

FOR YOUR CONSIDERATION

THE
BATMAN



BEST PRODUCTION DESIGN

PRODUCTION DESIGNER

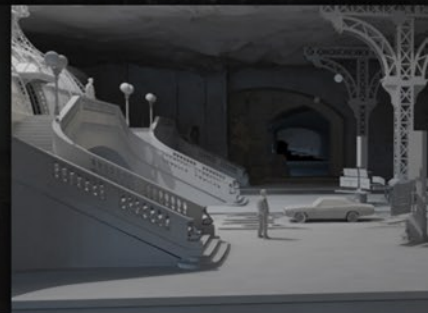
JAMES CHINLUND



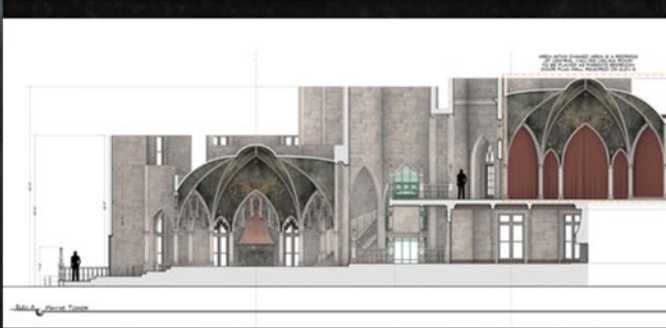
BATCAVE



(1) (2) (3) (4)



WAYNE TOWER



GOTHAM CITY POLICE DEPARTMENT

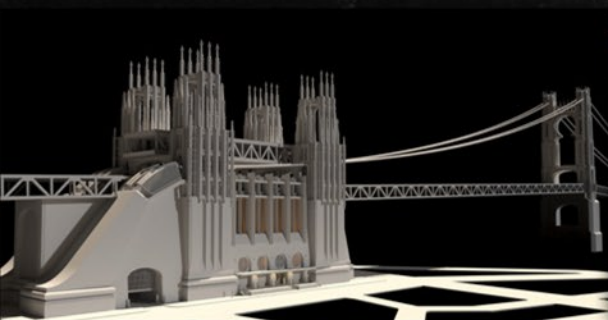


UNFINISHED SKYSCRAPER

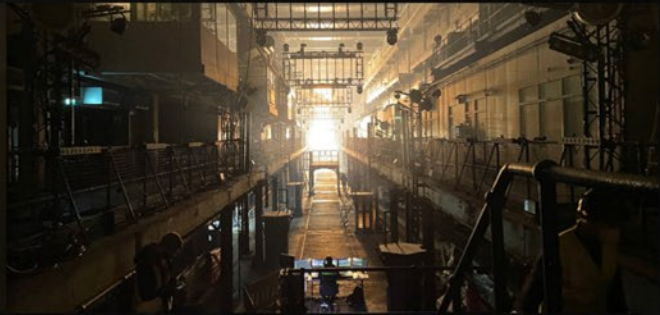


↑ 图个 100%

ICEBERG LOUNGE EXTERIOR BACKLOT



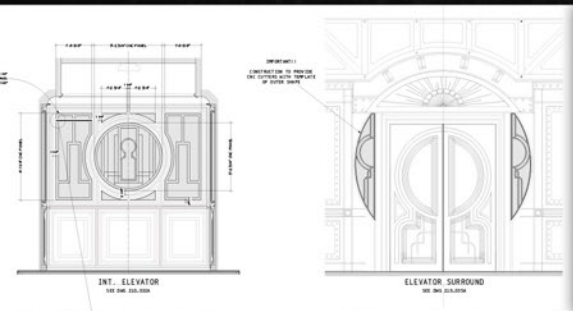
ICEBERG LOUNGE INTERIOR



FALCONE'S LOFT



CV 074



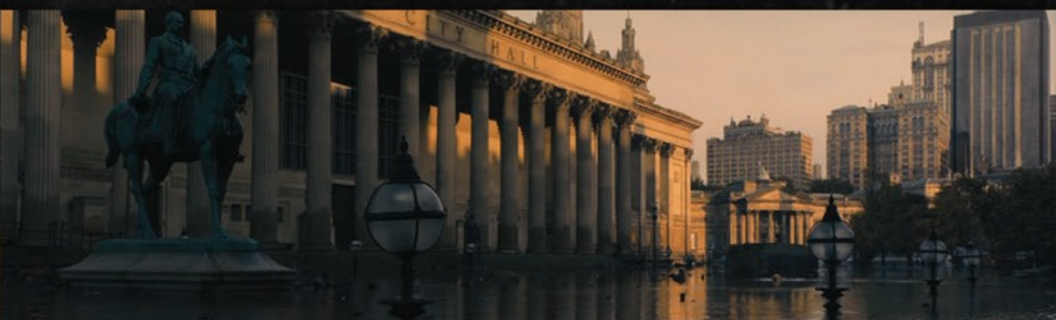
BATMOBILE

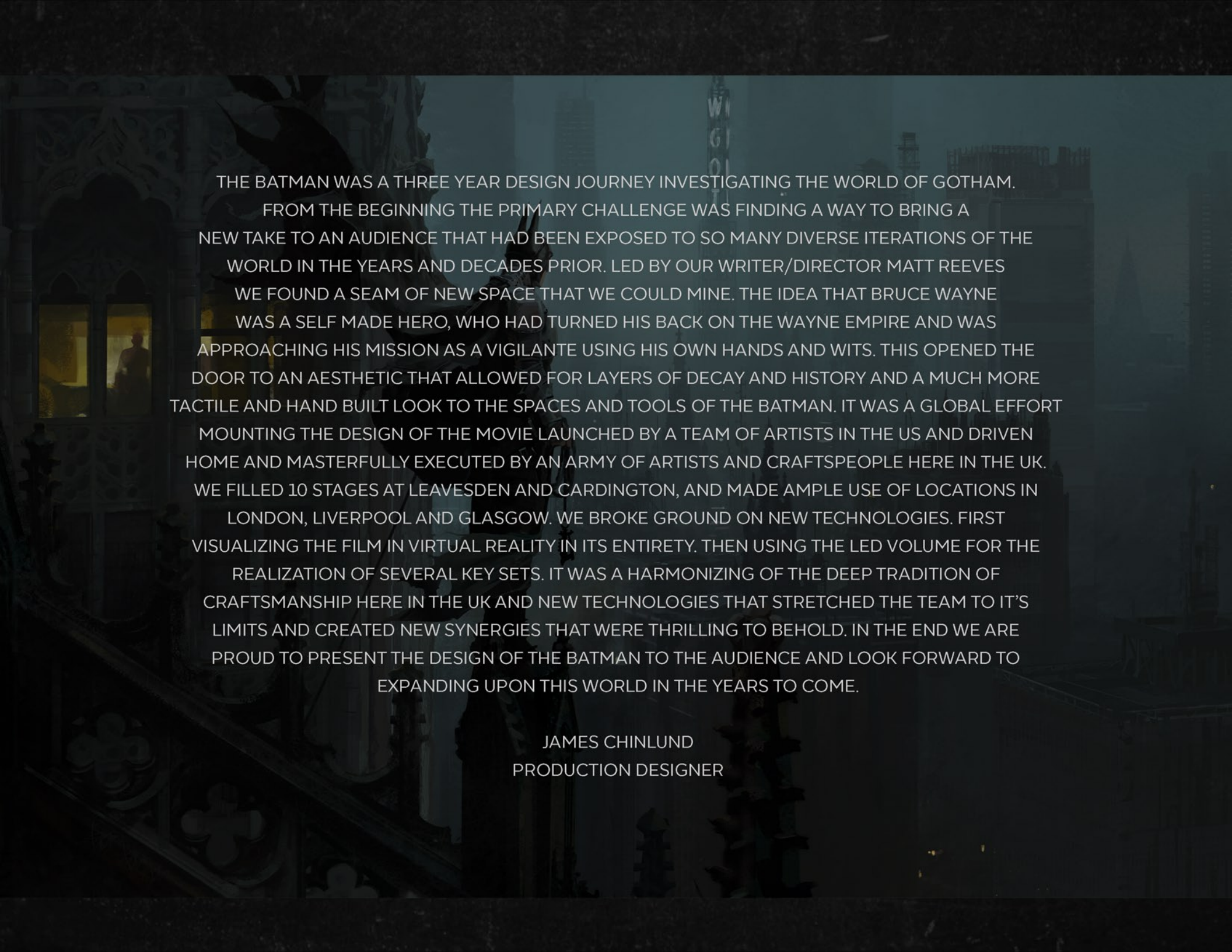


RIDDLER'S APARTMENT



Gotham City





THE BATMAN WAS A THREE YEAR DESIGN JOURNEY INVESTIGATING THE WORLD OF GOTHAM. FROM THE BEGINNING THE PRIMARY CHALLENGE WAS FINDING A WAY TO BRING A NEW TAKE TO AN AUDIENCE THAT HAD BEEN EXPOSED TO SO MANY DIVERSE ITERATIONS OF THE WORLD IN THE YEARS AND DECADES PRIOR. LED BY OUR WRITER/DIRECTOR MATT REEVES WE FOUND A SEAM OF NEW SPACE THAT WE COULD MINE. THE IDEA THAT BRUCE WAYNE WAS A SELF MADE HERO, WHO HAD TURNED HIS BACK ON THE WAYNE EMPIRE AND WAS APPROACHING HIS MISSION AS A VIGILANTE USING HIS OWN HANDS AND WITS. THIS OPENED THE DOOR TO AN AESTHETIC THAT ALLOWED FOR LAYERS OF DECAY AND HISTORY AND A MUCH MORE TACTILE AND HAND BUILT LOOK TO THE SPACES AND TOOLS OF THE BATMAN. IT WAS A GLOBAL EFFORT MOUNTING THE DESIGN OF THE MOVIE LAUNCHED BY A TEAM OF ARTISTS IN THE US AND DRIVEN HOME AND MASTERFULLY EXECUTED BY AN ARMY OF ARTISTS AND CRAFTSPEOPLE HERE IN THE UK. WE FILLED 10 STAGES AT LEAVESDEN AND CARDINGTON, AND MADE AMPLE USE OF LOCATIONS IN LONDON, LIVERPOOL AND GLASGOW. WE BROKE GROUND ON NEW TECHNOLOGIES. FIRST VISUALIZING THE FILM IN VIRTUAL REALITY IN ITS ENTIRETY. THEN USING THE LED VOLUME FOR THE REALIZATION OF SEVERAL KEY SETS. IT WAS A HARMONIZING OF THE DEEP TRADITION OF CRAFTSMANSHIP HERE IN THE UK AND NEW TECHNOLOGIES THAT STRETCHED THE TEAM TO IT'S LIMITS AND CREATED NEW SYNERGIES THAT WERE THRILLING TO BEHOLD. IN THE END WE ARE PROUD TO PRESENT THE DESIGN OF THE BATMAN TO THE AUDIENCE AND LOOK FORWARD TO EXPANDING UPON THIS WORLD IN THE YEARS TO COME.

JAMES CHINLUND
PRODUCTION DESIGNER