

SPEEDISM

— THE DEAD ANGLE OF ARCHITECTURE —

VISUAL THEORY / ARCHITECTURE / ARCHITECTURAL THEORY / 2.5D
SHAPES / VISUAL ARTS / SCENARIOS / URBAN TACTICS / IMAGINEERING

SPEEDISM BIO

Speedism is the duo Julian Friedauer, Germany, and Pieterjan Ginckels, Belgium. They work in the fields of architecture, architectural theory, visual arts, visual theory, urban tactics, imagineering, visual arts and scriptwriting. As visual artists and architects, and starting from these backgrounds Speedism develops a visual universe, theoretical landscapes, denkräume, narratives and scenarios. In the work, Speedism brings together very diverse fields of influence, ranging from wikipedia, mythology, urban theory, geo-political analysis, technical restrictions, music, and so on. The result of this input, through a process best described in the SPEEDISM MANIFEST, is usually a digital image, started from scratch. Speedism presents the images in lecture-performances, as prints installed in and scaled for a specific spatial context, or they build a context around them – a three-dimensional addition to the image.

Speedism has been invited to speak at Hfg Karlsruhe, the International Architecture Biennale Rotterdam and MAD architects Beijing. They played a central role in the group exhibition 'Across the Borders' at Ludwig Forum Aachen; they work-shopped in Haus der Kunst Munich with North-Korean chief architects. They were commissioned a series of drawings for 'YANG' magazine as well as for the 'Berlage Institute's Report on Architecture, Urbanism and Landscape HUNCH', and the Paris based quarterly 'Face b / architecture from the other side'.

Speedism was awarded the Honorable Mention in the White House Redux competition by Storefront for Art and Architecture, NY. In 2008, they resided at TIM/LAB (Theatre in Motion) in Beijing, China and contributed to recent issues of 'Urban China' magazine, Beijing, and 'MONU' magazine, Rotterdam. ArtHub Asia invited Speedism for another work period in China, and for the presentation of the resulting animation film "Iahgnahs Onhcet" at the Chicago Museum of Contemporary Photography and at the Bangkok World Film Festival. In the meantime Speedism's work is on display at 'Insiders: Experience, practices, know-how', as part of 'Evento', the Biennale for Art and Architecture of Arc en Rêve and CNAP, Bordeaux. Look out for Speedism's participation in 'Double Infinity', a show curated by the Van Abbemuseum Eindhoven and Arthub Asia, opening at the Dutch Culture Center in Shanghai during World Expo 2010!

Julian Friedauer (°1980) is a German artist and architect. He studied architecture at Universität Stuttgart, and was assistant at Hfg Karlsruhe. He lives and works in Stuttgart and Brussels. Between 2005 and 2007 he was a member of the architecture label IGMADÉ. Their work has been published in the book "5 Codes. Architecture, paranoia and risk in times of terror", 2005 Birkhauser Verlag. He co-designed the 2008 project "Janus Temple Revisited", published amongst others in "Exit Architecture", Springer Wien, and in Build architecture magazine. In 2007, together with Pieterjan Ginckels, he founded "Speedism".

Pieterjan Ginckels (°1982) is a Belgian artist and architect. He studied architecture at K.U.Leuven, WENK Sint-Lucas Brussels and Universität Stuttgart and currently is assistant professor Mixed Media at WENK Sint-Lucas Ghent. He lives and works in Brussels. As a visual artist, he participated in about 40 group and solo exhibitions, and is represented by KLERKX, Milano, and Zsa-Zsa Eyck, Amsterdam. He leads the live collective Nononoise, focusing on music, performance and improvisation. In 2007, he co-founded the architectural office “BLA” and, together with Julian Friedauer, he founded “Speedism”

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SPEEDISM CV

LECTURES

- 2010 'Brooklyn Drone Temple Doom Baby', Metropolitan Exchange, Brooklyn NYC, USA.
Live Photoshop opera, maximized with smoke machines, supertitles and sound.
- 2010 'Untitled States of Doom & Symmetric Side Effects', MICA Maryland Institute College of Art, Baltimore, USA.
Live Photoshop opera, maximized with smoke machines, supertitles and sound.
- 2009 'Speedism and the Segregated Secret of the Black Egg', International Architecture Biennale, NAI, Rotterdam, Netherlands.
Lecture-performance consisting of a live presentation of several Speedism projects in a staged Photoshop file. A live mixed soundtrack accompanied the journey through the Photoshop file.
- 2009 'Futurist Visions in Architecture for Shanghai', Arthub, Shanghai, China.
A session on architecture, speed, motion, and urgency. discussing dynamic ideas for a new kind of an architecture for the city of Shanghai. Featuring Shanghai Expo2010 Dutch Pavilion designer and artist John Körmeling; visual artist Alicia Framis; artist-architect collective Speedism; and architect Koon Wee.
- 2008 "Speedism Hotel", M.A.D. Architects, Beijing, China.
Lecture-performance held at the office of Beijing architects MAD. The performance consisted of a live presentation of several Speedism projects in a staged Photoshop file, designed as a Hotel hosting the project images. A live mixed soundtrack accompanied the journey through the Photoshop file.
- 2008 'Hertzianism: Electromagnetism in Architecture, Design and Art', HfG Karlsruhe, Germany.
Symposium initiated by prof. Stephan Trüby. Lectures by Volker Albus, Martin Burckhardt, Ole W. Fischer, Julian Friedauer, Pieterjan Ginckels, Achim Heidenreich, Sabine Himmelsbach, Iassen Markov, Doreen Mende, Heiner Mühlmann, Philippe Rahm and Lawrence Wallen.

INTERNATIONAL RESIDENCIES

- 2009 Arthub, Shanghai, China.
Speedism worked on a commission of Arthub Asia and the Chicago Museum for Contemporary Photography on the city of Shanghai.
In Shanghai, we closely collaborated with Crystal CG, the biggest media company in the country. Crystal CG is in charge of the visualization of the Shanghai World Expo in 2010, was responsible for media during the 2008 Olympic Games and is famous for its renderings and animations commissioned by the world's leading architectural practices. Through this collaboration, we try to experiment with blurring the line between our imagined cities and possible Chinese real-life

counterparts. The resulting project - the film IAHGNAHS ONHCET - was premiered at the MoCP in Chicago, and more output will be part of an upcoming TIM/LAB publication.

2008 Theatre in Motion, Beijing, China.

Speedism was invited by Theatre in Motion for a two-month residency in Beijing, on suspicion that Speedism's working mode - fast, post-reflective and action-based - mirrors the way in which cities are in effect operating in China, or more concretely, how the people in it, relate to it. One could argue that the specific condition of the Chinese city is borne out of the instant moment that its multilayered realities, chronologies and influences clash with each other. Especially the ongoing dynamic between formal and informal architectures of respectively planners and people - where a plan is set, an informal reality is attached to it, consequently transforming that plan - calls for an understanding of the Chinese urban tissue as a chain of temporalities. This calls for strategies to live this urban reality alike, and could explain why acting upon seems better fit than theorizing the Chinese city.

Speedism developed new projects and experimented with production modes, duelling with Neville Mars (Dynamic City Foundation) for Urban China magazine, and in dialogue with an audience during a Speedtrip through Beijing.

EXHIBITIONS / PRESENTATIONS

- 2010 'Double Infinity', Van Abbemuseum + Arthub Asia, Shanghai, China.
- 2009 'Winterse Vertellingen', Theater aan het Vrijthof, Maastricht, Netherlands.
- 2009 'World Film Festival', Bangkok, Thailand.
- 2009 'Shangype!', Hyde Park Art Center, Chicago, USA.
- 2009 'Reversed Images', Museum of Contemporary Photography, Chicago, USA.
- 2009 'INSIDERS: experience, practices, know-how', Arc en Rêve, Bordeaux, France.
- 2009 'Imagining Recovery', Berlage-institute, Rotterdam, Netherlands.
- 2009 TEFAF, Maastricht ('During TEFAF', Theater aan het Vrijthof), Netherlands.
- 2008 'White House Redux', Storefront for Art and Architecture, New York, USA.
- 2008 'Across the borders', Ludwig Forum, Aachen, Germany .

PUBLICATIONS

- 2010 'Double Infinity', Vanabbemuseum + Arthub Asia.
- 2010 'We can change the weather', Crosstalks, Brussels, Belgium.
- 2010 'ACT!', Issue 1, Overworld publishers, Bordeaux, France.
- 2010 'INSIDERS: experience, practices, know-how', Arc en Rêve + CACP + Les presses du réel, Bordeaux, France.
- 2009 'Agenda', JDS architects, Brussels, Belgium, Copenhagen, Denmark.
- 2009 'A+', Belgian architectural review, Brussels, Belgium.
- 2009 'HUNCH', the Berlage Institute Report on Architecture, Urbanism and Landscape, Rotterdam, Netherlands.
- 2009 'Face B. Architecture from the other side', cultural and architectural journal, Paris, France, New York, USA.
- 2009 'Urban China', magazine on urbanism in China, Beijing, China.
- 2009 'Monu magazine on urbanism', Rotterdam, Netherlands.
- 2008 'White House Redux: 123 ideas for a new White House', Storefront for Art and Architecture, New York, USA.
- 2008 'YANG', literary and cultural journal of the Low Countries, Gent, Belgium.

We might be wrong

By Sébastien Martinez Barat (editor, Face B magazine)

Speedism's graphic architecture is conceived in pixel form and translated to paper. Their projects emerge out of a mysterious and monstrous software designing process. Techno-enthusiast theory and catastrophist prophecy at the same time, Speedism somewhat embodies seventies avant-garde. Speedism's convergence architecture occupies an intersectional space where architecture and its popular representations (cinema, literature, gaming, comic books) meet. Speedism aims at being quick and sharp. They use theory as an alibi, easy shortcuts as emulation, referential networks as legitimation to undercut the slow maturation of architectural thought. Cut short to go fast. Speedism doubts. In a manifest, they proclaim they «might be wrong». One step forward that embodies the anxieties of the post-Koolhaas generation. A generation that witnesses the tiring of advertisement architecture, the end of the simplistic catch phrase, and that now turns to the generic city. Speedism draw chaotic and nostalgic postcards for an abandoned theoretical space: totalitarian and exhilarating environments, empty theme parks for architects. Speedism might be drawing the elegy of an already gone cultural moment. Speedism goes fast to put and end.

Paris -- July 2009

Artist-architect collective Speedism hits the road in China, blurring the line between their imagined cities and possible Chinese real-life counterparts.

By Els Silvrants (Theatre in Motion)

Speedism is the duo Julian Friedauer and Pieterjan Ginckels. They work in the field of architecture, architectural theory, visual arts, visual theory, urbantactics, imagineering, visual arts and scriptwriting. As visual artists and architects, and starting from these backgrounds, Speedism develops visual universes, theoretical landscapes, denkräume, narratives and scenarios. Speedism uses different forms of input, ranging from wikipedia, mythology, urban theory, geopolitical analysis, technical restrictions, music, and so on, in a random and non-hierarchical order. They are mixed into images in the chronological order they are collected, with no pre-set planning, creating a result that is never an ending point but always gives rise to a new point of departure. Speedism keeps on drawing, fine-tuning, exchanging, going from the one to the other association.

Step by step, starting from scratch and growing from pixel to pixel so to speak, they create digital images that can be read as visual scenarios, narrative story boards or imagined fictions, following no other strategy than the process itself. Or in other words: rather than a pre-conceived basis for the image, the narrative is the actual outcome of the image compilation.

Speedism presents these images in lecture-performances, as prints installed in and scaled for a specific spatial context, or they build a context around them a three-dimensional addition to the image.

The performative potential of the compilation of the Speedism image forms another basis of exploration. In public Speed Trips, Ginckels and Friedauer invite different hosts to introduce a random place in a to them unknown city, and share the ride with whoever wants to join. In true tourist fashion, they hop from the one to the other destination without expressing the wish to understand the city in its totality. In the Speed Trips, they propose the city as a real-life Speedism imagination, and put possible interactions between both to the test.

We suspect that Speedism's working mode - fast, post-reflective and actionbased mirrors the way in which cities are in effect operating in China, or more concretely, how the people in it, relate to it. One could argue that the specific condition of the Chinese city is borne out of the instant moment that its multilayered realities, chronologies and influences clash with each other. Especially the ongoing dynamic between formal and informal architectures of respectively planners and people - where a plan is set, an informal reality

is attached to it, consequently transforming that plan - calls for an understanding of the Chinese urban tissue as a chain of temporalities. This calls for strategies to live this urban reality alike, and could explain why acting upon seems better fit than theorizing the Chinese city.

Taking the leap back to Speedism, we make a final reference to role of the rendered image most notably in Chinese planning and architectural strategy. When exploring how Speedism's digital imaginations can be traced back in reality, the render - as a visual translation of the imagined into the real - seems to be an important missing link. Furthermore, the render exercises a strange kind of temporality by itself, juxtaposing future with present in the form of a constructed image. We cannot help but wonder whether Speedism's photoshops are somehow the mirror of China's rendered reality?

Beijing. Shanghai. Wuhan -- November 16 to December 23 2008

