Writer’s Note

2084 began as a challenge I gave myself: write the kind of large-scale science-fiction movie I love watching and create a future that felt fully imagined, visually exciting, and just plausible enough to be unsettling.

Part of the inspiration came from working in high school theatre. At one point, my students chose to perform *1984*, and I was struck by how strongly a book written in another century still connected with teenagers living in a completely different technological world. Surveillance, conformity, censorship, and the manipulation of truth still made sense to them. What had changed were the tools.

That got me wondering what that same creative exercise might look like today. I didn't want to rewrite *1984* or update Orwell's plot with newer technology. I was more interested in doing what he had done from his own vantage point: looking at the world around me, pushing its tendencies far into the future, and seeing what kind of society might be waiting there. That's where the title *2084* came from. Wynn and Lia's names are a small nod to Winston and Julia, but the characters, world, and story developed in a very different direction.

The biggest difference is that the people in *2084* aren't primarily controlled by fear. They're controlled by comfort. The physical world has become nearly uninhabitable, so people inside enormous Biomes experience life through an artificial sensory system called The Gloss. It can make a concrete room look like a beautiful home, give someone companionship, reshape painful memories, and remove much of the discomfort of being alive. Algorithms monitor happiness and productivity while the people living inside the system are encouraged to believe it exists entirely for their benefit.

A lot of that came from things I already find myself thinking about: artificial intelligence, algorithms deciding what we see, curated versions of reality, environmental damage, dependence on technology, synthetic companionship, and the constant pressure to make life easier, happier, and more efficient. None of those things are inherently sinister. In fact, most of them are attractive precisely because they can genuinely make life better. That made the idea more interesting to me. A system built entirely around suffering would be easy to reject. What happens when the alternative to reality is actually wonderful?

The question I kept returning to was whether truth automatically wins simply because it is true. If reality were painful enough and the illusion were beautiful enough, would we still choose reality? And if someone chose the illusion knowingly, would anyone else have the right to drag them out of it?

I also wanted Wynn and Lia's relationship to exist naturally inside that much larger story. My daughter has talked with me about how much she values gay characters who are allowed to be complete people rather than having every part of their story defined by their sexuality. I wanted Wynn and Lia to have that freedom. They fall in love while trying to survive something enormous. Their relationship is important because they are important to each other, not because the screenplay needs to explain why two women love each other.

For all the world-building in *2084*, the part that interests me most is surprisingly simple. Wynn and Lia are trying to decide what a real life is worth when technology can offer something safer, easier, and far more beautiful. I don't think the answer is as obvious as we sometimes like to believe.