

Dear Laurence,

I hope you're doing great!

Here, everything is as always hectic and super slow at the same time.

The Watchers of Malheur is wrapped up and it sometimes seems like a distant dream. What a project huh!?

I am actually writing you with a proposition for a new project, already.

I hope bits and pieces of this make sense and I hope you're up for it!

And if you are I really look forward to travel into the zone with you again!

All my very best,

Soren

Hi Soren,

I have not fully digested your email but I get the general mood and movement from the word document... so I'm in.. and as before we'll make it work. (Top tip: the smaller the number of animated characters the faster I can go!)

A good place to start is some research and development of 80s/90s office spaces... It is probably my most hated era of architecture so I can approach it with real bile towards the subject. My favourite was Broadgate in London, which was the equivalent of buildings with shoulder pads... its been torn down now I think and replaced with something equally horrible. Everything was powerful yet infantile at the same time.. like the building were made out of kid's building blocks... but GOLD building blocks!

It had this sculpture which I always liked because it was so miserable

Hi Laurence,

So this turned into quite a thing - so sorry for not sending you something earlier.

I have compiled a 50 page PDF for you with thoughts, references, notes and visual research.

Many of my ideas and thoughts will appear in the text of the mood board, but I will also send you more of a script and story board, going more into detail about the sequence, real soon.

But I thought it best for you to get a lot of material to work with and I do need a few more days to completely land the timing, narrative and final feel of the work.

And as always this is also something we will massage into place together. I do think I need some narrative element in this one that I have still not found.

But for now, Laurence, a pile of moods and ideas!

Again, sorry for the wait - hope you don't read it as reluctance on my part. Just need the last pieces to fall in place for the whole thing to truly lift!

Thrilled to be at it again!

More soon!

Dear Soren,

I was looking for some music to go with the clip I sent you, I kept thinking of American Psycho and Christian Bale going on about Whitney Huston and Genesis.. An then there's Stock Atkin and Waterman instrumentals... OMG.. there are dark places we can go..

Hi Laurence,

The entrance of Island is still there in 50 Broad St. The thing acts as a gateway, a portal of sorts.

The market is always at work, like we as consumers/prosumers are as well always working, even when we're clubbing and instagramming. The initial idea was then that the CGI sequences from the Island offices would appear in the feed as glitches/hacks, showing this murky territory from where our contemporary market fluctuations emerged.

I imagine we create an office setting that reflects the ramshackle, trashy and makeshift quality of the original offices. So self built cubicle of foldable camping tables and deckchairs, boiler room shelves on the walls with terminals. And leftover plastic cups and soda cans.

It could be great to do a transrealistic recreation of an original space that we never saw. I want to build it upon the descriptions found in Patterson's journalist accounts of the space.

I never managed to gain access to the 10th floor when I was there in Wall St. So only have the outside documentation of the entrance.

I like the idea that it looks basement-like or inadequate in regards to the extreme influence the work at the office had in the financial industry.

So I imagine something looking like a mix between a hacker den, a bit coin mining center and a semi-professional WoW dungeon. The place showing traces of people having been working here days on end, only lifting themselves from their chairs to use the restroom.

And endlessly!

I love it

We should find a way to move out here, finally, in this dream-like multiplicity!

The Green Iguana also known as the American Iguana.

I realize that animation of this is time consuming, so I suggest focusing on having it lying in a pile of cables, motionless, and then one sequence of it crawling on the floor in the dark to end up lying, motionless again, on a desk.

Hi Soren

Firstly - I understand your comments about the two office visual scenario.. the Levine filthy office at 10 Broad St and the infinite, shall we say, Meta office of infinite cubicles. I hope they can both exist in the final piece.

I have started modeling the office space from the floor plan. It makes a good game like space to travel through. Over the coming weeks I will populate it with computers and crap as you

mention. It would be good to know what 'space this building occupies. New York or our usual grey.

Here is a very rough start to the office model - nothing is fixed or finished. gives you an idea of the space and what can be done with it.

Lizard - how big do you want this in relation to, say, a table?

Sea monkeys - I think the close up will have to be different models from the more distant views. Maybe we can use this to good effect.

Turtles. As long as they are not having an orgy I think the animation should be fine. They are not very flexible creatures.

Dear Laurence,

Greetings from Toronto.

The animated space looks amazing and I really got intrigued by the jittery frantic walkthrough - knowing of course that this was merely due to you rapidly showing me around in the architecture - there was still something unnerving about it and it really felt like this could be financial stress building up - these things used to result in dropping from the window, now perhaps internet memes and camera phones have made a more private thing out of these venting suicides, I guess pills in front of a Hulu original series is the preferred way to go now. Perhaps we can move into these frantic camera-POVs at certain points in the sequence.

I love how the architecture looks now - so blunt and so demystified. And I can imagine how the crap heaping up will make for a really unpleasant and yet living place. Speaking of living and breathing spaces - I do think that the horror aspect of this work really lies in the fact that this place is humanly occupied - that lives are lived here in this workstation hell. No people on screen of course, but the weird presence and evidence of basic needs being fulfilled - calorie intake and rising of blood sugar levels. I'm speed typing here, trying to make the space and the motions emerge in front of the blinking cursor - excited about the dark potential of this thing.

I think the lizard is like 20 cm high when it walks around and what maybe a meter long?

No, the turtles should definitely NOT have an orgy! I think we had enough Animal Channel for one lifetime!

Hi,

Just to let you know things are progressing.. been waiting for a milestone to happen to send you an update.. but basically I'm slowly getting things off the ground and getting connected to the project.

More junk in the offices but, going through the book, there needs to be much more.

I am also not sure where to put Levine's office.. I have a good idea where it should be but think it needs to work 'theatrically'. It needs to be at the heart of things, hidden away, secretive, secure.. and filthy.

Also need to add some more computers.

I intend to have all modelling done and the scenes set by mid to late July.. then we can play with what we've got.

Hope Toronto's going well

L

Hi Laurence,

Chaos reigns!

Great to see the space messed up!

I had a bit of incomings, a kid with fever, but I'm back at keyboard.

I think the space is becoming very much alive and I can begin to see what vibes are to be found in there.

The Watchers of Malheur project really started this inner conversation in me, about image regimes/politics, augmented realities and SFX. And I think it could be valuable to further explore this relationship between the computer generated and the filmed (perhaps even performed, built). I am thinking of ways of incorporating the digital in the very fabric of the video material, as in special effects and CGI sequences overlaying or imbedded in filmed sequences, but also really the idea of the computer generated space as something equally at home in the video works, on the same level really as film shot on location. That the spaces ("real" or digital) somehow cohere - exists together as setting and landscape for our contemporary socio-political reality.

Dear Soren,

Good to hear from you and sorry you kid was ill. Horrible when kids are ill.

Here is the latest render. I have chosen a sort of figure of 8 route through the offices for maximum duration. Levine's office is coming along.

Still loads to do. Cans need branding and I definitely need some other computer models to break up the predictability.

But I think we are in a position where we can start talking about shots and how we will reveal the turtles(need a bit of work) , seamonkeys (quite pleased though haven't made them wiggle yet) and the lizard (which is 3/4 done)

Will try a shot of the lizard walking down corridor to the office soon.

Still need to do the Entrance, Fibre cable cross sections and add one hell of a lot of cable and junk.

As to the general look, I switched off depth of field as I didn't think it was adding much and now it looks very PS4! Can add specific depth of field where needed.

Hi Laurence,

I am working on a text part for the work that will be part voice over of an invented manifesto from Joshua Levine about the freedom of information and liberation of the stocks and part subtitles compiling our dialogues about creating the space from imagination and in a mix of investigative research, 3D architectural make-belief and fiction narratives. This is also an experiment but I have a feeling something could be found in the discussions about constructing a space and the original space's vision of constructing a new market (both constructions dependent on algorithms and screen reality.)

I am on a plane on the way to the Norwegian Island Utøya (yes, that Utøya) where I'll be in a one week seminar. So, again, probably a bit off keyboard. (Sorry for this period being a bit turmoil). But I'll write with shot list asap!

Hi Laurence,

A quick thought from Utøya.

There is a superimposing of Islands happening here. It took me ages to connect the dots (pretty obvious really). We are discussing the history of one Island and a kind of invented digital recreation of it, here online, you and me, while the reconstructions of historical - or perhaps it would make more sense to use the word traumatic about this thing that still really exists in the present - events are taking place here quite physically and perhaps most of all mentally, hurt being felt here at every second breath, it feels like. They are quite far apart these two Islands and the violence they represent, yet still to me they connect eerily in notions of invisible currents and power-relations. Would love to relay this thought to you more coherently. I should write this down outside reply box.

Also, did you get my latest mail. Had a bunch of send failures before I realized I had to make the images smaller...

All best!

Hi Søren,

Yes got your last mail.. all good just too busy to reply. Will digest what you've written here later.

Reply tomorrow