



Griselda

Lazar una serie de narcos, en el país que más ha sido lastimado por el mismo tema fue la mejor oportunidad para darle la vuelta a todos nuestros mensajes, mostrando de forma divertida y única la nueva serie de **Sofia Vergara, Griselda.**

Production Designer – **Knut Loewe**, Supervising Art Director – **Jakub Durkoth**, Art Director – **Bruce Buehner**, Art Director - **Garry McMonnies**, Assistant Art Director – **Allison Lopes**, Set Designer – **Adriana Dardas**, **Michael Budge**, Graphic Designer – **Sharisse Petrossian**, Set Decorator – **Kim Leonard**, Property Master – **Erik Gastreit**, Construction Manager – **Philip Ginolfi**, Greenery – **Matt Davilla**, Action Vehicles – **Randy Wolff**, Art Department Coordinator – **Cynthia Kershaw**



Griselda in her study,
the mega-mansion in ep. 6,
the „Party-Episode“





the bar, inside
Mutiny Night Club
several episodes

Concept, Initial Idea :

Since there are quite a few shows, movies and stories that are set in Miami and greater Florida, I wanted to create a look that is somehow different and yet feels correct. I minimized the use of the color PINK. Instead we used a great deal of plants and greenery for the exteriors and we used a lot of florals and banana-leaf prints for the interiors in order to merge interiors and exteriors and create a green and humid "Florida-Feeling"



The most "nerve-racking" scene for Sofía to film in *Griselda* was when Griselda shoots and kills one of Papo's men in Episode 4. She said she was "horrified" having to kill someone on screen, but knew it was important to showcase Griselda's transformation into a "ruthless monster."

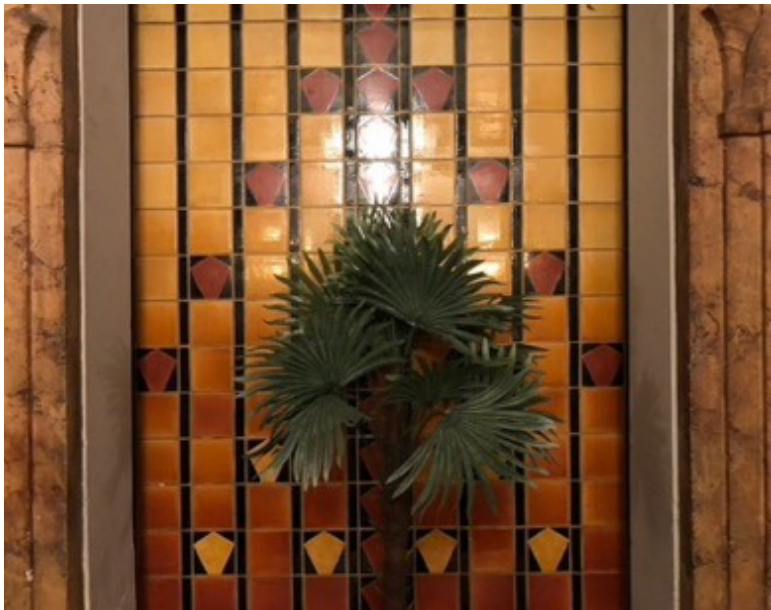


Locations :

We needed water in the background and architecture that would work for the 1970s and the 1980s. And the show needed to feel green and humid. Three elements that define Florida and Griselda Blanco's Miami.

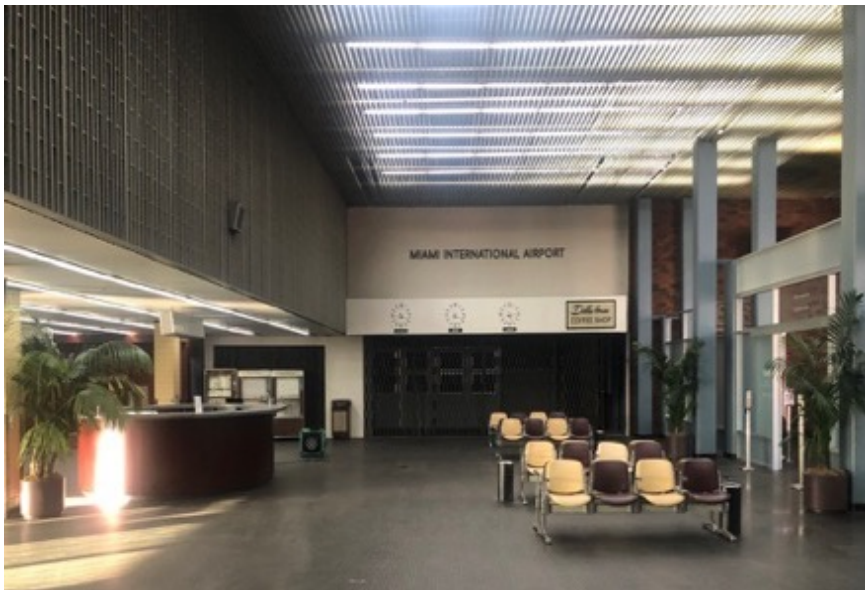
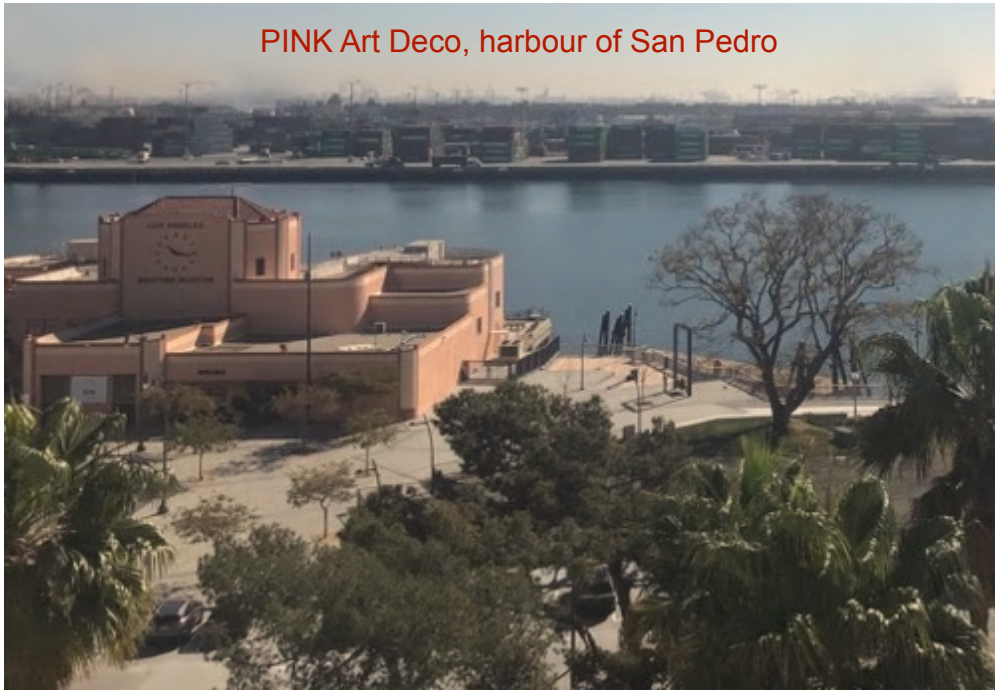
Very early we decided to do most of the principal photography in and around Los Angeles, mostly for practical reasons. Of course, it was a challenge to make Southern California look like Florida to start with. The story is set in the 1970s and 1980s. I wanted to focus on architectural elements that would go back at least 10, 20 or even 30 years. I picked several buildings that were designed by William Pereira in the 1970s. The reason to do this lies in the history of Miami itself, which has a lot to do with Griselda's story. The Miami skyline, as we know it today, started to grow in the 1970s and many buildings were developed and finished with drug-money. Skyscrapers we see in Miami today were added to the skyline in the 1980s and 1990s. This was one of the reasons why it didn't even make much sense to shoot the real Miami today. The VFX budget would have gone through the roof with all the cleaning that would have been necessary. Long Beach and San Pedro have a lot of Elements, areas and neighborhoods that could easily be turned into Miami and Florida. I scouted these areas extensively with the locations team, with Kris Bunting and Javier Ruisanchez.





location manager Kris Bunting in one of the many court-rooms we have scouted on the way

PINK Art Deco, harbour of San Pedro



architecture by
William Pereira
and by Ed
Killingsworth





exterior Mutiny Night Club, ep. 4
Griseldas House in ep. 3
The Cheap Motel in ep. 2



location for the boat-party
„Inner Coastal Waterway“
Long Beach



Colors :

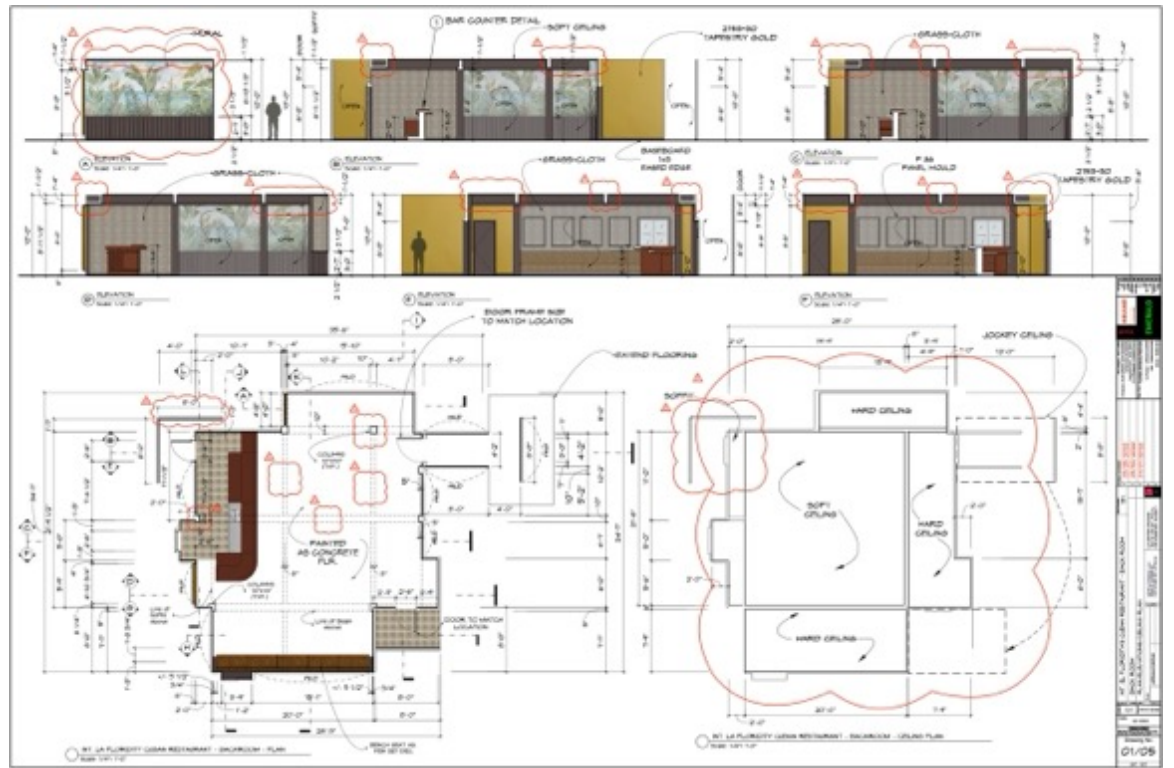
We used the typical pink rarely. The early episodes take place in the 1970s with a few flashbacks into the 1960s. Colors I decided to use a lot in the earlier stages of the show are reds, oranges and yellows. Only in the later episodes, after entering the 1980s, the colors become colder altogether, and the use of Blue comes more often into play.

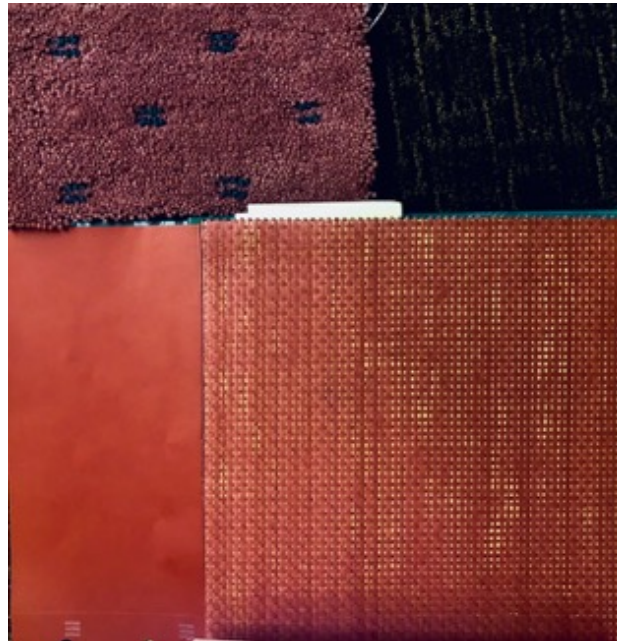
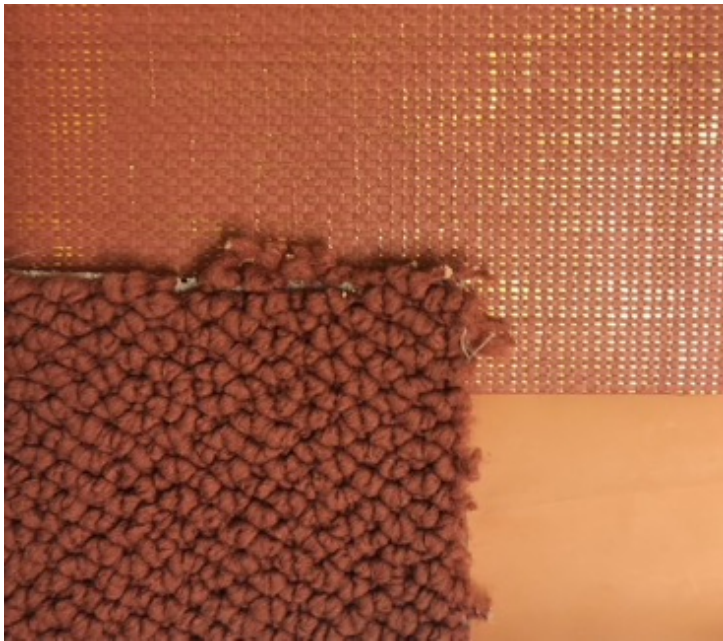
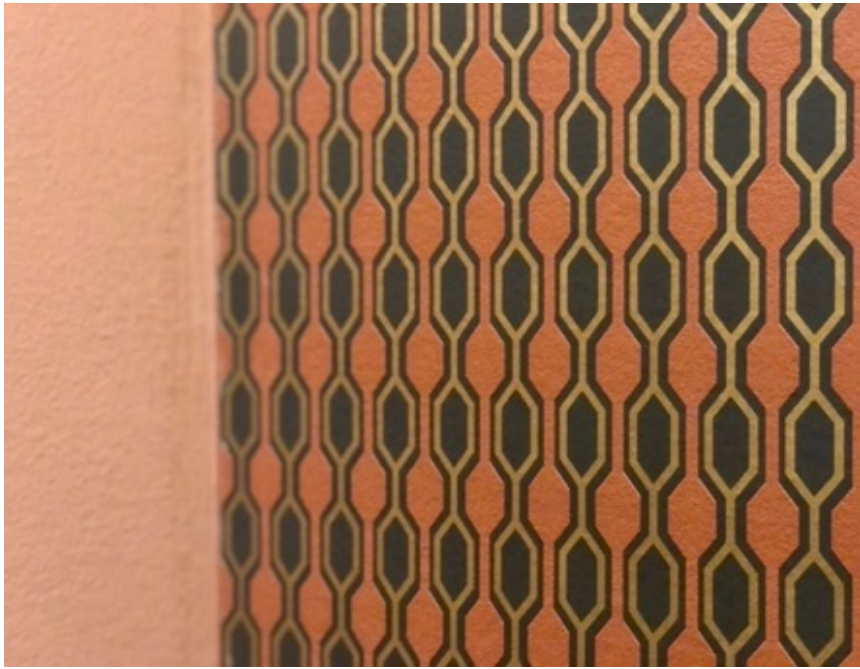
Yellows, Reds and Gold

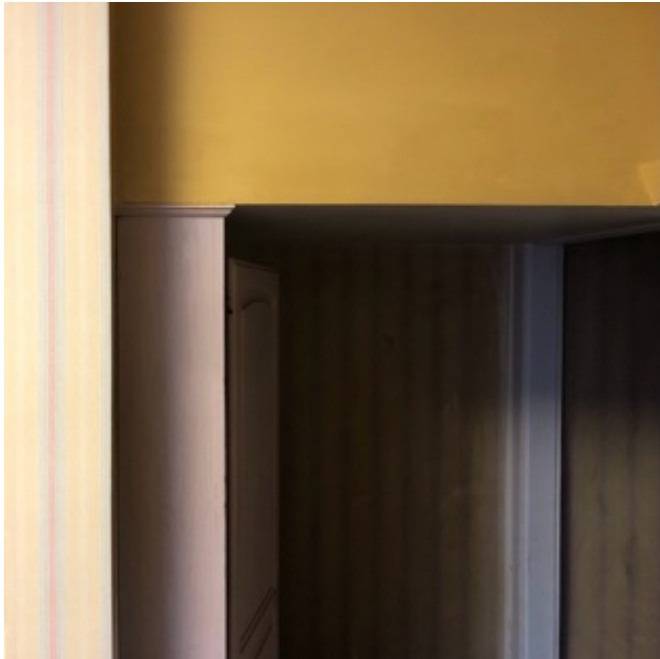


Rivi visiting Amilcar's
Penthouse in ep. 2
Architecture by William
Pereira.
Old LA Times building







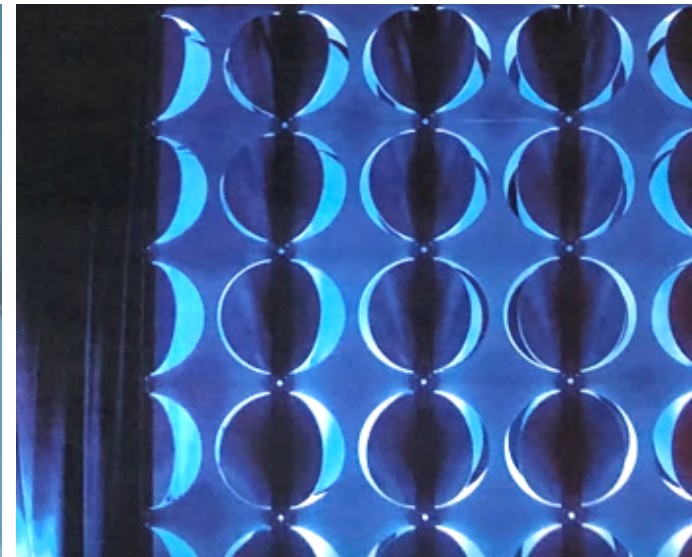




Mutiny Night Club, INT. and EXT. is one of the central elements of the show. This is where Griselda celebrates her success, this is where she gets defeated in the beginning



Blue and Turquoise



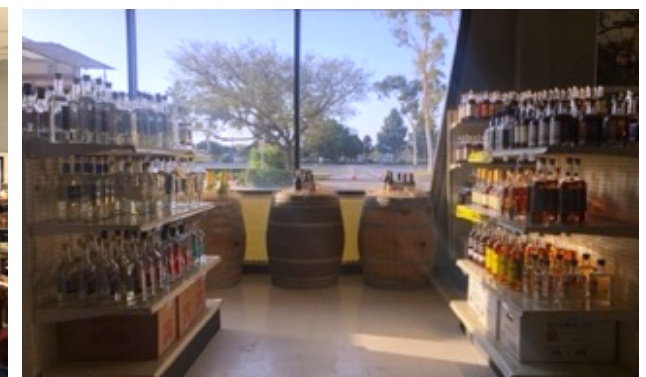


Police Station INT.:
Dark blue, Turquoise and a
little PINK. June's world.
various epidoes



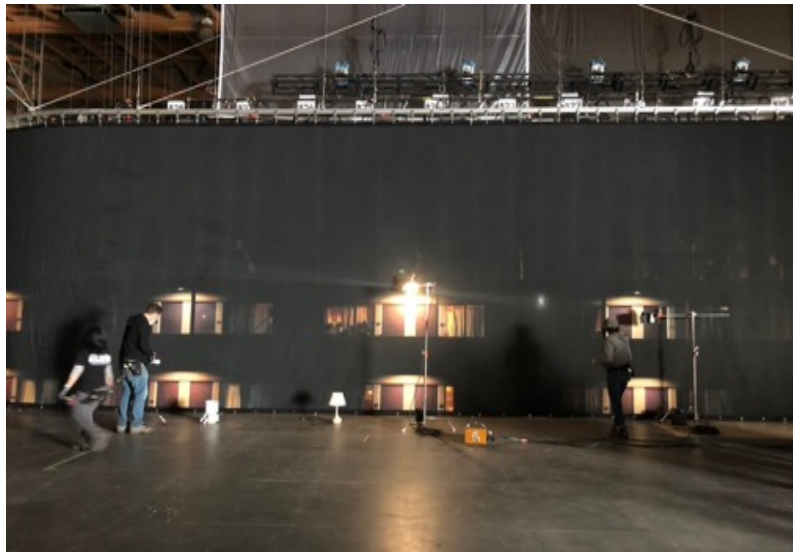
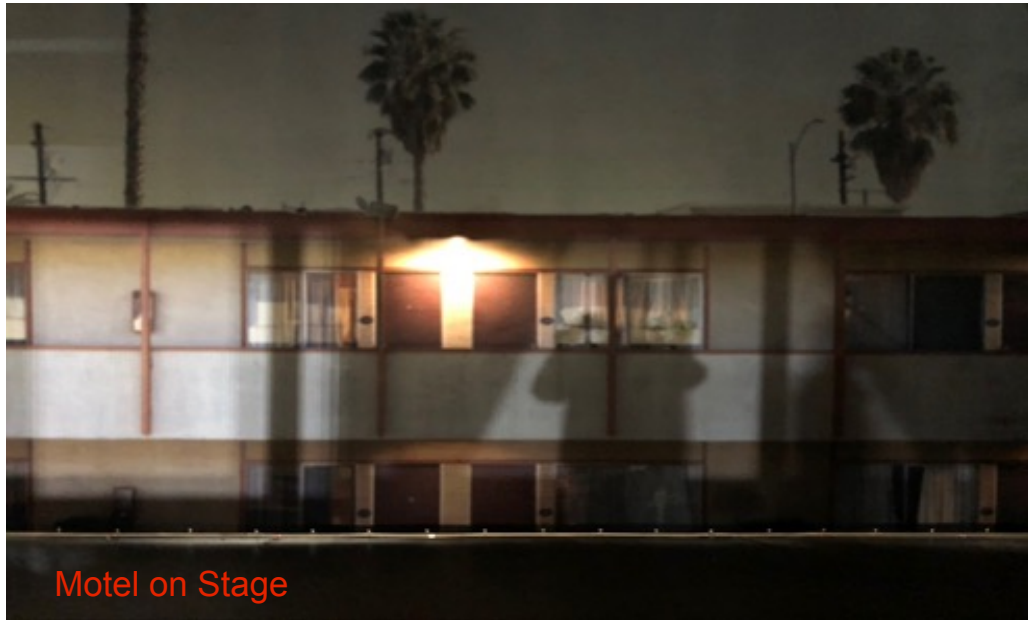
Griselda striking a deal with the Ochoas, visiting their private Caribbean Island . . .





Crown Liquors, which is the location for the famous “Dadeland Mall Massacre” where German Jimenez Panesso and his bodyguard were notably killed, was recreated in a Sears in Cerritos, California. The production design team [referenced](#) footage from the original newscast to match the exterior, the van Griselda's men pulled up in, the guns, and more.

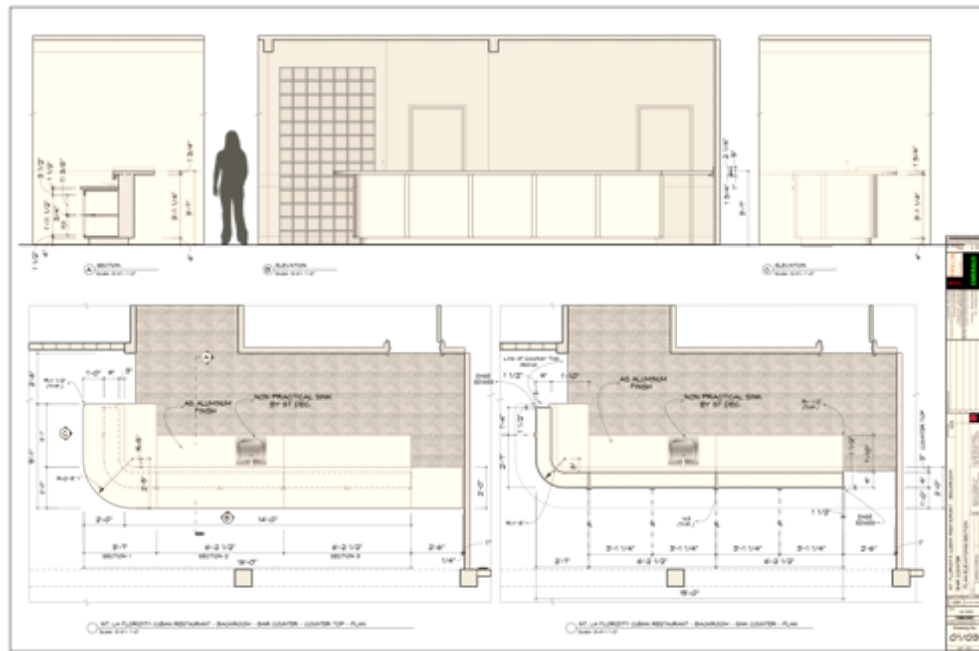
Construction :

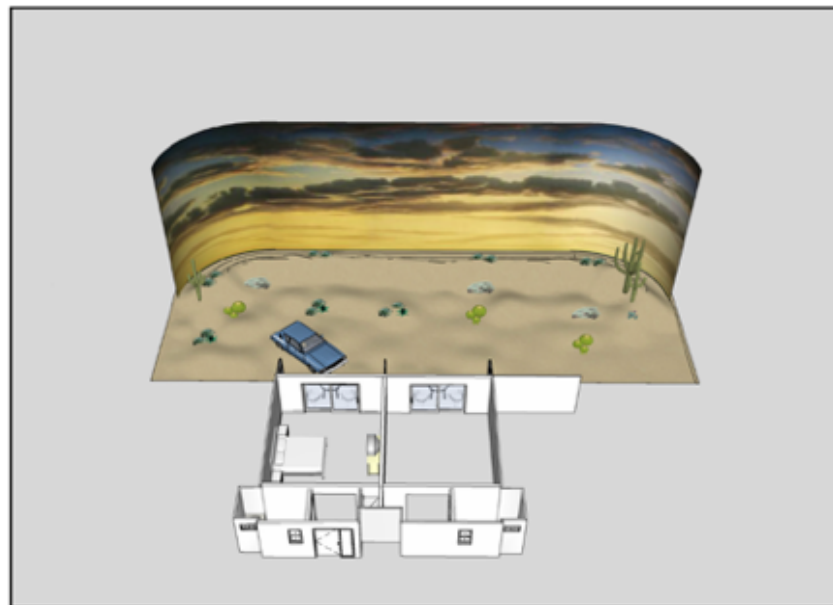
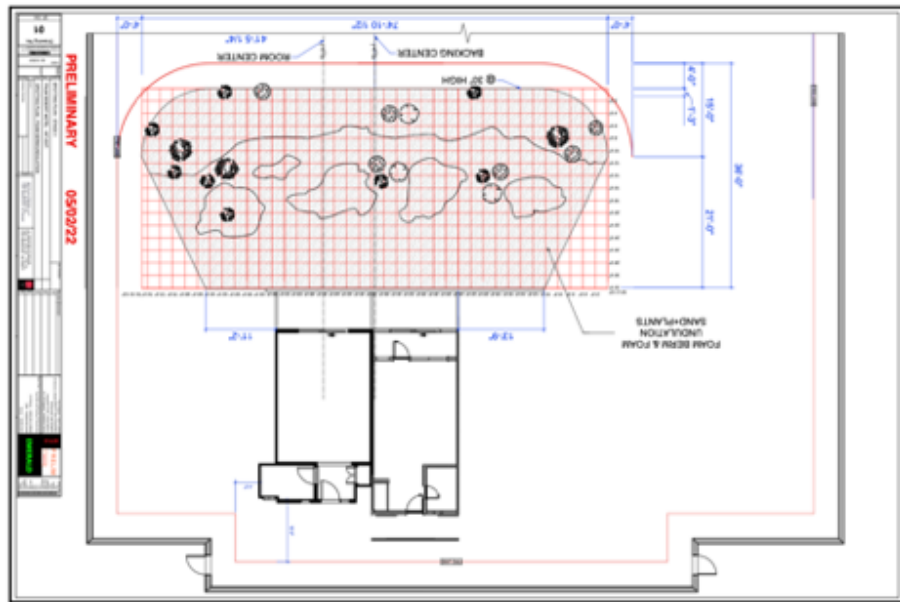


the majority of the interiors was recreated on stage whereas most of the exteriors were shot on location. Except the desert Motel

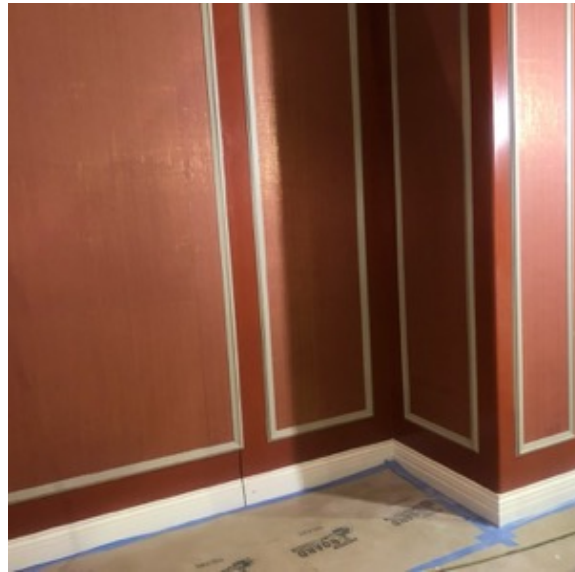


Colombian bathroom on stage. This is Griselda's Medellin Bathroom, beginning of ep. 1





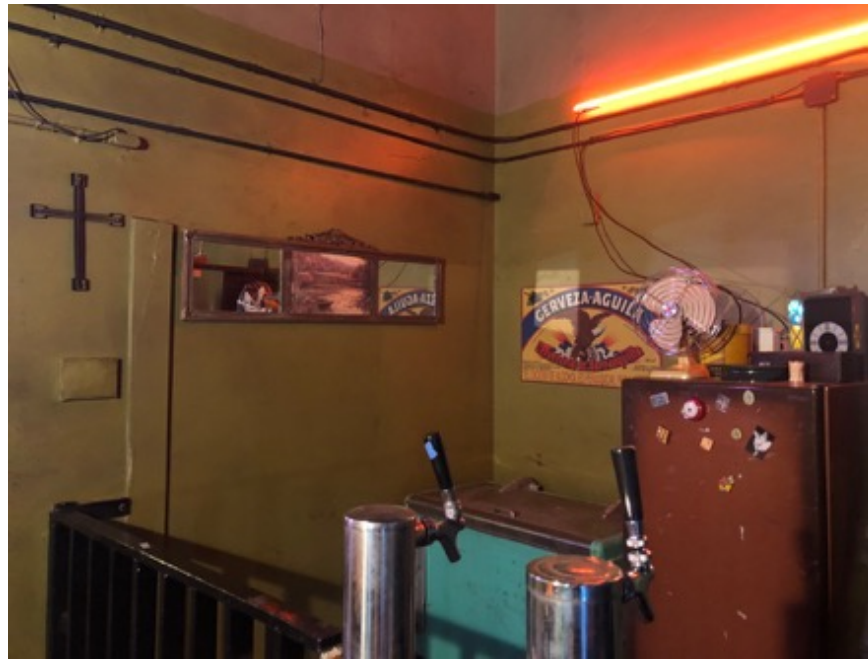
The Desert Motel.
INT. + EXT. ep. 6,
on stage at LACS



Griselda's „Master Bedroom Suite“ ep. 5, comprising of bedroom, dressing room hallway and private study on stage at LACS again.

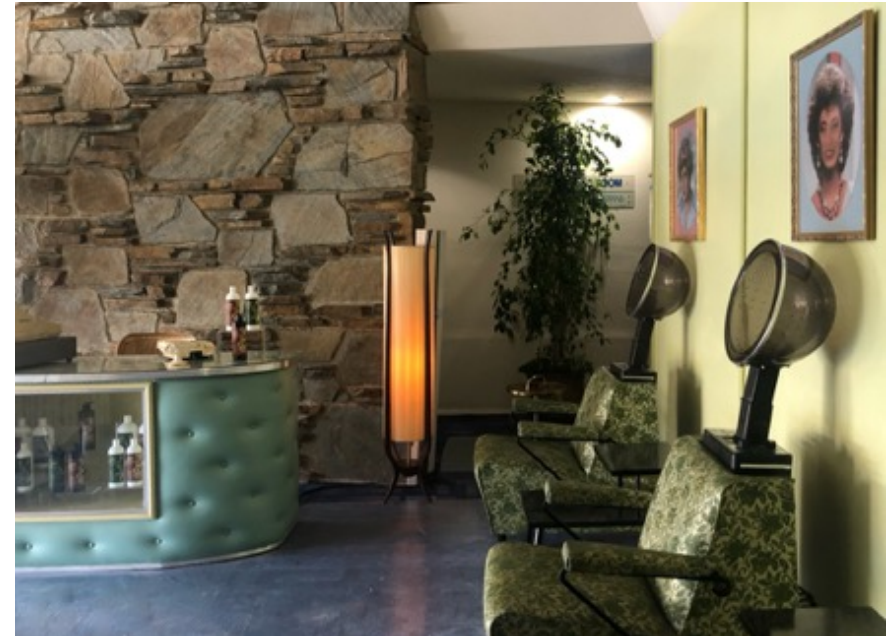
Set-Dec :







we used a lot of Mustard, Chartreuse and pale Greens to complement the Reds and the Gold



Griselda's
bedroom in
ep. 4.
Painting
inspired by
Franz v. Stuck



The Cop Bar
in ep. 6
is one of the
few PINK
interiors





Greenery :





Griselda's first house in Miami, ep. 3.
From here she starts to build her imperium.



Griselda's first house in ep. 3 (above)

Griselda's second house „The Fortress“ in ep. 4



Action Vehicles :



Aston Martin Lagonda
Rolls Royce Silver Shadow
Lamborghini Espada
Ford Pinto
US Mail Jeep + designer





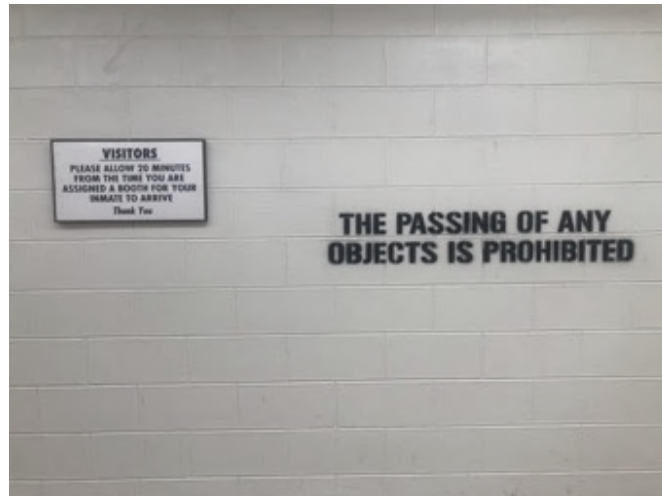
Griselda's Mercedes 450 SEL 6.9
Various episodes





Party guests arriving in ep. 5,
Lamborghini Countach, Rolls Royce Corniche, De Tomaso Pantera, Ferrari 400 i

Graphics :





„Let's get Cozy“
theme of Amilcar's take down in ep. 4





