Collaborative Design Studio: Entertainment Design – The Science Fiction Studio
AD 463-003 – Fall 2024; Monday and Thursday; 1:00 PM – 5:20 PM
New Jersey Institute of Technology

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Office hours by appointment on Monday and Thursday mornings and on Wednesday afternoons.

PREREQUISITES:
DD 364, ID 364, INT 364, or ARCH 364 and PHYS 102. For A+D majors only. Architecture majors may register with departmental approval.

INTRODUCTION:
The course is an interdisciplinary and multi-disciplinary design studio where students work both individually and collaboratively on team project(s) that require the integration of different design disciplines.

Syd Mead was acknowledged as the first "visual futurist" in the motion picture industry. He embodied, in one person, a collaborative team that contributed to the designs and art direction of major films that include *Blade Runner*, *Blade Runner 2049*, *Tron*, *Aliens*, *Johnny Mnemonic*, *Mission Impossible III*, *Elysium*, *Tomorrowland*, and more. Mead was also the alien conceptual artist for the game *Wing Commander: Prophecy*. He designed custom yachts and furniture. He was an industrial designer by training, an interior designer by profession, and a digital designer before people even knew what that was. He designed vehicles, characters, and the look and feel of the environments that contributed to the success of multiple motion pictures. Syd Mead was the proverbial "unicorn" who, in practice, is not duplicated. As projects and expectations for visual productions became more extensive (and expensive), Mead worked primarily as a consultant to directors and producers who then employed and coordinated many artists. Today, teams of designers who can create products, places, and characters are put together when a new movie or game is considered and developed.

Typically, when a new project is started, a studio secures rights to a story. And then the work begins. Science fiction and fantasy are two genres in the entertainment industry that offer myriad opportunities for creative visuals that do not merely imitate (or faithfully recreate) real conditions – past or present. Science fiction, in particular, is rooted in some sense of reality (and science) and is based on a blend of what is and what may be. As such, it has always been an attractive arena in which designers and architects play. It represents a chance to blend imagination with a vision – good or bad, utopian or dystopian – of the future.

While the art directors have enormous impact on the look and feel of a project, they usually do not create the narrative (any more than an interior designer creates the narrative for a real project that is commissioned by a client). On the contrary, projects with an existing story provide the very structure needed for successful design projects. These stories are the project "briefs" or "programs" that become one factor considered by the designers of the imagined world.

There are innumerable great science fiction writers but four have made an outsized contribution to the library of stories and represent the "A, B, C, D's" of science fiction. In alphabetical order, these great writers are (were) Isaac Asimov, Ray Bradbury, Arthur C. Clarke, and Philip K. Dick. Each of these authors has many books and stories that have been, and continue to be, great sources for films or games that have just enough description to get a designer started, but also enough evocative leeway to give the designers opportunities to infuse any project with a personal style in the creation of spaces/places, characters, and products. In other words, these environments can – in the minds, hearts, and hands of the right design teams – be spectacular in their own right, and be an important contributor to the success of any media-based project. And really good ones can influence the architecture, interior design, and product design (as well as production design) in our physical world for years to come.

Successful movies, television series and shows, and video games based on works created by these authors have become part of our shared knowledge and culture. Following is only a partial list of media projects based on these authors:

- **Isaac Asimov**: *Foundation* for Apple TV+ which may be released later this year but was in pre-production in March 2020 when it was halted due to COVID-19. Although Asimov wrote the original "Robot" stories (including *I, Robot* in 1950), the 2004 movie was an original screenplay by Jeff Vintar titled *Hardwired* which then incorporated some ideas from Asimov and acquired the rights to the title. Because of licensing issues and intellectual property constraints, many of his works have not (yet) been used as original and direct source material for projects.

- **Ray Bradbury**: *It Came from Outer Space* (1953), *Fahrenheit 451* (1966 and HBO version 2018), *I Sing the Body Electric* (1962 – Season 3 episode 35 of the *Twilight Zone*), *The Martian Chronicles* (3-part television series on NBC, 1980).

- **Arthur C. Clarke**: *2001: A Space Odyssey* (1968), *2010: The Year We Make Contact* (1984), *Rama* (video game by Sierra On-Line, 1996), *Childhood's End* (3-part television series on Syfy, 2015).

- **Philip K. Dick**: *Blade Runner* (From *Do Androids Dream of Electric Sheep?* 1982), *Total Recall* (from *We Can Remember it for You Wholesale*, 1990), *Screamers* (from *Second Variety*, 1995), *Minority Report* (2002), *Paycheck* (2003), *A Scanner Darkly* (2006), *The Adjustment Bureau* (From *The Adjustment Team*, 2011), *The Man in the High Castle* (Amazon Prime, 2015)

To be fair and more thorough in this introduction, there is another important writer – **Frank Herbert** – who, along with his oldest son **Brian Herbert** (co-author with Kevin J. Anderson of *Hellhole: Inferno* and *Hellhole: Awakening*) who continues the imaginary world started by his father, has been omitted from consideration for this studio primarily because his great series, started by his 1965 novel *Dune*, has been the subject of multiple movies and is once again the source material for motion pictures. *Dune: Part One*, produced by Legendary Pictures and directed by Denis Villeneuve (with a budget of $165 million) was released by Warner Brothers both in theaters and on the streaming service HBO Max (now Max) in October 2021. The second half of the movie based on the original novel, *Dune: Part Two* ($190 million) was released in theaters in November, 2023. There are additional sequels and prequels based on the series of books being planned. (*Dune: Part Three* is expected to be ready in 2027.) As such, to avoid inevitable comparisons, it makes sense to avoid this series of novels as source material for the current project.

PROJECT:

The project for the studio will be to take a science fiction story (from a single novel, a short story, or a series of related novels) that has descriptions of unusual places, artifacts (from kitchen appliances to transportation systems), and characters (think the bar scene in *Star Wars*) and design/create a coherent visual environment for a movie or game and create a "pitch" for the proposed entertainment product that would include an approximately two-minute trailer, documentation of the look and feel of the proposed project (includes high-resolution stills for all designs, technical and orthographic drawings, storyboards, walkthroughs of (virtual) spaces proposed/created), advertising material (e.g., posters), and associated merchandise (games, apparel, toys, etc.) to be marketed along with the movie. It is expected that work for each team will be done in both 2D and 3D. Individual requirements will be adjusted based on the demographics of the team and demands of the source material as well as the type of intended or targeted final entertainment product.

While it is often a good option when students choose source material from one of the "core four" authors (Asimov, Bradbury, Clarke, Dick) it is not, in any way, a requirement. But student teams must show the passages in the stories that describe places, products, and characters that will serve as the "directions" for the project. Specific source material must be discussed with, and approved in advance, by the instructor. A premium will be placed on imaginative environments and sets, characters, and assets (products). Selection of source material shall be limited to those stories that do not yet have successful sets and visual environments (like *Blade Runner*). Student teams that do not have a preference for a story may choose from a selection of source materials provided by the instructor. (Good options, for example, include Clarke's four-volume Rama series, Asimov's *The Gods Themselves* or *The Currents of Space*, Adrian Tchaikovsky's *Children of Time*, or Arkady Martine's two-novel series *A Memory Called Empire* (2019) and *A Desolation Called Peace* (2021).) While no two teams may use the same story as source material, it is permitted to use the same author. (In other words, it is permissible that multiple teams can each select a different story from among the many available and appropriate ones by Clarke or Asimov.) Remakes of movie proposals from previous iterations of this studio (2021 and 2022) are not permitted. Students will have to fill in with their own creations what is not included in stories. But even directions in the stories are usually sufficiently general to allow for creativity on the part of the designer.

In preparation for the primary design project, preliminary, short design projects that may or may not be used by different designers will be assigned and completed. Prior to the design of separate components in the primary project, team members must agree on a look and feel that fits their vision for a commercial interpretation of the source material. Once that is done, cross-disciplinary collaboration is expected for all components with Interior Designers and/or Architects expected to take the lead on the physical environment, Industrial Designers expected to take the lead on all artifacts from utensils to weapons to transportation systems and all the other "stuff" one has in the imaginary world, and Digital Designers are expected to take the lead on all character design (including apparel). But some stories may be so heavy on one area (e.g. artifacts and include "space elevators" and moving ramps for transportation) that students from other disciplines would be expected to contribute and cross over any preconceived and/or loosely defined boundaries. ***The nature of the source material and the skills and interests of the design team members will ultimately determine who does what in the project***. Note: With permission from the instructor, it is possible for design teams to "trade or barter expertise" (like visual effects) in a limited way, where a member from one team helps another team in a specific area in return for help in a specialty where their own team is lacking. There is room for design teams to consider expanding scenes in the book to create a more visually compelling product. At the end, there needs to be a cohesive set of designs that add up to a single proposal for visual material based on published written sources. Students are expected to utilize multiple programs and whatever technologies and software applications most appropriate during the design process.

OBJECTIVES:

- To learn to work collaboratively in teams within a multi-disciplinary environment towards a common goal in support of a single project.
- To broaden students' cultural and historical awareness of science fiction literature and how it can be used as source material for entertainment – and what these stories say about society.
- To provide an opportunity for students to better understand the relationship between narrative and designed products.
- To provide opportunity to think creatively and employ formal design principles unencumbered by conventional project or programmatic requirements.
- To explore, in a limited fashion, the role of designers (from all represented disciplines in HCAD) in the entertainment industry.
- To provide continued practice in the employment of a reflective and iterative design process.
- To provide an opportunity to use generative AI as part of the design process.
- To provide continued practice in effective graphic communication appropriate to the purpose and audience. Students are expected to demonstrate an understanding of what is useful, usable, effective, and desirable with respect to user/audience-centered digitally based communication, objects, and environments.
- To comply with NASAD (National Association of Schools of Art and Design) professional standards as they apply to all majors that include: demonstrate a developed visual sensitivity in work; gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions, color theory and its applications, and drawing; analyze of works in art and design and the establish an ability to critically evaluate these works; development of an understanding of the common elements and vocabulary of art and design; understand the use and integration of technology in art and design; and be afforded the opportunity to experience in critiques and discussions of their work and the work of others.
- To comply with ***CIDA*** (*Council for Interior Design Accreditation*) 2024 Professional Standards as listed below:
  4f – GLOBAL CONTEXT: Students have opportunities for developing multi-cultural awareness [which, in this studio, will include aliens].
  5a – COLLABORATION: Students have awareness that multiple disciplines and stakeholders are involved in creating an interior environment.
  5c – COLLABORATION: Students understand the terminology and language necessary to communicate effectively with members of allied disciplines.
  5d – COLLABORATION: Students understand technologically-based collaboration methods specific to the problem-solving process for the built environment disciplines.
  5e – COLLABORATION: Students understand the dynamics of team collaboration and the distribution and structure of team responsibilities.
  5f – COLLABORATION: Student work demonstrates the ability to create environments that are informed by multiple disciplines, stakeholders, and clients in developing design solutions.
  6c– BUISINESS PRACTICES AND PROFESSIONALISM: Students hae an awareness of the breadth and depth of interior design's impact and value.
  6i – BUISINESS PRACTICES AND PROFESSIONALISM: The program provides exposure to career opportunities an interior design education can afford and the options for advanced study.
  8b – DESIGN PROCESS: Student work demonstrates the ability to apply knowledge and skills learned to solve progressively complex design problems

8e – DESIGN PROCESS: Student work demonstrates the ability to apply knowledge and skills learned to use precedents to inform design concepts or solutions.
8f – DESIGN PROCESS: Student work demonstrates the ability to apply knowledge and skills learned to explore and iterate multiple ideas.
8g – DESIGN PROCESS: Student work demonstrates the ability to apply knowledge and skills learned to design creative and effective solutions.
8j – **DESIGN PROCESS**: The program includes exposure to a range of problem identification, idea generation and problem-solving methods.
8k – **DESIGN PROCESS**: The program includes opportunities for innovation and risk taking.
9b – COMMUNICATION: Students are able to effectively express ideas and their rationale in oral communication.
9c – COMMUNICATION: Students are able to effectively express ideas and their rationale in written communication.
9d – COMMUNICATION: Students are able to effectively express ideas and their rationale developed in the design process through visual media: ideation drawings and sketches.
9e – COMMUNICATION: Students are able to effectively express project solutions using a variety of visual communication techniques and technologies appropriate to a range of purposes and audiences.
9f – COMMUNICATION: The program provides opportunities for exposure to evolving communication technologies.
9g – COMMUNICATION: The program provides opportunities to develop active listening skills in the context of professional collaboration.
11b – DESIGN ELEMENTS AND PRINCIPLES: Student work demonstrates the ability to explore design solutions through the use of a variety of media.
11c – DESIGN ELEMENTS AND PRINCIPLES: Students effectively apply the elements and principles of design and related theories throughout the interior design curriculum to two-dimensional design solutions.
11d – DESIGN ELEMENTS AND PRINCIPLES: Students effectively apply the elements and principles of design and related theories throughout the interior design curriculum to three-dimensional design solutions.
12a – LIGHT AND COLOR: Students are aware of the impact of illumination strategies and decisions.
12f – LIGHT AND COLOR: Student work demonstrates understanding of color principles, theories, systems, and terminology.
12g – LIGHT AND COLOR: Student work demonstrates understanding of color in relation to materials, textures, light, and form.
12h – LIGHT AND COLOR: Student work demonstrates the ability to appropriately select and apply color to support design purposes.
12j – LIGHT AND COLOR: Student work demonstrates the ability to appropriately use color solutions across different modes of design communication.

ARTIFICIAL INTELLIGENCE (AI):

Generative artificial intelligence has the potential to improve decision-making and enhance creativity. While it does not have to be used, it is certainly a tool that could be used to benefit the project. However, to uphold academic integrity with the use of AI, students must consider the limitations of AI and use it critically. Be aware of the possibility of bias, incomplete and/or inaccurate information, plagiarism, and issues of data privacy. Students are responsible for any information or work presented that is generated in any capacity with AI tools (e.g., *Midjourney*, *ideogram.ai*). Students must cite the use of generative AI and document intermediate design steps showing text and prompts along with any images generated by AI. Tool(s) used must be cited. Do not simply copy and paste AI-generated material and claim it as your own. Modifications made by the designer and the way AI-generated work is used must be made clear and documented. In other words, the design and presentation processes must be documented when AI-generated work is incorporated at any step.

DISABILITIES AND ACCOMMODATIONS:

Students with documented disabilities should inform the instructor ***during the first week of the semester*** to receive appropriate accommodation(s). Any chronic/permanent disability for which accommodations may be required – whether taken or not by the student – must be documented with, and confirmed by, the NJIT Office of Accessibility Resources and Services (https://www.njit.edu/accessibility/). Students are not required to avail themselves of any accommodations to which they are entitled. Temporary disabilities that are obvious (e.g., broken arm) may be preliminarily assessed by the instructor but must still be documented by the Dean of Students. Accommodations sought after the start of the semester will only be offered to students in those instances where the disabilities are diagnosed or have the first instance of occurrence during the semester. No retroactive accommodations are available.

ATTENDANCE:

Attendance is required whether working onsite or remotely. This means that on those days for which studio critiques are scheduled, students will have (new) work to critique by the instructor and/or visiting guest critics. After three unexcused absences, students may incur a ½ grade penalty for each additional unexcused absence. Beyond the attendance requirements, participation will be considered as part of the final semester grade. Be on time! Should remote work be required or permitted, and desk crits are scheduled, it is important to be present at the start of class. Try logging on a few minutes early to make sure there no problems. (NOTE: If you have trouble getting a complete connection with Webex or Zoom, restart/reboot your computer and the problem may clear.) To take advantage of online opportunities for additional/external criticism, it is recommended that students have headphones and a webcam.

NOTE: Absences for religious observances are considered excused but generally these are not spontaneous and are scheduled in advance (even those based on the lunar calendar that rely on visual sightings have a range of expected dates identified by the start of the semester). As such, any expected absence due to a religious observance must be communicated to the instructor during the first full week of class and accommodation will be made accordingly. Religious holidays recognized by the State of New Jersey Department of Education are listed at the Department of Education website (*https://www.nj.gov/education/holidays.shtml*; then follow the link to 2024-2025). It is also acknowledged that specific holidays may vary in significance and degree of observance within a religion. The decision to be present for one holiday does not prejudice any decision, one way or the other, for subsequent or preceding holidays of the same religion. Students should communicate to the instructor how observations will affect personal schedules. An individual student may have excused absences for one, and only one, religion during the semester. While absences may be excused for religious holidays, work must still be completed in a timely manner. When a religious holiday conflicts with a due date for an assignment, that assignment shall be submitted no later than the start of the first class following the holiday unless other arrangements are made with the approval of the instructor (with an acknowledgement that some holidays last for extended periods).

CELL PHONE USE AND MISCELLANEOUS CLASS POLICIES:

Use common sense and courtesy when considering cell phone use (including texting). Do not use cell phones when you are in a room with others who are presenting or with whom you are collaborating if you are supposed to be "present" (i.e., paying attention). There is a difference between using the phone as entertainment and using it as a tool to look up information pertinent to a project, or to use the camera to record images and work. Please do not be rude. Students may use cell phones to make or receive calls and texts during studio time when not directly involved in a critique with the instructor or peers. Do not abuse this policy and do not disturb your colleagues. If necessary, go into the corridor to speak. Use of cell phones during periods of student presentations or faculty instruction is not approved at any time. Please set your phones to silent or vibrate, even outside of class time when working near others who do not want to hear your phone ping every time you get a message.

Food may be consumed in studio at your own risk to your equipment. Students may not eat "over" the equipment (including keyboards) belonging to any other student. *But KEEP THE STUDIO CLEAN*. The studio is a shared, public space. Be respectful of one another. There shall be no posting of any material at one's desk or on one's computer desktop (or any lab computer) as wallpaper or screensaver any images or material that may be deemed offensive to individuals or groups in this public space including (but not limited to) material considered offensive based on gender, race, religious preference, sexual orientation, or physical disability. The nature of politics (global and domestic) and political campaigns are also controversial and unless the specific topic of discussion within the class, should be avoided. Private discussions are fine but remember your point of pride may be another person's irritant. It is our collective responsibility to make the spaces and places we share conducive to learning the subject of the class without distraction.

ACADEMIC INTEGRITY:

"*Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the academic code of integrity policy.*

Please note that it is your professional obligation and responsibility to report any academic misconduct to the Dean of Students Office. Any student found in violation of the code by cheating, plagiarizing, or using any online software inappropriately will result in disciplinary action. This may include a failing grade of F, and/or suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Dean of Students Office at dos@njit.edu" <John A. Pelesko, Provost>

Information about the Academic Integrity Policy and links to the code may be found at: https://www.njit.edu/dos/academic-integrity.

To be clear, do your own work within the context of the group and/or collaborate with your group members by contributing original design, and cite sources properly when writing or presenting research. Unless explicitly permitted (and properly cited), students may not use downloaded images from the internet or work created by others into creative work. The use of generative AI shall be permitted when approved by the instructor within the parameters set in class. Any use of generative AI must be identified and the process documenting its use shall be provided with the project deliverables (including at interim presentations/reviews). ***Once generative AI is used, its accuracy and quality shall be the responsibility of those who used it***.

The work in this studio is collaborative and each member of a student team is expected to contribute. While it is the intent to grade a project based upon team performance, the instructor reserves the right to distinguish between efforts and final production when it comes to semester evaluation and grading.

RESOURCES:

Existing science fiction films can serve as models for how designs can, or cannot, be effective. Watching movies in an immersive environment allows you to experience this alternate world in a manner closest to the way the filmmaker imagined it. NJIT subscribes to "Kanopy" which allows us access, for a fee, to specific films. Available on Kanopy (UCID sign-on required) are: *Das Cabinet des Dr. Caligari* (Robert Wiene, 1919), *The Golem: How He Came into the World* (Paul Wegener and Carle Boese, 1920), *Thief of Bagdad* (Raoul Walsh, 1924), *Metropolis* (Fritz Lang, 1927), and *Things to Come* (William Cameron Menzies, 1936).

Additional films that have seminal designs for environments or assets include: *Just Imagine* (David Butler, 1930), *Svengali* (Roy Rowland, 1931), *Blade Runner* (Ridley Scott, 1982), *Toys* (Barry Levinson, 1992), *Tim Burton's Nightmare Before Christmas* (Henry Selick, 1993), *The City of Lost Children* (Marc Caro and Jean-Pierre Jeunet, 1995), *Star Wars Episode 1: The Phantom Menace* (George Lucas, 1999), The *Lord of the Rings: The Fellowship of the Ring* (2001), *The Two Towers* (2002), *The Return of the King* (2003) (Peter Jackson), *The Chronicles of Riddick* (David Twohy, 2004), and *Snowpiercer* (Joon-ho Bong, 2013).

Characters appear in many movies – but a good and short scene with a variety of characters is in the "Cantina Scene" in *Star Wars Episode 4*: https://www.youtube.com/watch?v=IK_iw5Yps2M. And, of course, there are always the Alien movies: https://www.imdb.com/video/vi4288987161?playlistId=tt2316204&ref_=tt_ov_vi (trailer for *Alien Covenant*).

And while not movies, science fiction television series also show a range of characters and products (assets) that are worthy of study. Series to watch include *Star Trek*, *Star Trek: Deep Space 9*, *Star Trek: Discovery*, *Babylon 5, Killjoys,* and *Halo*. (And if you are interested in science fiction comedy/satire, Seth MacFarlane's *The Orville* ran for three seasons and is available to stream on Hulu. The original trailer for the show (initially on Fox) is at: https://www.youtube.com/watch?v=Ej24W8gcmXQ.)

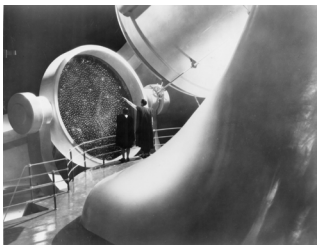
The work of Syd Mead is documented in two books available in the Littman Library: *The Movie Art of Syd Mead: Visual Futurist* (2017) and *Oblagon* (1996). Also available is a 2007 documentary: Syd Mead Visual Futurist

Additional books are available in the Littman Library and could be useful during the design process including *Digital Character Design and Painting* by Don Seegmiller (2003), *Alive Character Design: For Games, Animation and Film* by Haitao Su and Vincent Zhao (2011), *Creating Characters for the Entertainment Industry: Character Design for Animation, Illustration & Video Games* by Kenneth Anderson and Cody-Lee Devon (2019), *Designing Dreams: Modern Architecture in the Movies* by Donald Albrecht (1986), *Caligari's Cabinet and Other Grand Illusions: A History of Film Design* by Leon Barsacq (1976), and *Film Architecture: Set Designs from Metropolis to Blade Runner* by Dietrich Neumann (1996).

Students are expected to utilize multiple programs and whatever technologies and software applications are most appropriate during the design process. Depending on the availability of hardware and software, students may collaborate in NVIDIA's virtual environment (Omniverse). Utilization of AR and VR is at the discretion of the team members in any given group and how these technologies fit and add to the design process and/or various deliverables.

Software is available on the studio image and different applications may be more appropriate for one design than another. Students are free to bring in applications to which they have legal access to use in the project as they see fit. The projects for this class, while digital in nature, are software agnostic. In other words, use whatever applications you wish – the ones that work best for your project. Be cognizant of what applications "want to do" versus what you can force them to do. Hair and fur on characters, for example, work well with *Autodesk Maya*, but not so much with *Autodesk Revit*. Environments created with *Revit* can be rendered with *Enscape* and/or ported to *Unity* for real-time interactivity depending on the intent of the project and presentation. *Marvelous Designer* works well for cloth modeling and simulation (but we don't own licenses for it). *Corel Painter* remains an industry standard for 2D art and CG environment extensions. Styles for the final product should be internally consistent but different parts of the project can reflect the nature of the process. 2D art is appropriate for concept art, storyboards, etc. If employing traditional media, make sure it is digitized and modified within any appropriate program to which you have access. It is expected that this final project, like most professional projects, rely on a variety of media and software applications.

Blade Runner (1982)



Things to Come (1936)

The Rumpler Tropfenwagen, 1921 (inspiration/model for the automobiles used in *Metropolis*

Dune (2021)

Return of the Jedi (1983)

Blade Runner (Concept Art by Syd Mead, 1981)

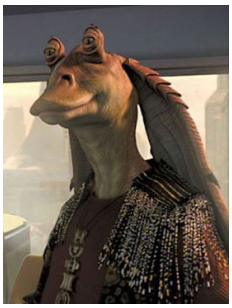
Tron (1982)

The Jetsons (1962)

Alien Covenant (2017)

Halo (2023)

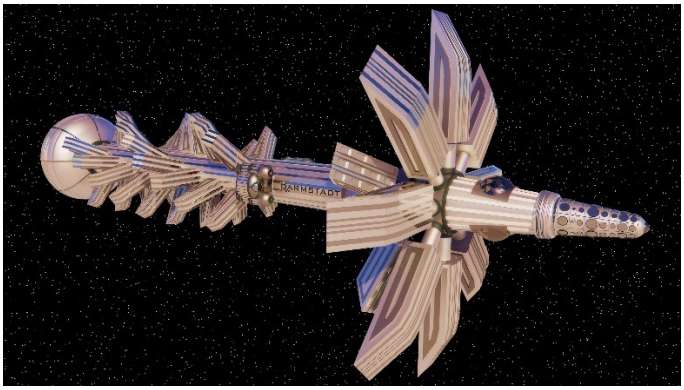
Farscape (1999)

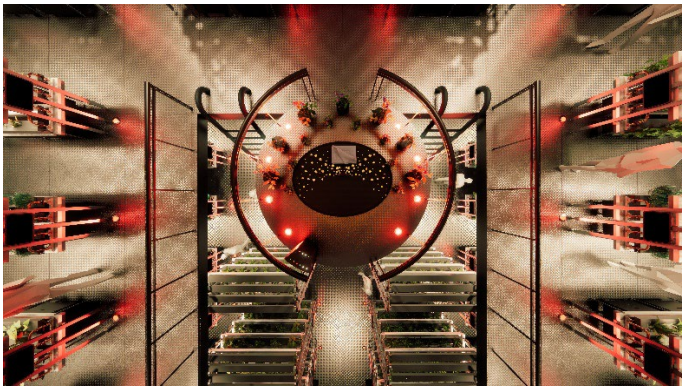


Star Wars: Phantom Menace (1999)

Star Trek: Deep Space Nine (1993)

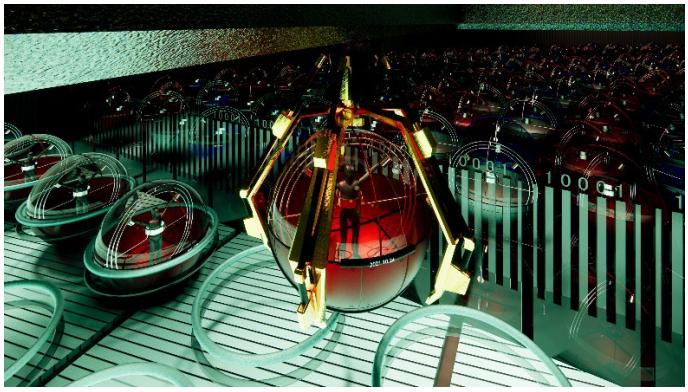
Babylon 5 (1994)



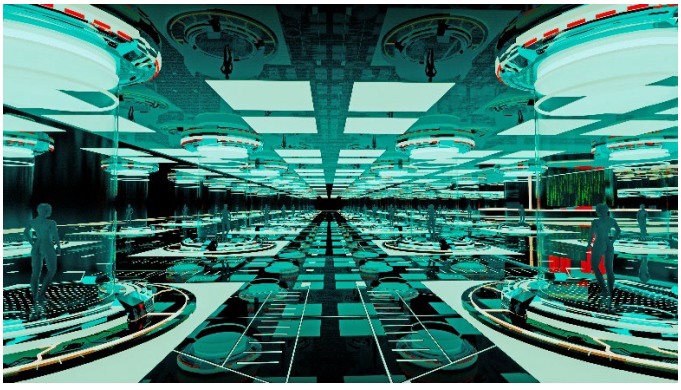


To Sleep in a Sea of Stars: Hailey Merola

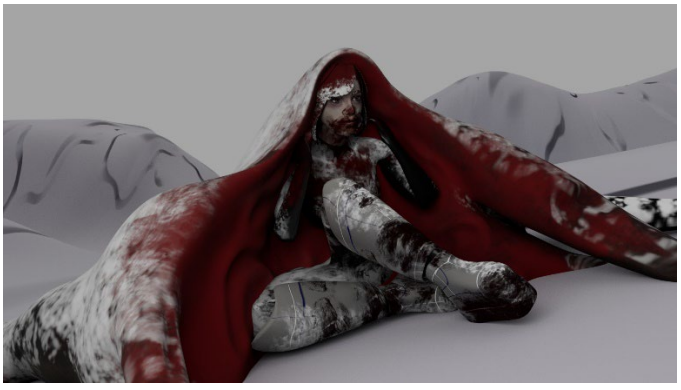
Nightfall: Spencer Korman and Ayanna Davis



Ninefox Gambit: Lemmuel Escalona and Okhyun des Lauries



City and the Stars: Fatima Zahra



Ammonite: Patricia Patalinjug