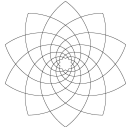
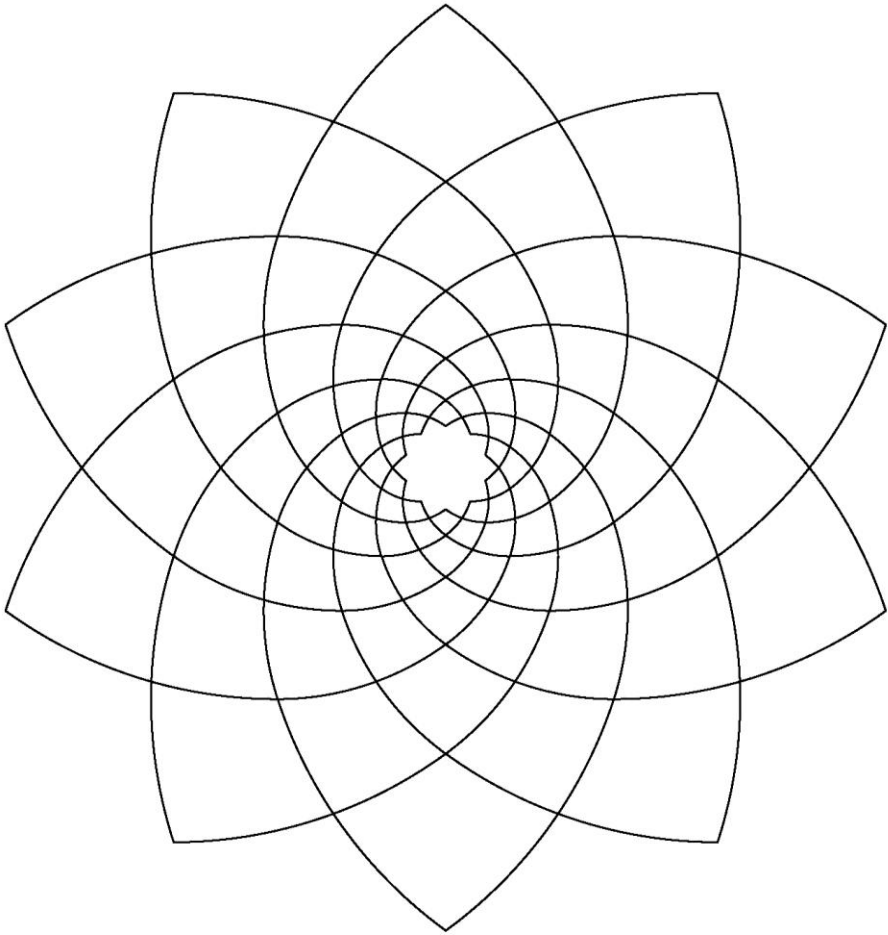


MICHAEL RICE ARCHITECT

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SACRED ARCHITECTURE

"Sacred Architecture is the Art and Science of building structures which create, sustain and enhance life and living systems." - Michael Rice

"First we shape our buildings and afterwards they shape us" - Winston Churchill

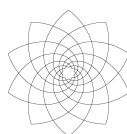
In the Beginning was the Word, which, like a pebble being dropped on the mirror surface of a calm lake extended outwards, creating time and space

The more we observe, study and understand the Universe, the more we see that there is an underlying structure which permeates and penetrates every aspect and level of creation. Everything is energy, which expresses itself as waves of information. These waves meet each other and create the most elaborate and complex interference patterns.

These patterns, when expressing certain shapes and symmetries give rise to structures which become self organising and sustainable. We call these stable information packages 'Atoms', which in turn attract and connect with other atoms, to create increasingly complex relationships that form the building matrix of Life and Living systems.

The timeless thrust of Life involves a continuous exploration of possibilities. Life will strive to establish perfect equilibrium with the elements of its environment, whilst continuing to push for greater expression of potential. This passionate dance of living energy is being expressed in every breath, thought and emotion of every living organism.

Although it is impossible to truly separate anything, there are certainly pockets of increased wave coherence which provide fertile ground for the emergence of Life. These living playgrounds can take many shapes and forms, but all share the same characteristics and properties - they provide environments where many waves of information can come together, non destructively, to form very complex harmonies, enriching and infusing the very



essence of the space with timeless beauty and bliss. (See the depiction of life on the planet Pandora in the movie 'Avatar')

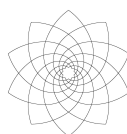
Meanwhile back on planet Earth, Life continues to explore its potential, in ways that could be considered somewhat polarised. We humans have the ability to create such beauty, through our music, our art, our architecture and through the way we relate to each other and the world. Of course we are also quite skilled in other less harmonious areas, but this author would like to concentrate on these areas only to the extent that they provide us with a

bio feedback opportunity to become aware of where not to place our focus and attention. Opportunities and choice points exist everywhere and indeed every when.

Through the principle of 'resonance' we find ourselves attracted to certain experiences, situations and opportunities which offer us the greatest chance at increased expression of who we are and who we might become. We find ourselves drawn to certain places which cause a tingle of anticipation, like a whisper on the wind. In these spaces we can hear the voices of our ancestors and our descendants singing to us, encouraging us to anchor our passions, our dreams and our inspiration - to be the very creative impulse of Life itself seeking expression right here and right now.

When we find a place that sings to us, we wish to share the experience. We feel a deep impulse to celebrate, to create, to share and to play. Quite often we are fired up to renew the space, to facilitate its emergence as well as our own. This desire can be expressed as replanting the grounds, clearing the energy, renovating the space or indeed building anew. When building anew or renovating we can go back to the pure principles behind any natural design process, and directly 'in-form' the spaces to align with them.

This is the basis of Bio Architecture - the emergent properties of which give rise to spaces which totally support biologic function. On every level. Historically, we have countless examples of structures which were built and used in alignment with the Music of the Spheres, balancing and harmonising Heaven and Earth energies, and providing living enclosures for our birth, life and death cycles.

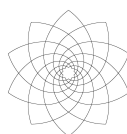


Every culture retains the memory of these structures inherent in the magnetism of the land and the genes of its life forms. This memory bank can be accessed and relevant information downloaded in order to ensure any new emergent structure is offering greater harmony and beauty. This ability is a teachable and learnable skill that forms the basis of the spirit and practice of Bio Architecture.

As an Art and Science Bio Architecture contains the principles and rules for building and land use which offer design processes in harmony with Life. The ultimate goal of Bio Architecture is to create 'fractal charge fields' (spaces and their resulting energy patterns that nest inside one another like Russian Dolls) that are implosive in nature and encourage Life. An ideal example of this concept is found in a rose's petals, which unfold along the effortless emergent pathways defined by the golden mean ratio and are shape similar at every scale or 'fractal', meaning that they are capable of infinite non-destructive interference and attract charge inward towards the centre causing 'implosion' (the electrical principle of Life itself).

To demonstrate and ground this principle it is useful to imagine what it feels like to walk in an old growth oak forest by a stream, with the sun shimmering through the leaves, the birds singing, and feelings of peace and interconnection are deep and very present. Now compare this feeling with the experience of working in an office cubicle on a fifteen floor, with toxic artificial materials, air conditioning, electro smog pollution and florescent lighting. These two extremes serve to illustrate the concept well. In essence when we enter, live or work in spaces designed and built using Bio Architecture, our biology thrives, our DNA sings, our cells resonate and our minds and hearts soar.

We have direct experience of this from being involved in the design and building of over 300 spaces using these principles. We receive continuous feedback from people who describe wonderful experiences in their homes and work spaces. Stories involving increases and improvements in creativity, health and relationships abound. In some cases folk who were told medically they could not conceive went on to give birth to healthy children. Similarly a number of clients who had been diagnosed with cancer experienced near spontaneous remissions.



From a commercial perspective there are many reasons for creating a building using Bio Architecture principles, ranging from an easier and more streamlined building stage, greater occupancy levels, healthier work environments and better resale value. One client who built a community centre had budgeted for a seven year payback period based on a previous rental occupancy levels. To their complete surprise they had the capital outlay costs paid in less than two years, experiencing a near 100 percent room rental and use.

There are many more examples of artists, writers, healers, meditators and spiritual teachers and students who attribute much of their personal 'success' to the nature of these spaces they live and work in.

Ultimately, seeing / feeling is believing. Most of us have never experienced walking into a space, and feeling our spines straightens and aligns, our attention and focus increase and waves of tingling sensations washing and rippling throughout our bodies. We literally come more fully alive, more present and aware. We no longer feel tired or energetically depleted.

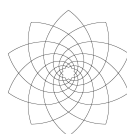
So this is what Bio Architecture can do - it can help you build your dreams. It turns potential into possibility which turns into probability which has ample energy to emerge into certainty.

(I wrote this a few days ago in response to a friend who wished to inform a client who was interested in bio architecture)

Also this on the Decision making process...

The Design Process

The desire to create is utterly fundamental to our nature. All life seeks to

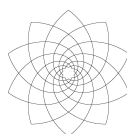


optimise its potential, balance its energy with the environment and fully express its innate dreams and desires. Quite often this powerful drive leads us to a point of contemplating the building of a home that fully represents our needs, hopes and dreams. As a creative process, this can be very fulfilling as well as more than a little daunting. As a social habit, we tend to delight in the telling of horror stories of people who had difficult, if not terrible, experiences with any or all stages of the manifestation of their homes.

We are here to offer an alternative and entirely positive possibility, one based on an exciting and very life supporting philosophy. Having being involved in the design and procurement of over 350 buildings in the last twenty years, the feedback from builders, occupants, and visitors presents a very different reality from the one normally expressed by the masses. It is entirely normal for folk to report that they would much rather spend time at home than embark on a sun holiday; which is saying something here in Ireland. There are also many examples of people who work in these buildings who would choose to return to work for free on their day off, because “the energy is so much better”. In some beautiful cases, couples who had been reliably told that they could not have children, conceived and gave birth to healthy children upon embarking on this very life enhancing creative unfolding.

Although we are fundamentally creative beings, manifesting reality with every thought and feeling, there is a tendency to imagine that we are not creative unless we have a formal qualification in design. The ability to think freely, critically and creatively is a life skill that is not normally encouraged or supported in our mainstream education, with some notable exceptions. There is a tendency to develop a thinking process that is based on a linear sequence of choices which emerge from a logical information gathering protocol. Put simply, it is generally imagined that the best way to design something is to accumulate and correlate as many of the relevant factors affecting the situation as possible and to initiate a series of intelligent choices, ultimately leading to a culling of options and possibilities, resulting in the final presentation (or whatever is left once the choices run out). This process does work, and can of course have led to designs of great beauty and elegance.

However, we are suggesting that nature utilises a wholly more circular non-

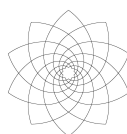


linear approach to design and manifestation – one that is based on holistic thinking, fractal geometry and full spectrum imagining. Science is gradually beginning to appreciate what our shamanic practitioners and our ancient seers knew – that time and space are an illusion, albeit a persistent one, and that desire and intention are fundamental creative agencies in a unified field of pure potentiality. A desire, when fuelled by pure principle intent, and infused with openness and non-attachment, literally assembles the patterns of information that represent this desire, which in turn act as an attractor of energy to this pattern in order that it becomes manifest. This process is not limited by time or space, and cannot be bound by the linear thinking protocols that are so honoured and respected by society. In this way of thinking, time and space are but one subset or stratum of the overall process, and ultimately they do serve as an anchor point on which the eventual manifestation of the initial desire rests.

So in simple terms, we believe that the perfected pattern or form of a space that responds to an individual's needs and desires already exists, in a sort of higher dimension, if you like. It is simply a matter of allowing this matrix to download, and 'enter' our awareness in a form that can be accessed and utilised. The key to accessing this vision matrix is the basis of our design and build philosophy; and one we are honoured to share (see www.fractalgold.net).

It is important to realise here that this process is going on for all of us, all of the time; it is not something that only the privileged and gifted few can accomplish. Certainly, some people may have a natural aptitude for this way of being, and may have had early and rich opportunities to develop the skill and express the resulting harmony of form. We are here to remind (to re-mind) you that this is truly our natural default setting and it may be just a matter of a little surrendering and trusting, along with a little playful exploration of consciousness. However, we may benefit here from a little more understanding of the choice making process, in order that we may develop new ways to optimising information flow and fine tune our abilities to recognise a coherent pattern which is the basis of this approach.

We have a tendency to be convinced, both from our teachings and from our direct experience, that we are ultimately choice making machines. We imagine that what sets us apart from the rest of the living earth is our apparent ability to assess and choose a

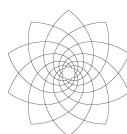


specific path. We further imagine that all of our troubles, both individual and collective, result from just plain bad choices, which in turn leads to the perception that all we need is just more information and our choices become more defined and directed and

ultimately successful. However, there is a little more to the situation than that.

Recent studies in neurobiology have suggested that a thought arises, or more accurately arrives, and is picked up by our brains (the receiver), and that a split second later a part of our brains most associated with the activity that results in a sense of an individual separate self, fires up, and in effect hijacks the original thought and imagines that it came up with it all by itself. The resulting belief in the profound sanctity of an individual's ability to come up with a new idea and to somehow assume ownership is, from a fundamental energetic perspective, quite bizarre and has no real scientific foundation. Yet as a belief it persists, and gives rise to the strongly held perception that what 'we' think and express is somehow 'ours', and is therefore subject to a plethora of laws of copyright and issues of 'intellectual property'. This is of course appropriate within the prevalent model at work in the world, although can cause much conflict when several individuals come up with the same ideas or concepts at the same time in different parts of the world. The allowance for a simultaneous morphogenetic transmission or an idea whose time has come does not hold much water with the lawyer class.

When one studies Cymatics, an area of study and research pertaining to the patterns and symmetries that emerge in a medium that is vibrated (such as pollen or fine dust on a vibrating plate) one observes that as the tone changes, and fresh harmonics are added, then the resulting patterns change and evolve. New, more complex forms emerge almost instantaneously. What is very interesting is that fact that just before the onset of a new harmonic presentation the medium appears to lose all its structure, form and pattern and displays a very brief but notable moment of apparent chaos or non-order. So it is understandable that we may imagine that each new pattern is somehow separate from the previous or next one, as they seem punctuated by periods of apparent disorder. Yet from a point of view of natural creativity, it is this apparent dis order that carries the receptivity and availability to fully manifest and project the new vibrational harmonic. We can see how this natural process of profound evolution of form and expression is also at work in the invisible



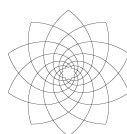
realm of thoughts and feelings. We are like collectives of responsive media that resonate and vibrate and express the latest 'vibe'. This would explain so many observable phenomena such as simultaneous thoughts arising (aka group telepathy / empathy etc.). So what has this to do with the design choice based process?

Well, first suggestion here is a relaxing of the notion in our inherent supremacy as choice makers. If we become open to the concept that we are in constant energetic exchange with all the elements of our

environment, being receptors and transmitters of information, which gets processed, edited, used, transmuted and ultimately shared; then we become more open to the way that nature 'designs' and expresses. We could benefit greatly from being open to the possibility that we are not necessarily the originators of our thoughts. When a thought or design concept arises, we appear to leap on it and assume it is 'ours' – we then filter this pattern of information through a multi layered matrix of pre-formed limits and built in possibility parameters.

These layers exist as inherited judgements, perceptions and beliefs from our early and current environments, and ultimately serve to continue to create only forms that emerge through these filters. Weaving these filters are huge assumptions about just about everything; the viability of the design, the receptivity of the environment, our and others abilities to bring the original thought into reality etc. We are also very fond of manufacturing reasons why something could not happen, rather than exploring new ways that it might happen, again displaying and expressing conditions of limit rather than patterns of potentiality. The classic linear design process that is taught to many students seeks to remove or alter some of these layers in an honest attempt to optimise the likelihood that the original thought can emerge as a real applicable ideas as close to the original form as possible. And as we said earlier, this approach does indeed work, but we believe there is a more optimal way again. As with medicine it is not to be considered an alternative approach, but rather a complementary one, perhaps even the next stage of our biological awareness and expression.

Our second suggestion is an openness to develop skills which offer

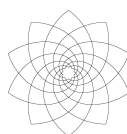


opportunities to consciously relax the assumptions, limits and perceptions / beliefs that surround and fill all our thoughts. This can be a little difficult to do initially, as the hard and soft wiring of our habitual thought processes are along well-worn and well established pathways. And indeed there are probably as many ways to do this as there are conscious beings in the universe. One way that has proven itself as being an effective tool for transforming the way we think is 'mindfulness', which may be considered 'tai chi' for the brain.

The Japanese have an expression - 'Zanshin', which can best be translated as continuous or all present awareness, or 'mind / heart everywhere'. This can be displayed with practice as an ever growing field of awareness of the environmental interplay of both 'inner' and 'outer' worlds. This state results from a gentle openness to observe without judgement or projection, a state that can be achieved through meditation or just simple mindfulness. It is worth remembering that every bit of information noticed and processed by the conscious waking mind is exceeded a million fold by the unconscious mind, and so the key here is to again to relax the intense processing and

perception based editing so obsessively practiced by the conscious mind. The conscious and unconscious minds are also only notional divisions, created to present a clean line of delineation and demarcation. It is very doubtful that they exist as two separate independent 'things' that require constant dialogue, and even unlikelier still that the conscious mind is the driving force that we would like to believe it is. In essence, the unconscious mind could be considered the name given to the process driven signal reception and transmission feedback with the environment, and the conscious mind is a structure based on the tiny fragments of this informational exchange that habitually arise to the surface as it were, and being afforded attention by another aspect of the mental machinery.

It is in this interplay between biological organism and the environment that the illusion of apparent free choice and discernment arises. When we, as representatives of a free flow movement of thoughts and feelings, experience a relaxation of the need to control the flow, we effectively increase the bandwidth of conscious information, in a way that transcends the normal linear assumption of learning or knowledge acquisition. It is as if that which is required to be known, being an optimal flow path of least resistance, makes itself known, but of



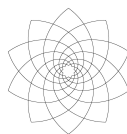
course not by anyone. In this way, an image of geometric clarity, or a matrix of potential, can form as a pattern of information, which becomes known as the receptivity increases. As everything is energy, expressing itself as a wave event, then this idealised optimal pattern of 'design' will present as a symmetry diagram or matrix, and one that we can become increasingly able to receive and perceive.

It is in this way that apparent spontaneous blasts of inspiration are reported, where clarity and positive movement are experienced when there is a letting go or relaxation of the normal linear creative process. The history of human knowledge and wisdom is filled with anecdotal examples of this phenomenon. The Japanese have a name for this – 'Mushin', which again can be described as 'no mind / heart'. This is a state of receptivity beyond personality and personal parameters of limit. It is not a state that is possible to attain, as it is our natural contiguous state – it becomes optimised as a conscious creative tool with the relaxation of assumption based thought processes.

In this way, a third suggestion emerges. This suggestion is based on there being a way to open the doors of perception to what already is, to what represents the genesis of a design for life. If Life truly seeks optimal expression of potential, and strives toward this goal with passion and drive, then it makes sense that the best way to enter this flow path is through passion. By being open to explore passion and enthusiasm, without limit or control, with awareness and heart based focus, one effectively consciously enters the creative coherent flow of life itself. What becomes apparent

quite quickly here is the infinite nature of all of this, with ideas and possibilities solving and dissolving instantaneously as the path of least resistance to an optimal form becomes known.

To recap – the first suggestion is to be open to the notion that we are not primarily choice or decision makers. The second suggestion is the development of skills of mindfulness and awareness. The third suggestion describes an openness to explore passion, with passion. The fourth suggestion is the upgrade of the abilities to take the passion driven information pattern and turn them into flow diagrams that can anchor and express in this realm, in this time and space, and take the form of a home.



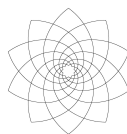
The first three suggestions are not really 'suggestions' as such. To accept them as such would of course render the first 'suggestion' false, and present the ultimately meaningless premise that there is someone who can 'decide' to incorporate these suggestions. A lovely example of a circular logic loop. But they are here as waveguides that may find resonance with the mind/body organism that finds itself still reading this far. The fourth 'suggestion' is a little more active and well settled into the level of activation most associated with what we imagine is our logical, intelligent, information / knowledge based thought processes. In effect we upgrade our biological software when we actively seek to learn something new, and with integration and practice based feedback we can incorporate this information into our flow charts that we call our lives.

Passion, humour and playfulness optimise this natural design impulse, and awareness, openness and abilities manifest it. Enjoy

I also wrote a few bits for a magazine recently -

Sacred Architecture

Over the millennia there have been countless design and building styles from simple earth huts to classic timber cabins to modern so called 'intelligent' structures. No doubt there will be many more as our technology continues to provide a platform for our apparently insatiable and indeed appropriate desire to express and create. We are in a constant dance with the elements of our environment, and as we transform it, it transforms us. What we construct and inhabit literally informs not only our biology but our psychology and our resulting behaviour. We experience an alliterative continuum of building, biology and biography. You may have heard the much used expression – 'you are what you eat', which poetically

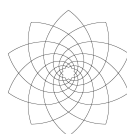


encapsulates the reality that what we consume and indeed how we consume it, forms the basis of our physical, mental and emotional makeup. The same is true with how and where we live.

In recent years there has been a growing awareness of an increasingly prevalent health condition which has become known as Sick Building Syndrome (SBS). It manifests in many ways depending on the individual and the specifics of their environment, but 'symptoms' include lack of energy, headaches, irritable bowel, skin irritation, nausea, insomnia, restlessness and many other debilitating physical and psychological reactions. The results of such environments lead to a literal breakdown in the integrity of the immune system of the occupants, which in turn affects every other aspect of their lives. There are a plethora of conflicting conclusions and beliefs as to what may be causing this, ranging from chemical off gassing, poor air quality, lack of adequate ventilation, negative effects of some man made electro- magnetic fields to the adverse influence of just plain bad design.

Most of us have spent some time in buildings that may feel as if they are indeed 'sick' buildings, and we may have felt a deep survival based desire to leave, or 'escape' the toxicity of the environment. There is a literal stress on our bodies that when left unchecked can lead to dis-ease, or slow disintegration of biological function. It has been said that biology 'invented' pain as a way to show us where to place our attention. I like this concept and it does of course make sense – when our finger touches something hot, a sensation of pain triggers an almost instantaneous physical response which affects the rapid removal of the digit from danger. This is a simple and obvious example of the continuous biofeedback we engage in with our environments.

Our bodies wish to be healthy and vital, representing a strong natural desire rooted in the genetic imperative to remain biologically 'viable'. Each cell in our body is independently able to detect and respond appropriately to both positive and negative influences in our environments. In simple terms a cell will move towards any source of food and energy, and away from any source of toxins or danger. When all the cells in the multi-cellular communities we call our bodies (approximately 50 to 70 trillion cells) get together the effect is massively amplified, resulting in a remarkable innate ability to detect sources of energy and information which will support the community as well as affording the awareness to detect



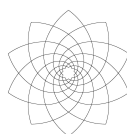
toxins or danger. In effect we have the skills in our very bodies to know when a space is 'good' or 'bad' for us. However, sometimes the negative stresses we experience are more subtle and less obvious to us, affecting us over time, making awareness and perception less likely to kick in. Modern society does not actively support or encourage the idea or understanding that we are completely energetically integrated with our

built environments. It could be said that to do so would ultimately lead to its 'destruction', as people became more aware of the adverse effects and stresses bombarding us everywhere we go. So to some extent there is an opportunity to take greater personal responsibility for our own education, our own health and our own built environments.

It is worth saying at this point that I know we are capable of so much beauty and life supporting expression. When we operate from a place of awareness, integrity and open creativity we discover ways to manifest timelessly beautiful spaces which support our bodies, uplift our minds and nurture our spirit. Rather than focus on the many ways we do not do this, evidenced by the structures most of us live and work in, I intend to concentrate on and present ways that we can develop the awareness and the skill base necessary to design and build with more beauty in more sustainable equilibrium with our environment. This information is for everyone, as we all play a part in the creation and maintenance of our built biology.

To paraphrase Albert Einstein – 'we cannot solve the problem with the same mind that created it'. We could benefit from a new language, a new understanding and a new philosophy that is based as close as possible on the pure principles of natural emergent living design. The opportunity now exists to really study and emulate how nature creates and expresses sustainably, with ease and elegance.

I am not advocating just surface level bio-mimicry, or inducing pseudo organic forms just for the sake of it, or indeed the myopic and ultimately limiting focus of some 'green' architects and designers - such as the target of zero carbon emissions (perhaps a classic case of not seeing the wood for the soon to be cut down trees). As an exercise in expanding our mind, it is worth considering that the green colour of plants is perceived by us because it



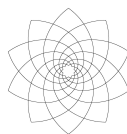
is the very colour that living organisms 'spit' back or reflect, in other words, the one colour of visible light that plants 'reject' is green – the colour that we use as a phrase and metaphor for all things living.

I am suggesting a pure principle set of natural 'rules' or algorithms based on those observed at every level of natural expression. When we rediscover the structure, nature and essence of LIFE and what conditions optimise its emergence and expression we can apply this understanding in the creation of truly sustainable and beautiful environments. I am not claiming that I or my associates have the final cornerstone of truth on this vast subject - far from it. We continue to learn, practice, assess and express and as we do so our understanding and awareness increases – this is the very underlying principle at work in all emergent life systems.

We call this design philosophy and practice Biologic Architecture, and invite you to explore our individual and collective potentials.

Sacred Architecture 2

In the writing of this second article I was inspired and guided by the wise words of the great philosopher Winnie the Pooh, who simply said, "Simplest is Bestest". It is a very good basis from which to begin to describe the underlying principles of Bio Architecture. Without this natural 'Pooh Protocol' we can easily become bogged down with abstract concepts, unfamiliar language and ultimately useless opinion based information. It can also be very beneficial here to incorporate the added wisdom of another great philosopher William Occam, the 14th century English logician and Franciscan friar, who formulated the often used principle which has become known as 'Occam's Razor' – which states that 'the solution or answer with the least number of assumptions is the one most likely to be right'.



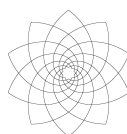
In combining both philosophies it becomes possible to offer and share some timeless design principles with some very practical applications, and to do so with as few assumptions as possible. I am actively seeking to minimise the inherent assumptions on which these articles are based, but freely admit to one assumption; and that is that I believe we all share a common desire to come into balance in our environments and to express ourselves in what we think and say, in how we look and in how we create our worlds. This desire fuels an on-going albeit sometimes subtle search for information, knowledge and wisdom that will allow us to grow and thrive. If you find yourself reading this, then know that this basic drive is at work, helping you in ways that would astound you

In an age of shallow sound bites and surface level platitudes masquerading as expert advice, we may need to delve just a little deeper into the wisdom of the ages, with a fresh mind. We need to accept that if something is worth knowing or learning, than all that is needed is a little time, and a willingness to be open to new information. If it is information based on some basic truths then the ways in which we can apply this are truly limitless. So remember to breathe and smile, and get a glass of water to help the red pill go down

Science has, in some ways, caught up with ancient wisdom, most notably in the now fully accepted understanding that everything in the Universe is 'made' of Energy. Atoms, once thought to be solid 'things' forming the

basic building blocks of matter, are now considered to be more accurately defined as constantly vibrating patterns of energy. One physicist bemusedly noted that the more he studied the 'quantum' realm the more he began to see atoms less as 'things' and more as 'thoughts' In essence, and in the spirit of these articles, we can usefully describe the most fundamental nature of Creation as the energetic interplay of different vibrational frequencies.

This is where Winnie and William may frown at my choice of words, after all, I did commit to keeping this simple. Simply put - everything is energy, and energy expresses itself as a wave. A wave is a familiar pattern to us as we can see and feel them in our everyday lives, from raindrops rippling in a puddle and crashing waves at the seaside to the rising and falling harmonics of music and the up and down motion of a boat. If we extend this



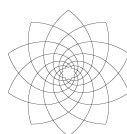
understanding a little further we begin to see that every aspect of our existence consists of waves waving. Our thoughts are waves, our breath is a wave, our heartbeat is a wave, and our sleep/wake cycle is a wave, all nesting within the 'larger' wave cycles of the Earth, the Moon, and the Sun and beyond. Bringing this concept back into focus we can appreciate that if everything is energy expressing itself as a wave then it makes sense to develop some basic understanding of how waves interact with each other, in order that we can apply this knowledge to the creation of spaces that support us on every level.

To illustrate how waves meet we can begin by holding our hands out in front of us, with our elbows bent, palms facing down and our fingers facing each other. Increase the distance between both hands as much as possible and then begin to move them together slowly, tracing a wave-like movement. You will notice that as your hands move towards each other, they trace out a wave in the air with your fingers leading – known as the 'wave front'. You can see that the waves have an up and a down, a 'crest' and a 'trough', and a rising and falling pathway between the two. When your fingers meet, and the wave fronts touch, they begin to 'interfere' with each other. It may be that the fingers of the right hand are moving downwards just as the fingers of the left hand are rising in which case we say that one wave 'cancels' or 'destructively' interferes with the other, and the result is that both waves meet their end so to speak. If your fingers meet when both are on an upward (or downward) movement then the interference is known to be 'constructive', and the resulting wave pattern is the sum of the two 'parent' waves.

This can be seen beautifully if you drop two pebbles into a pond or a lake.

The impact of the stones when they hit the water, create a circular wave front pattern which radiates and extends out as a series of growing concentric circles, and when these two impact wave fronts meet there is a lovely 'interference' pattern, consisting of little peaks and valleys. It is worth

stating here that there is no 'good' or 'bad' interference, there is just interference. But in the creation of matter, form and life itself, Nature likes it when waves meet and greet constructively, as this affords the possibility of the emergence of more complex living systems.

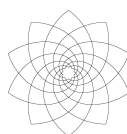


This is where we begin to see the same natural patterns, symmetries and shapes being manifested and expressed at all levels, from atoms, molecules and cells, to landscapes, planets and galaxies.

So to recap – everything is energy expressing in waves, and these waves are constantly moving, meeting and interfering, and the resulting patterns give rise to everything we see and feel around us. When we observe and study living systems and healthy environments we see certain geometries and harmonies being expressed with a beauty and precision that is quite breath-taking. The word 'Geometry' means the study and measurement of the Earth and the sometimes used expression 'Sacred Geometry', (an older name for Biological Architecture) means the truly sustainable underlying natural wave symmetries and organic patterns that give rise to Life.

In school most of us would have had some exposure to basic geometry, learning about circles, triangles and squares. Much of this subject may have been presented to us in a rather sterile way, lacking real life context, and so it is no surprise that we may still harbour some resistance or even distaste for the subject. Knowing the maths behind the parabolic path trajectory of a spherical object is not a requirement when we play football. It is all about context and natural application. By becoming open to revisit some of the principles at work in how our world is shaped, and by supporting and upgrading our natural instincts and inherent knowing with this information we can develop wonderful new ways to express life and create sustainably.

When we observe a tree we do not see a triangle or a circle sitting on a thin cylinder – rather we observe a complex sequence of growth patterns that seem, with keen eyes, to follow some basic geometric harmony. This geometry, referred to as Fractal Geometry, was first popularised in the eighties, when computer technology afforded us the chance to see some stunningly beautiful natural patterns emerge on screen when we inputted certain mathematical equations that were derived from studying nature. Fractal Geometry displays shapes that continue to emerge regardless of the scale or magnification of the form. We can see fractality at work when we cut open a cabbage, and marvel at the fantastic spiralic forms all moving towards the centre like water cascading down a plug hole. We see fractality at work in the



opening of a rose, or the seed arrangements on a sunflower, or on a pine cone or pineapple. And of course we see in when we look again at our tree.

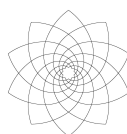
There appears to be a basic structure, anchored in the Earth, which continues to branch and divide in order to maximise expression, stability, distribution of food and energy, access to light, all with a minimum use of materials (a good example of sustainable development). Our friendly waves are effortlessly interfering at all levels, utilising the same geometric symmetries to create such a beautiful life form. It is again worth noting at this point that it is not necessary to have or be able to express the apparently complex mathematics that gives rise to these forms, it is more than enough to be able to see and recognise them at play in the world both within and without us.

Ultimately, one specific number, expressing itself as a ratio, continues to emerge at every level. This number is called The Golden Ratio, or Golden Number, or perhaps more sustainably, as PHI, pronounced 'fie', or 'five' without the 'v' sound at the end. This number is observed to be the primary shaker and mover in virtually all natural processes and emergent forms, and this is the number that we will explore in more detail in the next article.

Sacred Architecture 3

In the last article we had the pleasure of introducing the Golden Number, Golden Section or Divine Proportion, which is the key ratio behind all the process that begets life. It is considered the most beautiful ratio in nature, and the very bond that holds everything together through resonance and self-similar harmony at all levels of expression (called Fractality).

This number is commonly referred to as Phi (pronounced 'fie') taken from the Greek alphabet, and depicted as a circle with a line through it. Numerically, it is expressed as 1.618 and as a ratio this number would be expressed as being relative to another. Visualise a rectangle, with a height of 1 units and a length of 1.618 times this and you can see this



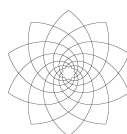
relationship in a very graphic and attractive way. This rectangle and the spiralic pathway that self generates within it have been used as a literal definition of beauty and perfection in nature, art and architecture. We see this ratio right in front of us when we look at our hand, or the face and loving touch of your lover.

Countless cultures over thousands of years have used this shape and its geometric derivatives as the primary generator of form in their artistic and built environments; from jewellery, pottery and buildings to huge stone and earth landscape formations which mirror and project the cycles of the Earth as it spirals through the Heavens. Indeed from the atom, DNA, cells, plants, animals and humans to weather patterns, solar structures, sacred structures and the harmonics of the heart the Golden Section is in everything. Our

ability to perceive and make fundamental sense of our world is entirely based on this geometry. A quick 'Google' search on line will reveal millions of references to Phi, its mathematical and artistic attributes and its extensive fan base. This article will refrain from going down the familiar route of showing the phi drenched front elevation of the Parthenon or of Leonardo's Canon of Man, if only to introduce a new more interesting perspective and open a door or two of perception.

When we consider the previous discussion concerning waves and how they come together we discover that the Golden Spiral creates an essential biologic and perhaps even a spiritual principle. This harmonic pathway allows waves of energy to literally turn around and re-enter themselves, which creates perfect compression which is a requirement of the perfect distribution of energy. Winnie the Pooh is politely stepping in here and reminding me to stay on point Suffice it to say, the Golden Ratio, expressing itself as a wave relationship allows the energy of the Universe to anchor and express itself as a living matrix of creation. Fractal Geometry, based on Golden ratio, is the means and the result of this quest for emergence.

In essence Life occurs when biological structures learn how to gather electrical charge in enough different wavelengths to cause them to compress (Implode). When two or more waves gather in one place in the harmonic ratio of the Golden Number they



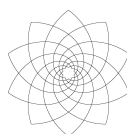
literally begin to suck in an infinite number of other waves non-destructively which again is the very definition of life.

Applying this pure principle to architecture and design we find that we now have a set of natural algorithms that can be applied to all aspects of our design education and manifestation. Although it is understandable that all of this knowledge and information may appear a little too complicated or indeed intellectually contrived at first, in reality it is a verifiable, valuable and very accessible tool for natural and healthy design protocols.

In Chinese and Indian traditions healers would only be paid if their patients maintained health or got well again after being treated. Can you imagine such a scenario in our modern world? Picture our top doctors, architects and engineers relying totally on a healthy outcome as dictating whether or not they got paid and therefore stay in business. Imagine the ready availability of a simple hand held device that could scientifically measure the capacitive charge density (life force) of a new building, and the designer's fee being a proportional projection of this reading? Imagine such a device being expanded to demonstrate what a truly healthy space is, and how hospitals or schools may not be the best places to go to for healing or learning.

Such a scenario is not far off, and as I write this technology is currently being developed that will produce such tools of detection within a few short years. Our biology already knows when a place or space does not feel 'right', and the principles of Biological Architecture may, I believe, point us in a new direction to remember and incorporate the knowledge and the means to know why.

As a practical design philosophy for life, Biologic Architecture presents and puts into practice the rules and pathways by which buildings become 'Fractal'. A Fractal is the name we give to the form process nature uses to place energy into everything. The Golden Ratio / Phi based harmonics optimise fractality because this unique geometry allows all biological memory to be stored, distributed and radiated efficiently, which is the true meaning of 'sustainability'. This geometry can be meaningfully described as the 'electric flower shape' of perfect self-organisation which gives rise to all growth, healing,



awareness and attention – the basics attributes of any living system. Fractality concentrates the life force, and this invokes a profound feeling of our senses becoming alive.

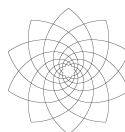
I fully appreciate that this may all still sound a little contrived, but I ask you – how often have you had the opportunity to stand still in a truly sacred space? To just ‘be’ and feel what it is like to bathe in an infinite series of charge fields of energy all agreeing to centre themselves in your very biology. We may have come close to this feeling whilst standing in an ancient stone circle, or nested calmly in a grove of old growth oak trees, but seldom in a modern building.

Herein lays the solution. Compare how you feel in pristine nature with how you feel in an electro-smog trapped building made of steel and aluminium – an environment which measurably inhibits all growth and attention. Life requires the opposite field effect and environment and so these spaces literally create death and disease. The feeling quality of such a space is distorted and lacks biological coherence. When the shapes of the land, the build itself, the spaces within, the elements and energy flows all become fractal in form, and the materials used are able to hold a living integrated charge field then we have by definition a sustainable sacred space. By definition, the design of a living space must be exactly that – a space that is electrically alive, both in terms of shape and form and the materials used - a space where charge can breathe efficiently and achieve distributed resonance which is fractal connectivity. Fractality creates the necessary energetic matrix which nourishes all biology.

Much of our modern ‘squarish’ metal based building, structures and spaces do the very opposite, in effect creating a fractionating electric field, which eventually disrupts and destroys biological function, including the human

immune system. This happens because the very molecules of matter which make up the materials of these enclosures were not fused in wave phase or alignment with biology, and as such cannot contribute to the desire of all living systems to share and distribute memory and information.

In essence, every time a particle, atom or molecule wishes to join the fractal



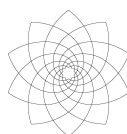
fun club called 'living material' it must happily agree to become electrically rearranged into a fractal pattern, much like a rose opening. The tingling feeling of ecstasy, enthusiasm and inspiration we feel in a sacred space is actually the very efficient distribution of biological charge – a prerequisite for a healthy sustainable life.

Building material, like food, can more effectively carry 'life force' if it retains a nature state as close to its living condition as possible. For instance wood is a better conductor of biological charge than steel, and hardwoods are better than softwoods etc. In subsequent articles we will present a living material chart for your consideration. Please remember that the intention of these articles is to illuminate and inspire, not to judge or criticise. We wish to introduce and offer information and guidance which can be used to help, not hinder, the creation of a sustainable living environment.

“So?” Winnie asks.....”What’s next?”

In terms of practical application a designer can begin by developing a basic understanding of the underlying geometry of the Golden number and its many generative forms and expressions, and indeed how to do this by hand. The author is not a Luddite, but understands that there is a profound difference between actually drawing these geometries by hand on paper, using a compass, straight edge and pencil, than by merely clicking a few buttons on a keyboard. The actual feeling and process of working by hand induces understanding in a way simply not possible using external technological means. It is also very useful to explore how Nature uses this magical ratio in the creation of living systems and how wisdom traditions in the past utilised it in the creation of magnificent spaces that support biological function. Ultimately the main thrust of this knowledge, science and art is a response to our innate desire to maximise expression of beauty and harmony whilst maintaining perfect and sustainable equilibrium with our environment.

Some exercises will be presented in further articles – offered as wonderful opportunities to ground this information, with absolutely no prior experience necessary, no limits, conditions or pre requisites.



Sacred Architecture 4

We are all naturally creative beings, unconsciously and consciously choosing and manifesting our individual and collective realities based on habit, desire and impulse. The desire to initiate positive change in our environments is deeply programmed into our biology. We are constantly seeking new ways to make our worlds a little more comfortable, beautiful and alive. Even the simple act of dusting down a coffee table or mantle piece, and subtly rearranging to objects on them is based on this desire.

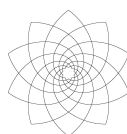
Many of us dream of one day building our dream home - literally 'in-forming' our dreams and making them real. However, this natural process is not limited to the building of a new house - it is equally relevant to any changes we desire to affect in our lives, and the spaces we live in.

The design principles of Bio Architecture offer and present some simple 'rules' for building and bridging our dreams - be the desire for a new home, a 'new look' to our existing home or just a subtle adjustment to a space we already love. A small change, when fuelled with intention and attention can really make an enormous difference to us.

People who attend some of the workshops we offer feel very enthused at the possibilities for creativity, but are not in a position to build a new house. They may be quite happy with their homes but do feel a desire to play. They ask what else they can do to try out these principles, in an easy to do and affordable way. In response we have established some 'bio arch design protocols' which we would like to share with you. They are 'designed' to act as generalised points of principle, focus and inspiration. They can be applied with great variation and flexibility in any home.

Design Exercise 1 - Creating Focus

You may recall that in an earlier article we spoke of Biology's love of 'Focus',

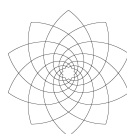


and how when our attention is naturally drawn to something beautiful and well-proportioned we may feel a little tingle. That 'tingle' is an indication of our bodies 'bliss' process at work, creating a healthier state. We are about to explore this a little further in this exercise. (The images associated with these steps are available if you wish them)

Steps 1 - Choose a wall in your home or place of work - one that you feel could do with a 'facelift', or some attention being paid to it. This wall may be one you have actually never noticed and just take for granted. It may be opposite your bed, or desk, along a corridor or the far side of the dining room table when viewed from your kitchen, or it may be the end wall of your living space. (Image 1)

Step 2 - Explore how you feel when you stand or sit looking at the wall. Do you feel anything? Is your attention drawn anywhere? Do your eyes feel drawn towards anything in particular, and if so - how does that make you feel? Modern culture tends not to give much importance to our intuition or 'feelings' about something, preferring to be guided by our thoughts more. This is a little like walking down a busy street with one eye closed - you can see people and obstacles, but without the other eye open, there is no depth perception which impairs your movement and safety. So feelings in the body are a valuable feedback stimulus we need in order to successfully move forward towards something.

Step 3 - If there is anything hanging on the wall or blocking your view of it, remove it. Create the classic 'blank canvas' - the field of pure potential. Once the wall is clear and free from visual obstacles, stand or sit in front of it again and explore how you feel, and what thoughts are arising. This is the spark gap of gentle inspiration, the moment of pure potential opening up to your awareness. Remember creativity is your natural state, don't panic. A degree in Interior Design or Architecture is not a pre requisite. Just let your attention be drawn to your feelings, relax and breathe. Feel your breath as a wave, your heartbeat as a wave, and your thoughts as a wave. Remember, the Universe consists of waves of energy coming together in various ways, using certain shapes, ratios and patterns. These principles are your artist's palette and the wall is your canvas. Time to play



Step 4 - Get a measuring tape - and find out the height and width of the wall, and note them down on a piece of paper - (Image 2). We can now reveal where this exercise is going - we intend to create a point of focus on the wall by first establishing a 'Golden Rectangle' on the wall. We can easily do this by using the Number sequence much loved by Nature - called the Fibonacci Series, which starts with 0, and then 1 and every subsequent number is merely a product of the previous 2. So we get 0, 1, 1, 2, 3, 5, 8, 13, 21..... And so on. We see these numbers being used repeatedly by Nature, from the seed arrangements of a pine cone, to the branching structure of the brain. These numbers can be used creatively to create the fractal harmonic design forms that biology loves - to be expressed as units of measurement, ratios or 'things'.

For example, if the wall height is 8 feet (standard floor to ceiling height) then the Golden Rectangle width should be 13 feet (being the next Fibonacci number after 8). If the wall is actually 15 feet wide, then in order to achieve a visual 13 foot width we can choose to reduce its apparent width to a golden rectangle (8 ft. high by 13 ft. wide) by incorporating a vertical element on one side which 'removes' or transforms the 'extra' 2 feet.

(Image
3)

Step 5 - Explore options for transforming this strip - perhaps using a two foot strip of paint down one side (or a wooden panel, or bookshelf, or wall hanging etc. - let your imagination explore options). Some fun could be had here in the choice of paint - for instance - gold paint, bringing your attention down to a little statue, a seat or flower arrangement.

Step 6 - The Golden Rectangle 'remaining' wall can then be notionally and indeed invisibly divided up to create the inherent Golden Spiral pattern which slides your attention to a particular spot - the point of Implosion, where the waves wish to come into focus - (Image 4). It is not necessary to actually draw the spiral, although some folk have enjoyed this process and end result. Once this spot is located as shown one can choose to place an object,

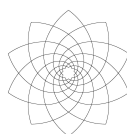


photo or image of significance right here. It could be a family photo, a seashell, a painting or just a hand print

Step 7 - Step back and again, explore how you feel - becoming aware of any changes in your response. So what has happened? Is this new arrangement 'better' than before? You may find yourself experiencing calmness, or indeed a quiet excitement. You may feel that your senses wanted to arrive into focus and attention on the newly placed object. You may be drawn to the vertical strip of paint, and further drawn to sub divide this further using fabric, or shelving (again using the harmonic number system).

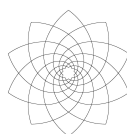
Step 8 - Enjoy your creation Remember, we are biologically hard and soft wired to perceive and respond well to nature's patterns. When our walls and visual enclosures create these shapes and patterns for us, we can more easily attain our natural state of balance and ease. This exercise can be done with your desk top also.... Just re arrange items on it with these principles and see what happens. Some people have used these principles when designing and installing a patio deck area to the rear of their house. They created a Golden Rectangle deck area, but left the 'implosion point' open, in order to plant a tree, or create a little feature pond - (Image 5).

The beauty of this first suggestion is that it can be 'tried at home' No special tools, knowledge or special skills are necessary - just an openness and desire to explore your natural creative impulse.

Design Protocol 2 - Creating Enclosure

This next design protocol is a little more involved and takes this understanding into three dimensions, with the possible rearrangement of a bedroom. The example given is a typical bedroom layout and is used as a

vehicle for exploring the principles. Remember, there are no limits to what you can play with on paper, or making simple cardboard models.



Step 1 - Using a measuring tape, pencil and paper, 'survey' the bedroom and draw it as shown. Use graph paper if this helps, and depending on the size of room, you can choose for say two graph squares to be equal to one foot. It might also be useful to cut out a separate piece of paper to represent your bed - (Image 6).

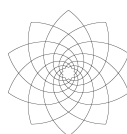
As you can see this room is approximately square with a double bed, a large window, a chair and a walk in wardrobe. In this case we are looking to create a 'nest' like sleeping enclosure, a book shelf and perhaps a calm space for reading, yoga or meditation. We do not wish to 'sacrifice' necessary storage capacity and so need to organise the space to achieve our desires without compromising on practicality or incurring excessive costs.

Step 2 - Using a Drawing Compass, place the centre point on the bottom right hand corner and draw an arc as shown. This simple play of geometry opens up the possibilities tremendously, as shown. By building a non- structural wall along this curve we create a new bed head feature, a new storage area behind, a bookshelf and hidden door, and we get to open up the old wardrobe to create our new quiet space - (Image 7).

Step 3 - Play with materials and finishes. From here, once the structure in place, even if just on paper, you can explore difference finishes, textures, materials and effects - such as bamboo canes forming the finish on the new curved bed head wall, or incorporating a fish tank. You can also choose to flip the compass to the opposite corner and draw a new arc, this time representing a new floor finish - such as timber and carpet, or cork tiles and hemp or coir finish etc.

Step 4 - Prepare a visual wish list, based on what you have drawn - displaying as many thoughts, feelings, ideas, concepts and designs are activated by this process. Remember, even if this is just a paper exercise, it is still possible to explore your feelings as a biofeedback of what is being created here. The key is to play without fear - (Image 8).

These exercises are just two very simple examples of how some basic



fundamentals of natural design can be used to express your innate creativity, in order to manifest positive and healthy change in your environment. In the next and last article we will extend this design process further to show how to create a harmonic floor plan based on these geometries, and how to extend these forms and ratios into a building of elegance and beauty.

Anyway, i was just eager for you to get a sense of where i am currently coming from... or going to

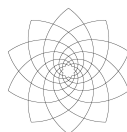
In terms of conventional building scenarios, most people believe that designing and building an 'unusual' design is going to be way too expensive and costly. This is simply not our experience. Certainly more attention and care needs to be taken, especially in the early stages of the process, to ensure all goes smoothly and coherently. Our framer says that "in order to bend a way, one must first bend one's mind"... very true.

the responses of people who live and work in these buildings, as i mentioned above, is phenomenal... they love to be there and their health increases, their vision extends, their productivity goes up etc.. Good feng shui

It is probably safe to say that the costs for these constructions, when done with heart, is no more than conventional, depending on the choice of materials and specific finishes etc... But the basic structure is no more - in our experience.

My expertise in designing for very warm climates is limited, but i believe i could incorporate good and appropriate design elements into the geometry of the designs easily, if given some guidance and inspiration. As you know, if the shape is right - the movement will naturally be optimised and true.

in terms of integrating what i do in the creation of new projects, i continue to become more and more open to what Spirit wishes to see manifest in the world at this time. As you know size is irrelevant - it is all about ratio and proportion. So a large scale project / vision



does not frighten or bemuse - i just get the necessary inspiration / guidance / download to allow a seed vision to emerge. I am available and happy to play if you wish to see what's possible between us.

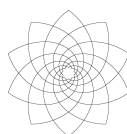
You asked about the interior and exterior spaces... with this design approach the design geometry is fractal - so the matrix of creation is activated and resonating at literally every level. and this grid of possibilities directly informs the interior layout down to where to place your pen (if you wish to go this far) to where one might optimally place a well, a garden, a labyrinth, a patio, healing space, dying pod etc...

For the people who construct i can see the benefits every day.... more energy and enthusiasm, greater health and openness. They continue to be able to let their minds grow and expand as their hands become more skilled and able. Their predisposition is to continuously explore how a specific task

or project element could be made better, easier, more efficient and of course more beautiful. This process creates quite advanced men and women, on every level.

Regarding solar and wind integration - yes i do incorporate these aspects as much as possible. Every project is different, in terms of location, orientation and siting etc... As well as budget, and the design on the web page are not including those elements graphically only to avoid cluttering the images. I advise clients directly, and point them to experts who can help them with the technical specifications and costings etc.

I believe a good source of clear and energised water is essential to the health of both the house and the occupants. I understand the difficulties resulting from water movement throughout a house and the possibilities for geopathic stress etc. however, water which has been magnetised or blessed en route will always benefit a home, and if this water needs to be integrated into a heating or cooling system (such as under floor heating pipes etc.) then the opportunity exists to lay these pipes out in wonderful patterns, such as spirals, or labyrinths etc.. We did this in our home, Dreamfield. Like with everything, awareness and feedback are the keys.



Like you i believe it is really all about beauty. Life wishes to explore all possibilities and to do so with reference to timeless principles of beauty and coherence. They say that beauty is such that nothing could be added or taken away except for the worse. I like that... beauty is fractal inclusion, without the need for padding or excess.

We are here to play... to smile, to love and move... to leave the planet more beautiful by having been here. Each of us carries many mystery schools within us... that is the gift we bring... time to play and express this knowledge and wisdom, with no agenda other than to celebrate life's unfolding.

Biological architecture covers all levels of the visible and invisible realms - it is not 'green' architecture... that is but one colour (and actually a colour that nature / life spits back out at us because it is poison to it) I prefer the notion of full spectrum architecture... covering and exploring every level of emergence. Not just the obsession with low CO2 emissions (a political con trick i believe), or low emission energy appliances etc... We have so much more to offer the Mother... She wishes us to be happy and healthy... we just need to listen to her and heed her advice.

