
From Sensation to Agency: Mapping Conscious Awareness Through the Orders of Architecture

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Think back to the last time you found yourself in the middle of a conflict and couldn't say, afterward, how you got there. You reacted, the thing escalated, and somewhere between the first sensation and the final word, you lost the thread. You were present for all of it and in control of none of it.

That gap between experiencing something and consciously shaping your response is not a character flaw. It is a developmental problem, and developmental problems have developmental solutions. The Five Orders of Architecture, which Freemasonry inherits from the classical tradition, offer exactly the kind of graduated, layered framework needed to name and navigate that gap with precision.

What follows is a working model, not a meditation. It has five stages, each with a specific function, a specific pitfall, and a specific relationship to the stages on either side of it. The architectural metaphor is not decorative here; the sequence matters, the proportions matter, and skipping a stage is as structurally unsound in consciousness as it is in masonry.

One honest disclaimer before we begin: this mapping of the orders to stages of awareness is a pragmatic apparatus, not a claim about Masonic history or ritual symbolism. The framework earns its usefulness from what it helps you see, not from any official authority. Use it the way a good tool deserves to be used, which is carefully and in the right situation.



The Tuscan Stage: Pure Sensation Before the Name

The Tuscan column is the oldest and most elemental of the orders. No fluting, no scroll, no ornamentation. Structurally sound in the most direct sense.

The Tuscan stage of awareness is the experience you have in the fraction of a second before your mind intervenes. When light reaches your eyes before you have categorized it as morning, when heat rises in your chest before you have decided it is anger, when a sound registers before you have sorted it as threatening or harmless. This is pre-naming, pre-evaluative consciousness, and it is not primitive. It is foundational.

William James, writing in his foundational 1890 work *The Principles of Psychology*, described this raw perceptual field as a "blooming, buzzing confusion" that precedes any act of selective attention. The act of noticing that confusion without immediately organizing it is not easy, and it is not nothing. It is the beginning of all finer-grained awareness.

The pitfall at this stage is one that often sounds appealing: staying here. There is a seductive quality to pure sensation, a certain philosophical romance around being fully present without the distorting machinery of thought. But awareness without evaluation leaves you entirely at the mercy of your own reactions. You sense everything, but you architect nothing. It is an experience, not a capability.

The practice here is simple to describe and genuinely difficult to sustain: notice sensations before labeling them. A walk, a body scan, a few minutes of sitting quietly, any of these will surface the Tuscan if you resist the pull toward immediate naming.

The Doric Stage: Naming the World into Existence

The Doric column adds fluting and a capital to the Tuscan's basic form. More structure, more function, more differentiation.

At the Doric stage of awareness, the mind begins to sort. Brightness becomes morning. Heat becomes frustration. That person becomes threatening, or safe, or boring. This is the architecture of the ego, in the most neutral sense of that word: the self-organizing structure that makes social and practical life possible by creating stable categories.

George Lakoff and Mark Johnson, in *Metaphors We Live By* (1980), argue that our conceptual categories are not neutral descriptions of reality but active framings that determine what we can notice and what we cannot. The Doric stage is exactly where those framings get installed. And like load-bearing walls, they are extremely difficult to move once they are in place.

This matters because many of the problems that surface at more advanced stages of development were built here, in the labeling process itself. If you named a sensation wrong early on, if you called fear excitement, or loneliness peace, or resentment loyalty, that mislabeling will propagate through every subsequent layer of analysis. The Doric gives you the tools to function. It does not guarantee that the tools are calibrated correctly.

The pitfall here is rigidity. The Doric is sturdy and functional, but it runs in binary. Things are labeled or unlabeled, mine or not mine, good or bad. That binary clarity is exactly what makes early development feel stable, and exactly what limits further growth. The person who never develops past the Doric stage does not lack intelligence; they lack the flexibility to question their own categories.

The Ionic Stage: Thinking About What You Think

The Ionic column introduces the scroll at the capital, the volute. Something reflective, turning back on itself.

This is not an accident as a metaphor. The Ionic stage of awareness is where metacognition begins: thinking about how you are thinking, questioning the labels you gave your experience at the Doric level, and tracing the history of those labels. You do not just notice that you are frustrated; you ask why you called it frustration, what that word is doing, where that response pattern came from.

The cognitive psychologist Donald Meichenbaum, whose work on cognitive-behavioral therapy is synthesized in his 1977 *Cognitive-Behavior Modification*, described this kind of self-instructional monitoring as a core mechanism of therapeutic change. When you interrupt an automatic response long enough to examine the narrative that generated it, you create room for different responses to emerge.

This is where the first genuine agency becomes available. Not the reactive agency of avoiding an unpleasant sensation, and not the structural agency of having good labels, but the reflective agency that comes from knowing why your labels work the way they do.

The trap of the Ionic is one that intellectually oriented people hit particularly hard: getting so absorbed in the analysis of your labels that you lose touch with the sensations those labels were supposed to represent. You can build an elegant, internally consistent architecture of self-understanding that has almost no contact with actual lived experience. The Ionic without the Tuscan becomes a story about a story, sophisticated and empty.

The Corinthian Stage: The Bloom of Meaning

The Corinthian column is the most elaborate of the classical orders, its capital wreathed in acanthus leaves, ornate and full of life. It has everything the previous orders have, and then the richness.

At the Corinthian stage of awareness, you are not just analyzing the label you gave an experience; you are inhabiting the full texture of what that experience means to you. Emotion is not a variable to be managed; it is the bloom of the whole system. You see not just the cause and effect of your frustration, but its aesthetic, its beauty and its tragedy, its connection to the broader narrative of who you are and what you value.

Brené Brown's research on vulnerability and emotional granularity, detailed in *The Gifts of Imperfection* (2010), touches on this stage directly. She found that the capacity to name emotional states with precision, beyond the crude Doric categories of "good" and "bad" or even "frustrated" and "sad," correlates strongly with resilience and authentic connection. The Corinthian stage is where that emotional precision becomes a form of self-expression rather than just self-analysis.

This is genuinely difficult territory to describe because it sounds like the ideal end state: fully alive to your experience, integrated, emotionally rich. But the pitfall is real and it is common. You can fall so completely in love with the aesthetic of your own story that you stop checking it against reality. The Corinthian trap is self-dramatization, the tail wagging the dog, as the source material puts it, where the beauty or tragedy of your narrative begins to substitute for actual data about your actual situation. People carry old wounds in Corinthian form long after the original wound has healed, because the story of it has become too central to their identity to release.

The Composite Stage: Integrated Agency

The Composite column is architecturally a synthesis: the scrolls of the Ionic and the acanthus leaves of the Corinthian, combined. It does not supersede the previous orders. It holds them simultaneously.

In *A Mason's Work*, Brian Mattocks defines the Trowel as the tool of integration, the instrument that binds separate materials into a single coherent structure. The Composite stage of awareness is what happens when that Trowel has done its full work across the entire developmental sequence. You are aware of the raw sensation and the label you gave it and the history behind that label and the emotional meaning it carries, all at once, without being captured by any single layer.

This is the point the Ouroboros is meant to capture. That ancient image of the serpent consuming its own tail is not about a circular trap; it is about integration across apparent opposites. The composite awareness that closes the Ouroboros is not more complex than the Tuscan sensation that opened it; it is the same awareness, returned to itself after having been educated by every intervening stage. The head meets the tail. The architect meets the material.

In the composite stage, you do not just have experiences. You are the conscious architect of your response to them. You can sense the heat in your chest, trace it to its label, understand the history behind that label, honor the emotional significance it carries, and then choose how to respond in a way that serves neither the avoidance of sensation nor the compulsion of story.

Lisa Feldman Barrett's *How Emotions Are Made* (2017) provides a relevant empirical frame here. Her theory of constructed emotion argues that emotional experience is not a fixed readout from the nervous system but an active interpretive process in which the brain uses prior experience to predict and construct meaning. This means that the categories installed at the Doric level, refined at the Ionic, and inhabited at the Corinthian, are not merely descriptions of what the body is doing; they are constitutive of what emotional experience actually is. Composite awareness is, in Barrett's terms, the capacity to consciously participate in that construction rather than simply receive its output.

The Insight That Changes How You Use This

The linear presentation of five stages can create a misleading impression: that you work through the sequence once, arrive at composite awareness, and you are done. The more accurate and genuinely useful insight is that awareness develops unevenly across different domains of your life, and that unevenness is your actual diagnostic tool.

An athlete, through the repeated discipline of training, develops something close to composite body-awareness relatively quickly. They can feel a subtle misalignment in their stride, name it accurately, understand its probable cause, appreciate the difference it makes to their performance, and adjust in real time. That is composite-level awareness in one domain.

The same athlete may be entirely Tuscan in their awareness of interpersonal conflict: fully reactive, unable to name what is happening, running entirely on raw sensation and instinct. Or they may be stuck at a Doric level in their understanding of their own grief, labeling complex feelings with blunt categories ("I'm fine," "that was a long time ago") and never engaging the Ionic questioning that would allow those categories to evolve.

This asymmetry is not a failure. It is the practical reality of how human development works, and Robert Kegan's research on adult developmental stages, presented in *The Evolving Self* (1982), supports exactly this: that movement through stages of psychological complexity is domain-sensitive and contextually triggered. You do not develop globally; you develop in response to the demands placed on you in specific contexts.

The practical payoff is this: your most developed domain is a template. When you have worked through to composite awareness in one area of your life, you have the architecture of that process available. You know what it felt like to move from Tuscan sensation to structured Doric naming. You know what the Ionic questioning felt like when it opened up a rigid label. You know the Corinthian bloom and its seductions. You can take that map and apply it deliberately to a domain where you are still reactive, still binary, still lost in story.

That transfer is the work.

The Work, Step by Step

Step 1: Identify your most developed domain. Where in your life do you respond with the most clarity, flexibility, and conscious choice? This is where you have the most developed awareness. Name it specifically, whether that is physical skill, creative expression, or professional problem-solving.

Step 2: Map your current stage in a struggling domain. Choose a recurring pattern in your life where you feel stuck, reactive, or unclear. Using the five-stage framework, locate where the process breaks down. Are you skipping naming entirely and just reacting (Tuscan)? Are you applying rigid, unchallenged labels (Doric)? Are you over-intellectualizing and losing the feeling (Ionic trap)? Are you in love with the story (Corinthian trap)?

Step 3: Practice Tuscan noticing for five minutes each day. Before you label, evaluate, or analyze anything, sit with raw sensation. Use a body scan or a slow walk outdoors. The only task is to notice without naming. Build the instrument before you calibrate it.

Step 4: Audit a single label. Choose one recurring emotional label you apply to yourself, whether "I get anxious about this" or "I'm just not good at that" or "this always happens to me." Trace it. Where did that label come from? What sensation was it originally attached to? Is the label still accurate?

Step 5: Find the Ionic thread in a recent difficult moment. Take one conversation or event from the past week that produced a strong reaction. Walk it backward through the stages: what was the sensation, what label did you give it, what story does that label belong to?

Step 6: Notice the Corinthian pull. Identify one place in your life where the story feels beautiful or tragic or central to your identity. Sit with the question of whether that story is still attached to current data, or whether you are maintaining it for its own sake.

Step 7: Transfer the map. Take the framework from your most developed domain and apply it explicitly to the area where you are most stuck. You are not starting over. You are translating a capability you already have into a context that needs it.

A Genuine Conclusion

The promise at the center of this framework is not that you will stop having reactions, or that life will become serene, or that the difficult conversation will suddenly be easy. The promise is narrower and more useful than that: you can close the gap between sensation and choice.

That gap is where most suffering lives, not in the sensation itself, and not in the choice itself, but in the automatic machinery that runs between them without your participation. The Five Orders offer a way to make that machinery visible, not to dismantle it, but to be its operator rather than its product.

The Ouroboros completes itself not when the serpent's head destroys the tail, but when it meets the tail in full awareness of what it is holding. Composite awareness does not erase the raw Tuscan sensation that began the whole journey. It honors it. It knows what it is. It knows what to do with it. That is not a destination. It is a practice, and it is available right now, in whatever domain you are willing to bring it to.

Bibliography

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Related Podcast Episodes

- Tuscan Awareness: The Stage Before the Name
- Doric Awareness: Naming the World You Experience
- Ionic Awareness: Thinking About What You Think
- Corinthian Awareness: The Bloom of Meaning
- Composite Awareness: Integrated Agency and the Ouroboros

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