

GOD OF CARNAGE

TIERNEY FEMOVICH PROD 221-02
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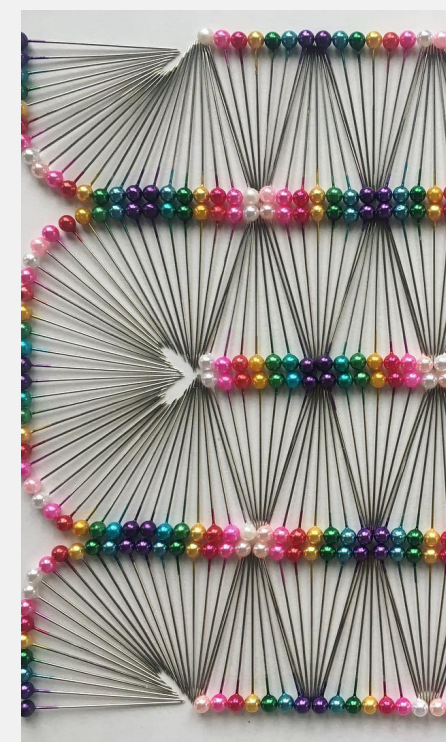
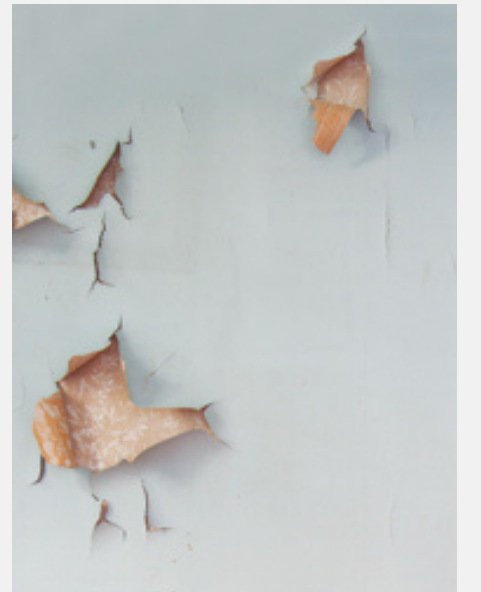
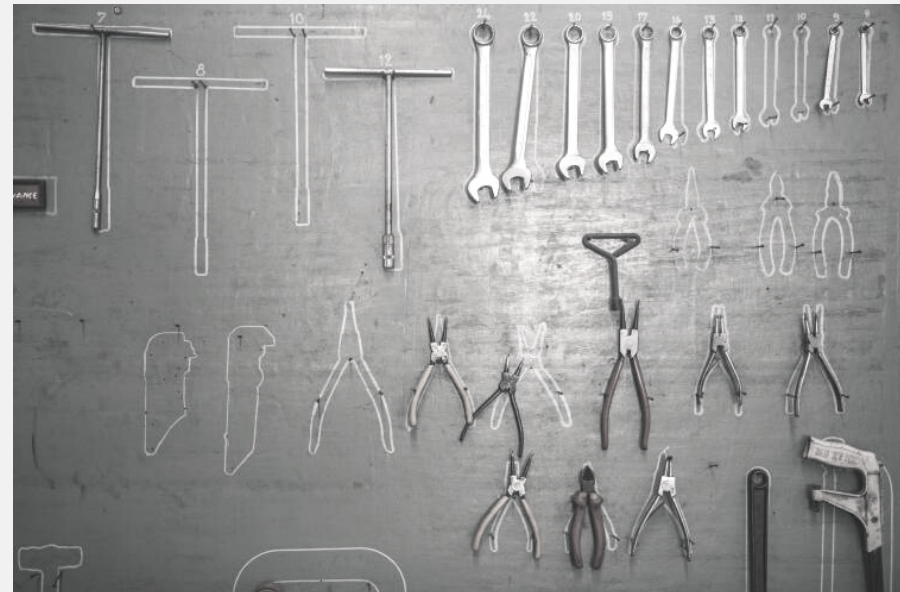
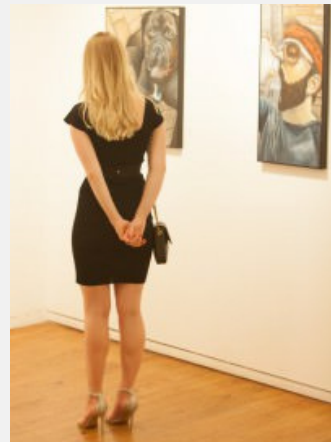
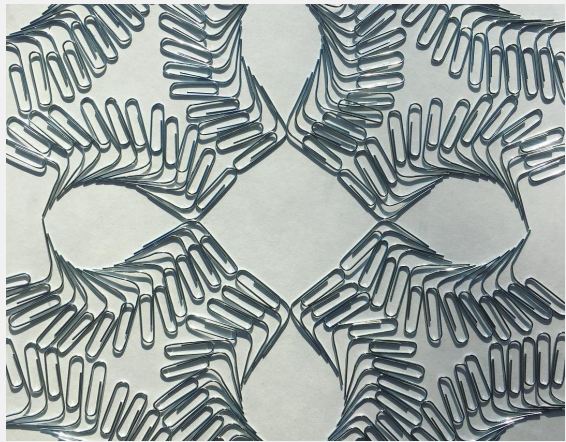
RESEARCH & SET DESIGN

THE EMOTIONAL MOOD BOARD

Throughout the play, all of the characters are obsessed with image. Although the main motivation for the action of the play is to discuss their children and the altercation that they had, the discussion seems to be more focused on control and preserving their image than actually helping their children. It feels controlling, obsessive, and frantic all at the same time. Each character is so determined to appear successful, to be good at their job or their role as a parent, that the emotion of the play seems sterile in the beginning. However, there is also a sense of building tension that increases throughout the story. As things proceed, true emotions bubble to the surface, and that perfect appearance is destroyed.

The images that I chose reflect that idea of appearing perfect or filling a role without really living it. Whether it's people pretending to understand art in a gallery opening, influencers trying to promote their lives, or models who are painted, taped, and pinned to appear perfect, the entire thing is only a facade. I also selected images that reflected the idea of obsessively trying to promote a clean or perfectly ordered front. This obsessive behavior seems most apparent in the female characters, but even the men choose to feed their own egos rather than interact with the world like a human being. Overall the images, for me, perfectly encapsulate the emotions that the play creates.





Emotional
Mood Board

THE ARCHITECTURAL MOOD BOARD

The architectural mood board was built out of images that reflected the emotions depicted in the first board. Although I picture the story taking place in a Brownstone house in New York City, I imagined that very little of that home's original charm would have remained untouched or re-touched. The action of the play takes place in the Novak home. This is very much Veronica's world and as such, the space would have to reflect the control she seems to obsessively exert over her family and which she tries to exert over the Raleigh family. I also wanted the space to feel uncomfortable, sterile, and lifeless. As a result, I was drawn to hyper-modern black and white spaces. In these, design details are kept to a minimum, the items necessary for daily life are hidden away behind clean cupboard doors, furniture is cold, rigid, and impractical, and the character of the space is washed away by clean lines and harsh angles. I felt that this perfectly represented Veronica's need to appear perfect. This is a metaphorical space, not exactly a realistic space, but the emotion of the scene carries through.





Architectural
Mood Board

CONCEPT STATEMENT

The God of Carnage is the story of four "civilized" individuals fracturing into chaos. It is a story that highlights the tiny, insignificant details of daily life and weaponizes them. Although the majority of the story is dialogue, every moment holds some sort of significance. And yet, so often these moments are cut short or wiped away by characters that so desperately want to seem like they have it all together. It's a story of sharp contrasts and of flat facades, which encourages all of us to think more deeply about the everyday things we hide and show, the little moments that shock or anger us, and things that leave us wondering...

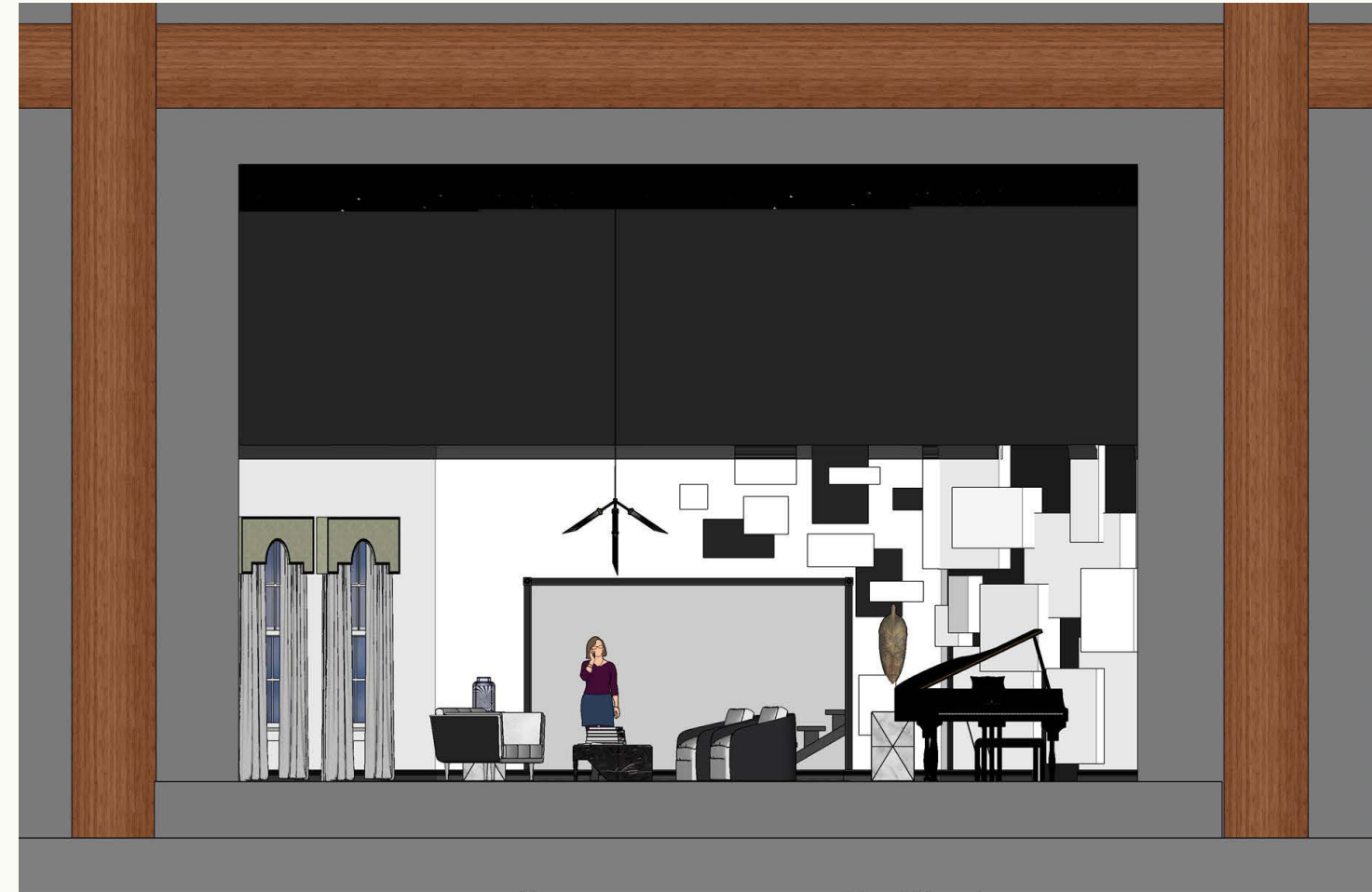
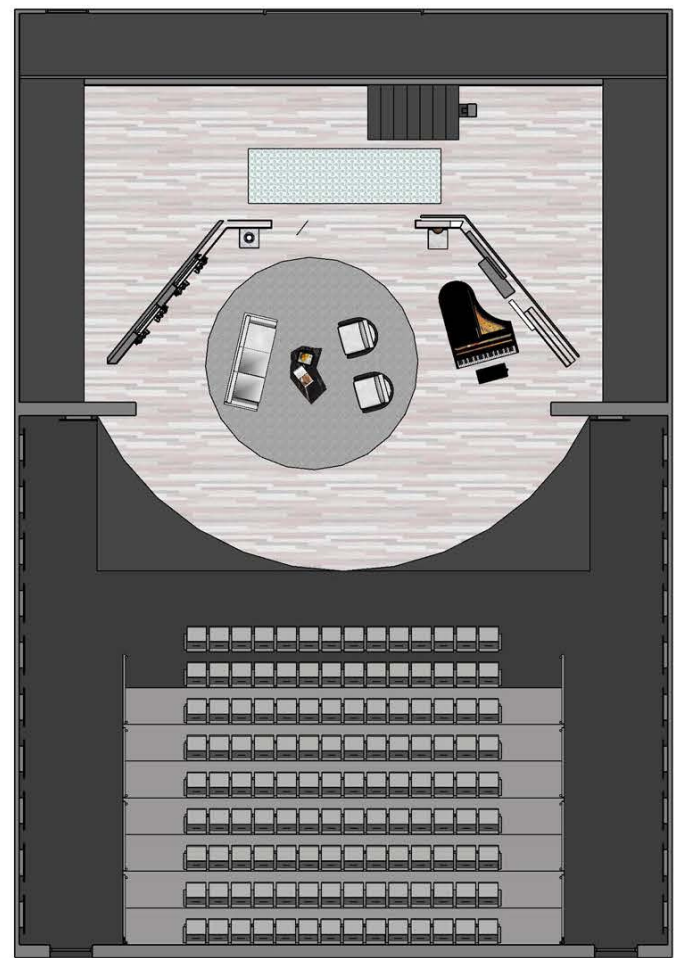
"What do we know?"





The Set Design

The set was deliberately kept simple and minimal. The space was designed to be a broad expanse of white, black, and gray with the main acting space, the sofa area, set just slightly off-center stage. On one side, the space seems to be a perfectly normal living room, but as the eye moves across the stage, the facade begins to fracture and splinter much in the same way that the characters and their behavior devolve into chaos throughout the story.





Rendered Views

The set design is kept in neutral white, black, and gray colors, but the patterns are chaotic. These patterns were influenced by the emotional mood board imagery and represent the character's obsessive need to control their lives and the tension of the eventual meltdown simmering under the surface of the more civilized dialogue at the bringing.





The stage set feels removed from the audience, set back from the proscenium and small. This was a deliberate choice. It is meant to highlight how small and insignificant most of the actions and events are in the play, and yet, these trivial daily matters drive the story as a whole. The figures, who are dressed in colored clothing, stand out against the harsh white backdrop. In this way, their emotions, and their dialogue, will be heightened and given more of an impact regardless of the subject at hand.



The furniture was deliberately selected to appear as uncomfortable, pretentious, and impractical as possible. Although the children are the driving motivation behind the two couples' meeting, they are never seen in the play. Additionally, given how much Michael insists he never wanted children, I thought it would be interesting to show a house where there are no obvious signs that children live there. No parent of young children would ever contemplate white upholstery, and yet all of the chairs and sofas are white. Additionally, the heavy marble coffee table and angular side tables in the back are a dangerous hazard for a home with young and active children. Nevertheless, these details are status symbols to the Novak's. They represent a certain level of culture and wealth and present a very specific, curated image of their family life.

THE END

