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The 2001 File: Harry Lange And The Design Of The Landmark Science Fiction Film



Synopsis

This stunning tome is a previously unseen look behind-the-scenes at the making of this most legendary of science-fiction classics. It is an in-depth examination of the complete, largely unpublished archive of art director Harry Langeâ™s designs, concepts, roughs and photographs. Langeâ™s strikingly realistic designs created an extraordinary vision of the future. By releasing this unpublished archive and explaining its significance, the book takes the reader/viewer on a journey deep into the visual thinking behind 2001 for the first time ever. The book is about the process, as well as the finished product. It examines how Harry Langeâ™s experience with NASA fed into the innovations of the film. It includes rejected designs, concepts and roughs, as well as the finished works. It also reveals how the design team was obsessed with things that actually might work, and reproduces several innovations that were science fiction in the 1960s but have since become science fact, including a â™newspadâ™ designed by IBM that bears an uncanny resemblance to todayâ™s iPad. The remarkable designs for 2001 created a credible vision of the future.

Book Information

Hardcover: 336 pages

Publisher: Reel Art Press (September 30, 2015)

Language: English

ISBN-10: 0957261020

ISBN-13: 978-0957261020

Product Dimensions: 9.9 x 1.3 x 11.8 inches

Shipping Weight: 4.5 pounds (View shipping rates and policies)

Average Customer Review: 4.4 out of 5 starsÂ See all reviewsÂ (7 customer reviews)

Best Sellers Rank: #223,731 in Books (See Top 100 in Books) #69 inÂ Books > Arts & Photography > Performing Arts > Individual Directors #91 inÂ Books > Arts & Photography > Photography & Video > Celebrities #127 inÂ Books > Humor & Entertainment > Movies > Genre Films

Customer Reviews

Large, heavy, strongly bound, printed on thick gloss paper. It might do a convincing substitute for a Monolith itself except for some small details like an incorrect aspect ratio, the embossed printing, and its terrestrial origins; the little things...The text covers the beginnings of the project from the close of production on "Dr. Strangelove" through to the end of filming, describing the exhaustive process of researching the technologies and appearance of a world then more than three decades

into the future, and the experience of designing a Stanley Kubrick film. The imagery, what I wanted most from this book, consumes the great majority of it. Artwork is mostly monochrome pencil, though there are included some publicity paintings/posters, B&W model and set photographs. Development drawings/sketches from collaborative efforts with NASA, IBM, various industrial manufacturers and run-of-the-mill futurists show part of the iterative process creating the look of the film. There is what one would expect--pressure suits, the Discovery, the Orion spaceplane, the Aries lunar shuttle, the lunar bus--in many, many pages of shape and detail sketches and wide variety as they were pushed through their development cycles. What was surprising was the inclusion of smaller details, things like matchbooks, built and unused props, development models of the monolith shape, and discarded scenes of life in the far off year of 2001. The work in quantity, quality, and depth, goes far beyond what I expected was needed for even a film as highly detailed as "Space Odyssey" was, approaching what I see created for more contemporary immersive games like Fallout, Destiny or Halo. (Readers ten years from now, stop laughing.)

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