

**Vehicle designer
Daniel Simon
gives you a tour
of the new *Tron:
Legacy* light
cycle**

We're so sleek with our design—it's so quiet, not like a normal science fiction movie with gadgets and flingy things. We're so sleek that sometimes we have to break the surface, say with glass, and show an engine spinning to give the director something to play with. We put the engine behind glass so that when the bike stops, we see the engine stop.

It's a hub-less wheel because that's such a visual key to making something look more futuristic because it's so hard to achieve in a real world. When you have spokes, you see how fast the wheels are turning. When you don't have spokes, it looks like it would float. It really exists—there are some show cars that have wheels like this—but it's still not appropriate for everyday use because if you have to hold a wheel in place on the outside just by physics, it's difficult, expensive, and would probably break really fast.

If you were to put a black box in Tron's black environment, it would disappear. We used the light lines to show the features. There are certain parts where you angle the plastic in so you know the reflection is going to hit it. You get a nice read.

We had to design the bottom of the bike because there are so many action shots where it banks and you can see it from the bottom. Most movie vehicles, you don't have to take care of that. That's why I wrapped this shell around. I even designed some light lines on the bottom of the bike that I know will look good in the reflection on the street. You put the reflection on the ground into your design and play with that.

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How fast would the bike go? This is real world physics, so it would probably go as fast as the fastest real bike would go. We want to be realistic—we don't want to come up with crazy numbers.

If you look from the top, the original Tron bike has a wide front barrel and a narrow back tire. We're doing that here, too, as a reference to the first one—we're trying to get visual keys from every single thing we can find.

and a very bad thing—the importance of understanding the balance of technology in our lives and how important it is to keep perspective and focus on the things that are really important: those human relationships. If anything, our film warns of the dangers of succumbing too much to technology. I think that's the future: us continuing to need balance in a world that's becoming more and more digital.

If you were a program on your computer, what program would you be?

I don't think there is a program that does as many things as I'm interested in. How could I pick music over art? Hopefully a program that's more creative—I'd never want to be a spreadsheet.

What's the latest on *The Black Hole* and *Oblivion*, two films you're putting together with Disney?

The latest is that both are in development right now. I'm excited about both and I've got two incredible writers working on each.