

**The cinematic journey of portraying Golda Meir, Israel’s first female Prime Minister, became an incredible chance to humanize this iconic leader.**

The film’s color palette, carefully crafted with nicotine, gray, green, olive, and brown, became a symphony of visual elements. Textures of wood, burlap, and concrete were woven into a restrained yet powerful aesthetic, deliberately designed to support Golda’s character.

The most formidable challenge emerged from the necessity of shooting London for Israel. This required an exhaustive effort in creating a concept art bible an intricate overview detailing exactly how the film should look and feel. The process involved extensive research, planning, and construction of each set and detail. Collaborating with a crew unfamiliar with Israel’s history demanded meticulous attention and creative ingenuity.

The art department, led by Set Decorator Celia De La Hey and Art Director Andrew Munro, emerged as the backbone of this intricate production. Their talent and dedication were pivotal in bringing the vision to life within the confines of a London studio. Architectural and design discussions with director Guy Nattiv transcended the bounds of historical documentation, constantly seeking visual and cinematic ways to convey the escalating tension in Golda’s world.

The sets themselves became protagonists in the narrative, meticulously planned with period accuracy and serving as powerful narrative tools. Golda’s House, designed with a nicotine color scheme, aimed to feel intimate and close to the character. Every detail, from custom-made artworks to carefully chosen elements, contributed to the richness of the ambiance. The moment of Golda walking into her home became a poignant highlight, emphasizing the importance of authenticity and immersion.

“The Pit,” an underground bunker in the film, adopted a brutal aesthetic with concrete pillars and exposed piping. This set served a dual purpose, creating a safe yet claustrophobic space that trapped Golda and the generals with the horrors of war. Functional equipment and screens displaying battlefield footage added layers of realism and complexity.

This comprehensive approach extended beyond the visible sets. Each space, from the Agranat Committee room to Ben Gurion airport, played a crucial role in constructing the world of “Golda.” The film’s overall tone, restrained and nuanced, mirrored the complex emotions and challenges faced by the iconic leader.

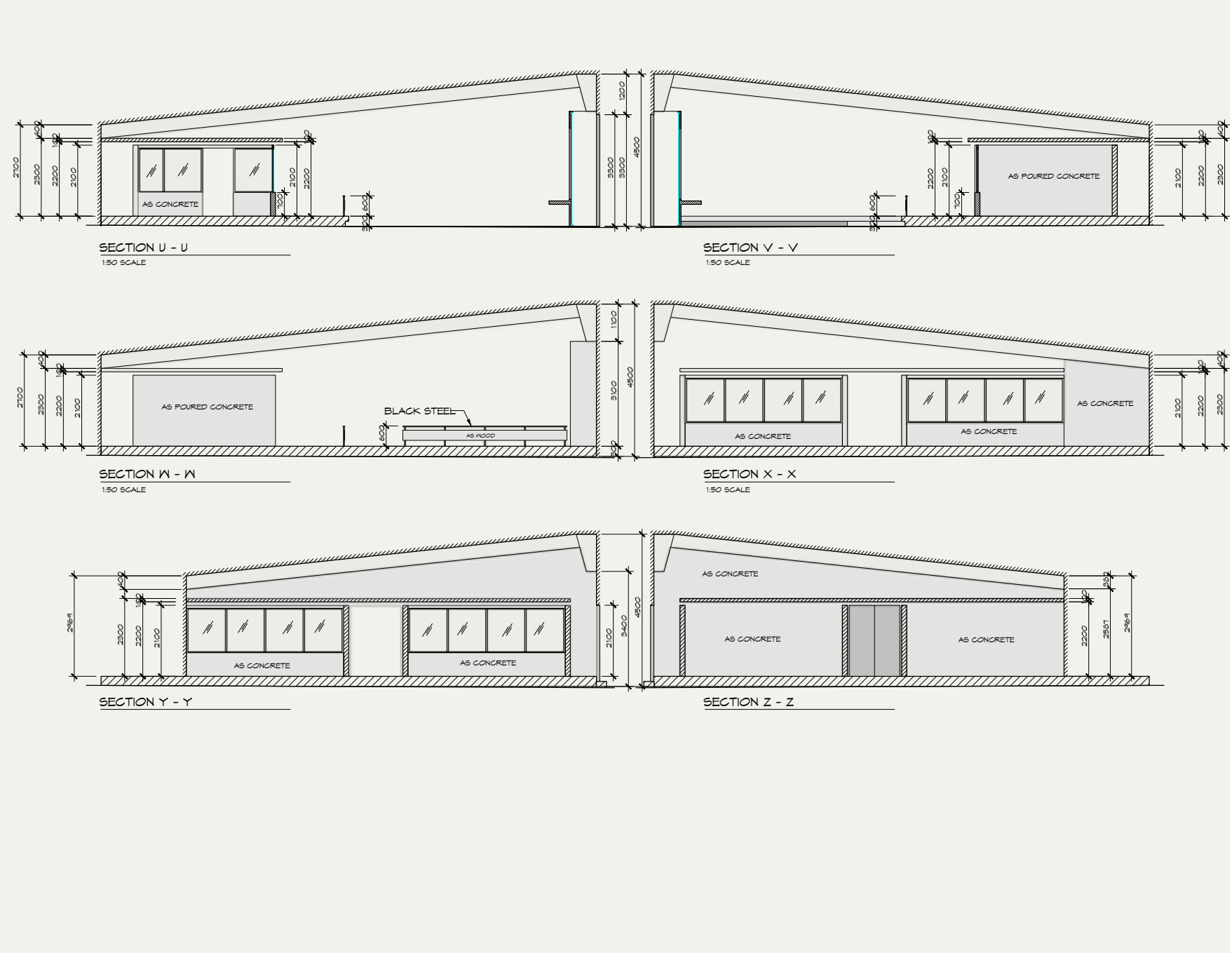
In essence, the production design of “Golda” transcends the traditional bounds of filmmaking. It becomes a meticulous craft, a symphony of colors and textures, a narrative tool that breathes life into historical accuracy, and a testament to the collaborative efforts of a dedicated production team. As Golda walks through the maze of meticulously designed sets, the audience is not just witnessing history; they are immersed in an authentic cinematic experience.

Golda Art department budget : 1,408,630 £



**GOLDA**

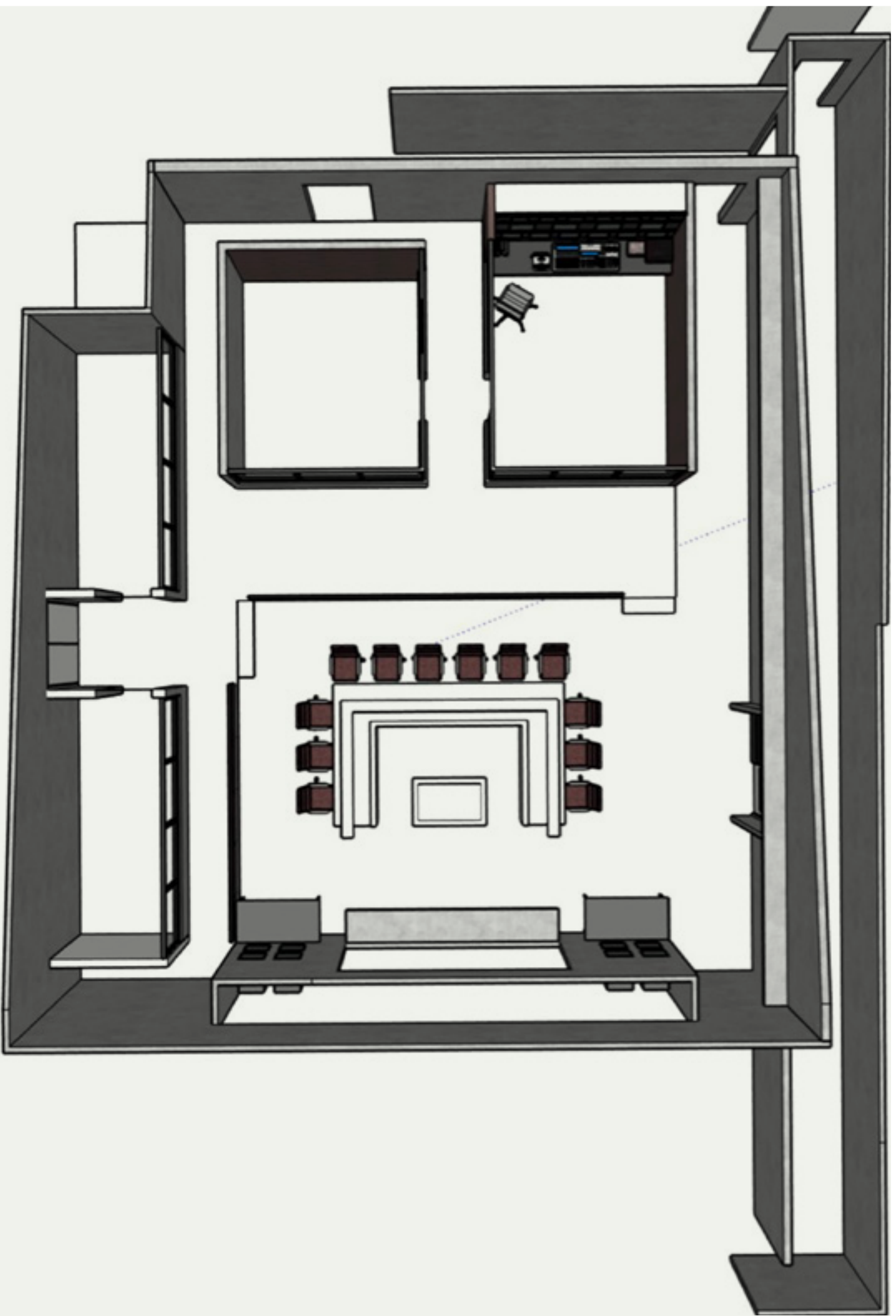




**GOLDA**

**INT. THE PIT, TEL AVIV | 1973**





**GOLDA**

**INT. THE PIT, TEL AVIV | 1973**





**GOLDA**

**INT. THE PIT, TEL AVIV | 1973**





**GOLDA**

**INT. PRIME MINISTER'S OFFICE, 'HAKIRIA', TEL-AVIV | 1973**





**GOLDA**

**INT. GOLDA'S HOME, TEL AVIV | 1973**





**GOLDA**

**INT. TV STUDIO, JERUSALEM | 1973**





**GOLDA**

**INT. AGRANAT COMMITTEE, SUPREME COURT, JERUSALEM | 1974**





**GOLDA**

INT. HOSPITAL MORGUE, TEL AVIV | 1973    EXT. AIRPORT, TEL AVIV | 1973

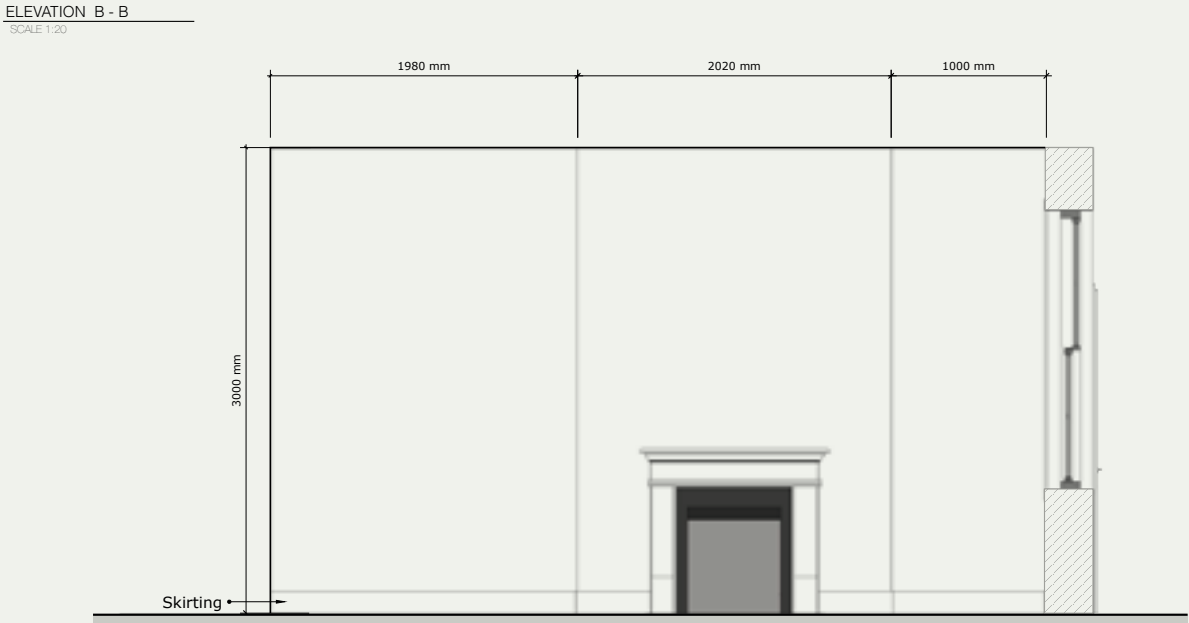
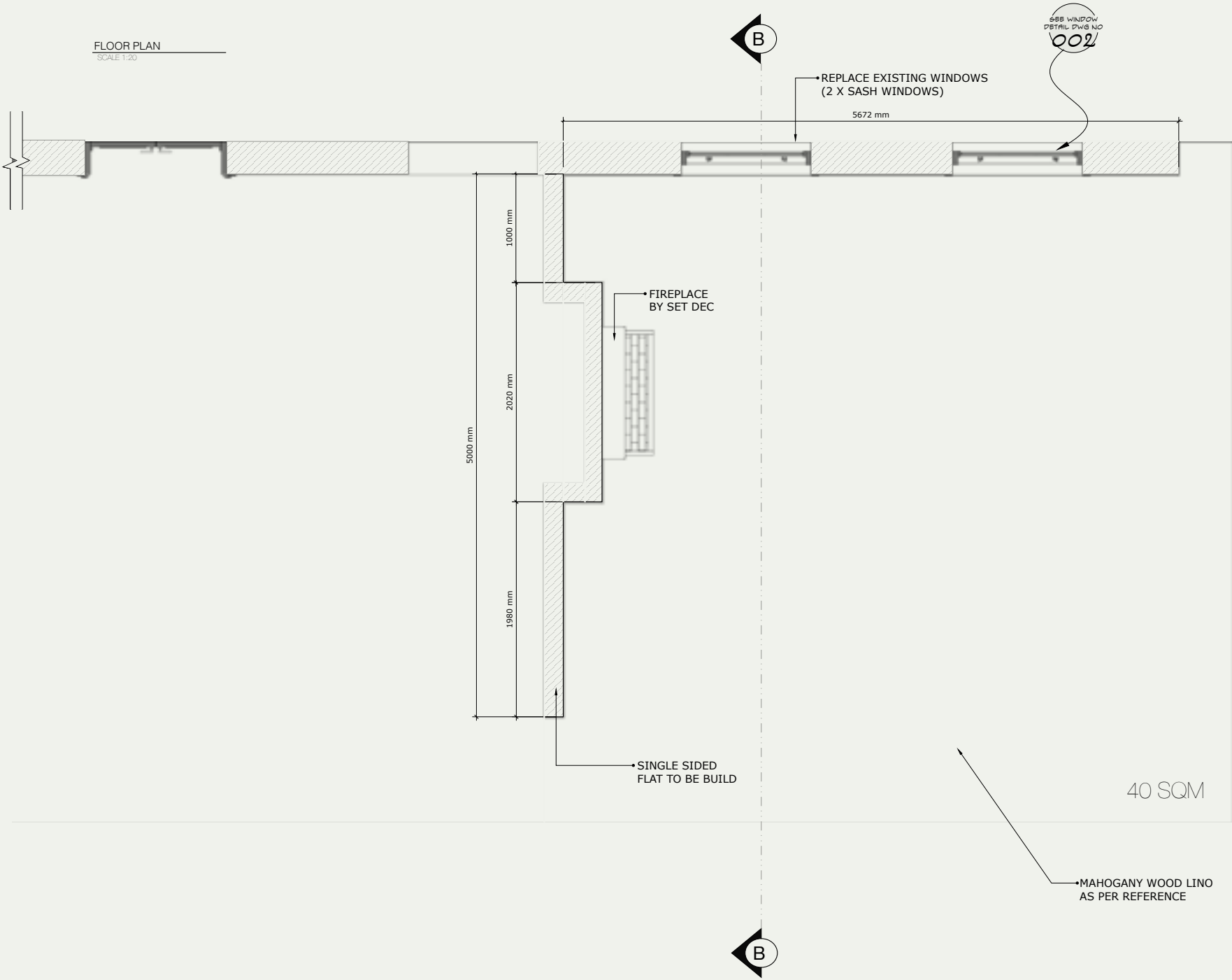




GOLDA

LOCATION: SWAMINARAYAN SCHOOL - GYM

SET: INT. KISSINGERS BEDROOM



GOLDA

INT. KISSINGER'S BEDROOM | 1973