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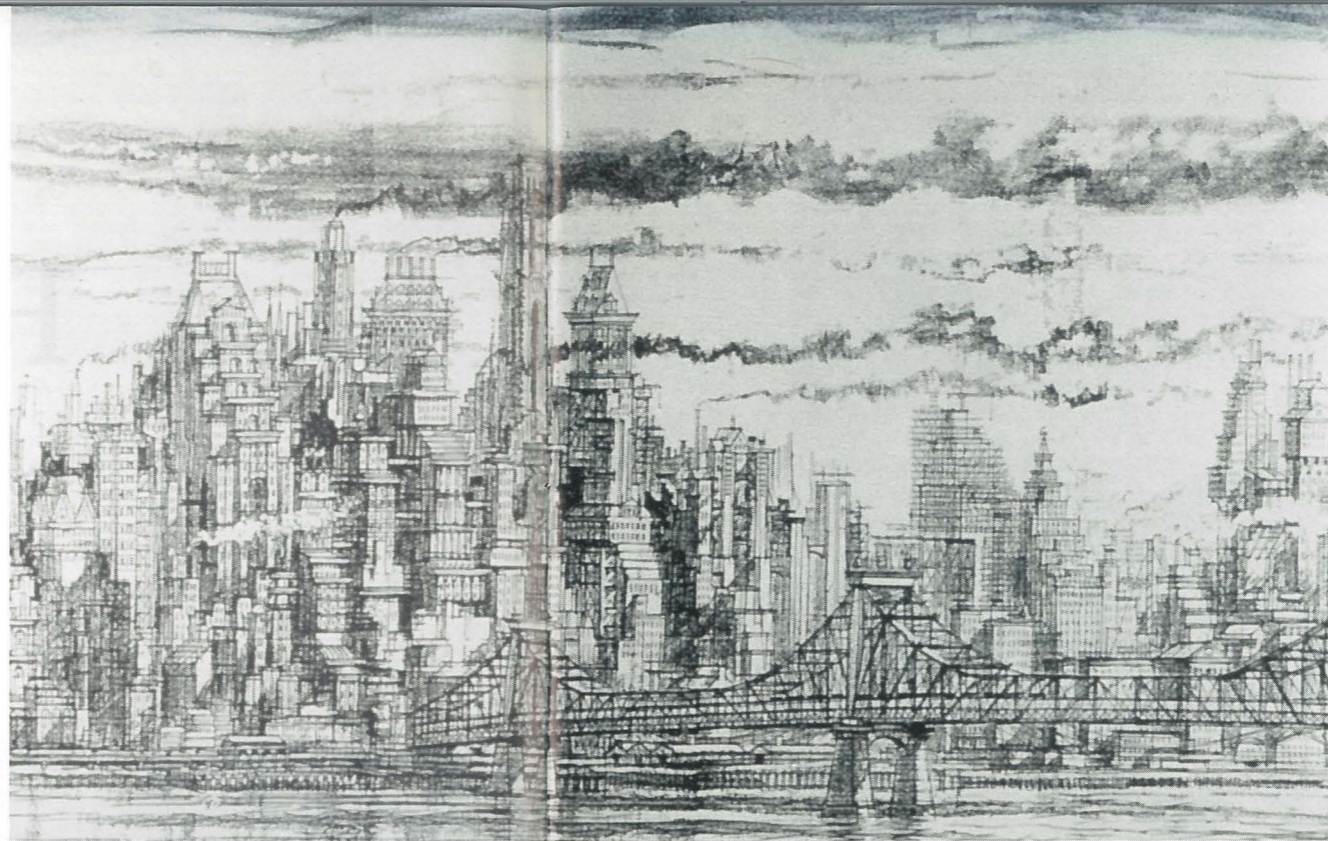
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Furst's discussions with Burton about *Batman* laid the foundations for the cinematic Gotham City. "It's the 50th anniversary of Batman in 1989," the production designer notes, "so, the first thing was, which one was ours? Because Batman has gone through so many different styles, are we going to seriously look at any one of those particular styles?"

"We were very interested in the look of Batman as Bob Kane originally did it — the graphic, strong comic strip look. And there was another Batman that came out in a 1987 graphic novel called *The Killing Joke*, which was based on the Joker character. And since the script we're using has the Joker as a major character, it was, also, a major influence.

"Then we realised that Batman's a knight of the dark and we knew that a lot of the film was going to be done in the nighttime — we shot 80% of the film at



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night, as a matter of fact. This suggested a very broad graphic stroke. So we didn't go into nitty gritty detail and ornament — it was just massive forms and huge shapes and massive balustrades.

"And then we thought, 'What style are we going for in terms of period?' and the answer was to try and see what would happen if we went for no period in particular — whether that would actually formulate its own style.

"Take a city like New York. Gotham City is definitely based in many ways on the worst aspects of New York — the fact that it's very ugly in many ways.

"It's amazing in New York, how you can stand on Madison Avenue, or on one of the 'smarter' streets, and look towards the Hudson River and see power stations. So we thought that it would be fascinating to actually bring that right into our town, so that the buildings themselves were anomalies of different kinds of structures. You'd actually have office building structures locked onto power station structures locked onto apartment buildings. You end up with this great potpourri design.

"Also in New York you have zoning. Well, imagine going back 200 years in New York and there's been no planning commission!

"We ended up with this rather interesting idea of these sort of canyons with cantilevered forward structures and with bridges over and compressing the city even more, condensing it and stretching it higher, and a hodgepodge of different designs in each building.

"We even took things like prison architecture and stretched it into skyscrapers. We created buildings in the style of skyscraper architect, Louis Sullivan, and ziggurat structures, which are Babylonian-style pyramids, pushed back and then cantilevered out. And fascist-style buildings. And we put them all together. And brutalism, absolute brutalism.

"And then we thought, we'll put in modern architecture, just to confuse the issue. But if we put in modern architecture, we'll go for sheer brutalism, like Russian constructivist buildings.

"So we've got an incredible anomaly of different styles. In the end, you start developing your own style — that sheer potpourri, or that almost Dadaesque juxtaposition of styles — ending up with its own style — hopefully!"

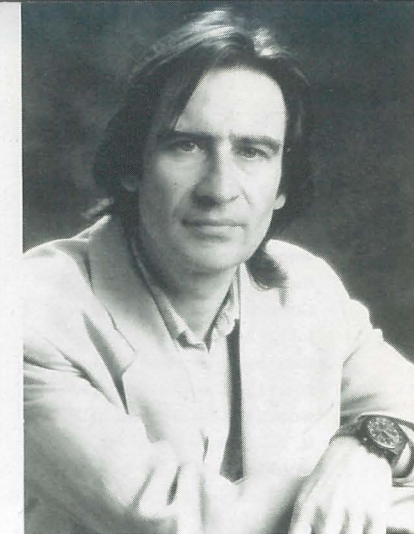
Having made his conceptual choices, Furst had to realise the designs in concrete forms. "Obviously, the biggest problem we had was that the format of the whole film was set in a city which doesn't exist," Furst says. "So we had to break down how we were actually going to go about that, bearing in mind we did not want to do it on location because we wouldn't get in that specific theatrical style — plus which, we've got a lot of special effects and complicated stunt work. So we knew we were going to end up building an awful lot of it. You could never take over the major part of a city for that long anyway."

The production's central set is the quarter-mile long exterior of Gotham's main street, which includes Gotham Square and the frontages of many of the

story's major buildings. "We wanted to build it on the 007 Stage," Furst says, referring to Pinewood's 4,350 square meter stage — one of the largest in Europe — which was used for the James Bond and Superman movies. "It ended up three times the size of the 007 stage. It became one of the biggest sets, I'm told, since *Cleopatra* and certainly the biggest outdoor set in the history of Pinewood."

The principal backlot set of Gotham Square will be enhanced in many shots with optical special effects. On the lot, the buildings seem only half-finished — they are cut off above their third storey, and scaffolding is visible against the sky behind. "We're building only the first 60 feet up on the lot," Furst explains, "and we're talking about 700 feet tall buildings, so largely it's model work.

"Knowing whether something should be a model or a traveling matte or whether it should be actually built is something you do with the storyboard artist — you break it down shot by shot — camera angles and everything else — until you actually develop what you know you're going to have to build and how high it needs to be. Because if you build 60 feet or 30 feet higher, and you can't get back that far, you've wasted a fortune because you're not going to be able to shoot it. You must orchestrate these things with the script and discuss it with the director so that you work out what they want and what you can give them. It's a lot of backwards and forwards."



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Furst (4) created a "brutal" Gotham City (interiors, 1, 2, sketch 3). "We really wanted to express the evil quality of it. The first line of the script that Tim [Burton, the director] was involved with read, 'Hell has erupted through the pavements and just kept on growing.' We tried to imagine that."

Furst (4) a donné à la ville Gotham City un aspect très agressif (les intérieurs 1, 2, croquis 3). "Nous voulions exprimer l'esprit malin et malfaisant de la ville. La première ligne du script avec laquelle le réalisateur Tim [Burton] a été confronté, était: L'enfer a fait éclater les trottoirs et il continue d'évoluer. Nous avons essayé d'imaginer ça."

Furst (4) schuf eine "brutale" Gotham City (Innensichten, 1, 2, Zeichnung 3). "Wir wollten ihre teuflische Qualität zum Ausdruck bringen. Die erste Zeile des scripts, die Tim [Burton, der Regisseur] las, war: 'Die Hölle ist durch das Pflaster gebrochen und wächst und wächst.' Wir versuchten uns das vorzustellen."