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Influence of Narrative on Interior Architectural Film Visualizations: A Case Study of DUNE

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**Influence of Narrative on Interior Architectural Film Visualizations: A Case Study of
DUNE**

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Honors Capstone

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May 8, 2024

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Abstract

The following investigation is a case study of the popular classic novel *DUNE*, written by Frank Herbert in 1965, and its successive cinematic iterations about the nature of the translation of architectural visualizations through communicative mediums, literature and film. The investigation sought to answer the following questions: “To what extent do descriptions of interior architecture influence a film adaptation’s interpretation of built visualizations?” and “Can written narratives of interior environments be an effective tool to generate physical interior architecture?” The methodology process began by selecting three scenes from the novel and their successive cinematic interpretations. The cinematic interpretations included Jodorowsky’s *DUNE*, *DUNE* 1984, and *DUNE* 2021. Each scene was then analyzed and cross-referenced with the qualities described in the narrative to see where each scene deviated and was consistent with the narrative. After each scene was examined, commonalities were found among each interpretation in how they deviated and remained consistent with the narrative descriptions. It was discovered that the descriptive particulars of each scene were used to promote certain overarching scenes in the narrative. These themes were the setting and plot of the story. Descriptive literary particulars were a springboard for the filmmakers to approach their interpretation of the film rather than the primary design constraints for the interior set. Each cinematic iteration included descriptive particulars; however, these particulars were morphed to fit into the overarching themes of the story to create a comprehensive world for the audience to accept.

Introduction

The making and imagining of objects of creation has been the subject of study for thousands of learned men, and the labor fruits for many more. But before any creative outcome bears fruit, there must first be an idea. Creation cannot exist without inspiration. A film, for example, has a source material that inspires it. In architecture, we like to call this a precedent or, in some instances, a concept. Art inspires art and many of the most creative endeavors rely on precedents to draw inspiration. Literature, the written word, compositions, and texts have been the official way to record information and tell stories for thousands of years and are still in use in our modern society. The simplest, and most used way in which sources of inspiration are recorded from individual thought is through written language. What is literature at its most basic level if not simply communication? But what power do written words and passages have over the creation of their subject? To what extent does literature objectively inform the viewer? How do descriptions of objects inform their nature? How does narrative inform architecture? In the case of architecture in film specifically; to what extent does source material influence interior architectural sets? All of literature is art through written communication.¹

So how does an idea from one medium get translated into another? In the example of literature, it is taken from the mind of the creator and given a disciplined outlet process through written language. The historical interplay of ink and paper has birthed all human knowledge and recorded storytelling. The original language of a passage can be interpreted differently by different people. However, there are “objective” truths about objects based on the way in which they are described. For example, if a writer describes a red, cylindrical vase, the vase is red and has a circle as its base. In the mind of a reader (interpreter) this vase could be quite large and vibrantly scarlet, in the mind of another this vase could be skinny and dark, crimson. The way in which an object is described acts as boundaries, variables, and constraints in the mind of an interpreter. At the same time, there are different ways to imagine these objects. It is one purpose of this investigation to elaborate on this threshold between objective descriptions and creative, individual interpretations. The conclusions found with the proposed investigation will elaborate on the power and influence of narrative to dictate physical visualizations, specifically with interior architectural descriptions.

More specifically, I am interested in how architectural descriptions of fictional buildings are adapted into visualizations for film. The purpose of this capstone will be to examine *DUNE*; a novel by Frank Herbert and its respective interpretations including Chilean filmmaker Alejandro Jodorowsky’s failed cinematic adaptation, David Lynch’s 1984 version, and, with a particular interest in the most recent and successful adaptation, *DUNE* (2021) directed by Denis Villeneuve.

¹ Khatchadourian, Haig. “Film as Art.” *The Journal of Aesthetics and Art Criticism* 33, no. 3 (1975): 271–84. <https://doi.org/10.2307/428353>.

Background

Architectural descriptions of spaces in creative literature tell a story. For the author, there is a reason a building looks a certain way. In their descriptions of spaces, they imply certain things about the story. The story I have chosen to examine uses architecture to further the plot and informs the reader of the nature of the novel's characters. Either as a motif to reinforce the themes and ideology of the protagonist or antagonist, the architecture is the antagonist, or the architecture acts as a protagonist. *DUNE* is an extremely complex story of political conflict, human potential, religion, and ecology, with an unintended commentary on oil that is more relevant today than when it was first published. The story went on to have lasting impacts on the science fiction genre. *Star Wars* and *Game of Thrones* are heavily influenced by *DUNE*. The reason I have chosen to examine one novel is due to the role of architecture in the story, the objectively faithful adaptation of the novel into film, the success of the film's production design, and my personal interest in the story. Also, a part of the qualifications for picking the object for my case study is how they were perceived by audiences. *Dune* is considered "popular literature" and has been considered a "classic" from its initial release in 1965. *DUNE*'s latest movie adaptation (2021) was also objectively successful (i.e. box office/ critic response).² *DUNE* also won the Academy Award for production design at the 2022 Academy Award Ceremony.

In the realm of production set design and fictional literature there is a sense of the fantastical. Tales of wondrously large buildings, space travel, beyond-human capabilities, and a plot that emphasizes the meteoric fall and rise of a justly arrogant protagonist are alluring to popular audiences. It is the job of filmmakers to "match the energy" of the given story. As a result, the production design mimics the sensational nature of the narrative. Attributes like the building scale, extraordinary use of material, the story behind the buildings, how the characters interact with the architecture, its role in the plot, and the environments they reside in contribute to the story and engage the audience. The theorized outcomes of my research could inform how architecture is communicated to the masses in digestible ways. The investigation into specific passages and their onscreen architectural counterparts will reveal how architecture can be imagined narratively through written language. The investigation will further my understanding of how interior architecture resonates with the observer, specifically how architecture can be used to communicate a theme or story to the viewer. Film is not only an art form, but also a communication tool, a media device.³ From the found conclusion, we can use the film medium to communicate architecture rather than/and/or/in addition to the written word. Communicating architecture, whether that be theory, principles, or design styles, is more digestible for a broader audience, and for informed audiences (architects, designers, etc.) in video form. Yet at the same time, it is from the text that designers draw inspiration. In many ways, the written words by the

² "IMDB Box Office." IMDb, accessed May 4, 2023, https://www.imdb.com/chart/boxoffice/?ref_=nv_ch_cht.

³ Alan Sennett. "Film Propaganda: *Triumph of the Will* as a Case Study." *Framework: The Journal of Cinema and Media* 55, no. 1 (2014): 45–65. <https://doi.org/10.13110/framework.55.1.0045>.

author in question are the constraints with which designers operate. Another finding of the investigation will be how powerful descriptive words are in the field of interior architecture.

Literature and Film:

The study of literature and film gives context to the world of cinema and the cinematic language that interpreters use—being a relatively new artform, creating a disciplined process for creating visualizations forces a necessity of knowledge of, not only the cinematic language used by filmmakers but also an artistic appreciation for the craft of cinema. The merging of film and literature to tell a story creates a unique way to display information.⁴ Essentially, the translation of literature to film is simply a way to communicate information faster, easier, and in more “entertaining” ways. This process is important because faithfully adapting a story in a way in which information is consistent legitimizes film as a communication medium.⁵ Film, literature, and the methods in which they are translated are the primary avenue in which I am researching. It is important to note that contemporary society can’t function without the written word. It is a tool in which we communicate without being present. Film, photography, music, tangible objects, and literature all submit to this definition. All have defining characteristics that can be interpreted through one of the five human senses. Herein lies the key difference between literature and film. The sense in which it is interpreted is the same, however, film is far more specific in its descriptions due to the privilege of being benefited by newer technology enabling the viewer to relax their imagination when engaging with the medium. On the contrary, literature requires a higher level of viewer participation and imagination. Film has the benefit of moving images and sound. In literature, words on a page are interpreted by the reader. The wonder of this is that every person has wholly unique interpretations of the same words. However, is there an “objective” way in which literature is translated to film? There is a well-recorded, typical process, however, the results are different depending on external variables. Some of which include, different interpreters, changes in cinematic language, changes in technology, trends (architectural included), methods of transcription, etc. The typical process remains similar today, as it was when the earliest movies were being released. These would include concept sketches/art, script iterations, and narrative descriptions. Despite the differing, previously mentioned external variables, the process of concept translation from written to visual mediums is through iterative sketches and other visual communication tools. Despite the variety of interpretations of passages, this investigation will seek to define the power that words have in defining architecture.

Production Design:

⁴ Kracauer, Siegfried (1960), *Theory of Film: The Redemption of Physical Reality*, Oxford University Press, New York.

⁵ Khatchadourian, Haig. “Film as Art.” *The Journal of Aesthetics and Art Criticism* 33, no. 3 (1975): 271–84. <https://doi.org/10.2307/428353>.

The American film institute defines production design as “...the intersection of art, architecture and narrative, using space, lines, shapes, colors and patterns to form a distinct visual language to elevate on-screen stories.”⁶ This field is where an idea or literary iteration gets practically translated into a visualization for film. From my research, I’ve found that this is where concept art, location planning, and CGI visualizations are planned and executed. Production design in movies takes on the challenge of concept translation when an adapted source is the inspiration for the film. It can be partially defined as the process of concept translation between written and visual mediums when applied to the context of an adapted source. Production design is also a term that defines the many processes of world-building in which a film takes place. It encompasses architecture, color grades, mise-en-scene, wardrobes, settings, lighting, music, decorations, etc. The mediums in which production designers use to reinforce the movie’s aesthetic are varied. Costumes, music, landscape miniatures, real-world settings, computer-generated images (CGI), created interior sets, etc, all contribute to the desired aesthetic of a movie. As technology has improved and the cinematic language further developed, it is now possible to create better, hyper-realistic computer-generated images and use them in ways which better storytelling. Throughout the years, as adaptations of DUNE have been released, the technology with which they were created has improved drastically; enabling filmmakers to better communicate the author’s intention. Essentially, in the case of adapted stories, it is the job of production designers to marry the two mediums, literature and film. Production designers work from many artistic precedents as well, including, in the case of book to film adaptations, the author⁷. For the maze runner movies, production designers took precedents from real life concrete buildings and concrete textures, how the maze was physically described in the book⁸ (Ex: 100ft tall, covered in ivy leaves), and how the maze acts as a character in the story (imposing, mysterious, antagonistic). It is through the cumulation of these variables that digital designers create scale, form, material, and site of the digital creations.

⁶ “What is Production Design and What Does a Production Designer Do?” 2023. American Film Institute.

⁷ Babrams. “Building the Sensational Sets of the Maze Runner.” Motion Picture Association, 16 Sept. 2014, <https://www.motionpictures.org/2014/09/building-the-sensational-sets-of-the-maze-runner/>.

⁸ Dashner, James. *The Maze Runner*. New York: Delacorte Press, 2009.



Building the Sensational Sets of the Maze Runner. Film still: A three-dimensional map of the maze is being examined.

Architecture:

A general background of architectural knowledge is provided from my education here at the Fay Jones School, however, regarding the construction practices of the sets there must be an appreciation for the applied art of real-world set construction. Also, to make a cinematic visualization suspend disbelief for an audience, there must, at a minimum, be a surface-level understanding of the theory of architecture and human design by the interpreter. It is important to grasp that architecture has a way of making people feel things, this thinking is projected on audiences by authors when they write descriptions of architecture that support their narrative of writing. The form, scale, material, site, and many other visual aspects of architecture play an important part in literature. The author's descriptions of designs are significant when initializing the production design process, however, for production design, there are other variables to consider. Patrice Vermette the production designer of *DUNE* (2021) stated that in addition to book descriptions, she investigated the book's setting and environment to create a fictional building that responds to that same fictional environment using legitimate architectural

practices.⁹



In Dune, the Architecture of the Future Is All about Harmony with the Landscape. Film Still: Dune the city of Arrakeen.

Taking desert architectural precedents and applying them to a fictional world requires knowledge of architectural practice. The interpreter has an intention behind their imagining of the fictional scenes that are rooted in reality. This may or may not have been the intention of author Frank Herbert who created a very fantastical world in which can certainly be interpreted in the way Patrice Vermette designed the sets but could also be interpreted oppositely. One that does not respond to reality.

According to architectural historian Anthony Vidler, in his article, the role of architecture in film is that it contributes to the feel of a scene.

“The surroundings no longer surrounded but entered the experience as presence: ‘The frown of a tower, the scowl of a sinister alley, the pride and serenity of a white peak, the hypnotic draught of a straight road vanishing to point— these exert over the scene and express their natures; their (places) essences flow over the scene and blend with the action.’” (Vidler, Anthony 47).

Spaces in cinematic scenes promote feelings that filmmakers want to project onto the audience. Vidler’s professional analysis of how a setting can influence a scene illustrates the impactful nature of place in cinema. Setting has a large impact in storytelling. Interpreters of adapted

⁹ Wallace, Rachel. “In Dune, the Architecture of the Future Is All about Harmony with the Landscape.” *Architectural Digest*, Architectural Digest, 25 Oct. 2021, <https://www.architecturaldigest.com/story/dune-movie-set-design?redirectURL=https%3A%2F%2Fwww.architecturaldigest.com%2Fstory%2Fdune-movie-set-design>.

sources, to convey the intention of the storyteller, merge the intentions of both the author and secondary interpreter when translating a written story to a visual one. There will inevitably be discrepancies between the author's and reader's envisioning and the interpreter's final products, however, there does not need to be objective discrepancies between lexical descriptions in the source and their adapted products.

Through this background of knowledge, specifically the sources regarding production design, I was able to conclude that the architecture of a film directly relates to the story being told; the inverse is also true in the case of literature. Architecture is directly translated from literature to visualization in different ways case by case and movie by movie. There are, however, underlying processes for developing a visualization. For example, every movie starts with concept art and inspirational images.¹⁰

Research regarding the relationships between literature, architecture, and film has led to the conclusion that transcribing architecture from literature through a production design process is a highly precedented process. The purpose of my investigation into the *DUNE* story is an investigation into medium adaptation. Film, literature, production design, and set architecture are “stops” in the process of a cinematic adaptation. The transition between the stops is the focus of my investigation.

Methodology

The type of research I will be performing will be a case study and will result in qualitative outcomes. This capstone is not simply a creative endeavor to study films that I enjoy; I am attempting to discover a process of conceptual production design through a case study of an objectively successful and critically acclaimed movie and previous iterations of the proposed source material.

The process of my investigation will begin with the locating of three literary passages that describe interior architecture in *DUNE* and their corresponding scenes in its adaptation. The scenes will be selected by the relevance to the story and the amount of description that each interior receives in the literature. The analysis will begin with a contrast/comparison between the initial book description and succeeding iterations across the three different interpretations. The different iterations will consist of an analysis of collected process images and sketches that inform the final iteration of the film. The analysis will then be cross-referenced with the corresponding text from the source material. From that comparison and from any conclusions that get drawn about the scene, I will speak on the process in which it was made from the information provided by the screenplay, professional commentary, cinematic language analysis, and information gathered from the production designers and contributing interpreters. I will also point out where the film visualizations are inconsistent with the literature, as is common for production designers; creative liberties are often taken. The film's visualizations are often reflective, not only of the physical descriptions of the book but of the general feel of the movie.

¹⁰ National Film Institute. “Concept Art.” NFI, 2021. <https://www.nfi.edu/concept-art/>.

Often, these two are not as harmonious as would be preferred by novel purists. Therefore, this could lead to discrepancies between the author's intent and the filmmaker's intent. However, *DUNE* 1984 and *DUNE* 2021 are objectively faithful adaptations to the source material so any discrepancies will most likely not intrude with the overall theme of the story. This is not the case for Jodorowsky's interpretation. However, these discrepancies will be noted and elaborated upon.

To clarify, I will investigate three different narratives that describe architecture in the *DUNE* novel, and then I will investigate each interpreter's work based on the final scene still and process work produced. Three narrative descriptions and three cinematic iterations of each narrative will be investigated. The first part of the investigation will be an objective analysis of the scene's interior architecture based on questions adapted from Professor Ngozi Brown's Archegeeddon course. These objective questions include:

- Mass and Form: Heavy or lightweight? Sharp angles? Curves?
- Spatial arrangement: Densely spaced? Open areas?
- Permanence: How long has the place existed? How long will it exist?
- Thermal character and Air Quality: Drafty? Stuffy? Cool? Warm? Cold? Hot?
- Finishes/Materials, Decoration, Artwork – visual quality: describe how these look
- Finishes/Materials, Decoration, Artwork – haptic quality: describe how these feel to the touch
- Light conditions – Natural or artificial? Bright or dim? Flickering or Steady? Glare? Warm or Cold
- Perception of safety: Feels safe and secure? Feels unsafe? Describe.
- Privacy? Surveillance? Exposure?
- Integrated Tech: Describe.
- Auditory character: Echo? Resonant or dampening?
- Occupancy: Overcrowded? Empty?
- Mood: light, airy, dark broody?
- Size/Scale: Human scaled? Oversized? Undersized?

The second part of the investigation will have an in-depth analysis of the author's/narrative's intent and how it is either reinforced by the movie adaptations, or how it is divorced from it and elaboration of the intention behind the production design. Questions will include:

- How is the design of the set different or similar to the book's description?
- Who were the interpreters involved? (production designers, artists, filmmakers, writers, etc.)
- How are the production design sets influenced by the individual artist, rather than and/or/in addition to the text?
- How do literary descriptions in the narrative affect the architecture of the scene?
- Are there discrepancies from the book to the movie, if so, why are they different?

- How do the production design decisions (ie. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation?
- How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?
- How does the fictional site of the building affect its design?
- How is architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, etc.)
- How do architectural elements described in the book appear in the scene?
- What architectural elements were taken out from the film scene?
- Which elements were kept?
- How does camera angle, movement, and other cinematography decisions accentuate the architecture? Is this accentuation consistent with the literature?
- What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?
- What is architecture attempting to communicate to the viewer?
- How does the architecture of the scene relate to its original literary description?
- How does the artificial intelligence interpretation of the scene differ from the production designers?
- What was Frank Herbert's interpretation of the movie adaptations?
- Who helped to create the visual designs for the movies? (interpreters, production designers, artists, etc.)
- How did the production designers and film developers approach their interpretations?

Questions such as these will be used to analyze the scene and its translation from the two mediums.

Analysis of the text and image will be elaborated to reveal how the source material influenced the design of the process images, as informed by the investigations. In the "final phase," the final film still will be investigated in relation to the previous process and more importantly to the text. From this investigation, conclusions can be found about the degree of influence in which source material (narrative) has in influencing interior architectural visualizations.

From this investigation, and the findings and commonalities which were found, conclusions can be made about the process of production design. Such as, how this relates to architecture being used as a communication tool, the "power" or influence of literary descriptions in architecture, and what specifically makes a successful production design scene. However limited the scope of my investigation may be, there can still be found lessons in it that relate to the human experience of spaces, to emerging production designers, how film can be used to communicate architectural intention, and how words can dictate the spaces we imagine and inhabit.

Limitations

My research and processes raise many questions and relate to different fields of study. To qualify my research, I want to let it be known that the nature of a literary examination typically involves an extensive review of the language that the author uses, the author's intent, the time in which the work was made, and the phrases that were common in that time, etc. My investigation will involve the author's intent in the literary comparisons. Another limitation to my work involves a recent event that has delayed my investigation to the point where it is unusable. The sequel to *Dune* (2021) is *Dune: Part Two*. *Dune: Part Two* was originally supposed to premiere on November 1st, 2023, however, due to an unprecedented writer and actor strike, I was unable to include *Dune: Part Two* in my investigation. The movie is set to be released on March 1st, 2024.

Schedule

January 2024:

Meet with advisor every week at his convenience.
Meet with honors committee once a month
Identify and begin to examine the scenes and their corresponding passages.
Begin compiling capstone paper.
Apply feedback given by committee and advisor.

February 2024:

Meet with advisor every week.
Meet with honors committee.
Continuing thesis written paper.
Continue critiquing scenes.
Apply feedback given by committee and advisor.
Draft potential conclusions that might be found from research.

March 2024:

Meet with advisor every week.
Meet with honors committee.
Continue critiquing scenes and conclude elaborations.
Continuing document of found conclusions / significance.
Begin Capstone presentation.

April 2024:

Meet with advisor every week.
Meet with honors committee.
Make all necessary revisions.
Finish critiquing scenes and conclude elaborations.
Finish document of found conclusions / significance.
Finish Capstone presentation.

May 2024:

Meet with advisor every week.
Meet with honors committee.

Make all necessary revisions.

Prepare for final presentation.

Submit paper and give presentation.

Overall Questions

The descriptions in the book paint a particular picture of the space that the author intends to communicate, leaving the rest of the room to be imagined by the reader. However, it is important to understand the world in which the author presents outside of architectural descriptions. The setting of *DUNE* takes place in the far future around 23,000 AD and is presented to be a telling of the story of humanity from that time forward. There are no “thinking machines” or “computers” and technology is imagined as more of a single-use tool, than a complex thinking system (Herbert 1984)¹¹. It has been said that *DUNE* is an odd mix of ancient and futuristic. World-building does eventually inform architectural descriptions as well. When filmmakers interpret this work, it is easy to be influenced by previous tropes, motifs, and visuals from other science fiction films rather than using the text to inform the text. This is the case with the 2001 *DUNE* miniseries. It is also important to understand the architectural context in which *DUNE* was written. For example, a “skylight” from 1965, when *DUNE* was published looks different from a skylight today, albeit, concept-wise, they are the same. Therefore, when interpreting a work of fiction, if the interpreter intends to be faithful to the author’s vision, the context of both the written work and of interpreter’s bias must be acknowledged.¹²

Jodorowsky

Who were the interpreters involved?

- The production designers, artists, filmmakers, writers, and directors involved in the making of this movie were very well-known among 20th-century filmmakers. Alejandro Jodorowsky’s *DUNE* interpretation was going to be a fourteen-hour-long compilation of the works of Chris Foss¹³, HR Giger¹⁴, Jean Henri Gaston Giraud¹⁵ (Moebius), and Dan O’Bannon. Chris Foss is a well-known concept artist, specifically for his conceptual spaceship designs. His work is shown in the 1978 *Superman* by Richard Donner, 1979 *Alien* by Ridley Scott, and most recently James Gunn’s 2014 *Guardians of the Galaxy*. HR Giger is perhaps best known for his work in 1979 *Alien* by Ridley Scott, his unique body horror-esque art was the inspiration for the Harkonnen castle in Jodorowsky’s *DUNE*. Jean Giraud was a French artist, cartoonist, and writer who often went by the name “Moebius.” Most of the drawings in Jodorowsky’s *DUNE* script were drawn by

¹¹ Herbert, Frank. 1984. *DUNE*. Putnam

¹² Herbert, Frank. 1984. *DUNE*. Putnam

¹³ “Chris Foss.” n.d. IMDb. Accessed May 7, 2024.

https://www.imdb.com/name/nm1134463/?ref_=nv_sr_srsrg_1_tt_0_nm_8_q_chris%2520foss.

¹⁴ “H.R. Giger.” n.d. IMDb. Accessed May 7, 2024.

https://www.imdb.com/name/nm0317592/?ref_=nv_sr_srsrg_0_tt_7_nm_1_q_hr%2520giger.

¹⁵ “Jean 'Moebius' Giraud.” n.d. IMDb. Accessed May 7, 2024.

https://www.imdb.com/name/nm0320786/?ref_=nv_sr_srsrg_0_tt_0_nm_1_q_Jean%2520Henri%2520Gaston%2520Giraud%2520.

him. Dan O' Bannon was a visual effects supervisor and writer best known for his work in *Star Wars* (1977), and *Alien* (1979).¹⁶

What was Frank Herbert's interpretation of the movie adaptations?

- Frank Herbert made no official comment on Jodorowsky's *DUNE* project. Frank Herbert was cautious about any movie interpretation because he believed that the book was far too nuanced and, in all honesty, complicated. Based upon the success of the first three *DUNE* adaptations, he was right, as I am writing this, Dennis Villeneuve's *DUNE* part 2 is in theaters. The success of the second movie is yet to be seen, however, regardless of the content of *DUNE* part 2, Frank Herbert most likely believes it to be a concession.

How did the production designers and film developers approach their interpretations?

- In Jodorowsky's *DUNE* documentary, Alejandro stated that he was gathering a team of "Warriors."

"And I give to them the feeling that they were not only making a picture. They are making something important for humanity. They have a mission. They was warriors."- Alejandro Jodorowsky.¹⁷

At the time, the interpreters of this *DUNE* iteration, Chris Foss, HR Giger, Jean Henri Gaston Giraud (Moebius), and Dan O'Bannon were relatively young and ambitious concept artists and filmmakers. After this failed project they would go on to define the science fiction film genre. Alejandro's logic was that he wanted to marry their creative vision to his in the making of this film. He did this by motivating them to create using their vision while giving them confines with which to create.

In the words of Chris Foss, "Alejandro was the guru. He completely motivated you, you know? And I still say yes to this day, I did some of my most unusual paintings, and I'm very proud of them. He was very supportive. Very Supportive."¹⁸

This individual approach led to the outcome of the script and the illustrated scene which is the subject of this investigation. The ethos behind the creative direction of this iteration was not the book, it was instead Jodorowsky and his team of "warriors," which is why we see a divorce of the imagined sets in the book compared to the proposed sets in Jodorowsky's *DUNE*.

¹⁶ Pavich, Frank, dir. 2013. *Jodorowsky's DUNE*. City Film, 2013.
<https://play.max.com/movie/156a811b-e47c-40e6-95ea-9eaf69f488e3>.

¹⁷ Pavich, Frank, dir. 2013

¹⁸ Pavich, Frank, dir. 2013

1984

Who were the interpreters involved?

- The interpreters of this movie were Director David Lynch¹⁹ and Production Designers Anthony Masters²⁰, Pier Luigi Basile²¹, and Benjamín Fernández. David Lynch is a respected A-list director who has worked on many projects throughout his career. He has worked on movies such as *Twin Peaks* and *Inland Empire*. For *DUNE* 1984 he also wrote the script. Anthony Masters was the primary production designer for this movie. His most notable works were *2001: A Space Odyssey*, *Papillon*, and *DUNE* (1984). Pier Luigi Basile is best known for his work in *DUNE* (1984), *Black Hawk Down*, and *The Cave*. Benjamín Fernández is best known for *Gladiator*, *The Others*, and *Conan the Barbarian*. All these designers were “mainstream” production designers who had occasional success in Hollywood. These men have prestigious resumes throughout their careers and the sets they made for *DUNE* (1984) are highly ornate and beautiful.

What was Frank Herbert’s interpretation of the movie adaptations?

- Frank Herbert is a credited writer for this movie and was involved with the production since he was approached with the proposed script. He did, however, endorse the film as this was the first interpretation that would have been successfully adapted into a film. He stated, “Tell fans they’re making the real *DUNE*.” However, as a credited writer involved in this movie, it is natural that he would have had to endorse this film so that it could attract audiences of the already popular *DUNE* book.

How did the production designers and film developers approach their interpretations?

- Anthony Masters’ approach to the design of the worlds of *DUNE* was compartmentalizing the design styles into four based on the four worlds that the film’s events take place in.

Caladan:

“The first planet we discussed was Caladan, where the Duke and his family live. Caladan is, apparently, a world quite like our own but more lush. It has lots of rain so the forests are beautiful and plentiful. We figured, well, if we have all these gigantic tree forests, let's make everything on the planet out of wood. In general, the movie was influenced by a number of styles: Venetian, Egyptian and early German Victorian.

¹⁹ “David Lynch.” n.d. IMDb. Accessed May 7, 2024.

https://www.imdb.com/name/nm0000186/?ref_=nv_sr_srsg_0_tt_3_nm_5_q_david%2520lynch

²⁰ “Anthony Masters.” n.d. IMDb. Accessed May 7, 2024.

https://www.imdb.com/name/nm0557650/?ref_=nv_sr_srsg_0_tt_0_nm_8_q_Anthony%2520Masters.

²¹ “Pier Luigi Basile.” n.d. IMDb. Accessed May 8, 2024.

https://www.imdb.com/name/nm0059875/?ref_=nv_sr_srsg_0_tt_0_nm_8_q_Pier%2520Luigi%2520Basile.

"Caladan itself, however, is just a combination of styles. It's sort of Baroque, I suppose, but not Renaissance. It may look that way, initially, but that's just an illusion. We tried to combine traditional styles with styles of the future. The latter, of course, we had to invent. What I was really trying not to do was to make anything in this movie look like anything from 2001

Giedi Prime:

"Giedi Prime. 'The planet of the bad guys,' intones Master, 'is very black and oily. All the buildings we designed are made out of steel and black metal. They look rather like the inside of Victoria Station with the steam boilers and goodness knows what going on at once. We used a lot of construction-type materials that would be easily recognizable to the audience.

'On Giedi Prime, you're always surrounded by steel, iron, nuts and bolts. The whole planet is as visually alluring as a big fire hydrant. It's devoid of any decoration. ... Giedi Prime, on the screen, is sort of a metallic version of Dante's Inferno.'

Arrakis:

"Arrakis itself... the desert world of Dune. 'Rock and earth tones,' Masters says in shorthand. 'It's a dry and arid planet and its people have tunneled their way into the mountains to make the palace using laser weaponry.

They've just cut away the rock in interesting shapes, rather like the inside of the Pyramids. I think the Pyramids influenced me a lot.

"That was bound to happen because I'm fascinated by them. I like the shapes of the corridors. The color of the walls is the natural color of the rock. So, we took those elements and combined them with, of all things, a lot of tiles. The Arrakeen palace is very earthy yet it boasts all these wonderful tiles and mosaics. I think we were influenced a little bit by the cathedral in St. Mark's Square in Venice...a little Byzantine as well."

The Emperor's Throne Room:

"To convey the almost corrupt sense of wealth exuded by the high-living Emperor and his minions, Masters turned to the most obviously recognizable monetary status symbol around... gold... from which to weave his designs.

"His whole planet is made of gold,' says Masters. 'All the buildings are gold throughout. That's why the throne room has been so much fun to do. We've used some stone with it, a lot of jade. This sort of elegance is quite routine for the emperor. He doesn't know anything but gold and jade. Even his spaceship reflects that kind of taste. It's a flying palace. A gold ship.'"²²

2021

²² Naha, Ed. 1984. *The Making of Dune*. N.p.: Berkley Books.

Who were the interpreters involved?

- The Interpreters involved in this movie are primarily director Denis Villeneuve²³, production designer Patrice Vermette²⁴, and cinematographer Greg Fraser²⁵, writers Jon Spaihts, Denis Villeneuve, and Eric Roth²⁶. Denis Villeneuve is a French-Canadian contemporary A-list film director and writer who has worked on films such as *Prisoners* (2013), *Arrival* (2016), *Blade Runner 2049* (2017), and of course *DUNE* (2021) his work has, in recent years, been focused on the science fiction genre. *Arrival* (2016) and *Blade Runner 2049* (2017) are both science fiction films. He is known for his sleek, integrated, and color-focused style of filmmaking. Patrice Vermette is a Canadian production designer and art director who has partnered with Denis to create the unique world of *DUNE*. His previous works also include *Prisoners* (2013) and *Arrival* (2016). John Spaihts wrote many popular stories such as *Doctor Strange* (2016), *Passengers* (2016), and *Prometheus* (2012) among others. Eric Roth is an extremely well-known and famous scriptwriter. He helped to write famous movies such as *Killers of the Flower Moon* (2023), *The Curious Case of Benjamin Button* (2008), and *Forrest Gump* (1994). Among this list of high-profile producers Eric Roth and Denis Villeneuve are the only people who have interpreted book to film adaptations.

What was Frank Herbert's interpretation of the movie adaptations?

- Frank Herbert has unfortunately passed, however, the rights to *DUNE* are owned by his son Brian Herbert who was a co-producer of the movie.

How did the production designers and film developers approach their interpretations?

- The Interpreters approached the set's design through the lens of Nature, specifically Patrice Vermette.

“THE WORLD-BUILDING PROCESS for Dune was strongly influenced by nature, reflecting a central theme in the story: humanity's attempts to adapt to new environments and make life sustainable.

For example, the design for the Atreides's castle on Caladan was inspired by the honeycombs in beehives, the hexagonal shapes forming a pattern language for its

²³ “Denis Villeneuve.” n.d. IMDb. Accessed May 8, 2024.

https://www.imdb.com/name/nm0898288/?ref_=nv_sr_srsrg_0_tt_2_nm_6_q_Denis%2520Villeneuve.

²⁴ “Patrice Vermette.” n.d. IMDb. Accessed May 8, 2024.

https://www.imdb.com/name/nm0894411/?ref_=nv_sr_srsrg_0_tt_0_nm_7_q_Patrice%2520Vermette.

²⁵ “Greig Fraser.” n.d. IMDb. Accessed May 8, 2024.

https://www.imdb.com/name/nm0292132/?ref_=nv_sr_srsrg_4_tt_0_nm_8_q_Greg%2520Fraser.

²⁶ “Eric Roth.” n.d. IMDb. Accessed May 8, 2024.

https://www.imdb.com/name/nm0744839/?ref_=nv_sr_srsrg_0_tt_0_nm_8_q_Eric%2520Roth

architecture. "They stack well together," explains Patrice Vermette. "By integrating the castle into a mountain, we could tell the story that the Atreides are trying to blend in with nature. It's like Frank Lloyd Wright's Fallingwater house, melding with the environment." The process of approaching the sets of *DUNE* (2021) was influenced not only by nature but also by others' interpretations of nature. The quote mentioned that Patrice based his interpretation on how Frank Lloyd Wright's Fallingwater House integrates with nature.

Set specific: "The training room in Castle Caladan was an immersive set with bas-relief wood-paneling murals, a large skylight, and soft light coming in through a detailed arched window. Three wooden practice dummies stood eerily on one side of the set, foreshadowing the Harkonnen's' distinctive silhouettes. The room also doubled as an armory, prominently featuring Atreides blades as well as prizes of war weapons taken from defeated enemies. The set wasn't one of the largest builds in the production, but it certainly had a soul. There was a natural mood of both gravity and intimacy."

Director Denis Villeneuve said this of the Arakeen Great palace; "Atreides's new home needed to look like an old, battered building that has been sandblasted by the desert wind over thousands of years, it has been designed to resist massive sandstorms, and they occur every three weeks on this planet."²⁷

²⁷ Lapointe, Tanya. 2021. *The Art and Soul of Dune*. N.p.: Insight Editions.

First Investigation

The first scene of the investigation will be the environment of one of Castle Caladan's training rooms. This scene is depicted in all four cinematic adaptations of *Dune*. The book's description and setting of the scene is a bright, light-filled, empty room with multiple skylights and one lone table. On the table was a variety of training equipment and objects of study. Some descriptions of the room are included, in the order of the narrative.

Book Scene Descriptions

"Thufir Hawat slipped into the training room of Castle Caladan, closed the door softly." (35)

"He stared across the big room bright with the light of noon pouring through the skylights, saw the boy seated with back to the door, intent on papers and charts spread across an ell table." (35)

"A cloud shadow passed over the skylights." (36)

"'I heard you coming down the hall,' Paul said. 'And I heard you open the door.'" (36)

"Hawat pulled up a chair across from Paul, sat down facing the door.

He did it pointedly, leaned back, and studied the room. It struck him as an odd place suddenly, a stranger-place with most of its hardware already gone off to Arrakis. A training table remained, and a fencing mirror with its crystal prisms quiescent, the target dummy beside it patched and padded..." (36)

"Paul looked up at the skylight, aware that it had begun to rain. He saw the spreading wetness on the gray meta-glass." (37)

Descriptions of the Castle itself include.

"...and the ancient pile of stone that had served the Atrides family for twenty-six generations bore that cooled-sweat feeling it acquired before a change in weather." (1)

This scene has objective descriptions listed in it. "Training room," "big room bright with the light of noon pouring through the skylights," "A training table remained, and a fencing mirror with its crystal prisms quiescent, the target dummy beside it," "Empty," "Skylights." Apart from these, there is some room for interpretation to be made.²⁸

²⁸ Herbert, Frank. 1984. *DUNE*. Putnam

Jodorowsky's DUNE

**Mass and Form: Heavy or lightweight?
Sharp angles? Curves?**

The room interior is large and circular in the shape of a half sphere intersected by the floor plane.

**Thermal character and Air Quality:
Drafty? Stuffy? Cool? Warm? Cold?
Hot?**

According to the sketch and the description the space is clean and open. The room is on a spaceship and more than likely has recycled air.

**Light conditions – Natural or artificial?
Bright or dim? Flickering or Steady?
Glare? Warm or Cold**

The lighting in this scene is unknown exactly, however, the glass dome more than likely lets in starlight that would be similar to a night sky on a new moon night.

Integrated Tech: Describe.

In the empty room, there is a fighting robot resembling a human. The space is also connected to a spaceship and it can be assumed that there are integrated technologies in the space.

Mood: light, airy, dark broody?

This is difficult to tell because the space is only drawn and not filmed.

**Spatial arrangement: Densely spaced?
Open areas?**

The space is one large empty room in which there is one door. The borders of said room are defined by the edge of a large glass dome.

**Finishes/Materials, Decoration, Art-
work – visual quality: describe how
these LOOK**

The interior material of the dome is glass. It is on the side of a spaceship and therefore has a feeling of openness. As one trains they can look up to the stars of space.

**Perception of safety: Feels safe and
secure? Feels unsafe? Describe.**

The scene according to the characters feels safe, as there are no impressions of unease used by the filmmakers. Plot-wise there would be no reason to create impressions of unease.

**Auditory character: Echo? Resonant or
dampening?**

The scene was never filmed, however, it can be assumed that the materials are smooth and the dome likely reflects sound. The scale of the room more than likely produces and echo as well.

**Size/Scale: Human scaled? Oversized?
Undersized?**

The space is not human scale. The space is a training room but the scale of the room is huge. It's as though the room could host a military battle simulation.

**Permanence: How long has the place
existed? How long will it exist?**

From the sketch it is impossible to tell. However, the room is on the side of a large spaceship.

**Finishes/Materials, Decoration, Art-
work – haptic quality: describe how
these FEEL to the touch**

It is unknown based on the information provided by the sketch and the script, but it can be assumed that the tactile nature of the interior finishes are smooth, cold, and utilitarian.

Privacy? Surveillance? Exposure?

The level of privacy in the space is difficult to pin down exactly because there is no hint of what programs would be adjacent to the space. However, the visual transparency of the glass dome creates impressions of openness which is commonly associated with public spaces.

Occupancy: Overcrowded? Empty?

In the scene, there is one other man and the fighting robot that occupies the space. The space is empty for the most part. It almost seems that there is too much open space for what the room should be.

Jodorowsky

Figure 1. Jodorowsky's First Scene analysis

How is the design of the set different or similar to the book's description?

- Although the set was never built, much can be interpreted from the sketch provided. The scene does not take place on Castle Caladan, but instead on the side of a spaceship. The space is a large glass dome open for viewing space. The sketch implies mammoth proportions of the dome in question. The difference between the book's description is the setting, the book takes place on a planet in a large empty room with multiple skylights, and Jodorowsky's adaptation takes place on a ship in space.

How are the production design sets influenced by the individual artist, rather than and/or in addition to the text?

- In all works of art, there is personal expression projected onto the piece. In Jodorowsky's *DUNE*, all images produced from the movie were made by the listed artists above. There were no built interior or exterior sets. However, the setting in which the proposed scene would take place is a spaceship drawn by Jean Giraud, inspired by an original concept design by Chris Foss. In this instance, none of the elements of the book's description were considered in this scene.

How do literary descriptions in the narrative affect the architecture of the scene?

- In Jodorowsky's *DUNE*, there is no faithfulness to the source material that the other *DUNE* iterations have. However, the concept of "a big empty room with (a) skylight(s)" is not lost in this translation. The room is still described as a "training room" and the scene's content still consists of Paul training in combat.²⁹

Are there discrepancies from the book to the movie, if so, why are they different?

- Jodorowsky's *DUNE* varies from the source material so much that there could be a case made that it should not be called "DUNE." In an interview, he stated that it was "My own vision."³⁰ In the context of architectural inspiration taken within this scene, you can see that there are not only creative liberties taken, but fundamental differences from the imagined architecture of the book to the sketch-script drawings by Jean Giraud. These discrepancies are different due to the creative vision of Jodorowsky.

How do the production design decisions (i.e. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation in the scene?

- Jodorowsky's *DUNE* was never filmed and would therefore be impossible to know. However, the implied scale of the room would have reinforced the degree to which human technology had advanced. Reinforcing the world-building of the scene and communicating to the audience the epic scale of the story.

How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?

- In this scene, the room is simply a setting for training. There is nothing in the room except for a training robot.

²⁹ Herbert, Frank. 1984. *DUNE*. Putnam

³⁰ Pavich, Frank, dir. 2013. *Jodorowsky's DUNE*. City Film, 2013.

<https://play.max.com/movie/156a811b-e47c-40e6-95ea-9eaf69f488e3>.

How does the fictional site of the building affect its interior design?

- The site of the building is a spaceship. My architectural education does not extend to interstellar vehicles.

How is the architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, materials, etc.)

- The scale and form of the training room are implied to be a massive dome. The material of said dome is glass because it is on the side of the spaceship. If the scene had been filmed, the background would have been a sky of stars. The scene would have appeared as though Paul were fighting in space on the ship's side. The room's scale would have been the primary vessel by which the filmmakers would have communicated their intention.

How do architectural elements described in the book appear in the scene?

- In Jodorowsky's *DUNE*, it looks like an empty room with one large glass dome. The scene has a minimal architectural correlation to the book description.

What architectural elements were taken out from the film scene?

- The descriptions of architecture that were taken out of Jodorowsky's *DUNE* are the skylights, training table, corridors, doors, the personal appreciation of the room's old occupants as mentioned by the character Hawat, stone walls, the fencing mirror, and practice dummies.

Which elements were kept?

- The elements that were kept include the concept of a large empty room with (a) skylight(s); a training dummy could also be interpreted through the lens of a fighting robot.

How do camera angle, movement, and other cinematographic decisions accentuate the architecture? Is this accentuation consistent with the literature?

- The sequence of camera movements in the script book includes an introduction to the interior of the training dome through a camera zoom that extends from space through the glass of the dome and into the training room. The next camera cut shows the dome from the floor, as though the camera is embedded into the floor pointing to the apex of the dome, a wide field of view accentuating the scale of the dome.

What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?

- The filmmakers for Jodorowsky's *DUNE* are attempting to frame the main character, Paul as the literal messiah of humanity, a pre-omnipresent being conceived through a virgin birth and destined to possess unlimited power; extremely divorced from the *DUNE* written by Frank Herbert. As a result, the architectural decisions reflect the sensational nature of the main character. This is not, however, consistent with the novel.

How does the architecture of the scene relate to its original literary description? (Jodorowsky 1975)

- The architecture of the scene does not relate to the original literary description. The only similarities that relate to the book is the fact that it is a large, open room with a large “skylight.” In this case, it is a large glass dome.³¹

³¹ Jodorowsky, Alejandro DUNE (1975)

DUNE 1984

Mass and Form: Heavy or lightweight? Sharp angles? Curves?

The interior of the room is tall with an adjoining low-ceiling large corridor-room. The interior is proportioned as a perpendicular intersection of two rectangles.

Thermal character and Air Quality: Drafty? Stuffy? Cool? Warm? Cold? Hot?

The thermal character of the space appears to be fairly stuffy. The color of the interior materials are brown and

Light conditions – Natural or artificial? Bright or dim? Flickering or Steady? Glare? Warm or Cold

Within this scene there is only interior lighting as it is raining and the set only appears to have one window open to the outside. The lighting is fairly consistent with a high color temperature.

Integrated Tech: Describe.

The integrated technology in the space includes multiple control panels and an imbedded fighting robot in the ceiling. This space allocation is also represented in the floorplan.

Mood: light, airy, dark broody?

The mood of the space doesn't necessarily feel dark but rather feels serious, this is accentuated by the character's dialogue. The dark material palette also contributes to the seriousness of the scene.

Spatial arrangement: Densely spaced? Open areas?

The spacial arrangement of the room is open with one table and a training space for the fighting robot occupying the floor plane. The space is open.

Finishes/Materials, Decoration, Art-work – visual quality: describe how these LOOK

The visual quality of the materials are dark-tan colored and bronze. The overall visual quality of these materials are dark reliefs with a variety of stylistic motifs represented.

Perception of safety: Feels safe and secure? Feels unsafe? Describe.

The room feels safe to the characters as it is their home. The characters present a sense of familiarity to the space. The space feels warm, inviting, and familiar. Especially with the rain storm going on outside.

Auditory character: Echo? Resonant or dampening?

The auditory character of the space isn't novel or different from a "typical" space. The wall, ceiling, and floor materials are hard surfaces, however, they are ornate reliefs and therefore, scatter the sound in the space.

Size/Scale: Human scaled? Oversized? Undersized?

The scale of the room is about human scale with a ceiling height of the corridor about 8ft. But the training room height is about 25 ft tall. The room is designed for the training robot to drop from the ceiling.

Permanence: How long has the place existed? How long will it exist?

The novel states that the building has been in use for 26 generations of one family. The training room appears to be fairly new due to the shine of the interior finishes.

Finishes/Materials, Decoration, Art-work – haptic quality: describe how these FEEL to the touch

The tactile nature of the Materials are grainy but polished. One can see the wood grain popping out of the wall while reflecting an interior finish.

Privacy? Surveillance? Exposure?

The program of the room is a training room that is visually open with an "L"-shaped floor plan. The room is visually private from other rooms in the castle and from the outside.

Occupancy: Overcrowded? Empty?

In the space, there are four people total, with military troops lining a hallway that leads into other rooms. These people are more for decoration than for serving a purpose.

1984

Figure 2. DUNE 1084 First Scene analysis

How is the design of the set different or similar to the book's description?

- The Design of the set is highly ornamental carved wood along the walls, floors, and ceilings. Brass metal highlights in the space are incorporated into the furniture. The motifs of the wood carvings show simple geometric shapes arrayed in patterns along the edges of the interior. These shapes include diamonds, circles, semi-circles, rectangles etc. At the capital of the interior columns, there is a relief in the shape of a peacock. These motifs do not correlate with the book description, rather, they are artistic choices by the interpreters. Within the book, there is an impression that the interior finish material is made of stone due to the description of Castle Caladan on page one. The space is a training room, with some of its equipment and "hardware" gone, however, the space does seem to carry a sense that it should be occupied by more furniture and equipment. As, in the book, it is said that only a table, some chairs, and a fencing mirror remained. The floorplan of the room is "L" shaped. This is not necessarily a divorce from the book; it seems this creative decision is more associated with the desired blocking of the film cameras to separate the first part of the scene from the second part visually. The movie visual does not have a skylight, however, the high space in the movie scene is used to showcase a training "robot." Of which there is no description in the book. This could also be a reference to Jodorowsky's original interpretation as well.

How are the production design sets influenced by the individual artist, rather than and/or/in addition to the text?

- In *DUNE* (1984) The main production designer Anthony Masters, said "Caladan is, apparently, a world quite like our own but more lush. It has lots of rain so the forests are beautiful and plentiful. We figured, well, if we have all these gigantic tree forests, let's make everything on the planet out of wood. In general, the movie was influenced by a number of styles: Venetian, Egyptian, and Early Victorian. Caladan itself, however, is just a combination of styles. It's sort of Baroque, I suppose, but not Renaissance. It may look that way, initially, but that's just an illusion. We tried to combine traditional styles with styles of the future. The latter, of course, we had to invent. What I was really trying not to do was to make anything in this movie look like anything from 2001."³² It is obvious in Masters' response that they take inspiration from the book. However, the way in which they draw inspiration from the book does not align with the author's intent. The mention of styles like baroque, Renaissance, and Venetian are the results of interpreter bias, as these "styles" are not directly mentioned in the book, but when the book states architectural elements like stone interiors and skylights, the removal of these elements leads to contradictions between the book and film mediums. The logic behind an all-wood interior is sound and book-accurate in Anthony's interpretation of the planet Caladan, however, this logic being applied to the interior sets is not consistent with book descriptions of Castle Caladan. "...and the ancient pile of stone that had served the Atreides family for twenty-six generations bore that cooled-sweat feeling it acquired

³² Naha, Ed. 1984. *The Making of Dune*. N.p.: Berkley Books.

before a change in weather.” For a castle to be described as “ancient,” “serving the Atreides family for twenty-six generations,” and “cooled-sweat”³³ this describes the human perception of condensation caused by a difference in temperature from the interior to the exterior that is typical of stone and concrete materials. This change is brought about by Masters’ interpretation of what would make an “appealing” interior that is, conveniently, more inexpensive than ornamental stone veneer, justifying the decision under the guise of site specificity.

How do literary descriptions in the narrative affect the architecture of the scene?

- In *DUNE* (1984) the interior of this scene is partially affected by the fact that footsteps could be heard from one of Paul’s mentors. “I heard you coming down the hall,” Paul said. “And I heard you open the door.”
“The sounds I make could be imitated.”
“I’d know the difference.”³⁴

The “L” shape plan of the room could have been influenced by this pivotal dialogue. In the movie, this dialogue is accentuated by the sound of footsteps down the hall. The filmmakers could have used this plan shape to support the camera position in the bottom-left corner of this “L” shaped room. The description of the room as being big, open, and empty is decently translated into this iteration. The words “big” and “empty” are subject to interpretation. However, a bright room illuminated by skylights, the assumed interior finishes, and “grey meta-glass” is not seen in this scene. The basic principles of what the author intended are seen in the interior set and the intention of the scene is carried out without the help of the originally intended architectural setting.

Are there discrepancies from the book to the movie, if so, why are they different?

- *DUNE* (1984) has a variety of differences between the book and the movie. However, objectively *DUNE* (1984) is a faithful adaptation to the story. Albeit, hastened into a 137-minute runtime. The primary reasons why there are differences between the movie to the book are simply the limited technologies available to accurately depict a universe as complex and unique as *DUNE*, overemphasis on certain aspects of the story, and underemphasis on others, creative liberties (not taken to the degree which Jodorowsky’s *DUNE* went), and an attempt to compress a 617-page book into a 2-hour movie.

How do the production design decisions (i.e. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation in the scene?

- The ornamental wood finishes in the interior set primarily showcase the difference between the Atreides and the Harkonnens. The ornateness and the “beauty” of the Atreides Castle are contrasted with the industrial nature of the Harkonnen’s home planet. This is used as a way to develop characters and further define their “roles.” Atreides are the good guys and Harkonnens are the bad guys. Another element of architecture that influences audience interpretation is the high ceiling void that drops down the fighting

³³ Herbert, Frank. 1984. *DUNE*. Putnam

³⁴ Herbert, Frank. 1984. *DUNE*. Putnam

robot. This move creates ominous impressions and a sense of foreboding around the machine as though it is a “test” for Paul.

How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?

- The character's interaction with the architecture of the scene reflects that which the book shows as well. As the character Gurney walks down the hall, Paul can hear his footsteps and recognize the identity of the person walking. The fighting robot is activated by a switch that is embedded into the wall of the room. The fighting robot also descends from a void in the ceiling.

How does the fictional site of the building affect its interior design?

- As stated by Production Designer Anthony Masters, the inspiration for the interior sets of Castle Caladan was the Planet Caladan itself with its many lush forests and plentiful timber. This approach led to using wood to shell the entirety of the interior of the training room.

How is the architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, materials, etc.)

- The scale of the training room is fairly small but the hierarchy of space allocation in the room is primarily focused on the double-height space where the fighting robot is utilized. This implies to the audience that the primary function of the room is to train with said robot. The ornamental wood and brass interior communicate to audiences that the “good guys” are the Atredies through visually appealing interior design. The lighting for most of the scene is ambient and is assumed, as no fixtures are present in the scene until the fighting robot is activated. There are four visible light fixtures surrounding the fighting robot; again, accentuating the “importance” of the robot.³⁵

How do architectural elements described in the book appear in the scene?

- The architectural elements described in the book are not represented in the movie. However, the concept of a large open room is present. The characters walk through a door and down a corridor into the room. There is a small, personal study/training table that Paul uses in this movie that was represented in the book.

What architectural elements were taken out from the film scene?

- There are no Skylights, natural light, practice dummies, interior stone walls, or fencing mirrors (which could be what the “fighting robot” was supposed to emulate).

Which elements were kept?

- The elements that were kept include a study table, the concept of a large room, although it was not necessarily empty, Gurney’s character monologue about the change of place, and the fact that it was raining outside.

How do camera angle, movement, and other cinematographic decisions accentuate the architecture? Is this accentuation consistent with the literature?

³⁵ Lynch, David, dir. 1984. *DUNE*. Dino De Laurentis Corporation, 1984.
<https://play.max.com/movie/4161ed78-fa68-4b0e-87f4-6fa537a848de>.

- For DUNE (1984) the camera angles for this scene are primarily focused on the characters in the scene. The set acts as a backdrop to the characters' dialogue scenes. The primary way in which the camera moves to showcase the architecture is when the "fighting robot" is activated. The Camera follows the module as it descends from the ceiling through a downward tilt shot. The significance of this movement emphasizes the significance of the robot as a respectable adversary to Paul.

What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?

- The filmmakers are attempting to showcase how "noble," "wealthy," and "beautiful" the Atredies are as a noble house. The room is ornamental and shows classical motifs through reliefs on the wall and ceilings. Like all nobility throughout history, whether intentionally or not, this attempt to show "beauty" through architecture is done to showcase wealth. This is not necessarily consistent with the books although the Atreides are themselves wealthy, compared to other houses, they are not. "...and your father's House isn't one of the big rich ones, lad. You know that."³⁶ Another decision of the filmmakers is to accentuate the fighting robot as it comes down from the ceiling. This is done through camera movement and through allocating space in the center of the room to the "fighting robot." This lets the audience know that this is the intended use of the room and how soldiers train.

How does the architecture of the scene relate to its original literary description?

- The architecture of the scene does not relate to the original literary description. The only similarities that relate to the book are the fact that it is a large, open room and a door and corridor that the character walks through.

³⁶ Herbert, Frank. 1984. *DUNE*. Putnam

DUNE 2021

Mass and Form: Heavy or lightweight? Sharp angles? Curves?

The room interior is large and tall. With an octagonal, Skylight opening in the center of the room. The floorplan is rectangular but the visual materials and interior lining is a mixture of octagonal angles and curves. The threshold into the room is a circle surrounding the triangular pointed door. The windows in the room is a lattice of curved shapes and square motifs.

Thermal character and Air Quality: Drafty? Stuffy? Cool? Warm? Cold? Hot?

The thermal character of the room appears to be decently warm and open. The color grading of the scene implies that the room is a comfortable temperature for training. The warm light pouring in through the curved lattice window creates impressions of warmth and comfortability in the space.

Light conditions – Natural or artificial? Bright or dim? Flickering or Steady? Glare? Warm or Cold

The lighting of the space is mostly natural light coming in through the arced window. The time of day is morning so the color temperature is warmer than normal. The “skylight” does not have any light pouring into the space. The artificial light is produced by floating “glow globes” that light the perimeter of the room with a warm light warmer than the window light.

Integrated Tech: Describe.

The technology in the space is primarily the glow-globes in the corner providing light for the corners of the room. Light in the corners creates feelings of openness and expands the room. The concept of glow-globes is that they float to you when light is needed. There is also a hearth in the center of the back wall.

Mood: light, airy, dark broody?

The mood of the space is light primarily because the room is flooded with “natural” light from the lattice window.

Spatial arrangement: Densely spaced? Open areas?

The room is extremely open with sparse furniture making up the interior due to the narrative of events of the plot. The room is occupied by two tables and dueling dummies with the room’s amenities occupying the interior lining of the room.

Finishes/Materials, Decoration, Art- work – visual quality: describe how these LOOK

The interior wood ornamental reliefs show a highly ornate scene of an ancient human figure in a hieroglyphic style in the corners of the room. The stone walls look old yet functional, with some condensation build-up. The wood floors are in an octagonal pattern, reflecting the octagonal skylight centered in the ceiling plane. The ceiling has wooden boards yet in a linear pattern, against the pattern of the floor.

Perception of safety: Feels safe and secure? Feels unsafe? Describe.

The room feels safe as it is bright and open without visual hindrance. The concept of a training room is a space for preparing for unsafe times in a safe environment.

Auditory character: Echo? Resonant or dampening?

The auditory character of the space is resonant because Paul states that he can “hear your footsteps” there is also a slight echo in the room as well as heard in the scene where Paul jumps over the table. The surfaces are not necessarily noise dampening as most surfaces are flat.

Size/Scale: Human scaled? Oversized? Undersized?

The scale of the room is large with a ceiling height of roughly 15 ft. The un-opened skylight in the center of the room adds a further, unidentified height. The room is intended to be a training room. The purpose and activities that take place in the room might require a high ceiling.

Permanence: How long has the place existed? How long will it exist?

The novel states that the building has been in use for 26 generations of one family. The room roughly reflects this through the “sweat” of the interior stone and the ornamental wood reliefs in a more hieroglyphic style of ornament. This building appears as though it could exist for a long while more.

Finishes/Materials, Decoration, Art- work – haptic quality: describe how these FEEL to the touch

The tactile nature of the wood reliefs is smooth and finished. The feel of the stone is wet and unfinished yet smooth as well.

Privacy? Surveillance? Exposure?

The room is large and open. However, it is not visually open to other programs or the outside.

Occupancy: Overcrowded? Empty?

The space is empty. Occupied by only two people, two tables, and three practice dummies. The floorplan is very open with no architectural insertions impeding the free plan of the room.

2021

Figure 3. DUNE 2021 First Scene analysis

How is the design of the set different or similar to the book's description?

- The design of the set is similar to the book through its emptiness, the fact that it has a skylight (albeit it does not produce light), stone interior walls, and that it is bright with light. The dialogue also matches the sequence of the scene. The interior stone walls, the marker of Castle Caladan, which were not seen in the previous iterations, are finally shown in this iteration. However, the set differs from the book's description through the ornamental lattice window, the change in weather is not represented, there is no fencing mirror with "quiescent crystal prisms," glowglobes in the corners of the rooms, and the fact there is no hallway outside of the room shown. In the book, there is also an impression that there are multiple skylights instead of one large skylight. Overall, this is a fairly true interpretation of the book.

How are the production design sets influenced by the individual artist, rather than and/or in addition to the text?

- Production designer Patrice Vermette stated in the *Art and Soul of DUNE* book that he took a great deal of inspiration from nature. Both he and Denis Villeneuve communicated closely to design the sets.³⁷

How do literary descriptions in the narrative affect the architecture of the scene?

- In *DUNE* (2021) the narrative affects the architecture of the scene through the fact that there are stone walls in the training room in Castle Caladan which is described as an "ancient pile of stone."³⁸ In the scene there exists a skylight, however, it is not used during the duration of the training scene. The room is large, open, and flooded with light as mentioned in the book. The character Paul also stands with his back to the door as mentioned in the text; although in the text he is seated. There is, however, not a visible hallway leading to the room. The footsteps of the characters are perceived through walking inside the room. This relates to the auditory character of the walls.

Are there discrepancies from the book to the movie, if so, why are they different?

- The discrepancies from the book to the movie are subtle such as character motivation changes, time emphasis of certain scenes for time, tasteful changes in character dialogue that resonate with contemporary audiences, and excess scenes that did not need to be included were cut to effectively tell the story within the timeframe of two and a half hours. The movie's content only covers the first half of the first book of the *DUNE* novel series.

How do the production design decisions (i.e. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation in the scene?

- The design of the interior set influences the audience to believe that the Atreides family places a large emphasis on training and having a good military yet also having class and sophistication. Later mentioned in the film, "Atreides troops are the finest in the

³⁷ Lapointe, Tanya. 2021. *The Art and Soul of Dune*. N.p.: Insight Editions

³⁸ Herbert, Frank. 1984. *DUNE*. Putnam

Imperium.” The room emphasizes the importance warrior culture has on their house. The wooden reliefs depict warriors of old juxtaposed next to flower motifs, the training dummies are battered and used. The ceilings are tall making the audience question the nature of the training.

How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?

- The Characters interact with the architecture of their environment primarily through the furniture. The set acts as a backdrop to the interaction of characters. The character Gurney throws a knife at the table for Paul to use, Paul trains with the practice dummy at the beginning of the scene, and to avoid an attack Paul jumps over the table when sparring with Gurney. This interaction does not hold significance to the story.

How does the fictional site of the building affect its interior design?

- The site of the building is that of a lush water-rich planet that is not too hot and not too cold. How the site of the building affects the design is best described in the *Art and Soul of DUNE* book during an interview with Patrice Vermette, “By integrating the castle into a mountain, we could tell the story that the Atrides are trying to blend in with nature.”³⁹ This refers to the castle but the logic was applied to the Training room set as well. Caladan is a lush planet and therefore it makes sense that there would be instances of spaces blending the indoor and the outdoor. The ornamental lattice arched window provides adequate light into the space with the morning light pouring into the window. The Solar orientation of the room is important to consider with the skylight and the window both being affected by the solar path.

How is the architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, materials, etc.)

- The Architecture communicates to the viewer through the visual motifs in the lattice window, the ornamental wood relief murals, the nature of the stone walls, and the curved and octagonal geometry. The viewer senses that the room has been used often yet is regularly maintained, that the room should be more occupied than it currently is, and that this is a room that Paul frequents with his masters. The scale and openness of the room imply flexibility as well, as though the room could change programs easily to fit the current needs of the Atrides family.

How do architectural elements described in the book appear in the scene?

- The skylights mentioned in the book change into a large singular octagonal skylight that does not show light during the movie scene. The training tables remained. They are wooden and appear highly ornamental and large for practical use in a combat training room. There were no chairs as well.

What architectural elements were taken out from the film scene?

- There was no hallway, fencing mirror, multiple skylights, or chairs.

Which elements were kept?

³⁹ Lapointe, Tanya. 2021. *The Art and Soul of Dune*. N.p.: Insight Editions

- The elements that were kept include the concept of a large open empty room, at least one skylight, a bright room filled with light, training tables, and stone walls.

How do camera angle, movement, and other cinematographic decisions accentuate the architecture? Is this accentuation consistent with the literature?

- The architecture of the scene is accentuated by the second shot of the scene after it transitions. The first one shows an intimate shot of Paul training with the practice dummy, the second is a wide shot of the room showing Gurney walking across the empty room toward a training table, showing all the prominent architectural elements and setting up the scene for the audience. The shots show the intensity of the combat between Gurney and Paul through the fast cuts and close-ups of the choreographed fight scene. This is consistent with the literature. The final camera shot is a close-up zoom of the practice dummies in the room coupled with a change in the score of the foreshadowing a cut to the Harkonnen characters.

What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?

- The filmmakers are attempting to convey that the Atreides family is in tune with nature and morally good. This is consistent with the novel's portrayal of the Atreides family. Through the use of motifs and landscape decisions, production designer Patrice Vermette merges the built environment with the natural environment. This paints the Atreides as the “good guys.” The castle does not necessarily convey the typical signs of wealth, however, the sheer scale of the rooms showcases the wealth of the family.

How does the architecture of the scene relate to its original literary description?

- The architecture of the scene relates to the original literary description through the concept of a bright, open, training room with stone walls, skylights, and training tables. Although the room is not a “perfect” translation, it is the most accurate to the source material.

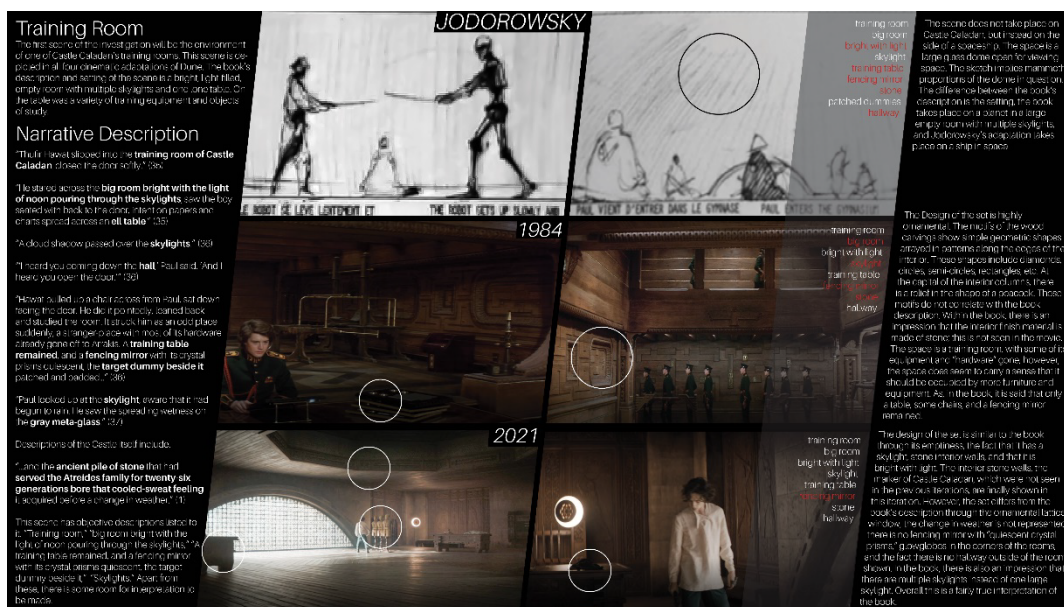


Figure 4. DUNE First Scene analysis

Second Investigation

The following description investigation will investigate the objective and subjective descriptions provided by the narrative. This scene takes place in the great hall of the Atreides Palace in the fictional City of Arrakeen. The content of the scene is a Freman woman gifting a knife to The Lady Jessica. However, Jessica is unaware of her intentions and reacts with tense caution. It is implied in the Narrative that this is the first time that Jessica observes and occupies the space. A space “formerly” occupied by her enemies.

Book Scene Description

“All around the Lady Jessica-piled in corners of the Arrakeen Great Hall, mounded in the open spaces -stood the packaged freight of their lives: boxes, trunks, cartons, cases partly unpacked” (61)

“Jessica stood in the center of the hall. She moved in a slow turn, looking up and around at shadowed carvings, crannies and deeply recessed windows. This giant anachronism of a room reminded her of the Sisters' Hall at her Bene Gesserit school. But at the school, the effect had been warmth. Here, all was bleak stone.” (61)

“Some architect had reached far back into history for these buttressed walls and dark hangings, she thought. The arched ceiling stood two stories above her with great crossbeams she felt sure had been shipped here to Arrakis across space at monstrous cost. No planet of this system grew trees to make such beams-unless the beams were imitation wood. She thought not.” (62)

“...this echoing room.” (62).

“She shuddered, glanced at the slit windows high overhead. It was still early afternoon here, and in these latitudes the sky looked black and cold- so much darker than the warm blue of Caladan.” (62).

“She whirled, saw him striding from the arched passage to the dining hall.” (63)

“‘I thought you might have lost yourself in this hideous place,’ he said.
‘It is a cold house,’ she said.” (63)

“‘The whole city feels cold,’ she said.
‘It's a dirty, dusty little garrison town,’ he agreed. ‘But we'll change that.’ He looked around the hall. ‘These are public rooms for state occasions. I've just glanced at some of the family apartments in the south wing. They're much nicer.’” (63)⁴⁰

⁴⁰ Herbert, Frank. 1984. *DUNE*. Putnam

Jodorowsky's DUNE

<p>Mass and Form: Heavy or lightweight? Sharp angles? Curves?</p> <p>The form of the building is large and rectangular. The entrance to the room is blocked by a large flowing fabric. The entrance is a large rectangular void in the wall. The exterior wall is studded with un-identified protrusions. The thickness of the wall visually indicates mass.</p>	<p>Spatial arrangement: Densely spaced? Open areas?</p> <p>The spacial arrangement of the room is open with sparsely spaced furniture and the impression of decorative plants.</p>	<p>Permanence: How long has the place existed? How long will it exist?</p> <p>It is difficult to determine how long the building existed in the sketch, however the book gives an indication that the building served the "Old Empire." It is unknown exactly how long this has been, however, one can infer that it is more than likely the span of millennium.</p>
<p>Thermal character and Air Quality: Drafty? Stuffy? Cool? Warm? Cold? Hot?</p> <p>The sketch does not give an indication of the thermal character of the scene. Neither does the script. The thermal character can be guessed from the form of the building but it is not known.</p>	<p>Finishes/Materials, Decoration, Art-work – visual quality: describe how these LOOK</p> <p>The finish of the material is believed to be stone from the mass of the walls. The observable decoration are plants and a large fabric separating the partition of the room from the hall. Interior plants are also used.</p>	<p>Finishes/Materials, Decoration, Art-work – haptic quality: describe how these FEEL to the touch</p> <p>The stone is most likely dusty due to the site, with a high thermal mass. Warm during the night but cool during the day. The fabric appears to blow with the wind. It is not rigid yet it does not forsake its purpose as a partition. The interior plants appear to be bushes but look more grass-like than other plants.</p>
<p>Light conditions – Natural or artificial? Bright or dim? Flickering or Steady? Glare? Warm or Cold</p> <p>The sketch does not give an indication of the lighting in the space. The space appears to be enclosed, without natural light.</p>	<p>Perception of safety: Feels safe and secure? Feels unsafe? Describe.</p> <p>The scene according to the characters feels safe. As there are no impressions of unease used by the filmmakers. Plot-wise there would be no reason to create impressions of unease.</p>	<p>Privacy? Surveillance? Exposure?</p> <p>As stated in the script, the scene location takes place in Jessica's bedroom and not in the Arakeen Great Hall. This makes the room intended as a private program. However, the partition is not rigid, it is instead a loose fabric. Visually the space is enclosed, however, the circulation into the room is open and audibly open.</p>
<p>Integrated Tech: Describe.</p> <p>The room has no integrated technology.</p>	<p>Auditory character: Echo? Resonant or dampening?</p> <p>The room has smooth large walls that more than likely produce an echo.</p>	<p>Occupancy: Overcrowded? Empty?</p> <p>The room has multiple people in it but has the capacity to occupy more. Yet it is designed to house only one or two people. The room is most likely designed for the luxury of the wealthy due to the large square footage of the hall.</p>
<p>Mood: light, airy, dark broody?</p> <p>The "mood" of the room is hard to pin down through a sketch but the scene depicts a tense interaction between characters.</p>	<p>Size/Scale: Human scaled? Oversized? Undersized?</p> <p>The scale of the room is massive. The interior is a large rectangular prism with a large ceiling height and large base as well.</p>	<p>Jodorowsky</p>

Figure 5. Jodorowsky's Second Scene analysis

How is the design of the set different or similar to the book's description?

- The sketch is similar to the book description through the fact that the room is large and more than likely has an echo due to the smooth walls and large flat surfaces in the room. In the sketch, and as mentioned in the script, the room is full of objects that need unpacking and placement. The ceiling height is large and appears about two stories high as the book description says. The description of "bleak stone" does remain in the line drawing sketch. The visualization differs from the book in that there are no "shadowed carvings, crannies, and deeply recessed windows"⁴¹ visible in the sketch. The visualization does not show an arched ceiling or wooden cross beams. In the sketch, there was no indication of buttressed walls or any great crossbeams. The program of the space is also different from Jodorowsky's script. It is a bedroom, but the book describes it as a public great hall. There is no arched passage into the dining hall. The sketched room does not indicate any of the details described in the book.⁴²

How are the production design sets influenced by the individual artist, rather than and/or/in addition to the text?

- The obvious difference between the book description and the sketch is the limited nature of the visualization. The artist, Jean Girard, in collaboration with Jodorowsky, created a space they imagined the scene to take place.

How do literary descriptions in the narrative affect the architecture of the scene?

- The literary descriptions in the narrative more than likely affected the scene through the scale of the room. It was said that the room was tall and "giant," the quick sketch does not show any of the other elements of architecture described in the book other than, what can be guessed as, stone materiality and scale.

Are there discrepancies from the book to the movie, if so, why are they different?

- Yes, there are many differences between the book and the sketch script. To begin, the first difference is the difference in program. The program of the room is a bedroom and not a great hall, like the book mentioned. There are also no "shadowed carvings, crannies and deeply recessed windows" present in the visualization. The nature of the "shadowed carvings"⁴³ is unknown but the wall texture in the sketch appears smooth. In the visualization, the walls are not buttressed and there are no large wooden cross beams. The passage from the room is not arched; it is a rectangular opening. The qualitative differences between the sketch and narrative are difficult to interpret because the sketch does not show elements that typically reveal the "mood" of the interior. Such as materiality, lighting, color-grading, etc. The two scenes are different because of the nature of the sketch and the difference in the program in which the scene takes place.

⁴¹ Herbert, Frank. 1984. *DUNE*. Putnam

⁴² *DUNE*. 1975. Compiled by Alejandro Jodorowsky. N.p.: Michel Seydoux.

<https://archive.org/details/dune-bible-viewing-alejandro-jodorowskys-dune-complete-book>.

⁴³ Herbert, Frank. 1984. *DUNE*. Putnam

How do the production design decisions (i.e. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation in the scene?

- The primary production design element that communicates to the viewer in the sketch is the scale of the room. The scale is implied to be multiple stories high. “Overkill” for a private program. The scale of the room informs the viewer that this family is wealthy and implies that the scale of the story is proportional to the scale of the sets.

How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?

- Character interaction with the architecture includes the candidates for housekeeper meeting with Lady Jessica walking through the passage into the bedroom. The significance is simply character introduction.

How does the fictional site of the building affect its interior design?

- It is unknown how, in Jodorowsky’s DUNE interpretation, the planet Arrakis affects the building. However, it can be assumed that the scale of the hall is reactionary to the hostile climate of Arrakis. Affirming that humanity needs megalithic buildings to survive on the planet.

How is the architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, materials, etc.)

- The scale of the interior in the sketch is very large. Showing how large the setting is and implies the monumentality of the overall building. The scale of the sets, also to a degree, according to the cinematic language at that time, implies the scale of the plot and storyline.

How do architectural elements described in the book appear in the scene?

- Architectural elements in the visualization that correspond to the narrative are the passageway/door into the room. The fabric is the only separation between the hallway and the bedroom. But instead of being an arched threshold, the door is square and has a lining of a different material as seen in the image.

What architectural elements were taken out from the film scene?

- Arched passageways, arched ceilings, windows, wooden beams, buttressed walls, and dark hangings were taken out of the visualization.

Which elements were kept?

- The “giant” scale of the room was kept. The stone materiality was most likely kept, although there is no exact indication that the wall material is stone.

How do camera angle, movement, and other cinematographic decisions accentuate the architecture? Is this accentuation consistent with the literature?

- The camera movement accentuates the scale of the human figures walking through the door. The sketch implies a wide-angle shot from the floor that makes the occupants walking seem larger than they are. At the same time, this camera angle makes the architecture seem smaller by equating the height of the occupants with the height of the ceiling through perspective. The occupants walking in are candidates for housekeeper but

one has a hidden knife meant as a gift for Lady Jessica. This camera angle and lens length are consistent with the narrative.

What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?

- The filmmakers are attempting to convey that the scale of the room mimics the scale of the story. The character actions are consistent with the novel as well. Jessica is unloading stuff from the movie and Mapes is presenting the knife as a gift to her. This is consistent with the novel.

How does the architecture of the scene relate overall to its original literary description?

- The architecture of the scene does not relate to the original literary description aside from the scale and materiality of the interior room.

DUNE 1984

Mass and Form: Heavy or lightweight? Sharp angles? Curves?

The form is heavy with arches and curves. The masses and voids are primarily curvilinear. The ceiling and thresholds are arched.

Thermal character and Air Quality: Drafty? Stuffy? Cool? Warm? Cold? Hot?

The space is extremely stuffy with dust drafting through the room. There is a visible haze. The scene appears warm and dark.

Light conditions – Natural or artificial? Bright or dim? Flickering or Steady? Glare? Warm or Cold

The lighting in the space is very dim. Two moving “glowglobes” provide focal lighting. Most of the light appears to come from other spaces as well. There is a general sense of ambiance of light. There is also an impression of natural light from high monitor windows. The light in the space is constant. Overall the lighting is warm and dim.

Integrated Tech: Describe.

The lighting is provided by “glowglobes” which are floating orbs of light that follow occupant of a space to accommodate varying levels of lighting needs.

Mood: light, airy, dark broody?

The mood of the scene is tense and dark. The set design reflects this through material choice, atmospheric manipulation, lighting levels, and auditory character.

Spatial arrangement: Densely spaced? Open areas?

The space itself is open but small. The unpacked furniture in the space occupies the space and circulation paths.

Finishes/Materials, Decoration, Art-work – visual quality: describe how these LOOK

The decoration in the room is highly ornamental made primarily of gold, blue, and white mosaic tile, dark-red stone, blue and gray ornamental tile flooring. All decorative elements have byzantine motifs that emphasize triangular shapes. The materials look shiny and clean. The primary color in the space is dark brown and red.

Perception of safety: Feels safe and secure? Feels unsafe? Describe.

The feel of the room is unsafe due to the actions of the characters but primarily due to the foggy atmosphere in the room and dark lighting. Filmmakers used these atmospheric elements to create a sense of unease in the scene.

Auditory character: Echo? Resonant or dampening?

The space has a distinct echo. The materials along the wall and ceiling are smooth and noise bouncing. The space is bare because people are unloading furniture.

Size/Scale: Human scaled? Oversized? Undersized?

The scale of the room is oversized because the ceiling height is over large and the multiple floor levels with the outside of the floorplan slightly elevated. The room is oversized and does not accommodate human factors aside from stairs.

Permanence: How long has the place existed? How long will it exist?

The space appears to have existed for a long time. However, the columns “structure” of the space is not ideal for longevity.

Finishes/Materials, Decoration, Art-work – haptic quality: describe how these FEEL to the touch

The materials in the space feel dusty with a subtle juxtaposition of smooth and slightly rough surface texture.

Privacy? Surveillance? Exposure?

The program of the space is a great hall and is therefore open. The room feels cave-like yet public at the same time.

Occupancy: Overcrowded? Empty?

The great hall is filled with people coming and going. Primarily guards and house workers. The space is designed to accommodate many people.

1984

Figure 6. DUNE 1984 Second Scene analysis

How is the design of the set different or similar to the book's description?

- The visualization of the scene is highly ornamental with byzantine motifs, radially curved columns, hanging drapery mosaics, gold-red-earth tones, ornamental tile patterns, and impressions of high-slatted windows. This visualization is similar to the book through having "shadowed carvings, crannies and deeply recessed windows,"⁴⁴ high monitor windows, an arched ceiling, an arched threshold, and unpacked boxes. Although, "Dark hangings" are not elaborated upon and could mean drapery fabric hangings. The set could also be similar to the book description due to the fact that it is described as a "giant anachronism." There are also no large cross-beams as mentioned in the book. However, the book gives impressions of form anachronism rather than texture, color, or material anachronism. In this iteration, there are stairs making the great hall multi-leveled with the periphery higher than the center. There is no description of stairs in the book. The set interior is different from the book description through wall materiality and form. In the book, it describes the walls as being structurally supported by buttresses rather than columns as seen in the book. Materials in the movie visualization are not clear, while there is a red stone material on the walls, the book description describes the stone as "bleak." In addition to the red stone on the walls there are colored mosaic tiles on the wall periodically and marking the thresholds through the room.⁴⁵

How are the production design sets influenced by the individual artist, rather than and/or/in addition to the text?

- Byzantine-inspired motifs and other historical elements seen in the movie could have been inspired by the description "Some architect had reached far back into history for these buttressed walls and dark hangings."⁴⁶ However, this phrase is confined to the description of buttressed walls and dark hangings. Also, there are obvious differences from the narrative in the movie scene. There are no buttressed walls and the inclusion of mosaic tiles instead of simply "bleak stone" was an interpreter addition. The narrative also describes the space as being "hideous." Although one could argue the space seen in the movie is hideous, this was not the intention of the interpreters.

How do literary descriptions in the narrative affect the architecture of the scene?

- The description in the book describes the space as a "giant anachronism." The space in the movie fits this description well. The use of stone material, arched ceilings, and recessed windows is consistent with the book. They were more than likely taken directly from the book description.

Are there discrepancies from the book to the movie, if so, why are they different?

- Yes, there are many discrepancies from the book. The primary differences are the removal of "buttressed walls", "dark hangings," and "large crossbeams." There does not

⁴⁴ Herbert, Frank. 1984. *DUNE*. Putnam

⁴⁵ Lynch, David, dir. 1984. *DUNE*. Dino De Laurentiis Corporation, 1984.
<https://play.max.com/movie/4161ed78-fa68-4b0e-87f4-6fa537a848de>.

⁴⁶ Herbert, Frank. 1984. *DUNE*. Putnam

seem to be a specific reason why the visualization is different, however, the production designer, Anthony Masters has said that both pyramids and byzantine motifs were his inspiration. This does not explain why the removal of these three specific elements was taken away while some others were kept. The differences appear to be caused primarily by interpreter bias. The production designers did not believe that these specific elements were as important or necessary as others.

How do the production design decisions (ie. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation in the scene?

- The production design of the scene lets the audience know that the set is very cave-like, dim, and stuffy. A way of the exterior affecting the interior of the building. This communicates to the audience the tense situation that the Atreides are in and the intensity of the planetary climate.

How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?

- One interaction between the characters and the architecture is the “glowglobes” providing light for the characters unpacking boxes. This does not affect the story other than accentuating “glow globes” as a useful tool. Another interaction is when Dr. Yueh and Jessica walk down steps into a lowered portion of the great hall. Stairs are also not in the book description. There is no significance to this interaction.

How does the fictional site of the building affect its interior design?

- The interior of the great hall is dark and dusty which represents sand and dust from the exterior infiltrating the interior. The natural light comes from high monitor windows and the primary material is stone which has a high embodied energy. A haven in the desert would be a cave. The interior of the great hall has the feel of a cave. The intricate mosaic tile and stone material throughout the interior indicate that stone is the only vernacular material available on the planet Arrakis.

How is the architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, materials, etc.)

- The architecture communicates that the great hall is extravagant yet is still subject to the harsh desert environment of Arrakis. The description “dirty, dusty garrison town” holds true in the haze of the atmosphere seen in the movie. The dark color grading and exposure of the interior tell that the environment is tense and could hide potential danger. Although the interior is intricate and gives impressions of luxury, the interpreters showcase the interior as being foreign, dangerous, and subject to the harsh nature of Arrakis.

How do architectural elements described in the book appear in the scene?

- Arched ceilings and passageways are lined with ornament. “Glowglobes” have brass-colored wings on top of them and are a distorted, extruded, oval shape. The “slit windows high overhead” are briefly shown but their light is seen shining in the space. The windows are vertical and wide, the description of being “slit” would not fit the windows

in *DUNE* 1984. The light appears direct, and the windows are operable. The stone interior walls are dark red with lines of black and slightly cracked.

What architectural elements were taken out from the film scene?

- Large wooden beams, buttressed walls, and dark hangings were not included in *DUNE* 1984.

Which elements were kept?

- The scale of the room is maintained, stone materiality, high windows, a fitting description of “giant anachronism” is maintained, and arched passageways are included.

How do camera angle, movement, and other cinematographic decisions accentuate the architecture? Is this accentuation consistent with the literature?

- The scene opens with a wide shot of the entire set, familiarizing the audience with the setting. The camera is located high in the ceiling and tracks two “glow globes” as they float down into the lower main atrium. As the “glowglobes” reach their destination the high windows open in sequence with the two characters Lady Jessica and Dr. Yueh, illuminating their entrance and acquainting the audience with the location of the main characters in the scene. The next camera cut balances the introduction of the female guards with one of the ornate columns. This draws the audience’s eye from the guards and then to the column. This camera movement is consistent with the literature. The opening of the scene in the narrative is Lady Jessica observing the architecture of the great hall. Putting the audience in the place of the characters while also introducing them.⁴⁷

What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?

- The filmmakers are attempting to convey the architecture as an ornate, wealthy yet dusty, dark, and tense setting. Production designer Anthony Masters said, “The Pyramids influenced me a lot.” The interior appears cave-like and carved away as though the interior was originally occupied by rock and what remains is void. This is consistent with the novel’s interpretation.⁴⁸

How does the architecture of the scene relate overall to its original literary description?

- The architecture, overall, is consistent in theory but is not an exact interpretation. Certain architectural elements are kept while some are left out. The Byzantine-style ornamentation in the room is unnecessary and not described in the book. There are few direct contradictions in the book. The movie interpretation stays faithful to certain overarching principles but is not as loyal to the book as it could be. Overall, it is a faithful adaptation to the narrative.

⁴⁷ Lynch, David, dir. 1984. *DUNE*. Dino De Laurentiis Corporation, 1984.
<https://play.max.com/movie/4161ed78-fa68-4b0e-87f4-6fa537a848de>.

⁴⁸ Naha, Ed. 1984. *The Making of Dune*. N.p.: Berkley Books.

DUNE 2021**Mass and Form: Heavy or lightweight?
Sharp angles? Curves?**

The form of the room is rectangular with geometrically ordered voids and thresholds. There are no curved lines seen in the interior of the space. The thresholds are rectangular voids into other programs.

**Thermal character and Air Quality:
Drafty? Stuffy? Cool? Warm? Cold?
Hot?**

The room appears slightly warm. The atmosphere of the room is clear without dust. The stone has a natural light tan color and the light coming from the side wall has the color temperature of noon-day; about 5500k. The color grading indicates that the room is neutral and slightly desaturated.

**Light conditions – Natural or artificial?
Bright or dim? Flickering or Steady?
Glare? Warm or Cold**

Natural light provided by the light-wells is the only source of illumination in the space. The light is adequate for the space. It is not overly bright or dim except for the space directly under the light-wells. The light is steady and has a color temperature of around 5500k due to the sun's position in the sky.

Integrated Tech: Describe.

The room has no integrated technology save for the passive lighting of the Light-wells. In one frame there exists a deactivated floating light fixture. This is similar to a "glowglobe" but its form is linear.

Mood: light, airy, dark broody?

The mood of the space is dark and tense as we are introduced to the space and to new character whom we don't know their motivations. The bright light illuminates Jessica but silhouettes the new characters. The mood feels defensive as the space feels underground and bunker-like.

**Spatial arrangement: Densely spaced?
Open areas?**

The room is very open with a large table for occupying the entirety of one side of the space. The ceiling height is massive. The room is cluttered with moving boxes. Yet they are dwarfed by the scale of the room.

**Finishes/Materials, Decoration, Art-
work – visual quality: describe how
these LOOK**

The interior material is primarily earth-toned stone. Wall stone appears to have more inherent color variance. Changing from light tan to a dark brown in certain veins. The lower stone on the right side of the frame has lower color variation and could be a harder stone or a "higher quality" stone. The light well is comprised of the same stone but appears white due to the reflection of the sun.

**Perception of safety: Feels safe and
secure? Feels unsafe? Describe.**

The room feels safe and open but tense and alien. Adequate illumination is provided. The space itself gives impressions of safety yet the characters and mammoth scale provide a sense of foreboding. The room is cave-like with earth-toned stone. The space could be compared to a bunker.

**Auditory character: Echo? Resonant or
dampening?**

As portrayed in the movie, there is a light echo in the space. However, the stone walls are slightly rough and diffuse sound rather than directly reflecting it.

**Size/Scale: Human scaled? Oversized?
Undersized?**

The scale of the space is oversized. The ceiling height is massive and the characters are dwarfed by the walls. The small walls of smooth stone do not seem to have a purpose yet are still around six feet tall. This lower wall is human-scaled yet its purpose is unclear.

**Permanence: How long has the place
existed? How long will it exist?**

The space appears to have existed for quite a long time. As described in the book it was said that the building served the "old empire" the interpreters showcase thus sense of permanence through the utilitarian look of the space. There is little ornament and the stone appears slightly aged.

**Finishes/Materials, Decoration, Art-
work – haptic quality: describe how
these FEEL to the touch**

The wall stone's tactile character is slightly rougher than the stone protruding at the bottom of the space. The bottom wall stone is smooth. The floor material is rough and has slight variances in level, implying that the stone was placed instead of carved. The lightwell void wall texture is rough and vertically placed so as to emphasize verticality and diffuse light along the walls deep vertical reliefs.

Privacy? Surveillance? Exposure?

The room is a public space great hall with no interior partitions. The floor that the table rests is slightly elevated from the lower floor. The room is visibly open and implies that the space serves the purpose of entertaining guests as the square footage allotment would be far less if this was not the case.

Occupancy: Overcrowded? Empty?

The occupancy of the space is fairly empty as there are only 12 people in the massive space. However, the space serves to accommodate a lot of people.

2021

Figure 7. DUNE 2021 Second Scene analysis

How is the design of the set different or similar to the book's description?

- The interior is a giant room of stone material of different cuts and textures. The room has no curved elements. The visualization is similar to the book through having “shadowed carvings, crannies, and deeply recessed windows,” “bleak stone” materiality, what could be considered “buttressed walls” through the recessed light-wells, echoing nature, public program, “giant” scale, and high slit windows integrated into the light wells. The tone of the scene could also be described as “cold.” The discrepancies from the narrative include being described as an “anachronism.” The room is fairly consistent and monotonous in terms of materiality and geometry. There are no “dark hangings,” wooden cross-beams, arched ceilings, dusty atmospheres, or arched passageways. The difference between the movie visualization of the sloped light wells and the typical understanding of a buttressed wall form. The buttressed walls act as light walls and as structural elements for the building.⁴⁹

How are the production design sets influenced by the individual artist, rather than and/or/in addition to the text?

- The production designers are faithful to the book through the use of materiality and the bleak-cold feeling experienced by the characters, however, to align the great hall space with the overall “feel” of the rest of the building (i.e. geometry, order, sequence, implied fictional construction techniques, etc.) certain liberties were taken to differentiate the set from the book description. Some elements that were taken out include the arched ceilings and passageways, wooden cross beams, and dark hangings. This was done to maintain continuity with the other spaces in the Arrakeen palace. Creative interpretation is the reason the descriptions are different.

How do literary descriptions in the narrative affect the architecture of the scene?

- The primary architecture-defining descriptions are “giant,” “bleak stone,” “shadowed carvings, crannies and deeply recessed windows,” and the “cold” feeling of the room as contrasted with the description of another similar great hall and outright stated in character dialogue. These descriptions more than others dictate the interior architecture of the set.

Are there discrepancies from the book to the movie, if so, why are they different?

- Yes, there are discrepancies in the book primarily in the omission of certain architectural elements. There are no “dark hangings,” wooden cross-beams, arched ceilings, dusty atmospheres, or arched passageways. The reason for this is due to the intention of the production designers and interpreters. The interpreters have a bias to a certain “style” while attempting to be faithful to the book. They accumulate a variety of descriptions and combine them with their interpretation.

How do the production design decisions (i.e. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation in the scene?

⁴⁹ Villeneuve, Denis, dir. 2021. *DUNE part 1*. Warner Brothers, 2021.
<https://play.max.com/movie/e7dc7b3a-a494-4ef1-8107-f4308aa6bbf7>.

- The feel of the space is dictated primarily by color grading, materiality, scale, and lighting. The light provided by the light-well silhouettes the new characters give them a mysterious feel. Despite the bright light from the buttressed walls, there is a cool and tense feeling in the space accentuated by the monotonous desaturated material color. The lack of ornament and empty space provided by the large scale of the room accentuates the alien nature of the room.

How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?

- The characters do not interact with the immediate architecture of the space other than occupying it. However, the light provided by the buttressed wall light-wells is a method of providing mystique to the characters. The character Mapes is silhouetted by the light because of the camera placement while Lady Jessica is brightly illuminated by the light-wells. The shadow over Mapes signifies that this is a character that should be approached with caution.

How does the fictional site of the building affect its interior design?

- Arrakis is a planet in which there is no plant life and therefore no wood construction material. The primary way in which the site affects the interior architecture is through materiality and fenestration strategies. The only available construction materials are stone, potentially metal, and glass. Stone is also the best choice for desert architecture because of the thermal mass characteristic of the material. The interior has “deeply recessed windows” to reduce direct sunlight and heat gain.

How is the architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, materials, etc.)

- The architecture communicates to the viewer that the space is utilitarian and reactionary to the site in which it exists. Further emphasizing the impressively harsh desert climate in which it exists. The geometry of the interior elements emphasizes the utilitarian nature of the space through straight lines and a lack of artisanship. The lighting also relates to this because the space can be illuminated passively, without the use of electricity.

How do architectural elements described in the book appear in the scene?

- The “bleak stone” appears light tan with some darker veins of brown. The primary wall stone has a rough tactility, while the lower stone appears smoother and more consistent in color. The buttressed walls have deep vertical reliefs and have different slopes at three intervals with the shallowest in the center. The passageway threshold into different programs is not arched but rather a void flush with the existing wall; not defined by a material lining. “Shadowed carvings, crannies and deeply recessed windows” are shown through breaks in the stone walls and through the buttressed wall light-wells. The buttressed wall light wells are a combination of the descriptions “shadowed carvings, crannies, and deeply recessed windows,” “slit windows high overhead,” and “buttressed walls.”

What architectural elements were taken out from the film scene?

- There are no “dark hangings,” wooden cross-beams, arched ceilings, dusty atmospheres, or arched passageways in *DUNE* 2021.

Which elements were kept?

- The visualization is similar to the book through having “shadowed carvings, crannies, and deeply recessed windows,” “bleak stone” materiality, what could be considered “buttressed walls” through the recessed light-wells, echoing character, public program, “giant” scale, and high slit windows integrated into the light wells.

How do camera angle, movement, and other cinematographic decisions accentuate the architecture? Is this accentuation consistent with the literature?

- The opening shot of the scene is a wide shot with a camera position in the inner corner of the room pointing towards the buttressed wall light wells, silhouetting all characters. This first camera position in the scene introduces the setting to the viewer. The next camera cuts point toward Lady Jessica and Thufir Hawat from the point of view of the candidates for housekeeper, showing the clutter of the moved objects in the corner of the room, as described in the book. The next few camera cuts showcase the dialogue between Jessica and Mapes. The next camera shot is a medium shot slowly zooming in, balancing Jessica and Mapes in the frame as Mapes gives Jessica a knife. This camera action shows the tension between characters that the architecture foreshadows.

What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?

- The interpreters are attempting to showcase the architecture the way the characters decipher it. The architecture is utilitarian and site-responsive. In theory, these principles are consistent with the narrative. However, certain architectural elements described in the book are not seen in the movie. The overall intention of the narrative is conveyed through the set, however, there were some creative liberties taken that slightly compromise the original intention of the narrative’s description.

How does the architecture of the scene relate overall to its original literary description?

- The architecture of the scene is the most like the narrative description out of all three interpretations. The interior conveys the same ideal in which the narrative intends, albeit, without the inclusion of certain architectural elements. The interpreter bias is evident yet still consistent with the overall idea intended by the narrative. The complete use of straight lines carved out of rock is not consistent with the book as arched ceilings, passageways, and wood material are described in the book but not at all included in the film iteration.



Figure 8. Second Scene analysis

Third Investigation

The following description investigation will investigate the objective and subjective descriptions provided by the narrative.

The following narrative scene was adapted from Alejandro Jodorowsky's *DUNE* and *DUNE* (2021). David Lynch's 1984 interpretation of *DUNE* does not include an adaptation of the narrative in the movie. There are a variety of reasons for this exclusion. Including the producer's interpretation of the hierarchy of plot sequence and character involvement, the interpreter's desired runtime, and a variety of other motivations for creative liberty. However, the reason the passage will be examined despite its exclusion by the 1984 interpretation is that it has been adapted by the other two adaptations with considerable thought and the preliminary purpose for the capstone was to investigate the most contemporary and objectively successful interpretation: *DUNE* 2021. Had the external circumstance of *DUNE* part 2's theatrical release been originally released on November 3rd, 2023, different narrative passages would have been chosen that could have aligned with all three interpretations.⁵⁰

This scene takes place after Paul and Jessica are displaced by their Harkonnen attackers seeking asylum with Liet Kynes who offers to partner the Fremen with house Atreides. The scene takes place in an ecological testing station embedded and carved into a cave that studies the ecology of Arrakis to terraform the planet into a more hospitable environment.

Book Scene Description

"They rounded the corner, found another down-slanting passage. It opened into a rough cave chamber" (279).

"Jessica glanced once around the chamber, registering it on her senses in the Bene Gesserit way-- a laboratory, a civil place full of angles and squares in the ancient manner.

'This is one of the Imperial Ecological Testing Stations my father wanted as advance bases,' Paul said" (280).

"Paul followed his mother's example, gestalting the room, seeing the workbench down one side, the walls of featureless rock. Instruments lined the bench--dials glowing, wire gridex planes with fluting glass emerging from them. An ozone smell permeated the place.

Some of the Fremen moved on around a concealing angle in the chamber and new sounds started there--machine coughs, the whinnies of spinning belts and multidrives" (280).

"Kynes indicated an arched opening in the side wall of the chamber" (281).

⁵⁰ Lynch, David, dir. 1984. *DUNE*. Dino De Laurentiis Corporation, 1984.
<https://play.max.com/movie/4161ed78-fa68-4b0e-87f4-6fa537a848de>.

“The passage, two paces deep, opened through a heavy door into a square office lighted by golden glowglobes. Jessica passed her hand across the door as she entered, was startled to identify plasteel.

Paul stepped three paces into the room, dropped his pack to the floor. He heard the door close behind him, studied the place--about eight meters to a side, walls of natural rock, curry-colored, broken by metal filing cabinets on their right. A low desk with a milk glass top shot full of yellow bubbles occupied the room's center. Four suspensor chairs ringed the desk” (281).

“A faint anomaly in the room's air currents told him there was a secret exit to their right behind the filing cabinets” (281).

“Kynes indicated the cabinets against the right-hand wall, said: ‘This way.’ He crossed to the first cabinet, opened a drawer, manipulated a handle within it. The entire wall of cabinets swung open to expose the black mouth of a tunnel. ‘This door also is plasteel,’ Kynes said” (286).⁵¹

⁵¹ Herbert, Frank. 1984. *Dune*. N.p.: Putnam.

Jodorowsky's DUNE

**Mass and Form: Heavy or lightweight?
Sharp angles? Curves?**

The interior is a carved cave that maintains its natural form but is carved out for human use. The walls are all curved and irregular. Yet implying thick poche due to the environment of the cave. The walls are horizontally lined with curved ridges that follow the shape of the wall. The entrance is circular with a regular square rock threshold open to the sky in front. The scale of the interior is massive with impressions of vastness.

**Thermal character and Air Quality:
Drafty? Stuffy? Cool? Warm? Cold?
Hot?**

It is difficult to discern the thermal character of the space due to the 2 dimensionality of the visualization. However, the site is a barren desert cave on a cliff side. It is dry and hot but shaded and stuffy due to the lack of wind.

**Light conditions – Natural or artificial?
Bright or dim? Flickering or Steady?
Glare? Warm or Cold**

In the sketch there is no indication that there is a light source. However, because the cave is underground, it is unlikely that there is natural light. Whatever light is illuminating the space, it is artificial.

Integrated Tech: Describe.

There is no visible integrated technology in the space.

Mood: light, airy, dark broody?

The mood of the space is tense and airy the scene takes place in a character situation that is rushed and tense.

**Spatial arrangement: Densely spaced?
Open areas?**

The threshold into the cave is rectangular with a circular opening. The interior of the cave is open, yet winding with impressions of vastness. The interior dimensions are large enough to house an “ornithopter” which is about the size of a helicopter.

**Finishes/Materials, Decoration, Art-
work – visual quality: describe how
these LOOK**

The finishes of the cave are defined as line drawings in the space, however, the space is implied to appear as carved stone in a fairly brightly lit space. The materials appear flowing and carved.

**Perception of safety: Feels safe and
secure? Feels unsafe? Describe.**

The cave is acting as a temporary haven from attackers. The cave itself appears safe. However, the implied interior is irregular with steep voids in the floor and could lead to falls.

**Auditory character: Echo? Resonant or
dampening?**

The auditory character of the space is unknown, however, it is implied that the auditory character is resonant due to the fairly smooth-rough texture of the cave wall.

**Size/Scale: Human scaled? Oversized?
Undersized?**

The size of the space is massive with the humans occupying it dwarfed by the void volume.

**Permanence: How long has the place
existed? How long will it exist?**

The space carved out of rock; a man-made cave. However, the natural curves and unnecessary vastness of the interior implies that the cave is a natural formation and humans only adapted it to fit their needs. The space does have an impression of permanence because there is minimal human intervention and the nature of caves is that they are primarily carved from ancient water flow.

**Finishes/Materials, Decoration, Art-
work – haptic quality: describe how
these FEEL to the touch**

The materials in the space appear to feel rough, carved, and natural. The surface is curved and irregular.

Privacy? Surveillance? Exposure?

The interior is closed off from everything. Outside the cave it is enclosed. However, the interior of the cave is visually open and exposed to other “programs” which may exist in the cave.

Occupancy: Overcrowded? Empty?

The sketch gives impressions of emptiness due to the massive scale of the interior voids. The space dwarfs the occupants. The three-dimensional volume of the space is empty.

Figure 9. Jodorowsky's Third Scene analysis

How is the design of the set different or like the book's description?

- The design of the set is overall different from the book's description. The only similarity between the two spaces is that they are both underground with a down-slanting passage into the cave. Although there are impressions that there had to have been some instruments of human activity in Jodorowsky's scene, the visualizations in the manuscript remained untelling. The limited nature of the "architecture" of the scene's interior is so bare and cave-like that it begs the question of whether it could be considered architecture at all. The scene in the manuscript intended to indicate that there was little human activity in the space and that it was simply a voided interior. There is no indication of "Ecological Testing Station," "angles and squares in the ancient manner," "arched openings," "plasteel" material, "glowglobes," laboratory machines, "low desk with four chairs," "curry-colored featureless rock," or a "wall of cabinets."⁵²

How are the production design sets influenced by the individual artist, rather than and/or/in addition to the text?

- The book description implies an architectural language in the voided rock. However, Jodorowsky's manuscript appears to be all-natural rock in place of elements of architecture. The artists emphasized the look of the cave over the other practical elements described in the book. Narrative-wise in the Jodorowsky script, this interior served only to act as a temporary haven for Paul and Jessica.

How do literary descriptions in the narrative affect the architecture of the scene?

- The architecture of the scene is essentially a cave. This is described in the book as a "rough cave chamber." This would be consistent with the visualization's character. "Down-slanting passage" also appears to describe the entrance to the cave. Although this description appears fulfilled in the storyboard. This could simply be the way they enter space; as is necessary with any interior, built or unbuilt.

Are there discrepancies from the book to the movie, if so, why are they different?

- Yes, there are discrepancies. As was said, the scene does not indicate "Ecological Testing Station," "angles and squares in the ancient manner," "arched openings," "plasteel" material, "glowglobes," laboratory machines, "low desk with four chairs," or a "wall of cabinets." Jodorowsky's scene interior simply acts to escape from attackers. This could be why there is no elaboration on the interior other than cave-like interiors.

How do the production design decisions (i.e. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation in the scene?

- There are no elements of architecture seen in Jodorowsky's *DUNE* interpretation. However, this is telling the audience that the interior scene only served the purpose to act as a way to escape from attackers via "Ornithopter;" further indicating the reasoning behind the massive scale of the space. The audience's interpretation would most likely be

⁵² *DUNE*. 1975. Compiled by Alejandro Jodorowsky. N.p.: Michel Seydoux.

<https://archive.org/details/dune-bible-viewing-alejandro-jodorowskys-dune-complete-book>.

that the cave is primitive and massive. This would further appeal to the logic that Paul and Jessica were running from attackers.⁵³

How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?

- Paul and Jessica interact with the “architecture” by passing through the cave entrance, walking in space, and flying the Ornithopter through it.

How does the fictional site of the building affect its interior design?

- The “site” of the “building” is a convoluted concept in this case. The interior is carved from rock. The site is the interior. The wall materiality indicates that man-made machinery did not create the space, but rather, it was adopted by humans to fit their needs.

How is the architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, materials, etc.)

- The “architectural elements” communicate to the viewer primarily through scale and materiality. The space is large enough to hold a vehicle the size of a helicopter and for that vehicle to fly comfortably through space. Wall materiality shows that the space is fully rock and has existed for many years. The audience's interpretation of the space is that the planet Arrakis is quite impressive and hosts similar caverns. It also communicates that the Fremen people living on Arrakis are equally impressive.

How do architectural elements described in the book appear in the scene?

- The Cave is a large rock that appears to have had a curvilinear, parametric void cut out of it. The walls are ridged horizontally with bands ranging from two to ten inches in height.

What architectural elements were taken out from the film scene?

- There is no desk, chairs, laboratory equipment, “angles and squares in the ancient manner,” “arched openings,” “plasteel” material, “glowglobes,” laboratory machines, “low desk with four chairs,” “air currents,” “curry-colored featureless rock,” or a “wall of cabinets.” There are many elements described in the book that do not appear on the storyboard.

Which elements were kept?

- The fact that the space is a cave with a “downward sloping passage” into it was the only similarity to the narrative description that could be interpreted.

How do camera angle, movement, and other cinematographic decisions accentuate the architecture? Is this accentuation consistent with the literature?

- The camera angle for the provided slides includes a low-angle upshot of a character with cave walls in the background insinuating the scale of the interior.

⁵³ “Jodorowsky's Dune Uncovered - Dune - Behind The Scenes.” n.d. Jodorowsky's Dune Uncovered - Dune - Behind The Scenes. Accessed May 8, 2024. <https://www.duneinfo.com/unseen/jodorowskys-dune-uncovered>.

What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?

- The filmmakers are attempting to convey that the Fremen people co-exist and thrive with the hostile planet Arrakis. The massive scale, cave-like wall, ceiling, and floor material, and the evidence of inhabitants of the Fremen people are evidence of this intended audience interpretation.

How does the architecture of the scene relate overall to its original literary description?

- Overall, the architecture of the scene is slightly different from its original literary description. The interpretation is far more “primitive” and unbuilt than the narrative implies.

DUNE 2021

Mass and Form: Heavy or lightweight? Sharp angles? Curves?

The form of the space is a circular interior plan with multiple passages to other spaces. The passages are quarter-curved in the corners with voids on the ceiling and walls reinforcing horizontally the datum of the passage. The space is blocked off by periodic sliding doors.

Thermal character and Air Quality: Drafty? Stuffy? Cool? Warm? Cold? Hot?

The thermal character of the space appears cool and well-ventilated yet with decent humidity. There are plants in the laboratory exposed to the air. The interior has a cool tone and the characters appear to be comfortable.

Light conditions – Natural or artificial? Bright or dim? Flickering or Steady? Glare? Warm or Cold

The lighting in the space appears to be natural sunlight coming from apertures in the ceilings. The light is steady and direct from the skylights. The light is a natural noon-colored sunlight with a color temperature of about 5000k-6000k. There is no glare. The skylights provide ambient light through the whole space with areas of direct light as well.

Integrated Tech: Describe.

Integrated technology in the space can be seen through the sliding barricade doors and the laboratory equipment. There is a hidden escape hall in the side of the circle room that leads to larger areas. The large column-like structures with radially aligned beams connecting it to the exterior rock outside the entrance of the “cave” are meant to bring up water beneath the planet’s surface.

Mood: light, airy, dark broody?

The mood of the space is fairly neutral. The interior does not give away any indication that it appears menacing, save the large column-like structures due to their massive scale. Other cinematic elements such as camera angle, non-diegetic sound, and character interactions present feelings of unease and action.

Spatial arrangement: Densely spaced? Open areas?

The spatial arrangement is fairly condensed and narrow in the passage way. However, the circular room is open with a low table in the middle.

Finishes/Materials, Decoration, Artwork – visual quality: describe how these LOOK

Interior finishes in the space are primarily machine-carved stone and some dark metal. The stone looks layered with varied-height alternating layers of porous and non-porous, tan-colored stone. The Metal finishes are dark and smooth with some ornamentation. Many surfaces are horizontally voided.

Perception of safety: Feels safe and secure? Feels unsafe? Describe.

The space appears to be safe having multiple checkpoints in the passageways and a hidden exit through the cabinetry on the back wall of the circular room. The space was originally an ecological testing station but after years of military occupation it became a safe house for the Fremen people while still acting as a testing station.

Auditory character: Echo? Resonant or dampening?

There is no echo in the space as can be observed. The interior materials do not support auditory resonance.

Size/Scale: Human scaled? Oversized? Undersized?

The space has two different scales. The one outside with the column-like structures and the one inside in which the majority of character interaction takes place.

Permanence: How long has the place existed? How long will it exist?

It was stated in the movie that the station existed before the discovery of spice which, canonically, takes place thousands of years before the events of the film. The station does not appear to have significant age. However, it does appear to be in disarray. There is a hanging tarp, sand on the floor, and a bug on the ground.

Finishes/Materials, Decoration, Artwork – haptic quality: describe how these FEEL to the touch

The finishes and materials in the space more than likely feel rough and dusty. The porous stone layer appears to have some voids between .01 inches to 2 inches in diameter. Not all voids are circular.

Privacy? Surveillance? Exposure?

The space is underground and not easily visible from the surface. The film implies that it is hidden among the rocks on the surface. The multiple doors that separate the inner room from the entrance imply that the space was meant to be guarded and has the flexibility to be open or closed.

Occupancy: Overcrowded? Empty?

The occupancy of the space is fairly empty with only Paul, Jessica, Kynes, Duncan, Fremen warriors, and Sardukar warriors as well. However, they are spread throughout the space.

2021

Figure 10. DUNE 2021 Third Scene analysis

How is the design of the set different or like the book's description?

- The design of the set is slightly different from the original book description. The book description describes three interiors. One of which is a laboratory, one is a passageway, the other is an office. The film has four interiors. One is the massive column-like structure that serves the purpose of "freeing" the waters, another is a laboratory, one is a passageway, and another is an office. The first few passages describe the lab and the remainder describe the office, with passageway descriptions placed between them and in them. In the book, the characters' passage is described as a linear sequence through a laboratory described as a "chamber," into an arched threshold in a "side wall" down a passage into the "quarters" or office of Liet Kynes. The movie visualizes this through a large ground void going into an unarched passage that leads down a long corridor into the office. The "laboratory" is revealed to be a small circular side room that houses many machines and plants. The sequence of spaces in the film is different from the sequence described in the book. Another difference involves the form and thing-occupancy of the laboratory. The book describes the lab as "a civil place full of angles and squares in the ancient manner," however, the movie shows the lab as a smaller, circular room. This is a difference. A similarity would be the room having machines and instruments of investigation although they appear different than the book would describe. Another difference between the book and the film would be the passageway. A similarity would be that the corridor is simply visualized in the film. The scale, form, lighting, and dimensions of the passage are vastly different from the book's description. In the book, the passage is described as "two paces deep," arched, and illuminated by "two golden glowglobes." The film visualizes the passage being very long, broken by multiple large metal doors, illuminated by natural light, with the wall-to-ceiling-to-floor connections being quarter-curved, not arched. The office, however, is overall accurate to the book's description although there are some slight differences. The plan of the office is circular, not square as described in the book. The office in the film is not illuminated by "two golden glowglobes," but rather by natural light from apertures in the ceiling. Like the narrative, the interior of the set has a circular table in the middle of the room. Although it is not composed of "a milk glass top shot full of yellow bubbles," but rather stone, the furniture is taken directly from the book description. Another difference would be that the chairs are not suspensor chairs, but rather normal stone chairs with their bottoms on the floor. Another difference would include the cabinets in which Jessica, Paul, and Kynes escape to a hidden passage. The "cabinets" are not "plasteel" as described in the book, but rather a stone surface material. Overall similarity in all three spaces would be pertaining to materiality. The overall material of the interior is a desaturated curry-colored or tan stone with elements of "plasteel" or just simply metal accents in the space, like doors, cabinets, laboratory elements, etc.⁵⁴

⁵⁴ Villeneuve, Denis, dir. 2021. *DUNE part 1*. Warner Brothers, 2021.
<https://play.max.com/movie/e7dc7b3a-a494-4ef1-8107-f4308aa6bbf7>.

How are the production design sets influenced by the individual artist, rather than and/or/in addition to the text?

- Based on the evident architecture and spaces in the book, there appears to be a large amount of narrative inspiration integrated into the scene. The interpreters included the three spaces described in the book in the movie scene. However, the differences included a change in program square footage, form, lighting strategies, and furniture type. The differences appear to be minimal. However, the differences are consistent with the overall production design interpretation of the world of Arrakis. It is through these differences that one can see the production designer's interpretations. They chose to balance the interior with the exterior through their inspiration from real-world precedents.

How do literary descriptions in the narrative affect the architecture of the scene?

- The setting of the space in a "rough cave chamber" is interpreted through the placement of the scene underground occupying a carved void space in the rock. Overall, the literature descriptions primarily affected the architecture through the site, program, and materiality of the scene. Some individual architectural elements were unused, and some were included. However, the elements with which the characters interacted in the narrative were emphasized in the film scene.

Are there discrepancies from the book to the movie, if so, why are they different?

- Yes, there are discrepancies between the book into the movie. The most glaring one is the difference in program emphasis and sequence. In the book, the "laboratory" is located in the "rough cave chamber." However, this is not the given sequence or emphasis in the movie. The characters enter a subdivided long passage broken by a giant "rough cave chamber" with offshoot rooms that end with a disheveled office/personal chamber. The "laboratory" was one of these offshoots. A small circular room of ordered-carved rock instead of a rough-cave chamber. Another discrepancy would be the lighting strategies employed by the set interior. The scene in the movie appears to have natural light brought down from light wells. The scene in the movie has artificial "glowglobes" providing the necessary light. Another difference would be the form of the passageway. In the book, it says it is arched, however, in the movie the form is quarter curved in each corner of a square with voids along both sides of the walls. The form of the room at the end of the hall is circular instead of square as described in the book. Finally, the furniture within said room is not, "a milk glass top shot full of yellow bubbles," as described in the book, but rather carved stone. The differences between the two are due to interpreter bias. Compared to the book, the film's interior appears more sophisticated and in harmony with its environment. The presence of skylights is the strongest evidence in agreement with this result.

How do the production design decisions (i.e. elements of architecture, principles of design, lighting, tone) influence storytelling and audience interpretation in the scene?

- The production design decisions influence audience interpretation and storytelling primarily through how the architecture is integrated into the surrounding landscape and

site. The presence of a laboratory for ecological testing supports the underlying theme in the movie and the book that the Fremen desire to terraform Arrakis into a green planet full of plants and water. The space in the context of the story is essentially a brief calm between battles and a way to plot their escape/ comeback. The feel of the scene is one of brief respite then hurry.

How do characters interact with the architecture of their environment and what is the significance of this interaction in the context of the story?

- The characters interact with the architecture of the space in many ways. Duncan, when the group first enters the space, is drawn to the “Laboratory” where there are many plants, beakers, testing machines, and equipment. Duncan seems intrigued and carefully examines the room. In the movie when Paul, Jessica, Kynes, and Duncan’s attackers come, Duncan locks the door behind him so that he might be able to help Paul, Jessica, and Kynes escape. He eventually fails to prevent their attackers from forcing their way into the space forcing Kynes, Paul, and Jessica to utilize a secret exit behind the wall cabinets that was discovered by Paul through “A faint anomaly in the room's air currents.” The antagonists in the narrative attempt to break through a door. However, due to the sturdy nature of the door, they require a lasgun to make an opening.

How does the fictional site of the building affect its interior design?

- The “site” of the “building” is essentially a large rock in the desert. The space program of the space is an “ecological testing station.” All light in the space is natural and streams from the ceiling’s skylight light wells. The rock-void space is an un-veneered, natural, bare, interior finish. The space appears to be in slight disarray as there is sand on the floor and tarps on the ceilings. The space is fully integrated into the site so much so that it encapsulates the building’s envelope, structure, interior finish, lighting, and furniture.

How is the architecture communicating to the viewer through architectural elements? (lighting, context, background, color, form, scale, site, materials, etc.)

- The stone material of the walls, ceilings, floors, and furniture and the integration of natural light indicates the sophistication and site harmony in which the Fremen people built the space. The scale of the space compared to other spaces in the movie is fairly small and reinforces the impression that the space is underground within rock. A space with a secret exit implies that it abets activity contrary to the established power and that the established power is oppressive. A way of further emphasizing the point that the main character is “good” while the antagonist of the main character is “bad.”

How do architectural elements described in the book appear in the scene?

- The “down-slanting passage,” appears at the entrance of the rock-void structure and can be characterized as a rounded corner-square hallway with a horizontally sliding door at the entrance of the chamber. The “rough cave chamber.” appears to be a large circular void in rock that houses a giant circular concrete-esque column in the middle supporting eight deep beams into the rock. The passageway into Kynes's office/chamber and the “laboratory” is like the initial passage into the space; A rounded-corner square hallway

with one-foot-high voids running down the length of the hallway at about three and a half feet high off the ground with three skylights running the length of the passage. The curry-colored rock material described in the book appears to be a desaturated curry-colored tan stone layered horizontally with some of the rock being porous and some being solid every two-six inches. The metal cabinets appear to be boxed, partially exposed, and partially solid with a black metal material. The sliding doors appear to be metal and rectangularly ornamented, yet, with a sense of sturdiness. The rock wall panels containing the secret exit are metal with a faux stone concealing the hidden passageway. The voids along the false wall order the panels categorizing them by the length of breaks on the surface. The “Laboratory” appears to be a room occupied by a circular-tiered table of machines and testing equipment of unknown use, juxtaposed with green plants thriving next to the instruments. In the middle of the “Laboratory” ceiling plane, there is a circular skylight that illuminates the tiered worktable. Kyne’s office/chamber is a circular space with layered-stone-curry-colored walls, a section of black cabinets, a desk and chairs in the sunken center of the room, a low ceiling with a singular large skylight reveal and radially oriented linear reliefs lining the edge of the skylight reveal, sand over the stone floor, and finally the false rock panels lining the wall as described above. The “low desk” in Kyne’s office is surrounded by four “suspensor chairs” which are a gray-colored stone with horizontal voids striping both. The desk is circular and heavy with a radius of about two-and-a-half feet. The four chairs are circular and completely made of stone about three feet high with a quarter void in the circle for sitting.

What architectural elements were taken out from the film scene?

- The two “glowglobes” described in the passageway are taken out of the scene. A “workbench” mentioned in the “Laboratory” is not seen in the film either.

Which elements were kept?

- The elements that were kept include all four spaces described in the narrative. “Rough cave chamber,” “Laboratory,” “passageway,” and Kynes office/chamber. Stone materiality, the metal cabinets of the pathway in which they escape, and laboratory equipment are all directly adapted from the narrative.

How do camera angle, movement, and other cinematographic decisions accentuate the architecture? Is this accentuation consistent with the literature?

- Many camera shots in this scene are compositionally blocked with the walls occupying the right and left sides of the shot. This creates a sense of voyeurism making the emphasis of the shot the smaller defined aspect ratio while also implying that the viewer’s position is one of emphasis. This is not necessarily correlated with the intention of the narrative, but rather a creative decision by the filmmakers. The cinematography choice accentuates the intrigue of the scene and emphasizes a sense of mystery to the audience.

What are the filmmakers attempting to convey through architectural set decisions and is this intent consistent with the novel?

- The filmmakers are attempting to convey the Fremen people as a sophisticated, organized, intelligent, yet oppressed people group who desire to terraform their planet to make it a “green paradise.” This is reflected through the set interior architecture and production design decisions.

How does the architecture of the scene relate overall to its original literary description?

- Overall, this visualization is very similar to the narrative as it does not heavily deviate from the narrative description. Both the physical architecture of the scene and the themes underlying the design intention are consistent with the narrative. Although there are slight differences from the descriptive passages derived from the interpreter's choice, the overall scene was faithfully and tastefully adapted.



Figure 11. DUNE 2021 Third Scene Analysis

Conclusion

The findings of the investigations provided insight into the question “To what extent do narrative descriptions of interior architecture influence a film adaptation’s interpretation of built visualizations?” After analyzing all the consistencies and diversions from the original narrative of each adaptation the following conclusion rings true: the architectural descriptions in the novel are a springboard, a starting point, and only one of many variables in the production design process that affected the outcome of the interior architecture viewed in the film. Many of the descriptive particulars of the architecture written the original text are not necessarily respected but, the spirit of the interior environments, its relationship to the exterior environment setting, to character development and its interconnectedness to the plot remain true in all three films (interpretations). The many influences that affect the production design of the fictional interior spaces can also vary depending on the interpreter's personal vision and other restrictions such as budget, available technologies, and the culture of the time, but these are not the scope of this investigation. Stated differently, the original written architectural style description particulars, such as “arched ceilings”, interior finishes, or lighting, are not the primary design driver that interpreters (filmmakers) use to visualize the final production design seen on film. The filmmaker's focused on the bigger picture, and worldbuilding of the film inspired by the spirit and plot of the novel, rather than the particulars. Architectural elements such as scale, proportion, its relationship to the environment, and spirit of place were primary concerns for the interpreters, but the particulars were changed heavily to align with their personal vision of the film. Filmmakers cherry-pick specific architectural descriptions from the original text that promote their vision for the film, emphasizing or even exaggerating elements and removing unwanted elements. At the same time, their approach to adapting the novel includes translating the totality (the spirit) of the text. The final production design represents the filmmakers’ vision which includes the merging of the cherrypicked details and the broad spirit of the narrative.

The relationship between a film interpretation and architectural descriptions can contrast in various ways. If a book describes an environmental setting that is barren, utilitarian, yet environmentally responsive and the interpreter’s view of the world is a barren, utilitarian, yet environmentally responsive world (as is the world of Arrakis) but the original text describes interior architecture that is opposite of what is perceived (especially perceived by contemporary audiences) to be “utilitarian and barren,” then what would be proper in the film medium? It would be an architecture that maintains continuity with the greater theme, not a direct adaptation of one-off descriptions. However, this does not undermine the integrity of the text, as a faithful adaptation responds to the totality of the book and specific descriptors wherever possible.

As a film is adapted from a narrative source there exists an implicit creative bias because of one’s perception of the original text.⁵⁵ There may be no “precise” or “literal” book-to-film

⁵⁵ DAVIS, BLAIR. *Movie Comics: Page to Screen/Screen to Page*. Rutgers University Press, 2017. <http://www.jstor.org/stable/j.ctt1j7x9sk>.

adaptation; save the author directly constructing the world in which they wrote visually. The impact of the narrative on the film can vary based on the interpreter's intention. For Jodorowsky's *DUNE*, the director and creative lead Alejandro Jodorowsky said, "It's different, it was my *Dune*. When you make a picture, you must not respect the novel." As evident in his wildly divergent storyboard interpretation. However, as revealed in the three cinematic investigations, there are underlying similarities seen in the original text that influence filmmaker interpretation. These similarities are defined by the narrative and include setting and plot which influence the interior architectural visualizations in a manner like implicit architectural descriptions in the text. All interpretations have their own visions, but the interior architecture would not look as it did without the book's literary descriptions. The imaginative nature of the narrative inspired the directors to add to, emphasize, preserve, take away, and deemphasize what they believe is most important in translating *DUNE* from narrative to cinema. The response to these overarching narrative themes (like setting and plot) in an architectural context can include site-specific strategies like materiality, natural lighting strategies, and building form. It can also include scene intention: interior room program, character action (how the characters interact with the architecture), and overall plot or sequence of the film (this primarily affects program adjacency).

Environmental Setting and Interior Architecture

The original narrative environmental setting or "site" in which the story takes place affects the architecture in all three iterations of *DUNE*. *DUNE*, the novel, is largely subject to the setting in which it takes place; the desolate desert planet of Arrakis, hence the title of the novel.⁵⁶ This relationship between the setting and the story has an impact on the book and even more in the films, as films must visualize the narrative. The process of visual iteration that occurs during the filmmaking process demands more detail in the architectural scene than what was available in the *DUNE* novel. One could argue this relationship between the environmental setting and the interior architecture is more maintained and had a greater influence than the actual literary architectural descriptions in the book. In the first scene investigation, the film's interiors are affected by the site in ways that the novel does not describe. This is an interpreter deviation. However, it is consistent among all three interpretations. Production designer of *DUNE* 1984, Anthony Masters said, "Caladan is, apparently, a world quite like our own but more lush. It has lots of rain so the forests are beautiful and plentiful. We figured, well, if we have all these gigantic tree forests, let's make everything on the planet out of wood." In his interpretation, the setting of the architecture is evident through materiality in the space. The second scene investigation as it relates to *DUNE* 1984 is less site-specific in relation to other interpretations however, it is still similar through the interpreter's approach to design. Anthony Masters said, "Arrakis itself... the desert world of Dune. "Rock and earth tones. It's a dry and arid planet and its people have tunneled their way into the mountains to make the palace using laser weaponry."

⁵⁶ Herbert, Frank. 1984. *Dune*. N.p.: Putnam.

Master's approach is to view the interior form through these fictional construction methods being influenced by the lore and the "setting" of *DUNE*.

This is also seen in *DUNE* 2021 in all three scenes of the movie. Patrice Vermette said that "The World-Building process for Dune was strongly influenced by nature, reflecting a central theme in the story: humanity's attempts to adapt to new environments and make life sustainable."⁵⁷ This is seen in the architecture of the first scene through elements like a large arched lattice window that was not mentioned in the book and one large honey-combed, octagonal skylight. The space is said to have existed for longer than 26 generations. Although this scene was consistent with the book descriptions, there were influences of interpreter bias. The same can be said of the other two spaces. In the second scene investigation for *DUNE* 2021, the room is massive and wholly stone, as mentioned by the narrative and filled with indirect light from the light-well-buttressed walls. The space is different from the narrative through interior form (there is no arched ceiling) for the sake of interpreter preference which has already been stated to respond to nature. The space responds to the fictional setting and the narrative description through materiality and responds only to the site through the indirect buttressed wall light wells. In the last scene investigation, the fictional architecture is ingrained into the site. Aside from the scene being ingrained into a rock formation, the interpreters emphasize the setting to a higher level, going farther than the book by integrating natural light into the space when the narrative described the lighting to be artificial.⁵⁸

In Jodorowsky's *DUNE* interpretation, despite its obvious dissimilarities from the original novel, there still exists a degree to which the setting affects the architecture. This is most prevalently seen in the second and third scenes as the first scene takes place in a spaceship. In the second scene, which is the Arrakeen Great Hall, or in Jodorowsky's interpretation, Jessica's bedroom, you can see the novel's influence through the scale of the room and the implied stone materiality of the walls and ceilings. The final scene is a literal interpretation of a "rough cave." In this scene's corresponding narrative passage, there is an implied architectural language in the rock void in which the character's occupy. However, the sketches in the storyboard imply that the space is a literal cave in which no human intervention occurred, save the entrance. This visualization emphasizes the setting (Arrakis) rather than any of the architectural descriptions in the narrative.⁵⁹

The book emphasizes the environment influencing interior architecture, but the production designers placed a higher emphasis on this principle. This is a divorce from the book

⁵⁷ Lapointe, Tanya. 2021. *The Art and Soul of Dune*. N.p.: Insight Editions.

⁵⁸ Villeneuve, Denis, dir. 2021. *DUNE part 1*. Warner Brothers, 2021.
<https://play.max.com/movie/e7dc7b3a-a494-4ef1-8107-f4308aa6bbf7>.

⁵⁹ *DUNE*. 1975. Compiled by Alejandro Jodorowsky. N.p.: Michel Seydoux.
<https://archive.org/details/dune-bible-viewing-alejandro-jodorowskys-dune-complete-book>.

yet emphasizes the principle that the built environment and the environment of the planet have been more heavily integrated and adapted to make it livable for humans. The production designers chose to emphasize the relationship between the exterior environment and the interior architecture to “take the book’s intention further.” The relationship ripple effect from larger environments or settings takes precedence over “smaller, less important” specific architectural literary descriptions.

Plot and Interior Architecture

Narrative descriptions and other literary strategies are secondary to scene intention. The purpose of architectural descriptions is to support the intention of the author. The author communicates exactly what he wants the reader to understand. The “plot” of the narrative is a conglomeration of literary strategies; one of which is object description.⁶⁰ In the mind of a filmmaker and story interpreter, the purpose of a scene takes precedence over certain literary strategies deemed less important. This is especially true when interpreting a film because the novel and the adapted film may be similar, however, a film and a novel are inherently different mediums of communication. If an author describes a wall void as being a “mousehole,” yet later has a human character go through it for any reason, this creates a discontinuity.

The degree to which narrative influences architectural visualizations in film is the purpose of this investigation, however, this begins with an understanding that they are different. The degree to which narrative affects architecture in the case of film adaptation can’t necessarily be constrained to direct architectural descriptions. Although these are important the concepts of scene intention and character action are equally emphasized in film adaptations.

In Jodorowsky’s *DUNE*, the first scene takes place in a spaceship so that the interpreter’s intention for the plot might take precedence over the actual location of the scene described in the book.⁶¹

In *DUNE* 1984, the training room set is in an “L” shape. The reason for this is due to the desired camera movement, character interaction set up, and dialogue. In the film scene, the dialogue talks about the interaction of the characters with the built environment (the sound of footsteps on the floor). In the book, the room is described as a large, open room, however, the film iteration has a segmented room rather than a single large space. This is an example of an

⁶⁰ Kate Newell. 2017. *Expanding Adaptation Networks : From Illustration to Novelization*. Palgrave Studies in Adaptation and Visual Culture. London, United Kingdom: Palgrave Macmillan.
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,sso&db=nlebk&AN=1522098&site=ehost-live&scope=site>.

⁶¹ *DUNE*. 1975. Compiled by Alejandro Jodorowsky. N.p.: Michel Seydoux.
<https://archive.org/details/dune-bible-viewing-alejandro-jodorowskys-dune-complete-book>.

interpreter change for the purpose of furthering the plot. However, the space is like the book's description through the creation of a "hallway" and "door" through which Paul's character hears their movement in the scene. The production designers for *DUNE* 1984 merged the separate elements of the hallway and the room into a single set. This shows a respect to the book while adding their own interpretation of the scene. The same principle is applied to all three iterations to a greater or lesser extent.⁶²

In *DUNE* 2021, the ecological testing station scene set is affected by character interaction with the architecture. This interaction of the characters and architecture is mentioned in the book; however, filmmakers adjusted the set to better fit their narrative and progress the plot in seamless ways that a novel is not necessarily confined by. The primary divorce between the film and the novel is that the passageway that leads to Liet Kynes' office is much longer than described in the book. In the book the passageway is more like a threshold; being described as "two paces deep." In the film, the passageway is much longer and serves to allow the character Liet Kynes to introduce the scene through dialogue in a manner that would have been awkward if she spoke like that in a stationary space. The dialogue and camera shots of the interior passageway serve to introduce the scene to the audience. The passage is also used as the setting in which the character Duncan dies defending Paul and Jessica. The filmmakers utilized a descriptive passage and adjusted it to better fit their intention for the scene. This change affected the program adjacency of the space, deemphasizing the "laboratory" and emphasizing the passageway and Kynes' office. Maintaining what can be maintained in the interior architecture from the narrative descriptions, emphasizing what can be emphasized, and downplaying what should be downplayed, so that they might best adapt the story entertainingly.⁶³

One reason that all three interpretations divert from the particular of the interior architecture is the dissidence presented in the book between its description of the overall setting within the world of *DUNE*. The filmmakers may have felt it necessary to address this issue and add visual continuity to the film by changing the interior architectural style particulars. It was not the intention of *DUNE* author Frank Herbert that his novel be adapted into a film. Within the fictional narrative, there are described interior spaces that would seem out of place visually if the filmmakers perfectly translated the author's vision. The dissidence is not necessarily negative but rather triggers the evolution of the idea of *DUNE*. It is common in films (especially film adaptations) that overarching themes are emphasized at the expense of less necessary particulars.

It is the informed opinion of this case study that the interaction of narrative descriptions to filmmakers is more of a conversation than a hierarchy. The literary passages provide a rubric

⁶² Lynch, David, dir. 1984. *DUNE*. Dino De Laurentiis Corporation, 1984.
<https://play.max.com/movie/4161ed78-fa68-4b0e-87f4-6fa537a848de>.

⁶³ Villeneuve, Denis, dir. 2021. *DUNE part 1*. Warner Brothers, 2021.
<https://play.max.com/movie/e7dc7b3a-a494-4ef1-8107-f4308aa6bbf7>.

for how the space should appear. However, due to the limited nature of literature to describe detail in a manner which is easily translated to a cinematic medium, there exists room for filmmaker interpretation, as well as reader interpretation. No one person imagines a scene exactly like someone else, as seen through the extensive database of online concept art. Therefore, the filmmakers defaulted to overarching-well agreed upon themes and concepts present in the narrative to inform their visualizations where there exist gaps in literary descriptions. In addition to this, these overarching themes (such as setting and plot) take precedence over individual descriptive passages when the descriptive passages don't support the continuity of the film production design.

The *DUNE* novel creates such a powerful world that it captivated the mind's eye of millions of people half a century after being published. The rich literary style of Frank Herbert inspired four adaptations and thousands of individual artists, and authors who incorporated themes first thought of in the *DUNE* novel. However, Frank Herbert is not an architect and film is an inherently different medium than the written word. Literary descriptions in the *DUNE* novel have gaps that allow interpreters to expand upon the existing world through other characteristics also described in the narrative. This contributes to the accurate worldbuilding of an adapted narrative while also merging with filmmaker interpretation. At the same time, this does not diminish the power that direct narrative descriptions have on the interior architecture of the space. Direct interpretation of certain passages is seen in all three cinematic interpretations. The results of my three investigations across the three cinematic interpretations indicate that, although direct literary descriptions from the novel influence the space through certain architectural elements, the aesthetic of the space also utilizes the direct descriptions but is primarily influenced by the filmmaker's interpretation of *DUNE*'s worldbuilding.

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This source is an examination of the maze runner's production design through the inspiration of the designers. The source gathered this information through the information provided by the producers themselves. In the text is an examination of how the set was designed, some discrepancies from the books, and problems relating to the actual creation of the movie. The problems listed include the site. There were dangers such as heat, humidity, and venomous snakes.

Baratto, Romullo. "How Architecture Speaks through Cinema." ArchDaily, ArchDaily, 14 Sept. 2022, <https://www.archdaily.com/872754/how-architecture-speaks-through-cinema>.

This source is an arch daily article referencing common connections between architecture and cinema. How architecture is presented and portrayed in film, how different styles of architecture are portrayed in different genres of film, and how architecture contributes to film.

Bergvall, Åke. "Apocalyptic Imagery in Fritz Lang's 'Metropolis.'" *Literature/Film Quarterly* 40, no. 4 (2012): 246–57. <http://www.jstor.org/stable/43798840>.

The article explores the use of apocalyptic imagery in the renowned film "Metropolis" directed by Fritz Lang. Bergvall analyzes the visual elements, symbolism, and thematic implications of the apocalyptic motifs employed by Lang in the film. The author delves into the ways in which these imagery choices contribute to the overall narrative and meaning of the film. The article offers valuable insights into the artistic and cinematic techniques used by Lang to convey a dystopian and apocalyptic vision in "Metropolis."

DAVIS, BLAIR. *Movie Comics: Page to Screen/Screen to Page*. Rutgers University Press, 2017. <http://www.jstor.org/stable/j.ctt1j7x9sk>.

This book explores the interrelationship between comics and film adaptations. The book analyzes the creative process of adapting comics to movies and vice versa, and how this process has evolved over time. Davis provides case studies of popular comic book adaptations, such as Batman, Spider-Man, and Watchmen, and examines the impact of these adaptations on both the comics and film industries. The book also examines the various factors that influence the adaptation process, including technological advancements and changes in the cultural and social

landscape. Overall, "Movie Comics" provides a comprehensive and insightful analysis of the complex relationship between comics and film adaptations.

Harriet Margolis, Sean Cubitt, Barry King, Thierry Jutel (eds), *Studying the Event Film: The Lord of the Rings – A Case Study*, Manchester University Press, Manchester, 2008, pp. 185-191.

This source analyzes the making of Middle Earth in the Lord of the Rings movies. The production design is analyzed and talks about how the scenes were made to create a realistic world that appears worn and dirty. The article talks about randomness and how it is necessary to mimic reality. This randomness is necessary to create a realistic yet fantastical world.

Kate Newell. 2017. *Expanding Adaptation Networks : From Illustration to Novelization*. Palgrave Studies in Adaptation and Visual Culture. London, United Kingdom: Palgrave Macmillan.
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,sso&db=nlebk&AN=1522098&site=ehost-live&scope=site>.

The book examines the concept of adaptation networks and explores the interplay between illustration and novelization as forms of adaptation. Newell investigates how visual culture and literary adaptations interact and influence each other. The book explores case studies and theoretical perspectives to analyze the expanding networks of adaptation in contemporary media. It delves into the creative and interpretive processes involved in translating visual works into written narratives and vice versa. The source provides valuable insights into the complex relationships between various forms of adaptation and their impact on visual culture and literature.

Khatchadourian, Haig. "Film as Art." *The Journal of Aesthetics and Art Criticism* 33, no. 3 (1975): 271–84. <https://doi.org/10.2307/428353>.

The article explores the concept of film as an art form. Khatchadourian delves into the aesthetics and artistic qualities of cinema, discussing its unique capabilities for storytelling, visual composition, and emotional expression. The author analyzes the medium's ability to evoke specific responses from the audience, highlighting its potential for conveying meaning and engaging viewers on an aesthetic level. The article provides a critical examination of film as a form of artistic expression, offering insights into its creative potential and its place within the broader field of aesthetics and art criticism.

Kracauer, Siegfried (1960), *Theory of Film: The Redemption of Physical Reality*, Oxford University Press, New York.

In this book, Kracauer presents a comprehensive exploration of film theory, focusing on the significance of physical reality in cinema. He examines how film captures and represents the tangible aspects of the world, emphasizing the importance of the medium's ability to depict reality. Kracauer delves into various aspects of film, including its visual aesthetics, narrative structures, and the relationship between film and society. The book offers a theoretical framework for understanding the transformative power of film and its ability to redeem physical reality by portraying it in unique and meaningful ways.

Kubany, Elizabeth Harrison. 2000. "Two Who Bring Architecture to the Movies (and the Masses)." *Architectural Record* 188 (9): 248.
<https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,sso&db=asu&AN=503710885&site=ehost-live&scope=site>.

The article focuses on two individuals who have played significant roles in bringing architecture to the realm of cinema and making it accessible to the general public. Kubany explores the work of these influential figures, discussing how they have used film as a medium to showcase architectural designs and concepts. The article highlights the impact of their contributions in promoting an understanding and appreciation of architecture among broader audiences.

Meikle, Kyle. *Adaptations in the Franchise Era : 2001-16*. New York, NY: Bloomsbury Academic, 2019.

"Adaptations in the Franchise Era: 2001-16" by Kyle Meikle is a book that explores the relationship between film adaptations and the emergence of the franchise era in Hollywood from 2001 to 2016. The book provides an in-depth analysis of several successful franchise adaptations, including the Harry Potter series, The Lord of the Rings trilogy, and The Hunger Games series, among others. Meikle examines the strategies employed by filmmakers to adapt these popular book series into successful movie franchises, as well as the cultural, economic, and industrial factors that influenced the production and reception of these adaptations. Overall, the book provides a valuable contribution to the study of film adaptation and the changing landscape of the film industry in the 21st century.

Ramshaw, Mark. "The Maze Runner Unravelling - How to Make a CGI Labyrinth." RedShark News - Video Technology News and Analysis, <https://www.redsharknews.com/post-vfx/item/2146-the-maze-runner-unravelling-how-to-make-a-cgi-labyrinth>.

This source was published on RedShark News, a platform focusing on video technology news and analysis. The article explores the behind-the-scenes process of creating a CGI labyrinth in the film "The Maze Runner." Ramshaw delves into the technical aspects and techniques

employed to bring the intricate and visually stunning maze to life on the screen. The article provides insights into the use of computer-generated imagery (CGI) in constructing the labyrinth and discusses the challenges and creative decisions involved in its design and execution. It offers a valuable perspective on the visual effects and digital artistry employed in modern filmmaking.

Sennett, Alan. "Film Propaganda: Triumph of the Will as a Case Study." *Framework: The Journal of Cinema and Media* 55, no. 1 (2014): 45–65. <https://doi.org/10.13110/framework.55.1.0045>.

The source titled "Film Propaganda: Triumph of the Will as a Case Study" is an article written by Alan Sennett. It was published in *Framework: The Journal of Cinema and Media* in 2014. The article examines the film "Triumph of the Will" as a case study to explore the role of film propaganda. Sennett analyzes the techniques, themes, and impact of Leni Riefenstahl's influential documentary, which served as a propaganda tool for the Nazi regime in Germany. The author delves into the film's use of cinematography, editing, and narrative construction to manipulate and shape public perception. Through this case study, Sennett sheds light on the power of film as a persuasive medium and the ways in which propaganda can be effectively conveyed through cinematic techniques. The article provides valuable insights into the historical and cultural significance of "Triumph of the Will" and its role in shaping public opinion during a tumultuous period in history.

Vidler, Anthony. "The Explosion of Space: Architecture and the Filmic Imaginary." *Assemblage*, no. 21 (1993): 45–59. <https://doi.org/10.2307/3171214>.

The article explores the relationship between architecture and the world of film, particularly focusing on the concept of space. Vidler examines how architectural space is represented and transformed in the filmic medium, delving into the visual and narrative techniques employed to create a unique cinematic experience. The article discusses the impact of film on the perception and understanding of architectural space, as well as the influence of architectural principles on the construction of film sets and environments. Vidler's analysis offers insights into the intersection of architecture and film, providing a deeper understanding of the connections between these two art forms.

Wallace, Rachel. "In Dune, the Architecture of the Future Is All about Harmony with the Landscape." *Architectural Digest*, Architectural Digest, 25 Oct. 2021, <https://www.architecturaldigest.com/story/dune-movie-set-design?redirectURL=https%3A%2F%2Fwww.architecturaldigest.com%2Fstory%2Fdune-movie-set-design>.

The article focuses on the set design and architecture featured in the film adaptation of "Dune." Wallace explores how the film's production designers and architects have envisioned a future

world where architecture seamlessly integrates with the natural landscape. The article discusses the visual aesthetic, materials, and spatial concepts employed in creating the futuristic architectural designs showcased in the film. It highlights the importance of harmony between human-made structures and the environment in conveying a sense of realism and authenticity. The source provides insights into the creative processes and design philosophies behind the architectural elements of "Dune," offering a unique perspective on the intersection of architecture and film.

Weintraub, Steve. "The Maze Runner Interview: Producer Wyck Godfrey Talks on the New Orleans Set." Collider, 3 July 2014, <https://collider.com/wyck-godfrey-the-maze-runner-interview/>.

The interview features Wyck Godfrey, the producer of the film "The Maze Runner," discussing various aspects of the production. Weintraub engages in a conversation with Godfrey about the filmmaking process, specifically focusing on the filming location in New Orleans. The interview provides insights into the production choices, challenges, and creative decisions made during the making of "The Maze Runner." It offers a behind-the-scenes perspective from a key figure involved in the film's production, shedding light on the vision, intentions, and experiences of the production team.

"Striking Out: Visual Space, Production Design, And Labor History in Joker." Tandfonline.

This source is a review of how the production design of the movie "Joker" contributes to the overall story of the film, the film's motifs and message of the film. The source explains how trash piled up in the city contributes to the story of the Joker and of societal loners who are "treated like trash."

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<https://archive.org/details/dune-bible-viewing-alejandro-jodorowskys-dune-complete-book>.

Herbert, Frank. 1984. *Dune*. N.p.: Putnam.

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Naha, Ed. 1984. *The Making of Dune*. N.p.: Berkley Books.

Pavich, Frank, dir. 2013. *Jodorowsky's DUNE*. City Film, 2013. <https://play.max.com/movie/156a811b-e47c-40e6-95ea-9eaf69f488e3>.

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“Chris Foss.” n.d. IMDb. Accessed May 7, 2024. https://www.imdb.com/name/nm1134463/?ref=nm_sr_srgs_1_tt_0_nm_8_q_chris%2520foss.

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