



LEGENDARY



DUNE

AWAKENING





THE ART AND MAKING OF

DUNE

AWAKENING

Written by Andrew Farago

Foreword by Joel Bylos

Introduction by Brian Herbert, Kevin J. Anderson,
Byron Merritt, and Kim Herbert



SAN RAFAEL • LOS ANGELES • LONDON



FOREWORD

By Joel Bylos, Creative Director

Almost six years ago, I was invited to travel with a small group of developers to Budapest and visit the set where Legendary Entertainment and Dennis Villeneuve were filming the first of the upcoming Dune saga.

At the time, I wasn't working on *Dune: Awakening*, but as a huge fan of the Dune books, I begged and cajoled my boss to allow me to tag along.

It's hard to describe how it felt to walk among those sets. Good movie sets are like portals. Walking through the halls of the Arrakeen palace, treading the hallways of an abandoned testing station, climbing inside an ornithopter — for me, each of these is a real memory of a real place.

Through the work of Dennis Villeneuve and his team, I had visited the world of Dune.

So just over a year later, when I had the opportunity to join the *Dune: Awakening* project as creative director, I leaped at the chance.

Funcom is no stranger to building worlds – from the Dune-adjacent world of Rubi-Ka in *Anarchy Online*, the shadowy cities and towns of *The Secret World*, the rich and vibrant world of Conan the Barbarian in *Age of Conan* and *Conan Exiles*. We've been doing this for a long time.

But Dune was different. A beloved universe with a fiercely loyal following and a set of blockbuster Hollywood movies that have taken the world by storm.

The pressure was real. The team began with the original source. Teasing out the descriptions from the books, finding every obscure mention of location and object and

character. Digging into the films, finding every frame of reference that we could.

The landscapes of Dune are expansive and epic, but they are desert. For players to spend hundreds of hours here, we needed to move beyond the desert landscapes of the films. We looked at dozens of desert landscapes across the planet—Wadi Rum to Death Valley to the Outback of Australia. We created specific biomes that were mentioned in passing in the books, and we imagined how the towns and villages of Arrakis would look based on the details that we could tease out from Frank's works.

Though the costume design of the films was award-winning, a video game requires a different approach: a progression in the sets to satisfy the needs of players. Our character artistes set to imagining what it was like to begin your journey as a nameless prisoner, the lowest caste in the Imperium, and visualized every step of that journey: from the rags of a Maula to the robes of the Regis Familia.

Every world is the sum of thousands of details, lovingly crafted by our artists with a focus on trying to create the most authentic Dune experience for our players. Within these pages is a glimpse of the work that went into realizing *Dune: Awakening*.

As the great Frank Herbert once said, "The stories that are remembered are the ones that strike sparks from your mind, one way or another."

I hope that the art in this book strikes sparks in your mind. And that *Dune: Awakening* is a world worthy of remembering.

PAGES 2-3, 4 *Environmental landscapes exploring the colors and textures of the Red Desert.*

OPPOSITE *Concept art exploring the environmental phenomena of Arrakis.*



INTRODUCTION

By Brian Herbert, Kevin J. Anderson, Byron Merritt, and Kim Herbert

Generations of Dune fans have been immersed in Frank Herbert's desert world of Arrakis, but now it's possible to experience the Spice-rich sands, the dangerous cities, the huge harvesters, the Fremen sietches, and the awesome sandworms in a whole new way.

Have you ever wished you could visit the dusty old city of Arrakeen? Or Harko Village, Hagga Basin or the Deep Desert? Well, the new survival game *Dune: Awakening* takes you there! For years, dedicated Dune fans have been clamoring for a new multiplayer computer game based on the science-fiction masterpiece *Dune*.

It takes time to develop such an in-depth and expansive game, but the result is certainly worth the wait! Steam describes it glowingly as "A multiplayer survival game on a massive scale. Survive the sandworm, craft your ornithopter, build a fortress, and ascend to power on an open-world Arrakis."

Dune: Awakening is also a role-playing video game, a shooter game, an adventure game, and a fighting game, all with such attention to detail that it's sure to please even the most demanding fans. Developed by Funcom in collaboration with Legendary Pictures and Herbert Properties LLC (Frank Herbert's estate), the game is playable on PC.

Imagine yourself standing atop a sand dune or in the Great Erg, watching the approach of Shai-Hulud. Here comes the mighty worm! Do you have the skills to survive the desert — or, to escape the massive beast?

Frank Herbert's novel *Dune* has inspired millions of readers worldwide. He wrote five sequels expanding

the story for thousands of years. Frank passed away in 1986, leaving the story uncompleted, and in 1999, his son Brian Herbert and coauthor Kevin J. Anderson picked up the mantle and wrote many more novels and short stories in the fantastic universe.

In 2020, Brian and Kevin began adapting the Dune stories into comic format. The first volume of *Dune: The Graphic Novel* was named one of the 100 Best Graphic Novels of All Time by Comics Authority. In 2021 and 2024, Denis Villeneuve and Legendary Entertainment brought *Dune* back to the big screen for moviegoers in two major motion pictures, and later, in 2024, the *Dune: Prophecy* series produced by Legendary Television for Max streamed for television viewers.

Beverly Herbert, Frank's loving wife of thirty-seven years, championed new games and merchandise in the 1970s and 1980s, foreseeing Dune's future and recognizing the importance of the gaming space. Their granddaughter, Kim Herbert, remembers when she was only seven years old, how excited her grandfather was to show his grandchildren, Kim and Julie, along with their parents, Brian and Jan, the newly released Dune board game in the library of his Port Townsend, Washington, house.

In recent years, Dune tabletop and digital games have been developed, but *Dune: Awakening*—a multiplayer survival open-world crafting game (SOC)—is a significant expansion into a much broader form of entertainment, where fans around the world can imagine themselves interacting with and living in the vast and dangerous deserts of Arrakis. This will bring gamers into the Dune-fold in a very modern way.

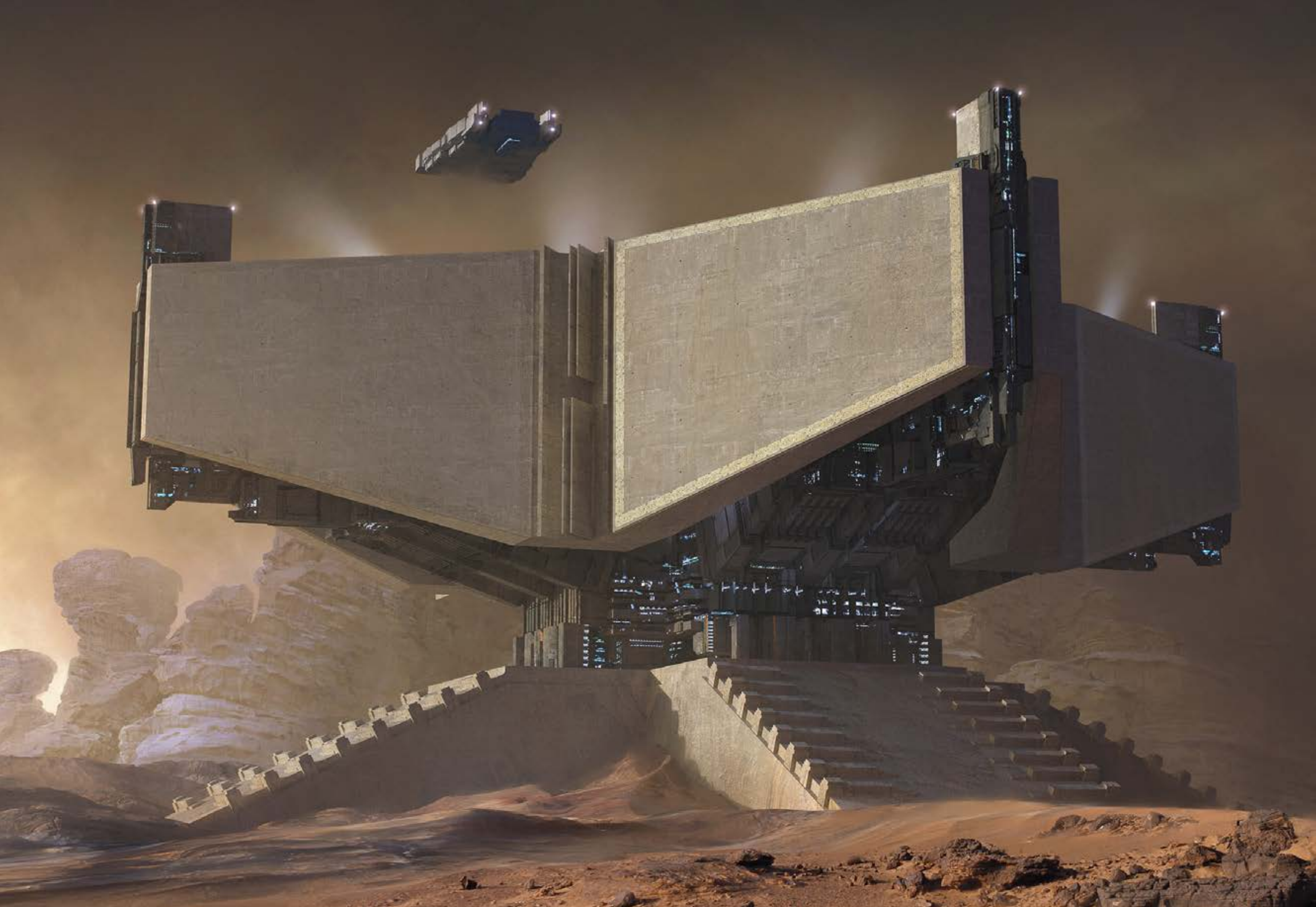


ABOVE A scenic landscape overlooking the Arrakis seabass.

We hope that fans who first experience the Dune universe through *Dune: Awakening* will decide to open one of the novels and see what all the excitement is about. Start with the original *Dune* and go from there.

We think Frank and Beverly Herbert would be pleased to see how expansive the Dune universe has become, and that it continues to evolve in new and fascinating ways.

Brian Herbert (son of Frank Herbert) and Kevin J. Anderson are authors of multiple prequels and sequels to *Dune*.



An aerial photograph of a tropical airfield. Several military aircraft, including a large transport plane and several smaller fighters, are parked on the tarmac. Palm trees are scattered throughout the scene, and a large building is visible in the background. The image is partially obscured by a semi-transparent white overlay on the left side, which contains the word "LEGACY" in a stylized font.

LEGACY



Frank Herbert's *Dune* is a landmark in science fiction. Since its initial publication in 1965, the original *Dune* novel has never gone out of print and has sold tens of millions of copies all over the world, in more than twenty different languages. Herbert's first sequel, *Dune Messiah*, was published in 1969, and additional novels—four more from Frank Herbert, more than twenty by his son Brian Herbert and Kevin J. Anderson—have built upon the foundation that he established in his original, visionary story of a distant future on the planet of Arrakis, a harsh desert world that was both alien and familiar, a cautionary tale of politics, environmentalism, fate, and destiny.

"By the early 1970s, sales of *Dune* began to accelerate, largely because the novel was heralded as an environmental handbook, warning about the dangers of destroying the Earth's finite resources," said Brian Herbert in his 2005 afterword to *Dune*. "Frank Herbert spoke to more than thirty thousand people at the first Earth Day in Philadelphia, and he toured the country, speaking to enthusiastic college audiences. The environmental movement was sweeping the nation, and Dad rode the crest of the wave, a breathtaking trip."

The novel became a cultural touchstone and influenced a generation of science-fiction writers and artists, as well as scientists and environmentalists. Despite several attempts to bring Herbert's epic to theaters in the 1970s, *Dune* did not make its way to cinemas until 1984, under the auspices of director David Lynch. A second adaptation, a three-part television miniseries, was produced by the Sci-Fi Channel in the year 2000. The most recent, a two-part epic, released as *Dune* and *Dune: Part Two*, produced by Legendary Pictures and directed by Denis Villeneuve, who cowrote the screenplay with Jon Spaiht (*Dune* and *Dune: Part Two*) and Eric Roth (*Dune*), has become a true global phenomenon, as Frank Herbert's tale of political turmoil in a time of global crisis is more relevant than ever, over sixty years after the publication of his original novel.

PAGES 12-13 Concept art of an Arrakeen courtyard.

OPPOSITE TOP The lower floor of an Arrakeen bar.

OPPOSITE MIDDLE The upper-floor balcony of an Arrakeen bar.

OPPOSITE BOTTOM The upper-floor relaxation area of an Arrakeen bar.

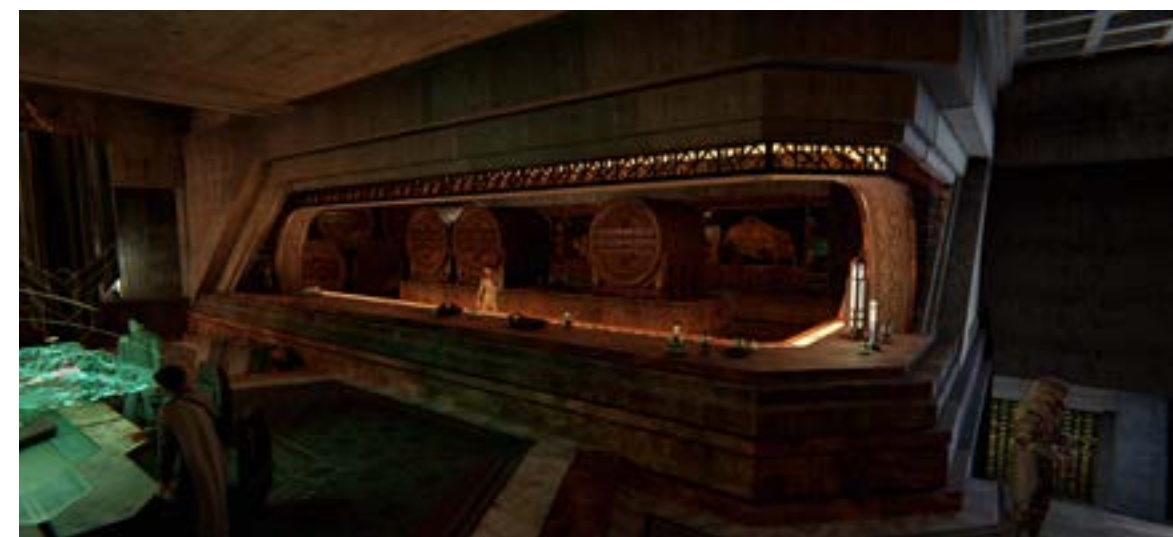
The box office resurgence of *Dune* has brought with it a renewed interest in the expanded *Dune* universe, from novels, illustrated books, and adapted and original graphic novels to the television series *Dune: Prophecy*. As production commenced on Denis Villeneuve's first film, Legendary Entertainment knew that the time was right to embrace another aspect of *Dune*'s history and made plans to develop the most ambitious *Dune* video game to date, a multiplayer SOC set on the planet Arrakis. *Dune: Awakening*, produced by the innovative studio Funcom, would continue a proud tradition of groundbreaking *Dune* video games dating back to 1992, when the first single-player strategy game set in Frank Herbert's universe was released on floppy disks and the new CD format.

"*Dune: Awakening* moved very quickly at Legendary. I approached partners at GDC [Game Developers Conference] in San Francisco and all the major gaming conferences, preselling *Dune* to potential partners," says James Ngo, Senior Vice President of Franchise Management at Legendary Entertainment. "All of the companies I spoke to went back to the core of the early *Dune* games. The low-hanging fruit is to make an RTS [real-time strategy game], and nearly every studio proposed that approach to *Dune*. It took a while for us to find a partner who had the same vision for the same games that we did, but once we met with Funcom, we knew that we had found the right team for *Dune*. It's a balancing act, finding the right way to use the IP."

Sam Rappaport, Legendary Entertainment's Vice President of Interactive Media, spent more than six years on *Dune: Awakening*, working alongside Funcom and his Legendary



colleagues. "There was some concept art from the film when I came on, but basically nothing really thought out about the game yet, other than it would be an open-world multiplayer survival game, because that's Funcom's bread and butter," says Rappaport. "We didn't know anything about the film's look or tone at the time and had to compile that as we went. We knew it would be something we hadn't seen before, and we wanted to stay faithful to Denis's vision for the franchise. If you look at the literary descriptions in the book, as well as other visual adaptations, those are different from what previous filmmakers envisioned, but we wanted to create something that would complement Denis's vision of *Dune*."



TOP The upper-floor entrance of an Arrakeen bar.

MIDDLE A hologram displayed in an area of the bar's upper floor.

BOTTOM The upper floor of the bar.



ABOVE Concept art of an Arrakeen plaza.

it serves as the foundational source of our inspiration, but our game has to last longer than a two- or three-hour movie. We had to take some creative liberties along with Funcom to evolve some of this source inspiration in order to make the game into what it needs to be.

"How do we expand on this universe and bring a different perspective on it? We didn't want to be a mirror image of the movie; we always wanted to build on it and offer something unique. The game is so deep and so vast."

Dune: Awakening honors not just the recent film adaptations, but also the vast literary universe established by Frank Herbert, Brian Herbert, and Kevin J. Anderson over the course of more than two dozen novels, and, to an extent, the six previous video game adaptations that were played by many of the crew at Funcom and Legendary during their formative years. Paying homage to what has come before while charting a new course is a delicate balancing act, but one that the creative team relished. "Any project of this scale is not going to be without its challenges," Ngo continues. "Everything needs to fall in line from the top down, from two different companies. Aligning everyone from the Herberts, Funcom, Legendary, it took a lot of coordination, but we all believed in the potential of this game. We may have had different opinions, but we all had the same goal. Keeping that as our focus really brought us all together."

Although the visual development of *Dune: Awakening* would mirror that of the films as established by Villeneuve and Production Designer Patrice Vermette, the game would be no mere film-inspired walkthrough, and Funcom made it clear from the very first production meetings that *Dune: Awakening* would provide a unique experience that would complement the films but would stand on its own as an expansion of Frank Herbert's beloved science-fiction universe. "This game is not meant to be 'play the movie.' It's inspired by the world that the movie has created," says James Ngo. "The visual designs, the color palette, all of that,

The heart of that focus, from day one, was the original *Dune* novel, and its author, Frank Herbert. "*Dune* was visionary, ahead of its time. And its themes resonate through history as well," says Ngo. "It endures because Frank Herbert was able to tap into human nature and psychology. The foundation of that house is so strong that it can be reimagined and interpreted by creators like Denis, and in such a beautiful way so as to keep it relevant and to shine the spotlight on *Dune* again. It resonates with people from a visual and a thematic standpoint."

Those complex themes were both a blessing and a curse when it came to *Dune: Awakening*, according to Barnaby Legg, Chief of Creative Marketing at Legendary Entertainment. "One of the great advantages of *Dune* as a science-fiction property is one of its disadvantages for a mainstream audience," says Legg. "If you are a science-fiction fan like we all at Legendary are, it's arguably the *War and Peace* of science fiction, right? It's an astonishingly powerful magnum opus of science fiction, which is so loaded with big ideas. The creation of a completely believable future. And with it, a level of complexity that goes beyond much of the sci-fi that we've experienced."

TOP Arrakeen market vendors.

MIDDLE, BOTTOM 3D renders of a sandworm statue.



"Most people who love *Dune* love it for its complexity. The complexity of its world-building. The complexity of its cultural ideas. Its languages. This is a franchise where you need a glossary of terms if you want to understand what's going on. We have a hero, Paul Atreides, who goes by multiple names. Lisan al-Gaib. Muad'Dib. The Kwisatz Haderach. That shows you the expansiveness and breadth of the world that Frank Herbert created. On a surface level, that can be very alienating for non-science-fiction fans. A very big ocean to jump into."

"What we tried to do with the marketing of *Dune*, certainly with what

Denis and screenwriter Jon Spaihts tried to do, which was brilliant with the film, was to bring out the things that relate to everyone, whether you're into science fiction or not. All the best speculative fiction is about humanity. Where we're going. The science fiction that breaks through represents the best of the genre, and what it can do at its best is to shine a light on who we are by imagining what we might become. Looking at a future version of ourselves, it's a story about humanity. It's not about alien races and strange creatures that we can't relate to; it's about us, ten thousand years from now. And I think that's something we'll always be fascinated by."

GENESIS



PILLARS OF THE GAME

At the heart of *Dune: Awakening* are four tenants that guided the game development team through their creative journey, ensuring that they would not lose the narrative focus in a bold and complex reimagining of the Dune franchise. "We have four narrative pillars that we follow in the game," says Joel Bylos. "Freedom. Identity. Addiction. Erosion. Freedom, identity, and addiction are all worked upon by erosion. And that's what Arrakis represents. It erodes peoples' character. It changes who they are. When you make characters like Duke Leto, he's a great example, since he didn't die in the Battle of Arrakeen. He wasn't killed, and the betrayal didn't happen because Jessica caught it earlier. Then you have this idea that Arrakis has been eroding who he is. In the movies, he's this noble, well-respected, well-liked leader who's a little bit naive. He thinks just by being good to people, he'll survive.

"In our game, he has survived, but the cost of that survival may have been his ideals. This is the erosion of Arrakis working on him. Maybe this means that over time, his character has had to make painful decisions that he never had to make in the original universe, in the eight-plus years they've been on the planet, at war with the Harkonnen. And that takes its toll on him. And it's the same with the other characters."

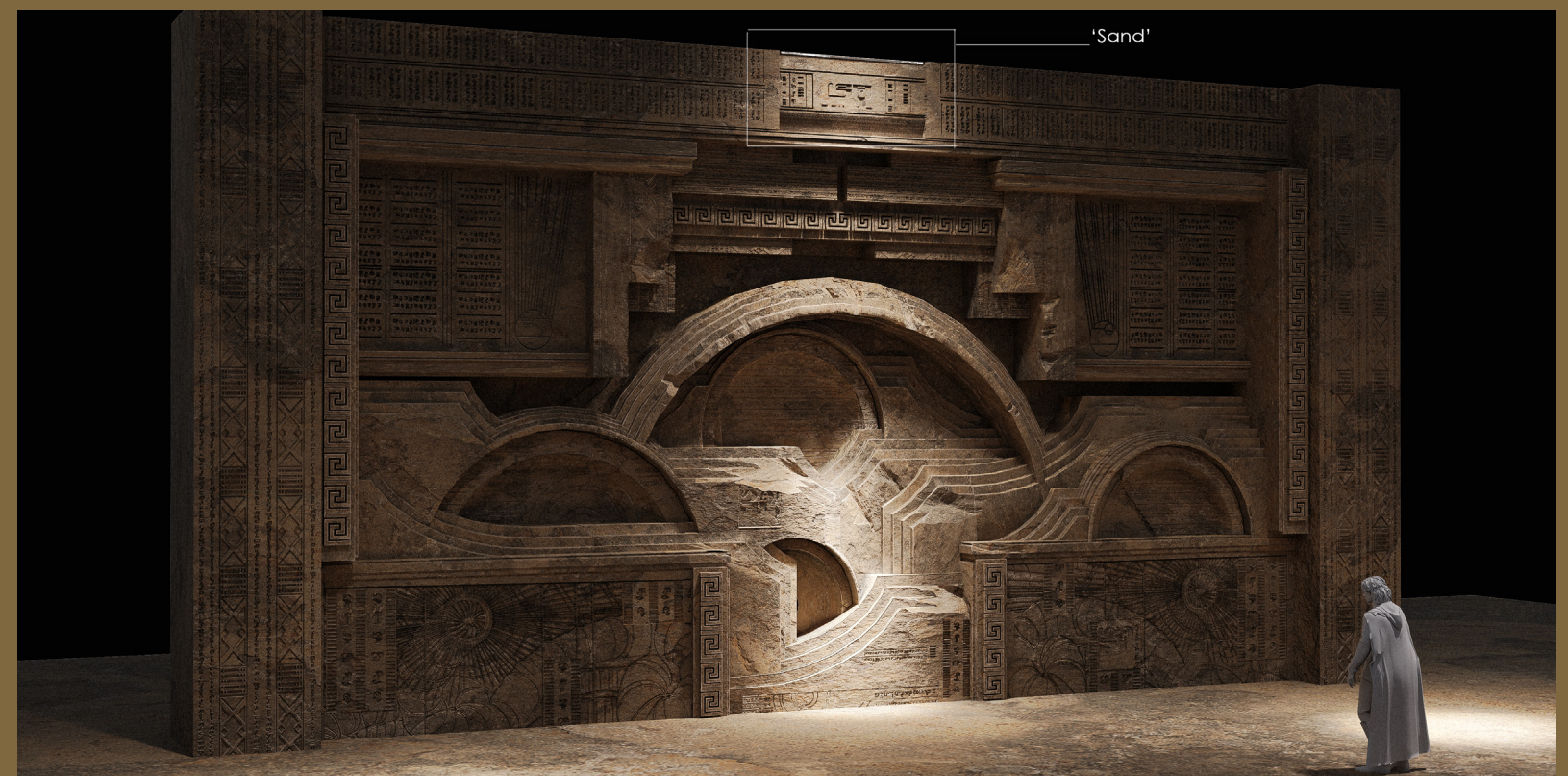
The removal of Paul Atreides alters the history of Arrakis in ways that range from subtle to seismic. The Fremen have vanished. Lady Jessica obeyed the Bene Gesserit and gave birth to a daughter, heir to the House Atreides. Duke Leto Atreides survived the assault on Arrakeen and is now locked in a brutal conflict with the Harkonnen over Arrakis and its precious Spice.

This unique but still familiar take on the iconic sci-fi universe of Dune offers a world of infinite possibilities for die-hard Herbert enthusiasts and relative newcomers alike in a multiplayer survival open-world crafting game that allows players to experience Arrakis as never before, whether alone, with friends, in collaboration or competition with hundreds of others as gamers determine their fate on the most dangerous planet in the universe.

OPPOSITE TOP *The First Trial of Aql: "Who is it that keeps the water?"*

OPPOSITE MIDDLE *The Third Trial of Aql: "Who is it that shapes the sand?"*

OPPOSITE BOTTOM *The Fourth Trial of Aql: "Who is it that calls the Maker?"*





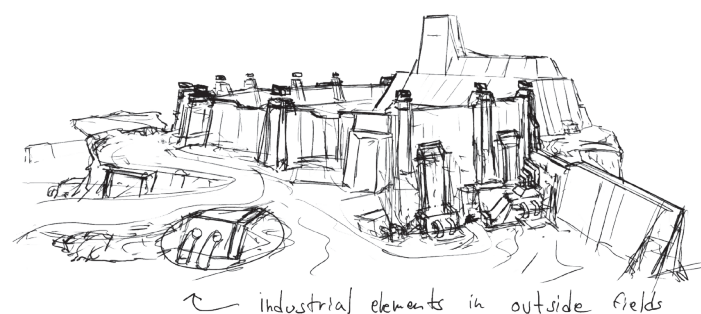
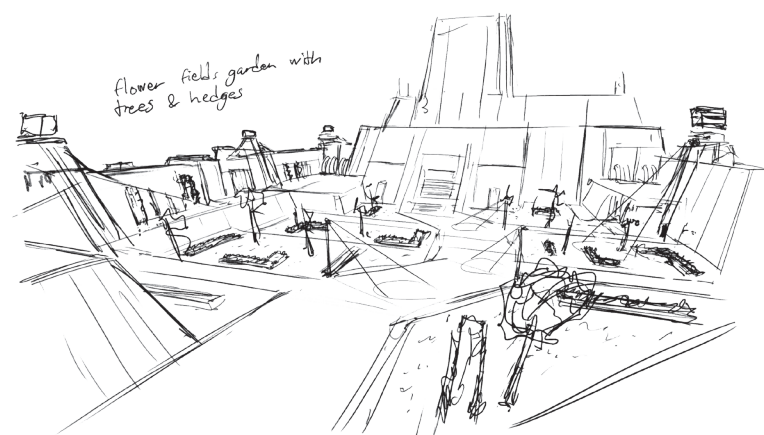
ABOVE Biome exploration depicting the gnarled vegetation of O'odham.

LEFT Concept art of the learning center in the O'odham region.

RIGHT A meeting with an NPC in the garbage-strewn alleyways of Arrakeen.

- **SURVIVE** by learning the ways of the Fremen. Seek the shadows to escape the scorching sun. Craft stillsuits and extract water from your enemies to stay hydrated. Build shelter to escape lethal sandstorms, and always beware of the sandworm.
- **EXPLORE** a vast, open world of beauty and danger. Glide, climb, and speed across Arrakis using iconic Dune tech such as ornithopters and suspensor belts. Visit the hubs of Arrakeen and Harko Village, bustling with other players to socialize and trade with.
- **DISCOVER** a shifting desert that offers infinite exploration. Coriolis storms reshape the Deep Desert, turning familiar ground into treacherous, unknown territory. Every week, players race to be the first to uncover new locations, dangers, and rewards.
- **SANDBOX** combat allows you to approach every situation differently using a wide arsenal of ranged and melee weapons, technology, abilities, and even vehicles. From humble beginnings to unthinkable strength, every step fuels your rise to greatness.
- **MASTER** one or all of the Great Schools of the Imperium: Bene Gesserit, Trooper, Mentat, Swordmaster, and Planetologist. Use manipulation and trickery, poison and grenades, dart rifles and crysknives. And remember: the slow blade penetrates the shield.
- **SPICE** is the most valuable resource in the universe. Control, trade, and consume it to unshackle your potential and fuel new powers. Rise from a nameless survivor to ultimately summoning the desert's greatest force: the sandworm Shai-Hulud himself.

- **CREATE** a persona as unique as your ambitions. Craft anything from Fremen stillsuits to Harkonnen ornithopters and fine Atreides furniture. Customize endlessly with emotes, transmogs, systems, and swatches that let you stand out in the desert.
- **UNCOVER** the truth behind the Fremen's disappearance. As you survive, explore, and build your way to power on Arrakis, you will unravel an engaging storyline unlike anything seen in a multiplayer survival game before.
- **BUILD** anything from a temporary encampment to an impenetrable fortress with a robust, flexible building system. Convert your buildings into blueprints that you can sell to other players on the server-wide Exchange, along with anything you harvest and produce.
- **UNITE** or compete with other survivors—or choose to play alone. *Dune: Awakening* features a highly immersive and persistent online world shared with thousands of other characters and several hundred people playing concurrently. Player versus player (PvP) is always optional.



RIGHT Sketches of the Waterfat Manor.

OPPOSITE The Hand of Khidr is a high-reaching rock formation located in the Jabal Eifrit region.

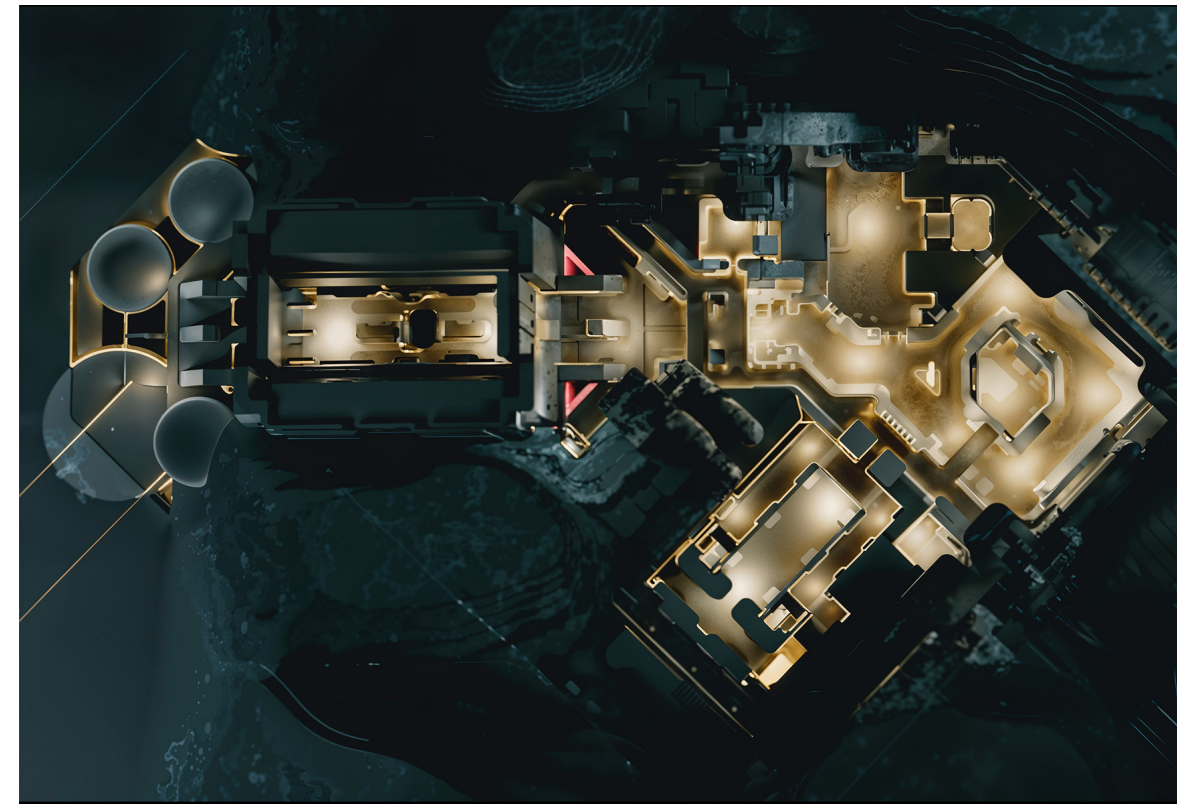
PAGES 30-31 LEFT Concept art depicting craters in the Sheol biome.

PAGES 30-31 RIGHT Concept art of the Waterfat Manor.



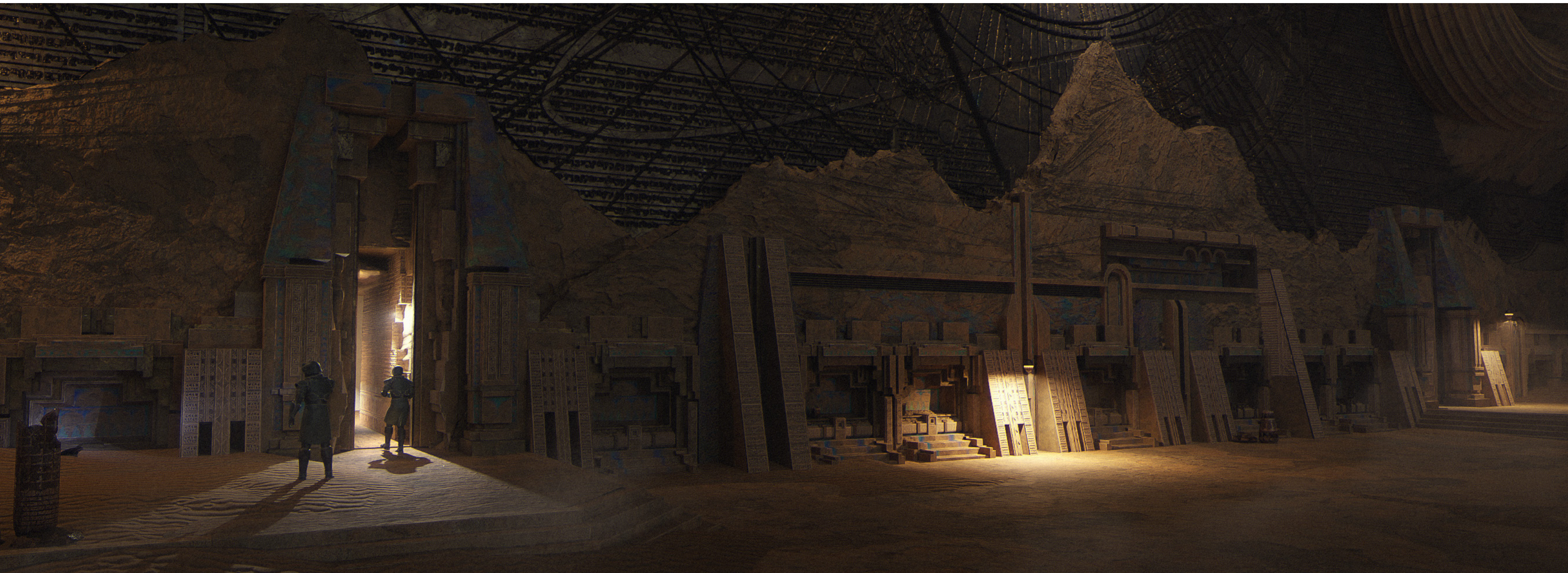


- **GROUP** up with other players to delve into ancient imperial testing stations, collaborate creatively using the robust co-op building system, or simply visit the Arrakeen and Harko Village social hubs to grab a drink or trade on the Exchange.
- **LEAD** or follow, the choice is yours. Join or create a guild, swear allegiance to the Atrides or Harkonnen, and work together to secure their power in the server-wide Landsraad whose decrees impact every player on the server.
- **RISE** to power through the ranks of the Atrides or the Harkonnen. As you build a reputation with your Great House, you will access unique faction rewards such as equipment, vehicles, and building pieces. Ultimately, you can pledge your entire guild to their cause.
- **CONTROL** the Spice, and you control Arrakis. The ever-shifting sands of the Deep Desert offer not only infinite exploration but also infinite rewards. Here, players, guilds, and the Great Houses battle over massive Spice blows to fuel their finances—and their ambitions.



LEFT Concept design of the Harko Village map.

BELOW Exploration of a secret door found in deteriorated architecture.





THE WORLD OF ARRAKIS



SET PIECES

The summit between Funcom and Legendary Entertainment on location in Budapest marked a turning point not just in the production of *Dune: Awakening*, but for the members of the creative team as well. "I'd never been to a movie set before, so I didn't know what to expect. We arrived in Budapest, and it's got those old, Eastern European, communist Bloc buildings on the outskirts, but it's a beautiful city in so many ways," says Joel Bylos of Funcom. "We came into downtown, then we took a bus out to where the set was. Very high security, which makes sense, since it's such a big, big-budget production, with a lot of money behind it and a lot of creative partners involved. We went with our representatives from Legendary and got to visit the different sets. I think the thing that struck me the most in that first visit was the scale, and the attention to detail, which I wasn't expecting, because there's a lot of CGI these days, to be able to walk around inside the Arrakeen palace that had been built by Denis's team."

Although many of the Legendary Entertainment team members had visited movie sets in the past, none of them witnessed a production the size and scale of Denis Villeneuve's *Dune*. "It was an incredible experience across the board. It was one of the first times that I met any of the folks at Funcom and the people actually designing the game," says Sam Rappaport of Legendary. "It was neat to support the development in this way and to take them to the set."

"What was really cool for me, since I'm still kind of a nerdy kid who loves video games and *Dune*, is that I'm still coming at it from more of a fan perspective. It was really incredible to share that experience with everybody."

"When we got to set, it's probably one of the few movies that's built physically at this scale. You walk onto the landing pad on Arrakis where they first open up the shuttle doors and you see the ornithopters—all of that was built out, physically. We also got to see the Arrakeen palace, the insides of that. They really just built out the entire thing. The scale of it is spectacular. It was an awe-inspiring experience for everybody, and it really sets in the gravity of what the filmmakers are trying to create, and what the production crew has done. That was very beneficial for the games team, because you can read scripts, you can look at things on your computer screen, you can see concept art and set photography, but when you really get to walk around and see the size and scale of everything, how it looks in person, the scale of it all . . . that's incredibly helpful from a game developer's perspective."



TOP Exterior of an Arrakeen landing pad.

ABOVE Interior of the landing pad.



And thanks to movie magic, Bylos and his team were able to study the iconic weapons and artifacts of *Dune*, things that they had only seen in earlier live-action adaptations of *Dune* or had only read about in the original novels. “We were able to visit the prop department and see all of the little details they were adding, like the crysknives and the swords and the kindjals. It was really interesting to talk to the creatives there to find out what they thought about *Dune*. About the Harkonnen, who were beastly and brutal, and the shape of their swords reflected that, while the Atreides are more elegant and more civilized, so they have a more rapier-style dueling weapon,” he continues. “And the Sardaukar as the elite troops have a slightly different saw-toothed weapon. It’s very interesting to see how much thought they put into the detail. Not just the lore of the books, but the thought they put into the visual storytelling in the movie, like how much someone, at a glance, would be able to read into these things, and we discussed how that would be transferrable to the game.

“Seeing the ornithopter up close and knowing how many people can fit inside, how many seats are inside and how they’re arranged, how to arrange the control consoles as well,” says Rappaport. “To see the kind of future tech that comes from an analog place, because there are no thinking machines or AI. Patrice Vermette did a wonderful job of riding those two lines, where nothing ever looked too techy, or too filled with lights and meters and things. It looked very analog, almost like a World War II airplane.”

In a notable departure from contemporary sci-fi and fantasy productions, nearly everything on the set was built out, with the filmmakers opting to create physical sets, props, and vehicles whenever possible. “First of all, it was mind-boggling that so many of the buildings were built of Styrofoam,” marvels Bylos. “Because it looked like sandstone. I don’t know how they would have built a set like this in the past, but it was just beautiful up close. I think we saw rooms from Caladan, the rooms that they’d built, including the round window where the rain is pouring, sitting in that shape.

“We got to see the military ornithopter and the Planetologist ornithopter, obviously very different styles. It was incredible to see them from afar, but then to study them up close, to actually sit inside . . . that was very cool.”



ABOVE View from the upper floor of an Arrakeen bar.

OPPOSITE TOP View from an Arrakeen landing pad.

OPPOSITE BOTTOM The interior of an Atreides building.

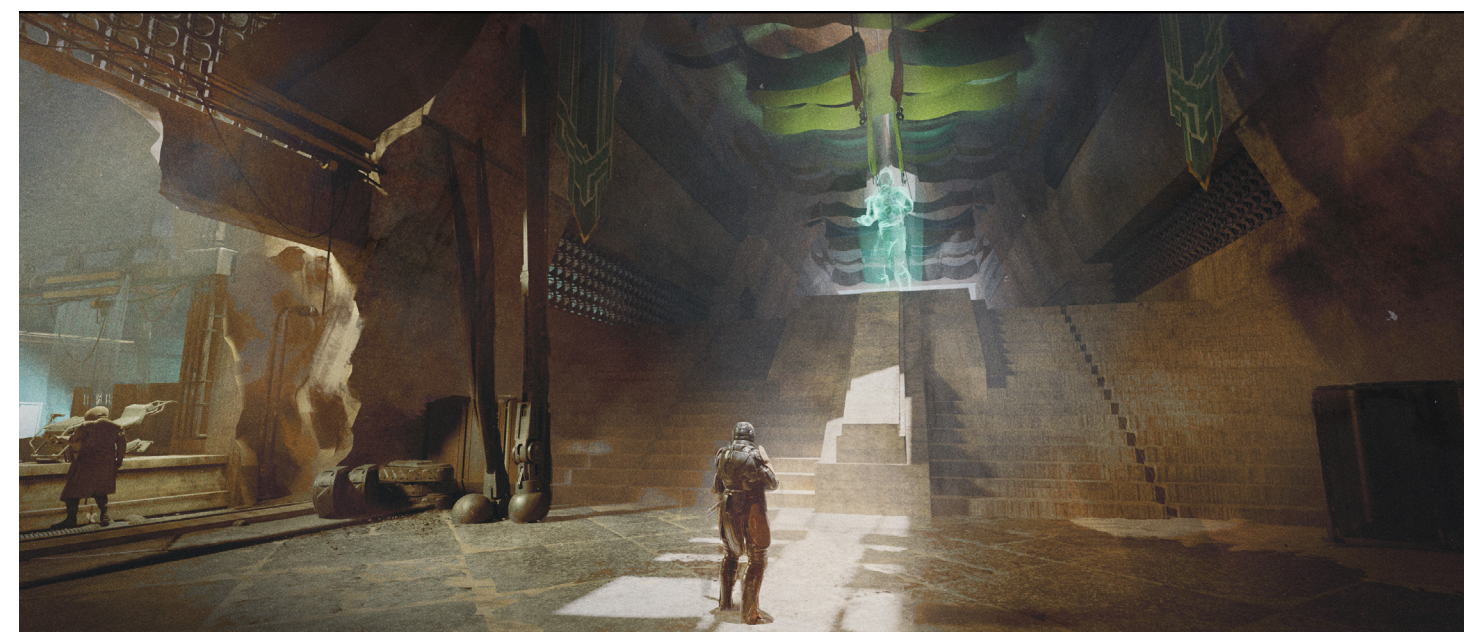
"And then we went to watch the stunt team training, which was really interesting. We spoke with Roger Yuan, who was also acting in the films, and they were showing us how they approached the different combat styles. How the Harkonnen would use treachery, and that was part of their built-in combat. One guy would always go behind the other person fighting, kind of hiding so they could push them over the top or stab them on the ground. There was no honor to the way they fought. Whereas the Atreides fought in this much more honorable way, with a one-on-one approach. And the Fremen, they have this motion of rising up, like coming up from the sand, which is like a metaphor for their entire people throughout the movie. Rising up from under the sand to take out their enemies."

The Legendary and Funcom teams were given full access to every aspect of the production to ensure synchronicity and visual continuity between *Dune* and *Dune: Awakening*. The opportunity to walk, live, and breathe Arrakis was an invaluable educational experience for the game development team. "Another highlight was when we met with Patrice and he took us around the art studio where they do all the concept art, and we talked to him about his art and his inspirations," says Sam Rappaport. "Same with the costume designer and the fight choreographer and the armorer. All of that stuff is physical, so you can pick weapons up and get a sense of how light or heavy they are, how big they are, how intricate those things

are. The fight choreographer walked us through his inspiration, and we drew from that when we developed the game. We weren't trying to make the game a one-to-one adaptation of the movie, but it had to feel like it was part of the same universe while living outside of it.

"And with the costumes, seeing them, feeling the fabric and talking to the costume designer about her influences and inspirations, seeing how the different fabrics flow on the mannequins and the people, seeing how intricate or how simple things were. You can look endlessly at set photography and concept art, but when you can really see it and feel it, it gives you an incredible sense of the love and attention that goes into everything. It's inspirational to get that sense that we're all on the same team, creating this universe together. And they're letting us behind closed doors to see what they're doing.

"If there was ever a movie set to visit, this is the one," Rappaport continues. "Because they built everything out. There was so much physicality to everything. We may have seen one green screen the entire time we were there. All of the interior shots, Paul in his bedroom, the scene where Paul does the Gom Jabbar test, all of that was built out. You get a lot of personality from the physicality that you don't get from a room with a cool-looking carpet and a green screen around it. You live and breathe Dune, and it's much better for translating the gravitas of that into a game."



OPPOSITE TOP An Arrakeen market hall.

OPPOSITE MIDDLE A scrap store located in the Arrakeen market.

OPPOSITE BOTTOM A hologram displayed in the market hall.

Members of both productions, the filmmakers and the game developers, bonded over their creative aspirations and love of all things Dune no matter their background, country of origin, or role in the production. "Definitely quite an experience," says Rappaport. "There was a lot of fun and anticipation building up to the visit. You're preparing to meet these people working on a big Hollywood film, and you don't know what they're going to be like, what headspace they'll be in; you just know that you're meeting with all these people."

"But the coolest thing about it is that everyone is just a person. Everyone is super nice and willing to talk and to have conversations about what's inspirational to them, and how they got to where they were and how they came about thinking about all of this stuff relating to Dune. It's nice to feel that love and attention from everyone who's working on the film. There were no egos to anyone. They were excited to talk to people about the thing they love doing the best. They smile, and they're happy to talk you through everything. Everyone is working toward the same thing, and they're all excited about the project. No attitude. Just a big happy family making this cool dream project."

OPPOSITE TOP *Render of an Atreides LMG.*

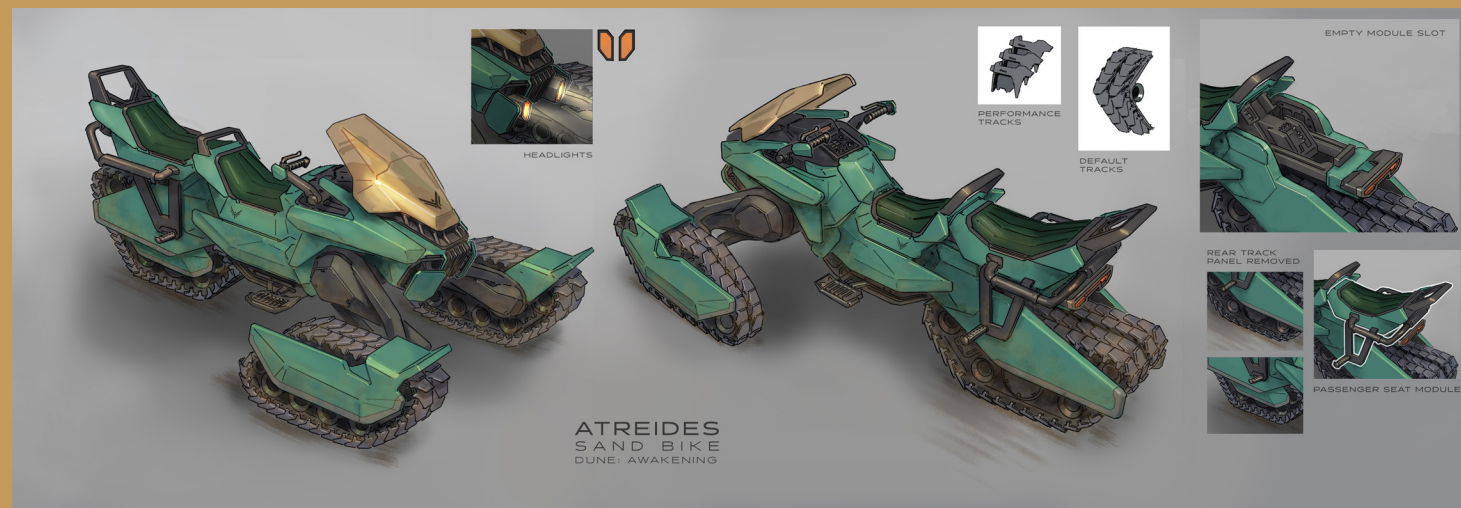
OPPOSITE BOTTOM
Renders of an improvised Maula pistol (top) and a Sardaukar sword (bottom).

BELOW *A vehicle store located in the Arrakeen market.*



TRAVERSAL





The Arrakis desert appears infinite, stretching out for miles, as far as the eye can see. The endless horizon suggests unlimited opportunity, but when you first explore the planet's surface, your range is bound by your very finite abilities. Sunstroke weakens you every moment you find yourself venturing from the safety and shade provided by the rock islands that dot the windswept landscape. Until you learn the native methods of walking without rhythm, every step you take puts you and your traveling companions at risk of awakening a sandworm and chancing a fatal encounter with the hungry leviathans. The promise of exploration seems to be forever, tantalizingly out of reach.

But just as the people of Arrakis developed and perfected use of the technology that would allow them to survive, they realized that customized vehicles specially crafted to traverse the desert plains would open up the entire world for exploration as they could evade sunstroke, sandworms, enemy factions, and other threats to their existence.

Through exploration and trade, you will acquire your first fabricator, a machine that will allow you to realize your potential and will open up the desert for exploration in ways that a lone explorer could only imagine. "One of the most exciting things is crafting yourself a vehicle," says Joel Bylos. "You can purchase the design for the first, most basic vehicle, the sandbike, early in the game.

"Each of the components is fabricated individually on a sort of 3D printer, which creates the elements that will come together to form the different pieces of the sandbike. Then we remove them from the fabricator, place them in our inventory, and use the welding tool to place out vehicle pieces. It's a cooperative activity, so any player can help with this. That's very important when it comes to crafting transport ships or sand crawlers. You can add an extra seat in case you'd like to take a passenger on the sandbike. Once it's been assembled and fueled up, you can jump on and head out into the greater world of Arrakis."

PAGES 46-47 Concept illustration of a landed Atreides medium ornithopter.

OPPOSITE TOP Concept illustrations of the Atreides sandbike design.

OPPOSITE MIDDLE, BOTTOM Unpainted renders of front and rear views of the Atreides sandbike.



TOP The Atreides sandbike on the sands of Arrakis.

BOTTOM Unpainted rear-view render of the Harkonnen sandbike design.



Funcom's Associate Art Director, Karl Mario Garibay Froede, and his team oversaw the development of every vehicle in *Dune: Awakening* to create machines that would build upon the cinematic world established by Production Designer Patrice Vermette. "The vehicles in the movie have such an ominous presence to them, and we had to bring that same feeling to the game. The first thing that we developed was the ornithopter, since that is such an important part of the Dune world," says Froede. "In the beginning, it seemed that the vehicles would just have

a side presence in the game, but they gained prominence as we progressed. It became clear very quickly that this would be a really important, really fun part of the game. People love riding on the sandbikes and flying through the sky in an ornithopter.

"Our job is making sure the vehicles meet a certain standard, that they are visually consistent with the world of the movies, but that we've got something fun, too. Believable, as grounded as possible, and that they fit into the lore of Dune. How they look and feel in the world.



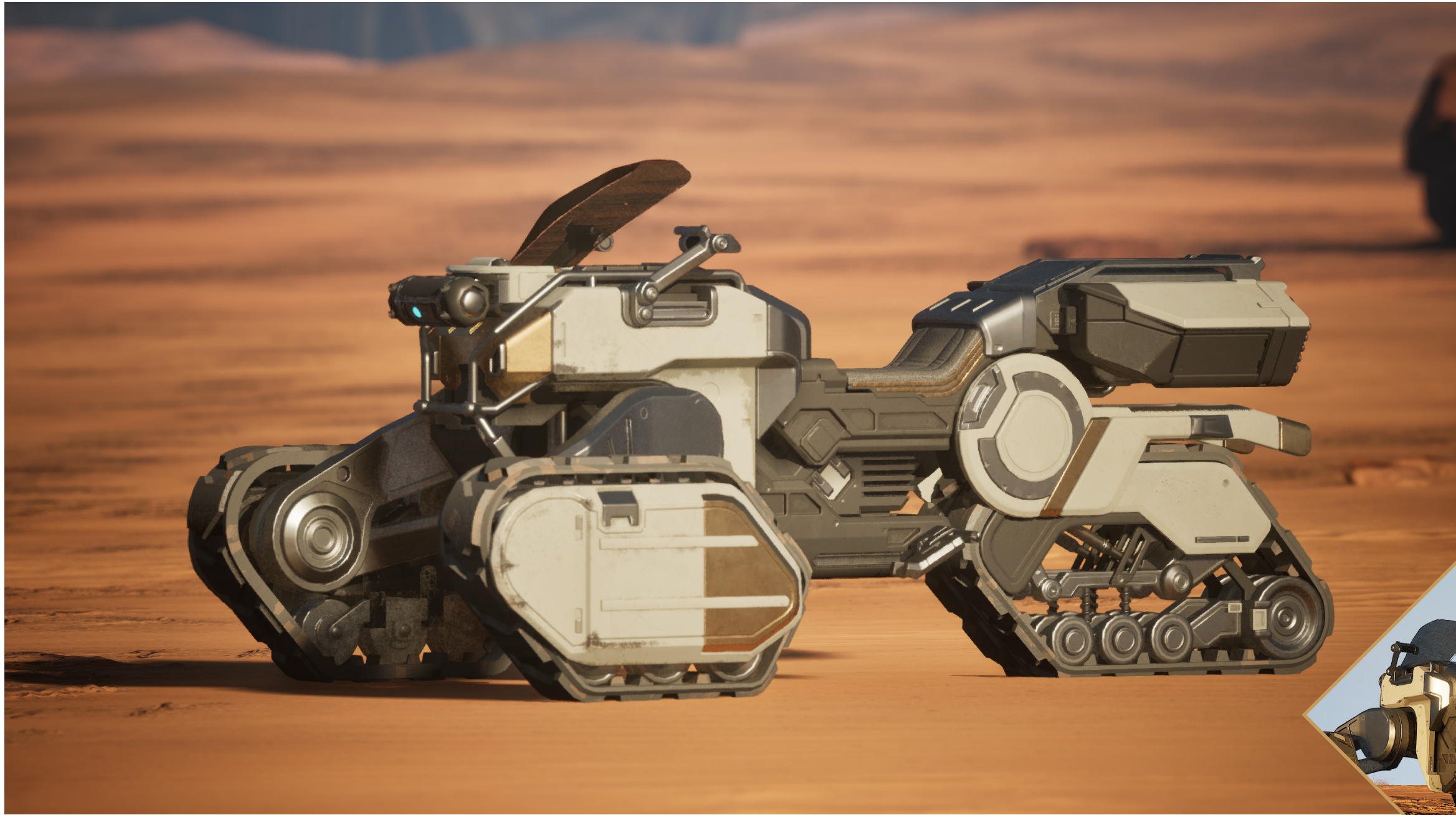
OPPOSITE *The Harkonnen sandbike on the sands of Arrakis.*

RIGHT *Unpainted front-view render of the Harkonnen sandbike design.*

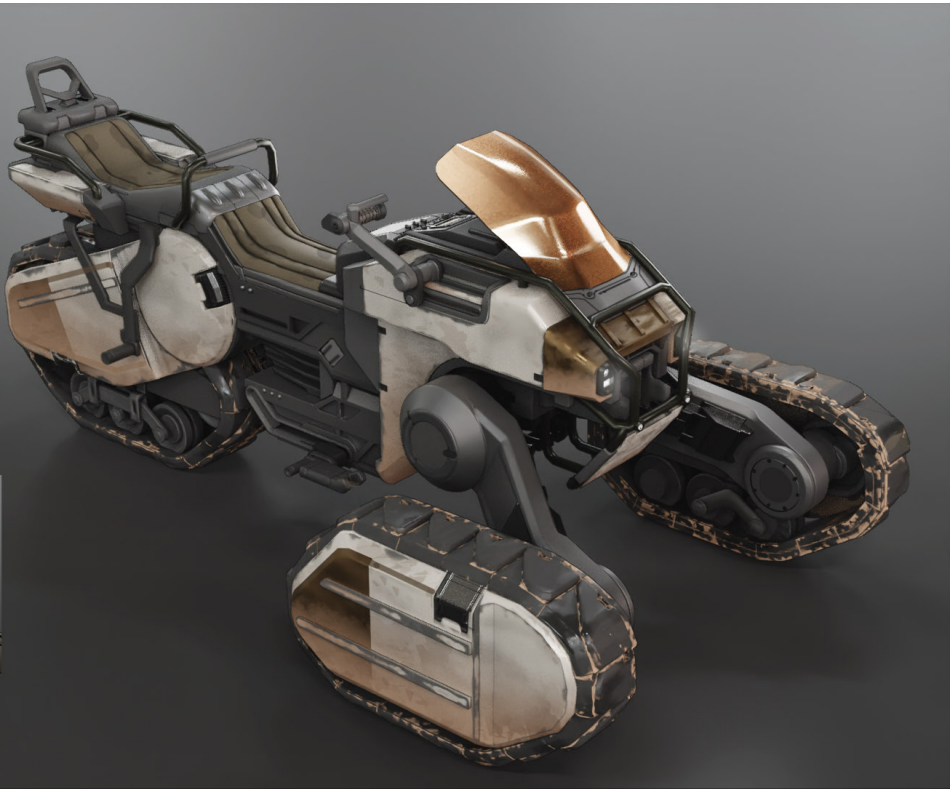
"The Dune lore was created in the 1960s and 1970s by Frank Herbert, who had wild fantasies about what the future might be, and that vision has morphed and adapted over time. In the original novels, there are all sorts of vehicles, many so elaborate that they never made it into the movies. We looked to Villeneuve's movies for our visual cues, his real, brutalist structures, almost monolithic, to ask ourselves what we could bring to the player's first vehicle experience without immediately unleashing the ornithopter and opening up the gameplay that way. We felt there should be some evolution while you play so that you have a feeling of accomplishment as you progress through the game and immerse yourself in the Dune experience."

That immersion starts at the ground level, which was a very deliberate choice by the game developers. "The reasoning behind starting with the bike is giving you a cheaper, entry-level experience to help you navigate the sand but still give you something that will be fun to play," says Froede. "It's simple, but it's so much fun for the player to ride the sandbike through Arrakis. There's a lot of sand to navigate, and you have to move quickly from island to island to save yourself; otherwise, the sandworm will surface and eat you. And that was perfectly suited for the sandbike, a small, cost-effective vehicle that is easy to build and learn. And it opens up the game considerably from walking around Arrakis on foot."





"I've always been a motorcycle enthusiast. The classic Ducati motorcycles, those were a great source of inspiration for me as we developed the sandbikes. I'm not an engineer, where I know the mechanics and the specifications behind the operations of the vehicles; I'm more about the overall believability of a vehicle. My job is to develop believable industrial design whether it would actually function or not. Production design, vehicle design, that's always been my main passion. Vehicles that look believable, are fun to drive, and look cool."



TOP The CHOAM sandbike on the sands of Arrakis.

BOTTOM Renders of various views of the CHOAM sandbike design.



FRANK HERBERT

Frank Herbert (1920–1986) created the most beloved novel in the annals of science fiction, *Dune*. He was a man of many facets, of countless passageways that ran through an intricate mind. His magnum opus reflects this, a classic work that stands as one of the most complex, multilayered novels ever written in any genre. Today, the novel is more popular than ever, with new readers continually discovering it and telling their friends to pick up a copy. It has been translated into dozens of languages and has sold tens of millions of copies worldwide, in more than forty languages.

As a child growing up in Washington State, Frank Herbert was curious about everything. He carried around a Boy Scout pack with books in it, and he was always reading. He loved Rover Boys' adventures, as well as the stories of H.G. Wells, Jules Verne, and the science fiction of Edgar Rice Burroughs. On his eighth birthday, Frank stood on top of the breakfast table at his family home and announced, "I wanna be a author." His

curiosity and independent spirit got him into trouble more than once when he was growing up and caused him difficulties as an adult as well. He did not graduate from college because he refused to take the required courses for a major; he only wanted to study what interested him. For years he had a hard time making a living, bouncing from job to job and from town to town. He was so independent that he refused to write for a particular market; he wrote what he felt like writing. It took him five years of research and writing to complete *Dune*, and after all that struggle and sacrifice, twenty-three publishers rejected it in book form before it was finally accepted. He received an advance of only \$7,500.

His loving wife of thirty-seven years, Beverly, was the breadwinner much of the time, as an underpaid advertising writer for department stores. Having been divorced from his first wife, Flora Parkinson, Frank Herbert met Beverly Stuart in a University of Washington creative writing class in 1946. At the time,

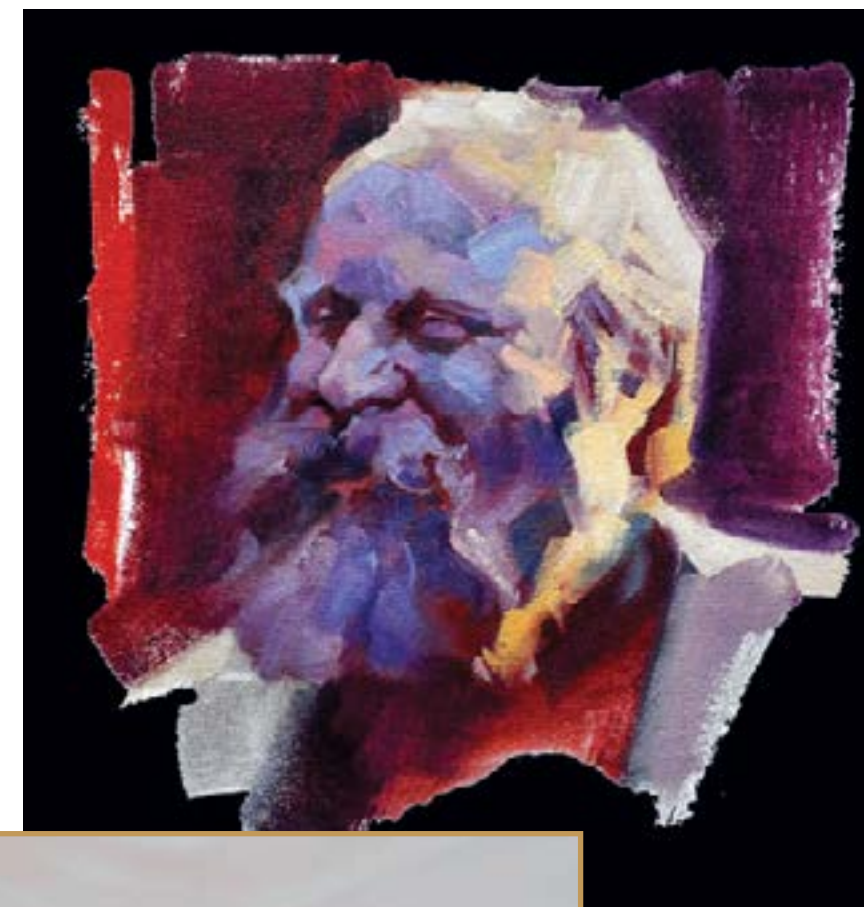
they were the only students in the class who had sold their work for publication. Frank had sold two pulp adventure stories to magazines, one to *Esquire* and the other to *Doc Savage*. Beverly had sold a story to *Modern Romance* magazine. These genres reflected the interests of the two young lovers; he the adventurer, the strong outdoorsman, and she the romantic, feminine, and soft-spoken.

Their long marriage would produce two sons, Brian, born in 1947, and Bruce, born in 1951. Frank also had a daughter, Penny, born in 1942 from his first marriage. For more than two decades, Frank and Beverly would struggle to make ends meet, and there were many hard times. To pay the bills and to allow her husband the freedom he needed to create, Beverly gave up her creative writing career in order to support his. They were a writing team, as he discussed every aspect of his stories with her, and she edited his work. Theirs was a remarkable, though tragic, love story—which Brian would poignantly describe one day in *Dreamer of Dune*. After Beverly passed away, Frank married Theresa Shackelford.

In all, Frank Herbert wrote nearly thirty popular books and collections of

short stories, including six novels set in the Dune universe: *Dune*, *Dune Messiah*, *Children of Dune*, *God Emperor of Dune*, *Heretics of Dune*, and *Chapterhouse: Dune*. All were international bestsellers, as were a number of his other science-fiction novels, including *The White Plague* and *The Dosadi Experiment*.

For the complete biography of Frank Herbert, read *Dreamer of Dune* by Brian Herbert.



OPPOSITE Environmental concept.

ABOVE Frank Herbert portrait by Greg Manchess.

LEFT Environmental concept.



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