

IS TODAY'S SCIENCE-FICTION TOMORROW'S SCIENCE-FACT?

**On the Relevance of Science-Fiction for Trend Research:
Insights from the Audi Brand Fiction Space Project**

Prof. Dr. Jan Oliver Schwarz & Dr. Rupert Hofmann

Companies today are confronted with a VUCA world (VUCA = Volatility, Uncertainty, Complexity and Ambiguity). Although this realization has no more novelty value, the question remains how companies plan for a future when volatility, uncertainty, complexity and contradiction are the main characteristics of the corporate environment and predictions about the future become even more difficult. Understandably, the dream that companies have of anticipating future developments and trends in order to “buy time” for strategic decisions is still relevant today.

While there is widespread recognition that the VUCA world is becoming increasingly dramatic, the question also arises as to whether traditional approaches to trend research, which have their origins in the late 1960s (Aguilar, 1967) and 1970s (Ansoff, 1975), are still relevant today. In principle, it is argued that trend research should draw on sources such as newspapers, magazines and the Internet, i.e. the so-called news media (Naisbitt, 1984)(Liebl and Schwarz, 2010). As a rule, specialist publications, conferences, networks and the like are then added to the list. What is often missing in these lists, however, is a reference to cultural products such as art, literature, film, comics or video games.



The relevance of fiction for trend research

The relevance of cultural products for trend research has not been ignored, and has been raised in prior research (Schwarz, 2011, 2015; Schwarz and Liebl, 2011; Liebl and Schwarz, 2012). Franz Liebl of the Berlin University of the Arts pointed out back in 2003 that numerous trends originated in literary works and were disseminated by trend research institutes (Liebl, 2003). One example is Douglas Coupland's novel Generation X, in which trends such as Downnesting, Decade Blending, Lessness and McJobs were coined. Other disciplines, such as design, already seem to be more advanced here, using cultural products in the sense of science fiction prototyping (Schwarz and Liebl, 2013; Schwarz, Kroehl and von der Gracht, 2014; Johnson, 2011; Graham, Greenhill and Callaghan, 2013, 2014), or the use of science fiction as inspiration for the design of interfaces (Shedroff and Noessel, 2012). For example, it can be argued that science fiction films and series such as “Star Trek” have been an inspiration and role model for generations of engineers and product developers.

Two points are still of particular importance:

- 1.** science fiction literature is often less technical than assumed. Rather, future visions of societies are described here.
- 2.** If we take literature as an example and take a closer look at it, the function of literature can be better understood and transferred to other cultural products.

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On the one hand, literature plays a role model function: Literature has an influence on its readers and is at the same time an expression of the reader or society. This means that literature not only influences a society, it is at the same time an expression of it. Images, fictions, fantasies and dreams shape our reality and just as often these images feed on what we have read. Of course, literary texts can be read as a scenario and stimulate and guide the imagination of readers. Not only are different futures formulated in scenarios, but inventions in the near or distant future are too. Literature can be understood as a cultural reservoir of topics. If literary texts are read as scenarios, new spheres of possibility can be described and alternative images of the future or scenarios can be evoked, even provoked. A novel can therefore be assigned the task and function of inventing new possibilities and thus creating new hypothetical truths. These possibilities, utopias and scenarios contribute to the social construction of a cultural reservoir of themes. The function of literature as a gateway to the inner world is also interesting: literary texts not only describe externalities, actions or contexts, but also the inner worlds of individual protagonists. Consequently, unlike in films, there is access, for example, to the feelings or inner worlds of the respective persons.

Mathias Bauer (2005: 181), Professor of Modern German Literary Studies at the University of Flensburg, describes how a literary text can fundamentally influence its reader or change his or her perception: "The reader first tries to classify the text within his or her familiar framework of understanding. If the schematized views elude this order, he must, as it were, modify the frames of understanding, he must correct his own schemata. Since this will not remain completely without consequences for his further perception of himself and the world, he emerges changed from the interaction with the text".

"One can learn more about the complexity of motives and mutual perceptions from a reasonably good novel than from a 'solid' piece of social-science research."

Richard Sennett, American sociologist

It becomes clear that with the use of cultural products in trend research, the supposed separation between fact and fiction, between science and fantasy, which exists above all in companies, is also weakened. With regard to reading literary texts, Umberto Eco (1996: 103) refers to the so-called fiction contract that a reader tacitly concludes with the author: "...the author simply pretends to be telling the truth, and we accept the fiction contract and pretend that what the author tells has actually happened". At the same time he qualifies that one cannot be sure that this contract will be kept. A reader can therefore save the information gained from a novel as facts. The role of fiction thus becomes the focus of interest. The American sociologist Richard Sennett (Belk, 1986: 24) argues: "One can learn more about the complexity of motives and mutual perceptions from a reasonably good novel than from a 'solid' piece of social-science research."



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**“Science fiction isn’t useful because it’s predictive.
It’s useful because it reframes our perspective on the world”**

Eliot Peper, Novelist

Science Fiction in Management: Audi Brand Fiction Space

For some years now, the relevance of science fiction in the context of management has been increasing. In addition to the references to the use of science fiction at Intel (Johnson, 2011), here as a starting point for the development of innovation, under the label Science Fiction Prototyping, in the recent past there have been informative references to the use of science fiction.

Eliot Peper (2017) argues in an article in the Harvard Business Review entitled “Why Business Leaders Need to Read More Science Fiction” that science fiction not only serves as an inspiration for innovation, but above all helps managers to question their assumptions about the present and the future: “Science fiction isn’t useful because it’s predictive. It’s useful because it reframes our perspective on the world” (Peper, 2017). In 2019, Charles-Edouard Bouée, CEO of Roland Berger Consulting, argues similarly in a LinkedIn post entitled “The power of science fiction: Shaping the present with visions of the future”. He advocates the use of science fiction in strategy development.

Recent examples of the use of science fiction can be found, for example, at SAP, a software company. In the book “Science Fiction: A Starship for Enterprise Innovation”, Ann Rosenberg (2019) of SAP describes not only why science fiction has played an important role in innovation in the past, but also why “science fiction thinking” will be important in developing innovation in the future. Deutsche Telekom reports on a recent project carried out in collaboration with the Fantastic Library in Wetzlar (by Reventlow et al., 2019). In this project, science fiction was evaluated in search of innovative ideas for different areas. Scenarios were then developed from these ideas with the aim of using them as input for design thinking workshops.

A pioneering role in the use of science fiction for trend research can be attributed in particular to Audi. At Audi, the question arose in 2012/2013 as to whether the conventional approaches were sufficient to maintain a long-term perspective for the future. Audi’s starting point for this question was that its own trend research, even in retrospect, provides good diagnoses of changes, but that if the claim goes well beyond a time horizon of 10 years,

further approaches are needed to generate ideas as to in which market environment Audi could operate in 20, 30 or even 40 years. In addition, the brand strategy saw the possibility of linking the brand to the topic of the future in a stronger and more innovative way. The perception of trends, such as those provided by trend agencies, often no longer represents exclusive knowledge. Against this background, it was also considered whether a different approach might be necessary for trend research that would differentiate Audi from its competitors.

At Audi, science fiction literature and film in particular were identified as another interesting source. The objective for Audi was not only to use another innovative source to look to the future, but also to make employees and the public aware of the idea that fiction can play an important role as a source of strategic knowledge for companies.



The Audi Brand Fiction Space project kicked off with an initial review of literature and films. A total of 100 key works of science fiction literature were read and evaluated by an external group. In addition, 450 science fiction films, series and documentaries were viewed and systematized. In addition, interviews were conducted with experts from Future and Emerging Technologies and an international network of scientists, philosophers, economists, futurologists, artists, science fiction authors and activists, people who think about the future and are already living the future today was established.

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One result of the first review of literature and film was that themes emerged. From the outset, the project members around the initiators and project leaders Floris Dreesman, Holger Dreissig, Matthias Hirth and Michael Stöppler were not only concerned with the question of how driving a car or mobility is negotiated in science fiction, but much more with understanding what the context might look like in which mobility could take place in some form. Through this explorative approach, the following criteria were developed, which then served as a kind of analytical grid:

- **Technology**
- **Social Relations**
- **Production methods**
- **Everyday life**
- **Relationship to nature**
- **Mental concepts**

The combination of these themes set a framework that showed the plan and functioning of the fictional world. Once again, however, it became clear that science fiction is by no means limited to dealing with the future of technology and science, but rather that multidimensional visions of future societies could be presented in a complex interplay of technical-scientific, social, ethical, psychological and spiritual aspects.

In principle, such an analysis raises the question of how to read the texts or analyse the films. Which reading strategies are possible? The meaning of a text does not result exclusively from the text itself, but from the act of reading. In addition to the many possibilities of reading a literary text, e.g. "lay reading", "distant reading" or the interpretative traditions of literary studies, this case, in the sense of Umberto Eco's (1995), concerns the use of text. An organization that wants to carry out trend research must read the texts from this perspective.

When cultural products are used for trend research, some fundamental questions arise: what kind of organisation are you dealing with? Is there a general willingness to be inspired by products of cultural originality? Or is there a rigid separation between the supposedly factual and the fictional?

Exactly these questions were posed in the Audi Brand Fiction Space project, on the one hand, by the fact that the project leaders had repeatedly encouraged the project members internally to take the existing fictional knowledge seriously, but also to make the results of the work available in a different way than just in PowerPoint presentations, for example, which were given in addition.

The main output of the project was the production of short films with an artistic claim, which represented the results in a deliberately different way than usual. In total, seven short films were produced, with different thematic focuses, which give an outlook on the distant future :

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**Artificial Intelligence:
Future of the object world**

The environment becomes intelligent. It learns, develops a memory, speaks to us. The things of the future know us better than we do, they evaluate or criticize us. They do not age like today's commodities, but mature through experience. It is clear that they refuse the idea of possession. They allow us to participate in the abundance of the world of things, but they cannot be bought or sold. Animism catches up with us technically.

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**Queer:
The future of identity**

Male and female are ideal ideas that we never satisfy. Their uniqueness is fiction. There are a thousand intermediate stages: Possibilities worth exploring. Queer is more than a lesbian and gay movement: The vision of an identity concept that is not based on demarcation. Queer means a basic possibility of being different. A playful handling of one's own identity and the elimination of all norms that lead to disparaging value judgements. Be as you like and let others be as they like.

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**Rich and Poor:
The Future of Political and Economic Systems, Access**

We will not experience a climate catastrophe in the future, we will experience the future in a climate catastrophe. In 2050 a life of normality and security will cost us entry. Inside or outside? Access approved /Access denied? In Gated Communities, we keep those who have been left empty-handed in the distribution battles or who have

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chosen the wrong place to be born away from us. Gated communities are constructs of control, and thus ultimately of sterility and depression. We are sold this world as Noah's Ark and Paradise, but ultimately we are only appealed to by our lack of imagination and fear. Capitalism does not challenge this motive: it transforms society into a franchise and turns the catastrophe into a financial product. In any case, those who have even more money turn their backs on the planet and look at our struggle for survival from above, from space.

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Values & Decisions:
The Future of Values

There are no special future values. All values are defined and are waiting to be followed. A value never occurs in isolation, but within a set of values. More freedom means less equality. From the beginning of our lives, values serve to find our way in the world in which we prefer certain things and avoid others. Like the experience of colours, they belong to the inner world, to the Qualia, to our "how sensations": an area that eludes technical explication and scientific access. We tend to delegate the act of evaluation to supposedly objective institutions such as statistics, science or customer surveys, market research, etc., i.e. to the principle of measuring and counting, instead of questioning our feelings. With regard to right/wrong, just/unjust etc., personal responsibility must prevail again.

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Growth:
The future of growth

We do not live in a growth society, but in a demolition society. True growth has not yet begun. In a compensatory search movement, our way of life digs its way into nebulous conceptions of fulfilment by consuming and using heavy equipment. On the other hand there is the opposite movement: Equipped only with the essentials, striving upwards, the ascetic exploration of the interior spaces in view. The currency of this way of life is experience. Here growth takes place where it is infinitely possible: within. Get high on your own supply.

Virtuality:
The Future of Reality

When digital-virtual and physical life have become indistinguishable, the old guarantors of sensual certainty lose power. The friction with the "outside world", the materiality of one's own body, which today determines our individuation, suddenly no longer plays a role. At this point at the latest, the question arises as to what "life" actually means. Is it our own death that makes us unique as individuals? What if even this last borderline becomes blurred? If the virtual world is the reference by which we measure what we call reality, how do we know that we are alive? Is there any evidence that we ever were? Has a world in which there is no death anymore become a cemetery itself?

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Spirituality:
Future of the human soul

Materialism and rationalism are the religions of our time. But perhaps, as at the end of the Middle Ages, we are facing a new Age of Enlightenment. Science fails to describe what makes us human: consciousness. By reducing the world to what is countable and measurable, we have suppressed not only a part of our knowledge, but also the unfolding of the possibilities we have. The result is a form of society that is characterized by the repressed, the hidden, and that pursues illusory goals. Unnoticed by the official discourses, an upheaval has begun. Anyone who does not notice that something new is beginning will at least feel that something old is coming to an end. The exploitation of human potential can put any technology in the shade. The only real advance is through the technique of consciousness: techniques of omission, meditation, contemplation, self-enquiry, the adoption of beliefs and the dissolution of old traumas. The ice melts not only on glaciers and polar ice caps. The future becomes spiritual or we have none.

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Science-Fiction as a genre in movie or literature has been around for a while. This selection of movie posters from the 1920s till now, movies which were analyzed as part of the Audi Brand Fiction Space project, allow already to assess visually themes in the genre in past decades.



Metropolis
Fritz Lang
Germany 1927
Image source: [https://en.wikipedia.org/wiki/Metropolis_\(1927_film\)](https://en.wikipedia.org/wiki/Metropolis_(1927_film))



Things to come
William Cameron Menzies
Great Britain 1936.
Image source: http://www.impawards.com/1936/things_to_come_xlg.html



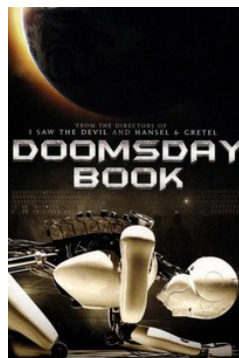
Fahrenheit 451
François Truffaut
Great Britain 1966
Image source: <https://www.imdb.com/title/tt0060390/mediaviewer/rm3494892544>



Elysium
Neill Blomkamp
Germany 2013
Image source: https://www.imdb.com/title/tt1535108/?ref_nm_knf_t2



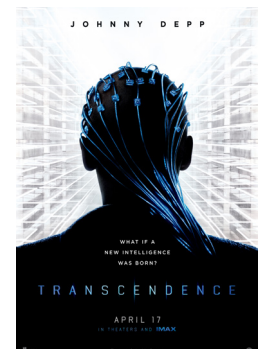
Traumstadt
Johannes Schaaf
Germany 1973
Image source: <https://www.imdb.com/title/tt0070829/mediaviewer/rm196481024>



Domsday Book
Kim Jee-woon and Yim Pil-sung
South Korea 2012
Image source: https://www.rottentomatoes.com/m/domsday_book



Brazil
Terry Gilliam
Great Britain 1985
Image source: <https://www.imdb.com/title/tt0088846/mediaviewer/rm3938334976>



Transcendence
Wally Pfister
United States 2014
Image source: <http://gbs-schweiz.org/wp-content/uploads/2014/04/Transcendence-fb20c4a2.jpg>



In Time
Andrew Niccol
United States 2011
Image source: <https://oliversdw.wordpress.com/2014/04/21/filmkritik-in-time-deine-zeit-lauft-ab-2011/>



Her
Spike Jonze
United States 2013
Image source: <https://www.imdb.com/title/tt1798709/mediaviewer/rm1539299328>



Room 237
Rodney Ascher
United States 2012
Movie poster image source: <https://www.imdb.com/title/tt2085910/>



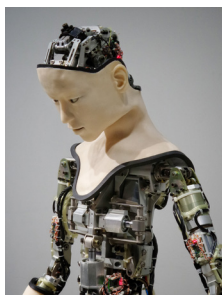
The Signal
William Eubank
United States 2014
Image source: <https://www.videobuster.de/dvd-bluray-verleih/193687/the-signal>



Holy Motors
Leos Carax
France 2012
Image source: <https://www.imdb.com/title/tt2076220/mediaviewer/rm3602689536>

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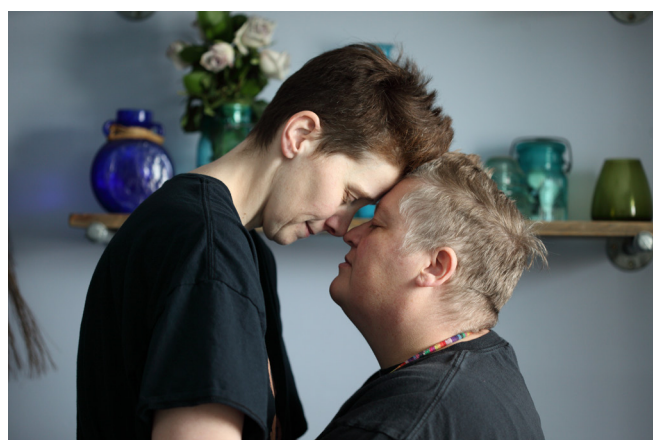
At the same time, there was an intensification of the debate on various topics, which were even less established in the general discourse in 2013 than around 2018: in recent years, for example, a diverse and powerful normalisation has been observed in the thematic fields of “artificial intelligence” and “queer” (cf. on trend and normalisation processes (Liebl and Schwarz, 2010)).

So what?

Cultural products, and in particular science fiction, provide a different kind of input with an independent value for trend research. Through literary texts and films, knowledge can be made explicit and terms can be assigned to images. In this way, it is possible to develop a feeling for the imaginary worlds or soundboards that exist outside an organisation. Therefore, the use of literature allows the pursuit of an essential goal of trend research, namely to perceive collective resonance spaces or addressability and thus changes in the socio-cultural environment of an organization.

But what were the effects of the Audi Brand Fiction Space project on Audi? In addition to the fact that this project was a real pioneering achievement in the field of trend research, the question of the implications of the results is of course of interest. On the one hand, the project has led to Audi thinking differently about the separation of fact and fiction, and thus to fictional knowledge also having a different status in the organization in the future. Thus, the idea is established that a better understanding for changes, but also for collective resonance spaces, arises through story listing, i.e. the picking up of fiction in the form of film or literature that is present in the organisational environment. Based on these findings, an organization can now consider how it intends to link up with these collective resonance spaces in order to strategically use them for its own offerings and shape the future.

On the other hand, the project has contributed to broadening our view of the future. For one thing, this means that the future context of mobility was described in a different way and that other perspectives could arise as to what mobility might look like in the future.



This unusual and even unique project has made a noticeable contribution to Audi establishing a different way of thinking with regard to the future and the question of how the future actually develops. So, if the goal of organizations is to “buy time” through trend and future research, then it can be argued that with the Audi Brand Fiction Space project an approach has been found that encourages this process.

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While a methodical approach to the use of fiction in companies must certainly always be individually adapted to some extent, the description of the approach at Audi provides a whole series of hints on how such a project can be implemented.

However, it is also essential to realize that it is not absolutely necessary to compress many science fiction films or novels into one picture or several scenarios, but that good selected excerpts and text passages can already provide added value (Schwarz, Kroehl and von der Gracht, 2014). In the appendix to this article you will find the list of films created within the framework of the Audi Brand Fiction Space project, which is sorted by topic and can give hints as to which science fiction films might be of interest, for example, if an organization would like to engage with artificial intelligence.

This list of publicly available artefacts may contribute to inspire a broader public and to access the incredible width and variety of science fiction movies as well as the depth many of these films contain related to human life today and tomorrow. •

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Annotated film list from the Audi Brand Fiction Space project**Utopia**

Things to Come (William Cameron Menzies, 1936) /H.G. Wells

Easy Rider (Dennis Hopper, 1969)

Traumstadt (Johannes Schaaf, 1973)

Klaras Mutter (Tankred Dorst, 1978)

Born in Flames (Lizzy Bordon, 1983)

Die wilde Zeit (Olivier Assayas, 2012)

Gated Communities

Metropolis (Fritz Lang, 1927)

Die Frauen von Stepford (Bryan Forbes, 1975)

Die Geschichte der Dienerin (Volker Schlöndorff, 1989)

Gattaca (Andrew Niccol, 1997)

Code 46 (Michael Winterbottom, 2003)

Children of Men (Alfonso Cuarón, 2006)

District 9 (Neill Blomkamp, 2009)

Elysium (Neill Blomkamp, 2009)

In Time – Deine Zeit läuft ab (Andrew Niccol, 2011)

Upside Down (Juan Diego Solanas, 2012)

Snowpiercer (Bong Joon-ho, 2014)

Dystopia

Alphaville (Jean-Luc Godard, 1965)

Das 10. Opfer (Elio Petri, 1965)

Fahrenheit 451 (Francois Truffaut, 1966) /Ray Bradbury

THX 1138 (Georg Lucas, 1970)

Punishment Park (Peter Watkins, 1971)

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- Clockwork Orange (Stanley Kubrick, 1971)
 Z.P.G. (Michael Campus, 1972)
 Soylent Green (Richard Fleischer, 1973)
 Rollerball (Norman Jewison, 1975)
 Black Moon (Louis Malle, 1975)
 Logan's Run (Michael Anderson, 1976)
 Die Klapperschlange (John Carpenter, 1981)
 Kamikaze 1989 (Wolf Gremm, 1982)
 Decoder (Muscha, 1984)
 1984 (Michael Radford, 1984)
 Brazil (Terry Gilliam, 1984)
 Bunker Palace Hotel (Enki Bilal, 1989)
 Crash (David Cronenberg, 1996) /James Ballard
 Land of the Blind (Robert Edwards, 2006)
 Weiße Lilien (Christian Frosch, 2007)
 Die Insel (Michael Bay, 2005) Klone (Ersatzteillager)
 Alles, was wir geben mussten (Mark Romanek, 2010) Klone
 Cloud Atlas (Tom Tykwer, Andy & Lana Wachowski, 2012)
 Die Tribute von Panem – Catching Fire (Francis Lawrence, 2012)
 Divergent – Die Bestimmung (Neil Burger, 2014)
- Apocalypse /Post apocalypse /Archaic**
- Das letzte Ufer (Stanley Kramer, 1959)
 The last Man on Earth (Ubaldo Ragona, Sidney Salkow, 1964)
 Der Omega Mann (Boris Sagal, 1971)
 I am Legend (Francis Lawrence, 2007)
 The Bed Sitting Room (Richard Lester, 1968)
 Der silberne Planet (Andrzej Zulawski, 1977)
- Stalker (Andrej Tarkowski,1979) Swan Lake – Die Zone (Yuri Ilyenko, 1990)
 Die Hamburger Krankheit (Peter Fleischmann, 1979)
 Quintett (Robert Altman, 1979)
 Malevil (Christian de Chalonge. 1980)
 Mad Max (George Miller, 1979) Mad Max II (1981) Mad Max – Jenseits der Donnerkuppel (1985)
 Der letzte Kampf (Luc Besson,1983)
 The Quiet Earth (Geoff Murphy, 1984)
 Waterworld (Kevin Kostner, 1995)
 Wolfszeit (Michael Haneke, 2003)
 The Road (John Hillcoat, 2009)
 Doomsday Book (Kim Jee-woon, Yim Pil-sung, 2012)
 Die Wand (Julian Pölsler, 2012)
 Young Ones (Jake Paltrow, 2014)
- Mad Scientist /Monster /Mutants /Androids / Superheroes**
- Der Unsichtbare (James Whale, 1933) /H.G. Wells
 Frankensteins Braut (James Whale, 1935)
 Die unglaubliche Geschichte des Mister C. (Jack Arnold, 1957)
 Scanners (David Cronenberg, 1980)
 Dead Zone (David Cronenberg, 1983) /Steven King
 Die Fliege (David Cronenberg, 1986)
 DNA – Experiment des Wahnsinns (John Frankenheimer, 1996) /H.G. Wells
 Der Amphibienmensch (Gennadij Kazanskij, Wladimir Tschebotarijow 1962)
 Professor Dowell's Testament (Leonid Menaker, 1985)
 Die hässlichen Schwäne (Konstantin Lopuschanski, 2006)

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Das Dorf der Verdammten (Wolf Rilla, 1960) + (John Carpenter, 1995)

Der Rasenmähermann (Brett Leonard, 1992)

Der 200 Jahre Mann (Chris Columbus, 1999)

Blade Runner (Ridley Scott, 1982) /Philip K. Dick

A.I. Künstliche Intelligenz (Steven Spielberg, 2001)

It's all about Love (Tomas Vinterberg, 2002) Klone

I Robot (Alex Proyas, 2004)

Sky Captain and the World of Tomorrow (Kerry Conran, 2004)

Misfits (2009...) Superhelden

Eureka – die geheime Stadt (2008...)

Enthiran (Shanmugam Shankar, 2010)

Ra One – Superheld mit Herz (Anubhav Sinha, 2011)

Black Mirror (Charlie Brooker, 2011...)

Real Humans (Lars Lundström, Lavan Akan, 2012)

Robot & Frank (Jake Schreier, 2012)

Eva (Kike Maillo, 2012)

Virtuality /Artificial Intelligence /Singularity /Identity

Das blaue Palais (Rainer Erlen, 5-teilige Serie, 1976)

The Lathe of Heaven (Fred Barzyk, David Loxton, 1980) / Ursula LeGuin

Tron (Steven Lisberger, 1982) Tron Legacy (Joseph Kosinski, 2010) Musik: Walter/Wendy Car-los & Daft Punk

Projekt Brainstorm (Douglas Trumbull, 1982)

Total Recall (Paul Verhoeven, 1990) /Philip K. Dick

Strange Days (Kathryn Bigelow, 1998)

Bis ans Ende der Welt (Wim Wenders, 1999)

Matrix (Andy & Lana Wachowski, 1999) Reloaded (2003) Revolutions (2004)

Minority Report (Steven Spielberg, 2003) /Philip K. Dick

A Scanner Darkly (Richard Linklater, 2005) /Philip K. Dick

Screamers – Tödliche Schreie (Christian Duguay, 1995) / Philip K. Dick

Impostor (Gary Fleder, 2005) /Philip K. Dick

Black Mirror (Charlie Brooker, 2011...)

Doomsday Book (Kim Jee-woon, Yim Pil-sung, 2012)

The Congress (Ari Folman, 2013)

Transcendence (Wally Pfister, 2014)

Her (Spike Jonze, 2014)

The Signal (William Eubank, 2014)

Shining (1980) + Room 237 (Rodney Ascher, 2012)

2046 (Wong Kar Wai, 2004)

Die andere Seite des Mondes (Robert Lepage, 2003)

Mr. Nobody (Jaco van Dormael, 2009)

Symbol (Hitoshi Matsumoto, 2009)

Holy Motors (Leos Carax, 2012)

Infiltration /Germs

The Andromeda Strain – Tödlicher Staub aus dem All (Robert Wise, 1971) Mikrokosmos

Phase IV (Saul Bass, 1974) /frei nach H.G. Wells

The Visitor (Michael J. Paradise, 1979)

Isn't Anyone Alive? (Sogo Ishii, 2011)

Contagion (Steven Soderbergh, 2011)

The Host – Seelen (Andrew Niccol, 2013)

Parasitenfilme Die Dämonischen – Invasion of the Body Snatchers (Don Siegel, 1956)

Die Körperfresser kommen – Invasion of the Body Snatchers (Philip Kaufman, 1978)

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Body Snatcher – Die Körperfresser (Abel Ferrara, 1993)

Faculty (Robert Rodriguez, 1998)

Slither (James Gunn, 2006)

Aliens /Invasion

Der Tag, an dem die Erde still stand (Robert Wise, 1951)

Das Ding aus einer anderen Welt (John Carpenter, 82) + Howard Hawks (1951)

Krieg der Welten (Steven Spielberg, 2005) /H.G. Wells + Kampf der Welten (Byron Haskin, 1953)

Killer Klowns from Outer Space (Stephen Chiodo, 1988)

Mars Attacks (Tim Burton, 1996)

Super 8 (J.J. Abrams /Steven Spielberg, 2011)

Cowboys & Aliens (Jon Favreau, 2011)

The World's End (Edgar Wright, Simon Pegg, 2013)

Science Fiction (Dany Deprez, 2004)

Alien Teacher (Ole Bornedal, 2007)

Under the Skin – Tödliche Verführung (Jonathan Glazer, 2013)

Erich von Däniken: Erinnerungen an die Zukunft (Harald Reinl, 1970) & Botschaft der Götter (1976)

Der Mann, der vom Himmel fiel (Nicolas Roeg, 1975)

Operation Ganymed (Rainer Erler, 1977)

Close Encounters (Steven Spielberg, 1977) /Douglas Trumbull E.T. (Steven Spielberg, 1982)

Starman (John Carpenter, 1984)

Cocoon (Ron Howard, 1985)

K-Pax (Iain Softley, 2001)

Enemy Mine (Wolfgang Petersen, 1985)

Planet der Vampire (Mario Bava, 1965)

Alien 1-4 (Ridley Scott, 1977; James Cameron, 1986; David

Fincher, 1992; Jean-Pierre Jeunet, 1997)

Pitch Black – Planet der Finsternis (David Twohy, 2000) + Riddick (2005, 2013)

Prometheus (Ridley Scott, 2012)

Event Horizon (Paul W.S. Anderson, 2001)

The Last Days on Mars (Ruairi Robinson, 2013)

Edge of Tomorrow (Doug Liman, 2014)

Foreign Planets - Other Atmospheres / Space Adventures

Aelita – Der Flug zum Mars (Yakov Protazanov, 1924)

Metaluna 4 antwortet nicht (Joseph Newman, Jack Arnold, 1955)

Alarm im Weltall – Forbidden Planet (Fred M. Wilcox, 1956)

Der schweigende Stern (Kurt Maetzig, 1960) /nach Stanislaw Lem

Eolomea (Herrmann Zschoche, 1972)

Auf dem Kometen (Karel Zeman, 1970)

Die Delegation (Rainer Erler, 1970) – wieder zurück

2001 – Odyssee im Weltraum (Stanley Kubrick, 1968) / Douglas Trumbull 2010 (Peter Hyams, 1984)

Silent Running – Lautlos im Weltraum (Douglas Trumbull, 1972)

Solaris (Andrej Tarkowski, 1972)

Dark Star (John Carpenter, 1974)

Sunshine (Danny Boyle, 2007)

Angels & Airwaves – Love (William Eubank, 2011)

After Earth (M. Night Shyamalan, 2013)

Gravity (Alfonso Cuarón, 2013)

Interstellar (Christopher Nolan, 2014)

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Space Opera /Star Wars

Raumpatrouille Orion – Rücksturz ins Kino (Dr. Michael Braun, 1965/66) Buck Rogers (Daniel Haller, 1978)

Star Wars (Georg Lucas, 1977; Irvin Kershner, 1980; Richard Marquand, 1983)

Star Trek – Der Film (Robert Wise, 1979) /Douglas Trumbull Kampfstern Galactica (Richard A. Colla, 1980)

Das schwarze Loch (Gary Nelson, 1979) /Disney

Dune (David Lynch, 1984)

Das Fünfte Element (Luc Besson, 1997)

Barbarella (Roger Vadim, 1967)

Flash Gordon (Mike Hodges, 1980)

Per Anhalter durch die Galaxis (Garth Jennings, 2005)

Avatar – Aufbruch nach Pandora (James Cameron, 2009)

Iron Sky (Timo Vuorensola, 2011)

Oblivion (Joseph Kosinski, 2012) Dronen

Ender's Game (Gavin Hood, 2013)

Comedy

Spaceballs (Mel Brooks, 1987)

Sex Mission (Juliusz Machulski, 1984)

Galaxy Quest (Dean Parisot, 1999) – SciFi-Fans

Flesh Gordon 1 & 2 (Michael Benveniste, Howard Ziehm, 1974 & 1989)

What Planet are you from? /Good Vibrations – Sex vom anderen Stern (Mike Nichols, 2000)

SciFi Elements, Scenes, Conscious Science Fiction

Tage der Sonnenfinsternis (Alexander Sokurow, 1988) / Strugatzky

Painful Indifference (Alexander Sokurow, 83-87)

The Illustrated Man (Jack Smight, 1969) /Ray Bradbury

Interstate 60 (Bob Gale, 2002)

Last Life in the Universe (Pen-ek Ratanaruang, 2003)

Still Life (Jia Zhangke, 2008)

Argo (Ben Affleck, 2012)

Das erstaunliche Leben des Walter Mitty (Ben Stiller, 2013)

La région centrale (Michael Snow, 1971)

Fliegen und Engel (Kerstin Stutterheim, Niels Blbrinker, 2010)

Nostalgia de la Luz (Patricio Guzmán, 2010)

Das Leben ist ein Hauch – Oskar Niemeyer (Fabiano Maciel, 2007)

The Act of Killing (Joshua Oppenheimer, 2012)

Werner Herzog: Fata Morgana (1970), Begegnungen am Ende der Welt (2007)

The Wild Blue Yonder – A Science fiction Fantasy (2005)

Fast, cheap & out of control (Errol Morris, 1996)

casting a glance (James Benning, 2007)

Jonas Mekas: Lost lost lost; The Brig; Reminiscences, Walden; As I was moving ahead...

Science is Fiction – The Films of Jean Painlevé

Scott Walker – 30 Century Man (Stephen Kijak, 2006) / produziert von David Bowie

Tim Buckley

The Ballad of Genesis and Lady Jaye (Marie Losier, 2012)

Sun Ra – Space is the Place (John Coney, 1974)

Die Science Fiction Propheten (Prod: Tony & Ridley Scott):

Mary Shelley, Philip K. Dick, H.G.Wells, Arthur C. Clarke, Isaac Asimov, Jules Verne, Robert A. Heinlein, George Lucas

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Time Travel Films /Time Machines

Die Zeitmaschine (George Pal, 1960)

The Time Machine (Simon Wells, 2002)

Die Rückkehr der Zeitmaschine (Jürgen Karl Klauß, 1984)

Time after Time – Flucht in die Zukunft (Nicolas Meyer, 1979)

Je t'aime, je t'aime (Alain Resnais, 1968)

Primer (Shane Carruth, 2004)

La Jetée (Chris Marker, 1962) =

12 Monkeys (Terry Gilliam, 1997)

The Jacket (John Maybury, 2005)

Zurück in die Zukunft 1-3 (Robert Zemeckis, 1985, 89, 90)

Zurück in die Vergangenheit – Deuxième Vie (Patrick Braoudé, 2000)

Die Frau des Zeitreisenden (Robert Schwentke, 2009)

Somewhere in Time (Jeannot Szwarc, 1980)

Men in Black 3 (Barry Sonnenfeld, 2012)

Source Code (Duncan Jones, 2011) [+ Moon]

Donnie Darko (Richard Kelly, 2000)

Butterfly Effect (Jonathan Mackye Gruber, Eric Bress, 2004)

Thrill Seekers (Mario Azzopardi, 1999) =

Timescape (David Twohy, 1991)

Timecrimes (Nacho Vigalondo, 2007)

Time Cop (Peter Hyams, 1994)

Looper (Rian Johnson, 2012)

Terminator 1-4 (James Cameron 1984, 1991; Jonathan Mostow, 2003; McG, 2009)

FAQ About Time Travel (Gareth Carrivick, 2009)

Safety not guaranteed (Colin Trevorrow, 2012)

Paycheck – Die Abrechnung (John Woo, 2003)

Peggy Sue hat geheiratet (F. F. Coppola, 1986)

Bill & Teds verrückte Reise durch die Zeit (Stephen Herek, 1989)

Hot Tub – Der Whirlpool... ist ne verdammte Zeitmaschine (Steve Pink, 2010)

Harry Potter und der Gefangene von Askaban (Alfonso Cuarón, 2004)

(T)Raumschiff Surprise (Bully Herbig, 2003)

Second Chance/Time Portals/Time Jumps/Time Loops

Ist das Leben nicht schön? (Frank Capra, 1946)

Déjà Vu – Wettlauf mit der Zeit (Tony Scott, 2006)

Das Philadelphia Experiment (Stewart Raffill, 2001)

Der letzte Countdown (Don Taylor, 1980)

Raise the Titanic (Jerry Jameson, 1980)

Film Socialisme (Jean-Luc Godard, 2010)

Langoliers (Tom Holland, 1995) [Termination Point (Jason Bourque, 2007)]

Millenium (Michael Anderson, 1989)

Frequency (Gregory Hoblit, 2000)

Die Tür (Anno Saul, 2009)

12:01 (Jack Sholder, 1993)

Und täglich grüßt das Murmeltier (Harold Ramis, 1993)

Retroactive – Gefangene der Zeit (Louis Morneau, 1997)

Kate und Leopold (James Mangold, 2001)

Vertraute Fremde (Sam Garbarski, 2010)

Schlachthof 5 (nach Kurt Vonnegut, George Roy Hill, 1972)

Dornröschen (Stanislav Párnicky, 1989)

Idiocracy (Mike Judge, 2005)

Der Schläfer (Woody Allen, 1973) Midnight in Paris (Woody Allen, 2011)

Forever Young (Steve Miner, 1992)

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Eve und der letzte Gentleman (Hugh Wilson, 1999)

Being there – Willkommen Mr. Chance (Hal Ashby, 1979)

Frankenstein (Roger Corman, 1990)

Jubilée (Derek Jarman, 1979)

Orlando (Sally Potter, 1993)

Time Bandits (Terry Gilliam, 1981)

Timeline (Richard Donner, 2003) = Mittelalter:

Kreuzzug in Jeans (Ben Sombogaart, 2007)

Die Besucher (Jean-Marie Poiré, 1992)

Die Zeitritter (Jean-Marie Poiré, 1998)

Der Navigator (Vincent Ward, 1988)

Die Armee der Finsternis (Sam Raimi, 1992)

A Connecticut Yankee in King Arthur's Court (Tay Garnett, 1949)

Reconstruction (Christoffer Boe, 2003) + Allegro (2006)

Possible Worlds (Robert Lepage, 2000)

Jacob's Ladder (Adrian Lyne, 1990)

Shutter Island (Martin Scorsese, 2010)

Welt am Draht (Rainer Werner Fassbinder, 1973) = The 13th Floor (Josef Rusnak, 99) Michael Ballhaus

Matrix 1-3 (Andy & Lana Wachowski, 1999, 2003, 2004)

Wild Palms (Peter Hewitt, Keith Gordon, Kathryn Bigelow, Philoanou, 1993) – 5 Folgen

Anderland (Jens Lien, 2006)

Paradox (Brenton Spencer, 2010)

eXistenZ (David Cronenberg, 1999) + Dead Zone (1983)

Melancholia (Lars von Trier, 2011)

Another Earth (Mike Cahill, 2011)

Unfall im Weltraum – Journey to the far Side of the Sun (Robert Parrish, 1969)

Es ist nicht leicht ein Gott zu sein (Peter Fleischmann, 1990)

Knowing (Alex Proyas, 2009) + Dark City (Alex Proyas, 1998)

Stay (Marc Forster, 2005)

Parallel Worlds/Amnesia/Death...

Afterlife (Hirokazu Kore-eda, 1998)

Flatliners (Joel Schumacher, 1990)

Inception (Christopher Nolan, 2010) + Memento (Christopher Nolan, 2000)

Hereafter (Clint Eastwood, 2010)

The Sixth Sense (M. Night Shyamalan, 1999)

Enter the Void (Gaspar Noé, 2009)

Synecdoche New York (Charlie Kaufman, 2009)

Vergiss mein nicht! – Eternal Sunshine of the Spotless Mind (Michel Gondry DB:Charlie Kauf-man, 2004)

Vertigo – Aus dem Reich der Toten (Alfred Hitchcock, 1958)

Schatten der Vergangenheit (Kenneth Branagh, 1991)

Die zwei Gesichter einer Frau (Dino Risi, 1981)

Mulholland Drive (David Lynch, 2001)

Documentaries

H.G. Wells – and the War of the Worlds (Liam Dale, 2005)

Zeitreisen – Traum oder Wirklichkeit (BBC, 2005)

Herz des Himmels / Herz der Erde (Frauke Sandig & Eric Black, 2011)

Into Eternity – Wohin mit unserem Atommüll? (Michael Madsen, 2010)

Nachtmeerfahrten (Rüdiger Sünner, 2011)

Zeitreise München (Klaus Bichlmeier, 2011) München 1945 (Willi Cronauer, 1945)

Die Höhle der vergessenen Träume & Into the Abyss (Werner Herzog, 2011) Rad der Zeit (2003)

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All movies from: Theo Angelopoulos

sowie: Miklós Jancsó, Béla Tarr & Russian Ark (Alexander Sokurov, 2002) [Plansequenzen]

Andrej Tarkowski: Der Spiegel (1974), Stalker (1979), Nostalghia (1983), Solaris (1972)

+ Solaris (Steven Soderbergh, 2002)

Apichatpong Weerasethakul: Uncle Boonmee erinnert sich an seine früheren Leben (2010)

The Hourglass Sanatorium – Sanatorium zur Todesanzeige (Wojciech Has, 1973)

Jacques Rivette: Die Geschichte von Marie und Julien (2003) Céline und Julie fahren Boot (1974) Duell & Noroit (1976)

Federico Fellini: 8½ (1963), E la nave va (1983), Intervista (1987)

Luis Buñuel: Die Milchstraße (1969), Der diskrete Charme der Bourgeoisie (1972), Das Gespenst der Freiheit (1974)

Buñuel y la mesa del rey Salomón (Carlos Saura, 2001) + Züchte Raben (1975)

The Future (Miranda July, 2011)

Time Travel Series

Titanic – Blood & Steel (BBC, Ciaran Donnelly, 2012)

Life on Mars (BBC, 2005/06) – 16 Folgen + Ashes to Ashes (2008) – 1. Staffel: 8 Folgen

Catweazle (BBC, David Lane, Quentin Lawrence, David Reid, 1970/71) – 26 Folgen

The Time Tunnel (1966/67) – 30 Folgen, Die Zeitreisenden – Voyagers! (1982) – 20 Folgen

Star Trek – Time Travel Fan Collective Box – 10 Folgen, Star Trek 04 – Zurück in die Gegenwart (Leonard Nimoy, 1986), Star Trek 08 – Der erste Kontakt (Jonathan Frakes, 1996)

Zurück in die Vergangenheit – Quantum Leap (1989) – 1. Staffel – 8 Folgen

Die Besucher (Regie: Jindrich Polák, Buch: Ota Hofmann, Tschechien, 1984) – 15 Folgen

Planet der Affen (1968 – 73), Ijon Tichy (2007) 1. Staffel: 6 Folgen, Sliders (1995-2000) 1&2: 22 Folgen

Crime Traveller (1997), Time Trax (1992-94), Seven Days (1998-2001) Lost in Austen (08), Buck Rodgers in the 25th Century (1979-81)

Doctor Who (BBC, seit 1963) best of

1. William Hartnell (1963-66) Peter Cushing (1965/66)

An Unearthly Child

Dr. Who and the Daleks

The Daleks

Invasion Earth: 2150 A.D.

The Edge of Destruction

2. Patrick Troughton (1966-69)

The Tomb of the Cybermen

3. John Pertwee (1970-74)

Spearhead from Space

The Time Warrior

4. Tom Baker (1974-81)

Genesis of the Daleks

Pyramids of Mars

The Talons of Wenig-Chiang

City of Death

5. Peter Davison (1982-84)

The Five Doctors

The Caves of Androzani

6. Colin Baker (1984-86)

Revelation of the Daleks

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7. Sylvester McCoy (1987-89)

Ghost Light

The Curse of Fenric

8. Paul McGann (1996)

Doctor Who – The Movie (The Enemy Within)

9. Christopher Eccleston (2005)

First Series

10. David Tennant (2005-2010)

Second, Third & Fourth Series

11. Matt Smith (seit 2010)

Fifth & Sixth Series

Time under Fire (Scott Levy, 1996)

Lost in Space (Stephen Hopkins, 1998)

Clockstoppers (Jonathan Frakes, 2002)

The last Mimzy (Robert Shaye, 2007)

30 über Nacht (Gary Winick, 2004) + Big (Penny Marshall, 1988 – Tom Hanks)

Die Vorahnung (Mennan Yapo, 2007) *
= Premonition (Norio Tsuruta, 2004)Das Haus am See (Alejandro Agresti, 2006) *
= Il Mare (Le Hyun-seung, 2000)Demolition Man (Marco Brambilla, 1993) *
(* mit Sandra Bullock)

Slipstream (David van Eyssen, 2005)

Stargate (Roland Emmerich, 1994)

Klick (Frank Coraci, 2006)

Next (Lee Tamahori, 2007)

Furthermore:

Contact (Robert Zemeckis, 1997)

Der seltsame Fall des Benjamin Button (David Fincher, 2008)

Caprona – Das vergessene Land (Kevin Connor, 1975)
= Urzeit:

Die (fast) vergessene Welt (Brad Silberling, 2009 & Stuart Orme, 2003)

Reise in die Urwelt (Karel Zeman, 1955)

A Sound of Thunder (Peter Hyams, 2005)

Das Jesus Video (Sebastian Niemann, 2002)

Der Biggles-Effekt (John Hough, 1986)

Repo Man (Alex Cox, 1984)

Trancers (Charles Band, 1984)

Timerider (William Dear, 1982)

Time Travelers (Christopher Kulikowski, 2007)

Timestalkers – Die Zeitfalle (Michael Schultz, 1987)
(mit Klaus Kinski)