

Building Fiction

The Architecture of Narrative in Harry Potter

by

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Author's Declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

A person does not experience architecture as a purely physical construct. Lived space transcends mere materiality, as each individual experiences the world outside oneself through the unique filter of one's own mind. In this way, architecture becomes subjective: influenced by the memories and imagination of its viewers, who use the physical realm as a take-off point from which to shape their own environments within the context of their respective psyches. Fictional architecture (or the architecture of narrative) uses this same concept to build the environments in film and literature; although, in these cases, the cues given to an audience are images, sounds and/or words rather than three-dimensional space.

The term 'architecture of narrative', as used in this thesis, refers to the architecture of books and films which must rely on imaginary environments. This type of architecture is free of the strict rules and regulations which govern built form in the corporeal world; however, in order for an audience to relate to and engage with these imaginary environments, it must still employ boundaries which give the fictional realm stability, coherence and continuity. When these boundaries are applied successfully, the viewer experiences an immersion in narrative space which generates memories of place which are comparable to that of a physical environment.

This thesis seeks to explore how storytellers use overlapping real and fictional architectural environments in order to propel narrative and precipitate an immersive experience for an audience, using the acclaimed *Harry Potter* series as the primary vehicle for exploration. The study will review the narrative and architectural typologies, physical settings and imagined spaces used to connect the viewer to the narrative's highly detailed world. This examination will attempt to determine the role architecture plays in the Harry Potter universe, comment on the ways fictional environments can be used to reframe an audience's existing notions of the corporeal world, and suggest how architects might learn from the strategies used to build these compelling internal spaces and apply them to their practice.

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For my parents.

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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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Film Still, Harry Potter and the Half-Blood Prince (2009)
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Film Still, Harry Potter and the Half-Blood Prince (2009)
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Film Still, Harry Potter and the Order of the Phoenix (2007)

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Film Still, Harry Potter and the Order of the Phoenix (2007)
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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<http://2.bp.blogspot.com/-pBtdMb5ydlU/ULbg-XQvUAI/AAAAAAAAAB44/H76fdSj2Y0o/s1600/DSCN5083.JPG>
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
- 6.44.2 Aerial shot of Dartford Crossing.
http://i.dailymail.co.uk/i/pix/2013/03/05/article-2288315-04BCE00B0000044D-322_634x476.jpg
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http://s0.geograph.org.uk/geophotos/02/97/47/2974781_6f2cf835.jpg
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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Photograph by author
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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<http://static.panoramio.com/photos/large/35932594.jpg>
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http://upload.wikimedia.org/wikipedia/commons/0/00/Severn_Beach_MMB_08C_Second_Severn_Crossing.jpg
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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<http://www.livefortheoutdoors.com/upload/533599/images/Above%20Malham%20Cove.jpg>
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http://s0.geograph.org.uk/geophotos/01/74/35/1743560_5f74a95d.jpg
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)

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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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<http://www.one-foot.com/Walks%202014/Conistone%20Dib%20and%20Pie%2014/Coniston%20%20Dib%20and%20Pie%20015.JPG>
- 6.49.3 Harry, Ron and Hermione arrive on Grassington Moor in *Deathly Hallows: Part 1*.
Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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<http://www.coolplaces.co.uk/system/images/8595/hardwick-ball-see-do-buildings-monuments-large.jpg>
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<http://uktripper.com/images/b/hardwick-hedges.jpg>
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<http://static.panoramia.com/photos/large/22456598.jpg>
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http://www.islands.com/files/imagecache/wallpaper_1024x768/wallpapers/freshwater_west040.jpg
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Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
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Bob McCabe, Harry Potter Page to Screen: The Complete Filmmaking Journey (New York, NY, USA: Harper Design, 2011), 29
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Photograph by author
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Film Still, Harry Potter and the Philosopher's Stone (2001)
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Film Still, Harry Potter and the Goblet of Fire (2005)
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Film Still, Harry Potter and the Chamber of Secrets (2002)
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Film Still, Harry Potter and the Goblet of Fire (2005)
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Film Still, Harry Potter and the Order of the Phoenix (2007)
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Film Still, Harry Potter and the Order of the Phoenix (2007)
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Film Still, Harry Potter and the Order of the Phoenix (2007)
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Film Still, Harry Potter and the Prisoner of Azkaban (2004)
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Film Still, Harry Potter and the Deathly Hallows: Part 2 (2011)

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Film Still, Harry Potter and the Philosopher's Stone (2001)
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Film Still, Harry Potter and the Goblet of Fire (2005)
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Film Still, Harry Potter and the Deathly Hallows: Part 2 (2011)
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Film Still, Harry Potter and the Half-Blood Prince (2009)
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Film Still, Harry Potter and the Philosopher's Stone (2001)
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Film Still, Harry Potter and the Deathly Hallows: Part 2 (2011)
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Film Still, Harry Potter and the Philosopher's Stone (2001)
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Film Still, Harry Potter and the Order of the Phoenix (2007)
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http://i.telegraph.co.uk/multimedia/archive/02156/harry-potter-3_2156330b.jpg
- 7.22 A damaged, post-battle Hogwarts seen in *Deathly Hallows: Part 2*.
Film Still, Harry Potter and the Deathly Hallows: Part 2 (2011)
- 7.23 Hagrid's hut is set on a hillside in Glencoe, Scotland in *Harry Potter and the Order of the Phoenix*.
Film Still, Harry Potter and the Order of the Phoenix (2007)
- 7.24 Hagrid wades in Loch Eilt, standing in for Hogwarts' lake, in *Prisoner of Azkaban*.
Film Still, Harry Potter and the Prisoner of Azkaban (2004)
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Film Still, Harry Potter and the Half-Blood Prince (2009)
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Film Still, Harry Potter and the Order of the Phoenix (2007)
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http://s0.geograph.org.uk/geophotos/03/10/79/3107961_b2a4728d.jpg
- 7.28 One of the last shots of Privet Drive during *Harry Potter and the Deathly Hallows: Part 1*.
Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
- 7.29 The Weasleys park their car in front of St. Pancras Station before heading to King's Cross in *Harry Potter and the Chamber of Secrets*.
Film Still, Harry Potter and the Chamber of Secrets (2002)
- 7.30 Exterior shot of King's Cross Station.
<http://www.railway-technology.com/projects/eastcoast/images/6-kings-cross-station.jpg>
- 7.31 The Ministry of Magic is located beneath London's Great Scotland Yard and Whitehall area, as shown in *Deathly Hallows: Part 1*.
Film Still, Harry Potter and the Deathly Hallows: Part 1 (2010)
- 7.32 Illustration of Hagrid's wooden hut found on *Pottermore*, a unique online experience from J. K. Rowling, built around the *Harry Potter* books.
<http://www.pottermore.com/en/book3/chapter16/moment2>
- 7.33 Hagrid's stone hut on a Scottish hillside in *Harry Potter and the Prisoner of Azkaban*.
Film Still, Harry Potter and the Prisoner of Azkaban (2004)

- 7.34 A shot of Hagrid taken slightly above his head and looking down upon the surrounding children emphasizes the half-giant's substantial height in *Chamber of Secrets*.
Film Still, Harry Potter and the Chamber of Secrets (2002)
- 7.35 The camera starts its 360 degree pan as Hermione uses the Time-Turner to send Harry and herself back a few hours in *Prisoner of Azkaban*.
Film Still, Harry Potter and the Prisoner of Azkaban (2004)
- 7.36 A dynamic shot moves through the face of the clock tower's immense timepiece to look down upon the courtyard in *Prisoner of Azkaban*.
Film Still, Harry Potter and the Prisoner of Azkaban (2004)
- 7.37 An establishing shot of Hogwarts' Quidditch pitch before Harry's first game in *Philosopher's Stone*.
Film Still, Harry Potter and the Philosopher's Stone (2001)
- 7.38 *The Wizarding World of Harry Potter* at Universal Studios, Orlando.
<http://www.themeparkguy.com/park/harry-potter-theme-park/wizarding-world-closer-big.jpg>
- 7.39 Stuart Craig, interviewee and production designer for the *Harry Potter* film series.
http://ia.media-imdb.com/images/M/MV5BMjEzMjk4NTYwOF5BMl5BanBnXkFtZTcwNTE1OTYzNn@@._V1_SX1626_SX776_.jpg
- 8.1 The curtainwall system at the Bauhaus Building by Walter Gropius, completed in 1926.
http://www.hoteldesigns.net/library/1221001200/11_09_08_Golass_curtain_wall_lrg.jpg
- 8.2 A man and his wife sit in a modern café in the big city near the end of 1927's *Sunrise*.
Film Still, Sunrise (1927)
- 8.3 A soaring, curving glazed façade at a rail station at the opening of the 1927 film, *Sunrise*.
Film Still, Sunrise (1927)
- 8.4 Structural glazing system at the McMaster University of Health Sciences Library, by McCallum Sather Architects.
http://msarch.ca/system/photos/files/000/000/697/medium/HSL_04.jpg
- 8.5 Charles Moore's Piazza d'Italia is a post-modern interpretation of the Classical Roman fountain and colonnade.
<http://scenographix.smugmug.com/Architecture/Piazza-d'Italia/i-t3bbgcD/0/XL/piazzaditalia-002-XL.jpg>
- 8.6 The Portland Building by Michael Graves is a symmetrical block with four, off-white stucco-covered rectangular facades featuring reinterpreted Classical elements, such as over-scaled keystones, pilasters and belvederes.
http://www.daniellaondesign.com/uploads/7/3/9/7/7397659/8704485_orig.jpg
- 8.7 A preliminary, experiential sketch of Peter Zumthor's Therme Vals project in Switzerland.
http://www.etsavega.net/dibex/imagenes/Zumthor_2.jpg
- 8.8 The Therme Vals is a spa built over the only thermal springs in the Graubunden Canton designed by Peter Zumthor to provide a complete sensory experience.
<http://artchidesign.fr/wp-content/uploads/2013/11/LES-TERMES-DE-VALS-Peter-Zumthor-14.jpg>

“Of course it’s happening inside your head, Harry, but why on earth should that mean that it is not real?”

- J. K. Rowling, *Harry Potter and the Deathly Hallows*

Redefining Architecture

Typically associated with the buildings and communities in which we live and work, 'architecture' suggests physical form: spaces we can move around in, touch, and manipulate. But, on a broader scale, the term 'architecture' refers to the design of any built environment; and, as author Juhani Pallasmaa notes in his work entitled *The Architecture of Image: Existential Space in Cinema*, the environments in which we live are not merely physical:

“We do not live separately in material and mental worlds; these experiential dimensions are fully intertwined. Neither do we live in an objective world. We live in mental worlds, in which the experienced, remembered and imagined, as well as the past, present and future are inseparably intermixed.”¹

Every individual experiences the world outside oneself through the distinctive filter of one's own mind. Using cues from our physical surroundings, we all build corresponding environments within our respective psyches, layering sensory perceptions with memories and emotions. In this way, lived space transcends pure materiality to become a highly personal and subjective interpretation of physical form unique to each observer. Thus it is not the environment in and of itself, but our individual perceptions of said environment which we use to relate to our surroundings and articulate the boundary between ourselves and the world.

A similar internal process is used by storytellers in order to help their audiences mentally construct the environments

within their narratives. Just as our brains translate sensory information in order to interpret our physical surroundings, so do they receive signals from various modes of storytelling which activate our memories of lived space. These memories can then be altered or combined in ways that allow us to experience fictional environments in a manner which transcends the apparent limitations of a specific medium. It is important to note, however, that the signals used to build these intangible worlds are often quite different than those cues provided by conventional architectural form.

There are many different ways to tell stories, each with an arsenal of various techniques for helping us build our own personal narrative environments; but, where we are able to experience physical locations using all five of our senses, our basic sensorial experience of fictional space is determined by the means used to convey a given narrative. Take, for example, oral storytelling, which relies on nothing but words, sounds and gestures to suggest its environments. Settings for live theatre productions use three dimensional space to create their narrative environments, just as conventional architecture does; but, that said, these set pieces are limited by the dimensions of the staging area and audience members are generally kept at a distance, making a more traditional, tactile experience of the space impossible. Both of these methods depend on the imagination of the viewer, appealing to individual associations and memories to fill in the missing sensory information.

Arguably, the two most popular forms of storytelling in our modern culture are literature and film. Like oral storytelling, literature relies on words and their various associations to develop

its narrative environments, but without the aid of intonations or gestures. Because these associations are, by definition, closely tied to our individual experiences and memories, the mental worlds we create while reading are deeply personal and unique. Although there are a small number of books which use illustrations to convey a narrative's visual intentions, the practice is primarily reserved for children's stories and becomes much less common as the author's targeted audience increases in age. Consequently, in most literary fiction, many architectural elements are left entirely to the readers' imaginations, especially as an author risks losing a narrative's momentum by describing every superfluous detail. While these circumstances somewhat limit a writer's control over how his or her settings are realized, they also present some unique opportunities.

Because the words a writer uses appeal not only to our sensory memories but also to our visceral ones, a narrative environment that may be imagined differently by every reader is still capable of inspiring a similar emotional response. Furthermore, as authors aren't required to consider each and every detail of their settings, they are free to design worlds which exist outside of the rules and regulations which govern our physical reality. Without adherence to building codes, budgetary restrictions, or even the laws of physics, literary environments can focus entirely on their primary goal: storytelling.

Storytelling is also the principle focus of architecture in film; however, instead of engaging the concepts we've linked with specific words or phrases, movies reference our visual and aural associations. Where literary settings are built using words on a page, motion picture environments are constructed with images projected on a screen, and although the end product consists wholly of light and sound, the process involved in creating these images often requires a physical source. In this way, film can be said to bridge the gap between conventional architecture and

literary architecture: creating spaces that are both fictional and based in material reality. The architects of the movie industry – production designers and art directors – take advantage of this blend of corporeal and imaginary dimensions, using location shots, constructed sets, digital effects, or any combination thereof to create their narrative environments. These varied techniques make it possible to reference existing buildings and landscapes or create entirely new settings, depending on the needs of the story being told.

Since many film environments are grounded in our physical world, they are often subject to the same types of restrictions that apply to conventional architecture, but in different ways. Budget, for example, plays an integral role in both cases. In traditional architectural design, budget can affect what materials are selected or how energy efficient a building can be; in film, it is much more likely to determine whether special effects can be incorporated and what types of sets will be used. In addition, construction for a motion picture may utilize similar techniques to those employed in traditional building practice, but with more flexibility, since film sets need only last for the duration of the filming process and are often built indoors, safe from the damaging effects of weather.

The biggest difference between the physical environments created for film and their conventional architectural counterparts is function. A movie set is solely concerned with meeting the needs of its narrative; therefore, these sets are built out only to the extent that the camera will show them, and working elements – like a sink's plumbing or the wiring of a light switch – are completed only if required for a scene. This shift in functionality from practical to figurative is the reason why, in film, digital settings may be used in place of physical ones. Though it may be more challenging for actors to react to surroundings they cannot see, digital sets provide production

Figure 1.1 (opposite, top):
*View behind constructed set at Halliford
Film Studios in Longon, England.*

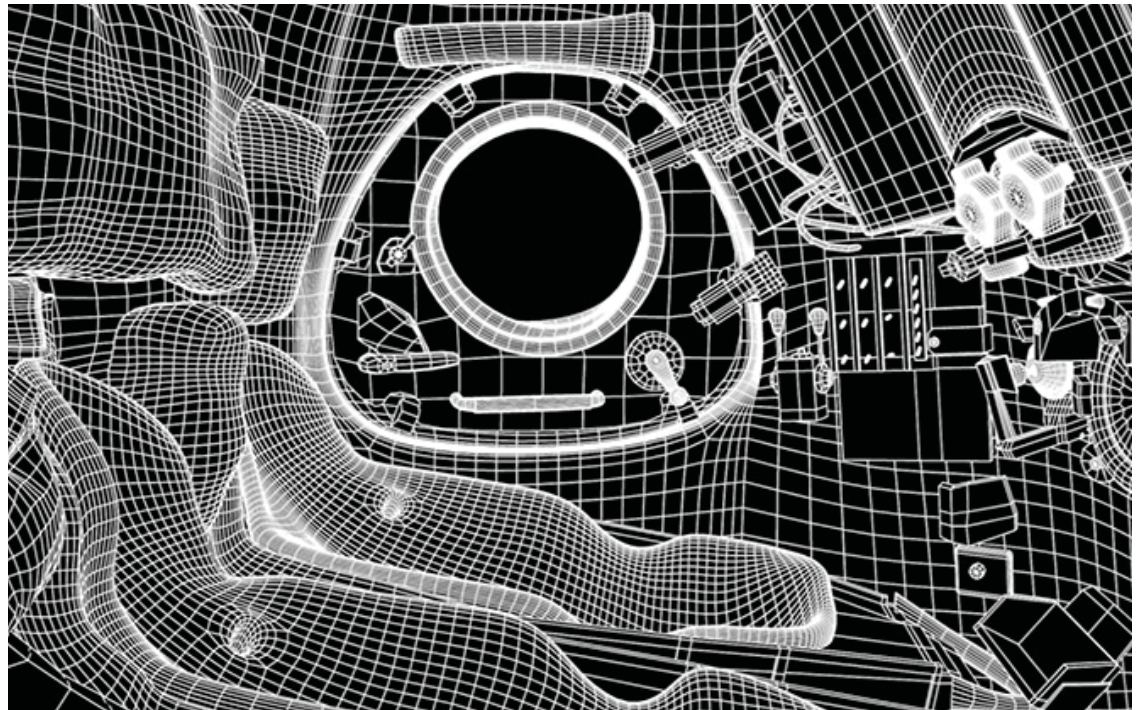
Figure 1.2 (opposite, bottom):
*Wireframe rendering of digitally enhanced
environment for the 2013 film, Gravity.*

designers with a creative freedom similar to that afforded an author; like their literary equivalents, these film environments are no longer subject to the limitations of our material world.

While there may be more inherent freedom when designing for fiction, storytellers must always keep in mind that an audience needs to understand how a narrative space operates in order to be able to relate to it. As our suspension of disbelief can only extend so far, these imagined worlds are still required to work within a set of boundaries in order to be successful.

Overall boundaries are typically defined by genre, and some genres provide more flexibility in the extent to which their settings may differ from our everyday environments. Consider, for example, a zero gravity situation: although it may be believable in the context of a science fiction flick, an audience could have a hard time accepting the same circumstance within a piece of historical fiction. Additionally, within the context of these more general, genre-defined limitations, the most compelling storytellers go on to delineate their own narrative-specific boundaries, giving their fictional worlds stability, coherence, and continuity, nuanced with a unique character and atmosphere. By providing engaging details and describing how characters interact with their environments in order to accomplish day-to-day activities, the storyteller fleshes out his or her fictional universe and anchors the narrative in a reality an audience can relate to. These worlds, despite being imaginary, form memories of space that are no less real than those of physical origin.

Ironically, the emphasis on practical function which separates conventional, physical architecture from its fictional counterpart is also what ensures that the element of narrative is present in even the most pragmatic design. The composition of space in traditional architectural practice is a direct response to the programme it is to contain; therefore, analysis of a given design will reveal details regarding the people and activities that



lead to its creation. Take, for instance, the design of the house: the segregation of spaces characteristic of the Victorian home speaks to the proprieties and traditions observed by family units of the time, where the less formal 'great room' concept often employed in contemporary residences is indicative of a more relaxed, less structured family dynamic. This inherent storytelling suggests that, just as the architecture of narrative can be made more compelling through reference to physical reality, perhaps something can be taken from the study of fictional space which may be used to enhance the design of our tangible environments.

1 Juhani Pallasmaa, *The Architecture of Image: Existential Space in Cinema* (Helsinki, Finland: Rakennustieto Publishing, 2007), 18

Why Harry?

Considering that each storyteller has a unique voice and an individual style, and every medium contains its own inherent freedoms and restrictions, there are a countless number of techniques that narratives may use in order to build compelling fictional environments. Therefore, when faced with the challenge of investigating the various ways one might go about creating immersive imaginary space, the most effective strategy is to take a close look at a successful example. But in a world filled with so many incredible stories, how does one choose?

Given the widespread popularity of Joanne Rowling's seven-book *Harry Potter* series and its subsequent film adaptation, this coming-of-age story about a boy wizard who must defend the world against evil can hardly be ignored. The first novel, *Harry Potter and the Philosopher's Stone*, was published on June 26, 1997 in the United Kingdom by Bloomsbury Publishing.¹ In the same month, Scholastic won the rights to print the story across the Atlantic in an auction against four other American publishing houses with a record breaking bid of \$105,000: the most ever paid for an unknown author's first work of fiction for children.² Positive word-of-mouth quickly made Harry Potter a hit in the school yard; excitement about the series soon spread like wildfire. Garnering excellent reviews and multiple awards, the novels flew off the shelves into the hands of children and adults alike. Parents and teachers purchased their own copies to learn what all the fuss was about, and wound up recommending Harry to their friends. By the end of 2007, the year in which the seventh and final book was released, the novels had sold more than 375 million copies and been translated into over 60 different languages.³

The eight *Harry Potter* movies, opening between the fall of 2001 and the summer of 2011, were received with a similar fervor. Picked up by Warner Bros. Entertainment, an established industry giant, the films launched the careers of child actors Daniel Radcliffe, Rupert Grint and Emma Watson, who promptly became household names. Frequently breaking box office records, the series' earnings totaled over \$7.5 billion worldwide.⁴ The final installment alone grossed an impressive \$476 million in ticket sales its first weekend, \$168.8 million of which was collected in North America, winning *Harry Potter and the Deathly Hallows: Part II* the distinction of biggest opening weekend in history over the previous record holder, Christopher Nolan's *The Dark Knight*.⁵ In fact, the *Harry Potter* series is widely regarded as the most successful movie franchise of all time, besting the six wildly popular *Star Wars* movies as well as the 23-film *James Bond* series.⁶

Yet, critical reactions to the recent literary and filmic sensation have been mixed. Despite Harry Potter's staggering commercial success, or perhaps because of it, the series has no shortage of detractors. Popular culture is often looked down upon by more discriminating individuals as having catered to a lowest common denominator in order to find acceptance in the collective mainstream.⁷ Having firmly entrenched itself as a fixture in global mass media by the turn of the millennium, the *Harry Potter* narrative is hardly exempt from the heavy criticism such a spotlight entails. Some academics find the work excessively derivative, claiming Rowling relies heavily on classical mythologies, traditional genres, and British folklore to provide the framework for her magical universe.⁸ Others feel her



storylines are repetitive and formulaic: each novel begins at the Dursleys' oppressive, suburban home, follows Harry through one year of schooling, navigates through the pressures typical of adolescence, and depicts some conflict with an incarnation of the evil Lord Voldemort.⁹

Perhaps the most vocal critic of all can be found in the church. Several fundamentalist groups are strongly opposed to the material, claiming that the series sensationalizes witchcraft and desensitizes children to the evils of sorcery and the occult; however, some social scientists suggest that conservative Christians are more threatened by the novels' recurring themes of moral relativism and subversion of authority.¹⁰ These concerns have resulted in numerous instances of parents and church groups requesting that the novels be banned from local schools and libraries, and, in extreme cases, even incited parishioners to take part in the archaic practice of book burning.¹¹

Notwithstanding the misgivings of a few critics, the *Harry Potter* books and films have found their way into the hearts of millions of individuals worldwide. Children of all ages secretly hope for owls to deliver their Hogwarts acceptance letters, to visit the magical shops along Diagon Alley, to slip through solid brick in London's King's Cross station, and to wander the halls and moving staircases of Britain's notorious school of Witchcraft and Wizardry. As a result, the United Kingdom's tourism industry has experienced a new area of growth. Harry Potter tours, catering to locals and international travelers alike, showcase the series' various filming locations and range from two-hour walks within the City of London¹² to ten-day excursions across Great Britain.¹³ In the summer of 2012, Warner Bros. opened the *Warner Bros. Studio Tour: London*, a permanent public exhibition space and current home to the popular attraction, *The Making of Harry Potter*. Located 30 kilometres outside of central London on the 200-acre

Leavesden Studio complex in Watford, Hertfordshire (home base for the production of all eight *Harry Potter* films), the tour allows visitors to view iconic props and costumes on display, encounter animatronic characters, and experience several of the series' most essential constructed sets.¹⁴

As the *Harry Potter* narrative has endeared itself to so many people across the globe, its environments have found their way into society's collective consciousness. Intangible bonds have been formed between devoted fans and the series' fictional settings: connections which remain intact long after the story has finished being told. Universal Studios Orlando has taken advantage of this phenomenon and built an amusement park, *The Wizarding World of Harry Potter*. Here fans can visit Diagon Alley, Hogwarts and Hogsmeade, or ride on rollercoasters meant to evoke the flight of a hippogriff or dragon.¹⁵ Composed of modern materials that merely mimic the appearance of age and texture, and set in Florida sunshine rather than British fog, the theme park is unable to provide the full sensory experience originally alluded to in Rowling's narrative.¹⁶ Though illusions and special effects lend a whimsical quality to the environments, the architecture is still fundamentally limited, as it is now subject to the codes and physics of real world construction. Nonetheless, it is interesting to note that these magical settings have managed to cross the corporeal boundary and attain physical presence in our 'muggle' society. Man, by nature, is a social animal,¹⁷ and the park provides fans the ability to have a shared experience of the narrative's most beloved spaces.

Besides its clear cultural impact, there are certain characteristics of the *Harry Potter* series which make it particularly suitable subject matter when studying how internalized architecture may be constructed. Take, for instance, that the story exists in two different mediums: both literature and film. This condition not only allows for separate examination of the

Figure 2.1 (opposite, top left):
Fans line up hours in advance for a midnight showing of the latest Harry Potter film on opening day.

Figure 2.2 (opposite, bottom left):
Harry Potter book burning event outside a church in New Mexico.

Figure 2.3 (opposite, top right):
Their Royal Highnesses The Duke and Duchess of Cambridge and Prince Harry visit Warner Bros. Studio Tour London: The Making of Harry Potter.

Figure 2.4 (opposite, bottom right):
Hogwarts Castle in The Wizarding World of Harry Potter at Universal Orlando.

strategies used in each format, but also presents the opportunity to compare and contrast the way these different mediums approach the same content. Moreover, Rowling's books directly inspired the movies, providing unique insight into how an author's words may be translated into visual cues by employing the imagination of a team of skilled production designers and cinematographers.

Harry's narrative is set in both our world and in a magical one. Grounding the fictional environments of the series within the context of a familiar, recognizable location, like London, England, encourages a connection between the real and the imagined, lending a sense of authenticity to Rowling's more fantastical settings and supporting an audience's suspension of disbelief. This duality additionally affords the ability to study the similarities and differences between the depiction of well-known architecture (which exists in physical reality) and fictional architecture (which exists in our imaginations) within a narrative framework.

As mentioned earlier, the novels and films were each released over a period of ten years: the books between 1997 and 2007, and the movies between 2001 and 2011. Publication of the first two novels preceded production of the first motion picture; but, for the most part, writing and filming overlapped.¹⁸ This arrangement meant that, when selecting locations and designing sets for the first few movies, the production design team could not anticipate what programmatic requirements these spaces would need to accommodate in future films. Consequently, as the series progressed, the narrative environments were required to adapt to suit new conditions, providing an opportunity to review how issues with continuity are dealt with and assess whether the methods employed to do so were effective.

The reliable commercial success of each new installment in the *Harry Potter* film franchise secured stable financial backing

for the project; however, during the production of the first few motion pictures, a limited budget compelled designers to scout for locations to construct a number of the magical environments of the series. A few key sets were built early in the process, including the Great Hall and Dumbledore's office, and in order to facilitate a sense of continuity in the spaces of Hogwarts School for Witchcraft and Wizardry, these constructions were carefully designed such that they could conceivably flow into and out of the selected filming locations. Later, a steady influx of funding meant that production designers had the resources available to cover the maintenance of existing sets, and the freedom to build new ones, gradually reducing the crew's reliance on location shoots.¹⁹

In addition, film technology developed exponentially over the decade during which the *Harry Potter* films were produced. As advances were made, new approaches to creating narrative environments were incorporated, including the use of entirely digital sets²⁰ and the replacement of miniatures with digital models.²¹ Just as unpredictable shifts in the functional requirements of Rowling's fictional spaces affect environmental continuity throughout the series, so do an expanding budget and evolving technology change the way the movies' narrative is told over time. Furthermore, these variables combine to ensure that each type of set – location, constructed, digital, and many combinations thereof – is represented in the suite of films, available for critical review and analysis.

So, why choose to focus research on Harry Potter? By straddling real and imaginary worlds, the environments in the series create a seduction of interest, a sustained attention, and an interaction with memories in an observer. The narrative's use of multiple mediums and its elongated time frame provide a rare opportunity to explore the ways in which storytelling can evolve as conditions change. Something about the story clearly

Figure 2.5 (opposite, top):
Set constructed for Hogwarts' Great Hall.

Figure 2.6 (opposite, bottom):
Set constructed for Dumbledore's office.

resonates with people on a global scale, and this exploration seeks to understand the part that architecture plays in its remarkable success and how its application may be translated from fictional to tangible environments in order to improve upon the designs of architects practicing today.

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A Brief Synopsis

In order to understand the various roles that the architectural environments perform within the acclaimed *Harry Potter* series, it is first necessary to become familiar with its narrative; therefore, a short synopsis follows. Although a brief summary, by definition, cannot do justice to the intricacies of storyline, theme, character, and setting in the original work, please note that this document will reveal details regarding the narrative's plot progression which may spoil the experience for those who intend to read the books or see the films, but have not yet done so.

The story begins at No. 4 Privet Drive, a well-kept home on a quiet suburban street in Little Whinging, Surrey. Inside, a despondent Harry Potter lives with his relatives, the Dursleys, who have been raising him since his infancy when his parents were killed in a horrible accident. Forced to sleep in a cupboard under the stairs, wear egregiously oversized hand-me-downs, and stay with a tedious, geriatric sitter whenever the rest of the family ventures out for some fun, Harry is clearly ostracized by the Dursleys, who view him as an unreasonable burden. Of particular irritation to his relatives – who value normalcy and routine above all else – strange things seem to happen around Harry.

On his eleventh birthday, Harry learns that he is a wizard and is invited to attend Hogwarts School of Witchcraft and Wizardry. He is also made aware that the death of his parents was not an accident, but the result of an attack by an evil wizard named Voldemort. Miraculously, Harry survived this very attack, purportedly destroying the dark lord in the process (an accomplishment that has made him famous throughout

the wizarding community, of which he was previously quite oblivious). The Dursleys are thoroughly disgusted by the idea of being associated with such strange activities, but seem somewhat relieved to be rid of Harry for the school year.

After packing his things and shopping for the required magical supplies in a secret alley hidden in central London, Harry slips through a brick wall in King's Cross station and boards a train headed to Hogwarts. Here he makes fast friends with a redheaded boy called Ron Weasley, who has a very large family which includes several siblings who already attend the school, and an excessively studious Hermione Granger, whose parents are both muggles (“non-magic folk”)¹. Both are in their first year at Hogwarts, just like Harry, and all three are sorted into the same school house: Gryffindor. But as quickly as Harry finds friends, he also encounters enemies. The affluent and pompous Draco Malfoy is resentful of Harry's fame, and Professor Snape, potions master and head of Slytherin House, appears to loathe Harry from the moment he sets eyes upon him.

In some ways, Harry's time at Hogwarts mirrors the traditional secondary school experience. There are the usual cliques, bullies, slackers, and nerds. Students struggle through tough courses, sleep through boring classes, and search for the easiest electives. When homework, exams, and team sports aren't commanding the students' full attention, awkward crushes, first kisses, and school dances trigger the butterflies and insecurities inherent in adolescent romance. Just as it is in its real life counterparts, Harry's school is a place where the youth of society begin figuring out who they are, where they stand and what they want to become. But here is where the resemblance



ends.

Instead of the usual maths and sciences, students at Hogwarts study Transfiguration, Divination and Defense Against the Dark Arts. In place of football or rugby, athletes play Quidditch: a wizard sport which involves flying dangerously high on broomsticks while dodging violent iron orbs intent on knocking players off course. Ghosts, dragons, trolls, unicorns and all sorts of other mythical entities can be found on school grounds at one time or another; even several members of staff are revealed to be creatures of legend, including a half-giant, werewolf, and shape-shifter. The school itself is a thousand-year-old castle where pupils must travel behind tapestries, along secret passages, up spiral staircases, and through trap doors to find their way around. Classes are held in dungeons and attics alike. A transformable room that appears only when one has need of it and unpredictable staircases which constantly change direction suggest the building itself may even be sentient.

From the beginning, Harry, Ron and Hermione are driven by curiosity, bravery, and a shared desire to prove their worth. Always playing detective, the three are often better aware of the dangers facing the school (and the entirety of the magical community) than most of their elders. Concerned more with what is moral and just than with what is allowed, Harry and his friends have a tendency to break school rules – some by accident, others on purpose – and thus frequently find themselves in trouble. In their first few years at school, the obstacles the children face are mainly external. They take on a series of magical challenges designed to thwart even the most experienced of wizards in order to prevent a stone which can bestow immortality from falling into the wrong hands, as well as follow a series of clues which lead them to vanquish a giant basilisk which has been attacking students at the behest of an individual possessed by the memory of the dark lord. But as

the years progress, the battles Harry and his allies must fight become less outwardly defined and more internalized. After Lord Voldemort returns to power, they must learn how to deal with crippling loss and constant fear. As the wizarding society responds with indolence and denial, those who believe are forced to shoulder the responsibilities of leadership: to find the strength to defy authority, band together in spite of pervasive ridicule and scorn, and do what they can to prepare. When all seems lost, Harry must acknowledge that there is both good and bad in everyone - no one is infallible - but instead of this being a reason to give up, it is an argument for hope: an opportunity to identify weakness in apparent strength and find strength in perceived weakness.

In between each year of schooling, Harry returns to Privet Drive to live with his aunt and uncle for the summer. Despite the relative safety of his family's suburban home, these months spent cut off from the magical community are when Harry feels the most vulnerable. Although his relatives make some small concessions, like moving Harry into his cousin's second bedroom out of fear of reprisal from the insufferable yet powerful wizarding community, they remain contemptuous toward him and the unnatural element of society he represents. Limited communications with friends and a constant pressure to hide who he truly is suffocate Harry and do more to dull his hope and damage his spirit than his encounters with Lord Voldemort ever accomplish. It comes as no surprise, then, that in Harry's happy ending, set years after his final battle with the dark lord, he is surrounded by a network of family and friends that he's built for himself; accepted and loved, he finally belongs.

1 J.K. Rowling, *Harry Potter and the Philosopher's Stone* (London, UK: Bloomsbury Publishing, 1997), 43

Figure 3.1 (opposite, top left):
A lonely Harry fiddles with toy figurines in his tiny cupboard under the stairs in Philosopher's Stone.

Figure 3.2 (opposite, middle left):
Harry and Ron bond over sweets on the Hogwarts Express in Philosopher's Stone.

Figure 3.3 (opposite, bottom left):
Hermione is sorted into Gryffindor House alongside Harry and Ron in Philosopher's Stone.

Figure 3.4 (opposite, top right):
The friends attend a third year Defense Against the Dark Arts class in Prisoner of Azkaban.

Figure 3.5 (opposite, middle right):
Harry faces a full grown dragon on school grounds in Goblet of Fire.

Figure 3.6 (opposite, bottom right):
The Gryffindor Quidditch team prepares for an upcoming match in Half-Blood Prince.

Narrative Typologies

To contextualize Joanne Rowling's *Harry Potter* series within the extensive framework of existing world literature is to review the work's use of established narrative typologies, mythologies and structures in defining its fictional universe. Clearly influenced by her post-secondary education in the Classics, Greek and Roman studies, and Languages,¹ Rowling does not restrict her narrative to embody one or two conventional genres, but instead blends together various elements of many different literary practices and archetypes to create a world that is both new and immersed in tradition.² The following are a few of the more prominent examples of the numerous traditions referenced therein:

Children's Literature

When writing for children, an author looks to strike a balance between entertainment and education so as to capture a child's interest while providing adults, who purchase the material, with a sense that they are learning something valuable. However, this balance is continually in flux, shifting in accordance with market demands and the latest perceptions regarding childhood.³ Thus, the classification of a novel as children's literature often reveals less about the style or content of its narrative than it does about the book's intended consumer.⁴ Nonetheless, this category – or its close cousin, young adult literature – is the primary genre associated with the *Harry Potter* series and usually determines where one might locate the novels in a bookstore or library.

As is prevalent in most children's literature, the principal character is young: typically the same age as (or just a little older

than) the narrative's targeted audience. This strategy is intended to establish a connection between the reader and the material; because the protagonist is in a comparable developmental stage, he or she will often encounter familiar issues or end up in relatable situations. The heroes and heroines of several pre-eminent children's series, including *The Hardy Boys*, *Nancy Drew* and *The Baby-Sitters Club*, are frozen in time, aging little – if at all – and allowing for countless independent storylines appealing to successive generations of readers.⁵ In contrast, each of Rowling's seven novels follows Harry Potter through the events of one year such that he transitions from a naive ten-year-old boy to an accomplished seventeen-year-old wizard during the course of the narrative. Granting young fans the opportunity to grow up alongside Harry, the books were published sequentially, with one or two years separating each new release. In order to accommodate a maturing audience, the novels evolve throughout. Each new installment is longer and more descriptive, the storylines grow more intricate, the vocabulary broadens, and the themes and issues become darker and more pervasive.⁶ These shifts signal a move from ignorance to knowledge, from innocence to experience, firmly establishing the *Harry Potter* series within the coming-of-age story tradition (in a similar vein to Laura Ingalls Wilder's *Little House* books or Lucy Maud Montgomery's *Anne of Green Gables* novels) and bridging the gap between children's literature and young adult fiction.⁷

Another concept frequently embraced by children's literature may best be described with reference to 'carnival theory':

“Carnival theory, developed by Mikhail Bakhtin [...] and successfully applied to children’s novels, focuses on the literary depiction of a temporary reversal of the established order when power structures change places.”⁸

In prevailing societal structures, children are essentially powerless. Without independent access to financial resources or representation in political or social arenas, kids are expected to submit unquestioningly to the rules and regulations circumscribed by adult authority. Conversely, in fiction written especially to provide children with insight and entertainment, they are often granted positions of power, strength and autonomy (if only for a limited time).⁹ The *Harry Potter* narrative employs carnival theory in that Harry is released from an oppressive environment at the Dursleys’ to discover he has access to magical powers and substantial wealth. In Rowling’s universe, it is clear that wizards hold a superior position in society to that of muggles, although each year Harry must return and submit to their rules, however arbitrary, for the duration of the summer. In addition, Harry is famous in the wizarding community, which seems to grant him special status among peers and adults alike. Moreover, he is portrayed as being able to hold his own with the most powerful and dangerous adult wizards alive, even while untrained. These circumstances, paired with his irrefutably pure intentions, seem to exempt Harry from the regulations that typically characterize adult dominance, as he is frequently excused or even rewarded for inappropriate behaviours or actions. But – just as it is in carnival celebrations worldwide – despite the appearance of subversion, Harry’s supposed acts of rebellion from standard rules and policies turn out, in the end, to be sanctioned by authority, and therefore conventional hierarchy remains intact.

Carnival theory is oftentimes paired with another common situation in children’s literature: the orphan protagonist. A fixture in the novels of Rowling’s renowned predecessor in British literature, Charles Dickens, an orphaned character appeals to readers’ sympathies, encouraging the audience to “adopt and embrace him as one of [their] own”.¹⁰ In children’s novels, they may also embody the ubiquitous childhood lesson that life is not often fair.¹¹ In terms of character development, orphan protagonists illustrate an inherent independence from adult authority. The absence of biological parents provides the narrative space necessary for Harry to navigate the world autonomously, to learn from his mistakes, and to develop a unique perspective. Although parental surrogates come and go throughout the length of the story, Harry is exposed to dangerous situations much more frequently than could be justified if he had consistent adult protection, and his search for identity is amplified.¹²

School Story

An absence of parental authority is also characteristic of the school story, another category under which the *Harry Potter* narrative falls. Set in academia, these stories chronicle the lives of adolescent students and place emphasis on the development of social relationships and the pursuit of scholastic success. The genre may owe its popularity among school-aged children to its incorporation of familiar motifs of near universal relevance, including the forging of new friendships, school-sponsored athletic competition, conflicts with bullies or teachers, and experiences of self-discovery.¹³ Generally used to represent a microcosm of the larger world, the school setting provides an enclosed and (relatively) safe environment in which characters may be introduced to the same types of issues which plague greater society, but on a smaller scale.¹⁴ In the case of

Harry Potter, these issues include class discrimination, racism, depression, and the corrupting influence of power.

More specifically, Rowling's series may be located within the tradition of the British boarding school novel, a type of school story which originated in 1857 with Thomas Hughes' *Tom Brown's Schooldays*.¹⁵ Conforming to the general organization of the quintessential British public-school (more commonly referred to in North America as private school), incoming students are sorted into houses which determine one's classmates and living arrangements. Throughout the year, students may be awarded house points for exemplary performance or good behaviour, or have points removed as punishment; the house with the most points at year end wins the school cup. As a narrative device, the house system sets up innate rivalries between competing houses while establishing a sense of companionship among those within the same house.¹⁶

Catering to young wizards and witches from all across Britain, Hogwarts is also a boarding school: a deliberate choice made by Rowling in order to remove her characters from subordinate roles within their respective families and establish an environment of independence and autonomy at the institution. In an experience which is both liberating and intimidating, boarding school students are required to stand on their own merits and take responsibility for themselves.¹⁷ As may be expected, rule breaking and boundary testing are common occurrences in this type of narrative. Teachers and headmasters are often the only representatives of the adult world and, as such, are generally either presented as benevolent role models (i.e., Professors Dumbledore and McGonagall) or cast as detestable villains (i.e., Professors Snape or Umbridge).¹⁸ At times student mischief is met with strong discipline, and at others with a perceptive understanding, cementing an almost familial bond between pupil and instructor. However, the

vast majority of a school narrative is customarily dedicated to interactions between peers, and the *Harry Potter* novels do not break this pattern. Cut off from traditional family support systems, students channel their emotional energy into intense friendships and enmities. The opposition of rival groups plays an important role, as these conflicts are used to highlight the moral ground of the heroes and expound upon the virtues of courtesy, fairness, and courage.¹⁹ The fundamental isolation of the boarding school novel provides adolescent characters with the freedom necessary to construct their own social order and culture.²⁰

Fantasy Fiction

Where the success of the school story genre may be explained with reference to its inherent relatability, the appeal of fantasy fiction is grounded in its portrayal of the extraordinary. Although the genre is easily recognizable, it resists precise definition:

“Basically, fantasy is a type of fiction containing something contrary to the laws of nature as we know them. All fiction is, in a sense, fantasy, being stories removed from the level of everyday reality; the category of fantasy is a matter of degree. So-called realistic fiction pretends to mirror everyday reality precisely (though its picture is necessarily distorted), while fantasy flaunts its deviations from reality. For the sake of particular themes and effects, fantasy writers create the unbelievable, twist the taken-for-granted, and turn things inside out.”²¹

So broadly defined, fantasy fiction is full of possibilities: free to

explore the vast reaches of an author's imagination. Thus, it is not surprising that the classification has given birth to so many subgenres, including heroic, contemporary, and fairytale fantasy. The common thread which unites these diverse narratives is that they are all set inside alternate realities: internally consistent, imaginary worlds containing supernatural characters, fantastic settings, or both.²² In many cases, these worlds are entirely distinct from our own, comprised of unique geography and containing unfamiliar creatures and races, as in J.R.R. Tolkien's *Lord of the Rings* series. At other times, these worlds closely mirror ours, set in the same cities and landscapes we experience every day, but for the addition of magical objects or individuals with supernatural abilities, as in P.L. Travers' *Mary Poppins*. Some authors incorporate both strategies into their work, using an object or location within the world we know as an access point from which to enter the magical alternative, as is done by C.S. Lewis in *Chronicles of Narnia* and by J.K. Rowling in her *Harry Potter* series.

Additional support for classifying the *Harry Potter* narrative as fantasy fiction can be established by reviewing the series' incorporation of several of the genre's more prevalent motifs. Magical powers play a large role in many fantasy worlds; generally, characters possess abilities beyond those available to audience members in their day-to-day lives.²³ In an effort to facilitate an understanding of these abilities and their societal implications, an author may choose to designate a young or naive protagonist as a surrogate for the reader. The relative nescience of such a primary character allows the audience to learn about the possibilities and limitations defining an unfamiliar magical environment alongside the protagonist.²⁴ Having grown up in a world closely paralleling our own, Harry Potter is as ignorant of wizard society as the reader and, therefore, reacts to the new conditions and environments with a similar curiosity,

providing Rowling with the means to ask questions on behalf of the audience and, subsequently, supply the answers. Another approach commonly employed in fantasy fiction is the 'David vs. Goliath scenario'. In a classic conflict between good and evil, the scales are often tipped in favour of the antagonist. Harry, having only just learned of his supernatural abilities, is fighting against overwhelming odds in his attempt to rescue both magical and muggle societies from the brutality of his opponent, Lord Voldemort (a powerful wizard, well versed in the forbidden magic of the dark arts). As is also characteristic of the fantasy genre, Harry must complete a series of tasks which prepare him for the final confrontation with his nemesis: a quest structure which requires that he endure various trials and weather several small battles, shaping Harry into a conduit through which prophecy may be fulfilled.²⁵

Traditional fantasy novels also tend to embrace a more antiquated style of living, renouncing electronics and other technological advances and choosing instead to reference historical times and practices.²⁶ Despite taking place in present-day Great Britain, candles and lamps are used in place of electric lighting at Hogwarts, and quills and parchment are used in place of ballpoint pens and lined paper. The school building itself is a thousand-year-old castle. These nostalgic references provide an escape to a simpler time which is both familiar and uncomplicated, allowing the narrative's fantastic elements to take centre stage. In fact, escapism is often proclaimed to be the primary attraction of fantasy fiction, although scholars' opinions vary as to the literary merit of such an endeavor. Often used to describe an avoidance of reality in favor of mindless entertainment, the word escapism carries negative connotations; however, defenders of the fantasy genre, including scholar Deborah O'Keefe, see things differently:

“Grown up readers of children’s fantasy have been accused of escapism, regression to an immature state. Yet an adult may be drawn to fantasy fiction because it offers not a simplified alternative to the complex ordinary world, but an equally complex, difficult alternative world, dense with patterns to discover and solutions to work out and meanings to find.”²⁷

Sheila Egoff, in her work entitled *The New Republic of Childhood*, offers a slightly different perspective, proposing that “the purpose of fantasy is not to escape reality but to illuminate it: to transport us to a world different from the real world, yet to demonstrate certain immutable truths that persist even there – and in every possible world”.²⁸ The ability and the desire to express ideas lies at the core of every art form, and a work of fiction can articulate human nature by presenting a powerful illusion of life lived and felt. Fantasy fiction, set in worlds very different from our own yet connected by universal dreams and fears, presents a unique opportunity to defy convention and find new paths to understanding one another.²⁹

Mystery Fiction

In an interview conducted in Edinburgh, Scotland on July 16, 2005 – the publication date of her novel, *Harry Potter and the Half-Blood Prince* – Joanne Rowling asserted that her *Harry Potter* narrative is “not really a detective novel, but it feels like one sometimes”.³⁰ Nevertheless, a cursory review of the series will reveal that her work is clearly influenced by the traditions and strategies commonly associated with the mystery genre. The structure is simple: a secret, originally hidden (and usually to do with a crime), is eventually revealed through the work of a detective figure who follows clues to reconstruct events.³¹

The narrative drive in mystery fiction is a result of the reader’s curiosity: a desire to complete the puzzle, to understand the how and why.³²

The primary overarching mystery in Rowling’s *Harry Potter* series surrounds Harry’s connection to Lord Voldemort; the reader is curious to find out what the dark lord’s plans are, why he wants Harry dead, and how this enmity will be resolved. In addition, each novel contains its own distinct puzzle which Harry, Hermione and Ron must come together to solve. In *Philosopher’s Stone* they are determined to learn what Hagrid picked up at Gringott’s bank and the identity of Nicolas Flamel, *Chamber of Secrets* follows their investigation of the petrification of several Hogwarts residents and a strange voice only Harry can hear, and *Prisoner of Azkaban* revolves around the character, location and supposed crimes of the infamous Sirius Black. *Goblet of Fire* explores the disappearance of several Ministry officials and poses the question of who nominated Harry to participate in the dangerous Triwizard Tournament, *Order of the Phoenix* investigates Harry’s recurring dream about a mysterious corridor and the secret the Order is protecting, and the *Half-Blood Prince* turns on the identification of this so-called prince and the secret assignment Draco Malfoy has been tasked with. Finally, *Deathly Hallows* tracks Harry, Hermione and Ron as they follow the clues leading them to Voldemort’s hidden Horcruxes and the meaning of the Hallows. This final installment also reveals the many secrets behind the mysteries which drive the series as a whole.

Mystery writers are some of the most celebrated authors in contemporary culture and include literary icons such as Edgar Allan Poe, Dorothy L. Sayers, and Agatha Christie. Arthur Conan Doyle’s Sherlock Holmes is perhaps the world’s most famous detective, despite being fictional. Although each of these acclaimed authors approach the genre by way of their

own unique style and perspective, all draw from a shared pool of techniques, conventions and strategies used to organize their narratives and capture a reader's attention. For instance, the majority of mystery fiction tends to portray its central detective figure as an outsider with a fresh perspective.³³ In the case of Conan Doyle's *Sherlock Holmes* stories, this is achieved when an individual connected to a crime already committed hires the consulting detective to come in and solve the case. Rowling's Harry Potter is also cast as an outsider, given that he is a newcomer in wizarding society, unfamiliar with its structures and histories. Another condition typical of many detective stories is the use of a confined setting. Mystery fiction of the early twentieth century is often set at an English country estate, as in Agatha Christie's *The Mysterious Affair at Styles* and *The Murder at the Vicarage*, limiting the pool of suspects to those invited to stay.³⁴ While not quite as limited, Hogwarts School is a relatively isolated institution, providing a similarly closed society within which Harry and his friends must search for clues and investigate suspicious individuals (at least in the earlier novels).

Red herrings and other delaying tactics commonly employed in detective fiction may also be found throughout the *Harry Potter* series.³⁵ Consider, for example, Hagrid's misguided belief that the spiders who attempt to kill Harry and Ron in *Chamber of Secrets* will be helpful, or the diverting tasks of the Triwizard Tournament which keep everyone from noticing that Mad Eye Moody is not what he seems, or even the villainous portrayal of Severus Snape, who turns out to be one of the story's greatest heroes. Additionally, Filch, Mrs. Norris, and the school's poltergeist, Peeves, are continually interrupting Harry and his friends' attempts at sleuthing. These distractions keep readers on their toes, continually searching for the next clue, while the author is provided the room to develop his or her characters, create compelling environments and establish

theme. Also aiding in the genre's proclivity toward narrative misdirection is the common use of the third person, limited omniscient narrative voice. The audience is somewhat separated from the protagonist – in this case, Harry – and given pieces of information he does not yet have; however, they are still not made aware of everything, allowing for “the surprise ending, and the postmodern effect of making [one] doubt [one's] own understanding because of postmodernism's inclination toward believing what it expects to be true (the metanarrative)”.³⁶

Mythology and Etymology

In addition to being influenced by the conventions of several popular genres, Joanne Rowling found inspiration for her *Harry Potter* narrative in English folklore, classical mythology, and etymology:

“The *Harry Potter* novels constantly echo the faintly familiar. The names of magical characters, the motifs and rituals of magic, the stories and histories that give body to the Magic world appear often to refer back to a simmering vista of folklore, fairy tale and myth drawn indiscriminately from a range of sources and contexts.”³⁷

Take, for example, the philosopher's stone, which plays such a prominent role in Rowling's narrative that it can be found in the title of the first novel in her series. Alchemical lore describes the stone as a substance with the ability to turn lead into gold, but it was also rumored to provide one with the means to achieve immortality. Imbued with those same properties in *Harry Potter*, the philosopher's stone functions as a symbol as well, representing a union of opposites and “providing a metaphor

for [a] discussion about the purification and transmutation of [...] myths”.³⁸

Harry’s magical universe is populated by many creatures of legend whose symbolic meanings have been etched into society’s collective consciousness through centuries of parable and allegory. Unicorns, traditionally used to represent life, innocence, and renewal, are featured in the series’ first book, as the dark lord hunts them in the forest outside the school in his weakened state in order to drink their life-sustaining blood.³⁹ The basilisk, a giant serpent which resides in the Chamber of Secrets and is responsible for the murder of Hogwarts’ most melancholy specter, Moaning Myrtle, is a fixture in European bestiaries from the Middle Ages, believed to have the ability to kill with a single glance.⁴⁰ Dumbledore’s pet phoenix, Fawkes, whose discarded feathers form the core of both Harry’s and Voldemort’s wands, is a long-lived bird with origins in Greek mythology which represents the sun and is reborn from its own ashes after death.⁴¹ Even Fluffy the three-headed dog is a reimagining of Cerberus, a legendary beast classically believed to guard the entrance to the underworld.⁴²

The discerning reader may also notice the author’s clever use of etymology to generate the names of various characters appearing throughout the series. Professor Lupin’s given name, Remus, is the name of one of the twin brothers in Rome’s foundation myth, said to be suckled by a she-wolf after being abandoned by their mother in the Tiber River. His surname, Lupin, is derived from *Lupus*, the Latin term for wolf. It comes as no surprise, then, that his character is revealed to be a werewolf in Rowling’s third novel.⁴³ The school’s meddling caretaker, Argus Filch, acquires his first name from the hundred-eyed guardian of Greek legend, and Draco Malfoy, Harry’s tormentor and school rival, may be roughly translated as “bad-acting dragon”.⁴⁴ Harry’s godfather, Sirius Black, is also a play

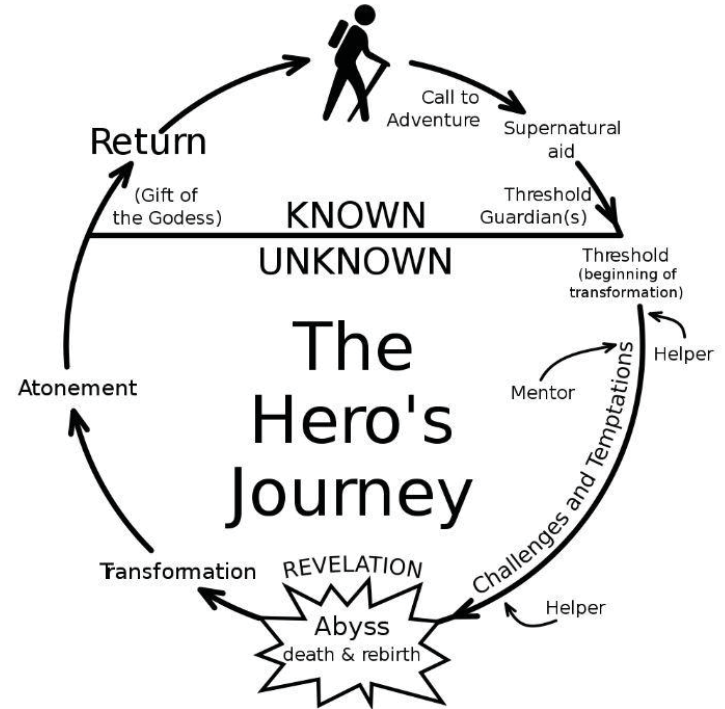
on words, as Sirius is the name of the brightest burning star in the constellation Canis Major (a.k.a. the Great Dog) and he is able to transform into a large black dog at will.⁴⁵

Besides providing her with witty character names, J. K. Rowling’s interest in etymology additionally informs her spell craft. There are approximately 140 spells mentioned in the seven *Harry Potter* novels, and about half of these spells have Latin origins. Disarming spell ‘Expelliarmus’ joins the verb ‘expello’, to drive out or expel, with ‘arma’, indicating a weapon. The Cruciatius Curse is cast with the Latin verb ‘crucio’ which may be translated as “I torture”, and ‘Expecto Patronum,’ used to summon a spirit guardian, literally means “I await a protector”. Some spells are Greek-based, including ‘Episkey’, a distortion of the word ‘episkeuo’, meaning “I repair”, used by Nymphadora Tonks to repair Harry’s nose in *Half-Blood Prince*. Even the series’ most notorious spell, killing curse ‘Avada Kedavra’, is a play on medieval invention (and magicians’ favourite) ‘Abracadabra’.⁴⁶

Various scholars have also noted that the *Harry Potter* narrative fits into the model outlined by Joseph Campbell in his work entitled *The Hero with a Thousand Faces*.⁴⁷ Campbell’s ‘monomyth’, also commonly referred to as ‘the hero’s journey’, describes a basic pattern underlying myriad stories, from ancient epics, to religious myths, to modern adventure novels:

“A hero ventures forth from the world of common day into a region of supernatural wonder. Fabulous forces are there encountered and a decisive victory is won. The hero comes back from this mysterious adventure with the power to bestow boons on his fellow man.”⁴⁸

These stages of departure, initiation, and return are also used to organize individual books within the *Harry Potter* series. In



each, Harry, our hero, leaves his ‘normal’ life with the Dursleys to join the magical community. He then encounters archetypal characters, learns various spells, and is gifted enchanted objects which help him surmount the novel’s primary conflict. Finally, after conquering his fears, he gains the wisdom to navigate both the magical and non-magical realms with greater confidence.⁴⁹ The same three principles provide the groundwork for the series’ greater narrative, as, in the end, Harry is recognized as a celebrated protector, defending both worlds from the evils of prejudice, cruelty and immorality.

The literary community is experiencing some debate as to whether the Harry Potter novels truly qualify as original literature, given Rowling’s well documented use of these established genres, mythos, and archetypes. Even a cursory review of the series will substantiate critics’ frequent accusations that her work is derivative in nature; and yet, for many, this fact does not diminish its worth. Yes, the books are indebted to predecessors “from Ovid to Diana Wynne Jones, but in this dependency they are no different from say, Chaucer, Spenser, Shakespeare, Milton and Pope, accepted giants of the English literary canon”.⁵⁰ Each of these authors, including Rowling herself, recreates and reimagines that which they have borrowed from those who have come before, adding his or her own personal contribution to the anthology of myth and legend at the foundation of symbolic literature.⁵¹ In fact, it is possible that the widespread success of the *Harry Potter* series may be attributed (at least in part) to Rowling’s incorporation of these archetypes. For child readers, these books provide a first glimpse into the world of classical allusion which has become so firmly entrenched in society’s collective consciousness.⁵² In contrast, adults may be entertained by the playful addition of familiar references hidden throughout the narrative. In this way, Joanne

Rowling’s skillful ability to combine invention and tradition allows her story to be read on multiple levels.⁵³

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- 1 Connie Ann Kirk, *J.K. Rowling: A Biography* (Westport, CT, USA: Greenwood Press, 2003), 44
 - 2 Julia Eccleshare, *A Guide to the Harry Potter Novels* (London, UK: Continuum International Publishing, 2002), 37
 - 3 Ibid., 32
 - 4 Peter Hunt, “Defining Children’s Literature,” *Only Connect: Readings on Children’s Literature*, eds. Shiela Egoff, et al., 3rd ed. (Oxford, UK: Oxford University Press, 1996), 16-17
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 - 6 Lisa Damour, “Harry the Teenager: Muggle Themes in a Magical Adolescence,” *Reading Harry Potter Again: New Critical Essays*, ed. Gizelle Liza Anatol (Santa Barbara, CA, USA: Praegar Publishers, 2009), 1-10
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 - 8 Maria Nikolajeva, “Harry Potter and the Secrets of Children’s Literature,” *Critical Perspectives on Harry Potter*, ed. Elizabeth E. Helman, 2nd ed. (New York, NY, USA: Routledge, 2009), 226
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 - 11 Roni Natov, “Harry Potter and the Extraordinariness of the Ordinary,” *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*, ed. Lana A. Whited (Columbia, MO, USA: University of Missouri Press, 2002), 126
 - 12 Nikolajeva, 230
 - 13 Kirk, 5
 - 14 Anne Heibert Alton, “Playing the Genre Game: Generic Fusions of the Harry Potter Series,” *Critical Perspectives on Harry Potter*, ed. Elizabeth E. Helman, 2nd ed. (New York, NY, USA: Routledge, 2009), 212
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 - 16 David K. Steege, “Harry Potter, Tom Brown, and the British School Story: Lost in Transit?,” *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*, ed. Lana A. Whited (Columbia, MO, USA: University of Missouri Press, 2002), 146-147
 - 17 Gunn, 152
 - 18 Karen Manners Smith, “Harry Potter’s Schooldays: J. K. Rowling

Figure 4.1 (opposite, top left):
À mon seul désir, one of six tapestries in The Lady and the Unicorn series woven in the 16th century.

Figure 4.2 (opposite, bottom left):
An etching of a basilisk and weasel attributed to Wenceslas Hollar.

Figure 4.3 (opposite, top right):
Detail on a sculpture of Greek god Hades with hellhound Cerberus, located in the Heraklion Archaeological Museum.

Figure 4.4 (opposite, bottom right):
Diagram of the Hero’s Journey as described by Joseph Campbell.

- and the British Boarding School Novel,” *Reading Harry Potter: Critical Essays*, ed. Gizelle Liza Anatol (Westport, CT, USA: Praegar Publishers, 2003), 78-79
- 19 Eccleshare, 38-39
- 20 Heibert Alton, 212
- 21 Deborah O’Keefe, *Readers in Wonderland: The Liberating Worlds of Fantasy Fiction* (New York, NY, USA: Continuum International Publishing, 2003), 22
- 22 Diana Waggoner, *The Hills of Faraway: A Guide to Fantasy* (New York, NY, USA: Atheneum Books, 1978), 10
- 23 Ben Galley, “Writing Fantasy: A Short Guide to the Genre,” *The Creative Penn*, 27 Jun. 2013. Web. 13 Mar. 2014 < www.thecreativepenn.com/2013/06/27/writing-fantasy/ >
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- 29 O’Keefe, 21
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- 32 Granger, 7
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- 41 Sarah E. Gibbons, “Death and Rebirth: *Harry Potter* & the Mythology of the Phoenix,” *Scholarly Studies in Harry Potter: Applying Academic Methods to a Popular Text*, ed. Cynthia Whitney Hallett (Lampeter, Ceredigion, UK: The Edward Mellen Press Ltd., 2005), 85
- 42 Colbert, 89-90
- 43 Granger, *How Harry Cast His Spell: The Meaning behind the Mania for J.K. Rowling’s Bestselling Books* (Carol Stream, IL, USA: Tyndale House Publishers, Inc., 2008), 111
- 44 Amanda Cockrell, “Harry Potter and the Secret Password,” *The Ivory Tower and Harry Potter: Perspectives on a Literary Phenomenon*, ed. Lana A. Whited (Columbia, MO, USA: University of Missouri Press, 2002), 23
- 45 Colbert, 43
- 46 M. G. Dupree, “Severus Snape and the Standard Book of Spells: Ancient Tongues in the Wizarding World,” *Harry Potter and History*, ed. Nancy R. Reagin (Hoboken, NJ: John Wiley & Sons, Inc., 2011), 41-44
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Architectural Typologies

Just as a storyteller may draw upon particular genres and mythologies to impart layers of meaning to their narrative, so may they utilize architectural typologies in order to construct relatable environments, take advantage of familiar symbols, and amplify theme. Environments designed to accommodate similar programme will naturally share some physical characteristics, especially if built during the same time period. As a culture, we have come to associate these physical characteristics with specific ideas, emotions, or concepts based on our past experiences with comparable space, whether direct or through the lens of popular media. In this way, a church's steeple and white-washed exterior may be used to represent faith, unconditional love, and forgiveness, *or* to suggest intolerance, pettiness, and judgment, depending on one's perspective.¹ Like many before and since, the *Harry Potter* novels and film series make use of several established architectural typologies in order to deliver settings ripe with symbolic meaning, including the following:

Suburbia

Suburbia is a fairly new phenomenon in architectural history. The term, used to describe a residential district lying immediately outside a city or town, originated in the early fourteenth century, although its current connotations didn't gain prevalence until the nineteenth.² Soon after the industrial revolution, expanding employment opportunities in manufacturing and production drew blue-collar workers into the urban core, while middle and upper class families began leaving city centres en masse in order to take up residence in bordering communities. Improved rail transit gave citizens with enough

means the freedom to separate where they lived from where they worked: a condition considered ideal, given the prevailing opinion that cities were becoming increasingly corrupt, dirty, diseased, and violent.³ As technology advanced and owning personal vehicles became more and more feasible, this daily commuting ritual became ingrained in the social fabric of the community.

Typically made up of single family homes, the suburb has a lower population density than its urban counterpart. Here, charming detached residences and private gardens romanticize a quiet, solitary lifestyle; however, in recent history, these neighbourhoods have been characterized by a safe kind of sameness. To keep down the cost of construction, many of the sprawling developments are built using identical – or very similar – sets of plans on a repetitive basis.⁴ Specific design details depend on the time period in which they were constructed, but the houses found in these districts are frequently very banal and rather generic, as property investors aim to please the widest range of potential homeowners possible. Over time, increased affordability and ubiquitous popularity derailed suburbia from delivering on its original promise of exclusivity and relative seclusion. What began as a push for greater independence instead became a prescription for conformity.⁵

The media's portrayal of suburban living is largely split between two opposing concepts: utopia and dystopia. In the former case, the suburbs are held in high regard as the physical representation of a societal ideal commonly referred to as 'the American dream'. Freshly painted white picket fences, perfectly manicured lawns, and spacious homes represent a wholesome,



family-centric lifestyle which places value on privacy, cleanliness, material wealth, and traditional morality.⁶ This type of representation is most prevalent in lighthearted, ‘feel-good’ movies, like 1985’s *Back to the Future* or 1995’s *Now and Then*, and in several television sitcoms, including *The Brady Bunch*, *That ‘70s Show*, and *Modern Family*. On the other side of the spectrum are those films that shed a negative light on suburbia, denouncing the principles of class segregation and materialism embedded in its development, and accentuating the boredom and pressure to conform often experienced by its inhabitants.⁷ Movies favoring this approach include Tim Burton’s *Edward Scissorhands*, Gary Ross’s *Pleasantville*, Peter Weir’s *The Truman Show*, and Sam Mendes’ *American Beauty*. Recently, television has also been a forum for those who would criticize the suburban lifestyle, as in ABC’s *Suburgatory* or the first few seasons of Showtime’s critically acclaimed dramedy, *Weeds*.

The portrayal of suburbia within the *Harry Potter* narrative falls firmly into the second of these categories. The series’ only significant suburban environment is the fictional town of Little Whinging, located in the English County of Surrey near London. On her website, *Pottermore.com*, J. K. Rowling reveals that she chose the name because it “sounds appropriately parochial and sniffy, ‘whinging’ being a colloquial term for ‘complaining’ or ‘whining’ in British English”.⁸ Providing the greatest contrast with the series’ magical environments, the suburbs’ primary role in the *Harry Potter* narrative is to complement the personalities of Harry’s muggle relatives: Vernon, Petunia, and Dudley Dursley. Each is an embodiment of a familiar suburban stereotype. Vernon Dursley, a drill salesman who frequently complains about his coworkers, is the family’s breadwinner, measuring his success in life by comparing the quality of his material possessions to those of his neighbours. Petunia, a housewife who takes great pride in maintaining her home and yard, is an obsessive neat-

freak that thrives on neighbourhood gossip, but fears being the subject of it. Dudley, the Dursley's only child, is an overweight bully, driven by a sense of entitlement precipitated by his parents indulging his every whim. The family home is simultaneously immaculate and generic, a reflection of the importance the Dursleys place on normalcy and one-upmanship. Even the name of the street on which these characters live, Privet Drive, is a play on the aggressive banality which characterizes both the family and the suburb, as it is a clear reference to the privet bush, an invasive, poisonous species used extensively as privacy hedging and which requires constant upkeep.⁹ As a narrative device, this suburban environment effectively embodies the narrow-minded world view and desire to conform that defines the Dursley family, and begins to explain their rejection of Harry and the strange, unpredictable wizarding world he represents.

The Medieval Castle

Cast opposite the boring and predictable suburban environment of Little Whinging is the mysterious medieval castle containing Hogwarts School of Witchcraft and Wizardry. Following the collapse of the Carolingian Empire in the ninth century, government was decentralized and local lords assumed responsibility for economy and justice inside their respective territories. At this time, many nobles begin fortifying their private residences, building structures designed to protect against assault and serve as centres of political agency.¹⁰ In the eleventh century, the word castle, derived from the Latin term 'castellum', was introduced to describe these new domestic, administrative, and military compounds.¹¹ As symbols of power, a castle's appearance and size was often determined by its occupant's wealth and civic status. Today, some castles remain in the hands of aristocratic families, handed down as hereditary seats, some have retained roles in local administration, and others are owned

by national trusts or heritage preservation agencies, often open to the public as tourist attractions or rented as venues for staging special events.¹²

Throughout the *Harry Potter* film series, Hogwarts Castle is portrayed using a combination of Romanesque and Gothic architectural styles, an aesthetic consistent with the school's founding approximately one thousand years before Rowling's narrative takes place.¹³ In England, the Romanesque style, traditionally referred to as Norman architecture, was most prevalent between the tenth and twelfth centuries and characterized by "massive proportions, sparsely adorned masonry, and frequent use of the round arch".¹⁴ Its successor, Gothic architecture, originated in the mid-1100s and made use of new engineering techniques, including flying buttresses, rib vaults, and pointed arches, to allow for thinner walls, more spacious rooms, larger windows, and taller buildings. Eschewing Romanesque simplicity, the Gothic style also favoured the incorporation of extravagant detail, including sophisticated stained glass, intricate traceries, and grotesque gargoyles.¹⁵ It is not uncommon for British castles to incorporate elements of both styles, as original Norman structures were often renovated or added to throughout the centuries as properties changed hands.

Since its development, the medieval castle has been featured in countless narratives. A fixture in many a fairytale, the structure's soaring towers and dark dungeons speak both to an inherent sense of isolation and a romanticized notion of privilege and security.¹⁶ The former is evident in the overwhelming number of stories that feature maidens locked away in the tallest of towers, cut off from the outside world and awaiting rescue, as in 1959's *Sleeping Beauty* or 2010's *Tangled* (an adaptation of the *Rapunzel* fable). *Cinderella*, originally brought to the silver screen in 1950 and adapted numerous times since,

Figure 5.1 (opposite, top):
The pastel monotony of the flat, suburban landscape depicted in Burton's Edward Scissorhands.

Figure 5.2 (opposite, middle):
Our first look at Privet Drive in Harry Potter and the Philosopher's Stone.

Figure 5.3 (opposite, bottom):
Evening falls on hundreds of identical homes in Little Whinging, Surrey during the opening scene of Chamber of Secrets.



clearly demonstrates the latter perspective, its castle used to symbolize the title character's shift from rejected to cherished, from servant to served, from powerless to powerful. In fact, the medieval castle has come to play such an integral part in constructing the fairytale image that renowned multimedia giant, Disney, incorporated one into its logo.

Historical and fantasy fiction are two other genres known for their frequent use of prominent castle settings. These medieval strongholds are able to lend a sense of authenticity to their narrative by means of an intrinsic connection to a familiar past while simultaneously embodying the otherworldly nature of the myths and superstitions that characterize the era, as evidenced in John Boorman's *Excalibur* or Randall Wallace's *The Man in the Iron Mask*. In addition to serving as physical representations of power and affluence, castles symbolize the obligations and responsibilities associated with nobility, especially when located in the hearts of urban districts. As such, these defensive structures provide the ideal backdrop for scenes of political intrigue or for staging epic battles. Given the genres' proclivity for setting narratives during times of war, it naturally follows that castle settings are near-ubiquitous in period dramas, like Mel Gibson's *Braveheart* and HBO's popular *Game of Thrones* series.

Despite the fact that Hogwarts castle functions as a grammar school rather than a noble residence, several of the archetype's traditional connotations retain their conventional meanings within the context of the *Harry Potter* narrative. The building is certainly isolated, set in the Scottish Highlands and surrounded by forest and lake. In fact, Hogwarts castle is enchanted such that "if a muggle looks at it, all they see is a mouldering old ruin with a sign over the entrance saying DANGER, DO NOT ENTER, UNSAFE".¹⁷ This segregation reinforces a perceived elevation of the status of wizards over

non-wizards, as those with power may enter and those without may not, while the castle's seclusion additionally supports the structure's prototypical role in defense. Besides keeping the magical community safe from the scrutiny of muggles, the stronghold at Hogwarts incorporates several layers of protection meant to keep dark wizards from harming its occupants. For example, it is impossible for one to Apparate inside school grounds, as Hermione repeatedly mentions, and it is believed that the coveted Philosopher's Stone will be safer within the castle's walls than in a vault at Gringotts high-security bank.¹⁸ Yet, if one considers the typology's history, it's unsurprising that the series' final epic battle takes place at the institution.

The Boarding School

The idea of sending one's children away to other families or schools so that they may learn in a group setting is not a new one; evidence of such practice may be found in Greek and Roman classical literature and in UK records originating over a thousand years ago. The current tradition only gained prominence in the early nineteenth century during the expansion of the British Empire, as missionaries and servicemen living abroad began sending their kids back home to complete their studies.¹⁹ Since that time, the live-in boarding school system in the UK has been associated both with traditional British ideals and a high standard of education.

The architectural style of a boarding school varies depending on its age, location, and targeted demographic, but the types of space it must contain are, for the most part, very similar. The activities which must be accommodated for in such an institution can be said to fall under three primary categories, learning, resting, and socializing, and the principal environments associated with these pursuits are the classroom, the dormitory, and the assembly hall, respectively. Although new educational

theories are changing the way we design learning environments for the twenty-first century,²⁰ the conventional classroom is still made up of multiple rows of student desks all facing an instructor's station at the front of the room, which is sometimes located on a raised platform. Dormitories may be an integrated part of a single consolidated school building or stand alone as independent structures, and are primarily composed of numerous shared bedrooms accessed off of long hallways. Assembly halls can take many forms, and school gymnasiums or theatres are often used to house more formalized gatherings, but the most regular congregation of a student body occurs during mealtimes in a main dining hall or cafeteria.

As in literary fiction, the boarding school environment provides an ideal film setting for narratives whose central characters are children or young adults, as it engenders an independence from parental authority which allows for greater freedom of choice.²¹ The 1966 film, *The Trouble with Angels*, takes place in an all-girls catholic school in Pennsylvania, referencing both the religious origins of the boarding school and its single-gender practice, while also embracing the intrinsic freedom and associated mischief that such an institution precipitates. 1989's *Dead Poets Society* and 2007's *St. Trinian's* offer similar portrayals. All capitalize on the inherent hierarchy of the traditional classroom structure, the essential bonding built-in to the shared bedroom dormitory concept, and the social hub that dedicated common rooms, like dining halls and other casual assembly spaces, provide. Although the boarding school experience is less common in North America than in Britain, these architectural typologies are near universal, echoed in day schools, summer camps, colleges, and universities around the world, and therefore still provide a familiar framework most audiences can relate to.

Hogwarts is certainly not your average boarding school, and yet its organization closely mirrors that of a traditional

Figure 5.4 (opposite, top):
Several iterations of the Walt Disney Pictures logo.

Figure 5.5 (opposite, middle):
Tyrion and Varys review defensive strategy on the city walls near the castle at King's Landing in HBO's Game of Thrones series.

Figure 5.6 (opposite, bottom):
Hogwarts Castle as it appears in Harry Potter and the Goblet of Fire.



learning institution. The majority of its classrooms are laid out conventionally: teachers stand front and centre, taking positions of authority, while students face them from seated positions located both literally and figuratively below their instructors.²² This same hierarchy carries over into the school's Great Hall, where professors sit in elaborate chairs at an elevated head table while pupils congregate on benches placed alongside four lengthy dining tables. In a series which so clearly advocates the subversion of authority, architectural choices that speak directly to the subordinate roles of students may seem counterintuitive; however, they are vital to the narrative, as it is necessary for one to establish an existing power structure before it may be undermined.

Besides its magical qualities, Hogwarts' biggest departure from the classic boarding school model may be seen in the depiction of its dormitories. Although they provide the usual multi-occupant sleeping quarters and common rooms, the organization of these spaces, as well as their position within the school building, is determined by the student house being accommodated.²³ The Gryffindor and Ravenclaw Houses are located inside turrets, Slytherin in the castle dungeons, and Hufflepuff on the basement level next to the kitchens. These dormitories embody the primary personality types which the sorting hat uses to determine which house each student will be placed in.²⁴

Hidden Spaces

The practice of building secret passageways and hidden rooms can be traced all the way back to the pyramids of ancient Egypt, where concealed spaces were used as a means of security, protecting pharaohs' burial chambers from would-be thieves and looters.²⁵ Since then, clandestine rooms and corridors have been used to hide objects, help people evade capture, conceal

prohibited activities, and facilitate illegal enterprise. In the second century, early Christians avoided persecution by Roman authorities by gathering in hidden rooms to worship.²⁶ During the medieval period, castles often contained secret passageways, designed to accommodate spies or aid in evacuation if the stronghold were to be breached.²⁷ More recent examples of historically significant hidden space include the underground railroad that allowed African Americans to escape slavery in the nineteenth century, the speakeasies which served alcohol during the prohibition movement of the early twentieth century, and the secret quarters Jewish families used to hide from the Nazi regime during the Second World War.

Secret rooms and hidden passages can take many different forms depending on their intended use and, therefore, do not conform to any one architectural style. Instead, they must blend into their surroundings such that their entrances go unnoticed by all but those intentionally made aware of their existence. Some common methods of entry into such spaces include trap doors, sliding wall panels, or movable architectural features which are traditionally stationary (i.e., fireplaces or built-in bookshelves). In general, the more detailed and ornate the room, the easier it is to camouflage a secret opening.

The subversive nature of hidden spaces lends itself well to the drama and intrigue which characterize many successful narratives. Thrillers and horror movies, like Iain Softley's *The Skeleton Key* or Robert Wise's *The Haunting*, use secret rooms and camouflaged openings to surprise audiences and build suspense by tapping into an inherent fear of the unknown. Mysteries and adventure films, including Ron Howard's *Angels & Demons* or Jon Turteltaub's *National Treasure*, capitalize on the intrigue associated with these types of spaces by appealing to viewers' natural curiosity. As narrative devices, hidden rooms and corridors produce opportunities for characters to discover secrets, to

move about unseen, or to overhear private conversations. In a story which focuses primarily on the experiences of a single character, these strategies may be used to keep the plot moving forward or to provide a glimpse into the minds and motives of other characters, all while remaining true to the storyteller's chosen narrative voice.

Hidden spaces play a fundamental role in the *Harry Potter* narrative. Given that the magical environments of the series are intended to coexist with the everyday world we know, concealed entrances are a vital component in establishing an audience's suspension of disbelief. For instance, access to the Hogwarts Express requires students and their families to pass through what appears to be a solid masonry barrier in King's Cross Station in order to find the elusive platform nine and three-quarters. The rear courtyard of the Leaky Cauldron, a shabby pub and inn located on Charing Cross Road, functions as an entry into Diagon Alley, a magical shopping district for wizards which may be accessed by tapping the "third brick from the left above the dustbin" three times.²⁸ Also in London, St. Mungo's Hospital for Magical Maladies and Injuries appears to passersby as a condemned department store; that is, until one walks through the display window. Each of these spaces, as many others in the narrative, are hidden in plain sight: a strategy which turns the familiar on its head and gives the impression that, if one could just look at something the right way, he or she too could enter a world where magic exists.

The thresholds between the magical and muggle realms of the series are often enchanted, like Hogwarts Castle, so as not to attract the attention of those individuals who remain unaware of wizarding society; however, the hidden spaces of the *Harry Potter* narrative play a role in addition to that of concealing one portion of the population from another. Just as important to the storyline is the idea that secret places can

Figure 5.7 (opposite, top):
Traditional classroom layout as shown in 1989's Dead Poets Society.

Figure 5.8 (opposite, middle):
Our first look at Hogwarts Great Hall in Philosopher's Stone.

Figure 5.9 (opposite, bottom):
The girls' dormitory combines common space and sleeping quarters in The Trouble with Angels.



be used to undermine existing power structures within the wizard community itself. For example, when the other three founders of Hogwarts School of Witchcraft and Wizardry opposed Salazar Slytherin's discrimination against muggle-born students, he built a secret chamber into the castle in order to hide a weapon he and others like him could use to advance the pure-blood agenda. In *Prisoner of Azkaban*, Fred and George Weasley provide Harry with a magical map of the school and its grounds outlining the locations of hidden passageways (which they use to pull off frequent pranks); he then uses it to travel to the town of Hogsmeade without a permission slip, blatantly ignoring Professor McGonagall's instructions. The Room of Requirement is introduced in *Order of the Phoenix*, materializing when students need a secret space to practice their defensive spells after a tyrannical Professor Umbridge disbands all student organizations which she has not specifically approved. As the occasional necessity to undermine authority is such a strong theme in the narrative, it is natural that it be reflected in the series' architecture. The nature of these hidden spaces is neither inherently good, nor intrinsically bad, but represents a freedom of choice which is a necessary ingredient in the process of growing up and deciding the kind of person one wants to be.

The British Pub

The origins of the pub, an institution more formally referred to as a 'public house', may be traced back to the Roman occupation of Britain, when tabernae were built along the new Roman road network in order to provide travelers with refreshment and a place to stay the night.²⁹ After the fall of the Romano-British kingdoms, Anglo-Saxons coopted these taverns and built new ones, which quickly took on the additional function of acting as meeting houses where villagers could gather, gossip, and discuss local issues. In fact, these establishments became

so prevalent that, in the tenth century, King Edgar decreed that there should be no more than one alehouse per village, and in the seventeenth, Samuel Pepys described the pub as ‘the heart of England’.³⁰ As the British Empire expanded, the institution found its way into the cultural traditions of Ireland, Australia, Canada, New England, South Africa and New Zealand. Today, the British pub remains a popular destination for those interested in a casual night out, and is often used as a venue for hosting live music, game nights, and other activities which encourage locals to visit regularly and get to know others in their community.

The traditional English pub tends to conform to a very distinctive architectural style. Where the contemporary bar “is at the cutting edge of modern interior design, [...] it is difficult to think of a building type which more completely expresses the British general public’s alienation from Modernism [than the pub]”.³¹ If not located within an authentic Victorian building, the British pub will likely be modeled after one. Dark wood paneling, stone fireplaces, cast iron balustrades, and plush, built-in seating appeal to a nostalgia for simpler times and generate an atmosphere of warmth and comfort akin to that of a nest or womb. Natural light is often limited, as the windows of these establishments were originally designed for privacy, and incorporated heavily leaded, stained, etched, or sandblasted glass.³² As a result, the space can feel cozy and insulated, engendering a sense of security and encouraging patrons to feel welcome and at home; however, the dark and anonymous nature of the environment also lends itself well to the accommodation of suspicious characters and illicit dealings.

The prototypical pub plays many roles in today’s popular media. The setting is an almost essential feature of movies set in Great Britain, since it plays such an integral role in the country’s culture. 1994’s *Four Weddings and a Funeral*, 2004’s *Shaun of the Dead*, and 2005’s *Hitchhiker’s Guide to the Galaxy* all use the pub to

root their narratives in English tradition. 2006’s *The Holiday* and 2013’s *The World’s End* reference the friendly, welcoming nature of the pub, depicting the institution as a place where one can kick back, catch up with old friends, or meet new ones; however, this portrayal is not limited to British media, as illustrated by the award-winning American television series, *Cheers*. Yet, despite its many positives, an institution which serves inhibition-repressing beverages, has been built to accommodate strange visitors, and contains numerous dark corners is bound to have a darker side. The inevitable debauchery and potential for illegal activity have been known to turn a pub into a dangerous place, as explored in films like 2000’s *Snatch* or *The Godfather* trilogy. In historical fiction or fantasy film, the pub is often portrayed as a haven for weary travelers, a place to get some warm food and a night’s rest; but, at a moment’s notice, a bar fight or suspicious stranger can quickly turn what was once an inviting environment into a threatening one. In fact, this very situation plays out in both 2001’s *The Lord of the Rings: The Fellowship of the Ring* and 2009’s *Inglourious Basterds*.

Given that Joanne Rowling wrote a good portion of her early novels in the pub-like atmosphere of Nicolson’s Café and the Elephant House in Edinburgh, it is unsurprising that the archetype makes several appearances in the *Harry Potter* series.³³ Besides strengthening the narrative’s connection to British tradition, the institution lends a sense of familiarity to a magical society which might easily become alienating if it were not grounded in a recognizable context. Three notable pubs make several appearances throughout the narrative: the Leaky Cauldron, the Three Broomsticks and the Hog’s Head. The first is both a pub and an inn located in downtown London in which Harry takes shelter after fleeing his uncle’s home in *Prisoner of Azkaban*. After preparatory shopping on the day before school, the Weasleys, Harry, and Hermione have a cozy dinner together

Figure 5.10 (opposite, top):
Langdon and Vetra make their way to the Vatican via the Passetto di Borgo, a secret passage linking Vatican City with Rome’s Castel Sant’Angelo, in Angels & Demons.

Figure 5.11 (opposite, middle):
The brick wall behind the Leaky Cauldron opens to reveal Diagon Alley in Harry Potter and the Philosopher’s Stone.

Figure 5.12 (opposite, bottom):
The door to the Room of Requirement appears for Neville as he looks for somewhere private for Dumbledore’s Army to meet in Order of the Phoenix.



at the Leaky Cauldron; however, it is also the location where Harry learns that the escaped convict, Sirius Black, may be targeting him, and where he first encounters a compromised Professor Quirrell in *Philosopher's Stone*.

Where the Leaky Cauldron can be said to occupy the grey area between wholesome fun and shady activity which characterizes most pubs, the Three Broomsticks and the Hog's Head fall more to either side of the spectrum. Both may be found in Hogsmeade, an all-wizard village near Hogwarts which students can visit on designated weekends beginning their third year at school. The Three Broomsticks is typically warm and crowded, a popular destination for students and teachers to stop for refreshment, which often includes a Butterbeer or Firewhiskey, and chat with friends. The Hog's Head is a darker, more questionable establishment which caters to "a lot [of] funny folk", many of whom keep their faces hidden.³⁴ This is the pub where Hagrid wins a dragon egg from a hooded stranger and unintentionally reveals the secret of how to calm Fluffy, the three-headed guard dog, as well as the location where Dumbledore's Army is surreptitiously formed in *Order of the Phoenix*. The Hog's Head, owned by Albus Dumbledore's brother, also contains a secret passage which Harry, Ron, and Hermione use to enter Hogwarts before the final battle in *Deathly Hallows*.

In addition to these essential archetypes, there are many other typologies which make appearances throughout the *Harry Potter* narrative. The Forbidden Forest, bordering the grounds of Hogwarts castle, recalls the simultaneously dangerous and magical forests of many traditional fairytales and modern fantasies, including *Alice in Wonderland*, *The Brothers Grimm*, and *Snow White and the Huntsman*. Gringott's Wizarding Bank is merely a magical twist on the luxurious lobbies and secure vaults of high-security financial institutions around the world, like those

featured in the *James Bond* films and in popular heist movies like *Ocean's Eleven* or *Now You See Me*. Even those environments of the series which appear only briefly capitalize on the symbolism our society has come to associate with certain architectural types. The final task in the Triwizard Tournament, which takes place during the events of *Harry Potter and the Goblet of Fire*, is a maze, which has its origins in Greek mythology and has been used in such films as *The Shining* and *Labyrinth* to generate suspense and play on our instinctual fear of the unknown.³⁵ Even Azkaban, a high-security wizard prison located in the North Sea, is clearly connected both etymologically and typologically to Alcatraz, a former federal prison built on an island in the San Francisco Bay.³⁶ Using these types of familiar environments is not only an effective means of appealing to the memories and imaginations of spectators in such a way as to build a complex and relatable internal world, but also a powerful way to anchor the narrative space of the *Harry Potter* story to a collective, mythical past.

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Figure 5.13 (opposite, top):
Ford takes Arthur to the local pub to get a few pints in before the earth is demolished in The Hitchhiker's Guide to the Galaxy.

Figure 5.14 (opposite, middle):
One of many establishments five reunited friends visit in an effort to recreate a pub crawl from twenty years earlier in The World's End.

Figure 5.15 (opposite, bottom):
Harry, Ron, and Hermione visit the Three Broomsticks during a trip into Hogsmeade in Harry Potter and the Half-Blood Prince.



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Figure 5.16 (opposite, top):
Danny runs through a snowy maze to escape his murderous father in The Shining.

Figure 5.17 (opposite, middle):
Harry battles the desire to win against his moral conscience in the Triwizard Tournament maze in Harry Potter and the Goblet of Fire.

Figure 5.18 (opposite, bottom left):
View of Alcatraz Island in the San Francisco Bay.

Figure 5.19 (opposite, bottom right):
Evil prisoners escape from Azkaban Prison, located in the North Sea, in Order of the Phoenix.

Mapping Harry Potter's United Kingdom

One effective way to ensure the settings of a fantasy film are grounded in a reality that an audience can recognize and relate to is to shoot on location. In an interview conducted on October 18, 2011 at Shepperton Studios in Middlesex, UK, Oscar winning production designer, Stuart Craig, admitted that when creating the magical environments of the first few *Harry Potter* films, his team began looking for locations to film out of necessity; they simply did not have the budget to build the many sets which would be required. However, what was initially seen as a burden was, in actuality, a blessing in disguise:

“We started, in a sense, with our hands tied, but it turned out to be a virtue, I think, in that it is a fantasy, but it’s not too fanciful. It’s not too whimsical.”¹

As the film series progressed, steady funding for each new installment provided the production design team with the means to maintain the sets they had already built and construct new ones with which they could meet the narrative’s growing programmatic requirements. As the general look and feel of Hogwarts had already been established in earlier movies, any additional settings were carefully designed such that they maintained the style and character of the originally selected filming locations.² In this way, the familiar and the fantastic were merged, facilitating a crucial suspension of disbelief within viewers by ensuring the magic of Harry’s wizarding world grew out of something real and credible.

Furthering this vital connection is Joanne Rowling’s

original decision to set the imagined environments of her *Harry Potter* series within the larger context of Great Britain. Many authentic locations are mentioned in the novels, including King’s Cross Station,³ the North Sea,⁴ and the Forest of Dean,⁵ as well as several others. Similarly, alongside the film series’ use of physical locations to build the story’s fictional settings, the movies often employ easily recognizable surroundings as backdrops in transitional scenes in order to clearly demonstrate the narrative’s greater situation within the British landscape.

Paradoxically, while the use of familiar landmarks within a film can lend a sense of credibility to its fictional premise, this strategy may also present audiences with a distorted view of its chosen context. Movies, by nature, must compress time and space in order to relate events which would typically take place over days or weeks within a matter of hours. Given that the streetscapes, landscapes, and monuments which characterize a city or country are often scattered throughout its territory, a film which depicts these elements as close by or adjacent to one another is an inherent misrepresentation of reality. In the case of the *Harry Potter* narrative, these circumstances are somewhat mitigated by the fact that characters are able to travel by several magical methods which may explain a sudden disappearance from one location and reappearance in another; however, what results is still more a montage of an area’s most notable sites than an authentic experience of genuine space.

What follows is an exercise in locating and illustrating the critical filming locations used to construct the environments of the *Harry Potter* film series.

Great Britain



1. Glenfinnan Viaduct
2. Scottish Highlands
3. Alnwick Castle
4. Durham Cathedral
5. Goathland Station
6. Malham Cove
7. Grassington Moor
8. Queensway Tunnel
9. Hardwick Hall
10. High Marnham
11. Lavenham Village
12. Freshwater West
13. Gloucester Cathedral
14. Oxford University
15. Ivinghoe Beacon
16. Severn Bridge
17. Lacock Abbey & Village
18. Swinley Forest
19. Dartford Crossing
20. Beachy Head

Figure 6.1 (adjacent):
Map A: Filming Locations in Great Britain



Southeastern England

- | | |
|-----------------------|------------------------------|
| 14. Oxford University | 24. Black Park |
| 15. Ivinghoe Beacon | 25. Harrow School |
| 18. Swinley Forest | 26. Hampstead Garden Suburb |
| 19. Dartford Crossing | 27. Picket Post Close |
| 21. Dowding Way | 28. Virginia Water Lake |
| 22. Palmer's Green | 29. Surbiton Railway Station |
| 23. Burnham Beeches | |

Figure 6.2 (adjacent):
*Map B: Filming Locations in Southeastern
England*

- | | |
|--------------------------|------------------------------|
| 30. London Zoo | 37. Australia House |
| 31. St. Pancras Station | 38. St. Paul's Cathedral |
| 32. King's Cross Station | 39. Millennium Bridge |
| 33. Claremont Square | 40. Leadenhall Market |
| 34. Piccadilly Circus | 41. Borough Market |
| 35. Trafalgar Square | 42. Westminster Tube Station |
| 36. Great Scotland Yard | 43. Lambeth Bridge |

Downtown London

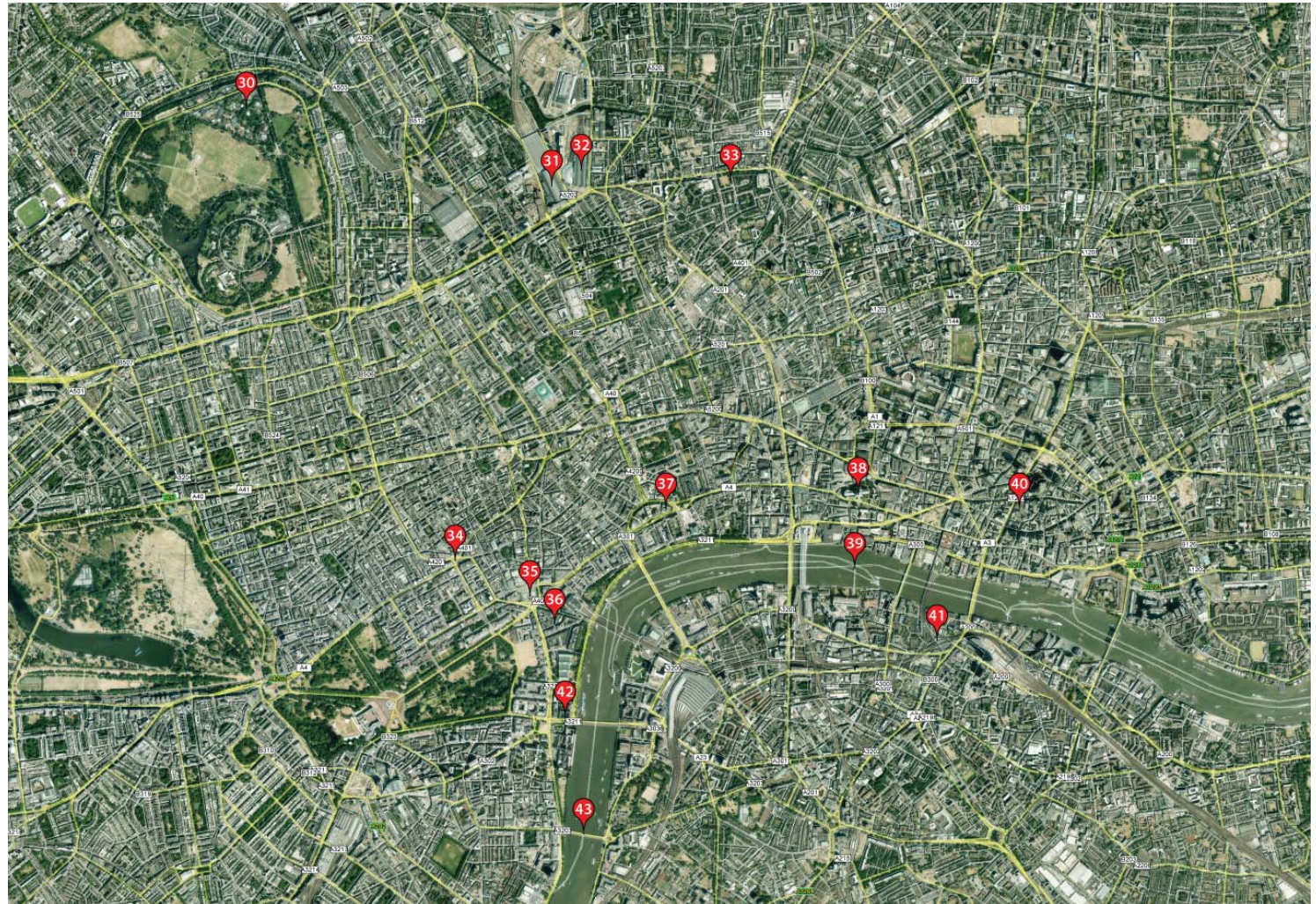


Figure 6.3 (adjacent):
Map C: Filming Locations in Downtown London

Figure 6.4.1 (opposite, bottom left):
Aerial view of 12 Picket Post Close, stand in for No. 4 Privet Drive, Little Whinging, Surrey.

Figure 6.4.2 (opposite, top right):
Photograph of 12 Picket Post Close.

Figure 6.4.3 (opposite, bottom right):
Post owls descend on the Dursley residence in Harry Potter and the Philosopher's Stone.

Picket Post Close

Map Reference No. 27

No. 12 Picket Post Close appeared in the very first film of the series, *Harry Potter and the Philosopher's Stone*, as No. 4 Privet Drive in Little Whinging, Surrey. The home, located on a quiet lane west of London in the Bracknell Forest borough of Berkshire, was used to portray the private residence of Harry's onerous relatives, the Dursley family, and is one of four identical semi-detached dwelling units on the street. Several more groupings of these nondescript homes can be found on neighboring lanes. For the second film, *Chamber of Secrets*, a set built to match this location was constructed on the Leavesden Studios lot for financial reasons.⁶



London Zoo

Map Reference No. 30

The Reptile House at the ZSL London Zoo in Regent's Park also makes an appearance in *Harry Potter and the Philosopher's Stone*. The Dursleys, unable to find a sitter to take Harry off their hands for their son Dudley's eleventh birthday celebrations, are forced to bring him along with them to the zoo. Here Harry learns that he can speak to snakes and unwittingly liberates a Burmese python by making its glass safety screen temporarily disappear. His family is not impressed.⁷



Figure 6.5.1 (adjacent, top left):
Exterior of the Reptile House at ZSL London Zoo in Regent's Park.



Figure 6.5.2 (adjacent, top right):
Viewing corridor inside London Zoo's Reptile House.

Figure 6.5.3 (adjacent, bottom):
A bred-in-captivity Burmese python thanks Harry for inadvertently helping him escape, in Philosopher's Stone.



Figure 6.6.1 (opposite, top left):
Photograph of 42 Bull's Head Passage, location of the Leaky Cauldron in the first Harry Potter film.

Figure 6.6.2 (opposite, top right):
Hagrid and Harry enter the Leaky Cauldron in Philosopher's Stone.

Figure 6.6.3 (opposite, bottom right):
Photograph of Leadenhall Market, a covered Victorian market in downtown London.



Leadenhall Market

Map Reference No. 40

On his eleventh birthday, Hagrid informs an astonished Harry of the fact he is actually a wizard and takes him to Diagon Alley in London in order to pick up the necessary school supplies for the year to follow. Diagon Alley is traditionally accessed through the Leaky Cauldron, a popular pub and inn for wizards, which appears to muggles as a broken down old shop front. In *Harry Potter and the Philosopher's Stone*, the Leaky Cauldron is located along the southern arm of London's beautiful Leadenhall Market, at 42 Bull's Head Passage.⁸



Figure 6.7.1 (adjacent, top):
Harry meets the Weasley family, who explain how to reach platform 9¾ in Harry Potter and the Philosopher’s Stone.

Figure 6.7.2 (adjacent, bottom left):
Photograph between platforms four and five at London’s King’s Cross Station.

Figure 6.7.3 (adjacent, bottom right):
Harry is accompanied over the footbridge at King’s Cross by members of the Order in Order of the Phoenix.



Figure 6.8.1 (opposite, bottom left):
Aerial view of St. Pancras and King’s Cross Stations in downtown London.

Figure 6.8.2 (opposite, top right):
Photograph of St. Pancras International Station along Euston Street.

Figure 6.8.3 (opposite, bottom right):
Ron and Harry steal Mr. Weasley’s bewitched Ford Anglia and fly to Hogwarts after an unsuccessful attempt to pass through the wall at King’s Cross in Chamber of Secrets.



King’s Cross Station

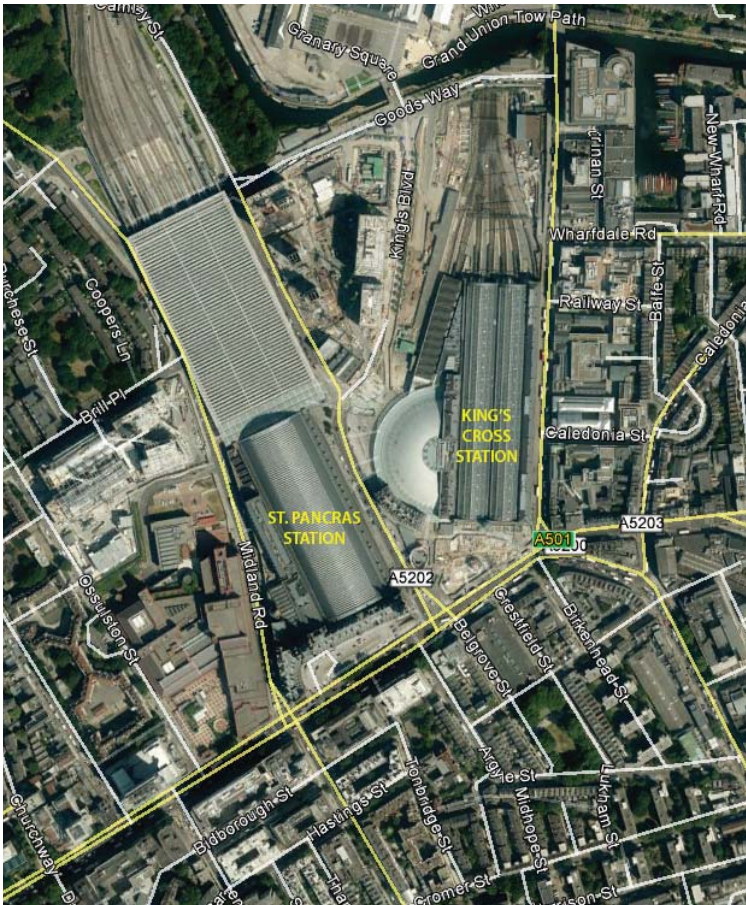
Map Reference No. 32

London’s King’s Cross Station is vital to the *Harry Potter* narrative, as this is where students charge through solid brick between platforms nine and ten in order to catch the Hogwarts Express train to school each year. In actuality, these scenes were filmed between platforms four and five, the walls artificially thickened to accommodate for the width of over-filled baggage carts. Since filming, the station has been refurbished, and the footbridge, which makes an appearance in both *Philosopher’s Stone* and *Order of the Phoenix*, unfortunately dismantled.⁹

St. Pancras Station

Map Reference No. 31

St. Pancras International is located just west of King's Cross Station along Euston Road. The grand façade of the hotel along the southern side of the station provides St. Pancras with a far more photogenic exterior than its neighbor. For this reason, the production team decided to use it as the backdrop for an establishing shot in *Harry Potter and the Chamber of Secrets* where Harry and the Weasleys make their way to King's Cross to catch the Hogwarts Express. The film often gives those unfamiliar with London the mistaken impression that these two buildings are one and the same.¹⁰





Glenfinnan Viaduct

Map Reference No. 1

The Glenfinnan Viaduct forms a portion of the West Highland Railway, a line used frequently in the *Harry Potter* films to establish context for the journey to Hogwarts School of Witchcraft and Wizardry on the Hogwarts Express. The concrete structure forms a horseshoe curve about two hundred and forty metres long and attains a height of about thirty metres at its centre. This viaduct is particularly striking due to its lack of ornamentation, which contrasts beautifully with the surrounding landscape. The bridge makes its most memorable appearance in *Harry Potter and the Chamber of Secrets* when Ron and Harry, driving an enchanted car to school, are almost hit by the train as it crosses the overpass, although it can also be seen in *Philosopher's Stone*, *Prisoner of Azkaban*, and *Goblet of Fire*.¹¹





Figure 6.9.1 (opposite, top left):
The Jacobite Steam Train crosses the Glenfinnan Viaduct.



Goathland Station

Map Reference No. 5

Goathland is a small village located in Northern England on the North Yorkshire Moors Railway. Goathland Station is used in *Harry Potter and the Philosopher's Stone* as a stand in for Hogsmeade station, where the Hogwarts Express delivers incoming students and picks them up for the trip back home at the end of the school year. Hogsmeade is the only all-wizarding village in Britain, and students often visit during scheduled breaks from their studies.¹²



Figure 6.9.2 (opposite, bottom left):
Ron and Harry believe they may have fallen behind the train they hope will lead them to Hogwarts School of Witchcraft and Wizardry in Harry Potter and the Chamber of Secrets..

Figure 6.9.3 (opposite, bottom right):
Harry dangles dangerously above the Hogwarts Express after Ron swerves to get out of the way of the train in Chamber of Secrets.

Figure 6.10.1 (adjacent, top):
Hagrid strolls along the platform at Hogsmeade station after seeing the children off in the final scene of Harry Potter and the Philosopher's Stone.

Figure 6.10.2 (adjacent, bottom left):
View of pedestrian bridge at Goathland Station.

Figure 6.10.3 (adjacent, bottom right):
The very charming Goathland Train Station.

Oxford University

Map Reference No. 14

Christ Church College at Oxford University plays a significant role in the Harry Potter films. Its famous dining hall inspired the set built to portray Hogwarts' Great Hall, and the 16th century stair that leads up to it featured as the school's Grand Staircase in the first few films. The cloisters of Christ Church, first built a thousand years ago, also appear in the series, as this is where Harry finds the trophy his father won as Gryffindor's seeker during his own time at Hogwarts.¹³





Figure 6.11.1 (opposite, top left):
Photograph of 16th century stair leading to the dining hall at Christ Church College.



Figure 6.11.2 (opposite, bottom left):
Harry and Ron rush up a staircase to Hogwarts' Great Hall, hoping they haven't missed the sorting ceremony in Chamber of Secrets.

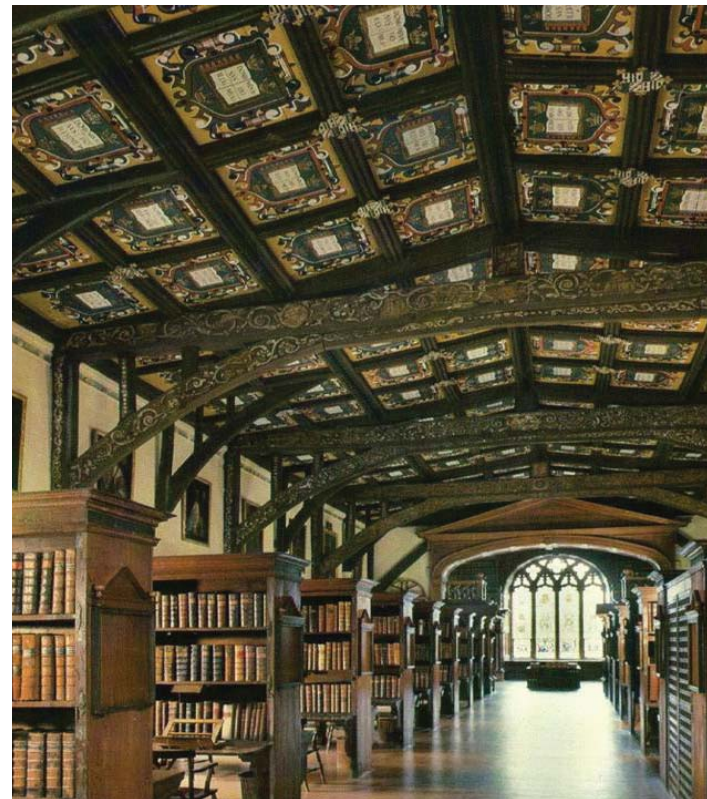


Figure 6.11.3 (opposite, bottom right):
Photograph of the archway at Christ Church College the first year students are ushered through in Philosopher's Stone.

The Bodleian Library at Oxford is the school's main research library, and one of the oldest libraries in Europe. Duke Humfrey's is the Bodleian's oldest reading room, and consists of an original medieval section, circa. 1489, the Arts End, circa. 1612, and the Selden End, circa. 1637. Duke Humfrey's Library was used to portray the library at Hogwarts in both *Harry Potter and the Philosopher's Stone*, when Harry and his friends try to gather information on Nicolas Flamel, and *Harry Potter and the Chamber of Secrets*, while Hermione researches Polyjuice Potion.¹⁴

Figure 6.12.1 (adjacent, top):
Harry studies in the Hogwarts library in Harry Potter and the Philosopher's Stone.

Figure 6.12.2 (adjacent, bottom left):
Hermione researches the process and ingredients used to make Polyjuice Potion in Chamber of Secrets.

Figure 6.12.3 (adjacent, bottom right):
View of the reading room in Duke Humfrey's at Oxford University's Bodleian Library.

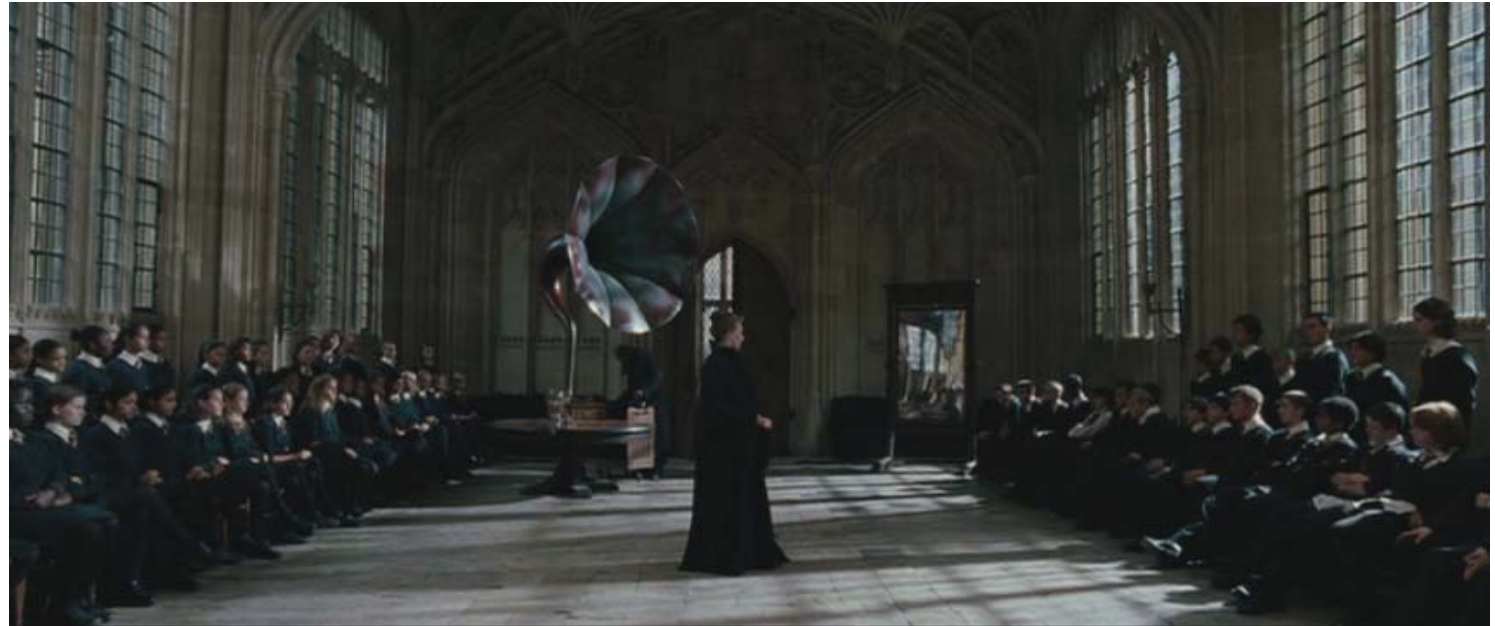


Figure 6.13.1 (adjacent, top):
Professor McGonagall teaches students to waltz in Harry Potter and the Goblet of Fire.

Figure 6.13.2 (adjacent, bottom left):
Photograph taken inside the Divinity School underneath the Bodleian Library at Oxford.

Figure 6.13.3 (adjacent, bottom right):
Harry wakes up in Hogwarts' infirmary after his encounter with Professor Quirrell near the end of Philosopher's Stone.



Figure 6.14.1 (opposite, top right):
Photograph of the cloisters at Oxford University's New College.

Figure 6.14.2 (opposite, bottom left):
Photograph looking out through the cloisters at New College, toward the tree under which Draco is turned into a ferret in the series' fourth film.

Figure 6.14.3 (opposite, bottom right):
School champions Cedric Diggory and Harry Potter discuss the first task of the Trivizard Tournament in Goblet of Fire.



The Divinity School at Oxford University is physically attached to the Bodleian, located underneath a portion of Duke Humfrey's Library. Construction started in 1420, and took several decades; master mason William Orchard completed the vault in 1483. Originally built to house lectures and discussions on theology, the Divinity School was chosen to stand in for Hogwarts' infirmary in *Philosopher's Stone*, and turns up again in *Goblet of Fire* as the room in which Professor McGonagall teaches students to waltz in preparation for the Yule Ball.¹⁵

Oxford University's New College was the first to be planned around a quadrangle containing all major buildings. Built between 1380 and 1404, founder William of Wykeham, the Bishop of Winchester also responsible for the royal lodgings at Windsor Castle, originally intended the college to be used for the education of priests. The cloisters at New College are the background in several scenes in *Harry Potter and the Goblet of Fire*, including the one in which Professor Mad-Eye Moody transfigures Draco Malfoy into a ferret, winning Harry's affection.¹⁶



Durham Cathedral

Map Reference No. 4

The cloisters at Durham Cathedral provide the setting for a number of shots used in the *Harry Potter* films. Here Fred and George welcome Harry to the Quidditch team in *Philosopher's Stone*, and Harry and his friends discuss who they believe may be the heir of Slytherin in *Chamber of Secrets*. The cathedral's quadrangle also makes a notable appearance during a snowy scene in which Harry takes Hedwig out for a stroll, and again when Ron's wand backfires as he attempts to curse Draco Malfoy, resulting in his vomiting slugs for the rest of the evening. In fact, this very courtyard inspired several iterations of specially constructed Hogwarts courtyard sets, including that built for the final battle sequence in *Deathly Hallows: Part 2*.¹⁷

Figure 6.15.1 (adjacent, top left):
View of the cloisters at Durham Cathedral from central courtyard.



Figure 6.15.2 (adjacent, top right):
Snape stalks down a corridor after accusing Harry and his friends of being 'up to something' in Philosopher's Stone.



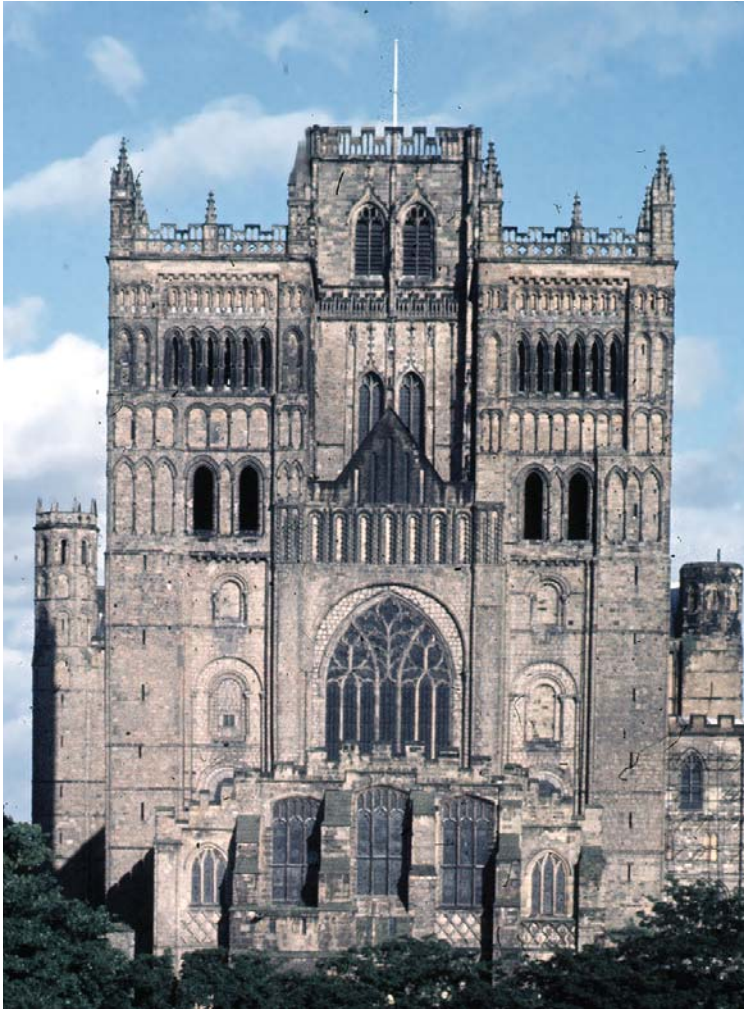
Figure 6.15.3 (adjacent, bottom):
Hagrid talks to Harry, Ron, and Hermione in the quadrangle at Durham before being arrested in Chamber of Secrets.



Figure 6.16.1 (opposite, top left):
The western façade of Durham Cathedral.

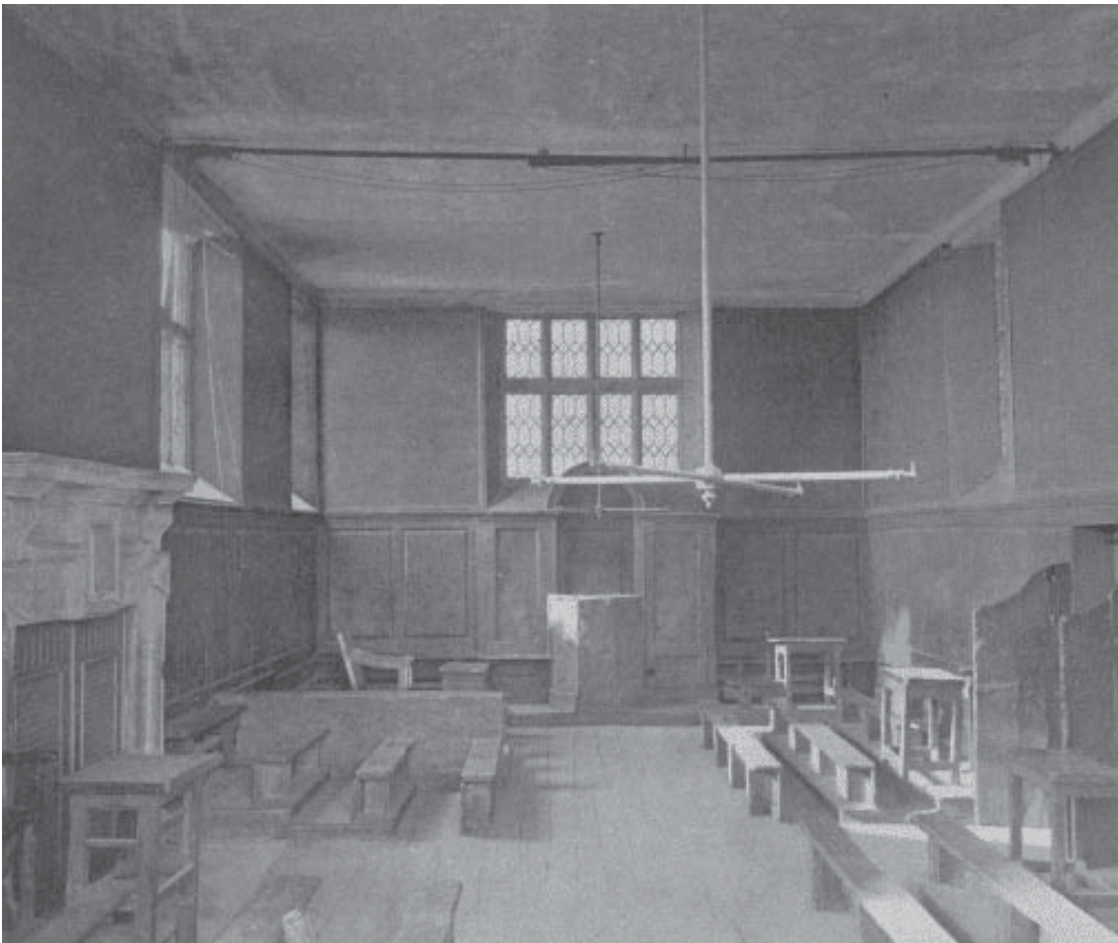
Figure 6.16.2 (opposite, top right):
Students listen attentively to Professor McGonagall as she explains the story behind the Chamber of Secrets in her classroom.

Figure 6.16.3 (opposite, bottom right):
View of Durham Cathedral's Chapter House, used as Professor McGonagall's classroom early in the Harry Potter film series.



Durham Cathedral's Chapter House is also used in the first few films of the series as Professor McGonagall's classroom and office. This is the location of the transfiguration class in which students are asked to transform animals into water goblets, and later, Harry, Ron, Hermione, and Draco are given detention here after being caught out after curfew in *Harry Potter and the Philosopher's Stone*. In the following film, the Chapter House is where Professor McGonagall explains the story behind the Chamber of Secrets.¹⁸





Harrow School

Map Reference No. 25

Harrow School is an all-boy boarding school in Middlesex County, located in the north-west portion of Greater London. Famous for its rich history, the school is considered one of the leading educational establishments in the country, alongside long-time rival Eton College. Harrow School's Fourth Form Room, built in 1615, is featured in *Harry Potter and the Philosopher's Stone*, used to portray Professor Flitwick's classroom during a charms lesson in which Hermione attempts to help Ron with a simple levitation spell cast upon a white feather.¹⁹

St. Paul's Cathedral

Map Reference No. 38

The lower section of the south-west clock tower at St. Paul's Cathedral houses the Dean's Stair, commonly referred to as the Geometric Staircase, designed by Christopher Wren and built by master mason William Kempster in 1705. This is the spiral stair which leads up to Professor Trelawney's classroom in Hogwarts' North Tower in *Harry Potter and the Prisoner of Azkaban*. Harry and Ron can be seen descending the staircase after a divination lesson during which Hermione storms out of class, knocking over a crystal ball on her way.²⁰



Figure 6.17.1 (opposite, top left):
Professor Flitwick teaches his first year class how to perform a levitation charm in Philosopher's Stone.

Figure 6.17.2 (opposite, top right):
The original school building at Harrow School, now referred to as the Old Schools.

Figure 6.17.3 (opposite, bottom):
Victorian photograph of Harrow School's Fourth Form Room, published in 1896.

Figure 6.18.1 (adjacent, top left):
The Geometric Staircase located in the south-west clock tower of St. Paul's Cathedral.

Figure 6.18.2 (adjacent, top right):
Photograph looking up at St. Paul's Cathedral's famous dome from street level.

Figure 6.18.3 (adjacent, bottom):
Students descend the stairs of Hogwarts' North Tower after a divination lesson with Professor Trelawney in Prisoner of Azkaban.





Lacock Abbey

Map Reference No. 17

Lacock Abbey of Wiltshire, England was built in the early 13th century. Originally an Augustinian monastery, the abbey has recently been used as background in a number of television and film productions, including a few of the early *Harry Potter* films. Lacock Abbey's Warming Room appears in *Harry Potter and the Philosopher's Stone* as Professor Quirrell's Defense Against the Dark Arts classroom. Given that this classroom plays a much bigger role in future installments, a set constructed at Leavesden Studios replaced the Warming Room in *Chamber of Secrets* and was used throughout the remainder of the film series.²¹





The Sacristy at Lacock Abbey was used to portray Professor Snape's Potions classroom in *Philosopher's Stone*. Although one might believe the adjacent Warming Room with its giant cauldron may have been more suited for potions lessons, the film's producers chose the Sacristy with its large, formidable columns as the backdrop for the seminal scene in which Snape defends the importance of his class, where attentive students may learn "how to bottle fame, brew glory, and even put a stopper in death".²²



Figure 6.19.1 (opposite, top left):
Photograph of the Warming Room at Lacock Abbey.

Figure 6.19.2 (opposite, bottom left):
Professor McGonagall briefly interrupts Professor Quirrell's class to retrieve Quidditch captain, Oliver Wood, in Philosopher's Stone.

Figure 6.19.3 (opposite, bottom right):
Photograph of elevated cauldron in Lacock Abbey's Warming Room.

Figure 6.20.1 (adjacent, top):
Professor Snape begins a first year potions lesson in Philosopher's Stone.

Figure 6.20.2 (adjacent, bottom left):
Photograph of Lacock Abbey in early autumn.

Figure 6.20.3 (adjacent, bottom right):
Photograph of the Sacristy at Lacock Abbey.



Figure 6.21.1 (adjacent, top):
The other students sit as far from Harry as they can, as they suspect he might be the Heir of Slytherin in Chamber of Secrets.

Figure 6.21.2 (adjacent, bottom left):
Photograph of the Chapter House at Lacock Abbey.

Figure 6.21.3 (adjacent, bottom right):
Dumbledore catches Harry staring into the Mirror of Erised in Harry Potter and the Philosopher's Stone.



Figure 6.22.1 (opposite, top right):
Photograph of the cloisters at Lacock Abbey.

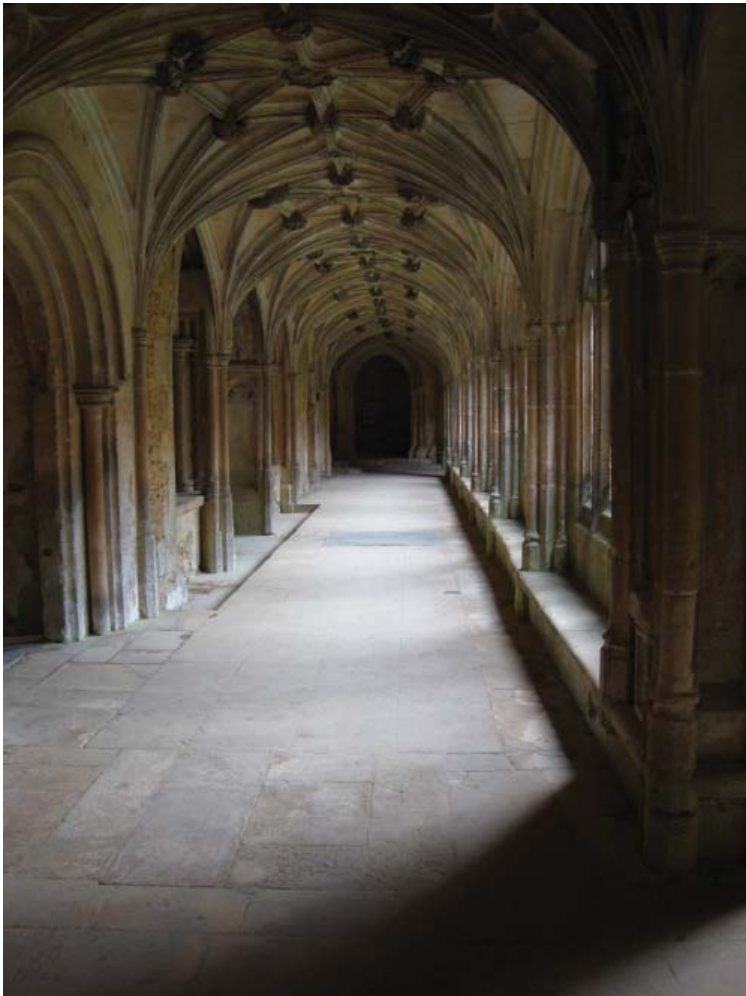
Figure 6.22.2 (opposite, bottom left):
Photograph looking along a gallery in Lacock Abbey's cloisters.

Figure 6.22.3 (opposite, bottom right):
Mrs. Norris peers at Harry as he sneaks along Hogwarts' corridors at night under his new invisibility cloak in Philosopher's Stone.



Lacock Abbey's Chapter House features in both *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets*. In the former, the room is an empty classroom providing a temporary home for the mysterious Mirror of Erised, which reveals one's greatest desires to those who look upon it. In the latter, the Chapter House is the study room where Hogwarts students grow suspicious of Harry after learning he can speak Parseltongue (the language of snakes).²³

The cloisters at Lacock Abbey also appear in the film series. In *Philosopher's Stone*, Harry receives an invisibility cloak for Christmas and uses it to explore the library's restricted section after closing in order to find information about the elusive Nicolas Flamel. After an unsuccessful search, Harry walks along the abbey's cloisters on his way back to Gryffindor Tower, seen only by Mrs. Norris, Hogwarts' nosy caretaker's cat.²⁴



Gloucester Cathedral

Map Reference No. 13

Much more easily recognized as Hogwarts' corridors than those at Lacock Abbey are the cloisters at Gloucester Cathedral, also known as the Cathedral Church of St. Peter and the Holy and Indivisible Trinity. Located in the north of Gloucester near the River Severn, the centre of the cathedral was completed in the Norman tradition, with surrounding additions done in various styles of Gothic architecture. In *Philosopher's Stone*, Ron and Harry hide from a troll in the lavatorium along Gloucester's cloisters on their way to warn Hermione of the danger. Harry later uses the same hiding place in *Half Blood Prince* when he overhears Snape speaking of his unbreakable vow. The cloisters are also featured in a number of scenes in *Harry Potter and the Chamber of Secrets*.²⁵





Black Park

Map Reference No. 24

Many scenes that take place on the grounds surrounding Hogwarts School were filmed in Black Park, a country park conveniently located next to Pinewood Studios in Wexham between Slough and Iver Heath. Unsurprisingly, the park is used by many television and film companies, rented out for filming purposes approximately 200 days in an average year. In *Philosopher's Stone* and *Chamber of Secrets*, Hagrid's hut was built in a forest clearing, and the surrounding woods were used to portray Hogwarts' Forbidden Forest. Here Harry happens upon a dark figure drinking the blood of a unicorn, and later Ron and Harry 'follow the spiders' through Black Park to meet Hagrid's friend, Aragog. Black Park was also used in *Harry Potter and the Prisoner of Azkaban* as background for the scene in which Draco provokes Buckbeak the hippogriff, and again in *Goblet of Fire* when Hagrid shows Harry the dragons brought in for the tournament's first task. In *Order of the Phoenix*, the forest becomes host to a reimagined Hogsmeade station.²⁶



Figure 6.23.1 (opposite, top left):
Photograph of the wall in Gloucester Cathedral upon which the Heir of Slytherin wrote warning messages in blood during Harry Potter and the Chamber of Secrets.

Figure 6.23.2 (opposite, bottom left):
Harry and Ron start down the flooded corridor outside Moaning Myrtle's bathroom in Chamber of Secrets.

Figure 6.23.3 (opposite, bottom right):
Photograph taken down one of the galleries in the cloisters at Gloucester Cathedral.

Figure 6.24.1 (adjacent, top):
Ron and Harry follow the spiders into the Forbidden Forest outside Hogwarts in Chamber of Secrets.

Figure 6.24.2 (adjacent, bottom right):
View of the woods in Black Park near Iver Heath.

Alnwick Castle

Map Reference No. 3

Many of the exterior shots of Hogwarts Castle used in *Harry Potter and the Philosopher's Stone* and *Harry Potter and the Chamber of Secrets* are of Alnwick Castle, the official residence of the Duke of Northumberland and second largest inhabited castle in England behind Windsor Castle. Located in the small town of Alnwick near the North Sea, much of the surrounding landscape was designed by Lancelot 'Capability' Brown in the 18th century.



Figure 6.25.1 (adjacent, top left):
Photograph of the Lion Arch entrance to Alnwick Castle.

Figure 6.25.2 (adjacent, top right):
Photograph of Alnwick Castle.

Figure 6.25.3 (adjacent, bottom):
A digitally enhanced shot of Alnwick Castle used to portray Hogwarts School in Philosopher's Stone.

Figure 6.25.4 (opposite, top left):
Photograph of the outer bailey at Alnwick Castle.



Figure 6.25.5 (opposite, top right):
Neville Longbottom loses control of his broom during first year flying lessons in Philosopher's Stone.

Figure 6.25.6 (opposite, middle left):
Photograph of Alnwick Castle taken from its inner bailey.

Figure 6.25.7 (opposite, middle right):
Students travel between classes in Harry Potter and the Philosopher's Stone.

Figure 6.25.8 (opposite, bottom right):
After being flown into the Whomping Willow, the Weasley's Ford Anglia angrily drives away from Hogwarts and into the Forbidden Forest in Chamber of Secrets.





Lion Arch was used as the original entrance to Hogwarts castle and can be seen in several scenes that take place between the school and Hagrid's hut. In *Philosopher's Stone*, students receive their first flying lesson from Madam Hooch on the grounds at Alnwick, the same location where Gryffindor Quidditch captain, Wood, teaches Harry the basics of the sport a little later on. Also, after crashing the Weasley's Ford Anglia in *Chamber of Secrets*, Harry and Ron must escape the wrath of the Whomping Willow while inside Alnwick Castle's walls.²⁷





Scottish Highlands

Map Reference No. 2

Beginning in the third *Harry Potter* film, the relatively flat landscape which surrounded Hogwarts School of Witchcraft and Wizardry in earlier movies is replaced with dramatic views of the Scottish Highlands. In *Goblet of Fire*, Neville helps Harry prepare for the second Triwizard Tournament task with information gleaned from a book entitled ‘Magical Water Plants of the Highland Lochs’, supporting the idea that Hogwarts is located within the region. Much of the filming that took place in the Highlands was completed in the vicinity of either Fort William or Glen Coe, including the background for many a Quidditch match, the setting for Harry’s encounter with a dragon during the first task of the Triwizard Tournament, and the location of Hagrid’s hut and pumpkin patch in *Prisoner of Azkaban*.²⁸

Virginia Water Lake

Map Reference No. 28

Virginia Water Lake, on the southern edge of Windsor Great Park, is used to represent the lake on the grounds at Hogwarts School in a number of *Harry Potter* films. Originally little more than a stream, Virginia Water was first dammed and flooded in 1753, although the reservoir was drained during World War II so as to avoid an obvious marker leading enemy planes to important military targets in the area. This man-made lake is the location where Harry confronts an army of Dementors in *Prisoner of Azkaban*, as well as the setting for some scenes during the second Triwizard Tournament task in *Goblet of Fire*.²⁹



Figure 6.26.1 (opposite, top left):
The trio of friends beads down the steep landscape to Hagrid's hut in Prisoner of Azkaban.

Figure 6.26.2 (opposite, top right):
View of Steall Falls in Fort William at Glen Nevis.

Figure 6.26.3 (opposite, bottom left):
The dramatic landscape of Glen Coe in the Scottish Highlands.

Figure 6.27.1 (adjacent, top right):
View of Virginia Water Lake from overhead.

Figure 6.27.2 (adjacent, top left):
Harry is attacked by Dementors on a rocky shore in Harry Potter and the Prisoner of Azkaban.

Figure 6.27.3 (adjacent, bottom):
Harry and Neville discuss the book 'Magical Water Plants of the Highland Lochs' in Goblet of Fire.



Dowding Way

Map Reference No. 21

After accidentally inflating his odious Aunt Marge in *Harry Potter and the Prisoner of Azkaban*, Harry flees the Dursley home and is picked up by a triple decker bus on Dowding Way. Located close to Leavesden Studios, where much of the *Harry Potter* series was filmed, Dowding Way provided a much more convenient site to shoot than the neighbourhood in Berkshire originally used to depict Privet Drive in *Philosopher's Stone*. Here Harry first glimpses the large, ominous dog which turns out to be animagus Sirius Black.³⁰

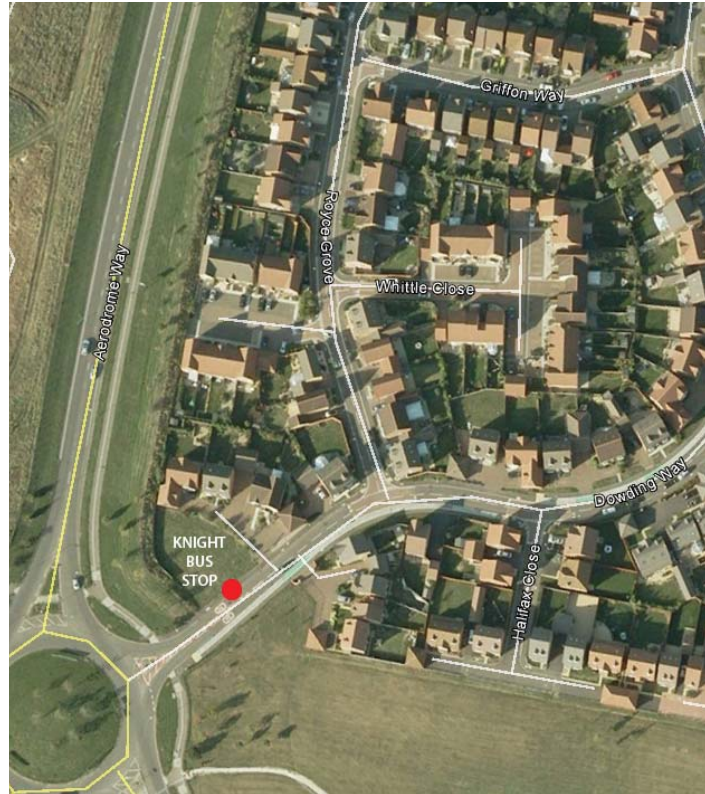


Figure 6.28.1 (adjacent, top left):
Aerial view of Dowding Way indicating the location where Harry is picked up by the Knight Bus in Harry Potter and the Prisoner of Azkaban.



Figure 6.28.2 (adjacent, top right):
View along Dowding Way in Watford, Hertfordshire.

Figure 6.28.3 (adjacent, bottom):
A surprised Harry first encounters the Knight Bus in Prisoner of Azkaban.

Figure 6.29.1 (opposite, top left):
Aerial view highlighting the route the Knight Bus takes in Palmer's Green.

Figure 6.29.2 (opposite, top right):
The Knight Bus comes to a hasty stop in order to let a woman using a walker cross the road in Prisoner of Azkaban.

Figure 6.29.3 (opposite, bottom right):
Vadi Restaurant on Green Lanes between Bourne Hill and Park Avenue.





Palmer's Green

Map Reference No. 22

The triple-decker Knight Bus, which provides transportation for stranded wizards and witches and which picks Harry up on Dowding Way at the beginning of *Harry Potter and the Prisoner of Azkaban*, moves at very high speeds, making it hard to determine just where it's driving at any given moment. However, a portion of Harry's trip clearly takes place in Palmer's Green, a suburban village in the London Borough of Enfield. Here the Knight Bus travels south along Green Lanes from its junction with Bourne Hill and takes a sharp left onto Park Avenue, where it comes to an abrupt halt to allow an elderly woman to safely cross the street.³¹



Figure 6.30.1 (adjacent, top):
*An establishing shot of the City of London featuring Lambeth Bridge and British Parliament in *Philosopher's Stone*.*

Figure 6.30.2 (adjacent, bottom left):
Photograph of Lambeth Bridge from the east bank of the River Thames.

Figure 6.30.3 (adjacent, bottom right):
*The Knight Bus squeezes between two double decker buses on Lambeth Bridge in *Prisoner of Azkaban*.*



Figure 6.31.1 (opposite, top right):
*The *Third Hand Book Emporium* and ominous entrance to the *Leaky Cauldron* in *Prisoner of Azkaban*.*

Figure 6.31.2 (opposite, bottom left):
*Photograph of the *Borough Market*, a wholesale and retail food market in *Southwark*.*

Figure 6.31.3 (opposite, bottom right):
*Photograph of the flower shop and burger joint replaced by the *Leaky Cauldron* in *Harry Potter and the Prisoner of Azkaban*.*



Lambeth Bridge

Map Reference No. 43

After an abrupt departure from Park Avenue in Palmer's Green, the Knight Bus suddenly appears on Lambeth Bridge in downtown London, moving in the opposite direction. This bridge is also used in a number of establishing shots within the series, given its location on the River Thames close to the Houses of Parliament and the London Eye. But the bridge's most memorable sequence takes place in *Prisoner of Azkaban* as the Knight Bus elongates itself in order to squeeze through slower traffic while speeding across its length.³²

Borough Market

Map Reference No. 41

The Knight Bus finally stops at Borough Market, a new location used for the Leaky Cauldron in *Harry Potter and the Prisoner of Azkaban*. The popular wizard's pub and inn, which, in actuality, is home to a quaint flower shop named 'Chez Michèle', can be found in Central London, just across Stoney Street from the famous food market and beneath a railway viaduct. The film's Third Hand Book Emporium, situated just beside the Leaky Cauldron's dark entrance, replaces a small specialty sausage and burger joint.³³



Australia House

Map Reference No. 37

Each year before purchasing his school supplies, Harry must withdraw funds from his account at Gringott's Bank. The bank's eccentric exterior is part of a larger set constructed to depict Diagon Alley, but its interior was actually filmed within the stately Exhibition Hall of Australia House, seat of the Australian High Commission in London. Complete with grandiose chandeliers and resplendent marble columns, the hall provides the ideal setting for the wizarding world's only bank, owned and operated by goblins.³⁴



Figure 6.32.1 (adjacent, top left):
Exterior of the Australian High Commission building in London.

Figure 6.32.2 (adjacent, top right):
View of the Exhibition Hall at Australia House in Aldwych.

Figure 6.32.3 (adjacent, bottom):
Dusty chandeliers hang from the ceiling during Harry's first visit to Gringott's in Philosopher's Stone.



Figure 6.33.1 (opposite, top left):
View along one of the platforms at Surbiton Station.

Figure 6.33.2 (opposite, top right):
The art deco exterior of Surbiton Railway Station.

Figure 6.33.3 (opposite, middle right):
Harry makes a date he is unable to keep early in Harry Potter and the Half-Blood Prince.

Figure 6.33.3 (opposite, bottom right):
Dumbledore waits for Harry on a platform at Surbiton Station in Half-Blood Prince.





Surbiton Railway Station

Map Reference No. 29

At the beginning of *Harry Potter and the Half-Blood Prince*, Dumbledore finds Harry lingering at Surbiton Railway Station. Unfortunately there are no shots which capitalize on the station's notable art deco façade, but Café Chaud, a platform concession, was used to film the flirting sequence between Harry and a pretty young waitress. From here Harry and the headmaster travel to the small town of Budleigh Babberton, where they visit Professor Slughorn and attempt to convince the retired teacher to return to Hogwarts and teach Potions classes in the forthcoming academic year.³⁵





Lacock Village

Map Reference No. 17

The majority of Lacock Village, home to the aforementioned Lacock Abbey, is under the strict management of the National Trust, which has restricted the installation of television aerials, satellite dishes, telephone lines, and any other overhead cables in order to preserve the small town's historic character. Primarily comprised of houses built in the 18th century or earlier, Lacock Village is where one can find the home used as Professor Slughorn's hiding place in *Half-Blood Prince*, At the Sign of the Angel, a small hotel Harry and Dumbledore pass below in Budleigh Babberton, and the original Godric's Hollow, used in *Harry Potter and the Philosopher's Stone*.³⁶

Lavenham Village

Map Reference No. 11

The small town containing Godric's Hollow in both the *Harry Potter and the Deathly Hallows* films is Lavenham Village in Suffolk. In the first, Harry and Hermione arrive in the village on Christmas Eve in order to visit Harry's parents' graves and search for Godric Gryffindor's sword, but are attacked by Nagini, Voldemort's giant snake. In the second, the area is featured in flashbacks of the night the Dark Lord killed Lily and James Potter. Incidentally, Harry's parents' place is very different in these films than the original cottage used in *Philosopher's Stone*.³⁷



Figure 6.34.1 (opposite, top left): *Green light streams through the windows when Lord Voldemort attacks Harry in Philosopher's Stone.*

Figure 6.34.2 (opposite, top right): *Photograph of the cottage used for Godric's Hollow in Harry Potter and the Philosopher's Stone.*

Figure 6.34.3 (opposite, bottom left): *Photograph of the residence in which Harry and his headmaster find Professor Slughorn.*

Figure 6.34.4 (opposite, bottom middle): *Photograph of At the Sign of the Angel in Lacock Village.*

Figure 6.34.5 (opposite, bottom right): *Dumbledore leads Harry away from Budleigh Babberton in Half-Blood Prince.*



Figure 6.35.1 (adjacent, top left): *Harry visits Snape's memory of the night Lily Potter was killed in Deathly Hallows: Part 2.*

Figure 6.35.2 (adjacent, top right): *Typical streetscape in Lavenham Village.*

Figure 6.35.3 (adjacent, bottom): *Hermione and Harry arrive in Lavenham on Christmas Eve in Deathly Hallows: Part 1.*



Ivinghoe Beacon

Map Reference No. 15

Harry, Hermione, and the Weasleys tramp through Ashridge Woods as they set out for the Quidditch World Cup early in *Harry Potter and the Goblet of Fire*. Eventually the troop meets up with Cedric Diggory and his father and together they ascend Beacon Hill, commonly referred to as Ivinghoe Beacon. This hilltop is where they find the ‘manky old boot’ which is a portkey they use to travel to the location chosen to host the final Quidditch match between Ireland and Bulgaria.³⁸





Beachy Head

Map Reference No. 20

Beachy Head is the highest chalk sea cliff in Britain. This precipice is located close to the town of Eastbourne, immediately east of the Seven Sisters. After travelling by portkey in *Harry Potter and the Goblet of Fire*, our three heroes, the Weasleys, and the Diggorys find themselves transported to a headland with the Seven Sisters clearly visible in the background. The group then walks up Front Hill and descends into a campground bursting with the tents of those who have also come to watch Ireland and Bulgaria face off in the Quidditch World Cup.³⁹

Figure 6.36.1 (opposite, top):
The group walks through Asbridge Forest on their way to the Quidditch World Cup in Goblet of Fire.

Figure 6.36.2 (opposite, bottom left):
View of Ivinghoe Beacon.

Figure 6.36.3 (opposite, bottom right):
Everyone crowds around a portkey at the top of Ivinghoe Beacon in Goblet of Fire.

Figure 6.37.1 (adjacent, top):
The portkey drops the travelers off on top of Beachy Head in Goblet of Fire.

Figure 6.37.2 (adjacent, bottom left):
View of the Seven Sisters chalk cliffs from Beachy Head.

Figure 6.37.3 (adjacent, bottom right):
Pathway along the top of Beachy Head, the tallest chalk cliff in Britain.

Figure 6.38.1 (adjacent, top):
Harry and Mr. Weasley pass through the turn-styles at the Westminster Underground Station in Order of the Phoenix.



Figure 6.38.2 (adjacent, bottom left):
Photograph of the turn-styles at Westminster's tube station.

Figure 6.38.3 (adjacent, bottom right):
Photograph of the crowd milling about in Westminster Underground Station.



Figure 6.39.1 (opposite, left):
Photograph taken at the corner of Great Scotland Yard and Scotland Place in London.

Figure 6.39.2 (opposite, top right):
Mr. Weasley helps Harry into a phone box which takes them underground to the Ministry of Magic in Order of the Phoenix.



Figure 6.39.3 (opposite, middle right):
Photograph looking down Great Scotland Yard toward Whitehall.

Figure 6.39.4 (opposite, bottom right):
After taking Polyjuice Potion, the disguised trio checks for potential observers before heading out of their hiding place in Harry Potter and the Deathly Hallows: Part 1.

Westminster Tube Station

Map Reference No. 42

To contest an alleged violation of the Decree for the Reasonable Restriction of Underage Sorcery which could see him expelled from Hogwarts, Harry travels with Mr. Weasley to the Ministry of Magic in *Harry Potter and the Order of the Phoenix*. Using more conventional methods of transportation so as not to further offend Ministry officials, the two take the tube to Westminster Underground Station, where Arthur comments on the ‘ingenious’ muggle invention of underground train travel.⁴⁰

Great Scotland Yard

Map Reference No. 36

After departing Westminster Underground Station in *Harry Potter and the Order of the Phoenix*, Harry and his escort, Arthur Weasley, continue on to Great Scotland Yard. Production designer for the series, Stuart Craig, believed it would be fun to position the Ministry of Magic underneath the established ‘muggle’ ministries of Whitehall; thus, this was the location chosen to film the telephone box used to enter the Ministry. It is also where Harry, Ron and Hermione incapacitate Ministry employees in order to gain access to the headquarters in *Harry Potter and the Deathly Hallows: Part One*.⁴¹





Trafalgar Square

Map Reference No. 35

As the power of Lord Voldemort and his army of dark wizards grows, terrorism spreads throughout both the wizard and muggle communities. In the opening sequence of *Harry Potter and the Half-Blood Prince*, a group of hooded Death Eaters fly over the River Thames to Whitehall, swoop down over Trafalgar Square, and race up Charing Cross Road before swerving right onto Great Newport Street. Here they burst through a digitally constructed building into Diagon Alley, where they wreak havoc at Ollivanders Wand Shop.⁴²

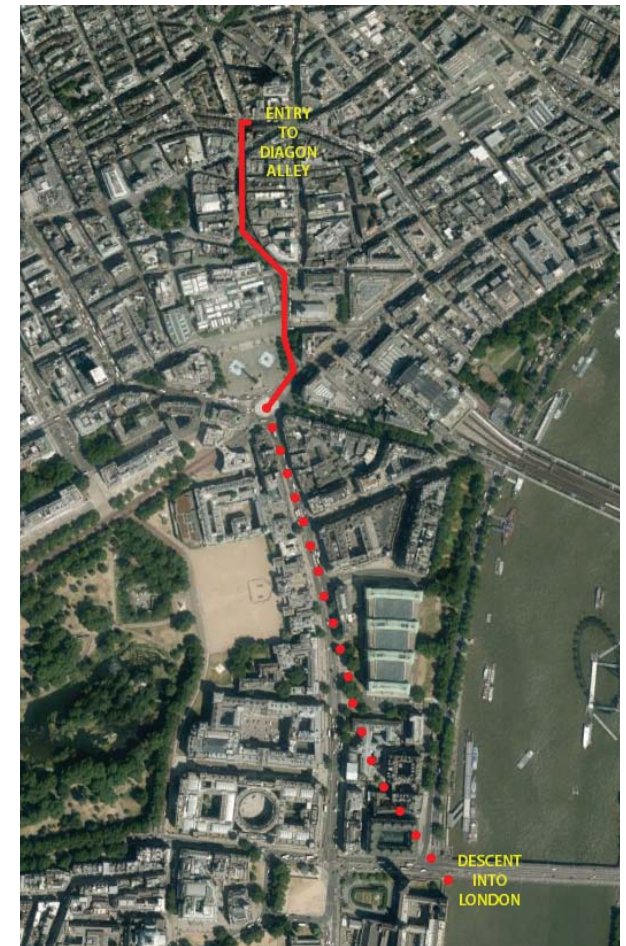




Figure 6.40.1 (opposite, top):
Death Eaters fly toward Trafalgar Square in Half-Blood Prince.



Figure 6.40.2 (opposite, bottom left):
Photograph of Nelson's Column in Trafalgar Square.

Figure 6.40.3
(opposite, bottom middle):
The gap between No. 12 Great Newport Street and Patisserie Valerie through which one might enter Diagon Alley.

Figure 6.40.4 (opposite, bottom right):
Aerial view highlighting the route the Death Eaters take over central London in Harry Potter and the Half-Blood Prince.

Millennium Bridge

Map Reference No. 39

While one group of dark wizards takes Mr. Ollivander hostage in Diagon Alley, another descends on Millennium Bridge, bent on attacking the capital. The pedestrian footbridge which connects St. Paul's to the Tate Modern begins to tremble violently after being encircled by flying Death Eaters. The supporting cables located alongside the four metre wide deck eventually snap, and those still crossing the bridge attempt to run to safety before the structure collapses into the River Thames.⁴³



Figure 6.41.1 (adjacent, top):
Millennium Bridge violently collapses at the beginning of Half-Blood Prince.

Figure 6.41.2 (adjacent, bottom left):
Photograph of Millennium Footbridge from the south bank of the Thames.

Figure 6.41.3 (adjacent, bottom right):
Photograph taken on Millennium Bridge toward St. Paul's Cathedral.



Claremont Square

Map Reference No. 33

Under threat of further Dementor attacks, and potentially expelled from school, Harry is removed from Privet Drive in the fifth film by members of the Order of the Phoenix, a society founded to oppose Lord Voldemort the last time he rose to power. He is then accompanied to Grimmauld Place, the Order's headquarters and family home of Harry's godfather, Sirius. First seen in *Harry Potter and the Order of the Phoenix*, Grimmauld Place is located along Claremont Square in Islington. As the neighbourhood would not permit the use of noisy helicopters needed to film overhead shots, the houses on the south side of the square (off Pentonville Road) were carefully duplicated on a studio lot at Leavesden.⁴⁴

Hampstead Garden Suburb

Map Reference No. 26

At the beginning of *Harry Potter and the Deathly Hallows: Part 1*, we witness Hermione performing the Obliviate charm on her parents in order to erase their memories of her before she leaves to help Harry fight the evil Lord Voldemort. In this heart-rending scene, No. 9 Heathgate in London's Hampstead Garden Suburb stands in for Hermione's family home. As she departs, she walks up the road toward St. Jude's church in Central Square, sometimes described as the heart of this community.⁴⁵



Figure 6.42.1 (opposite, top left):
The Order arrives at Grimmauld Place with Harry in tow in Order of the Phoenix.

Figure 6.42.2 (opposite, top right):
The group waits for the building to expand in order to provide access to Grimmauld Place in Order of the Phoenix.

Figure 6.42.3 (opposite, bottom left):
Photograph of residences along Claremont Square in Islington.

Figure 6.43.1 (adjacent, top left):
Hermione walks down the street toward St. Jude's Church in Harry Potter and the Deathly Hallows: Part 1.

Figure 6.43.2 (adjacent, top right):
View of Central Square down Heathgate in Hampstead Garden Suburb.

Figure 6.43.3 (adjacent, bottom):
Hermione leaves her family home not knowing if she'll ever return in Deathly Hallows: Part 1.



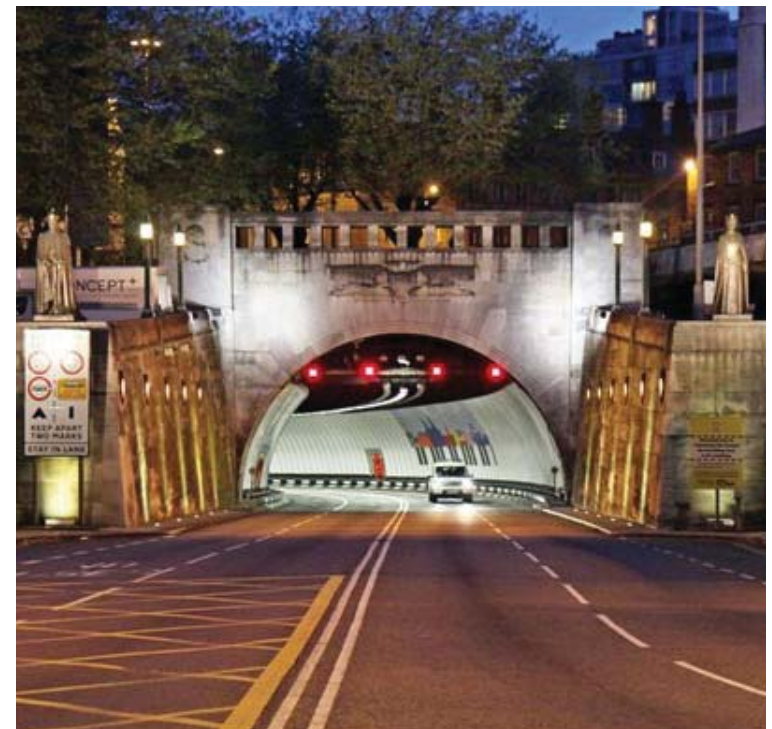


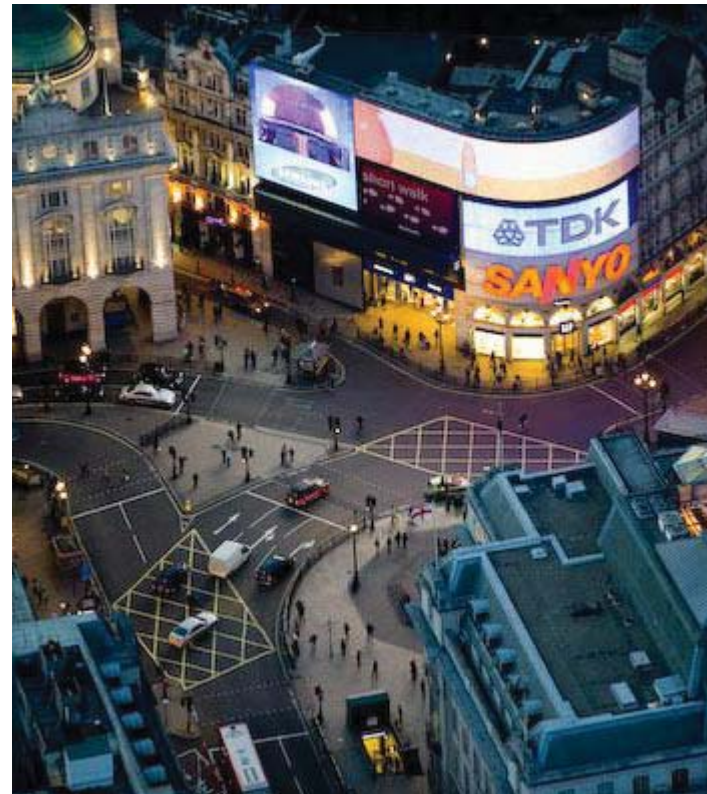
Dartford Crossing & Queensway Tunnel

Map Reference Nos. 19 & 8

In *Harry Potter and the Deathly Hallows: Part 1*, Harry's friends meet him at an emptied No. 4 Privet Drive and use Polyjuice Potion to assume his form in an effort to confuse enemies likely to attack during his departure. Dartford Crossing is soon featured as Hagrid and Harry travel to the Burrow by motorbike and sidecar, trying not to attract the attention of Voldemort or his cronies.⁴⁶

After driving headlong into Dartford Tunnel, the location abruptly changes, as the tunnel's interior is filmed hundreds of miles away at Queensway Tunnel, which was – at the time of its opening in 1934 – the longest underwater tunnel in the world. Here the bike takes flight in order to more effectively dodge traffic while defending against approaching assailants.⁴⁷





Piccadilly Circus

Map Reference No. 34

When Death Eaters interrupt the celebrations at Bill and Fleur's wedding in *Deathly Hallows: Part 1*, an ever-resourceful Hermione apparates herself, Harry and Ron to Piccadilly Circus, at the heart of London's West End. The three then proceed down Shaftesbury Avenue, where Hermione's parents used to take her to the theatre, and head into a muggle café to regroup. The café was a studio set, but a shrewd viewer can see Chris Bryant's Musical Instruments located just across the street, a store found on Denmark Street at Tottenham Court Road.⁴⁸

Figure 6.44.1 (opposite, top left): *Hagrid and Harry travel toward Dartford Crossing in Harry Potter and the Deathly Hallows: Part 1.*

Figure 6.44.2 (opposite, bottom left): *Aerial shot of Dartford Crossing.*

Figure 6.44.3 (opposite, bottom right): *Entrance to the Queensway Tunnel in Liverpool.*

Figure 6.45.1 (adjacent, top): *Harry, Ron and Hermione arrive in Piccadilly Circus in Deathly Hallows: Part 1.*

Figure 6.45.2 (adjacent, bottom left): *Photograph of Shaftesbury Avenue at Piccadilly Circus.*

Figure 6.45.3 (adjacent, bottom right): *Aerial view of Piccadilly Circus at night.*



Figure 6.46.1 (adjacent, top left):
Harry, Ron, and Hermione try to destroy their newly acquired Horcrux in Deathly Hallows: Part 1.

Figure 6.46.2 (adjacent, top right):
Burnham Beeches in autumn.



Burnham Beeches & Swinley Forest

Map Reference Nos. 23 & 18

During time spent avoiding capture and deciphering clues they hope will lead them to more of Voldemort's Horcruxes (or at least explain how to destroy them), friends Harry, Hermione, and Ron camp in a number of wooded locations.

Figure 6.46.3 (adjacent, middle left):
View of Swinley Forest in Bracknell.



Burnham Beeches was used for filming forest scenes in both *Order of the Phoenix* and *Deathly Hallows: Part 1*. In the former, these woods are where Harry first sees the Thestrals that pull carriages from Hogsmeade station to Hogwarts School. In the latter, the three friends flee here after escaping a compromised Ministry of Magic. Later, Burnham Beeches also provides the setting for the scene during which Ron destroys a Horcrux using the Sword of Gryffindor.⁴⁹

Figure 6.46.4 (opposite, bottom left):
The friends run from Snatchers through the woods in Deathly Hallows: Part 1.

Figure 6.47.1 (adjacent, bottom left):
The cooling towers of the High Marnham Power Station.

Figure 6.47.2 (opposite, top right):
View of Second Severn Crossing in Wales.

Figure 6.47.3 (opposite, middle right):
The three fugitives hide beneath Severn Bridge in Deathly Hallows: Part 1.

Figure 6.47.4 (opposite, bottom right):
Harry, Ron and Hermione make camp under the cooling towers at the High Marnham Power Station in Deathly Hallows: Part 1.



Swinley Forest, just south of Bracknell, Berkshire, is used in both *Deathly Hallows* films. In *Part 1*, a frustrated Ron leaves Harry and Hermione here to fend for themselves, and, afterward, it serves as the location for the chase scene during which Hermione casts a spell to make Harry's face swell so that the Snatchers won't recognize him. In *Part 2*, an army runs out of this forest toward Neville Longbottom, standing on Hogwarts' wooden bridge.⁵⁰

Severn Bridge & High Marnham

Map Reference Nos. 16 & 10

Always moving in order to keep from being discovered, our heroes cover a lot of ground in *Harry Potter and the Deathly Hallows: Part 1*. The team spends a brief period trudging through the mud beneath Second Severn Crossing, a bridge on the M4 north of Bristol, avoiding Death Eaters and safeguarding the one Horcrux they've managed to locate thus far.⁵¹

Later, the three hide out under the deserted cooling towers of the High Marnham Power Station in Nottinghamshire, a couple miles south of the village of Dunham. At the time of filming the site was scheduled for demolition, and in July of 2012 the towers were finally destroyed.⁵²



Malham Cove

Map Reference No. 6

After Ron abandons the mission in *Deathly Hallows: Part 1*, Harry and Hermione reluctantly move their camp to a deeply eroded, rocky plateau where they finally recognize a strange symbol drawn inside their copy of *The Tales of Beedle the Bard*. This striking landscape is the limestone pavement on top of Malham Cove in North Yorkshire. Once a large riverbed, the gaps in the stone here create a unique wildlife habitat and generate a very particular microclimate that supports rare species of plantlife.⁵³



Figure 6.48.1 (adjacent, top left):
A path leading up to the limestone pavement overlooking Malham Cove.

Figure 6.48.2 (adjacent, top right):
View across Malham Cove's limestone pavement.



Figure 6.48.3 (adjacent, bottom):
Harry and Hermione make camp in a new location after Ron deserts them in Harry Potter and the Deathly Hallows: Part 1.

Figure 6.49.1 (opposite, top left):
The friends go to ask Xenophilius Lovegood about the meaning behind an important symbol in Deathly Hallows: Part 1.

Figure 6.49.2 (opposite, top right):
View looking across Grassington Moor in Yorkshire.

Figure 6.49.3 (opposite, bottom):
Harry, Ron and Hermione arrive on Grassington Moor in Deathly Hallows: Part 1.





Grassington Moor

Map Reference No. 7

Looking for an area which would lend an isolated feel to the tower residence of *Quibbler* editor, Xenophilius Lovegood, the production team working on *Harry Potter and the Deathly Hallows: Part 1* chose Grassington Moor in Yorkshire Dales National Park. After reuniting, the three friends visit Luna Lovegood's father in order to learn more about a symbol drawn on the first page of *The Tale of Three Brothers* in the children's book Dumbledore left Hermione in his will.⁵⁴





Figure 6.50.1 (adjacent, top):
The three prisoners are taken to Malfoy Manor in Deathly Hallows: Part 1.

Figure 6.50.2 (adjacent, bottom left):
View of Hardwick Hall's front façade.

Figure 6.50.3 (adjacent, bottom right):
The hedge walls at Hardwick Hall.

Figure 6.51.1 (opposite, bottom left):
The Shell Cottage set was built on location in Freshwater West.

Figure 6.51.2 (opposite, top right):
View of the beach at Freshwater West in Wales.

Figure 6.51.3 (opposite, bottom right):
A somber group prepares to bury Dobby on the coast in Deathly Hallows: Part 1.



Hardwick Hall

Map Reference No. 9

When the Snatchers catch up with Harry, Ron and Hermione in *Harry Potter and the Deathly Hallows: Part 1*, the fugitives are taken to be questioned at Malfoy Manor. Although exterior shots of the home are very dark, a keen observer can recognize Hardwick Hall, despite the superimposed towers and pinnacles. Built in the late 16th century by the Countess of Shrewsbury, the building is located east of Chesterfield in the district of Bolsover, south of Doe Lea village. Ownership of the property was transferred to the National Trust in 1959.⁵⁵

Freshwater West

Map Reference No. 12

The final scenes of *Deathly Hallows: Part 1* occur in Tinworth at Shell Cottage, the isolated coastal home of Bill and Fleur Weasley. Filming took place along the beach at Freshwater West, part of the Pembrokeshire National Park in Wales. Here Harry buries his longtime friend, Dobby, after the house-elf is mortally wounded by Bellatrix Lestrange during their tumultuous escape from Malfoy Manor.⁵⁶



Where mapping the physical locations used to film the *Harry Potter* series serves to illustrate how movies can present a distorted view of real environments, writers and scenographers use the mapping process to opposite effect: laying out their imaginary environments on paper in order to ensure a sense of spatial continuity throughout the evolving narrative. During her first meeting with Stuart Craig, production designer for the *Harry Potter* series, Joanne Rowling drew such a map in order to convey her intentions for the magical world which had grown inside her imagination. As the set designers developed the concepts for the films, “that little map was [their] departure point, literally [their] bible”.⁵⁷

1 Stuart Craig, Personal interview, 18 Oct. 2011

2 Ibid.

3 J. K. Rowling, *Harry Potter and the Philosopher's Stone* (London, UK: Bloomsbury Publishing, 1997), 67

4 J. K. Rowling, *Harry Potter and the Half Blood Prince* (Vancouver, BC, Canada: Raincoast Books, 2005), 13

5 J. K. Rowling, *Harry Potter and the Deathly Hallows* (Vancouver, BC, Canada: Raincoast Books, 2007), 297

6 Robina Brown, guide, *Harry Potter Tour of Oxford*, Gloucester & Lacock (DGA Tours), 19 Oct. 2011

7 J. P. Sperati, *Harry Potter on Location* (Sawston, Cambridge, UK: Irregular Special Press, 2011), 91

8 Richard Liddle, guide, *Harry Potter's London Half-Day Tour* (Capital Taxi Tours), 23 Oct. 2011

9 Ibid.

10 Craig

11 Sperati, 196-197

12 Ibid., 166-167

13 Brown

14 Sperati, 135-136

15 Brown

16 Ibid.

17 Craig

18 Sperati, 33-34

19 Ibid., 117-120

20 Liddle

21 Brown

22 Ibid.

23 Ibid.

24 Ibid.

25 Ibid.

26 Sperati, 17-23

27 Alnwick Castle, Battleaxe to Broomsticks Tour (Alnwick, Northumberland, UK), 20 Oct. 2011

28 “Harry Potter in the Highlands,” *visithighlands.com*, 2014. Web. 21 Sept. 2014 <<http://www.visithighlands.com/about/culture/onscreen/filmfeature/harry/>>

29 Sperati, 152-155

30 Ibid., 45

31 Ibid., 86

32 Liddle

33 Ibid.

34 Ibid.

35 Sperati, 106

36 Brown

37 Sperati, 146

38 Ibid., 29

39 Ibid., 37-39

40 Liddle

41 Craig

42 Liddle

43 Ibid.

44 Ibid.

45 Sperati, 66-67

46 Ibid., 55

47 Ibid., 115

48 Liddle

49 Sperati, 25

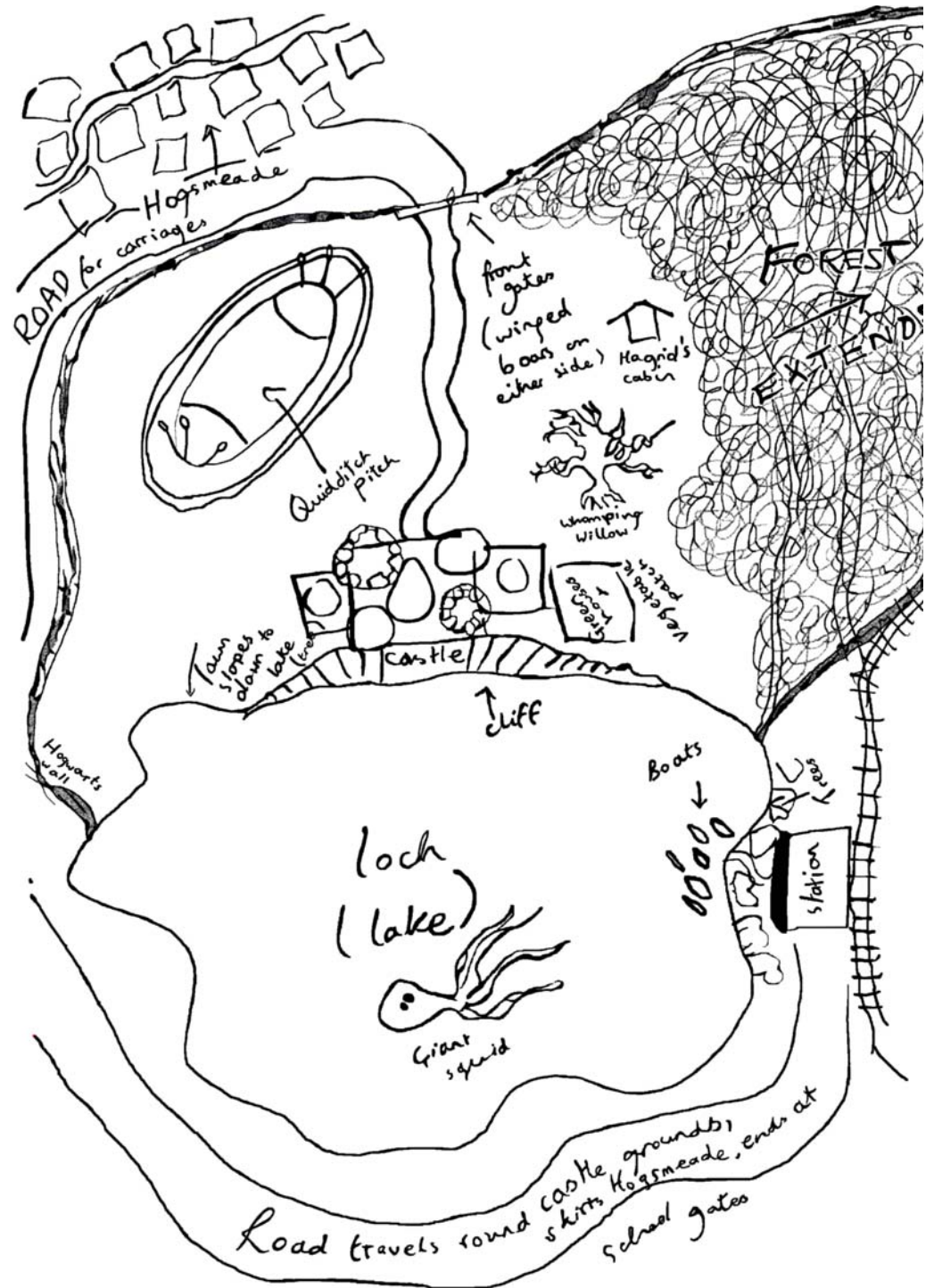
50 C. D. Miller, “Harry Potter Places Book Three: Swinley Forest Super Potterite Supplementum,” *Harry Potter Places*, 2014. Web. 23 Sept. 2014 <<http://www.harrypotterplaces.com/b3/SwinleyForestSupplementum.pdf>>

51 “Film Locations for Harry Potter and the Deathly Hallows: Part 1 (2010),” *The Worldwide Guide to Movie Locations*, 2014. Web. 23 Sept. 2014 <http://www.movie-locations.com/movies/h/harry_potter7.html>

Figure 6.52 (opposite):

J. K. Rowling's original map of Hogwarts' school grounds.

- 52 Sperati, 130
- 53 Ibid., 170
- 54 Ibid., 169
- 55 Ibid., 35-36
- 56 Ibid., 207-208
- 57 Bob McCabe, Harry Potter Page to Screen: The Complete Filmmaking Journey (New York, NY, USA: Harper Design, 2011), 28-29



Stuart Craig Interview Transcript

The following is a transcript of the author's interview with Stuart Craig, production designer for all eight Harry Potter films, conducted on October 18, 2011 at Shepperton Studios in Middlesex, UK:

Holland Young (HY): First off, I would like to thank you for this opportunity. I'm very excited to do this interview. So, I think we'll just dive right in and try to get as many questions covered as we can with our hour.

Stuart Craig (SC): Okay.

HY: So, what do you think are some striking similarities and differences between the practice of production design and the practice of 'pure' architecture?

SC: It's telling a story, isn't it? It's the narrative that's the big difference. It's huge: there's a chasm between the two. I've often felt that I would like to have been a real architect instead of an 'architect in plywood', you know?

HY: Because of the permanence?

SC: Yeah, because of the permanence, yes, and because a piece of architecture exists in its own right. A movie set is ultimately just shadows on a screen and those shadows are determined by the light and camera man as much as by me. So, you know, it's more remote, in a way, it's more ephemeral.

HY: What would you say are some benefits to that aspect of it?

SC: Well it's good fun telling stories. [Laughter]. This is not a belated kind of protest about a wasted life or anything.

HY: [Laughter]. I wouldn't think so!

SC: No, no, no, it's good fun. But that's the essential difference: the narrative that you're obliged to tell.

HY: What are the benefits and challenges of working within an author's original visual intentions in adapting literature for film as opposed to beginning with a clean slate and a vision that is all your own?

SC: Well in this case, in the case of Harry Potter, the fact that J.K. Rowling was alive and very present, in the beginning – one was very aware of her, it was a huge help. The text is so descriptive, really more than any adaptation I've ever worked on. It was so descriptive. So that was a distinct advantage in that, as I say, she was alive, she was present, she visited a few times, so you immediately had to take responsibility for what you'd done. And the fact that there were such clear pointers was a great help. It was good.

HY: Rowling's work involves quite a few architectural typologies and their sociological connotations, like suburbia or the Gothic castle. How did you approach working within these types, and are there any key features of these types you especially wanted to convey in your design?

SC: Well I think we learned as we went along, really, as you do on every one. You start out knowing nothing at all and you end up knowing very little about a lot of things, you know. So immediately we set about looking for real places and saying, you know, if you break the script down, I don't know if she ever says Hogwarts is a thousand years old, but she implies it, that it's pretty much that kind of age. Well, there aren't that many buildings at that age left in Europe. There are great cathedrals, there are a few colleges at Oxford that are that kind of age, so it was pretty easy to say, 'okay, we must go look there', and we did look at the great European cathedrals: we looked at Gloucester and at Canterbury, who refused to let us anywhere near. [Laughter]. Christ Church College, Oxford was a good thing; because it's an educational institution, it had some of the right things. And you kind of knew from the off that it had to be that kind of boarding school – public school – that very English model which seems to have struck a chord with everybody around the world for some inexplicable reason everybody seems to understand what's expected there. And so I learned a lot by looking for locations.

Figure 7.1 (opposite, top left):
Gloucester Cathedral.

Figure 7.2 (opposite, bottom left):
Christ Church College, Oxford.

Figure 7.3 (opposite, top right):
The Great Hall at Hogwarts in Chamber of Secrets.

Figure 7.4 (opposite, middle right):
The Gryffindor common room in Philosopher's Stone.

Figure 7.5 (opposite, bottom right):
The Gryffindor Tower dorm room Harry shares with four other students in Goblet of Fire.

SC: We were looking for locations of necessity: we couldn't afford to build the entire world. We ended up building the entire world, you know, after ten years and eight films, but in the beginning we couldn't, and so that led us to the need to shoot real locations. It gave us – in the sets that we designed and built, you were obliged, obviously, to be as real as those real locations. And so we started, in a sense, with our hands tied, but it turned out to be a virtue, I think, in that it is a fantasy, but it's not too fanciful. It's not too whimsical. I think whimsy would have been wrong; seriously wrong. I think the fact that it had credibility...

HY: I think that's what has contributed to its success.

SC: I think so. I think the fact that the magic grows out of something that seems very real and very credible, you know, strengthens it, really a lot.

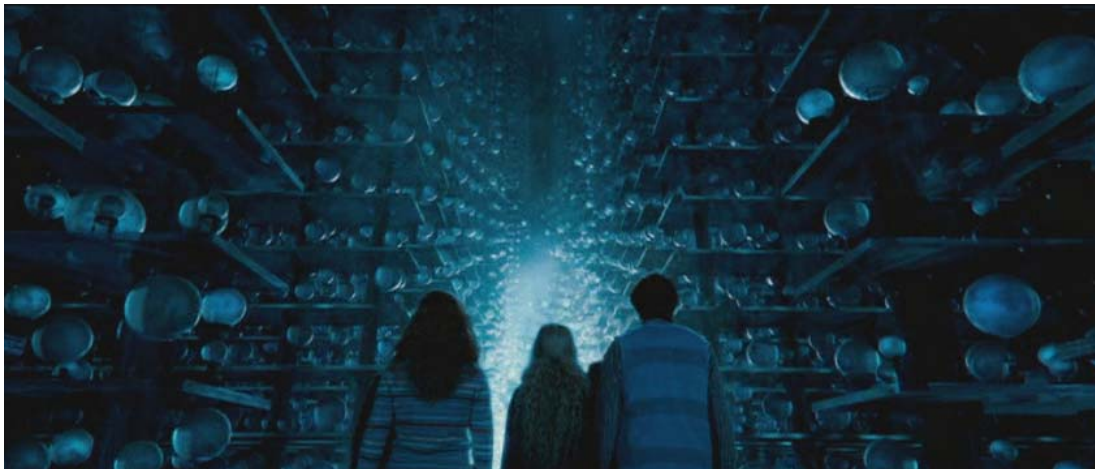
HY: Which settings do you feel were most vital to conveying Rowling's narrative? Which were the most important settings from the book where you thought, 'we really need to get this one perfect'? I mean you want to get all of them perfect, but the most important –

SC: Well of course to begin with we were dealing with only one novel, and as each novel followed successfully you had a different most important set. A new challenge was thrown down by every novel, really. I mean, in the beginning there were more than one: the common room was important, Dumbledore's office was important, the Great Hall was important. It was important to deliver that English – what we call public the rest of the world calls private – school, boarding school... You know, the dining hall was the communal place, the common room had to be the home that Harry never had, and yet it still had to be the English public school. So, it had to be part of the castle, so the architecture was monumental, massive, the building was ancient, the furnishings were ancient – threadbare ancient, but it was above all comfortable, and the fireplace – the hearth – was the centre of it. The dormitories up spiral staircases in front of the window –

HY: Yeah, I noticed that you kept that from the novel.

SC: Yeah, and the beds were important: those little four poster beds with the curtains, because they cocooned him, they kept him safe, they made him comfortable and safe.





HY: So symbolism was a huge thing when picking the appropriate sets and designing them.

SC: It was, yeah. So, you know, the dormitory, the common room, the Great Hall, Dumbledore's office, there were quite a few that were... The potions – the Dark Arts classroom actually was – the potions came later but the Dark Arts classroom was there from the beginning, and we had good fun with that. Yeah, they were really significant sets, all of those, and they were built. None of those was a location, they were all built. And so we were able to take reality and make it theatrical – exaggerate it. That's the most we were permitted to do, really, make exaggeration, make theatrical exaggeration. For example, Dumbledore's: on the exterior it's those three little turrets – there's the big tower with the big conical roof, and then on the big conical roof, cantilevered out, are three little turrets, one hanging on the other. And that – when you look at the exterior, you think, 'well that's the place I'd like to be,' and, therefore, that became – we designed the exterior first – and then it became a kind of obvious place for Dumbledore's office. And so you can imagine with those three connecting circles – three connecting cylinders – it became potentially a very interesting interior space. And then we gave it not just three different spaces on plan, but we gave it vertical: different spaces, different landings, different heights as well. So it became very complex, but all stuck up, you know, three hundred feet in the air on a two hundred foot high cliff way above a Scottish loch. It was like an eagle's nest, like an eyrie. That was important to Dumbledore too, to put it in this unreachable place.

SC: Exaggeration happened all over the place. I have endless examples of exaggeration: theatrical exaggeration. The problem

with real places is they're full of things you don't want, things that don't contribute to the story, and that's the difficulty with shooting a film on location. So we'd tried – I tried my best – to eliminate things in real locations that didn't contribute. And on the sets we did build, obviously you make everything contribute massively by exaggerating it. In some cases, you know, I'm thinking of the Forest, especially in the later movies, where trees got bigger and bigger, more and more massive, and the root systems laying on the ground were more exaggerated. There were exaggerations in the castle, in the ministry of magic. The hall of prophecies was our first ever set that was completely digital. There was no part of it which was physical. We set out to make it a physical set, and then technology was changing so fast that other movies had done completely virtual worlds, so we decided that we could do that for the first time, which was what – the fifth film?

HY: Yes, I think it was the fifth film.

SC: Yeah, so that being a digital environment, it being in this extraordinary place, the idea for it was that it would go to infinity in every direction. Obviously that could only be achieved in a virtual world. So that was an exaggeration and using – you have some notes about advancing movie technology, well that was our initiation, really, into a fully virtual, digital world.

HY: Okay. Were there any particulars within the settings of the novels which you specifically set out to alter when adapting the environments for film? Was there anything she wrote that you just didn't feel went with what the directors were going toward, that you kind of had to rework, or was it fairly easy to co-ordinate and you tried to incorporate everything in its original state?

Figure 7.6 (opposite, top left):
Dumbledore's office as seen from above in Chamber of Secrets.

Figure 7.7 (opposite, top right):
The three turrets that make up Dumbledore's office weather a storm in Goblet of Fire.

Figure 7.8 (opposite, middle left):
The Defense Against the Dark Arts classroom in Order of the Phoenix.

Figure 7.9 (opposite, bottom left):
The Hall of Prophecies at the Ministry of Magic in Order of the Phoenix.

Figure 7.10 (opposite, bottom right):
A herd of centaur confront Professor Umbridge amongst the massive trees of Hogwarts' Forbidden Forest in Order of the Phoenix.



SC: Yeah, we certainly eliminated – you know, the script eliminated a lot. A movie’s two hours, two and a half hours, and a book is what, a week of solid reading? One thing: when Snape dies in part two of the seventh book, he dies – in the book – in the shrieking shack, and the shrieking shack, as a movie set, is more interesting externally than it is internally, really, although it’s quite richly – or interestingly – decorated. But the boathouse at the bottom of the cliff where the first year students arrive is underused, or certainly by the films had been underused, and so we decided to exploit that a bit and ask her, specifically, if she would mind if Snape died in the boathouse rather than the shrieking shack. And she agreed – J. K. Rowling agreed – and we made this boathouse and gave it glass walls, lots of glass in the walls, you know, it was a very skeletal structure with lots and lots of leaded glass.

HY: Like the Crystal Palace?

SC: Yeah, like the Crystal Palace, and water in so that it would have maximum reflections, it would reflect the burning school above – the fire above – and be very, very atmospheric because of the light and reflection from the water. And he died very well, you know, Alan Rickman.

HY: Yeah, he really did.

SC: It was a good death. He was pleased – Alan Rickman was pleased.

HY: When you began the design work for the Harry Potter film series, there were only two books published.

SC: Yes.

HY: As time passed and the setting of the books evolved and became more detailed to cater to new narrative requirements, how did this impact your work? Did you find yourself redesigning the same areas?

SC: Yes: a lot of redesigning the same areas; yes, yes. And pleased to have the excuse to redesign them. But, I mean, they no longer fitted. Every time we just did what was expedient and what was necessary for that movie and, as you say, we couldn’t have foreseen the following five books. And so, for example, we did shoot at Christ Church College Oxford the entrance – the main entrance to the school was this location, in Christ Church – and you actually entered quite a modest entryway, really, up a grand staircase and the Great Hall was on the first floor. And that became, subsequently, completely redundant. I mean, in fact, for the Yule Ball, for example, in the fourth film, people needed to arrive at the front door and go straight in, and there was no place to arrive at Christ Church. This external door was in a tiny little courtyard – teeny, teeny little courtyard – you couldn’t get a carriage in, you know, so it needed to be expanded for that. So we reinvented the front entrance for the fourth film. Um, we hugely reinvented it for the eighth film, the seventh film, because then it was going to become a battlefield, you know. If Voldemort was going to challenge the school and the kids were going to defend it, then it had to be about the main doorway, it had to be about the main entrance, really. At that point, defending the back door, that kind of doesn’t have the scale or the seriousness that we needed, and so we reinvented the front entrance again, and this time built a massive courtyard based on the cloister at Durham Cathedral, which we’d used before. In fact, there are courtyards throughout Hogwarts and they all look a bit like Durham Cathedral because, for a lot of it, they were. It

Figure 7.11 (opposite, top left):
A distant, snow-covered Shrieking Shack in Harry Potter and the Prisoner of Azkaban.

Figure 7.12 (opposite, bottom left):
The boathouse in which Professor Snape is killed by Lord Voldemort’s snake in Deathly Hallows: Part 2.

Figure 7.13 (opposite, top right):
Hogwarts entrance hall in Harry Potter and the Philosopher’s Stone.

Figure 7.14 (opposite, middle right):
Hogwarts entrance hall decorated for the Yule Ball in Goblet of Fire.

Figure 7.15 (opposite, bottom right):
Statues jump down from alcoves in the walls of Hogwarts entrance hall to defend the school in Deathly Hallows: Part 2.

was Durham. Dumbledore, when he falls from the astronomy tower, falls into the courtyard, which was another version we had built, smaller than the one we built finally, for the final film. So we kept on reinventing things, changing things, because it was a requirement - a script requirement – but also glad of the chance to make things better, to lend that kind of exaggeration. When you look at the profile of Hogwarts in the first film, it is a mixture of different locations. There's a bit of Christ Church, a bit of Durham, a bit of Gloucester Cathedral.

HY: A little bit of Alnwick?

SC: [Laughter]. A little bit of Alnwick: yeah, yeah. And they don't always sit very well together; the silhouette isn't as I would have liked. But, as the series went on, the chance to improve that silhouette offered itself. And, you know, the astronomy tower from which Dumbledore fell was a huge improvement. If you look at it in its pre-battle and post-battle – in its ruined state – then its silhouette is much, much better than it ever was before. It's full of these rather dreamy spires and towers and, as I said, a much more satisfactory silhouette: more exaggeration, more theatricality – more of those virtues.

HY: Did you find that – were there any circumstances where you thought 'we really need to keep this feeling the same' but you still wanted to expand on it. So, did you ever look back and say 'oh, we could have done that differently', or did it ever frustrate you to have to go and change things, only because you wanted that continuity between films? Or was the whole fact that it was a magical storyline kind of give you the freedom to –

SC: I think that it gave the freedom, and I'm not aware – I know there is a publicity department that filters the feedback,

obviously – the letters, the emails, the protests – but I was never aware of anybody objecting to those continuity jumps between one film and another. I think everybody accepted that each film had its own kind of integrity and we felt free to do whatever we wished, really. And I don't think there was ever any danger of changing the spirit of something. Also, since the ones we talked about in the beginning – the Great Hall, Dumbledore's office, the common room – they stayed throughout: they literally stood there for ten years, those sets. They got a fresh coat of paint a couple of times. But there they were, they were permanent: there forever. The only one that changed was Hagrid's hut, and he got a little annex, an extension, to his hut. The basic hut didn't change, but he suddenly acquired a separate bedroom on the back between, I guess it was between the second and the third movies this thing popped up behind. But again, nobody minded.

HY: I think the spirit was probably more important than continuity of details.

SC: Yeah.

HY: As long as the spirit remained continuous and 'Hagrid's hut' kind of feels like that woodsy –

SC: And as I say, the main building was consistent right through. The position changed, I mean its location changed. We had it – there's a bit of woodland near Pinewood Studios not far from here, and he was there the first time. For the third film, for Prisoner of Azkaban, we needed to shoot outside we needed to be in Scotland, and so Hagrid's hut was built on a mountainside in Scotland suddenly. Quite different, you know, but nobody minded because the spirit was the same.

Figure 7.16 (opposite, top left):

Dumbledore falls from atop of Hogwarts' Astronomy Tower into a courtyard far below at the close of Harry Potter and the Half-Blood Prince.

Figure 7.17 (opposite, top right):

An early version of Hogwarts Castle as seen in the first film of the series, Harry Potter and the Philosopher's Stone.

Figure 7.18 (opposite, middle right):

The post-battle silhouette of Hogwarts Castle in Deathly Hallows: Part 2, the series' final film.

Figure 7.19 (opposite, bottom left):

Hagrid's hut in Harry Potter and the Philosopher's Stone.

Figure 7.20 (opposite, bottom right):

Hagrid's hut, including bedroom extension, in Harry Potter and the Order of the Phoenix.



HY: To be honest, I didn't notice. I mean you telling me that now, I can think back and recognize the differences, but when you're involved in the storyline of the film you really don't notice.

SC: No. The first version the landscape was completely flat around it, and then by Prisoner of Azkaban he was literally on the side of a hill.

HY: So was that a temporary set that was then taken down after those –

SC: Yeah. Just after that one film, yes, yes. Everybody was very uncomfortable shooting in Scotland. It rained and rained and rained, the producers and the accountants were extremely upset. [Laughter]. But, you know, it paid off, it paid dividends, didn't it? Even in the rain, it looked sort of really serious, and the movies did start to get serious around then too.

HY: How has the advancement of filming technology changed the way you worked on the Potter films versus the films you made earlier in your career, and how did it change over the course of the decade you spent working on these films?

SC: It changed hugely, I mean really, really... The films I'd done previously you would have – a medium sized film, medium budget film would have – two or three matte paintings, as they used to be called, where you composite in an extension to the scene. You know, you find the foreground to contain the actors, and then you want a castle and a hill. Well the hill and the castle used to be painted on glass and composited into the foreground, and there were various techniques for doing this, you know, if the actor got up and moved across where the painting would

be, then you'd put a blue screen behind him and the blue screen became the area of matte painting – that accepted the matte painting. If he didn't move in front of it, then it was much more simple: you just blacked out a corner of the screen, or whatever it was, and that would be the area for the painting. It was very, very, you know –bits of sticky tape, bits of string, sheet of glass, oil paint – it was primitive means. And all of that became superseded in the decade we're talking about, maybe a few years before I'd started. And then, miniatures were also used extensively, you know, twenty years ago – less: ten years ago. Our Hogwarts – our exterior Hogwarts – was a huge miniature, a huge model that filled a big soundstage, and everything – from movie one through seven – every exterior was shot on this model. Then Tim Burke, the visual effects chief, said it's time we grew up and joined the 21st century and made a digital model. So, that model of Hogwarts was scanned, you know, a digital scan was made, which became the skeleton – the wireframe, if you like, of the new one – and then the whole thing was entirely re-textured. And then me and my department would make sure the architectural detail didn't get kind of obliterated in the change-over, so that it looked architecturally authentic as before. And it enabled us to go much, much closer in those battle scenes. There are huge areas of Hogwarts which are digitally created. There are big bits that aren't, that are physical as well, but that was a massive change, and greatly to the film's benefit. You could not have made that finale nearly as impressive three or four years before. There were some huge, huge changes.

HY: What are the major elements that production designers like yourself work with to add visual drama to a scene? So an example, in this case, might be the use of colour, like keeping things kind of monotone and then contrasting with a sort of bright colour.

Figure 7.21 (opposite, top):
Model supervisor, Jose Granell, with scaled model of Hogwarts School of Witchcraft and Wizardry.

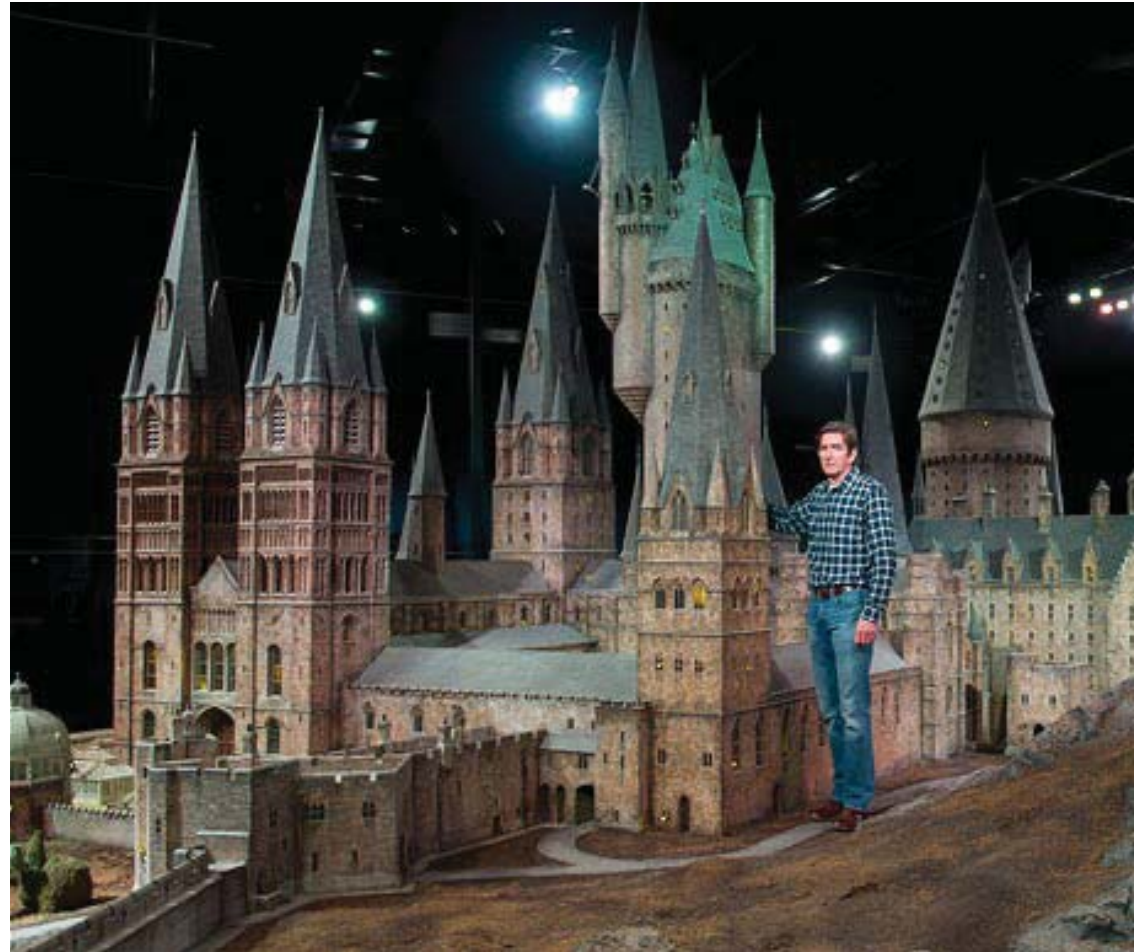
Figure 7.22 (opposite, bottom):
A damaged, post-battle Hogwarts seen in Deathly Hallows: Part 2.

SC: Yeah, yeah. We did that.

HY: So what would you say is in your toolbox?

SC: No, we did that, we did that. There's so many things, aren't there? I think that decisions that affect the lighting are hugely important. It's a great, great... you know, the light and camera man lights the scene, but the designer has the kind of first go. The designer positions the windows, and the position of the windows determines the way the scene is lit, usually. The designer also positions the lamps, if it's a night scene, and the position of the lamps and the size of lamp and so on determine the lighting. There isn't... I think it's the single most important decision on any set, really – on any interior set – is where you put the window and where you put the lamp. Early sketches also take into account, not just architectural detail, but mood lighting, and kind of the way you can heighten the drama: dark, dark hallways and strong, strong highlights. So that's the main thing. Colour, you identified, and you're quite right, that's exactly what we do. It's very effective to have a very limited, very muted palette. It allows the kind of lighting we just referred to, to happen, to be all the more effective. If the colour is too vivid, then, in a way, it overtakes tonal contrast, which is what, you know, the lighting's all about, really. Light and shade as opposed to colour, it's the juxtaposition of light and shade that describe the form that's most important. So, usually we try for a very limited palette, and everything is kind of grayed-out – grey-greens, grey-blues – and then suddenly you want something to pop, and it's very easy to do.

HY: What combination of sets – location, built, miniature, digital: all things you've mentioned today – did you use most





often, and what effect were you aiming to get through the use of these particular types?

SC: Digital or virtual? I mean, digital or physical?

HY: Digital, or location sites, or built sets – what determined which ones you would build and which ones you would do on location and which ones you would do digitally?

SC: Yeah. The cost, of course, determines. It was often a decision which was not entirely mine. I'd like to think it was mine, and that I could choose the best for the film, but there were other strong voices and the production and, you know, their concern for the cost was one. Also for the convenience, as those movies went on we were so dependent on blue screen, green screen, set extensions, digital extensions. We did do outside, we did them in Scotland, but they were also much more controllable within the studio – within the home base. So we often built hillsides, we built – literally – hillsides in front of huge green screens, blue screens outside on the back lot at the studio and then sent a small second unit to Scotland to film the background place. So Voldemort, you know, facing the school – facing the ride up that led to the school – was on a hill that we bulldozed on the back lot at Leavesden surrounded 360 degrees with green screen. He had, I don't know, maybe fifty guys – fifty death eaters – up there with him as the invading army, and then in the finished thing – the composite with the green screen – not only was the Scottish landscape put in, but also the fifty death eaters were multiplied and became five thousand.

HY: So things tended to be combined a lot? So, it wasn't like 'this set was a miniature, and this was location', instead it was more like 'this was location and digital and a built set'?

SC: Yes, exactly. In all those digital shots there was a physical location involved, usually. Again, the landscape was manipulated, especially at the end. Again, in the final film, it was manipulated in a way that wouldn't have been possible 10 years before. So all the best elements in Scotland – Glencoe, Loch Shiel – they're not remotely together, but they were sort of forced together. And there were Scottish lochs where there were no lochs, and mountains where there were no mountains, and, you know, we made this idealized, beautiful, dramatic landscape out of lots of different pieces photographs and then brought together.

HY: Did you feel that the fact that it was supposed to be a fictional area that we can't actually get to kind of gave you the freedom to bring those elements closer together? Because it wasn't like you had to remain true to 'yes, they are in this area of Scotland and this is where the school would be on a map'.

SC: Yes, I'm not sure that was a consideration because we did find good areas in the early films. Hagrid's hut, for example, where they cross the wooden bridge, the kids, and then come down to Hagrid's hut, and the hippogriff's there and the pumpkin patch. All of that was one single place in Glencoe and the outlook was terrific and, you know, it was a complete location. It didn't require digital enhancement or extension. But then, when we got to the final film, then we were, as I said, moving the landscape – still going to Scotland, still photographing the elements, but then repositioning them, making a digital model of the landscape, and then using the stuff that was shot in Scotland to kind of texture the landscape that we had built. It just got more and more sophisticated. It wasn't that we were inhibited by moving Scotland around, we just were not able to at the beginning and we were able to at the end. But the locations we found were

pretty satisfactory in the beginning, really, they were. I'm not sure that the books ever say that Hogwarts is in Scotland.

HY: It doesn't. It certainly makes that somewhere you can decide. I think you can assume it's north [laughter] and that's about it.

SC: Well, exactly. If you go to King's Cross station, all the trains go north. That's the area they serve is the north. So, that kind of thing, trains go north, and where's good? Well, Scotland's good. It's the most dramatic landscape in these islands, so that's where we went. Again, it's all in the pursuit of this kind of theatrical exaggeration, which is the bigger... I mean compared with the Canadian Rockies, it doesn't compare, but in terms of these islands, it is quite spectacular.

HY: I would argue that the Canadian Rockies just have a very different feel. I think they're both spectacular.

SC: Yeah, yeah. I guess so. [Laughter].

HY: What types of architectural details did you include when designing specific sets for the Harry Potter universe in order to express a connection with existing architecture in London and in the UK? ... So, I remember I watched a special feature where you were talking about Voldemort's orphanage –

SC: Yes.

HY: – and how there were details involved to make it look like it was in this particular space and time: to make it look very British, in this area of Britain built in this time.

Figure 7.23 (opposite, top):
Hagrid's hut is set on a hillside in Glencoe, Scotland in Harry Potter and the Order of the Phoenix.

Figure 7.24 (opposite, middle):
Hagrid wades in Loch Eil, standing in for Hogwarts' lake, in Prisoner of Azkaban.

Figure 7.25 (opposite, bottom):
Harry visits Voldemort's childhood home, Wool's Orphanage, using Dumbledore's Pensieve during Half-Blood Prince.



SC: Yeah.

HY: Are there any other situations and details that you maybe used several times in order to keep it grounded in Britain verses other areas of the world?

SC: It's difficult to separate what you do naturally, instinctively, from what you do consciously, deliberately and objectively. Certainly Grimmauld Place was – it always felt natural that it was in one of those Georgian squares in London. 18th century houses, early 19th century houses: London's full of it, and it kind of feels like that. They're also houses in terraces, which the book needed it to be. Number 12 appears when the two houses kind of [unfolding hand motion], then number twelve. And so that was a kind of natural, easy choice, really. Privet Drive was more of a debate. Chris Columbus was director when that was decided. I think J. K. Rowling intended it to be more of a kind of 1930s house – not quite art deco, not that stylish – but there was a whole, vast tract of what was called ribbon development in the 1930s in this country where every major town, people just built along the arterial roads that led into the town, and that's why it was called ribbon development. Then you get these strings of 1930s houses, and I think probably she meant that. I think she said to me once maybe that, maybe the Croydon areas or such. But Chris was very keen that it wasn't quite that, but that it was this kind of endless suburbia. Endless, endless, sort of tacky...

HY: I think symbolically, that made sense as a choice.

SC: Yeah, and it's the biggest possible contrast with the magical world, the Diagon Alley and, yeah, everything magical really. So that was a choice that Chris Columbus made. Where else in London? Where else... King's Cross. J. K. Rowling chose

that. King's Cross sits next to another splendid station called St. Pancras. I don't know if you know, really, what it –

HY: Yes, and that's the exterior, right?

SC: And the exterior is great. And it's quite feasible that you walk across the front of St. Pancras to get to King's Cross, and that our kind of excuse, really, for showing this splendid building on the way to the much plainer King's Cross. I think we've confused the world. The world doesn't know which is which.

HY: I only learned through the internet.

SC: They think St. Pancras is King's Cross. It ain't. [Laughter]... What are our other London locations?

HY: Well, the Ministry of Magic. The exterior shots suggest that it's under Great Scotland Yard.

SC: Yes, or under those ministries. That whole area of Whitehall is ministries – is real ministries, Muggle ministries, and it just seemed fun to put the magical ministries right underneath.

HY: Under their nose.

SC: Exactly: under their nose but unseen, really. That seemed like the most fun. So both were in that same area, the telephone box and the gents' lavatory. That was in the same area. And what was that: seven, part one?

HY: What, for when they...?

SC: When they flush themselves down the toilet.

Figure 7.26 (opposite, top left):
Grimmauld Place in the snow in Order of the Phoenix.

Figure 7.27 (opposite, top right):
Example of typical 1930s ribbon development in Britain.

Figure 7.28 (opposite, middle left):
One of the last shots of Privet Drive during Harry Potter and the Deathly Hallows: Part 1.

Figure 7.29 (opposite, bottom left):
The Weasleys park their car in front of St. Pancras Station before heading to King's Cross in Harry Potter and the Chamber of Secrets.

Figure 7.30 (opposite, bottom right):
Exterior shot of King's Cross Station.

HY: Yeah, I think that was seven, part one.

SC: Yeah, yeah. So Whitehall featured, and then we've already talked about, you know, those other real places: the cathedrals, Christ Church and Alnwick.

HY: So were the details kind of based in Britain because that's where you were shooting, or did you specifically – I know the locations were because you couldn't afford to build everything yourself, but if you had built it, would you have kept some of those details to keep it grounded here?

SC: Yeah, definitely. And also J. K. Rowling said that the film should be made – it had to be made – here, in this country.

HY: With British actors, too, I think.

SC: I think that was kind of implicit, yeah. It was a good decision, really. She's right, she's right.

HY: She's quite brilliant herself, though, isn't she. These films are a fantastic explosion of the story, on so many different levels, and that's why I'm inspired by it: architecturally and with the narrative as a base, how it moved through the books. They kind of grew together for me, because I saw them – you know, I read and watched at the same time. So going back to the books I would think of your designed spaces and it would flesh it out.

SC: But did you ever see a film before you read the book. No, that wouldn't have –

HY: I did.

SC: You did. I asked a dangerous question. [Laughter].

HY: I know. [Laughter]. But I actually watched the first two or three films and then read the books. So it was a little constructed in my brain before I started reading. But there weren't any serious changes I noticed that I was disappointed with. I was never like, 'no, that's just not right'.

SC: The world is usually disappointed, aren't they? Having read the book, upon seeing the movie, everybody says, 'it's not the same'. You know, they worry about the omissions, but somehow what you imagine is always much better than what you see on film.

HY: Yeah, but I really didn't have that in this case. It's kind of why I feel such a connection to the material. I don't know if it's because I watched a couple, and then read the books, and then watched the rest.

SC: Maybe.

HY: But I remember being really disappointed in other film adaptations, and with Harry Potter I remember thinking it was very true to the story and that if something was changed it didn't change the overall feeling. It felt sort of right that it ended up that way.

SC: Yeah, we didn't get many complaints. We truly didn't. I did get a complaint from a little girl who stood outside Hagrid's hut, actually. She said, 'but it's wrong, it's wrong'. I asked why, and she said, 'he lived in a wooden hut and this is a stone hut'. And I said, 'what, you mean it has to catch fire?' 'Yes', she said,

Figure 7.31 (opposite, top):

The Ministry of Magic is located beneath London's Great Scotland Yard and Whitehall area, as shown in Deathly Hallows: Part 1.

Figure 7.32 (opposite, middle):

Illustration of Hagrid's wooden hut found on Pottermore, a unique online experience from J. K. Rowling built around the Harry Potter books.

Figure 7.33 (opposite, bottom):

Hagrid's stone hut on a Scottish hillside in Harry Potter and the Prisoner of Azkaban.

‘it has to catch fire’. I said ‘look, please, please...’ The floor is wood, it’s completely wooden, and it’s not a stone floor. The roof – there’s a massive amount of wood, wooden structure, in the roof. There’s masses of furniture. There’s everything to catch fire. And she grudgingly let me off the hook. But she’s right, she’s right.

HY: I did notice that, reading back. Not the first time around, but coming back and analyzing whenever she had a descriptive passage, comparing it to the film specifically for this investigation, I did notice that Hagrid’s hut was wooden. But I really felt that was only – at least in the first book, with Norbert – it was to make it seem like, ‘you really can’t have this dragon breathing fire in this wooden hut’, but I think that was pretty much covered with what you just said: things were flammable. It could have gone up at any time.

SC: And also you just try to make whatever you build in a landscape, you try to make it grow out of that landscape, be part of that landscape, don’t you. Okay, there are plenty of trees in Scotland, of course, but somehow on that rocky hillside it seemed right to build it out of the rocks on which it sat, really.

HY: That’s a very architectural decision, actually. [Laughter].

SC: [Laughter].

HY: When creating an environment for the screen, which is limited to the senses of sight and sound, do you make a conscious effort to bring in elements which play to the other senses? Things that might reference touch or taste or smell?

SC: I can’t give you an example of how we’ve done that, no. I



wonder if I wrote a note against it in your outline. Where are you? Oh. It's here though, isn't it? But it doesn't mention smell and the other senses.

HY: No, just the other missing senses. It's kind of blanket phrase, so it refers smell and touch and taste, and I was just wondering if there was anything in particular that you added to speak to those. If not, or at least not intentionally, that's fine, we can move on.

SC: I'd like to say yes. I'd really like to say yes, but I'm not sure that I can. It's just – it's such a poor allusion, film, isn't it? It's just shadows on a screen.

HY: I disagree! [Laughter]. That's what this study is about. You construct - I think you are given the same sort of cues, slightly different cues – but everything we experience is through the filter of our own brains, right? So, when I remember Hogwarts in my brain from watching the movies and reading the books, it's in my memory. I've experienced those spaces much as I've experienced other spaces when I was physically there.

SC: No, I agree, that's the power of it. But, it's a power that overcomes a poor allusion, really. I mean blacks are not black on a movie screen, are they? They're kind of washed out, you know, they're not... the exit sign, you know, on the door to the left of the screen is brighter than anything on the screen and it's just... But what you're talking about overcomes all of that and it pushes so many buttons and engages so much of your experience, memory, emotions, everything that the pretty poor, washed out grey is overcome. It's much less powerful on the face of it than the theatre, which is real time, real space, real people.

HY: But you are so much more limited, set design wise.

SC: You are! No, I agree with you. [Laughter]. But you do everything you can to overcome that limitation, really, everything. The exaggeration we've been talking about, that's what's driving it, to make as much of an impact as possible. I love subtlety, I love theatre, but you've got to get the big things right, really...

HY: And the others will follow.

SC: Yes. That's why lighting is exaggerated, isn't it, to make the strongest possible statement within this limited tonal range that the projector gives you on a silver screen in a dark room that isn't really dark. It isn't, you know, it's not good. It's not a good allusion.

HY: But it works out fantastically.

SC: Yeah, I know, it does. A lot of people are keen on it. You're right, yeah.

HY: I mean, I think that movies are probably - for the generation behind me, anyway, at the very least, and potentially for people in my generation as well – the new books. People don't tend to read as much. Which I find sad, because I think – obviously, as a fellow designer – that creating these environments in your brain through the words that your reading is so exciting and so rewarding. That's why getting to watch how you've done it for this project is so incredible.

SC: I'm just looking to see if I've made a note here. I don't think I did, actually.

Figure 7.34 (opposite, top):

A shot of Hagrid taken slightly above his head and looking down upon the surrounding children emphasizes the half-giant's substantial height in Chamber of Secrets.

Figure 7.35 (opposite, middle):

The camera starts its 360 degree pan as Hermione uses the Time-Turner to send Harry and herself back a few hours in Prisoner of Azkaban.

Figure 7.36 (opposite, bottom):

A dynamic shot moves through the face of the clock tower's immense timepiece to look down upon the courtyard in Prisoner of Azkaban.

HY: It may be regarding the next question that you are remembering making a note. It's sort of similar. In your experience, are there any particular filming techniques – for example, certain angles or camera motions – which are used to help viewers feel more connected to the physicality of the film environments, allowing them to feel as if they are actually inhabiting the spaces? So, an example I can think of might be when the characters were really young there were quite a few shots taken close to the floor looking up, which allows the audience to orient themselves from the perspective of a child in that space. So there you get the physicality while also helping you identify with the character.

SC: Yeah. Similar to the way Hagrid is photographed for his stature.

HY: Yes. Are there any other techniques that you can think of?

SC: One very eloquent film – the Prisoner of Azkaban is, I think, very well shot. I think he is a really clever director, Alfonso Cuarón, and I think he uses – it's a kind of a visual poetry really – the way he positions his camera, places his camera. And that whole turning back in time sequence is very, very cleverly executed, using all the tools of the cinematic trade, really, isn't it? And a lot of it's to do with camera movement. He does a 360 degree pan – as she starts that little time turner, that little hourglass thing, the camera does a complete 360 around the set, and as it travels, things change. Following that, the camera rushes down that corridor toward the clock – doesn't it – towards the huge ticking clock, and then does something completely impossible. It passes through the mechanism of the clock – through the face of the clock, if you remember –





and then looks down to the courtyard. And the kids you've just seen at the beginning of the shot run out in the courtyard beneath you, and you're looking down on their heads. The way the camera moves expressed the journey through time, and their physical journey. It's just, I think, magical: really terrific. It's him, it's Cuarón; it's Cuarón at his best.

HY: So it's more a directorial decision?

SC: It is. I mean, we design sets all the time with shots in mind, and sometimes with camera movements, sometimes with introductory shots in mind. Establishing shots are definitely always in mind. Where is the camera for – not necessarily the beginning of the scene – but for the shot that gives you the context, the widest context. The designer always knows where he intends the camera to be, but this time sequencing in the Prisoner of Azkaban is way beyond that, actually. It's very beautiful, choreographed... But yeah, the designer does use camera positions, and very definitely designs sets for a particular – every visual implies a camera position, you know.

HY: What are the advantages and disadvantages of designing an environment within the fantasy genre versus designing for, say, a period piece or a 'realistic' film?

SC: I don't think the difference is that great, actually. People come to England to make period films, and Harry Potter is a period film, really.

HY: And that's kind of your specialty, right?

SC: Yeah. It's part medieval architecture, it's part 1950s technology, and it's kids in t-shirts and jeans; so, the history of



architectural detail and form is important. I feel that I kind of do the same thing whatever the film. I never do purely whimsical things; I always find a way to exaggerate – to isolate the good ideas, to get rid of the extraneous ideas – and exaggerate it slightly. Harry Potter is a period film, really. And I feel that it's all the same, the method is the same. I just did a film, called *Gambit*, which is a comedy with Colin Firth, Cameron Diaz –

HY: Is it out yet?

SC: No, it will come out in the fall of next year, so it's quite a long post-production. And it just felt the same. It doesn't matter whether it's about magic, about castles, or whether it's about a silly swindle involving an impressionist painting. It's always about the story, and it's always about extracting the strongest juice out of that story. I don't think I'm over simplifying it, I think it's the same discipline.

HY: What do you think it is about the environments in the Harry Potter series which attracts so many different types of individuals and has gained such an immense following? Do you think there is anything within the design of the environments themselves which has contributed to this sort of Harry Potter phenomenon?

SC: Well I hope that some of the things we talked about are kind self-evident, you know. Like the comfort, the coziness of the Gryffindor common room, the comfort derived from those little beds with their red curtains and little starry [overhead hand motion]... that Dumbledore should be off in that remote eagle's nest above an office, and all of that. So I hope that... repeat the question, sorry.

HY: I asked what you thought it was about the environments in the series which attracts so many different types of individuals and has gained such an immense following.

SC: Yes. It's hard to... there is recognition around the world, and maybe it's got something to do with British imperialism or, you know, the public school model exists not just here but – I'm sure it exists in Canada and in India, in Kenya and Uganda and everywhere the British have been. So maybe that, maybe this utterly British institution is actually a recognized – people kind of recognize the truth in it, really, and certainly we tried to, as I say, by going to Christ Church and using selected buildings. Lots of public schools, church schools, aren't they all based on, you know, Westminster attached to Westminster Cathedral.

HY: Harrow School I think you used for Professor Flitwick's classroom.

SC: We did, yeah. So there is an authenticity, you know. We were at pains to give a kind of authenticity, which the world has recognized as authentic.

HY: So you think it's the authenticity, you think it's the grounding in reality that has really attracted people.

SC: I do, I do. But it's also – it happens to be something that is recognized around the world, this particular institution of this English boarding school, because of history, really, I suppose.

HY: I only have one last question. The Wizarding World of Harry Potter in Florida has proven to be a huge success. Why do you think that is?

Figure 7.37 (opposite, top):
An establishing shot of Hogwarts' Quidditch pitch before Harry's first game in Philosopher's Stone.

Figure 7.38 (opposite, bottom):
The Wizarding World of Harry Potter at Universal Studios, Orlando.

SC: I think the vast readership and audience of Harry Potter are predisposed to like it, really. I think I was chosen because J. K. Rowling said she wanted the theme park to look like the films. They asked us – when I say us, I mean myself, the film’s art directors, draftsmen – we did the design plans and elevations and gave it then to Universal’s architects and engineers, who, obviously, came up with a whole new set of drawings for the structure behind which holds the whole thing up. Making it look like the films was quite a considerable departure for Universal, and we, not just myself but the art directors – all the people you just saw outside here, many of them worked on the films. And they’ve recognized that it did ensure a kind of faithfulness and authenticity. Theme parks have a kind of – there’s a generic look to theme parks, it seems to me. There are notable exceptions, you know, Epcot – Philadelphia in Epcot – is an American thing and it’s absolutely spot on and it’s perfect. But, nonetheless, outside of that there is a kind of generic look where everything is – I keep using the same word, but everything is whimsical and there’s a kind of lack of discipline in it. It could be this way, but it could also be that way, and anything goes, any silly shape. And in the world we’ve created, in the Wizarding World, any silly shape will not do, will definitely not do. There’s Norman architecture, there are the various styles of gothic architecture – there’s a Victorian gothic as opposed to medieval gothic – there’s classical Georgian stuff, and it’s very specific, and I hope the detail is very, very authentic and specific. And certainly we’ve been at pains to make the colour authentic. It’s not Florida colours in Florida sunshine, you know, it’s Scottish colours in Florida sunshine, which we couldn’t do much about – but if we could, we would. So I do make quite a big claim to the authenticity and the appreciation of the authenticity, the fact that it is so different to the normal theme park experience. There are things I’d change – there’s always things you’d change – but on

the whole, I think it turned out pretty good.

HY: Well that brings us to the end of the interview questions. Thank you again, I really appreciate that you’ve taken the time to meet with me today.

SC: Yes, you’re welcome. No problem.

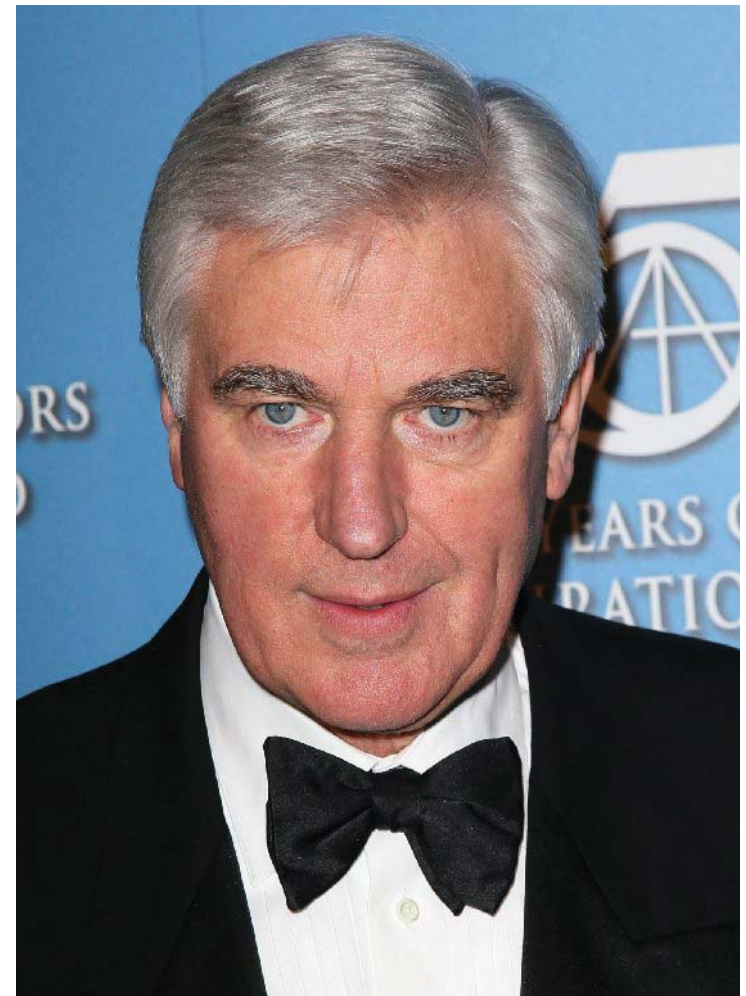


Figure 7.39 (adjacent, right):
Stuart Craig, interviewee and production designer for the Harry Potter film series.

Why Harry Matters

The art of storytelling predates recorded history. One of the earliest forms of human communication, narratives have long been used to impart knowledge, provide entertainment, pass on values, and preserve culture in every society in every corner of the world. Over the last century, unprecedented social transformation and accelerated technological innovation have provided storytellers with the opportunity to speak to audiences on a global scale. Media and popular culture have attained a near-ubiquitous presence in our daily lives and now play a fundamental role in shaping the ways in which we experience the world around us. Although still grounded in the tangible, corporeal settings that define our physical environment, our reality is quickly becoming less dependent on the purely material and more defined by our participation in the virtual.

As described throughout this investigation, storytellers often use the architecture of their virtual environments as a means by which to connect their audiences to their narratives, calling up memories of familiar sights, sounds, scents, tastes, and textures and reframing them such that the resulting settings are both familiar and unique. When done successfully, this interaction between real and virtual environments can generate memories of imagined space within an observer which feel as authentic as those of physical origin. In this way, fictional architecture is clearly inspired by traditional architecture; however, it is also true that traditional architecture takes inspiration from its fictional counterpart.

Stories provide a conduit through which the ideas, concerns, and desires of an individual – or group of individuals – can be shared with others. The popularity of a narrative

depends on how well the concepts explored therein resonate with the intended audience; therefore, a study of the most successful examples can provide insight into the predominant ideals and underlying opinions that characterize the culture which has embraced them. Architecture is but another means by which these same values may be expressed, as everything from a building's programme to its visual articulation is determined by the requirements and preferences of the designer, his or her clientele, and local authorities. The resulting product is, by nature, a physical manifestation of the desires and expectations of this community.

As the influence of popular media expands, artists are able to disseminate their ideas to wider audiences, and the rapid pace at which content is produced and consumed in today's society ensures that these ideas are constantly evolving. Fictional architecture, unfettered by the restrictions associated with its conventional equivalent, can push boundaries in order to embody new concepts, using a visually symbolic language to propose different ways of relating to the world around us. These virtual settings, responding to prevailing cultural ideals, may then inspire the forms which architects, builders, and developers use to speak to the public, instigating advances in building science and technology which make possible what was previously believed to be impossible.

Take, for instance, the 1927 silent film, *Sunrise*, which portrays glazed curtainwall systems with very little infrastructure and large panes of glass. At the time, curtainwalls were a new concept: the manufacturing process used to create float glass limited the size of panes available, and the structure required to

hold such an assembly in place was quite substantial, unlike the graceful, unencumbered system depicted in the movie. Today, structural glazing systems have come close to replicating the character of these settings, although additional support is still required. This example is a clear representation of the way physical architecture inspires fictional architecture, and vice versa, generating a continuous feedback loop that connects what exists to what is imagined.

“Our beliefs don’t just frame our realities. They create them.”¹

In order to explore the various methods storytellers can use to build compelling fictional architecture in any meaningful depth, this study employed Joanne Rowling’s *Harry Potter* series to function as a case study. The magical world Rowling and Craig brought to life in the novels and subsequent film adaptations has taken root in the minds of millions of individuals worldwide. The series has been credited with reintroducing children to the joys of reading in an age where television shows and video games are designed specifically to appeal to kids’ ever-shrinking attention spans,² and its overwhelming popularity has earned J. K. Rowling the distinction of being the first billionaire author in history.³ But how exactly does the series’ narrative architecture contribute to its success?

The reciprocative relationship between real and imagined which all storytellers use in order to help their audiences establish relatable and provocative internal environments is not only well executed in the *Harry Potter* narrative, but made manifest in the duality between the familiar and the fantastic which informs all aspects of the saga. The negotiations between the known and the unknown, the light and the dark, the material and the spiritual, and the spaces in between which inform the plot, characters, and

themes of the series are embodied in Rowling’s choice to set her fictional universe within the context of the present day world in which we live. Her suggestion that the realm of magic is nearby (but just out of reach), and the detail in which the books and films work together to describe its weird and wonderful environments combine in such a way as to generate a seductive fantasy environment which feels authentic.

Although each individual’s experience of the environments designed by Rowling and Craig is, by nature, unique to them, fans of the *Harry Potter* series have connected through their shared affection for the imagined universe. Despite the fact that this magical world does not actually exist, the series’ imaginary settings are instantly recognizable to those acquainted with the story. As things are wont to do, especially when there are merchandising opportunities involved, the common desire to inhabit these fictional spaces has bled over into the physical dimension, inspiring visits to Great Britain in order to visit the filming locations and studio sets, and spawning *The Wizarding World of Harry Potter*, an attraction spread across two theme parks at Universal Studios Orlando. The original venue, which opened in 2010 at the *Islands of Adventure* amusement park, depicts Hogwarts Castle and the nearby town of Hogsmeade; a more recent installation, completed in 2014 at the *Universal Studios Florida* park, is a representation of Diagon Alley, the wizard shopping district located in the heart of London. Millions visit the attraction annually, lending credence to the idea that the settings of the narrative play no small part in the overwhelming success of the franchise.

Contemporary society’s growing enthusiasm for fictional environments seems to highlight a lack of comparable interest in today’s physical architectural developments. In fact, much of the public has expressed dissatisfaction with the direction the

Figure 8.1 (opposite, top left):
The curtainwall system at the Bauhaus Building by Walter Gropius, completed in 1926.

Figure 8.2 (opposite, top right):
A man and his wife sit in a modern café in the big city near the end of 1927’s Sunrise.

Figure 8.3 (opposite, bottom left):
A soaring, curving glazed façade at a rail station at the opening of Sunrise.

Figure 8.4 (opposite, bottom right):
Structural glazing system at the McMaster University of Health Sciences Library, by McCallum Sather Architects Inc.



architectural profession has taken:

“The reputation of architects is at its lowest point ever. They are perceived as being problem-causers, not problem-solvers. They are purveyors of the ugly and dysfunctional, of the emotionally detached and culturally disconnected.”⁴

Clearly something is being lost in the translation of current architectural theory into relatable, inhabitable space, something which may perhaps be regained by understanding and adapting the techniques used by storytellers to connect audiences to their imagined worlds in such a way as to inform similarly compelling design of our physical environments.

In an attempt to remedy the apparent disconnect between buildings and their intended users, post-modern architectural design focused on building narrative by referencing the aesthetics of previous movements. By blending various established styles in new ways, post-modernism echoes the strategy of storytellers who appeal to spatial memories in order to bring life to their narrative environments; however, where authors and filmmakers use references to suggest depth through associated context, post-modern architecture intentionally removes these stylistic cues from their traditional settings. This façadism may result in a disorienting experience of space, a product of the tension between what one typically associates with a particular visual language and what is actually provided. As a result contemporary architecture seems to have abandoned the concept of embracing narrative in favour of pure functionality: simplistic, efficient design without any surprises.

One of the crucial aspects of storytelling is that a narrative requires time to unfold, allowing for plot progression,

character evolution, theme development, and the build-up of suspense. Rather than incorporating the concept as a surface treatment, perhaps a more successful approach would be to view narrative as a dynamic experience design tool. At the inception of any new project, architects should go beyond simply inquiring what activities will be taking place in the proposed structure and ask what their client wants to say about those activities, how they want building occupants to feel while they're there, and what values they hope to impress on visitors. These 'themes' can then inform decisions regarding how space is laid out and how budget is distributed, resulting in an experience of space born of intention rather than mere convenience. This balance is best described by Tadao Ando an article entitled 'The Emotionally Made Architectural Spaces of Tadao Ando', published in *The Japan Architect* in April of 1980:

“I believe in removing architecture from function after ensuring the observation of functional basis. In other words, I like to see how far architecture can pursue function and then, after the pursuit has been made, to see how far architecture can be removed from function. The significance of architecture is found in the distance between it and function.”⁵

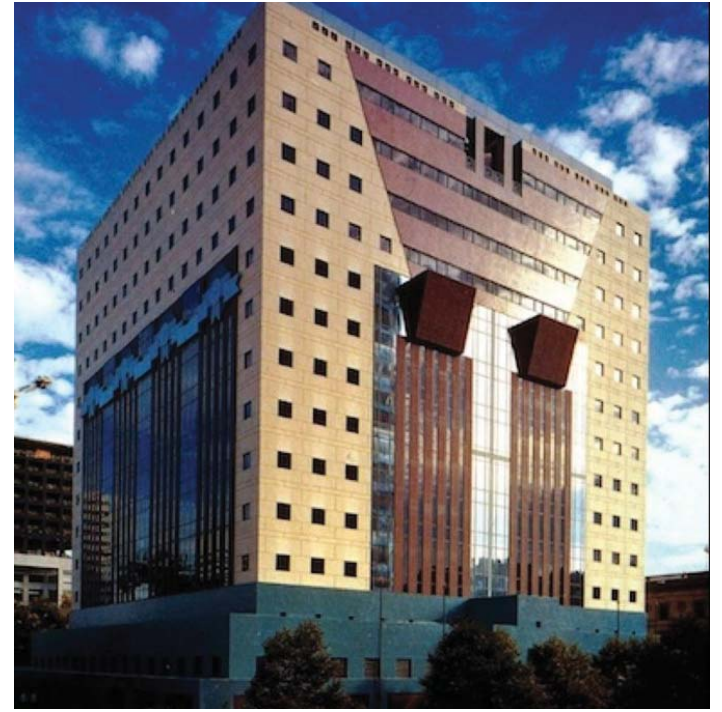
Just as authors and filmmakers must make their settings and characters relatable in order to achieve success, so must architects consider the impact of their designs at the scale of the individuals who will inhabit them. Our culture has long elevated the sense of sight above all others; but, as Juhani Pallasmaa asserts, “the dominance of the eye and the

Figure 8.5 (opposite, top left):
Charles Moore's Piazza d'Italia is a post-modern interpretation of the Classical Roman fountain and colonnade.

Figure 8.6 (opposite, top right):
The Portland Building by Michael Graves is a symmetrical block with four off-white, stucco-covered rectangular facades featuring reinterpreted Classical elements, such as over-scaled keystones, pilasters and belvederes.

Figure 8.7 (opposite, bottom left):
A preliminary, experiential sketch of Peter Zumthor's Therme Vals project in Switzerland.

Figure 8.8 (opposite, bottom right):
The Therme Vals is a spa built over the only thermal springs in the Graubunden Canton designed by Peter Zumthor to provide a complete sensory experience.



suppression of the other senses tend to push us into detachment, isolation and exteriority”.⁶ Studies have shown other senses have equal or superior connections to the emotional centres of our brains when compared to vision, suggesting that a more inclusive approach to sensory stimulation would provide a much more immersive and empathetic architectural experience.

The intention of this thesis is to open a dialogue between fictional and physical architecture, to recognize that lived space encompasses both realms and to explore the symbiotic relationship between what is imagined and what is made real. Popular culture provides a window into the ideals and values that characterize a given population, and is therefore a priceless resource for architects to mine for insight into the qualities of space which will connect best with their clients and the public at large. The following areas have been identified as opportunities for future study regarding how storytellers build fictional environments and may provide more insight as to how architectural practice might be improved through the utilization of narrative technique:

- In-depth research into the procedure through which a literary narrative may be adapted to suit the filmic medium, as well as the perceived advantages and challenges associated with the process.
- Further analysis regarding the ways in which architecture may be used to support the four elements of narrative: plot, theme, character, and setting.
- Additional investigation into the specific narrative techniques used to activate memories of sensorial experience in order to generate an immersive fictional environment an audience can relate to.
- Examination of how evolving film technology has influenced the ways in which architecture may be used to

convey narrative and to suggest physicality and orientation within imagined space.

- Selection and exploration of additional case studies.

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- 1 Geo Athena Trevarthen, *The Seeker's Guide to Harry Potter: The Unauthorized Course* (Ropley, Hants, UK: John Hunt Publishing Ltd., 2008), 29
 - 2 Normal Lebrecht, “How J. K. Rowling and Harry Potter Saved Reading,” *The Wall Street Journal*, 9 Jul. 2011. Web. 7 Mar. 2015 <<http://www.wsj.com/articles/SB10001424052702304584004576419742308635716>>
 - 3 Julie Watson and Tomas Kellner, “J. K. Rowling and the Billion-Dollar Empire,” *Forbes.com*, 26 Feb. 2004. Web. 7 Mar. 2015 <http://www.forbes.com/maserati/billionaires2004/cx_jw_0226rowlingbill04.html>
 - 4 Justin Shubow, “The American Institute of Architects’ Outreach Campaign Is Doomed To Fail,” *Forbes.com*, 17 Mar. 2011. Web. 19 Apr. 2015 <<http://www.forbes.com/sites/justinshubow/2015/03/17/the-american-institute-of-architects-outreach-campaign-is-doomed-to-failure/>>
 - 5 Tadao Ando, “The Emotionally Made Architectural Spaces of Tadao Ando”, *The Japan Architect*, Apr. 1980: 45-46
 - 6 Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses*, 3rd ed. (Chichester, West Sussex, UK: John Wiley & Sons Ltd., 2012), 22

Appendix A: Glossary of Terms

AMERICAN DREAM

The notion that the social, economic, and political systems of the United States of America make a life of personal happiness and material comfort possible for every individual

ANIMAGUS

A witch or wizard who can turn him or herself into a particular animal at will

APPARITION

A magical mode of transportation wherein users focus on a specific location in their mind, disappear from their current location, and instantly reappear at the desired location

ARCHITECTURE

Any built environment, whether constructed using words, images, physical materials or any combination thereof

ATMOSPHERE

The prevailing tone or mood of a place, situation, or work of art

AZKABAN

A high-security prison on an island in the middle of the North Sea which serves the magical community of Great Britain as a penitentiary for convicted criminals

CARNIVAL THEORY

The artistic depiction of a temporary reversal of an established order; when power structures change place

CHARACTER

An agent used to advance the plot of a narrative through the personification of an entity existing within the context of the story

CHILDREN'S LITERATURE

Fiction, non-fiction, poetry, or drama intended for consumption by children

CINEMATOGRAPHY

The creative process or technique of manipulating various aspects of motion picture photography (i.e. camera movement, focus, lighting, etc.) in order to produce an original work of art, as opposed to the straightforward recording of an event

CONSTRUCTED SET (a.k.a. BUILT SET)

A film environment designed and physically constructed for the express purpose of providing a specific setting in which to shoot scenes for a motion picture production (typically built in a film studio complex)

CONTINUITY

The quality of that which remains constant despite the passage of time; the consistency of objects and environments as presented to an audience over some period of time

CORPOREAL

Of or pertaining to an individual's body, particularly as opposed to one's spirit; that which is tangible or material

DEATH EATER

A follower of Lord Voldemort who practices the Dark Arts and believes in the supremacy of pureblood witches and wizards

DEMENTOR

A dark specter of the wizarding world who feeds upon human happiness, inducing depression in its victims and, in some cases, reducing them to a vegetative state

DIAGON ALLEY

A wizarding alley and shopping district located in downtown London, England and hidden from the muggle world in which all the required Hogwarts school supplies may be purchased

DIGITAL SET

A motion picture environment composed primarily of digital elements created on a computer and manipulated by digital artists in the post-production phase of film development

ESCAPISM

The diversion of one's mind to imaginative activity or entertainment so as to escape reality and the routine

FAIRYTALE

A simple narrative, typically of folk origin, containing supernatural or obviously improbable events, scenes, or personages and having a whimsical, satirical, or moralistic character; a story for children involving fantastic forces and beings

FANTASY FICTION

A genre of fiction which portrays that which would be impossible in real life as we know it

FICTION

That which is made-up, imagined, or feigned; specifically, an invented story

FILM

An event or story recorded as a series of moving images; a motion picture; a movie

FILM SET

An arrangement of visual components (i.e. scenery, props, etc.) used to make up a motion picture environment

GENRE

A category of artistic composition, as in music, film or literature, characterized by similarities in form, style, and/or subject matter

GRINGOTTS

The only bank of the wizarding world, owned and run by goblins and located on the north side of Diagon Alley in London, England

HISTORICAL FICTION

A genre of fiction comprised of narratives that are set in the past and are typically characterized by an imaginative reconstruction of historical events and persons

HOGSMEADE

The only all-wizard village in Britain, located near Hogwarts School of Witchcraft and Wizardry

HOGWARTS

An esteemed school of Witchcraft and Wizardry located in Hogwarts castle and its associated grounds which teaches students the magical arts and follows the British boarding school model

HOGWARTS EXPRESS

The name of the train that runs between Platform 9¾ at London's King's Cross Station and Hogsmeade Station, near Hogwarts School of Witchcraft and Wizardry

HORCRUX

An object in which a dark wizard or witch has hidden a fragmented portion of his or her soul in an attempt to attain immortality

HOUSE-ELF

A magical, humanoid creature the size of a young child who is intensely loyal and must do whatever his or her master commands unless freed by the presentation of clothing

LITERATURE

Written materials (i.e. poetry, essays, plays, novels, etc.), especially those works of artistic merit which express ideas of enduring or universal interest

LOCATION SET

The use of an existing environment (i.e. a functional room, building, streetscape, landscape, etc.) as the backdrop for a scene in a motion picture rather than constructing one designed specifically for filming purposes

MEDIUM

A means or agency for communicating information or producing an effect as distinguished by its methods and materials of production and transmission

MONOMYTH (a.k.a. THE HERO'S JOURNEY)

The basic pattern of departure, initiation and return which provides the organizing principle behind ancient epics, religious myths, and modern adventure tales valued by numerous different cultures across the globe, as described by Joseph Campbell in his work entitled *The Hero with a Thousand Faces*

MUGGLE

A term coined by J.K. Rowling to indicate a person who is born into a non-magical family, possesses no magical powers, and, in most cases, is not even aware that magic exists

MYSTERY FICTION

A genre of fiction which focuses on solving a puzzle of some sort (i.e., solving a crime)

NARRATIVE

The construction of a story that describes a sequence of events, whether those events happen to be true or fictitious

NARRATIVE DEVICE

That which a storyteller uses to advance the plot, develop a character, or enhance the theme of his or her narrative

NARRATIVE DRIVE

The forward momentum a narrative achieves when an audience anticipates that which is still to come

PLOT

The order of events in a narrative rendered in such a manner as to accomplish an intended artistic or emotional effect or general theme; the storyline of a narrative

POPULAR CULTURE

The aggregate of ideas, attitudes, perspectives, images and other phenomena which populate a culture's mainstream; those cultural products which are predominantly embraced by the working, lower, and middle classes

PORTKEY

An enchanted object in the wizarding world that transports anyone touching it to a predetermined location

PRODUCTION DESIGN

The selection and coordination of a film's visual elements (i.e. locations, set design and decoration, photography, wardrobe, special effects, etc.) in such a way as to generate an overall unified aesthetic for a motion picture

PSYCHE

The human mind, soul, or spirit as opposed to the body; the root of thought, emotion and motivation, guiding the body's response to its physical and social setting both consciously and subconsciously

QUIDDITCH

A competitive sport in the wizarding world which involves attempting to throw a ball through the opposing team's hoops to score points while flying dangerously high on broomsticks and dodging savage iron orbs

ROOM OF REQUIREMENT

A secret room within Hogwarts Castle that only appears when a person is in great need of it and which can transform itself into whatever a witch or wizard needs it to be at a given moment in time

SCHOOL STORY

A genre of fiction focused on pre-adolescent and adolescent school life

SENSORY

Of or pertaining to the physical senses (sight, hearing, touch, taste, and smell); that which is disseminated or discerned by the senses

SETTING

The context in which a story takes place; components include the geographical, historical, cultural, and temporal of the narrative

STORYTELLING

The art or craft of conveying a narrative to an audience in an entertaining way through the use of a creative medium (i.e. art, music, literature or film)

SUSPENSION OF DISBELIEF

The ability of an audience to suspend judgment concerning the implausibility of a narrative if a storyteller can instill human interest and a sense of familiarity in his or her work of fiction; the surrender of logic or reason for entertainment's sake

THEME

The main idea, message, or moral behind a particular narrative, although it may never be explicitly stated within the work

THESTRAL

A mythical winged horse invented by J. K. Rowling which has a skeletal body, reptilian face, and wide, leathery wings and can only be seen by those who have witnessed death

TRIWIZARD TOURNAMENT

A contest between three rival schools of magic in which students of a minimum age submit their names into a vessel known as the 'Goblet of Fire' and hope to be selected as their school's representative in the undertaking of three challenging magical trials

T TYPOLOGY

Systematic classification according to general type; the study and interpretation of types

VISCERAL

That which pertains to deep inward feelings, instincts and emotions rather than to the intellect, logic or reason

YOUNG ADULT LITERATURE

Fiction, non-fiction, poetry, or drama intended for consumption by those between the ages of twelve and eighteen

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Appendix C: Filmography

Excalibur. Dir. Boorman, John. Prod. Boorman, John. Perf. Terry, Nigel, Helen Mirren, Nicholas Clay, et al. Orion Pictures, 1981. Film.

That '70s Show. Cr. Brazill, Mark. Perf. Grace, Topher, Laura Prepon, Mila Kunis, et al. Fox, 1998-2006. Television series.

Edward Scissorhands. Dir. Burton, Tim. Prod. Burton, Tim, and Denise Di Novi. Perf. Depp, Johnny, Winona Ryder, Dianne Wiest, et al. Twentieth Century Fox Home Entertainment, Inc., 2000. DVD.

Cheers. Cr. Charles, Glen, and Les Charles. Perf. Danson, Ted, Rhea Perlman, John Ratzenberger, et al. NBC, 1982-1993. Television series.

Harry Potter and the Chamber of Secrets. Dir. Columbus, Chris. Prod. Heyman, David. Perf. Radcliffe, Daniel, Rupert Grint, Emma Watson, et al. Warner Bros. Entertainment, 2002. DVD.

Harry Potter and the Philosopher's Stone. ---. Prod. Heyman, David. Perf. Radcliffe, Daniel, Rupert Grint, Emma Watson, et al. Warner Bros. Entertainment, 2001. DVD.

The Godfather. Trilogy. Dir. Coppola, Francis Ford. Prod. Ruddy, Albert S., and Francis Ford Coppola. Perf. Brando, Marlin, Al Pacino, James Caan, et al. Paramount Pictures, 1972-1990. Film series.

Gravity. Dir. Cuarón, Alfonso. Prod. Cuarón, Alfonso, and David Heyman. Perf. Bullock, Sandra, George Clooney, Ed Harris, et al. Warner Bros. Entertainment, 2013. Film.

Harry Potter and the Prisoner of Azkaban. ---. Prod. Columbus, Chris, David Heyman, and Mark Radcliffe. Perf. Radcliffe, Daniel, Rupert Grint, Emma Watson, et al. Warner Bros. Entertainment, 2004. DVD.

Alice in Wonderland. Dir. Geronimi, Clyde, Wilfred Jackson, and Hamilton Luske. Prod. Disney, Walt. Perf. Beaumont, Kathryn, Ed Wynn, Richard Haydn, et al. Walt Disney Productions, 1951. Film.

Cinderella. Dir. Geronimi, Clyde, Wilfred Jackson, and Hamilton Luske. Prod. Disney, Walt. Perf. Woods, Ilene, Eleanor Audley, Verna Felton, et al. Walt Disney Productions, 1950. Film.

Sleeping Beauty. Dir. Geronimi, Clyde. Prod. Disney, Walt. Perf. Costa, Mary, Bill Shirley, Eleanor Audley, et al. Walt Disney Productions, 1959. Film.

Braveheart. Dir. Gibson, Mel. Prod. Davey, Bruce, Mel Gibson, and Alan Ladd Jr. Perf. Gibson, Mel, Sophie Marceau, Patrick McGoohan, et al. Icon Entertainment International, 1995. Film.

The Brothers Grimm. Dir. Gilliam, Terry. Prod. Bobker, Daniel, and Charles Roven. Perf. Damon, Matt, Heath Ledger, Monica Bellucci, et al.

- Dimension Films, 2005. Film.
- Tangled*. Dir. Greno, Nathan, and Byron Howard. Prod. Conli, Roy. Perf. Moore, Mandy, Zachary Levi, Donna Murphy, et al. Walt Disney Animation Studios, 2010. Film.
- Labyrinth*. Dir. Henson, Jim. Prod. Rattray, Eric. Perf. Bowie, David, Jennifer Connelly, Brian Henson, et al. Henson Associates, 1986. Film.
- Angels & Demons*. Dir. Howard, Ron. Prod. Calley, John, Brian Grazer, and Ron Howard. Perf. Hanks, Tom, Ewan McGregor, Ayelet Zurer, et al. Columbia Pictures, 2009. Film.
- The Lord of the Rings*. Trilogy. Dir. Jackson, Peter. Prod. Jackson, Peter, Barry M. Osborne, Fran Walsh, et al. Perf. Wood, Elijah, Ian McKellen, Viggo Mortensen, et al. New Line Cinema, 2001-2003. Film.
- The Hitchhiker's Guide to the Galaxy*. Dir. Jennings, Garth. Prod. Barber, Gary, Roger Birnbaum, Jonathan Glickman, et al. Perf. Freeman, Martin, Mos Def, Zooey Deschanel, et al. Touchstone Pictures, 2005. Film.
- Suburgatory*. Cr. Kapnek, Emily. Perf. Sisto, Jeremy, Jane Levy, Carly Chaikin, et al. ABC, 2011-2014. Television series.
- Weeds*. Cr. Kohan, Jenji. Perf. Parker, Mary-Louise, Hunter Parrish, Alexander Gould, et al. Showtime, 2005-2012. Television series.
- The Shining*. Dir. Kubrick, Stanley. Prod. Kubrick, Stanley. Perf. Nicholson, Jack, Shelley Duvall, Danny Lloyd, et al. Warner Bros., 1980. Film.
- Now You See Me*. Dir. Letierrier, Louis. Prod. Cohen, Bobby, Alex Kurtzman, and Roberto Orci. Perf. Eisenberg, Jesse, Mark Ruffalo, Woody Harrelson, et al. Summit Entertainment, 2013. Film.
- Modern Family*. Cr. Levitan, Steven, and Christopher Lloyd. Perf. O'Neill, Ed, Sofia Vergara, Julie Bowen, et al. ABC, 2009-. Television series.
- Now and Then*. Dir. Linka Glatter, Lesli. Prod. Moore, Demi, and Suzanne Todd. Perf. Ricci, Christina, Demi Moore, Rosie O'Donnell, et al. New Line Cinema, 1995. Film.
- Star Wars*. Original Trilogy. Dir. Lucas, George, Irvin Kershner, and Richard Marquand. Prod. Kurtz, Gary, and Howard Kazanjian. Perf. Hamill, Mark, Harrison Ford, Carrie Fisher, et al. Lucasfilm, 1977-1983. Film series.
- Star Wars*. Second Trilogy. Dir. Lucas, George. Prod. McCallum, Rick. Perf. Christensen, Hayden, Natalie Portman, Ewan McGregor, et al. Lucasfilm, 1988-2005. Film series.
- The Trouble with Angels*. Dir. Lupino, Ida. Prod. Frye, William. Perf. Russell, Rosalind, Hayley Mills, June Harding, et al. Columbia Pictures Corporation, 1966. Film.
- American Beauty*. Dir. Mendes, Sam. Prod. Cohen, Bruce, and Dan Jinks. Perf. Spacey, Kevin, Annette Bening, Thora Birch, et al. DreamWorks SKG, 1999. Film.
- The Holiday*. Dir. Meyers, Nancy. Prod. Block, Bruce A., and Nancy Meyers. Perf. Diaz, Cameron, Kate Winslet, Jude Law, et al. Columbia Pictures, 2006.

- Film.
- Sunrise*. Dir. Murnau, F. W. Prod. Fox William. Perf. O'Brien, George, Janet Gaynor, and Margaret Livingston. Fox Film Corporation, 1927. Film.
- Four Weddings and a Funeral*. Dir. Newell, Mike. Prod. Kenworthy, Duncan. Perf. Grant, Hugh, James Fleet, Simon Callow, et al. PolyGram Filmed Entertainment, 1994. Film.
- Harry Potter and the Goblet of Fire*. ---. Prod. Heyman, David. Perf. Radcliffe, Daniel, Rupert Grint, Emma Watson, et al. Warner Bros. Entertainment, 2005. DVD.
- The Dark Knight*. Dir. Nolan, Christopher. Prod. Nolan, Christopher, Charles Roven, and Emma Thomas. Perf. Bale, Christian, Heath Ledger, Aaron Eckhart, et al. Warner Bros. Entertainment, 2008. Film.
- St. Trinian's*. Dir. Parker, Oliver, and Barnaby Thompson. Prod. Parker, Oliver, and Barnaby Thompson. Perf. Riley, Talulah, Rupert Everett, Gemma Arterton, et al. Ealing Studios, 2007. Film.
- Snatch*. Dir. Ritchie, Guy. Prod. Vaughan, Matthew. Perf. Statham, Jason, Brad Pitt, Benicio Del Toro, et al. Columbia Pictures Corporation, 2000. Film.
- Pleasantville*. Dir. Ross, Gary. Prod. Degus, Robert J., Jon Kilik, Gary Ross, et al. Perf. Maguire, Tobey, Jeff Daniels, Joan Allen, et al. New Line Cinema, 1998. Film.
- Snow White and the Huntsman*. Dir. Sanders, Rupert. Prod. Mercer, Sam, Palak Patel, and Joe Roth. Perf. Stewart, Kristen, Chris Hemsworth, Charlize Theron, et al. Roth Films, 2012. Film.
- The Brady Bunch*. Cr. Schwartz, Sherwood. Perf. Reed, Robert, Florence Henderson, Ann B. Davis, et al. ABC, 1969-1974. Television series.
- Ocean's Eleven*. Dir. Soderbergh, Steven. Prod. Weintraub Jerry. Perf. Clooney, George, Brad Pitt, Julia Roberts, et al. Warner Bros., 2001. Film.
- The Skeleton Key*. Dir. Softley, Iain. Prod. Bobker, Daniel, Lorenzo P. Lamphwait, Michael Shamberg, et al. Perf. Hudson, Kate, Peter Sarsgaard, Joy Bryant, et al. Universal Pictures, 2005. Film.
- Inglourious Basterds*. Dir. Tarantino, Quentin. Prod. Bender, Lawrence. Perf. Pitt, Brad, Christoph Waltz, Eli Roth, et al. Universal Pictures, 2009. Film.
- National Treasure*. Dir. Turteltaub, Jon. Prod. Bruckheimer, Jerry, and Jon Turteltaub. Perf. Cage, Nicolas, Diane Kruger, Justin Bartha, et al. Walt Disney Pictures, 2004. Film.
- The Man in the Iron Mask*. Dir. Wallace, Randall. Prod. Smith, Russell, and Randall Wallace. Perf. DiCaprio, Leonardo, Jeremy Irons, John Malkovich, et al. United Artists Corporation, 1998. Film.
- Dead Poets Society*. Dir. Weir, Peter. Prod. Haft, Steven, Paul Junger Witt, and Tony Thomas. Perf. Williams, Robin, Robert Sean Leonard, Ethan Hawke, et al. Touchstone Pictures, 1989. Film.
- The Truman Show*. Dir. Weir, Peter. Prod. Feldman, Edward S., Andrew Niccol,

- Scott Rudin, et al. Perf. Carrey, Jim, Ed Harris, Laura Linney, et al.
Paramount Pictures, 1998. Film.
- Game of Thrones*. Cr. Weiss, D. B., and David Benioff. Perf. Headey, Lena, Peter Dinklage, Maisie Williams, et al. HBO, 2011-. Television series.
- The Haunting*. Dir. Wise, Robert. Prod. Wise, Robert. Perf. Harris, Julie, Claire Bloom, Richard Johnson, et al. Argyle Enterprises, 1963. Film.
- Shaun of the Dead*. Dir. Wright, Edgar. Prod. Park, Nira. Perf. Pegg, Simon, Kate Ashfield, Nick Frost, et al. Universal Pictures, 2004. Film.
- The World's End*. ---. Prod. Bevan, Tim, Eric Fellner, and Nira Park. Perf. Pegg, Simon, Nick Frost, Martin Freeman, et al. Universal Pictures, 2013. Film.
- Harry Potter and the Deathly Hallows: Part 1*. Dir. Yates, David. Prod. Barron, David, David Heyman, and J. K. Rowling. Perf. Radcliffe, Daniel, Rupert Grint, Emma Watson, et al. Warner Bros. Entertainment, 2010. DVD.
- Harry Potter and the Deathly Hallows: Part 2*. ---. Prod. Barron, David, David Heyman, and J. K. Rowling. Perf. Radcliffe, Daniel, Rupert Grint, Emma Watson, et al. Warner Bros. Entertainment, 2011. DVD.
- Harry Potter and the Half-Blood Prince*. ---. Prod. Barron, David, and David Heyman. Perf. Radcliffe, Daniel, Rupert Grint, Emma Watson, et al. Warner Bros. Entertainment, 2009. DVD.
- Harry Potter and the Order of the Phoenix*. ---. Prod. Barron, David, and David Heyman. Perf. Radcliffe, Daniel, Rupert Grint, Emma Watson, et al. Warner Bros. Entertainment, 2007. DVD.
- James Bond*. Series. Dir. Young, Terence, Guy Hamilton, Lewis Gilbert, et al. Prod. Broccoli, Albert R., Harry Saltzman, Kevin McClory, et al. Perf. Connery, Sean, Roger Moore, Timothy Dalton, et al. Eon Productions, 1962-. Film series.
- Back to the Future*. Dir. Zemeckis, Robert. Prod. Canton, Neil, and Bob Gale. Perf. Fox, Michael J., Christopher Lloyd, Lea Thompson, et al. Universal Pictures, 1985. Film.