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Parallel Spaces Mechanisms Analysis of Harry Potter Fictional Narratives

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Abstract

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This study explores the operational mechanism of parallel spaces in the Harry Potter series—how these spaces coexist simultaneously with the Muggle world within the same spatial coordinates without colliding, and how this coexistence functions as a narrative engine. It defines parallel space as a layer of reality superimposed on a physical location identical to the primary world, governed by its own lawscape: the tautology between law and space that determines visibility, accessibility, and the possibility of events (Philippopoulos-Mihalopoulos). Through analysis of three key spaces—the Ministry of Magic, 12 Grimmauld Place, and the Room of Requirement—this study identifies four operational mechanisms: invisibilisation/visibilisation, interpenetration, threshold, and superimposition. Findings show that parallel spaces function as narrative engines actively shaping plot through rules of access and spatial folding. This study contributes to the understanding of fictional architecture and raises the question of whether architecture is inherently always parallel.

Keywords: parallel spaces, spatial coexistence, lawscape, narrative engine, Harry Potter.

1. Introduction

Architecture has long been understood as the art of producing a tangible, inhabitable space—a space that is visible, accessible, and governed by physical laws of structure and material. Yet a persistent counter-tradition in architectural theory suggests that space always exceeds the merely physical: it is produced through perception, memory, narrative, and above all, through the rules that determine who may enter and what may happen within (Psarra, 2009). When Gaston Bachelard argued that the house we were born in is physically inscribed in us (Bachelard, 2014), he was pointing to an architecture that operates beneath the threshold of measurement—an architecture of affect, threshold, and interior life.

This paper takes the parallel space as a spatial phenomenon that mainstream architectural discourse has largely left to the domain of fiction. Parallel spaces are spatial configurations that occupy the same physical coordinates as ordinary, visible space, yet the other spaces may operate under entirely different rules of visibility, access, and event from another (Philippopoulos-Mihalopoulos, 2015). They are superimposed upon the primary world, not replacing it, but folding another layer of spatial reality into it. In fiction, this architectural type reaches its fullest expression. The corridors of the Library of Babel by Borges, are not metaphors for real spaces but architectures in their own right, possessing internal consistency, spatial logic, and structural consequence for the narratives they house (Psarra, 2009). The importance of this discussion for architecture lies in its capacity to articulate how built spaces might simultaneously accommodate different realities, different rules of access, visibility, and events without collision. Fictional parallel spaces make this condition explicit, offering a model for rethinking spatial multiplicity in architecture.

This study employs the fictional narrative of the Harry Potter series, particularly within Harry Potter and the Order of the Phoenix, as it offers a rich site for architectural analysis as its parallel spaces are structural necessities that define how the story unfolds. The study selected particular scenes that demonstrate various forms of parallel spaces, between spaces of different societies and imaginaries. The scenes take place in the Ministry of Magic, the ancestral home of 12 Grimmauld Place, and the secret Room of Requirement. Each of these parallel worlds has its own narrative of movement between worlds, namely, how characters move from the primary world to the parallel world and vice versa.

The theoretical framework deployed here draws primarily on Andreas Philippopoulos-Mihalopoulos's concept of the lawscape; the tautological co-production of law and space whereby law cannot be thought of without spatial dimensions, and space cannot be thought of without legal dimensions (Philippopoulos-Mihalopoulos, 2015). Philippopoulos-Mihalopoulos (2018) extends this argument further, contending that conventional understandings of space as systemic, negative, closed, or purely textual remain inadequate without a lawscaping perspective, reinforcing that law and space

cannot be theorised as separate categories that merely intersect, but must be understood as co-constitutive from the outset. The lawscape names the mechanism by which particular spatial configurations produce and enforce their own rules of access, visibility, and event. In parallel spaces, the lawscape operates in its most naked form; access is determined not by physical barriers but by knowledge, belonging, and identity. The threshold is epistemic before it is material. This lawscape framework resonates with architectural narrative theory. Psarra (2009) argues that architecture produces meaning through the dynamic relation between conceptual structures and the perceptual experience of moving through space. In parallel spaces, the lawscape creates a gap between what a space conceptually is (its rules of access and event) and how it is perceived (as ordinary, invisible, or mundane). Tschumi (1994) further asserts that architecture is defined by disjunction as the rupture between space, movement, and event. Parallel spaces literalize this disjunction: their thresholds are not smooth transitions but spatial jumps that produce narrative through discontinuity. Charitonidou (2020) clarifies that this disjunctive logic was central to Tschumi's own pedagogical project, where architecture's social relevance was held to be inseparable from the events occurring within it, such that programme and spatial configuration must be conceived and represented together rather than one simply following from the other. Thus, the lawscape does not merely regulate access; it structures the very narrative possibility of architecture.

This paper starts by exploring the theoretical framework that addresses parallel space as a form of spatial coexistence, informed by narrative discussion in architecture. The next section outlines the analytical methodology. Subsequently, Section 4 analyses the three selected cases studied through the four identified mechanisms of parallel space. Section 5 discusses the findings, including the provocation with which this paper concludes that architecture is inherently always parallel.

2. Literature Review and Theoretical Framework

2.1 Parallel Spaces in Fictional Narratives

The study of space in fiction has been approached from several directions. Pelletier (2006) explores the relation of theatrical spaces to architectural imagination, showing how spatial experience is always a performance on stage. On the other hand, Psarra (2009) demonstrates how spatial configurations produce meaning through movement and sequence, arguing that architecture and narrative share a structural logic of guided experience that must be followed in a particular temporal order. Chiesa (2016) then follows by arguing against such order, proposing architecture as a series of "spatial jumps" (p.2)—discontinuous spatial operations that produce meaning through juxtaposition and rupture rather than continuity. Derrida, as cited in Chiesa (2016), argues that architectural writings are always mobilised within a 'scenography of passage' involving processes of transference, translation and transgression from one place to another, or from a text into physical space. This study presents the concept of parallel spaces as spatial leaps through which a fictional text can be developed and transformed via a process of transition into a spatial realm.

This discussion of parallel spaces is further grounded by Paramita's (2024) concept of the "other narratives of architecture," which expands possibilities of architectural design methods that pay attention to other temporalities, realities, and subjects of architecture. According to Paramita (2024), other narratives are reconstructed through investigations that revisit how narratives exist as the basis of architectural experience and design methods, creating alternative situations of architecture. This idea of multiple realities existing simultaneously resonates with the notion of parallel spaces as superimposed layers of spatial experience. Recent studies on narrative spatialisation have explored non-linear or discontinuous mechanisms that resonate with parallel spaces. Ferry Gunawan (2023), for instance, explores spatialisation of non-linear narratives through intertextual reading, arguing that spatial strategies can be created through a non-linear continuity of narratives instead of chronological ones. This approach, which employs the creation of multiple narrative possibilities by spatialisation mechanisms, offers a new way of reading an intertextual narrative.

The concept of a narrative machine presented by Psarra (2009) expands upon this line of thought. A narrative machine is not merely a space containing narrative action, but rather a space that creates the narrative itself; a space with structural rules determines which plotlines may be conveyed. This is a fundamental rule, as employed by Borges (Psarra, 2009) in organising the architectural mechanisms of the library in his fiction to express the rules governing the text; thus, a space provides what is required by a plot, and this becomes a simultaneous interplay between spatial laws and narrative laws that mutually regulate the physical space and the fictional text. This perspective aligns with Ni Kadek Dwi Handayani's (2021) discussion of how alternative spatial narratives can emerge from altered conditions of movement and perception, demonstrating that space is not a fixed entity but is continuously reinterpreted through narrative and experience.

Understanding the spatiality of a fictional narrative creates the possibility of architectural speculation. Dunne and Raby (2013) propose that fictional spaces what they call "possible worlds" (p.70) perform a critical function by making visible the assumptions encoded in actual spatial arrangements. Similarly, Bleecker et al. (2022) argue that design fiction operates through the construction of "diegetic prototypes" (p.20), where objects and spaces acquire meaning through their participation in a narrative world. Esser (2021) extends this logic to digital games, arguing that a simulated environment functions as a heterotopia in which fictional characters and plots are mediated through navigable, three-dimensional spaces modelled on real-world counterparts, further evidencing that fictional spatial imaginaries operate as architecturally legible counter-sites rather than mere backdrops. Parallel spaces are diegetic prototypes of spatial coexistence—constructing a spatial possibility where two distinct realities occupy the same physical coordinates. Arif Rahman Wahid, Kristanti Dewi Paramita, and Yandi Andri Yatmo (2021) develop this notion through the concept of inscription in interior spaces. They argue that inscriptions—written or carved messages on surfaces—are elements that immaterially demonstrate an in-depth narrative of an interior. Inscriptions may traverse the trajectories of different spaces and exist in different layers of time, creating an interior connection across space and time. These layers and trajectories project the dynamics of material and bodily processes, assembling the immaterial interior. This understanding is directly relevant to parallel spaces, which similarly layer multiple spatial realities within a single coordinate.

The question of how multiple spatial realities can coexist within an identical location has been explored by Borges (1998) through the Library of Babel, a space that contains all possible books and thus all possible spaces. Borges demonstrates that the logic of spatial superimposition does not produce erasure but rather a dynamic layering: one reality is folded into another without collision. This condition of spatial coexistence, where the primary world provides the material substrate and the parallel layer operates under an alternative spatial regime, is precisely what makes parallel spaces architecturally generative. This generativity resonates with Imanisahda and Yatmo's (2026) speculative design study on nothingness and void operations. They argue that nothingness, which is understood as voids, empty spaces, and negative spaces can be reinterpreted as a productive condition that opens up new spatial possibilities, demonstrating the interdependence between nothingness and spatial existence. Yin and Feng's (2024) study of the Macau Lychee Bowl Shipyard revitalisation further demonstrates that narrative functions as a generative design mechanism in built environments, showing how the integration of heritage value, user engagement, and non-verbal symbolism can actively construct narrative space rather than merely represent a pre-existing story. Through exploring voids as architectural operations, they suggest that architecture can originate from nothingness to create infinite potential for new architectural propositions. This idea of productive nothingness aligns with the parallel space of the Room of Requirement, which does not pre-exist but emerges from the event of requiring a space that originates from nothingness (a blank stone wall) and becomes something generatively according to the user's need. In the world of fictional narrative, discussion of parallel space exists through stories that articulate multiple possibilities of space. The possibility stems from imagination that then creates intimacy. Bachelard's (2014) phenomenology of intimate space offers such an understanding, arguing that imagination of interior space is always an act of spatial production — that to imagine a space is to inhabit it.

2.1 Parallel Spaces, Lawscape and the Production of Spatial Visibility

Psarra (2009) discusses that architecture emerges from the dynamic relation between abstract structures and the experience of moving within spaces. Such abstract structures can be informed by the textual narratives of a story, which then define how space should be experienced. Philippopoulos-Mihalopoulos (2015) introduces the idea of a lawscape to describe such abstract structures, where the condition in which law and space are not merely related but mutually constitutive as a tautology. The lawscape produces atmosphere—the diffuse, affective materiality of a spatial configuration that includes, excludes, and regulates without necessarily announcing itself as regulation. The lawscape operates through invisibility: it is most effective precisely when its rules are felt rather than stated, when spatial belonging feels like a natural condition rather than a legal determination.

The lawscape determines in the way it renders invisible parts of spaces within the story that does not contribute to the law. Psarra (2009) discusses such invisibility as a form of illusion that happens between the conceptual and the perceptual. Invisibility in architecture is often analyzed through visibility, which reveals how architecture limits or encourages social interaction. This structure of visibility functions as a spatial syntax that synchronizes a building's conceptual structure with the narrative information unfolding through a sequence of bodily movements through space. For example, a reflective object can create the illusion that there are no physical barriers and generate a new perception of the actual arrangement within a space. For example, a reflective object can create the illusion that there are no physical barriers and give a new perception of the actual layout of a space. Stories, therefore provide opportunity to move between these illusions and develop a narrative. The lawscape does not merely regulate space from the outside; it is internal to space itself. A space is always already a set of rules about what may happen within it—rules that are encoded in its thresholds, its orientations, its material affordances, and its social imaginaries (Philippopoulos-Mihalopoulos, 2015). When Tschumi (1994) writes that "there is no space without event" (p.16), he is making a claim consonant with the lawscape: the spatial and the eventful are co-produced. Thus, this lawscape achieves its powerful impact not through physical boundaries, but by obscuring its own rules and making the logic of inclusivity and exclusivity of both space and its users as a natural condition of the space itself. It is this operation of invisibility that enables the lawscape to function as a narrative tool of architecture, shaping the sequence and possibilities of events as the story unfolds.

The importance of this mechanism lies in its ability to bridge the gap between conceptual and perceptual space, as described by Psarra (2009). Psarra (2009) argues that architecture emerges from the dynamics of the relationship between rules or narratives structured within a space conceptually, and how experience moves within that space and how that space is perceived. Lawscape makes this relationship tangible by revealing how spatial rules are embedded within the atmosphere of a place, influencing perception without explicitly stating those rules (Philippopoulos-Mihalopoulos, 2015). This process of invisibilization/visibilization is a mutual constitution that forms the core of the lawscape (Philippopoulos-Mihalopoulos, 2008). This dynamic resonates with Haghighi's (2020) analysis of lecture halls as Foucauldian heterotopias, which argues that such counter-sites operate less through visible exclusion than through the silent fabrication of who belongs within them, rendering a space's heterotopic potential inseparable from its capacity to regulate visibility and access without explicit announcement. In the context of this study, the mechanisms identified are invisibilization/visibilization, interpenetration, threshold, and superimposition as architectural operations that underpin the lawscape. The mechanism of in/visibilization is described by Philippopoulos-Mihalopoulos (2015) as a core process within the lawscape where law and space engage in continuous negotiation to conceal or highlight themselves in order to articulate a space. The mechanism of interpenetration emerges in Laura Chiesa's (2016) analysis of Walter Benjamin's thought, which defines it as a foundational principle in modern architecture and cinema that allows different elements to consciously interpenetrate one another. Meanwhile, the threshold is defined by Benjamin and reinforced by Philippopoulos-Mihalopoulos not merely as a physical boundary, but as a zone of transition and transformation where social rules are encoded and movement begins. The mechanism of superimposition is used extensively by Bernard Tschumi (1994) to stack various autonomous systems to create disjunctions and ruptures in continuity, thereby allowing different layers of spatial reality to coexist simultaneously within a single physical coordinate.[RS1.1]

The potential contribution of this work is to provide a systematic method for analyzing how power, knowledge, and identity are expressed through spatial and architectural forms. This discussion explores how a space might appear in order to understand how a set of rules can dictate who is allowed in and who is not, what a space can be used for, and how a narrative can unfold.

3. Materials and Methods

This study employs a fictional narrative as the object of its parallel spaces analysis. The primary textual source is the fictional narrative found within the book *Harry Potter and the Order of the Phoenix* (Rowling, 2003), supplemented in reference to the film adaptation directed by David Yates (2007) for visual spatial data. Further interpretation of spaces within the story is acquired from secondary data. The study identifies the parallel spaces mechanism of Harry Potter and how its visibility is determined by the lawscape presented within the story. The concept of "mechanism" is used here in its architectural sense: a structured operation that produces a specific spatial effect.

The study focuses on three spaces selected for their distinctiveness as abstract structures within the overall fictional narrative. The first space is the Ministry of Magic, a parallel institutional space that is entered through material disguise, the ancestral Black family home at 12 Grimmauld Place as a parallel domestic space made invisible from the outside, and the Room of Requirement, which is a parallel contingent space in Hogwarts School produced by arising needs of its users. The study discusses how the lawscape enables access towards these spaces as a form of spatial jumps, creating transitional processes or specific means of entering through charms and enchantments, enabling parallel spaces to emerge.

The transition from the Muggle world to the Ministry of Magic is performed from a telephone box or a flushing toilet, reflecting a threshold-crossing choreography. The Black family home at 12 Grimmauld Place is made invisible not merely by physical concealment but by the deliberate exclusion of its image from imagination. In the story, the house is hidden using Fidelius Charm, which does not simply hide the house, but removes it from the category of things that can be imagined by those outside its secret. The Fidelius Charm reflect a literary externalization of space, demonstrating the illusion of invisibility due to mismatch between the conceptual and the perceptual discussed earlier. The Room of Requirement in Hogwarts School does not simply house events; it emerges from the event itself. The Room of Requirement operates on an analogous logic discussed by Tschumi (1994); it is not a fixed space but solely the condition of possibility which then arises and materialize for whatever the space is needed.

The analytical procedure of these narratives of fiction follows three stages. The analysis addresses how the four mechanisms identified in the literature review—invisibilization/visibilization, interpenetration, threshold, and superimposition—operate in the parallel spaces, often not as exclusive but in combination towards multiple mechanisms. Each incident of parallel spaces is identified and its spatial properties are catalogued; identifying location, accessibility conditions, spatial extent, material qualities, and behavioural norms as part of the narrative. The analysis followed with understanding the lawscape of each parallel space—identifying the rules of visibility, access, and events that then constitute its visibility and invisibility. Third, the mechanisms through which the parallel space coexists with the primary world are identified and then concluded. The study then discusses how these readings expand the architecture and narrative discourse.

4. Results

4.1 The Ministry of Magic: Thresholds Within the Mundane

The Ministry of Magic presents one of the most architecturally elaborate threshold sequences in the series. Located beneath the city of London, the Ministry is accessible through two methods as described in *The Order of the Phoenix*; which is through the visitor's entrance via a red telephone box on a central London street, and the employee's entrance via a flushing toilet in a public lavatory. The telephone box entrance performs a double spatial operation. On the exterior, it presents itself as an ordinary, slightly dilapidated British phone box—an object so common and often considered invisible in the urban landscape. Such commonality reflects a sense of invisibility, where the Ministry entrance does not hide itself through magical concealment; instead, it renders itself invisible through a sense of everyday normality. It deploys the mundane telephone box as camouflage, as it is considered ordinary and therefore becomes perceptually invisible. Once entered and the correct code dialled, the telephone box descends underground, and the Ministry of Magic appears as a big hall space clad with green-blue tiling, golden fireplaces, and a ceiling of deep blue that may suggest some sense of depth. The spatial transformation from the cramped telephone box to the atrium of the Ministry demonstrates a form of spatial jump (Chiesa, 2016), where there is a discontinuous spatial transition that produces meaning through the radical contrast between before and after.

The threshold separates the wizarding society and the non-magical, who are described as Muggles in the story. The Ministry's lawscape determines that Muggles as spatial subjects cannot access the space, not because physical barriers prevent them, but because the conditions of possibility for access are defined by the subject's identity, as a magical and non-magical society. The telephone box thus becomes a threshold in Tschumi's (1994) sense, creating a cross-programming alongside transprogramming and disprogramming (p. 255) as a strategy that combines two conditions: the spatial configuration and its programme.

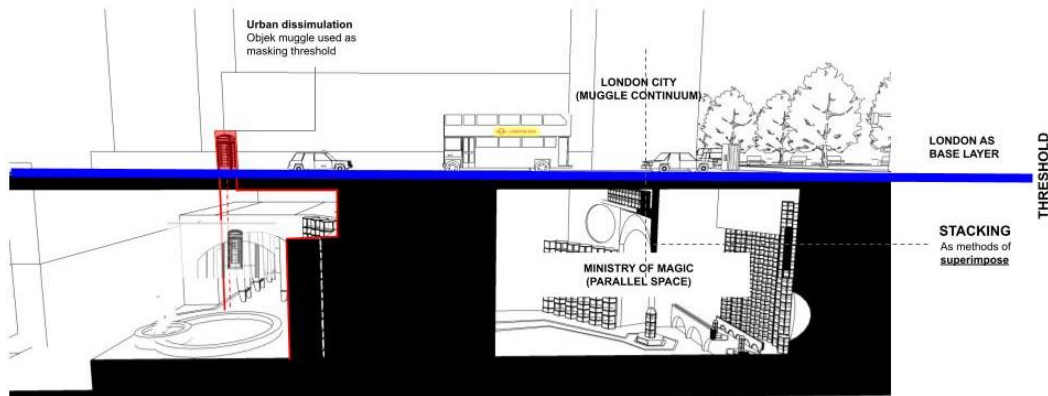


Figure 1. Spatial Analysis Diagram: Ministry of Magic (Developed by the Authors).

4.2 Ancestral Black Family Home at 12 Grimmauld Place: Interpenetration of Imaginative Field Across Scales

12 Grimmauld Place presents the most conceptually rigorous instance to generate invisibility of space within the Harry Potter fictional narrative. The house is not only the ancestral home of the Black family, but it is also the headquarters of the Order of the Phoenix, during *The Order of the Phoenix*, which is often vulnerable to attacks from its enemy. It is significantly protected by the Fidelius Charm, a complex enchantment that hides a location within a single person—the Secret-Keeper—so completely that the location is, for all practical purposes, nonexistent for those without the secret (HP-Lexicon, n.d.).

Grimmauld Place is physically a Georgian townhouse with consecutive numbering. From a Muggle's perspective, the houses are numbered from 11 to 13 with no visible gap. However, in the magical world, there is a space designated as number twelve, so number 12 is not vacant. This parallel space does not exist independently within the primary space, but is in fact a fold within that world, and the perceptual logic of the primary world is simply unable to perceive this gap. Through this folding, when the door is opened, the house appears, demonstrating a dynamic superimposition.

What makes this superimposition architecturally remarkable is its phenomenological dimension. When Harry first receives the secret and looks at the gap between 11 and 13, the house does not appear suddenly: it slowly emerges. The wall between the houses begins to expand, the front steps thrust upward from the pavement, and the door materializes as though it had always been there. This emergence is a spatial process, not an instantaneous event. It suggests that the house is not invisible in the sense of being absent but invisible in the sense of being excluded from the conditions of perception—excluded, in Bachelard's (2014) terms, from the imaginative field of the perceiver.

The interior of 12 Grimmauld Place compounds this spatial logic. The house is described as larger on the inside than it appears from the outside. Such interpenetration of spatial scales where the domestic exterior contains an impossible interior volume, reflects the interior dimension of the superimposition mechanism. The Undetectable Extension Charm that produces this effect becomes a form of architectural articulation of the lawscape where there is a legal-spatial rule that expands what scales of space are possible within a given boundary.

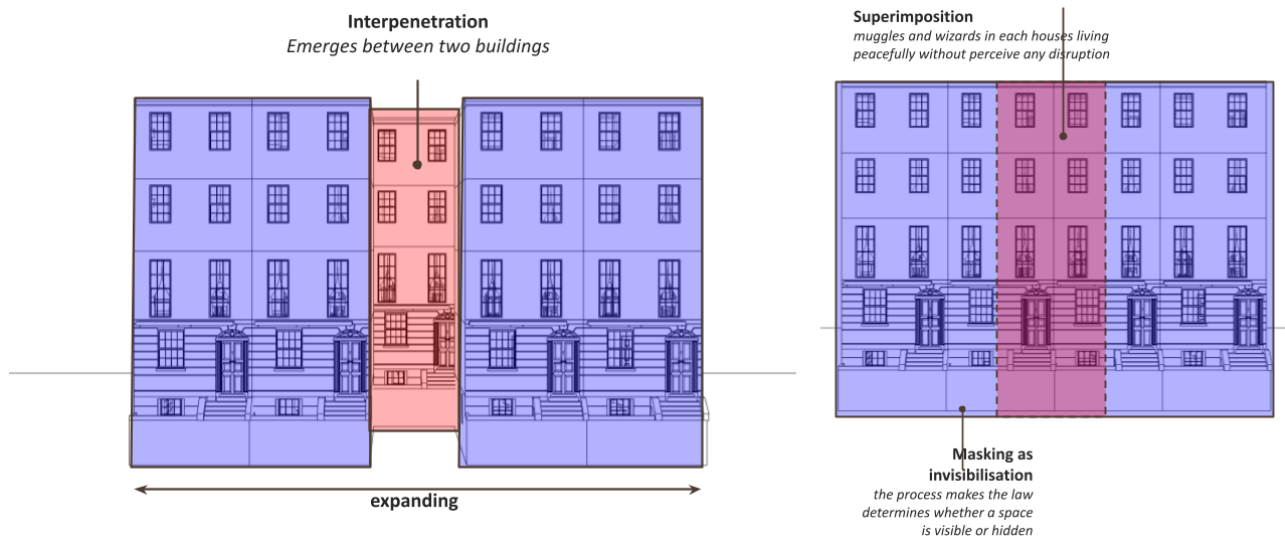


Figure 2. Spatial Analysis Diagram: 12 Grimmauld Place (Developed by the Authors).

4.3 The Room of Requirement: Spatial Contingency of Superimposed Virtual Possibilities

The Room of Requirement is the most conceptually radical of the three case spaces as it exists only temporarily. Located on the seventh floor of Hogwarts, it is a room that does not exist when not needed and materializes in response to a walker's need as they pass a particular school corridor three times, while concentrating on what they require. As a contingent space, it has no fixed program, no fixed form, and no fixed content. This contingency operates through superimposed parallel layer that is actively responsive. The Room does not pre-exist and wait; it is produced by the event of requiring. The Room does not simply provide an empty container but furnishes itself with precisely what is needed,

from thousands of hidden objects accumulated over centuries to a fully equipped practice space, discussed in the story as a training space for the student resistance group named Dumbledore's Army. This fictional logic of a space that materialises precisely what is required finds a striking architectural counterpart in contemporary responsive architecture, where buildings are conceived as artificial entities that sense occupant behaviour through embedded sensors and reconfigure their form or environmental services accordingly (Lee et al., 2021), suggesting that the Room's generative contingency is less a magical impossibility than an intensified, frictionless version of an ongoing real-world architectural ambition.

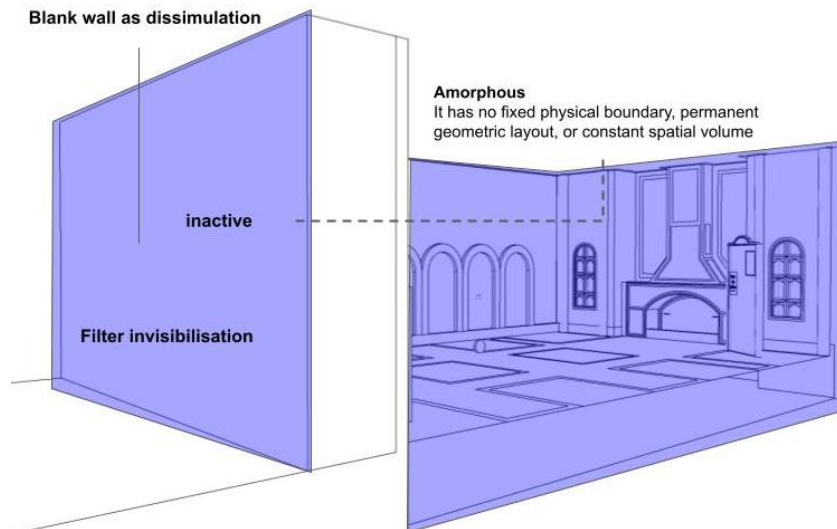


Figure 3. Spatial Analysis Diagram: Room of Requirements, *Invisibilization State* (Developed by the Authors).

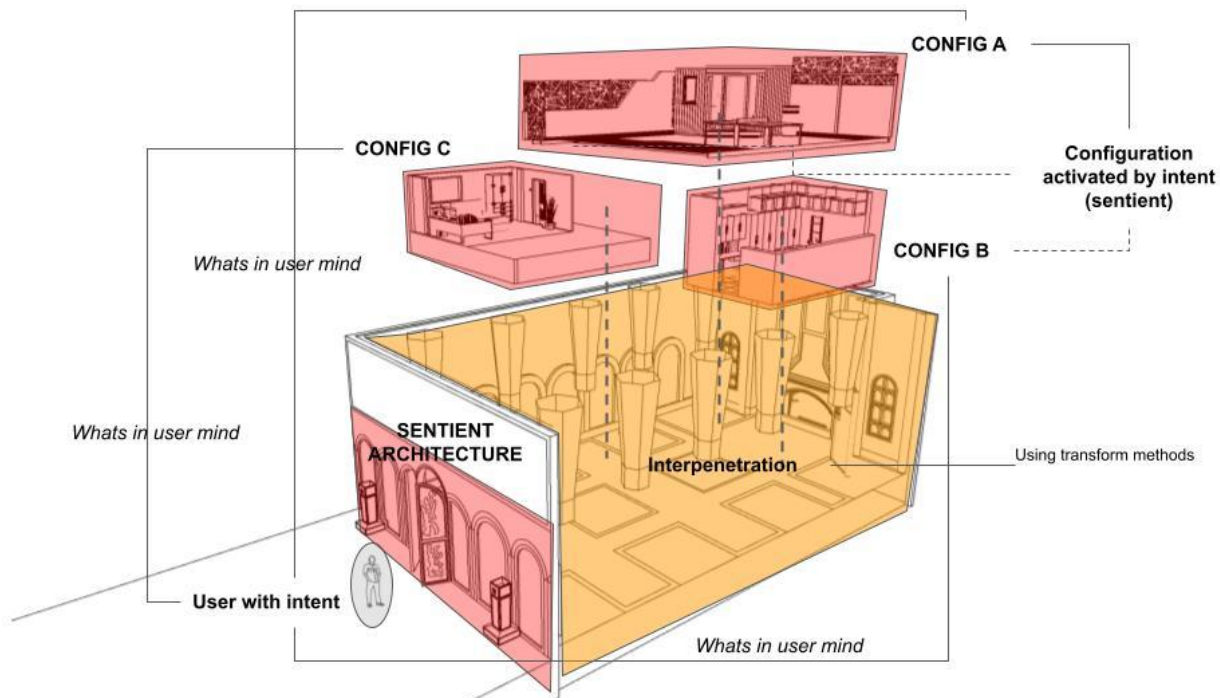


Figure 4. Spatial Analysis Diagram: Room of Requirements, *Spatial Contingency Mechanism* (Developed by the Authors).

The spatial logic of The Room follows Borges' (1998) logic, where there is not a fixed space that exists, but merely the condition of possibility for spaces—a space that contains all possible spaces as initially various virtual potentials and then actualizes one in response to a need. Its spatial operation is therefore not representational (it does not represent a pre-existing space) but generative (it produces a space that did not exist before the act of requiring). The threshold to the Room of Requirement also does not initially exist, but is invisible; its physical door only emerges when it is needed. When it is not needed, the room simply appears to be a blank stone wall from the outside—creating invisibility. Nevertheless, unlike the telephone box in the Ministry, the threshold of the Room is not a fixed point materializes in response to the walker's movement and attention. The threshold is, in this sense, produced by the act of crossing it: a threshold that does not precede but coincides with the crossing.

5. Conclusions

5.1 The Parallel Space Mechanisms in Fictional Narratives

The three case spaces analyzed above exhibit the emergence of parallel spaces and how they can achieve visibility and invisibility. These mechanisms exist as part of narrative devices, constructing the spatiality of the story by organizing the material, perceptual, and social conditions of space in multiple structured ways.

The first mechanism, invisibilization/visibilization, refers to the operation by which a parallel space is rendered imperceptible to the primary world and then made perceptible only to those with appropriate access. Invisibilization operates through two modes: either being hidden from immersing the space in normality-camouflage (the telephone box, the blank corridor wall) or by developing epistemic exclusion through the rules within the lawscape (the Fidelius Charm). Visibilization is the reversal: the threshold event that makes the parallel space legible. These two operations are always paired; invisibilization without visibilization would produce a space that is simply absent. The second mechanism, interpenetration, refers to the operation by which two spatial layers occupy the same coordinates without displacing each other. At Grimmauld Place, the Muggle houses and the wizarding house interpenetrate. Interpenetration enables expansion of spaces beyond its limitation of scales.

The third mechanism, threshold, refers to the transition process between the primary world and the parallel layer that is organized and choreographed. The threshold is never simply a line; it is a sequence of movement, a process, a transformation. The threshold of the Ministry is the descent from the telephone box; the threshold of Grimmauld Place is an emergence of the domestic space; the threshold of the Room is a three-part ritual of moving, thinking, and requiring. Each threshold encodes the specific lawscape of its parallel space; where the Ministry's threshold reflects hierarchical institutional access, Grimmauld Place's threshold reflects epistemic privilege of being part of the family and its allies, and the Room of Requirements's threshold reflects the logic of need and attention.

The fourth mechanism, superimposition, refers to the structural condition of parallel spaces where there is the layering of spatial realities and their varied possibilities. Superimposition is not, however, a static condition. The analysis shows that superimposition is always dynamic: the two layers are in active relation, with the primary world providing the material substrate, and the parallel layer exists virtually, providing an alternative spatial regime. This dynamic relation is what makes parallel spaces generative as forms of narrative engines that will be discussed in the following section.

5.2 Parallel Spaces as Narrative Engines

The concept of the narrative engine can be described as a form of spatial configuration whose structural rules actively generate plot rather than merely containing it. It can be concluded that the three cases described in this article demonstrate three distinct modes of narrative engine operation. To begin with, the Ministry of Magic reflect a regulatory narrative engine which dictates spatial rules—who may enter, through what channels, under what identity conditions—which directly generate the plot of *The Order of the Phoenix* that aims to break through such institution. In turn, the story questions institutional access and legitimate spatial occupation by developing confrontation between Harry and his enemies in the Ministry's Department of Mysteries within the story's climax. Such confrontation is made possible by the specific spatial logic of the Ministry; established from a controlled access that can be infiltrated, of corridors that lead from publicly accessible to restricted zones, and of a spatial hierarchy encoded in the building's vertical organization.

The ancestral Black family home at 12 Grimmauld Place is a protective narrative engine. Its invisibilization produces the possibility of sanctuary, which is the narrative condition needed by the Order of Phoenix as a resistance group to the Ministry. The house's spatial logic—its epistemic exclusivity, its domestic scale, its accumulated history (manifested in the portraits, the locked rooms, the dark objects) — generates narratives of secrecy, inheritance, and the haunting of the present by the past. Psarra's (2009) observation that spatial sequence produces cultural meaning can be reflected in the experience of moving through Grimmauld Place; to move through strata of family history, each room encodes a spatial-narrative argument about the relationship between domestic space and the family's political allegiance.

The Room of Requirement is a generative narrative engine as it does not constrain narrative institutionally as the Ministry does, or to protect the narrative as in the Black family home, but it instead produces it. Every appearance of the Room in the narrative is a spatial event: the Room does not appear and then have things happen in it; instead, the Room's appearance is the narrative event. This is the spatial limit-case of Pelletier's (2006) claim that architecture constitutes a "sensuous space" (p.1), a concept that uses theatre as a model and is articulated through the transforming notion of character theory to evoke human sensations. This generative function of fictional architecture is not unique to the Harry Potter universe: Heryanto (2026) shows that the recurring toroidal habitat across science fiction media such as *Interstellar*, *2001: A Space Odyssey*, and *Mass Effect* operates as a symbolic narrative structure in its own right, actively constructing ideological meaning around technological progress, social hierarchy, and spiritual longing rather than merely serving as futuristic set dressing.

6. Conclusions

This study analyzes the operational mechanisms of parallel spaces in Harry Potter and the Order of the Phoenix using the lawscape theory. The three parallel spaces examined as case studies—the Ministry of Magic, 12 Grimmauld Place, and the Room of Requirement—are shown to operate through four mechanisms: in/visibilization, interpenetration, threshold, and superimposition. Each of these mechanisms governs how visibility, access, and the possibility of events occurring within each space are regulated.

From these findings, we can see how Psarra's (2009) argument—that architectural narrative operates through the gap between conceptual space and perceptual space—holds true, and how the parallel spaces in the Harry Potter fiction make this gap explicitly visible, thereby functioning as a narrative engine.

In the Ministry of Magic, the conceptual space is depicted as a highly organized governmental institution. However, its perceptual access deliberately obscures the true nature of this conceptual space. Thus, the gap between concept and perception here lies in knowledge: specifically, that one must possess a code and a specific identity to access that space. In 12 Grimmauld Place, the conceptual space is a residence serving as a sanctuary that exists only for those who share information and knowledge. Perceptually, for Muggles and wizards unaware of this, the space does not truly exist because the house numbers from 11 to 13 are continuous with no gap. This gap generates narrative conditions in the form of secrecy, legacy, and shadows from the past into the present, as the house reveals the history of the Black family.

In the Room of Requirement, however, this space initially has no conceptual space. Perceptually, the room is merely an empty stone wall. It is only through specific rituals—as a set of rules—that this conceptual space is unlocked, driven by the user's deepest needs. Thus, in this parallel space, the room truly exists only when traversed intentionally. This space generates its own events, as it materializes precisely when the plot demands a new space.

From these three case studies, the lawscape of parallel spaces bridges the gap between the conceptual and the perceptual. The identified mechanisms constitute the architectural requirements for constructing and navigating parallel spaces. Thus, a space does not merely convey a narrative act; rather, these spaces are generated from ideas regarding the concept of the space itself, which is then accessed perceptually.

This study is limited to the fictional narratives of Harry Potter. Further research may expand this discussion of parallel space and how it applies to different forms of narratives and media. For example, it may explore narratives across virtual and physical realities to address how the story within each reality informs the connection between the two. The discussion of parallel spaces—and how they alternately exist and are experienced—therefore contributes to the varied and diverse interpretation of spaces across space, time, and media; as part of a spatial narrative that is both imaginative and speculative.

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Data Availability Statement

No new data were generated or analyzed in this study. The primary source material consists of the published novel *Harry Potter and the Order of the Phoenix* by J.K. Rowling (2003) and its film adaptation directed by David Yates (Warner Bros., 2007), which are publicly available.

Institutional Review Board Statement

Not applicable. This study did not involve human or animal subjects and therefore did not require ethical approval from an Institutional Review Board.

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