

The Man Behind the Curtain.

The Man Behind the Curtain.

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“Reinforcing their political malleability – of which those swept along by the latest entertainment should remain unaware – the culture industry works at creating an all-embracing, all-pervasive state of mind. And the prize for this submission – which is at the root of the enthusiasm of the masses – is the temporary banishment of the sense of emptiness that affects all layers of society”

-Oliver Herwig, *Dream Worlds: Architecture And Entertainment*

“Reacting against the submergence of the individual within the impersonal industrial corporation and the loss of independence and distinctness affecting wage earners in the United States, Baum populates the Land of Oz with a plethora of distinct and unique characters and has a number of these characters praise individualism and eccentricity.”

-Andrew Karp, *Utopian Tension in L. Frank Baum's Oz*

“In this ‘age of deception,’ as [Baum] called it, ‘people accept the most preposterous statements of the purity and honesty of goods without emotion.’ [Baum] seemed to yearn for a world in which a hero pulls back the veil on fraudulent leaders and their self-deceived followers. Why was common sense in such short supply?”

-Evan Schwartz, *Finding Oz: How L. Frank Baum Discovered the Great American Story*

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I. Thesis Statement + Abstract

Thesis statement:

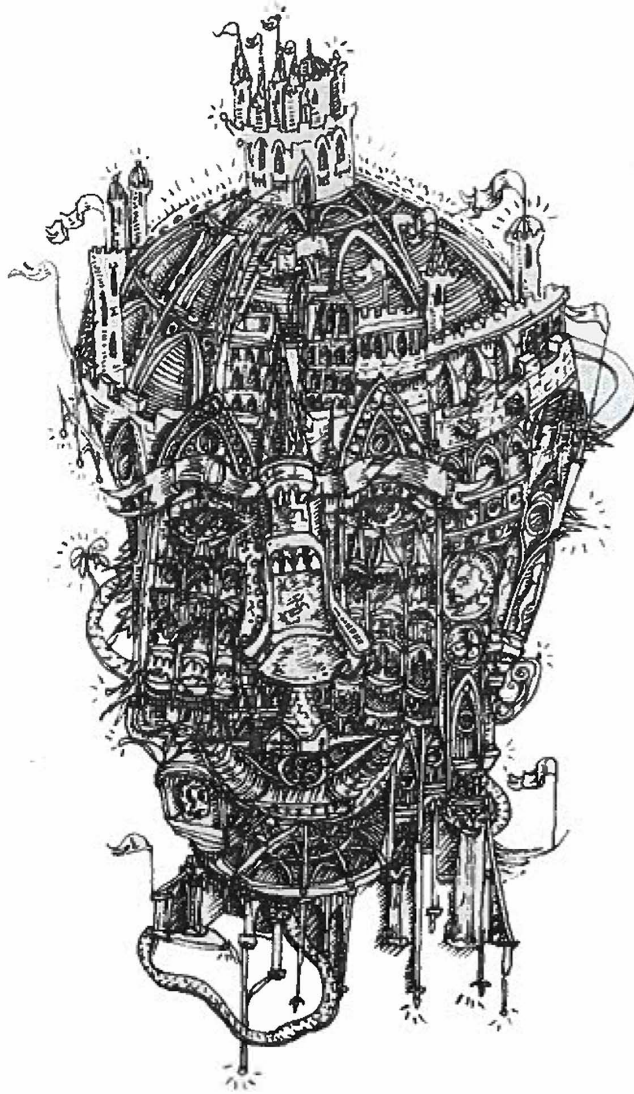
How are systems of objects used as a means of distraction in the process of the corporatization of democracy?

Abstract:

In L. Frank Baum's classic "The Wonderful Wizard of Oz" (1900), the magical ruler of this fictitious land has no corporeal reality and does not exist beyond the tricks of a small man hiding behind a curtain, yet is able to dictate the behavior of individuals, maintain an army and rule an entire nation. How can this imaginary being rule without ever existing at all?

In "Human Nature and the Social Order," American sociologist Charles Horton Cooley claims that persons of fiction, the dead or the gods "with no corporeal reality" are real members of society due to the fact that they could be imagined by living individuals (Cooley 1902: 287). These socially-alive yet physically non-existent entities are given the power of life not through birth but through the inhabitation of the imagination of the individual. By the creation of objects in the image of the physically non-existent, systems of information are able to create an identity of an entity independent of a corporeal reality (Cooley 1902: 287-288). Stories, legends, busts, entablatures and temples work together to paint a portrait of the physically non-existent by offering physical artifacts for the individual to interact with and internalize. Similarly, the modern state creates its own network of objects, although at a much larger scale, with its construction of a civic architecture and a codification of its own national vernacular to both create and continue a world-view specific to its aims and needs.

Over the course of the twentieth and twenty-first centuries in the United States, however, as many public functions have been privatized and operated by corporate entities, these architectural objects have transitioned from reified concepts of democracy to an architecture of reassurance. The architecture of reassurance aims to distract the modern individual from their suspension of power and individuality to private entities. Telling a cautionary tale of the ways in which the built environment can be used as a means of distraction, this thesis creates a network of architectural objects that, when employed at the urban scale, are able to distract an entire population from noticing that its publicly-held spaces have been ceded to private hands without its consent.



Concept Diagram: *The Man Behind the Curtain: Creation of a Non-Corporeal Reality by a System of Objects*
Diagram by Author

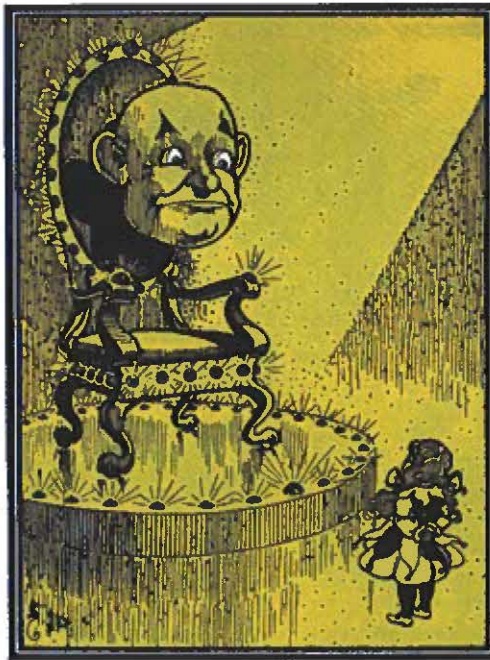


Concept Diagram: *Emerald City Arrival Sequence: Arrival and Distraction*
Diagram by Author

Introduction

After a violent cyclone displaced young Dorothy from her native Kansas and dropped her in the Land of Oz, she desperately sought a way to leave this strange, foreign land and return to the place that she called home. To do so, Dorothy was instructed to make the long journey to the administrative center of this new land to speak with the only person alive who could help: Oz himself.

Following a fantastical journey through fields, forests and groves Dorothy and a team of misfits met along the way arrived at the Emerald City to request a meeting with Oz. "He will see you now," a green soldier told the young girl, "but you must go to the throne room alone." Leaving her new friends – a scarecrow, a man made of tin and a rather jumpy lion – young Dorothy mustered her remaining courage and ventured down a long, narrow hallway to an arched green door. Opening the door, Dorothy found herself standing in front of a grand throne of green marble. Dwarfed by the scale of the vaulted chamber of carved emeralds, young Dorothy faced the image of the Great and Powerful Oz in a state of wonder and fear. The floating head that greeted her, with its booming voice, demanded both information and participation in a political coup from the young child before hearing her request, which through methods of intimidation, he was able to receive.



Dorothy and the Wizard of Oz in the throne room, W.W. Denslow, 1900.

While we later learn that the Oz described in L. Frank Baum's classic "The Wonderful Wizard of Oz" (1900) had no corporeal reality and did not exist beyond the tricks of a small man hidden behind a curtain, we see that he was able to dictate the behavior of individuals, maintain an army and rule an entire nation. The question is then raised: how can an imaginary creature rule without ever existing at all? The series of objects that Dorothy encounters in the scene previously described; the arched door, long corridor, vaulted ceilings, marble throne and a floating head, all offer clues and can first be explained through the perspectives offered by sociologists Emile Durkheim and Charles Horton Cooley.



The Wizard, W.W. Denslow, 1900.

Types of Solidarity

With the emergence of industrialization in the eighteenth and nineteenth centuries, Durkheim noticed the differences that emerged between rural, agrarian societies and increasingly urbanizing, industrial societies. In response, French sociologist Emile Durkheim (1858-1917) differentiates types of societies as those being held together by mechanical solidarity (rural, agrarian) or organic solidarity (urban, industrial). In societies held together by mechanical solidarity, a high collective consciousness can exist as individuals are held together by similarities. The individual in this society is highly independent and self-sufficient, relying not on their neighbor to produce necessities, but instead is able to produce these goods independently.

With a specialized division of labor however, a social environment where individuals depend greatly on one another emerges. The resulting environment is one of intense collective life where individuals are bound together in organic solidarity. As the individual must rely on social relationships and exchange for survival, the role of society in becomes more powerful and dominant in everyday life. Durkheim, who defines a god as a presence to the individuals in a society as a being superior to themselves on which they can depend², then from a Durkheimian perspective collective urban society can be understood to have god-like control over the individuals who live their lives in a never-ending "sensation of perpetual dependence,"³.

	<i>Mechanical solidarity</i> based on resemblances (predominant in less advanced societies)	<i>Organic solidarity</i> based on division of labour (predominant in more advanced societies)
(1)	Segmental type (first clan-based, later territorial)	Organized type (fusion of markets and growth of cities)
Morphological (structural) basis	Little interdependence (social bonds relatively weak) Relatively low volume of population Relatively low material and moral density	Much interdependence (social bonds relatively strong) Relatively high volume of population Relatively high material and moral density
(2)	Rules with repressive sanctions Prevalence of penal law	Rules with restitutive sanctions Prevalence of cooperative law (civil, commercial, procedural, administrative and constitutional law)
Type of norms (typified by law)		
(3)(a)	High volume High intensity High determinateness Collective authority absolute	Low volume Low intensity Low determinateness More room for individual initiative and reflexion
Formal features of conscience collective		
(3)(b)	Highly religious Transcendental (superior to human interests and beyond discussion) Attaching supreme value to society and interests of society as a whole	Increasingly secular Human-oriented (concerned with human interests and open to discussion) Attaching supreme value to individual dignity, equity of opportunity, work ethic and social justice
Content of conscience collective		
	Concrete and specific	Abstract and general

Table describing the differences between mechanical and organic solidarity, Lukes, 1973

1. Durkheim, Emile. 1893. "Precontractual Solidarity" In R. Collins. 1994. Four Sociological Traditions: Selected Readings: 196-197.

2. Durkheim, Emile. 1912. "Social Rituals and Sacred Objects." In R. Collins. 1994. Four Sociological Traditions: Selected Readings: 206.

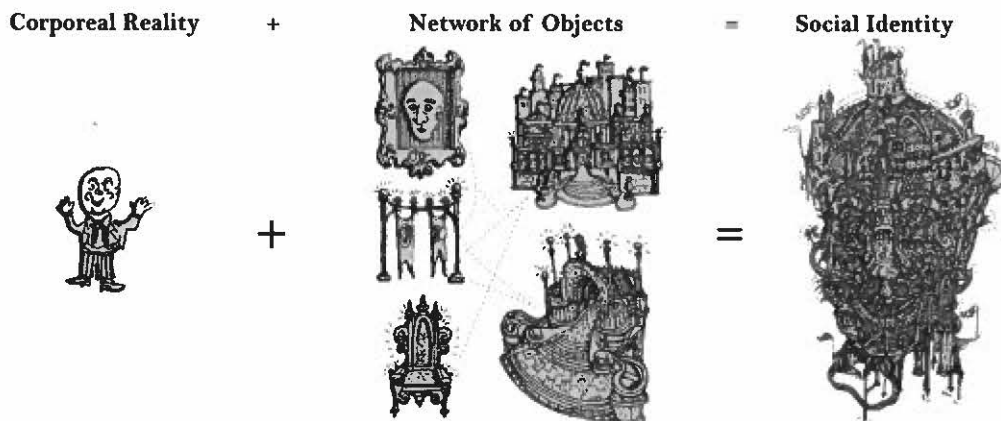
3. Ibid.

Ideology and the Role of Objects in Organic Solidarity

As visible representations of collective beliefs take on a role of increased importance in societies transitioning to organic solidarity, civic spaces and the symbols embedded within them become increasingly important in creating national identity and a new type of secular collective consciousness. While the urban individual is dependent on the powerful society around them, they are not entirely passive in their acceptance of outside dominance and can sense that an outside force is acting upon. However, the urban individual is unable to pinpoint the exact source of this power. They then “must invent by themselves the idea of these powers” in a way that creates a function and connection for themselves, so they can come to understand, or pretend to understand, the ways in which they are controlled.

While societies held together by mechanical solidarity understand the role divine and powerful at the conceptual level due to the homogeneous nature of their organization, the heterogeneous society in organic solidarity requires physical artifacts and objects to unify a heterogeneous population. Civic spaces and symbols, in this context, are simply the reification of the individual’s desire for connection and understanding of the power that controls them.

In “Human Nature and the Social Order,” American sociologist Charles Horton Cooley claimed that the spiritual or divine “with no corporeal reality” are real members of society because they could be imagined by living individuals. Over the course of human history, those occupying the worlds of the dead, the fictitious and the spiritual have been given the ability to exist within the social world without ever needing to have taken a breath. These socially-alive yet physically non-existent entities are given the power of life not through birth but through the inhabitation of the imagination of the individual.



The Social Identity of the Wizard of Oz, Diagram by Author

4. Durkheim, Emile. 1912. "Social Rituals and Sacred Objects." In R. Collins. 1994. *Four Sociological Traditions: Selected Readings*: 206.
5. Cooley, Charles Horton. 1902. "Society Is in the Mind." In R. Collins. 1994. *Four Sociological Traditions: Selected Readings*: 287.

By the creation of objects in the image of the physically non-existent, systems of information can create an identity of an entity independent of a corporeal reality⁶. Disparate elements like stories, legends, busts, entablatures and temples work together to paint a portrait of the physically non-existent by offering physical artifacts for the individual to interact with and internalize. The state similarly creates its own network of objects, although at a much larger scale, with its construction of a civic architecture and a codification of its own national vernacular to both create and continue a world-view specific to its aims and needs. To reinforce and perpetuate the ideology created by interaction with civic artifacts, the individual must periodically interact with them through social rituals.

Ideology and the Role of Objects in Organic Solidarity

Individuals feel strength through being in their social group, whether in the form of a religious affiliation or political party. By being with other citizens and seeing them engage in religious acts, the individual feels stronger and less alone. By “uttering the same cry, pronouncing the same word, or performing the same gesture in regard to some object” or space, the individual can feel in unison with their society and revivify their collective beliefs⁷. Civic spaces in the secular, urban society, in addition to public ceremonies and holidays, then come to serve as a well of strength and confidence to the individual.

However, in moments when a society is in a state of transition and the normative behaviors and belief systems that hold it together are loosened, social norms become ambiguous. When this occurs, the individual becomes confused by their role in both society and the world, leading to a reevaluation of their position and goals⁸. This confused normlessness at the individual level, also known as anomie, was of interest to Durkheim during the transition from mechanical to organic solidarity as increased density of heterogeneous individuals created new organic social relationships that allowed individuals to challenge cultural values and social rules. Across the Atlantic in the Midwestern United States, American writer L. Frank Baum also held great interest in the differences between rural, agrarian society and urban, industrial society and the resulting alteration of the definition of the individual.

6. Cooley, Charles Horton. 1902. "Society Is in the Mind." In R. Collins. 1994. *Four Sociological Traditions: Selected Readings*: 287-288.

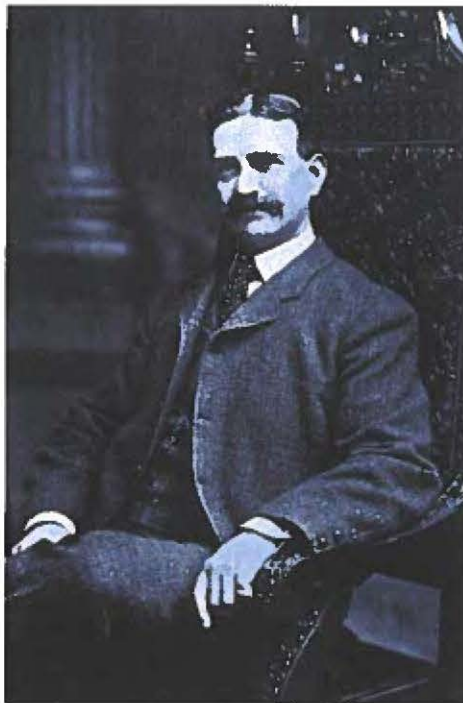
7. Durkheim, Emile. 1912. "Social Rituals and Sacred Objects." In R. Collins. 1994. *Four Sociological Traditions: Selected Readings*: 217.

8. Luhman, Reid. *The Sociological Outlook* 2007.

9. Zhao, Ruohui, and Liqun Cao. "Social Change and Anomie: A Cross-National Study." *Social Forces* 88, no. 3 (2010): 1209-229.

L. Frank Baum and a Changing America

After an early life spent in Upstate New York and a later stop in South Dakota, Baum eventually landed in Chicago, Illinois at the end of the nineteenth century. Through the first-hand experiences of living in both America's most rural and urban areas at a time of growing American industrialization, Baum became fascinated in the relationship of the individual and the city, and the ways in which this relationship had changed with industrialization. Similar in focus to other nineteenth century writers such as William Morris, Emerson, Thoreau and Whitman¹, Baum was concerned with the shifting social expectations of the individual as they moved to the city to work in factories and the associated loss of individual independence and freedom from the division of labor. Through this focus on individuality in the nineteenth century and experiences with Chicago's new soaring towers, buzzing trains and the dazzling spectacle of the 1893 World's Columbian Exposition, Baum questioned if one could even maintain an individual identity among the midst of the industrial changes swirling around them. In this period, Baum asks "probing questions about what it really means to be true or honest to one's individual nature" wondering if "it is natural for human beings to live together in an elaborate society with restrictions on their freedom or is it more natural for them to live totally free as hunter-gatherers in the wilds, mere 'unaccommodated man'?"²



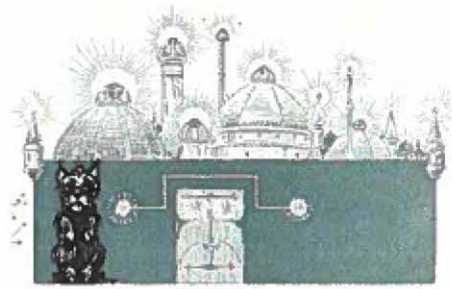
L. Frank Baum, Alexander Mitchell Library, 1900.

1. Karp, Andrew. "Utopian Tension in L. Frank Baum's Oz." *Utopian Studies* 9, no. 2 (1998): 107.
2. Karp, Andrew. "Utopian Tension in L. Frank Baum's Oz." *Utopian Studies* 9, no. 2 (1998): 114.

Baum and The World's Columbian Exposition



The Grand Plaza, Chicago Tribune, 1893.



The Emerald City, W.W. Denslow, 1900.

After moving to Chicago with his family in 1891, Baum alongside the rest of the city watched anxiously as the shining white exhibition halls of the World's Columbian Exposition quickly emerged in magical fashion. Baum, fascinated by famous swindlers such as P.T. Barnum and their "core insight that Americans not only love to be swindled but will pay money for the privilege as long as the swindle comes with a good story" (227)¹ was particularly intrigued by the spectacle and excitement of the fair for both the extravagant consumption of consumer goods by fairgoers and the temporary nature of the commercial 'city' that would quickly vanish².

The gleaming white exhibition halls designed by famous American architects such as McKim, Mead & White on a site planned by Daniel Burnham appeared from the distance to be made of white marble, but upon closer inspection were made of a thin stucco like material called staff spread over wooden planks and ply-woods³. While the previous World's Fairs in Paris and Barcelona could rely on the existing historic beauty of their respective cities' long architectural traditions, this American version required the manufacture of a thin veneer of elegance, age and beauty to trick the visitor into a similar type of experience. Within these flimsy stuccoed walls, the visitor was bombarded by a spectacle of new products available for purchase and consumption. Over 65,000 exhibits displayed new, proudly American consumer goods such as "Cracker Jacks, Aunt Jemima Syrup, Cream of Wheat, Juicy Fruit Gum and Pabst Beer...soda and hamburgers" (82)⁴.

1. Schwartz, Evan I. *Finding Oz: How L. Frank Baum Discovered the Great American Story*. 2009: 227.
2. *The Wizard of Oz, A Reader's Companion*, Suzanne Rahn, 1998: 48.
3. Schwartz, Evan I. *Finding Oz: How L. Frank Baum Discovered the Great American Story*. 2009: 220.
4. *The Historian's Wizard of Oz*, Ranjit S. Dighe 2002: 82.

The fair and its beautiful settings, while aiming to convey American prosperity to the world, was unabashedly a carnival of consumption with companies aiming to promote their products to willing buyers while creating strong brand identity. Even the biggest name of the American corporate elite, John D. Rockefeller of Standard Oil, cashed in on the opportunity to improve the public perception of his brand by donating the money for the construction of a new university to be developed north of the fair's Midway Plaisance. The resulting university, The University of Chicago, opened its doors in the fall of 1892 and "blend[ed] into a seamless whole" with the fair, making it "hard to tell where the new university ended and the expo began," (223)⁵.

Baum, while initially excited by the spectacle of the fair, grew disenchanted by the excessive spending he saw from his fellow visitors and the intentionally deceptive actions of those selling goods along the Midway⁶. Frustrated, Baum wrote that in this deceptive environment "people accept the most preposterous statements of the purity and honesty of goods without emotion," (227)⁷. Hoping for greater common sense from his fellow visitors, "he seemed to yearn for a world in which a hero pulls back the veil on fraudulent leaders," (227)⁸ businessmen, and entertainers. While he did not know during his time wandering along the Midway, seven years later he would publish his most famous work, *The Wonderful Wizard of Oz*, and do just that.

5. Schwartz, Evan I. *Finding Oz: How L. Frank Baum Discovered the Great American Story*. 2009: 223.

6. Schwartz, Evan I. *Finding Oz: How L. Frank Baum Discovered the Great American Story*. 2009: 227.

7. *Ibid.*

8. *Ibid.*

Oz as an Idealized America

Considering the conflict between urban and agrarian life, in addition to his experiences at the World's Columbian Exposition, Baum began to develop the fictitious land that he is best known for today: the Land of Oz. Through the creation of Oz in his first novel in the series, *The Wonderful Wizard of Oz*, Baum creates a testing ground for a national environment that "manage[s] to create harmony while protecting rampant individualism," (113)¹. Much like the America that Baum was experiencing, Oz is "caught on the line between technology and pastoralism, between the industrial present and the romanticized past" and continues a thematic interest of particular interest in nineteenth century life and literature.-a thematic line that runs through life and literature in turn of the century United States," (106)². While Baum sees corporate industrialization and a rising consumer culture transform the American individual into a wage-earner, Baum "creates a cast of individual characters whose unique personalities and eccentricities are celebrated in comparison to the nameless, working inhabitants of the four lands of Oz," (106)³.

Disenchanted by the increasingly consumption-oriented direction of American culture in aiming to fill an internal, individual void in this period of transition and anomie, Baum introduces individual characters in search of external gratification only to find that they possessed what they needed inside of them all along. Dorothy, seeking home, The Scarecrow, seeking intelligence, The Tin Man, seeking compassion, and The Cowardly Lion, seeking courage, are introduced as individuals seeking qualities "which could be put to use to overcome alienation,"(127)⁴. Baum, frustrated by the loss of individuality, used the development of these characters to convey that "common people do not need managers or middlemen to run their affairs, that the latent creative potential in each person need only be awakened and encouraged to develop," (127)⁵.

Baum's uniquely American characters were also used to question the socializing process of the country growing around him. In his Oz, characters have little need for formal, industrial schooling or arbitrary social conventions but simply seek to better themselves and literally fill a physical void within themselves through self-improvement. While these characters have altruistic goals, they too fall into a similar trap to many Americans in Baum's age: the confusion of virtue and an outer symbols⁶. While seeking home, intelligence, compassion and courage, the characters do not fully believe that they already have the tools for self-fulfillment inside of them until given worthless symbols representing that which they seek.

1. Karp, Andrew. "Utopian Tension in L. Frank Baum's Oz." *Utopian Studies* 9, no. 2 (1998): 113.

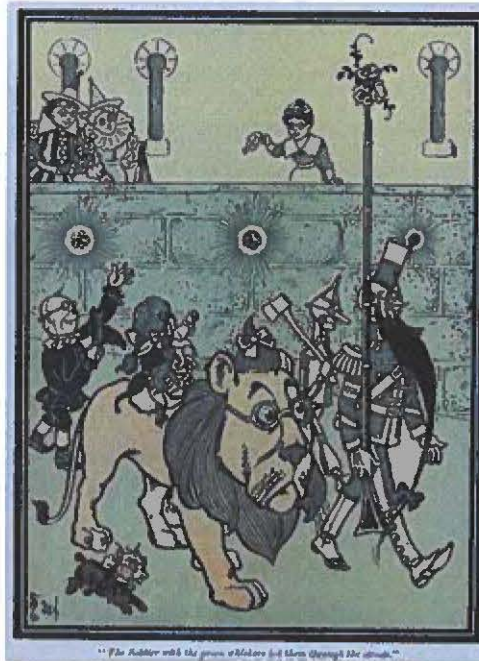
1. Karp, Andrew. "Utopian Tension in L. Frank Baum's Oz." *Utopian Studies* 9, no. 2 (1998): 106.

3. *Ibid*.

4. Zipes, Jack. *Fairy Tales and the Art of Subversion*. 1988: 127.

5. *Ibid*.

6. W. W. Hearn *The Annotated Wizard of Oz*. 2000: 286.



The celebration of individual characters as they arrive in the Emerald City, W.W. Denslow, 1900

"Because his head is stuffed with pins and needles, the Scarecrow thinks he is sharp-witted. Because his heart is silk-lined and filled with sawdust, the Tin Woodman feels he is tender hearted. Because he has drunk some liquor of unknown content, the Lion boasts that he is full of courage. The Wizard, in effect, has provided each with a physical pun. Now the Scarecrow, the Tin Woodman, and the Cowardly Lion possess the concrete symbols, the tangible proof, of what they have always had in themselves," (282)⁷.

Alarmed by rise of populist leaders at the turn of the century and their ability to capitalize of the loneliness of the modern worker, Baum uses the Land of Oz and its Wizard as a cautionary tale of this leadership style. The social condition of Oz that contrasts individual personalities such as an all-powerful Wizard to nameless crowds in the Emerald City stands as a metaphor for the susceptibility of crowds in idolizing those who have maintained the individuality that they have lost. In the state of anomie associated with dramatic social changes, human beings and creatures in Oz are constantly looking for meaning and place. Meaning is then found in the power of those able to maintain the individuality, the most notable being The Wizard of Oz. This celebration of those able to maintain individuality in the face of change in Oz leads the average citizen to project divine status to public leaders in the new, secular state. Much like Oz being a place where individuals

⁷ W. W. Hearn The Annotated Wizard of Oz. 2000: 282.

are seeking ways to maintain their sense of individuality, the modern American of Baum's era becomes vulnerable to populist leaders who can project strong individuality.

In the modern environment when the contemporary person has lost much of their individuality, the individual becomes easily drawn to larger than life personalities who are able to freely express themselves and can fall victim to populist leaders like the Great and Powerful Oz. As previously discussed, societies held together by organic solidarity have an increased focus on physical, concrete representations of larger, more abstract concepts, resulting in highly articulated civic spaces and monuments that allow for a collective identity to emerge from a large population performing public acts. Therefore, the populist leader of Oz is capitalizing on the fears of his citizens and through the maintenance of public symbols and architecture highlighting his power and reassuring citizens that they are in good hands.

In creating a civic, monumental architecture in both Oz and in America, the ways in which the monument relates to the urban network becomes just as important as the monument itself. Homogeneous urban spaces feel unimportant as they lack hierarchy and do little to ease the discomfort of the modern individual searching for meaning from the masses, while successful urban spaces establish hierarchy among elements through contrast in scale and type are more successful in guiding individuals through a site and establishing spaces. By using architecture and public space as a way of establishing place for the individual and ridding themselves of the sense of emptiness from the modern world, the individual must submit to the guidance and authority of the power represented.

8. Moore, Charles W. "You Have to Pay for the Public Life." *Perspecta* 9/10 (1965): 57-106.

9. *Ibid*

10. Herwig, Oliver, and Holzherr, Florian. *Dream Worlds : Architecture and Entertainment*. 2006.

Baum, Narrative and the Exploration of Transition and Reassurance

The acceptance of a new guiding force – whether in the form of a powerful Wizard or an author guiding a reader through a story – does not happen instantaneously with the wave of a wand. This acceptance of the new requires a period of transition away from the world of the familiar to the new world of the unfamiliar and the fantastic. In creating works of fantasy and science fiction, references to the world which the reader is familiar are necessary to keep the reader engaged. A world completely different than ours would be impossible to comprehend for any reader¹. While adults can process and accept more degrees of strangeness away from their reality, a narrative whose target audience is children requires a more subtle, gentle transition from their world to the world of the strange and new².

While writing his American fairy tale, Baum looked to existing works of children's literature, particularly Lewis Carroll's *Alice in Wonderland*, in structuring a narrative that would not overwhelm his young readers. The result was a gradient from a familiar American landscape to a fantastic, colorful world of magic. Similar to Carroll's Alice, Baum begins his story with a young girl similar in age to that of the expected audience and places her in the familiar: her home. Through the use of a portal located at each home (Alice's hole and Dorothy's cyclone), the young girls cross the threshold into a new place. The first experience for both focuses entirely on a manipulation of the physical scale of their surroundings, with Dorothy facing a child-scaled environment in Munchkinland and Alice shrinking and growing in a small room.

While Alice's journey quickly transitions to a world of strangeness, Baum's Dorothy faces a more gentle transition to the other-worldliness of Oz. After leaving the comfortable scale of Munchkinland and beginning her journey to the magical Emerald City along the Yellow Brick Road, Dorothy encounters her first friend: The Scarecrow. Baum uses the image of a scarecrow - an image familiar to both young American readers and Kansan Dorothy - to continue the transition to the unfamiliar through infusing this object with life. Dorothy's next friend, The Tin Man, is an image unfamiliar to Dorothy and the reader but is scaled to the human body and embedded with human features, allowing for the acceptance in this next degree of strangeness. Dorothy's last friend, The Cowardly Lion, steps to an additional degree of strangeness by occupying a non-human body while possessing human emotion and abilities.

1. Rahn, Suzanne. *The Wizard of Oz: Shaping an Imaginary World*. 1998. 81-83.

2. *Ibid*

3. *Ibid*

5. The Strange and Fantastic

- i. Journey to the Wicked Witch of the West
- ii. Journey to the Good Witch of the South



4. Destination

The Emerald City



3. Transition

- i. Scarecrow: Familiar
- ii. Tin Man: Familiar + Strange
- iii. Lion: Strange



2. The Familiar + Small Scale

- i. Munchkins
- ii. Munchkin Farm Land



1. Portal + Threshold

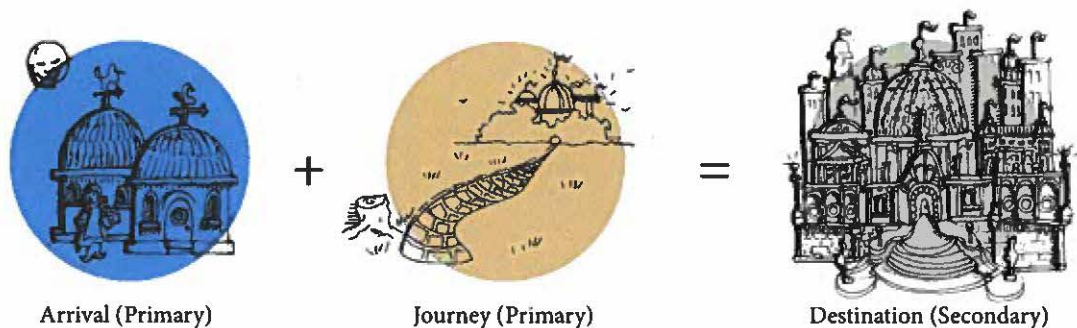
- i. Kansas + Dorothy's House
- ii. Cyclone



The Wonderful Wizard of Oz Narrative Sequence, Diagram by Author.

After being guided through Oz by increasingly strange sidekicks, Dorothy and the reader arrive at the narrative's destination: The Emerald City. With the transition to the fantastic complete, Dorothy and the reader is able to accept more bizarre journeys featuring more unfamiliar characters than previously encountered. Dorothy and her friends travel to the Winkie Country to vanquish the Wicked Witch of the West, meeting flying monkeys along the way. After melting the Wicked Witch and exposing the Wizard of Oz, Dorothy and her friends begin their final journey to request court with Glinda, the Good Witch of the South. Along the way, Dorothy and her friends meet talking figurines made of dainty china and imaginary, long-necked creatures named Quadlings before Dorothy meets Glinda and sends herself home.

In addition to the gradual introduction of increasingly unfamiliar characters and settings, Baum also uses color to theme environments to aid in the transition from the familiar to the unfamiliar. After leaving gray Kansas Dorothy arrives in the blue-themed Munchkinland (primary, single color, easier to process) with people and buildings both at her scale (the familiar) before following a yellow road (primary, single color, easier to process) to arrive at the focal point: a completely fantastical city. This destination, coded in green, a secondary color marks the synthesis of Dorothy's experiences in Oz, allowing her to begin more complex adventures.



Color and Narrative Composition, Diagram by Author.

† Rahn, Suzanne. *The Wizard of Oz: Shaping an Imaginary World*. 1998: 84.

Baum's narrative strategy would later come to occupy the American landscape beyond the pages of his children's books in the form of America's favorite playground: the theme park. In the America that Baum inhabited, amusement parks such as Coney Island were chaotic, disjointed and lacking a general theme⁵. The Land of Oz, with its five distinct, color-themed lands that were entered by readers gradually and subtly became the ideal model for the creation of the theme park as we know it today. In 1905, "Baum may have been the first person to conceive of such a park" through his announcement that he had purchased an island off the coast of Southern California with the aim of "turning the entire island into a miniature Oz," (102-103)⁶.

While Baum's announcement was merely a publicity stunt, this concept and organizational strategy was later adopted by another storyteller for children in his construction of a theme park in Southern California fifty years later⁷. The eventual manifestation of Baum's narrative strategy, Walt Disney's Disneyland, is organized with "four distinct regions and a central axis" each with its own "unifying theme, like the color themes of Baum's countries." (102-103)⁸.

⁵ Rahn, Suzanne. *The Wizard of Oz: Shaping an Imaginary World*, 1998: 102-103.

⁶ *Ibid.*

⁷ *Ibid.*

⁸ *Ibid.*

Architecture + Curated Sequence of Reassurance

Unique to the emergence of modern, public spaces in rapidly industrializing countries in the nineteenth and twentieth centuries was the site as distraction and reassurance of place in society through sight-seeing. Sites gain their status of importance through a process called sight sacralization, defined by landscape architect and sociologist Dean MacCannell in five stages of transformation. Dean MacCannell defines "sight sacralization in reference to sightseeing as a modern ritual and the distinguishing characteristics that make places significant."¹ In the first stage of sacralization, the site is marked as different from the context, leading it to be viewed as worthy of preservation or celebration, reinforcing the importance of contrast in establishing civic spaces of reassurance. Next, the space or object must be framed and elevated to create specific, curated views when interacting with the monument or space. Next, the space or monument becomes enshrined or viewed as cherished and sacred in the collective consciousness of a social group. Following enshrinement, the space or monument enters a phase of mechanical production in which books, postcards and other souvenirs are produced, creating a social image of the site through distribution and advertising and establishing the site or monument as a concept. Lastly, the space or monument enters a stage of social reproduction in which the conceptual understanding of a site is repeated in different locations in homage to the original.

In the United States, multiple sites have undergone this process of sight sacralization, such as the National Mall in Washington, DC. A sacred landscaped park linking many of America's most prominent national monuments, museums and civic buildings through a long lawn, the transformation of the Mall over the course of the late-nineteenth and early-twentieth centuries is directly related to the American shift from a society held together by mechanical solidarity to organic solidarity. With a greater need for both viewing reified concepts as monuments in organic solidarity and spaces for creating a sense of place and scale in a state of transition, the development of a repository of national symbols and monuments was important in maintaining an American collective conscience. Originally a series of smaller, individual Victorian Parks, the Mall began to take its current, consolidated form with the creation of the McMillan Plan, developed by the McMillan Commission in the early twentieth century. The McMillan Plan, crafted through the guidance of Daniel Burnham, Frederick Law Olmstead and Charles McKim, envisioned a 300'-wide lawn bordered by American elms and monumental public buildings on either side.

¹ TAYLOR, SUE ANN "RITUAL, BELIEF, AND MEANING IN THE PRODUCTION OF SACRED SPACE" In *Transcending Architecture*, 160-69. 2015.



The Washington Monument rendering for the McMillan Plan, Library of Congress

The site is given its established importance through its location between the seat of American democracy, the United States Capitol Building, and the Potomac River. The long, open, green site stands in contrast to the rest of low-lying, dense Washington and establishes a clear hierarchy among elements (step 1), with museums and federal office buildings on the north and south sides framing views of the larger Capitol Building and Washington Monument on the east and west sides, respectively (step 2). The Mall, whose early and later monuments stand as memorials to sacrifices made by the military and American leaders for the preservation of the United States, becomes enshrined and given a reverent status among Americans (step 3). From early renderings and paintings of the McMillan Plan to today's souvenir carts that dot the landscape around the Mall today, the Mall has been gained its own social identity and conceptual understanding among the American public through the distribution of information about the site's importance through advertising in the form of these objects (step 4).



Souvenirs in Washington D.C., BuildingCollector.com

In a stage of social reproduction, the conceptual understanding of the Mall and its network of objects is repeated in different locations in homage to the original. Washington D.C., the model for creating a network of monumental objects in creating national identity in the United States has been reproduced in public complexes at the municipal and state scale across the country (step 5).



United States Capitol Building (1793), Politifact.com



Colorado State Capitol (1886), Aspen Public Radio



Texas Capitol Building (1888), Politifact.com



The Kansas State Capitol Building (1903), Getty Images



Idaho Capitol Building (1905), IdahoArchitectureProject.org



Washington State Capitol (1929), The Seattle Times



West Virginia State Capitol (1932), West Virginia Public Broadcasting

One notable reproduction of the civic typology used by the National Mall is the experience provided at Walt Disney World in Orlando, Florida. The Magic Kingdom at Walt Disney World Resort moves the visitor through the park through interaction with a series of objects and monuments while encouraging the suspension of disbelief through moving from the familiar to the unfamiliar². After arriving through a portal, or train station, the visitor first interacts with the familiar: the American “Main Street” and civic plaza centered on the American flag. The visitor moves along the main arcade, down Main Street USA, and meanders through familiar shops and restaurants. Visitors then arrive at the famous Partners statue of Walt Disney and Mickey Mouse, who reassure the visitor that the fantasy world about to be entered is a place for fun. In this plaza, the visitor is given five different “lands” to enter, all separated by a body of water, requiring the final threshold of a bridge to be crossed before fully entering a land of fantasy.



United States Capitol Building (1793), Politifact.com



Cinderella's Castle (1971) from Main Street U.S.A.,
The Walt Disney Company

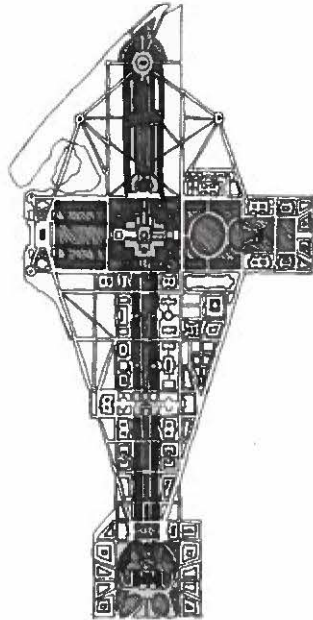


Spaceship Earth (1984) from Entry Plaza,
The Walt Disney Company

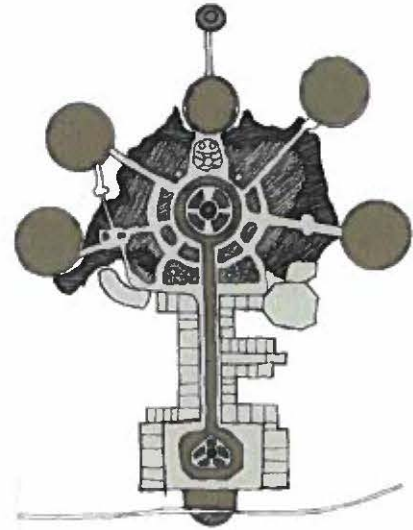


The Great Movie Ride (1989) from Hollywood Blvd,
The Walt Disney Company

² Herwig, Oliver., and Holzherr, Florian. *Dream Worlds - Architecture and Entertainment*. 2006.



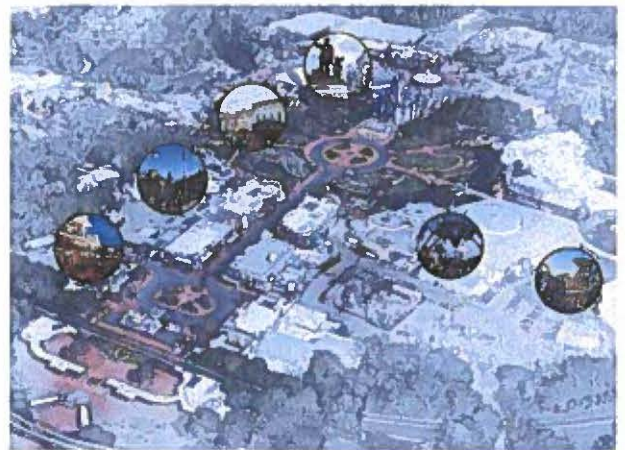
Sequential Plan



Sequential Plan



Monumental Transition



Monumental Transition

Diagrams by Author.

Conclusion

As Oz and the United States at the time of its writing were both experiencing the transition from a state of mechanical solidarity to organic solidarity, individuals in both were experiencing a state of anomie and anxiety regarding shifting social roles and expectations. This anomie led individuals to become attracted to the leadership of the populist Wizard who was able to express his individuality while others were not. The Wizard, sensing frustration and confusion, capitalized on this state of transition and through architectural and political decisions was able to create a social identity that individuals would be attracted to through the creation of the Emerald City. In creating the Land of Oz, notably the Emerald City, Oz author L. Frank Baum uses narrative to create a sequence for both his characters and readers that subtly guides them from the familiar to the unfamiliar and fantastic. Found to be similar to Baum's narrative structure is the compositional organization of a curated architecture of reassurance. America's reassuring monumental architecture, beginning with the City Beautiful Movement at the beginning of the twentieth-century, spread monuments that reified American values and beliefs to help construct a collective consciousness throughout the United States.

Private developers soon recognized the role of architecture as reassurance in offsetting anomie and created their own private spaces following a similar architectural model. Privately-developed spaces of reassurance such as theme parks, shopping malls, planned communities and semi-public plazas then began to proliferate the American landscape. Through hiding behind the curtain of an architecture as entertainment, private developers have distracted the individual American from noticing that their public spaces have been slowly privatized and operated by anonymous, undemocratically elected leaders. This pervasive spread of manufactured spaces created a new type of American leadership: totalitarian entertainment.

The Wizard's City of Emeralds, the fully privatized setting provided by Baum and this thesis, serves as a cautionary tale of the power of architecture to reassure, distract and entertain individuals feeling a sense of anomie. The dystopian environment provided by this thesis creates a network of architectural objects that when employed at the urban scale are able to create identity for a corporatized system of government ruled by an individual who does not exist.

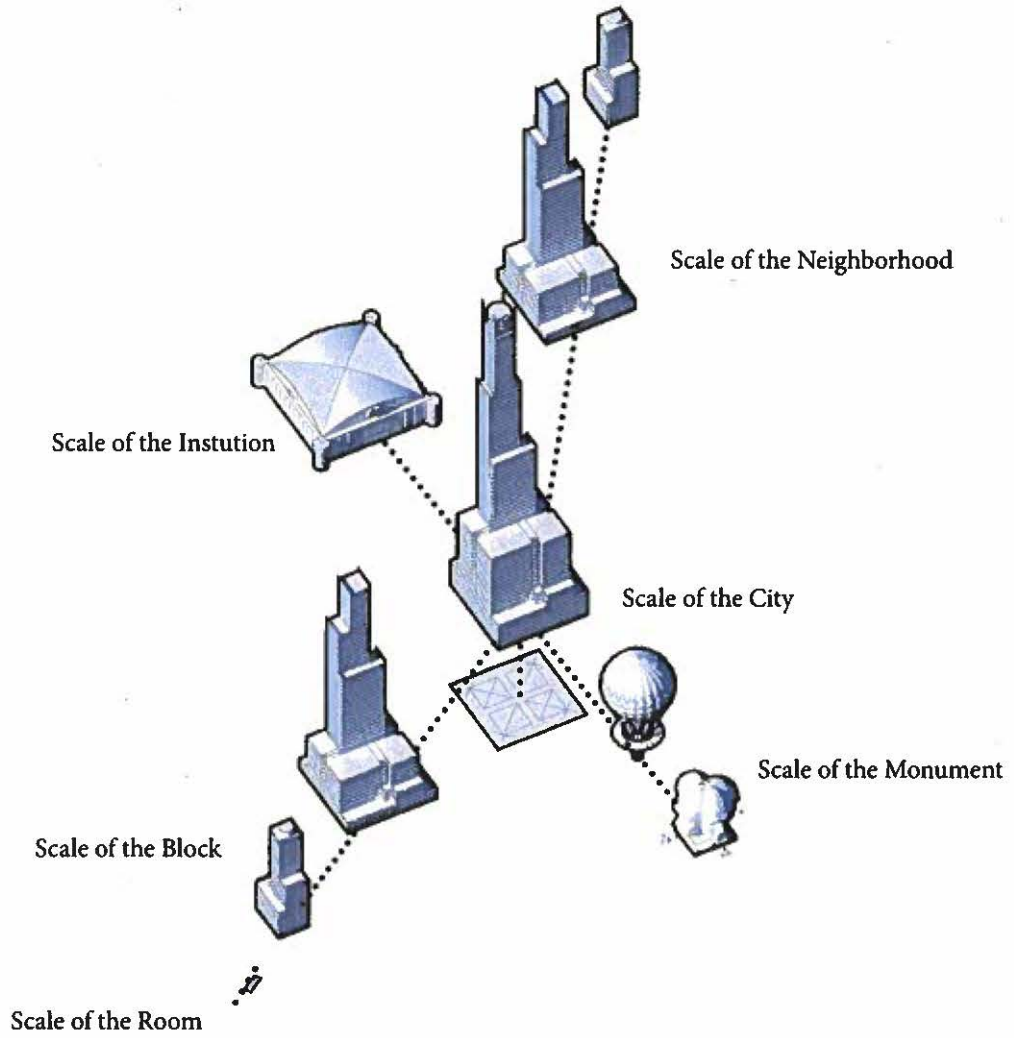


Diagram by Author.

III. Monumental Sequence Compositional Studies

Campidoglio
Rome, Italy, Michelangelo, 1536-1546



Piazza San Pietro
Rome, Italy, Gian Lorenzo Bernini, 1655-1667



World's Columbian Exposition
Chicago, Illinois, United States, Daniel Burnham, 1893



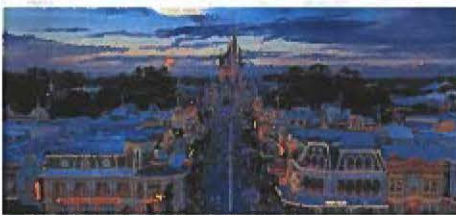
Exposition Universelle of 1900
Paris, France, 1900



Emerald City
Metro Goldwyn Mayer (MGM) Studios, 1939



Magic Kingdom, Walt Disney World
Orlando, Florida, United States, 1971



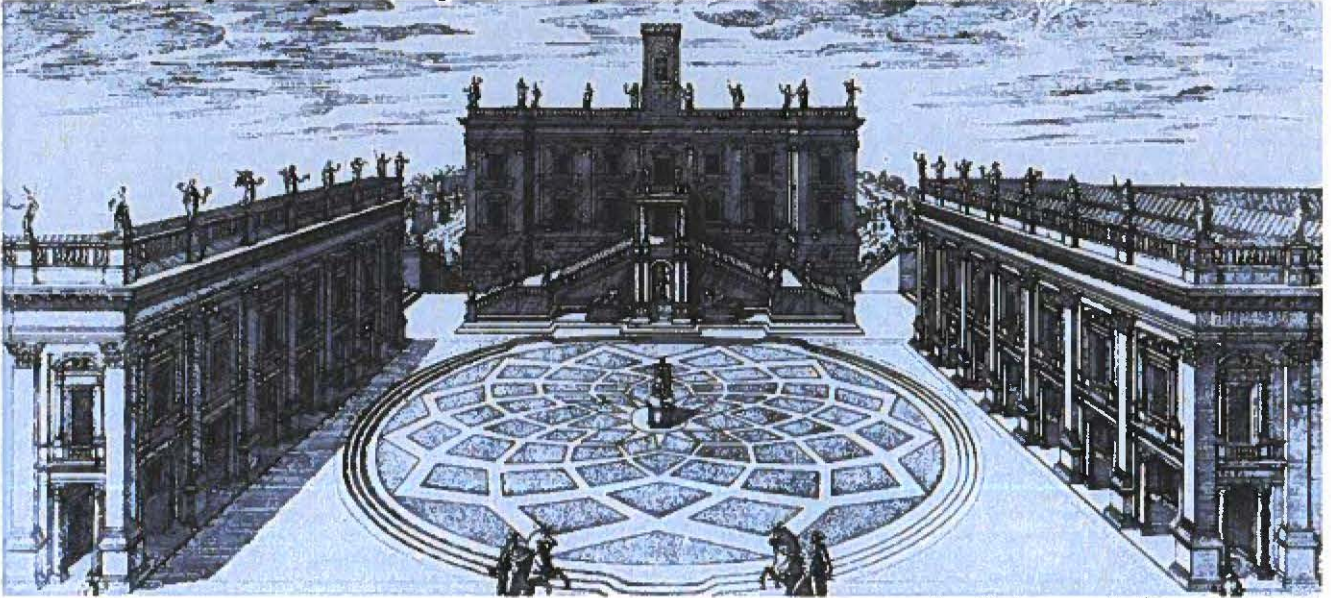
Celebration, Florida
Osceola, County, Florida, United States, 1996



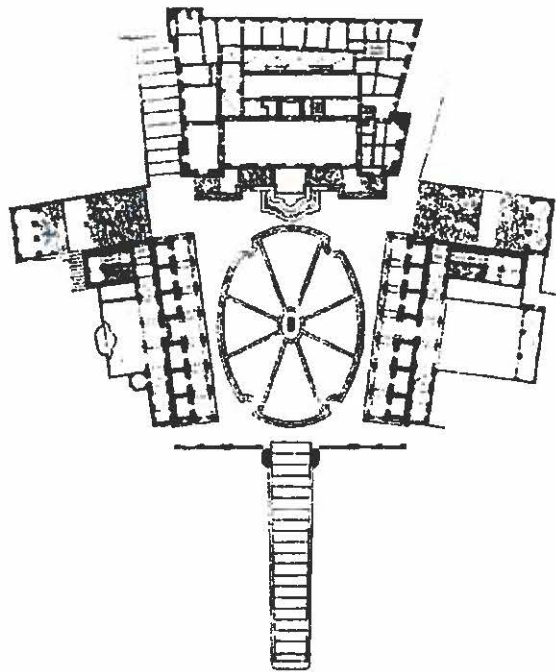
Campidoglio

Rome, Italy, Michelangelo, 1536–1546

Located on the site where Romulus – the founder of Rome – created the first sanctuary for Roman citizens is Michelangelo's Campidoglio complex¹. Commissioned by Pope Paul III in 1536, Michelangelo was tasked in creating a unified civic square². The sequence of the square creates a space to be enjoyed by all in Rome. From the busy streets of Rome, one arrives at a large staircase that begins the sequence up to the square. Ascending up the stair, the visitor is greeted by two black Egyptian lions that mark the initial threshold to the complex³. When reaching the square at the top of the stair, an enclosed zone emerges, capped by three buildings. The Palazzo dei Conservatori and the Palazzo Nuovo frame the centered Palazzo Senatorio⁴. The angled facades of the buildings framing the Palazzo Senatorio create a trapezoidal square, creating an illusion of greater distance between the visitor and the Palazzo Senatorio.



Campidoglio, engraved by Étienne Dupérac, 1568.



Plan of the Piazza del Campidoglio



View of the Campidoglio, Rome, Giovanni Paolo Panini, 1750



The Piazza del Campidoglio, engraved by Giovanni Battista Piranesi, 1774

1. "Campidoglio." Honors Program in Rome, 22 Sept. 2005, depts.washington.edu/hrome/.

2. Ibid.

3. Ibid.

4. Ibid.

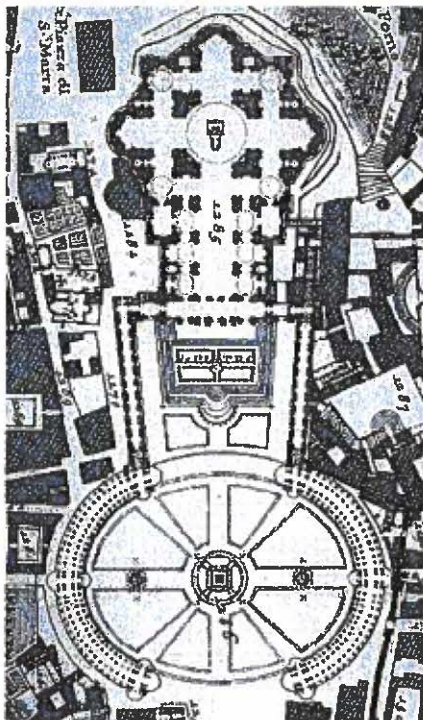
Piazza San Pietro

Vatican City, Rome, Italy, Gian Lorenzo Bernini, 1655-1667

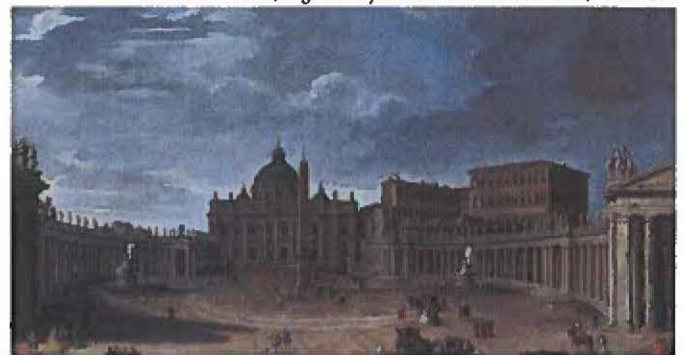
Constructed between 1656 and 1667 under the commission of Pope Alexander VII, the Piazza San Pietro aimed to establish the authority and power of the Catholic Church¹. Designed as an interpretation of the maternal arms of the church embracing followers of Christ arriving at the seat of the Catholic church, Bernini aimed to create a space where pilgrims could worship free from the distractions and realities of the outside world². The colonnades lining either side of the piazza serves a buffer from the outside world while also framing the visitor's view of St. Peter's Basilica. Upon arriving at the piazza from the narrow streets of Rome, the visitor first arrives at a trapezoidal area (the Piazza Retta) that creates a state of transition from the outside, secular world, to this internalized, religious world before unfolding itself into the large, open Piazza Obliqua³.



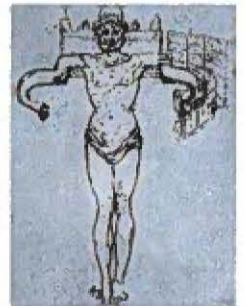
Piazza San Pietro, engraved by Giovanni Battista Piranesi, 1748-1774



Plan of the Piazza San Pietro



View of Saint Peter's Square, Rome, Giovanni Paolo Panini



Sketch by Bernini.

1. "St. Peter's Piazza" Honors Program in Rome, 22 Sept. 2004, depts.washington.edu/home/.

2. Ibid.

3. Ibid.

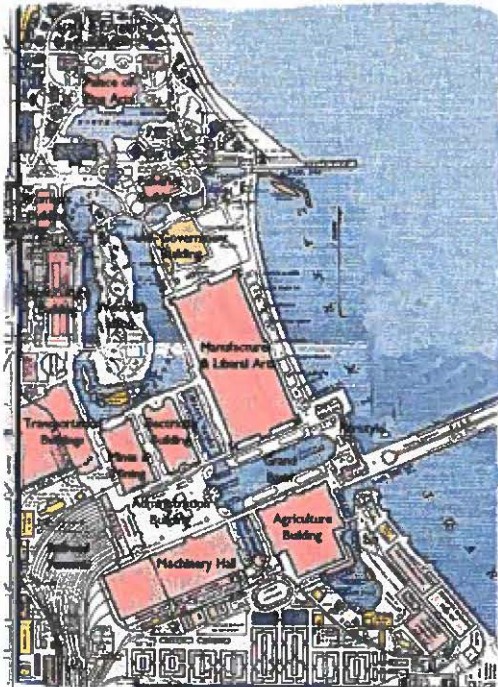
World's Columbian Exposition

Chicago, Illinois, United States, Daniel Hudson Burnham, 1893

Inspired by the 1889 Paris Universal Exposition that celebrated engineering and resulted in the famous Eiffel Tower, Daniel Burnham sought to create a unique experience for the World's Columbian Exposition in Chicago through the use of architecture and sculpture. The main exhibition complex, planned by Burnham, featured a row of monumental, white buildings designed by American architectural giants such as Richard Morris Hunt, McKim Mead and White, Sullivan and Adler, and George Post, among others, along the Grand Basin. This row of monumental buildings terminated at the domed administration building and the main railroad station of the event. L. Frank Baum, author of "The Wonderful Wizard of Oz" lived in Chicago at the time and was inspired by the dazzling White City that he visited².



The Grand Basin. 1893.



World's Columbian Exposition Map. 1893.



The Edison Tower of Light. 1893.



World's Columbian Exposition. 1893.

1. Gonzalez, Ricardo. "Chicago 1893." A Treasury of World's Fair Art and Architecture University of Maryland Libraries, 2005.
2. Schwartz, Evan I. Finding Oz - How L. Frank Baum Discovered the Great American Story. 2009

Exposition Universelle of 1900

Paris, France, 1900

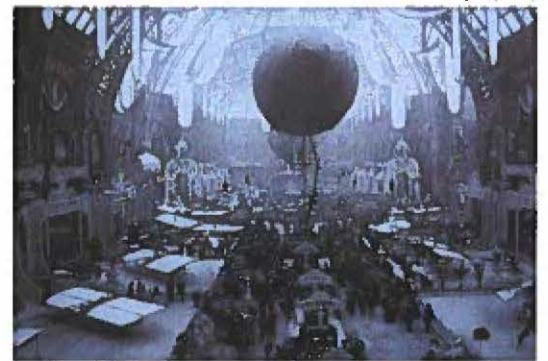
This world's fair, Paris' fifth to host, stood in contrast to the Exposition Universelle of 1889. Paris' previous turn hosting the World's Fair had an intense focus on celebrating engineering, seen most notably in the creation of Gustave Eiffel's famous Eiffel Tower¹. Influenced by the celebrated architectural explorations of the Columbian Exposition in Chicago in 1893, Paris shifted its focus to celebrating art and architectural ornamentation in the design of this World's Fair². The most notable architectural achievements of this exposition were Charles Girault's Grand Palais and the Petit Palais that adorned structural steel systems with highly plastic, expressive facades.



Palais de l'Électricité (rear)



Official Map



View from inside of the Grand Palais



Main Entrance, René Binet, architect



Exposition Overview

1. Iwarere, Sesan. "Paris 1900: Grand Palais." A Treasury of World's Fair Art and Architecture, University of Maryland Libraries, 2005.
2. Ibid.

The National Mall

Washington, District of Columbia, United States of America

The National Mall, located in Washington, DC in the United States of America, is a landscaped park linking many national monuments, museums and civic buildings through a long lawn. Originally a series of smaller, individual Victorian Parks, the Mall began to take its current form with the creation of the McMillan Plan, developed by the McMillan Commission in the early 20th century¹. The McMillan Plan, crafted through the guidance of Daniel Burnham, Frederick Law Olmstead and Charles McKim, envisioned a 300'-wide lawn bordered by American elms and monumental public buildings on either side².



The Washington Monument rendering for the McMillan Plan, Library of Congress

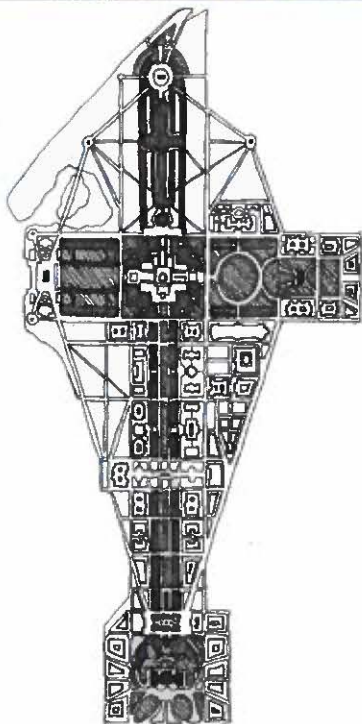


Diagram of the National Mall in the McMillan Plan, Self



The National Mall, looking west from the Capitol, pre-2007.
Carol M. Highsmith/Library of Congress



The Ellipse and South Lawn of the White House
Carol M. Highsmith/Library of Congress

1. Library of Congress, 2016.
2. The Cultural Landscape Foundation, 2018.

The National Mall

Washington, District of Columbia, United States of America



Rendering for the McMillan Plan, Library of Congress



National Mall Sequence, Diagram by Author

Magic Kingdom, Walt Disney World

Orlando, Florida, United States, Walt Disney, 1971

The Magic Kingdom at Walt Disney World Resort moves the visitor through the park through interaction with a series of objects and monuments while encouraging the suspension of disbelief through moving from the familiar to the unfamiliar. After arriving through a portal, or train station, the visitor first interacts with the familiar: the American "main street" and civic plaza centered around the American flag¹. The visitor moves along the main arcade, down Main Street USA, and meanders through familiar shops and restaurants. Visitors then arrive at the famous *Partners* statue of Walt Disney and Mickey Mouse, who reassure the visitor that the fantasy world about to be entered is a place for fun². In this plaza, the visitor is given five different "lands" to enter, all separated by a body of water, requiring the final threshold of a bridge to be crossed before fully entering a land of fantasy.



View of Main Street USA and Cinderella's Castle, (c) The Walt Disney Company

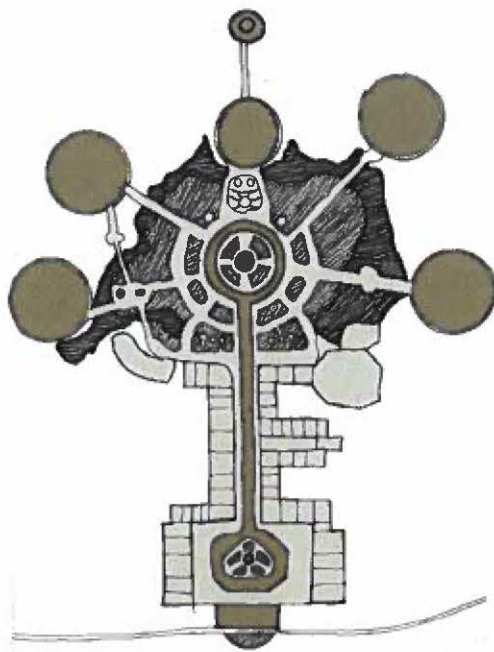
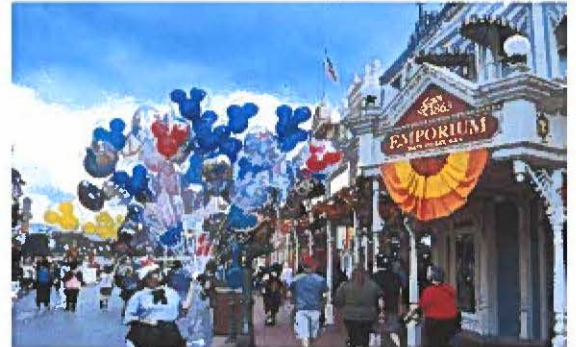


Diagram of Magic Kingdom Entry Sequence, Self



Balloon Vendor, Main Street USA



Entry Sign, Main Street USA

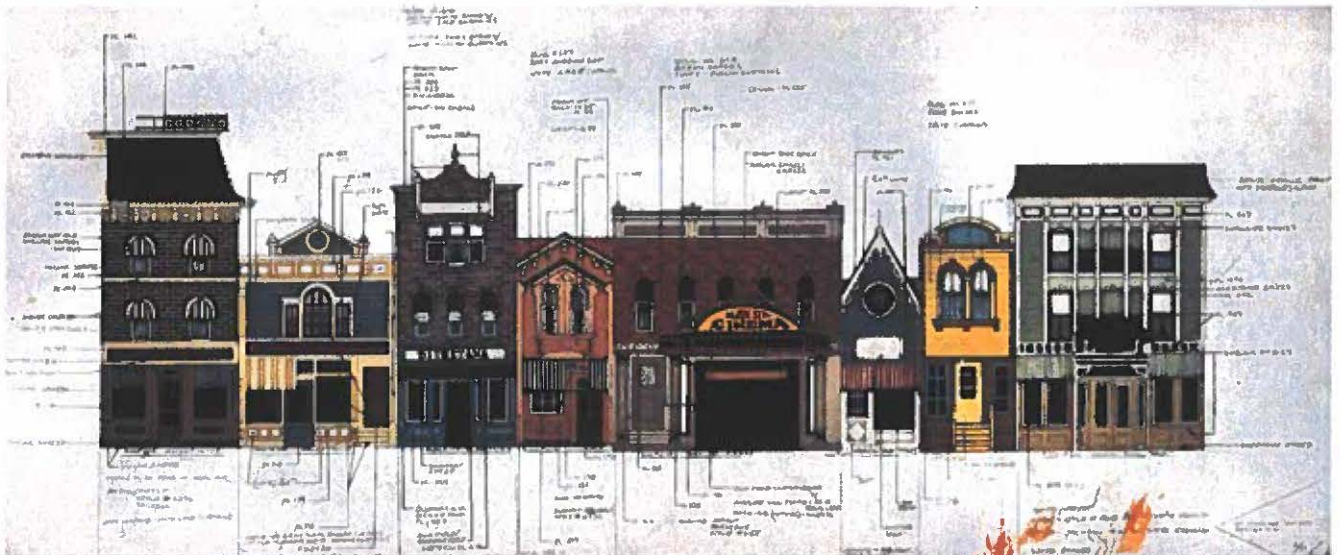
1. The Walt Disney Company 2018.
2. Herwig, Oliver, and Holzherr, Florian. *Dream Worlds: Architecture and Entertainment*. 2006.

Magic Kingdom, Walt Disney World

Orlando, Florida, United States, Walt Disney, 1971



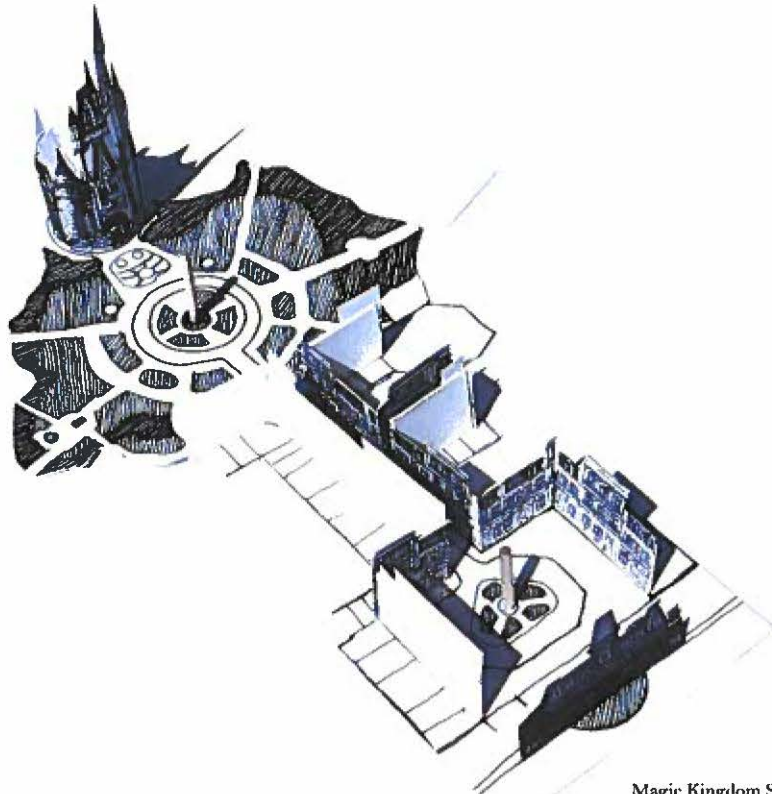
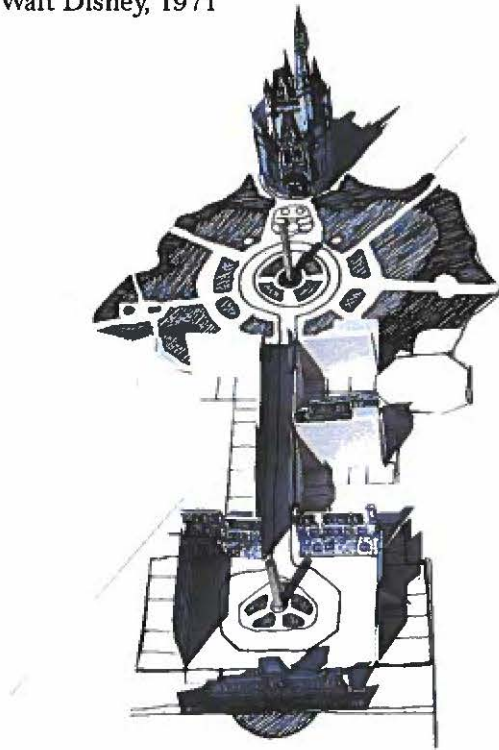
Magic Kingdom Sequence, Diagram by Author



Elevation, Main Street USA, (c) The Walt Disney Company

Magic Kingdom, Walt Disney World

Orlando, Florida, United States, Walt Disney, 1971

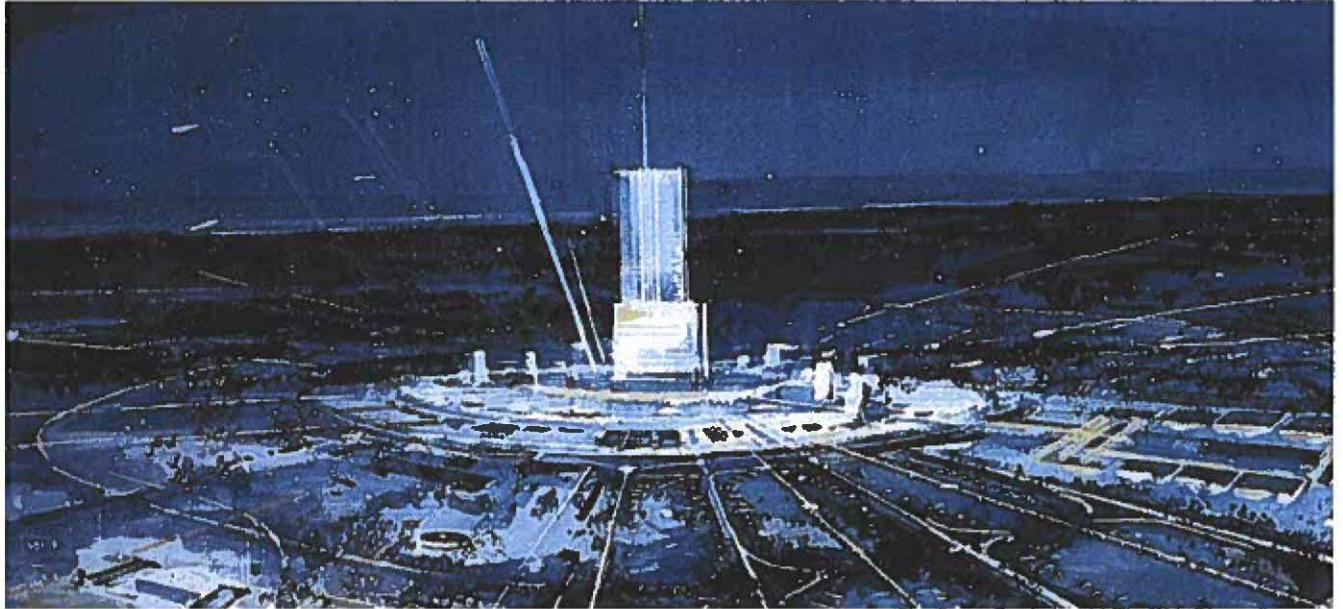


Magic Kingdom Sequence, Model by Author

Experimental Prototype Community of Tomorrow

Orlando, Florida, United States, Walt Disney, 1966-1967

The Experimental Prototype Community of Tomorrow, or EPCOT, was an urban concept by Walt Disney developed in the 1960's. Inspired by Ebenezer Howard's Garden City Model, Disney's EPCOT dispersed both density in program and population out from a central core. In this proposal, Disney explored one of his great interests, the introduction of mass transit to the new decentralized urban model, through the creation of a central core completely devoid of automobiles and entirely indoors.



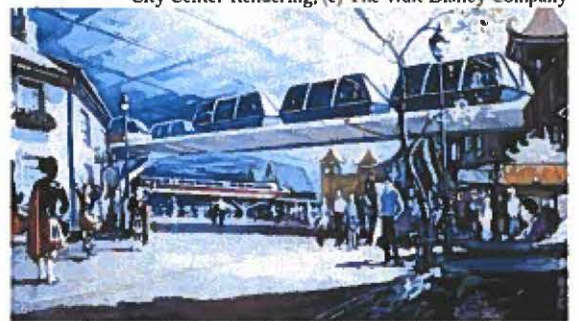
City Center Rendering, (c) The Walt Disney Company



EPCOT Master Plan, 1966-1967
(c) The Walt Disney Company



City Center Rendering, (c) The Walt Disney Company



Shopping Pavilion Rendering, (c) The Walt Disney Company

1. The Walt Disney Company. 2018.

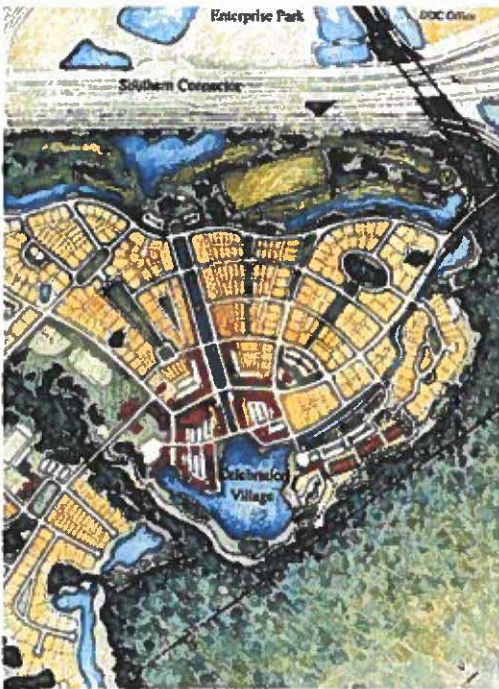
Celebration, Florida

Osceola County, Florida, United States, Walt Disney, 1994

In 1994, the Walt Disney Company founded Celebration, Florida. Based on a master plan created by Robert A.M. Stern Architects, the resulting manufactured small town features densely packed single-family homes and neatly ordered community gathering spaces such as parks, and golf courses and canals. In plan, main streets radiate out from the Celebration Town Center (below), and terminate at the community's golf course to the north. The town serves a model for the tenets of New Urbanism and includes buildings by Aldo Rossi, Michael Graves, Charles Moore, Robert Venturi, Phillip Johnson and Cesar Pelli.



Canal through Celebration, Florida



Master Plan, Robert AM Stern Architects.



Celebration Town Center



1. Robert AM Stern Architects. 2018.
2. Herwig, Oliver, and Holzherr, Florian. *Dream Worlds: Architecture and Entertainment*. 2006.

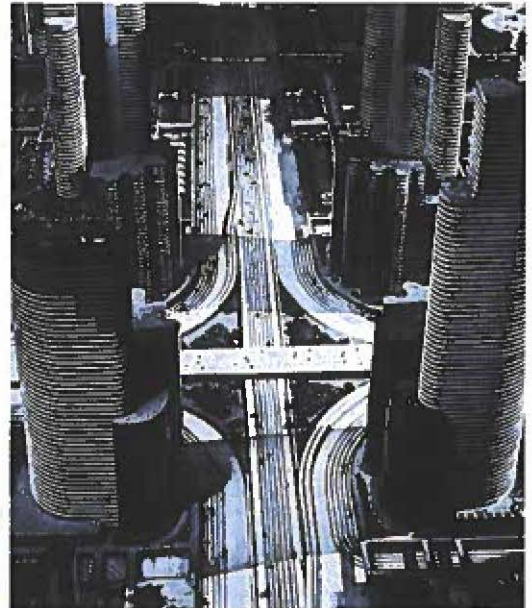
Futurama, New York World's Fair General Motors Pavilion

New York, New York, United States, Norman Bel Geddes, 1939

After completing a model of a triangular city in 1937 for a Shell Corporation advertising campaign envisioning the model American city in 1957, Bel Geddes was commissioned by the General Motors Corporation to create what is regarded as his most influential vision of American urbanism: *Futurama*. Located within the General Motors Building at the 1939 New York World's Fair, *Futurama* offered visitors a 16-minute moving ride and a glimpse into the model American city of 1960. This imagined world presented by Geddes synthesized the decentralization of Frank Lloyd Wright's *Broadacre City*, the rigid order of Le Corbusier's *Ville Contemporaine* and the imagination of H.G. Wells (Maffei 154) into an urban environment stitched together by complete networks of highways.



Visitors riding Futurama



View of Geddes Model

Through the City of TOMORROW Without a STOP

...presents
NORMAN BEL GEDDES

"All vehicles in the future through the
entire city will be on a single system of
highways, designed to avoid traffic jams and
uninterrupted travel... to the future...
the future is here today!"

A network of 34 main roads will give
highways in the city will handle all traffic
going the whole way, creating a con-
tinuous flow of traffic throughout the city.
No traffic jams, no accidents.

The land itself is divided into 100
square blocks, each about 100 feet
wide. The buildings are of various
heights, from 10 to 100 feet. The
streets are wide and straight. The
buildings are of various heights, from
10 to 100 feet. The streets are wide
and straight. The buildings are of
various heights, from 10 to 100 feet.

.but TODAY, 4 miles in 5 are Stop and Go

YET you drive up to ten miles on the average
of gasoline needed to run 100 miles - stop - the
same as a stop!

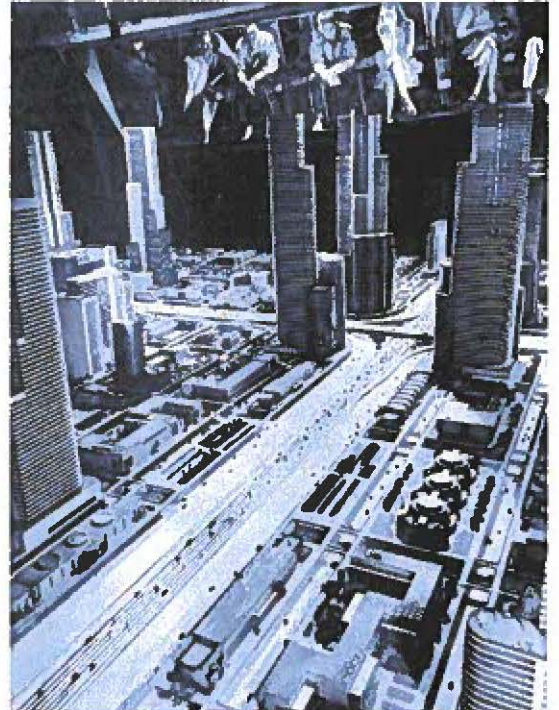
The common kind of driving on the road is
not and matter, it's stop and go.

While traffic engineers are planning the
city of Tomorrow, Shell engineers have already
solved a fuel-burning Shell to meet today's driving
problems (1939).

Minimum engine oil is Super Shell. It
is more dependable - saves fuel and keeps your
engine running better - it's 111 miles per
gallon. You'll get the most of your gasoline by
driving in the quiet ease of Super Shell. The oil
is Shell Shell in your neighborhood.



SHELL SUPER-SHELL



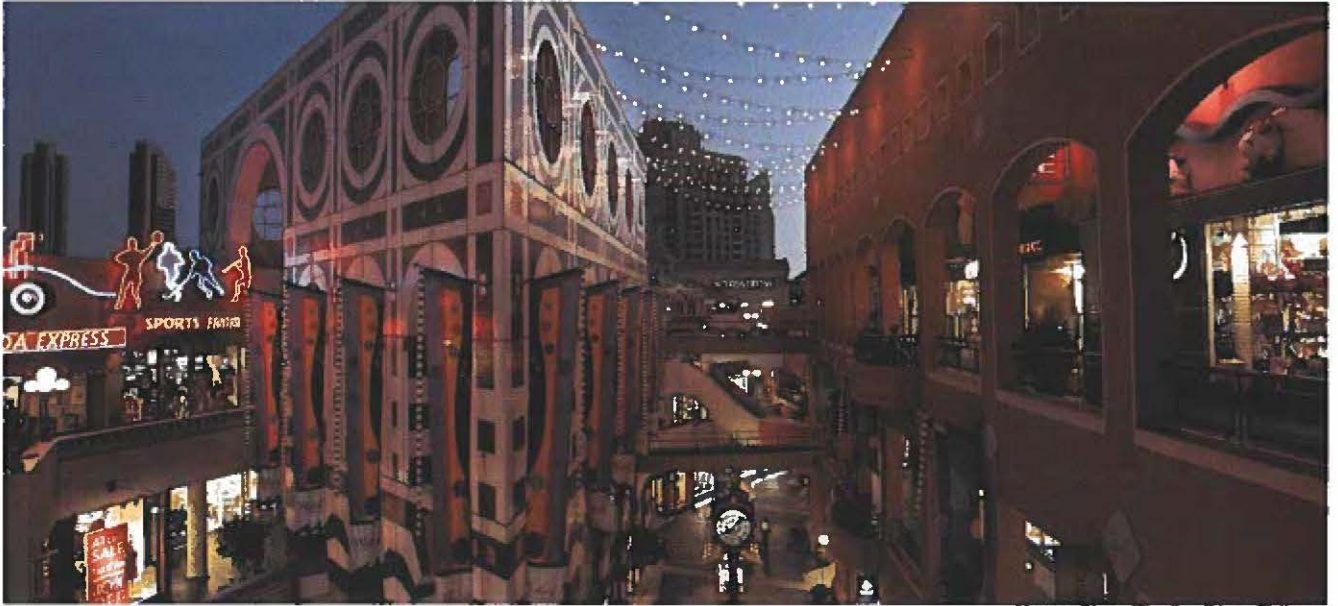
View of Geddes Model

1. Herwig, Oliver, and Holzherr, Florian. *Dream Worlds* : Architecture and Entertainment 2006.
2. Maffei, Nic. Norman Bel Geddes : *American Design Visionary* 2018. 154.

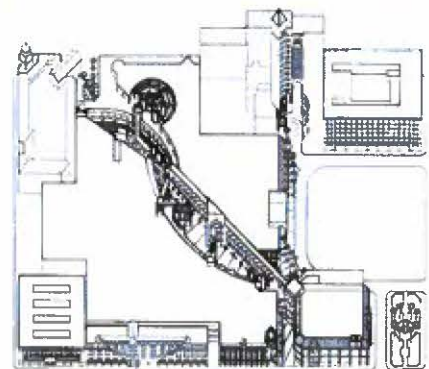
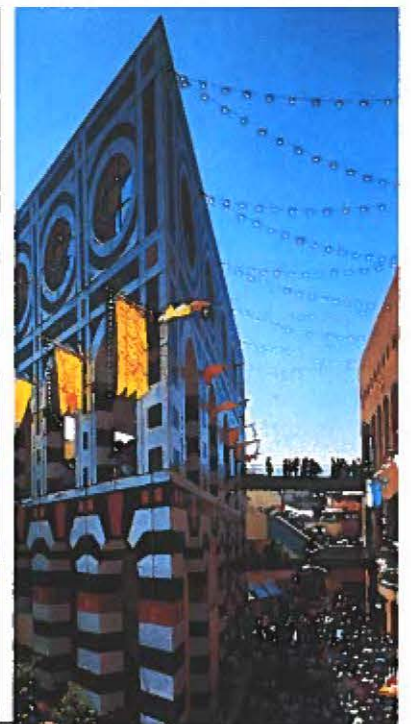
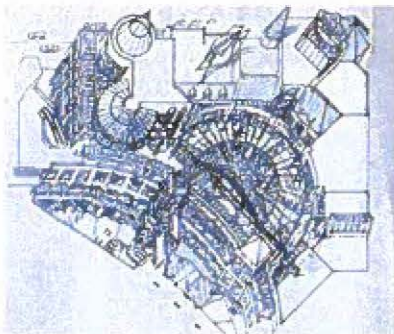
Horton Plaza

San Diego, California, United States, Jon Jerde, 1985

Located in the core of downtown San Diego, California, Jon Jerde's Horton Plaza created a new urban district that would encourage visitors back to the empty downtown through the introduction of a new urban retail experience¹. The resulting complex brought shops, restaurants, offices, outdoor theaters, a cinema and a hotel together in hopes of creating a dynamic space that would cycle through different occupants at different times of day. Horton Plaza attracted 25 million people in its first year².



Horton Plaza, The San Diego Tribune.



1. JERDE.com

2. Ibid.

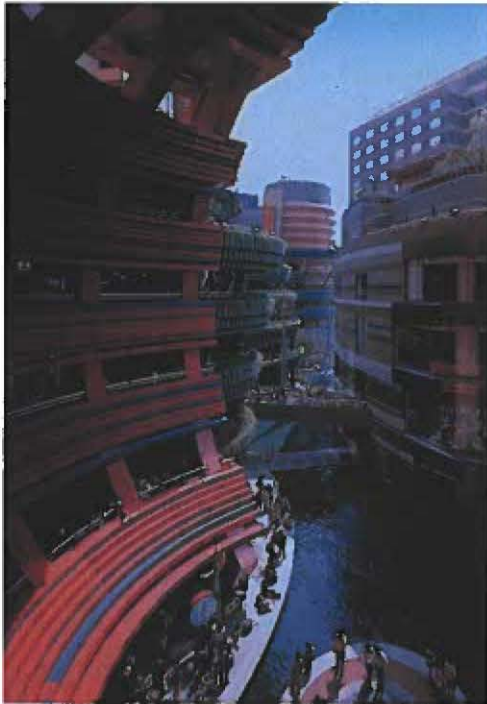
Canal City Hakata

Fukuoka, Japan, Jon Jerde, 1996

When developed in 1996, Jerde's Canal City Hakata was the largest private development in the history of Japan¹. This 9-acre, 2,583,340 square foot development used water and natural elements to create a sequence that guides visitors by shops, restaurants, a movie theater and outdoor gathering spaces². Large, colorful architectural forms are composed along the sequence to assist in way-finding. Similar to projects previously discussed, the element of crossing water to enter a curated, artificially constructed environment is used through a series of bridges connecting the bright, unusual architectural forms with the more orthogonal, traditional retail spaces.



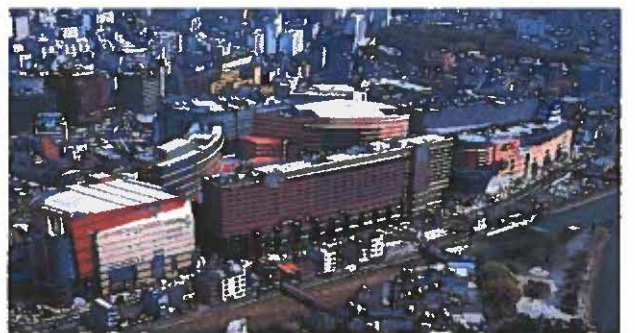
Canal City Jerde. 1996



Canal City Jerde. 1996.



Canal City Jerde. 1996.



Canal City Jerde. 1996

1. JERDE.com
2. Ibid

IV. Mr. Wizard, Ozma and The Development of Oz

This thesis uses L. Frank Baum's Land of Oz to tell the cautionary tale of the ways in which the built environment can be used a means of distraction in the transformation of publicly-held spaces to private hands without the public's consent. In the following two chapters the characters Ozma, Queen of Oz and Mr. Whitley Wizard, an American real estate developer are described. Ozma, who seeks to upgrade her civic facilities and create a master-plan for the Capital City of Oz hires Mr. Wizard of The Wizard Organization for his design services. While the goals of Mr. Wizard initially appear to be aligned with Ozma's, we slowly realize that he has been quietly privatizing the public spaces of Oz. Before Ozma and the citizens of Oz can even realize what is happening, Mr. Wizard has privatized the entire Capital City of Oz; ultimately transforming the city into a development known as The City of Emeralds.

The illustrations in the following two chapters reflect the designs created by Mr. Wizard for the initial design concept meeting with Ozma. The designs shown do not reflect what was ultimately built following Ozian Value Engineering and adaptation to negotiation with Ozma, engineers and the Ozian Institute of Architects.

Ozma: The Queen

Far, far away from our own world exists the marvelous Land of Oz. Surrounded completely by an never-ending desert, this nation exists independently from the rest of the universe, but when so desired, the ruler of the land can hire consultants from similar realms to advise over domestic matters. Over the past few decades, the Land of Oz has grown rapidly and in ways that could have never been previously imagined. To the East, the population of Munchkinland has innovated in the production of timber related products and the use of metal (primarily tin) as a building material, spurring on a building boom across the great land. The nation's industrial capital, the Emerald City, has benefited

Ozma, Queen of Oz, is looking to transform the Emerald City through the implementation of a unified series of public spaces for gathering, resulting in a grand, national park. Through the interaction with symbols of national significance, Ozma dreams that the citizens of Oz will gain a sense of national unity, civic pride and duty in this period of economic transition. Additionally, in overseeing the ever-growing economy of the Land of Oz, the government that Ozma oversees has far outgrown their existing facilities, needing new administrative offices. To solve this issue, Ozma would like to build new, transparent administrative buildings adjacent to the great series of public spaces to speak to the availability of the government that she oversees.

While a great leader, Ozma is struggling to conceptualize both the objects that are to be implemented and the way in which they should be composed in a new, national park for the renewal of national pride in this period of economic transition. At the advice of her Grand Court of Advisors, the Office of the Queen of Oz drafts and publishes a Royal Request for Proposals for the new, national center of Oz in the Emerald City. As a project of this scale and scope has never been undertaken in the Land of Oz, however, Ozma shares her Royal Request for Proposals with a realm that has experience in creating civic centers like the one she envisions: Earth.



Existing Street-scape, Capital City of Oz, **Illustration by Author**

Mr. Whitley Wizard, The Developer



Wizard Tower, Omaha Nebraska, Diagram by Author

Sitting in his downtown Omaha, Nebraska office in 1986, American billionaire and tabloid personality Mr. Whitley Wizard is handed a sheet of parchment by his assistant. Addressed to “The Wizard Organization,” Mr. Wizard’s real estate empire, he finds “Royal Request for Proposals” scrawled across the top of the sheet. While different from earthly RFPs that had floated across his desk before, Mr. Wizard never passes by an opportunity to make a profit. After reading a project brief that outlined a nation rapidly industrializing and in need of a new monumental core, Mr. Wizard sees a chance to take advantage of the vulnerability of this nation and its leader in a period of economic transition by proposing the design of a public-private partnership to design, build, own and operate the national park; a model that had successfully worked to erode publicly held space in his own country and lined his pockets handsomely.

In the world that Mr. Wizard lives and works, he is surrounded by an American population who has been alienated from their labor in their constantly evolving, rapidly spinning modern world. Mr. Wizard has identified this alienation as a nationwide state of anomie - or lack of place and purpose from the constantly evolving economy and social world. While this empty space in the American soul used to be filled with common bonds and labor in a society held together by mechanical solidarity, Mr. Wizard has realized that providing spaces for entertainment could provide a temporary banishment of this new sense of emptiness.

To distract from this emptiness, Mr. Wizard, after a small million-dollar loan from his father, began by developing miniature golf courses and shopping malls across the Midwestern United States. After modest success, Mr. Wizard desired to build bigger and accumulate a vast fortune, but to do so, needed to distinguish himself from other developers fighting to fill the American soul. By identifying another cause of American anomie: the lack of individuality, Mr. Wizard devised a scheme to advertise and draw people to his property.

Through modernization and corporatization, the American population in Mr. Wizard's world finds themselves learning in an industrialized school system, working in large corporate towers and meeting in private shopping centers: all spaces and circumstances out of the control of the individual who occupies these respective spaces. Sensing the desire for individual expression in the American population, Mr. Wizard creates a larger-than-life personality of blustering bravado that he knows his fellow Americans will be drawn to and idolize in their state of isolation. Everywhere Mr. Wizard traveled, he made controversial platitudes aimed to garner free press coverage of his brand. Cars, planes and boats emblazoned with his name: WIZARD, accompanied Mr. Wizard every step of the way; never allowing someone to forget who he was. In every interview, Mr. Wizard wore his navy suit and his signature emerald green power tie, creating a social identity that became easily identifiable with his projected lifestyle of fortune and fame, drawing Americans to his property in pursuit of experiencing the individuality and success that he exuded so confidently and consistently.



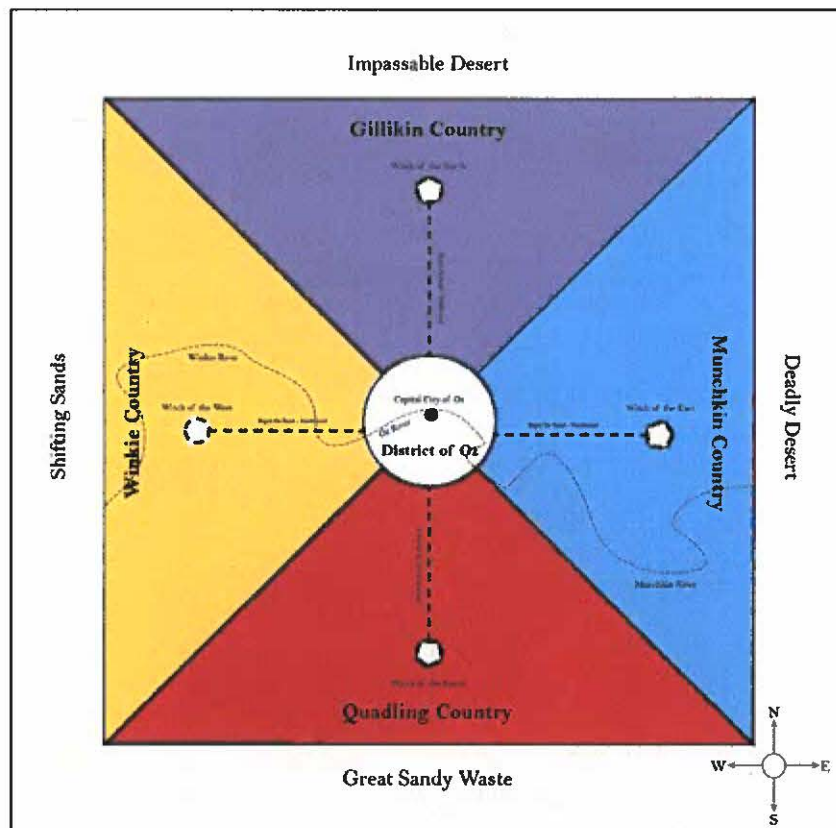
Mr. Whitley Wizard, Diagram by Author.

The Land of Oz

When Mr. Wizard first reads the Royal RFP, he tries to book a flight out of Nebraska to visit the Land of Oz to learn about the existing conditions. Reading further, he finds that Oz is accessible only by means of supernatural flight arranged by the ruler of Oz. The Land of Oz is surrounded by all sides by a vast, infinite desert leaving Oz in its own universe and safe from invasion from other countries or realms.

In preparation for the arrival of the hot-air balloon that Ozma is sending to Omaha for his visit, Mr. Wizard studies the map of Oz provided by the Royal Government of Oz in the request for proposals to further familiarize himself with the land that he is about to visit. Surrounding the centralized Capital City are four large states, each with their own distinct geographical and cultural identity.

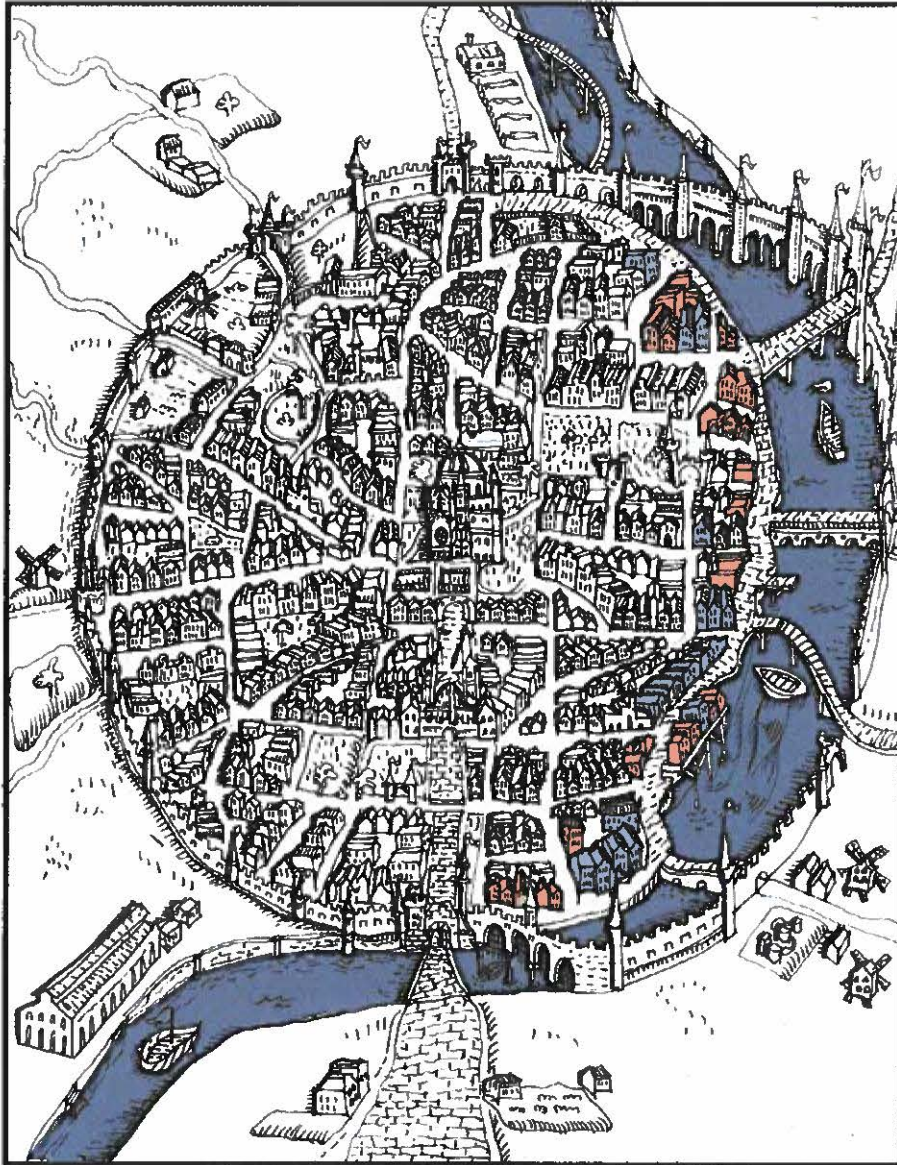
To the East, lies Munchkin Country in bright blue, to the West Winkie Country in Yellow, to the South Quadling Country in Red and Gillikin Country to the North in Purple. The states to the North and South are highly rocky, arid and dry while the states to the East and West are temperate and fed by multiple



Land of Oz - Plan, Diagram by Author.

The Capital City of Oz

The Oz River

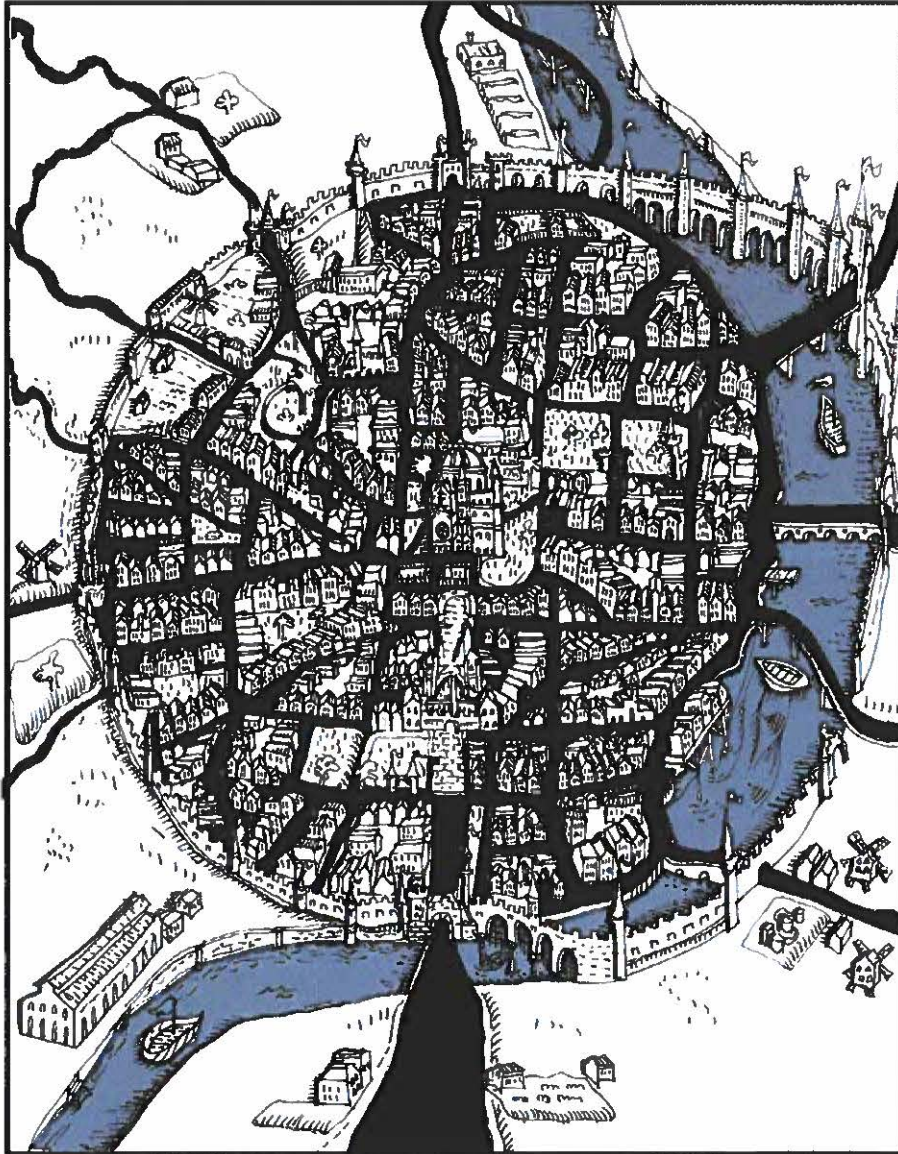


The Capital City and the Oz River, Diagram by Author

The two largest rivers in the Land of Oz - the Munchkin River in the East and the Winkie River in the West converge at the capital of the country to form the Oz River. Similar to similar cities across the universe, the Capital City is strategically located along its nation's main river for both the historic shipment of goods and as the nation's earliest form of transportation linking the East with the West.

The Capital City of Oz

Site Access: Roads



Oz National Road Network, Diagram by Author

Six centuries ago, the four nations - Munchkinland, Winkie, Quadling and Gillikin - faced a great drought and decided to unify together and establish the Land of Oz as one, unified state. The Royal Family of Oz has ruled ever since. The site they chose for a new capital city was a former Munchkin stronghold along the Oz river. No longer needing the main security checkpoint at the mouth of the river and the impenetrable fortification encircling the city, as competition among the states was diminished, the new federation of states created many openings in the great wall allowing entrance from all directions by all citizens of Oz. Over the six centuries, a comprehensive series of roads from all nations leading to the Capital City were developed, terminating at the former city gate.

The Capital City of Oz

Site Access: Entry



Points of Entry, Diagram by Author

Important to maintaining the unity of the different states of Oz is the ability for the Capital City to weave together and represent the needs of the entire nation. Successful in the current configuration of the Capital City is the multi-nodal organization and circulation that allows for citizens from all states and directions to have equal access to the city. However, this creates challenges in terms of wayfinding throughout the city as no clear hierarchy exists.

The Capital City of Oz

Public Land: National Parks



Oz National Road Network, Diagram by Author

Over the six centuries the Capital City has sat in its current position, a series of public parks have emerged for use by the citizens of Oz. Each park is adjacent to an existing, public government building, allowing each park to develop its own identity in a different part of the city. Ozma and the Ozian Government explain that while the parks are enjoyed by the public, they lack institutional cohesion and are difficult to maintain due to their dispersion throughout the city. Ozma would like the parks to be consolidated to one, cohesive mall that would emblemize a new era of Ozian national unity.

The Capital City of Oz

Public Land: Civic Buildings

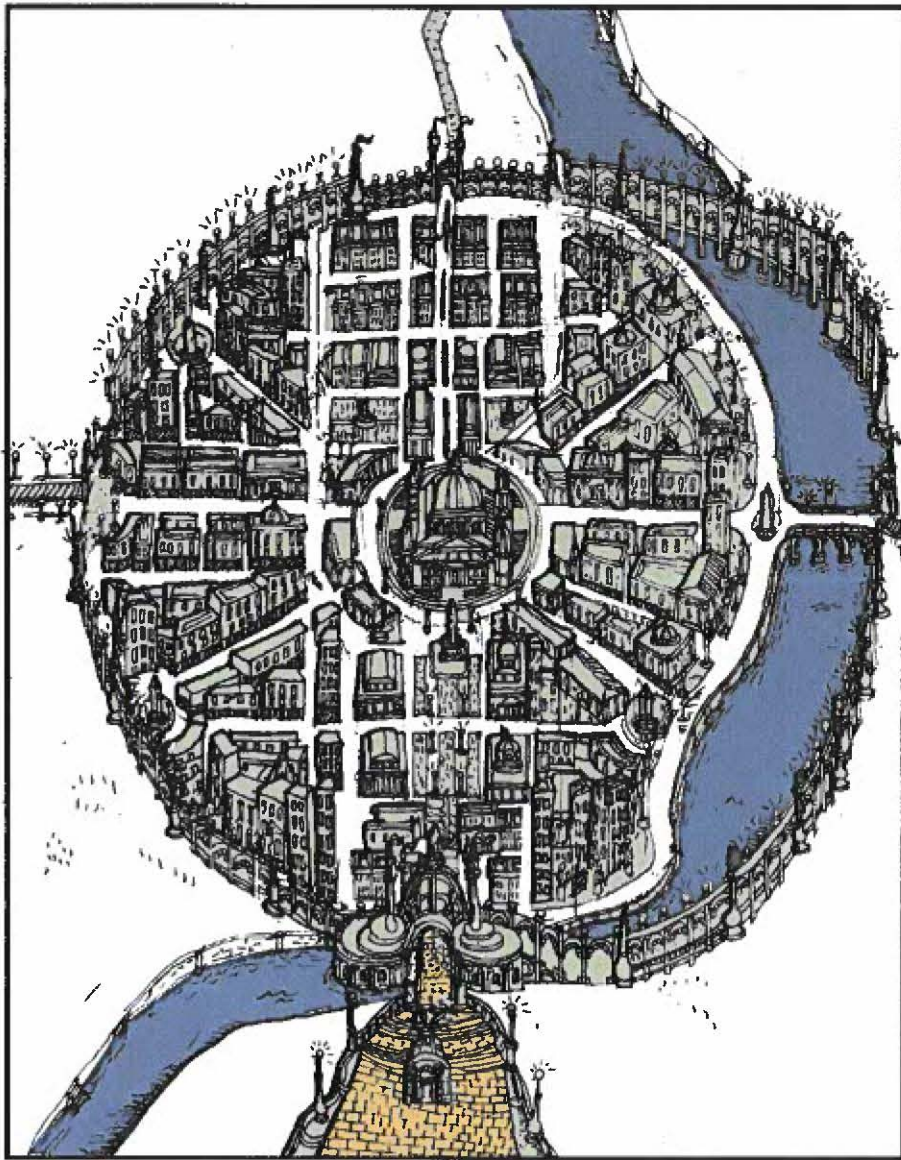


Oz Government Facilities, Diagram by Author

The Capital City has never undergone a comprehensive master planning process. Therefore, the Royal Government of Oz lacks an institutional campus and identity and has instead adapted existing large-scale buildings that previously served as grain storage facilities or have built office spaces throughout the city as the function of the government grew. Government facilities occupy former towers within the rampart of the ancient city, spreading civic spaces along the periphery of the city. The main seat of government, The Capitol Building, sits at the center of the city, far from the dispersed towers along the edge. Ozma would like to consolidate government buildings along the cohesive mall to increase efficiency and collaboration among agencies and give Ozian citizens a space an institutional space to identify where their governmental body works.

The City of Emeralds

Mr. Wizard's Winning Proposal

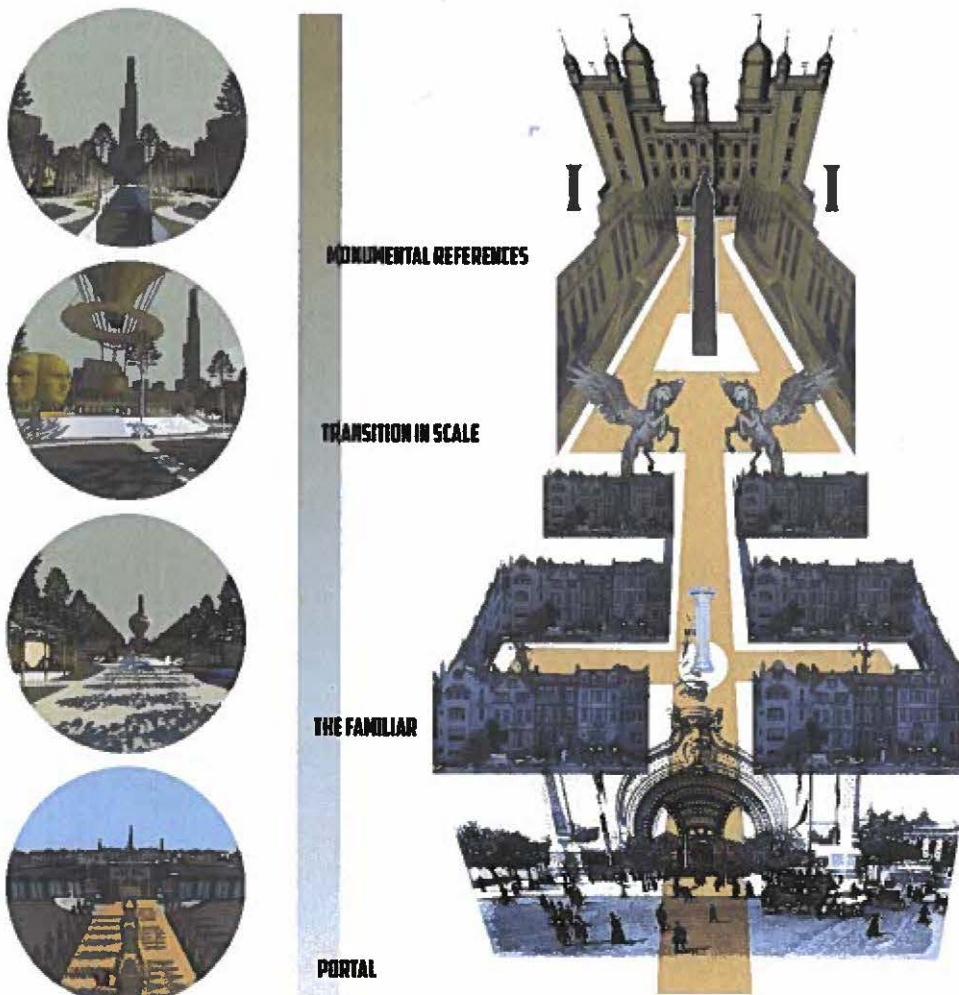


The City of Emeralds Concept Sketch, Diagram by Author

After interviewing a series of designers, developers, planners and government officials across the planet and various centuries, Ozma feels the closest connection with a private developer in a land called Nebraska named Whitley Wizard. Of all the experts that Ozma interviewed to take on the project, Mr. Wizard seemed to best understand the intricacies of the complex Ozian economy that pulled its strength equally from the rural, regional economies and an urban, industrialized center.

City Redevelopment A Monumental Mall

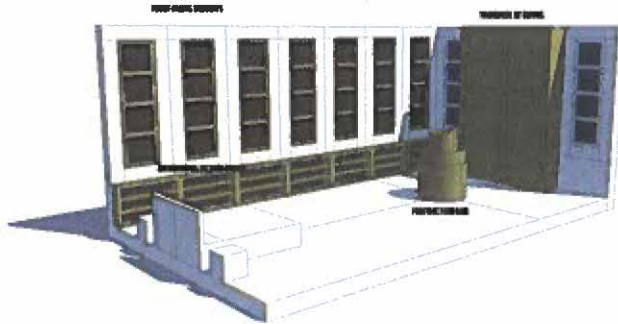
Ozma is interested in the architectural expression proposed by Mr. Wizard in creating a monumental core for The Capital City. Mr. Wizard has proposed maintaining a traditional Ozian language and scale along the perimeter of the site as to not overwhelm citizens with alien, Earthly architecture, but to introduce a new public-private type behind these facades that would allow the individual to feel at home in this new development, but would allow for the supervision and maintenance of the publicly owned building to also be completed by Wizard Property Management LLC. Mr. Wizard's proposal posits that this new monumental core would be, 600' in width consist of 3, 180' segments with American elms on either side with an open lawn in the center, 2 miles in length with monuments placed every 2,500'.



Monumental Mall, Diagram by Author

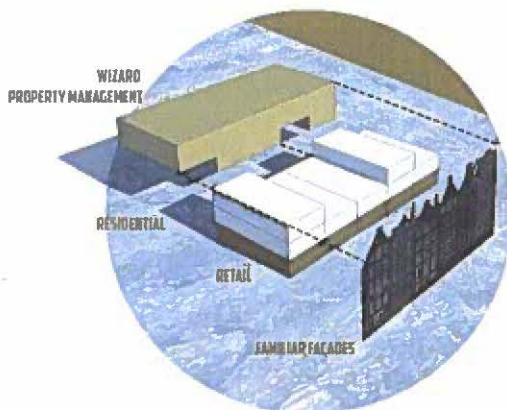
City Redevelopment

Modern Convenience, References to the Familiar



The Typical Unit, *The Emerald Suite*, Diagram by Author

Within each residential unit, to further provide comfort to the Ozian citizen in this period of transition is the prototypical Emerald Suite. Each suite is comprised of a fountain pouring perfume, creating a soft, warm scent in the space and easing in relaxation. Along the perimeter is a low shelf full of wonderful, happy books that remind Ozians of the beauty of the countryside that doubles as a comfortable bench for lounging and reading. This shelf sits below street-facing windows that bathe the room in bright light, allowing the emeralds in the space to sparkle and dazzle the inhabitant. A wardrobe full of exquisite silk garments - included in the rent of the suite - of the latest fashions allows the inhabitant to enjoy the luxury of this new era of Ozian unity and togetherness.



A Familiar Scale, Diagram by Author

City Redevelopment

Modern Convenience, References to the Familiar

Although hesitant at first, Ozma became won over by the idea of Mr. Wizard creating additional economic growth in The Capital City by creating a public-private development on government land that would introduce retail, co-working and luxury residential to the civic core. These multi-use buildings, when completed, would be owned by the government but operated by Wizard Property Management LLC. Ozma is delighted by a project financing structure that would have The Wizard Organization finance and develop the project, and then sell the project to the Ozian Government following the completion of government as Mr. Wizard explained that private industry was much more efficient than the public sector in building buildings by circumventing bureaucratic burdens, which would ultimately leave Ozma with more funds to later finance more civic spaces for her constituents.

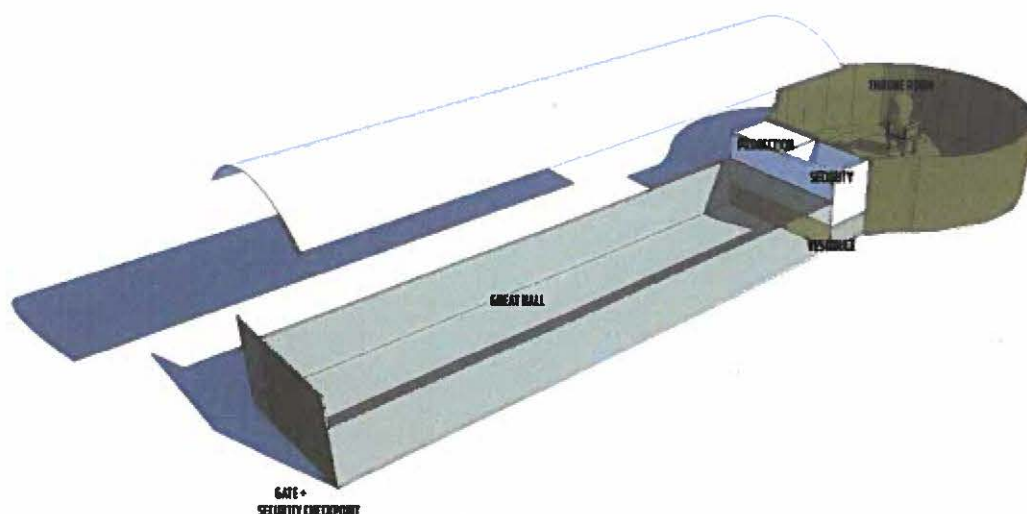


Typical Office Tower, Diagram by Author

City Redevelopment Monumental Spaces and Exquisite Materials

For the new architecture to be introduced along the main monumental core, Mr. Wizard shares images of Earthly designs that he feels will excite Ozians the most. Dazzling photos from the 1900 Exposition Universelle are shown to Ozma. The Quai des Nations is posed as a design option for an architectural compendium of regional Ozian architecture that can line the main lawn of the new central core. Mr. Wizard shares a concern with Ozma: he is worried that the different scales and types of architectural language proposed for this complex project could be too overwhelming for her constituents and could fail to create a cohesive identity and brand for the Land of Oz. To resolve this problem, Mr. Wizard poses a solution: to create a series of Emerald Green buildings for a cohesive architectural identity (while serving his own needs of creating a themed, marketable space) and re-naming the city for a new century as The City of Emeralds.

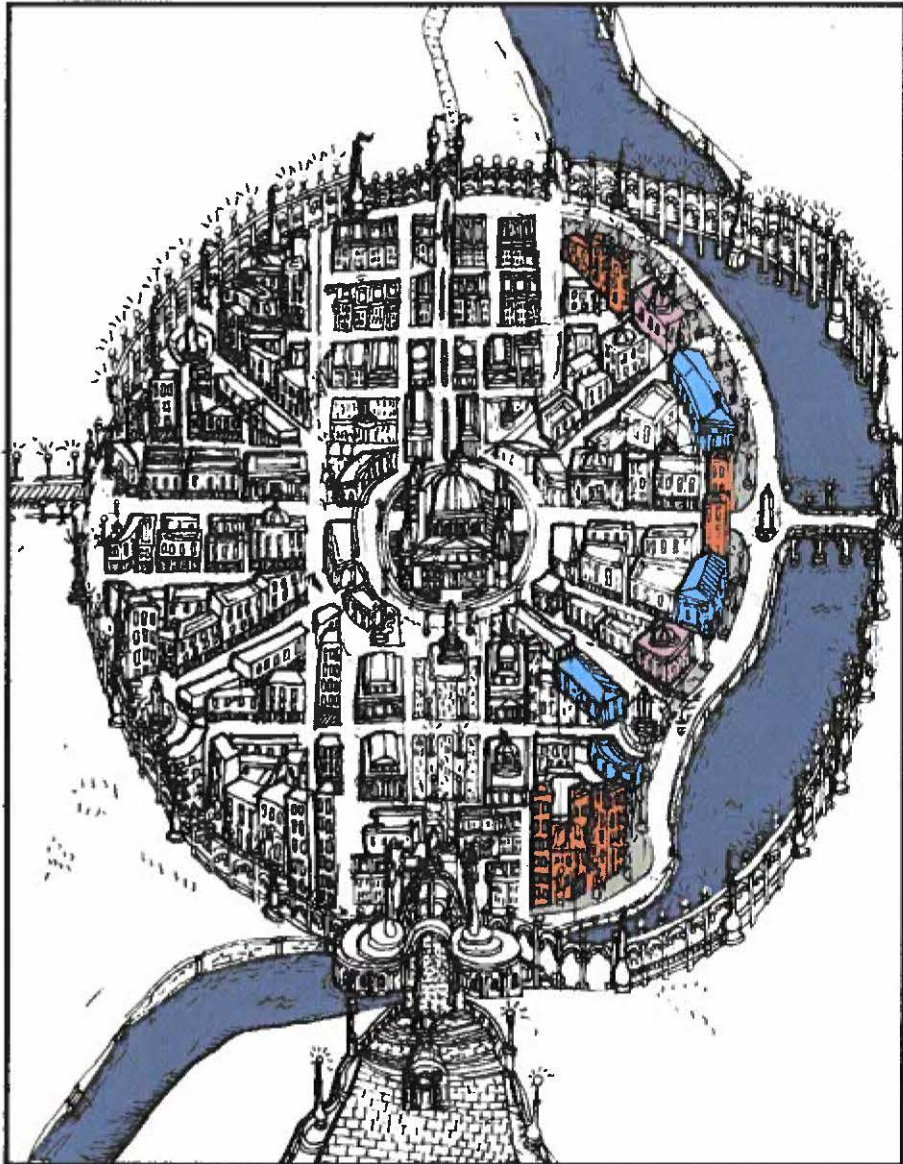
In the new, Emerald Palace, Mr. Wizard proposes a new series of monumental spaces for Ozma and her court to occupy. To exaggerate scale, time and sequence, Mr. Wizard proposes a series of gates, or thresholds, separating the subject and the throne, creating a national ritual and deifying the role of the state in society. The main monumental space is The Throne Room. In the throne room, visitors enter through a portal that marks a transition to a space celebrating the state into the Great Hall. In the Great Hall, citizens can engage with the Royal Court - the Legislative Body of Oz - and learn about constituent services. If seeking a visit with Ozma, the visitor moves through the Great Hall and waits in a small, comfortable vestibule. Next, the visitor enters the perfectly round Throne Room and meets with the Head of State.



Emerald Palace Throne Room, Diagram by Author

The City of Emeralds

The Oz River

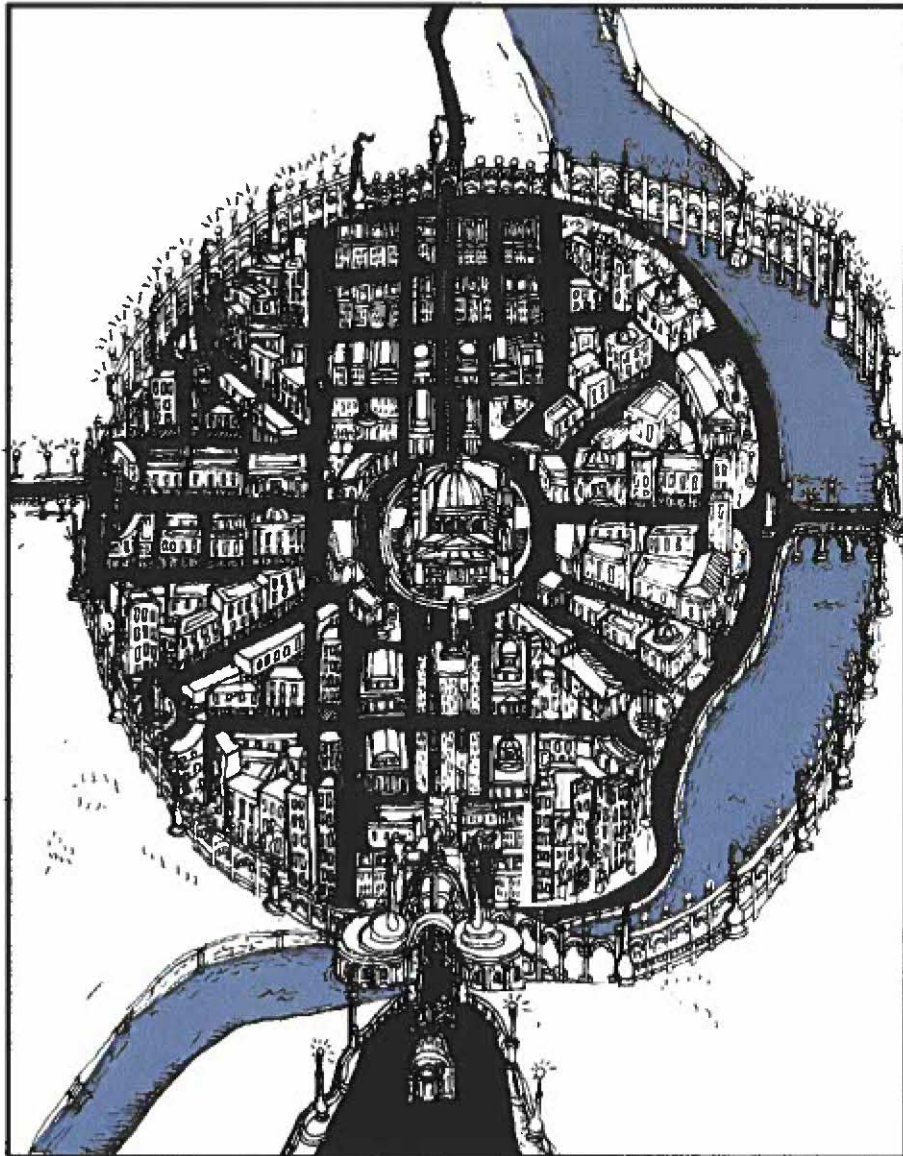


The Capital City and the Oz River, Diagram by Author

While the Capital City's riverfront originally consisted of large, industrial buildings and dense, multi-family boarding houses, Mr. Wizard's riverfront proposes a more complex mix of program. Mr. Wizard introduces privately-operated cultural institutions such as The Oz National Aquarium and The Oz National Maritime Museum. Adjacent to each cultural institution on each side are retail spaces and high-rise residential buildings to attract individuals to the waterfront from the entire city and anchor the development with permanent residents, ensuring a 24-hour cycle of different user groups. Between each proposed building and the Oz river itself is a long, thin park that allows residents of the city a space to lounge, eat and play.

The City of Emeralds

Site Access: Roads

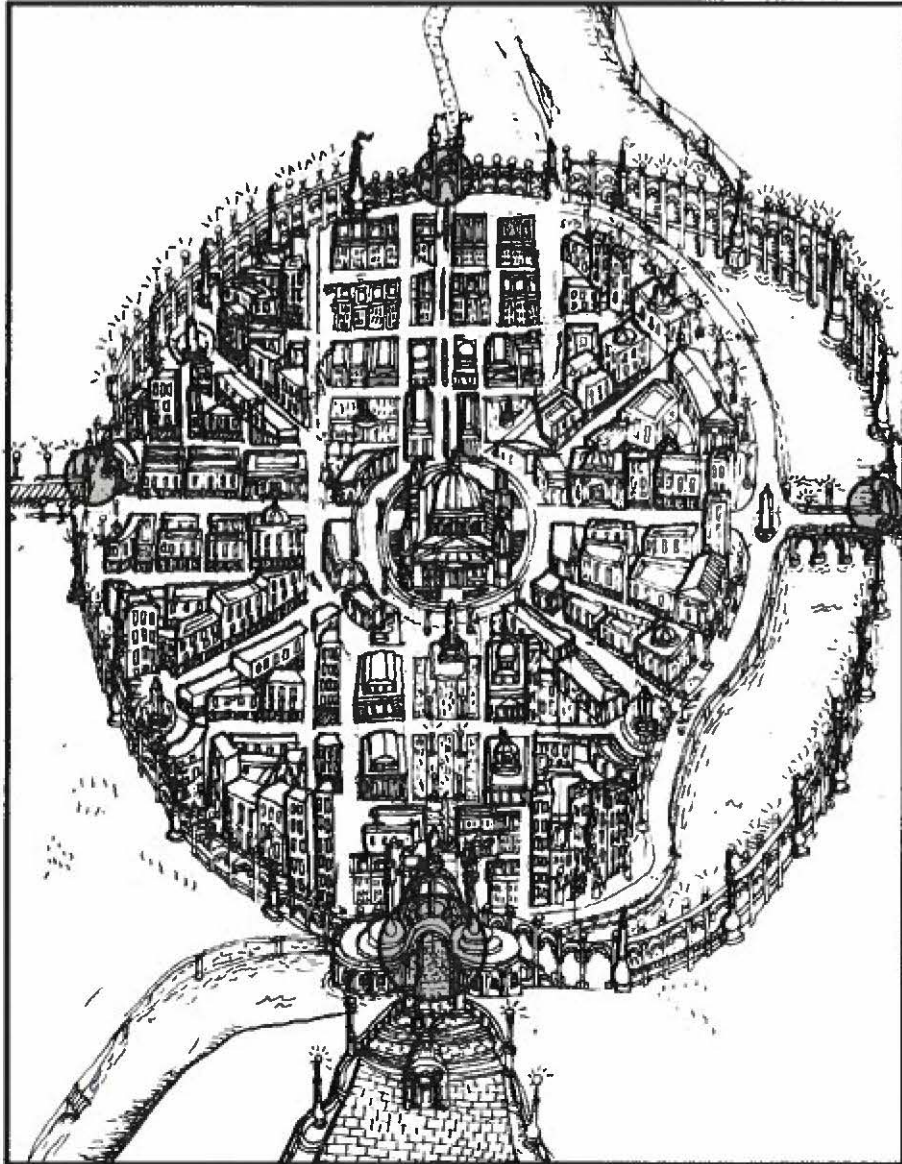


Oz National Road Network, Diagram by Author

Mr. Wizard proposes the slow transformation of the road network within the Capital City to establish hierarchy among its component parts and to simplify wayfinding for those within the city walls. In doing so, Mr. Wizard creates an dual-axial system, creating avenues oriented with the cardinal directions, with the Emerald Palace at the intersection of the two avenues. Radiating out from the Emerald Palace along the inter-cardinal directions are four grand boulevards, terminating at a national monument an park. Encircling the entire city is the Emerald Beltway that creates a circuit of Ozian parks.

The City of Emeralds

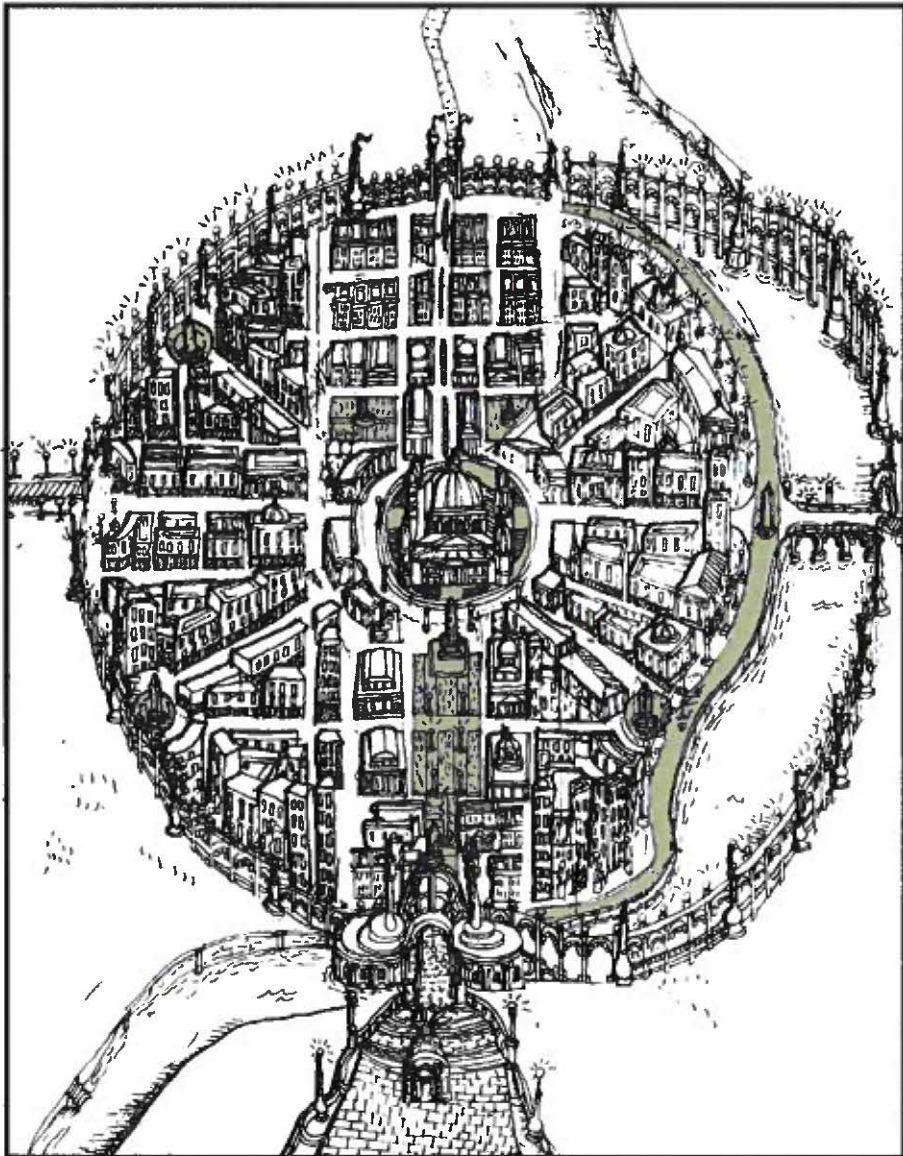
Site Access: Entry



Points of Entry, Diagram by Author

To simplify and monitor entry into the Capital City, Mr. Wizard's City of Emeralds proposes four entry gates oriented directly toward each cardinal direction, reflecting the geographic distribution of the Land of Oz. With a recent influx of capital in Munchkinland, Mr. Wizard identifies Munchkins as the tourist group with the greatest spending potential, and builds a grand entry gate oriented to the East to encourage their visitation to the city. Mr. Wizard proposes a reception room with a 24-hour gatekeeper at each gate to ensure both visitor comfort, while also allowing for monitoring and tracking individuals entering and leaving the city.

The City of Emeralds Public Land: National Parks

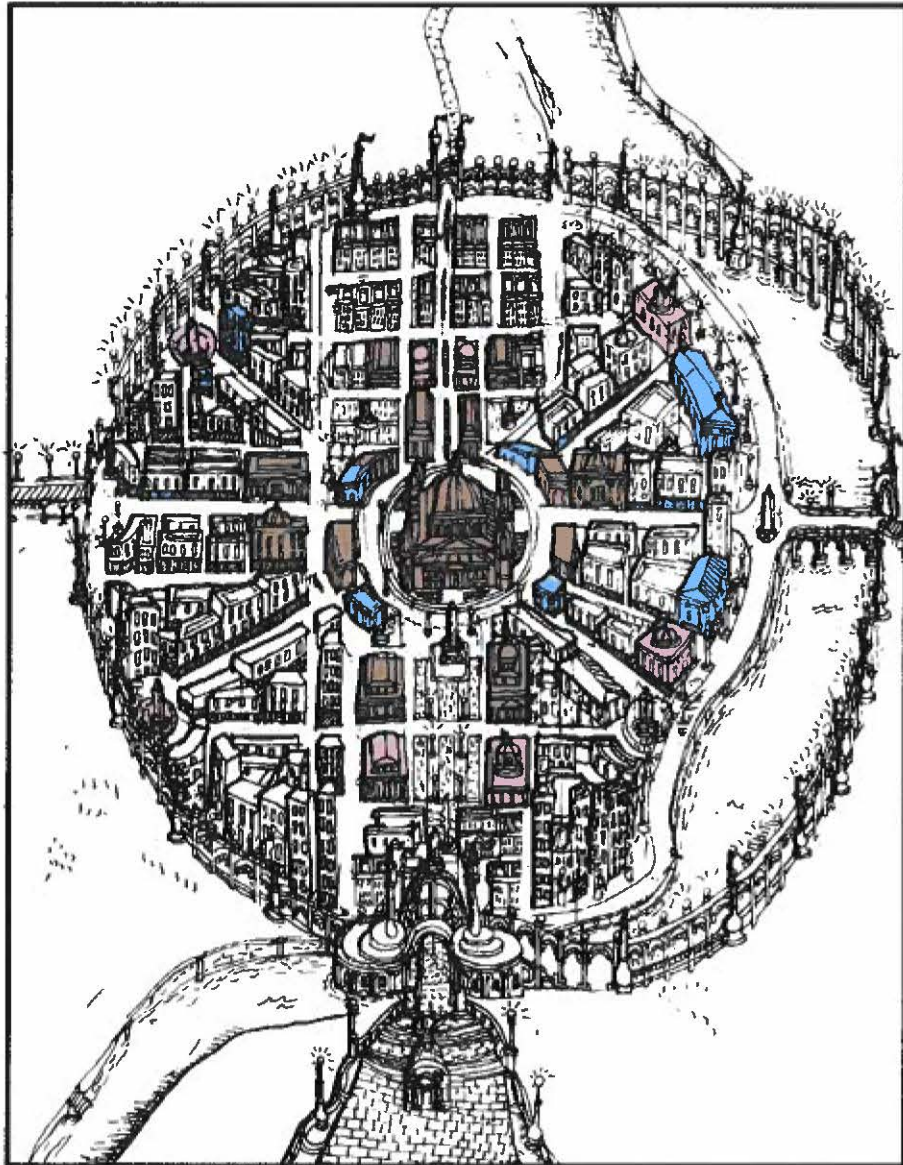


Oz National Parks, Diagram by Author

To provide clarity among Ozian national parks, Mr. Wizard creates a national mall linking the Main Gate of Oz to the Emerald Palace. Spaced along this mall is a series of monuments outlining the history of Oz by recognizing important figures in Oz's history. Radiating out from the central green surrounding the Emerald Palace along the inter-cardinal boulevards are smaller monuments and parks. These smaller parks allow for outdoor recreation, dining and relaxation for those visiting the monument and adjacent shops and restaurants. Along the Oz River is a thin park for jogging, walking and strolling along the waterfront.

The City of Emeralds

Public Land: Civic Buildings



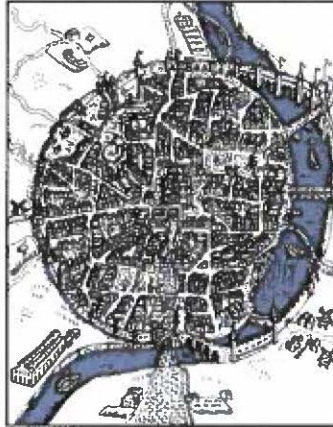
Oz Government Facilities, Diagram by Author.

For the City of Emeralds, Mr. Wizard proposes a series of semi-public facilities radiating out from the monumental center of the city: the Emerald Palace. The Palace, home to both the Executive and Legislative branches of the Ozian Government, is the largest and most ornate building proposed for the new city. Surrounding the palace is a series of smaller, executive and legislative office buildings. To support the governmental user groups of legislators and staff, Mr. Wizard places retail and restaurant spaces in the central zone. Along each cardinal avenue, Mr. Wizard suggests cultural facilities such as national museums of art, science and history. Along each inter-cardinal boulevard, Mr. Wizard proposes a series of ground-level retail spaces to draw visitors and residents to the cultural, retail and entertainment spaces located along the terminating point.

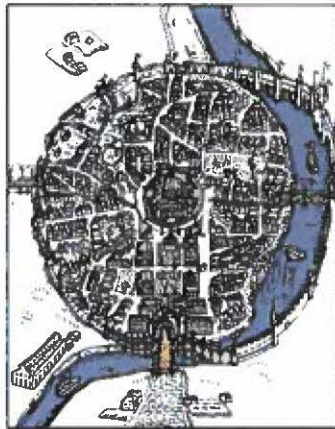
The City of Emeralds

Project Phasing + Privatization

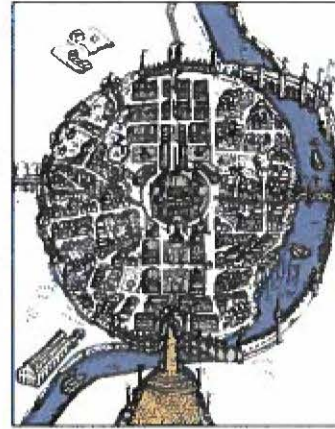
For all five factors, Mr. Wizard creates a solution that Ozma emphatically agrees appears to be an improvement. Mr. Wizard even has phased the development of the project in a way that will not be disruptive to the way of life in Oz for its citizens, leading to a comfortable transition. Ozma, worried about the toll such change would have, is relieved to be working with a developer so aware of local concerns.



00 - Capital City of Oz



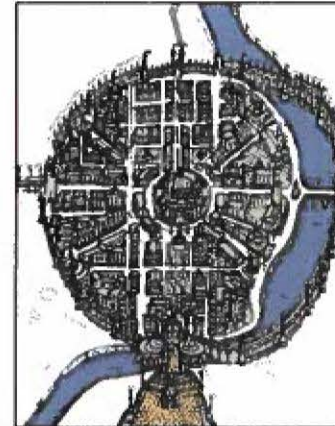
Phase 01 - Monumental Mall



Phase 02 - Administrative + Cultural Core



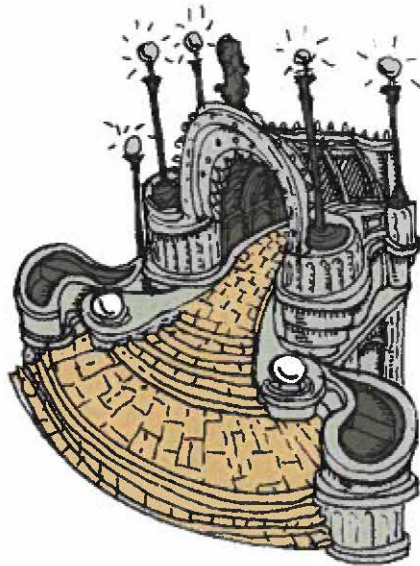
Phase 03 - Waterfront Redevelopment



Phase 04 - City of Emeralds

With the help of local designers salivating to use exquisite materials with the help of deep-pocketed Mr. Wizard, a new – some would call bizarre – language of architecture is explored and employed to dazzle the citizens of Oz. Emerald, the material choice of the Ancient Ozian, was decided to be a great choice to represent stability in this new age of development. To first enter the city, a threshold is designed.

With the help of local landscape architects and designers, Mr. Wizard creates the monumental mall to ease in transition from the old, familiar Ozian world to the new center of the country. At the front of the mall, housing typologies are developed in familiar scales and language to ease the transition, but for convenience of operation, architects design in-house offices for Wizard Property Management at Mr. Wizard's request. The focal point of Mr. Wizard's development is a new administrative center for Ozma and her government. In this new facility, Mr. Wizard, local architects and interior designers create a comfortable palace that makes Ozian citizens feel that they can approach their leaders, seen in this office. To keep the space clean, safe and managed, Palace Management LLC is formed to handle the day-to-day operations of the building, allowing Ozma to run her country from her new great hall.



Emerald Gate of Oz, Diagram by Author.

After 15 years of development, and close rapport with Mr. Wizard, all phases have been completed and Ozma steps outside the palace for a walk to look at what her new city had done for her subjects. Happily, Ozma sees that these spaces are quite busy, lively and full of fashionable people dazzled by the new, exquisitely designed parks, malls and museums. As she spends more time in her newly developed spaces she realizes that her friend Mr. Wizard and his corporate subsidiaries were controlling more of the city than she had previously believed. Peculiarly, all these spaces were watched over by unfamiliar men in green suits. Feeling uneasy, she returns to the palace to speak with her friend.

At the gates of the palace, she finds herself greeted by two men in green suits who inform her that at the request of the leader of the country: The Wonderful Wizard of Oz, she is not allowed in. They begin to escort her out of the city where she screams to her subjects to retaliate, rise up and defend the land of Oz from this takeover.

Unfortunately, they were all too distracted to notice or care.

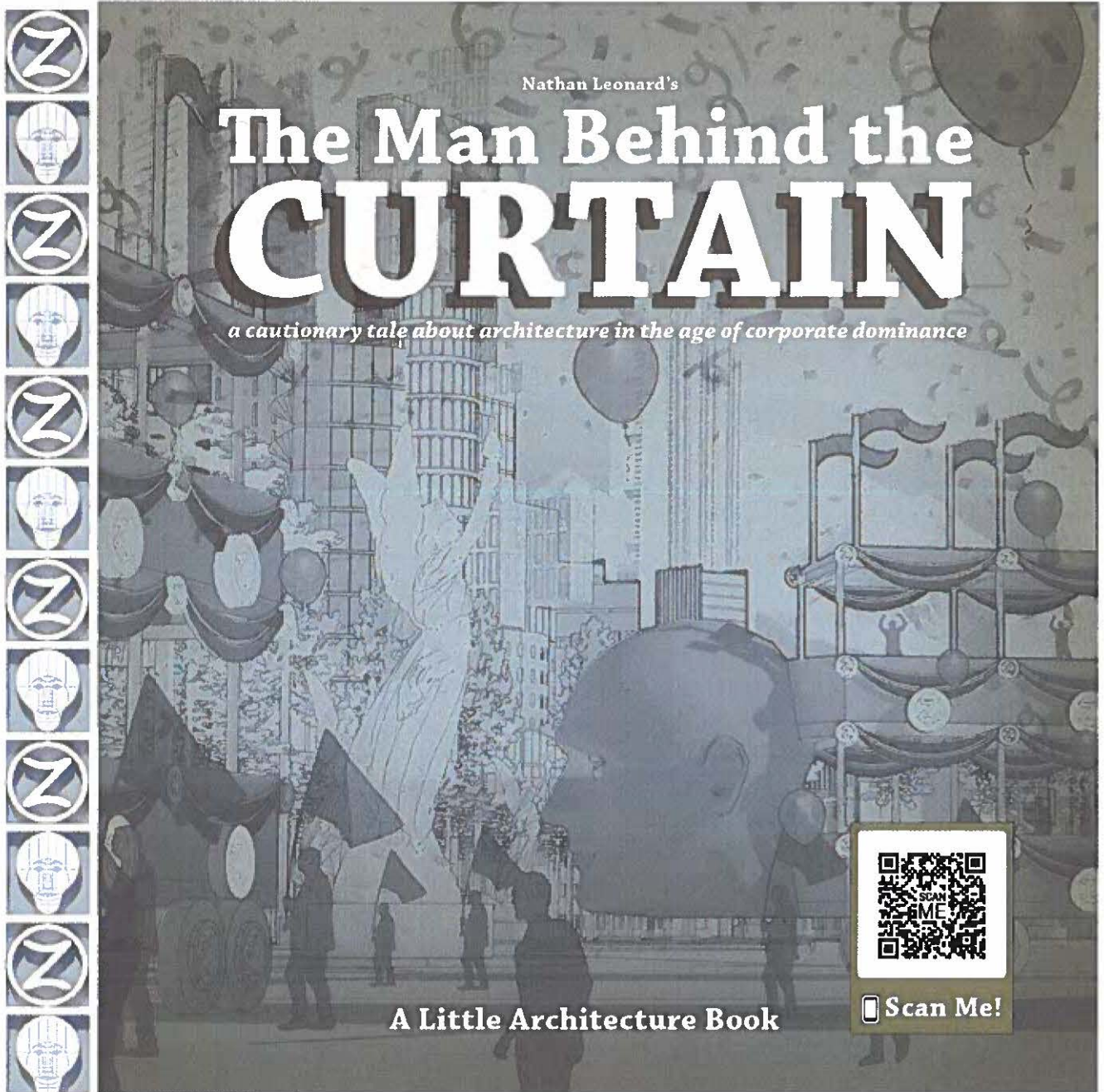
V. Dorothy and the Revelation

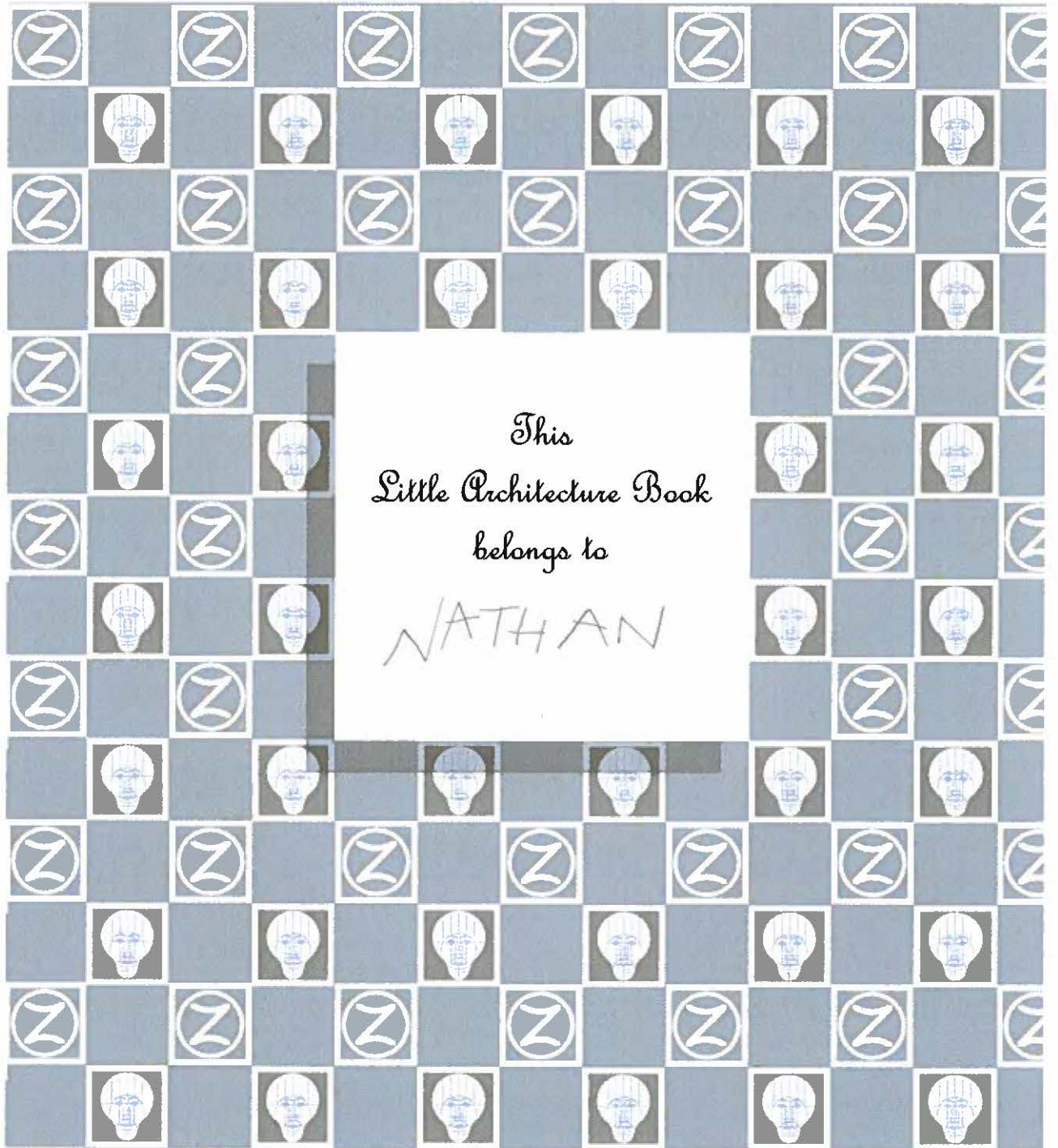
Over the next forty years, the City of Emeralds was ruled by the Great and Powerful Wizard of Oz. Those living in the city of excitement and entertainment were happy and contented and prosperous. The city grew and grew, but the Wizard Organization expanded its operations to meet the city's needs. Through regional expansion to the rest of the country by assigning a Vice President Witch to oversee each of the four districts, Mr. Wizard created a national infrastructure for the production and distribution of goods to the City.

All was calm in the City of Emeralds until one day a skeptical young girl from Kansas arrived, demanding to speak with him. The first to question his authority since Ozma, young Dorothy asked to go home. Without any real power, Mr. Wizard panicked, not expecting to ever be faced by a request that could not be solved through consumptive distraction.

In hopes of ridding himself of the girl, he sent her to the home of his Vice President of Sales: The Wicked Witch of the West. While he told Dorothy to kill the Witch, he knew this girl would be no match for his faithful friend; skillful in selling a consumer so many products they forgot what it was they ever originally wanted. Little did he know that Dorothy had already toppled one of his Vice Presidents and was prepared to do so again.

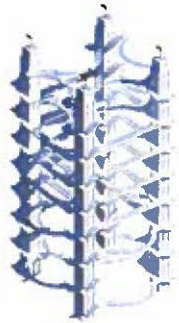
V. Dorothy and the Reveal





The
Man Behind
the Curtain

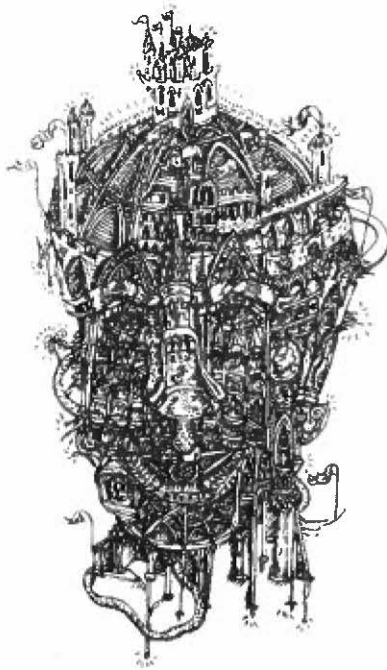
BY NATHAN M. LEONARD
INSPIRED BY L. FRANK BAUM



LEONARD AND OWEN
NEW ORLEANS

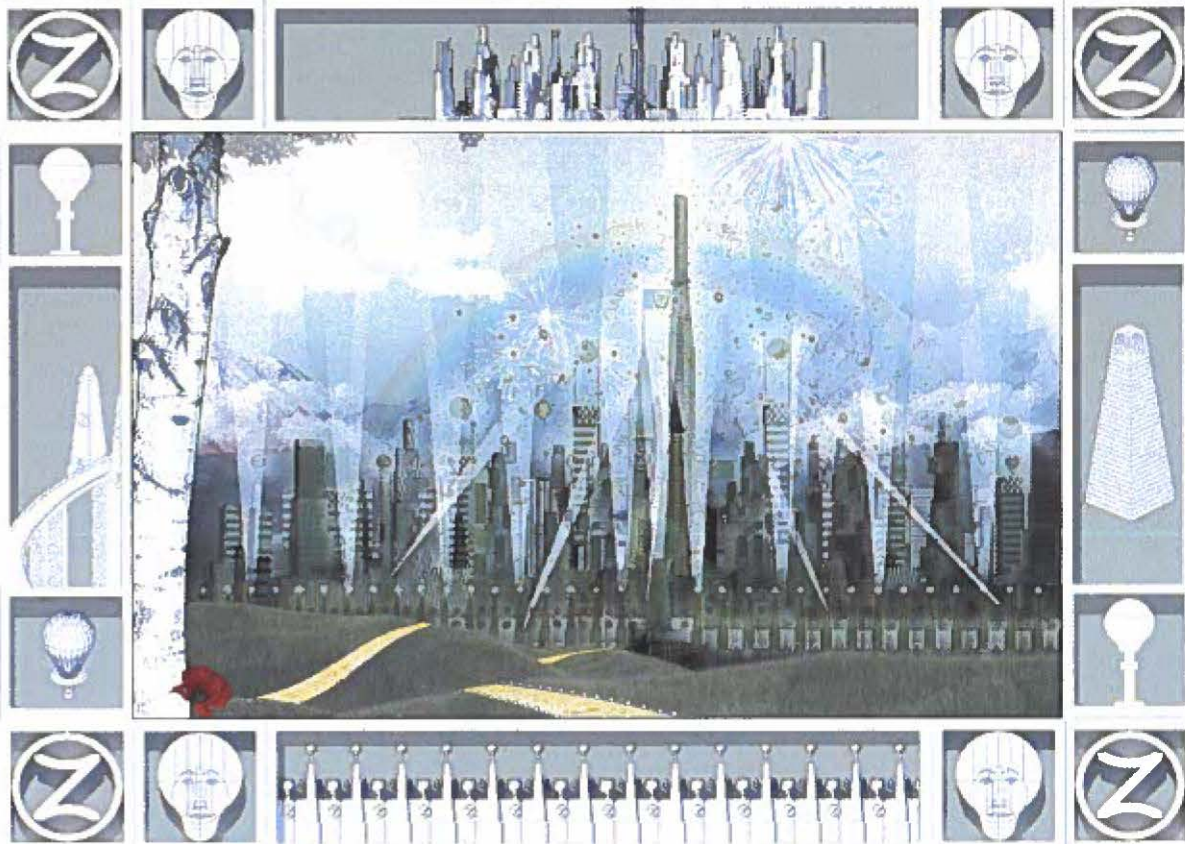
THE LITTLE ARCHITECTURE BOOKS ARE PREPARED UNDER THE SUPERVISION OF
GRAHAM OWEN, OAA, NCARB
OF THE SCHOOL OF ARCHITECTURE, TULANE UNIVERSITY

THIS THESIS STORY EDITION
OF AN ORIGINAL STORY
HAS BEEN ILLUSTRATED ESPECIALLY
FOR LITTLE ARCHITECTURE BOOKS



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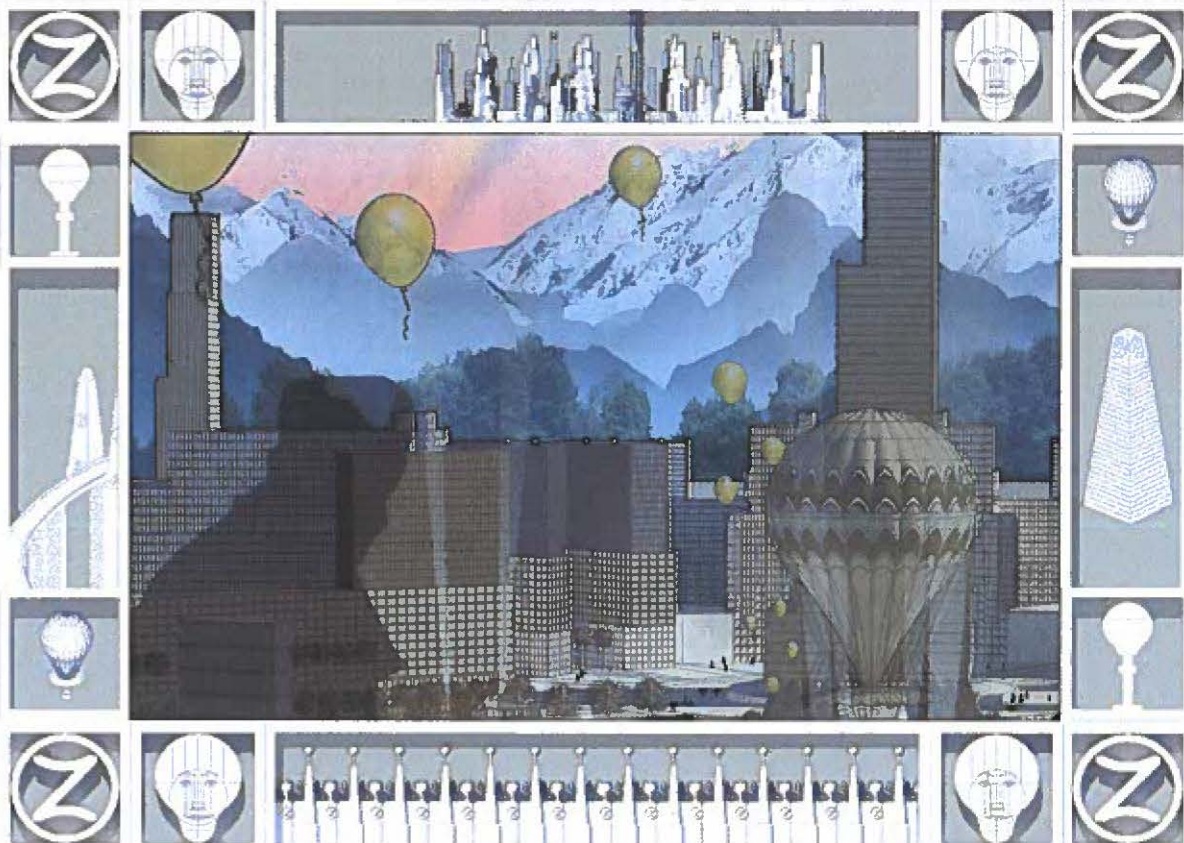
After a journey of two weeks' time, Dorothy and her companions were returning to the City of Emeralds victorious. As the Wizard had told her, if she could kill the Wicked Witch of the West, then he would grant her wish of returning to Kansas. Finally, she was going home.

As they walked along, a green glow glimmered in the distance. The glow became brighter and brighter, and it seemed that at last they were nearing the end of their travels. Passing over a bluff, the enormous skyline of the Emerald City appeared again, surrounded by a high and thick shimmering wall.

At the end of the road of yellow brick was a big gate, all studded with emeralds that glittered so brightly in the sun that even the painted eyes of the Scarecrow were dazzled by their brilliancy.



Then the big gate swung slowly open, and they were met again by a man dressed head-to-toe in green velvet. "Follow me he said," and the party passed through and found themselves in a high arched room. "Remember, you must put on the spectacles," the gatekeeper said. "Why?" asked Dorothy. "Because if you did not wear spectacles the brightness of the Emerald City would blind you. Even those who live in the City must wear spectacles night and day. They are all locked on, for Oz so ordered it when the City was first built, and I have the only key that will unlock them."



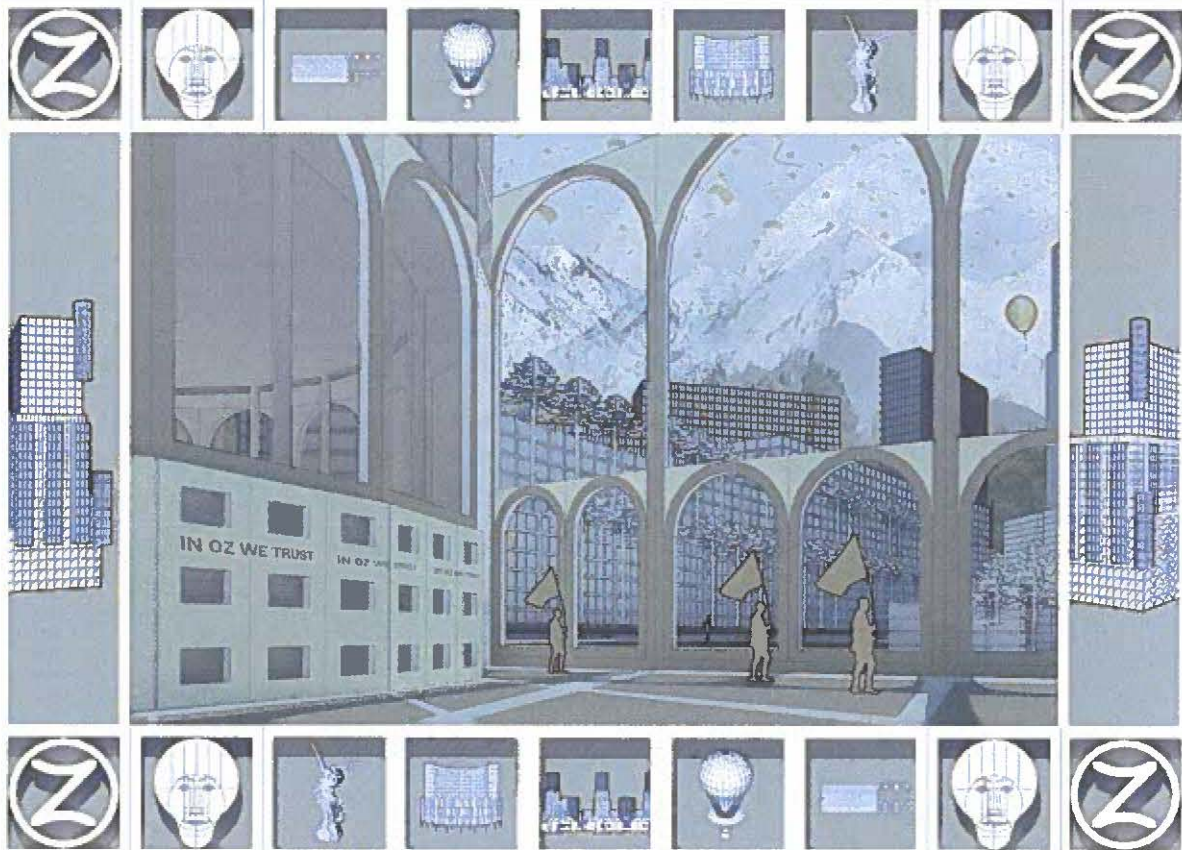
Dorothy was hesitant to put them back on. She always had the funniest feeling that someone was always watching her movements and the glasses limited her vision.

"The Wizard is very pleased at what you have done. He ordered a parade be held in the City Park in your honor."

"That will not be necessary, but tell him thank you very much."

"I certainly will. I will accompany you to the parade his behalf." The Gatekeeper replied.

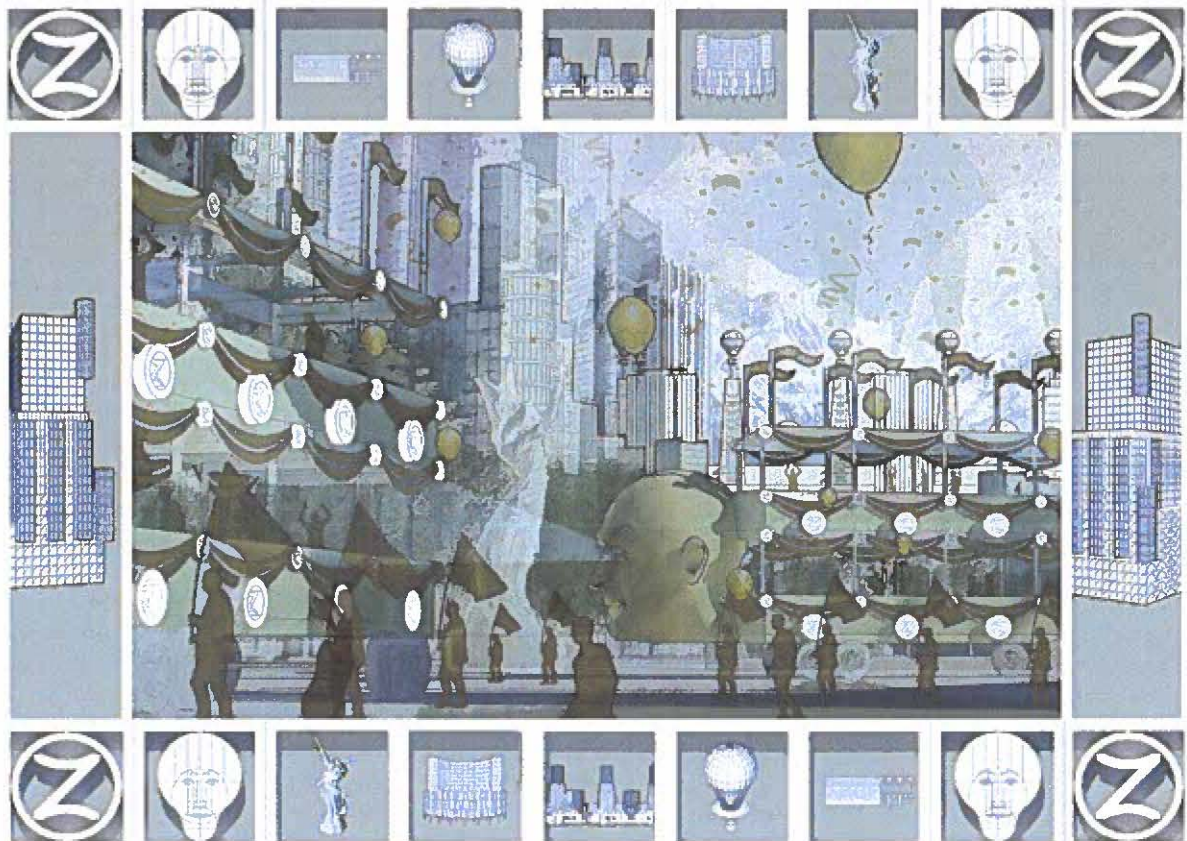
"Don't worry so much Dorothy" whispered the Tin Man, "no one is trying to trick you. We can trust the Wizard."



They left the gate room and were again amazed by the brilliancy of the city. Passing rows of green marble houses similar to the ones of painted wood they had seen along the Yellow Brick Road, Dorothy looked as women and children all in green velvet ran towards the music and celebration in the distance.

"This must be the parade. I wish it was not happening so I could see the Wizard and return home."

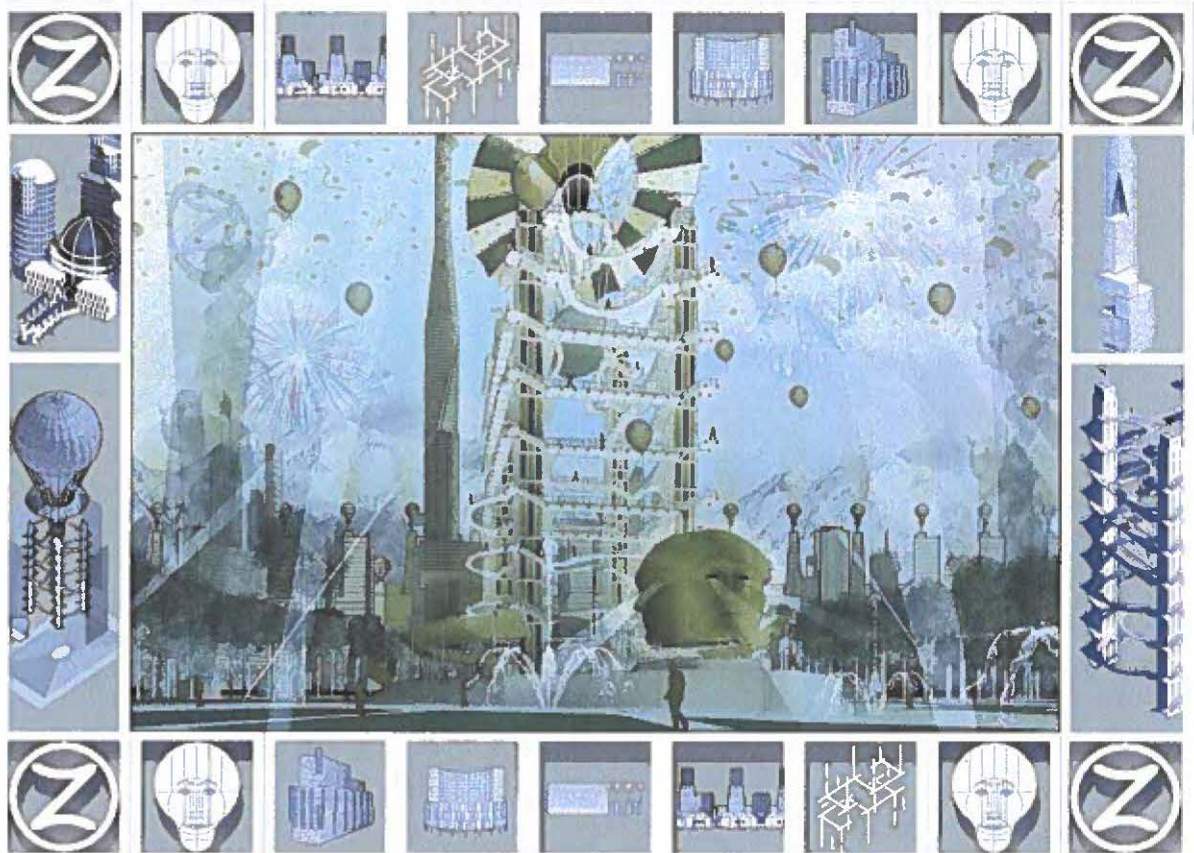
"But you must be celebrated! This is certainly a momentous occasion. The Wizard even ordered Ozian Parliament to name today in your honor!" exclaimed the Gatekeeper.



The four friends attended the parade and were in awe of the splendor and magnitude of the spectacle.

In every direction the friends looked, people were marching in robes of green velvet, waving banners proudly bearing the Great Seal of Oz.

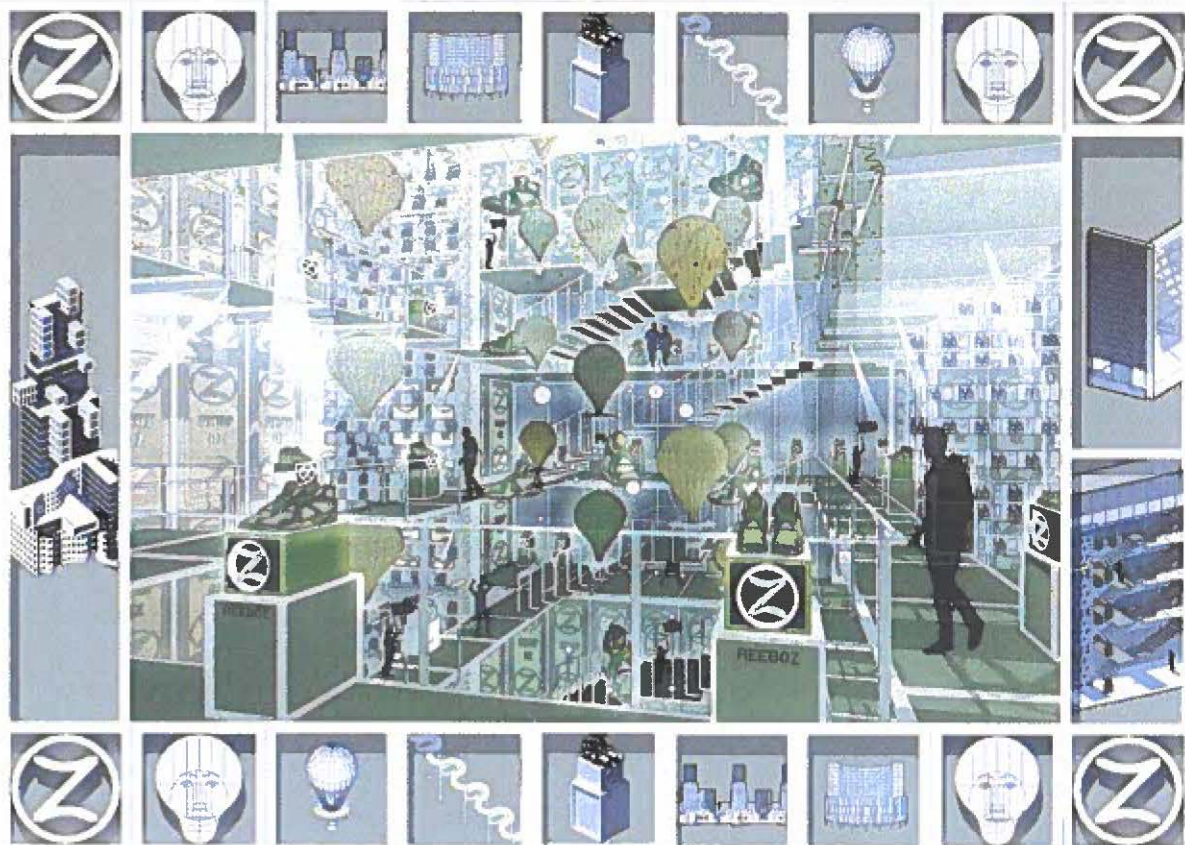
"Certainly The Wizard must be wealthy to afford such a generous parade!" said The Scarecrow.



"Oh but he is!" replied the Gatekeeper "you must visit the Monument to the Divine Landing! The Wizard generously built this monument to give each Ozian a splendid view of the City, much like what the Wizard saw when he arrived in his balloon and now sees from his office! Let us go buy tickets and climb up!"

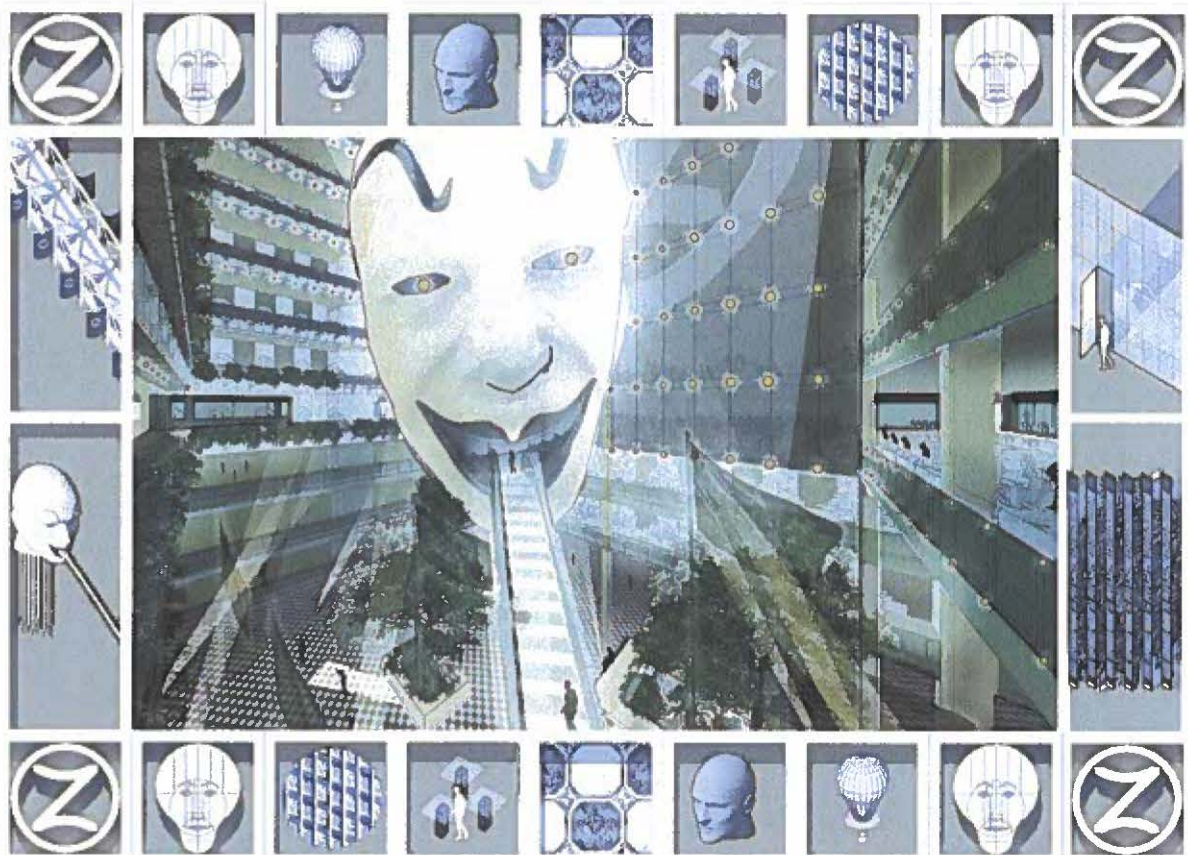
"You can stand and face the direction of each land in Oz as a reminder to the prosperity brought to Oz by our grand core City," said the woman at the ticket booth, "please enjoy the wonderful views!"

"While I'm thankful for such a wonderful, exciting day, will we head to the Wizard soon? I would like to return home soon," said Dorothy.

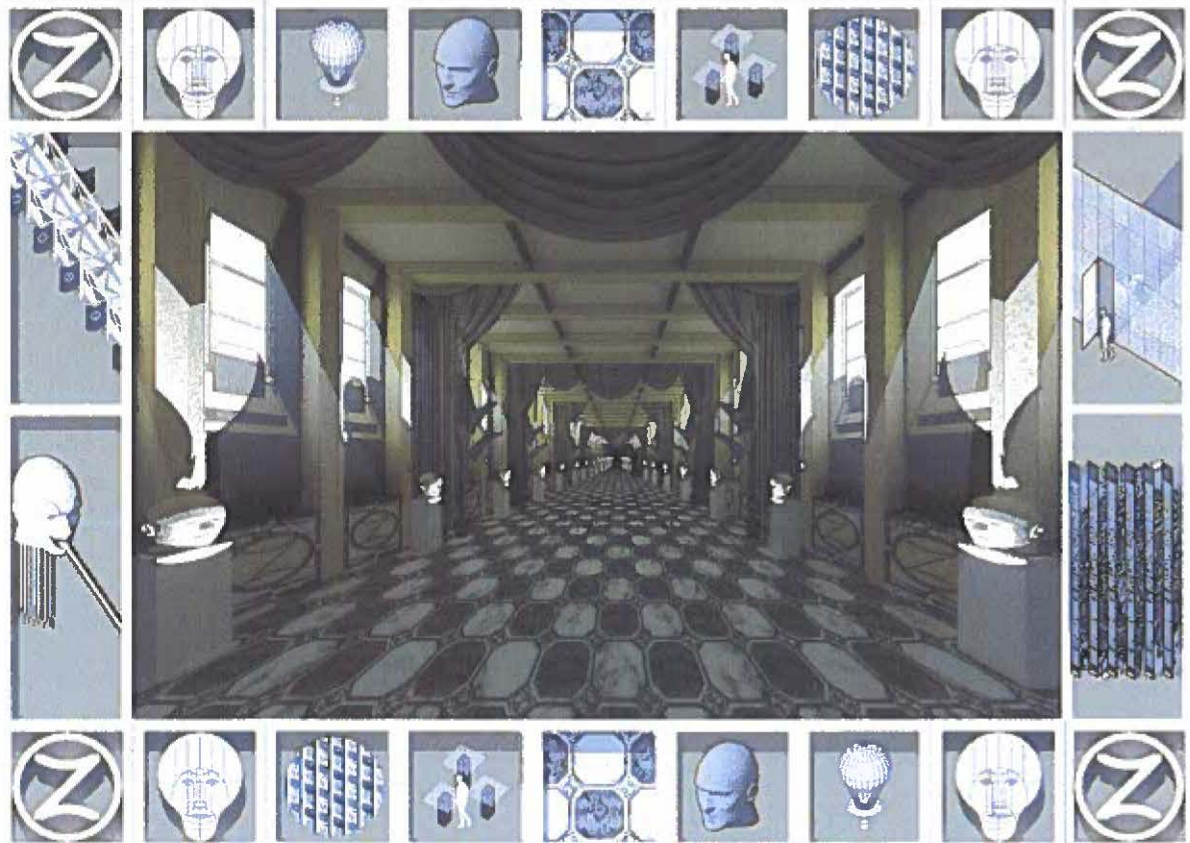


Although Dorothy was frustrated to not see the Wizard, she and her friends were led to stores located inside each Ozian museum to take their gifts. At the Museum of Wizardly Wardrobes, Dorothy saw the most beautiful shoes she had ever seen. While she was tempted to trade in her ruby slippers for a pair, she resisted when she remembered importance on her feet. Leaving the shoe store and tired of waiting, celebrating and consuming, Dorothy insisted to see the Wizard.

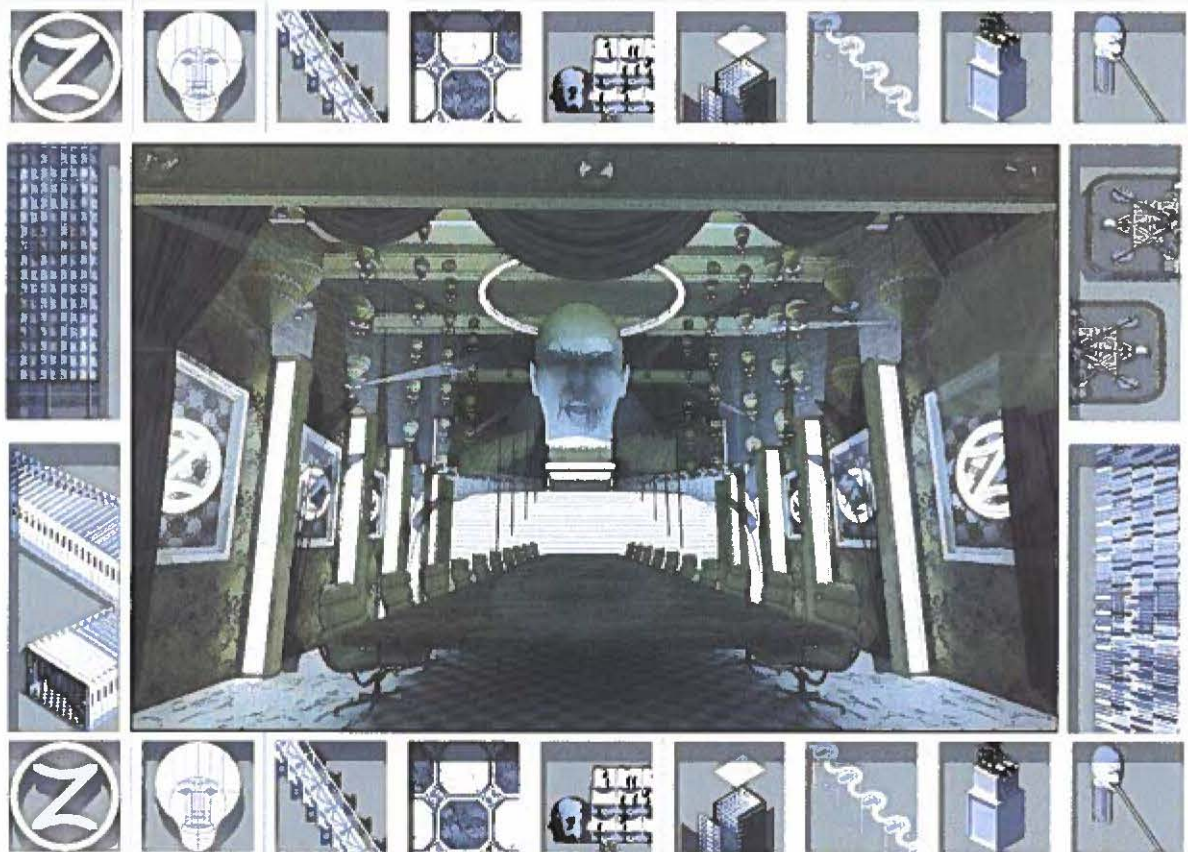
"We may go now." The gatekeeper said, and the group left to Wizard Tower.



Arriving in the lobby of Wizard Tower, Dorothy and her friends were struck by the lush gardens inside and the large escalator occupying the space. "Take the escalator through the Monument to Wizardly Kindness and you will find an elevator. Go to the end of the hall and take another elevator to the 106th floor to The Wizard's private office. I will leave you here," said the Gatekeeper.



Dorothy and her friends walked down the hallway for what felt like ages. As she walked, she felt the space get tighter and tighter, while its appearance never appeared to change. After an uncomfortable elevator ride, the travelers again entered the Wizard's enormous private office.



After taking seats at his long table, The Wizard bellowed "I Am Oz, The Great and Terrible. What would you like?"

"We would like our promises fulfilled!" the four responded.

"Were you not satisfied with your gifts? Your holiday? Your parade? Do not be so selfish," he said sternly.

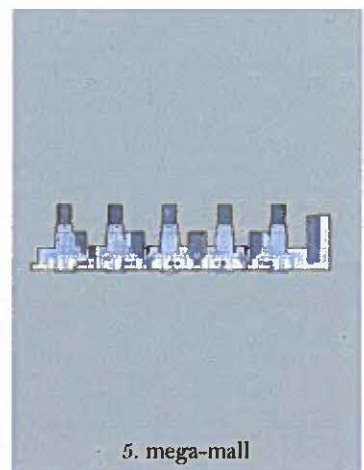
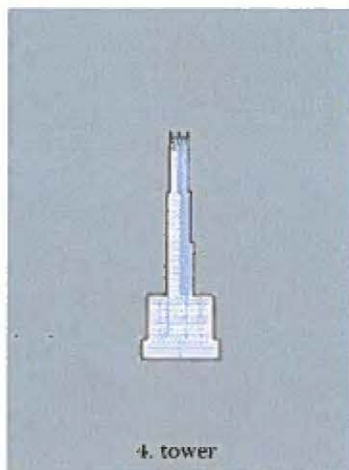
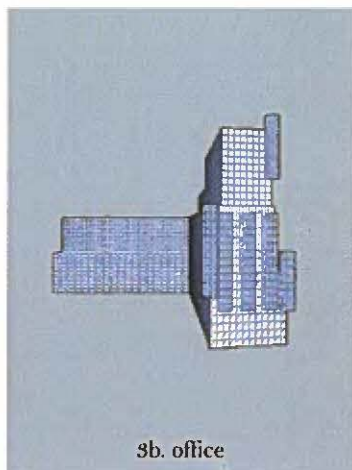
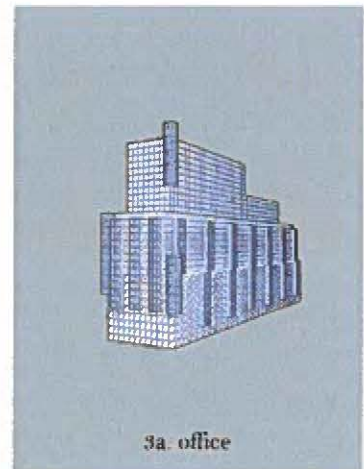
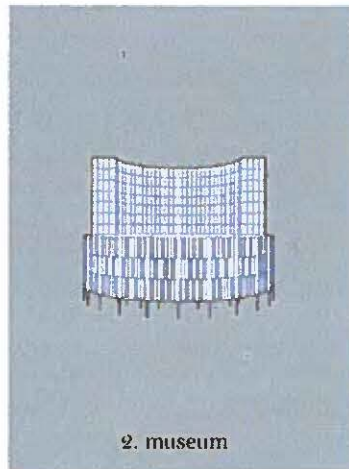
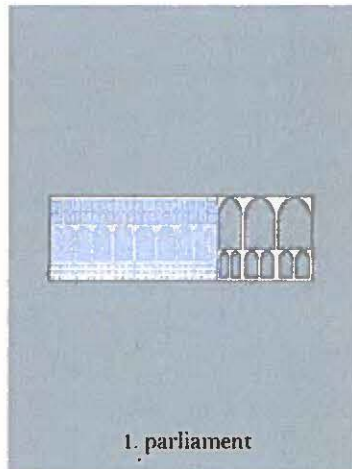
"You said if we killed the Wicked Witch of the West, we would be granted our wish!" Dbrothy yelled.

"You promised in the Name of Oz! It is the law!" roared the Lion.

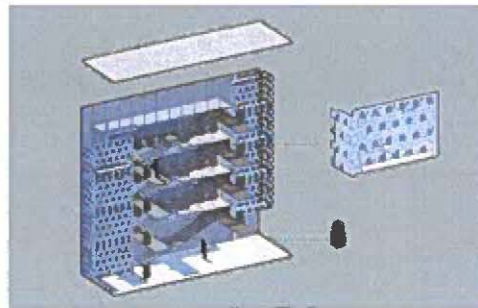
"Laws? I make the laws! Gifts and parades and comforts are better than any brain, heart, courage or trip to Kansas. Now go and come back tomorrow."

In that moment of frustration, Dorothy realized something from the Wizard's retractions and lies: that she had been tricked.

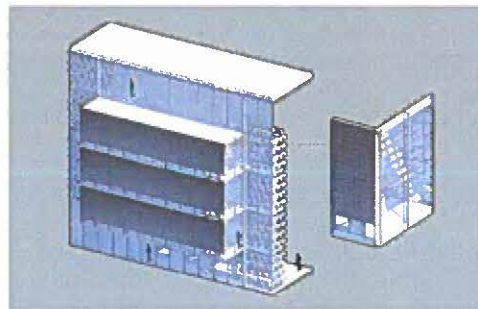
He had no power and he was not going to grant their wishes.



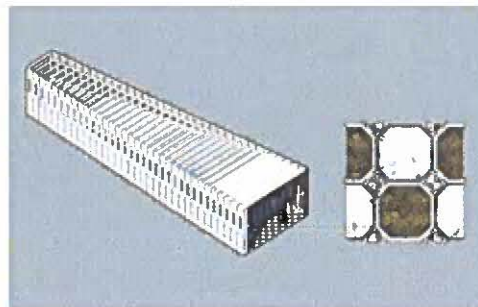
Why did she ever think that he had power? The parades, the parks and the museums of the city? She realized they each told a different part of the story of the Wizard: the parades of his splendor, the parks of his generosity and the museums and collections of his intelligence and status.



1. product display

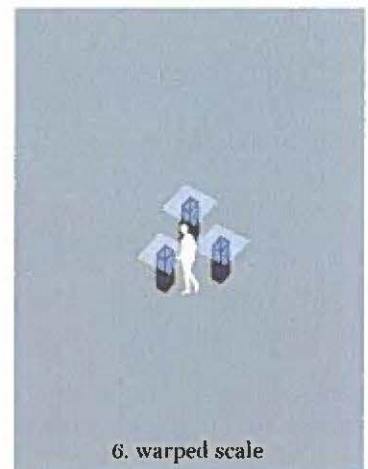
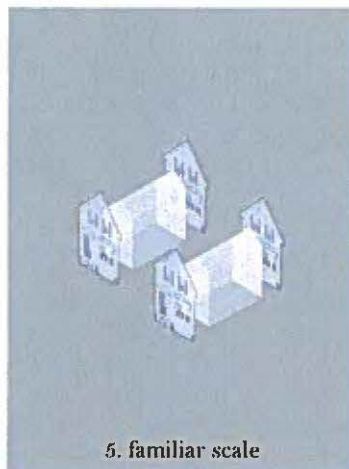
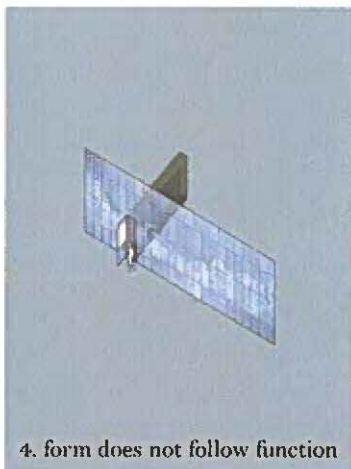
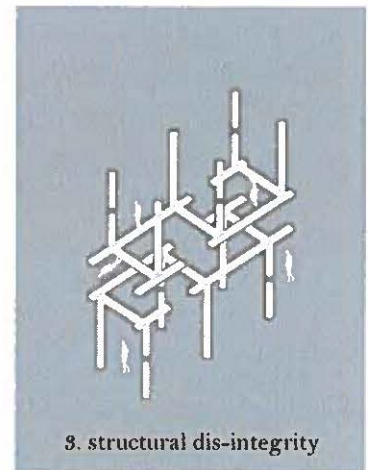
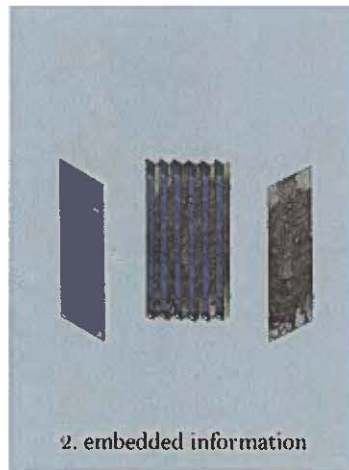
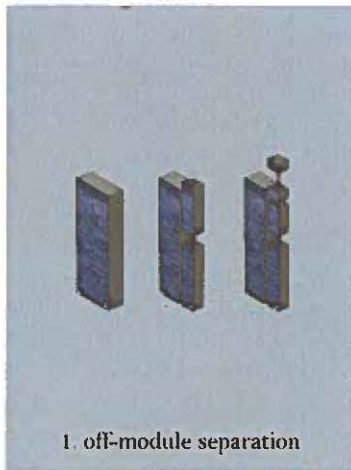


2.. brand integration

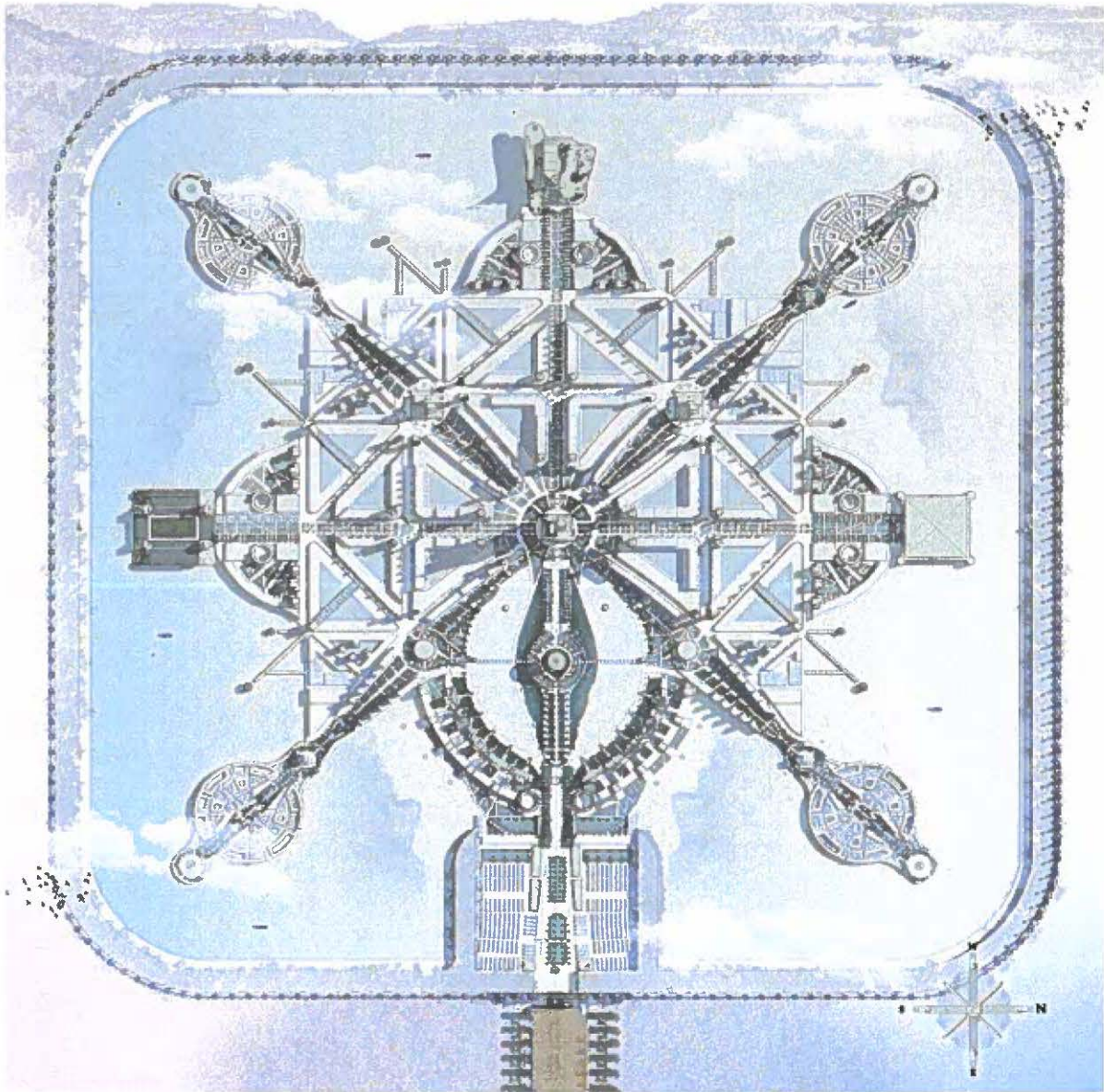


3. textured tricks

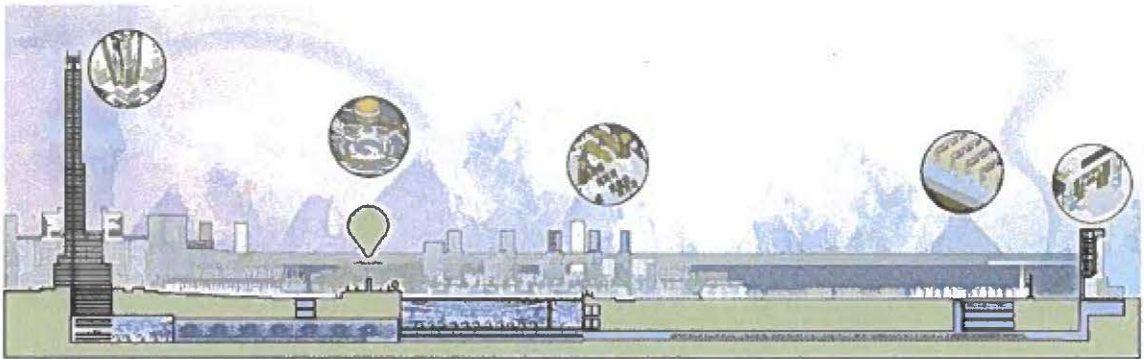
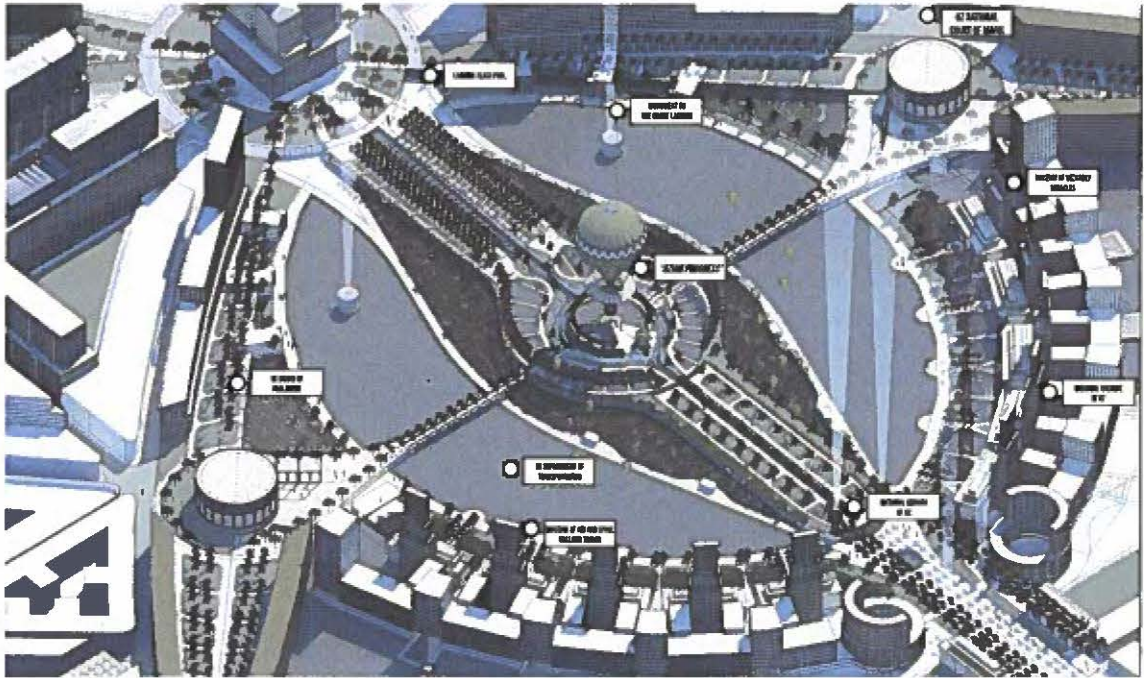
His companies? The shoe stores? The products he created to be given and sold to consumers were not what people needed to be complete—like hearts or brains or homes— to be but instead substitutes and distractions.



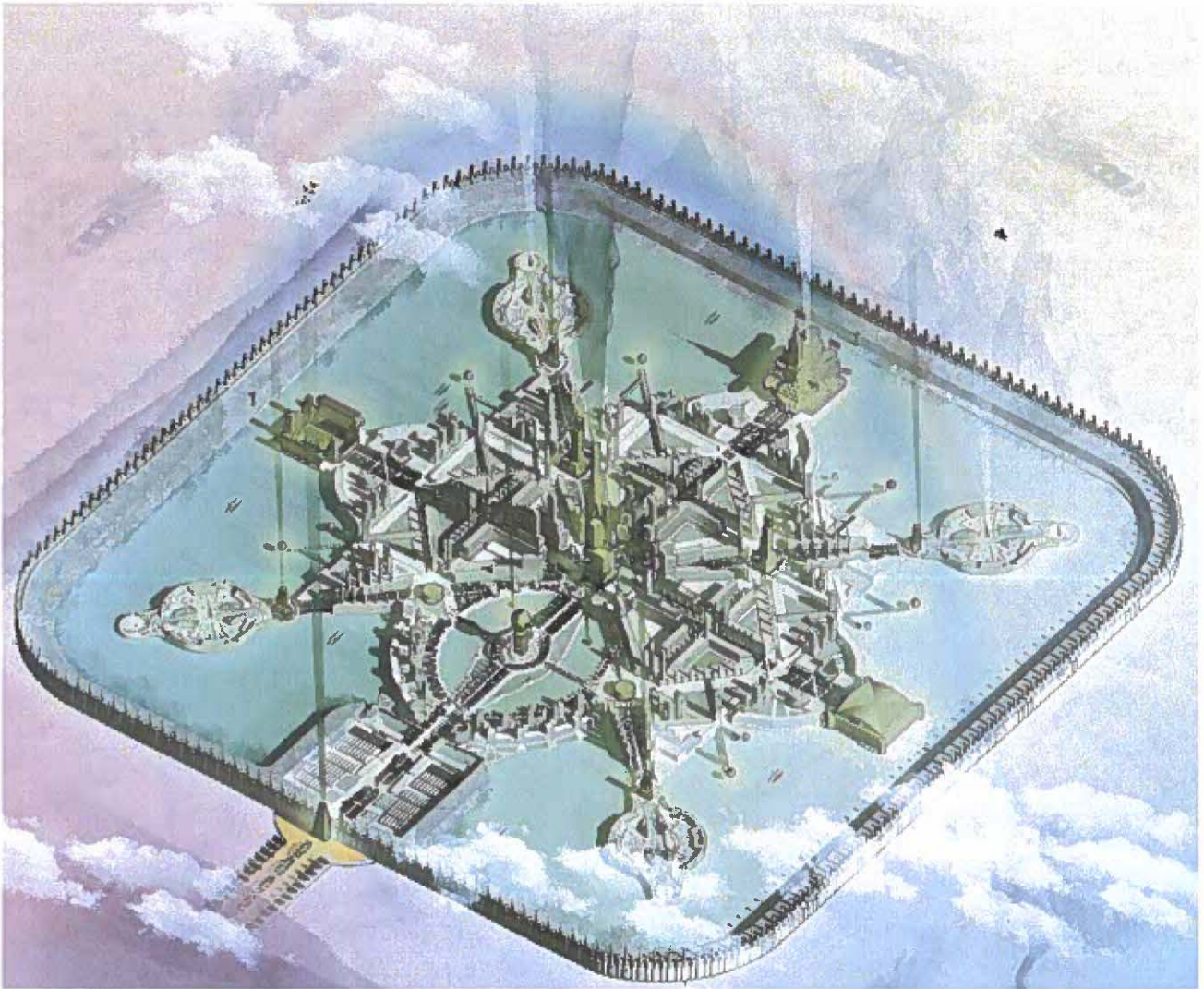
The beautiful exhibition of products, finely detailed stores and offices created his brand – his identity – that they trusted and respected. Mr. Wizard built a world in his image and embedded his identity within it.



City of Emeralds Plan

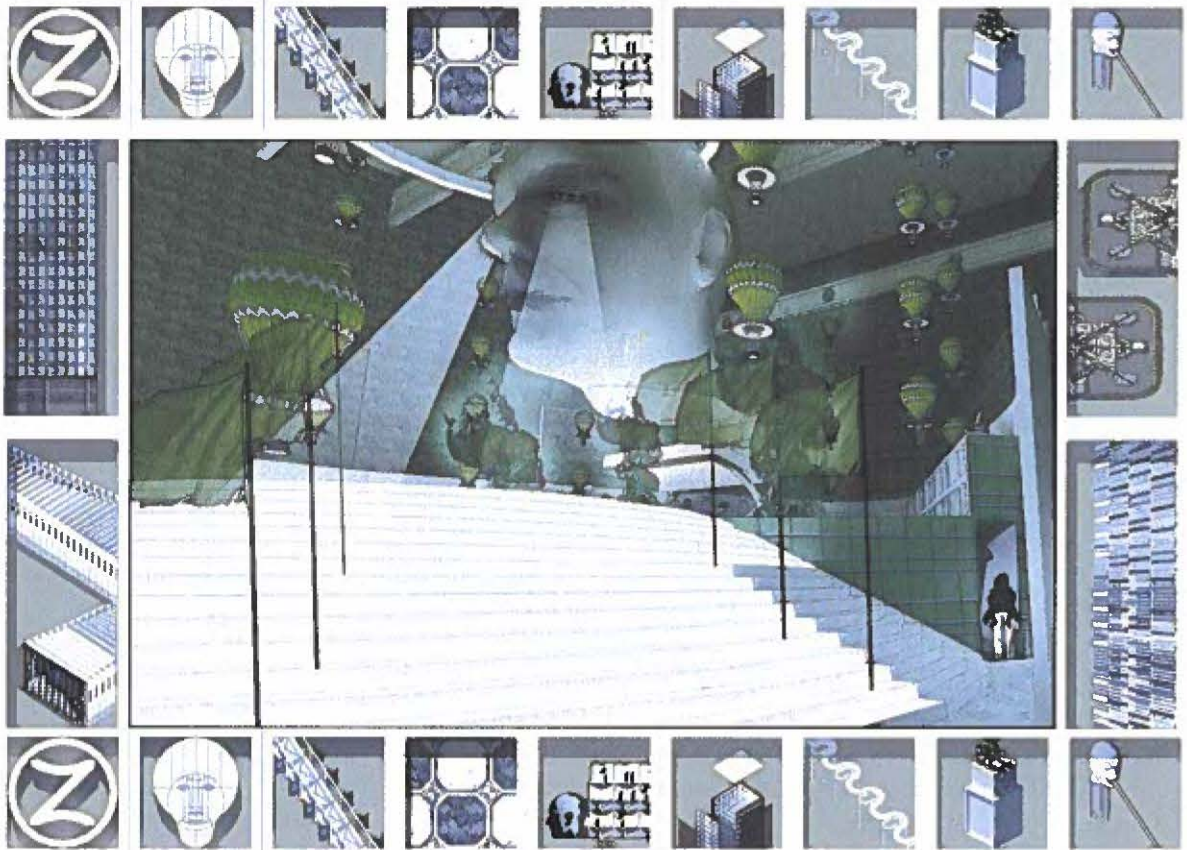


Together, this elaborate branded network of parks, museums, monuments tricks worked together to create the conception of power and generosity that Dorothy now knew had never existed beyond the world built around her.



The man is the city, and the city is the man.

Enraged, Dorothy took the metal hat off of her tin companion's head and hurled it at the floating head. The hat flew straight through the head as if there was nothing there but air and shattered a glass wall in the distance.



Sitting behind this broken glass was a small man on a stool
"Who are you?" yelled Dorothy.
"I am The Wizard of Oz." he croaked. "The Man Behind the Curtain Wall."

The Moral of the Story

While the dystopian world of the capitalist Wizard appears to be a place occupied by the imagination, the privatized, neoliberal world that Dorothy visited is not that different from the country she came from.

Similar to the role of narratives adult in guiding individuals from the familiar to the unfamiliar, humankind looks to symbols and the state to guide them through unfamiliar periods of transition.

Unique to our modern age, however, is the slow appropriation of public symbols by private interests for the means of distraction and entertainment of individuals for power and profit, the seizure of democratic rights, and the destruction of the planet.

Architectural typologies used long by the state have now been employed by corporations to create their own spaces.

Their own monuments.

Their own cities.

Their own nation-states.

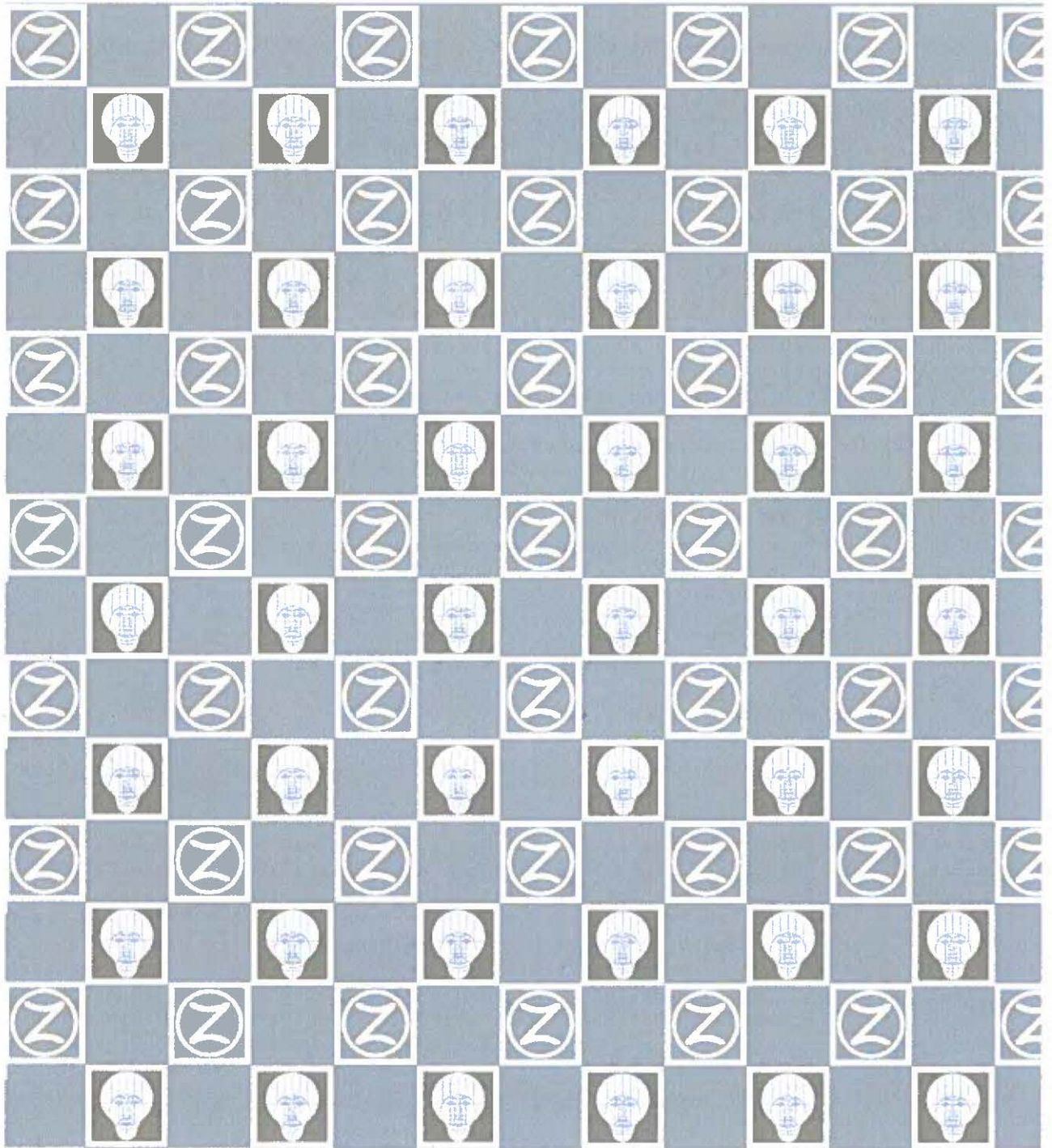
And now, in our globalized economy, corporate entities have begun to supersede the very nation-states that facilitated their rise, creating the impending reality of a corporate, privatized globe.

While the Land of Oz was unable to escape the spread of corporate hegemony, we as designers still have the opportunity to engage in designing a better future.

But first, we *must* take off the green glasses of our inherited world-view to imagine a more equitable, democratic and sustainable planet.

As designers we have the unique position to positively impact the built world of the future through voicing our concerns in the present.

However, if we do not pay attention to the type of work that we are asked to do, vigilantly ask questions and choose to peel back the curtain on what we're actually doing every once in a while, then we will be complicit in the erosion of democratic spaces alongside leaders like Mr. Wizard.





A Little Architecture Book

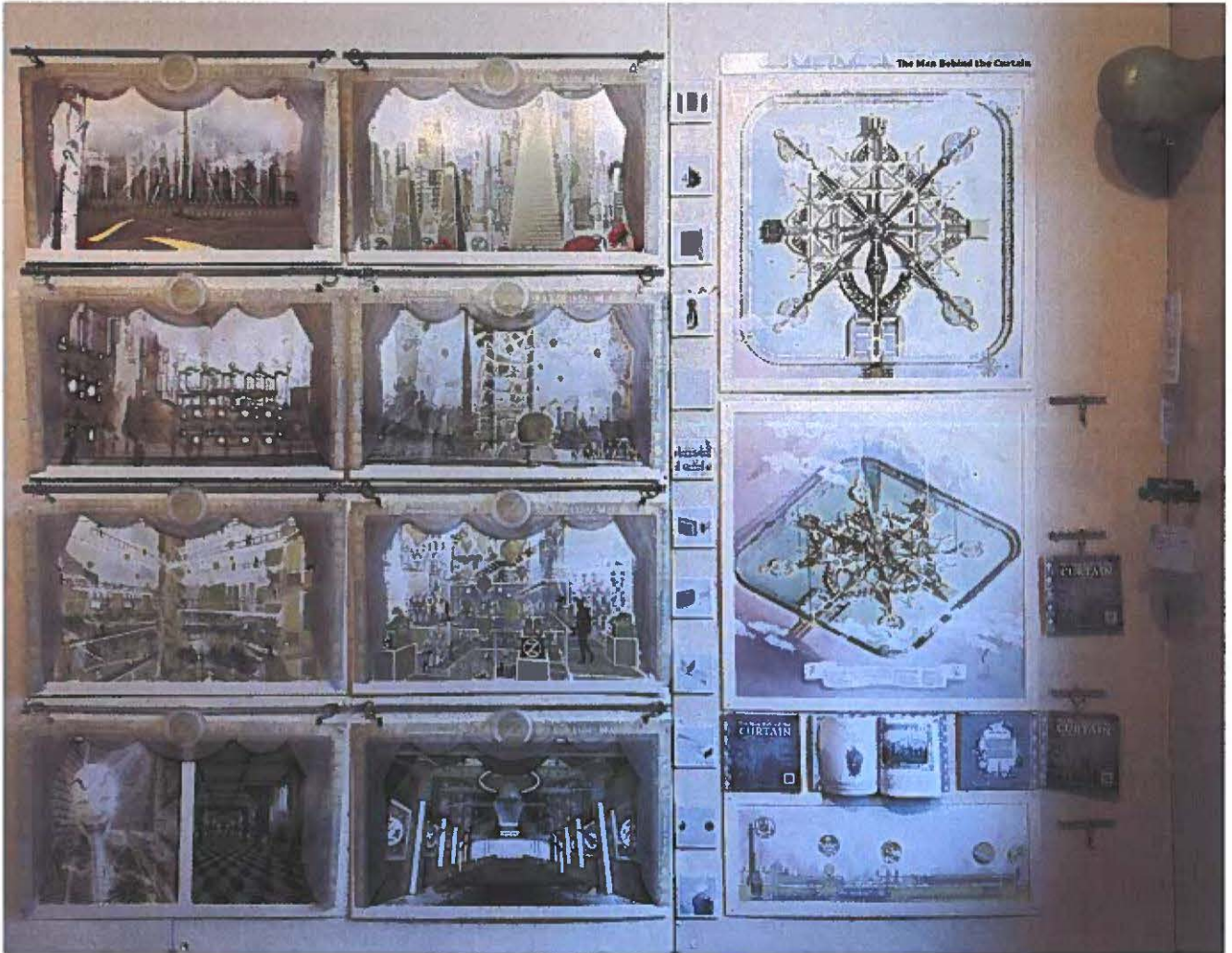
How are systems of objects used as a means of distraction in the process of the corporatization of democracy? In L. Frank Baum's classic "The Wonderful Wizard of Oz" (1900), the Wizard does not exist beyond the tricks of a small man hiding behind a curtain, yet is able to rule an entire nation. How did he do this? Stories, legends, art and architectural objects work together to paint a portrait of the physically non-existent by offering physical artifacts for the individual to interact with and internalize. Similarly, the modern state creates its own network of objects for the construction of a national vernacular.

However, as public functions have been privatized and operated by corporate entities, these architectural objects have transitioned from reified concepts of democracy to a branded architecture of corporate reassurance. Through hiding behind the curtain of an architecture as entertainment, corporations have distracted the individual American from noticing that their public spaces have been privatized and operated by anonymous, undemocratically elected leaders. The Wizard's City of Emeralds, the fully privatized setting provided by Baum and this thesis, serves as a cautionary tale of the power of architecture to reassure, distract and entertain.

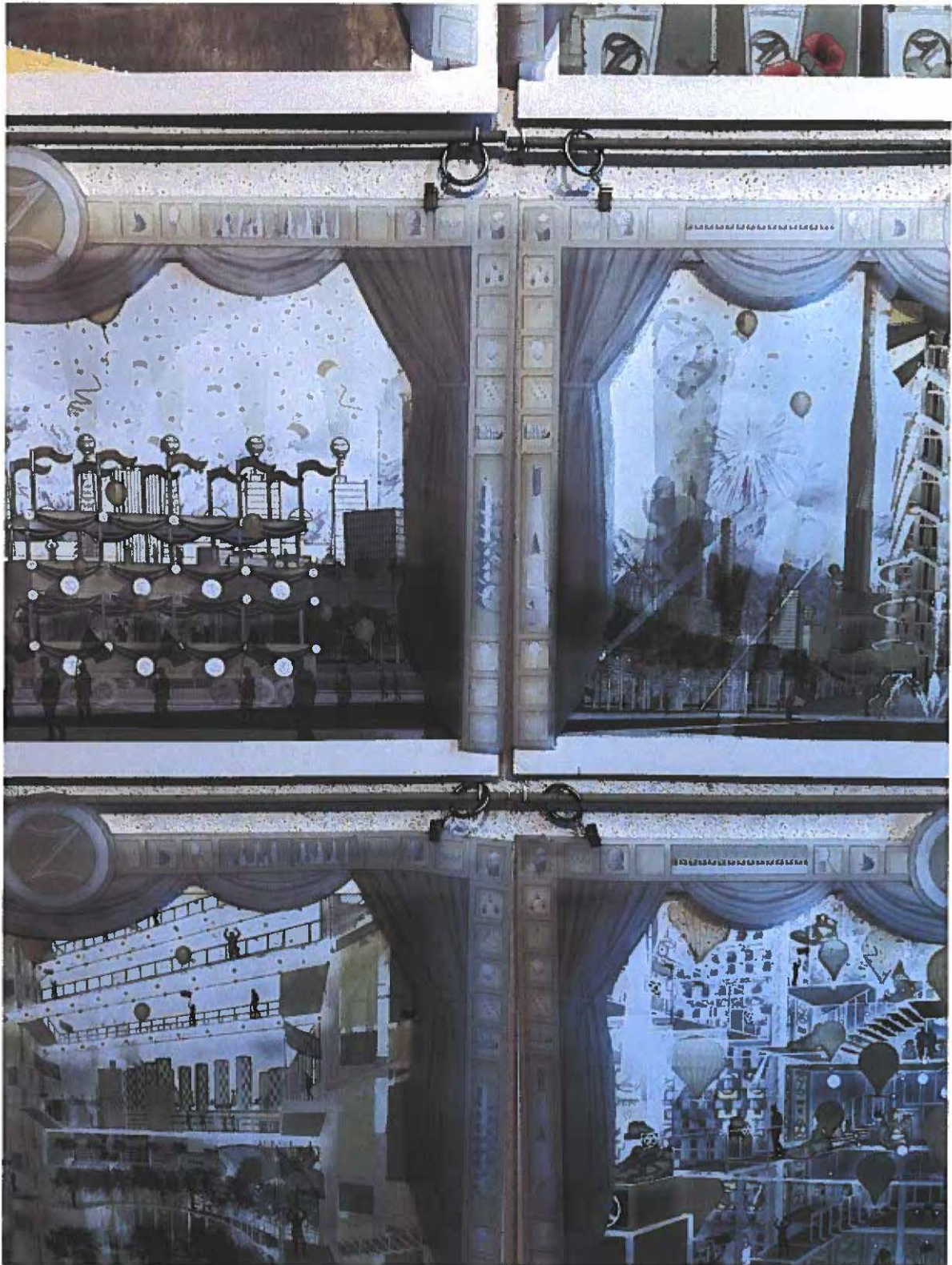
CONSUME DESIGN!
CONSUME DESIGN!

Architecture Books
A Tulane School of Architecture Thesis

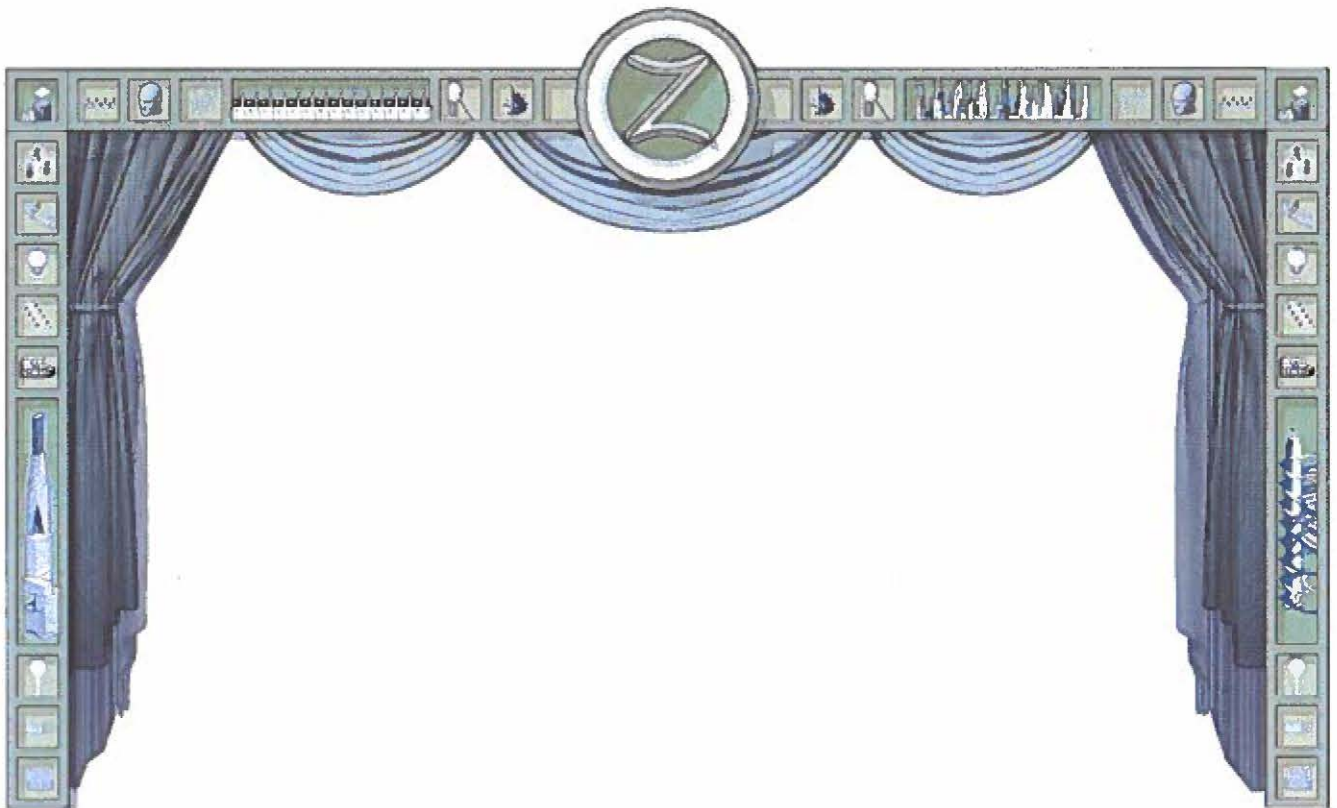
VI. Final Presentation



Final Board Layout



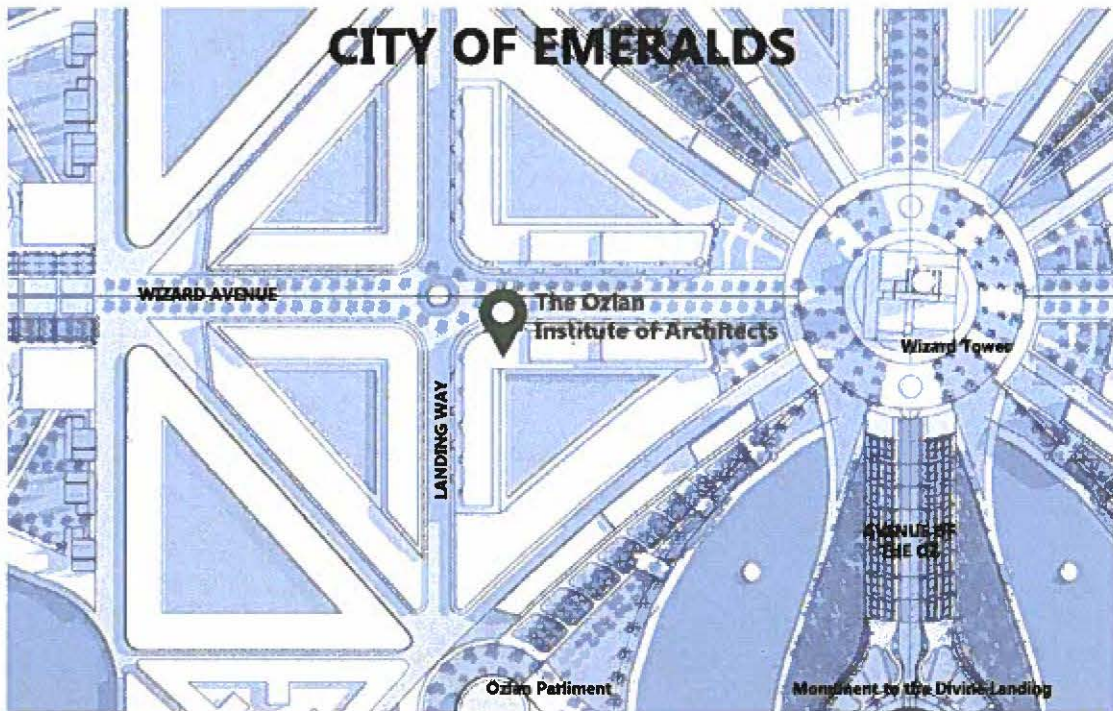
Final Curtain Assembly



Final Curtain



Straight from the Wizard's Mouth



Ozian Institute of Architects Graphic Standards



PRESS RELEASE

Contact: Elisa Willis
Director of Public Affairs
ewillis@oia.org
<http://twitter.com/ozianarch>

**The Ozian Institute of Architects Celebrates Continued Splendid Relationship with
The Wonderful Wizard of Oz**

OIA Recognizes the Significant Importance and Contribution of the Wizard to Ozian Culture and Society

For immediate release:
City of Emeralds, Land of Oz

The OIA and its 89,000 members are committed to working with The Wizard of Oz to address the issues our country faces, particularly strengthening the nation's built fabric of dynamic commercial spaces. During his tenure, The Wizard of Oz has called for committing at least 500 billion gold bricks in spending to dynamic commercial spaces every five years. We stand ready to work with The Wizard of Oz and with the incoming 115th Ozian Parliament to ensure that investments in Ozian charter schools, healthcare treatment centers and other public-private entertainment centers continue to be a major priority.

We also congratulate members of the new 115th Ozian Parliament on their election. We urge both The Executive Office of Wizardly Administration and the new Parliament to work toward enhancing the design and construction sector's role as a major catalyst for job creation throughout the Ozian economy.

This is a wonderful time to be an architect in Oz. It is now time for all of us to work together to create an urban environment that keeps all Ozians happy, contented and prosperous.

About The Ozian Institute of Architects (OIA)

Founded in 2134, OIA is the national professional organization for architects in Oz. Headquartered in the City of Emeralds, the OIA is governed by a Board of Directors representing each of Oz's most important industries. We advocate for the price value of architecture and entertainment by giving architects and developers the resources they need to create engaging commercial spaces. Our work creates profit through the power of design. Visit <https://mleonard950.wixsite.com/cityofemeralds>.

Ozian Institute of Architects Press Release



The Ozian Institute of Architects ✓

@ozianarch



 Follow

At this year's #OIADesignAwards, we look forward to celebrating design that innovates, excites and improves Oz so long as it does not upset or challenge our Wizard, @TheWizardOrganization or any of its subsidiaries. #OIA #innovation

RETWEETS

110

LIKES

583

12:00 PM - 08 May 2019

Ozian Institute of Architects Tweet



We are excited to give this year's OIA Sustainability Award to @ABCArchitects for the design of all Reeboz Stores. Using custom facade panels manufactured faraway in Munchkinland, Reeboz stores use 97% less energy than before. With this reduction, they have gained Emerald Green Status! #sustainability #OIA

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The Ozian Institute of Architects 

@ozianarch



 **Follow**

Join us today for the First Annual #DorothyDayParade at the Monument to the Divine Landing! Thank you to our fellow corporate sponsors @TheWizardOrganization, @EmeraldCitiBank and @OzBroadcastingCorp for co-organizing such a wonderful event!

RETWEETS

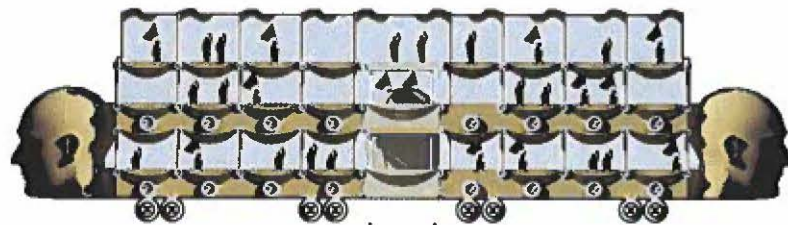
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Dorothy Day Parade Throw



About OIA

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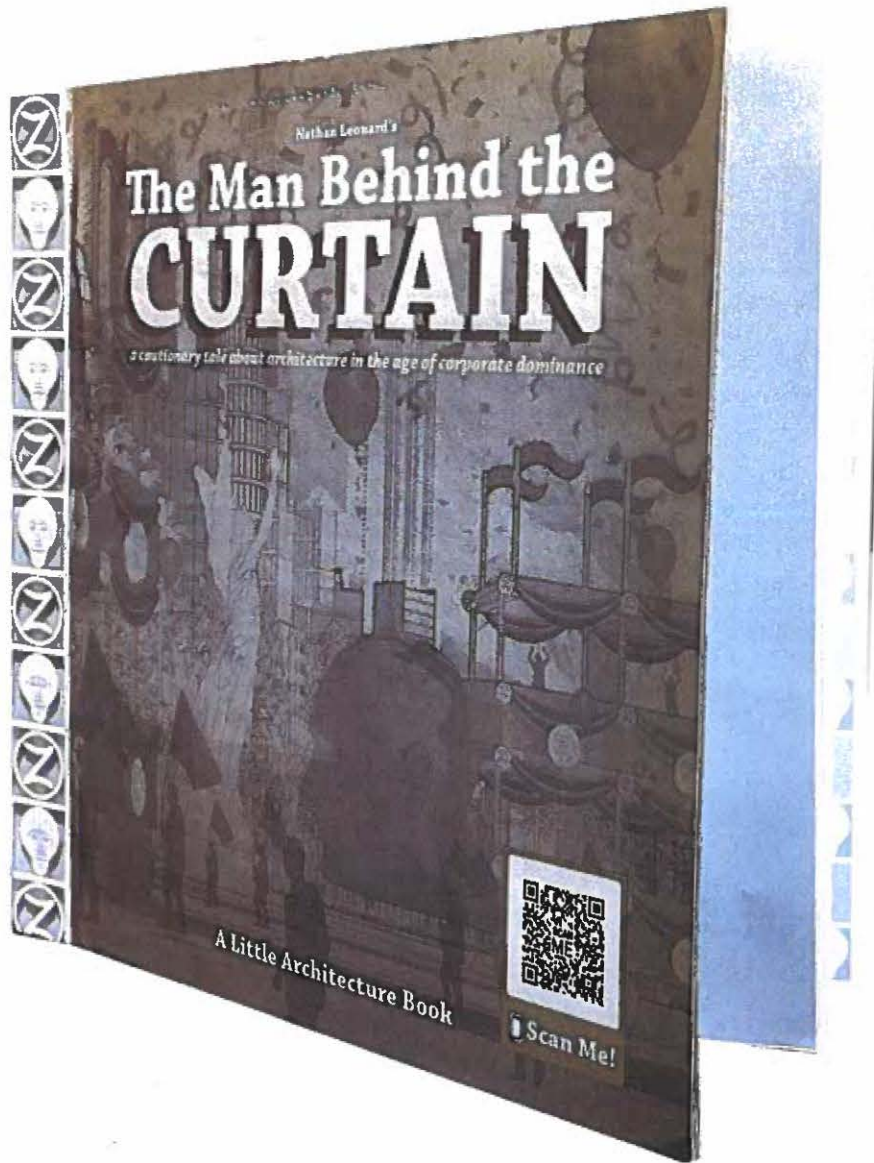


Our Values

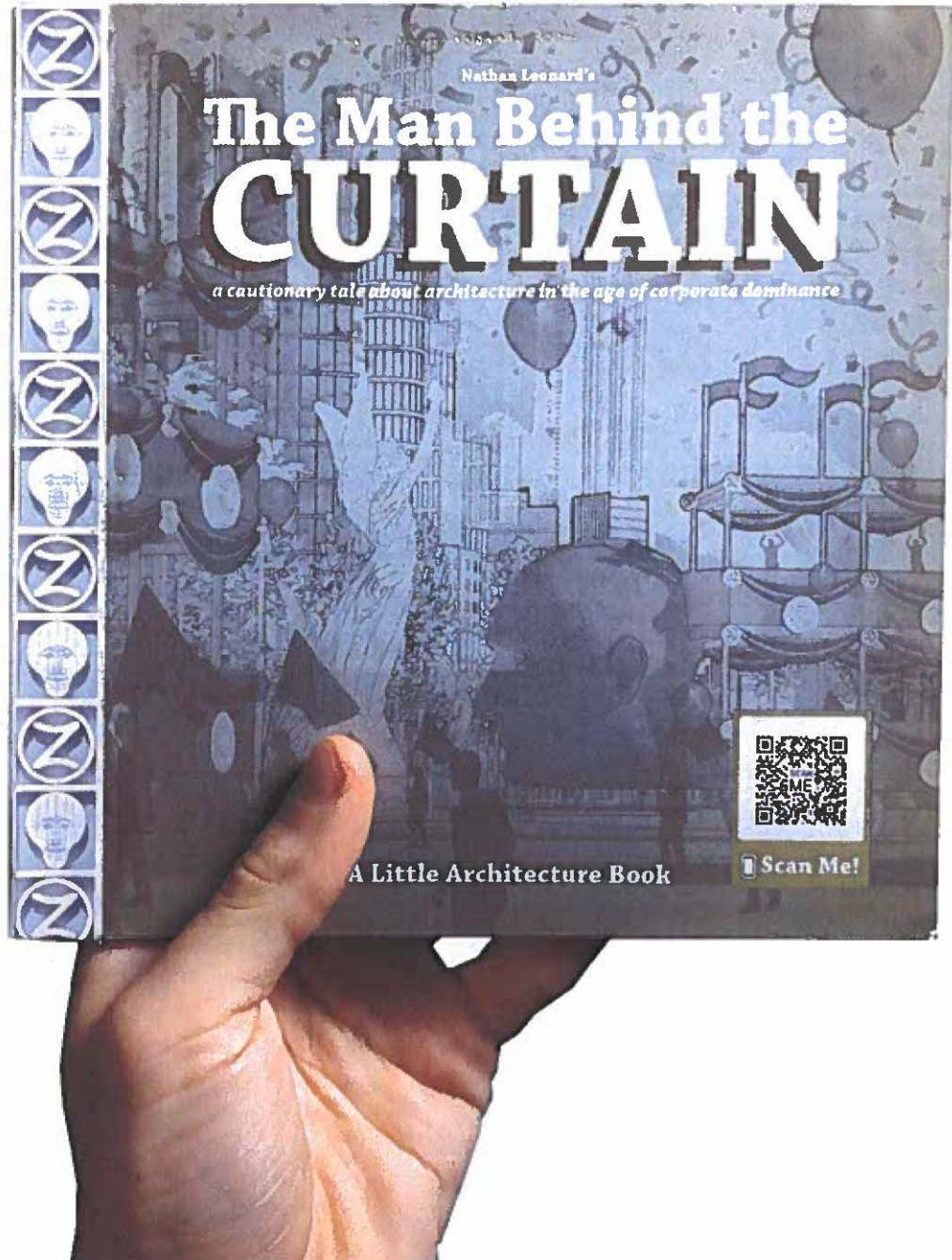
Now more than ever, the collective voice of architects, developers and corporations is essential for designing a better future for the Land of Oz. Even in times of change, OIA's values of creating profit remain constant. We are at the table with The Executive Office of Wizardly Administration and are committed to a better built environment and a prosperous architecture profession.

Combined with Ozian architectural advocacy in Ozian Parliament, the agenda created with The Executive Office of Wizardly Administration serves as a solid foundation upon which we will anchor our profession in the Ozian economy.

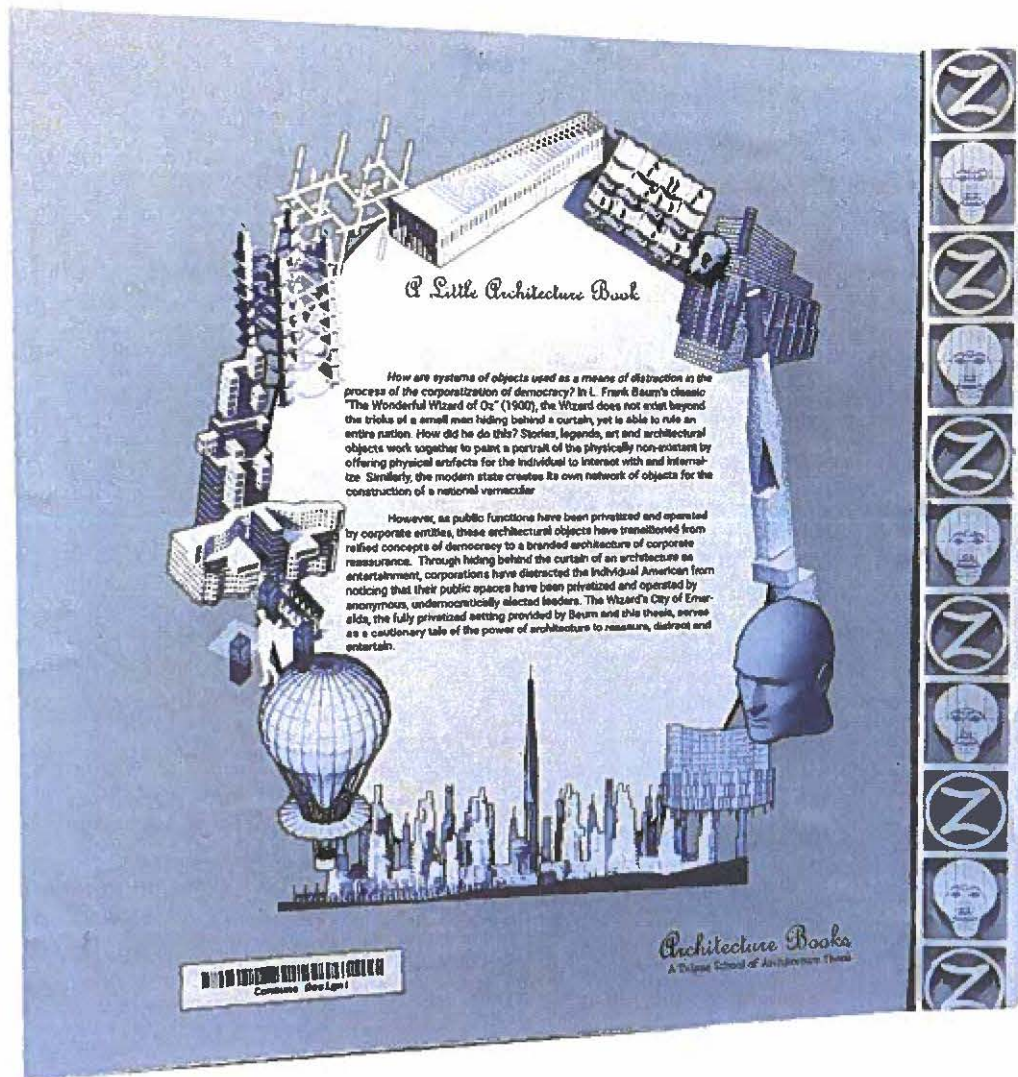




Little Architecture Book



Little Architecture Book



Little Architecture Book

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Cooley, Charles Horton. 1902. "Society Is in the Mind." In R. Collins. 1994. *Four Sociological Traditions: Selected Readings* (pp. 283-289). New York: Oxford University Press.

Durkheim, Emile. 1893. "Precontractual Solidarity." In R. Collins. 1994. *Four Sociological Traditions: Selected Readings* (pp. 193-206). New York: Oxford University Press.

Durkheim, Emile. 1912. "Social Rituals and Sacred Objects." In R. Collins. 1994. *Four Sociological Traditions: Selected Readings* (pp. 206-218). New York: Oxford University Press.

In "Social Rituals and Sacred Objects," Emile Durkheim explains how the social person accepts the dominant beliefs of society to be divine, true and universal. Through the creation of sacred objects, such as relics or art by the individual or group in power the powerful are able to create an ideology that shapes the perspective of those within a society to a specific worldview. Social rituals, in which individuals are encouraged to interact with these objects, are then encouraged as a way of maintaining the created ideology. Religious ceremonies and holidays allow for common understandings of the importance of sacred objects to emerge and give strength to the individual by creating solidarity.

The Durkheimian perspective and this specific text are informing the proposed thesis by helping to understand the mechanisms in which the object leads to the creation of an ideology, and the means to which an ideology is maintained. "The Wonderful Wizard of Oz" will be examined through a Durkheimian lens to understand the ways in which social order and political ideology is maintained through interaction with sacred objects.

Dighe, Ranjit S. *The Historian's Wizard of Oz : Reading L. Frank Baum's Classic as a Political and Monetary Allegory*. Westport, Conn. ; London: Praeger, 2002.

"St. Peter's Piazza." Honors Program in Rome, 22 Sept. 2004, depts.washington.edu/hrome/.

Gonzalez, Ricardo. "Chicago 1893." *A Treasury of World's Fair Art and Architecture* University of Maryland Libraries, 2005. <http://hdl.handle.net/1903.1/14>

Herwig, Oliver., and Holzherr, Florian. *Dream Worlds : Architecture and Entertainment*. Munich; London: Prestel, 2006.

Hourihane, Colum. *Looking beyond : Visions, Dreams, and Insights in Medieval Art & History*. Index of Christian Art, Dept. of Art & Archaeology, Princeton University ; In Association with Princeton University Press, 2010.

This text explains the role of religious art and objects in the manifestation of visions and understanding of the spiritual world. In particular, this text explains the importance of sculptural iconography and life-size representations of religious events in stimulating the haptic imagination to inspire visions of the non-physical world and in maintaining the identity of individuals who no longer had a corporeal reality on earth. Religious leaders, such as Jesus and the Virgin Mary, are described as being transformed into a system of religious symbols and artifacts that created a visual story to keep their presence alive in the imagination of the worshipper.

Sculptural Pietas that graphically displayed the horrific image of Christ's dead body in the arms of his loving mother Mary helped to give worshippers a visual, tactile object to learn about the devotion of Mary to her son, the Son of God.

This text will inform the study of this thesis by providing a framework and understanding of the ways in which sculptural objects interact within the larger framework of the built environment in creating identity independent of corporeal reality and greater inform the concepts of religious and civic social rituals explored in Emile Durkheim's *Social Rituals and Sacred Objects*.

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- Rahn, Suzanne. *The Wizard of Oz : Shaping an Imaginary World. Twayne's Masterwork Studies ; No. 167*. New York : London: Twayne Publishers ; Prentice Hall International, 1998.
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In this brief introduction, the author explores the essential question of what is understood to be the human body, and how this understanding changes according to specific cultural and social contexts. In particular, this text explores the differences between the concepts of a natural body and a social body. The natural body is explained to be dependent entirely on biological influences, rendering attributes such as weight, longevity and morbidity as the result of evolutionary processes and independent of social factors. The social body, in contrast, is explained to be the accumulation of external social factors that create the conceptual understanding of the individual. The work of sociologist Erving Goffman, for example, is referenced to explain how the individual creates a social self through the presentation of a personality similar to an actor on a stage to fit expected social roles, leaving the presentation of the body to create an image that others can identify and the individual's social self.

This text will inform the goals of this thesis in providing greater understanding of the role of the perception of the body in the creation of an individual in the social imagination. The concepts explored in this text will explore the importance of Oz creating a physical manifestation, in the role of a floating head or glowing flame, to maintain power and the illusion of a social personality.

Sartwell, Crispin. *Political Aesthetics*, 1st ed., Cornell University Press, Ithaca; London, 2010.

This text explores the role of architecture in helping to shape and maintain a political ideology in support of the political body in control. In particular, the text explores the role of a consistent style in reifying the abstract concept of power, explained through the examples of the Roman Empire and the early United States (Sartwell 212-234). In both the case of the Romans and Americans, monumental, civic architecture is described to be a way to display the indefinite strength of the state. Through the creation of a system of individual parts that in style and form are consistent, a singular whole of government becomes more comprehensible to the individual citizen. To inform the proposed thesis, this text provides a way of understanding the ways in which civic architecture in particular plays a role in maintaining power, and will aid in the creation of a series of rules in creating architecture for Oz to maintain power.

TAYLOR, SUE ANN. "RITUAL, BELIEF, AND MEANING IN THE PRODUCTION OF SACRED SPACE." In *Transcending Architecture*, edited by BERMUDEZ JULIO, by Ott Randall, 160-69. WASHINGTON, D.C.: Catholic University of America Press, 2015. doi:10.2307/j.ct t130h9f6.16.

White, Alan R. *The Language of Imagination*. B. Blackwell, 1990.

This text serves as an outline of the understanding of the role of imagination in the human understanding of the world by providing brief chapters each devoted to the perspective of a different major philosopher's definition of imagination. Common among the perspectives presented, regardless of rational or empirical leanings, is the role of the object or image in cultivating the imagination. Images, in a more rational approach, provide the individual a system of objects to begin to understand the universal, Platonic attributes. By seeing beauty in flowers, art, or jewels, the individual comes closer to understanding the universal concept of "Beauty," allowing for the imagining of other ways that "Beauty" could manifest itself into other beautiful objects.

To inform the proposed thesis, the text focusing on symbolic interactionism will be used. Descartes is quoted as saying that humans cannot "try to imagine a thing which is not imageable," highlighting the importance of the creation of images in fostering imagination. By providing images, objects or haptic experiences to individuals, artists are able to create a different reality for individuals to perceive, much like Oz through the use of different objects and architecture is able to create his own reality in his image.

Zhao, Ruohui, and Liqun Cao. "Social Change and Anomie: A Cross-National Study." *Social Forces* 88, no. 3 (2010): 1209-229. <http://www.jstor.org/stable/40645888>.

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Zipes, Jack. "OZ AS AMERICAN MYTH." In *Fairy Tale as Myth/Myth as Fairy Tale*, 119-38.

The Man Behind the Curtain.

Nathan Leonard

ARCH 5980, Professor Graham Owen

Tulane School of Architecture