

FUTURE WORLD

From Méliès to Spielberg, directors have long wondered what life would look like in the future. With the help of production and costume design, here's how directors visualized the shape of things to come.



ROCKET MAN: (opposite) For *The Martian* (2015), director Ridley Scott, with actor Matt Damon and crew, shot Mars' exteriors on the red-colored desert of Wadi Rum in Jordan. He also consulted with NASA to accurately portray space travel and the Martian landscape; (above) First-time director Joseph Kosinski blocks actors Olivia Wilde, Jeff Bridges, and Garrett Hedlund on the set of *Tron: Legacy* (2010). The director's background in architecture influenced the look of the film's labyrinthine virtual world.



PHOTOS: (LEFT) WALT DISNEY PICTURES; (RIGHT) EVERETT



TOMORROW TODAY: Most of the city backgrounds for Spike Jonze's *Her* (2013), starring Joaquin Phoenix (left), especially the ones featuring skyscrapers, were filmed in Shanghai. Although the film takes place in LA, Jonze felt that present-day Shanghai had the right look to convincingly play the city in a not-too-distant future.



FROM THE '60s: Roger Vadim described Jane Fonda's costume in the erotic sci-fi adventure *Barbarella* (1968) as futuristic warrior armor. He wanted the film to look as if "I had arrived on a strange planet with my camera directly on my shoulder—as though I was a reporter doing a newsreel."



HANDS-ON: Alex Garland shows actor Alicia Vikander a mold for an A.I.'s face in *Ex Machina* (2015). When asked how far into the future the film was set, Garland responded, "Ten minutes from now," citing how close today's technology has come to artificial intelligence.



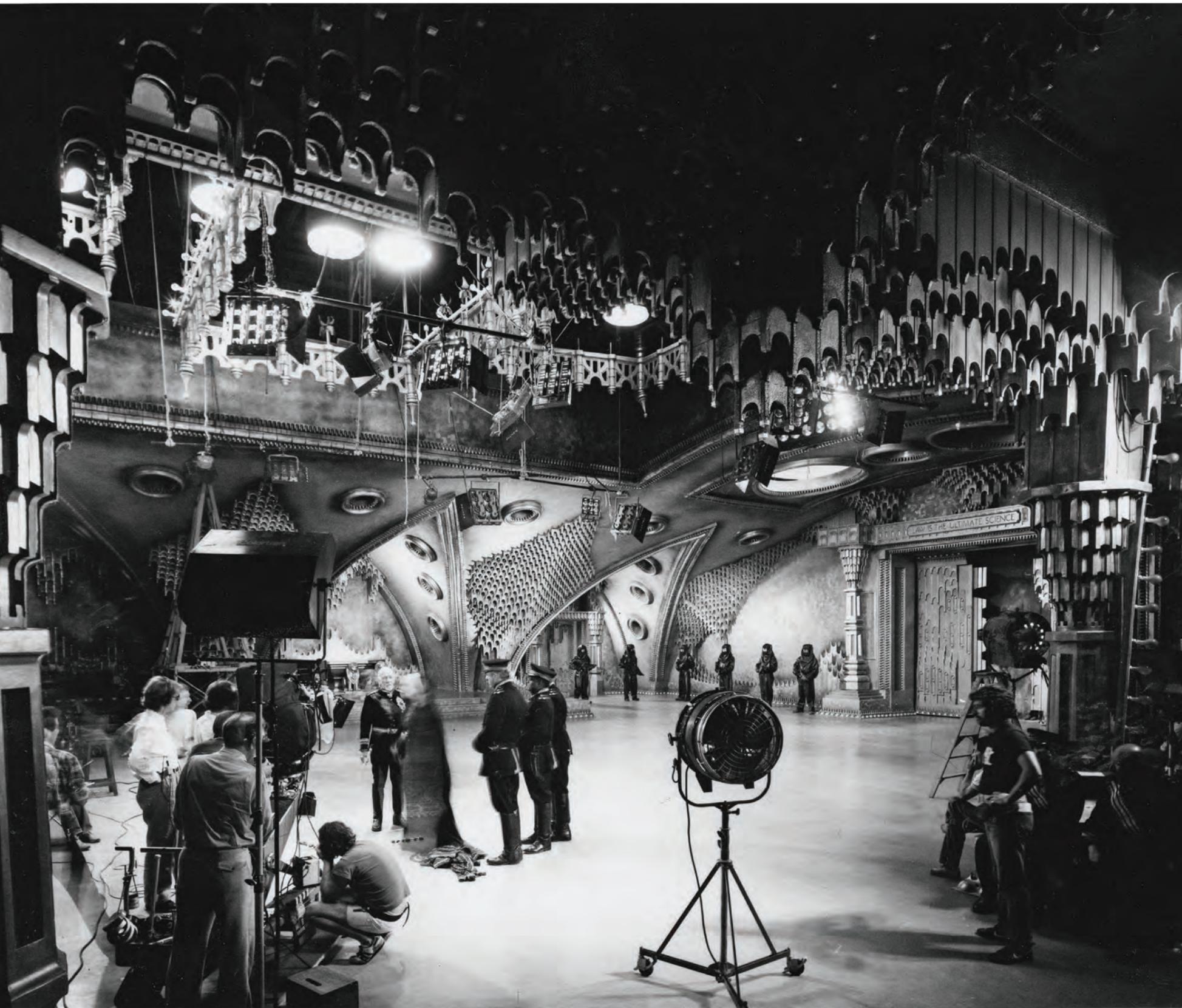
UTOPIA: Fritz Lang (center) turns his camera on a robot created to resurrect a lost love in the iconic futuristic film *Metropolis* (1927). Lang conceived the art deco, German-expressionist city based on his first glimpse of the "glaring lights and the tall buildings" of New York.



FINAL FRONTIER: Paramount asked J.J. Abrams (left) to make *Star Trek Into Darkness* (2013) in 3-D. But he wanted to shoot two-dimensionally on film using IMAX cameras. The compromise solution made it the first feature film shot in IMAX and converted to 3-D in postproduction.



CYBERPUNK: *Aeon Flux* (2005), Paramount's \$62 million project starring Charlize Theron, was admittedly "an unexpected step" for indie-minded Karyn Kusama (left). "But because I loved the script, it felt natural." In the film, set in 2415, 99 percent of the world's population has been wiped out.



SPACED OUT: David Lynch (left, in white shirt) shot *Dune* (1984), adapted from the first of Frank Herbert's series of sci-fi novels, at Churubusco Studios in Mexico City because of its proximity to the desert and the favorable currency exchange. The film required 80 sets on 16 soundstages and a crew of 1,700. Lynch worked on it for three and a half years.

MAN-MADE: Steven Spielberg's *A.I. Artificial Intelligence* (2001) was the first film to use computer-animated previs. The film was originally developed by Stanley Kubrick, who was inspired by the realism of the dinosaurs in Spielberg's *Jurassic Park*. Kubrick later gave the project to Spielberg, saying it was closer to his sensibility.



MODERN TIMES: Terry Gilliam awakens a giant metal samurai, a figment of the hero's daydreams, in the dystopian epic *Brazil* (1985). Careful not to resort to sci-fi clichés, Gilliam envisioned the film as taking place in neither the future nor the past but in a universe where both exist simultaneously.



DEAD END: Michael Anderson (center) works with Michael York and Farrah Fawcett in a scene from *Logan's Run* (1976). Anderson had miniature models constructed on a fairly large scale—buildings were 3 to 4 feet high—and shot using forced perspective to add a sense of depth to the utopian domed city.





INTO THE FUTURE: David Moessinger (left) directs an episode of the TV series *Buck Rogers in the 25th Century* (1979), an update of the 1920s comic and 1930s movie serial about a 20th-century man who wakes up 500 years in the future. Footage from Expo '67 in Montreal was used for the exterior of Rogers' apartment building.



LOOKING AHEAD: William Cameron Menzies (right) on the set of *Things to Come* (1936) with H.G. Wells. The film is considered by many to be the first true masterpiece of science fiction cinema. It envisions the future, starting with a decades-long war in 1940 through the launch of the first manned flight around the moon in 2036.



WHEEL OF LIFE: Stanley Kubrick (top right) sets up a shot with a 65 mm Mitchell camera on board the Discovery One in 2001: *A Space Odyssey* (1968). The giant, 38-foot-diameter centrifuge set, designed to rotate to mimic artificial gravity in space, cost \$750,000 of the film's \$10.5 million budget.