

# APPENDIX IV C

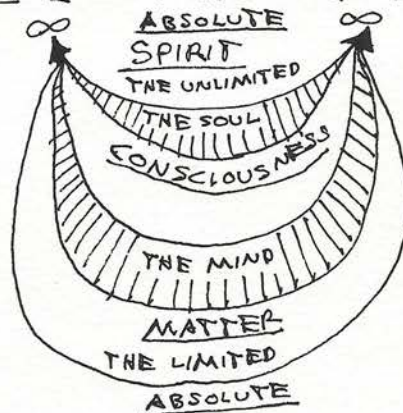
## VISIONARY ARCHITECTURE:

TOWARD AN EXPLANATION OF  
VISIONARY ARCHITECTURE AS  
AN ETERNAL GENRE

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VISIONARY ARCHITECTURE AS AN ETERNAL GENRE IS BASED ON THREE INTERDEPENDENT ASSUMPTIONS:

- ① THE UNIVERSE IS LAWFUL OR EXHIBITS LAWS AT ALL LEVELS OF REALITY: [THE COSMIC CANON];
- [A] THE UNIVERSAL LAWS ARE ARRANGED IN A QUALITATIVE AND QUANTITATIVE COTERMINOUS HIERARCHY;
- [B] FROM ABOVE ARE THE LAWS OF THE SPIRIT [THE ESOTERIC]; FROM BELOW ARE THE LAWS OF MATTER [THE EXOTERIC];
- BOTH SETS OF LAWS ARE CONNECTED BY THE LAWS OF CONSCIOUSNESS [THE MESOTERIC].



THE SPIRIT IN RELATION TO CONSCIOUSNESS BECOMES LIMITED AND UNLIMITED AS THE SOUL. CONSCIOUSNESS IN RELATION TO MATTER BECOMES LIMITED AS THE MIND.

- ② THE HUMAN PSYCHE [A MUTUALLY INTERDEPENDENT RELATION BETWEEN THE SOUL, CONSCIOUSNESS AND THE MIND] IS ABLE AT ANY TIME IN HISTORY TO RECONSTRUCT THE COSMIC CANON IN BOTH SYMBOLIC AND EXISTENTIAL FORMS BY MEANS OF:
- [A] A DESIRE [FROM BELOW] TO INTEGRATE ALL FORMS OF KNOWLEDGE AND CREATIVE DISCIPLINES;
- [B] THE ACTUAL FACT OF THIS NOETIC INTEGRATION AS A RESULT [FROM ABOVE] OF DIVINE REVELATION.
- ③ THE COMPLETE RECONSTRUCTION OF THE COSMIC CANON WILL RESULT IN THE MANIFESTATION OF THE ORGANIC VISION OF HUMAN SOCIETY:
- [A] SOCIETY WILL BE GUIDED [BOTH ON THE INDIVIDUAL AND COLLECTIVE LEVELS] BY THE TRUE AUTHORITY OF SPIRIT-MATTER;
- [B] FROM A SINGLE INSTANT IN TIME THE EFFECTS OF THE ORGANIC SOCIETY WILL SUBSUME AND EXTEND INTO THE PAST AND FUTURE OF HISTORY, TRANSFORMING THE LIVES OF ALL HUMANS THAT EXISTED, NOW EXIST, OR WILL EXIST.

THE ATTEMPT BY VISIONARY ARCHITECTS, THROUGHOUT HISTORY,



TO EXPRESS THE COSMIC CANON, HAS RESULTED IN THREE DISCERNABLE SYMBOLIC AND EXISTENTIAL FORMAL MOTIFS:

### I SPIRITUAL ARCHITECTURE:

IT PROPOSES CANONS OF ABSOLUTE BEAUTY, AND ITS AIM IS TO CREATE AN ABSOLUTE SACRED SPACE, AS OPPOSED TO SECULAR SPACE. IT WOULD NOT BE POSSIBLE TO ENTER A SACRED SPACE, UNLESS ONE WERE SPIRITUALLY ADVANCED ENOUGH FOR THE ARCHITECTURE TO ALLOW PASSAGE. THE FORMS USED ARE THE CENTERED IMAGES OF MYTHIC PRE-BIRTH OR AFTER-DEATH EXPERIENCES SUPPORTED BY A COLLECTIVE MYSTICISM. A REFLECTION OF THESE FORMS IS SEEN IN TRADITIONAL RELIGIOUS ARCHITECTURE; TEMPLES, EARTHWORKS, MEGALITHS, AND CATHEDRALS.

### II COSMIC OR OCCULT ARCHITECTURE:

IT MANIFESTS THE SPATIAL AND STATIC ASPECTS OF HUMAN CONSCIOUSNESS. ITS AIM IS THE ESTABLISHMENT OF UTOPIA IN THE HERE AND NOW, IN BOTH ITS LOCAL AND WORLD FORMS. NUMBER SYSTEMS, AND GEOMETRY THE VIBRATIONS OF THE TIME-PLANE OF THE UNIVERSE INTO USABLE ENERGY. AGE-OLD DESIRES SUCH AS PHYSICAL IMMORTALITY, LEVITATION, PERPETUAL MOTION, OR BEING ABLE TO LIVE IN HARMONY WITH NATURE, ARE ITS MOTIVATIONS.

THE PRINCIPLES OF GEOMANCY, MNEMONIC SYSTEMS, THE GREAT PYRAMID, THE PYTHAGOREAN CONVEX SOLIDS, ATLANTIS, TEMURIA OR MU, NEW JERUSALEM ARE PART OF ITS FORMOLOGY.

COLOR AND SOUND HEALING ARE THE REMNANTS OF AN ARCHITECTURE THAT ONCE ENCOMPASSED ALL OF THE SENSES BESIDES VISION: THE AUDIAL, THE TACTILE, THE KINESTHETIC, THE OLFACTORY, AND THE GUSTATORY. THIS MEANS THAT BESIDES THE ORGANIZATION OF PERCEPTION BY AESTHESIS, THERE IS ALSO ORGANIZATION BY: AKROASIS, KINESTHESIS, OSPHRAINOSIS, AND GEUOMOSIS.

### III METARCHITECTURE OR THE ARCHITECTURE OF TRANSFORMATION:

IT MANIFESTS THE TEMPORAL AND DYNAMIC ASPECTS OF HUMAN CONSCIOUSNESS. ITS AIM IS THE MAINTENANCE OF A NON-OPPRESSIVE ENVIRONMENT FOR SOCIETY THROUGHOUT HISTORY. METHODOLOGIES ARE UTILIZED WHICH ARE BOTH REVOLUTIONARY AND TRANSFORMATIVE OF SOCIETY.

IN TERMS OF FORM, METARCHITECTURE, RESPONDS TO CHANGES



OF BELIEF ABOUT THE HUMAN PERSONALITY, COSMOLOGIES, AND META-HISTORIES ONE MIGHT HOLD AS TOTAL WORLD-VIEWS. PHYSICALLY, IT RESPONDS TO THE MOVEMENTS OF INDIVIDUALS AS WELL AS THE COLLECTIVE MOVEMENTS OF SOCIETAL GROUPS. IN THIS SENSE, METARCHITECTURE, IS BOTH THEATRICAL AND HISTORICAL. BUT SINCE ITS THRUST IS TOWARD THE FUTURE, IT IS DIFFICULT TO LOOK INTO THE PAST FOR ITS INSPIRATION. THERE ARE, OF COURSE, THE FORMS OF FANTASY ARCHITECTURE, THE FORMS FROM THE PERIOD OF GREEK HELLENISM AND THE RENAISSANCE PERIODS OF MANNERISM AND THE BAROQUE, OR THE WORK OF LEDOUX AND BOULLEE IN THE EIGHTEENTH CENTURY.

TODAY WE REACT MORE TO SCIENCE-FICTION ARCHITECTURE WITH ITS DESIGNS OF THE SOLAR-SYSTEM AND OUTER-SPACE, ACTUAL LIVING STRUCTURES THAT RESPOND TO US AS INFORMATION MATRICES, AND BUILDINGS THAT PURPORT TO RAISE OUR SOCIETY AS A WHOLE TO A HIGHER STAGE OF EVOLUTION. EVOLUTION IS PART OF THE BELIEF-SYSTEM OF METARCHITECTURE.