THE ART OF STAR WARS™

GALAXY'S EDGE



Written by Amy Ratcliffe Foreword by Scott Trowbridge

U.S. $50.00
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At the *Star Wars:* Galaxy's Edge themed lands at Disneyland Resort and Walt Disney World Resort, guests are more than spectators. They're active participants in the world of *Star Wars*, starring in their own galactic stories. Ingeniously imagined, designed, and planned by Walt Disney Imagineering and the Lucasfilm creative team, these themed lands encourage guests to explore Black Spire Outpost, located on the remote Outer Rim planet Batuu—a spaceport bustling with First Order and Resistance activity and teeming with droids, creatures, and fan-favorite characters like Chewbacca and pirate Hondo Ohnaka.

In *The Art of Star Wars: Galaxy's Edge*, hundreds of full-color concept artworks, sketches, blueprints, and photographs provide fans with a rare glimpse inside Disney Imagineering's creative process and tell the behind-the-scenes story of the challenges the team overcame to create something that could be constructed in our own real world and yet still transport fans to a galaxy far, far away. . . .

Alongside commentary from the key creative minds who shaped the parks' design, author Amy Ratcliffe documents what it's like to dream and then build a life-size *Star Wars* adventure, one outfitted with a fully functioning cantina, a vibrant marketplace, lively characters, and two groundbreaking attractions: *Millennium Falcon*: Smugglers Run, which allows guests to commandeer the fastest hunk of junk in the galaxy; and *Star Wars*: Rise of the Resistance, in which guests find themselves in the crossfire of a ferocious battle between the Resistance and the First Order.

Plus, *The Art of Star Wars: Galaxy's Edge* offers an inside look at the upcoming *Star Wars*: Galactic Starcruiser experience, a first-of-its-kind immersive two-night adventure.

Also available from Abrams

The Art of Star Wars: The Mandalorian (Season One)
by Phil Szostak, with a foreword by Doug Chiang

BRIDGE

M. FALCON

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E. TIEMENS









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ABRAMS, NEW YORK

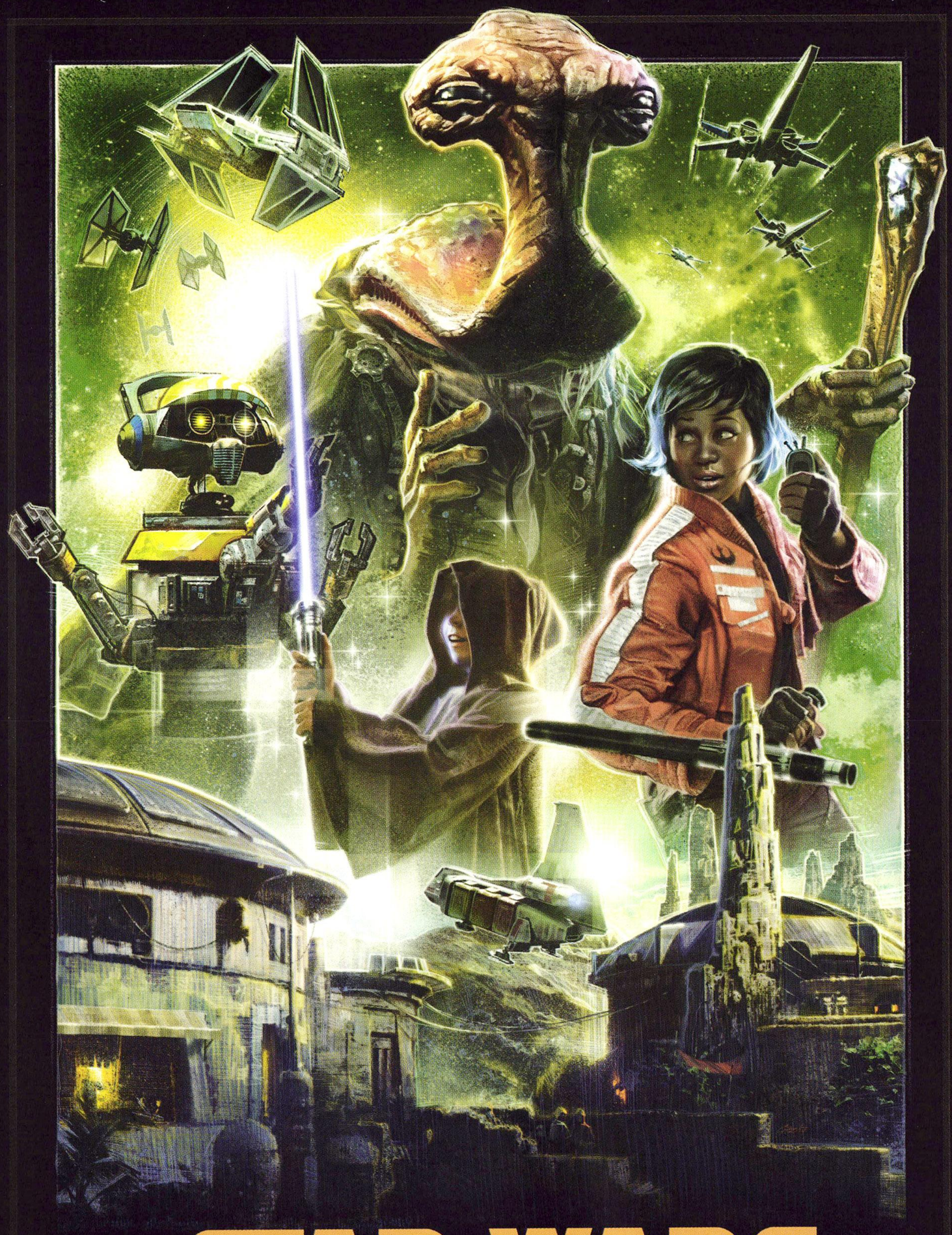


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STAR WARS™
GALAXY'S EDGE





Foreword by Scott Trowbridge

When I was growing up in St. Louis in the seventies, the local TV stations played back-to-back movies on Saturday afternoons. Their reliable mix of monster movies, sci-fi adventures, and fantasy epics would be labeled today as B movies, but to me . . . these movies were portals into fantastic imagined worlds. And I could not get enough of them!

It was during those Saturday afternoon pop-culture masterclasses that I began to realize that these works of imagination were not holo-beamed to my TV screen from some far-away dimension . . . these were made by *people*!

The castle that saw Frankenstein's monster brought to life, the space station where astronauts floated weightless (occasionally with the help of all-too-noticeable wires), and even the seven-headed monster that threatened our hero with stop-motion danger . . . somebody *made* those things that hadn't before existed—and then did.

I felt as if I had uncovered one of the greatest secrets of the universe! Sure, they were not perfect. And even as a young kid, I could discern the telltale shortcomings of a low-budget movie. But in spite of the imperfections, I loved those movies (and still do). They brought to life epic stories, never-before-seen creatures, and bigger-than-life special effects. And I guess I just took it for granted that if you wanted to present a world born from imagination—a "fake" world—you just accepted fake-looking models, wobbly sets, unconvincing actors, crude animation, and imperfect process shots as necessary limitations. That is, until George Lucas changed all that.

When *Star Wars* hit the screen in the summer of 1977, the worlds of cinema and pop culture were forever changed—as was the trajectory of this young kid from the American Midwest. *Star Wars* felt deep, it felt like it had history, it felt . . . *real*! We met memorable characters, discovered iconic locations, and experienced resonant personal stories told against the backdrop of an epic galaxy struggling to find balance. Instead of limited and flat set work, crude special effects, and the confined cinematography necessary to mask those limitations, *Star Wars* boasted exactly the opposite!

The screen came alive to reveal what seemed to be an expansive and limitless galaxy. It was layered and textured—and filled with endless detail to discover. And within that depth and detail, its designed "reality" allowed an opportunity to really *connect* and to *care* about this galaxy filled with possibilities. For my still-impressionable mind, it completely changed my conception of what was possible by shattering the limits of imagination, as well as firing my passion to understand how these immersive worlds were made—and how I could play a role in their creation.

So when the time came, I followed George Lucas's example in attending film school at the University of Southern California, and from there started to pursue the non-traditional course that today we call "immersive entertainment." After many years and many projects, I eventually found myself at Walt Disney Imagineering—the most accomplished entertainment innovation, design, and production studio ever created.

Originally formed as WED Enterprises, to serve as Walt's personal research-and-development and design lab (the WED being Walter Elias Disney), Imagineering was a natural collaborator with George's company, Lucasfilm Ltd.: Both companies are based in cultures committed to innovative storytelling and, when necessary, to inventing the tools and technologies necessary to tell those stories. For Imagineering and Lucasfilm, that collaboration goes back to 1986, with the technical/musical tour-de-force *Captain EO*. Soon after, in 1987, *Star Wars* came to Disney Parks with the original *Star Tours* at Disneyland. But in 2012, this relationship became even closer, with the announcement that Lucasfilm was going to become part of The Walt Disney Company.

When George Lucas and Bob Iger made that announcement, Imagineering was abuzz with excitement. And not long after, I was even *more* excited when I was asked to lead a team to bring *Star Wars* to life in our parks. Bob Iger, our CEO and chairman at the time, gave me one overarching goal: "Be ambitious!"

Well, rebellions may be built on hope, but theme-park lands are built by amazingly talented people. I quickly started to assemble a team by inviting some of the most extraordinarily gifted designers, artists, producers, technologists, writers, and builders I could imagine. Although, eventually, more than four thousand people would join the project team, we started out as a pretty small group of people working in "an undisclosed

Page 1
ROCK GREENS STUDY Erik Tiemens

Pages 2–3
FACTORY FORGE MEDIA Ryan Church

Pages 4–5
QUICK-SERVICE RESTAURANT EXTERIOR V01
Ric Lim

Pages 6–7
HANGAR VIEW WITH DROID Nick Gindraux

← ***STAR WARS*: GALAXY'S EDGE POSTER; *MILLENNIUM FALCON*: SMUGGLERS RUN POSTER; RISE OF THE RESISTANCE POSTER**
Greg Pro

location" to start dreaming about how we could bring that galaxy far, far, away to reality. Much of that early work happened around one shared conference table with the surrounding walls covered with drawings, sketches, charts, graphs, pictures—and the occasional take-out menu.

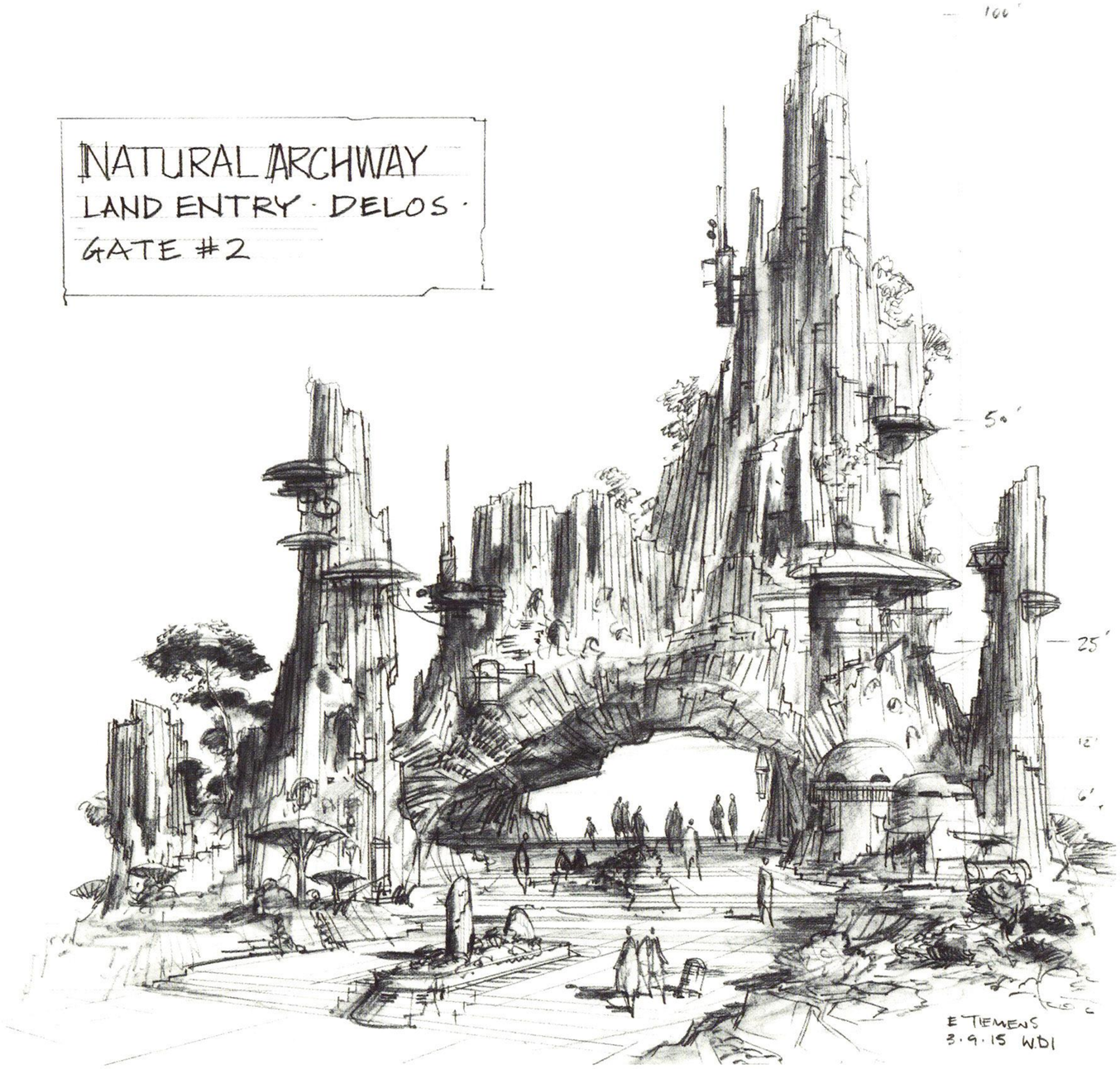
From the beginning, we were committed to giving visitors an invitation to become participants, not just spectators, in the world of *Star Wars*. And from the beginning, I felt that this required us to set our corner of the *Star Wars* galaxy in a new—or at least new to us—location. Now for some, this seemed like a risky and nonintuitive choice. After all, *Star Wars* was filled with iconic locations that we already loved: Places like Mos Eisley spaceport, the ice planet of Hoth, and the Death Star(s) are well-known locations from well-known stories. But to me, that was precisely the shortcoming in simply taking a "greatest hits of the past" approach. We knew those places and the events that happened in them, and we knew that *we* weren't part of those stories.

I remember one particular lunch with George Lucas and Bob Iger when I shared this approach. I was, of course, nervous, as here I was telling George that we didn't want to revisit some of his most iconic creations, but instead we wanted to expand his galaxy with new locations, characters, and stories. And based, I assume in no small part, on George's trust in Imagineering, he was supportive. So we set out to create a new *Star Wars* location, one that was not yet explored in *Star Wars* storytelling but one that had to feel like it had always been there, just waiting for us to discover it—an invitation to became a part of new *Star Wars* adventures.

That ideation began in earnest in late 2014 with a simple set of goals: Create a place that feels like it is a natural stepping-off point for adventure; create a place that feels intrinsically *Star Wars*; and create a place that can actually be constructed in *this* galaxy.

And so began the process of Imagineering. From story treatments and napkin sketches to paintings to computer renderings to models—and lots of hybrids of all of those—the soul of this place, Black Spire Outpost on the planet Batuu, began to make itself known. Artists, writers, and concept designers began to flesh out details and the planet's story began to take on the momentum that I always hoped it would.

This exploration is a process of iteration and discovery—experimentation and inspiration. And if it happens to look easy, that is only due to the incredible talent and experience of the designers and artists whose work is showcased herein. In fact, I remember one evening sitting with Imagineer Chris Beatty and Lucasfilm visualist Erik Tiemens—one of the amazing artists whose work you will discover in this book—at a restaurant near Pinewood Studios outside of London after working all day. We were trying to solve a tricky design problem, and while talking about some options, Erik's pen was moving across the page of his always-handy sketchbook. It might as well have been a magic wand, as by the time we were done talking, there it was!



The thing we had been discussing had just been made real. A thing didn't exist . . . and then, there it was on the page.

This is the kind of work, and the kind of magic, that happens every day at Lucasfilm and Imagineering—and I am thrilled to be able to share with all of you an inside look at how this happens: the development process and ultimately how dreams are made real. I'm humbled to be able to call the folks whose work is shared here my colleagues, and I'm lucky enough to be able to call many of them my friends. I'm also thankful that whenever I see their amazing talents on display, I still feel that same child-like sense of magical wonder, as if the galaxy has just shared another one of its secrets.

Thank you, and congratulations to all who were a part of making a place that didn't exist—until it did. And thank you in particular to all of the fans, for being the driving reason to do this work.

I hope our adventures cross in a galaxy far, far away. Until then, as we say on Batuu, "'Til the Spire!"

↑ **NATURAL ARCHWAY V01** *"I really had fun with how we could walk through spaces and how the petrified tree form could envelop us as we walk through it. So even though this isn't what ended up in the space and we don't have these ellipsoid disc forms mounted on the rockwork, the idea was to just create all this set dressing, and as you go in, the dominant feature is the rockwork. We wanted to imply a layering of meaning and different time periods all in one place."* Tiemens

Introduction by Amy Ratcliffe

"I am thrilled to announce the next chapter in the long and exciting history between Disney Parks and *Star Wars*. We're creating a jaw-dropping new world that represents our largest single theme land expansion ever."

The Walt Disney Company CEO Bob Iger (now the company's executive chairman) revealed this seismic news during a D23 Expo presentation on August 15, 2015. The audience reacted by erupting into cheers, with some rising for a standing ovation. He then announced that Disney would be building two such expansions: one in Anaheim's Disneyland Park at Disneyland Resort and one in Orlando's Disney's Hollywood Studios Park at Walt Disney World Resort. This news came a few years after Disney announced their intention to acquire Lucasfilm in October 2012; fans had been anticipating the presence of more *Star Wars* in Disney Parks since that moment. Attractions like Star Tours: The Adventures Continue and events such as *Star Wars* Weekends celebrated the galaxy far, far away. (Star Tours, which dates back to 1987, was one of Disney Parks' earliest collaborations with Lucasfilm.) But an entire fourteen-acre land dedicated entirely to *Star Wars*? It exceeded fans' hopes and expectations.

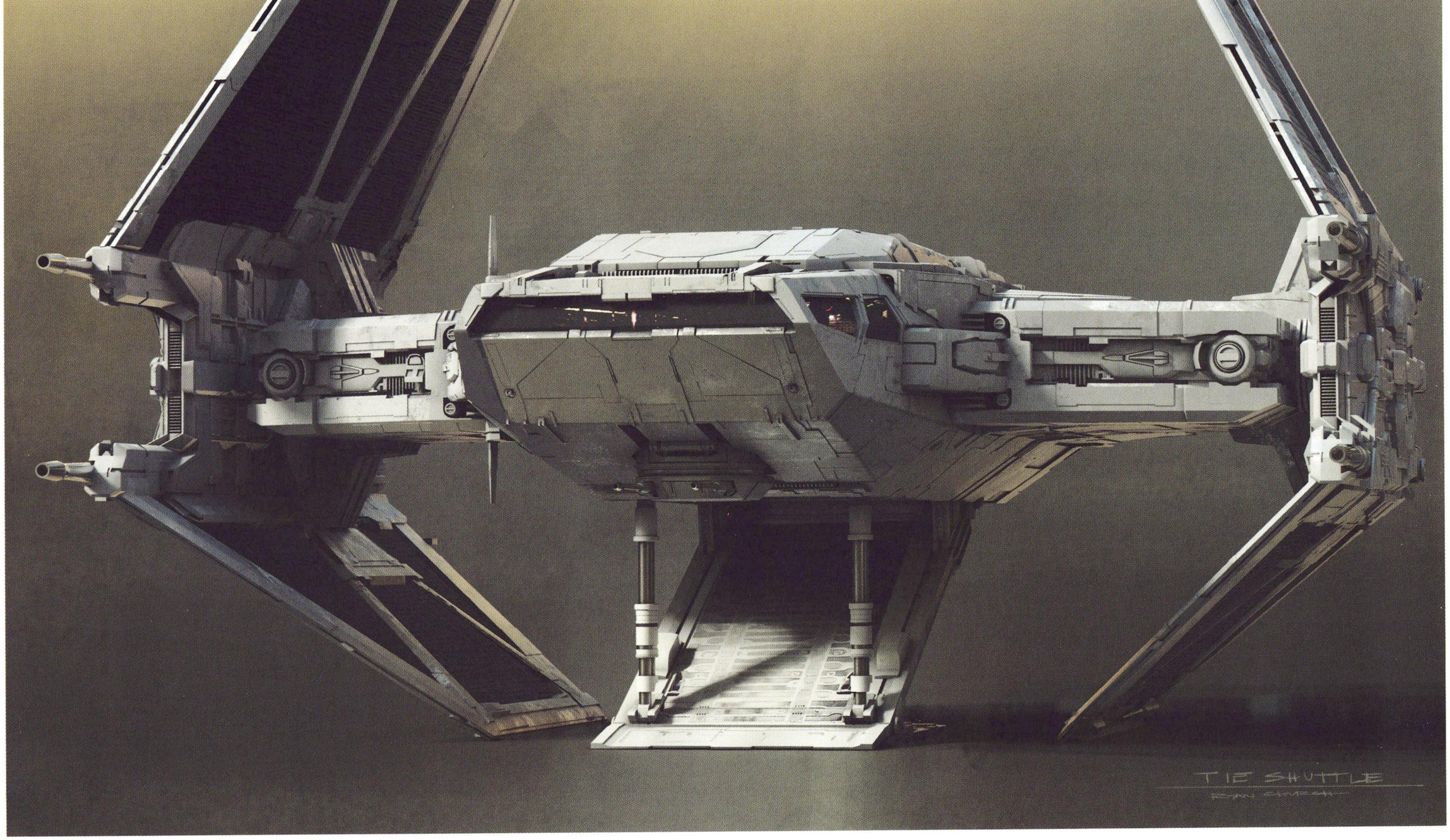
Shortly after Iger shared this development, Walt Disney Parks and Resorts Chairman Bob Chapek (now the company's CEO) and Walt Disney Imagineering portfolio creative executive Scott Trowbridge took the stage at D23 Expo to tease more details about the immersive land. It would be home to a gateway planet located on the Outer Rim that would bring the *Star Wars* story to life for guests, enabling them to be part of their own *Star Wars* stories in an all-new, authentic setting. Every aspect of the land would be in-story. Plus, guests would be able to step aboard one of the most recognizable ships in the galaxy, the *Millennium Falcon*, for an all-new mission. In another attraction, they would be caught in a climactic battle. In another, they would finally know what blue milk tastes like. The sights, sounds, smells of *Star Wars* . . . this as-yet-unnamed land would offer an immersive sensory experience.

One of Disney Parks' other notable efforts in transporting guests to fictional worlds was Pandora—The World of *Avatar* at Disney's Animal Kingdom Theme Park, which opened in 2017. The goal of that attraction was to transport guests to Pandora and to invite them into the story of *Avatar* in a more active role. In contrast, Trowbridge recalls that Imagineering initially focused their discussions on how each guest could become more of a participant rather than a spectator. Imagineering play-tested various scenarios for inviting guests to engage—and emphasized that this engagement had to feel like an invitation, not an obligation. Trowbridge believes that families should be able to give themselves more room to play simply by being in Disney park environments. They should feel safe. "It's okay to pretend here in a way that it's not elsewhere," Trowbridge explains. "Although there are other places where people are LARPing [live action role-playing], among other things, this is a place where mainstream families and groups of friends can come and do it together, and it's safe. But it has to be opt-in. I think the one thing that we've done over the years through trying these different things is discover a unique 'special sauce' about how to do all of this in a way that we feel is acceptable to the giant global audience we engage."

Chapek disclosed the name for the new *Star Wars*–themed lands at D23 Expo in 2017 and shared that Galaxy's Edge would open in 2019: "I'm pleased to announce we will be calling these lands *Star Wars*: Galaxy's Edge. The name represents all the unknown adventure happening here." Imagineering unveiled something else special at D23 Expo in 2017: "A Galaxy of Stories" pavilion, complete with props, vehicle models, concept art, and a scale model of Galaxy's Edge. The Imagineering model shop made this massive display, which encouraged D23 Expo attendees to get as close as they could and examine the layout of the alien planet from every angle.

Then, later in 2017, Disney and Lucasfilm shared the name of the planet *Star Wars*: Galaxy's Edge would call home: Batuu. The press release described the planet: "This remote outpost on the galaxy's edge was once a busy crossroads along the old early hyperspace trade routes, but its prominence was bypassed with advances in lightspeed travel. Now home to those who prefer to stay out of the mainstream, it has become a thriving port for smugglers, rogue traders, and adventurers traveling between the frontier and uncharted space. It's also a convenient safe haven for those intent on avoiding the expanding reach of the First Order. While Batuu may be new to us, it is clearly already familiar to many characters from the *Star Wars* saga as a launching point for epic adventures."

The name of the specific outpost on Batuu came in 2018. Black Spire Outpost would be an entirely new location where guests help create brand-new stories. Imagineering worked



closely with Lucasfilm on the project, conceiving every detail for Batuu. Imagineering's skills in executing a complete story within the logistical parameters of the real world dovetailed with Lucasfilm's incredible knowledge of *Star Wars* to craft Black Spire Outpost. Their combined efforts created a new location set on the *Star Wars* timeline between *The Last Jedi* and *The Rise of Skywalker* where they could step into the future but leave a door open to the past. "When we first sat down, we started having very long conversations on what type of place we wanted to craft and create. It quickly became evident that it couldn't be a place that we had built before or that we'd seen before," Imagineering executive creative director Chris Beatty says.

Beatty continues, "That was the moment where it all shifted for us, and the conversation completely took a different turn, because we said, 'Well, it's more exciting if you come to this place and you're the hero—you're the rogue adventurer on the edge of wild space.' That's something new. That's something different. That's something we haven't developed with our guests before. That story hasn't been told yet. It hasn't been written."

Leadership at Disney and Lucasfilm supported building such a place, wherein each visiting guest could explore new possibilities while paying homage to the past. Once those decisions were made, Imagineering and Lucasfilm were able to start imagining Batuu in much more specific terms. Trowbridge recalls, "We knew we had to build a place that could be not just the start of one adventure but also the start of many adventures. A place that evokes a sense of exploration and discovery and mysteries around every corner. A place that felt like it had history but also that every day there was going to be a new adventure."

Years after Imagineering and Lucasfilm first envisioned Black Spire Outpost, *Star Wars*: Galaxy's Edge is open to guests. The far-flung spaceport guests visit today represents several years of ideas, iterations, worldbuilding, and imagination. Inspired by the galaxy Lucas created, artists from Imagineering and artists and creators who have worked on *Star Wars* films for Lucasfilm looked to existing motifs to draft concepts for an all-new location. They generated hundreds upon hundreds of images, working out everything from the land's layout, to character designs, to attractions—many of which you'll see in this book.

↑ **TIE SHUTTLE FRONT** Church



↑ **HONDO V08** Lim

→→ **BIG BIRD INTERIOR V01A** Lim

Who's Who

JOSEPH ACELLO
Walt Disney Imagineering principal graphic designer

CHRISTIAN ALZMANN
Lucasfilm concept design supervisor

WENDY M. ANDERSON
Walt Disney Imagineering executive creative director

GREG ASHTON
Walt Disney Imagineering executive architect

DARREN BACON
Concept artist

ERIC BAKER
Walt Disney Imagineering creative director

CHRIS BEATTY
Walt Disney Imagineering creative portfolio executive

CARRIE BECK
Lucasfilm vice president, animation and live action series development

LUIS CARRASCO
ILM concept artist

JAMES CHA
Coca-Cola design director

KINMAN CHAN
Concept artist

BOB CHAPEK
The Walt Disney Company chief executive officer

DOUG CHIANG
Lucasfilm vice president and executive creative director

RYAN CHURCH
Lucasfilm concept design supervisor

BRANDON CLARK
Walt Disney Imagineering senior graphic designer

JAMES CLYNE
ILM art director

MATT COOPER
Coca-Cola associate industrial designer

EDDIE DEL RIO
Concept artist

ANISHA DESHMANE
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ILM senior concept artist

ADAM ELY
ILM concept artist

DAVE FILONI
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JEREMY FULTON
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JON GEORGES
Walt Disney Imagineering executive producer

NICK GINDRAUX
Concept artist

PABLO HIDALGO
Lucasfilm creative executive

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Concept artist

ZSOLT HORMAY
Walt Disney Imagineering creative portfolio executive

BOB IGER
The Walt Disney Company executive chairman

ALEX JAEGER
ILM art director

VINCENT JENKINS
Concept artist

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Walt Disney Imagineering executive creative director

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BENJAMIN LAST
Concept artist

KHANG LE
Concept artist

THANG LE
ILM concept artist

CHRIS LEE
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JEFFREY LEINENVEBER
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KIRSTIN MAKELA
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Lucasfilm creative executive

STEPHAN MARTINIÉRE
Concept artist

BRIAN MATYAS
Concept designer

BRENDA MERCURE
Disneyland Resort manager of costuming design and development

IAIN McCAIG
Concept artist

BRETT NORTHCUTT
ILM concept artist

BRETT OWENS
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FRED PALACIO
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CHRIS VOY
ILM concept artist

BOB WEIS
Walt Disney Imagineering president

BRUNO WERNECK
Concept artist

EVAN WHITEFIELD
ILM concept artist

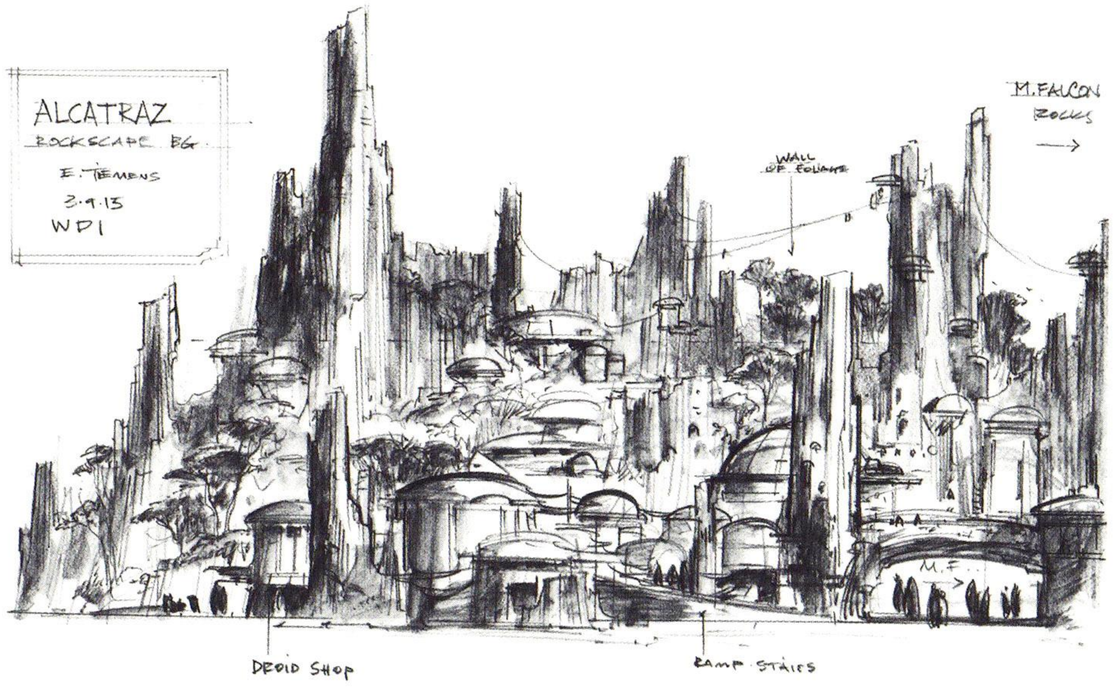
EYTAN ZANA
Concept artist

STEPHEN ZAVALA
ILM concept artist











An Outpost at the Edge

Early on, for all their projects, Walt Disney Imagineering goes through a blue-sky ideation stage. Within this initial conceptual phase, they imagine without constraints. A small group comprised of talented individuals from Imagineering and Lucasfilm began this process on what would become *Star Wars*: Galaxy's Edge, codename Delos, in April 2014. Lucasfilm vice president of animation and live action series development Carrie Beck recalls that those early conversations focused on what sort of places they wanted to go to, what kind of feelings they wanted to experience, what the weather would be like, and what the geography would be like. Design and story worked in tandem. She says, "It really started from a practical place of, 'You know what? Where do you want to spend a whole day? What does that feel like?' And from a guest perspective, from a *Star Wars* perspective, what haven't we seen? What kind of environmental factors could actually give it a distinguishing feature?"

Long before Batuu and Black Spire Outpost had official names, Imagineering and Lucasfilm explored what emotions they wanted the land to evoke, and what the foundational pillars of the land should be. They focused on the core mandate that this new *Star Wars* land must be immersive. When guests walked into the land, they would be entering a story in motion and making their own marks upon that story. The new area's setting thus needed to spark emotional reactions and drive guests to turn corners and explore. Mystery, curiosity, anticipation, authenticity, romance, and danger all came into play. Perhaps most importantly, Batuu also needed to reflect the core themes of *Star Wars* itself: a set of stories in which anybody can rise up to become a hero through the choices they make, and everyone can have a positive impact on the world around them through those choices. Everyone has light and dark within them, and they have to find balance. So Batuu had to be a place that offers opposing choices and divergent decision paths.

"Pretty quickly we coalesced around this idea of a spaceport, with people coming and going, introducing new characters and introducing new ideas," Imagineering portfolio creative executive Scott Trowbridge says. "A place that was a little bit on the reckless side, a little bit off the beaten track—a place where it wouldn't feel out of place to find smugglers and bounty hunters and Jedi in hiding and the First Order poking around. A place where us weird offworlders wouldn't faze them. If we're going to be participants in this story, we ourselves have to logically be able to fit into this story."

He continues, "All of those ideas drove us toward a frontier outpost right on the edge of Wild Space. You have to wind around things. Nothing reveals itself to you right away. You don't necessarily know what's around the next corner. There aren't giant signs that say '*Millennium Falcon* ride this way.' It is intended to be a place that is explored. It is intended to be a place where you can make discoveries, and where you can feel that there is still yet more to be discovered."

Lucasfilm concept design supervisor Erik Tiemens thinks of Black Spire Outpost as an old port of call. Spaceships arrive and depart regularly. New visitors bring new tales. The Resistance and the First Order, and the tension they bring, intermingles with space mariners and merchants and all the tertiary characters in Black Spire. Tiemens compares it to theatrical baroque stage set.

As the look of this frontier outpost began to take shape, Imagineering and Lucasfilm turned to conceptual artists Ralph McQuarrie's and Joe Johnston's work on *Star Wars*. They

← **STAR TOURS VIEW V02** Tiemens, Gindraux, Stephen Todd

↑ **ROCKSCAPE BACKGROUND V01** Tiemens

↗ **WATER FEATURE WALKING PATH V01** Tiemens

visited the Lucasfilm Archives, donned gloves, and went through drawers and drawers of original sketches and drawings. They examined details and pulled inspiring elements into their work. On other trips to the Archives, they looked through costumes, models, and creatures. Eighteenth-century Italian *vedutisti* artists, such as Giovanni Paolo Panini (Pannini), Giovanni Battista Piranesi, and Giovanni Antonio Canal (Canaletto), influenced the look of Batuu as well. These painters created architectural fantasies that play in the world of idealized landscapes; the vistas they painted inspired Tiemens to think about the architectural statements of the outpost, and about how depth could be created by layering different histories and cultures into the design of the spaceport.

Imagineering executive creative director Chris Beatty cites French Orientalist paintings from the late nineteenth century as another influence. These paintings capture a sense of age and history in the places they portray. Aspects of art from this period—narrow walkways opening to beautiful courtyards, light penetrating spaces and creating colors and patterns on the ground, how cobblestones are worn and patched—showcase different approaches to visualizing history that the Galaxy's Edge artists wanted to emulate in Black Spire Outpost. Beatty says, "Some of these elements were also in Ralph [McQuarrie]'s paintings: a sense of shadow or high contrast. Dark, deep spaces that create mystery—but then there is also light. If you break the plane and light comes in, it illuminates the space. It's that sense of discovery, compression, and expansion in all of those paintings that the Orientalist period—Ralph's work, Doug [Chiang]'s work, Erik [Tiemens]'s work, Ric [Lim]'s work all fed off that."

Imagineering and Lucasfilm visited *Star Wars* film sets and lucked into a unique opportunity as *Rogue One: A Star Wars Story* wrapped: The production design team, responsible for the set and architectural drawings for the film, had a six-month break before beginning work on *The Last Jedi*. So Imagineering brought their team to Pinewood Studios in London for six months, to generate ideas and drawings for *Star Wars*: Galaxy's Edge. Imagineering executive producer Robin Reardon says the production designers brought something key to the table because they were used to drafting intricate, beautiful sets that had to be practically buildable. Tight turnaround times on film sets meant the production designers thought about three-dimensional architecture, and material limitations and exigencies, so that set builders could take their drawings and get to work. Additionally, the team had been working with Lucasfilm vice president and executive creative director Doug Chiang on the films, so they were steeped in *Star Wars*'s visual and thematic DNA.

"All the work that Doug and the set designers had already put in with that team developed an innate sense of what the feel of *Star Wars* is and of how to capture Ralph's spirit—they already knew it," Beatty says. "They knew proportions of the buildings. 'How big is the building when you walk through? What's the threshold thickness? When you tilt a wall back,



what's that proportion and ratio? Dome ratios, door details?' It was already developed for *Rogue One*. So when we came in and we brought them onboard, they just jumped right in and started laying out what Batuu would look like. That translated really well, and their work is incredible. We took all the hand drawings back to California, and then we digitized everything. We took everything into 3-D modeling."

Before they got to 3-D modeling, however, the Lucasfilm and Imagineering artists had to determine the look of the planet itself. Chiang says it's always really important for him to create a visual identity to anchor any planet he's designing. In their search for a distinct visual identity for Batuu, he and the artists explored ideas for a forest planet, a rocky planet, a water planet—nothing was off the table. But then they found the spires.

"We found these petrified forests in Arizona. I thought they were really intriguing and striking. It gave the world a visual identity, and it started to suggest a history for the planet. It also gave us the ability to change the scale. One of the keys to designing for *Star Wars* is that the visuals are grounded in reality, but then the scale is twisted. We thought, 'Okay, what if we were to make it a petrified planet, and take the petrified trees and just turn them—but instead of hundreds of feet tall, into *thousands* of feet? And make it a planet-wide system, a petrified world?' It gave Batuu a really distinct personality, which I thought was refreshing, yet it was real in the sense that it was grounded in something that we're familiar with," Chiang explains.

Those spires reach into the sky above Black Spire Outpost, and their weathered surfaces and layers suggests their age and history. Scraggly sprouts dot the spires here and there, as do golden lichen. Teams of artisans and field art directors labored to craft the petrified trees and add all their character and history. They sculpted the spires to support the narrative of the land. Creative Portfolio Executive Zsolt Hormay oversaw this team. Hormay recalls that they had to strike a balance of avoiding repetition between each spire while still having the spires

↖ **SPIRE STUDY V01** Tiemens



↑ **COURTYARD RESTROOMS V01**
"I remember Erik asked me to draw a small courtyard. The pole at the center is like a Star Wars *take on a maypole."* Lim

together look like they all belong to the same forest. And Imagineering art director Kirstin Makela emphasizes that the spires were hand-carved and hand-painted, which allowed the team to put a lot of thought into not only how the rocks translate up close, but also as how they translate as they recede. The artists and artisans examined the spires in 360 degrees and made adjustments for all these considerations, perhaps making a spire more saturated on one angle and more faded from another.

The environment of a theme park is different from a film in a few key way: Guests will see landscape features and props from all angles, so all of those 360 degrees must be accounted for. And everything in Galaxy's Edge has to be built to last for years, not just the amount of time it takes to film a few scenes. There are other practicalities to consider, too. Chiang says it was a big challenge to balance real-world practicalities and limitations while still being authentic. Real-world components had to fit in the story—components, for instance, like signage. The *Star Wars* galaxy has some signs and graphics, but not an abundance of them. Imagineering graphic design executive Mark Panelli recalls that the artists had to dive deep to get across important messaging such as directions and exit paths while still staying grounded in the story. They used Aurebesh, the most common written alphabet in the *Star Wars* galaxy, for some signs (guests can use the *Star Wars*: Datapad in the Play Disney Parks app to translate Aurebesh to English), but in other cases, they needed to communicate using real-world languages. To maintain a *Star Wars* sensibility, Panelli and his team designed new fonts, inspired by Aurebesh, to use on items such as menus.

The fonts, an invented common parlance (citizens say "Bright suns!" instead of "Good morning!"), blaster marks on walls, crumbling stones on a bridge—all of these details make Batuu feel lived-in and authentic. They also give offworlders a sense of the planet's past. Makela says that the approach "blends anthropology with art direction." The environment feels real because the creative team has carefully thought about how life has ebbed and flowed within it. They considered where merchant carts may have bumped into walls and left dents, where a creature may have rubbed against a corner and left oils—they've examined who inhabits these spaces and what kind of buildings they would erect. All of their work fed into making a rich world where guests, whether they're lifelong *Star Wars* fans or new to the galaxy, can come and live their own adventures.

THE RESEARCH

Sometimes, the first step in the Imagineering process is to take research trips. Exploring the real world is how they often make a new themed area or park feel believable and authentic. For Cars Land in Disney California Adventure Park, for example, Imagineers traveled along Route 66; they visited some of the same locations that inspired Pixar for the animated film. For Batuu, Imagineers visited Lucasfilm movie sets (including *The Force Awakens*, *Rogue One*, *The Last Jedi*, and *Solo*) and real-world locations such as Marrakesh in Morocco, Istanbul in Turkey, and the Greek island Delos. "Because we're building in the real world, and we want our work to be believable, these trips are really important for us. There's no real substitute for going to places that are evocative of what we want to create," Imagineering portfolio creative executive Scott Trowbridge says about research trips. "You get a sense of what it's like to be there—a sense of the details and all of the little things that you would never expect that make you feel something specific and that bring those emotional specificities to life."

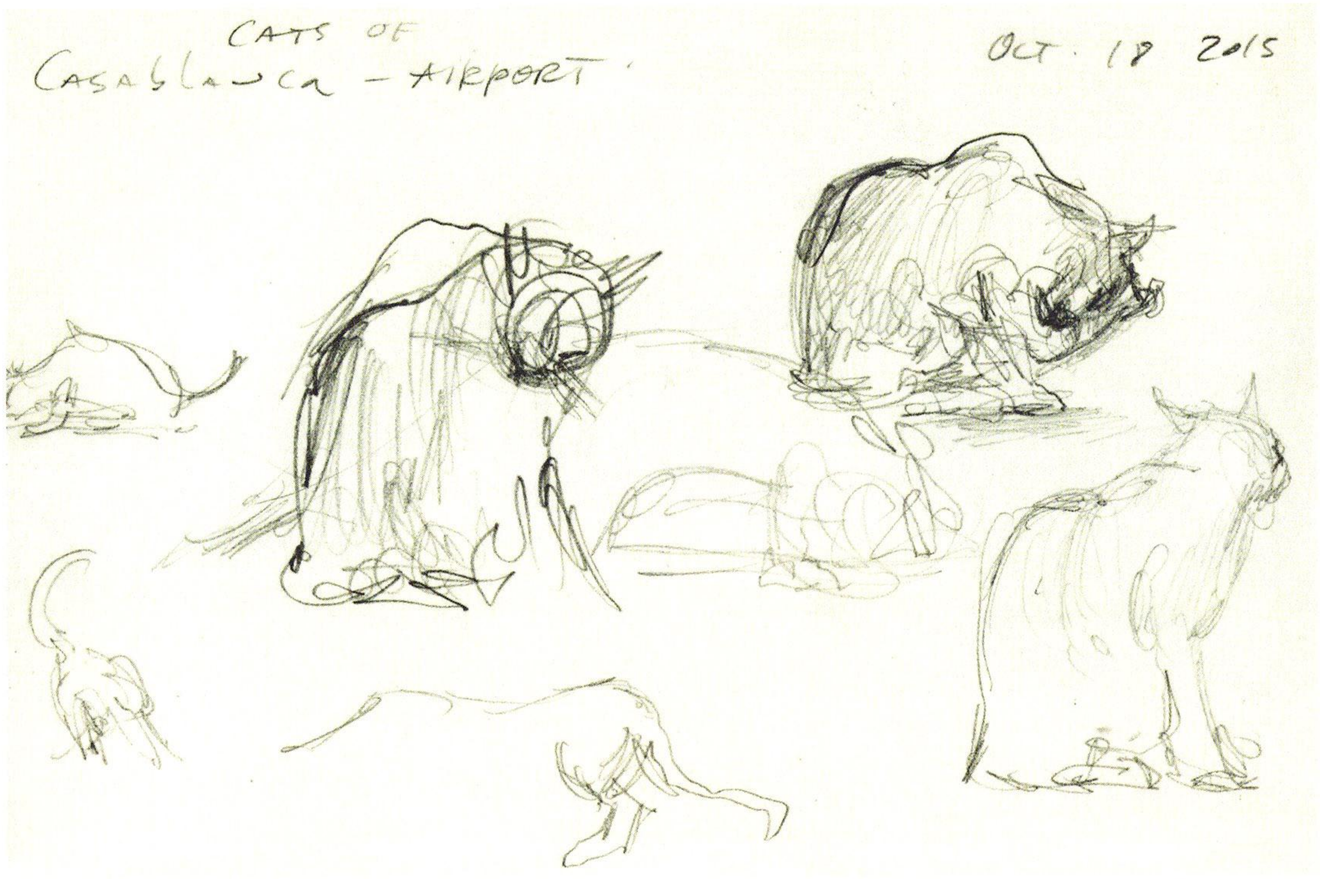
Lucasfilm concept design supervisor Erik Tiemens recalls finding inspiration on these trips to help with verisimilitude in the team's art and approach. Tiemens says that in their travels, they really responded to any pieces of architecture that looked as if they had been modified through the ages. "It was great to mine that and start to incorporate that into the rhythm and compositional variations on building facades and layouts and even landscape arrangements," Tiemens recalls. Black Spire Outpost has a long history and may not have always been what guests see when they visit now. But even in the era currently showcased at the park, it's not as if the citizens of Batuu have completely erased the past to build structures with more contemporary materials. Instead, they've built upon what already exists: They've patched a blaster hole here or added a new expansion to an aging structure there. The layers build on top of each other.

The interface of buildings, masses of spiderweb-like wires, narrow alleyways, and rickety doorways—all of these elements also provided inspiration. Tiemens himself took thousands of photos. He mentions it was impossible to take in everything he photographed—he shared them with Imagineering—but certain things were keepers. Tiemens says, "The best part was just going through that journey and just relating to each other and talking. Like, 'Wouldn't that be cool? Why don't we do this? Or look at that wall, or I can't believe that is like the most ridiculously unsafe doorway passage we've ever seen.' It all got our creative ideas going."

Tiemens points to these trips as helping the team avoid mining too deeply into self-referential territory and playing too many familiar hits from *Star Wars*. He adds, "Of course we want to hit the familiar notes and make it relatable, but we also wanted to make this new land a place that has a sense of mystery—that is worth exploring and desirable to be explored."

Imagineering executive creative director Chris Beatty jokes that they asked their guide to pause for "atypical tourist photos." The team homed in on interesting stone walkways, old crumbling walls, hinges, peeling and layered paint, and doorknobs—exactly the kinds of details Imagineering absorbs to incorporate into the story. They wanted every minute detail of Galaxy's Edge to support the sense of history for Batuu and Black Spire Outpost, and they came back from their research trips with plenty of inspiration . . . as well as the overall layout for *Star Wars*: Galaxy's Edge.

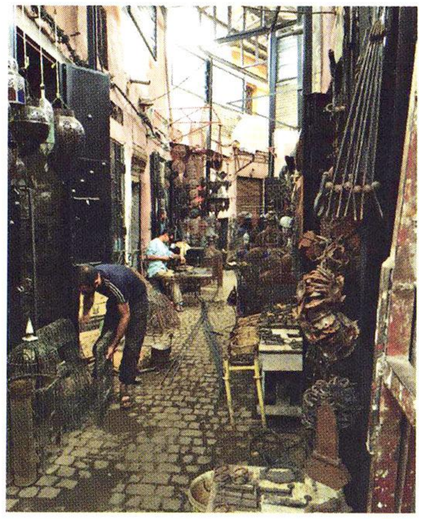
"A little-known fact is that the final layout for Galaxy's Edge, or at least for Batuu, was finalized on that trip," Beatty shares. "We were in Istanbul, staying in the same hotel as Agatha Christie when she wrote *Murder on the Orient Express*. One day we got a call saying that we had to rethink how we were planning to lay this whole place out. (That's typical of our process in Imagineering, where we iterate and iterate as new information comes in. It then forms the final design and the look of things.) So this input came in and really forced us to rethink how we were letting guests walk through the land, and we all met downstairs in the conference room. In two hours, Erik [Tiemens], Greg Ashton, Ramesh Laridjani, our area development designer, and I—we sat down and we sketched out, literally on paper around the table, the final layout for Galaxy's Edge. We took a picture of it, and sent it back. That was the design. It locked on that sketch."



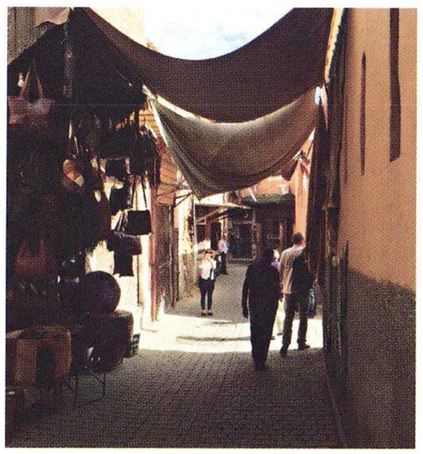
↑ **CATS OF CASABLANCA** *"I got into Casablanca really late. And there were cats just hanging out. I was sketching them and I saw someone feeding some of the cats his leftover sushi rolls or something, and I thought that was really interesting."* Tiemens



↑ **SOUK ALLEY V01** Tiemens



↑ **ALLEY RESEARCH PHOTO 1** Chris Beatty



↑ **ALLEY RESEARCH PHOTO 2** Beatty

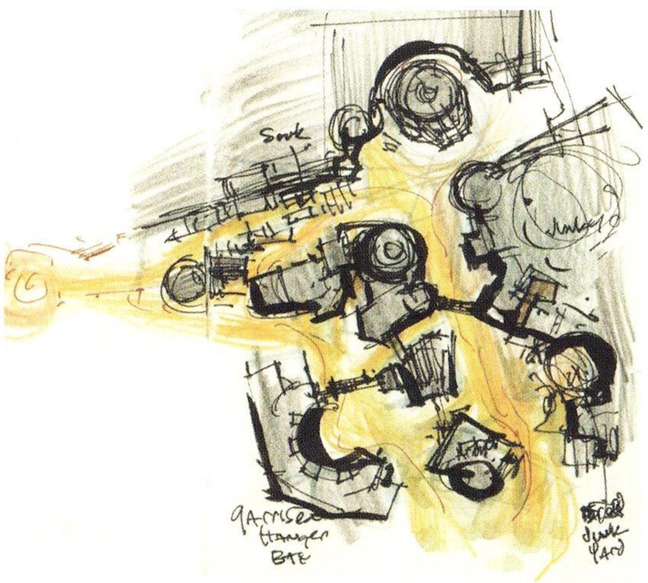


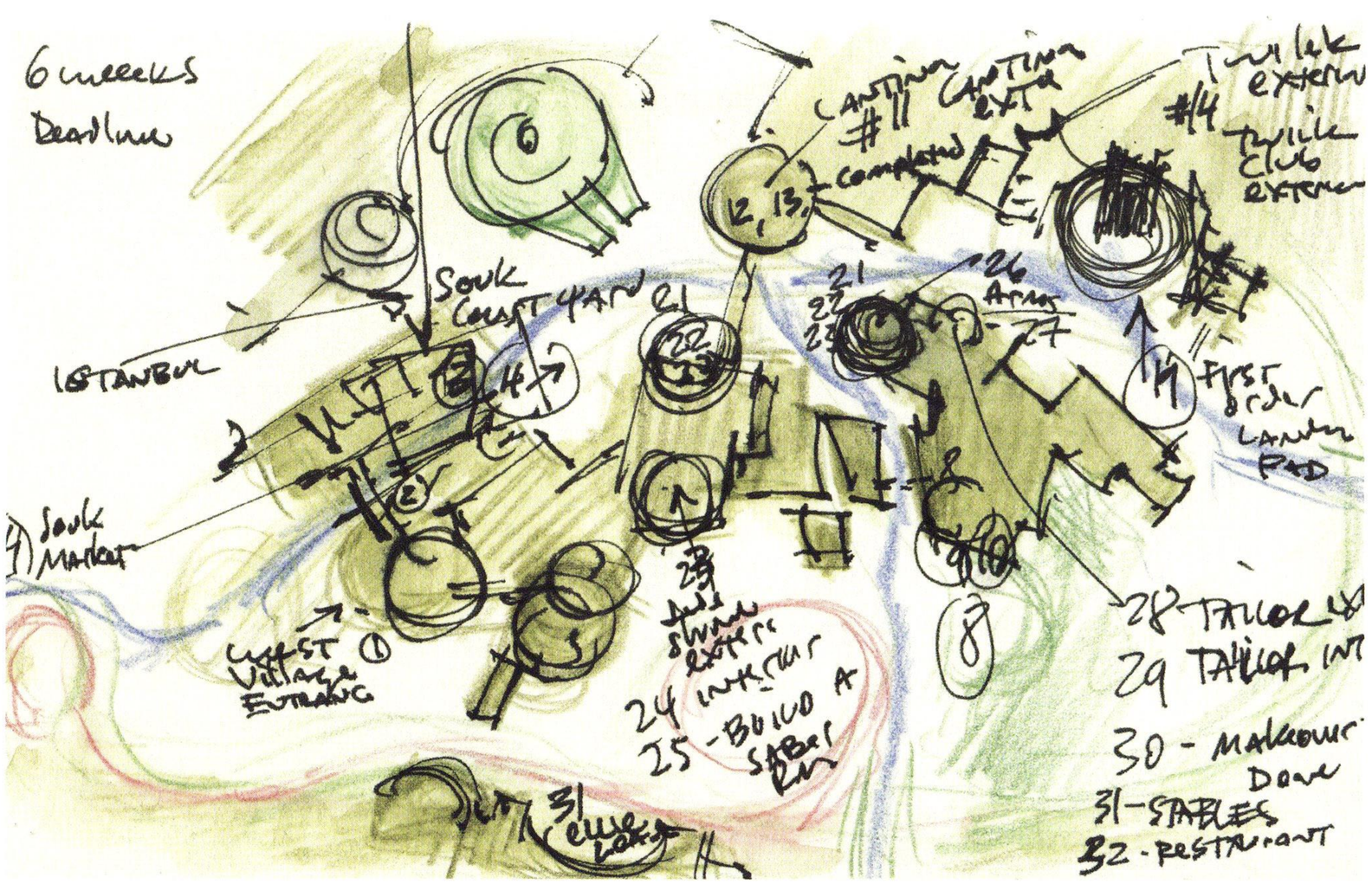
↑ **SOUK ENTRANCE RESEARCH PHOTO** Beatty

→ **EARLY MASTER PLAN SKETCH V01** Greg Ashton, Tiemens

"It was all getting inspiration on location. We were in Istanbul and literally in a hotel in a little, small conference meeting room. And we were just brainstorming and mashing together layouts. We were working out the flow, particularly thinking about how guests would get to the Millennium Falcon." **Tiemens**

↓ **LAND LAYOUT VARIATION V01** Ashton, Tiemens





OUTPOST & PLANET PLACEMAKING



↑ **TREE ROUGH SKETCH V04** Tiemens



↑ **ROUGH TREE VIEW V01** Tiemens



↑ **WORLD SKETCH V07** Eddie Del Rio



↑ **ROUGH TREE VIEW V08** Tiemens

↓ **SPIRE VIEW SKETCH** Tiemens

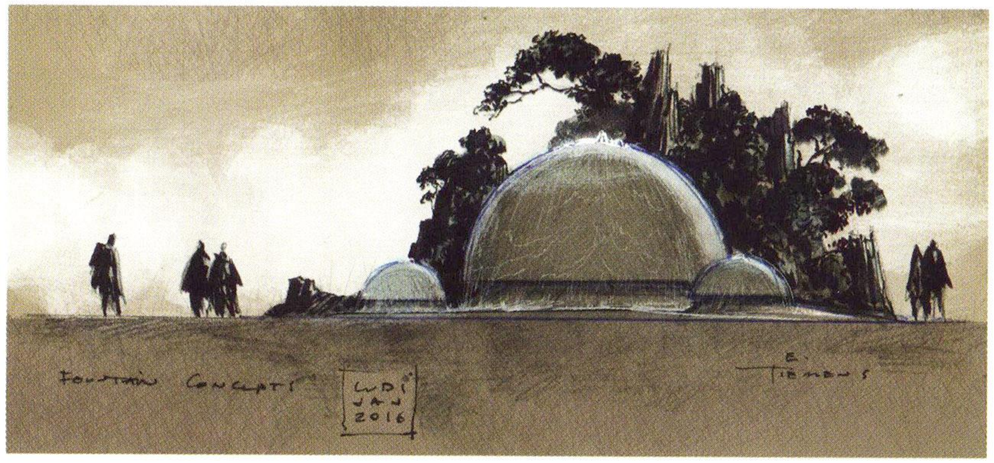


↑ **SPIRE FOUNTAIN STUDY V01** Tiemens

↓ **TREE FOUNTAIN STUDY V01 B** Tiemens

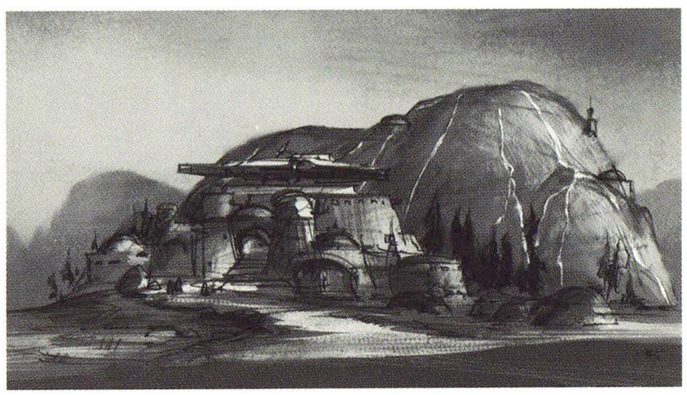


↓ **TREE FOUNTAIN STUDY V01 E** Tiemens

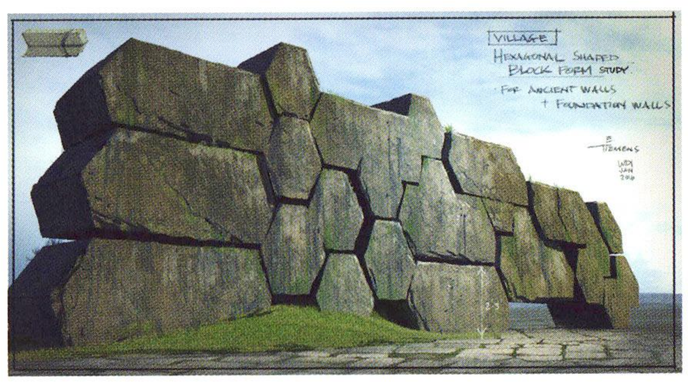




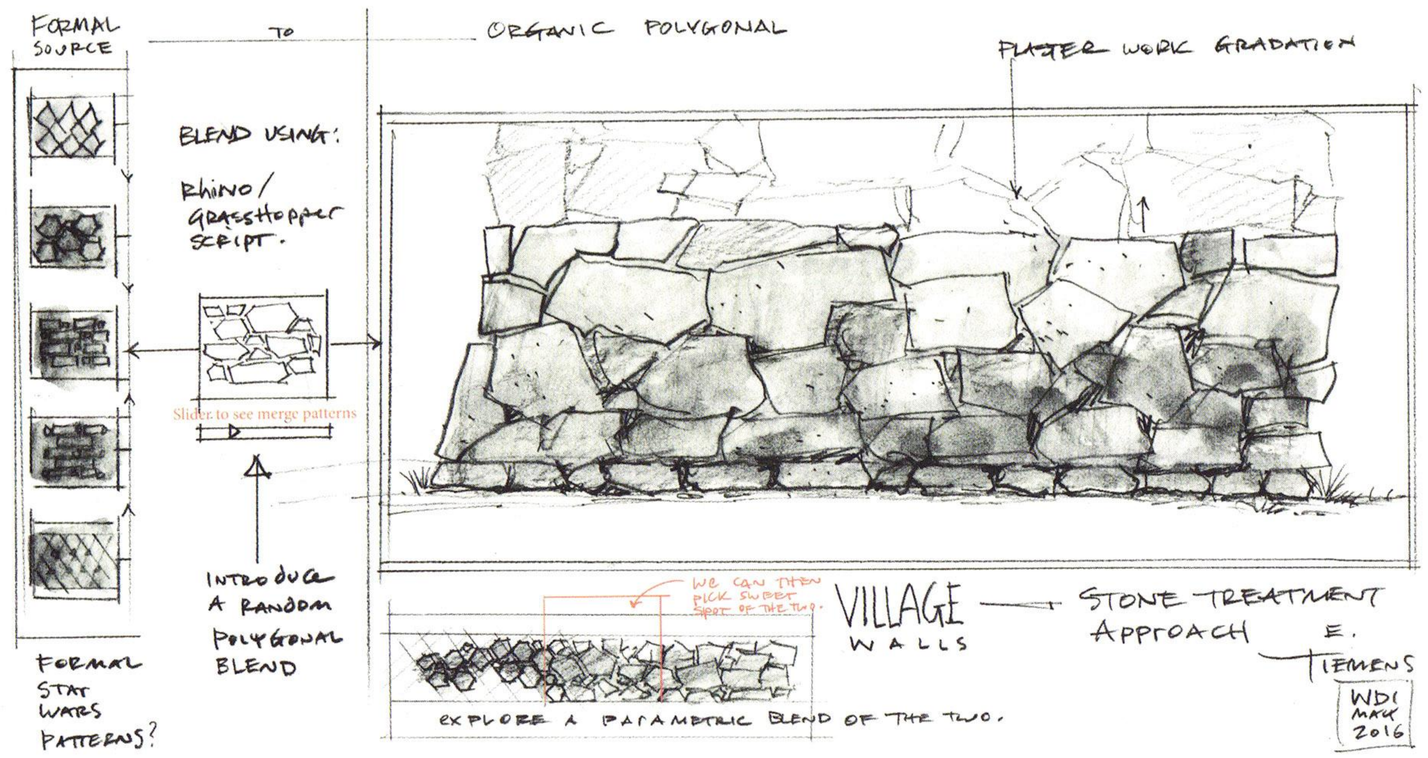
↑ **VILLAGE FORMS STUDY V01** Tiemens



↑ **VILLAGE ROUGHS V6.1** Tiemens

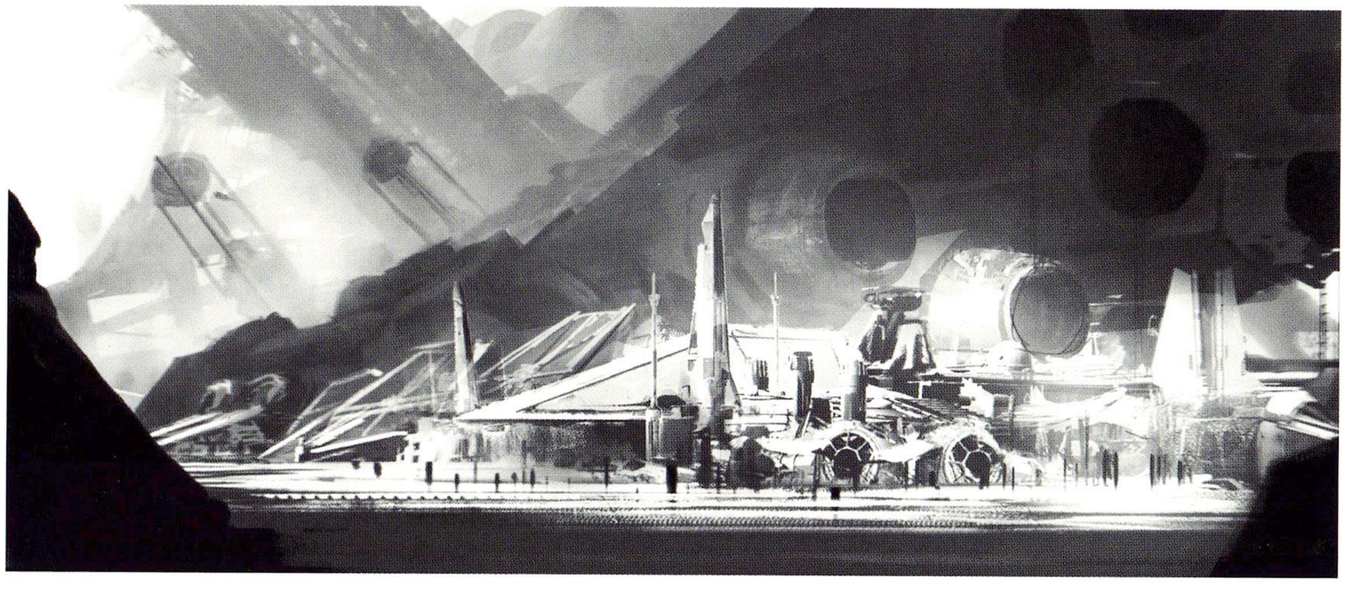


↑ **FOUNDATION STONE BLOCKS V01** Tiemens



↑ **VILLAGE ROCK WALL EXPLORATION V01** Tiemens

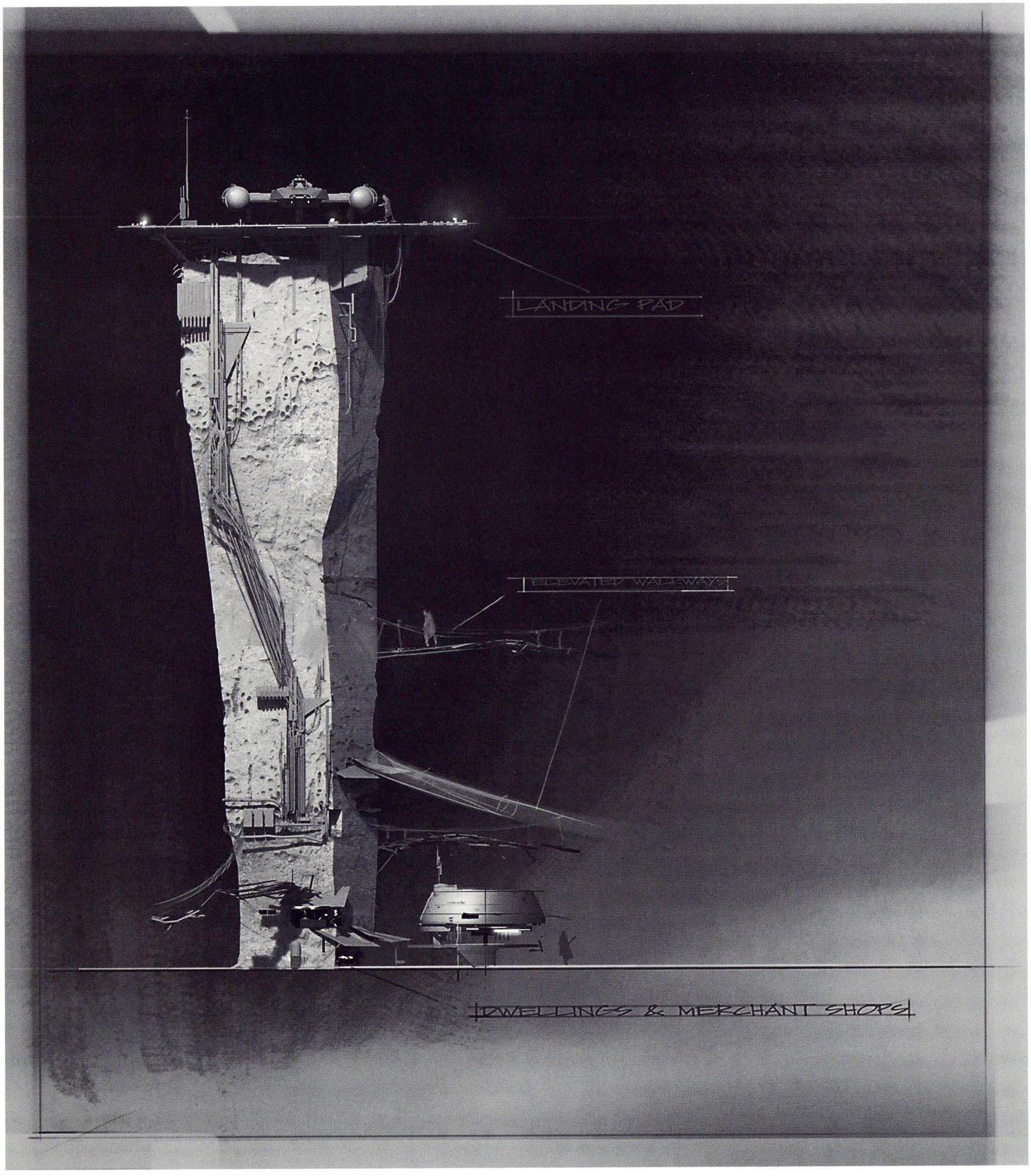
↑ **VILLAGE ROUGHS V4** Tiemens



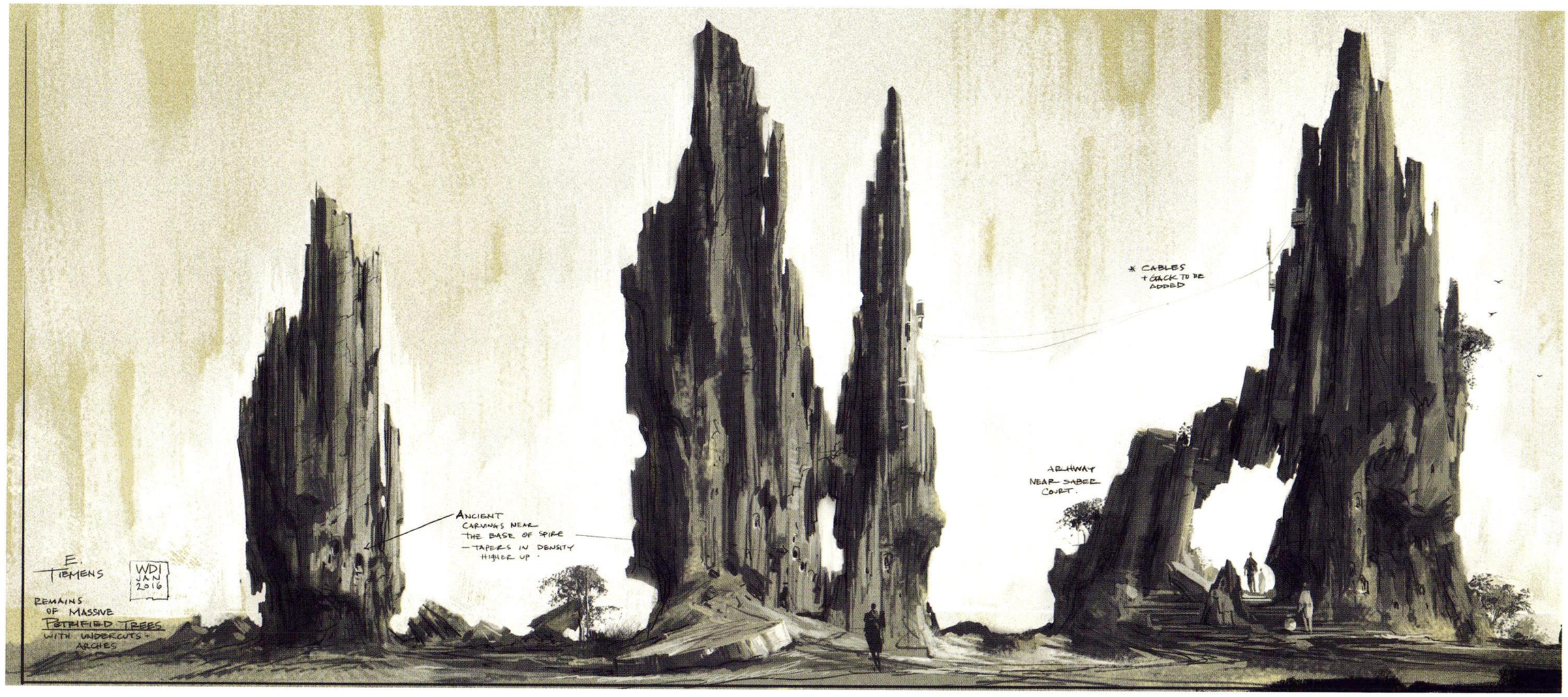
↓ **SHIP JUNKYARD V04** Emmanuel Shiu

↓ **VILLAGE LAYOUT CONCEPTS V02** Tiemens

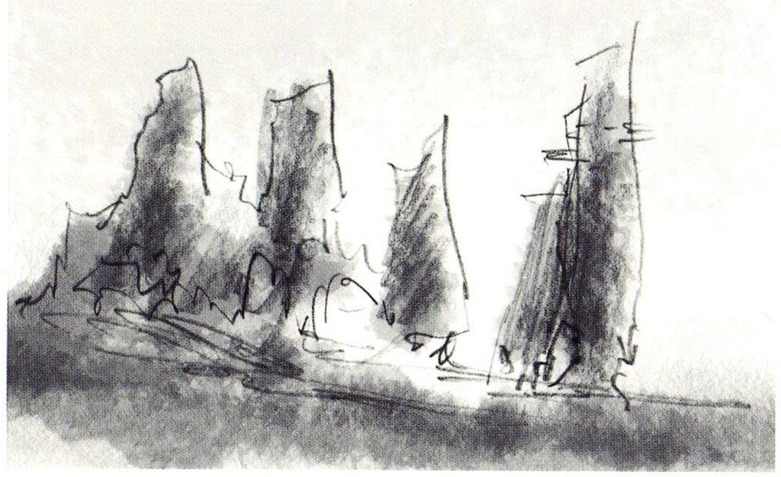




← **ROCK DWELLINGS VIEW B**
David Hobbins



↑ **SPIRE STUDY V02** Tiemens



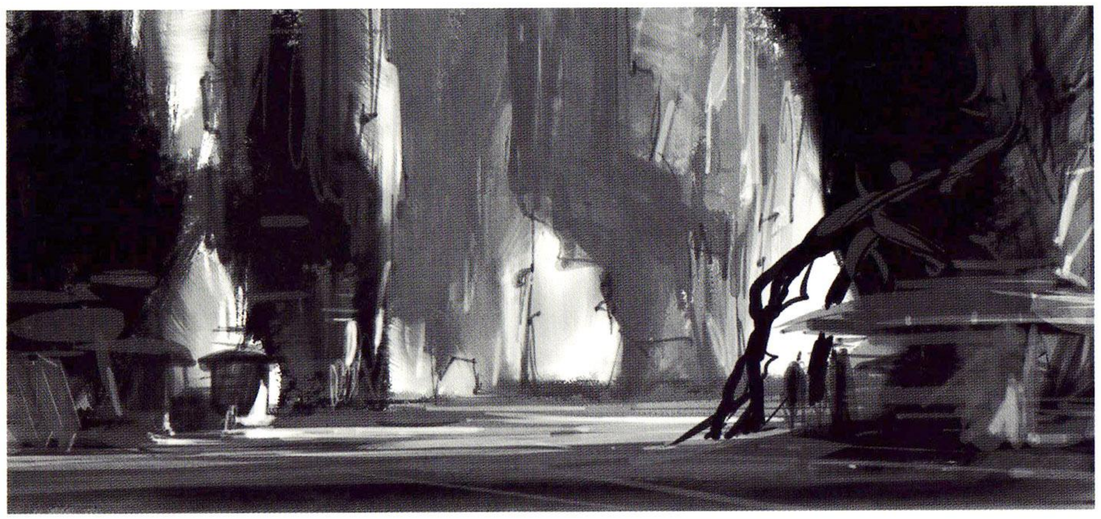
↑ **FIRST LAYOUT SKETCHES V04** Tiemens



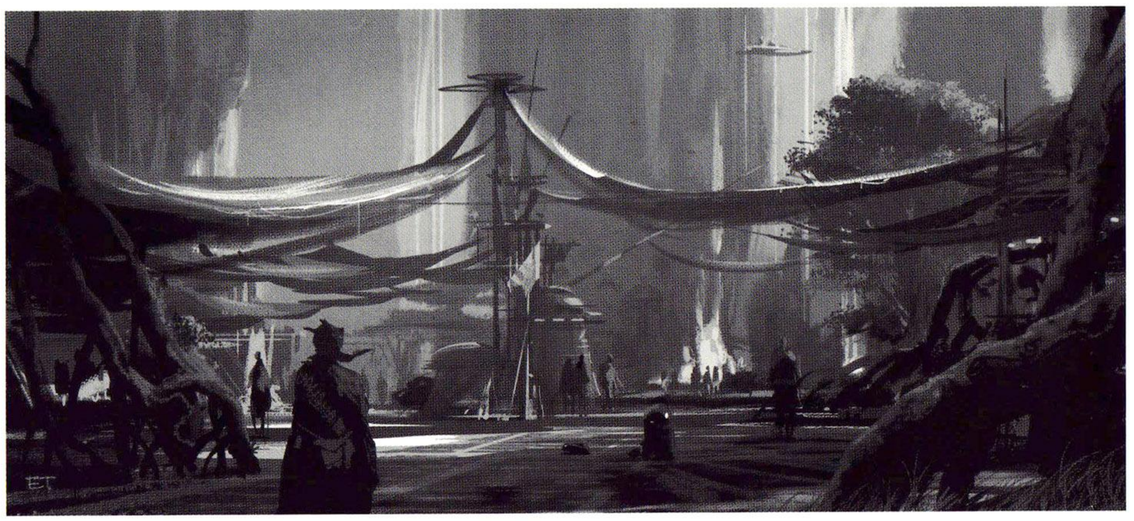
↑ **VILLAGE FULL-SIZE RENDER V02** Tiemens



↑ **VILLAGE ROUGHS V03** Tiemens



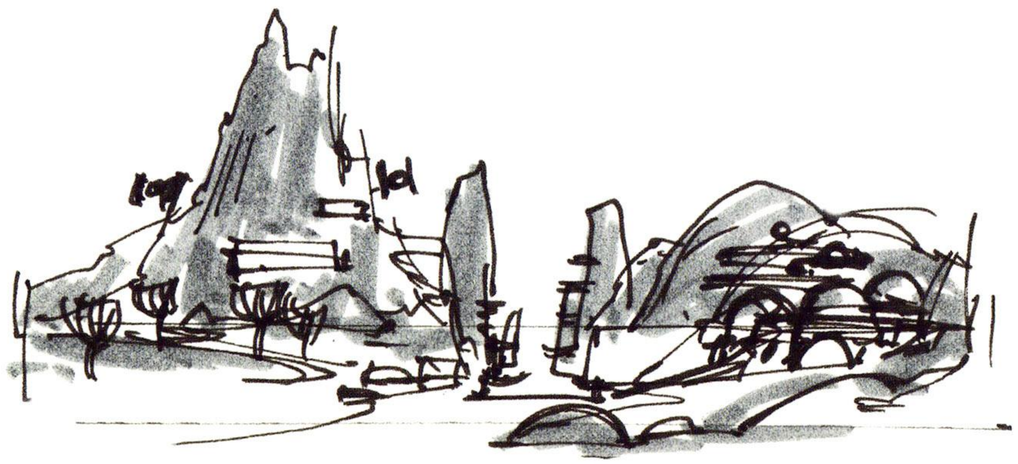
↑ **VILLAGE ROUGHS V01** Tiemens



↑ **VILLAGE ROUGHS V02** Tiemens

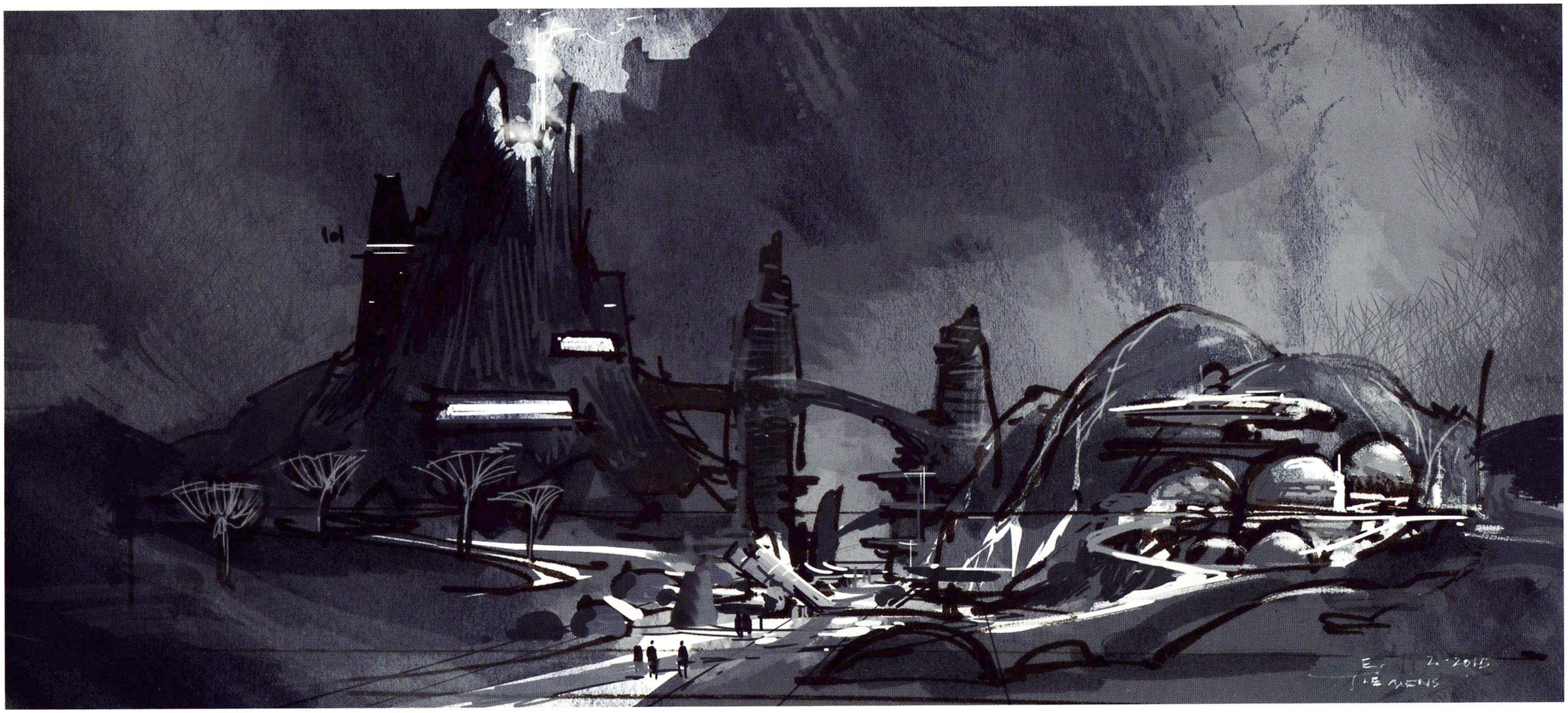


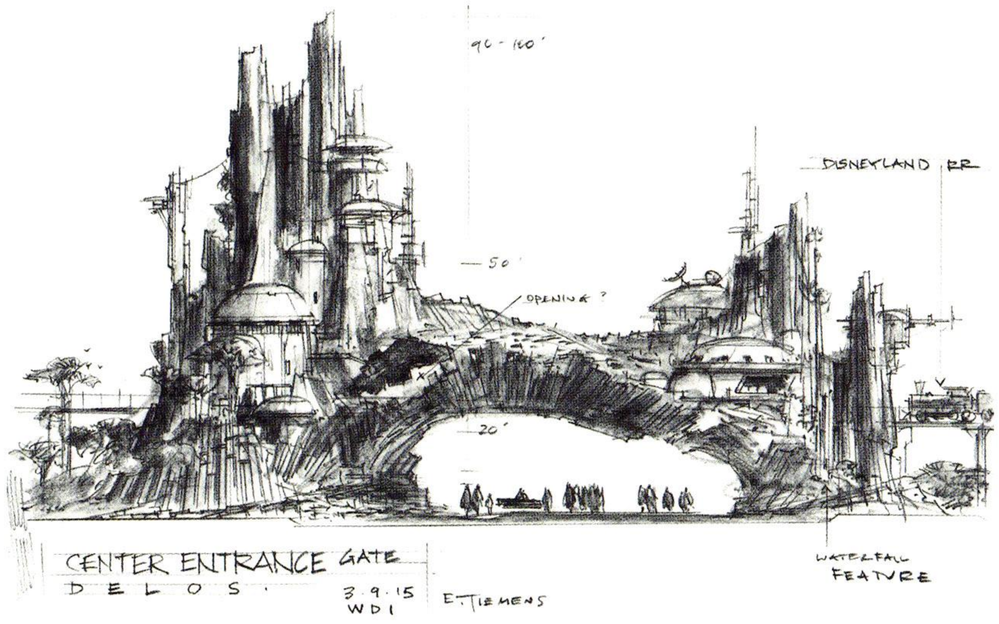
↑ **WORLD SKETCH V05** Del Rio



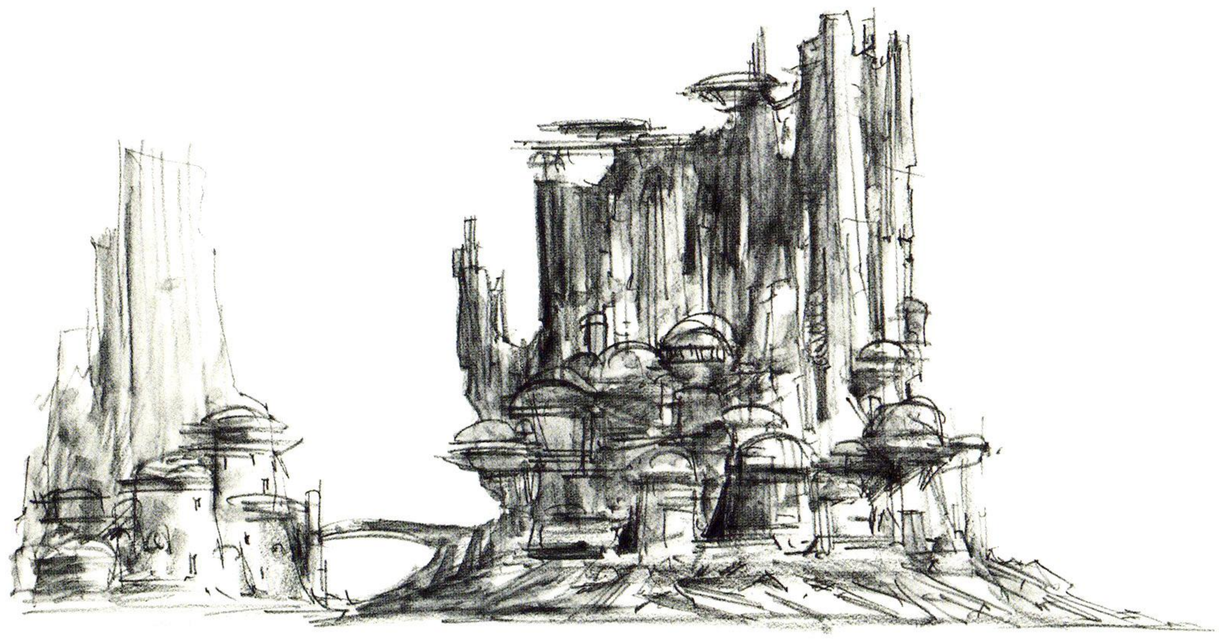
↓ **LAND BIG CONCEPT V2.1** Tiemens

↑ **LAND BIG CONCEPT SKETCH V01** Tiemens

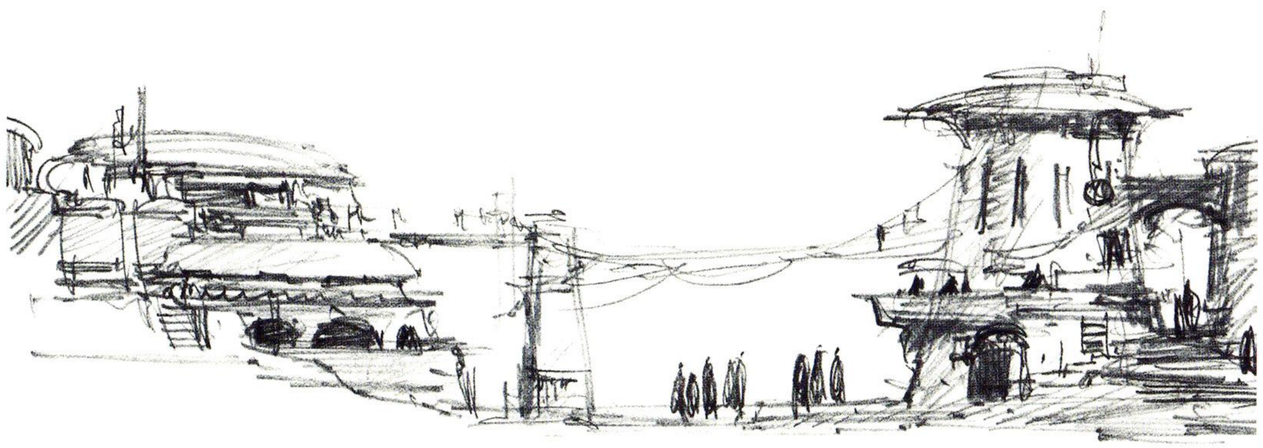




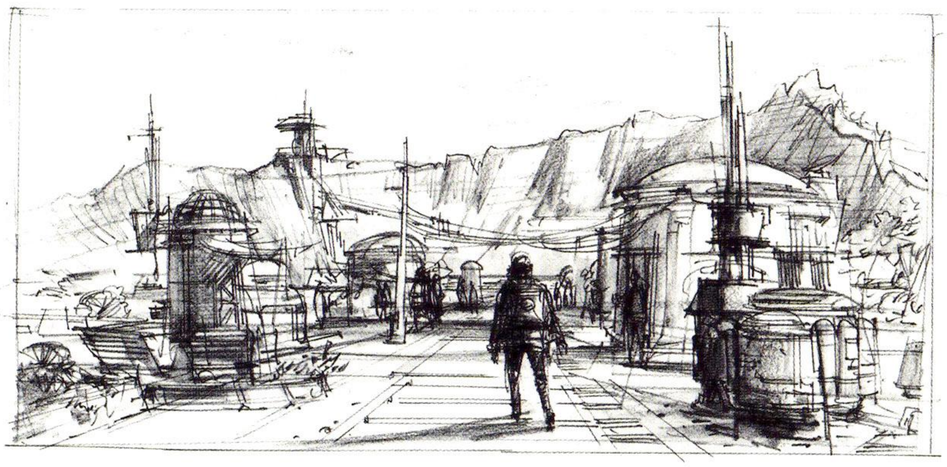
↑ **CENTER ENTRANCE GATE V01** Tiemens



↑ **VILLAGE BACKGROUND ROUGHS** Tiemens

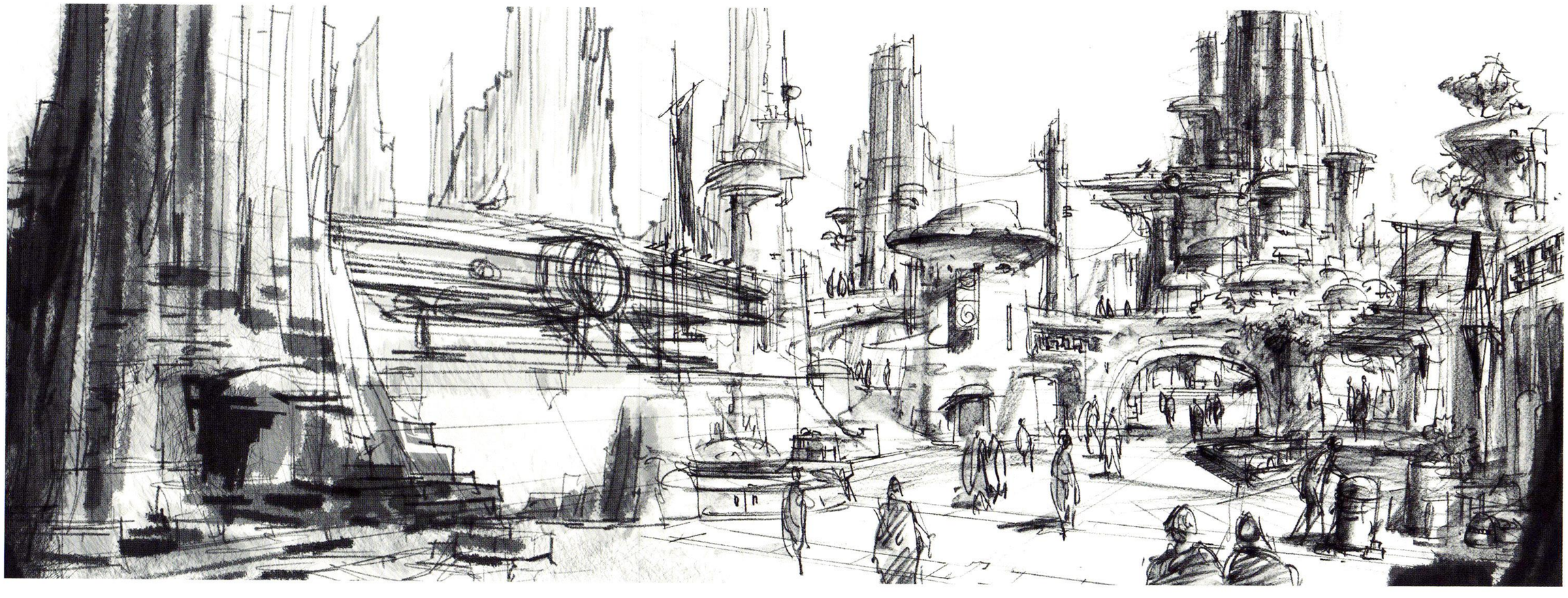


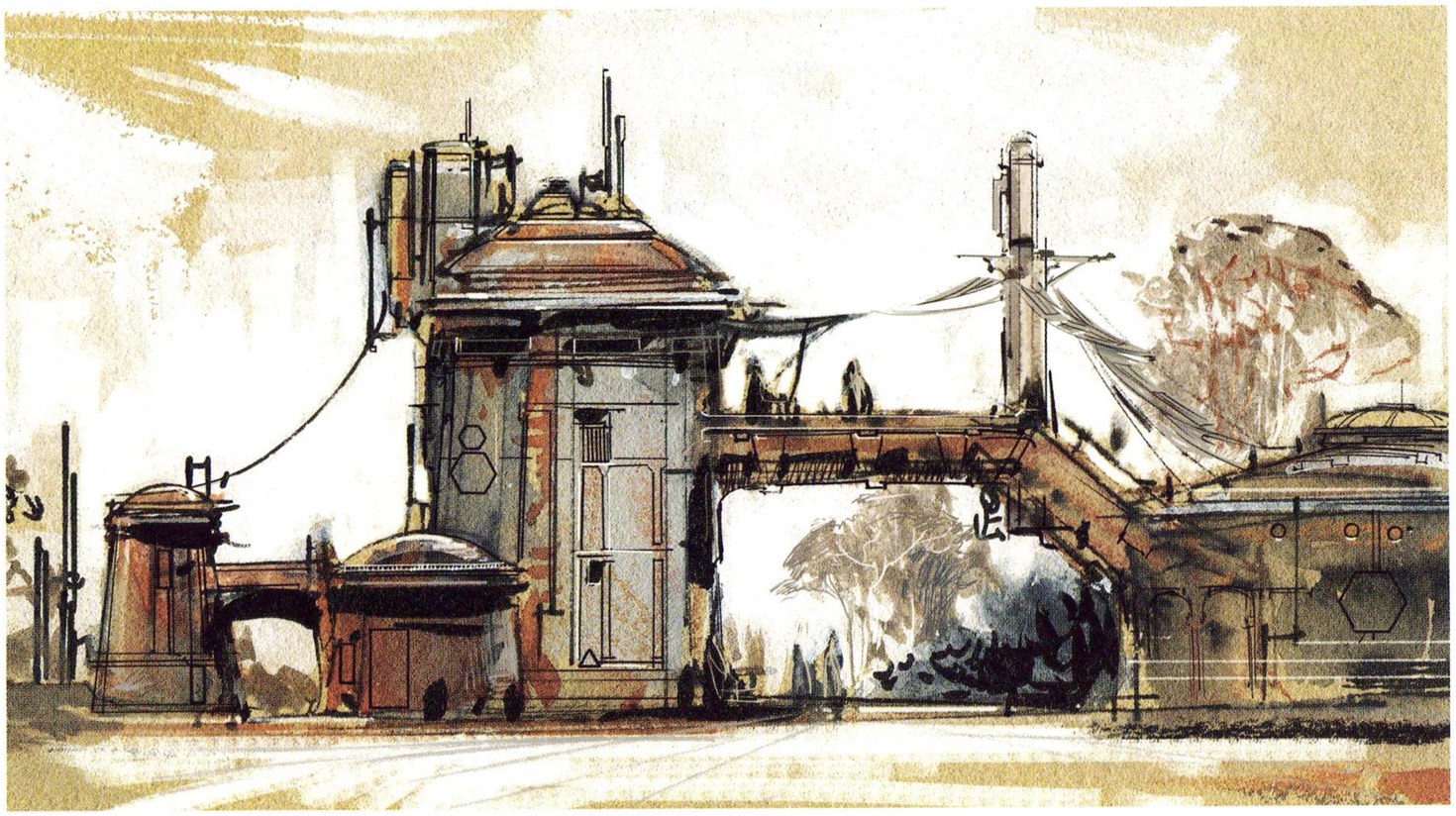
↑ **NAPKIN THUMBNAIL SKETCHES** Tiemens



↓ **STREET LEVEL ROUGHS V03** Tiemens

↑ **VILLAGE ROUGHS V05** Tiemens





↑ **DROID SHOP NOTES** Tiemens



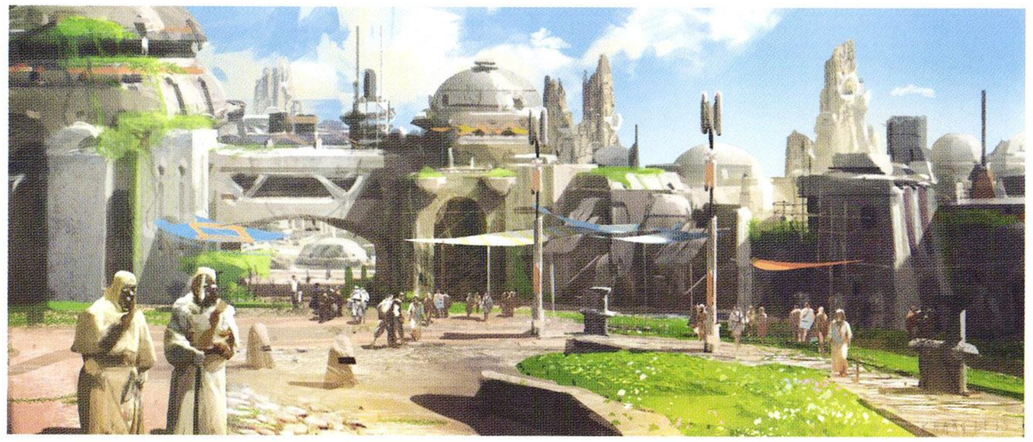
↓ **CITY VIEW V17** Khang Le

↑ **CITY VIEW V04** Khang Le





↑ **CITY VIEW V02** Khang Le

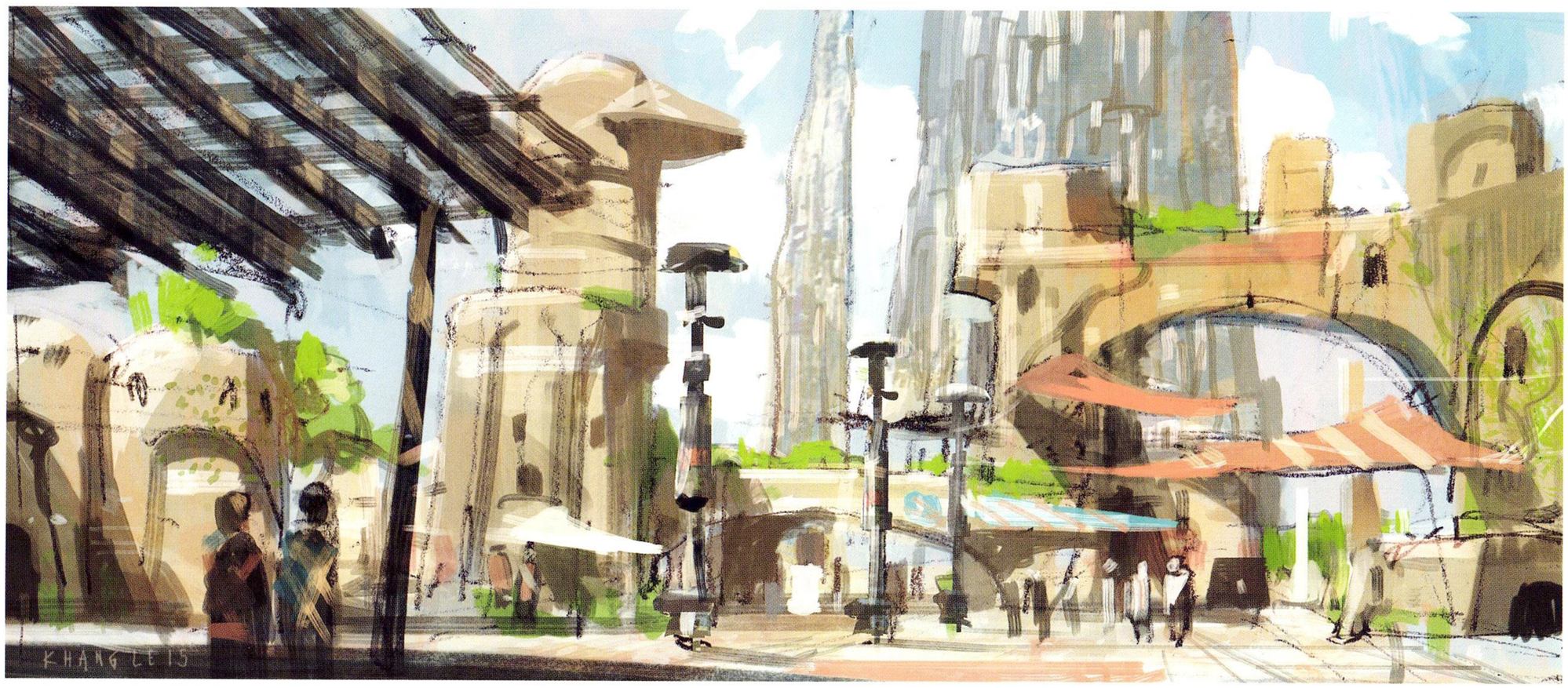


↑ **CITY VIEW V15** Khang Le



↑ **VILLAGE STUDY NOTES** Khang Le, Tiemens

↓ **CITY VIEW V09** Khang Le

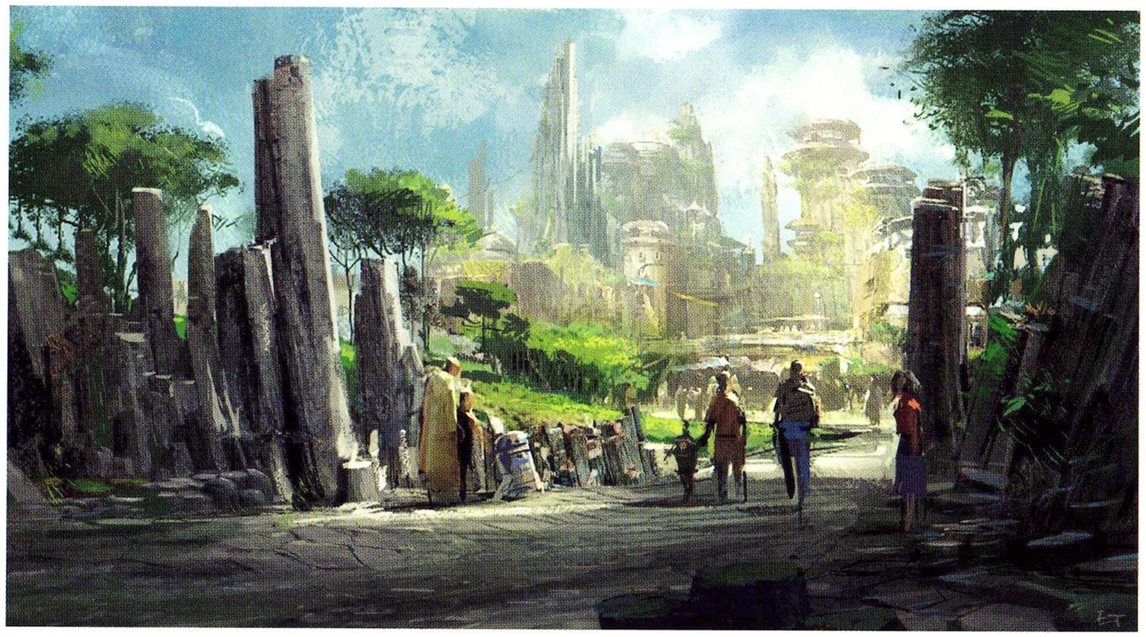




↑ **CITY VIEW V13** Khang Le

↓ **KEY VIEW WITH REVISED SPIRES** Tiemens

↑ **DELOS CLIFF VIEW** Brett Northcutt, Todd, Lim



↑ **ENTRANCE CONCEPT V01 A** Tiemens

↓ **MARKET ILLUSTRATION KEYNOTE V09** Tiemens



→→ **MARKET ILLUSTRATION FOR D23 EXPO** Tiemens




E. TREMAINE

CHARACTERS AND INHABITANTS







↑ **CHARACTER K-AKK V01** Iain McCaig

← **GUNGAN VAGABOND V01** McCaig

↗ **VARIOUS CHARACTER SKETCHES** McCaig









↑ **CHARACTER K-AKK V02** McCaig

↗ **SHERPA BOY V01** McCaig

→ **ANIMAL WHISPERER V02** McCaig

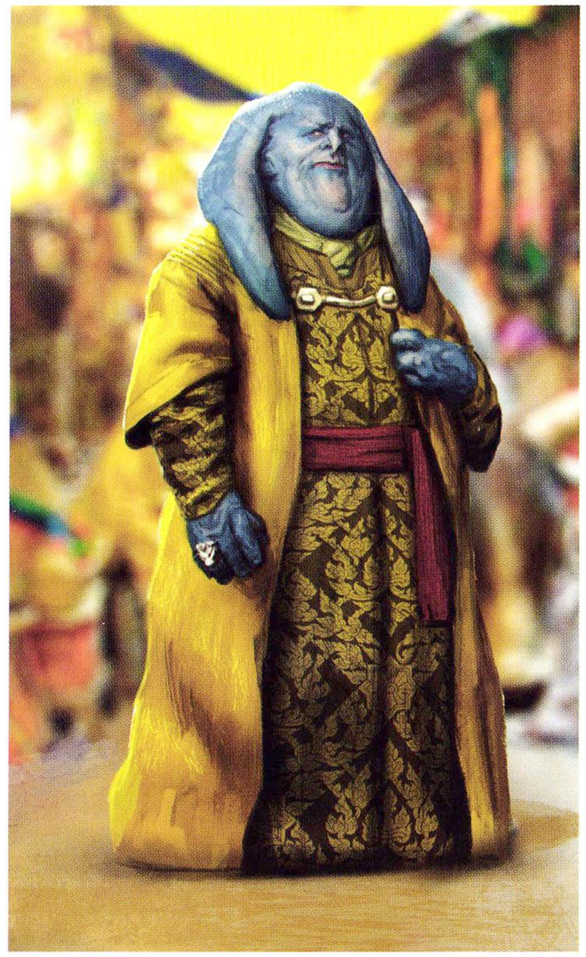
↑ **GAMORREAN GUARD V01** McCaig

↓ **VARIOUS CHARACTER SKETCHES** McCaig





↑ **SHADOW** McCaig, Karl Lindberg



↑ **MAYOR BAKSAN V02** Andrew Domachowski



↑ **GRA'LA FINAL COLOR V01** McCaig, Lindberg, Domachowski



↑ **BOUNTY HUNTER V01** Lindberg

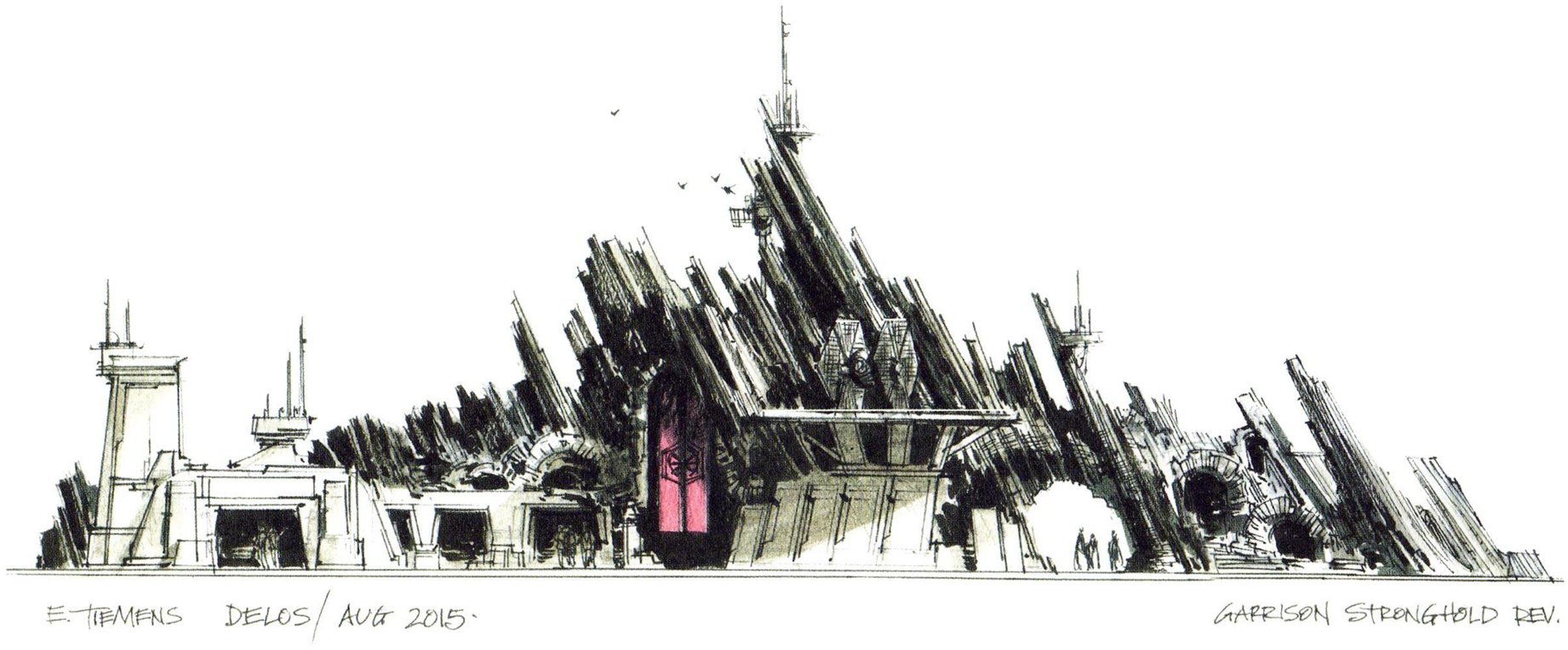


↑ **SANDALA FI V02** Lindberg



↑ **SHARK GOGGLE** McCaig, Lindberg





The Fight Continues

Guests who spend any measure of time exploring *Star Wars*: Galaxy's Edge will notice the presence of the First Order and the Resistance. In the time after *The Last Jedi*, the Resistance is attempting to strengthen their numbers and regroup while the First Order is continuing its mission to control the galaxy.

Batuu's distant location from the center of the *Star Wars* galaxy's map doesn't deflect interest from those factions; in fact, the small planet's remote position is a selling point to those who want to conduct business quietly. With a populace that largely keeps their heads down and offworlders who work under the radar in the outpost, Batuu is an ideal staging ground for any group attempting to function in secrecy.

General Leia Organa sent Resistance spy Vi Moradi, a character who roams Galaxy's Edge and interacts with guests, to form a new base on Batuu. She tasked Moradi with recruiting sympathizers and constructing another foxhole where the Resistance could burrow while they plotted and tried to grow their numbers. As explored in Delilah Dawson's novel *Black Spire*, Vi pushes through some setbacks and succeeds. Unfortunately, soon after Vi arrives, the First Order follows. They come to Batuu to search for her and any Resistance allies, particularly Rey and Chewbacca. First Order stormtroopers, menacing officers, and Supreme Leader Kylo Ren patrol Black Spire Outpost in search of their foes, unaware of the Resistance's base far beyond the outpost's outskirts. They stop to interrogate guests about their activities in Galaxy's Edge.

The First Order has landed an imposing TIE echelon at the heart of their operations in Black Spire Outpost. Meanwhile, the Resistance has repurposed ancient caverns tucked away in a deserted forest for their base. The contrast between the two areas is stark. The First Order forces occupy the area in the literal and figurative sense; they don't accept feedback about their presence from citizens or notable business owners like Oga Garra or Dok-Ondar. The Resistance carved out a place in nature; they're hidden from the day-to-day hustle and bustle of the outpost. The Resistance doesn't necessarily ask for feedback about their presence either, but they do try to answer questions citizens have and gain additional support. To find the Resistance, though, citizens and guests have to make a concerted effort. "We wanted to bring these characters and this conflict to life in a real way. We wanted guests to actually feel a part of something. As a result, to get indoctrinated into the Resistance, you might wind up helping Vi on a mission, or assisting Chewie and Rey as they avoid detection from the First Order," says Wendy M. Anderson, executive creative director of Disney Parks Live Entertainment.

In Galaxy's Edge, the Resistance area isn't far from the market, but in the geography of Batuu, it's actually quite far away. Imagineering managing story editor Margaret Kerrison says, "You have to be an active participant; you have to seek out the Resistance. You have to go to the place where they're hiding, and you have to be able to gain that trust to be able to go in and to go on this very secret mission to rendezvous with General Organa. So do you have what it takes? As much as we could aesthetically, we wanted to emphasize contrast with the other areas in the Outpost, and that makes you feel like you have to work for it—the visuals help emphasize that you have to take those extra steps in order to find the Resistance."

← **TIE FIGHTER GARRISON A V02** Gindraux

↗ **GARRISON STUDY V03** Tiemens

AUG 2015

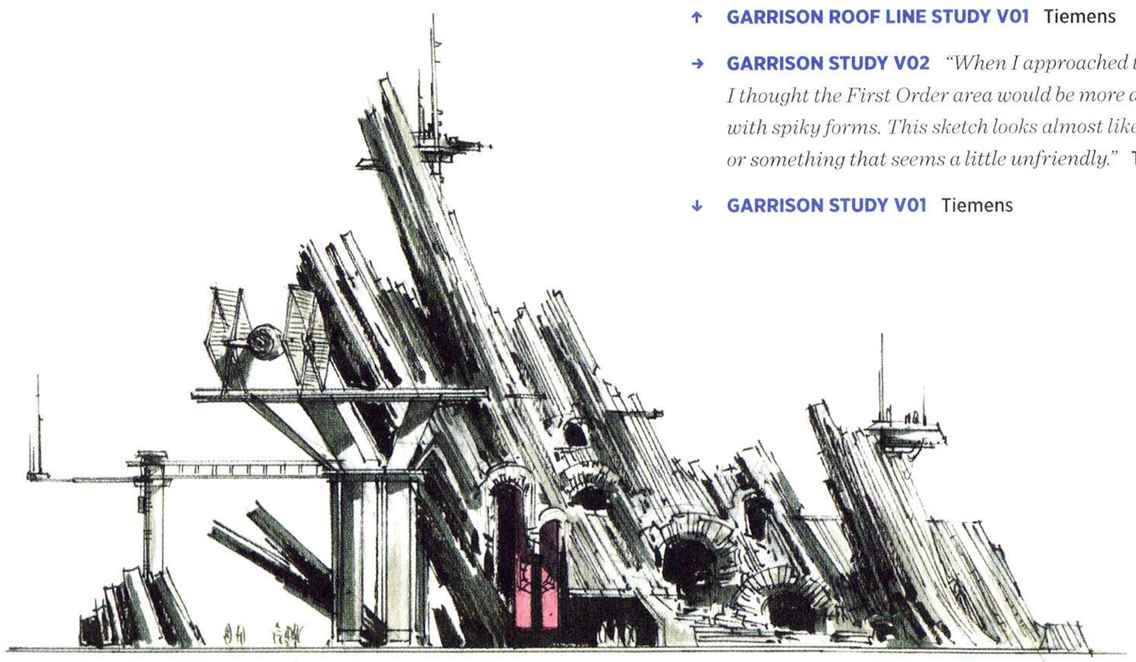
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↑ **GARRISON ROOF LINE STUDY V01** Tiemens

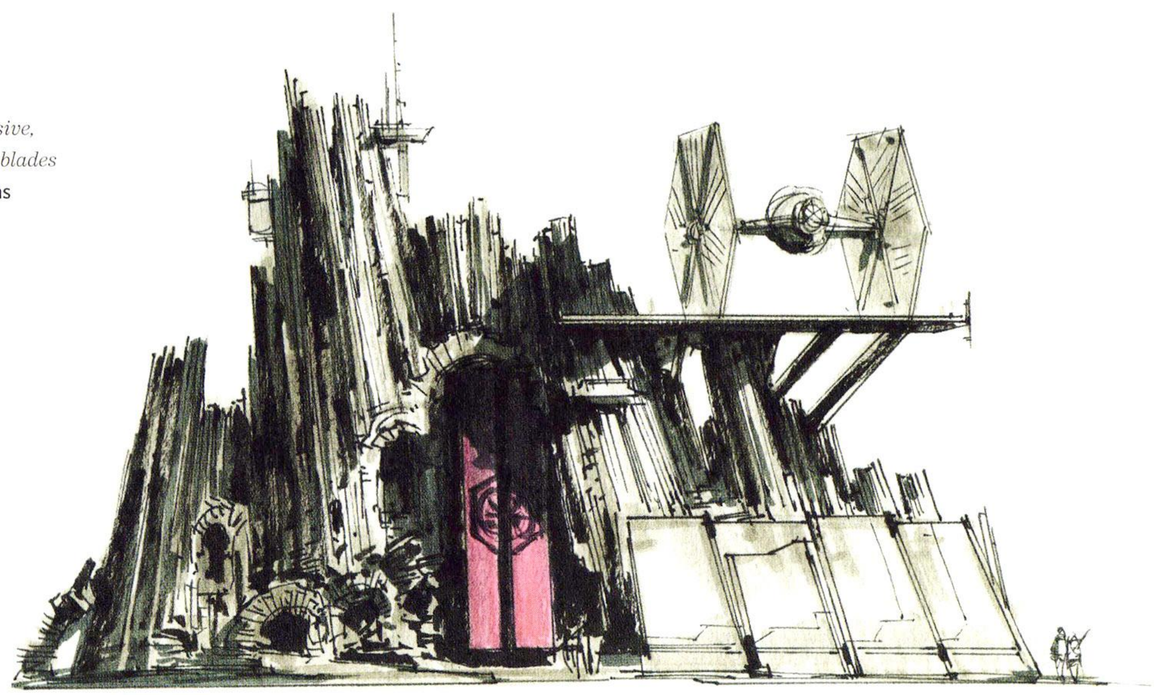
→ **GARRISON STUDY V02** *"When I approached this, I thought the First Order area would be more aggressive, with spiky forms. This sketch looks almost like knife blades or something that seems a little unfriendly."* Tiemens

↓ **GARRISON STUDY V01** Tiemens



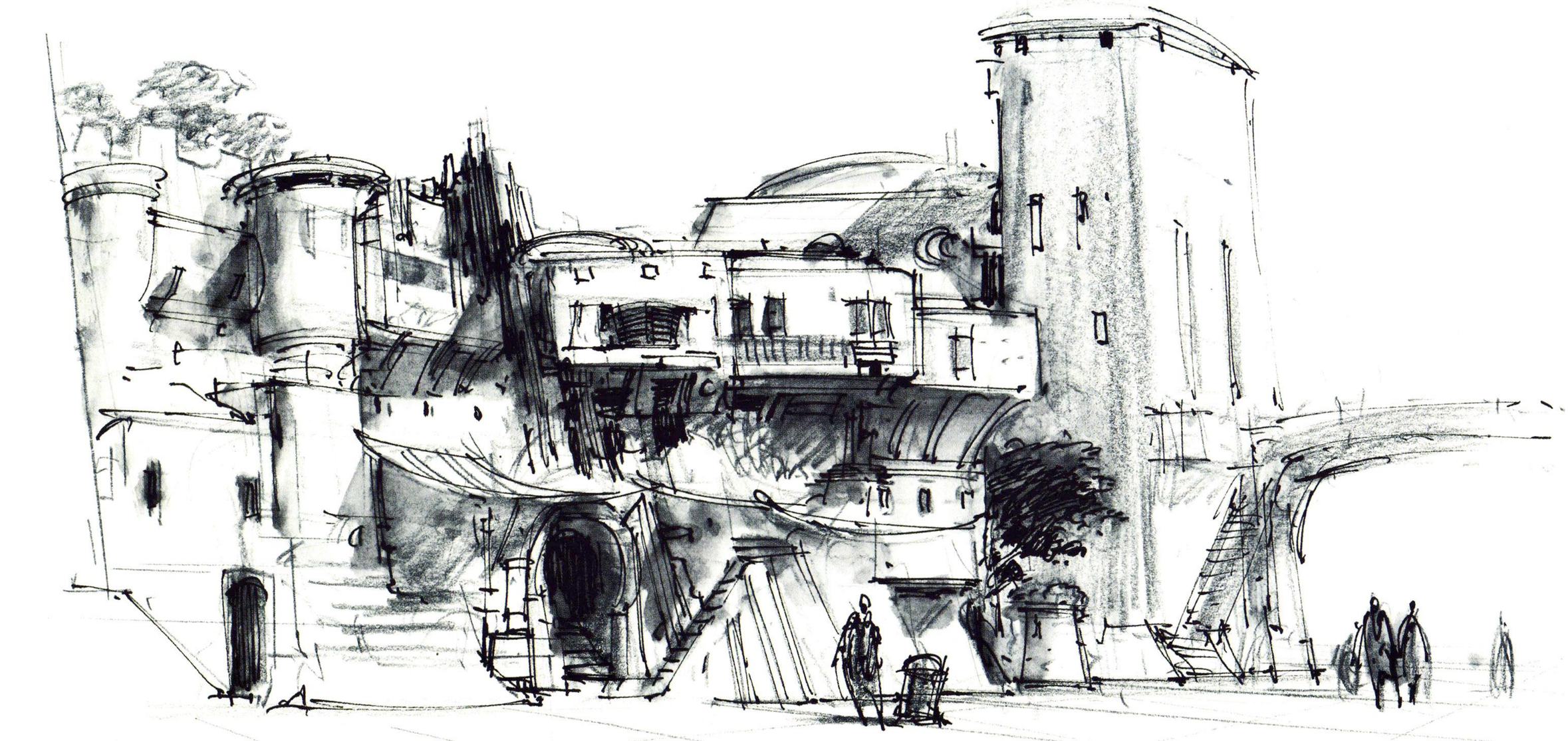
E. TIEMENS DELOS/ AUG 2015

GARRISON STRONGHOLD
BASALT/PERIFIED ROCK BASE WITH ANCIENT WATER CHAMBERS - INSPIRED BY ANTIQUE AQUADUCTS



E. TIEMENS · DELOS · AUG 2015

GARRISON STRONGHOLD

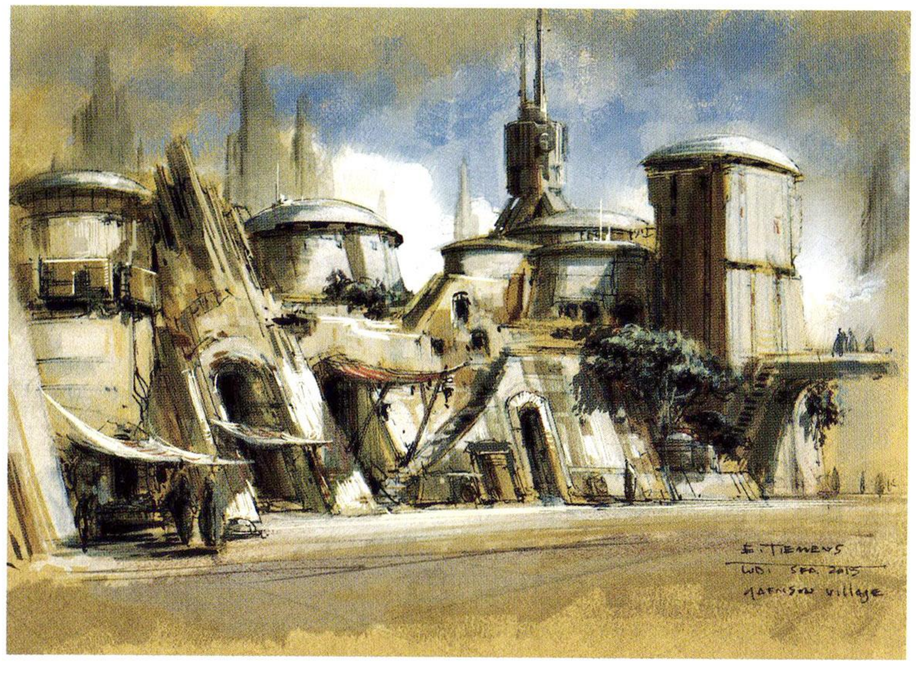


↑ **GARRISON VILLAGE LARGE SKETCH V01** Tiemens



↓ **GARRISON SKETCH V07** Stephen Tappin

↓ **GARRISON SIDE EXTERIOR STUDY V02** Tiemens





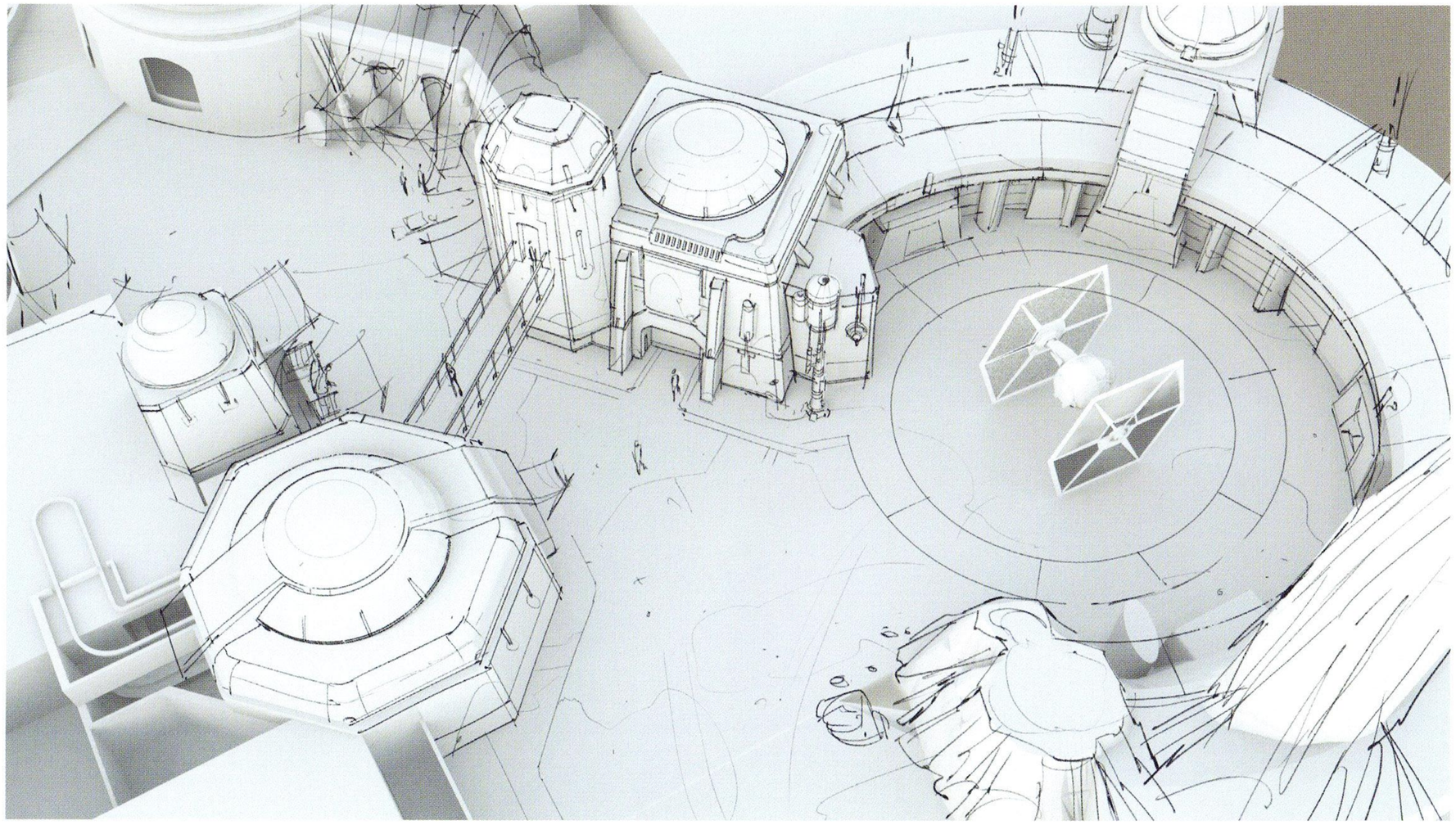
← **TIE SHUTTLE TOP** Church

"That was a really fun opportunity to actually have a new spaceship that we designed specifically for Galaxy's Edge. We could've gone the easy path of putting a TIE fighter there, but that would've been way too familiar. We thought, 'Okay, let's bring a freshness to it. Let's bring something that's just as iconic but design something new.' I think the TIE echelon is a beautiful design that we will see in future projects." Chiang

↑ **VILLAGE GARRISON V01 D** Khang Le

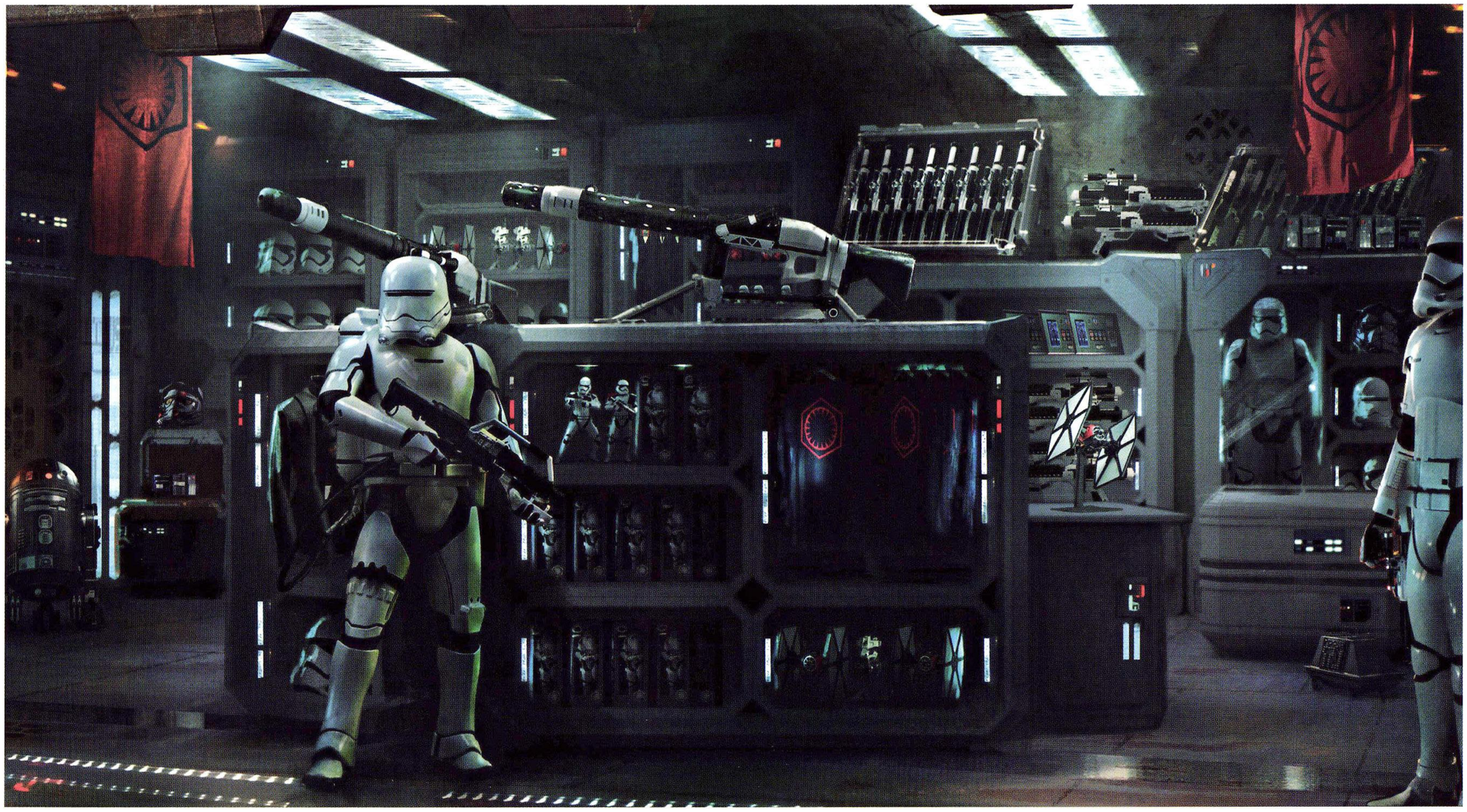
→ **GARRISON SKETCH V01** Tappin

"I really wanted to do another version of how the Falcon *is presented, and we set the TIE echelon in the same way—where we presented the ship and then we had to figure out: What is the setting around there, what is the platform? How is it set into this environment? Yet almost make it so that it's a complement to the* Falcon*, so it's not distracting from that. I think the solution was really a very similar one—which is we designed it with this hangar that they've taken over."* Doug Chiang

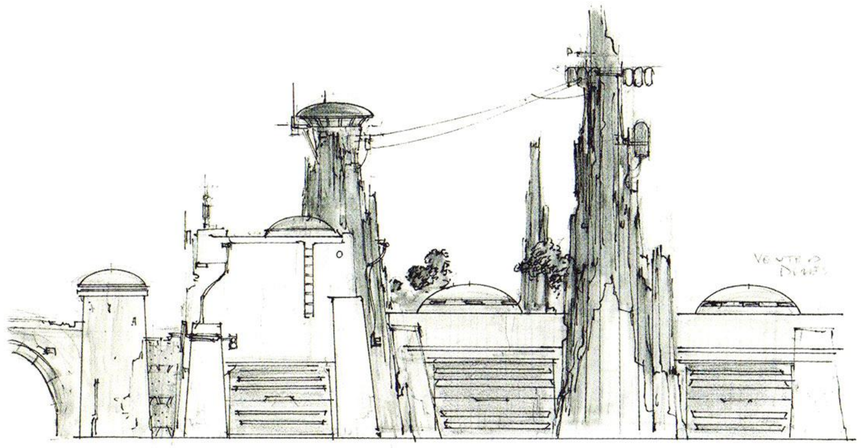


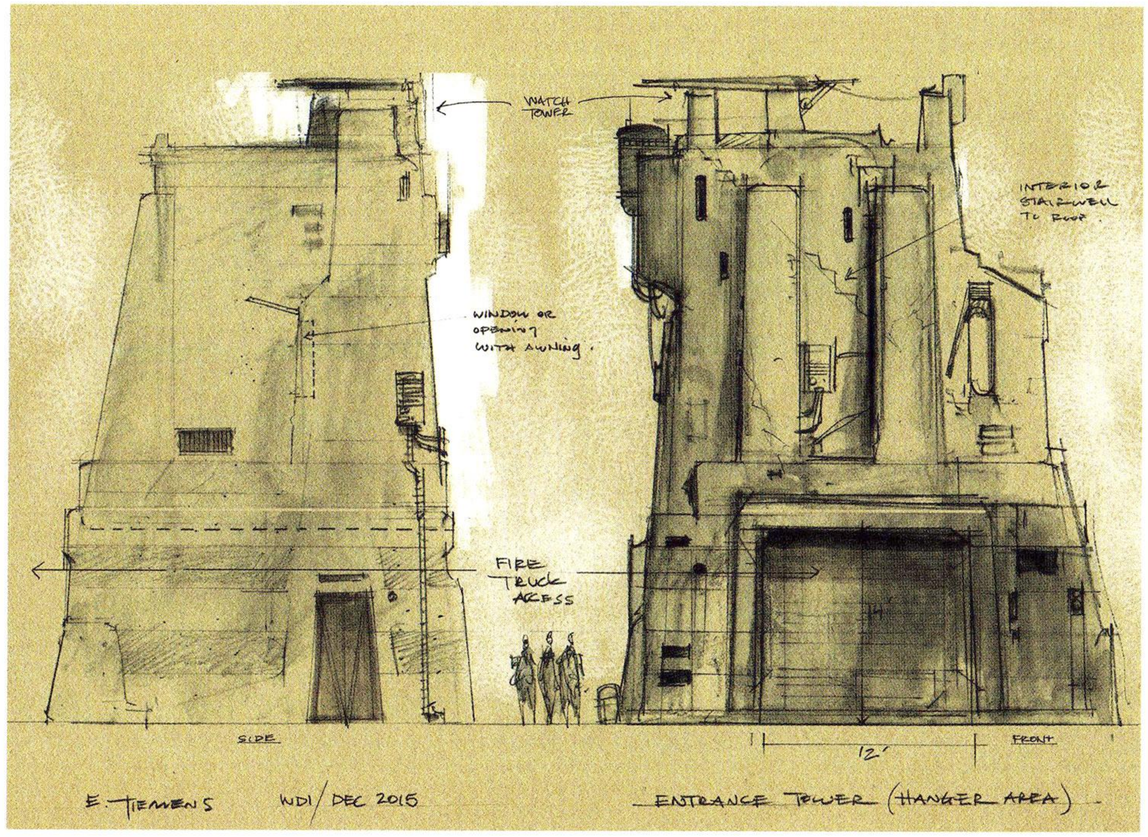


↑ **VILLAGE GARRISON V02** Khang Le



↓ **FIRST ORDER SHOP INTERIOR V01 E** Gindraux, Lim





↑ **PINEWOOD MEETING NOTES V01** Tiemens

→ **GARRISON WATCHTOWER DESIGN V01** *"With some of those garage doors, we based it on Roman architecture, actually—the way that ruin-like structures have pattress reinforcements."* Tiemens

↓ **GARRISON EXTERIOR ENTRANCE V01** *"I didn't have time to develop this sketch too much, but I think they took the cues from the other side, so that became the other entrance. The greeblie forms to break up those big masses. Then those dome forms are things we wanted."* Tiemens



ACTION MOMENT CONCEPTS





↑ **VILLAGE STORYBOARD SCENE 8** Lim, Lindberg

"We designed Batuu so that it was going to be an Outer Rim place that's off the beaten path, and so there was a logic that a lot of the classic characters may not go there all the time. Yet it still fit within the sequel trilogy timeline. And so for the design itself, we were always being very conscious to make sure that it would fit—fit in the sense that it was vague enough to encompass a broader time tree for all these various characters in our films to arrive at this place." Chiang

← **VILLAGE STORYBOARD SCENE 4** Lim, Tiemens, Lindberg

↑ **KYLO FORCE CHOKE** Domachowski, Tiemens

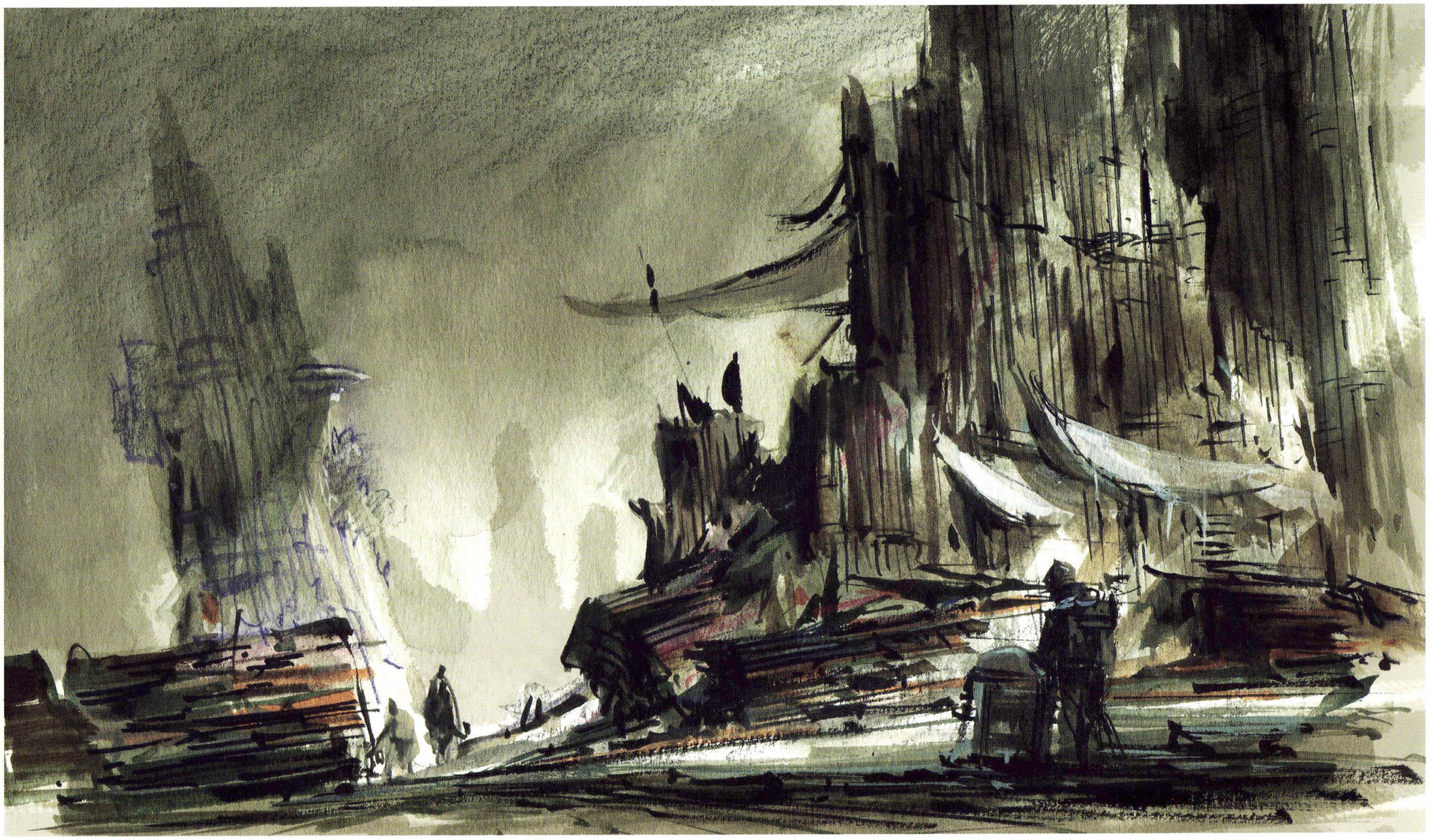


↓ **VILLAGE STORYBOARD SCENE 12** Lim

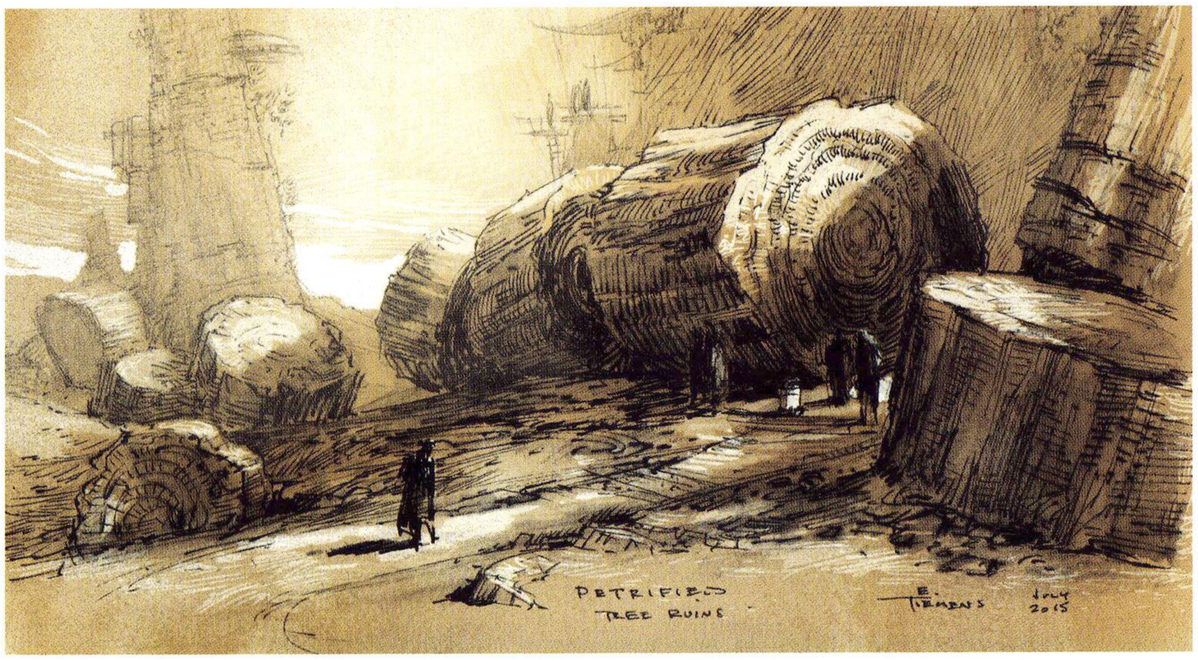


↓ **MEGNUS HOLOCHESS V02** Domachowski

RESISTANCE BASE CONCEPTS

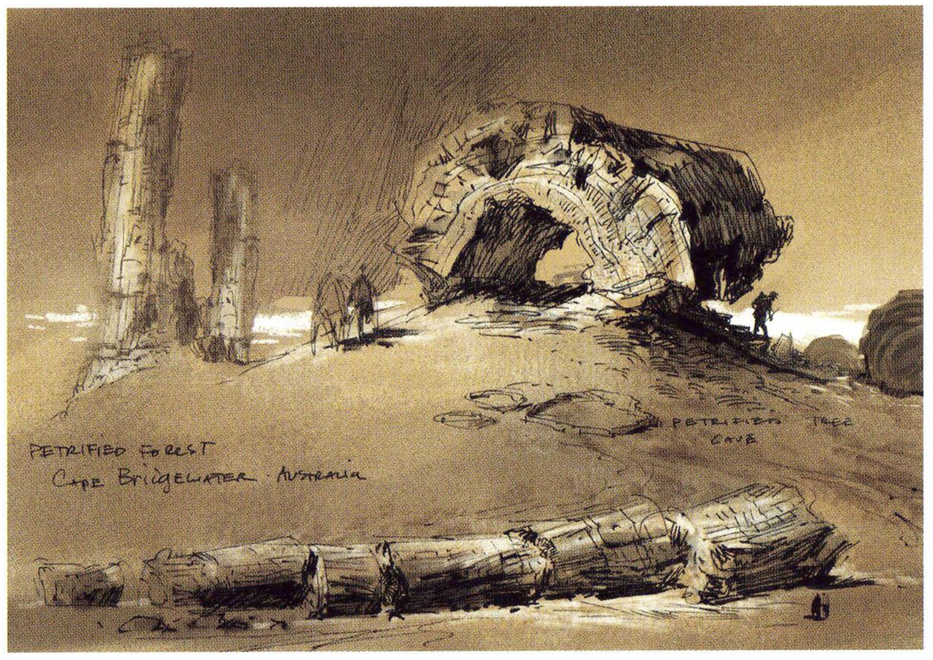


↑ **PETRIFIED ROCK CLIFF STUDY V01 B** Tiemens



↓ **PETRIFIED TREES STUDIES V01** Tiemens

↓ **PETRIFIED TREE STUDIES V02 B** Tiemens



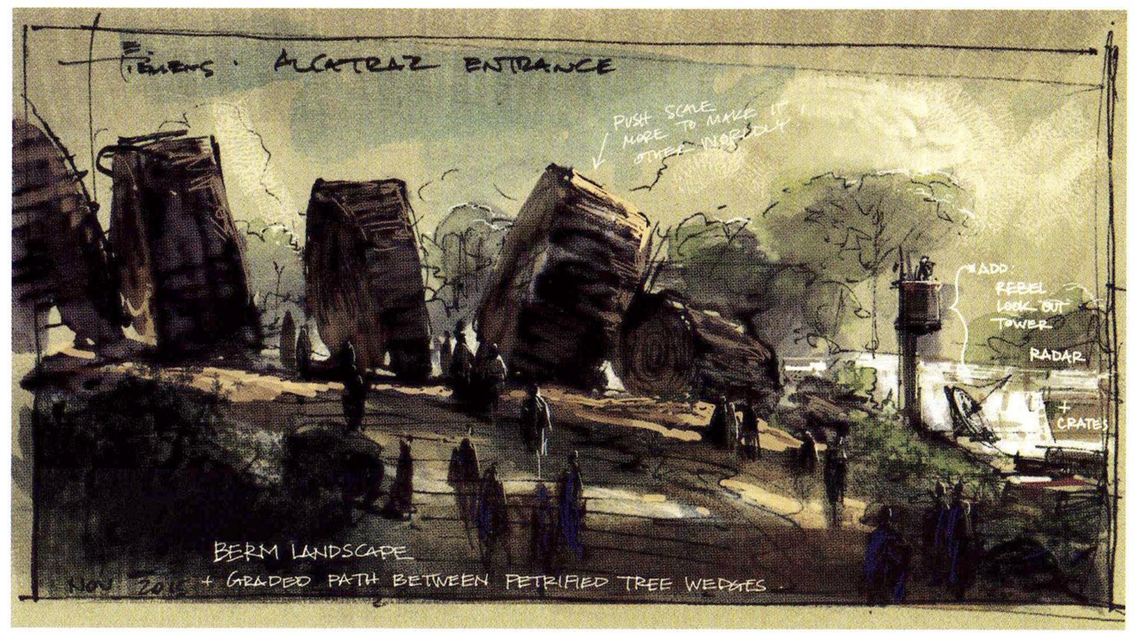


↑ **PETRIFIED TREE STUDIES V03 B** Tiemens

↓ **ALCATRAZ AREA ENTRANCE SKETCH V01** Tiemens



↓ **ALCATRAZ ENTRANCE NOTES V01** Tiemens



↑ **REBEL BASE V03** Khang Le

↑ **REBEL BASE 1** Stephan Martinière

→ **REBEL BASE 2** Martinière





Stand with the Resistance

Guests who choose to seek out the Resistance can join the cause with one of *Star Wars*: Galaxy's Edge's two attractions, *Star Wars*: Rise of the Resistance, codename Alcatraz. Comprising four ride systems, Rise of the Resistance takes recruits on a journey off the planet Batuu and into the stars. Once guests have traveled through the ancient caverns that the Resistance has turned into a base, Rey and BB-8 inform them that a covert Resistance team led by Finn has infiltrated a First Order Star Destroyer—a Star Destroyer en route to the system Batuu calls home. Guests can escape by boarding a transport that will take them to another hideout, this one on Pacara, where they'll meet General Organa. A foolproof plan.

Except it's not. Soon after recruits board the Intersystem Transport Ship (I-TS) shuttle piloted by Nien Nunb and commanded by Lieutenant Bek, First Order TIE fighters come into view. Poe Dameron and his team of fighters make a heroic stand, but the Star Destroyer closes in and captures the shuttle using a tractor beam. Guests who were on their way to General Organa instead step out of the transport and walk into a cavernous Star Destroyer hangar, where they're faced with dozens of stormtroopers and First Order officers who send guests into interrogation cells to await Kylo Ren. Fortunately, however, members of the covert Resistance team are in position to help guests board droid-piloted First Order fleet transports (trackless ride vehicles) and launch on an exhilarating journey through the Star Destroyer's inner workings.

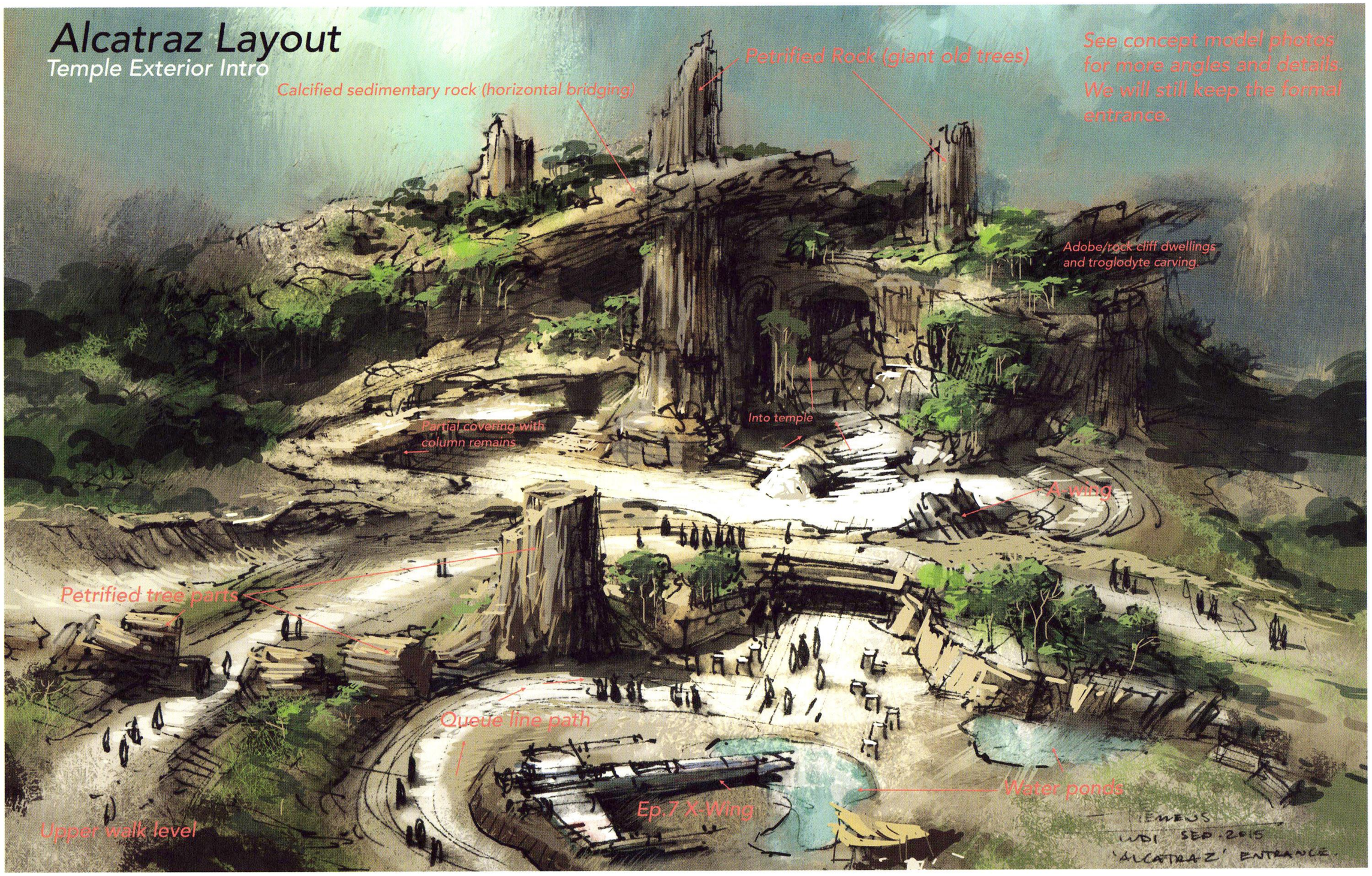
Boarding the Star Destroyer is a jarring shift in environment from the Resistance base. The attraction's queue winds through hallways clearly carved from the rock by the Resistance, akin to Echo Base's corridors on Hoth. Pilot gear and tactical screens populate rooms adjacent to areas evidently once used by an ancient civilization—or multiple civilizations. Imagineering took direct visual inspiration from *Star Wars* films to make the base on Batuu feel authentic. Imagineering managing story editor Margaret Kerrison recalls, "We had to have the monitor from Hoth. We needed to have that laser-cut tunnel feel, because those are both visuals that trigger you to *know* that you are in the *Star Wars* galaxy, that you are in a Resistance base. You'll see the equipment in the storage, all of the different helmets and uniforms, and the detonators and everything. All of these things clue you into where you are. And that's just the more recent story, because there are two layers. The first layer tells the story of who these ancients were."

She continues, "An ancient civilization lived in these ruins, and you see some of their markings. There's one room that we call the chamber of eternal sleep, because that's where they buried their relatives. There's a place where they stored their food and drinks, by the urns in the walls. In the room right before you step out to the I-TS, you see their ancient navigational charts painted on the ceiling. There's a history to the space, and we wanted to make sure that guests are completely enveloped in the idea that this is a real ancient place to which the Resistance, the second layer of the story, has recently made additions. When Vi found this place, she thought, 'This is the perfect hiding spot. Even I get lost in it. There's no way the First Order is going to find us here.' The team started out with a beautiful area with the waterfall and these tunnels, and carved it into a vehicle to tell both the story of these ancients and an iconic *Star Wars* story, with all of the visual cues of a classic *Star Wars* environment."

Imagineering executive creative designer Chris Turner notes that the space is also a wonderful opportunity to let guests sink into the environment and ready themselves for the action ahead. The team was likewise able to use the narrow hallways, which open up from a compressed space into a larger area, as part of the story. Imagineering executive creative director John Larena sees this technique of using physical spaces to inform storytelling as integral to pulling guests into the story. "It's been very important to make this ride an immersive, personal experience. Part of that is breaking you off from the vehicle, giving you free enterprise to walk through a space and develop a relationship with those walls. You get a close-up view while walking, so that when you get back to a vehicle, you'll have a more personal appreciation of the space," Larena says. "One of the most successful things we can do is play these games of compression, followed by a big release. We have a moment like that when you're in the communications room, and then it blows up to this big view of the ship. Then you're back into compression inside of this tiny transport ship, and then *boom*—it blows up again with the Star Destroyer hanger, and so on. It gives you a greater appreciation of all the different spaces you're going through."

The Star Destroyer occupies a serious amount of that space. The hangar bay, with its massive view into the stars beyond, sets an intimidating tone: It makes the guests feel small. From that starting point, Imagineering and Lucasfilm had to determine how to translate pieces of on-screen Star Destroyers to this practical environment, which needs to last much longer than a few days of filming. Turner recalls mapping out the guts of the ship to match where the ride vehicle needed to be at certain points in the attraction. The team envisioned corridors and rooms based on those needs.

← **ALCATRAZ COMMS ROOM**
Hobbins, Gindraux



"How big will the scene have to be so it's believably a hangar bay inside a Star Destroyer? That helped us as a visual mock-up to say, 'Okay, we can't get any smaller than this,'" said Jon Georges, executive producer on Galaxy's Edge. "As a project team we had to justify that giant volume that's basically a pass-through hallway."

And as Imagineering portfolio creative executive Scott Trowbridge points out, "Star Destroyer areas designed as sets never had to be connected to each other." (The films didn't need to have an internal logic of how to go from the hangar bay to a turbolift or the gun deck; movies can utilize the camera to cut from location to location.)

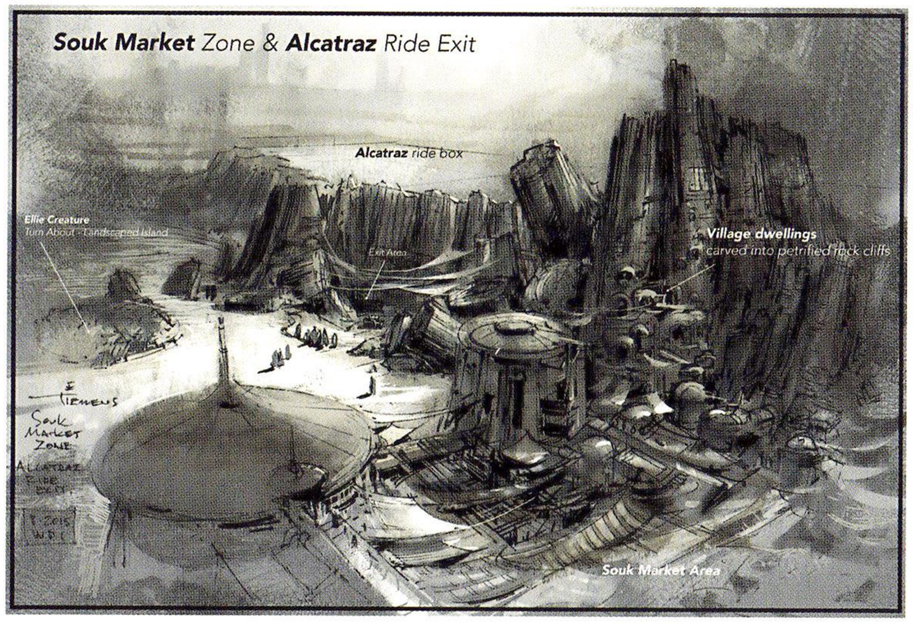
Trowbridge adds, "It was decided early on that we wanted to really feel the power and the might of the First Order, and to have a sense of cinematic language in the overall design and experience. When we craft the built environment, we don't really have long shots, and cuts to close-up, and all that. But we do have to provide all the same psychological and emotional journeys that the films offer, and we try to do that by making the experience of the physical space feel cinematic. Guests are captured while on the I-TS and board the Star Destroyer, and we knew that the right next beat was not to emerge into a small hallway or a cell—the right next beat was to experience the overwhelming oppressiveness and sense of force and power of the First Order. The guests needed to feel more helpless, and the only way to accomplish that was to build a giant hangar bay with nothing in it. We needed that moment of going from this small shuttle vessel into as big a hangar bay, so that we could logically make the story play out with a cinematic sense of scale and emotion."

↑ **ALCATRAZ AERIAL LAYOUT V01** *"There was going to be an idea of an ancient temple, but then that got reduced. We turned it into a more carved and reductive space. This is a place the Resistance could set up an outpost and go into catacombs and former living and storage places."* Tiemens

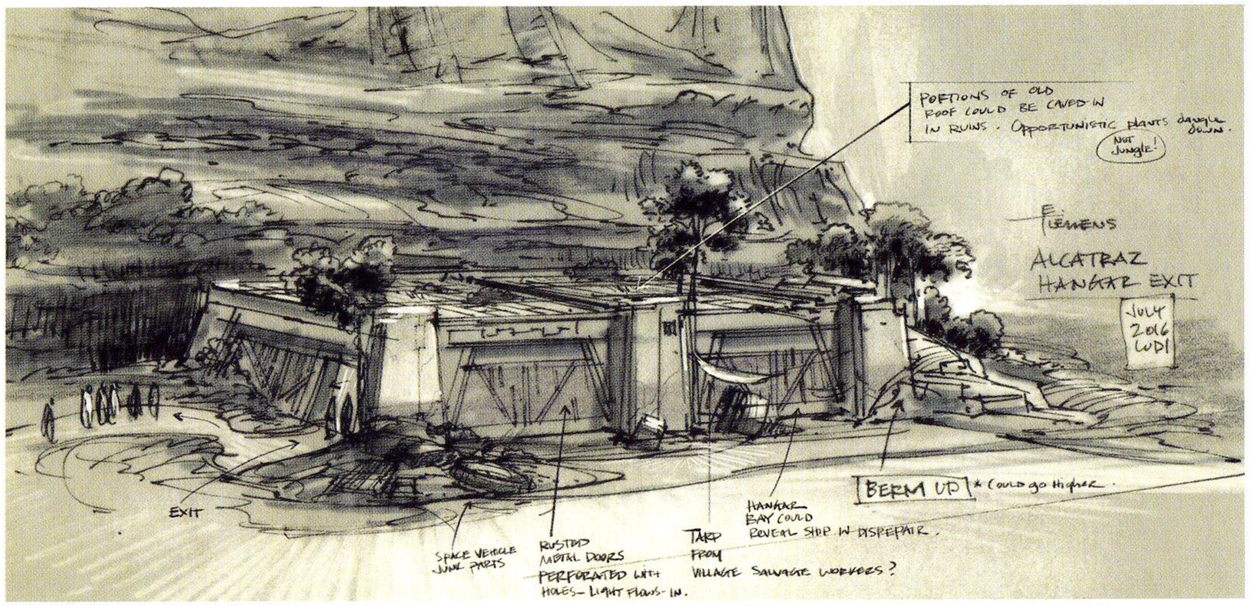
↑ **ALCATRAZ NEW LAYOUT VIEW V01** Tiemens

→ **ALCATRAZ EXIT NOTES V02** *"This area was originally going to be a whole junkyard or salvage area. It was going to be a really big wrecked spaceship. And that path around the junkyard was where the big creature was going to come around and return back into the village."* Tiemens

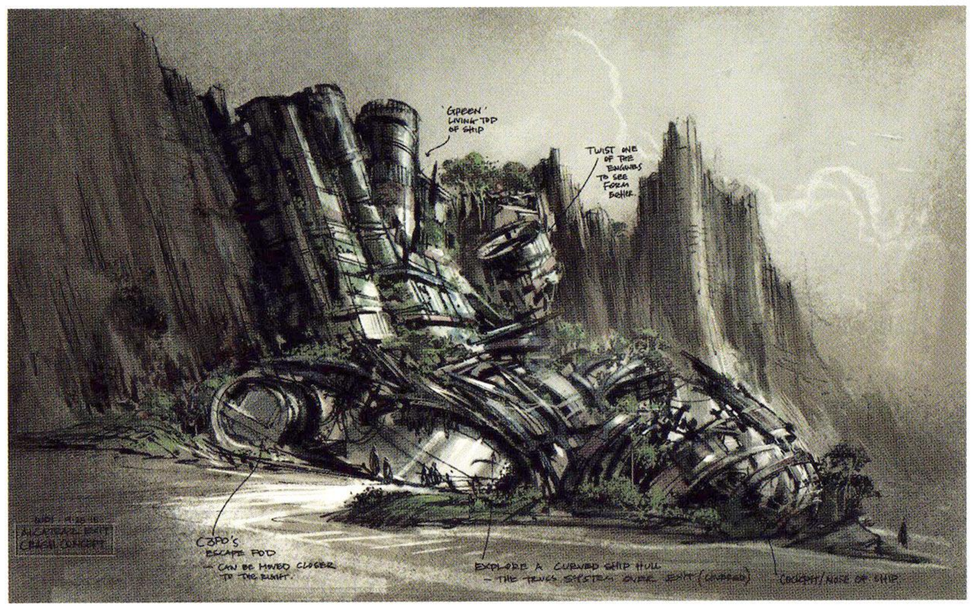
↓ **SOUK ALCATRAZ EXIT ROCKWORK** Tiemens







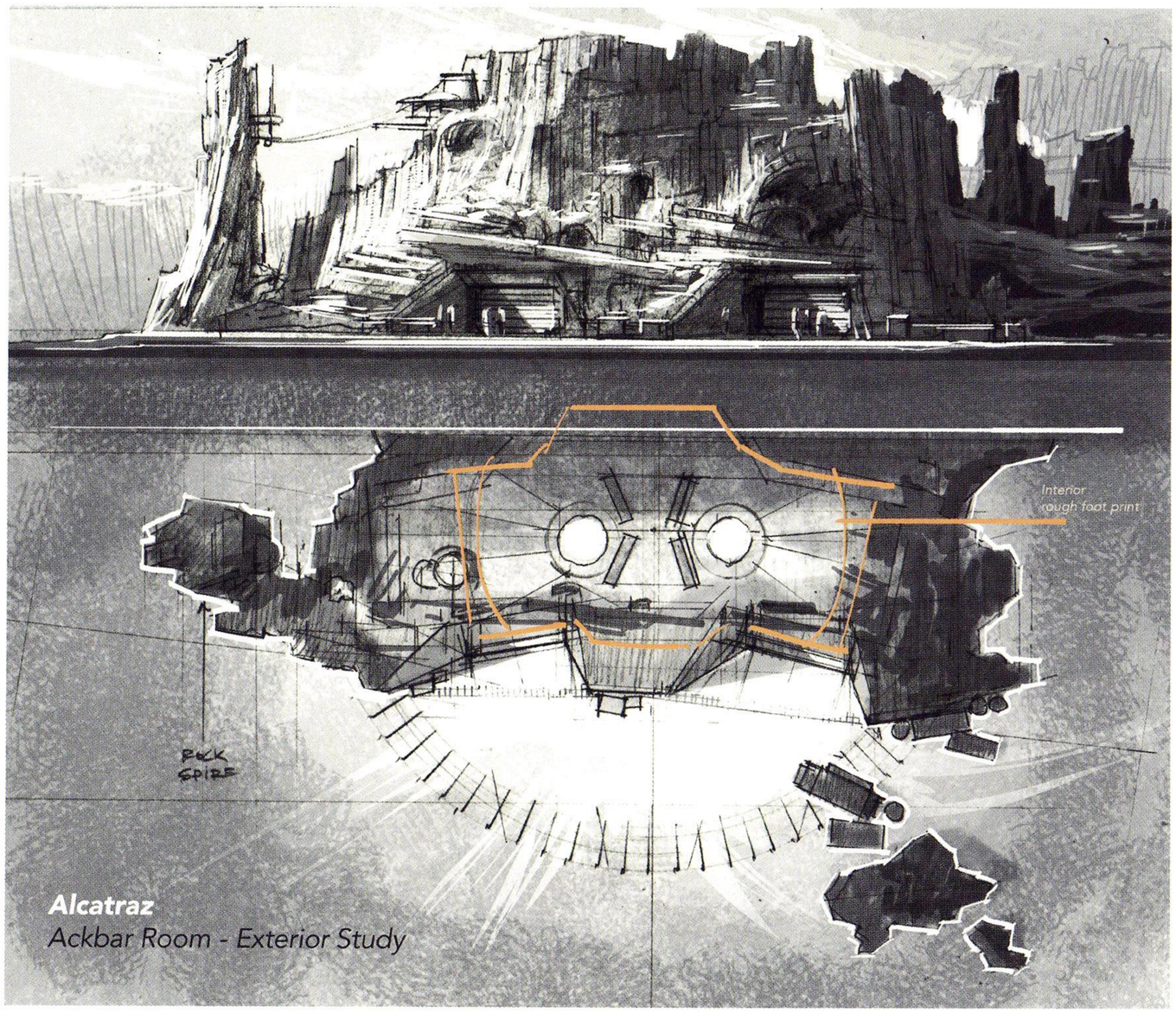
↑ **ALCATRAZ EXIT HANGAR LAYOUT** Tiemens



↑ **ALCATRAZ EXIT CRASHED CRAFT** Tiemens

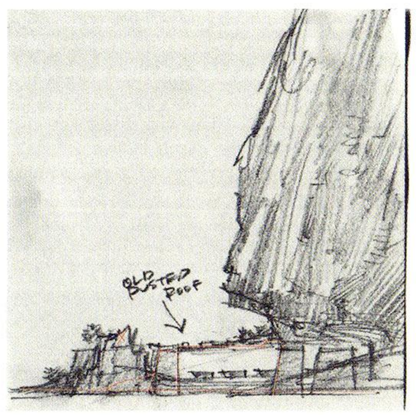


↓ **ALCATRAZ EXIT SKETCH** Tiemens

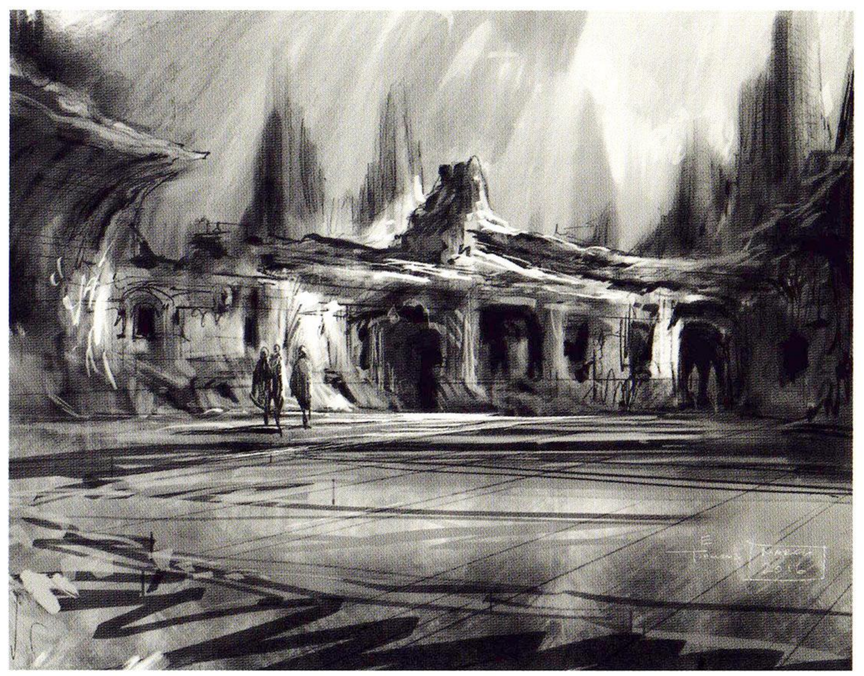


↑ **ACKBAR MEETING EXTERIOR** Tiemens



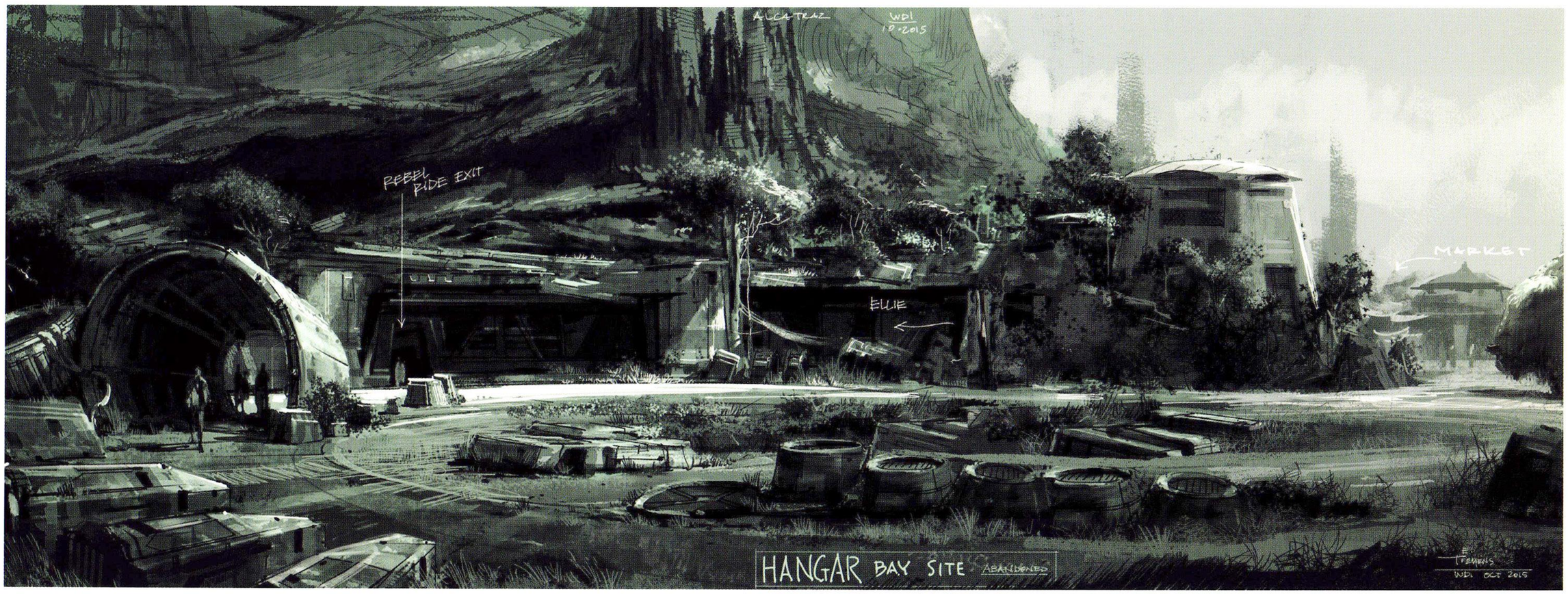


↑ **ALCATRAZ EXIT THUMBNAILS** Tiemens



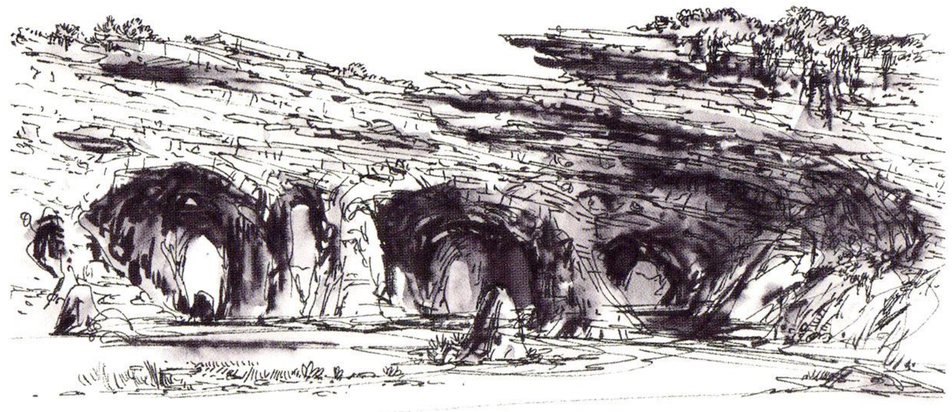
↑ **ALCATRAZ EXIT V01** Tiemens

↓ **ALCATRAZ EXIT WIDE HANGAR V03** Tiemens

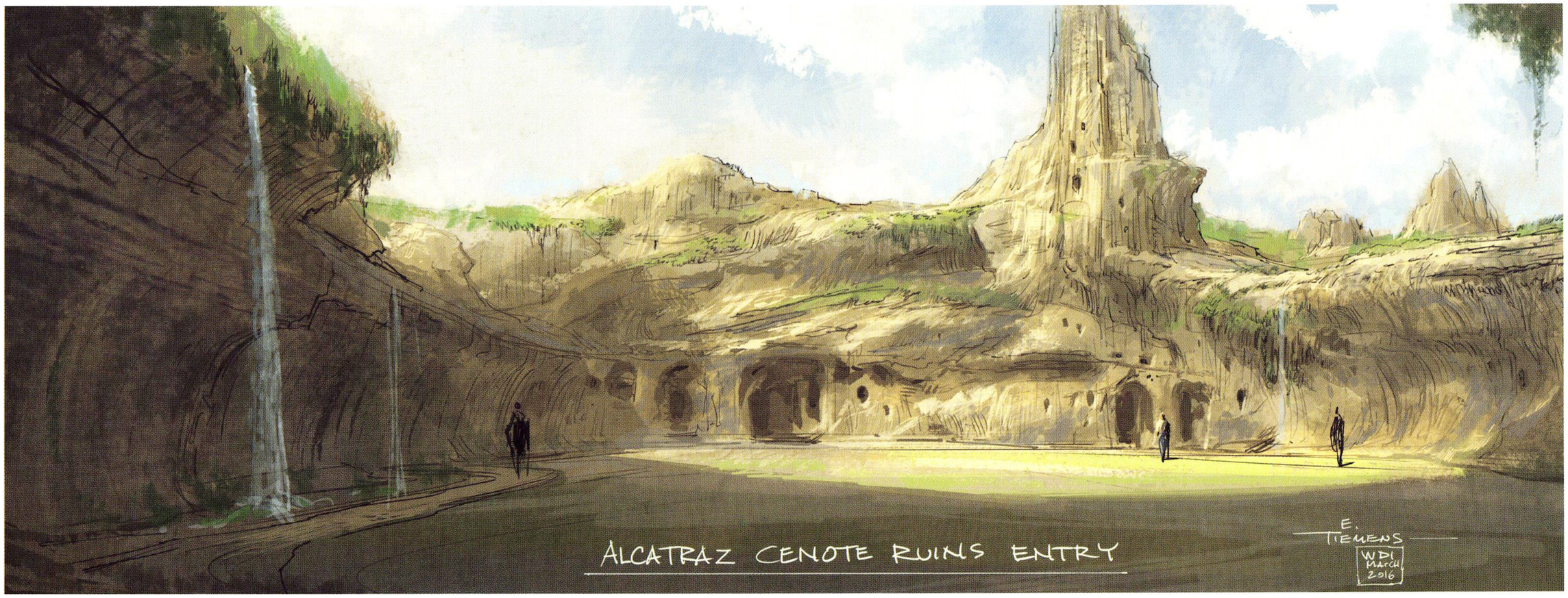


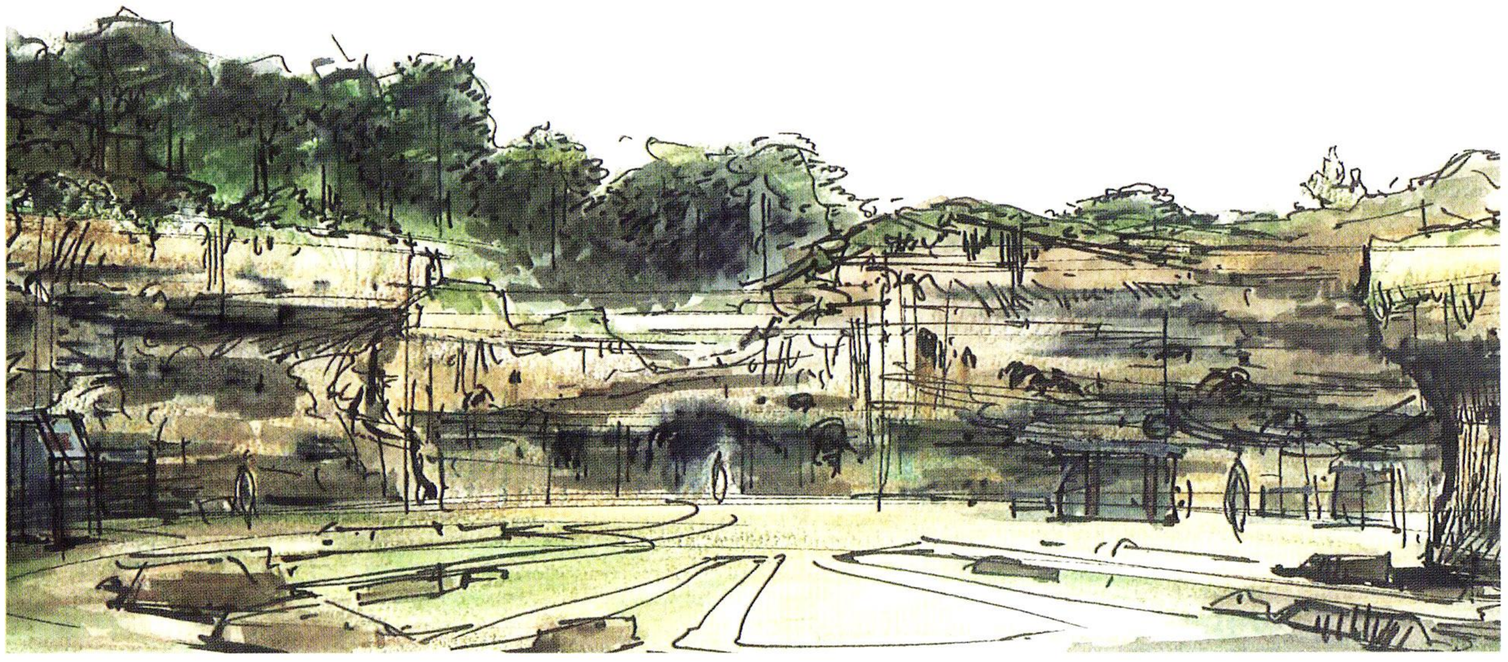


↑ **ALCATRAZ SOUK EXTERIOR SKETCHES V01** Tiemens



↑ **ALCATRAZ SOUK EXTERIOR SKETCHES V01** Tiemens



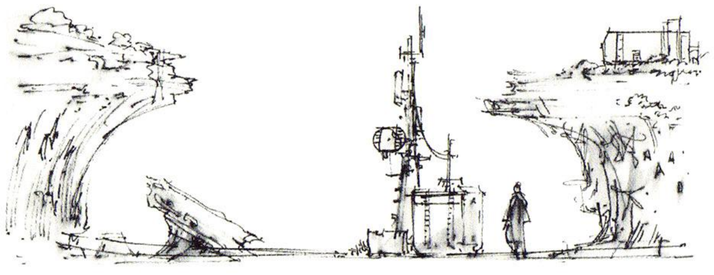


↑ **CENOTE RUINS EXTERIOR SKETCH** Tiemens

"The Resistance respects nature and they work with nature, versus the First Order, which conforms nature to them. So the note here was to really try to make it so that it was almost peaceful in some ways, tonally, and so you have things like water features. You have beautiful carvings into the rocks, and the base was all hidden and built into the rock formation, so that if you look at it and step back, it's actually a very serene environment." Chiang

← **ERIK'S LAND SKETCHES** Tiemens

↓ **ALCATRAZ SOUK EXTERIOR SKETCHES V01** Tiemens







↑ **ALCATRAZ ROUGH COMPS FOR LUCASFILM** Tiemens, Lim

"This would be our Yavin base, which had its original location shoot in the jungles of Guatemala, where it was mostly nature with a little bit of ancient ruins in there. This is maybe our equivalent of that. I liked that balance, because it then creates a richer world where you really do feel like you're discovering something that's been hidden here for a while." Chiang

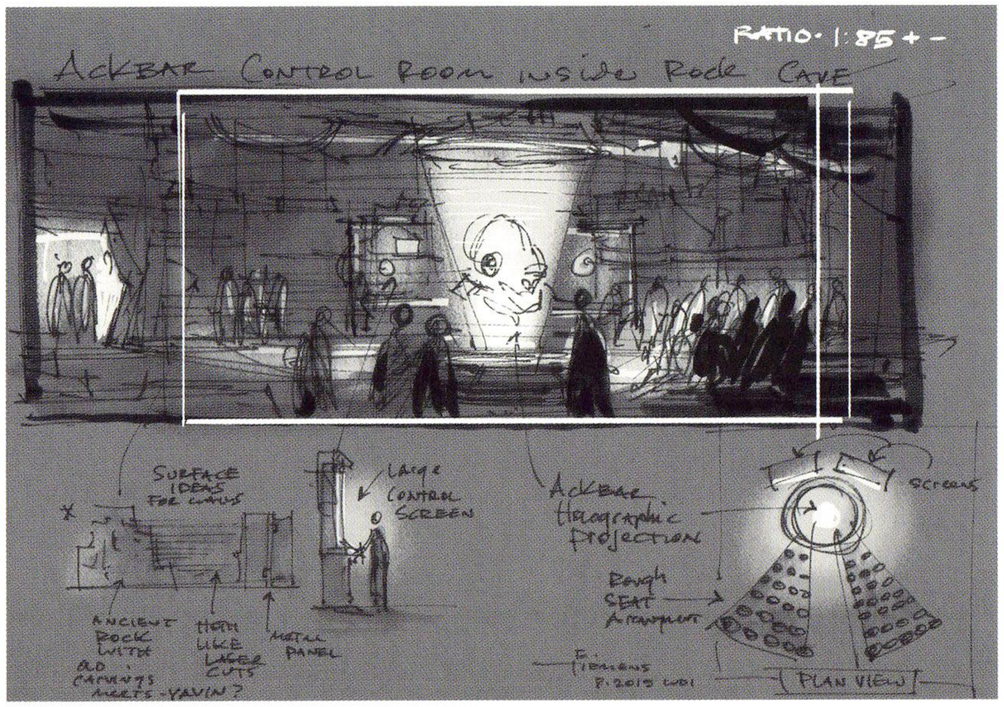
← **SCAVENGER AREA MOOD REVISED** Tiemens

→→ **ALCATRAZ RUINS STUDY MODEL** Eduardo Pena

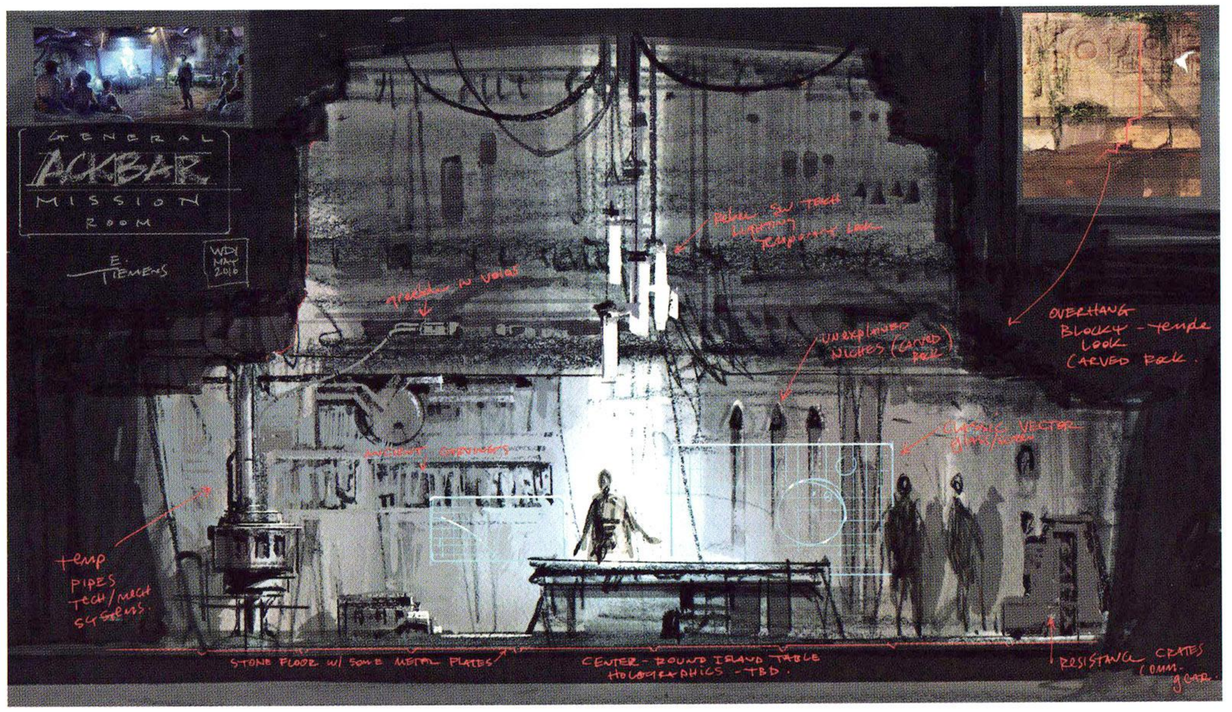
"The overall setting of the Resistance base makes a peaceful statement. Contrasting that with the First Order, which is like, 'This is in-your-face architecture taking over the landscape,' and then right in the middle of that is the village itself. The village is a really delicate balance between the two. So you have these three notes, or three zones, and that's really important because that's how we approach our designs when we're designing planets." Chiang



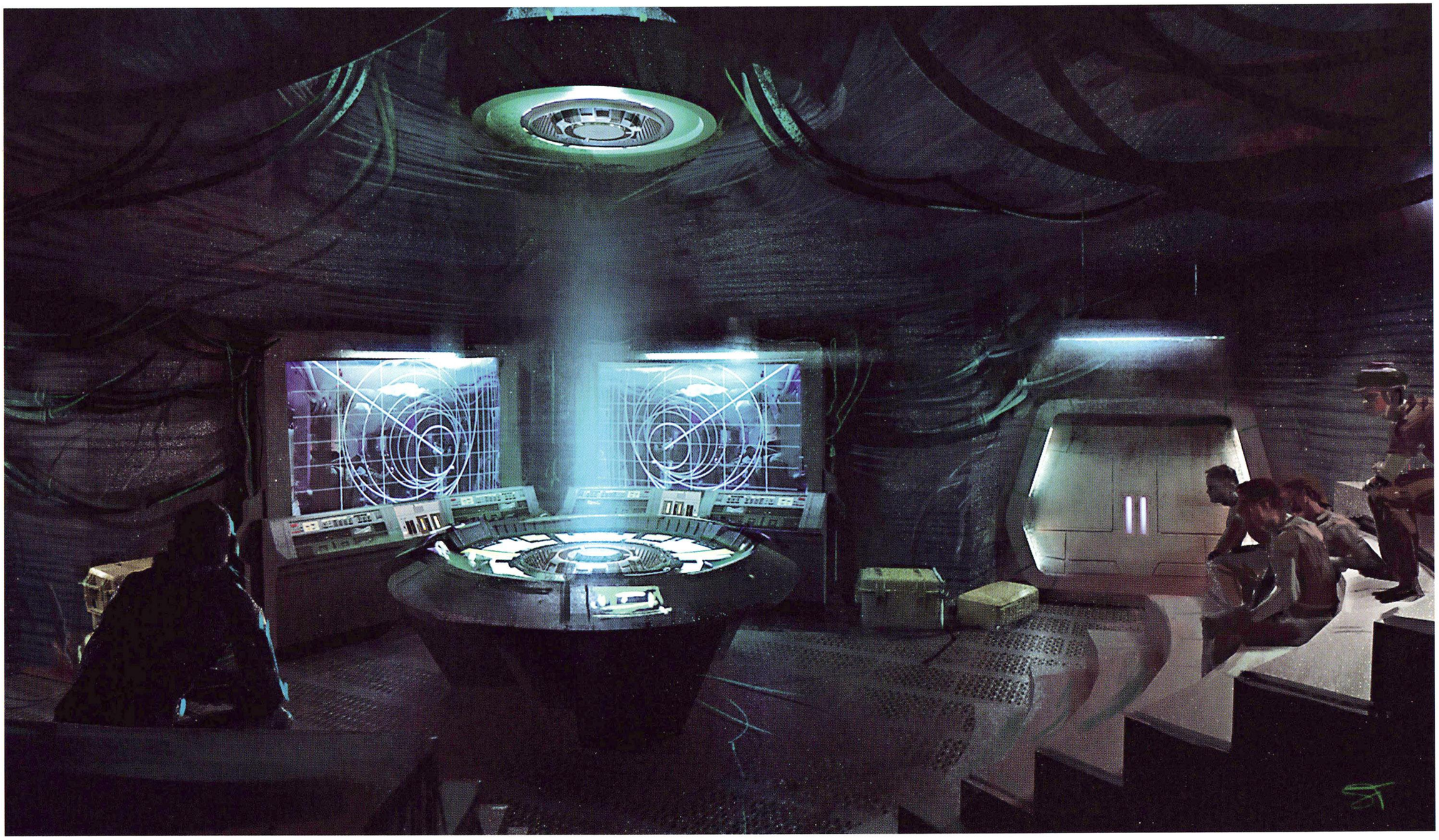




↑ **ALCATRAZ INTERIOR NOTES SKETCH** Tiemens

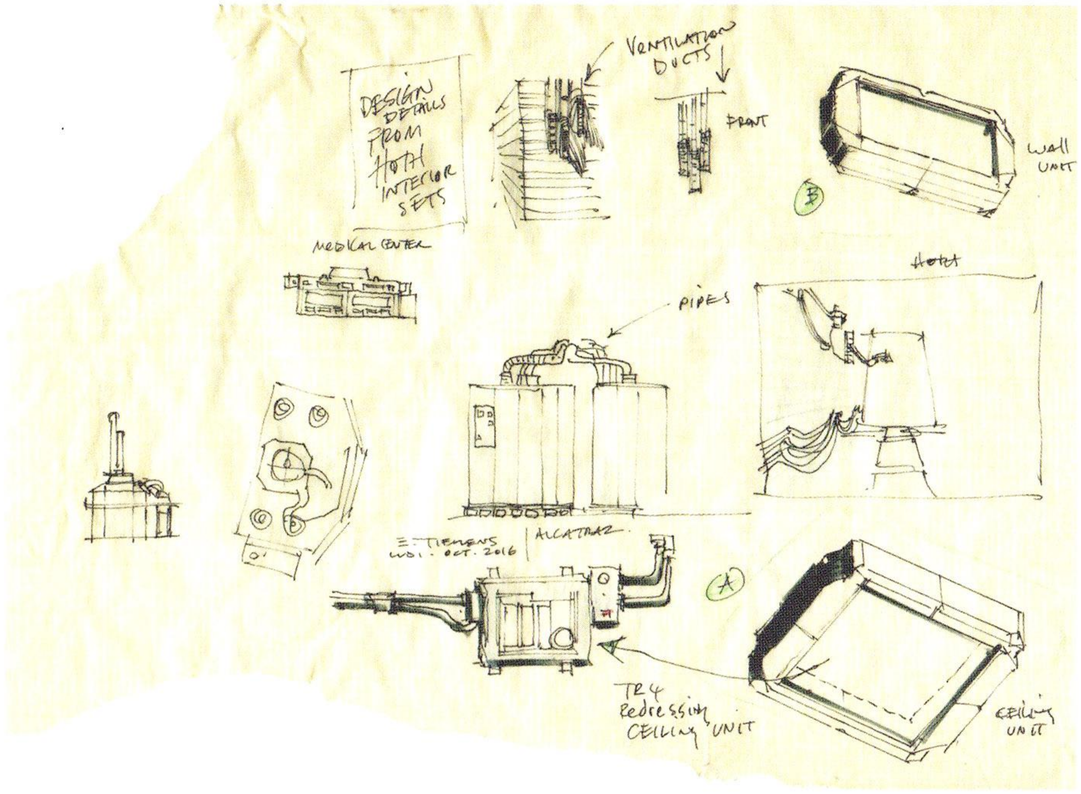


↓ **ACKBAR'S ROOM V04** Tappin

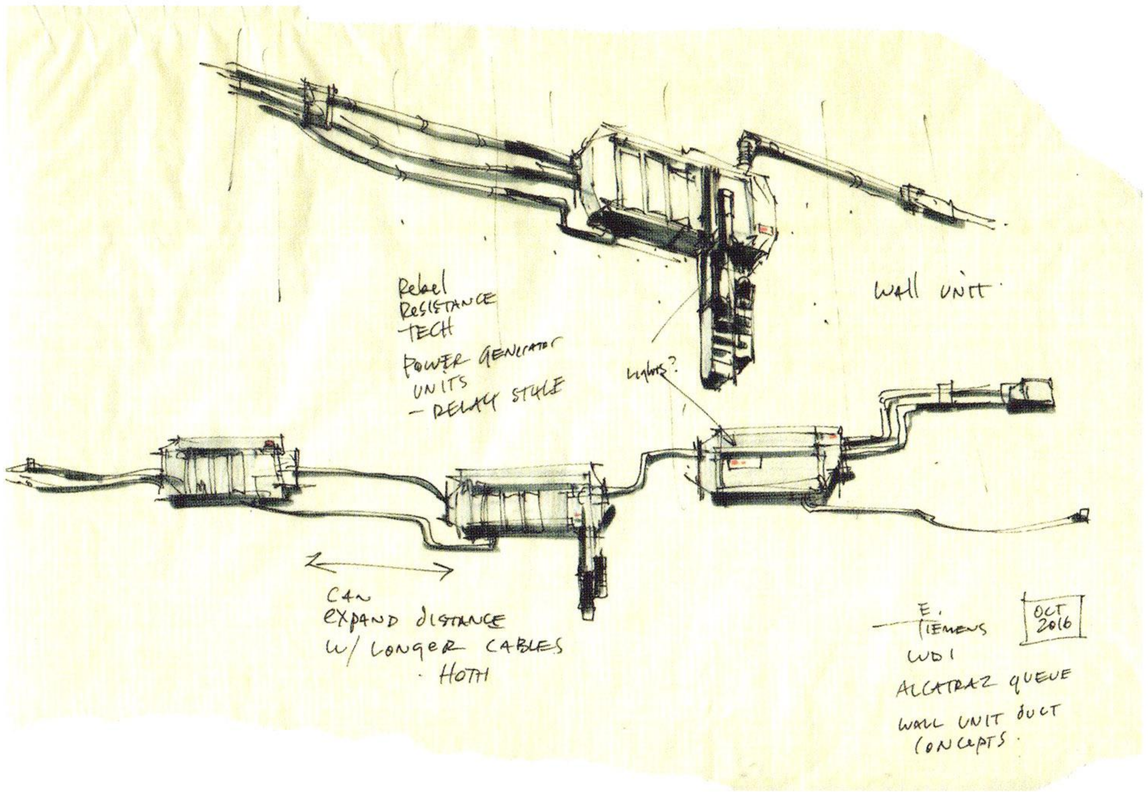


↑ **ACKBAR ROOM DESIGNS V02** Tiemens

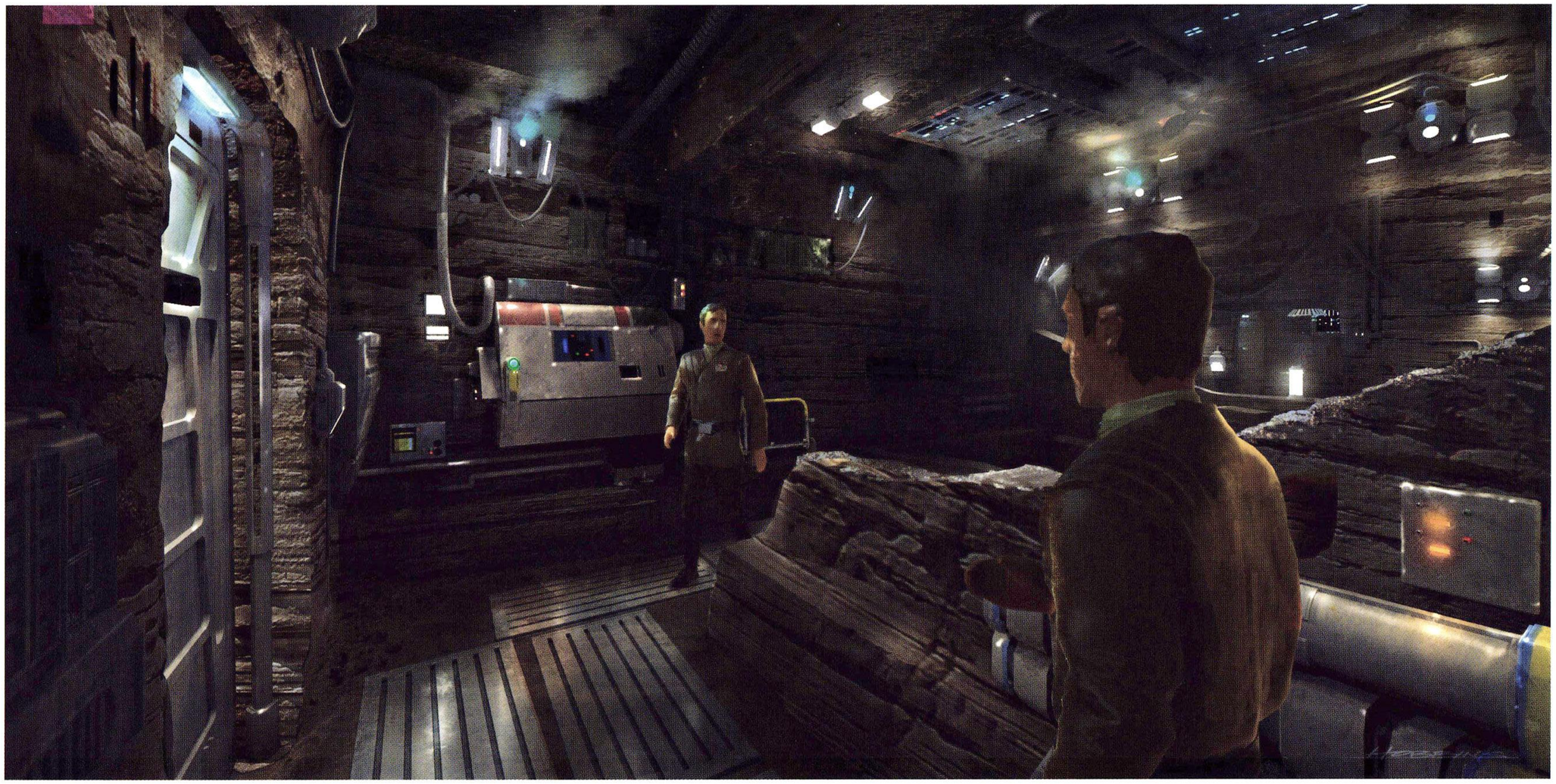
↑ **ANCIENT RUINS LONG HALLWAY SECTION** Hobbins, Gindraux



↓ **ALCATRAZ INTERIOR AIR VENT V03** Tiemens

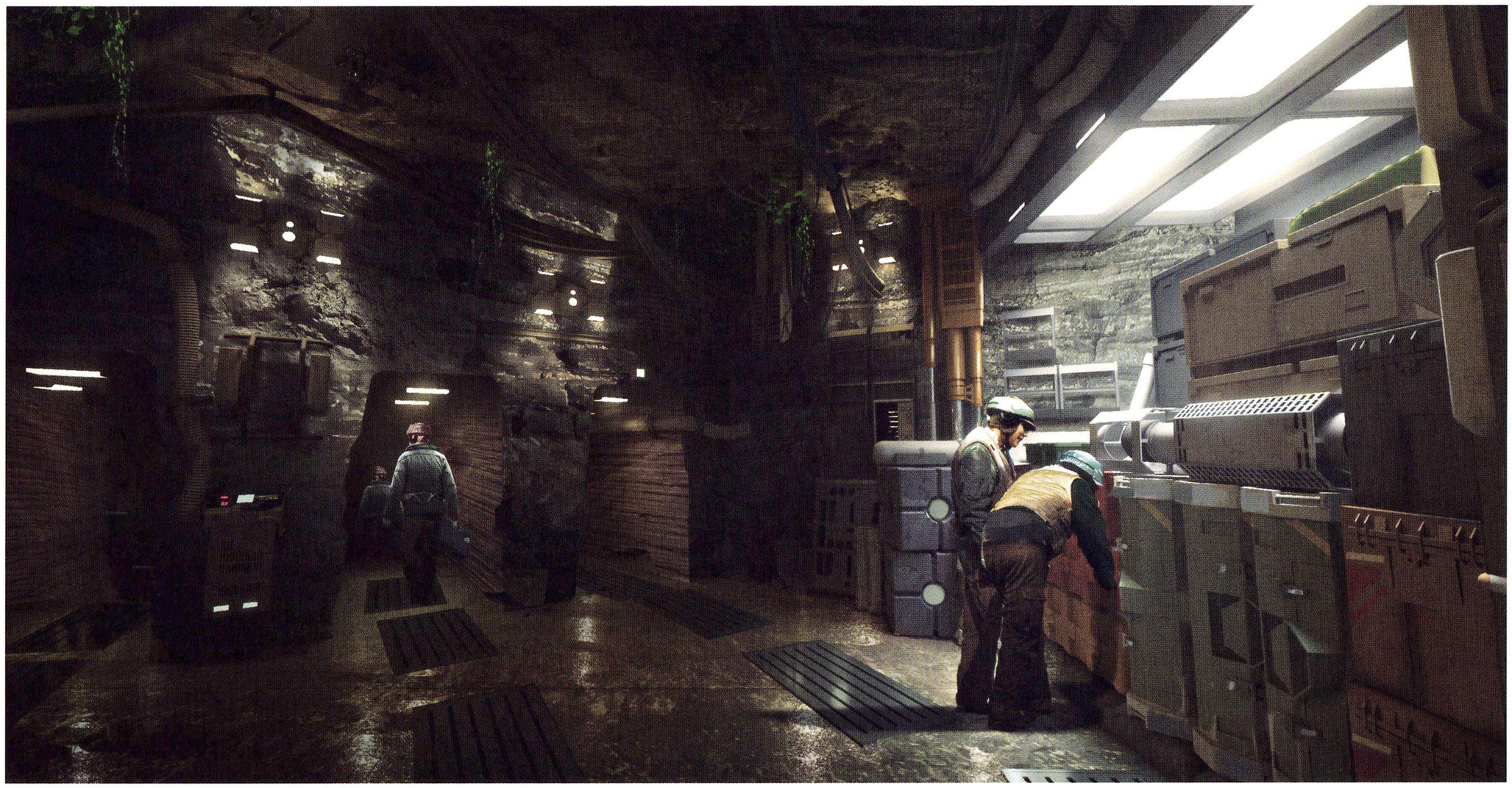


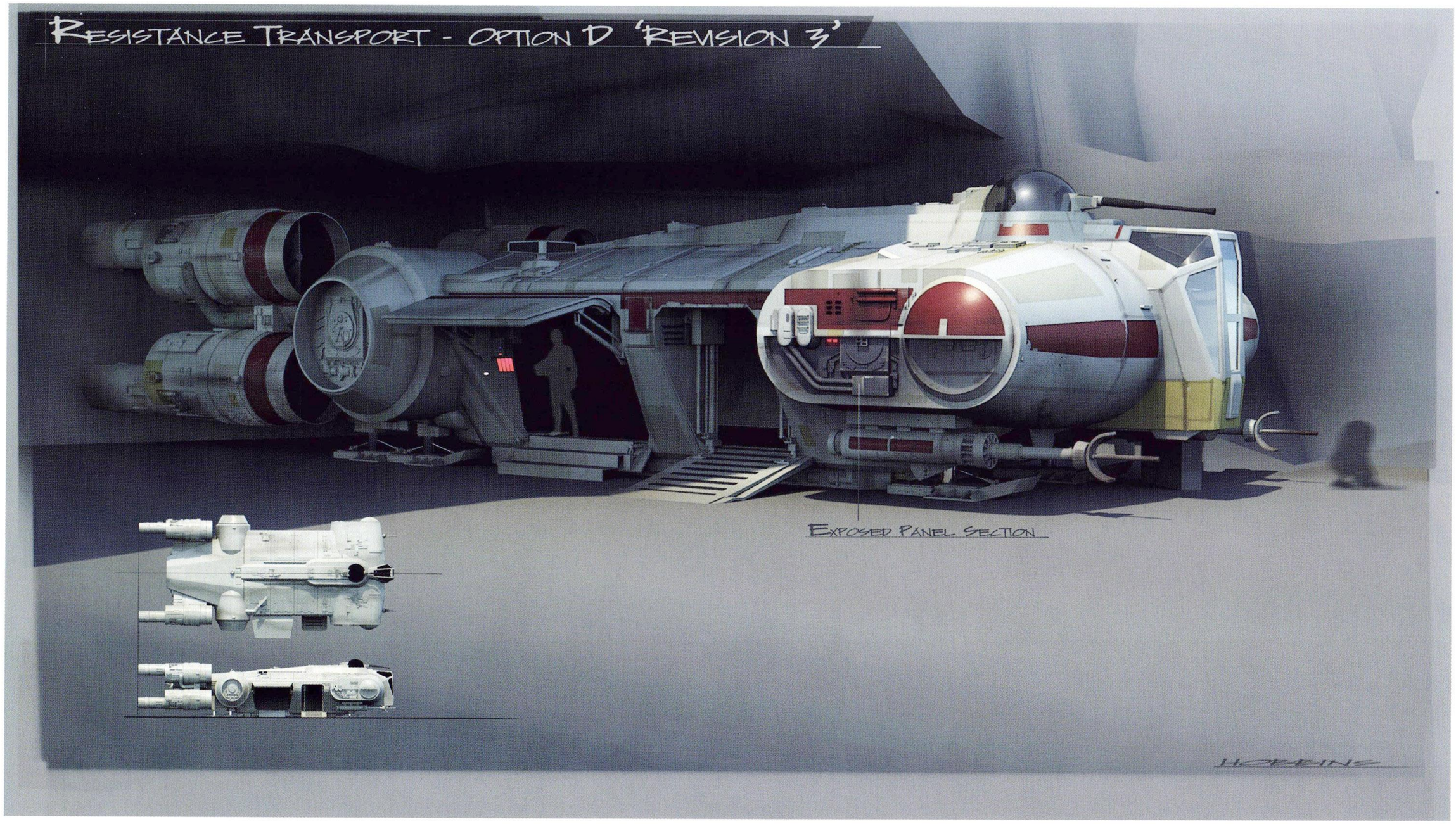
↓ **ALCATRAZ INTERIOR AIR VENT V02** Tiemens



↑ **ANCIENT RUINS CHAMBERS BCDE** Hobbins, Lim

↓ **ANCIENT RUINS CHAMBER L** Hobbins, Gindraux



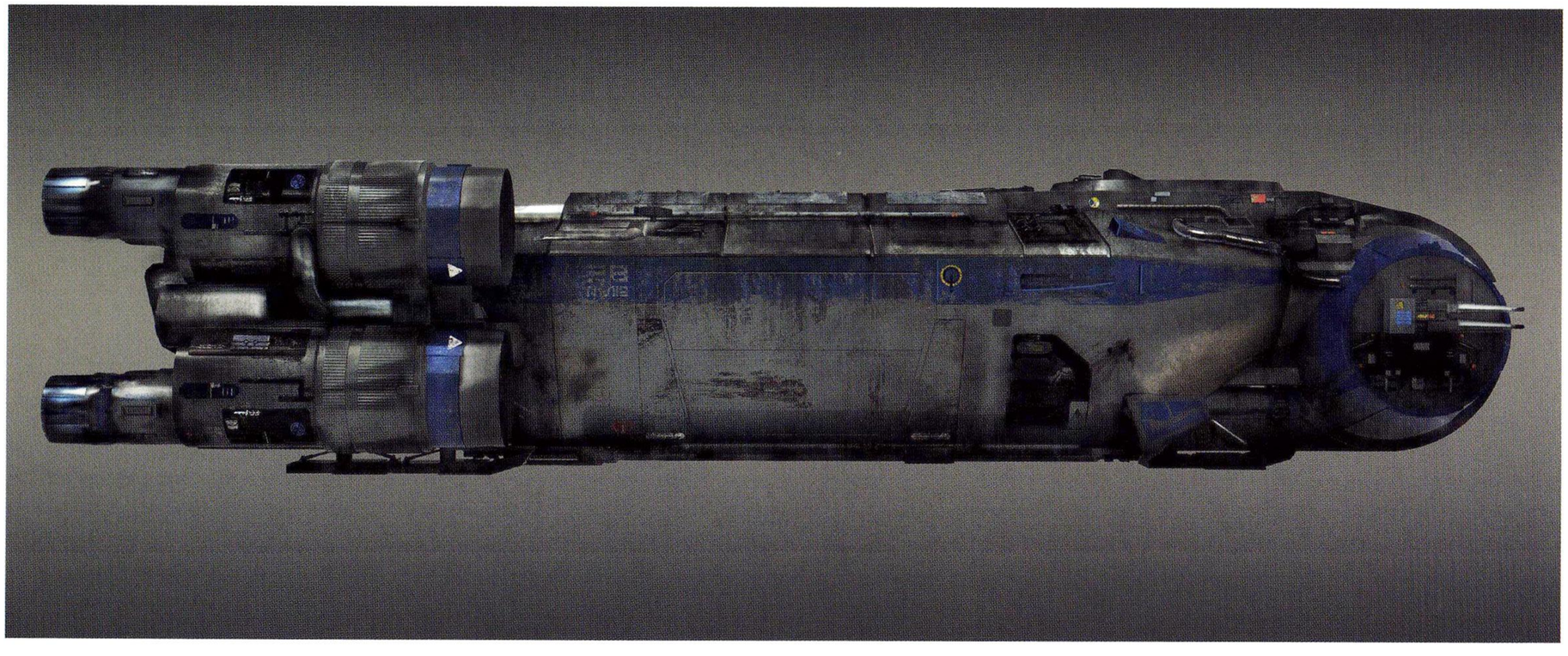


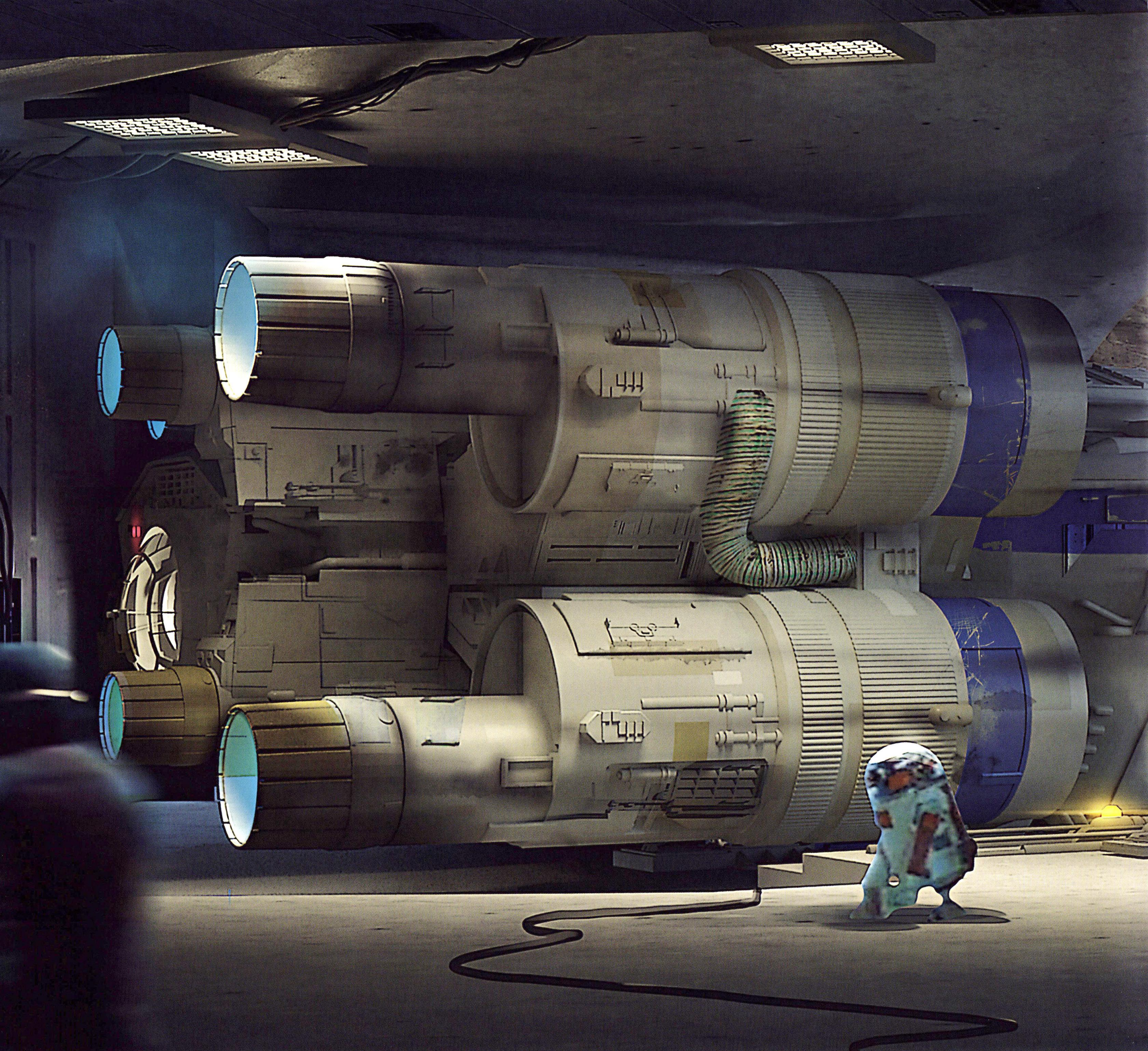
*"We wanted to make it so that non–*Star Wars *fans coming in here would automatically understand, in terms of the paint, what the purpose of this ship is and that it's a Resistance ship. If you look at this, you'll see the nose is distinctly inspired by blockade runners. The engines are oversized X-wing engines. The color schemes are very much in line with the Rebel colors."* Chiang

↑ **RESISTANCE TRANSPORTER OPTION D** Hobbins

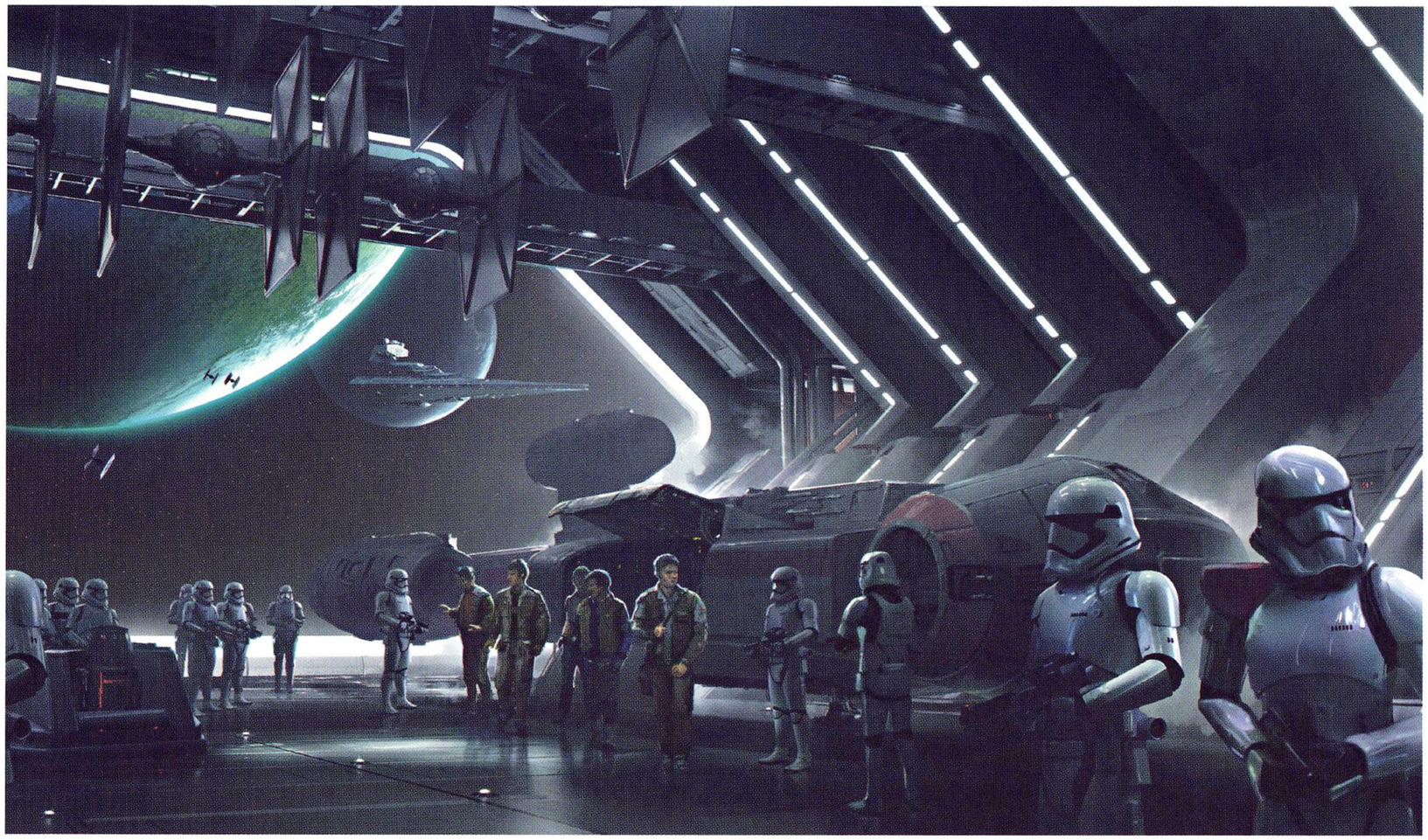
→ **ITS EXTERIOR GRAPHIC CONCEPT** WDI Graphics Studio

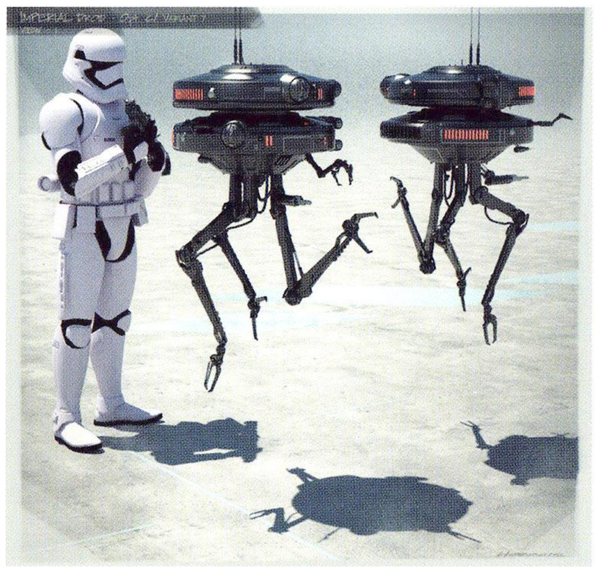
→→ **RESISTANCE TRANSPORTER IN SITU VIEW** Hobbins











↑ **FIRST ORDER DROID OPTION C** Hobbins

← **FIRST ORDER HANGAR FOR D23 EXPO** Bruno Werneck, Lim

"The illusion is, you're starting off in this very peaceful planet in a spaceship, and when the doors open later after you're taken onto the Star Destroyer, you are transported into a completely different world. You're inside a spaceship in space with a different form language, and our goal was visually how to make that as striking as possible." Chiang

↓ **ALCATRAZ PAINT OVER V03** Chris Lee

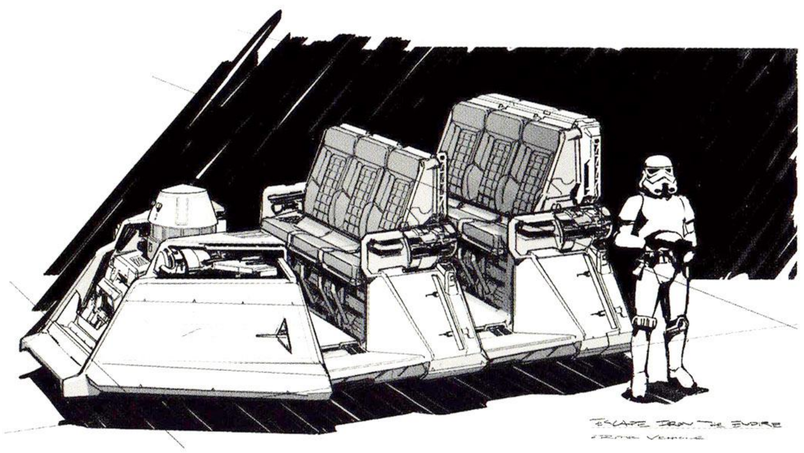


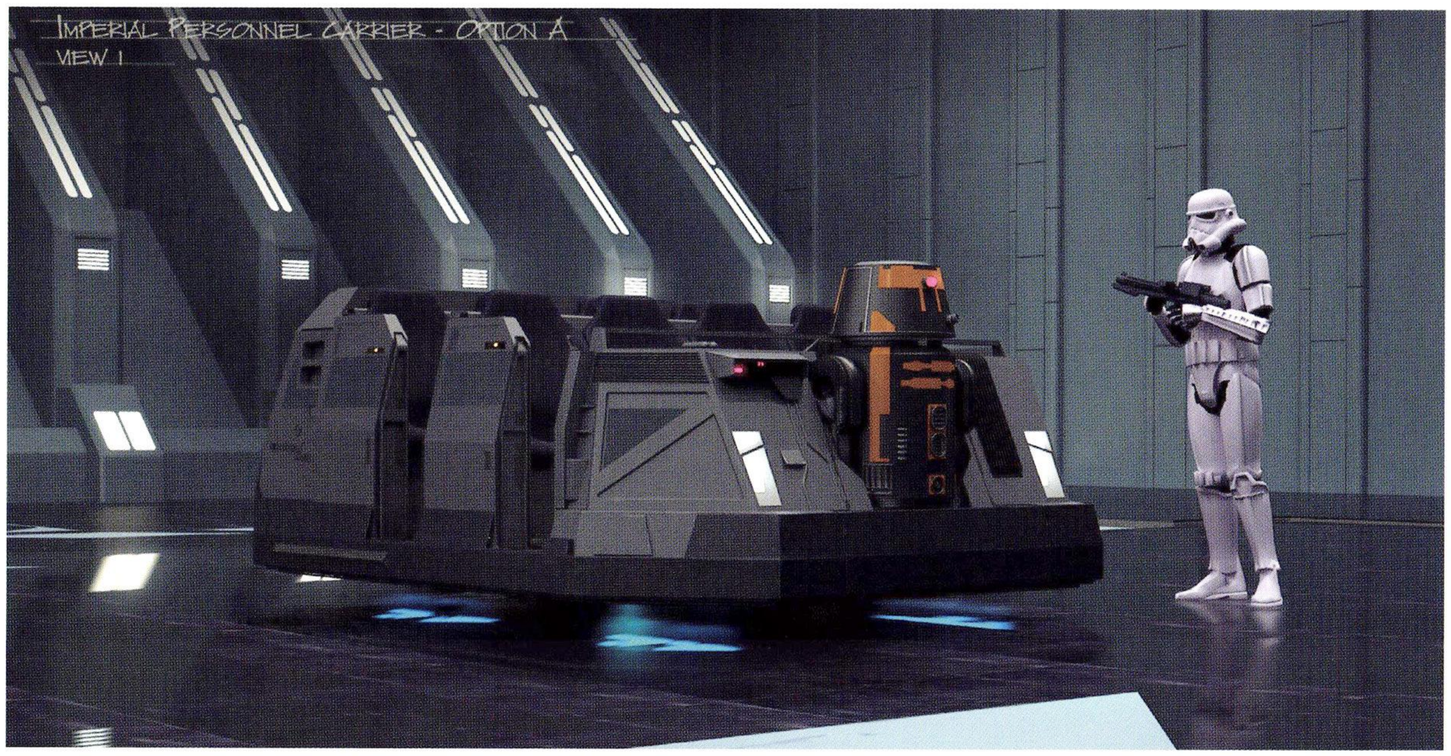
↑ **TORTURE ROOM PAINTING** Lee

→ **PERSONNEL CARRIER DOORS OPEN** Hobbins

↓ **ESCAPE RIDE VEHICLE** Darren Bacon

"I wanted to push the design a little bit and really try to make sure that it actually worked story-wise and aesthetically—that this would actually be potentially a vehicle that you would find on the Star Destroyer. The solution was that we went back and looked at the Rebel transports on Yavin. We asked: What is the First Order version of that? Our solution was to create this troop transport." **Chiang**







← **PERSONNEL CARRIER VIEW 2** Hobbins

↓ **ALCATRAZ SERVICE CORE** Lee

"The goal was to create what would be the equivalent of the underbelly in a ship where the steam engine is. This isn't an engine room, but this is somewhere people don't normally go. It's the darker parts of the Star Destroyer, because you're supposed to be in a place where you're still hiding out." Christopher Mais

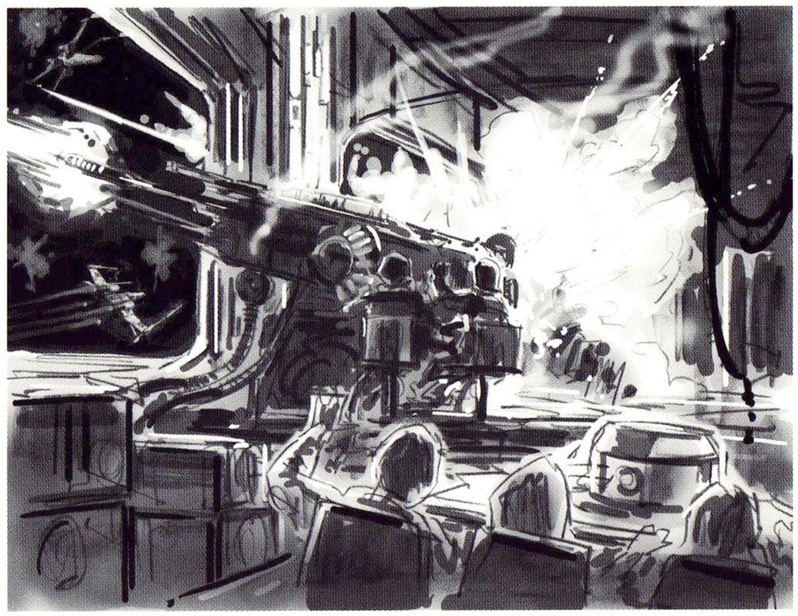
↑ **WALKERS SHOT 1** Mais, Lee

"We had three AT-ATs [digital] models from Star Tours. We were able to get those three models from ILM, and then a lot of the effort for a piece like this is basically laying out where they are in the physical world. So in addition to sort of just composition for the concept art piece, it's 'How does this really work in our attractions?' We must have laid this out ten different ways until we settled on this positioning." Mais

→ **STAR DESTROYER BRIDGE** Lee, Mais





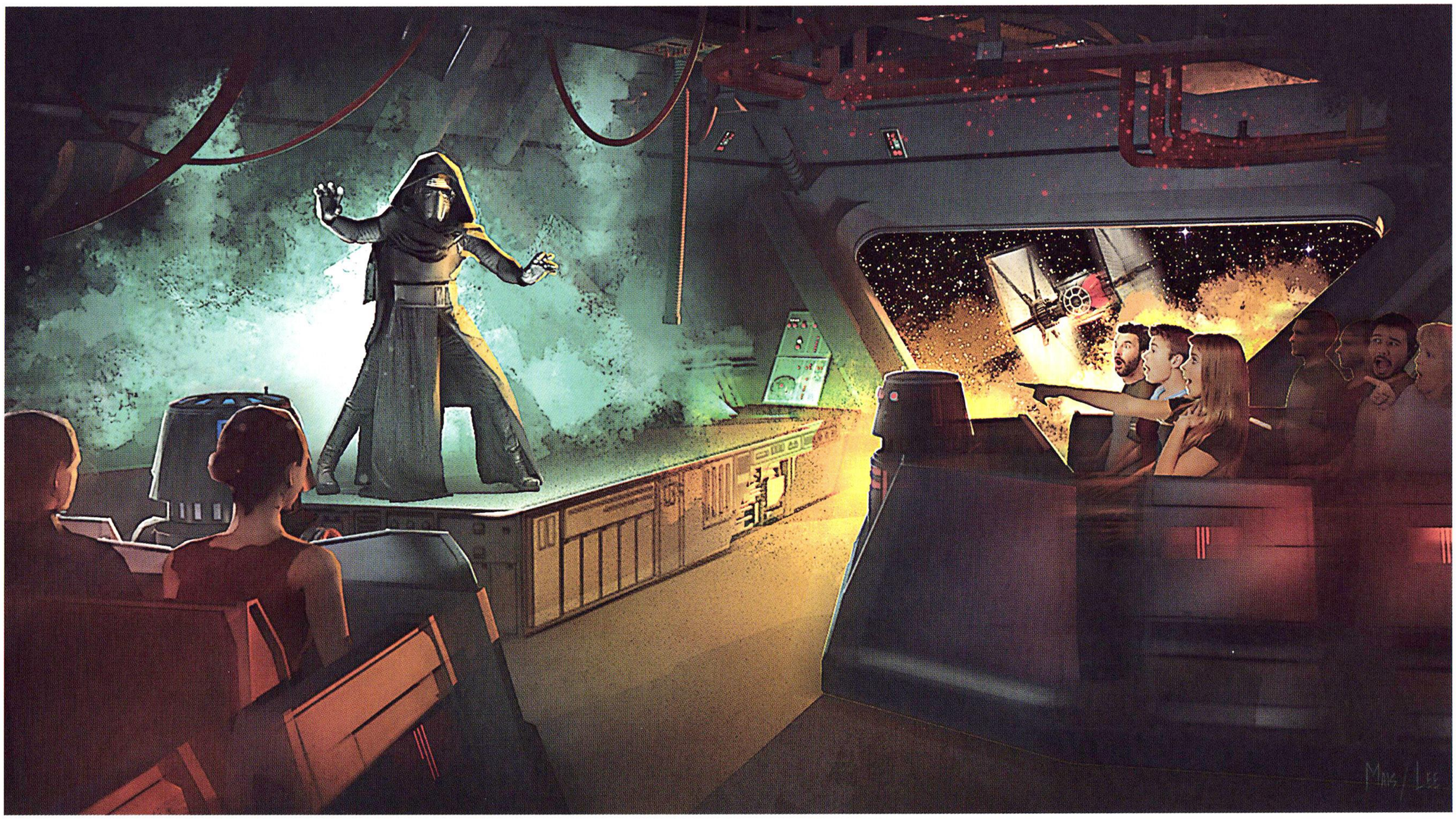


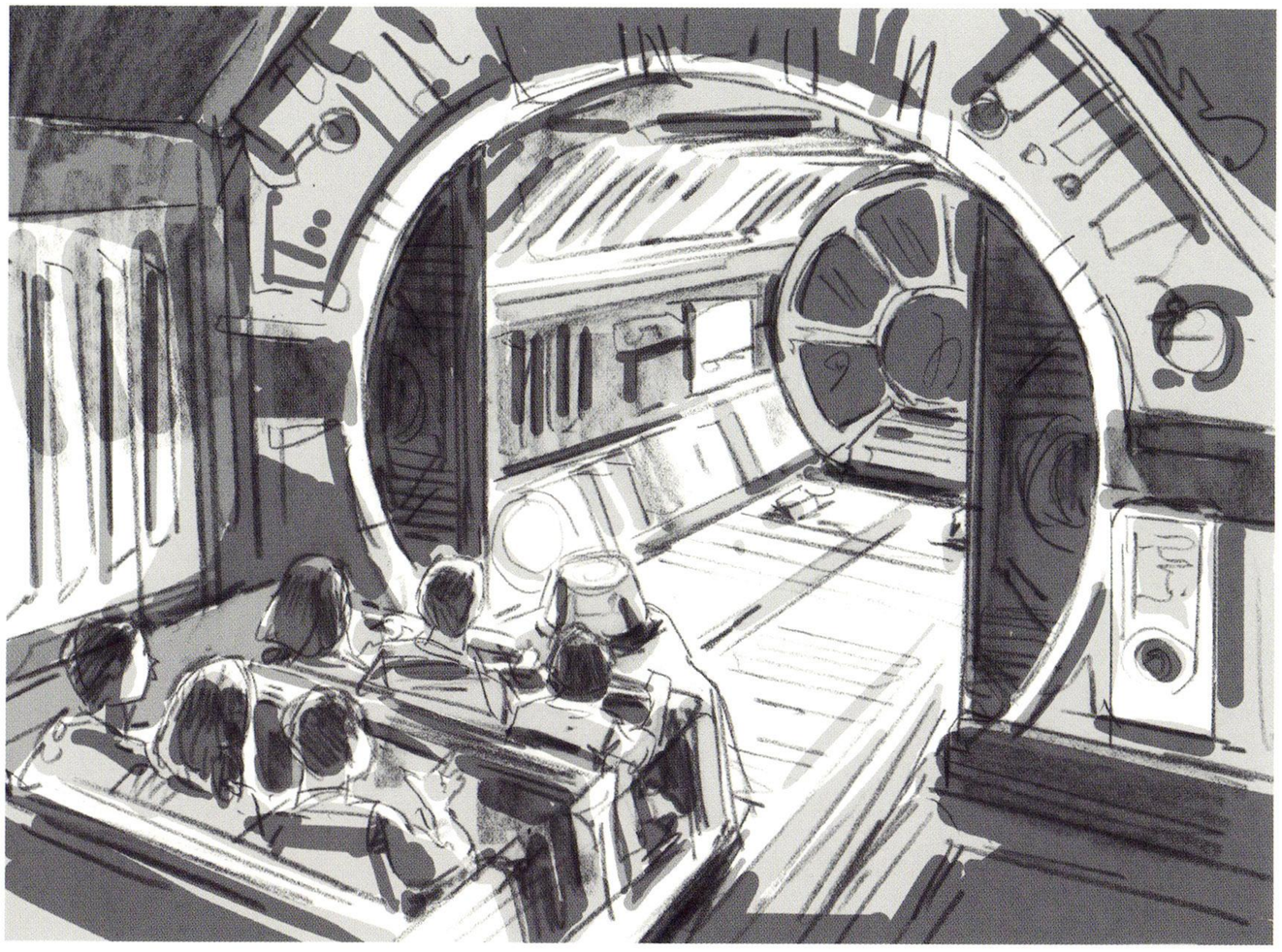
↑ **GUN DECK** Chris Turner

← **LIGHTSABER OPENS DOOR** Turner

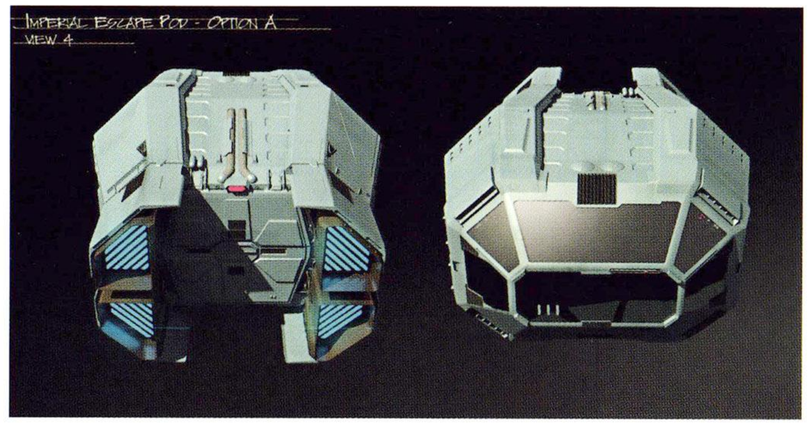
↓ **KYLO SCENE V02** Lee, Mais

"I worked with Chris Lee on these. I made everything in 3-D first and then did a lighting pass in Maya. Then I had a pretty clean frame to give to him. He basically painted over that and brought it to life. He added the fog and atmosphere, really giving it a mood." Mais

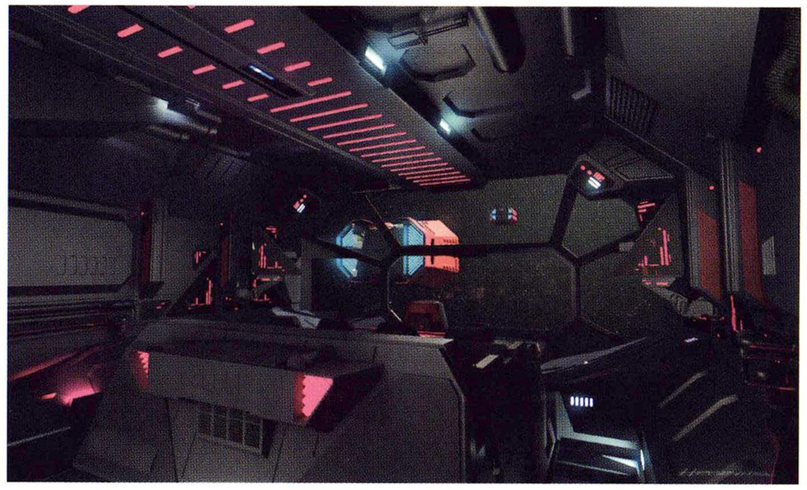




↑ **ESCAPE POD LOAD** Turner



↑ **ESCAPE POD OPTION A** Hobbins



↑ **ESCAPE POD INTERIOR VIEW** Hobbins



↓ **ESCAPE PODS V02** Mais, Lee





A Ship in Need of a Crew

"Flight crews wanted. No training necessary. Fair pay, great experience. Discretion a must. Inquire at Ohnaka Transport Solutions in the spaceport."

Hondo Ohnaka's recruiting note is posted in Oga's Cantina. The notice may help direct visitors to the *Millennium Falcon,* but as the centerpiece of Galaxy's Edge, the iconic ship can't help but stand out without it. A full-size version of the Corellian light freighter sits on the ground in front of the outpost's towering spires, looking as if it could launch from the docking area at any moment and fly into the sky. The ship, owned at various points in *Star Wars* history by Lando Calrissian, Han Solo, and Chewbacca, houses the other of Galaxy's Edge two attractions: *Millennium Falcon*: Smugglers Run, codename Big Bird. Chewie has left the *Falcon* with Hondo's extremely reputable company for repairs, and Hondo has seized the opportunity to use the speedy ship for supply runs. Guests board the *Millennium Falcon,* assume one of three roles (pilot, gunner, or engineer), and step into the cockpit for a thrilling adventure.

It's a dream come true for many *Star Wars* fans, and Disney and Lucasfilm anticipated that. Imagineering executive creative director Asa Kalama remembers, "From the very beginning of the development of *Star Wars*: Galaxy's Edge, we always knew that one of the most iconic elements of the saga that people would very much want to make sure that they have the opportunity to encounter was the *Millennium Falcon.* And we also knew that it was a really exciting opportunity to build it out at full scale in its entirety, which was something that had never really been done before. Typically it's either a CG model or a scale model—or half of a ship. But this would be the first time that you'd be able to see it in its entirety. So we spent a lot of time working with Doug Chiang and the rest of the team at Lucasfilm to make sure that every last detail, greeblie, and graphic were as canonically accurate as possible, knowing that this would ostensibly become the new reference version for what that ship is meant to look like moving forward."

Before they visit Black Spire Outpost, most guests presumably know that the *Millennium Falcon* will be there; it's not a secret. So Imagineering leaned into making the *Falcon* a point of discovery by situating it deep within the village, so it's not immediately in front of guests when they walk into Galaxy's Edge. Guests have to turn down a series of paths. Kalama says, "The very first thing you do when you arrive is have this expectation of just seeing it. And the fact that it isn't right there at the entrance compels you. It gives you that drive to explore and to immediately start to engage with the land in the way we were hoping people would."

Film crews had, of course, constructed portions of the *Millennium Falcon*—especially the cockpit—for various scenes in the *Star Wars* movies. They've made models, too. But due to practical considerations, they had to limit the sets only to whatever was needed for each specific scene. The complete ship hasn't been fully built out at this scale before, either. At Galaxy's Edge, the complete *Millennium Falcon* is more than one hundred feet long, with every exterior pipe and wire on display for guests to closely examine. Imagineering producer Jacqueline King has mentioned that the team visited Pinewood Studios in the United Kingdom to get "a first-hand look at film sets," in addition to researching photographs from the Lucasfilm Archives.

"The Imagineering artists went to great lengths to recreate new versions of all of the decals that are on the *Falcon* model," Lucasfilm creative executive Matt Martin says. "The *Falcon* models for the films were literally kit-bashed from other model kits, which means all the decals were cut-up versions of existing automobile decals and things like that. If you look really close at the models, you'll see things like the Champion Auto Parts logo on the *Falcon*. It was super-cool to see the designers take what was done for the films and rethink it all as, 'Now this has to be something people can look at and understand.'"

Martin adds, "I see the Galaxy's Edge *Falcon* as being the ideal *Falcon*. If we ever have to have the *Falcon* show up elsewhere and there's the opportunity to get up close, I would imagine it should be the Galaxy's Edge version of any particular decal, or whatever is being shown."

Imagineering graphic design executive Mark Panelli was part of the team who dug into those *Millennium Falcon* details. He didn't realize the large number of graphics present on the ship until they worked with Lucasfilm, and he and his team had to problem-solve the proper placement of various pieces that were arbitrarily stuck onto the components of the kit-bashed model. Panelli recalls seeing around forty license plates on the

← **BIG BIRD MONSTER ROOM** Church

↑ **FLIGHT CREWS WANTED GRAPHIC** Brandon Clark

model, because the plates came molded or stickered onto the tank or van or car models that were used to create the *Falcon*. He says, "On this little hatch, there's this California license plate. I told [Matt], 'We can go blue and yellow, but what would that thing say?' And he helped us figure out, 'Oh, that's next to a thruster.' We actually wrote brand-new text that was realistically associated with the mechanics, thrusters, and everything."

The team mimicked any existing graphics as closely as they could, and also put them in Aurebesh, whereas elements, such as the Champion logo, had only been seen in English previously. "It's the first time it's existed with verbiage that feels real to the actual ship," Panelli says.

And that's just the exterior of the *Millennium Falcon*. Upon entering the queue for *Millennium Falcon*: Smugglers Run, guests follow a purposeful path through Ohnaka Transport Solutions. Haphazard and strewn with everything from snacks to sabacc cards, the crew area feels scrappy and lived in. "What we're trying to do in the queue, visually, is start to set up the quality of maintenance and care that Hondo's organization puts into their ships. We present it in this rundown way where there's oil running everywhere, there's drips, there's mold on the wall," Kalama says. "It's very clearly been in a state of disrepair, and the engine in the queue is similarly old and decrepit. It's damaged and full of laser-blast marks. We're visually trying to communicate the type of adventure that our guests can hope to have themselves when they finally get to step into that iconic cockpit."

Soon, guests step aboard the *Falcon*, and they're welcomed by the familiar padded hallways that lead them to the eminently recognizable rooms first shown in *A New Hope*. The dejarik table invites guests to sit around it and imagine they're letting the Wookiee win. Every button and switch is waiting to be pressed or flipped. Tangled wire nests, tucked away here and there, signal that porgs from Ahch-To still call the *Falcon* home.

Knowing that the interior of the ship is just as iconic as the exterior, and that people would be spending time in this area while they wait to board, the team captured every last detail that guests would expect, based on the way they've seen the ship's interiors on-screen. Kalama says, "We did everything we possibly could to stay true to the *Falcon* as depicted in the films, down to recreating the same hubcap that's on one of the structural braces of the ceiling overhead. It was a really an exciting challenge, too, because everything that we build, unlike what you see on-screen, has a whole host of different requirements. Most of the objects that you see on-screen are made out of Styrofoam and plywood, and they were only designed to work, in some instances, for one shot. We're building spaces that people need to be able to inhabit, and there are all these various code requirements that don't exist on a set. So finding a way to do all the things that we needed to do to make it work as literally a building—but also, at the same time, to have all of the same details, and proportion, and scale that people expect—was an exciting challenge. And one that the team did a phenomenal job delivering against."



As guests exit the cockpit after what was hopefully a profitable, successful mission, they follow winding paths out to Black Spire Outpost. The story continues throughout the exit, communicated with visual cues. "We spent an equal amount of love and attention on making sure that we were continuing to tell the story of Ohnaka Transport Solutions," Kalama says. "We were committed to showing how this spaceport had a previous life, that it had these almost Prohibition-style, hot-laser-carved rock tunnels from another era—maybe from when the Empire ruled, and they had to do things that were sneakier. We added those additional layers of storytelling. And we have slabs of carbonite, with the rathtar in one of them, that further communicates the type of business that Hondo does—the types of dangerous cargo that he's willing to take on. Again, that helps you learn a little bit more about who Hondo is through visual cues."

↖ **GUEST GROUP CARDS GRAPHICS** Clark

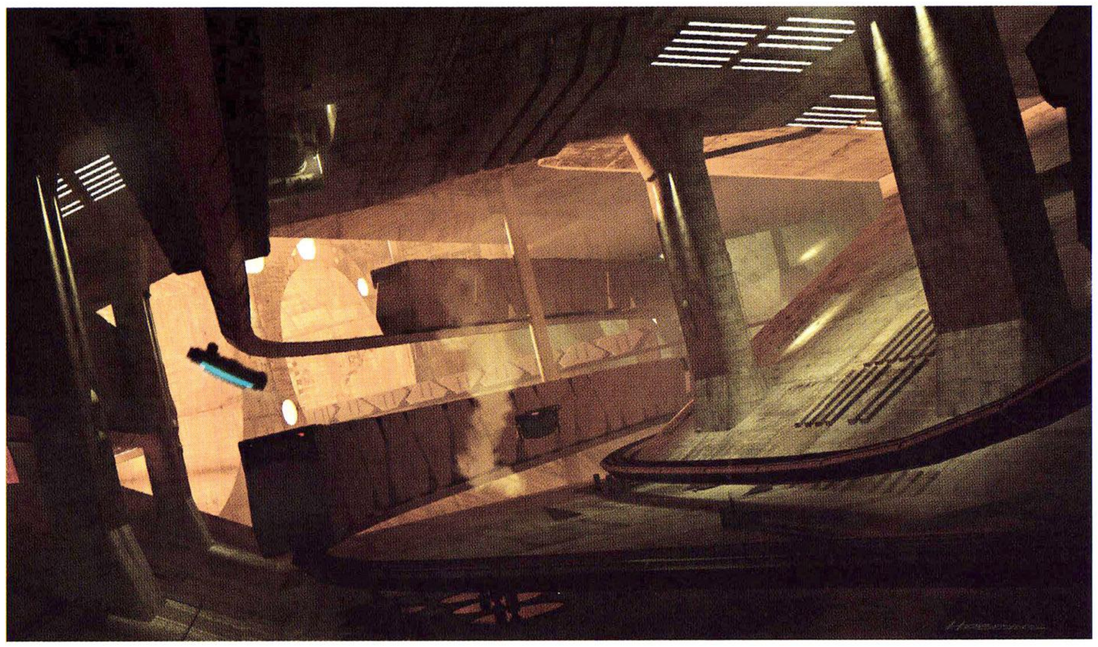
"One of the main reasons why we give out boarding cards is because we knew that we didn't want to have people stand on a medallion, or at a designated spot in that space, or queue them up with a traditional stanchion and rail. We wanted people to be able to move about, to explore, to take the photos that we knew that they would want to take." Asa Kalama

→ **OLD HONDO OHNAKA V01** Dave Filoni

"We wanted to make sure that Smugglers Run *was the counterpoint to* Rise of the Resistance*—something that was more intimate in scale, something that was much more lighthearted, where the stakes were not the fate of the galaxy. Instead, the stakes would be whether or not you may get some galactic credits at the end of your run. And so it was actually a suggestion that came from the Lucasfilm Story Group to think about Hondo Ohnaka, which the more and more we dug into it felt like a really wonderful fit."* Kalama



FLIGHTPATH CONCEPTS



↑ **BIG BIRD TUNNELS** Hobbins



↓ **BIG BIRD TUNNEL CONCEPT 3** Church

↑ **BIG BIRD TRAIN SHINIER** Church



↑ **BIG BIRD TRAIN HUB ROOM** Church



↑ **BIG BIRD TUNNEL CONCEPT WITH TRAIN** Church



↑ **BIG BIRD GENERATOR ROOM** Church



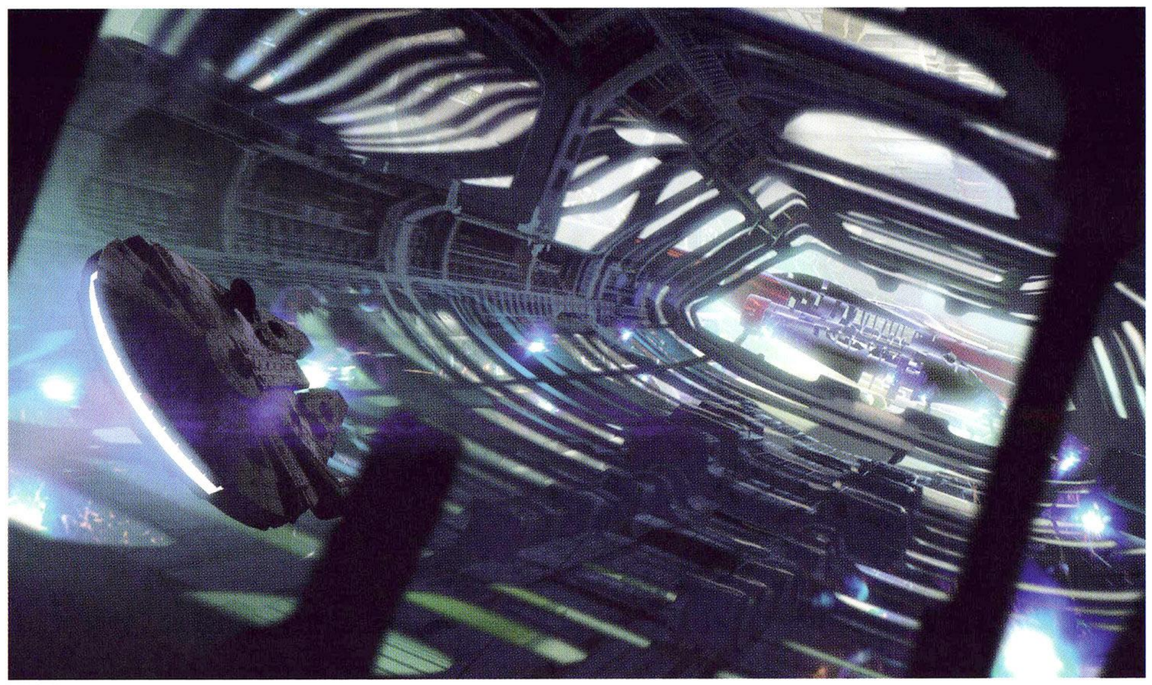
↑ **SET FACTORY WAREHOUSE BUILDING** Hobbins

↑ **FACTORY ASSEMBLY LINE 1** Church

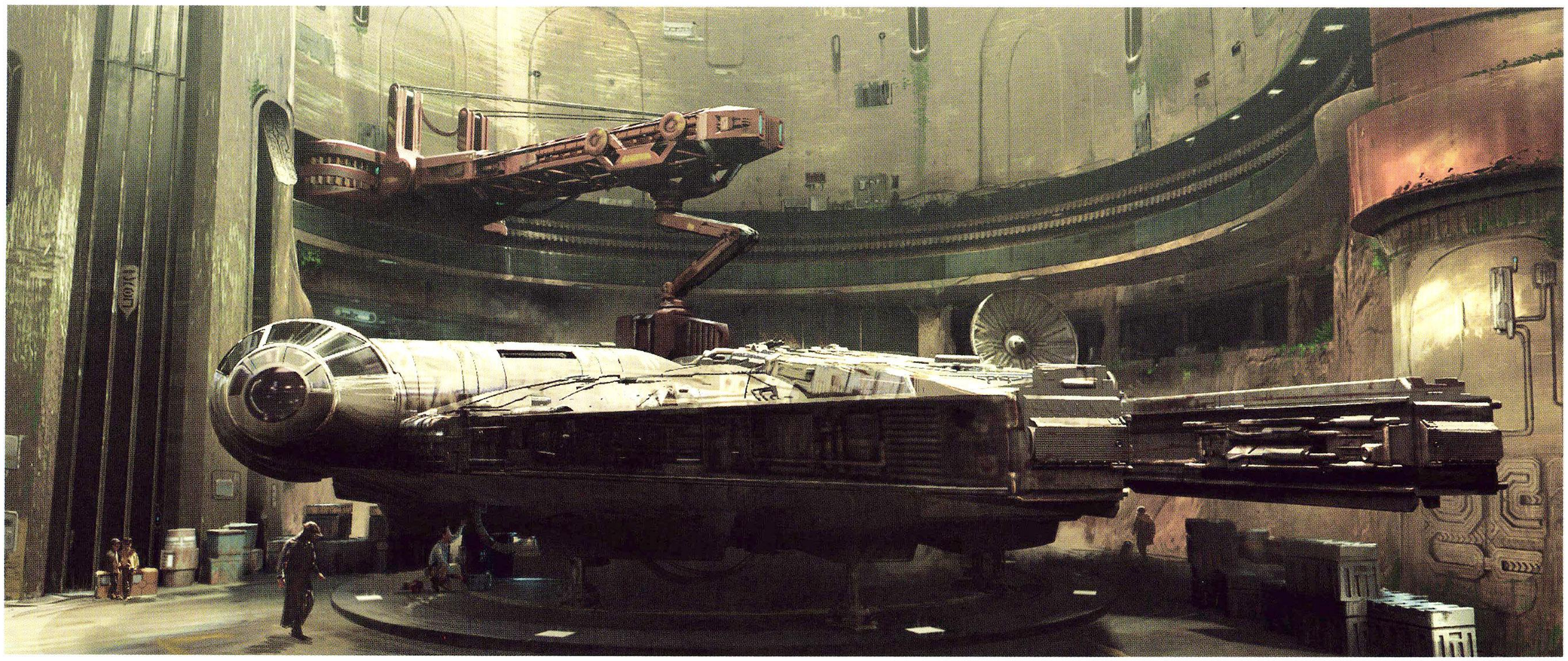
↓ **FACTORY ASSEMBLY LINE 3** Church

↓ **FACTORY ASSEMBLY LINE SKELETON** Church





DOCKING BAY CONCEPTS

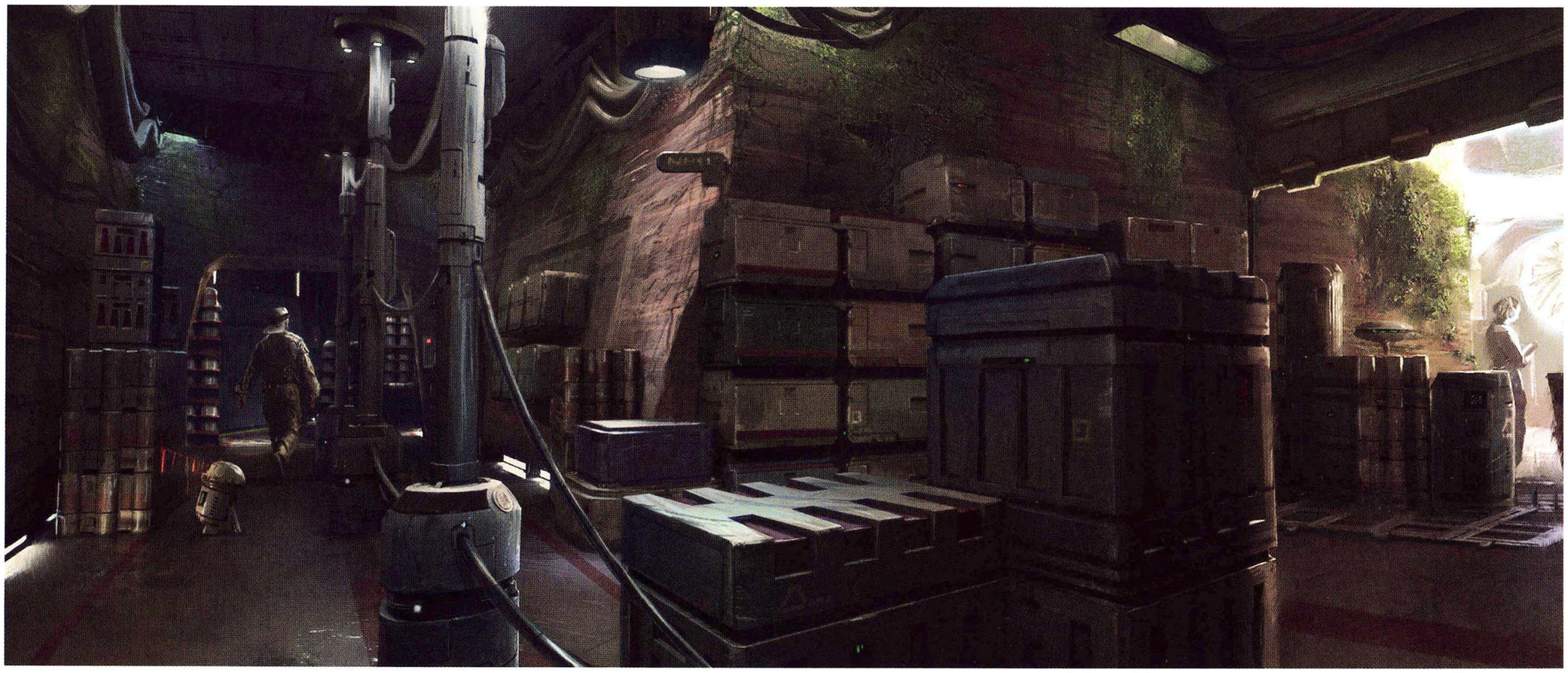


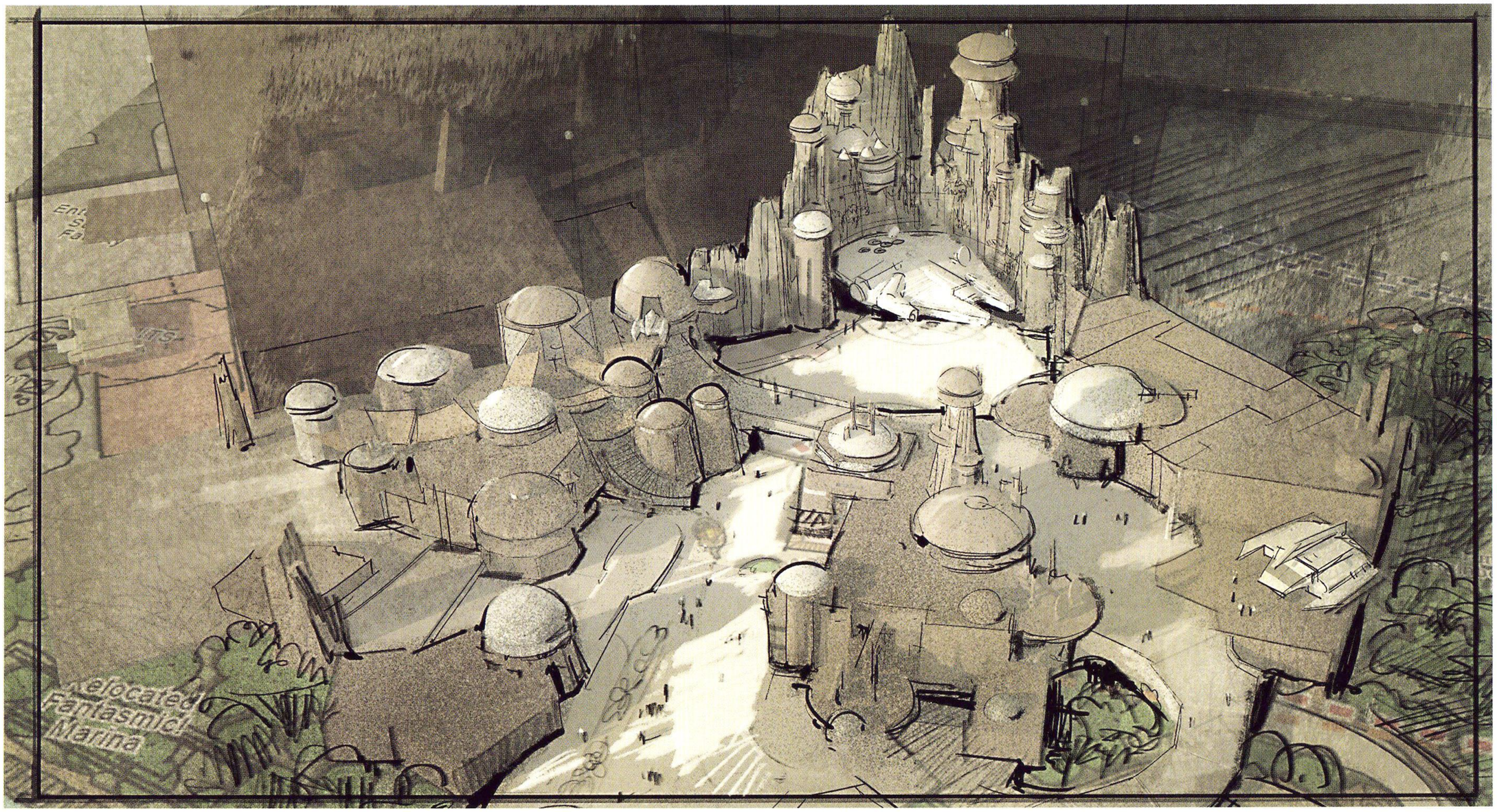
↑ **BIG BIRD EXTERIOR CRANE** Werneck

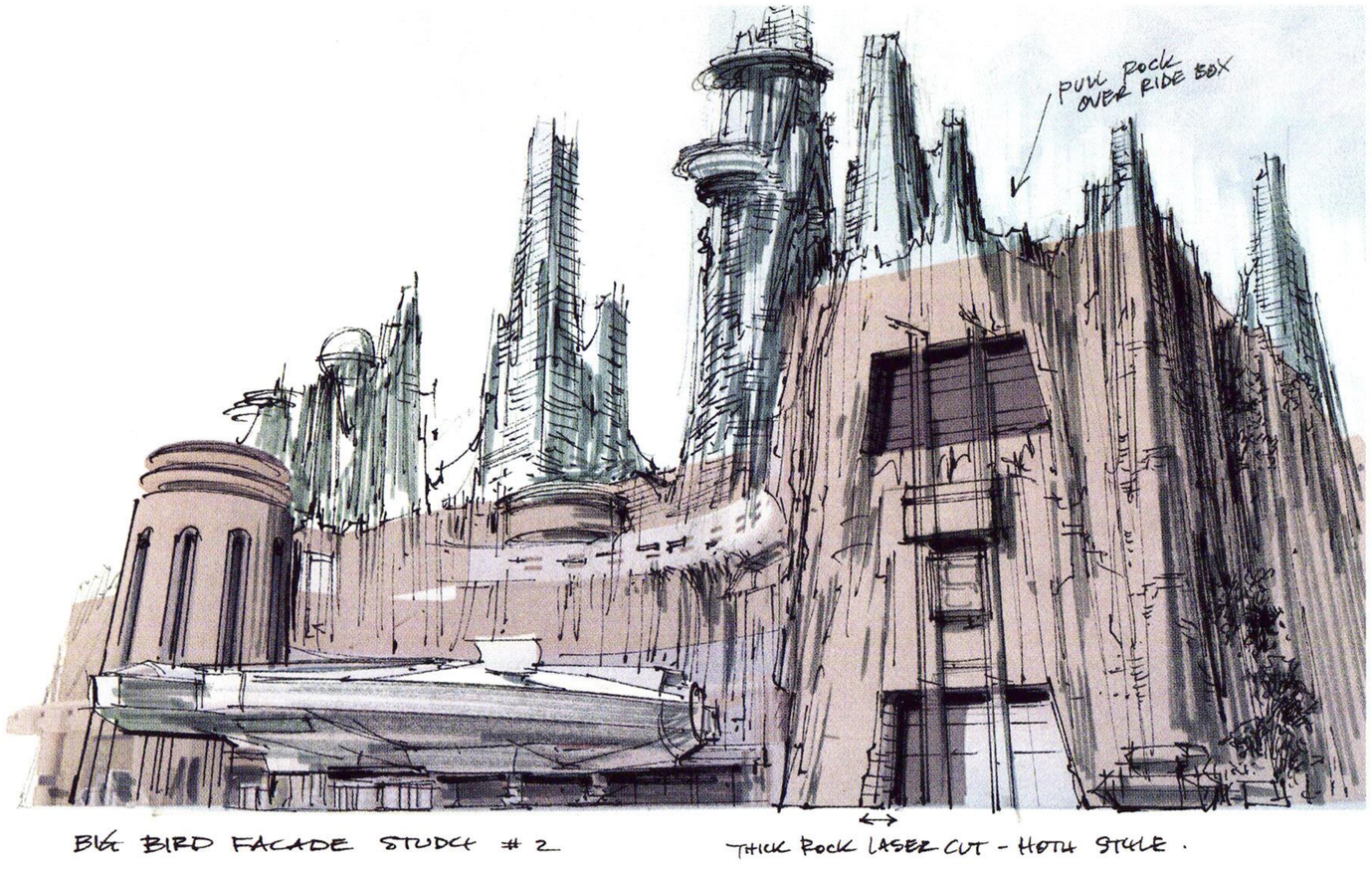
"When we were trying to figure out a setting for the Millennium Falcon, *I thought of Episode IV when we finally saw the* Falcon *in Docking Bay 94. We wanted to try to capture that spirit without repeating it exactly. So we wanted to set the* Falcon, *stage it in a scene, surround it by this beautiful hangar, and then contrast that with the rocky spires of Black Spire. This is an early idea of trying to incorporate that."* **Chiang**

↓ **BIG BIRD STORAGE ROOM** Werneck, Tiemens

"This is going into the hangar, the behind the scenes of the Falcon. *For me, that's the real charm of this, that you want the spectacle of the* Falcon *in the hangar, but then you also want to go in there and explore the space. As if you're a kid, going through the woods in the back of the house, really trying to discover what's there."* **Chiang**





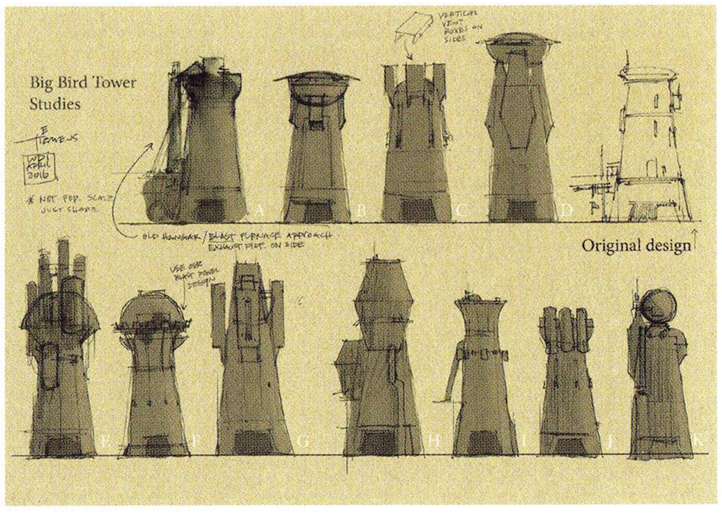


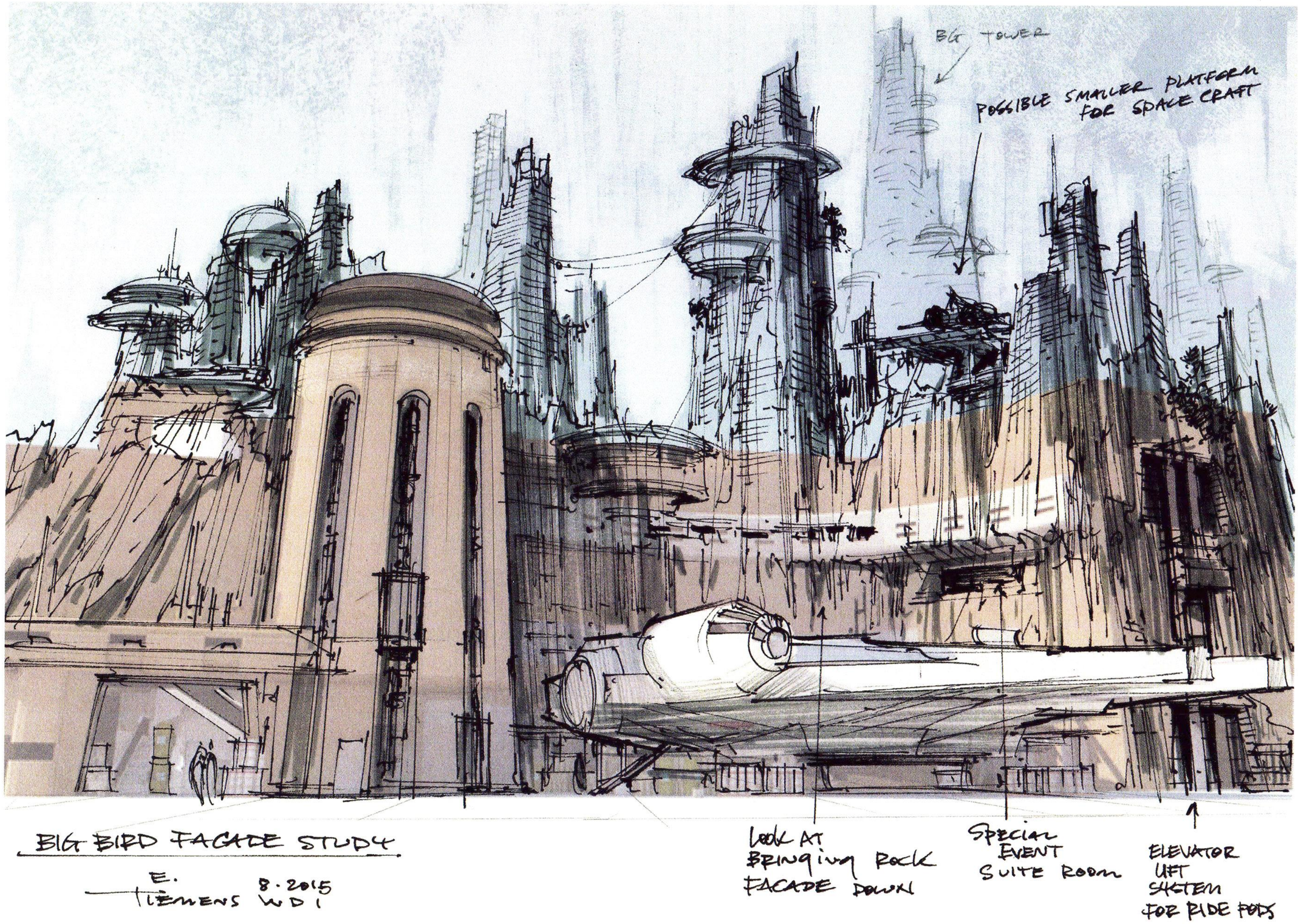
↑ **LAND MODEL V08** Tiemens

"A strong design motif that we lean into are the dome structures, and that's something that's very iconic in Star Wars. *Our goal here was to really have that right dome shape but then change the proportions, change the textures. We wanted to augment it a little bit so that it feels familiar but yet we're seeing something new."* Chiang

← **FACADE ROCKWORK NOTES V02** Tiemens

↓ **BIG BIRD TOWER SKETCH STUDIES V01** Tiemens





↑ **FACADE ROCKWORK NOTES V01** Tiemens

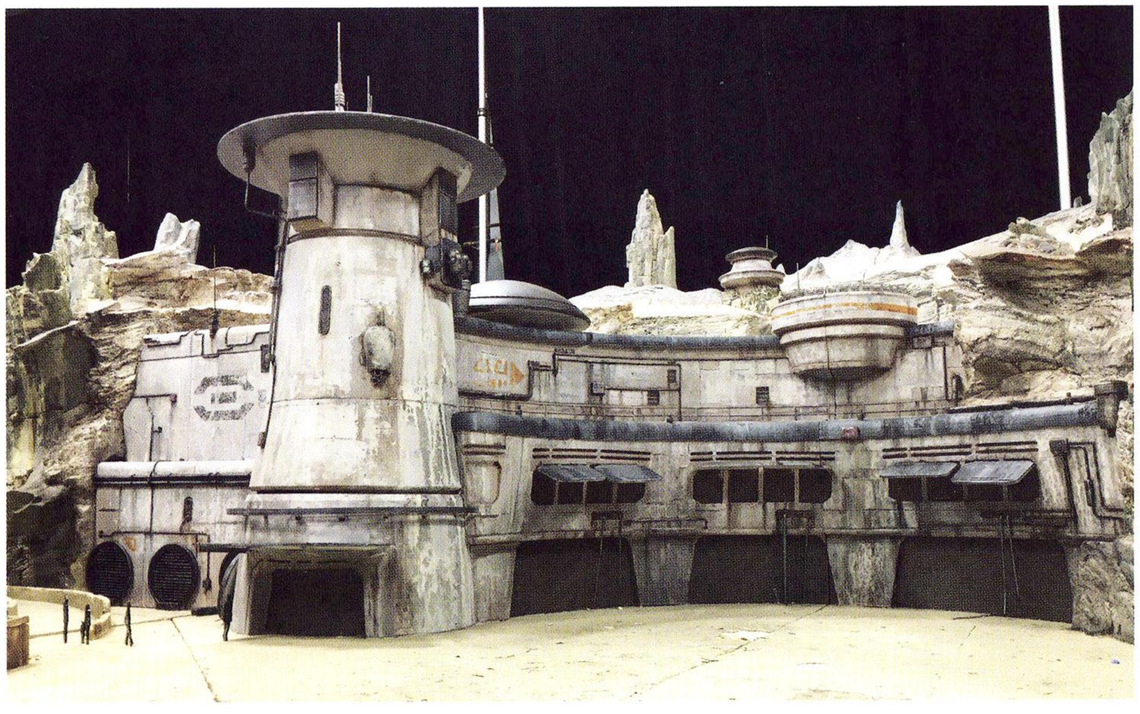
"We knew there was a hero angle for the Falcon *in this setting. The challenge really was how we revealed it, because in cinema it's always very wide-screen. In real life we actually had the opportunity to go vertical, and so we wanted to lean into that, because we were trying to take advantage of being in this space where you can actually encompass the whole thing. That was done very deliberately to draw your eye up so it looks really grand, like the* Falcon *is part of this very vast environment. It all focuses down to the* Falcon *as the focal point. I was really careful to orchestrate that visually so that all of the perspective lines pointed to the* Falcon." Chiang

→ **BIG BIRD FACILITY SKETCH NOTES** Tiemens

"Bob Iger came by to review our model showing how we were going to move the river in Disneyland. He looked at the model of the land in progress and said, 'Do me a favor. Just don't bury the bird. Don't bury the Millennium Falcon,' *because it looked like in our model it was buried. We were conscious of that note the whole way through, but we didn't want to reveal it. It was a counterbalance between Bob's note and our premise about discovering your own adventure. We were balancing that the whole time in design."* Scott Mallwitz





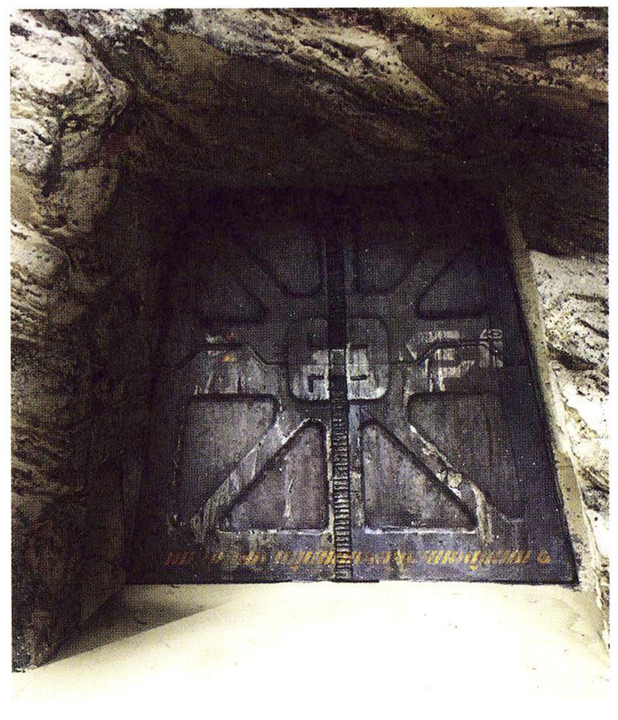


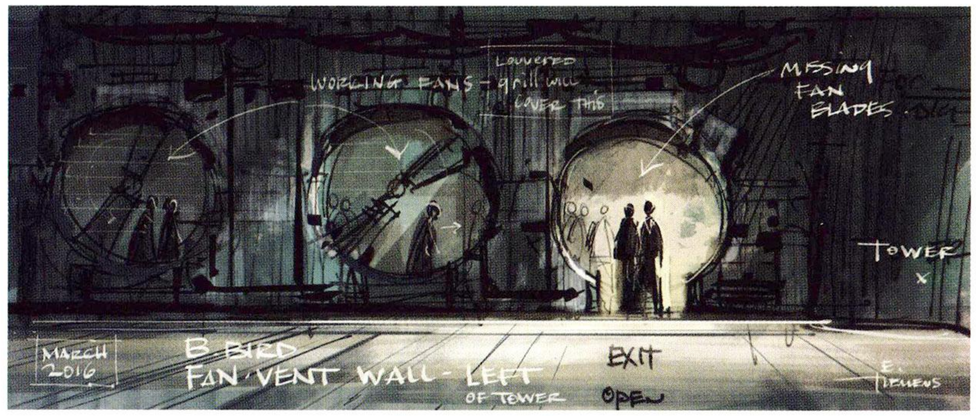
↑ ***MILLENNIUM FALCON* RIDE LAUNCH FOR D23 EXPO** Brett Northcutt, Tiemens

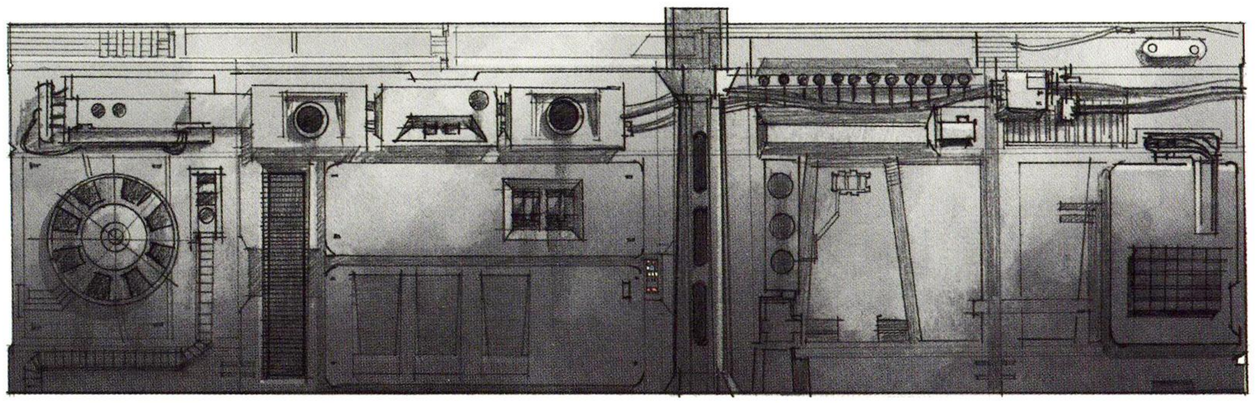
"One of the things that's also really important is that we want to make sure the Falcon *stood out from the background. Texture can sometimes get so rich that sometimes it just gets too busy and it gets lost, and so taking it back, we looked at it like, 'Well, how would we paint this? How do we balance it with lighting and texture to really highlight the* Falcon*?'"* Chiang

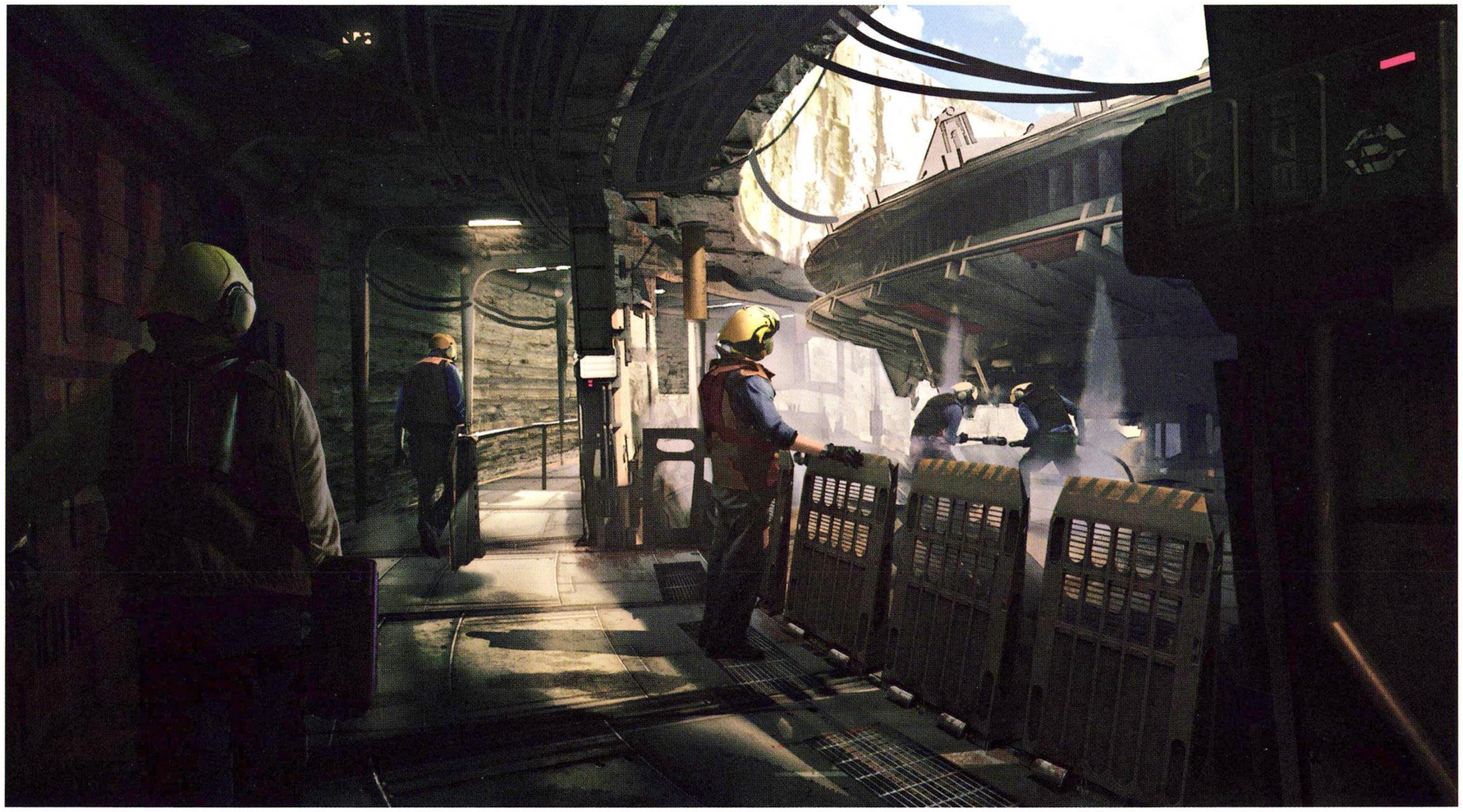
← **BIG BIRD EXTERIOR GRAPHICS 3** Clark

→ **HANGAR BAY DOOR GRAPHICS** Clark









↑ **FAN VENT WALL** Tiemens

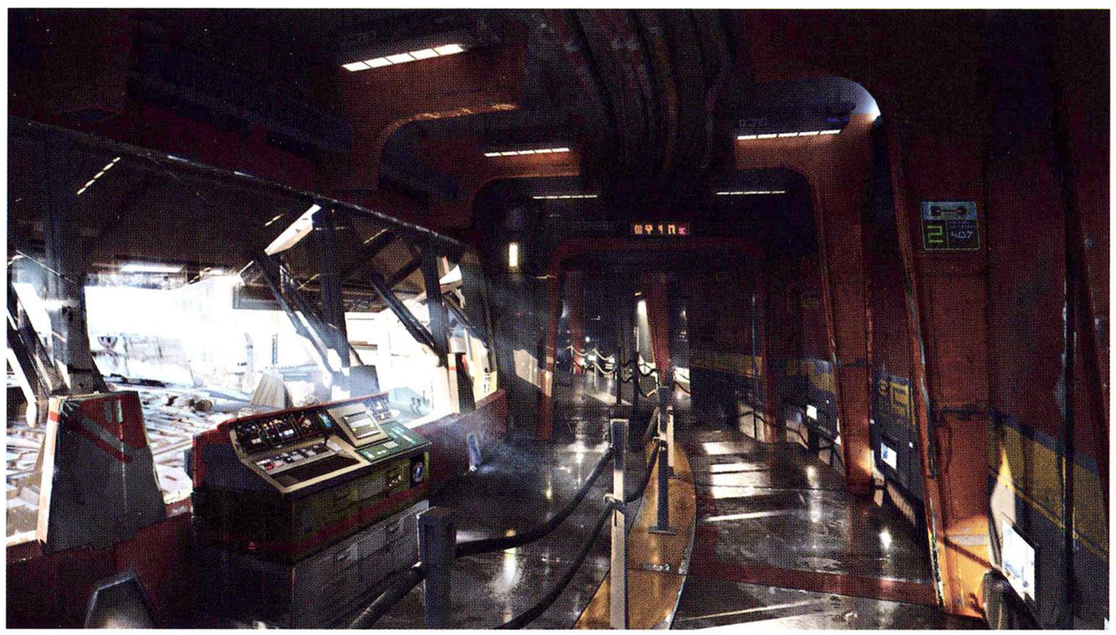
↗ **INTERIOR WALL PANEL STUDIES** Tiemens

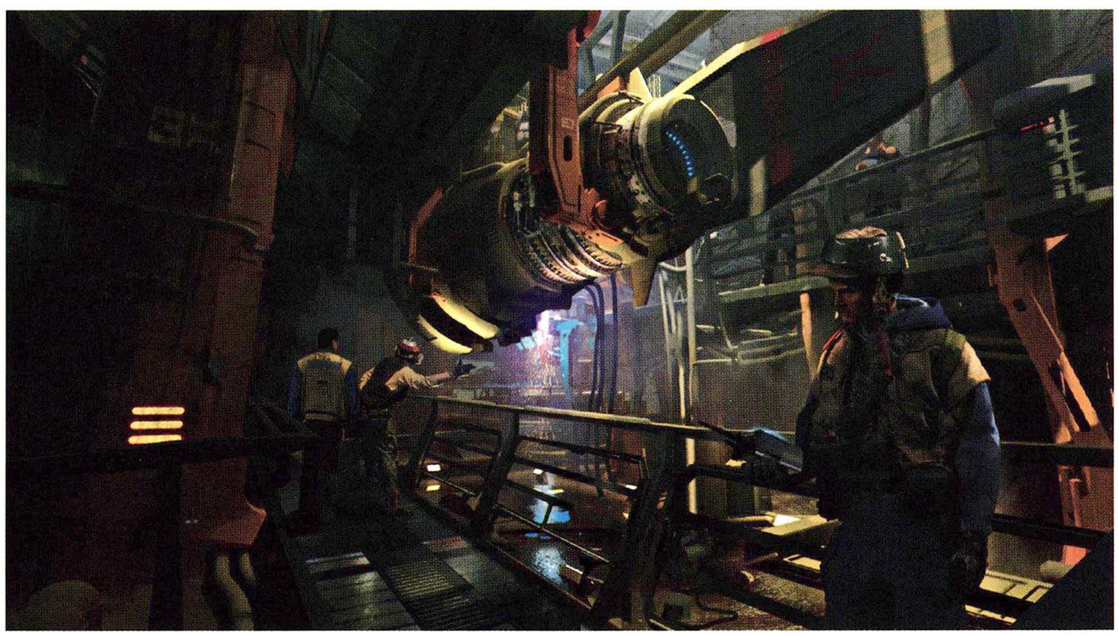
→ **BEHIND THE *FALCON*** Hobbins, Gindraux

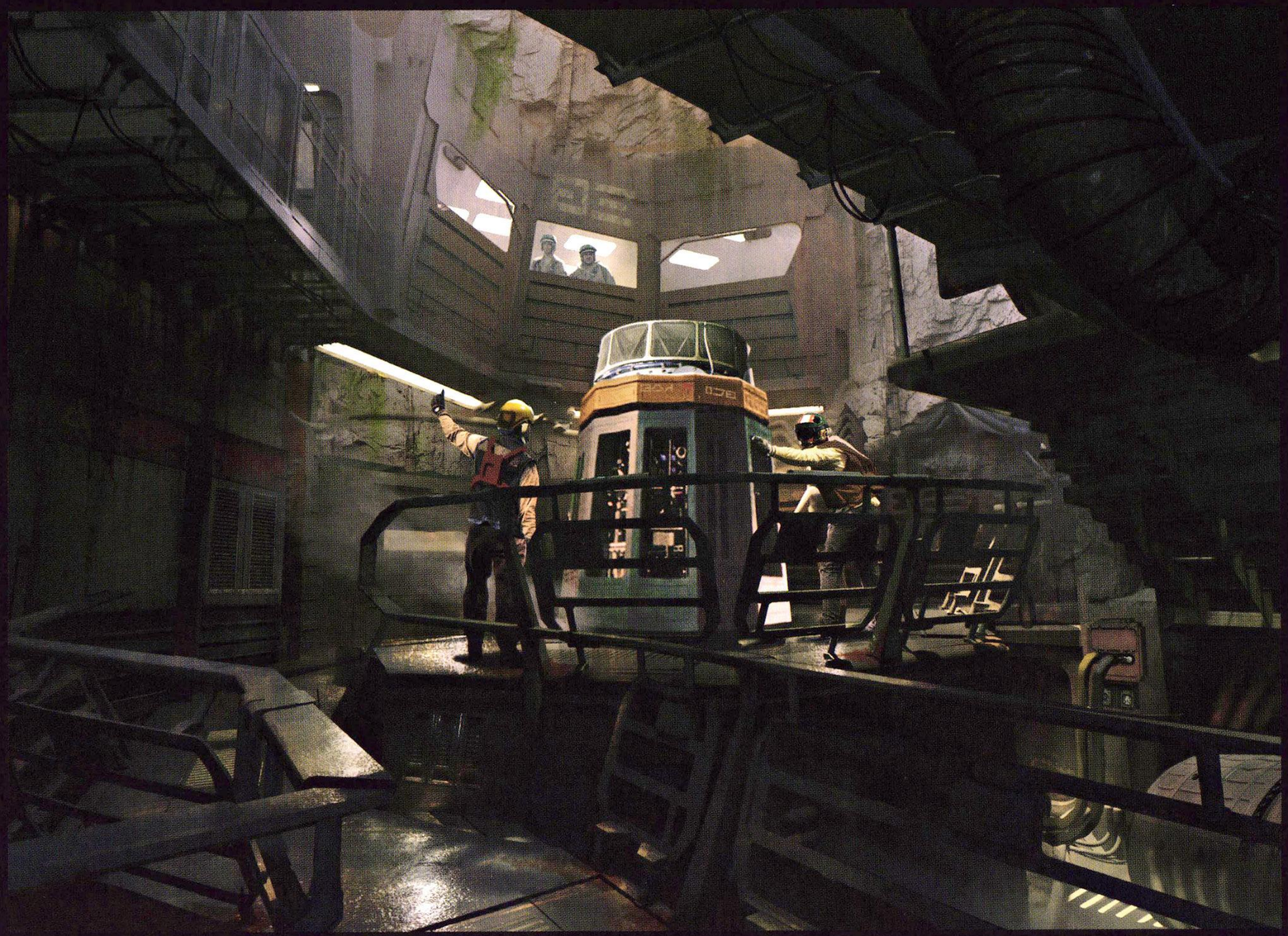
"We knew we were going to build the Falcon *in 360 degrees. Then it was really trying to find an opportunity for the guests to really view it that way. I think the queue was very cleverly designed so that it was multi-level and you can actually see from the bottom levels. You can see the back end, and then as you go through it, you actually get a really good view of the top, which is a view very few people get to see, except in the films. I remember when we were overseeing the construction of the* Falcon *we were paying so much attention to the back end. Things that as filmmakers we do, but it's hardly seen because it goes by in a flash."* Chiang

↘ **HANGAR VIEW 1 V03** Hobbins, Gindraux

↓ **BIG BIRD SCENE 04 RENDER V03** Chiang, Lim









↑ **ENTRY KIOSK V03** Hobbins, Gindraux

"One of the things that we paid very close attention to when designing all this was really trying to tell a story with the designs. Why is it there? Why is that material here? Why is the garage built the way it is? Part of the thinking is that this was carved into an old structure. Hondo came in here and started to refurbish this to be his garage. He started to augment it and bring in things. You can see in the design and the fabrication layers of this history." Chiang

← **HANGAR VIEW 4 V03** Hobbins, Gindraux

"Really the goal for us in the queue was to try to set up and foreshadow the experience in the cockpit. We knew first and foremost that a lot of our guests might not be familiar with Hondo Ohnaka. So there's a little bit of a radio play that happens in the background, where we're trying to help guests start to understand what type of person he is, what kind of boss he is, and what he's about." Kalama

↓ **BIG BIRD SCENE 20 OPTION 3A** Hobbins



↑ **BIG BIRD EXIT VIEW 1** Hobbins, Gindraux

↓ **CHESS ROOM CONNECTOR VIEW 2** Hobbins



↓ **CHESS ROOM CONNECTOR VIEW 1** Hobbins





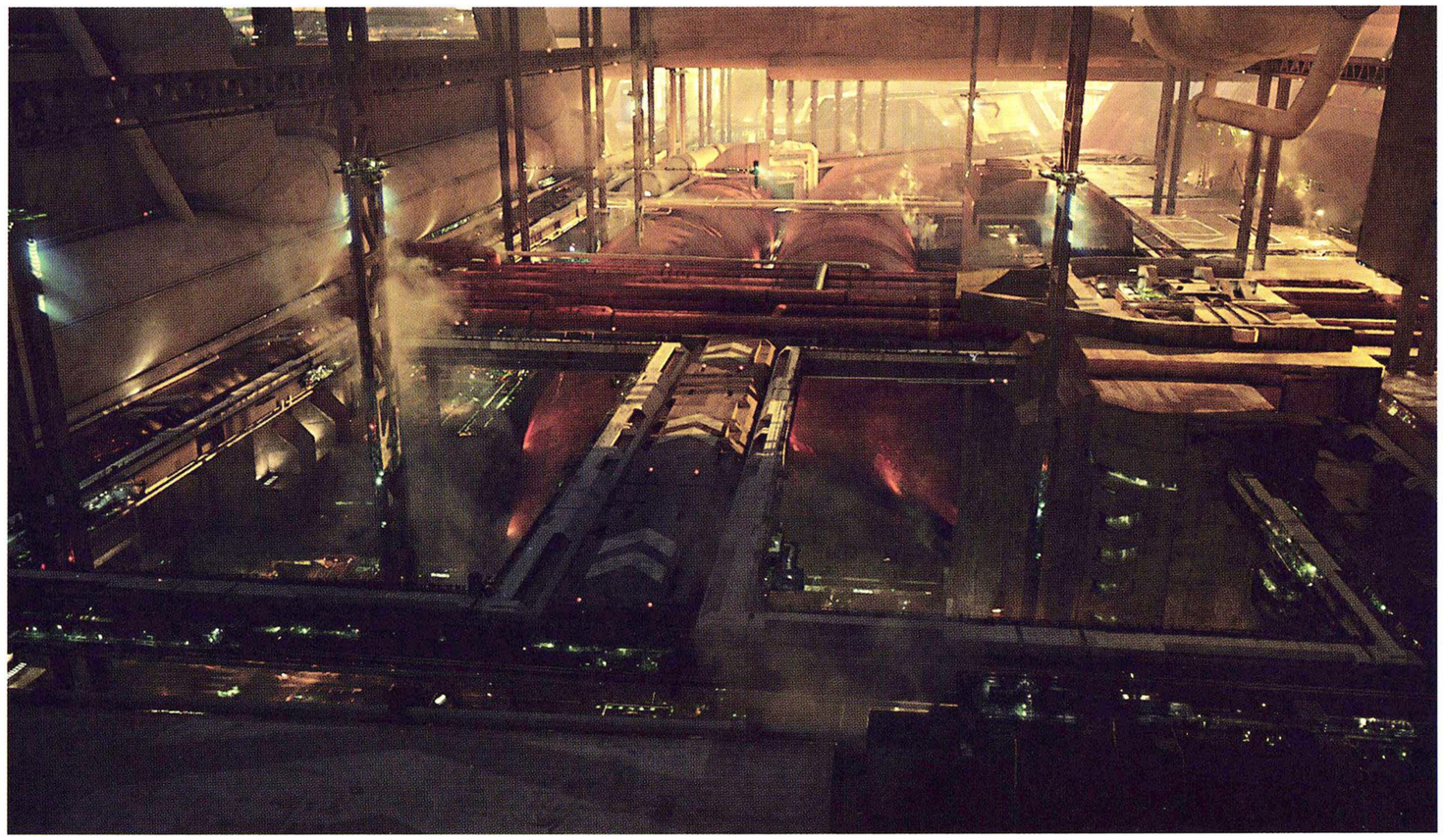
↑ **DELOS PAINT OVER V03** Chris Voy

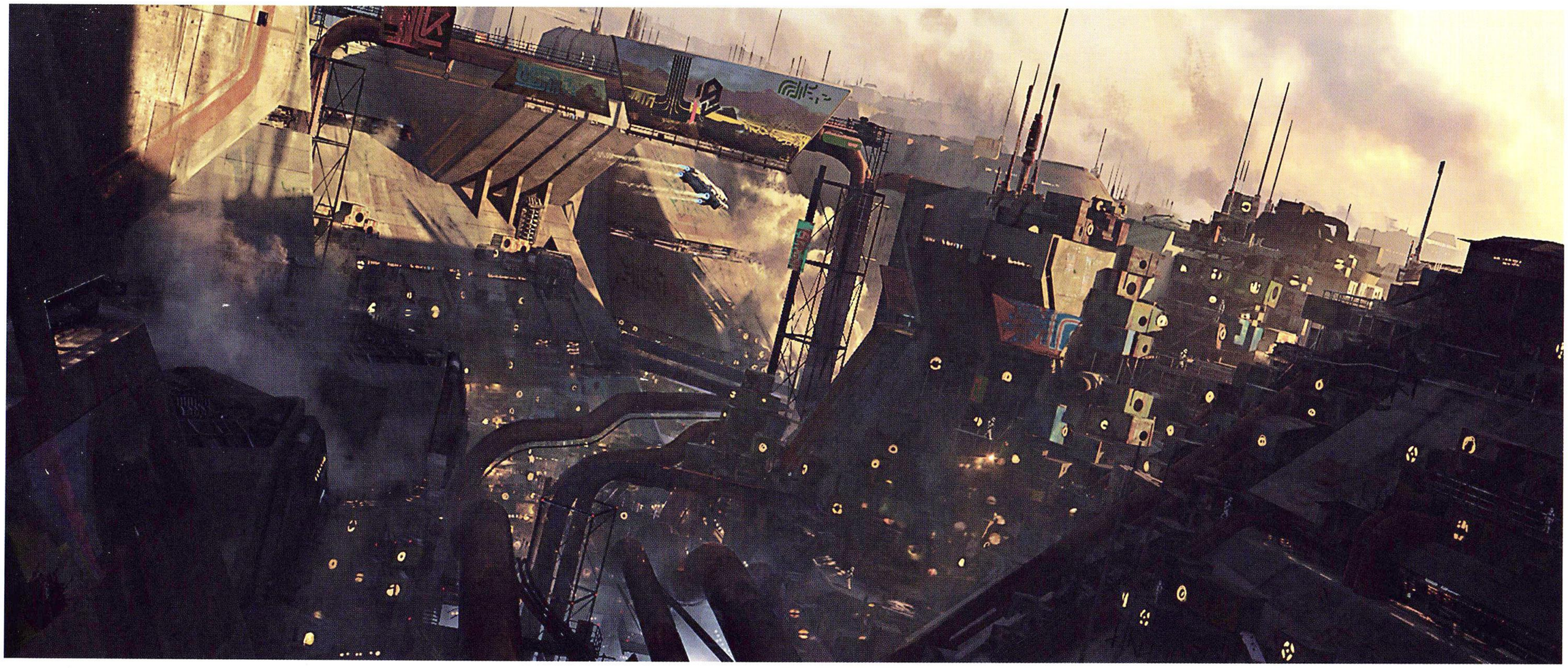
"For this, we were trying to make sure we expanded on the park. This was the first opportunity for the guests to actually see an overview of the park. It was really important that we actually tie it one-to-one so that it doesn't look like suddenly we're on a different planet and in a different world. We really wanted to make sure that the materials, the lighting, the quality of the media build was actually mirrored one hundred percent to the actual physical park itself." Chiang

→ ***MILLENNIUM FALCON* MEDIA** Michael Sheffels

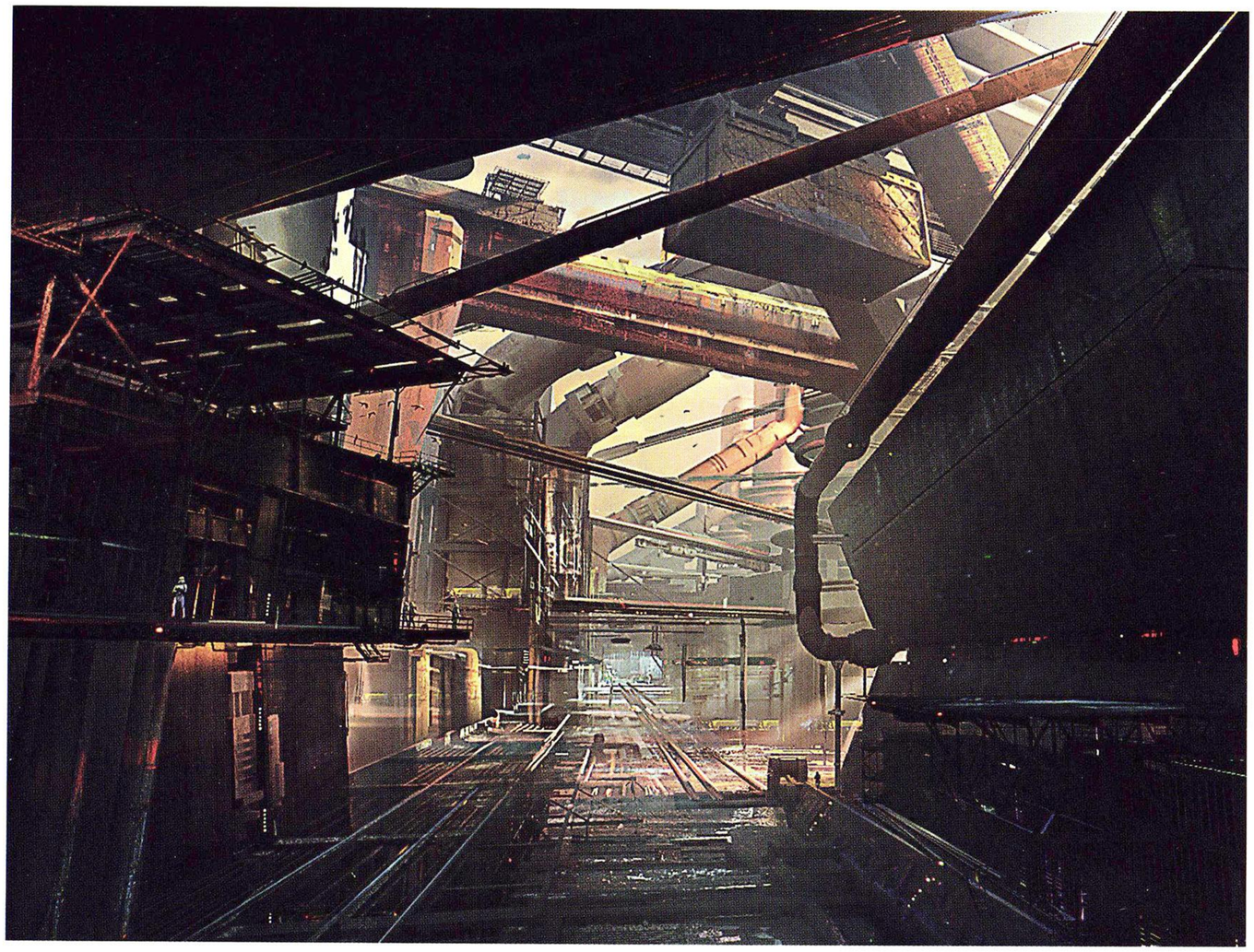
↓ ***MILLENNIUM FALCON* MEDIA** Sheffels



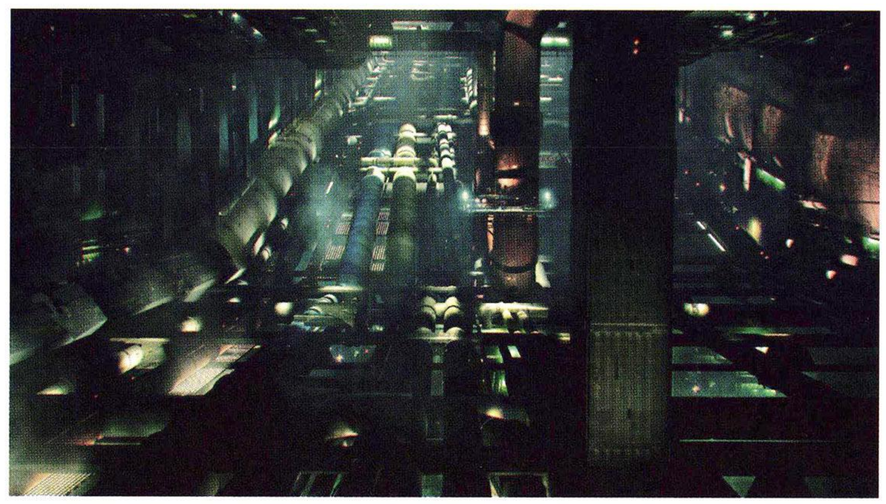




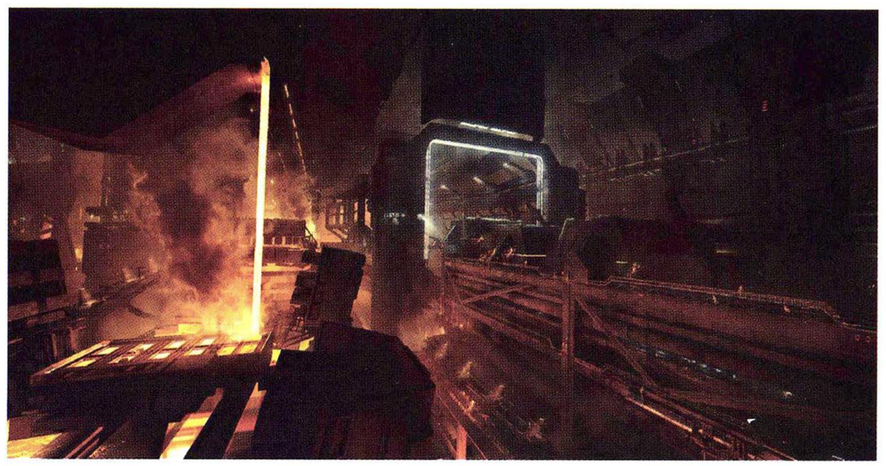
↑ ***MILLENNIUM FALCON* MEDIA** Sheffels



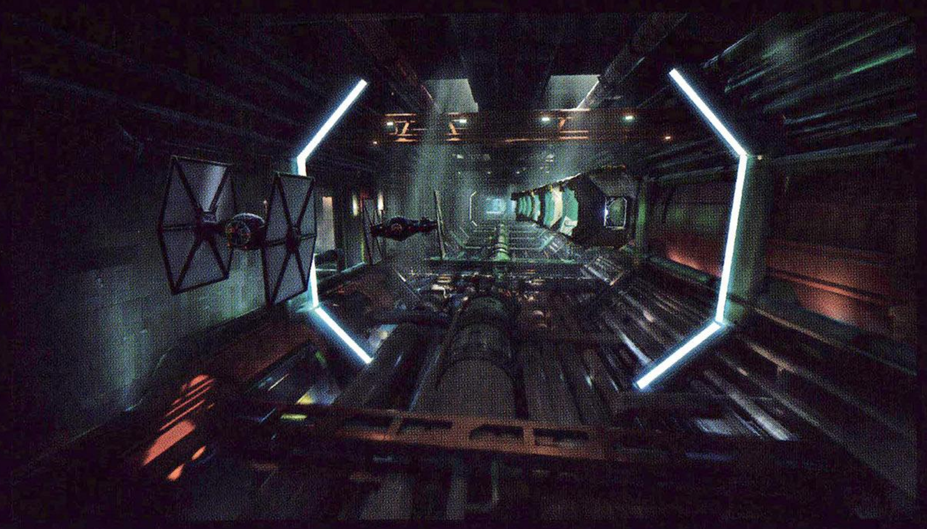
↑ **FACTORY ART** Fred Palacio

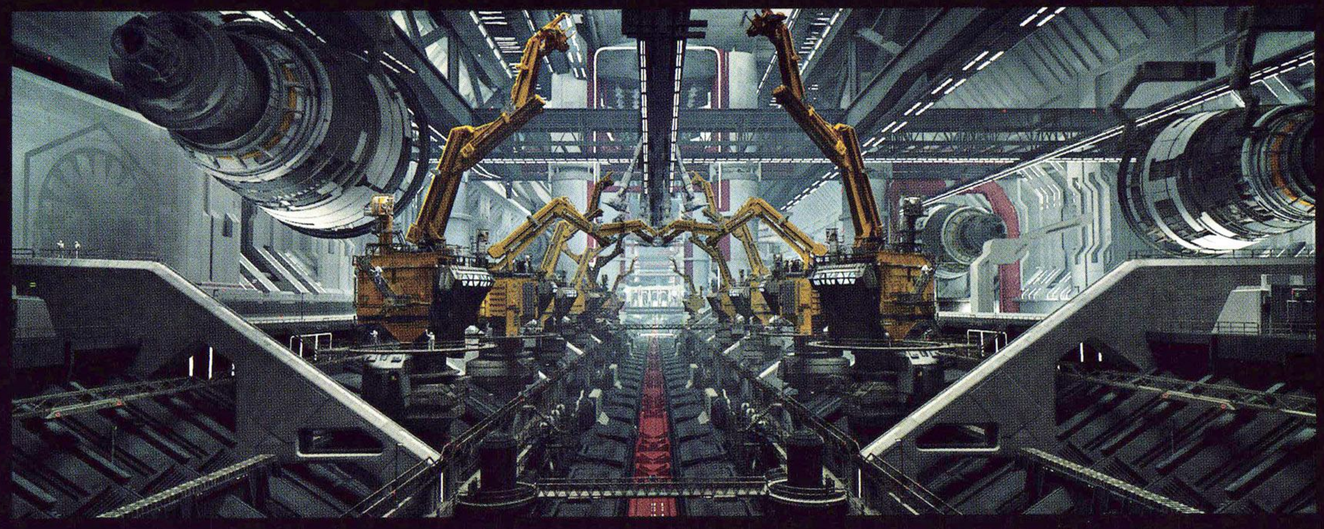


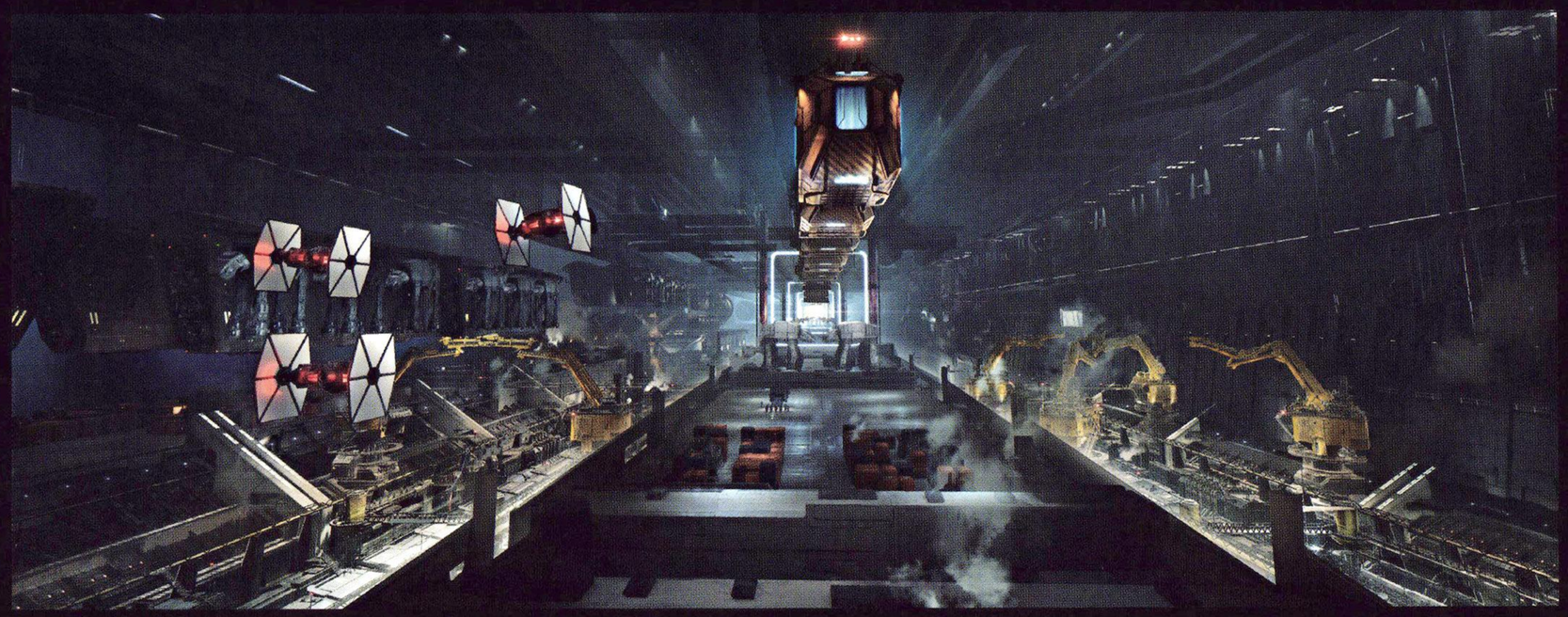
↑ ***MILLENNIUM FALCON* MEDIA** James Clyne



↑ ***MILLENNIUM FALCON* MEDIA** Sheffels







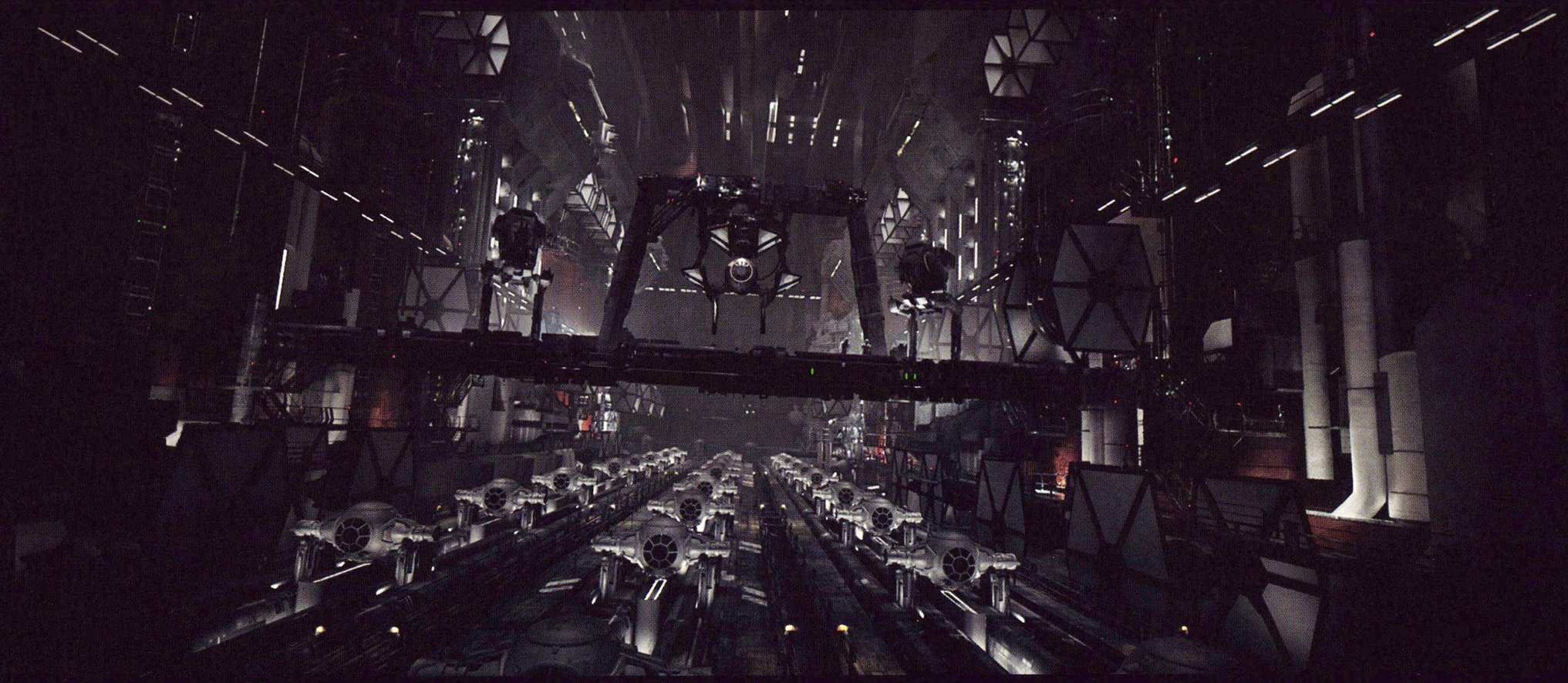
↑ ***MILLENNIUM FALCON* MEDIA** Sheffels

↖ **SET TUNNELS** Adam Ely

← **ASSEMBLY ART** Stephen Zavala, Voy

"The media that you're seeing through the screen is at such a high resolution that you could believe you're actually flying in it. That was really important, to suspend that disbelief that you're not at an attraction, you're actually in the spaceship. One of the other funny things that you'll notice is that the Falcon*'s cockpit is off-centered. But all the media looks like we are centered on the* Falcon*. And in reality if you were to look out the cockpit, you would see part of the hull on the left-hand side."* Chiang

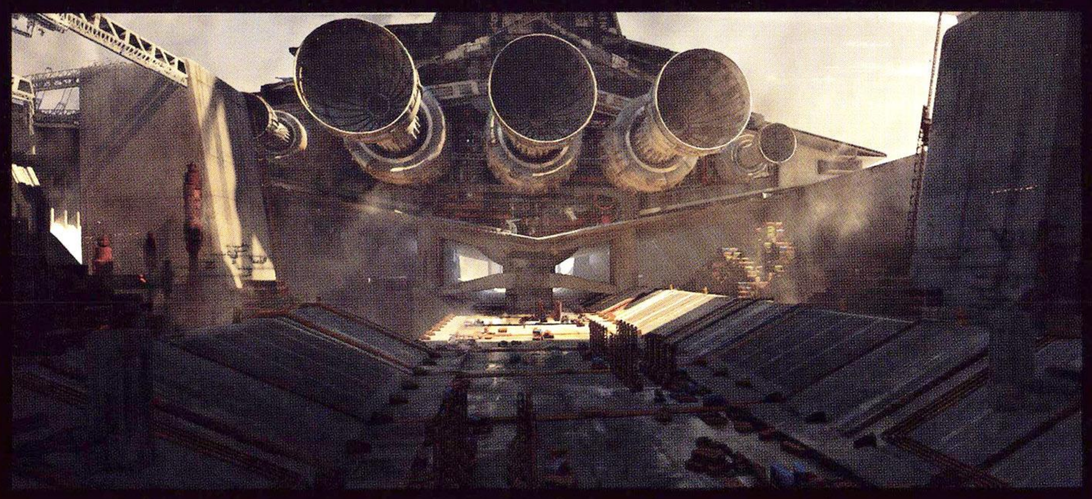
↓ ***MILLENNIUM FALCON* MEDIA** Sheffels



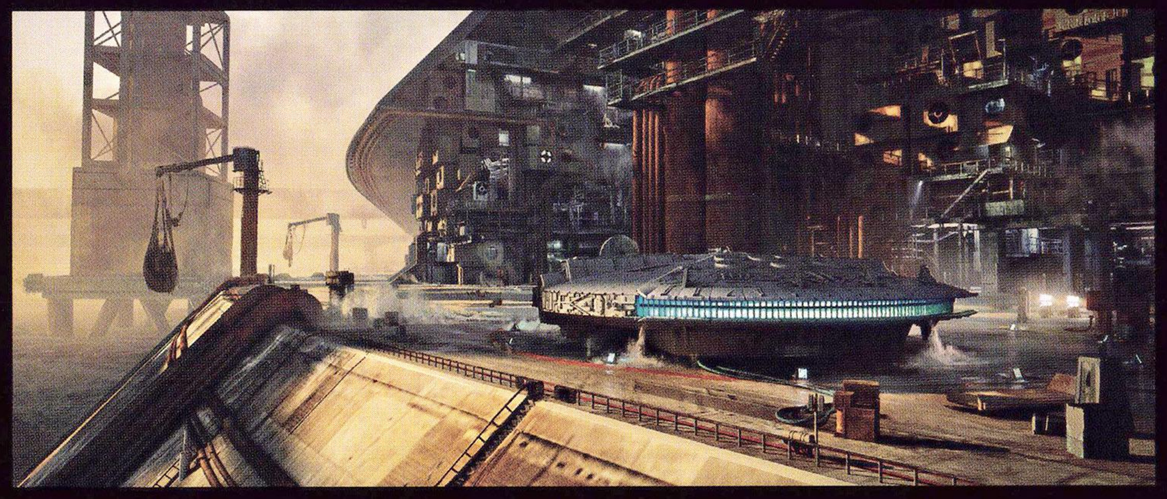


→ ***MILLENNIUM FALCON* MEDIA** Sheffels

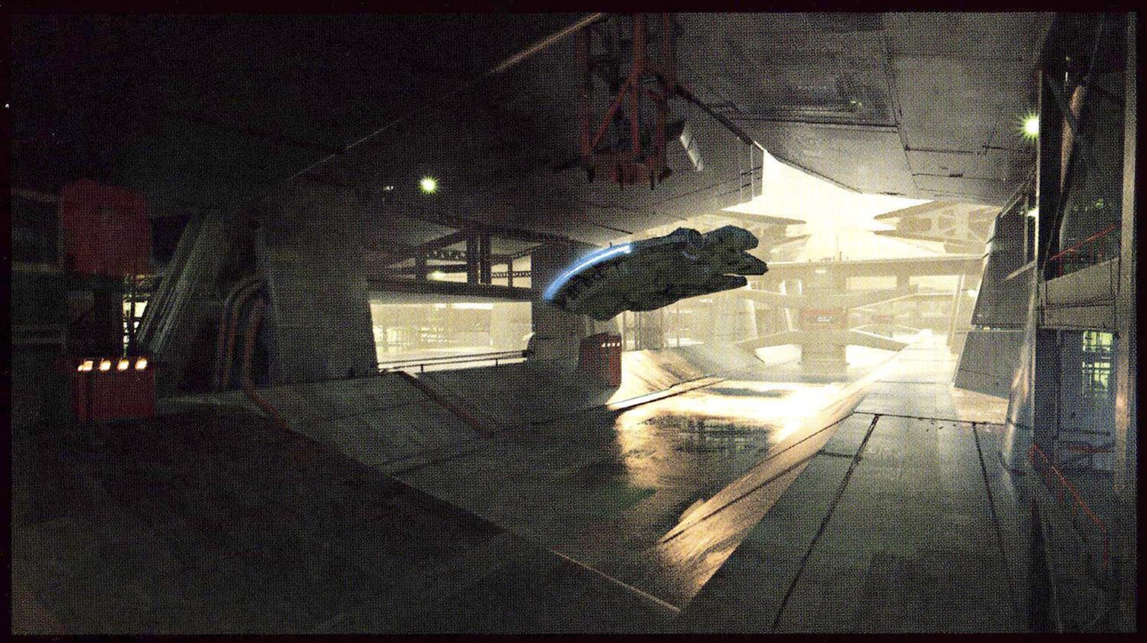
"Lucasfilm suggested thinking about Corellia for the adventure, because it's the literal home of the Millennium Falcon. *Also, it's a place where they build Star Destroyers. So you've got lots of great visual iconography. Plus, it's a place that has lots of tunnels, and bridges, and big aerial suspended ships that are partially under construction. So from a composition standpoint, it worked out really, really nicely."* Kalama



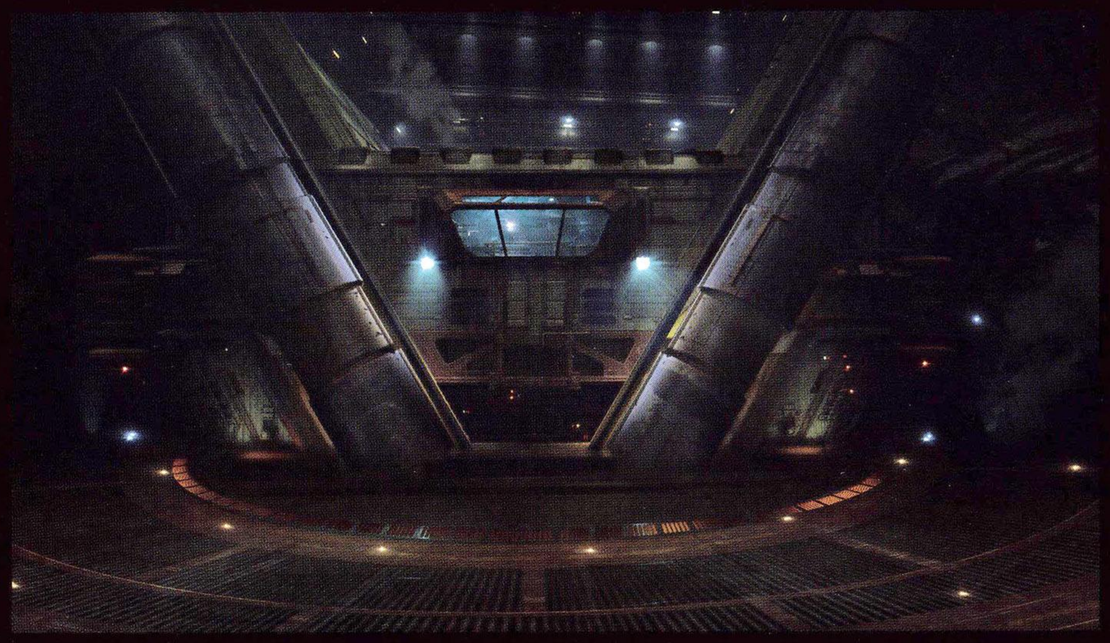
↑ ***MILLENNIUM FALCON* MEDIA** Sheffels



↑ ***MILLENNIUM FALCON* MEDIA** Sheffels

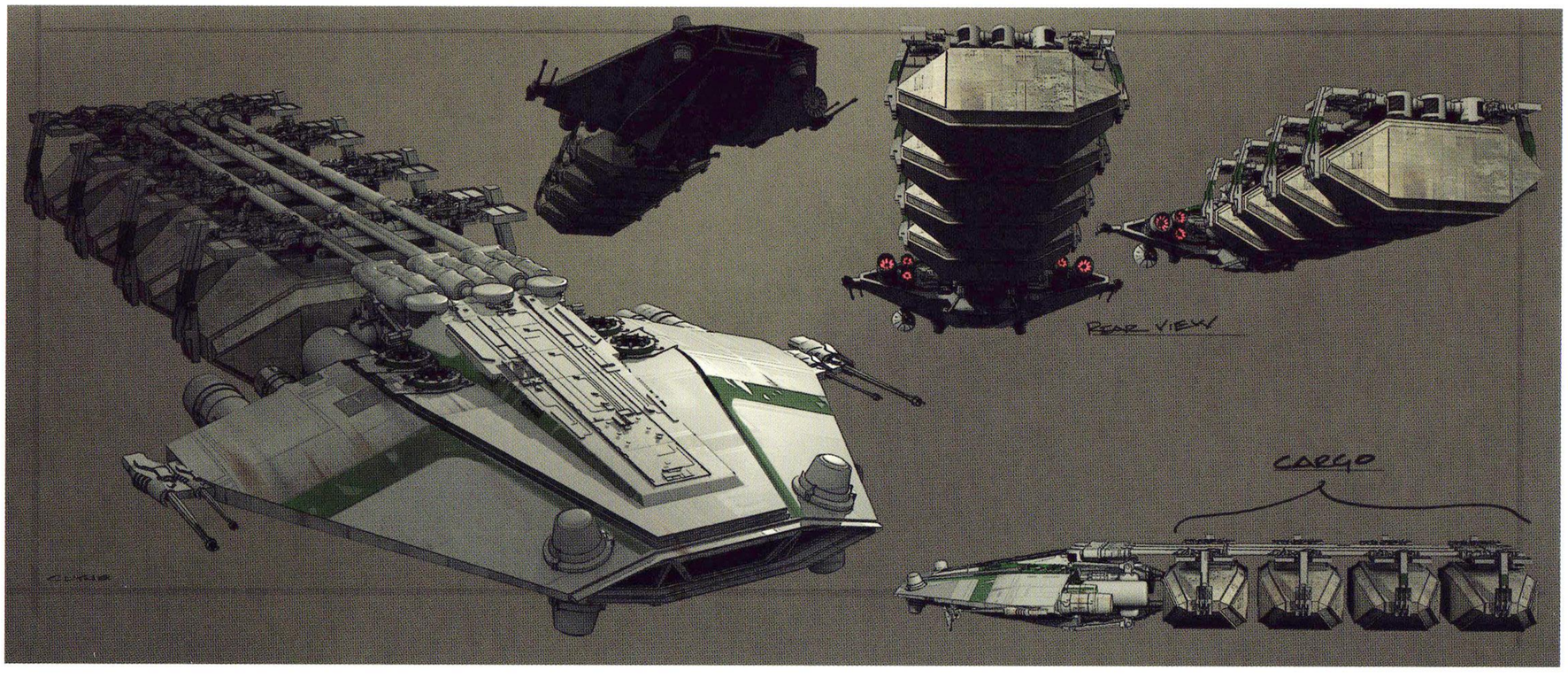


↑ **UNTITLED 05A** Clyne

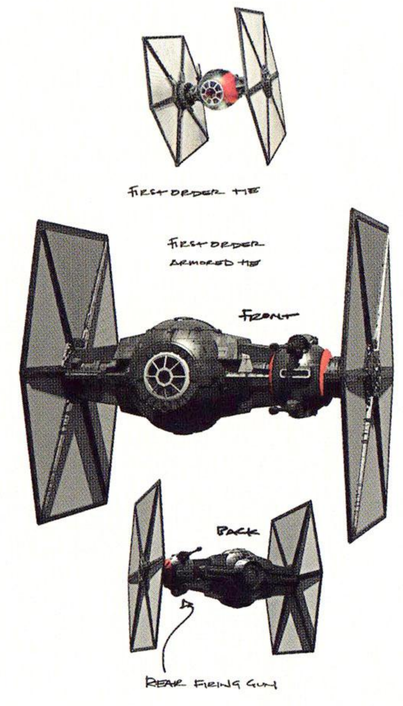


↑ **HONDO HANGAR CLOSED** Zavala

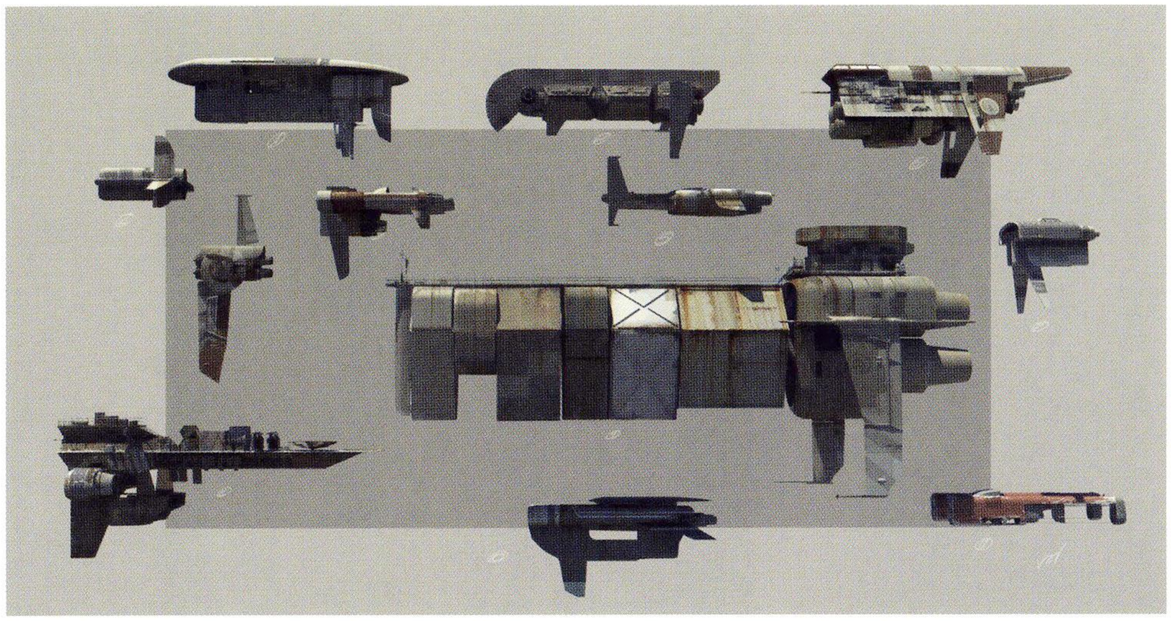
↑ **SMUGGLERS RUN SHIPS** Clyne



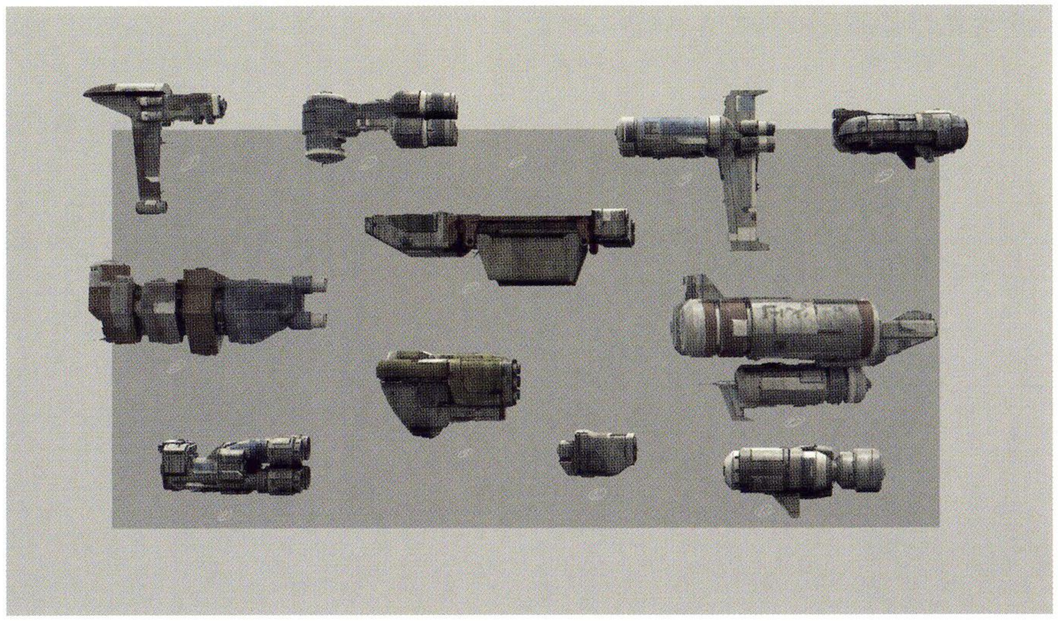
↓ **TRAIN ENGINE A** Clyne



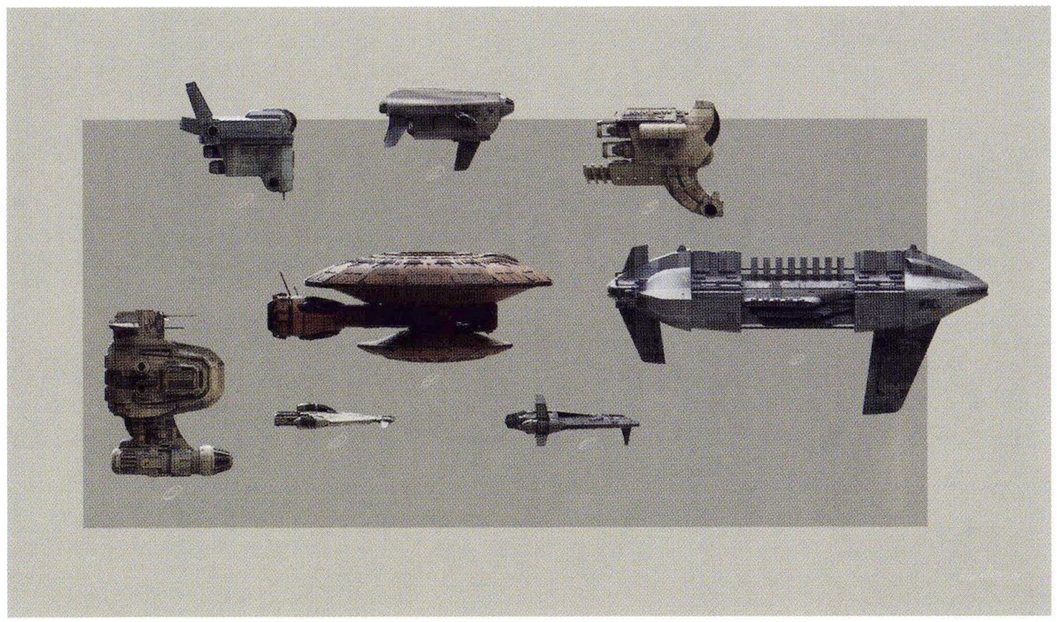
↓ **SMUGGLERS RUN SHIPS** Clyne



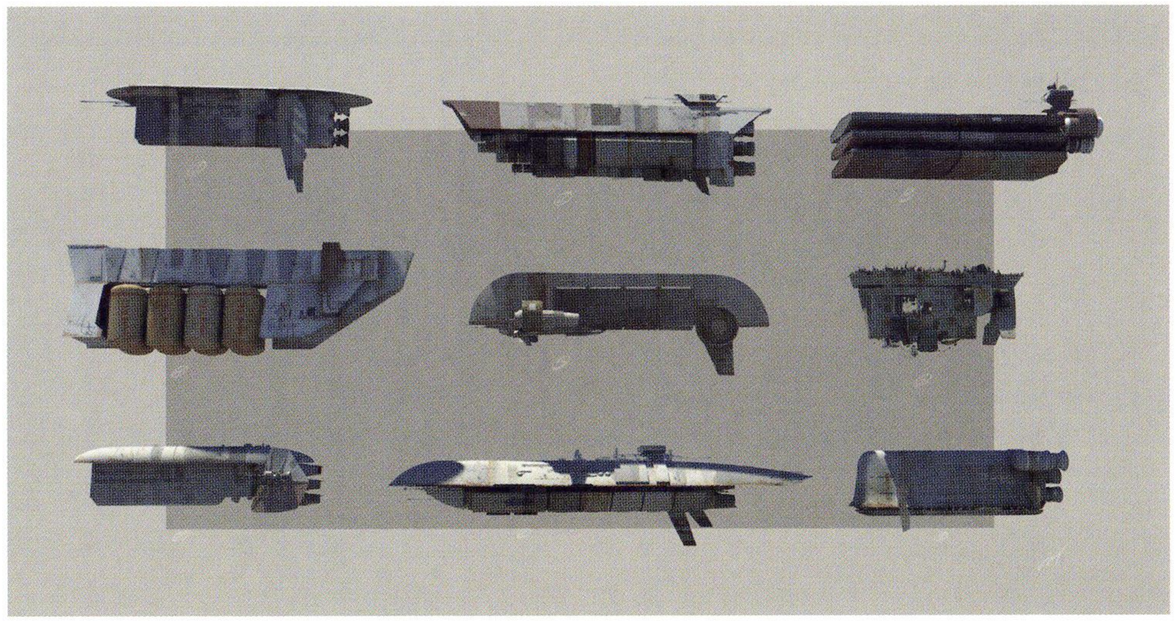
↑ **SMUGGLERS RUN SHIPS** Voy



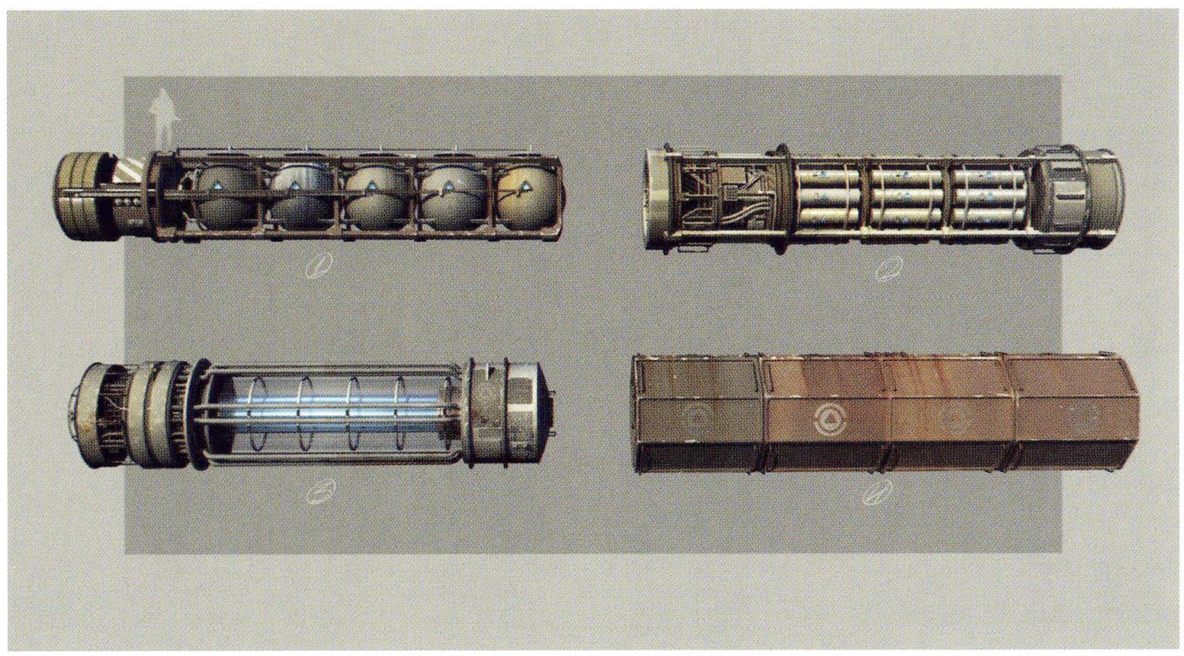
↑ **SMUGGLERS RUN SHIPS** Thang Le



↑ **SMUGGLERS RUN SHIPS** Evan Whitefield



↑ **SMUGGLERS RUN SHIPS** Voy

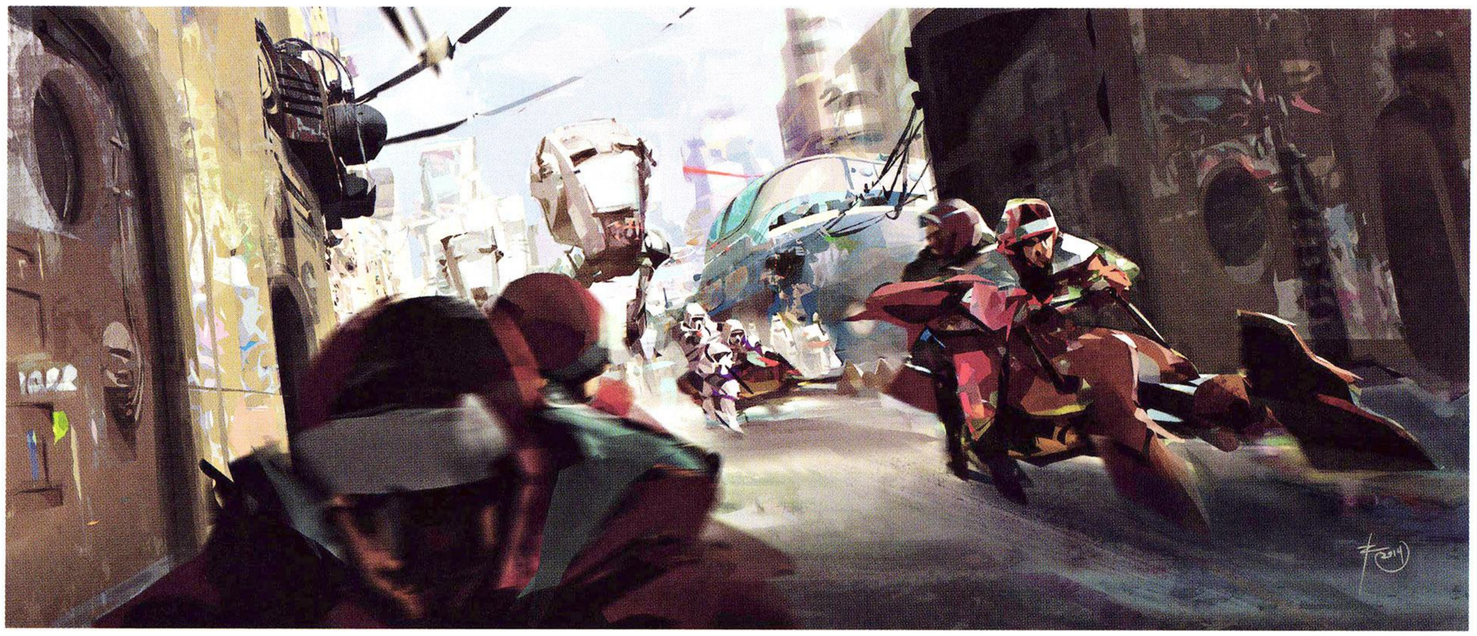


↑ **COAXIUM CONTAINERS** Voy

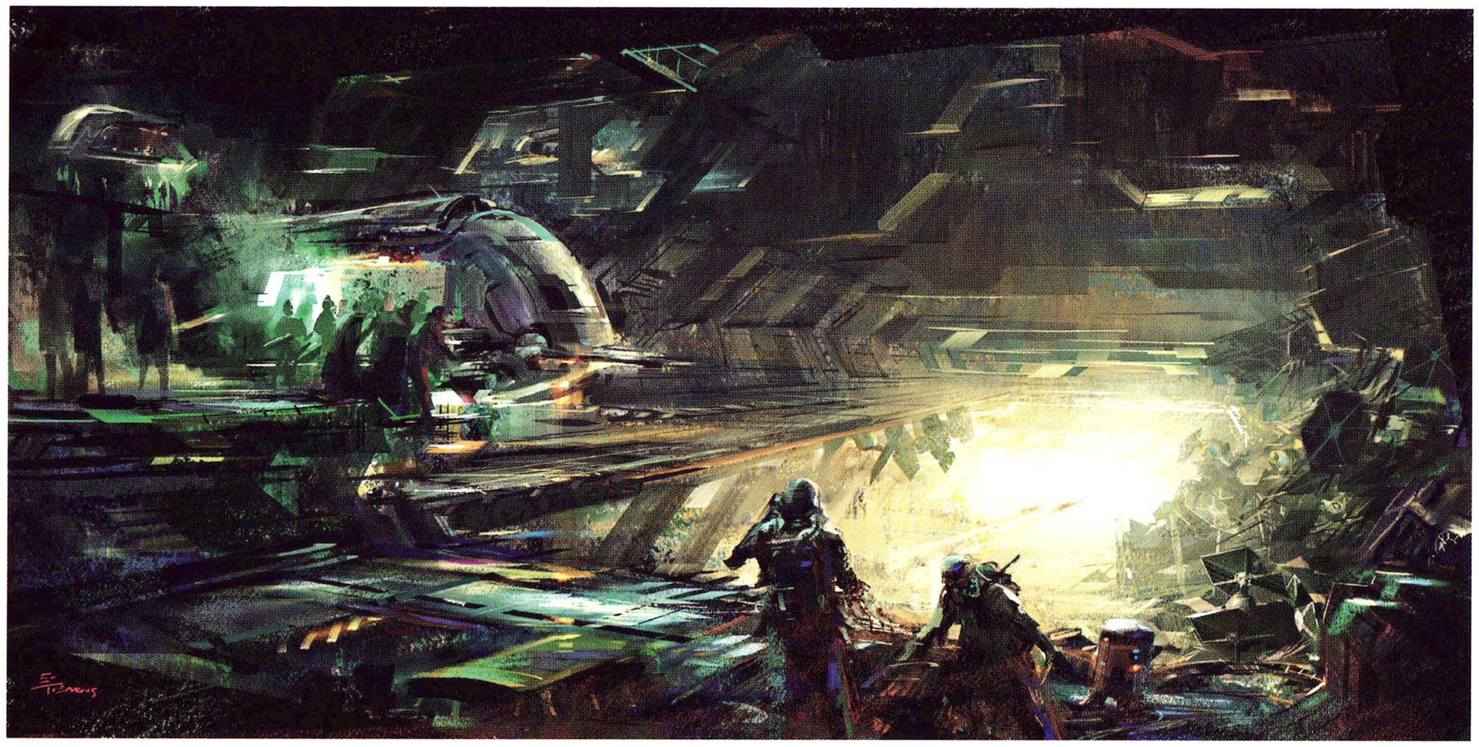


↑ **HONDO TRANSPORT V02** Alex Jaeger

SPEEDER BIKE CONCEPT



↑ **SPEEDER BIKE CHASE V06** Kinman Chan



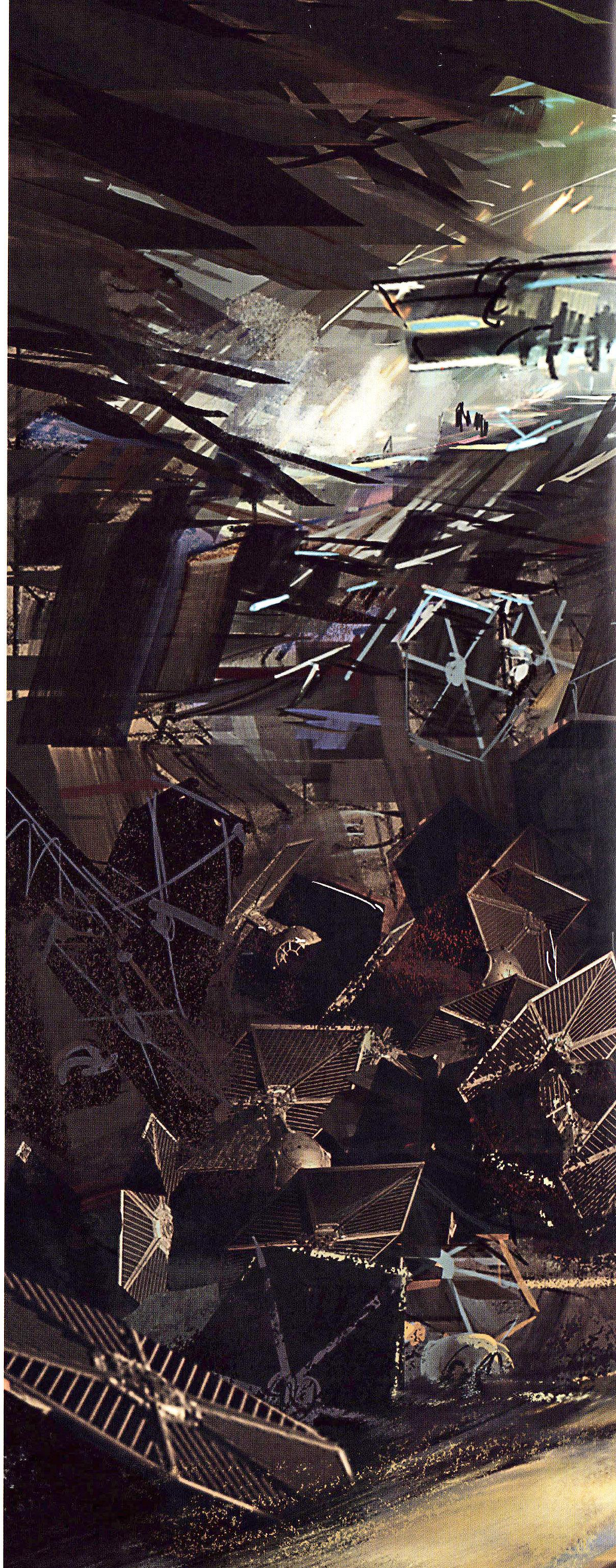


↑ **SPEEDER CHASE STAR DESTROYER INTERIOR** Tiemens

← **SPEEDER CHASE COLOR V3.3** Tiemens

→ **SPEEDER CHASE COLOR V07** Tiemens

"In the early days, we talked about a fast-action speeder bike chase."
Margaret Kerrison







BOUNTY HUNTER CONCEPT



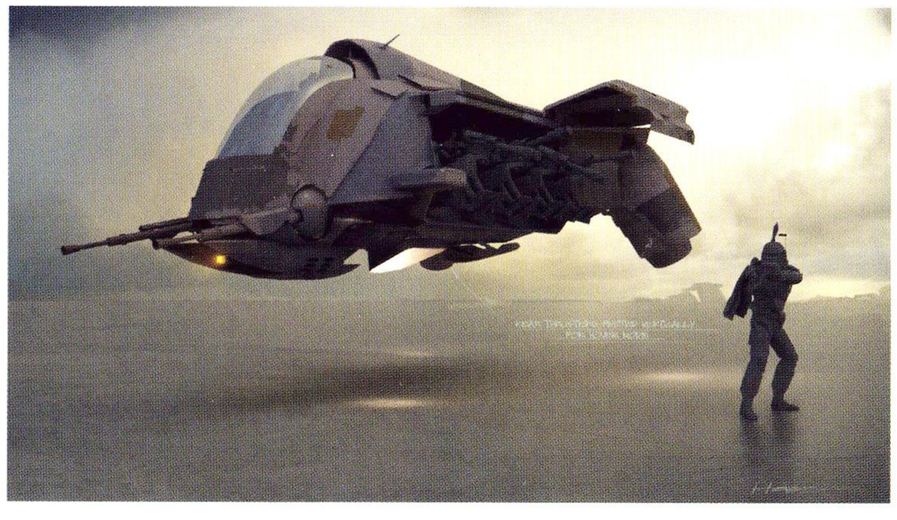
↓ **BOUNTY HUNTER SHIP V07** Hobbins

↑ **BOUNTY HUNTER SHIP V02** Hobbins

"One early idea we had was a bounty-hunter chase ride, which would fulfill our desires to be a bounty hunter who's being chased down by the authorities."
Kerrison

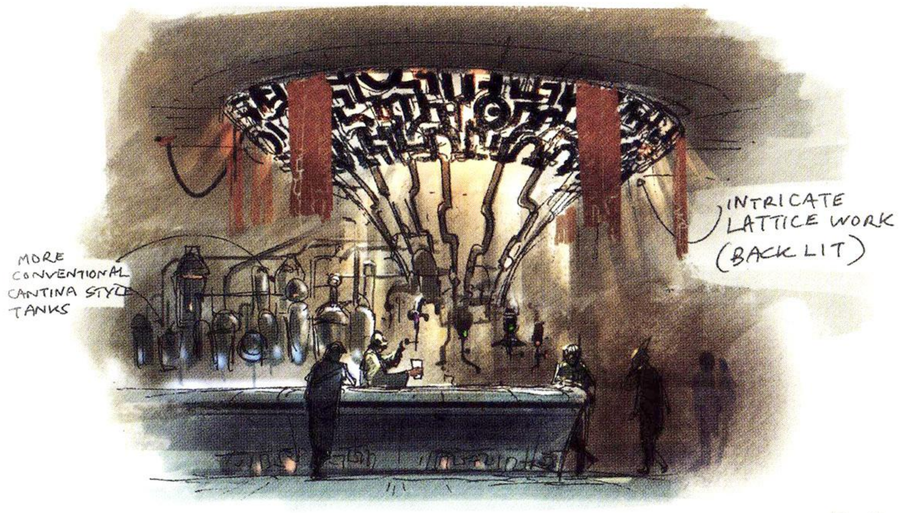
→ **BOUNTY HUNTER SHIP V01** Hobbins

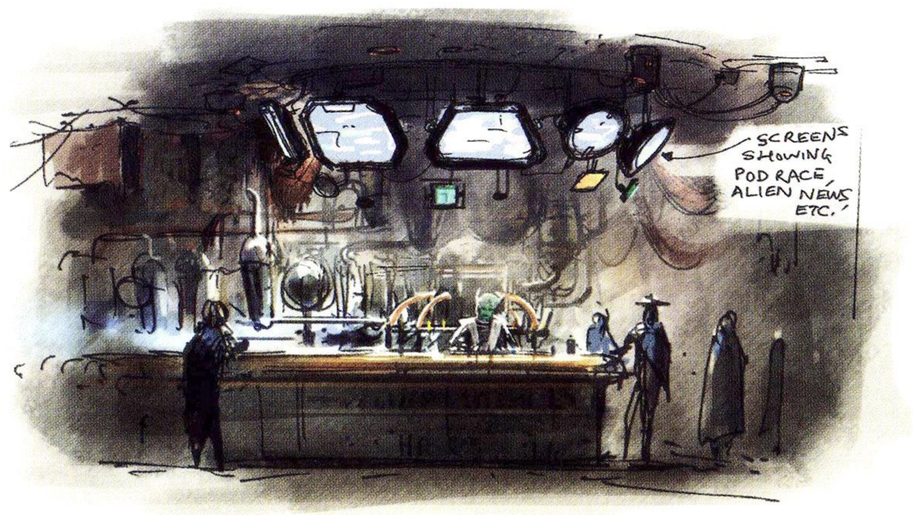
← **SPEEDER BIKE ROUGH NOTES**
Chan, Tiemens











The Local Watering Hole

If someone cuts a deal for credits somewhere in Black Spire Outpost, chances are high that Oga Garra knows about it. No—she definitely knows about it. The crafty Blutopian runs a notorious watering hole in Black Spire Outpost: Oga's Cantina. Wanderers passing through the spaceport rub elbows with locals unwinding after a long day at work. It's the place to catch up on gossip or find a new prospective partner for a job. Anyone passing into Oga's establishment, however, must abide by her stringent code of conduct. She brooks no trouble in her place—unless, perhaps, she's profiting from it. Rarely seen in the cantina or around the outpost, Oga operates from the shadows. She has strong ties to nefarious sorts, from smugglers to underworld figures to bounty hunters. Oga has an immeasurable influence on the outpost, and her cantina is an extension of that influence.

Oga's Cantina is a hub of activity. Passersby can hear boisterous chatter layered with original, diegetic music spilling out of the entry. The hubbub grabs guests' attention and curiosity, greeting them with beckoning alcoves reminiscent of the Mos Eisley Cantina: a long, U-shaped bar top, an array of colorful concoctions, and a droid occupying the DJ seat and spinning hits from galactic stars such as Gaya or the Duro Droids. If DJ R-3X looks familiar, it's because he once piloted a Starspeeder 3000 for Star Tours as RX-24. Or, more accurately, he attempted to pilot it. Now, he's been reprogrammed as the cantina DJ because Oga needed entertainment. The Audio-Animatronics® figure has been altered, too; he has new movements suited for engaging with the crowds and bopping along to the tunes he plays. R-3X fits right in, perhaps more comfortable in this environment than he was in prior position with Star Tours.

Bartenders sling drinks with fanciful names such as Fuzzy Tauntaun and Jedi Mind Trick. Placing an order is an experience all its own. Pipes and containers behind the bar hold bubbling libations. In one case, a worrt passes "eggs" into a drink (don't worry, they're actually tapioca pearls). Oga's employees occasionally have to pound on the equipment to make sure it's working. Blaster marks dot the walls.

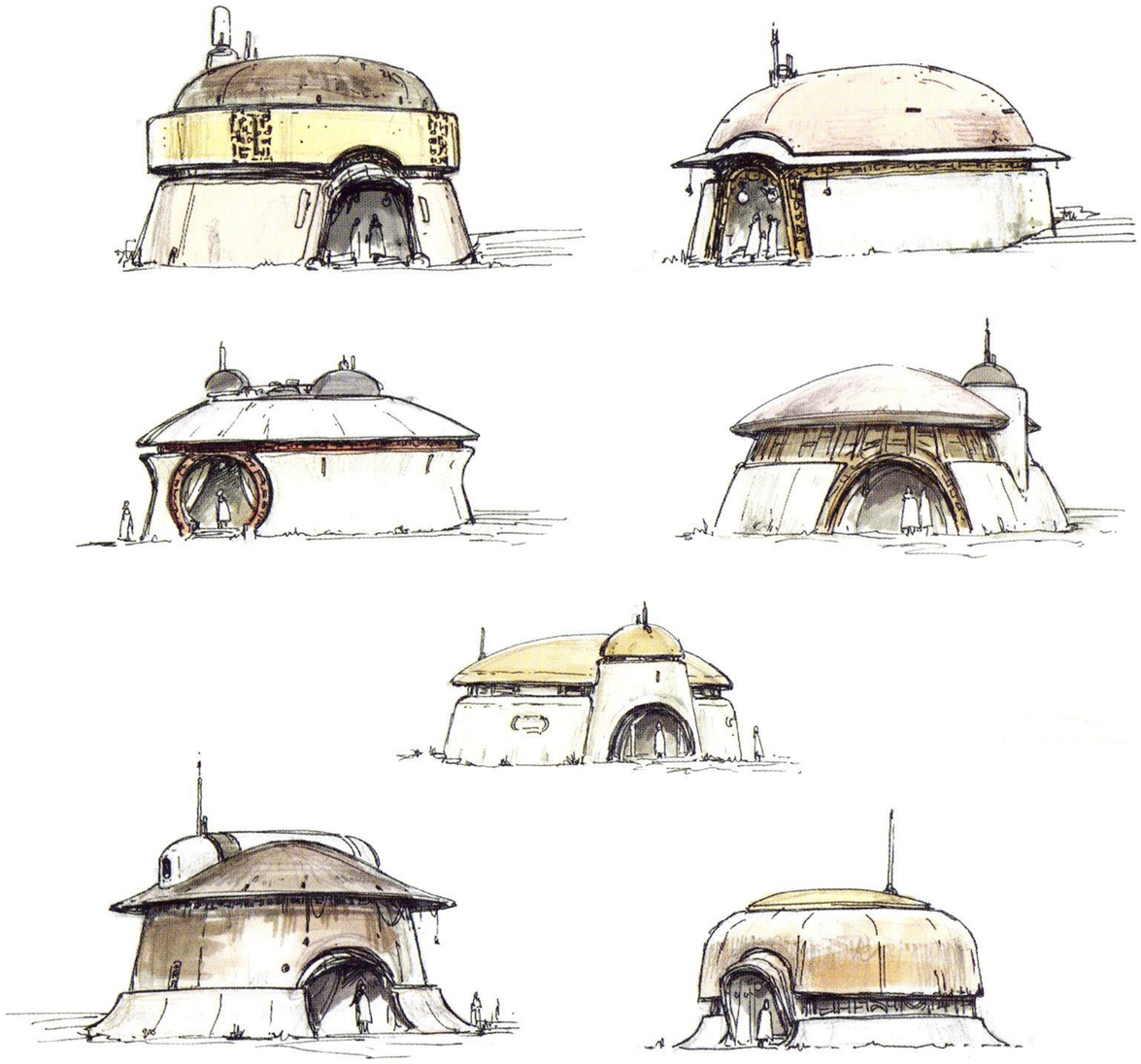
The overall interior design is based on a Ralph McQuarrie's sketch for Jabba the Hutt's palace. "We took Ralph's painting and painted in our characters; it was an early painting that he had done for Jabba's throne room that didn't get used," Imagineering executive creative director Chris Beatty says. "We had seen it in the [Lucasfilm] Archives, and we loved the feel of the space. So Erik had Ric [Lim] paint in our cantina elements, but three quarters of that painting is actually Ralph's. It's cool that Ralph actually had a hand in Galaxy's Edge, all these years later, because the cantina's interior was really designed by Ralph McQuarrie, when you look at his art and the space side by side."

As guests sip on drinks with a *Star Wars* twist and listen to DJ R-3X, the environment encourages them to mix and mingle in a *Star Wars* story all their own. The menu, the signs, the atmosphere—it all gives the feeling of being in another place. The graphics in the cantina add their own layers to the illusion, from the martini-like symbol on the exterior or the text arcing over the entrance. Imagineering lead graphic designer Joseph Acello contributed graphics for the cantina, and he points out that when they revisited places like Mos Eisley for reference, there wasn't much in the way of pre-existing graphics. He had to find the right characteristics for the signage in Oga's, more or less, from scratch. Acello says, "We have that job board, and we have the rules of conduct, and both of those are handwritten, which was an interesting exercise. That's actually my handwriting. I was just trying to figure out how someone might write Aurebesh casually. I had to get it to look naturally handwritten, but also legible at the same time. There are some new characters in there that are more like what the cursive version of Aurebesh might be. Functionally, in the story, we were trying to convey that someone hand-wrote it and put it up there. So I typed the Aurebesh out, wrote over the top of it, and tried to think, 'How would I draw this letterform if I was trying to do it real fast?'"

← **CANTINA FRONT EXTERIOR V01** Lim

↗ **INTERIOR CANTINA SKETCHES V04** Lim





↑ **CANTINA ENTRANCE V01** Lim

"This image is from when we were going to hide the cantina entrance underneath a bridge. It was in the shadows, and you had to go down into the underworld, in a Smuggler's Alley, to get in." Chris Beatty

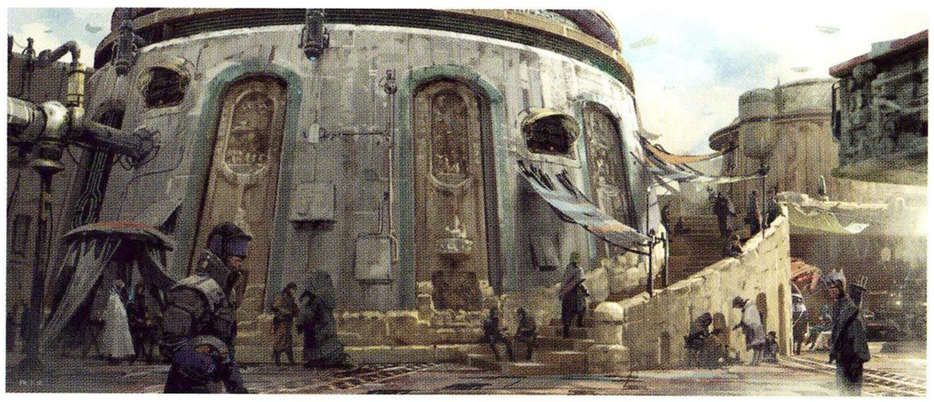
← **EXTERIOR CANTINA SKETCHES V01A** Lim

↓ **PINEWOOD MEETING NOTES V07** Tiemens

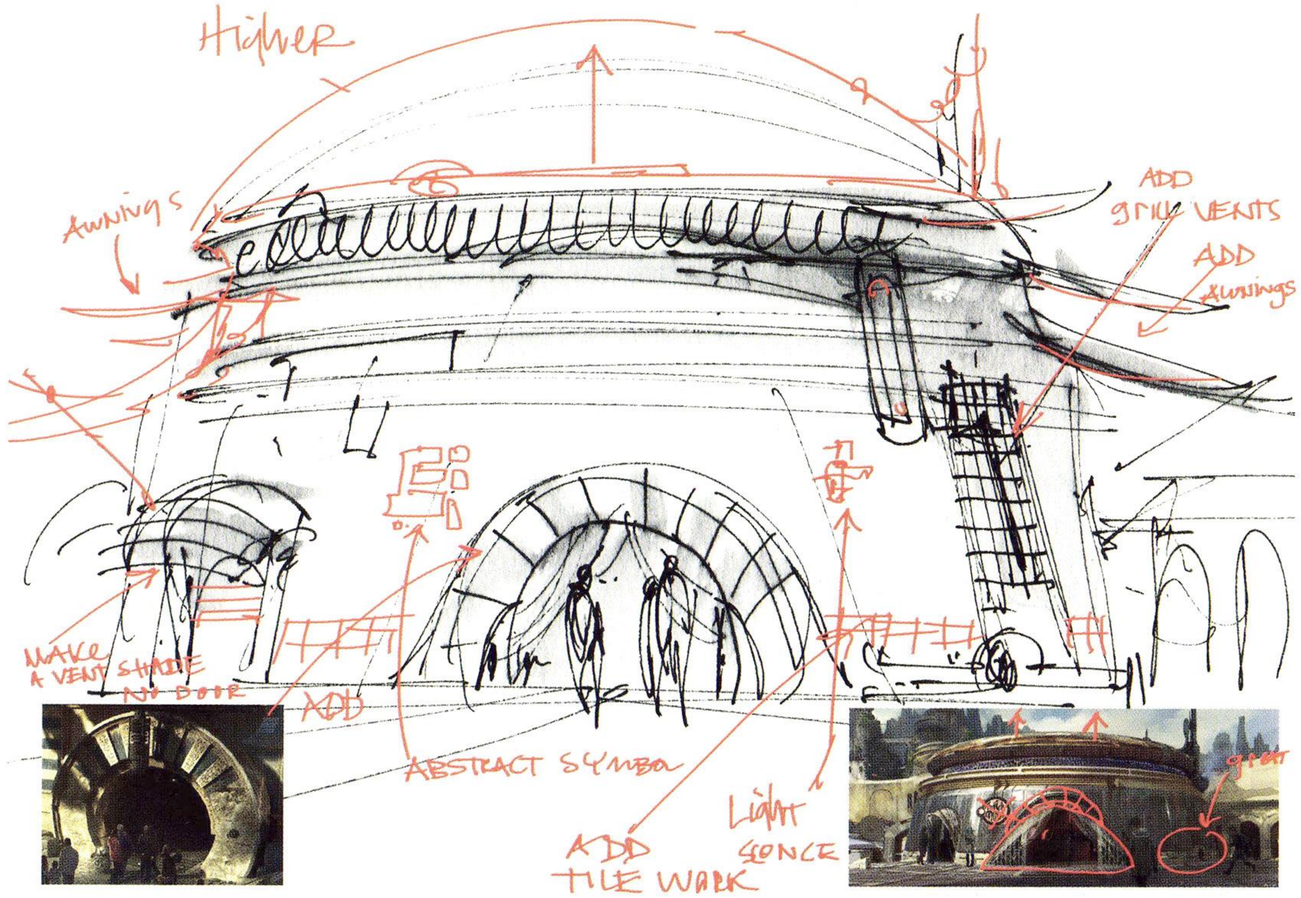




↑ **CANTINA BACK V01** Lim



↑ **CANTINA STAIRS SIDE V01 A** Lim

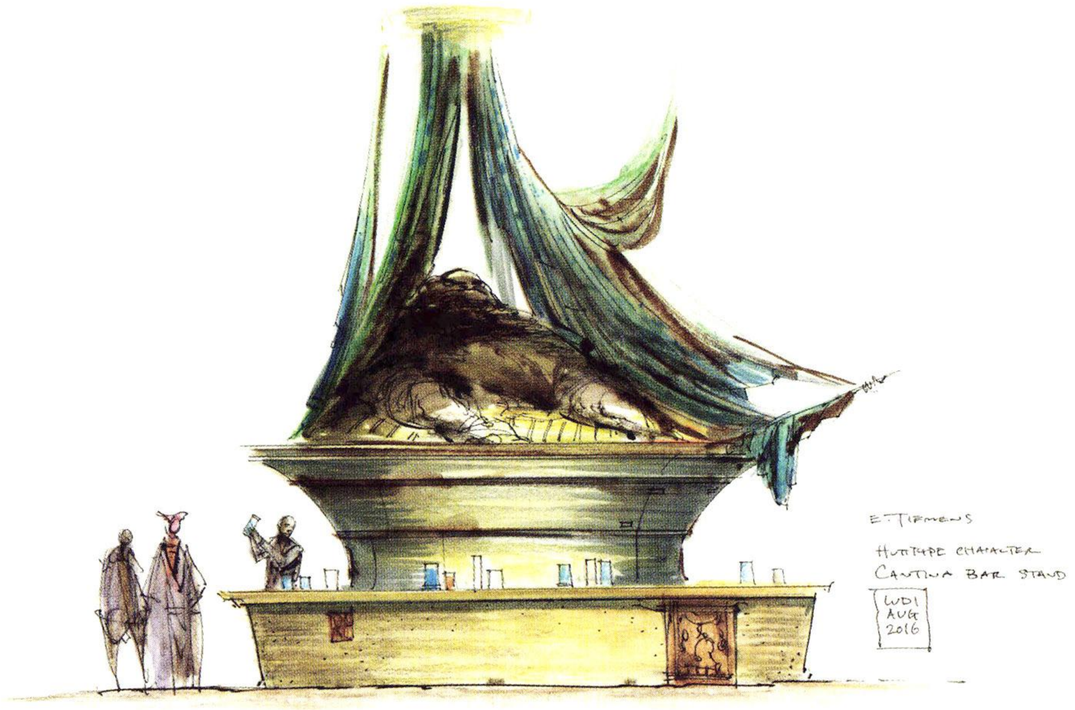


↓ **CANTINA STAIRS SIDE V01 C** Lim

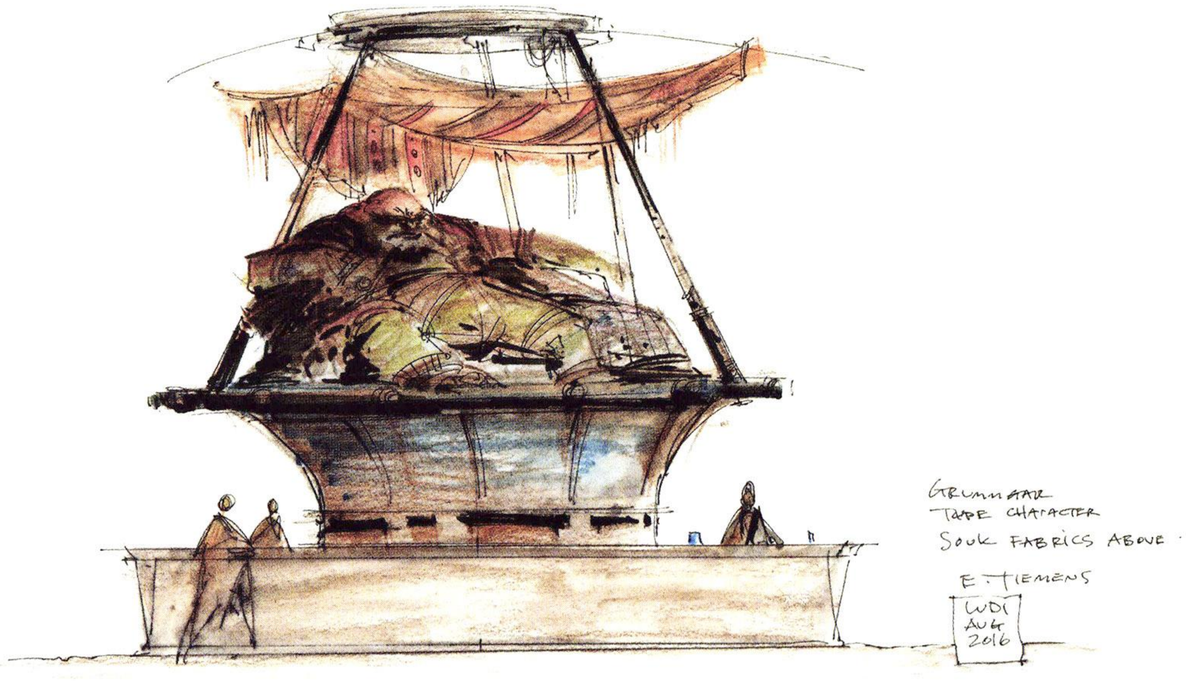
↑ **SPICE DEN LOBBY** Tiemens



CANTINA LIFE CONCEPTS

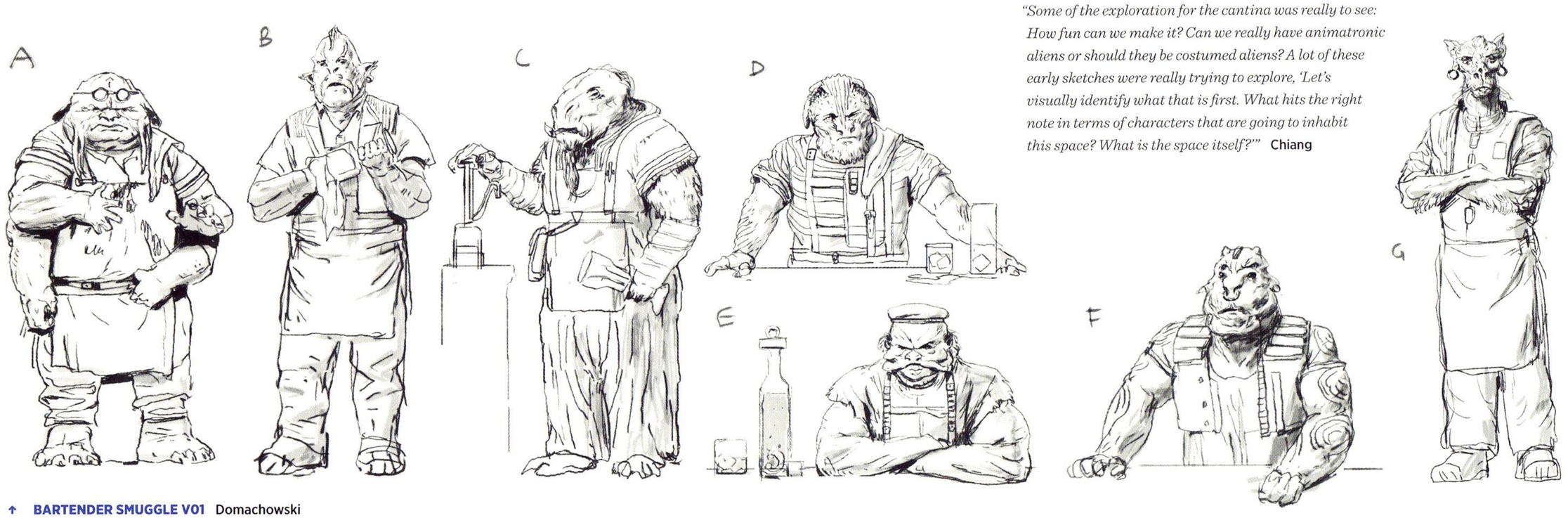


↑ **CANTINA BAR CENTER REVISED CONCEPT V01** Tiemens



↑ **CANTINA BAR CENTER REVISED CONCEPT V02** Tiemens

"Some of the exploration for the cantina was really to see: How fun can we make it? Can we really have animatronic aliens or should they be costumed aliens? A lot of these early sketches were really trying to explore, 'Let's visually identify what that is first. What hits the right note in terms of characters that are going to inhabit this space? What is the space itself?'" Chiang



↑ **BARTENDER SMUGGLE V01** Domachowski

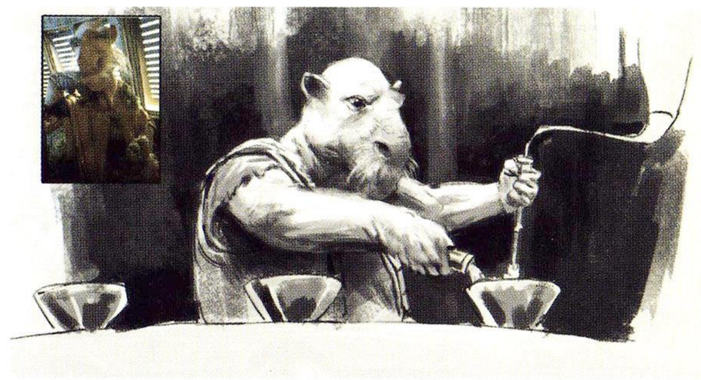


↑ **GABDORIN EXPRESSIONS V01** Domachowski

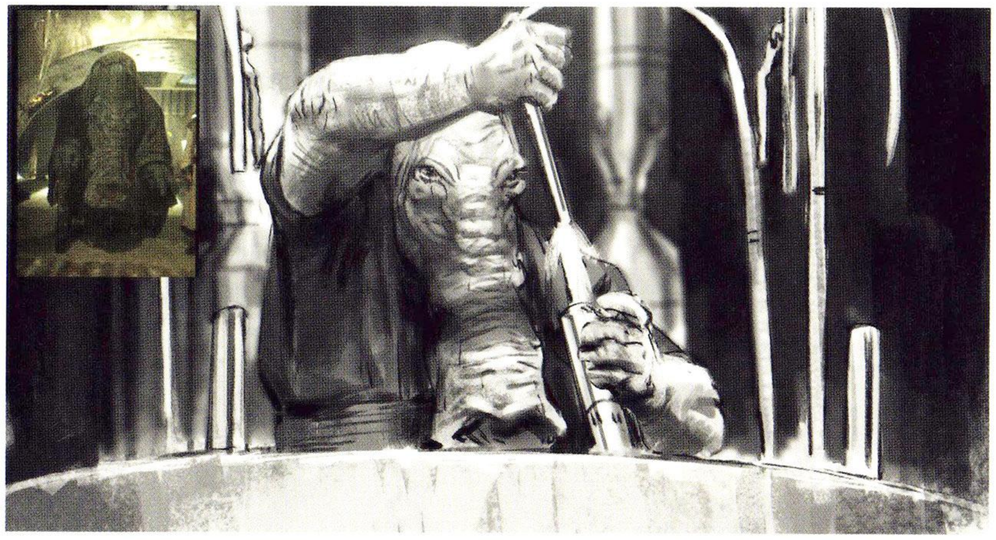
"We slowly started to peel back the layers of reality, figuring out how we could achieve an alien bartender. We knew that if it was a cast member wearing a suit, it would be a lot of prep and not be the most practical way to go about it, so maybe the better way was to have an animatronic bartender. Something that we could actually operate twenty-four hours a day. But then there're sacrifices with that, because you're limited by the actual physicality of having that bartender interact with the guest." Chiang



↑ **BARTENDER C** Domachowski



↑ **BARTENDER D** Domachowski



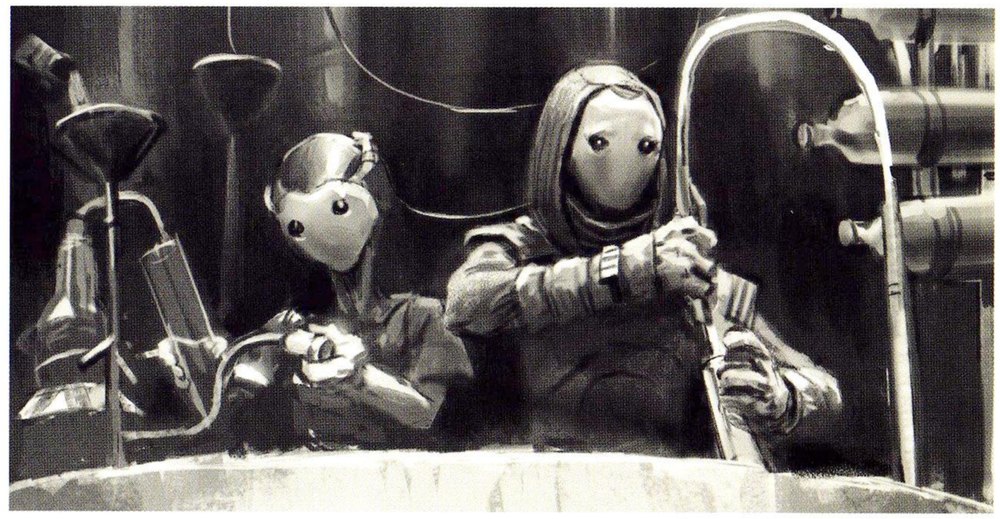
↑ **BARTENDER E** Domachowski



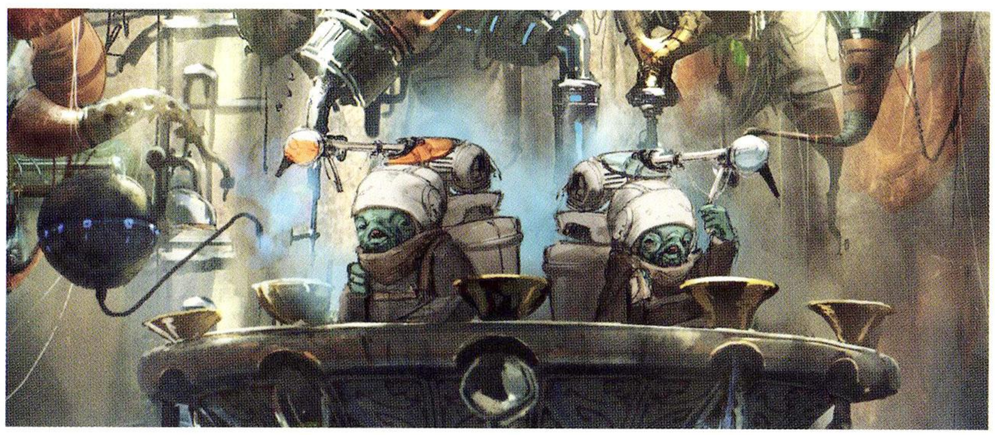
↑ **BARTENDER F** Domachowski



↑ **BARTENDER G** Domachowski



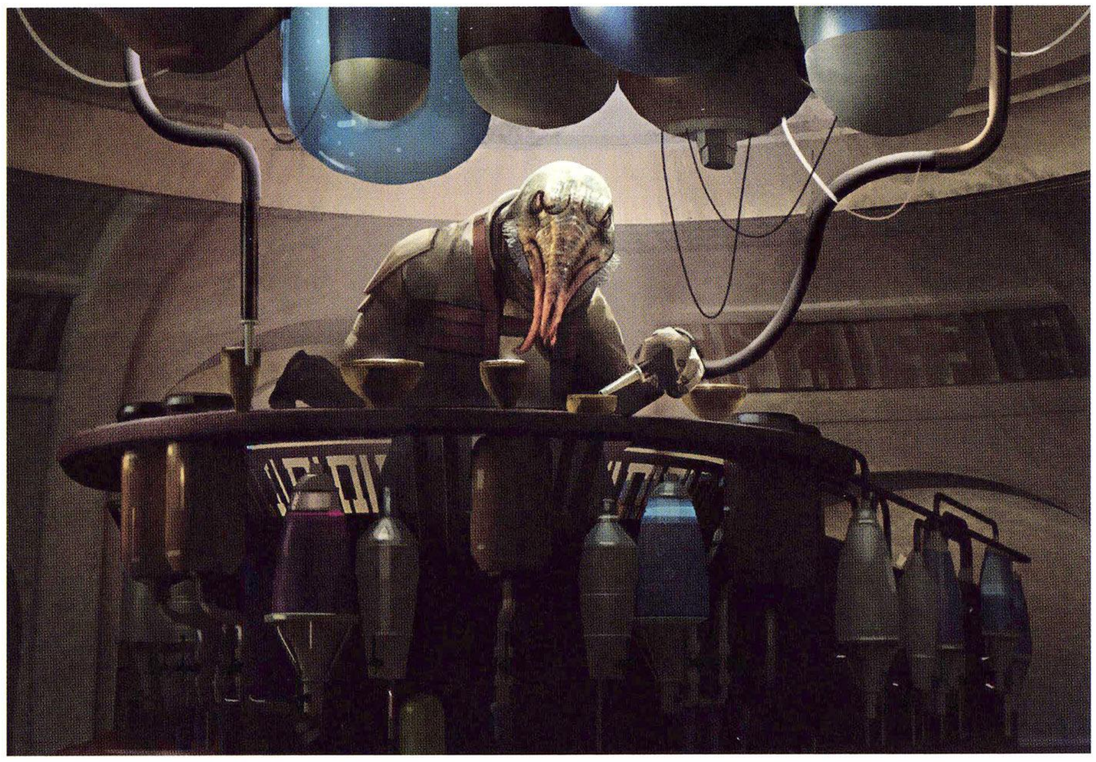
↑ **BARTENDER H** Domachowski



↑ **VILLAGE BARTENDER V02 A** Todd



↑ **VILLAGE BARTENDER V02 C** Todd

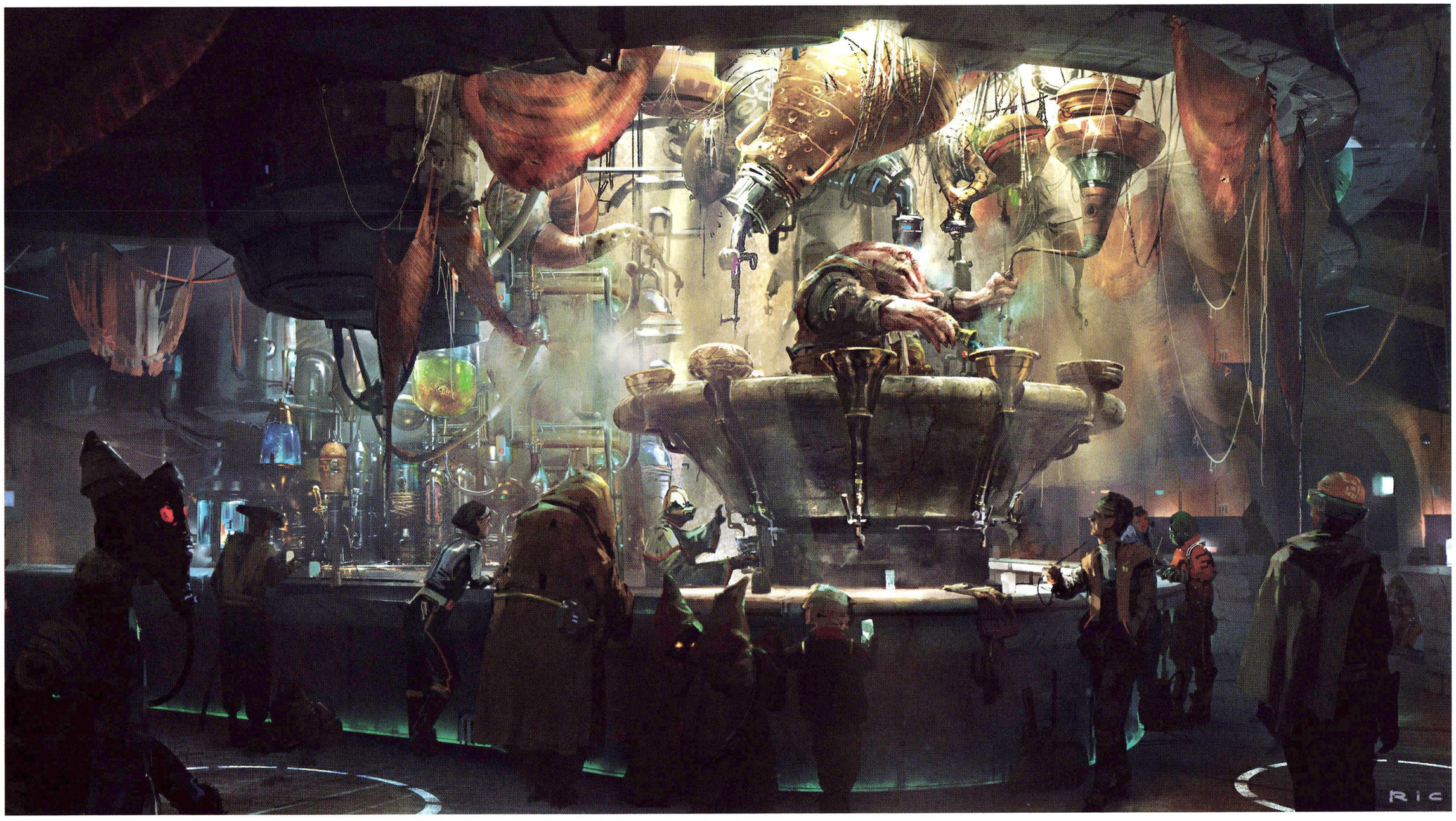


↑ **BARTENDER V01** Brian Matyas

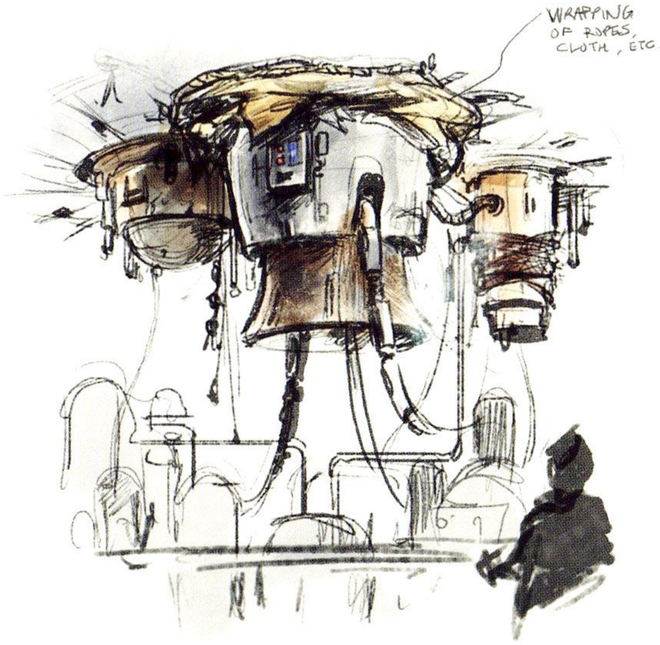


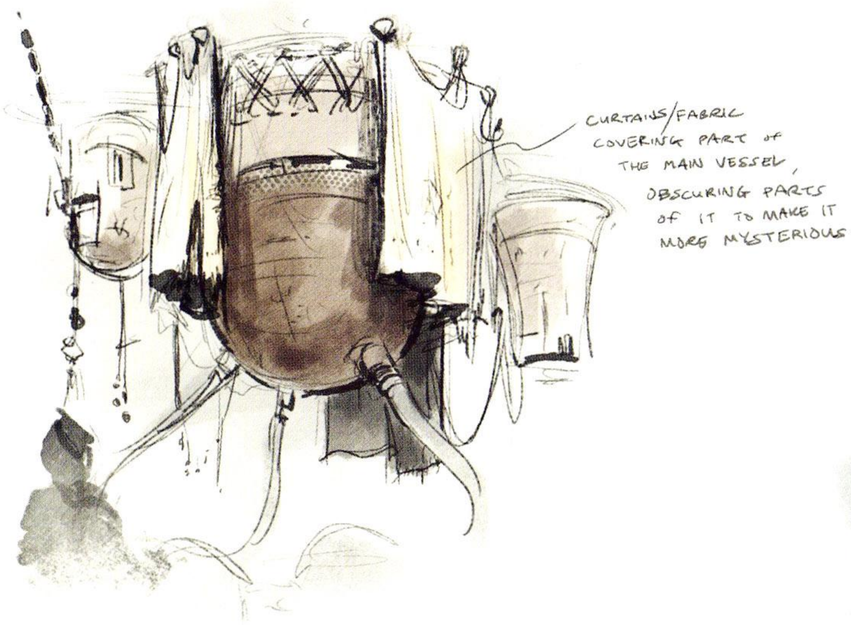
↓ **CANTINA NEW BARTENDER WITH SMALLER HANDS** Lim

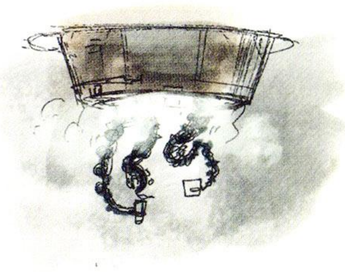
↑ **BARTENDER TURN** Matyas, Lindberg



CANTINA EQUIPMENT CONCEPTS

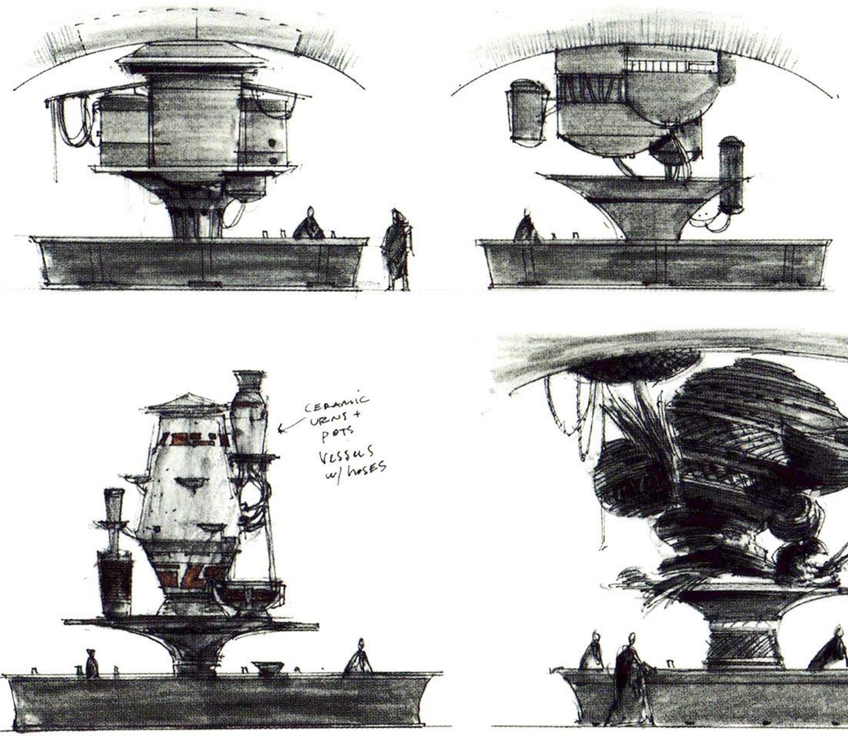


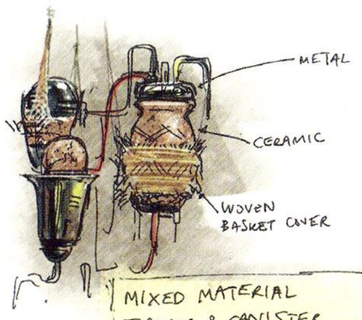


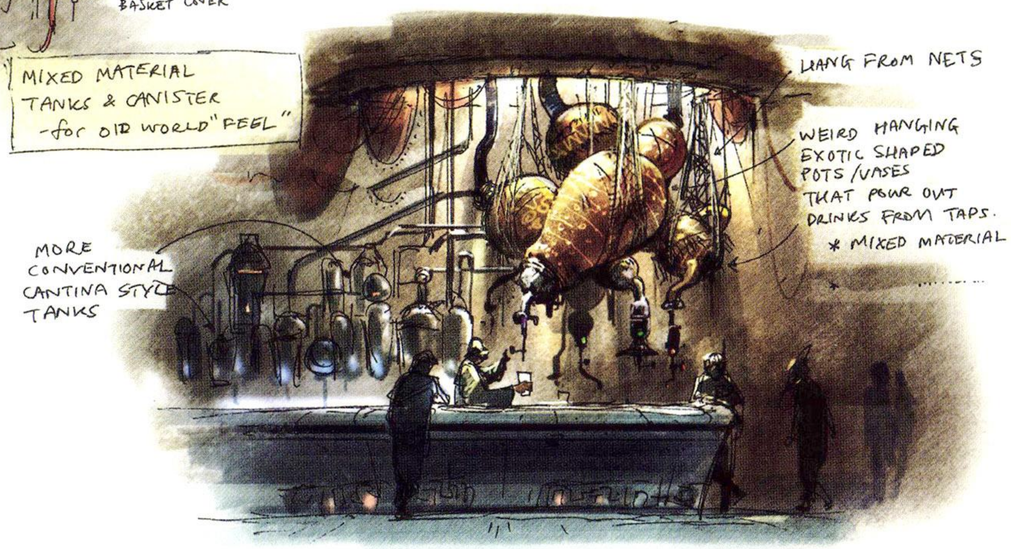




↑ **SELECTED CANTINA VESSELS SKETCHES** Lim





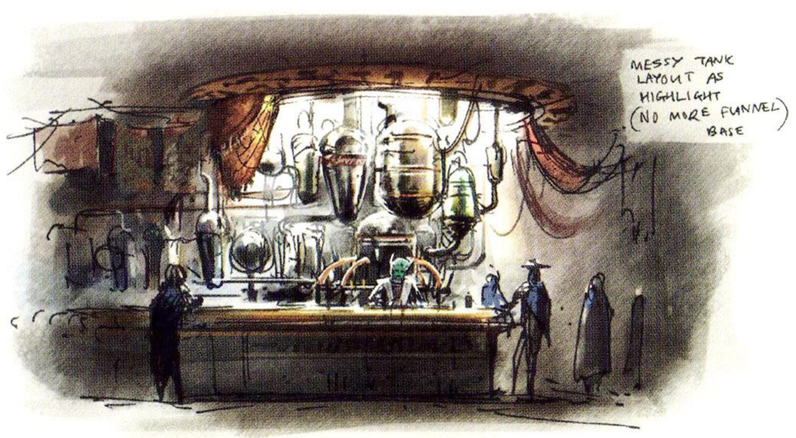


↑ **CANTINA BAR CENTER REVISED CONCEPT V05** Tiemens

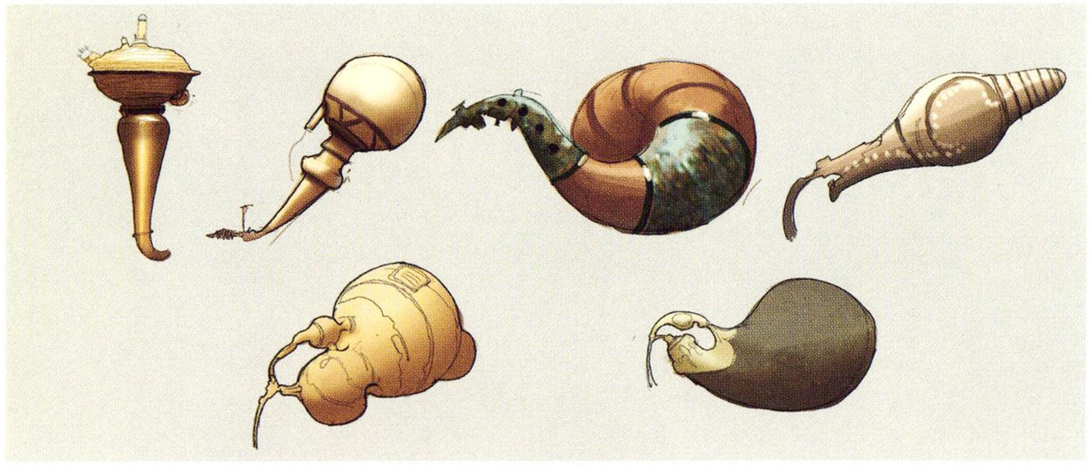
↑ **CANTINA SKETCHES V02** Lim



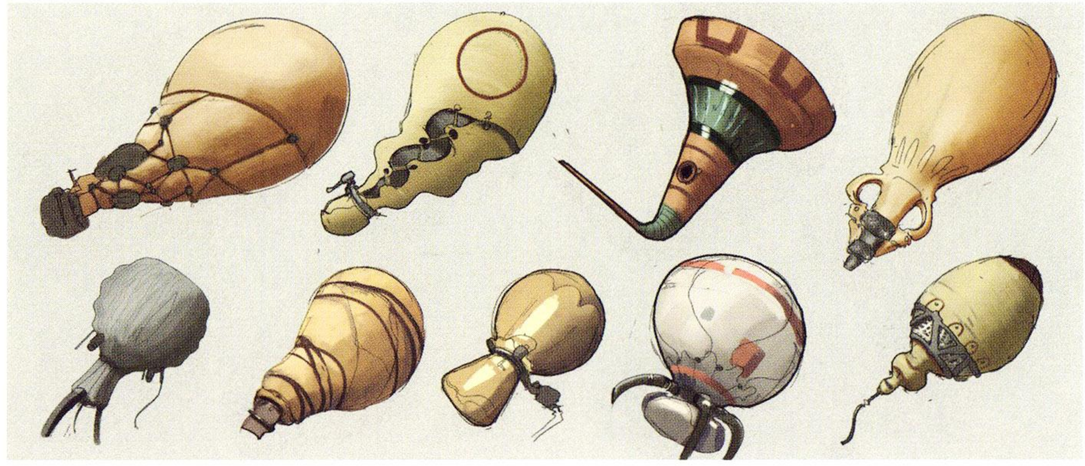




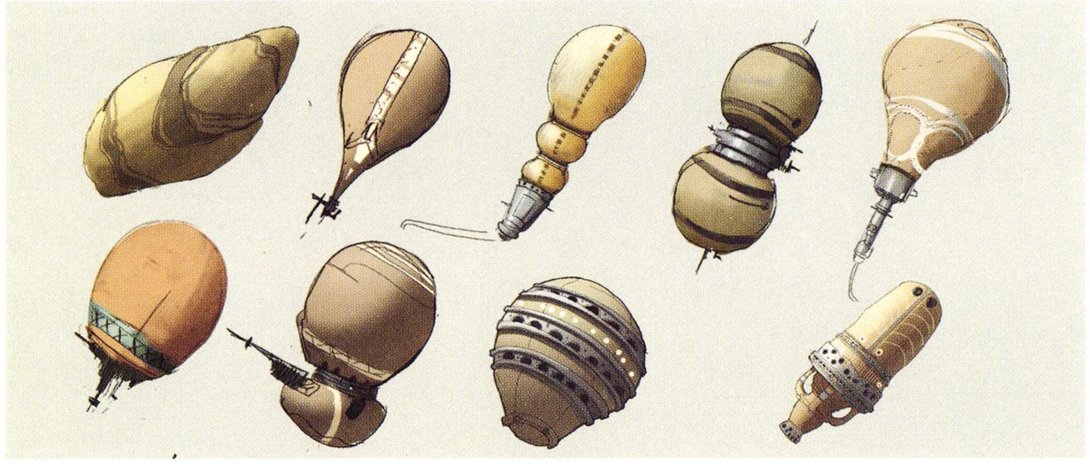
↑ **CANTINA SKETCHES V01** Lim



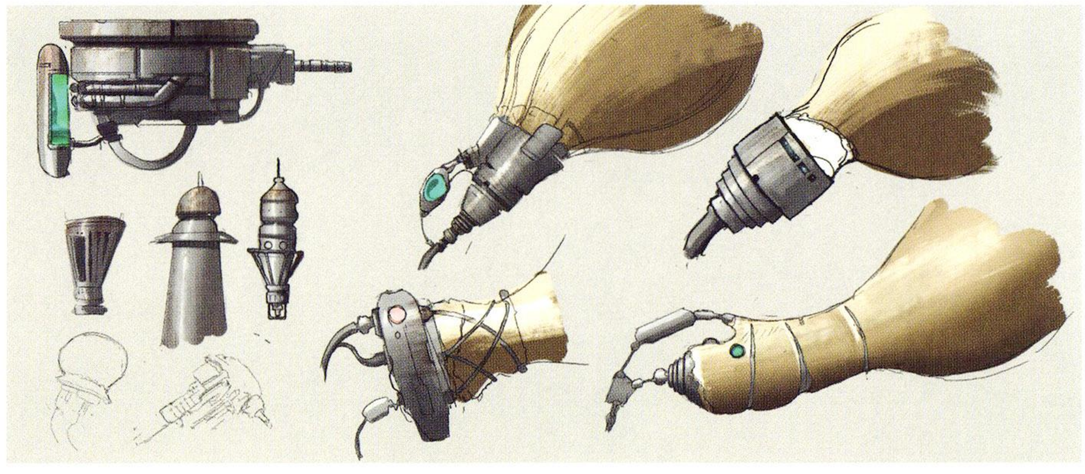
↑ **CANTINA CONTAINERS V02 A** Todd



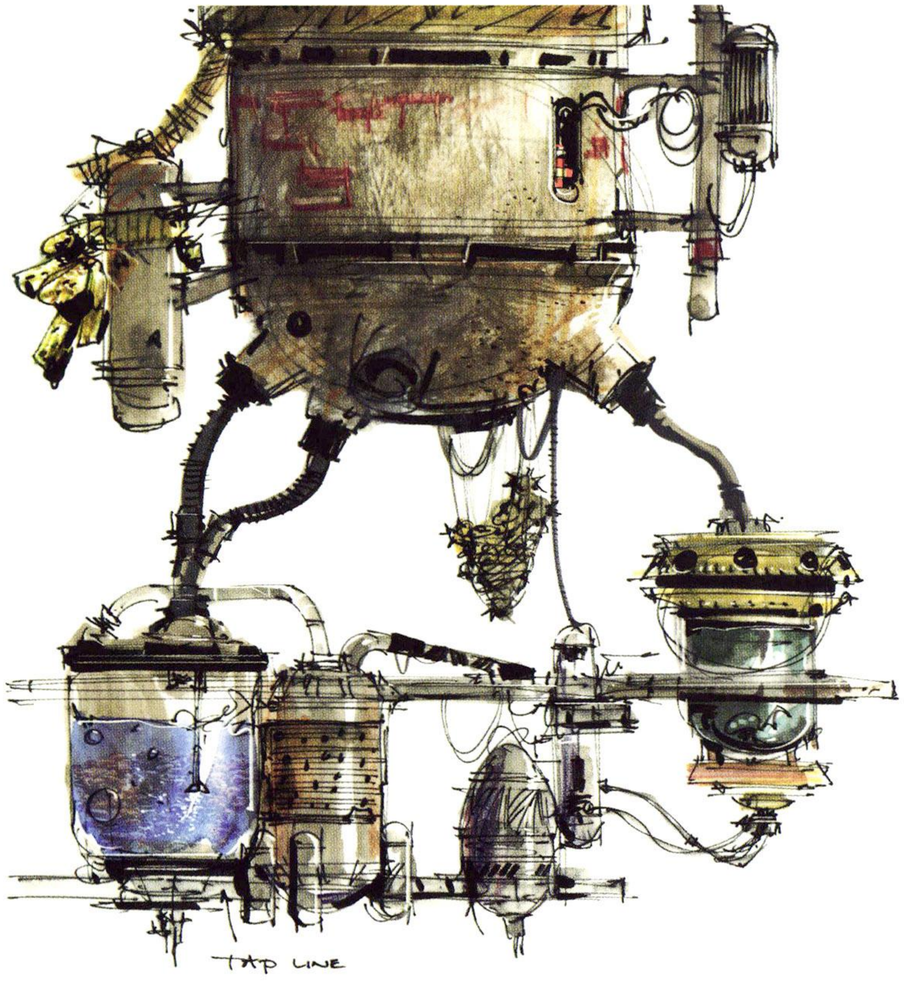
↑ **CANTINA CONTAINERS V02 B** Todd



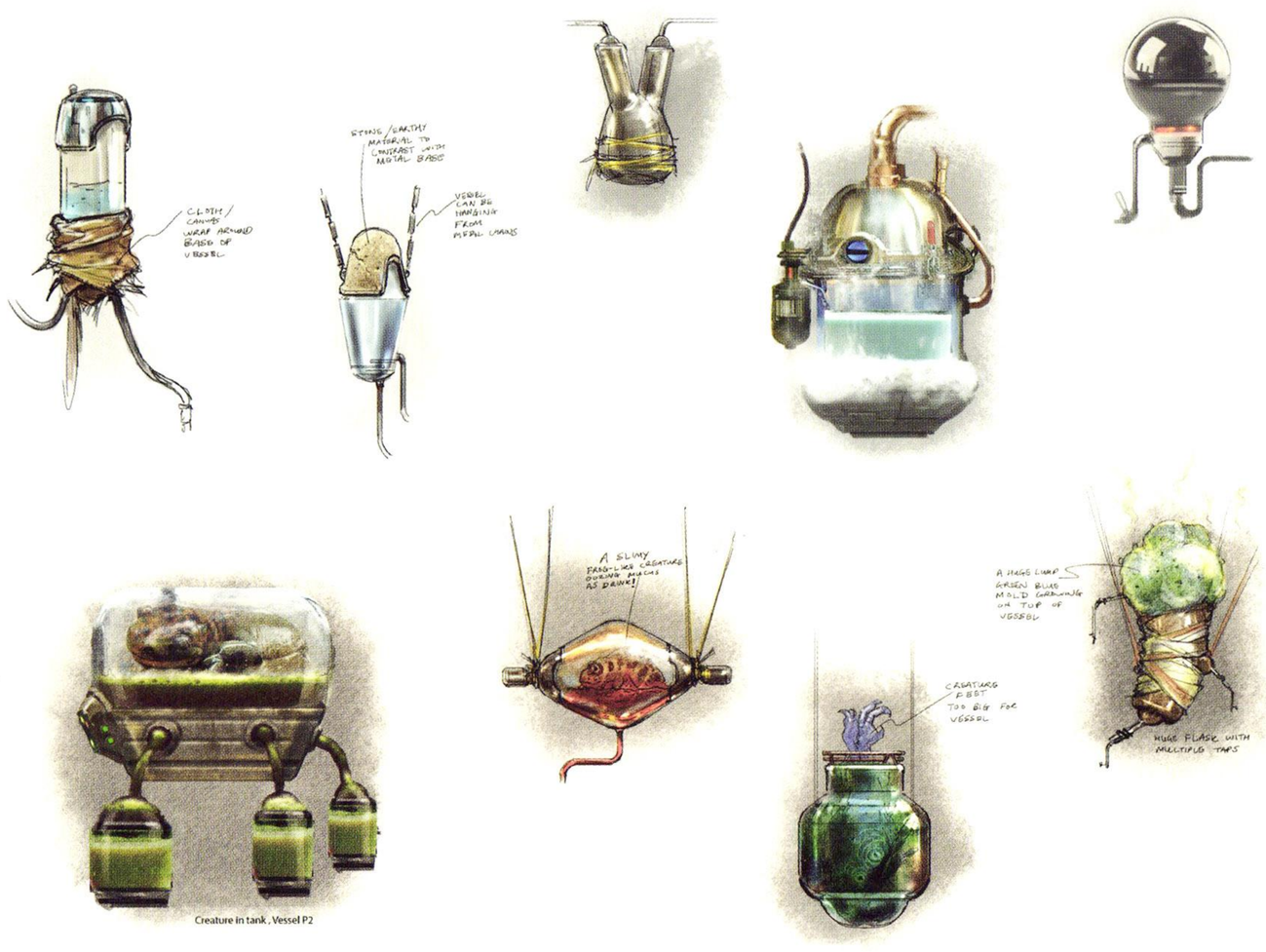
↑ **CANTINA CONTAINERS V02 C** Todd



↑ **CANTINA CONTAINERS V02 D** Todd



↑ **CANTINA VESSEL PROPS** Tiemens



Creature in tank, Vessel P2

↑ **CANTINA VESSEL SKETCHES V03 B** Lim

→ **CANTINA VESSEL RATHTAR** Tiemens

PICKLED "EGG" SPORES DROP DOWN

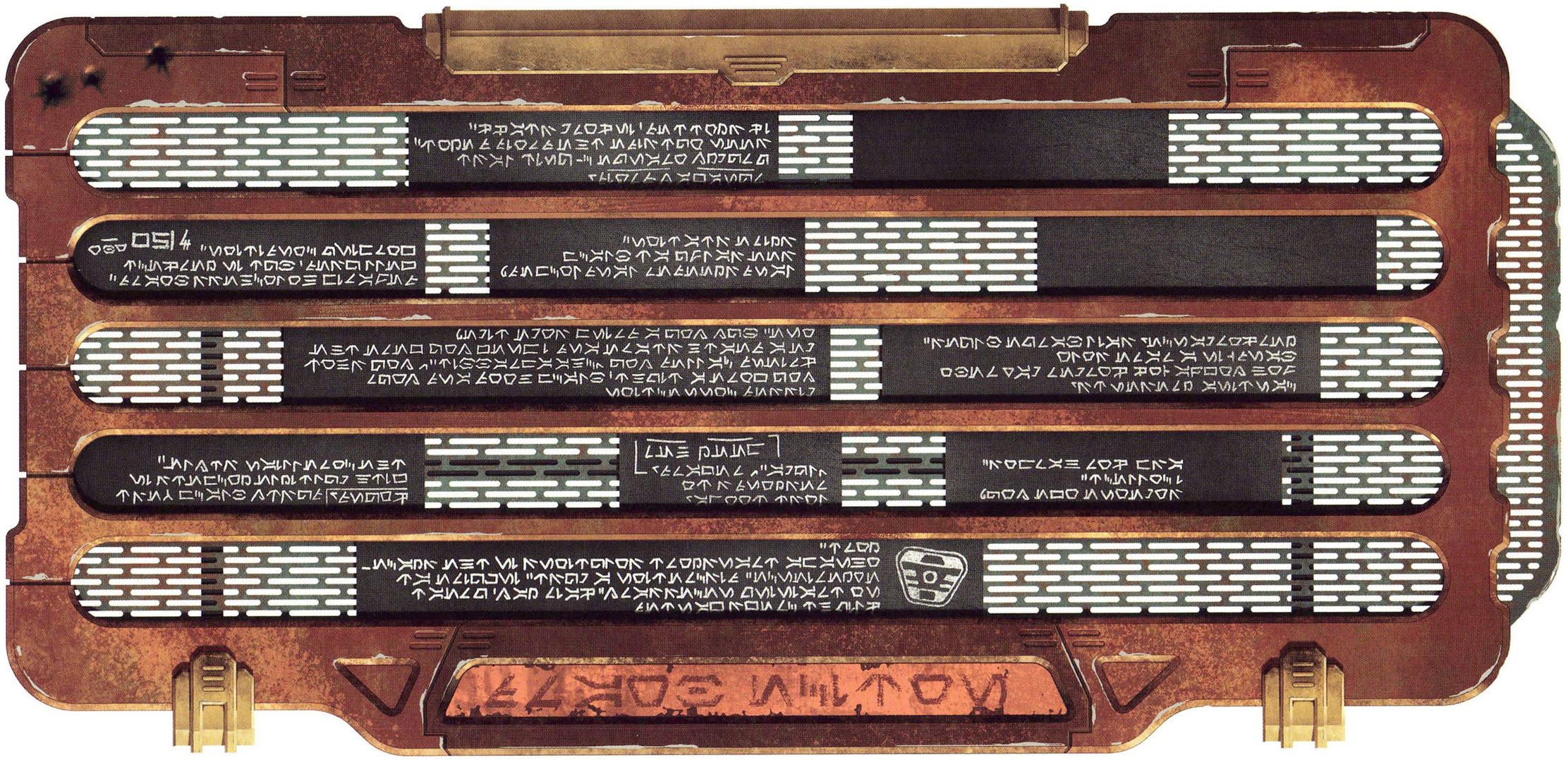
BABY

RATHTAR VESSEL

E. TIEMENS

JUNE 2017 WDI

VILLAGE · C · INTERIOR



↓ **CANTINA RULES CONCEPT RENDERING** Acello

↓ **CANTINA COMMUNITY BOARD RENDERING** Acello

↓ **GAMORREAN ALE COASTER** Acello, WDI Graphics Studio

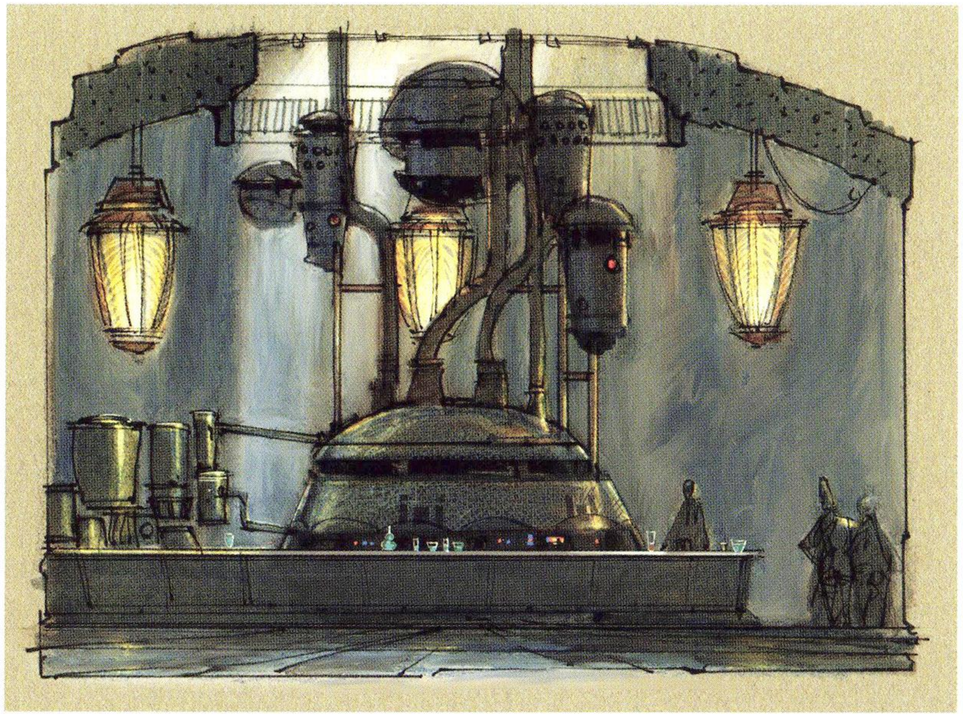
↓ **BLOODY RANCOR COASTER** Joseph Acello

↓ **OGA'S CANTINA LOGO COASTER** Acello

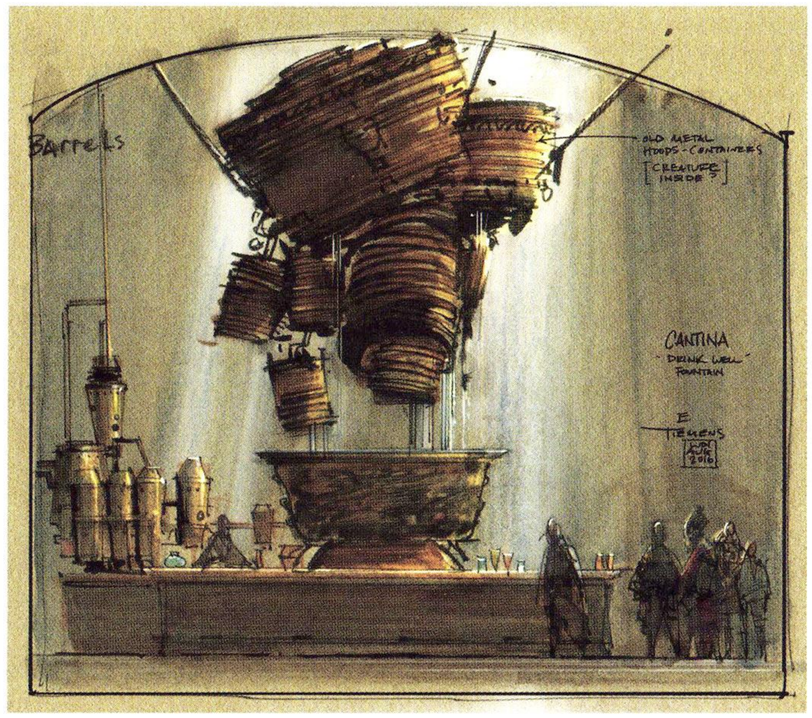
↓ **BLUE BANTHA COASTER** Acello

↓ **SKYHOPPER COASTER** Acello, WDI Graphics Studio

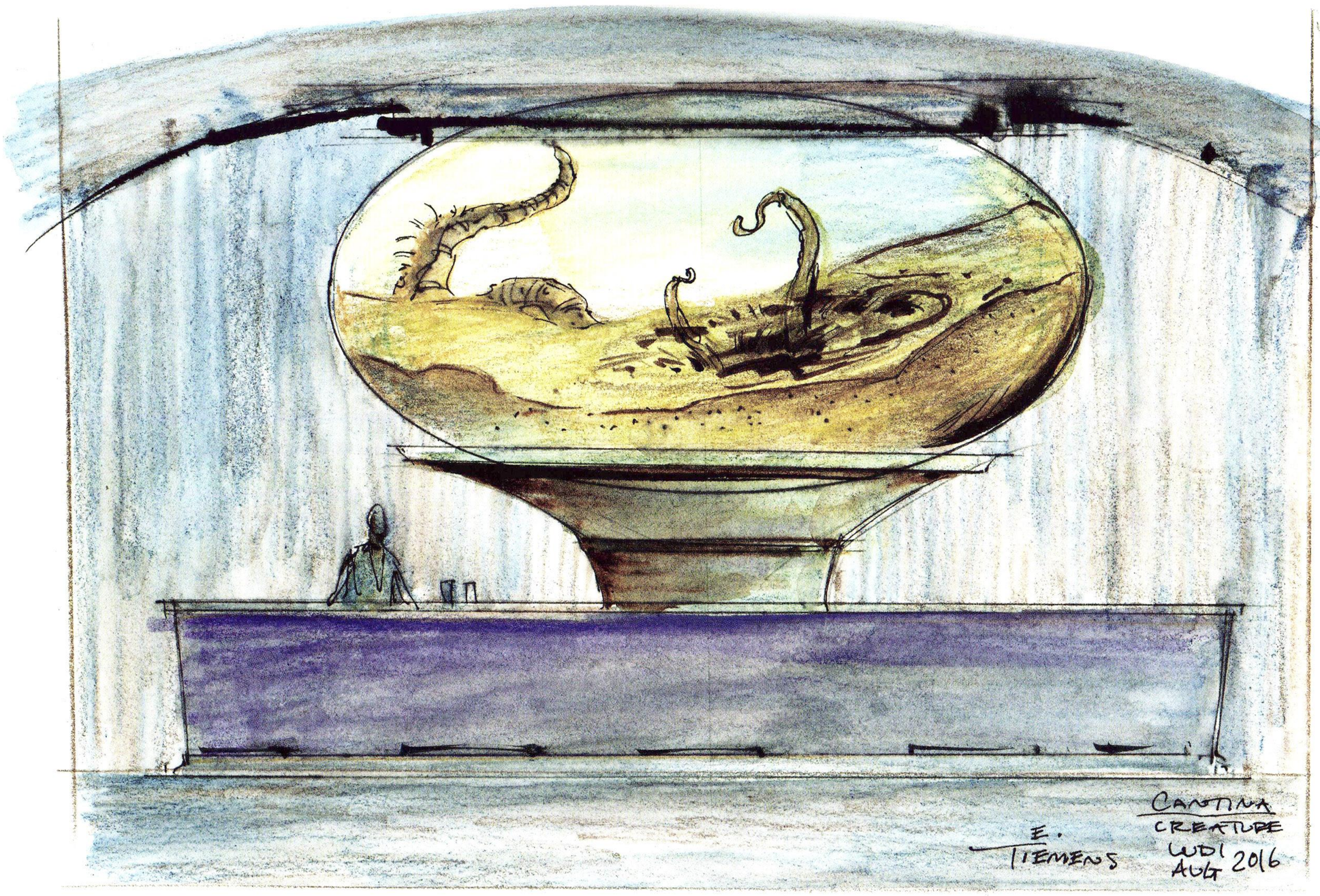
↓ **YUB NUB COASTER** Acello



↑ **CANTINA BAR CENTER REVISED CONCEPT V07** Tiemens



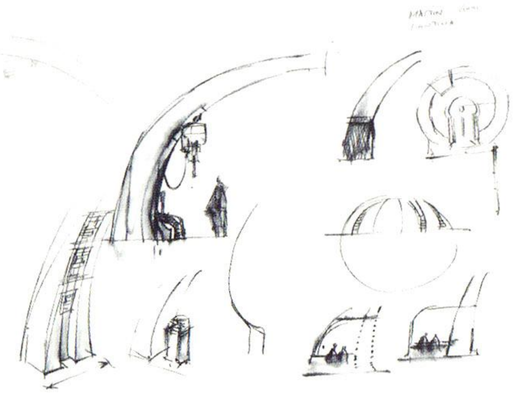
↓ **CANTINA BAR CENTER REVISED CONCEPT V03** Tiemens



↑ **CANTINA BAR CENTER REVISED CONCEPT V08** Tiemens

↑ **CANTINA INTERIOR NOTES V02** Gindraux, Tiemens, Lim





↑ **CANTINA INTERIOR SKETCHES** Tiemens

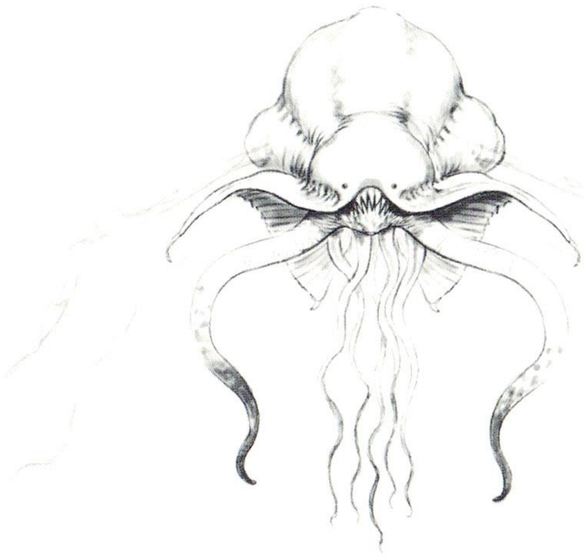
← **CONCEPT SKETCH, LUKE IN JABBA'S THRONE ROOM**
Ralph McQuarrie

"One of the things that we leaned into for the cantina was actually an old Ralph McQuarrie sketch of Jabba's palace. What's brilliant about Ralph is that his style is so perfectly in sync with George in terms of establishing Star Wars. *Even though the sketch that inspired us was on a different planet, there are a lot of visual cues that we want to pay homage to, just because they were so successful."* Chiang

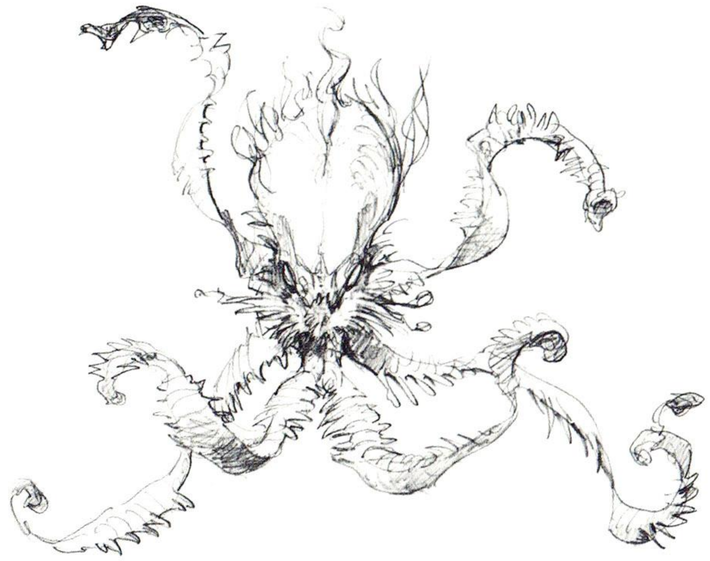
CANTINA TANK CREATURES



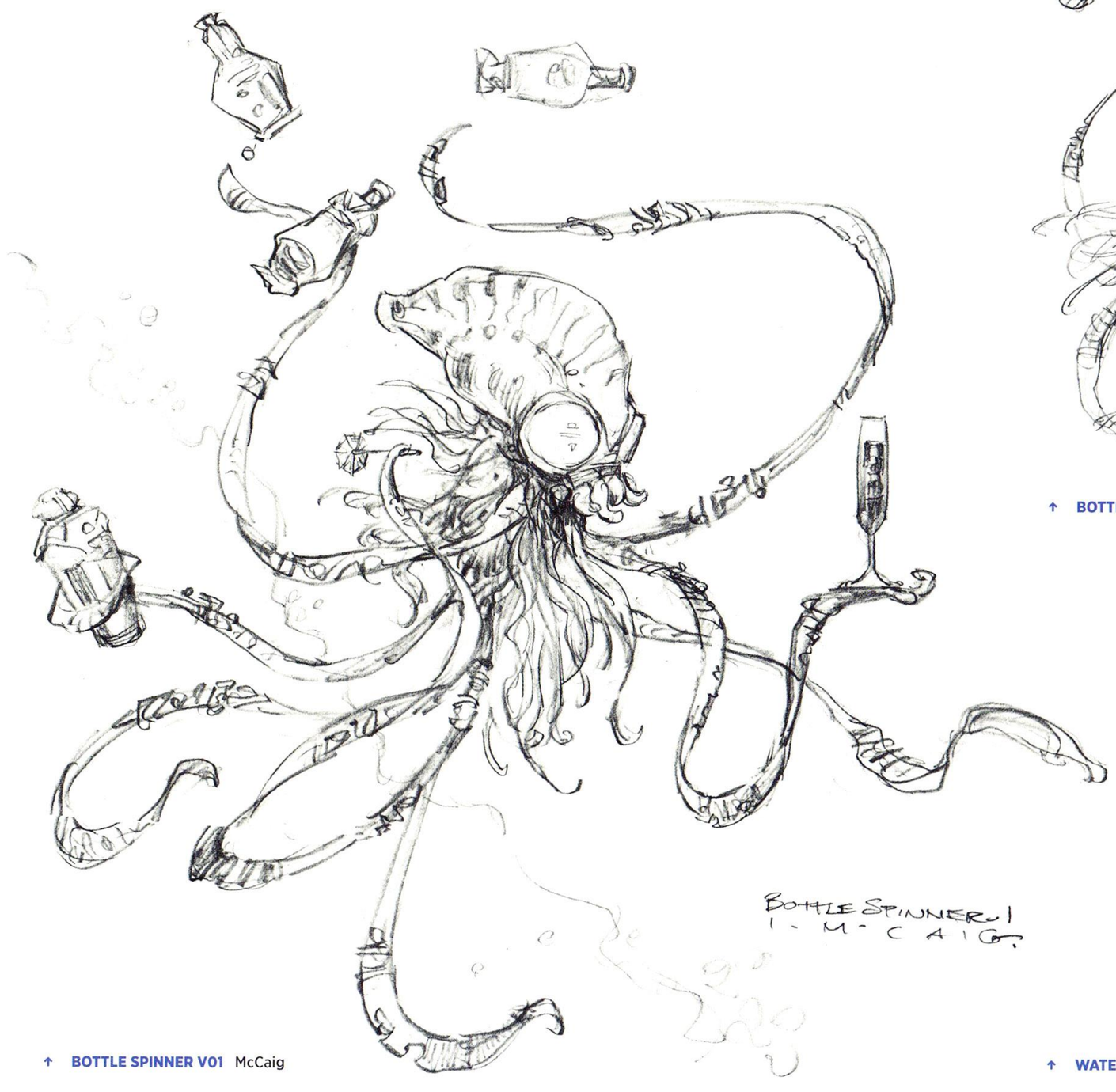
↑ **CANTINA CREATURE SKETCH 1** Lindberg



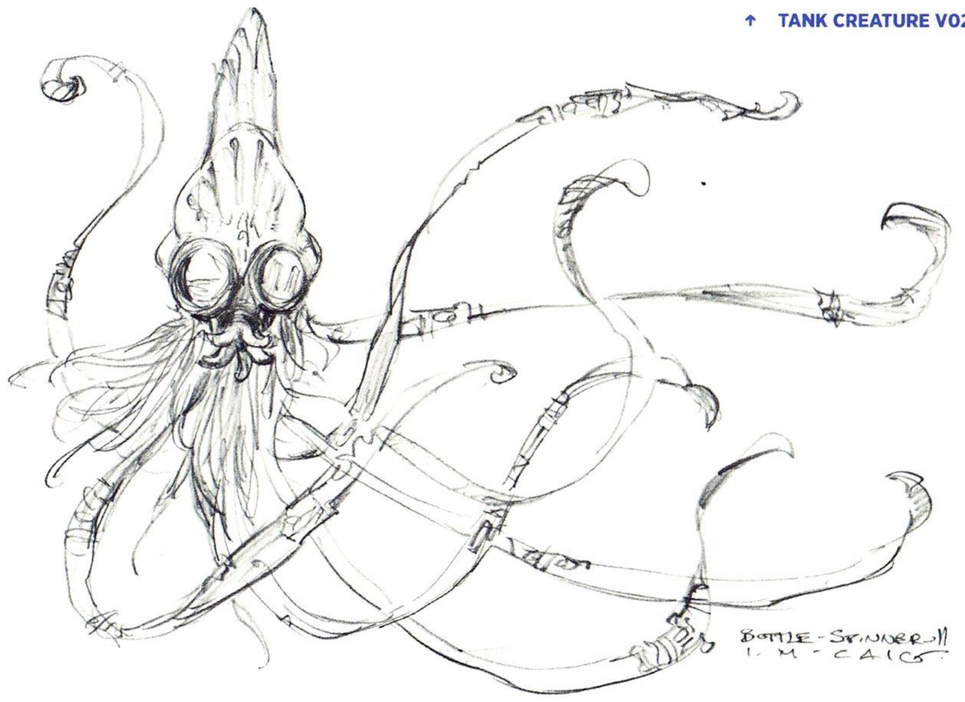
↑ **CANTINA CREATURE SKETCH 4** Lindberg



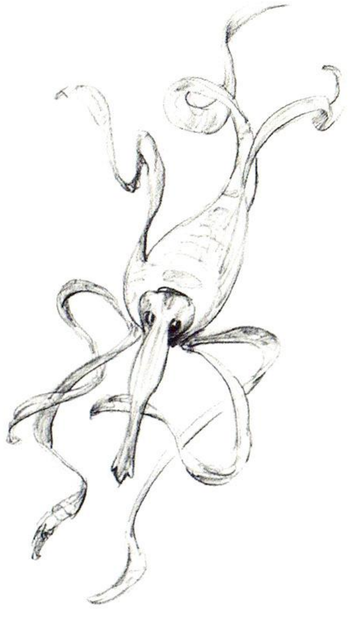
↑ **TANK CREATURE V02** McCaig



↑ **BOTTLE SPINNER V01** McCaig



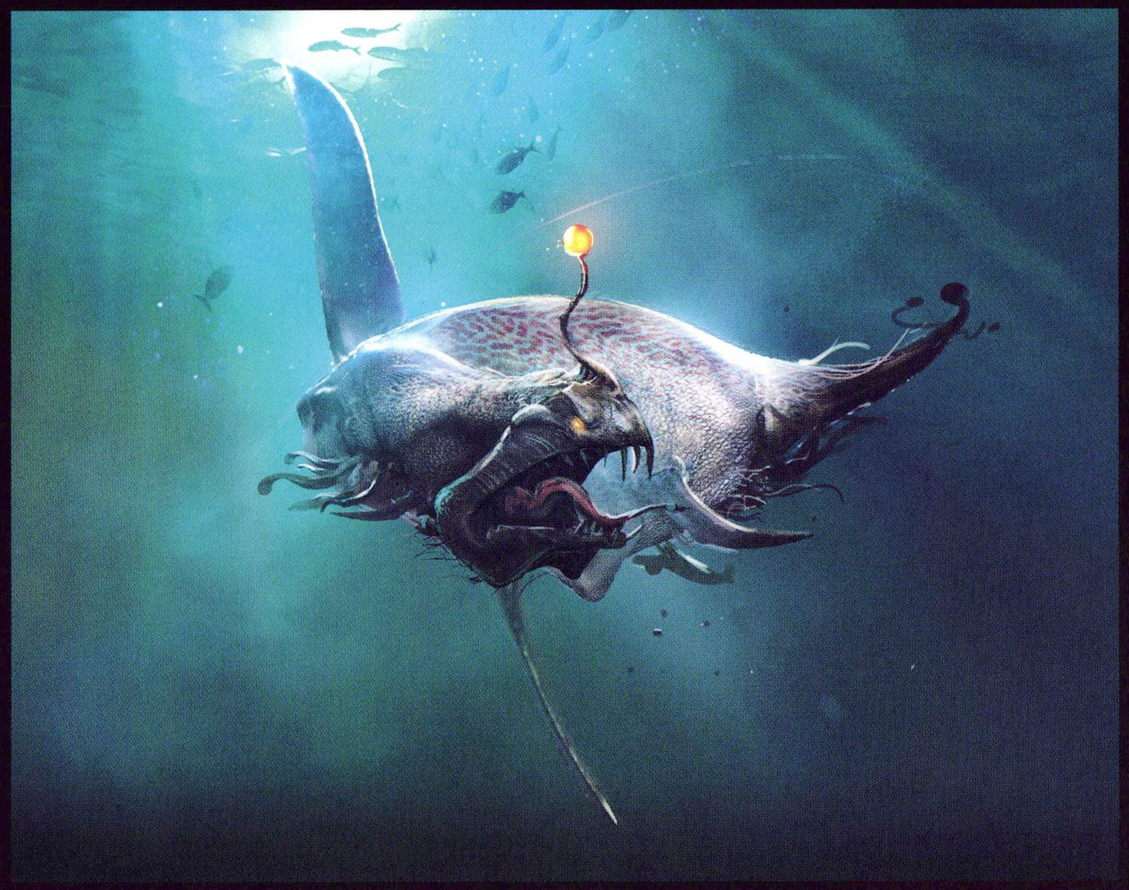
↑ **BOTTLE SPINNER V02** McCaig



↑ **WATER TANK CREATURE V02** McCaig



↑ **WATER TANK CREATURE V01** McCaig



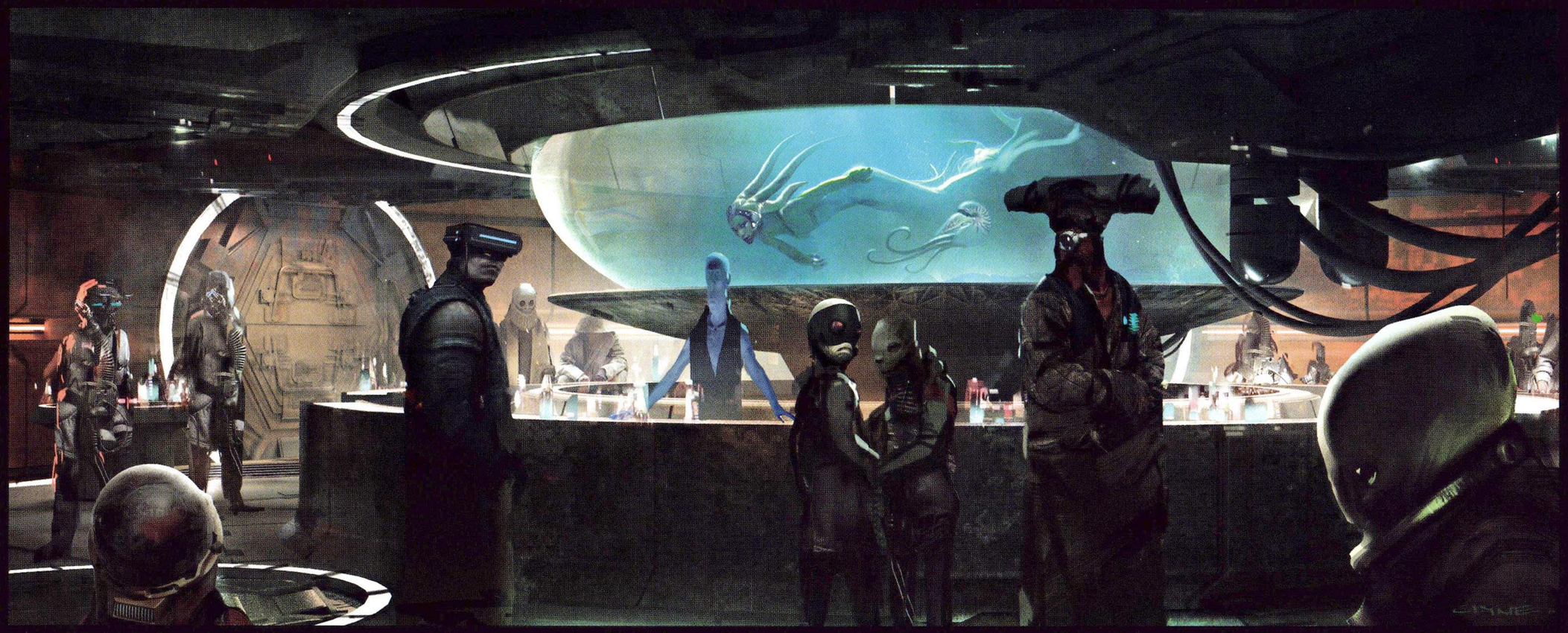
↑ **CANTINA CREATURE 1** Pena



↓ **TANK CREATURE TEETH** Luis Carrasco

↑ **CANTINA CREATURE 1A** Pena





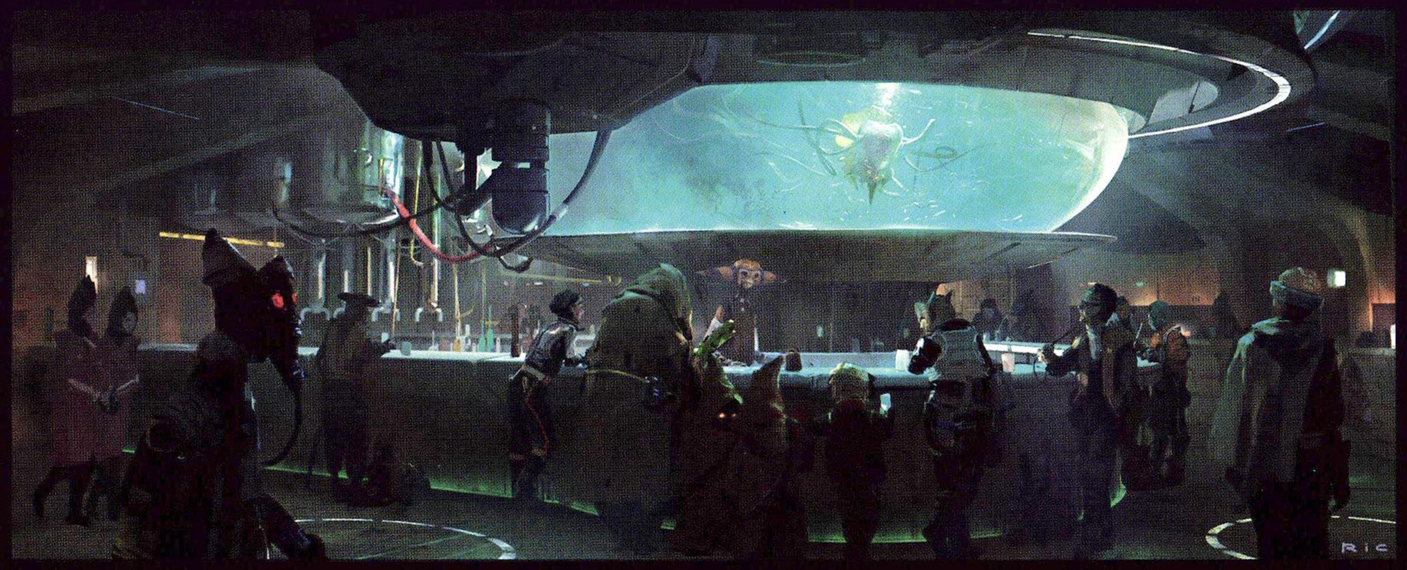
↑ **BAR INTERIOR SET (ORIGINALLY CREATED FOR *THE FORCE AWAKENS*)** Clyne

→ **CANTINA INTERIOR V01 A** Lim

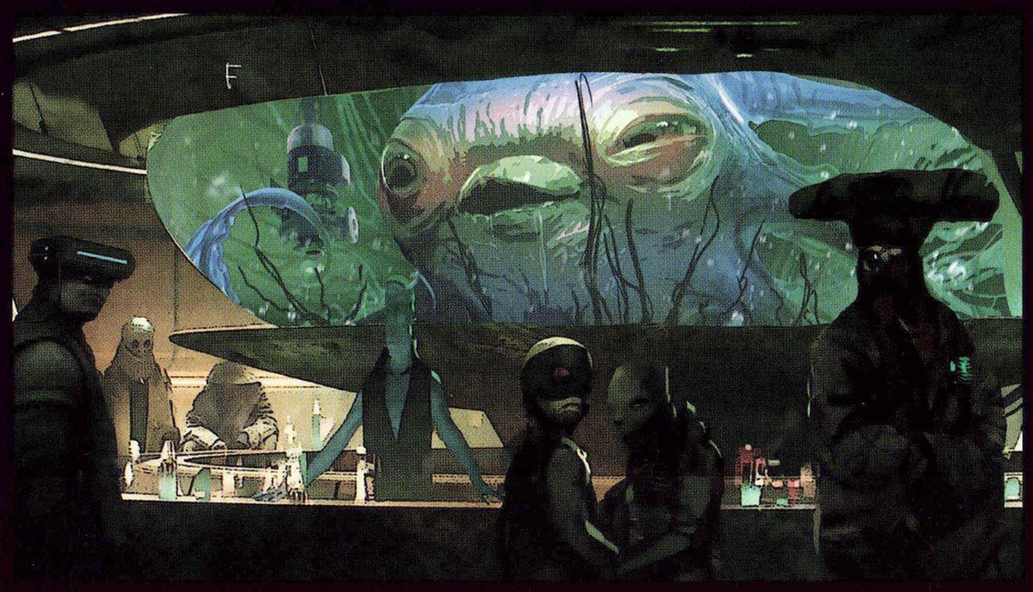
↘ **TANK CREATURE V02** Carrasco

↓ **TANK CREATURE V03** Carrasco

"Our ideas for the cantina space were actually quite ambitious in the beginning. We had this huge fish tank, and the bartender and owner of this cantina was this creature who lived inside this fishbowl. It was going to be an animatronic in the water. It would've been fantastic, but the practicality of doing that was just too immense. I mean, for one thing the fabrication of this big glass alone. That on top of trying to figure out the technology of actually animating or puppeteering this character within that was going to be just as challenging. It was one of those sad moments where it was a great idea; we just didn't have the technology or the resources to do it at this time." **Chiang**







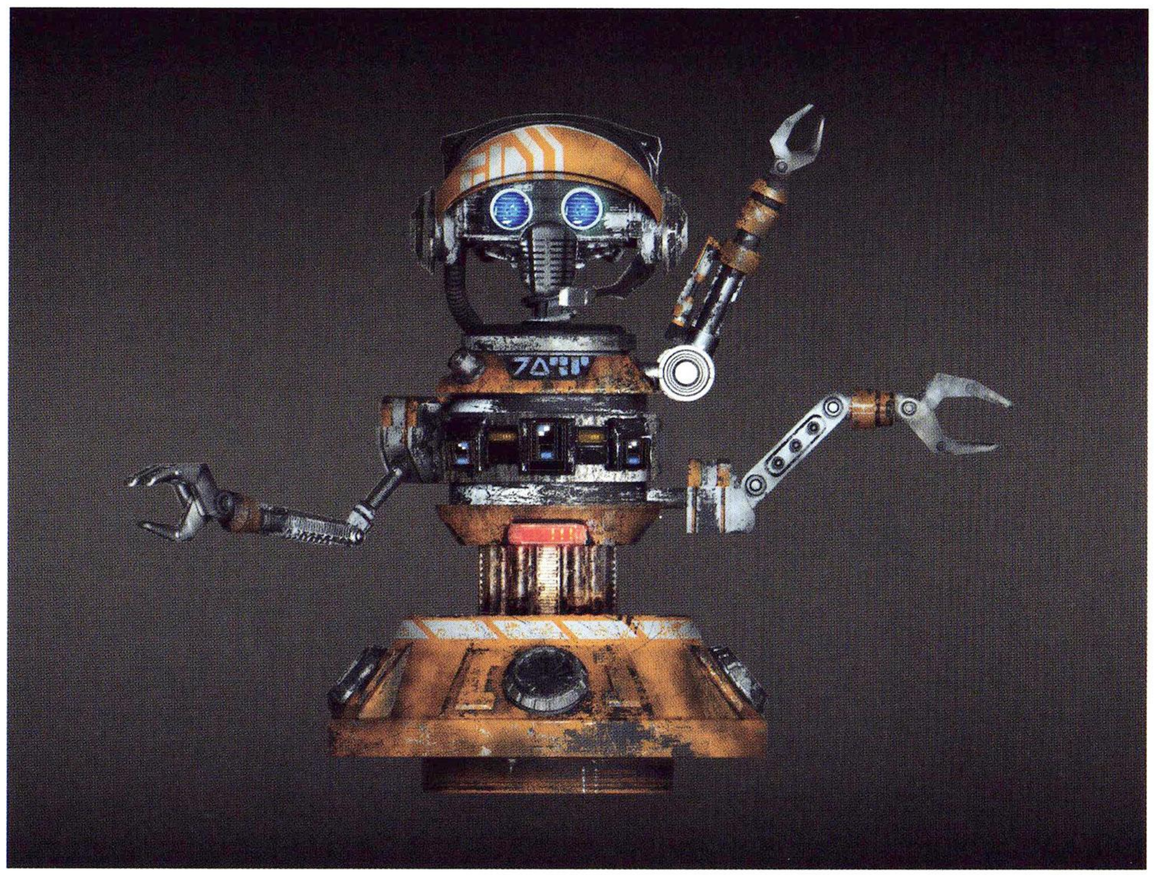
↑ **CANTINA BAR UPLIGHT** Lim

↑ **CANTINA BAR BACK RENDERING** Acello

CANTINA DJ R-3X

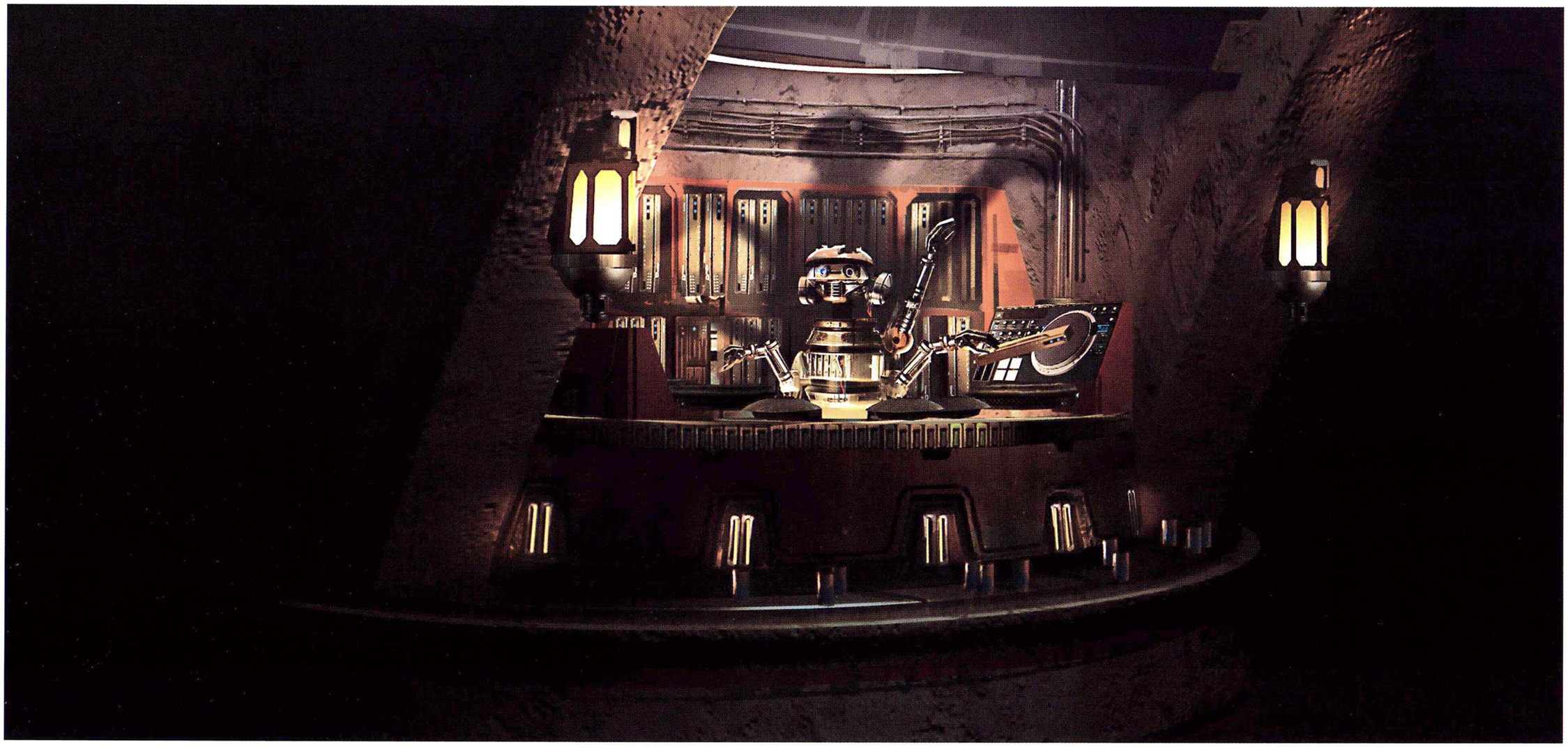


↑ **CANTINA DJ BOOTH** Gindraux



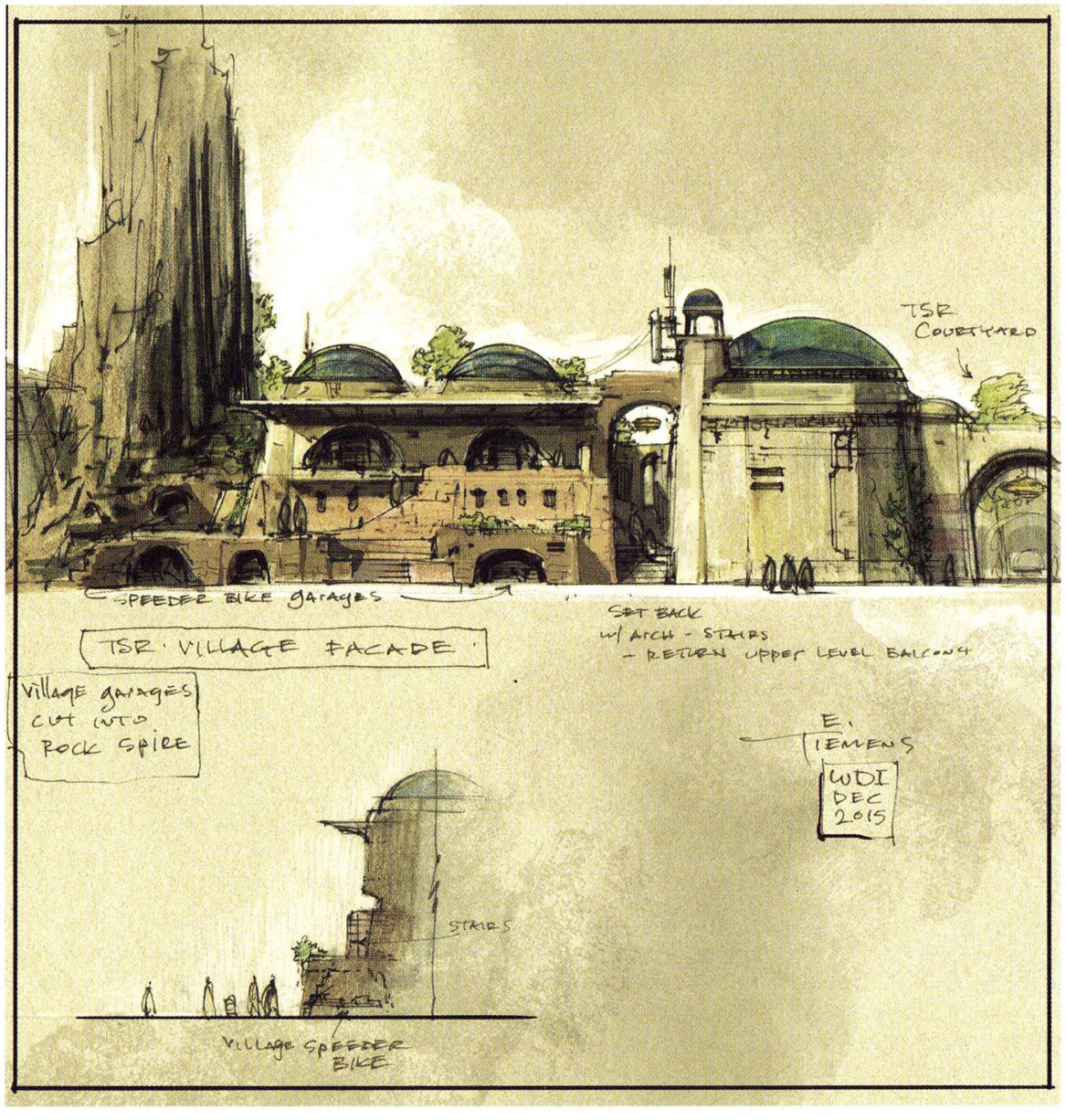
↓ **CANTINA DJ BOOTH LIGHTING** Gindraux

↑ **DJ R-3X** WDI Graphics Studio



THE KALIKORI CLUB CONCEPT



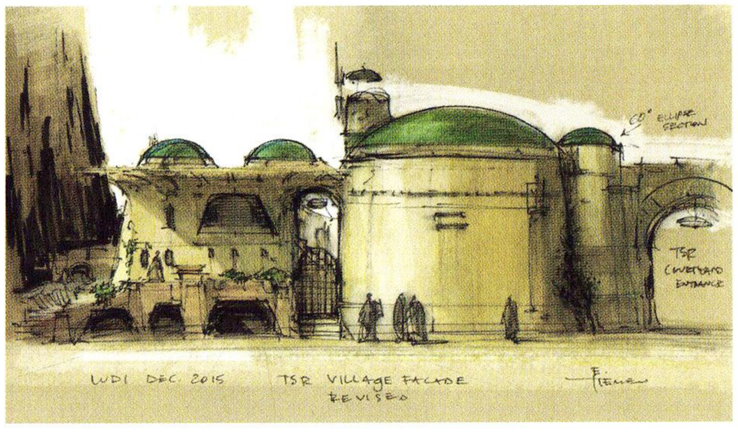


↑ **TABLE SERVICE RESTAURANT VILLAGE FACADE STUDY** Tiemens

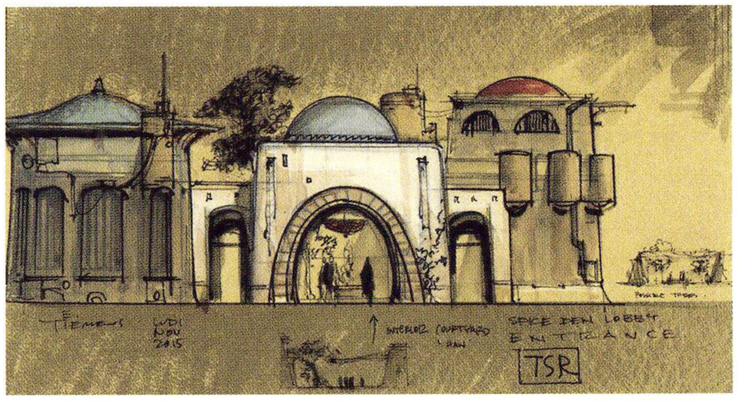
"We had concepts for a Twi'lek club and spice den that were the same thing. The final name we came up with was The Kalikori Club, which was our idea for the table service restaurant. It was an old bathhouse converted into a dining establishment owned by Gaya." Kerrison

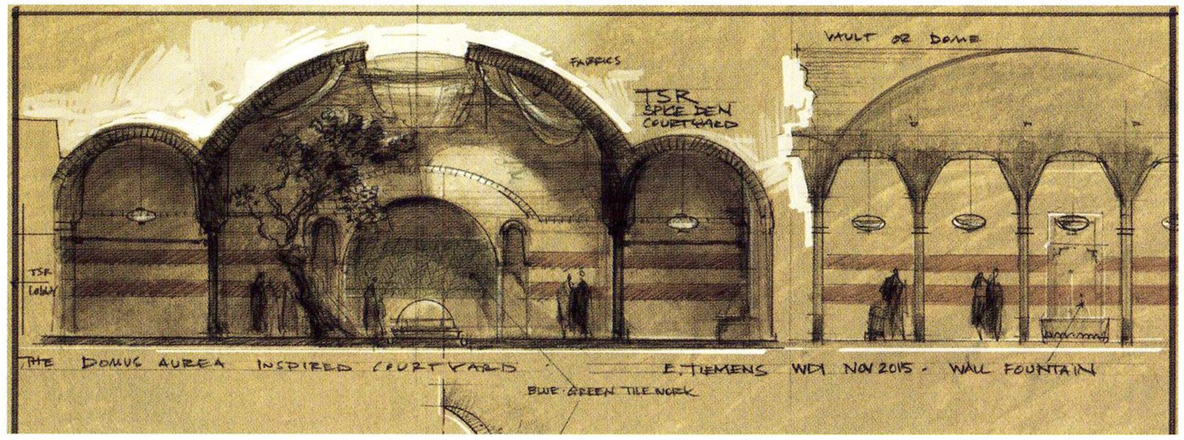
← **TABLE SERVICE RESTAURANT FACADE STUDY** Tiemens

↓ **TABLE SERVICE RESTAURANT FACADE V01** Tiemens

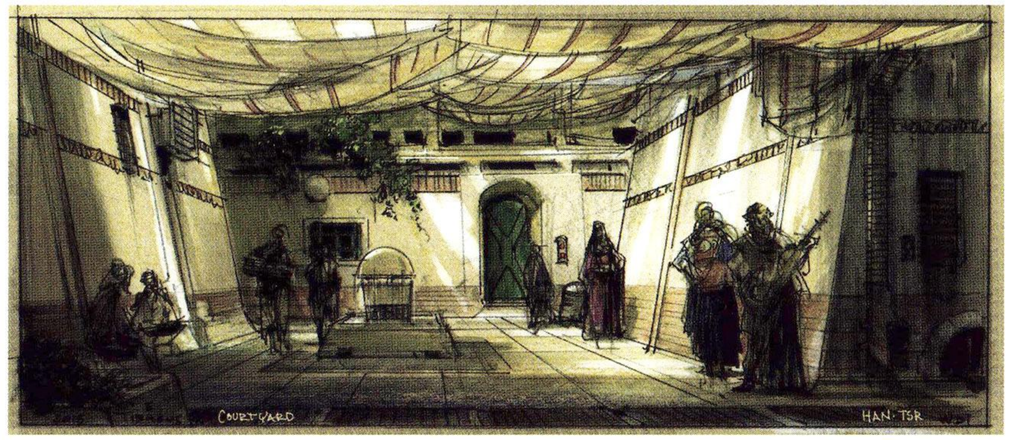


↓ **TABLE-SERVICE RESTAURANT COURTYARD FACADE ROUGH** Tiemens





↑ **TABLE-SERVICE RESTAURANT COURTYARD DOME CONCEPT** Tiemens



↑ **COURTYARD STUDY V01** Tiemens



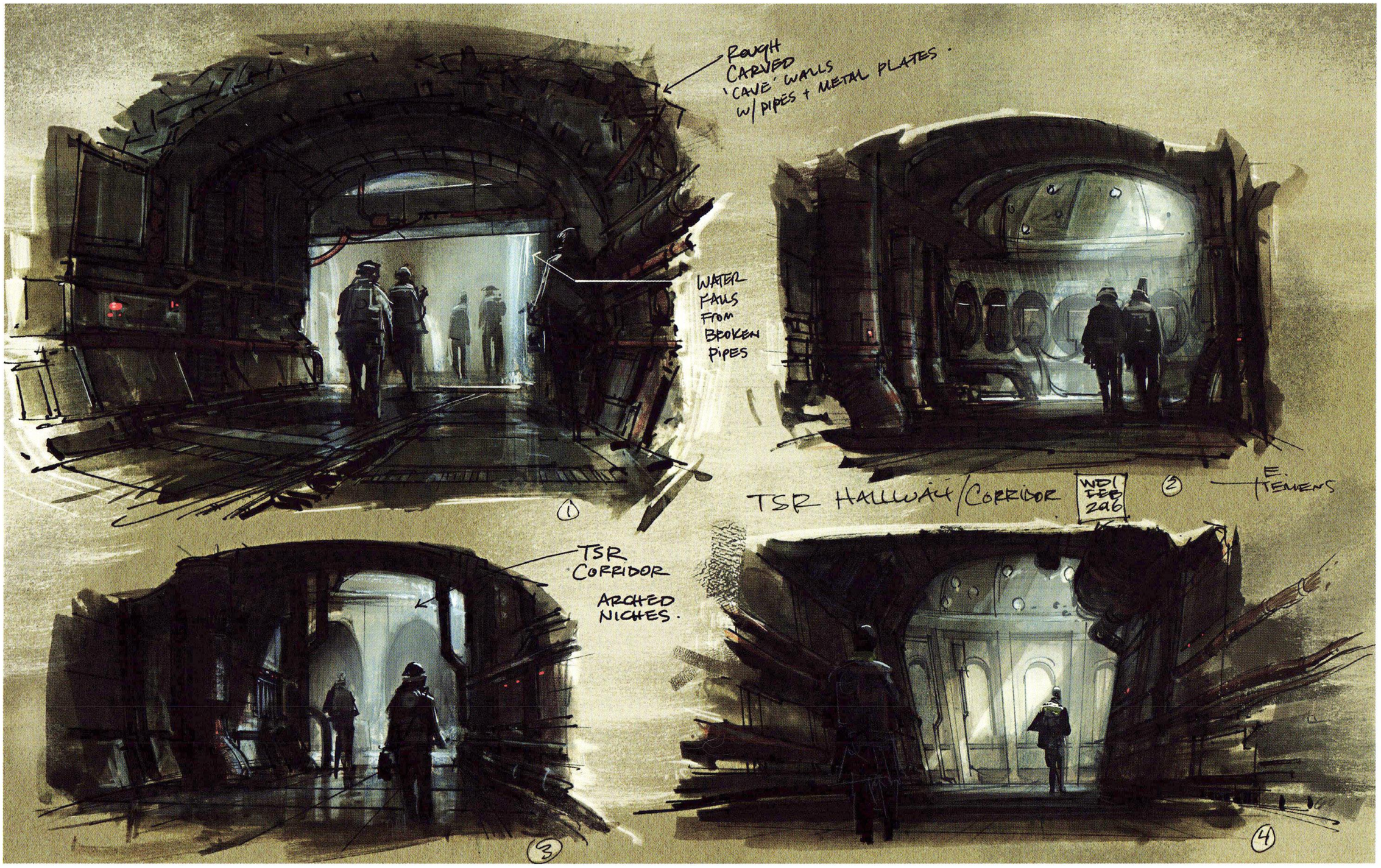
↑ **TABLE-SERVICE RESTAURANT COURTYARD INTERIOR ROUGH** Tiemens



↓ **TABLE-SERVICE RESTAURANT COURTYARD DOME CONCEPT NOTES** Tiemens

↑ **TABLE-SERVICE RESTAURANT COURTYARD** Tiemens, Werneck







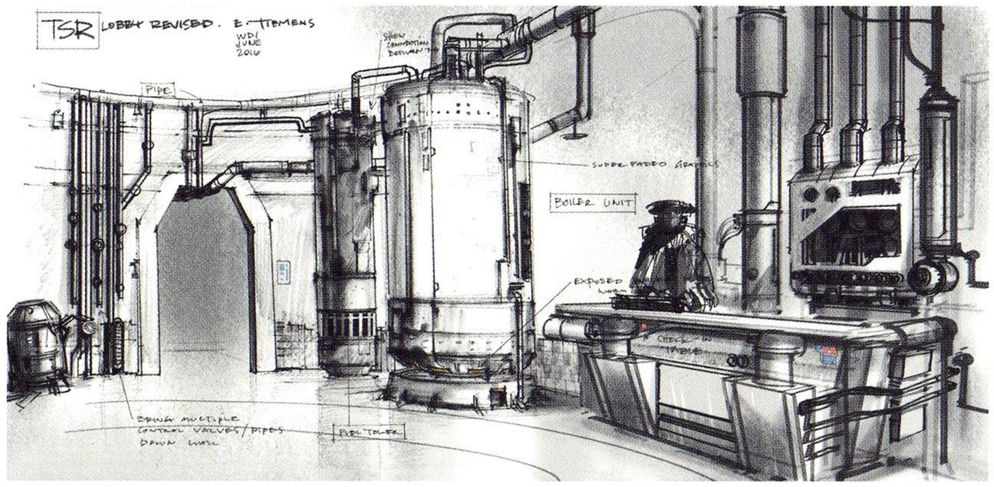
↑ **TABLE-SERVICE RESTAURANT PIPE HALLWAY VARIATIONS** Tiemens

← **TABLE-SERVICE RESTAURANT HALLWAY STUDIES** Tiemens

"These were really early concept sketches for the table-service restaurant, when we hadn't defined the story yet." Beatty

↓ **TABLE-SERVICE RESTAURANT INTERIOR HALLWAY** Lim

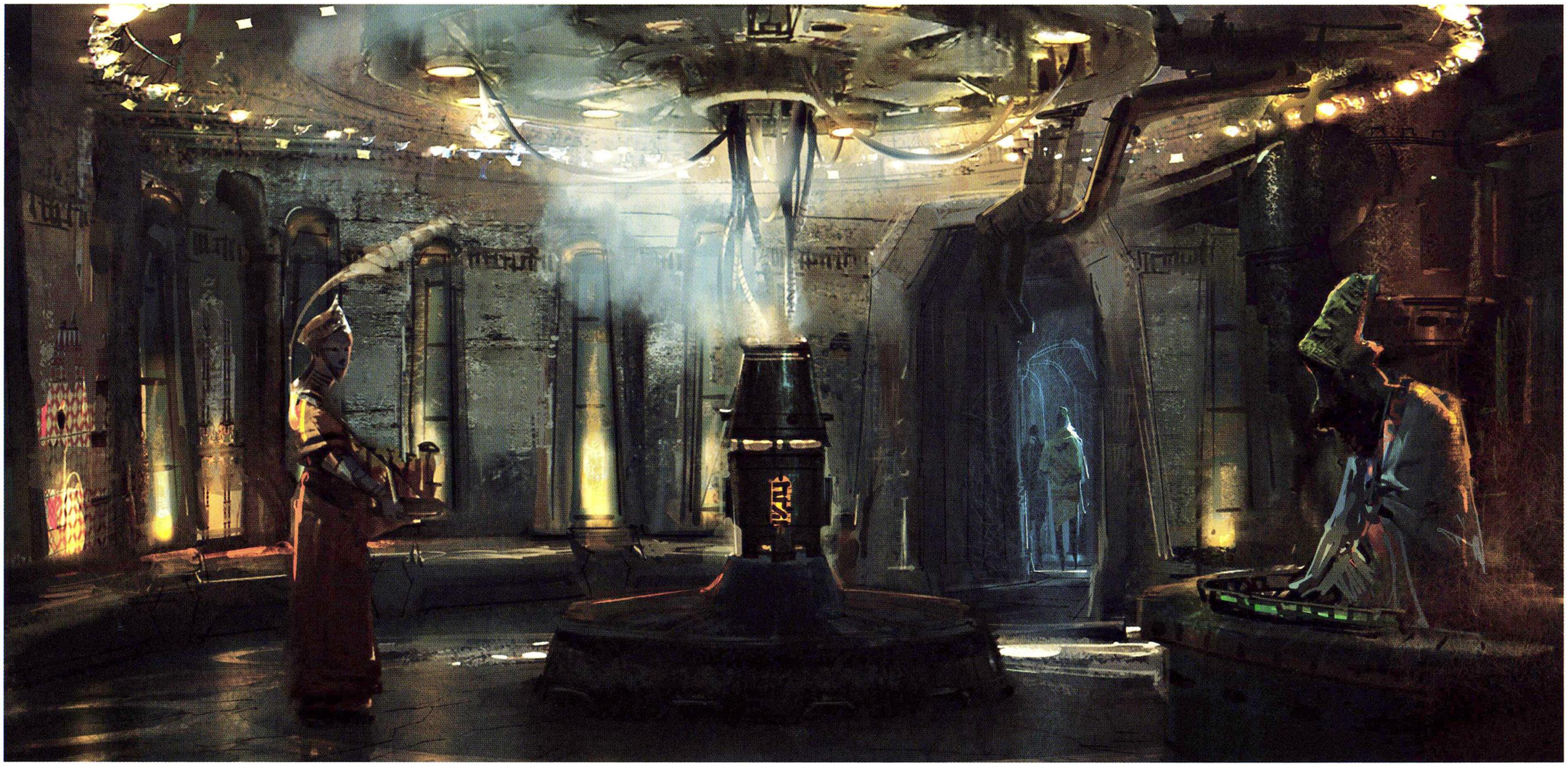




↑ **TABLE-SERVICE RESTAURANT LOBBY PIPE BOILER** Tiemens



↑ **BOILER LOBBY ROOM DESK DESIGN** Tiemens, Lim



↓ **TABLE-SERVICE RESTAURANT FOYER V01 B** Lim, Tiemens

↑ **TABLE-SERVICE RESTAURANT LOBBY NOTES** McQuarrie, Lim, Tiemens

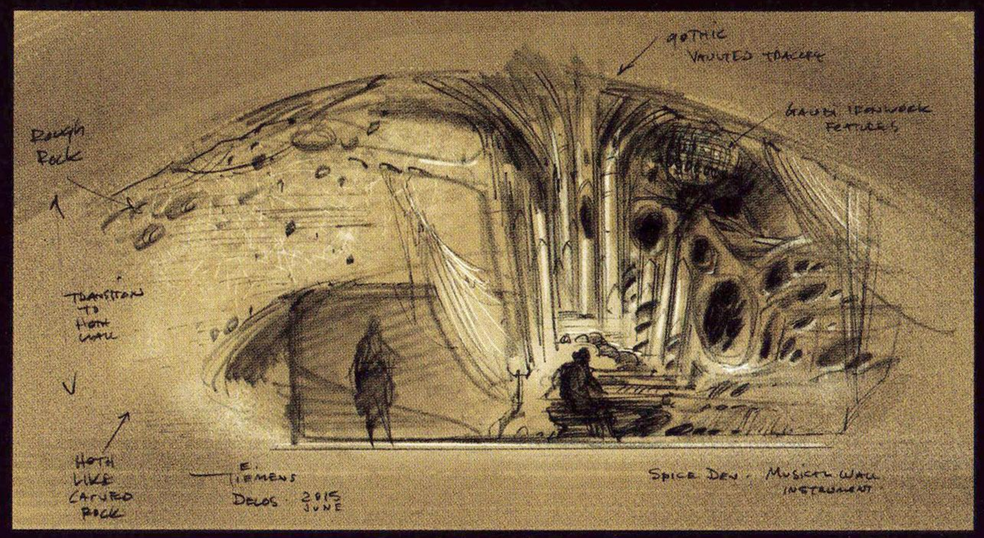
↓ **TABLE-SERVICE RESTAURANT FOYER V01 A** Lim



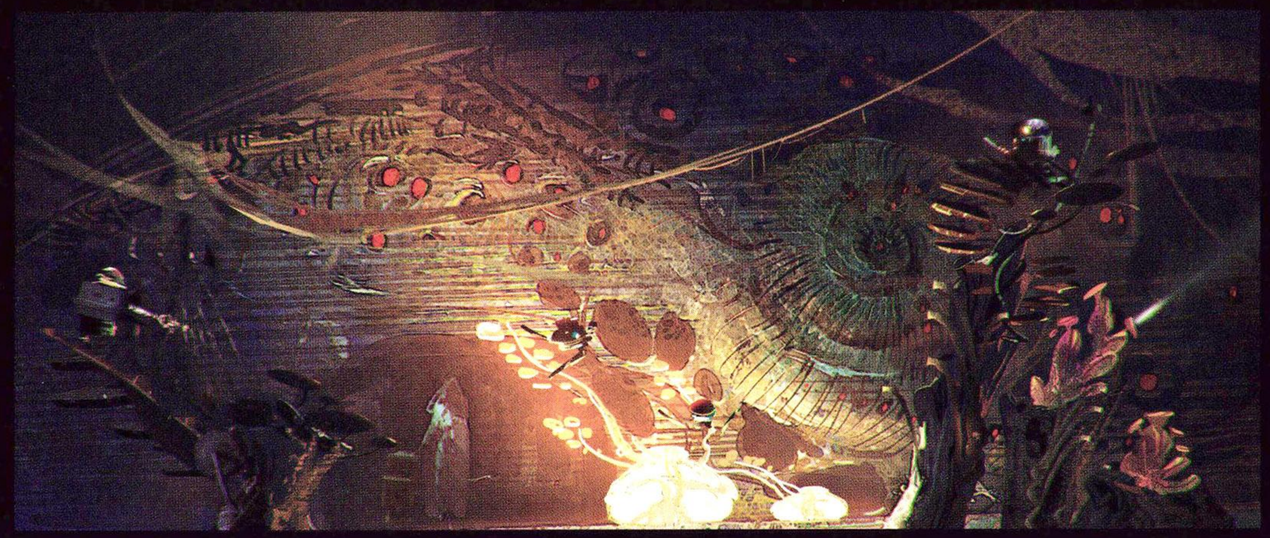


↑ **SPICE MARKET A** John Park

↓ **TABLE-SERVICE RESTAURANT 02** Khang Le



↑ **SPICE DEN ROUGHS** Tiemens

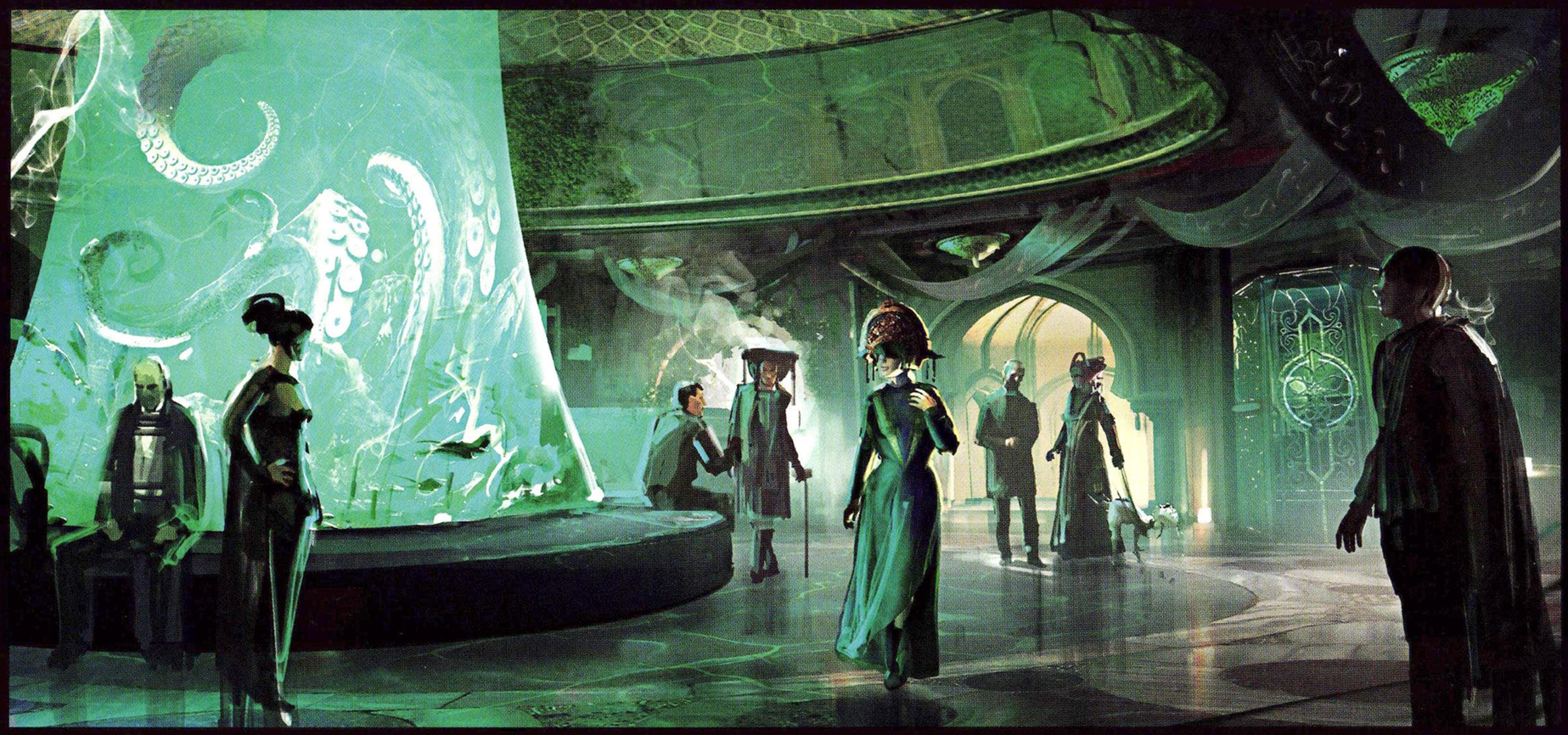


↑ **SPICE DEN MUSIC WALL** Tiemens





↑ **SPICE DEN LOBBY** Del Rio, Werneck



↑ **SPICE DEN STAIRS V02** Pena

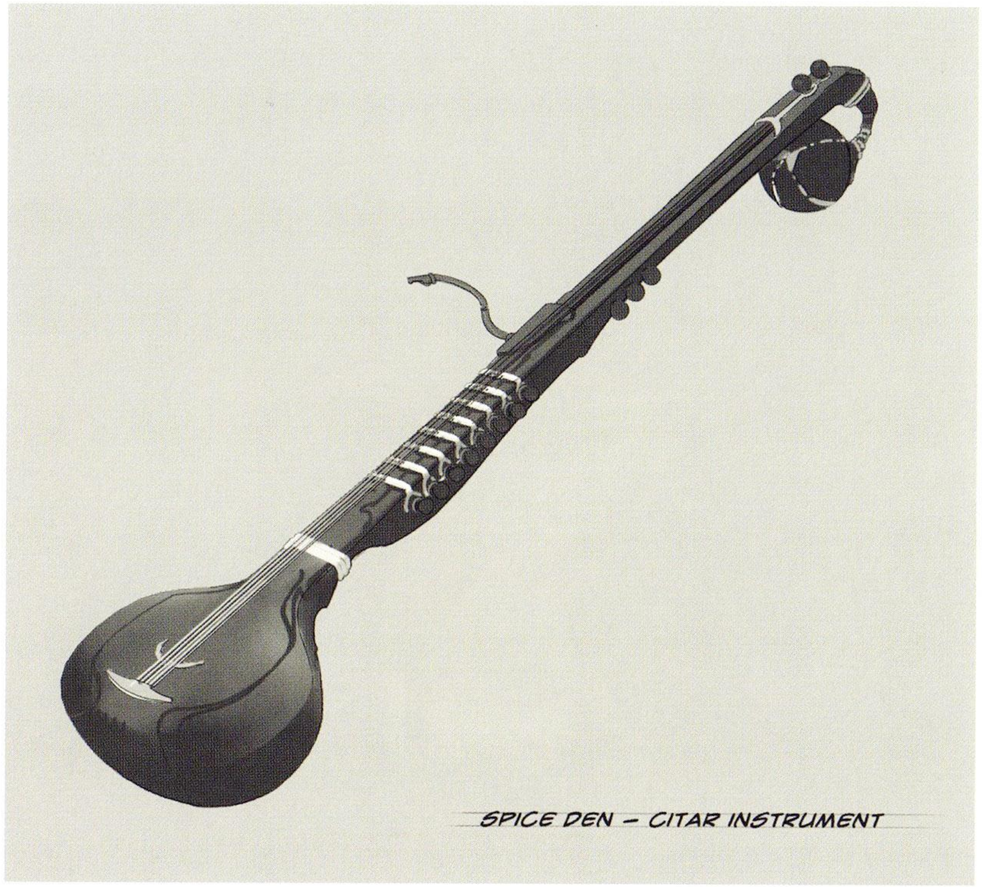
"The table-service restaurant was set up in an old bathhouse that was converted. And so you had an upper level and a lower level. You went down when you went into the space." Beatty

→ **LOUNGE CONCEPT** Pena

"Early on we thought the lobby would have a beautiful fish tank with a piece of kelp moving around in it. But then when you went downstairs into the cantina underneath, it wasn't kelp. It was a giant monster. It was an aquarium that had a big creature swimming in it that could be seen from multiple spaces." Beatty

↑ **SPICE DEN** Pena

↓ **SPICE DEN STAIRS V01** Pena



↑ **SPICE DEN SITAR** Werneck



↑ **BACKING BAND** McCaig

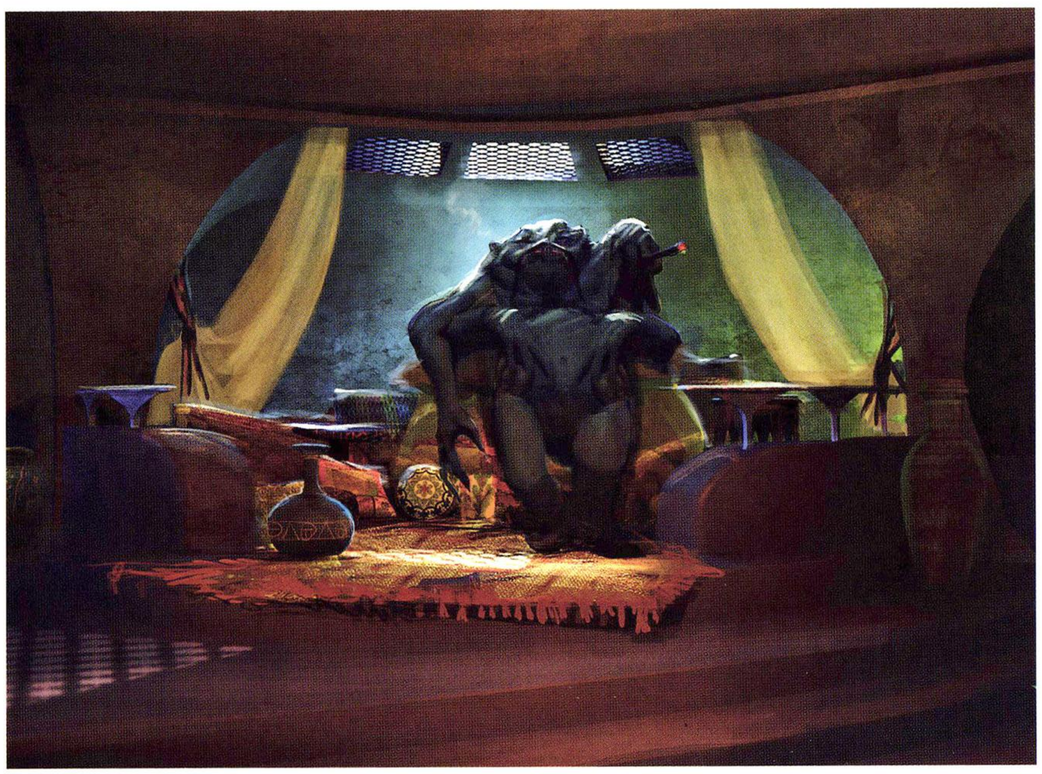
↓ **TABLE-SERVICE RESTAURANT 1 V02** Khang Le

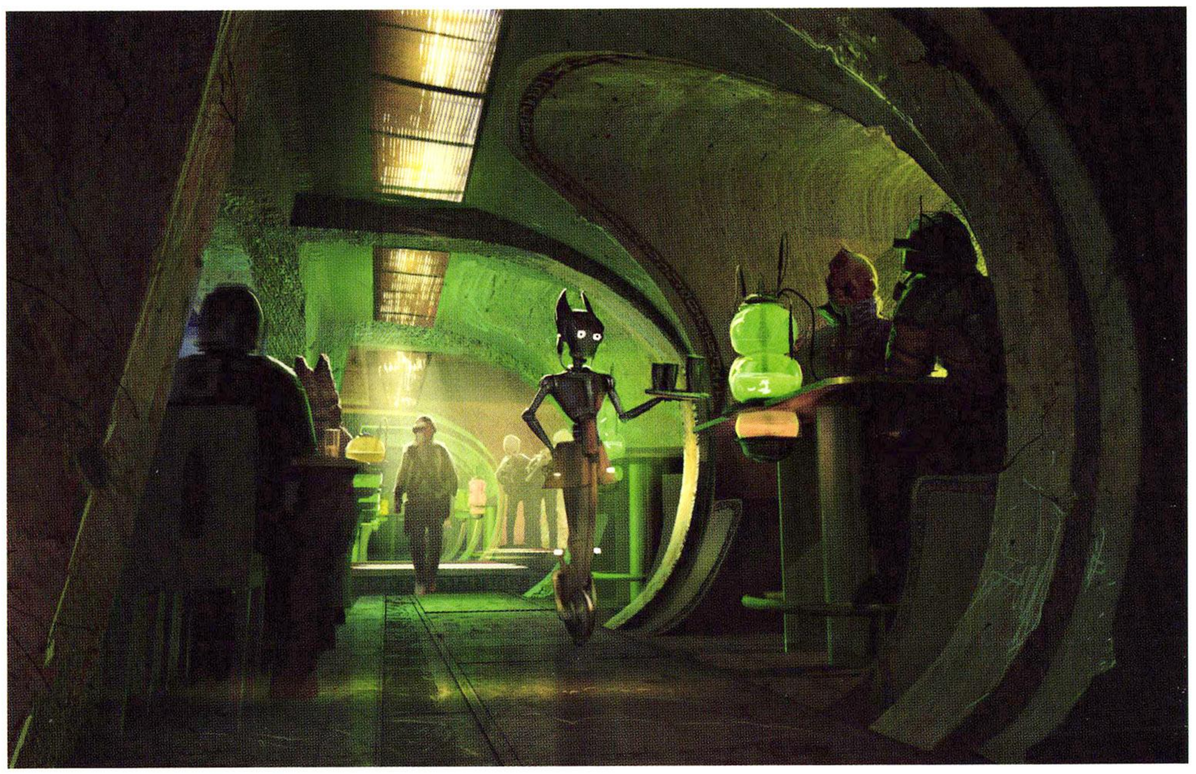


↑ **SPICE DEN LOBBY 3** Del Rio, Werneck

↓ **SPICE DEN 4** Del Rio

↓ **SPICE DEN 1** Del Rio





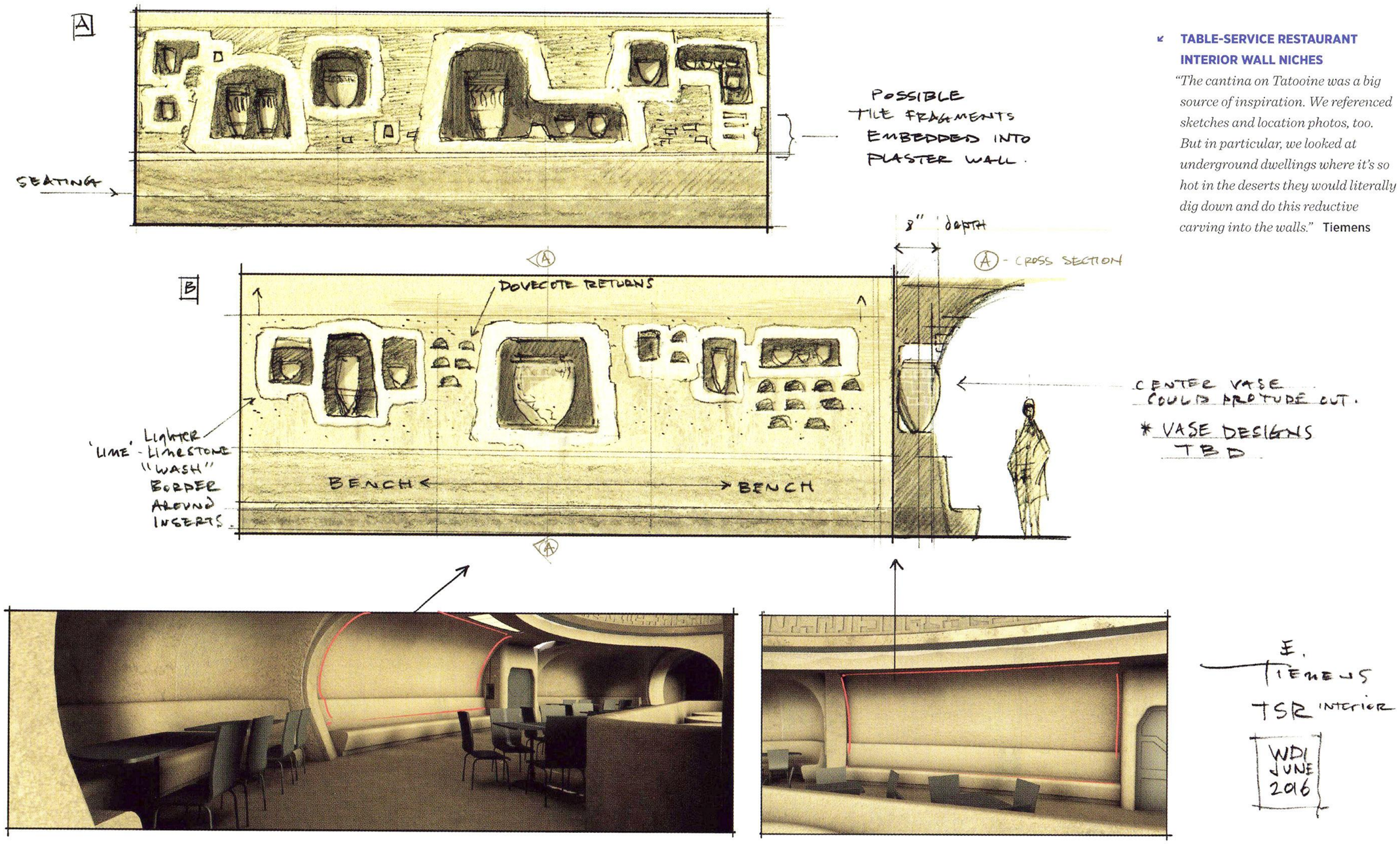


TABLE-SERVICE RESTAURANT INTERIOR WALL NICHES

"The cantina on Tatooine was a big source of inspiration. We referenced sketches and location photos, too. But in particular, we looked at underground dwellings where it's so hot in the deserts they would literally dig down and do this reductive carving into the walls." Tiemens

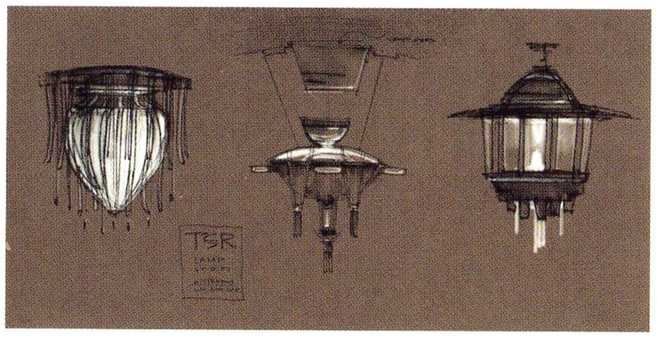


TABLE-SERVICE RESTAURANT INTERIOR LAMPS V03 Tiemens

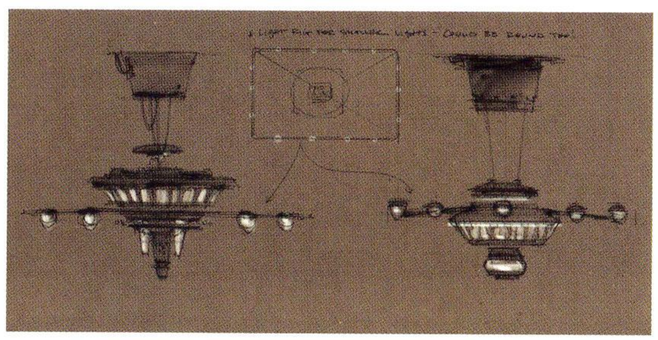


TABLE-SERVICE RESTAURANT INTERIOR LAMPS V01 Tiemens



TABLE-SERVICE RESTAURANT LIGHT FIXTURE DESIGN 8 Lim

↘ **TWI'LEK CLUB MADAME** McCaig

"The table-service restaurant in concept is supposed to be almost a speakeasy, a hidden club. It is part of the under-the-underground world. It was owned by a Twi'lek proprietor. She is also the performer there. And in early concepts, I think she was running the underworld. Then we ended up shifting that story. When this went away, that character storyline shifted to Oga Garra." Beatty





↑ **TWI'LEK DANCER 1** Lindberg



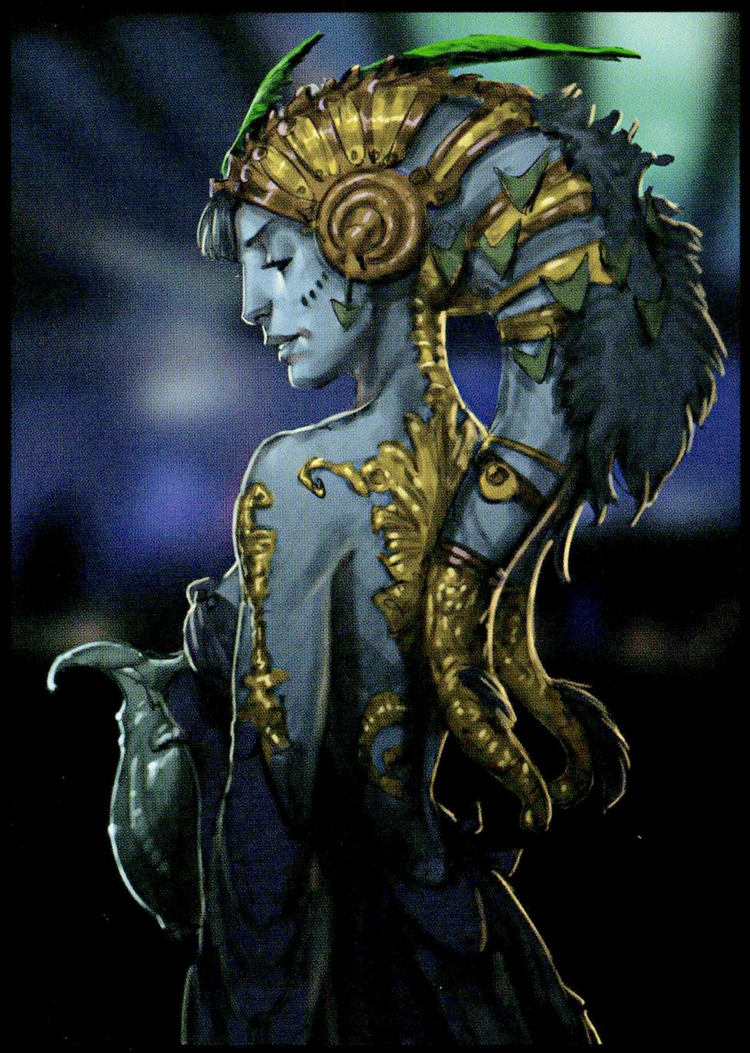
↑ **MALE TWI'LEK DANCER 1** Lindberg



↑ **TWI'LEK DANCER V01** McCaig



↑ **TWI'LEK DANCER 2** Lindberg



↑ **TWI'LEK DANCER 3** McCaig, Lindberg



↑ **GAYA V03** McCaig, Tiemens



A Refined Collector

"Have you been attentive to Dok-Ondar?"

Mentioned by Qi'ra on Dryden Vos's yacht in *Solo: A Star Wars Story*, the Ithorian Dok-Ondar has a reputation that reaches outside Black Spire Outpost; he's known around the galaxy. Dok-Ondar, a collector of relics and artifacts with a mysterious background, operates Dok-Ondar's Den of Antiquities. Within the setting of Batuu, Dok-Ondar is known for purchasing and selling curiosities—maybe occasionally working out a trade if it suits him. He's a gatekeeper to the black market, when it comes to artifacts. Dok-Ondar sometimes hires ambitious parties when he's looking for difficult-to-obtain objects to expand his collection, and he's known for being reasonably principled (that is, as long as those he employs are fair to him). Locals and travelers alike respect Dok.

Assorted curios and fragments placed just outside the entrance to Dok-Ondar's Den of Antiquities signal to guests that they are about to enter a collection—a small museum of sorts. What appears to be an Ithorian gravestone rests next to a patinated statue of a Jedi priestess (the same design as the one seen inside of the Jedi Temple on Coruscant) reaching out over these items. Towering above her is the titular spire of Black Spire Outpost. The aged, charcoal-hued spire stands apart from the other petrified, earth-tone trees that stretch around the outpost's borders.

Imagineering managing story editor Margaret Kerrison recalls bringing up the idea of one spire being darker than the rest as they were developing the look of the Batuu. They wanted to have an obvious reason why it was called Black Spire Outpost. "This was the wayfinding point for a lot of the settlers back then. They'd say, 'I'll meet you at the black spire.' There's a romantic element to all these travelers going through the galaxy and being like, 'I'll meet you on Batuu.' 'Where shall we meet?' 'At the black spire.' This would have been before the outpost was even constructed. It had become an iconic landmark long before that time. There was this black spire, and eventually the Batuuans started building around it. They built a cantina, they built all sorts of things. Eventually, Black Spire Outpost was founded. It gives the outpost this wild-west sort of feel—that this place was built around a natural formation at its center."

Guests pass through the Den of Antiquities' sliding doors into a space filled with keepsakes they will likely recognize from throughout the *Star Wars* galaxy. Films, animated series, live-action television series—they're all represented in Dok-Ondar's massive collection. It's hard to know where to look first. Guests who turn their eyes directly upward will see an intricately painted domed ceiling; carefully arranged lights and mobiles hang from it. The upper level showcases an eclectic mix of antiquities, from a life-sized stuffed wampa to helmets from the Rebel Alliance and Imperial eras. Movement in small tanks and containers in the shop might catch a guest's eyes. Dok-Ondar himself, realized via an animatronic puppet, stands behind the counter, overlooking his business and making calculations on an abacus. Like everything else in Galaxy's Edge, the surfaces and fixtures are weathered and worn. The shop appears as though it's been around for a long time and has seen more than one coat of paint.

The overall space, where guests can obtain high-end collectibles and legacy lightsabers, is enchanting—the type of spot one can visit again and again and continue to discover new details and items. Imagineering creative director Eric Baker, who oversaw props and set dressing for Galaxy's Edge, estimates



← **THE COLLECTOR UPPER-LEVEL ROOM** Pena

"Dok-Ondar's Den of Antiquities was probably the one shop that didn't go through a whole bunch of changes. It's a shop. We always knew it wanted to be this multi-story feeling space. When you came in, it wanted to feel very rich and grand. Early sketches had these vitrines hanging. We felt it looked a little bit too much like the Collector in Guardians of the Galaxy, *though."* **Beatty**

↗ **THE COLLECTOR V01** McCaig

"This might have been the first character Iain McCaig sketched for us. I remember saying, 'I want a character that's an Ithorian. I want him to be kind of evil, but right on the edge. He's smarmy. He's super old. When you come in his shop, it kind of smells a little bit. That's his character.' And we never really changed it much from this, other than Doug giving us some direction on dialing in the look of an Ithorian." **Beatty**

Dok-Ondar's Den of Antiquities contains somewhere between 2,500 and 3,000 props. He worked with his team to fabricate those props, one example being the wampa. They made multiple trips to the Lucasfilm Archives to get references. And in the case of their wampa, they went to great lengths to match the fur to the wampas from *The Empire Strikes Back*—both the original wampas from filming on *The Empire Strikes Back* and the updated wampa for the special edition release. No detail was too small. In addition to the work from their own team, Imagineering hired talented craftspeople. For everything they crafted, they used authentic, real-world materials, rather than the synthetic fiberglass used for the original props. Tusken Raider masks and a Gamorrean guard axe in Dok-Ondar's, for example, are constructed entirely of metal and wood. Baker says, "I wanted it to be real because this is supposed to be the real world of *Star Wars*."

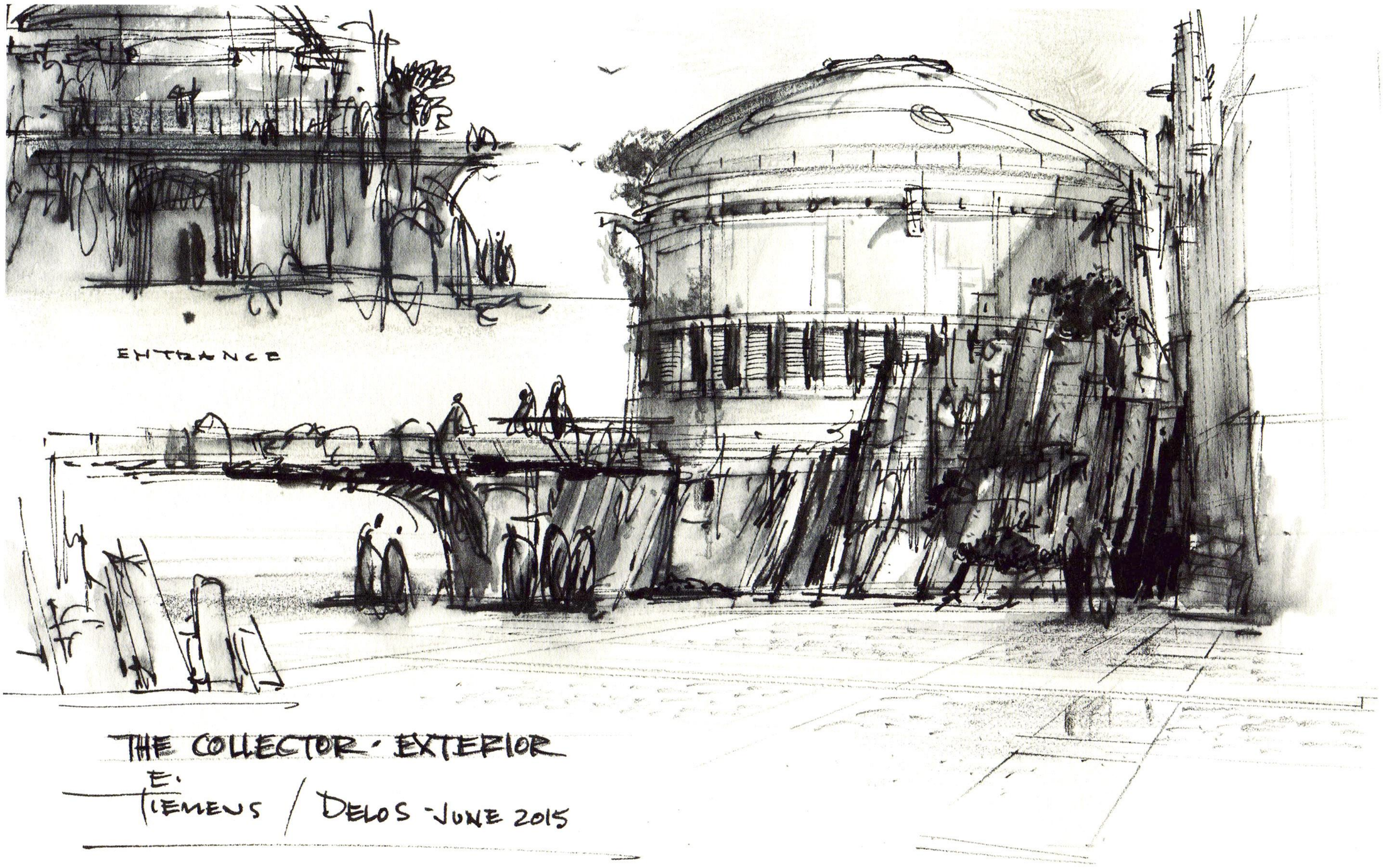
Given the high number of props in this single space, they had to ensure Dok-Ondar's didn't seem purposelessly crowded. "How do you create a rich environment? The character is a collector himself, but how do we strike a balance where the Den is rich enough and includes all these threads and references, yet visually bring order to the visual chaos of all that?" Lucasfilm vice president and executive creative director Doug Chiang explains. "It was a challenge. Part of the fun is that we want the guests to go in there and to linger and to look and discover things. But then we also had to step back a little bit and figure out, 'Okay, well—what should the space be? How do we organize it, so that it's actually inviting and doesn't look too chaotic?' We needed to introduce that sense of order, so that when you go in there, you're not just completely baffled and overwhelmed with everything."

Chiang approached the Den of Antiquities as he does all sets: He looks at two levels. One level is the overall initial impact: What layout makes sense for the room? What fits with the character? What is a space guests can see and navigate clearly? That led to them making Dok's Den multi-layered and tiered. The other level is the set dressing. Chiang explains, "How do you add the richness to that, to give it the detail? But the details almost always have to augment what the bigger shape is. By approaching it in those two steps, you don't get lost in the details because you have the foundation of the actual space first. I think it's really important to do it that way, versus, for instance, going the other way, which is, 'Okay, we have all this stuff. Let's just put it into a room.'"

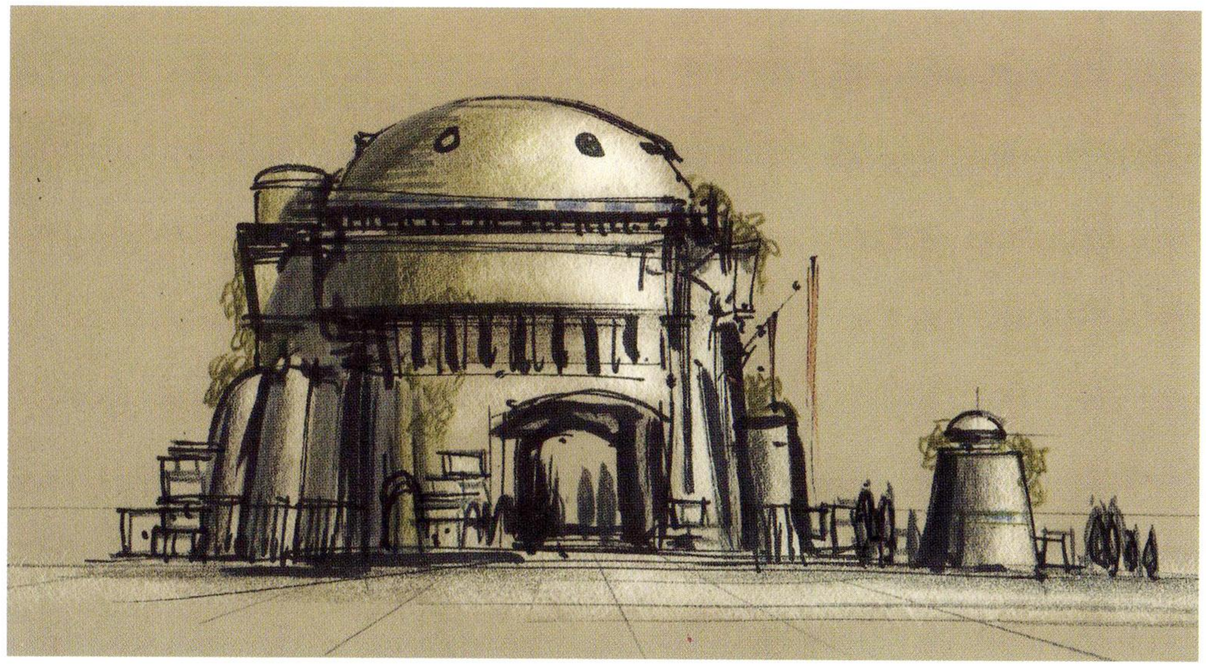


→ **COLLECTOR 3** McCaig, Lindberg

"Dok-Ondar is not a nice person. He's chaotic neutral. He has an amazing collection. His necklace—a little-known fact—if you look, there's a finger of a droid, there's a human finger bone. There's also a finger from a green rabbit's foot. Personally, I imagined that to be Jaxxon, the character from Star Wars *comic books."* **Beatty**

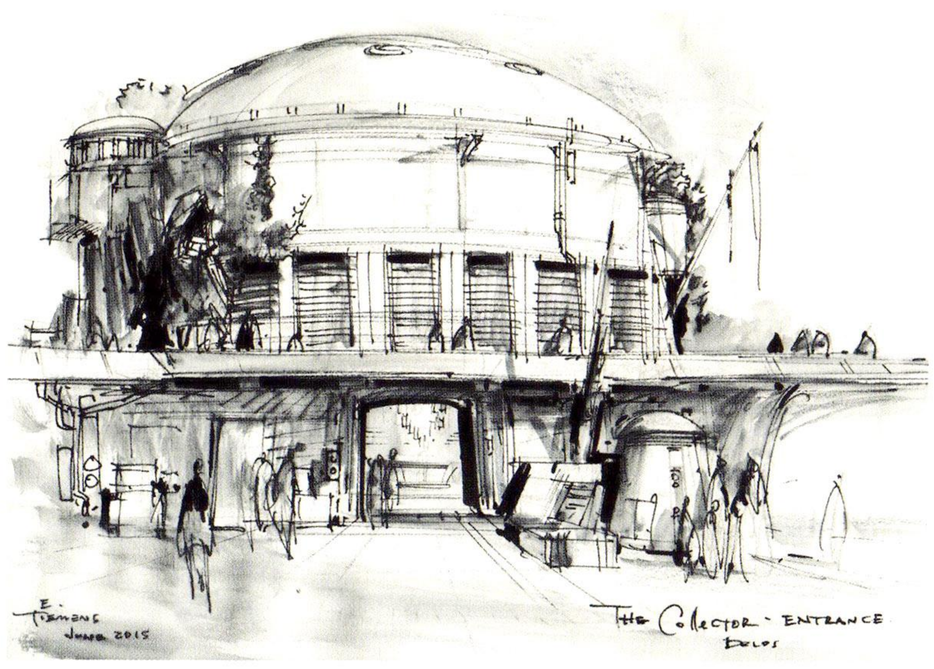


↑ **COLLECTOR, EXTERIOR STUDY SIDE VIEW** Tiemens



↓ **COLLECTOR, EXTERIOR STUDY V01** Tiemens

↓ **COLLECTOR, EXTERIOR STUDY FRONT** Tiemens



↑ **COLLECTOR, UPPER LEFT VIEW WITHOUT CRANE** Lim

↓ **COLLECTOR, FRONT VIEW DOME OPTION** Lim



↑ **CANTINA ANTIQUARIAN CONCEPT** Vincent Jenkins



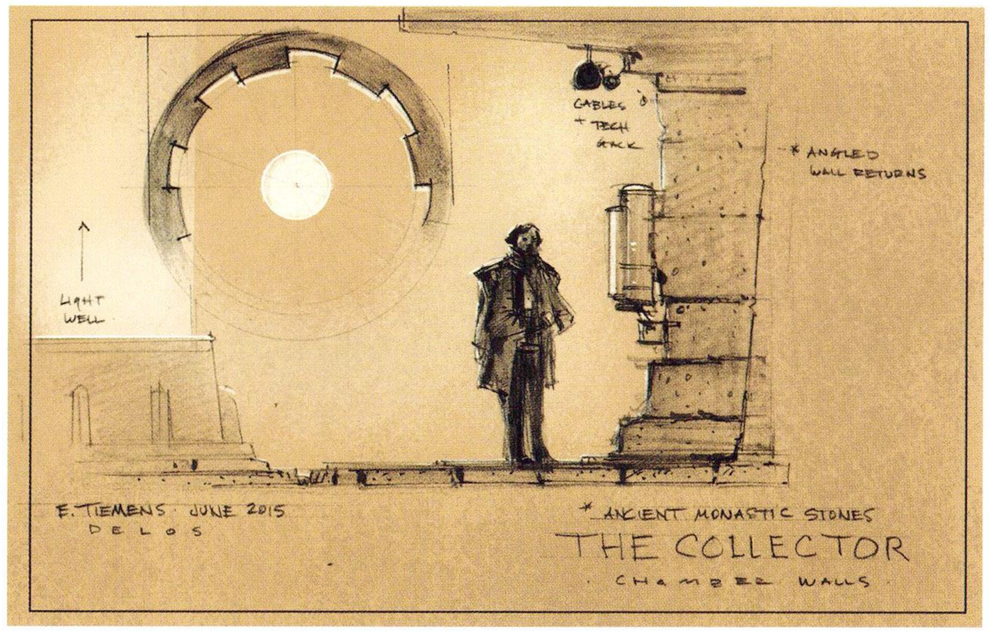
↓ **COLLECTOR EXTERIOR V01 B** Lim



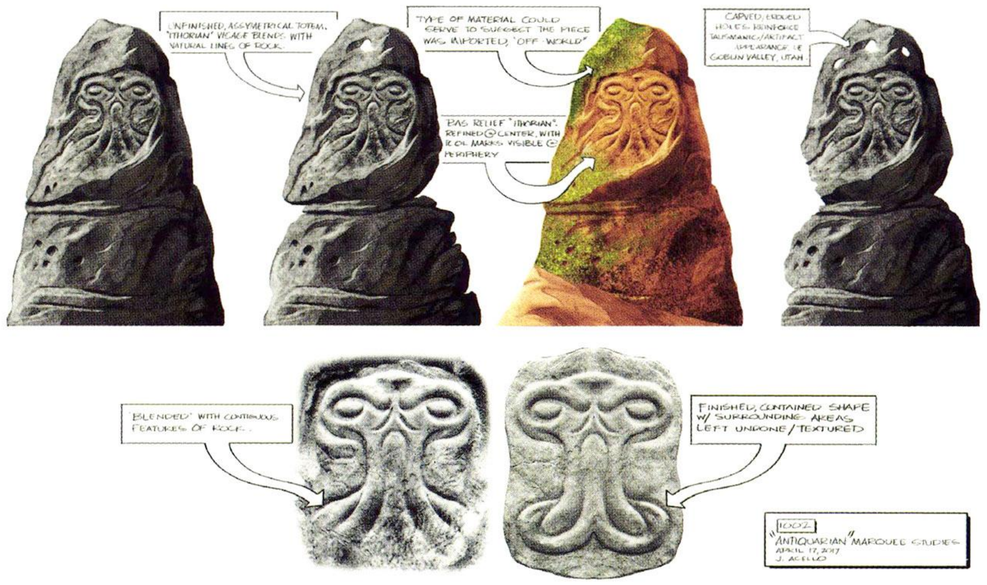




↑ **ANTIQUARIAN BANNER CONCEPTS** Fulton, WDI Graphics Studio



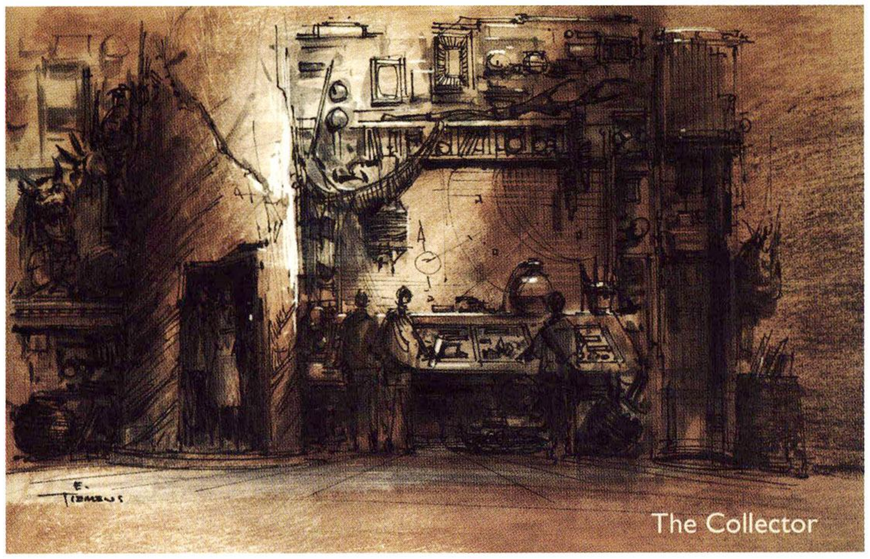
↑ **COLLECTOR CHAMBER WALL DETAIL** Tiemens



↑ **ANTIQUARIAN HEADSTONE DEVELOPMENT** *"This was something that Dok-Ondar had brought from his home planet. And so we did some research into the Ithorian culture and their religion, and it was very nature-based. So I thought it would be apt to do an inscription that kind of alluded to that take on their spirituality. It says 'We Wither to Bloom' at the base."* Acello

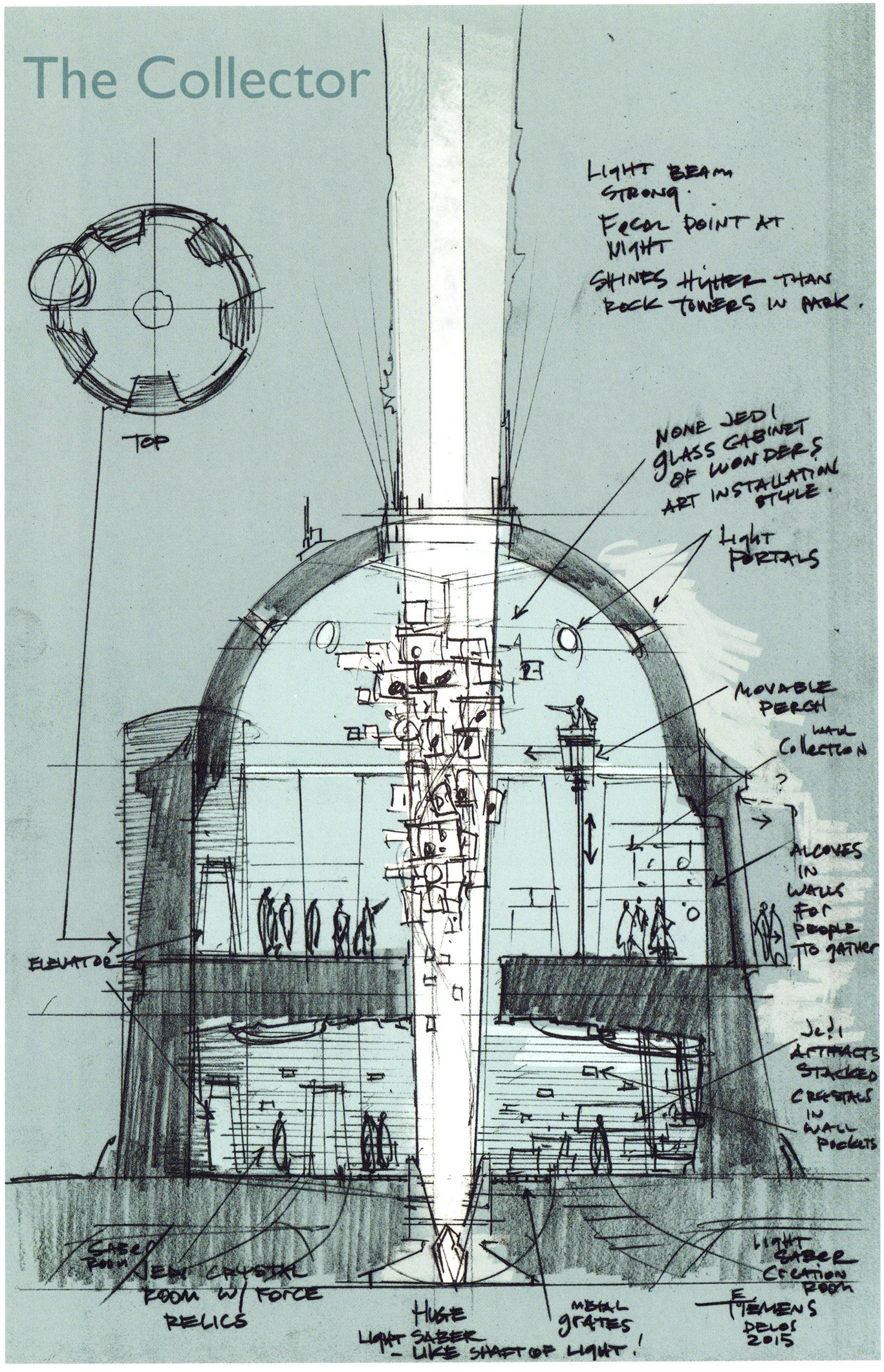
← **VILLAGE ANTIQUARIAN SHOP** Gindraux, Lim

"These crates out front have Dok-Ondar's logo or his stamp. We made it to feel old, almost like the look of a signet ring dipped into melted wax, because he's sealing a deal with you." Beatty



↑ **COLLECTOR MAP WALL ROOM** Tiemens





↑ **COLLECTOR ELEVATION NOTES** Tiemens

→ **COLLECTOR ELEVATION NOTES** Tiemens



↑ **COLLECTOR ROOM NOTES** Tiemens

↓ **ANTIQUARIAN COLOR STUDY V01** Tiemens

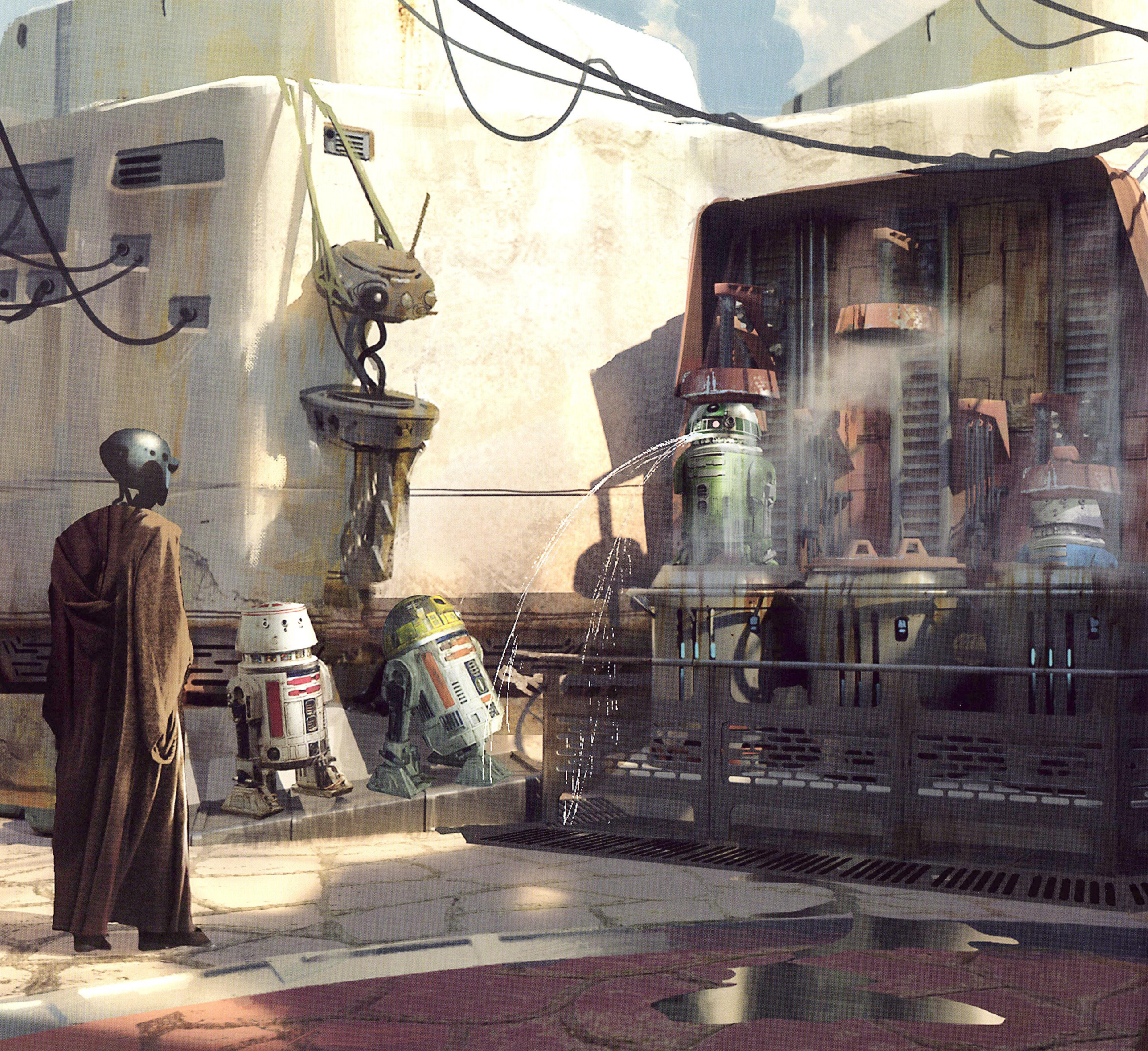
"The shop itself is inspired by Gremlins. *I always loved the Mogwai shop at the very beginning of the film. Everything was mysterious and candle-lit. And you're like, 'What is that thing in the jar? Something just moved in the shadows.' So that was the physical visual inspiration for Dok-Ondar's. It was just meant to be this really crazy, exotic, you can't see it anywhere else in the galaxy place. But if you need it, Dok-Ondar's got it, you're going to pay a hefty price for it."* Beatty

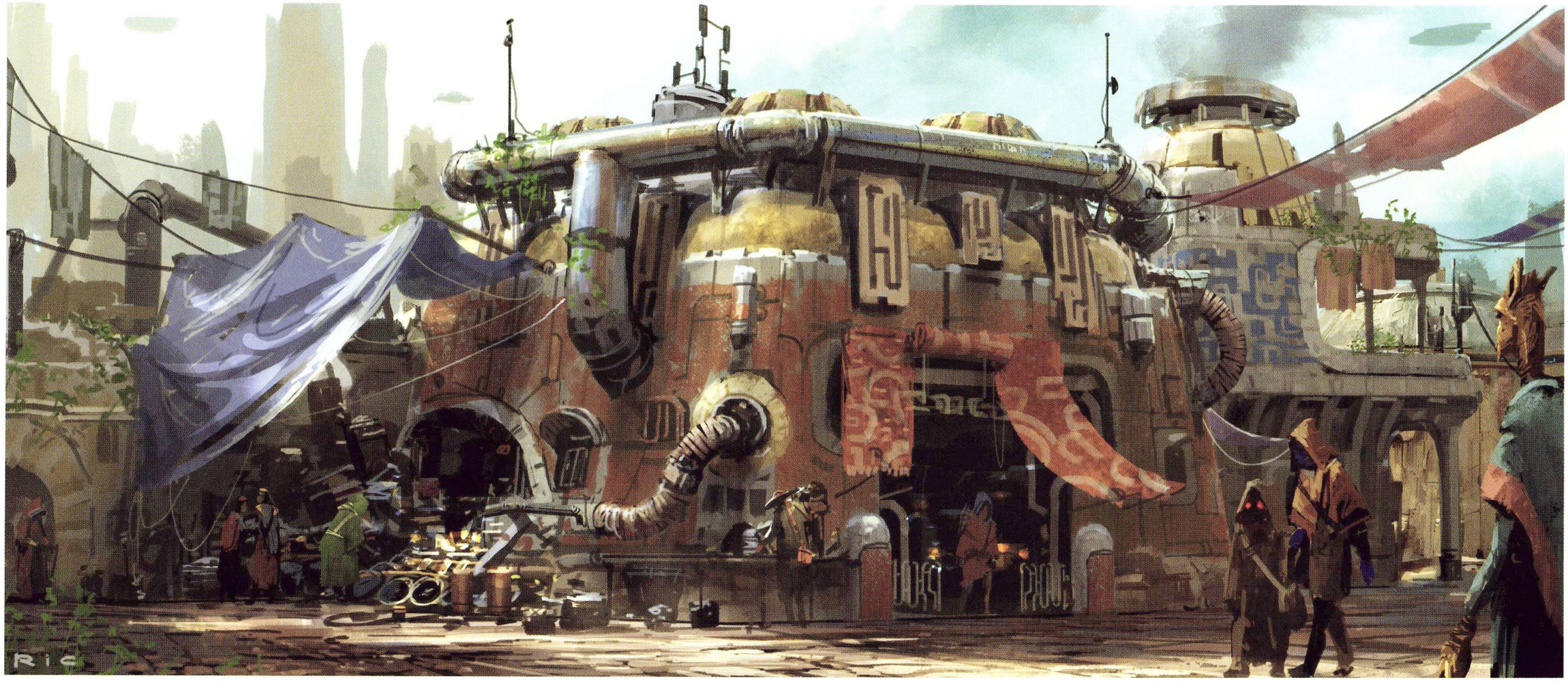


↑ **ANTIQUARIAN INTERIOR V01** Lim



↑ **ANTIQUARIAN INTERIOR V01 B** Lim





Experiences Like No Others

For those desiring more interactivity, *Star Wars*: Galaxy's Edge has hands-on experiences created to pull guests more deeply into the story. Visitors to Black Spire Outpost can assemble a droid at Droid Depot and craft custom lightsabers at Savi's Workshop—Handbuilt Lightsabers.

DROID DEPOT

Droid Depot, owned and operated in-story by Mubo, is the kind of scrappy shop one would expect to see in the rustic outpost. Various droid legs, torsos, and heads dangle from a constantly rotating conveyor belt overhead. Protocol droids, DUM-series pit droids, KX-series security droids, astromechs, and more line the walls of this retail location. An R-series droid outside the shop's walls luxuriates in an oil bath. It's in this setting that guests can choose parts and pieces to put together their own remote-controlled R- or B-series astromech droid.

Imagineering lead graphic designer Joseph Acello contributed to Droid Depot's messy but organized appearance. He says, "When it comes to designing a space, I start with looking at what has already been done—the great work by our show and architectural teams and the visual language that they've already established. So, any kind of shape language or material lexicon will inform some of the choices I make when it comes to signage. Color scheme, things like that—we try to play off of, not work against, what has already been done by those teams. And then, if we can introduce more elements on top of that, great. In the case of Droid Depot, I thought a lot of it looked like it might've been made by the shop owner himself."

Acello continues, "And so, did he go out to his spare parts in the back and try to cobble together a sign from what he found? A lot of that stuff in there would be almost an old chassis of a droid or lots of rust—nothing looks new. Everything looks like maybe it was fashioned out of a junk heap, but it all has enough polish so that it looks like it belongs in the space."

In-story, Mubo receives this junk from scavengers who work for Savi and Son Salvage. They dig through Savi's scrapyard near Black Spire Outpost and sell items they find to interested parties—maybe Mubo, Dok-Ondar, or other business proprietors around the outpost. And sometimes the scavengers discover relics they hold back for a special purpose . . .

↑ **DROID SHOP EXTERIOR V01 B** Lim

← **VILLAGE JUNKYARD DROID BATH** Gindraux



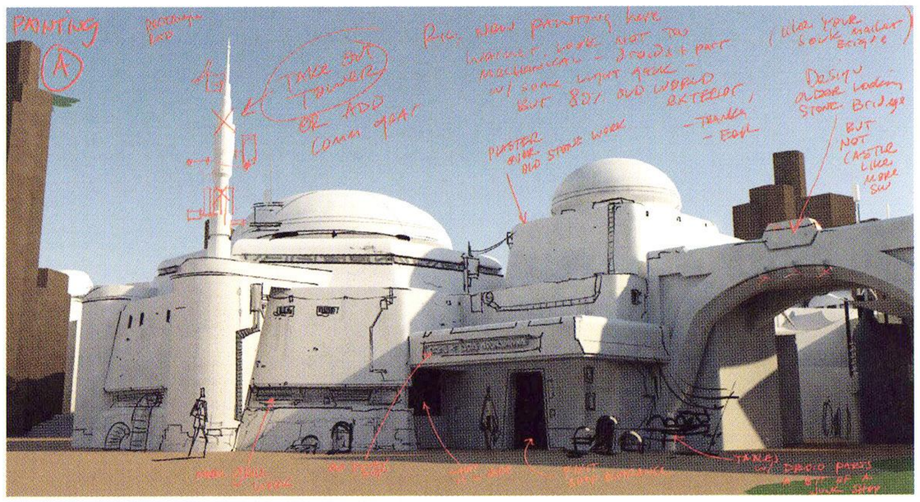
↑ **DROID SHOP VIEW 2 V01** Lim



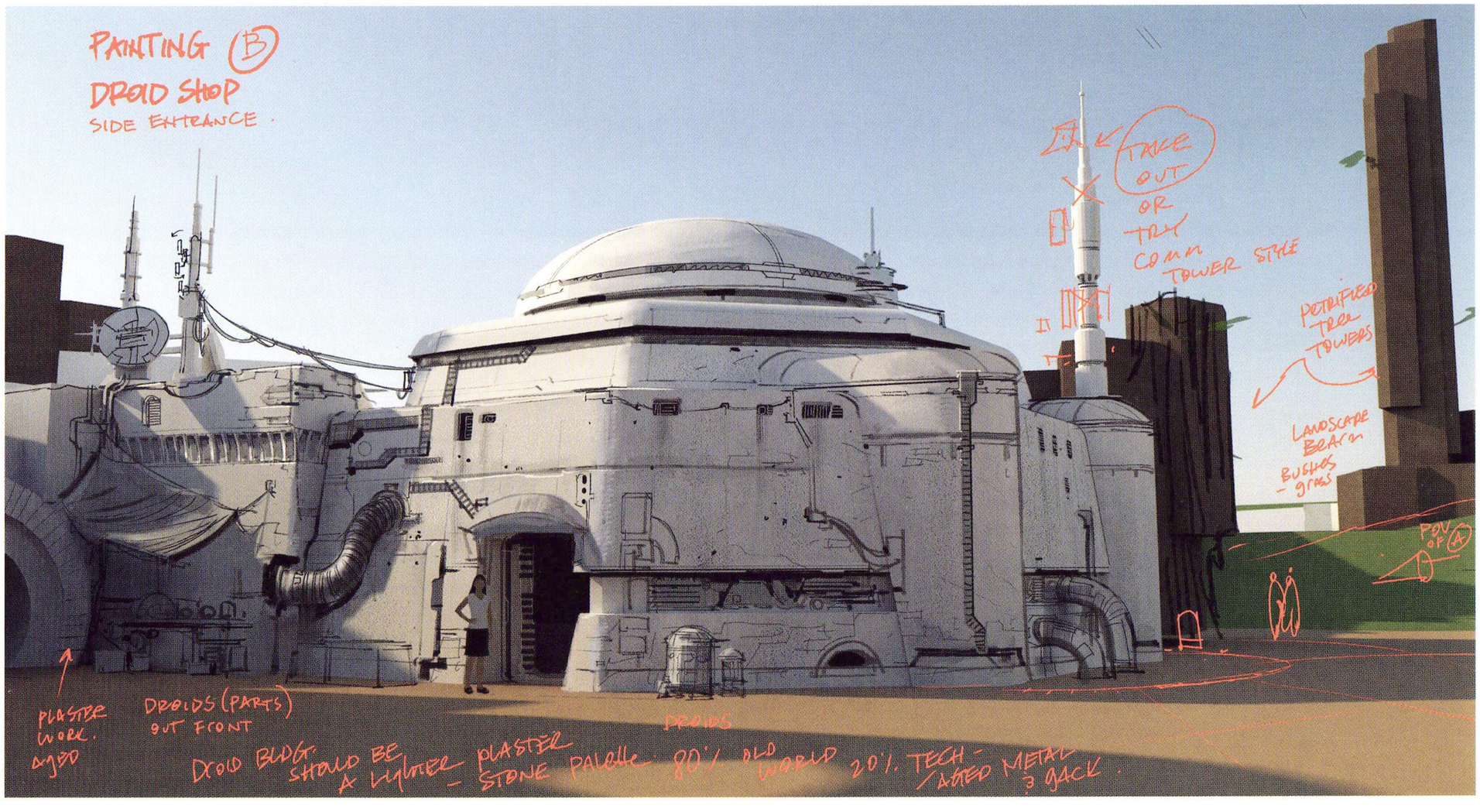
↑ **DROID SHOP VIEW 3 V01** Lim



↑ **DROID SHOP CANOPY** Lim

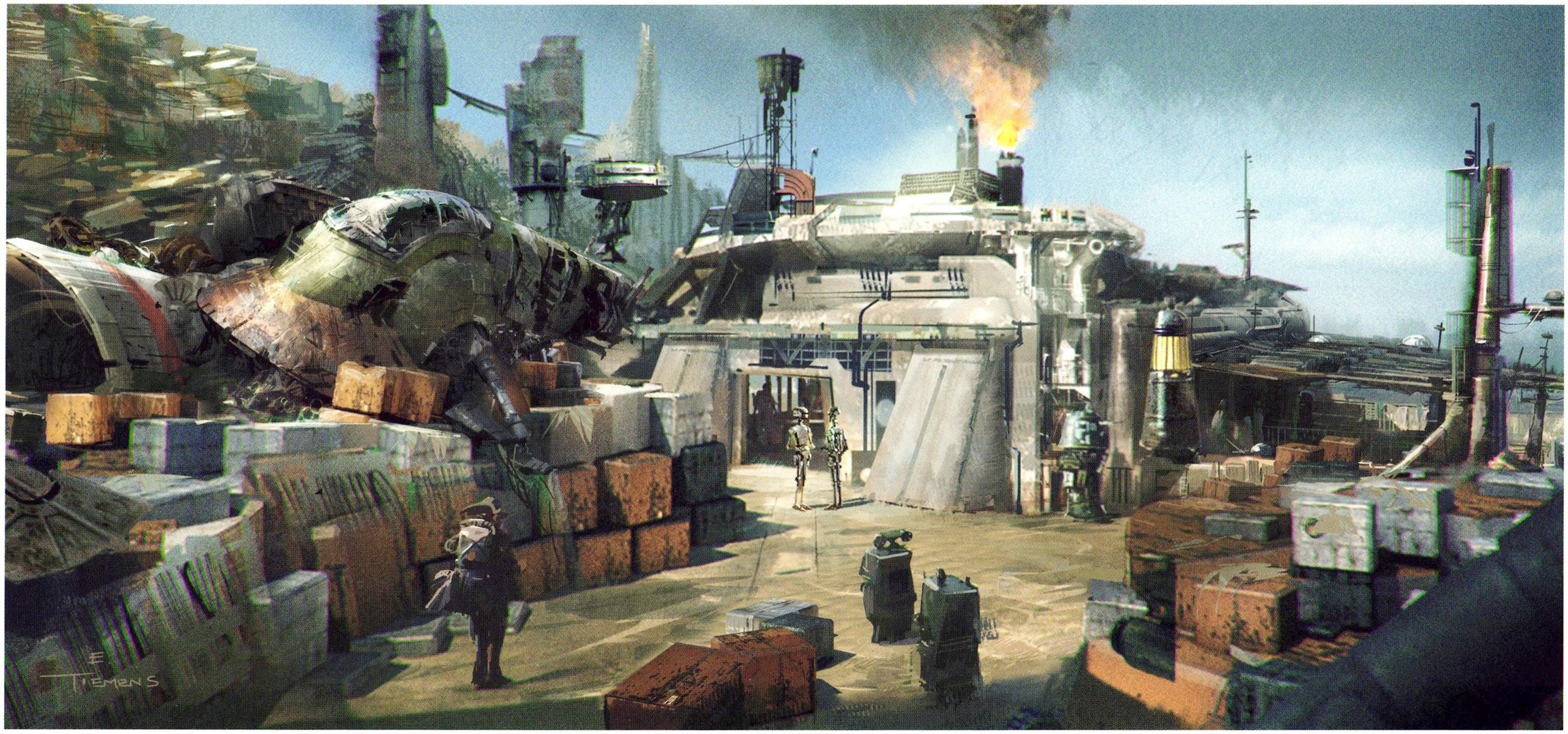


↑ **DROID FIX-IT SHOP ENTRANCE** Tiemens

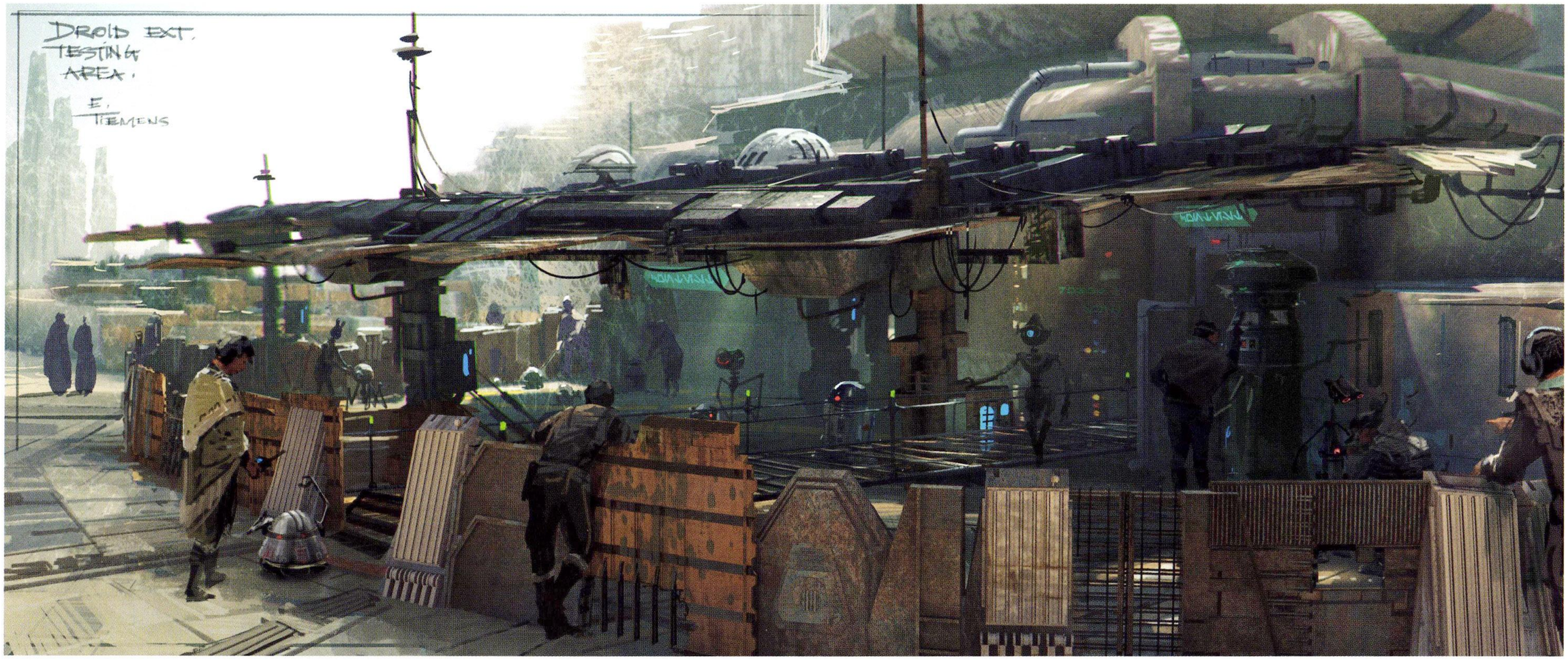


↑ **DROID SHIP EXTERIOR WITH NOTES** Lim

↑ **DROID SHOP SCRAPYARD** Tiemens



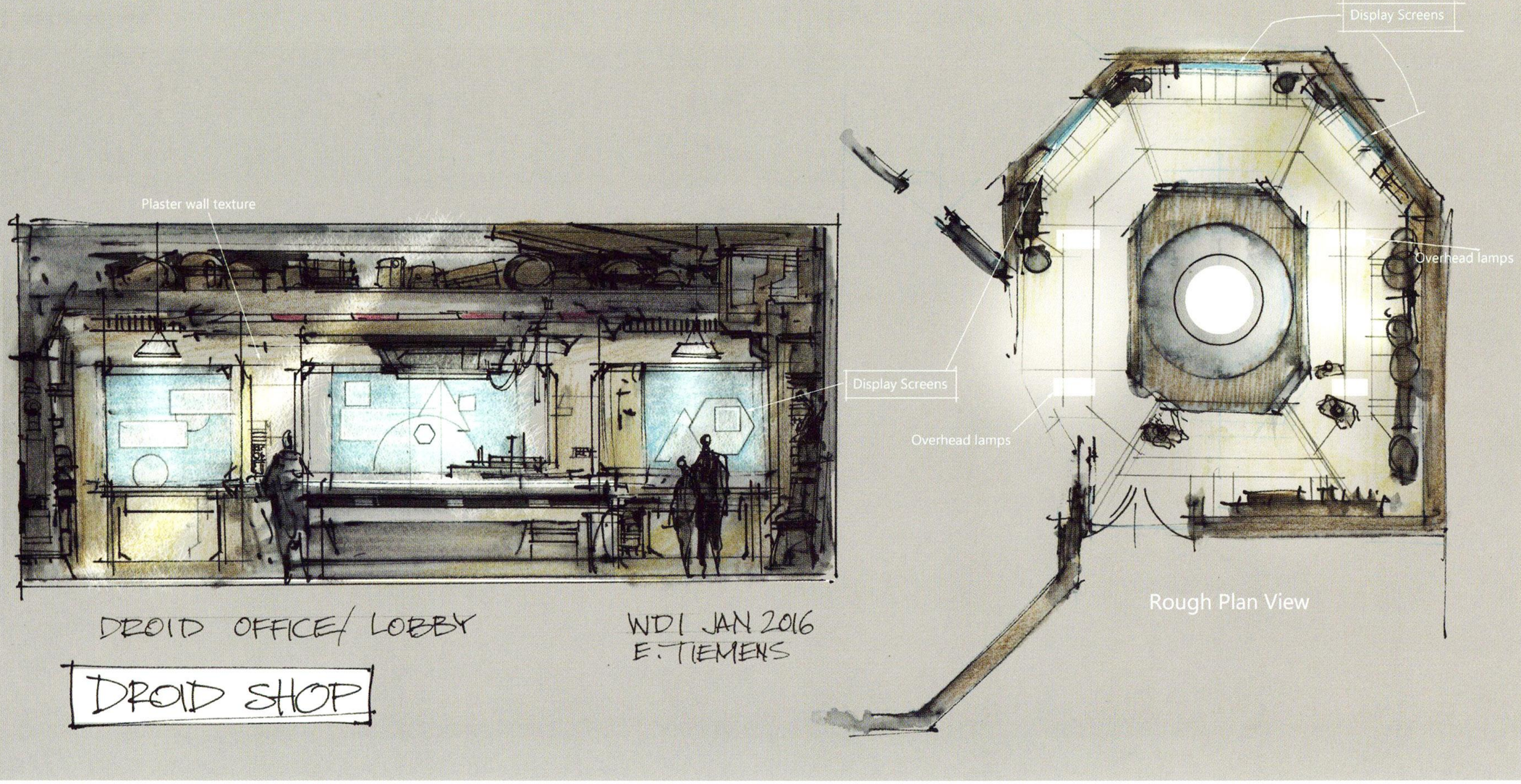
↓ **DROID TESTING AREA** Tiemens, Lim

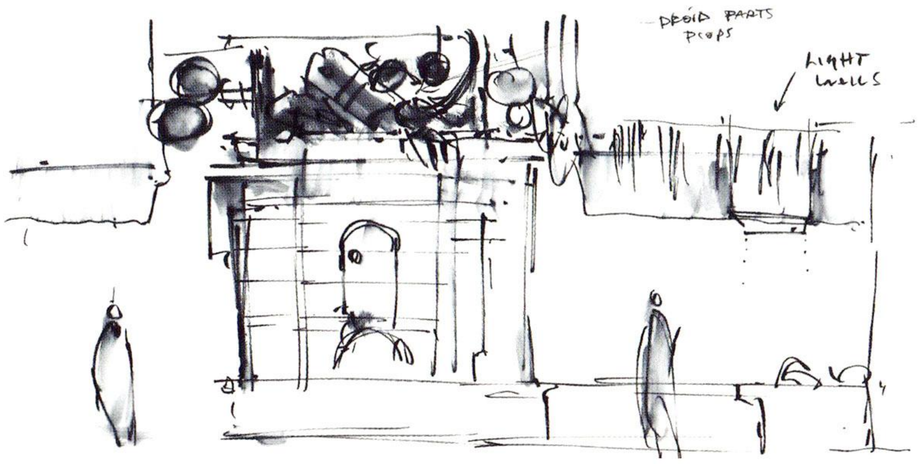




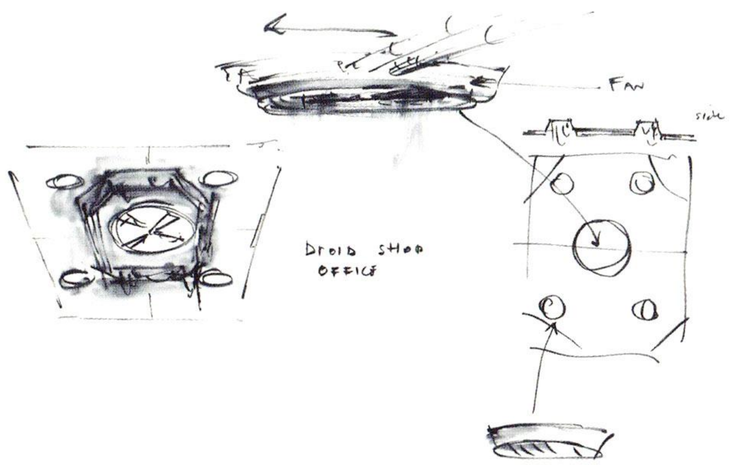
↑ **JUNK SHOP EXTERIOR PAINT OVER** Thang Le, Lim

↓ **DROID SHOP OFFICE LOBBY** Tiemens

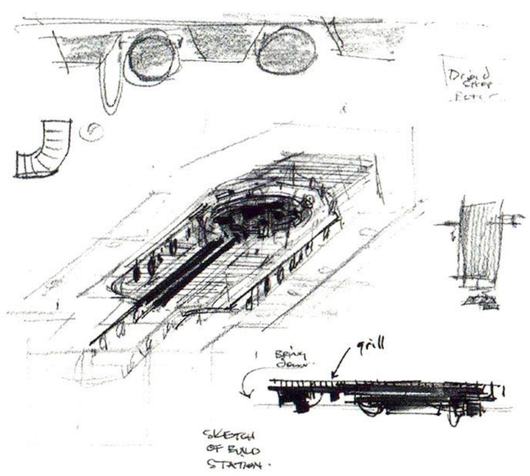




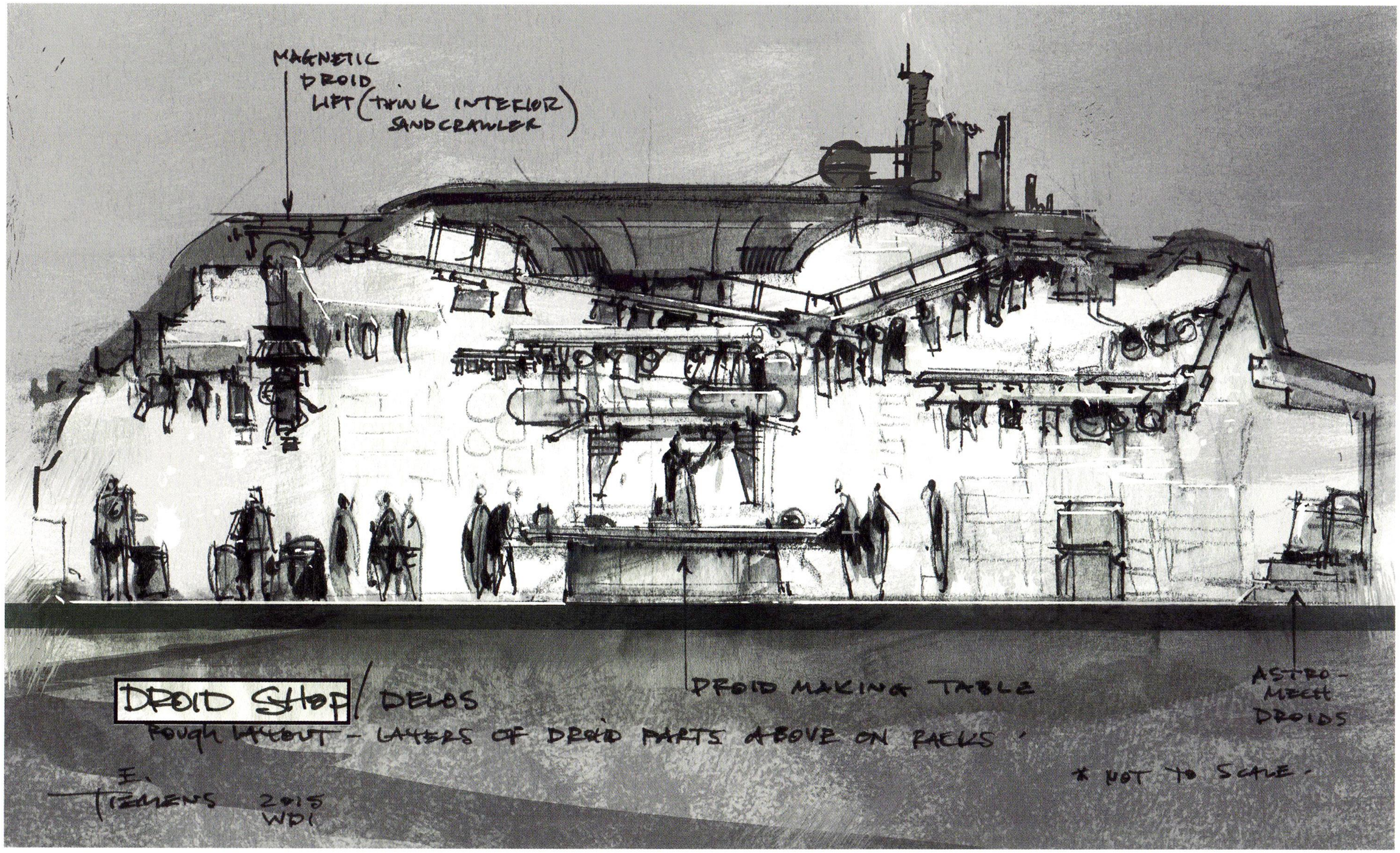
↑ **DROID SHOP INTERIOR SKETCH** Tiemens



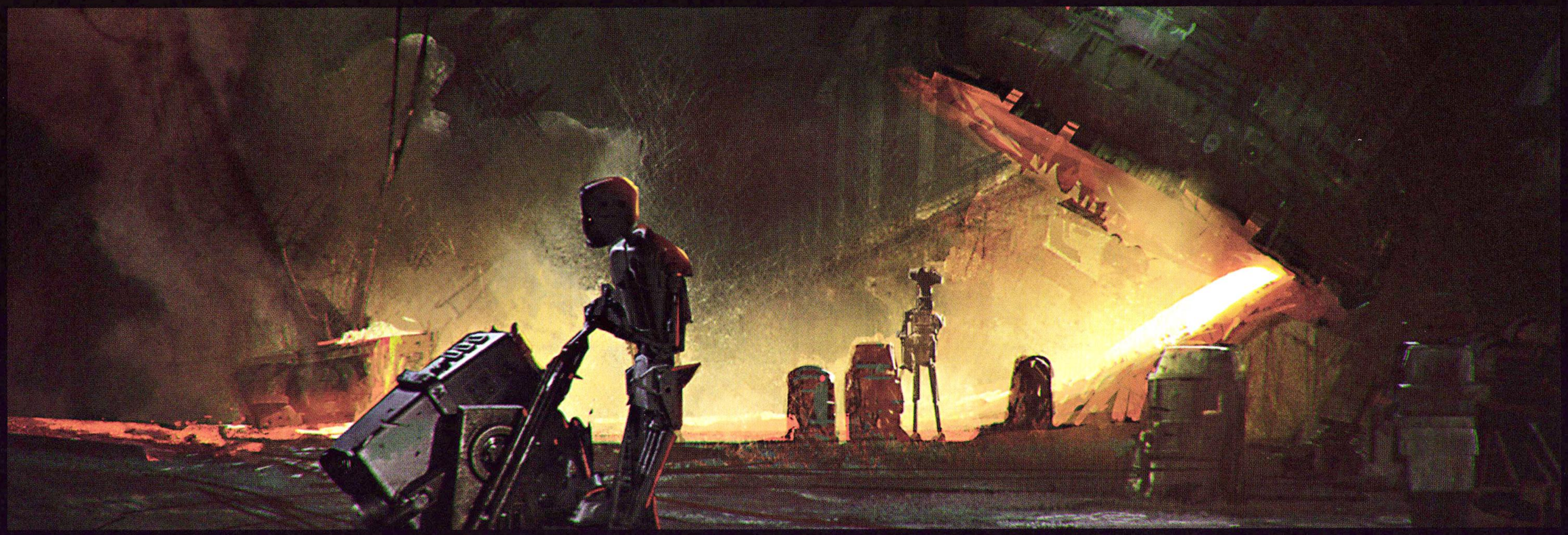
↑ **DROID SHOP OFFICE SKETCHES** Tiemens

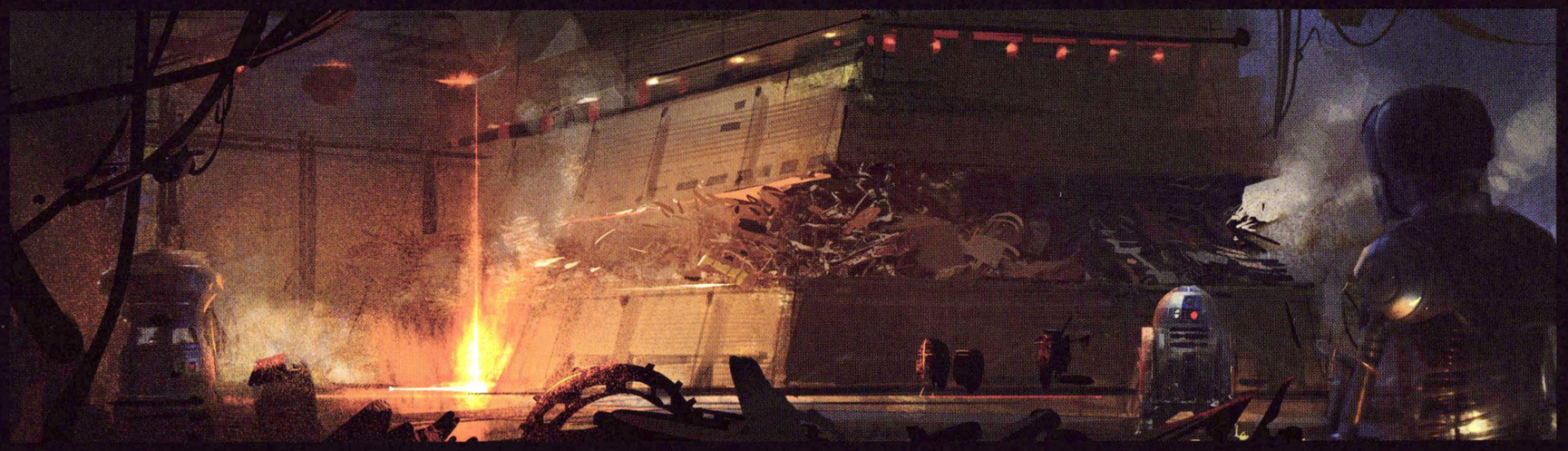


↑ **DROID SHOP BUILD STATION SKETCH** Tiemens



↑ **DROID SHOP ROUGH LAYOUT FOR CEILING** Tiemens





"We thought, 'Well if we were doing this as a film we would show the foundry and how things are assembled from the beginning.' Part of the design exercise was really to work that all out so that it made logical sense. In these early illustrations, you can see we designed a foundry as if we could actually build a space like this. We knew full well that we couldn't do this because the scale was too large." Chiang

↑ **DROID SHOP BACKDROP V03** Tiemens

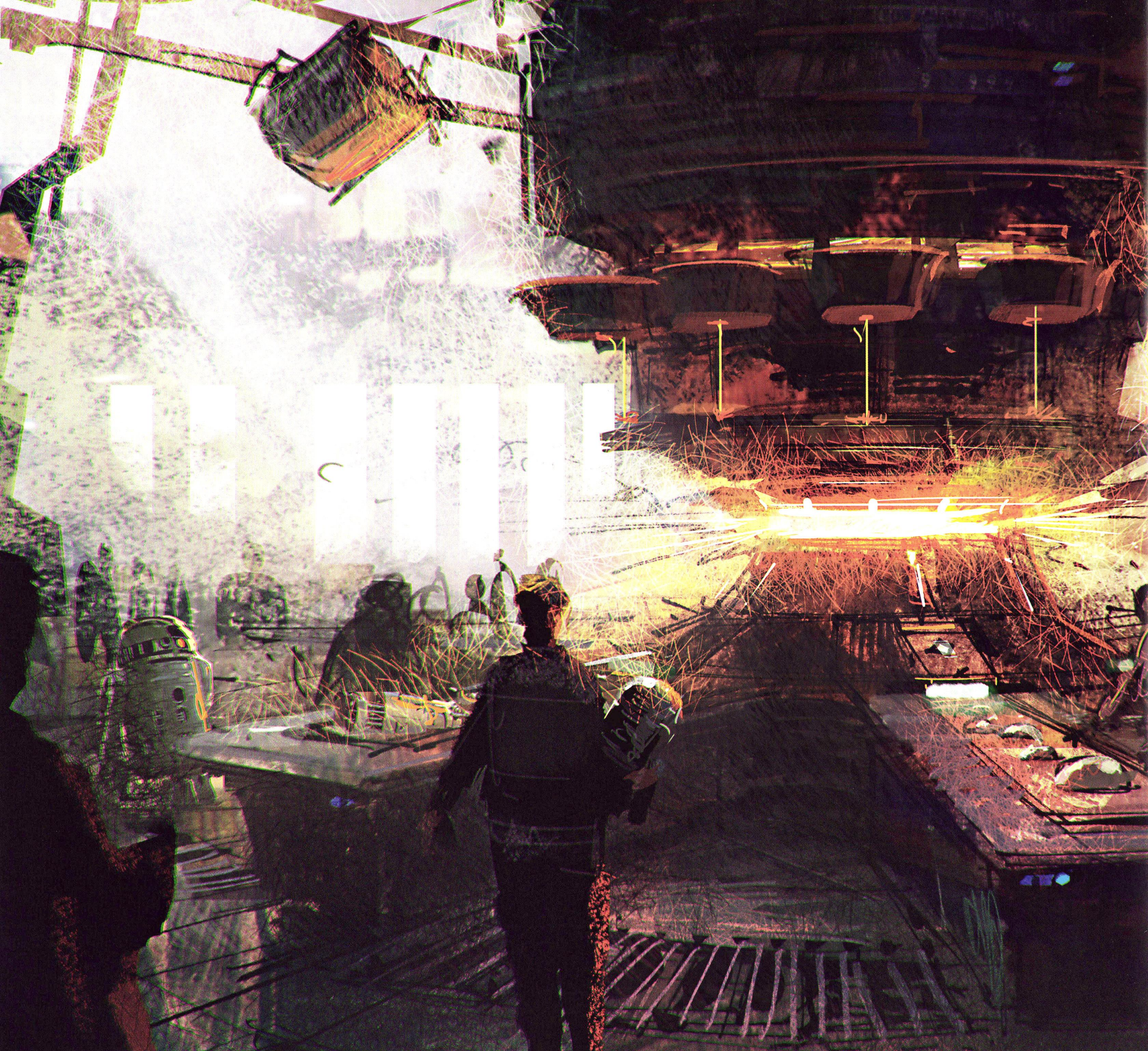
← **DROID SHOP BACKDROP V06** Tiemens

↓ **DROID SHOP BACKDROP V04 B** Tiemens



↑ **DROID SHOP BACKDROP V05** Tiemens

↓ **DROID ROOM BOX** Thang Le







↑ **MUBO OVERVIEW** Domachowski



↑ **MUBO OVERVIEW** Domachowski

"We didn't want it to be a droid that owned the shop because we thought it was strange to have the shop owned by a droid and fixing droids. Although I'm a little sinister and I liked that at first, because it was a little dark." Beatty

← **DROID SHOP COLOR KEY** Tiemens

"Early on, we were focused on concepts around this idea of a smelting machine or foundry. There was this idea of doing some big centerpiece machine that was stamping out the equipment. We had parts going straight from metal being melted down to being stamped out. It would come out on the conveyor and you pick these brand-new parts up and assemble. And then the story shifted a little bit away from a foundry story and more of a repair shop." Beatty

↑ **SPICE MARKET DROID SHOP** Park

↓ **DROID SHOP INTERIOR 04 B** Khang Le

↑ **DROID SHOP OFFICE V03** Gindraux

↓ **DROID SHOP SHELF RENDER** Gindraux



↑ **DROID SHOP INTERIOR PAINTING NOTES**
Gindraux, Tiemens, Lim

"Mubo was going to sit in the cage. Originally you were supposed to finish your droid, take it up to him, and plug it into a dock up there. He would swing around his little cage and be the guy who powered the droid you built up." Beatty

← **DROID SHOP INTERIOR NOTES**
Gindraux, Tiemens

"As we drifted away from including Mubo in the shop, we went with having two droids in the cage by the front. They're running diagnostics. It was just a shift in story." Beatty



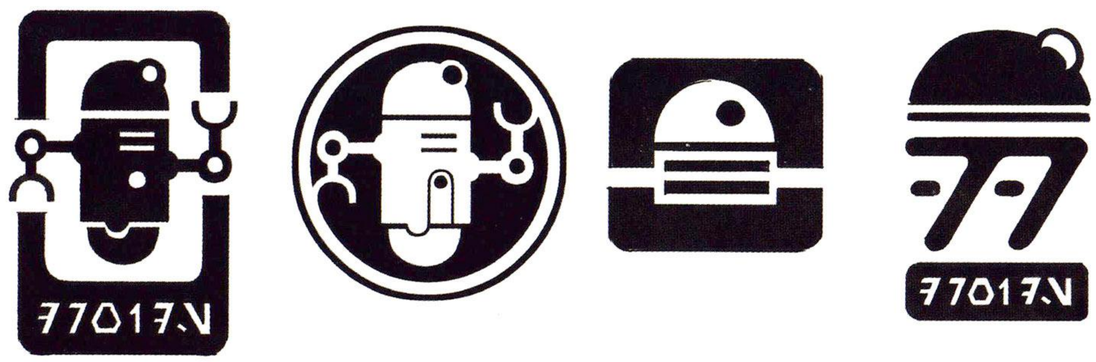
↑ **DROID SHOP INVENTORY TAG** Acello



→ **"THESE AREN'T THE DROIDS YOU'RE LOOKING FOR" SIGN** Acello



↑ **DROID BUILDER REGISTRATION SIGN** *"Mubo needed a way to hang the sign, so he grabbed two astromech arms, and that's what's holding the sign."* Acello



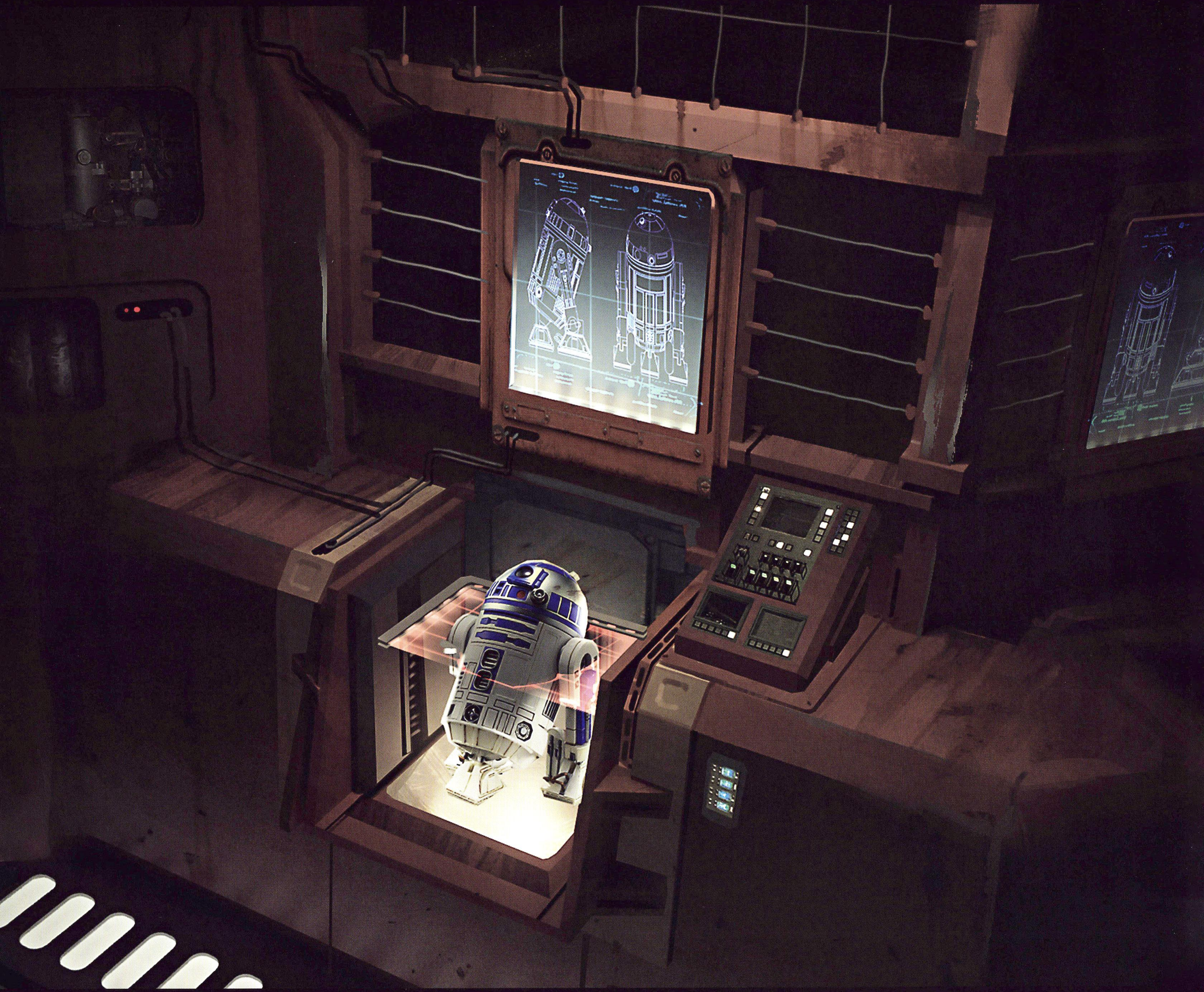
↑ **DROID DEPOT LOGO SKETCHES** Acello

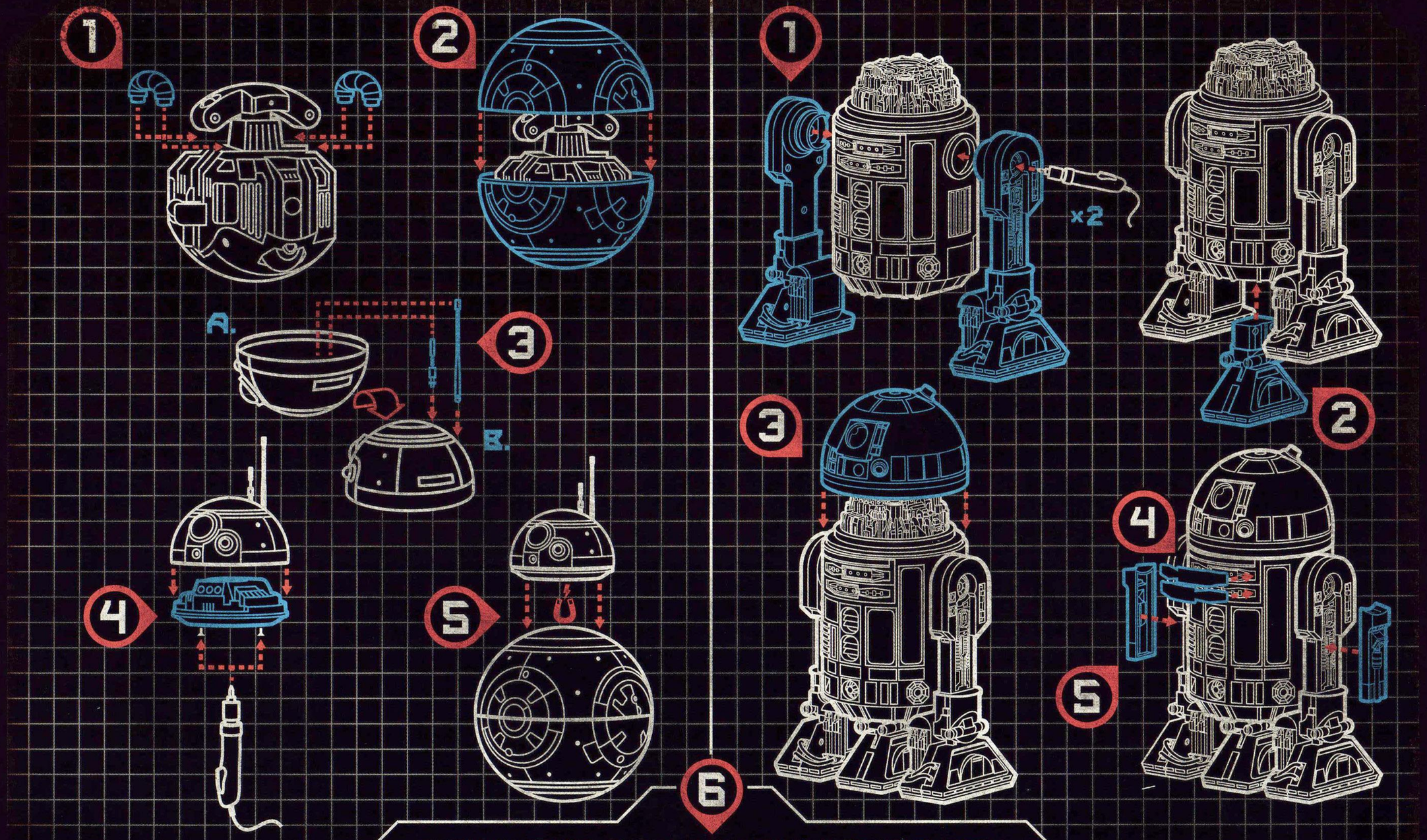


↑ **FINAL DROID DEPOT LOGO** *"That thing that looks like two sevens under the droid head in the Droid Depot logo is actually a 'D' and a 'D' in Aurebesh. It alludes to the 'DD' for 'Droid Depot.'"* Acello

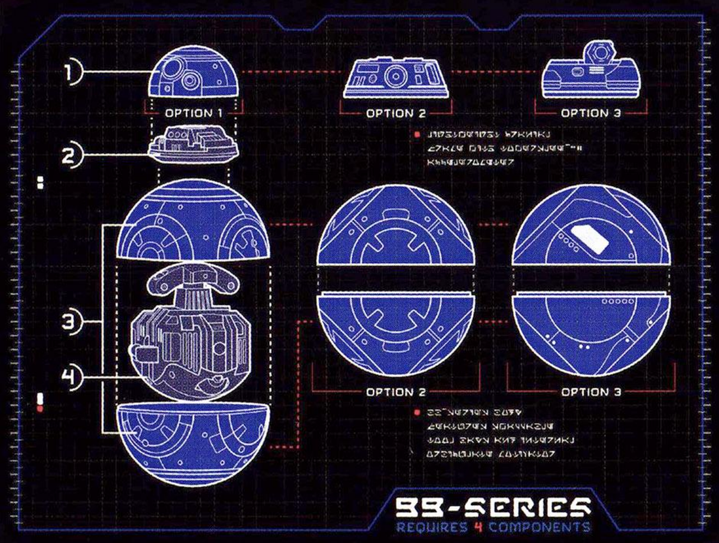


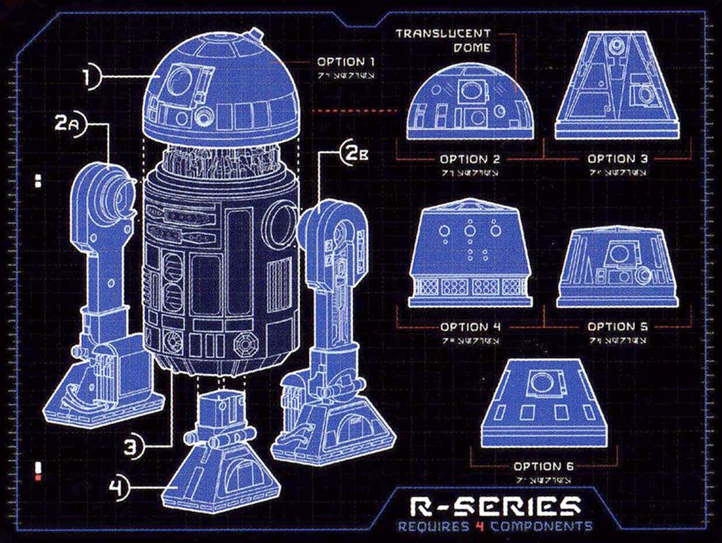
→ **DROID SHOP SERVICES SIGN** *"This was supposed to be a* Star Wars *version of Pep Boys. So there's a little bit of a unifying aesthetic to the signs, but we still wanted it to look like something that Mubo would have found from old machinery parts and assembled. A lot of it is exposed fasteners and a bunch of layered panels. There's nothing overly complex in how these were made, but they still have a unifying aesthetic."* Acello





↓ **CONVEYOR INSTRUCTIONS V02** Acello





↑ **BUILD STATION INSTRUCTIONS** *These are probably some of the more refined graphics in the space. This was a challenge, because these graphics really needed to be more than show. They needed to be functional. Things like IKEA instructions were an influence where we have that tool for assembly, which had a very specific design. We had to make a simplified graphic version of that tool, and it reappears wherever you need to use it."* Acello

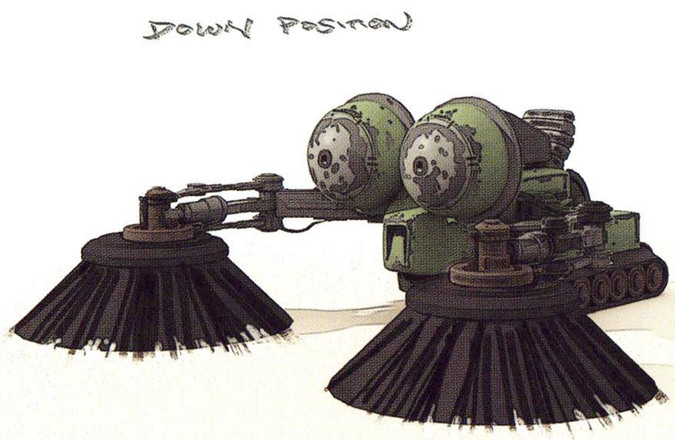
→ **CONVEYOR INSTRUCTIONS V01** Acello

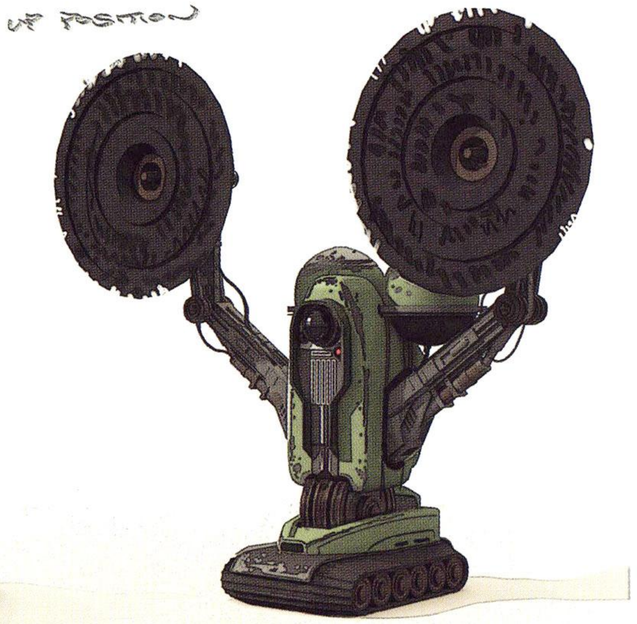
← **DROID SHOP INTERIOR DISPENSER** Gindraux



← **WASHING DROID V02** *"It was very early on and the brief was, 'We want droids to be part of this world, and how can we see them going about their jobs?' So maybe they've got different jobs throughout the park, and what might those jobs be? And I did a bunch of sweeper droids, window-cleaning droids and then just ones kind of hauling and picking up junk."* Christian Alzmann

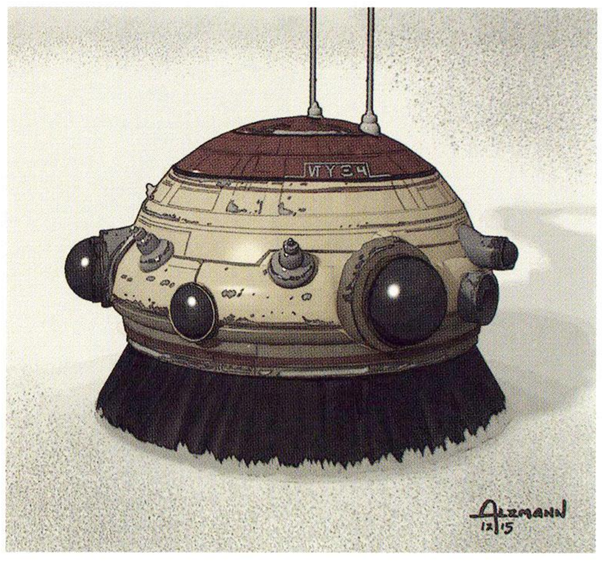
↘ **WINDOW DROID V02** Alzmann



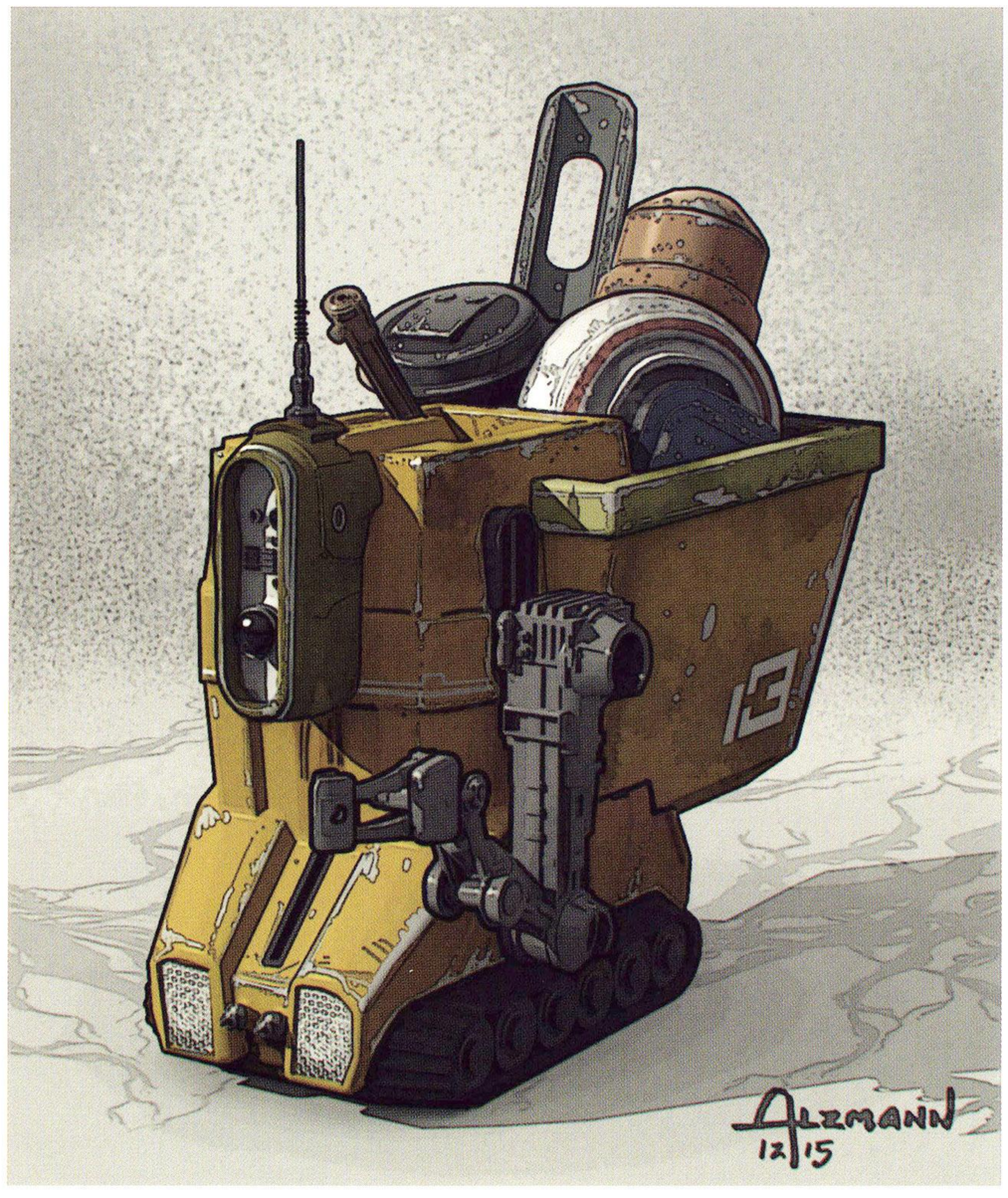




↑ **WASHING DROID 01 A** Alzmann



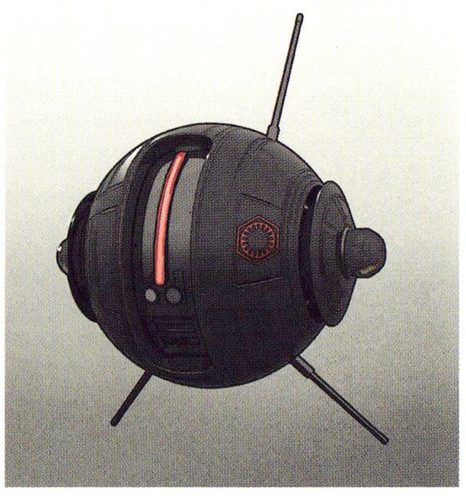
↑ **SWEEPER DROID 03 A** Alzmann



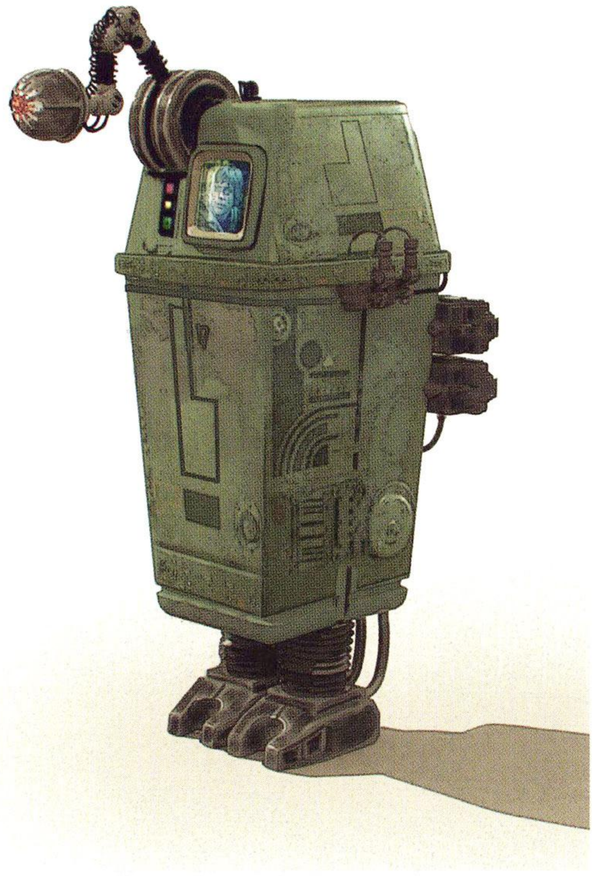
↑ **CARGO DROID 01 A** Alzmann



↑ **SECURITY DROID V01** *"The floating ball droids were probably going to be security droids, too. I thought maybe they could have them up on wires or something, even if they were just barely moving, but they could look like they were floating. At that point the sky was the limit."* Alzmann



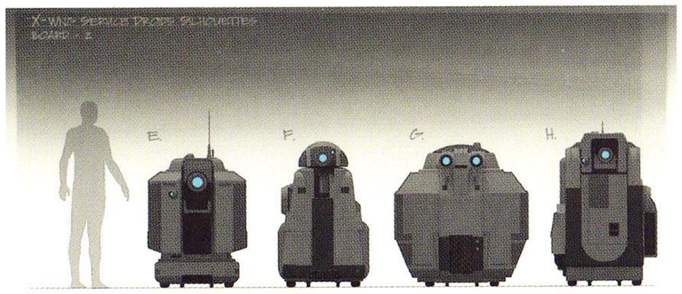
↑ **SENTRY DROID 07** Alzmann



↑ **SCANNING DROID V01** *"Remember the eye from Jabba's palace? I thought it would be fun if that was a camera and he was saying in his language, 'Cheese!' So he'd take pictures of the guests."* Alzmann

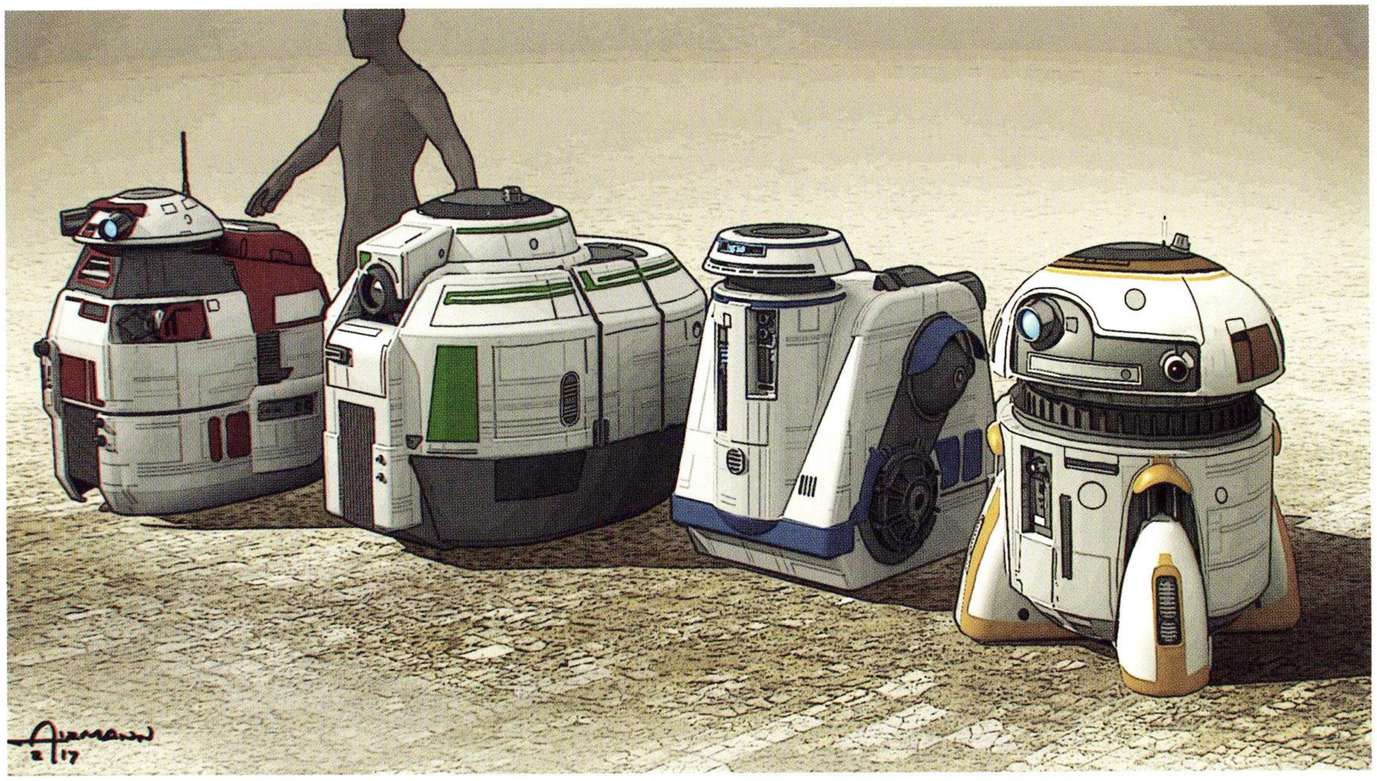
→ **SENTRY DROID 08** Alzmann

↓ **BIG BIRD DROIDS 1** Alzmann



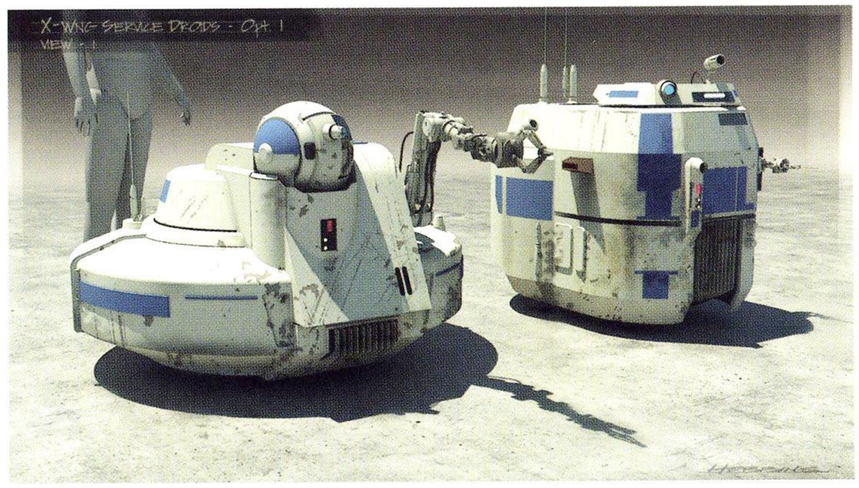
↑ **SERVICE DROID SILHOUETTES BOARD 2** Hobbins







↑ **SECURITY DROID V02** Alzmann

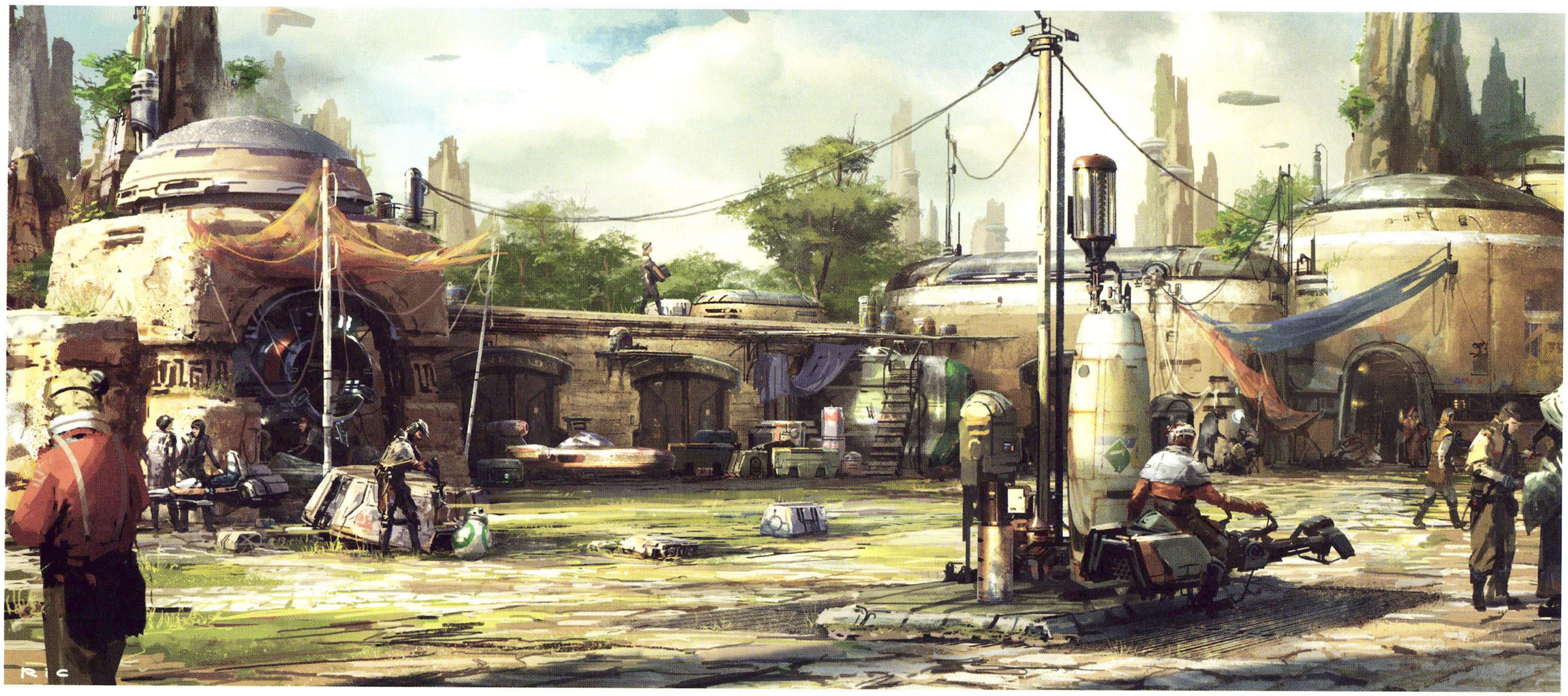


↑ **SERVICE DROIDS OPTION 1** Hobbins

↓ **SERVICE DROIDS OPTION 3** Hobbins



BLACK SPIRE STATION



↑ **SALVAGE YARD** Lim

↓ **SALVAGE YARD REVERSE VIEW** Lim



↑ **JUNGLE GYM, VIEW 1** Lim

"This is Black Spire Station. Salju runs it. This land is all about repurposing, and reusing, and recycling. If you think of the planet, you have to think of it as along the lines of an outpost. And we did this. We had a lot of conversations about: If we went to a little town out in the middle of the desert, what are the necessities that it would have to have? You would have to have a gas station for fuel. It would have to have a mechanic shop to fix your craft, to keep you up and running." Beatty

→ **X34 LANDSPEEDER, COLOR AND GRAPHICS CALL-OUTS** WDI Graphics Studio

"This is a nod back to Luke's landspeeder of the same model. The paint job on it was inspired by Ford GT40 paint job. It's the old Gulf Oil orange and blue. Even the numbers on top of the deck say '40.' We had fun things like that that we did throughout the land." Beatty

↓ **JAKKU SPEEDER, QUARTER VIEW** WDI Graphics Studio





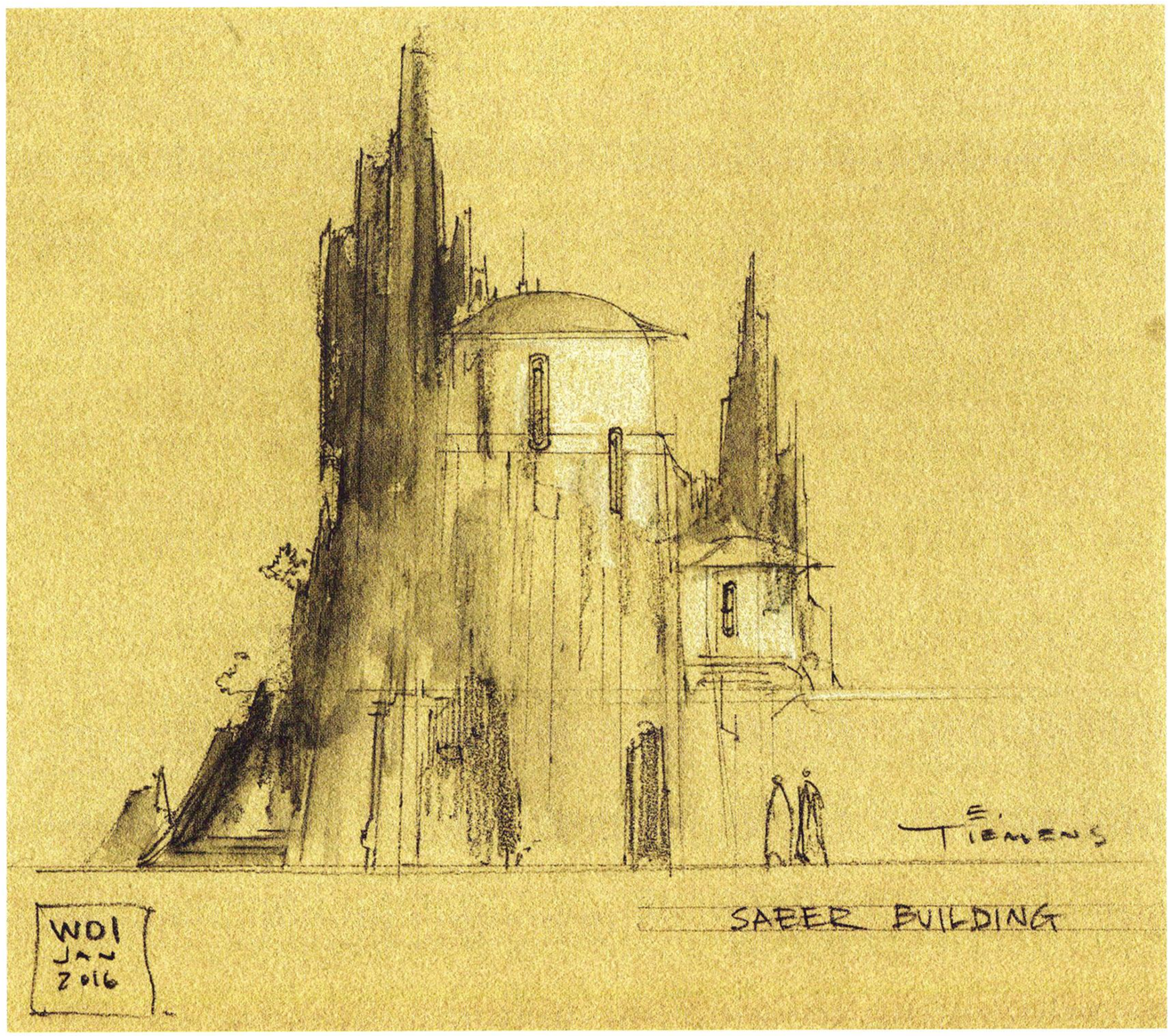
SAVI'S WORKSHOP

With a story set between *The Last Jedi* and *The Rise of Skywalker*, Galaxy's Edge exists in a time when the galaxy holds little goodwill for the Jedi or talk of the Force. For the most part, those who believe in the Force and the philosophy of the Jedi Order—or even belong to the Church of the Force—don't overtly display their feelings. Savi and his gatherers are such believers. They advertise Savi and Son Salvage openly, but they run Savi's Workshop in secrecy, hidden away from the First Order's eyes. The gatherers in Savi's Workshop teach those who discover them how to build a custom lightsaber. They lead the ceremony in a space designed to evoke a mystical atmosphere. The stone walls, the dim and moody lighting, the somber tone—every aspect of the space helps create for guests the sense that something important is about to happen.

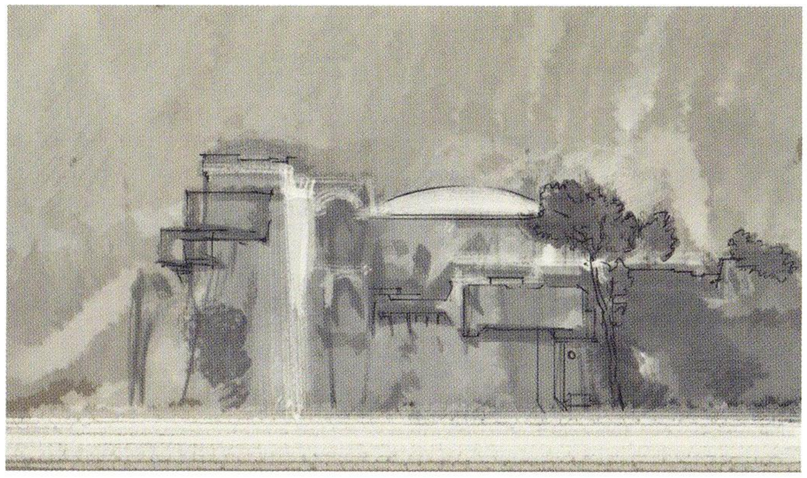
Props connecting to *Rogue One* feature in the space, and Lucasfilm creative executive Pablo Hidalgo points to that film in particular as helping the team develop the story of Savi's Workshop. He says, "This is a time when there are no active Jedi. We were given a certain degree of gifts from things like *Rogue One*, where we had the Guardians of the Whills and other characters who are believers in the Force without necessarily having to be capital-J Jedi. And so there was a lot of back and forth, and discussion as to who could be a caretaker of this particular experience—'What are they saying and how can we potentially feel the Force?'"

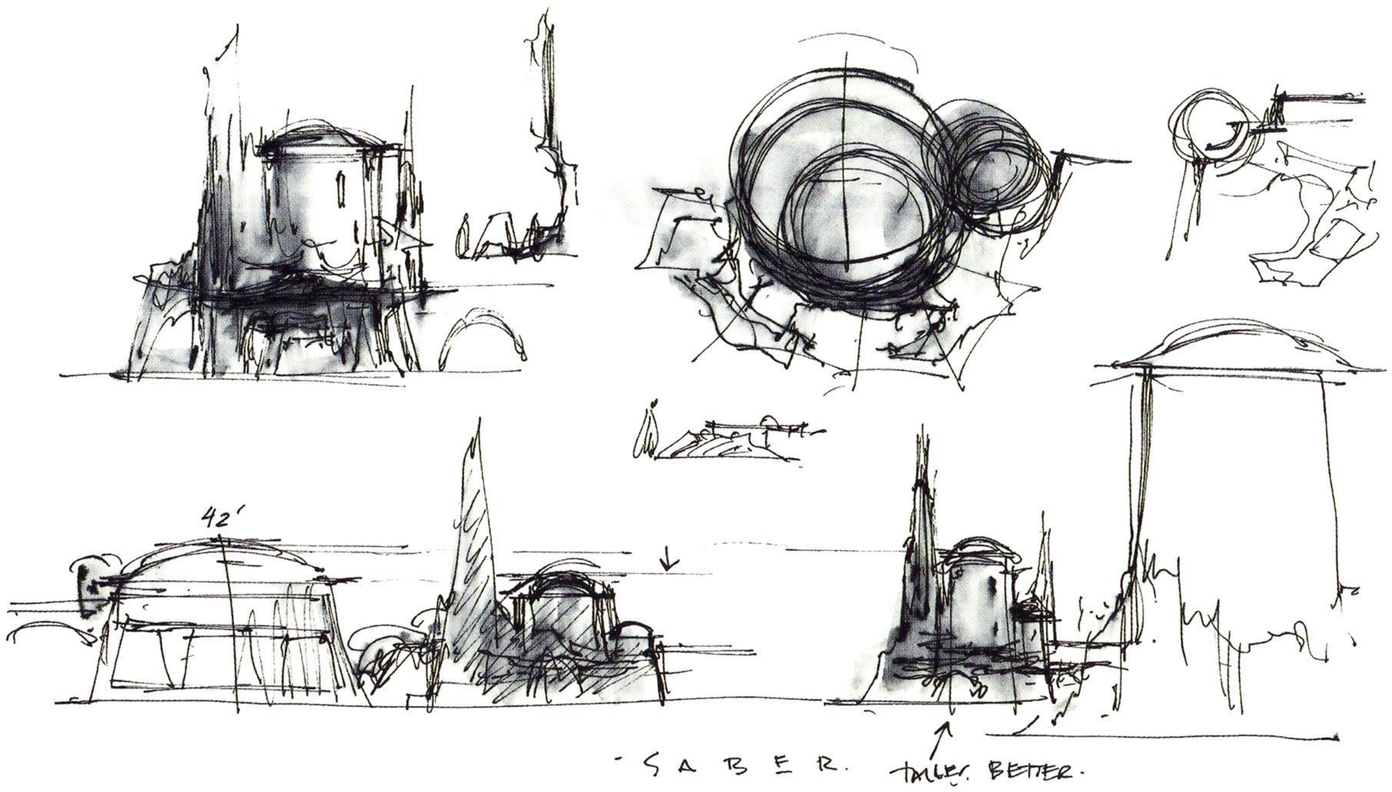
Guests arriving to Savi's Workshop do so with a reservation. The nondescript exterior doesn't advertise what's inside; in fact, the speeder out front speaks only to the salvage business. Just the process of checking in gives guests a clue they are on the cusp of something special. Imagineering managing story editor Margaret Kerrison notes that, from early on in the process, the team knew that a lightsaber and a Force experience would both be important for Galaxy's Edge, so discussion centered around the right way to approach those ideas in order to make the experience involved and impactful. "When I'm in Savi's . . . it's the moment where I feel like I am connected with everything—everything about the Force, everything about *Star Wars* that makes it feel very transcendental. You feel like it is a rite of passage for you to build your lightsaber. You don't just walk over and buy something and walk away with it; you have a journey, and you get to have an emotional, spiritual connection with what you've made and also with the people around you—with all the other builders and with the gatherers, the people who help you in this journey," Kerrison says.

It's about validating the guest as someone who is special and unique and has potential to be a hero. So Imagineering and Lucasfilm designed Savi's to make guests feel a transformation as soon as they walk in. They strove to capture the weight of the experience from the moment the gatherers invite the builders to enter the space. Guests choose the kyber crystal that calls to them and follow guidance from the gatherers—and a certain wizened Jedi Master—to piece together the lightsaber. Kerrison says the moment of choice in Savi's Workshop carries a broad theme, one key to all of *Star Wars*: Galaxy's Edge. She explains, "If any one experience captures that one theme of the entire land, it is Savi's Workshop, in that your choices matter. Your choices have consequences. So when you go off into the real world, you know that you can be a hero in your own life. It's all about the choices that you make and how you can better yourself and the people around you and the world. That no matter how small you are, you can be that spark that makes a mark in the galaxy. Rey was a nobody scavenger. Luke was a nobody farm boy. It doesn't matter who you are, where you're from, how big you are, what you look like, what color your skin is, all that stuff. You have the power to make a difference."



↑ **PINEWOOD MEETING NOTES V09** *"With Savi's Workshop—was this going to be some kind of energized, symbolic place of hidden Jedi worship? It was playing it up incognito. There was something about this area being very sacred, of course."* Tiemens

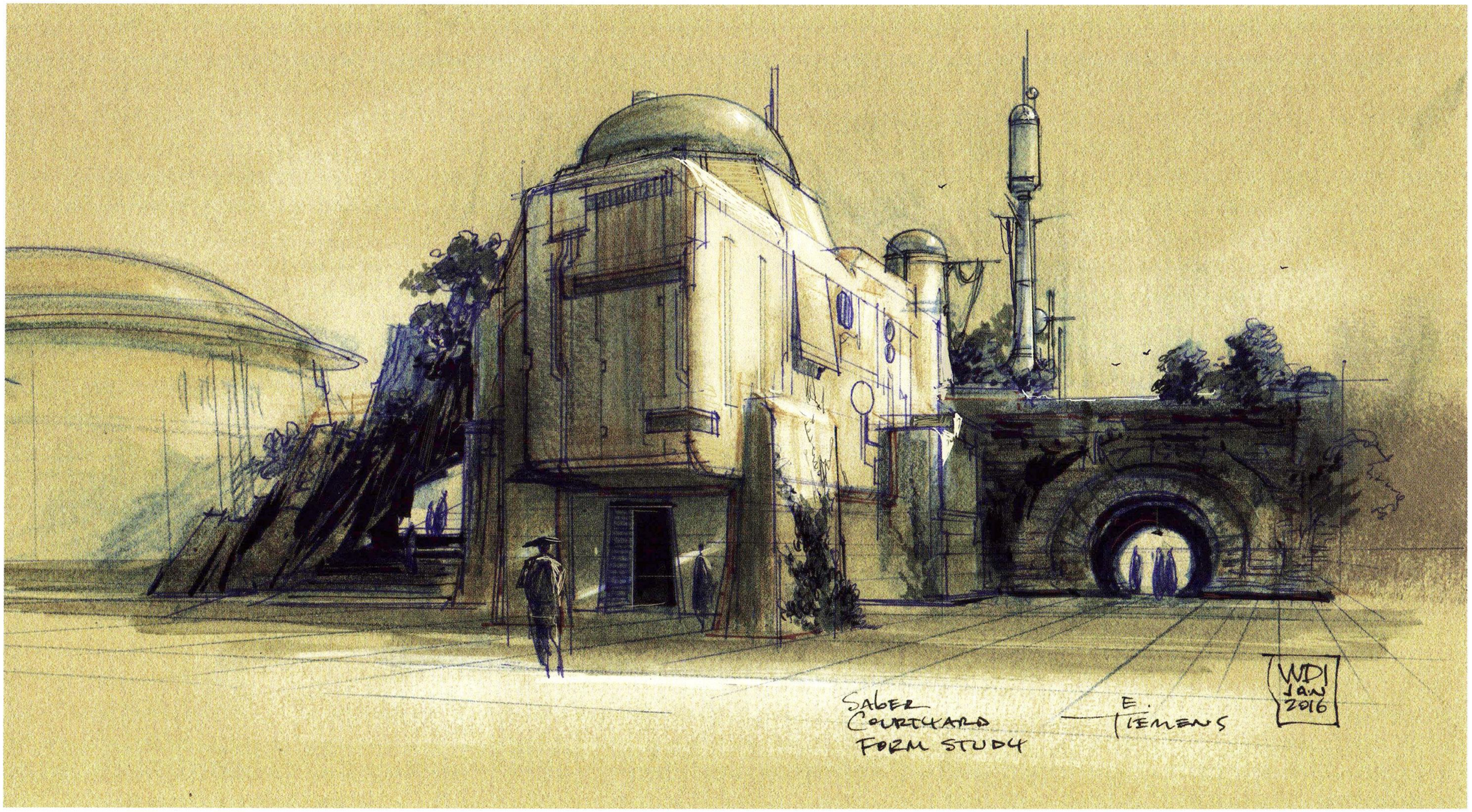




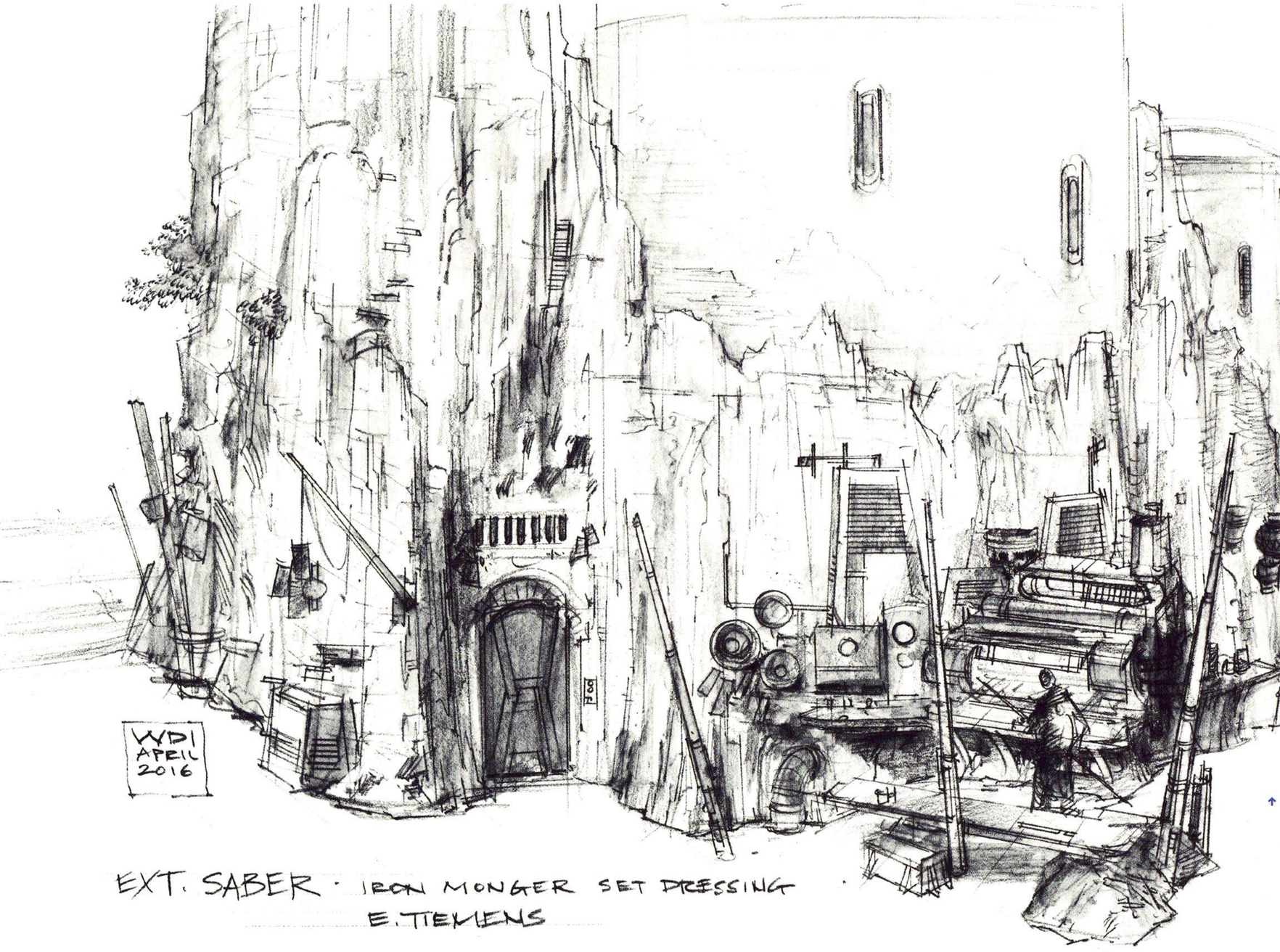
↑ **SABER EXTERIOR STUDY V01** *"I'm always trying to find interesting silhouettes. Contrast of shapes, and in particular early on in the rockwork, which thematically, from the writers and the team, turned into the petrified trees. But early on, it was just spires and rockwork, and we were looking at the geology of that and how buildings and architecture can nestle into that."* Tiemens

→ **ERIK'S SABER EXPERIENCE SKETCHES** Tiemens

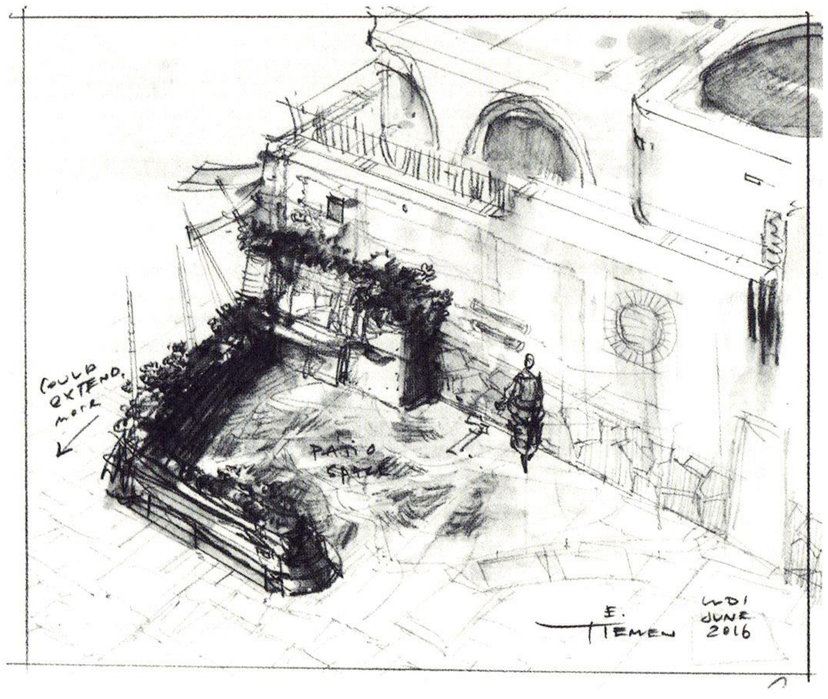
↓ **SABER COURTYARD EXTERIOR V02** Tiemens



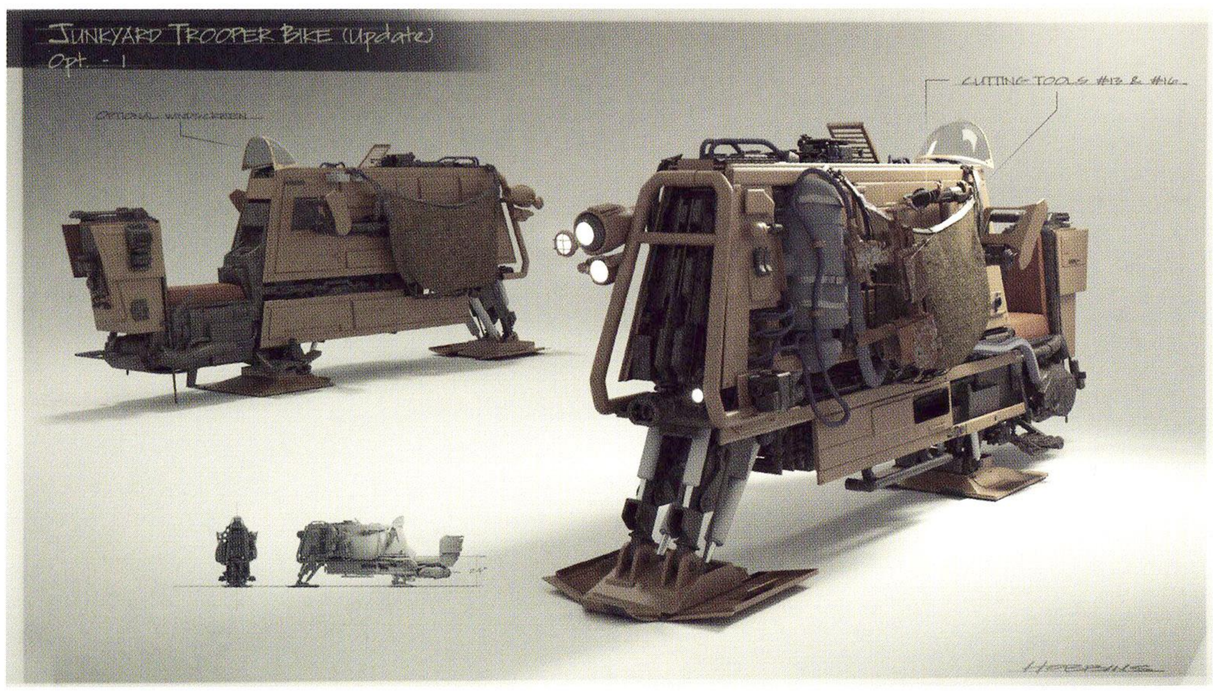
"[For Savi's Workshop] the idea was that you've come to the secret place. We wanted it to feel like you have to know someone who knows someone to get in. And through the whispers of rumors, you've heard of a place on Black Spire outpost, where someone can help you build the lightsaber." **Kerrison**



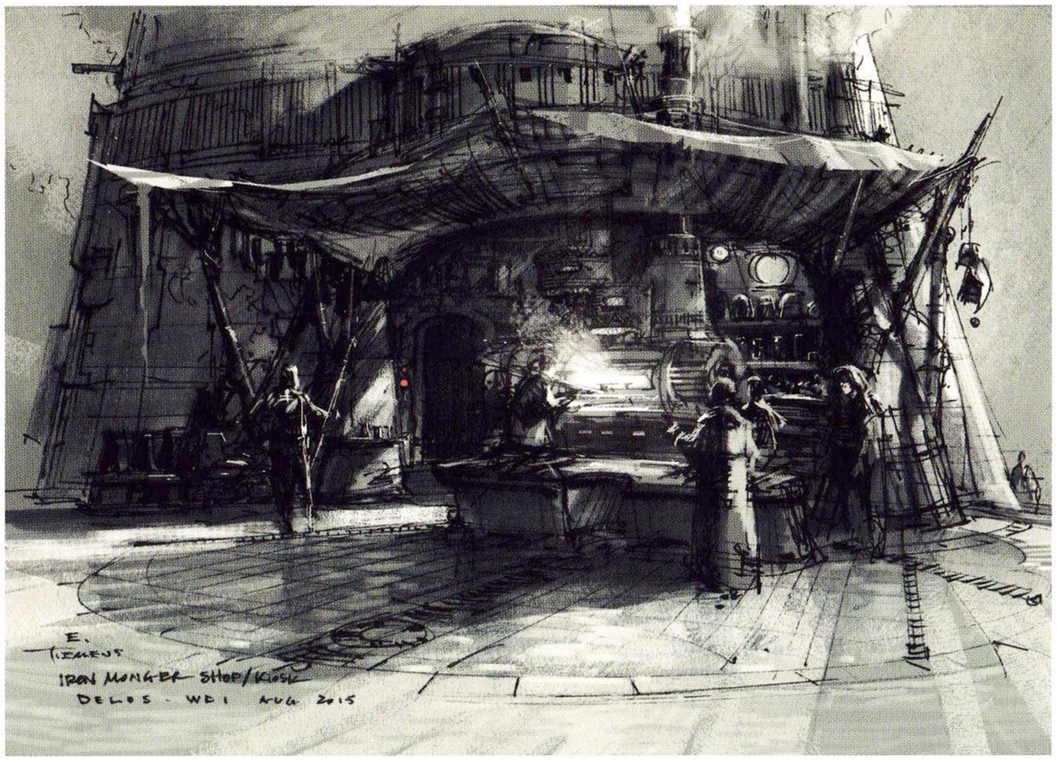
↑ **IRON MONGER SET DRESSING** *"One idea was a misdirect to make it look like an iron monger or some salvage worker who's trading things, almost like a metal workshop where anything you want can be found and created. And there was something fun about an outdoor furnace or that kind of thing for set dressing."* **Tiemens**



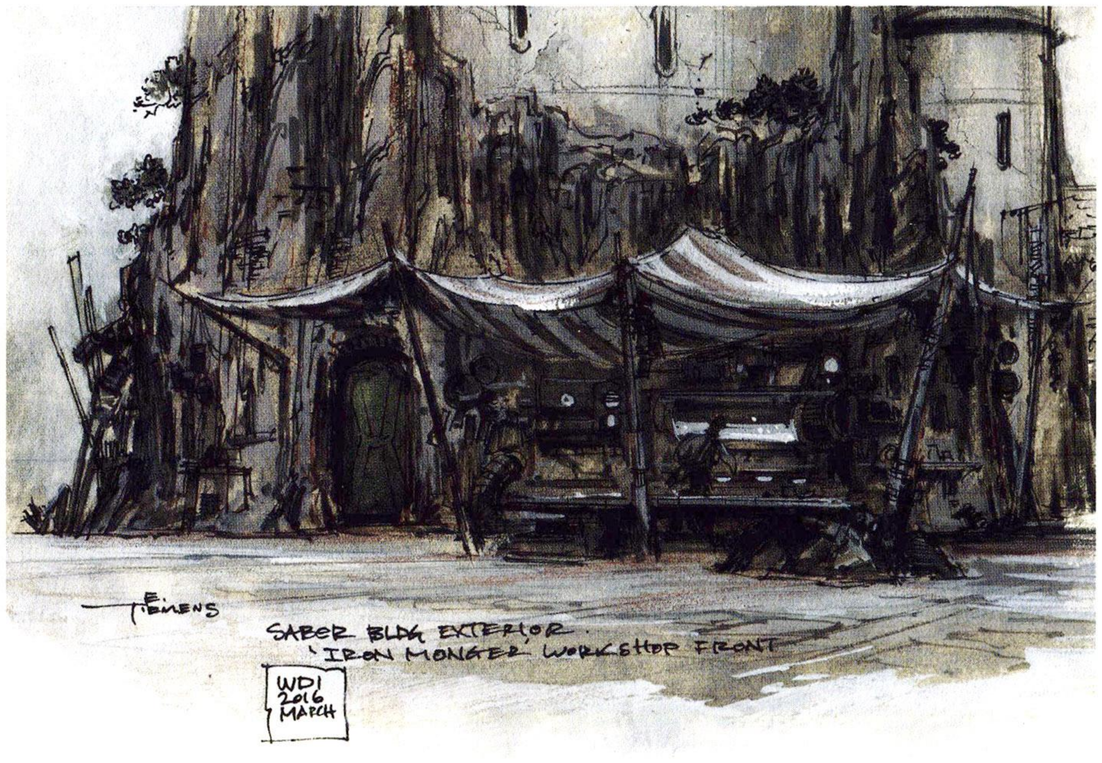
↑ **SABER COURTYARD NOTES** Tiemens



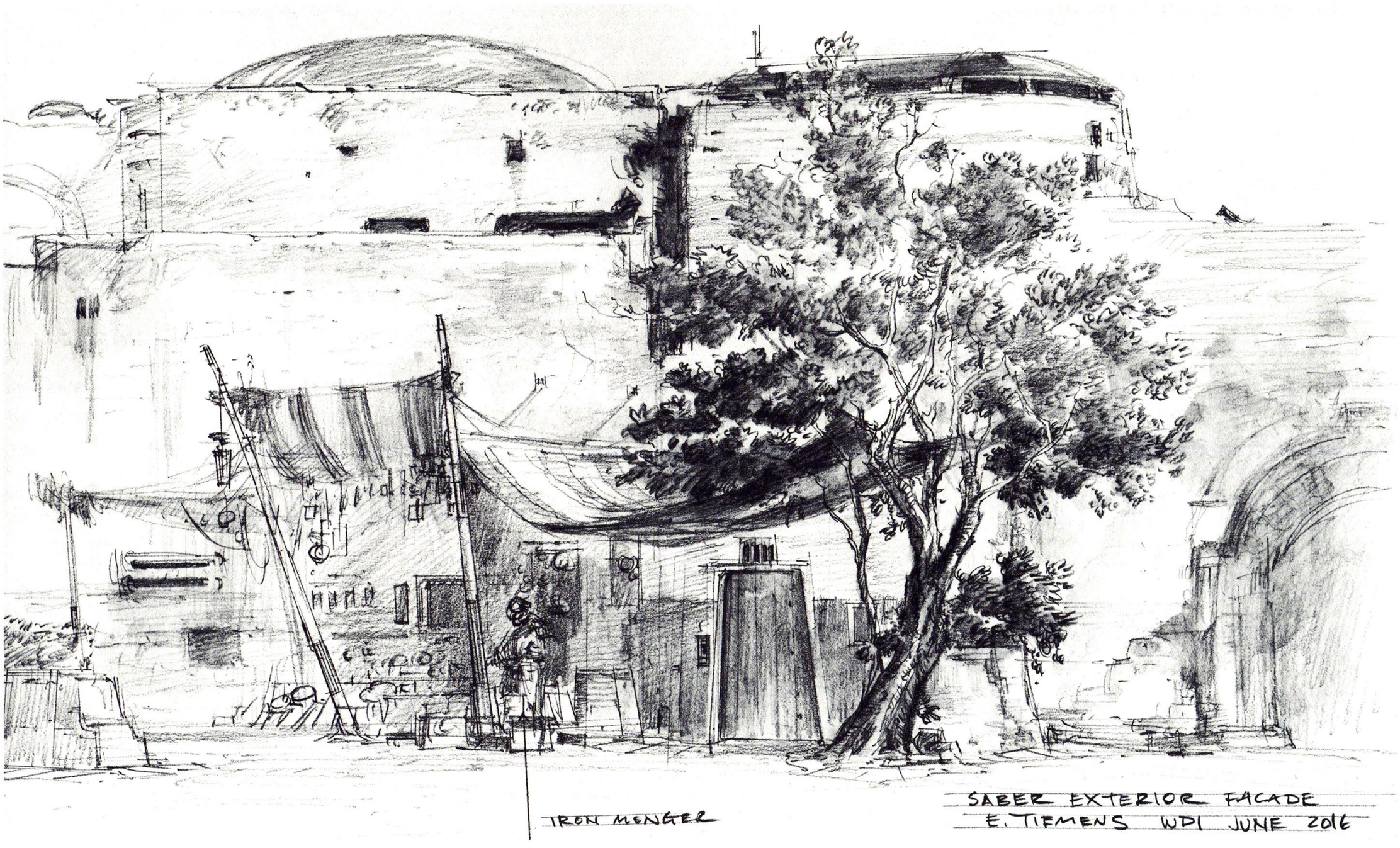
↑ **JUNKYARD TROOPER BIKE, OPTION 1** Hobbins



↑ **IRON MONGER SHOP KIOSK SKETCH** Tiemens

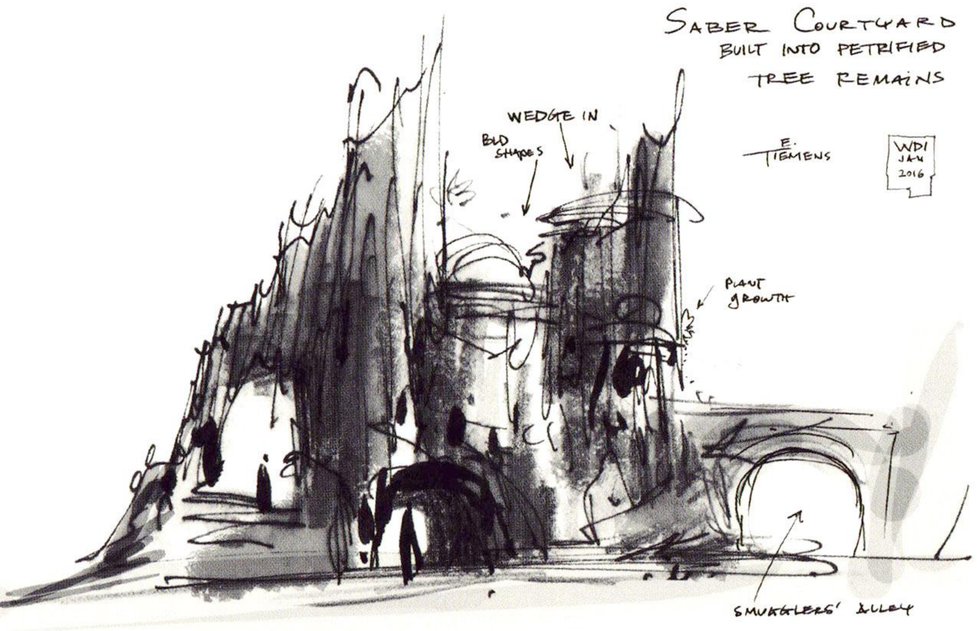


↓ **SABER EXTERIOR STUDY GREENS** Tiemens



↑ **SABER IRON MONGER DESIGN** Tiemens





↑ **SABER COURTYARD LOOSE SKETCHES** Tiemens



↑ **SABER COURTYARD** Lim

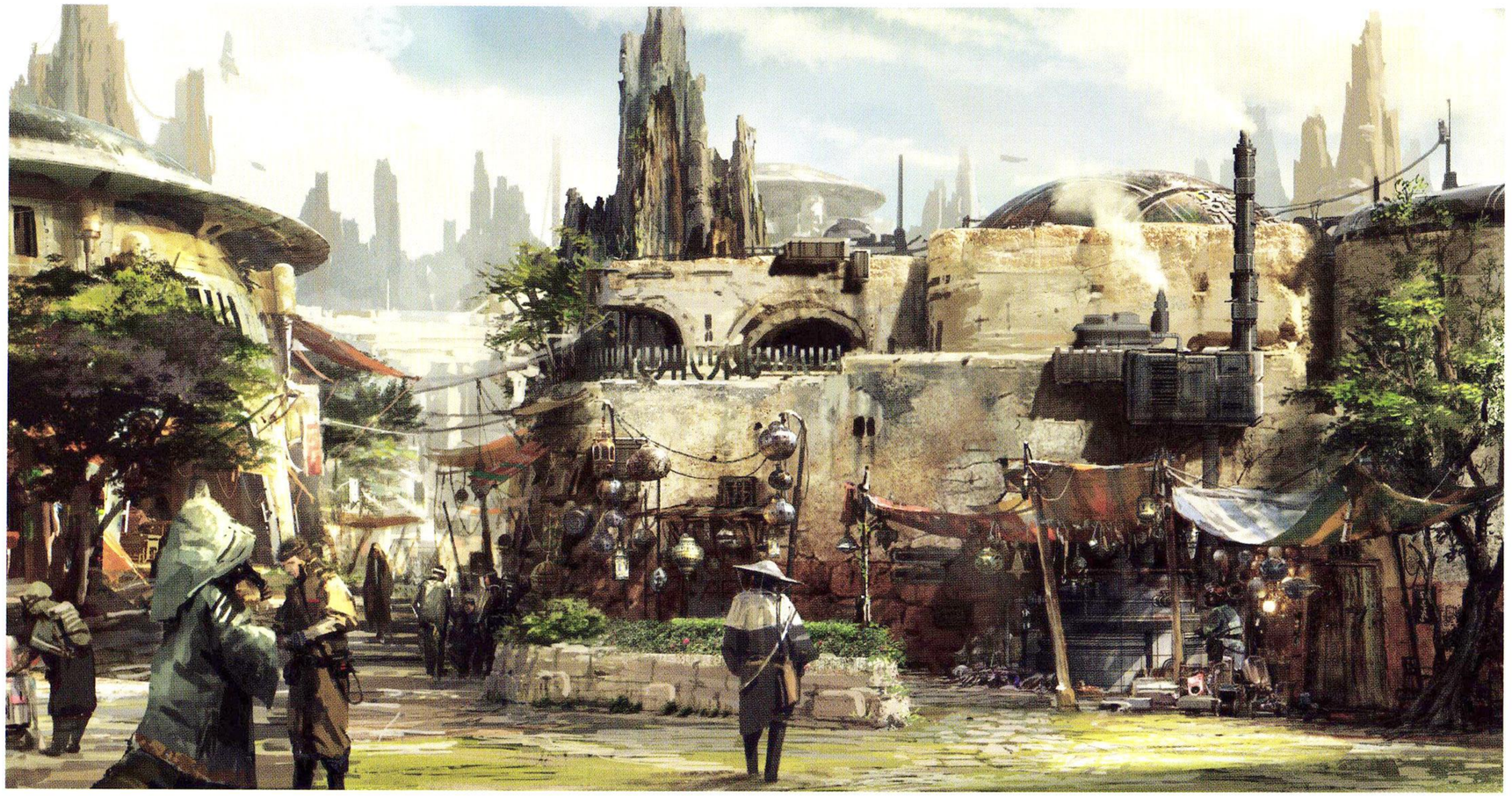


↑ **SABER COURTYARD EXTERIOR V01** Tiemens



↑ **SABER TREE AREA** Lim

↑ **SABER ROOM EXTERIOR V01 A** Lim

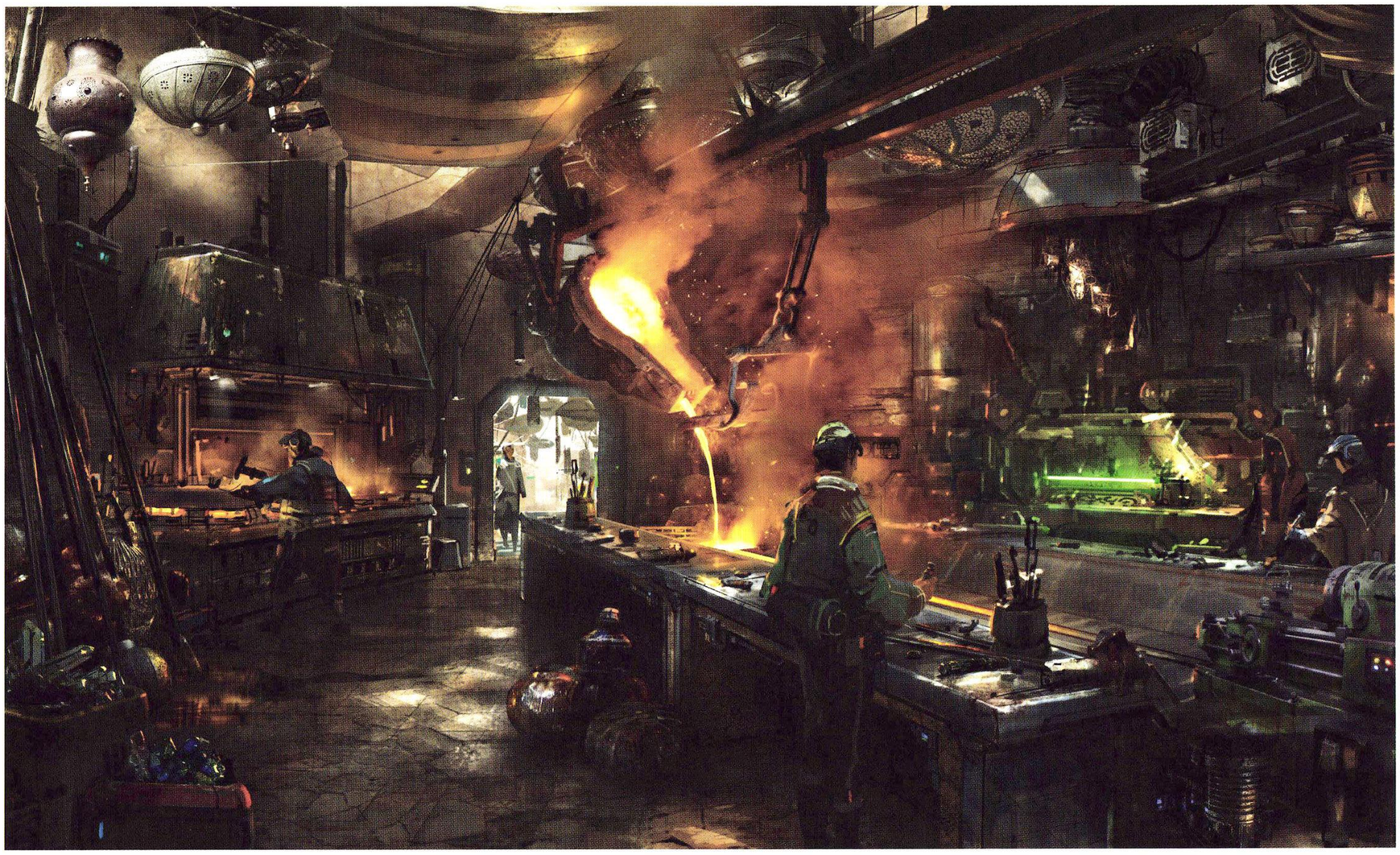


↓ **EXTERIOR OF SABER BUILDING** Lim, Tiemens



↓ **BUILD A SABER BANNER CONCEPT** Fulton

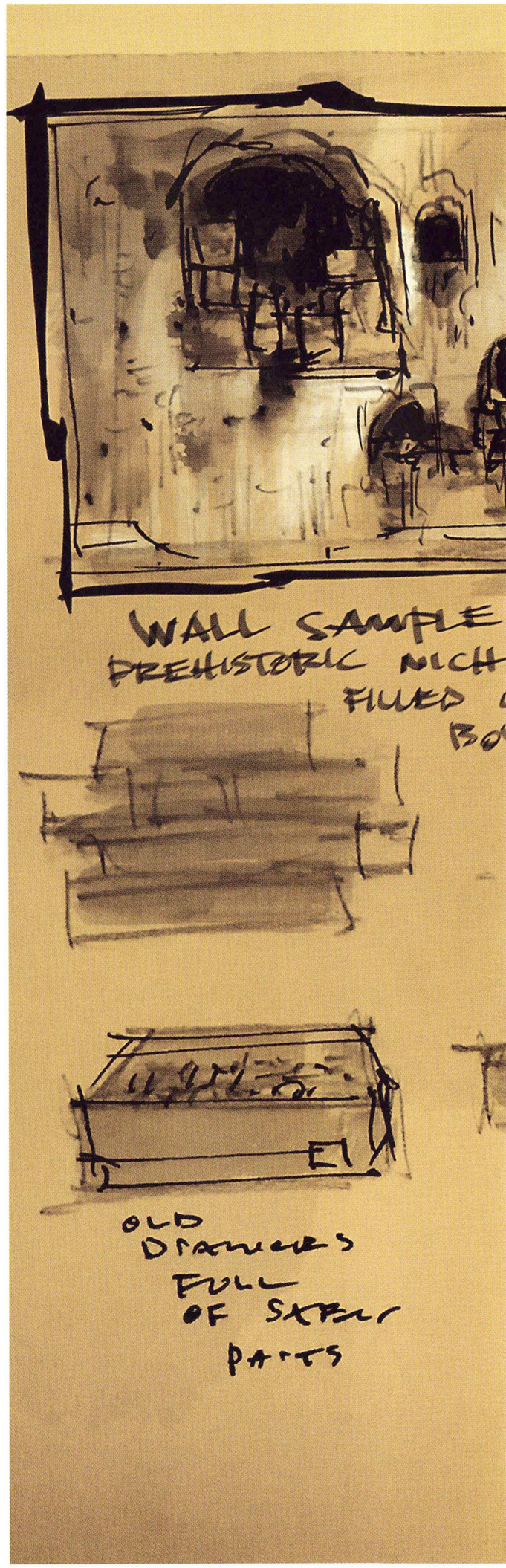




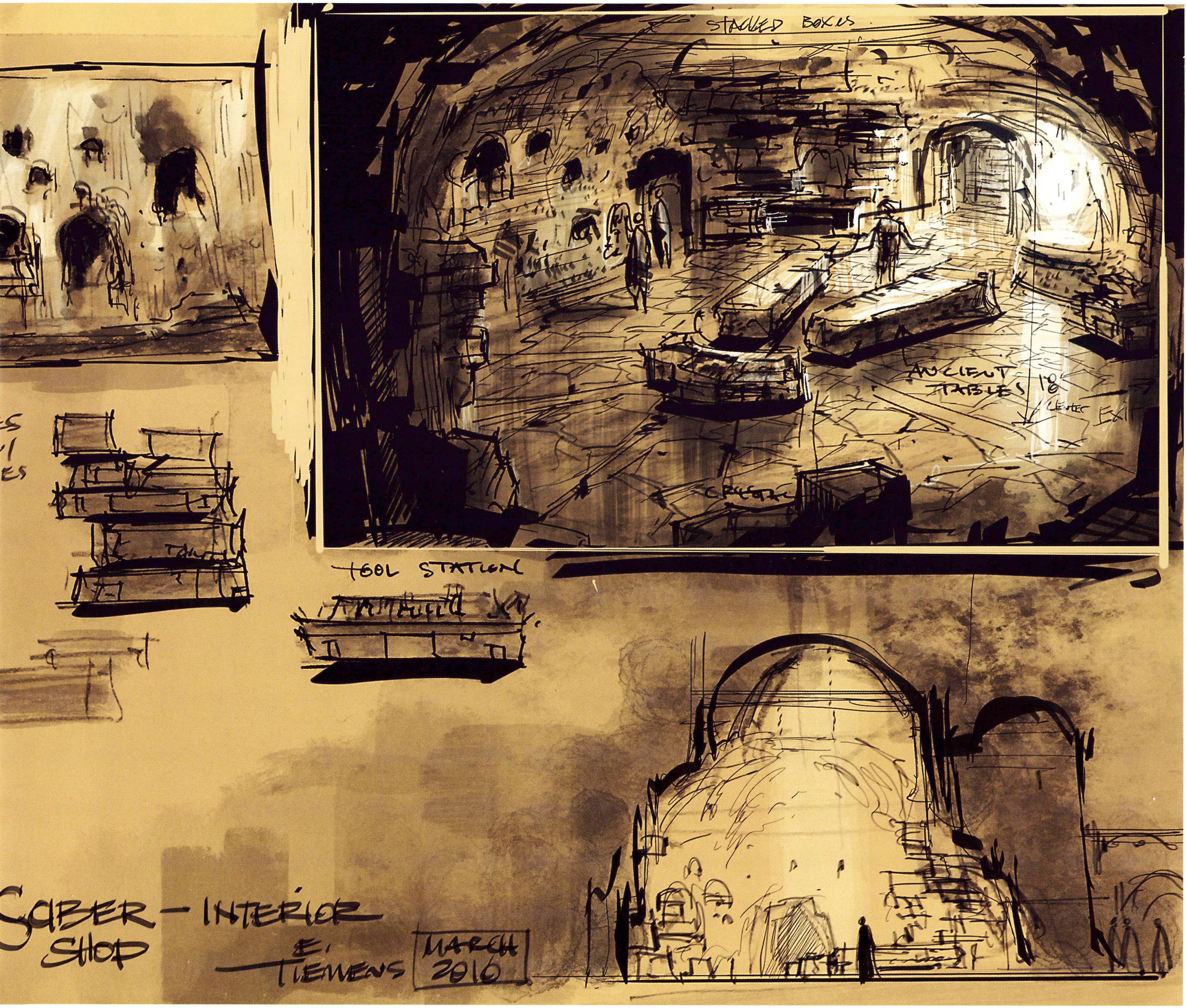
↑ **SABER INTERIOR VIEW 1** Tiemens, Lim



↑ **SABER ROOM INTERIOR V01 B** Lim



→ **SABER ARTWORK INTERIOR V01** Tiemens


STACKED BOXES
ANCIENT TABLES
TOOL STATION
SABER - INTERIOR SHOP
E. TIEMENS
MARCH 2016


YODA
TABLE
BLACK REFLECTION POOL

↑ **SABER BUILDING CEILING LIGHT RING** Lim

"Early on, the idea was that upstairs, you would actually pick out your crystal in a cave-like setting. It was going to be embedded on the walls." Kerrison

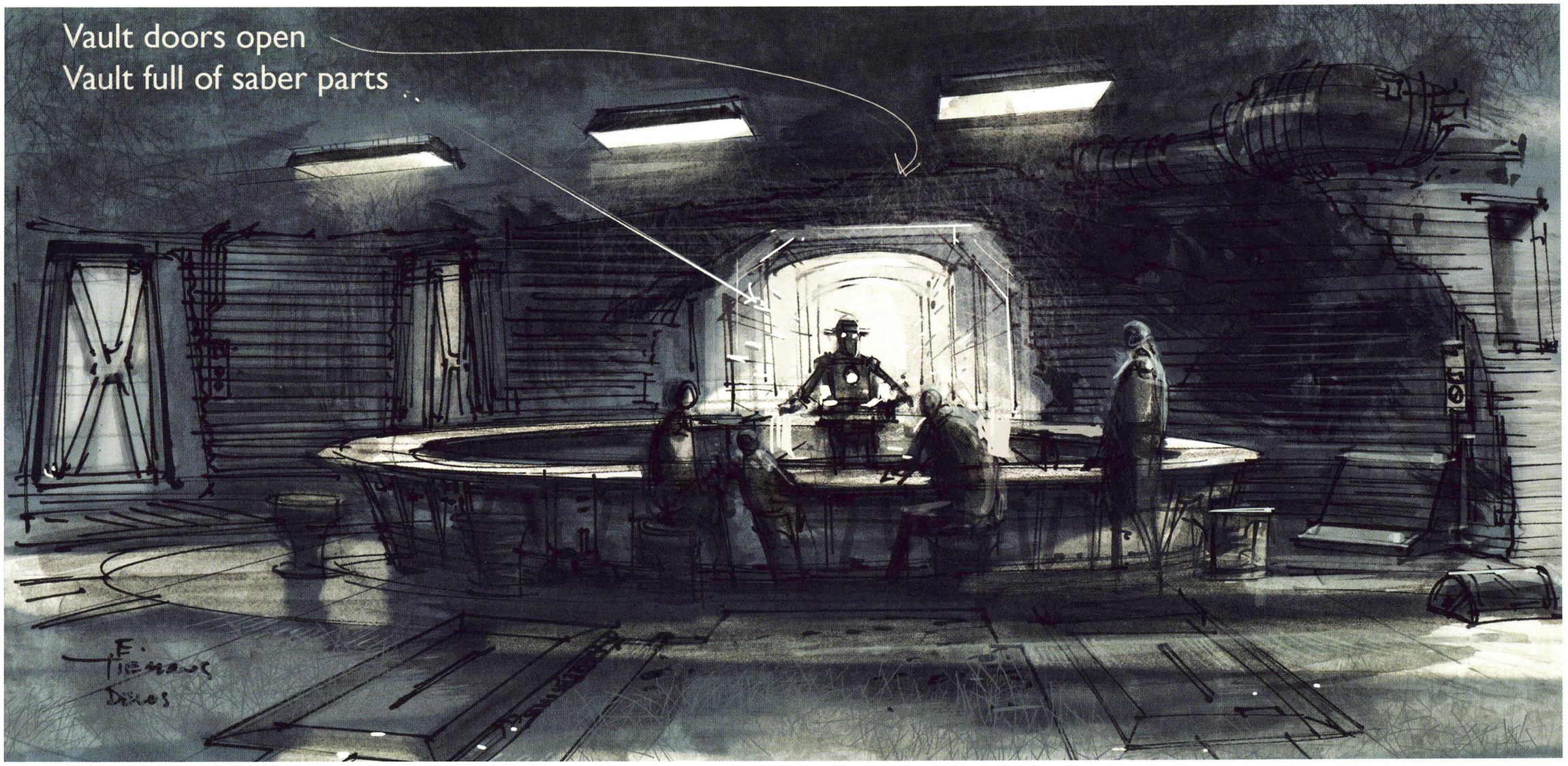
→ **SABER ROOM INTERIOR V01 C** Lim

↓ **SABER ROOM INTERIOR V01** Lim

← **SABER COURTYARD ROUGH SKETCH** Tiemens



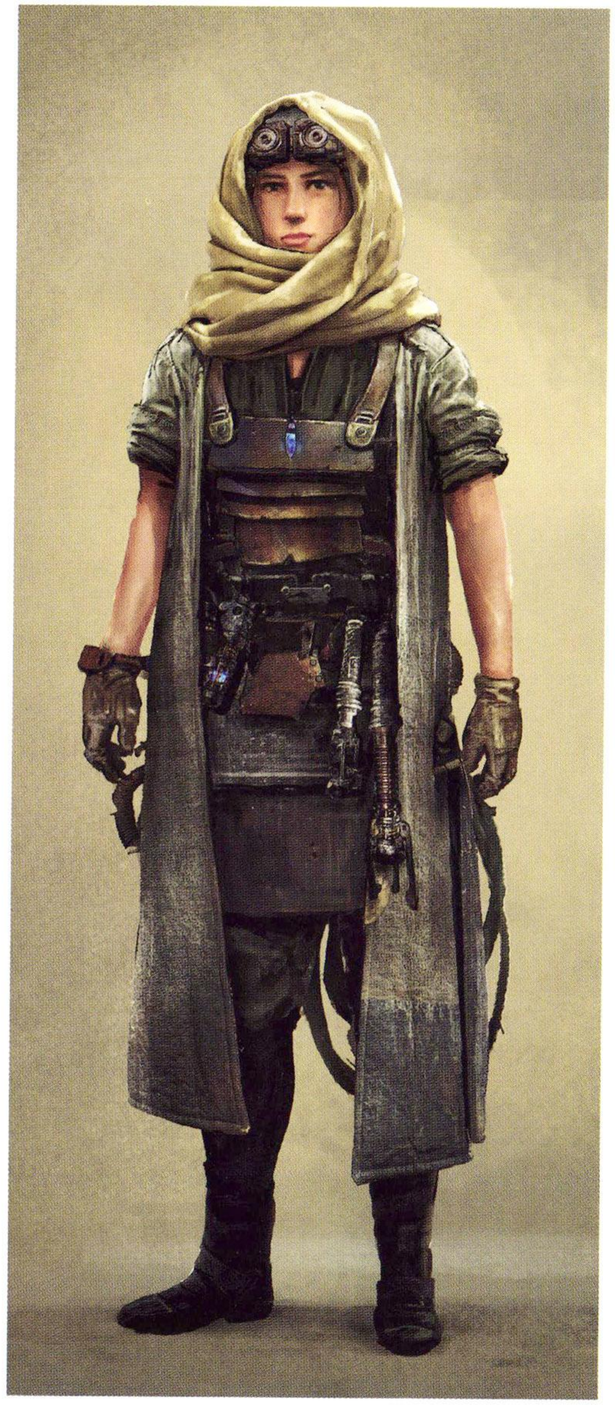


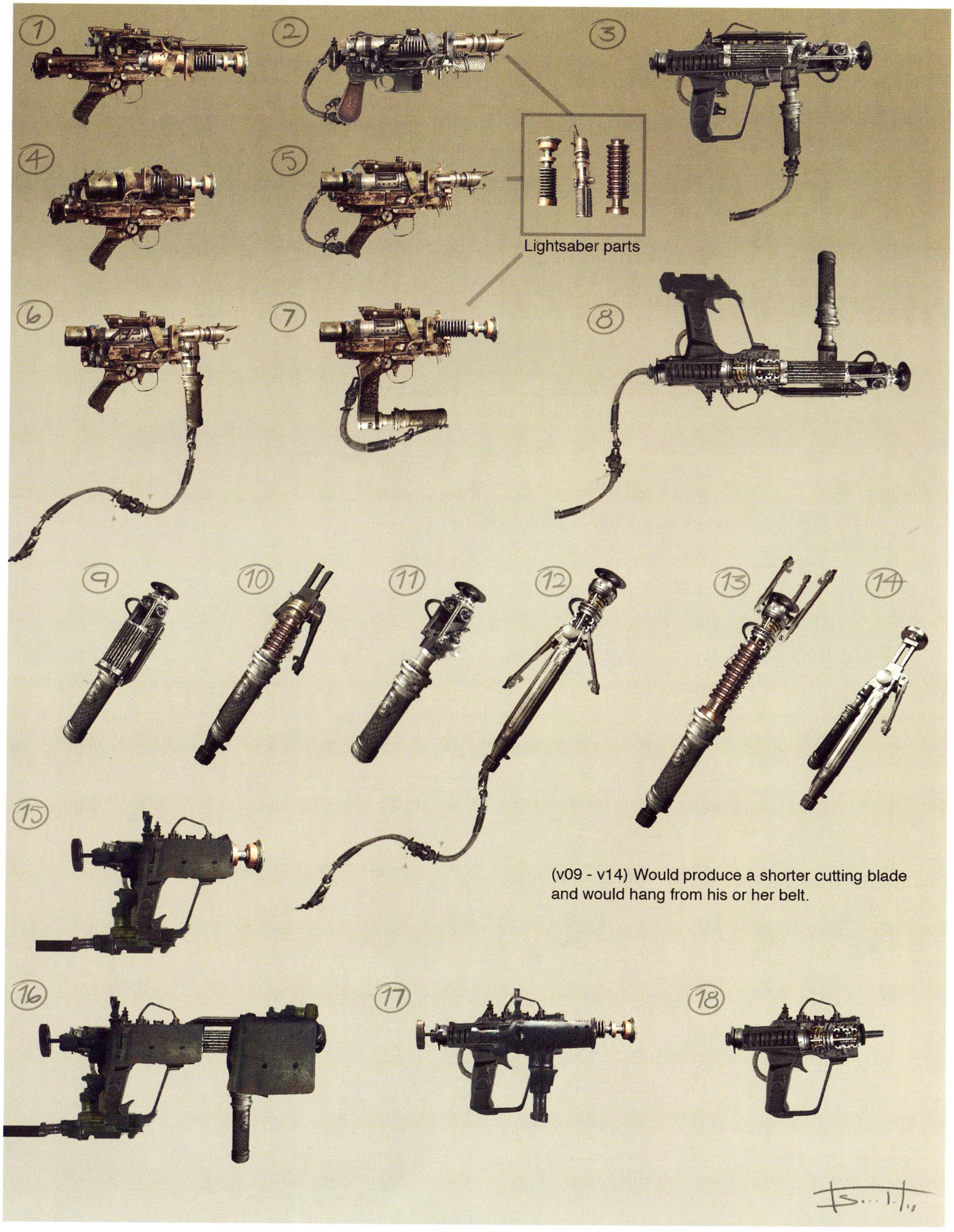


↑ **SABER CREATION ROOM** Tiemens

↓ **THE LIGHTSABER EXPERIENCE ROOM** Pena





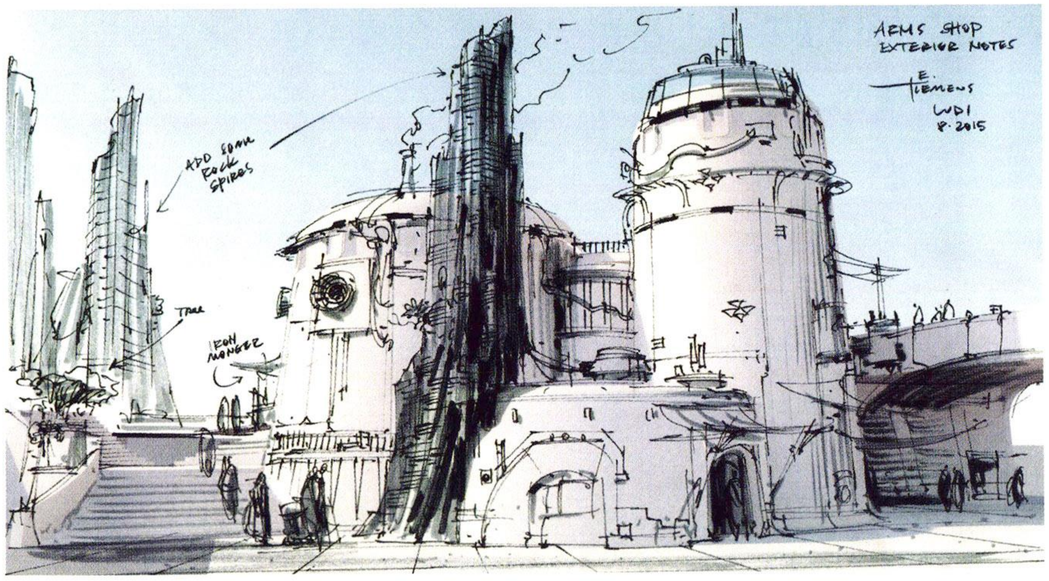


← *"We love that scene in* The Clone Wars *where Huyang is teaching the younglings how to build a lightsaber. He's not strong in the Force, but he knows how to talk about it. You'd choose your crystal and wait for Huyang to come out. It was going to be really awesome, but at the end of the day I think we made the right decision, because it's very hard to emote with an animatronic."* Kerrison

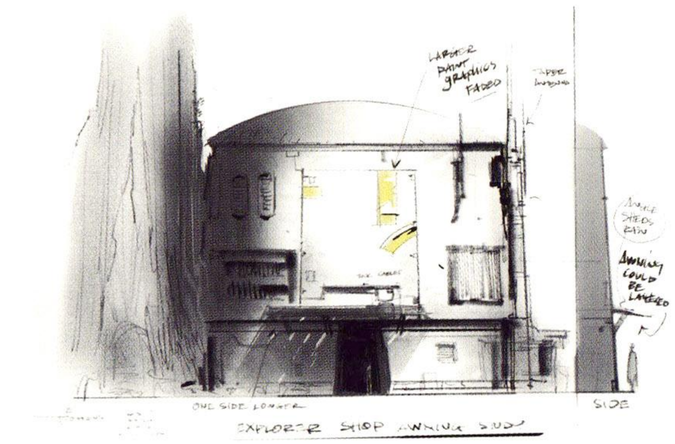
↑ **SAVI THE SCRAPPER** Tyler Scarlet, Lim

→ **SAVI THE SCRAPPER TOOLS** Scarlet

OUTER RIM EXPEDITION AND SUPPLY



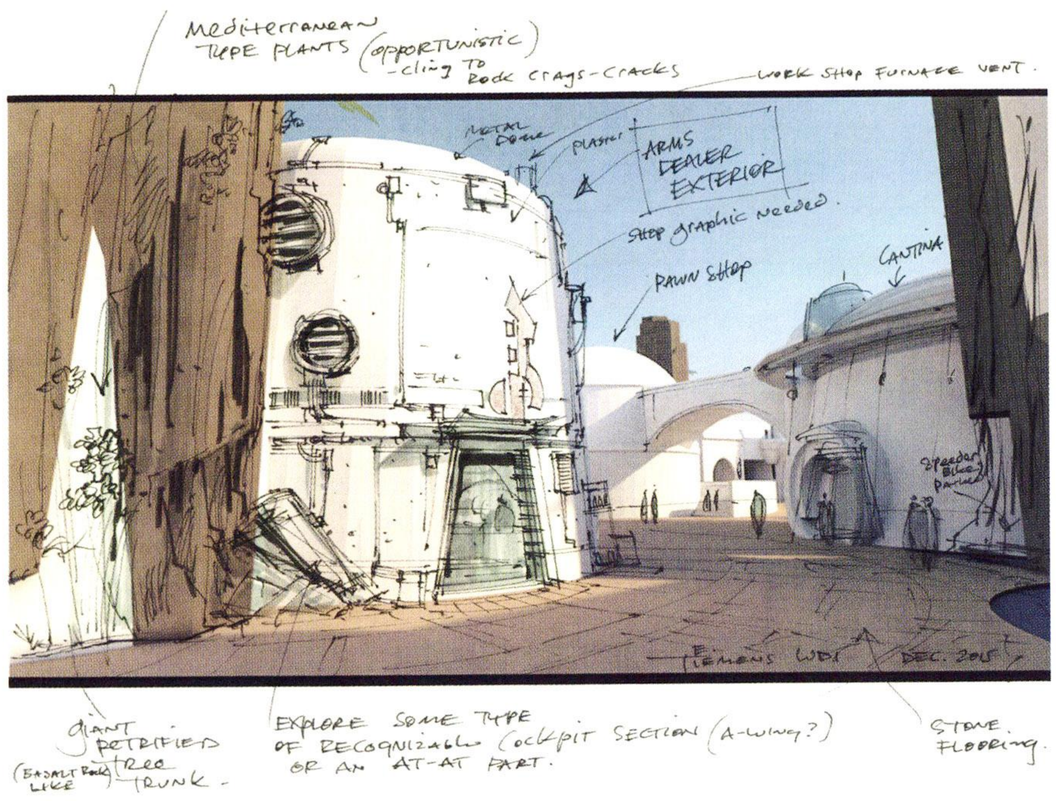
↑ **ARMS SHOP EXTERIOR NOTES** Tiemens



↑ **EXPLORER SHOP EXTERIOR V01** Tiemens



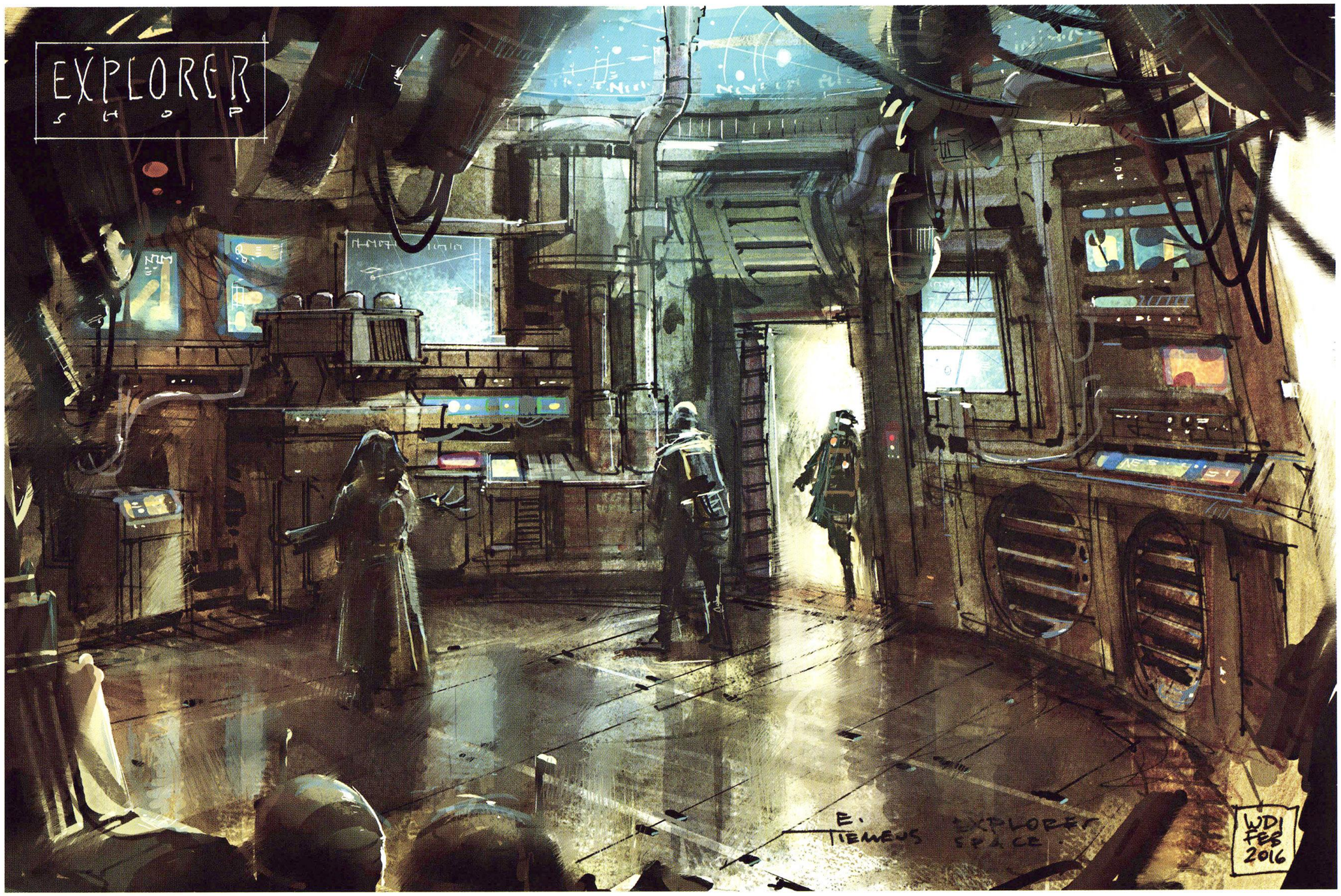
↑ **ARMS DEALER V01** McCaig

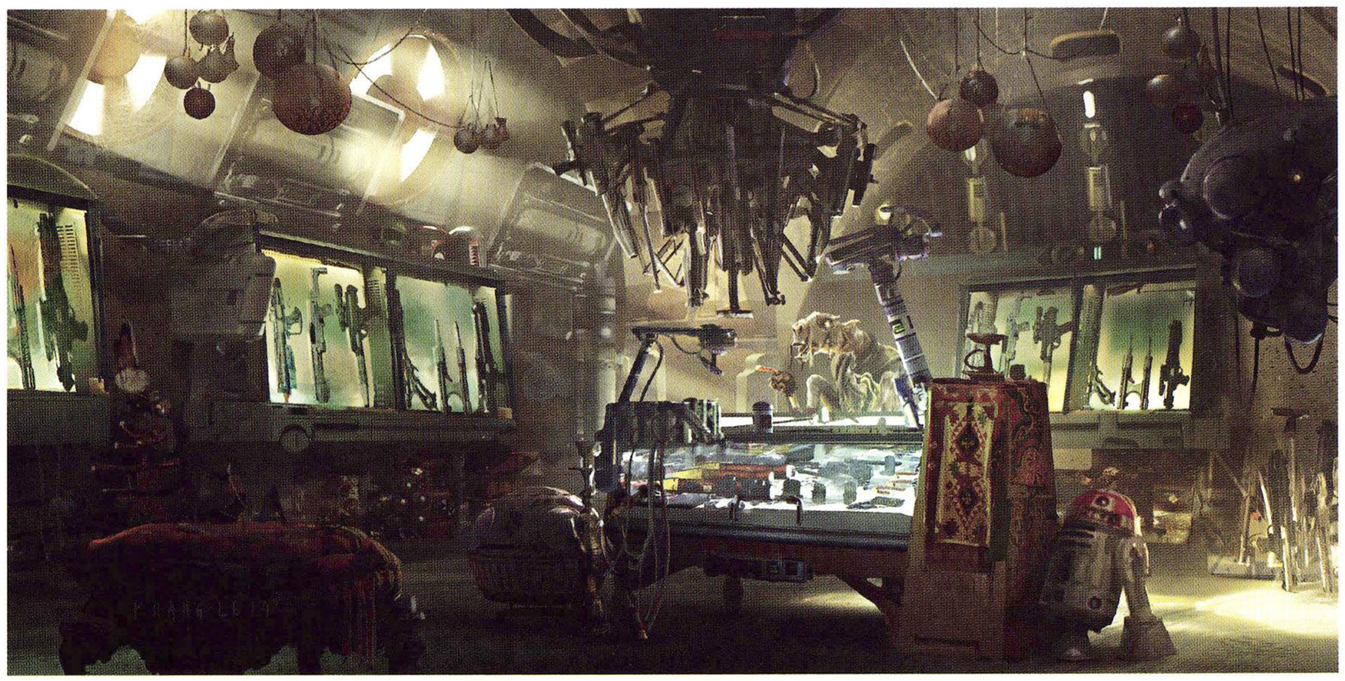


↑ **ARMS DEALER SHOP FACADE NOTES** Tiemens

→ **EXPLORER CONCEPT V01** Tiemens





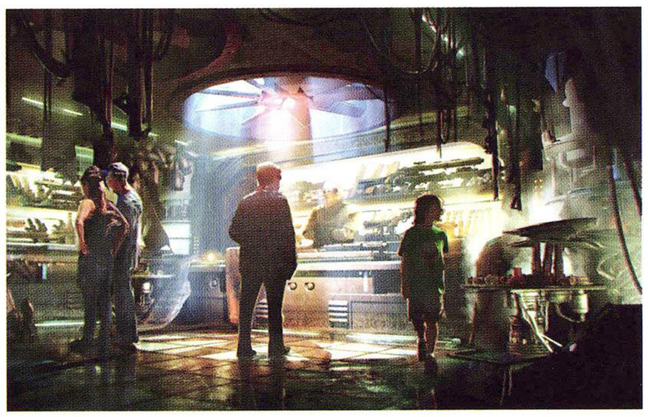


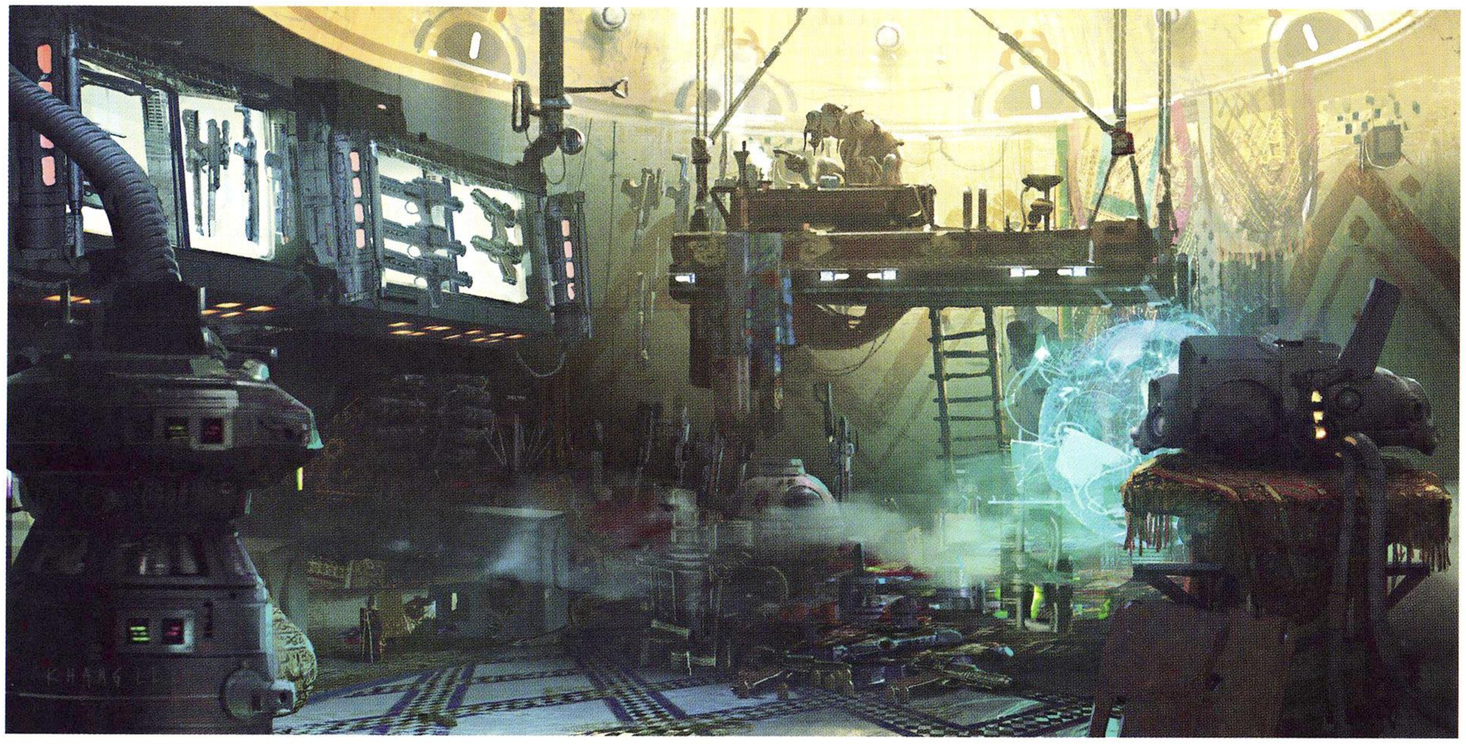
↑ **EXPLORERS SHOP WALL STUDY** Tiemens

"If you look up, there's a kind of map. There are stats on the planet, the temperature, and everything you need to know." Kerrison

← **SMUGGLER SHOP V02** Khang Le

↓ **BLACK MARKET SHOP** Shiu





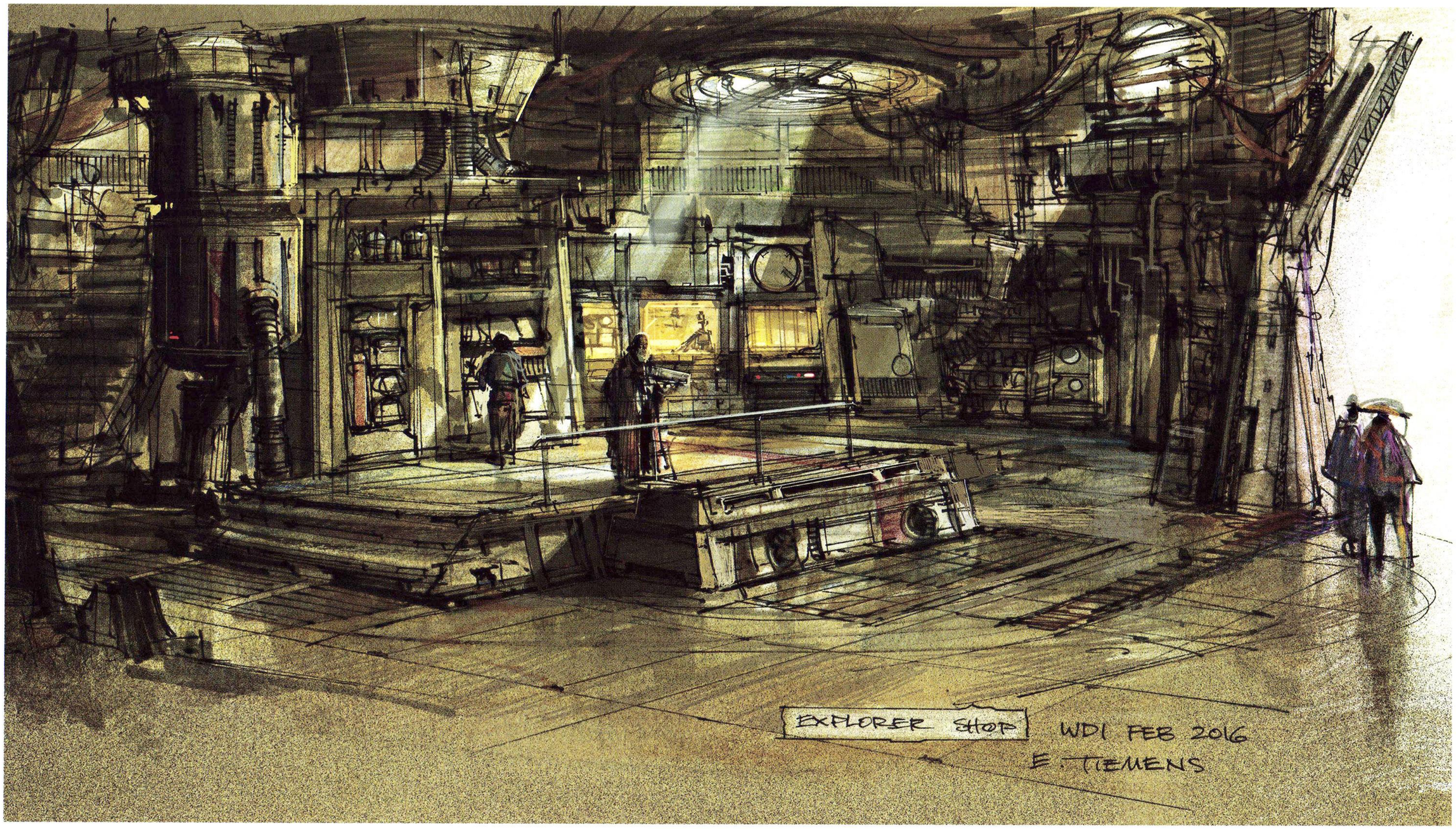


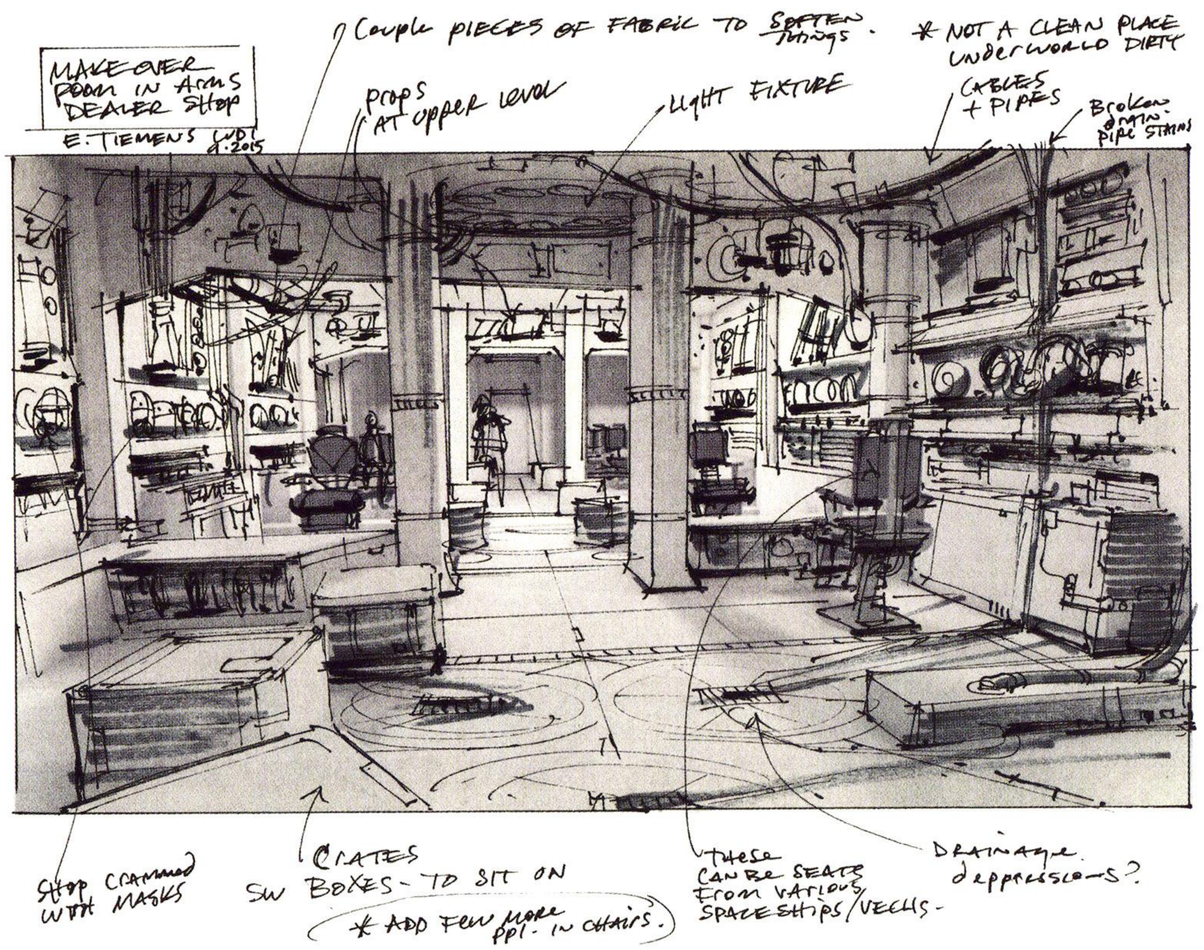
↑ **EXPLORER SHOP INTERIOR V02** Lim

← **SMUGGLER SHOP V02** Khang Le

↓ **EXPLORER SHOP SKETCH V01** Tiemens

"With smugglers, bounty hunters, and shady characters coming in, this isn't going to be a nice, feel-good type of place. This is the place where you're going to get weapons. The proprietor runs Outer Rim expeditions. The sign is in front of the location in the land today. Anyway, this Trandoshan, who is a former bounty hunter, will help people get to the most impossible places in the galaxy." Kerrison





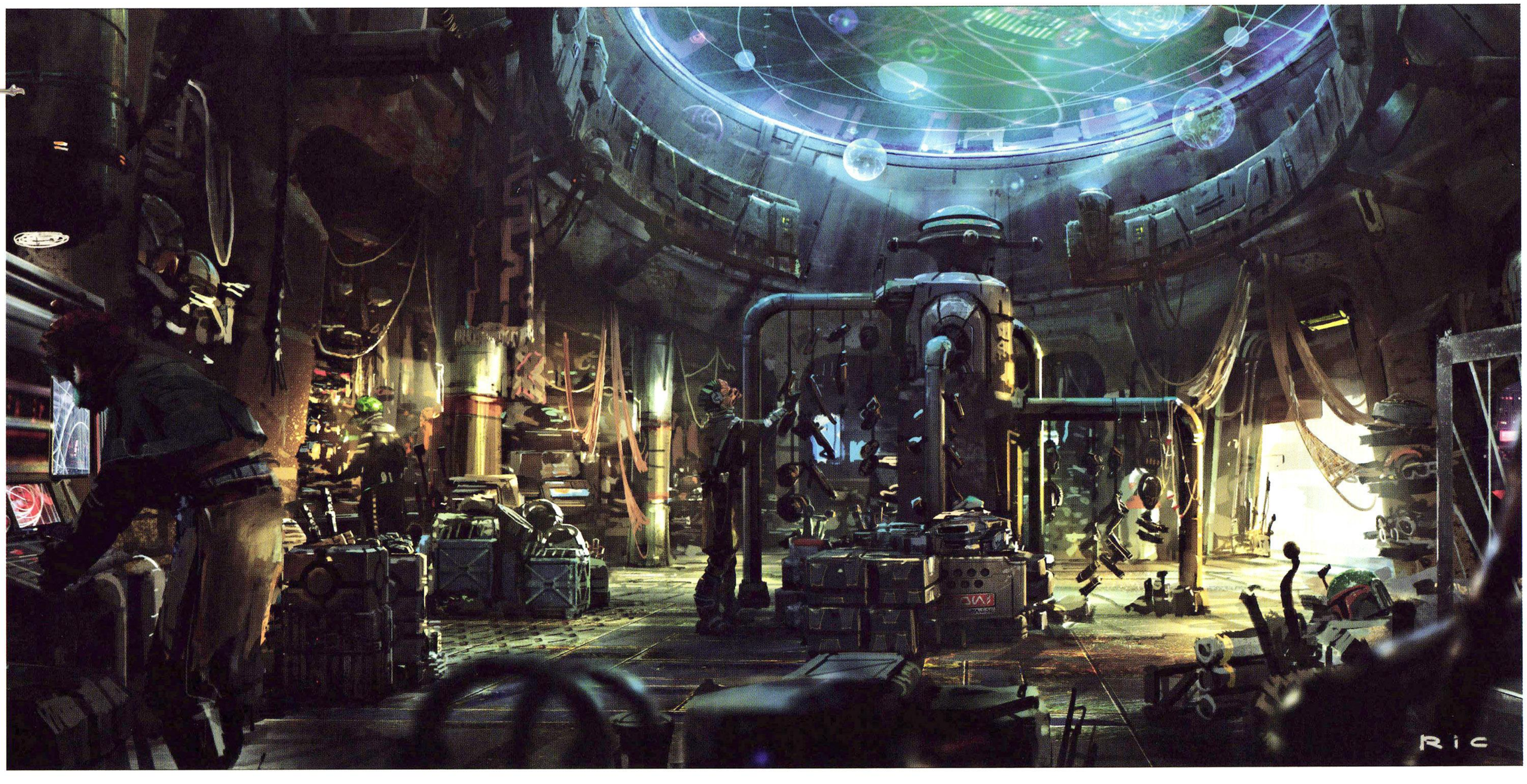


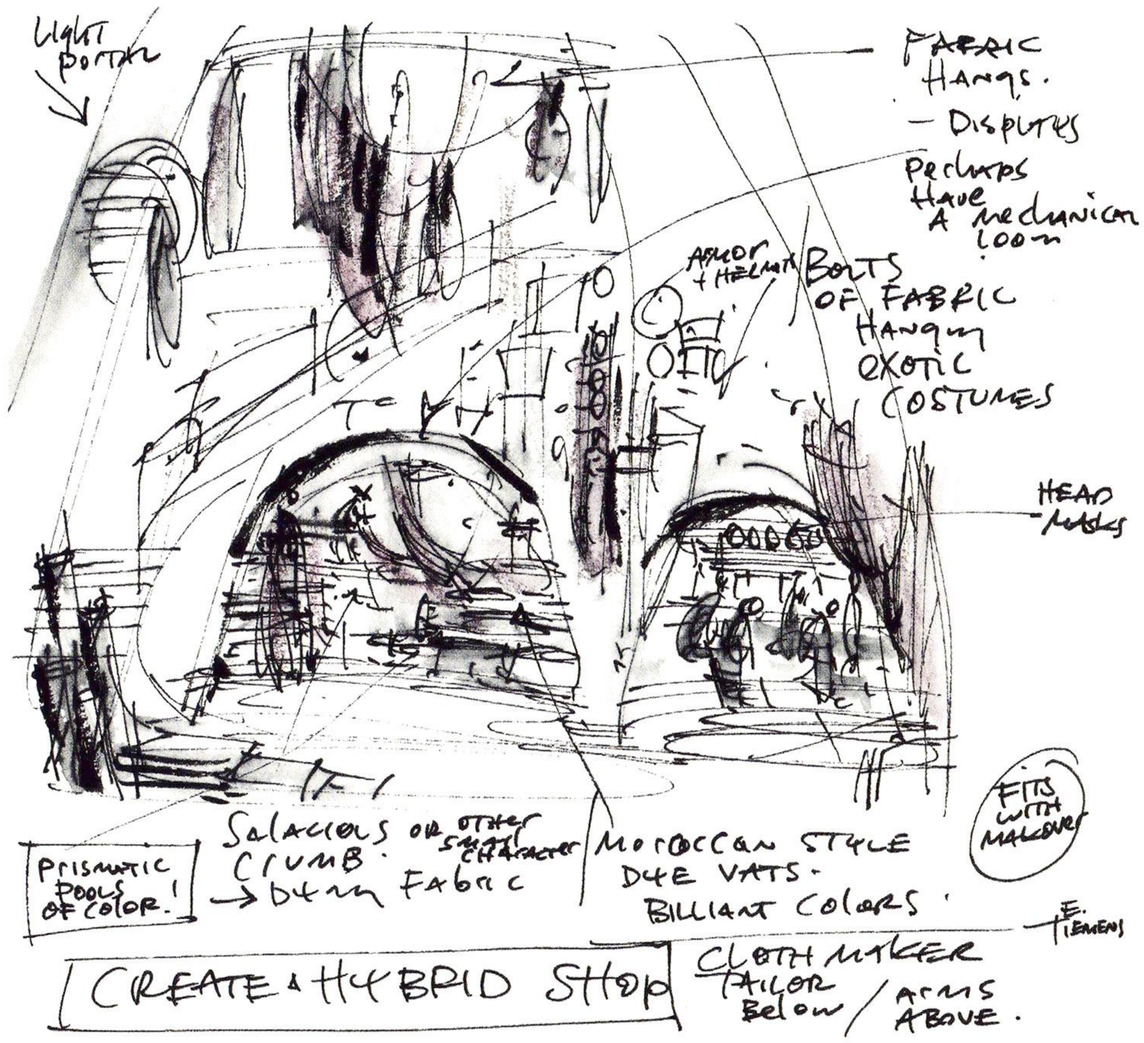
↑ **EXPLORER SHOP INTERIOR V01 A** Gindraux, Lim

← **MAKEOVER SHOP INTERIOR NOTES** Tiemens

↓ **EXPLORER SHOP INTERIOR V01 A** Lim, Tiemens

"This was going to be an explorers shop. We wanted to make it full of life. I tried to make it look like a shop that's been there for many years, so it's not new. Some boxes and shelves have been placed haphazardly here and there. The owner doesn't have really a lot of options to make things nice, you know? So, when stuff comes in, he just puts stuff on the side of the wall. And you just find your things and bring it to him and argue the price. That kind of thing." Lim





↑ **MAKEOVER SHOP V01** Tiemens

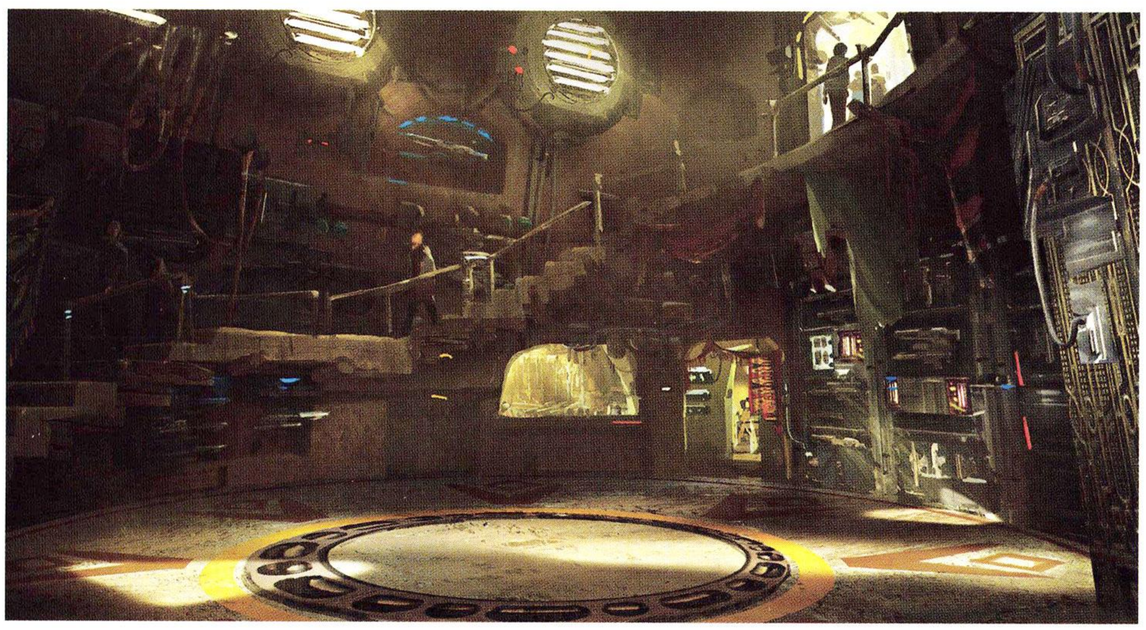
↓ **ARMS SHOP 07** Khang Le

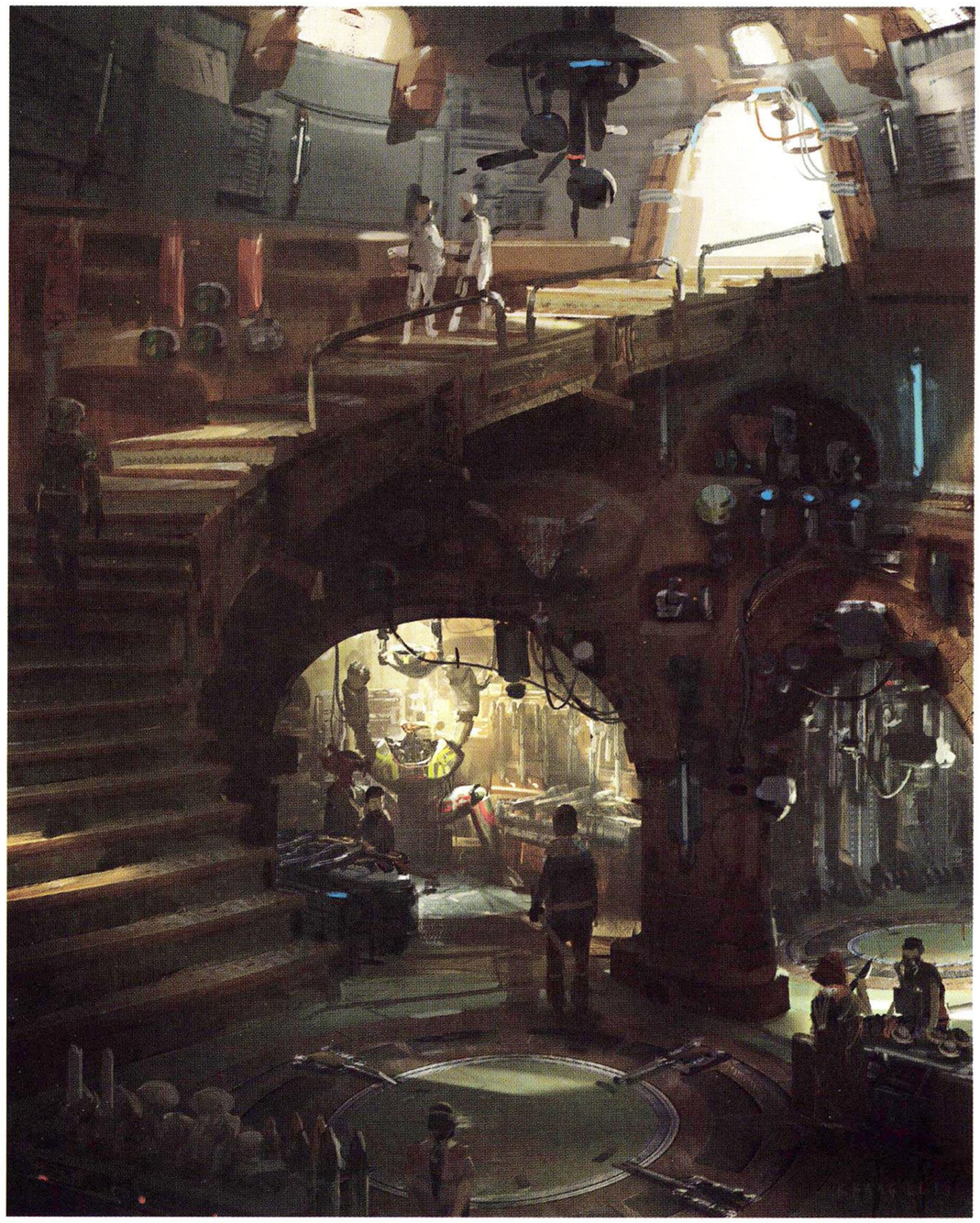
"There was going to be this ramping up of stairs. It was going to be an armory at one point, and then even in adjunct to that in the basement, there was going to be a makeover area. The idea was to create spaces that, in this case, took advantage of higher volume. We were playing with venting, some of the louver blinds that you see a lot on Tatooine, and allowing some light to filter in." Tiemens

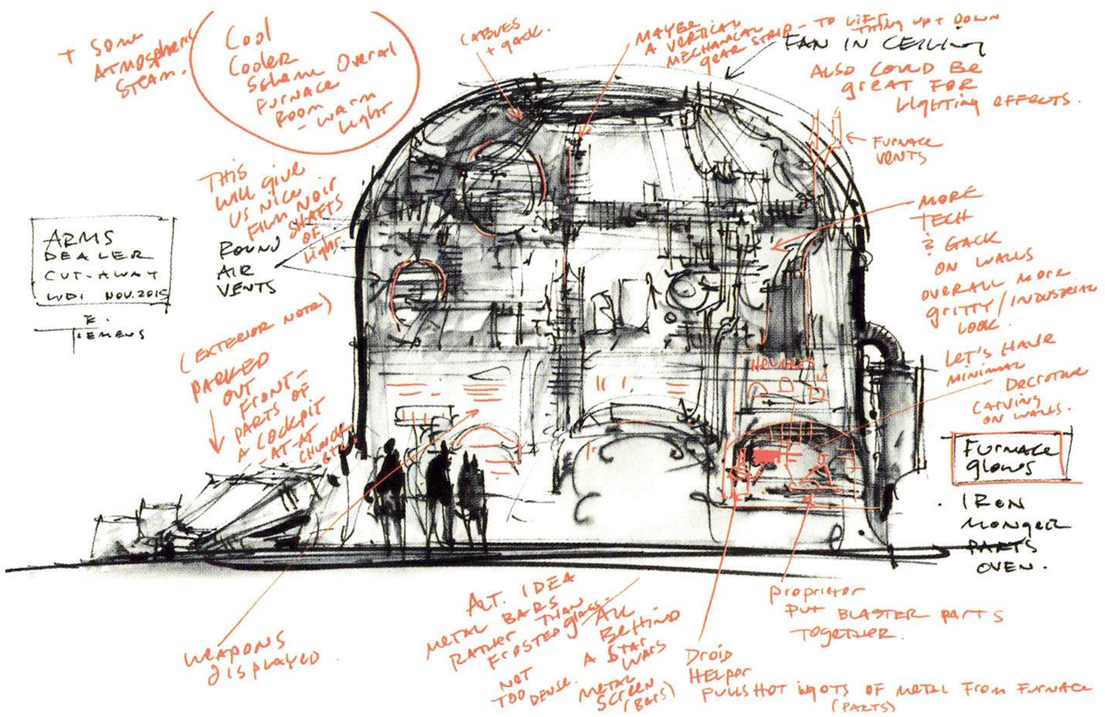
→ **ARMS DEALER 02** Khang Le

"The whole idea about the explorer shop—because this is a remote outpost at the edge of the galaxy, you would think that people who are traveling here are looking to resupply and to find goods and gear, and equipment, and blasters, and helmets to restock, basically. This is really the REI of our outpost." Kerrison

↘ **ARMS DEALER SHOP NOTES V01** Tiemens









A Bustling Place

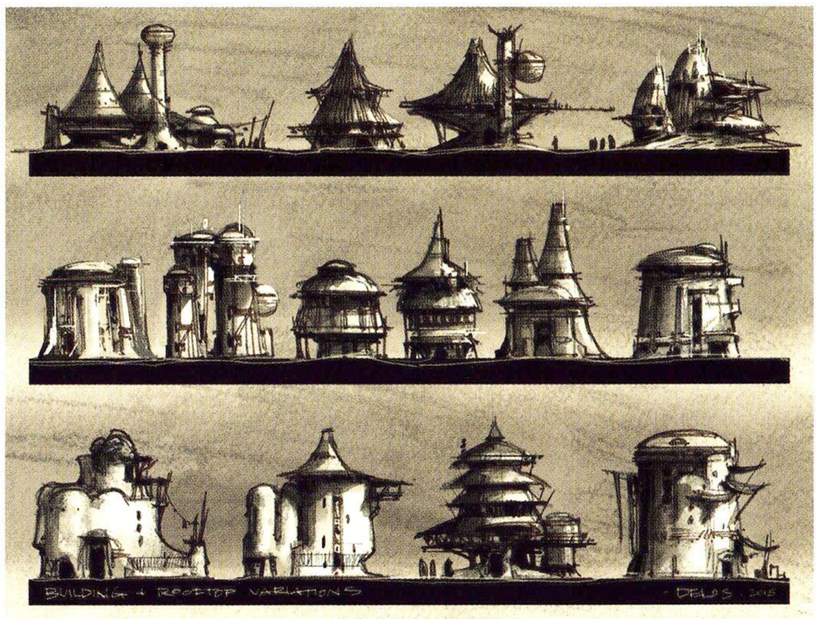
Awnings stretch overhead, sunlight filtering through them to create a dappled effect on the cobblestone below. Lanterns of various shapes and sizes dangle from wires, arranged in a fashion that speaks to practicality rather than elegance. Sounds from apartments above the stalls echo overhead. Every which way, curious wares are on display. The smell of succulent meat from Ronto Roasters wafts through the air, underscored by the scent of popped grains from Kat Saka's Kettle. This is Black Spire Outpost's market. Batuu's citizens come here to haggle, buy, and exchange credits for necessities; travelers passing through stop for supplies and unique gifts. Guests to *Star Wars*: Galaxy's Edge browse the various shops for remembrances of their time on the remote planet. They can root themselves to any point in the market and soak in their surroundings through all five senses.

"We always had a marketplace idea in mind for our *Star Wars* galaxy, just because it's such a rich environment for colorful characters," Lucasfilm vice president and executive creative director Doug Chiang says. "At the same time we were developing this [the Galaxy's Edge market], I was working on *Rogue One*, where we had our own Jedha City. We were developing those things in parallel. Coincidentally, we were referencing the same materials, in terms of the architectural styles.

"In part of that research, we realized that what made those environments really fun was the eclectic nature of the people who lived there. You can literally see the personality of the people. A big lesson that I learned from George [Lucas] came from when we were designing sets. He always said, 'Make sure you make it look eclectic. Don't make it look like it was carefully art-directed, like somebody went in there and dressed everything to perfection, because that's not real life.'"

The market has just such an unorganized element, which speaks to real life. Proprietors of the shops have perhaps had to rewire lights to make them work. Cable boxes and rigging are purposefully chaotic, for function. Research trips inspired these small touches. "In order to feel very real, these design elements had to make very practical sense. If you were to invent that without doing research, it would read as false because it wouldn't have an authentic feel. But by going into a real location and adapting those elements into our location, it grounded our locations in reality," Chiang says.

Every layer adds richness to the environment—including natural light. "One of the things that unifies all the elements is the quality of sunlight and time of day and the quality of shadow movement on architectural forms. Texture is another component that reveals views in an interesting way," Lucasfilm concept design supervisor Erik Tiemens explains. "I think that kind of thing—looking at textures, and how we use depth in presenting our views, layers, and story elements—all that comes into play. But the sun quality really unifies it. That was exciting, even when lighting the 3-D models and picking different times of day. I would find a general composition that Chris Beatty liked, and then I would render it. Then I would send those renders and scribble over some notes or sketch over them to give different artists a guide to use."



Researching and visiting real-world locations gave Imagineering and Lucasfilm inspiration for more than just the market's physical attributes. Fragrances from merchants' wares, and even the humidity saturating the air, influenced the architectural style of the marketplace. Chiang notes, "All these little layers start to build the environment. In particular, simple things like: 'What is the climate of this place? How does that affect the way the metal corrodes or the stucco wears or the fungus grows on these rocks?' These layers build and reinforce the realism of this location."

Chiang also mentioned Jedha City from *Rogue One: A Star Wars Story* as an important inspiration. Many members of the Lucasfilm and Imagineering teams visited the set and walked along the city's marketplace, including Imagineering creative director Eric Baker. He notes that one specific item inspired the creation of the small pedal cars stationed outside the Toydarian Toymaker shop. "Old, rusted-out pedal cars were just thrown up against the buildings as set dressing. That's something you would never think of in this world, but children need some type of toy

← **VILLAGE TOY SHOP V02B** Lim, Tiemens

↗ **BUILDING VARIATIONS 01** Tiemens



like that to play with. So we took them and refined them a little bit further. On the set, they were just rusted-out pieces of junk. Our versions are a bit newer with a slight bit of use," Baker says.

Another of the speeders stacked outside the Toymaker is a miniature speeder bike. Baker jokes that his team called it the "Little Mynock Airspeeder." They built the bike from parts of the Lights, Motors, Action! Extreme Stunt Show, a now-closed attraction that was at Disney's Hollywood Studios Park. The letters LMA are spelled out in Aurebesh on the speeder bike's side as a nod to the name of the show.

Zabaka owns the Toydarian Toymaker, and the shop's interior is filled to the brim with toys that have a handmade appearance. Baker and his team worked on the decor for the toy shop and the other stalls; they determined answers to questions such as: "What would toys in the *Star Wars* galaxy look like?" "How would jewelry inspired by locations around the galaxy be styled?" and "How might cages in the Creature Stall (run by an Amani named Bina) appear?" Other shops in the market's row of merchants include the previously mentioned Kat Saka's Kettle, Black Spire Outfitters, and Jewels of Bith. Guests won't find merchandise with an obvious Disney graphic or the *Star Wars* logo, as the citizens of Batuu wouldn't know what "Star Wars" means. Each shop has a stylized marquee and interiors to match the shop owner's individual tastes and aesthetics, but visual graphics don't jump out with the explicit intent of selling merch. This all plays into Imagineering's goal of using every space to prompt a sense of exploration from the guests.

Cultivating the appropriate look and feel for Galaxy's Edge merchandise was a partnership with Disney product development. Imagineering executive producer Robin Reardon credits cast members such as director of merchandise strategy and new park experience development Brad Schoeneberg and senior merchandiser Cody Hampton as invaluable resources. They have worked with Lucasfilm for years on *Star Wars* items for the parks and had a pipeline ready to craft new product. Reardon says, "We met early on, and the whole story supported a completely immersive, authentic land that was going to be as real and as living as possible. You shouldn't find anything that wouldn't actually be on this planet. That was the principle design idea, going in."

The product development team and Imagineering saw an opportunity in making one-of-a-kind products that guests couldn't find elsewhere. For each item, Imagineering endeavored to come up with a story about where it would fit. They worked closely with Lucasfilm on each aspect, down to color palettes. They wanted all the products to support the story of the marketplace and the environment—to the point that Baker's prop and set-dressing team built prototypes for some of the merchandise. As a result, guests can purchase toys that look as though they're handcrafted, adopt creatures to take home, or try on attire inspired by Jedi and Sith legends.

The market is more than its shops and merchandise, however—it's about the placemaking, about losing one's self on another planet and feeling completely immersed in a familiar but altogether alien atmosphere. One stall hosts the Wookiee woodcarver; the carver isn't present, but his work is on display. Baker commissioned Bali artisans—the same ones who did woodcarving for Disney's Animal Kingdom Theme Park—to craft the delicately carved porgs and astromechs. The astromech-turned-furnace in the back was inspired by a similarly styled

↑ **SOUK EXTERIOR BERM AREA ENTRANCE**
Tiemens

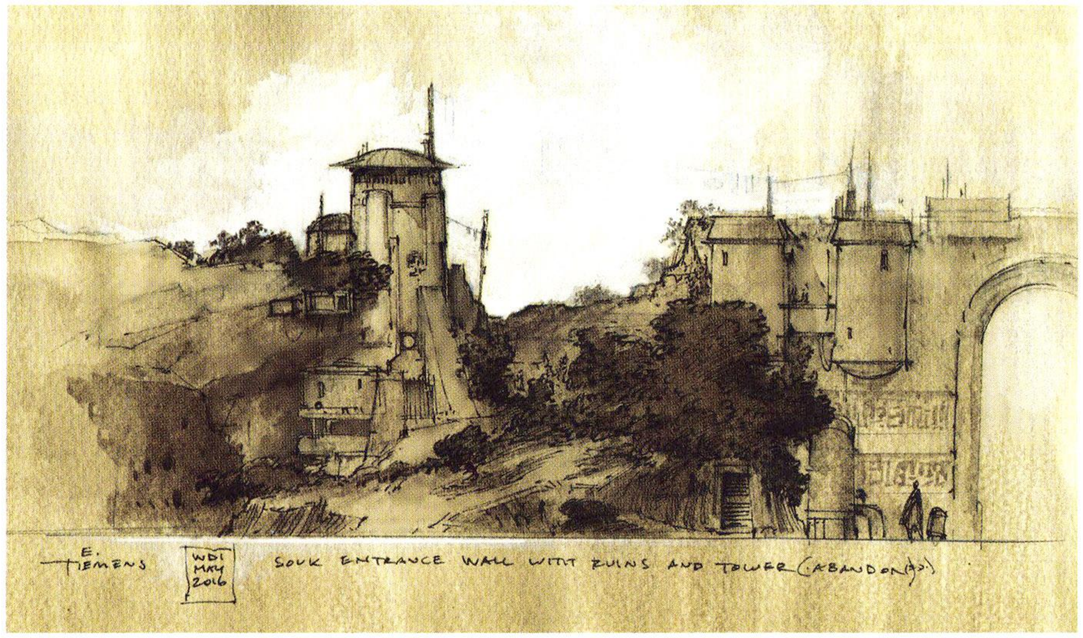
astromech on the set of *Solo: A Star Wars Story*. Across the way, guests might hear gurgling from the industrial pipes feeding into a nearby water fountain; an animated figure of a dianoga rises above the water in the cistern, surveying its surroundings before it sinks back into the pipes and audibly moves around.

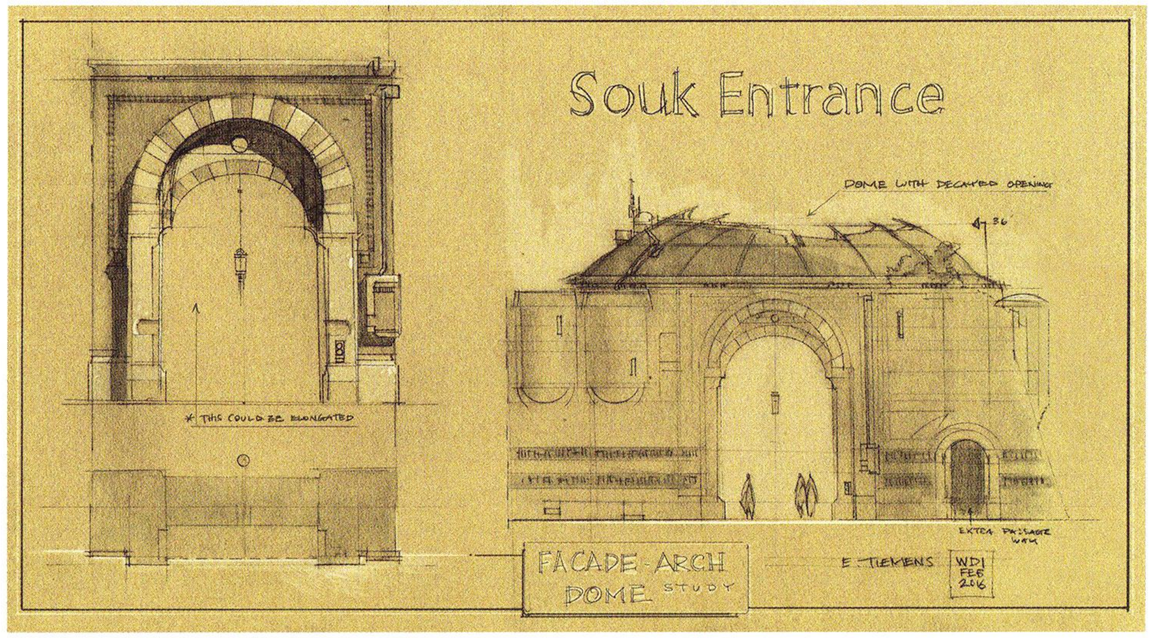
This is yet another area in Galaxy's Edge that was heavily inspired by Ralph McQuarrie. Imagineering executive creative director Chris Beatty points out that McQuarrie similarly used arches to frame the moments he wanted the viewer to focus on—but more would always be happening in the image. "Often, in Ralph's work, everything else falls into the shadow and off to the side, and that's the secondary story. Sometimes that secondary story is almost more interesting to me than what he's focusing you toward," Beatty says. "He's focusing toward the moment of drama, of peril. But if you look at the secondary story, the characters who inhabit that space are fascinating. There's a famous *Star Wars* painting of Ralph's I particularly love. It's of a shoot-out in a marketplace, and it's heavily framed and shadowed in the foreground. The characters in shadow are acting like nothing's even going on, like nothing's even happening. They're just like, 'This is an everyday occurrence that's taking place.'"

Before guests exit the marketplace, they walk by an obelisk—or maybe sit and rest on the bench around it. This monument, framed by the market's arch, is striking, unmissable. It, like everything else in Black Spire Outpost, has a story. Imagineering wove together the idea of making a resting place for guests with elements of tradition and romance. For Imagineering managing story editor Margaret Kerrison, this place became all about the symbol of the obelisk. "Because Batuu is such a remote planet, truly at the edge of a galaxy, the fact that you are there is already a huge feat in itself," Kerrison says. "This obelisk is hugely welcoming to a lot of our travelers and offworlders. You got here, you've arrived, and this obelisk affirms that, and welcomes you. If you touch it and say, ''Til the spire,' then it gives you good luck so that you may return in good health to this place again. The assumption is that this is going to be one of your next favorite places—another place that you're going to do everything in your power to come back to. And we send you off with good wishes to be able to do that. It's a local custom."

Kerrison connects the idea to the real-world tradition of touching a horseshoe when entering a home or establishment for good luck.

↑ **PRODUCTION ILLUSTRATION, "CANTINA"**
McQuarrie



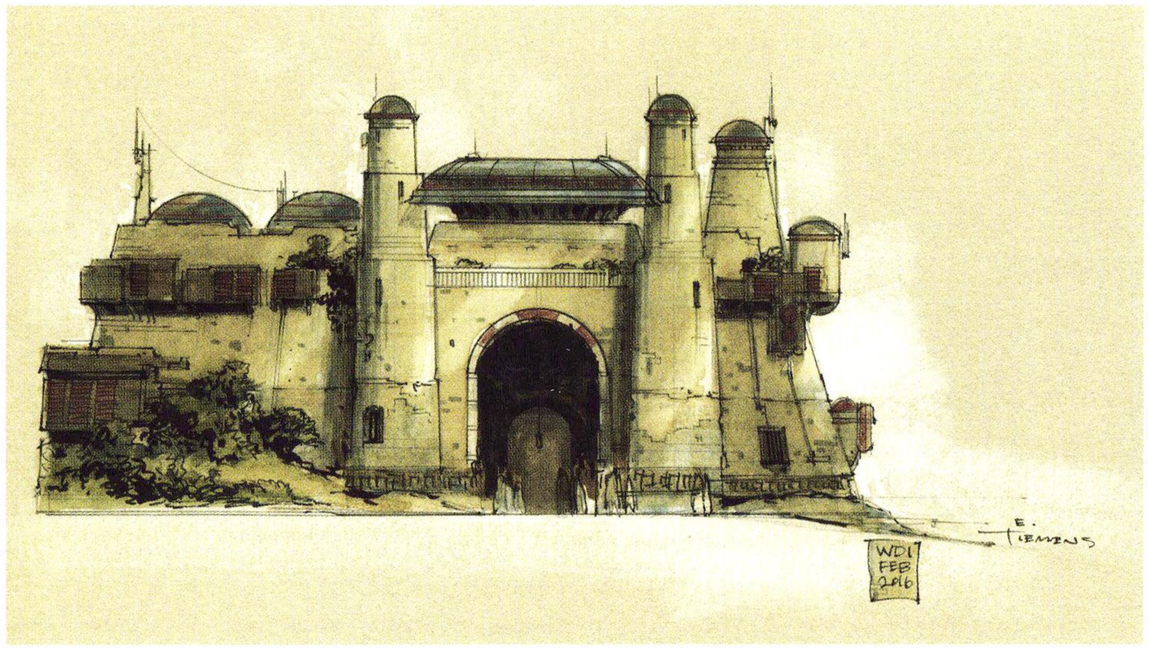


↑ **SOUK ENTRANCE ALCATRAZ SIDE DESIGN 5C V02** Tiemens

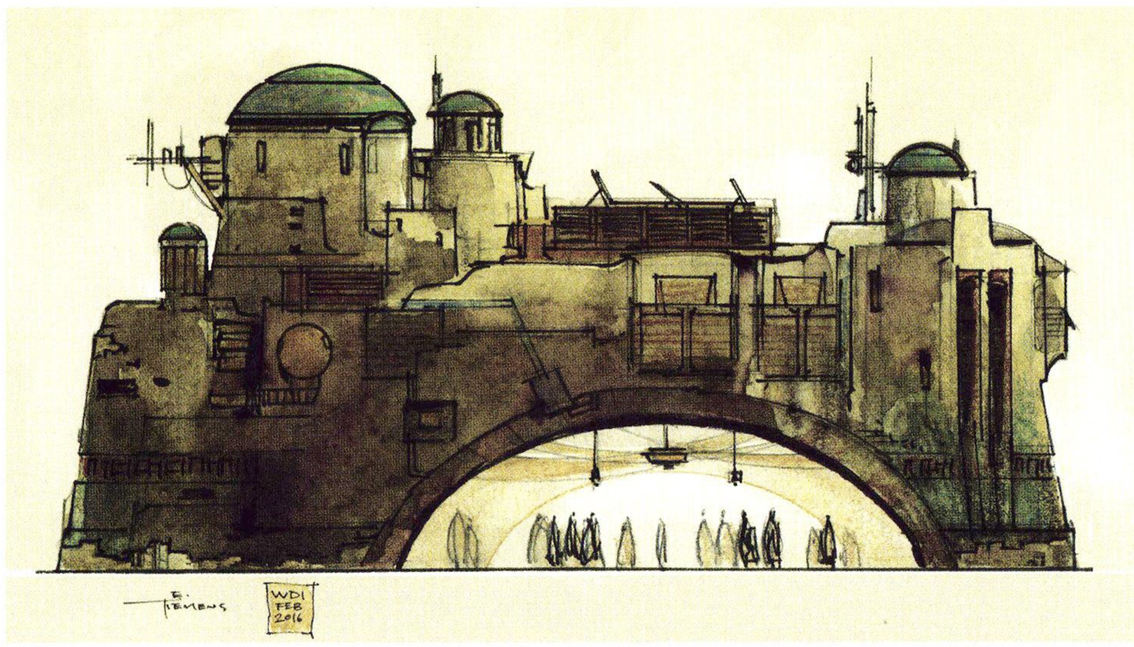
↑ **SOUK CORNER SKETCH NOTES** Tiemens

↘ **VILLAGE ARCH STUDY 3** *"I was very interested in asymmetry, and then also portals. And we were really keen on creating experiences where you bring a human scale. So that's why I'm just drawing my little sunflower seed figures, just plotting them in there for scale. But it's immediately like, 'Wow, are we really going to go this big with arches?' And I got very excited with that."* Tiemens

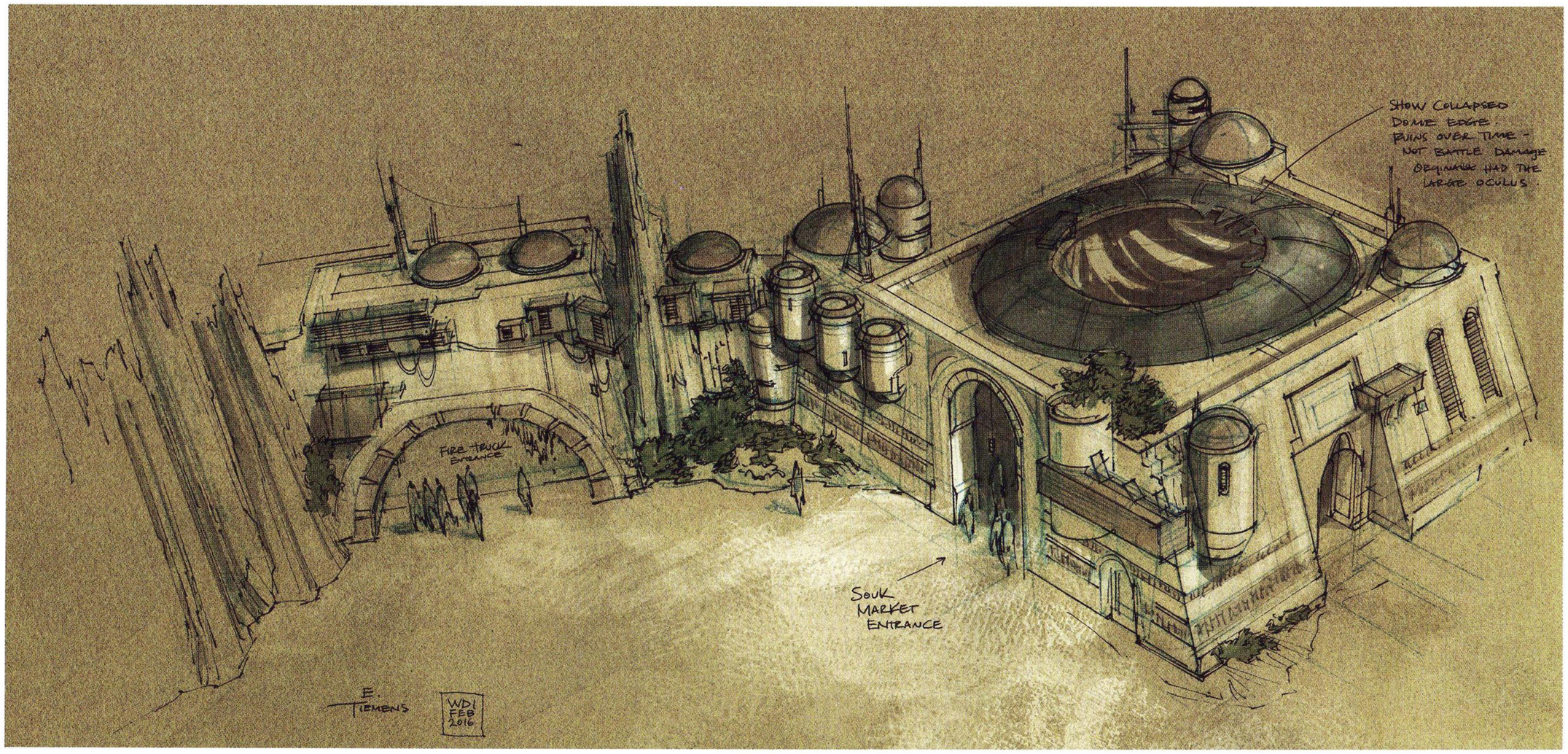




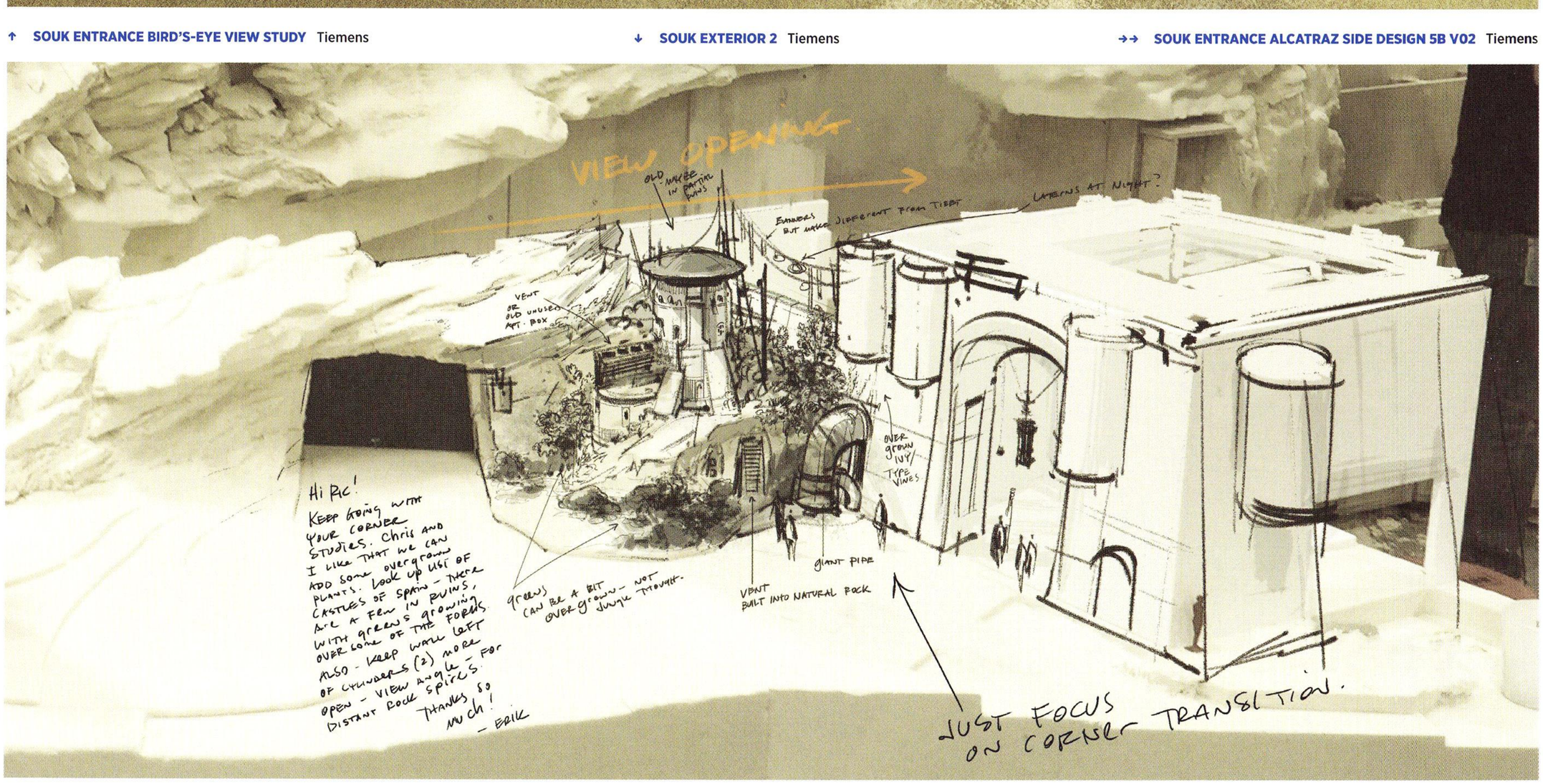
↑ **SOUK ENTRANCE ALCATRAZ SIDE DESIGN V01** Tiemens



↑ **SOUK ENTRANCE ALCATRAZ SIDE DESIGN 4 V01** Tiemens



↑ **SOUK ENTRANCE BIRD'S-EYE VIEW STUDY** Tiemens

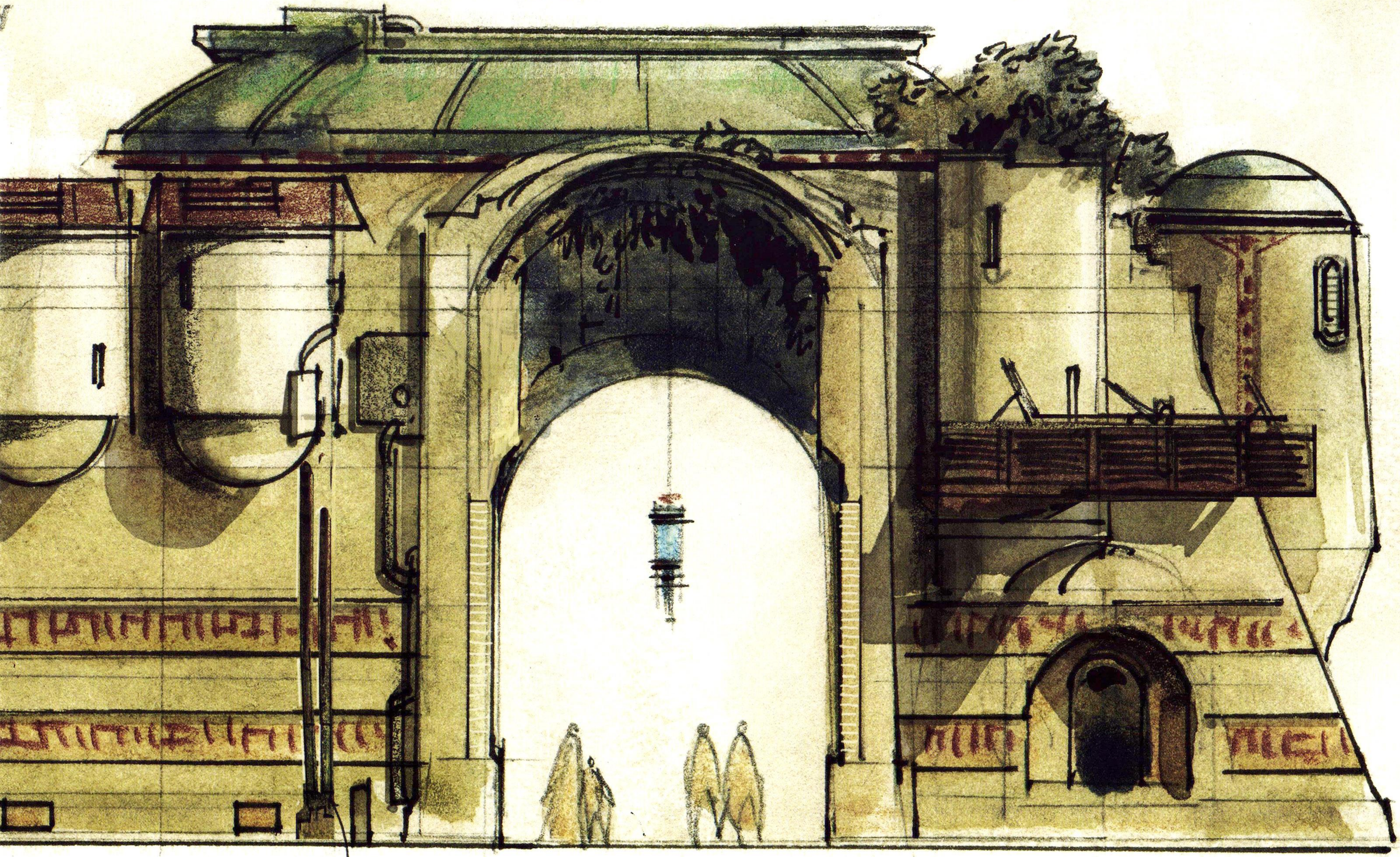


↓ **SOUK EXTERIOR 2** Tiemens

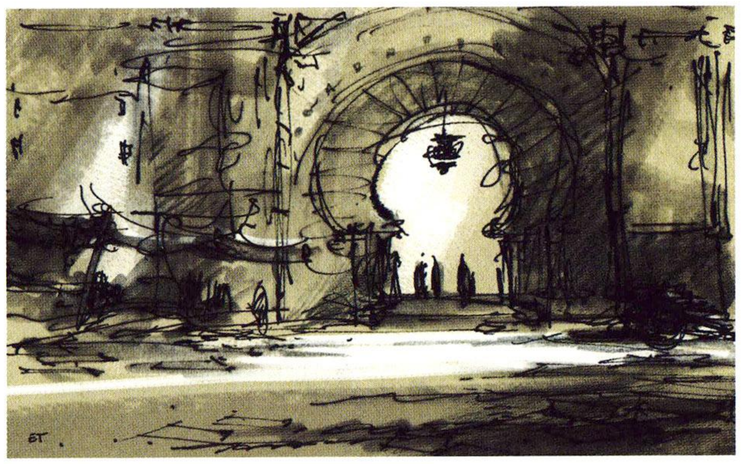
→→ **SOUK ENTRANCE ALCATRAZ SIDE DESIGN 5B V02** Tiemens

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INSET
WALL
DRAINAGE
(WATER
CHANNEL)





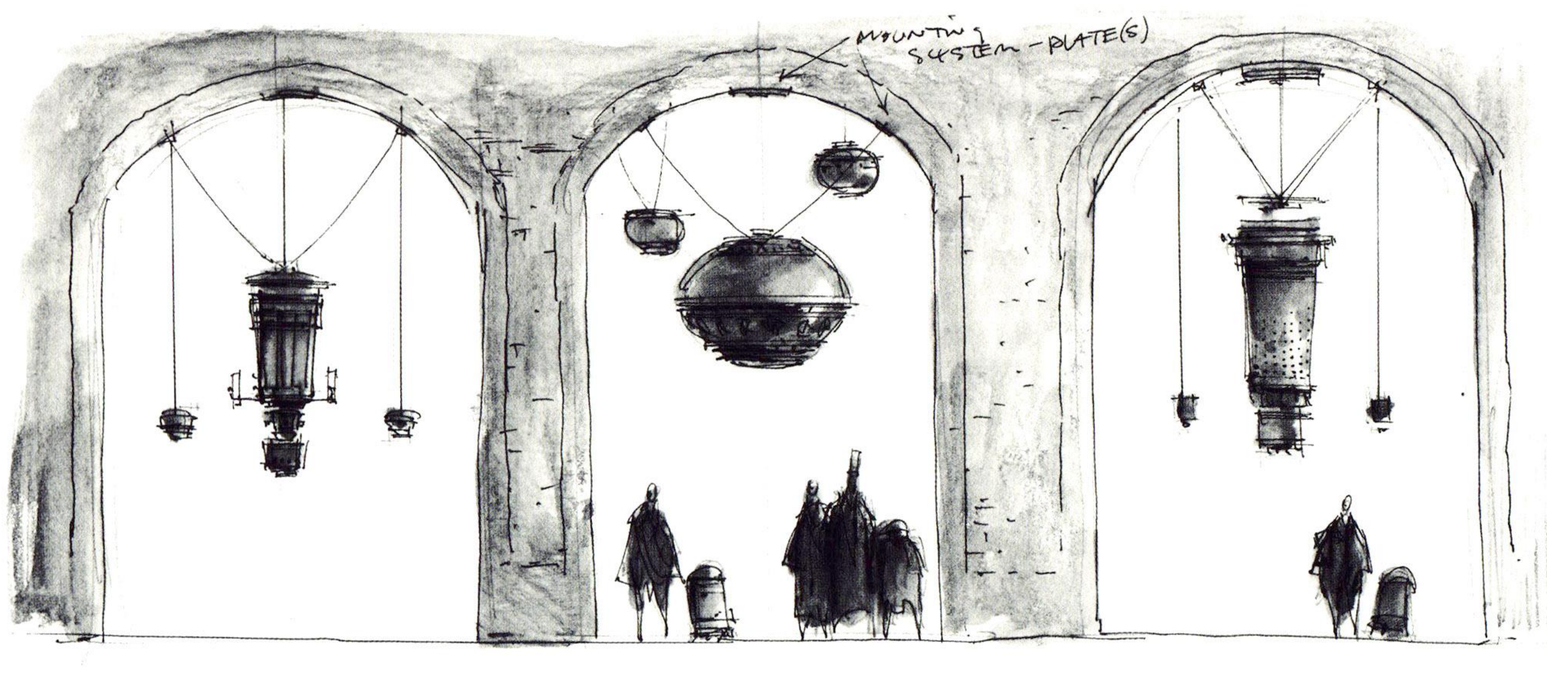
↑ **VILLAGE ARCH STUDY 2 V01** Tiemens

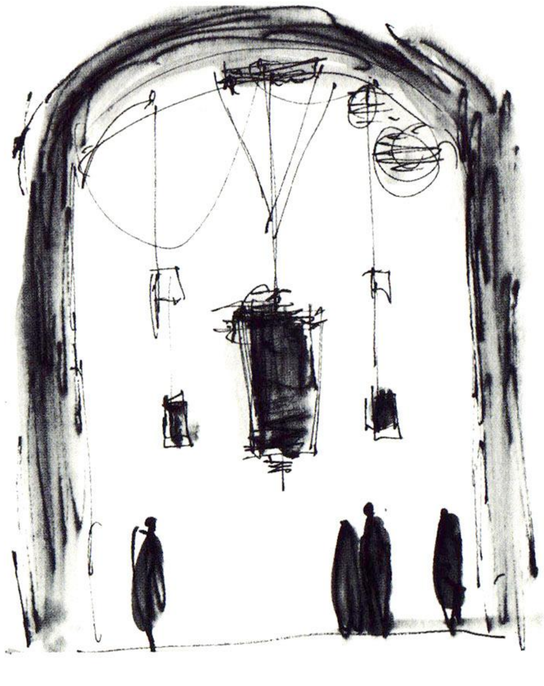


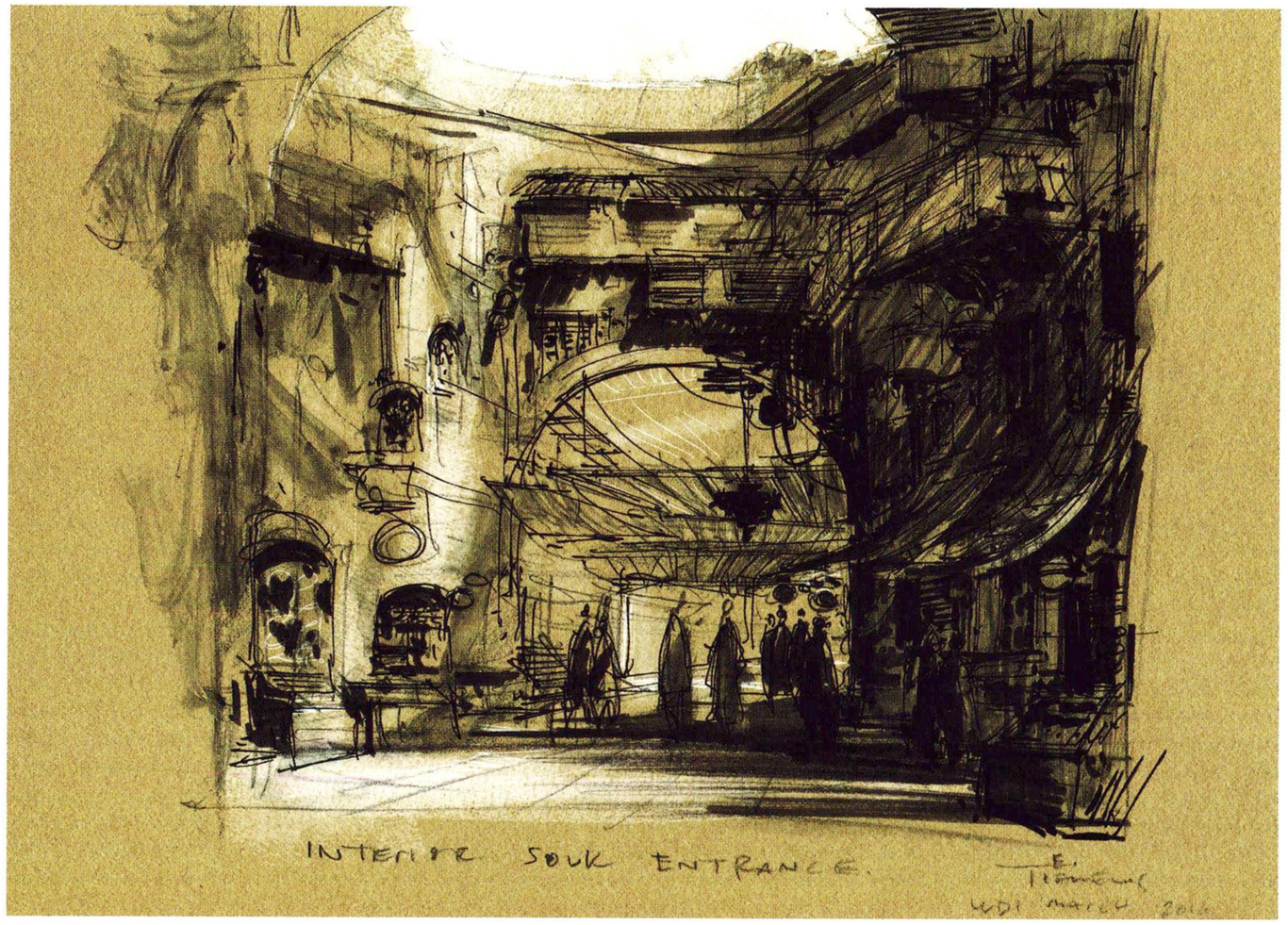
↑ **VILLAGE ARCH STUDY V01** Tiemens

← **SOUK NIGHT LIGHTING SKETCH** *"I actually did this while on location at night. I was just inspired, taking some notes. So they were very loose pen drawings, and then I just toned them up a little bit more later."* Tiemens

↓ **SOUK LAMP NOTES** Tiemens







↑ **ERIK'S SOUK SKETCH** *"Here we were just trying to get a vibe for cramming all kinds of interesting objects and hinting at apartment dwellings above the market. You have this shaded living quarters where you can't look in, but you can look out."* Tiemens



↑ **TABLE-SERVICE RESTAURANT COURTYARD V01** Tiemens



→ **SOUK ALTERNATE EXIT V01** Tiemens

↓ **LANDSCAPE SKETCHES 04** Hobbins









↑ **SOUK ALLEY SKETCH** *"At the very beginning, we wanted to make it look like a souk—maybe something that you see in Asia. They've got lots of things that hang in the air or from the ceiling. Everything is very organic. You can't really see a structure in it, but slowly you can make sense of the place. But the first take got to be really messy."* Lim

↖ **QUICK-SERVICE RESTAURANT EXTERIOR V01A** Lim

← **SOUK MUSIC AND WICKER BASKET SHOPS V01A** *"Erik gave me lots of references from photos he took. I started to get a feel of how things are arranged. Especially recurring themes like the way towels or blankets are hanging around. I really wanted to create a busy atmosphere."* Lim

→ **SOUK LOWER WALL CONCEPT V01** Lim

↓ **SOUK GATE RESTROOMS V01A** *"One thing I always find interesting is to fill the images with background people. The characters walking around, they have to be doing something. Like this guy kind of running in the middle. I just had an idea of maybe this guy is going up to get something on sale. It's something to make sense of the space instead of putting, like, a stick figure standing there and doing nothing. It's fun to have the background extras doing things."* Lim



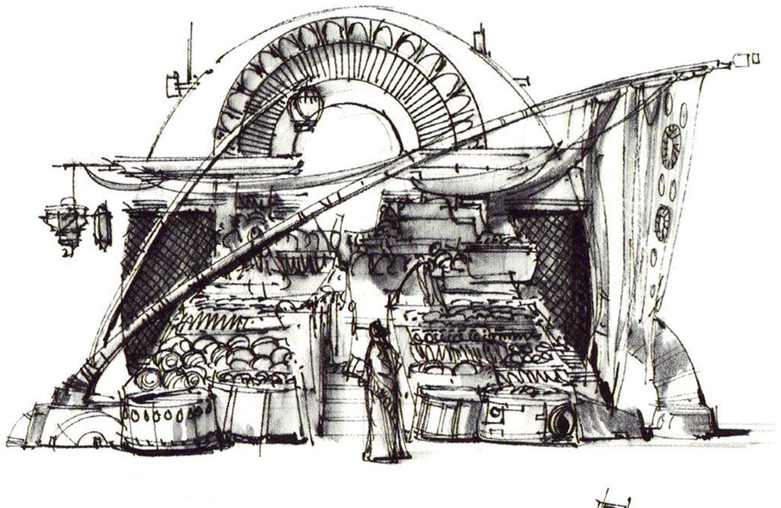


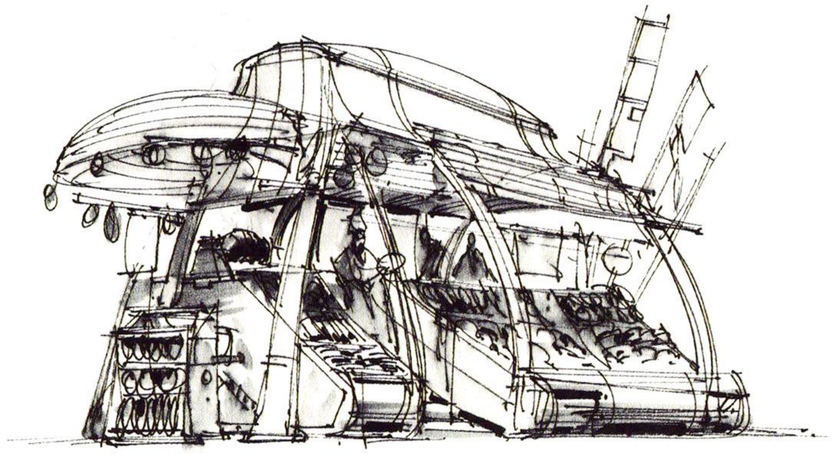
MARKET STALLS

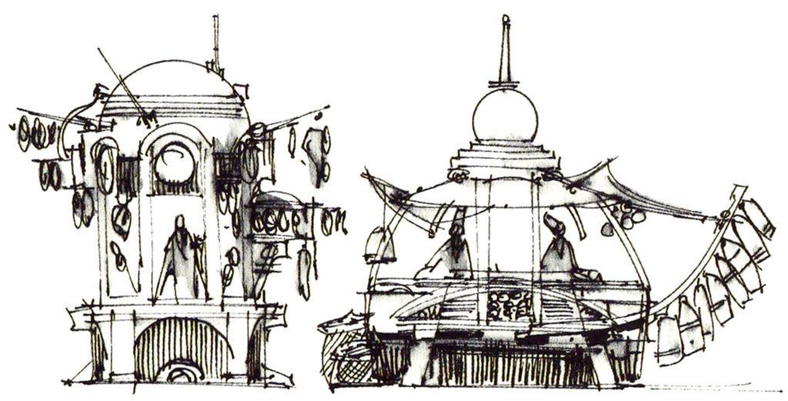


↑ **FOOD CARTS V01A** Lim

↓ **DRINKING FOUNTAIN WARNING SIGN** Fulton







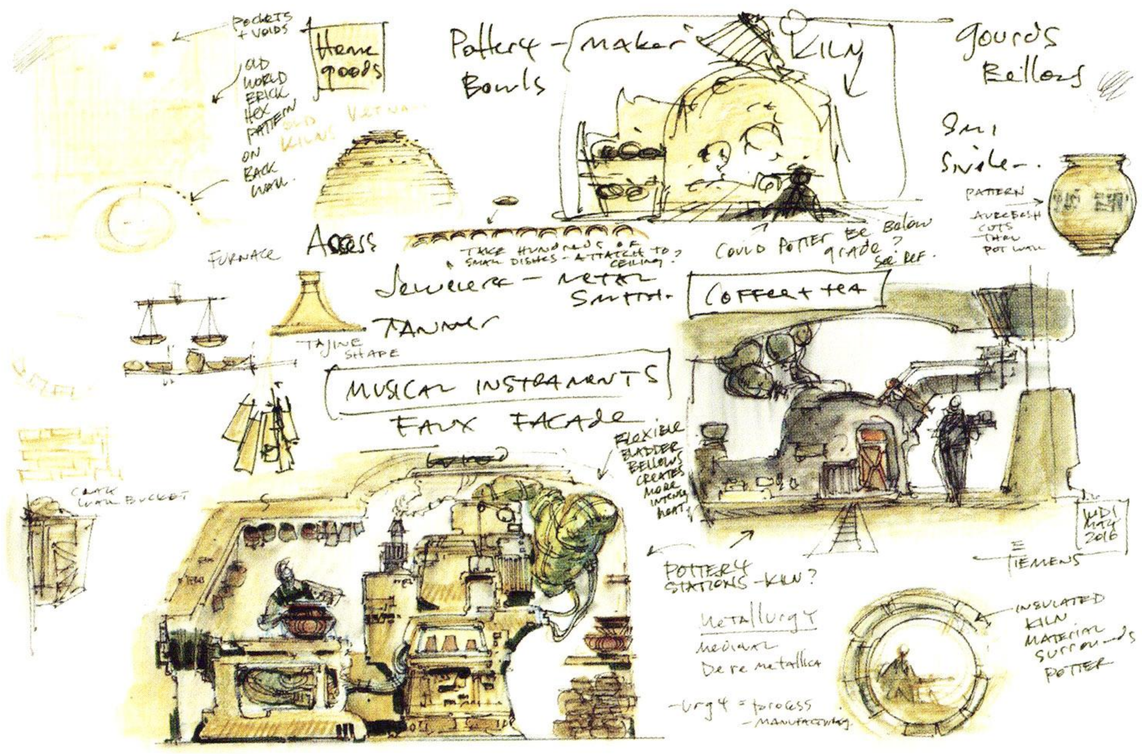
↑ **MARKET CART CONCEPTS V01** Tiemens



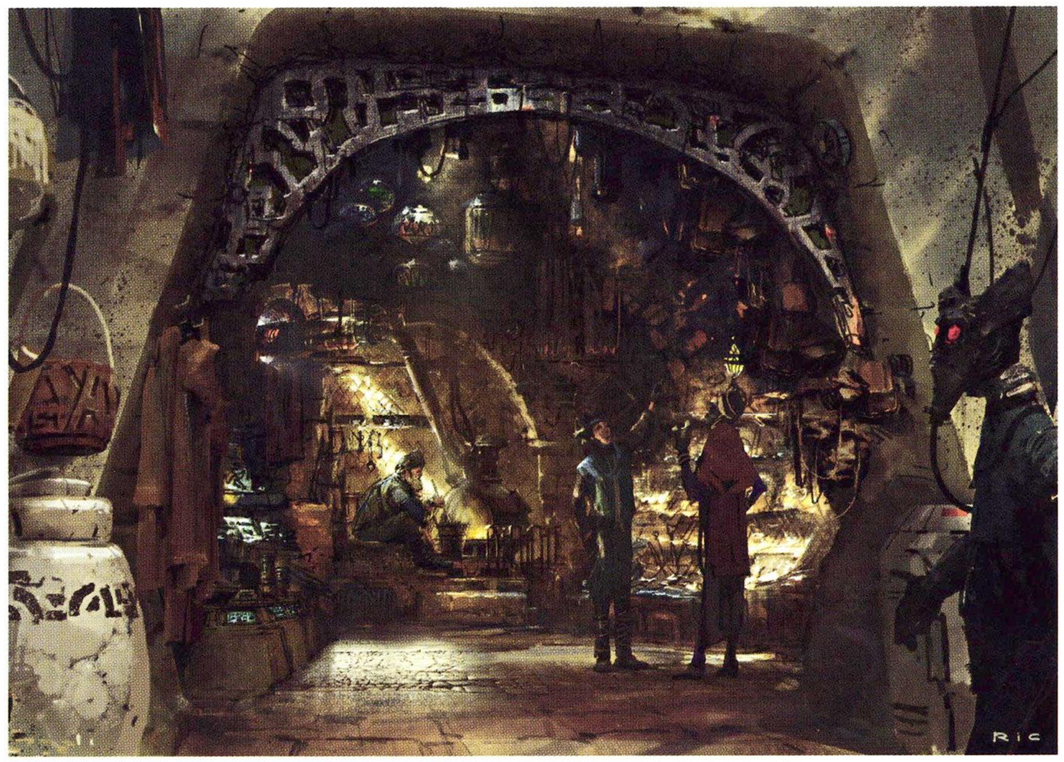
↓ **FRUIT SMOOTHIE SHOP** Lim



EARLY CONCEPT—POTTER



↑ **VARIOUS NAPKIN THUMBNAIL SKETCHES** Tiemens

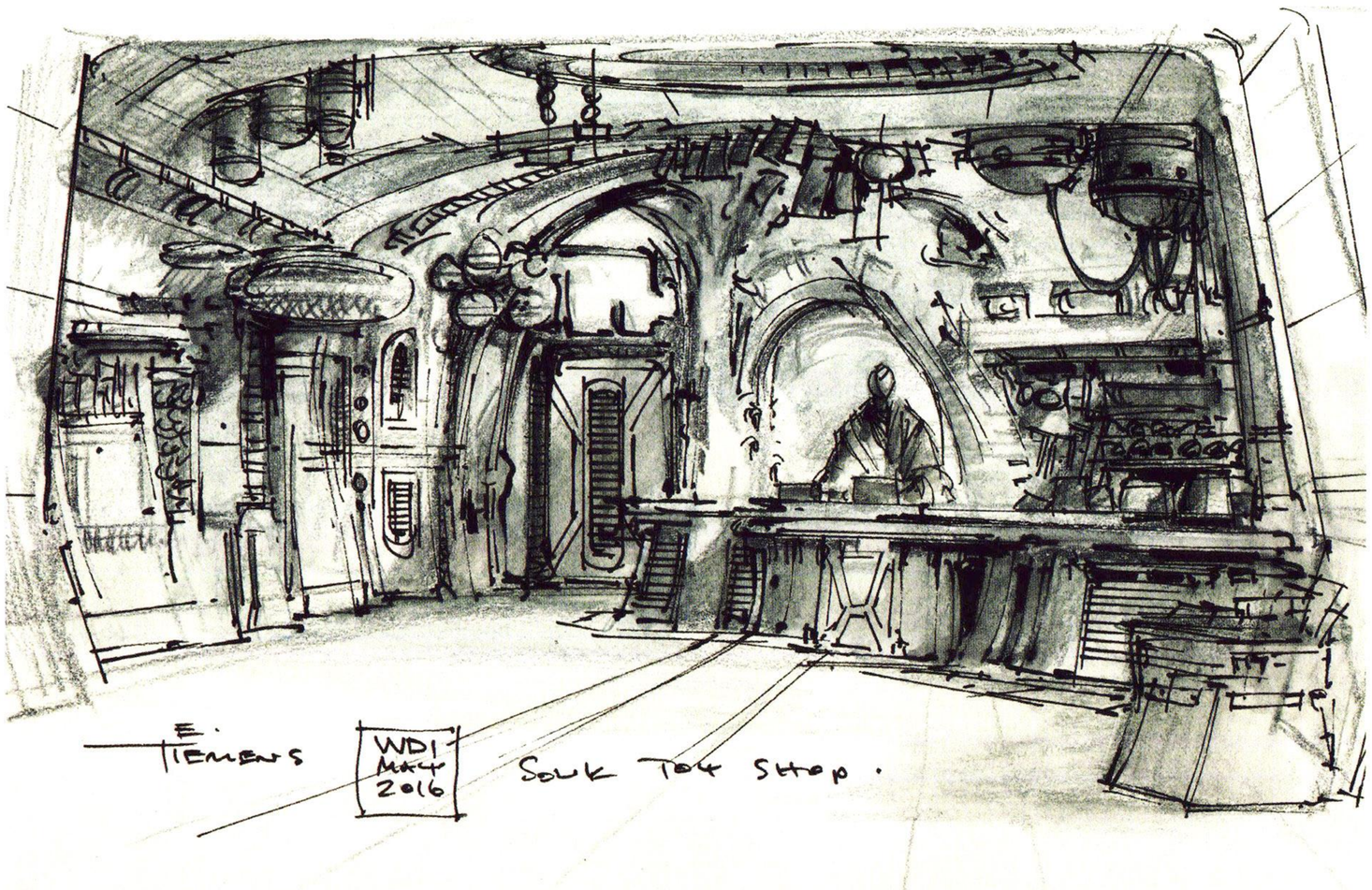


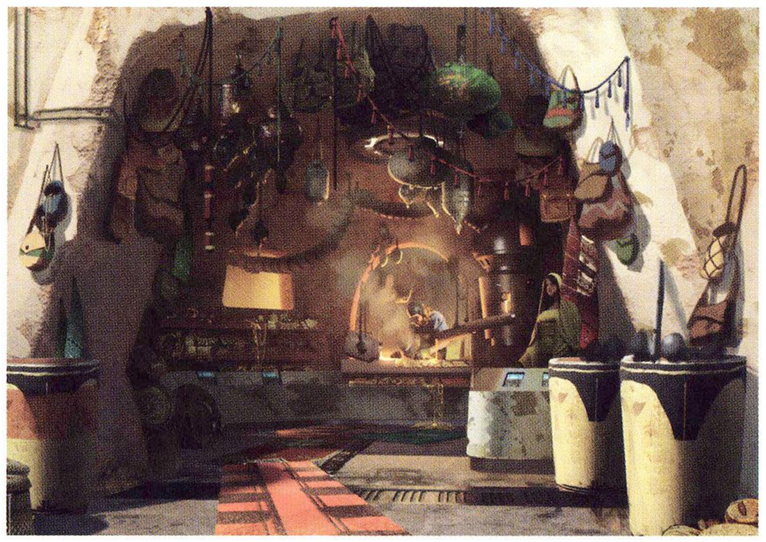
↓ **POTTERY AND HOUSE-GOODS SHOP** Lim, Tiemens

↑ **JEWELRY AND LEATHER-GOODS SHOP** Lim



TOYDARIAN TOYMAKER





↑ **SILVERSMITH ACCESSORIES CART** Tiemens, Gindraux

"I really loved making notes for artists, and especially working with Ric. We moved at such a breakneck speed. I was sketching as fast as I could. And then he was painting as fast as he could, and we would work our way down from one side of the market and go through the districts and sketch along and elaborate." Tiemens

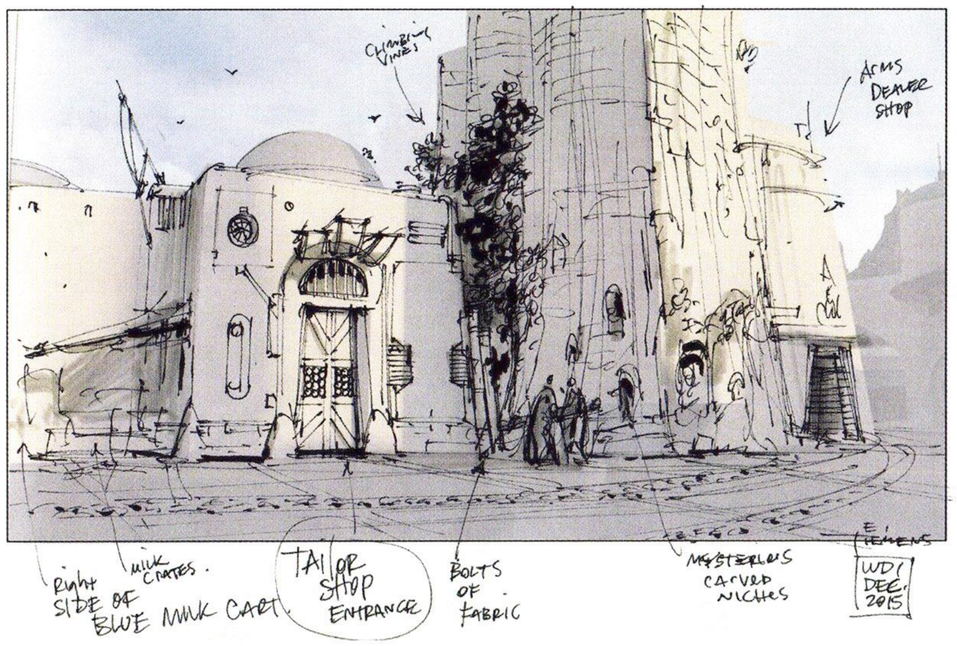
← **TOY SHOP V02** Tiemens

↓ **TOY SHOP EXTERIOR V01** Lim

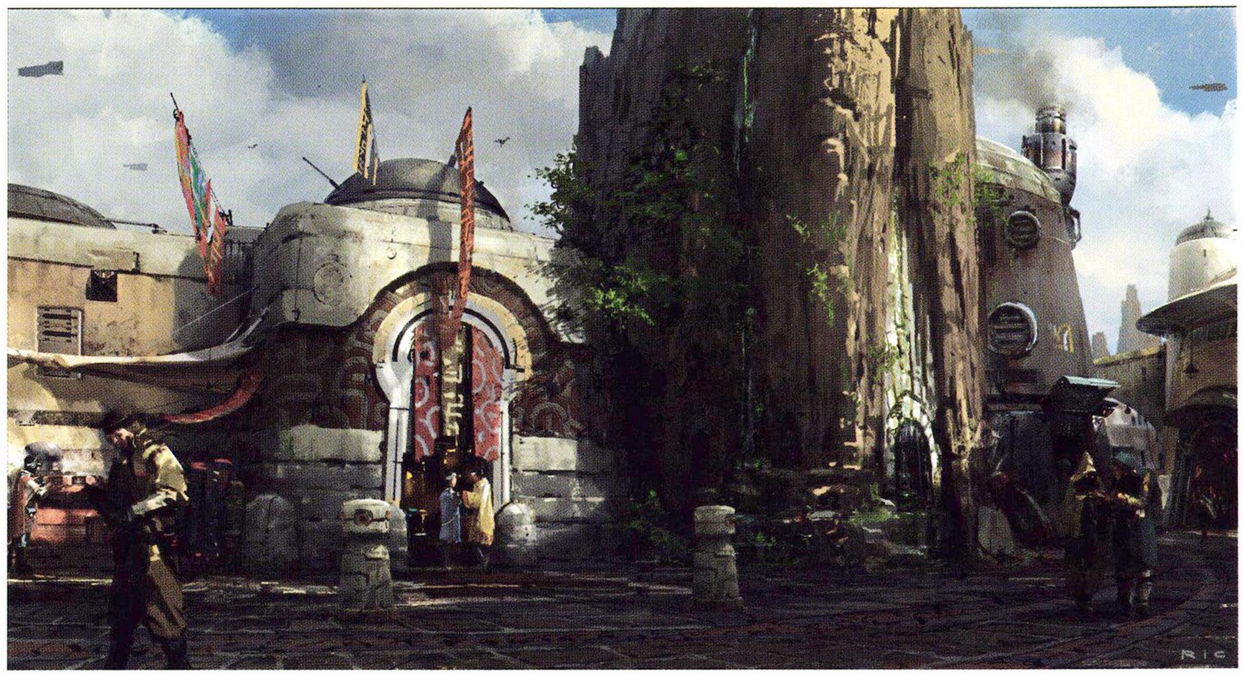
"The toy shop turned out to be pretty small, but it still has the spirit of what Ric was doing in these sketches." Tiemens



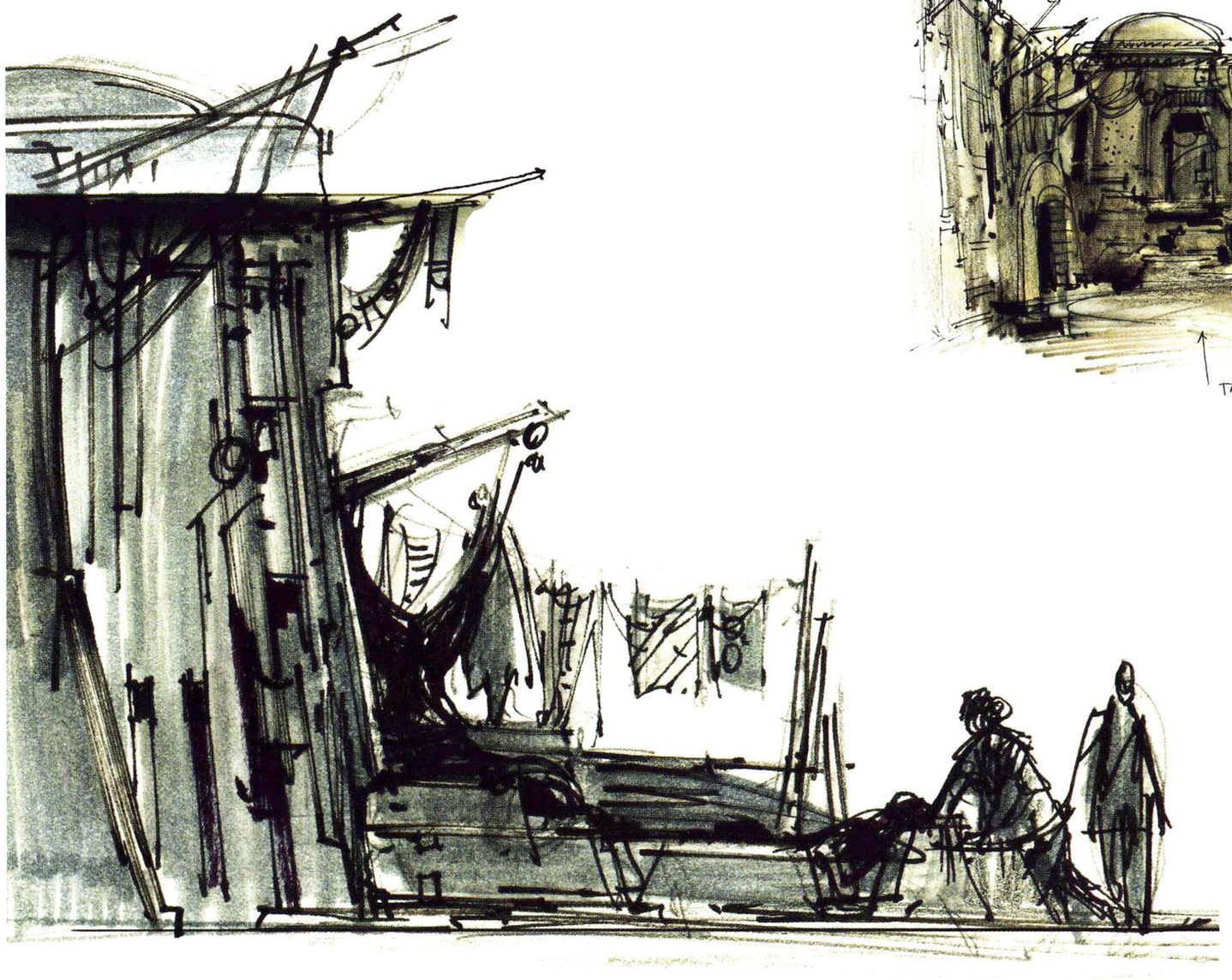
EARLY CONCEPT—TAILOR



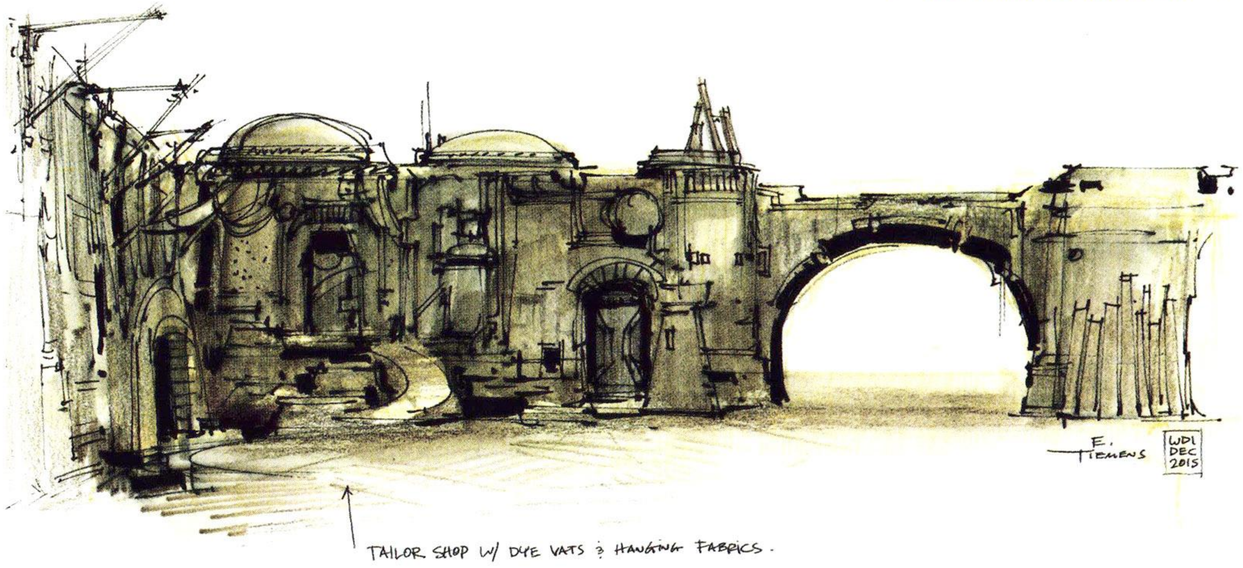
↑ **TAILOR SHOP FACADE LAYOUT NOTES** Tiemens



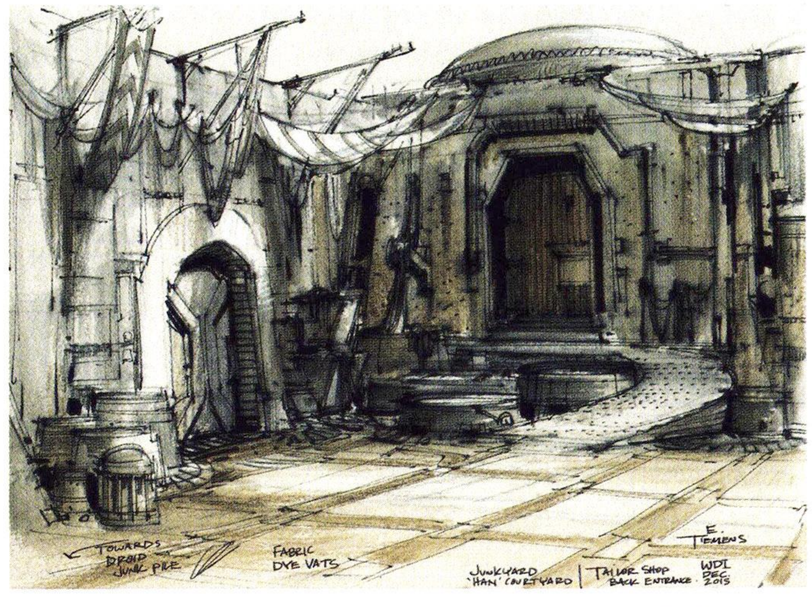
↑ **TAILOR SHOP EXTERIOR V01A** Lim



↑ **JUNKYARD COURTYARD SIDE VIEW V01** Tiemens

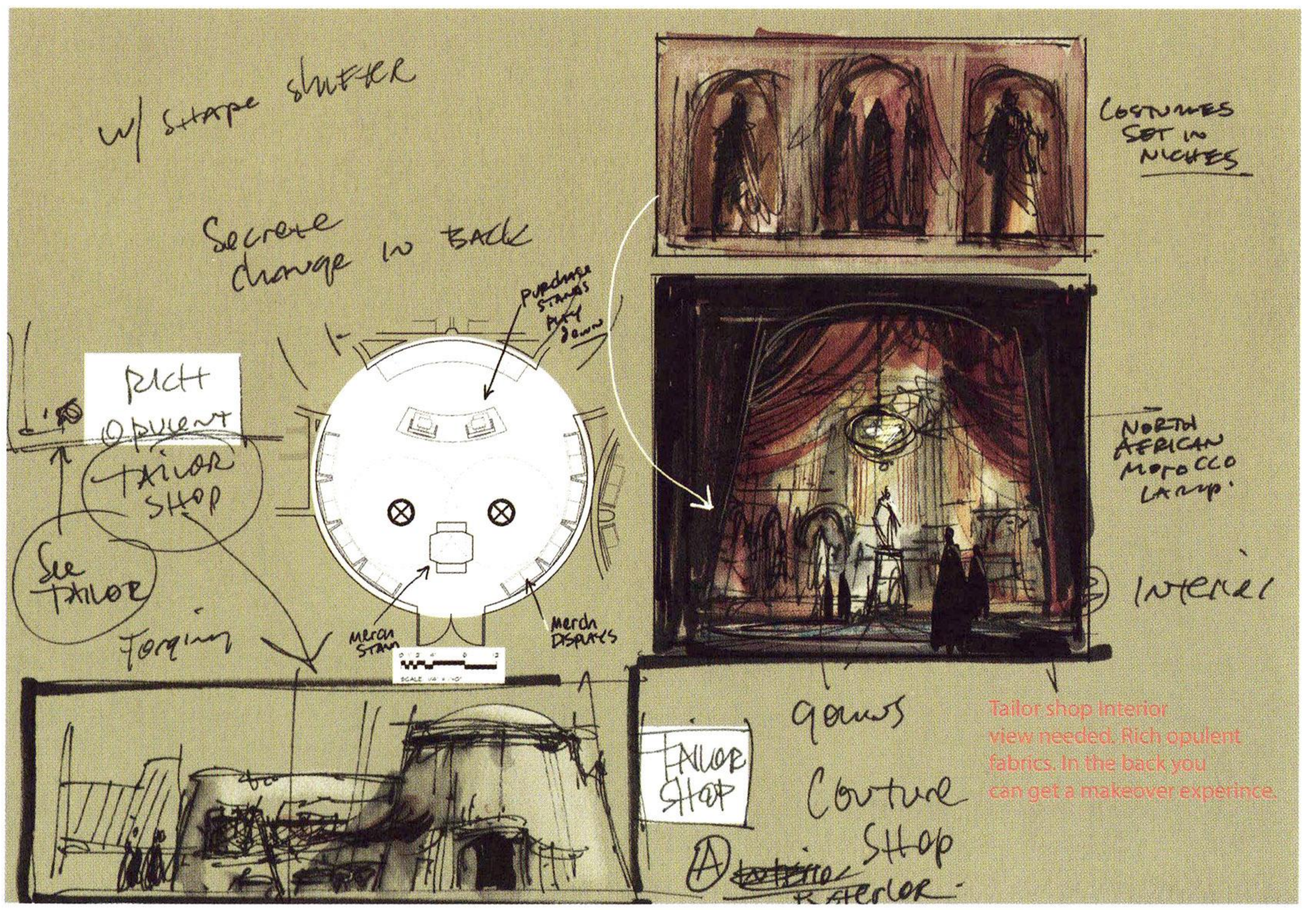


↑ **JUNKYARD COURTYARD ROUGH V01** Tiemens



↑ **JUNKYARD COURTYARD V01** Tiemens





↑ **MAKEUP INTERIOR 01G** Khang Le

"This is part of the tailor store. It's a 'hidden' full-service disguise makeover experience, where guests could've chosen their species look and gotten an identicard. It was our version of Bibbidi Bobbidi Boutique." Kerrison

← **TAILOR SHOP INTERIOR NOTES V01** *"The tailor shop was going to have all these hanging fabrics and alien things, maybe indigo dyes and different bright colors with alien patterns, and there would be different vats to dye the things."* Tiemens

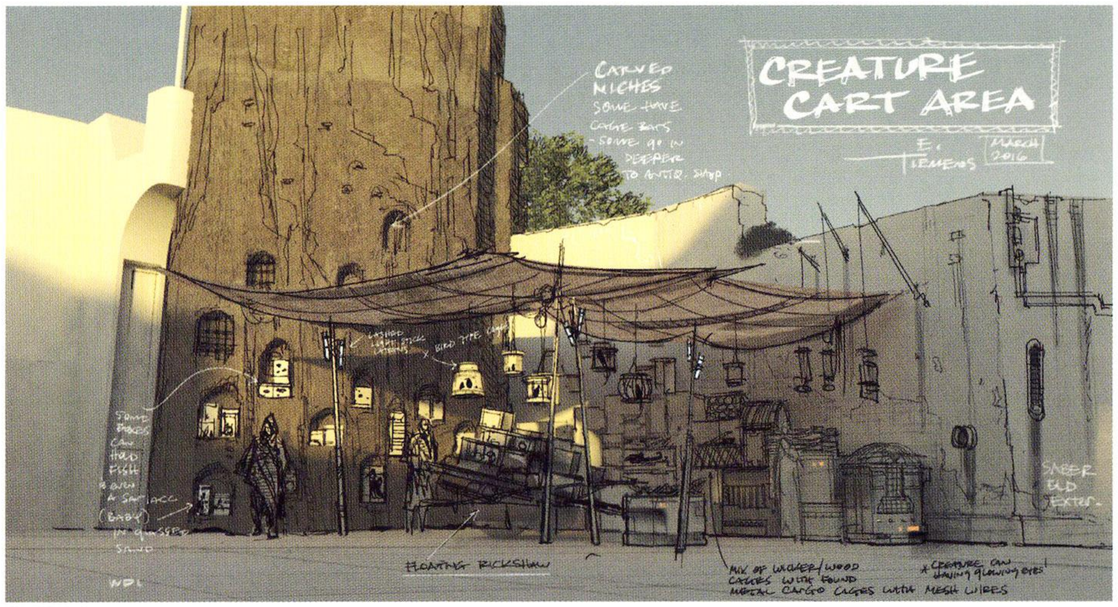
↓ **TAILOR SHOP BACK V01** Lim

→ **VILLAGE TAILOR V04** Gindraux

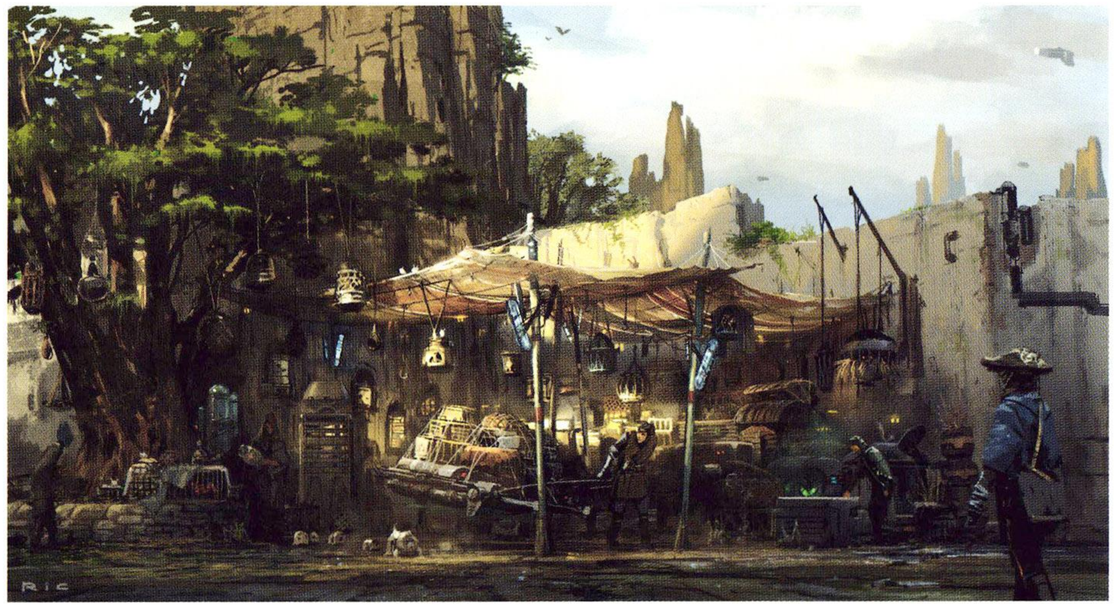




CREATURE STALL



↑ **CREATURE CART DESIGN** Tiemens



↓ **CREATURE CART CAGE FIX V01A** Lim

↑ **CREATURE CART EXTERIOR V01** Lim







← **CREATURE CART THREE-QUARTER VIEW V01** Lim, Gindraux

↑ **CREATURE CART INVENTORY TAGS** *"These graphics were for the name tags for many of the creatures hanging from the ceiling within the creature stall. So if you look up, you can spot these. It's all in Aurebesh, but we were able to sneak some Easter eggs into these things. And on the back is the actual logo for the shop that you never see anywhere else."* Acello

→ **CREATURE CART BANNER** Acello, WDI Graphics Studio



CREATURE ENCOUNTERS

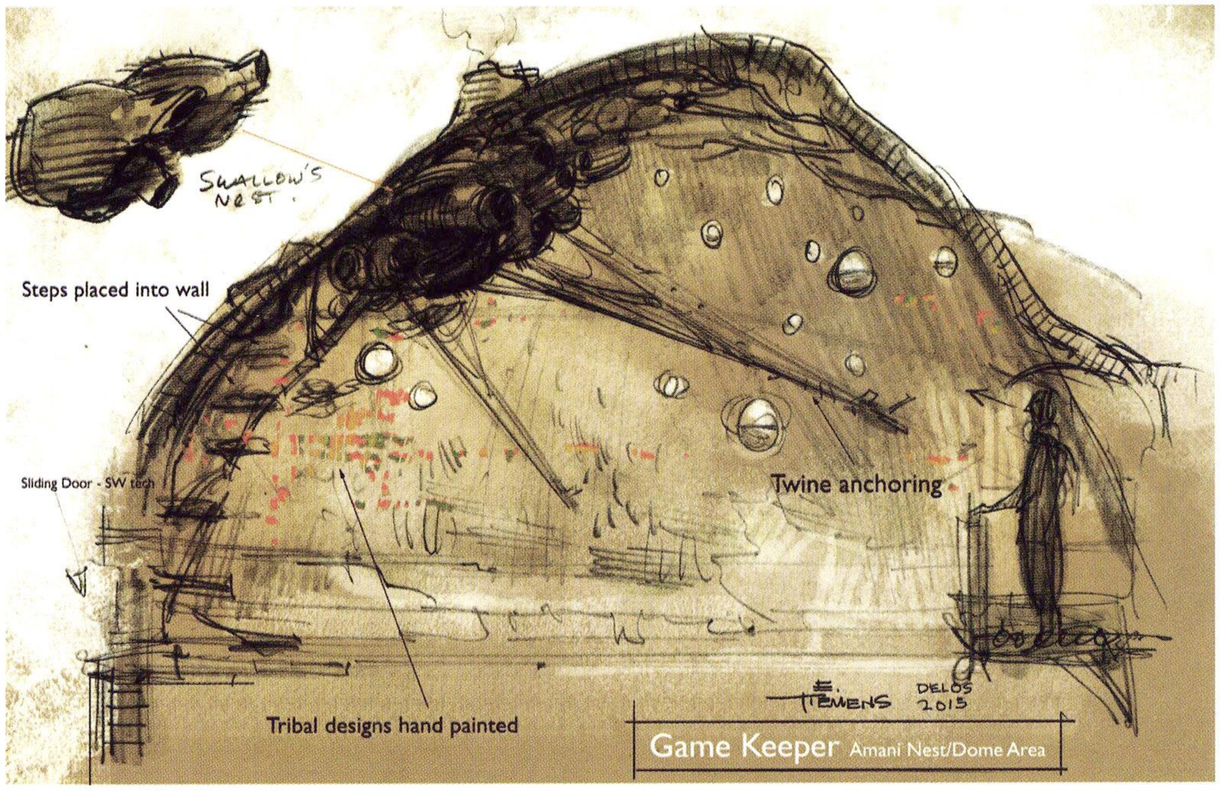


↑ **PETTING ZOO** Turner



↑ **CLEMENTINE V07** Matyas

EARLY CONCEPT—THE STABLES





↑ **STABLE 01** Khang Le

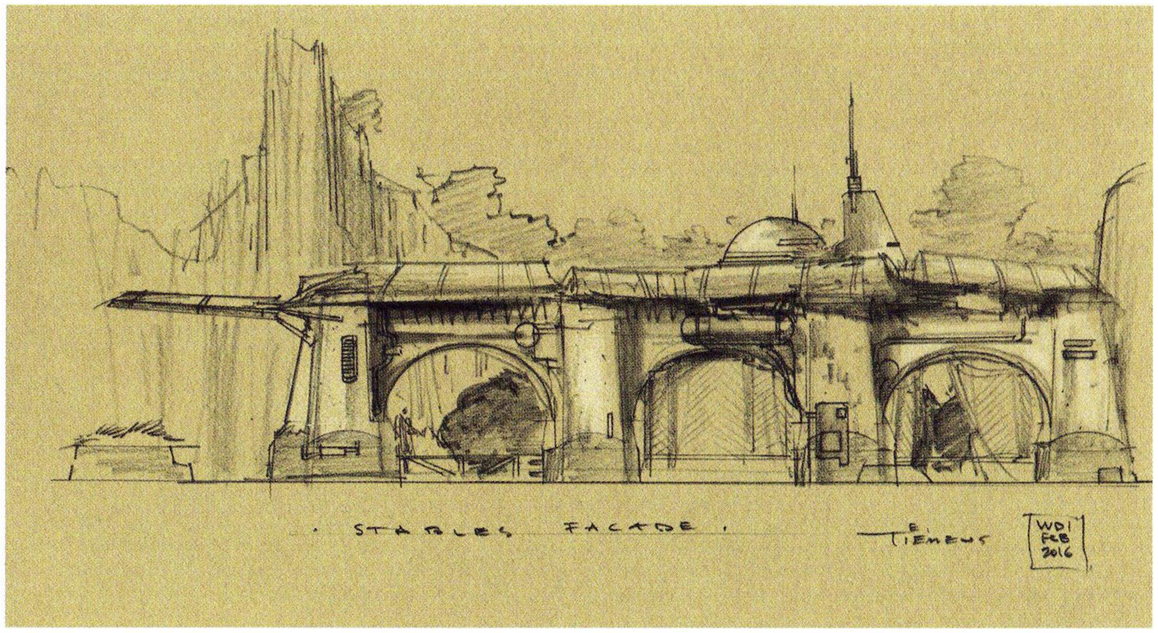
← **GAMEKEEPER SHOP DOME NOTES** Tiemens

↓ **GAMEKEEPER SHOP** Del Rio

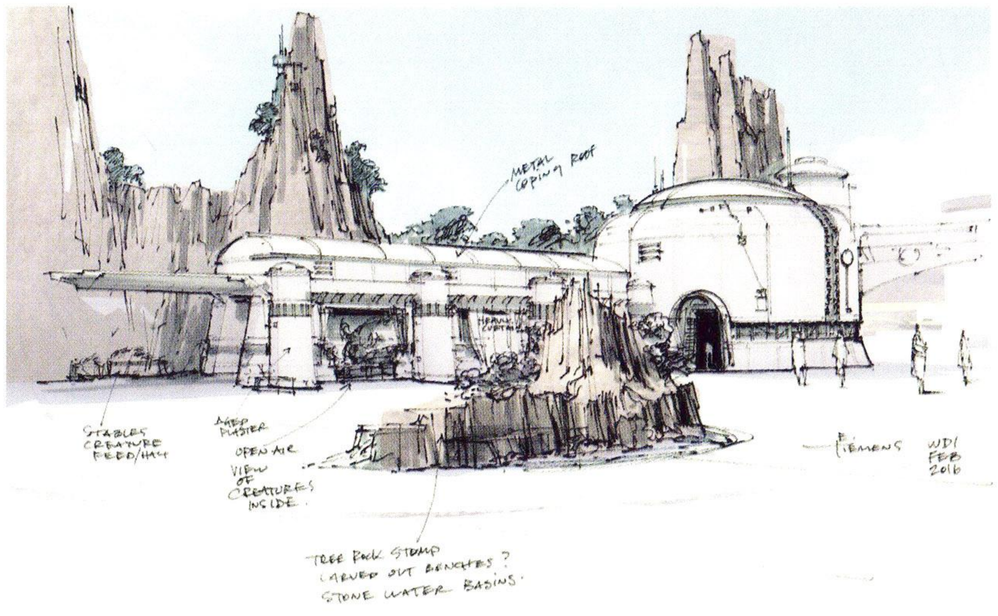
"Our whole creature area was going to be basically an attraction in itself. You'd go to this place that was multilevel. You were going to walk into what today you see as Black Spire Station. The idea is, you'd see there's a nest of sorts on the ceiling. An Amani would have been the proprietor there. She was going to be the one who welcomes you and says, 'What kind of creature are you looking for?'

"The gamekeeper stables would have everything from little creatures to humongous ones. We had wampas and rancors. It was almost like going into a zoo. You could go over this bridge and see a rancor in a pit." Kerrison

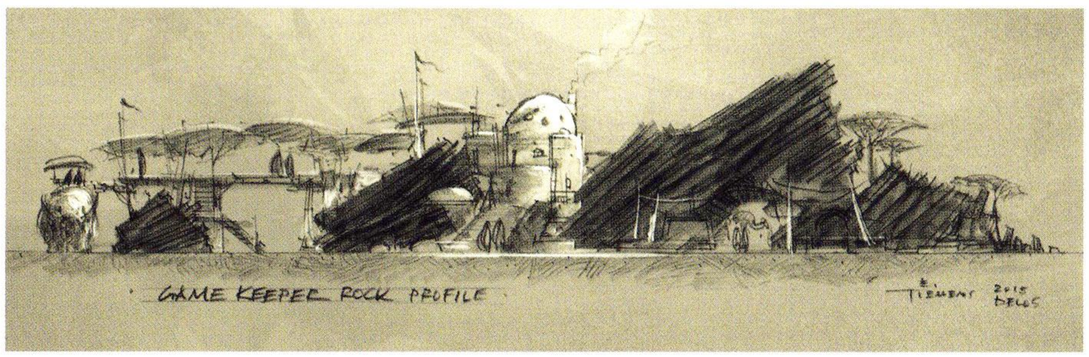




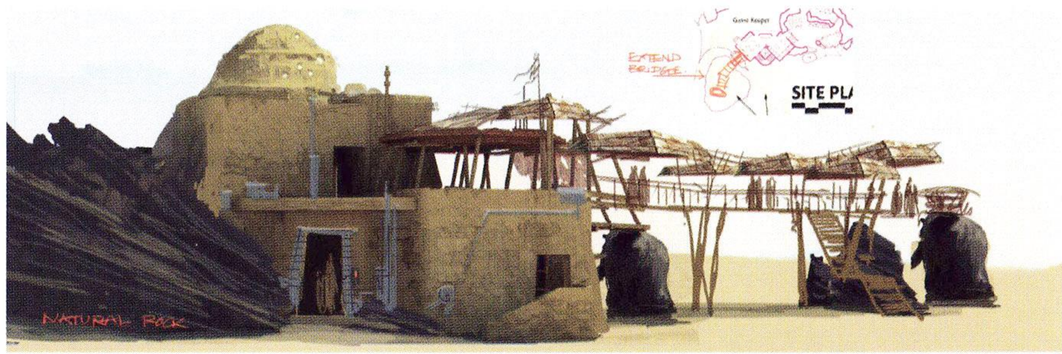
↑ **VILLAGE STABLES CONCEPT STUDY V02** Tiemens



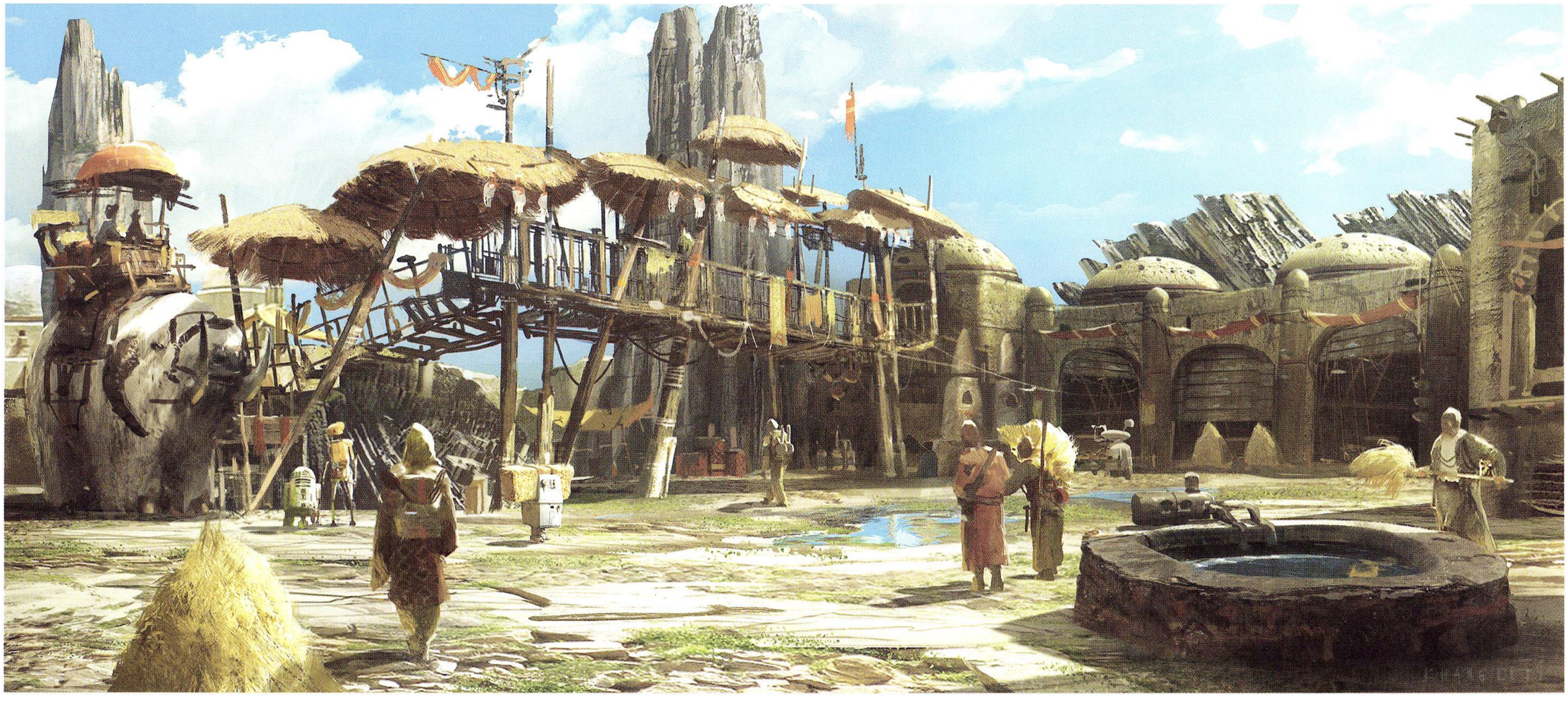
↑ **VILLAGE STABLES CONCEPT STUDY V01** Tiemens



↑ **GAMEKEEPER ROCK PROFILE** Tiemens



↑ **GAMEKEEPER NOTES** Tiemens



↓ **STABLE 02** Khang Le

EARLY CONCEPT—ELEE

"Elee was a creature that we designed and did a fair amount of work to figure out how we would bring her to life. Iain McCaig did some designs for her. We just fell in love with those designs. We did some models and figured out how we could bring her to life technically, and then ultimately what we realized is, with the kind of population we expect in the land, we won't really be able to have her feel authentic." Scott Trowbridge

"We liked the idea of a big beast lumbering through the land and having a very personal connection with you. So you would go up and pat her muzzle, and she would react to you. We really wanted to make you believe that Elee was a real creature. So you would go on rides. We actually had a path that went around the land. Mostly to the Resistance area and back in front of the garage; it was a circle." Kerrison

→ **ELLIE SHAVED SIDES V01** McCaig

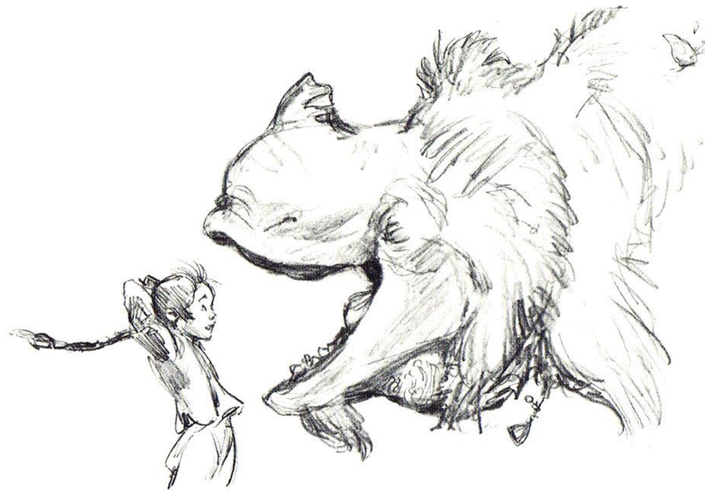




↑ **L-EEE EXPRESSIONS V01** McCaig



↑ **L-EEE EXPRESSIONS V03** McCaig



↑ **L-EEE EXPRESSIONS V05** McCaig



↑ **ELLIOTT REVISED V04** McCaig



↑ **ELLIOTT V02** McCaig



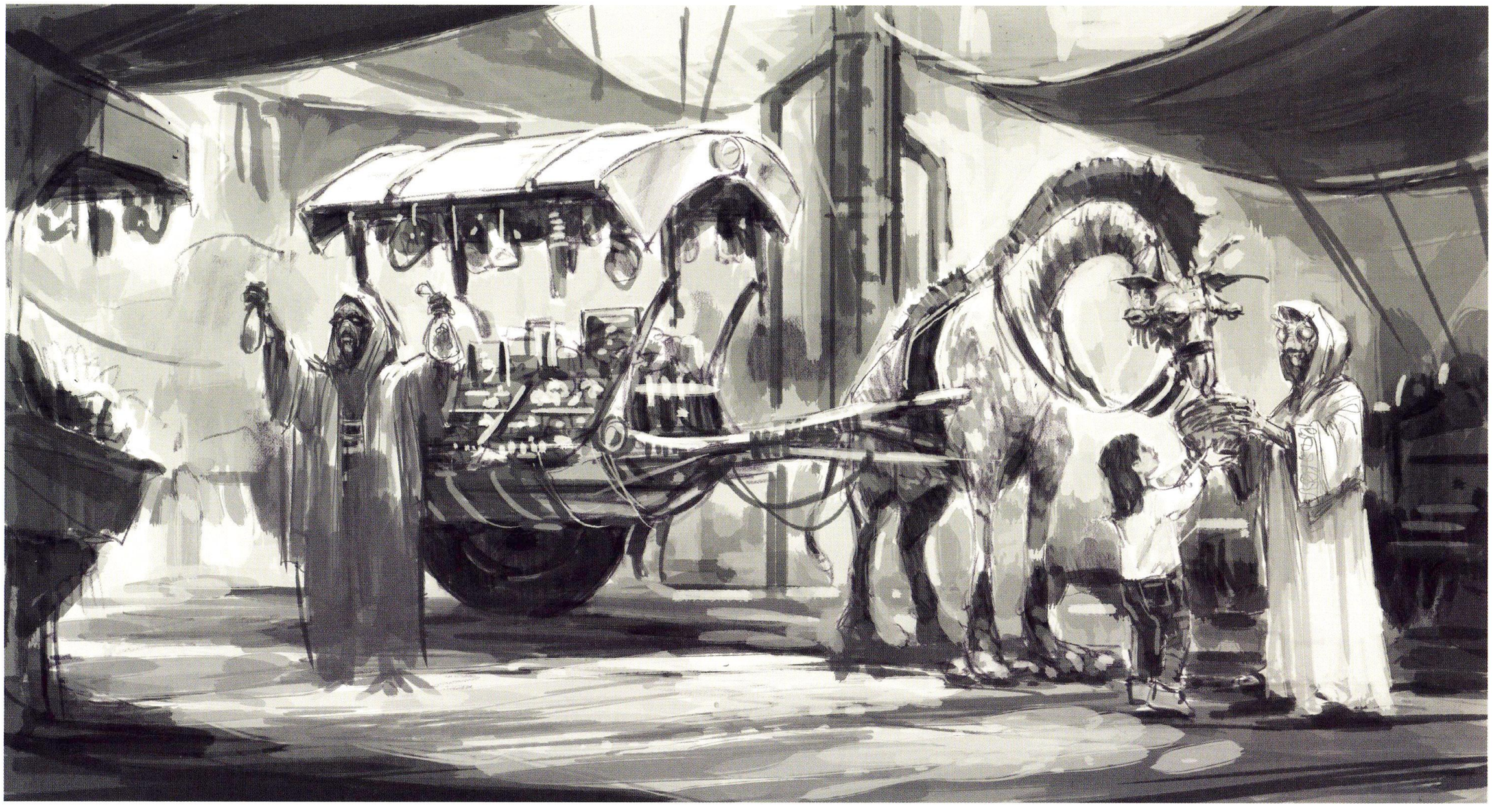


↑ **BEAST SMALL** Karla Ortiz

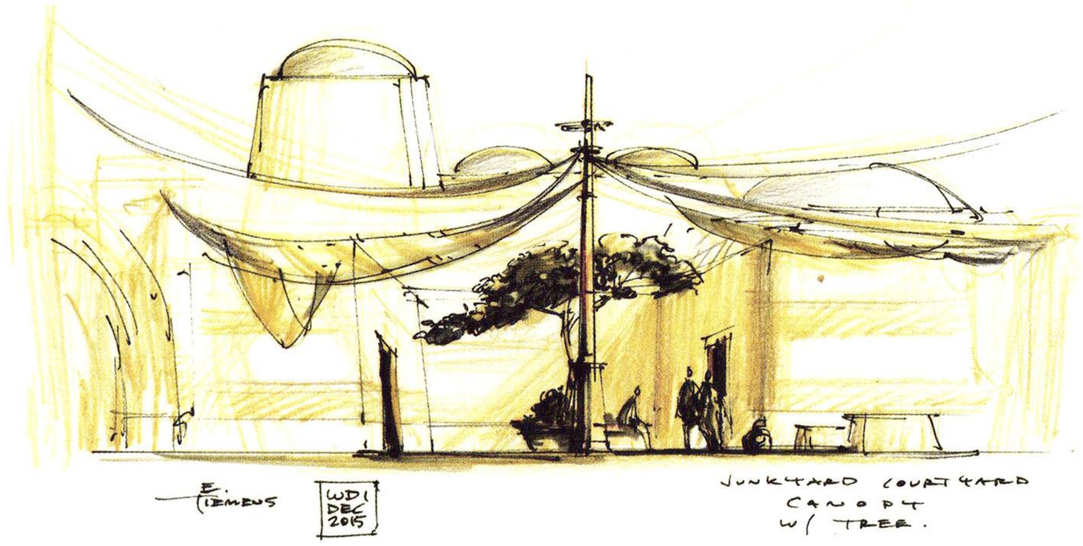
← **ELLIOT SKETCH** Tiemens, McCaig, Lindberg

"We were excited to give guests the opportunity to ride Elee, but it was challenging since only a handful of guests can ride at any one time." Kerrison

↓ **CREATURE FOOD WAGON** Turner



THE SERVICE YARD

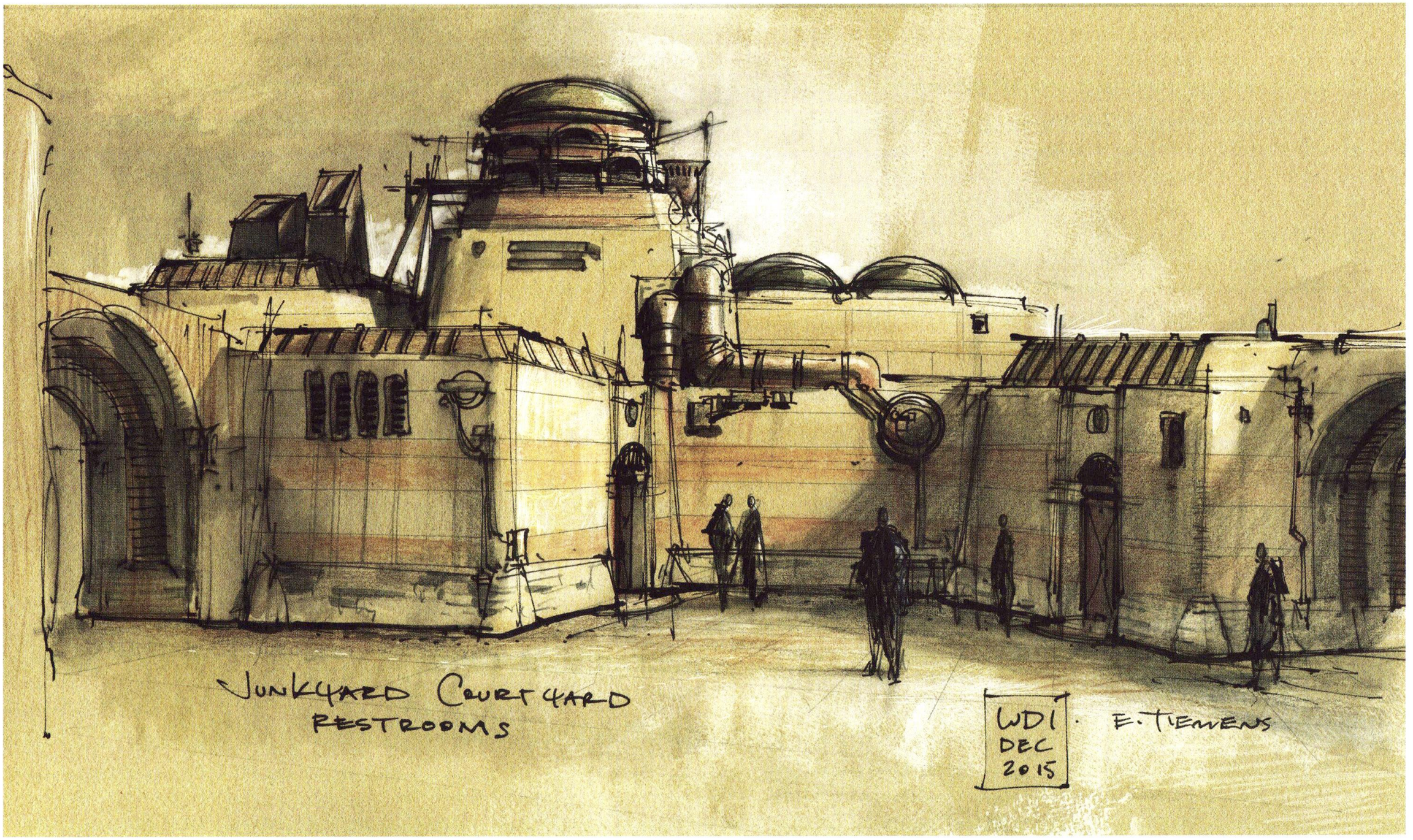


↑ **JUNKYARD SHADE SYSTEM** Tiemens

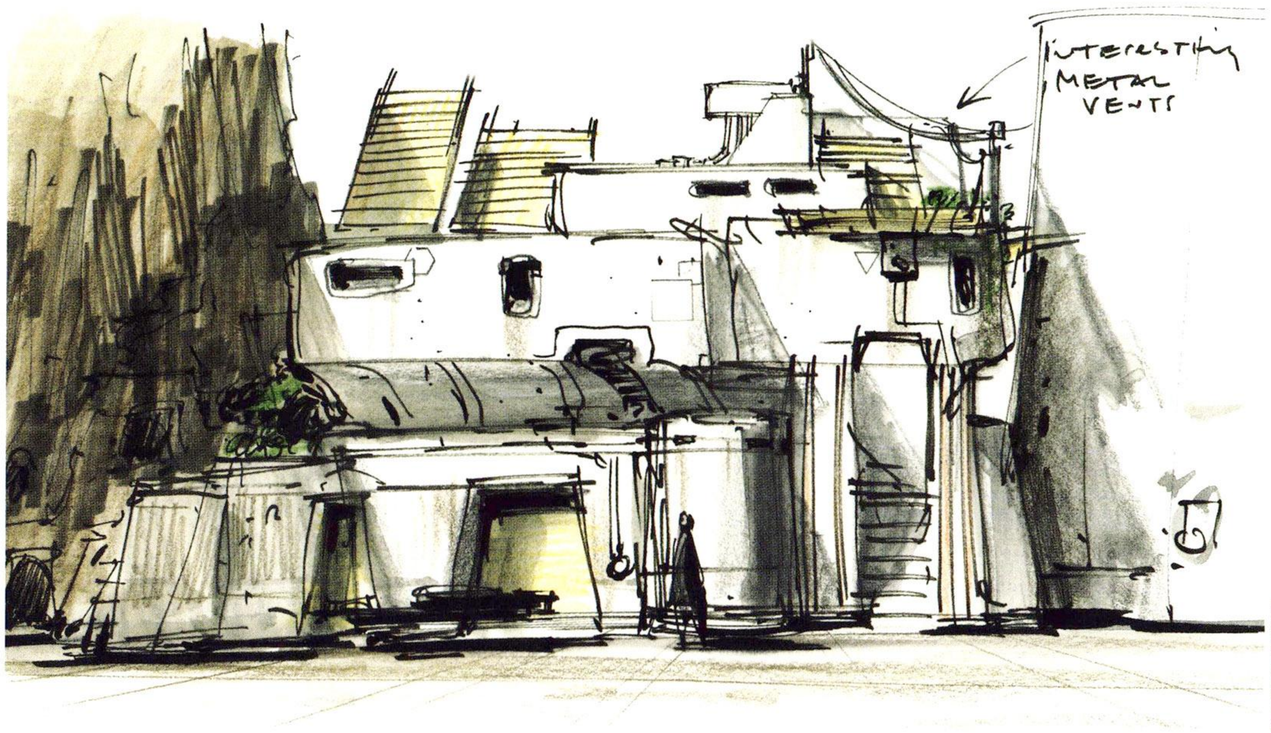


↓ **COURTYARD BATHROOMS V01** Tiemens

↑ **VILLAGE RESTROOMS WATERWORKS** Tiemens



OUTPOST APARTMENTS



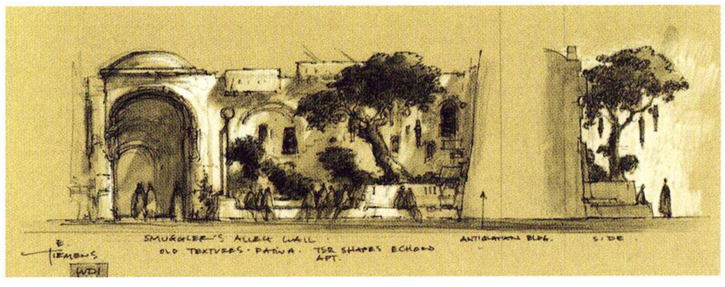
↑ **TABLE-SERVICE RESTAURANT VILLAGE FACADE STUDY V02 AND 3-D RENDER** Tiemens



↓ **TABLE-SERVICE RESTAURANT VILLAGE FACADE V01A** Jenkins



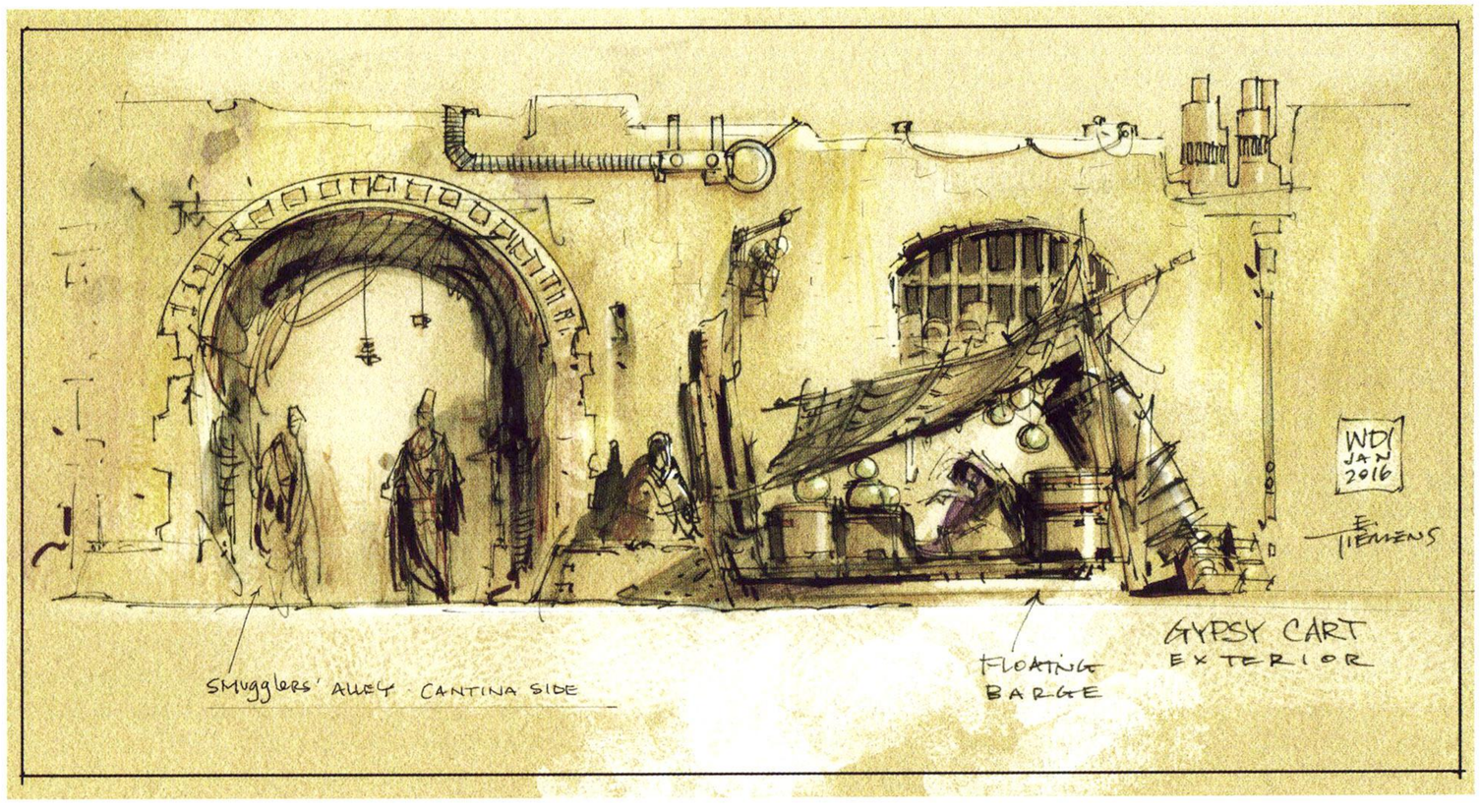
SMUGGLER'S ALLEY



↑ **SMUGGLER'S ALLEY EXTERIOR V01** Tiemens



↑ **SMUGGLER'S ALLEY WALL EXTERIOR** Tiemens

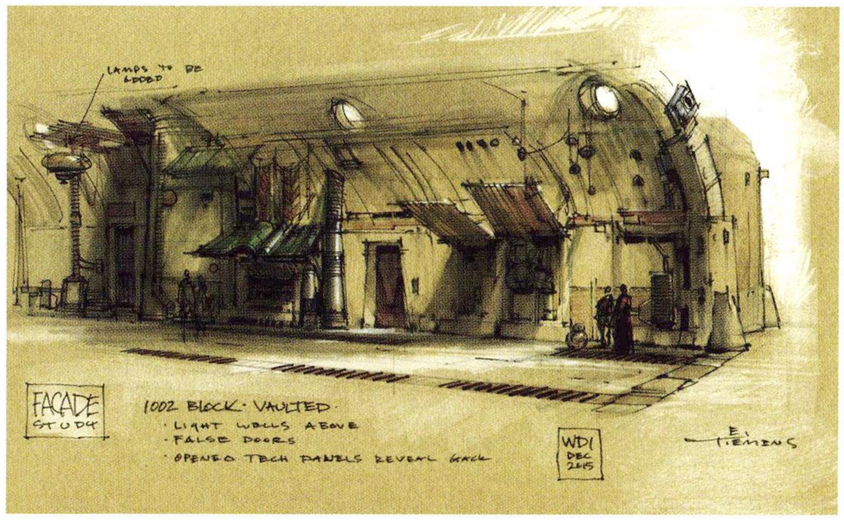


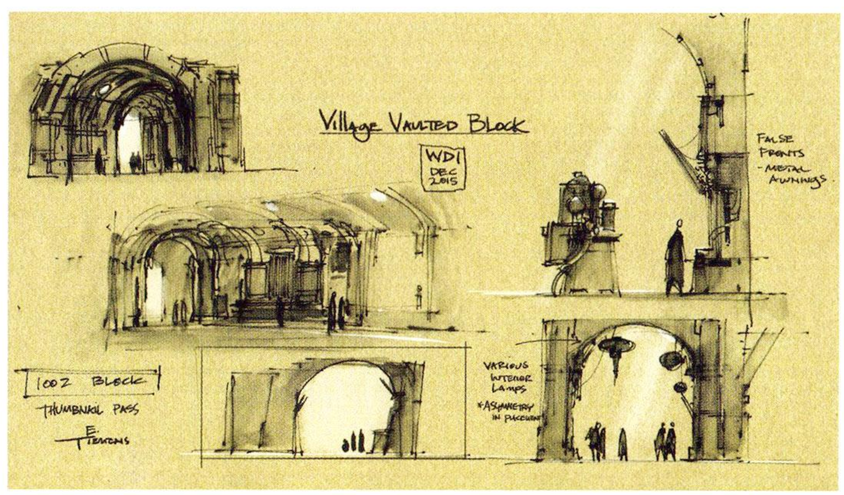
↑ **CART EXTERIOR V01** Tiemens

↓ **SMUGGLER'S ALLEY FRONT EXTERIOR V02** Lim









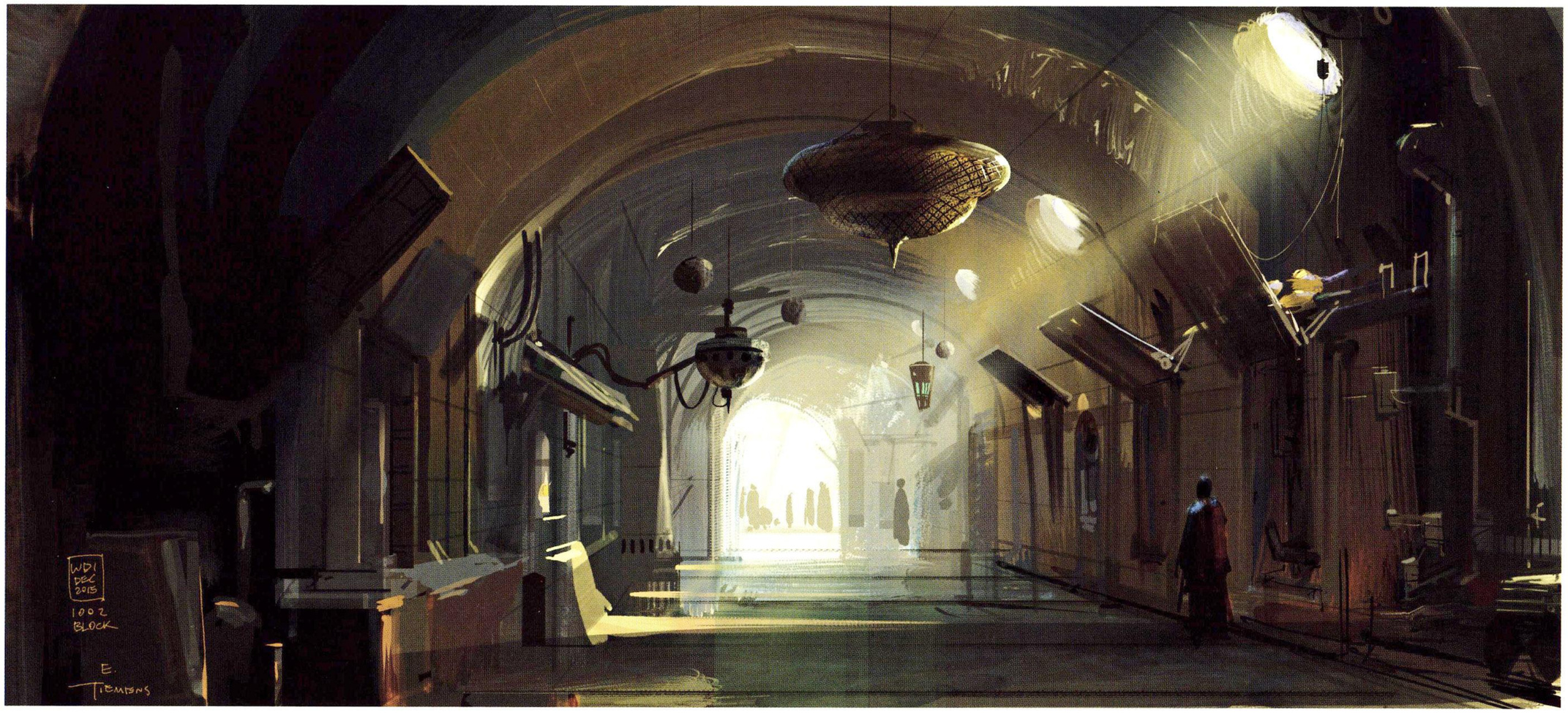
↓ **VILLAGE BLOCK COLOR AND LIGHT STUDY V01** *"This is a quick color study. One of the things that was interesting in Istanbul is that there were interior market halls. It's quite the labyrinth in the big market bazaar there. And so there was inspiration of, 'Well maybe some of the shops could have little side panels and there might be the self-serve units.' Some of that played into the inspiration also and the rhythm for the souk area."* Tiemens

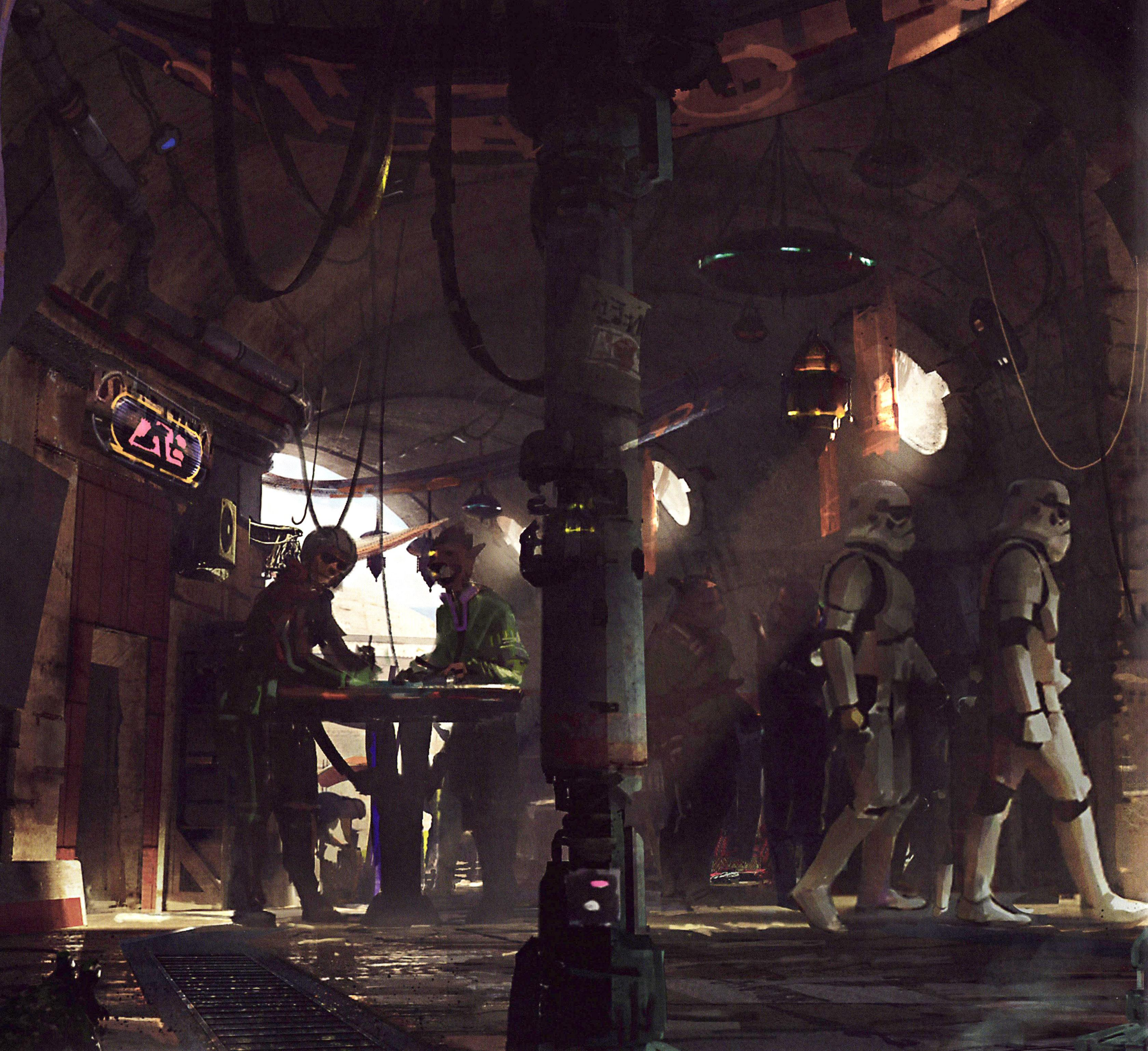
↑ **VILLAGE VAULTED ENTRANCE V02** Tiemens

↗ **VILLAGE BLOCK FACADE STUDY V01** Tiemens

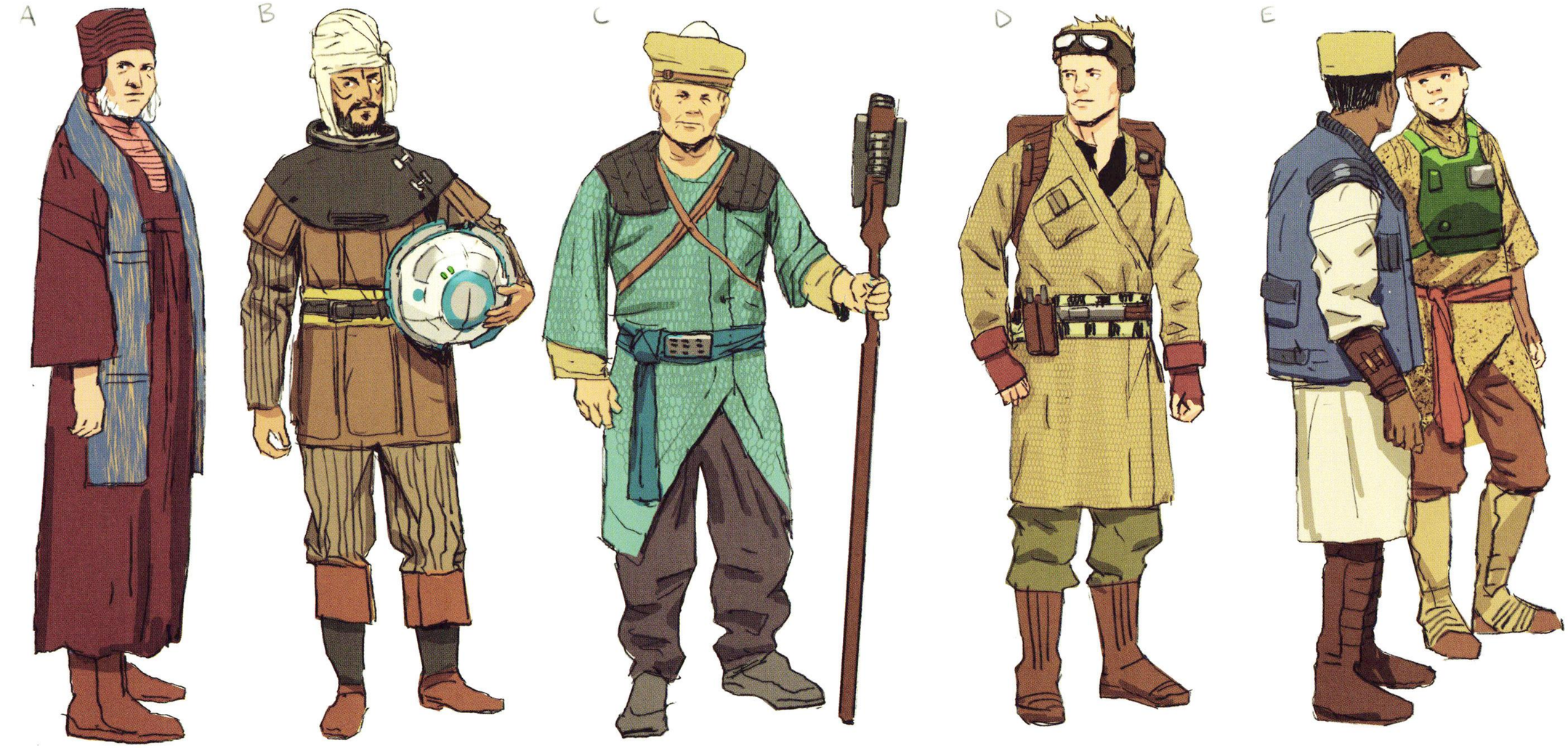
→ **VILLAGE BLOCK FACADE STUDY V02** Tiemens

→→ **VILLAGE VAULTED WALKWAY NOTES**
Eytan Zana, Tiemens, Lim








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Batuuan Fashion

Black Spire Outpost isn't only about the places, sights, and sounds—it's about those who call it home. The citizens of Batuu generally commute into Black Spire from nearby vicinities for their work, whether that involves selling grains for Kat Saka, recruiting pilots for Ohnaka Transport Solutions, or running errands for Dok-Ondar. To align with the immersive nature of Galaxy's Edge, the cast members need to look, convincingly, like inhabitants of Batuu; as with the visiting guests, the cast members are characters in the story. Imagineering creative director Cory Rouse says, "We wanted our cast to feel unique because they're inhabitants of Black Spire Outpost. We went through great lengths to be sure they could create their own persona, because what they do is different than in other lands. We want them to be able to express themselves through their clothes." Creatives from Walt Disney Parks and Resorts, Walt Disney Imagineering, and Lucasfilm then had to put those concepts under the light of practicality, taking into account what would be comfortable for cast members, who would be working for several hours a day in California's and Florida's warm climates. Batuu's three suns may be fictional, but summers in both real-world locations lend credibility to their existence.

Though all Disney park costumes fit the theme of wherever their wearers work, Galaxy's Edge stands apart with costumes that are entirely in-story—and the fabrics, textures, and shapes look at home within the *Star Wars* galaxy. Walt Disney Parks and Resorts senior costume designer Joe Kucharski worked closely with Walt Disney Parks and Resorts project manager for costuming Brenda Mercure to develop the wardrobe pieces and ensembles guests see when they visit Black Spire Outpost. Coming from a theater and film background, and having designed costumes for entertainment in Disney parks, Kucharski worked on costumes for the operations side of Disney parks for the first time with Galaxy's Edge. He learned about the operational restrictions and necessities from Mercure along the way, and they worked together to push boundaries where they could.

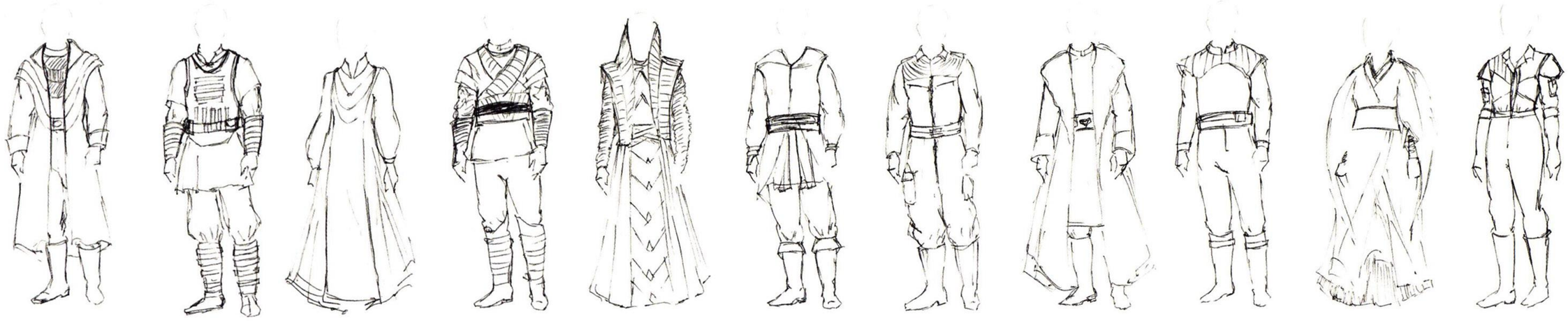
Both the films and animated series served as a strong starting, and grounding, point for Batuuan attire. Kucharski began his design work with a specific exercise. He says, "I ended up pulling every image of costumes I could—everything I could find from the [Lucasfilm] Archives, from the existing books, screencaps from the films—and I challenged myself. I gave myself an assignment to do silhouette studies of them. I would do a really quick pencil sketch: I made myself little silhouettes of a man and a woman, gathered up a white piece of paper and pencil, and I just sketched every single costume that I found on my silhouettes. Then I put the sketches up on a big board. I started groups of 'Here's every skirt we've ever seen. Here's all the shirts we've seen. Here's all the vests.' Then I just looked for commonalities. I wanted to really boil down the essence of *Star Wars* costumes to key silhouettes we see all the time. That was the starting point."

Kucharski brought real-world fashion inspiration into the mix as well. "I wanted to make sure that we kept that seventies vibe alive in *Star Wars*. So we have a seventies, but modern, vibe for the clothing," Kucharski explains. "Hand in hand with this storytelling is making sure that our cast feels comfortable in these garments. They do a job, eight hours a day, so we wanted to really focus on cast comfort. Looking at athleisure was a big influence—technological advancements in nylon for breathability and moisture wicking, knits for comfort and stretch, thinking about people kneeling and lifting and the heavy activity that they do."

He continues, "And it all serves the larger goal of being absorbed in this world we've created. For example: I was in Trader Joe's one day, just getting my groceries, and it had been raining profusely. There was a man in big, baggy cargo pants, and he had taken socks and made them into a kind of leg warmer on the bottom of his pants. It scrunched in the lines of his pants. That is the starting point of the gaiters that are on the bottom of everything in Galaxy's Edge."

Those silhouettes and influences from modern eras informed the pieces Batuuan cast members wear. And it is pieces rather than entire costumes. Kucharski and Mercure came up with multiple styles of shirts, pants, and accessories, so cast members could further customize their characters by mixing and matching to create a unique style. Varying patterns on these wardrobe pieces reference places like Kashyyyk and Naboo; these details add to the backstories that each cast member develops for their characters. The appearance of layers, through vests or overlays, adds a depth and realness to a costume, and so the design team found ways to make everyone look layered without piling on oppressively warm fabric. The finished costumes are lightweight enough for the cast members to keep their cool in sometimes blazing climes.

← **VILLAGERS 01** Domachowski



↑ **GALAXY'S EDGE CAST COSTUMING 2** Joe Kucharski



↑ **GALAXY'S EDGE CAST COSTUMING 3** *"After the silhouette studies, this was our first pass at 'Let's start to see shapes and what could be layered.' This was also a first pass at figuring out a mix-and-match. This was our first shape exploration, and we were trying to figure out the number of pieces. We didn't want to get distracted by color."* **Kucharksi**



↑ **GALAXY'S EDGE CAST COSTUMING 4**
"Here we looked at the number of pieces that needed to be dark versus light versus different types of textures. We started to play with various accents, so you could find the Millennium Falcon *attraction, versus a Resistance member, versus a villager. We wanted to make sure we had shape and icon language that could be seen in a crowd."* **Kucharski**



↑ **GALAXY'S EDGE CAST COSTUMING 6** Kucharski

← **GALAXY'S EDGE CAST COSTUMING 7** *"This is where we really started to make all our color decisions. And so these renderings were done simultaneously while we were developing the fabric. A fabric came in and we'd tweak the color a little bit, so that way the renderings that we sold to Imagineering and Lucasfilm, the executives would understand, 'This is what you're going to see in the park.'"* Kucharski

↑ **GALAXY'S EDGE CAST COSTUMING 8** Kucharski

↓ **VILLAGERS 07** Domachowski





Galactic Snacking

Some Disney park enthusiasts focus their energies on the parks' food and drink offerings, trying every new menu item and going back time and time again to their favorites. Popular offerings at the parks include churros and ice-cream treats, which are not exactly the type of snacks you'd find in the *Star Wars* galaxy. Given the immersive nature of *Star Wars*: Galaxy's Edge, the food had to feel as though it was part of those fictional worlds. Scenes with food spreads, like in Maz Kanata's Takodana castle in *The Force Awakens* or in the party Senator Padmé Amidala threw for Senator Aang in *The Clone Wars*, helped provide inspiration as far as the look of the food—but images can't have a scent or a taste.

Imagineering managing story editor Margaret Kerrison cited that as a challenge. The team knew what *Star Wars* looked like and sounded like, but as she pointed out, "No one but Mark Hamill knows what blue milk and green milk taste like." They worked closely with the parks' food and beverage team to consider all facets of not only *Star Wars* food, but also *Star Wars* food specifically in Black Spire Outpost. The location of Batuu and the community of the remote outpost played roles in determining the menus, as well as the variety of dishes each establishment would serve.

Kerrison says, "We've cultivated a farm-to-table feel. Ingredients taste organic, not processed. We want to give guests the feeling that most of the produce and livestock we use are grown on Batuu, but the Endorian tip-yip and things like that have been imported. That helps create the feeling that you're coming to this place to experience a melting pot of cuisines, because there are so many travelers. The overall tastes and palettes and techniques are very different; when we talked about it with the food and beverage team, we wanted some things to taste familiar, some things to be different—but everything to look unique."

For example, the Endorian tip-yip Kerrison references (served in Docking Bay 7 Food and Cargo) is actually fried chicken. But to give fried chicken a unique look, the dish is served shaped as a cube. The design team strove to be playful with the plates and utensils, as well. Home to delicious cuisine prepared by Strono "Cookie" Tuggs, Docking Bay 7 has the appearance of a marketplace, with decorative stalls serving different items. But all the food comes from Tuggs's traveling Sienar-Chall Utilipede Transport, docked above the dining establishment. Tuggs converted the transport into a mobile kitchen, so it has a bit of a real-world analog in a food truck. Lucasfilm vice president of animation and live-action series development Carrie Beck recalls, "That food-truck idea was birthed from the idea of a food marketplace. I believe it was



Pablo [Hidalgo] specifically who said, 'Oh, like *Star Wars* food trucks.' That then informed the next iteration of what everyone [at Imagineering at Lucasfilm] was doing together."

Every food and drink offering, whether at Docking Bay 7 Food and Cargo, Ronto Roasters, Oga's Cantina, Kat Saka's Kettle, or the Milk Stand, has a unique look, and all the menu items read instantly to guests as being part of the *Star Wars* galaxy. The unique look even applied to Coca-Cola products. In partnership with Disney Imagineers, The Coca-Cola Company designed innovative proprietary experiences for beverages sold within Galaxy's Edge. Coca-Cola®, Diet Coke®, Sprite®, and Dasani® products stay true to each brand's identity while adding a distinct *Star Wars* spin. Custom versions of iconic Coca-Cola trademarks in Aurebesh, industrial caps, and droid-inspired coolers give guests the ultimate immersive experience.

← **QUICK-SERVICE RESTAURANT CHEF AREA** Lim

↗ **QUICK-SERVICE RESTAURANT MARQUEE RENDERING** Jeffrey Leinenveber, Fulton

DOCKING BAY 7 FOOD AND CARGO



↑ **QUICK-SERVICE RESTAURANT COURTYARD CONCEPT V02** Tiemens



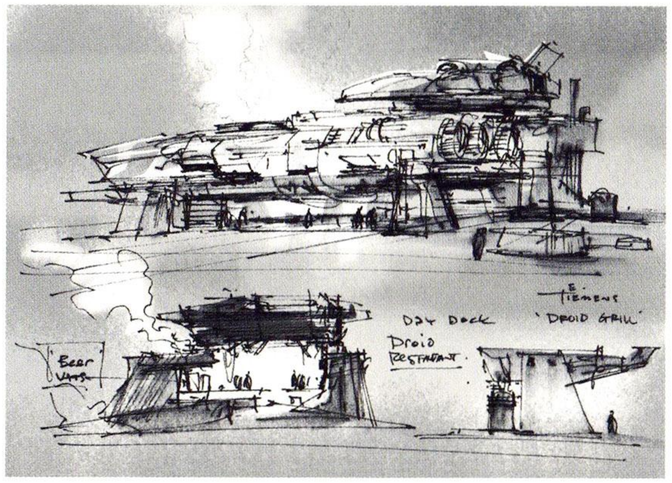
↓ **QUICK-SERVICE RESTAURANT COURTYARD V02A** Lim, Tiemens

↑ **QUICK-SERVICE RESTAURANT COURTYARD V01** Lim, Tiemens

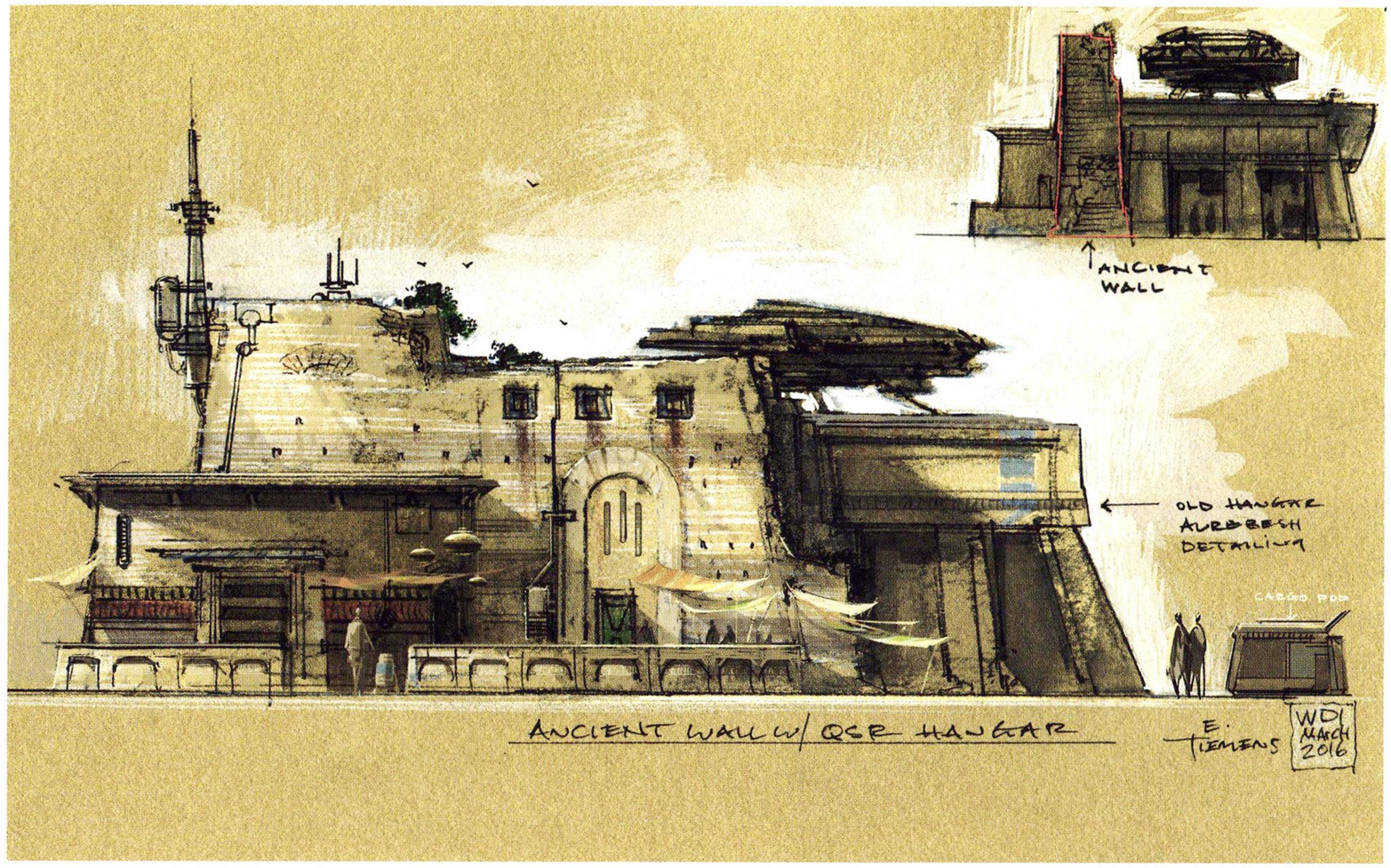




↑ **QUICK-SERVICE RESTAURANT COURTYARD 6** Tiemens

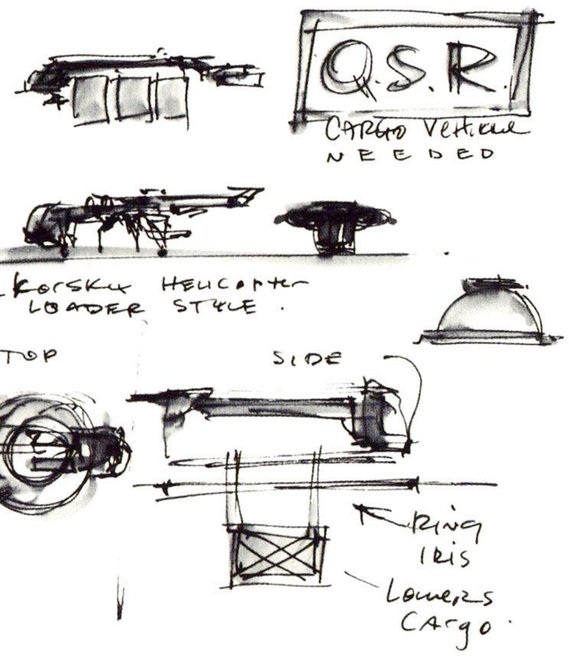


↑ **DROID RESTAURANT SHIP BAY INTERIOR** Tiemens

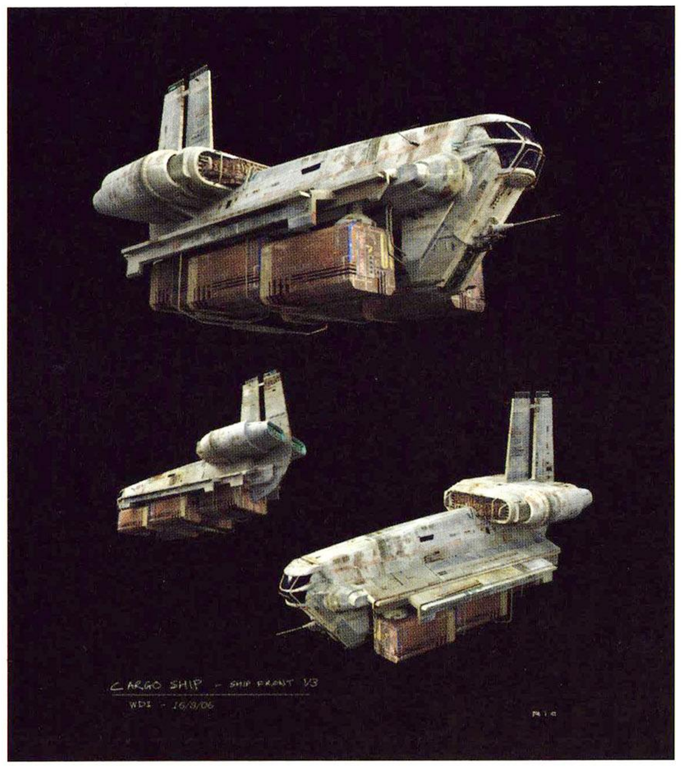


↓ **QUICK-SERVICE RESTAURANT ROCK WALL STUDY** Tiemens

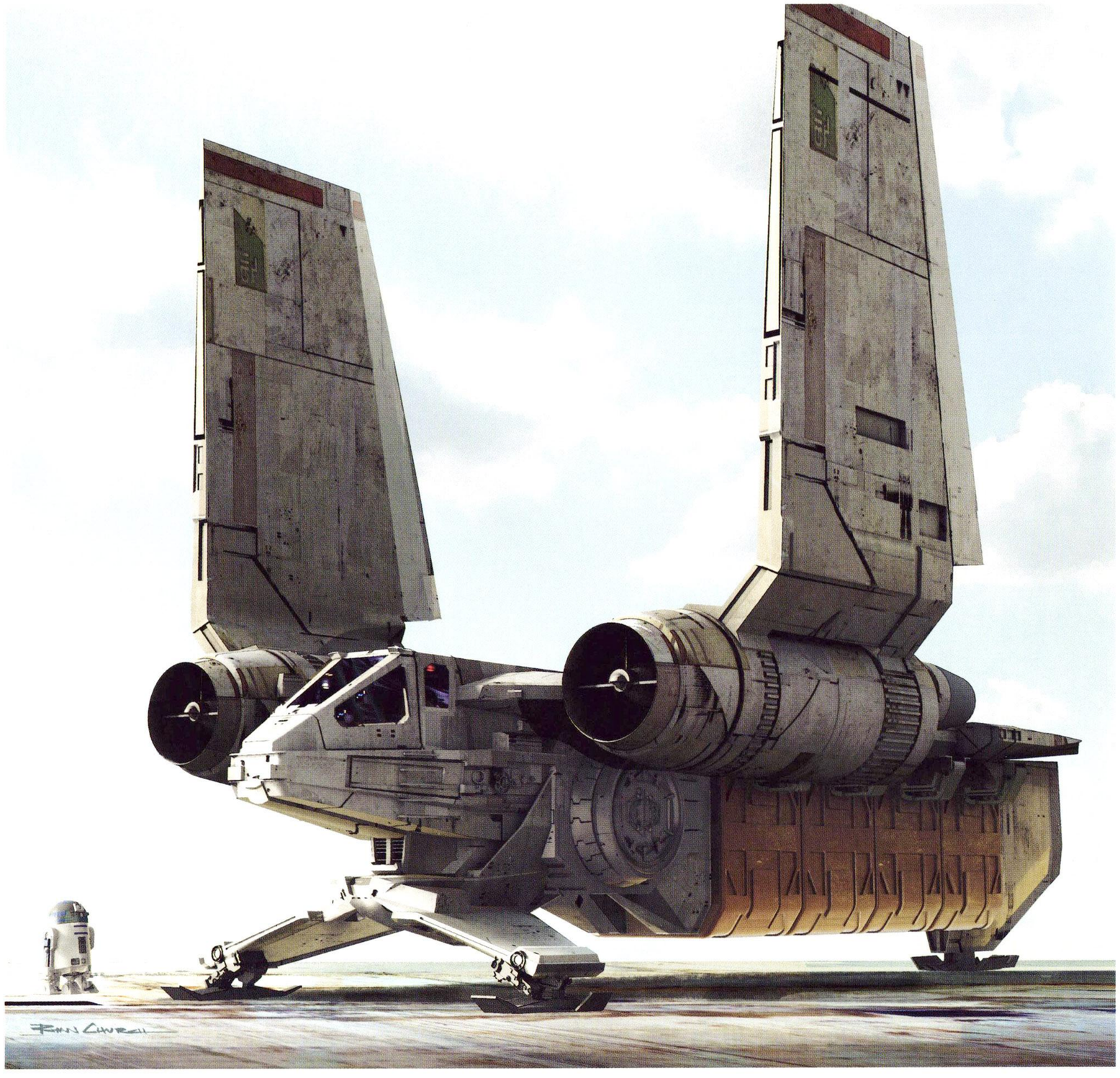
↑ **QUICK-SERVICE RESTAURANT HANGAR FACADE** Tiemens



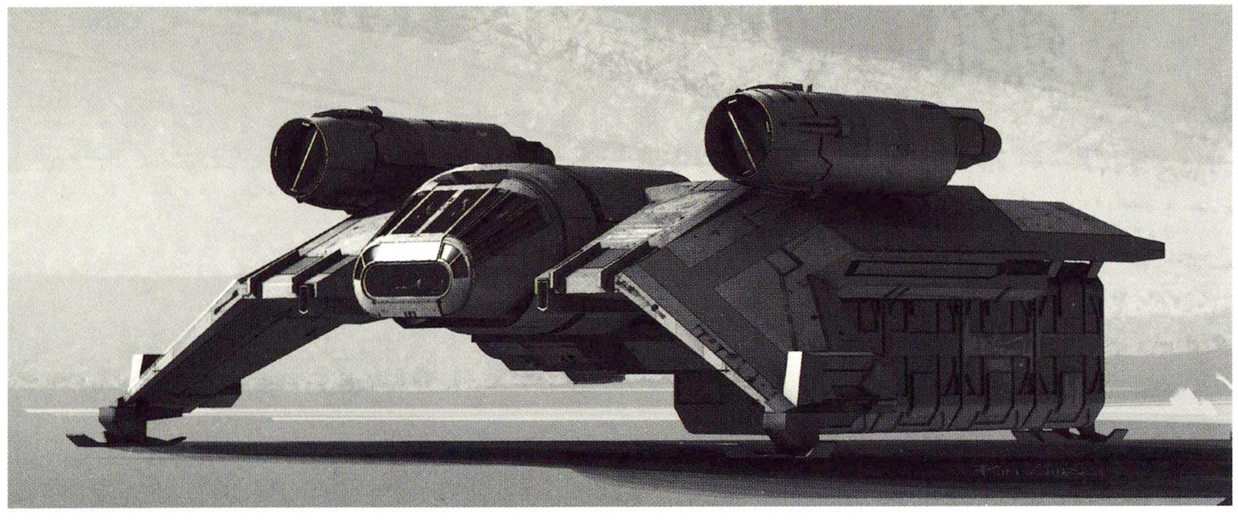
↑ **QUICK-SERVICE RESTAURANT HANGAR SHIP THUMBNAILS** Tiemens



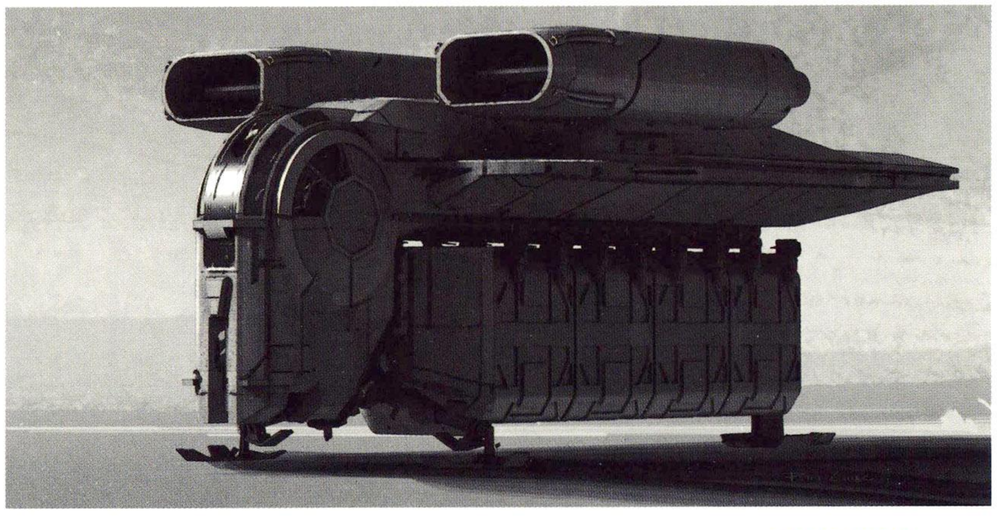
↑ **QUICK-SERVICE RESTAURANT CARGO SHIP V03** Lim



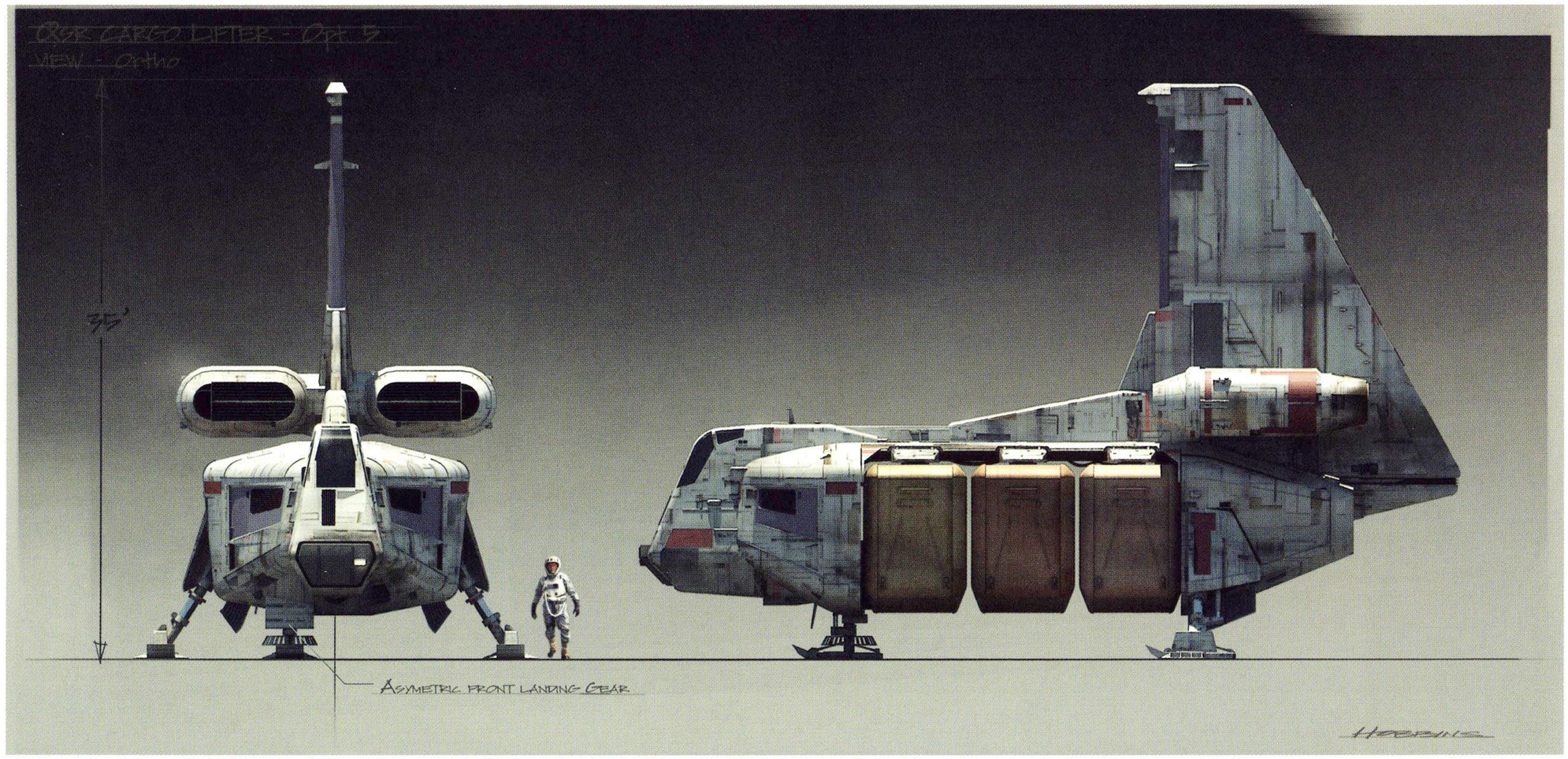
↑ **QUICK-SERVICE RESTAURANT SHIP** Church



↑ **CARGO SHIP 48** Church

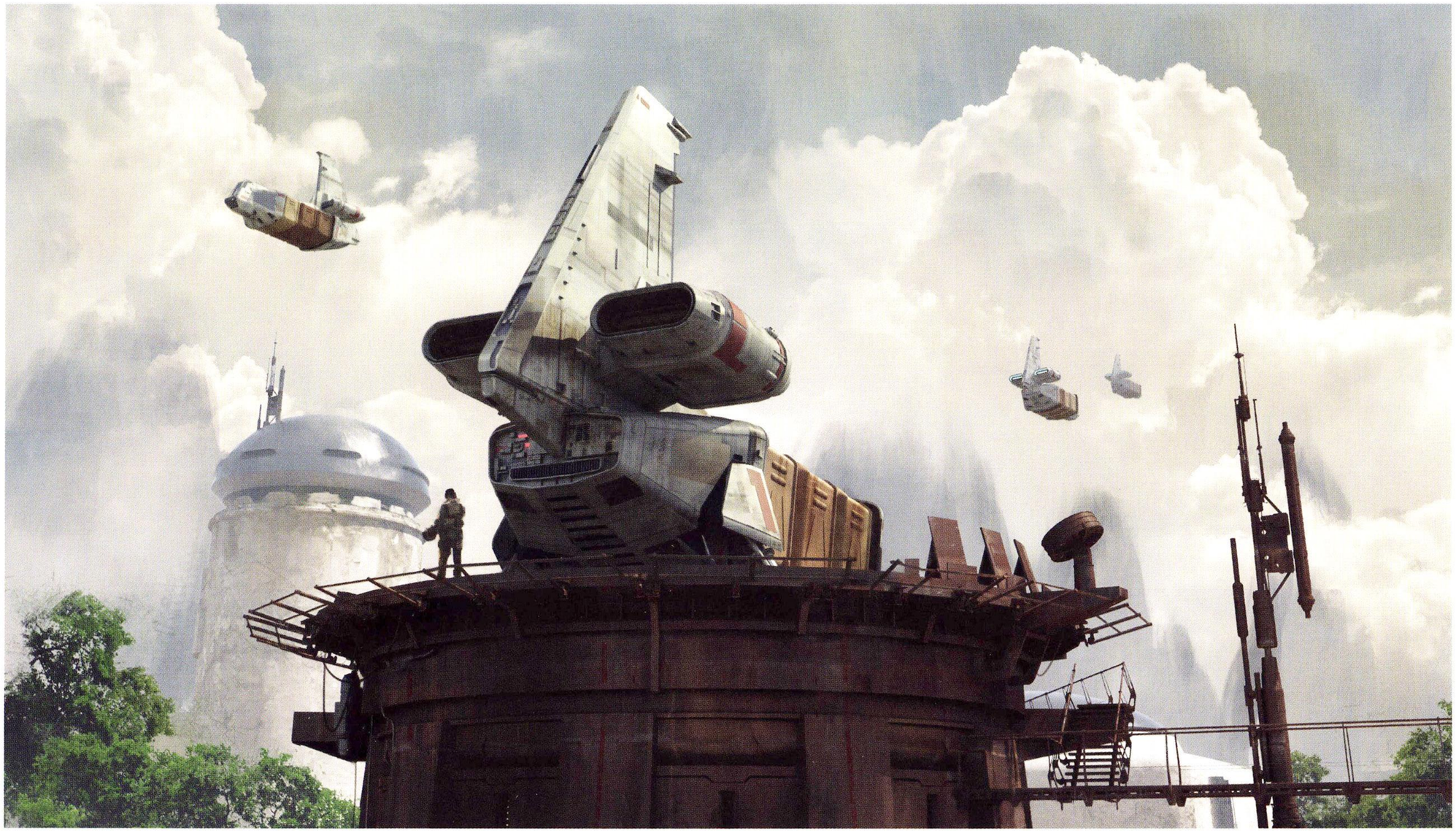


↑ **CARGO SHIP 43** Church



↑ **QUICK-SERVICE RESTAURANT CARGO LIFTER OPTION 5 VIEW** Hobbins

↓ **QUICK-SERVICE RESTAURANT CARGO LIFTER TAIL VARIANT** Gindraux, Tiemens, Hobbins





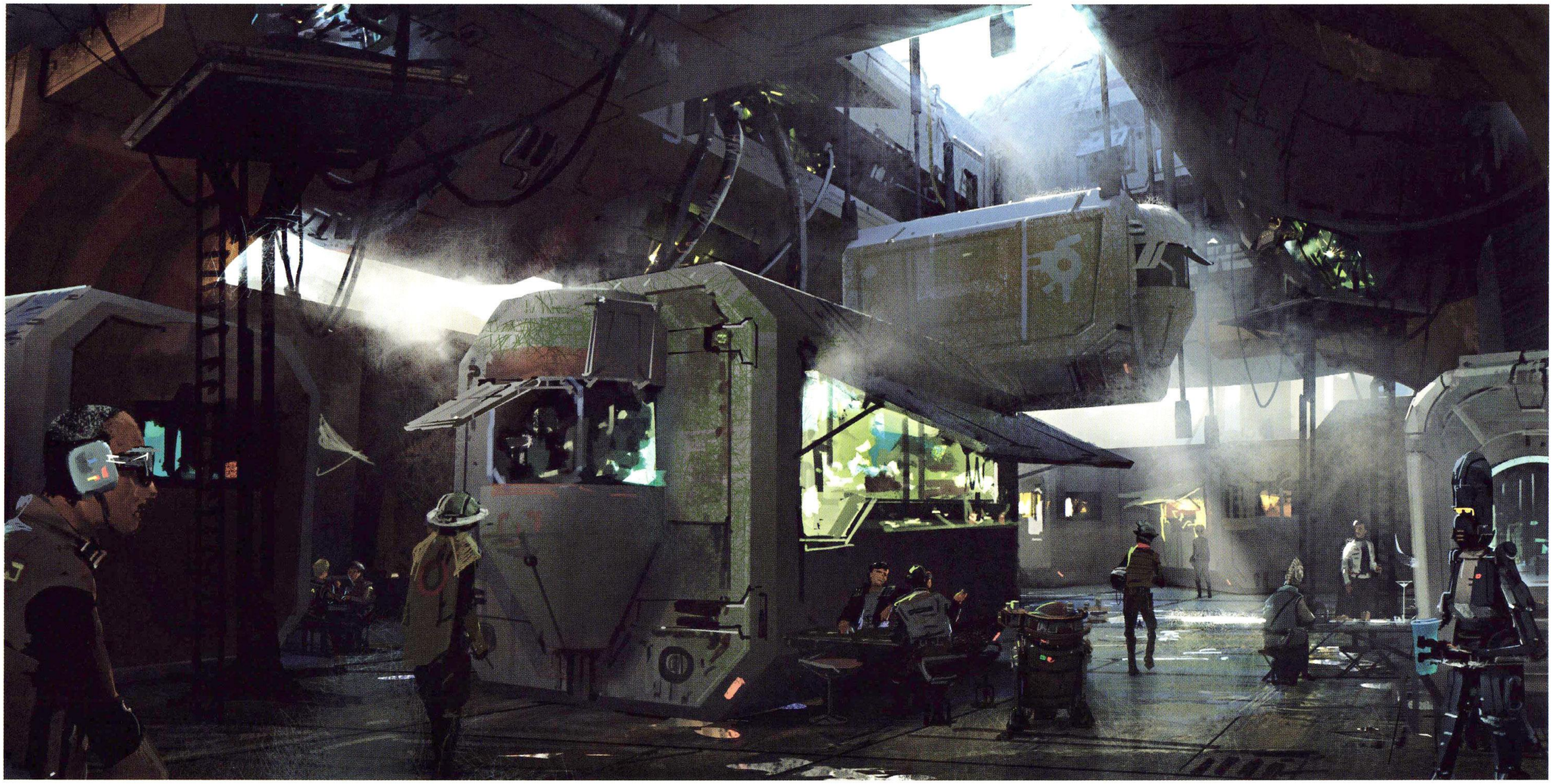


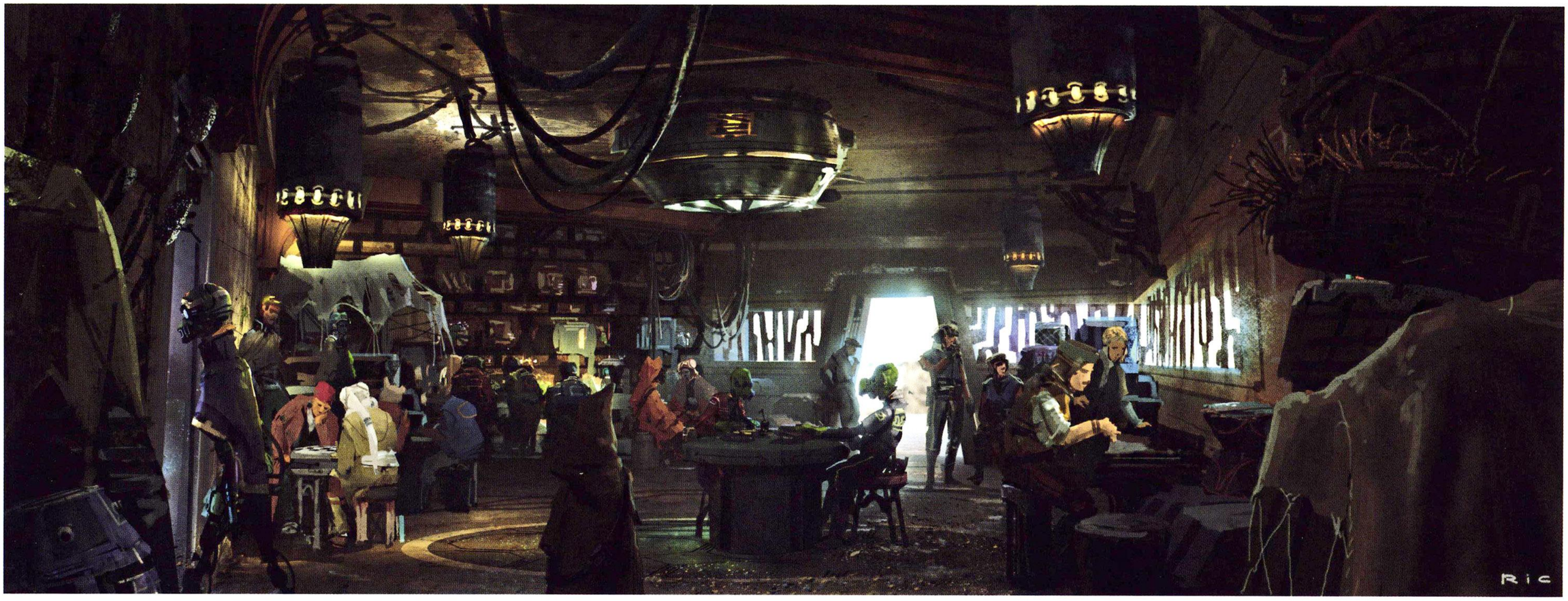
↑ **QUICK-SERVICE RESTAURANT STOCK ROOM SKETCH V01** Tiemens

← **QUICK-SERVICE RESTAURANT CHEF POD V01A** Lim, Gindraux

↓ **DROID RESTAURANT ADDITIONS** Lim, Tiemens

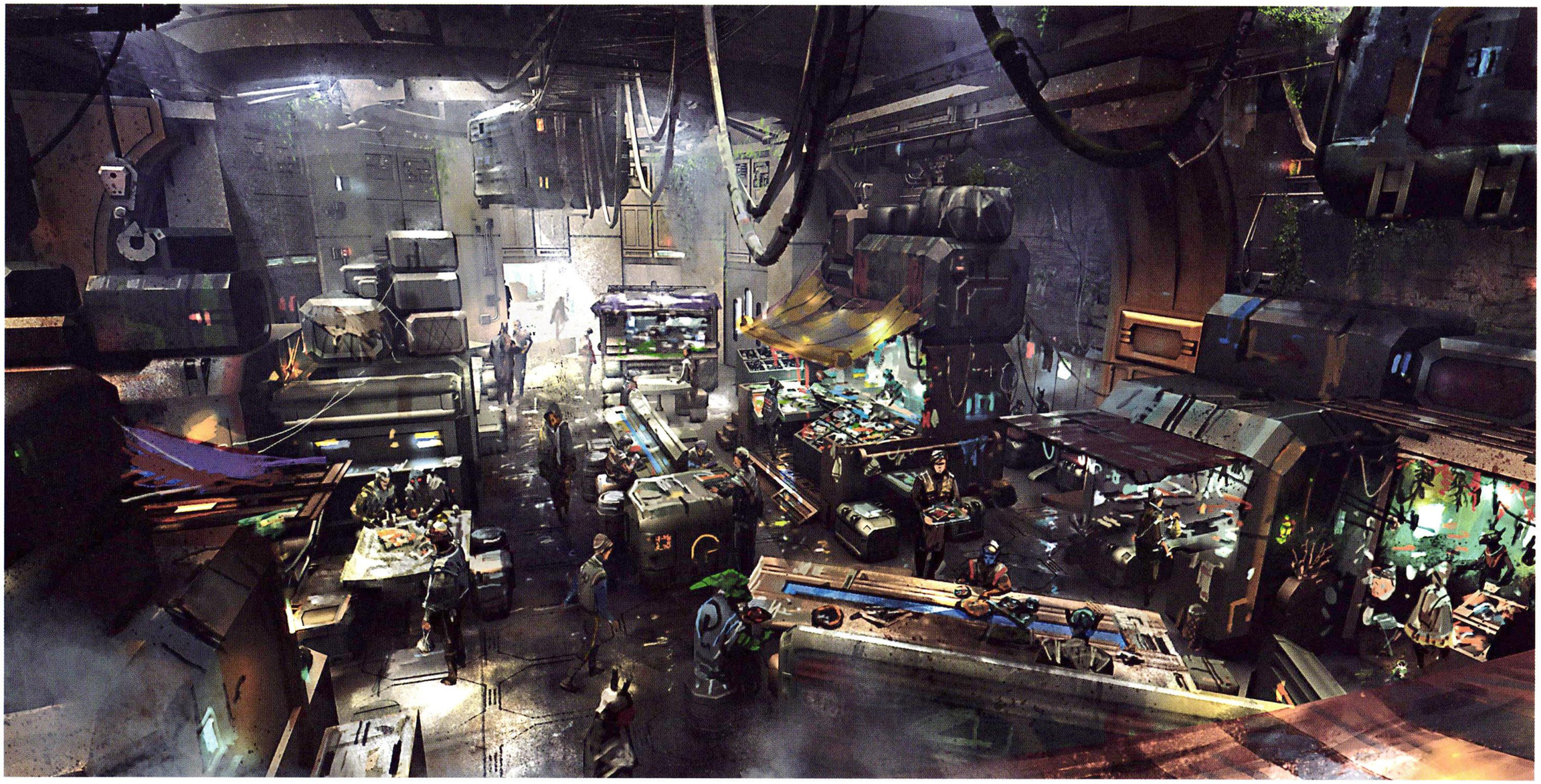
"At the beginning, there was a cool story about this big spaceship that landed on top of the building. And the food truck came out from the spaceship, like truck containers. That's why in here we've got this food truck hanging in the middle of the air. It's on its way coming down." Lim





↑ **QUICK-SERVICE RESTAURANT STOCK ROOM V01A** Lim

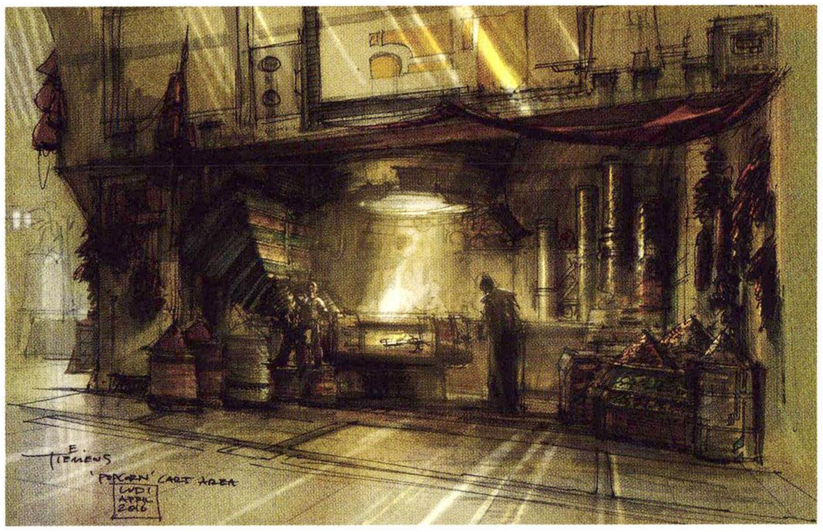
↓ **DROID RESTAURANT ADDITIONS** Lim, Tiemens



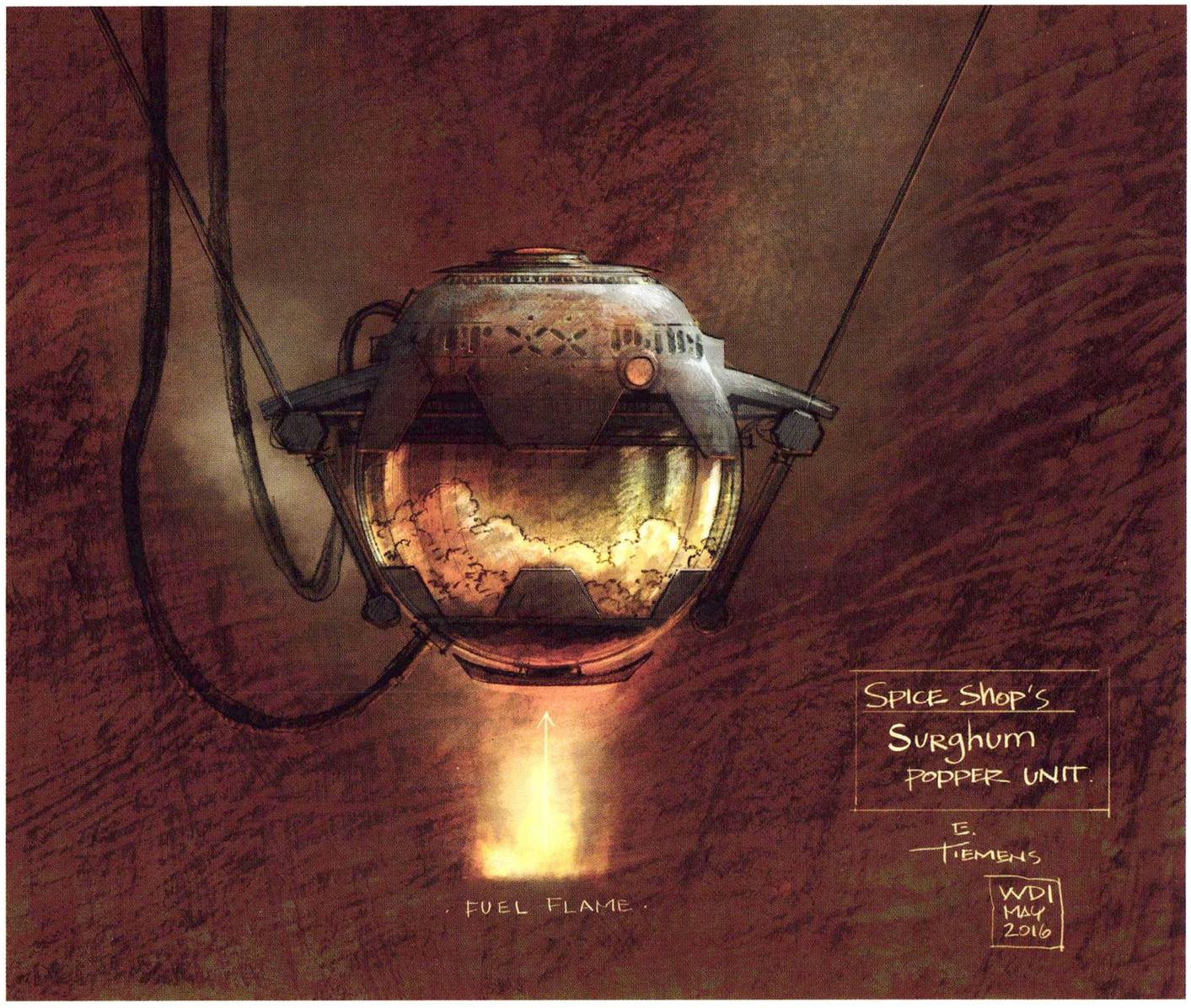
KAT SAKA'S KETTLE



↑ **KAT SAKA'S KETTLE GRAPHIC** Fulton



↑ **POPCORN CART STUDY** Tiemens



↑ **POPCORN POPPER SKETCH** Tiemens

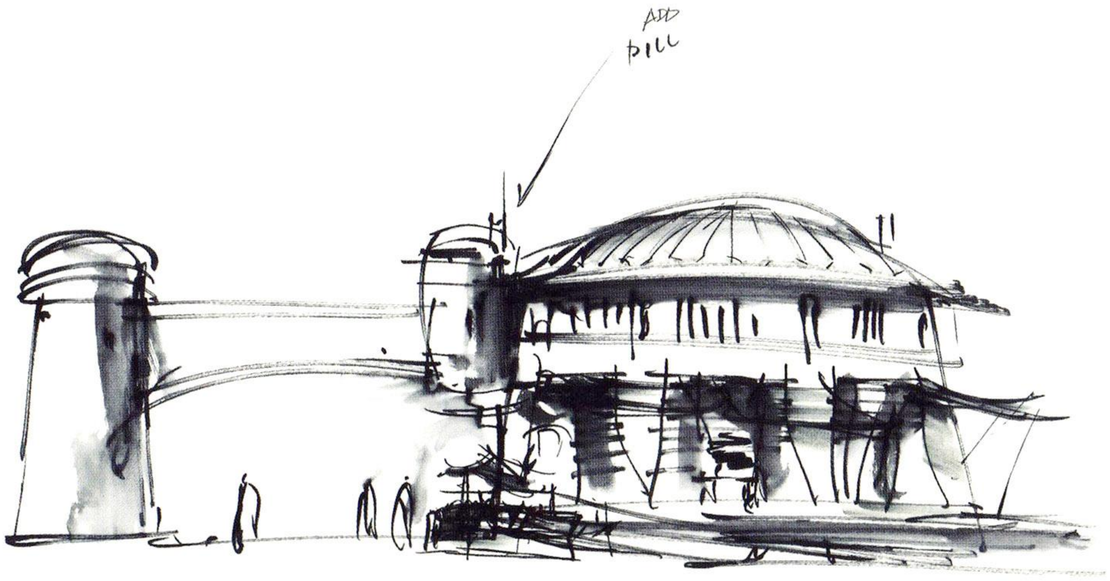


↑ **SORGHUM CART VOB** Lim



↑ **SORGHUM CART VOB** Lim, Tiemens

RONTO ROASTERS



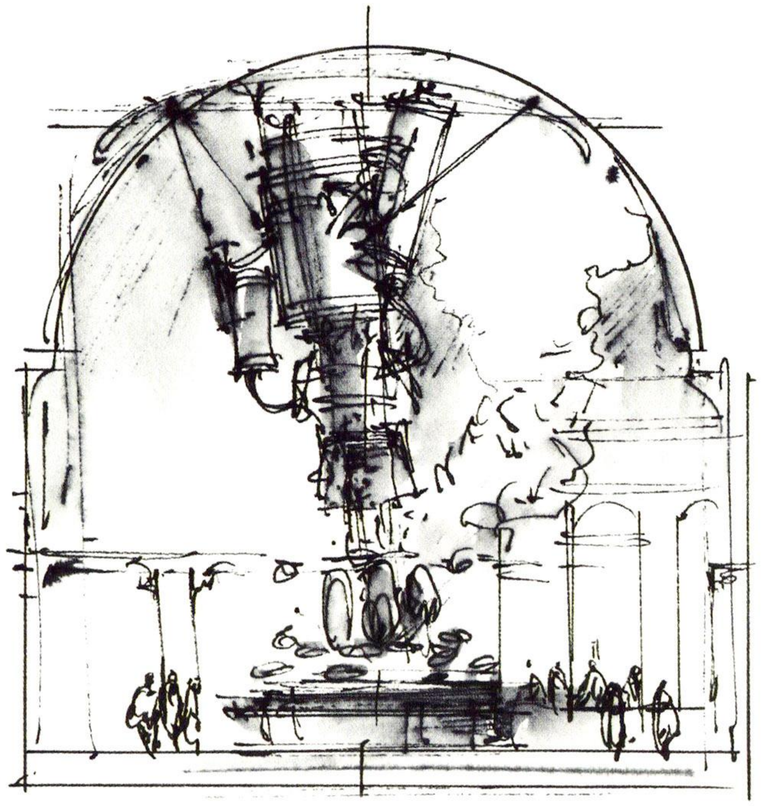
↑ **ERIK'S RONTO ROASTERS SKETCH** Tiemens



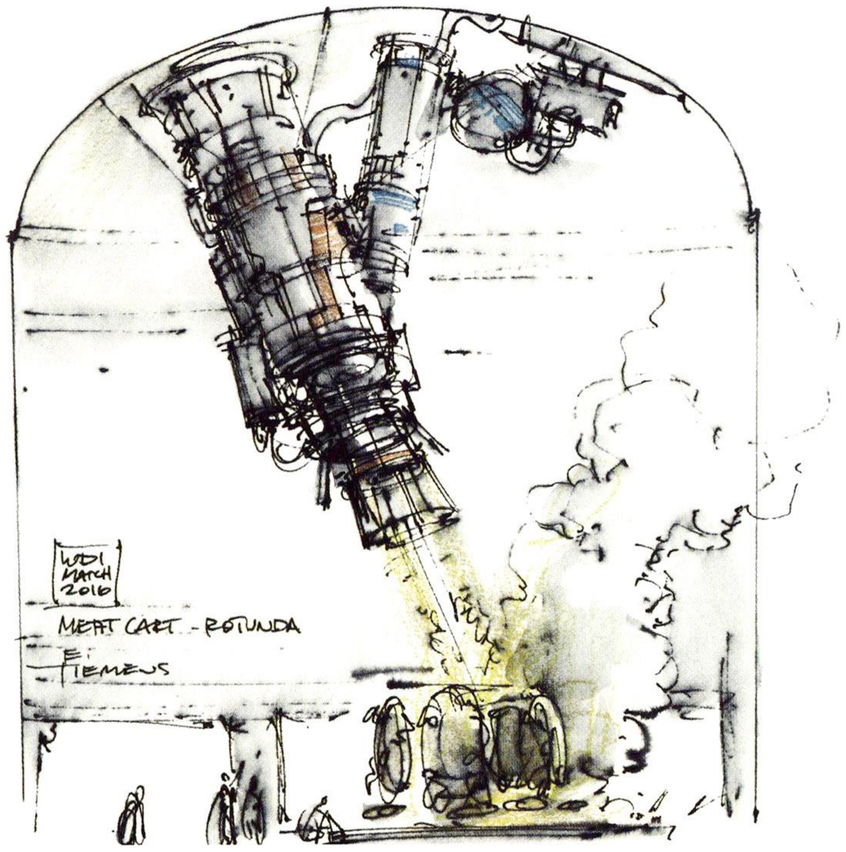
↓ **QUICK-SERVICE RESTAURANT EXTERIOR 2 V01A** Lim

↑ **VILLAGE ROTUNDA V02** Gindraux





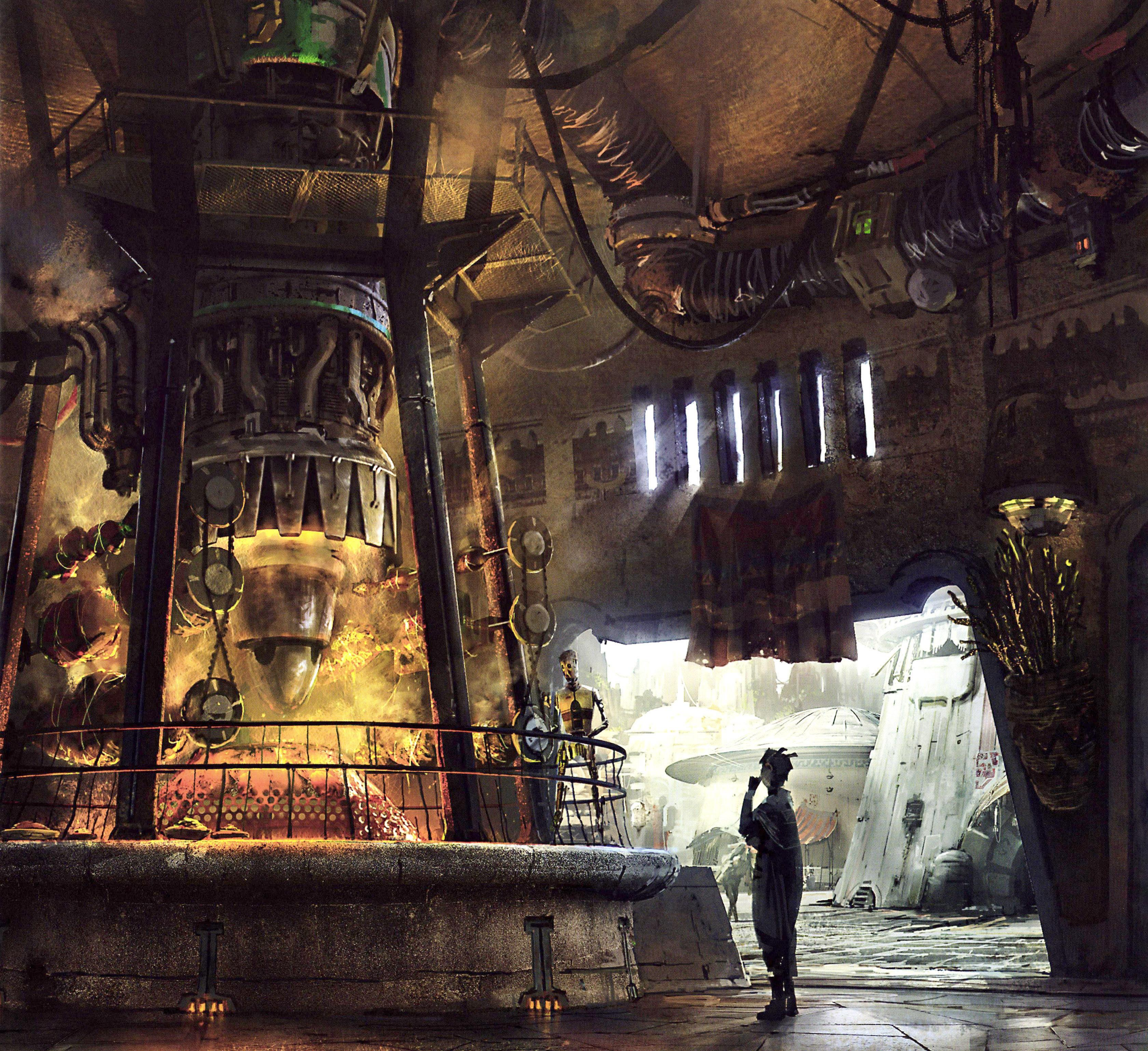
↑ **MEAT CART AREA ROUGH SKETCH V01** Tiemens



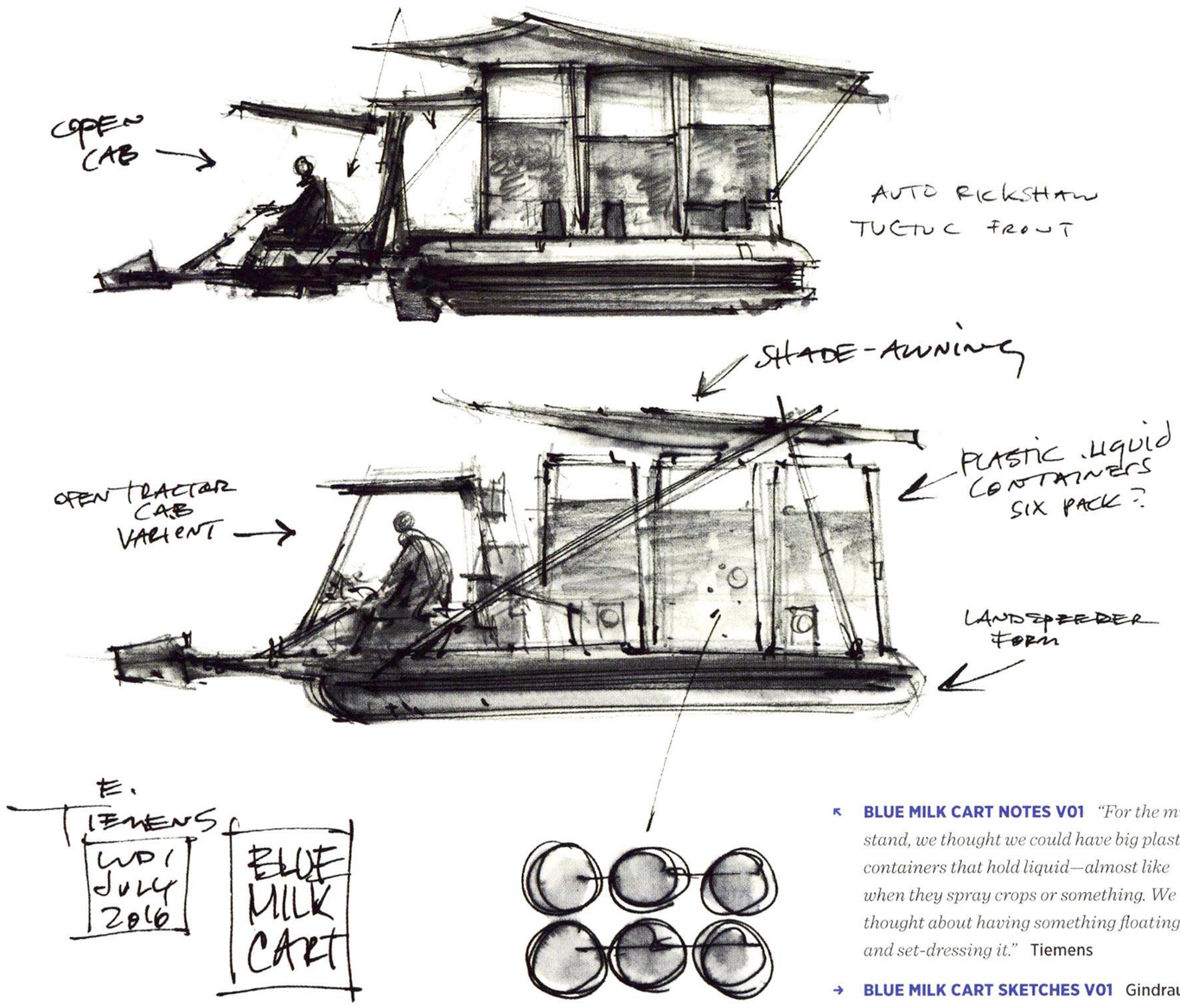
↑ **MEAT CART AREA ROUGH SKETCH V02** Tiemens

→ **MEAT MARKET EXTRA DETAIL** Lim, Tiemens

"The proprietor of this place had a giant engine. But the idea that he's salvaged something like it to be the roaster and hung it up there as the fuel source and as the barbecue was, I thought, really just powerful. It evokes two things: the Podrace and that you're adding a layer of history. This is a time that's further down from the Podrace experience, and yet we're bringing in visual elements, like a pod engine, that we've actually connected with this and changed its purpose for this, and it made total sense." **Chiang**

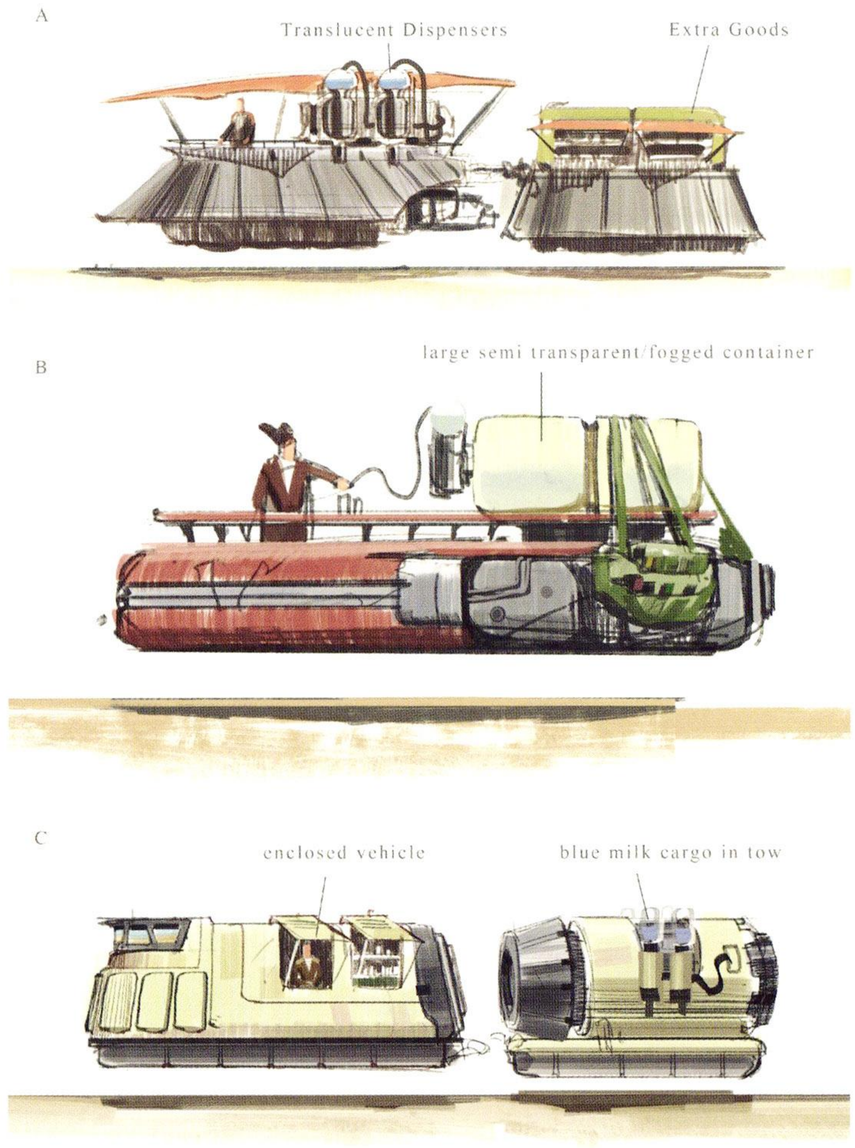


BUBO WAMBA FAMILY FARMS—MILK STAND



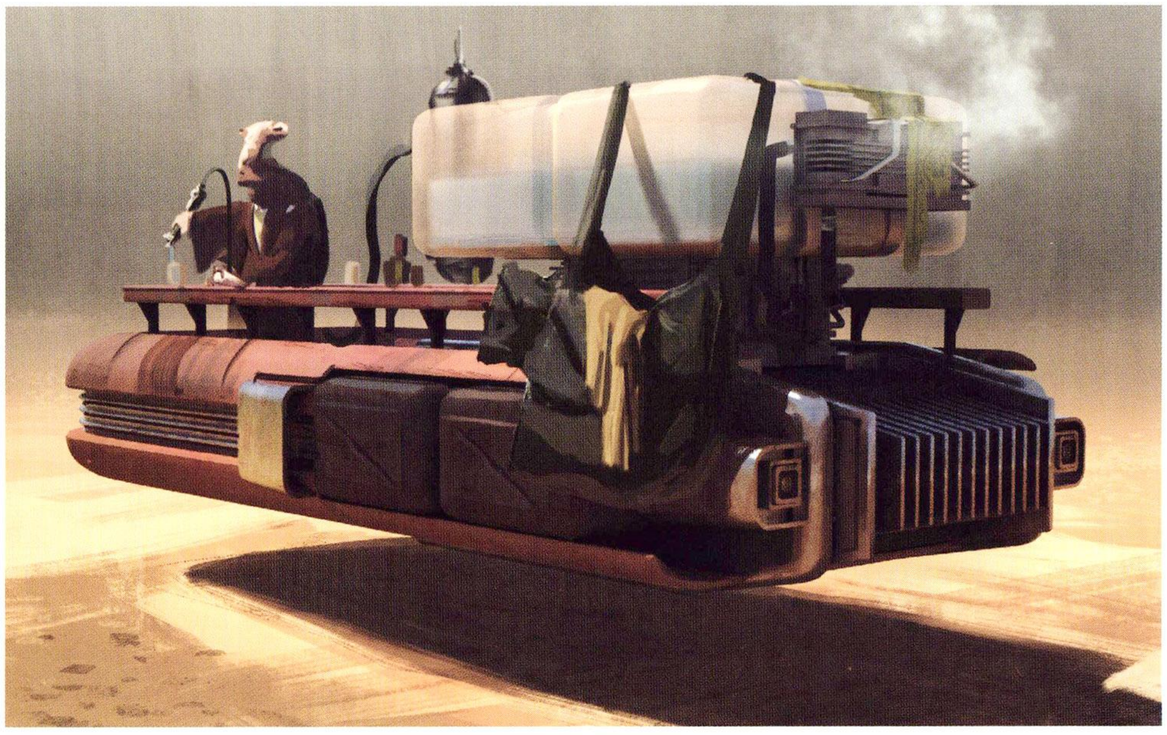
↖ **BLUE MILK CART NOTES V01** *"For the milk stand, we thought we could have big plastic containers that hold liquid—almost like when they spray crops or something. We thought about having something floating and set-dressing it."* Tiemens

→ **BLUE MILK CART SKETCHES V01** Gindraux



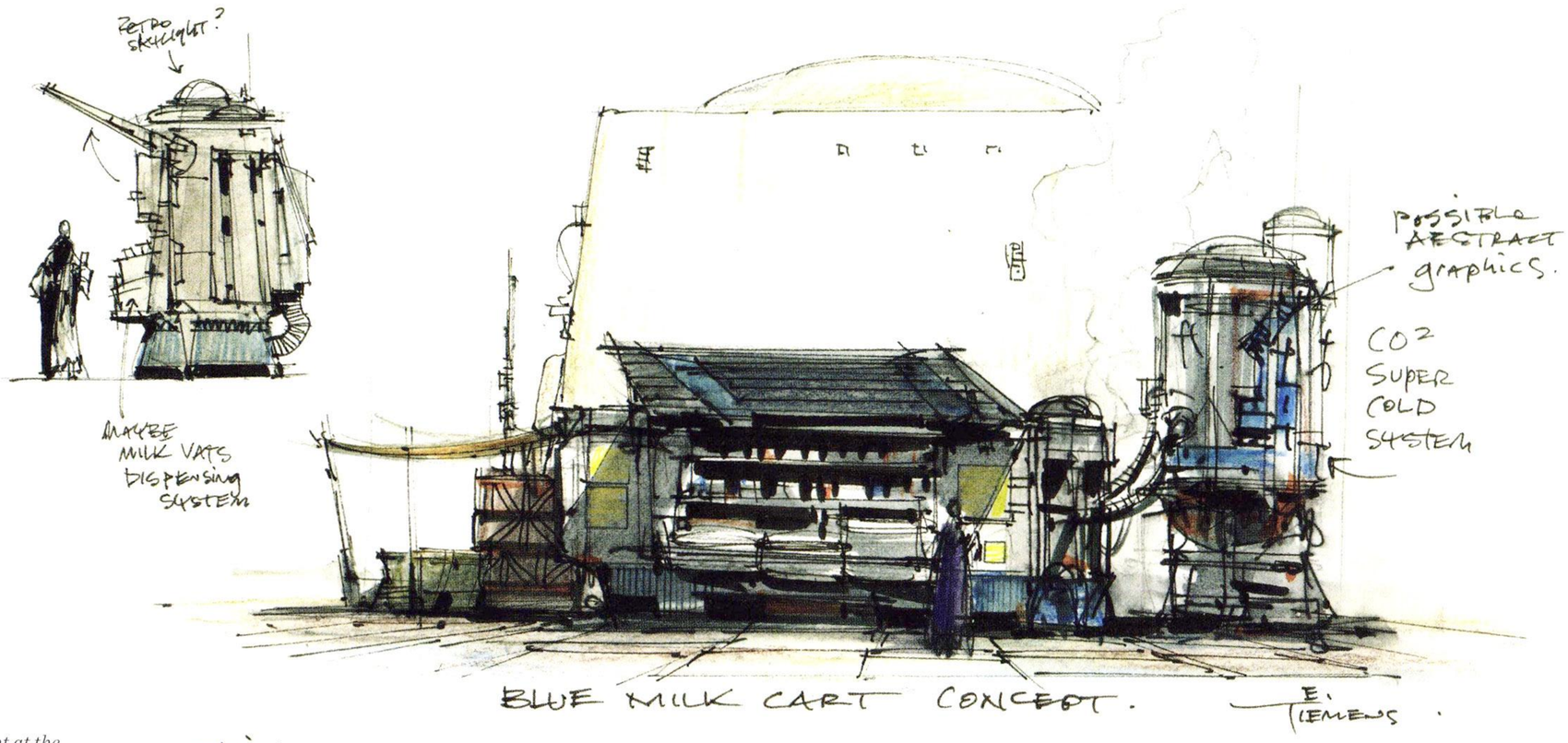


↑ **BLUE MILK CART FRONT V02** Gindraux



↑ **BLUE MILK CART SKETCHES 3 V02** Gindraux



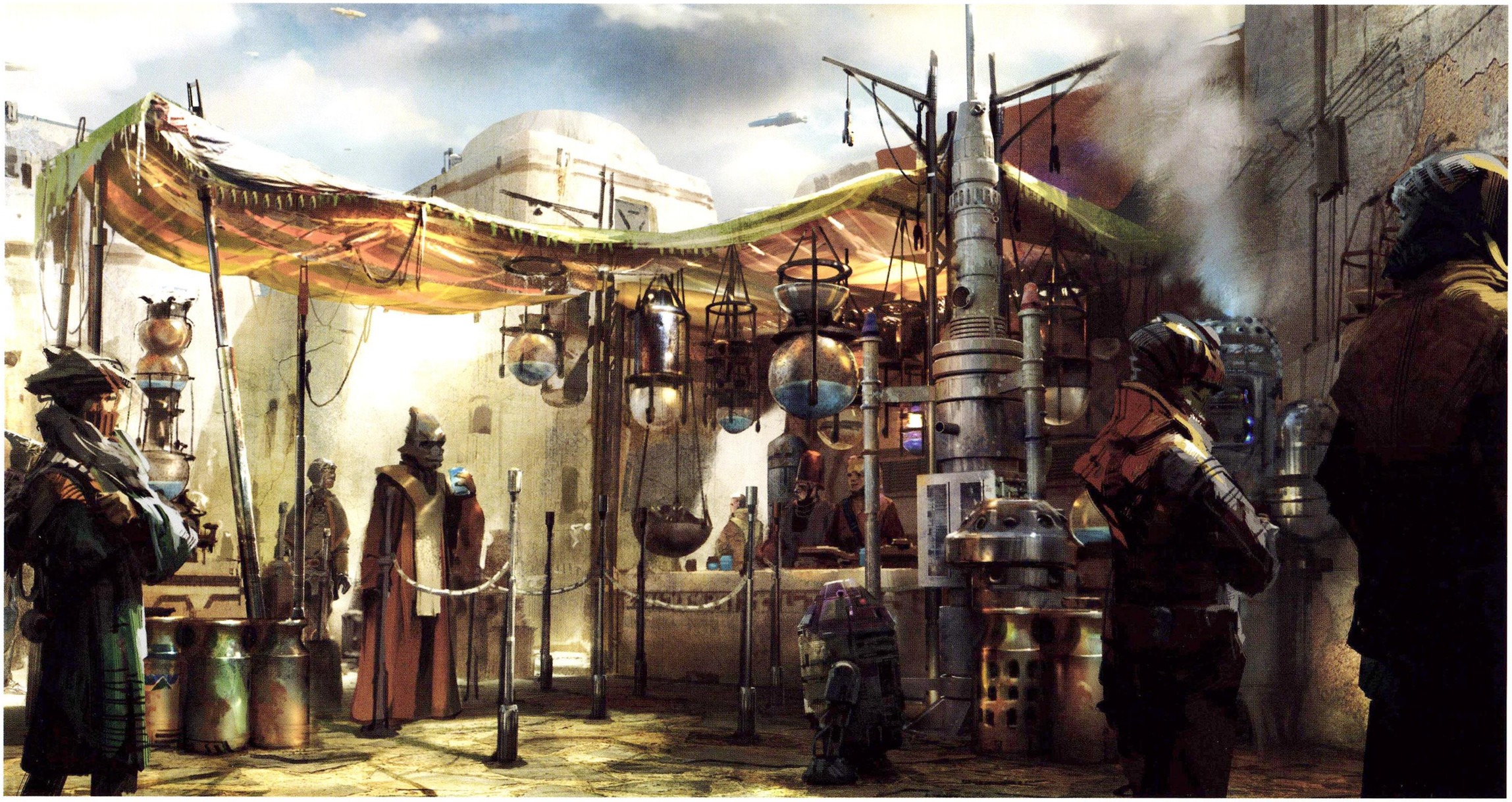


↑ **BLUE MILK CART SKETCHES 1 V01** Gindraux

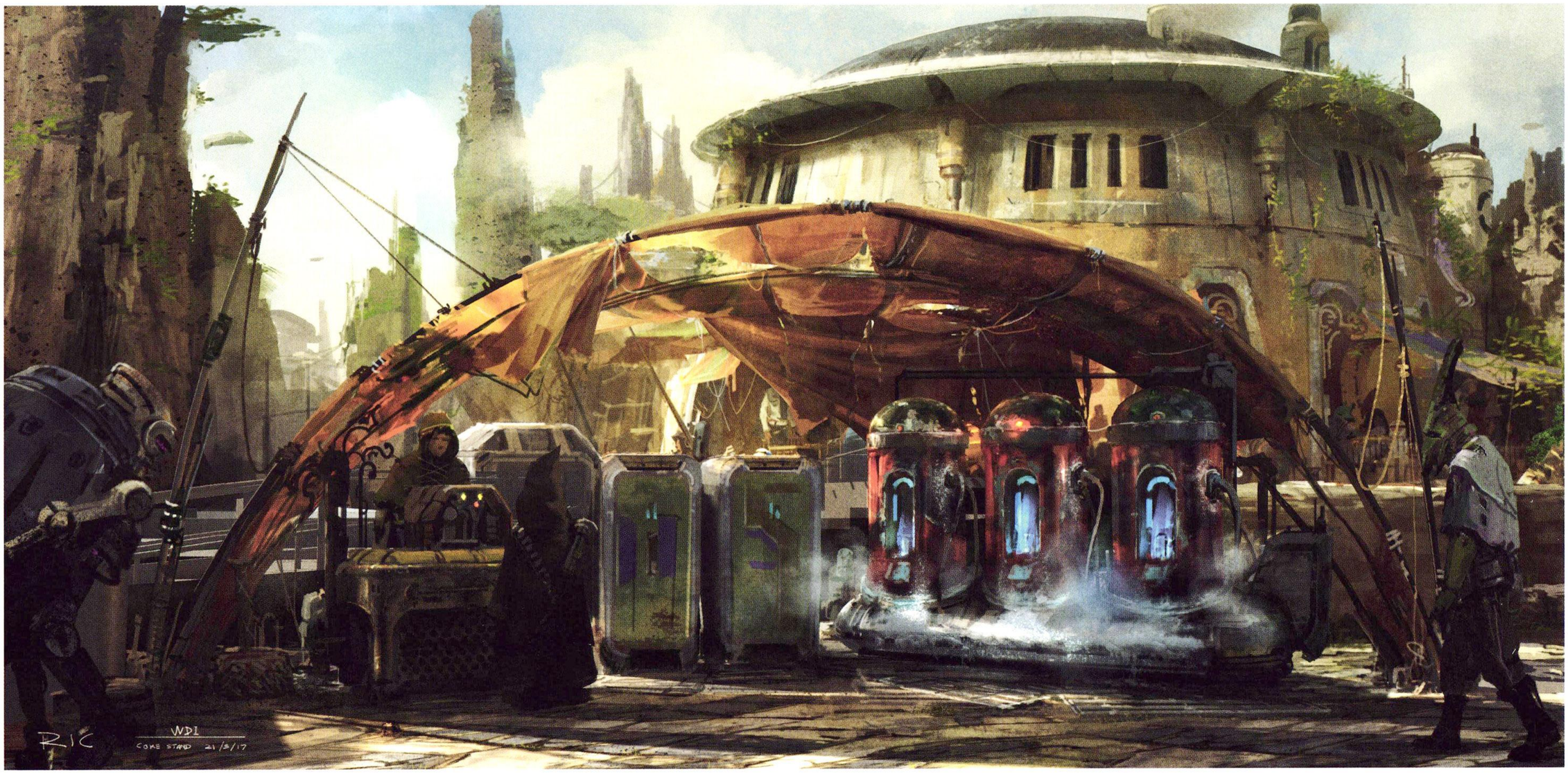
→ **BLUE MILK CART NOTES V01** Tiemens

↓ **BLUE MILK STAND NOTES V01B** Gindraux, Tiemens, Lim

"We went with more of a solid setup with awnings. I wanted to hint at the mechanics, CO_2 gases, things that are just sort of kludged together. We were influenced, too, by Rogue One*'s set dressing, where they had a lot of great spherical shapes and lamps and things."* Tiemens



JAT KAA'S COOLERS

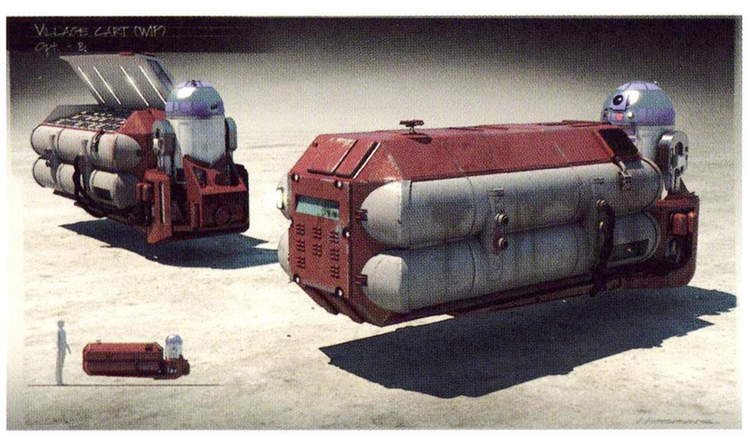


↑ **COKE CHILLER V01A EARLY RENDER** Lim

"The idea behind who is actually selling the drinks—it's a Lurmen. Carrie Beck of Lucasfilm suggested that. So we were going to build a whole business, as if this Lurmen was driving a vehicle, selling all of these drinks. We were going to build a Lurmen and everything. He's named Jat Kaa. But because you don't see the Lurmen, what he has done is repurposed these droids to be his drivers for the vehicles." Kerrison

→ **DROID VILLAGE CART WITH CANOPY EARLY RENDER** Hobbins

↓ **DROID VILLAGE CART OPTION B EARLY RENDER** Hobbins





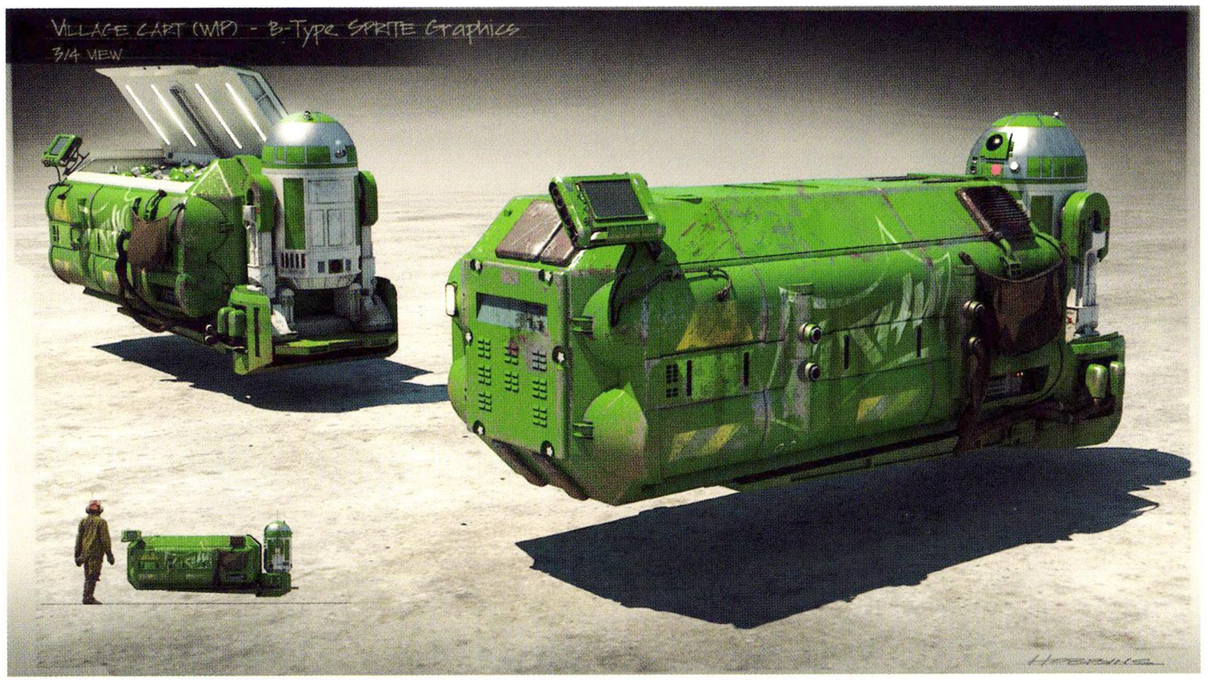


↑ **COKE GRAPHICS OPTION B EARLY RENDER** Hobbins

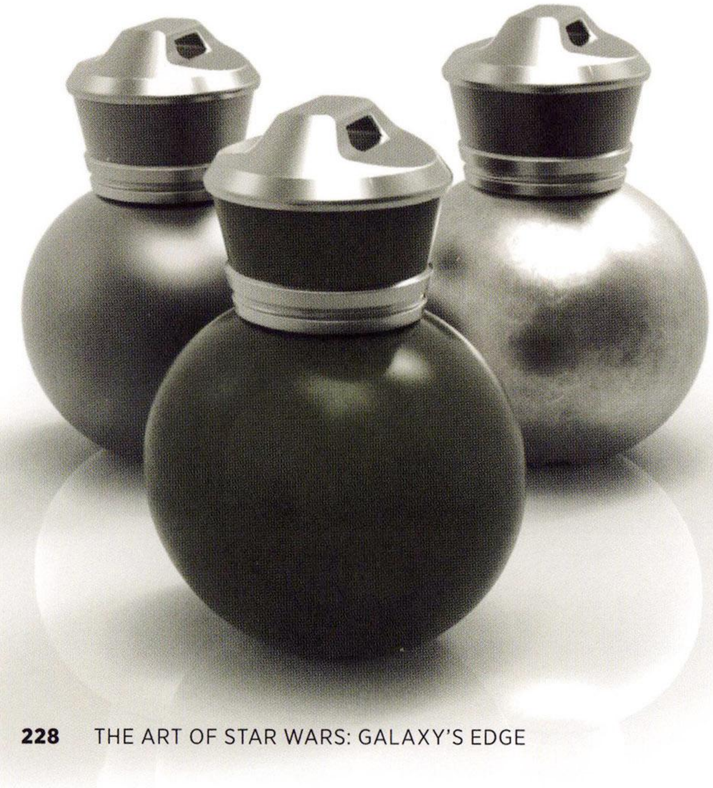
↓ **CART DROID OPERATOR V01C EARLY RENDER** Hobbins, Lim



↓ **SPRITE GRAPHICS EARLY RENDER** Hobbins







↑ **BOTTLE CONCEPTS EARLY RENDERS** Matt Cooper

← **ORB EXPLORATION EARLY RENDER** James Cha

↓ **OVERCAP EXPLORATION EARLY RENDER** Cooper

"Our aim was to build on to the experience at Galaxy's Edge so every guest and fan could be served a Coca-Cola in the most immersive way possible. Since Black Spire Outpost was a place left behind after the invention of hyperspace travel, we knew we wanted to craft something that looked like it had been repurposed from old ship parts or smuggled in.

The textures on each bottle were captured in the industrial sections of West Midtown in Atlanta, Georgia, The Coca-Cola Company's home. But we knew we needed one last element to finish the composition—the overcap. The team at Coca-Cola and the Imagineers worked to craft a component that when placed on the orbs really looked as if their combination belonged in the hands of the Resistance. Juxtapose that with a design that looks crisp and new in Dasani—which may or may not have been brought in by the First Order—and you have a design that represents each presence within the land. Many creative minds came together to bring these designs to life, and we hope that a few smiles are shaped because of them!" Cooper



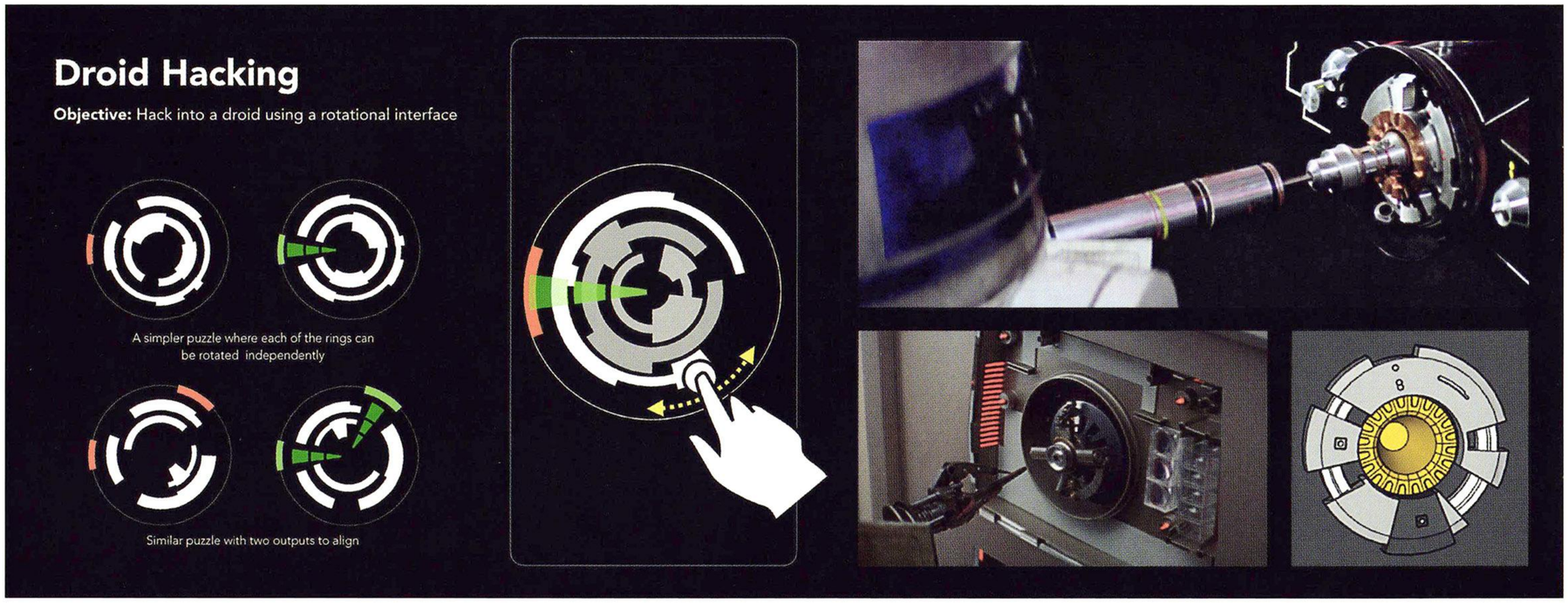


↑ **COCA-COLA PRODUCT LABELS EARLY RENDER** Cooper

↓ **COCA-COLA PRODUCT LABELS** Cooper

"The Coca-Cola partnership was a really awesome opportunity for us, because we knew pretty early on that if we wanted to make this in-story and authentic and immersive, then we could not have the words 'Coca-Cola' anywhere." **Kerrison**


SPACEPORT
CANTINA
DOCKING BAY 7 FOOD AND CARGO
DEN OF ANTIQUITIES
SAVI'S WORKSHOP
FIRST ORDER CARGO
DOCKING BAY 9
MILK STAND
RESTROOMS
MARKETPLACE
DROID DEPOT
RESTROOMS
BLACK SPIRE STATION
RESISTANCE SUPPLY
RESISTANCE ENCAMPMENT



Plugging In

Guests are going to look at their phones; it's an inevitability. So why not make that part of the experience? That speaks to part of the reasoning behind the Play Disney Parks app. Available since 2018, the app keeps guests connected to the parks while they're waiting in a queue or exploring. With the enveloping nature of *Star Wars*: Galaxy's Edge, it felt natural to keep the possibilities of the app in mind while constructing the land. The app could be used as another layer of interactivity to completely immerse guests. And so the *Star Wars*: Datapad was born. As guests open the Play Disney Parks app within the real-world geographical boundaries of Galaxy's Edge, their mobile device screen transforms from a bright, cartoon-style map of the park to a black-and-white menu evocative of *Star Wars*'s user interfaces. Suddenly, park-goers can actively participate in their surroundings in a new way through scanning shipping labels, translating Aurebesh, tuning into transmissions from around the outpost, or hacking into droids and devices. As they explore the outpost, they can use these tools to help characters, and as they wait in line for *Millennium Falcon*: Smugglers Run or Rise of the Resistance, guests can use their Datapad to prepare for their adventure. Some actions might have a direct effect on nearby objects (for example: the droids outside of Droid Depot), while others enrich the outpost's story.

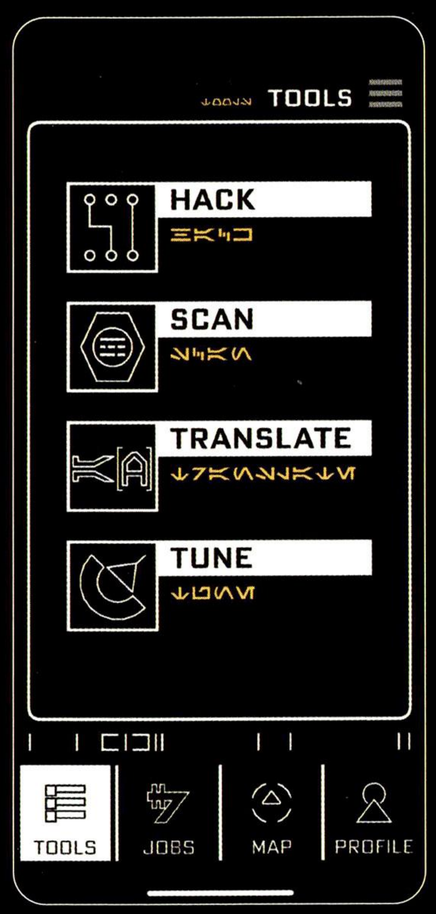
The *Star Wars* films and animated series do show datapads occasionally, but it's not a common device—not in the way, say, mobile devices are for guests. Imagineering assistant producer Anisha Deshmane says they examined any on-screen reference they could find as inspiration for the datapad's graphics, but they also had to factor in that these datapads would be used in Black Spire Outpost. It's not, after all, the most cosmopolitan of locales. "We were specifically inspired by the fact that Batuu is on the edge of wild space. It's out in the middle of nowhere. It doesn't have the latest technology. It's not one of the core-world planets, so it maybe has been a little lost to time," Deshmane says. "That's why we started looking at a lot of the older interfaces that you see in *Star Wars*: references from *Solo*, *Rogue One*, Episode IV. That reference showed what interfaces looked like in the older era of the *Star Wars* timeline." Designing an interface that was user-friendly was just as important as designing one that was accurate. "There's a lot of stark contrast in the datapad. We pulled in an accent color to draw attention where we needed to, but a lot of the line work is really chunky," she says. "It's a little bit DOS inspired, because again, we wanted to hearken back to an earlier era of technology that isn't quite as refined."

Besides the throwback thick lines and custom fonts, *Star Wars*: Datapad also includes images of found objects, which can be discovered through the Scan tool. Using the Datapad to scan a label on a crate reveals what's stored inside—everything from Loth-cat chow to an Imperial E-11 blaster rifle. They carefully selected each item, as Deshmane relates: "We pored through so many of the [*Star Wars*] visual dictionaries, finding cool, random objects that could conceivably be on this planet. We looked through some of the Lucasfilm Archives to find the right items, as well. For example, if we wanted 'explorer' items, we'd consider a hang glider, a jet pack, or quadnoculars. We tried to find a wide variety of items from across all of the different mediums that people might recognize from *Star Wars*—all the films, the animated shows, and the new TV series. It was an incredibly fun brainstorming process—and especially fun to go to Lucasfilm and say, 'Hey, I need the actual picture of this particular item from when you filmed it in 1977.'"

← ***STAR WARS* DATAPAD MAP** CerebralFix

"There was a lot of iteration on the iconography on the map. We thought about whether the building layout made sense, and also considered that people are going to be using their phones in really bright sunlight. The colors work in a way that makes it high-contrast. Then we had to make the icons strong and easily readable at a glance, so that as you're walking around, you don't actually have to have your nose in your phone the whole time." Anisha Deshmane

↗ **DROID HACKING** CerebralFix



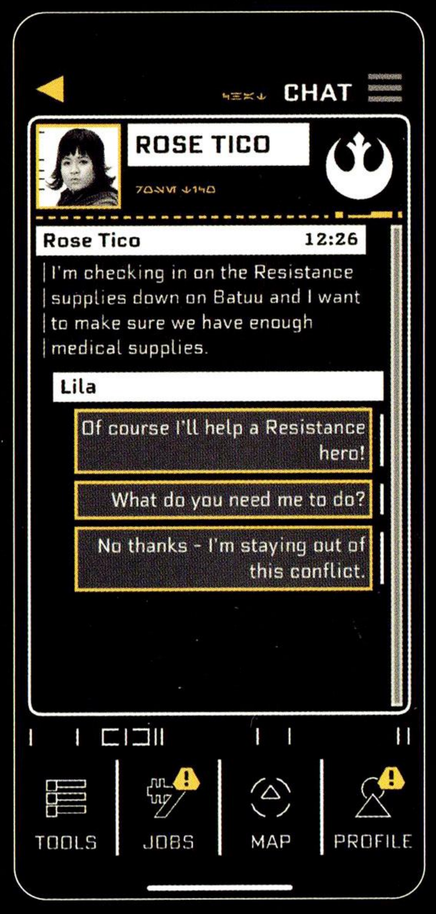
↑ **DATAPAD TOOLS** CerebralFix



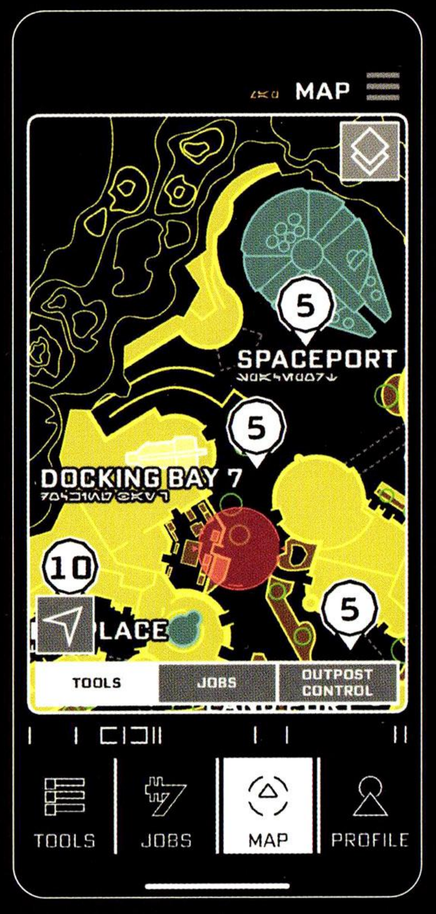
↑ **OUTPOST JOBS** CerebralFix



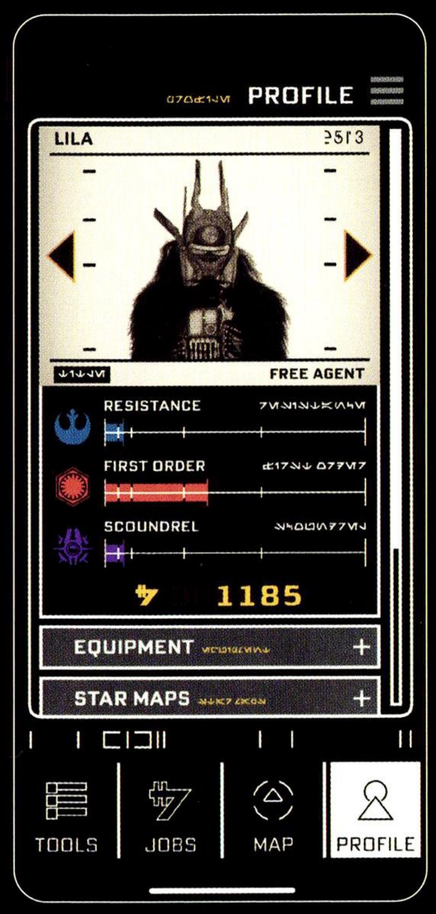
↑ **FLIGHT CREWS WANTED JOB** CerebralFix



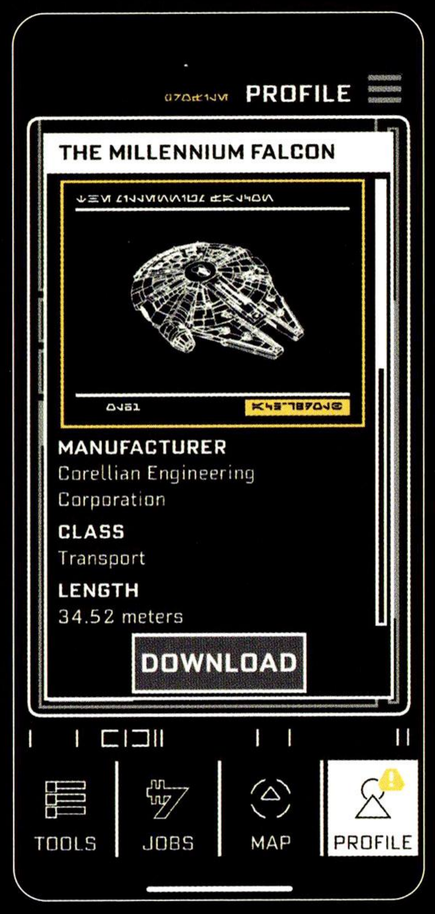
↑ **JOB FROM ROSE TICO** CerebralFix



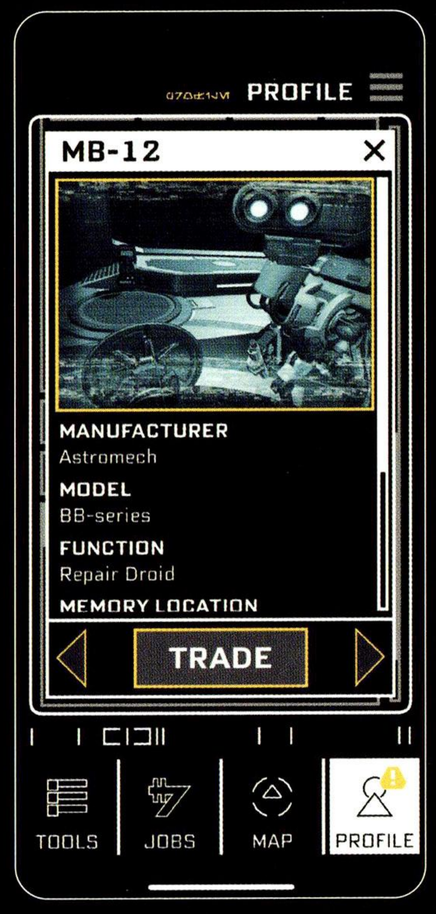
↑ **SPACEPORT TOOLS** CerebralFix



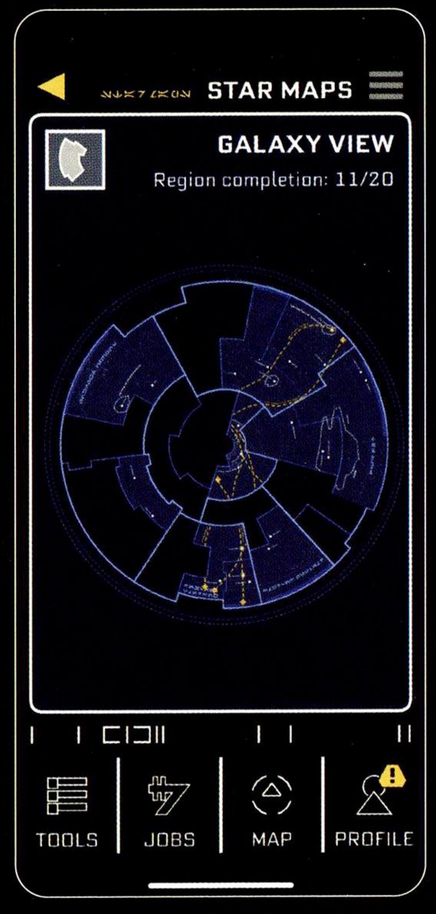
↑ **MARAUDER PROFILE** CerebralFix



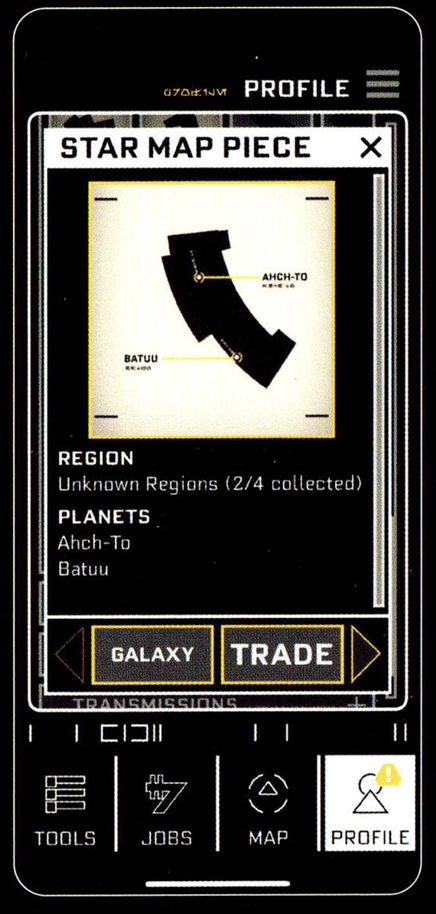
↑ ***MILLENNIUM FALCON*** **SCHEMATIC** CerebralFix



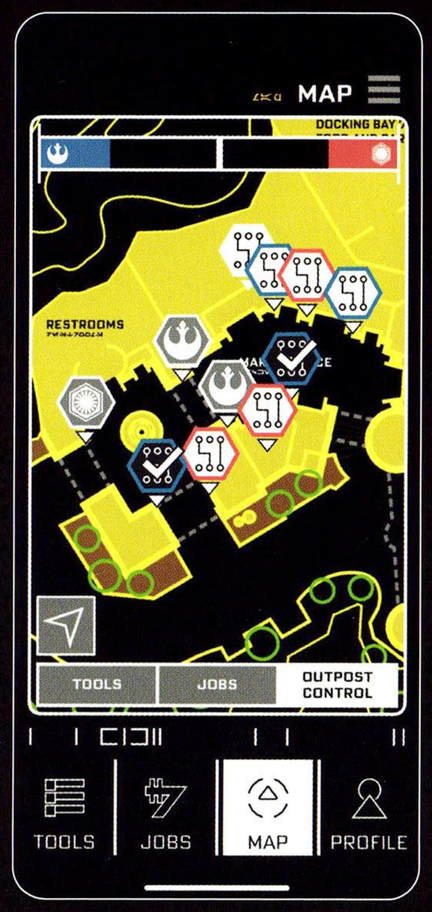
↑ **DATAPAD DROID DATA** CerebralFix



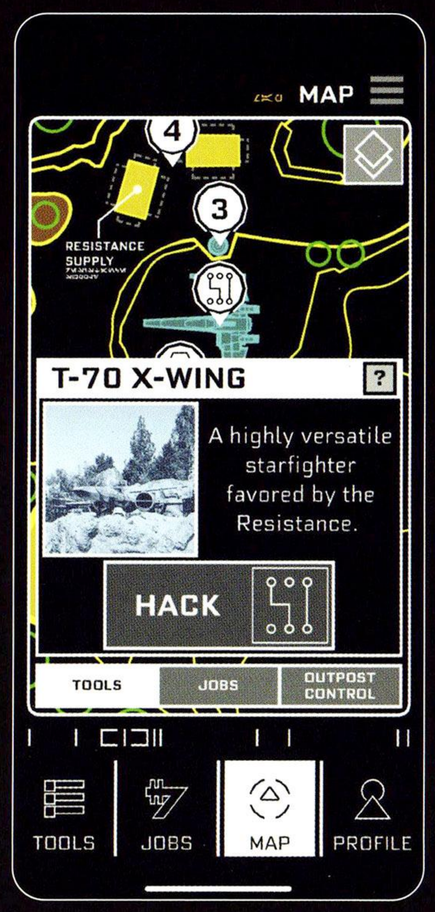
↑ **GALAXY STAR MAP** CerebralFix



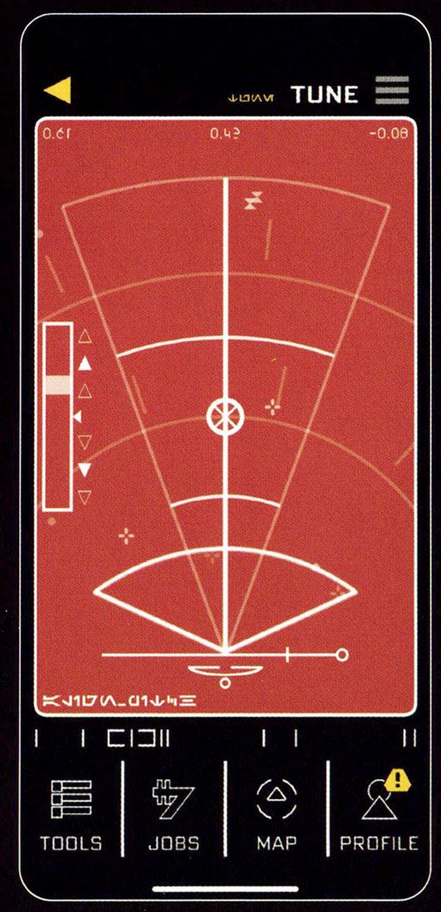
↑ **DATAPAD STAR MAP** CerebralFix



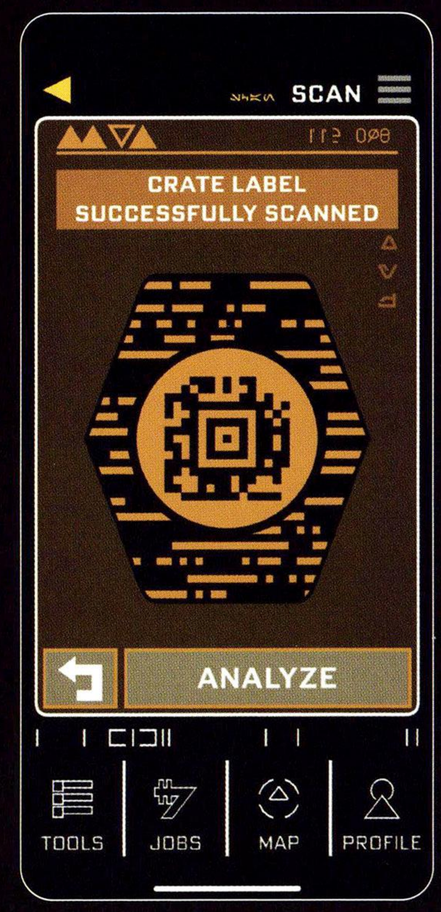
↑ **OUTPOST CONTROL MAP** CerebralFix



↑ **HACKING THE T-70 X-WING** CerebralFix



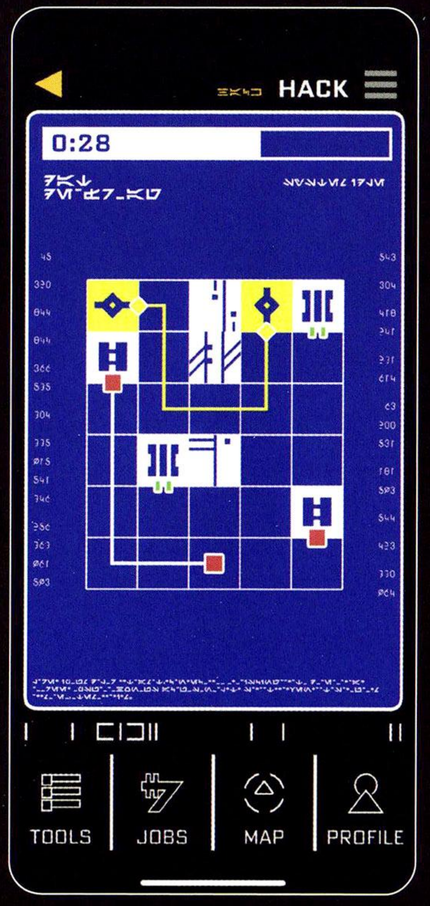
↑ **TUNING IN PROGRESS** CerebralFix



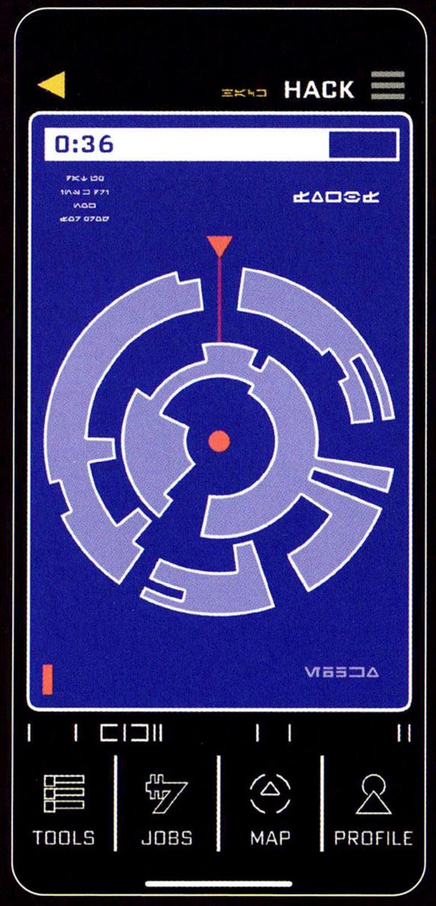
↑ **SCAN COMPLETE** CerebralFix



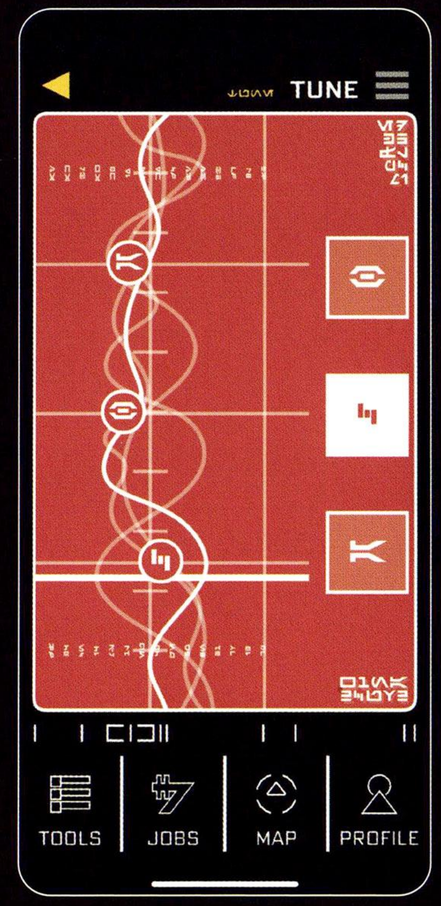
↑ **DATAPAD TRANSLATE TOOL** CerebralFix



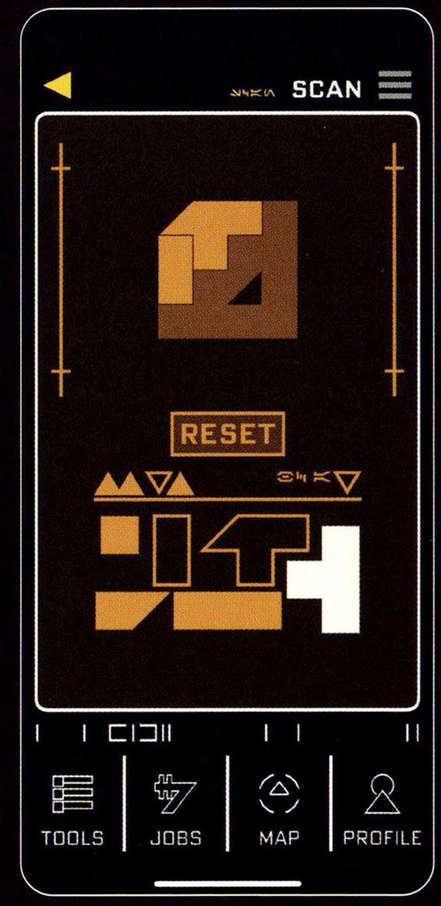
↑ **HACKING A DEVICE** CerebralFix



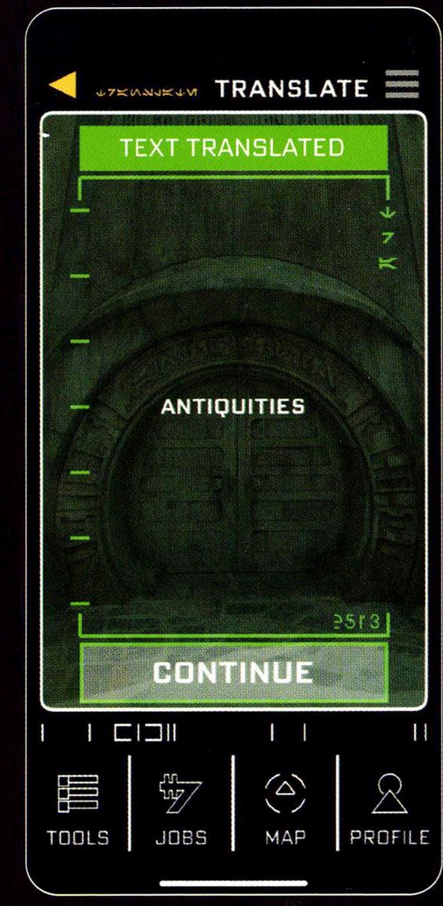
↑ **DATAPAD DROID HACKING TOOL** CerebralFix



↑ **UNSCRAMBLING AUDIO** CerebralFix



↑ **DATAPAD DECRYPTION TOOL** CerebralFix



↑ **TRANSLATING AUREBESH** CerebralFix



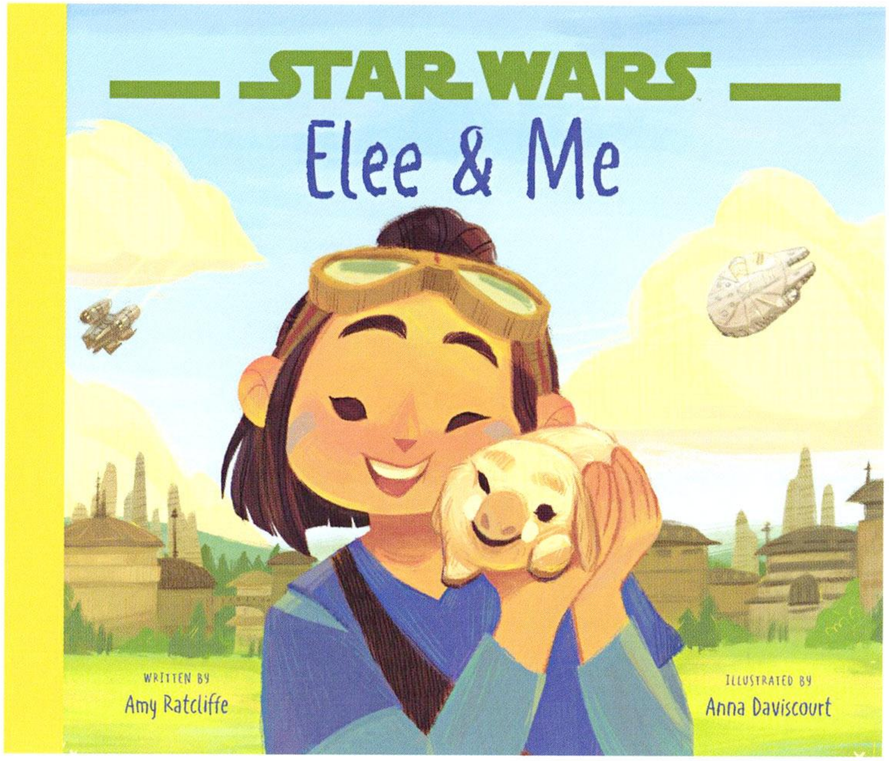
↑ **GALAXY'S EDGE VR CONCEPT** Voy

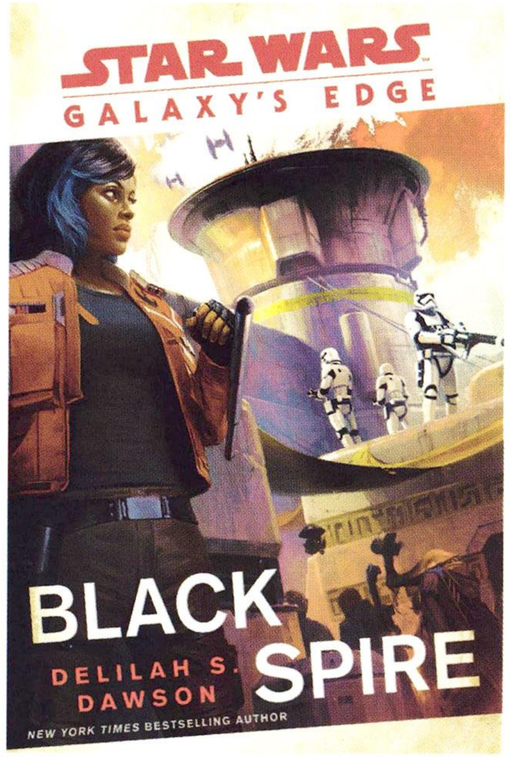


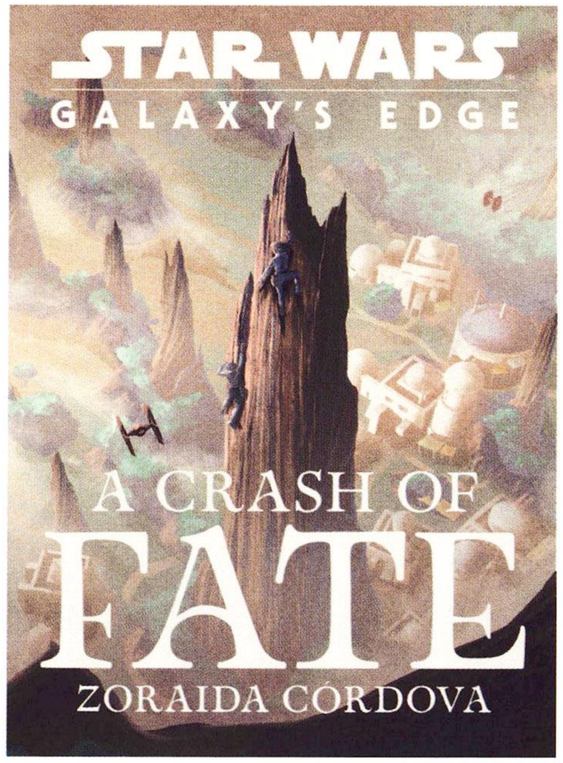
↓ **BUYER BEWARE** Grant Griffin

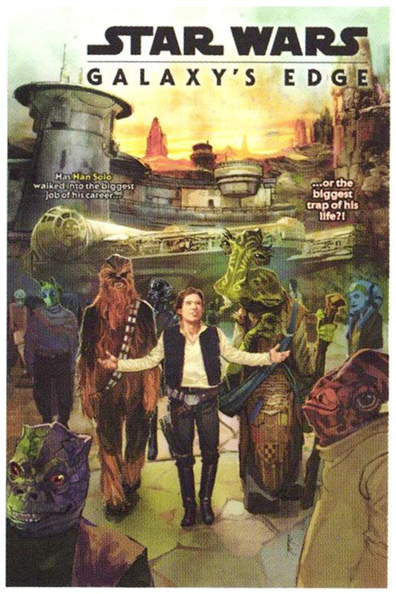


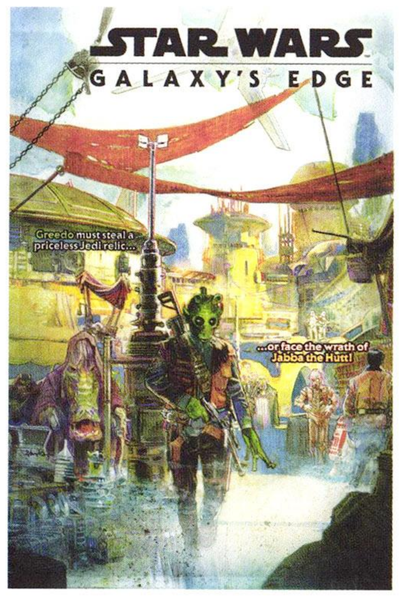
↓ ***STAR WARS: MYTHS & FABLES*** **EXCLUSIVE GALAXY'S EDGE COVER** Griffin

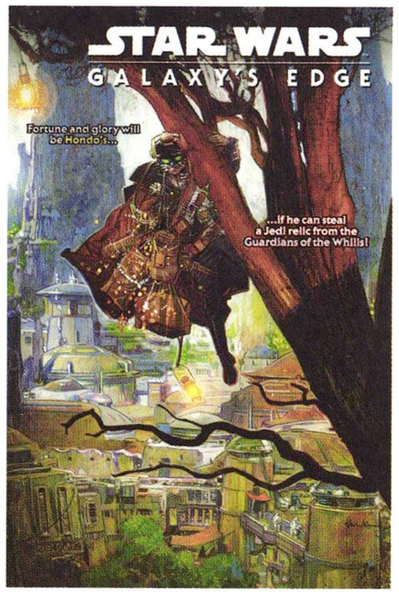


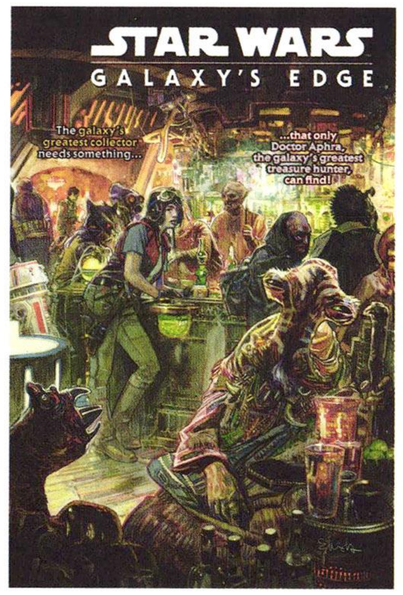


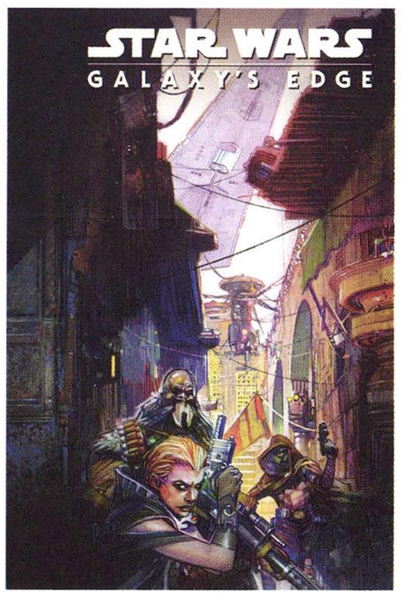












Beyond the Parks

Top row, left ***STAR WARS: ELEE & ME* COVER**
Anna Daviscourt

Top row, center ***BLACK SPIRE* COVER**
Darren Tan

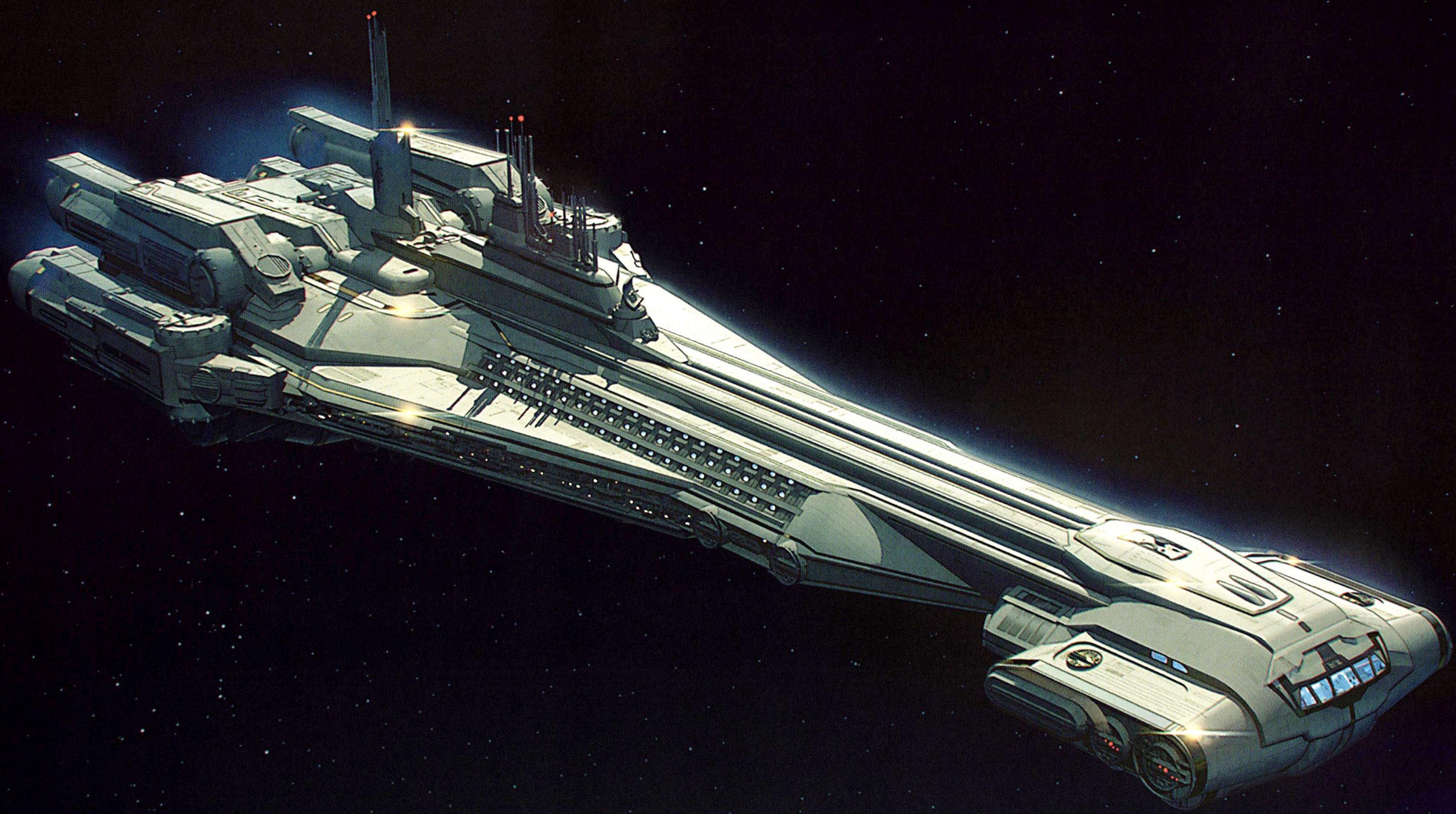
Top row, right ***A CRASH OF FATE* COVER**
Matt Griffin

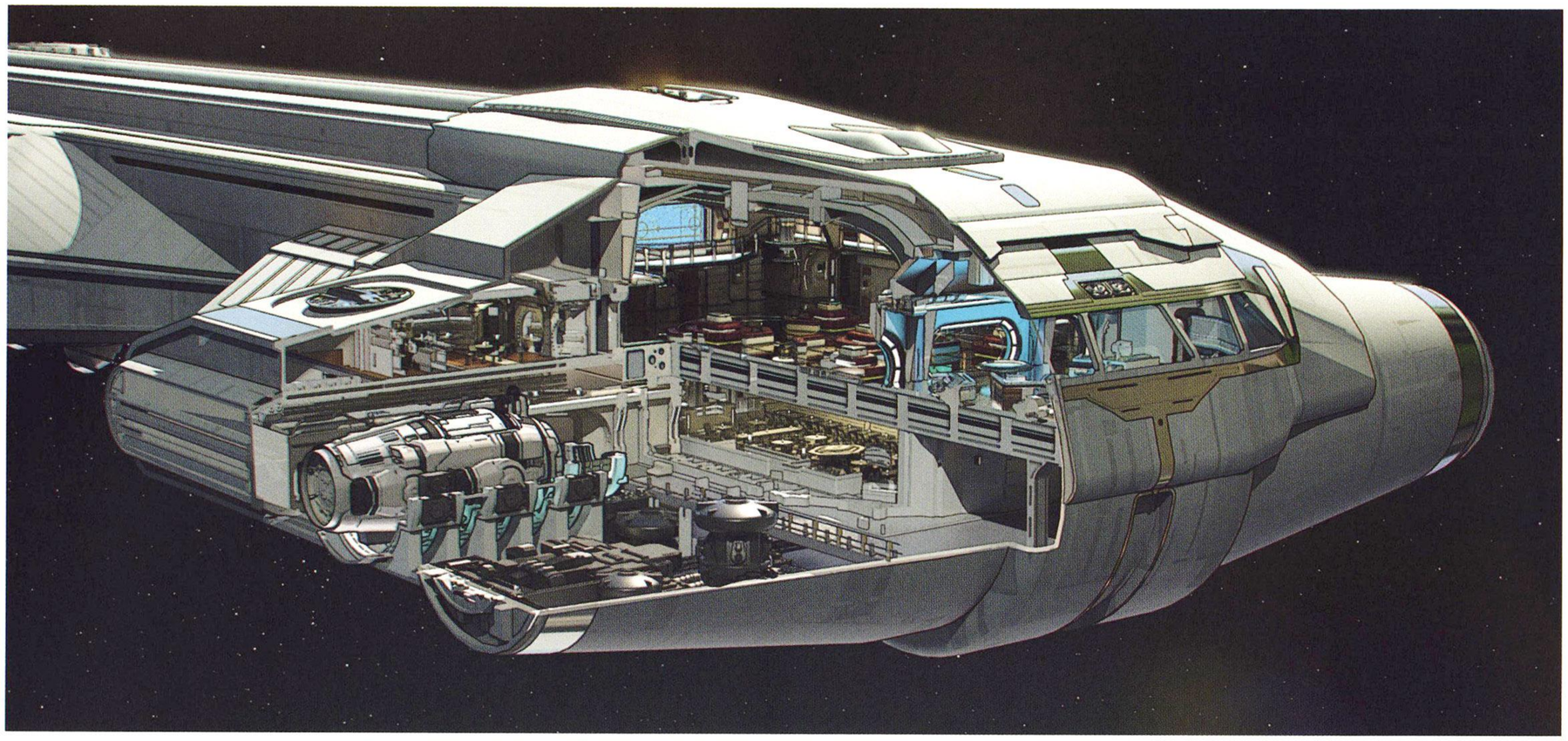
Bottom row, left ***STAR WARS: GALAXY'S EDGE* COMIC COVER** Rod Reis

Bottom row ***STAR WARS: GALAXY'S EDGE* COMIC COVERS** Tommy Lee Edwards

Batuu's spires have reached outside the parks into broader *Star Wars* storytelling. The planet and its denizens are part of the *Star Wars* galaxy, after all, so it's natural to explore the land and the beings who live there in other mediums. These stories show Black Spire Outpost in another time, or feature stories that step beyond the outpost's borders to share more about Batuu and its settlements. These extensions of the environment mean sinking deeper into Batuu's customs and histories, continuing the exploration of the rich environment Galaxy's Edge establishes.

The items in Dok-Ondar's collection in his Den of Antiquities grab attention when splashed on the pages of Marvel Comics *Star Wars*: Galaxy's Edge series. The story, from writer Ethan Sacks and artist Will Sliney, casts Black Spire Outpost in a new light, playing up the architecture and characters present in Galaxy's Edge. A virtual-reality experience from ILMxLAB and Oculus Studios takes the visuals a step further with *Star Wars: Tales from the Galaxy's Edge*. An action-packed adventure that expands the lore around Black Spire Outpost, *Tales from the Galaxy's Edge* allows players to explore new regions of Batuu and meet new characters, immersing guests inside and outside the parks. And of course, multiple books set on Batuu use Black Spire's distinct look and its citizens to enrich their stories.





Boarding the *Halcyon*

Guests who want to maximize their immersion in the *Star Wars* story of Galaxy's Edge need look no further than *Star Wars*: Galactic Starcruiser. Coming to the Walt Disney World Resort, Galactic Starcruiser will take guests on an adventure like none other—one that "travels" into space to put guests on an elegant starship in the Chandrila Star Line fleet, the *Halcyon*. An overnight experience shaped around standard cruise offerings—a lounge, a dinner show, tours of the ship—Galactic Starcruiser goes above and beyond by extending an invitation to participate more actively in the narrative—whether accepting a mission from the Resistance or the First Order, training with a lightsaber, or kicking back in the lounge. Each guest sets his or her own level of participation, and their choices impact the story around them.

Since launching shuttles beyond the Earth's atmosphere and into the stars isn't a practical solution (at this moment), Imagineering had to envision a way to move guests "off Earth" and into a galaxy far, far away without leaving the ground. Part of that method is to make Galactic Starcruiser and its environs so immersive that guests will forget the *Halcyon* is planet-bound. They'll see space through every window, whether it's from their cabin or from the bridge. They'll mingle with aliens and droids. They'll encounter familiar faces from *Star Wars* stories. Imagineering and Lucasfilm considered the minutiae, down to furniture and fixtures and discussions about what carpeting would look like in *Star Wars*, to ensure everything on the *Halcyon* enforces the illusion that guests are decidedly not on Earth.

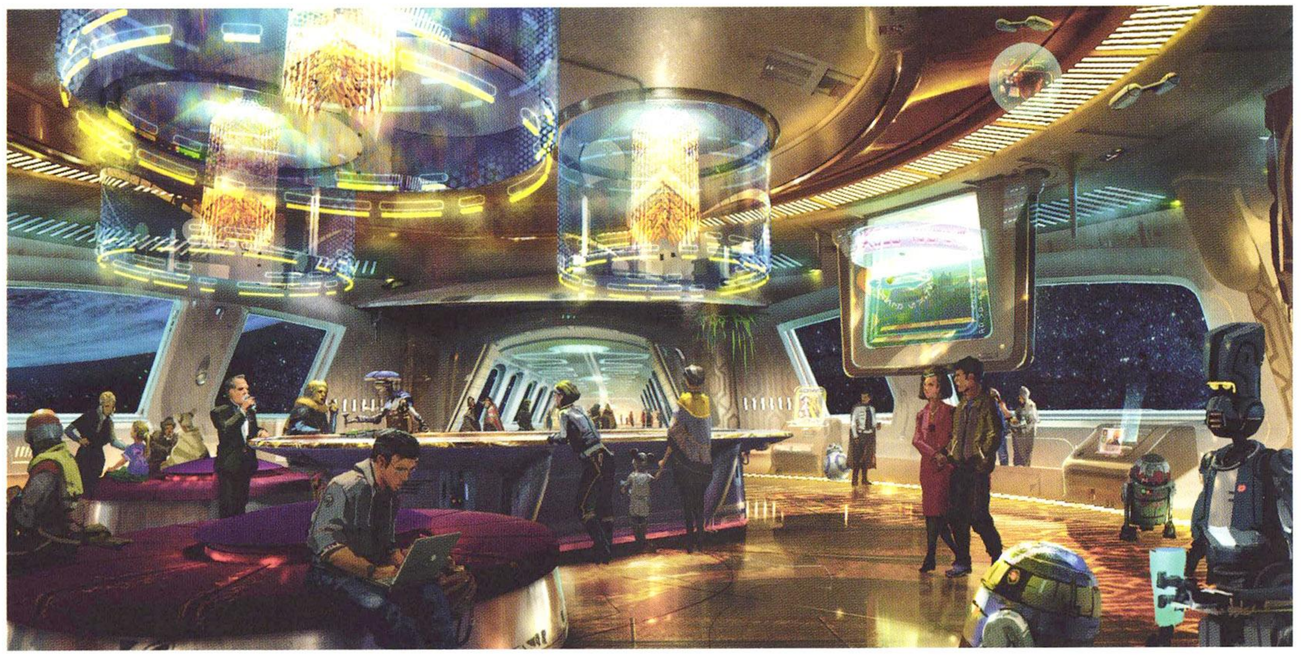
The look of Galactic Starcruiser developed concurrently with the story. Imagineering executive producer and creative director Ann Morrow Johnson explains, "At the early stages of the experience, both the aesthetic and the depth of engagement emerged together. As we came up with the idea of 'Do you want to sleep on board a spaceship?' the idea that you would in fact sleep on board a spaceship meant that you were sleeping in story. We haven't really explored that in depth before. We have many celebratory hotels that are inspired by our stories or that are telling stories about locations or places, but we haven't put you inside of a story the way we are with *Star Wars*: Galactic Starcruiser. If we're going to put you inside of a spaceship, you want to live on board that spaceship. And so it made sense that the depth of the experience we could deliver if you're there, for this fixed two-night stay, would allow you to dig deeper into the lived experience and immersion, both from a story and activity standpoint.'"

As they refined what the *Halcyon* would be, the design team considered the look and feel of the starship. Whereas *Star Wars:* Galaxy's Edge is a bit dusty and grainy—like the Route 66 of Star Wars—the *Halcyon* needed to feel modern and sleek; Imagineering and Lucasfilm wanted the *Halcyon* to live on the opposite end of the spectrum. If guests only had the option to stay for two nights, they wanted to make them feel like well-heeled travelers having a lovely experience. It was an opportunity to play with more of the slicker spaceship designs featured in *Star Wars*. Think Dryden Vos's lush yacht, redolent with glossy surfaces,

← **THE *HALCYON*** Alzmann

↗ **LUXURY CRUISER CUTAWAY V07** Alzmann





artifacts, elite clientele, and classy entertainment. Or consider the opulence of Canto Bight with its glistening curves, sparkling glassware, and sweeping spaces. They blended those elements into the *Halcyon*'s look, while still very much leaving the story possibilities for guests open to action and adventure. After all, a *Star Wars* vacation can go awry, regardless of the setting.

While cruise ships' meals and activities inspired Galactic Starcruiser's itinerary, the creative team had to make these experiences definitively *Star Wars*. The experience couldn't evoke a vaguely science-fiction starship cruise; it had to feel of the *Star Wars* galaxy. Imagineering worked closely with Doug Chiang and Erik Tiemens to achieve that. They looked at the work of film designer Harry Lange, best known for his work on *2001: A Space Odyssey*, and of Ralph McQuarrie. Between reviewing Lange's and McQuarrie's work, alongside other early concept art for *Star Wars*, they landed on an upscale Corellian Engineering Corporation–inspired ship. The final designs hearken to the *Tantive IV* and certain aspects of the *Millennium Falcon* (the *Halcyon* is even comparable in size to the *Tantive IV*; the *Falcon* was more elegant when Lando Calrissian owned it). Johnson says discovering the *Halcyon*'s aesthetic was about bringing together all of those elements. "It's really finding that balance between something that feels piecemeal, has an identifiable silhouette that feels like a ship, but then has a uniformity to it that would add that air of elegance."

The team looked at real cruise ships for inspiration, too, blending together that mix of 80 percent real world and 20 percent fantasy to make it feel authentically "*Star Wars*." Johnson points to the smoke-stack shape on top of the *Halcyon* as being reminiscent of cruise-liners.

Other real-world elements also informed the appearance of the arrival terminal, where guests leave some trappings of everyday life behind (like they would when checking in to other overnight trips). On the *Halcyon*, however, arrivals had to blend the practicalities of procedures, like going through an X-ray machine, with enhancing the overall immersion. Imagineering and Lucasfilm looked to NASA buildings and places near launch sites—places that are constructed to withstand a huge amount of vibration or pressure. They also considered *Star Wars* features such as the bunkers on Yavin 4—anything that had a really heavy, monolithic, concrete sturdiness. They deliberately made the terminal space clean and austere, to delineate it from Earth. "We wanted to make sure that it's plausibly *Star Wars* enough to feel like a *Star Wars* base, but plausibly Earthy enough to feel like you could have gotten out of your car and into it. Mostly it is, intentionally, a lot of nothing. It is rough concrete, blank walls acting as a very serious palate cleanser of your leaving the real world behind, so that as soon as those *Star Wars* doors open, you are stepping into your story—into a launch pod and blasting off."

When it came to the interior of the *Halcyon*, the team had to make it match the shape of the exterior—even if guests only see the outside of the *Halcyon* as they take the shuttle from the arrival terminal to the ship. Johnson recalls, "We spent a ton of time thinking about not just that shape language for the ship's skeleton—you can see in our atrium how the exterior of the ship really brackets the way that room is shaped, so that you can see the big beams of the ship that create that hammer head—but also how to make sure that those interior spaces are celebrating the shape of the ship."

As for decor, the team had to determine the best way to incorporate more plush textures for furniture and carpeting into a *Star Wars* world—a world that features a large number of synthetic materials. That thought process helped inform the exploration of color for the *Halcyon*. "We picked a color scheme that felt right, but also richer than some of the ships that you see. We've got some mixed metals in there. We've got a little *Halcyon* orange, we've got some gold tones in there, in addition to the white and cream synthetics around. Then we found some pops of color inside some of our spaces," Johnson relates. "All of this in an effort to make it feel a bit more luxe for the passenger cruise experience. This is less of a utilitarian ship and more about making sure that you have a delightful space cruise."

↖ **CRUISER INTERIOR LOBBY V02 D**
Church, Lim, Chiang

↑ **STARCRUISER LOBBY V01 A** *"This was the first image I worked on for Hubble. I was trying to get a feel of a luxurious hotel lounge. I added a lot of people, a lot of light fixtures, making things glossy and luxurious. I wanted to make it look expensive."* Lim

↑ ***HALYCON* ATRIUM** Lim

→ **BRIDGE INTERIOR** Church, Lim, Chiang

"This is the bridge of the ship where people can visit. The trickiest part for me with this is that you've got a room that's designed very nicely. But, once you add the people, you block the shape of the room from being able to be read. I wanted to sell the design, as well as what's going on, the activity that can take place in this room." Lim

↓ **CRUISER LOBBY V01** Church, Lim









← **HUBBLE HALLWAY WITH CHROME V010** Tiemens

"We also made sure we had a color scheme that felt consistent with Chandrila Star Line (CSL). A lot of synthetics making it clear that you're inside a spaceship. We looked a lot at the Tantive IV *for inspiration and then dressed it up."*
Ann Morrow Johnson

↑ **CABIN INTERIOR MAIN VIEW V01** Lim

"We had a lot of conversations about 'How do we make sure you know you were sleeping in the cabin of a spaceship and not in a Star Wars*–themed hotel room?' So it became all about including the right details. We started to focus on intentionally making it a fairly space-constrained space."* Johnson

↓ **CABIN POD OPTION 5** Hobbins, Gindraux, Alzmann, Chiang

"I want to sleep in the bunk bed that I saw Chewbacca climb out of. So drawing inspiration from that, we knew we wanted bunk beds. And Star Wars *bunk beds on spaceships are built into the wall, indentation style."* Johnson



↑ **CANTINA SABACC TABLE V01** Lim

↓ **CANTINA SABACC TABLE V02** Lim



↑ ***HALYCON* ENGINEERING** Lim

↓ **SHUTTLECRAFT INTERIOR** Church, Lim



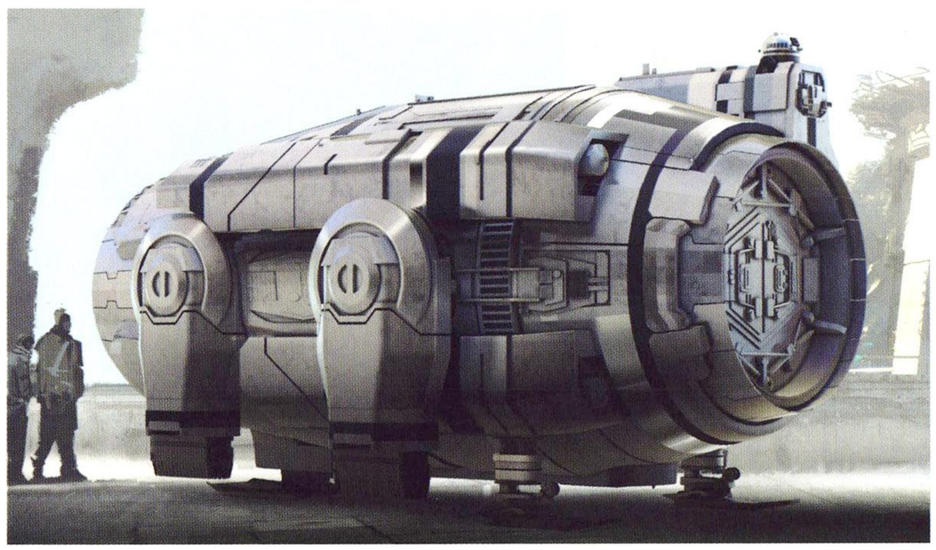


↑ **LIGHTSABER DOJO V01A** Lim

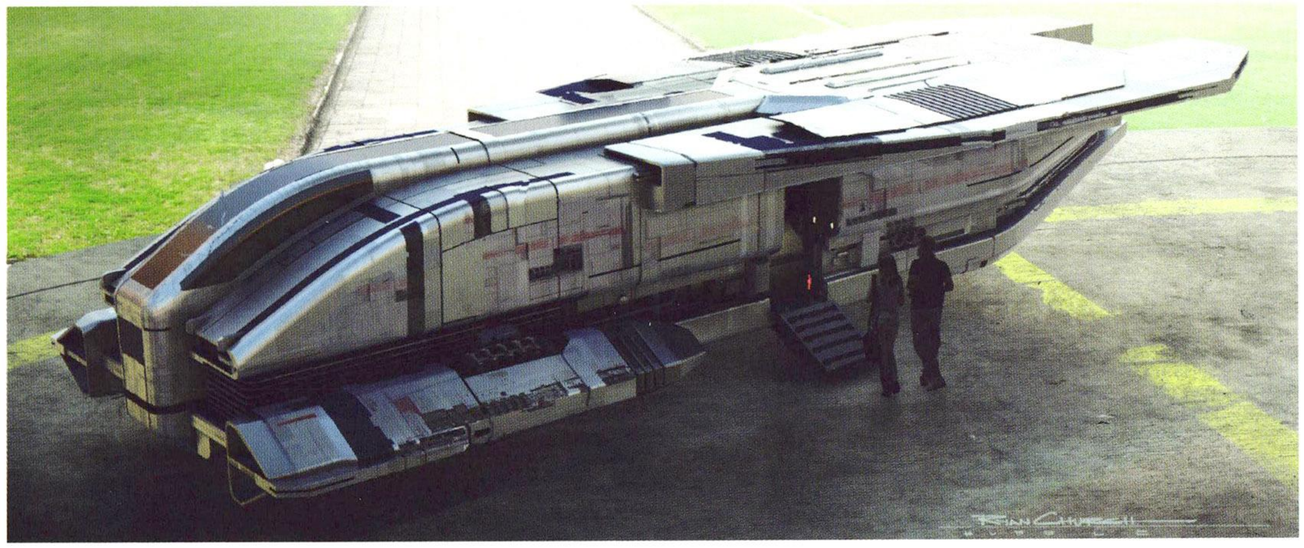
"This image specifically is trying to capture the idea that guests of all ages will be able to truly wield a lightsaber, which is a really big deal for us. Adults and kids alike will be able to wield a lightsaber and face off against this training remote deflecting blaster bolts. This is an intentionally moody piece, because we want to make sure that it is clear that the intent, it's about the focus that you bring to your wielding the lightsaber." Johnson

← **CRUISER RESTAURANT INTERIOR V01** Church, Lim, Chiang

↑ **SHUTTLECRAFT DOCKING WITH CRUISER** Church



↓ **SHUTTLECRAFT ON LAND** Church



↓ **SHUTTLECRAFT EXTERIOR** Church, Chiang







↑ **GAYA SKETCH A** Matyas



↑ **GAYA SKETCH B** Matyas

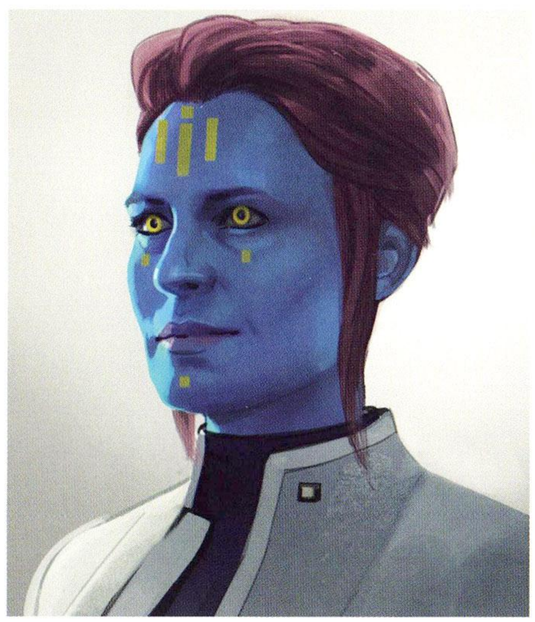
↑ **CAPTAIN COSTUME WITH COAT** Matyas

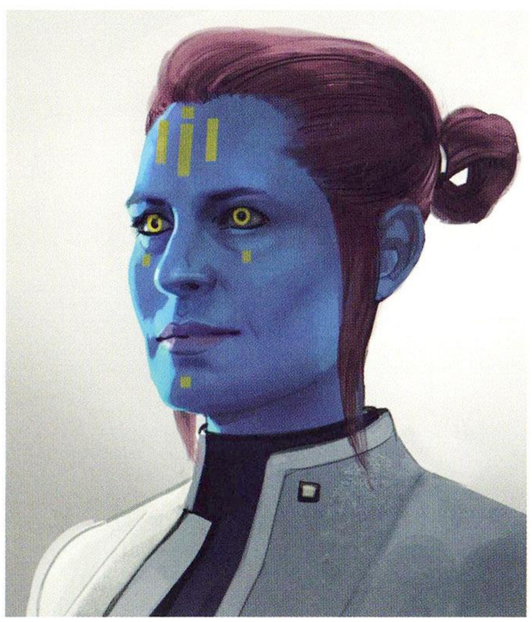
"We talked a long time about what CSL colors were going to be because CSL itself is really about silver and orange. But when we were looking at crew uniforms, that navy and that gray together seem like a friendlier mix. This is a pleasure cruise, and so we want to make sure the crew members look a little bit approachable, even if they are serious in their way." Johnson

↗ **CAPTAIN COSTUME WITH OVERCOAT** Matyas

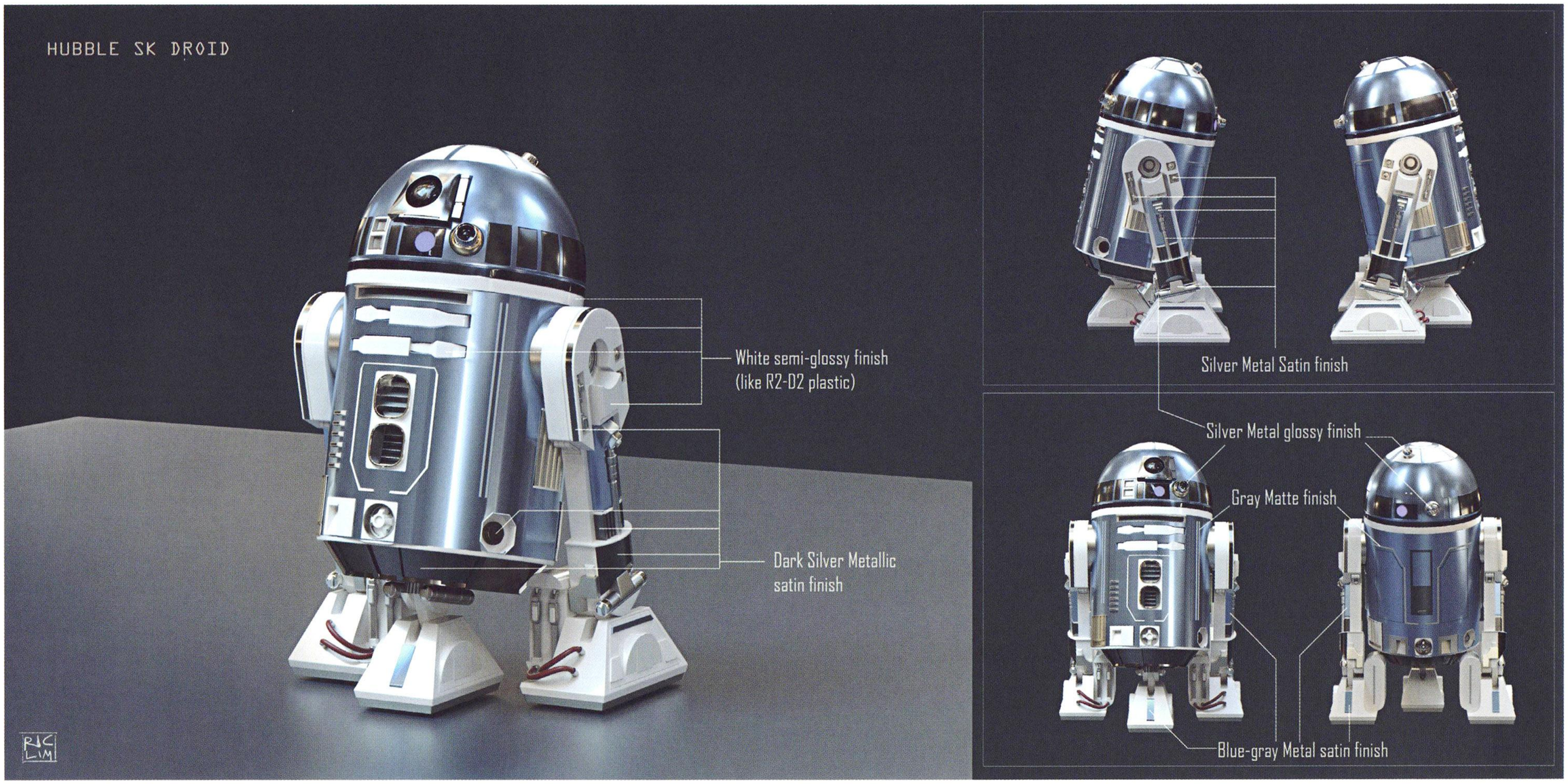
"The captain is one of the most important characters on the ship. In designing her character, we wanted to make sure that she has a formal suit. It's clear that her rank is important. She's a Pantoran. Her outfit is a military ensemble with a little bit of a Star Wars *twist."* Johnson

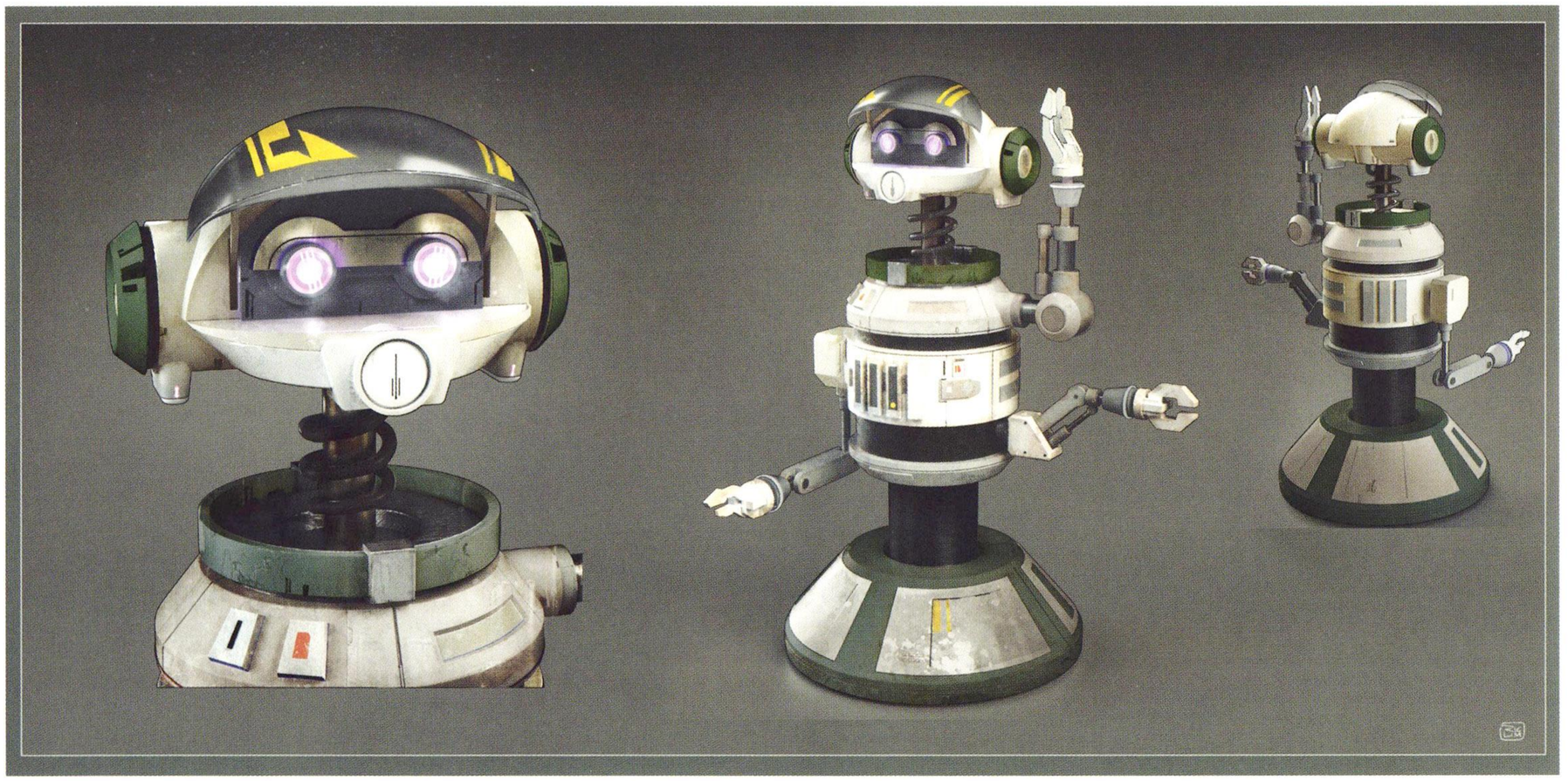
→ **CAPTAIN HAIRSTYLES** Matyas











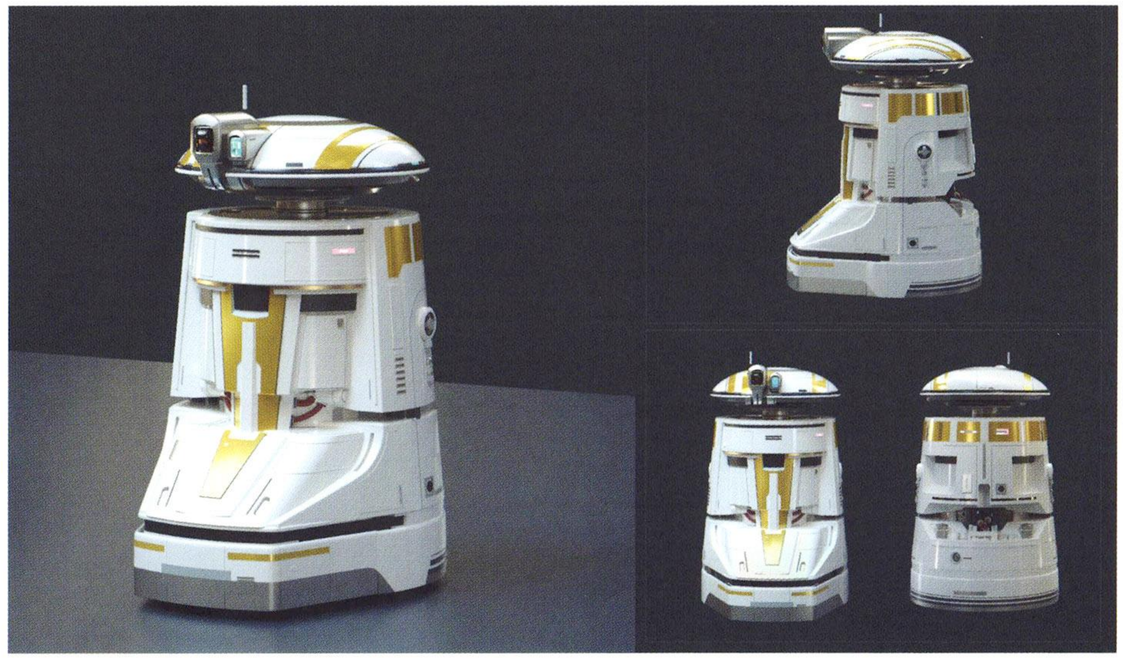
↑ **SK DROID V01 C** Lim

← **REX DROID V03A** Lim

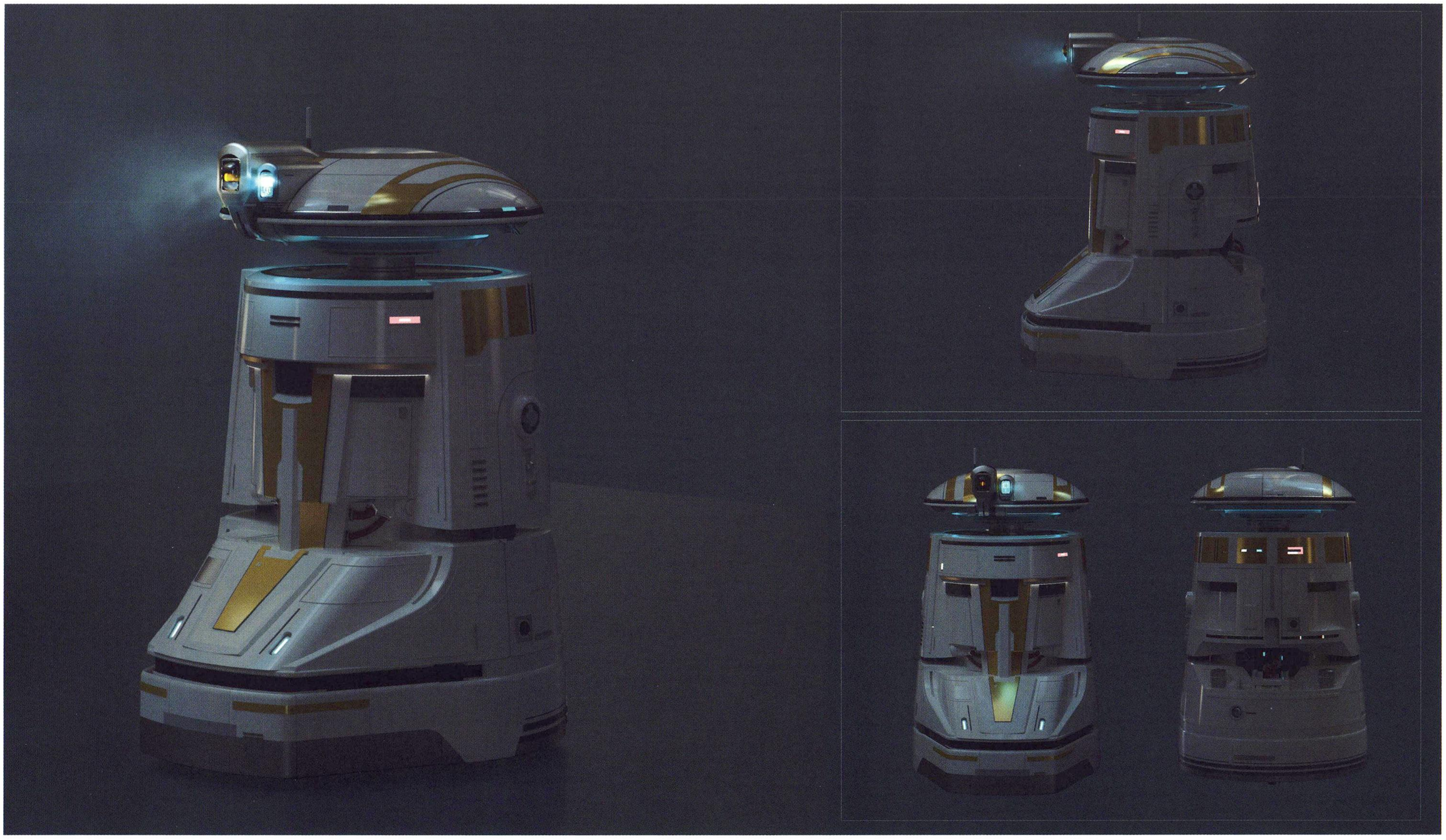
"This is the driver that drives the shuttle back and forth from Batuu up to the ship. She's actually not of the Halcyon*; she is of the transport that is operated out of Black Spire Outpost."* Johnson



↑ **J SERIES DROID SENSOR ALLOWANCE** Lim



↑ **J SERIES DROID V01 A** Lim



↑ **DROID HEAD REFINEMENT V01 C** Lim

↑↑ **CREW MESS 1A** Gindraux





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