

ZIYAN ZHENG

Design Portfolio



ZIYAN ZHENG

B.F.A. in Film & Television
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Ziyan Zheng has been working as a filmmaker since 2021. She has taken on lead roles in 7 features and over 50 short films, and received awards and official selections at film festivals around the world.

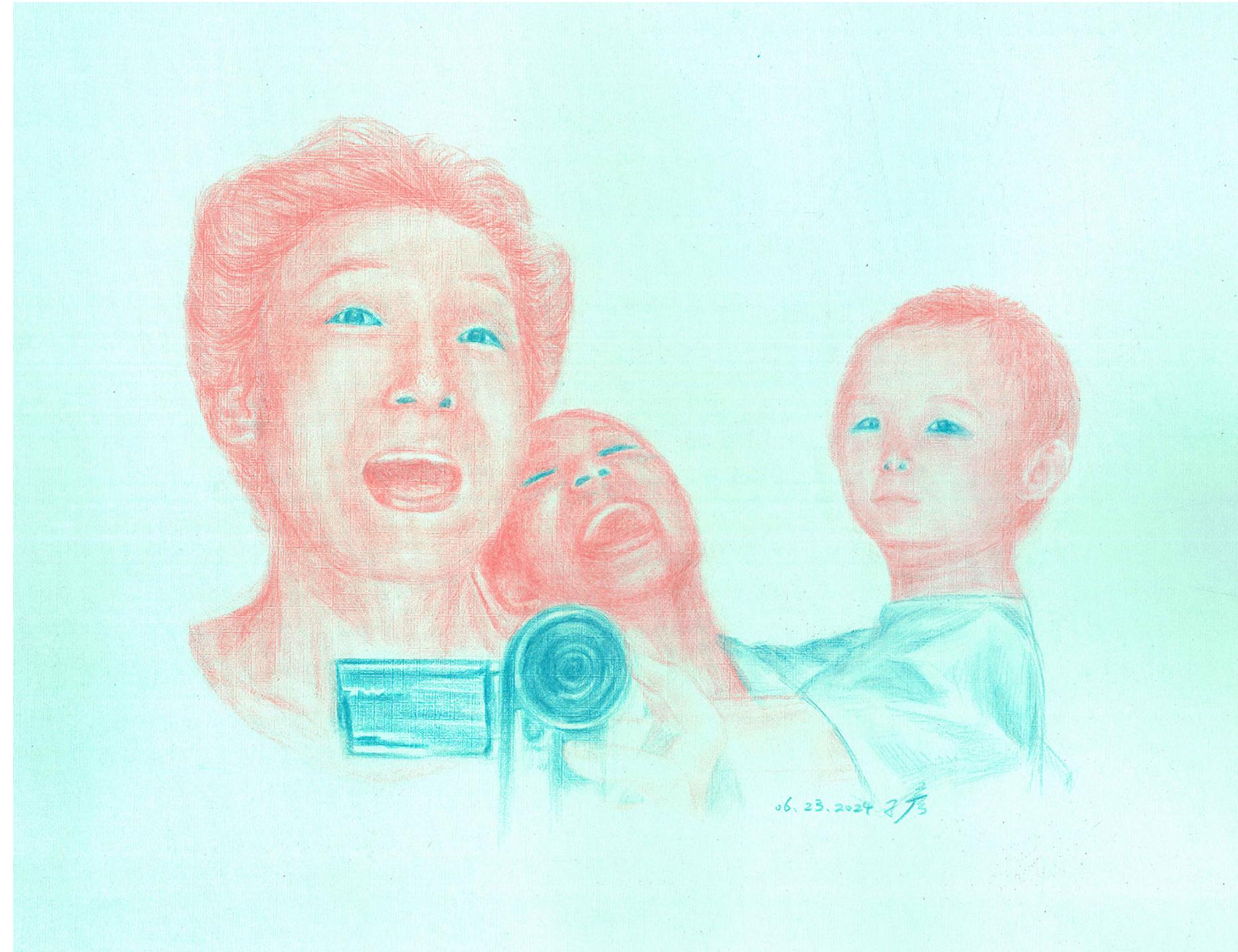
In addition to directing and serving as cinematographer, Ziyan works as a production designer across practical sets and virtual productions, integrating real actors with virtually designed environments. Her work seeks to explore the human unconscious, unearth the nameless hidden emotions in all of us.

NEVER WITHOUT YOU

2024

Color Pencil on Paper

11 in x 8.5 in

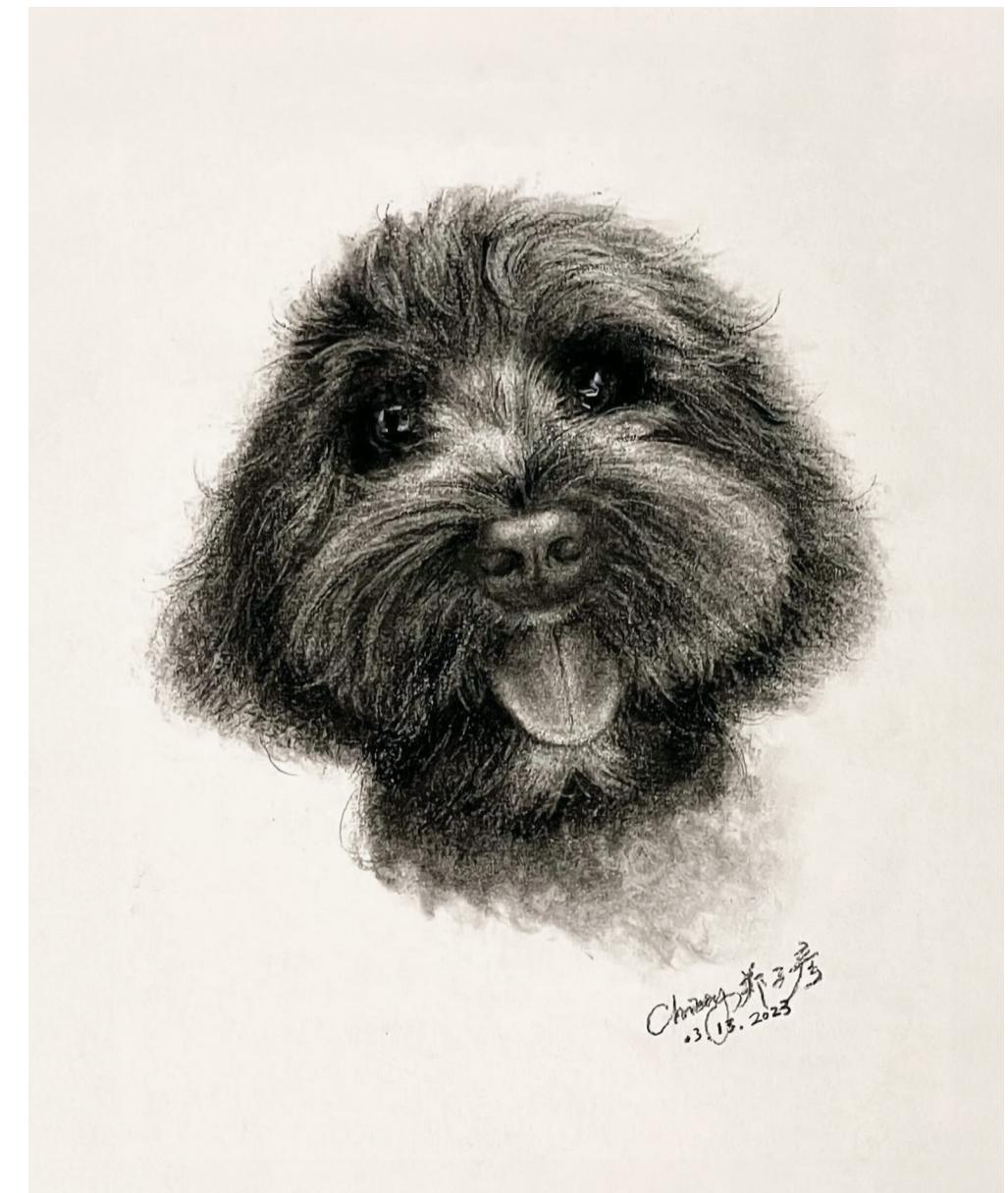


PUPPIES BELOVED!

2023

Charcoal on Paper

11 in x 8.5 in



CANTONESE-STYLE TIMBER SLIDING GATE

2025

Pencil on Paper

11 in x 17 in



A WINDOW IN OLD TOWN

2025

Pencil on Paper

11 in x 17 in



Ziyon 12.22.2025

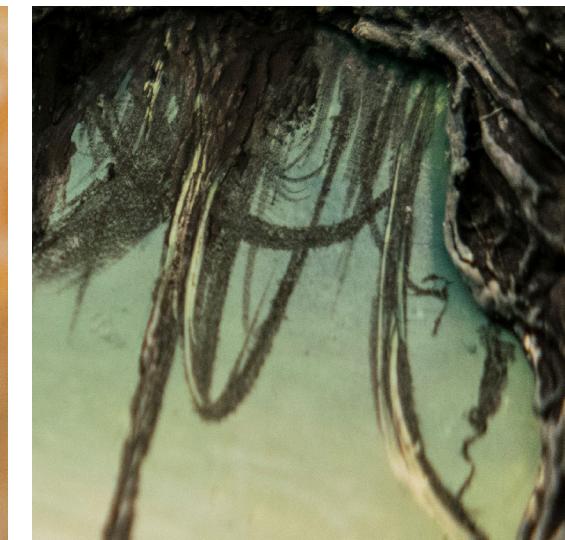
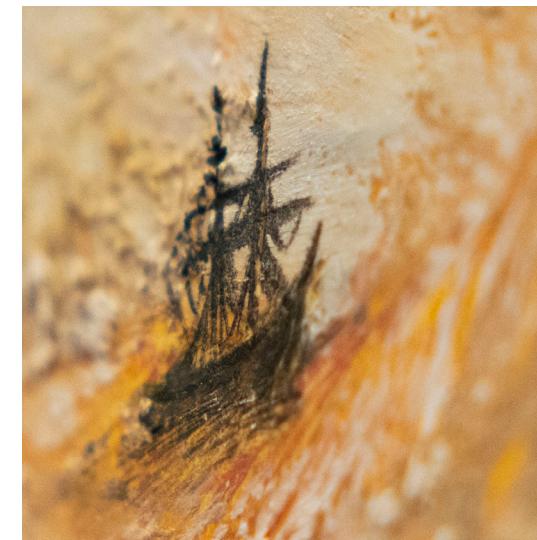
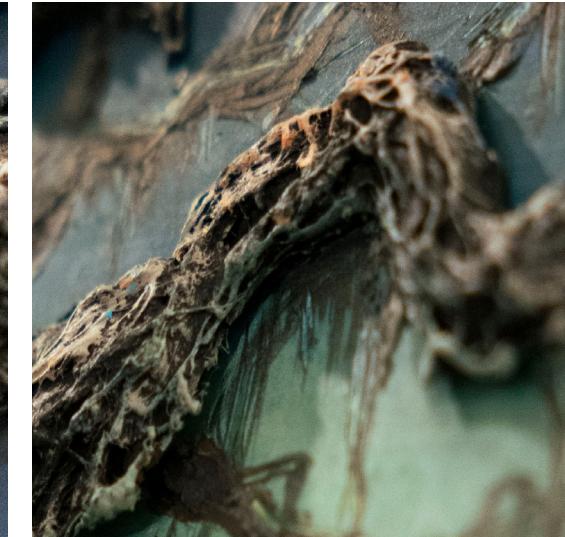


THE LAST FOREST

2023

Oil Pastel, Sand, Hot Glue on Paper

11 in x 14 in

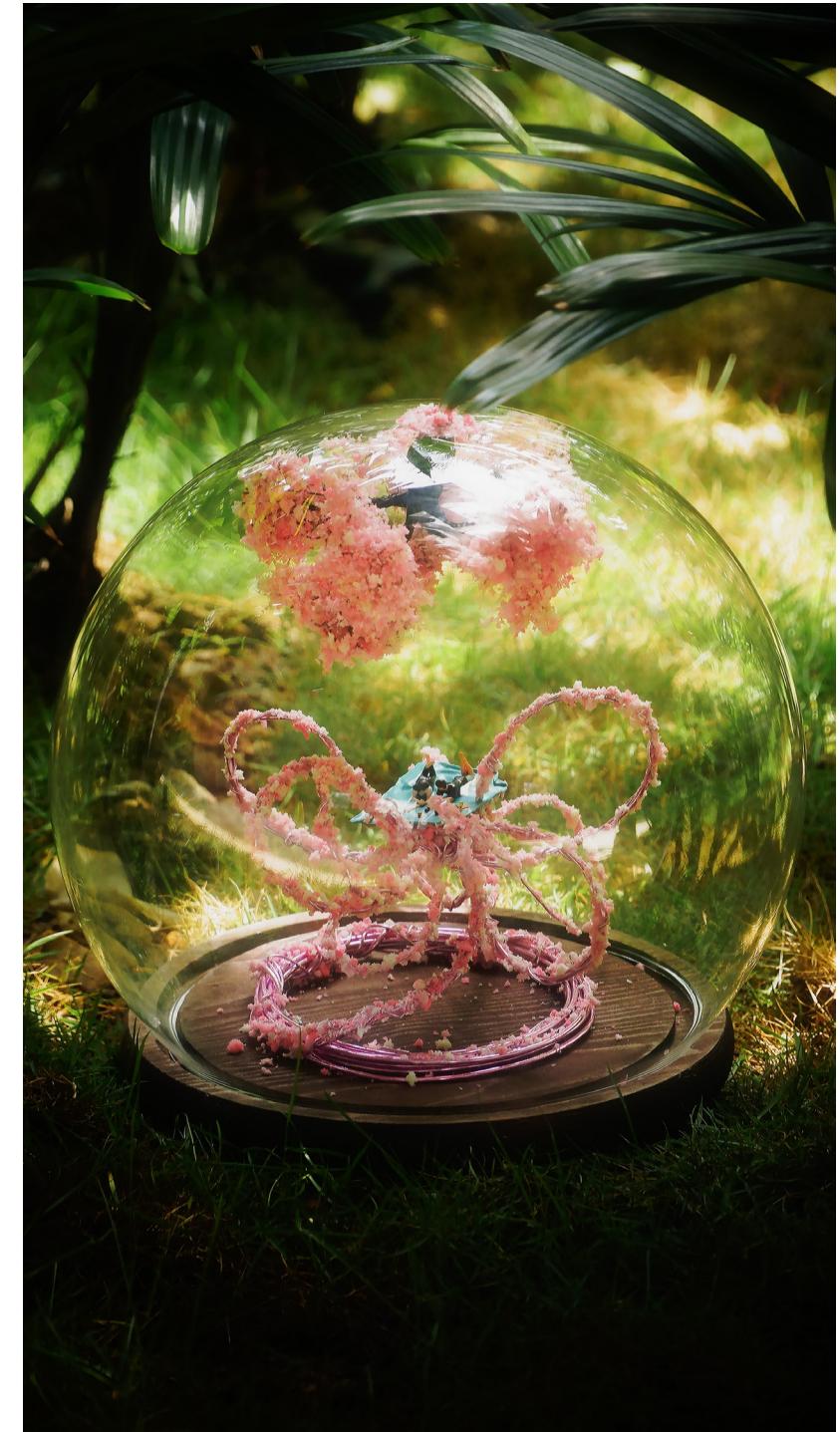
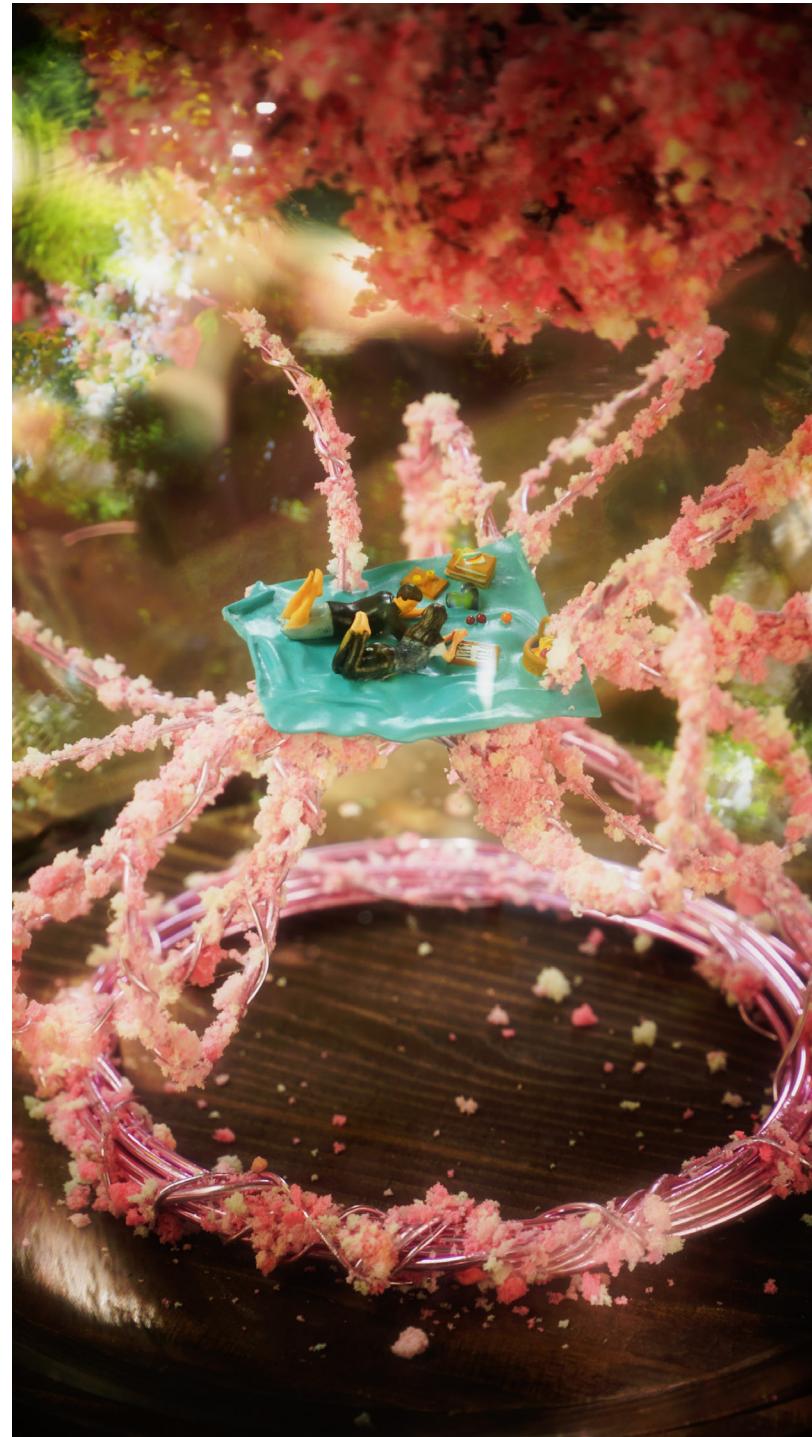


1 JOHN 4:19

2025

Glass Sphere, Plastic Figurines, Hot Glue,
Aluminum Wire, Foam

Ø 9.8 in

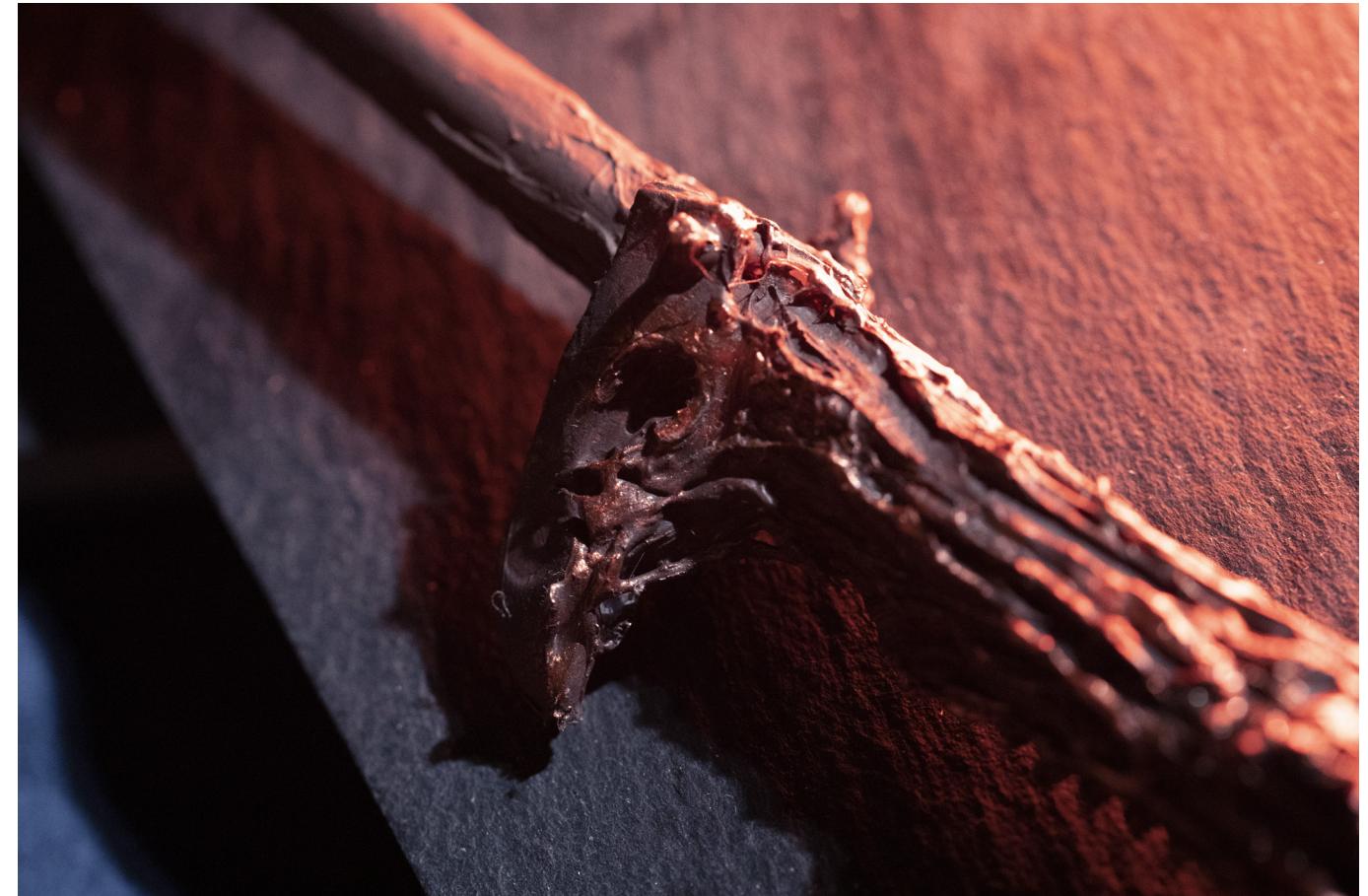


WAND: RAVEN

2022

Wooden Stick, Hot Glue, Dinosaur Figurine

14 in length





WAND: ICE AND FIRE

2019

Dalbergia Odorifera (Chinese Rosewood)

12 1/2 in length

WAND: T-REX

2022

Wooden Stick, Hot Glue, Dinosaur Figurine

11 in length

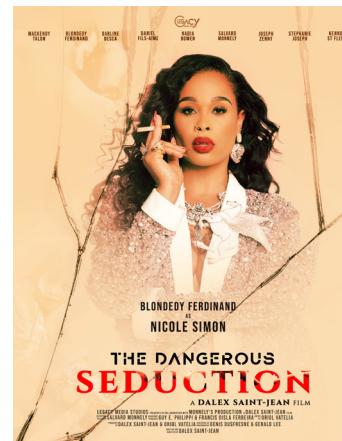
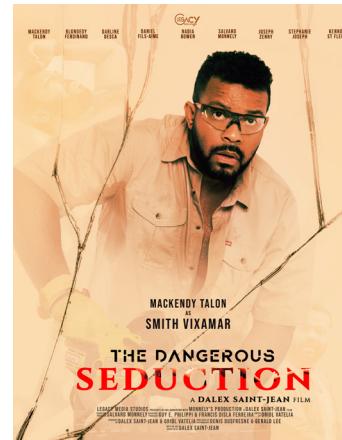
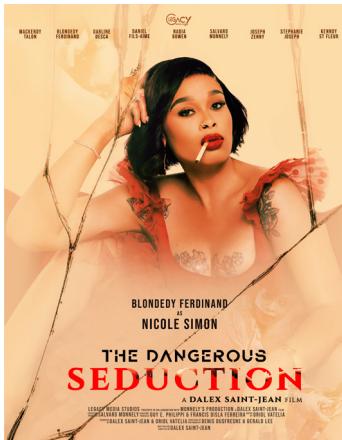


THE DANGEROUS SEDUCTION

Feature Film - 2025

Role: Poster Designer

Logline: A desperate man takes a wealthy widow's offer, only to be trapped in a deadly game of seduction and control.



THIS PAGE: Character and theatrical posters created using Adobe Photoshop.

PIONEER OF LOVE

Short Film - 2024

Role: Director of Photography, Storyboard Artist

Logline: A box of audiotapes reveals a father's past of breaking the generational cycle.



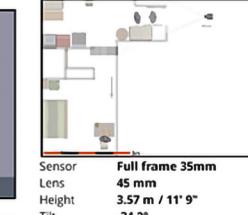
1T - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
45 mm
0.99 m / 3' 3"
0.0°

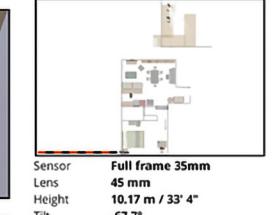
1W - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
45 mm
3.57 m / 11' 9"
-34.2°

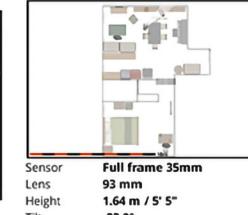
1Z - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
45 mm
10.17 m / 33' 4"
-67.7°

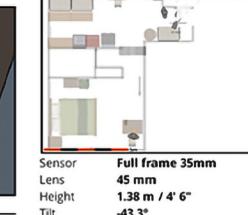
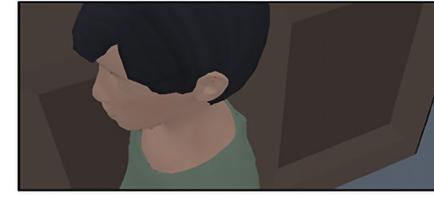
1U - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
93 mm
1.64 m / 5' 5"
-23.2°

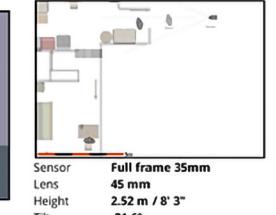
1X - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
45 mm
1.38 m / 4' 6"
-43.3°

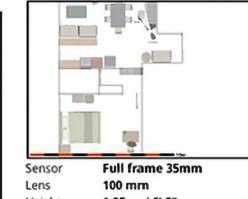
1AA - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
45 mm
2.52 m / 8' 3"
-21.6°

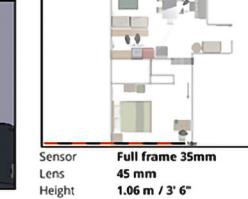
1V - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
100 mm
1.95 m / 6' 5"
-34.9°

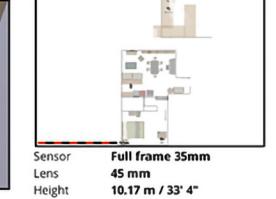
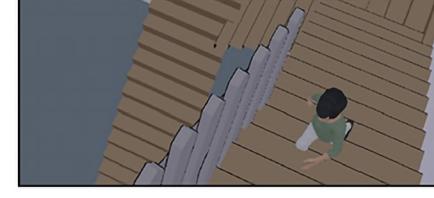
1Y - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
45 mm
1.06 m / 3' 6"
0.0°

1AB - INT. MAXIN& MALANIE'S HOME - DAY



Sensor
Lens
Height
Tilt

Full frame 35mm
45 mm
10.17 m / 33' 4"
-67.7°

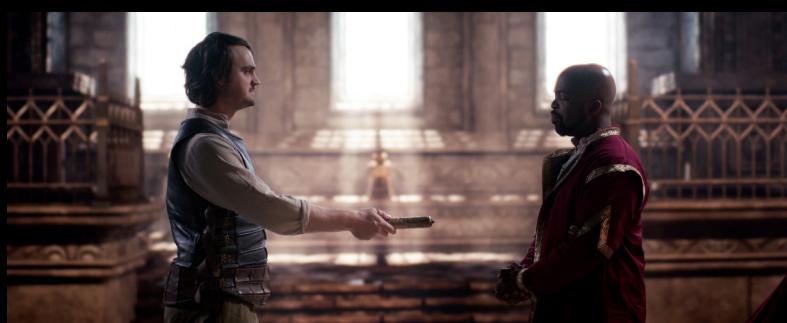
LEFT: Selection of storyboards created during pre-production in Previs Pro.

IRON DUSK

Feature Film - 2024

Role: Production Designer, Set Dresser

Logline: A farmer must defeat a band of rebels to secure knighthood and win a woman's hand in marriage.





Iron Dusk takes place in the distant future, when mankind has colonized other worlds. However, in a mysterious, unpredictable event, an electromagnetic pulse exploded from the galactic core and spread to every colonized world, disabling all technology. Mankind enters a new Dark Age.

On the Earth-like planet of Tellus, mankind has regrouped and formed small countries, perfectly resembling the first Medieval Age, with Kings, Lords, Knights, and Peasants. Ruins of starships, space stations, and other futuristic constructs litter the landscape of these countries, just as Roman ruins littered the European landscape.

Some technologies, principally solar and lunar-powered items, still work but are considered enchanted. Those who keep and use them are called Magicians or Sorcerers. In the Kingdom of Rubrus, where Iron Dusk takes place, magic has been outlawed.

LEFT: A hand-drawn map of Rubrus on parchment paper, later scanned for digital presentation.



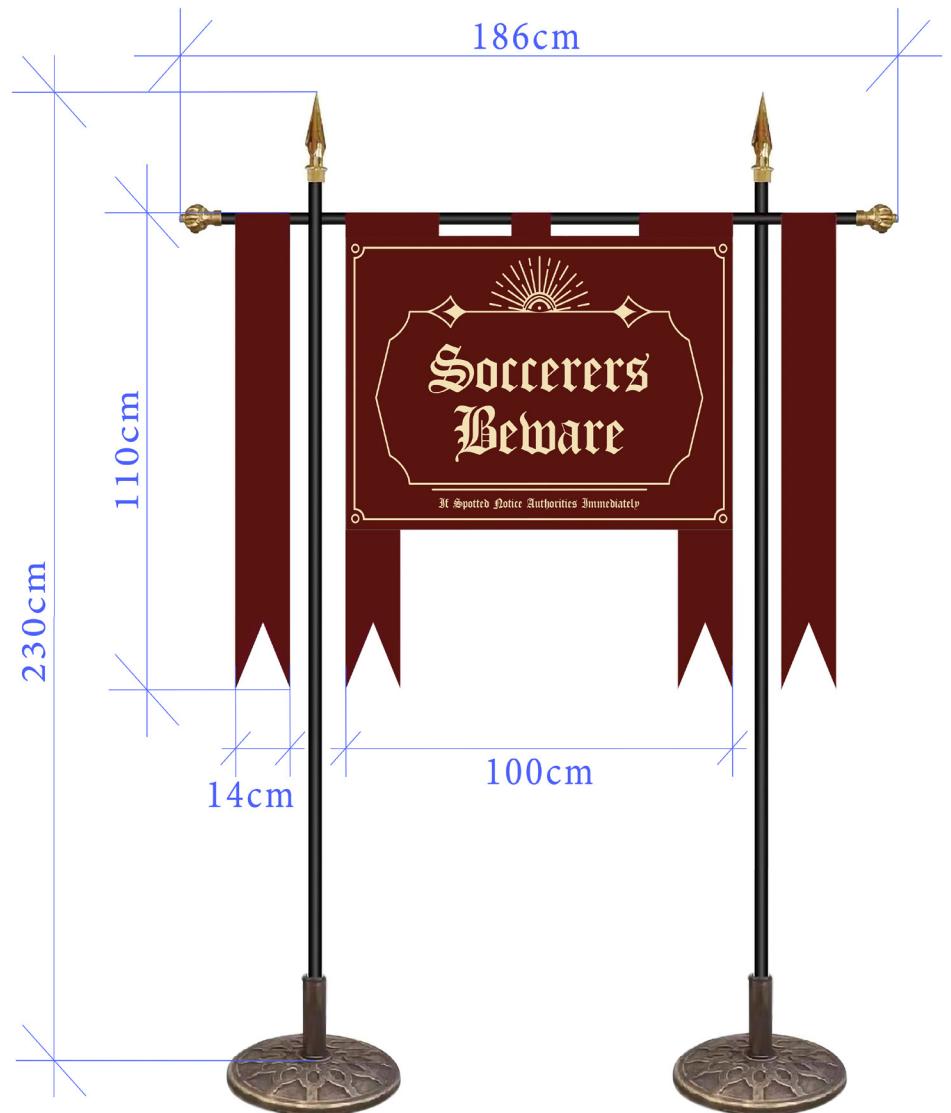
UPPER: A film still capturing the moment when Lord Jovis (played by Dean Cain) announces Aeneas's knighthood.

LOWER: The design progressing from left to right.

RIGHT: Final design for Rubrus's Banner. The wine color symbolizes royalty and heritage, echoing Lord Jovis's uniform.

The bear, spirit animal of Rubrus, represents courage and strength in battle, while the symbols of waves allude to the city's coastal origin.





UPPER: A film still capturing the moment soldiers place the banner in the courtyard.

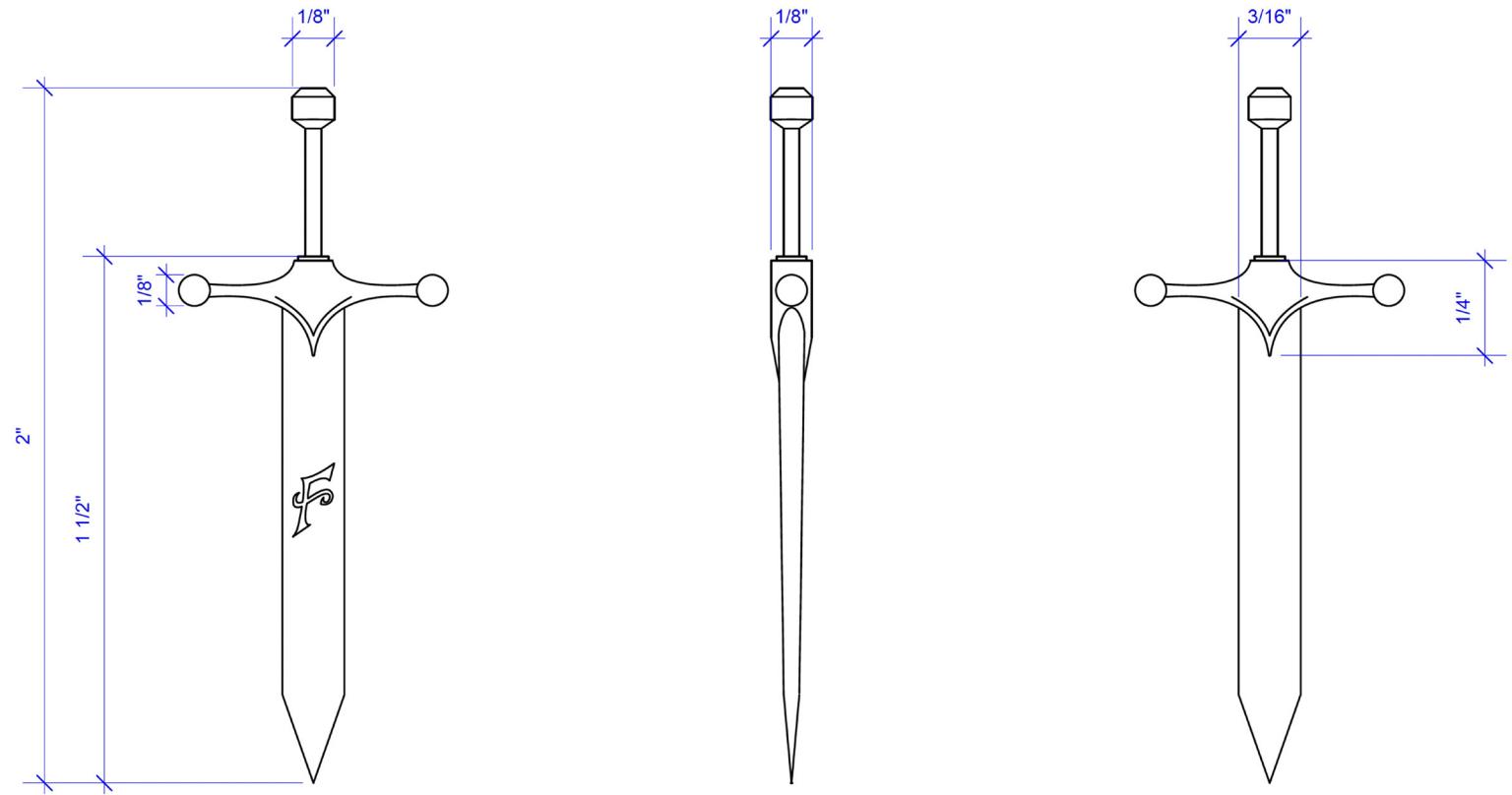
LOWER: The design progressing from left to right.

RIGHT: Final design for the Sorcerer's Warning Sign. The wine color palette continues from Rubrus's Banner. The metal poles are designed to break down into three parts for ease of transport.

BELOW: A film still capturing the moment Aeneas hands the wooden charm to Femina as a covenant before his departure.

RIGHT: The finished piece, hand-carved from Narra wood. The sword-shaped design represents Aeneas's quest to earn knighthood so that he and Femina may be wed. The form also echoes the cross, symbolizing Aeneas's prayer for God's protection over her during his absence. The letter "F" carved at the center identifies the charm's owner, Femina.





A2

Femina's Charm
Scale: 2X

LEFT: Early concept drafts, hand-drawn in Photoshop, presenting two design variations for the wooden charm.
RIGHT: Finalized design completed in Vectorworks, displaying the front, side, and back views of the charm.



UPPER: 2D digital concept design of the keycard for Ruin of Astrum.

LOWER: Final 3D-printed model (2.95 in \times 0.35 in \times 4.84 in), produced in ABS with five filament LEDs powered by button cell batteries. The three components are secured with neodymium magnets for easy battery replacement. The weathered paint finish evokes the long-forgotten history of the Ruin of Astrum, where derelict spaceships lie scattered across planet Tellus.

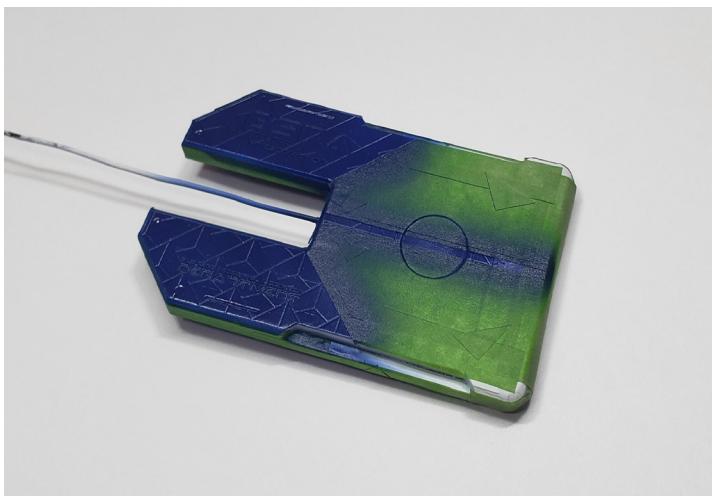
BELLOW: Film still showcasing the keycard in a spaceship.



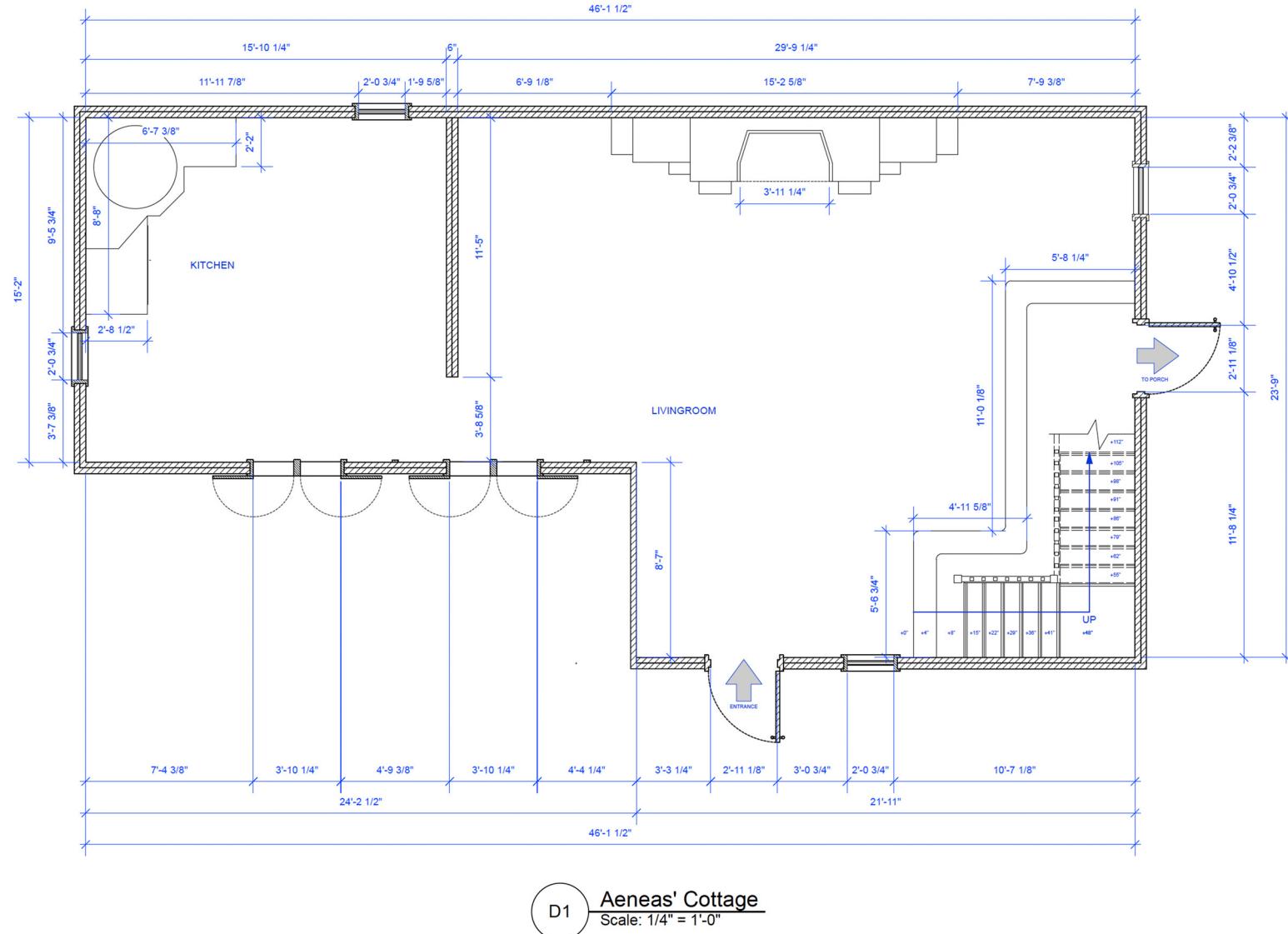


LEFT: Early design explorations with different fonts and compositions.

RIGHT: Color tests for the final keycard design.

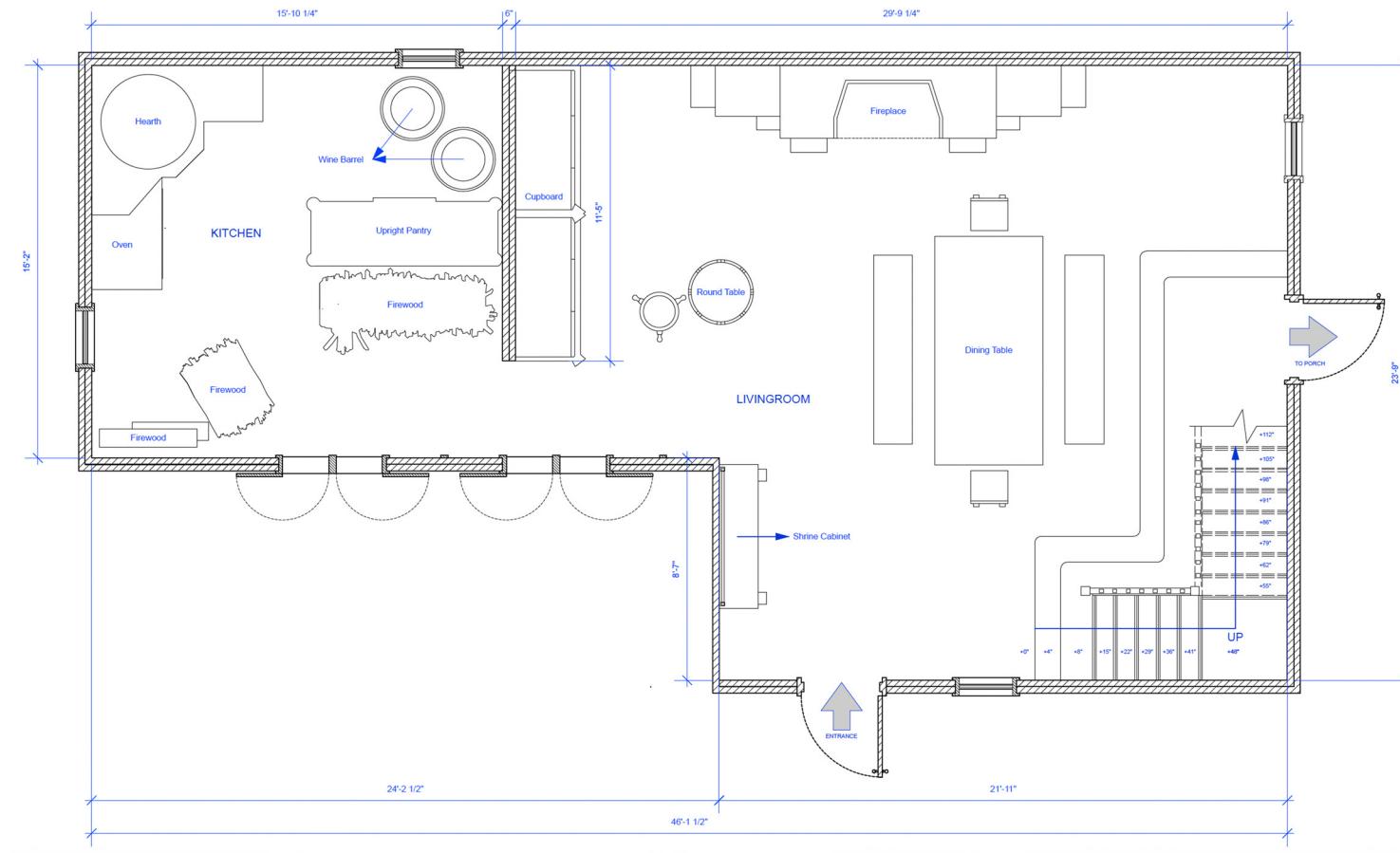


ABOVE: The process of applying color to the chip, completed in collaboration with a professional prop painter, done with masking techniques to keep the edges sharp and believable.



Filming with virtual production required designing the environment with shot coverage in mind. Collaborating with the DP during pre-production allowed me to incorporate windows and light sources into the design to best serve each shot, enhancing depth of field and providing natural ambient light.

ABOVE: Base floor plan of Aeneas's Cottage with dimensions, created in Vectorworks.



D2 Aeneas' Cottage
Scale: 1/4" = 1'-0"

The placement of furniture was arranged to best support the blocking and to ensure the character's movement needs were met. Physical props such as candles and side tables were added to increase depth within the frame, while steps and stairs were introduced to create a richer sense of visual layering.

ABOVE: Furniture floor plan of Aeneas's Cottage with dimensions, created in Vectorworks.



ABOVE: A render of Aeneas's cottage exterior created in Unreal Engine.

BETWEEN: Film stills of Aeneas crafting the charm for Femina in his cottage, created through virtual production.



THE KNIGHTS OF THE OLD REPUBLIC

Feature Film - 2025

Role: Production Designer, Storyboard Artist, Set Dresser, Prop and Armor Fabricator

Logline: An engineer and war veteran must rescue a Jedi Knight from a blockaded world. Adapted from the BioWare and Lucasfilm video game of the same name.



KOTOR

Scene 3 - INT. ENGINE HALL - DAY

Scene 3, Shot E2 24 mm • 1.41 m / 4' 8" • 0.0° Scene 3, Shot F1 85 mm • 6.74 m / 22' 1" • -69.3° Scene 3, Shot G1 24 mm • 1.79 m / 5' 11" • -24.2°



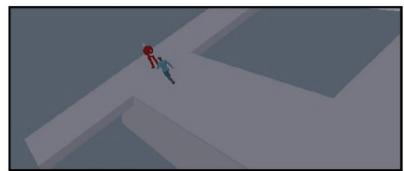
Scene 8 - INT. CARGO ROOM - DAY

Scene 8, Shot A1 24 mm • 0.13 m / 5" • 7.1° Scene 8, Shot B1 24 mm • 1.29 m / 4' 3" • -40.0° Scene 8, Shot C1 50 mm • 0.06 m / 2" • 0.0°



Scene 20 - INT. MALAK'S CAPITAL SHIP: BRIDGE - DAY

Scene 20, Shot A 24 mm • 12.25 m / 40' 2" • -30.4° Scene 20, Shot B 24 mm • 3.99 m / 13' 1" • -27.0° Scene 20, Shot C 35 mm • 2.80 m / 9' 2" • 10.1°



Scene 120 - INT. EBON HAWK: STARBOARD QUARTERS - DAY

Scene 120, Shot A 35 mm • 1.60 m / 5' 3" • -4.3° Scene 120, Shot B 35 mm • 2.96 m / 9' 8" • -29.6° Scene 120, Shot C 35 mm • 1.44 m / 4' 9" • 0.0°

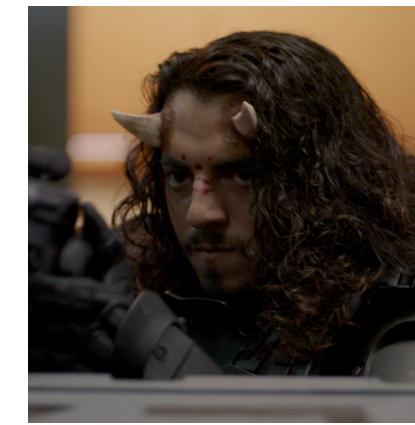


The aesthetics of Knights of the Old Republic closely follow the established canon of the Star Wars universe, featuring richly colored wardrobes, props, and environments. Color and tone are used symbolically to represent good and evil in a classic theatrical sense - earth tones convey goodness, while red, black, and silver suggest corruption.

Through close collaboration with the Director of Photography during pre-production, I gained a deep understanding of camera angles and shot composition as the project's storyboard artist. This insight allowed me to design sets that integrate symbolic geometry and background lines to reinforce narrative meaning within each frame.

The production design focuses on authentic adaptation of the original design concept, as seen in the BioWare and Lucasfilm video game of the same name, to best serve a virtual production workflow. Certain creative liberties were taken with layout and composition to better accommodate coverage and blocking, while still maintaining the integrity of the character and set designs. For instance, some character costumes were redesigned to align more closely with the narrative, and several sets of armors, originally impractical for real-life wear, were modified for functionality and believability.

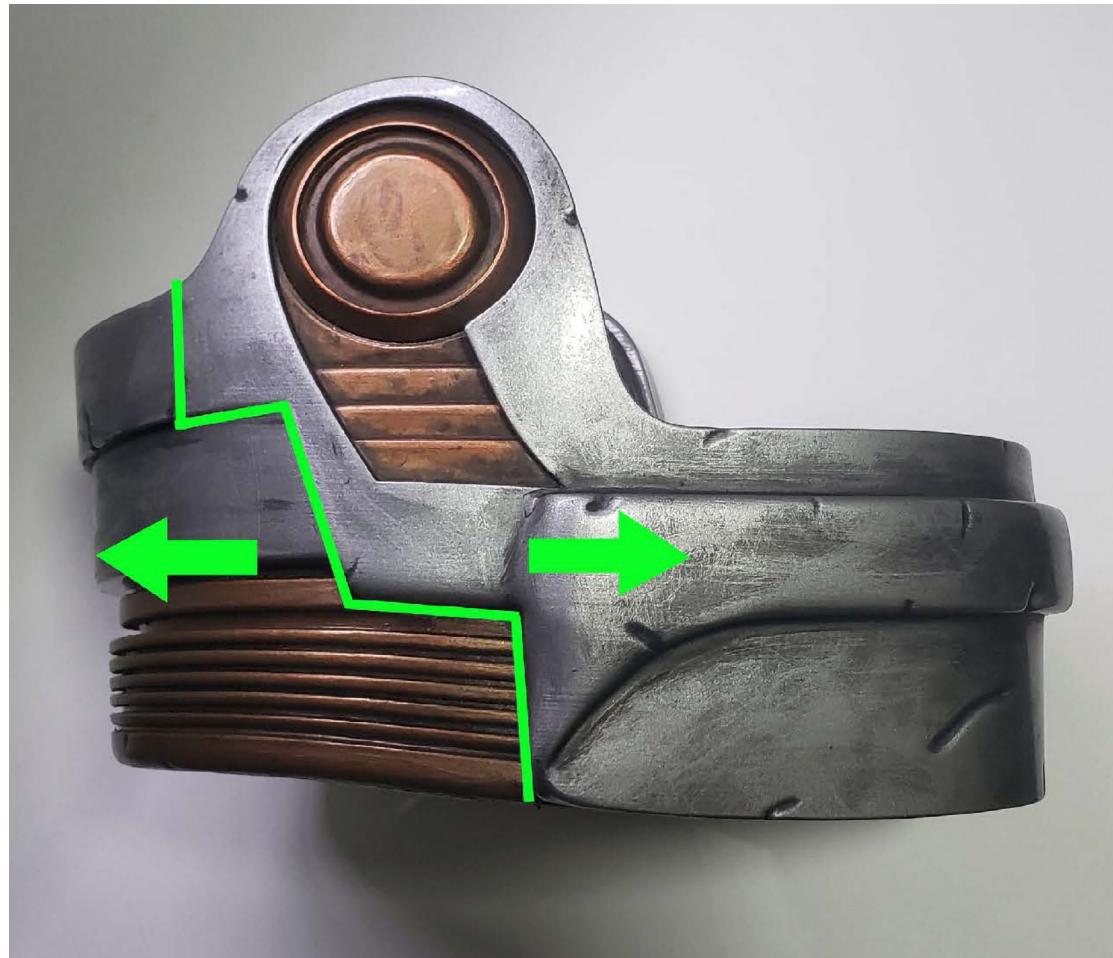
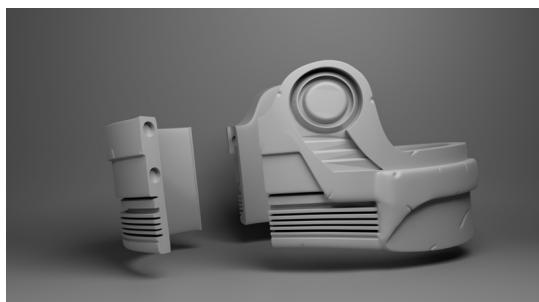
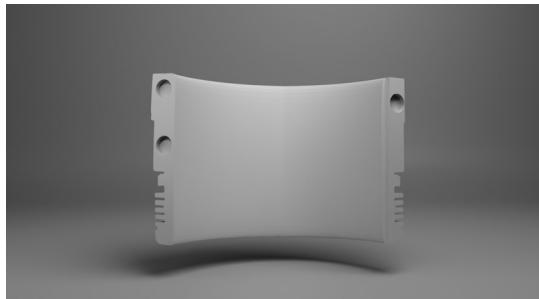
LEFT: Selection of storyboards created during pre-production in Previs Pro.



ABOVE: Film stills featuring special makeup effects, including silicone masks and hand-painted makeup.



ABOVE: Film still of Darth Malak, featuring a custom cap, reshaped eyebrows, a hand-painted forehead tattoo, and the PLA 3D-printed mask.



Darth Malak is the primary antagonist of the film, and the development of his mask progressed through three iterations. In the second iteration of Darth Malak's mask, the two halves were separated by a clean vertical cut and held together solely with magnets, which frequently detached during testing. In the third iteration, the connection was improved as each half now joined magnetically and is further reinforced with Velcro, while a stepped joint design enhances structural stability.

LEFT: 3D models for the second iteration of Darth Malak's mask, sourced from a third-party then refined in Maya.

RIGHT: The painted third iteration of Darth Malak's mask.



UPPER LEFT: The ear cradles are held in place with Velcro to allow for repositioning. The ears sit comfortably inside the cradle with the rubber loop resting gently over the ears.

MIDDLE LEFT: Metal pins are integrated on both sides of the mask to strengthen the attachment.

LOWER LEFT: The Velcro attached beneath the collar holds the pieces together.

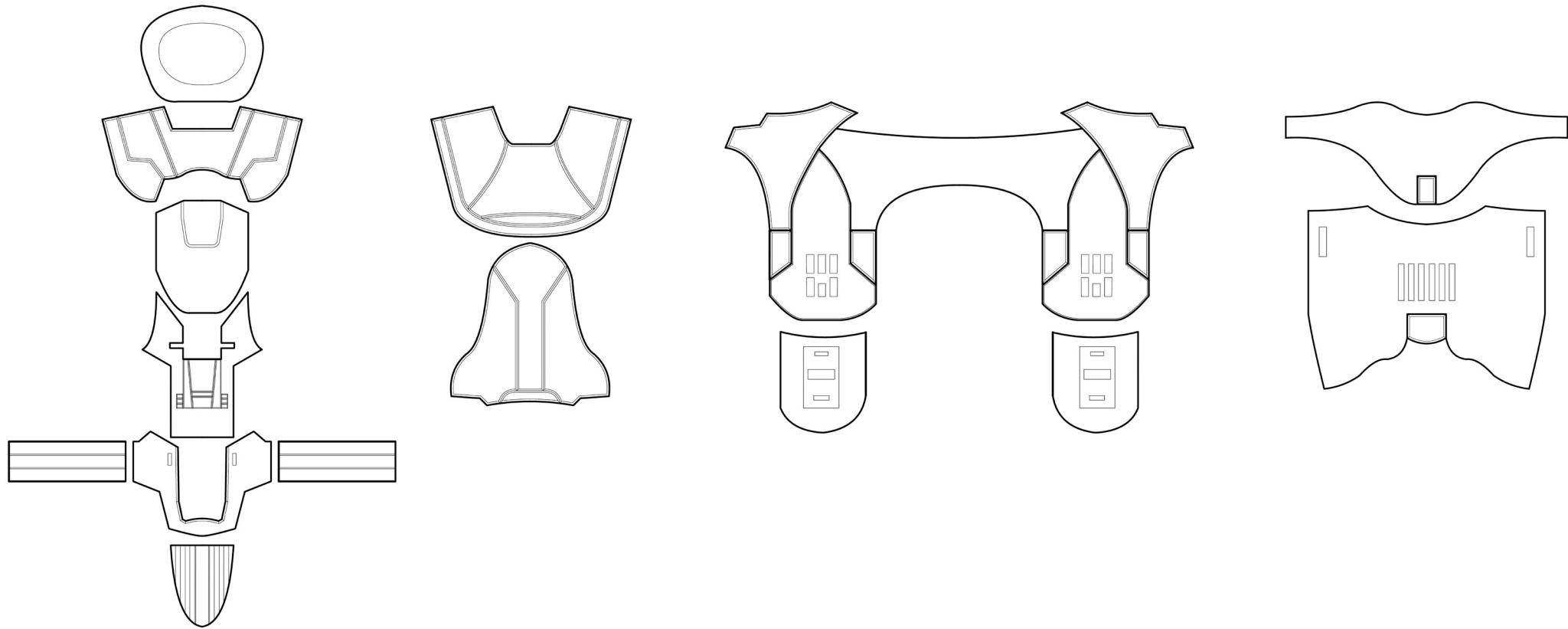
RIGHT: The collar is set inside a matching groove in the neck cuff, and corresponding Velcro strips. This allows the pieces to be sturdier and to move together as one. A neck cuff was added to conceal visible portions of the neck and more accurately represent the source character's design. The rigid yet flexible rubber allows for movement while maintaining form. The cuff fastens with Velcro strips and is worn beneath the collar.



LEFT: The final iteration of Darth Malak's mask, improved for comfort and stability.



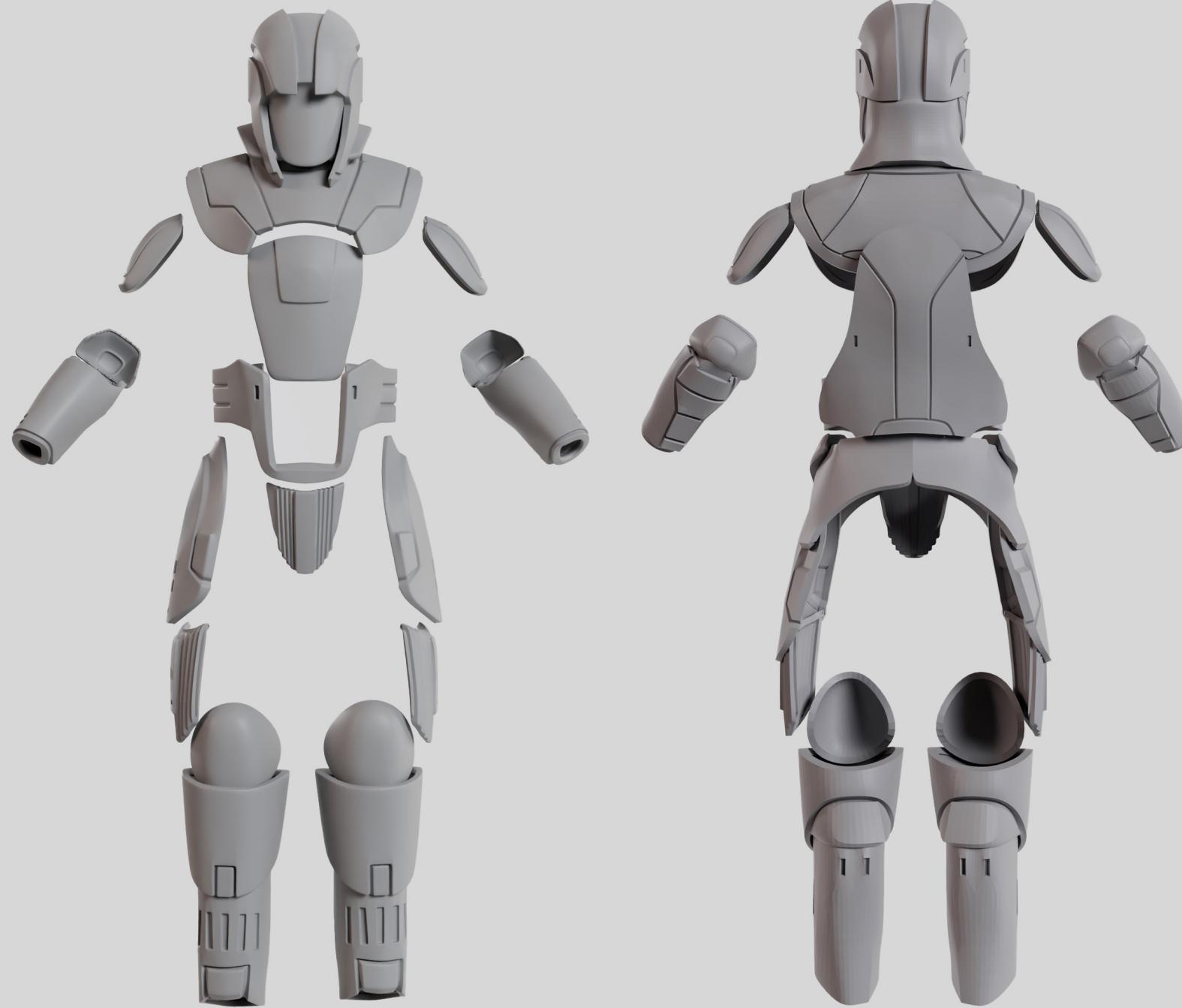
ABOVE: Film stills showcasing the hand-crafted Sith Trooper costumes, featuring components 3D-printed and fabricated from EVA foam.



ABOVE: Armor template designed for EVA foam components, created in Vectorworks. From left to right: breastplate, back, trunk, and the leg plates. Each piece was meticulously carved and spray-painted by hand. Velcro strips were hand-sewn onto the base suit for attachment, providing flexibility and ease of movement during combat scenes. Sizes were customized to fit actors of different builds.

BELLOW: Screenshots of Sith Troopers from the video game used as costume reference.

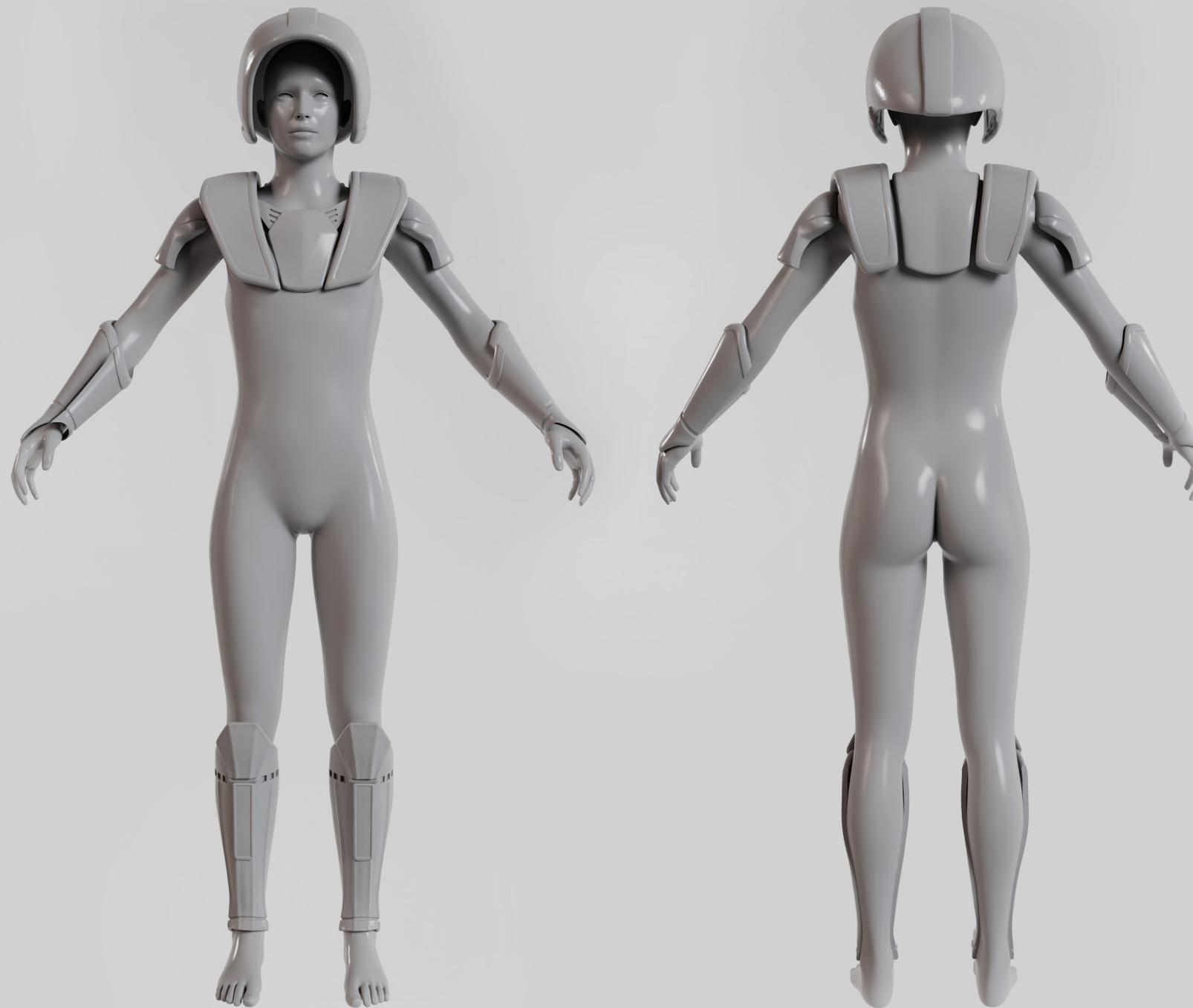




LEFT: 3D model sourced from a third party then refined in Maya for printing the armor components. Helmets were printed in ABS, while the shoulder pads and hand plates were produced in PLA. The elbows and knees were printed in Varioshore TPU, with additional covers made from foam. All remaining armor pieces were handcrafted from EVA foam.



RIGHT: Concept art illustrating the adaptation of Trask Ulgo's costume from the game, hand-drawn in Photoshop.



LEFT: 3D model sourced from a third party then refined in Maya for printing the armor of the Republic Soldier. The helmet, shoulder pads, and central chest piece were printed in ABS, while the remaining components were made with PU-coated Oxford fabric and faux leather. The armor is attached to the base suit with Velcro underneath and was designed to maintain flexibility during combat scenes.



LEFT: Screenshots of Republic Soldier Trask Ulgo from the video game used as costume reference.

MIDDLE: Selected shades of yellow, orange, and black PU-coated Oxford fabric used for the Republic Soldier's armor and bodysuit.

RIGHT: Film still capturing the moment when Trask navigates to the escape pod bay with Carth.

B BELOW: Vibrodagger and Vibrosword, faithfully adapted from the in-game designs, featuring interchangeable blades in rubber or plastic for both safe stunt use and display.





UPPER LEFT: Original blaster design created in 123D Design for Kastor, a new character created for the script as the “player” character. This weapon is given to him by his mentor, Trask, for defense during their escape from the Endar Spire, and is therefore designed as a twin blaster to Trask’s.

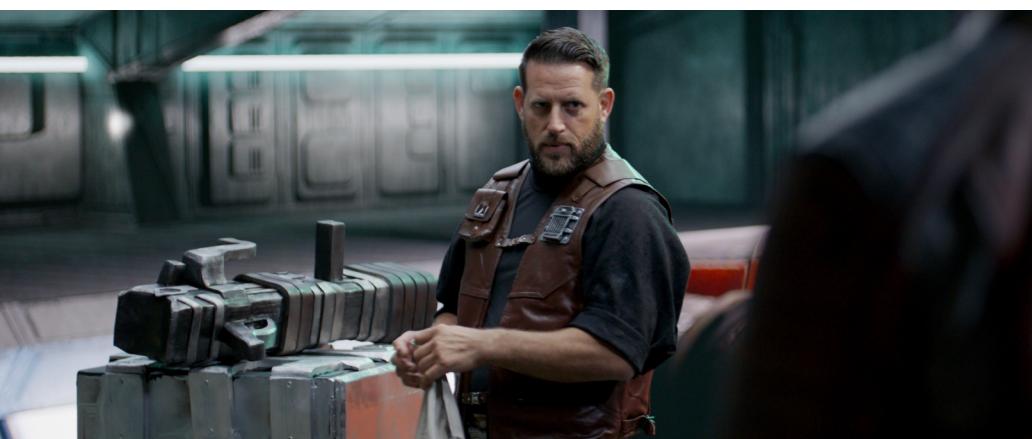
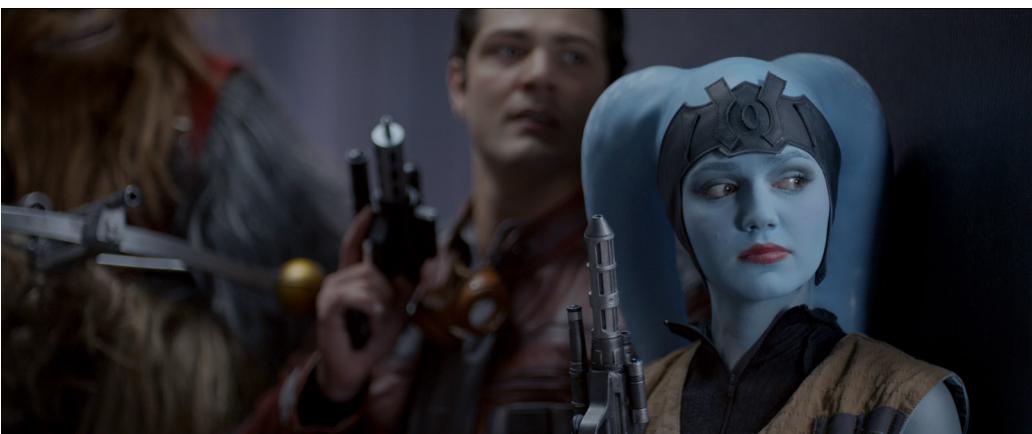
UPPER RIGHT: 3D model of Carth Onasi’s blaster, sourced from a third party then refined in Maya, faithfully adapted from the original game design.

LOWER LEFT: 3D model of Calo Nord’s blaster, sourced from a third party then refined in Maya, faithfully adapted from the original game design.

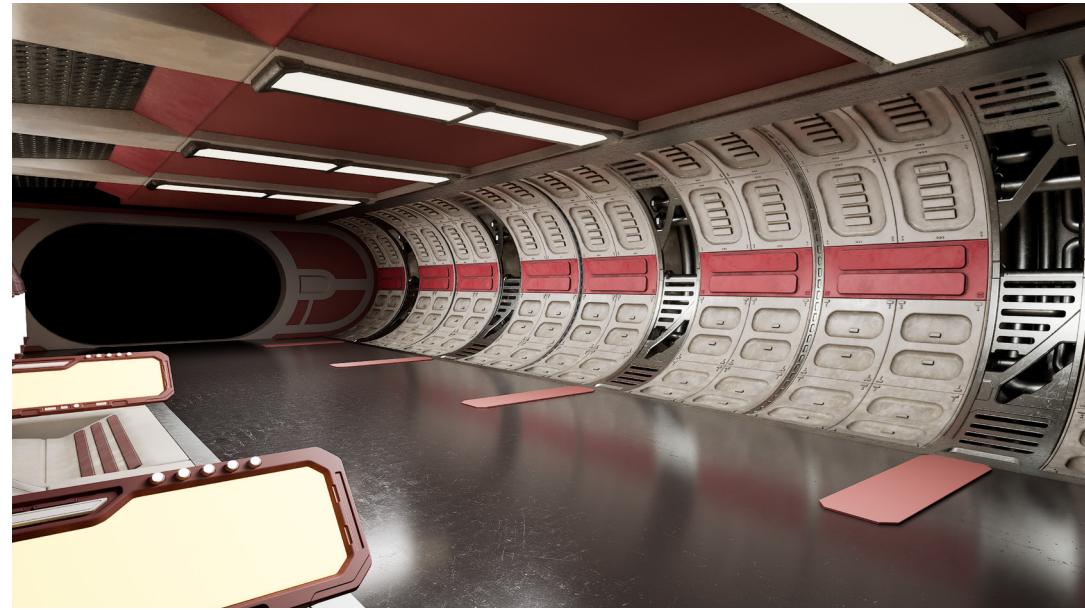
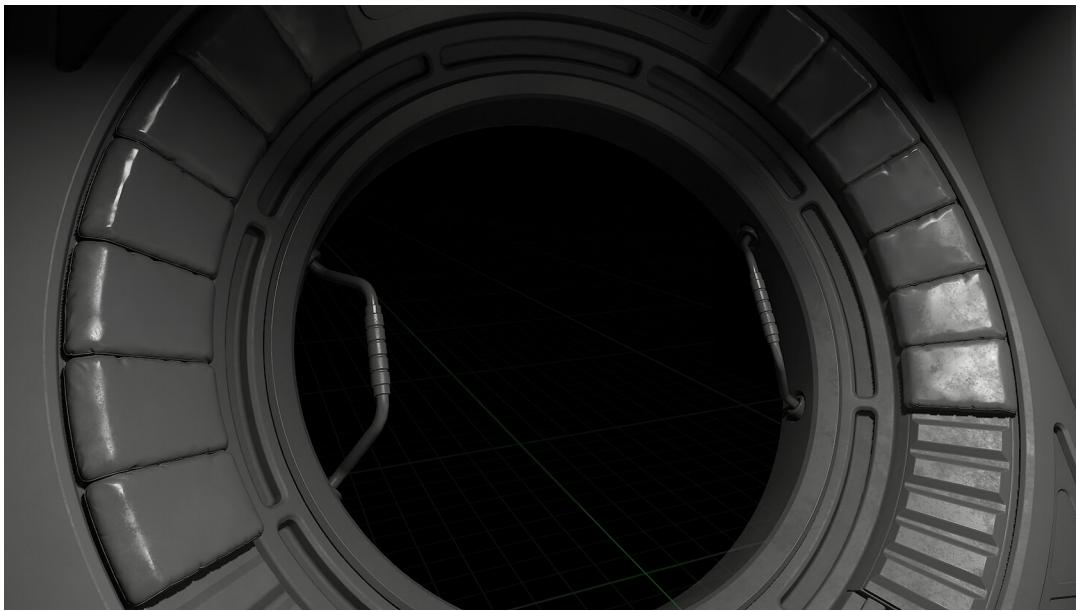
LOWER RIGHT: 3D model of Sith Trooper’s blaster, sourced from a third party then refined in Maya, faithfully adapted from the original game design.



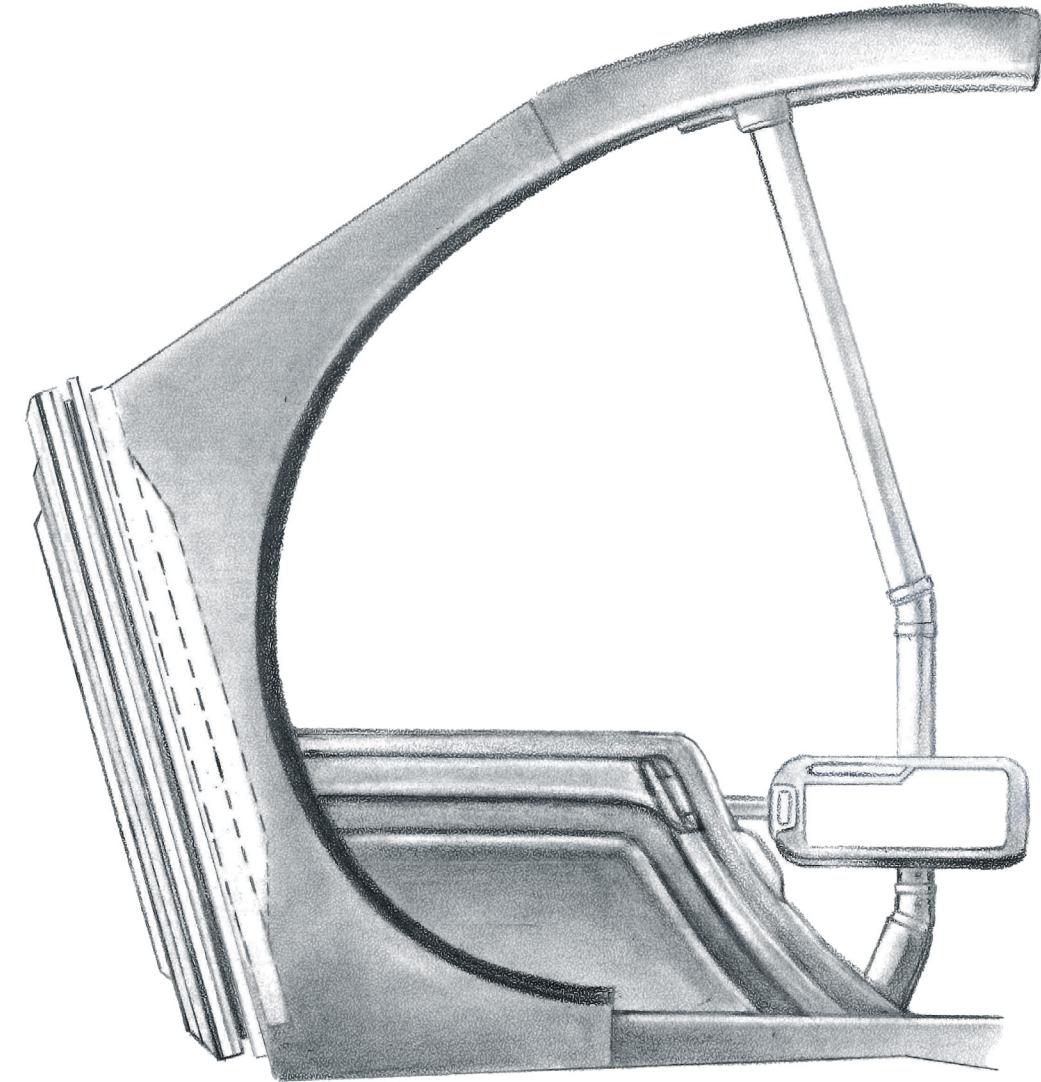
THIS PAGE: Blaster faithfully adapted from the in-game design, 3D printed with PLA, and hand-painted with acrylics. The lens scopes are cast in resin tinted with dark blue dye.



ABOVE: Film stills featuring the handcrafted bowcaster and blasters.



ABOVE: Overview of the Escape Pod Bay level, collaboratively designed and built in Unreal Engine, faithfully adapted from the original game.



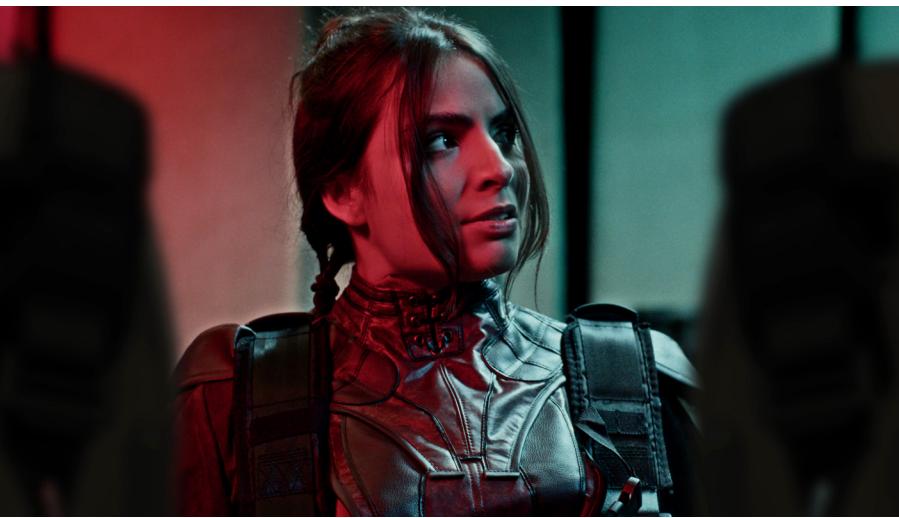
The escape pod bay is set one level below the main circulation deck, and accessed by a shallow slope. Those inside the pods look upward, placing the departing characters in a vulnerable position while elevating heroic figures through spatial hierarchy.

LEFT: Early concept sketch exploring pattern language for the escape pod door, charcoal on paper.

RIGHT: Early concept sketch of the escape pod entrance elevation, charcoal on paper.



ABOVE: Final design of the Escape Pod door, collaboratively created in Unreal Engine.



ABOVE: Film stills capture an intense moment as Carth Onasi helps Bastila Shan escape the Endar Spire at the Escape Pod Bay. Shot in front of an LED volume, the escape pod door and the seats in the foreground were designed as assets in Unreal Engine and added in post.