



# JI YOUNG LEE

SCENIC DESIGNER / ART DIRECTOR /  
VAD ART DIRECTOR

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2025 PORTFOLIO  
SELECTED WORKS



Ji Young Lee is a Los Angeles based Art Director and active member of the Art Directors Guild.

With a background in scenic design holding an MFA from UCLA and a BFA from RISD, her work is grounded in storytelling and spatial design. She previously interned at the George Tsypin Opera Factory in New York and Disney Imagineering in California before transitioning into film and television.

She has contributed to high-profile productions including several seasons of The Mandalorian, Black Panther: Wakanda Forever, and The Mandalorian & Grogu.

During her tenure at Lucasfilm Ltd., she became a pioneer in blending mise-en-scène with real-time virtual extensions, creating seamless, in-camera environments that unify physical and digital design.

Lee is recognized for her expertise in production design and virtual production methodologies, fostering seamless collaboration between creative and technical teams from concept through principal photography.





## VIRTUAL ART DEPARTMENT ART DIRECTOR (VAD)

- Worked with the Production Designer and VAD team to define what was physical versus virtual, based on directorial vision and camera requirements.
- Tracked environment updates and communicated changes across Art, Set Decoration, and other affected departments.
- Compared and overlaid VAD and Art Department models to identify and resolve discrepancies prior to shooting.
- Coordinated LED wall content loads and updates with the LED wall operating team.
- Reviewed Previs for camera placement and anticipated potential staging or layout issues.
- Ensured virtual assets matched physical set dressing through 3D scans, color checks, and material calibration inside the Volume.
- Created layout diagrams outlining Volume boundaries, set placement, key data, and height references for motion capture and LED wall operations.
- Produced the Turnover document, a comprehensive set guide for vendors.

## ART DIRECTOR

- Translated the Production Designer's vision into clear, buildable drawings and models.
- Supervised construction, scenic, and paint teams to maintain design intent and finish quality.
- Coordinated closely with Lighting, Grip, Set Decoration, and Props to ensure continuity in texture, color, and scale.
- Represented the Art Department on set, resolving design and spatial issues in real time.
- Collaborated with the Virtual Art Department (VAD) to align virtual and physical sets for seamless in-camera continuity.

## SKILLSET

- Bridging physical and virtual design with precision and clarity, maintaining visual continuity across teams and platforms. Experienced in Unreal Engine, Rhino, and Maya, with a keen eye for detail.



# CRONE'S CAVE INT

## MANDALORIAN SEASON 3 EP 02



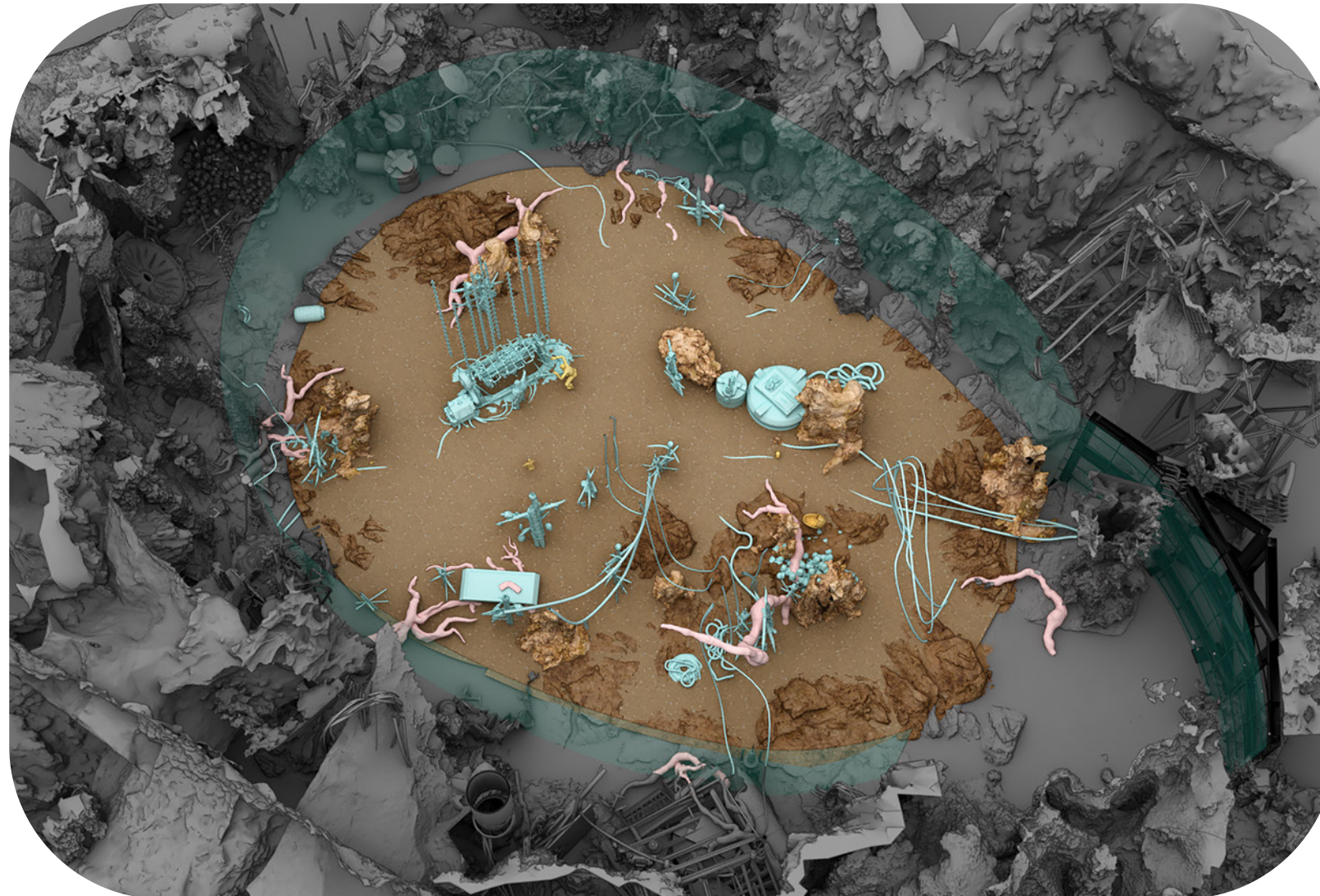
VAD Unreal scene screenshot  
(without LED wall)



VAD Unreal scene screenshot  
(with LED wall)



LED wall test



Miniature of Crone Cave



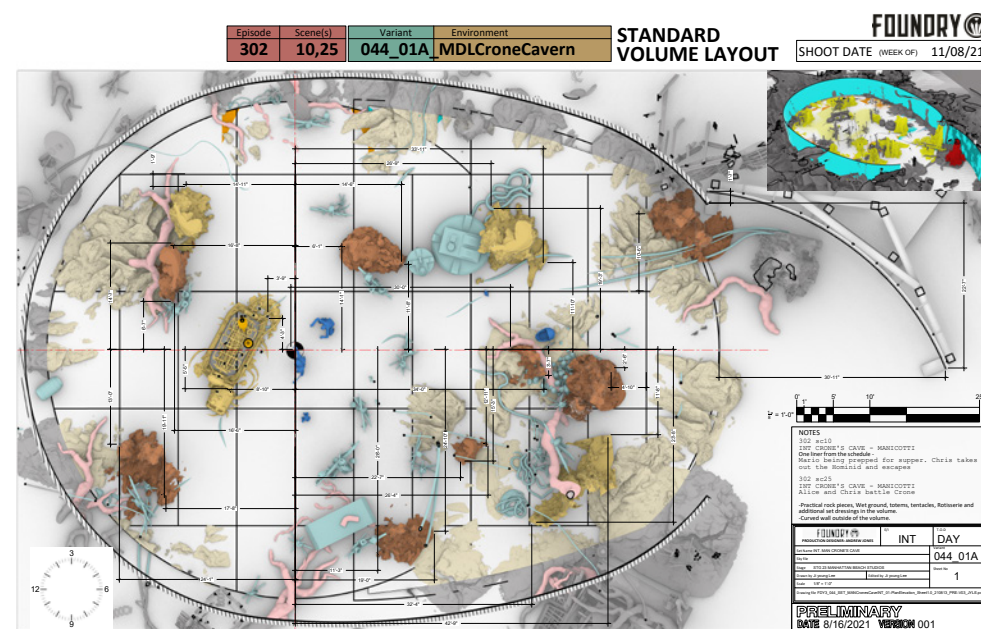
Miniature of Stalagmite



Full scale physical set

- Core goal as art director: Creating an organic set by translating miniature craftsmanship into an immersive, large-scale set
- Collaborated with Phil Tippett, using his miniature as the foundation for the environment design.
- The Virtual Art Department (VAD) translated the miniature into a virtual environment, incorporating 3D scans of varied rock formations to extend scale and realism.
- Model maker Jason Mahakian fabricated miniature stalagmites, which were scanned and used as 3D assets for virtual integration.
- The construction department built the full-scale environment based on the miniature and scan data, maintaining precise visual continuity.
- As Art Director, coordinated between the construction and virtual teams to ensure a seamless physical-virtual blend inside the LED Volume.





Volume layout



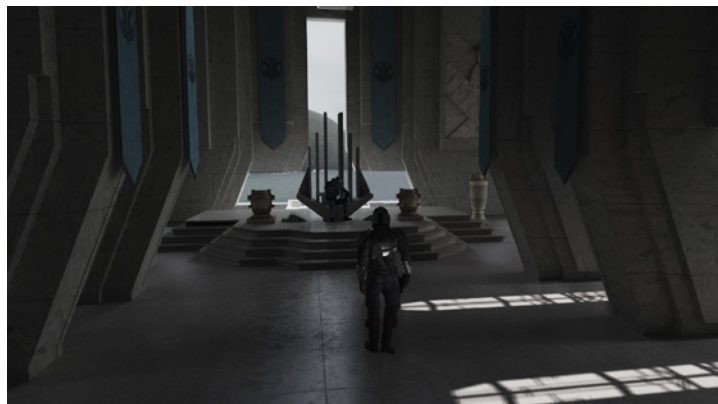
Set progress



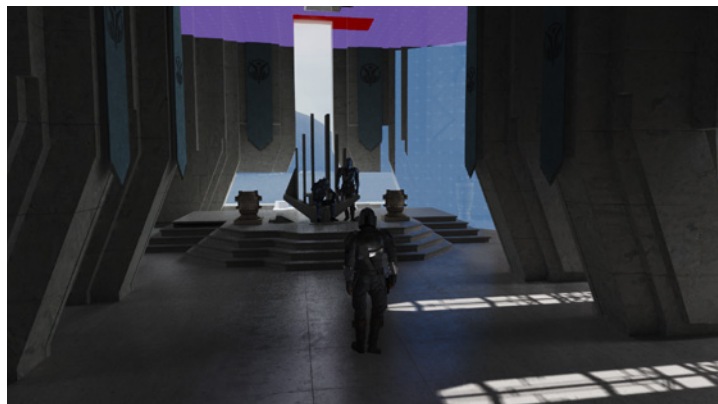


# BO KATAN PALACE INT : THRONE ROOM & WINDOW

MANDALORIAN SEASON 3 EP 01 & EP02



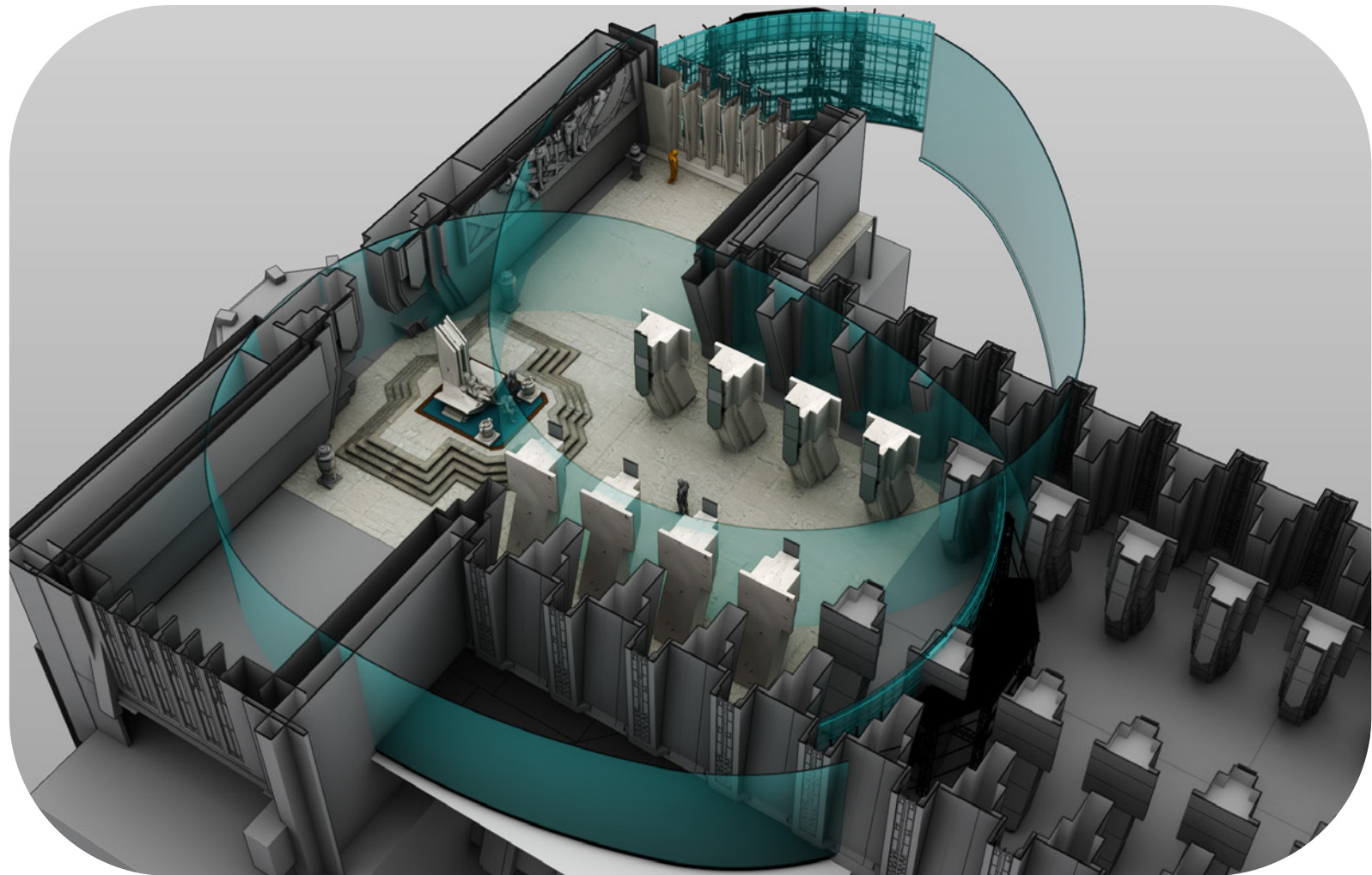
VAD Unreal scene screencapture  
(without LED wall)



VAD Unreal scene screencapture  
(with LED wall)



Color test in Volume



- Core goal as art director: Creating an architectural set that seamlessly merges practical build and virtual extensions in the Volume, boosting spatial depth, reflection quality, and narrative clarity.
- The environment incorporated two volume setups—one for Mando’s approach to the throne and another for Bo-Katan gazing out the window.
- The throne room interior was ideal for a Volume shoot, with its strong architectural depth and reflective surfaces that enhanced spatial realism.
- Physical and virtual components were carefully designed to mirror one another, forming a cohesive and immersive environment.
- Repeating architectural elements such as columns were extended into the virtual scene to heighten the sense of scale, depth, and parallax, achieving a seamless illusion of continuous space.
- The physical travertine surfaces were 3D-scanned and recreated digitally to maintain consistency in texture, materiality, and lighting response.
- On set, subtle lighting and focus adjustments were applied, including the digital extension of window light gobos to preserve visual continuity.
- The window set made full use of the Volume, casting believable reflection across the glass.



Travertine texture study



Set progress





Benjamin Moore  
Gargyle  
1348

Benjamin Moore  
White Gray  
2134-02

Sherwin Williams  
Need 3 shade lighter:  
Rayside Bronze Green  
inset One

Benjamin Moore  
181 Wind's breath

Sherwin Williams  
Individual white

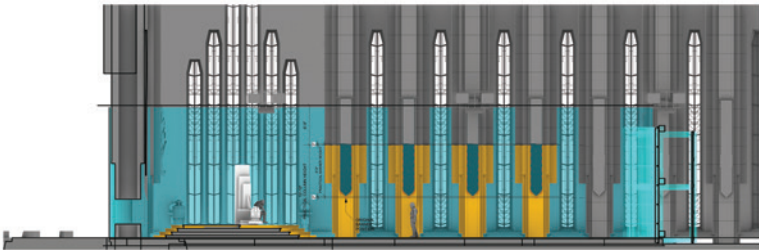
Benjamin Moore  
1541 London Fog

Benjamin Moore  
2134-70 Genesis White

COLORS 1 SHADE LIGHTER THAN COLORS FROM THE IMAGE

COLORS LIGHTEST SHADE

301 FOUNDRY 3 009 SET NAME: CAP PALACE THRONE ROOM - WALL COLOR REFERENCE 02 LOCATION: STAGE 23 - VOLUME DATE: 6/8/2021 BY: JYU



Elevation of Practical & virtual

Benjamin Moore  
1594 Shaker Gray

Benjamin Moore  
1482 Solara gray

Benjamin Moore  
1580 Intrigue

Benjamin Moore  
HC 113 Newmarket Gray

Benjamin Moore  
1599 Night Mist

COLORS FROM THE IMAGE

COLORS LIGHTEST SHADE

301 FOUNDRY 3 009 SET NAME: CAP PALACE THRONE ROOM - COLUMN COLOR REFERENCE LOCATION: STAGE 23 - VOLUME DATE: 6/8/2021 BY: JYU

PLAN VIEW  
SCALE: 1/4" = 1'-0"

301 FOUNDRY 3 009 SET NAME: CAR PALACE THRONE ROOM - DAIS GROUT LINE LOCATION: VOLUME DATE: 6/8/2021 BY: JYU

Grout layout

Sherwin Williams  
CC-548  
Asphalt

Sherwin Williams  
979  
Stampede

Benjamin Moore  
Gray Mountain  
1461 Sterling silver

Benjamin Moore  
CC-548 Monochrome

Benjamin Moore  
979 Topazty Beige

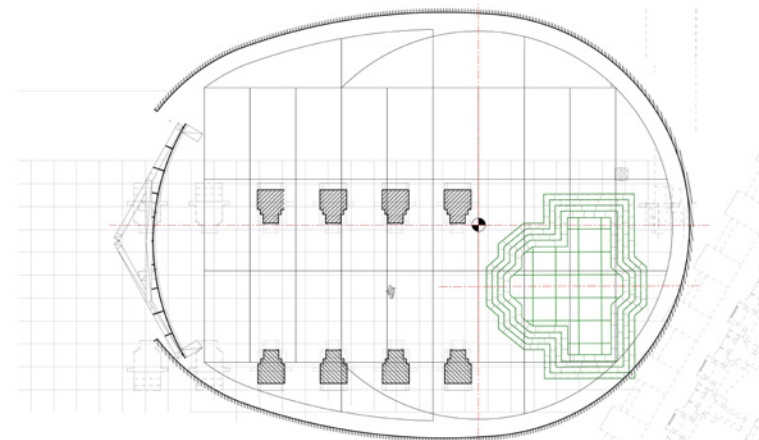
Benjamin Moore  
1461 Silver Satin

COLORS FROM THE IMAGE

COLORS LIGHTEST SHADE

301 FOUNDRY 3 009 SET NAME: CAP PALACE THRONE ROOM - FLOOR/DAIS COLOR REFERENCE LOCATION: STAGE 23 - VOLUME DATE: 6/8/2021 BY: JYU

Paint Elevation



301/302 FOUNDRY 3 009 SET NAME: CAR ALICE PALACE THRONE ROOM - DAIS AND COLUMNS STAGE 23 VOLUME LOCATION: JYU DATE: 6/8/2021

Floor layout

Episode	Scene	Variant	Environment	Shoot Date	Shoot Date
301	10	009_01	CARPalaceThroneRoom	06/08/21	TBD
301	10	009_02A	CARPalaceThroneRoom	06/08/21	TBD
301	10	009_03	CARPalaceThroneRoom	06/08/21	TBD
302	14	009_04	CARPalaceThroneRoom	06/08/21	TBD

EP	SCR	VARIANT	ENV	E/I	T.O.D	COMPLEXITY	NOTE	LOC	T.O	SHOOT DATE
301	10	009_01	CAR PALACE THRONE ROOM	INT	DAY	HARD	Mario entering the Throne room: Entrance wall is in the content. There will be 8 practical columns and the floor in the volume. The view over Mario of Babette on the throne will be an element we get on the day from volume position 009_03. Crossover with 009_02A, 009_04	CAR	06/08/21	TBD
301	10	009_02A	CAR PALACE THRONE ROOM	INT	DAY	REUSE NONE	Main handling: Tenebrosa vs. Travel Babette will be combined with this block. Crossover with 009_01, 009_03, 009_04	CAR	06/08/21	TBD
301	10	009_03	CAR PALACE THRONE ROOM	INT	DAY	REUSE NONE	Mario and Babette conversations: There will be practical dais, Throne, floor and 8 columns. Back wall behind the dais will be in the content. Crossover with 009_01, 009_02A, 009_04	CAR	06/08/21	TBD
302	14	009_04	CAR PALACE THRONE ROOM	INT	DAY	RELIGHT	Babette standing next to the window: There will be a partial window wall about 14' high in the elevated platform which is about 7' above the stage floor. Crossover with 009_01, 009_02A, 009_03	CAR	06/08/21	TBD

301 SC10  
INT. BABETTE'S PALACE - DAY  
Mario walks, Chris follows. Babette sits alone on her throne like a statue.  
302 SC14  
INT. BABETTE'S PALACE - DAY  
Babette stares out the windows at the ocean below, deep in thought. She can see the Bectarise ship fly in.

Episode

Scene

Variant

Environment

CROSSOVER VOLUME LAYOUT

FOUNDRY 3

SHOOT DATE

INT

DAY

009\_03

1

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

NOTE

THE WALL

INT. BABETTE'S PALACE - DAY

Mario walks, Chris follows. Babette sits alone on her throne like a statue.

Mario and Babette conversations: There will be practical dais, Throne, floor and 8 columns. Back wall behind the dais will be in the content. Crossover with 009\_01, 009\_02A, 009\_04

FOUNDRY 3

INT

DAY

009\_03

1

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

Episode

Scene

Variant

Environment

CROSSOVER VOLUME LAYOUT

FOUNDRY 3

SHOOT DATE

INT

DAY

009\_04

1

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

NOTE

THE WALL

INT. BABETTE'S PALACE - DAY

Babette staring out the window at the ocean below, deep in thought. She can see the Bectarise ship fly in.

Babette standing next to the window: There will be a partial window wall about 14' high in the elevated platform which is about 7' above the stage floor. Crossover with 009\_01, 009\_02A, 009\_03

FOUNDRY 3

INT

DAY

009\_04

1

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

Episode

Scene

Variant

Environment

CROSSOVER VOLUME LAYOUT

FOUNDRY 3

SHOOT DATE

INT

DAY

009\_01

1

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

NOTE

THE WALL

INT. BABETTE'S PALACE - DAY

Mario walks, Chris follows. Babette sits alone on her throne like a statue.

Mario entering the Throne room: Entrance wall is in the content. There will be 8 practical columns and the floor in the volume. The view over Mario of Babette on the throne will be an element we get on the day from volume position 009\_03. Crossover with 009\_02A, 009\_04

FOUNDRY 3

INT

DAY

009\_01

1

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

Episode

Scene

Variant

Environment

CROSSOVER VOLUME LAYOUT

FOUNDRY 3

SHOOT DATE

INT

DAY

009\_03

2

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

NOTE

THE WALL

INT. BABETTE'S PALACE - DAY

Mario walks, Chris follows. Babette sits alone on her throne like a statue.

Mario and Babette conversations: There will be practical dais, Throne, floor and 8 columns. Back wall behind the dais will be in the content. Crossover with 009\_01, 009\_02A, 009\_04

FOUNDRY 3

INT

DAY

009\_03

2

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

Episode

Scene

Variant

Environment

CROSSOVER VOLUME LAYOUT

FOUNDRY 3

SHOOT DATE

INT

DAY

009\_04

2

PRELIMINARY

DATE: 6/8/2021

VERSION: 001

NOTE

THE WALL

INT. BABETTE'S PALACE - DAY

Babette staring out the window at the ocean below, deep in thought. She can see the Bectarise ship fly in.

Babette standing next to the window: There will be a partial window wall about 14' high in the elevated platform which is about 7' above the stage floor. Crossover with 009\_01, 009\_02A, 009\_03

FOUNDRY 3

INT

DAY

009\_04

2

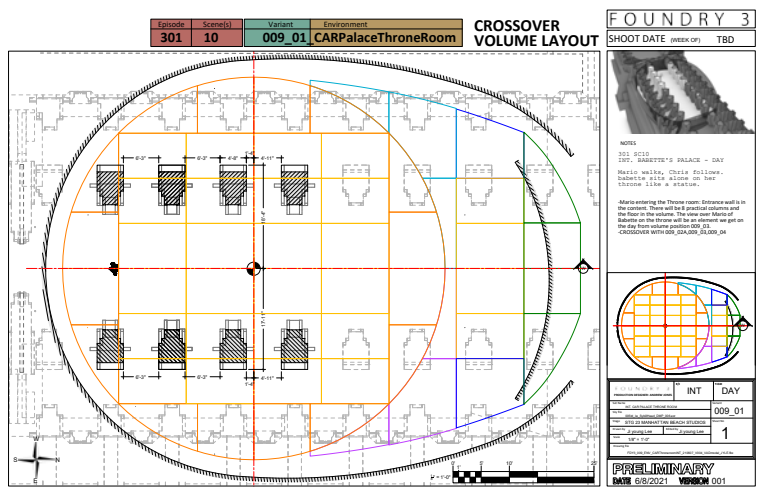
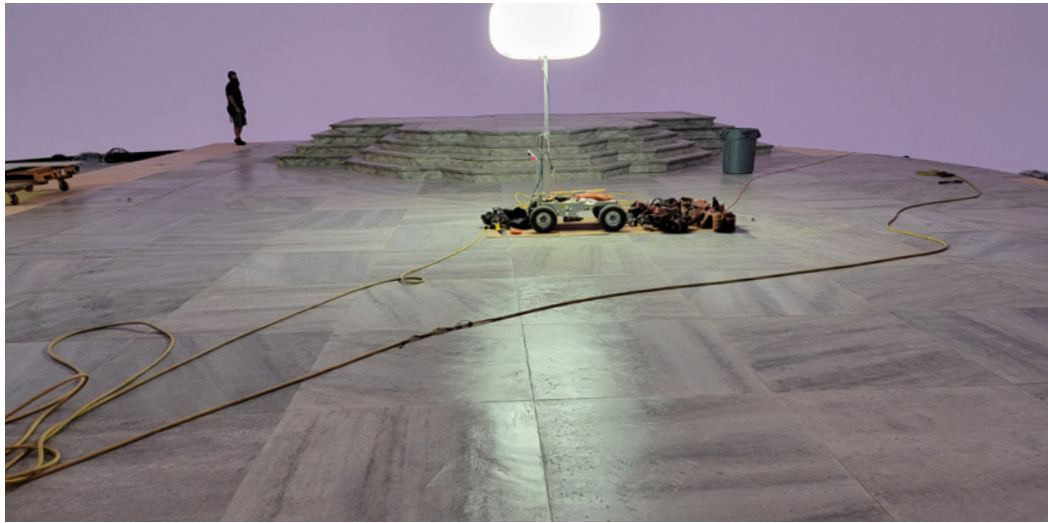
PRELIMINARY

DATE: 6/8/2021

VERSION: 001

Volume layout





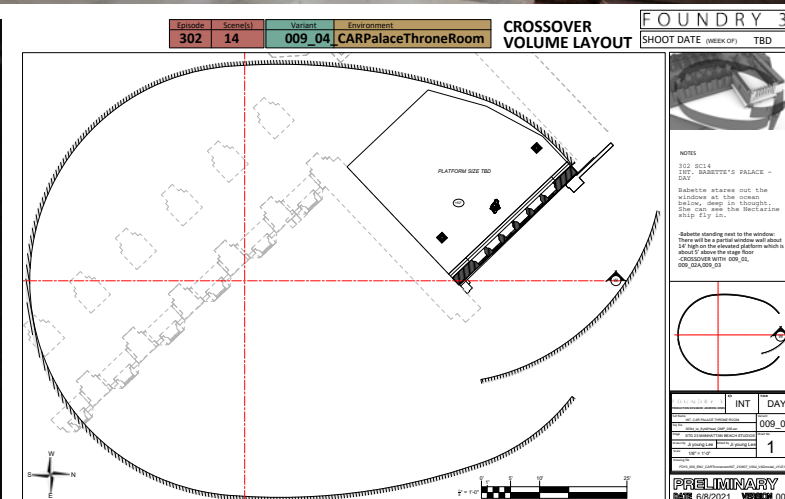
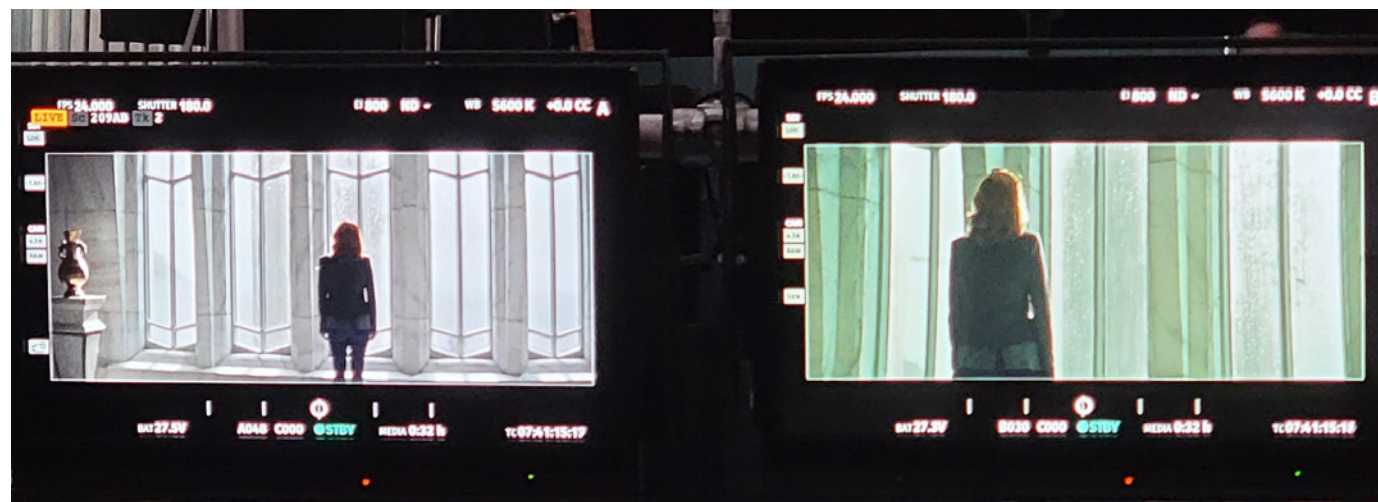
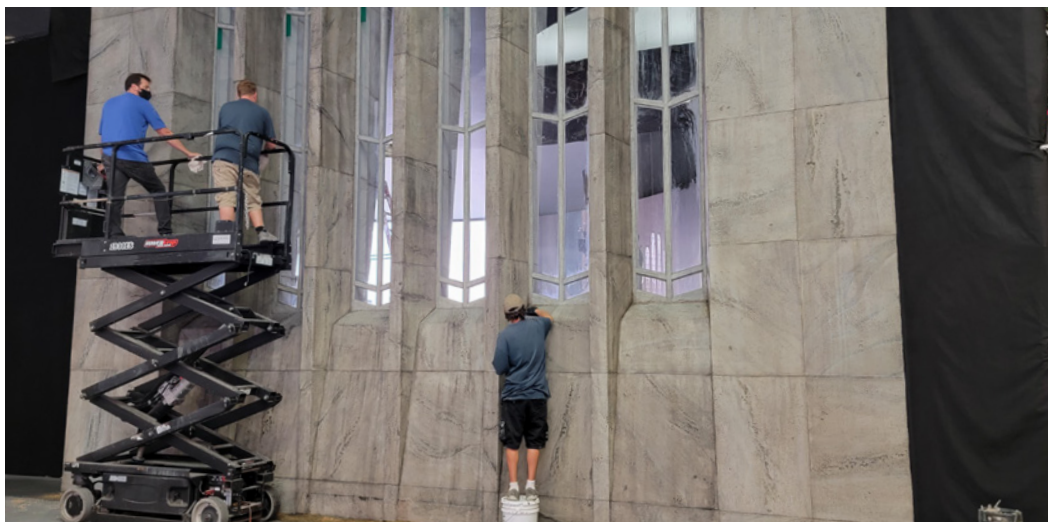
Set progress

Volume layout



Stills from the series





### Set progress

## Volume layout

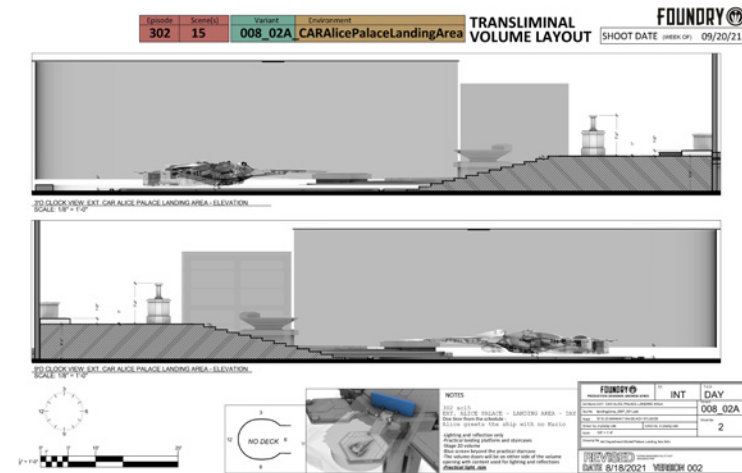
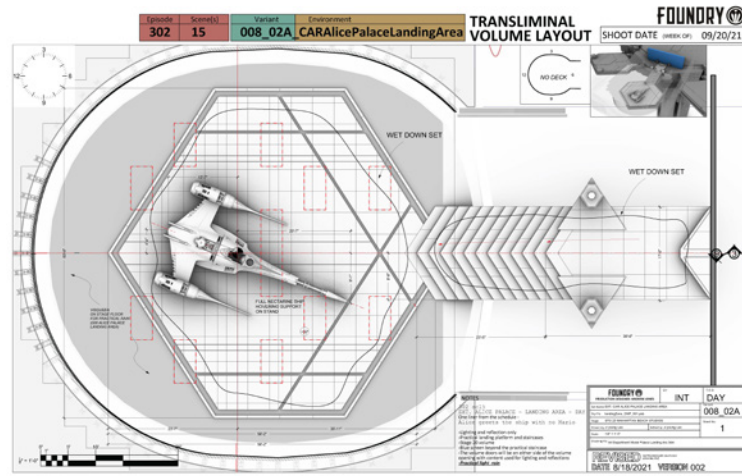


### Stills from the series

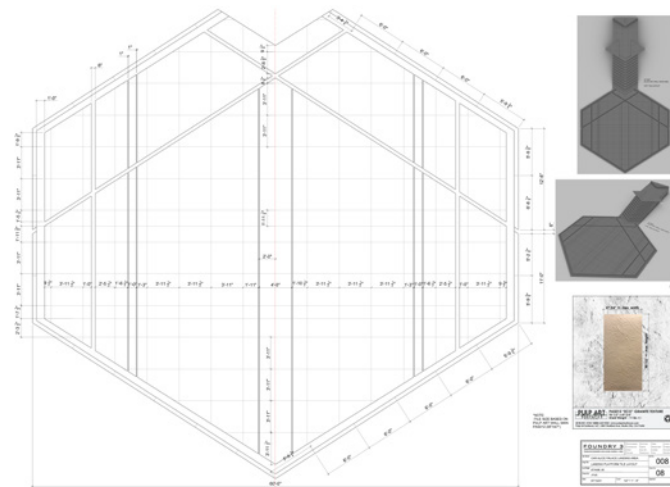


# BO KATAN PALACE EXT

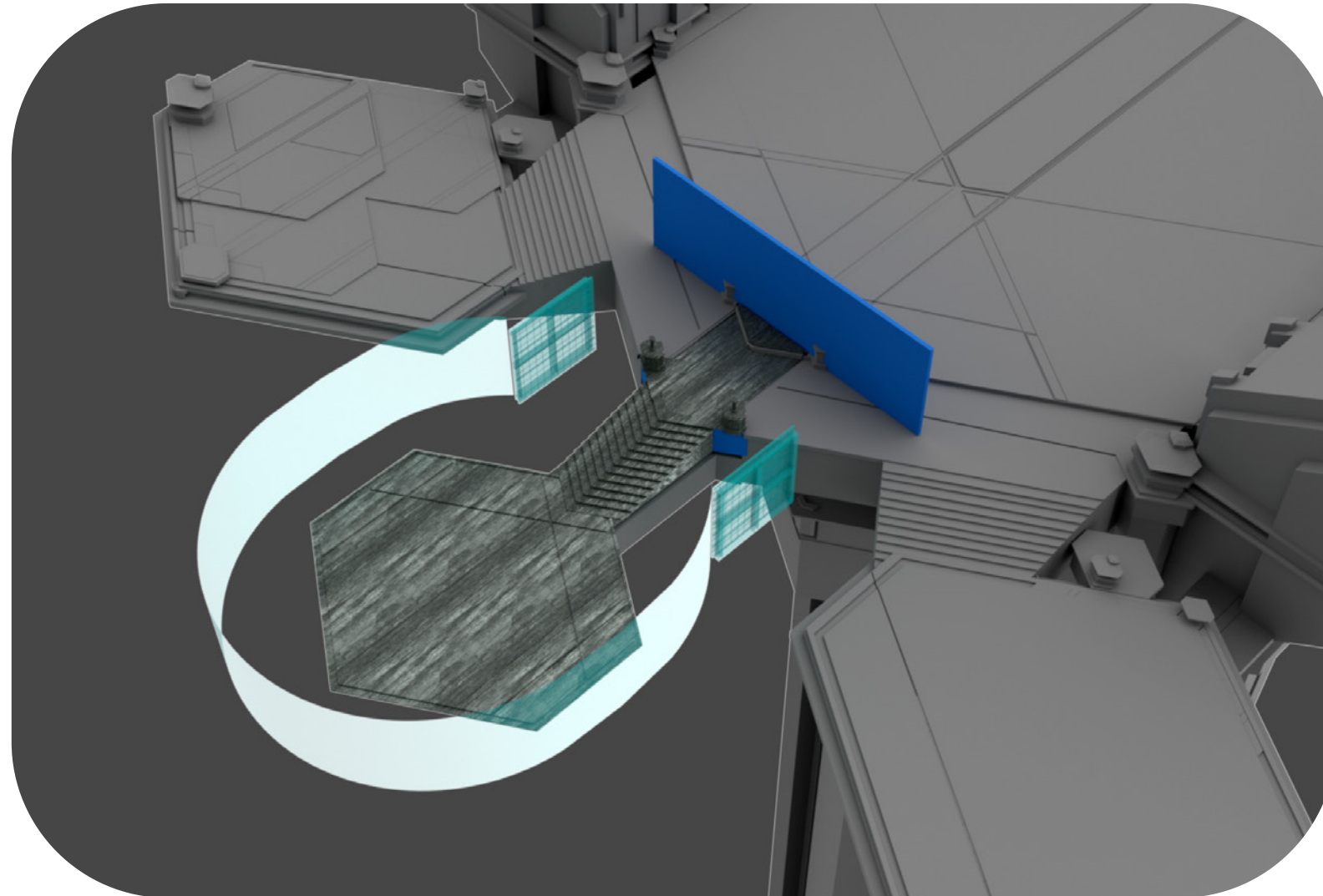
## MANDALORIAN SEASON 3 EP 02



Volume layout



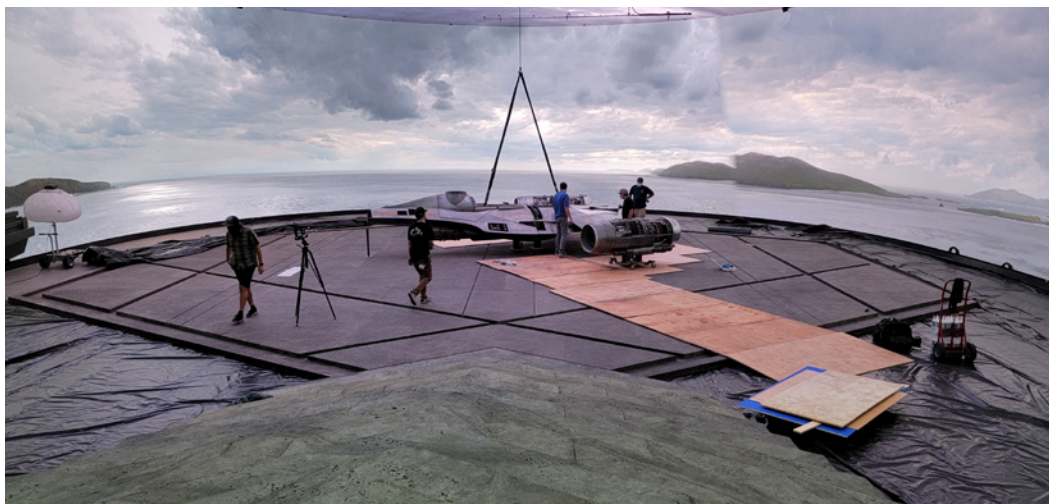
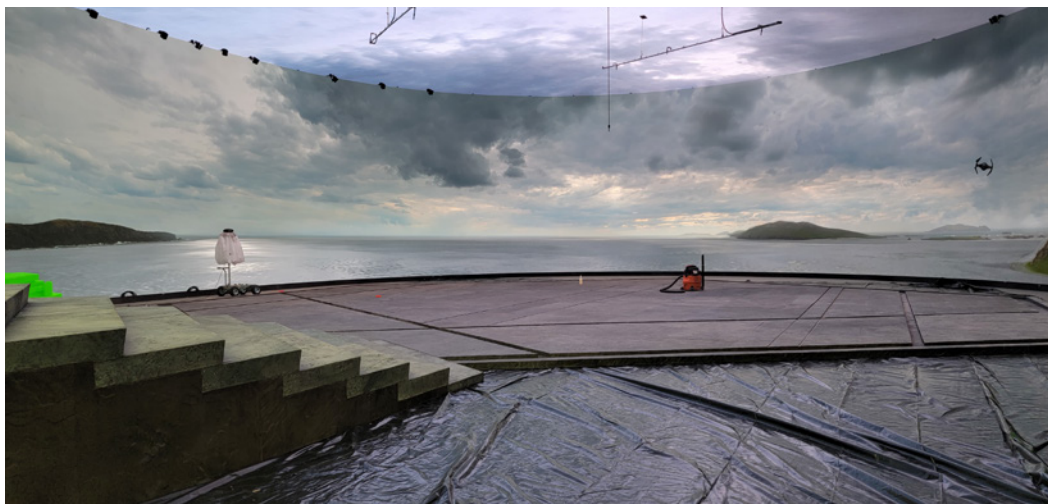
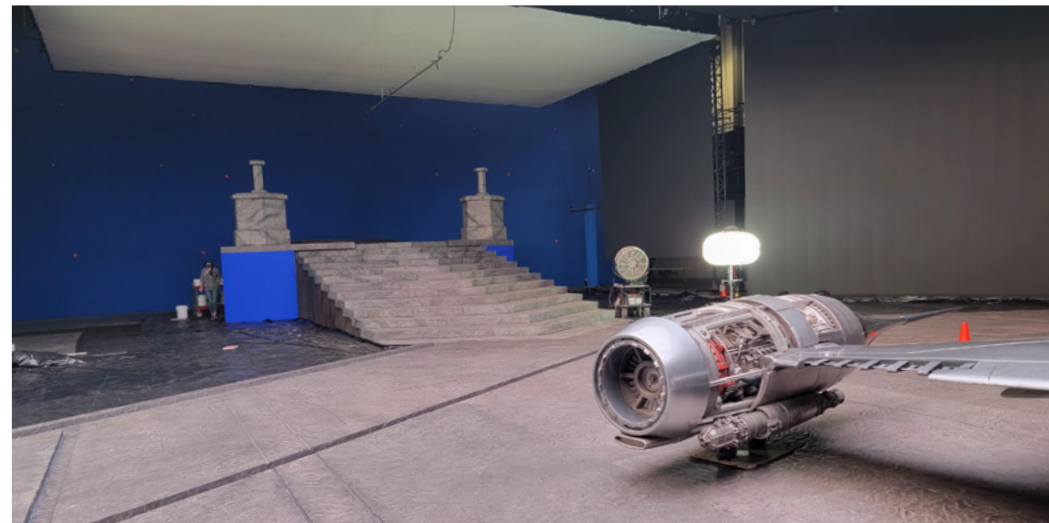
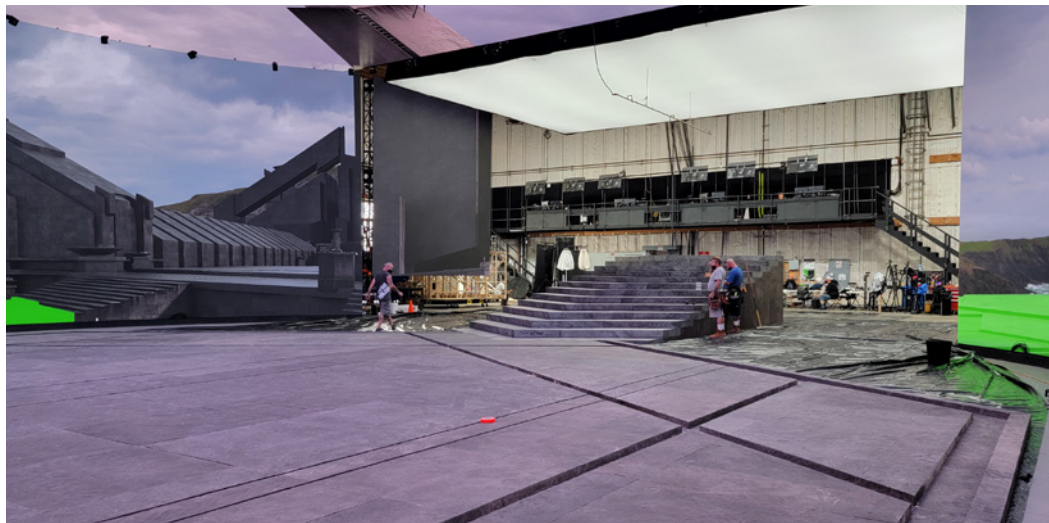
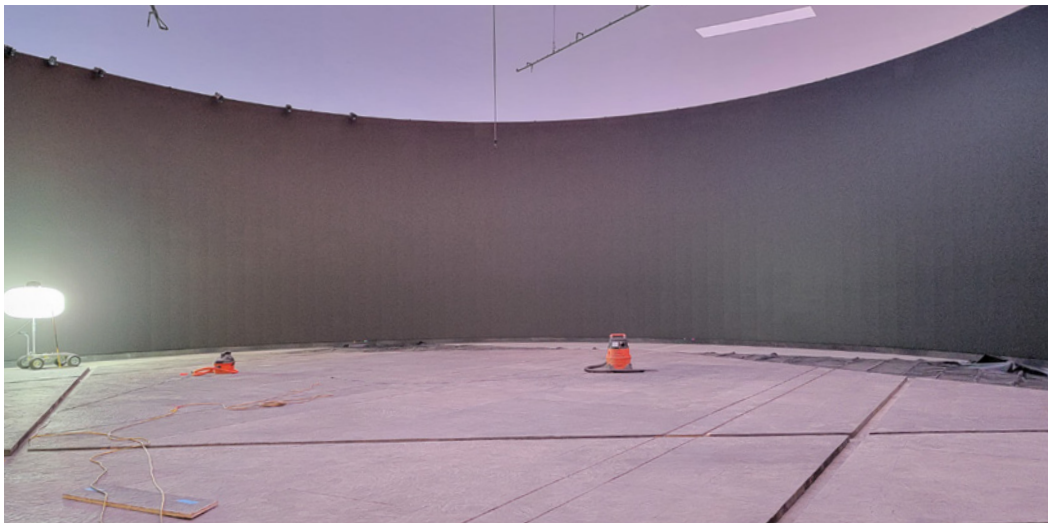
Floor layout



Set progress

- Core goal as art director: Creating an exterior set that integrated environmental design and on-set effects, ensuring the scene's mood, texture, and scale felt unified across departments and technologies.
- Built the Palace landing pad floor at the center of the LED Volume, surrounded by plate shots from the Scottish Hebrides.
- Introduced practical rain inside the Volume for the first time to enhance realism and atmosphere.
- As Art Director, collaborated closely with the VAD, Vehicle Art Director and SPFX team to ensure seamless integration between physical elements, visual effects, and in-Volume environments.





Set progress

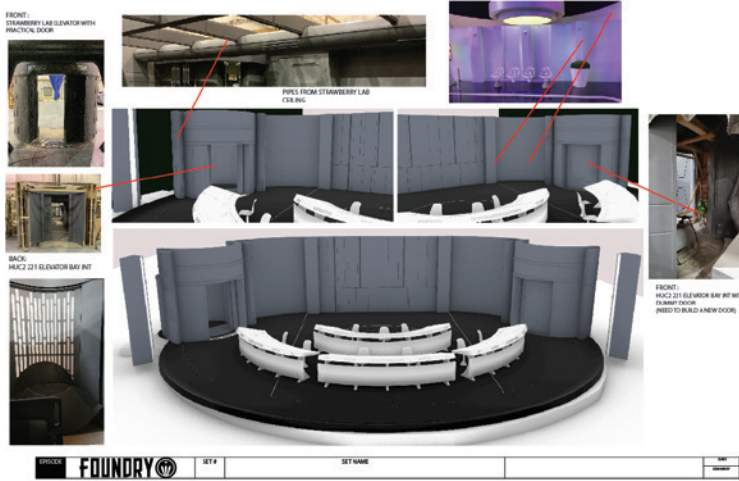


Stills from the series

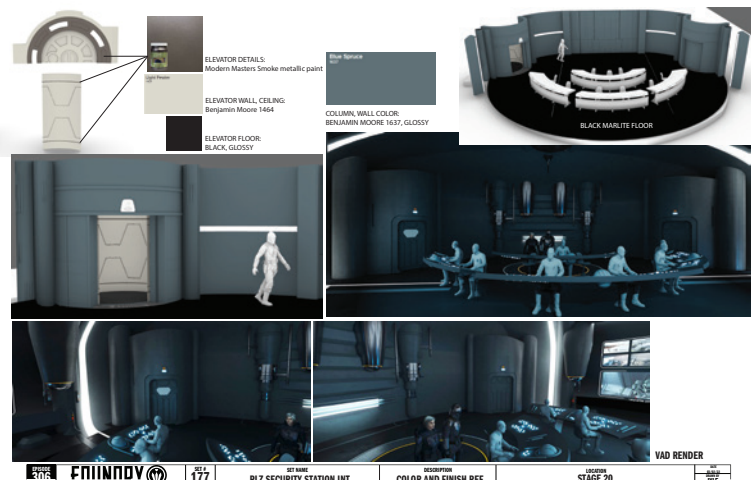


# SECURITY STATION INT

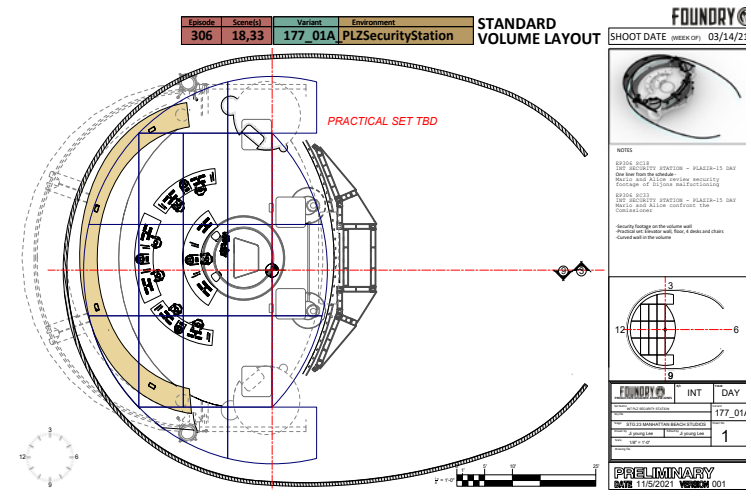
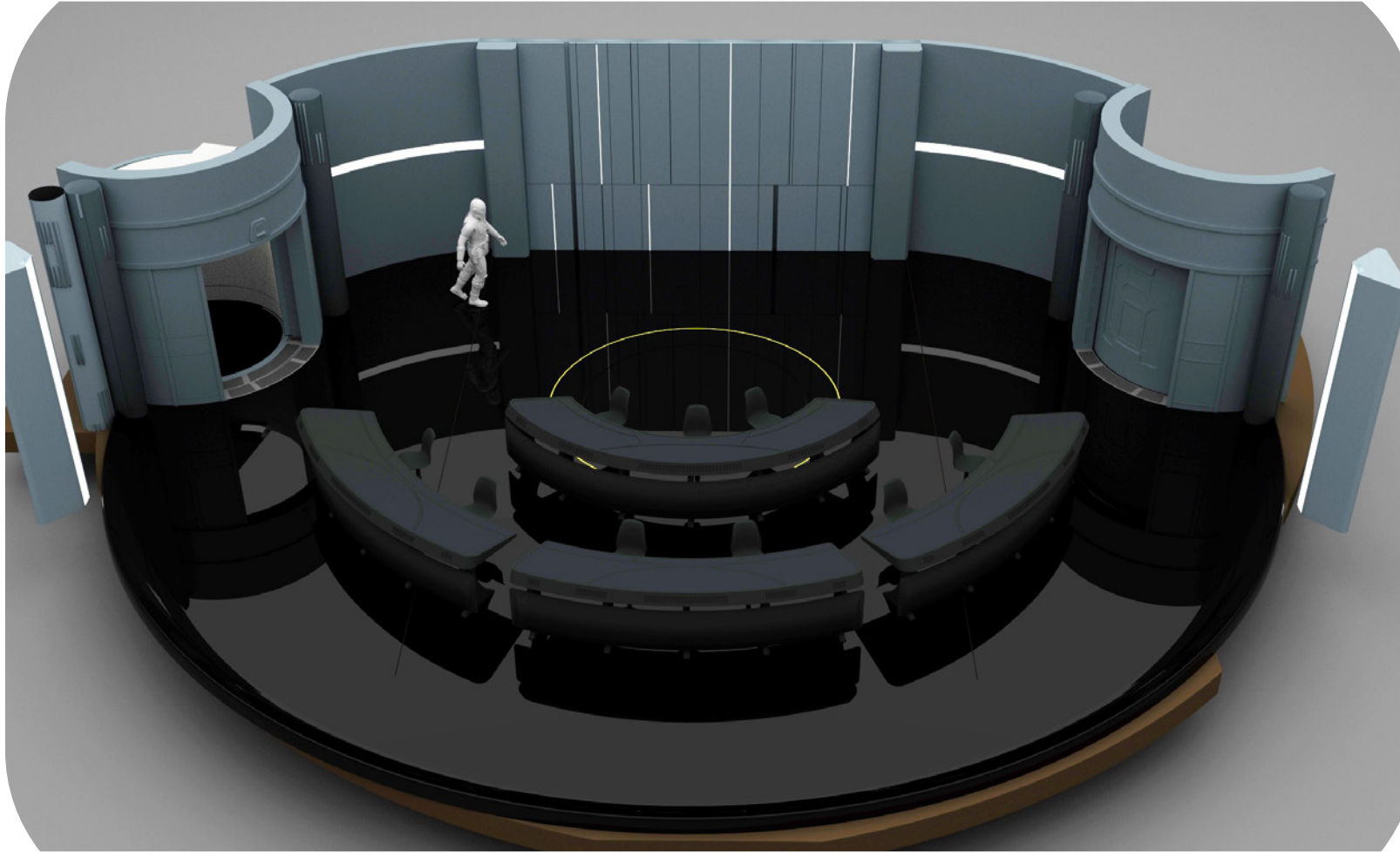
MANDALORIAN SEASON 3 EP 06



## Set directory

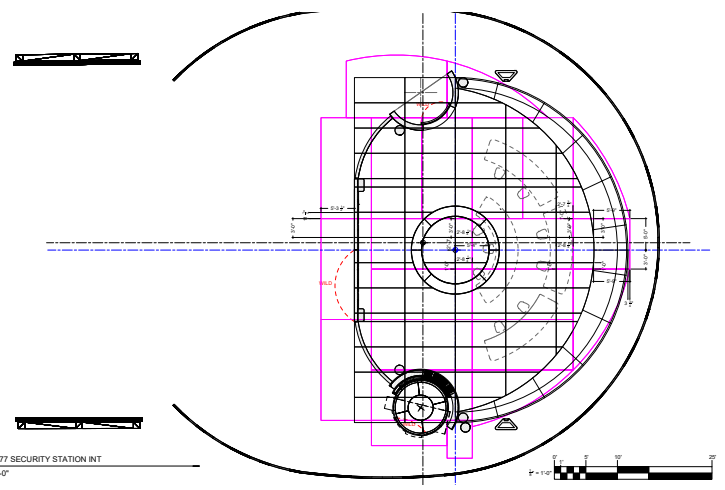


## Color elevation

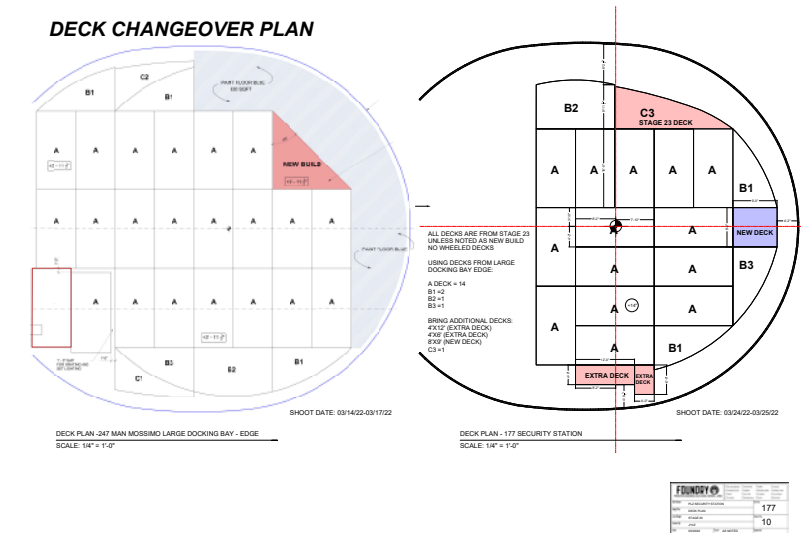


## Volume layout

- Core goal as an art director: Creating an interior set that reused existing set pieces from multiple episodes and deck configurations, while maximizing the LED Volume's capability as a live monitor wall for the security station.
- Although this was one of the smaller and simpler sets, the use of reflective surfaces and hundreds of looping security feeds transformed it into a visually dynamic environment.
- Collaborated closely with Construction, Set Decoration, Lighting, and Graphic Design teams—including motion graphics—for cohesive visual integration.
- Partnered with the Virtual Art Department (VAD) and VFX teams to manage and display the security footage content on the LED walls.



## Floor layout

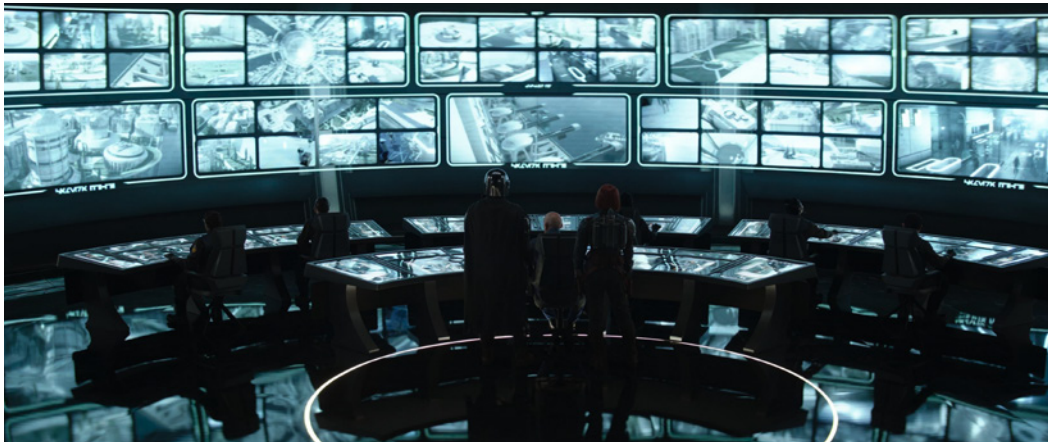


## Deck changeover plan





Set progress

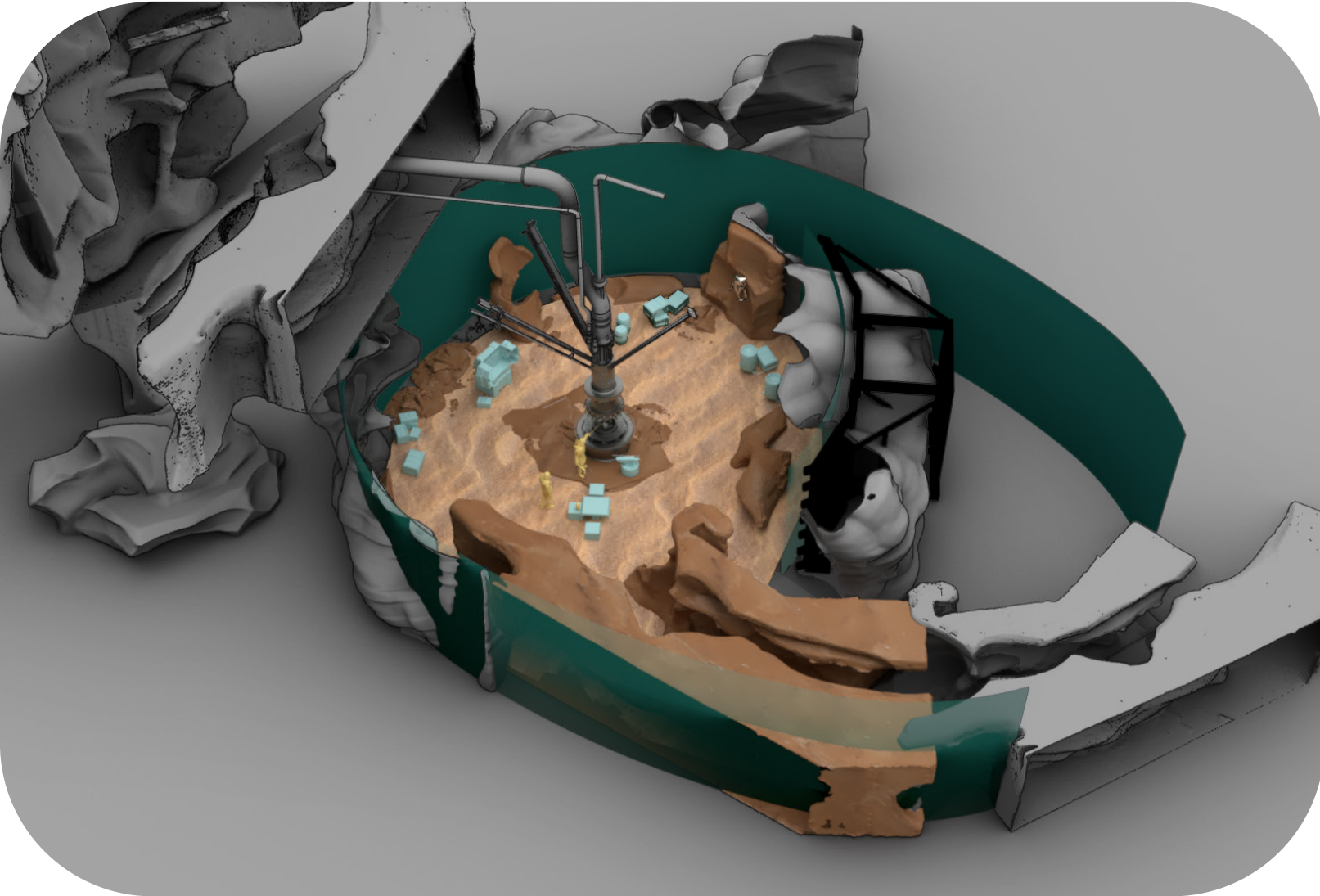


Stills from the series



# ARMORER WORKSHOP INT

MANDALORIAN SEASON 3 EP 01



VAD Unreal scene screencapture  
(without LED wall)



VAD Unreal scene screencapture  
(with LED wall)



LED wall test



Miniature of Crone Cave



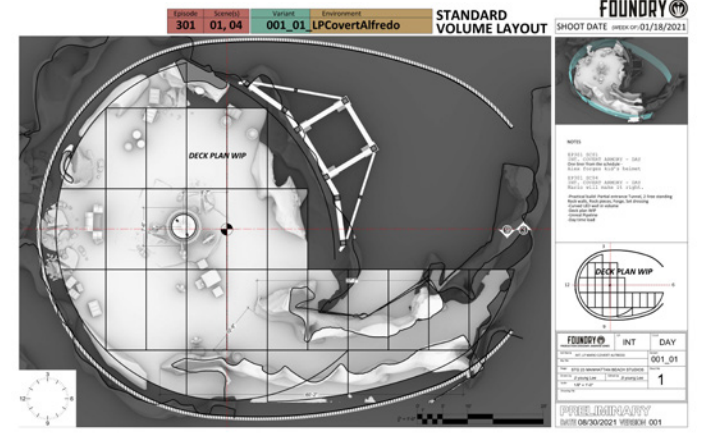
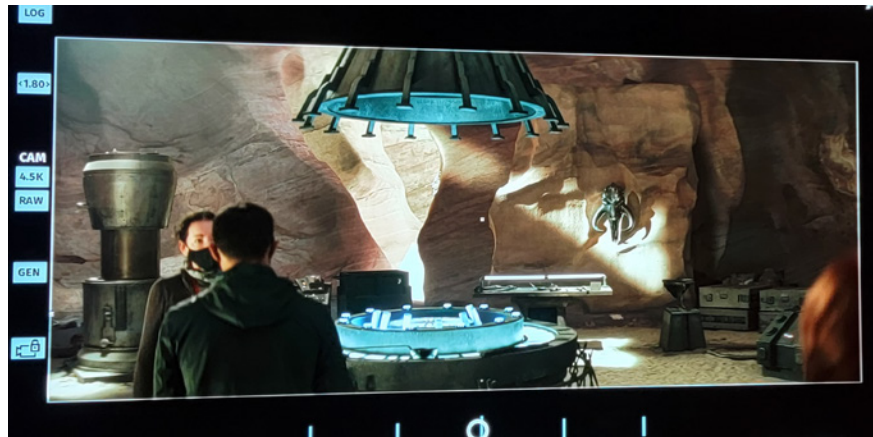
Miniature of Stalagmite



Full scale physical set

- The team combined a practical set with the LED Volume to create a fully immersive cave environment, utilizing the curved LED wall to achieve a full 360° setup.
- Model maker Jason Mahakian designed a detailed cavern inspired by Antelope Canyon near Lake Powell.
- The miniature was 3D-scanned and served as a foundation for both the construction team and the Virtual Art Department.
- Because this environment transitioned into another interior cave set, modular practical pieces were designed to be reconfigured and rotated, allowing multiple cave looks from the same set elements.
- The LED wall emitted a strong magenta hue, so it was essential to bring physical material samples into the Volume to ensure the set pieces matched accurately under active lighting conditions.
- As Art Director, I oversaw the integration within the Volume, ensuring the physical and digital worlds blended seamlessly into a unified space.





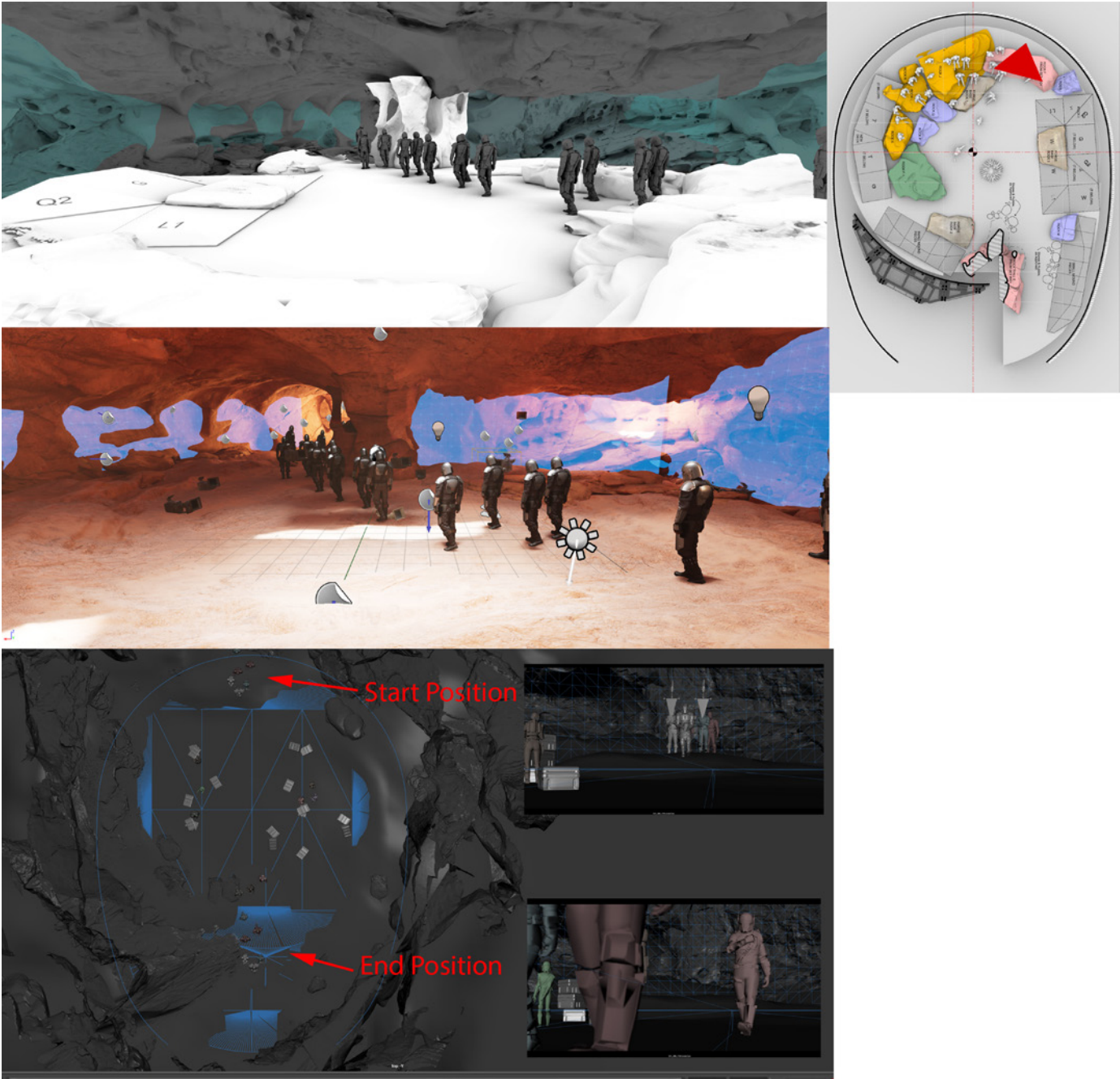
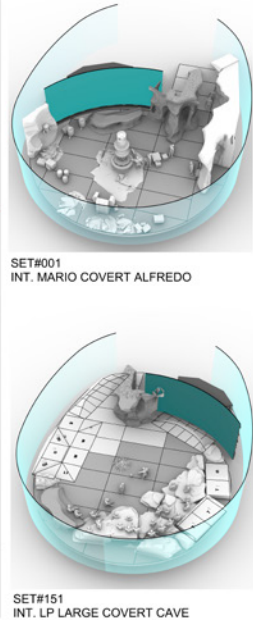
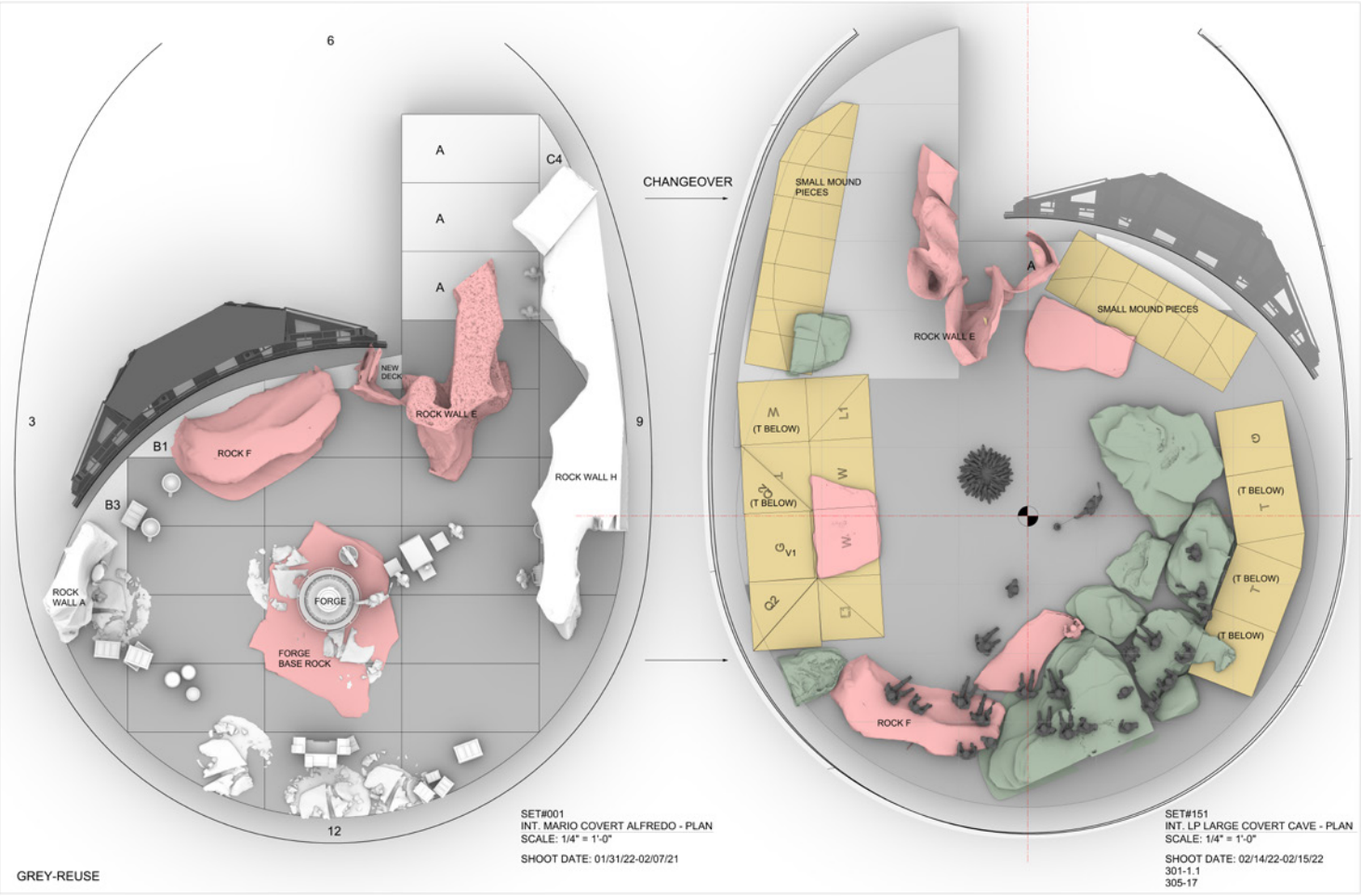
Set progress

Volume layout



Stills from the series



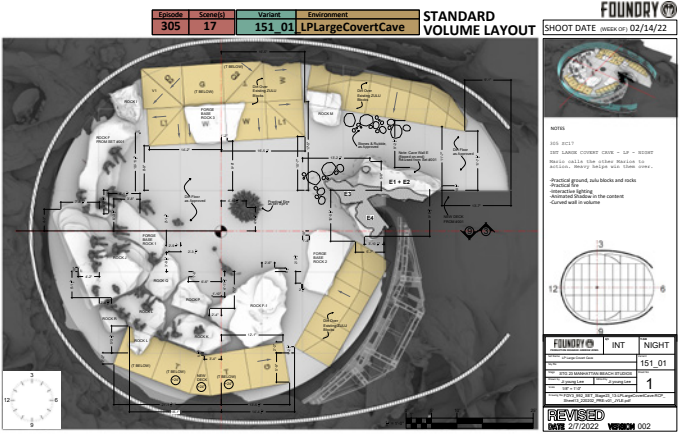


Changeover plan from Armorer's workshop INT to Covert Cave INT

Blocking study







Set progress

Volume layout



Stills from the series



# UGNAUGHT WORKSHOP INT

## MANDALORIAN SEASON 3 EP 02



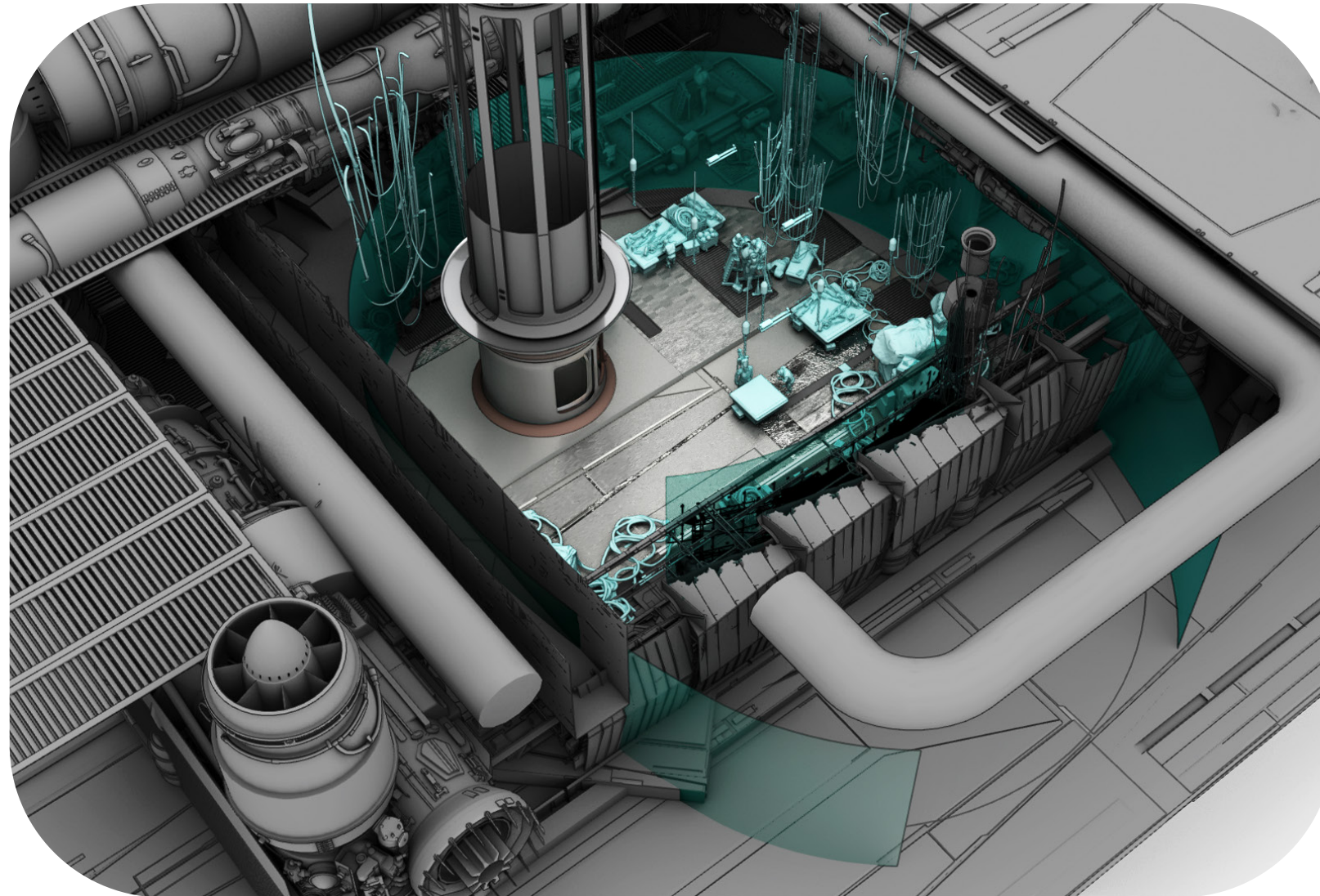
VAD Unreal scene screencapture  
(without LED wall)



VAD Unreal scene screencapture  
(with LED wall)



LED wall test



- Collaboration with the Set Decoration Department was crucial to achieving a seamless integration between practical and virtual sets.
- The Ugnaght Workshop was one of the great examples of a Volume environment requiring extensive 3D scanning of set dressing to incorporate physical elements into the virtual space.
- The elevator set piece was utilized for a traveling shot by vertically moving the virtual content, creating the illusion of physical motion.
- The environment featured repeating architectural elements and strong depth, enhanced through layers of set dressing, architectural details, and animated effects such as smoke and sparkles.
- The combination of practical and virtual layers strengthened the sense of scale, depth, and parallax, resulting in a seamless illusion of continuous space.



Set progress

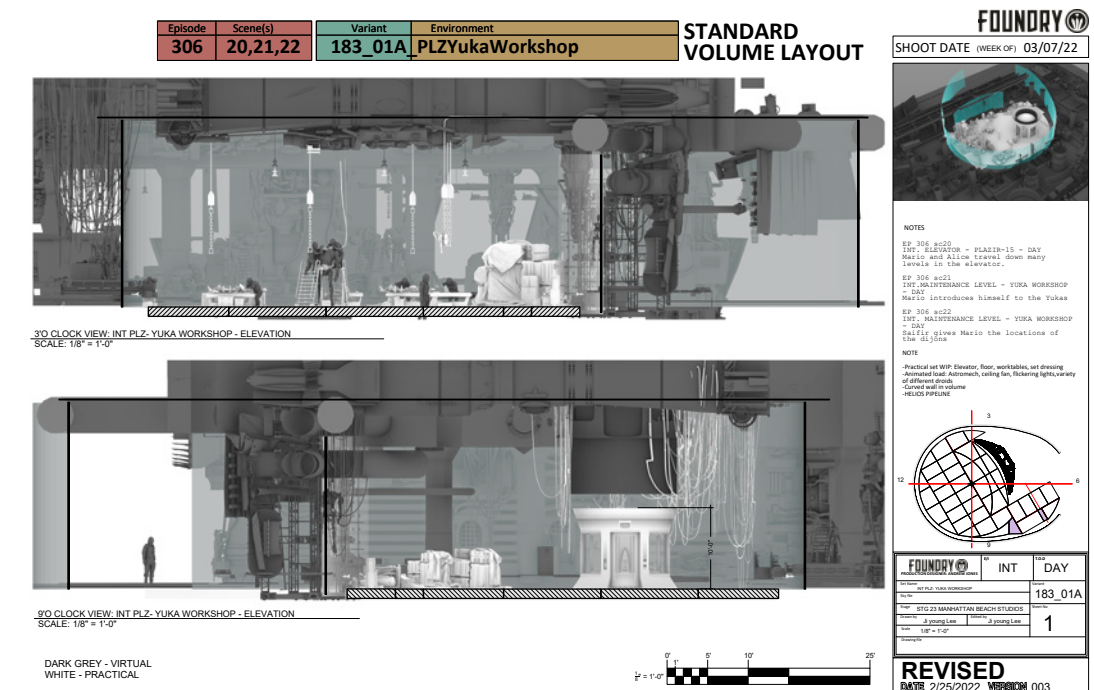
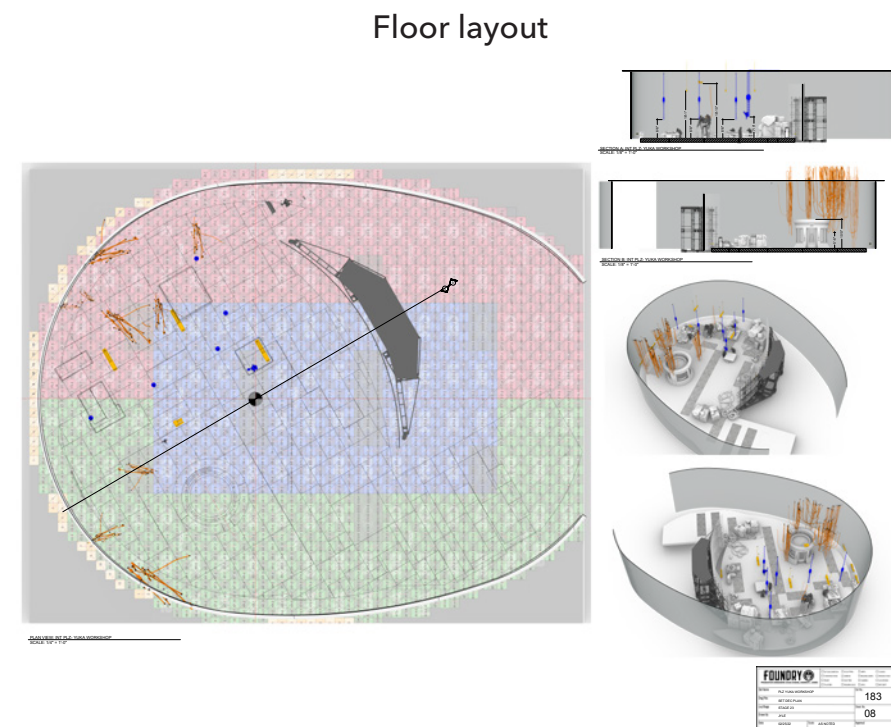


Set progress



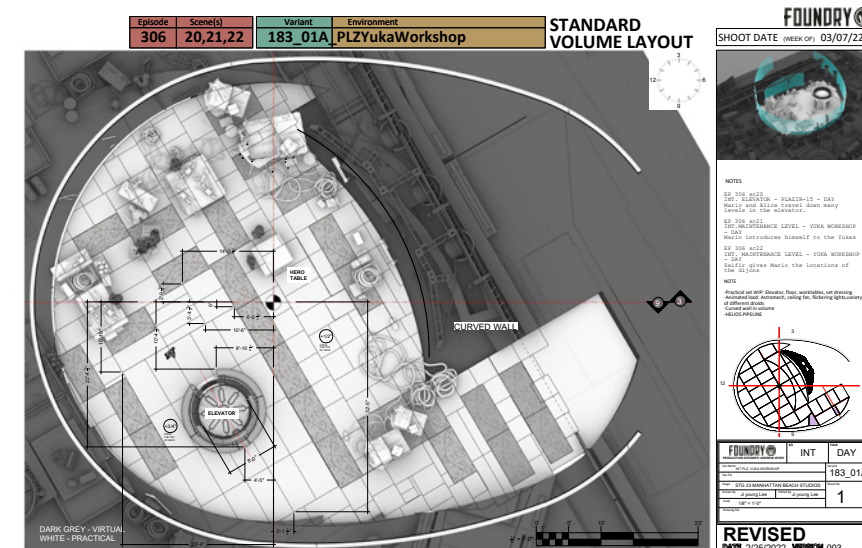
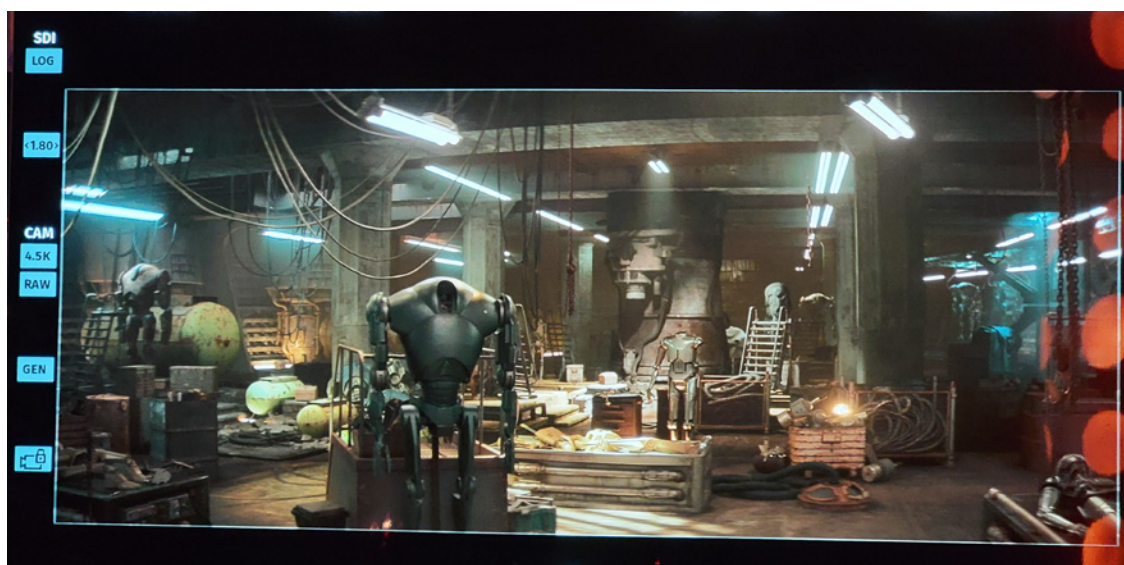
Set progress





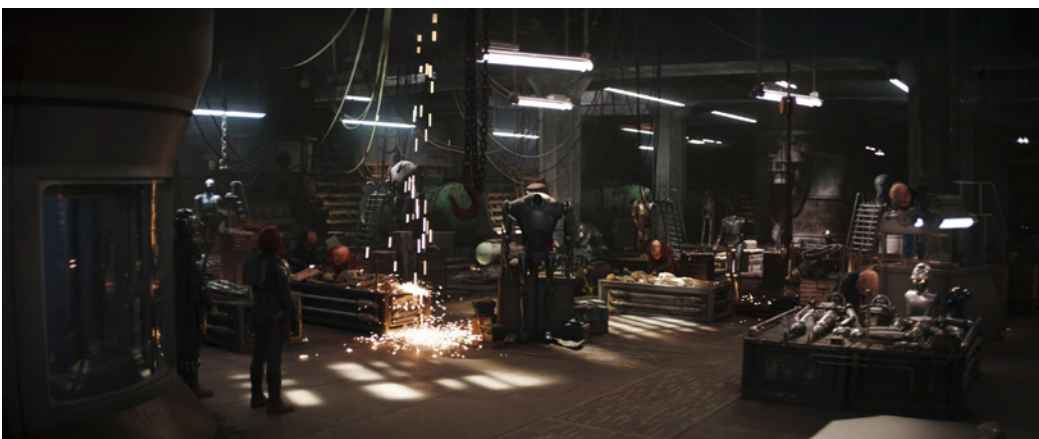
### Reflected Ceiling plan for Set Dec





Set progress

## Volume layout

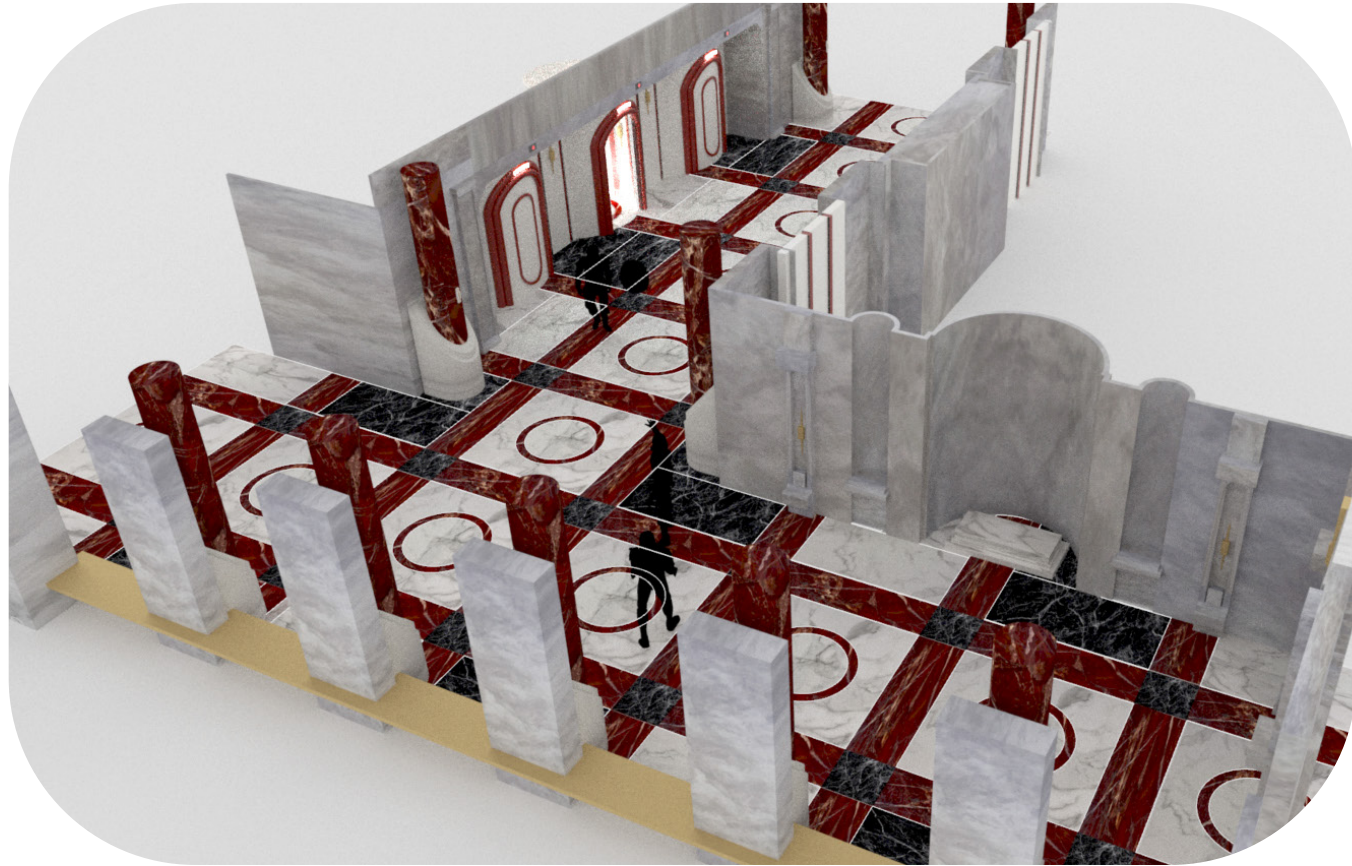


### Stills from the series



# JEDI TEMPLE HALLWAY INT

## MANDALORIAN SEASON 3 EP 04



- Core goal as Art Director: Design an interior hallway set on the soundstage that supported traveling and fight sequences while maintaining the architectural language and aesthetic of the Jedi Temple established in previous Star Wars films.
- Built practical doors for the entrance and elevator, and collaborated with the SPFX team to incorporate sparking effects during action moments.
- Stayed closely aligned with the Previs team to ensure the set design supported stunt choreography, camera blocking, and performance flow.
- Worked continuously with the Construction Department to develop efficient building methods for multiple set pieces, streamlining fabrication, assembly, and installation.

