



Wicked :For Good explores the deepening conflict between Elphaba and the Wizard's propaganda, showing her descent into the Wicked Witch persona while also revealing the tragic consequences of political manipulation and the enduring, complex relationship between Elphaba and Glinda.

The design task is to explore the expansive world of Oz, tracing the evolving journey of our characters through diverse landscapes and enduring architectural forms. This exploration will examine the consequences of their actions and the profound impact of their choices. Ultimately, the design aims to interweave the narratives of **Wicked** and The Wizard of OZ presenting a unique and alternative visual perspective on these classic tales.



KIAMO KO.

Kiamo Ko forged during the Time of the Land, the time of magic. Kiamo Ko is not just a castle, it's a defiant emblem of a bygone era, a testament to the forgotten magic that once pulsed through Oz.

Its architecture, though ancient, utilizes lost principles of levitation, defying gravity yet remaining grounded in a sense of order and purpose.

Serving as a formidable geographical barrier. The impassible desert symbolizes the limits of known territory and the dangers of the unknown. We wanted to imagine OZ as an island as green island surrounded and trapped by the white desert. The white sand moving with the wind is meant to feel like a beautiful glistening sea. Elphaba and Fiyero must cross this desert to start a new life and escape their past.

The theme of Wicked : For Good is giving up something they love to save Oz from the Wizard. The people of Oz need a villain in Elphaba , which allows Glinda to become the Hero the Ozians need.



An Architectural Anomaly.

Floating castles are common in fantasy, but the goal with Kiamo-Ko was to make something different. This floating fortress, inspired by defiance, is not simply held up by magic. It is an example of anti-gravity architecture. Instead of completely getting rid of gravity, Kiamo Ko uses a more elegant method. The castle uses a network of unique, upside-down arches like reflections of the upper arches that do not quite connect with the arches above creating the appearance of the upper section of the castle levitating .

Rethinking the Wicked Witch's Chamber

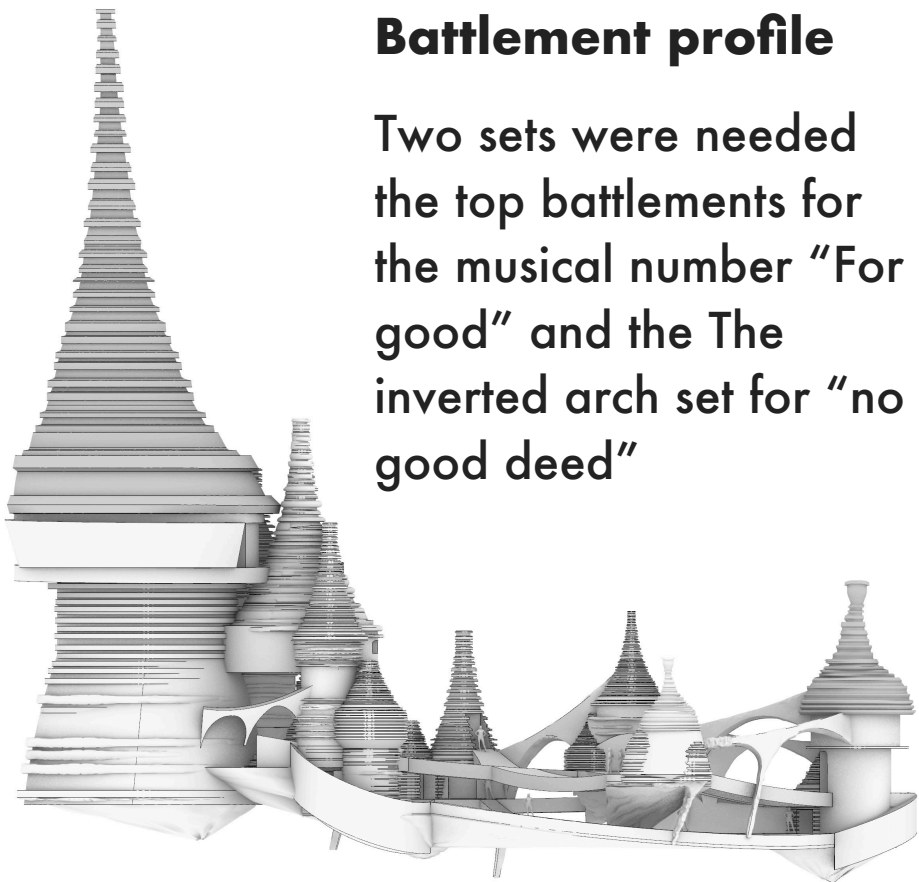
The central chamber in Kiamo Ko, famously where Dorothy dispatches the Wicked Witch, needed a dramatic overhaul to serve new narrative purposes. First, a dominant, panoramic window was essential to offer an uninterrupted view of the Impassable Desert and to help the audience to understand the Journey ahead for Elphaba and Fiyero.

To facilitate the illusion of Elphaba's demise and Glinda's staged witness of it. The room must incorporate a complex system of concealed trap doors and hidden passageways. The mechanisms were seamlessly integrated into the room's architecture, and allowed for a believable, yet ultimately deceptive, disappearance.



**Kiamo Ko:
Battlement profile**

Two sets were needed the top battlements for the musical number “For good” and the The inverted arch set for “no good deed”



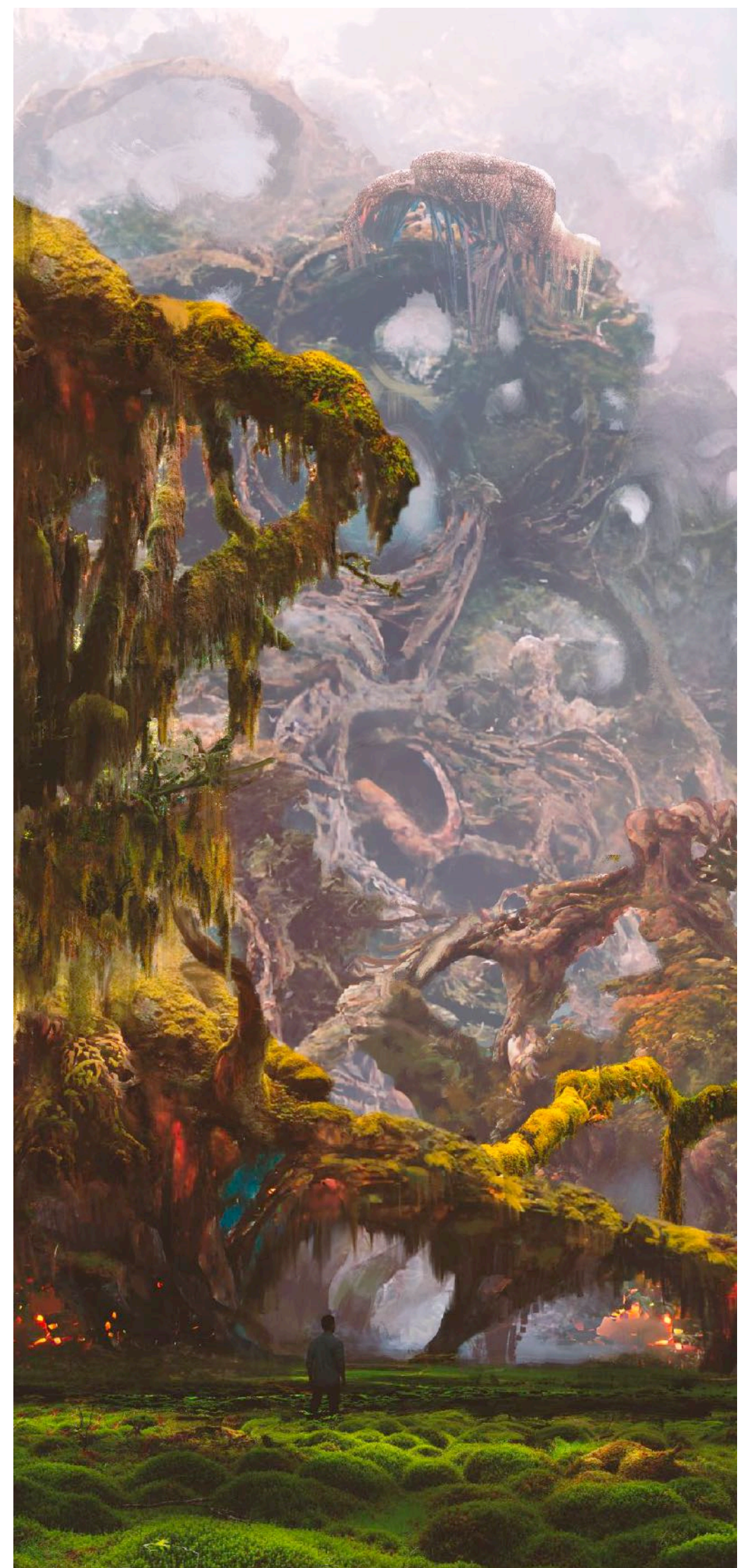
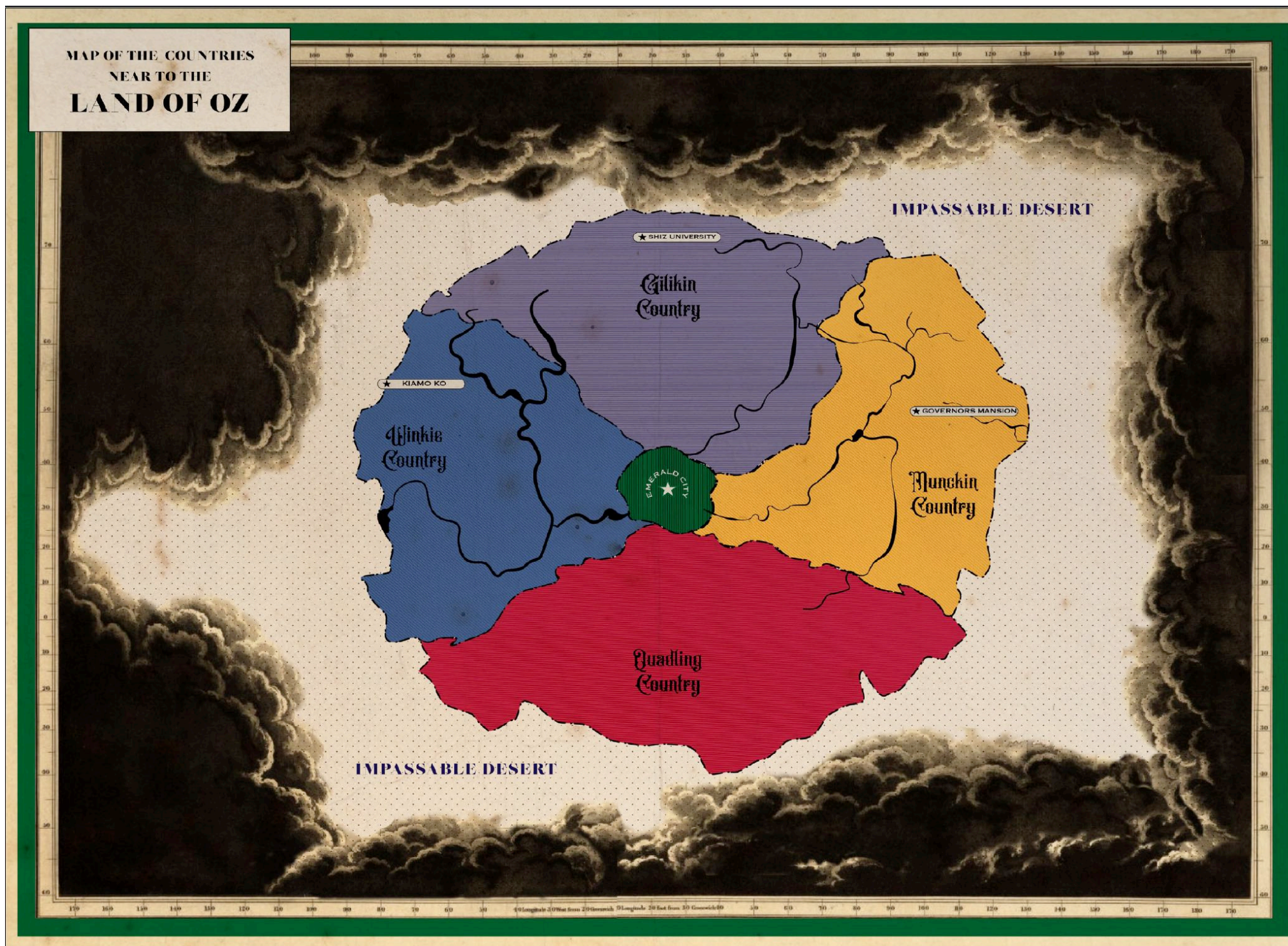
Aesthetic and Thematic Elements

The room's aesthetic blends modern simplicity with classic Ozian grandeur. The walls feature stepped brickwork, but in a deep glazed blue rather than a traditional brick tone. This striking color draws the eye and evokes the magical essence of Oz. The large circular window at the center anchors the space and its design reinforces the Ozian theme. Pilasters flank the impressive window, and their surfaces are adorned with ancient Ozian landscape tapestries. These tapestries would serve a dual purpose: providing rich visual detail and, more importantly, concealing the secret passages behind them. This concept of hidden routes within familiar castle architecture is a classic trope, adding to the room's mystique and furthering the narrative.



THE LAND OF OZ

To contextualize the diverse regions and nations comprising Oz, we structured our design approach around three distinct historical epochs: The Time of the Land represents the era of ancient magic and the formation of the Grimmerie; The Time of Harmony marked a period of equality and intellectual advancement marked by the establishment of Shiz; and The Time of the Wizard is the era of conflict in which our narrative, *Wicked: For Good*, is set.



THE YELLOW BRICK ROAD

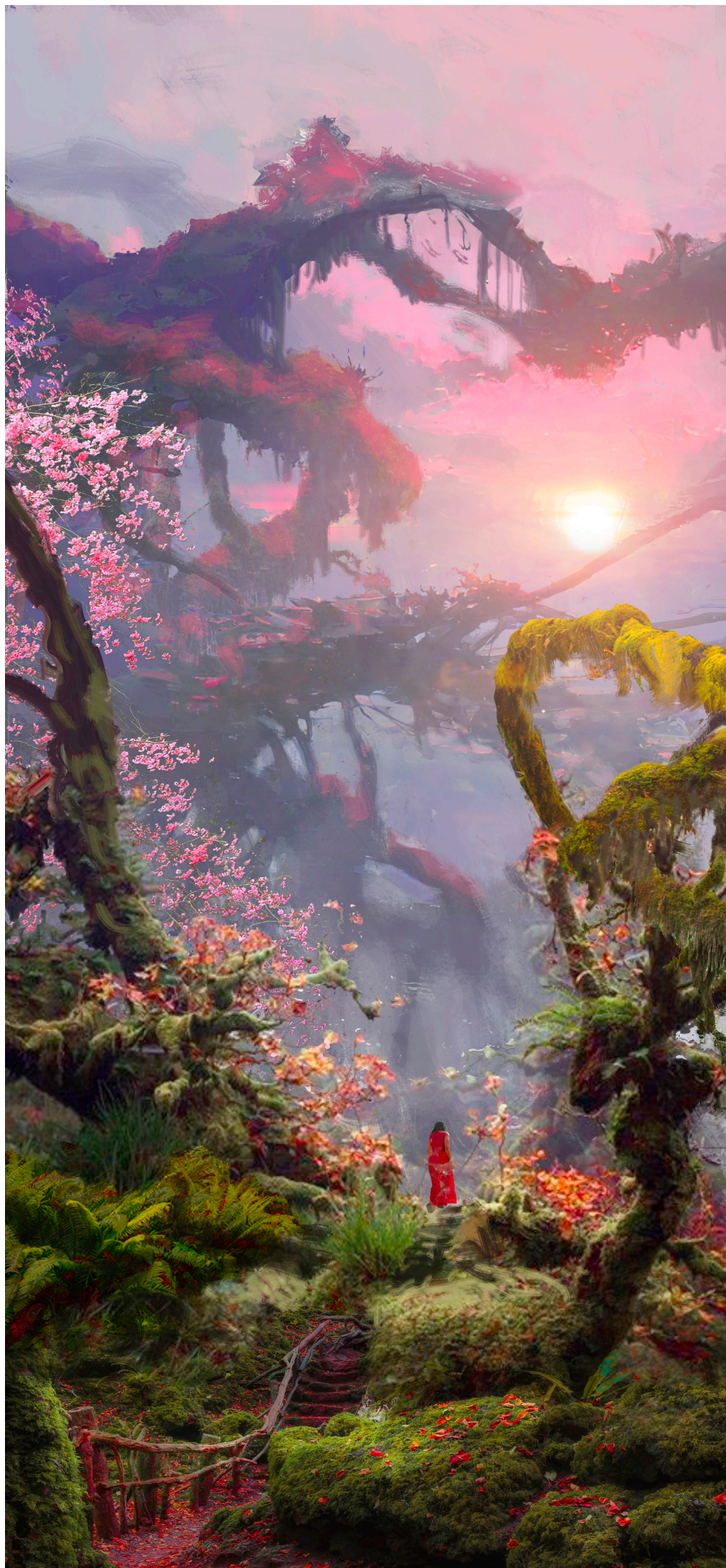
In *Wicked: For Good*, we return to the world of Oz at a moment of intense change. We once again collaborated with Farmer Mark Eves, who planted a million yellow tulips for *Wicked: For Good*. This sea of gold serves a singular purpose in the film as the Wizard builds his legendary Yellow Brick Road. The Munchkins are tasked with growing the tulips and making the bricks, while the Animals of Oz are conscripted into the construction of the road.



THE YELLOW BRICK ROAD

The Yellow Brick Road transcends its original function and becomes a stark symbol of the Wizard's oppressive power and the growing enslavement of the Animals. Its construction, driven by forced labor, imposes a rigid and artificial order on the natural landscape of Oz and reflects the Wizard's desire for centralized control and the suppression of natural diversity. The road's direct path to the Emerald City reinforces his authority, while its very existence serves as a constant reminder of his presence and the erosion of the Animals' freedom. What appears to be a simple path becomes a visible marker of their subjugation and the industrialization of Oz.





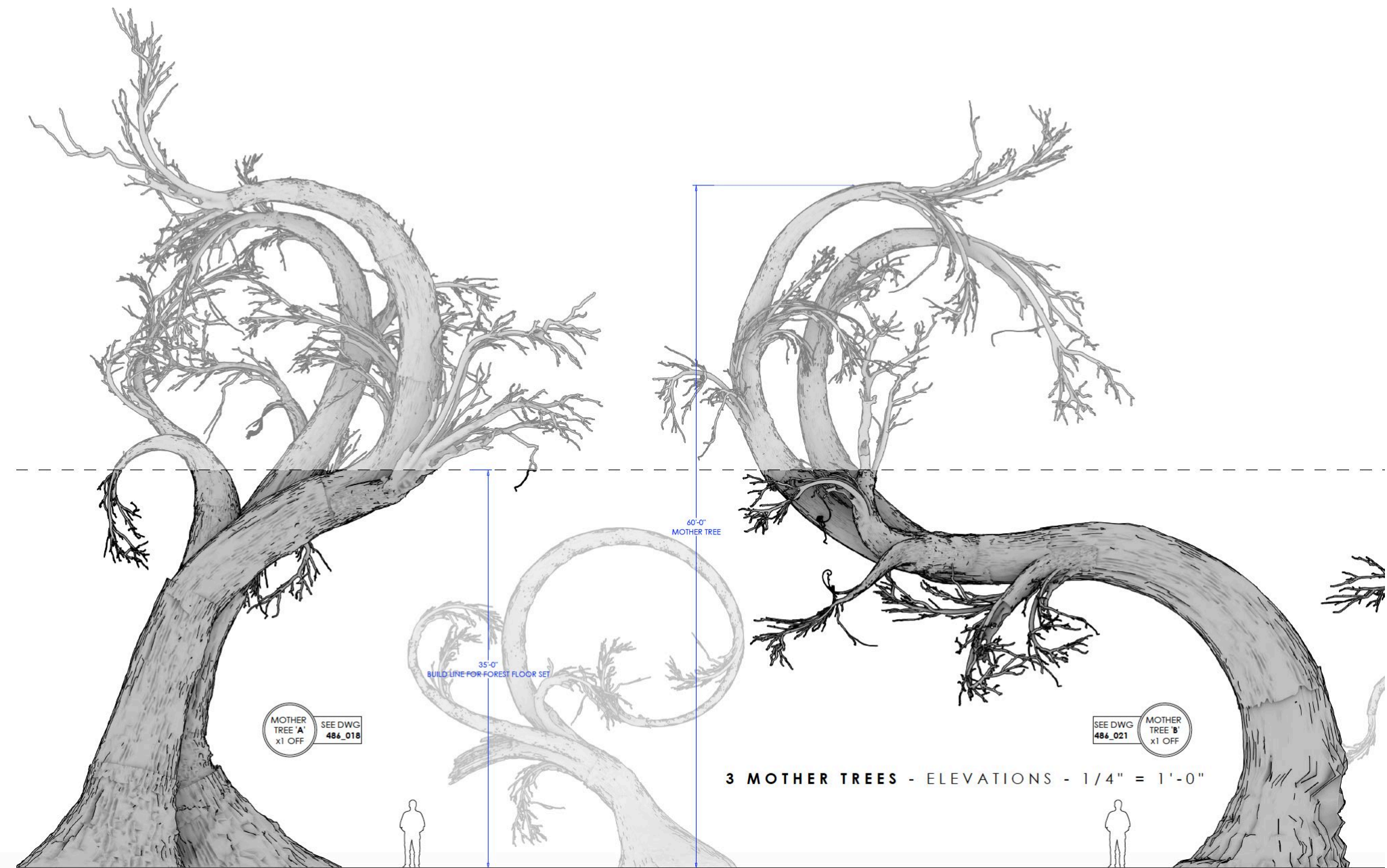
OZ .FORESTS

Crafting the Enchanting Ozian Woodlands:

For *Wicked: For Good*, creating a truly magical on-screen experience for the iconic Land of Oz was paramount. While initial pre-production efforts focused on scouting real forests, the need for a more fantastical aesthetic required a different approach.

A Soundstage Forest Takes Root

The team solved this by constructing a bespoke forest environment on a soundstage. This strategic decision offered several advantages. Firstly, it gave complete creative control and allowed us to design and build unique Ozian trees. The trees moved away from traditional forms and embraced a circular silhouette. This design choice also foreshadows the placement of Elphaba's hidden lair in the film, nestled high within the canopy of a giant mother tree.

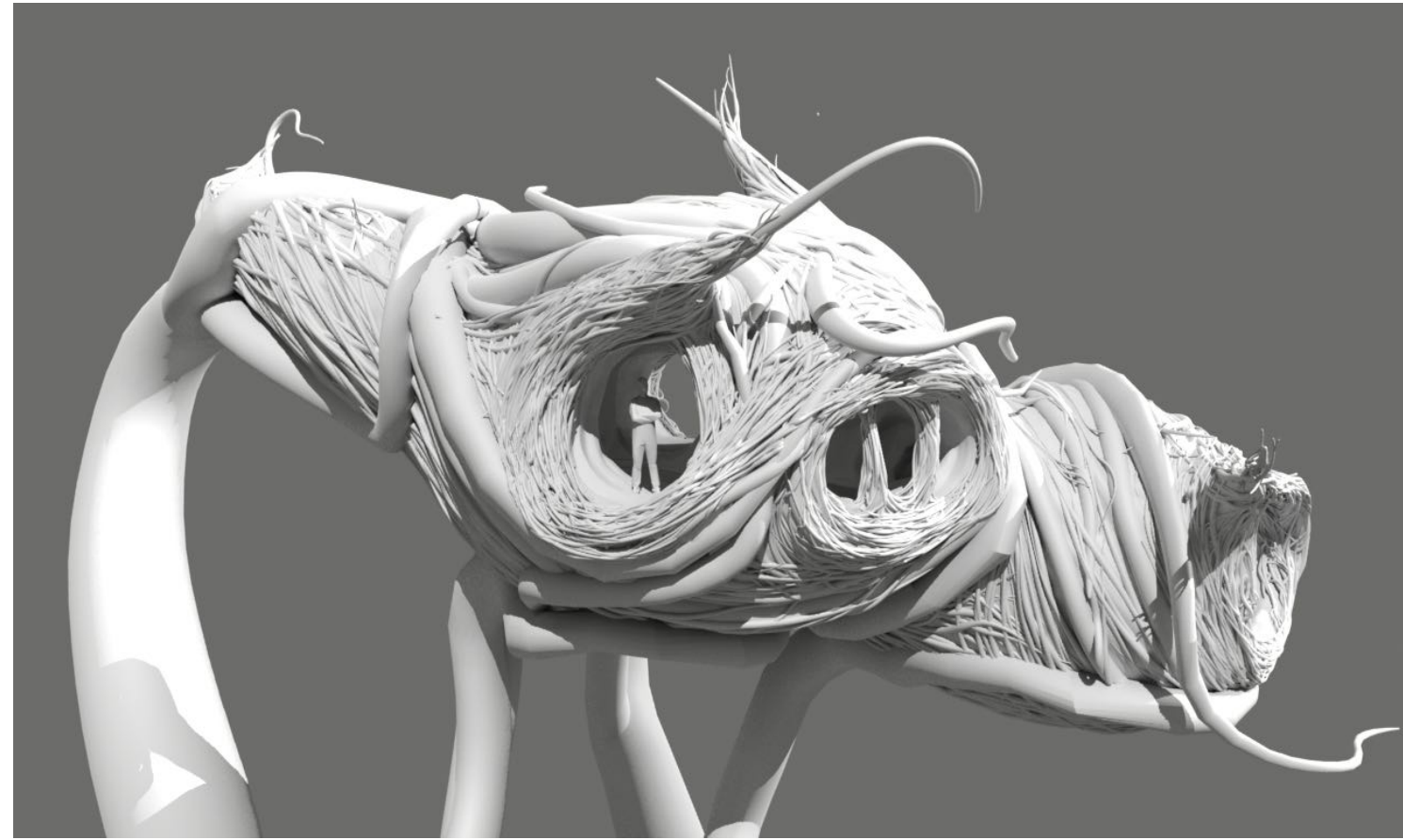


Soundstage filming offered a practical benefit during winter production. Building the forest indoors enabled us to work on numerous sets concurrently before moving to outdoor filming on the backlots in spring. The greens department meticulously handpicked a vibrant array of plants and foliage and ensured each one thrived under the controlled lighting conditions of the soundstage. This process was complemented by the construction team, who began crafting the awe-inspiring circular trees that define the Ozian landscape in the film.



Elphaba's Sanctuary/Nest

The sanctuary was initially scripted as a secluded grotto where Elphaba could evade the Wizard's relentless pursuit. Once her ability to move through the skies came into focus, a more fitting refuge emerged: a nest perched high within the ancient Ozian Forest. The location emphasizes Elphaba's unique connection to the natural world and transforms her sanctuary from a simple hiding place into a powerful symbol of her freedom and defiance. The towering height and dense foliage of the mother tree create an impenetrable shield against intrusion and offer a panoramic vantage point that allows her to observe the world below while remaining unseen. This dwelling functions as an integral element in portraying Elphaba's complexity and her deep connection to the untamed essence of the land.



Weaving the Nest: An Oz-Inspired Romantic Interior

Our goal for this sequence was to craft a truly romantic interior, and our greens department delivered a magical transformation. They wove branches into a dramatic tornado-inspired sculpture that beautifully referenced the land of Oz and Elphaba's command over the Grimmerie's magic. To bring light into the ethereal space, our construction department designed and fabricated giant transparent leaves that created a naturalistic skylight effect and filtered light from above. The bed appears to grow from the environment and rises from branches that emerge from the mother tree, the heart of the Nest's design.



EXPLORING THE ARCHITECTURE OF THE EMERALD CITY.

We needed to ensure that the digital city views seamlessly connected with our physical backlot sets of the Emerald City. Our goal was for the audience to believe that the sprawling digital exteriors naturally transition into the streets and buildings we built on the backlot. This required clear transfer points. These points function as visual cues or specific physical locations where the eye can smoothly move from a broad cityscape to a detailed street or building entrance. The design shows how someone would move from the grand exterior to the more intimate interior of the Wizard's palace and creates a unified and believable world.



A key part of the design involved grounding each tower's base to give it weight and substance. As the towers rose, they shifted into a more transparent and light expression. The architecture then asymmetrically flowed and intertwined upward like an inverted tree root. This style referenced the Art Deco and Art Moderne aesthetic of *The Wizard of Oz* and created a bridge between its historical charm and a more



**EXPANDING THE ARCHITECTURE
OF THE EMERALD CITY.**

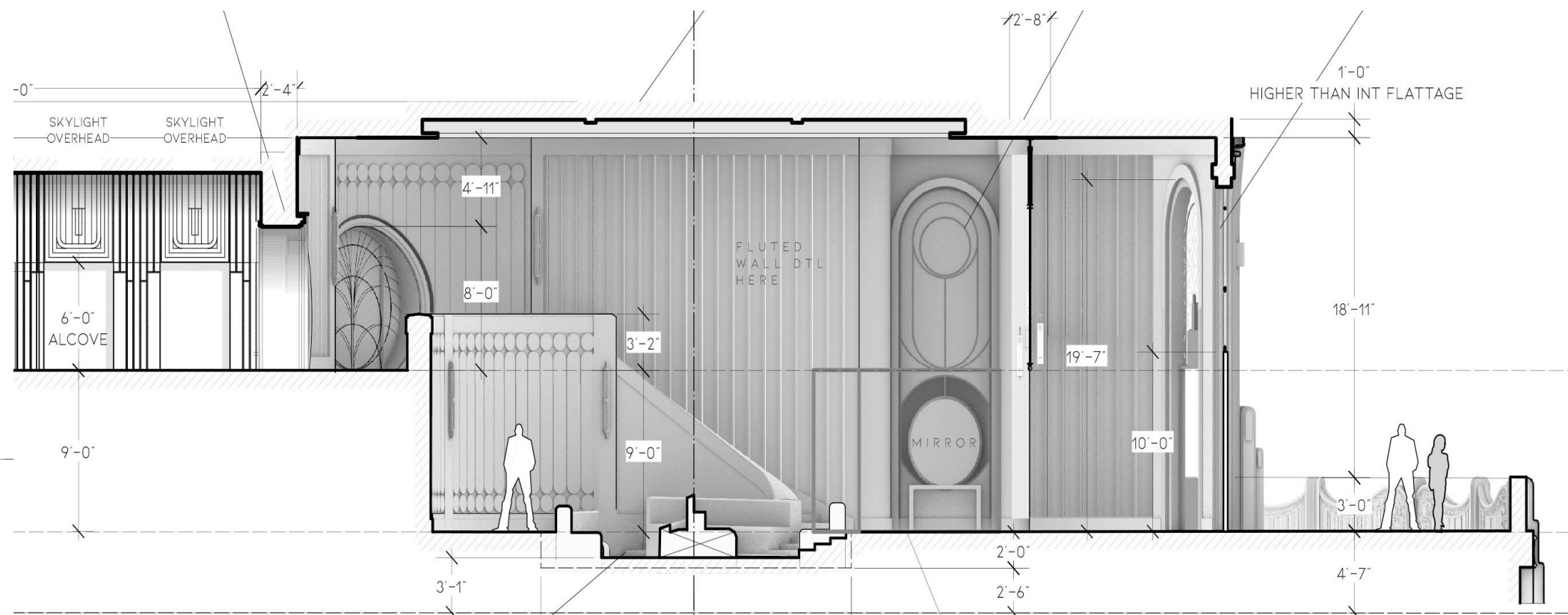


A PINK TRAIN FOR “GLINDA THE GOOD”

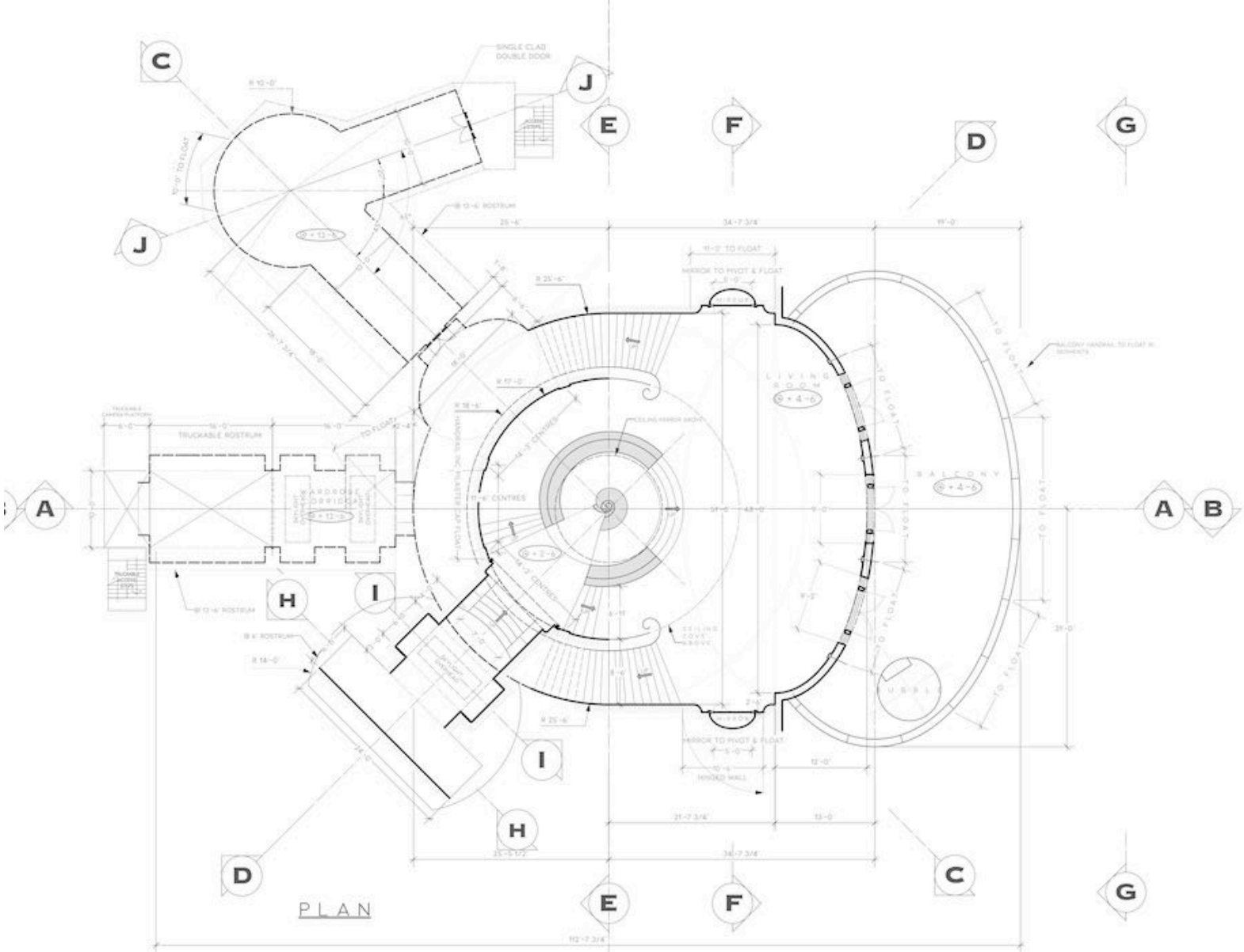


Glinda's Apartment

Wicked: For Good presents a compelling design concept that blends the opulent glamour of Old Hollywood's golden age with the distinct emerald-hued aesthetic of the Emerald City. The result creates a unique visual language for Glinda's residence and reflects her progression toward becoming Glinda the Good.

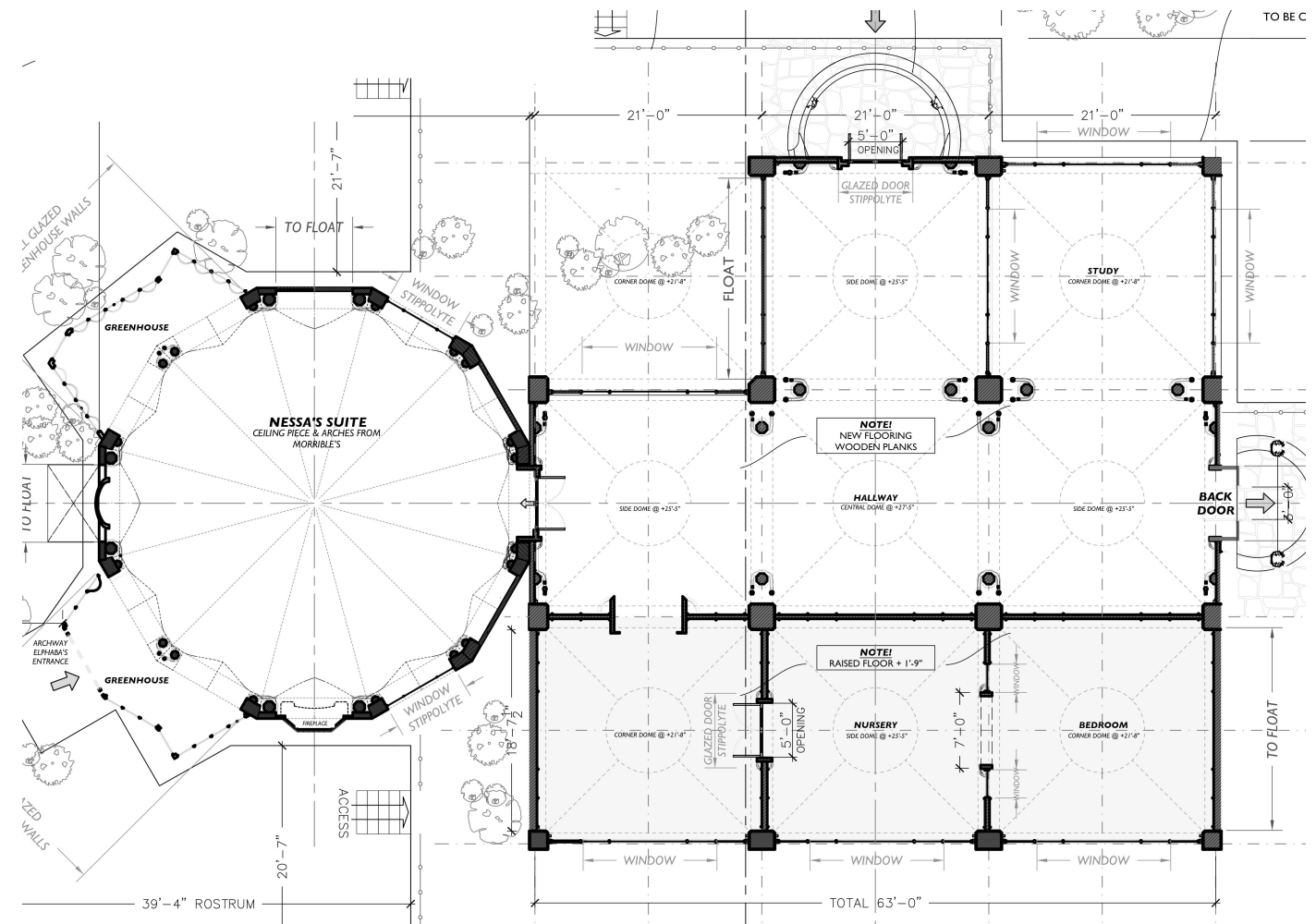


Glinda's Apartment

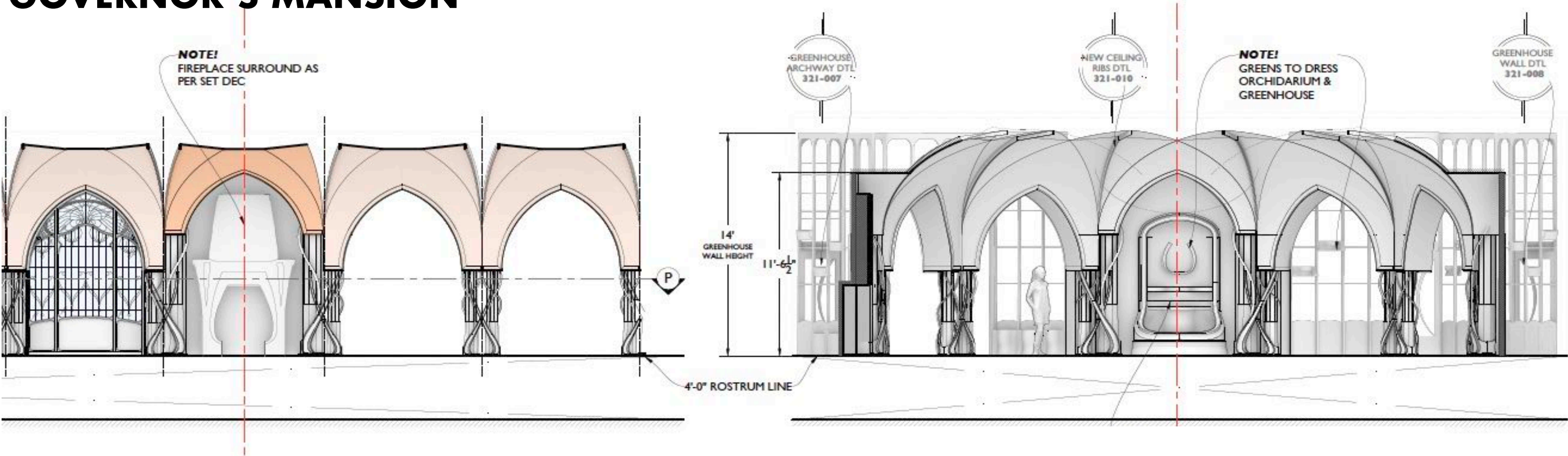


GOVERNOR'S MANSION - Munchkinland

Creating the Governor's Mansion set presented a clear challenge because the budget was severely limited. To address this, we repurposed and blended two existing sets: the Shiz Library and Morrible's Quarters. Our goal was to transform these distinct spaces into an original location that still aligned with the Munchkins' theme of nature. The blending of the two sets worked well but needed unifying elements to establish a cohesive architectural identity. Decorative wood columns with circular archways and glass house panels solved this. These additions tied the repurposed sets together and created a singular space while staying within our tight budgetary constraints. The savings from this approach were crucial because they allowed us to allocate the remaining funds toward extending the Emerald City backlot.



GOVERNOR'S MANSION

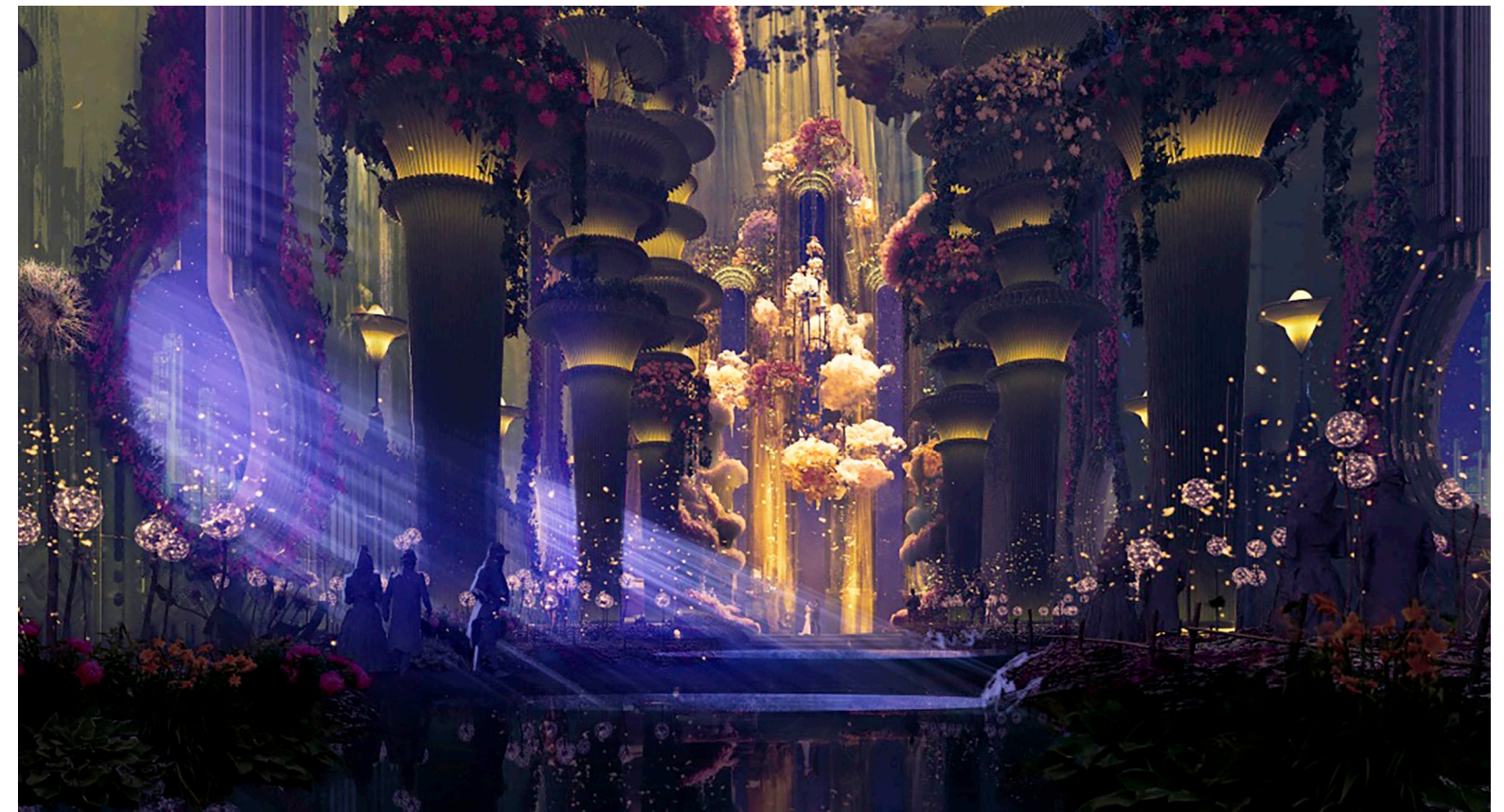


Boq becomes the Tinman



Glinda's Grand Ozian Wedding:

In the fantastical realm of *Wicked: For Good*, a shimmering vision unfolds as Glinda prepares for her grand Ozian wedding. The Wizard's Hall of Grandiosity has undergone a breathtaking transformation and no longer carries its familiar emerald tapestry. The space reflects the joyous and ethereal nature of the occasion. It becomes an ephemeral wonderland enhanced by giant, circular Ozian trees that give the hall a dreamlike atmosphere.



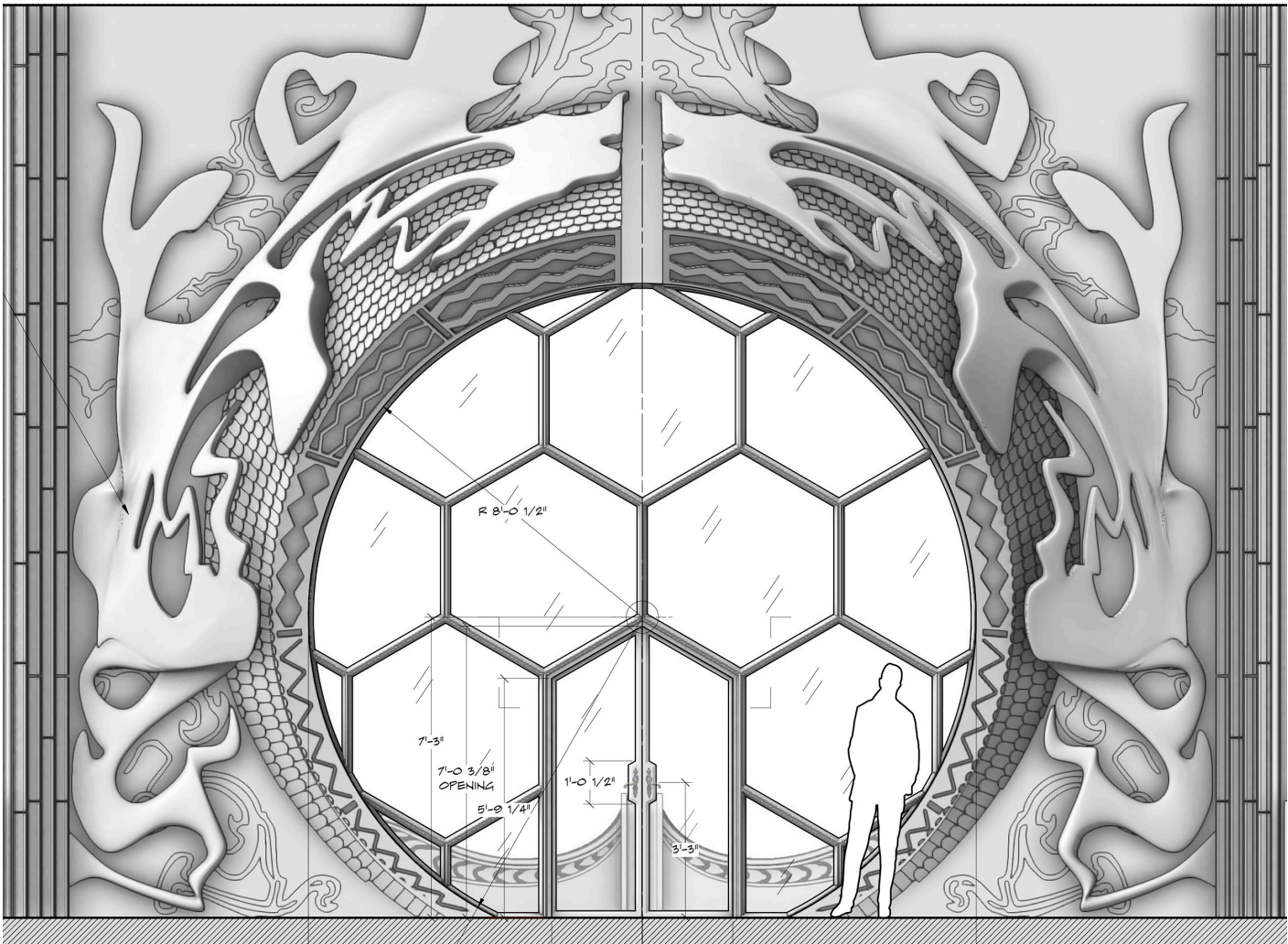
Glinda's Grand Ozian Wedding



Developing the Emerald City Tower Details

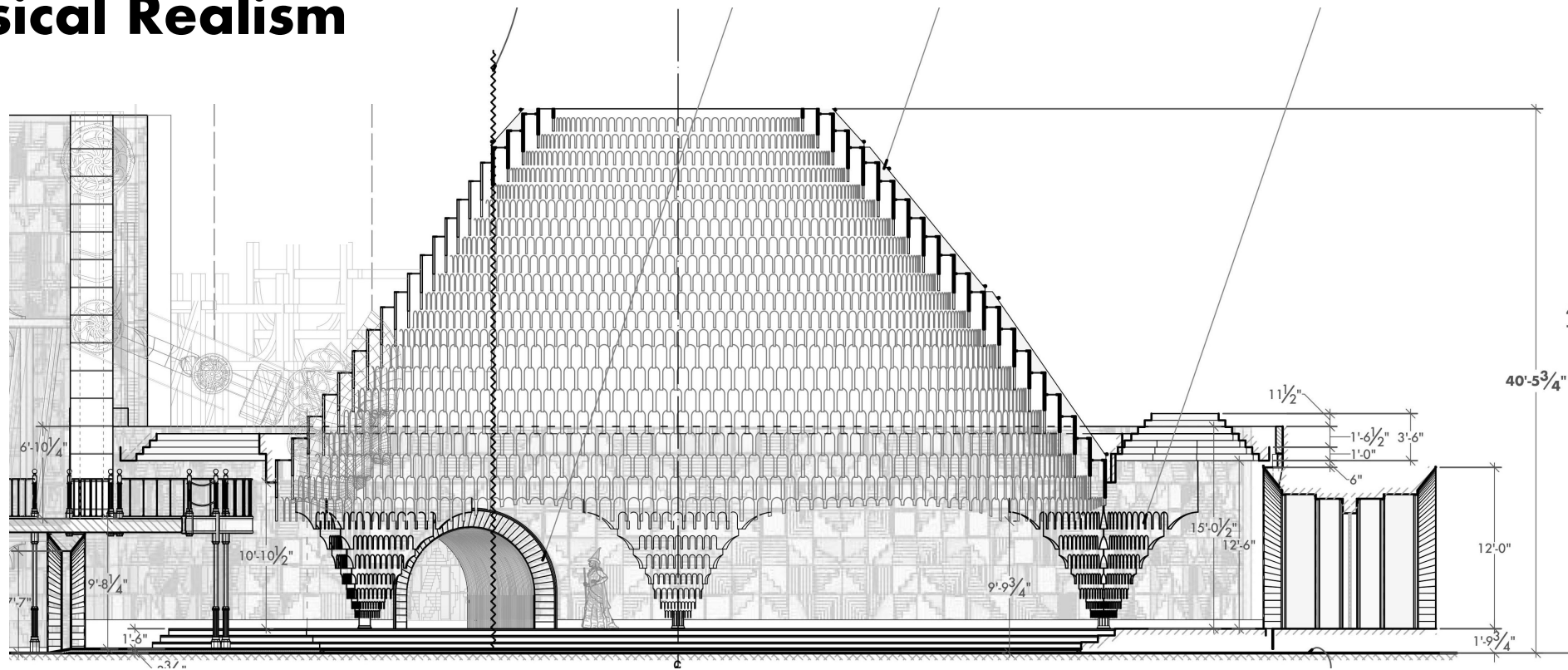
To realize the upper architecture of Emerald City, we focused on designing and building a detailed portion of the exterior upper towers. This early work was essential because it shaped the overall aesthetic and set a clear visual benchmark for the city's broader appearance and for all subsequent photography.

Our sculpting team undertook an intensive process to invent a unique, decorative organic exterior style for these towers. The goal was to move beyond traditional Art Nouveau influences and create something entirely new, yet still fantastical and believable within the world we were building.



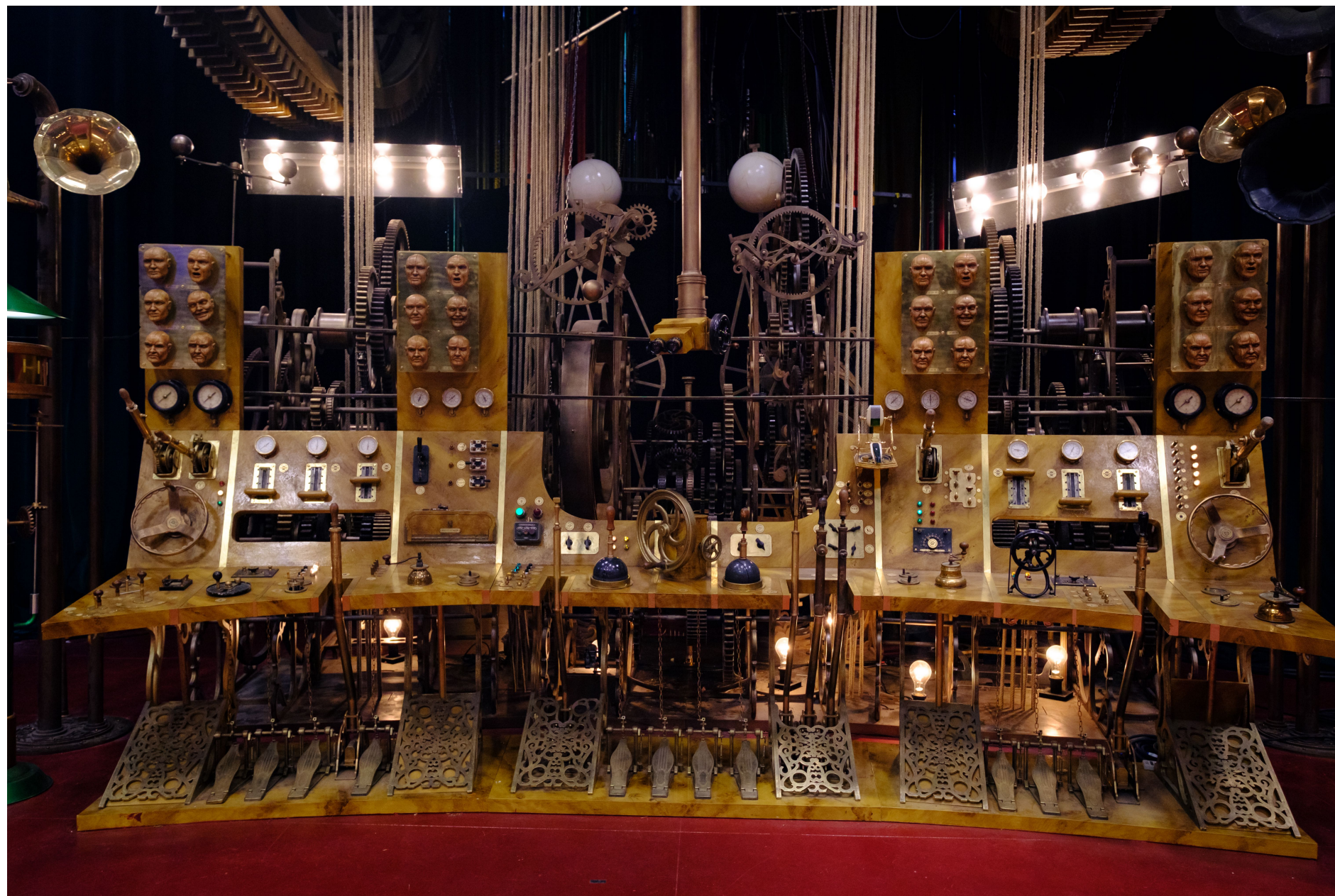
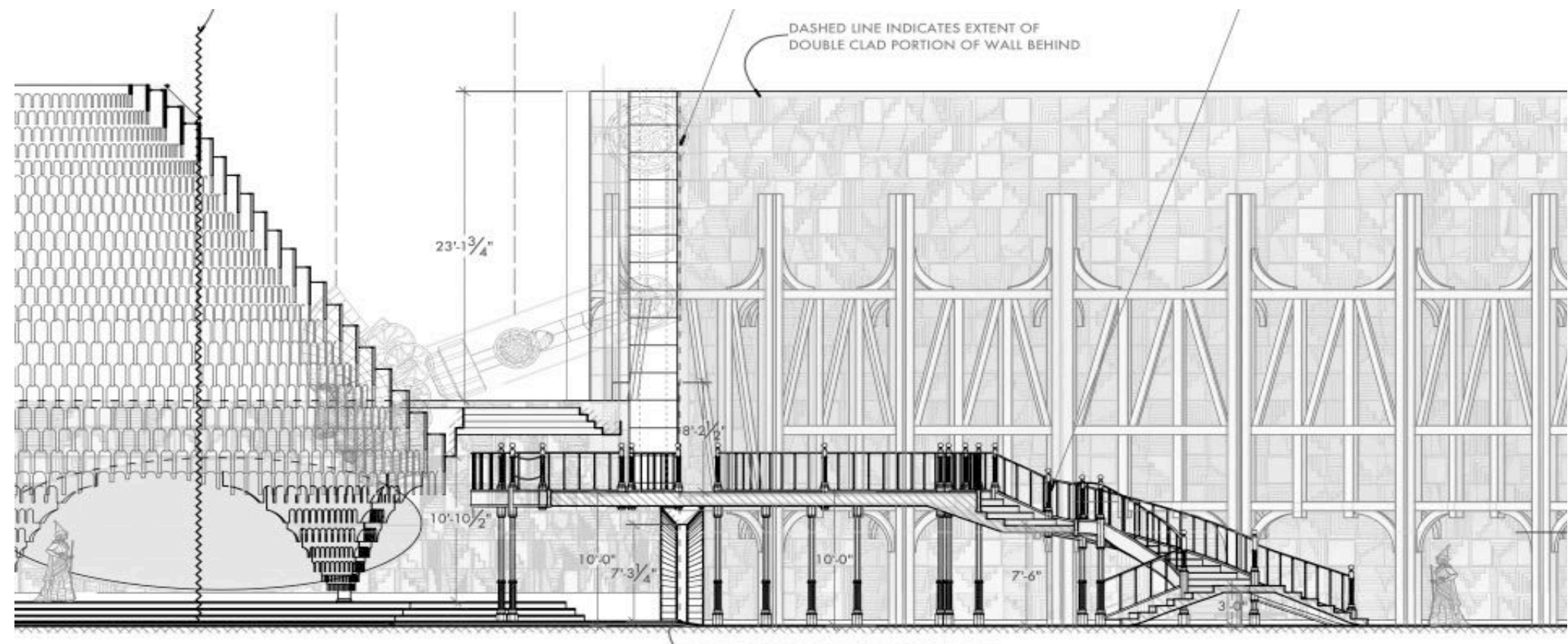
Exploring the Throne Room's Whimsical Realism

In *Wicked: For Good*, we delved deeper into the throne room and uncovered its intricate mechanisms while experiencing its whimsical realism. This is not merely an intimidating chamber; it is a space crafted by the Wizard himself, a modernist temple with a soaring, cathedral-like ceiling. Its stepped design draws the eye upward and creates a powerful sense of perspective, which makes the room feel vast and grand.



THE WIZARD'S CONTROL ROOM

Finally, we applied the Wizard's technology to his control room, a glimpse into his intricate workshop where he used his mechanics to create the illusion of the magic he did not possess. The concept drew from the mechanical orange tree of the famed illusionist and watchmaker Jean-Eugène Robert-Houdin and from the machinery from the Wizard's carnival past.



THE WIZARD'S GIANT HEAD CONTROL DESK

Controlling the giant automaton's head required a desk of formidable complexity. It was a marvel of mechanical engineering and blended the delicate precision of a master watchmaker's bench with the robust, satisfying weight of a train's control levers. A row of miniature head sculptures lined the desk and guided the Wizard through every possible facial contortion the automaton could produce. Adjacent to these visual guides were the sound controls, which completed the setup for a truly intimidating piece of machinery.

WIZARD'S AUTOMATION WORKSHOP

The Wizard's automaton is an intricate, beautiful mechanical clockwork figure. A marvel of complex, synchronized mechanisms, it sits amongst his personal inventions, including the train model and the mechanical eyes that surround him. These creations reflect memories of the carnival days that shaped him as an illusionist.

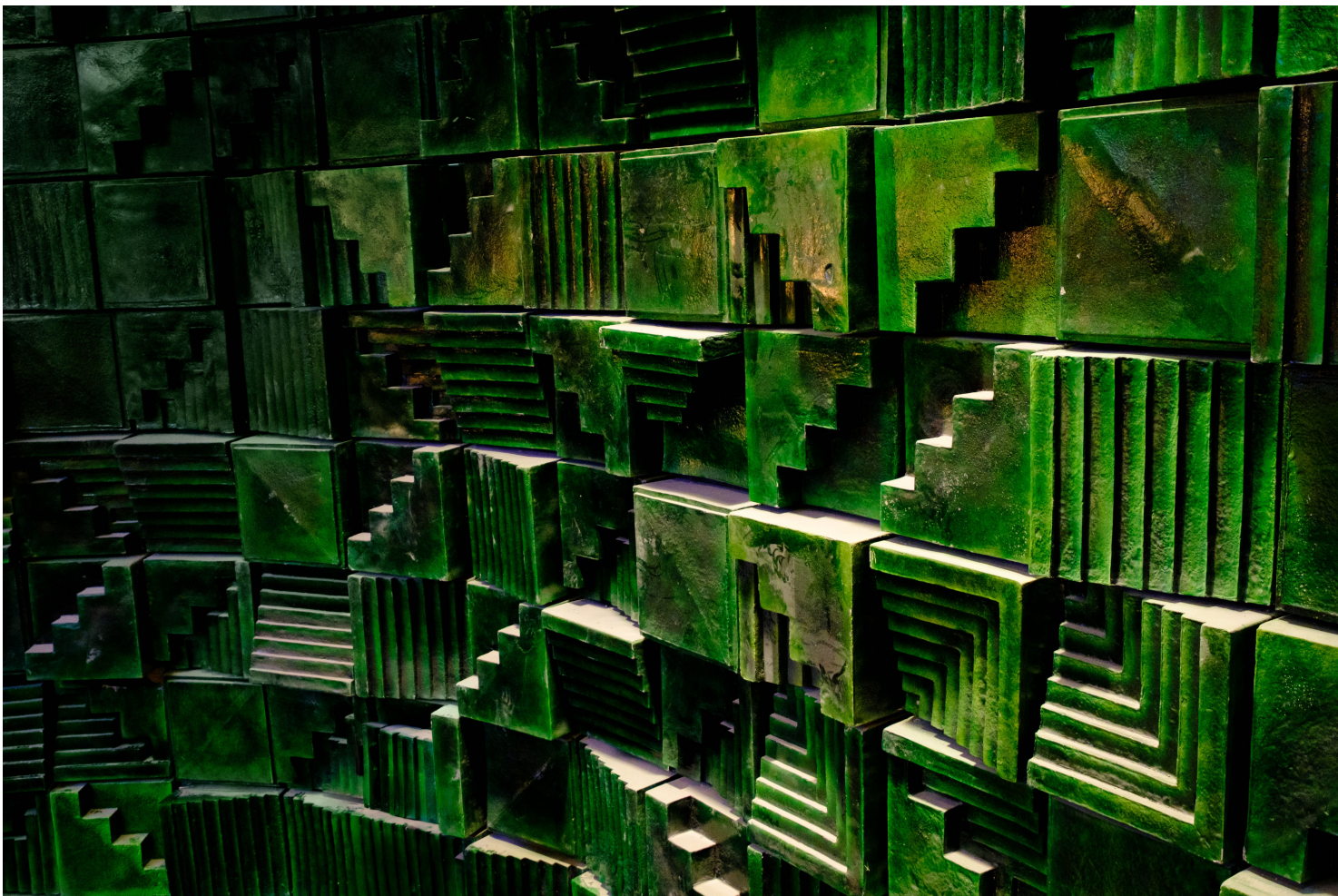
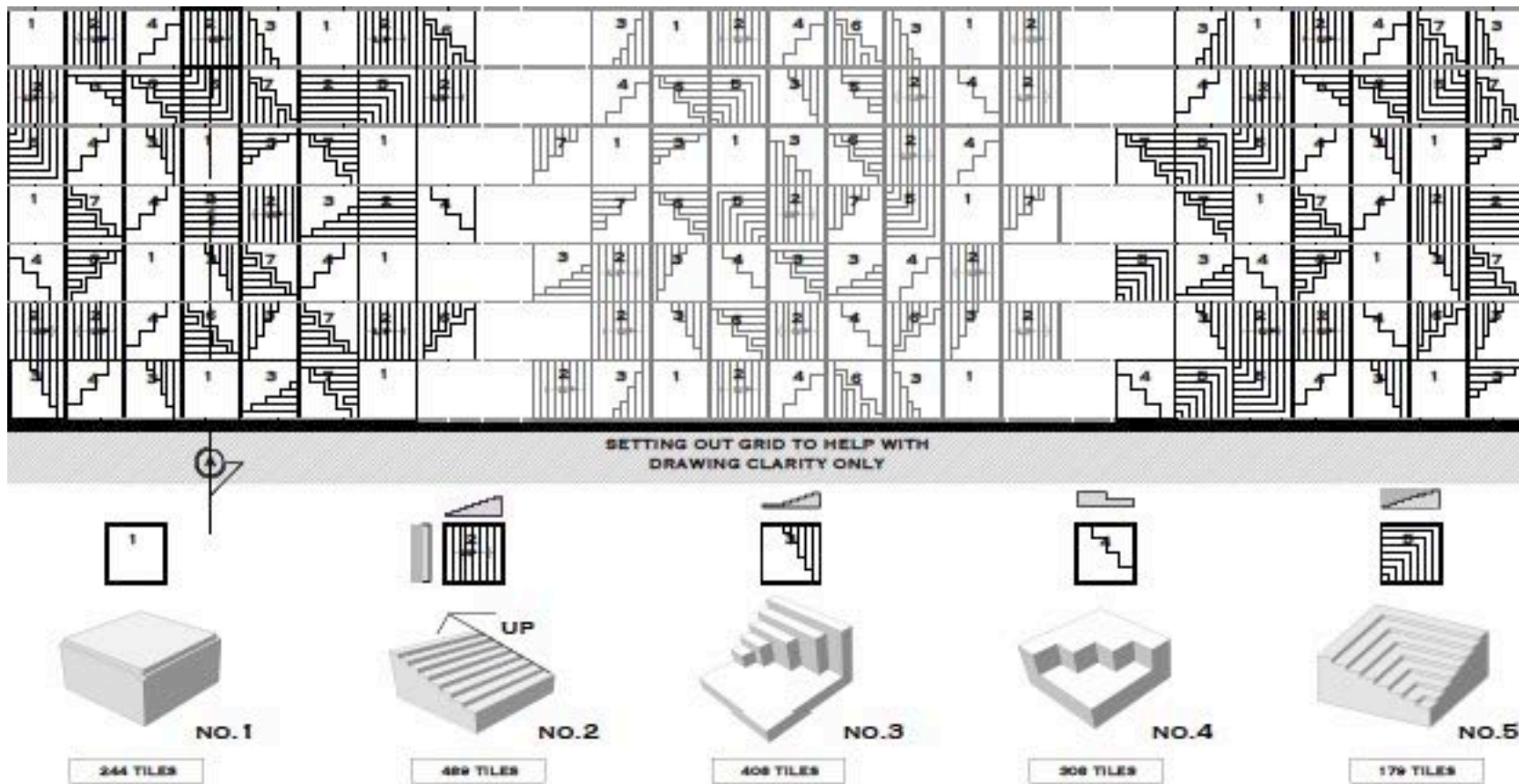


WALL TILES

We needed a simple and effective material for the Emerald City's extensive walls. Large flat wall surfaces often look uninteresting or unfinished, especially on a tight budget and schedule.

To solve this, we created a molded wall tile. These tiles had depth and dimension and reflected the grand aesthetic of the White City concept. We drew inspiration from the repeating tile patterns of Modernist architecture and incorporated elements from Nabataean Crows' Steps architecture, Frank Lloyd Wright, and Carlo Scarpa.

This approach led to six distinct tile forms. By varying the pattern of these tiles, we kept continuous visual interest throughout the background. In total, we produced 6,000 tiles.



THE BUBBLE

In the 1939 film *The Wizard of Oz*, Glinda's bubble is a symbol of pure and unexplained magic. It represents her innate goodness and power.

In *Wicked: For Good*, we reinterpreted this idea. The bubble is not magical at all; it's a machine built by the Wizard using clockwork technology similar to the train. The transparent bubble, when activated, becomes an air balloon with visible wheels, cogs, and powerful fans that allow it to fly. It's an illusion. The bubble becomes a tool of political propaganda and showcases Glinda as a beautiful, controlled symbol of "goodness" for the public and equal to Elphaba.

