



## CARLOS BARBOSA - Production Designer

Trained as an architect with a Masters degree from Tulane University, Carlos Barbosa's credits as a Production Designer include Magic City, Aquarius, the pilot for Terra Nova, the pilot and season eight series of 24, Lost, CSI-Miami, Studio 60, Action, Coach Carter, The Invisible, and Hurricane Season among many others. www.carlosbarbosa.com

## Designing Godless

Set in New Mexico in 1884, Godless is a story centered around the mining town of La Belle, inhabited by desperate widows who lost their husbands to a mining accident, fatherless children, and a few old men. Surrounding La Belle are other places and towns, stories of greed and jealousy, and men seeking riches and revenge or justice and redemption.

The most important sets are the Town of La Belle and Alice's Ranch. Designed and built from the ground up, one is nestled in a small valley surrounded by hills and the other lays vulnerable on the open plains. They both share a common design objective, to capture and portray in the most realistic way the desperate, gritty, and hard way of life as depicted in the story.

Other sets built on location are the post apocalyptic town of Creede where burnt structures and ashes are the only witness to a brutal massacre and train robbery, and the Paiute camp where our heroine Alice is taken after being rescued from Comanche warriors.

Built on stage are the interiors of the second floor of the Hotel La Belle, the mine complete with a practical hydraulic elevator, Alice's well, Elias Hobbs Blackdom house, and Uncle Dunchee's farm house. The remaining sets are numerous modified existing locations throughout northern New Mexico.

It took eighteen weeks and a team of over one-hundred, twenty men to conceive, design, build, paint, age, and dress the town of La Belle and Alice's Ranch, secure all locations and design all other sets for the entire six-episode miniseries.











## Design Approach

Finding a terrain nestled in the hills which would evoke the natural topography of a mining town was the key to achieving an authentic look.

Next was designing a master plan that would conform to the natural topography and align the main street with the east / west axis to take maximum advantage of the sun's trajectory enabling optimal natural lighting conditions for camera.

Last, was to lay out the town to achieve desired relationships between buildings for required script narrative.

The process is like trying to solve a Rubik's Cube, where each element affects the next, but in the end, there is only one solution.

Because of the budget constraints limiting the scale of the town's construction, the main street is arched slightly as to impede camera from being able to see all the way through from one end to the other thus giving the illusion of a larger town which keeps unfolding as the camera moves through.

At the mid point, another street intersects creating an irregular shaped plaza, the heart of town where the only masonry structure and the architectural pride of the town stands proud, The Hotel La Belle.

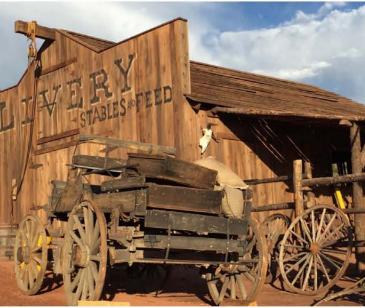












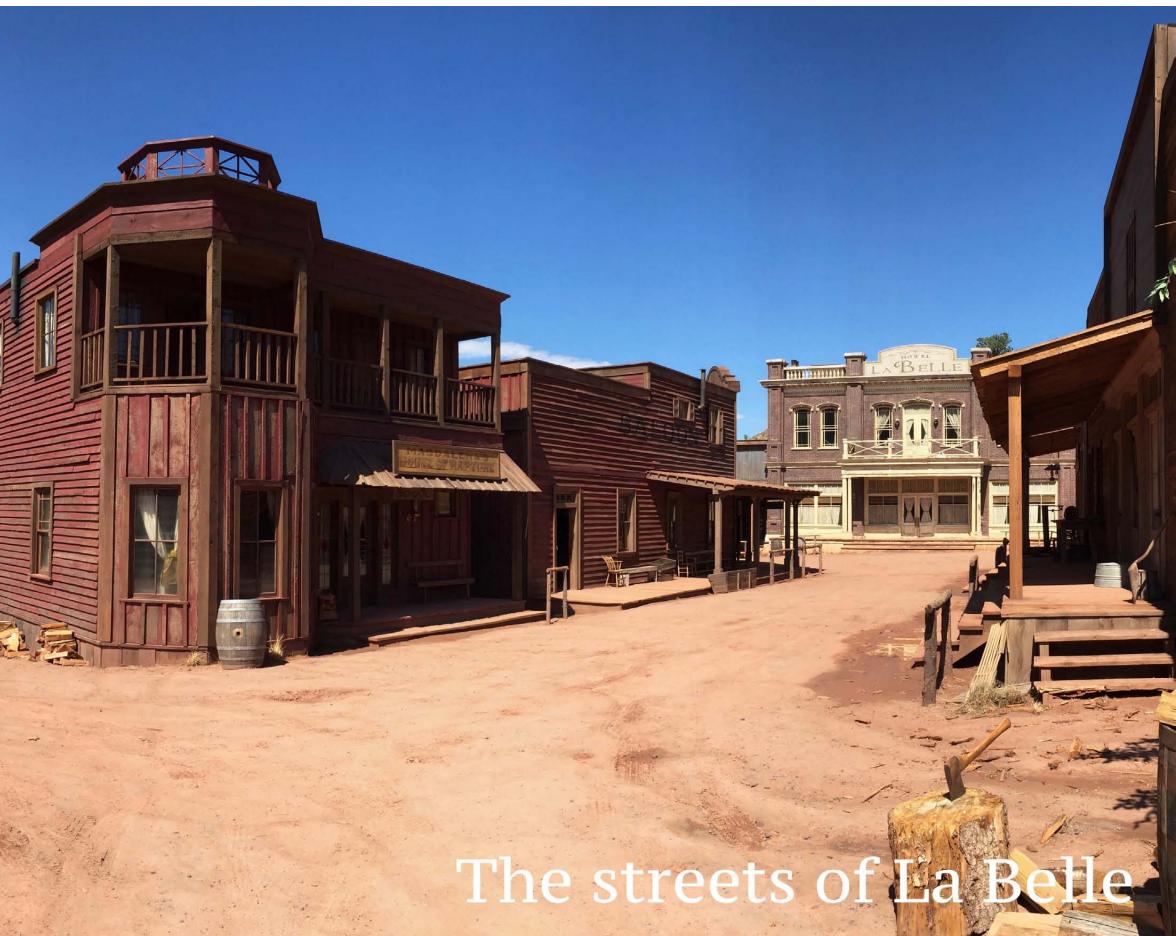














































































































































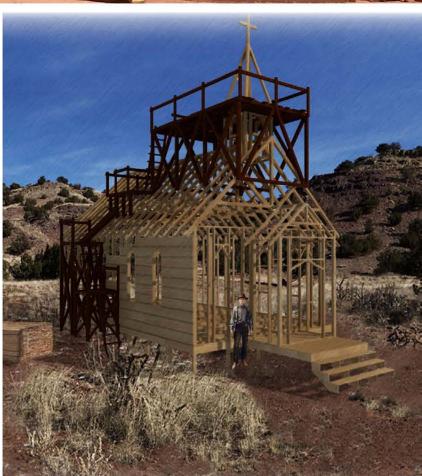






























































































































## ADAM DAVIS - Art Director

Trained as an architect with a Master's in Architecture degree from Southern California Institute of Architecture (SCI-ARC) Adam's credits as an Art Director include, Super 8, Larry Crowne, The Girl with the Dragon Tattoo, Catching Fire (Hunger Games sequel), Aquarius, Terra Nova, and Magic City, among others.

