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● Anton Furst a créé les décors pour le film *Batman*, où Michael Keaton tient le rôle de Batman (1) et Jack Nicholson le rôle du Joker (2). Les décors ne reconstituent pas seulement une période, mais ils sont un mélange d'époques différentes. "Un tel pot-pourri, une telle juxtaposition dadaesque des styles ont créé un style nouveau," dit-il. Il a aussi créé le Batmobile, pour lequel, "nous avons utilisé les éléments les plus lourds possible—les avions, le "Stingray" voiture—et nous les avons tous combinés".

▼ Produktionsdesigner Anton Furst orientierte sich für das Design des Films *Batman*, in den Hauptrollen Michael Keaton als Batman (1) und Jack Nicholson als The Joker (2), an keiner bestimmten zeitlichen Epoche, sondern mischte verschiedene Stile. "Dieses wilde Potpourri und dadaeske Nebeneinanderstellen von Stilen, wird im Ende ein eigener Stil," bemerkte er. Er schuf auch das Batmobile. "Von den schwersten Bildern die uns einfielen, wie Flugzeuge oder die Stingray car, nahmen wir Elemente und bauten sie zusammen."

# Holy Bat-design!

BY ADAM PIRANI

**B**atman is here — as a movie. The heroic character, originated in a comic book in 1939 by artist Bob Kane, is the latest superhuman to receive a new degree of realism through modern cinematic special effects techniques.

Design is a major factor in the new *Batman* movie. Director Tim Burton's previous features, the off-beat *Beetlejuice* and *Pee-Wee's Big Adventure*, have been notable for their visual stylishness. In each, the 30-year-old Burton created an entire cinematic world unique to the film. In *Beetlejuice*, it is a surrealistic afterlife limbo which co-exists alongside a middle-class home; in *Pee-Wee's Big Adventure*, the childish, larger-and-more-absurd-than-life world of its central character.

The box-office success of those films enabled Burton to go ahead with *Batman*. Batman's world is Gotham City — home to the masked crimefighter and his alter-ego Bruce Wayne, an eccentric scientist whose decision to fight crime came when, at nine years old, he watched his parents brutally murdered in front of his eyes by gangsters.

To Burton, Batman is an archetypal character, like Sherlock Holmes or Beauty and the Beast. So the movie's design team has not attempted to slavishly recreate the Batman portrayed in the comic books, nor refer to the 1960's TV series, which is almost universally regarded as a monument to camp.

Filmed at Pinewood Studios in England over a period of four months in late 1988, early 89, *Batman* has a primarily British crew (though Burton is American) -- director of photography Roger Pratt, costume designer Bob Greenwood, and special effects supervisors Derek Meddings and John Evans.

The production designer is Anton Furst. At 44, Furst has not come the traditional movie industry route of working his way up through the ranks of the art department. In fact, after training in environmental design and in film and television at London's Royal College of Art, Furst became involved with a pioneering holography exhibition. The success of that project resulted in Furst becoming supervisor of a company supplying specialist holography and laser special effects to various movie productions.

Then, in 1984, Furst was invited by director Neil Jordan to design the fantasy nightmare movie, *Company of Wolves*. Since then, he has worked again with Jordan on the supernatural comedy, *High Spirits*, and for two years with Stanley Kubrick on *Full Metal Jacket*, creating the battleground of Hue, Vietnam, out of London's disused docklands.



HERB RITTS

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ANTON FURST GIVES US A TOUR OF BATMAN'S GOTHAM CITY

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