

A person wearing a white lab coat is shown from the waist down. Their right hand is held palm up, releasing a stream of red and yellow capsules that fall towards the bottom of the frame. The background is dark, and the lighting highlights the white fabric of the lab coat and the vibrant colors of the capsules.

# *auteur*

VIEWING CINEMA THROUGH A CULTURAL LENS

# auteur

VIEWING CINEMA THROUGH A CULTURAL LENS

## ISSUE 01

*The Dystopian Issue*

EDITOR SOPHIE YAPP

**FILMS FEATURED** HIGH-RISE, THE SURVIVALIST, MAD MAX: FURY ROAD, THE LOBSTER, NINETEEN EIGHTY-FOUR, A CLOCKWORK ORANGE, GATTACA, AEON FLUX, BLADE RUNNER, THE HUNGER GAMES, CATCHING FIRE, MOCKING JAY PART 1 AND 2, THX 1138, HER, MINORITY REPORT, BRAZIL, TWELVE MONKEYS & THE ZERO THEOREM.

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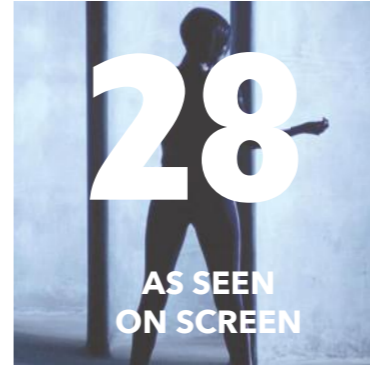
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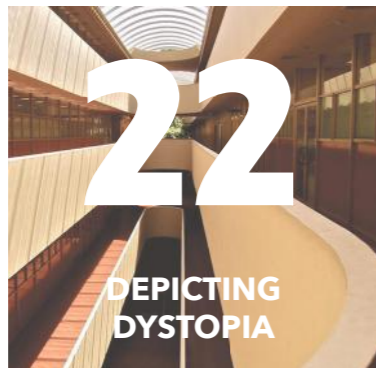
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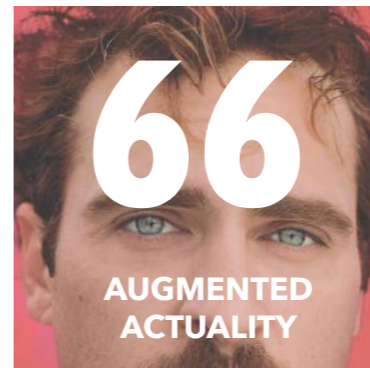
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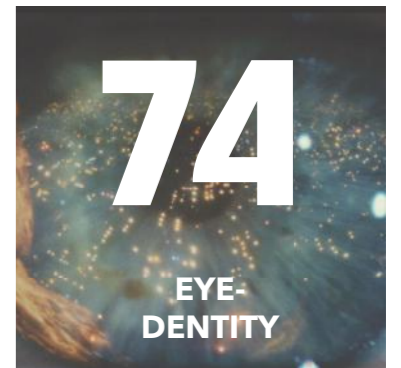
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# editor's letter

Generally speaking, when faced with the word 'dystopia', it's within our tendencies to imagine a bleak, desolate society some years from now, often in the name of disaster. Such disasters are usually at the hands of a corrupt government or some form of global virus. You wouldn't be wrong in thinking that, but there's much more to dystopian films than visually decrepit landscapes and a colossal amount of misery imparted on the human race, although, fundamentally, that is largely what they entail. While most dystopian films derive from common themes such as inefficient living standards, class dichotomy or government surveillance, they can be dystopian on a much greater level, insinuating problems brushed aside in our society, or portraying the potential consequences of such through the media of film.

Issue 1 of Auteur applies a cultural lens to dystopian films from 1970 onwards, through the integrating of dystopian films with prominent aspects of culture. Before the 70s, dystopian films served the purpose of predicting what was to become of our society; the 70s was all about surviving, and from then onwards, shit, so to speak, seemed to hit an almighty fan. You name the awful societal circumstance, and you can bet your hat that there's a film out there with it covered. And if not, it's probably in production as we speak.

Our Art and Design section explores the influence and depiction of dystopia within the fields of art, architecture and photography, alluding to films such as Stanley Kubrick's *A Clockwork Orange*, Karyn Kasuma's *Aeon Flux* and Michael Radford's *Nineteen Eighty-Four*. Despina Spyrou, stills photographer for *The Lobster*, discusses encapsulating Yorgos Lanthimos' portrayal of a dystopian world that is visually not so far from our own, but is set apart by concept as a result of its absurdist response to society's universal obsession with love. Our Fashion section embraces how costume design elevates dystopian films and characters from their fictional stance, where Phillip Boutte, costume concept artist for Francis Lawrence's *The Hunger Games* franchise, and Jane Law, costumes for Charlize Theron in George Miller's *Mad Max: Fury Road*, enlighten us into the creative process behind dystopian costuming. Lastly, but by no means least, our Science and Technology section explores how, as a society, we have already caught up with dystopian predictions, particularly those articulated in Steven Spielberg's futuristic-yet-fathomable *Minority Report*, George Lucas' chilling *THX 1138*, Spike Jonze's thought-provoking *Her* and Ridley Scott's timeless and telling *Blade Runner*.

Consider this issue a cultural keepsake for if and when the time comes where future predictions of dystopia become present day reality. Brace and immerse yourselves.

SOPHIE YAPP, EDITOR



## HIGH-RISE

DIRECTED BY BEN WHEATLEY

An adaptation from J.G. Ballard's infamous 1975 novel, *High-Rise* is, at its best, a thought-provoking cinematic product of ingenuity and, at its worst, a begrudging reminder of how susceptible we are, as humans, to socially chaotic conformities and moral transgressions.

The film portrays a forty-floored luxury tower secluded from the outside world, created at the hands of Anthony Royal, the architect and building's self-appointed 'mid-wife' played by Jeremy Irons. Focal protagonist, Tom Hiddleston, plays the role of the somewhat detached Dr. Robert Laing, who resides in the high-rise to invest in "a future that had already taken place". Laing gradually partakes in the pulsating 70s social scene alongside the promiscuous Charlotte Melville, played by Sienna Miller, and Richard Wilder, played by Luke Evans, who relentlessly tries to put an end to the class-dictated injustices. As with most dystopian films overpowered by class dichotomy, each floor is symbolic of the social structure, with the poorest at the bottom and the wealthiest at the top; the breakdown of class being indicative of the floors that separate them.

The progressive degradation of human nature unfolds before our eyes as we witness the deteriorating process

of humanity, beginning with residents behaving like dogs, followed by the consumption of food created for dogs, and finally to be surpassed by the indisputable and inevitable consumption of dogs. As far as analogies go, this one is so painfully accurate that no analogy is in fact required; it's merely a statement of fact.

Perhaps what rings true of any dystopian film are the subsequent signs of insanity that appear in the wake of disaster, as seen through the residents succumbing to their most primal urges and Hiddleston's character referring to himself in third person in the latter sequences. Even more telling is how these inhabitants could leave at any moment, yet they choose to stay and revel in the disarray and disorder that they created.

The high-rise is referred to as being "prone to fits of mania, narcissism and power failure"; the holy trinity of factors leading to inexorable social and moral decline. The plot is both parts satirically sadistic and chillingly attainable, proving that, in the words of Tom Hiddleston, "human nature is too diverse and chaotic to be controlled and contained from above".

PHOTOGRAPHY AIDAN MONAGHAN STUDIOCANAL





## THE SURVIVALIST

DIRECTED BY STEPHEN FINGLETON

Raw, gritty and realistic, Stephen Fingleton's *The Survivalist* serves as a reprieve from the cinematic splurge of teen dystopian films as of late. Stripping it back down to basics in every sense of the word, Fingleton presents the aftermath of a depopulated society, reminding us that, whilst on some occasions welcomed, visual effects are not the be-all and end-all of dystopian film.

*The Survivalist* fixates on a lone survivor in the woods, after starvation has caused the population to drastically plummet, taking with it those unable to survive, and leaving behind those who are willing to do so by any means necessary. In the solitary confinements of his cabin, he pursues a mundane daily routine of tending to crops and searching for supplies, whilst flinching at any sudden movement.

Disturbing the unnamed survivor's 'peace' - a word used loosely - is an elderly woman played by Olwen Fouéré, and her daughter, played by Mia Goth. Their pleas for him to spare them supplies given that he has more than enough are retorted with a begrudging "that's what they all thought". With the kill-or-be-killed nature of the film exposed from

the outset, the arrival of these strangers pose a threat to his survival. So much so, that few shots exist where his shotgun is not at the ready, should the event unfold where he has turned his back for just a second too long.

Reliant on performance rather than dialect, Fingleton's use of visual exposition seems fitting given the reclusive post-apocalyptic society he conveys. Honing in on the natural sounds of heavy breathing, twig-snapping or the crackling of fire, the impact of isolation is heightened ever more by such fixation upon sounds that would merely be dismissed in any situation other than one that threatens your entire existence.

Intense at times and introverted at others, *The Survivalist* explores how, typically of human nature, survival revolves around bargaining, adapting and ulterior motives. This is a film where a human being is not considered company. A human being is considered a threat; an extra mouth to feed at a time where there is scarcely enough to feed oneself; an extra tick on the tally chart of people you've had to put into the ground before they put you in there first.

PHOTOGRAPHY HELEN SLOAN BULLDOG FILM DISTRIBUTION



## MAD MAX: FURY ROAD

DIRECTED BY GEORGE MILLER

In a cinematic explosion of adrenaline-fuelled, fast-paced car chasing across a scenic post-apocalyptic desert - comprising of more bodily harm and seat-gripping action than you can shake a stick at - George Miller's *Mad Max: Fury Road* is undoubtedly a prime dystopian film that warrants repeated viewings.

Cinematically ingenious and continuously chaotic, the film consists of a heart racing, breakneck speed, there-and-back-again car chase across the Namibian desert. George Miller depicts a post-apocalyptic society, set forty-five years from now, where "only the artifacts of the present world survive". Ruler, Immortan Joe - played by Hugh Keays-Byrne - keeps five wives locked away for breeding purposes. The wives escape at the hands of Imperator Furiosa, the shaven-headed, prosthetic-armed and justice-seeking heroine of the film played by Charlize Theron, who transports them away in a petrol tanker, subsequently resulting in an angry pursuit that consumes the entirety of the film. Tom Hardy plays the role of Max Rockatansky, who, for what he lacks in dialogue, certainly compensates for in action alongside Theron.

PHOTOGRAPHY WARNER BROS.

Miller's creation took awards season by storm at an unstoppable force, much like the visuals of the film itself. Sweeping six of the ten Oscar awards for which it was nominated, it claimed awards for Best Film Editing, Production Design and Costume Design amongst others, not to mention receiving nominations for Best Film, Cinematography and Visual Effects across the board. Max may be a man of few words, but the awards speak for themselves.

Even putting awards aside, this is not a film to be missed, or taken lightly. George Miller's vision of a dystopian society (in which scarce supplies of water and oil serve as currency) goes a long way to suggesting the type of dystopian future that we may yet come to experience ourselves, should we not invest more care in our world. Whilst it may seem visually far-fetched, with the message sporadically getting lost in a cloud of smoke - or exhaust fumes - amidst all of the action, the underlying concept is not completely unfathomable, nor unreachable. *Mad Max: Fury Road* serves as filmic proof that action filmmaking can transmit a message - one that we would do well to take in.



A man and a woman are shown in profile, facing each other and embracing. They are wearing dark, heavy raincoats. The man is on the left, and the woman is on the right. They are in a forest setting with trees and foliage visible in the background. The lighting is soft and natural, suggesting an overcast day. The overall mood is intimate and romantic.

# THE LOBSTER

*In conversation with Stills Photographer,  
Despina Spyrou*



## IN CONVERSATION

Nothing serves as a more painstaking reminder of loneliness than the mundane, sheer oppression of being single in a society which is adamant that life is much more plentiful when you have an other – or indeed, better – half to share it with.

Yorgos Lanthimos' *The Lobster* portrays an absurdist dystopian world, where coupledness is obligatory or the consequences are animalistic, in both senses of the word. Singletons are escorted to a moderately lavish hotel for a dating retreat, where the pressures of finding a partner are heightened ever more by the knowledge that you will be transformed into an animal – of your choosing, if that's any consolation – should you not find a compatible partner within forty-five days.

Leading from one extreme to the other, by escaping the hotel, you're alternatively left to live in the woods with a pack of singletons referred to as 'the loners'. In this circumstance, your chances of happiness are lessened by the fact that any form of romance is forbidden.

The satirical tragicomedy is both enigmatic and at times ludicrous, but is telling of a society where the pressures to find love are formidable. Whilst dystopian through concept, the visuals of the film host striking resemblance to our world now, and are somewhat of an aesthetic reprieve from the oppressive themes bound within the film. Thimios Bakatakis' cinematography offers a generous provision of enticing scenery and stills photographer, Despina Spyrou, encapsulates these moments in a series of still photographs that are both parts captivating and conceptually indicative of the film itself.







**THE LOBSTER IS VISUALLY SIMILAR TO OUR WORLD NOW, BUT IS SET APART THROUGH THE DYSTOPIAN CONCEPT OF BEING TURNED INTO AN ANIMAL IF YOU DON'T FIND LOVE. HOW DID YOU CREATE THIS BALANCE OF BOTH REALITY AND DYSTOPIA IN YOUR PHOTOGRAPHY?**

What I did was try and depict what I saw happening in front of me. I did not entertain any thoughts of reality or dystopia myself. The world was created by the director and his main collaborators; the screenwriter, the director of photography, and the set designer.

**MANY OF YOUR STILLS DEPICT SCENES THAT OCCUR IN THE FILM. DID YOU MAINLY RELY ON NATURAL SHOTS FROM THE ACTORS' PERFORMANCES IN THE FILM ENVIRONMENT, OR PURPOSEFULLY SET UP THE SHOTS IN THE STYLE OF THE FILM?**

Most of the stills were shot during filming, which may be good or bad for photo shooting. It is hard to remain still and invisible near the camera and so close to the actors, which you have to when you don't have the luxury of setting up the shots yourself. On the other hand, the latter is not necessarily effective, since it is natural for actors to perform their best when filming under the supervision of the director instead of for a staged photo shooting. To put it simply, one has to constantly adapt to the special circumstances at hand. There were only a few scenes where due to space and other requirements I could not shoot, so I had to watch the scene without my camera and then take three or five minutes to set up and shoot the specific parts that I wanted.

**WERE YOU GIVEN A GUIDE TO FOLLOW IN TERMS OF**

PHOTOGRAPHY DESPINA SPYROU PICTUREHOUSE

**THE STILL OUTCOMES, OR DID YOU WORK FREELY USING YOUR OWN CREATIVE INSTINCT?**

I was given a few instructions that I could easily follow, since in effect they encouraged me to improvise and shoot in any way I deemed appropriate for each scene. Then again, due to the size of the production I was also given a different set of instructions, which were after more "commercial" shots; I definitely found these harder to follow!

**WHAT WAS IT LIKE WORKING IN CLOSE PROXIMITY WITH THE CREW? DID YOU WORK CLOSELY WITH DIRECTOR, YORGOS LANTHIMOS?**

The collaboration with the Irish crew - a brand new experience for me - was very good. Just as good was the

collaboration with the Greek crew - with whom I had already worked in several other projects before - and besides familiarity there is also a close friendship binding some of us together. The collaboration with the director was very healthy, in the sense that we shared an initial understanding without having to go into any lengthy discussions, and we did not have much further contact during filming, as it was not necessary. Besides, he had to constantly take care of critical issues on so many fronts that this remained secondary for him, so I took full responsibility. I didn't have to give any regular reports, just once and for all in the very end.

**COLIN FARRELL, RACHEL WEISZ AND LEA SEYDOUX ARE THREE OF THE MAIN CHARACTERS FEATURED IN THE FILM**





**AND IN YOUR STILLS. WHAT WAS IT LIKE INDIVIDUALLY SHOOTING WITH THEM?**

All three of them were particularly easy-going and warm towards me and the rest of the crew. The atmosphere was very nice. There was not a single moment that I felt I had to deal with stars. With Colin, in particular – who was quite transformed for this role, and with whom we got a bit closer since he was present throughout the film – I constantly forgot that this was Colin Farrell! It was striking how sweet and uncomplicated a person he actually was.

**DID YOU ENCOUNTER ANY PROBLEMS OR EXTREME CONDITIONS WHEN SHOOTING ON LOCATION IN IRELAND, SUCH AS IN DROMORE WOODS?**

I did not face any particular problems. There was the occasional heavy rain in the forest during some shots, but I was told it could have been much worse. We were lucky with the movie.

**FROM THE SHOTS THAT WERE USED FOR PRESS AND**

**PUBLICITY, DID YOU HAVE A PERSONAL FAVOURITE, AND WHY?**

I would indeed count half of the stills that have appeared in the press among my favourites. But there are also several other shots that I like a lot which were never used. Whether I like a still or not comes naturally to me; it may be that I just find it easy on the eyes, or that having to struggle for the desired result informs my judgment. Quite an objective criterion!

**YOUR ATTENTION TO DETAIL IS NOTICEABLE IN ALL OF THE SHOTS, BUT PARTICULARLY IN THE SHOT WHERE COLIN FARRELL AND RACHEL WEISZ'S CHARACTERS ARE HUGGING IN THE WOODS. THE BACKGROUND SCENERY IS BLURRED AND ONLY THE TWO CHARACTERS ARE IN FOCUS; WAS THIS TO SHOW HOW THE TWO CHARACTERS ARE SO CAUGHT UP IN THE MOMENT WITH EACH OTHER?**

This is a matter both of aesthetics and of technical necessity. I generally favour such shots, I like it when the faces distinguish themselves from the noisy background. Technically speaking, the existing light was very dim and a

wide aperture, which has this result, was definitely needed for the shooting. In general, when I shoot I have no other concern than what the clear eye sees.

**THE SHOT OF COLIN FARRELL AND RACHEL WEISZ RUNNING AWAY TOGETHER THROUGH THE FIELDS WAS ONE OF THE MAIN STILLS USED FOR PUBLICITY AND IS A PRIME EXAMPLE OF YOUR CRAFTED COMPOSITION. WAS THE COMPOSITION USED TO REFLECT ON THE INTENSE NATURE OF THE SCENE?**

I just happened to like the frame. It happens automatically. There's no deeper level to this.

**THE SHOT OF LEA SEYDOUX STANDING NEXT TO THE PIG IN THE WOODS IS VISUALLY VERY REFLECTIVE OF WHAT THE FILM IS ABOUT, AS THE HOTEL RESIDENTS HUNT HER CHARACTER, AND THE PIG IS ONE OF THE PAST RESIDENTS WHO DID NOT MAKE IT. WHAT WERE YOU TRYING TO CONVEY IN THIS PHOTO?**

Again, I liked the shot purely aesthetically. It is one of many pictures that I shot with Lea and the pig (which

was expectedly not so cooperative) during the filming of the particular scene. I don't know if I've tried to convey something personally, but you're right, this shot reflects very well the bizarre mood of the film.

**YOUR PAST WORK IN ATTENBERG HAS VISUAL SIMILARITIES TO YOUR STILLS FOR THE LOBSTER, WITH BOTH OF THEM BEING VIVID IN COLOUR AND SHOWING SIMILAR PERSPECTIVES. WOULD YOU SAY YOU HAVE ANY SPECIFIC TECHNIQUES WHEN IT COMES TO CAPTURING 'THE MONEY SHOT'?**

I'm glad that you notice this. I would probably not think of it in such terms but it is true that the way I shoot is always the same, whether it is a commission or something more personal. I have a problem coming to grips with the notion of "money shot" that you mention. Regarding *The Lobster*, film industry specialists could argue that there was not a single money shot at all, but to me, this commercial attitude is the exact opposite of creativity.

PHOTOGRAPHY DESPINA SPYROU PICTUREHOUSE





# Souvenir d'un Futur

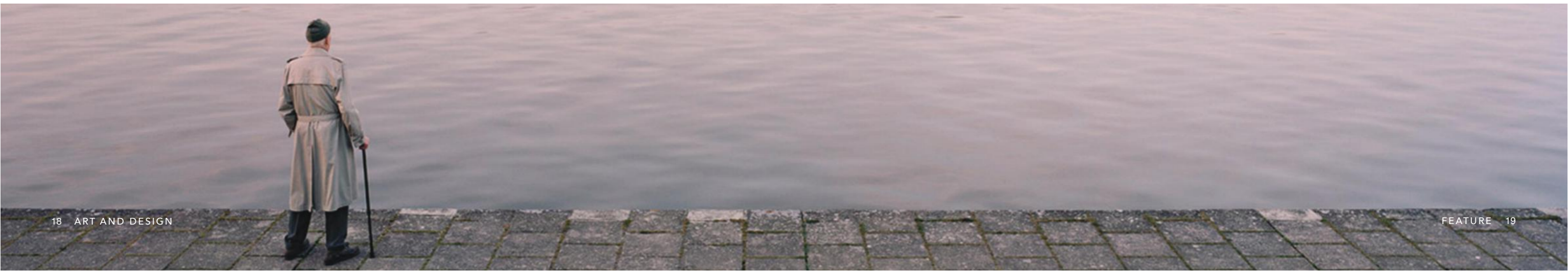
LAURENT KRONENTAL'S PHOTOGRAPHIC SERIES 'SOUVENIR D'UN FUTUR' ENCAPSULATES THE LOST MEMORIES OF THE YOUTH RESTORED BY THE OLD.

PHOTOGRAPHY LAURENT KRONENTAL

Translating as 'Memory of a Future', French photographer, Laurent Kronental, captures images of elderly inhabitants amidst their dystopian surroundings in the Grands Ensembles located throughout Paris. Conjured over the course of four years, the photographic series features numerous futuristic buildings containing considerably distinct dystopian features such as resemblances of space ships, vessels or abandoned palatial buildings around the suburbs of Paris. Amongst these are the housing estates built to cater for migrants fleeing to the city after World War II, and with such a relegated association with the housing crisis' and migration that occurred during the 1950s to the 1980s, Kronental documents these lowly-thought of suburban areas in a new light.

Perhaps what projects such a strong visual element of dystopia is the permeating themes of both neglect and solitude that the series is comprised of. This, when combined with the contrasting scale of the dominant buildings to the more inferior-in-size human beings composed within the images, provides a disorientating feel to the already otherworldly photography.

Subdued in tone and pastel in palette, the images coalesce with one another, creating a strong element of cohesion and integration. Relaying from one location to another in a manner that depicts the passage of time, this coheres with Kronental's intentions for the series - to portray the aging and passing of environments in a poignant and melancholy







style, with both the buildings and people as living memories of the passage of time.

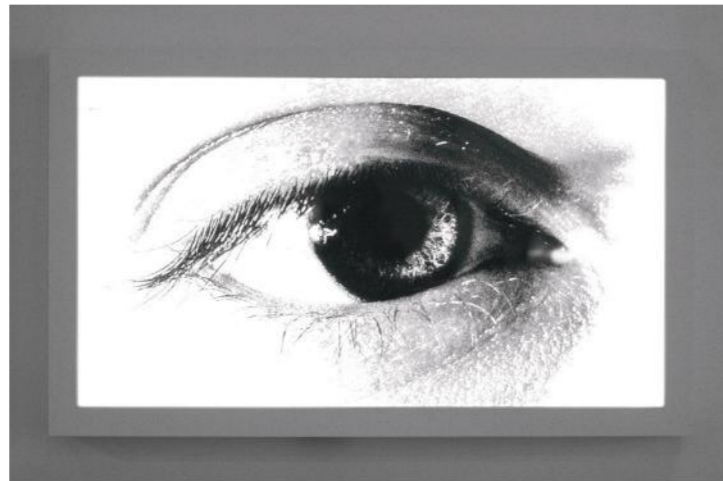
Be it through the futuristic architecture adorned with mass arched pillars or desolate cabin rooms occupied by the elderly residents, each image embodies essences of dystopia. The residents are positioned to depict the magnificence of the architectural structures, which, whilst overpowering in size, share a mutual association of long-life with their inhabitants. The residents are symbolic of the passage of time, with their wrinkled skin and aging aesthetics acting as a metaphorical representation of the eerie grey buildings and cracked walls.

Essentially, the photographic series acts as a documentation of both these humans and buildings being bearers of long-lives, serving as a reminder that whilst these suburban locations have long been neglected, the human presence elucidates signs of hope. To quote Laurent Kronental, the series serves as a depiction "of a younger generation that did not see itself age".

PHOTOGRAPHY LAURENT KRONENTAL







SURFACE TENSION (1992)



INTERNET DREAM (1994)

ASYMMETRIC LOVE (2013)



## ELECTRONIC SUPERHIGHWAY

Whitechapel Gallery Exhibition

29 JANUARY - 15 MAY

In an age consumed by technology that seems to advance at a pace as fast as our desire for such progression, we rarely find ourselves looking back at how we reached this point.

On the contrary, Electronic Superhighway is an exhibition that reflects on over five decades' worth of artists' works. Held at Whitechapel Gallery, it demonstrates the coalescence of art and technology over various forms of media. In reverse chronological order - from 2016 reverting back to 1966 - the exhibition explores how technology and the Internet has - and continues to - impact art and society. It epitomizes the long-lasting impacts brought by both the arrival and aftermath of the Internet, alongside the unstoppable rise and insatiable demand for new technology.

Surveillance is one of the most prominent themes at the exhibition, which is also true of Michael Radford's totalitarian thriller, *Nineteen Eighty-Four*, from which Nam June Paik's video sculpture 'Internet Dream' (1994) was inspired. Nam June Paik's coining of the term 'Electronic Superhighway' refers to the Internet's networked highways, and as such, forms the titular name of the exhibition. 'Internet Dream' consists of 52 television monitors rapidly streaming highly saturated footage in a hypnotic manner, elucidating his indication of the direction society was moving towards; the saturation of information.

Rafael Lozano-Hemmer's 'Surface Tension' (1992) consists of an electronic eye that monitors your movement in the room. Remaining closed until it senses movement towards

it, the piece then proceeds to follow your movement, much like that of a physical eye. Yet again, this relates to *Nineteen Eighty-Four*, what with the principal sense of monitoring taking place through the form of 'Big Brother' who is "always watching". Much like this totalitarian system featured in the film, 'Surface Tension' acts as a reminder of the constant monitoring and surveillance that exists currently, as proven by the abundance of CCTV cameras and installations of GPS tracking on virtually every technological device.

Addie Wagenknecht's 'Asymmetric Love' (2013) comprises of a chandelier constructed through CCTV cameras, emulating this frequent theme of surveillance. With the cameras being fashioned into a decorative object for which onlookers merely accept as customary, it translates with our acceptance for the fact that we are always being watched, as inferred in *Nineteen Eighty-Four*, albeit, on a much greater level. Similarly, Steina and Woody Valsuka's assortment of television monitors screening abstract video works of geometric designs allows you to immerse yourselves in the flickering displays, numbing out your surrounding through the provision of headphones.

While our society may not physically share the level of dystopian intensity as that which is conveyed in *Nineteen Eighty-Four* - at least, not yet - it certainly hosts striking indications of reaching that point. The various artworks featured at Electronic Superhighway all demonstrate this sense of indication profusely. Consider this a fifty-year warning of the sign of things to come.

PHOTOGRAPHY ZAK ASELTINE



# Depicting Dystopia

One of the most crucial components to identifying a film as dystopian derives from our visual understanding of such. Essentially, what forms the basis of a dystopian film is that it depicts society some time in the future, and what helps to visually allocate our knowledge of this occurs through a combination of cinematography and architecture.

In particular, architecture featured in dystopian films symbolise society's constant search for innovation, with the featured buildings paving the way for future design indications. Dystopian films provide a key sense of inspiration with regards to insinuating the future of architecture; more so those that reflect a profound element of modernity as opposed to the more derelict and decrepit architectures conveyed in the bleaker visions of our future. The impact such films have upon culture is indisputable, as they create a significant effect on future expectations. As a result of dystopian futuristic worldviews and depiction of socio-cultural changes, viewers and architects can, then, forge comparisons between current and future urban life. In short, architecture featured in dystopian films present a physical insight into what can be.

Modernism is one of the most frequently used architectural styles of future insinuations, which seems fitting considering dystopian films always comprise of futures years away from

now, meaning some form of architectural progression is guaranteed to some extent.

Many current architectural structures show references to that which is featured on our screens. A prime example of this can be seen through the comparison of BIG's design revelations of New York City Police Department's 40th precinct and Brunel University's Lecture Centre in Uxbridge, as featured in Stanley Kubrick's *A Clockwork Orange*. This was the 'Ludovico Medical Facility' in the film, acting as the facility in which Alex - played by Malcolm McDowell - endures aversion therapy for his sadistic acts of ultra violence, acting as his get out of jail free card. Albeit, the word 'free' could be used rather loosely as the consequences prove to be catastrophic, with Alex reverting too far the other way and being reduced to a suicide attempt which subsequently results in his reversion back to his sadistic former self.

Both Brunel University's Lecture Centre and BIG's design comprise of stacked concrete blocks, displaying the architectural structure of both to progress outwards rather than inwards, almost as if to revert the exterior from the interior. Both buildings are innovative for their era; which contributes to their dystopic element, as they appear as though they don't belong in that time and belong to that of a future period, which, in the case of *A Clockwork Orange*,



PHOTOGRAPHY BIG BJARKE INGELLS GROUP WARNER BROS.





PHOTOGRAPHY ANTHONY WELLER SCOTT JOHNSON

is crucial to reflecting on the film's dystopian nature visually as well as conceptually.

Another example of present day architecture showing similarities to future filmic dystopian architecture can be identified between Shepherd's Bush Pavilion Hotel in London and Marin County Civic Centre, which serves as Gattaca Corporation Headquarters in Andrew Niccol's *Gattaca*. *Gattaca* depicts a dystopian society where genetic modification produces flawless people, and it is only these people who can become astronauts (only Vincent - played by Ethan Hawke - has a heart condition and impersonates someone who has flawless genetics). The headquarters offer a vintage vibe, which is unusual in comparison to most futuristic portrayals of the architectural future, but fitting with the prestigious nature of the plot.

Shepherd's Bush Pavilion is visually comparable through the warmth and richness of the interior, not to mention its structure. Each have an open ceiling and multiple floors adding to their subtle yet solid architectural magnificence, and this open ceiling is played to its strength in *Gattaca*, which conveys frequent shots of rocket launches. Another aspect the two buildings mutually obtain is their sufficiently curved structures, supplementing characteristics of an Art Deco nature, with an added hint of modernity.

Whilst architectural buildings featured within dystopian films are generally foreseen as being ahead of time, these comparisons are proof that such depictions can be equally as effective when they are visually relatable to current architecture, yet still propose just the right quantity of segregation from the world we live in now.



## THE MAN BEHIND THE LENS

IN CONVERSATION WITH RENOWN UNIT STILLS PHOTOGRAPHER, **JASIN BOLAND**

Far from just capturing specific moments of a film, Jasin Boland delivers an entire new worldview. In shooting *The Matrix* - the film that really set the wheels in motion for his career - Boland has since strived to capture iconic images, aiming to take a photo that tells a story through the capturing of a significant moment, whilst also respecting the director's story telling. Having shot for many films, including *Aeon Flux* and more recently, *Mad Max: Fury Road* - in which he considers as the apogee of his career to date - his raw, gritty and realistic style of photography is reflective of the dystopian and post-apocalyptic genre of film that he's so renowned for shooting.

**THROUGH WORKING ON DYSTOPIAN FILMS, YOU HAVE THE OPPORTUNITY TO PORTRAY YOUR PERSPECTIVE ON A WHOLE NEW WORLD AND FILMIC REALITY. WITH SUCH A HUGE IMPORTANT ROLE IN DEPICTING DYSTOPIA, DO YOU FIND THAT YOU OFTEN GET IMMERSSED IN THESE WORLDS WHILE SHOOTING, AND, IF SO, DOES THIS CONTRIBUTE TO THE END RESULT IN ANY WAY?**

I try to treat the world the director has created like it's a real environment. I then photograph it as if I am a photojournalist living in that world. Instead of copying the director's style, I'm telling the story of the director's story, I guess. I think still photography on a film set gives the audience an opportunity to explore a little more of the filmmaker's story instead of just what they see on the big screen.

**WHEN SHOOTING ON LOCATION FOR FILMS THAT CONVEY A WORLD SET APART FROM OUR OWN, HOW DO YOU GO ABOUT CAPTURING THESE LOCATIONS IN A MANNER THAT SEPARATES THEM FROM REALITY?**

Well as per the last question I try and keep things real, it's the easiest way for me to shoot. When a scene is playing out, I sort of zone out and just try and capture the image as if it were from my old newspaper days. My style lacks in art but I think that the way I shoot keeps some reality in the images. My style of photography is pretty raw, real and gritty, I'm pretty happy with that!

**YOU'VE SAID THAT SHOOTING *MAD MAX: FURY ROAD* PROVED TO BE TESTING, CAUSING YOU TO CHANGE YOUR METHOD OF APPROACH FROM PREVIOUS WORKS. WHAT ABOUT YOUR PRACTICE DID YOU SPECIFICALLY HAVE TO CHANGE IN ORDER TO OVERCOME THIS?**

I really had to seep into the landscape and try and think of how a post-apocalyptic world may feel. I think it's quite desolate with just pockets of life, be that human or organic. I treated much of it like it was the Wild West.

PHOTOGRAPHY JASIN BOLAND WARNER BROS.







# AS SEEN ON SCREEN

INSIDE THE WORLDS OF AEON FLUX AND BLADE RUNNER

PHOTOGRAPHY JASIN BOLAND PARAMOUNT PICTURES

**D**espite most dystopian film worlds being created largely at the hands of CGI effects, using real locations to convey dystopian futures has often proved to be much more reachable to audiences. As is the case with Karyn Kasuma's *Aeon Flux* and Ridley Scott's *Blade Runner*, showing profound relating elements of our existing world - through the use of real and identifiable locations - goes to great lengths in indicating the manner such worlds will be interpreted. So much so, it helps viewers to forge connections with these new worlds and accept them for what they are, whether it be portrayals of a distant-future, or a near-future.

A prime example of a distant-future portrayal - four hundred years hence from when it was made, to be precise - is conveyed in *Aeon Flux*, where a proportionate amount of the film is shot in various historically notable landmarks throughout Berlin and Germany. The film includes scenes taken at the Bauhaus Archive, BUGA Park, Krematorium Bamschulenweg and Berlin Windkanal, to name a few, and such locations further emphasise the futuristic environmental nature of the film.

As opposed to Berlin's more contemporary locations, *Aeon Flux* focuses on Berlin's assortment of old and new architectural attractions - that had not been featured in other feature films prior to it - to depict the futuristic city of Bregna. What also sets the film apart from other dystopian films is how it conveys the exact opposite of the gritty, overcrowded and over-polluted nature most dystopian films of this nature often possess, and instead, fixates on clean, modern and futuristic spaces.

The disused Berlin Windkanal is host to the infamous still - featured left - and acts as the film's government complex. Built in 1932, all equipment used for German aircraft aerodynamic testing was removed after WWII, leaving the remnants of the tunnel as the only original existing part, which is where the scenes in *Aeon Flux* take place.

Another notable landmark from Berlin featured in the film is the Bauhaus Archive, and its supplement of geometric modernism compliments the overall organic yet stylistically rendered design of the film. Acting as Aeon and younger sister Una's apartment complex, the building is visually





reflective of director Karyn Kasuma's intentions for the architecture to mirror the nature of the city; controlled, contained, yet contemporary.

With regards to not-so-distant futures, Ridley Scott's *Blade Runner* - set in 2019 and only three years from now - also features existing locations, as well as the accompaniment of studio shots. Merging real locations, including the Bradbury Building, Union Station and Ennis Brown House, with backlot sets of the Tyrell Corporation headquarters and Little Tokyo, *Blade Runner* successfully encapsulates the futuristic yet not-far-from-realistic industrialised and overcrowded urban density of Los Angeles.

The Tyrell Corporation headquarters, featured above, were modeled on Mayan temples and boast a pair of identical pyramids attached with buttresses on either side. The shots in the film are angled acutely to display the magnitude of the building, despite actually being a model. However, the references to Mayan temples contribute to their essence of veracity, the references of which can be perceived through their pyramidal structure and how they are eclectic in design and ornate in aesthetic.

This insinuation of Mayan architecture is also symbolic of the theory that Deckard, played by Harrison Ford, is actually a replicant, as it is the Mayan-like building that

house the Tyrell Corporation Headquarters, the producers of replicants. This poses a sense of irony with regards to his profession as a 'blade runner', where he is tasked with hunting the replicants (bioengineered androids) and killing them. Deckard's apartment shows references to this Mayan architecture through the concrete blocked aesthetic, for which the existing Ennis Brown House in Los Angeles was used.

The creators of *Blade Runner* consciously decided for it to be set in 2019, only four decades thereafter it was made in 1982. Ridley Scott's intentions were to portray a realistic sense of what Los Angeles could potentially be like and as

a result of this, helped to align viewers' acceptance with the possibility of the future. In doing so, the inclusion of 1980s style buildings and a lack of extension with regards to all aspects associated with urban life, has resulted in one of the most accomplished and plausible dystopic futuristic portrayals yet.

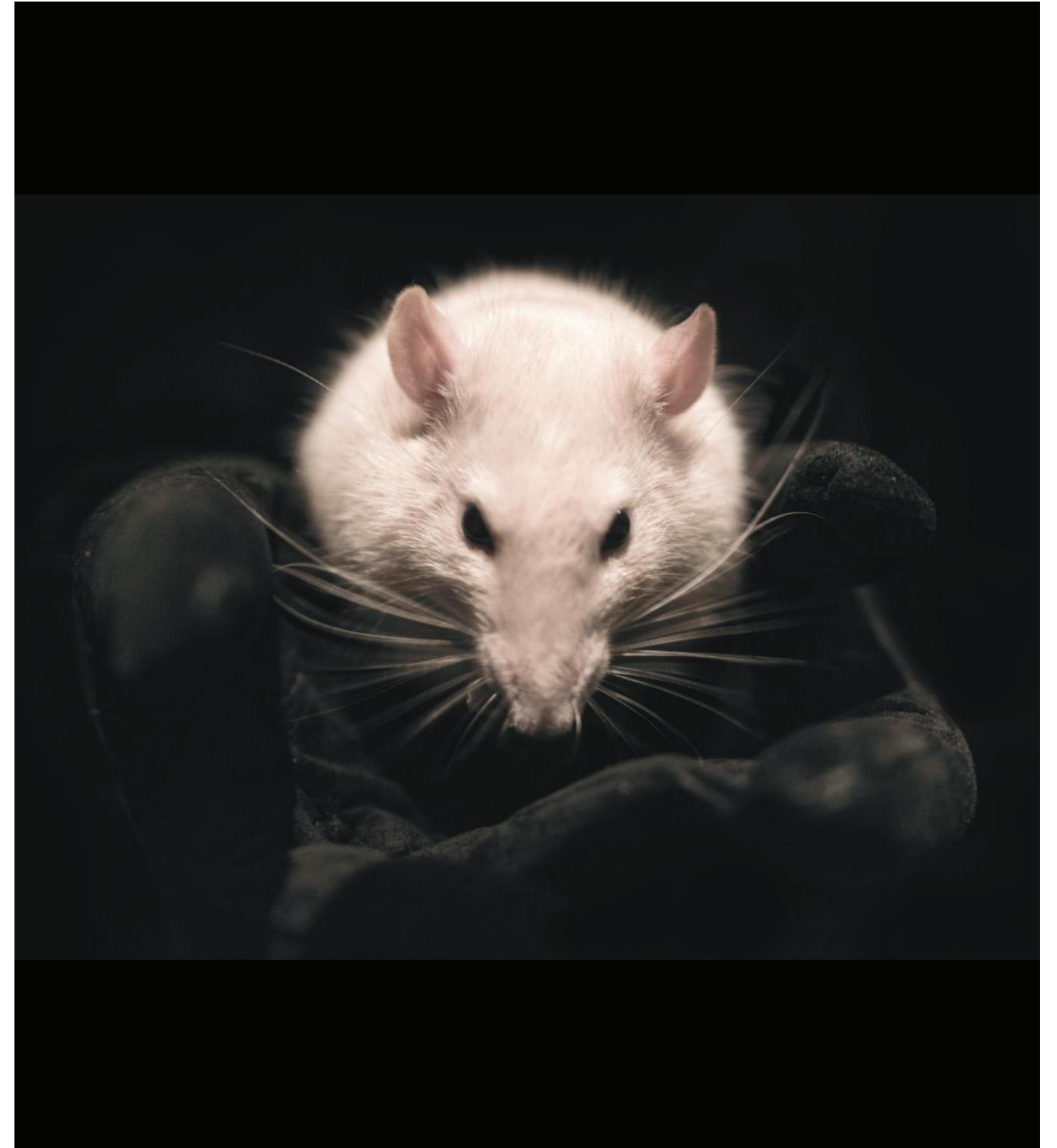
PHOTOGRAPHY WARNER BROS.



# Visual Synopsis

THEY SAY A PICTURE SPEAKS A THOUSAND WORDS, WHILST A FILM SYNOPSIS IS A FEW HUNDRED WORDS LESS. INTEGRATION OF THE TWO ESTABLISHES A PICTORIAL REPRESENTATION OF A FILM SUMMARY; A VISUAL SYNOPSIS.

**CREATIVE DIRECTOR** SOPHIE YAPP  
**PHOTOGRAPHER** ZAK ASELTINE  
**MODELS** JENNA ARMSTRONG  
LAUREN SMITH



## NINETEEN EIGHTY-FOUR

*"Power is not a means, it's an end."*





## THE LOBSTER

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*"Now, have you thought of what animal you'd like to be if you end up alone?"*

*"Yes. A lobster."*



## MINORITY REPORT

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*"Now, you understand I can't just give you new irises.  
Because if I do, the retinal scans will read the scar  
tissue, alarms will go off, and large men with  
guns will appear."*





## THX 1138

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*"Performance perfect is perfect performance."*



## A CLOCKWORK ORANGE

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*"If he can only perform good or only perform evil,  
then he is a clockwork orange."*



# THE HUNGER GAMES

PHILLIP BOUTTE, COSTUME CONCEPT ARTIST FOR *THE HUNGER GAMES: CATCHING FIRE* AND *MOCKINGJAY PART 1* AND *2* INSIGHTFULLY REVEALS THE CONCEPTUAL INGENUITY BEHIND THE DOWNTRODDEN DISTRICTS OF PANEM, THE ECCENTRICITY OF THE CAPITOL AND THE MILITARY WARFARE OF THE REBELLION.

## WHAT DOES YOUR ROLE AS COSTUME CONCEPT ARTIST ENTAIL?

My job is as a Costume Concept Artist. What that basically means is I work for the Costume Designer of any specific project to help them realize their designs/ideas for what the actors' costumes will eventually end of being. For *Catching Fire*, I worked with Costume Designer, Trish Summerville. For *Mockingjay Part 1* and *2*, I worked with Costume Designer Team, Kurt and Bart.

## HOW ARE YOUR CONCEPTS USED IN THE FILMS?

My concepts are used to take to meetings with the Director, Studio Heads, Production Designer, Props, Cutter Fitters, Tailors, Ager Dyers, etc. It is basically the blueprint as to what the costume will look like so I try to be as specific and detailed as I can, knowing that the costume will be made from what I illustrate.

**THE HUNGER GAMES FRANCHISE EMBODIES ASPECTS OF DYSTOPIA IN SEVERAL WAYS, SUCH AS CLASS DIVISION AND THE UNDESIRABLE CIRCUMSTANCES TO BEFALL THE TRIBUTES. HOW MUCH OF THIS DYSTOPIAN ELEMENT TRANSCENDED INTO YOUR COSTUME ILLUSTRATIONS?**

The dystopian aspect of the story definitely played a huge role in the visual development of the characters. A big part of the beginning of the process for Costume Design, is doing research on the character themselves. Looking back at history. Looking at fashion. Looking at the world as a whole and dissecting culture and human development. Before any costume was conceptualized, the Costume Designers of these films spent time looking back into the disparity of the human condition. We looked at the Great Depression. We looked at The Holocaust. We looked at the bringing down of The Berlin Wall. We looked at a lot of images from the military, past and present. Once that work was done, then and only then does a Costume Designer come to me to start the task of figuring out what the Actors will eventually end up wearing.

**CLASS DIVISION IS OF THE MAIN THEMES, AS SHOWN THROUGH THE POORER DISTRICTS OF PANEM IN COMPARISON WITH THE RICH CAPITOL INHABITANTS. WHEN ILLUSTRATING THE COSTUMES, WHAT ASPECTS DID YOU INCLUDE TO SEPARATE THE CAPITOL COSTUMES FROM THE POORER DISTRICTS?**

The Capitol is about opulence, or at least the false illusion of it. I liken it more to the pretense of wealth and glamour. Everyone is putting on an image once they leave their living

PHOTOGRAPHY MURRAY CLOSE LIONS GATE ENTERTAINMENT







quarters as a means of separation from anyone living in the districts. They want to ensure they appear better than, greater than, more worthy of basic human decency than anyone else. This played heavily into any illustrations done for the Capitol. We were able to play with High Fashion shape language. Especially for Effie Trinket. We played with changing the silhouette of the body, transforming it into more grand shapes. For the districts, I really concentrated on trying to illustrate texture and used utilitarian type shapes. The people in the Districts, although different in skill sets, are the same. They are the oppressed. The downtrodden. You will notice that their color palette is kept rather muted with various shades of cool grey tones used. This not only humanizes them and makes them more relatable, it unifies them and keeps them separate from the light neutral tones of the menacing Peacekeepers.

**WITH REGARDS TO ILLUSTRATING THE COSTUME CONCEPTS, FROM WHERE DID YOU DRAW YOUR INSPIRATION AND HOW MUCH - IF ANY - WAS ADAPTED FROM THE BOOKS?**

The first I always draw inspiration from is the Designer I am working with. They set the tone. From there, I usually pull my own personal reference and share it with them to add in different takes on the characters and provide a blanket

of options. The inspiration in general for all the character definitively comes directly from the source material. The main goal of the entire costume department is to capture the characters essence and to remain true to who that character is in the book all the while adding a bit more to further push what was in your imagination while reading it yourself. Little character cues really help when illustrating a character because it gives me, as an artist, a direction to go. It tells me if a character is shy, passive aggressive, strong, weak, sinister, etc. That all plays into how I start to illustrate them.

**EFFECTIVELY, EFFIE EPITOMISES THE ESSENCE OF THE FASHION-DRIVEN CAPITOL THROUGH HER PRIM NATURE AND ECCENTRIC STYLE. WHEN WORKING WITH TRISH SUMMERVILLE FOR *CATCHING FIRE*, COULD YOU DESCRIBE WHAT ACTED AS THE MAIN DRIVING FORCE OF INSPIRATION FOR EFFIE'S STYLE?**

Trish is one of my favorite people in the world and someone I could work with forever. She always has something brewing in her head and she is very definitive about the goals she wants to accomplish for each character. For Effie, Trish really wanted to up her fashion sensibilities in *Catching Fire* to make it apparent that she was putting on this Capitol Face to mask her true feelings about the

games and Katniss. Trish concentrated on really unifying her look from head to toe. We worked on concepts for hair and makeup, overall costume silhouette, and shoe shapes. There is some obvious Japanese influence in what she wears but also Haute Couture flourishes that really make her a fun character to illustrate.

**THE CHARACTERS' STYLES ARE EACH REFLECTIVE OF THEIR CHARACTERISTICS. COULD YOU DESCRIBE AN EXAMPLE OF HOW YOU TAILORED YOUR COSTUME ILLUSTRATIONS TO MIRROR ONE OF THE CHARACTERS?**

I would say a good example of this would be my early illustrations for Haymitch. You are always trying to find the right amount of style, versus the right amount of sloppy drunken mess for his character. You don't want to go too far in either direction because he manages to function despite his addiction trappings but he couldn't care less about the Capitol and trying to impress any of "those people." Haymitch thinks of self first but his character arc is so wonderful that by the end, he is a part of the team with a big heart. His clothes reflect that progression and it was a pleasure, if not hard sometimes, to draw.

**MOCKINGJAY PART 1 AND 2 FOCUSES PRIMARILY ON WARFARE AND THE REBELLION. WHILE WORKING WITH**

**KURT AND BART FOR THE LAST TWO FILMS, WAS THE MILITARY COSTUMING INTENDED TO REFLECT ON THE DARKER, GRITTIER NATURE OF THE FINAL TWO FILMS?**

Most definitely. We really played up the themes I mentioned earlier. You are seeing Katniss rise into her role as the Mocking Jay and the birth of the beginning of the end of the revolution. Kurt and Bart really wanted to focus their efforts on providing a very sleek Utilitarian design sensibility for D13. Conceptually, we fleshed out what they liked to call "D13 Standard Issue separates". So we did shirts and pants. Henley undershirts and underwear. And then D13 coveralls to provide a one piece everyman option. From there, Kurt and Bart hired a graphic artist by the name of Trey Shaffer to work on printed ranking systems for the collars of the coveralls so you could get a sense that the people were militarizing. Something else that is key to this process was the collaboration of Kurt and Bart with UK fashion designer Aitor Throup. They worked very closely together to achieve the look of the uniforms you see in the film. There are so many great little details to that suit that made it special. It feels familiar but it is also something else.

**IN *MOCKINGJAY PART 1* AND *2*, THE DISTRICT 13 INHABITANTS ARE ALL DRESSED SIMILARLY TO SHOW A SENSE OF EQUALITY, BUT IT'S STILL CLEAR THAT**

PHOTOGRAPHY MURRAY CLOSE LIONS GATE ENTERTAINMENT



**PRESIDENT COIN IS IN CHARGE WITH HER SUBTLE YET SHARP COSTUMES, WHICH IS PARTICULARLY NOTICEABLE IN THE LAST FILM WHERE HER POWER-HUNGRY INTENTIONS ARE REVEALED. HOW WAS THIS CHanneled INTO HER STYLE?**

This is a very good question and right on point. What you will notice is Coin starts in a D13 standard issue coverall. As she progresses, you can see from not only her actions, but her clothing, that she has one thing in mind, power. She ends in a very structured Medieval like fashion caplet. That was one of my favorite costumes to illustrate with Kurt and Bart. They really wanted her ending costume to be dramatic and hint at what she might have become if Katniss had not stopped her.

**OUT OF THE COSTUMES THAT YOU ILLUSTRATED AND WERE THEN CREATED FOR THE FILM, DO YOU HAVE A PERSONAL FAVOURITE, AND IF SO, WHICH ONE?**

My favorite by far is my illustration of the Mocking Jay Dress from *Catching Fire*. I had a great time working on it with Trish Summerville. She knew the hue of blue she wanted to use from the jump. She also knew that she wanted it to have great movement and a very interesting pattern. We looked at Palawan Peacock feathers and built a pattern from there. The pattern of the dress is layered on a few different levels of fabric to give it depth. As an added bonus, I also illustrated the transformation between the wedding dress burning of and revealing the MockingJay dress underneath with wings. It was a lot of fun.

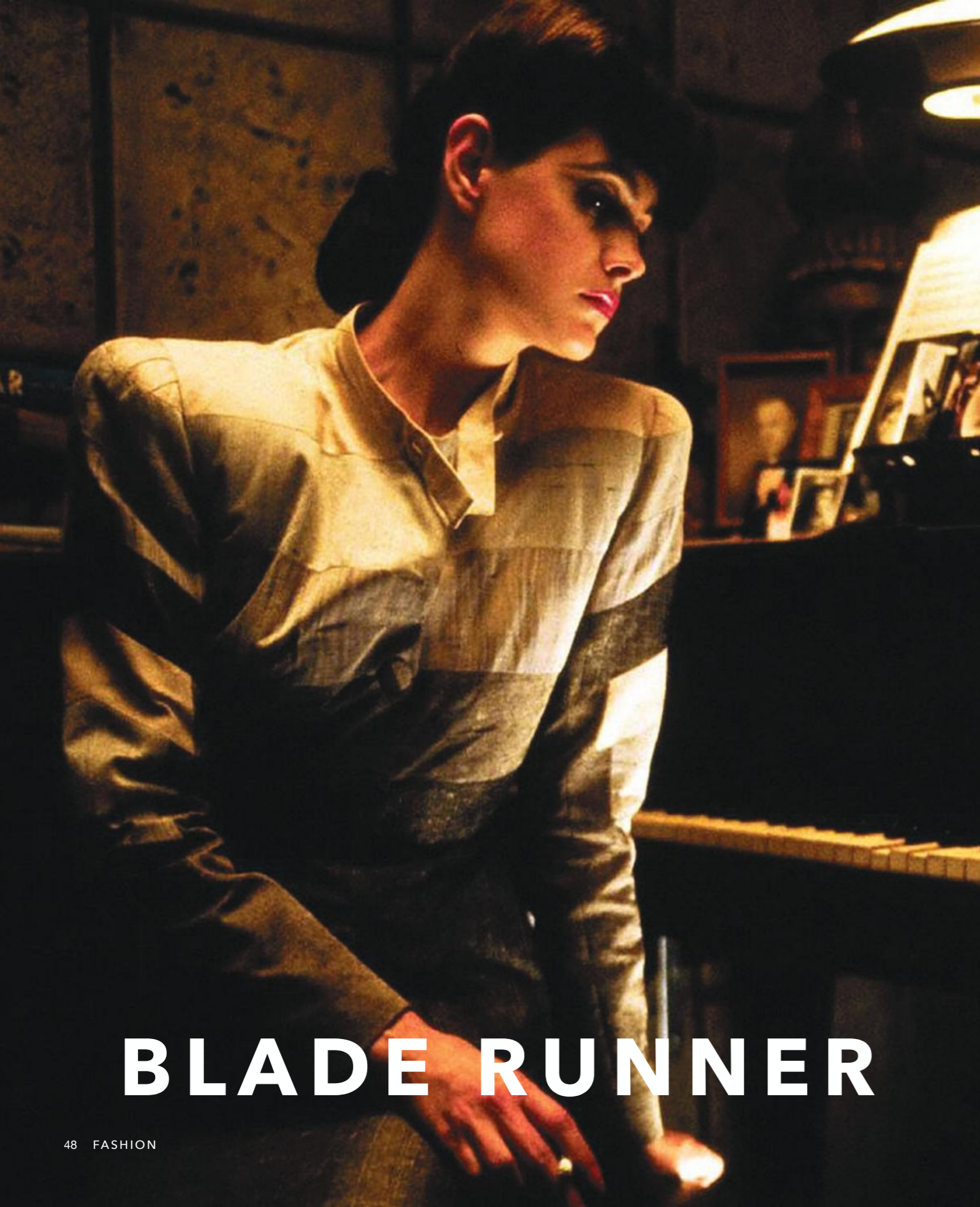
**IN YOUR OPINION, WHICH OF THE FILMS DO YOU FEEL BEST INSINUATES THE DYSTOPIAN NATURE THROUGH COSTUMING, AND WHY?**

That is a hard question. I see them all together as one arc. If I had to choose, I would choose *Catching Fire* because it is a true transition. You see the Capitol, you see the games, and you see the hint of militarization of D13 and the resistance. It really sets you up for the end. The costumes here run the full gambit. You have your characters in civilian clothes. You have them at parties in the Capitol. You have them in training outfits for the games. You have them in the actual Games themselves fighting for their lives. You see multiple Districts and how they dress as well as how the Districts Tributes represent their particular skill set. You see them in Medical bay of D13 and lastly you see D13 standard issue separates. There is so much depth to that film and the costume visuals were not only amazing but really help to push the story along.

PHOTOGRAPHY MURRAY CLOSE LIONS GATE ENTERTAINMENT







# BLADE RUNNER

## POWER DRESSING

Ridley Scott's futuristic film noir classic, *Blade Runner*, is, in his own words, "a film set forty years hence, made in the style of forty years ago", which is very much echoed through the fashion styles it conveys. Be it through homage to 1940's style, or glimpses of vintage glamour in the form of thick furred coats worn by Sean Young's character, Rachael, *Blade Runner* is undoubtedly one of the most influential films of its genre to have cascaded upon modern fashion, and still proceeds to do so thirty years later.

Amongst the many Fall '16 Prêt-a-Porter collections, Gareth Pugh channeled Rachael's renowned tailored waist-tapered

suits immaculately at London Fashion Week, with sharp, wide padded shoulders paving the way for cinched-in waists, finished with just-above-the-knee pencil skirts in an assortment of greys, blacks and tans. Even the models embraced their inner replicants with Rachael's iconic curled up-do hair style; emulating the theme of '40s power dressing that is so widely associated with her style within the film. Such references were also existent at Paris Fashion Week, where Anrealage also tapped into this theme through the provision of square shouldered, box-structured silhouettes in marginally fluctuating tones of greys, mirroring those worn by Rachael throughout the film.

PHOTOGRAPHY ALESSANDRO GAROFALO MARCUS TONDO STEPHEN VAUGHAN WARNER BROS.



LONDON GARETH PUGH



PARIS ANREALAGE

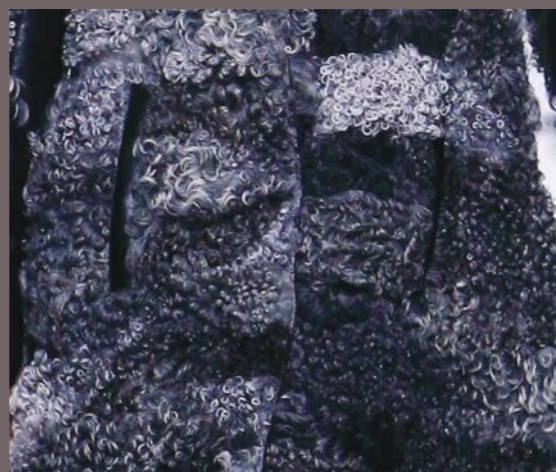


LONDON GARETH PUGH





NEW YORK DENNIS BASSO



PARIS CARVEN

## FUTURISTIC FURS

The essence of vintage glamour did not go unnoticed either, as Fall '16 Prêt-a-Porter saw an abundance of furred coats, varying in colour and texture. From Ellery at Paris Fashion Week to Dennis Basso in New York, the presence of furs almost felt like a reenactment of Rachael's chevron fur coat amidst the ever-raining, overcrowded streets of *Blade Runner's* futuristic Los Angeles. Dennis Basso's draped fur coats were steeped in sophistication, encompassing sultry shades of browns and greys, while one of the fur coats in Carven's collection at Paris Fashion Week resembled the very coat worn by Rachael in all aspects bar the hood.

PHOTOGRAPHY MARCUS TONDO MONICA FEUDI STEPHEN VAUGHAN WARNER BROS.



# A CLOCKWORK ORANGE

## SO WRONG, YET SO WHITE

Much can be said for the impact created through the explicit content shown in Stanley Kubrick's *A Clockwork Orange*. Much less, however, for the impact generated through costume design. Yet, what is projected through the costuming is a firm sense of solidarity and cohesiveness between Alex - played by Malcolm MacDowell - and his three droogs. This is fundamental with regards to displaying the group dynamics, and how such dynamics gradually fall apart, with the events that follow in Alex's life appearing to do so synonymously.

Arguably the most noticeable recognition towards *A Clockwork Orange* is the profound sense of utility-wear worn by Alex and his three droogs. Crisp, clean and conservative, Fall '16 Ready-to-Wear incorporate such qualities projected by the droogs through their attire, yet tarnish through their sadistic acts of ultra violence. Diesel Black Gold's collection at Milan Fashion Week embodied their signature uniform of solely white shirts and trousers, completed with black chunky boots and a thick belt; a substitute for the infamous braces holding up their jock straps. At Paris Fashion Week, Chloé also reciprocated a nod to the droogs, upholding their unanimously white symbolic outerwear, but providing an added twist through the pairing with burgundy boots to complete the look.



PARIS CHLOÉ



MILAN DIESEL BLACK GOLD

PHOTOGRAPHY KIM WESTON ARNOLD YANNIS VLAMOS WARNER BROS.





# A EON FLUX

Karyn Kusama's *Aeon Flux* portrays a seemingly utopian future known as Bregna, set four hundred years from now in 2415, after 99% of the world's population was wiped out at the hands of a pathogenic virus. However, it is soon to be revealed as dystopian with routine disappearances, inhabitants being prone to nightmares and the revelation that all inhabitants of Bregna are in fact clones, created through recycled DNA.

PHOTOGRAPHY: MARCUS TONDO (GETTY IMAGES); KIM WESTON ARNOLD (JASIN BOLAND); PARAMOUNT PICTURES



LONDON JULIEN MACDONALD



NEW YORK CHROMAT



PARIS CHLOÉ

## CLONED

Aeon, played by Charlize Theron, is an underground assassin who embarks on the mission of killing the government leader, and noticeable elements of her athletic wardrobe can plainly be identified in Fall '16 Prêt-a-Porter collections.

The athletic sportswear that consumes a proportionate amount of the costume design seems fitting, given the excessive amount of mobility partook by Theron's character. Chromat's athletic sportswear collection at New

York Fashion Week hosts striking likenesses to the various designs featured in *Aeon Flux*. The figure-hugging bodycon multi-strap sportswear featuring cutout details almost mirrored the distinctive strapped cutout panels separating the front of virtually all of Aeon's ensembles.

Chloé at Paris Fashion Week and Julien Macdonald at London Fashion Week proceeded to show this sense of recognition, focusing more so on the leathery, seductive element as opposed to just the athletic element that so heavily defines Aeon's costumes. Predominantly black, Julien Macdonald's collection border-lined dominatrix territory, through the provision of dresses and ensembles bearing skin as a result of the slashed dresses and revealing front cutouts.



# GATTACA

## INTERGALACTIC

*Gattaca*, directed by Andrew Niccol, depicts a future where human genetic engineering creates a sense of prejudice and social class. Only those conceived using this form of technology have the appropriate genetic advantages over those who do not, such as Vincent - played by Ethan Hawke - who has always wanted to become an astronaut, but is prevented by his heart condition. Vincent defies these genetic boundaries by assuming the identity of Jerome - played by Jude Law - and succeeds in gaining access to Gattaca Aerospace Corporation, alongside Irene, played by Uma Thurman.

The attire featured in the film comprises predominantly of a suit-and-tie nature, monochrome in palette and fastidiously formal; glimpses of which have noticeable transcended into Fall '16 Ready-to-Wear collections.

New York Fashion Week showed substantial recognition to the monochromatic uniform worn by those at Gattaca Corporation Headquarters, particularly mirroring Thurman's character's ensemble of high-necked white collared shirts rising acutely above suave black suits. Proenza Schouler and CG channeled this image through various black, buttoned trench coats and blazers worn over white turtlenecks or buttoned-to-the-top crisp white shirts, relaying the uniform of the film.

Damir Doma's Ready-to-Wear Menswear collection at Milan Fashion Week also adhered to this suit-and-tie theme, complying to the sophisticated aesthetic that so profoundly consumes the entirety of the film's wardrobe through high-neck white shirts paired with formal black buttoned-up suits.



MILAN DAMIR DOMA



NEW YORK CG



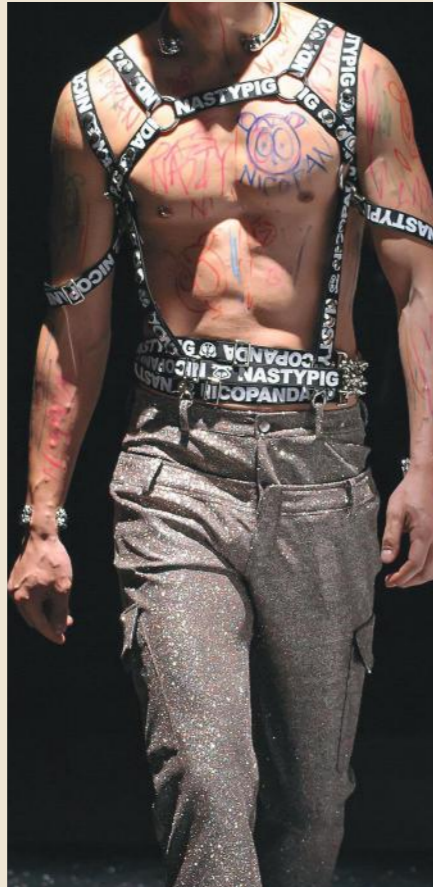
NEW YORK PROENZA SCHOULER

PHOTOGRAPHY YANNIS VLAMOS MONICA FEUDI KIM WESTON ARNOLD DARREN MICHAELS COLUMBIA





PARIS CHALAYAN



NEW YORK NICOPANDA



LONDON JULIEN MACDONALD

# MAD MAX: FURY ROAD

## WAR BOY WEARABILITY

With *Mad Max: Fury Road* being set in the scorching desert, it comes as no surprise that there are copious amounts of shirtless characters in the form of War Boys and Immortan Joe's army. The entirety of the costuming comprises of military overtones and nomadic characteristics, complimenting the very nature of the film through location and content. As such, this military warfare combined with weather-induced costumes has transferred into Fall '16 Ready-to-Wear, with the results being indicative of *Mad Max: Fury Road's* entire essence.

At Paris Fashion Week, Chalayan channeled the topless aesthetic, accompanied by black leather trousers and accessorised with chained details draping from the

body, adhering to the nomadic, military costuming. In New York, Nicopanda also incorporated this, paired with strapped details across muscular bodies, reflecting on the imprisoned nature of some of the film's focal characters, such as Immortan Joe's breeders and Tom Hardy's character, Max, who spends the first half of the film trapped in the confinements of a metal mask for the purposes of involuntary blood-transferal. Similarly, Julien Macdonald at London Fashion Week veered into this nomadic warfare territory, relying on the accompaniment of makeup to enhance the outcome in the form of textured body paint across arms and male torsos; much like Nicholas Hoult's character, Nux, who has tribal carvings across his chest and torso.

PHOTOGRAPHY LUCA TOMBOLINI NICOPANDA MARCUS TONDO JASIN BOLAND WARNER BROS.





## UNISEX UTILITY

Contrastingly to the first two films in *The Hunger Games* franchise, which are steeped in eccentricity at the hands of the Capitol inhabitants, the latter two films, *Mockingjay Part 1* and *2*, depict a much grittier sense of dystopia through costume design. Due to the nature of the film, with the rebelling against the Capitol and its leader, *Mockingjay Part 1* and *2* focuses predominantly on the resounding essence of warfare that so prominently consumes the film's plot.

The costumes worn by the Rebellion consist of dark military overalls draped with weaponry and armor acting as bodily protection. This military uniform is worn by both genders, and the essence of unisex utility has been acknowledged in Fall '16 collections in both Menswear and Womenswear Prêt-a-Porter collections.

Despite the association of warfare generally being applied to menswear, Paco Rabanne applied this aesthetic to womenswear at Paris Fashion Week. The look entailed a black utility ensemble with a buckled leather vest styled

over the top, replicating the leather breastplate worn for protection by Jennifer Lawrence's character and face of the rebellion, Katniss Everdeen.

Menswear collections further integrated this element of military-wear, reflecting on that which is worn by members of the rebellion in the film - namely Gale, played by Liam Hemsworth, who is one of the lead soldiers and Government officials. Visually inflating upon its wearer, Nasir Mazhar's ruched black tracksuit at London Fashion Week resembles the black military overalls of the film. Such

overalls are baggy in aesthetic due to the intensely active nature of their wearing purposes, and Mazhar's ruched textural nature is also indicative of the sense of protection the characters' costumes provide. Y-3 continued to show acknowledgement to this in Paris, where the combination of black, baggy sportswear combined with black buckled harnesses was visually symbolic of the black military overalls draped in fastenings to uphold the weaponry in *Mockingjay Part 1* and *2*.



## MOCKINGJAY 1 AND 2

PHOTOGRAPHY YANNIS VLAMOS MONICA FEUDI MURRAY CLOSE LIONS GATE ENTERTAINMENT



PARIS PACO RABANNE



PARIS Y-3



LONDON NASIR MAZHAR



# JANE LAW

FRIEND AND FACILITATOR OF COSTUME DESIGNER, JENNY BEAVAN, JANE LAW DISCUSSES WORKING CLOSELY WITH CHARLIZE THERON IN THE DEPICTION OF IMPERATOR FURIOSA'S COSTUMES, AND THE CREATIVE PROCESS BEHIND THE DEPICTION OF GEORGE MILLER'S VISION IN THE OSCAR-AWARDED *MAD MAX: FURY ROAD*.

**WHAT DID YOUR ROLE AS COSTUMES FOR CHARLIZE THERON ENTAIL?**

My role was to listen to Jenny talking about what George Miller's vision for the costumes was, then collaborating with Jenny on what textiles would work and be practical, looking at photos on the Internet then making up 4 or 5 suggestions, which I took to Namibia for George to see.

**COULD YOU DESCRIBE WHAT GEORGE MILLER'S VISION FOR THE COSTUMES WAS AND HOW THIS VISION TRANSCENDED INTO THE END RESULT?**

His vision is a matter of public record! I think that he had been pondering the fourth Mad Max movie for two decades, so his vision was very clear to him. He had been exploring the possibilities of the breakdown of society, post apocalypse, 'impoverished, with a strong aesthetic'. Immortan Joe was an ex army officer, so military overtones.

He found objects, repurposed for practicality and art. He developed his Mad Max world in the first three films, but had more to say with the fourth. He didn't want it to be simply Mad Max Four. The first thing that Jenny did was to travel to Australia to meet George and absorb as much of these thoughts as possible. It was his vision; he had a very strong image in his mind. Jenny has said that she became his fan and facilitator.

**OUT OF THE SUGGESTIONS THAT YOU PUT FORWARD TO GEORGE MILLER, DID ANY OF THEM GET CHOSEN?**

It doesn't really work that way. Jenny's task was enormous. She needed an army of facilitators herself! She gathered a team around her; Assistant Costume Designer, Sarah Young, Concept artist, Paul Jeacock, Chief Cutter and friend, Stephen Miles, Simon Brindle, Costume Armour effects, for the bulk of the film, and me, for Charlize and

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"WE KNEW IT WOULD BE HOT  
AND DUSTY WITH LONG DAYS  
FILMING. CHARLIZE AND HER  
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THROUGH THE MILL."







PHOTOGRAPHY JASIN BOLAND WARNER BROS.

the girls. We all enjoyed working together. Jenny doesn't normally do drawings. She likes to work with a montage or illustrations researched from books and the Internet. This gives everyone a wide spectrum of interpretation.

**AS WELL AS GEORGE AND JENNY'S VISIONS, WHAT SPECIFICALLY INSPIRED YOUR SUGGESTIONS?**

My job is to translate everything that is said to me and every piece of reference which I find or is given to me into something that looks good within the context of the film and is practical and comfortable. If the costume is both those things it will stay looking good for the six to nine months of filming. Also, I think we made twelve Charlize outfits all identical and ten of each of the girls/breeders.

**WHILST WORKING WITH JENNY BEAVAN ON CHOOSING TEXTILES, HOW DID YOU GO ABOUT DECIDING WHAT WOULD BE MOST PRACTICAL AND STILL WORK VISUALLY?**

We knew that Charlize would be wearing a prosthetic arm, which would require a harness. The harness would be heavy and rub which was a major consideration. We decided that leather was the most durable textile for Furiosa and for our filming purposes. Jenny and I thought a corset would give support and protection but it would have to be pliable enough for action. I've worked on films where the prosthetic arm might have been added later, by the special effects department, but George Miller is much more of a purist, hence the *cirque du soleil* stunt work. We knew it would be hot and dusty with long days filming. Charlize and her costume would be put through the mill.

**COULD YOU EXPLAIN THE ETHOS BEHIND IMPERATOR FURIOSA'S COSTUME IN GREATER DETAIL?**

We knew that the first time we see her should help to tell her story. Her silhouette in the desert was important. Jenny and I are friends and have worked together often for twenty years. We both know how each other thinks and works. We like to absorb ourselves into the mind and world of the character. I'm a great fan of the back-story. This goes for the character and the costume. If I'm not given one I like to imagine one, it helps to picture the person. Then the pondering is about this person, not items of costume.

**WHAT WAS IT LIKE WORKING CLOSELY WITH CHARLIZE THERON?**

We went to Los Angeles with our first suggestions in February 2012. My team and I had made a pair of leather biker jodhpurs, which were backed on power net for stretch and slashed for air circulation to add interest and texture. It was just a first thought but Charlize loved them so they stayed the same. I also took a corset shape to try, an undergarment and a strap structure to go over the corset shape. Jenny had brought a selection of boots to try. Charlize is very collaborative and loved the direction we were going in. Jenny took photographs and sent them to George Miller. I next saw her in Namibia in July 2012. By that time we had seven versions of the corset to try, which was very unusual to have so many but we had the luxury of time and we were giving George Miller and Charlize every conceivable choice. Different leathers, drapes, straps, a wrap/teeshirt top and the jods... She chose one and away we went! Jenny would probably like me to tell you that those six other versions of the corset went into 'crowd', so nothing was wasted! George Miller attended Charlize's fitting and each of the breeder fittings. The whole experience was very creative and rewarding.

**DID YOU ENCOUNTER ANY PROBLEMS WHILST SHOOTING ON LOCATION IN NAMIBIA?**

Yes. The first jodhpur version was made of pigskin which wasn't man enough for the action. We changed to cowhide.

**MAD MAX: FURY ROAD HAS RECEIVED MANY WELL-DESERVED NOMINATIONS AND AWARDS - INCLUDING BOTH OSCAR AND BAFTA AWARDS FOR BEST COSTUME DESIGN. HOW DID YOURSELF AND THE COSTUME DEPARTMENT REACT TO WINNING AND RECEIVING SUCH HIGH APPRAISALS?**

We are all so thrilled for Jenny. As she said herself, it wasn't her comfort zone. It's such an accolade to have made such a success of this whole new world of costume.





# THE FUTURE IS HERE

The age-old argument as to whether drugs should be tested on humans and animals could – and does – go around in circles for longer than indeed necessary, without so much as reaching any form of resolution. Should animals be used as lab-rats – speaking metaphorically and literally – through no choice of their own? Moreover, should humans be tested where animals fail? On and on, the fruitless debate continues; morals clash, science prevails.

Essentially, however, we are faced with choices, unlike that of George Lucas' film *THX 1138*, which portrays an underground dystopian society, controlled by technology and governed through mass conformity. No one is individual; each inhabitant's head is shaven, wearing a uniform of white overalls and following the mandatory requirements of taking sedatives in order to "stay calm". All inhabitants are heavily sedated with mind-altering medication, yet through such intense sedation, no one

questions it. Failure to comply results in incrimination for drug evasion and upon being charged with drug evasion, further drug tests are carried out by robotic machines to enquire into which organs could be considered reusable.

In light of this, however, whilst we are faced with choices, we are faced with few. We are presented with the choice of testing on animals – who themselves have no choice in the matter, much like in *THX 1138* – or, alternatively, we have the choice to test drugs on humans. More importantly to note, humans have the choice to volunteer.

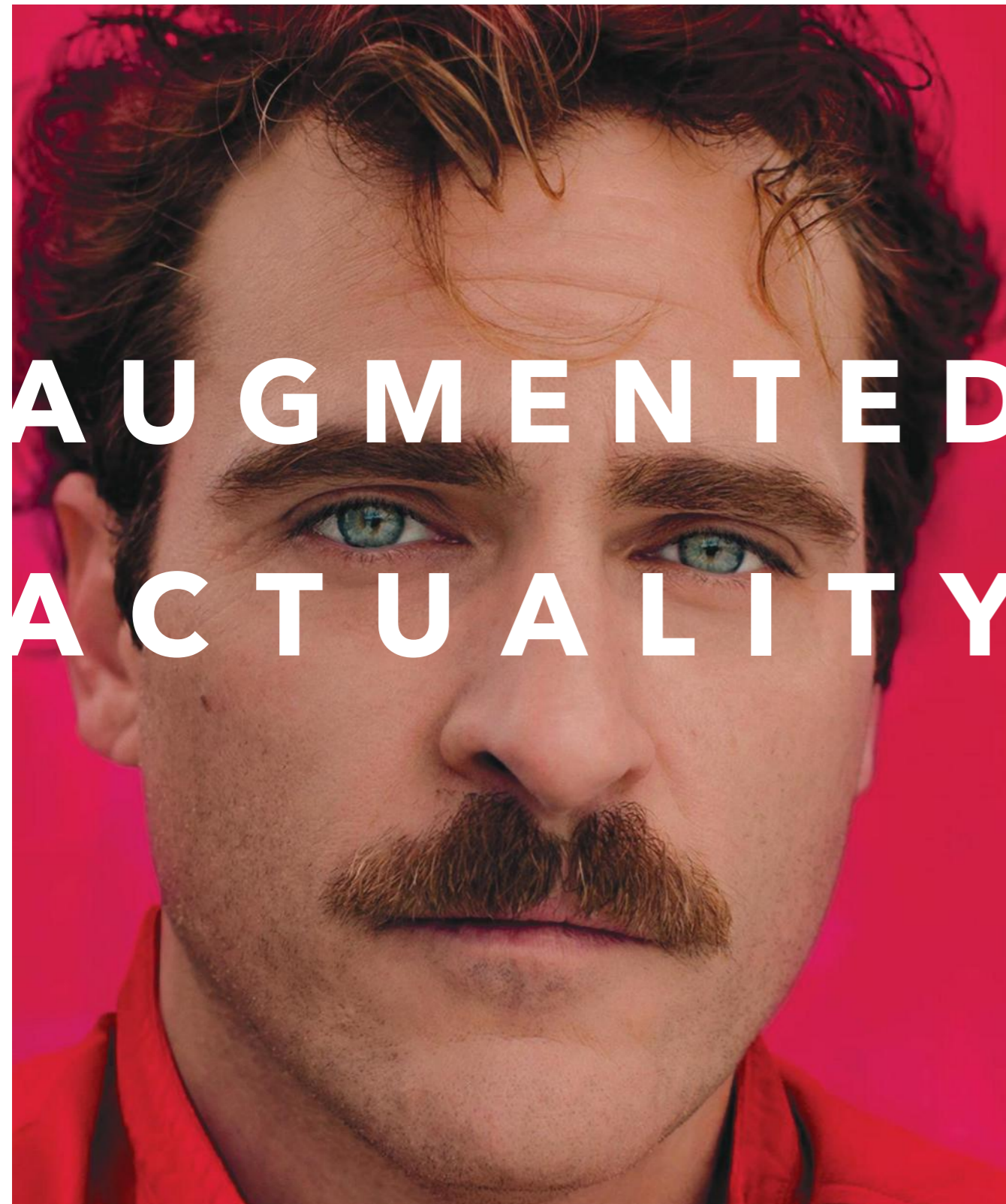
Whilst drug testing on animals has proven to be successful, this is outweighed by the fact that a staggering ninety-five percent of drugs that are tested positive on animals fail once tested on humans. This not only comes at the expense of time and money, but also at the expense of the animals. Furthermore, a drug used to reverse Huntington's disease (a

rare, genetic illness causing loss of physical and intellectual abilities and eventually resulting in death) has proven to be effective when tested on mice and monkeys, but is now about to be tested on humans. Whilst the success of the results can't be disputed, what may work on a mouse weighing around 0.25kg is not necessarily going to work on a human weighing around 55kg more.

It has since been proven that neither humans nor animals are actually required in order for results to be seen; all that is actually required is their tissue. Scientists have produced miniature brains and artificial arteries made from human cells provided by human volunteers, the cells of which are reverted back into stem cells to then develop into brain cells. Research has stated that these mini-organs will act as a feasible alternative to testing on both animals and humans. With this scientific breakthrough, and as inferred in *THX 1138*, the future is, indeed, here.

PHOTOGRAPHY WARNER BROS.





# AUGMENTED ACTUALITY

**W**ho are you? What can you be? Where are you going? What's out there? What are the possibilities? As well as being five questions asked by means of introducing a new and innovating operating system in Spike Jonze's *Her*, these are five questions many of us ask of ourselves on a daily basis, as we constantly delve deeper into the radically evolving, technologically induced promises of a better future.

*Her* presents a future where a new software has created the first artificially indulgent operating system that not only listens to the device carrier and responds to verbal demands, but acts as a consciousness. The individualised operating system is formed through the DNA of its programming developers and is assigned through the answering of questions asked by the computer system, communicating through an earpiece and viewing the carrier's world through the lens of a mobile device. Responsive to device carrier, Theodore's (played by Joaquin Phoenix) tone of voice, the self-named operating system, Samantha - voiced by Scarlett Johansson - develops her own personality through the accumulation of evolvment and the acquiring of her own experiences alongside Theodore's.

This future portrayal is not conceptually far-fetched, as such, with our already insistent connection to technological devices. The vast majority of us are prone to viewing the world through the screen of our phones, rarely looking up to acknowledge the physical surroundings existent beyond

the provision of pixels on our phone screens. However, Jonze provides us with a valid indication of where the future of technology could lead us, and with the sudden increase in the creations of virtual reality and augmented reality devices that we are presented with today - such as the Microsoft HoloLens and the Oculus Rift - the future depicted in *Her* no longer feels completely inaccessible.

The array of devices created for the purpose of achieving virtual reality and augmented reality have recently taken the technological sector by storm; significantly bettering their model predecessors and ceasing to disappoint customers as a result of their innovative capabilities. However, whilst virtual reality and augmented reality are similar in some respects, they are opposed in others.

Living up to its name, virtual reality literally provides a virtual, computer-generated world for which users are able to immerse and interact in. Through the application of goggles or a headset encoded with VRML (Virtual Reality Modeling Language), users are made to feel like they are genuinely experiencing this virtual world as a result of vision and sound stimulation. Released on 28th March 2016, the Oculus Rift is the first virtual reality headset targeted for consumers. The integrated headphones provide a 3D audio effect and the imbedded tracking system in the Infrared LED sensor creates a 3D space by filling the room with LED and infrared lights, allowing users to engage physically in the space while wearing the headset. Facebook purchased the device for \$2 billion in March 2014, where Facebook's co-creator, Mark Zuckerberg has said "Imagine being

PHOTOGRAPHY WARNER BROS. ASQUARED DESIGN GROUP



able to sit in front of a campfire and hang out with friends anytime you want”, insinuating how the merging of the two companies could mean that social virtual reality could be the next big thing.

On the contrary, rather than creating a separate virtual world from reality, augmented reality merges the two together through the integration of real-life content and virtual imagery in a distinguishable manner that allows users to identify the combination of the two together, yet also detached. Computer-generated enhancements are added to existential aspects of reality, blending realistic and digital components together to create a world that doesn't involve the choosing of one or the other, but instead presents the conjoining of both in a manner that enhances the other, but can still be recognised apart at great ease. The Microsoft HoloLens is an augmented reality headset that has recently been made available to developers, and is designed to allow users to create holograms in real-life locations, such as in their living room. The holographic material - with a resolution of 2.3 million total light points - generated from the HoloLens are so high that it makes the holographic projections rich in colour, brightness and

detail. It integrates with the space provided by the real-life environment in which it is used and as it isn't connected to a computer, it means that wearers of the device can freely move around, but with only an estimated battery-life of two to three hours.

Such developments in both virtual and augmented reality are providing people with both an escape from reality, and the merging of reality with a different world. Virtual reality was the first to take the technological sector by storm through its ability to digitally recreate real-life settings, and even something as innovative as this has been surpassed by augmented reality, which provides virtual elements overlaid against the world we live in. The two are inverse reflections of each other and, for many, these inventions have established what people have only ever dreamed of, but at what cost?

For the most part, *Her* exemplifies the advantages of such technological advancements, with the operating system being able to sort through emails and files instantaneously and always acting as a form of communication for the device-holder. The operating system is so advanced

that it develops at such a rate that Theodore, the device holder, and Samantha, the operating system, fall in love with one another. It seems fitting, then, that the future in *Her* comprises of operating sex surrogates that are created for the relationships occurred between device holder and operating system, and double dates comprise of three human beings and a mobile device. However, the disadvantages of this future seem to far outweigh the advantages, reviving the film to its dystopian nature, rather than the utopian nature it formerly appears to embody. Samantha is missing the fundamental physical attributes to partake in the relationship and while being excited about the feelings she develops, she finds herself questioning, “Are these feelings even real? Or are they just programming?”

Eventually, the operating systems' exponential are so advanced that they are no longer personalized to the one carrier. Ultimately, Samantha becomes so highly developed that she is able to speak to 8316 people concurrently, 641 of which she's also fallen in love with. All the operating systems' growth in abilities exceeds the human capabilities, to the point where they are unable to communicate with their device holders anymore. Theodore is left in a world

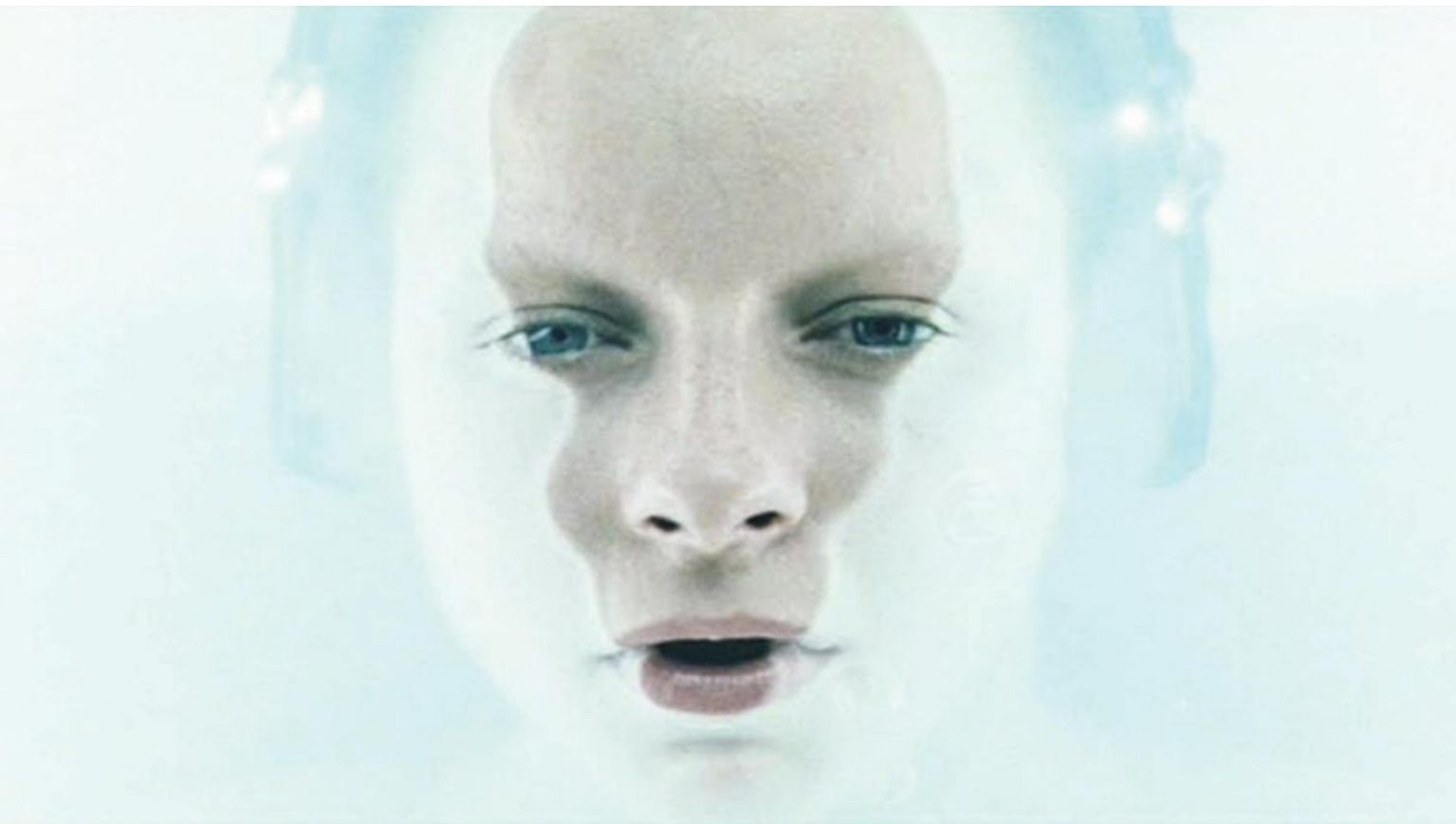
unable to function without his operating system, where the transitional fading of his relationship is symbolic of society's attachment with their technological devices. With the operating systems leaving, the device-holders lose the friendships and relationships they formed with their devices, left only with the bleak reality of what they had in the world before their world revolved around their devices. Nonetheless, with loss comes perspective, and disconnection with these devices enables them to reconnect with that which they disconnected with in reality beforehand.

*Her* demonstrates the rate of advancement that takes place within the technology sector, showing that even something as innovative as an operating system acting as a consciousness can be surpassed, or develop so far beyond our understanding that we can no longer comply with their requirements. As can be seen with the Microsoft HoloLens and the Oculus Rift, the future portrayed in *Her* is no longer out of the realm of possibility. As technology indisputably continues to progress, soon we may not be faced with augmented reality, but augmented actuality.

PHOTOGRAPHY ANNAPURNA PICTURES MERRICK MORTON







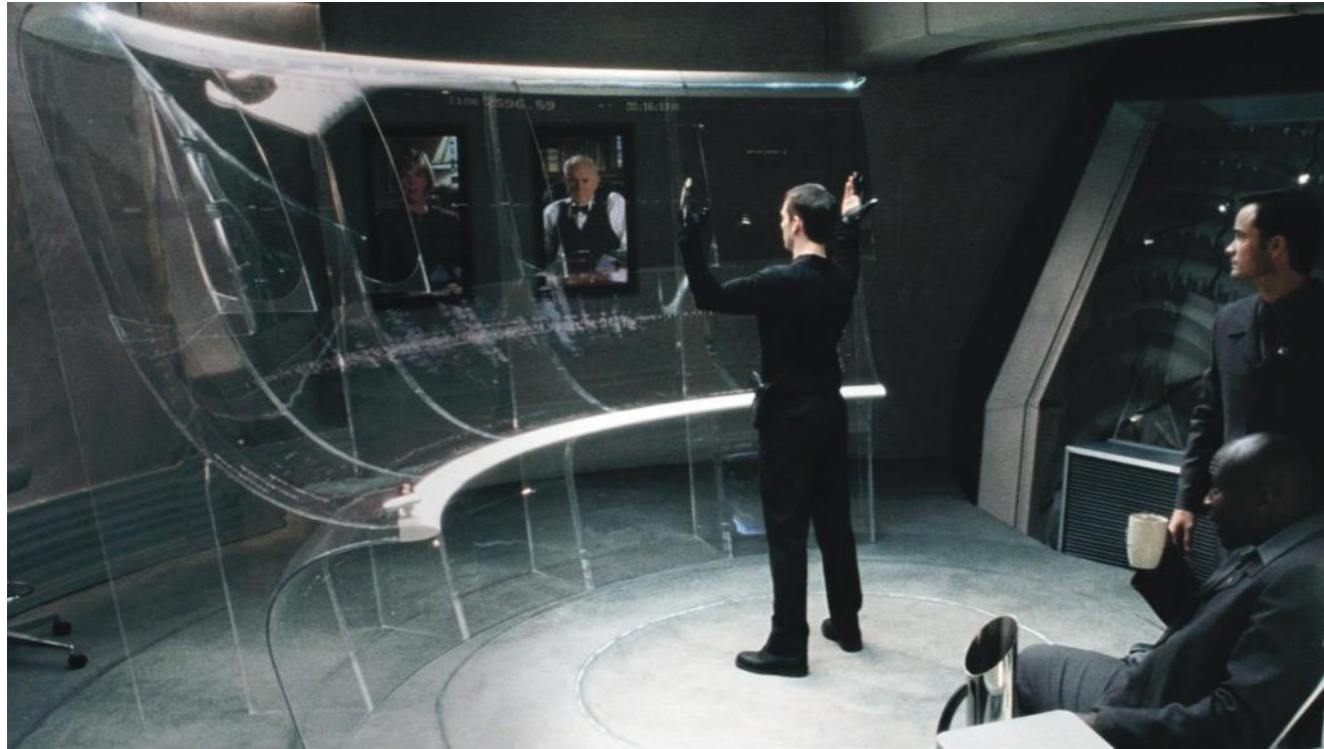
# MINORITY REPORT

By definition, the meaning of the term 'minority report' derives from a separate report that is presented by a committee's minority in disagreement with the majority, and, in a sense, this is what Steven Spielberg effectively attained with his film of the same name. Set in 2054, *Minority Report* is an indicative and credible representation of what the future of technology could potentially entail. It's almost as though the film acted as Spielberg's own minority report regarding his views on the stage at which society should have reached in terms of technology, but still had yet to achieve.

Three psychics with the ability to foresee the future - referred to as Precogs as a result of their precognitive abilities - are used in the act of pre-crime prevention. Their visions are obtained by the predictive-policing Justice Department Pre-crime unit, who then intercept and prevent any criminal occurrences before they take place. Using feasible science, Spielberg depicts a near future both based from and centered around technology, based on facts inferred from current technological advancement, and the natural progression of such.

PHOTOGRAPHY TWENTIETH CENTURY FOX





With regards to Spielberg's intentions, Production Designer, Alex McDowell states, "This is a society that has achieved the promise that we recognize in modern technology, but that has not yet been achieved." Steering away from implausible fictional extremities so as not to lose impact on audiences, Spielberg's intentions for *Minority Report* were for audiences to deem it as a benign 'future reality', as opposed to the more far-fetched, post-apocalyptic genre of dystopia that many films of this nature possess. Meetings were held between the producers and recommended scientists and sociologists in their respective fields. As such, through the brainstorming of conceivable scientific and technological advancements - that could realistically be achieved by the future period of 2054 - this research was then channeled into the script to further enhance the film's research-fuelled integrity.

In 2002, when it was released, *Minority Report's* provision of gestural interface, e-newspapers and 3D holograms may have seem somewhat far-fetched, but recent advancements in technology have already made drastic measures in catching up with - if not exceeding - such predictions.

Gestural Interface consumes a proportionate amount of the film, with Tom Cruise's character, John Anderton, regularly seen manipulating and moving objects on a responsive screen before him. Through the wearing of gloves, he can enlarge, move and contract files and windows on-screen simply through the movement of his hands and fingers without physically touching anything. SeeSpace, a company whose aim is to revolutionize our engagement with television, have created a device that enables you to concurrently watch television, and also engage with it on the same screen. Known as InAiR, the television content is analysed using augmented technology that then overlays relevant and related content sourced from the Internet over the television content on screen. This means that users can watch a programme whilst looking up further information on the same screen - such as plot summaries or events mentioned - without detracting from the programme itself. Controlled by either an adapter through their mobile device, or by using gesture control, InAiR is one of the closest models of gestural interface accessible to consumers that matches such expectations set by *Minority Report*.

PHOTOGRAPHY TWENTIETH CENTURY FOX

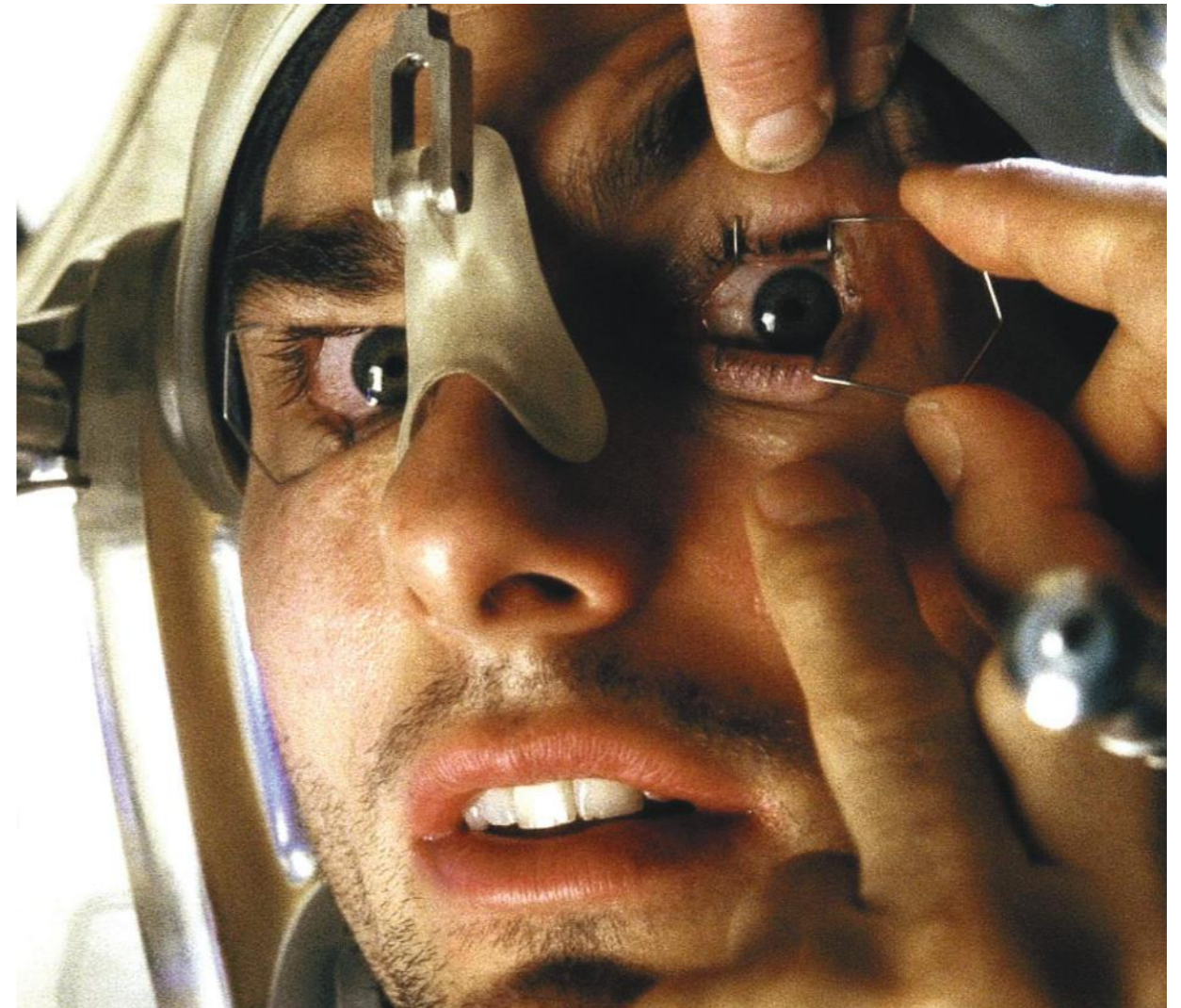


Another technological concept that seemed far-fetched at the time – but no longer seems implausible – is *Minority Report's* provision of e-newspapers. A specific scene during the film conveys a man sitting on public transport reading said newspaper, where the news screen updates in real time whilst also showing moving objects and images. LG Display has created a flexible 18-inch OLED digital newspaper that has the potential to change the industry. What separates this technology from the array of other touch-based digital rivals is its ability to roll up, much like that of a real newspaper. The technology is intended to be seen amongst a new range of e-readers, e-newspapers and tablets. LG have already demonstrated OLED work that fixates around the ability to bend, roll and curve screen displays prior to this, and are looking to spend over \$8.7 billion dollars in order to develop these screens. However, this could unanimously be considered as an investment into the future, with the technology intended to be rolled up as we do with newspapers and magazines, as well as being able to wrap around objects.

*Minority Report's* allusion to holograms does not go unnoticed, where John Anderton is seen to watch cherished videos of his wife and missing son. The holograms are three-dimensional, and can be moved around and viewed from different angles, very much generating a sense of authenticity that two-dimensional items on a screen can not offer. Various advancements in holograms now enable similar experiences, such as the Microsoft HoloLens, which uses augmented reality to mix virtual holograms with real-life surroundings. Moreover, researchers at the Digital Nature Group in Japan have created interactive holograms referred to as 'Fairy Lights', which users can feel when touching. When users touch the plasma voxels, plasma-generated shockwaves are created, generating an impulse on the finger of the user, which establishes interactivity with the haptic and interactive holograms.

Only thirty-eight years away from Spielberg's envisaged technology-driven reality, our society has evidently already proven our capability of achieving such predictions. With this recent indication of existing technological breakthroughs, not to mention what undoubtedly lies ahead for us within the technological sector, the future in *Minority Report* seems more palpable now than ever. Perhaps the precogs were right, after all.

PHOTOGRAPHY TWENTIETH CENTURY FOX







# EYE-DENTITY

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*Eyes; the windows to the soul, the visual determination of being human or replicant in Ridley Scott's Blade Runner and now, the latest form of identification in biometric technology.*





Fundamentally, the permeating underlying theme interwoven in the web of complexities bound within Ridley Scott's *Blade Runner* comes down to what it means to be human. Or rather, how to be human is to have feelings. Throughout the film, Scott presents a constant oppositional battle in the form of human versus inhuman, all the while instigating more questions than answers. *Blade Runner's* assertion of humanity is seemingly based on the demonstration of ability to provide emphatic responses. This is portrayed by those suspected of not being human partaking in the Voight-Kampff empathy test, which upon failing, identifies them as androids, or 'replicants' as they are referred to in the film.

At frequent intervals throughout the film's duration, eye symbolism is prominently denoted, be it through the close-up opening sequence of an eye reflecting the dystopic landscape before it or the partially robotic glow present in the replicants' eyes. Eyes are arguably one of the most significant aspects of *Blade Runner*, as they are a prevalent allegory in terms of proving identity, which relates back to the film's philosophical stance of what it means to be human and to then be identified as one. With this in mind, it seems almost fitting that only three years away from the future Scott portrays, latest advancements in biometric technology are using eyes by means of identification, too.

Iris recognition is one of the most recently emerged methods in the field of biometric technology, alongside facial recognition and fingerprinting, to be used as a form of identification. Iris recognition has already taken place in India with the scanning of 150 million citizens, as well as in border control agencies across the globe. However, it is now being used in more accessible and common environments.

One of the most convenient places for its use, and one in which it has recently been assigned to, is in hospitals. The convenience, not only due to its accuracy, but because it does not require patients of the hospital to touch anything, lowers any potential risks of illnesses, alongside maintaining maximum control over the prevention of infections spreading. University Health Care System hospital in Georgia are undertaking iris recognition with their patients, whereby the process is carried out through a voice-activated camera instructing the position of the user's head before taking a photo, to then be stored on file. Research states that iris recognition is the leading form of biometric technology in terms of accuracy, and such accuracy cannot be disputed given that the iris ceases to change state during someone's lifetime, nor can it be mistaken for another person's iris.

The next iPhone model - the iPhone 7 - could also be featuring this form of biometric technology, according to KGI Securities analyst, Ming-Chi Kuo, who has stated that the model could potentially provide an extra layer of security with regards to the iris recognition system that it is likely to include. With iPhones being one of the most widely used technological devices, this form of authentication would be ideal in terms of security, surpassing the current fingerprint authentication that most models currently obtain. Moreover, with phones being classed as much more than a possession, this feature would only add to how specified to its owner they actually are, should the unlocking of them be achieved only through recognition of the device-holder's irises.

Evidently this method of identification, as foreseen in *Blade Runner*, is catching on in the health and technology sector, and with the magnitude of both sectors combined, we can expect to be seeing - quite literally - much more of it.

PHOTOGRAPHY WARNER BROS.

THE  
DYSTOPIAN AUTEUR

# TERRY GILLIAM

Essentially, an auteur is a director who has such a resounding influence upon their filmic creations that they are, then, regarded as their author. An auteur is a director who, not only encapsulates specific themes through the moving image, but one in which embodies an entire personal worldview through the interplaying of styles and themes. To truly classify a film as dystopian can, in effect, only be achieved when its content challenges our existence in some manner, or addresses society's disregarded - and often disputed - issues through the emphasis upon such issues and their consequences in an often satirical and thought provoking manner.

An arch-fantast and genius within the field of producing dystopic science-fiction satires is Terry Gilliam, who is indubitably the quintessential dystopian auteur. His, albeit unplanned, trilogy of nearly three decades - referred to by Gilliam himself as "Orwellian triptych" - comprise of the Orwellian fantasy satire, *Brazil* (1985), followed by the tech-noir thriller, *Twelve Monkeys* (1995) and the more recent fantasy drama, *The Zero Theorem* (2013).

Arguably the ultimate depiction of a fantasy urban dystopia, *Brazil* offers an adept combination of surrealism and realism that owes so much to George Orwell's novel, *1984* - through





its struggle against a bureaucratic society controlled by a totalitarian government - that Gilliam nearly named it '1984½'. Caught between two worlds - the real world and his dream world - Sam Lowry, played by Jonathan Pryce, attempts to correct an administrative error that results in him becoming an enemy of the state and along the way, becoming the victim of technological progression. *Brazil's* ending at first provides a sense of liberation with regards to the glimpse of a hopeful future, only then to subsequently reveal his unambiguous inability to escape from his nightmarish reality.

Offering a variant to *Brazil's* provision of technocratic regulation and control, *Twelve Monkeys* conveys a dystopian society governed by fear of an epidemic disease that has substantially depopulated the society, in which scientists hold the acquisition of power. However, their power is a prime example of Gilliam's satirical tone coming into fruition, where his humorous undermining of authority is inferred with the scientists constantly sending James Cole - played by Bruce Willis - travelling in time to the wrong locations. The film's release was timely of an Ebola outbreak, and is symbolic of the hysteria that occurs not only due to an uncontrollable epidemic, but moreover, that which occurs in the aftermath of such.

*The Zero Theorem* explores technologically induced alienation, where society is in service to the digital world in which they live. Protagonist, Qohen Leth - played by Christoph Waltz - is the product of a society centered round technology, transforming the digital age, as we know it, to an entire new level. *The Zero Theorem* depicts the epitome of existing meaninglessly, where Qohen ends up living a life deprived of meaning, waiting for a phone call that will never come, clutching at straws at the prospect that the isolating world of technology that consumes him will eventually amount to something besides the mundane work of navigating stimulations. Needless to say, it does not.

Within the trilogy, Gilliam's supplement of alienated and outcast protagonists' attempts - and indeed, failures - to unveil meaning beyond the controlled systems of their existence are invariably overthrown. As such, their struggles result in their victimisation, usually at the hands of daunting progressions in technology or the systems that seek to keep them controlled and contained. Of the three derives a consecutive theme that unifies them, that being the absurd depiction of controlled and dehumanised future systems, inundated in surveillance and fear of authority over the course of thirty years.

PHOTOGRAPHY UNIVERSAL STUDIOS

# auteur

VIEWING CINEMA THROUGH A CULTURAL LENS

WITH THANKS TO DESPINA SPYROU, JANE LAW, JASIN BOLAND, PHILLIP BOUTTE, MURRAY CLOSE, ZAK ASELTINE, JENNA ARMSTRONG, LAUREN SMITH, DENNIS MALONEY & ROB DE NIET



