

SACRED GEOMETRY AND ARCHITECTURE



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2

THE MESOCOSMOS AND BIOLOGICAL ARCHITECTURE.



The spiral present in the micro, meso and macrocosm

Between the infinitely large, the macrocosm, and the infinitely small, the microcosm, lies the cellular world, the mitochondria and with it human biology. For decades physicists have established a mathematical and geometric model that divorces the small and the gigantic. For the great, the cosmic world, formulas, and theories are used that are opposed to the infinitely small, the quantum world. Some tend to order, others to chaos. Theoretically, they are irreconcilable because they are raised from the bias of the observer.

However, thanks to the theoretical and experimental advance of the physics of unification, we now know that they are the same model, they are integrated by the same structural dynamics: the toroid. And two expressions arise from both the electromagnetic energy and the gravitational energy. It does not take a Ph.D. in science to observe that Nature in the small, medium, and large use the same geometric structures. Toroidal movements, spiral movements, fractal nesting. The proportions and dynamics are the same, even if the size changes. The gravitational attraction exerted by the Sun by the planet Earth is the same gravitational attraction used by the proton by the electron. And in the middle of the scale, conceptually, we meet human beings with all our culture and our constructions. The central, core question is: why we do not duo the constructions reflecting this same structural dynamics of Nature? At what point do we disassociate ourselves from these matrices?

The central proposal of the Biological Architecture is to link ourselves to this energetic flow employing the use and imitation of the dynamics and structure of the Geometry of Nature, the Sacred Geometry. Biological Architecture is state of the art to design and build with sustainable geometry raising the level of harmonic inclusivity of the electromagnetic field and the gravitational field of Nature in relation to the Earth, the Human Being and the Cosmos. It is a design system for the creation of transcendental geometric spaces. Recover, imitate, and transcend the design patterns that Nature uses to sustain an electromagnetic field quality of greater interconnection. Fractality is the science that supports this design.

The best way to generate fractality is through Sustainable Geometry, formerly called Sacred Geometry. This fractal geometry can be used in three spheres of design: the sphere of the conceptual, the sphere of the imaginary and the sphere of the real. In the sphere of the conceptual we find intellectual abstraction through symbols or archetypes of a given culture. In the sphere of the imaginary, we see the manifestation of a sensory image, semi or emotion coming from a culture or as a design proposal. Finally, in the sphere