

The Source and the Container: An Essay on Universal Coherence

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Note: Conceptual essay; analogies for pedagogical purposes; does not constitute empirical or therapeutic claims.
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Abstract: This text develops a simple yet demanding thesis: certain relational patterns—among bodies, ideas, affects, and symbols—tend to align until they form a field of coherence that can be recognized, cultivated, and tested. I propose a method of attention and practice that avoids the “container error” (confusing the vessel with the water) and that, instead of collecting signs, seeks the convergence of levels: physical, cognitive, emotional, and spiritual. Drawing on concrete scenes and models—the reading of symbols, a vibrational sequence leading to 528 Hz, the meeting of two complementary archetypes, and an ancient image of the spring that bursts forth—it argues that coherence is not a slogan but a practice verifiable in its fruit: clarity, stability of form, and the capacity to engender shared meaning.

Keywords: universal coherence, attention, resonance, archetype, symbol, method, ethics of form.

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I. Thesis and Point of Departure

The hypothesis is that reality expresses itself with more economy than we usually admit—not for lack of nuance, but because certain patterns act as hinges between domains we take to be separate. When several layers of experience come into phase—when the shape of attention coincides with the shape of the phenomenon—a field of coherence appears: what was scattered arranges itself, the redundant falls away, and what matters becomes audible. The result is less a theory than a way of seeing; not a catalog of objects, but a dynamic of recognition.

Naming that dynamic matters. This is not about an “order” that imposes rigid hierarchies, but about universal coherence: a lattice that holds when what we think, feel, say, and do resonates with the same structural pattern. If the name is right, it should enable sober readings of symbols, better-oriented technical decisions, and ethical practices with a form-giving effect.

II. Method: Avoiding the “Container Error”

The first obstacle is not a lack of information, but the container error: clinging to frameworks—religious, scientific, or esoteric—as if they were the thing itself. The necessary container (a diagram, a rite, a model, a theory) becomes an error when it replaces the source that feeds it. The correction is to invert the priority: attend to the relationship that produces meaning, and only afterward choose the most useful vessel. The test of truthfulness is not the eloquence of the discourse, but a form’s ability to stabilize clarity and integrate dimensions that were previously split.

This method calls for three habits. Operational silence, to lower the internal noise until the pattern becomes visible. Situated attention, because relationships show themselves in context. And a criterion of fruit: a coherence hypothesis is worthwhile if it makes life more intelligible and fruitful, not if it looks solemn.

III. Resonance: when form recognizes itself

There are moments when an image or a phrase cuts through the noise and brings heterogeneous layers into alignment. Think of the old metaphor of the fountain: not the quotation itself, but its structural function. At certain crossings, that figure precisely names an experience of a center that springs forth; it does not describe an object, but a gesture that organizes peripheries. Whoever is in tune recognizes it immediately: coherence, literally, recognizes itself “before the after and after the before.” There is no cheap miracle; there is phase between attention and form.

Something similar happens with proper names when they operate as archetypes. Two figures express complementary vectors of a single structure: an announcement that descends and a recognition that ascends; a preparation from above and a confirmation from the human. When both vectors cross in concrete experience, the system self-organizes: the pattern is anchored, and the secondary reorders itself without additional effort.

IV. A Didactic Device: The Frequency Cascade ⁽¹⁾

To make this idea of in-phase layers visible, a spare vibrational model is useful. Consider a sequence in which each layer is the square root of the next. If the outer edge vibrates, for example, at 528 Hz, the immediately inner layer is about 22.98 Hz; the one before that, 4.79 Hz; then 2.19 Hz; and so on toward the center, which would tend toward a base value close to 1 Hz. Numerical precision is not the point; what is decisive is the relation: each level supports the previous one and, at the same time, receives its form from it.

The model has a pedagogical virtue: it allows us to map convergences between domains without conflating them. The intermediate figures converse with known neurophysiological bands (delta, theta, beta) without reducing the mental to the acoustic or pretending that sound “is” color. The analogy is rigorous when it limits itself to what it promises: an isomorphism of relations (successive roots, reciprocal support, a spiral toward the periphery) that can be embodied in practices of breathing, environmental design, or work sequences. It does not replace science; it orients it.

⁽¹⁾*Note: The “frequency cascade” is proposed here as a didactic device and structural analogy, not as an empirical claim about physical or biological causal relationships. The frequencies and bands mentioned (e.g., 528 Hz) function as operational metaphors to illustrate relations of coherence and resonance at different levels of organization. They do not substitute for experimental evidence nor purport to establish therapeutic or physiological effects. Their value is pedagogical and heuristic within the essay’s argument.*

V. Symbol and Test: From Object to Act of Reading

Let’s take a case of symbolic reading. An orb with ancient engravings invites divergent interpretations: a catalog of signs, speculative archaeology, opportunistic mysticism. The coherence perspective proposes another path: ask what the object does to the field of attention. If contemplating it increases sharpness, tonic calm, and ethical directionality, the symbol is functioning as a source; if it only triggers curiosity and theory, we may be worshiping the container again.

This applies equally to venerable repertoires—tarot, Kabbalah, classical geometries—and to hard formalisms—tensor algebra, fluid dynamics, field theory. In an ordinary dot product, the order of the factors does not change the result; in a tensor product, it does. The transferable lesson is sober: in high-dimensional spaces, order matters. Likewise, in mental and social life, the sequence of acts, gestures, and silences alters the emergent form. Coherence here is a property of composition, not a label.

VI. Ethical Consistency and Effects of Form

There’s no need to posit a universal force or set up equations to observe something more austere and verifiable: ethical consistency—the concrete alignment among intention, means, and care in the act—leaves a trace in the resulting form. When that consistency is sustained, the system’s internal friction decreases, priorities become clearer, and energy stops dispersing into corrections and justifications; what emerges is not a “moral reward,” but configurational stability: relationships that

withstand perturbations without breaking, projects that don't depend on intermittent charisma, institutions that can correct themselves without betraying themselves.

The mechanism can be described without metaphysics. Incoherence between what is declared and what is carried out introduces structural noise: promises that do not orient, rules that are not applied, symbols that do not correspond to practices. That noise translates into fragile forms: decisions frequently reversed, teams that regroup out of necessity rather than vision, products that solve the short term at the cost of mortgaging maintenance. Conversely, when intention and execution are accompanied with care, the system reduces its relational entropy; healthy redundancies appear, the reading of the situation becomes shareable, and the learning cycle shortens its loops.

Verification lies not in discourse but in the formal fruit. A consistent relationship is recognized by its continuity under stress and its capacity for repair without melodrama. A consistent project exhibits legibility (anyone can understand why it is made that way), reasonable reversibility (you can retrace steps without destroying everything), and fecundity (it generates new possibilities without collapsing its identity). A consistent institution does not depend on heroes: its rhythm keeps the form in the absence of central figures, because the pattern is distributed.

This criterion is demanding because it avoids the moralizing shortcut. It's not about "being good" in the abstract, but about making the act fit the end that justifies it and the care that makes it livable for others. Where that congruence occurs, the resulting form holds; where it is betrayed, the form gives itself away. The compass, then, is not a formula but a practice: to look at each decision as a composition of form—what it leaves in matter, what it inscribes in time, what it does to the other—and to adjust until the pattern can remain without violence.

In that sense, ethical consistency operates as a condition of possibility for any larger-scale aspiration to coherence: it doesn't guarantee it, but it makes it plausible. What is decisive is not what we call virtue, but what structure our actions leave when no one is watching. There, without theorems or slogans, one sees the difference between a form that breathes and one that merely poses.

VII. Technique and the Hospitality of Forms

Far from opposing symbol, technique can become its didactic ally. A pulsing core surrounded by liquid layers, a ferrofluid tracing field lines, a simple simulation where agents couple by resonance—these are humble artifacts that help us see what would otherwise remain abstract. Their value doesn't depend on sophistication, but on whether they lower noise and make the sought relationship legible. In that sense, the best technology practices a hospitality of forms: it doesn't invade or impose; it prepares the space so coherence can manifest.

This hospitality has a political dimension in the most literal sense of the word: enabling the city. A text, a workshop, a community are persuasive when they allow others to recognize the underlying pattern for themselves, without coercion. Persuasion by coherence is slow, but it leaves structure.

VIII. Practical Implications

If universal coherence is not a label but a practice, then everyday work shifts its axis. In inquiry, the priority moves from adding data to ordering relationships: rather than asking “how many symbols are there?”, ask “what configuration do they produce when I work with them honestly?” In creation, the watchword is acting from the center: designing from the source rather than from whim, ensuring that each outer layer is the root of the inner one, not mere ornament. In ethics, integrity ceases to be a private matter and becomes a condition of intelligibility: a fractured attention cannot see complete forms.

There is also an epistemological implication: stop confusing the map with the territory. A good map is one that guides you toward the source and can be abandoned without nostalgia when reality demands a new curve. This letting go—releasing containers that have already served their purpose—prevents coherence from turning into a fetish.

IX. Conclusion: Practice, Not Slogan

Calling it universal coherence solves nothing by itself. What solves—or better, what enables—is a sequence of gestures: attention that listens, language that names without trapping, technique that illuminates without colonizing, ethics that takes the fruit seriously. When that sequence holds, the important thing happens: the symbol ceases to be an object and begins to function as a relation; form emerges with stability; the layers couple in phase.

Then the source is no longer a metaphor, but a practice. It does not impose itself: it springs forth. And when it springs forth, everything that was scattered finds its place without violence, as if the system had been waiting for that coincidence to move. There is no promise of spectacle; there is an economy of form that, once recognized, works on its own. The task of the researcher—of the craftsperson, the citizen, the friend—is simple and arduous: keep the center, maintain the hospitality of the space, and allow the pattern to do what it knows how to do. If the method is right, its verification needs no proclamations: it will be seen in the quality of relationships and in the stability of the works we leave behind. There—and not in rhetoric—lies the truth of this wager.

Editorial note

The “frequency cascade” is a didactic device and structural analogy, not an empirical or therapeutic claim. It serves a pedagogical and heuristic role within the essay’s argument.

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