

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

JOSEPH SERNEGUET

ANALYST-RESEARCHER
FROM THE LITICAL BIBLIOTEC

<http://www.piedrasdeica.net>

M-mail: jserneguet@gmail.com

Barcelona (Spain)

July 16, 2014

Update: March 15, 2021

NO 01.- INTRODUCTION

This article analyzes, comparatively, the most relevant differences of the construction of our ancestors and the current one, based on constructive details that will open our eyes to the very high technology that our ancestors possessed.

Evidently they were not as primitive as we were tried to instill, quite the opposite, it surpasses us infinitely in knowledge, wisdom and technology.

This knowledge was allegedly lost on the night of time, thousands or perhaps millions of years ago. But! , are we sure he's lost, I think no! !

A technology of the highest level has to be very well stored and coded in areas that are very accessible, so that when appropriate we discover and activate it, and we must recover it.

I have no doubt that it is "saved" in our Cosmic Memory, which was revealed to us thousands of years ago, and is "awakening" in the final times of the Change of Age.

This is why we are besotted to his monumental works throughout the Planet, as irrefutable proof of his very high technology and properly aligned in Planetary Rings.

Transiting through the archaeological remains of the ancestors, active in the minds of evolved visitors, an Interdimensional communication system that awakens a time later.

But since the aim of the Creators is that we activate the hidden codes, we also need more keys, more linear and accessible, in the form of works of art impossible to perform without total mastery of matter, gravity, and space-time, as we will see throughout the article.

The recovery of this knowledge and technique is the leitmotiv of my research, to the point of pouring all my knowledge and professional experience, to demonstrate and discover, as far as possible, how ancestral technique is "saved" in the Great Library of Cosmic Biology, which are the Stones found in Ocucaje, known as Piedras de Ica.

Throughout the article I will open new doors of knowledge and postulates, based on exact sciences, far removed from the versions, let's say "official", with the aim of reaching the scientific world, because I think we are facing the technique of, HORMIGON OF THE OLD!

01.1.- PYRAMIDS WORLDWIDE

Works of architecture, engineering or monumental art, such as the Pyramids of Egypt or there is appearing in China, Bosnia, even on abyssal seabeds



Clearly, with our technology we are not able to build the Great Pyramid of Gize, no documentary or book has consistently demonstrated, as it was built.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

But the pyramids of Egypt, are not the only ones on the Planet, in the Lithic Library of Ica there are pyramids engraved throughout the series of Stones of [Continents](#). In recent years they have found pyramids, in apparent natural hills, on all continents, such as China, Bosnia, Peru, etc.

01.2.- MASSIVE MONUMENTS

In addition to the Pyramids known with their impressive technology, we must recognize that everyone is full of ancestral archaeology in the form of Temples, Obelisks, Moai of Easter Island, Tula Atlanteans, in Mexico, etc., also stone walls molded and fitted to bone, without adherent material, later we will take care of the Smart Adhesive.



If we do not look at the images above, the massive monuments are built horizontally and in the quarry itself, a fact that complicates, according to our knowledge, the manipulation and assembly of the monument. How the hell could our ancestors get out, move and ride that Moai?

In image B we clearly see that a part of the moai is buried and is much larger than the view, logical detail if we think that the vertical elements need recessing at the base, for their stability. The image reminds me a lot of the technique of [swelled piles](#).

Let's not forget that any block of cyclopean walls of the mega-constructions, weighs between 5 and 200 t. But if they are unique monumental pieces, such as statues, obelisks, columns, porches, etc., they can reach 2,000 t. The images above, speak for themselves

01.3.- LEVITATION AND ASSEMBLY OF LARGE VOLUMES

The displacements were made by "levitation", I was clear as soon as I saw, the "Way of tired Stones" in Sillustani (Peru), where endless huge blocks, uneven and in Indian row were in the middle of road, without hints of logs or strings implying possible manual displacement.

The F and G. images tell us that their destination was, [the Sillustani Science Complex](#) (E), a set of towers of rather appearance of Central Energética of unknown technology.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION



I insist on the fact that no two stones are the same, the prefabricated concrete of our technology requires molds, capable of manufacturing as many equal parts as possible in order to optimize resources, such as time and cost. Apparently our ancestors didn't have problems, and it wouldn't be for lack of technology, I'm sure they had plenty.

Its very high technology had no limits and is present, not only in the monumental works of Architecture and Art, it was also used in great works of Engineer, such as the vast expanses of hydraulic works for the growing areas, [such as the giant "sinks" of Moray](#), in the sacred valley of Peru, [the technique of Camellones](#), of the Maya in Mexico, and I cannot leave aside, the Aqueducts, presumably of the Romans.

This technology, although with fewer vestiges, is present throughout the Planet, ambushed in tunnel forms and probably much of it, sunk at the bottom of our oceans, where the existence of currents, or underwater rivers, to which I would like to add, possible "sinks" in the abyssal bottoms, which would open new doors of our ancestral origins and ways of life is known.

At the moment, so prodigious engineering works and their creators are forgotten about the times, although it seems that we are in the process of recovering it from our ancestral memory.

01.4.- SUBITATIVELY, EVERYTHING STOPPED

The technique of "levitation" had to be commonly used, throughout the planet, as we [see in the moai of Easter Island](#), scattered around the island, as if during a mass transfer, everything had suddenly stopped. The same goes for [Balbeek's unfinished obelisk](#), the curious thing is that they are monuments, from 100 to 2000 t., impossible to make and manipulate with current technology.



Undoubtedly this knowledge was global throughout the planet and lasted hundreds of thousands of years, levitation was the usual mode of heavy-duty transport and was known and used by all Ancient Cultures in times forgotten by our humanity.

It is very clear that everything suddenly stopped, if we take for valid the images of Sillustani, Easter Island (H) or Romania (I), even the large vats of the Plain of the Jars, of Laos. (J), you could say we're in another world, a world of Giants?

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

CAP 02.- THE WORLD OF CONSTRUCTION

02.1.- OUR TECHNIQUE

To analyze the differences, between the construction technique of the "Old" and ours, I will rely on my professional experience as Head of Work, of extensive curriculum under construction in construction works and civil works. The K to R images are a brief sample of some of them.



K



L



M



N



O



P



Q



R



S

K: Construction of a three-level underground car park using the technique of reinforced concrete screen walls and anchors.

L: Infrastructure of an access tunnel to a shopping center, built under water table.

M: Construction of two reinforced concrete buildings for ventilation of a double direction tunnel of vehicle circulation.

N: Metal structure of an elevated body passing bridge in a car factory.

O: Details of screen anchored, by descending technique, of reinforced concrete, for the containment of the excavated land to a mountain, in a residential building.

P: Aerial view of a housing building in the Pyrenees

Q: Office building with curved curtain wall facade.

R: Office building with curtain wall facade, by cell technique.

S: Construction of rail links inside developments and ships in two major vehicle factories.

In all the works under my command, thousands of M3s of concrete were poured and assembled with hundreds of thousands of steel bars, a fact that allows me to opinion and analyze with some authority the obvious differences between the two techniques.

These analyses also influence trips to important teluric centers, to connect with the knowledge of our Ancestors, since physical contact with their works is essential to postulate, possible theories about their impressive technology.

02.4.-STEEL AND CONCRETE, WHY?

To make a rigid structure, such as concrete, "flexible", it must be "assembled" with a significant volume of steel rods, the combination of both materials is ideal because concrete and steel, have similar expansion coefficients, allowing them to work structurally in an optimal way in terms of strength and flexibility.

It is incredible that there is no "steel" in the structures of the "Old", I understand that their behavior is of a "rigid" type, we work with elements "thetics".

In the photo sequence ID to IF we see the volume of steel that is necessary, for our structures to work, of reinforced concrete.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION



ID



IE



IF

ID shows us the assembly of a slab (ceiling), prepared to withstand special loads, such as moving vehicles; in IE, we see the wingspan of the armor of a screen that will withstand, by means of casting, various forged; in IF we see its placement, pre-concreted.

CAP 03.- THE CONCRETE OF THE ANCIENT

03.1.- BASIC CONCEPTS

When I stand in front of the archaeological remains of our Ancestors, of which I ignore their technology, I assume that they had knowledge and techniques superior to ours.

Let us not forget that, in most cases, they are just remnants of some cyclopean wall or little else, of a building that we do not know it was or represented.

This technique was very long-lived and probably shared with other humanities, as I argued earlier, to an anon-brzen theory that later cultures, to a single ancestral Humanity, merely found and appropriated them.

Clearly there was one night of the End of Time when, SUDDENLY EVERYTHING STOPPED, but were there one or more Noches of the Tiempos? It is clear that our past is much more confusing and long-lived than we imagined.

It is clear that such a wonder of art and technique is not of our humanity, our only merit was to discover these wonderful works of Architecture, Engineering or Art that, wrongly or intentionally, we appropriate as our own.

We only have to analyze the geological strata of the surroundings of the archaeological remains to see that most of the works were hidden by sediments of great climatic catastrophes, losses in abrupt jungles and go to know what are hidden in the ocean bottoms.

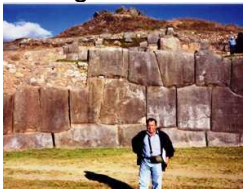
It was the climatology itself that gave them back to us, our only merit was to "find" them in inhospitable areas of extreme deserts or deep jungles. In recent years, and thanks to new technologies pyramids and temples have appeared, on seabeds and glacial areas.

Our construction is based on Roman, much more recent culture than those analyzed, its most relevant archetypes are, arches, porches, capitals, columns, etc., volume, relatively limited, compared to the technique of the Ancestors.

The Roman Empire was very long-lived, probably much longer than we think, so it might be that some of his works used technology similar to that of the Ancients. Although I personally lean towards the theory that he also takes advantage of the works bequeathed by the Ancestors.

03.2.- GLOBALOLOGY

The same technique is present in all Continents and some Ancient Cultures are not yet unknown, such as ([Lemuria](#), [Mu](#), [Atlantis](#), etc.). Only small vestiges of its existence remain in ancient accounts or unrecognizable archaeological ruins.



V



X



Y



Z

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

In the correlative sequence of we see totally disparate megalithic constructions in ourspacio-Tiempo E, built with the same technique, but distintas materials primas thatoscillate between volcanic and metamorphic stones.

The only common denominator is, its constructive technique, in all of them, the bulkheads are of high volume and uneven measurements, placed to "bone" and without adhesives, apparently.

In V, we see a fragment of presunta foundationof andesite, in [Sacsayhuaman](#).

The X image corresponds to the entrance to [the Tomb of Agamemnon](#), in Greece, apparently limestone, with a vault of "curved" ashlar, as a giant Igloo and a dizzying cenital view, I recognize that it is one of the works that has fascinated me most of my travels.

The Y image is of [the Tacasters](#) of Menorca, incomprehensible and enigmatic megalithic work, of great volume, of which I do not know its true history and function. At first, it just occurs to me that it could have been remnants of the mythical Atlantis, just like [Carnac](#) or [Stonehenge](#).

In Z, we see the foundation and base, [of an arch of the Aqueduct of Segovia](#) that, entering into details, is the base or foundation of an arch, in which a ashlar of the base seems to have "burst", as happens with the concrete of our walls or pillars, when the pour pressure and vibrating breaks the stabilizers of the formwork and spreads all the mass on the ground.

I emphasize the detail, for the simple reason, that this seems to have happened, as seen in the Z pilaster. If the diagnosis is correct, we would be faced with a forceful irrefutable test of "artificiality" of the ashlar of the Segovia Aqueduct, apparently granite.

This detail made me think of a new postulate, if instead of being such a singular work was done with the technique of the Concrete of the Ancients and although it may seem, a crazy theory, it is not so much, if instead of being a Roman work, it turns out that it is very earlier, being part of the macro project of Hydraulic Engineering, whichour Ancestors, developed at the Planetary level, such as the [Camels](#), [the Inca hydraulics](#) or the [cenotes](#) of Yucatan

Let us take into account an important detail, the dating of Temples, monuments and works of the Ancestors, do not usually square in ourspacio-Tiempo E, because they are totally disparate.

03.3.- "ALCHEMICAL" TRANSMUTATION OF MATTER

For the "Old", the raw material of its constructions were the rocks of the environment with high silica content (quartz), for its piezoelectric properties, resistance and durability over time.

I have no doubt that they "modified", alchemically, the stones of their constructions, having the technology capable of "melting" them altering their mass, removing impurities and modifying their form and volume, to move and move the stones to their place of assembly and "adapt" them to bone, without adhesive.

We do not know this technique, we lost it when we were imposed the "veil" of powers and knowledge that we suffered during the unification of all human life forms, more than a hundred thousand years ago, the end result was, our current way of life.

A brief representation of alchemically modified raw material, in monumental constructions and sculptures of our Ancestors, at the Planetary level.

These buildings keep secret odigos inside by the alchemical process that altered their mass, converted into a mode of "time capsules" carrying Messages to future humanities
Andesites



AA: TIWANACU-PUMA PUNKU
LIMESTONE- MARMOL



AC: SACSAYHUAMAN

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION



AD: The Acropolis
GRANITE-BASALT



AE: Pyramids of Egypt



AD: Palace of Apollo



AF: TULA ATLANTES



AG: GUDEA



AH: MOAI UNDER CONSTRUCTION

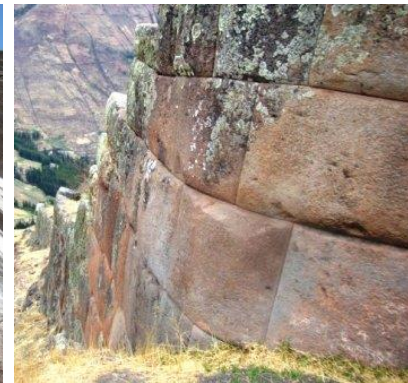
03.4.- ARE THE WALLS OF THE ANTIGUOS ARTIFICIAL?



BA



BB



BC

Let's go into larger details, yes, the walls of our Ancestors were built with the technique of the Concrete of the Ancients, even if their apity is carved rock, they are actually "artificial" masons, as we see in the vitrified BB channels or curved ashlars of the BC wall, a luxury of technology and mastery of matter, especially if we take into account that they are Andesites, a igneous rock of granulometry thinner than common granites, its texture is ideal for "melting and weeding", ideal for applying the technique of The Ant of the Ancients.

The arch-known Stone of the 12 corners of Cusco (BA), shows us frontal erosions of an alleged external coating nonexistent in the natural rock, of course, is no "plaster" like those used in our construction.

Having regard to the facts, I opt for a postulate revolucionarior, analizando the "box-formwork" as built with the same base stone to fill its with the stone treatsda alquímicamente, poured on the container like our concretes, but retaining the initial "box-formwork", which allows it to "extend" its durability in time much more.

This unknown technique was global in Ancient times, as we see it repeated on walls all over the planet, in the lower photos we see remains of "box-forming" in limestone blocks of [the Serapeum](#) (BD-BE), in Egypt or in Andesitas of Cusco, BA-BF.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION



BD



BE



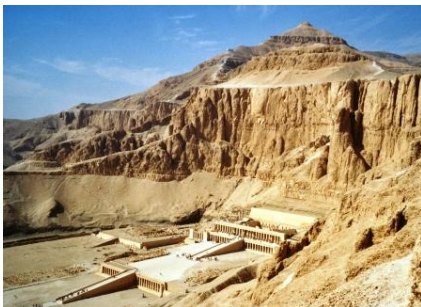
BF

An important detail to keep in mind is that the stonemasons break the natural stone following the direction of the veins, generated by the chemical oxidations of the passage of water through the internal structure of the rocks.

Stonemasons use these veins to generate optimal cutting of stones, being more manageable and practical for construction or art.

03.5.- CONSTRUCTIONS TOTEMPORARY

The official science assumes that our ancestors were ignorant and did not have a technology similar to ours, the reality is another, because their workshave endured thousands, or perhaps millions of years, many of them were buried by sludge due to planetarycatastrophes such as the fall of meteorites, moons, etc., which swept almost all forms of life, and there were no less than 5 planetary cataclysm.



EA: VALLEY OF THE KINGS



EB: PETRA



EC: LA LIBELA

The only visible vestigesof the passage of our Ancestors through the Earth are impossible archaeological remains, of which we ignore everything. include its location in our Espacio-Tiempo, manipulated or by the Elite, since it is usual that in areas close to the "unearthed" monuments, sea fossils of ancient seas appear, as in Wadi Musa, Petra (EB) or the paleontological cemetery of Ocucaje (Peru), with fossilized whales and otherfossilized nimals, completely visible to the eyes of thevisitors. Personally, I think he's the most spectacular and unknown in the world.

Areas such as La Libela (EC) in Ethiopia or the Valley of the Kings (EA) itself appeared digging sedimented areas. We would have to be more cautious and responsible when dating antediluvian cultures.

Archaeologists, with more good intention than scientific basis, try to "fit" these Cultures into our known history, with inconsistent arguments that collide head-on with clear concepts from the field of Architecture, Engineering or Art, we must not be a super expert to see that the technology and knowledge of our Ancestors was far superior to that of ours.

As an example, I will explain a personal anecdote of my trip to Greece, where I was very struck by the attempt to rebuild a [drooping pilaster of the Parthron](#), in an area where there were many more columns on the ground, a consequence of earthquakes.

Well, the end result of the restoration was deastrous, compared to the original columns, the result wasfished more like a multi-story burger than a column.

In lower photos, we can appreciate the size of the columns of the Parthron (EF), although it is more explicit the reference of the overturnedcolumn, of the Temple of Apollo (EG) in Delphi, since its shafts, comparatively with my gene imaare greater than 2 m. in diameter and its weight easily exceeds 5 Tons per piece.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

Another example of monumentality, of the many that exist on the planet, is the Temple of Addfu, dedicated to Horus in Egypt. It is clear that the technology and knowledge of the Ancestors, evidently was global.



EF: THE PARTRON



EG: GREEK COLUMN



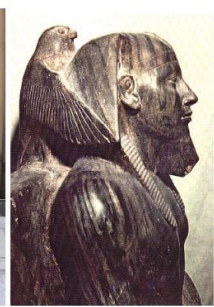
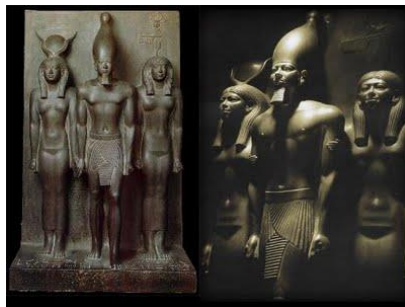
EJ: TEMPLE OF EDFU

03.6.- THE SAME TECHNIQUE, IN ART AND MONUMENTS

The same technique was also used in monumental and funerary works of art, all made with stones very resistant to the passage of time, such as basalt, granites, diorites, etc., high silicon content, possibly to perpetuate in works of art, beyond the images of Kings or Nobles, the goal was to "introduce go", the KA or life force, during the alchemical process modifier of matter, being immortalized eternally, as we see in the diorite statues of the images, CB to CE of Egypt, the truth is that in all ancestral cultures this technique was used, as we see in the statues [of Gudea](#), Prince of Lagash.



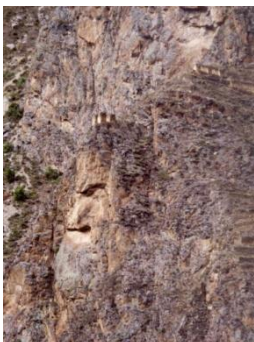
CA CB CD CE



It is fascinating the absolute mastery of matter, as we see in the AC sarcophagus, with a minimum thickness in walls and a provocative depth, impossible to perform without knowledge of the technique of the Concrete of the Ancients.

03.7.- ALCHEMICAL MODIFICATION OF MOUNTAINS, APUS

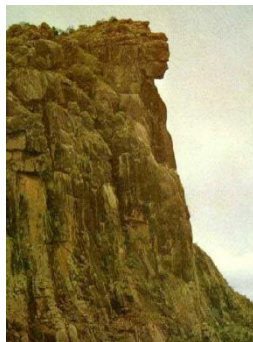
The Ancients not only bequeathed us mega-constructions, they went further, they also left their imronta modifying alchemically, rocks on inaccessible cliffs or lost mountains with gigantic figures that have endured in time to this day, as a sign of their science and power.



FA



FB



FC



La Dama del Mali



FE

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

On the cliff of a mountain in Peru's Sacred Valley (FA), we see a huge figure, by the way, with a huge resemblance **to Francisco Pizarro**, the conqueror of Peru, crown or with towers or construction of unknown origin. Its origin predates the arrival of the conquerors.

The Buddha of the Bingling Temple Grotto (FB) in Gansu, China; is one of many mega-buildings that has appeared in the public light in recent years, despite China's great restrictions, a continent virtually unknown to the rest of humanity.

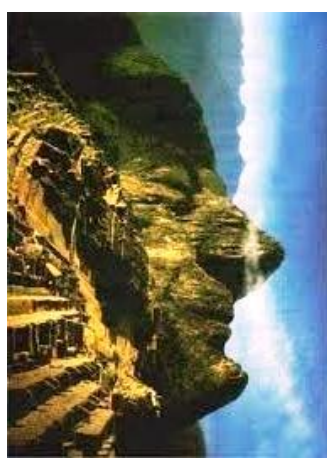
Personally, I believe **that both the Pyramids of China** and **the warriors of Xi'an** will bring us new and great surprises, in the near future.

The White Lady of Africa (FE), is a gigantic female figure sculpted on the slopes of Mount Loura in northern Guinea, no one knows anything of its origin, is only known to be there for thousands of years and measures more than 150 m. in height. It is surprising to see the image of this White Goddess in the middle of deep Black Africa, has no negroid features and is embossed on granitic stone, one of the hardest and hardest to work with.

From the famous Apus del Machu Picchu (FC), what to say!, the image speaks for itself, when it is put vertically shows us the face of a character of Mesoamerican Cultures.

Although I think its greatest link is Cosmol oil, especially if we trust its resemblance to the central figure of the Kohoutek Comet Stone (FD and its negative, FE).

The similarity between the Apus (FC) and the Moonstone (FF), is impressive, although in large part the Moonstone is a protagonist of the article



FC



FD



FE



FF

It is clear and clear that the Ancestors, dominated their technology equally, upright than horizontal, as we saw earlier in 01.2.- MASSIVE MONUMENTS

CAP 04.- THE ANT ALCHEMY OF THE ANCIENTS

04.1.- MASTERY OF MATTER, MASS "ZERO" AND GRAVITY

Let us recognize that total mastery of gravity and matter is needed to build with its technology. Only by cancelling gravity and "introducing" the mass to be displaced in some kind of spacio-Tiempo "capsule", can any mass that by "levitation" be moved effortlessly to its final place of placement can be removed effortlessly.

Only this technique justifies, how and why, such impossible works became, regardless of whether they were simple blocks, such as those of the pyramids or the huge obelisks, columns, statues, etc., that we have seen throughout the article.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

I understand that once "located" the piece and fits perfectly with the adjoining ones, the antigravity system was "disconnected", recovering the initial weight and volume, fitting all the pieces, to bone, without any adhesives, at least apparently.

04.2.- THE COFRES-FORMING TECHNIQUE

We will compare the technique of our ancestors with ours, relying on constructive details of the ruins of Tiwanaku and Puma Punku, in Bolivia, and also the walls of the Sacred Valley and Sacsayhuamán, in Peru.

Puma Punku has the best, there we see the very high technology of our Ancestors, with details, which in the eyes of experts in construction are incredible, such as the "abombamientos" in the ashlar (GC), the "tetons" of GA-GB, or the complex formation of a "hoop" in the stone itself (GD).

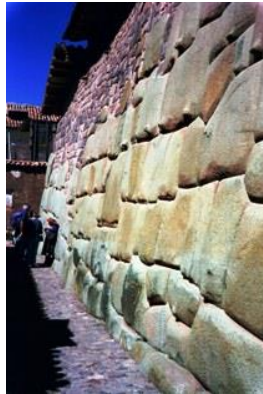
You cannot overlook the very fine work of drills and mechanical ribbeds, of a very high quality of execution, made with machinery that is unknown to us.



GA



GB



GC



GD

If we assume that the "ashlars" arrived "flying", with mass "zero" and within a Space-Time, suitable for that type of construction, it is necessary to "visualize" that this technique is possible.

Let's expand details: If, supposedly, we have "filled" some alleged "boxwork-boxes" created with the same rock and of minimal thickness, it would possibly generate abombamientos as we see in GC, or GA-GB tetons, which would justify a hypothetical emptying of air generated in the pour into the boxwork-boxes.

The detail of the protruding hoop with a central hole, from the GD image, is a real watermark that is made of natural stone, I would say that it rubs against the impossibility.

04.3.- ARE THEY FORMWORK, FULLERENOS TYPE?

Is it possible to "create" minimally thick formwork chests, as is apparent from the alleged erosion of the ashlar blocks on the walls of our Ancestors, yes!

This is the only conclusion valid for the tetons and ashlars in the previous chapter.

The exceptional thing is, that technology is from the future!

Let us initially accept, as apostulate, that we know it and it is not so far from having it.

I refer to the technique of [fullerenes](#), [scientists](#) see many possibilities is for the future with these structures of C-60, spaces to withstand large loads in "packages" of tenths of a millimeter and thickness and store in a vessel of C-60, from liquefied gases at high pressure to large volumes of high density matter, como the ashlar blocks of the Concrete of the Ancients.

But fullerenes are not a recent discovery, nor of our humanity, which is different as dr. [Luann Becker](#), research leader of fullerenes at the Institute of Cortical Studies at the University of California, Santa Barbara, identified fullerenes in 2 of the 5 mass extinctions in the history of the Planet, namely the KT of dinosaurs and in the Permian or PT, when it disappeared, almost 90% of life on Earth.

In these investigations large fullerenes were detected, the mayores never seen, such as the C-200 of carbon atoms. Today's scientists investigate small ones such as C-60, which are more common fullerenes from other impact zones. This news alerted the possible existence of alien fullerenes.

Since the Ancient technique we research is closer to the Age of Great Extinctions than ours, the idea of the chests-formed in the walls of the Ancients is not so far-fetched.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

04.5.- THE TECHNIQUE OF OUR ANCESTORS (PUMA PUNKU)

Let's look at the constructive details of [the Obelisk of Aksum](#) (Ethiopia) or the ruins of Puma Punku, which compare to that of reinforced concrete, apparently similar, the difference is the lack of assembly and the complexity of its preformed, impossible to do without formwork, these details show us that we are facing a technology superior to that of our humanity.



JB

The Obelisk of Aksum is replete with external preforms on it, alleged concrete, of a very high level, as we see in the piece fallen and fragmented into three parts, where it is clear that there is no armor, even if our technology would have to be strongly armed by the wingspan of size and weight.

Our technique uses wood, plastic or polystyrene, to "create" geometric shapes on the surface of the concrete, retreating after hardening (24h), with not a few difficulties due to the pressure and adhesion of the concrete.

Personally I am against the Wikipedia version, this authentic encyclopedia mentions that the Obelisks were built in the 4th century, and we are in Ethiopia!

The shapes of the JB pilaster, are an exhibition of counter molds, all different and with depth, that the pressure of the dough itself would make impossible the clean removal of the formwork. But what was its function, for what, so many different formats?



JC



JD



JE

Looking at the details of the images, JC to JE, are a real display of types of molds and impossible shapes, construction experts know exactly what I'm talking about.

Delving into the technique we see important differences between them. Let's start with the huge volumes, regardless of how they did it, the end result is the creation of a "rigid-monolithic" set, made up of pieces of apparent pre-molded natural stones.

In all cases, regardless of the raw material, I am clear that the whole set must be "joined" in some way, to achieve the monolithic effect of rigid type.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

Let's remember that our concrete, needs "elasticity", provided by the armor or steel cables in its interior structure. But they don't exist in the Ant of the Ancients, what's the secret? Let's look at new postulates below.

04.6.- INTERIOR ASSEMBLY OF CHAIRS

The walls of our Ancestros usually have some kind of notches, in the form of anchors, as strange "keys" between ashlar, Why, will it be some kind of assembly between ashlar?

I think yes, but far from the official versions of the guides, with their accounts of copper or bronze metal pieces never found rum among the ashlar.

The same "anchor" is repeated on walls of other Continents and Cultures, without any relationship or link between them.



KA



KB



KC



KD



KE



KF



KG

These keys or "anchors", common in large megalithic walls, tour guides usually give crazy versions of their functions, none believable, if we apply construction knowledge.

In Peru they tell you that the notches, in the form of double T, which we see in KA and KB, housed metal parts that "joined" the blocks. ¿¿??.

It's even more hilarious, the version of Egypt's walls. (KC A KF); the guides argue that among the blocks were put wooden wedges to absorb the humidity of the night and when frozen, the expansion of the ice "breaks" to the stones, to form the ashlar of walls. ¿¿¿????.

The KG Photo shows similar anchors on walls in Pasargada, Syria, I do not know what the guides say, but the "sample", whether metal or wood, does not correspond to the preforming of the stones.

It is clear that all cultures used the same technique, but we still do not know which mission had the "keys", by the way, very difficult to preform on the rock dura, andesite type.

04.7.- WAS THERE AN ADHESIVE?

By elucidating new postulates, can we consider all those "keys", grooves or drills in the ashlar, as a type of "shelter" of the "smart adhesive"?, possibly YES!

The preformed type "keys" and the like, could be a kind of "warehouse" regulator of "Adhesivo Inteligente", which would dose by expansion or retraction the necessary doses that one in the ashlar together, after the cancellation of the anti gravitational mechanism, mentioned above.

The adhesive function would be to go the ashlar "preformed" for their joint structural work.

The obvious difference is that the adhesive is hidden in the inner structure of the stone and only emerges when necessary.

E.g., if the construction they protect suffers aggressions such as floods, earthquakes or sudden weather changes, etc., seals all the micro fissures of their joints, apparently placed to bone.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

In the KO to KR images we see strange white spots on sides and corners of Puma Punku's "prefabricated" pieces, apparently lichens, although personally I think it's "smart" adhesive.



It is suspected that the white spots are only in the joining corners of the prefabricated pieces, if they were lichens would be randomly distributed throughout the piece. This detail is what makes me doubt, about whether they are lichens or "smart" adhesive.

Possibly the "Adhesivo" and the technique of boxwork chests, fullerenes type, are the keys of the "eternal" and indestructible buildings of the Ancients.



KS: Machu Picchu



KT Wall: Apollo Temple Walls (Greece)

In the KS photo, we see how a wall built with the technique of the Ancestors behaves, affected by a settlement of the terrain, due to an earthquake, where staggered the ashlar are "loose" rather than "broken", as usual on our walls.

The difference between the KS Wall and the KT, a whole "sampler" of cyclopean walls of the Temple of Apollo in Greece, certainly a whole representation of construction of different eras, very consistent with the arguments set out in the article.

CAP 05.- THE ICASTONES, AN ALCHEMICAL KEY?

05.1.- THE POSTULATE

It is quite possible that the Stones of Ica themselves are built with the technique of the Concrete of the Ancients, they alone could be the "guardians" of such ancestral knowledge.

If so, we'd be facing one of the best-kept secrets of all time.

I must admit that I have been walked by my nose during all these years, so ancient knowledge, when I continually observed aberrant behaviors, chemical segregations and their unequivocal differences with common stones, which directed me towards their ARTIFICIALITY.

If, as intuyo, they bear such ancient knowledge, they certainly elevate the importance of their codes and messages, going far beyond being the simple legacy of a humanity before ours, contemporary of dinosaurs.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

Afirmo without blush, that everything documented about them to this day, is obsolete and minimized by the new postulates, once again Humanity would have to review _ the history of its origins and s andguide the clues bequeathed by the Great Library of Biology Corsmica represented by the Stones of Ica.

Although I have reasonable doubts about _ Puma Punku's alleged adhesive, I have none with the "Adhesivo Inteligente" of the alchemical Stones of Ica, for they "unen", Stones artificially cut with water, as I detected in '98 with the Condor Stone, but I had to wait, until 2006 to isolate a mini drop of Adhesive and micro photograph the cues of its reaction to water, as I documented in Condor Analysis, Part 3.

05.3.- THE OUTER LINER

Entrando in details, we see that the Stones (LD to LG) and the concrete walls of the Ancients, presorfoolishly share the same technology.



Applying a rigorous technical criterion only two possible methods can be used, capable of supporting the concept of "elaboration-recording" of the enigmatic Stones of Ica.

The first would be to coat with an outer layer, type "coated" an "artificial" mass.

In detail the images, LD to LG, it turns out that we are facing an unknown technique, where a mass very rich in silica, supposedly "artificial", con very high percentages of quartz and corundum, according to the laboratory's analysis, is "wrapped" with another distinct mass, more malleable and in turn carrying the engraving, could be some kind of unknown "enamel".

This re-garment is the one that confuses and lends itself to deception for dating, or degree of hardness, as the alleged "enamel" distorts the result of the Mohs scale, grade 4 on its "surface" and more compact much in the "artificial" mass "inside", close to grade 8.

The second method surpasses all high-tech schemes, so I will treat it as cautiously as possible and always as a super-avant-garde postulate. It would be the unsistified s elaboration of a kind of "bowl" of minimum thickness, bearer of engravings and filling or andesite, "alchemically modified", very rich in silicio and with the "Adhesivo Inteligente" integrated into its interior structure, together with alchemical codes 4 and 5D, carriers of energies invisible to the human eye, such as the Egyptian KA.

I make it clear and in writing that the authentic Stones are NOT engraved by incision of the outer layer, the methods exposed, argues n, support and justify, without adoubt, the two types of engravings of the Stones, the deep incision and the low reliefs, more complex and sophisticated technique, we consolidate even more, the postulates, 4x 5 D.

In la Piedra "Luna" (OA-OD) we clearly see that the "base mass", the "wraplve" another of minimum thickness (OD), which in turn "carries" the engraving as inferred from the small sash (OC/OD), which shows, without adoubt the theories argued.

In OA and OB we see, before and after, extracting the sash, which allows us to see clearly, that the two "masses" are distinctos.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION



OA



OB



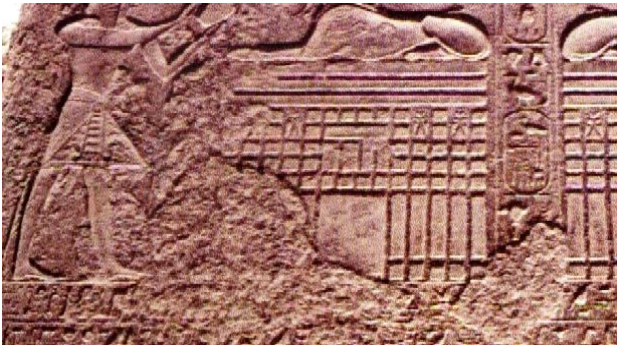
OC



OD

The technique of low relief coatings is common in Egyptian Culture, as we see in the Sphinx Slear (OE), or the frieze of an Egyptian Temple (OF), the engravings are attached to the support.

Although it may go unnoticed by people, the truth is that, if you analyze the Estelas with an onstructive mind, we conclude that it is impossible to make those engravings on the fresh mass (OE), the short time between forged and hardened, does not allow to make engravings so sophisticated and perfect, nor incision and much less low relief.



OE



OF

In construction, when we elaborate preformed "plating" in molds (OF), anchored to a support, the biggest problem is the wingspan and weight of the piezas, since the minimum thickness of the part would quietly exceed 10cm, besides it is heavily armed tar, we do not see any or such requirements in the shelled OE and OF, its thickness is less than 5 cm.

05.4.- A SMART ADHESIVO?

I am clear that the technique of "elaboration" of the Stones of Ica, needs an adhesive-bridge that joins the inner mass with the outer "chest".

My knowledge and experience, I am told that Yes!., especially if I get in the analyses of the Condor Stone of '98, with [the famous "segregation"](#) that I was able to isolate and photograph in 2007.

Let us remember that it is a viscous substance, which "reacts" to water and re-joins some Stones, allegedly "cut" artificially.

In the case of the Condor Stone, I argued in its day, the possibility of its cross-section was made with machinery of very high technology.

In the [video interview of José Luis Giménez's Agora](#), you can watch, live, as one with water, two halves of a Piedras de Ica.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION



MA



MB



MC

But it was the [unexpected Stone of the series operations](#) con its double "cap", the carrier of a very high content of Adhesivo Inteligente (MB-MC) in its interior structure.

Both the small white spots of the "shell" (MA), and the paste "viscose" in the center of the Stone, (MB-MC), and the "segregation" of Intelligent Adhesive.

Although there was much more, such as the "wink" of "artificial" drills inside the Stone.

I had the greatest perplexity when I saw the "leftover" viscous mass inside the Stone go to the "shelter" of the "artificial" drill, as a kind of return to the regulatory "warehouse"! UriosoC, isn't it?

05.5.- THE "INVISIBLE" ANCHORS

Our adhesives "harden" and lose properties after joining two materials, instead our Ancestors "adapt" to structural demands, only when needed.

Without a doubt, it is an Intelligent Hesive Ad. with the added value of remaining "invisible" after fulfilling its function in the structure or walls, creating the effect of ashlar to "bone", without apparent mortar, among its pieces.

05.6.- HIDDEN KEY DETAIL

If this knowledge is codified and stored in the interior structure of the Stones of Ica, as wardens of the custody of such high technology.

Therefore, it is logical that they exhibit small structure details to them, highlighting both internally and externally the important "differences" that stand out from natural stones, increase the value of their ARTIFICIALITY.

Let's retrieve the thread from the showy "artificial" holes, the 1st in the lid (NG), and the 2nd in the interior structure of the Stone (NF and NH), invisible until "raised" the outer cover.



NF



NG



NH

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

Both drills are similar to Puma Punku's "prefabricated", allegedly "Adhesivo Inteligente" warehouses.



If the Stones of Ica are the carriers of such hightechnology, it would not be uncommon for Puma Punku drills and grooves to be the "wink" of the authenticity of the Smart Adhesive warehouse-tanks, at the highest level.

I have no precedent for the existof algu na piedra with "artificial" holes in its interior structure.

The strangest thing I know is the case of some [screw in ancient geological strata](#), although it would only validate theexistence of this very advanced technology in ancient times, but the existence of the alchemical Intelligent Adhesive is minimized first.

Although "artificial" drills are convincing enough for my analyticalmind, it always asks for moretests, so I continued the pesquisas.

In the image above and framed ellipticalally, we see a perfectly sealed crack, shortly after activating the "Adhesivo Inteligente". In the NG image, we see the crack open before it was hermetically sealed by the Smart Adhesive.



No less interesting are the drills of the lid s, bothinterior and exterior, which I pulled against molds to detect if, internallythere was n vestigesof artificial bits, the result was negative,its interior shape and background was smooth and round or, although in this last detail should be taken into account the possiblecontaining gone d

andadhesive that justifies the uneven height of the molds, as we seein thephoto.

There are no stretch marks on the perimeter, as h openedwas thecase if it wasdone by friction, with artificial drill and [wifia bit](#).

I recognize that they are strange factss and I personally considerthemdisconcerting!

05.7.- SYNCHRONIZED COSMIC PROGRAMMING

At the start of thearticle, I had a new test of timelessness, I always thought that Iwould getthe keys of the decoding of the Concrete of the Ancients by "infuse science".

But it was different, suddenly the innerenginewas activated, after receiving the Operation Stone carrying the Intelligent Adhesive, engine of this investigation.

At that moment I realized that Dr. Cabrera gave me the answer thesameday we saw each other, then I remembered, that the search for that knowledge was the motor of my first trip to Peru.

Thisearch for the knowledge and technique of the HORMIGON OF THE ANTIGUOS!

And that was my [first question to Dr. Cabrera](#),his answer was togive me a House engraved on a Stone of Continents (OA-OB). Therewas no comment either,and that was the start of this investigation. In all these years I was unable to seethat, deep down, it showed me the wayto start, of my cosmic demand, to decode the Concrete of the Ancients!



OA



OB

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

I finally assumed that this was the real key to the trip and visit dr. Cabrera, although it took years to recognize it, I had to wait until the arrival of the Smart Adhesive Stone and recognize that I had to make the way for an entire evolutionary process in other subjects and disciplines, to access the knowledge of decoding the keys of my great question.

When I review the details of the interview, I recognize that I had no touch with Dr. Cabrera, because as soon as I started I told him that he did not need to repeat what was read in his book, I was only interested to know if his sPiedras kept any conocimientos on the Concrete of the Ancients.

The commentary baffled Dr. Cabrera, and I think he felt belittled his facet of professor and doctor in Medicine and Biology, so, after showing me the engraving of the House, the Professor resurfaced with all his strength, but there was a sudden change of attitude, his voice became more harmonious and youthful, there was a sudden change in his person.

Over time, I realized that it was actually an Interdimensional "Energy" that "moderated" the interview, deriving the visit to other fields of knowledge, chosen by the "moderator", so I just became embroiled in a master class [of Cosmic Biology](#) in which, for the first time, I heard of a Humanity with 12 layers of DNA. The Hombres Gliptolíticos de las Piedras de Ica!

In the following years, through countless ducts I received information and keys related to the inesperada master class of that day. I understand that the objective was to document, despite my limited knowledge of biology: It decodes the 12 layers of DNA! , heresy of our Ancestors.

Analyzing in depth the interview, I think it was not just a biology class, the goal was more ambitious; the Ente who channeled Dr. Cabrera was looking for his replacement, which was really being cooked at the time was: The Change of Fuste!

For quite a few years, I wanted to believe that there were others chosen and I was one more, I looked for it in vain for a long time, but I never found it, I only found scientific friends, not many, who, if they were interested in my research and yes, supports me well in my evolution and personal development, in a way I felt a little "Martian".

Today I have no doubt that, the Creators and Guardians of our Evolution, I was elected successor to Dr. Cabrera, to continue to decode the Stones of Ica.

Maybe because the stage of Biology and Medicine finalizing them or dr. Cabrera, so I ignored the stages of Exact Sciences and others behind it that, perhaps because of my knowledge of construction and interest in the technology of the Concrete of the Ancients, for my perseverance in analyzing it, opened doors of knowledge unimaginable to me, such as detecting the "artificiality" of the Andrales walls, such as materia prima, to compare with common stones.

I had to experience a strong inner metamorphosis, able to open doors of knowledge that are not easy to reach.

The process lasted for years, but I was able to open doors outside my specialty, such as Astronomy, Biology, Genetics, Cosmology, Sacred Geometry and Quantum Physics.

Every time I update this research article, I'm left to see fulfilled every last detail, the numerology analysis my friend did, Mario Liani, in February 2002, marking the beginning of cycle 3-3-3 and pronostic walked its closure, with the numbers 16-61 and the 7-7, which curiously coincides with the dating of the beginning of the article, July 16, 2014!

In numerology, 7-7-7, reinforced by the end of the dating of 5 that added to the 7, gives us 14 digits of the year that ends the first phase of the investigations.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

05.8.- THE CODES OF THE LITHIC LIBRARY

The House that Dr. Cabrera showed me, marked the beginning of the decoded concrete of the Ancients, but it was the personal growth that I mentioned, the one that changed my mind, from Linear to Quantum, for a time later, to "activate" the postulate that, possibly, the Stones of Ica themselves are construed with the technique of the HORMIGON OF THE OLD, therefore, they carry their Codes.

Maybe the Alchemical Smart Adhesive?

During the second decade of the Millennium, Dr. Cabrera's House-Museum was closed for a long time, by court order and litigation between his children.

For curiosity, in those times all the Stones of Continents were replicated, even appeared new, with unpublished continents, all with engraving boxes of Casas, similar to that shown by Dr. Cabrera during our interview.



OC



OB



OE



OF



OG

In the images above (OC to OG), we see a random collection of engravings of Houses in the Stones of Continents, after the time of Dr. Cabrera.

The "Adhesivo Inteligente" of the Concrete of the Ancients is Alchemy 4D, and intuition tells me that we are facing the thread of a ball, which we must continue to pull, if we really wish to attain the extraordinary knowledge of our Ancestors.

Obviously it is a principle, which is not little, we are still a long way from having powers like those argued at the beginning of the article, the "levitation" of stones, space-time capsules of Masa"0".

I have no doubt that mineral alchemy comes from the 4th Dimension, the rest of the powers are knowledge stored in the Higher Dimensions.

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

05.9.- CONCLUSIONS

This article closes an important cycle of studies and analysis of the Stones of Ica, from the perspective of the Exact Sciences. The cycle began in '98 after discovering the segregation linked the Condor Stone with water, after "dismounting it" into 3 parts, visibly artificial and with a cross-section of an absolute perfection, impossible to improve even with our best lasers. The cycle ended in 2014, with the arrival of the Stone of the "Adhesivo Inteligente".

The most forceful evidence is those based on exact sciences, which show us the huge differences between them and the common stones, yes began the analyses of the Stones of Ica, treated as "materials", from the perspective of construction.

The results obtained fulminated much of the myths, erroneously based, which lends itself to the misinformation and discredit of the Lithic Library, based on the ignorance of the people and with certain malicious objectives, say, Of the Elite?

The Stones of Ica [show aberrant](#) behaviors that fulminate much of the current science postulates.

Someday, not far away, the scientific and technological world will share the concerns of this researcher, implicated in the recovery of cosmic memory, hidden in the DNA of each and every one of our cells, only then will the truth about the Stones of Ica be known.

After going through the filter of the Exact Sciences, new and unreleased truths appeared in the environment of the Stones of Ica, such as the fact that they are "ARTIFICIAL", in fact, they are andesite modified alchemically; they are INTEMPORAL, they come from Planes Superiores to our Space-Time, 3D.

Their aberrant behaviors, they come to segregate are aberrant and to Igunas keep in their internal structure strange chemical ingredients that secrete an "oil", capable of generating strange fractals, as we see in: [The mysteries of the Stones of Ica.](#)

Its real goal is to transmit Messages to our Humanity, to help our evolutionary process of Ascension to the Age of Aquarius.

Námaste

Joseph Serneguet

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

Content

NO 01.- INTRODUCTION.....	11	1
01.1.- PYRAMIDS WORLDWIDE.....	11	1
01.2.- MASSIVE MONUMENTS.....	22	2
01.3.- LEVITATION AND ASSEMBLY OF LARGE MASSES	23	2
01.4.- SUBITATIVELY, EVERYTHING STOPPED.....	33	3
CAP 02.- THE WORLD OF CONSTRUCTION.....	44	4
02.1.- OUR TECHNIQUE.....	44	4
02.2.- AUXILIARY...¡Error! Marcador no definido.MEDIA Error! Undefined marker. ¡Error! Marcador no definido.		
02.3.- OUR RAW MATERIALS¡Error! Marcador no definido.Error! Undefined marker. ¡Error! Marcador no definido.		
02.4.- STEEL AND CONCRETE, WHY?	45	4
CAP 03.- THE CONCRETE OF THE OLD.....	55	5
03.1.- BASIC CONCEPTS	55	5
03.2.- THE TECHNIQUE WAS GLOBAL	56	5
03.3.- "ALCHEMICAL" TRANSMUTATION OF MATTER.....	66	6
03.4.- ARE THE WALLS OF THE ANTIGUOS ARTIFICIAL?	77	7
03.5.- CONSTRUCTIONS	8TO	
.....8TEMPORARY		
.....88		8
03.6.- THE SAME TECHNIQUE, IN ART AND MONUMENTS.....	99	9
03.7.- ALCHEMICAL MODIFICATION OF MOUNTAINS, APUS.....	99	9
CAP 04.- THE ANT ALCHEMY OF THE ANCIENT	1011	
.....	10	
04.1.- DOMAIN OF MATTER, MASS "ZERO" AND GRAVITY.....	1011	
.....	10	
04.2.- THE COFRES-FORMING TECHNIQUE	11	
04.3.- ARE THEY FORMWORK, FULLERENOS TYPE?	11	
04.4.- GLOBALIZED CONSTRUCTION ON ALL CONTINENTS.. ¡Error! Marcador no definido.Error! Undefined marker..... ¡Error! Marcador no definido.		
04.5.- THE TECHNIQUE OF OUR ANCESTORS (PUMA PUNKU)	1212	
.....	12	
04.6.- INTERIOR ASSEMBLY OF CHAIRS.....	1313	
.....	13	
04.7.- WAS THERE AN ADHESIVE?	1314	
.....	13	
04.8.- A BRIEF REFLEXION¡Error! Marcador no definido.Error! Undefined marker. ¡Error! Marcador no definido.		
CAP 05.- THE ICA STONES AN ALCHEMICAL KEY?	1415	
.....	14	
05.1.- POSTULATE.....	1415	
.....	14	

THE CONCRETE OF THE ANCIENTS

ALCHEMY OF THE 4TH DIMENSION

05.2.- THE "ALCHEMY" INNER.....	¡Error! Marcador no definido.MASS Error! Undefined marker.....	¡Error! Marcador no definido.
05.3.- THE OUTER LINER.....	1515	
.....	15	
05.4.- A SMART ADHESIVO?	1617	
.....	16	
05.5.- "INVISIBLE" ANCHORS.....	1717	
.....	17	
05.6.- HIDDEN KEY DETAIL	1717	
.....	17	
05.7.- SYNCHRONIZED COSMIC PROGRAMMING	1818	
.....	18	
05.8.- THE CODES OF THE LITHIC LIBRARY	2020	
.....	20	
05.9.- CONCLUSIONS	2121	
.....	21	