

WALL•E

Posted on December 4, 2018 by Dave Addey

From a trash-filled Earth to the futuristic *Axiom* and back again, *WALL-E* is a finely crafted balance between consumerist dystopia and sixties space-race optimism. Please join me, then, for a detailed dive into the uniquely robotic future of a remarkably human film, as seen through the eyes of its eponymous hero, WALL-E.

[This article is from the Typeset in the Future book, which is really very good and you're probably going to want to [buy a copy of](#). If you'd rather read the article first, don't worry—I'll remind you again later on.]

Before we get started, there is an important detail we must clear up. Our hero's name is not, as you might think, WALL-E. Moreover, it *definitely* isn't WALL•E. His name is *WALL-E*, and that dot is an [interpunct](#), not a hyphen or a bullet.



WALL-E's front plate, clearly showing his interpunct.

An interpunct is, of course, a vertically centered dot originally used to separate words in Latin and ancient Greek. (Spaces weren't invented until several centuries later.) The interpunct is still in use today—it's the official decimal point in British currency (£9.99), and is used to represent the dot product of two vectors in mathematics ($x \cdot y$). Most relevantly, it's used in Japanese to separate titles,

names, and positions, as in “課長補佐・鈴木” (Assistant Section Head · Suzuki). It is therefore entirely appropriate as the separator in WALL·E, which is short for Waste Allocation Load Lifter · Earth Class.

The bold extended typeface seen on WALL·E’s front plate is Gunship, designed by Dan Zadorozny, one of the unsung heroes of modern sci-fi type design. Dan is an amateur type designer from Texas whose [Iconian Fonts website](#) features more than six hundred free hand-crafted typefaces, many of which have been used by sci-fi movies, TV shows, and book designers.

In addition to WALL·E’s front plate, Gunship is seen on Earth and aboard the *Axiom*, the flagship spacecraft of megacorporation Buy n Large (BnL, for short), most notably for robot-facing wall and door typography. Its upper- and lowercase variants include different combinations of cutouts and curve orientations, giving designers flexibility when crafting robot signage. (Strictly speaking, this means that our hero’s name, correctly capitalized, is “waLL·e,” with the interpunct as a further customization—Gunship’s own interpunct is rectangular.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gunship (lowercase characters).

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gunship (uppercase characters).

The movie begins with an insight into WALL·E’s typical workday, which is spent building gigantic piles of trash by compacting waste into neat, stackable cubes. After a hard day’s crushing, we follow him on his journey home, learning some useful exposition along the way. This includes a bank of electronic ads for BnL, promoting everything from liquid air to quadruple-patty burgers. Common throughout these ads is an insistence on immediate consumption—“DRINK NOW,” “HUNGRY NOW,” “RUN NOW,” “CONSUME.” And if consuming a product once isn’t enough, you can repeat the experience a second time—the signage seen below includes ads for both “100% Reused Food” and “Regurgi-Shake: Twice the Flavor.”



We’ve seen how corporate mergers, such as *Alien’s* Weylan Yutani and *Blade Runner’s* Shimata-Dominguez, are an inevitability in sci-fi futures. WALL·E’s Buy n Large is similar, except that this company was formed by a merger between a frozen yogurt manufacturer (Buy Yogurt) and a maker of suits for the larger gentleman (Large Industries). Clearly a marriage made in heaven, this corporate combination led to a rapid expansion, culminating with Buy n Large owning every company and

government in the world.

The Buy n Large logo is an over-italicized customization of Futura Extra Bold Oblique, as demonstrated by a super-distinctive capital G in the BUY N LARGE BANK logotype that WALL-E passes early in the movie.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Futura Pro Extra Bold Oblique, released by Berthold. Original Futura design by Paul Renner.



"BUY N LARGE BANK" signage, set in Futura Extra Bold Oblique, showing its distinctive capital G.

If the red-and-blue logo feels familiar, it shouldn't be a surprise—it's because BnL uses the exact same typeface and color scheme as real-world retail giant [Costco Wholesale Corporation](#).



The Costco Wholesale Corporation logo, in Futura Extra Bold Oblique.

There's another curious BnL subsidiary to be found among the city's electronic ads, on a beaten-up billboard advertising "Eggman Movers (Creating More Space)." This company is an Easter-egg reference to WALL-E production designer [Ralph "Eggman" Eggleston](#), and it shares the name of the moving company from 1995's [Toy Story](#), for which Ralph was art director.



Eggman Movers, from 2008's *WALL-E*.



Eggman Movers, from 1995's *Toy Story*.

The presence of a Buy n Large–branded bank means Buy n Large–branded banknotes, which are unusual for being strewn across the floor of the deserted city. If you look closely at the notes, you'll see that some of them have "10⁶" in the corner, and are marked "ten million dollars." Others look to be marked "99⁶," suggesting that Buy n Large stores continued the classic \$9.99 pricing trick even after adding six zeroes to the end of everything. (Indeed, it says much about the Buy n Large approach to consumerism that it prints notes with the 99s already included, to avoid customers having to receive any change.)



\$10 million and \$99 million bills lie abandoned on the ground near a Buy n Large Bank.

We discover later in the movie that the *Axiom* left Earth in the year 2105. This suggests that in the preceding years of overconsumption there was a period of severe hyperinflation, making a \$10 million note a necessity. This is not without historical precedent—Earth's most extreme example of hyperinflation occurred in Zimbabwe in November 2008, just a few months after *WALL-E*'s release, when the inflation rate for the Zimbabwe dollar reached a staggering 79,600,000,000 percent per month. At this point, a single US dollar was equivalent to 2,621,984,228 Zimbabwe dollars. The largest-denomination note printed during this time was the \$100 trillion note, which makes Buy n Large's \$10

million bill seem like small change by comparison.



A \$100 trillion bill from the Reserve Bank of Zimbabwe, showing some impressively pointy Futura.

WALL-E leaves the bank behind and continues his journey via the disused tracks of the BnL Transit monorail system. In the absence of working trains, these concrete tracks provide a convenient route through the middle of the deserted city.



WALL-E climbs an escalator to a BnL Transit monorail station.

Despite their association with aspirational futures, monorails have been failing to become a global mass-transit system for almost two hundred years. The first passenger monorail opened in 1825 in Cheshunt, England, primarily to transport bricks, though it was also utilized for transporting people, mostly for novelty purposes. Unlike the top-of-rail system seen in *WALL-E*, Cheshunt's monorail consisted of carriages suspended beneath an overhead track, and was powered by a single horse.

The Cheshunt style of monorail—with suspended carriages hanging beneath a single rail—was also adopted by the [Wuppertal Schwebebahn](#), which began operation along the Wupper River in Wuppertal, Germany, in 1901. The Wuppertal's suspended system is still in operation today, carrying more than sixty-five thousand passengers on an average weekday.



A Wuppertal Schwebebahn monorail train arrives at the Werther Brücke station in Wuppertal, 1913.

The monorail seen in *WALL-E* is of the style popularized by Swedish entrepreneur [Axel Wenner-Gren](#), whose prototype ALWEG ([Axel Lennart Wenner-Gren](#)) monorail system came to the attention of Walt Disney after a family visit to Wuppertal gave him monorail fever. Disney saw the potential for a monorail attraction at his new Disneyland theme park in California, and the Disneyland-ALWEG Monorail System opened in June 1959. The system remains in operation today (under the name Disneyland Monorail), and there are similar attractions at Disneyland Tokyo and Walt Disney World in Florida. In total, Disney monorails have transported more than one billion passengers into an aspirational transportational future.



The Disneyland-ALWEG Monorail System at Tomorrowland station, 1963. [Photograph by Robert J. Boser, CC BY 3.0.](#)



The Disneyland-ALWEG Monorail System at Disneyland Hotel station, 1963. Photograph by Robert J. Boser, CC BY 3.0.

It's not entirely clear what US city WALL-E lives in, but the presence of a monorail network certainly positions it as a location that was once optimistic about the future. This mid-century futurism is borne out by other architectural features of the city, most notably a curved building seen among the billboards encountered earlier. This building is strongly reminiscent of the [Space Needle observation tower](#) in Seattle, Washington, which was built for the city's 1962 World's Fair, together with an ALWEG monorail system that is still in operation today.



Seattle's ALWEG monorail passing in front of the city's Space Needle, 2008. Both were built for Seattle's 1962 World's Fair. [Photograph by Smart Destinations, CC BY-SA 2.0.](#)



A remarkably space-needle-like building seen close to the monorail in WALL-E's home city.

Near the monorail, WALL-E passes a promotional poster for himself, with the caption "Working to dig you out!" This poster has definite communist propaganda undertones, showing a stylized army of WALL-Es working together to build a brighter future. The implication of this design choice—that communist values are the solution to decades of rampant consumerism—is a pretty bold political statement for what is only the fourth minute of the movie.



Buy n Large poster for WALL-E robots, with the caption "Working to dig you out!"

The future to which these WALL-Es aspire is apparently just above and behind the viewer—a common trope for communist propaganda, where the aspirational group gaze is almost always in this direction.



Chinese communist propaganda poster with the caption "To go on a thousand 'li' march to temper a red heart." A "li" is about 500 meters, so a thousand-li march is about 310 miles.



Soviet communist propaganda poster, with the caption "Let's raise a generation utterly devoted to the cause of communism!" Designed by Victor Ivanov, 1947.



North Korean propaganda poster, with the caption "The party calls! To important construction!"

Indeed, this gaze is *such* a common trope that it became the primary styling of the promotional poster for 2014's banned comedy movie *The Interview*, in which two Americans travel to North Korea to interview the country's leader, Kim Jong-un. (The *WALL-E* poster's bottom-edge caption, punctuated by an exclamation mark, is a recurring design feature in North Korean propaganda posters.)



Promotional poster for *The Interview*, with the Korean-language caption "Don't believe these American bastards!"

This aspirational style is an example of [socialist realist design](#), the officially sanctioned visual aesthetic of the Soviet Union, which positioned broad-shouldered, purposeful workers as the true heroes of the age. As a robot who is literally a rectangle, there is surely no worker more broad-shouldered and purposeful than our movie's eponymous hero, WALL-E.

WALL-E's self-promotional poster is also a fine example of [Handel Gothic](#), one of the movie's supporting typefaces. Originally designed in 1965 by Donald J. Handel, the font has become a mainstay of design futurism. (Indeed, it is quite possibly the originator of one of our [rules for futuristic type](#): Make straight things curved.)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Handel Gothic Com Bold, from Linotype. Handel Gothic was originally designed in 1965 by Donald J. Handel for FotoStar.

My favorite use of the typeface in *WALL-E* occurs later in the movie, when we see the distinctly curved E of some Handel Gothic... on a handle. (I refuse to believe this is anything but a deliberate typographic joke.)



"Handle" Gothic.

Handel Gothic enjoyed a particular resurgence when the type family was expanded in the 1980s, and will be immediately familiar to anyone who visited **EPCOT Center** at **Walt Disney World** in Florida, which opened in 1982. (Later in this article, we'll look in detail at the theme park, which is now named simply Epcot.) The original EPCOT Center logo was Handel Gothic all the way, making particularly good use of a lowercase n in "Center" to bring some extra curviness, and choosing a font variant with a curved leg in its R for consistency. (It also added letter joining and slicing for good futuristic measure.)

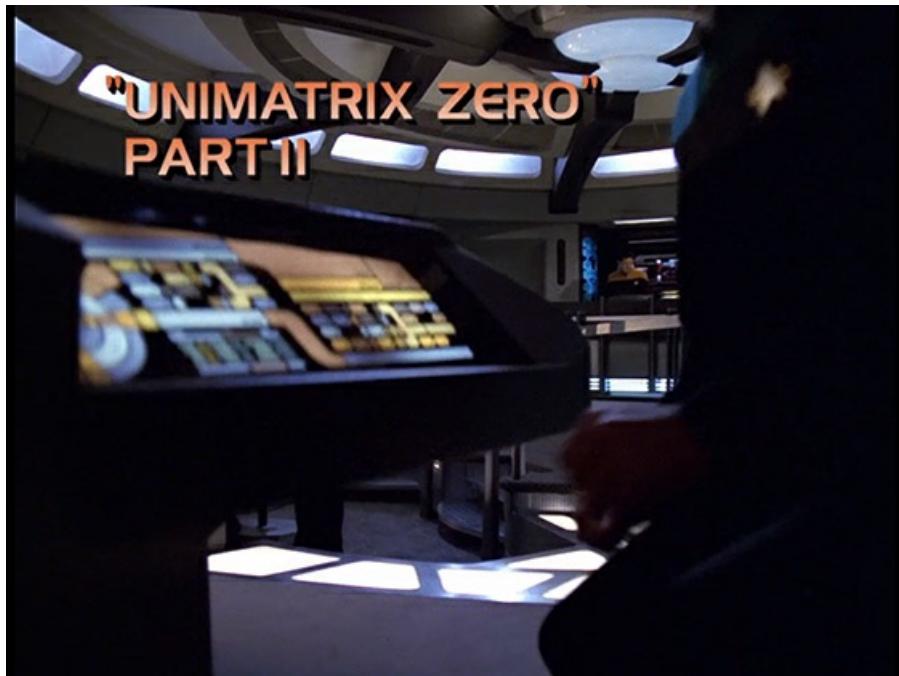


Original logo for the EPCOT Center theme park at Walt Disney World, Florida.

Handel Gothic will also be familiar to *Star Trek* fans, from its appearance in the credits for both *Star Trek: Deep Space Nine* (1993–99) and *Star Trek: Voyager* (1995–2001).



Opening credits from the *Star Trek: Deep Space Nine* episode "Emissary," showing some shiny metallic Handel Gothic (in this case, with a straight-legged R).



Opening credits from the *Star Trek: Voyager* episode "Unimatrix Zero: Part II," showing Handel Gothic with a similarly straight-legged R.

The movie that made Handel Gothic synonymous with sci-fi, however, was almost certainly Steven Spielberg's *Close Encounters of the Third Kind*, released in 1977. *Close Encounters* used the typeface for its theatrical poster and for its opening credits, with the very words "Close Encounters" offering not one but three opportunities to recognize Handel Gothic's trademark E.



Opening credits to 1977's *Close Encounters of the Third Kind*.

But back to WALL-E's journey. Toward the end of his trek home, he passes many more WALL-E units, all of them rusted and dead. The sole remaining WALL-E happily cannibalizes a Caterpillar track from a nearby broken unit to replace his own damaged part, and motors onward with the new track in place.

It's an easy detail to miss, but WALL-E's home is a broken-down "BnL WALL-E Transport" vehicle, which may once have housed all the dead units he just passed. When he reverses himself into a WALL-E-size bin in a rotatable storage rack a few minutes later and rocks himself to sleep, his loneliness as the last robot on Earth is made all the more acute by the uninhabited bins around him, now filled with ordered trash.



Defunct WALL-E units litter the landscape, becoming part of the trash they once existed to clear.



A hulking WALL-E TRANSPORT, ironically rendered immobile by the piles of trash surrounding it.

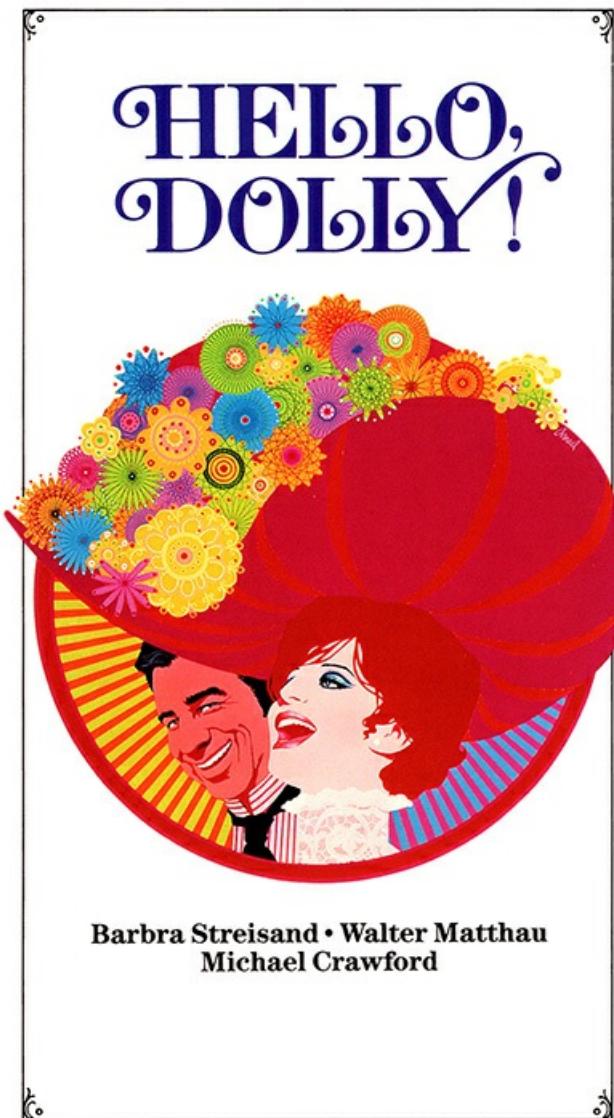


WALL-E tucks himself into a transportation bin, as the last remaining unit still able to do so. Where there once would have been many more WALL-E's, there is now simply ordered trash.

Before he climbs into bed, WALL-E retrieves his favorite VHS cassette from a nearby toaster, and pops it into a VCR. It turns out this is a beaten-up copy of *Hello, Dolly!*—1969's awkwardly punctuated **Jerry Herman** musical. Delightfully, the typography of this cassette is taken directly from the movie's 1991 VHS release, though the identity of its non-futuristic title font—half **Century Schoolbook**, half **Benguiat Caslon**—has sadly eluded my detective skills.

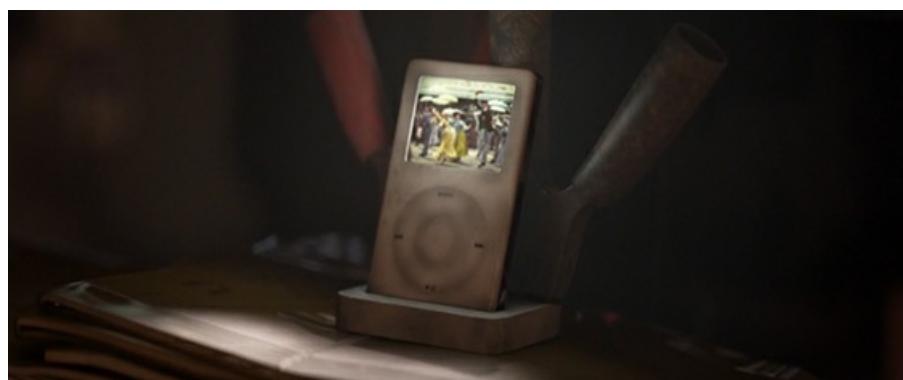


WALL-E's much-watched copy of *Hello, Dolly!*



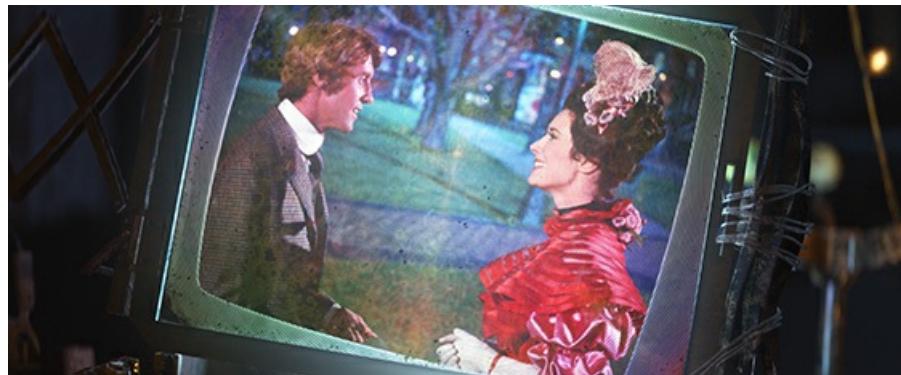
The front cover of 1991's US VHS release of *Hello, Dolly!*

WALL-E watches his *Hello, Dolly!* cassette via a small, portable device that looks almost exactly like an [Apple iPod Video](#). I say “almost,” because the real-world iPod Video had a smaller click wheel than the one seen in *WALL-E*, had white labels on its buttons, and did not support external playback from a VHS cassette player. Nonetheless, this iPod is just one example of many in WALL-E’s home that evoke nostalgia for gadgets past, reinforcing that WALL-E himself is the discarded, unwanted technology that humanity left behind.



WALL-E's iPod, showing *Hello, Dolly!* on its LCD color screen.

To work around the tiny scale of his iPod's screen, WALL-E uses a plastic [Fresnel lens](#) as a magnifying device to enlarge the image to several times its original size. In doing so, he follows a trend started in Terry Gilliam's similarly dystopian [Brazil](#), in which employees at the Ministry of Information Retrieval huddle around tiny CRT screens to watch westerns through Fresnel lenses when their boss isn't looking.



WALL-E watches a movie on his iPod's small screen through a rectangular Fresnel lens.

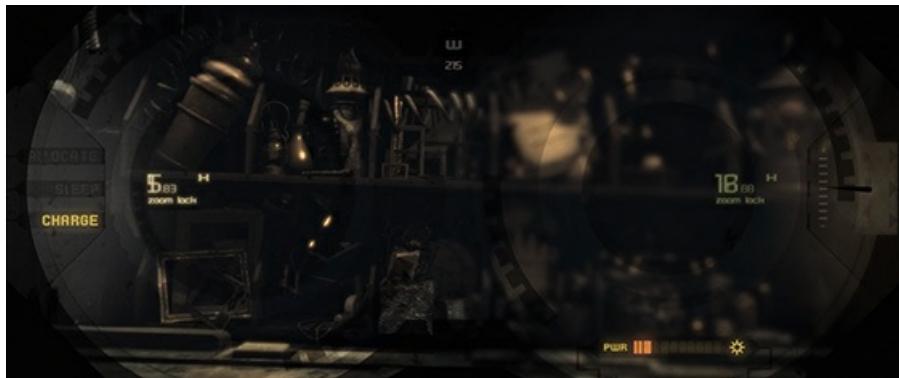


In 1985's *Brazil*, Ministry of Information employees watch movies on a small CRT screen through a rectangular Fresnel lens.

WALL-E awakes from robotic sleep on day two of the movie, low on power and dynamism. The fact that his head is a big pair of binoculars gives a great opportunity for a visual gag, as we see him literally bleary-eyed before activating the zoom lock on first his left eye, then his right, to reveal an eye-test chart in the opposing rack.



From his bleary beginnings...



...WALL-E focuses first his left eye...



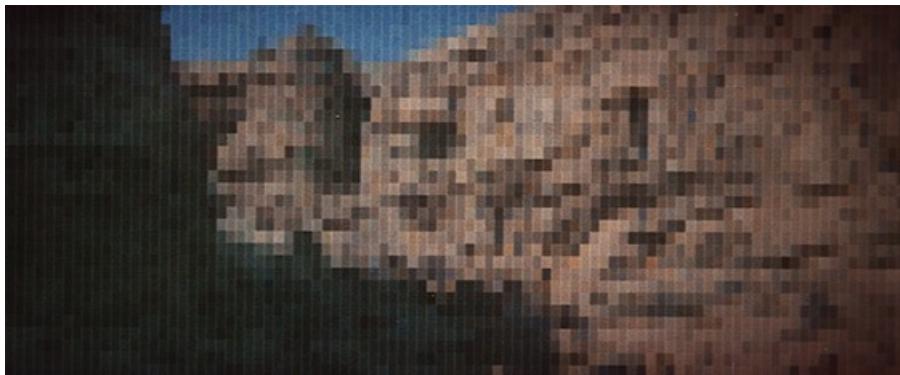
...and then his right, locking in on an eye test chart in the distance.

WALL-E's binocular form is mimicked in the shape of his heads-up display (or HUD), which has the classic "two circles" shape used in many movies to indicate that we are looking from a character's viewpoint through a pair of binoculars. This HUD raises an interesting question, however. Why does WALL-E have a heads-up display, with information overlaid on a video stream? A heads-up display really makes sense only if you are a human who has eyes; for a robot, any video input is combined with additional metadata from environmental sensors (such as direction, zoom, and power), and fed directly into the robot's processor. Overlaying environmental information on a video stream implies that the robot has cameras that look at the world, and then *more* cameras that look at the augmented output of those cameras, which doesn't make sense at all.

The answer, of course, is that WALL-E has a HUD because movie robots have HUDs, and movie robots have HUDs because they enable the viewer to visualize what the robots are thinking, even if it makes zero sense in technical reality. This trope began in 1973's *Westworld*, whose final act shows us the world from the vantage point of Yul Brynner's gun-slinging robot. Although Brynner's HUD is not augmented with data, it is nonetheless [the first use of computer-generated imagery in a feature film](#). Director Michael Crichton cuts several times from a real-world scene to the robot's pixelated version of the same, including a thermal image when Brynner chases his prey in the movie's final act.



A canyon in Westworld...



...and Yul Brynner's pixellated view of the same.

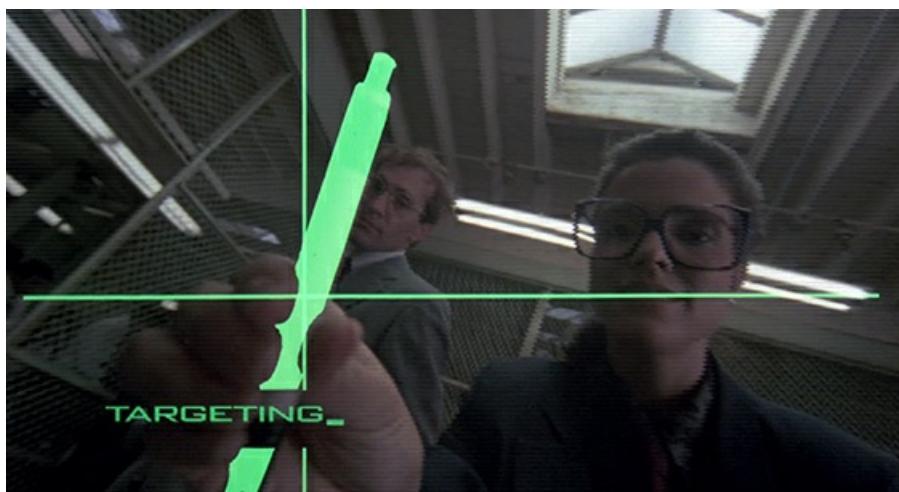


Yul Brynner's gunslinging robot tracks its prey with a thermal imaging interpretation of its video input.

Westworld's "robot viewpoint" trope was codified by 1984's *The Terminator* and 1987's *RoboCop*, both of which augmented their HUDs with additional data and text. Following these two movies, a heads-up display pretty much became the de facto expectation for any on-screen robot whose motives need to be understood.

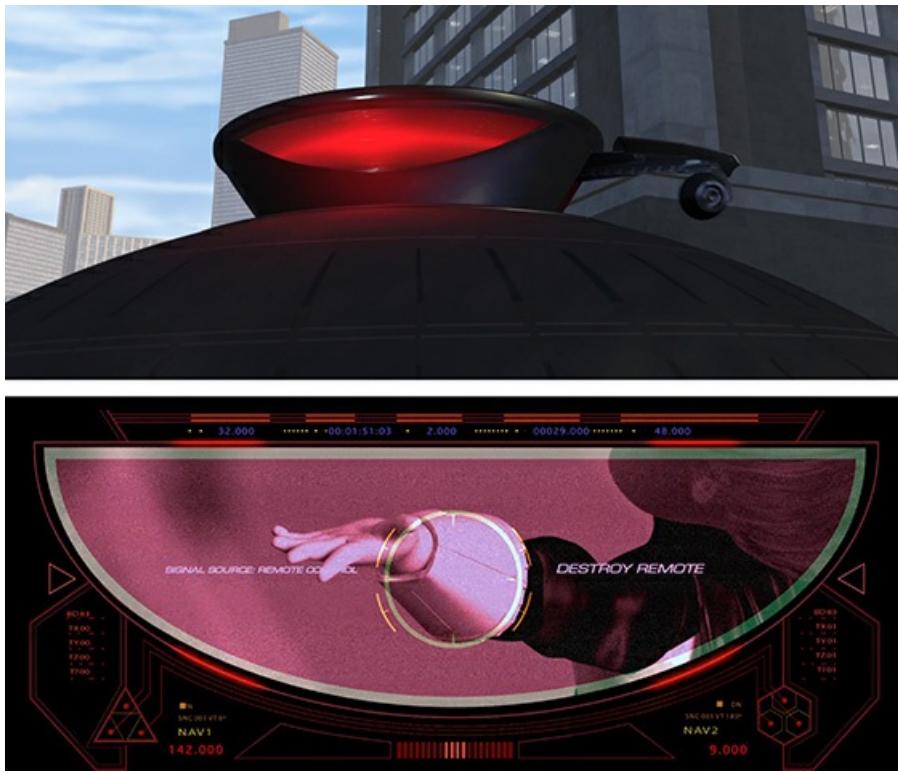


A HUD screen from the T-800 Terminator, in 1984's *The Terminator*. Here, the T-800 is determining an appropriate auditory response to a question from its apartment's superintendent.

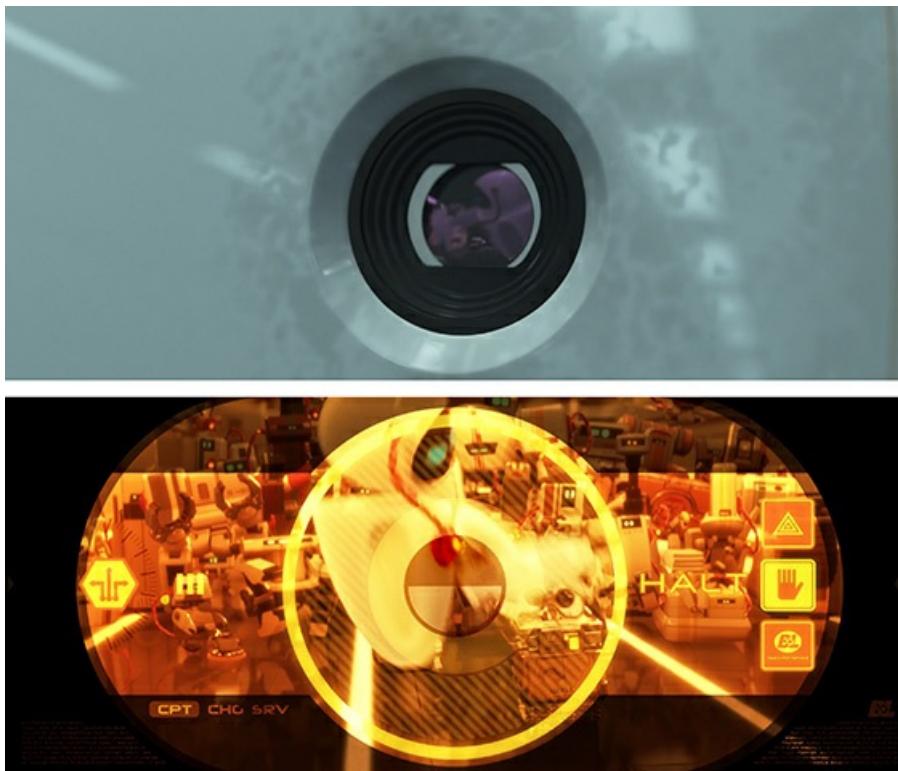


A HUD screen from the OCP Crime Prevention Unit 001, in 1987's *RoboCop*. Here, RoboCop's visual tracking system is being put through its paces by detecting the location of a pen. (Note that RoboCop's HUD has highly visible scan lines, to make sure we know we are watching a live video stream in a movie.)

Pixar's robot HUDs tend to include the shape of the robot's eye(s) within the heads-up display, to help us associate the HUD with the character it represents. *The Incredibles*' Omnidroid predates WALL-E's binoculars in this regard. Other *WALL-E* robots—M-O, SECUR-T, and EVE—also follow suit.



The Incredibles' Omnidroid has a HUD that makes the droid's desire for self-preservation clear via some on-screen Eurostile Oblique. It also demonstrates the Pixar trend (continued in *WALL-E*) for HUDs to match the shapes of their robots' eye(s).



The SECUR-T sentry robot's eye in *WALL-E* is explicitly a camera, as reinforced by a SLR (single-lens-reflex)-camera-like HUD when taking a CAUTION photo of WALL-E's rogue robots.



EVE's curved, lined HUD mirrors the curved, lined styling of her eyes and face.



M-O's wide, flat eye-panel shape is mirrored in his wide, flat on-screen HUD display. This shape, of course, requires his HUD to use [a certain wide, flat typeface](#) for its informative text.

Pixar's neatest variation on the robot HUD trope occurs all the way back in 1999's *Toy Story 2*, where a plastic toy's marketing gimmick (plus some clever camera framing) enables us to literally see through the eyes of the movie's robotic bad guy.



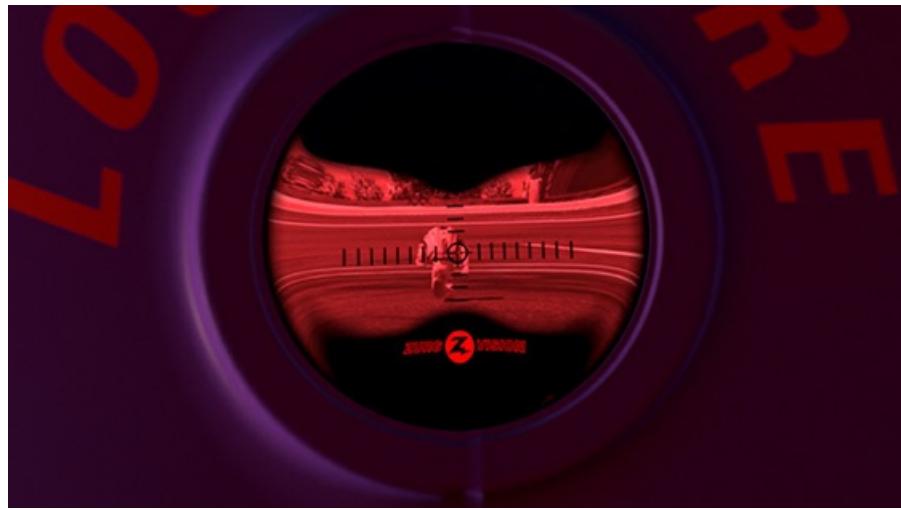
Evil Emperor Zurg, arch-enemy of Buzz Lightyear, in 1999's *Toy Story 2*.



As Buzz runs away from Zurg, a camera move brilliantly subverts the robot HUD trope...



...turning a plastic toy's "LOOK HERE" scope...

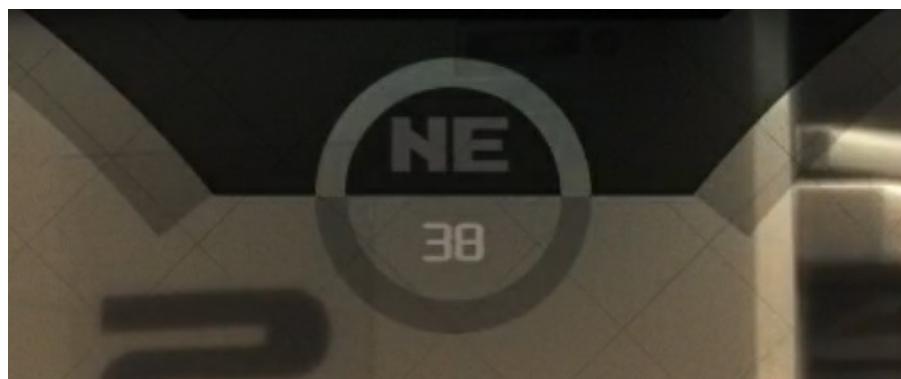


...into the bad guy's evil robot HUD...



...complete with ZURG VISION logo in Eurostile Bold Oblique.

There is one further question raised by WALL-E's binocular HUD. How does his directional compass—seen at the top center of his HUD—continue to work when he is aboard the *Axiom*? Lots of planets may have a north, but the same is not true of spacecraft—north, south, east, and west make sense only when you're on the surface of a sphere.



A detail from WALL-E's binoculars when onboard the Axiom. This compass direction indicator, from the top of the viewport, updates as he rotates, despite the notable absence of a planet.

Day two (and act two) of *WALL-E* see a Buy n Large scout ship arrive on Earth, disrupting WALL-E's routine. Most importantly, it introduces us to EVE, who is everything WALL-E is not. EVE's shiny white

design is technologically advanced; she's the curvy iMac G4 to WALL-E's boxy Mac 128K. Her design evokes sleek Apple products of the 2000s, with her head, in particular, highly reminiscent of a 2002 iMac G4's base. Even her reboot sound is a futuristic take on Apple's famous startup chime, whereas WALL-E's post-charge chime is the version Apple introduced in 1998 and removed altogether in 2016.



WALL-E sees EVE for the first time, as she is released from her transporter pod to begin scanning Earth.

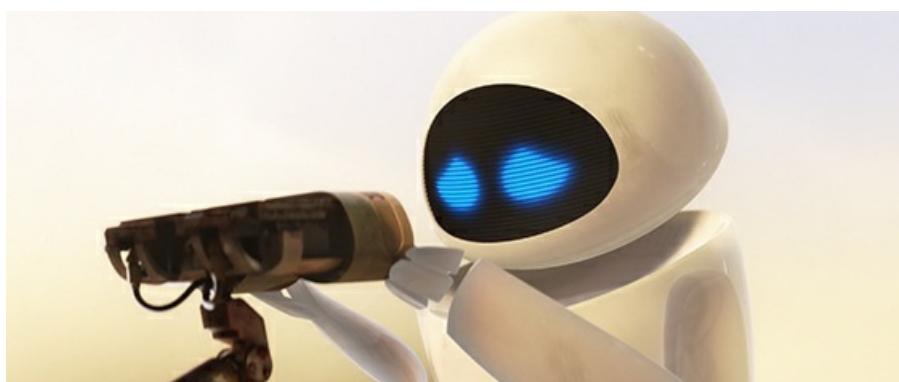


Side view of an iMac G4,
released in 2002, with an EVE-head-like base.



An Apple Macintosh 128k, released in 1984, with a WALL-E-like beige body. Photograph by Ian Muttoo, CC BY-SA 2.0.

EVE's evocation of Apple product design is not entirely coincidental. In a 2008 interview with *Fortune* magazine, director Andrew Stanton stated: "I wanted EVE to be high-end technology—no expense spared—and I wanted it to be seamless and for the technology to be sort of hidden and subcutaneous. The more I started describing it, the more I realized I was pretty much describing the Apple playbook for design." This led to a 2005 call to Steve Jobs—at that time, both owner of Pixar and CEO of Apple—which in turn led to Apple design head Jony Ive spending a day at the Pixar headquarters in Emeryville, consulting on the EVE prototype. (It is surely entirely coincidental that EVE's wireless arms and hands are reminiscent of Apple's wireless Magic Mouse, released the year after *WALL-E*.)

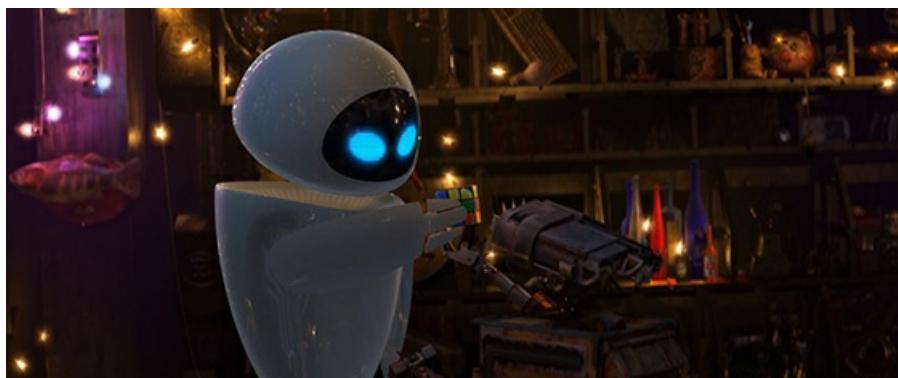


Eve's wirelessly-connected fingers and hands, as seen in 2008's *WALL-E*.



Apple's wireless Magic Mouse, released in 2009. Photograph by Yutaka Tsutano, CC BY 2.0.

During a dust storm, WALL-E takes EVE back to the safety of his home, where he presents her with a small multicolored cube. In the three seconds the camera pans away for WALL-E to retrieve *Hello, Dolly!*, EVE solves the Rubik's Cube and returns it to her astonished host.



WALL-E presents EVE with a Rubik's Cube from his trash collection.

EVE's cube-solving time would be impressive for a human; the current world record is 4.22 seconds, [set by Feliks Zemdegs in May 2018](#). Sadly, because of the camera pan, we'll never know if EVE broke the world record for a robot, which currently stands at a mind-boggling 0.637 seconds. This record was set in November 2016 by [Sub1 Reloaded](#), a cube-solving robot built by German engineer Albert Beer. Six high-performance stepper motors turned the cube twenty-one times to complete the task, averaging just 0.03 seconds per rotation.



Sub1 Reloaded, the world-record-holding Rubik's Cube robot, in November 2016.

Spare a thought, then, for poor WALL-E. His surprise at EVE's accomplishment is understandable—he lacks color vision and has only three digits on each hand, which means that Rubik's Cubes are really not his specialty. (There's a reason Guinness doesn't have a "fastest dog" [Rubik's Cube category](#).)

One other point of note: This scene is the only time the color green appears in *WALL-E* in a scene unrelated to a plant. While this breaks the movie's careful color scripting, it's worth it for a good gag.

All seems to be going well with WALL-E and EVE's introductions, until they are rudely interrupted by EVE's spotting a plant that WALL-E has excavated from the trash. She subsumes the plant, as per her "directive," and enters hibernation mode. WALL-E's attempts to wake her invariably end in comedic pain, though one of them does reveal EVE's serial number, 051682, set in Handel Gothic. (I can't help but wonder whether someone in Pixar's art department was born on May 16, 1982.)

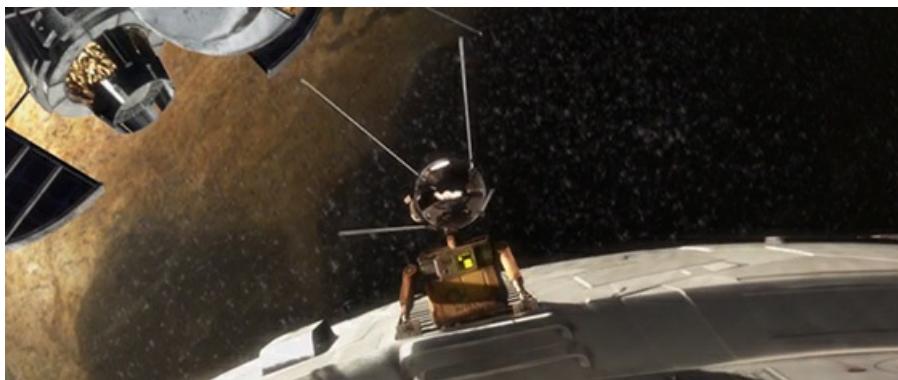


EVE's serial number, seen on the inside of the door above, is 051682.

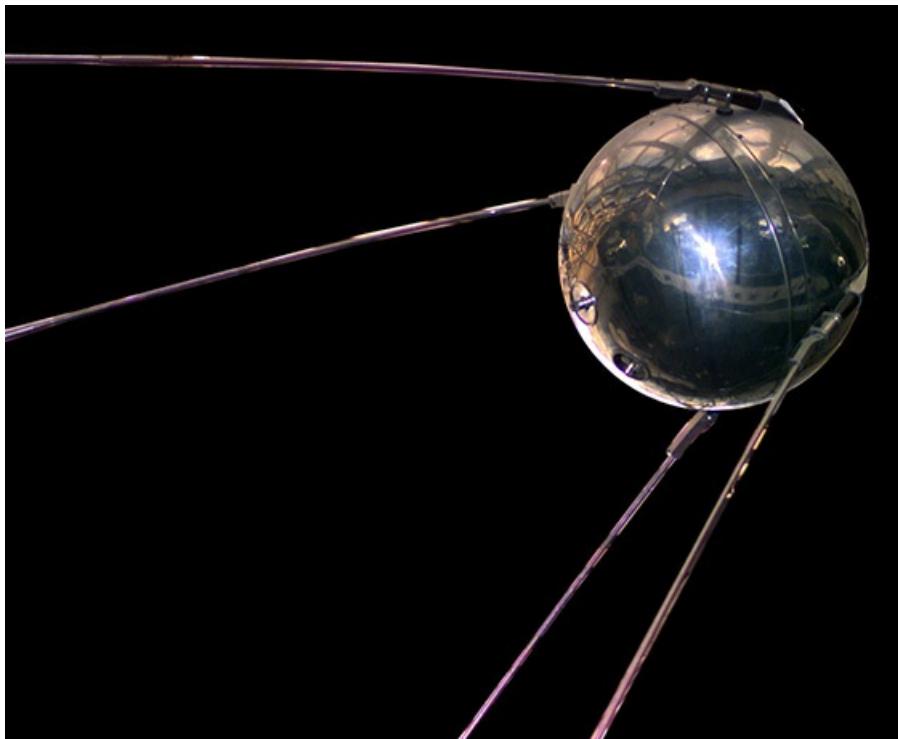
WALL-E gives up on reviving EVE and disconsolately returns to his trash-crushing routine. Shortly afterward, the *Axiom*'s scout ship returns to Earth and collects EVE to take her home. Desperate not to lose his new friend, WALL-E hitches a ride on the outside of the scout, causing him grief when the ship blasts through Earth's surrounding satellite trash. As the satellites fall away, we see that WALL-E has a Soviet-era [Sputnik 1](#) satellite on his head. This is impressive, especially given that *Sputnik 1*—the first man-made object to orbit Earth—burned up on reentry to Earth's atmosphere in 1958.



As the *Axiom* scout ship breaks through Earth's satellites...

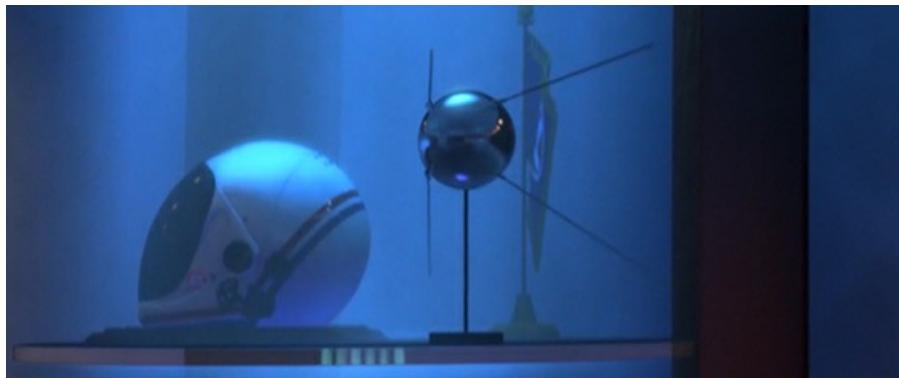


...WALL-E is briefly left with *Sputnik 1* on his head.



A replica of the *Sputnik 1* satellite, showing its 58cm-diameter aluminum sphere and four spindly antennas

We see *Sputnik 1* again later in the movie, as a model in Captain McCrea's display cabinet. This model is accompanied by a [NASA space shuttle launch/entry helmet](#), as worn by space shuttle astronauts between 1982 and 1986 during launch and return from space.



A space shuttle launch/entry helmet and a Sputnik model in Captain McCrea's display case.



Payload specialist Sharon Christa McAuliffe is briefed on the space shuttle's launch/entry helmet during training for the January 1986 launch of flight STS-51L.

This “retro space tech” theme can also be seen on Earth during EVE’s scan for plant life. After scanning a *Toy Story* [Pizza Planet truck](#) and a portable lavatory, EVE checks a rusting [Apollo](#) command module before slamming the door shut in disgust at its absence of plant-based life.



A BnL-branded *Apollo*-style command module in a pile of trash on Earth.



The *Apollo* 14 command module, nicknamed "Kitty Hawk," at the Kennedy Space Center in Florida. [Photograph by gordonplant, CC BY 2.0](#).

Showing recent space technology as trash or as museum pieces positions our personal experiences of space as archaic and quaint in comparison to the *Axiom*'s futuristic styling. This further reinforces WALL·E's own obsolescence as a discarded piece of technology, and sets us up neatly for a transition to the shiny futurism of the *Axiom*.

The *Axiom* paints a vision of the future where every menial task, no matter how small, has a dedicated robot created expressly for the purpose. Like *2001: A Space Odyssey*'s HAL and *Alien*'s MU/TH/UR, all these robots have cute acronyms to make them human-friendly.



SAUT-A (chefbot).



Microbe Obliterator, or M-O.



VAQ-M (vacuumbot), BUF-4 (bufferbot), and SPR-A (spraybot).



HAN-S (massagebot), and PR-T (beauticianbot).



SR-V (tennisbot).



BIRD-E (golfbot).



SECUR-T (stewardbot).



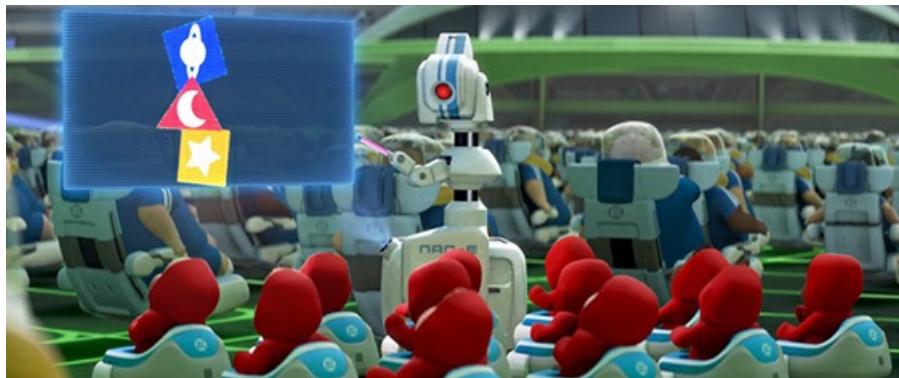
BURN-E (maintenancebot), shortly after being locked out of the *Axiom* by WALL-E and EVE.



GO-4 (gopherbot).



Waste Allocation Load Lifter · Axiom Class, or WALL-E.



NAN-E (nannybot).

Of particular note is VN-GO, the painterbot, whose acronym perpetuates a common yet incorrect pronunciation of Dutch painter Vincent van Gogh's surname. (According to the BBC Pronunciation Unit, it is "van Gokh," with the kh pronounced like the ch in the Scottish word loch.)



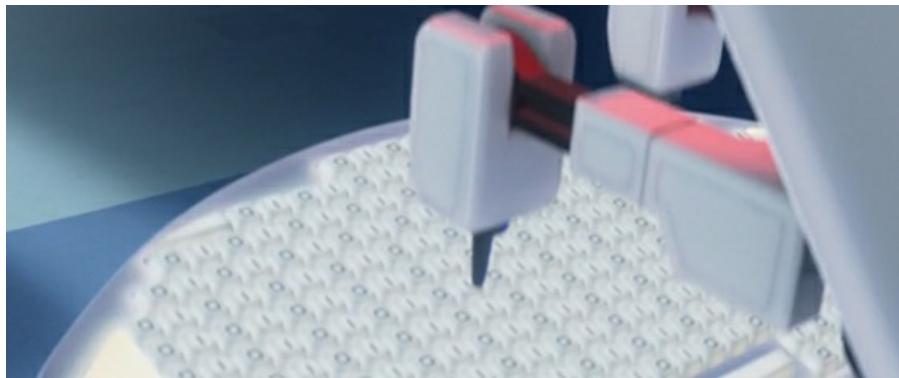
VN-GO (paintbot).

EVE's acronym, sadly, is even worse. Her denomination as Extraterrestrial Vegetation Evaluator could not be more inaccurate, given that her entire reason for existing is to evaluate vegetation on the planet Terra (as Earth is known in Latin). Presumably, her moniker was chosen for cuteness rather than linguistic accuracy—after all, this movie is about WALL-E and EVE, not WALL-E and TVE.

Also of note is TYP-E, a typingbot who is designed solely to press keys when someone approaches the elevator shaft to the captain's quarters. TYP-E provides an excuse for one of the movie's best visual gags—as a robot, he has a keyboard made entirely, of course, from ones and zeroes.



TYP-E (typingbot).



In a brief over-the-shoulder shot, we see that TYP-E's keyboard is made entirely from keys labeled 1 and 0.

M-O's cleaning colleagues (VAQ-M, SPR-A, and BUF-4) may bring back memories for fans of 1997's *The Fifth Element*. In Luc Besson's over-the-top vision of the future, evil industrialist Zorg demonstrates his own array of task-specific robots by dropping a glass tumbler on the floor to trigger their "lovely ballet." As two sentrybots stand guard, a sweeperbot, a spraybot, and a bufferbot clean up his mess before returning to a nearby storage station.



The Fifth Element pre-empts WALL-E's cleaning robots with its own sweeperbot...



...spraybot...



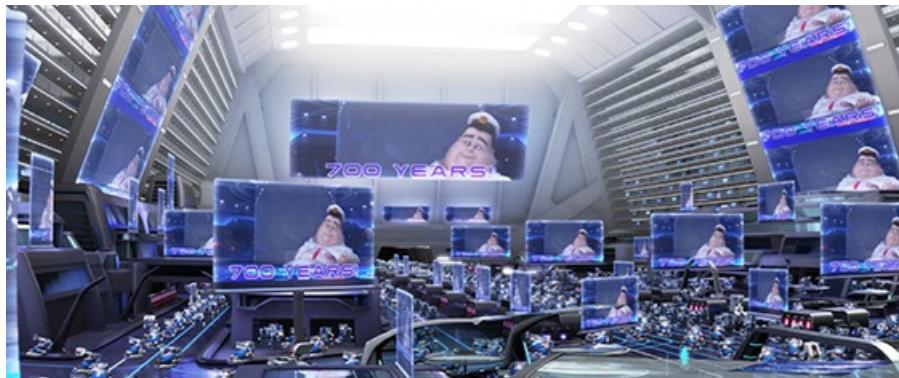
...and bufferbot.

The *Axiom*'s robots travel around the ship via their own dedicated corridors, separate from the craft's passenger areas. These passenger areas are split into three classes—economy, coach, and elite—each of which has a distinct architectural style. The classes themselves do not play a functional role in the movie's plot, but one has to wonder what they mean for the *Axiom*'s society. Are children born into the classes their ancestors originally purchased, as if into some kind of futuristic caste system? Would the *Axiom* have its own *Titanic* moment if a passenger from economy bumped hover chairs with someone from elite? One thing's certain: The styling of each class is extremely useful for helping viewers orient themselves within the ship's overall structure as the action moves back and forth along its length.

Our introduction to the passenger area starts with the economy deck, which is compact, angular, and concrete in texture and color. Its palette is deliberately sparse, rarely moving outside the Buy n Large blue, red, and white, and making extensive use of the corporation's Futura Extra Bold Oblique.



The economy deck, as seen by WALL-E shortly after his arrival on the *Axiom*. Apart from a few hints of yellow, it follows the BnL corporate color scheme exclusively, with plenty of Futura Extra Bold Oblique.



The economy deck, as seen when Captain McCrea announces the *Axiom's* 700-year anniversary.

The deck's design is highly reminiscent of the interior of the Contemporary Tower at Walt Disney World [Contemporary Resort](#), whose A-frame concrete-and-steel structure was so futuristic when it opened in 1971 that it even had a monorail running through the middle. (As anyone who has stayed at the Contemporary can attest, however, its rates can hardly be considered "economy.")



Interior of the Contemporary Tower at Walt Disney World Contemporary Resort, as it looked in 2011. The blue raised platform on the right is a monorail station with a green-line monorail currently boarding. [Photograph by Sam Howzit, CC BY 2.0](#).

The coach deck, unlike the economy deck, is curved, eclectic, and spacious, with brightly colored holo-ads scattered everywhere. It mimics Las Vegas's Strip in gaudiness and style, with artificial neon colors used extensively and every sign encouraging *Axiom* passengers to spend more money. (How the ship's financial economy continues to function after a seven-hundred-year flight continues to remain a mystery.)



The central mall area of the *Axiom*'s coach deck, with garish, over-saturated holographic ads and signs.

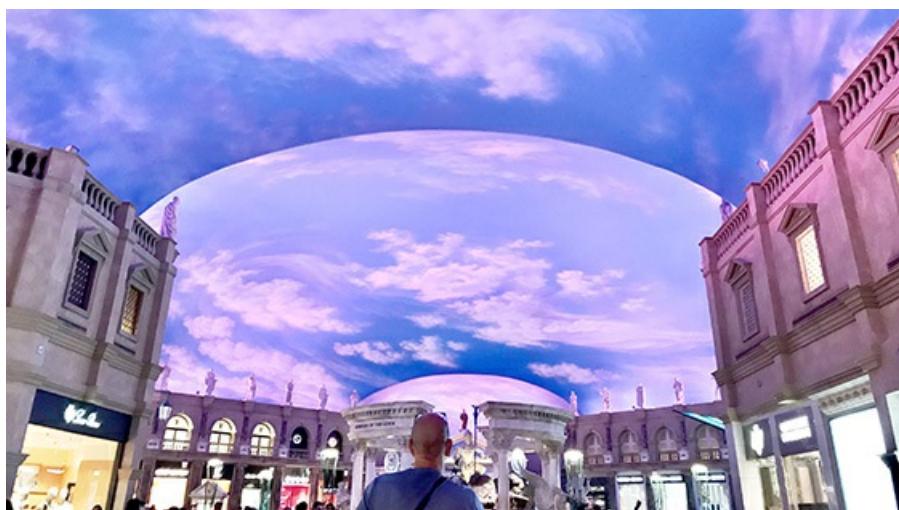


A section of the Las Vegas Strip at night, showing a similar palette of over-saturated cyan, purple, pink, and yellow hues, combined with omnipresent ads encouraging consumption. [Photograph by rabbit75_ist](#).

The ceiling of the coach deck is a gigantic animated screen that can switch between day and night, complete with a BnL-branded sun or moon. The ceiling's relationship to *actual*/time is somewhat tenuous, as we see when Captain McCrea winds the sky back from 12:30 p.m. to 9:30 a.m. in order to make his morning announcements. In this regard, the ceiling is essentially an amalgam of two Las Vegas landmarks: the painted cloud ceilings of the [Forum indoor arcade](#) at [Caesars Palace](#), whose lighting [ebbs and changes](#) without ever making it nighttime enough for you to want to stop buying things, and the four-block-long overhead screen of the [Fremont Street Experience](#)—the world's largest video screen—whose 12.5 million LEDs illuminate Vegas partygoers every night. The result is an entirely fake sky for the *Axiom*'s population, allowing finely tuned control over their artificial environment.



The coach deck's sky dome ceiling, transitioning from midday to early morning.

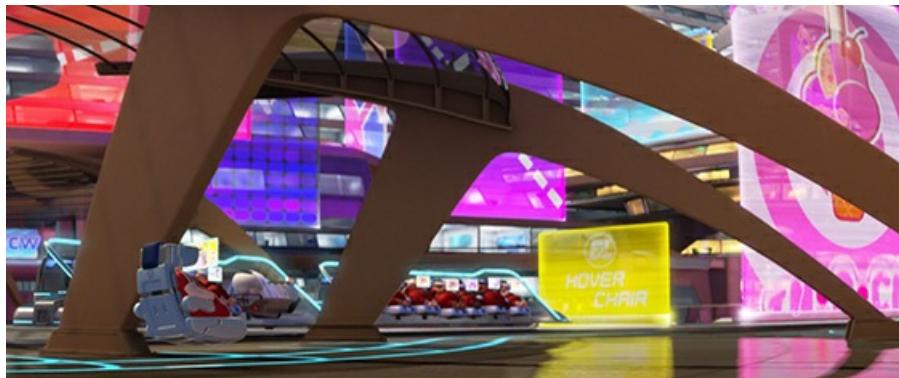


The painted, vaulted ceiling of the Forum Shops arcade at Caesars Palace, Las Vegas. [Photograph by anokarina, CC BY-SA 2.0.](#)

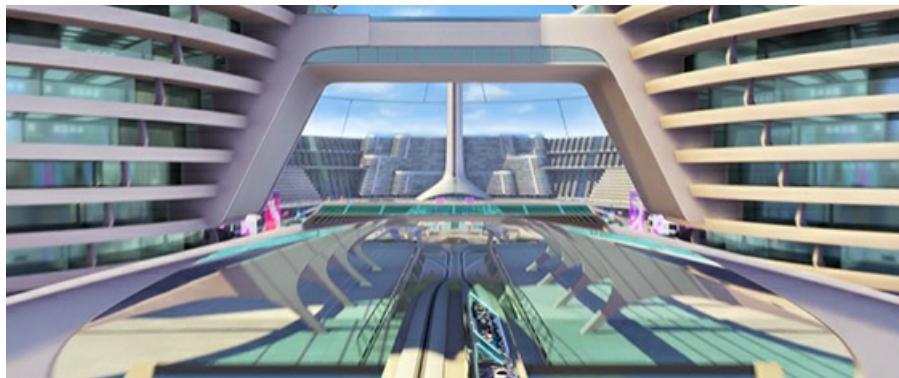


The four-block-long LED ceiling of the Fremont Street Experience, Las Vegas. [Photograph by dconvertini](#), CC BY-SA 2.0.

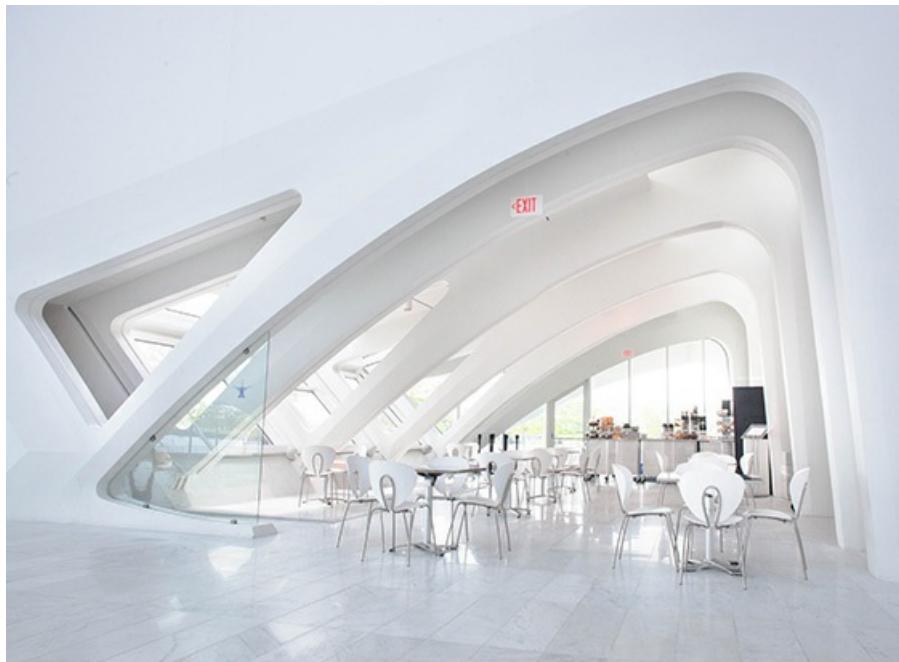
The coach deck leads to the elite deck, whose styling resembles that of a high-class lido or spa. Despite their very different palettes, the coach and elite decks share a curved, futuristic environmental styling that unifies their overall architecture. According to production designer Ralph Eggleston, the architecture of this shared area is inspired by the work of architect Santiago Calatrava, whose signature curved supports and arches can be seen throughout both decks' central concourse.



Close-up of the arched supports in the central coach deck plaza.



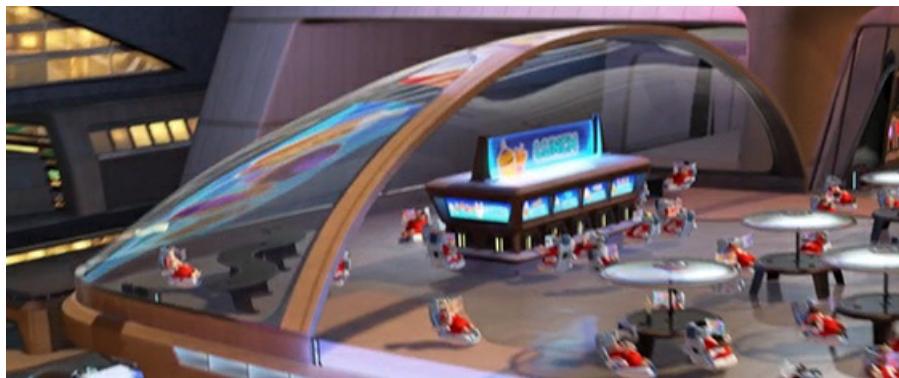
Transitional area between the coach and elite decks, showing arched supports around the central transportation line.



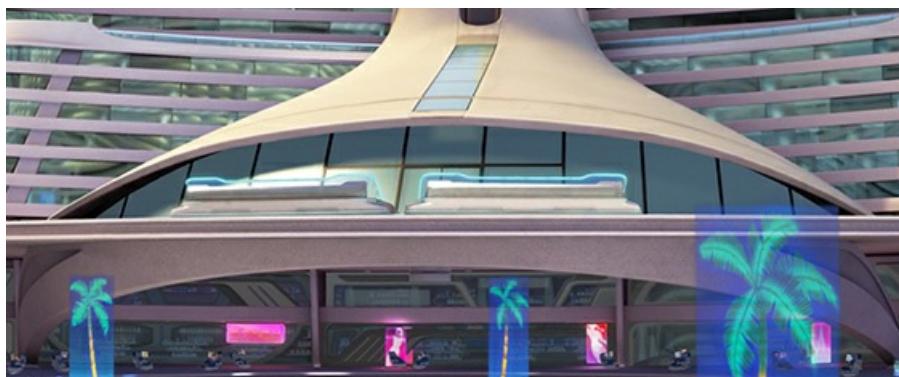
Café Calatrava, Milwaukee Art Museum, Wisconsin. Designed by Santiago Calatrava, completed in 2001. Photograph by Peter Alfred Hess, CC BY 2.0.



Concourse and roof supports, Lyon–Saint-Exupéry Airport Railway Station, Colombier-Saugnieu, France. Designed by Santiago Calatrava, completed in 1994. Photograph by Ingolf, CC BY-SA 2.0.



An arched glass half-dome in the coach deck's food court.



Close-up of the base of the captain's control tower, showing its arched, glass-fronted entrance.



Exterior detail, Milwaukee Art Museum, Wisconsin. Designed by Santiago Calatrava, completed in 2001. [Photograph by joevare, CC BY-ND 2.0](#).



Arched exterior of the Adán Martín Auditorio de Tenerife, Santa Cruz de Tenerife. Designed by Santiago Calatrava, completed in 2003. [Photograph by Rick Lighelm, CC BY 2.0](#).

The other main influence for the *Axiom*'s architecture is the design of the [Tomorrowland](#) area of [Disneyland](#), in California. According to production designer Ralph Eggleston, during the movie's production *WALL-E*'s design team visited an exhibition of Tomorrowland concept art and took inspiration from the designs therein. Perhaps the most obvious of these influences is the presence of a PeopleMover transportation system running through the middle of the club and elite decks, in a style very similar to the PeopleMover at Tomorrowland. (Do check out [DaveLandWeb](#)'s fantastic [PeopleMover photo page](#) for some great examples of the original in action.)



The club deck's circular PeopleMover loading area.



Raised PeopleMover tracks running along the length of the club deck.

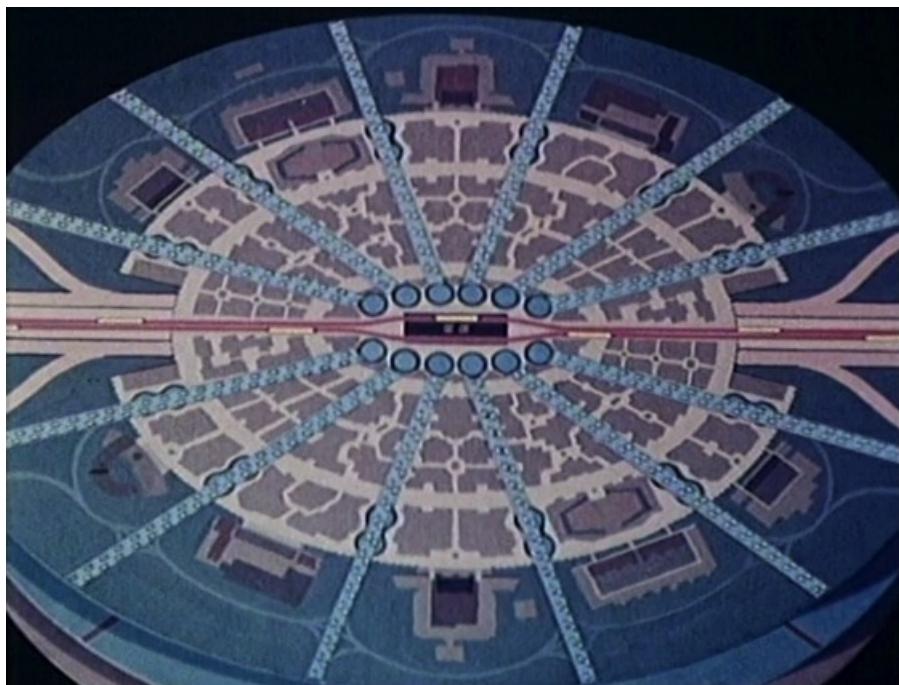
The evolution of Disney's PeopleMover concept began with the [1964–65 New York World's Fair](#), for which the Ford Motor Company asked Disney to [design an attraction](#) to compete with General Motors' [Futurama II](#) exhibit. The resulting [Magic Skyway](#) gave fairgoers an opportunity to ride in a [driverless Ford convertible](#)—including the just-launched Ford Mustang—through a diorama that transported them from prehistoric times to a futuristic space city.

Following its success at the World's Fair, the traction system behind Magic Skyway was adapted into a new feature for Tomorrowland's 1967 relaunch. The new attraction, known as the WEDway PeopleMover, enabled [Walter Elias Disney](#) to follow Axel Lennart Wenner-Gren (of ALWEG monorail fame) in naming a futuristic transportation mechanism with his initials. It also provided an ideal inspiration for the *Axiom's* central transport system.

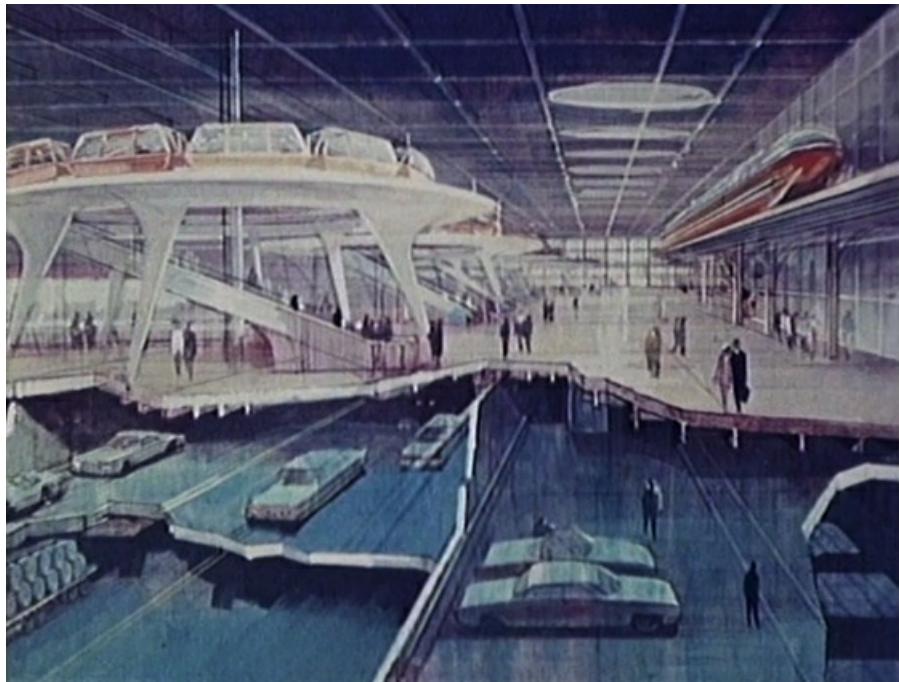
The *Axiom's* PeopleMover has much in common with its WEDway counterpart. Both are focused on a main circular loading area in the heart of a central plaza, with a long, straight stretch of track extending away from the loading deck. Both give passengers a tantalizing view of surrounding attractions as they are transported from one area to another. Indeed, I am sure Walt Disney would have been delighted to see his dream of future transportation integrated into the *Axiom's* space-age environment, especially given that Disneyland's PeopleMover was a prototype for Walt's grander vision of futuristic living. Walt planned to build a larger PeopleMover installation as part of his [Experimental Prototype Community of Tomorrow](#), or EPCOT—a new and futuristic city to be created from scratch at his planned Disney World Resort in Florida.

In October 1966, Walt recorded a short film pitching his "Florida Project" to industrialists and legislators, including a detailed description of EPCOT's transportation system. In this new city, cars and trucks were to be pushed underground, with the community's twenty thousand residents instead traveling by WEDway and monorail to work, play, and socialize. The concept images below from Walt's

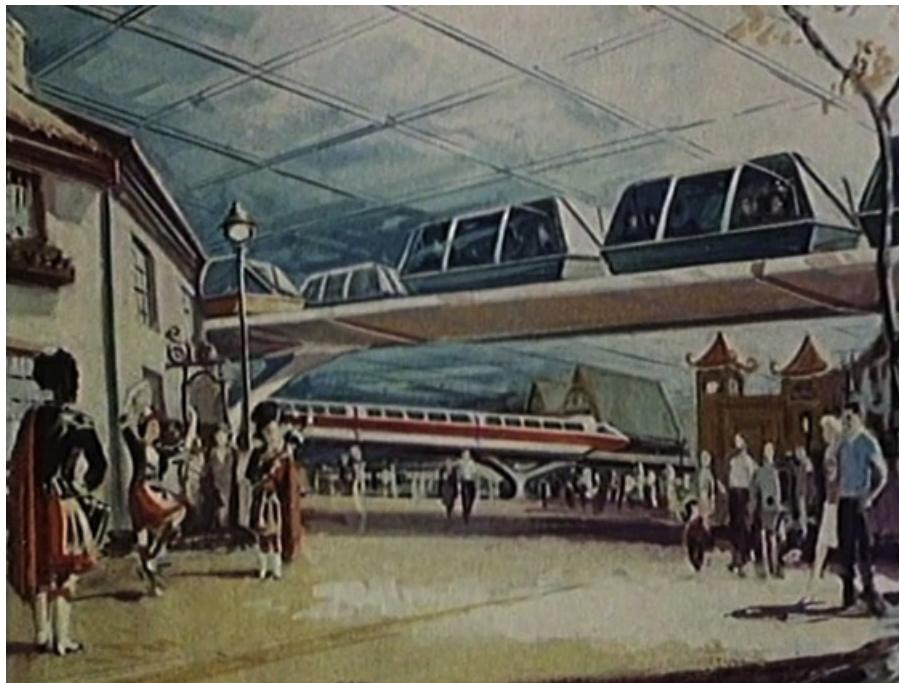
EPCOT film give an idea of just how much imagination the creative brains at WED Enterprises applied, under Walt's careful guidance, to everyday living challenges.



EPCOT's transportation was planned on a radial system, as this schematic from Walt's EPCOT film demonstrates. City residents use a series of PeopleMover systems (shown here as light blue spokes) to travel from their homes on the outskirts of the city to the central transport hub. Should they need to travel to other parts of Disney World, they then transfer to a high-speed monorail system (shown here in red).



Concept art showing one half of EPCOT's main transportation lobby. The longer-distance monorail service (right) runs through the center of the lobby, with shorter-distance WEDway PeopleMover services departing from the edges of the lobby (left). Cars and trucks are pushed underground into lower levels of the city's transportation network (bottom).



Concept art from the EPCOT film, showing a PeopleMover and Monorail passing through the city's central shopping district.



In Walt's EPCOT proposal, the city's WEDway PeopleMovers (shown here as light blue spokes) transport residents through the city's greenbelt, past sports facilities and schools...



...to residential areas in the city's suburban districts, complete with footpaths and children's play areas.

Tragically, Walt Disney died less than two months after his EPCOT introduction was filmed, passing away before the pitch was screened and before New Tomorrowland opened to the public. His ambitious vision of a prototype community did not become a reality, but its name lives on in the Epcot theme park (formerly "EPCOT Center") at Walt Disney World in Florida—although the eventual EPCOT park became more of a permanent World's Fair than a real-life city of the future. The WEDway PeopleMover did not realize its potential, either: The Disneyland attraction closed in 1995, to be replaced by the faster (but short-lived) **Rocket Rods** ride, which itself closed in 2001.

Disneyland park-goers can still see the PeopleMover's abandoned tracks snaking through Tomorrowland, displaying curved, arched supports that Santiago Calatrava would surely approve of. (Thankfully, a PeopleMover can still be experienced at the **Magic Kingdom park** at the Walt Disney World Resort in Florida, where the **Tomorrowland Transit Authority PeopleMover** continues to provide a leisurely tour of nearby attractions.)

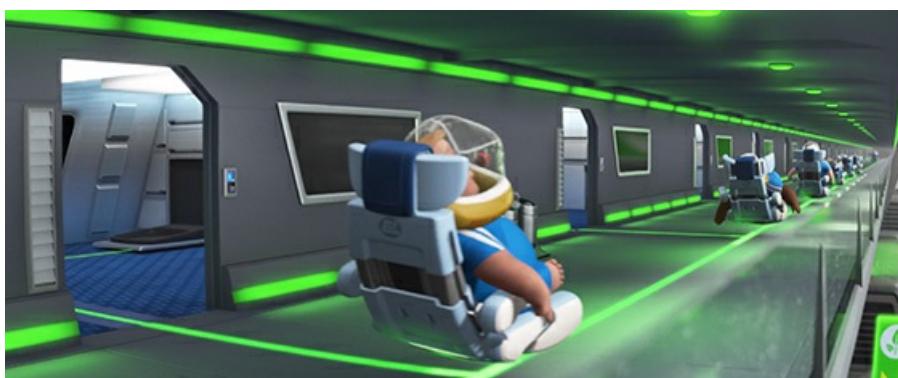


An overhead section of the now-disused PeopleMover track in Tomorrowland, seen in 2009. [Photograph by Loren Javier, CC BY-ND 2.0](#).

Of course, the PeopleMover also lives on via the *Axiom*, whose reimagining of the concept is almost a microcosm of Walt's vision for EPCOT. Aboard the *Axiom*, it's a PeopleMover (not a monorail) that fulfills the role of high-speed arterial transport, with individual BnL hover chairs completing the "final mile" of the journey via preset illuminated paths (blue for humans, white for robots, red for stewardbots). It may not match the scale of Disney's EPCOT dream, but it's nonetheless fitting that Walt's vision of a transportational future made the trip into space.

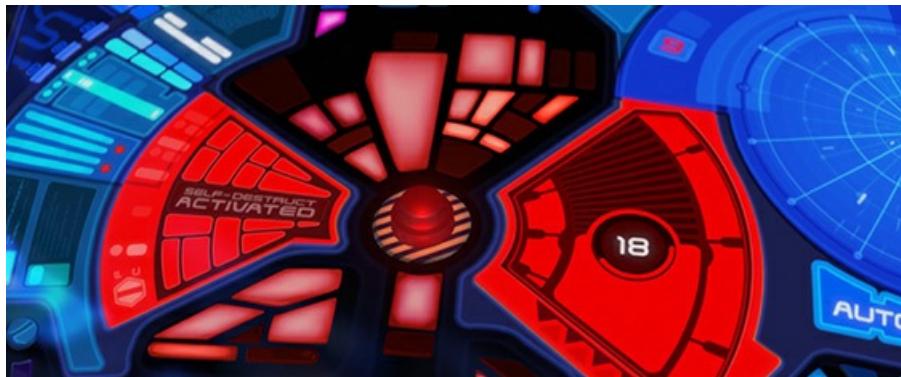


Illuminated paths provide hover-chair routes throughout the *Axiom*...

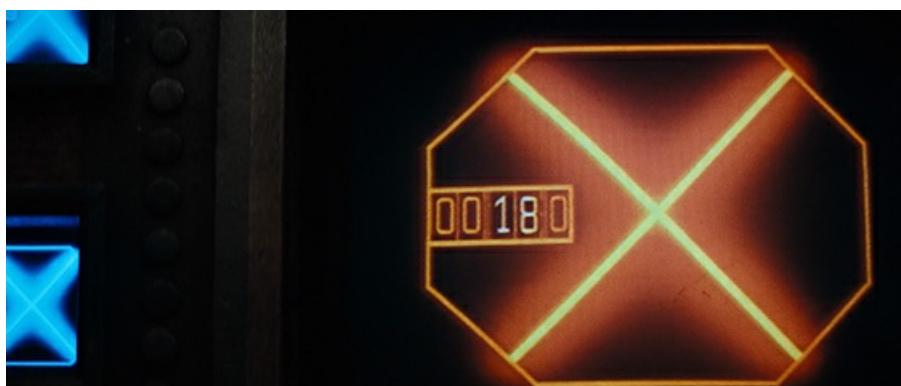


...defining a "final mile" pathway to each passenger's room. Here, the normally blue "human" pathways have turned bright green to indicate that plant life has been found and the *Axiom* is preparing to return to Earth.

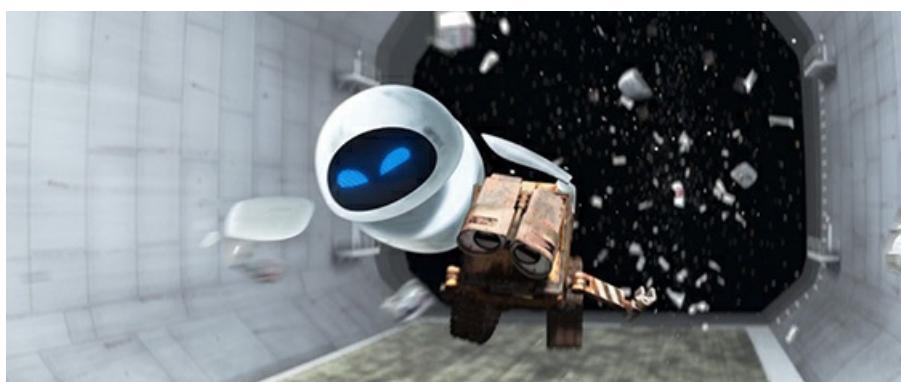
During WALL-E's tour of the passenger decks, we discover that the *Axiom*'s computer is voiced by none other than *Alien*'s Ellen Ripley. Casting [Sigourney Weaver](#) as the disembodied voice of a space-based computer is clearly ironic, especially given her experience with such voices in *Alien* and *Aliens*. *WALL-E* ups the irony by having Weaver narrate not one but two scenes that would feel all too familiar to her xenomorph-hunting counterpart, triggering bonus space-peril associations for *Alien* fans. (Weaver also plays a disembodied voice in Andrew Stanton's *Finding Dory*, aping her narration of nature documentaries.)



"Twenty seconds to self-destruct," says Ripley, as WALL-E tries in vain to stop his LifePod's self-destruct sequence.



Ripley knows what she's talking about—she was counted down to self-destruction herself in *Alien*.



"Activating airlock disposal," says Ripley, as EVE and WALL-E try to avoid being sucked out of an industrial-sized airlock...



...with spinning red lights around the sides.

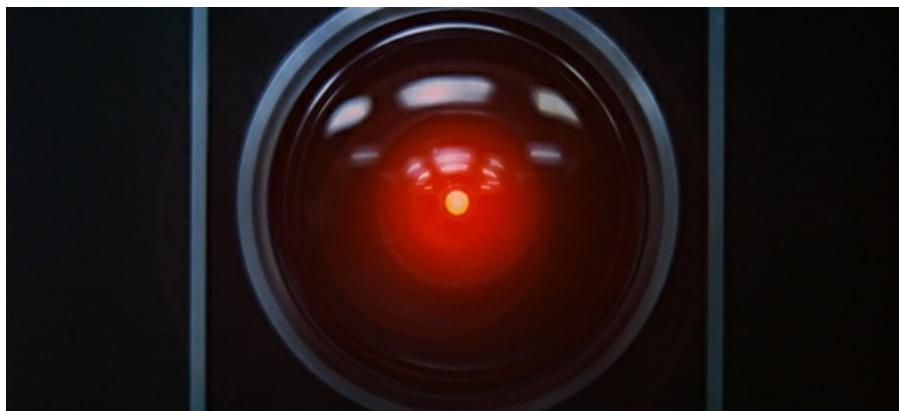


Ripley knows what she's talking about—she narrowly avoided airlock doom herself in *Aliens*.

Alien and *Aliens* are not the only sci-fi movies to get a nod from *WALL-E*. On the *Axiom* bridge, we meet AUTO, the ship's autopilot robot. It might be hard to believe just by looking at him, but AUTO is actually an Evil Space-Based Computer. His design is clearly influenced by a certain other ESBC—that central red eye is a direct reference to *2001: A Space Odyssey*'s HAL, giving an immediate signal that this robot is not to be trusted.



AUTO, the *Axiom* autopilot. Aspects of his design may be familiar to those of you who have read the [2001 article](#).



HAL, the *Discovery One* autopilot. Aspects of his design may be familiar to those of you who are reading this *WALL-E*article.

AUTO's physical similarity to HAL gives him a practical similarity, too. On the rare occasions we see the world from AUTO's vantage point, we get an extreme fish-eye view of the surrounding area, just as we did for HAL in *2001*. *WALL-E* combines HAL's fish-eye view with *The Terminator*'s red HUD hue, making AUTO's evil intent doubly clear to any discerning fan of sci-fi.



AUTO's fish-eye view, from *WALL-E*.



HAL's fish-eye view, from *2001: A Space Odyssey*.

AUTO and HAL belong to a long-standing tradition of sci-fi automata whose glowing red eye(s) give away their evil nature. They really are everywhere in sci-fi movies—from the Model 101 in *The Terminator*, via the replicants in *Blade Runner*, to the evil wriggly thing inserted into Neo's belly button in *The Matrix*.



After having all of its skin burnt off in a fire, *The Terminator*'s T-800 displays some impressive evil red eyes.



The evil wriggly thing that works its way into Neo's belly in *The Matrix* has a trademark evil red eye.

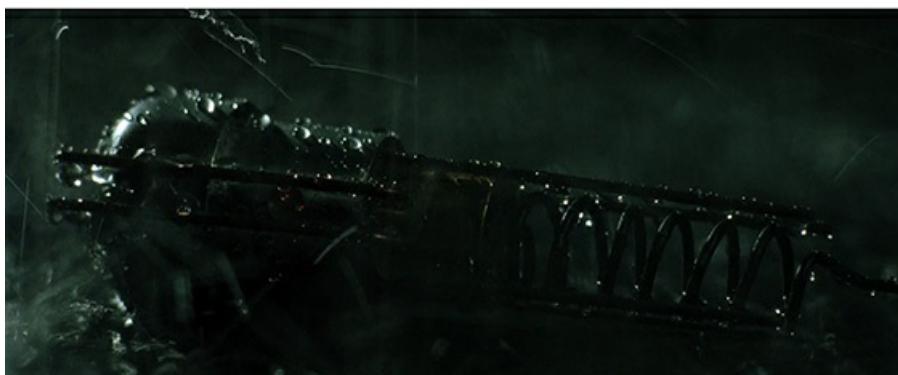


The sentinels in *The Matrix* take evil red eyes to a whole new level.

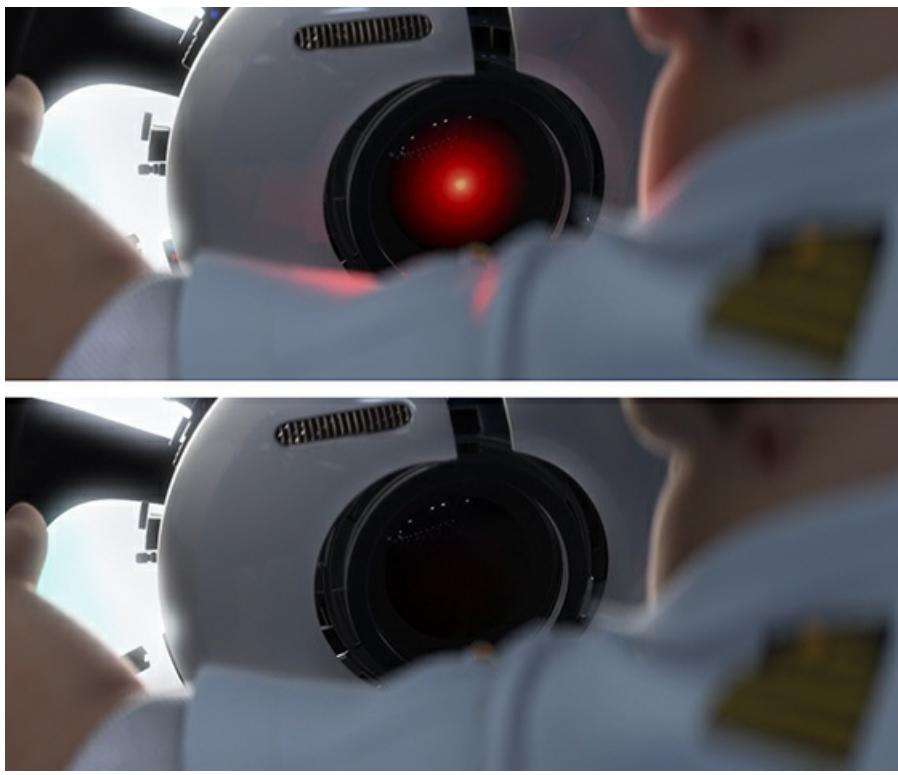
That red glow has its benefits, however. You can always tell when an evil robot has been finally defeated from the fact that its red eye(s) slowly fade to black. *The Terminator*'s T-800, *The Matrix*'s wriggly thing, and *WALL-E*'s AUTO all follow this trope when deactivated.



As The Terminator's T-800 is squished beneath the sheets of an industrial steel press, its evil red eye fades slowly to black.



After removing the wriggly thing from Neo's belly, Trinity discards it in the rain, where its evil red eye fades slowly to black.



After switching the *Axiom* from autopilot to manual control, AUTO's evil red eye fades slowly to black.

AUTO may look like the movie's bad guy, but his actions are simply an example of artificial intelligence following its programming too literally. To understand his motives, we must remember that BnL's original plan was for its star liners to return to Earth as soon as an EVE probe found proof that life was once more sustainable. Five years after their departure, however, BnL autopilots were sent a directive by CEO Shelby Forthright telling them to keep their craft in space indefinitely, because the cleanup process on Earth was not going to succeed. Six hundred and ninety-five years later, with no subsequent instructions to the contrary, AUTO is simply following this command to the letter, blocking any and all attempts to return to Earth.

In this regard, AUTO is eerily similar to 2001's HAL, whose murderous tendencies aboard the *Discovery* were similarly driven by an inability to reconcile a contradiction in his programming. In the movie's sequel, *2010: The Year We Make Contact*, we learn that the basic purpose of HAL's design was "the accurate processing of information without distortion or concealment." We also discover that HAL was instructed (via Directive NSD 342/23) to lie to Dave and Frank about the real reason for the *Discovery*'s mission. After lip-reading that they planned to disconnect him, HAL determined that the only logical way for him to both keep processing and avoid lying was for Dave and Frank to die.

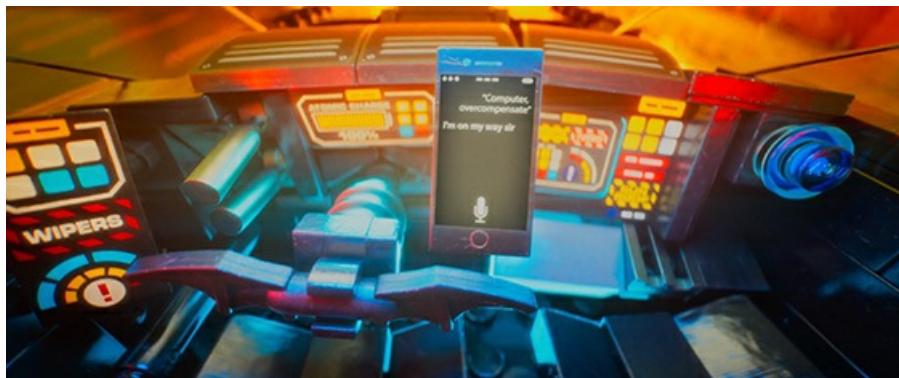
AUTO's own instruction is Directive A113, whose numbering may sound familiar to Pixar fans. "[A113](#)" appears in every Pixar film, from a family license plate in *Toy Story* to an underwater camera model in *Finding Nemo*. (Indeed, it's even in *Brave*, where the roman numerals ACXIII appear carved just above the front door of a witch's hut.) The reason for its repeated inclusion is that room A1-13 was the classroom for the [Character Animation Program](#) at the [California Institute of the Arts](#), where Pixar alumni [John Lasseter](#), [Pete Docter](#), and [Andrew Stanton](#) studied. (This explains why it's also the number on the door of Riley's classroom in *Inside Out*, and on the Scaring 101 classroom door in *Monsters University*.) *WALL-E* may be its highest-profile outing, but it's there in every Pixar movie if you keep your eyes peeled.



AUTO triggers Directive A113.

The majority of *WALL·E*'s robots are voiced by [Ben Burtt](#), the Academy Award-winning sound designer and creator of R2D2's bleeps. AUTO's voice, however, is provided by [MacInTalk](#), a speech synthesis technology [first used to announce the Apple Macintosh computer in January 1984](#). (You may also recognize MacInTalk as the lead vocalist on [Radiohead](#)'s "Fitter Happier," from 1997's *OK Computer* album.)

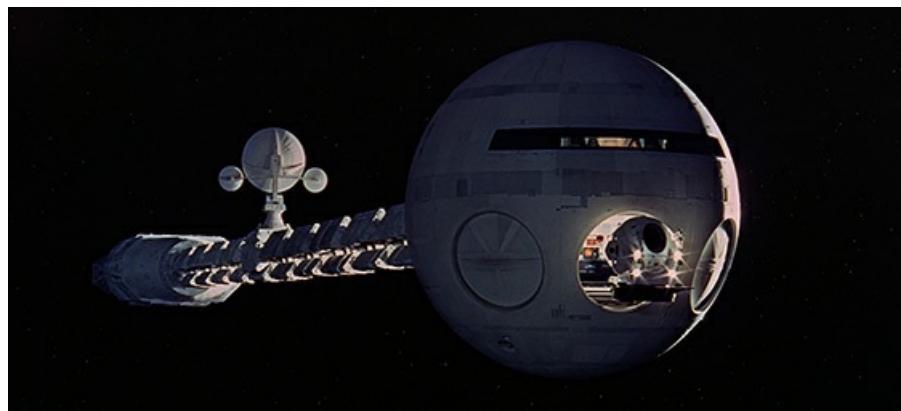
MacInTalk's inclusion in *WALL·E* makes it one of only two Apple voice synthesis technologies to star in a feature film; the other is [Siri](#), who provides the voice for Puter, Batman's high-tech assistant in *The LEGO Batman Movie*.



"Puter", Batman's Siri-based computer assistant, from *The LEGO Batman Movie*. (The Batmobile's interfaces are, perhaps inevitably, set in Eurostile Bold.)

Despite the technology's age, I'm happy to report that MacInTalk voices still ship with macOS today. If you'd like to turn your Mac into an Evil Space-Based Computer, simply open the System Preferences application, select Accessibility and then Speech, and enable the "Ralph" system voice.

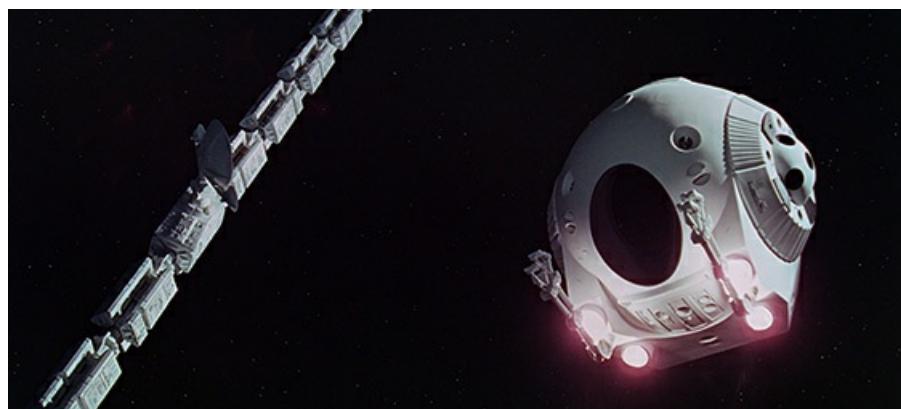
In addition to AUTO, there are two more nods to *2001: A Space Odyssey* in *WALL·E*, both of which take advantage of preexisting associations for dramatic or comedic effect. The first is WALL·E's brief escapade in a LifePod, the design of which seems clearly inspired by *2001*'s EVA pods. That iconic ball-like shape immediately triggers an association with interstellar peril, which WALL·E soon discovers is entirely justified.



One of the *Discovery*'s EVA pods is activated in *2001: A Space Odyssey*.



One of the *Axiom*'s LifePods is activated in *WALL-E*.



The pod design in *2001* has many similarities with its *WALL-E* counterpart...



...though it does not (as far as we know) include an optional satellite dish, parachute, flare set, or inflatable life raft.

The second *2001* reference is a knowing usage of Richard Strauss's *Also sprach Zarathustra*, when

Captain McCrea becomes the first human to stand up and walk in possibly hundreds of years. It's an appropriate enough use of the music—*2001*'s monoliths oversee (and supposedly trigger) several leaps in mankind's evolution, so it's entirely valid to hear those famous chords when the captain makes his first steps (even though this is technically a regression, not an evolution).



Determined to tackle the mutinous AUTO, Captain McCrea steadies himself...



...and drags himself to his feet, to the tune of *Also sprach Zarathustra*.

Of course, *WALL-E* is not alone in riffing on Strauss's classic melody. It is similarly parodied in *Charlie and the Chocolate Factory* (as a *2001* monolith turns into a bar of chocolate) and *Zoolander* (as Hansel considers smashing Mugatu's iMac with a nearby bone). If that's not enough, it's also in Pixar's *Toy Story 2* and *Cars 3*, plus other animated movies including *Kung Fu Panda 3*, *The Pirates! In an Adventure with Scientists!*, and *The Simpsons Movie*. On the live-action front, it's in *Man on the Moon*, *Catch-22*, *Night at the Museum: Secret of the Tomb*, *Clueless*, *Turner & Hooch*, and *Harold & Kumar Go to White Castle*, to mention just a few.



In 2005's *Charlie and the Chocolate Factory*, Willy Wonka transports a bar of chocolate

via television to the tune of *Also sprach Zarathustra...*



...transforming 2001's famous monolith into a bar of Wonka Nutty Crunch Surprise.

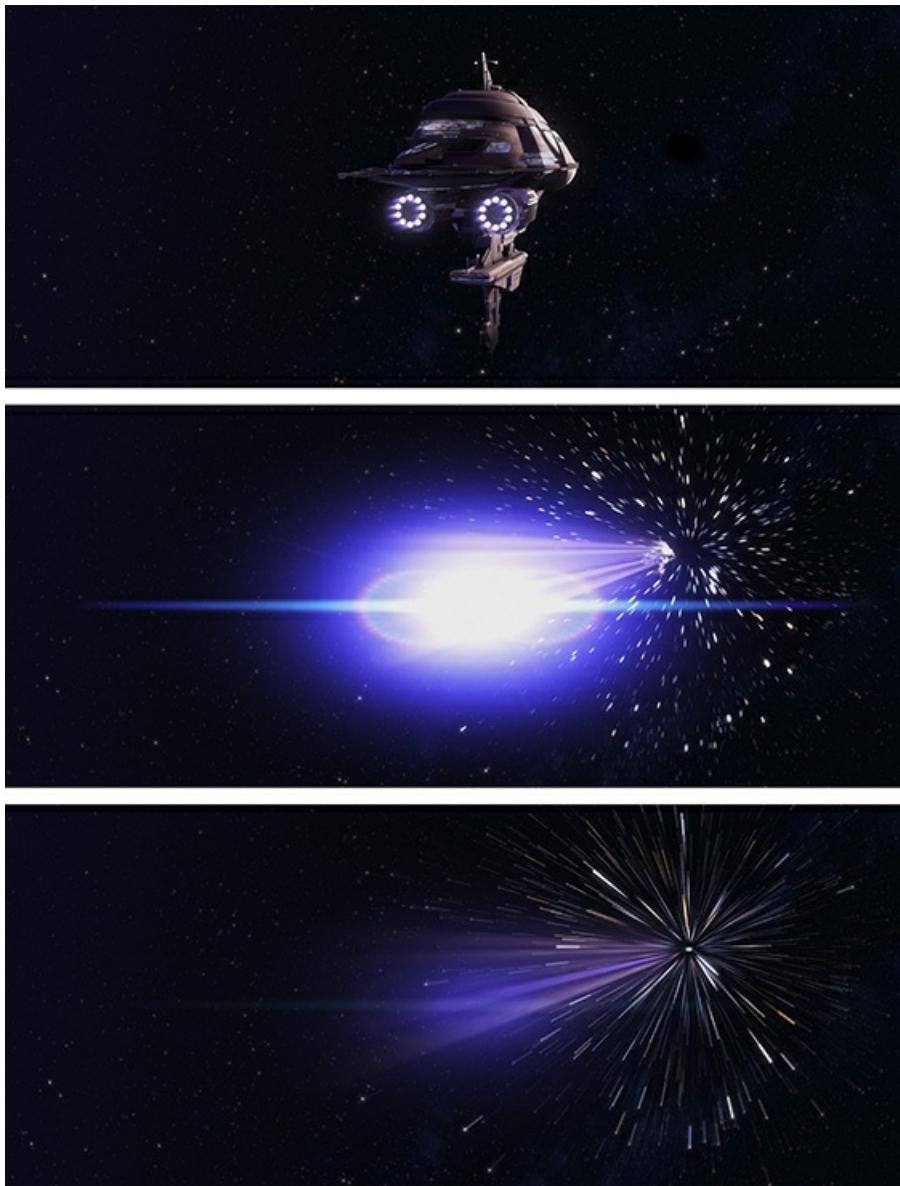


In 2001's *Zoolander*, non-evolved male models Derek Zoolander and Hansel smack an iMac chimpanzee-style to the tune of *Also sprach Zarathustra...*

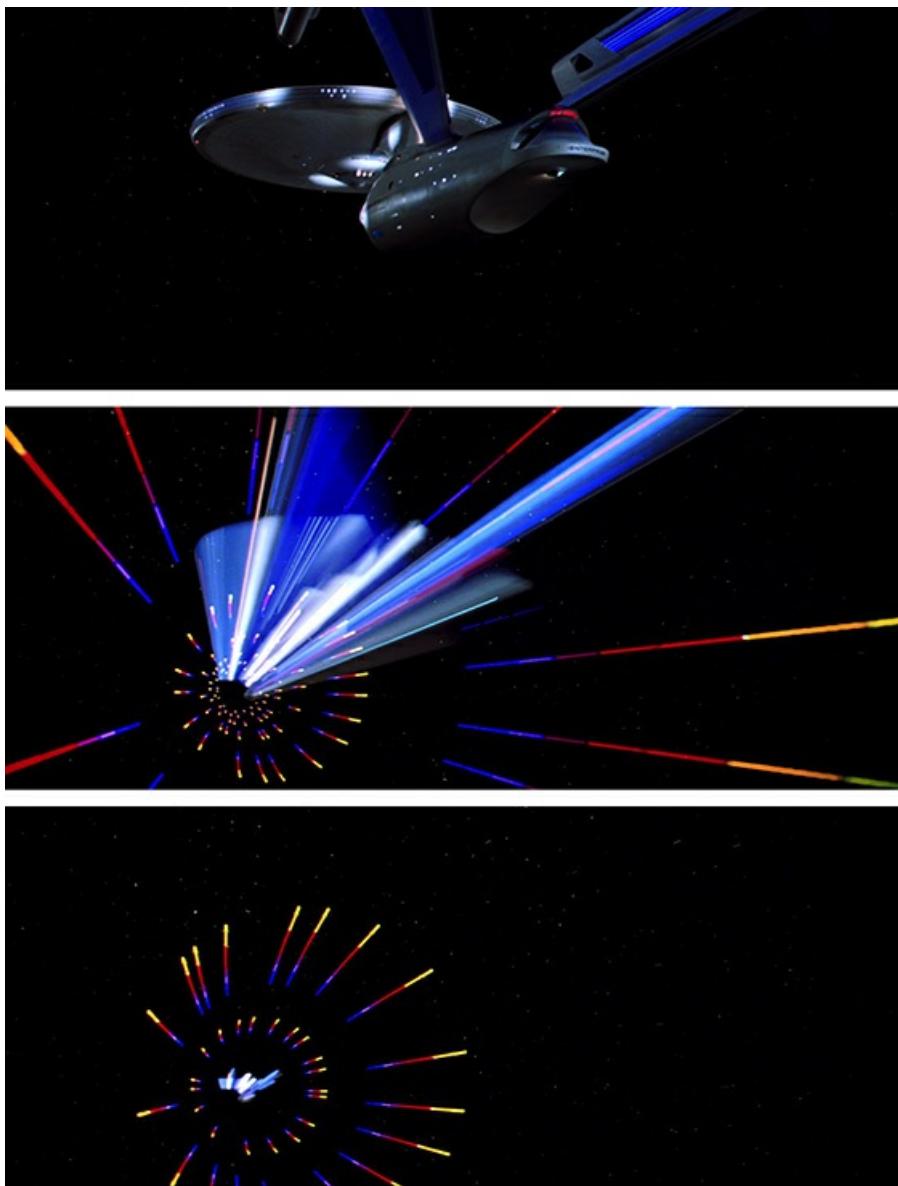


...before Hansel grabs a handy bone to use as a tool.

Despite AUTO's best efforts, McCrea manages to switch him to MANUAL and sets the *Axiom* on a hyperjump trajectory back to Earth. The hyperjump looks exactly like you'd expect, which is exactly like the USS *Enterprise* engaging warp drive in *Star Trek: The Motion Picture*.



The *Axiom* makes a hyperjump toward Earth in *WALL-E*.

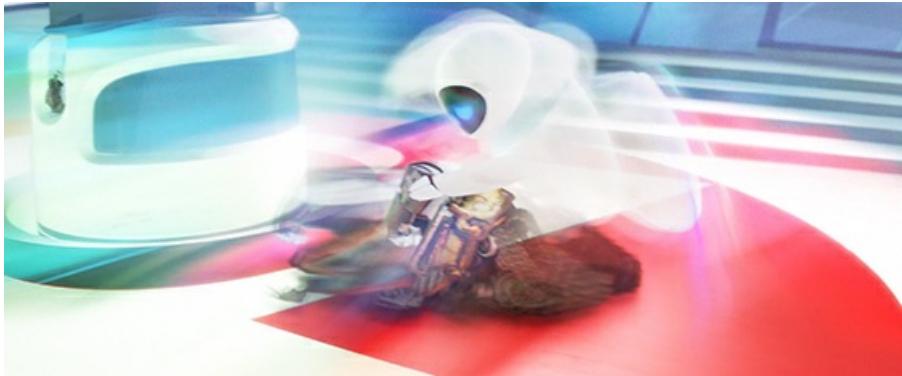


The *Enterprise* engages warp drive toward "thataway" in *Star Trek: The Motion Picture*.

Once again, *WALL-E* is sneakily using prior sci-fi art as a shortcut, re-creating familiar effects so that the *Axiom*'s quick journey home can be explained without exposition. (It might also account for why everyone aboard the *Axiom* experiences a brief stint of *The Motion Picture*'s wormhole effect during the jump.)



The *Enterprise* bridge goes all "wormhole effect" when it engages warp speed while still within the solar system.



EVE and WALL-E go all “wormhole effect” when the *Axiom* hyperjumps back to Earth.

As these homages show, *WALL-E* is not afraid to borrow from its predecessors to gain some free sci-fi association. Indeed, such references are celebrated and elevated, drawing on the production team’s clear fondness for vintage sci-fi to create a movie that is both a love letter to the classics and a worthy addition to the list. *WALL-E* capitalizes on our existing associations with the future to communicate complex plot points and motives with minimal dialogue and text. It is, to my mind, Pixar’s most realistic vision of an internally consistent world, despite the polar opposites of its Earth- and space-based environments. It’s political and satirical, representing utopia and dystopia with enough humor to poke fun at the downsides of both. In short, *WALL-E* envisages a future that could so easily be bleak and pessimistic—but is instead inspired by the naïveté of its inhuman heroes to re-create the optimism that took man into space in the first place.

Wow! That was good, wasn’t it? What an amazing article! So amazing, in fact, that you probably want to impulse-buy the [Typeset in the Future book](#) it comes from, right this very second. Here are some convenient links to buy it from [Amazon](#) or [Barnes and Noble](#), or you can head down to your local bookstore (which it is much harder for me to link to) when the book is released on December 11 2018.

*The book also includes an interview with Pixar designers Ralph Eggleston and Craig Foster about the making of *WALL-E*, plus six more equally amazing movie studies, alongside interviews with Paul Verhoeven (*Total Recall*) and Mike Okuda (*Star Trek*). You can read more about it here if for some reason you’re still not convinced.*

– Dave Addey