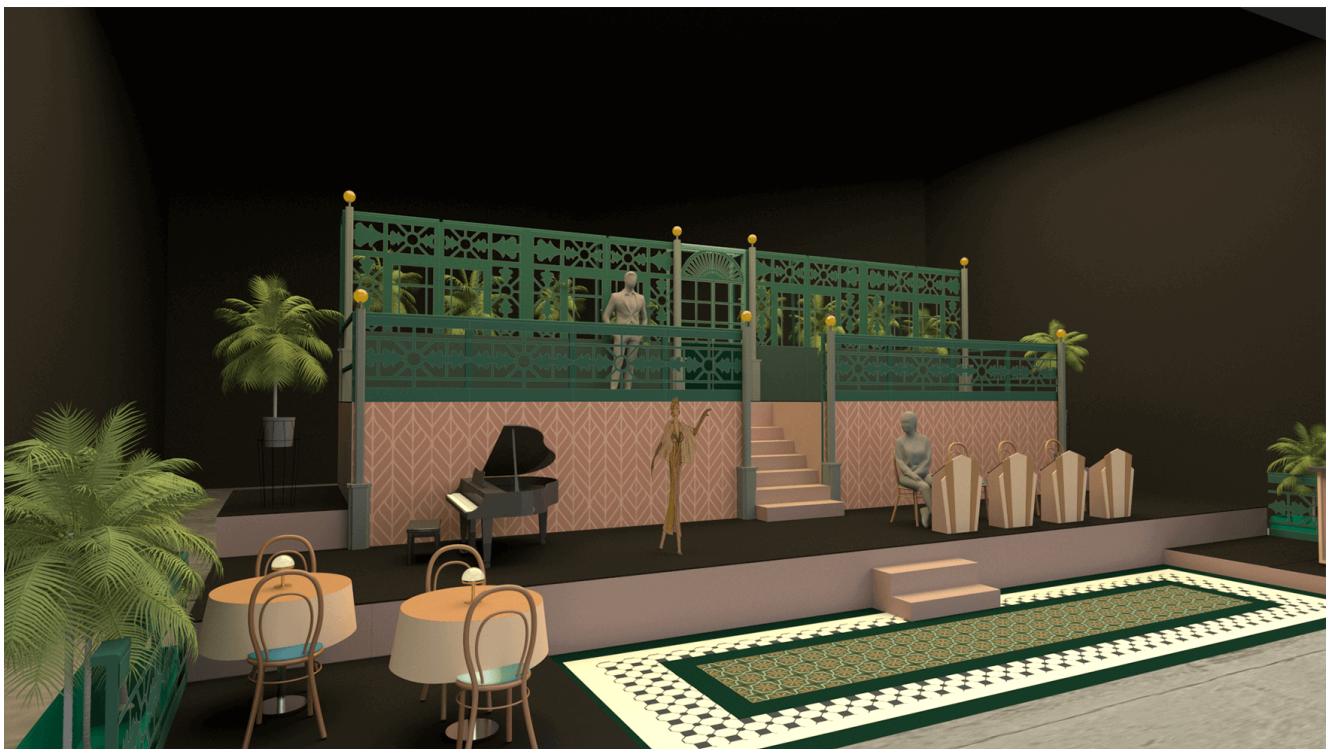


# Recreating 1950s Medellín: Scenic Design Powered by Rhino

*La Sociedad de la Cumbia* is a musical and theatrical experience that brings together more than 25 artists on stage, including musicians, dancers, and actors. Produced for the third consecutive year in 2025, the project is set in a fictional venue called *Club Mariscal*. The experience transports audiences to Medellín in the 1950s, a period marked by industrial growth, cultural effervescence, and the golden age of orchestral Caribbean music.



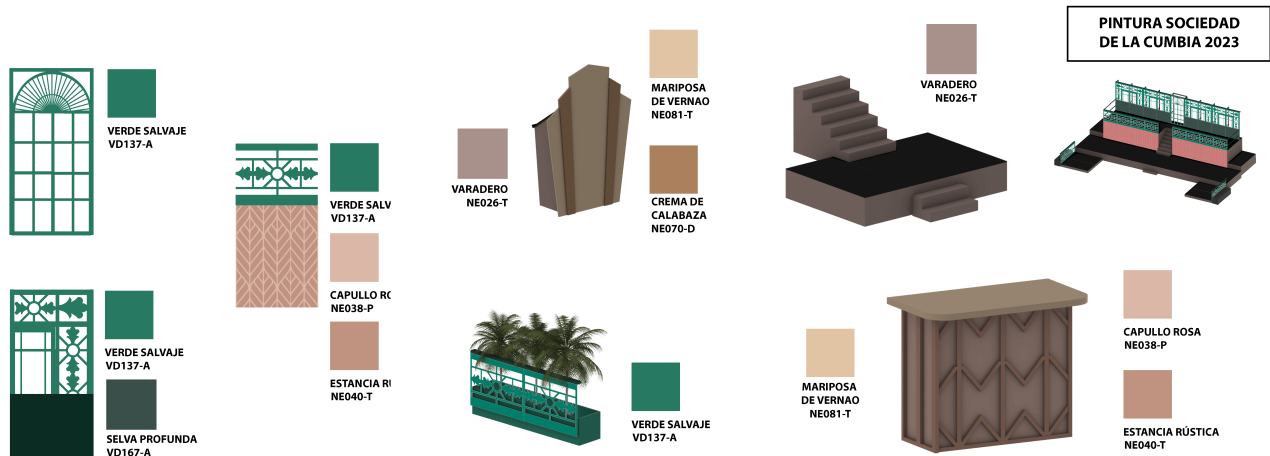
*Scenic production render*

## A SOUND JOURNEY INTO 1950s MEDELLIN

Driven by a narrative of love, nostalgia, and humor, the story of Pepe and Margarita unfolds through classic songs and original compositions by director Juancho Valencia. Produced by Merlín Producciones in collaboration with Teatro El Tesoro, the project has had a significant cultural impact. Since its premiere, it has sold out multiple

performances, expanded into a television miniseries with Teleantioquia, received a Latin Grammy nomination for its live album, and earned four nominations at the India Catalina Awards.

Behind this success lies a complex scenic production that balances historical evocation with contemporary digital workflows.



### Scenic production components

## SPACIAL DESIGN CHALLENGES

The creative team was extensive and interdisciplinary. Art direction was led by Ana María Jiménez, Nicole Gómez, and Carolina Lebrun, whose task was to reconstruct a period atmosphere while ensuring practicality, durability, and adaptability for touring.

Ana María Jiménez, founder of *Taller Sin Borde*, designed the main scenography for *Club Mariscal*. The space was organized into three distinct levels, not only to accommodate the Big Band but also to enable dynamic actor movement and varied scenographic compositions. The central area functions as a dance floor, while the foreground includes spaces for scenes occurring outside the club. A bar anchors the right side of the stage, balanced by symmetrically arranged tables on the left.

This spatial zoning was critical to maintaining narrative clarity, visual rhythm, and fluid transitions throughout the performance.



*Behind La Sociedad de la Cumbia's success lies a complex scenic production that balances historical evocation with contemporary digital workflows.*

## **PRODUCTION & TECHNICAL MODELING**

Scenic production was carried out by [Noj Estudio](#), which faced the challenge of translating the scenographer's aesthetic intentions into a system of fabricable, repeatable modules. Unlike conventional ephemeral stage sets, this project required durability and structural resistance to support national touring.

Every scenic element was modeled in 3D, allowing for precise production control. Even props such as lamps and music stands were custom-designed and fabricated. [Rhino](#) served as the primary 3D modeling tool, enabling accurate dimensional control, technical decision-making, and clear construction specifications across the entire set.



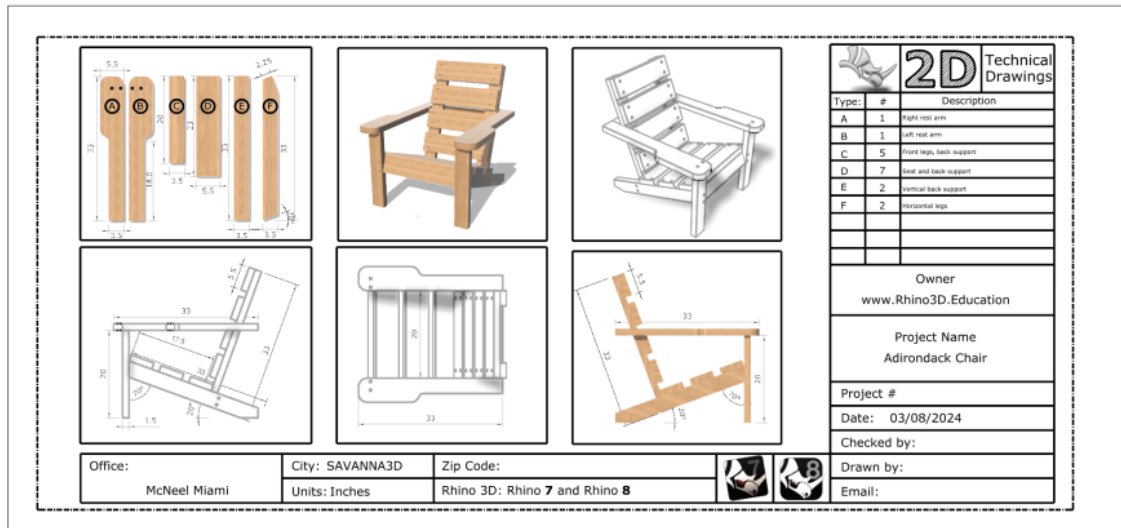
*Drawing by Ana María Jiménez*

## RHINO ACROSS 3 KEY STAGES

### DESIGN & VISUALIZATION

In the initial phase, Rhino was used to define the number of stage platforms and control height relationships across the set. This was fundamental to achieving the desired spatial composition within Teatro El Tesoro and ensuring performer comfort. Visualization modes such as **Monochrome** and **Rendered views** played a key role during meetings with directors and collaborators who were not necessarily fluent in architectural or technical drawing language. These views helped align creative intent early in the process.

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[See Also](#)

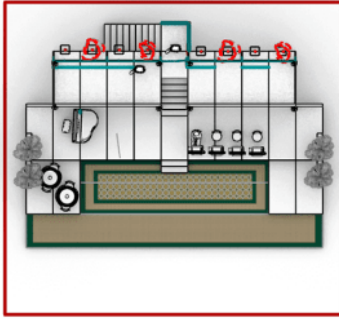
[2D TECHNICAL DRAFTING](#)

## FABRICATION & OPTIMIZATION

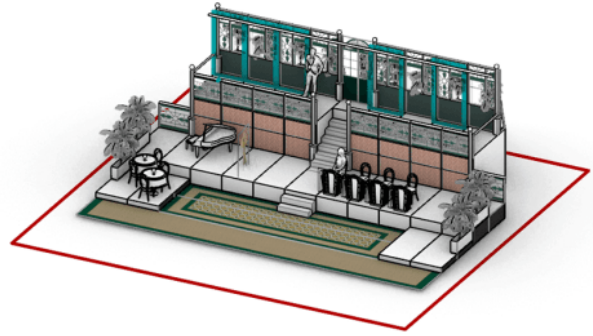
During production, modular control and the use of commercial dimensions enabled optimized material use, particularly in the wooden front panels. Traditional craftsmanship, such as wooden frames and classic joinery, was combined with digital processes.

Laser-cut files were generated for ornamental cut-outs, while stencil guides were produced for painted graphic elements. Both were developed directly from the Rhino model using blocks and coordinated exports in PDF and DXF formats. Keeping all these elements within a single 3D environment proved essential for consistency and efficiency.

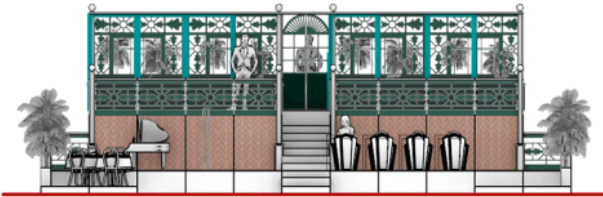
Top



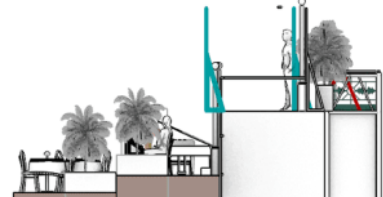
03°



Front



Right



## *Rhino 3D model*

### **ASSEMBLY & LOGISTICS**

The final stage, installation, was critical due to limited theater setup times. Thanks to its modular assembly system, the entire scenography could be installed in just two days. The Rhino model facilitated precise coordination with platform contractors, ensuring accurate heights and spatial relationships.

Additionally, the same 3D model was used to calculate storage requirements and transportation logistics for touring to different venues.



Scenic production render



Drawing by Ana María Jiménez

## CONCLUSION

In *La Sociedad de la Cumbia*, Rhino 3D became the connective backbone linking creative vision, technical production, and logistical execution. Through a single coordinated model and its diverse visualization, drafting, and export tools, Rhino enabled the successful translation of *Club Mariscal* from concept to stage,

bringing the magic of 1950s Medellín to life with contemporary digital precision.



*Behind La Sociedad de la Cumbia's success lies a complex scenic production that balances historical evocation with contemporary digital workflows.*

## **CREDITS**

**Original Idea:** Juancho Valencia

**Executive Co-production:** Merlín Producciones · Teatro El Tesoro

**Script and Direction:** Juancho Valencia · Sofía Carvalho

**Executive and General Production:** Juan Felipe Arango · Vanesa Mejía

**Art Direction:**

Ana María Jiménez (Taller Sin Borde)

Nicole Gómez  
Carolina Lebrun

**Scenography:** Ana María Jiménez

**Scenic Production:** Julián Oquendo (Noj Estudio)

**Art and Scenography Assistants:**

Julián Mejía

Juan David Garcés

**Graphic Design and Props:** Nicole Gómez

**Images:**

Courtesy of Noj Estudio

Drawings by Ana María Jiménez