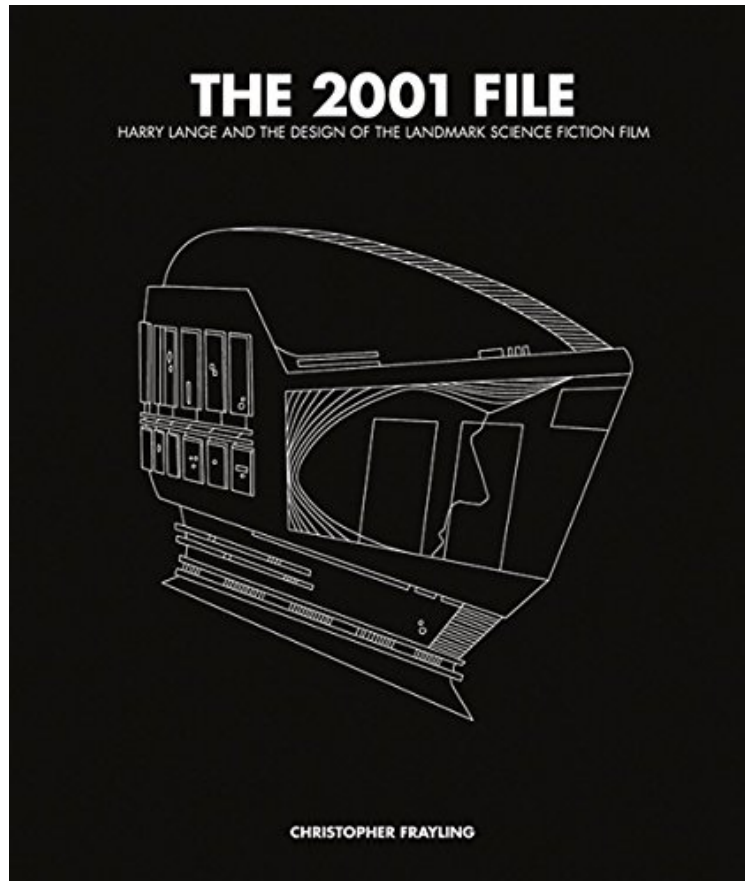


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The 2001 File: Harry Lange and the Design of the Landmark Science Fiction Film

Christopher Frayling

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before purchasing it in order to gage whether or not it would be worth my time, and all praised The 2001 File: Harry Lange and the Design of the Landmark Science Fiction Film:

30 of 30 people found the following review helpful. Stylebook of a bypassed futureBy K. DeinesLarge, heavy, strongly bound, printed on thick gloss paper. It might do a convincing substitute for a Monolith itself except for some small details like an incorrect aspect ratio, the embossed printing, and its terrestrial origins; the little things...The text covers the beginnings of the project from the close of production on "Dr. Strangelove" through to the end of filming, describing the exhaustive process of researching the technologies and appearance of a world then more than three decades into the future, and the experience of designing a Stanley Kubrick film.The imagery, what I wanted most from this book, consumes the great majority of it. Artwork is mostly monochrome pencil, though there are included some publicity paintings/posters, BW model and set photographs. Development drawings/sketches from collaborative efforts with NASA, IBM, various industrial manufacturers and run-of-the-mill futurists show part of the iterative

process creating the look of the film. There is what one would expect--pressure suits, the Discovery, the Orion spaceplane, the Aries lunar shuttle, the lunar bus--in many, many pages of shape and detail sketches and wide variety as they were pushed through their development cycles. What was surprising was the inclusion of smaller details, things like matchbooks, built and unused props, development models of the monolith shape, and discarded scenes of life in the far off year of 2001. The work in quantity, quality, and depth, goes far beyond what I expected was needed for even a film as highly detailed as "Space Odyssey" was, approaching what I see created for more contemporary immersive games like Fallout, Destiny or Halo. (Readers ten years from now, stop laughing.) My only complaint about the book is one that will likely cure itself over time: do not read it in an enclosed space. Like other art books published lately, the printing process leaves a very strong chemical odor that is likely *not* healthy and loaded with short lived byproducts. Open the book, flip through the pages and let it air out, or you will likely feel it in your sinuses... Aside from that minor detail, I very much liked the book, and will enjoy it for a long time to come.

2 of 2 people found the following review helpful. A Stunning Design Archive By Ozone Joe I have a real love for the core elements of design that often get overlooked in landmark science fiction. Especially in the CGI draped modern era, it's fantastic to seek out and admire the efforts of individuals who worked the concepts without terabytes of reference or pre-built models. That's not a slam against modern techniques, but there is something that appeals about seeing hand worked concept images that include designs that are clearly works in progress. The 2001 File is a great example of this type of archive. Unlike many art books that cover on all the facets of cinematic design, this one has a focus on Harry Lange and the work he did in actualizing a highly recognizable and striking vision of the future. There are very rough sketches that never went anywhere, staged roughs that are essentially visual brainstorming, and a number of comparison images of the design elements next to the filmed finals. All in all, this is a nice book for those interested in film design or 2001 fans, and it's essential for fans of both.

1 of 1 people found the following review helpful. Great in depth design book with wonderful pencil sketches. By eric This is a really interesting and detailed book on the production of 2001. I do a fair bit of drawing and design for work and I am always interested to see how others have been able to visually communicate their ideas. I think that both the clarity and speed that the pencil sketches were done with is very impressive. All in all it is a great set of drawings and renderings to see how to deal with this tremendous amount of design. Especially in the era before design graphics were handled on computers. The writing is also good. It covers a lot of the in depth work that went into the design for the movie. Overall I would recommend this for anyone interested design but especially those who want know more about this particular movie.

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

Eighty per cent of the material in this new book is taken from his personal collection, and testifies to the perfectionism of Kubrick's approach. (Tim Robey The Telegraph, December 7, 2015) Beautifully presented, Frayling's book offers an exhaustive examination of the making of 2001. He gives a fascinating insight into Kubrick's process (Eliza Williams Creative, December, 8, 2015) Christopher Frayling explores the rich legacy of the unsung hero behind the visual aesthetic of Stanley Kubrick's 1968 film. (BBC.co.uk, December 14, 2015) About the Author Christopher Frayling is an art historian, critic and award-winning broadcaster. He is a Professor Emeritus and a Fellow of Churchill College Cambridge and was awarded a knighthood in 2001 for "Services to Art and Design Education". He has published several books including, Ken Adam: The Art of Production Design and Once Upon a Time in Italy. His television and radio series include Nightmare: The Birth of Horror, America: the movie and Britannia: the film.