Rudolf Steiner's Design Principles and Methods for Manufacturers

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1. Introduction
As management of companies diverse, establishing a concurrent identity and image of the manufacturers, especially those of the major corporations, is one of the most pressing needs for them. In this thesis we clarify the direct connection of Steiner and his manufacturers in sense of principles and methods. After that, we point out the possibility of Rudolf Steiner's followers' way of establishing their concurrent identity and image to be a part of the answer.

2. Research Method
In this thesis we analyse Steiner's architectural design, corresponding principles and his design method, by extracting the key concepts from his works, including his published lectures and literatures. And then we analyse products by manufacturers following Steiner’s principles as shown in fig. 1-2.

3. Design Principles and Methods by Rudolf Steiner
While for Steiner, to do architecture in the same way as five years ago was equal to going backwards for a century (Agematsu, 1974). Through an analysis of his architectural principles and design methods, we developed and documented over twenty years of his architectural career, shows that they establish a rigorous and consistent, systematic matrix, shown in fig. 3.

4. The Design of Associated Manufacturers
Many manufacturers associated with Steiner have been following those principles, seeking faithful compliance with his broader philosophy. Design is not an exception. The followers mainly refer to Steiner's architectural design principles and methods, as exemplified in fig 4.

The matrix shows those direct relationships explicitly, as well as that some of the principles and methods (eg. “House of Speech” and “Chromatics”) simply do not get followed because of the difference of the means of expression. It proves the clear relationships between the ancestor (Rudolf Steiner and his designs) and the descendant. In accordance with the principles and the methods, it is possible to compare any elements each other.
5. Discussion
This thesis identifies clear flows of inheritance of Steiner's principles and methods, ninety years after the construction of his Goetheanum.
Moreover, that approach (which stretches the meaning of the word "style") has an incredible feature: it evolves. Unlike other styles (such as Modernism, which has emerged at the same time as Steiner's), Steiner's design guidelines are proving capable to transfigure themselves. Being truly human, and thus universal, Steiner's principles and design methods get adopted and are successful in design of almost any kind.

From shared principles via shared designs toward shared identity
Steiner does not seem to have consciously intended his works to be the design sources. Still we can feel almost the same feeling from his works and the followers' works.
Designing identity is one of the most cutting-edge, important, profitable, and yet not accomplished field of design. While sometimes CI is even taken as a part of styling (Tanaka, 2000), however, ideal CI establishes clear, unique, yet flexible identity of the corporation, which have been achieved by not so many companies around the world. Therefore the current methodology cannot be the answer for achieving it: on the contrary, the answer is right here in the thesis: the way Steiner created Anthroposophy and his works. What he achieved the best and only was synthesizing the cross-cutting designs. And so Anthroposophic design goes through starting from shared principles via shared design methods to shared identity.

6. Project
The design part of this thesis shows how Steiner's process actually works. Adopting and applying as many of Steiner’s principles, as directly as possible, we propose a Waldorf school in Yokohama as shown in fig. 5.

7. Conclusion
Because Steiner’s art and design are not limited to themselves, they establish a style. The follower's figuration process and material adoption have gained a recognisable, synthetic identity.
In order to understand further than just discovering the descending influence on manufacturers, we have introduced CI, even though the conventional idea of CI today is far, far away from Steiner’s philosophy. Still, being encouraged by Steiner’s idea “Always adapting (the arts) to the (industrialized) real world,” we took the risk to endanger the artistic Anthroposophy to the means of profitable management strategy.
The research question was implicitly dominating the thesis: 'how the manufacturers associated with Steiner achieve a synthesis of the designs?’ The answer is, with the design principles and methods by Rudolf Steiner, the manufacturers have accomplished concurrent identity that bonds them stronger than CI, more flexible than CI, and more sustainable than CI.

8. Bibliography