

JI YOUNG LEE

SCENIC DESIGNER / ART DIRECTOR /
VAD ART DIRECTOR

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www.setjesign.com

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.

EXPERIENCE

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



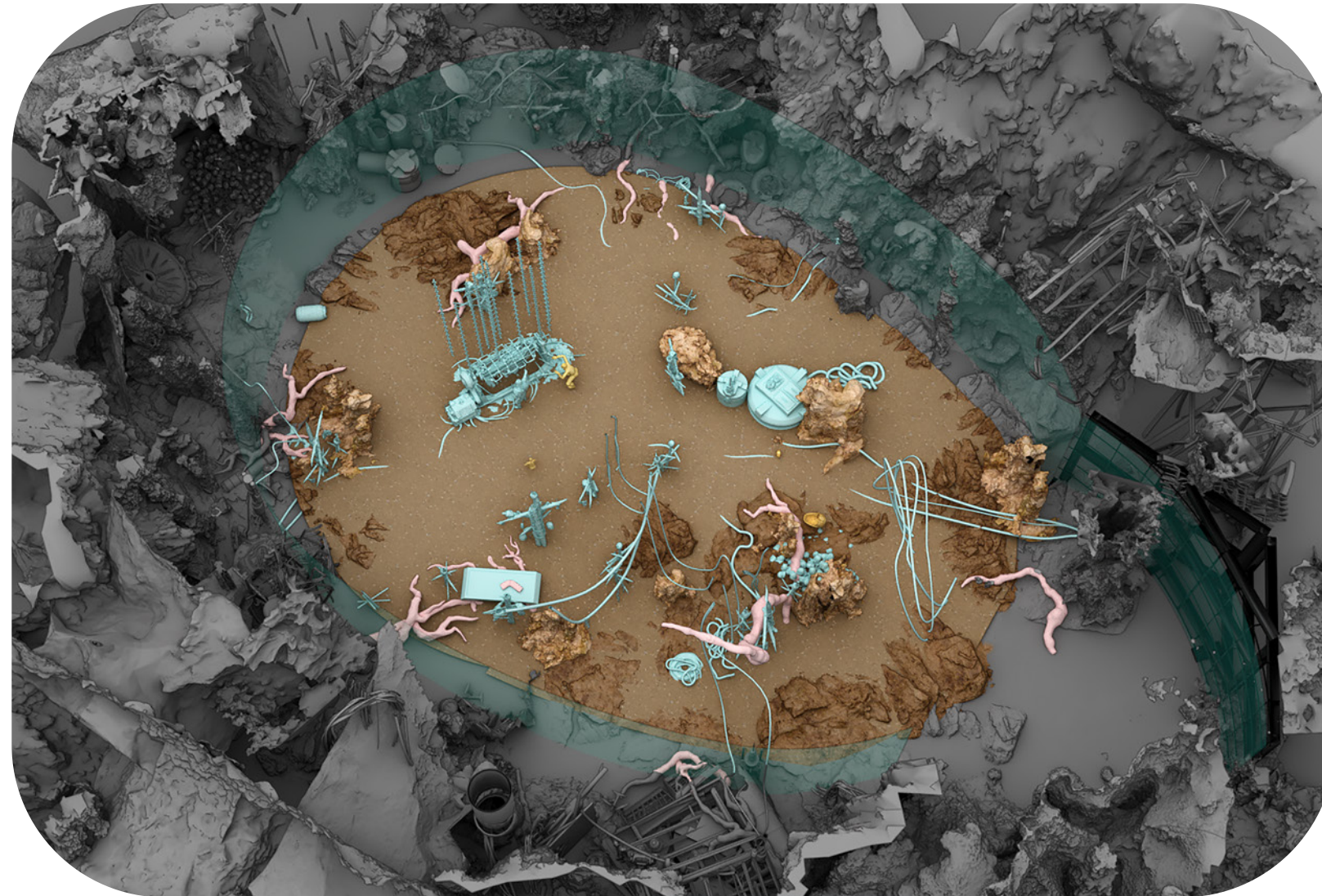
VAD Unreal scene screencapture
(without LED wall)



VAD Unreal scene screencapture
(with LED wall)



LED wall test



Miniature of Crone Cave

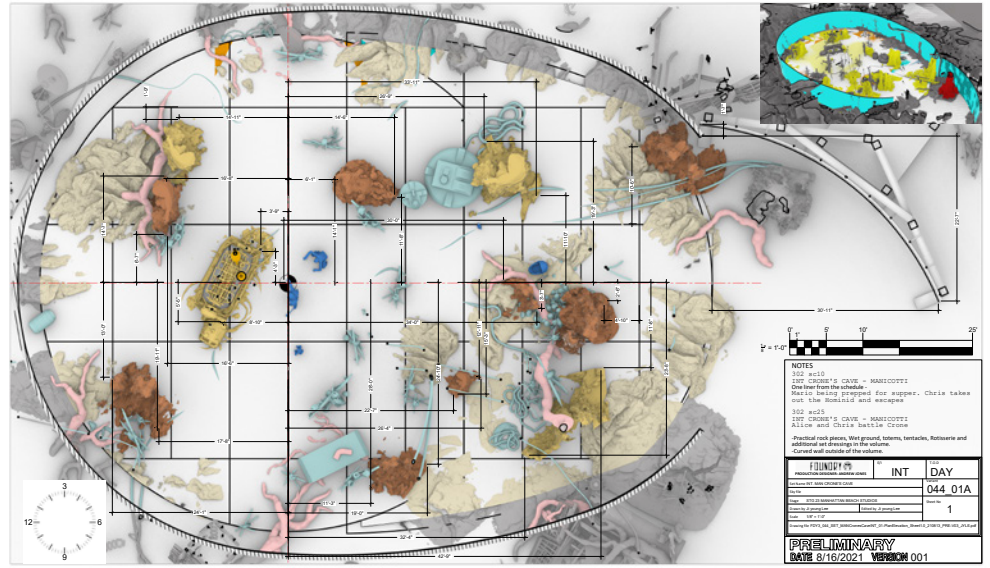


Miniature of Stalagmite



Full scale physical set

- 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

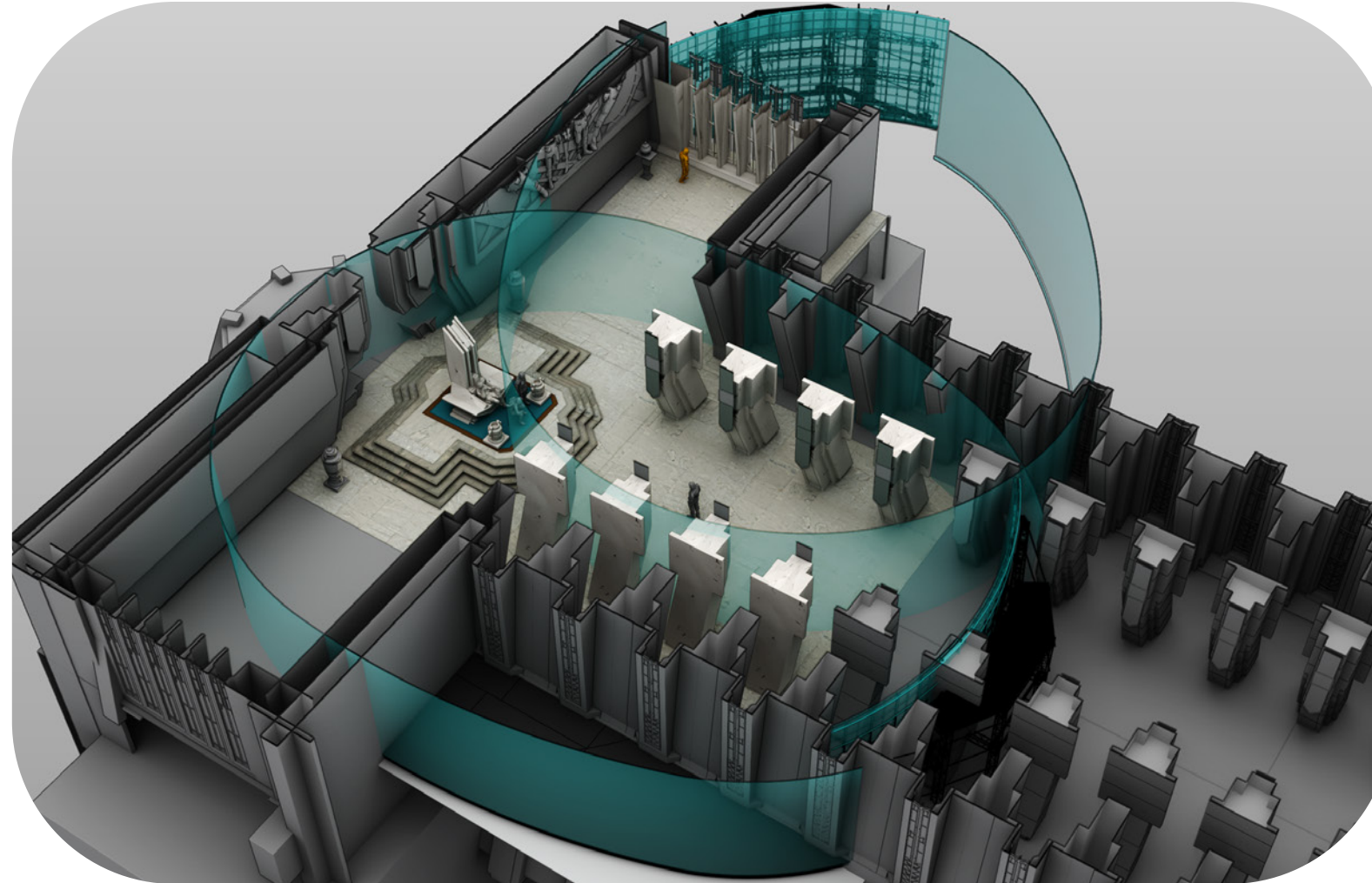


Set progress

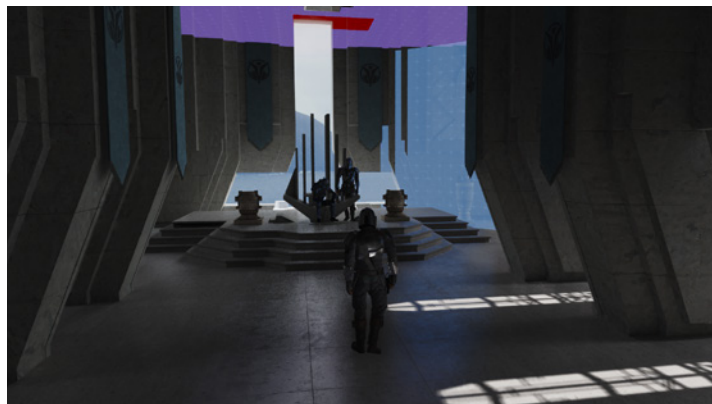


BO KATAN PALACE INT : THRONE ROOM & WINDOW

MANDALORIAN SEASON 3 EP 01 & EP02



VAD Unreal scene screencapture
(without LED wall)



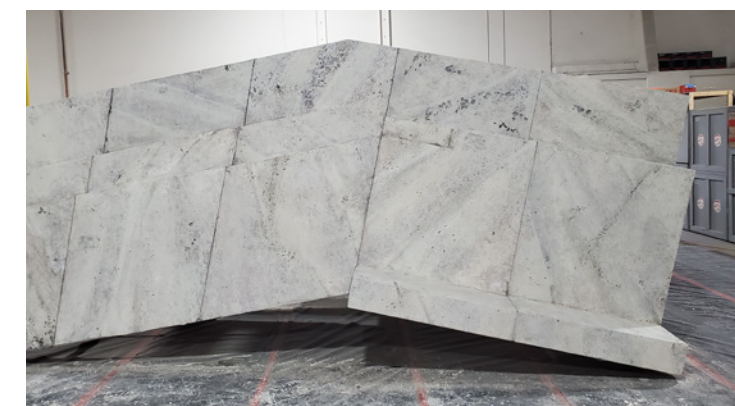
VAD Unreal scene screencapture
(with LED wall)



Color test in Volume



Travertine texture study



Set progress

- 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.



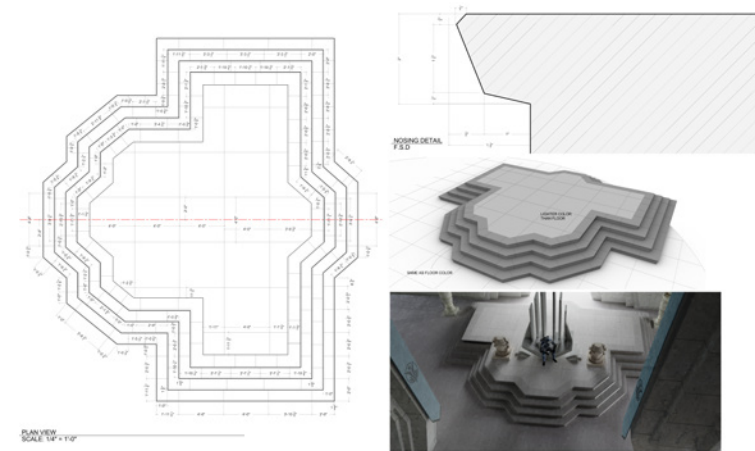
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			Benjamin Moore 2134-70 Genesis White		

COLORS 1 SHADE LIGHTER THAN COLORS FROM THE IMAGE COLORS LIGHTEST SHADE

301	FOUNDRY 3	009	CAP PALACE THRONE ROOM - WALL COLOR REFERENCE 02	STAGE 23 - VOLUME
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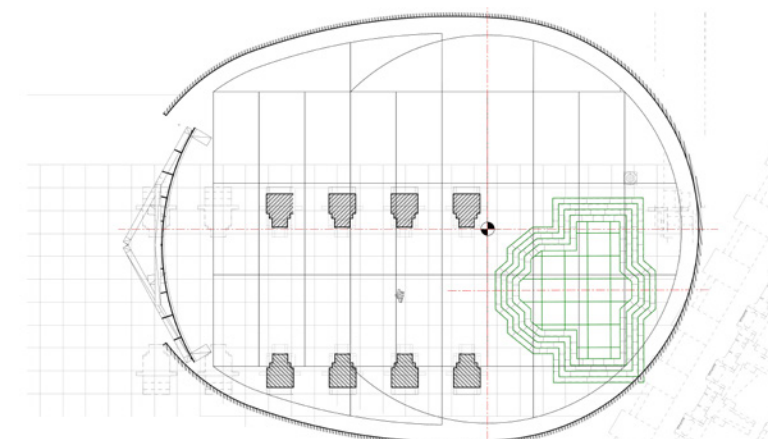


Elevation of Practical & virtual



301 FOUNDRY 3 009 CAR PALACE THRONE ROOM - DAIS GROUT LINE

Grout layout



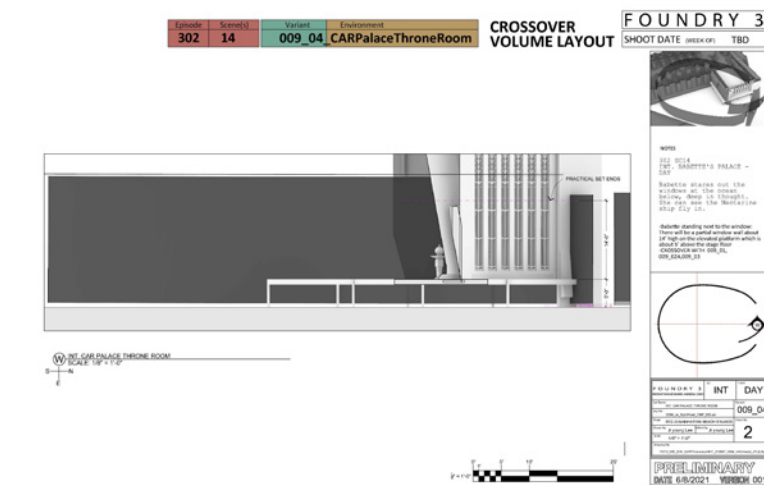
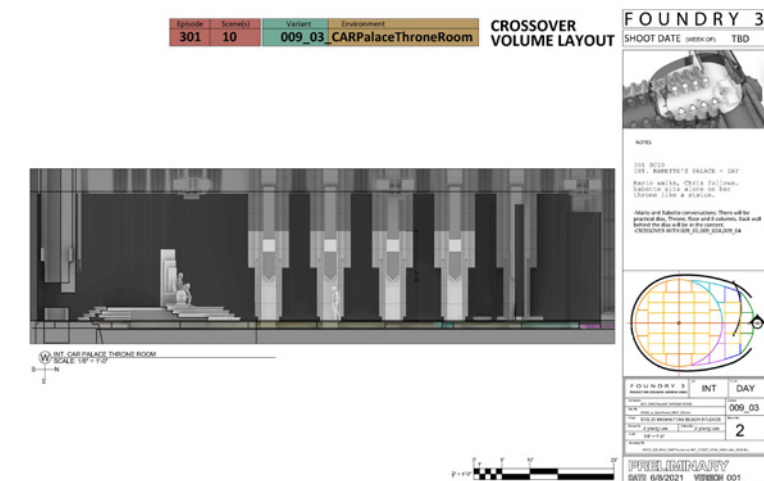
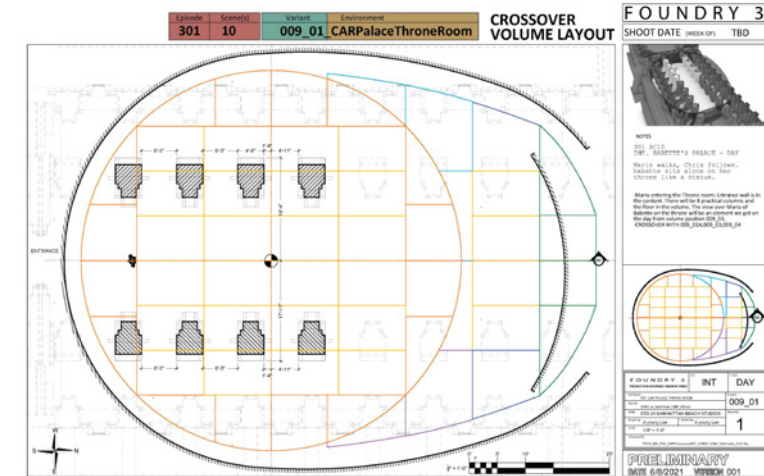
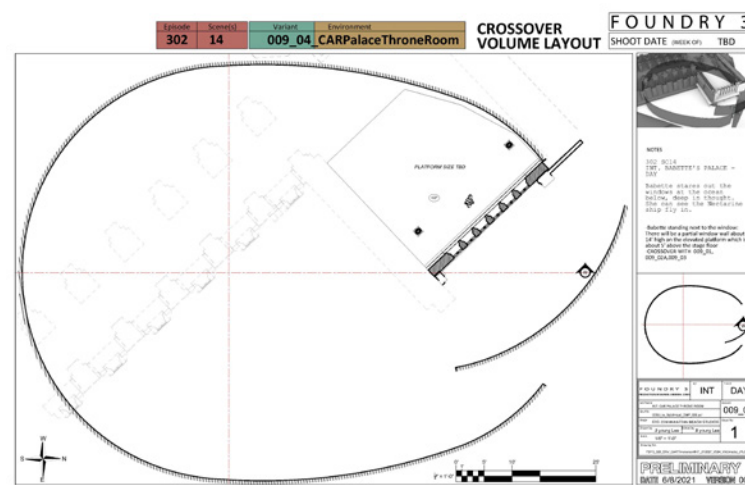
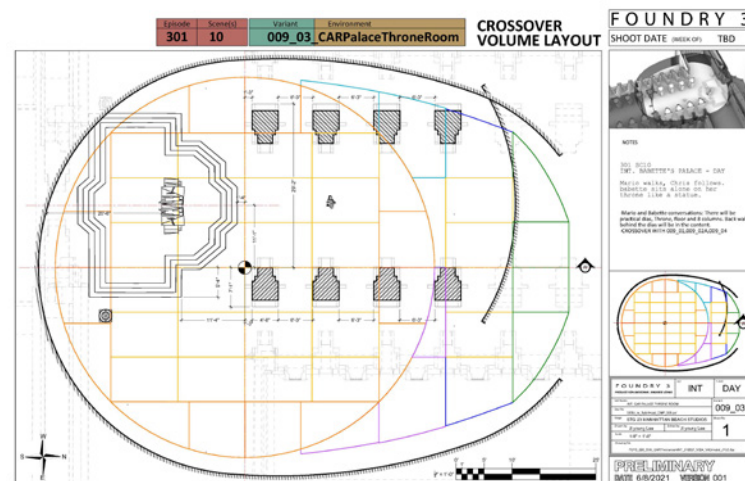
301/302 FOUNDRY 3 009 CAR ALICE PALACE THRONE ROOM - DAIS AND COLUMNS STAGE 23 VOLUME

Floor layout

EP	SCR	VARIANT	ENV	ET	S.O.D	COMPLEXY	NOTE	LOC	T.O DATE	SHOOT DATE
301	10	009_01	CAR PALACE THRONE ROOM	INT	DAY	HARD	Mario entering the Throne room. Entrance wall is in the corner. There will be practical columns and the floor in the volume. The view over Mario of Babbette on the throne will be an element we get on the day from volume position 009_03. CROSSOVER WITH 009_02, 009_04	CAR	06/06/21	TBD
301	10	009_02A	CAR PALACE THRONE ROOM	INT	DAY	REUSE NONE	Main hallway. Testable set. Travel distance will be combined with blocking. CROSSOVER WITH 009_01, 009_04	CAR	06/06/21	TBD
301	10	009_03	CAR PALACE THRONE ROOM	INT	DAY	REUSE NONE	Mario and Babbette conversation. There will be practical dais, throne, floor and 2 columns. Back wall behind the dais will be in the corner. CROSSOVER WITH 009_01, 009_04	CAR	06/06/21	TBD
301	14	009_04	CAR PALACE THRONE ROOM	INT	DAY	RELIGHT	Babbette standing next to the window. There will be a partial window wall about 14' high on the elevated platform which is about 7' above the stage floor. CROSSOVER WITH 009_01, 009_02, 009_03	CAR	06/06/21	TBD

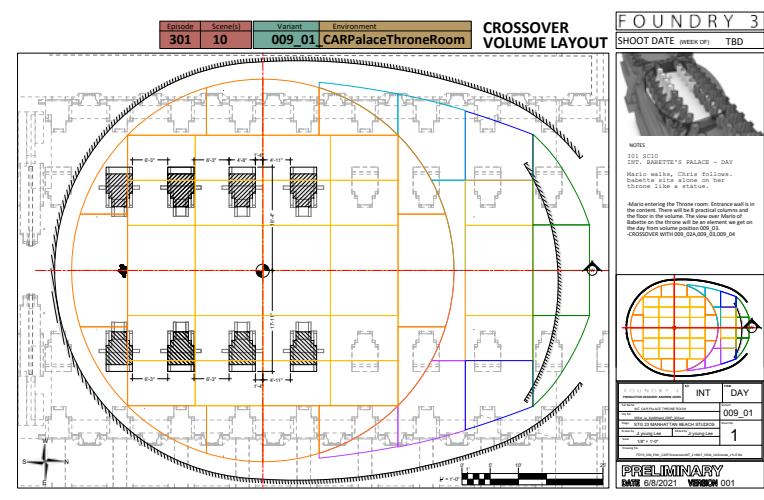
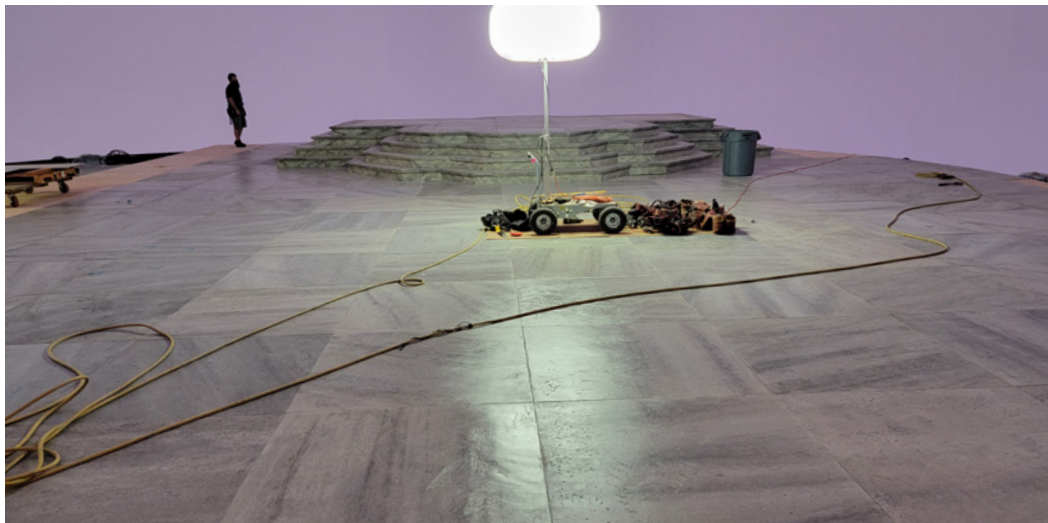
301 SC10
INT. BARRETTE'S PALACE - DAY
Mario walks, Chris follows. Babbette sits alone on her throne like a statue.

302 SC14
INT. BARRETTE'S PALACE - DAY
Babbette stares out the windows at the ocean below, deep in thought. She can see the Sectoria ship fly in.



Paint Elevation

Volume layout

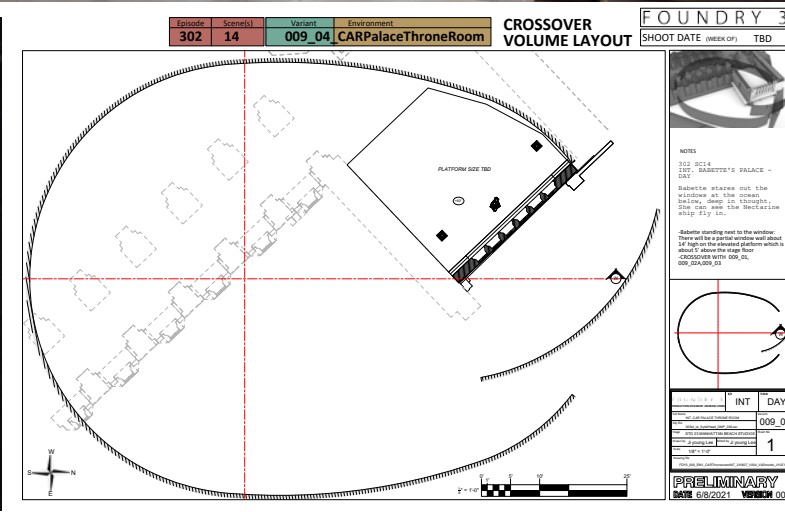
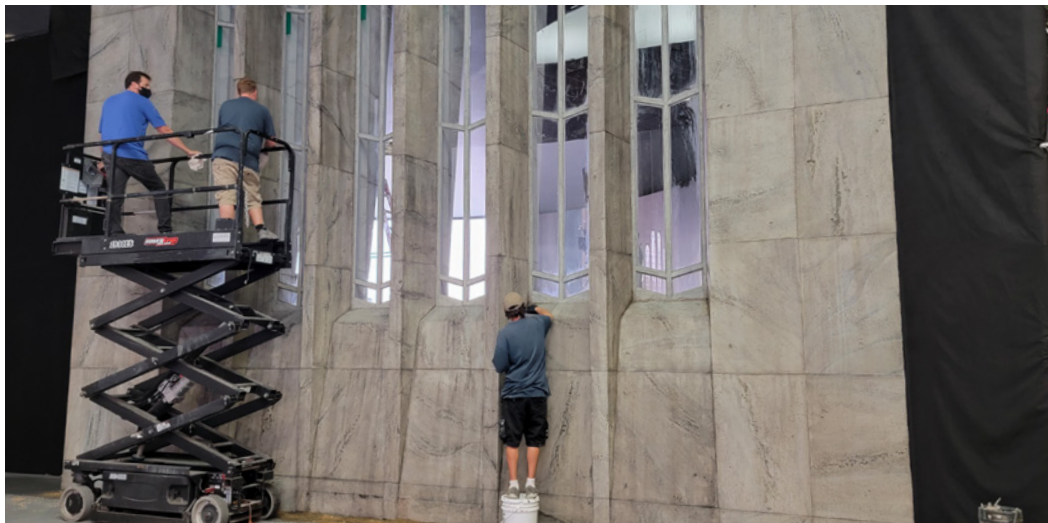


Set progress

Volume layout



Stills from the series



Set progress

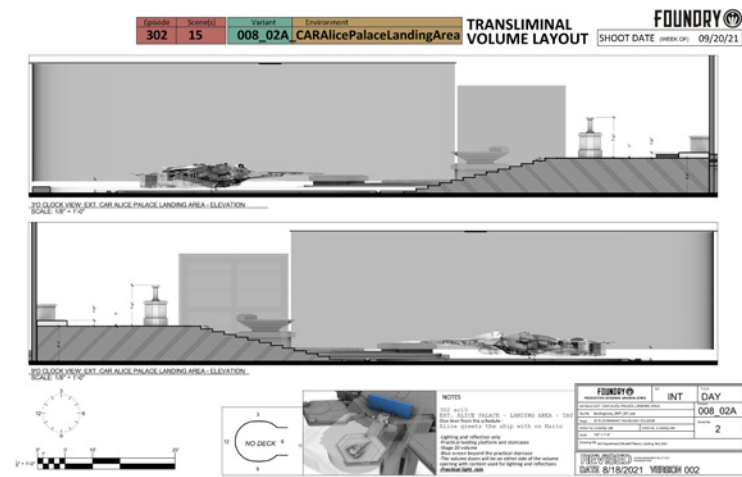
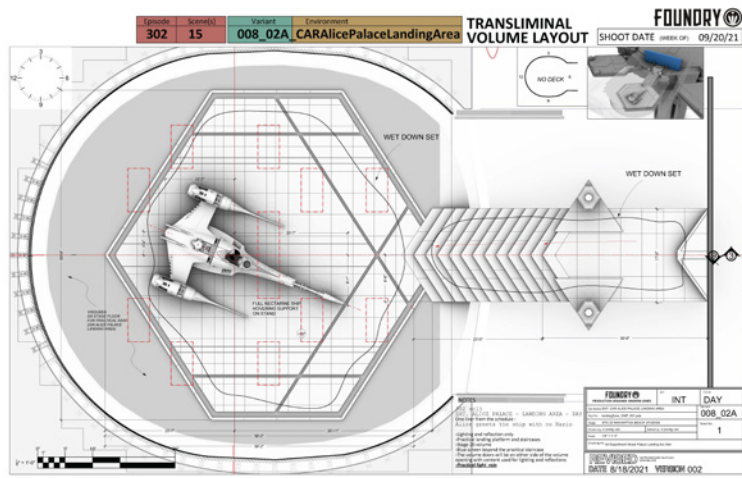
Volume layout



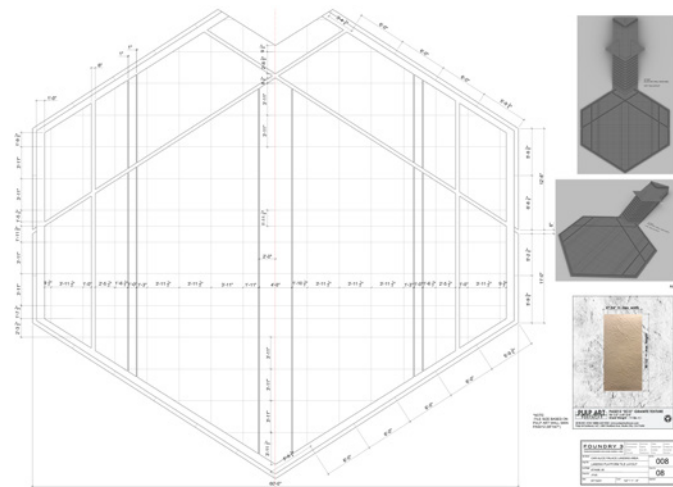
Stills from the series

BO KATAN PALACE EXT

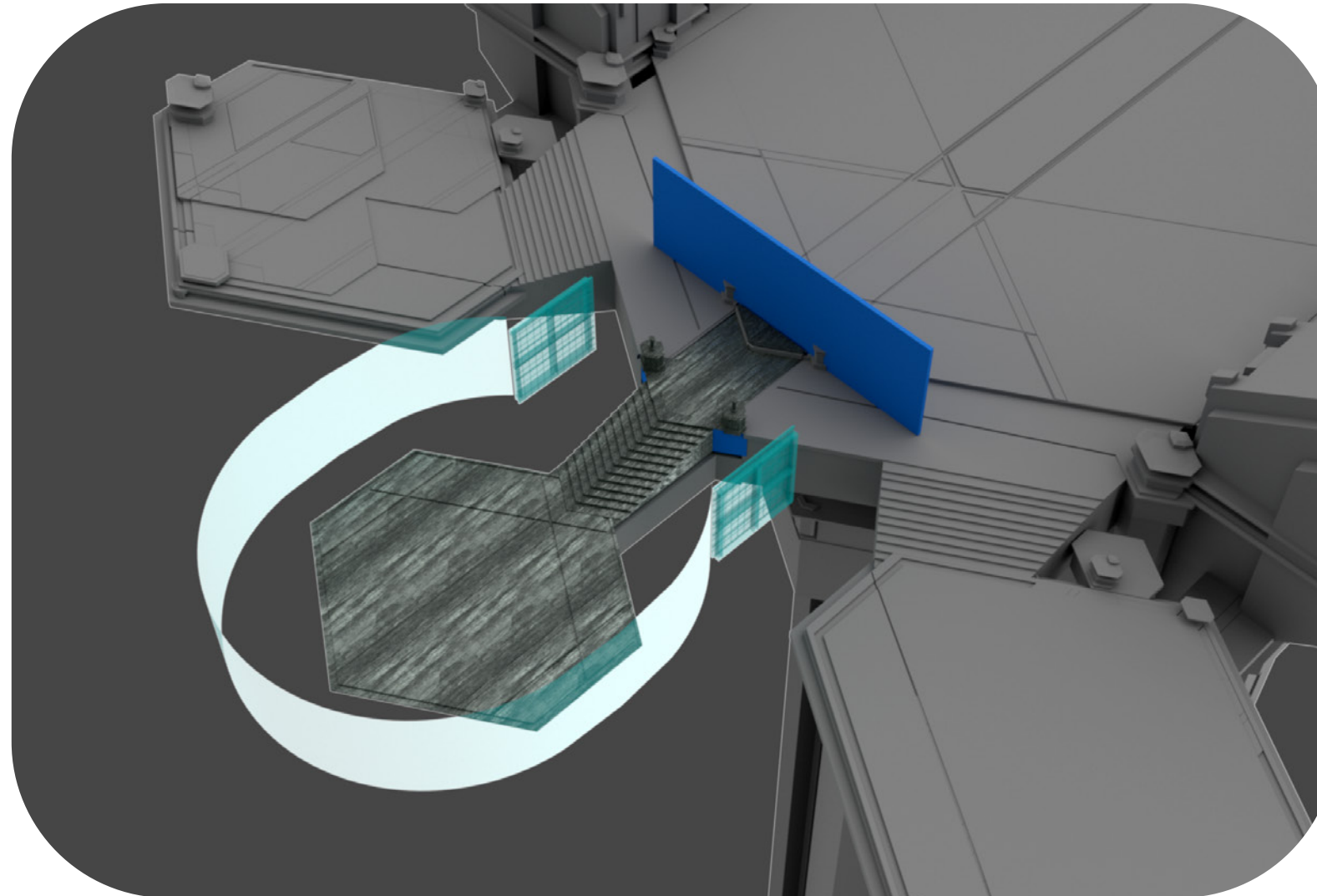
MANDALORIAN SEASON 3 EP 02



Volume layout

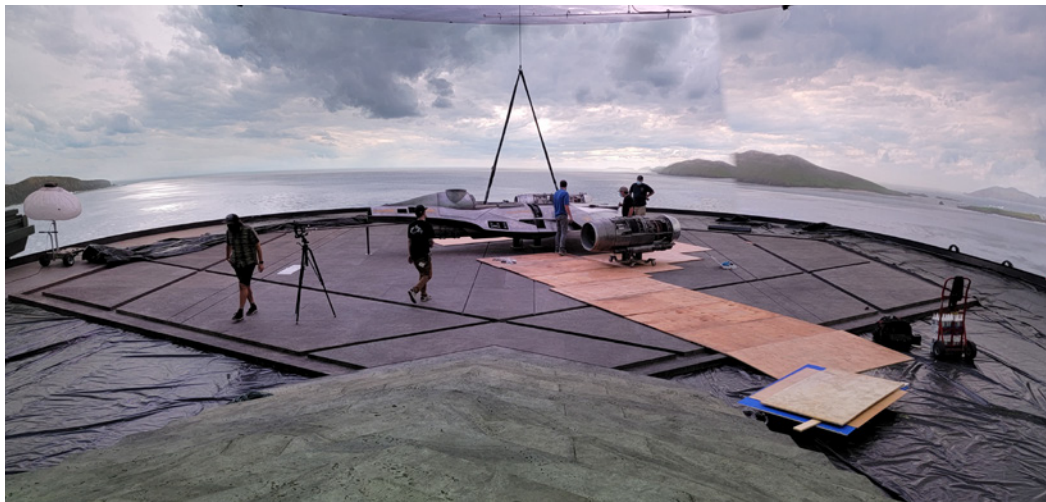
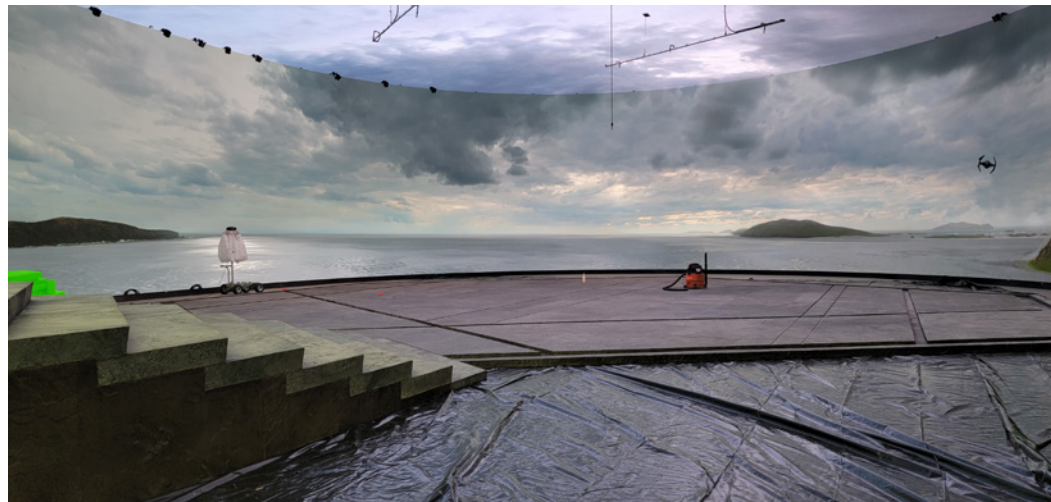
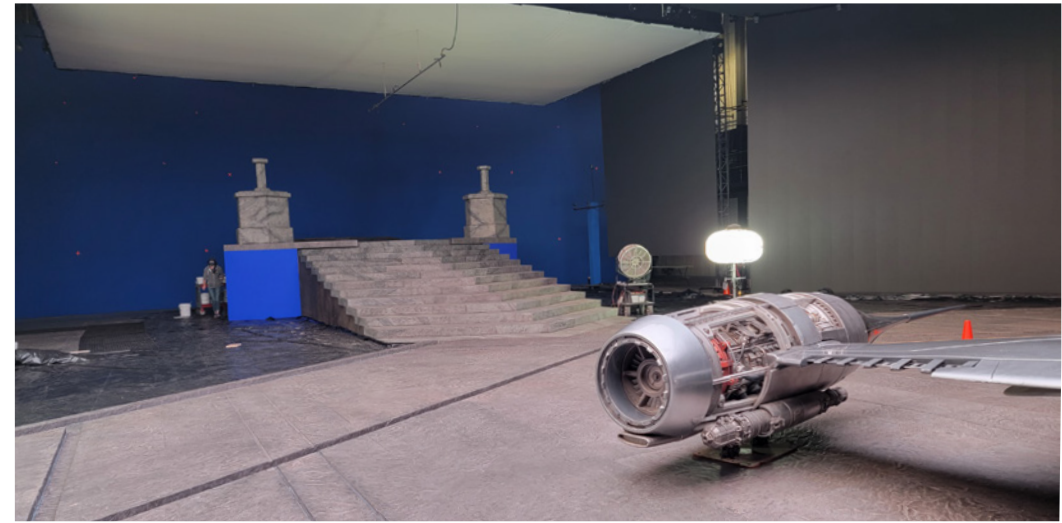
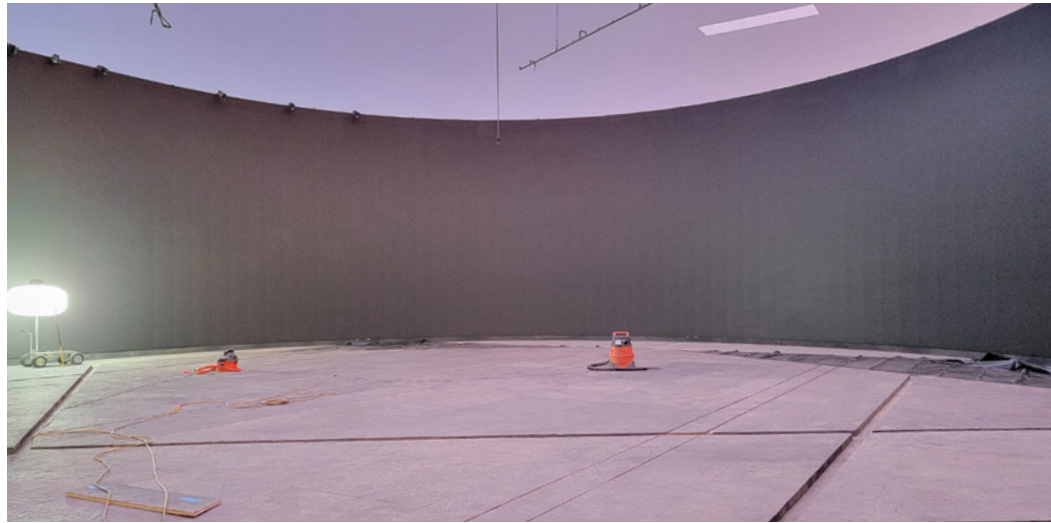


Floor layout



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.



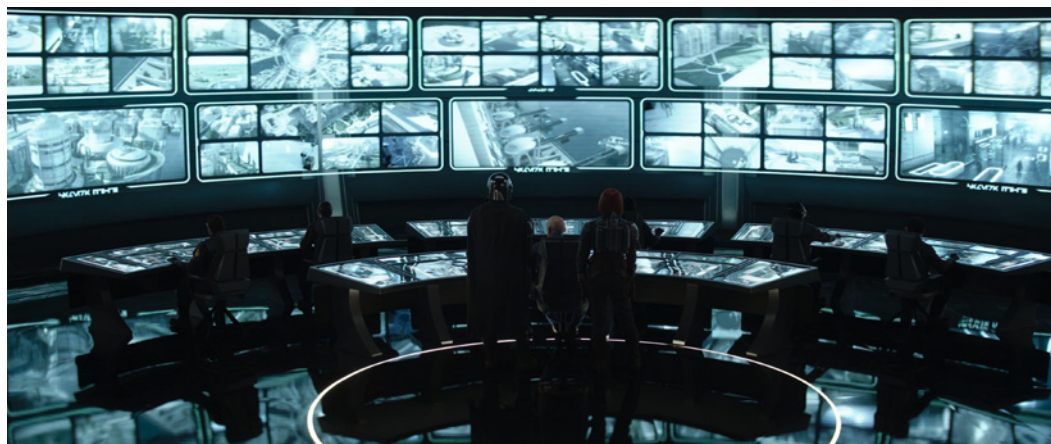
Set progress



Stills from the series



Set progress



Stills from the series

ARMORER WORKSHOP INT

MANDALORIAN SEASON 3 EP 01



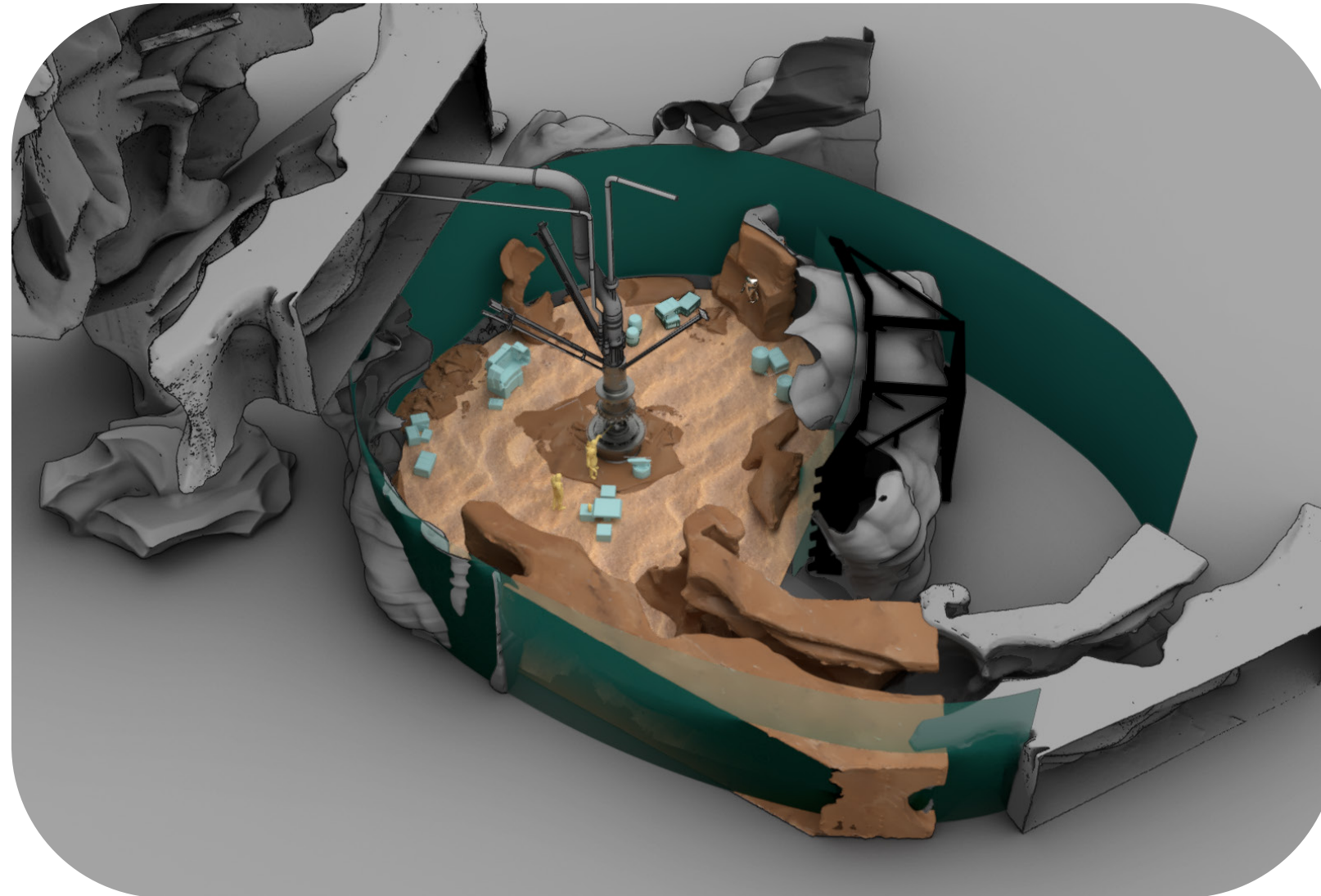
VAD Unreal scene screencapture
(without LED wall)



VAD Unreal scene screencapture
(with LED wall)



LED wall test



Miniature of Crone Cave

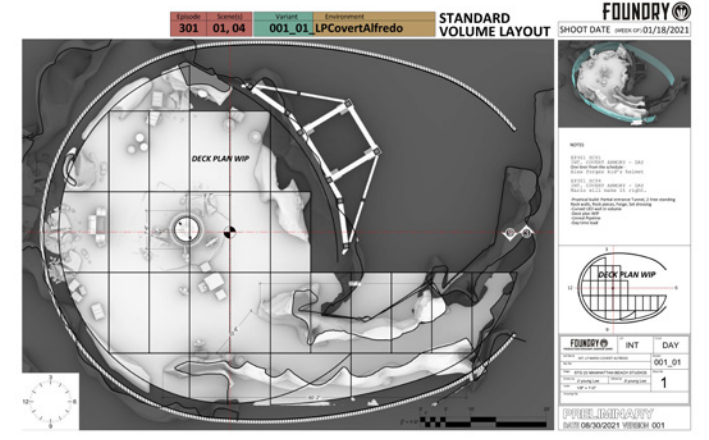
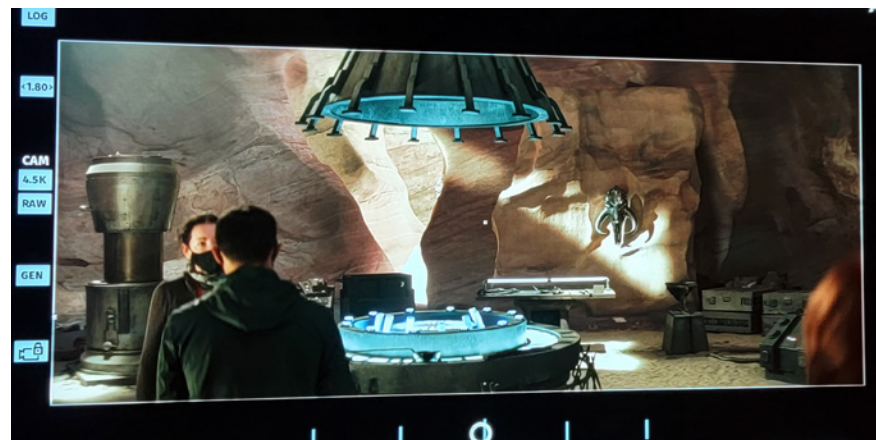


Miniature of Stalagmite



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.

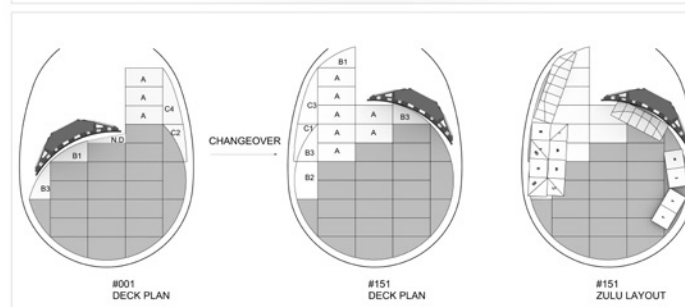
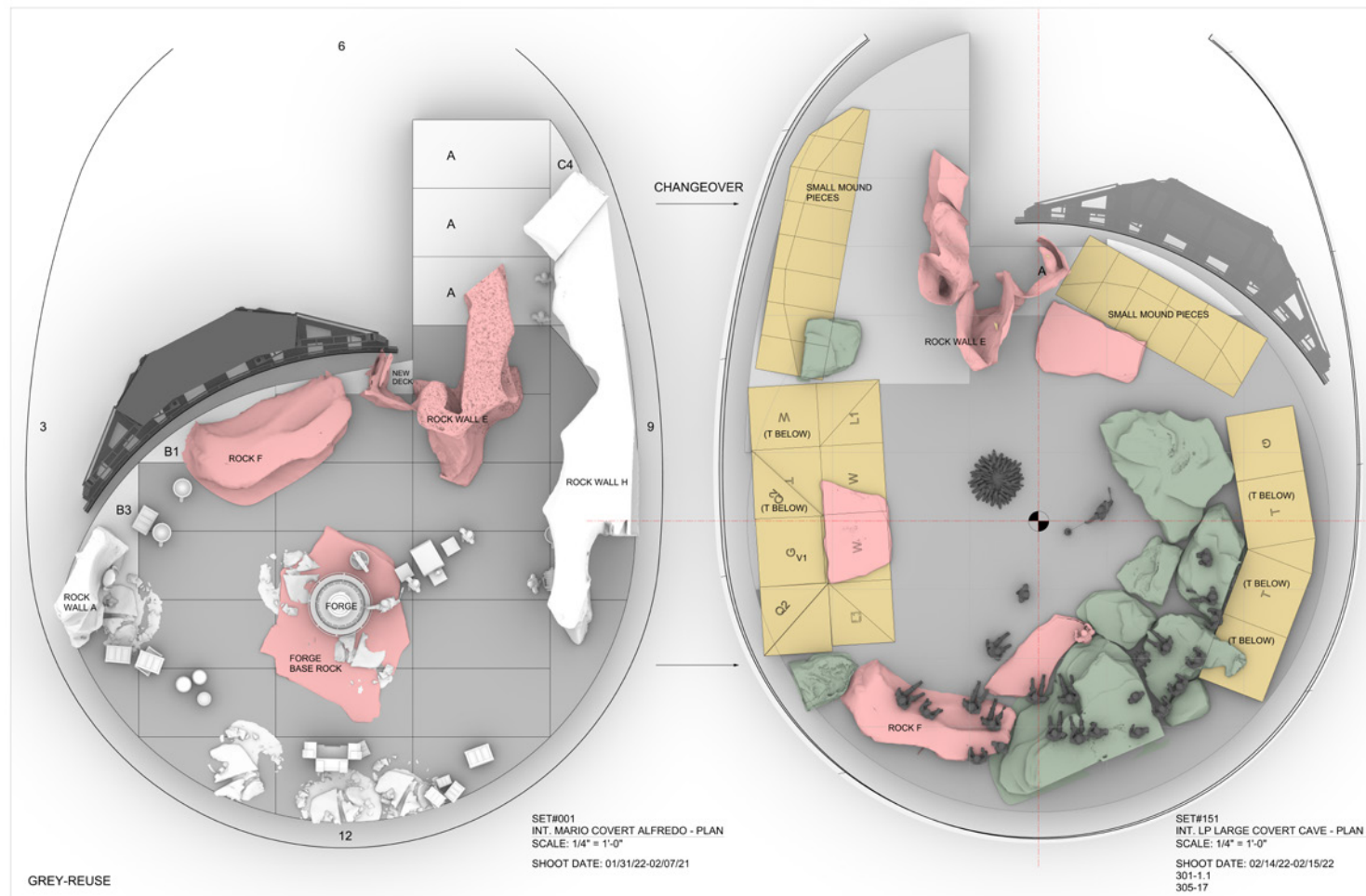


Set progress

Volume layout



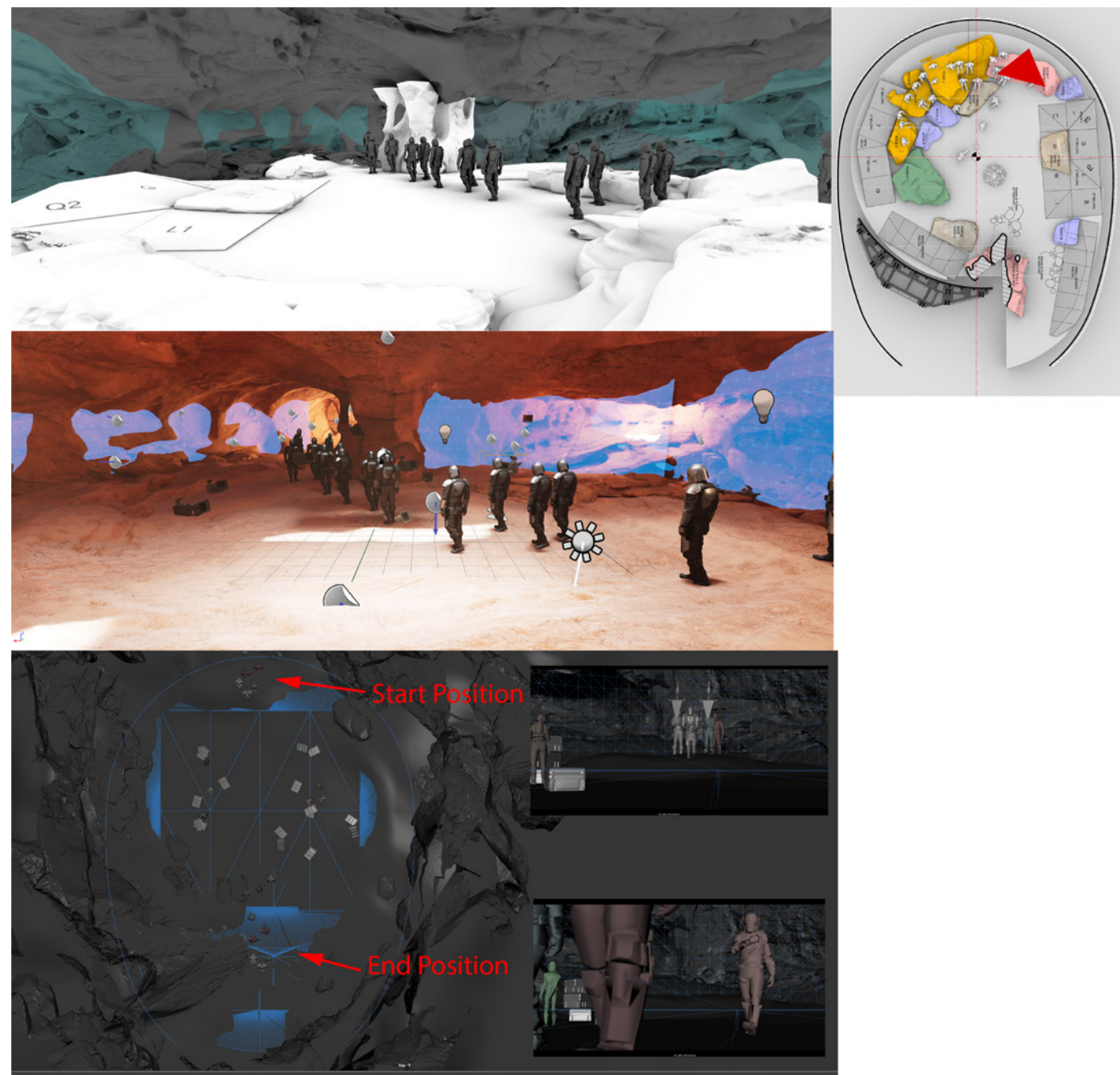
Stills from the series



- 2 DAYS CHANGEOVER (02/08/22-02/09/22)**
1. SET DEC: REMOVE SET DRESSING, FORGE BASE (#001)
 2. GRIP: MOVE OUT THE CURVED WALL (#001)
 3. CONST: REMOVE ROCK WALL PIECES AND SET ROCK WALL E & F ASIDE (#001)
 4. CONST: REMOVE FORGE CHIMNEY, FORGE BASE ROCK (#001)
 5. GREEN: GATHER SMALL ROCKS AND SET THEM ASIDE (#001)
 6. GREEN: CLEAR THE DIRT BETWEEN 6 & 9 O'CLOCK FROM THE DECKS (#001)
 7. CONST: REMOVE DECKS A(3), C4, B1, B3, NEW DECK (#001)
 8. CONST: INSTALL DECKS A(7), B1, B2, B3(2), C1, C3 (#151) IN NEW POSITION
 9. CONST: INSTALL ZULU BLOCKS T(8), W(3), L1(2), Q2(2), V1, G, SM(2) & DIRT SKINS OVER THE BLOCKS (#151)
 10. CONST: INSTALL 10 ROCKS, ROCK F (#151)
 11. CONST: FLIP ROCK WALL E UPSIDE DOWN AND INSTALL (#151)
 12. GREEN: REDRESS THE DIRT AND SMALL ROCKS (#151)
 13. SPFX: INSTALL BONFIRE (#151, FOR 305-17)
 14. GRIP: REPOSITION THE CURVED WALL (#151)

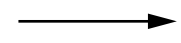


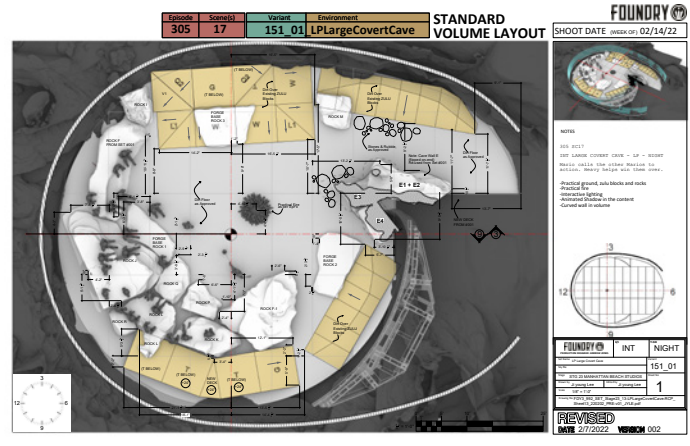
FOUNDRY	
SHOW	INT. MARIO COVERT ALFREDO
PLAN	001
DATE	02/08/22
STAGE	23 VOLUME
DATE	02/08/22
BY	J. YOUNG LEE
REV	AS NOTED



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



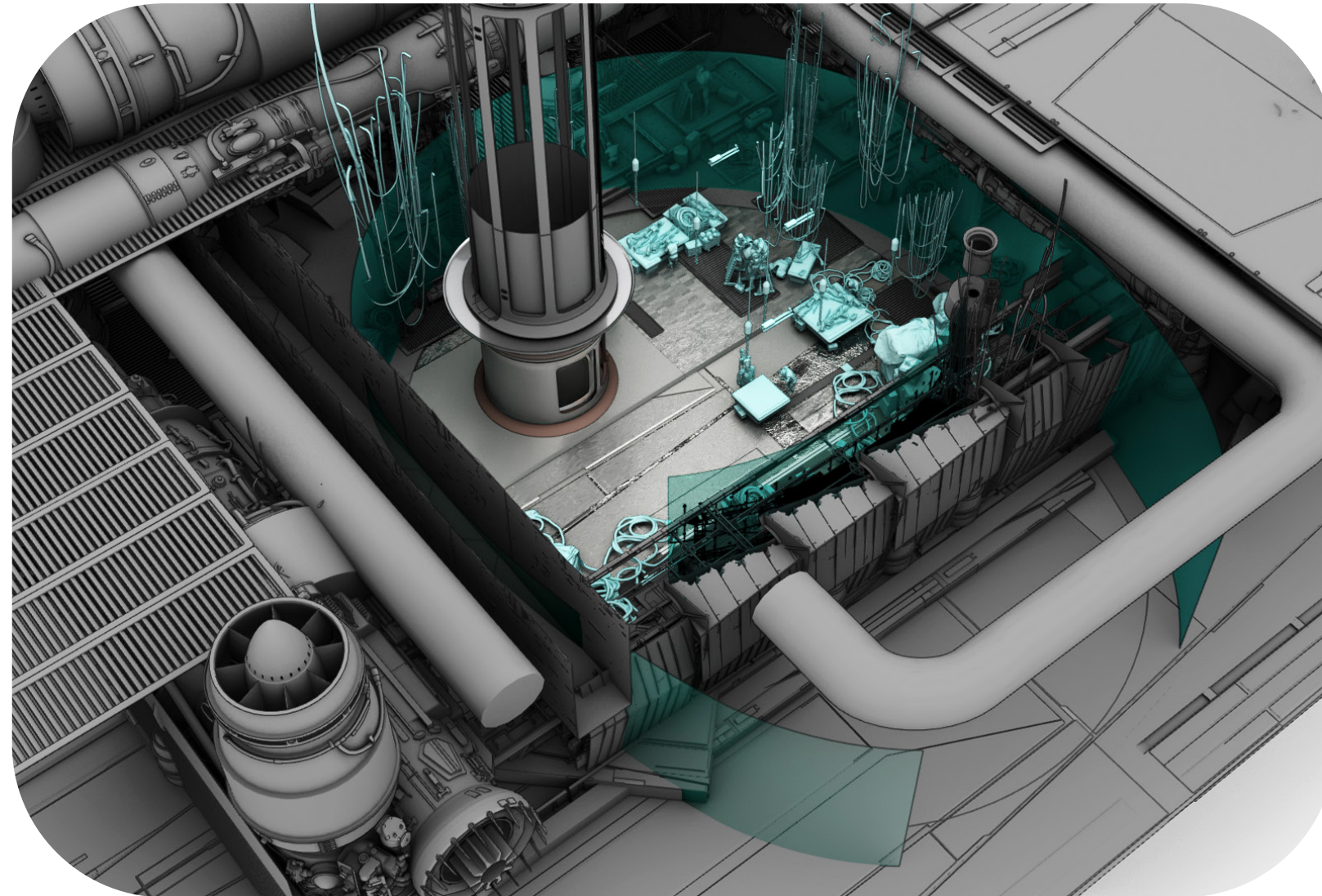
VAD Unreal scene screencapture
(without LED wall)



VAD Unreal scene screencapture
(with LED wall)



LED wall test



Set progress



Set progress

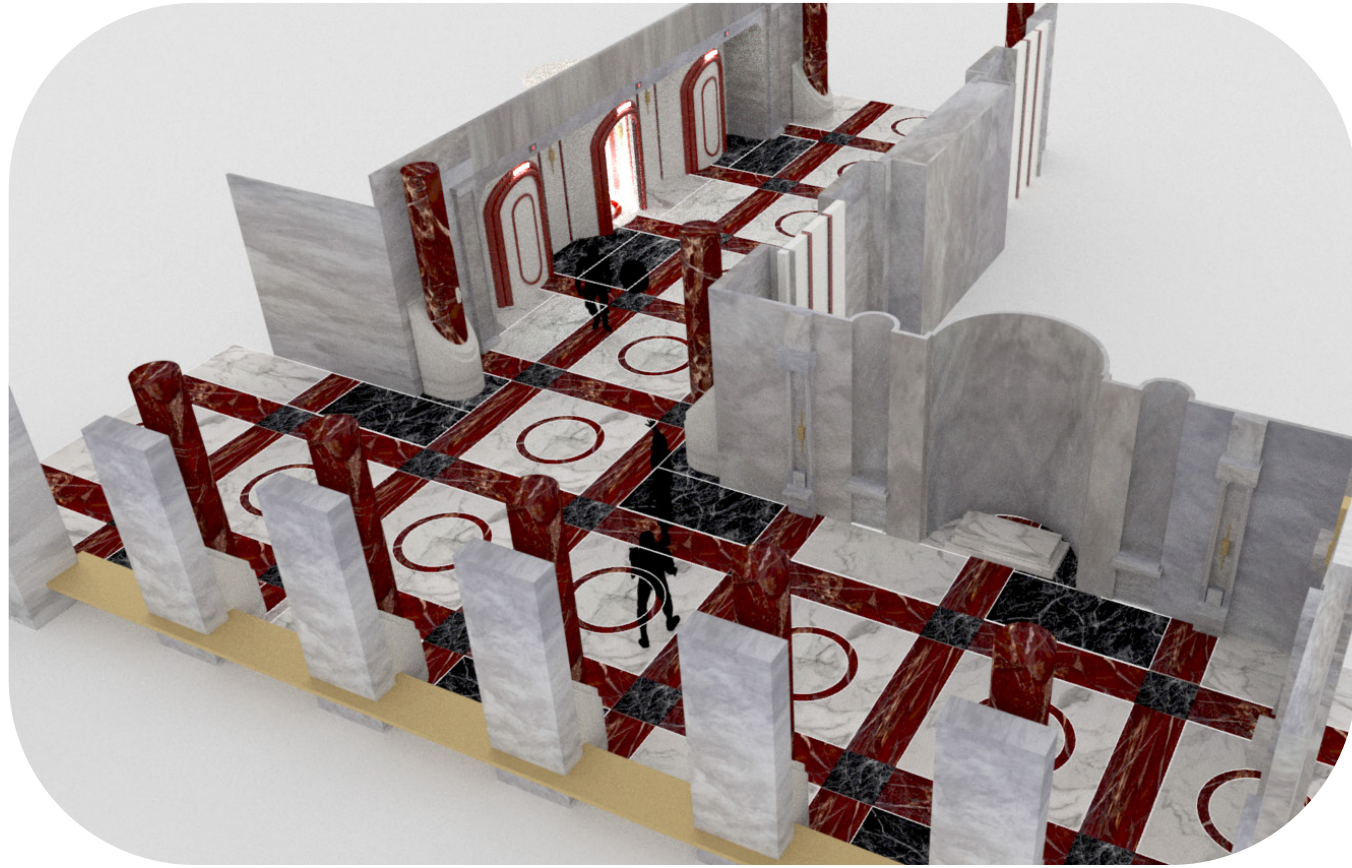


Set progress

- Collaboration with the Set Decoration Department was crucial to achieving a seamless integration between practical and virtual sets.
- The Ugnought 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.

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 SFX 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.

