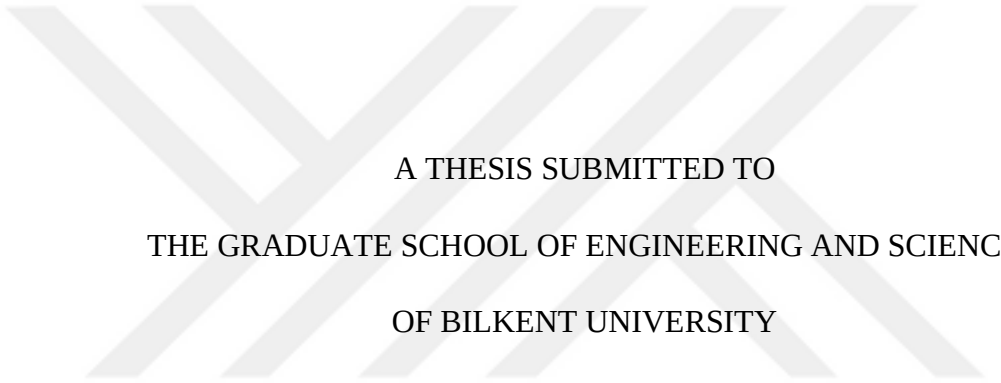


**ARCHITECTURE AND CINEMA: ANALYSIS OF THE
RELATIONSHIP BETWEEN NARRATIVE AND
ARCHITECTURAL SPACE IN CHRISTOPHER
NOLAN'S *THE DARK KNIGHT TRILOGY***



A THESIS SUBMITTED TO
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By

Berin Barut

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TRILOGY*

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November 2020

We certify that we have read this thesis and that in our opinion it is fully adequate, in scope and in quality, as a thesis for the degree of Master of Science.

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ABSTRACT

ARCHITECTURE AND CINEMA: ANALYSIS OF THE RELATIONSHIP BETWEEN NARRATIVE AND ARCHITECTURAL SPACE IN CHRISTOPHER NOLAN'S *THE DARK KNIGHT TRILOGY*

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Cinema's invention in the 19th century has changed humans' relationship with the built environment and introduced new possibilities of representing architectural spaces. Both architecture and cinema mediums concentrate on certain (common) notions such as space, time, narrative, editing and framing all of which contribute to the strong relationship the two disciplines have. The relationship between architecture and cinema is a two-directional one; both disciplines mutually influence and affect each other.

This thesis suggests that the notions of space and narrative should be regarded as the most important elements of the relationship architecture and cinema have since they encapsulate other notions mentioned and, in order to fully realize this relationship, these two notions should be analyzed in relation to each other in detail. Cinematic narrative and architectural space represented in film constantly influence each other; any change in the narrative affects the representation of space and employment of a certain space alters the cinematic narrative. In order to analyze this relationship, this thesis concentrates on how architectural spaces and cinematic narrative mutually influence each other via a close analysis of *The Dark Knight Trilogy*. As a result of the analysis conducted, it is found out that space and narrative have a strong and two-directional relationship: the cinematic narrative has the power to infiltrate into architectural space represented in the film and, as a result of this, alters the meaning of the space represented. Moreover, this situation contributes to the narrative and is used to highlight certain narrative concerns within the film.

Keywords: *The Dark Knight Trilogy*, Meaning-Making, Space, Narrative, Spatial Meaning

ÖZET

MİMARLIK VE SİNEMA: ANLATI VE MİMARİ MEKÂN ARASINDAKİ İLİŞKİNİN CHRISTOPHER NOLAN'IN KARA ŞÖVALYE ÜÇLEMESİ ÜZERİNDEN İNCELENMESİ

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Sinemanın 19. yüzyılda icadı insanların inşa edilmiş çevreleri ile olan ilişkilerini değiştirmiş ve mimari mekânların temsili için yeni olasılıklar sunmuştur. Sinema ve mimarlık araçları, iki disiplinin güçlü ve samimi ilişkisine katkıda bulunan mekân, zaman, anlatı, düzenleme ve çerçeveleme gibi belirli (ortak) kavramlar üzerine yoğunlaşır. Mimarlık ve sinema arasındaki ilişki iki yönlü bir ilişki olarak görülür; iki disiplin birbirini karşılıklı olarak etkiler.

Bu tez, mekân ve anlatı kavramlarının, bahsedilen diğer kavramları kapsadıkları için, sinema ve mimarlık arasındaki ilişkide en önemli unsurlar olarak görülmeleri gerektiğini ve- bu ilişkinin tam olarak anlaşılabilmesi için- bu iki kavramın birbirleriyle ilişkili olarak detaylı bir şekilde analiz edilmesi gerektiğini önermektedir. Filmde anlatı ve mekân birbirini sürekli etkilemektedir; anlatıdaki herhangi bir değişim mekânın temsili etkilemekte ve belirli bir mekânın kullanımı sinematik anlatıyı değiştirmektedir. Bu ilişkiyi incelemek için tez, mimari mekânların ve sinematik anlatının birbirini nasıl etkilediğini *Kara Şövalye Üçlemesi*'nin ayrıntılı bir analizi üzerinden incelemektedir. Yapılan analiz sonucunda, mekân ve anlatı arasında güçlü ve iki yönlü bir ilişki olduğu bulunmuştur: sinematik anlatının filmde temsil edilen mimari mekâna nüfuz etme gücüne sahip olduğu ve bunun sonucunda mimari mekânların anlamını değiştirme gücüne sahip olduğu sonucuna varılmıştır. Buna ek olarak, bu durum anlatıya katkıda bulunmakta ve filmdeki belli anlatı kaygılarını vurgulamak için kullanılmaktadır.

Anahtar sözcükler: Kara Şövalye Üçlemesi, Anlam-Yaratma, Mekân, Anlatı, Mekânsal Anlam

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CHAPTER 1

INTRODUCTION

All distances in time and space are shrinking. Man now reaches overnight, by plane, places which formerly took weeks and months of travel. He now receives instant information, by radio, of events which he formerly learned about only years later, if at all. The germination and growth of plants, which remained hidden throughout the seasons, is now exhibited publicly in a minute, on film. Distant sites of the most ancient cultures are shown on film as if they stood this very moment amidst today's street traffic. Moreover, the film attests to what it shows by presenting also the camera and its operators at work (Heidegger, 1971: 163).

Architecture constitutes humans' very first attempt to tame the space around them in order to meet their certain needs. Becoming more than a medium that provides shelter and safety, in time architecture started to respond to humans' emotions and became an inseparable element of their daily lives. In this process, architecture has interacted with different forms of art and developed itself accordingly. As Bernard Tschumi (1994: 17) puts it: "[a]s practice and as theory, architecture must import and export". This process of "import and export" implies that architecture can influence and be influenced by other disciplines. Cinema's invention in the late 19th century as a public entertainment had a great impact on architecture; especially on how the space is

produced, understood and perceived (Bordwell & Thompson, 2010: 2). If “the ‘message’ of any medium or technology is the change of scale or pace or pattern that it introduces into human affairs,” as Marshall McLuhan (1964) suggests, then humans might be able to conceive the import of cinema in the changes it has introduced to the perception of space. It is possible to see cinema as a medium that is “bound to create architectural imagery and experiences” (Pallasmaa, 2012). Even in its nascent stages as a newly emergent medium whose potentials were not yet fully explored, several early filmmakers, such as Dziga Vertov, perceived a prospect and promise in the medium to alter the sense of perceived space (Koeck, 2013: 46). As Weihsmann (1997: 8) suggests, not just the representation but also the perception of space constituted a focal point for the early cinema practices. The early twentieth century witnessed the production of films by various practitioners, such as the Lumière brothers, Thomas Edison and Max Skladanowsky, who explored different ways of representing the city and the architecture through story-telling (Ibid: 9). These explorations produced both naturalistic as well as “quite caricatured” portrayals of the early twentieth century urban fabric and architecture (Ibid).

A proper analysis of the medium of cinema should consider elements of time and space, as well as their arrangement and transformation, among the very basic elements of filmmaking (Koeck, 2013: 2). Because of this basic structuring of the cinematic medium, it is possible to consider cinema as one of the most effective mediums to represent and produce architectural imagery and space, as Richard Koeck (Ibid) argues. Recognizing this potential of cinema to represent architecture in ways that emphasize design intentions, cinema was employed in films such as the series *Wie wohnen wir gesund und wirtschaftlich?* (1927-28) to represent the works of several architects such as Bruno Taut and Walter Gropius (Penz & Thomas, 1997: 6). At the

same time, as Koeck (2013: 10) indicates, architectural skills, thoughts and forms have influenced the cinematic medium. Indeed, architecture and architectural representation penetrates into almost every film (Ingersoll as cited in Dear, 1994). With these connections in mind, architects such as Juhani Pallasmaa, Bernard Tschumi, Jean Nouvel and Le Corbusier as well as directors and scholars such as Walter Benjamin, Sergei Eisenstein and David Bordwell have frequently discussed the relationship between cinema and architecture. Asking whether “the inclusions of baroque details in the modern architectural sequence [are] ... temporary flashbacks”, Tschumi (1994: 165), for instance, highlighted the ways in which “such devices as flashbacks, crosscuttings, close-ups, and dissolves” that alter sequentially in both literature and cinema can be adapted by architectural design.

Architecture and cinema, then, mutually influence each other. Certain scholars even talk about a “symbiotic relationship” between the two disciplines (Koeck, 2013: 8). Even a scholar such as Rattenbury (1994: 35-36), who emphasizes the distinct and medium-specific qualities and definitions of architecture and cinema, points to the ways in which the correlations between these two separate mediums influenced architecture, as follows: “[f]ilm, so much more alluring, so much more apparently virtual, has, in its studied relationship with architecture, deepened the cultural understanding of architecture's ubiquitous potency”.

1.1 Problem Statement

The invention of cinema introduced new possibilities to the representation of architectural spaces. Each film materializes architecture to some extent. Cinema uses architectural spaces in many ways varying from supporting the narrative to helping the spectators engage with the film. In doing so, architectural space takes part in the construction of the narrative of the film. Depending on what the director is trying to

achieve, the architecture of the film may imply different meanings through the ways in which narrative relates itself to the cinematic spaces (Pallasmaa, 2001: 7). Thanks to cinematic narrative, architectural spaces gain meaning; in turn, this meaning accentuates the narrative of the film. Also, the general design decisions of the spaces portrayed in the cinema such as their style, atmosphere and general representation in the films are used to support and emphasize the cinematic narrative. Therefore, in the cinema, the narrative and the architectural spaces depicted have a two-directional relationship that enriches the film.

This thesis suggests that the relationship between architecture and cinema, specifically defined by such mutual interaction between space and narrative, is an important one and should be investigated further to unearth how these two disciplines influence, affect, transform and use each other. Therefore, the thesis will mainly focus on how architectural spaces and cinematic narrative have a capacity to mutually influence and transform each other in film by means of a close analysis of certain examples of narrative cinema.

1.2 Aim and Scope

The concepts of space and narrative are crucial and indispensable elements in any attempt to properly understand the scope of interactions between architecture and cinema. Accordingly, this thesis aims to explore how architectural spaces acquire significance through narration and how architecture, in turn, supports the narrative. Therefore, the thesis will examine the relationship between architecture and cinema through a close analysis of the narrative and spatial elements of its case studies. In order to do so, the study will focus on Christopher Nolan's *The Dark Knight Trilogy* (2005-2008-2012) which is composed of the films *Batman Begins* (2005), *The Dark Knight* (2008) and *The Dark Knight Rises* (2012), in which narrative and architecture

significantly influence each other. The selected films offer a variety of spaces in relation to diverse narrative concerns in which the influence of the narrative over the meaning-making processes of the spaces can be observed.

The selection of the trilogy provides a continuity in terms of characters, the outline of the narrative and depicted spaces. This continuity inherent in the structure of a trilogy provides a rich ground for the aims of the analysis to the extent that even in a trilogy where the main story does not change dramatically (as it would be the case when analyzing different films belonging to various directors and genres), certain alterations within the narratives of the films have a huge effect on how the space is materialized. In addition, the films in *The Dark Knight Trilogy* have the potential to be analyzed both individually and in comparison to each other. For instance, the architectural spaces in a film from the trilogy can be analyzed not only in relation to that specific film's narrative concerns but also with respect to the general themes and spatial explorations of *The Dark Knight Trilogy*.

The films in *The Dark Knight Trilogy* offer both spaces that are unique to only one of the films as well as spaces that are present throughout the trilogy. This makes it possible to investigate how the materialization of the space changes in relation to different narratives the films offer. The trilogy offers three main spaces that are present in each film and go under certain changes in accordance with the narrative of the films: Gotham City, The Batcave and the Wayne Manor and the penthouse. The analysis section of the thesis mainly focuses on these three spaces. The analysis of these spaces reveals the intricate relationship narrative and architectural space have: throughout the films, the spaces change according to the narrative and certain narrative concerns are enhanced with the use of architectural spaces. These three spaces pave the way for the analysis of spaces from different scales ranging from cityscape - Gotham City - to

personal space - Bruce's residents and the Batcave. This situation allows for the thesis to unearth how different scaled spaces interact with the narrative of the films. The analysis of these three main spaces will also include other spaces that are present in the films in order to unearth certain analogies and draw certain connections between the spaces and characters as well.

The Dark Knight Trilogy used both sets and real locations during filming and digitally manipulated these spaces in the post-production process. Throughout the trilogy, the narrative spaces go under transformation with respect to each film's narrative concerns.

The analysis section of the thesis will concentrate on the space-narrative relationship in *The Dark Knight Trilogy*. This section will investigate certain elements and notions that are present in the narrative of the films such as Bruce's mental state, political, social and economic dynamics within the city, user-space relationship, the notions of fear, chaos and pain and activities and events that happen throughout the trilogy in relation to how the materialization of space changes.

In addition to its advantages, the employment of a trilogy as a case study also poses certain limits to the scope of the thesis. The selection of *The Dark Knight Trilogy* requires the analysis to solely concentrate on the trilogy's narrative concerns and spaces. This particular focus also restricts the analysis to the investigation of only one director's work. While the inclusion of a variety of different films with diverse spaces and narrative elements would have enriched the analysis, a more concentrated case study on a trilogy that offers a rich variety of narrative concerns and spaces allowed the analysis to be better organized and more concise. Yet, the thesis includes a number of films that are significant in terms of demonstrating well the relationship between

cinema and architecture in Chapter 2. This brief introduction of different films explicates the themes that emerge in the literature review.

Through a close audio-visual analysis of the films in *The Dark Knight Trilogy*, the thesis aims to underline how architectural spaces in cinema change with respect to a myriad of meaning-making processes and narrative interests of different films. In addition, the analysis also aims to underline the effects of the architectural spaces used in the films over the narrative of the film. The architectural style and the atmosphere of the spaces help the director to highlight certain narrative concerns when needed.

The thesis will support such film analyses with literature review from both the fields of architecture and cinema. By means of an interdisciplinary approach, the study will first examine how architecture and cinema studies conceptualize and use the notion of space and then apply these findings to the close audio-visual and narrative analysis of the case studies.

1.3 Structure of the Thesis

The main focus of this thesis will be the relationship between narrative and architectural space in films. In order to investigate this relationship, the thesis provides a spatial analysis of *The Dark Knight Trilogy* (2005-2008-2012), directed by Christopher Nolan. In Chapter 1, the thesis begins with a brief introduction comprising the problem statement, aim and scope of the thesis and the structure of the thesis. Chapter 2 examines the relationship between architecture and cinema through a rigorous literature review. With the help of these texts and examples of certain films (that are included in order to further explain how the theories and ideas discussed in the chapter are utilized in the cinema discipline), the chapter maps out a good variety of conceptualizations, utilizations, and manifestations of space both in architecture and

cinema. Specifically focusing on the notions of space and narrative space, this chapter thus critically analyzes several key scholarly texts on this topic and how narrative and architectural space interact within and through the medium of cinema. Chapter 3 scrutinizes Christopher Nolan's general approach to filmmaking along with the detailed summaries of and cinematic techniques (such as the use of sets and location filming) used in *The Dark Knight Trilogy*. Dwelling on the theoretical foundations established in Chapter 2 and Chapter 3, Chapter 4 focuses on a close spatial analysis of the films in order to provide the readers with concrete examples on the transformative interactions between space and narrative. In order to do so, Chapter 4 focuses on three main spaces that are present throughout the trilogy and go under certain changes in accordance with the changes in the narrative: Gotham City, the Batcave and the Wayne Manor and the penthouse. The analysis of these spaces will also include other spaces represented in the trilogy in order to unearth certain analogies and draw certain connections between the spaces. Chapter 5 encapsulates the results.

CHAPTER 2

THE RELATIONSHIP BETWEEN ARCHITECTURE AND CINEMA

Film's own cartography corresponds to a geographic condition: a shifting "space-affect" that accompanies the fragmentation of space itself - especially city space - and the making of the interior, both of which were born of the age of modernity that generated film. Multiple views of the metropolis, the montage of pedestrian experience, aerial flights: these are all present in a new mapping of the city - the cine city. The invention of film embodies interior renderings of urban settings, reinventing them in mobile, fragmented, haptic emotion pictures (Bruno, 2007: 277).

In their book *Understanding Architecture: Its Elements, History and Meaning*, Roth and Clark (2018: 1) emphasize the importance of architecture by defining it as "the unavoidable art" to the extent that the built environment, comprising buildings, landscape, and scopes defined by those, constitute a constant context for human activities. For them, architecture distinguishes itself from forms of visual art, such as painting, sculpture, and drawing, in its ineluctable embeddedness in our daily life and interactions (Ibid). As they emphasize, humans directly interact with the built environment, and, thus, architecture has the potential to influence humans' actions,

psychology, and social relations (Ibid). Not just a mere shelter or a protection from the outside world, architecture forms “the physical record of human activity and aspiration; it is the cultural legacy left to us by all preceding generations” (Ibid). In a similar vein, in his book *Architecture as Space: How to Look at Architecture*, Bruno Zevi (1974: 32) underlines the role and importance of architecture as follows: “[a]rchitecture is not art alone, it is not merely a reflection of conceptions of life or a portrait of systems of living. Architecture is environment, the stage on which our lives unfold”.

It is no surprise, then, that as such an immense part of our lives, architecture has become the subject matter and depictional focus of different representational disciplines such as painting, photography and cinema. Representations of architectural space by means of different mediums introduce new possibilities and new ways of performing architecture in as much as these different and novel representation techniques of space influences the conceptualization and developmental dynamics of the discipline of architecture (Pallasmaa, 2014: 38). It is, as this chapter will argue, with the aid of these representations that humans are able to better understand the concept of space as a socially, culturally, and psychologically influential element of their lives, that is simultaneously open to different interpretations and perceptions.

Practice of architecture already instituted a close interaction between “space, movement, and narrative” by means of a series of “techniques of observing architectural views,” such as perspectival drawings and paintings, picturesque landscape designs, cartographic mappings, CinemaScope picturing, and panoramic installations - even before the inception of the medium of cinema (Bruno, 2007: 180). Earlier establishment of these interactions paved the way for “spatial storytelling” while simultaneously unearthing a prospect in space for “a potential for

narrativization” (Ibid). With the invention of photography in the nineteenth century, generation of spatial stories gained momentum due to the mechanical production and reproduction options that this new medium afforded (Ibid: 181). And yet, as mediums of architectural and spatial representation, these techniques often proved to be insufficient in providing comprehensive and accurate representations that can also integrate temporal and motion-based dimensions. Only with the advent of film, “it became possible to map a spatiotemporal flow and thus to fully re-embody a ‘sense’ of space” (Bruno, 2007: 181). It was the cinematic medium’s ability to represent certain information, ideas, places and different lifestyles easily, mechanically (albeit being open to alterations), and in motion that made possible a closer connection between architecture and cinema than it was possible for any other mediums.

Emphasizing the interdisciplinary nature of cinema, Peter Wollen (1972: 8) suggests that “the cinema is not simply a new art; it is also an art which combines and incorporates others, which operates on different sensory bands, different channels, using different codes and modes of expression”. Specifically, as a medium that is bound to spatial representation, cinema can be seen as an architectural practice, as Giuliana Bruno (2007: 27) suggests. Even though certain disciplines influence each other to some extent, it is possible to argue that the ties between architecture and cinema have proved to be among the strongest. As Anthony Vidler (1993) aptly indicates, among all of the arts, architecture shares a relationship with cinema that is both quite specific and complex. Filmmaker Sergei Eisenstein (1989) has captured such specificity and complexity of the nature of this relationship as follows: “[p]ainting has remained incapable of fixing the total representation of a phenomenon in its full visual multidimensionality. (There have been numberless attempts to do this). Only

the film camera has solved the problem of doing this on a flat surface, but its undoubted ancestor in this capability is — architecture”.

It is important to bear in mind that the relationship between architecture and cinema is two-directional inasmuch as these two mediums have mutually influenced each other. For instance, architects took advantage of the cinematic medium especially when they were promoting modern architecture in the 1920's and 30's (Penz, 1994). Cinema, in turn, has used architecture and the urban environment in the portrayal of the general mood and atmosphere that a specific film intends to convey (Toy, 1994: 7). Furthermore, cinematic concerns about the effective representations of space are highly important in the audio-visual decision processes regarding mise-en-scène, cinematography, editing, post-production, and sound while making a film.

Taking these connections into account, architects such as Bernard Tschumi, Coop Himmelb(l)au, Jean Nouvel and Rem Koolhaas have integrated cinematic concepts and techniques into their design vocabulary (Pallasmaa, 2001: 13). In recent years, cinema even became part of the curriculum of architecture schools in order to discover previously undiscovered aspects of architecture.

Besides their influences on each other, architecture and cinema also share similar creative production processes. According to François Penz and Maureen Thomas (1997: 2), both architecture and cinema require originality, certain skills and the ability to combine craft knowledge and authenticity while enlisting the help of cultural values in the process. Murray Grigor (1994: 17) draws attention to the similarities between architecture and cinema by underlining that both architects and film directors follow similar paths to shape their works and even makes an analogy between plan and script as well as construction and production phases. Both disciplines require teamwork to

some extent and have creative design processes that require the consideration of the notions of time, space and movement. In a similar vein, Pallasmaa (2001: 14) argues:

[t]he interaction of cinema and architecture – the inherent architecture of cinematic expression, and the cinematic essence of architectural experience – is equally many-sided. Both are art forms brought about with the help of a host of specialists, assistants and co-workers. Regardless of their unavoidable nature as the products of collective effort, both film and architecture are arts of the *auteur*, of the individual artistic creator.

The specific ways in which cinema represents architectural space formulates such space and offers it for the perception of the spectators as a “traveled space” (Bruno, 2007: 62). In her book *Atlas of Emotion: Journeys in Art, Architecture, and Film*, Bruno (Ibid: 57) underlines this relationship further:

[a] dynamic conception of architecture, which overcomes the traditional notion of building as a still, tectonic construct, allows us to think of space as a practice. This involves incorporating the inhabitant of the space (or its intruder) into architecture, not simply marking and reproducing but reinventing, as film does, his or her various trajectories through space - that is, charting the narrative these navigations create. Architectural frames, like filmic frames, are transformed by an open relation of movement to events. Rather than being vectors or directional arrows, these movements are mobilized territories, mappings of practiced places. They are, in Michel de Certeau's words, spatial practices - veritable plots. This is how architectural experiences - which involve the dynamics of space, movement, and narrative - relate to and, in fact, embody the effect of the cinema and its promenades.

In addition to the similarities in their production processes, the conceptualization and structuring of both cinema and architecture depend on an attention to the same elements, such as temporality, space, narrative, movement, and editing which further reinforces their relationship. Through these elements, architecture and cinema establish a quite strong bond. By using these elements, both cinema and architecture influence ways of life and events which involve human action as well as offer ways of understanding the world (Pallasmaa, 2001: 18).

In architecture, the user perceives the space by his/her movement through the space; in cinema, the spaces that are portrayed come to life both by the movement of the

performers and camera movements. The movement in space through time brings up the notion of narrative in both disciplines. The chapter will later analyze the concept of narrative in detail but for now, it is sufficient to provisionally define narrative as a way of making sense and establishing spatio-temporal continuities and discontinuities by means of storytelling. Although narrative in cinema is quite significant, narrative in architecture seems to be neglected. However, as Sophia Psarra (2009: 2) explicitly underlines, “[n]arrative enters architecture in many ways, from the conceptual ‘messages’ it is made to stand for to the illustration of a design through models, drawings and other representational forms”.

Another feature shared by both architecture and cinema is their ability to frame space and their use of editing while doing so. Editing occurs when the frames are arranged according to the concerns of the architect or the director. As Bruno (2007: 56) underlines:

[t]he architectural ensemble and the cine city further share the framing of space and the succession of sites organized as shots from different viewpoints. Additionally, the elements of both are adjoined and disjoined by way of editing. Like film, architecture - apparently static - is shaped by the montage of spectatorial movements.

However, among these common concerns, space comes to the fore since the use of such elements as movement, narrative, and time dwells on the formation of space itself; indeed, space and our experience of it encompasses all of these elements. In film, space is where the narrative unfolds and in architecture, space is where life and its related activities and events take place. To the extent that the design of the architect, the intentions of the director, as well as the activities, social and cultural relations, psyches and perceptions of inhabitants/spectators can alter the space, in both cases, space emerges as a versatile concept. Space is a crucial element for both disciplines. Just as architectural space only finds meaning when inhabited, cinematic spaces begin

to gain a set of meanings through the ways in which actions of a story occupy a space: the narrative and space are therefore two inseparable elements in cinema. They mutually define and refine each other in terms of meaning inasmuch as the relationship between the two mediums is highly dependent on space and spatial representation. The moving images use architecture to tell stories; architectural concerns and the representation of space are present in each and every film. In turn, cinematic techniques of spatial representation influence not only the ways in which architectural space is designed but also those in which it is perceived. Therefore, space can be seen as the main element that establishes the relationship between architecture and cinema.

In order to properly understand the relationship between cinema and architecture, their relation should therefore be investigated vis-à-vis the notions of space and narrative. The thesis will firstly focus on the notion of space in terms of its definition, how it is addressed in both architecture and cinema disciplines, how it can acquire certain meanings by opening up a site for narrative to take place, and in what ways it impacts our understanding of the moving images. Then, these findings will be used in Chapter 4 to conduct a comprehensive analysis of the spaces portrayed in *The Dark Knight Trilogy* in relation with the films' narrative concerns (how space and narrative interact with each other). With this in mind, the following sections of this chapter examine the notion of space with respect to definitions and approaches afforded by the disciplines of architecture and cinema.

2.1 The Notion of Space in Architecture and Cinema

“Space” is an abstract term for a complex set of ideas. People of different cultures differ in how they divide up their world, assign values to its parts, and measure them. Ways of dividing up space vary enormously in intricacy and sophistication, as do techniques of judging size and distance. Nonetheless certain cross-cultural similarities exist, and they rest ultimately on the fact that man is the measure of all things (Tuan, 1977: 34).

It has become difficult to speak of an absolute, universal definition of space to the extent that the significance of the production and consumption of space has changed through history. Before spatial representations in mediums such as painting, photography and cinema, the only spatial reality that was widely known was architectural spaces. Yet, the fact that other mediums changed the ways in which space was perceived, constructed and represented also made the task of arriving at a unifying conceptualization of space almost impossible. Therefore, before trying to define space, it is important to bear in mind that both the perception and the conceptualization of space is quite flexible depending on the social, cultural and historical contexts as well as the discipline it is being discussed in.

Etymologically, to define space implies both “to make space distinct” and “to state the precise nature of space” (Tschumi, 1994: 29). Certain disciplines such as art and architecture have been interested in the former sense where other disciplines such as philosophy, mathematics and physics have been concerned with the latter, which led them to see space as either a “material thing in which all material things are located” or as “something subjective with which the mind categorizes things” (Ibid). In physics, space is often considered as the universe whereas in humanities and social sciences it is regarded as “social space” which bounds space to the phenomena that happen on earth (Löw, 2016: 12). Certain sociologists such as Peter L. Berger and Thomas Luckmann, Talcott Parsons, and Anthony Giddens consider space as “a material substrate, territory, or place” which according to Löw (Ibid: 1) results in an underestimation of the importance of space in sociological studies. Yet, the conceptualization of space has not been limited to a material understanding. Immanuel Kant, for instance, defines space as “neither matter nor the set of objective relations between things but as an ideal internal structure, an a priori consciousness, an

instrument of knowledge” (Kant as cited in Tschumi, 1994: 29). From a spiritual perspective, argues Tuan (1977: 58), space can even mean “deliverance and salvation”.

Löw (2016: 9) states that in academic literature the notion of space has been investigated through two different standpoints: “absolutistic” and “relativistic” which primarily differ in their evaluation of the relationship between body and space. Absolutists suppose a dualism in which both space and bodies exist without presupposing each other whereas relativists suppose that body comes first and that the space is a result of “the structure of the relative positions of bodies” (Ibid).

It is possible to assume that a good number of theorists of the twentieth century conceive space from a more relativistic perspective. For instance, the renowned and influential scholar Michel De Certeau (1988: 117) argues that “[s]pace occurs as the effect produced by the operations that orient it, situate it, temporalize it, and make it function in a polyvalent unity of conflictual programs or contractual proximities” and underlines that “space is a practiced place” (Ibid). This definition implies that it is the activities and the actions unfolding in a place that transforms a specific place into a space. Regarding the same topic, Tschumi (1994: 22) indicates that space provides a common framework for events and activities to unfold. This thesis will also conceive space from a relativistic perspective by suggesting that space becomes significant when it is filled with human activity and is perceived by the users (either by means of visiting a space or watching it in film); space gains its significance by its interaction with humans. However, this relationship between the user and space is a two-sided relationship; as the user experience the space with certain activities and alter the space, the space also lays its effect on the users and starts to interact with them.

2.1.1 Architecture and Space

An analysis of the relation between architecture and space that dissects these two concepts from each other seems difficult at first glance as the two notions are so intricately intertwined and inseparable. Many definitions of architecture revolve around space and many spatial theories and definitions involve and imply architecture. Nevertheless, before the beginning of the 20th century, as Tschumi (1994: 30) argues, a good majority of architects did not display an interest in a theoretical analysis of the notion of space. However, around 1915, the notion of space started to find its proper place within the modern conceptualizations of the medium of architecture which opened the way for the notions of architecture and space to develop together (Ibid). As Pevsner (1974: 15) underlines “[t]he history of architecture is primarily a history of man shaping space”. Architecture can be examined through two mutually exclusive terms: space as an abstract notion (the concept of space) and as an actually inhabited and experienced phenomenon (Tschumi, 1994: 15-16).

Once space became a central issue in the modern conceptualization of architecture, the architectural practice and space came to be seen as two inseparable elements. Architecture shaped and altered space according to the needs and desires of its users. Accordingly, one of architecture’s primary missions is “the adaptation of space to the existing socioeconomic structure” (Tschumi, 1994: 5).

Indeed, it seems that the modern conceptualizations of architecture dwells mainly on the notion of space in order to explain what architecture is and what it does on the most fundamental level. Underlining the relationship between architecture and space, Murray Grigor (1994: 17), for instance, defines architecture as “a celebration of space”. According to Roth and Clark (2018: 19), the main concern of architecture can be defined as shaping space. Lawson (2001: 6) defines architecture as the art of

organizing space. Sophia Psarra (2009: 3) underlines that one of architecture's mission is to order human experiences using space-time relationships. Lefebvre, Stanek and Bononno (2014: 3) characterize architecture as "the production of space at a specific level" which ranges from furniture, gardens, parks and - on a bigger scale - landscapes.

In the architecture discipline, design of spaces does not merely mean the organization of the surrounding borders. In this modern conceptualization of the practice of architecture, according to Tschumi (1994: 5), the main role of the architect becomes considering and reflecting the economic or political structure of the societies within and through the buildings and cities they design. When designing architectural spaces, humans tend to invest their emotions, feelings and hopes within these spaces. Therefore, with its capacity to invest human emotions in a formerly alien space to transform it, architecture becomes instrumental in converting the often-negative experience of unfamiliarity into the positive feeling of domicile (Pallasmaa, 2012).

Tschumi (1994: 7) underlines another significant aspect of space that architecture can unearth, that space holds a potential that has often been overlooked by architects: instead of just holding a mere mirror to the society and the cultures composing it, space can have a triggering effect on societies and change their lifestyles and the ways in which they think and act. Space thus can be seen "as a catalyst for change" (Ibid). Regarding the same topic, Tuan (1977: 102) indicates that "[m]anmade space can refine human feeling and perception". Such definitions of space discussed in relation to architecture emphasize the user and his/her effects on the space as well as vice versa. In architectural practice, the inhabitants of the space and the mutual interactions between space and its inhabitants bear the potential for the transformation of both parties. In other words, these theorizations of architectural space clearly underline that space can either gain meaning through societal acts (the events that happen within a

certain space) or the architect can generate new meanings for the society to pick up by simply designing the spaces that the society lives in.

Architecture's primary role has been to provide people with appropriate spaces to meet their certain needs. Throughout their daily routine, people encounter certain spaces; their lives revolve around them. As much as spaces can shape and alter users' behaviors and activities, the users can indeed change the space they encounter. Rather than remaining a static self-defining discipline, how architecture understands, defines, and shapes spaces has depended on its interaction with different cultures, historical contexts, technology, and other disciplines. The users establish a quite strong bond with the spaces they inhabit and experience (Lawson, 2001: 15). In his book, *On Collective Memory*, Maurice Halbwachs (1992) defines the relationship between the users (the groups) and spaces as a special one: the users leave their trace on the space and, in return, the space has an influence on the users. This two-way relationship helps the users engage with space and associate certain meanings with it (Ibid).

2.1.2 Cinema and Space

In his book, *The Production of Space*, Henri Lefebvre (1991: 30) mainly investigates the production and consumption of social space and, in order to do so, throughout the book, he analyzes certain implications of his well-known statement that “(social) space is a (social) product”. For Lefebvre, space is socially produced to the extent that “every society ... produces a space, its own space” which then he further details this statement by emphasizing that each specific mode of production produces its own space (Ibid: 31). Accordingly, states Lefebvre, “the shift from one mode to another must entail the production of a new space” (Ibid: 46). Therefore, cinema, as a socio-cultural phenomenon as well as a mode of production with its specific features and techniques,

generates its own and unique spaces. Hence, the relationship between cinema and space is an important one and needs to be further investigated.

Even though the cinematic medium has not been around for a long time, it has certainly gained a crucial spot among other mediums. Cinema represents architectural space by using certain techniques such as cuts, framing, editing and, by doing so, alters the space. As discussed previously, the cinematic medium has always been an effective discipline to represent architectural space. Architectural space creates the core of the cinematic experience; it is where the narrative develops, the characters move and the events gain their meanings. Certain architects such as Sigfried Giedion (1995: 176) advocates that when filmed, the buildings' volume and function can be understood clearer than when photographed. As Pallasmaa (2012) states:

[c]inema projects cities, buildings and rooms where human situations and interactions take place. More importantly cinema constructs spaces in the mind of the viewer and projects an architecture of mental imagery and memory that reflects the inherent archetypal architecture of the human mind, thought and emotion.

The relationship between cinema and space has been emphasized by certain directors and scholars. For instance, in his book *What is Cinema, Volume I*, André Bazin (1967: 108) argues that all elements of the cinematographic image can be disregarded excluding the reality of space. According to Bruno (2007: 27-28), whether shot on location or on a special set, each film has the power to a certain extent to produce a sense of space. The realization of an actual space depends on the framing of surroundings and images along with the introduction of certain elements such as scale and illumination. This process resembles the generation of a virtual space in moving images and, therefore, almost every film embodies architectural spaces. Certain distinguishing features of architecture that envelops and defines the human existence,

such as the establishment of place, space, situation, scale, and illumination inevitably finds its way into different forms of cinematic expression (Pallasmaa, 2012).

The relationship between cinema and space provides the architects and designers with a new experimental arena. The cinematic tools and techniques used to construct spaces open up new ways of creating and representing architectural spaces. Such cinematic tools and techniques afford cinema the capability to deconstruct spatial reality (Kaçmaz, 1996: 24). For instance, cuts and framing can be employed to create spatial discontinuities (Arnheim, 1967: 21). The frame picks a slice of the cinematic space for display to the spectators, leaving the rest of the space offscreen. Once the space is framed, the single continuum of the space is broken which enables the director to control and reorganize the frames according to the effect that he/she is trying to capture (Koeck, 2013: 101). According to Stephen Heath (1981: 79):

[t]he filmic construction of space is recognized in its difference but that difference is the term of an ultimate similarity (indeed, a final 'illusion'); the space is 'unlike' but at the same time 'reconstitutes', using elements lifted from real space. In fact, we are back in the realm of 'composition', where composition is now the laying out of a succession of images in order to give the picture, to produce the implication of a coherent ('real') space; in short, to create continuity.

Framing of the space helps the spectator to further engage with the moving image since it evokes the imagination of the spectator. The spectator needs to thread the given spaces in order to generate a comprehensive understanding of the space. Regarding this topic, Peter Wollen (as cited in Pallasmaa, 2001: 155-156) states that:

[b]uilding up the story of a film ... also means drawing a psychical map. In watching a film we form in our minds diagrams of the relationship between the different places on which the film is constructed, and of those routes the characters use in or between these places.

Likewise, Pallasmaa (2012) suggests that the spaces that are shown in a film does not simply end at the edge of the screen; on the contrary, by simulating the imagination of

the spectators, spaces expand all around them, which can then turn into “a network of streets, buildings and life situations”. This situation implies that in artistic representations, such as those in films and literature, an informational piece on the depicted space can provide the readers/spectators with enough hints to build the whole picture in their minds (Ibid). The spectator conceives these “detached fragments” - the way cinema creates and represents architectural spaces - as a whole: “if several successive images represent a space under different angles, the spectator, victim of the ‘trick effect’, spontaneously perceives the space as unitary” (Heath, 1981: 77). Koeck (2013: 107-108) also argues that humans have already accepted that film creates a “fragmented reality” which is an unavoidable characteristic of the medium.

Despite cinematic medium’s ability to represent certain elements such as movement, time, scale and space and at the same to time tell a story, certain scholars strongly argue that there are stark differences between cinematic spaces and the real world. For instance, even though Anthony Easthope (1993: 4-7) underlines that the spectators are programmed to perceive the cinematic images - the reproduction of reality - as real, he also emphasizes that the moving image can never be real; it is “always a reproduction or *re-presentation* of the real”. For Easthope, the more cinematic image looks like the real world, the more it seems to provide the spectators with clues that unclothe its virtual nature (Ibid: 5). In a similar vein, Todd McGowan (2012: 7-8-14) argues that the cinematic art’s inauthenticity is an essential and inextricable feature of the medium to the extent that the audiences go to the cinema to be deluded; they want to perceive “the cinematic lie” as real.

In his article “On Space in Cinema”, Jacques Levy (2013) underlines that while space seems to exist everywhere in film, in reality, it is (almost) nowhere. In cinema, the spectator’s experience with space is bound to the limitations of the medium. For

instance, a film can suggest one or two ways through which the observer can experience the represented space whereas in reality the experience of space exceeds one or two possible paths; the real architectural space can be embraced by an endless number of paths. Likewise, according to Zevi (1974: 59-60), seeing space and actually being in space are two different situations: the user's movement in the space evokes different feelings in them which cannot be achieved even through the mediation of a medium such as cinema.

Regardless of its differences from actual spaces, cinematic spaces nevertheless open up new sites for architects and humans to understand and design spaces. Especially at a time when architectural design phases depend almost completely on virtual environments generated within and by computers, and software design programs utilize language derived from cinematic expression, the significance of cinematic space for architects becomes even clearer. By the help of the cinematic techniques that reproduce, reconceive, and reconstruct spaces, films carry the potential to change the ways in which people understand space. Just like architecture, cinema is indeed a medium that dwells most intensely on the notion of space. To be precise, cinema foregrounds space, and often times architectural space, and therefore, alters the way users experience and perceive actual spaces. Accordingly, the following section will focus on the perception and experience of space as it finds its expression in the disciplines of architecture and cinema.

2.1.3 Perception and Experience of Space

Movies are increasingly offering a cinematic experience that is infinitely more than a cinema or other screen-based experience; it is a multidimensional practice that can reach deep into public space (solid and virtual) and can modify the quality of what we perceive as real urban space (Koeck, 2013: 152).

Both architecture and cinema offer various experiences of space. In addition, the experiences in architectural spaces effect the way people interact with cinematic spaces. The reverse of this dictum is also valid; impressed by the spatial representations in film, people's experience and perception of architectural space also change. According to Malone (2017: 48), the activity of perception should be addressed as a two-way system, which "unites perceptual and conceptual processes, rather than a one-way system that favours perception and the allied tendency to award power to environmental elements". On this topic, Tschumi (1994: 107) highlights how the perception of the architectural space of a building means the recognition and discernment of something that has been conceived. This underlines the association of theory and practice when it comes to the perception of architectural spaces (Ibid).

As Bordwell and Thompson (2010: 56) indicate, perception is "an *activity*" that is implemented through the mind since it "constantly seek[s] order and significance, testing the world for breaks in the habitual pattern". They also underline that artworks use this feature of perception: "[a] film coaxes us to connect sequences into a larger whole" (Ibid).

Watching a film has the potential to alter the ways in which people tend to interact with both architectural and cinematic spaces to the extent that cinema influences how humans perceive and experience space. According to Halbwachs (1992), after visiting an art gallery, the visitors will not be able to look at the city from the same perspective they had prior to the visit; as they move through the city, the works of the artists and the paintings that portray the city - the reproduction of reality - will linger on their thoughts and influence the way they see, perceive and understand the city. This example from Halbwachs can be applied to the relationship between cinematic spaces and architectural experiences. Spectators tend to consciously or subconsciously retain

in their memory the spatial experiences offered to them by the medium of cinema and when they encounter any architectural space, these experiences tend to surface to influence their spatial interactions.

In his comprehensive discussion of the similarities between architectural and cinematic mediums in *The Architecture of Image: Existential Space in Cinema*, Juhani Pallasmaa (2001: 36) alludes to the fact that the value of architecture is not measured by its material existence; it is measured by how many powerful images and emotions it can provoke in the observer. For Pallasmaa (Ibid: 35), just as in the case of architectural space, “[t]he value of a great film is not in the images projected in front of our eyes, but in the images and feelings that the film entices from our soul”.

Pallasmaa (2001: 20) underlines how disciplines of architecture and cinema both hold the potential to articulate experientially lived space and represent images of life. For Pallasmaa (2012), each cinematic experience is capable of creating “place, space, situation, scale, illumination” and has the ability to represent the cultural infrastructure of both the time in which it is produced and the period that it renders which are also significant elements of architecture. Pallasmaa (Ibid) states that both cinema and architecture generate “experiential settings and frames for situations of life” and, therefore, he advocates that the spatial experiences provided by architecture and cinema are quite similar. In a similar vein, Bruno (2007: 64) also states that both architecture and cinema are able to portray “the space of one’s lived experiences”; both disciplines are able to create lived space along with the narrative of that specific place.

Through its use of certain cinematic tools and elements such as camera movements, montage and different shot techniques, cinema has changed the ways in which users perceive space. Therefore, the effects of the cinematic medium - which humans are

constantly exposed to in their daily lives - on the perception of space cannot be overlooked. In fact, scholars have quite frequently emphasized such an impact of cinema on our sense of space, and, in turn, on architecture and the built environment. For instance, according to Maggie Toy (1994: 7), real or imaginary, the link between the creation of films and the evolution of the built environment is an inescapable one. According to Toy (Ibid), the user's experience of an architectural space has similarities to the spectator's perception of space that is represented in films. In a similar vein, Pallasmaa (2001: 22-23) draws attention to the fact that place and event, space and mind are inseparable; they merge into a singular experience through which the mind situates itself in the world and the world exists through the mind. This type of spatial experience can be clearly developed in the works of writers and film directors (Ibid). He also underlines that:

[t]he acts of perception, feeling, thinking, and memorizing call for the reality and sense of embodiment. We identify ourselves unknowingly with constructed architectural spaces as well as projected cinematic situations with our empathetic capacity (Ibid: 174).

Motion and its effects on perception emerges as a fundamental issue that defines the significance of representation of space through the medium of cinema. Cinematically recorded or generated movement helps the spectator to perceive that they are moving within the cinematic representations of space. As Michael Dear (1994: 13) underlines the advent of modern transportation introduced the element of speed to our daily lives which resulted in the experience of architectural space as fragmentary and mediated. The modern era and the ever-pervasive mobility it brought, then, witnessed the transformation of our spatial perception which simultaneously found its expression in the cinematic representations of space to the extent that cinema introduced the element of motion to the photographic representations of space. Bruno (2007: 7) explains this elementary relationship between movement and film as follows:

[c]inema was named after the Greek word *kinema* (κίνημα), which connotes both motion and emotion. ...Cinematic space moves not only through time and space or narrative development but through inner space. Film moves, and fundamentally “moves” us, with its ability to render affects and, in turn, to affect.

The medium of cinema, therefore, has become an excellent tool to capture and simulate the ways in which humans experience space in real life by not only moving around it but also by inciting humans to be moved by it. In this respect, cinema does not imply a static vision but a mobile one just like our actual experience of space: “the motion picture does precisely what its name announces: ..., it is the very synthesis of seeing and going - a place where seeing is going” (Bruno, 2007: 245). As Zevi (1974: 58-59) suggests, the invention of cinema solved the problem of lack of movement that defined the former representations of architectural space. Likewise, for Koeck (2013: 93), movement is an essential element for the disciplines of both architecture and cinema:

... movement in relation to early film is essential if we are to *capture* and *represent* space in cinema, and the same seems to be the case in the field of architecture. Just as film creates space through movement, it is movement in architecture that *reveals* the cinematic quality of space, through which it *creates* a cinematic experience of architectural space. ...Architectural design and our reading of it, as Nouvel remarks, is intrinsically connected to the imagining of a moving body in and passage through space, which links cinema and architecture at the level of production and consumption of space, and thus theoretical and practical terms.

In a similar vein, Murray Grigor (1994: 19) contends that the feature that separates cinema from other modes of representation is its ability to deliver the essential spatial dimensions of space through the use of movement. Maggie Toy (1994: 7) also argues that the end result of architectural documentation by film is closer to reality than photographic representations of the same spaces, which ultimately runs the risk of producing misleading photographs due to their static nature. Indeed, the cinematic representation of walking inside of an architectural space is quite similar to the spatial experience in the actual world, thereby forming a parallel between cinematic

perception of virtual spaces and the experience of actual architectural spaces (Zevi, 1974: 58-59).

Focusing on the strong link between memory and movement, Israel Rosenfield (as cited in Bruno, 2007: 263) emphasizes the important role movement plays in the processes of remembering in as much as human memory dwells on the perceptions of five senses obtained both when the body is static as well as while it is on the move. Furthermore, for Rosenfield, human perceptions also tend to rely on past experiences which he defines as a “redoing of the past” (Ibid). Citing Rosenfield, Bruno (2007: 263) introduces film as a medium with a strong potential “to record experience and further remap its *emotion*”. By its ability to record and represent not only motions but also emotions, then, for Bruno, “film becomes the reproducible memory of our kinesthetic view of space, and of the tactile exploration that makes up the intimate history of our emotional range” (Ibid).

In fact, such an emphasis on our kinaesthetic experience of actual and virtual spaces also challenges a merely visual and static understanding of space. While the traditional Western conception of space largely dwelled on vision as the most significant sense that helps human beings to understand and perceive the space around them (Lawson, 2001: 43), in reality, architectural spaces provide its users with a multisensory experience. Even though eyesight may appear as the defining and structuring element when it comes to experiencing/perceiving spaces, all five senses play a crucial role when experiencing architectural spaces. Whether this multisensory perception is applicable to how we comprehend cinematic space also has been the subject of extensive scholarly discussion. In “The Work of Art in the Age of Mechanical Reproduction”, Walter Benjamin (1969) points out that both architecture and cinema are indeed tactile arts: “for Benjamin, the mode of absorption by which we apprehend

architecture abides in the cinema as well: buildings and films - artworks appropriated by the kind of touch accomplished by habit - are creatures of our sensate habitation” (Benjamin as cited in Bruno, 2007: 257-258).

Indeed, watching a movie does not only depend on the impulses that come from the eyes: the ear, muscles and skin also become the part of the process which makes film experience a multisensory one (Pallasmaa, 2012). Pallasmaa (Ibid) emphasizes that both art forms call for a kinesthetic way of experiencing space: architectural experience of space happens through actual embodied movement while cinematic experience of space through conceived action. Pallasmaa (Ibid) suggests that while reading and watching a film, the mind helps the reader/spectator to construct the spaces that are described/portrayed along with their certain kinaesthetic elements such as their temperature, odor, and lighting that define these spaces and humans’ experience of them. For him, these spatial images created in the mind are “experiences of existential and lived spaces” (Ibid). Therefore, the spectator of the film does not use only his/her eyesight to engage with the represented space; when the represented movement, narrative and space merge on the screen, the experience surpasses its confinement to the eyesight. Bruno (2007: 254) emphasizes the reason why the haptic perception of cinema matters:

[t]he haptic, as its etymological root suggests, allows us to come into contact with people and the surface of things. Thus, while the basis of touch is a reaching out - for an object, a place, or a person (including oneself) - it also implies the reverse: that is, being touched in return. This reciprocal condition can be extended to a representational object as well; indeed, it invests the very process of film reception, for we are moved by the moving image. Furthermore, we should consider that, as a receptive function of skin, touch is not solely a prerogative of the hand. It covers the entire body, including the eye itself, and the feet, which establish our contact with the ground. Conceived as such a pervasive enterprise, the haptic sense actually can be understood as a geographic sense in a global way: it “measures,” “interfaces,” and “borders” our relation to the world, and does so habitually. It is no wonder, then, that the cinema, as a haptic affair, would play emotionally at this very threshold: its

geographic machine came into being as a way to access, interface, border, and map such a relation between us and the world, implementing a geography of passage.

Echoing the arguments of certain scholars such as Koeck (2013), Pallasmaa (2001, 2012) and Bruno (2007) who claim that cinema offers a spatial experience that is as real as the spatial experience in the real-world, Elena Gorfinkel and John David Rhodes (2011: x) emphasize how the real space's material existence is akin to the analog's film materiality. In analog film, argue Gorfinkel and Rhodes, the real space "lays its impression on the physical material of the filmstrip" (Ibid). This materiality of the filmstrip as an actual object in the world has the ability to appeal to our sense of touch especially when the surface of the strip is foregrounded by the film through techniques such as close-ups, swish panning, and solarizations, which, in turn, resemble the haptic dimension of our actual spatial experience to some extent.

Pallasmaa (2012) draws attention to the fact that visual representations of space - images and films - are perceived as real as our spatial experiences. He declares that the artists have always seen the physically interacted, remembered and imagined as equally real experiences: all of these situations may evoke the same effect on humans (Ibid). Pallasmaa (2001: 42) further states:

[a]uthentic architectural emotions can be evoked through touching the mythopoetic ground of architecture, irrespective of the scale. Experiences of lived space can be evoked in various art forms even without actual architectural constructions. Artists, poets, writers and film makers guide us to identify this mental and experiential ground of dwelling and inhabiting space. These art forms help us to understand the meaningful dimensions of lived space as opposed to concepts of geometry.

While the disciplines of architecture and cinema share many common features in relation to their creative processes, representational concerns, and the spatio-temporal perceptions and experiences they generate, it is also important to bear in mind that they also differ in several significant ways. One of the main differences between

architecture and cinema concerns the distinctions between actual and virtual spaces and how we experience them. Architectural space has always been and will always be a part of the everyday life; it will remain in its place in the three-dimensional world. However, cinematic spaces are always confined to their medium's limits; the spectators experience cinematic spaces through the constraints of narrative and non-narrative organizations of films, which offers a restricted spatial experience when compared with architecture. Even though Pallasmaa states that architecture and cinema have certain similarities, he underlines that they also have certain differences. He draws attention to the differences between architectural and cinematic perception by underlining that the portrayal of space from an artist's point of view is free from certain restrictions of the daily world while such restrictions play an important role in the production of architectural spaces (Pallasmaa, 2001: 22). For him, the spaces produced by artists can be seen as a "direct reflection of mental images, memories and dreams" (Pallasmaa, 2012). Even though Koeck (2013: 1) advocates that both architecture and cinema provide humans with similar spatial experiences, he also stresses their experiential differences by underlining that spaces that are shown in cinema does not have the capacity to show the world as is, they are "mediated and altered by the medium itself; a *filmic illusion* at best".

Furthering this argument that architecture and film have certain differences, Kester Rattenbury (1994: 35) defines film as a linear process which allows the director to manipulate and control the viewers' experience by the use of the darkened exhibition space and other cinematic tools. Rattenbury states that architecture does the opposite: he defines architecture as "leaky, intransigent, alterable, endlessly subject to total shifts of context, meaning, form, understanding as it is experienced" (Ibid). Yet, Rattenbury overlooks the fact that not each director exercises a strict control over the production

of their films. Rather, the production of a film, just like its reception, is a collective one that involves many voices and inputs (a similar argument can be made for an architect and the design and construction teams). Furthermore, the audiences' own perceptions, biases, and socio-historical backgrounds play a vital role in the perception of any film (just like those of the inhabitants and users do in the perception of an actual space), regardless of how much a film expresses the filmmaker's vision. In this respect, film itself - similar to architecture - is "endlessly subject to total shifts of context, meaning, form, understanding as it is experienced," unlike what Rattenbury (1994: 35) suggests.

Even though they share certain differences, the similarities (especially perceptual and experiential) between the two mediums along with their common concerns such as space, time, narrative, and framing, creates a strong relationship between architecture and film. The fact that each cinematic experience contains architectural space and, in turn, how this situation has certain effects on how architectural space is understood, perceived and studied in the field of architecture is a quite important one and needs to be investigated further.

2.2 Spatial Meaning in Architecture and Cinema

... space is never empty: it always embodies a meaning (Lefebvre, 1991: 154). As discussed in the previous sections of Chapter 2, the notion of space has been of interest to different disciplines ranging from philosophy to architecture. Each discipline treats space according to their own methodologies, which results in a good variety of definitions of the concept as well as quite different approaches in which the concept can be investigated. Exploration of these various definitions and approaches expands the scope of the notion of space.

Since “space plays a role at all levels: the relations of production and property, the organization of labor and productive forces, “superstructures” and representations (ideologies)” (Lefebvre, 1980: 212), dwelling solely on physical and quantifiable features of space such as its measurements fall short to fully investigate the notion of space. To generate a comprehensive understanding of space, the fact that space can also become an agent for expressing and generating certain meanings related with its context, society, culture and the events that occur in it should be brought into the equation.

The notion of space can be employed for different occasions including reflecting the dynamics of a society, indicating the taste and lifestyle of both individuals and community, expressing the hierarchy within the society, defining boundaries, isolating or gathering of people, conveying emotions and transmitting acceptable behaviors and valid rules within a society (Lawson, 2001: 2). In order to do so, the notion of space has been interpreted by different disciplines among which architecture and the cinema come to the fore since both disciplines are established upon the notion of space. Both disciplines generate, use and alter space through their own tools and approaches. In addition, certain scholars who underline the effect of media on everyday life such as Jean Baudrillard, Roland Barthes and Umberto Eco highlight the ability of both architecture and cinema to convey certain meanings which is mostly achieved through the employment of space (Malone, 2017: 102).

2.2.1 Spatial Meaning in Architecture

Certain disciplines did not use to see the built environment as a sufficient tool for conveying meaning even though architecture has been used to convey meanings such as power (as in the case of Hitler’s Berlin) and divinity (as in the case of religious buildings). For instance, prominent names in the field of philosophy such as Hegel,

Kant and Theodor Adorno found other disciplines such as painting more superior when compared to architecture and, therefore, underrated architecture's ability to carry meaning (Malone, 2017: 101-102). However, as Malone (Ibid: 102) underlines, built space not only "has a presence that is greater than that of art" since it infiltrates into every level of daily life, it also is an important instrument in terms of carrying and generating meaning.

One of the main reasons why the notion of meaning is not emphasized in architecture may be that the discussion is overshadowed by other primary concerns of architecture such as providing a shelter for people which tend to obscure the discipline's symbolic function (Malone, 2017: 196; Goodman & Elgin, 1988: 33). Along the same lines, Malone (2017: 198) underlines that even though the meanings associated with the built environment are open to change and alteration in relation to socio-cultural contexts, and, therefore, merit further study, a good majority of architectural practice did not make an effort to truly understand "the real nature of meaning". This situation, combined with the dynamics of the relationship architecture had with semiology and structuralism, have impeded a possible development of the conceptualization of meaning-making through the built environment in architectural theory (Hershberger and Lang as cited in Malone, 2017). The term meaning-making refers to the processes conducted by humans regarding the organization of meaning related with either physical or cognitive concepts such as an object, a situation, a thought or an experience (Kegan, 1982: 11). In his book *The Evolving Self*, Robert Kegan (Ibid) explains meaning-making as follows:

... what an organism does, as William Perry says (1970), is organize; and what a human organism organizes is meaning. Thus it is not that a person makes meaning, as much as that the activity of being a person is the activity of meaning-making. There is thus no feeling, no experience, no thought, no perception, independent of a meaning-making context in which it *becomes* a

feeling, an experience, a thought, a perception, because we *are* the meaning-making context.

Despite this neglect, the notion of meaning gains significance in architecture discipline when discussions related with “aesthetics, function, place, the collective memory, or the narrative power of historical references” come to the fore in the field (Malone, 2017: 196). Even though the dynamics of this meaning-making process needs further theorization as Malone (2017) suggests, scholars from different disciplines have emphasized the ability of architecture to carry certain meanings. Roth and Clark (2018: 5) emphasize that architecture conveys certain meanings through its symbolic expressions. According to Goodman and Elgin (1988: 33), a building can be considered as a work of art only if it “signifies, means, refers, symbolizes in some way”. Frederick Jules (1974: 36) interprets architecture as “the delicate balance of meaning associated with the built environment”. According to Malone (2017: 196) meaning in architecture is generated through “the organization of space and form” and, therefore, is an unavoidable consequence of architectural practice. Tuan (1977: 108) draws attention to the fact that even though spatial dimensions - vertical and horizontal, mass and volume - are familiar to the body, when experienced through built environment such as monumental architecture, these dimensions become clearer and start to gain meaning. He exemplifies the meaning-making process in architecture by alluding to how cathedrals from the Middle Ages can deliver certain meanings to its users: “[t]he cross suggests suffering, atonement, and salvation. Finally, the cathedral as a whole and in its details is a symbol of paradise” (Ibid: 114). Furthermore, Tuan (Ibid: 110) highlights that certain emotions can only be comprehended through contact with architecture:

[p]erhaps people do not fully apprehend the meaning of “calm” unless they have seen the proportion of a Greek temple against the blue sky, or of “robust,

vital energy” without baroque façades, or even of vastness without a huge edifice.

Pallasmaa (2012) also draws attention to the fact that “real architecture is an exchange of feelings and meanings between the space constructed of matter and the mental space of the subject”. The built environment is capable of leaving an imprint in the minds of its users by generating memories and invoking certain habits and connections related with “use or meaning”, as Malone (2017: 51) suggests. However, Malone (Ibid) underlines that the built environment can also convey certain stimuli that can be repulsive or disturbing and argues that the users can indeed establish a strong bond with such spaces.

As this brief survey suggests, many scholars perceive meaning as an inseparable part of architectural practice to the point that some include meaning as a vital element in defining architectural space. As such, many scholars argue that architecture is an adequate medium to both generate and convey meanings. Many different factors ranging from social, political, and contextual dynamics to more personal ones such as the experiences and perceptions of the users underscore the meaning-making processes of architecture.

Examining the relationship between architecture and the processes of meaning-making brings to the fore the question of whether meaning is generated by the architecture itself or the mind of the user alone generates meanings. Regarding this topic, certain scholars emphasize how buildings themselves play a major role in the creation of meaning where others favor the undeniable share of the human mind in the construction of meaning. For instance, Michael Mitias (as cited in Malone, 2017: 193) defends that the built environment has a crucial role in the construction of meaning; however, he does not exclude the user’s contribution to the process. Accordingly, he

underlines that an architectural work's meaning cannot solely depend on the user's mind since "the formal organization of the work itself" gives the user a base to ground his/her experience (Ibid). Along the same lines, Psarra (2009: 244) underlines that "meaning in architecture is found not only in the non-discursive properties of configuration that describe social knowledge of the everyday world, but also in the world in which architecture is conceived: conceptual, temporal and discursive".

Ralph Weber (as cited in Malone, 2017: 193), on the other hand, argues how it is mainly the activation of the user's mind that generates meanings. In a similar vein, in their book *Architecture and Order: Approaches to Social Space*, Mike Parker Pearson and Colin Richards (1994: 4) suggest that it is first and foremost the users themselves who generate and attribute certain meanings to the built environment. They underline that the meanings attributed to the built environment "are not fixed or invariant givens": these meanings should linger and circulate through "practice and recurrent usage" (Ibid). Malone (2017: 194-195) also emphasizes the role of human interaction with the built environment in meaning-making: the architect in the process of designing and the user in the process of perceiving the built environment generate meanings. As a result of this, she states that social practices affect the design of the buildings which results in the architecture of the city to convey certain social meanings (Ibid).

Malone exemplifies these processes by alluding to Colquhoun's ideas (Colquhoun as cited in Malone, 2017: 69) regarding how the style and the material selection of architectural spaces can trigger the mind to establish links between the built environment and certain social classes. Malone (2017: 69) also underlines that consciously or unconsciously the mind will always draw certain meanings from newly encountered spaces. He emphasizes the crucial role that the memory plays in how

humans make sense of the environment around them to the extent that the human mind recalls the memories of previous spatial experiences when encountering a new space (Ibid). Likewise, Koeck (2013: 64) underlines that the brain processes the incoming data according to the user's past experiences in order to create an accurate representation of the world which suggests that the notion of space is a quite personal "reflection" rather than an absolute.

The activities taking place in a specific space constitutes an important dimension of the relationship users establish with that space and, in turn, the meaning-making processes. As Pearson and Richards (1994: 4) underline in their study, "practice and recurrent usage" of space is an important factor to evoke and maintain certain meanings. To the extent that "practice and recurrent usage" here points to the events and activities unfolding in certain spaces, these events and activities become crucial elements in generating spatial meanings. Tschumi (1994: 111) also emphasizes the close connection between events and architectural spaces: "[m]ovements - of dance, sport, war - are the intrusion of events into architectural spaces. At the limit, these events become scenarios or programs, void of moral or functional implications, independent but inseparable from the space that enclose them".

These activities and events not only are capable of generating meanings tied to particular spaces of their unfolding but they also have the power of altering such spatial meanings. However, this is a two-directional relationship inasmuch as the activities themselves tend to gain certain meanings in relation to the spaces where they take place. Regarding this topic, Pallasmaa (2012) states that:

[o]ne and the same event - a kiss or a murder, for instance, - is an entirely different story depending on whether it takes place in a bedroom, bathroom, library, elevator or gazebo. An event obtains its particular meaning through the

time of the day, illumination, weather and soundscape. In addition, every place has its history and symbolic connotations which merge into the incident.

Mutually influencing and altering each other, space and activity establish a quite strong bond. Tschumi (1994: 122) underlines this two-directional relationship by stating that “actions qualify spaces as much as spaces qualify actions” and argues that no type of representation or interpretation of architecture can ignore the effect that activity has on the meaning of space. In other words, while space gains meaning vis-à-vis the events happening in it, the reverse is also true: “the event is altered by each new space” (Ibid: 130). Accordingly, already-existing spaces can acquire completely new meanings by adopting different and new activities.

The activities and events taking place in a specific space brings the user-space relationship to the fore. While the relationship between the user and the built environment is difficult to comprehend, however, it is far from being an empty concept or an unattainable element. The meaning of a space can vary among different users inasmuch as experience, specific stimuli, background and many other subjective factors makes the relationship each user establishes with a certain space unique. As Henri Lefebvre (1991:113-114) states: “[p]erception naturally depends on the ‘subject’: a peasant does not perceive ‘his’ landscape in the same way as a town-dweller strolling through it”. Regarding the topic, Christian Norberg-Schulz’s (1988: 30-31) states:

[i]t is a paradoxical but common experience that different persons at the same time have a similar *and* different experience of the same environment. ... We do all see a house in front of us, we may walk by it, look through the windows, knock at the door and enter. Obviously we have all seen the house, nothing indicates that somebody believed he was standing in front of a tree. But we may also with justification say that we all have *different* worlds. When we *judge* the house in front of us, it often seems as if we were looking at completely different objects. ... So far we may say that the classifications upon which we agree are generally rather superficial, and that the agreement usually

finishes when we have to see the things of everyday life as manifestations of higher objects.

Norberg-Schulz's idea creates a common ground for a comprehensive discussion of meaning-making processes in spatial experience. He underlines that spaces may imply generic codes and meanings however, these meanings can be added to, tinkered with, and completely altered by the socio-historical context, experiences and memories of the user (Norberg-Schulz, 1988). In other words, users, in their spatial experiences, can both generate new social and personal meanings and/or abide by general ones (which are socio-historical constructions, in the first place).

Regarding this topic, Malone (2017: 91) underlines that one reason for humans to derive different meanings regarding the same space is that the mind does not merely focus on the space as a full entity but it also zooms in and extracts certain meanings out of it. Therefore, Malone (Ibid) states that “[f]orms of space, such as the house, school, or office, exist as ‘wholes and parts’, and as hierarchical networks of physical elements and meanings”. House constitutes an example for Malone's argument whereby the mind perceives the elements of the house - the rooms, the furniture etc. - individually and attributes certain meanings and, finally, as a phenomenon that combines these elements under one roof, the house itself as a full entity gains meaning from its elements (Ibid). However, the house is not merely considered as a separate entity; “every dwelling exists against a background of meanings and memories of other houses, and the associations generated within the memory by the immediate object are compared with those of other remembered objects and spaces” (Bachelard as cited in Malone, 2017: 92). Here, Malone (2017: 91-92) also highlights the importance of the cinema, photography and literature since they all contribute to an effective construction of memory.

While the individual is important in meaning-making processes, the society as a group is also crucial in generating, attributing significance to and deriving meanings from the built environments. Architecture can be understood as a society's cultural record to the extent that "[p]eople actively give their physical environments meanings, and then act upon those meanings" (Roth & Clark, 2018: 1; Pearson & Richards, 1994: 4).

"[T]he union of aesthetic and social factors," as Malone (2017: 71) underlines, creates a solid ground for a relationship between society and the built environment to grow. This union creates a strong bond between architecture and the society to the point that the built environment starts to carry that particular society's symbols, meanings and signs. Psarra (2009: 242) also underlines that "meaning is derived by analyzing space and finding its links back to society 'as a receptor and active agent'" (Hillier as cited in Psarra, 2009: 242).

Psarra also underlines how "[t]he building as a material entity is not culture, but by being a realization of the underlying structures of society, it is the means 'by which the society as an abstract structure is realized in space-time and then reproduced'" (Hillier as cited in Psarra, 2009: 236). Architecture adopts generic systems of thought from its social context and after altering them it "exports rules and systems of thought that are developed through conscious application" (Psarra, 2009: 244).

As much as spaces can shape and alter users' behaviors and activities, the users can indeed change the space they encounter. Therefore, the users establish a quite strong bond with the spaces they inhabit and experience. In his book *On Collective Memory*, Maurice Halbwachs (1992) underlines this relationship between the users (the groups) and spaces by indicating that the group and the place occupied by that particular group constantly influence each other. As a result, each phase of the group can be translated

into spatial terms and each feature of this specific place has a certain meaning for the members of the group; each part of the place overlaps with different characteristics of the society that has been inhabiting that place (Ibid).

As a generic spatial unit, city houses different meanings that are in a constant flux and are affected by certain dynamics such as economic, social and political changes (Malone, 2017: 80-82). These economic, social and political dynamics play a crucial role in generating meaning in the city since they are quite effective forces on the construction of cities. Malone (2017: 36) underlines that the architecture of the city is tied to certain dynamics of the society such as “the expansion of dwelling space in inner cities, the growth of a young professional class, the enlargement of the public realm, and of the retail and other uses that define leisure and consumption in the ‘café society’”. Therefore, the meanings established in the city has a strong relationship with the society to the point that architecture has the power to reflect the ideas of the people and the society that played part in its construction. Social meanings and the city mutually influence each other. The society produces certain social meanings that are employed by the architects in their design of the buildings, and, therefore, the social meanings return back to the society that created them through the employment of architecture, yet, not always without alterations (Malone, 2017: 71). Thus, “[s]ocial meanings embedded in the city are cyclical” (Ibid): they are returned to the society through architecture. This cyclical relationship can be used to strengthen the bonds between social meanings and the society. This relationship also underlines that the built environment can be used as a tool to convey certain meanings. As the users of these spaces, the society can discern certain patterns and relate it to different meanings.

The construction and development of the city is quite dependent on the active forces within that particular city. The active forces that have power over the construction and

development of the city shape “the images that emerge within an architectural culture” (Malone, 2017: 38). These images represent “the flow of property capital into particular forms of space, factors such as definitions of leisure and patterns of social interaction, and the evolution of the city as a vast structure of meanings” (Ibid). Since certain concepts and the architecture they create can only be understood under the existing conditions that were in play in their construction, it is essential to understand the cultural, political, economic and other active forces to comprehend the meaning-making processes that defined the generation and the experience of the city.

Contextual (such as economic, social and political) factors in the city are elements that architects cannot ignore when associating their design processes and results with certain meanings (Psarra, 2009: 243). They delimit architectural practice, and, therefore, restrain architects at certain points and sometimes incite *resistance* (Ibid). In order to fully understand the meanings imposed by the city, these limitations and the definition of the problem should be considered when examining an existing city (Ibid). Psarra (Ibid) underlines that contextual factors and the limitations it brings into play are crucial elements since they represent “how architecture is achieved under uniquely different conditions by transcending those limitations. Architecture is not simply in the comparative understanding of possibility, but also in the way in which it responds to specific constraints imposed on possibility”. Contextual factors alter the way architects think, design and build which results in different meanings to occur.

Social, political and economic factors form “a common system of forces” among which the notion of power holds a crucial role (Malone, 2017: 84). Since power infiltrates into every contextual factor that influences the development of urban space, it plays an important role in the establishment of meaning in the city. Certain scholars such as Malone (2017) and Psarra (2009) underline the effect of power over how

meanings are created and interpreted by the users. Analysing different types of buildings such as museums, Psarra (2009: 13) associates certain architectural elements such as geometry with the notion of power and considers them active agents that produce meaning. Likewise, Malone (2017: 84) states that “[a]rchitecture and built space accommodate power vested in the state, capital, property and land”. For Malone (Ibid), the notion of power contains different sub elements some of which are embedded in the built environment: “[a] structure of ‘urban signs’ can be melted down to expose its connections to profit, class, social identities, corporate imagery, and the cultural aspirations of individuals, corporations, institutions, and whole cities”. Each different settlement in the city such as “the urban penthouse, spatial detachments in the suburbs, the corner office, and the ‘top floor’” expresses a unique level of power than others and, therefore, convey different meanings (Ibid). For instance, an office designed by Mies van der Rohe can be used to express “the power of corporate America” (Ibid).

The notion of power implies the authority of and is controlled by dominant interests. The ruling interests in the city hold the power to “dominate the processes through which meanings are uploaded to the city, or encoded in built environments, and to benefit from the resulting network of codes that reinforce and maintain systems of social relations” (Malone, 2017: 84). They also have control over the new meanings that are produced through the design process and, by intervening to the “restructuring of urban space”, they get to decide which old meanings can remain in the city (Ibid). Their authorization in these processes ensures that the dominant group has a significant impact on “the nature and profile of signals in the city” to the point that the dominant interests may decide the general profile of monuments and other objects or change the names of the streets as seen in Italy (Ibid). Their power over the production and

preservation of the built environment makes them a strong authority that has a massive effect over the meaning of the built environment, and, thus, they also gain power over the collective memory of the society. The control and use of major buildings in the city are also in the control of dominant forces (Malone, 2017: 84-85): “powerful interests control buildings and spaces that are akin to knots in a web of ideological codes”.

Even though the dominant interests have a major influence over the built environment, they cannot have full control over meanings generated in the city. As discussed earlier, meanings are tied to the conditions in which they come into being. Therefore, if the conditions change dramatically, old buildings and cities may acquire new meanings that will replace the old ones. Regarding this, Halbwachs (1992) states that memories, and, therefore meanings, are tied to the groups that form them. If the members of the group disperse, or forget about a certain memory, then the memory along with the meanings it embodies gets lost (Ibid). In addition, sub-cultures and marginalized groups tend to resist the dominant meanings associated with the built environment and generate their own meanings that challenge and sometimes even alter domineering ones.

Besides power, there are other dynamics that should be considered when analysing meanings in the city. The city is a living system that constantly changes, grows and develops in relation to the contextual forces at play. According to its development, certain districts in the city may be neglected, abandoned and demolished. These acts are also considered as powerful sources of meaning. Decay and demolition in the city create certain districts that are unsafe and rugged. The existence of such areas and their change in time greatly affect the patterns of meaning established in the city:

[i]n addition to the nostalgic allure of the individual ruin, factors such as the abandonment of industrial space, or the preparatory effects of development capital at the edges of financial districts, impinge on the pattern of meanings in the city. For the memory that mourns the loss of the 'old city' the small injuries of decay may be as significant as the large developments that emerge in their wake. Moreover, factors such as gentrification demonstrate that the signs invested in some forms of space can follow from countless small and private adjustments; for example, from the personalization of gardens and the facades of houses, or of the windows of painstaking shopkeepers (Malone, 2017: 82).

Another important element that can be used to generate meaning is the notion of fear.

According to Nan Ellin (1997: 13) the notion of fear has always been present in humans' lives resulting in the need to be protected from the dangers that can come from outside which led the way for the town building to be associated with protection from foreign forces. By keeping the invaders out, the city has become "a relatively safe space" (Ibid). However, this situation has changed as the technology developed to the point where the walls of the city cannot protect the people within, which led the notion of fear and danger to be correlated with the city: "... the cannon and then atomic arms rendered city walls feeble protection and because dangers such as civil unrest, crime, and contaminated air and water are usually intensified by the density of cities" (Ibid).

Ellin (Ibid: 47) further emphasizes the fear that has penetrated into the city by underlining the existence of "gated communities". The existence of gated communities also emphasizes the difference between the lifestyles of different social classes. As the new global economies increase their precariousness of life for lower-income classes, it is the upper classes who ironically began to isolate themselves further and further from the city in an attempt to protect themselves from the supposed dangers that would come from inside the city by either moving to the suburbs or gentrifying entire lower-income neighbourhoods within the city by displacing the poor and the disadvantaged classes.

As discussed previously in this chapter, architectural space may gain and reflect different meanings. However, architectural spaces do not only exist and gain meaning in the real-world: in film, the architectural spaces are used as carriers of meaning. In fact, as discussed earlier in this chapter, architecture and film establish a mutually effecting relationship vis-à-vis the notions of space and narrative. Since through this relationship both disciplines alter each other, this relationship is primarily based on the notion of meaning. Therefore, the investigation of meaning in the architecture field would strengthen the relationship architecture has with other disciplines, especially with cinema.

The notions and ideas that are discussed in this chapter in relation to how they can alter the meaning of architectural spaces create the core of the spatial analysis that is conducted in Chapter 4. Certain notions and ideas such as the style and material selection of architectural spaces, the activities taking place in a specific space, user/society-space relationship, social, economic and political dynamics of the city, decay and demolition, the existence of dominant authorities in the city and the notions of power and fear will especially come to the fore in Chapter 4 and will be associated with the architectural spaces present in and the narrative structure of the films in order to provide a comprehensive film analysis.

2.2.2 Spatial Meaning in Cinema

Filmmakers use architecture to stage an idea selecting carefully mood and ambience and view, observing also with a greedy eye the possibilities which architectural space and structure open up (Rattenbury, 1994: 35).

Humans make sense of the world around them by consulting their previous information regarding the built environment, meanings attached to certain objects and their own interactions and own intentions (Jules, 1974: 7). Likewise, meaning is a crucial element when it comes to experiencing artworks. Reinvigorated by the artwork, the

spectator consistently tries to generate meaning out of the artwork and these meanings may vary remarkably (Bordwell & Thompson, 2010: 62).

The cinematic medium has been frequently used to express different emotions and to tell stories. This way, cinema also conveys meanings that are established with the help of certain dynamics such as the relationship between space and narrative as well as the involvement of the spectator's experiences, perceptions and thoughts culled from the real world in the perception of a particular film.

As in the case of architecture, the human mind is again an important factor in examining meaning in the cinema. According to Malone (2017: 44), every particular situation is related with different elements in the brain. As for the cinematic medium, this situation helps the spectators to engage with the narrative and generate meanings. Furthermore, while watching a film, the spectator is not inactive: he or she picks up certain signs, remembers information related with the film, tries to guess what will happen next and in doing all of these, he/she takes part in the construction of the film's form (Bordwell & Thompson, 2010: 78).

Humans can generate certain meanings related with the space that they are encountering; they do not simply take the information they see; they also interpret it (Lawson, 2001: 43). This situation is valid for both architectural and cinematic spaces. Regarding this topic, Pallasmaa (2001: 31-32) underlines that the human mind attributes certain meanings upon the spaces it encounters and acts accordingly. He underlines that users reflect their emotions and imaginations on the built environment meaning that the built environment gains its meaning through human interaction and, "[t]he work of art, in return, gives the reader/viewer/listener its authority, its aura, that

enchants his/her mind” (Ibid). He states that both architecture and the cinema double as a canvas that is waiting to be filled with the imagination of the mind (Ibid: 32).

Regarding the place of the spectator in examining the notion of meaning in the cinema, Bordwell’s (1991) opinions parallels that of Pallasmaa’s (2001). Bordwell (1991: 3) defines the spectator and her/his role as “an active mobilizer of structures and processes (either “hard-wired or learned) which enable her to search for information relevant to the task and data at hand”. Bruno (2007: 56) also underlines that as the spectator watches the film, her/his “fictional navigation connects distant moments and far-apart places”. Therefore, the “beholder’s share” plays an important role in the construction of meaning (Gombrich, 2004).

The employment of architectural spaces in cinema is also important in the examination of meaning in the cinematic medium. Since the primary concerns of architectural practice such as the organization of “place, space, situation, scale, illumination” exist in each and every film, it can be said that architecture is present in each cinematic expression (Pallasmaa, 2012). In cinema, architectural imagery is primarily used to support the action.

However, cinema does not merely represent space as it is: it alters the space by attributing certain meanings to it. The cinematic image is full of meanings generated by the director for the spectator to recognize. As Rattenbury (1994: 36) states “[a]ll filmmakers, can if they choose, make you look at buildings and spaces for so long that you begin to understand them in a different way”. When used in cinema, the architectural ensemble gains certain meanings with the help of narrative. As the narrative unfolds, the spaces start to gain their meanings in conjunction with the occurring events. Since architecture encompasses the film from the beginning till the

end, the cinematic medium uses architecture as its most potent tool for transmitting meanings. Throughout a film, the architectural ensemble can be employed to initially establish certain meanings and, as a result of this ensemble's interaction with the narrative, its space can gain new meanings.

Cinema has the power to sculpt architectural space through narrative which is one of the essential elements that gives the architecture on screen its meaning (Aroztegui Massera, 2010). Narrative can be regarded as “*a chain of events linked by cause and effect and occurring in time and space*” (Bordwell & Thompson, 2010: 79). Narrative is initiated with one certain event and then, through a series of cause and effect, it evolves (Ibid). When the cause and effect chain that establish the narrative is represented fully in film, then the narrative comes to its end (Branigan, 1992: 20). The three main elements of narrative are time and space along with causality (Bordwell & Thompson, 2010: 79). In order to understand narrative in cinema, time and space are crucial elements to the extent that narrative can also be defined as “representations of time and space” (Psarra, 2009: 4). In his book *Narration in the Fiction Film*, David Bordwell (1985: xi) indicates three definitions of narrative:

[w]e can treat narrative as a *representation*, considering the story's world, its portrayal of some reality, or its broader meanings. ...Alternatively, we can treat narrative as a *structure*, a particular way of combining parts to make a whole. ...We can, in short, study narrative as a *process*, the activity of selecting, arranging, and rendering story material in order to achieve specific time-bound effects on a perceiver.

Narrative can be seen in the disciplines of both architecture and cinema. Koeck (2013: 39) underlines that through its evolution, the medium of architecture mostly neglected “the narrative properties of actual architecture or cities as systems of communication or sources for impact or quality”. Highlighting that certain disciplines such as human geography, cultural geography and media studies stepped in to fill the gap between

space and narrative, Westwood (as cited in Koeck, 2013: 39) suggests that: “novels, poetry and film provide us all, and sociologists and cultural theorists in particular, with a never-ending commentary on the city, the urban, city people and institutions, the “real” and the fictive more and more woven together in intertextual discourses”.

In his book *Making Meaning*, Bordwell (1991: 8) states that the spectators can extract four types of meaning: referential, explicit, implicit and repressed or symptomatic meaning. Referential meanings refer to the meanings that are quite apparent in the film; they can be defined as the plot summary of the film (Ibid). Explicit meanings are generated “[w]hen the viewer or critic takes the film to be, in one way or another, stating abstract meanings” (Ibid). Implicit meanings are produced when the spectator goes beyond the explicit meanings and derives hidden meanings from the film (Ibid: 8-9). Repressed or symptomatic meanings can be defined “as the consequence of the artist’s obsessions” (Ibid: 9). In their book *Film Art: An Introduction*, Bordwell and Thompson (2010: 64) underline that narrative-architecture relationship strongly effects the implicit and explicit meanings derived from the film. They give *The Wizard of Oz* as an instance for this situation:

[i]n *The Wizard of Oz*, the Yellow Brick Road has no meaning in and on itself. But if we examine the function it fulfills in relation to the narrative, the music, the colors, and so on, we can argue that the Yellow Brick Road does indeed function meaningfully. Dorothy’s strong desire to go home makes the road represent that desire. We want Dorothy to be successful in getting to the end of the road, as well as in getting back to Kansas; thus the road participates in the theme of desirability of home (Ibid).

With the help of the narrative, cinema can indeed infuse architectural spaces with new meanings. Narrativization and the arrangement of the mise-en-scène (and establishing a strong relationship between the two), allows the cinematic medium to utilize the previously discussed elements and notions regarding how architectural spaces can generate and convey certain meanings in the real-world. For instance, the style and

material selection of a specific space that is represented in film has a quite strong effect on how the space is perceived by the spectators and hence its meaning-making processes. Such a use of style and material selection can be seen in Ridley Scott's *Blade Runner* (1982): for the materialization of the city, the film offers a mixture of filthy streets in which the poor people live and tall skyscrapers that are reserved for wealthy people. This creates a spatial dichotomy in the urban fabric presented in the film which is pushed even further with the materialization of the Tyrell Corporation: the building complex's shape, enormous scale, and dominance over the city separates it from the rest of the city, highlighting the power and dominance of the Tyrell Corporation over the city. In addition, the film utilizes two buildings of revival style to stand in as the residences of the characters in the film: the Bradbury Building and the Ennis Building. While the Bradbury Building was constructed in the Romanesque Revival style, in the design of the Ennis House, the Mayan Revival style was employed (Ahi & Karaoghlanian, 2014). Through the utilization of these buildings, the film "reference[s] a previous era in architecture" as a way to help the audience to engage with the futuristic story the film offers (Ibid).

In Wes Anderson's *The Grand Budapest Hotel* (2014) for instance, the film represents the fictional Grand Budapest Hotel in two different time periods and utilizes two starkly different architectural styles and material selection for these representations. The film reveals how, throughout the years - as an outcome of the war and the change of authority - the Jugendstil design of The Grand Budapest Hotel that offers a colorful and ornamented façade and interior design has been overridden with the employment of communist design principles that necessitates the use of dull colors and plain, undecorated walls and façade:

... the Art Nouveau glitz is buried beneath a patina of Eastern Bloc Modernism. The lobby is a deserted sea of plain plasticky surfaces, backlit ceiling panels, geometric forms in sickly greens, browns and oranges. The hotel's wedding-cake facade has been given a Functionalist makeover: square openings, flat roofs, brown stone cladding (Rose, 2014).

The war's outcome is reflected upon the design of the hotel which alters the meaning of the space: when compared with its prior materialization, the hotel now gives the impression of an abandoned place.

Narrative in the film is used to permeate the depicted spaces with certain events. As discussed before, architectural spaces employ certain meanings in accordance with the events taking place in them. In a similar vein, cinematic spaces that accommodate the narrative events not only reflect narrative concerns but also generate certain meanings. Therefore, cinematic construction of meaning depends to a large extent on the taking place of events within the architectural spaces. Cinematic narrative causes events and architecture to constantly interact with each other and, as a result of this interaction, alter each other's meaning (Pallasmaa, 2012): "[a]rchitecture gives the cinematic episode its ambience, and the meanings of the event are projected on architecture, and vice versa". For instance, in Stanley Kubrick's *The Shining* (1980), the narrative events that happen in the Overlook Hotel have a quite significant effect on the space's meaning-making processes. The employment of murder and psychological disorders as recurring narrative elements that happen in the main space of the film alters the meaning of the space: the Overlook Hotel becomes a place that is closely linked with murders and psychological disorders in the eyes of the audience. In a similar vein, in Quentin Tarantino's *Inglourious Basterds* (2009), the narrative act of the burning down of the movie theatre with the Nazis still in it alters the meaning of the space. This narrative act along with the events that happen throughout the film associates the movie theatre with the notion of revenge.

As Tschumi (1994: 100) suggests, as a mode of art in which human interaction occurs, architecture is not only defined by its materials and configuration of the walls; but it also gains meaning through the events it hosts:

[a]rchitecture is defined by the actions it witnesses as much as by the enclosure of its walls. Murder in the Street differs from Murder in the Cathedral in the same way as love in the street differs from the Street of Love. Radically.

Along the same lines, Pallasmaa (2012) also states that the events in a film and the architectural spaces represented in the same film share an explicit bond. He underlines that as much as the spaces gain their meanings from events, the meaning of these events is also bound to the spaces in which they are depicted (Ibid). Cinema uses this characteristic of architecture to further amplify meanings or emphasize certain elements in the narrative.

The cinematic medium also benefits from the representation of intimate user-space relationship and how the meaning of a particular space changes in accordance to it. In *The Matrix* (1999), the main character's (Neo) perception of the city completely changes after he realizes that he has been living in a simulation which is underlined in the scene when Neo goes back into the Matrix. He looks at the streets of the city with a completely new perspective. Even though the city's depiction does not change, his realization of the fact that the city he has been living is not real alters his perception of the city. The main character's new perception of the built environment also works as an agent in convincing the spectators about the inauthenticity of the city. A similar approach regarding the user-space relationship is present in *The Truman Show* (1998). From the very outset of the film the audience can sense that there is something off about the built environment represented in the film. Yet, since Truman, the main character of the film, does not know of the real-world, he does not suspect the realness of his own universe until certain narrative events occur. He perceives the world around

him as real and acts accordingly which highlights the intimate relationship users establish with the built environment they live in.

On a bigger scale, films also use narrative cues about society-space relationship to interfere with the meaning-making processes of spaces. *Blade Runner* displays such a relationship through its establishment of the cityscape and the depiction of its citizens. For the materialization of the city, *Blade Runner* utilizes a mixture of different cities such as New York, Hong Kong and Tokyo through the employment of their unique features including tall skyscrapers, crowded streets and shops that are named in various languages (Bruno, 1987). This eclectic city depiction is further supported by the society it hosts: the city is filled with immigrants from different places and, as a result of this, people speak various languages such as Spanish, Japanese, German and English (Ibid). By showing the effects of housing an eclectic society on the city's development and drawing such parallels between the materialization of the cityscape and its inhabitants, the film underlines the two-directional bond the city and the society share (Malone, 2017: 71). The materialization of the city in *Blade Runner* also provides the spectators with an instance regarding how the city can become an agent for reflecting the economic, social and political dynamics that shape the lives of its citizens.

In the city, as stated before, the dominant interests and the notion of power become crucial elements that control and effect the meanings that influence the life and image of the city. In *Blade Runner*, Ridley Scott utilizes the materialization of the city as a way to express the different lifestyles the powerful and the poor citizens pursue: the city is composed of dirty and filthy streets that are crowded with poor people whereas the tall skyscrapers are reserved for the powerful and rich people. In addition, as discussed previously in this chapter, the materialization of the Tyrell Corporation in

Blade Runner separates it from the rest of the city with its unique design decisions such as its scale, material use and geometry that renders its owner as the dominant authority in the city and highlights his power.

In Quentin Tarantino's *Inglourious Basterds*, the presence of the Nazis (the dominant interests) in Shosanna's movie theater alters the atmosphere and look of the space as well as its meaning. In the film, the Nazis choose the movie theatre for the premiere of their German war hero film. This narrative act entirely alters the meaning of the space: the movie theater, symbolizing the Jewish Shosanna's escape from the Nazis and finding a place for herself in France, turns into a space that is used by the Nazis to praise their war hero. Banners and symbols of the Nazis and their own presence in the space with their uniforms alter the look of the space as well as its meaning. A similar approach is utilized in the representation of the hotel in *The Grand Budapest Hotel*: the war and the change of the dominant interests alter the design of the hotel which was discussed previously.

The notion of fear has been frequently used in the cinematic medium to generate and convey emotions and meanings related with the narrative of the films. The specific ways in which films materialize spaces support the fearsome feelings and atmosphere generated through the acts of the characters. For instance, in David Fincher's *Seven* (1995), representation of the dark, dangerous and insecure environment of the city contributes to the fear-inducing and horrifying murders that happen across the city.

Similarly, the physical processes such as decay and demolition are also utilized in the representation of architectural spaces in the cinematic medium. The decay and demolition the cities have been undergoing in both *Blade Runner* and *Seven* are

emphasized by the portrayal of the dirty, insecure streets of the city as well as the horrific events that happen throughout these films.

Since cinema uses architectural space as its primary agent for communicating certain meanings to its spectators, films are able to use these potentials offered by architecture to convey certain meanings that are related with their narrative concerns. Architecture's ability of conveying and generating meanings has been frequently used by the medium of cinema in order to establish an effective dialogue with the spectators.

The effects that cinematic spaces have on how architectural spaces are perceived also instigates by the infiltration of the meanings generated in the films into the real-world. If, as Guy Debord (as cited in Koeck, 2013: 168) suggests, “[i]n societies dominated by modern conditions of production, life is presented as an immense accumulation of *spectacles*. Everything that was directly lived has receded into a representation”, then, it is not surprising that the depictions of architectural spaces in audio-visual media have blended with “our physical existence”, altering what people regard as real. Accordingly, Koeck (2013: 54) highlights the power of cinema (fueled by language along with narrative clarity) to represent even existing built environment in a way that surpasses their real-world counterparts and hence, inciting the spectators to visit these spaces.

In fact, constant cinematic representation of a certain cityscape in a certain way generates a generic perception of that particular city, for instance Paris as the city of romance, Rome as the city of history and New York as the city of crime (Koeck, 2013: 129). The way cities are represented in films have a great amount of effect on how people perceive and create a profile for these cities in their minds. Continuous cinematic representations of New York City as a hotbed of criminal activities help the

construction and maintenance of prejudices about New York as a city of crime (Koeck, 2013: 129). These preconceptions of the cities built by cinema can be confirmed or contradicted when faced with the real city. In a similar vein, Bruno (2007: 28-29) states that the representation of the city in films has changed humans' perception of the city and urban experiences hence play a crucial role in the generation of the profile of the cities. Doing so, she underlines the two-directional relationship between film and architecture: film portrays either the current urban situation or an altered version of it and, in return, this depiction affects the cityscape (Ibid).

Bruno (2007: 28) also argues that the representation of the city in cinema creates a sense of space as much as the real-world experience of that specific city does. She gives the example of New York, as Donald Albrecht (as cited in Bruno, 2007: 28) shows that the representation of New York in films implies both a set and a location. In a similar vein, Gavin Hogben (1997: 50) states that humans tend to first interact with cities through films and when they visit these cities, the cinematic representation will have an effect on how these cities are perceived by them.

The cinematic medium communicates with the spectator through the spaces it shows and the narrative concerns it represents; the first and foremost element used in films to generate and convey meanings is architectural spaces. This communication is also affected by other factors such as the spectator's imagination, how the spaces are portrayed and the events and actions taking place in the film. Since the framing of a particular space calls for architectural practice (Pallasmaa, 2012), the cinematic medium is bound to generate and represent architectural imagery. As discussed in the previous subchapter, certain dynamics such as the economic, political and social factors in the city, style and material selection, activities, dominant authorities, decay and demolition and certain notions such as fear and power alter the meaning of

architectural spaces. Films depict all of these elements and events by the help of the narrative. The dominance of space over the screen along with the strong bond it shares with narrative positions architecture in an important place in terms of carrying and generating meanings in the film.



CHAPTER 3

CHRISTOPHER NOLAN AND *THE DARK KNIGHT TRILOGY*

3.1 Christopher Nolan and His General Approach to Filmmaking

Christopher Nolan is a director, screenwriter and producer. Having begun his filmmaking career with relatively-low-budget independent movies such as *Following* (1998) and *Memento* (2000), Nolan has been working within the Hollywood mainstream since the early 2000s (Hill-Parks, 2015: 26). Nolan's films have gained a worldwide reputation mainly due to their elaborated puzzle-like narratives and their spectacular depictions of various environments ranging from houses and cities to dreamscapes and outer space. He started to shoot films when he was seven which may have shaped his overall approach to cinema: Nolan sees cinema "not as an illusory alternative to reality but as all there is" (McGowan, 2012: 17).

Nolan's career started with the debut of *Following* in 1998 (Joy, 2015: 1). With his film *Insomnia* (2002), he switched from independent filmmaking to Hollywood studio

productions (Hill-Parks, 2015: 24). According to Bordwell and Thompson (2013: 7), Nolan's films give a new impulse to the film industry through their approach to the notion of theme. As a writer-director, Nolan explores certain themes in his films such as the construction of time, extreme physics, human memory and identity, human morality, the dynamics of father-son relationship and the notions of fear, chaos and pain. Nolan is known for his nonlinear storytelling along with his use of cross-cutting, experimental soundscapes, large-format film photography, practical special effects and analogous relationships between visual language and narrative elements (O'Falt, 2019).

On his identity as a director, Steven Spielberg has been a role model for Nolan (Mooney, 2018: 118). In addition, Nolan's identity as a director was also highly influenced by the socio-historical developments of the 1990s about the perception of history and hence memory and the bending of the truth to the point that "[n]o person or narrative was truly trustworthy" (Fhlainn, 2015: 148). These changes led Nolan's films to offer "puzzle box structure and narrative games" (Ibid: 147-148). Nearly all of Nolan's films fall under the category of "puzzle-films". Puzzle-films deceive the spectators "because certain crucial information is withheld or ambiguously presented" (Elsaesser, 2009: 14). Puzzle-films aim "to deceive its *spectators* at every turn, while also playing fair (meaning having enough clues evident throughout the film so that the solution is at least coherent, if not visually evident throughout, when re-watched)" (Fhlainn, 2015: 151). In his films Nolan achieves this type of deceit through the use of the notions of lie and deception that penetrate several narrative layers of almost every film he has made. Nolan employs such a multiple-layered narrative structure to mislead and beguile not only the characters in the films but also the audience (McGowan, 2012: 1): "[f]or Nolan, the act of controlling our perception of events

becomes the site of a game, as his characters deceive, betray and are driven by the trauma of a memory or deception which brings them to crisis points” (Fhlainn, 2015: 148). In his films, he draws attention to the “ontological primacy of the lie” which implies that truth can only be grasped through initially believing in lies and being deceived (McGowan, 2012: 1). Nolan’s deceptive structure does not dwell upon the employment of certain events that are not really happening; on the contrary, his works display events that are actually happening; however, the formal structure causes the spectators to misread these events (Ibid).

Nolan’s puzzle-like structures of narrative does not exclude the spectator from the process of the slow and gradual unveiling of the illusion. In other words, Nolan does not let in on the spectators into the overall arrangement of the plot and its deceptive elements. Nolan’s films deceive the spectators and lead them into misinterpretation: the typical definition of the truth as something that is visible to the eye leads the spectator to believe what he/she sees as the truth (McGowan, 2012: 3). The unfolding of the events in Nolan’s films first makes the spectators believe in an inaccurate information which will be corrected by the unveiling of previously hidden details (Ibid: 2). As any narrative film, Nolan’s films such as *The Prestige*, *The Dark Knight* and *Inception* dwell on the illusionary nature of cinema itself (both in their technical aspects as well as thematically where illusion becomes a key narrative concern); then such illusion is pushed even further with the help of a puzzle-like narrative (Ibid: 14). In this respect, Nolan’s narrative structures allude to the one of the fundamental characteristics of cinema itself, namely illusion, in a reflexive manner. This approach goes hand in hand with his definition of the plot as “the controlled release of information” (Timberg as cited in Mooney, 2018: 47).

As discussed in Chapter 2, according to Bordwell and Thompson (2010: 78) while watching a film, the spectators are not passive: they constantly analyze the film in order to ascribe meanings, and Nolan's body of work dwells on the utmost utilization of this aspect of cinematic spectatorship. Another significant aspect of Nolan's oeuvre is his substantial employment of symbols and metaphors that enrich his films' plots (Mooney, 2018: 113). This approach of Nolan's can clearly be seen in films such as *Interstellar*, *Inception* and *The Dark Knight Rises* (Ibid). Throughout the plots, he disperses certain clues and symbols for the spectators to discover and interpret. In an interview with *WIRED*, he underlines that:

[o]ne of the things you do as a writer and as a filmmaker is grasp for resonant symbols and imagery without necessarily fully understanding it yourself. And so there are interpretations to be imposed on the film that aren't necessarily what I had in my head (Capps, 2010).

In terms of mise-en-scène, Nolan's plots usually take place in realistic settings for the depiction of which he uses both constructed sets and real locations. Nolan further supports the realistic rendition of these settings by practical shooting techniques that rely on in-shot effects (Mooney, 2018: 40). For instance, in *Inception*, Nolan shot the fighting scene in the hotel without using any visual effects by simply using a spinning set that helped the actors act as if they are fighting in zero-gravity conditions (Capps, 2010). Yet, even though Nolan uses such techniques that cut down post-production interventions and prioritizes location shooting, it should not be forgotten that his films mostly do not depict realistic stories; instead, they feature a rich variety of science fiction elements, hi-tech weapons and non-existent technologies (Mooney, 2018: 40).

Narrative functions not merely as an organizational but also a thematic element in all of Nolan's films. Especially compared to his earlier works, *Batman Begins* constitutes a decisive point for Nolan's practice whereby his films began to concentrate more on

the notion of narrative (Mooney, 2018: 48). Nolan thoroughly investigates the concept of narrative in *Batman Begins*, *The Prestige*, *The Dark Knight*, *Inception* and *The Dark Knight Rises* (Ibid). Playing with the notion of narrative in a rich variety of ways; these films “explore the narratives that individuals build around themselves, but also explore the ways in which societies construct their own narratives and myths” (Ibid: 95).

One of the most significant characteristics of Nolan’s films, especially following *The Prestige*, is that Nolan plays with the idea of genre in his films (Mooney, 2018: 77). When watching *Inception*, the spectators expect to watch a science-fiction film, however, the film is more likely to be categorized as a heist movie (Ibid). At first glance *The Prestige* looks as if it is a “period drama” but then reveals itself to be also a science-fiction film (Ibid). *The Dark Knight Rises* marketed itself as a superhero film but it reached the status of a “social epic” while *Interstellar* was promoted first and foremost as a science fiction film, the spectators found themselves invested in an emotional drama of a father’s quest to reunite with his children (Ibid). Nolan mostly uses this “blending of genres” to surprise the spectators. This mixing of genres adds an unexpected depth to Nolan’s movies that mimic the twisting and puzzle-like structure of his narratives. Also, like the narrative structure, the genre-blending in Nolan’s films encourages the spectator to engage more with the narrative; for instance, merging the portrayal of space colonies and travelling through space and time with the story of a father who wants to go back to his kids makes the science fiction portion of the story more believable for the spectators.

This interest in more intensely engaging the spectators also forms the backbone of Nolan’s depiction of a good variety of spaces throughout his films: houses, cities, outer space colonies, dreamscapes and so on. He molds these spaces in tight relations to the narrative and renders them as an inseparable part of his films. In one of his interviews

with *WIRED*, Nolan underlines architecture's influence on narrative and elaborates on the experience of cinematic and architectural spaces as follows:

[t]he only job that was ever of interest to me other than filmmaking is architecture. And I'm very interested in the similarities or analogies between the way in which we experience a three-dimensional space that an architect has created and the way in which an audience experiences a cinematic narrative that constructs a three-dimensional-reality from a two-dimensional medium - assembled shot by shot. I think there's a narrative component to architecture that's kind of fascinating (Capps, 2010).

Nolan has always had an interest in architecture and cities as well as the themes of perception and psychology (Capps, 2010). He spent the majority of his life in two quite different cities, London and Chicago, and this change of scenery helped him to be more aware of the built environment (Ibid). This awareness of the built environment along with his interest in psychology and architecture can be clearly seen in the set designs and narrative concerns of his films. For instance, Nolan took Chicago as a model for the design of Gotham City both in *Batman Begins* and *The Dark Knight* (Jesser & Pourroy, 2012: 166). He also made use of certain spaces in the United Kingdom for *The Dark Knight Trilogy* such as the use of the Mentmore Towers in Buckinghamshire for the representation of the Wayne Manor in *Batman Begins* (Ibid: 74). Nolan also employed the architecture of certain places, such as Gotham City to reflect the mental state of the characters (Ibid: 78).

As a director, convincing the spectators to believe in the physicality and reality of the cinematic world he creates for his narrative constitutes one of Christopher Nolan's main concerns. In order to achieve this, Nolan often uses inserts containing close-ups of objects and details that serves to make the spectator aware of the texture of the world he has created (Mooney, 2018: 40-41). In his later films, he enhanced the sense of reality by using practical special effects as well as focusing more on location filming

(Ibid). While Nolan's films provide a realistic texture, however, as discussed previously, the substance of them are mostly unrealistic.

Christopher Nolan's films thus showcase an idiosyncratic engagement with both the narrative and the settings in which that narrative takes place. Nolan uses his directorial skills to make people both emotionally and intellectually invest in the story and the settings of the film. In addition, Nolan's films tend to catch the spectators' attention with their reflexive themes and concerns (for instance, thematically exploring the significance and dynamics of narrative and illusion, two essential components of mainstream cinema) along with their active use of symbols and metaphors to accentuate the general plot. The deception and twists he provides within the stories make the audience watch the film carefully in order to bring out "further meanings and clues" (Fhlainn, 2015: 150) and hence help them to engage more with his films. Nolan uses the potential of cinema effectively; the way he employs the cinematic techniques such as cuts, dissolves and camera angles as well as narrative and architectural spaces makes his films stand out in the cinema industry and contribute to the commercial success and critical acclaim of *The Dark Knight Trilogy*, in particular.

3.2 *The Dark Knight Trilogy* (2005-2008-2012)

Nolan's *The Dark Knight Trilogy* is not the first attempt to tell the story of Batman on screen: before the release of the trilogy, Batman's story was already depicted in the cinematic medium with films such as *Batman* (1989), *Batman Returns* (1992), *Batman Forever* (1995) and *Batman & Robin* (1997). However, after the release of *Batman & Robin* in 1997 Warner Brothers decided not to shoot more films related with the franchise since the film was criticized brutally both by the audience and the critics and was nominated for "Golden Raspberry" Awards (Mooney, 2018: 37). However, as the superhero genre started to regain popularity with the release of the films *X-Men* (2000),

Spider-Man (2002) and *X-Men II* (2003) in the beginning of the 2000's, Warner Brothers decided to revisit the Batman franchise and employed Christopher Nolan as the director for the project (Ibid: 37-38).

Since its debut, *The Dark Knight Trilogy* has gained a well-earned reputation. By giving depth to Batman's origin story and employing a rich variety of atmospheric spaces, Nolan alters the general feel and vibe of superhero movies. Even though the films are now conceived as a trilogy, Nolan states that he did not initially intend to make a trilogy when he started to shoot *Batman Begins* (Setoodeh, 2018). He underlines that each film is self-contained, meaning that they all tell separate franchise stories that can be watched and comprehended on their own (Mooney, 2018: 45). Nolan's approach to each film as a free-standing enterprise resulted in significant differences among the movies. In fact, each film in the trilogy has explicitly different styles. As Mooney (2018: 110) puts it:

... each of the three is markedly different in how it approaches the material, the characters and the city itself. *Batman Begins* was a superhero origin story, *The Dark Knight* was a multifaceted crime epic and *The Dark Knight Rises* is a story about revolution and inequality in contemporary America.

Nolan also underlines that each film in *The Dark Knight Trilogy* works within and around the structure of a different genre, even though Nolan was mainly influenced by the comic books *The Dark Knight Returns* and *Year One* for the creation of the stories and general atmospheres of the trilogy (Setoodeh, 2018; Mooney, 2018: 82). In addition, each film in *The Dark Knight Trilogy* employs a different theme which results variations among the films in terms of style, atmosphere and narrative to occur. Nolan states that the villain's character and general attitude becomes an important factor when deciding the genre and the theme of the film (Mooney, 2018: 82). The main themes that specify the tone and atmosphere of *Batman Begins*, *The Dark Knight* and

The Dark Knight Rises are fear, chaos and pain, respectively. In terms of genres, *Batman Begins* tells the origin story of Batman and introduces Henri Ducard as the villain and the mentor of Bruce and Scarecrow who weaponizes people's fear against them. *The Dark Knight* represents a "crime drama" whose villain is the Joker, a terrorist who drags Gotham City into a never-ending chaos. In *The Dark Knight Rises*, the character Bane helped Nolan to establish a historical epic movie that revolves around the theme of pain.

In the trilogy, the creation of Batman as a superhero is elaborately developed. Nolan's decision to dedicate a significant amount of *Batman Begins*' running time to explain how Bruce Wayne transforms into Batman attests to this. This decision also enabled Nolan to explain in detail to the audience why and how Bruce has chosen this path. Throughout the trilogy, the narrative underlines that Batman is not solely Bruce's creation; a variety of characters play an important role in the creation of Batman such as Alfred Pennyworth, Lucius Fox and James Gordon. This elaboration of psychological development makes the plot more realistic and, therefore, helps the audience engage with the narrative further. To the extent that this narrative detailing process provides the audience with the initiation and the development of an extraordinary figure, *Batman Begins* can be categorized as narrative as mythology (Mooney, 2018: 49). Throughout the trilogy, the idea of becoming a symbol is strongly emphasized. Henri Ducard's dialogue with Bruce in *Batman Begins* influences him to become something more than a man - a symbol which has been presented as a necessary step since

... as both Ra's and Bruce emphasize, a fiction—either a "legend" or a "symbol"—has a transformative power that an ordinary human being lacks. A fiction has the capacity to mobilize people through the image of sublimity that ordinariness cannot approach. The image of the transcendent attracts and even comes to embody our form of enjoyment. We enjoy through the sublime figure,

not through the ordinary human being, which is why the sublime figure can lead us toward a radical transformation (McGowan: 95).

The mise-en-scènes of the films feature a mix of sets and real locations. The films also employed miniatures for certain shots such as the wide shot of the monastery in Bhutan and the wide shot of Narrows in *Batman Begins* (Jesser & Pourroy, 2012: 273-274). Location shooting for the creation of Gotham City include Chicago, New York, Pittsburgh and Los Angeles (Ibid: 41-110). For *Batman Begins*, Nolan mostly used sets and then enhanced the realistic feel by mixing these shots with those in real places (Ibid: 70). However, for *The Dark Knight* and *The Dark Knight Rises*, he mostly used location shooting (Mooney, 2018: 40). In addition, Nolan's films are the first Batman films to expand the story of Batman outside of Gotham City (Jesser & Pourroy, 2012: 72). In order to enhance the realistic atmosphere of Gotham and the narrative, Nolan included other places such as Bhutan in *Batman Begins* and Hong Kong in *The Dark Knight*. In doing so, Gotham no longer exists in a vacuum and its physical features and atmosphere can be compared to those of actual locations.

On the other hand, since it deals with “cartoonish” and fictional elements, Christopher Nolan was aware of the fact that the story of Batman would always have an unrealistic feeling (Graser & Dunkley, 2004). However, as stated before, for Nolan one of the most important issues was to encourage the spectator to invest in the story of Batman regardless of its obvious fictionality. Therefore, in order to make the audience believe in the story and engage with it further, Nolan decided to unfold the phantasmatic narrative of the trilogy on “grounded reality” by constructing realistic spaces for the narrative to unfold (Graser & Dunkley, 2004). Regarding this decision, Nolan also adds: “[w]e were trying to do something very different when we came to do our version of Batman. We wanted to have an ordinary world so that the figure of Batman would stand out and be extraordinary” (Bernardin, 2012).

Constructed through Christopher Nolan's perspective, *The Dark Knight Trilogy* offers three different but interconnected stories related with the Batman franchise. Each film offers a different architectural approach in relation to their narrative concerns. The spaces that exist in all three films also go under transformation depending on the changes in the narrative. In addition to this, narrative also works as an agent to imbue the spaces employed in the films with different meanings. In *The Dark Knight Trilogy*, "architecture ... carries meaning beyond the realistic representation of place" (Psarra, 2009: 81). Gaines (2006) suggests that "the meaning of space ... is generally understood in relation to other concerns". Throughout the trilogy, the meanings of spaces can be considered in relation to various concerns of the narrative. Messages that are created in the narrative are delivered to the spectators through attributing certain meanings to architectural spaces and "space contributes to the meanings of those messages without being obvious about its role in constructing meaning" (Gaines, 2006). The following sections will provide summaries for each movie containing general information about the film, the use of sets and location filming along with certain narrative concerns.

3.2.1 *Batman Begins* (2005)

Batman Begins holds an important place in Nolan's take on the franchise since it sets the general tone of the trilogy and introduces the audience to the world of Batman. In simple terms, *Batman Begins* tells the story of how Bruce Wayne - a young billionaire whose parents are among the prominent members of Gotham City - decides to put on the Batsuit and fight with criminals to save Gotham City. *Batman Begins* starts with young Bruce Wayne falling into a well located in the Wayne Manor's garden where bats attack him. His father, Thomas Wayne, gets him out of the well. However, after the incident, Bruce starts to fear bats so remarkably that he makes his parents leave

early from an opera because of the actors dressed as bats. They get out of the opera to walk the Crime Alley where a man tries to rob Bruce's parents and kills them in front of his eyes. Years after his parents' death, Bruce leaves Gotham for seven years and travels across the world in order to understand how criminals' mind work. He ends up in a prison where he meets with Henri Ducard who offers him a path to fight with criminals. Ducard mentions the League of Shadows, a cult that is run by Ra's Al Ghul that raises assassins "to destroy what they deem to be corrupt and decayed civilizations" (Jesser & Pourroy, 2012: 46). In order to train himself, Bruce goes to the League. Ducard teaches him how to fight with criminals and helps him overcome his fears. After, Bruce realizes that the League wants to destroy Gotham since crime has taken over the city. Bruce runs away from the League and comes back to Gotham. He then puts on the Batsuit and prepares the Batcave in order to fight the criminals in the city and - just like his father tried to do with his wealth - to put an end to the injustice and corruption that has permeated into every level of the city structure for years. Along the way, in order to save Gotham, he fights with different criminals such as Carmine Falcone, a crime boss who works with the Scarecrow who is the alter ego of Dr. Jonathan Crane, the administrator of Arkham Asylum and plays a key role in the development and distribution of fear gas and Ra's Al Ghul who turns out to be Henri Ducard himself.

Nolan states that the journey of Bruce Wayne becoming Batman has never been told anywhere else before (Jesser & Pourroy, 2012: 38). Therefore, he saw *Batman Begins* as a chance to express his take on the myth. Nolan also used this gap as a chance to give "the story and the characters a more realistic spin" by grounding his narrative on a solid origin story that takes place in realistic settings which would allow "the audience to believe Batman's story in a relatively grounded universe" (Jesser &

Pourroy, 2012: 38; Jankiewicz, 2005). In order to do so, Nolan devoted a significant amount of *Batman Begins* to portray how Bruce becomes Batman. He explains why Bruce decided to become Batman by stating that:

“[t]he core of Bruce Wayne’s drive to become Batman,” explained Nolan, “is his frustration with the corruption of Gotham City, and his inability to reconcile his desire for revenge through conventional police work or within a legal framework. Driven by this tremendous engine of unresolved anger, he devotes himself to fighting crime, to righting the type of wrongs that have been done to him.” It was important that, as the film’s hero, Batman be seen as controlling that rage, however. Batman couldn’t be reduced to a common vigilante. “It is the point of the story, in a sense, this tension between the desire for revenge and the desire to do good. He’s driven by very dark, negative impulses, but by using those impulses, he makes Gotham a better place. It was important to get that part of his character across in the story” (Jesser & Pourroy, 2012: 46-47).

In the film, Nolan also explicitly explains why Bruce decided to employ bats as a symbol - another thing that has never been explained in detail either in the comics or in the previous films - by pinpointing it to a childhood trauma (Ibid: 44). The childhood trauma also gave the bat symbol a deeper meaning: other than Batman’s need for disguise, the symbol also doubles as a constant reminder of Bruce’s parents’ death.

To start with Bruce’s childhood and build up the story on how he becomes Batman was employed to “reengage the audience’s interest in Batman” and to express Nolan’s take on the mythology, an idea that was given to Nolan by screenwriter David S. Goyer (Jesser & Pourroy, 2012: 39). Working together, at the beginning of the film, Nolan and Goyer wanted to portray Bruce Wayne as a child who is lonely and “a prisoner of Wayne Manor” (Ibid: 40). In doing so, Nolan and Goyer formed “a backstory that explains the highly complex, dark, and troubled nature of Bruce Wayne” (Ibid: 44).

Throughout the film, Nolan employed different locations other than Gotham City which enhances the realistic feel of Gotham and the story. *Batman Begins* is the first Batman film to explore places outside Gotham City (Jankiewicz, 2005). Nolan shot in different locations ranging from the monastery of the League of Shadows in Bhutan in

which Bruce is trained by Henri Ducard to the glacial environment of the Himalayans which were shot at Iceland (Figures 3.1 and 3.2). This decision for the story to take place not just in Gotham City but also in other places adds variety and depth to the unfolding narrative and makes Gotham seem more realistic to the spectators.



Figure 3. 1: Bruce and Ducard training on ice (Franco, Roven, & Thomas, 2005, 0:17:19).



Figure 3. 2: The Monastery of The League of Shadows (Franco et al., 2005, 0:07:33).

For the design of Gotham City, Nolan used Chicago. Nolan states that he wanted to have a layered city with its bridges, freeways and deadly contrast territories such as the one that is represented by the depiction of Narrows along with the tall skyscrapers of Gotham (Jesser & Pourroy, 2012: 68). Nolan decided that he can use Chicago in order to convey all of his design concerns regarding the depiction of Gotham. Chicago comes to the fore in the design of Gotham City especially in *The Dark Knight* (Mooney, 2018: 41). When working on the general appearance of Gotham City, production designer Nathan Crowley mostly focused on the idea of freeways going

through the city which gave a look as if the city has gone crazy (Jesser & Pourroy, 2012: 68). These freeways that connect the lower layers of the city with the upper layers were also used in the car chases that happen in all three films. These freeways were sometimes connected with tunnels. During the car chase scenes, tunnels and freeways give way for both showing the city and blocking the city view when needed.

Even though Chicago was used for the representation of Gotham in the film, Nolan and his team decided that Gotham should have its own buildings and its own style. Therefore, they designed couple of buildings and integrated the monorail system that Bruce's father builds in order to help Gotham's poor people (Jesser & Pourroy, 2012: 277). This monorail system itself was inspired by Chicago's elevated trains (Ibid: 282).

Throughout the history of the franchise, the world of Batman has been elaborately constructed both in comics and in films. In this regard, production designer Nathan Crowley underlines that they needed to work neatly because they did not want to ruin Batman's pre-established perception (Jesser & Pourroy, 2012: 76). Therefore, for Nolan, a crucial determining element in the general design and tone of *Batman Begins* was to stay loyal to the "classic Batman iconography" (Ibid: 74). In addition, Nolan did not want his trilogy to compete with Tim Burton's *Batman* (1989) which stands out with its "stylized aesthetic" (Mooney, 2018: 39). This decision of his also supports his intention to display Batman in a more realistic world. For *Batman Begins*, Nolan was inspired by two different works: Ridley Scott's *Blade Runner* and Richard Donner's classic *Superman* (Hughes, 2015; Mooney, 2018: 38). As Nolan explains to Mark Hughes (2015):

... *Blade Runner* is actually one of the most successful films of all time in terms of constructing that reality using sets. On *Batman Begins*, unlike *The Dark Knight*, we found ourselves having to build the streets of Gotham in large part. So I immediately gravitated toward the visual treatment that Ridley Scott had

come up with, in terms of how you shoot these massive sets to make them feel real and not like impressive sets. And immediately we started looking at the rain, the handheld cameras, the longer lenses...

So myself, my designer Nathan Crowley, and my cinematographer Wally Pfister, we started to throw all of that into the mix of how you can help the look of something, how you can create texture, as Ridley Scott has always been the absolute master of. Creating a texture to a shooting style that maximizes the impact of the set, and minimizes the artifice -- the feeling that this world has edges to it that you would see at the edge of the frame. *Blade Runner* is one of the examples of how you can take a camera and get down and dirty... and really envelop your audience in the atmosphere of the world you're trying to create. We definitely tried to emulate that style, and I think in doing so we actually created homage, particularly where we used the rain very much.

Nolan and his crew were also aware of the fact that one of the most criticized aspects of the prior Batman films was how the character of Bruce was not as appealing as the villains he faces (Mooney, 2018: 45). Therefore, Nolan decided to establish the story around Bruce by constantly revealing his mental state and his relationship with others and giving the character some depth by showing his long training phase before he becomes Batman (Ibid). Throughout the film, Nolan depicts Bruce elaborately. In addition, Nolan also gives solid and reasonable explanations for almost every element in the film which was lacking in the comics and previous films about the Batman franchise: he elaborately explains how Bruce acquires his gadgets and learns to use them and how he manages to put the Batsuit together. In the film, Nolan establishes the story around Bruce rather than Batman; his decision to show the Batsuit an hour after the opening scene makes this decision clearer (Mooney, 2018: 45). In doing so, Nolan created Bruce as a strong character that has a solid story and, therefore, did not follow in the footsteps of the older versions of Batman films.

As Mooney (Ibid: 47) underlines, *Batman Begins* makes use of “thematic exposition” meaning that the ideas and conversations in the film are literalized through narrative. One example for this is the training scene of Bruce with Ducard on the frozen lake. As Bruce gains the upper hand in the fight and orders Ducard to yield, Ducard says that

he has not beaten him yet, he simply “sacrificed sure footing for a killing stroke” (Franco et al., 2005, 0:19:39). In that scene, Ducard’s words have both metaphorical and literal meaning: Ducard hits the ice beneath Bruce and makes him fall into the cold water. The metaphorical sense of Ducard’s talk points to the fact that “Bruce’s anger runs the risk of taking him to a very dark place, of sacrificing his ‘sure footing’” (Mooney, 2018: 47). In addition to the use of “thematic exposition”, in *Batman Begins* the metaphors themselves also are literalized in certain situations (Ibid). For instance, in the Wayne Manor as Ra’s Al Ghul says to Bruce: “[i]f someone stands in the way of true justice, you simply walk up behind them and stab them in the heart” (Franco et al., 2005, 1:48:10), one of Ra’s’ assassin tries to literally stab Bruce.

On a thematic level, *Batman Begins* is about Bruce learning to harness fear as a weapon in his war against crime. On a plotting level, the League of Shadows is plotting to do exactly the same thing with weaponized fear gas. Theme is literalized and overlaid with plot, abstract ideas rendered concrete through the film’s storytelling mechanics (Mooney, 2018: 48).

Nolan shot some scenes of *Batman Begins* in specially constructed sets (Jesser & Pourroy, 2012 :72). Since *Batman Begins* includes many nighttime scenes, Nolan and his team build Gotham City in a hangar located in Cardington to avoid late night shoots (Ibid). Narrows was also built as a set in Cardington (Ibid: 152). They also constructed sets in Shepperton Studios for the interior of the Batcave and the interior of the monastery in Bhutan (Ibid: 143). Also, the scenes where young Bruce and his parents are talking while travelling by train and Ra’s Al Ghul and Batman’s fight inside the train are shot in Shepperton Studios (Ibid: 149).

Nolan and his team also did some location shooting for the movie in London: Mentmore Towers in London was used to portray the interior and exterior of the Wayne Manor (Ibid: 149). For Arkham Asylum’s interiors, Nolan used the abandoned Midland Grand Hotel (Ibid: 150). The Victorian-era Coalhouse Fort was used for the

representation of the Bhutanese prison (Ibid). The Farmiloe Building was used as Gotham's police headquarters (Ibid: 175). In addition, for the depiction of Gotham City, Nolan used a combination of sets and location shooting. As stated before, for location shooting, Chicago was used. Nolan used Chicago "to give the city a greater sense of scale than what could be achieved even with the massive sets built in the hangar" (Jesser & Pourroy, 2012: 154). However, for the wide shots of Gotham Nolan mostly used computer-generated imagery (Ibid: 277). Nolan also used some of the iconic buildings in Chicago for the film such as the Board of Trade Building for the exterior of the Wayne Tower (Ibid: 154). Each film in the trilogy contains a car chase scene that occurs in the city. For *Batman Begins*, Nolan used LaSalle Street and Lower Wacker Drive in Chicago to shoot the car chase (Jesser & Pourroy, 2012: 157).

Since *Batman Begins* portrays the transformation of Bruce into Batman, Nolan and production designer Nathan Crowley decided to shoot the film mostly in natural settings (Ibid: 78). The depiction of the Wayne Manor and the Batcave which is a natural cave that is located beneath the Wayne Manor can be given as examples in this regard. The film also utilizes the Himalayan landscapes and gardens to enhance the presence of natural spaces in the story (Figures 3.1, 3.2, 3.3 and 3.4).



Figure 3. 3: After escaping from the League, Bruce is shown in front of the natural landscape of Bhutan (Franco et al., 2005, 0:41:13).



Figure 3. 4: The Batcave stands as another natural setting in the film (Franco et al., 2005, 0:52:00).

Being the first film in the trilogy, *Batman Begins* depicts the origin story of Batman and offers a strong base for the trilogy to develop in the following films regarding narrative and architectural concerns. The film introduces the audience to the characters as well as some of the spaces that are going to be present throughout the trilogy. In addition, the film serves as an instrument for the spectator to get used to the idea of becoming a vigilante and the notion of vigilantism by underlining the intense corruption that occurs in the city's political, legal and architectural structure (Hiatt, 2012). In the film, the idea of becoming a vigilante first appears after Bruce escapes from Ra's Al Ghul's monastery. On the plane, Bruce says to Alfred: "[p]eople need dramatic examples to shake them out of apathy and I can't do that as Bruce Wayne. As a man I'm flesh and blood, I can be ignored, destroyed. But as a symbol... As a symbol, I can be incorruptible. I can be everlasting" (Franco et al., 2005, 0:42:01). With these words, Bruce establishes a fair ground to become a vigilante and also underlines that he will not follow his father's path who used his sources and influence to save the city from hitting rock bottom: "Bruce, through the figure of Batman, will turn to fiction in order to fight criminality" (McGowan, 2012: 94). Also, the corruption occurring in the city underlines the inadequacy of the existing Gotham Police Department and hence the need for a change. Therefore, Bruce decides to become

Batman, a vigilante that “reside[s] in the gap in the social order that traditional authority necessarily leaves vacant” (McGowan, 2012: 89).

Batman Begins develops its story around the theme of fear: the film depicts the journey of Bruce Wayne becoming a hero and overcoming his fears to save Gotham City from self-destruction because of the effects of a fear gas emitted across the city. As stated before, the villains employed in the films are crucial factors in determining the general theme of the films. Since *Batman Begins* puts Bruce in the center of the story, the selection of the villains also reflects this decision. Therefore, Nolan employed Dr. Crane “who is driven by the idea of manipulating people through fear” (Jesser & Pourroy, 2012: 50) and Henri Ducard (Ra’s Al Ghul) who, in the beginning of the film, becomes Bruce’s mentor and helps Bruce overcome his fears.

Both the Scarecrow and Ra’s Al Ghul exist within *Batman Begins* not because they are popular or iconic in their own right, but because they fit within the larger arc that Nolan has mapped out for his central characters. The Scarecrow reflects Bruce’s desire to weaponize his own fear as a tool that can be employed against his enemies. And Ra’s Al Ghul exists as a cautionary tale for Bruce, a warning about what might happen if the character takes his obsessions too far and if he allows his anger to fester into nihilism (Mooney, 2018: 45).

In addition, Bruce’s choice of the bat symbol and his intention of transforming himself into a “theatrical figure” is also related to the notion of fear: Bruce decides to use “fear against those who would use fear themselves,” as Nolan states (Jesser & Pourroy, 2012: 47). Besides the notion of fear, another dominant theme in the film is the father-son relationship, which is, as Goyer suggests, emphasized by the fact that Bruce has a hard time living past his father’s death and see Henri Ducard as a father figure (Ibid). Throughout its running time, *Batman Begins* employs “elements of film noir, supernatural horror and utopian science fiction” (Cogle, 2016: 32).

3.2.2 *The Dark Knight* (2008)

The ending scene of *Batman Begins* in which the Joker was introduced left an open door for a sequel. After the success of *Batman Begins*, Nolan and his team gathered to shoot a sequel for the film. Since Nolan had given the necessary information to the audience in *Batman Begins*, in *The Dark Knight* he had a chance to have a fresh look into the story of Batman by means of changing certain narrative elements and representation of certain spaces (Jesser & Pourroy, 2012: 76). Accordingly, *The Dark Knight* generates an entirely new take on Batman.

The Dark Knight starts off by introducing the villain of the story - the Joker who defines himself as “an agent of chaos” that spreads terror across Gotham. In order to introduce anarchy to Gotham, the Joker messes with the mob’s plans, forces the people of Gotham to play by his rules and turns the District Attorney Harvey Dent - “The White Knight of Gotham” - who represents hope to the citizens into a villain known as the Two-Face. At the end of *The Dark Knight*, in order to protect the citizens' faith in good, Batman takes the blame for every bad thing Dent has done which underlines Nolan’s interest in the notion of lie (McGowan, 2012: 1). Throughout the film, Bruce Wayne becomes subject to psychological tests and faces multiple hard decisions in order to save Gotham.

Nolan decided to portray the Joker as “a flesh-and-blood psychopath” which stood in stark difference with the previous villains of *Batman Begins* (Jesser & Pourroy, 2012: 53). Also, unlike Ra’s Al Ghul in *Batman Begins* or Bane in *The Dark Knight Rises*, the Joker is not a threat that comes from outside of Gotham: he “sprang from *inside* Gotham” which further emphasizes the city’s corruption (Ibid: 83). Nolan used the Joker as “the catalyst for pushing Bruce Wayne to his limits and determining, once and for all, just how far Bruce Wayne was prepared to go as Batman” (Ibid: 53).

Contrary to the elaborated origin story of Bruce that is revealed in *Batman Begins*, Nolan does not present an origin story for the Joker in *The Dark Knight* in order to depict him as a scary character (Ibid). The employment of the Joker character has altered both the narrative and the spaces used in the film tremendously.

Another significant character introduced in the film is the District Attorney Harvey Dent who has been represented as the “*The Dark Knight’s* tragic hero” (Jesser & Pourroy, 2012: 54). Nolan assigned to Dent the role of the protagonist of the film meaning that the character would be objected to certain changes as the narrative proceeds (Ibid). The shift in the personality of the protagonist Dent made possible to portray Bruce Wayne as an unaltered character through the film (Ibid). The traumatic events that happen to Dent such as the death of Rachel, the explosion that leaves Dent with a disfigured face and the Joker’s talk with him at the hospital transforms him into Two-Face - another villain from the Batman franchise. Making Dent the protagonist of the film further effected the narrative since it was Dent who was in charge of fighting against crime in Gotham City - not Batman. This situation allowed *The Dark Knight* to have a different tone than *Batman Begins*: where *Batman Begins* was depicting the “hero’s journey”, *The Dark Knight* contained “many of the elements of an urban crime drama” (Jesser & Pourroy, 2012: 54). Also, Dent’s line “[y]ou either die a hero or you live long enough to see yourself become the villain” (Nolan, Roven, & Thomas, 2008, 0:20:53) becomes an important theme for the film and his own character’s development since towards the end of the movie, Dent turns into a villain. In addition, Dent’s turning into a criminal causes Batman and Gordon to lie to the Gotham citizens, which, in turn, has an important impact on the design of the city in *The Dark Knight Rises*. Regarding the place of Harvey Dent in the narrative, Goyer states that:

[w]e had Batman/Bruce on one side, saying that Harvey Dent represents a good vision of what the city can become, and then we had the Joker on the other side, saying that *any* man can be corrupted and turned into a villain if you push him hard enough. And the Joker is kind of right, which is why we wrote an ending in which Batman and Gordon conspire to hide that truth from Gotham. They protect the image of Harvey Dent, and Batman sacrifices himself. This makes the ending of *The Dark Knight* very tragic (Jesser & Pourroy, 2012: 54).

Unlike the natural settings used in *Batman Begins*, the tone of *The Dark Knight* amounts to “a much more architectural, industrial, and modernist aesthetic” (Ibid: 78) (Figure 3.5). Nolan states that the architecture of the film is used to represent certain narrative concerns such as the effects of the Joker on Gotham City, to depict the mental state of Bruce and to further emphasize the “lonely and bleak” life Bruce is living in *The Dark Knight* (Ibid). In order to do so, Nolan did some alterations such as changing the representation of Gotham City, replacing the naturalistic Batcave from *Batman Begins* with a modernist version of it and moving Bruce out of the Wayne Manor to a modernist penthouse located in the city. By changing Bruce’s surroundings, Nolan and his team attempt to draw the audiences’ attention “to the starkness of his new reality” (Jesser & Pourroy, 2012: 78).



Figure 3. 5: Concept for Gotham City for *The Dark Knight* (Jesser & Pourroy, 2012: 80-81).

As stated previously in this chapter, compared to *Batman Begins*, *The Dark Knight* is more concerned with the look and the state of Gotham City. Therefore, Nolan and his crew walked away from constructed sets and gravitated towards location filming which would sustain “the urban-crime-drama vibe” they had in mind (Jesser & Pourroy, 2012: 80). In order to make Gotham a city of modern architecture, they decided to employ Chicago as they did in *Batman Begins* (Levy, 2008). In the film, some of Chicago’s landmarks recognizably appear, which presents a mixed city

depiction that blurs “the lines between the real city and the fictional metropolis” (Mooney, 2018: 78). Also, unlike *Batman Begins*, *The Dark Knight* spends most of its running time in Gotham City. Apart from Batman’s short visit to Hong Kong to catch Lau, the film entirely takes place in Gotham. Regarding his decision of having more location shooting, Nolan remarks:

“[i]n coming into the second movie, I was determined to take the location filming even further. The real world is built on a scale you could never reproduce in the studio, and I wanted that real-world scale to broaden the scope of the sequel. I couldn’t imagine a better environment for filming on location than Chicago” (Jesser & Pourroy, 2012: 166).

Regardless of the extensive use of actual locations, the crew nevertheless also built sets for some of the spaces present in the film. The Bat-Bunker which provides an opportunity to capture outstanding perspectives, was built at Cardington while other sets were built at Pinewood Studios (Jesser & Pourroy, 2012: 80-81). Also, the crew went back to certain locations that were present in *Batman Begins* for shooting (Ibid: 81). Overall though, moving away from sets to location filming helped Nolan to create a different environment and atmosphere than *Batman Begins*. Nolan used this difference in architecture to further emphasize the fact that *The Dark Knight* represents a different story than *Batman Begins*.

In *The Dark Knight*, Crowley used two buildings designed by the architect Mies van der Rohe for location filming. For the depiction of the Wayne Enterprises Boardroom, Dent’s office, Gotham Mayor Anthony Garcia’s office and the Police Commissioners’ office the IBM Building was used (Jesser & Pourroy, 2012: 175). The lobby of One Illinois Plaza became the modern penthouse of Bruce Wayne (Levy, 2008). The use of the IBM Building for the portrayal of Wayne Enterprises’ Boardroom also provided the film with a panoramic view of Chicago through the vast windows of the space

which suits the idea of emphasizing the context of the city in the film (Jesser & Pourroy, 2012).

The employment of Chicago to represent Gotham City gave the crew the possibility to shoot the car chase scenes in the streets of Chicago, as they did in *Batman Begins* (Levy, 2008). The multi-leveled streets of Chicago opened the way for riveting car chase scenes. For these scenes, Upper and Lower Wacker Drive, Lower Lower Columbus, Lower Lower Randolph and LaSalle Street were used (Levy, 2008). Using both underground and ground-level roads also helped Nolan discard the city view and display it when needed (Figure 3.6).



Figure 3. 6: The car chase scene in Gotham City (Nolan et al., 2008, 1:17:16).

Unlike other films of his career such as *Memento*, *Insomnia* and *Batman Begins* in which he adopts a “subjective viewpoint of their central characters”, in *The Dark Knight* Nolan embraces an “objective externalized narrative” (Mooney, 2018: 76). *The Dark Knight* can be seen as the most linear film when compared with Nolan’s other films (Ibid: 80). Throughout the film, Nolan leaves certain clues for the spectator by intercutting to certain places in advance of their proper place in the story in order to underline their importance in the narrative. This aspect, as Mooney (2018: 76) suggests, showcases his ability to “convey information visually”. For instance, in the scenes shot in Mayor Garcia’s office, the Prewitt Building - which hosts the fight

between the Joker and Batman later on in the film - can be seen through Mayor's window hinting at the building's importance for the narrative (Ibid).

With *The Dark Knight*, Nolan gave a new impulse to the superhero films by changing both the ways in which the narrative unfolds (by changing the main protagonist, extensive use of foreshadowing, and genre-bending) as well as expanding the scope of the shooting techniques (by using IMAX format) (Jesser & Pourroy, 2012: 168; Mooney, 2018: 84-162). The results of certain changes in the narrative is visible in the portrayal of the architecture and atmosphere of the film. Throughout the film, Nolan introduces the audience to new spaces such as the Bat-Bunker and Bruce's penthouse that hold a crucial role in the narrative and emphasize the fact that *The Dark Knight* has a different spatial and narrative language than *Batman Begins*. By employing the Joker as the main villain and presenting his effects over the city, Nolan establishes a narrative that is concerned primarily with Gotham. *The Dark Knight* uses the theme of chaos to develop its narrative and the choice of the villain further emphasizes the film's theme. Throughout the film, the Joker causes chaos in Gotham by killing the prominent members of the city such as the commissioner of the Gotham City Police Department, blowing up a hospital, and turning people against each other. Overall, *The Dark Knight* "invokes ideas about terrorism, torture, surveillance, and the need to keep the public in the dark about its heroes" (Bordwell & Thompson, 2013: 8).

3.2.3 *The Dark Knight Rises* (2012)

The Dark Knight Rises provides the audience with an ending to Nolan's trilogy. The beginning of the film takes place in Uzbekistan where the villain of the film, Bane, is introduced to the audience. Similar to *The Dark Knight*, *The Dark Knight Rises* presents the villain at the very outset of the film. In Uzbekistan, Bane abducts Dr. Leonid Pavel who is a nuclear physicist in order to conduct his plan of destroying

Gotham. Bane needs Dr. Pavel to weaponize the clean energy project of Wayne Enterprises.

It has been eight years since Harvey Dent's death and since then, the citizens of Gotham have believed in the lie that Dent died as a hero and Batman is the real criminal - a fiction established at the end of *The Dark Knight*. Batman has been missing for the past eight years. Bruce has come too close to bankrupt Wayne Enterprises because he stopped their clean energy project after learning it can be weaponized. Because of the Dent Act - which is also based on "the lie" - Gotham City is in peacetime. However, Bane comes to Gotham and changes the situation by putting his plans in action and making the sewers his base of operation. He cooperates with John Dagget, the top competitor of Wayne Enterprises, and with Catwoman (Selina Kyle) to bankrupt Wayne Enterprises. When Bane comes to Gotham, Bruce puts his Batman mask for one last time to save the city with the help of John Blake - a police officer -, the Catwoman, Lucius Fox and Jim Gordon. Along the way, Bruce meets with Miranda Tate who convinces him to carry on with the clean energy project. Meanwhile, Bane continues his plans. Before taking over the city, Bane abducts Bruce and puts him in the Pit, a prison built for the most violent criminals - where Bane was previously imprisoned. In the Pit, Bruce is forced to watch Gotham destroying itself. Unlike in *Batman Begins* in which Bruce conquered his fears to become Batman, this time Bruce needs to embrace his fears in order to escape from the Pit. When Batman returns back to Gotham, he becomes a symbol of hope for its citizens. Batman comes back to fight Bane but he finds out that Bane is not the head of the organization. It is Miranda Tate who wants to destroy Gotham City. Towards the end of the film, Miranda reveals her true name and identity. Her real name is Talia Al Ghul, the daughter of Ra's Al Ghul. She has been working with Bane whom she met in the Pit. After Batman kills her father

(in *Batman Begins*), Talia decides to finish what her father has started: destroying Gotham.

Since it provides an ending to the trilogy, the role of *The Dark Knight Rises* was to present a valid conclusion to the story: *Batman Begins* focuses on the idea of Bruce becoming Batman to save Gotham; *The Dark Knight* dwells upon Bruce being “drawn deeper into the life of his alter ego”; and finally, *The Dark Knight Rises* “would have to resolve that dilemma and close the Batman chapter of Bruce Wayne’s life” (Jesser & Pourroy, 2012: 57).

The lie that is established at the end of *The Dark Knight* has a major effect on the narrative of *The Dark Knight Rises*. In the beginning of the film, Gotham City is represented as a place that has been at peace for eight years. However, Nolan and his team wanted to draw attention to the fact that “the victory at the end of *The Dark Knight* is based on a lie, and therefore, over time, they are just papering over the cracks” (Jesser & Pourroy, 2012: 57). In order to emphasize this, they dwelled upon the idea that the truth will eventually come out. The words of Gordon to Bruce when he was in hospital underlines this situation: “[a]nd now there’s evil rising from where we tried to bury it. The Batman has to come back” (Nolan, Roven, & Thomas, 2012, 0:31:06). Accordingly, Nolan and his team established Bane’s lair underneath the city in the sewers which served as the literalization of the metaphor (a method that Nolan has quite frequently used along the trilogy). The shift in the narrative also required a change in both genre and style: “*The Dark Knight Rises* would encompass the tone and wide-scale destruction of an epic disaster movie or war film” (Jesser & Pourroy, 2012: 57).

Again, as in the case of the previous films, the selection of the villain also effects the style and genre of the film. In order to establish a “war film” that revolves around the notion of pain, Nolan decided to employ Bane as the villain. Contrary to *The Dark Knight*’s villain the Joker, Bane has a detailed background story that shares certain similarities with the origin story of Batman: both characters were a member of the League of Shadows and trained by the League, both were orphans, both of their stories took place in different locations across the world and both live in underground. The similarities between the two characters are further emphasized through architecture of the mise-en-scène and dynamics of the narrative, which will be discussed in Chapter 4.

Another villain that is prominent in the film is Miranda Tate (Talía Al Ghul), the daughter of Ra’s Al Ghul who came to Gotham to finish his father’s plans. Similar to the parallels between Bane and Batman, there are certain characteristic analogies between Talía and Bruce: both lost their parents when they were young and concentrated their anger on becoming someone else (Mooney, 2018: 101). Yet, “Talía is a version of Bruce who has allowed her anger and rage to control her, who never transcended them in the way that Bruce did through the creation of Batman” (Ibid). Regarding the relationship between Bruce, Batman, Bane and Talía, Mooney (Ibid) underlines that “Talía Al Ghul is an alternative version of Bruce Wayne, one without Batman” whereas Bane is “a mirror to Batman without Bruce Wayne”. The character Bane is also used to establish the deception that he is the child who escaped from the Pit - a prison located “in a more ancient part of the world” (Nolan et al., 2012, 0:39:40), a lie in which both Bruce and the audience believe. However, in reality it is Miranda Tate who made the escape. The misunderstanding stems from the fact that Talía and Bane share “one life in a way that seems to literalize the divide between Bruce and

Batman” (Mooney, 2018: 102). In addition, this situation highlights Nolan’s primacy of the lie in his films.

Besides the employment of new characters, *The Dark Knight Rises* also introduces new places to the audience which are used to draw certain analogies between characters and to enhance the narrative. The Pit stands as an important place in the narrative of *The Dark Knight Rises*. It is used to underline certain similarities between Batman and Bane which will be discussed in detail in Chapter 4, expands the scope of the film and necessitate the narrative act of Bruce embracing his fears - which is the opposite of what Bruce does in *Batman Begins*. In addition, the Pit also contributes to the idea that “Bruce is a poor choice to be Batman specifically *because* of his wealth and privilege”, an idea that has been constantly underlined in the film (Mooney, 2018: 111). In the film, Bruce tries to escape from the Pit which is an underground prison located “in a more ancient part of the world” (Nolan et al., 2012, 0:39:40) in order to save Gotham. The Pit’s design parallels the design of the Batcave: both places are underground and can be reached through a well. In order to escape from the Pit, Bruce needs to climb all the way up from a well. He ties a rope around his waist and tries to escape many times but fails. His caretaker in the Pit tells him the story of a child who was born in the Pit and made the climb which causes Bruce to undermine the hardship of escaping from the prison. However, his caretaker warns him by stating that the child was born and raised in the Pit and, therefore, was “not a man from privilege” (Nolan et al., 2012, 1:48:53). After their talk, Bruce realizes that he needs to make the climb without the rope. The film employs the rope “as a metaphor for rejection of fear, but it might also reflect the material privilege in which Bruce is anchored and by which he is protected” (Mooney, 2018: 111). In addition, in *Batman Begins*, when young Bruce falls into the well his father rescues him and asks: “[a]nd why do we fall, Bruce? So

we can learn to pick ourselves up” (Franco et al., 2005, 0:10:40). In *Batman Begins* it is Thomas Wayne who saves Bruce from the well; however, in *The Dark Knight Rises*, Bruce needs to rescue himself from the Pit; he needs to make the climb all by himself indicating that at the end of his journey, he has learned to “pick himself up” which connotes “a literal rising” (Mooney, 2018: 102).

As an epilogue to the trilogy, *The Dark Knight Rises* mixes narrative and architectural elements present in the previous films and combines them with its unique narrative concerns and architectural style (Jesser & Pourroy, 2012: 83). Unlike *Batman Begins* and *The Dark Knight* which were self-contained films meaning that without watching the other films in the trilogy the audience can still comprehend certain key points of the films, *The Dark Knight Rises* depends on the prior knowledge acquired from the previous films and, therefore, consists of a narrative that “cannot stand on its own” (Mooney, 2018: 100). For instance, certain characters from previous films such as Dr. Crane from both *Batman Begins* and *The Dark Knight* and Ra’s Al Ghul from *Batman Begins* make an appearance in *The Dark Knight Rises*. According to Nolan, the prior knowledge taken from the first two films was essential to build up the story and architecture of *The Dark Knight Rises* (Jesser & Pourroy, 2012: 83).

In order to integrate the styles of both *Batman Begins* (natural settings) and *The Dark Knight* (modern architecture), Nolan and his team decided to combine landscape and architecture in *The Dark Knight Rises* (Jesser & Pourroy, 2012: 83). The design of the new Batcave in *The Dark Knight Rises* can be given as an example for this case. With its cave environment combined with modernist cubes that rise from the floor, the new Batcave presents a blend of the Batcave from *Batman Begins* and the Bat-Bunker from *The Dark Knight*. Crowley also underlines that in the film they used “large, remote landscapes” to highlight the fact that Batman has been alienated from society (Jesser

& Pourroy, 2012: 83). In addition, in order to represent Gotham City as a place that has been deceived by a lie, Nolan and Crowley made use of modern architectural elements (Ibid). Also, as in *Batman Begins*, in *The Dark Knight Rises* Nolan used different locations other than Gotham City such as the Pit which stands in stark contradiction with the image of Gotham. Again, the main reason for employing different locations were to enhance the realistic feel and to expand the scope of the story. In addition, in the last film, Nolan wanted to employ a remote and different location which was not shown in the first two films in order to underline the notion of exile (Jesser & Pourroy, 2012: 198). Regarding the decision of using both modern architecture and natural landscapes Crowley states that:

“[w]e’d describe the emotional journey of Batman being an outcast in large, remote landscapes, but we’d also use architectural elements to present the idea of Gotham as a place that had been living a lie since the death of Harvey Dent, a place that isn’t as good as it once was” (Ibid: 83).

In the first two films, Nolan used Chicago to depict Gotham City. However, in the last film, Nolan wanted to offer fresh locations and city views. With its “blue-collar aesthetic” and architecture, Pittsburgh met the needs to replace Chicago (Mooney, 2018: 110). In addition to Pittsburgh, in *The Dark Knight Rises* the effect of New York City which has been a major influence for the creation of Gotham both in comics and films can be clearly seen (Jesser & Pourroy, 2012: 83). Pittsburgh was used to shoot “closer action” in Gotham City; however, in the shots of Gotham on a bigger scale, the influence of the image of New York City can be perceived (Ibid: 220). The employment of New York City has contributed to the scale of the film tremendously. Location filming in New York included Wall Street and the Brooklyn Bridge along with different city locations (Jesser & Pourroy, 2012: 220).

The influence of New York over the design of Gotham can also be seen in the design of Bane's lair which is located underneath the city, in the sewers. Bane uses the subway to reach his lair. Nolan and his team employed New York's subway design along with others as a base for their design of the subway system that leads to Bane's lair (Jesser & Pourroy, 2012: 85). They also mixed different shots from various locations to actualize the subway system which resulted as a maze-like design to occur (Ibid: 86). The complicated design of the metro system further legitimizes the idea that Bane can live under the city without getting caught. The lair's architecture also needed to be simple in order to provide an unobtrusive background for the fight between Bane and Batman: Nolan wanted the focus to be on the fight instead of on the architecture (Jesser & Pourroy, 2012: 86).

In *The Dark Knight Rises*, the Wayne Manor makes its first appearance after its destruction by fire in *Batman Begins*. For the new Wayne Manor that Bruce rebuilt, the crew used Wollaton Hall in Nottingham instead of Mentmore Towers which was used in *Batman Begins* (Jesser & Pourroy, 2012: 199-200). Since Wollaton Hall is a different place from Mentmore Towers, the dissimilarities between the two places supports the idea that Bruce has rebuilt the place. The exterior shots where Bruce comes out of the Pit were shot in location in India (Jesser & Pourroy, 2012: 197). The interiors of the Pit were built and shot at Cardington Hangar (Ibid: 86). The football stadium scene in which Bane announces the bomb was shot at Heinz Stadium in Pittsburgh (Ibid). The team constructed the new Batcave in a set located in Los Angeles (Ibid). The crew also went back to certain places for location shooting such as the Farmiloe Building that served as the bar Selina and the congressman goes and Selina Kyle's apartment (Ibid: 219).

Providing an ending to the story of Batman, *The Dark Knight Rises* combines previous spaces, characters and narrative concerns with its own narrative and architectural concerns. *The Dark Knight Rises* exemplifies the prioritization of the notion of lie in Nolan's films. Throughout the film, Bane makes citizens of Gotham realize that they have been living a lie. The unveiling of the lie is followed by the riot that Bane leads which drags the city close to its own destruction. As Mooney (2018: 107) emphasizes: "*The Dark Knight Rises* seems constantly troubled by the notion that civilization is nothing more than a thin sheet of ice covering an infinite abyss of anarchy". *The Dark Knight Rises*' narrative revolves around the theme of pain underlined by Alfred's words to Bruce: "I never wanted you to come back to Gotham. I always knew there was nothing here for you, except pain and tragedy" (Nolan et al., 2012, 0:17:25). Also, another important theme for the film is "[t]ruth will out", as Nolan states, since in the film the lie that Gordon and Batman tell in order to protect Gotham comes out (Jesser & Pourroy, 2012: 57). In addition, this theme also highlights that even though Gotham seems to be a crime-free city, in reality the city is far from being a safe space since underneath the city Bane is making plans to destroy it.

Since it offers a variety of narrative concerns, different spaces, and represents both how space changes according to different narrative concerns and how particular spaces are employed to convey certain meanings, *The Dark Knight Trilogy* is a suitable case study to explore and clarify the relationship between narrative and architectural space. With the help of theories and ideas discussed in Chapter 2 and the narrative concerns explicated in Chapter 3, Chapter 4 will provide a detailed analysis of certain significant spaces in the films.

CHAPTER 4

SPATIAL ANALYSIS

As stated in Chapter 2, there is an undeniable relationship between architectural space and the activities it holds in terms of meaning-making. One of the defining features of the cinematic medium is this strong relationship whereby a film can communicate with its audience and accentuate its narrative concerns vis-à-vis its architectural spaces. This becomes possible to the extent that a film's spaces become expressive vehicles for its narrative concerns and, therefore, has a say in the film's meaning-making process. As Pallasmaa (2012) states an event is tied to the space in which it occurs to the point that when portrayed in different spaces the same event gains different meanings. The cinematic medium frequently employs this web of mutually defining relationships between events and spaces.

The architectural spaces of a film are, therefore, not just vessels that contain events but they have an expressive function themselves that, in turn, has the ability to influence the significance of the events they hold. Likewise, the events that take place within a

given cinematic space can alter the expressive potential of that space. This mutual meaning-making process shapes to a great extent the ways in which the audiences interpret the unfolding narrative of a film. As the films comprising *The Dark Knight Trilogy* provides a rich variety of spaces some of which remain constant (and yet, change significantly) throughout all films and some of which are present only in one of the films, the trilogy is a particularly apt instance for analyzing the relationship between architectural space and narrative. The analysis of the trilogy also unearths how different scaled spaces such as cityscape and houses change and interact with the narrative.

In the following sections of this chapter, Gotham City, the Batcave and the Wayne Manor and the penthouse, which are crucial locations for narrative motive and adequate cases for investigating the space-narrative relationship, will be analyzed respectively. Their analysis will also contain certain information regarding different spaces present in the trilogy that are used to further enhance the themes of the films and to draw certain analogies between characters and spaces.

4.1 Gotham City

Since its invention, the city has been one of the primary elements of cinema (Weihsmann, 1997: 10).

Since its emergence as a medium of representation and communication in the late nineteenth century, cinematic medium has become a particularly adequate tool for the depiction of the city since it can represent “[l]ayers of cultural space, densities of histories, visions of *transiti*” effectively (Bruno, 2007: 71). According to Paul Virilio (as cited in Bruno, 2007: 25) “[s]ince the beginning of the twentieth century ... the screen ... became the city square”. According to Bruno (Ibid: 366) “[t]he city remade

in a film studio is a geography in its own right. It is a cine city - a lived city, traversable and habitable on its own geopsychic terms, both visually and aurally”.

Becoming both the background for and generator of narrative events, Gotham City is one of the most fundamental elements that define *The Dark Knight Trilogy*. In his book *Architecture and Disjunction*, Tschumi (1994: 130) underlines that “[s]paces are qualified by actions just as actions are qualified by spaces”. The examination of Gotham City’s change throughout the trilogy can be given as an example for this statement. The actualization of Gotham is quite dependent on the narrative structure of the films. For instance, the introduction and the acts of the villains, the (mental) state of both Bruce Wayne and the citizens of Gotham and the dangers the city embraces alter the representation of Gotham City. However, as Tschumi (1994: 130) further qualifies, the exchange between space and event does not only alter the representation and, thus, the meaning of space: representing an event through a certain space also alters the significance of that specific event. “[B]y ascribing to a given, supposedly “autonomous” space a ... program, the space attains new levels of meaning. Event and space do not merge but affect one another” (Tschumi, 1994: 130). Mirroring the significant events and narrative themes of *The Dark Knight Trilogy*, Gotham City itself alters the way these events and themes generate meaning. Therefore, a comprehensive analysis of Gotham should also take into account the main narrative concerns of the films.

The analysis will first focus on the general structuring of Gotham City. Then it will concentrate on how the themes of fear, chaos and pain alter the city’s depiction in the films and which specific places and characters are employed to further enhance the effects of these themes over the city. The analyze then will continue with the intricate and strong bond both Bruce and Batman share with Gotham City which contributes to

the representation of the city. Then, the effects of the selection of the villains and their acts over the representation of the city will be discussed. Ultimately, the analysis will focus on the effects of the representation of Gotham City in *The Dark Knight Trilogy* on the real-world.

4.1.1 Structuring of Gotham City

As stated in Chapter 3, long before Nolan produced his trilogy, the world of Batman had already been extensively portrayed both in comics and films. Each version of Gotham City in its several reiterations has prioritized certain architectural styles such as Gothic, Art Deco or Art Nouveau. In the case of Nolan's trilogy, instead of an emphasis on well-worn architectural styles, the design of Gotham to a large extent depends on existing cities such as Chicago, Pittsburgh and New York, and especially on the modern buildings and features of these cities (Borrelli, 2012) (Figures 4.1, 4.2 and 4.3).



Figure 4. 1: Gotham City in *Batman Begins* (Franco et al., 2005, 0:53:27).



Figure 4. 2: Gotham City in *The Dark Knight* (Nolan et al., 2008, 0:17:53).



Figure 4. 3: Gotham City in *The Dark Knight Rises* (Nolan et al., 2012, 1:30:16).

In *Batman Begins* and *The Dark Knight*, Chicago emerges as the primary influence for the design of Gotham City. *The Dark Knight Rises*, on the other hand, uses different cities such as Pittsburgh, New York and Los Angeles for location shooting. One of the main reasons for this change is that Nolan felt like they have consumed the imagery of Chicago in the first two films and he wanted to offer a new skyline to the audience (Jesser & Pourroy, 2012: 208). In addition, Nolan also felt the need for a change because “Pittsburgh’s more blue-collar aesthetic” would contribute more to the theme of *The Dark Knight Rises*: “[a] quick shot of the Chicago skyline screams money and prosperity. A quick shot of Pittsburgh, where a lot of the film was shot, reveals working-class areas within yearning range of gleaming skyscrapers” (Mooney, 2018: 110; Borrelli, 2012).

As Koeck (2013: 55) puts it “[t]he city could be described as a space that consists of a matrix of fixed and moving coordinates, which operate within physical, biological and other natural laws”. Throughout the trilogy, Nolan uses a rich variety of strategies to enhance the realistic feel of Gotham City such as setting a certain portion of the narrative places other than Gotham, utilizing characters from different levels of the city structure, and prioritizing location shooting. *Batman Begins*, with the help of narrative, establishes Gotham City not merely as a physical background but as a social, political and cultural context. *The Dark Knight* and *The Dark Knight Rises* further develops this contextual significance of the urban mise-en-scène. For instance, people from different social strata, such as police officers, district attorneys, criminals of different classes, lawyers and politicians form the character fabric of the trilogy and this richness contributes to the emergence of the fictional city of Gotham as comparable to an actual city. By means of these decisions “Gotham [becomes] a tangible place” for the spectators (Mooney, 2018: 76).

In addition, the infiltration of the League of Shadows to every level of the city’s infrastructure in *Batman Begins* further supports this idea. Moreover, the utilized spaces in the city are another element that contributes to this construction. Throughout the trilogy, various spaces with different functions ranging from prison to mental hospital are portrayed. This richness of the settings including streets in the car chase scenes, Gotham Police Station, Arkham Asylum, hospitals, the monorail system, Narrows, Harvey Dent’s and Antony Garcia’s offices, banks, Blackgate Isle, Gotham Stock Exchange, Bane’s lair, courts and the Wayne Enterprises throughout the trilogy further adds to the construction of Gotham as a multi-layered urban fabric. However, the existence of these spaces alone is not enough to portray Gotham as a realistic city: by means of the actions of the villains and the depiction of the characters and the

citizens' lives in the city, those spaces gain depth and plausibility. Uricchio (2010: 121) further underlines this relationship by stating that: "we can only know this imaginary city through its moments of character-driven action and articulation ... a space continually (re)produced and modified through the actions of its inhabitants".

The employment of different places, various characters and events bring Gotham's political, social and economic dynamics as well as how these dynamics are related with the development of the city into play. The material existence of a city as well as the meanings it generates are in a constant flux with respect to that city's economic, social and political dynamics (Malone, 2017: 80-82). As Malone (Ibid: 36) underlines, the development of architecture in the city depends on a variety of factors that stem from the acts of the society such as the growth of the dwelling spaces in the city, the existence of a young workforce, the expansion of the public realm and other social, economic and political factors.

The economic, political and social dynamics effect the development of cities. The architecture of the city reflects the society's taste, customs, the hierarchy within that particular society and social, political and economic conditions. As Roth and Clark (2018: 3) state, "[a]rchitecture is a nonverbal form of communication, a mute record of the culture that produced it". In other words, architecture is capable of materializing the ideas and lifestyle of the particular society to which it is tied (Vesely as cited in Sharr, 2007: 103). Furthermore, as Tschumi (1994: 7) suggests, the space produced by a certain society should not only be seen as a mirror reflecting the customs and ideals of the society but it should also be regarded "as a catalyst for change". Accordingly, the spaces occupied by the society can be used to alter that particular society's lifestyles and ideologies. Therefore, architecture and the society share a "cyclical"

relationship (Malone, 2017: 71). Consequently, the changes the society and architecture go through affect one another.

This cyclical relationship causes a strong bond between the society and city to develop. In his book *On Collective Memory*, Maurice Halbwachs (1992) underlines this relationship between the users (the groups) and spaces. Place and group constantly influence each other. As a result, each phase of the group can be translated into spatial terms and each feature of this specific place has a certain meaning for the members of the group; each part of the place overlaps with different characteristics of the society that has been inhabiting that place (Halbwachs, 1992).

The effects of the cyclical relationship the city and the society share, the events happening in the city and the outcome of the social, political and economic structure of the society on the development of the city can be seen in the realization of Gotham in *The Dark Knight Trilogy*. In the films, Gotham's economic, social and political structure shapes the ways in which the city is materialized on the screen. For instance, the economic state of the city affects the development of Gotham and the lifestyles of its citizens tremendously: the economic crisis the city faces have made the citizens turn to crime and live in bad conditions (Figure 4.4). The crisis also resulted in the emergence of the crime-filled slum areas such as the Narrows in the city (Figure 4.5).

In *Batman Begins*, Narrows reflects how corrupted and deteriorated Gotham has become. As the gap between the poor and the rich citizens of Gotham increases, the city starts to house two different realities which has been underlined in *Batman Begins* with the wide shots of Gotham depicting the Narrows with all of its deteriorated imagery in front of the clean and tall skyscrapers of Gotham where the rich people live (Figure 4.6). When discussing Parthenon and Erechtheion in her book, Psarra (2009:

20) also points out to this type of juxtaposition between the buildings and states that their location in relation to each other and the contrasts between Parthenon and Erechtheion have a significant effect on humans' perception regarding these spaces.

The buildings' locations in relation to each other effect the way they are perceived:

[a]rriving at the Acropolis, today's visitors are initially struck by the Parthenon, or by the idea of staring at a monument that has had an enormous impact on Western culture But the impressions left by the building, its elegance, precise construction, simplicity and size, are reinforced by its contrast with the Erechtheion, a curiously complex and small structure built opposite, on the north side of the Acropolis.



Figure 4. 4: After attending to Joe Chill's trial, Rachel drives through the rotten parts of the city to show Bruce how bad the situation in Gotham is (Franco et al., 2005, 0:26:51).

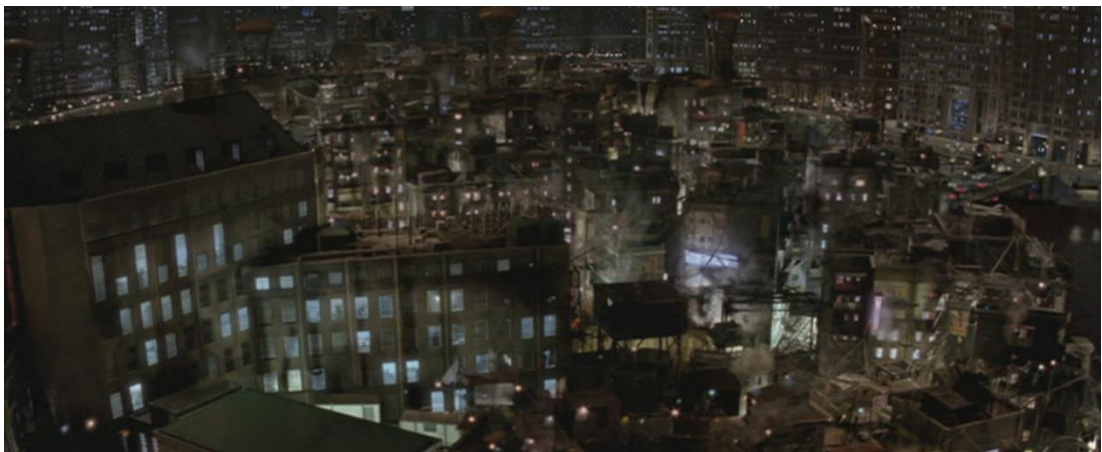


Figure 4. 5: The Narrows (Franco et al., 2005, 1:48:53).

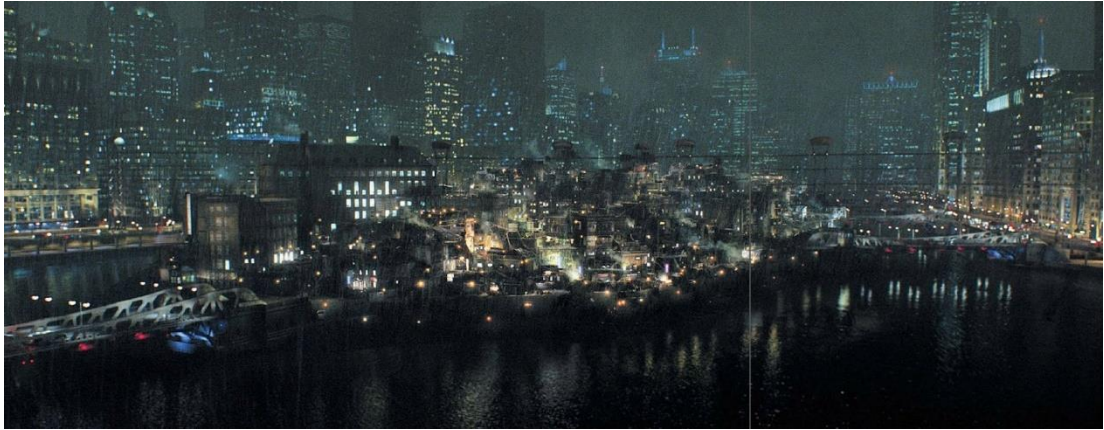


Figure 4. 6: Narrows portrayed in front of Gotham's skyscrapers in *Batman Begins* (Jesser & Pourroy, 2012: 272-273).

Along the trilogy, different spaces other than the Narrows are employed to further reflect the consequences of the deterioration in the social, economic and political structuring of the city as well as to highlight the cyclical city-society relationship. These spaces include Arkham Asylum, St. Swithin's Home for Boys, Blackgate Isle, courtrooms and the sewers along with the abandoned imagery of the monorail system and the portrayal of the filthy and crime-ridden streets of Gotham City. As the narrative unfolds, the representations of these spaces change in the light of the events that take place in them.

4.1.2 Representation of Fear, Chaos and Pain Themes in Gotham City

As a result of its deep connection with the narrative, Gotham City becomes an essential instrument that reflects the general tone, atmosphere and themes of the films. The main themes that determine the specific tone and atmosphere of *Batman Begins*, *The Dark Knight* and *The Dark Knight Rises* are fear, chaos and pain, respectively. Built on unpleasant and overpowering emotions, these themes that emerge in the trilogy have the capability to generate powerful atmospheres. As Malone (2017: 51) highlights, the built environment influences the memories and habits of the users vis-à-vis their spatial experiences. In addition, he underlines that the built environment can transmit

unpleasant or disturbing stimuli which helps the users to establish a strong bond with their surroundings:

[w]hereas relatively high levels of engagement might be evident in rewarding environments, the same is true of environments that, for example, promote fear or unease, or have negative effects that can be measured in terms of use, comfort, or emotional reactions (Ibid).

Therefore, by employing disturbing and unpleasant themes for his films, Nolan encourages the spectators to more intensively engage with the narrative. In turn, since the narrative spaces and atmosphere reflect these uneasy themes, certain spaces in the films such as the Narrows, the Batcave, the monastery in Bhutan, Arkham Asylum (fear), the Pit (pain) and especially Gotham City tend to become more impactful and memorable for the audiences.

As previously discussed in Chapter 2, socio-economic and technological factors cause modern cities to fall short of protecting their inhabitants, which conflicts with the initial reason why historically people have built cities (Ellin, 1997: 13). This failure culminates in the city to be associated with one notion that it should protect its citizens from: fear (Ibid). Such a situation can be clearly seen in *Batman Begins*: Gotham cannot protect its inhabitants from an outside threat - Ra's Al Ghul. Trying to destroy Gotham, Ra's Al Ghul uses the Wayne Enterprises' Microwave Emitter (a weapon that targets the enemies' water supplies and evaporates them) to release fear gas across the city. The inability of Gotham to protect its inhabitants is backed up by the fact that the city is not only penetrable through its outside borders: Ra's Al Ghul infiltrates every level of the city's infrastructure by bribing the judges and the police which further legitimizes Gotham as a real city in the eyes of the audience and further associates Gotham City with the notion of fear.

In *Batman Begins*, Nolan selected villains that would contribute to the creation of Batman's origin story. Therefore, he introduced Ra's Al Ghul who trained Bruce and helped him to overcome his fears and Dr. Crane (the Scarecrow), a psychiatrist at Arkham Asylum who helps Ra's Al Ghul to spread the fear gas across Gotham City. In *Batman Begins*, the acts of Ra's Al Ghul and Dr. Crane gravitate towards using people's fears against them which results in the Narrows to stand out throughout the film and host the final battle. Ra's Al Ghul first releases the fear gas in Narrows and he tries to spread the gas all across the city by using the monorail system since its route covers up the water supply of the city. However, Batman stops him and the fear gas does not reach the other parts of the city. Therefore, throughout the film, Narrows becomes an expressive location that manifests the theme of *Batman Begins*: fear. The fear gas causes the citizens to hallucinate and attack each other. In order to protect the rest of the city, the authorities raise the bridges that connect the Narrows to the city, a narrative turn that further underlines the isolation and desolation that Narrows faces (Figure 4.7). As discussed in Chapter 2, Tschumi (1994) and Pallasmaa (2012) state that the space in which the event takes place is able to alter, accentuate and change the meaning of that particular event. Therefore, representing the effects of the fear gas in Narrows alters the event: Narrows houses the criminals of the city and when the release of the fear gas is combined with the dark, filthy and dangerous environment of the Narrows, the events occurring after the release of the fear gas creates an even darker and fearsome atmosphere. Therefore, in this situation Narrows is used for the enhancement of the narrative concerns.



Figure 4. 7: Narrows and the rising of the bridges. The shot also reveals the distinction between the filthy streets of Narrows and clean and ordered streets of the rest of Gotham (Franco et al., 2005, 1:53:00).

Portrayed as a rotten, filthy place located on the lower levels of Gotham City, the design of Narrows dwells on the notions of fear, corruption, crime and decay. The general idea when designing Narrows was to make the area resemble slums and, as a result of this decision, the area would stand in vivid contrast to the Gotham City's imagery employed in Bruce's childhood (Jesser & Pourroy, 2012: 68). The safer and cleaner parts of the city were reserved for the wealthy families where the lower parts such as crime-ridden Narrows were occupied by low-income citizens. In *Batman Begins*, Narrows represents fear and despair; its imagery in front of the skyscrapers makes Narrows to look like "a cancer eating into the city's infrastructure" (Jesser & Pourroy, 2012: 68) (Figures 4.6 and 4.8).



Figure 4. 8: Narrows, the monorail and the skyscrapers (Franco et al., 2005, 1:52:30).

For the design of Narrows, Crowley's initial influence came from the Walled City of Kowloon, an ungoverned, crowded area located in Hong Kong (Jesser & Pourroy, 2012: 69) (Figure 4.9). Building on this influence, he conceived Narrows as "a walled slum growing like a fungus" that mounts up around the monorail (Ibid) (Figure 4.8). Both Crowley and Nolan wanted to underline the distinction between Narrows and the rest of the city, therefore, they placed Narrows on an island surrounded by a river and linked it to Gotham City by bridges which also further emphasized the isolation of Narrows (Ibid). As argued before in Chapter 3, *Blade Runner* was an inspiration for Nolan in the design of the sets in *Batman Begins*. This catalyst can be clearly seen in the ways Narrows is depicted: "[t]he Narrows resemble a grim and overcrowded future dystopia, the movie's most overt homage to *Blade Runner*" (Mooney, 2018: 40).



Figure 4. 9: The walled city of Kowloon (Lambot, 1990).

The design of Narrows represents the decay and corruption Gotham has been experiencing. As Malone (2017: 82) underlines, decay and demolition are quite important notions in the urban meaning-making processes. "[T]he pattern of meanings in the city" are influenced by the existence of abandoned and decayed zones in the city (Ibid). Therefore, the existence of Narrows in *Batman Begins* alters the meaning of the entire city: even though the upper sides of the city are represented as safe places, the presence of Narrows indicates that the city has started to rot from inside and houses dangerous people. Moreover, the existence of cleaner areas within the city are used to

further underline how filthy and corrupted Narrows is. As stated before, unpleasant or disturbing spaces also have the ability to engage with the users and impinge on their memories (Malone, 2017: 51). Nolan employs Narrows as a place that has a big role on the film's narrative. He fills the space with the notions of fear, corruption, exile and danger with the help of both narrative acts (such as employing Narrows as the place where the criminals of the city live and employing the space for the release of the fear gas) and through architecture: Narrows is portrayed as a crowded and filthy place that resembles the slum areas.

Another important space in the film that materializes the theme of fear is the Arkham Asylum located in the Narrows. In the film, Arkham Asylum is represented as a big, dark and filthy building (Figure 4.10). Using Falcone's power over the court, Dr. Crane brings the convicts to Arkham Asylum to actualize his plans. The asylum is located in a strategic point, on top of one of Gotham's water supplies. The fear hallucinogen becomes effective when inhaled and, therefore, should be in gas form. Crane mixes the hallucinogen in the water with the help of Falcone's men, intoxicating Gotham's water. When Ra's Al Ghul boils the water of Gotham with the Microwave Emitter, the toxin spreads into air. Also, after the release of the toxin, the prisoners and mad people in the Arkham Asylum are released, causing chaos and danger in the Narrows.

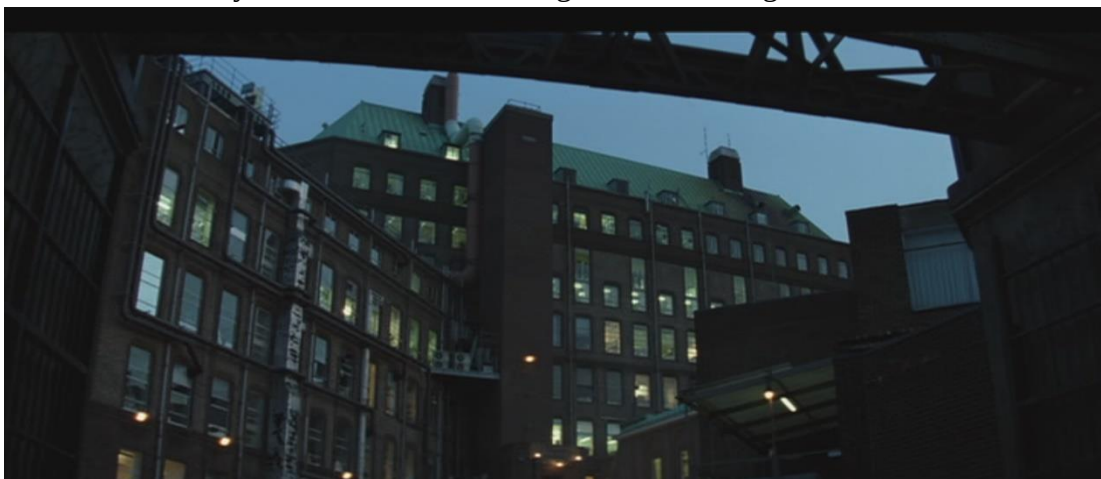


Figure 4. 10: Arkham Asylum (Franco et al., 2005, 1:24:01).

Both in *The Dark Knight* and *The Dark Knight Rises* fear and the incompetency of the authorities in protecting Gotham from lurking danger are present. This is achieved again by the acts of the villains - the Joker in *The Dark Knight* and Bane in *The Dark Knight Rises* - and hence the hard times the citizens face emerge as the outcome of these acts. However, unlike *Batman Begins*, *The Dark Knight* and *The Dark Knight Rises* do not present the theme of fear as their primary theme. *The Dark Knight* employs chaos as its main theme and underlines it with the existence and the acts of the Joker in Gotham City. On the other hand, *The Dark Knight Rises* utilizes the notion of pain as its main theme and, by selecting Bane as its villain, reflects it through both the new spaces it offers to the audiences and the depiction of Gotham after he takes over the city.

In *The Dark Knight*, in order to blend the notion of chaos - the main theme - with the film's narrative, Nolan clearly signals Gotham's need for Batman in the film by scenes that emphasize the effects of the Joker over the city and the inadequacy of the police forces to stop him. The Joker stands as an important character in the narrative who constantly generates chaos in Gotham. The existence of the mobs in the city also contributes to this situation. While in *Batman Begins* Nolan shows the outcome of the economic crisis and the increasing crime rate in the city by the employment of Narrows, in *The Dark Knight* these conditions impact the entire city, a situation that the film further underlines by singling out a main villain from inside Gotham and constantly showing the outcomes of his acts over the entire city (Figures 4.11 and 4.12).



Figure 4. 11: The Joker tries to shoot Mayor Anthony Garcia at the parade held for the loss of Commissioner Loeb (Nolan et al., 2008, 1:02:12).



Figure 4. 12: The Joker blows up Gotham General Hospital (Nolan et al., 2008, 1:52:19).

As stated in Chapter 3, *The Dark Knight* is more concerned with the state and representation of Gotham than *Batman Begins*. In order to do so, the film prioritizes location shooting, sets almost the entire story within the boundaries of Gotham City and introduces mobs and the Joker who come from inside the city. Such narrative decisions along with the architecture of Gotham City highlights the themes of chaos and corruption. Portraying Gotham initially as a “structured, ordered environment” (Jesser & Pourroy, 2012: 78), *The Dark Knight* further underlines the chaos the Joker causes in the city. McGowan (2012: 125) stresses that in the film “crime shapes the look and feel of the city. Buildings are in disrepair; people’s dress is generally disheveled; and even daytime scenes occur under dark skies”.

From the very beginning of the film, the acts of the Joker and the architecture of Gotham City are portrayed together in detail. The opening scene of *The Dark Knight* shows tall, modernist skyscrapers of Gotham City (Figure 4.13). Then, the Joker is shown in the street in front of these modernist buildings getting ready to rob Gotham National Bank (Figures 4.14 and 4.15). From the very beginning of the film, Nolan indicates the relationship between the Joker and the portrayal of the city: while the clean and tall buildings of Gotham propose an order in the city, this order is constantly interrupted with the acts of the Joker.



Figure 4. 13: The opening scene of *The Dark Knight* (Nolan et al., 2008, 0:00:51).

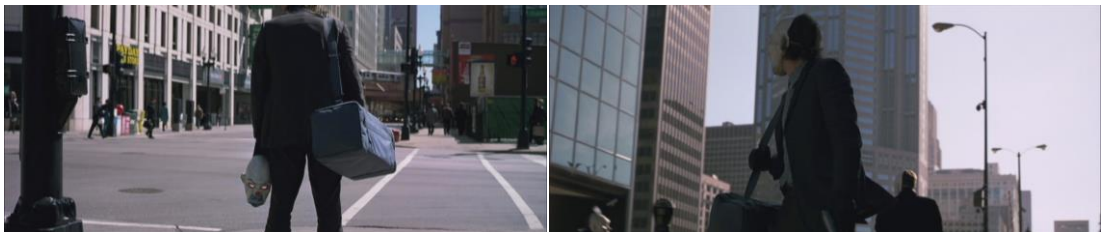


Figure 4. 14: The Joker on the street (Nolan et al., 2008, 0:01:20).

Figure 4. 15: The Joker on the street (Nolan et al., 2008, 0:02:04).

In *The Dark Knight* the Joker sends the citizens into a bout of fear and paranoia by causing chaos and setting them against to each other. Coleman Rees, an employee of the Wayne Enterprises, attends a live TV show where he attempts to reveal the identity of Batman. Not wanting Rees to do so, the Joker calls the show to announce that if Rees is not dead in 60 minutes, he will blow up a hospital causing chaos in the city. As Reese tries to get out of the TV studio, one citizen tries to shoot him. Furthermore,

towards the end of the film, the Joker kidnaps Mike Engel, the host of Gotham Tonight to make him read an announcement to the citizens:

[w]hat does it take to make you people wanna join in? You failed to kill the lawyer [Coleman Reese]. I've gotta get you off the bench and into the game. Come nightfall, this city is mine. And anyone left here plays by my rules. If you don't wanna be in the game... get out now. But the bridge-and-tunnel crowd are sure in for a surprise (Nolan et al., 2008, 1:53:39).

With this statement, the Joker causes a major chaos in the city. People try to leave Gotham City by car and ferries. The framing of the scenes depicting the departure of the people from the city also underlines the fact that people are stuck in Gotham: the shots portray the modernist buildings in the city as if they are tall, insuperable walls that do not allow people to leave the city (Figures 4.16 and 4.17). The same framing and use of buildings are utilized when the Joker tries to shoot Mayor Anthony Garcia at the parade which was discussed previously: the order of buildings and the framing of the shot underlines the inability of the citizens to run away from the chaos the Joker creates (Figure 4.11). The use of the ordered architecture of Gotham City as a background for the departure of people from the city which is an unordered and chaotic event further underlines the chaos and confluence the Joker causes in the city. In addition, the shot of the ferries further underlines the challenging situation the citizens are in: the ferries are shown as departed from the port, alone in the water, far away from someone's reach. However, the Joker lies to the citizens of Gotham: the ferries turn out to be unsafe and the people in the ferries are forced to be a part of the Joker's "social experiment". Two ferries leave Gotham, Liberty and Spirit, with Liberty carrying the citizens of Gotham and Spirit carrying the prisoners Dent and Gordon have put behind the bars. The Joker announces from the speakers on the ferries that he has filled both ferries with explosives. Each ferry has the detonator of the other ferry. Encouraging people to join his game, he tells them that if one ferry blows up the other,

he will let the remaining ferry go without any harm. As the Joker speaks, Batman finds his location with the help of Fox. The Joker is waiting for Batman at the Prewitt Building which has been shown beforehand from the window of Mayor Garcia's office foreshadowing its importance in the narrative. As Batman reports this information to Gordon, the next scene unveils the location of the Joker to the audiences. The mise-en-scène of the shot reveals the Prewitt Building as a vantage point for the Joker: revealed in a high angle shot, the building's view sees both the cityscape and the ferries making him the "all-seeing eye". Moreover, locating the Joker in such a building further amplifies his control over the city (Figures 4.18 and 4.19). His actions again drag people to chaos and causes arguments in the ferries. However, the citizens do not harm each other proving that one can be a "decent men in an indecent time" (Nolan et al., 2008, 2:18:00).



Figure 4. 16: People trying to leave the city. The shot only contains the buildings and excludes the skyline which is used to further establish the buildings as obstacles that prevent people from leaving Gotham (Nolan et al., 2008, 1:57:03).



Figure 4. 17: The ferries shown at night time with Gotham as a background (Nolan et al., 2008, 2:00:09).



Figure 4. 18: Prewitt Building (on the left), the ferries and Gotham City (Nolan et al., 2008, 2:01:48).



Figure 4. 19: The Joker's view from the Prewitt Building (Nolan et al., 2008, 2:01:55).

In addition to these acts, the Joker also causes various events in the city that effect the atmosphere and depiction of Gotham City. When the police try to transfer Dent from the police department to the central building, the Joker interferes. He sets a truck on fire and places it on the street, forcing the police to use the underground roads for the

transfer of Dent which initiates the car chase scene of *The Dark Knight* (Figure 4.20). Along the chase, the Joker abets a police truck causing it to fall off from a bridge and, towards the end of the chase, he opens fire on the streets of Gotham, causing chaos on the streets (Figures 4.21, 4.22 and 4.23).



Figure 4. 20: The police are forced to use the underground roads because of the burning truck on the street (Nolan et al., 2008, 1:15:04).

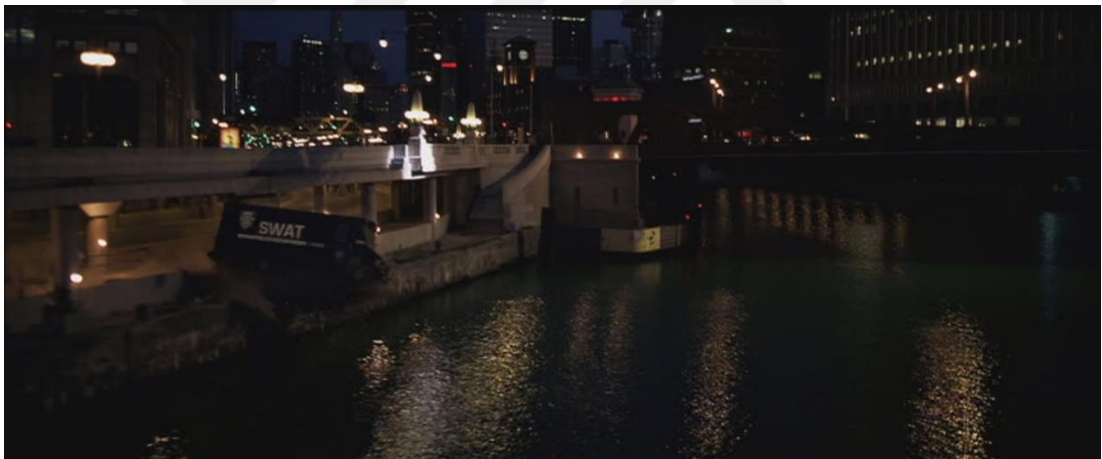


Figure 4. 21: A SWAT truck falls off to the river (Nolan et al., 2008, 1:15:54).



Figure 4. 22: The Joker's truck rolls over in the street during the car chase (Nolan et al., 2008, 1:21:26).



Figure 4. 23: The Joker and Batman on the street at the end of the car chase. The shot demonstrates the buildings as a border (Nolan et al., 2008, 1:22:10).

In a similar vein, the ways in which *The Dark Knight Rises* depicts Gotham City mirrors the film's main theme, pain. Two spaces in Gotham, St. Swin's Home for Boys (an orphanage) and the sewers contribute to the theme pain by sewers being the home for Bane and the orphanage being the house for young children who are struggling to live in the city due to the outcomes of the economic crisis and Bane's actions. After Bane explodes certain areas in the city and threatens the citizens with a further attack, people become prisoners in their own home culminating in an abandoned-looking city (Figures 4.24 and 4.25). In the grip of Bane, the streets of Gotham empty out as people hide in their homes.



Figure 4. 24: The explosions in Gotham (Nolan et al., 2012, 1:29:57).



Figure 4. 25: Streets of Gotham City after Bane takes over the city (Nolan et al., 2012, 1:46:42).

The film does not depict St. Swin's in detail but rather explicitly explains that since the economic crisis still affects the city, the children living in the orphanage have no job option other than working in the sewers of the city and sometimes end up dead. The scene that shows Blake telling a child the death of his brother on the roof of the building shows the tall fences that surround the roof. The fence can be interpreted as having two different meanings: it can be seen as protecting the children and also materializing the children's inability to choose a different life path in such a corrupted city (Figure 4.26).



Figure 4. 26: Blake talking with a young boy on the rooftop of St. Swin's (Nolan et al., 2012, 0:18:36).

The Dark Knight Rises does not only utilize Gotham City to reflect its theme. Even though the effects of Bane over the city are represented thoroughly and are associated with certain spaces within the borders of Gotham (which are correlated with the notion

of pain with the employment of the narrative) such as the orphanage and the sewers, for the representation of the notion of pain, the film also utilizes the Pit, a place far away from Gotham City, which will be discussed later in the thesis. Other than the use of architecture, the theme is literalized with both the physical and mental pain Bruce is faced with.

In addition to the notion of pain, the lie established at the end of *The Dark Knight* also affects the city's overall depiction in *The Dark Knight Rises*. In the film, Gordon's and Bane's speeches remind the audience that this crime-free situation dwells on the lie established at the end of *The Dark Knight*. Because of the Dent Act (which is based on the lie) Gotham City seems to be crime-free for the past eight years. However, even though on the surface the Dent Act seems to work effectively, the film highlights that in reality, the Dent Act falls short in protecting the city: *The Dark Knight Rises* underlines that the evil did not disappear from the city; it has only changed its shape, hiding beneath the city. In order to highlight this situation, the film spends a significant amount of its time in the sewers instead of the ground level to cue that the evil is still present in the city.

Infused with different narrative concerns and themes in each film, Gotham's representation changes. However, Nolan states that these changes do not necessitate a completely new city design but are rather reflected as slight changes and modifications in the representation of Gotham (Bernardin, 2012). Regarding the effects of the change of the themes throughout the film, Nolan states that:

[i]t's not really so much that the actual city changes in the three films, it's that the genre of the movies changes slightly, and we look at Gotham in a slightly different way. *Batman Begins* is very much an origin story, and Gotham is viewed in quite symbolic, quite romantic terms. With *The Dark Knight*, we really switched genres. We're looking at the media, the police, the wealthy, the

poor; Gotham takes on that sort of crime epic idea of what a city is. Then, in *Dark Knight Rises*, we really move more into the disaster movie (Ibid).

4.1.3 Bruce and Batman's Association with Gotham City

Another important narrative element that shapes the representation of Gotham City is Bruce's and Batman's relationship with the city. Before the death of Bruce's parents in *Batman Begins*, even though Thomas Wayne states that the city is going through tough times, Gotham is portrayed in daylight as a modern, sleek and clean city whose skyline is marked by skyscrapers (Figure 4.27). However, as soon as Bruce's parents' life is threatened, the representation of the city completely changes (Figure 4.28). The Crime Alley in which Bruce's parents are murdered looks dark, filthy and unsafe. As Uricchio (2010: 125) underlines:

[t]he death of Bruce Wayne's parents takes place in the Gotham that will forever serve as Batman's domain - a Gotham generally characterized by darkness, debris, and physical dereliction, and a portion of the city inhabited by the unruly and criminal underclass. ... Gotham, in this sense, is inseparable from the narrative logic of the character, and serves not only as a background but also as a *condition* for the iterative generation of endless stories.

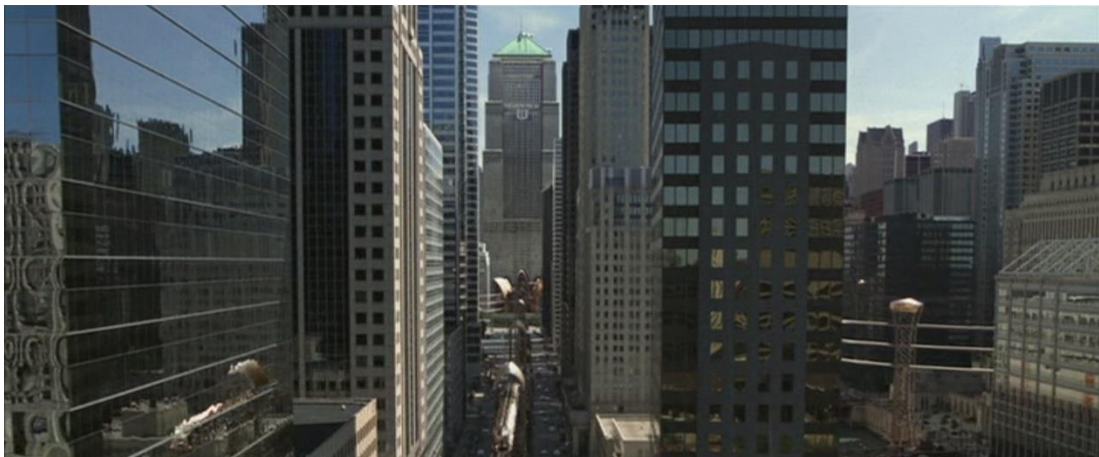


Figure 4. 27: Gotham City before Bruce's parents' death (Franco et al., 2005, 0:12:14).



Figure 4. 28: Bruce's parents' death at the Crime Alley (Franco et al., 2005, 0:14:30).

As a well-ordered city with its sleek modernist buildings, *The Dark Knight's* Gotham also reflects the lonely life Bruce leads only to be entirely disrupted by the acts of the Joker. The modernist design of the city is also employed in the modern penthouse Bruce lives in *The Dark Knight* which further emphasizes his loneliness in the film.

In addition to the relationship between Gotham's look and atmosphere and the personality traits of Bruce, the ways in which the film fabricates Batman as a superhero figure also influences the representation of Gotham. As much as the figure of Bruce Wayne shares a strong bond with the Gotham City, the figure of Batman also has an intimate and intricate relation with Gotham. The main reason for the existence of the Batman figure stems from the extreme corruption the city has been undergoing. The origin story of Batman starts with the death of Bruce's parents and over the years even though Bruce leaves Gotham to understand how the criminals' minds work, his main intention is to end this particular corruption in Gotham. Therefore, neither the origin story nor Batman as a superhero figure cannot be contemplated outside the context of the city. In addition, as stated before, after the death of Bruce's parents, the city starts to look more and more corrupted and crime-driven. In this respect, the origin story also sets the tone for the representation of and the events within the city for the rest of the trilogy. Moreover, the selection of the bats as a symbol also effects the look and

atmosphere of the city to the extent that the film prioritizes nighttime scenes and correlates Gotham with “darkness, silence, and surprise” (Uricchio, 2010: 123):

Psarra (2009: 68) underlines that in certain works of literature the “fictional and spatial narratives” merge into one another in a way that people cannot think one without the existence of the other. She argues that “one cannot think of Joyce’s *Ulysses* without thinking of Dublin” (Ibid). Such a mutual relationship exists between Batman and Gotham City: one cannot think of one without the other. On one hand, the depravity Gotham has been going through for years is required to fully acknowledge the existence of Batman and to validate his acts. The opposite is also true: “Batman only really works as a character if the world is essentially a malevolent, frightening place” (Miller as cited in Uricchio, 2010: 125). The relationship between Gotham and Batman is a cyclical one (Malone, 2017: 71): the crime that takes over the city causes the birth of Batman who, in turn, tries to transform and save the city.

In fact, the origin story ... establishes the link between character and setting, defining forever the nature of Gotham. The darkly lit crime-ridden streets of Gotham set the stage for the birth of the Batman, a primal scene in which young Bruce Wayne witnesses the murder of his parents. And those same streets and conditions provide the locus, condition and cause for Batman’s obsessive battle with crime. Gotham’s value in this case is far greater than a mere setting for the adventures of a superhero: it turns on its generative relationship to the narrative, the source of the franchise’s endless iteration (Uricchio, 2010: 120).

4.1.4 The Acts of the Villains and the Depiction of Gotham City

The narrative acts of the villains in the films also alter the image of Gotham City. As previously mentioned, Nolan selected the villains in accordance with the films’ main themes. Therefore, the acts of the villains are gravitated towards the realization of the films’ themes which was discussed in the previous subchapters (Ra’s Al Ghul with the release of the fear gas, the Joker with his chaotic actions and Bane with starting a coup).

In *Batman Begins*, besides being responsible for the release of the fear gas, Ra's Al Ghul admits that the league is also responsible for the economic crisis the city goes through which has a tremendous effect on the portrayal of Gotham throughout the film.

However, he says that Thomas Wayne has stopped them by using his wealth:

“[b]ut we underestimated certain of Gotham's citizens such as your parents. Gunned down by one of the very people they were trying to help. Create enough hunger and everyone becomes a criminal. Their deaths galvanized the city into saving itself and Gotham has limped on ever since. We are back to finish the job. And this time no misguided idealists will get in the way” (Franco et al., 2005, 1:47:43).

Therefore, the acts of Ra's Al Ghul become a primary element that sets the general tone and atmosphere of the portrayal of Gotham by first dragging the city into an economic crisis and then enhancing this corruption with the release of the fear gas. As a result of Ra's Al Ghul's acts, the economic, political, legal and social structure of the city starts to rot and prepares a solid ground for crime to take over the city. In turn, the outcome of this corruption finds its place in the architecture of the city with the rise of slum areas such as Narrows and results in the development of two different zones in the city, as previously mentioned.

On the other hand, as Nathan Crowley underlines the Joker character has a strong effect on the portrayal of Gotham City in *The Dark Knight* (Jesser & Pourroy, 2012). He states that in *Batman Begins*, Batman and Gordon has cleared the streets of Gotham from crime. However, in *The Dark Knight*, the city is again in danger because of the Joker. In order to emphasize the effects of the Joker's acts on the city, Nolan and Crowley have decided to have a “structured, ordered environment” into which the Joker then “would introduce anarchy” (Jesser & Pourroy, 2012: 78). Therefore, Nolan and his crew went for a more modernist look for Gotham in *The Dark Knight* than in *Batman Begins* (Ibid). Therefore, the existence of the Joker in *The Dark Knight*

required an ordered and modernist city depiction to make the Joker's chaotic acts stand out in such an environment.

In the case of *The Dark Knight Rises*, the selection of Bane as the main villain required the devotion of a significant amount of the film's running time to the depiction of the sewers and subway system underneath the city. Even though Nolan has used other underground settings such as the Batcave or the underpasses (especially for hosting the car chase scenes) throughout the trilogy, the underground world of the city became such an important space for main narrative concerns for the first time. Establishing Bane's lair underneath Gotham City can be seen as a narrative decision that highlights how corrupted Gotham has become. Even though as a result of the Dent Act the city looks as if it is crime-free, in reality Gotham is far from being safe and "there is an evil beneath the surface" waiting to become apparent (Jesser & Pourroy, 2012: 57). Another reason for the selection of the sewers was to make the audience believe that Bane can hide in Gotham without anyone knowing (Ibid: 86). In addition, by changing the nature of the events occurring in a variety of spaces, Bane also alters both the depiction and meaning of certain spaces in Gotham.

As stated in Chapter 2, architectural spaces gain certain meanings through dynamics such as the activities occurring in them, the social, political and economic factors and the past experiences of the users. Malone (2017: 92) underlines that pre-existing spaces in the city can indeed assume new meanings through certain acts such as "ceremonies, processions, and events that underpin the maintenance of collective memories". In Gotham City, certain spaces gain new meanings by housing different activities than usual as the narrative unfolds. For instance, Dr. Crane's acts in the Arkham Asylum causes the space to be perceived not as an asylum but as a place for Crane to intoxicate the water of Gotham City with the help of criminals he transferred to the asylum. In

The Dark Knight, Dent calls Gordon to meet with him at the warehouse where Rachel died if he wants to save his own family. His words to Gordon strongly underline that after the incident, the meaning of the warehouse changes for him completely and he sees the space only as a place “where [his] family died” (Nolan et al., 2008, 2:05:39). Another, and the most comprehensive instance that unearths the power of the employment of different events over the meaning-making processes of architectural spaces is Bane’s acts over the city. In *The Dark Knight Rises*, Bane alters the meanings and functions of certain spaces. His speech at the football stadium can be given as an instance for this. In order to take over the city and announce the bomb threat to the citizens of Gotham, Bane chooses the Gotham City Stadium where he can address as large an audience as possible. First, he blows up the football field to get the audience’s attention and then walks up to the field accompanied by his men and with Dr. Leonid Pavel and addresses the citizens (Figures 4.29 and 4.30). Bane shows the bomb to the people. During his speech, he addresses people as if he is a political leader: “[n]ow, we come here not as conquerors, but as liberators to return control of this city to the people” (Nolan et al., 2012, 1:33:41). He says that if anyone tries to run away from the city or if authorities try to interfere, the citizen with the detonator of the bomb will explode it. He announces his terms and tells people that the martial law is in effect. In reaction to his speech in the football stadium, Bane becomes the dominant authority in the city. Through the actions of Bane, the football stadium starts to function as “the central [city] square” (Stasiowski, 2016: 85).

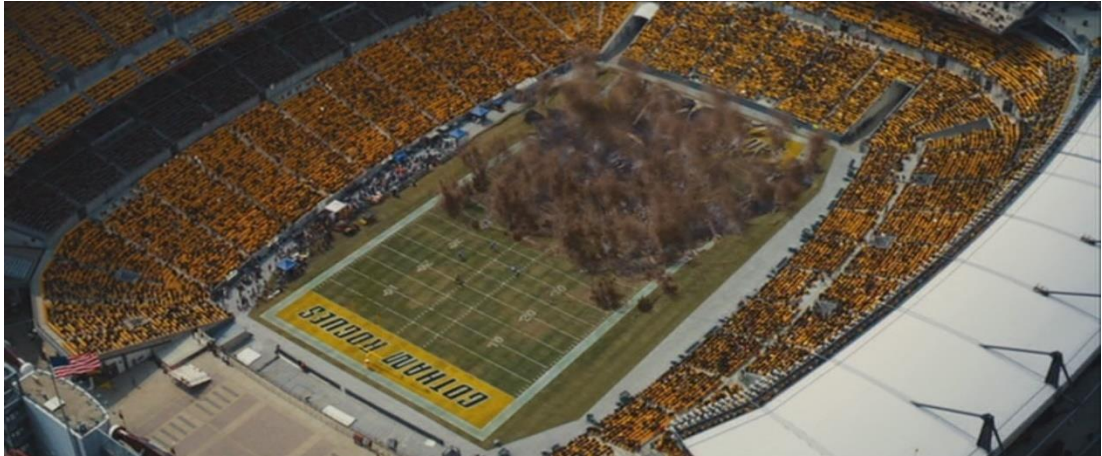


Figure 4. 29: Bane blows up the football field (Nolan et al., 2012, 1:26:48).



Figure 4. 30: Bane addresses the citizens in the stadium (Nolan et al., 2012, 1:32:25).

Landrum (2016: 65) calls upon Guy Debord's thoughts regarding the "Haussmannization of Paris" which, according to Debord, resulted in the destruction of the old Paris by "broadening the boulevards, eradicating important monuments and transforming the collective imaginary of the city". After these changes in the city, Debord and other Situationists were trying to generate a different way of experiencing the city and to develop "a critical look at the commercialism of contemporary life, generally through the appropriation and overturning of the iconography of capitalist culture, in an act called *détournement*, or 'the assimilation, reuse and redirection of images and objects'" (Spiller as cited in Stasiowski, 2016: 86). The same *détournement* act can be seen in *The Dark Knight Rises* as Bane changes the usage of the football stadium:

Bane's troops do not only cause the football pitch to collapse and reveal levels of concrete-slabs underneath; they take the game away from the assembled audience and introduce their own 'game' into the streets of Gotham. Even the antagonist's exposé sounds more like the announcement of a set of rules rather than an official welcome. The irony goes even further, as, in place of blowing the referee's whistle, a sudden noise sounds the execution of the first hostage (Stasiowski, 2016: 86).

As Bane blows up the field, many other explosions occur in the city simultaneously (Figure 4.24). These explosions trap the entire police force of Gotham City who are down in the subways to find Bane's lair in the tunnels as Bane takes over the city. The explosions also destroy the bridges that connect the city to the outside world resulting Gotham to be left on its own (Figure 4.31). The isolation of the entire Gotham City from the outside world stands in parallel with the isolation of Narrows from other parts of Gotham City in *Batman Begins* which is another narrative event of *Batman Begins* that *The Dark Knight Rises* replicates. However, when compared with *Batman Begins*, the situation is far more dangerous and important since it concerns not just a particular region but the entire city.



Figure 4. 31: Bane blows up the bridges (Nolan et al., 2012, 1:30:15).

As stated before, the dominant authorities have the power to generate and sustain meanings in the city by controlling the architectural acts in the city (Malone, 2017: 84). “[A]rchitecture is part of a socio-political system that results in manifestations of power and the concretization of class and social identities in space. ...architecture is social and political, and functions to transmit rules and social meanings that are

embodied in built form” (Ibid: 18-19). The notion of power plays an important role in the image of the city by affecting the existing dynamics and controlling the meaning-making processes in the city (Ibid: 84). In *The Dark Knight Rises*, Bane tries to override the power of the previous dominant authorities in the city by “subverting architectural symbols of former power” and avoiding any intervention from outside (Stasiowski, 2016: 85). Bane declares his dominance over the city through actions such as employing the football stadium as a city square, releasing the prisoners in the Blackgate Prison by demolishing its walls and hosting “kangaroo courts” in the municipality hall (Ibid) (Figure 4.32). In the courts the old authorities of Gotham are “judged” and condemned to either death or exile (which also means death) and the trials are directed by Dr. Crane. In every film, Nolan employs a court scene. In *Batman Begins* and *The Dark Knight* he represents legal courts in which real convicts are judged in an accustomed court room. In *Batman Begins*, the events happening in the court room reflects the corruption of the city: by stating that the convicts are mentally ill, Dr. Crane transfers Falcone’s men to Arkham Asylum in order to realize his plans with Ra’s Al Ghul. In *The Dark Knight Rises* Bane holds illegal courts in the municipality hall in an unaccustomed spatial order that further emphasizes the corrupted nature of Gotham City. Doing so, Bane changes “the rules governing behaviours in a court of law” (Malone, 2017: 49).



Figure 4. 32: Kangaroo courts in *The Dark Knight Rises* (Nolan et al., 2012, 1:40:39).

By releasing the prisoners from the Blackgate Isle, Bane also changes the social dynamics of the city. The prisoners rule over the city, roaming in the streets, plundering the abodes of the rich and forcing them to abandon their houses (Figure 4.33). Bane also alters the meaning of the town borders of Gotham City. As stated previously, in order to avoid any intervention from outside, Bane blows up the bridges that connect the city to the outer world, leaving Gotham to be left to its fate. The kangaroo courts send the former authorities to “exile” which condemns them to walk on the frozen lake’s surface located at the borders of the city and end up falling into the frozen water which alters the meaning of the borders of Gotham City (Figures 4.34 and 4.35). As a result of Bane’s acts, the city borders exceed their function of being just mere borders; they also start to function as a place to get rid of the former authorities of the city. Because of Bane’s strict acts, the citizens of Gotham do not go out of their homes, leaving the streets of the city empty (Figure 4.25).



Figure 4. 33: Rich people are forced to leave their homes (Nolan et al., 2012, 1:40:32).



Figure 4. 34: The borders of the city become a place for getting rid of the former authorities of the city (Nolan et al., 2012, 1:58:22).

Figure 4. 35: The borders of the city become a place for getting rid of the former authorities of the city (Nolan et al., 2012, 1:58:27).

By changing the functions of old spaces, releasing the prisoners, employing martial rules, captivating the police forces under the ground and sending Bruce away from Gotham, Bane corrupts the political, legal, economic and social structures of Gotham. Through these actions, Bane takes over Gotham and overrides the former structures. His actions are towards altering “the nature and profile of signals in the city” (Malone, 2017: 84).

Contrary to Bane’s effort, however, “Gotham remains a city with transnational reach and permeable borders” (Cogle, 2016: 40). Bruce watches the situation of the city from television, Gotham’s police forces unite in the city under the leadership of Gordon and Blake, and Batman returns to the city (Ibid). Gordon announces the return of the Batman by setting on fire the Batman logo that is located on a bridge (Figure 4.36). The shot portrays the Batman symbol with the city which is used to further highlight the strong bond Batman and Gotham City share. The return of Batman brings hope to

the citizens. Batman saves the police forces from the underground and, along with the citizens, they fight against Bane's army in the streets of Gotham (Figure 4.37).



Figure 4. 36: Batman logo and Gotham City (Nolan et al., 2012, 2:07:16).



Figure 4. 37: The fight between the police forces and Bane's men (Nolan et al., 2012, 2:12:42).

Another example of the effects of the dominant interests over the meaning-making processes in the city is Thomas Wayne's actions in *Batman Begins*. Contrary to Bane's intentions, Thomas Wayne tries to revive Gotham City by using his sources and authority since he believes that the problems Gotham is facing can be solved with certain regulations in the city. Also contrary to Bruce, Thomas Wayne chooses legal ways to help the city: "[w]ith the proper enlightenment, Thomas believes, authority can account for every gap" (McGowan, 2012: 92). In order to do so, he builds a monorail system in *Batman Begins* that unites the city and provides cheap transportation which stands as an "urban sign" throughout the film (Malone, 2017: 77). With his train project, Thomas Wayne tries to revitalize the Gotham downtown, seeing

the train “as a path to unity” in the city and as “part of a vision of social harmony achieved through progress” (McGowan, 2012: 92-93).

As mentioned in Chapter 2, the dominant authorities hold the power to control the development and construction of the cityscape (Malone, 2017: 38). In addition, their contribution to the city, just as any other contribution, should be evaluated under the existing political, economic and social dynamics of the city (Ibid: 30). The dominant authorities in the city have the power to “dominate the processes through which meanings are uploaded to the city, or encoded in built environments, and to benefit from the resulting network of codes that reinforce and maintain systems of social relations” (Ibid: 84). Therefore, Thomas Wayne’s attempts to revitalize Gotham City through enforcing the transportation elements in the city should be considered in relation to the economic crisis the city faces. The monorail project stands as a response to the economic crisis the city is facing. However, the monorail does not only stand as a response to the economic situation of the city; it also becomes an “urban sign” (Malone, 2017: 77) that alters the meaning of certain buildings in the city: Thomas Wayne puts the Wayne Tower in the middle of the monorail, making it “the unofficial center of Gotham City,” as Fox highlights (Franco et al., 2005, 0:50:42). In doing so, he alters the meaning of the Wayne Tower and his family’s name in the eyes of Gotham’s citizens and also infiltrates the meaning-making processes in the city. With his train project, Thomas Wayne alters the collective memory of the society (Malone, 2017: 84). However, the train not only symbolizes Thomas Wayne’s power over the city but it also stands as a constant reminder that his methods did not work to save Gotham. After his death, Richard Earles (the new head of the Wayne Enterprises) leaves the train to rot. Thomas Wayne’s attempts to save the city from economic crisis

fail: the city becomes even more corrupted and crime-driven than before. The film underlines that Thomas Wayne failed to realize the true nature of crime:

[o]ne doesn't always turn to crime out of economic necessity but sometimes, perhaps most often, for the enjoyment that crime provides. There is an excess in crime, even in the crime of necessity, that defies all attempts to explain it in terms of a strict calculus of reasons, and this is what Thomas Wayne's enlightened view of the world cannot understand or account for (McGowan, 2012: 93).

4.1.5 Effects of Gotham City's Depiction in *The Dark Knight Trilogy* on Real-World Cities

As discussed in Chapter 2, cinematic spaces can have an effect on how architectural spaces are perceived in real-world by attributing certain meanings to the spaces represented in the films with the help of narrative (Koeck, 2013: 129). The real-world experience blends with the cinematic representation of space and, thus, cinema infiltrates into the meaning-making processes in real life to the point that the meanings generated in the cinema by the help of narrative are reflected upon the real spaces (Ibid). For instance, frequent cinematic representations of New York as a crime-ridden city constructs and disseminates the stereotypical image of New York as a city of crime (Ibid). In the case of *The Dark Knight Trilogy*, since New York City influenced the conceptualization and onscreen materialization of Gotham City, it can be stated that the representation of Gotham throughout the films contribute to this particular image of New York City. This situation can be given as an example to Bruno's idea that cinema and architecture share a two-directional bond (2007: 28).

4.2 The Batcave

In *The Dark Knight Trilogy*, the Batcave does not only function as a place where Batman can store his equipment; it also reflects both the tone and the atmosphere of the films and carries certain symbolic meanings related with the narrative of the films.

Furthermore, the Batcave materializes both Bruce's and Batman's mental state and characteristics and, therefore, stands as a crucial space for the narrative throughout the trilogy. The Batcave's cinematic depiction depends on both the characters Bruce and Batman and the narrative of the film thus resulting in a flexible space that goes under a number of changes across the films. Nolan creates three different versions of the Batcave throughout the trilogy that corresponds to each film's exclusive atmosphere and theme.

The analysis will first examine the Batcave from *Batman Begins*. Then, it will focus on the Bat-Bunker introduced in *The Dark Knight*. Finally, the analysis will examine the Batcave from *The Dark Knight Rises*. Along the analysis, the Batcave from *Batman Begins* and *The Dark Knight Rises* and the Bat-Bunker from *The Dark Knight* will be examined in relation to the films' themes, atmospheres and narrative concerns. In addition, the analysis will draw attention to certain analogies and connections established between the Batcave, the Bat-Bunker and other spaces employed in the films and analyze these connections by taking into consideration both the theories discussed in Chapter 2 and the narratives and themes of the films introduced in Chapter 3.

4.2.1 The Batcave in *Batman Begins*

Batman Begins devotes a significant amount of its running time to explain how Bruce Wayne becomes Batman and the events leading to it ranging from his parents' death to the corruption that has been affecting the city. The film focuses on the notion of fear and portrays the transformation of Bruce into Batman, a vigilante that is "more than a man" (Edelson, n.d.). In order to emphasize that Bruce overcomes his fears, embraces the bats and transforms himself into "a legend", the gigantic natural caverns located underneath the Wayne Manor is chosen as the Batcave in *Batman Begins*.

Two narrative events in *Batman Begins* explicate the Batcave's association with the notion of fear: first, the caverns host bats in them and second, they are the place where Bruce developed his fear of bats which led to his parents' death and, in turn, helped Bruce to realize the corruption that has been going on in Gotham City which was conveyed with the deteriorated image of Gotham after his parents' death. *Batman Begins* starts off with young Bruce Wayne playing with young Rachel Dawes in the garden of the Wayne Manor. During their play, Bruce falls into a well that actually leads to the caverns underneath the Wayne Manor which will eventually become the Batcave. While in the well, the bats attack Bruce. His father, Thomas Wayne, gets Bruce out of the well and asks him the question that will become a mantra for Bruce throughout the trilogy, especially in *The Dark Knight Rises* as he tries to escape from the Pit: "[a]nd why do we fall, Bruce? So we can learn to pick ourselves up" (Franco et al., 2005, 0:10:40) (Figure 4.38). After the incident, Bruce develops a fear of bats which eventually results in Bruce and his family leaving opera early only for his parents to be killed. Therefore, the well plays an important role in the establishment of the bat symbol's linkage with the death of Bruce's parents.



Figure 4. 38: Thomas Wayne rescues Bruce from the well (Franco et al., 2005, 0:10:15).

Starting from its debut, the Batcave therefore strongly pertains to bats and, as a result of this, to the notion of fear throughout the trilogy, especially in *Batman Begins*. As a

result of its association with the notion of fear (a quite strong and disturbing stimuli) (Malone, 2017: 51), Nolan helps the audiences engage with both the idea and the natural space of the Batcave: Bruce chooses the natural cave to be his base not simply because of its hidden underground location, but that the well is the place where he developed his fear against the bats. As a result of this, the narrative turn where Bruce goes back to the caverns after his training in the League of Shadows to utilize the space as his base goes hand in hand with the theme of the film and indicates that he has overcome his fears and is ready to take on the vigilante identity to save Gotham City. In addition, the Batcave's location and his early encounter with the space signals that the idea "of Batman was waiting in that cave for Bruce, visiting briefly with him before his parents' death and serving to inspire him in his later adventures" (Mooney, 2018: 102). Moreover, the visibility of the Wayne Manor's foundations from the Batcave in *Batman Begins* and *The Dark Knight Rises* can be seen as a symbol employed as a constant reminder of the double life Bruce Wayne lives (Figures 4.39 and 4.40). The location of the Batcave under the Wayne Manor also contributes to the dichotomy between the Batcave and the Wayne Manor and reminds the audience the double life Bruce lives.

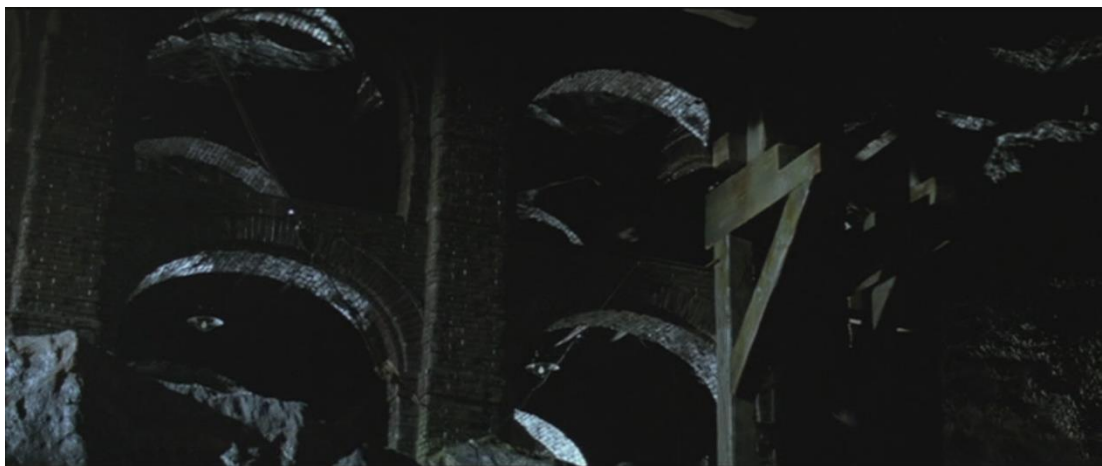


Figure 4. 39: Wayne Manor's foundation as seen from the Batcave in *Batman Begins* (Franco et al., 2005, 0:51:54).



Figure 4. 40: Wayne Manor's foundations as seen from the Batcave in *The Dark Knight Rises* (Nolan et al., 2012, 2:36:17).

Instead of utilizing a man-made space as the Batcave which has been done in the previous Batman films, the film employs gigantic and natural caverns located underneath the Wayne Manor to constitute the Batcave in order to emphasize Bruce's effort to "make [himself] more than just a man" (Jesser & Pourroy, 2012: 70; Franco et al., 2005, 0:05:05). The fact that the Batcave is composed of natural caverns instead of a man-made environment requires Bruce to prepare the space with the help of Alfred to make it a habitable environment. This situation also parallels the transformations Bruce goes under to create the Batman identity: both the Batman identity and the Batcave need Bruce's efforts to be realized. In addition, this act of preparing the caverns renders the Batcave as a part of Batman's neat creation: as everything related with Batman, Bruce does not find the caverns ready for use, he has to work and alter the space (Figures 3.4 and 4.41). The film devotes a significant amount of its time to underline the fact that the Batcave and the identity of Batman are not realized in a short period of time. Bruce's efforts to establish both the Batcave and Batman are further emphasized by the scenes in which Bruce pieces his Batsuit and his equipment together again with the help of Alfred and Fox (Figure 4.42). All these narrative acts that both shape the architecture of the Batcave and the preparation phase of the Batman identity

strongly contribute to the realistic feel of the film by underlining the fact that all this can be achieved through human effort.



Figure 4. 41: Bruce is preparing the Batcave (Franco et al., 2005, 0:51:35).



Figure 4. 42: Bruce is preparing Batman's equipment (Franco et al., 2005, 0:59:10).

The realistic feel and natural environment of the Batcave is pushed even further with the utilization of the waterfall as a natural element of the caverns that allows light to reflect from the water to light up the cave (Jesser & Pourroy, 2012: 143) (Figures 4.43 and 4.44). The high ceiling, the waterfall and natural materials of the Batcave create a space that goes hand in hand with Nolan's desire to unfold the story of Batman in natural spaces and contributes to the atmosphere and the story of the film. Furthermore, all these features of the Batcave makes one feel tiny and insufficient:

[the Batcave's] titanic brick arches evoke the monstrous ruined dungeons of Piranesi. It's jagged rock faces and roaring waterfall echo the sublime landscapes of the Romanticism. These references both share the theme of monumental scale and inhospitable environment. ... However, by assuming

the gargantuan cave as his own, Wayne also assumes the mantle of Batman (Edelson, n.d.).



Figure 4. 43: Bruce in front of the waterfall in the Batcave (Franco et al., 2005, 0:45:54).



Figure 4. 44: The Batmobile gets out of the Batcave through the waterfall (Franco et al., 2005, 1:55:00).

This situation has been further supported in certain shots with the help of camera angles. The very first appearance of the Batcave in *Batman Begins* can be given as an instance for this. The Batcave is revealed for the first time when Bruce comes back to Gotham from his training in the League. He sees a bat inside the Wayne Manor that makes him remember the well. He goes down the well, finds the caverns and ignites a torch to see his surroundings revealing the natural environment of the caverns through the widest ever shot of the Batcave in the film (Jesser & Pourroy, 2012: 147) (Figures 4.45 and 4.46). Through the active use of high angle shot and framing, the scene strongly emphasizes the caverns' enormous interior that “dwarf[s] regular men” (Edelson, n.d.).



Figure 4. 45: Bruce goes back to the well (Franco et al., 2005, 0:45:24).



Figure 4. 46: As Bruce discovers the caverns underneath the manor, the bats surround him (Franco et al., 2005, 0:46:51).

Batman Begins serves as an introduction of the world of Batman to the audiences, establishing a strong ground for the themes and spaces of the story. The film also functions as an introduction to the Batcave and explains the creation of this space in detail. Offering strong reasons for the selection of the caverns, the film relates the Batcave with certain themes such as fear and Bruce's parents' death, all of which are quite important elements for the narrative of the film. In addition, these themes alter the meaning of the space by linking the Batcave to certain events such as Bruce developing his fear that leads to his parents' death. The association between these events and the Batcave (event and architectural space) (Tschumi, 1994: 122) transforms how the audiences perceive and make sense of this space. The film's main theme, fear, indicates that Bruce will eventually come back to the well portrayed in the

beginning of the film where he developed his fear of bats. Bruce goes down the well and discovers the natural caverns underneath the manor. The linkage between the well and the caverns and the caverns being the home for bats alters the meaning of them. The audience does not only perceive the physical qualities of the caverns; they are not only seen as an empty, natural and vast spaces; they are now associated with fear, Bruce's transformation into Batman and his parents' death. These associations enhance the real feel of the caverns, establish a strong ground for the selection of the place as the Batcave and, by associating the space with the theme of the film, attribute certain meanings on the space on the very first encounter. These associations with certain notions, therefore, help the audience perceive the physical qualities of the Batcave in a different manner. For instance, the vastness of the space does not only stand as a physical quality but also doubles as a reminder of the big burden Batman carries on his shoulders: the space thus becomes a symbol for certain themes such as overcoming fear. The depiction of the Batcave in the film in relation to these narrative concerns contributes to the creation of Batman and, since the Batcave and Batman share a "cyclical" relationship (Malone, 2017: 71), it helps the audiences engage with the character and the space further.

4.2.2 The Bat-Bunker in *The Dark Knight*

The narrative decision that leads to the burning down of the Wayne Manor at the end of *Batman Begins* gave way to the transformation of the Wayne Manor and the Batcave in *The Dark Knight*. This narrative turn provided Nolan with the chance to construct from the scratch an appropriate Batcave and a place for Bruce to stay that corresponds to the theme and general atmosphere of the second film of the trilogy.

In *The Dark Knight*, the burning down of the Wayne Manor at the end of *Batman Begins* obliges Bruce to move to a penthouse located in the city. As a result of this, the

Batcave (Bat-Bunker) in *The Dark Knight* is also moved to another place on the outskirts of Gotham, located beneath a secluded shipping yard owned by the Wayne Industries (Edelson, n.d.). The Bat-Bunker is reached through a descending freight container designed as a “cold concrete room that befits the film’s overall modernist aesthetic” (Jesser & Pourroy, 2012: 81), a design feature that contradicts with the design of the Batcave from *Batman Begins*. In the first film, the entrance of the Batcave was covered with a waterfall, a natural element that emphasizes the natural look of the caverns whereas *The Dark Knight* uses a modern industrial entrance to the Bat-Bunker. This situation is employed to further underline the different atmospheres the films have.

The Bat-Bunker’s stark contrast with the Batcave from *Batman Begins* in terms of its design features also corresponds to their respective places in the stories. That *The Dark Knight* employs a modernist, man-made underground space to stand in as the Bat-Bunker conforms with the design and the atmosphere of other spaces and the city’s overall design in the film (Figure 4.47). In fact, production designer Nathan Crowley remarks that their major influence for the design of the Bat-Bunker was some Chicago buildings constructed in the sixties (Jesser & Pourroy, 2012: 81). The geometry and the interior of the Bat-Bunker becomes an important source of meaning for the film (Psarra, 2009). The Bat-Bunker has a “boxlike shape” composed of concrete walls, a low ceiling and a clean design achieved by hiding the equipment of Batman on pistols behind the walls and underneath the floor. The lights furnishing the low ceiling renders the Bat-Bunker visually different than the Batcave in *Batman Begins* and *The Dark Knight Rises*: “[Bruce] went from a dark cave in *Batman Begins* to a well-lit box in *The Dark Knight*” (Jesser & Pourroy, 2012: 168). Similar to the materialization of the city and Bruce’s penthouse, the concrete and clean interior of the Bat-Bunker in the

film creates a “cold and sterile” environment that underlines Bruce’s lonely and depressive state of mind (Ibid: 81). Moreover, the “clean, regular and ... perfect grid” design that hides the equipment of Batman inside the walls and floor that “preserve[s] the purity of the space” also conveys the role of Batman in *The Dark Knight* as the protector of order against the acts of the Joker in Gotham City (Edelson, n.d.). This use of material and style underlines the importance of these notions in the meaning-making processes (Malone, 2017: 69-70). Accordingly, the Bat-Bunker also stands as a symbol for the “cost of victory in the battle between Order and Chaos” (Edelson, n.d.).

The fact that “everything [is] on pistols” (Jesser & Pourroy, 2012: 81) implies the temporariness of the space and hints at the comeback of the previous design of the Batcave in *Batman Begins* in *The Dark Knight Rises*. In addition, the design’s key feature allows Batman to swiftly abandon the space in case of an emergency: when everything goes inside the walls, the Bat-Bunker turns into an empty box that further underlines the transience of the space (Figures 4.47 and 4.48). In the film, the Joker announces that he will kill people every day if Batman does not reveal his identity. Before Bruce attempts to expose himself as Batman, he and Alfred empty out the Bat-Bunker which highlights the design features of the space. Foreshadowing such an abandonment in its transiency and flexibility, the design of the space makes it easy for Bruce and Alfred to leave the space immediately. Yet, regardless of the change in the design, what remains constant from *Batman Begins* to *The Dark Knight Rises* is the perceived immensity of the scale of the Batcave. The dimensions of the Bat-Bunker allowed Nolan to be able to shoot enormous perspectives with the help of hip level shots which in turn contributed to the idea that the Batcave is still a place that makes one feel small (Edelson, n.d.) (Figures 4.49 and 4.50). In addition, the Bat-Bunker is

also portrayed as a place hidden underground which was employed as a design strategy throughout the trilogy. The Bat-Bunker is also employed to make certain analogies with the Pit represented in *The Dark Knight Rises* which connotes to the integrity of the trilogy and will be discussed later in this section.

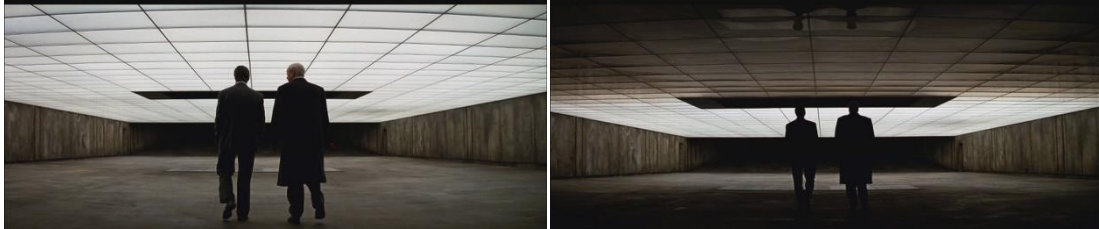


Figure 4. 47 : Bruce and Alfred leaving the Bat-Bunker. The space shows no sign of Batman because of its design features (Nolan et al., 2008, 1:10:34).

Figure 4. 48: Bruce and Alfred leaving the Bat-Bunker. The space shows no sign of Batman because of its design features (Nolan et al., 2008, 1:10:36).



Figure 4. 49: The Bat-Bunker's interior provided Nolan to create immense perspectives (Nolan et al., 2008, 0:12:15).



Figure 4. 50: The Bat-Bunker's interior provided Nolan to create immense perspectives (Nolan et al., 2008, 1:09:48).

4.2.3 The Batcave in *The Dark Knight Rises*

In *The Dark Knight Rises*, the natural design of the Batcave from *Batman Begins* returns in order to establish certain links with the Pit and Bane's lair; however, this time the design mixes the natural caverns with the modernist features of the Bat-Bunker from *The Dark Knight*: in addition to the natural caverns and the waterfall entry, the Batcave features modernist cubes that rise from the ground. Early in *The Dark Knight Rises*, the Wayne Manor is shown to reveal that Bruce has rebuilt the place and, therefore, hinting that the Batcave underneath the manor has also been rebuilt. That the film meshes the natural caverns underneath the Wayne Manor with the modernist design principles featured in the Bat-Bunker underlines how *The Dark Knight Rises* references certain narrative and architectural elements from the previous films in the trilogy. The framing of the scenes in the Batcave along with the arrangement of its mise-en-scène depict the new modernist features of the Batcave side-by-side with the natural elements of the caverns, thereby further emphasizing this mixture (Figure 4.51).



Figure 4. 51: The Batcave in *The Dark Knight Rises*. The shot reveals the modernist cube that rises from the floor along with the natural aspects of the caverns including the rocks and the waterfall (Nolan et al., 2012, 0:39:36).

The film also employs the Batcave to draw certain analogies between Bane, the villain of the film, and Batman. The design and the notion of the Batcave associates Bane and the spaces he uses with the story of the trilogy. As stated before, *The Dark Knight*

Rises employs a certain number of characters, places and narrative concerns from the first two films and mixes them with its unique elements. The depiction of the Wayne Manor for the first time after its burning down at the end of *Batman Begins*, Dr. Crane's appearance in the film, the outcomes of the lie that was established at the end of *The Dark Knight*, the unfolding of Ra's Al Ghul's story and the return of the idea of the League of Shadows can be given as examples in this regard. The selection of Bane as the villain also contributes to this allusion to earlier films by bringing the analogy between both Bane and Bruce as well as the Batcave (and the well from *Batman Begins*) and the Pit and Bane's lair into the equation. These analogies influence both the narrative concerns and the arrangement of the mise-en-scène of *The Dark Knight Rises* tremendously.

The film establishes its analogies to the previous films not only by reviving old characters and spaces from the first two films but also by creating a neat connection between these characters and spaces and the new characters and spaces introduced in *The Dark Knight Rises*. For instance, Nolan underlines that the newly introduced story of Bane in the film refers to Bruce Wayne's story in *Batman Begins*: both are global stories that shape the personalities of the characters (Jesser & Pourroy, 2012: 60). Moreover, as stated in the previous chapter, the characters Bane and Batman share similar background stories (being an orphan, being trained by the League of Shadows and employing underground places as their bases). In order to highlight the similarities between the characters and their spaces, the film introduces Bane's lair in the city and the Pit, the prison where Bane came from.

The Pit stands out as an important space in the narrative; however, its real meaning for the trilogy is revealed when it is "in thematic symmetry with the well from *Batman Begins*" (Mooney, 2018: 187). The Pit was mentioned in the film for the first time in

a conversation between Alfred and Bruce in the Batcave. Alfred explains the origin of Bane and mentions that he was raised in and ran away from the Pit (which is another deception; it is Talia Al Ghul who was raised in and ran away from the Pit and after running away, came back to rescue Bane): “[t]here is a prison in a more ancient part of the world. A pit where men are thrown to suffer and die. But sometimes a man rises from the darkness. Sometimes the pit sends something back” (Nolan et al., 2012, 0:39:40). After defeating Batman in a battle in his lair back in Gotham, Bane takes Bruce to the Pit “where [he] learned the truth about despair” (Nolan et al., 2012, 1:18:31). Towards the end of the film, Bruce spends a fair amount of his time in the Pit located “in a more ancient part of the world” (Nolan et al., 2012, 0:39:40), away from Gotham (Figure 4.52). Other than drawing certain parallels with the previous spaces used in the trilogy, the importance of the Pit for *The Dark Knight Rises* lies in the fact that the space is utilized to reflect the theme of the film: pain. The Pit reflects this theme by being the place where Bane - a character that brings pain, fear and disorder to Gotham City - came from and suffered in and where Bruce is forced to watch the city destroy itself. In the Pit, Bruce faces both mental pain generated by seeing the events happening in the city and being unable to help and physical pain caused by his wounds.



Figure 4. 52: The set of the Pit (Jesser & Pourroy, 2012: 206-207).

The narrative and visual connections between the Pit and the well (as well as the Batcave) is established with cinematic tools such as cuts, camera angles and framing, architectural similarities as well as narrative decisions such as employing similar origin stories for Batman and Bane. Cuts and camera angles along with framing help the audience establish a visual association between the Pit and the well from *Batman Begins*. In the film, Nolan used similar camera angles to depict the well from *Batman Begins* and the Pit (Figures 4.53, 4.54, 4.55 and 4.56). The film offers the shots of the well after Bruce fails to climb out of the Pit and remembers his father saving him and asking him “Bruce. Why do we fall?” (Nolan et al., 2012, 1:54:11) by using cuts. The cinematic medium’s ability to use cuts, framing and editing as tools to create “spatial discontinuities” to associate two different spaces (Arnheim, 1967: 21) is used in the depiction of the Pit and the well to establish certain associations between the spaces.

In *The Dark Knight Rises*, Bane emerges from a hole in the ground “in a more ancient part of the world,” a narrative choice that explicitly parallels the villain with Batman. Nolan’s direction underscores the thematic connection between the cave and the pit through editing and framing, inviting the audience to make the association between these formative locations for these two characters. Given the narrative arc of *The Dark Knight Rises*, and its anxiety about the toll that being Batman has taken on Bruce, the film suggests an equivalence between Bane’s prison and Batman’s cave. Bruce must pull himself out of both, a literal rising (Mooney, 2018: 102).

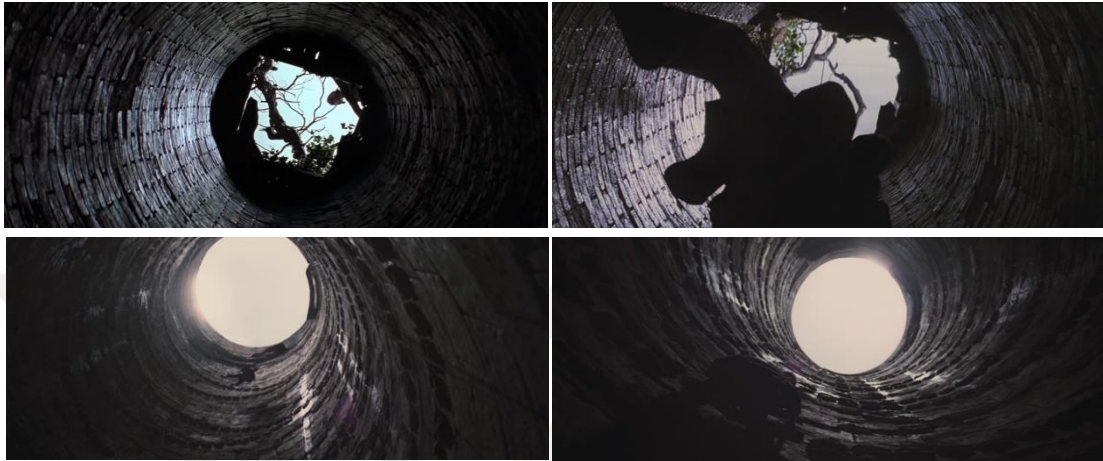


Figure 4. 53 (Top left): After Bruce falls into the well in *Batman Begins*, Rachel looks down (Franco et al., 2005, 0:01:17).

Figure 4. 54 (Top right): After failing to climb out of the Pit, Bruce remembers his father saving him from the well he fell when he was young (Nolan et al., 2012, 1:54:09).

Figure 4. 55 (Bottom left): Bruce fails to escape from the Pit in *The Dark Knight Rises* (Nolan et al., 2012, 1:48:13).

Figure 4. 56: (Bottom right): Bruce tries to escape from the Pit in *The Dark Knight Rises* (Nolan et al., 2012, 1:55:52).

The architectural features of the Pit and the Batcave can be given as another instance that underlines the similarities of these spaces and helps the audience draw certain analogies between Bane and Batman. For the design of the Pit, Indian stepwells which have long, complex stairs leading to water were used as source of inspiration (Jesser & Pourroy, 2012: 86) (Figure 4.57). Similar to the Batcave’s design, the Pit is also located underground and can be reached through a well (Figures 4.53 and 4.55). Both are enormous and dark spaces that create a similarly gloomy atmosphere and are constructed with similar materials such as rocks in the cases of *Batman Begins* and *The Dark Knight Rises* (Figures 4.46, 4.59 and 4.60).

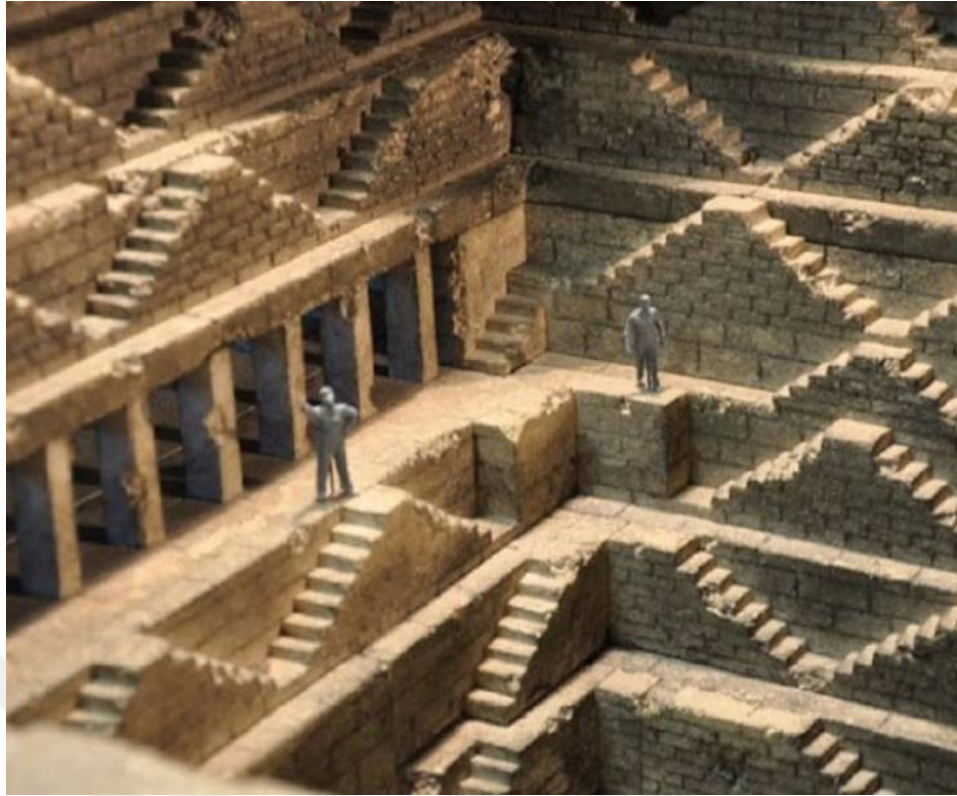


Figure 4. 57: Indian Stepwells of Rajasthan (Jesser & Pourroy, 2012: 86).



Figure 4. 58: Concept art for the design of the Pit (Jesser & Pourroy, 2012: 58-59).



Figure 4. 59: The Pit from *The Dark Knight Rises* (Nolan et al., 2012, 2:18:25).



Figure 4. 60: The Batcave from *The Dark Knight Rises* (Nolan et al., 2012, 0:15:12).

Combined with these architectural similarities and the way the cinematic tools are employed to weave certain analogies between the spaces, the employment of the narrative helps the audience put everything together. The fact that both Bane and Batman were “created” in an underground space to become “something more” creates a narrative connection between the two spaces. Both characters learned to endure their pain in these spaces - in the case of Bruce it is the pain of the loss of his parents and in the case of Bane it is a literal pain caused by his wounds that he got while protecting Talia in the Pit. In addition, in the film as Bruce tries to climb out of the Pit, the bats surround him creating a narrative and visual parallel with the scene in *Batman Begins* where Bruce discovers the caverns beneath the Wayne Manor when the bats surround him (Figures 4.46 and 4.61).



Figure 4. 61: As Bruce tries to escape from the Pit, the bats surround him (Nolan et al., 2012, 1:56:12).

This deep connection the Batcave and the well shares with the Pit alters the meaning of these spaces when compared with the previous films. In *Batman Begins* and *The Dark Knight*, the Batcave and the well stood as spaces powerfully associated with the death of Bruce's parents, Bruce's new identity as a vigilante, the notion of fear (especially in *Batman Begins* where the bats live in the Batcave and the well is the place where Bruce developed his fear of them), the expression of the mental state of Bruce (particularly in *The Dark Knight* with the employment of modern architecture for the design of the Batcave to underline the lonely and depressive life Bruce was living) and a place for Batman to develop himself further to help the city. However, while still reflecting these narrative concerns, the Batcave and the well in *The Dark Knight Rises* also double as a place to make certain analogies between Bane and Batman that enrich the narrative of the film.

Other than its connection with the Pit, the Batcave is also used to draw certain parallels with Bane's lair in the city. Similar to the Batcave's materialization throughout the trilogy, Bane's lair is also established as a dark and hidden place located underground. Bane's lair parallels the design decisions of the Batcave in *Batman Begins* and *The Dark Knight Rises* as well as the Bat-Bunker from *The Dark Knight*: apart from its location (underground and hidden), the lair also utilizes water elements coming from

the sewers and can be reached through the sewer tunnels and the metro system which are similar to the Batcave's design that utilizes a waterfall and can be reached through a well (Figures 4.38, 4.43, 4.44 and 4.62). In addition, the lair's concrete interior also references the Bat-Bunker's design in *The Dark Knight* (Figures 4.49, 4.63 and 4.65).



Figure 4. 62: The water element in Bane's lair (Nolan et al., 2012, 0:25:49).



Figure 4. 63: The shot reveals the concrete interior of Bane's lair (Nolan et al., 2012, 0:24:35).

Apart from its similar design with the Batcave that is used to further highlight the analogy between Bane and Batman, the lair employs another symbolic meaning: established through its location and the events it holds, the lair symbolizes the fact that the evil has not disappeared; it is waiting for the right time to “rise” from the underground to strike Gotham City. The lair's employment of the sewers and metro system and, therefore, its accessibility to the entire underground system of Gotham City enables Bane to put explosives at the crucial nodes in the city which will become

handy as he takes over the city towards the middle of the film. This situation implies the fact that the evil still spreads through the entire city without anyone noticing and emphasizes the incapability of the Dent Act to protect the city.

The lair also hosts the battle between Bane and Batman where Bane defeats Batman. In order to avoid any distractions, the mise-en-scène of the fight provides an almost-empty space which is achieved through the simple design of the lair itself (Jesser & Pourroy, 2012: 85-86): the cold, concrete walls, repetitive and rhythmic columns and dark environment of the lair is employed as a background for the fight (Figures 4.64 and 4.65). Also, the water element in the fight scenes resemble the waterfall from the Batcave and doubles as a natural sound effect throughout the fight (Figure 4.66). As Bane defeats Batman, he says to him: “I will show you where I have made my home whilst preparing to bring justice” (Nolan et al., 2012, 1:14:41) and explodes the ceiling of the space and reveals the strategical position of the lair in a high angle shot: Bane has set his base right underneath Wayne Enterprises’ Applied Science Department which enables him to get his hands on high-tech weapons and the Batmobile which he will be using as military tanks to realize his plans of taking over the city (Figures 4.67 and 4.68). This further underlines the corruption Gotham goes through in the film.



Figure 4. 64: Bane and Batman’s fight in Bane’s lair (Nolan et al., 2012, 1:12:10).



Figure 4. 65: Bane after defeating Batman in his lair. The shot reveals the repetitive columns and concrete walls of the lair. The employment of the low angle shot in the scene further highlights Bane as the winner of the fight (Nolan et al., 2012, 1:14:48).



Figure 4. 66: The water element in Bane's lair (Nolan et al., 2012, 1:13:42).



Figure 4. 67: Bane explodes the ceiling of his lair, revealing the Applied Sciences Department of Wayne Enterprises (Nolan et al., 2012, 1:15:05).



Figure 4. 68: Bane's men are shown as plundering the Applied Sciences Department of Wayne Enterprises (Nolan et al., 2012, 1:15:10).

4.3 The Wayne Manor and the Penthouse

Bruno (2007: 105) states that similar to films, the house can be apprehended as a “private museum” reflecting the stories of their inhabitants and the lifestyles they accommodate. Paralleling Bruno's thoughts, Bachelard (1994: xxxvi) also underlines the intimate and special connection between the house and its inhabitants by stating that “[o]n whatever theoretical horizon we examine it, the house image would appear to have become the topography of our intimate being”. In that sense, the dwelling can be approached as an “individual knot of meanings” that can be unraveled through close examination in order to study the different meanings it contains (Malone, 2017: 89).

The cinematic medium employs houses, flats, huts and other types of sheltering as a way to convey the lifestyles and certain traits of the characters. Examining the location of each shelter within the city and in relation to each other, representation of abodes may impart various implications, such as power and social status. Therefore, by their strategical location in the city and their relation to certain notions and themes of the films, the places Bruce resides throughout the three films also contribute to the meaning-making processes of the trilogy. In *Batman Begins* and *The Dark Knight Rises* Bruce stays at the Wayne Manor located on the outskirts of the city. In *The Dark*

Knight, Bruce stays at a modern penthouse located in the city, a decision that goes hand in hand with the narrative and the style of the film.

The analysis will examine the Wayne Manor depicted in *Batman Begins*, the modern penthouse portrayed in *The Dark Knight* and the new Wayne Manor represented in *The Dark Knight Rises*, respectively. Then it will focus on the relationship between Bruce's residences and the Batcave designs. The spaces will be analyzed in relation to the films' themes and narrative concerns and their relationship with Bruce which are introduced in Chapter 3 and their material selections, their unique architectural style and the theories and ideas discussed in Chapter 2.

4.3.1 The Wayne Manor in *Batman Begins*

As Psarra (2009: 81) indicates "[t]he choice of setting establishes a geographical, topographical, historical and social context," a situation that is present throughout *The Dark Knight Trilogy*. In *Batman Begins* and *The Dark Knight Rises*, the Wayne Manor located on the outskirts of the city is employed as Bruce's residence. In these films, the isolation of the manor is achieved by surrounding it with natural settings and landscapes to the point that in the shots representing the Wayne Manor, the city cannot be seen at all (Figures 4.69 and 4.93). This situation is further used to enhance the feeling that the rich seclude themselves from the city and hence from its problems and corruption as much as from the poor people. The same theme also emerged in Gotham's representation in *Batman Begins* as a city that contains two starkly different zones (Figure 4.6). This type of seclusion results in the sheltering of the rich from the outcomes of the corruption and economic crisis the city has been facing. When compared with Gotham City's general depiction, the Wayne Manor stands in stark

contrast with its material selection, clean interiors and ornamented façade design which further underlines the privileged life of the Wayne Family.



Figure 4. 69: After the burning down of the Wayne Manor, Rachel and Bruce are talking on the Wayne Manor estate. The shot reveals the vast landscapes that surround the Wayne Manor with no sign of Gotham City, indicating its isolation (Franco et al., 2005, 2:08:14).

This isolation of the Wayne Manor from Gotham City can be related to the notion of fear generated by the events happening in Gotham City. The isolation causes the manor to be perceived as a type of “gated community” (Ellin, 1997: 47). Instead of surrounding the manor “with high walls and weapons” to turn it into a “gated community”, the Wayne Manor employs another design strategy (Ibid): it is located far away from the city center and utilizes nature, gardens and landscape to distance itself and its residents from the dangers the city holds. The fear present in the city - especially generated by and underlined with the existence of the Narrows in *Batman Begins* - estranges the rich people from the city to live on the upper parts (a situation that is underlined with the existence of the Wayne Manor) and the outskirts of the city and results in the abandonment of the slum areas to their own destiny. Therefore, there is a connection between the fear residing in the city (Ellin, 1997: 47) and the manor’s location on the outskirts of Gotham. In fact, *Batman Begins* validates that the city is not a safe place for the rich people by employing the narrative turn of the death of Bruce’s parents in Gotham. The film underlines that the minute they leave their safe area, the city possesses various dangers for them which may even lead to their death.

However, this type of isolation from the city underlines the “exaggeration of reality” both in *Batman Begins* and *The Dark Knight Rises* (Cogle, 2016: 32). The employment of such a far space from the city “leads to contradictory senses of the city’s geography” which has been underlined by the intercutting between Gotham City and the Wayne Manor in the films: the juxtaposition of the clean and bright atmosphere of the Wayne Manor and the “noir environment” of the city is used to further underline this situation (Ibid). Also, Dent’s question “[i]s Wayne Manor in the city limits?” to Bruce further underlines the extreme isolation of the Wayne Manor from the rest of the city (Nolan et al., 2008, 0:20:07).

Another aspect of the Wayne Manor that underlines the difference between the poor and the rich is its material selection and style. According to Colquhoun (as cited in Malone, 2017: 69), the style and the material selection of spaces are important factors that contribute to the meaning-making processes in terms of helping the mind form certain connections between the built environment and social classes. Malone (2017: 91-92) gives the house as an instance by underlining that every object in the house contributes to the meaning-making process individually and, in the end, the house as a full entity that contains all these objects gains its meaning from the accumulation of these objects. Both the Wayne Manor’s and the modern penthouse’s interiors, architectural styles and their location are key elements that contribute to and alter these spaces’ meanings in the films.

The Wayne Manor’s design reflects the Wayne Family dynasty and makes the space stand out as mighty as it can be. The films offer a different interior design compared to the general perception of the Wayne Manor established in the comic books and previous films. Instead of employing “the clichés of wood paneling and suits of armor” emphasized in the previous versions, the film offers a modern take on the manor by

utilizing the white interior of the Mentmore Towers and avoiding the use of dark rooms (Jesser & Pourroy, 2012: 69-70).

The seclusion of the Wayne Manor both in *Batman Begins* and *The Dark Knight Rises* also connotes the notion of power vested in the state. The manor's depiction out of the city along with the employment of "ostentatious facades and front yards" (Ellin, 1997: 38) ensures it to be perceived as a "palace detached from the city" when compared with the city's general portrayal in the films. This further underlines the dominance of the Wayne Family over the city. This perception is further supported with Thomas Wayne's monorail design that underlines his power over Gotham City (Malone, 2017: 84).

The narrative also has a strong influence on the representation of the Wayne Manor and the modern penthouse in the films. In *Batman Begins*, four important events change the depiction of the manor causing it to convey corresponding emotions and atmospheres: "when Bruce's parents were alive, when he returned home from college, and after he brought it back to life as an adult. Then, at the end of the film, ... burned down" (Jesser & Pourroy, 2012: 74). *Batman Begins* first shows the Wayne Manor in the beginning of the film when Bruce has a dream about his childhood in prison, while his parents were still alive. The flashback reveals that the portrayal of the Wayne Manor goes hand in hand with Nolan's desire to represent the story of Bruce becoming Batman through natural settings: the manor is surrounded by natural elements such as gardens, wells, conservatories and endless landscapes which contribute to the mise-en-scène of the film (Figures 4.70 and 4.71). However, since *Batman Begins* deals with Bruce becoming Batman, the film dedicates a small amount of its running time to show the Wayne Manor before Bruce's parents' death. After Thomas and Martha Wayne's death, the gardens and the landscape elements are depicted to be disturbed

and dark “to suggest the disintegration of the estate over time” (Jesser & Pourroy, 2012: 74).



Figure 4. 70: The Wayne Manor before Bruce’s parents’ death (Franco et al., 2005, 0:01:21).



Figure 4. 71: Bruce trying to find Rachel in the garden of the Wayne Manor (Franco et al., 2005, 0:01:00).

The film then depicts the Wayne Manor at Bruce’s parents’ funeral. Contrary to the first representation of the manor which frames it among natural elements and gardens, this scene shows the manor from behind the family cemetery of the Wayne Family (Figure 4.72). Similar to the change in the materialization of Gotham, after the death of Bruce’s parents, the depiction of the manor is altered to create a dark and depressed atmosphere. This atmosphere is further supported by the rainy weather which impelled people attending the funeral to carry black umbrellas. The scene, therefore, creates a strong contrast with the previous depiction of the manor that involves green gardens (Figures 4.70 and 4.73). The use of low angle shot in this particular scene underlines

the heavy responsibility Bruce has to carry on his shoulders at such a young age after his parents' death: the shot turns the manor into a metaphor that symbolizes the great responsibility Bruce has to carry (Figure 4.73). After the funeral, young Bruce is portrayed in his bedroom, looking outside of the window, waving to Rachel. The scene again uses a low angle shot to reflect the loneliness of Bruce and to portray him "as if he was a prisoner of the Wayne Manor" (Jesser & Pourroy, 2012: 40). The framing of the scene excludes the gardens to include only the rock walls of the manor, further contributing to the idea of portraying Bruce as the prisoner of the manor (Figure 4.74). The death of Bruce's parents, along with the framing and the camera angles of the following scenes showing the manor and Bruce, are also used to highlight the new meaning of the manor. Instead of being a shelter and a family heirloom, the manor is now depicted as this dark, lifeless and vast space that creates a pressure on young Bruce.



Figure 4. 72: Wayne Manor depicted behind the cemetery (Franco et al., 2005, 0:15:39).



Figure 4. 73: Wayne Manor portrayed behind people carrying black umbrellas (Franco et al., 2005, 0:15:46).



Figure 4. 74: Young Bruce is depicted in front of the window, waving at Rachel. The framing and the camera angle of the shot supports the idea of representing Bruce as the prisoner of the Wayne Manor (Franco et al., 2005, 0:16:13).

The film carries on with Bruce's training in the League. When Ducard asks Bruce the reason why he did not avenge his parents' death, the film again cuts back to Bruce's past and shows the Wayne Manor. The flashback portrays the time when Bruce comes back from university to attend to the trial of his parents' murderer, Joe Chill. The scene showing his return to the Wayne Manor portrays the space as an abandoned and unused house. The interior of the manor is shown from a hip level shot that reveals the dim-lit rooms containing covered furniture (Figures 4.75 and 4.76). The flashback also underlines that after the death of his parents, the meaning of the manor has changed for Bruce. This emphasizes the strong bond that the manor (space) and the traumatic event share (Tschumi, 1994: 122). As Alfred and Bruce are walking inside the manor,

Alfred tries to convince Bruce to stay there since it is his home. Bruce says that the manor was his father's home, not his and continues: "[t]his place is a mausoleum. If I have my way, I'll pull the damn thing down brick by brick" (Franco et al., 2005, 0:21:32). The portrayal of the Wayne Manor as a dark and deserted place with the furniture covered with white sheets supports Bruce's words and encourages the audience to perceive the manor as a "mausoleum". In addition, the narrative decision to send Bruce away for college deprives the manor off a "master" and further contributes to this atmosphere. The depiction of the interior of the manor reveals

objects cherished and touched by hands no longer living; used things that have no more use; belongings that no longer belong. When such contents are simply frozen, arrested in time, a museum can become a mausoleum. Here, we can take hold of time and experience it as in the work of mourning [Bruno's description of Museu Marès in *Atlas of Emotion: Journeys in Art, Architecture, and Film*] (Bruno, 2007: 133).



Figure 4. 75: The interior of the Wayne Manor after Bruce comes back to the city to attend the trial of Joe Chill. The mise-en-scène of the shot contains the furniture covered with white sheets (Franco et al., 2005, 0:21:24).



Figure 4. 76: Bruce in the master bedroom (Franco et al., 2005, 0:22:23).

As opposed to Bruce's perception of the manor, Alfred and Rachel still apprehend the Wayne Manor as Bruce's home. They both see the space as it was before the death of Thomas and Martha Wayne hence as a place that is related with good memories. For instance, when trying to convince Bruce to stay, Alfred underlines the importance and the long-standing background of the manor by saying that "[t]his house, Master Wayne, has sheltered six generations of your family" (Franco et al., 2005, 0:21:35). Even after the traumatic events, Alfred's perception regarding the house does not change as starkly as Bruce's does. In addition to Alfred's positive perception of the manor, Rachel also remembers the manor as a good place. Before going to Joe Chill's trial, Rachel and Bruce talk in the kitchen of the Wayne Manor. She says that she misses the manor. Bruce responds: "... it's nothing without the people who made it what it was. Now there's only Alfred" (Franco et al., 2005, 0:23:27). To that Rachel responds "[a]nd you" (Franco et al., 2005, 0:23:31). This conversation indicates that the meaning of the manor for Rachel is related to Bruce's presence in the house whereas for Bruce, the manor's meaning is closely linked with the absence of his parents. This situation parallels the ideas of Lefebvre and Norberg-Schulz that are discussed in Chapter 2. According to Lefebvre (1991: 113-114) different people perceive and understand their built environment differently and hence perception is

closely linked with the perceiver. Along the same lines, Norberg-Schulz (1988: 30-31) underlines that because of the “*different worlds*” humans have, they tend to have different perceptions regarding the same objects of the daily life. He states that humans’ perception of the same house can vary because of their different backgrounds and memories associated with the space (Ibid). Therefore, the stark change in Bruce’s perception of the Wayne Manor also emphasizes how he is affected by his parents’ death to the point where the event alters his relationship with the manor: he starts to see the manor as a materialization “of higher objects” (Norberg-Schulz, 1988: 31).

Wayne Manor appears again in *Batman Begins* after Bruce permanently comes back to Gotham to help the city. After his return, the manor is depicted as if it has come back to life: contrary to its earlier materialization, this time the manor is represented as a vivacious space. The furniture is not covered and the spaces are well-lit (Figure 4.77). This change in the depiction of the manor also implies that Bruce has put his life back on its track. However, by the active use of camera angles in certain scenes, the manor is still used as a symbol to remind the heavy weight Bruce carries on his shoulders. As in the case of the previous portrayals of the manor in the funeral and with young Bruce, the employment of low angle shots underlines this burden (Figures 4.73, 4.74 and 4.78).



Figure 4. 77: The Wayne Manor after Bruce comes back to Gotham from his training in the League (Franco et al., 2005, 0:44:57).



Figure 4. 78: Bruce is portrayed in front of the Wayne Manor with the use of low angle shot (Franco et al., 2005, 0:45:04).

The last narrative turn that alters the representation of the Wayne Manor in *Batman Begins* happens when Ra's Al Ghul's men set it on fire towards the end of the film. Before burning down the manor, referring to how Bruce burnt down the monastery during his escape from the League after finding out their plan of destroying Gotham, Ra's says: "[j]ustice is balance. You burned down my house and left me for dead. Consider us even" (Franco et al., 2005, 1:48:35). The scene also uses "thematic exposition": as Bruce and Ra's talk, Ra's says "[w]hen a forest grows too wild, a purging fire is inevitable and natural" (Mooney, 2017: 47; Franco et al., 2005, 1:47:22). Even though he is talking about the city, his men set the Wayne Manor on fire as he says these words (Figures 4.79, 4.80 and 4.81).



Figure 4. 79: Bruce stuck under the debris as the Wayne Manor burns down (Franco et al., 2005, 1:48:49).



Figure 4. 80: The burning down of the Wayne Manor (Franco et al., 2005, 1:49:09).

Figure 4. 81: The burning down of the Wayne Manor (Franco et al., 2005, 1:50:35).

As stated before, besides fear, father-son relationship is an important theme for *Batman Begins* (Jesser & Pourroy, 2012: 47). The burning down of the Wayne Manor towards the end of the film contributes to this particular theme: it implies Bruce's "cast[ing] off the shadow of Thomas Wayne" (Mooney, 2018: 46). This parallel is further amplified by the narrative turn of the destruction of the monorail system Thomas Wayne built during the fight between Ra's Al Ghul and Batman. After the destruction of the manor, Bruce, Alfred and Rachel are shown on the property. Rachel and Bruce talk and Rachel asks Bruce what he will do next. To that Bruce answers: "[r]ebuild it. Just the way it was, brick for brick" (Franco et al., 2005, 2:08:55). This situation implies that even though Bruce has shaken off his father's shadow, he is still attached to his family's past and starts to see the manor as his home (Figures 4.82 and 4.83). The burning down of the Wayne Manor opens the way for Bruce to stay in a different place in *The Dark Knight*.



Figure 4. 82: Bruce, Rachel and Alfred walking on the debris (Franco et al., 2005, 2:08:10).



Figure 4. 83: Bruce and Alfred walking on the debris (Franco et al., 2005, 2:09:17).

4.3.2 The Penthouse in *The Dark Knight*

In *The Dark Knight*, Bruce resides at a modern penthouse located atop a Wayne Enterprises skyscraper (Jesser & Pourroy, 2012: 80). Unlike the Wayne Manor's isolation from Gotham, the penthouse is located in the city surrounded with other buildings (Figure 4.84). The big windows of the penthouse allow the interior shots to employ Gotham City as a background which underlines the dominance of the cityscape in the film (Figures 4.85 and 4.86). An analysis of the penthouse that takes into consideration the Wayne Manor reveals different concerns and styles the films employ. In addition, since "every dwelling exists against a background of meanings and memories of other houses" (Malone, 2017: 92), the comparison between the penthouse and the Wayne Manor exposes certain meanings embedded in these spaces. The penthouse shares a different relationship with the city than the Wayne Manor because of its location and the city views seen from its interior.

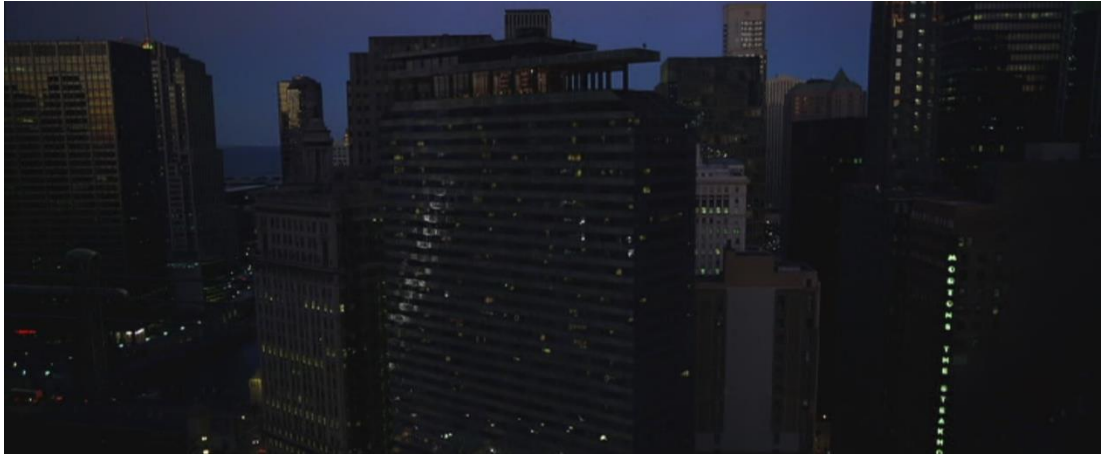


Figure 4. 84: Bruce's penthouse (in the middle) and the cityscape (Nolan et al., 2008, 0:43:32).



Figure 4. 85: Bruce and Rachel in the penthouse (Nolan et al., 2008, 1:08:25).



Figure 4. 86: Alfred and Rachel are talking inside the penthouse (Nolan et al., 2008, 1:12:25).

This shift to the modern design principles and the location of Bruce's residence also express a different type of power since various types of housing such as "the urban penthouse, spatial detachments in the suburbs, the corner office, and the 'top floor'" implies different levels of power and hence express distinct meanings (Malone, 2017:

84). The penthouse's location within the city helps Bruce to be right in the middle of the events and also underlines his connection with the city. However, even though he is in the city, the "top floor" detaches him from the ground; it "lift[s him] out of the city's grasp" (De Certeau, 1988: 92). This type of elevation from the ground paved the way for Bruce to become a "voyeur": his elevation provides Bruce with views that are dominant over the city. Therefore, the penthouse, with its detachment from the ground floor, vast views of the city, and its stark contradiction with the lower parts of the Gotham City, still establishes Bruce Wayne as a dominant power in the city as it is the case with the Wayne Manor in *Batman Begins* and *The Dark Knight Rises*. The "top floor" enables Bruce to perceive the city as "a text that lies before one's eyes" (De Certeau, 1988: 92). However, it also allows Bruce to be close to the city and portrays him as a dominant authority who is at the same time a citizen of Gotham City. The Wayne Manor's seclusion from the city, on the other hand, portrayed the Wayne Family as people who do not interfere with the city as much as the others.

The employment of the penthouse in *The Dark Knight* also connotes the abandonment of the Wayne Family dynasty since it provides a change in location and a new style that stands as "the antithesis of [the] stately manor" (Jesser & Pourroy, 2012: 175). The modernist style of the penthouse is used to surpass the old, serious and ornamented style of the Wayne Manor. With the absence of the Wayne Manor, there is only Wayne Enterprises that maintains the existence of Bruce's family heritage. Yet, this space also went under certain changes to accommodate to the film's modernist aesthetic (Figures 4.87 and 4.88).



Figure 4. 87 (Left): Wayne Enterprises seen from inside the monorail in *Batman Begins* (Franco et al., 2005, 0:11:52).

Figure 4. 88 (Right): New design of the Wayne Enterprises in *The Dark Knight* (Nolan et al., 2008, 0:17:56).

This situation is used to further underline the loneliness of Bruce in the film: the deprivation of the spaces that reflect the Wayne Family dynasty can be seen as a constant reminder of Bruce's loss in *Batman Begins*. The modern, clean, plain and bare design principles of the penthouse is further used to create a modernist aesthetic that contrasts with the Wayne Manor's design principles. This contrast further highlights the different tone and aesthetic concerns the two films have (Figures 4.70, 4.77, 4.84, 4.85 and 4.86). The scenes that portray Bruce in the penthouse after the death of Rachel emphasizes this type of atmosphere. By depicting the almost-empty penthouse with the cold marble floor and the vast windows in a cold lighting, the mise-en-scène of the shot along with its framing highlights the loneliness of Bruce (Figures 4.89 and 4.90). Same type of lighting and arrangement of mise-en-scène is employed in *The Dark Knight Rises* during Bruce and Alfred's talk and after Alfred leaves the Wayne Manor in order to emphasize Bruce's loneliness (Figures 4.91, 4.92 and 4.100).



Figure 4. 89: Bruce in the penthouse after the death of Rachel (Nolan et al., 2008, 1:37:55).



Figure 4. 90: Alfred reads Rachel's letter to Bruce after her death. The scene employs the same cold lighting used to portray Bruce alone in the penthouse after Rachel's death (Nolan et al., 2008, 1:37:44).



Figure 4. 91: Alfred and Bruce are talking inside the Wayne Manor in *The Dark Knight Rises*. The shot reveals the similar use of lighting and arrangement of mise-en-scène from *The Dark Knight* (Nolan et al., 2012, 0:57:14).



Figure 4. 92: Bruce in the Wayne Manor after Alfred leaves (Nolan et al., 2012, 0:59:41).

4.3.3 The Wayne Manor in *The Dark Knight Rises*

In *The Dark Knight Rises*, Bruce moves back to the Wayne Manor which he has rebuilt after the fire (Figure 4.93). The very debut of the Wayne Manor shows people gathered in the garden listening to Mayor Anthony Garcia's speech about Harvey Dent and how he died as a hero. In its very first appearance, the Wayne Manor hosts a public event that is not related to Bruce, which contradicts its previous depictions in *Batman Begins* (Figure 4.94). In *Batman Begins*, the Wayne Manor hosts one public event which is Bruce's birthday party. In *The Dark Knight* Bruce hosts an event in his penthouse for raising money for Dent's campaign, an organization he has prepared. However, the scene in *The Dark Knight Rises* shows in detail the very first time the Wayne Manor hosting a public event, foreshadowing the end of the film when Bruce leaves the manor to the at-risk and orphaned children of the city. This narrative move turns the manor into a public space and amends its isolation from the city and its problems.



Figure 4. 93: The Wayne Manor in *The Dark Knight Rises* (Nolan et al., 2012, 0:30:15).



Figure 4. 94: Mayor Anthony Garcia is addressing the guests about the Dent Act. The Wayne Manor is used as a background for the action (Nolan et al., 2012, 0:06:57).

Design principles similar to those of Wayne Manor from *Batman Begins* shape the Wayne Manor in *The Dark Knight Rises*: their scale, façade design and interiors are quite similar to each other. However, instead of the Mentmore Towers, the film employs Wollaton Hall in Nottingham to stand in as the Wayne Manor (Jesser & Pourroy, 2012). This results in small changes supporting the narrative incident of Bruce rebuilding the manor (Ibid: 199-200). The new Wayne Manor offers a brighter interior design and a garden right in front of the entrance of the manor instead of the long and monumental stairs used in the entrance in *Batman Begins* (Figures 4.70, 4.76, 4.93, 4.94, 4.95 and 4.96).



Figure 4. 95: Wayne Manor's interior (Nolan et al., 2012, 0:09:29).



Figure 4. 96: Bruce and Alfred inside the Wayne Manor (Nolan et al., 2012, 0:29:31).

Similar to the portrayal of the Wayne Manor in *Batman Begins*, the Wayne Manor in *The Dark Knight Rises* is also portrayed in four stages that are established by the changes in the narrative of the film: the manor's very first representation in the film as a public space, its depiction as a mausoleum (which was also used in *Batman Begins*), the change in lighting and feeling of emptiness after Alfred leaves and Bruce's funeral at the end of the film. Also, at the end of the film Bruce leaves the manor for the care of orphaned children of the city. However, the film does not show the space after its transformation into an orphanage, instead it shows the children's arrival to the manor and a sign in front of the house that indicates its new purpose.

The materialization of the Wayne Manor reflects the mental state of Bruce, a similar approach the previous films have utilized. The lie established at the end of *The Dark*

Knight has affected Bruce's life tremendously. The lie forced him to stop being Batman for the past eight years which was the only thing that tied Bruce to life after his parents' death in *Batman Begins* and Rachel's death in *The Dark Knight*. This situation transforms Bruce into a depressive and asocial person who has detached himself from life. The manor's lifeless interior parallels Bruce's mental state. Vast, mostly-empty spaces in which covered furniture are shown in low-lighting comprises the interiors of the manor (Figures 4.97, 4.98 and 4.99). This depiction of the Wayne Manor also references the past representation of the manor when Bruce returns to Gotham to join Joe Chill's trial in *Batman Begins* (Figure 4.75).



Figure 4. 97: Interior of the Wayne Manor (Nolan et al., 2012, 0:09:54).



Figure 4. 98: Interior of the Wayne Manor (Nolan et al., 2012, 0:11:00).



Figure 4. 99: The interior of the Wayne Manor containing covered furniture (Nolan et al., 2012, 0:14:39).

In the film, because Alfred fears for Bruce's life, he tries to convince Bruce to help the city as Bruce Wayne, with his money and resources, not as Batman. He insists that Bruce has to stop at some point and move on with his life as Bruce Wayne. Bruce says that after the death of Rachel, he cannot move on because she could not. Then Alfred reveals the truth about Rachel: he says that she has written a letter to Bruce (in *The Dark Knight*) saying that she has chosen Harvey Dent. Then he adds: "I am using the truth, Master Wayne. Maybe it's time we all stopped trying to outsmart the truth and let it have its day" (Nolan et al., 2012, 0:58:24) which references the lie the city has been living. They argue and, in order to make him understand, Alfred leaves the manor. The scene employs cold lighting and the almost-empty interior of the Wayne Manor to further emphasize the loneliness of Bruce in the manor, a similar approach employed in *The Dark Knight* (Figures 4.89, 4.90, 4.91, 4.92 and 4.100).



Figure 4. 100: Wayne Manor's interior after Alfred leaves (Nolan et al., 2012, 1:07:53).

Similar to *Batman Begins*, the Wayne Manor in *The Dark Knight Rises* hosts a funeral. Towards the end of the film, Batman carries the nuclear bomb with the Bat away from the city to prevent any loss. Everyone including Alfred believes Bruce has died as the bomb exploded. Alfred, Gordon, Blake and Fox host a funeral in commemoration of Bruce in the Wayne Manor which parallels Thomas and Martha Wayne's funeral in *Batman Begins* (Figures 4.72 and 4.101). However, the depiction of the manor behind the graves of the Wayne Family stands in stark contradiction with its representation in *Batman Begins* behind the family cemetery. This time, the manor is portrayed in soft-lighting and surrounded with green gardens which can be interpreted as a signal that Bruce has survived from the explosion.



Figure 4. 101: Bruce's funeral in the Wayne Manor. The manor is used as a background for the funeral, similar to its use for Thomas and Martha Wayne's funeral in *Batman Begins* (Nolan et al., 2012, 2:32:52).

At the end of the film, Bruce leaves the manor for the housing of orphaned children in the city. This narrative decision turns the Wayne Manor, a luxurious and isolated palace-like home that stands in stark contrast with the city's general depiction, into a public space that helps the children in need.

The Wayne Manor and the modern penthouse has unique design decisions. Idiosyncratic Batcave designs that both correspond to these design decisions and accommodate the films' general themes and atmospheres further enhance these spaces. The Wayne Manor in *Batman Begins* utilizes natural caverns underneath the Wayne Manor as the Batcave, a decision that goes hand in hand with the manor's natural landscape design. The Batcave's location also refers to its connection with the Wayne Manor and the Wayne Family dynasty. *The Dark Knight* offers a modernist Batcave design, the Bat-Bunker. Although the Bat-Bunker is located outside of the city, its isolation is not as stark as the Batcave's isolation in *Batman Begins* and *The Dark Knight Rises*: its entrance is located on a dock from where the city can be seen. This decision parallels the modern penthouse's design decisions. In *The Dark Knight Rises* the Wayne Manor comes back; so does the Batcave in *Batman Begins*. However, the Wayne Manor's design differs a bit from the Wayne Manor in *Batman Begins* especially in terms of its utilization of a lighter-colored interior. The Batcave's design also differs from the one in *Batman Begins*. The parallel design principles established between Bruce's residences and the places Batman uses (the two Batcave's and the Bat-Bunker) further emphasize the two spaces' intimate bond and the employment of architectural spaces as a projection of the films' unique tone and atmosphere.

CHAPTER 5

CONCLUSION

This thesis examines the relationship between architecture and cinema disciplines through a close analysis of the notions of space and narrative. Both mediums' ability to work with elements such as time, movement and space has resulted in architecture and cinema to form a strong bond and identified cinema as an appropriate medium to represent architecture. Through its representations, the cinematic medium alters the meaning of architectural spaces materialized in the films. One of the ways in which the cinematic medium achieves this type of alteration is through the connections it establishes between spaces and the narrative of a particular film.

In order to analyze this relationship, the thesis focuses on such intricate ties between narrative and space. The thesis closely examines how cinematic uses of narrative and the architectural spaces alter, effect and influence each other and, as a result of this interaction, how the meaning of cinematic depictions of architectural spaces tend to be flexible and open to transformation.

In order to do so, the thesis offers a film analysis backed up by an extensive literature review from the disciplines of both architecture and cinema. The literature review displays the relationship between architecture and cinema and examines how these mediums conceptualize and represent space in relation to the notion of meaning. To highlight its points and to reflect on the outcomes of its literature review in the context of concrete examples, the thesis focuses on Christopher Nolan's *The Dark Knight Trilogy* composed of the films *Batman Begins* (2005), *The Dark Knight* (2008) and *The Dark Knight Rises* (2012) as its case study. *The Dark Knight Trilogy* is chosen due to its rich variety of themes and narrative concerns that are clearly reflected in the equally rich fabric of depicted spaces. The trilogy offers spaces confined to only one of the films as well as ones that are consistently present throughout the trilogy. The change of the narrative, theme and atmosphere of the films alter these spaces in a variety of ways: the materialization of the spaces within the trilogy is quite dependent on the narrative concerns, which, in turn, highlights the space-narrative relationship in the films. The employment of the trilogy as the case study provides a continuity in the characters, the outline of the narrative and the spaces represented which works as an organization tool for the analysis and defines its scope. Since the analysis concentrates on the space-narrative relationship in *The Dark Knight Trilogy*, certain recurring elements and notions of the narrative of the films such as Bruce's mental state, political, social and economic dynamics of the city, the activities and events happen in the spaces and the notions of fear, chaos and pain allow the analysis to effectively demonstrate how the materialization of space changes in relation to these narrative concerns.

The thesis mainly focuses on three spaces that are present throughout the trilogy and are crucial for the narrative: Gotham City, The Batcave, and the Wayne Manor and the

penthouse, respectively. The films in the trilogy mainly reflect their narrative concerns and themes through the employment of these spaces. In addition, the fact that these three spaces consist of big and small scaled spaces such as city and houses, allows the thesis to examine how different scaled spaces interact with the narrative of the film. The analysis of these specific spaces also benefits from the introduction of other spaces present in the trilogy that the films use to draw certain analogies and further enhance their narrative concerns.

Since the analysis investigates the space-narrative relationship present in *The Dark Knight Trilogy*, it excludes a variety of films and directors as well as narrative concerns and spaces. This situation works as a limitation where the analysis of the relationship of narrative and cinema has not been included in respect to other directors and films. However, it also helps the analysis to work as a contained study that examines the relationship between space and narrative within the same director and story and determines a scope that can provide a rich analysis for the thesis.

Theories and ideas discussed in Chapter 2 and the films' themes, atmospheres and narratives introduced in Chapter 3 provide the framework for the analysis of the cinematic spaces in the trilogy. This framework helps to better explicate how the narrative, atmosphere and theme of the films influence and alter the representation of space and, with the help of this alteration, how these spaces gain new meanings.

Gotham City's analysis reveals that the representation of the city is closely linked with the narrative of the films. As Pallasmaa (2001: 7) states, the architecture of the film has the power to transmit certain strong emotions such as "terror, anguish, suspense, boredom, alienation, melancholy, happiness or ecstasy" based on the main idea the narrative tries to convey. Consequently, Gotham City becomes an excellent instance

for such a power in cinematic architecture to convey and generate certain emotions. Gotham's depiction throughout the trilogy changes in order to convey different themes the films have: fear, chaos and pain, respectively. In order to do so, Nolan utilizes different approaches in each film. In *Batman Begins*, Gotham City conveys the notion of fear through the establishment of the Narrows, a slum area located on the lower parts of the city. The film introduces the lower and upper parts of the city as two starkly different zones and focuses mainly on the Narrows. The narrative act of employing the Narrows as the place where Ra's Al Ghul releases the fear gas also contributes to this situation; the dirty and insecure environment of the Narrows enhances the feeling of fear and depicts the events as scarier. Throughout the film, other spaces such as Arkham Asylum are also employed to convey the notion of fear. In addition, the representation of dirty and insecure streets of Gotham City during nighttime also contributes to the theme of the film.

In *The Dark Knight*, as the film's narrative concerns, theme and the main villain and the acts of his change, the materialization of the city changes accordingly. This time, in order to emphasize the outcomes of the acts of the Joker, the film offers an ordered and modern depiction of Gotham City. The chaos the Joker generates in the city is further underlined when it is represented in such an environment. Therefore, unlike in *Batman Begins*, rather than complementing the theme of the film, this time the representation of Gotham City offers a contrast with the theme. However, rather than minimizing the notion of chaos, by standing as a contrast, the city further highlights the chaos the Joker causes within Gotham.

In *The Dark Knight Rises*, Gotham's depiction changes in accordance with the notion of pain. This situation results in more screen time reserved for the underground world of Gotham City. The depiction of the sewers and the metro system give the city a

different look when compared with the previous films in the trilogy. The use of the underground spaces goes hand in hand with the theme of the film and is also used to draw certain analogies between spaces such as Bane's lair and the Batcave.

Other than the themes of the films, there are other factors that contribute to the general tone and representation of Gotham City throughout the trilogy such as Bruce's mental state, the origin story of Batman, the acts of the villains (which are mostly related with the themes of the films) and the effect of the dominant interests on the city. In order to reflect these elements through the design and representation of Gotham, the films offer a city that has a political, social and economic background (as a real city does) all which are achieved by depicting different zones within the city and employing characters from different social strata. In addition, the economic crisis the city has been dealing also contributes to this situation. Therefore, the films offer a realistic, grounded and multi-layered city structure to the audiences. Gotham City's analysis reveals that, through the employment of such a detailed narrative and reflecting the changes in the narrative to the representation of spaces, films have the power to represent realistic cities.

Throughout the films, Gotham City is defined not just by the dominant architectural style of the city or through the acts of its citizens and inhabitants but by the strong mutually influencing bond between the two (Uricchio, 2010: 129). Such a mutual relation renders Gotham City realistic enough to convince the audience to intellectually and emotionally invest in the unfolding events and their settings. This bond between the architectural spaces of the films and the acts of protagonist and the villains, the movement of the citizens and the narrative events constructs an immersive and convincing diegesis for the audience. In other words, the existence of the city

penetrates into every narrative act, helping the narrative to unfold in a “relatively grounded universe” (Jankiewicz, 2005).

The analysis of the Batcave indicates that architectural spaces depicted in the films can gain certain symbolic meanings by means of the unfolding of the narrative. The well’s association with the notion of fear established in the very beginning of *Batman Begins* with young Bruce falling into it and getting attacked by the bats alters the meaning of the caverns which eventually will become the Batcave. The selection of the caverns stands as a constant reminder that Bruce has overcome his fears and turned himself into “something more”. This situation is backed up by the design of the Batcave throughout the films as a vast and monumental space.

The design of the Batcave also changes according to the narrative concerns of the films. A naturalistic Batcave design was utilized in *Batman Begins* in order to represent the “hero’s journey” (Jesser & Pourroy, 2012: 54). *The Dark Knight* offers a modernist take on the Batcave which parallels the general tone and atmosphere of the film. *The Dark Knight Rises* offers a mixture of the two previous Batcave designs which parallels the film’s general design approach of taking certain design elements from the first two films and mixing it with its own design features.

The initial idea of the Batcave establishes itself on Bruce’s fears of bats and his parents’ death. *Batman Begins* strongly underlines Gotham’s need for Batman by depicting the corruption of the city and the inadequacy of the police department to prevent it in detail. This situation also validates the existence and the realization of the Batcave in the film. *The Dark Knight* and *The Dark Knight Rises* also emphasize the need for Batman and the Batcave by introducing different villains and dangers the city faces. On a symbolic level, then, the Batcave demonstrates how the social, political

and economic dynamics of the city generate spaces that answers these needs (Malone, 2017: 36). Accordingly, the specific framing and camera angles of the shots depicting the Batcave portray it as a mighty space, further underlining the Batcave's role in maintaining order in the city. Furthermore, in order to blend the newly introduced spaces such as the Pit and Bane's lair seamlessly with the narrative, Nolan, by the employment of cinematic techniques such as editing and framing, draws certain parallels between these new spaces and the consistently significant narrative space of the films, the Batcave. The transformations of the Batcave throughout the trilogy enriches the *mise-en-scène* and narrative strategies of the films tremendously. Throughout the trilogy, the Batcave thus functions as a persistently important yet versatile space that contributes to a great extent to the architectural atmosphere and tone of the films.

Finally, a close analysis of the residences Bruce lives in throughout the films reveal that different types of architectural styles and design concerns reflect different types of power. The analysis underlines that the location, material and style of the residence along with the events happening inside of it have the power to alter the meaning of the space. As in the case of both the representation of Gotham and the Batcave, the places Bruce stays also change throughout the trilogy in relation to the narrative and the general tone of the films.

As Malone (2017: 89) underlines, the house as an entity "can be a primary carrier of an individual's public and private identities, and the major instrument of their amalgamation". Therefore, the Wayne Manor and the penthouse work as projections of Bruce's mental state and lifestyle throughout the trilogy. The Wayne Manor also doubles as a place that reflects the lifestyle of the Wayne Family with its isolation from Gotham and utilization of natural elements when compared with the general image of

the city. Throughout the trilogy, the depiction of the Wayne Manor is used to reflect certain narrative decisions such as Wayne Family's isolation from the city and their rich lifestyle, Bruce's mental state after his parents' death which left the manor without a "master" for a quite long time, Bruce's return and the revival of the space, Bruce's casting off the shadow of Thomas Wayne (Mooney, 2018: 46) and finding his own path to save the city in *Batman Begins*. In *The Dark Knight*, the modern penthouse is again used to reflect the mental state of Bruce. In addition, the penthouse is utilized to put Bruce in the middle of the city and hence the events happening in Gotham, underlining his close connection with the city. The modern architecture of the penthouse is employed to further underline the different tone and style of the film when compared to *Batman Begins*. In *The Dark Knight Rises*, the return of the Wayne Manor can be seen as a sign that Bruce stays loyal to his family's heritage and embraces the manor as his home. Throughout the film, as in the previous films, the manor goes under certain changes in accordance with the narrative decisions. These changes sometimes show certain parallels with the previous films. At the end of the film, the manor is left to the orphaned children which alters its function and, therefore, its meaning for the city. As the cinematic medium has utilized space as a tool to convey certain concerns related with the narrative of the film since its inception (Toy, 1994: 7), *The Dark Knight Trilogy* utilizes both the Wayne Manor and the modern penthouse to enhance the trilogy's meaning-making processes and to emphasize certain important narrative decisions and their outcomes.

The analysis also reveals that the lighting, camera angles, editing and framing of a space also contributes to the meaning-making processes of that particular space tremendously. Certain camera angles along with the active use of framing are employed to attribute to the Wayne Manor the heavy responsibility Bruce was obliged

to carry from a young age. The utilization of cold lighting after Rachel's death in *The Dark Knight* and during Alfred and Bruce's talk that ended with Alfred leaving the manor in *The Dark Knight Rises* were used to further underline the lonely and sad life Bruce is pursuing. Offering similar camera angles and reminding the audiences the depiction of the well from *Batman Begins* by using cuts were used to draw certain analogies between the Pit and the well from *Batman Begins* as well as between Batman and Bane. This situation is further amplified with the narrative act of employing similar origin stories for both characters.

The analysis of the trilogy indicates that the narrative has a strong effect on the meaning-making processes of the depicted architectural spaces from all scales. Indeed, cinematic medium employs architecture to both convey and underline its narrative concerns as well as to reflect its themes and atmosphere. The material selection, location and the events happening inside the space influences the meaning of that particular space. This becomes possible through the use of cinematic techniques and tools, such as camera angles, framing, cuts, dissolves and the arrangement of the mise-en-scène. The films weave the architectural spaces and their narrative concerns in a way that any change in one of them effects the other.

To the extent that cinema utilizes architecture as one of its primary elements in conveying and generating meaning, the analysis also unearths that narrative organization of the cinema has the potential to invoke the elements and notions that are mentioned in Chapter 2 in relation to how architectural spaces can gain and convey meaning in the real-world. Specifically, the analysis of the three main spaces in the trilogy demonstrates that the cinematic medium, with the help of the narrative that unfold in certain architectural spaces, may employ style and material selection, user-space relationships, economic, social and political dynamics of the city, the acts of the

dominant interests, psychic notions such as power, fear, chaos, pain and physical processes such as decay and demolition (which are the main elements and notions that affect the meaning-making processes of architectural spaces in the real-world) to alter the meaning of the spaces represented in the films as well as generate meaning. Theories and ideas discussed in Chapter 2 in relation to how space can acquire and convey certain meanings are utilized in the analysis section of the thesis and found out that cinema can indeed use all these elements that are utilized to give space its meaning by the employment of the narrative. As such, the thesis concludes that the intimate bond that cinematic uses of architectural space have with narrative needs to be taken into account in any comprehensive study of one of these elements. This situation provides an analytical perspective from which the relationship between cinema and architecture may be reconsidered.

These findings are important for both fields since the examination of the relationship between the two mediums can pave the way for looking at architecture and cinema from a different angle. This may result in novel approaches in these fields which may help them renovate and develop their methodologies accordingly. For instance, examining architecture through the lens of cinema highlights architecture's ability to convey and generate meanings and its contribution to the meaning-making processes. The findings also indicate that any analysis of a narrative film should include the spaces depicted. In addition, this interdisciplinary study can be useful for academicians and students from both fields since it offers a detailed literature review from both disciplines in a manner that puts these disciplines in dialogue with each other.

The future studies may look at this relationship between architecture and cinema from various different angles such as the relationship between music and architecture in films, the relationship between non-narrative forms of organization and depicted

spaces in documentary and experimental cinemas, or how the perception of the cinematic spaces change with the active use of cinematic tools such as cuts, framing and dissolves in a more detailed manner than this thesis offers. Moreover, the future studies may expand the scope of this study by employing different films and various directors for the analysis section. In addition, this type of examination that the thesis offers can be implemented to different types of films from various genres.



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