

In Fourth Nature Concept, Form Follows Spirit

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DOI: 10.48494/REALCORP2026.6027

1 ABSTRACT

This paper attends the challenges made by REAL CORP 2026 in two ways: bringing up what we are navigating through, between vision and reality – as well as constructing bridges between heritage and the future. Inedit results of an ongoing research that proposes a new framework for architectural and urban design are described, based on the principle of vibrational coherence and the understanding that all matter, light, and life are expressions of oscillating energy fields. Drawing from both contemporary science and ancestral cosmologies, it is a new chapter in the Fourth Nature Concept, in which the built environment is redefined as a living resonant organism, capable of influencing human health, perception, and consciousness through its energetic configuration.

Vibration is the oscillation of energy through matter, measurable in frequencies. Every material and spatial form – from an atom to a city – emits, absorbs, and modulates such frequencies. Architecture, therefore, is never static; it is a continuous field of resonance interacting with the human bioelectromagnetic system. This perspective converges with advances in neuroarchitecture, chronobiology, and bioresonance, which demonstrate that light, sound, color, and material composition directly affect hormonal balance, emotional states, and cognitive performance. Some principles are part of the research, such as: form generates frequency: harmonic proportions create coherent fields. Light modulates vibration: natural light energizes electrons and awakens vitality. Material radiates field: minerals, woods, metals, and pigments emit specific frequencies. Intention guides the field: the creator's thought and emotion leave an energetic signature. Thus, an architectural space can literally resonate with human well-being if it is aligned with natural rhythms and the vibration of life. From these principles will emerge, in the near future, practical applications across typologies, bridging intuition and evidence.

Ultimately, these ideas begin a new chapter on the Fourth Nature Concept: Form Follows Spirit. A new paradigm that reframes architecture as an interface between Earth and cosmos, matter and consciousness, arising from an underlying field of universal coherence. It invites a shift from energy efficiency to energy quality, from building for function to building for resonance. It does not seek to revive esoteric nostalgia but to integrate ancient knowledge (rescued and decoded from old books and manuscripts) with contemporary science. Each wall, surface, and proportion becomes a tuning element, and when light, matter, and geography converge in coherence, architecture transcends construction – it becomes then, an act of planetary healing.

Keywords: Fourth Nature; Vibrational Architecture; Form Follows Spirit, Spatial Planning, Framework

2 PRELUDE: ON THE PERENNIAL STREAM OF WISDOM

Throughout the ages, those who sought truth have turned not to invention but to remembrance. They did not claim to create wisdom, but to draw from a perennial source – a living spring that flows through time, unchanged in essence though refracted in many tongues. This is the heart of the *prisca theologia*: the conviction that every genuine philosophy is but a translation of the same eternal current into the idiom of a given age. From all that has been part of this research, this proves to be true: there is always a common denominator, to which studies and renowned authors turn to.

In the Renaissance, *prisca theologia*, as articulated by Marsilio Ficino (1469), refers to the belief in an ancient, perennial wisdom transmitted through a lineage of sages – from Hermes Trismegistus and Orpheus to Plato – expressing a unified cosmological and spiritual understanding of reality. The relevance of *prisca theologia* in this paper does not lie in a revival of pre-modern belief systems, but in its epistemological structure: the assumption that nature, cosmos, and human consciousness are intelligible through correspondence, resonance, and unity. From important documents to popular sayings, knowledge tries to survive and make us aware – “in a bedroom where morning sunlight comes in, the doctor does not” was one of my own grandmother's Adelia usual phrases. This arrow goes straight to the heart of a 21st century architect, that is maybe the reason it has stayed there firm, since my childhood.

I see that architecture as it has been practiced for millennia, has always mediated between the tangible and the invisible – bringing to the material world what belongs primarily to the mental world – between the body of matter and the spirit of place. Yet the contemporary crisis of health, climate and meaning exposes a fundamental fracture: the built world has become energetically incoherent. Modernity, with its focus on efficiency and performance, has often neglected the vibrational dimension of life – the subtle, rhythmic field through which all organisms communicate to each other and with the cosmos. Fourth Nature emerges as a response to this condition. It proposes a reintegration of architecture into the living continuum of energy that sustains life on Earth. In this paradigm, space is not a neutral container but a resonant field, where materials, light, sound, and geometry act as conductors of life's vibratory order. We can not see it, but we feel it.

This idea comes strongly to the flow of my work as a result of my recent studies at different renowned libraries around the world, such as the Austrian National Library for instance, specifically on its Department of Manuscripts and Rare Books (where the study space itself is a temple of resonance). There I came to know through my eyes and hands the energy of several important scholars that have made this wisdom perennial in meticulously drawn letterings and illustrations. What I have learned there embraces my research targets for a new relationship between mankind and the universe, through a conscient architecture.

To mention some highlights, Marsilio Ficino for example (1433–1499), the great Florentine Platonist, physician, and translator of Plato and Plotinus, wrote *De vita libri tres* (Three Books on Life). The third book, *De vita coelitus comparanda*, is the most visionary: it explores how human life can draw vitality from the heavens by harmonizing it with celestial influences. He describes the cosmos as infused with spiritus – a vital breath that flows through all living beings. Marsilio Ficino stood in Florence at the dawn of modernity, rendering Plato and Hermes into the language of his century, translating the subtle into a medicine for the soul. He saw the universe as a living harmony, the human being as microcosm, and life itself as a fragile flame to be nourished by celestial resonances. Interesting is to observe that Ficino stopped translating Plato to work on the incunabula *Aureum planeque divinum opusculum Mercurii Trismegisti de potestate ac sapientia Dei* (often referred to as the Pomander or Poimandres), in 1463 and first published in 1471, is a collection of Neoplatonic, theological, and philosophical dialogues. It is a key text within the *Corpus Hermeticum*, attributed to the legendary Egyptian sage Hermes Trismegistus and brings important insights to the ongoing research.

Another significant work of the medieval philosophical tradition, the *Calendarium Naturale Magicum Perpetuum* that according to McLean (1994) provided a synthesis of the magical symbolism of the Renaissance and medieval periods, has arisen out of the esoteric school of Johannes Trithemius, and made its appearance in 1630. Although it is possible to view it in a merely historical context, it would be quite wrong to see it as something bound to the past, its content is not dead. It can still be pursued today, since it brings a way of synthesis that has become more and more lost to humanity, with the rise and eventual dominance of the analytical mode of thought. More adequate even is to understand “magical” or Hermetic thinking as the ability to see ideas as part of the whole – to see the interconnectedness, the correspondences, between seemingly diverse events, subjects or fields of research. Fourth Nature comes to reconnect us with this hermetic mode of thought, this magical way of looking at the world, because it indeed contains the germ of the future development of our consciousness. During the closing years of the twentieth century, humankind has penetrated even more deeply into the material sphere, in consequence, we now require a spiritual philosophy and esotericism that also encounters the material directly. This is indeed found in Hermeticism, also in the so called alchemy, which works in the different dimensions of substances, colours, geometric forms, smells and sounds to transform the human soul.

These ancient studies are not inventing a doctrine but remembering what had always been known, and giving it form for their own *Zeitgeist*. In our own delicate moment of planetary transition, the task is the same – in Fourth Nature, the idea is to translate as principles -some of them already figure in biophilia, neuroarchitecture, sacred geometry for instance- and others that are still to be brought to our current lifestyle.

3 WHY FORM FOLLOWS SPIRIT

The Renaissance convergence between *prisca theologia*, articulated by Marsilio Ficino (1433-1499), and *philosophia perennis*, developed by Giovanni Pico della Mirandola (1463-1494), establishes an epistemological framework in which reality is understood as an ordered continuum of intelligibility, coherence, and correspondence across multiple levels of existence. While Ficino emphasized the

transmission of a primordial wisdom encoded in the harmonies of nature and the cosmos, Pico affirmed the transhistorical validity of this wisdom across diverse cultural and philosophical traditions. This shared assumption – that form, meaning, and order precede material manifestation – finds a contemporary counterpart in Ervin Laszlo’s (2014) concept of Dimension A, defined as a universal informational field that underlies and informs all physical, biological, and cognitive systems.

The Akashic Records – Dimension A – are a dimension of the universe that underlies all things that exist within it. Not only does it underlie all things, but it also connects and preserves the information they generate. It is the womb of the cosmos, the web of the world, and the Universal memory. And this new discovery-or rather, this rediscovery of an ancient and profound understanding-is important for science and for each of us (LAZSLO, 2014, p. 121).

In this sense, Dimension A can be read not as a metaphysical revival, but as a scientifically articulated reformulation of the same structural intuition present in *prisca theologia* and *philosophia perennis*: the existence of a unifying field of coherence from which material reality emerges. Within the Fourth Nature framework, spirit is understood precisely as this pre-material, organizing informational domain, to which all of us are connected and architectural form is conceived as its spatial expression.

Thus, Form Follows Spirit in the Fourth Nature Concept describes a continuous lineage of thought – from Renaissance cosmology to contemporary systems theory – in which built form arises from alignment with an underlying field of universal coherence rather than from isolated function, stylistic preference, or purely material causality. We are talking not only of architecture, but of culture as the modified nature by human action: design, technology, art. What is the central point here is the alignment of our consciousness to this cosmic order – the incredible and currently disregarded human mental capacities -capacities that need to be remembered through constant contact with the natural world (fig.1).

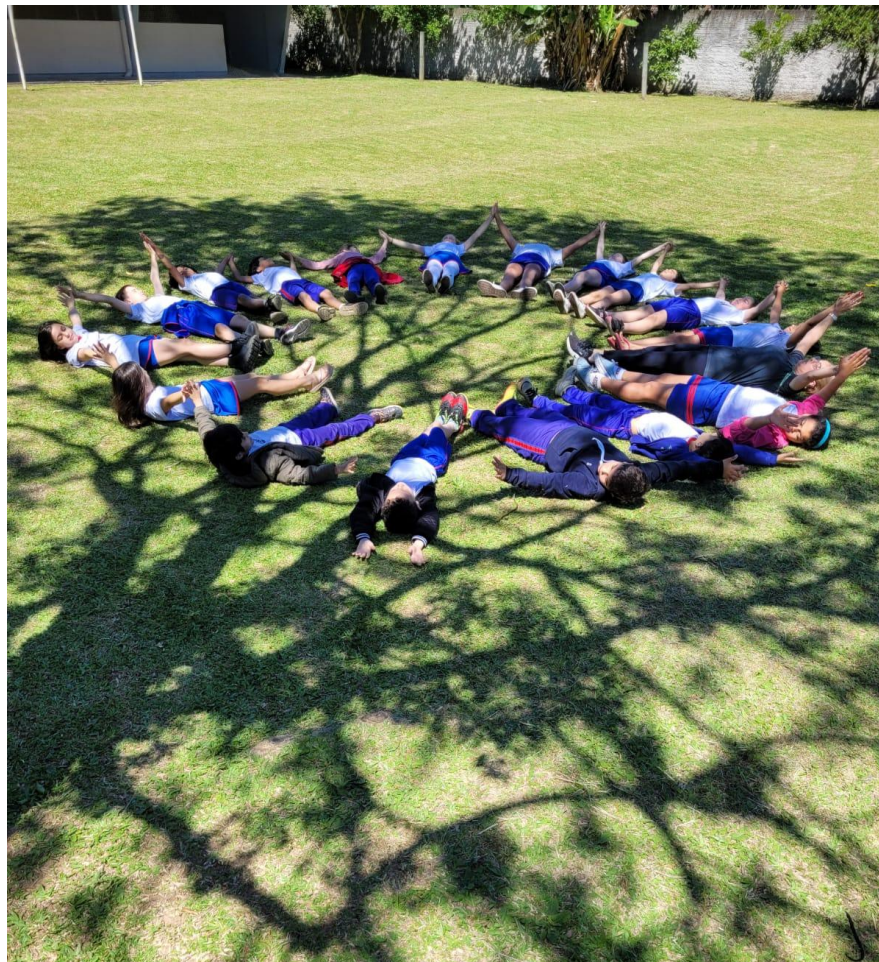


Fig. 1: Art class in a public school in South Brazil. Autor. Silvia Back.

These capacities include the perception that everything is interconnected, through a vibrational informational network: matter, energy, and consciousness are manifestations of informational patterns that vibrate and

communicate. This resonates with the idea that architecture and urban space should align with these cosmic information flows, creating environments in tune with the whole. The new science of consciousness as the basis of a new world: Laszlo proposes a science that recognizes consciousness as a structuring part of reality—exactly what the Fourth Nature advocates when proposing a vibrational, bioenergetic urbanity attuned to the intelligence of the cosmos. Oneness and co-evolution: we are part of a living and indivisible field, and our health—individual and planetary—depends on the recognition of this unity. The Fourth Nature is coming as a guide for architecture and urbanism to design with awareness of universal interdependence – where what is constructed is brought into form, or is in-formed by a non-formed principle. Spirit is understood here as universal consciousness, an ordering intelligence that precedes material manifestation and informs all levels of reality..

4 VIBRATIONAL COHERENCE

What is vibration? Have you ever wondered what causes the pleasant sound of a breeze whispering through the leaves of a tree, or the touching resonant note of a piano? Or why linen clothing is so comfortable to wear? These phenomena are the result of a common physical occurrence that is part of our daily lives, but to which we may not pay attention: vibration. Vibration is also the third principle described in the *Kybalion*, a work based on Hermetic philosophy attributed to Hermes Trismegistus, which describes seven fundamental laws that govern the universe and reality. They explain that everything is mental, corresponding on different planes, vibrates, is dual, possesses rhythm, cause and effect, and gender.

Vibration refers to measurable oscillatory movements present in all matter and energy, from molecular and atomic vibration to sound, light, and electromagnetic waves. In living systems, these oscillations are organized into rhythms and frequencies that sustain essential biological functions, such as the sleep-wake cycle, neural activity, and metabolic regulation. The decisive aspect is not the high or low frequency per se, but the degree of vibrational coherence between multiple interacting systems. When vibrations are synchronized and in resonance, information flows with less energy expenditure and greater stability; when there is a mismatch, noise, stress, and dysfunction arise. Thus, speaking of vibration consistently implies defining it as a physical and biological principle of organization, whose quality emerges from the harmony between rhythms, materials, bodies, and environments.

Within Ervin Laszlo's (2014) theoretical framework, Dimension A functions as a universal informational field in which information is not stored statically, but propagated through patterns of resonance, phase alignment, and coherence. For information in such a field to effectively inform physical, biological, and cognitive systems, coherence is not optional but structurally necessary: incoherent or dissonant configurations dissipate informational integrity, while coherent vibrational states enable stable transmission and organization across scales. This principle is consistent with contemporary understandings in environmental physics (Monteith; Unsworth, 2013) where coherent oscillatory behavior underlies self-organization, with chronobiology (Roenneberg, 2017) and neuroarchitecture (Eberhard, 2008), where synchronized rhythms between environmental stimuli and human physiology directly affect cognition, health, and perception. In this sense, vibrational coherence is the operational condition through which Dimension A becomes legible in material form.

Within the Fourth Nature framework, architecture is therefore conceived as a mediating system that can either disrupt or sustain this vibrational coherence. Form Follows Spirit thus denotes a design imperative: spatial form must align with the rhythmic, energetic, and informational conditions that allow Dimension A to manifest as organized, life-supporting environments. And to clarify: fields themselves are not visible but produce observable effects. Fields connect phenomena. Fields are not observable in themselves; only their effects can be observed and measured. They share this quality with all the laws and regularities of Nature. We do not observe the fields themselves; however, the fact that fields are invisible is not a guarantee that we should deny that they are real. It is a guarantee, on the other hand, to maintain that they exist on a plane of reality that is not the same plane of observation. The fields and other forces and laws known to science may exist on another plane that is "hidden" from direct observation. This assumption has important historical antecedents. Many philosophers maintained that the observed world has roots in a real, but unobservable, dimension (FLUDD, 1617) here named generically as spirit.

5 PRINCIPLES BEING DEVELOPED

Based on the several treatises and old books researched, Fourth Nature organizes the principle of vibrational coherence through a quaternary structure that translates universal intelligence into spatial and urban terms. The idea comes from Poimandres (who does not formulate a quaternary, but a triad): Nous/Logos (spirit) → Nature in generation (process) → Cosmos and bodies (form). This cosmogony allows us to construct the following coherent quaternary scheme: Mens/ Generatio/ Forma/ Civitas – or Principle / Process / Form / World – each corresponding to a specific mode of coherence. The fourth element, Civitas, brings the result of human action into the scene, as the most important target: its mental/physical balance as part of the evolution/healing process together with the planet.

Mens represents the primary layer of coherence. It corresponds to ordering intelligence, understood as the capacity to perceive limits, hierarchy, and proportional relationships before materialization. In architectural and urban terms, Mens defines what deserves to exist, what must remain stable, and what should not be produced. Generatio is the mediating layer through which intelligence unfolds in time. It governs rhythm, sequence, repetition, and assimilation. In urban systems, Generatio determines whether growth becomes coherent evolution or uncontrolled accumulation. Architectural practice frequently bypasses this layer, moving directly from concept to object. Fourth Nature identifies this omission as a primary cause of spatial incoherence. Designing with Generatio means working consciously with temporal cycles, phasing, pauses, and the capacity of environments to absorb change. Forma is the spatial expression of coherence. It manifests through proportion, materiality, orientation, and legibility. Within Fourth Nature, form is not expressive but regulative: it stabilizes resonance by reducing noise and supporting orientation. Harmonic proportions, coherent material palettes, and clear spatial hierarchies contribute to vibrational stability. Conversely, excessive fragmentation and formal competition amplify cognitive stress. Forma thus operates as a regulator of vibrational quality within the built environment. Civitas represents the lived urban condition where coherence or fragmentation becomes observable in behavior, use, and social interaction. It functions as a feedback layer, revealing whether intelligence, process, and form have remained aligned. Indicators of coherent Civitas include informal appropriation, trust in public space, self-regulation, and temporal stability of use. When coherence fails at upstream layers, Civitas compensates through control mechanisms, surveillance, and over-programming.

Together, these four layers allow vibrational coherence to start being translated from abstract principle into operational criteria for architecture and urbanism. The Fourth Nature concept is then seen not as a novelty, but as a continuity—a new vessel for an ancestral wine. Form is not expressive but regulative, proportion, orientation, and material choice directly influence how space is perceived and inhabited. Harmonic relationships support coherent resonance, while excessive fragmentation amplifies noise. Natural light cycles regulate circadian rhythms; material density and texture affect acoustic and thermal behavior; spatial hierarchy supports orientation and cognitive relief. Form thus acts as a regulator of vibrational quality, shaping human experience beyond functional performance.

All this, when connected to ancient constructions and knowledge, has the potential to bring us insights on how to live again according to nature's forces, using its free energy (BONG,2008), again on the default state of health and abundance.

6 PARTIAL CONCLUSIONS

When sunlight shines through leaves and reaches our eyes bringing us an immense good feeling, it doesn't just deliver brightness—it delivers living patterns. Tradition calls this *viriditas* (Hildegard von Bingen, 1098), contemporary studies measure it as stress reduction with dappled light (Komorebi), and Rudolf Steiner (1861) /Erwin Laszlo(1932) philosophy interprets it as luminous information that aligns our body with the larger field. In simple terms: it transmits codes of well-being.

Architecture is the layer we build ourselves between us and this well being frequencies inherent to the living world. It shall be therefore understood also as a field of resonance that continuously interacts with human bioelectromagnetic systems. Spatial form, geometry and scale influence acoustic, thermal and electromagnetic patterns; light modulates circadian and neuroendocrine rhythms via retinal and non-visual photoreceptors; and materials condition electrical, thermal and vibrational exchanges through their conductivity, permittivity and acoustic response. The human body, itself an electrochemical and

bioelectromagnetic system, responds to these stimuli by adjusting neural activity, hormonal regulation and autonomic balance. From this perspective, architecture does not merely shelter biological functions but actively participates in physiological regulation by shaping coherent or incoherent environmental fields. Architectural quality, therefore, can be framed as the degree to which the built environment supports resonant alignment between physical space and human bioelectromagnetic organization. In housing, vibrational coherence supports daily rhythms, privacy gradients, and informal social stability. Orientation, materiality, and spatial sequencing influence sleep, recovery, and mental clarity. Public space operates as collective resonance. Legibility, restraint, and temporal accessibility enable coexistence without constant stimulation or over-programming. Urban growth becomes a generative process rather than quantitative expansion. Phasing, pauses, and continuity maintain coherence over time.

In this respect, architectural elements operate as tuning components within a larger environmental system. Walls, surfaces and proportions do not act in isolation; they condition how light, sound, heat and electromagnetic interactions are distributed and perceived, contributing to the overall coherence or disruption of the spatial field. When material choices, geometric order and geographic context are aligned with natural cycles and site-specific conditions, the built environment supports stable exchanges between human physiology and planetary processes. Architecture then transcends the logic of mere construction and functions as a regulatory interface between Earth systems and human life – not by symbolic intention, but through physically grounded coherence that fosters balance, restoration and long-term ecological and physiological health.

Translating vibrational coherence into architectural practice is the next fundamental step for a new relationship between humankind and the forces that govern life on the planet. Let's not build against it anymore, let's be Fourth Nature ally in recovering a qualified existence, allowing our true capacities as mediators between heaven and earth to flourish, and allowing our spirit to inspire us on this task. Fourth Nature does not propose a stylistic agenda. It offers a framework of vibrational coherence capable of bridging heritage knowledge and contemporary science. By aligning intelligence, time, form, and lived reality, architecture and urbanism can move beyond performance toward resonance.

In this sense, form follows spirit – not as belief, but as structural necessity.

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