



2

## Ohum Temple Reconstruction

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## Ohum Temple Reconstruction

A vast field of ancient Ohum psychoacoustic temple ruins has always been known, according to indigenous traditions passed down for nearly 13,000 years, by its original Paleo-Sanskrit name: '*Puma Punku*'. This majestic name is effectively commemorated by the exquisite icon façade design seen in low relief on one of the most well-preserved wall panels excavated at the site. However, despite the growing international attention given to the UNESCO World Heritage site, remnants of many lintel friezes and building blocks that have been removed from the ancient site over time have yet to be put on display.

While several fragmentary remains have been recovered from the nearby towns and returned to the on site museum, the invading Spanish built Catholic churches using ancient artificial stone blocks that are still in use today. Very little attention has been paid to these building fragments, their protection and safe display.



Close examination of the significant portion of the Puma Punku temple complex that is available for public viewing has turned up many notable features on various blocks that reveal discernable patterns in the architectural design of the original buildings they once comprised. There is a great abundance of well-preserved architectural components that allow various combinations of blocks to be perfectly reassembled.

Small clues lay hidden in the complex jumble of intricately designed puzzle pieces that are reflected throughout the configurations of the various walls of the temple. By looking very carefully with a keen eye for detail, one block can be linked to the next following a thread of logical decisions that successfully composed such geometrically stupendous façades while maintaining the greatest structural integrity possible.

Various structural idiosyncrasies visible in the cast stonework provide detailed information about the complex construction process that are often reflected throughout the various wall configurations of the temple buildings. One general conclusion becomes clear after delving into the facets of the geopolymer casting work executed by the Ohum at Puma Punku: there is an underlying sequence to the progression of work.





After site surveying, leveling, excavation and casting of the subterranean chambers and tunnel systems of the temple, construction of the central temple complex began with the leveling and casting of the main base platforms for the larger central building in red sandstone. Then base platforms for the two smaller, outlying buildings were cast in red sandstone, followed by the four smaller wing platforms that project from the side of each of the 3 primary buildings, upon which stood 4 much smaller buildings, as previously described.



Once the many red sandstone base platforms were poured, a clear progression of the construction work can be observed, implicating that the main group of buildings of the Puma Punku temple complex must have been built in sequence from the north side to the south side, starting with the Gateway of the Sun.

The north-south axis of the entire complex is notably offset by ~4 degrees, resulting from an enormous tectonic upthrust event caused by the civilization-ending meteoric impacts nearly 13,000 years ago. The exact date of the impact events ~12,900 years ago is becoming clear from the latest studies emerging from various parts of the world where the catastrophic effects of the Younger Dryas Event have been analyzed.

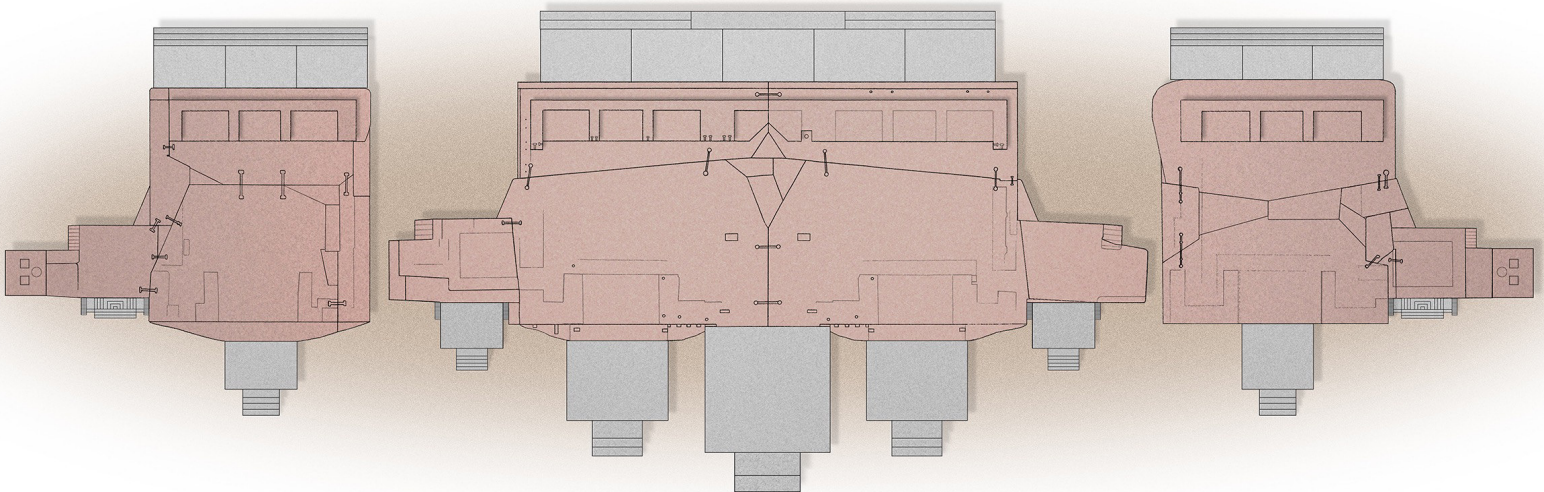
The many massive, conjoined red sandstone platform elements were covered by a grey magnetic geopolymer andesite, pavement completely covering the sandstone base slabs from view while enhancing the EM properties of the temple flooring. The synthetic andesite's high content of pulverized ferromagnetic metals such as iron and nickel were complimented by paramagnetic titanium, as well as gold and silver.

A comprehensive virtual reconstruction of Puma Punku's immense foundation platforms has been carefully accomplished by making use aerial video taken by drone-mounted cameras directly above the platform group. This work represents the first accurate and complete reconstruction of the entire platform area, illustrating the precise original configuration of interlocking foundation slabs which integrate the fractal footprint of three scales of outlying diminutive gnome temples.

While many of the smaller component blocks have been removed from the vicinity of the largest of the temples foundation platforms, their forms can be inferred from what remains, given the parameters of symmetry that were specifically applied by the temple builders.

Smaller wing extensions of the main platforms also supported broad curved archways that spanned for 8' 9" (2.66 m) over the tiny, rectangular gnome temples that adjoined the large central building with entrances for hobbits, human beings and hybrid giants.

The Puma Punku platform array originally supported 7 buildings altogether, with 2 additional tiny buildings for *pixie gnomes* that were accessed by a narrow set of 13 tiny stairs and acted as a banister flanking the larger north and south gateway entrances. Each of the 7 separate buildings possessed an entryway platform, the smallest of which present the chacana motif in a mesmerizing 3-dimensional form.



However, the extremely unusual scale shifts witnessed in the fractal proportions of the design layout has left all investigators unable to match up any of the gateways with any of the foundation platform imprints. A thorough reinterpretation of the architectural oddities of Puma Punku are required to synthesize the diverse scales that were once incorporated so harmoniously into this unique psychoacoustic temple complex.

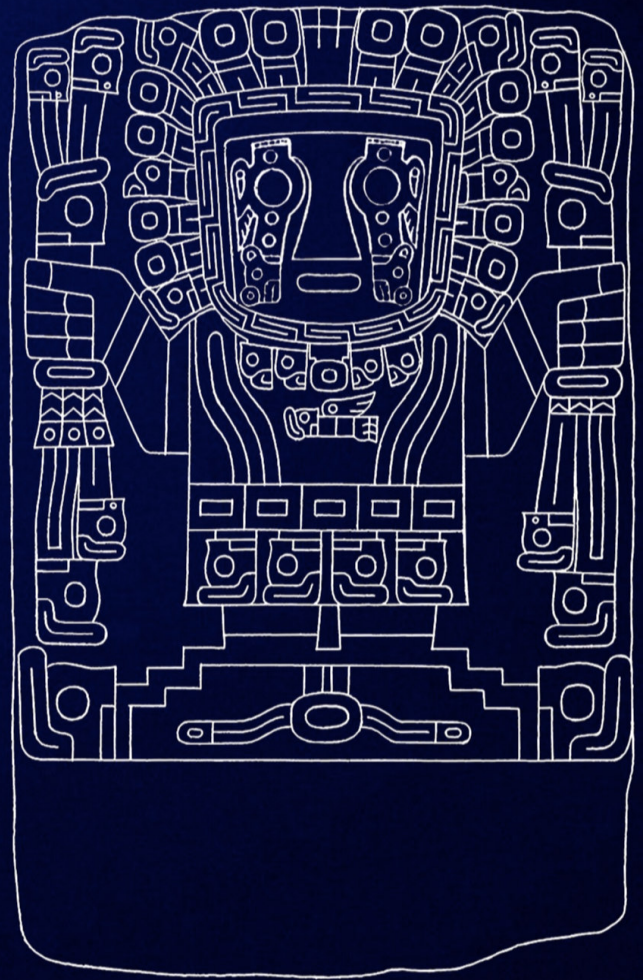
The ancient temple's foundation platforms were bound tightly together with copper cramps of various configurations, most of which display a 'T'-shaped depression on each of the two conjoined blocks. The largest copper foundation cramps measure ~18" (45 cm), while the average cramp measures ~6" (18 cm).

The Puma Punku temple complex was skillfully cast in synthetic stones of two primary types: red sandstone and grey magnetic andesite. The red sandstone was apparently used for casting the largest base platform elements and large archways that required maximum strength for assuring the greatest structural stability, whereas the adjoining array of entry platforms were manufactured under different requirements.

Grey magnetic andesite was used for the entry platforms, gateways, walls and pavement plates covering the entire platform area. Highly sophisticated psychoacoustic and electrophotonic functions of these sacred Atlantean temples have not yet been recognized by any archeologists researching the Puma Punku temple ruin, which holds an untold wealth of technological information that is only now being exposed by this author.

Comprehensive virtual reconstruction of the Atlantean ‘firestone’ temple of Puma Punku has been accomplished by acknowledging what no previous investigator of this site has ever realized: *the temple is a quantum fractal resonator for developing the siddhi attainments*, including the abilities of physical bi-location, teleportation and levitation enabled through electrophotonic excitation of synesthetic consciousness.

Architectural specifications witnessed throughout the many temple buildings at Puma Punku convey the *great importance of bilateral symmetry and fractal reiteration of architectural design elements on multiple scales*, having been specifically designed to provide psychoacoustic facilities for several humanoid species of significantly different physical statures –*including various types of giants, humans, hobbits and gnomes*.



The south doorway of the front wall of the central temple building was cast as a mirror image of the Gateway of the Sun, yet with a vacant slot for accommodating a separate frieze component, that matched the frieze of the Gateway of the Sun and was photographed by A. Posnansky in 1943 (above, left).

Now broken and much reduced from its original size, the missing lintel frieze from the south gateway of puma Punku’s central building was recovered from a private residence in Llojeta, La Paz, where the owner’s had kept the artifact for a couple generations since it was looted from the ancient ruins.

Another fragment of what appears to have originally been a large red sandstone lintel frieze bearing finely cast Sasquatch hybrid figures, with open mouths showing fangs. Paired figures holding staffs and wearing large crowns are rendered in the forms of hieroglyphic texts in votive Paleo-Sanskrit (opposite).



Léonce Angrand, a French diplomat and envoy to Bolivia, made numerous sketches of the site and measured drawings of many building stones in December of 1848.

He later rendered the measured drawings in exquisite Beaux Arts style *épreuves* with a gray and pink *lavis* that are housed in the Bibliothèque National de France in Paris.

Angrand had planned to publish a major work on the ruins of Tiahuanaco that never materialized. In it, he was to explain in more detail his arguments, first made in a letter, regarding the Toltec origin of the builders of Tiahuanaco.

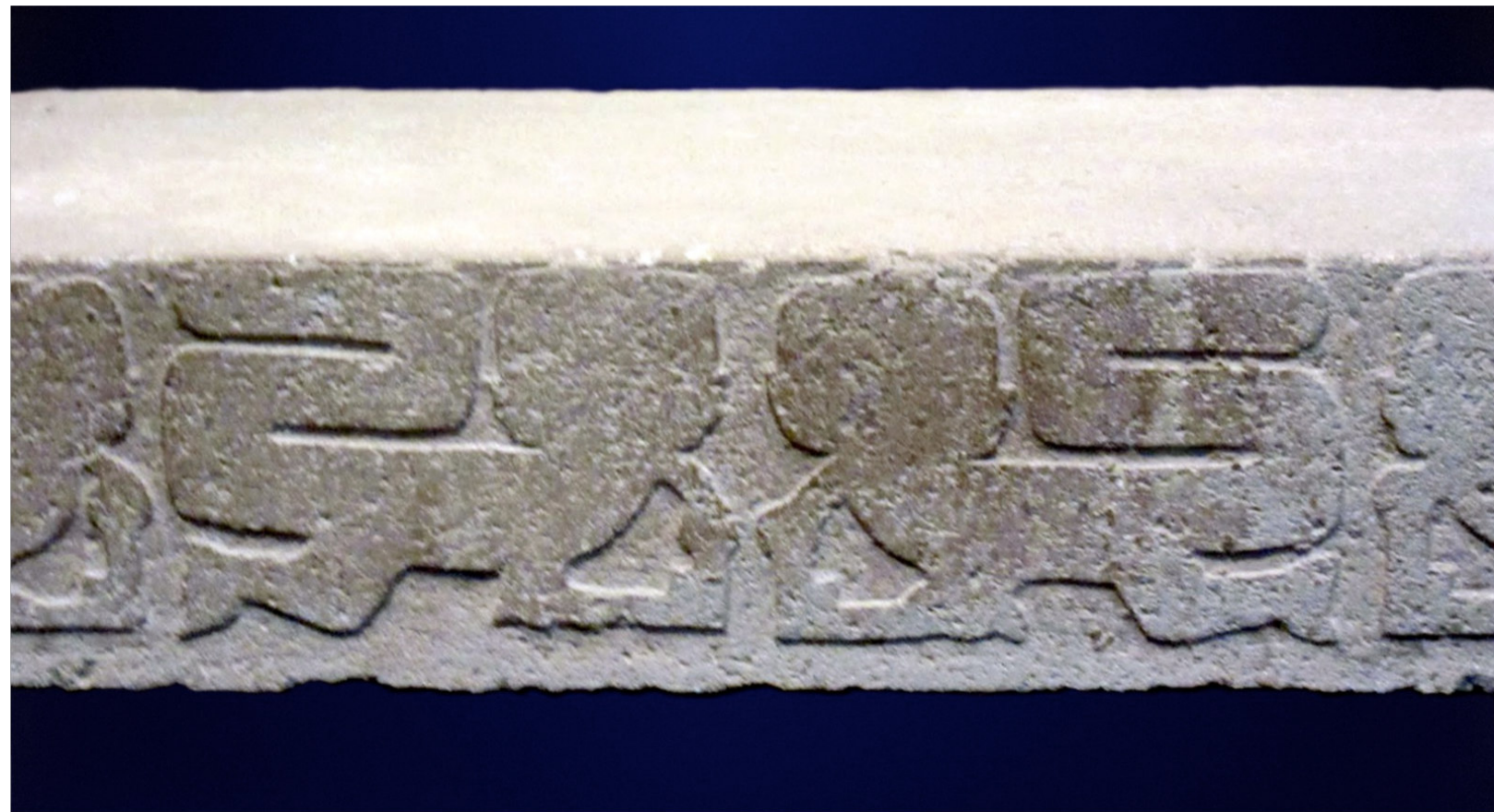
Angrand based his arguments on the perceived similarities between the figures on the Gateway of the Sun at Tiahuanaco and the deities represented on the temples of ancient Mexico. In his view this similarity could only be explained by migration (Prümers 1993:288, Stübel & Uhle 1892:Part2, 50-51).<sup>1</sup>

<sup>1</sup> Protzen JP, Nair S (2013) *The Stones of Tiahuanaco: A Study of Architecture and Construction* UCLA Cotsen Inst. of Archeology, pp. xvi-xvii



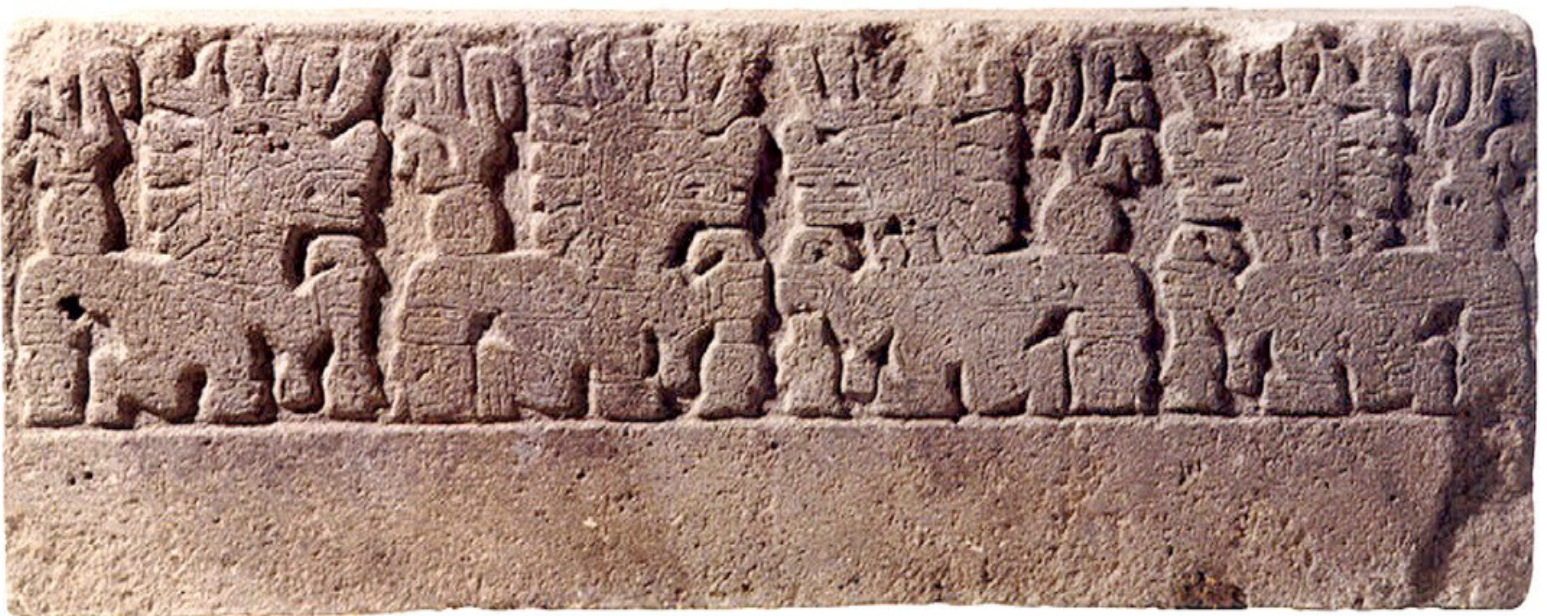


One of the largest red sandstone components from the central building of the Puma Punku temple complex is a tall, square, column-like plinth on display in the open-air entryway at the Tiwanaku Museum. This beam was geometrically formed with great precision, and presents the outlines of the face and body of a giant Sasquatch hybrid deity once worshipped at the site. Genetic study of the Saquatch revealed the origin of a significant portion of the lineage at ~13,500 bp, exactly corresponding to the end of the Atlantean Era.



Fragmentary remains suggest the upper section of the central building's main entryway displayed an iconic set of flying figures on the lintel frieze once covered in gold sheet (above). Another lintel frieze with symmetrical figures depicts Sasquatch hybrids –*holding trophy heads of their human victims* (below).

Such explicit juxtapositions support the contention that the extreme variance of the dimensions of the many gateways, recessed portals and head-level niches at Puma Punku correspond to the varying physical proportions of several different humanoids –*of both giant and miniature species*– that participated together in group synesthesia and telepathy practices conducted within the deeply resonating temple walls.

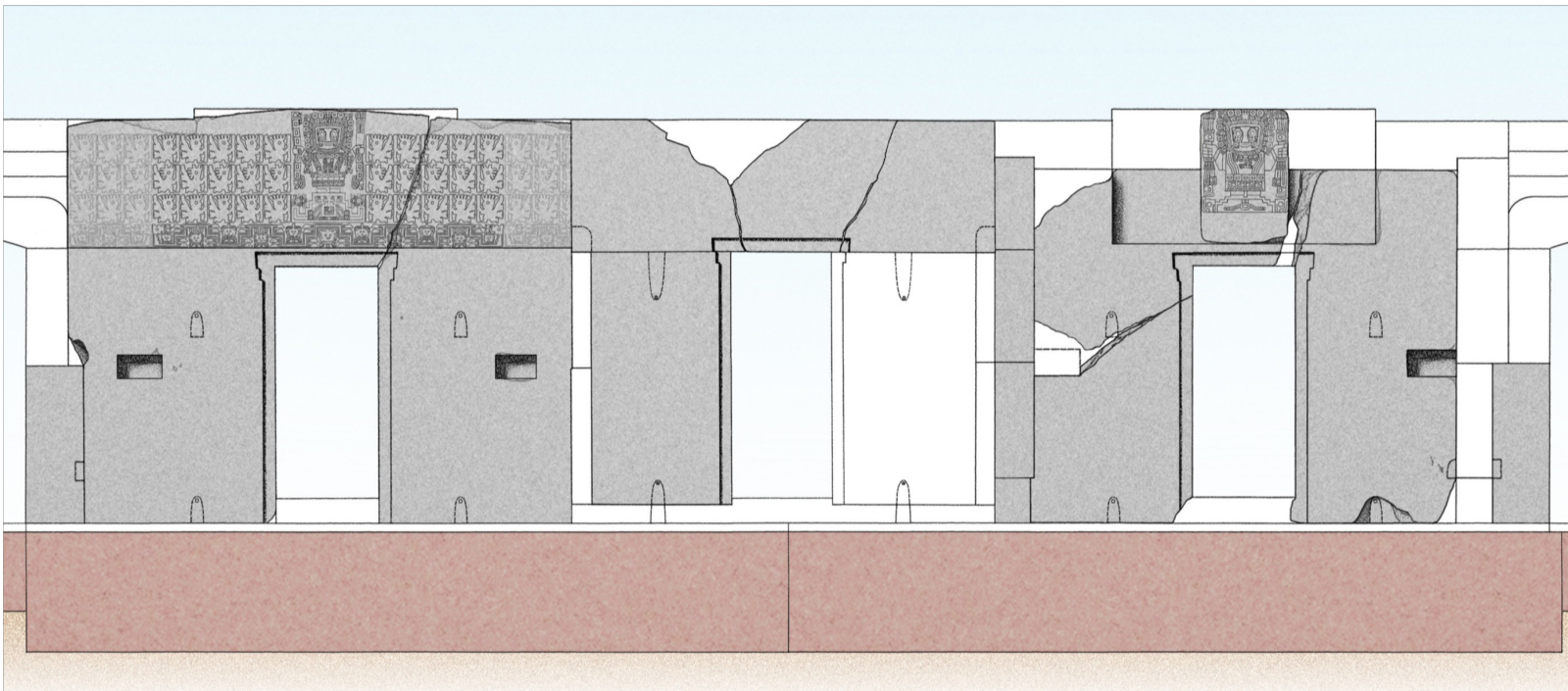


The Gateway of the Sun (below, at left) was cast in place as the north doorway of the west wall of the main building of Puma Punku, and is the widest of five fragmented gateways recovered from the site. Another significant difference between the various gate configurations concerns their lintel friezes, which were cast as separate elements and attached by metal cramps above each doorway.

The Gateway of the Sun is the only doorway cast as a single monolith incorporating the lintel frieze, allowing a view of the complete design. Numerous adjustments were made to the interlocking configurations of cast building components during the construction process.

The Gateway of the Sun was the first of the megalithic doorways to be cast, which was accomplished directly where its final position was intended to be. Once cast, these megalithic blocks would have been easily damaged by any repositioning, which would have only been possible for the smaller cast andesite elements and floor pavement stones.

Central Building, West Walls Fragments - Eastward View



The architectural reconstruction diagrams (above and opposite) accurately displays the forms of known megalithic blocks (shown in grey) in their original positions standing on the red sandstone platform. The intervening forms and positions of missing component blocks are described by outline only.

Despite catastrophic destruction of Puma Punku temple complex so long ago, an abundance of intact megalithic blocks and large gateway fragments preserve distinctive geometric patterns that make the task of accomplishing a comprehensive reconstruction of the site feasible for any dedicated researcher, given enough time and resources.

Many years of research conducted by scores of archeologists have provided a loose framework of documentation that has been broadly expanded by the photographic documentation of megalithic blocks at Puma Punku through online photo-sharing services, enabling a thorough reconstruction by any dedicated researcher how can invest enough time and resources into the project.

A comprehensive architectural reconstruction of the Puma Punk temple complex is a task that requires diligence and the ability to mentally visualize a great amount of 3D data from the site without distortion.

The central gateway of the west wall represented the primary entrance to the main temple building of the Puma Punku complex, and was cast as a trilithon; being composed of three megalithic components. This was the only gateway of this kind, and presents a different configuration of conical gravity motors, which were larger than the conical gravity motors placed within the central building's flanking gateways.

Only two of these main gate components of the main trilithon gateway have been recovered thus far, now sitting atop the Akapana earthen pyramid. A single jamb stone without recessed flanking niches has been placed on the ground next two large fragments of the broad lintel block.

The second jamb stone remains buried somewhere onsite, and can assumed to be a mirror image of the first, yet slightly wider to accommodate the slightly asymmetrical width of the gateway's massive lintel block, now in 3 fragments, that accommodates an extra rabbet width of the elevated niche that can be observed from the interior view of the gateways (below).

#### Central Building, West Walls Fragments - Westward View



Four large fragments of another gateway have also been reassembled that originally occupied the position of the south doorway of the front (west) wall of the main temple building at Puma Punku (above, left). This gateway presents a near mirror image of the Gateway of the Sun when completed on either side with a few additional components that have not yet been identified, but must have completed the façade.

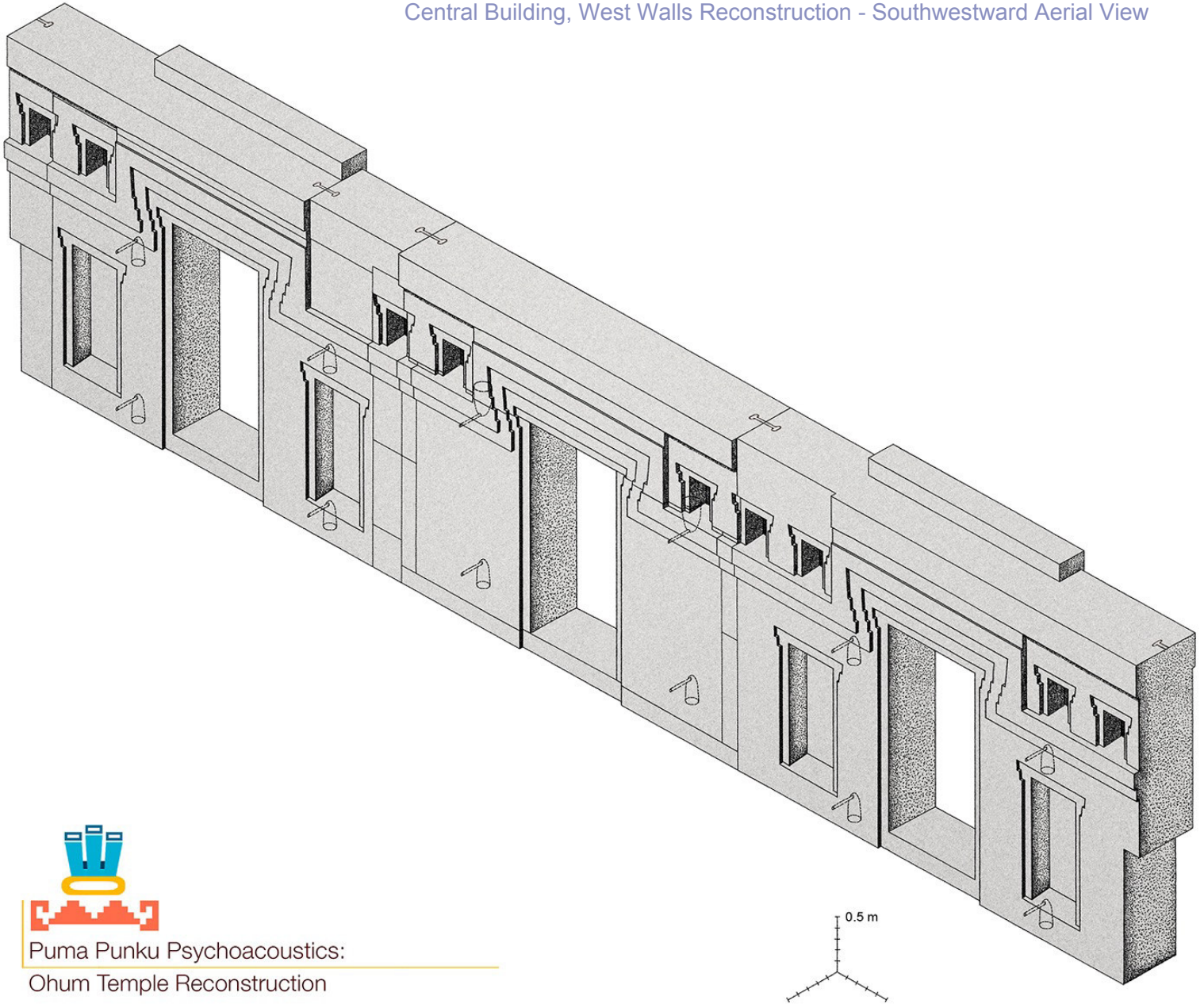
An interesting asymmetry is seen on the south doorway, where the small upper niche on the left side is contrasted by a broad blank space without any niche at the upper right. Although the Gateway of the Sun presents upper niches on both sides of the doorway, it also once accommodated an adjoining wall there.

This beautiful three-doorway façade configuration was mirrored on the front (west) and back (east) sides of the temple, suggesting fragments of one of the six gateways have yet to be recovered by archeological excavations at the site.

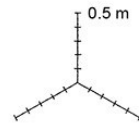
The missing 6<sup>th</sup> large gateway of Puma Punku was cast as the southern-most doorway of the central building's east wall. Surely, this last of the six large gateways is still sitting in several pieces somewhere nearby, buried safely there below the soil for almost 13,000 years.

A 3-dimensional axonometric restoration diagram of the triple-gateway configuration of the central temple building's west wall (below) reveals the relative depth of the stepped doorway moldings and various recessed niches that have the appearance of false doorways. Each doorway is flanked by a pair of half-size false door recesses and an upper row of very small false door niches flanking each of the doorway lintels.

Central Building, West Walls Reconstruction - Southwestward Aerial View



Puma Punku Psychoacoustics:  
Ohum Temple Reconstruction



These recessed niches act as an array of coupled acoustic resonators; effectively exchanging, storing and thereby increasing reverberation time for all sound frequencies focused within the cavity by their planar geometry. Semiconductor properties of geopolymer andesite walls convert acoustic waves into EM fields.

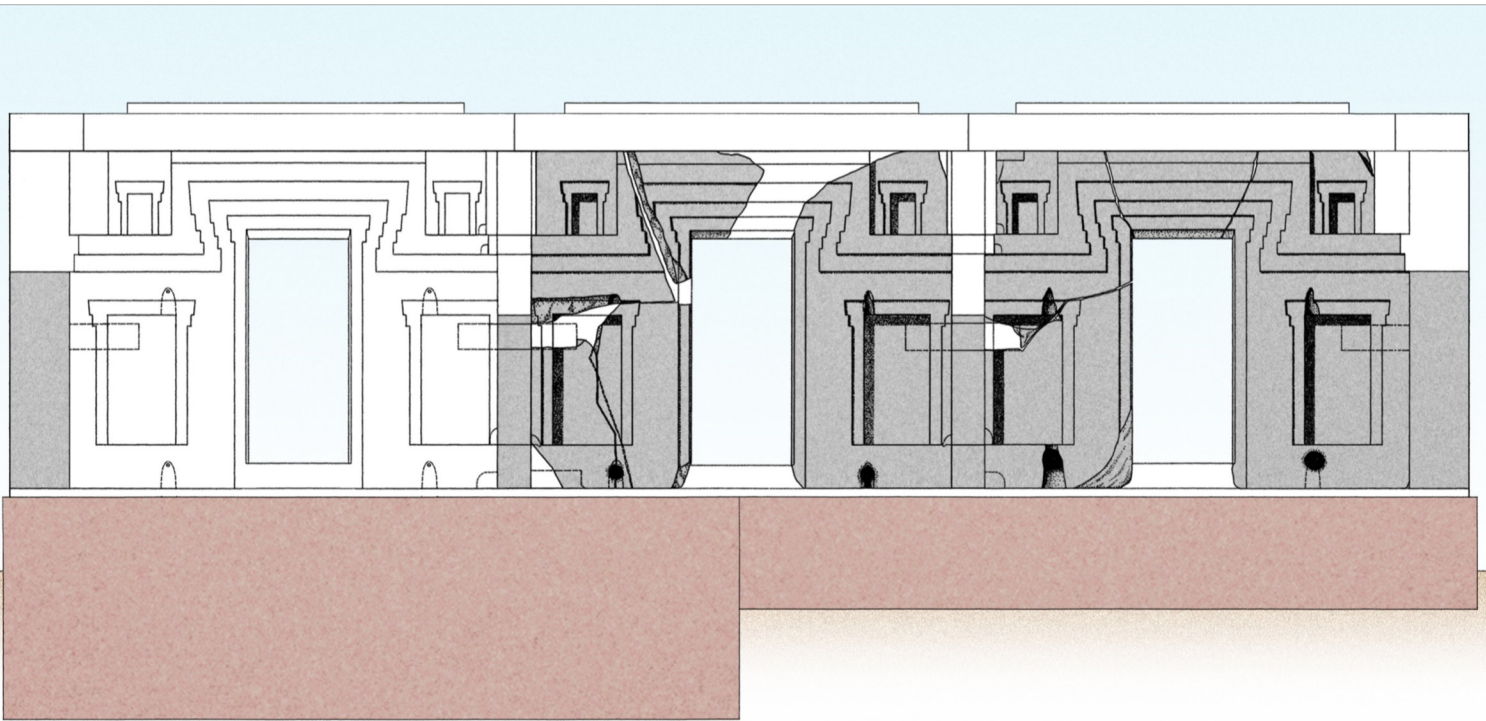
Each resonator cavity is slightly narrower at the opening than at the back wall, presenting a trapezoidal profile along a horizontal cross-section, for focusing acoustic wave reflections within the cavity. The functional doorways of the temple also show this notable feature for trapping and focusing acoustic waves.

The Gateway of the Sun was cast as the north doorway of the front wall, while the central doorway of the 3 was itself cast as 3 separate components: two door jambs and a broad lintel with a vacant slot for inseting the frieze on the outer side, and flanking rows of niches on the inner side.

Asymmetry can be observed in the upper row of niche recesses, where three niches can be seen to the upper right of the central doorway, whereas only two are seen to the upper left side. The temple builders cast a featureless wall face by the south doorway in the place where the third niche would be, if the design had been executed in perfect symmetry.

While the front façade's north doorway, known as the Gateway of the Sun, presents double upper niches on either side of the doorway, the step molding at the top of the gateway has also been left as a blank wall face (without a niche) that must have accommodated another unknown element that is not yet recognized, and has not been photographed by the general public. Further excavations will likely elucidate those features.

#### Central Building, East Walls Fragments - Eastward View



Three large gateways that were aligned together along a north-south axis forming the front wall of the main temple building were opposed by another group of three opposing gateways forming the rear temple wall. The three corresponding gateways of the back wall are easily distinguished from those mirrored on the front wall by the noticeably wider proportions of the pair of recessed portals flanking each doorway (above).

The original configuration of the two gateways comprising the easternmost (rear) wall of the temple, one of which was mirrored by the missing 6<sup>th</sup> gateway, can be ascertained from many existing fragments (above).

Another significant difference between the adjoined gateways of the east wall and the west wall of the central building at Puma Punku is seen in the lintel frieze arrangements. The east wall lintel friezes are all notably wider than those of the west wall, which show slight variations in each of the lintel frieze arrangements.

The east gateways' also possess a much wider recessed cramp socket slot, running horizontally on either side of each gateway. Each half slot contains an inset cramp socket that reveals there must have been a short rear entry platform before a set of stairs.

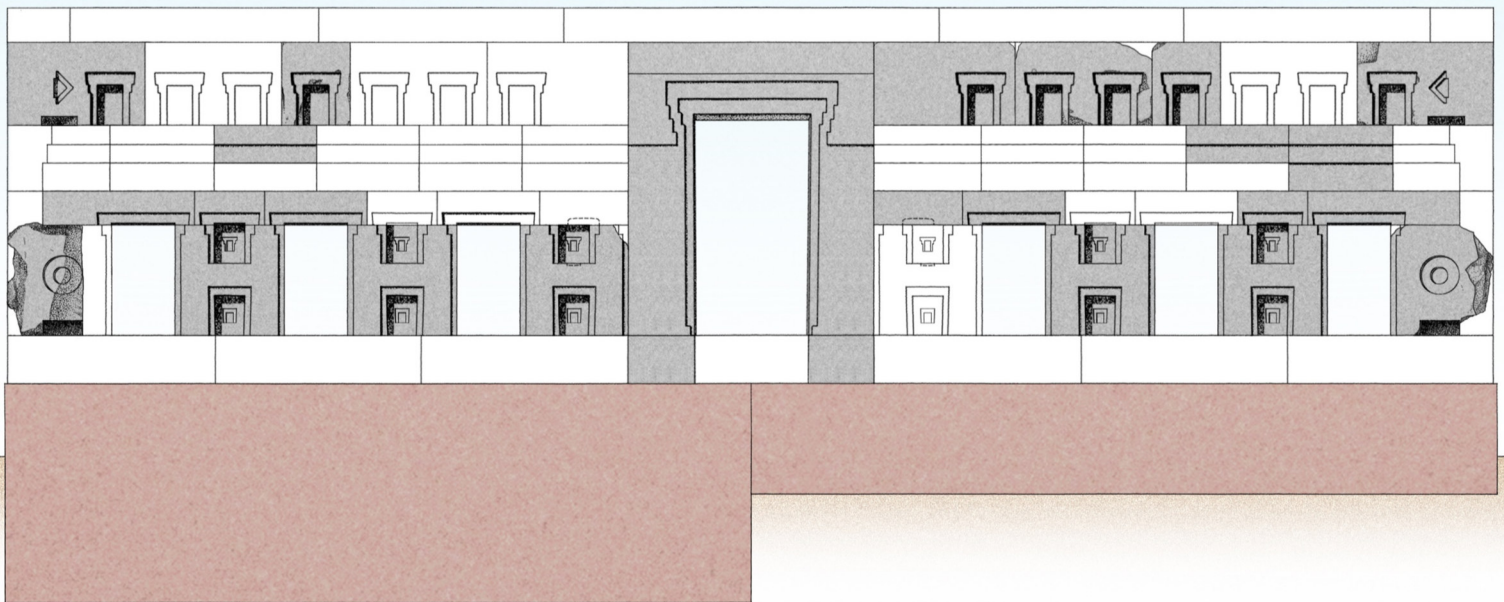
Large magnetic geopolymer andesite platforms of the correct dimensions for having once occupied these positions are numerous, many of which were reused at the walled temples of Tiwanaku by the descendant culture. Present-day reconstruction of the entrance of the Kalasasaya temple includes 3 of these platforms.

After completing the task of reconstruction of the west (front) and east (rear) walls, the design of the middle wall of the central building at the Puma Punku temple complex was achieved. The footprint of this wall apparently sat right in front of the elevated section of the main platform slabs, such that the series of so-called 'H'-blocks flanked a large central gateway.

The large monolithic gateway known as the Gateway of the Moon, cast in magnetic geopolymer andesite, presents a slightly taller passageway than the gateways of the east and west walls, and a lintel frieze slot that is much shorter in total height than those of the other large andesite gateways.

A row of recessed niches located just above human head level ran across the top of the middle wall arrangement, that were used by much smaller gnome humanoids that were able to climb the stepped rabbets and walk along the small ledges that ran around the walls at that height. Alternately, the upper row of recessed resonators could be used by giant humanoids for focusing soundwaves into the head by placement within the niche.

Central Building, Middle Walls Fragments - Eastward View



At either end of the top row of recessed upper niches, a geometric ligature motif is formed by a triangular depression representing the Paleo-Sanskrit 'upama' glyph, meaning "the highest" in reference to the Great Pyramid of present-day Giza, Egypt. Capping the triangle is the 'kar' glyph signifying "works". Together, these two glyphs form a ligature signifying: **kar upama** , meaning "works (of) the highest". This forms a clear reference to the roaring infrasound resonance focused at the Puma Punku temple.

Another simple votive ligature adorns each end of the main row of 'H'-blocks flanking the Gateway of the moon, presenting a pair of concentric circles. In the Paleo-Sanskrit language the circle represented the numeral one, a sacred numerical reference to the Divine One, which manifests as the fundamental organizing force of infrasound standing waves resonating throughout the Universe.

Small vacant slots positioned below the votive motif served as resonator cavities that contained a metal box resonator, evinced by hidden cramp socket depressions that held it in place. This small resonator was able to accommodate only the tiniest of the 3 Atlantean gnome species: *the pixie gnomes*. A photo and a diagram of the se motif stones present both fragments' forms as they are today (overleaf).

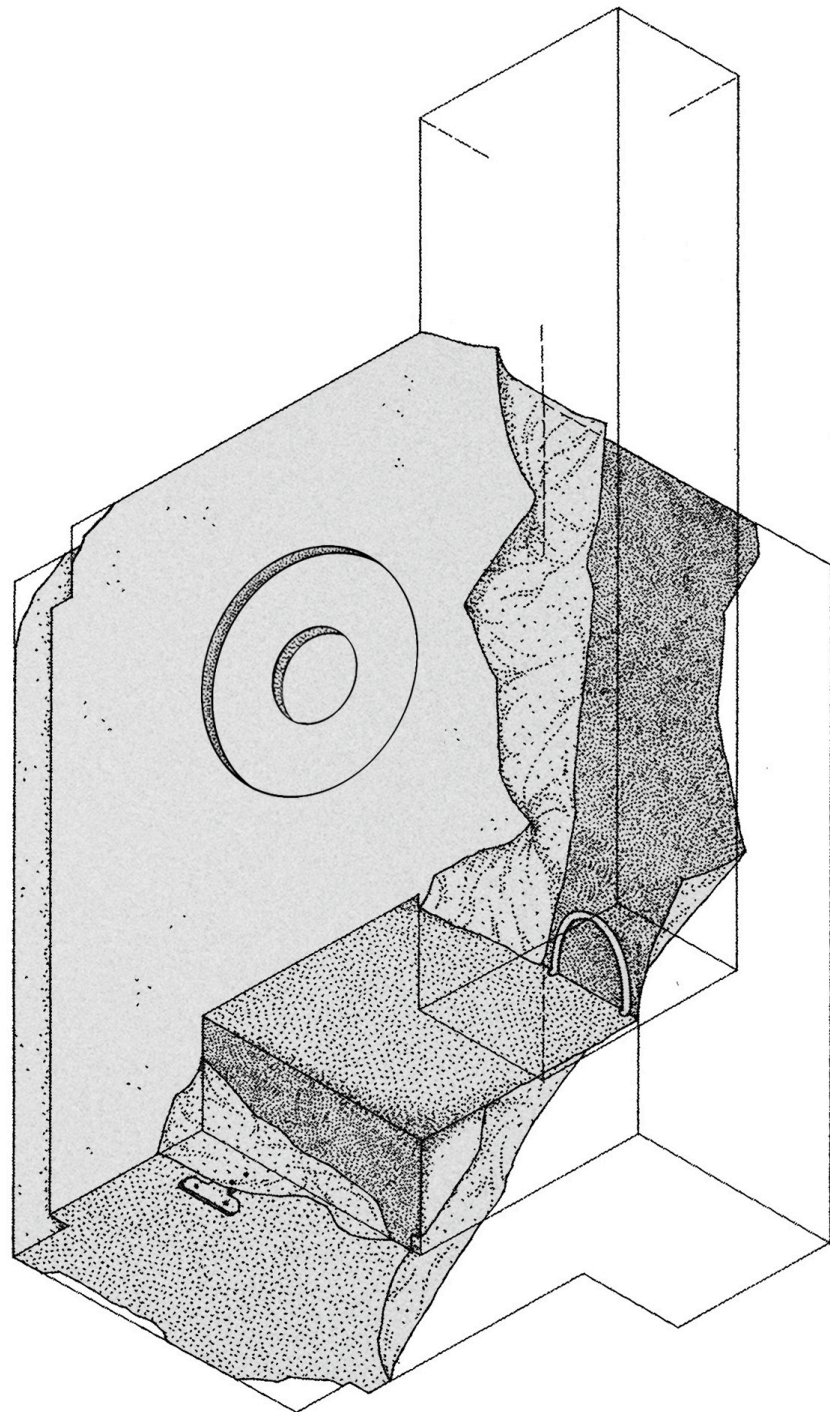
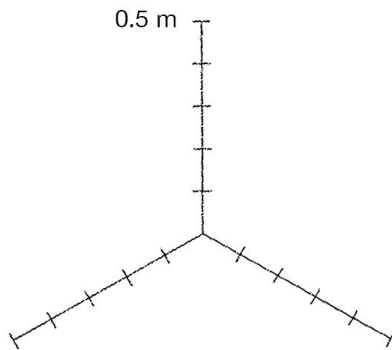




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The One granting

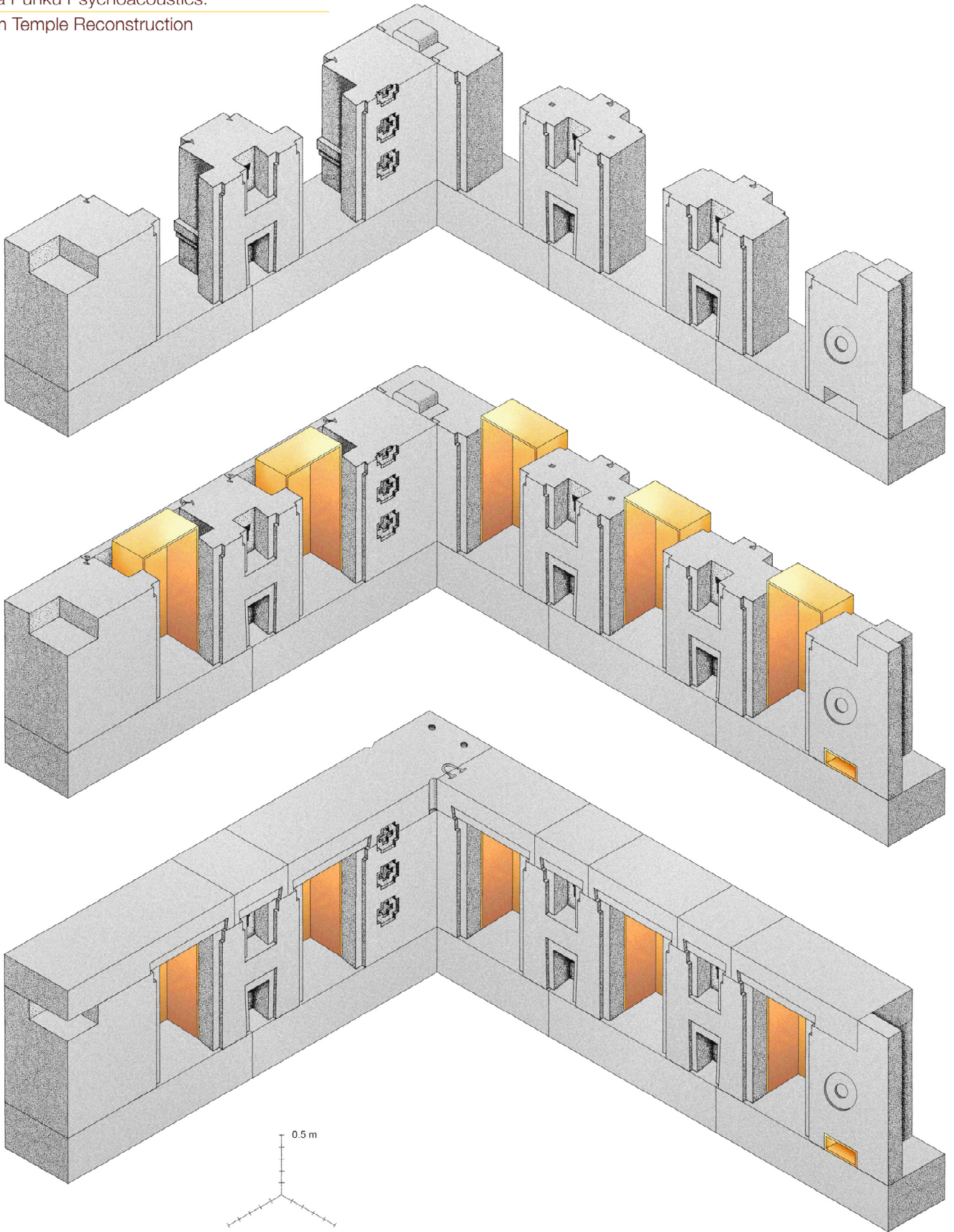


The paired concentric circle ligature signifies “the One granting” (above), praising the enhanced reception of infrasound standing wave resonance transduced by the semiconductor geopolymer andesite walls of the Puma Punku temple complex. The small stature of the resonator niches indicates that they were designed and used by hobbit humanoids (gnome/human hybrids) –for receiving significant psychoacoustic and electrophonotic benefits at the temple of purification.

A virtual axonometric 3D diagram presents the original arrangement of ‘H’-blocks in the middle walls running along the North-South axis of the central temple, as well as the low interior walls that ran on either side of the Gateway of the Moon and the central giant red sandstone gateway (opposite). A comprehensive animation of the construction process concerning these hobbit portals has also been made available online.



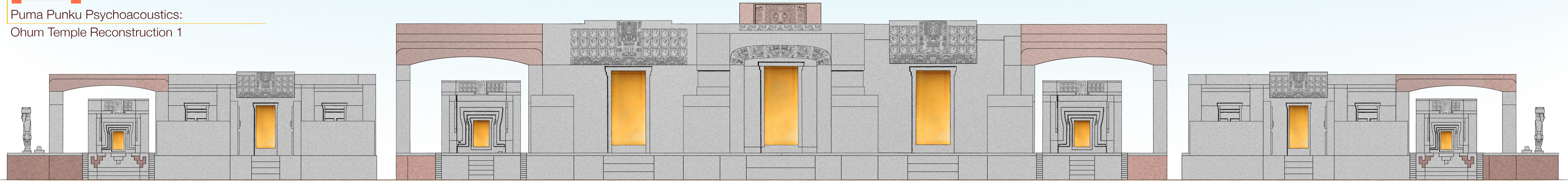
Puma Punku Psychoacoustics:  
Ohum Temple Reconstruction



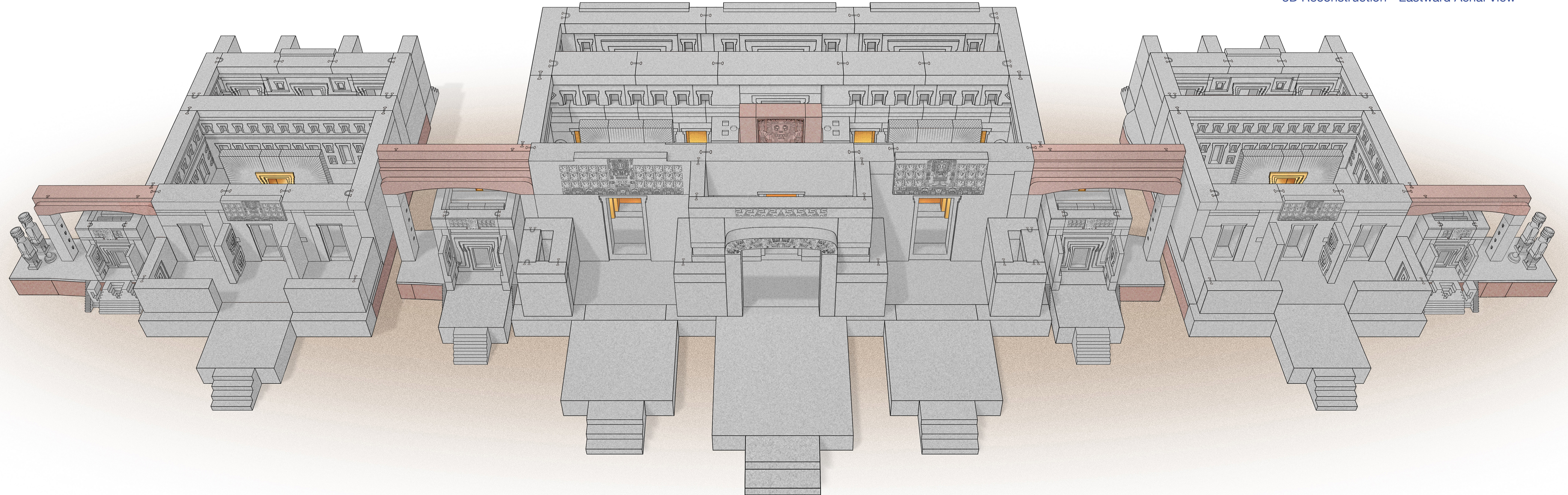


Puma Punku Psychoacoustics:  
Ohum Temple Reconstruction 1

2D Frontal Reconstruction - Eastward View



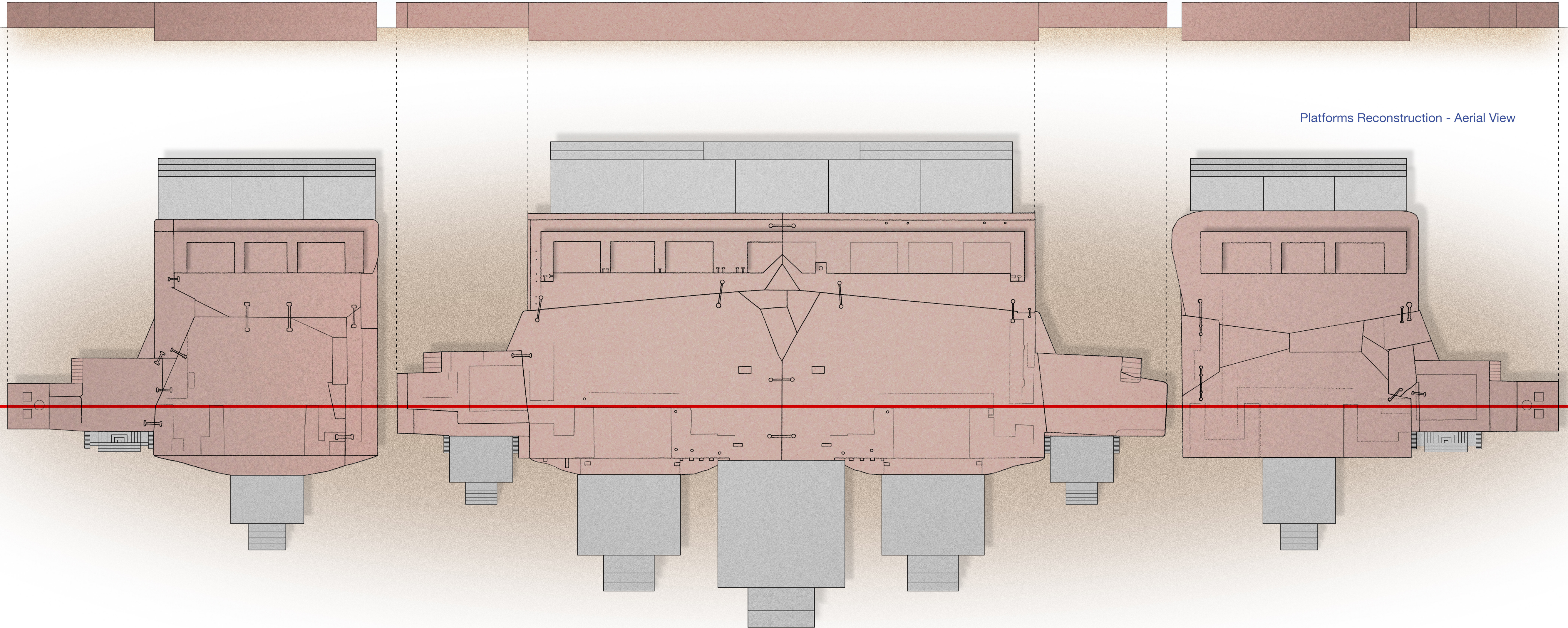
3D Reconstruction - Eastward Aerial View





Platforms Reconstruction - Eastward View

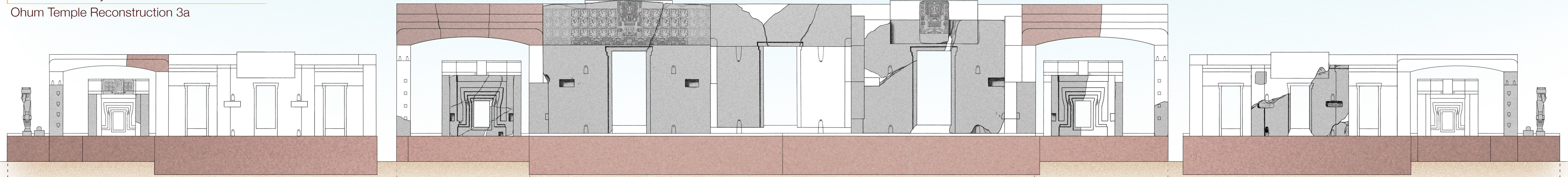
Platforms Reconstruction - Aerial View



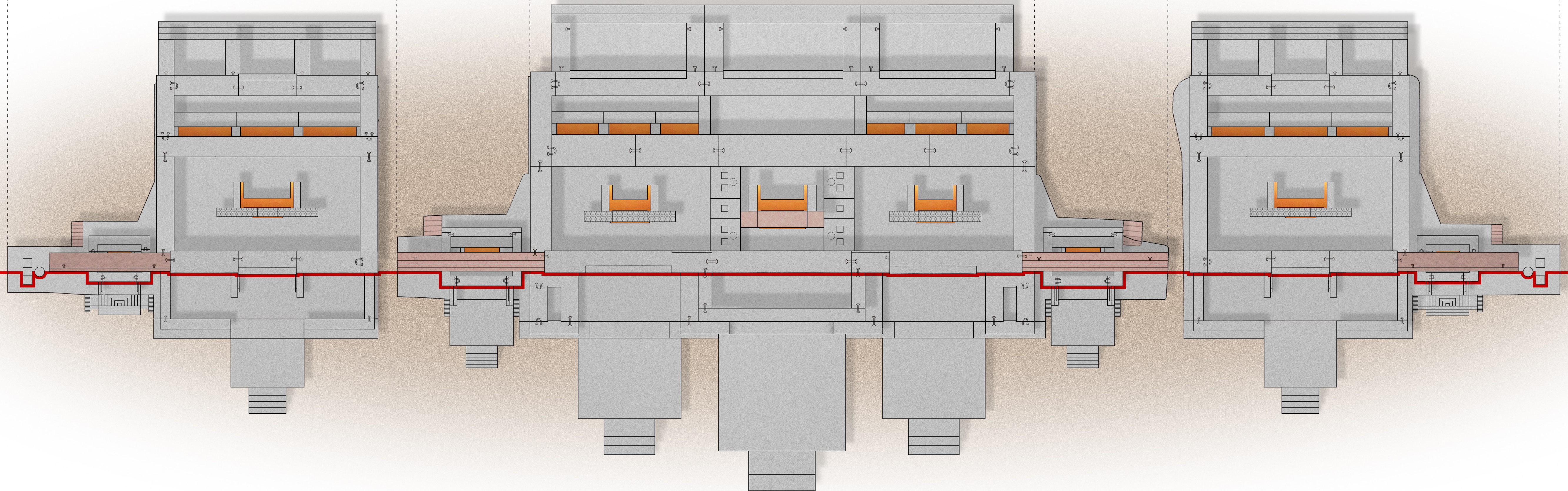


Puma Punku Psychoacoustics:  
Ohum Temple Reconstruction 3a

West Walls Fragments - Eastward View



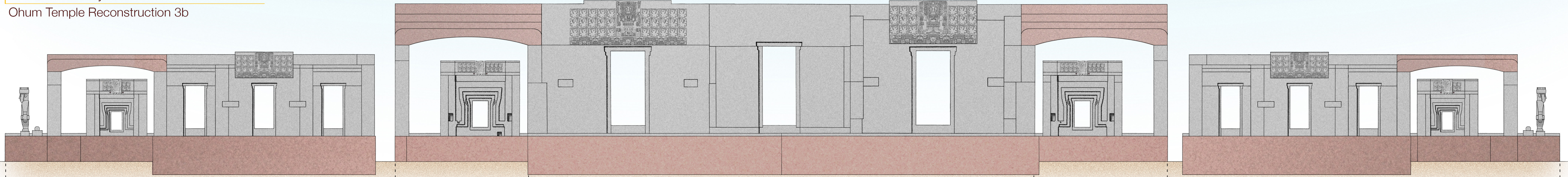
West Walls Reconstruction - Aerial View



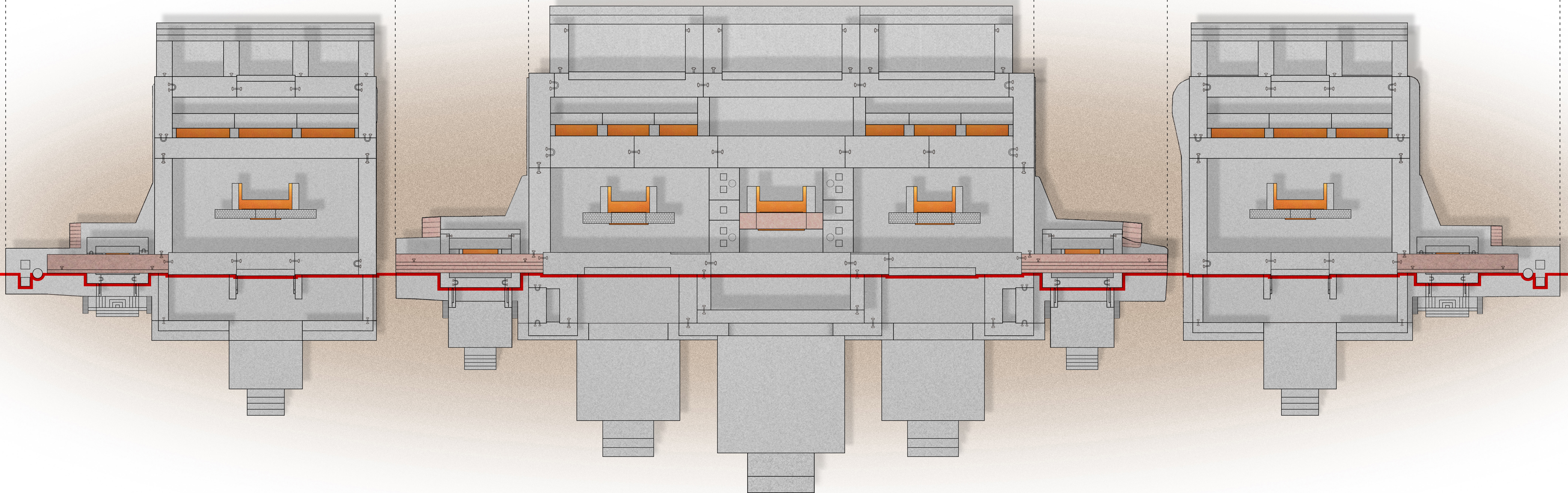


Puma Punku Psychoacoustics:  
Ohum Temple Reconstruction 3b

West Walls Reconstruction - Eastward View



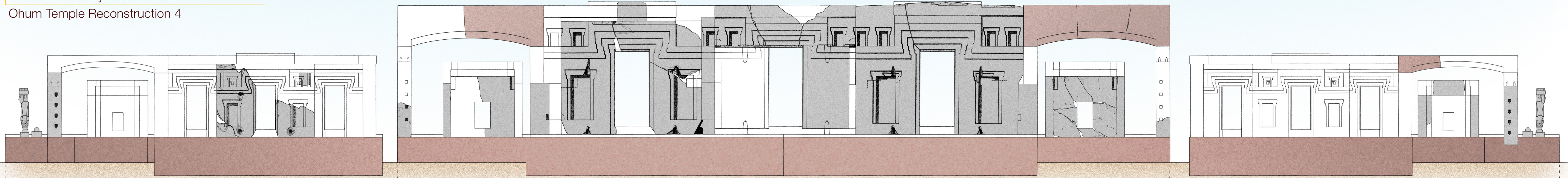
West Walls Reconstruction - Aerial View



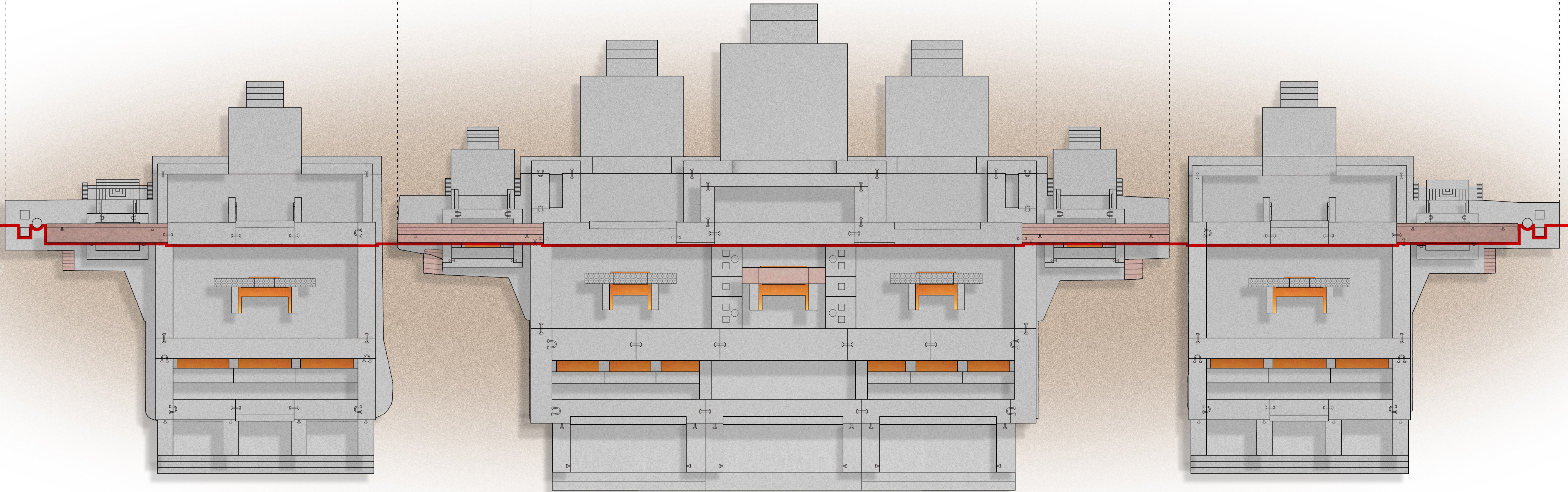


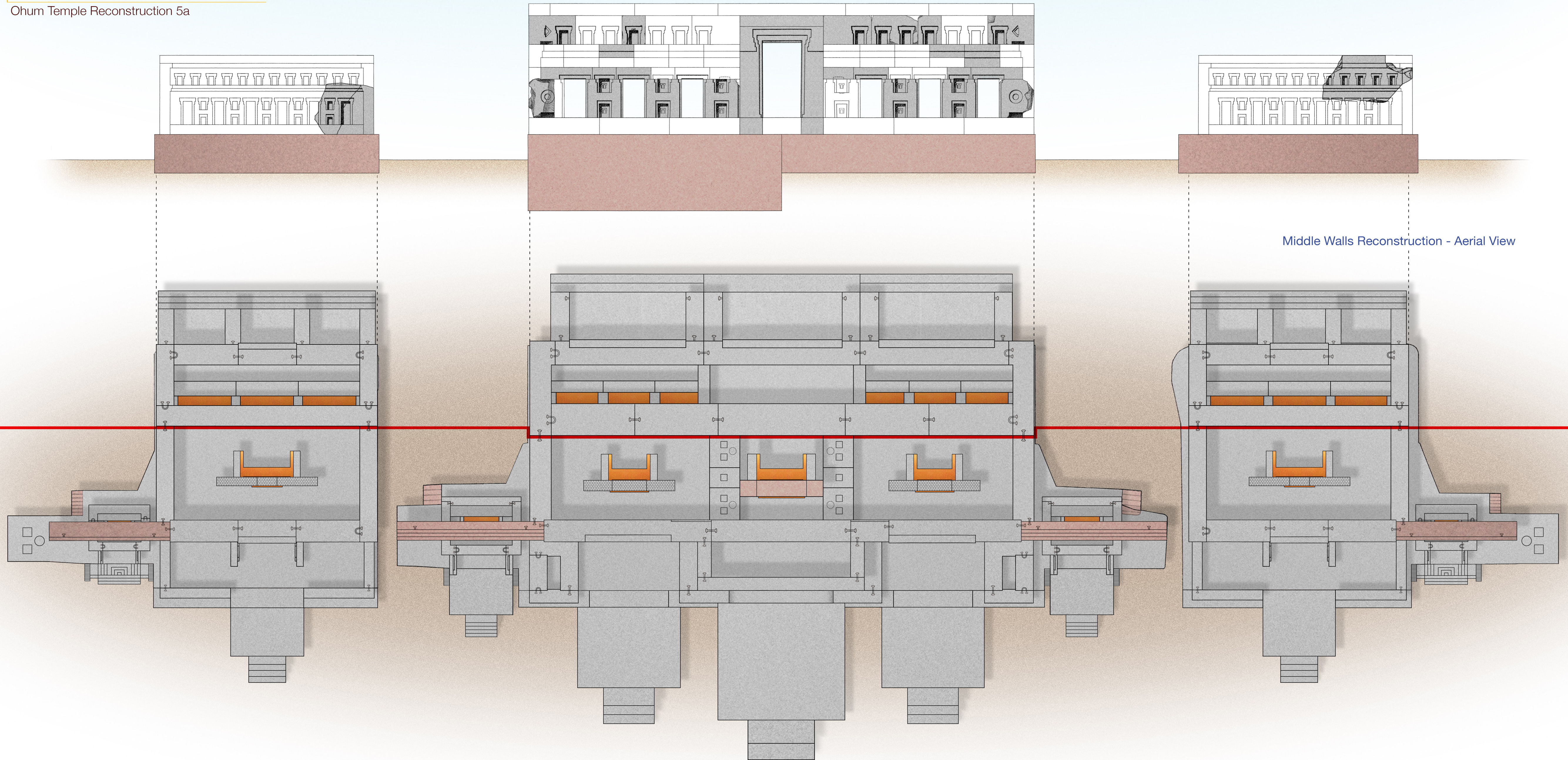
Puma Punku Psychoacoustics:  
Ohum Temple Reconstruction 4

West Walls Fragments - Westward View



West Walls Reconstruction - Aerial View



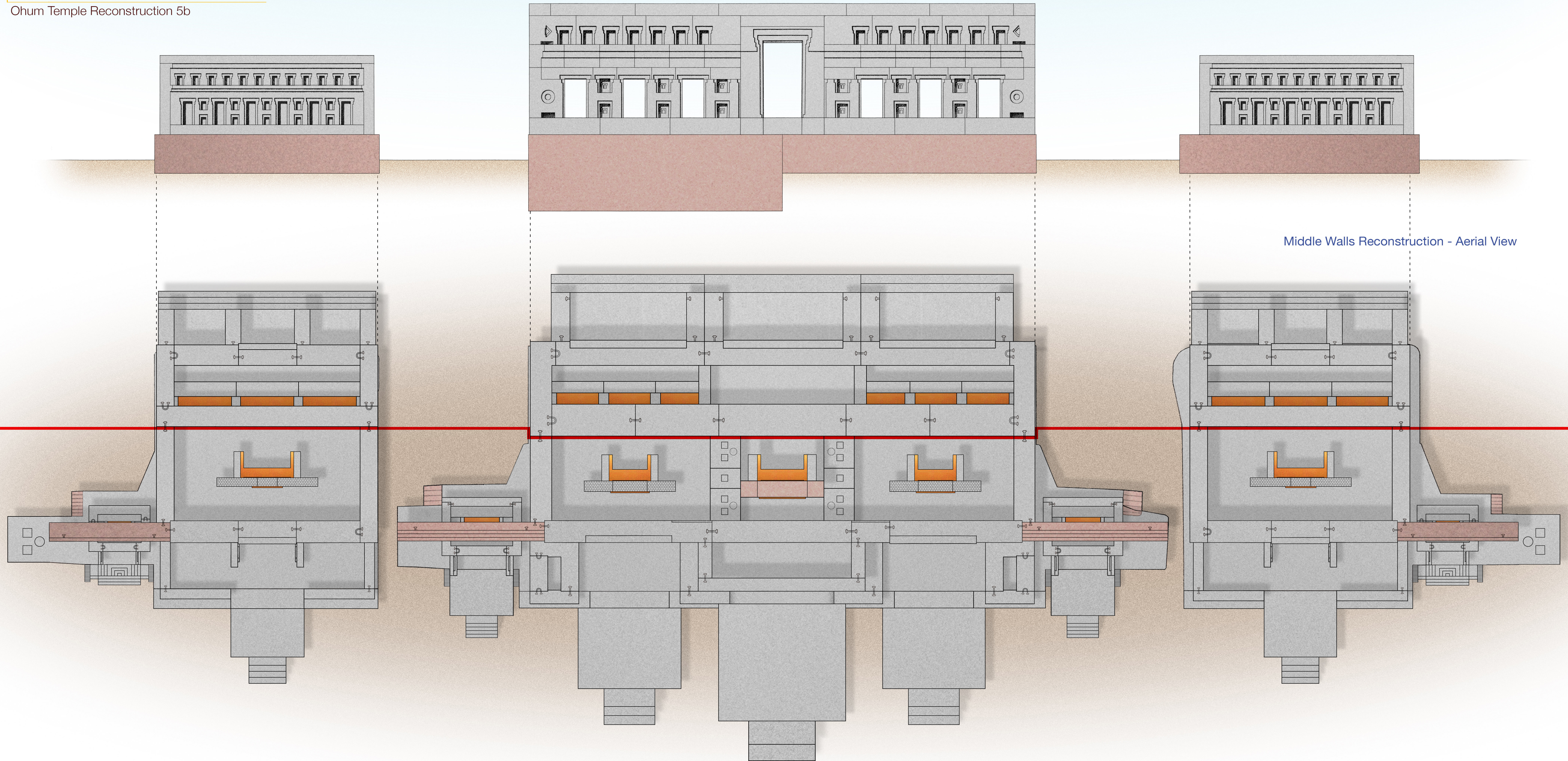




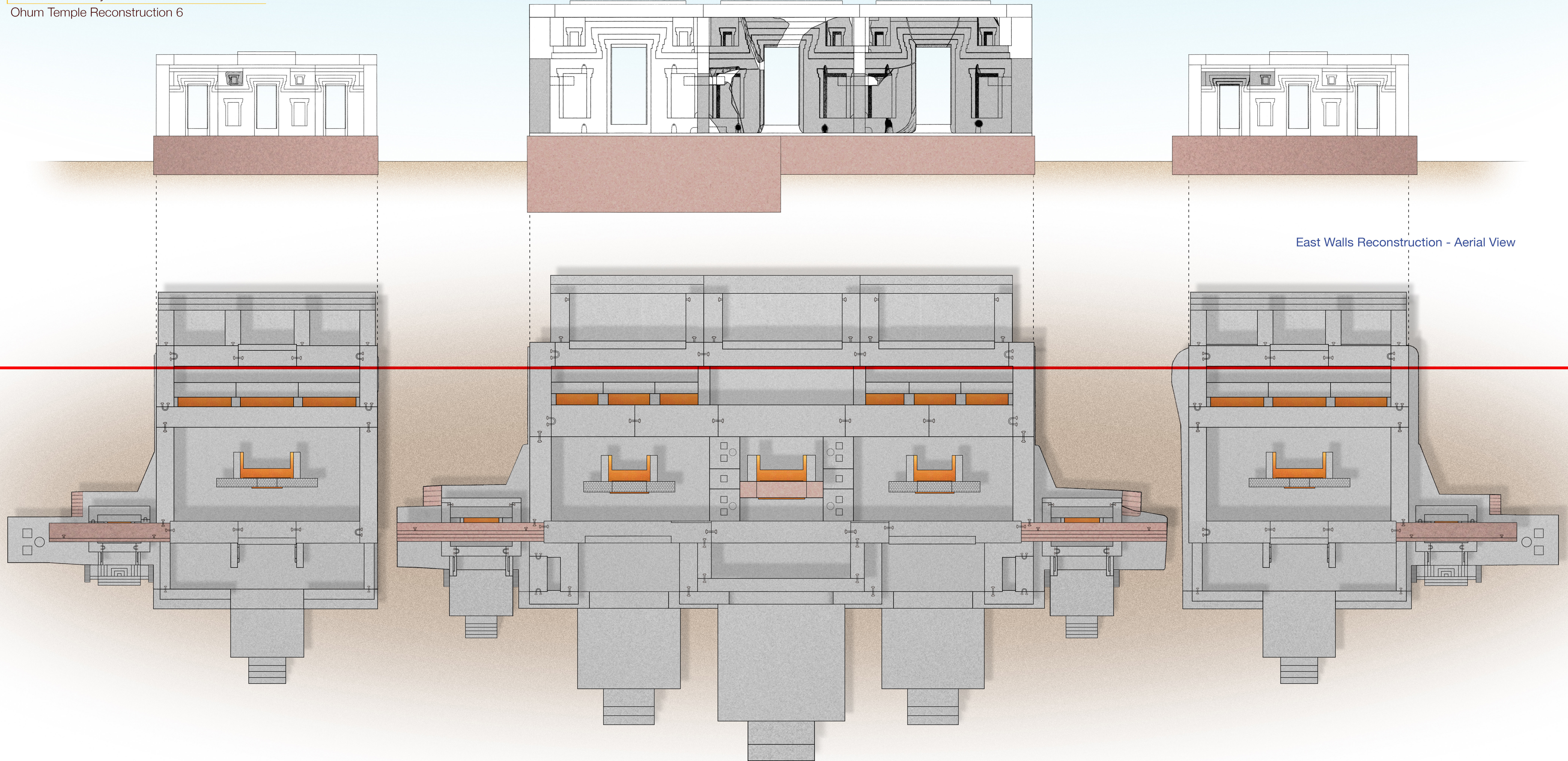


Puma Punku Psychoacoustics:  
Ohum Temple Reconstruction 5b

Middle Walls Reconstruction - Eastward View



Middle Walls Reconstruction - Aerial View









The dominant and unique architectural feature that comprised the main front entryway of the central building of the Puma Punku temple complex was a broad, curved archway originally placed in front of the middle gateway of the west wall. The top of the vertical back of this archway presents pin-holes and cramp sockets that were not used for joining other stone blocks, but served the alternate purpose for affixing a metal plate adorned by 6 flying Sasquatch figures holding staffs, still seen as outlines today (above, opposite).

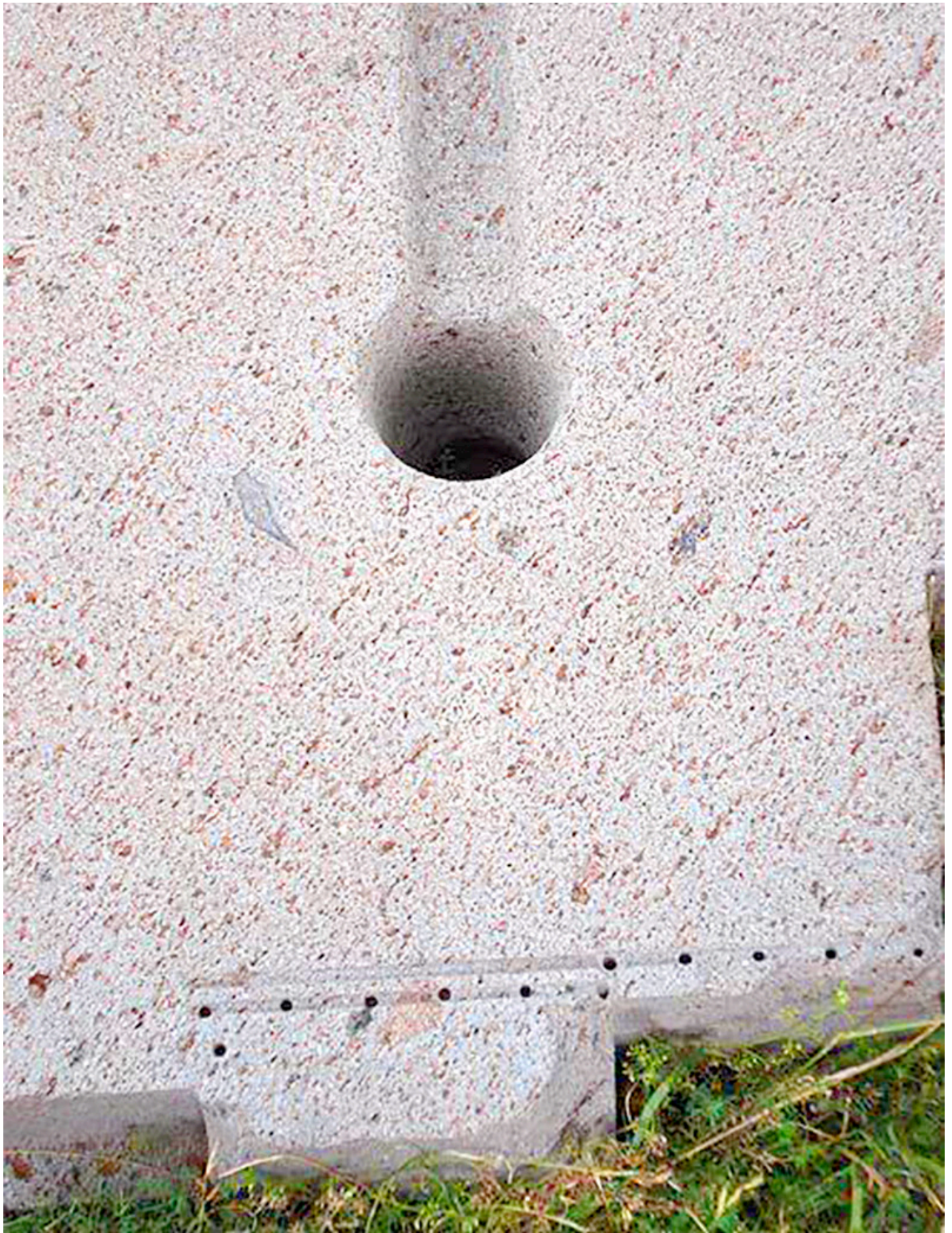














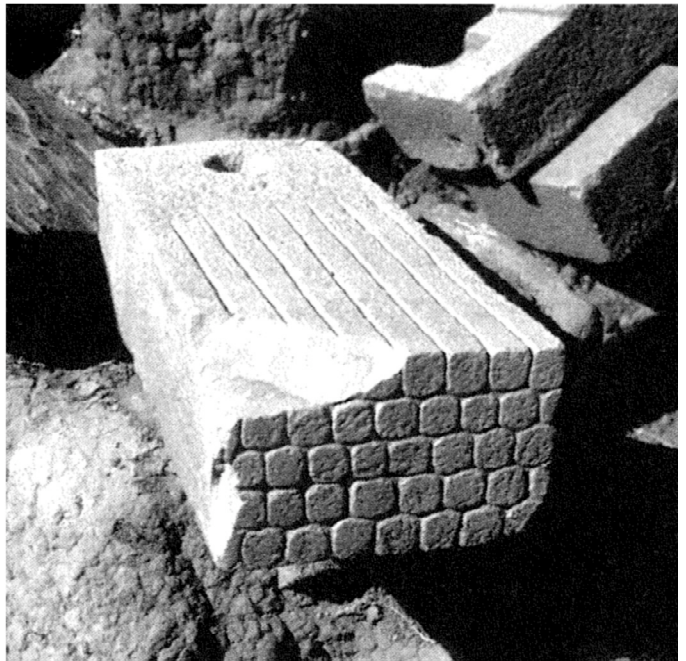
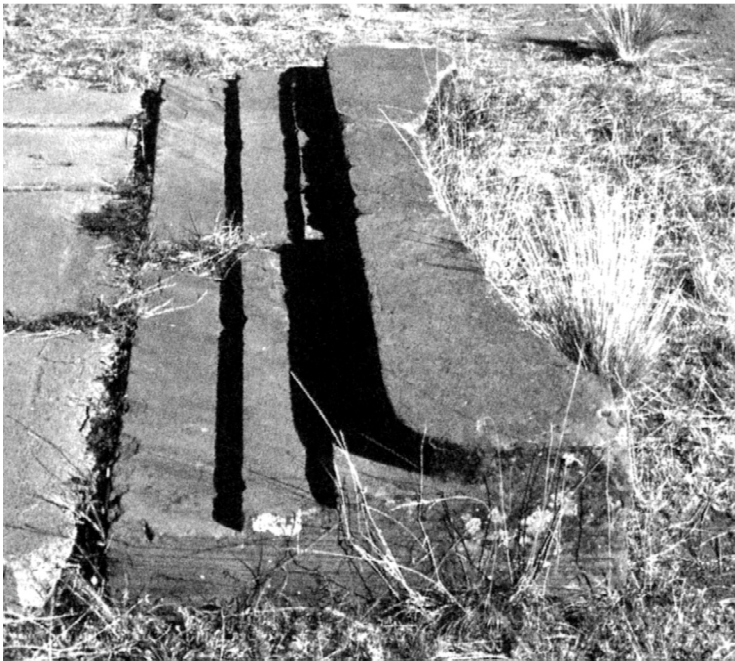
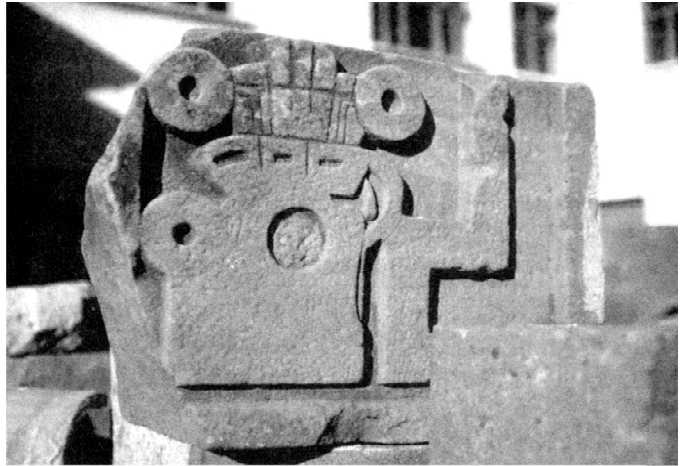
One type of stone also seen in different scales at Puma Punku have been finely incised with geometric patterns (above, opposite) that baffle all researchers attempting an interpretation of its original significance or function. While Protzen & Nair suggest these geometric patterns represent totora reeds, and that these patterns mimicked the thatched reed roofs of local dwelling in the region, *but this is nonsense*.

Certainly, conventional thinking regarding ancient architecture that is adhered to by all archeologists and historians proclaims: “buildings today have roofs, therefore ancient buildings must also have had roofs”. Is there any evidence for the accuracy of this assumption at the Puma Punku Temple Complex? No.

Similarly designed temples at Machu Picchu, as well as the Qoricancha in Cuzco, Peru have remained nearly intact, and display a roofless, open-air design also seen at the Puma Punku temple complex.

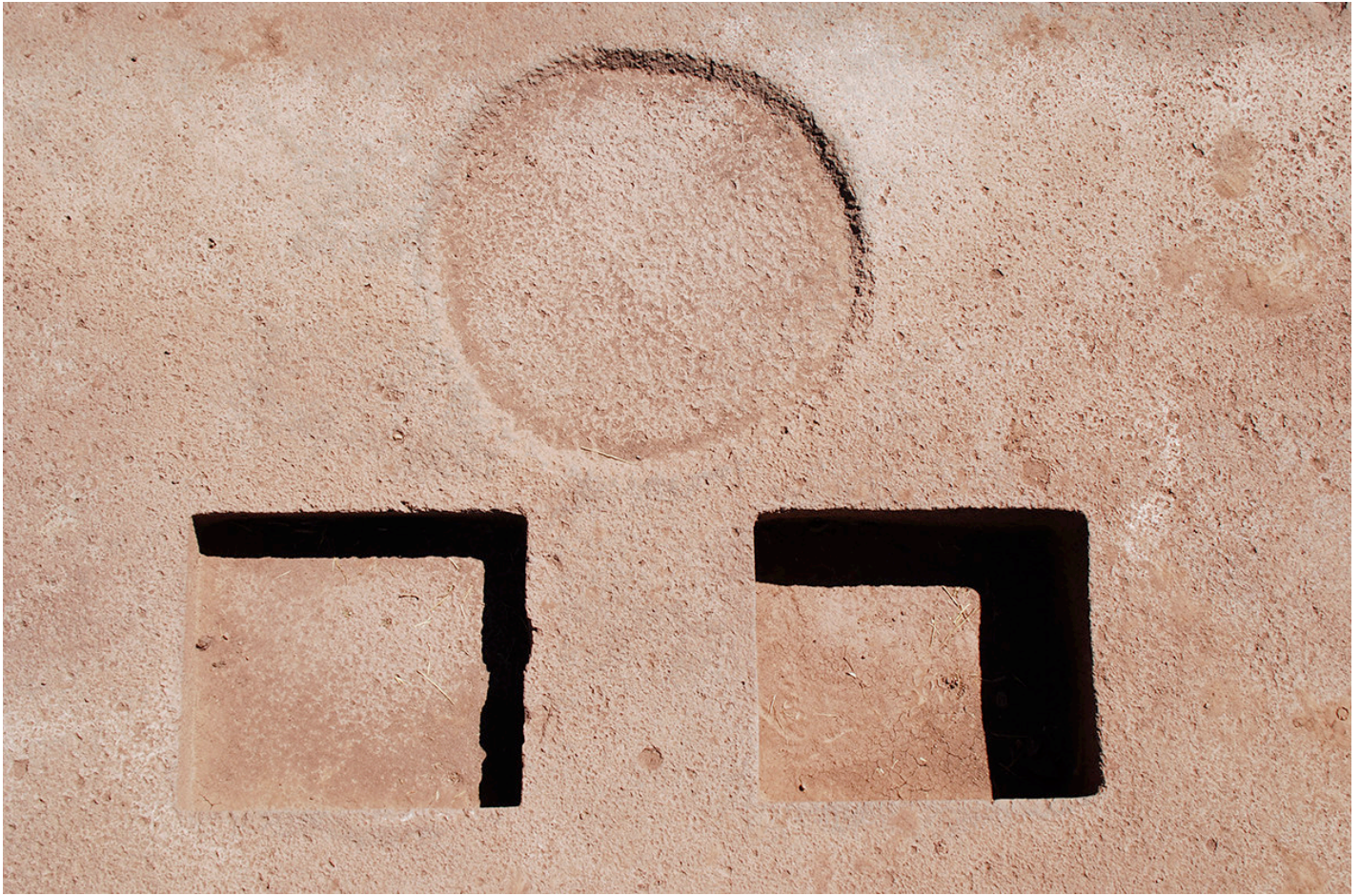






Red sandstone archways and other components are only seen in older photographic reprints (Protzen 2013).





The smallest of the magnetic geopolymer andesite gateways seen at the ruins of the Puma Punku temple complex repeats a similarly intricate series of quadruple-stepped rabbets, which also form stairs that were used by the very smallest humanoids among Atlantean groups: the pixie gnomes. These humanoids are known from modern day sightings, exiting tiny UFOs in Malaysia and Indonesia that confirm their existence.



While skeletal or trace physical remains of the pixie gnome species, as well as photographic evidence, remains elusive due to their extremely small stature, eyewitness accounts from hundreds of individuals have been corroborated to confirm many major sighting events that have occurred in schoolyards, among school children who spotted the tiny humanoids while at play.

Extensive excavations within the subterranean chambers located below the central sunken court and surrounding earthen mound of Puma Punku will likely uncover both genetic material as well as skeletal remains, once strict government control of research at the site has been lifted.

Tiny tunnel systems were built for the pixie gnomes that have also never been documented before this writing, and represent the greatest possibility for recovering genetic material from these leaf-sized gnomes.





Various investigators of the Puma Punku psychoacoustic temple complex have puzzled over the fine geometric features of these andesite blocks, never having realized the answers to their queries. When inspecting such perfectly planar geometric features, including what appear to be perfectly formed edges where planar faces meet at 90 degree angles, and repeating stepped forms of stairs and rabbets that could not have been rendered by carving from natural stone.

The many exotic qualities of the stonework at both Tiwanaku and Puma Punku have only been recently recognized by this author through microscopic investigations of similar stonework at other sites built by the Ohum culture in Central Ecuador. Research at Puma Punku regarding the geopolymer origin of both the red sandstone platform slabs and grey andesite component blocks followed a few years later.



The refined geometric lines and shapes incised onto these stones conveyed hieroglyphic symbols repeating sacred votive phrases concerning *the psychoacoustic and genetic purification effects of the temple facility*, as well as serving another pragmatic functions that have not yet been suggested or even considered by any prior researchers investigating these temple ruins of the altiplano.

Tiny stairs leading down into a shallow wading pool for little pixie gnomes were used in purification ceremonies that took place in much smaller buildings in the central sunken court (above). Footprints indications for wall structures in the sunken court also support this hypothesis.

Architectural features such as triple-stepped rabbets and finely incised hexagonal patternwork and parallel lines could be read as votive texts, yet also served as gripping features for nimerigar and pixie gnomes, who are adept climbers who were well able to utilize the upper niche rows of resonators.

After reconstruction of the main temples at Puma Punku, it can be determined which megalithic blocks most likely belonged to the smaller building in the central sunken court. Examples of blocks from this secondary building included impressive paired door jambs that display deep chacana motifs (overleaf).





























































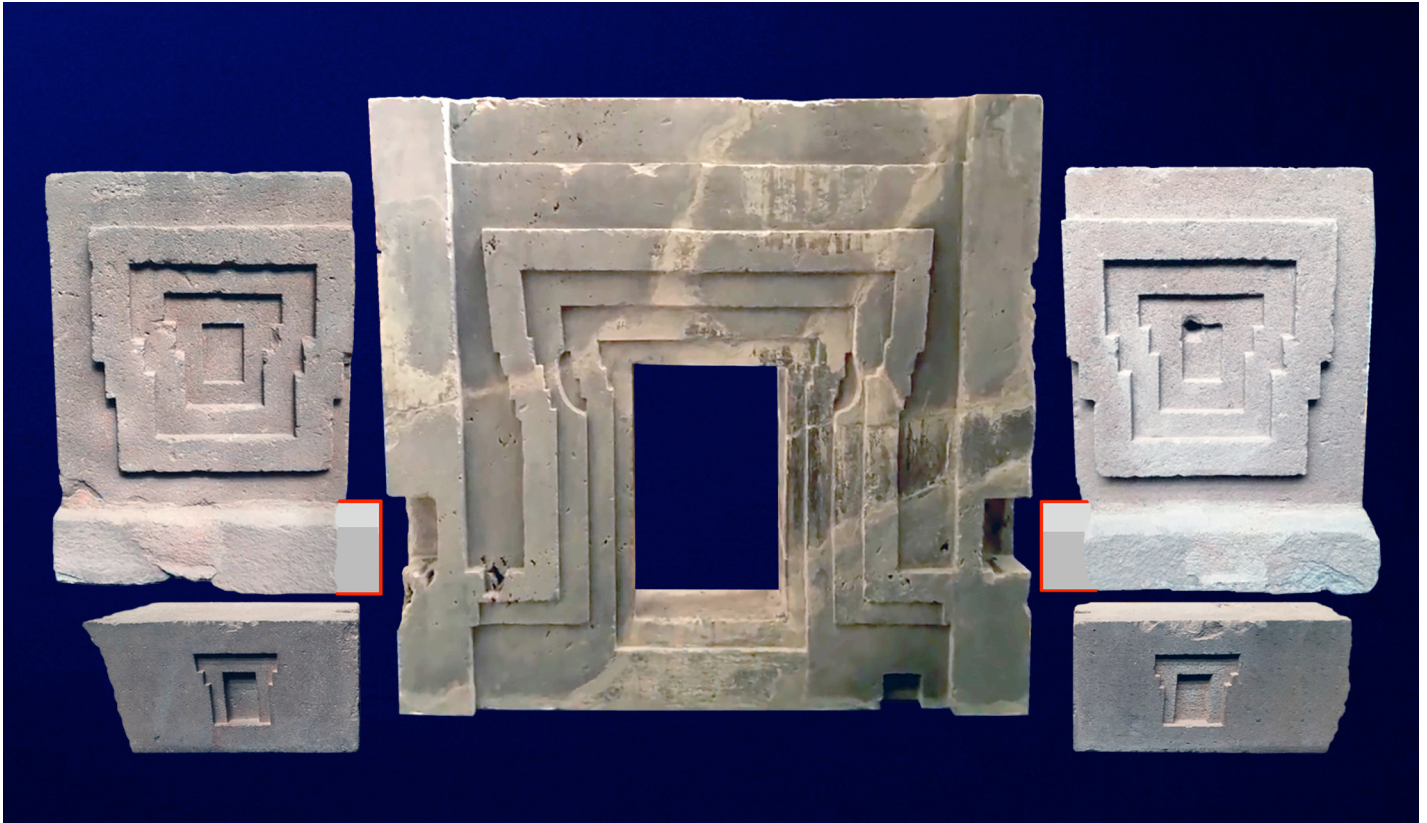


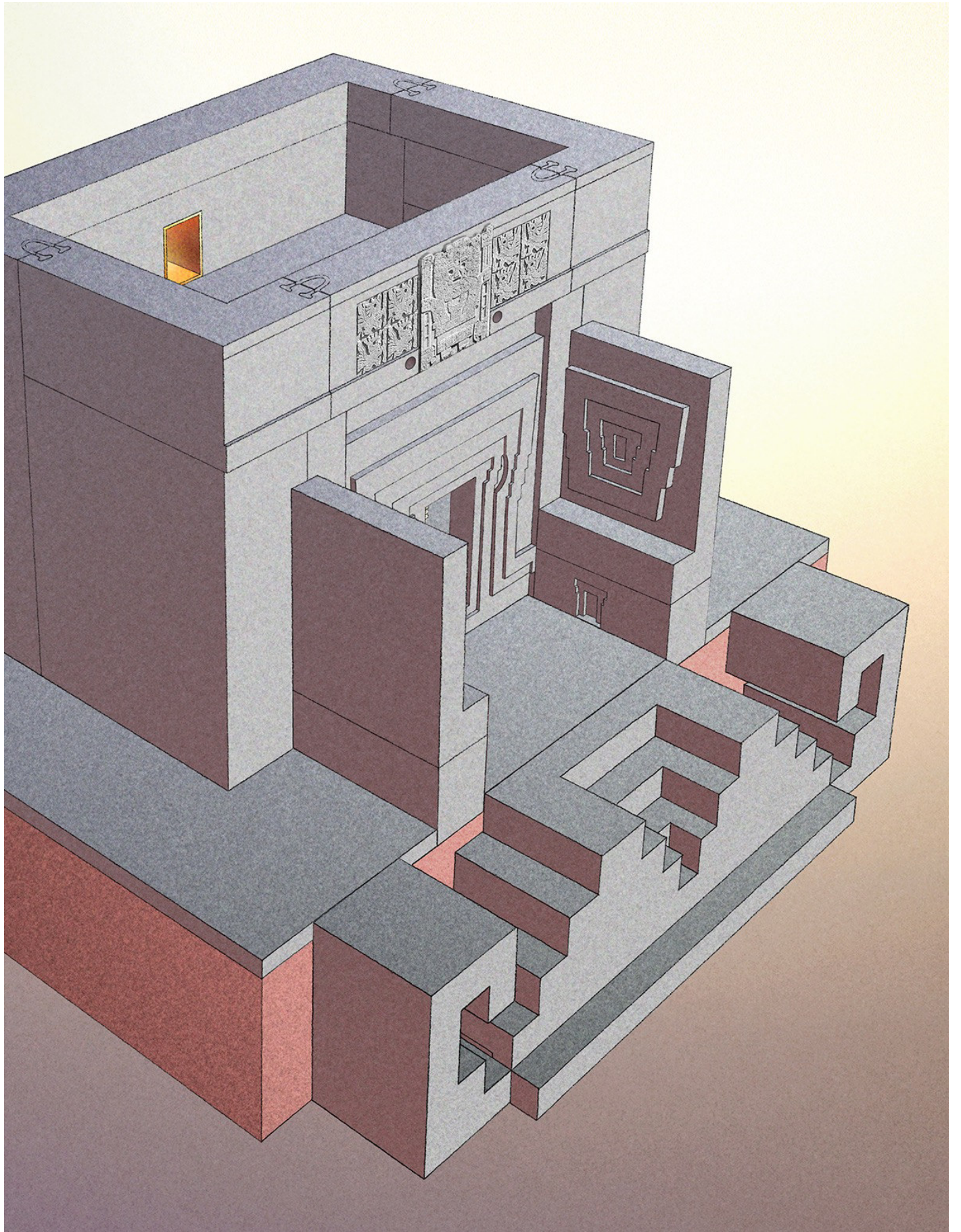


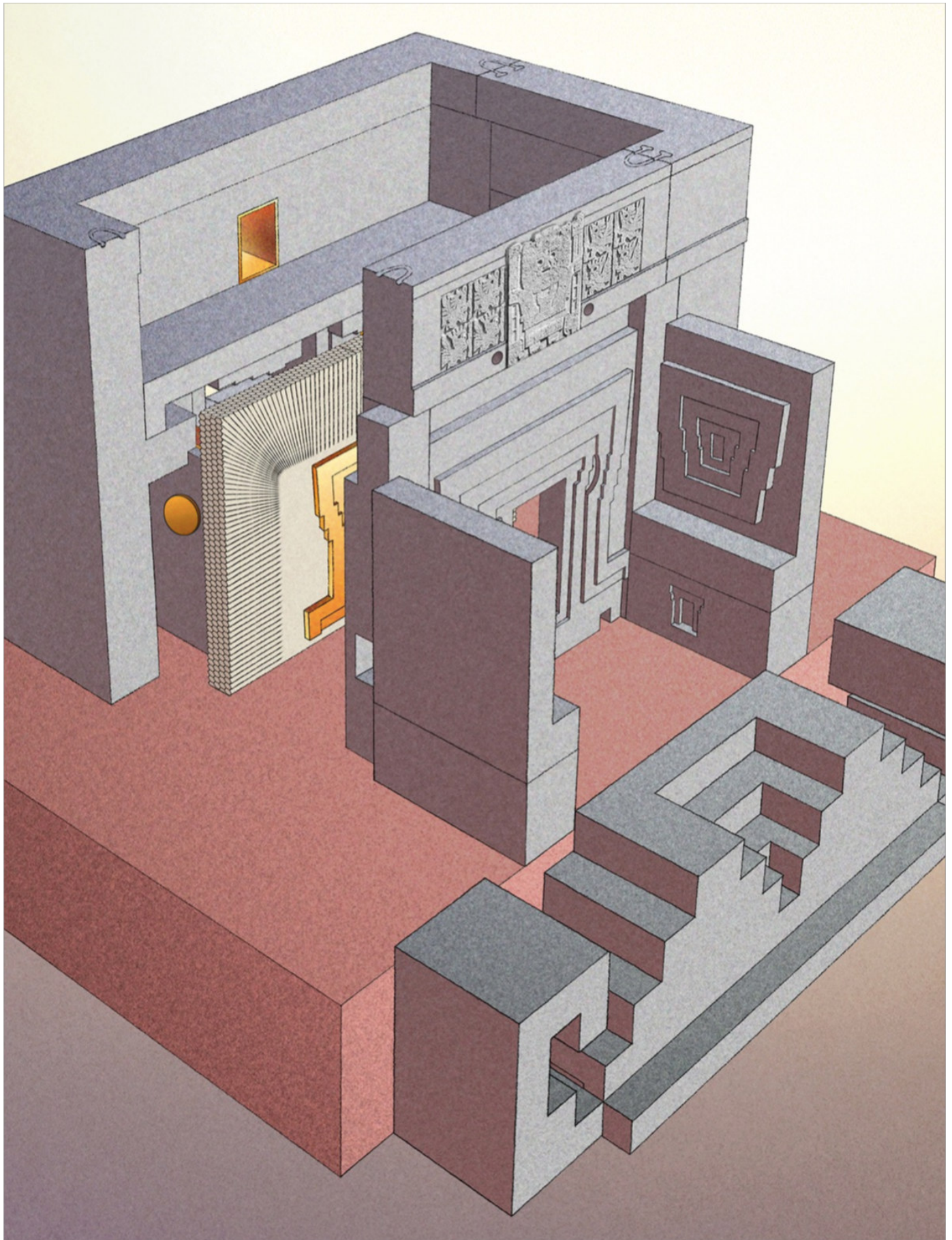


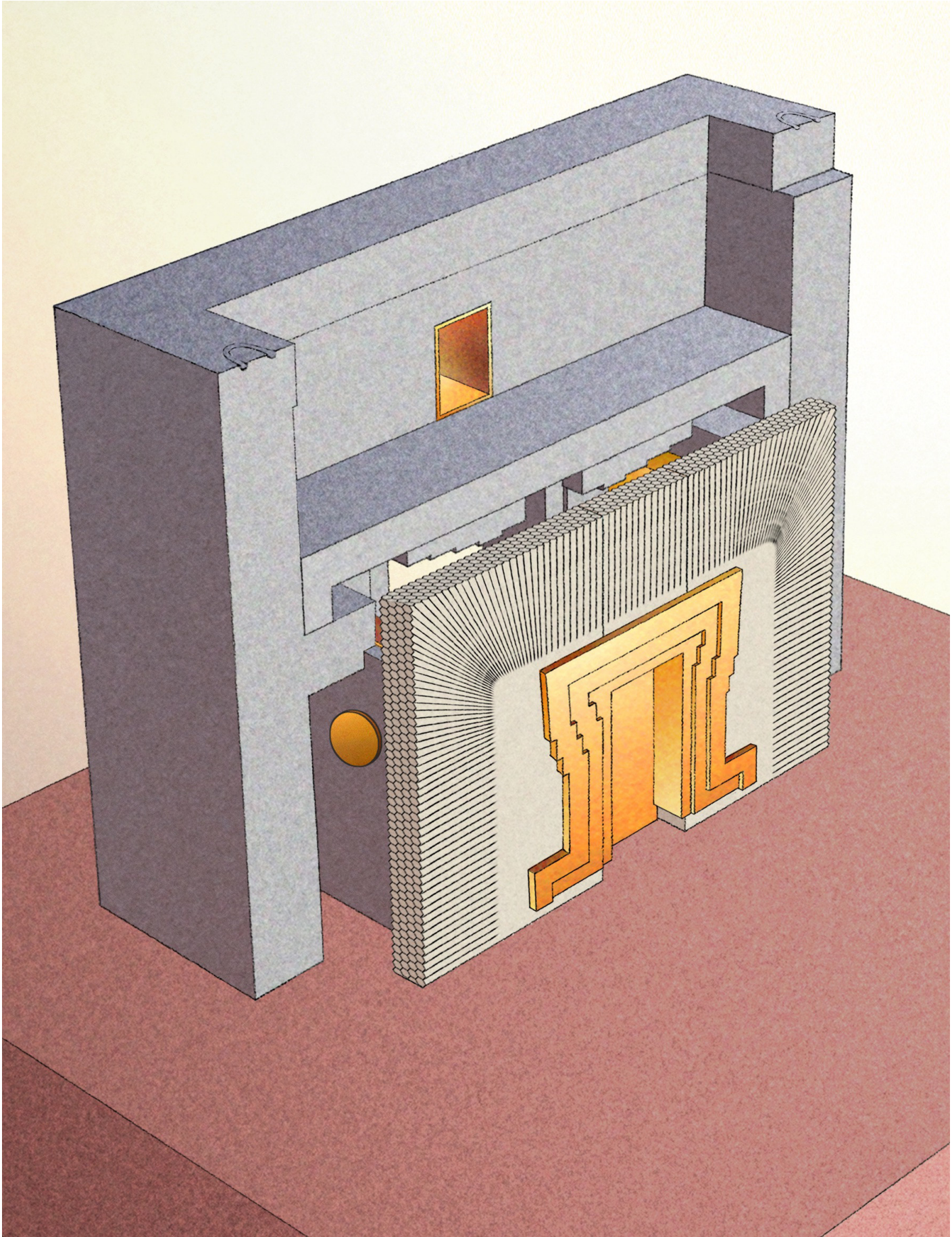






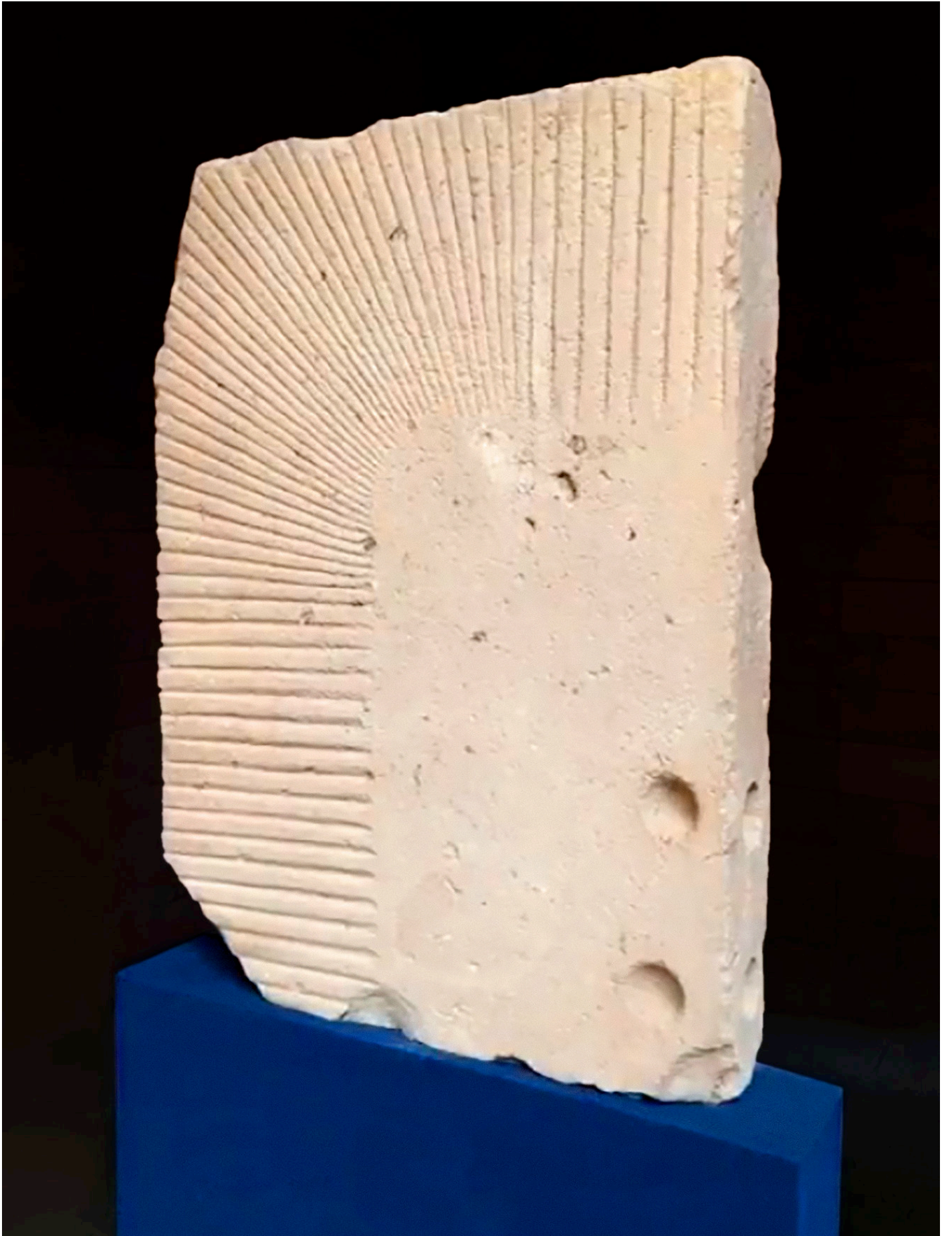
















Indra r<sup>a</sup>u<sup>a</sup>

Jupiter roaring...

