



The design approach to Andor Season 2 was to make a Star Wars series that was gritty and grounded. It is a show about revolution and repression and the effects of that on normal people. It meant designing spaces like offices and homes in a way that could feel believable in the Star Wars Galaxy and still relatable. We also had to plan for a story that spanned 4 years with almost all new sets, and environments.

The process of writing and designing simultaneously that we established on Season 1 became a core principle of our approach on Season 2. We presented new World design ideas and began early to map out the planet of Ghorman so that it had a distinctive and detailed culture of its own. I wanted to use more location where possible also to give some scenes more scope, scouting led us to Valencia and the arts and sciences centre for the Senate Plaza, we computer modelled this out, to map in the VFX elements of the Senate Building, create the geography of the plaza and where the breakout stage sets would sit so we could plan the Senate Escape scenes.

Nearly all the 180 sets on S2 were new designs, we only carried across 6 established sets from S1.

Tony wanted to kick off S2 with Cassian stealing an Imperial Ship. It gave us the opportunity to design and build a fully functional interior and exterior Tie Avenger that we could dismantle and transport between stage and locations. One of those was Mina Rau, a collective farming planet growing one crop which we had planted on location a year early to grow out around sets we built in the field. These had all been mapped out in story terms in a model for previz. Later, this also had to be recreated in the stage because of strikes, and had to match what we had shot on location.

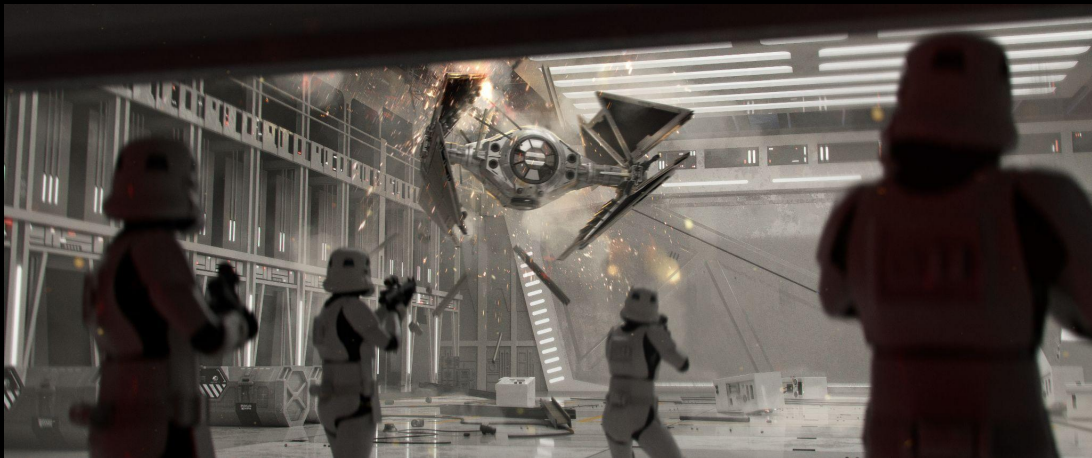
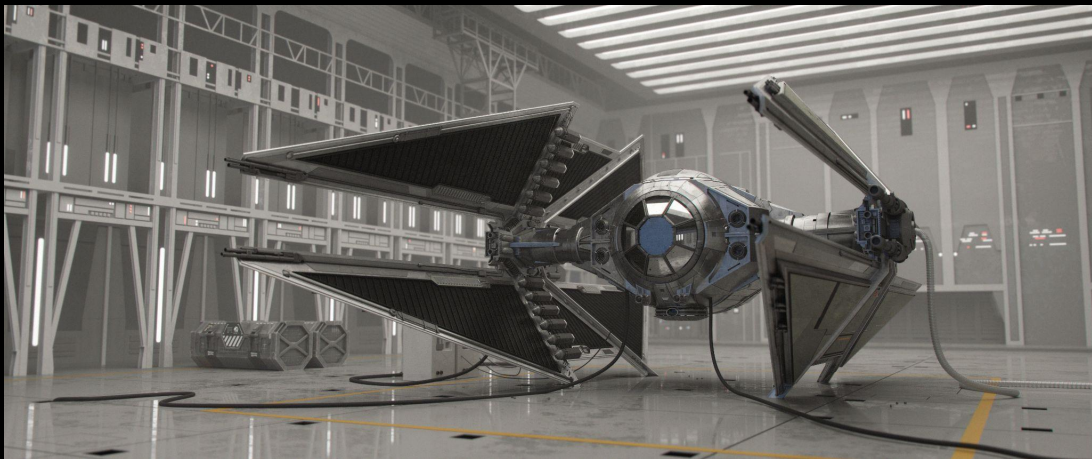
Chandрила, gave us the chance to expand on the Chandrilan style we'd touched on in S1. In my mind Mon Mothma was going back to the family estate in Chandрила, like a Scottish Castle that had been in the family for centuries. That style was mixed with Japanese and Scandinavian influences. The wedding rituals were based partly off the set designs too, and we worked closely with costume on having a richer palette here.

Yavin was a big challenge despite being established. I wanted to explore how other people who were not militarily involved with the rebellion had been displaced by Imperial persecution. We also needed to show progression from no rebel base to nascent beginnings of the rebellion to a fully functional temple base by the end.

By far the biggest design challenge of S2 was Ghorman. The planet had to become more repressed by the Empire as years passed. I settled on a European look drawn from Italian towns like Naples and Turin. The idea was to create a city that had a sense of history and wealth. The plaza needed to be both grand and historic, but also an arena for the massacre that ensues. This was a large built backlot set with several interior sets as part of it, like the café and hotel lobby. We also built streets on the backlot and many interior sets in the stage to create Ghorman. Ghorman is the centerpiece of Episode 8 "who are you?" that we have submitted for your consideration.

Thank you,
Luke

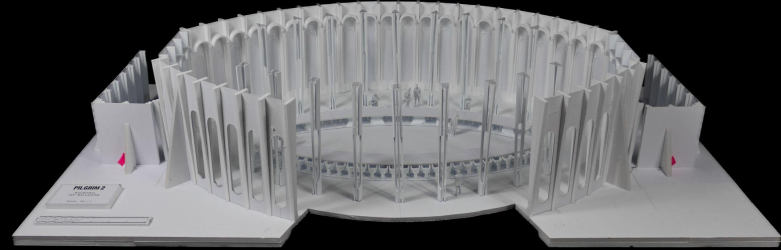
SEINAR TESTING BASE



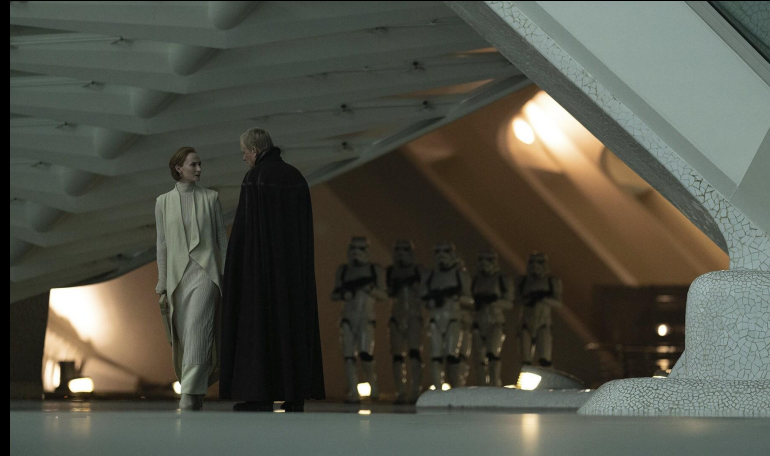


CHANDRILLA

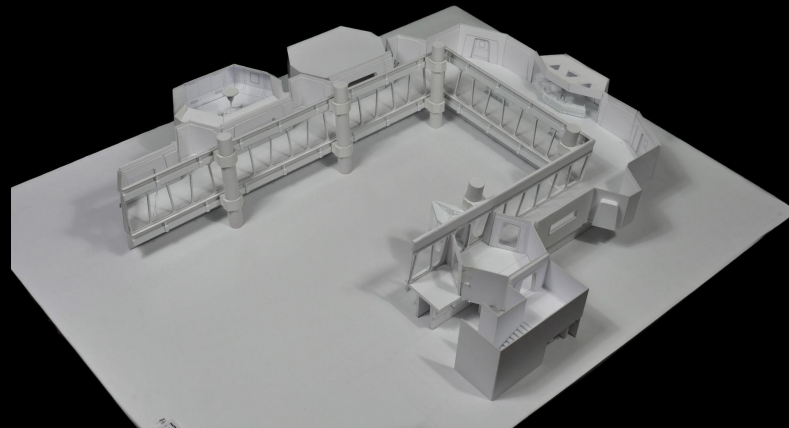
ANDOR



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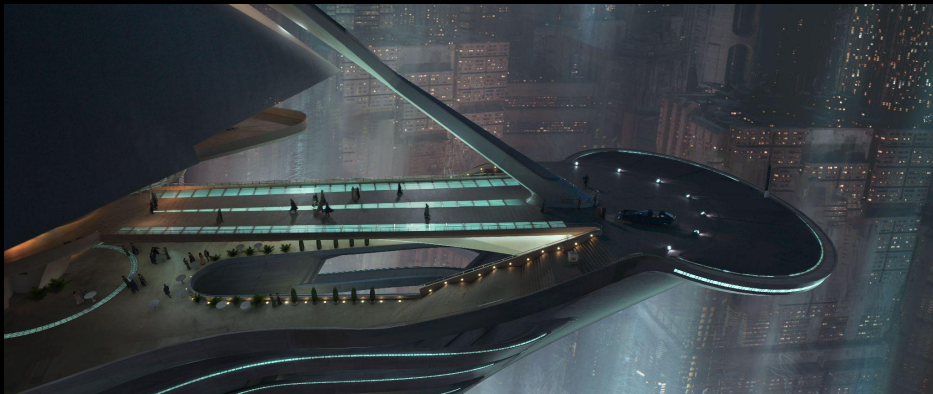


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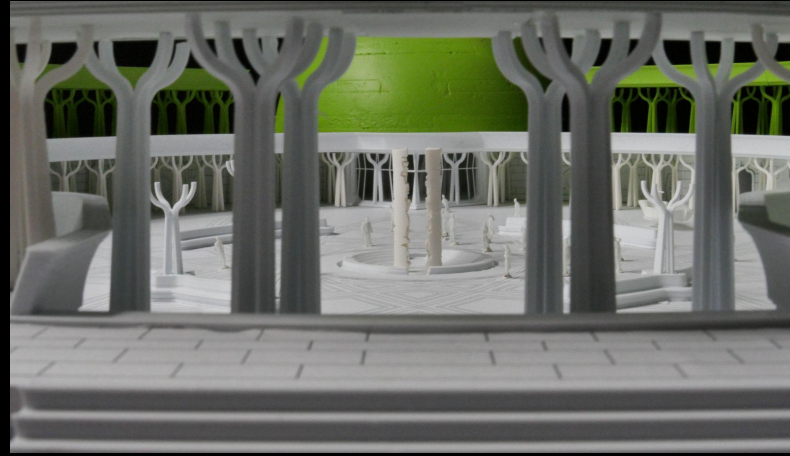
CORUSCANT

ANDOR



GHORMAN

ANDIR



GHORMAN

ANDOR



GHORMAN

ANDIR



YAVIN

ANDOR

