PRODUCTION DESIGN BY DAVE BLASS · SET DECORATION BY TIMOTHY STEPECK





THE ADVENTURE CONTINUES



PRODUCTION DESIGNER DAVE BLASS SET DECORATOR TIMOTHY STEPECK

ART DIRECTORS

SUPERVISING ART DIRECTOR MARK ZUELZKE • JOE COMEAU • JANN ENGEL • KAREN STEWARD • BRUCE BUEHNER • WILL ELISCU • LIZ KLOCZKOWSKI

CRYPTIC STUDIOS THOMAS MARRONE CRYPTIC STUDIOS HECTOR ORTIZ

ASSISTANT ART DIRECTOR SHANNON WALSH ASSISTANT ART DIRECTOR DYLAN BOCANEGRA

CONCEPT ILLUSTRATORS

DAREN DOCHTERMAN • TIM FLATTERY • DOUG DREXLER • JOHN EAVES • MATTHEW CUNNINGHAM • JIM MARTIN • HARALD BELKER • MICHAEL MEYERS IGOR KNEZEVIC • FABIAN LACEY • JAMES CHUNG • LAURENT BEN-MIMOUN • SEAN HARGREAVES

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KYLE COURTER • ROB JOHNGON • KARL MARTIN • TIM EARLG • ALAN FARKAG • ELGA MAYURI • JIARUI BAI • JAMEG ADDINK • SCOTT SCHNEIDER • STEVEN SAYLOR • KEVIN CROSS

GRAPHIC DESIGNERS GEOFFREY MANDEL • MICHAEL OKUDA • MONICA FEDRICK • SHAWN MCBEE

ART DEPARTMENT ASSISTANTS RACHAEL GARCIA • STEPHANIE LEON • ADDIE LILLARD • JULIA KERN • NICK COUNTER

GENERAL FOREMAN JASON BARTOLONE PROPMAKER MILL FOREMAN TIM DURRELL

CONSTRUCTION COORDINATOR TOMAS SALLVIN CONSTRUCTION OFFICE BEE PHAM

PROPMAKER STAGE FOREMANS

TERRY FRANTI • JERRY CHENEY • KEN JENSEN • BILL GLONECKER • CASEY WHEELER • GEORGE MELDRUM

PROPMAKER LOCATION FOREMAN ROBERT KROPFL

WELDER FOREMAN DANNIE ANDERSON

PROPMAKER GANG BOSS

DAVID JIMENEZ • DWIGHT LOWELL • KELSEY MALM • BRIAN MERTENS • GREG PEREGON • ALBERT PONCE • PASQUAL RAMIREZ • DAVID ROCHOW • JOSE SANCHEZ • LUIS SANCHEZ • REYNALDO SANCHEZ HUMBERTO VARELA•GERRY ANDERSON•CHARLES BASURTO•ERIC BENSON•MICHAEL BRIERE•DEREK CHRISTENSEN•CHRIS COLENGO•EIC COON•DAVID FEIGENBLATT ANTHONY GARCIA • JAMES JENSEN • CHRISTIAN ZINGALE

PROPMAKERS

GILBERT PEREZ • FREDDIE PEREZ • ALEX PETTERSEN • OSCAR RAUDA • EDDIE ROSALES • AUSTIN SAIGER • JACOB SCHOLL/SPENCER • SCOTT SHAUGER • SIRRI EUGENIO • SKINNER JOHN • SPALLIERO BILL • VENTRA MIKE TROTT NATE • ROJELIO LOPEZ • ANTHONY LOVULLO • ZACH MARGALA • DEVON MASCARENAS • KEVIN MCDONALD • FRANCISCO MEZA • RYAN MORENO • SEAN MYERS • MICHAEL PENNINGTON • TURK ERIC

> WELDER GANG BOSS JEFF ALLEN • KEVIN BUCKLER • HAYDEN MOUNGER

COMPUT

KEY COM PLAYBACK DEPARTME com

VIDEO PLAYBA

ILLUGT

SET DEC PAINTER	CURTIS MARSH
SET DEC PAINTER	MIKE MCCLURE
ON SET DRESSER	SUKION FRIERSON
SET DEC PA	ALEK KOTAYAN
SET DEC PA	IGHAN GETH
SET DEC PR	ABBY BEAGLEY
LERDMAN	DAVE NAPOLI

SET DRESSERS

MARK SAKAMOTO • JOEY NAPOLI • BENTON TEOLIE • THOM MAGANA • RANDY BOSTIC • JOHN STEALE TEOLIE

TER PLAYBACK SUPERVISOR	TODD A. MARKS	COMPUTER PLAYBACK ENGINEER	RICK KHAN
SUPERVISING ENGINEER	BEN BETTS	VIDEO ASSIST ENGINEER	AMBER MAHER
PUTER PLAYBACK ENGINEER	LARRY MARKATT	TELEPROMPTER OPERATOR	JAKE BARBOZA
NT GRAPHICS COORDINATOR	PETER MACALUSO	PLAYBACK GRAPHICS CONSULTANT	JAYSE HANSEN
PUTER PLAYBACK ENGINEER	ANDREW MILLER	PROJECTION MAPPING	IMAGES ON SCREEN

VIDED ASSIST TRAINEE ROB CAMPBELL • ANTONIO RODRIGUEZ • BENJAMIN FRAUSTO - RODRIGUEZ

COMPUTER PLAYBACK ENGINEER IAN KADIG • ZACH FLEJTER • BRAD MORRIG • JOE KROLL

MOTION DESIGN LEAD NORH SCHLOSS

SET DEC COORDINATOR CRYSTAL HOPKINS

BUYER LEIGHANNE HADDOCK

BUYER ARMEN KHECHOUMIAN BUYER REBECCA KEELING

DRAPER GARRETT FLAMING

BUYER GISOO JAVADI

SET DEC COORDINATOR DAN TIFFANY

VIDED ASSIST ENGINEER	RON CROOKS	VIDEO GRAPHICS SUPERVISOR	CHRIS KIEFFER
TELEPROMPTER OPERATOR	PAUL VAN ZYL	VIDEO PLAYBACK GRAPHIC COORDINATOR	CASES FELDT
ACK GRAPHIC SUPERVISOR	DEREK FREDRICKSON	PLAYBACK GRAPHIC DESIGN LEAD	ANDREW JARVIS

LCARS GRAPHIC ADVISOR MIKE OKUDA

FLOOR COVERER

JENNIFER GONZALER - LOPEZ • CHRISTOPHER QUINTANA • JOSEPH QUINTANA • SETH QUINTANA

SPECIALITY FABRICATOR	GREG ARONOWITZ	CUSTOM ARTWORK/PAINTINGS	ANDREA DOPASO
RATOR / GRAPHIC DESIGN	SEAN TOURANGEAU	30 DESIGN ARTWORK	DARKO MARKOVIC DARMAR
USTOM ARTWORK/MURALS	TEEK VAN THI MACH	SPECIAL THANKS ADDITIONAL ARTWORKS	NEVILLE PAGE

PROP MASTER JEFF LOMBAROL ASSISTANT PROP MASTER MICHAEL DAVID VINES RSSISTANT PROP MASTER GIANG PHAM PROP ASSISTANT ANTHONY LUIS RAYMOND CAFARD

PROP ASSISTANT NICHOLAS LEITING PROP ASSISTANT MARK JAMESON PROP PA DREW KNAPP PROP PA DEANNA MAHER

Star Trek is one gigantic tapestry, and this but one tiny thread.

The USS Stargazer. A magical thread to be sure, but it was an afterthought. An imaginative piece of set dressing created by the art department. No more, no less, but as is so often the case with Star Trek, worlds are turned on such thoughts. It's presence in Picard's Ready Room in Star Trek the Next Generation some 30 years ago, silently created backstory for one of franchises most monumental characters. Enigmatic. Beautiful. Powerful. Intriguing. So many untold stories. A lifetime ago. Star Trek: Picard is all about coming full circle. Riding wave after wave of time displacement, all while hanging onto your life's trajectory. This is a very personal journey for Jean Luc Picard, and it is for me too. I'm meant to be here. What burst of genius prompted the producers to look to Stargazer to commence the pulling of heart strings? That's exactly what I was thinking when Production Designer Dave Blass asked if I wanted to be involved with restyling this legendary ship for a next generation. In the words of Harry Mudd... Oh you Beautiful Galaxy.

Notice that I use the term "restyle". For those of us foolish enough to believe we've actually designed a Federation Starship, of whom which I am one, allow me to reel it in a millicochrane. The design has been here via the genius of Star Trek's original art director, Matt Jefferies since 1964. Everything since then has been spun off of the original Enterprise. Every ship since 1964 has been a restyling of his masterpiece. This is nothing to be dismissed too easily. There are a thousand different ways to die when adapting this exalted design. It's not Star Wars, and if you approach it that way you could get a leg blown off. There is a language. There is an aesthetic. I often see what I call "Sci-Fi-Scat". Which is a kind of sickly sweet cotton candy coating that people who don't love science fiction, guess is science fiction, much less Star Trek.

If you don't understand it you won't see the mistake. If you do understand it, and it's wrong, you can't unsee it, and you've blown the trust. Of course not everyone cares, but if you are in the business of design, it's the people who do care, that you are duty bound to appeal to. Logical, right? Thank you, Spock. The proof is in the eating. Stargazer was met with almost universal giddiness. It had a sense of reality that fans had not seen in quite a few years. Trek Core said. The exciting reveal is accompanied by a VFX shot that might be the cleanest, most visually appealing angle of a starship in this new era of live-action Trek. The overhead flyby is distinct and clear - and provides a crisp look at the detail in the hull that we haven't always seen since Trek returned to television in 2017. Almost as if we planned it.

It's a puzzle to take apart and figure out.

So what is it that makes that saucer/nacelle configuration so endlessly fascinating? Is it the embodiment of humankind at its best... the genetic need to explore the unknown, to push that upper right hand corner of the envelope, and in so doing, discover what it means to be human? It may just very well be, after all, some of us have had our lives changed by it.

- DOUG DREXLER - CONCEPT ARTIST-

WELDERS CHRISTOPHER HERNANDEZ • TRAVIS PARCO • DUSTIN UPTHEGROVE • GABRIEL VELAZCO

> PAINT STAGE FOREMAN RICHARD NUA PAINT STAGE FOREMAN LEE JASHINGKY PAINT DEC GANG BOSS WILLIAM DORSEY PAINT DEC GANG BOSS STEVEN OREFICE

SUP PRINT FOREMAN FELICE OREFICE PAINT LOCATION FOREMAN OUANE BUNCH PAINT MILL FOREMAN TIM STADLER PRINT DEC GANG BOSS ROBERT BLACKWELL

SUP LABOR FOREMAN RAFAEL HERNANDEZ

LABOR STAGE FOREMAN RAUL CALDERON

LABOR MILL FOREMAN JAMES HOWE

LABOR STAGE FOREMAN

PLASTER FOREMAN

PATRICK GARZA

LUIS ALVAREZ

PAINT DECORATORS

SERGIO ANDRADE • MICHAEL BENDER • BRADLEY CAMERON • STEPHANIE DENNE • JORDAN DEVRIEG • LOU ECONOMIDEG • MICHELE FARETTA • CONNOR GRANT • DEVIN GUSTAVESON • DOUG GUTCHES KELLY HUDGON•KEN LAVELLE•JULIO LDERA•IGAIAH LOY•CRISTIAN MARTINEZ•MIKE MCCLURE•JOSH NUA•TIMOTHY ORCHARD•FRANK RAMIREZ•HECTOR RIO•NICK SHAPIRO STANLEY SHAPIRO • DOUG SLAMAN • JUAN TEJADA • MASON ULBRICH • RYAN ULBRICH • GABRIEL VIRRUETA • CHRISTOPHER WARD • KENT WILSON

> LABOR LOCATION FOREMAN GERARDO VARGAS LABORER POT WASHER JULIAN ALMARAZ LABORER TOOLMAN JAIME DORADO LABORER HOD CARRIER RICHARD MARTINEZ

LABORERS

PEDRO BERBER • GUADALUPE DELOA • ANDREW DODD • NELSON ENRIQUEZ • ROLANDO FERNANDEZ • ROMAN FIGUERADER • JAVIER GARCIA • CHAGE GARZA • JOSE HENRIQUEZ • MICHAEL HENRIQUEZ CODY LASPADA • FERNANDO LUNA • RAUDEL MARTIINEZ • RANDY RAMOS • CHRISTOPHER RUHLE • JONATHAN SHORDON • TRAVIS STEINBOCK • JESUS TAFOYA ROBERT VILLA • SEAN M. WELLS • MICHAEL WILEY • JAMES WILKERSON • MICHAEL YANEZ • GABRIEL YANEZ

> PLASTERER JOSEPH ANDERSON ZACHARY SVENSON PLASTERER SUP SCULPTING FOREMAN FRED ARBEGAST SCULPTOR GANG BOSS DAVID FRENCH

SUP GRIP FOREMAN DANNY ANDRES LABORER GANG BOSS

PLASTER FOREMAN CHAO COLE

SUP PLASTER FOREMAN DOUGLAS ANDERSON

PLASTER GANG BOSS KYLE GREENWOOD • ROBERT KRAMER • ERIC DELSON • DOUGLAS POLITO

GRIP GANG BOSS NICK CORVINO • DYLIN GAUDENTI • PAUL HANCHETT

SCULPTORS TRAVIS CRAVEN • DAN ENGLE • MATT HOLMES • MICHAEL RABBITT

JORGE DORADO • ROSENDO RIVAS • CAMERON SANDMEYER • SEAN WELLS

GRIP

MARTIN CAMPOS • DAVID CRUZ • ERIC ESCALERA • EVAN HOLT • BRANDON INGUA • GEAN JOHNSON • ROSHION JOSEPH • JAMES MACIEL • MIGUEL MEDINA WILLIAM MORK · LUCAS NALE · JOSEPH PEREZ · MARK RUIZ

GREENS FOREMAN MICHAEL NEEDHAM

GREENS GANG BOSS NIEL ROEMER

GREENS

ERIC NEARY • JONATHAN LAMBERT • RICHARD LEPORE • JAMES MANHART • JESSE NOZAWA • JAIME ROSALES • ALBERT SILVA

Extra effort was taken to include the expected details on the surface of the Stargazer. You can look at it and locate all the stuff that you know makes a starship. That's a phaser strip, that's an RCS guad, that's an airlock, there is the Warp Core egress, all the stuff you've committed to memory, and get hurt when it's missing. That is what makes a starfleet starship so fascinating. You can't just throw a bunch or nernies on it. It has to make sense, right down to the plating, and mosaic.

THE U.S.S. STARGAZER



CONCEPT DESIGN BY JOHN EAVES, DOUG DREXLER AND DAVE BLASS

It has been over 20 years since we last visited with the crew from Star Trek: The Next Generation in the feature film "Star Trek: Nemesis". That was also the last time that Star Trek was in the 24th Century. Subsequent films and TV Series worked in the 23rd Century so we have not seen a "NEW" Starship in decades. This was the challenge at hand. We needed to update the classic U.S.S. Stargazer design that was seen briefly in the TV Series "Star Trek: The Next Generation", and update the design of a Starfleet Starship into a new century. How would we update the technology to work for modern audiences while also staying true to the original "Next Generation" feel?

THE NEWEST FEDERATION SHIP TO ADVANCE STAR TREK STARSHIP DESIGN SINCE 2002 "STAR TREK - NEMESIS"



U.S.S. STARGAZER - CONCEPT ART BY JOHN EAVES BASED ON DESIGNS AND MODEL BY DOUG DREXLER

THE U.S.S. STARGAZER



SEEN IN ONLY 2 EPISODE OF STAR TREK PICARD, THE U.S.S. STARGAZER WAS A MASSIVE UNDERTAKING AT THE HEIGHT OF COVID.

U.S.S. STARGAZER

TURBOLIFT





CONCEPT DESIGN BY DAREN DOCHTERMAN, JAMES CHUNG, IGOR KNEZEVIC, SET DESIGN BY KEVIN CROSS

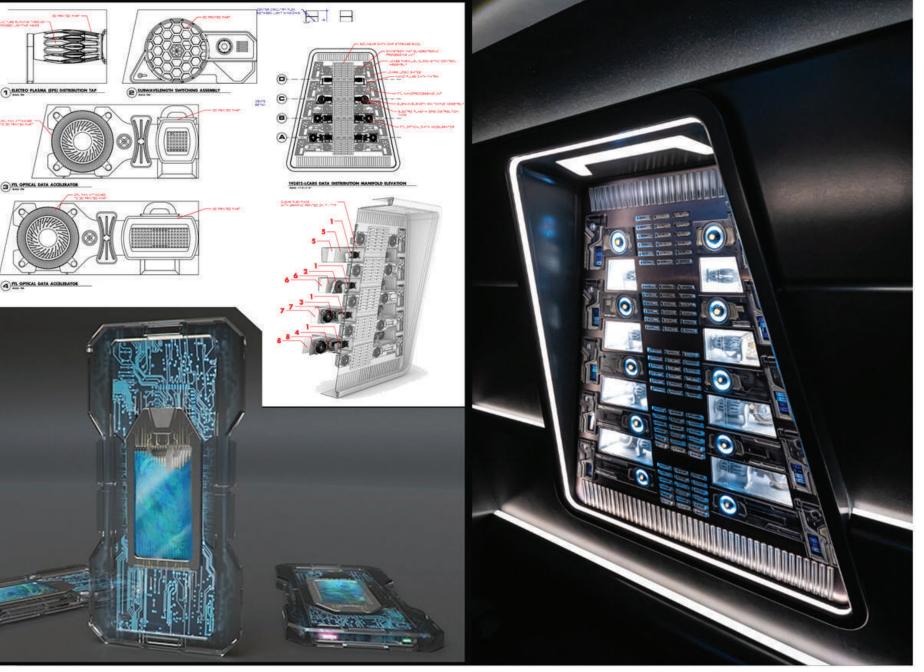
CONCEPT ART BY JAMES CHUNG





During COVID it became even more important to work with Digital Pre-Viz as everyone from the producers to the Art Department was in a variety of "Work From Home" models. Some team members would work on the project for two years without interacting in person. The digital pipline of sharing models and files became a lifeline. Team Members would work on individual set pieces like a chair or a console and then each piece would need to be integrated into the master set. A small change in the angle of a console changed video projection, graphics, set design and construction so the coordination was massive. Each team member held an important piece of an overall design a year in the making.

ISOLINEAR CHIP INTERFACE



LCARS 2.0

In science fiction filmmaking, graphics are a powerful tool for world building. Graphics help create the environment, they help establish the culture and the technology, and they help tell the story. Graphics are a key part of making Starfleet's future technology and the Federation's culture visually credible, and are a big part of keeping it affordable to production. Graphics also help establish the unique character of each alien culture visited in Star Trek's voyages.

During Picard Year 2, we faced the challenge of building on the distinctive "LCARS" control panel graphics style, first seen in the 1980s on Star Trek: The Next Generation. Our new episodes are set years after that series, so we tweaked the style to show that Starfleet's technology had grown. In doing so, our team was able to take advantage of the huge advances in computer, graphics, and display technologies that have been realized since 1987. The new episodes reflect our efforts to maintain visual continuity with Star Trek tradition, while giving our new Starfleet ships the exciting freshness that the show's fans expect.

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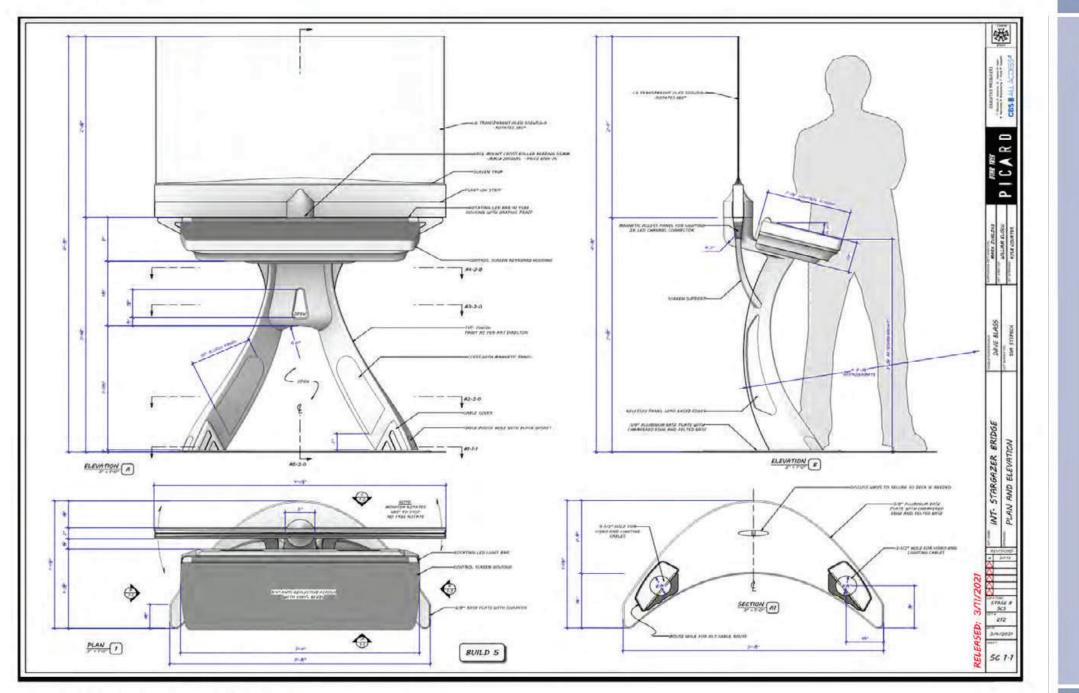


- MIKE OKUDA

2022 ADG Lifetime Achievement Award Honoree Mike Okuda joined the Star Trek Picard team after over two decades away from the franchise. "When we thought of updating the famed LCARS graphic interface it was a daunting task given how iconic the original designs that Mike did for 'Star Trek: The Next Generation" had become. was like trying to forge an iconic painting. There was only one choice... beg Mike to come back and update his classic designs and bring them into a new Millenium." Mike collaborated with the Twisted Media the playback graphics team who provided on-set graphics, and longtime Star Trek Graphic Designer Geoffrey Mandel and the final results were everything we could have hoped for.



STANDING CONSOLES



CONCEPT DESIGN BY TIM FLATTERY, JAMES CHUNG, IGOR KNEZEVIC, TIM EARL SET DESIGN BY KYLE COURTER

Side Consoles featured state of the art curved projection displays, stand up consoles showcased transparent OLED screens to replicate Holograms without requiring VFX



CUE PLAYBACK

Throughout the history of Star Trek, there has always been a unique challenge on how to show advanced technology, on a Television budget. Going all the way back to the "flip phone" communicators of the 1960's original series. Pushing the idea of what interfaces will look like in the future is something we spent a massive amount of time on. How do we develop what was done with Star Trek: The Next Generation, and continue the design continuity. Playback supervisor Todd Marks and his team brought all of the most state of the art technology to the show. Our Science Stations featured curved rear projection screens melded to flat OLED screens to create a unique ergonomic interface. Standing Consoles were created with LG's Transparent OLED screens that give a Holographic feeling without VFX. Out the rear windows of the Observation lounge a 60' rear projection screen showcased the view of the Stargazer's nacelles and upper warp core sections, giving it a depth never seen before. Each screen contained detailed technical information that was changed for each scene and each situation and was adaptable to the needs of the story.



The Bridge of the U.S.S. Stargazer featured 35 interactive screens, with a combination of Transparent OLED Screens, Rear Projection, OLED Screens, Ipads, and Iphones built into the seating.

Side Consoles featured state of the art curved projection displays, stand up consoles showcased transparent OLED screens to replicate Holograms without requiring VFX



OBSERVATION LOUNGE

The conference room on the Stargazer or "The Observation Lounge" as it is know on Starfleet ships, is a unique meeting space that was for larger Crew gatherings, briefings or just casual scenes were the Captain wants to get away from the croweded bridge and have a private moment. The custom conference table featured a gigantic integrated OLED screen as well as integrated lighting. The chairs were custom designed to harken back to the 'Enterprise E' version of the chairs. The highlight of the set is the panoramic view out to the back of the ship with giant windows showcasing the aft of the Stargazer. -Concept Art by Igor Knezevic







SET PHOTOS OF THE U.S.S. STARGAZER'S OBSERVATION LOUNGE



JOHN EAVES OBSERVATION LOUNGE CHAIR WORK IN PROGRESS DESIGN BASED ON COLLABORATION WITH SET DECORATOR TIMOTHY STEPECK





THE HISTORY OF THE STARGAZER - MODELS ON DISPLY IN THE OBSERVATION LOUNGE BY BILL KRAUSE

STARGAZER CORRIDORS

Star Trek writers LOVE walk and talk scenes. A Starfleet ship the size of the Stargazer would have a mile worth of corridors. The challenge is, how do you create the massive amount of square footage needed and different layouts needed for an episodic series? Our answer was to build the hallway in modular pieces on wheels. Straight sections would be identical with doors and turn sections made to plug into gaps as needed. We worked with the team of Cinematographers to make the units self lighting as much as possible with integrated RGB LED lights and accents that can adapt to any situation or mood.





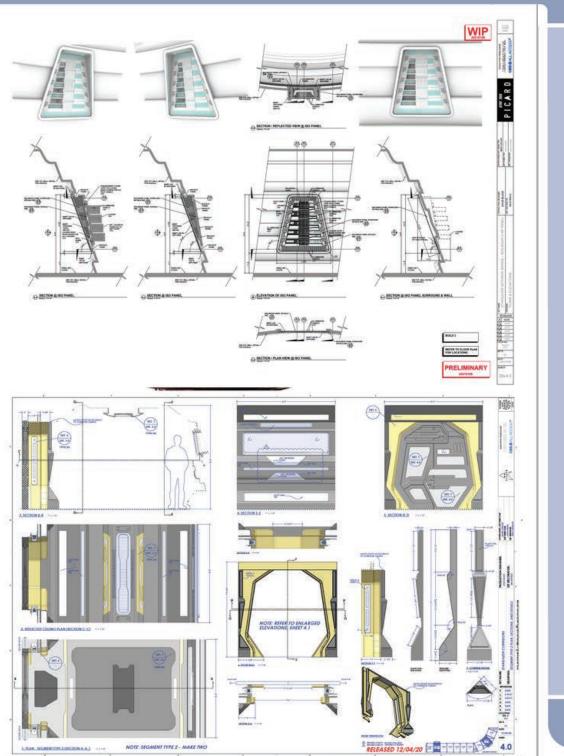
U.S.S. STARGAZER BRIDGE

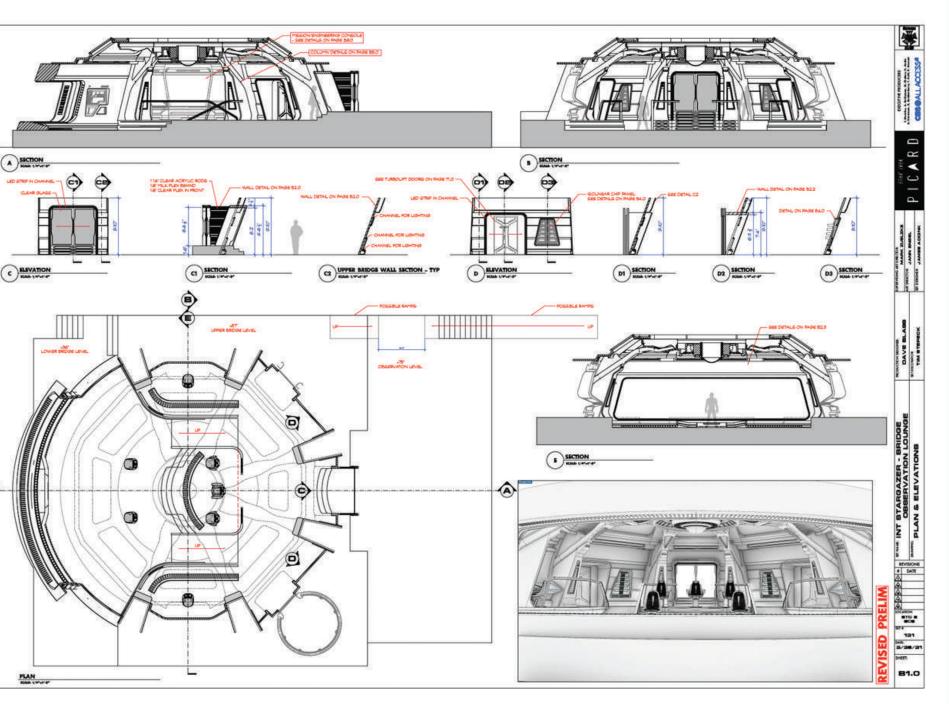
When i was asked to jump in on the set design of the Stargazer Bridge, it was a childhood dream come true. I think everyone that designs starships, particularly in the Star Trek Universe rembers their first starship. The hours put into research, conceptualization, the fiddly little bits that make a starship not just another spaceship, but a Federation Star Ship. There is a legacy involved with designing a Star Trek Bridge; a legacy passed down from that very first Enterprise. There is a design language, a dedicated and passionate fan base, and a history to respect as you fill in the visual voids.

Every piece of design on a Star Trek ship must have a purpose. The pieces of tech aren't just greebles or gak. They are parts necessary for the functioning of a starship, parts that need to have a reason for existing. It makes the design not only more challenging, but also more enjoy-able. I'm not just throwing shapes at a wall, I'm designing a "functional" part for a starship! When designing a space as large and technically complex as a bridge, you can start to go cross-eyed coming up with the little bits. (and there are SO MANY that the audience will never know are there.) Each of them has a purpose and function, not just to fill in a visual void, but a functional starship purpose as well. And there is no way I could have done all that work on my own. There were so many other artists and set designers that lent their skills and artistry to bring this bridge into reality. Set Designers Scott Schneider and Tim Earls set the stage, Kevin Cross, Rob Johnson, Kyle Courter, and Karl Martin all shared the load of bringing this bridge to reality, and at every step of the way were the Art Directors lead by Supervising Art Director Dylan Bocanegra sourced materials and interfaced with construction to bring this massive undertaking to the screen.

I love working on legacy shows with a built-in fan base. You're given the opportunity to include elements (and easter eggs) that are there not only for your joy and aesthetics, but elements that the fans will love finding on their third, fourth, and fifth watching of the episodes. But there's also the terror of hoping you don't get anything wrong and hoping that the fans love the ship you've worked so hard to design. I feel like the Stargazer lives up to its legacy. And the fans seem to agree. As a designer, that is the highest praise I could ask for.

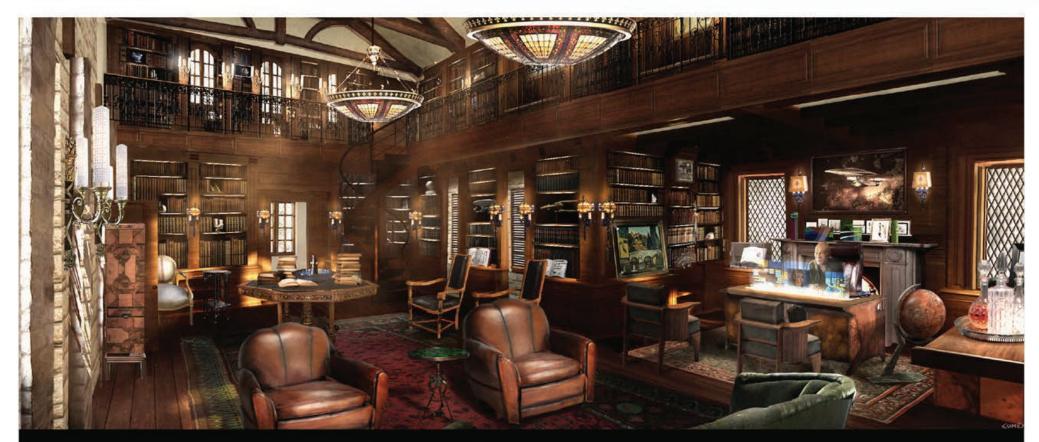
- Set Designer James Addink





U.S.S. STARGAZER, Set Design by James Addink, Scott Schneider, Kevin Cross, Karl Martin, Rob Johnson, Timothy Earls, Alan Farkus Supervising Art Director: Mark Zuelzke Art Director William Eliscu, Jann Engel, Assistant Art Director Dylan.Bocanegra

PICARD CHATEAU



Jean Luc Picard's Chateau was the key set piece for the season. In the prime timeline it's his oasis, showcasing a collection of his books and mementos from the past. But in the past it carries echoes of his childhood trauma and in our season it will become the battlefied for our team to fight against the Borg 400 years in the past. The challenge with time travel is that each look needed to be able to be used at any point. We would go from the pristine look in the year 2400, to a chateau that had been abandoned for decades, then to an even more decayed version in the year 2024. Each set layer with decor and nuance to help tell the story of the time travel.

- Concept Art by Joe Comeau





PICARD CHATEAU - PRIME TIMELINE

PICARD CHATEAU



Depth was key in the design of the Chateau. Trapped on stage for months, we didn't want it to feel like a 'Stage' Set. We wanted it to feel open have have lots of depth and angles to shoot. We designed a horse shoe shaped set that had windows on all of the interior walls. This would allow you to look out the windows and see the other sets beyond, seeing the outside of the building and then into the inside of that next room. The Kitchen looked into the Library and the Main Hallway, and the Library had views into the courtyard Kitchen and hallway. The entire set was circled with backings outside the far windows showcasing a day/night Soft-Drop from Rosco that helped us add even more deth. The set decoration team spent months creating the layers for the various timelines and realities. Supervising Art Director Mark Zuelzke worked with the team of set designers making sure that no detail was missed and that each element blended the stage set with the variety of locations. Coordinating the vast number of locations from Santa Clarita, to Inglewood, Downtown LA and out to Malibu was a massive effort.

TOP IMAGE: CONCEPT ART BY JOE COMEAU BOTTOM: FINAL SET IMAGES

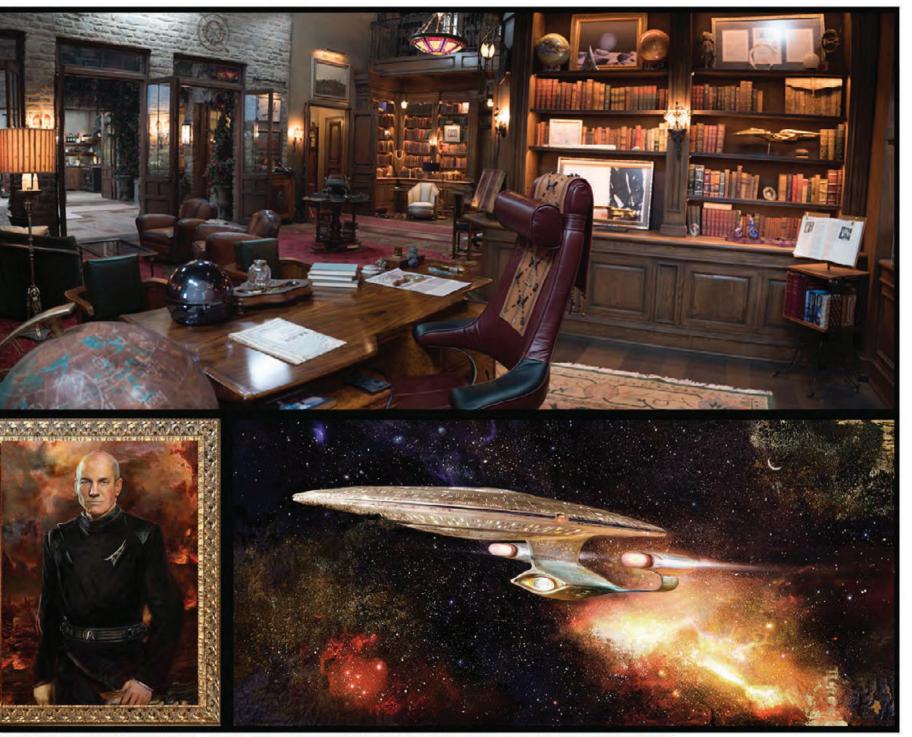


CHATEAU COURTYARD

The Courtyard of the Chateau allwed us to have an "Exterior" set without going on location, and also gave us depth in all directions. When shooting sceens outside, rather than the actors being backed up against a wall, they had textured depth into the other rooms of the chateau. This also would give us the freedom to move from the Interior to the Exterior with ease. When we transition into the delapitated version of the chateau this gave us a space to create the overgrown foliage that would take over the architecture and give it the creepy vibe that would be needed for the story.







TOP: SET PHOTO SHOWCASING DETAILS AND DEPTH BOTTOM: PICARD "ALTERNATE" REALITY "BORGSLAYER" PORTRAIT AND FAMED "READY ROOM" PAINTINGS.

THE SOLARIUM

Part of Jean Luc Picards Chateau that played a key part of the season's time travel arch is was the Solarium. It is seen in 4 different time periods in vastly different conditions. Due to shooting restrictions we were required to move from one time period to another and back, sometimes within the same episodes. The Solarium's windows were a key aspect as they would have a mural painted on them that would be broken at some point. The flip-flopping of time travel sets was built into the design. We knew we could change out windows from pristine to broken or from the mural to pristine glass, all within a few days. Multiple custom backings were created for different eras to and an extensive amount of greenswork finished off the set bringing each time period to life.





Concept Art by Joe Comeau









10 FORWARD BAR

Another set that would need to adapt for our time-travel adventure was the 10 Forward Bar. This was Whoopi Goldberg bar in Los Angeles in the year 2400. Her character has been around for hundreds of years, and in fact we have seen her in California going back to 1893 in previous episodes of Star Trek. Thus we wanted the bar to be timeless, like Coles or the Tam 'O Shanter, where you feel like the place hasn't changed in decades. Of course there would be some tech, and lighting changes, but the bones of the place wouldn't change. To logic this out we pulled from an episode of Star Trek Voyager where they visit Earth in 1997 and mention a Earthquake in LA. We made the Bar a "historical" building, and thus would keep it's charm, both inside and out. It was very important that it feel connected to the culture of the area, and Guinan, while not an African American herself, could indentify with the struggles she had seen throughout the years. This history needed to be baked onto the wall both visually and with a intense level of patina. "If these walls could speak" they would tell an amazing story of this woman and her life. The bar would soon be transformed back to the year 2024 where we meet a younger Guinan and see the challenges she is wrestling with. As with all things in TV the changes had to be done quickly and boldly in order to make the show's schedule work.



The Set Decoration team delved into the past and future with the 10 Forward Bar, custom building illuminated booths and bar table tops with integrated RGB LED lights to give a wide variety of color looks to the bar. Futuristic wall sculptures were created with custom vacuform designs that were backlit and integrated into the lighting designer. There was no "off the rack" lights, everything had to be custom. To give the look of the futuristic bar taps, Set Decorator Timothy Stepeck found "French Drains" use for irrigation that were re-painted and augmented to become part of the bar-back. Each piece of artwork was chosen to showcase the evolution of Los Angeles from 2024 - 2400, with custom pieces added to bridge the gapt between present day and the future. The "Arcanis Lager" neon was custom made to replicate a sign seen in the 1984 Star Trek III film. Set Decoration Buyers Leighanne Haddock, Gisoo Javadi, Armen Khechoumian, and Rebecca Keeling scoured the galaxy for just the right bits of Trek to bring it to life.











10 FORWARD BAR



Concept Art by Igor Knezevic



10 FORWARD BAR STAGE SET

10 FORWARD BAR



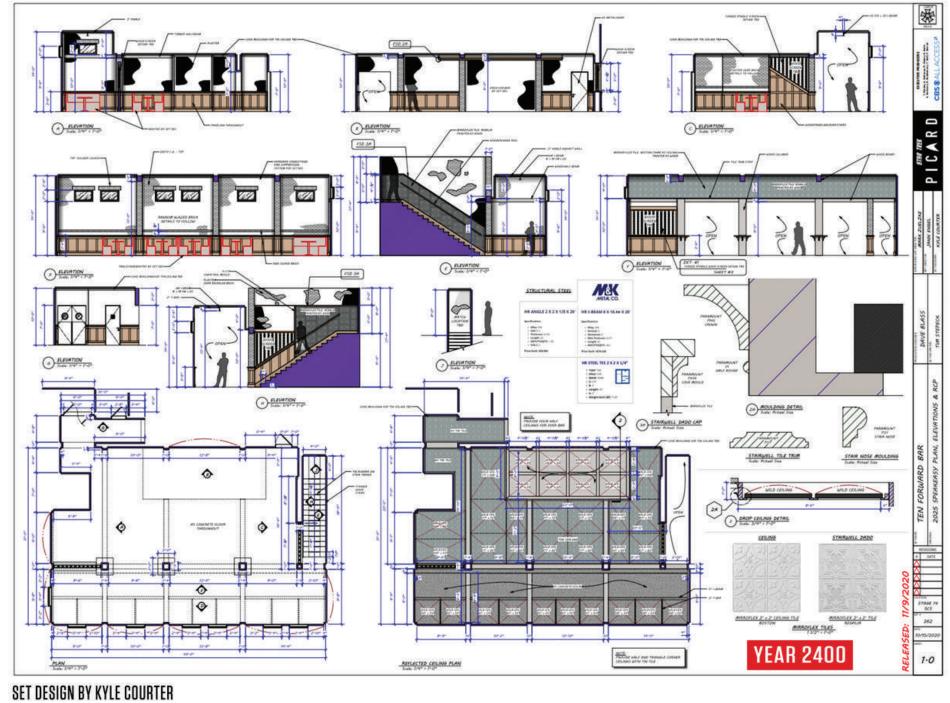
City of Greater Los Angeles Historical Site

Forward Avenue Historic District



This block of buildings on Bunker Hill is one of the few areas of downtown Greater Los Angeles not destroyed or badly damaged during the Hermosa Quake of 2047. Some of the surviving buildings date badk to the founding of Los Angeles in the late 19th Century.





THE GRAPHIC DESIGN OF STARFLEET





Graphic Designer Geoffrey Mandel took his years of experience working with the Star Trek francise and elevated each scene with authentic designs that we knew would be the focus of the rabid fanswho would freeze-frame each one and dig into the details. Star Trek is not a fantasy show, it's a Historical Drama set in space with 60 years of details that need to be the basis of everything that we did. If there was a Starchart with Vulcan on it the details had to correct.



PROPS

When your show takes place 400 years into the future, every prop or hero piece of decor becomes that much more challenging. Our prop department lead by Jeffery Lombardi, designed hundreds of unique pieces to bring the world of Star Trek Picard to life. Working with our Concept Artists, Graphic Deisgners and Fabricators each piece was a work of art. Geoffrey Mandel lead the graphics team, creating custom books for Picard's study, and combined with John Eaves to create Picard's Vulcan Globe. Concept Artists Fabian Lacy, Daren Dochterman brought so much to the prop team designing much of what is seen in the first episode.









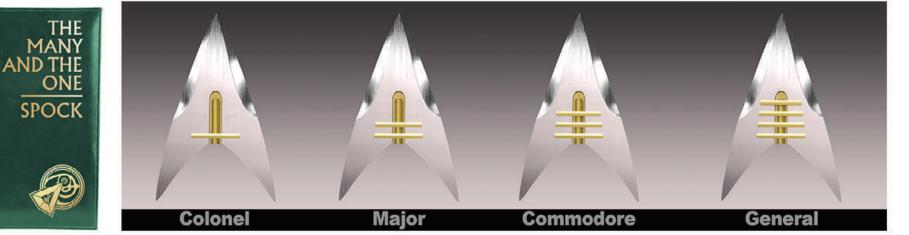


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STARFLEET ACADEMY

Picard is set to deliver a speech at Starfleet Academy. This scene would be mirrored in the 2nd Episode when an EVIL Picard gives a speech at the execution of the Borg Queen in an Alternate reality version of Picard's world. We had 3 time periods and 2 alternate worlds to wrangle all in the first episode of the season. For Starfleet Academy and Starfleet Headquarters we used the Walt Disney Concert Hall and the new Sofi Stadium. We wanted to let the Architecture help tell the story and give us scope. As we were limited to just 20 extras we needed locations and angles that could easily be augmented with people but that could play primarily without expensive VFX in every shot. Our Graphic Design team helped with tons of Federation and Starfleet Graphics.





Concept Art by - Top: Joe Comeau , Bottom: James Chung





Picard and Elnor meet at the Wall of Honor at Starfleet Academy. The plaquest showcase a history of famous Starfleet Ships and their history.

RARITAN IV

Soji and Juratti attend a seminar on Raritan IV. For this location we needed something that was bold and alien, yet could be pulled off at the height of COVID-19, in one of the first scenes shot after the shutdown. Using an existing location with a water feature we built floating platforms for the dining table and bar areas, and augmented the surrounding space to feel less like downtown Los Angeles. Tim Stepeck and the set decoration team created a stunning other-worldly bar with giant arches to create a focal point for the 2nd half of the scene, then augmented the location with kinetic sculptures, illumenated furniture firepits, floating illumination and a wide varity of textures to create the alien vibe.



