

## Artistic Statement (2018)

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It's the opening night of a show. The costumes have been sewn, props have been double checked, the lighting has been programmed, the sound check has occurred, the actors and tech are waiting in their places. The audience has arrived and, when they are settled, the show can begin. Hopefully, it goes off exactly as it should, every cue and line delivered with perfect timing. Many months before this night, a group of designers met to discuss their concepts for this show. All designs must first start with a concept. The designers meet with their swatches and sketches, hopefully ready to converge and form a cohesive design. Many questions are thrown around the room. Why did you choose to put these items together? How will they fit together? What else do you need to turn this concept into a full design? If they can answer these questions, they have the ability to create anything.

As a designer, I work incredibly hard to bring imaginative ideas to life, taking freeform concepts and giving them the structural representation that they need in order to get constructed succinctly. I work predominantly with AutoCAD, a versatile software that allows me to create a one to one model of what a theoretical design will look like when it's built. Within AutoCAD, I can troubleshoot possible interference within a certain performing space; plan ahead to see where set pieces will be on stage, in the wings, and during scene changes; and even perform stress tests on certain pieces if their strength is a concern. Before I start on a technical drawing for a design, I make sure that I know the reasoning and use of every part of the design. Does a large dance number occur on those stairs? How big is the ball gown that needs to fit through that doorway? The contents of my drawings and their notes depend entirely on the answers to these questions.

With every piece of work, I try my best to make everything as functional as possible while also remaining as true to the original design that I can. At the high school level, this can prove to be exceptionally difficult. A public high school's theatre company doesn't exactly have the funding or the resources to make the framing of their set out of square iron tubing or get it professionally built, so certain precautions have to be made in order to ensure the structural integrity of a set piece. As a designer, it is my responsibility to make sure that what ends up on stage is both engaging for the audience and safe for the actors.