Healing Spaces

Sacred Geometry, Sacred Architecture and the Magic of Intention

by Richard Caldwell

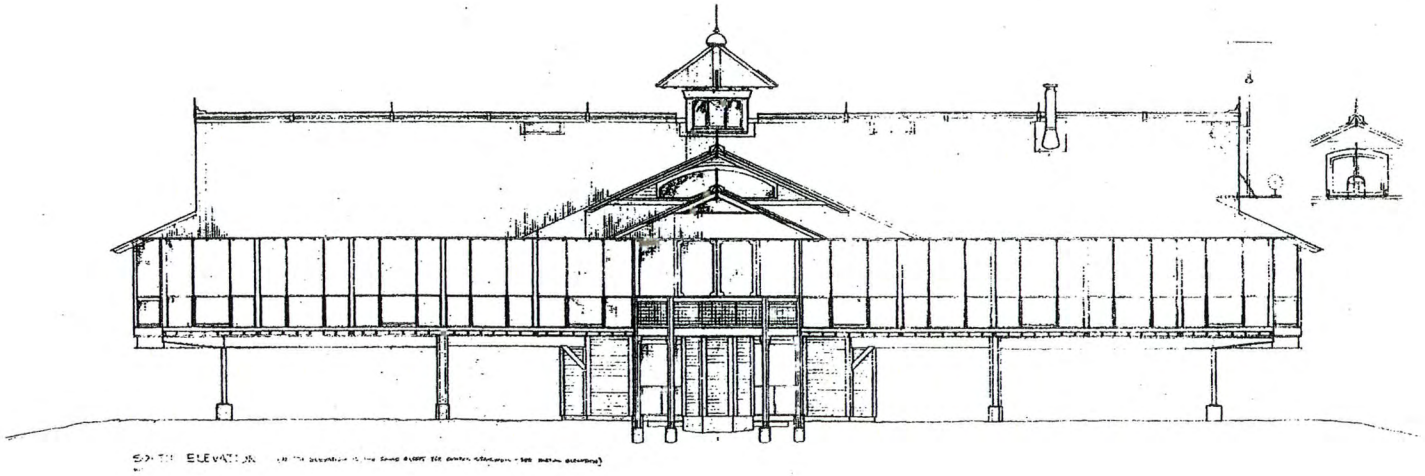
I Believe:

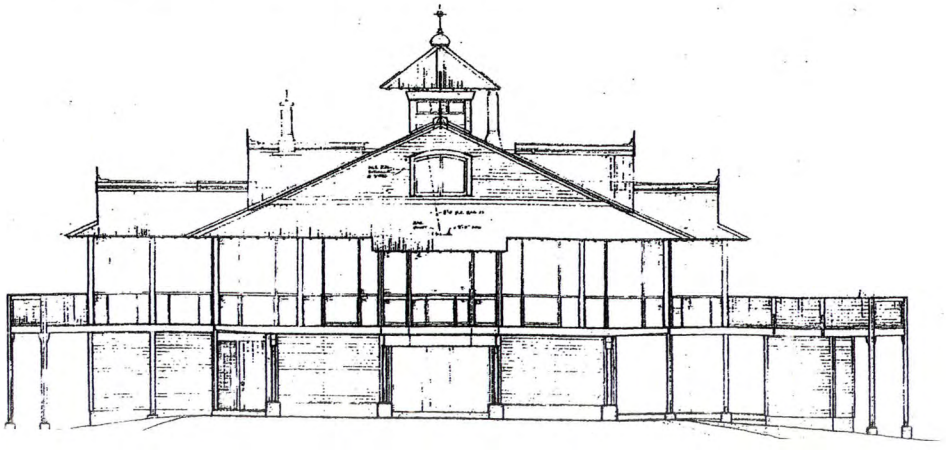
When I gaze upon the Taj Mahal or Mount Fuji, when I smell a rose or an essential oil, when I listen to Vivaldi or to a mockingbird's song, my heart opens; I experience being loved and cared about, and I am filled with a sense of well being. It is my intention that someone encountering something I have designed will have a similar response.

Inherent in these things to which my heart responds are the unseen, eternal patterns, divine proportions, and vibrational frequencies of God's blueprint. That part of me that recognizes divine harmony and order is in resonance with these unseen elements; spiritual presence is thereby sensed, consciously and/or unconsciously.

My body, and all of life, is generated from these same unseen elements. The proportions of my body conform to the divine ratios that also form honeybees, sunflowers, and the chambered nautilus. This hidden pattern is a universal, limiting constant, while paradoxically having the power to generate an unending variety of life forms, all existing within divine proportions.

My body and senses, as extensions of this pattern, make me a living antenna. When I see, hear, touch, taste, or smell anything that contains these sacred elements, I consciously and unconsciously "tune in" and have the experience of "Ahhh!". At that moment I experience the feeling of being in love, and the feeling of receiving God's unconditional love. In turn, this contributes to harmonizing





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- Green Architecture
- Sacred Geometry
- Bio Geometry

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and balancing all levels of my internal state, and what naturally follows is a balancing and harmonizing of my response to the external world.

By using proportions, and arrangements of space and light, in harmony with the underlying order of things, I intend to facilitate architecture that emits a range of vibrational frequencies; frequencies which offer an opportunity to connect with the divine. Doing so can provide an environment that is life supporting, comforting, serene, harmonious, and beautiful. My self-assigned job is to reveal through loving intention what is always there, as the sculptor reveals the beautiful form hidden within the stone. It is a joy and a pleasure to be servant to this mystical process.

Essential to revealing the unseen, creative order and manifesting it as sacred architecture is an appropriately formed Intention to do just that. Intention is the magical link. Intention connects me with universal wisdom and universal knowledge; it sets in motion the infinite creative power of the Universe to manifest whatever I intend.

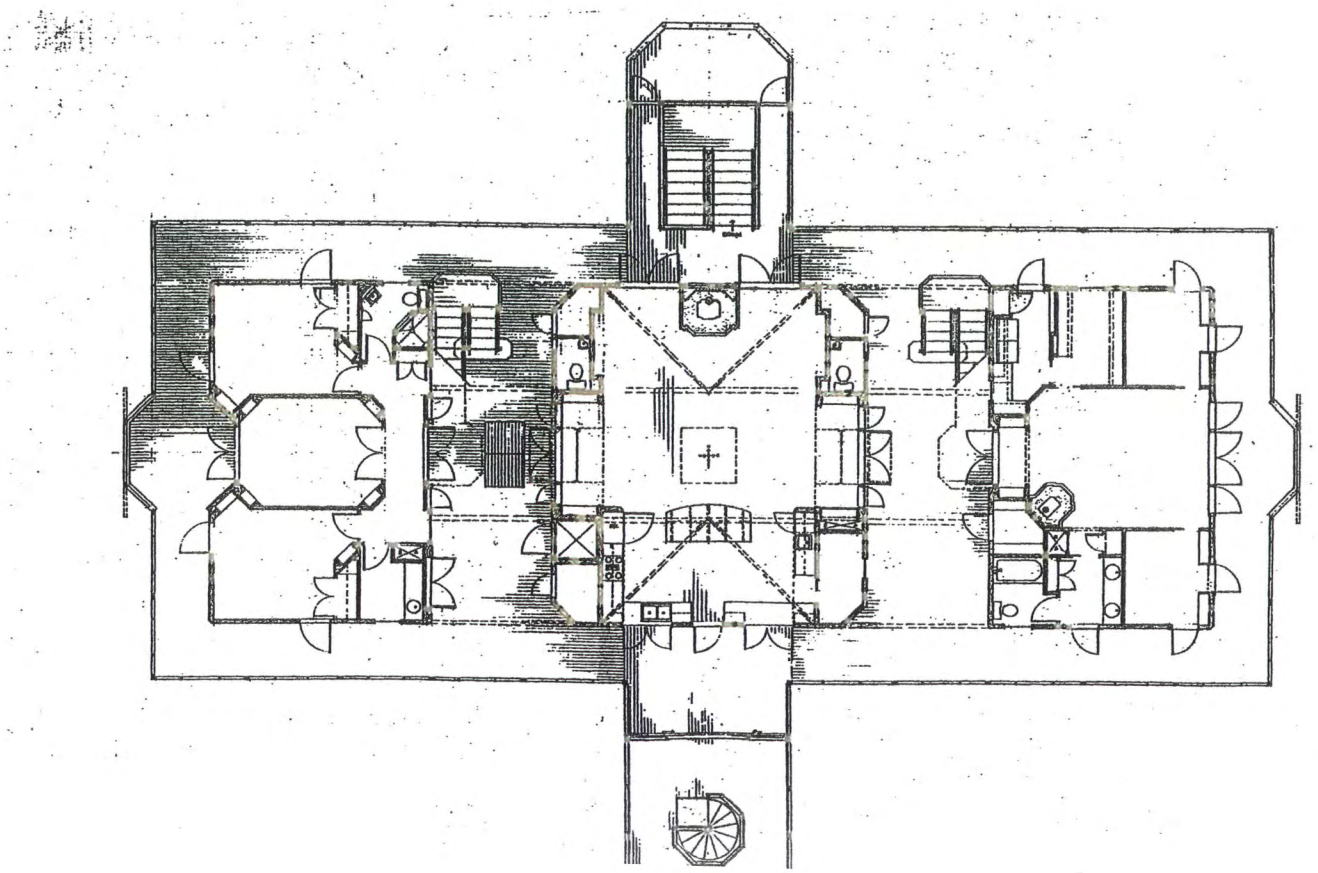
In creating sacred architecture, the formation of the Intention is the real task and the real opportunity. Holding the Intention is paramount. Opening ourselves to such things as biogeometry, Feng Shui, the beautiful intricacies of nature, and the ancient harmonic vision of Sacred Geometry, enriches the Intention and the subsequent outcome.

It is important to understand the influence of Sacred Geometry in the creation of sacred space. Sacred Geometry, also known as the Golden Mean, The Golden Rectangle, The Divine Proportion, The Golden Section, and, The Divine Order, refers to the mystical ratio Phi (ϕ), mathematically expressed as 1:1.618..., the ratio of the part to the whole that appears in the proportions and forms of all living things. It perhaps exists at some level in all things we deem beautiful.

The principles of Sacred Geometry were handed down to us from ancient Egypt by way of Pythagorus. Pythagorus educated the early Greeks, who then infused their art and architecture with the Golden Mean. For eons, the divine proportions have also permeated the expressions of virtually all cultures whether they had a name for it or not. It is the natural outcome of paying attention to nature and to what pleases.

Interestingly, our credit cards and business cards are almost exactly Golden Rectangles, i.e., if the short side is equal to 1, then the long side is equal to 1.618..., the same ratio that tells a branch where to spring from the trunk, the leaf where to place itself relative to the previous leaf, the rose how to arrange its petals, the starfish how long to grow its legs, and the human baby how to proportion all its parts as it grows.

Intending to have this divine creative principle and divine proportion inherent in whatever is being designed, provides an opportunity for



the outcome to be uplifting and life enhancing.

Keith Critchlow in his essay in the book *Homage to Pythagorus* says, "Sacred space is designed to be as irresistible as possible to spiritual and intelligible presence—the location of the heart in the spiritual sense and the central organ for the dispensation of grace in the metaphysical sense. The word most appropriate for spiritual presence is Grace. The grace-receiving space is therefore the space that is specifically designed with the intention of being a receptacle capable of receiving the blessing of spiritual presence."

Grace is balance. With the aim of designing something that taps into and becomes an emitter of balancing energy, the designer seeks to create sacred space. Dr. Ibrahim Karim, an architect from Cairo, is teaching an excellent approach to doing just this. He has, over the past 30 years, formulated a theory of what the ancient Egyptians were up to in working with etheric energies through the use of form, line, shape, color, and placement to create balancing energy. Ibrahim calls his theory Biogeometry.

Biogeometric energy, also known as Balancing energy or Gold energy, is what exists at the center of the center, at the center of all circular and spiral motion; it is wisdom; it is God; it is the nonexistent point of perfection from which all of creation flows. When Gold energy is present, it is balancing at all levels: spiritual, emotional, mental, and physical.

Gold energy can be created many ways, such as using certain mouldings, shapes, patterns, sounds, colors, positioning of objects, interpenetrating spaces, and implied transparency by arrangement of architectural elements. Its existence can be detected using a calibrated pendulum and the body as an instrument, and then having the tester go into resonance with what is being tested. Using the body, the pendulum, and the right brain as an instrument, information on etheric energy that exists beyond time, space, and our five senses, can be accessed. The presence of Gold energy causes circle. If balancing energy is not present the pendulum merely swings to and fro. This approach holds the promise that grace will be present in the final design.

A major source of inspiration for achieving sacred architecture is in keenly observing nature and the emotional response to it. If I observe a dragonfly's wing, or wave patterns in a sandy creek bottom, or the colors and designs in a peacock feather, I am experiencing the most direct expressions of God I can imagine. All the sacred proportions, harmonies, and patterns are offered up right here in front of me. I do not have to understand it or explain it in order to get it. I only have to be aware of how it makes me feel. If I am in awe and experiencing bliss, and I consciously connect this to what I am viewing, then the essential information is magically wired into my being. As I design something, that which is in my being is naturally expressed; I can tweak the design till I get the same responses that I get by observing nature. Following this allows for a continuum from the sacred experienced to the sacred created and back to the sacred experienced again. I would hope that the end design is a tuning fork.

The house shown on these pages is currently under construction in St. Tammany Parish. The design reflects the owners' desire that in addition to serving everyday living, this home will be a place of healing and a temporary place of worship. Its plan and form embody all the things expressed herein. Elements of Sacred Geometry and Biogeometry are, by conscious intention, integral to the design. Light passes completely through the structure, unencumbered, along light splines integrated into the plan. These light pathways are there to lend a sense of calm and serenity, and to allude to timelessness and the eternal mystery.

The house is a virtual sundial; its long axis runs due east and west oriented to the sun, instead of magnetic north, so it moves in the direction of the earth's spin, generating dynamic shadows linking the house to

Operable vent flaps in the cupola, wide overhangs, dogtrots, and large custom ridge vents cool the house naturally. Being in the house is like standing in the shade of a tree. This cooling effect is kind and respectful of Mother Earth since it makes less demand on her for consumption of resources.

This is the first house built in the U.S. using biogeometric principles from the ground up. I brought the plans with me to one of Dr. Karim's workshops in Florida to use as an example of Biogeometry, and to request that he test it for balancing energy. He swung his pendulum over the entire plan and detected Gold energy everywhere. He said anyone entering this house will have an experience similar to being in Chartres Cathedral in France, and that it will indeed have a healing effect on the owners and all who visit.

From an architectural perspective, the most extraordinary aspect of this structure was discovered long after the working drawings were finished. In the center of the center module, the living room and kitchen share a large rectangular space with a cathedral ceiling rising to the cupola at the exact center. At nine feet above the floor, a triangular shaped biogeometric moulding, that in and of itself creates balancing energy, passes continuously along the four walls around the room. I noticed that the room looked close to the Golden Rectangle and, on a whim, I decided to see just how close it actually came to the Divine Proportion. I discovered that the rectangle described by the outermost edge of the biogeometric moulding running around the room was within one quarter of one inch of the Golden Ratio 1:618.... This happened spontaneously, it was not consciously planned.

I truly believe that grace has entered this place through the magical, God-given power of my Intention.

Richard Caldwell is a licensed architect with over 40 years experience in both commercial and residential development. He is a devoted student of Dr. Ibrahim Karim, and focuses a significant part of his practice on incorporating the principles of biogeometry and sacred geometry into his designs. Richard can be reached at 985-373-5878.

Additional Resources

Books:

Sacred Geometry - Robert Lawler

Sacred Architectures - A.T. Mann

The Power of Limits - Gyorgy Doczi

The Elements of Dynamic Symmetry - Jay Hambidge

Homage to Pythagoras - edited by Christopher Bamford - published by Lindis Farne www.lindisfarne.org.

Websites:

Dr. Ibrahim Karim - Biogeometry - www.biogeometry.com, ibrahimkarim@hotmail.com

International Institute for Bau-Biologie and Ecology - sponsors Dr. Ibrahim Karim - www.bau-biologieusa.com, baubiologie@earthlink.net.

www.danwinter.com - sacred geometry

Vesica Spirit and Science Resources - sacred geometry, biogeometry, western tradition of spiritual science - www.vesica.org, info@vesica.org.

