

You sometimes have the sensation that, once you enter a particular room, you realize that you're not welcome, that you are out of sync and out of place. It is not a matter of 'a feeling' - it is pure consciousness. Straight through the noise of impressions and moods, there is the pure and primary awareness of the space itself. Beyond the vagaries of taste and subjectivity, there is the notion of the supra-sensitive. This is the realm of atoms - and the world of unique frequencies. This is the realm where we, designers, must strike a chord by animating the things diligently, by evoking a chain reaction of animated materials.

In the end, it's all about the principle of animation. Becoming conscious of the supra-sensitive world is one thing; being willing to do something with that consciousness and influence that world is another. As a designer, you must know how to strike the right chord in stirring up the unique frequency of things - particularly where matter is concerned. If you are able to animate matter with a particular vibration which then triggers another vibration, you have truly achieved something. Animating matter means manipulating its frequency; manipulating a frequency means creating an experience; and the experience created will inevitably be undergone by someone and evoke some emotion.

SupraSensitivity in Architecture  
Maurice Nio

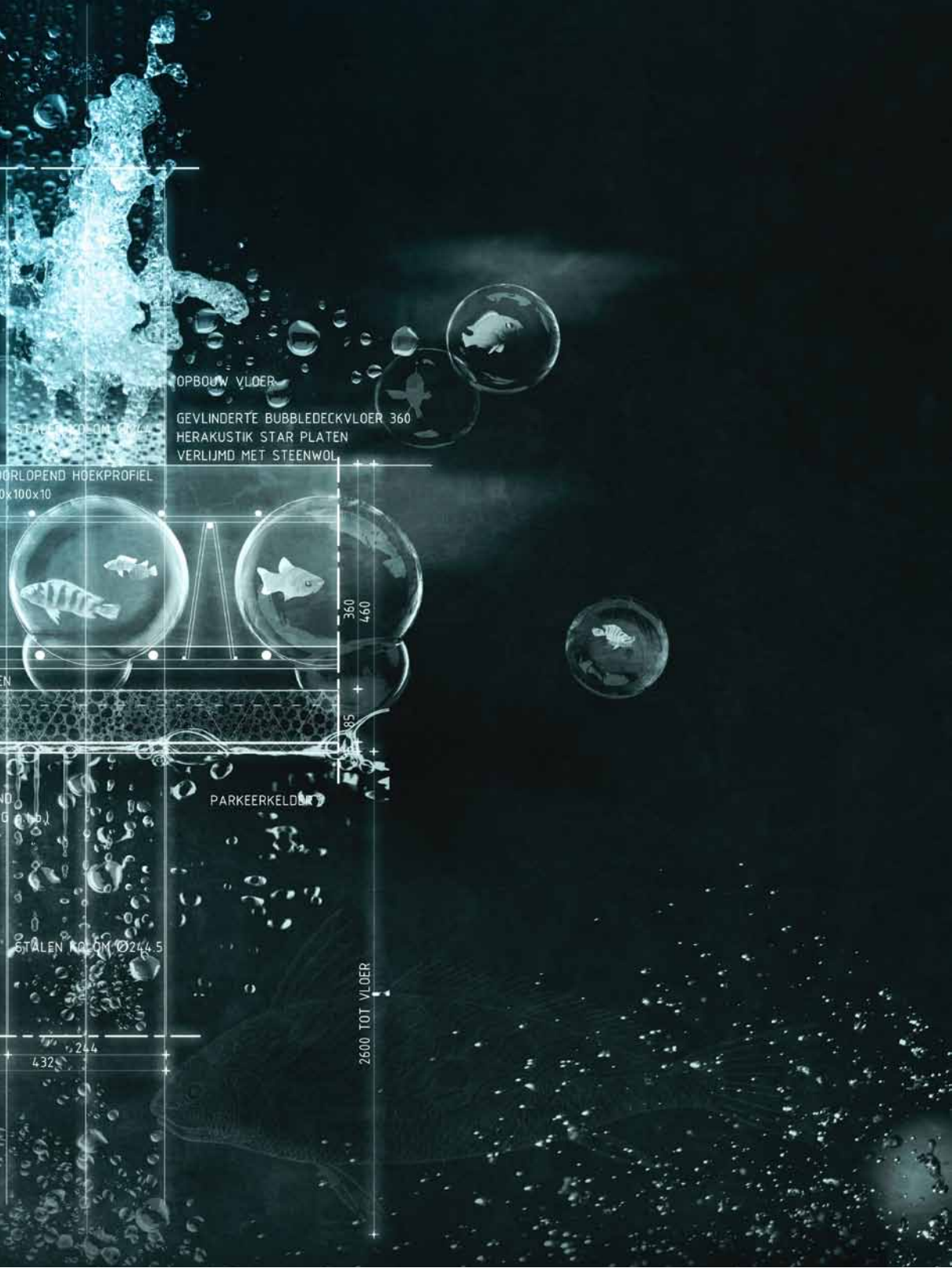
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Behind this cover flap you will find the Italian and Chinese translation of the essay *The Principle of Animation*, including the original Dutch text and... an unpublished Dutch bonus essay.

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# SupraSensitivity in Architecture

Maurice Nio

UITGEVERIJ DUIZEND & EEN | 1001 PUBLISHERS



### Essay

### The Principle of Animation

Maurice Nio

pages 7-15

### Project 1\_H0001

### The Amazing Whale Jaw

Bus Station, Hoofddorp, NETHERLANDS, 2001-2002, 2016

photography: Radek Brunecky, Hans Pattist

supra-sensitive photography: Giacomo Garziano

pages 17, 18, 34, 50, 66, 82, 98, 114, 130, 146, 162, 178, 194, 210, 226, 242, 246, 250

supra-sensitive drawings & details: Martin Vybíral

pages 20, 36, 52, 68, 84, 100, 116, 132, 148, 164, 180, 196

### Project 2\_PYN01

### Touch of Evil

Railroad Underpass, Pijnacker, NETHERLANDS, 2002-2004, 2016

photography: Hans Pattist

supra-sensitive photography: Giacomo Garziano

pages 22, 38, 54, 70, 86, 102, 118, 134, 150, 166, 182, 198, 214, 230

supra-sensitive drawings & details: Radek Brunecky

pages 24, 40, 56, 72, 88, 104, 120, 136, 152, 168, 184, 200, 216

### Project 3\_ROE01

### Betty Blue

Retail Park Roermond, Roermond, NETHERLANDS, 2004-2008

photography: Radek Brunecky

supra-sensitive photography: Nailia Aizatullova

pages 26, 42, 58, 74, 90, 106, 122, 138, 154, 170, 186, 202, 218, 234

supra-sensitive drawings & details: Radek Brunecky & Martin Vybíral

pages 1/256, 2/255, 156, 172, 188, 204, 220 (Radek), 28, 44, 60, 76, 92, 108, 124, 140 (Martin)

### Project 4\_PRA01

### Sensing the Waves

Centro per l'Arte Contemporanea Luigi Pecci, Prato, ITALY, 2006-2016

photography: LINEASHOW\_Carlo & Elisa Gianni

supra-sensitive photography: Nailia Aizatullova

pages 30, 46, 62, 78, 94, 110, 126, 142, 158, 174, 190, 206, 222, 238

supra-sensitive drawings & details: Si [Muse] Miao & Tatiana Plakhova

pages 32, 48, 64, 80, 96, 112, 128, 144, 160, 176 (Muse), 192, 208, 212, 224, 228, 232, 236, 240, 244, 248, 252 (Tatiana)











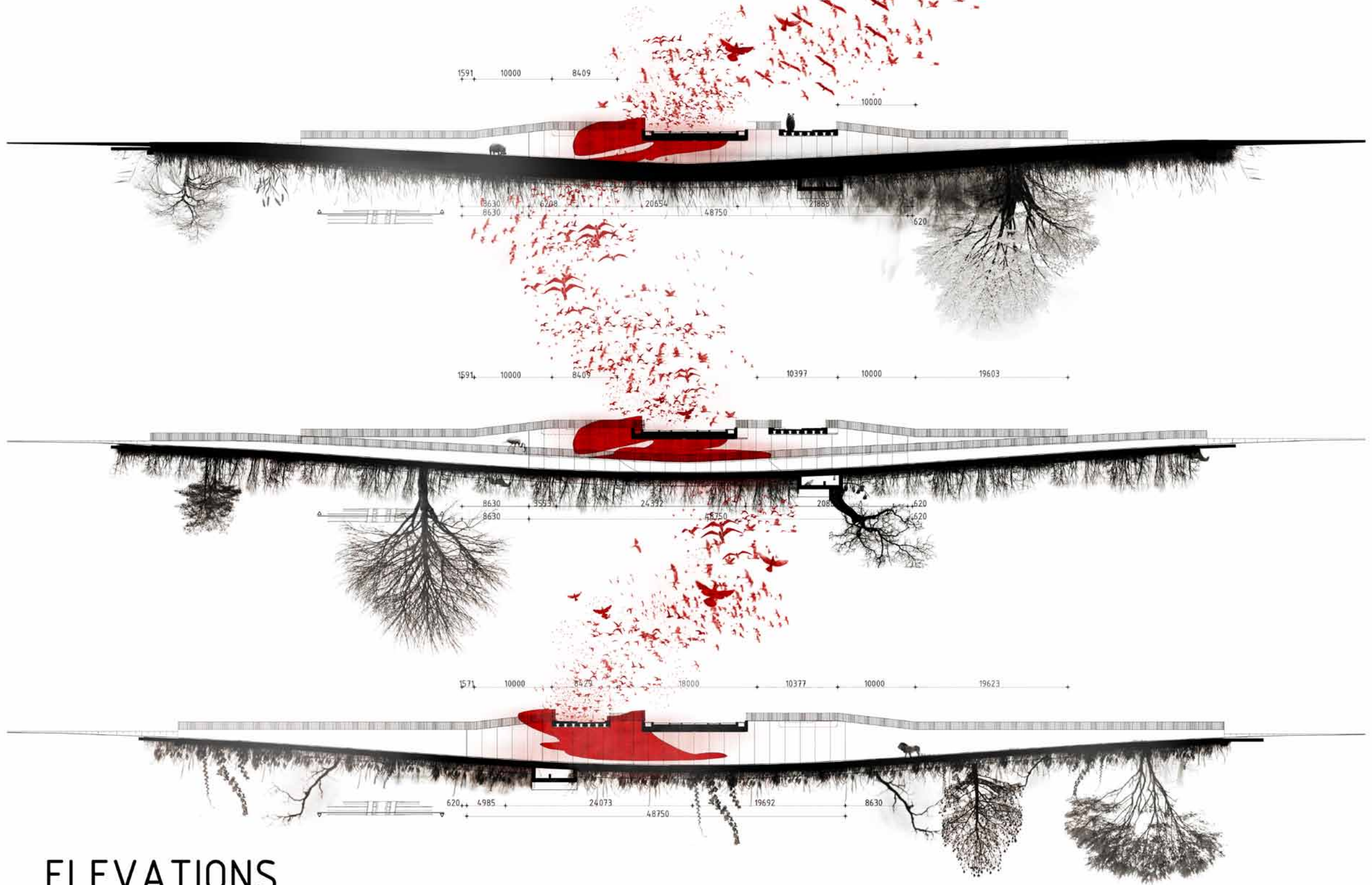


## THE SOUL OF A BUILDING

Can you talk about buildings that have left a pleasant impression on us as having a soul? The opposite comes fairly easily; we are quick to call a distasteful building deadly, soulless. And would it then be obvious to assign to the architect the role so often reserved for God in discussions about the human soul: as an aspirator, an animator? We expect architects to put their (heart and) soul into every building they design, but that is not the same thing as animating a building.

Pieter van den Blink, *Het is niet dat ik niet kan zien, ik kan alleen niet kijken* (It's not that I can't see, I just can't look), in: *Architectuur door andere ogen* (Architecture through other eyes), 2012

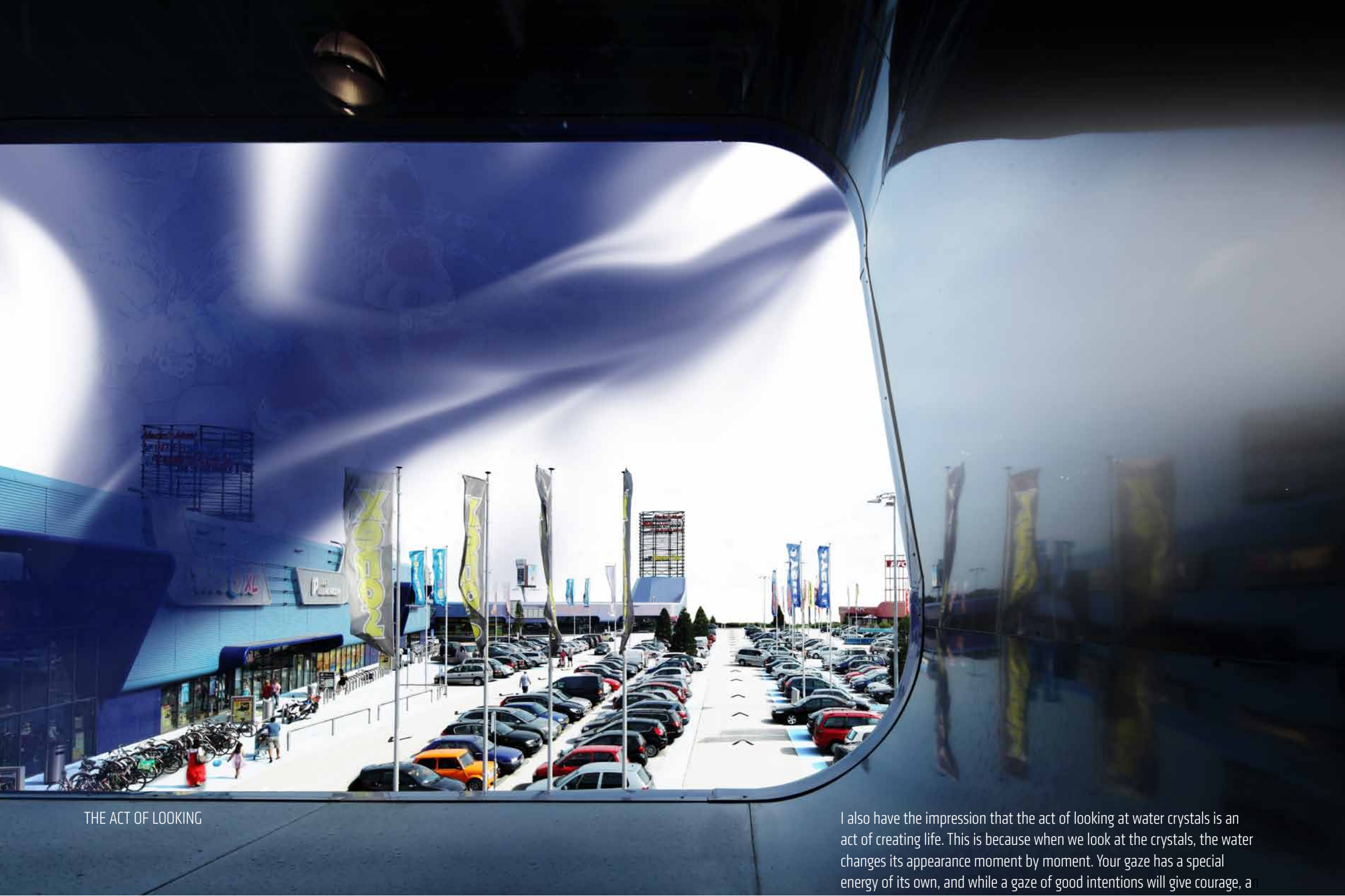




# ELEVATIONS







THE ACT OF LOOKING

I also have the impression that the act of looking at water crystals is an act of creating life. This is because when we look at the crystals, the water changes its appearance moment by moment. Your gaze has a special energy of its own, and while a gaze of good intentions will give courage, a evil gaze will actually take it away.

Masaru Emoto, *Mizu Wa Kotae Wo Shitteiru* (The Hidden Messages in Water), 2001



## CHANGING MY WAVE LENGTH

Nicola Tesla was the only one studying magnetic fields, antigravitation and energy fields. He had the incredible vision that every object and every human being, every plant and everything on this planet had its own wave length or frequency. He talked about the idea of parallel worlds. Actually in this world we live in many, many parallel worlds. But we can only communicate with our world or with objects when they have the same wave length, and if they do not have the same wave length, everything else is invisible. So when we talk about spirituality we talk about this

invisible world of which we lack physical proof. But now scientists discover that this invisible world does exist and that there are hundreds of parallel worlds. And I'm fascinated by the idea of being in a space and just by changing my wave length I can disappear in front of your eyes and reappear in the same room but in another order, with another setup. It could be incredible to work with a scientist and artist together and make such things possible.

Marina Abramovic, *Art Meets Science & Spirituality in a Changing Economy*, Part 5: *The Shifting Paradigm*, 1990



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