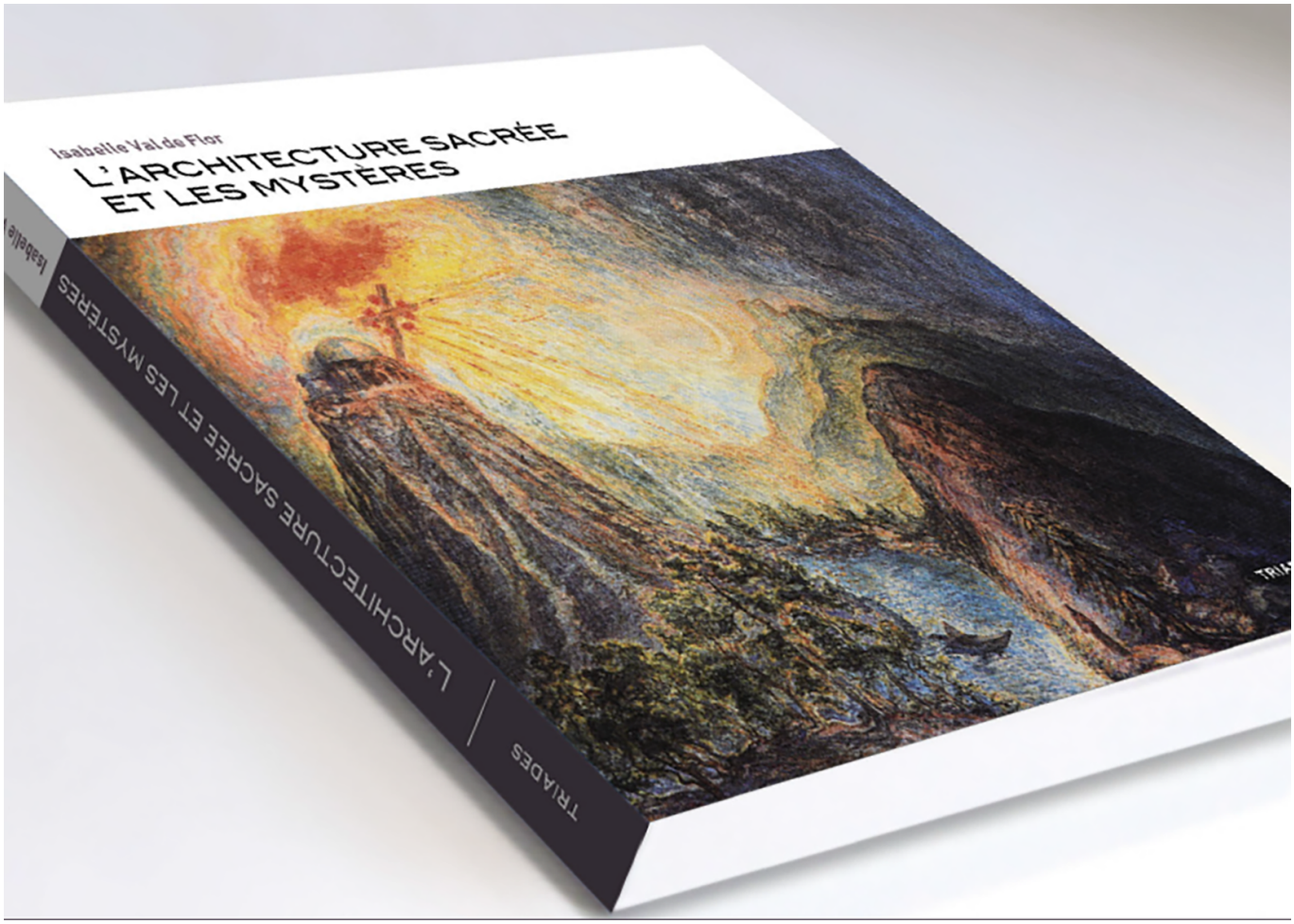
By architect Dror Zur

Flyer des Buches von Isabelle Val de Flor

Isabelle Val de Flor

L’ARCHITECTURE SACRÉE ET LES MYSTÈRES

DE L’ARCHE DE NOÉ AU GOETHEANUM



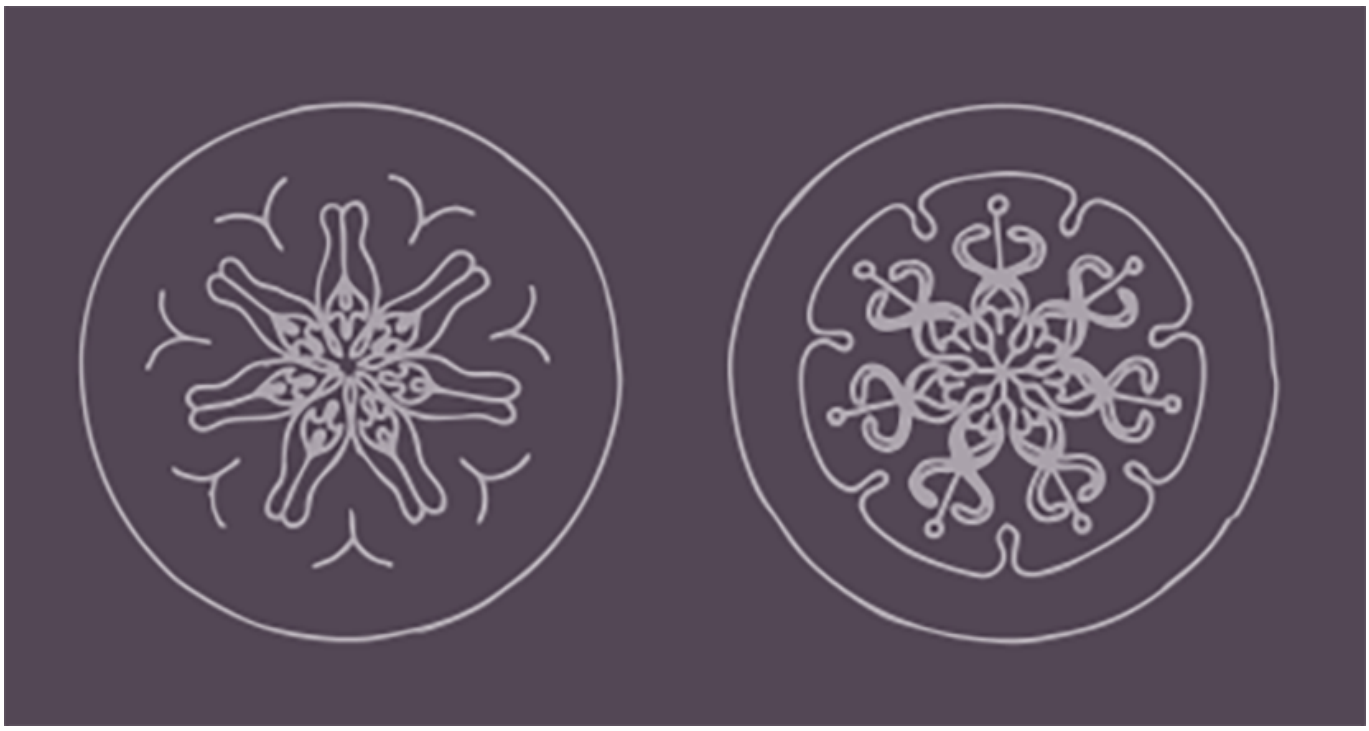
Éditions TRIADES, relié, 280 pages, format 21×23,5

59€

* Sommaire: De l’Arche de Noé à l’Égypte ancienne – Le Temple de Salomon – Les lieux sacrés de la Grèce – Le Mystère du Golgotha – L’église romane – La cathédrale gothique (Chartres, Paris, Reims, Amiens) – Le premier Goetheanum (motif, plans, colonnes, vitraux, fresques, groupe sculpté) – L’impulsion architecturale organique aujourd’hui.

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TRIADES



L’architecture sacrée accompagne le développement des civilisations qui se sont succédé depuis les origines de l’humanité, témoignant du lien entretenu avec le divin. Chaque époque a son temple dont les formes d’expression manifestent l’évolution de la conscience humaine et son rapport avec la sagesse universelle. La science des nombres, la connaissance des astres et la géométrie sacrée, autrefois enseignées dans les Mystères, ont été transmises, sous forme opérative, aux maîtres d’œuvre qui ont conçus les édifices monumentaux de l’ancienne Égypte ou de la Grèce antique, et plus tard aux bâtisseurs romans et gothiques.

Dans cette évolution, l’Arche de Noé, le Temple de Salomon, la cathédrale de Chartres, ont valeur d’archétypes traversant les époques. Accordés à la constitution de I’Homme en tant que microcosme de l’univers, ils préparent et accompagnent

l’incarnation du Verbe solaire.

Construit au 20° siècle, le premier Goethea-num, dont Rudolf Steiner fut le maître d’œuvre, s’inscrit dans cette lignée de l’archi-tecture sacrée dont il éclaire le sens, donnant ainsi des clés pour comprendre cette évolu-tion. L’édifice, aujourd’hui disparu, présen-tait une synthèse des lois du vivant, ouvrant la voie à une conception nouvelle de l’archi-tecture. Le second Goetheanum prend place dans le courant de l’architecture organique à côté des œuvres de grands architectes du 20 siècle comme Gaudi ou Makovecz.

Ce voyage à travers le temps nous interroge sur la signification que peut avoir aujourd’hui le sacré, la recherche du temple intérieur, la reconnexion avec les lois qui ont créé l’homme et l’univers.



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Reconstruction of the building of the

Anthroposophical Society in Rome

A radical reconstruction of an old building in the centre of Rome

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El Cauce: Adapting the Camphill Ideal in Argentina

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The Camphill Movement began in Scotland in 1939 when Austrian pediatrician Karl König applied curative education principles in a residential setting for children with disabilities. Inspired by anthroposophical values, Camphill communities provide an opportunity for adults with intellectual and developmental disabilities to live alongside short- and long-term co-workers in life-sharing homes. These communities also engage in biodynamic agriculture, fostering a deep connection with the land. Today, there are more than 100 Camphill villages across 20 countries.

A New Chapter in Latin America

“Respirar Comunidad” is a non-profit foundation based in Buenos Aires, Argentina. Its current project, “El Cauce,” is the first large-scale Camphill community in Latin America, adapting this way of life to the local culture and context.



©Ana de Andrés

One of the first challenges that was encountered, was acquiring land for the project. Argentina has an unstable economy, and resorting to a bank loan is not usually a viable option. Even less for an incipient non-profit foundation. In this context, the founders organized a small group of supporters that loaned the funds necessary to purchase the land. To repay these loans, the foundation devised an innovative solution: subdividing a portion of the land into residential plots that could be sold to individuals interested in supporting the project. These neighboring residents would build homes and integrate socially into the Camphill community. Moreover, this approach positions the foundation as an active participant in local governance, advocating for a way of life aligned with Camphill principles.

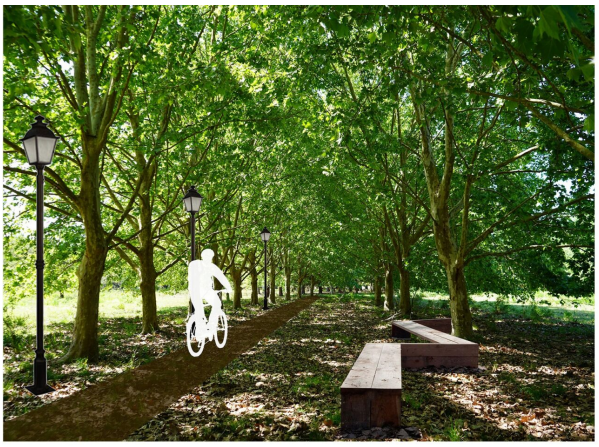


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A Vision for Sustainable Living

The property spans nearly 40 hectares, with 11 hectares designated for the real estate trust. The project was developed with two primary objectives: preserving existing trees and creating public spaces to serve as natural borders and gathering points for the Camphill's residents, neighbors, and nearby citizens.

The urban design reflects these goals. Curved streets were introduced to slow traffic, prioritizing pedestrians and cyclists. The layout preserves a one hectare forest, integrates boulevards, and includes a scenic pathway along a small stream that flows through the community. Additionally, a dual-access system was implemented for perimeter lots, ensuring controlled neighborhood entry while maintaining accessibility from internal streets. Currently, the project has secured approval from the local government for this urban model and is awaiting final provincial authorization.









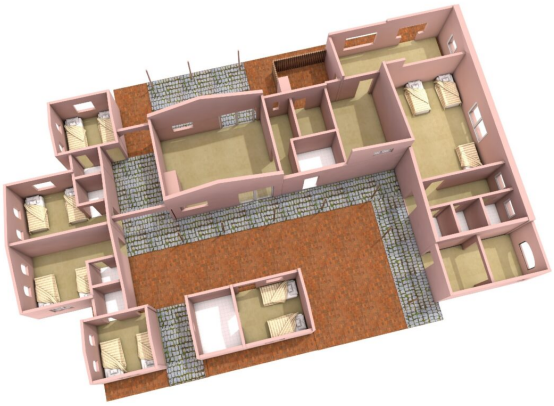
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Building Community

El Cauce is already fostering a vibrant community through seasonal celebrations, biodynamic agriculture seminars, and camping events for adults with intellectual differences. In terms of infrastructure, an existing building has been remodeled to accommodate volunteers, and a multipurpose building has been constructed using a pre-existing foundation.

The first building mentioned has several bedrooms and bathrooms. Some are small in order to be used individually and if necessary on a more permanent basis and one larger room for events of a couple of nights where sharing space is even part of the experience. There is a communal kitchen with its gallery to enjoy the mild climate of these latitudes where eating outside can be an option even in winter. All these spaces look out onto a central courtyard which was the major intervention made as it used to be an enclosed space with very little ventilation. It then became a dry courtyard with a perimeter gallery to reach all the spaces without getting wet in case of rain. Similar to a cloister but directly communicate with the surroundings.





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The multipurpose building is based on the need for a large main space and a secondary one for smaller events. The

existing platform had two semicircles that led to imagine this central space as a regular geometric figure. Thus, appeared the octagon with a wooden floor for activities as eurhythmy. On the other side a smaller space with independent access, thought for activities where tables are needed as painting or clay. The two are connected by the hall, which also serves as a support for expansion. And before the main entrance to this hall, a deep gallery so that when the weather is good, activities may take place in this area. Behind these spaces is the service area with bathrooms and kitchen. They are connected by another hall which is crossed from side to side by an exterior circulation in order to have access to the building from all four sides of it. This flexibility of spaces that can be expanded and access from different points are the main characteristic of this multipurpose space.





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Recently, work began on the first co-living home. The design, like the urban plan, respects the natural landscape. Situated in a forest clearing, the house integrates with existing trees and optimizes solar orientation. Searching for a fluid dialogue with the surrounding landscape is that the accesses and the first morphological gestures appeared.

From the internal functional point of view, its layout balances communal and private spaces, with a central hall. Immediately upon entering it has a visual connection with the

outside and offers connection in three directions. To the right to the private area of the bedrooms, upstairs to a second-floor suite for house coordinators, and left the shared living areas centered around a rocket stove for heating and cooking.

For the bedrooms area, the morphological movement is done by block to avoid breaking the 90 internal angles so the furniture design is more efficient. On the other hand, the common spaces show more dynamism, each one taking the size and orientation of the windows that best fit them. Kitchen, dining room and living room, are centered around a rocket stove for heating and cooking made with clay techniques not only for thermic efficiency reasons but also so that more curved forms can be reached.



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The Role of Architecture in Community Building

In projects like El Cauce, the architect plays a crucial role that extends beyond designing physical spaces. The architect

is part of a group that seeks strategies that will be sustainable over time taking into account anthroposophical ideals, the needs of the local community, legal requirements, among other variables. This is a creative, formal process that reaches far beyond construction – it is about designing the intangible elements of a developing social organism.

El Cauce stands as a pioneering example of how the Camphill model can be reinterpreted in Latin America, blending tradition with local innovation to create an inclusive and sustainable community.

About El Cauce: https://respirarcomunidad.org/

Architectural Studio: @damarquitectura

The 12 Senses – the basis of spatial perception

After all, our senses are the organs with which we perceive architecture. I would like to show a way to develop more awareness – and also more precise concepts – for sensory perception. What we experience in perception as a complex unit must be differentiated and structured. For the multi-layered areas of sensory perception, we have the most diverse organs of perception that we need to know.

The reflection of architecture in the physical body of the human being

An approach to consciously experiencing architectural qualities through unbiased observation

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Space – Sensation – Design. Impressions of a weekend seminar on spatial experience

In architecture, there is a mysterious overlapping of space, sensations and consciousness. Spaces can create moods in us through their design and atmosphere and steer our consciousness in a certain direction. This is a mysterious phenomenon, because the spatial is actually something invisible. How is this possible and what triggers such sensations? Most of the time it happens largely unconsciously, but is it possible to make such sensations conscious and how do you do that?

A look into a Berlin corner

The intention of this article is to share an exercise in observing a modern piece of architecture from contemporary

leading architects of the international scene

Newsletter IFMA-FRANCE – June 2024

Here are some news about our past events and others to come in France:

EXIT Escape Room Games – The power of the Unknown

Have you ever been trapped in a story? Equipped with logic, curiosity and playfulness, each creature in the respective room can creatively unfold together on an adventurous journey of escape.

Space – Perception – Consciousness

Report of the conference held at the Alanus University on March 8-10, 2024

Thoughts on human being and architecture

With the launch of this online format, we as editors are faced with numerous questions about the content, the interpretation of existing texts, future texts and what is there to report. The following credo is intended to set the ball rolling.

Why do we need a journal?

The situation of the IFMA and of the organic architecture movement has changed a lot in the last 20 years. What can a new format of the journal “Man and Architecture” contribute and how?