

ARCHITECTURE + DESIGN

## The Dark and Gritty World of *Gotham*

Tour the sets of Fox's new TV series, chronicling the rise *Gotham's* supervillains and the early career of Detective James Gordon

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Built in 1914, the neo-Jacobean-style country estate of Standard Oil's Herbert L. Pratt (now the home of the Webb Institute) in Long Island's Glen Cove served as the original Wayne Manor for the show's pilot. Kraner and Graves (who designed the pilot and set the tone of the interiors) re-created the iconic manse on a soundstage at Brooklyn's Steiner Studios. "The original room was a dining room, and we transformed it," says Kraner. "We took the bones and raised the ceiling, refined the scale, and added a library section to make into the set."

"Wayne Manor has been depicted so many times in different Batman stories that we wanted to separate us from the rest," notes Graves. "[Bruno Heller] wanted to show that Bruce [senior] was an adventurer, a traveler, an avid art collector, and a father. We wanted Wayne Manor to have a sense of warmth and richness." Shown here are Detective James Gordon (Ben McKenzie) with Alfred the butler (Sean Pertwee) and a young Bruce Wayne (David Mazouz).



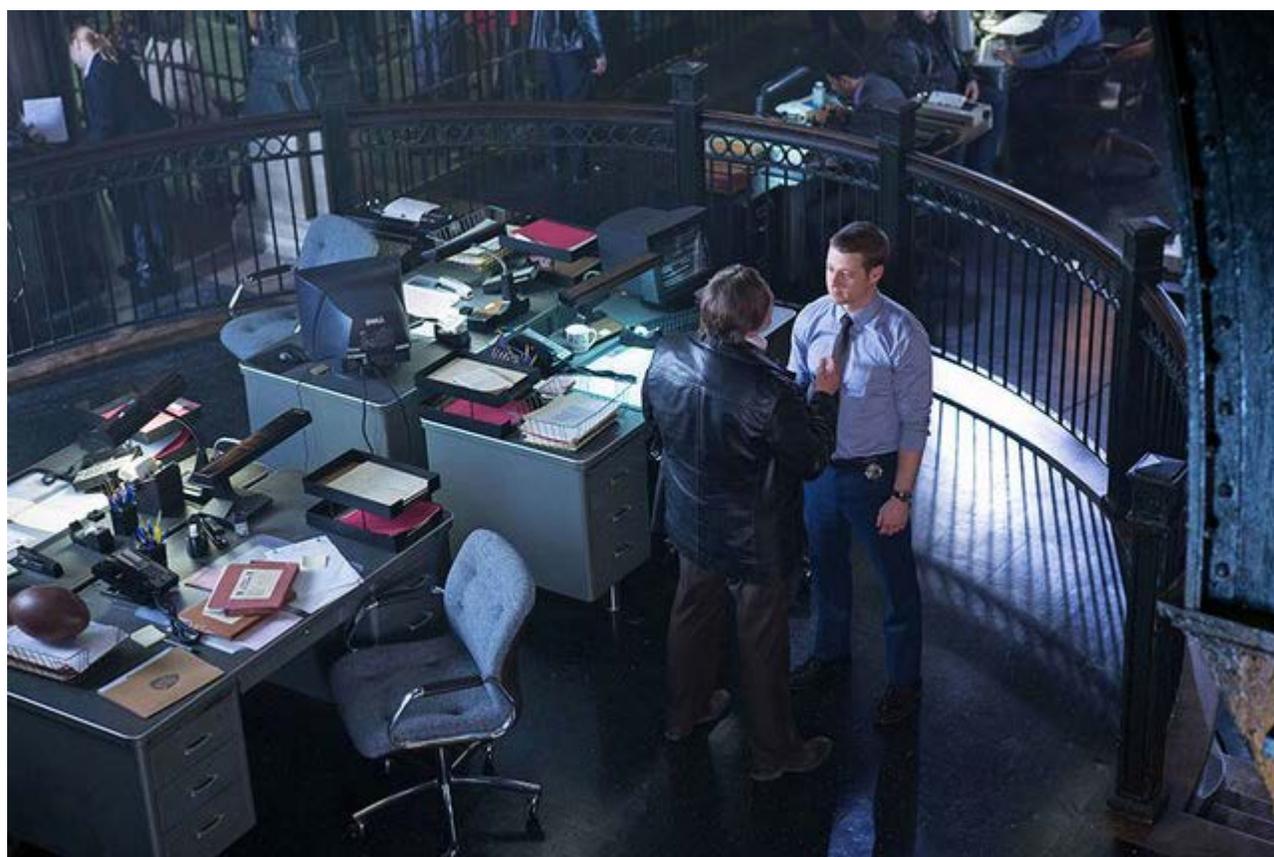
For Wayne Manor's stately wood-paneled library, set decorator Andrew Baseman employed a color palette of brown, gold, red, and burgundy and scoured antiques stores all over New York and New Jersey for furnishings. Creating the Waynes' privileged world required character details: Silver-framed photos showing a family on horseback or yachting and a mother's beloved collection of trinket boxes are all remnants of happier times. "We tried to depict grander pieces handed down from generations," Baseman says of the objets d'art, leather tufted Chesterfield sofas, and artwork.



French artist Jacques-Louis David's *Oath of the Horatii* was reproduced for the Wayne Manor library. "The painting was enlarged to show grandeur, and the battles are symbolic, as the family comes from a long line of fighters," says Baseman. A suit of armor in the corner is a nostalgic nod to the beloved Batman television series.



Kraner looked at modern-day police headquarters, notably London's St. Pancras station, as well as decayed cathedrals and old prisons for the three-story Gotham Police Precinct. Kraner was particularly influenced by the aesthetic tone of the film *Seven*, telling *AD*, "It's dark but also very fluid in terms of the period it's set in." Says Baseman, "It's timeless and not contemporary. We were careful not to use flat screens and were very vague about the period," as evidenced by chairs from the 1940s and 1960s and computers from the 1980s. Graves added old hanging church lights to "bring a sense of the past to life and add a bit of character to the space." An imposing gargoyle between the arched windows looms over the precinct's bullpen.



"We wanted to create a space that felt cavernous with exceptional architectural detail—mixing layers of old metal tank desks with wood Bank of England-type desk chairs—and a sense of an analog world mixed with modern, but not too modern, touches," explains Graves. Seen here are Ben McKenzie as Detective James Gordon and Donal League as Detective Harvey Bullock.



For the penthouse of Barbara Kean (Detective Gordon's fiancée, played by Erin Richards), Kraner and Graves mixed 1930s Hollywood glamour and Art Deco furnishings. "The set is supposed to be an escape from the horrors of the city below," says Kraner. Though the place is primarily for Kean, the designers used masculine woods and colors so it would be a space where Gordon would also feel at home. "Danny [Cannon] has a thing for berry colors, so Doug chose the color palette early on," says Graves. "We knew the sofas were going to be the anchor of the set, so I found and purchased the perfect pair of rounded-back settees from Mitchell Gold and had them reupholstered in the director's favorite berry-colored palette."



A custom oversize ottoman was designed for the hallway, flanked by a pair of contemporary gilt floor lamps. Kraner created the idea of a penthouse built on an old rooftop garden, complete with an exterior limestone fireplace and the requisite wall of glass.



The building's exterior wall clock makes a dramatic focal point in the dining room of the penthouse. "Built-in seating under the clock added a softness to the space," says Graves. "Modern mixed with traditional artwork pieces were handpicked for the walls, and the built-in bookcases were filled with art books and mementos."



Shot on location, Fish Mooney's (Jada Pinkett Smith) nightclub is a reflection of the vicious crime boss, with red as her signature color. Graves says, "We wanted Fish Mooney's to be dark but have a certain over-the-top style. We used a lot of reds and blacks, crystal chandeliers, and tufting. We had large leather tufted panels made for the stage, as well as for her office. It had to be sexy with a sense of deviousness."