



# The Litterateur's Citadel

Fostering literary appreciation in-between the realms of reality-space and fantasy-place.

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This dissertation is submitted in partial fulfillment of the requirements for the Master's Degree in Architecture. All the work contained in this document is my own except where otherwise acknowledged.

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The work contained in this dissertation has not been previously submitted to meet requirements for an award at this or any other institution of higher education. To the best of my knowledge, this dissertation contains no material previously published or written by another person except where due reference is made.

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## ABSTRACT

The term "literature" is often approached as purely educational or academic. However, its origin as stories and tales illuminates a much more significant role of literature. Carried over from generation to generation, literature has the capacity to form a community identity and even an identity of self. Due to this social and cultural significance, literature is undoubtedly worthy of appreciation.

The concept of literary appreciation, as well as the role of architecture within this act of appreciation, is investigated. Literature is appreciated when the reader - or writer - is able to experience a part of their own reality within the world of fantasy and fiction in literature. As a result, a place for the appreciation of literature is dependent on both the reality of people and the fantasy of the literary world: a place in-between. In the development of a place for literary appreciation, The Litterateur's Citadel, the architecture relies on this *in-betweenness* in order to foster a feeling of appreciation.

Due to the similarities between literature and architecture, the Citadel as an in-between realm is predominantly informed by literature itself: the structuring of stories according to The Hero's Journey is used as a model for literary appreciation through architecture; works of literature are investigated as precedents for the reality-fantasy relationship and the creation of the in-between realm; the act of writing and reading is translated into the notion of creating place.

The architecture essentially becomes a piece of literature, a narrative created according to the structure of The Hero's Journey, a journey through a realm in-between reality and fantasy, a Citadel for the appreciation of Literature.



## PREFACE

The following research is inspired by my life-long fondness for all things fantastical. Despite the passion for stories and literature, the investigation posed numerous difficulties as the ultimate nature of a place for literary appreciation proved to be perplexing, and to some extent mysterious, to underpin. This set off an exploration voyage into the realm of literature itself in an attempt to formulate an approach toward the creation of such a specific place. In *The Writing Life*, writer Annie Dillard meticulously explains the process of writing that served as a useful foothold in the development of this thesis.

While struggling to encapture her vision in a book she was attempting to finish, the writer retreated into the solitude of an island cabin. Writing proved difficult, especially in the cold timber cabin, and instead of actually writing she spent most of her time splitting wood, or at least trying to. Eventually, with the aid of a helpful neighbour, she succeeds in understanding how to actually split the wood: you aim not at the wood, but at the chopping block. An epiphany: she forms a connection between her struggles of executing the vision of her book and executing the innocent piece of wood.

*"First you shape the vision of what the projected work of art will be...[an] intellectual structure and aesthetic surface... a glowing thing, a blurred thing of beauty. But you are wrong if you think that in the actual writing... you are filling in the vision. You cannot fill in the vision... [or] even bring the vision to light. You are wrong if you think that you can in any way take the vision and tame it to the page. Nevertheless... you have gone and done it. Now the thing is no longer a vision: it is paper" (Dillard, 1989: 56 -57).*

There is a certain futility in the writing process, where the vision is lost within the concretisation onto paper - "die wreedheid van afbeelding...: as jy skep vernietig jy terselfdetyd [the cruelty of representation...: while creating you are simultaneously destroying]" (Van Heerden, 2006: 360, author's translation). Is it therefore not more prudent not to try and execute the very specific vision of the literature, or the architecture, but rather the underlying idea, the golden thread, the driving force, behind it - aiming for the chopping block?

CHAPTER 1  
THE ORDINARY WORLD

*Disaster! The thought that comes to the mind of each member of the Ancient Order of Scholars as the fire creeps down the mountainside towards the library, creating shudders and shivers as the warm light of the flames meets the coldness in their hearts.*

*It was their sacred duty to protect the ancient scripts, the stories and histories of humankind, that once filled the shelves of the Academy. It is common knowledge under the learned members of the Order that these scripts are more than mere stories, but contained the essence of human being. It was a mirror that reflected the life of the reader, and captured it between the glass and silver. It allowed people to become aware, to hold an identity, to relate to the identities of others, to exist, to be, even if they were unaware of their dependence on these simple pieces of parchment. The Order, however, is aware of this unawareness. They are also aware of the part they played in this unawareness.*

*This was not always the case. Centuries ago, humankind lived amongst the spaces between words and sentences. Their existence was the experience and the sharing of these writings. It was only after the importance of these stories and histories were discovered by the First Scholar and founder of the Academy, that it was etched onto parchments and locked away - in scrolls and book covers, upon shelves and behind doors - locked away from those it belonged to. Humankind continued to live outside of the edge of the paper, a much less vibrant life some would say, had they been aware of what once was. Although this restriction of something so vital to the existence of others was undoubtedly an abominable act on the part of the Order of Scholars, they at least were content with the knowledge and certainty that these scripts were safe.*

*Rather, this used to be a certainty within the Academy. Now, everyone looks on helplessly as these scripts, these lives of people, fuel the flames into a furious inferno that devours its way through the academy letter by letter, word by word, brick by brick. And, as soon as it arrived, it disappeared again as embers melt into the dark velvet of the starry night sky, leaving virtually no trace of its visit save for ash and a group of disheartened scholars.*

## 1.1. INTRODUCTION

Modern literature is defined as “[bodies] of written works” (Rexroth, 2020: online) such as poetry and prose, usually with defined authors. It often refers to work or material for the purposes of study and is consequently “divided into different categories” (Mark, 2009: online) or genres. However, by investigating the origin of literature a different tale emerges.

Literature has been a part of humanity since people first drew breath and considered using this breath to tell others of this moment. It originated as an inclusive form of storytelling about people by people (Knight, 2018: online): the recollection of characters and events of importance or to “[articulate]... thoughts and beliefs” (Knight, 2018: online), whether through pictures on cave walls, songs and verbal tales around a hearth or myths to explain the unexplainable.

It is clear that literature evolved from something as inclusive as storytelling into something that is perceived by most people as something exclusively for academics or those knowledgeable about literature. Regardless of the distinction, literature as both stories and academic material relies on “drama... in the cause of philosophical inquiry” (Mark, 2009: online) and therefore, to some extent, speaks of being.

Ultimately, this implies that all literature becomes more than a mere recollection of events, retelling of tales or written academic works but embodies a certain ontological meaning and importance for those who participate in literature.

The importance of literature as well as the appreciation of literature due to this importance, will be investigated hereinafter. The impact of place and architecture in the act of literary appreciation will be explored with specific emphasis on works of literature to illuminate the intricate relationship that exist between literature, architecture and appreciation.

## 1.2. THE SIGNIFICANCE OF LITERATURE

*In The Brightness of Place* philosopher Jeff Malpas explores the relationship between language and Heidegger’s notion of *being*, which relates to the previously mentioned “philosophical inquiry” posed by literature: What is the social and cultural significance of literature?.

Language and consequently literature as well allows for an ‘openness’ with reference to being. (Malpas, n.d.: 136). In this ‘openness’, language, or literature, becomes a liberator that allows “beings to come forth in their being... as they already are” (Malpas, n.d.: 136). This implies that language and literature does not create being but rather uncovers it and makes the dweller aware of their being, not only their being with reference to the dweller, but also their being in relation with other dwellers. It implicates the “singularity and communality” (Malpas, n.d.: 138) of being: relationships with the self and with others.

*“Stories create community, enable us to see through the eyes of other people, and open us to the claims of others” (Forbes, 2006 :53).*

Literature and stories are ways for people to “understand and communicate [their] human experience” (Knight, 2018: online). It builds “empathy and understanding” (Knight, 2018: online) and consequently a sense of unity within a world known for a diverse population. Literature and stories therefore play an important role in diverse places such as South Africa with numerous different cultures and languages.

Due to the importance of literature as a medium for the creation of unity, community and ultimately place, all literature such as “poetry, drama, prose, folklore, epic tale, personal narrative, history, biography, satire, philosophical dialogues, essays, legends and myths” (Mark, 2009: online) is therefore worthy of appreciation.

### 1.3. THE PECULIARITY OF LITERARY EXCLUSIVITY

*"We recognise that the chemist must carry a considerable cargo of knowledge about metals and salts and reagents before he can bring any great amount of valuable information out of his laboratory; and so with the astronomer, the biologist, the physician and the man of commerce. It is only in the sphere of literature that we fail to realize the need of bringing knowledge to the book as an inevitable preparative for carrying knowledge from the book" (Perry, 1916: 447)*

Furnished with the knowledge of the importance of literature, it is almost disheartening that it should, in most cases, be confined to the edges of a page, enclosed in the bindings of a book cover, and exiled to a remote corner of a bookshelf, only to be appreciated by a select few.

While modern literature to some extent succeeds in concretising the importance of literature in written and published works, there is however a sense of futility imbedded in the exclusive nature thereof. It is often written by people with academic background for a select part of the demographic while most people do not have the same academic background, do not have access to literature or are simply uninterested in reading it. Furthermore, many societies and groups are based on a culture of oral tradition where history, stories or literature exists only for those who speak or hear it.

This inaccessibility or exclusivity of literature is prominent in countries such as South Africa. The client, The Centre for the Book, is aware of the importance that literature holds for humanity, as well as the exclusivity or inaccessibility thereof. *The Centre for the Book* is an outreach unit of the National Library of South Africa in Cape Town, whose mission it is to make stories and literature, and the importance thereof, accessible to everyone through promoting a culture of reading, writing and publishing in local languages" (NLSA, 2021: online), as well as co-ordinating activities such as "book discussions, poetry readings, book launches, ...workshops [and] conferences" (NLSA, 2021: online).

Fig. 1: The Centre for the Book and the sharing of literature (Author: 2021).

*"Goud is betekenisloos as dit in riuwe in die aarde se pens lê, Goud kry net waarde wanneer n mensehand daaraan vat of 'n oog dit gierig sien. Goud het begeer nodig [Gold is meaningless in the depths of the earth, it only has value in the eyes or hands of people. Gold yearns to be desired]" (Van Heerden, 2006: 130, author's translation).*

In many ways literature can be related to the gold referred to in the extract from *Die Swye van Mario Salviati* by Etienne van Heerden. Literature is created by people for people. Its value is only realised in the hands of a person. It holds meaning and importance for all. It should be appreciated by all. In fact, it asks to be appreciated. It waits patiently on shelves of some and on the tongues of others, to be read, heard, experienced, understood and appreciated. It is a journey with an unknown ending that asks to be taken, or a set of stairs with an unknown destination that asks to be climbed.

It is therefore the goal of the client to broaden the literary awareness of dwellers in Cape Town and heighten their appreciation by allowing them to experience literature in a novel, yet inclusive setting. This act of appreciation is not exclusively for those already interested in the world of literature but the unacquainted as well, thereby diminishing the existing exclusivity of literature.



WHAT IS THE SOCIAL AND CULTURAL SIGNIFICANCE OF LITERATURE?

HOW IS LITERATURE APPRECIATED?

WHAT IS THE ROLE OF ARCHITECTURE AND PLACE IN THE APPRECIATION OF LITERATURE?

IS A PLACE FOR LITERARY APPRECIATION A REALITY OR FANTASY?

WHAT LESSONS CAN BE LEARNED FROM LITERATURE WITH REGARDS TO REALITY AND FANTASY?

HOW CAN ONTOLOGY AND NARRATIVE THEORY AID IN THE CREATION OF A PLACE FOR THE APPRECIATION OF LITERATURE?

RESEARCH QUESTION:

CAN ARCHITECTURE AS A HERO'S JOURNEY IN-BETWEEN REALITY SPACE AND FANTASY PLACE FOSTER A SIMILAR SENSE OF LITERARY APPRECIATION USUALLY EXPERIENCED THROUGH WRITING, READING AND PERFORMING LITERATURE?

## 1.4. LITERARY APPRECIATION

From a semantic perspective, appreciation is described the act of judging the value of, understanding or enjoying (Hornby,1974: 37). The appreciation of literature specific, commonly known as literary appreciation, is usually found within the academic realm and commonly refers to the understanding of the content of literature. However, the aim of the writer, as the artist of a literary composition, is not so much truth as it is delight (Early, 1960: 161). This implies that, in addition to the semantic meaning of appreciation, literary appreciation concerns both the understanding of the content as well as simply finding a sense of delight within a piece of literary work, perceiving its unique quality and sharing the emotions or sensations which the writer intended to be experienced (Early, 1960: 161).

*"We appreciate... [literature] as we see in it a representation, or interpretation, of life, of our own life, of our intellectual, sensuous, and emotional experience... [To] appreciate and enjoy a work of literary art, this work must represent a situation or emotion capable of reproducing in us a mental or spiritual state which we have already known" (Perry, 1916: 447).*

It becomes clear how the appreciation of literature, whether for intellectual academic reason or personal delight, is possible as the literature, or the experience thereof, to some extent mirrors the 'personal' life of people: the writers, the readers, the performers, the dweller.



Fig. 2: Finding identity through literature (Author: 2021).

## 1.5. [A] HERO'S JOURNEY

The concept of literature as a representation of the life of the dweller is comprehensible enough when referring to non-fictional literature works. The relation to literature is however not lost within more fictional works. Contrarily, most works of fiction, especially fantasy-fiction is based on a specific structure that mythologist and professor of literature, Joseph Campbell, described in numerous works as *The Hero's Journey*.

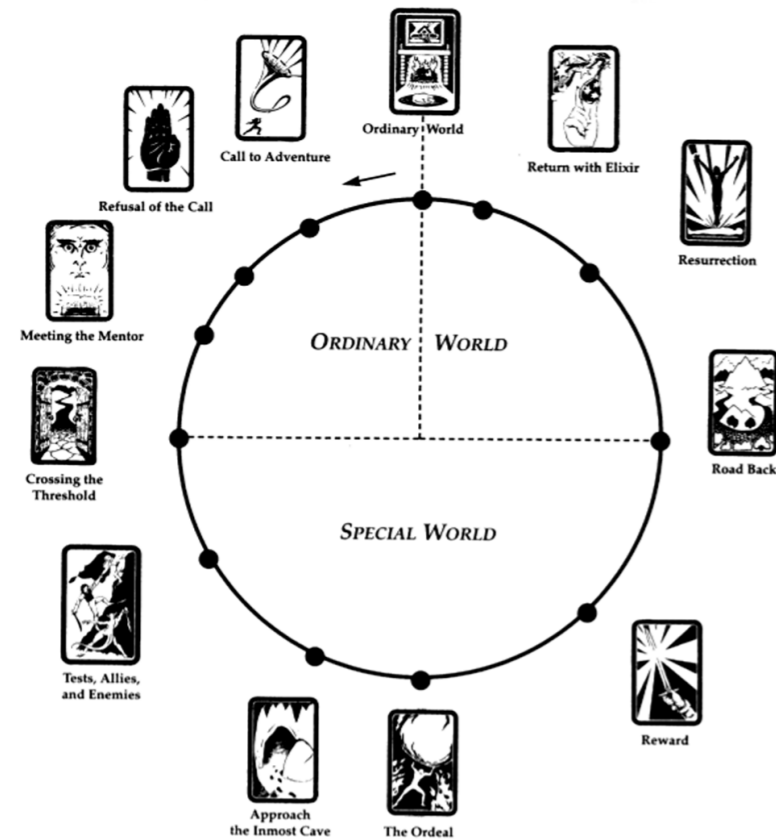


Fig. 3: Joseph Campbell's The Hero's Journey model (Voytilla, 2003: 2).

'*The Ordinary World*' serves as an introduction of the story and the hero. This introduction is generally accompanied by a *Central Dramatic Question* (Voytilla, 1999: 2: the "drives, urges, and problems" (Voytilla, 1999: 2) which serve as an impetus to the Hero's Journey.

'*The Call to Adventure*' is characterised by the disruption of The Ordinary World, and usually coincides with the Central Dramatic Question. This call takes form as "a challenge or quest" (Voytilla, 1999: 3) which requires the hero to take leave of the comforts of the ordinary world and venture into the *Special World* (Voytilla, 1999: 3). The call is therefore often refused. '*The Refusal of the Call*' is however essential: the risk compels the Hero to want form part of the journey.

On this journey, the Hero is usually accompanied by a Mentor. '*Meeting the Mentor*' provides "confidence, insight, advice...experience and wisdom" (Voytilla, 1999: 3) for the Hero who approaches the Special World blindly and inexperienced. These lessons and gifts enable the Hero to cross the threshold into the Special World and face the tests and ordeals presented by the journey.

'*Crossing the Threshold*' from The Ordinary World to the Special World implies a certain commitment to the journey. The journey constantly confronts the Hero in events that "re-establish the Central Dramatic Question" (Voytilla, 1999: 3). In some way, the journey itself resembles the Central Dramatic Question: the golden thread that follows its way through the story.

Beyond the threshold, the Hero encounters '*Tests, Allies and Enemies*' who aid in illuminating the contrast between the Ordinary and the Special World. These tests, allies and enemies ultimately contribute in the preparation of '*The Ordeal*' - the final confrontation with the Central Dramatic Question.

This final preparation for the Ordeal is known as the '*Approach to the Inmost Cave*'. This cave can be both a literal preparation for the Ordeal as well as an spiritual one - an emotional readiness to face the Ordeal and its outcome.

'The Ordeal' is "the central... crisis" (Voytilla, 1999: 4) of the Hero's Journey. The ordeal relies on suspense (Voytilla, 1999: 4) of the ultimate outcome. The Ordeal can be related to the climax in literature: "the central, essential, and magical stage of any Journey" (Voytilla, 1999: 4). The Ordeal coincides with 'The Resurrection': a "cleansing or purification" (Voytilla, 1999: 5) that allows certain sense of self-reflection where the Hero determines the ultimate effect or 'Reward' of the journey and the Ordeal.

'The Reward' in essence comes to the Hero as an epiphany - an answer to the Central Dramatic Question that initially drove the Hero from the comfort of their Ordinary World past the threshold into the new undiscovered Special World.

Similar to the Crossing of the Threshold at the start of the journey, *The Road Back* requires the Hero to commit to the return-journey through the threshold again to the Ordinary World: the Return with the Elixir. The elixir is seen as "the final Reward earned on the Hero's Journey" (Voytilla, 1999: 6) which acts against the Central Dramatic Question - a solution to the initial problem in the Ordinary World. The Return also creates a "greater awareness" (Voytilla, 1999: 6) of the Hero and their Ordinary World by posing "questions and ambiguities" (Voytilla, 1999: 6) of the Journey's outcome: What does it all mean?

The role of The Hero's Journey in both literature and real life have been investigated and explained by Tom van der Linden, narrator and creator of *Like Stories of Old*.

Van der Linden explains that even though literature, stories or the Hero's Journey is seen as a representation of life (Van der Linden, 2020: online), it is however not how we actually live it. It is more defined and structured: a representation of how we want to live life. The stories within literature have beginnings and ends, with each incident in-between contributing to the ending (Van der Linden, 2020: online). People relate to these stories, regardless of fiction, as they too hope or believe that life is structured in a way where each incident contributes to some grand ending or event: a life's purpose. Additionally, in contrast to real life, stories and literature usually only emphasises one hero, or a protagonist. In reality, everyone essentially lives their lives as the author of their own story to become the hero of their own Hero's Journey.

## INTERLUDE

The appreciation of literature comes easily for the litterateur - those interested in and knowledgeable about literature. As mentioned, the appreciation of literature is however not exclusively for the litterateur. It therefore requires the intervention of architecture to set literature free, allowing it to be appreciated. The appreciative capacity of a Hero's Journey can be utilized within architecture itself, where the Journey ultimately creates a similar feeling of "own-world-recognition" usually experienced within literature itself, thereby fostering a similar sense of appreciation for literature within architecture. In essence, the architecture assumes the role of a piece of literary work: a story that is read by the visitor in exchange for a sense appreciation.

This architecture essentially calls for a place dedicated to the litterateur, but not for the litterateur to hold. It is to be shared with all. It is essentially a place where the litterateur stands embracingly, with open arms to welcome the unenlightened, or rather uninitiated, to the realm of care in the worlds of words - a Citadel for the Litterateur that creates a longing for literature within the hearts of all.

As Antoine de Saint-Exupéry states in *Wisdom of the Sands*, "Citadel, I will build you in men's hearts" (de Saint-Exupéry quoted in Matherne, 2002: online).

CHAPTER 2  
THE CALL TO ADVENTURE

*As the last clouds of smoke escapes from blackened pages and scrolls, so does all emotion from the heart of the Grand Scholar, head of the Order. Rather than dwell on the event and its devastation like the other scholars, the Grand Scholar makes an impulsive yet calculated decision of starting a new Academy - one that would not only avoid such a disaster in future, but one that will restore literary life to the old ways, the time before the First Scholar when stories were shared with all of humankind. However, the execution of such a monumental endeavour, of which the Grand Scholar has no experience, despite his vast knowledge, requires the aid of a Maester Artificer.*

*In many ways, Maester Artificers as a learned society can be seen as cousins to the Order of Scholars. In contrast to the Order, whose knowledge originates from the truths and realities of academics, Maester Artificers have mastered the ability to mediate between the realms of reality and dreams for their source of knowledge. It is from this fantastical dream-world where the most sacred knowledge is extracted to be used for the creation of real places in the real world - monuments, edifices, strongholds, dwellings - magical places that evolve from the intertwining of the reality and dreams. These in-between places are so meticulously crafted by the Maester Artificers with the knowledge from the dream-world that it has the ability to illuminate the world of humankind: a journey through physical space that ultimately fosters within those who dwell in these places a sense of understanding and appreciation, not only toward the fragment of the dream-world embedded in the specific place, but also the place itself. Some might argue that the places created by the Maester Artificers are an adaptation of the stories guarded so closely by the Order of Scholars, as it too mirrors the life of the human.*

*It is toward the Institute of Maester Artificers that the Grand Scholar strive with earnest in search of a worthy candidate who could realise the grand vision. It is also at this institute where a young artificer slaves away at his studies, oblivious to the great task to befall him, an adventure to which he will be called upon, a journey of his own in which he might become the hero.*

## 2.1. LITERATURE AND PLACE

The concept of place-dependent literary appreciation seems superfluous and farfetched, as a reader or writer does not necessarily need a particularly special space to read or write, even though they might have preferences. Yet with numerous places for the appreciation of other artforms – art galleries, cinema’s, theatres – one could argue that such a place is not only a glaring oversight, but an essentiality. Additionally, when taking the physical interaction with literature through writing, reading and performing into consideration, the prominence of place within literature becomes illuminated.

In *Writing as a Way of Being* author Robert Yagelski explains his thoughts about his experiences while writing, the places where he writes and the influence of these places on the written work and ultimately the reader.

In summary, the writer sits in the real world and writes or creates a ‘new world’ within the literature. This ‘new world’ is real in the sense that it is connected to the physical place where the writer writes that ultimately influenced the experience of the writer and therefore also the written work. However, it is also not real as the world in the literature is fictitious or merely a representation of the real world. The writer also interprets their written work as they write, attempting to perceive how it might be understood or interpreted by the reader. The reader reads and interprets the text and tries to relate the fictitious world to their own reality, thereby creating or ‘writing’ their own version or interpretation of the world represented in the literature.

This not only relates back to the appreciation of literature as a representation of life, but further implies that literature has the ability to connect the lives of the writer and the reader, thereby using literature as a lens to peer into the experiences of others to build empathy and understanding. Furthermore, it becomes evident that the representation of lives found within literature occurs within a place that is not the reality of the writer and the reader nor the fantasy of the literature, but an in-between realm where places and lives are connected: a place where literature can be appreciated.

## 2.2. THE JOURNEY AND THE IN-BETWEEN

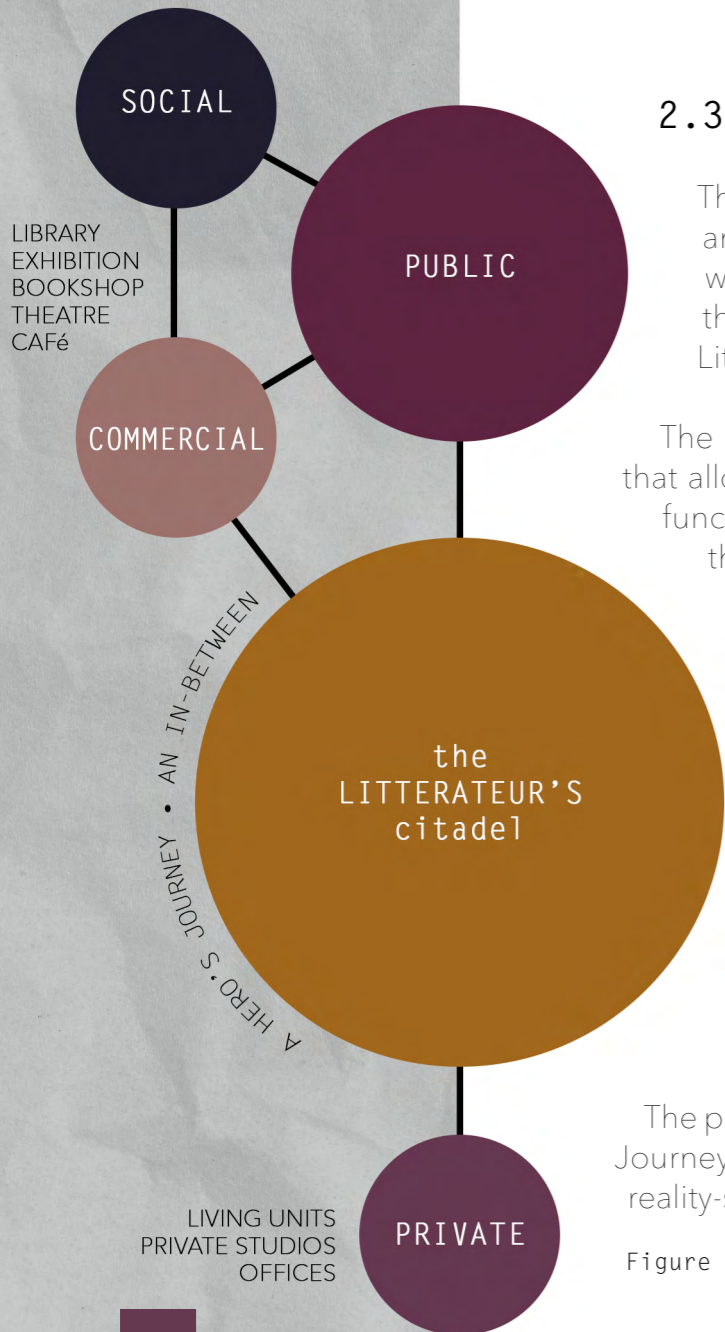
By approaching the Citadel as a Hero’s Journey, the question toward the nature of the journey arose. The representation of lives within the Hero’s Journey can be related to the representation of lives through the act of writing and reading which occurs ‘in-between’ reality and fantasy. It becomes clear that the Citadel and the Hero’s Journey cannot be simply distinguished as something either fantastical or real.

When again referring to literature, the distinction relationship between reality and fantasy is further explained. Literature is divided into different genres varying depending on the source. These genres however are often universally categorised as fiction and nonfiction (Romey, 1980: 202), with numerous accompanying sub-genres.

The distinction between fiction and non-fiction is however troublesome. All creative works, whether literary or visual art, “can never be the object [itself]” (Romey, 1980: 203). Everything is abstract or merely a representation of an object or event, regardless of the assigned genre. Ultimately, one might argue that “no such thing as nonfiction exists” (Romey, 1980: 204).

*Every explanation, every ‘story’ about nature and how it behaves, every supposedly ‘factual’ description represents a construction of the mind rather than what is really ‘out there’. The fictional quality of real events and the real quality of fiction blurs lines between the two genres of writing. (Romey, 1980: 204).*

As a result, the Citadel and the Hero’s Journey is neither purely fantastical nor entirely real, but can rather be approached as an in-between realm with influences from both reality and fantasy, or even more specifically: “the fictional quality of real events and the real quality of fiction” (Romey, 1980: 204).



### 2.3. BRIEF AND PROGRAM

This investigation into literary appreciation and the role of the Hero's Journey as well as the in-between realm allowed for the formulation of a design brief for the Litterateur's Citadel.

The Litterateur's Citadel should be a place that allows the appreciation of literature through functions such as libraries, bookshops, small theatres and writer studios. It is also important for the Citadel to foster a similar sense of appreciation for the non-litterateur through the architecture itself.

This is achieved by approaching the Citadel as a Hero's Journey: a non-specific structure wherein events, situations and journeys can be experienced, similar to the experiences within literature, to ultimately foster a sense of appreciation within the dweller.

The physical nature of the Citadel and the Hero's Journey as an in-between realm should draw on reality-space as well as elements of fantasy-place.

Figure 4: The different aspects of society addressed by the Citadel (Author, 2021).

### 2.4. CITADELS, JOURNEYS AND IN-BETWEENS

In addition to the importance of both fantasy and reality in this place of literary appreciation, the denomination thereof as a citadel speaks in itself of the physical nature of the architecture.

The term *citadel* is best known for its medieval usage as stronghold or a place of defense, often on high ground and within a city itself (Macmillan Dictionary, 2018: online) where the inhabitants of the city could seek refuge in case of an attack. The word is derived from the French "citadelle" and the Italian "citadella". Both of these diminutives were based on the Latin "civitas", or city, and roughly translate to "little city" (Macmillan Dictionary, 2018: online). These 'little cities' date back as far as 3 000 BCE to places such as the Acropolis in Greece, which roughly translates to 'high city'.

Additionally, citadel has a more metaphorical meaning relating to a place as a stronghold. In this case however it is seen more as a stronghold that "represent[s] all the important aspects of an idea, method or practice" (Macmillan Dictionary, 2018: online), placing that idea as a "top priority...above everything else" (Macmillan Dictionary, 2018: online).

This place for the appreciation of literature can therefore be seen as a stronghold which accepts literature and all its importance as the top priority, which is already indicative of a certain scale and mass in terms of the architecture. It is a city within a city to which the urban inhabitants could journey for literary enrichment. It is a place that is both the destination and the journey itself. It is a place that is both part of the city yet removed from it, and implies both connection and dissociation with the surrounding city. It is a place that is both a physical place for the safeguarding of literature as well as a metaphorical place for the safeguarding of literary appreciation. It is a place in-between reality and fantasy. It is a Citadel for the Litterateur.



## 2.5. TOUCHSTONE

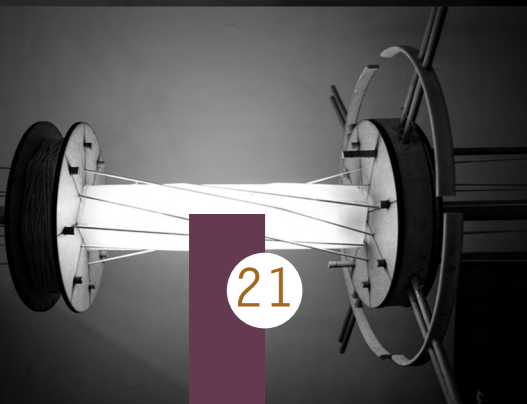
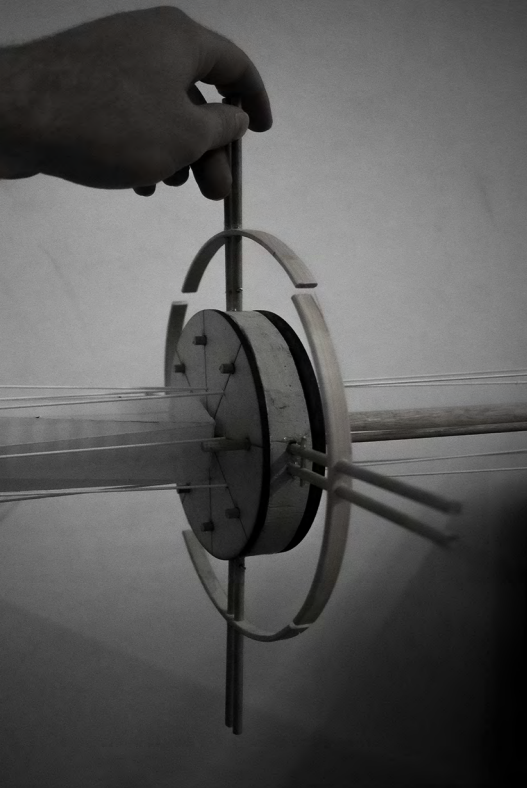
The touchstone investigated the relationship between reality and fantasy and its influence on the appreciation of literature through the In-Between Realm.

Suspended between the two parts are a series of threads that run from one side to the other, but never seem to touch. This represents the elements of fantasy that is hidden in reality, as well as reality that permeates into the fictional realm. These threads surround a mysterious opaque object, attached to a mechanism that invites participation. Through the ability of the dweller - the artist, writer or architect - the turning of the mechanism starts to intertwine the two sets of threads, thereby intertwining the worlds of reality and fantasy. This in turn starts to illuminate the central object. The more the mechanism is turned, the brighter the object illuminates.

*"Hoe langer jy bly, hoe dowwer word die werklikhede van die wêreld [The longer you stay, the more reality is blurred]" (Van Heerden, 2006: 221, author's translation).*

This is representative of the illumination, understanding and appreciation gained through the intertwining of reality and fantasy: the more these worlds are intertwined, the more light is shed on the literature itself, thereby allowing it to be appreciated within the in-between realm.

Figure 5: The illumination of intertwining the worlds of reality and fantasy (Author, 2021).



## INTERLUDE

The structure of the Hero's Journey found throughout most literary works ultimately allows people to experience a relation to the literature which in turn allows a sense of appreciation. By approaching the Citadel as a Hero's Journey, a voyage through architecture, an unexplored in-between realm, the dweller will, consciously or obliviously, be able to relate their world to the literary world within the Citadel, thereby experiencing a similar sense of appreciation for literature one would experience through writing, reading or performing literature.

As mentioned, the architecture as a Hero's Journey is neither completely realistic, nor completely fantastical, and therefore depends on influences of both the reality of the physical space in which the Citadel is located, as well as influences of fantasy places found within literature. Traces of reality within the fictional literary places, as well as traces of fantasy within the existing reality space become important drivers in the creation of the Citadel. Besides, according to Mark Twain: "Truth is stranger than fiction" (Twain quoted in Schwartz & Rivas, 2008 :215). Therefore, the real world and the fantasies hidden within can not be ignored.



CHAPTER 3  
MEETING THE MENTOR

*In a daze the young artificer sits peering out of the large arched window of his room, focussing on something far beyond the extent of his vision instead of the work before him. For four years and eighteen days (he kept count) has he dwelled in this state, only attending to his studies out of duty. It is not to say that he was apathetic, but rather that his studies often seemed so ordinary, whilst he longed for something more adventurous.*

*Life often works in mysterious ways. Whether you call it destiny or fate, it remains remarkable that the Grand Scholar should come in search of a willing artificer to aid him on his quest on this very day of despair for the young artificer. It is almost as if everything forms part of some grand narrative that used to decorate the shelves of the Academy. Nevertheless, it was still unexpected when the entire Institute of Maester Artificers were called into the Great Hall by the Headmaester. After the dramatic narration of the disastrous event that took place so recently, the Grand Scholar finally reveals the true intentions of his visitation, addressing the entire assembly, asking for volunteers to assist in this grand endeavour of creating a new Academy that would avoid all future disaster: an academy that acts as a citadel, for the safeguarding of human stories and lives.*

*Since the first and only academy was built centuries before this day, it is a demanding assignment of which none, not even the most accomplished Maester Artificers, have any experience in. The Great Hall is therefore silent, yet deafening with doubt. It is in reality not an issue pertaining to anyone here at the Institute. Minutes pass without any volunteer: It is only the astonished murmurs that break the silence when the young artificer rises from his seat as an indication of his willingness. Despite his inexperience, the Institute does not object to his assistance. Rather him than them. A task as great as this is bound for failure, and who of these esteemed artificers could risk their reputation.*

*The amateur artificer and the unschooled scholar makes no team worth mentioning. However, the urgency of the matter leaves no room for idleness, let alone doubt. One has to start somewhere, and where better to start than finding a source of knowledge and inspiration to mentor this grand endeavour. And so the young artificer, accompanied by the Grand Scholar, embarks on their new adventure in search of The Four Muses.*

### 3.1. LITERATURE, ARCHITECTURE AND PLACE

The relationship between literature and architecture is an age-old concept. In *Literary Architecture*, author Ellen Eve Frank recalls the integration of literature, or poetry, and architecture as explained by John Ruskin almost a century before.

Both physical architectural places and literary places exist as “a consequence of material form... composed of space, time, matter and energy” (Frank, 1983: 220-221) that assigns a sense of place. These compositions require artists that converts idea into a physical representation, from “inception to perception” (Frank, 1983: 222-224). In essence, both literature and architecture can be approached as ways of place-making: creating place through engaging with literature and creating place through making architecture.

### 3.2. THE PLACE-COMPLEXITIES OF LITERARY APPRECIATION

Although architecture and literature can both be approached as ways of place-making, the particularity of the Litterateur’s Citadel as a place for the appreciation of literature entails a more complex architectural approach, with specific reference to the appearance and functioning of the Citadel as a Hero’s Journey and an in-between realm.

The place-complexities fo the Citadel lies with conveying of central idea: making others aware that they are part of a Hero’s Journey. Architects often perceive architecture “as books which can be read” (Frank, 1983: 254), yet is usually written in a language “only architects can read” (Frank, 1983: 255). This implies that this place can not be a mere product of architectural composition, written by the hand of a single architect. It requires the input of other ‘writers’ in a language with a more universal dialect.

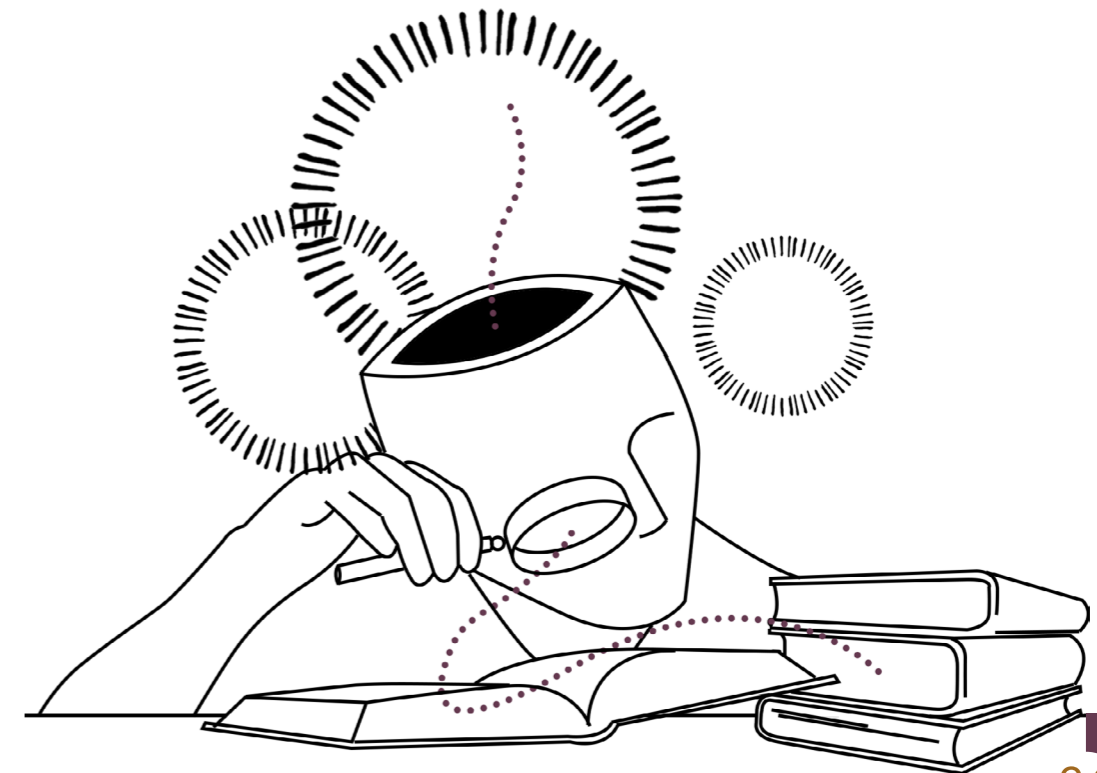
This ultimately resulted an expedition into literature itself in search of guidance for the composition of the Citadel as a Hero’s Journey, a story that can be read and understood by all.

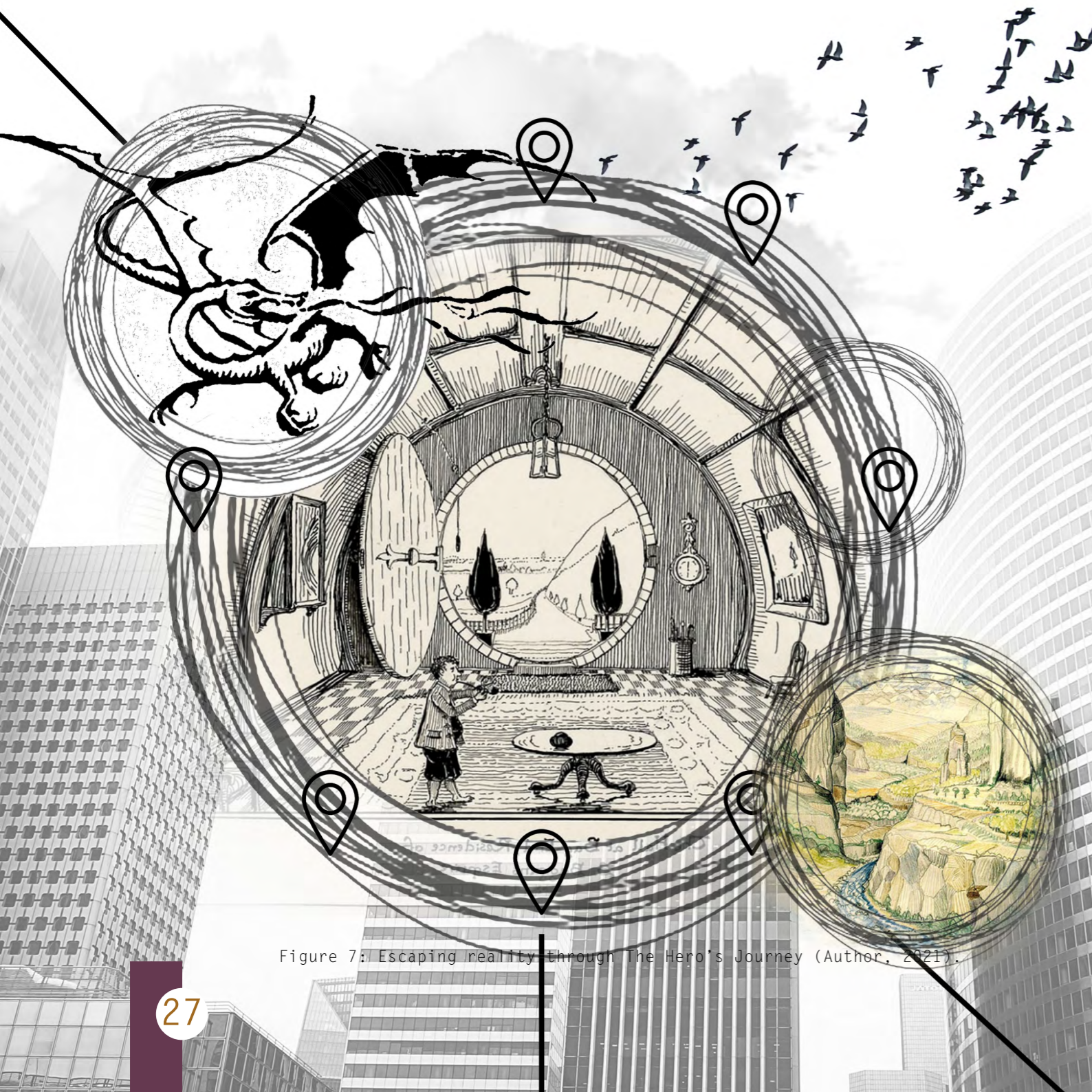
Figure 6: Lessons of fantasy in literature case studies (Author, 2021).

### 3.3. LITERARY CASE STUDIES

Due to the relationship between architecture and literature, specific works of literature become a guiding light through numerous obscurities and uncertainties in the endeavour to create a Citadel for the Litterateur as a Hero’s Journey and the In-Between to successfully foster a sense of appreciation within the dweller.

A variety of literary works were selected as viable and illuminating sources to clarify and give insight into a Hero’s Journey and the in-between realm in literature and its representation within architecture. These works from various genres include fantasy-fiction such as *The Hobbit* by J.R.R. Tolkien, mythology – specifically local mythology such as *Kaptein van Hunks en die Duiwel*, and magical-realism, including *Drif* by Reza de Wet and *Die Swye van Mario Salviati* by Etienne van Heerden.





### 3.3.1. THE HOBBIT by J.R.R. TOLKIEN

The tales of Middle-earth in *The Hobbit* and *The Lord of the Rings* trilogy are some of the most reputable works of fantasy-fiction to grace bookshelves across the world. In addition to its fame, the novels, with specific reference to *The Hobbit*, are the ultimate example of The Hero's Journey and the relationship between reality and fantasy.

The *Hobbit* is quite literally based around a journey, and expedition to reclaim the Lonely Mountain from the great and terrible Smaug, which makes the identification of a Hero's Journey effortless: The Ordinary World of Bilbo Baggins, the hole in the ground in a hill in the shire; The Call to Adventure to aid a company of thirteen dwarves to reclaim their ancestral homeland from the dragon; The Refusal (and ultimate acceptance) of the Call due to the dooms and perils; Meeting the Mentor, Gandalf the Grey, who guides, advises and reassures; Crossing the Threshold from the known world of the Shire to the unknown dangers beyond; Tests of courage, Allies such as the Elves, Beorn and Bard, as well as Enemies such as goblins and orcs; Approach to the Inmost Cave, nearing the reclamation of the mountain, The Ordeal; the Reward of the Mountain and its treasures; The Road Back to the ordinary world of the Shire and the final Return with the Elixir, a newfound sense of adventure and experience that would otherwise not have been.

With the exception of hobbits, elves, wizards, dragons, orcs, goblins, skin-changers and trolls, Bilbo's Hero Journey can easily be related to the reality-lives of people, or rather how people wish to live it. In essence, the story embodies one of the most common plots of reality: the desire to escape from the ordinary. While the journey through the Citadel should embody the adventure, the choices, the conflicts, and sense of reward gained as part of completing the journey, in this case the appreciation of literature, it should also focus on the concept of escaping reality or the ordinary world. It therefore relies on the elements of fantasy gained through contrasting or appropriating the reality-context of the site.

Figure 7: Escaping reality through The Hero's Journey (Author, 2021).

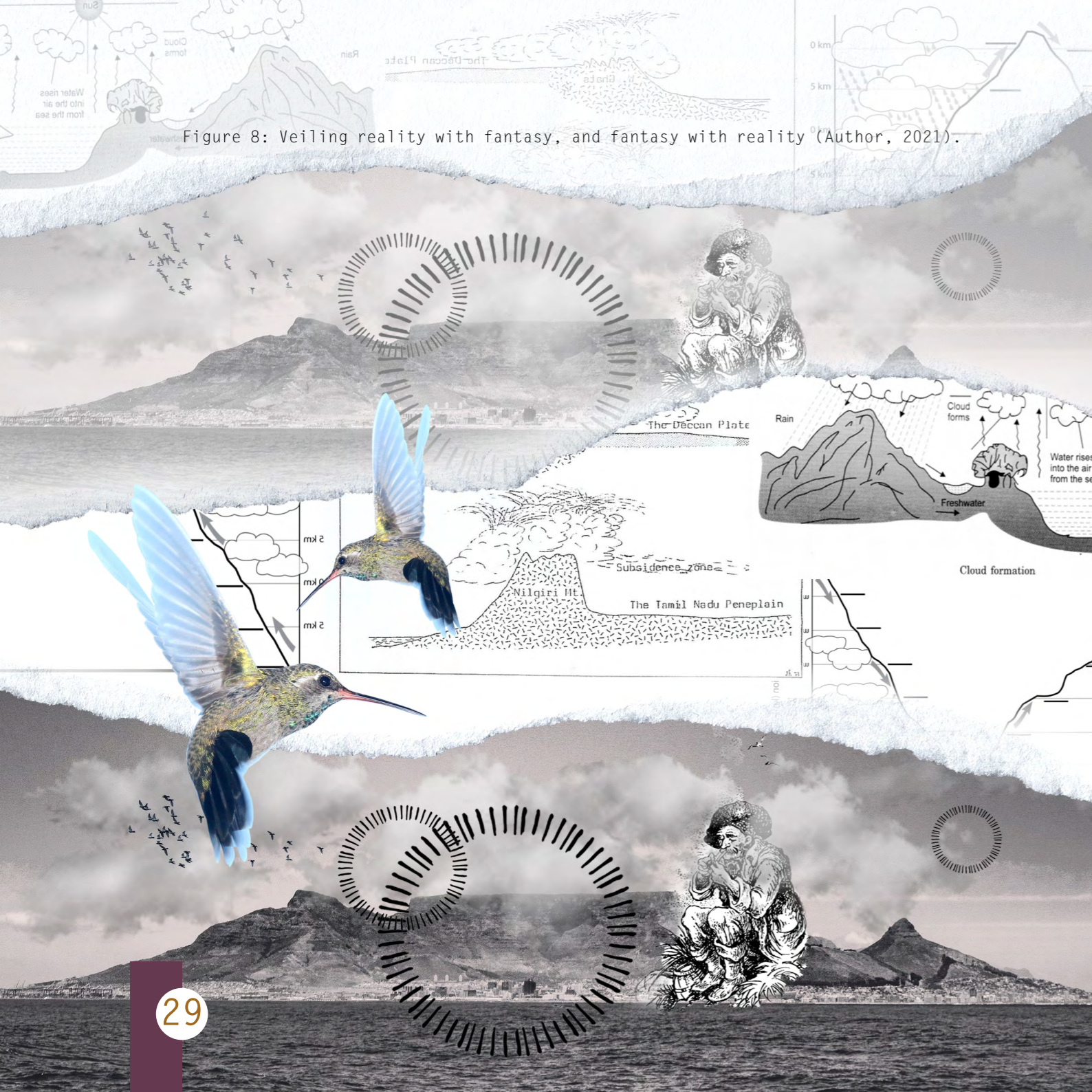


Figure 8: Veiling reality with fantasy, and fantasy with reality (Author, 2021).

### 3.3.2. KAPTEIN VAN HUNKS EN DIE DUIWEL

retold by Pieter W. Grobbelaar

The legend of Van Hunks, the devil, Table Mountain and its cloak of clouds is arguably one of South Africa's most famous tales, rendering it as truly legendary.

The legend speaks of the retired sea captain Van Hunks who meets a stranger while sitting on the slopes of Table Mountain, smoking his pipe. The stranger, the Devil in disguise, challenges Van Hunks to a smoking contest. Due to the competitiveness of Van Hunks and the cunning of the Devil, the smoking continued into the darkness of night, with clouds of smoke growing angrily, soon enveloping the flat mountaintop. The Devil soon finds himself defeated against the seasoned sea captain, reveals himself, and in a flash of lightning captures the captain to hold him hostage within The Inferno for this humiliation. The two however return often for a rematch, again covering the flat-topped mountain in a clouded tablecloth.

The legend originated as a humorous explanation of a simple natural phenomena of the condensation of sea air by an English journalist and writer, Ian D. Colvin in *Romance of Empire: South Africa in 1909* (Grobbelaar, 2003: 223). It however developed into a piece of culturally significant literature, told across multiple cultures and groups.

The Legend of Van Hunks is a testament to the importance and social impact of literature. In addition to the importance of the natural environment in fantasy and therefore the Citadel, this legend also utilises a fantasy tale to explain a real phenomena. Besides, "fantasy is hardly an escape from reality. It's a way of understanding it" (Alexander, 2008: online). This relates back to the Citadel as an in-between realm, which is not either fantasy or reality, but rather a relationship between the two where one is used to veil the other, while simultaneously allowing the dweller to understand it.

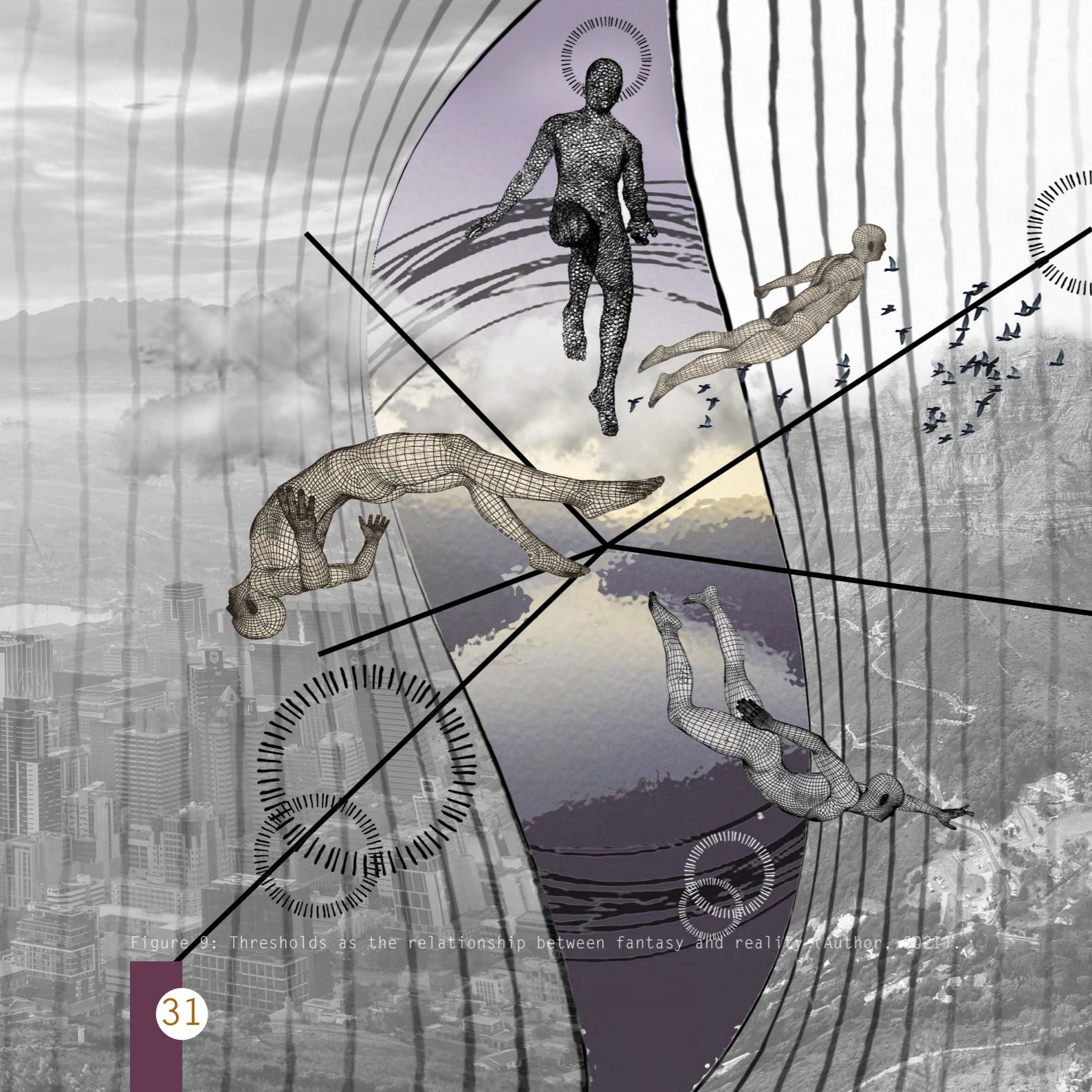


Figure 9: Thresholds as the relationship between fantasy and reality (Author, 2021).

### 3.3.3. DRIF by REZA DE WET

This drama embodies the preconceived idea of literature as it often forms part of prescribed literature in academic institutions. Nonetheless, the magical-realist theme proves to be insightful in terms of the role of reality and fantasy within the Citadel.

The story depends on the classic elements of mystery and intrigue to truly render this a magical-realist piece of literature: the ominous setting, the secrets of the characters, the arrival of a stranger, and the open-endedness.

The entire drama unfolds within a single place, a house on the bank of a treacherous river, which is inhabited by two sisters who offer lodging for travellers. As they often fail to convince the travellers to stay the night, the river claims many lives, especially during stormy nights when the river would flood. The sisters would then fish out the dead, giving those who are not reclaimed by family a proper burial. The 'unknown departed' return as lamenting ghosts who wander aimlessly until a name can be allocated to an unmarked grave. The elder sister, Hermien, a psychic medium, embodies these ghosts as the younger sister, Sussie, attempts to retrieve a name from the ghosts to mark the graves.

The setting or the place of the drama plays an important role within the relationship between reality and fantasy, magical and real. The house on the bank of the river is essentially a threshold in numerous ways. It is a threshold between the two banks of the river, between life and death, between reality and fiction.

The role of thresholds within the building become important to differentiate the worlds of reality, fantasy and the in-between clearly legible to the dweller. The drama also emphasises the importance of mystery and undefined endings in the architecture that coincides with the interpretive capacity of literature.



Figure 10: The fantasy in different converging journeys (Author, 2021).

### 3.3.4. DIE SWYE VAN MARIO SALVIATI by ETIENNE VAN HEERDEN

The story follows the journey, a hero's journey perhaps, of Ingi Friedländer as she leaves her office at the art gallery on an expedition to the town of Tallejare in the Moordenaarskaroo. During her visit she attempts to uncover the golden thread that follows its way through numerous events from the past and the present: a golden thread that ultimately inspires the entire existence of the town. This golden thread is a composition of different storylines that all converge within the town: from the explorer and artist Captain William Gird, the Kruger-ponde from the war, the Pistoriusse and the Berghs, the gravity-defying water furrow, the secrets of Mario Salviati, and finally the mysterious sculpture that appeared out of thin air.

The entire town finds itself inseparable from the past as everyone still broods over Goudseput, the suspected burial place of the Kruger-ponde, and with it the entire town's history and existence. It is only the deaf-mute Mario Salviati, an Italian stonemason and prisoner of war who knows all the secrets: the location of the missing Karel Scoolveld and the location of the gold, all etched into a small stone and kept in the palm of his hand. Before his death, he bestows this small stone and therefore the entire livelihood of the town to Ingi Friedländer, who ultimately returns the stone to the veld.

In many ways, the novel resembles the Litterateur's Citadel. There is not only one Hero's Journey at play, but each character embodies a Hero's Journey, all of which are connected to the place. The mystery and irresolute ending not only allow for interpretation but is essential for the livelihood of the town and its stories. Additionally, the use of fantastical characters such as ghosts and angels that interact with the living characters creates a play between fantasy and reality that obscures the distinction between that which is real and that which is fictional.

*"Ek is tussen droom en wakker vasgevang, tussen die lewendes en die dooies [I am caught between consciousness and dreams, the living and the dead]" (Van Heerden, 2006: 238, author's translation).*

### 3.4. TOWARDS A THEORETICAL APPROACH

Through the analysis of these works of literature with specific reference to the Hero's Journey and the In-Between Realm, it was possible to formulate a theoretical strategy toward the creation of the Litterateur's Citadel.

The Citadel is centred around a route or journey through the building. This route embodies a Hero's Journey with adventure, choices, conflicts and a sense of reward gained as part of completing the journey. It involves the escaping of an ordinary world, reality, and venturing into an unknown world of fantasy and the in-between. The route therefore requires mystery and undefined endings to avoid being prescriptive of what a Hero's Journey is, how it is experienced and what the result or reward is. It does not enforce the appreciation of literature but allows the dweller to formulate their own sense of appreciation:

*"Ek sal hierdie verhaal deurvors en daaruit haal wat vir my van belang is; ek sal my eie goud vind [I will endure this narrative and find my own gold from it]"*  
(Van Heerden, 2006: 260, author's translation).

The route is neither completely fantastical not completely real, and therefore is approach as three parts: the real, the in-between and the fantasy. The connection, or rather thresholds, between these parts play an important role in conveying the journey to the dweller and evoking a sense of appreciation. Similar to works of literature, the fantasy is not completely removed from the reality, rather a constant mediation between the two. This implies that the reality-world is always present and detectable within the fantasy-world.

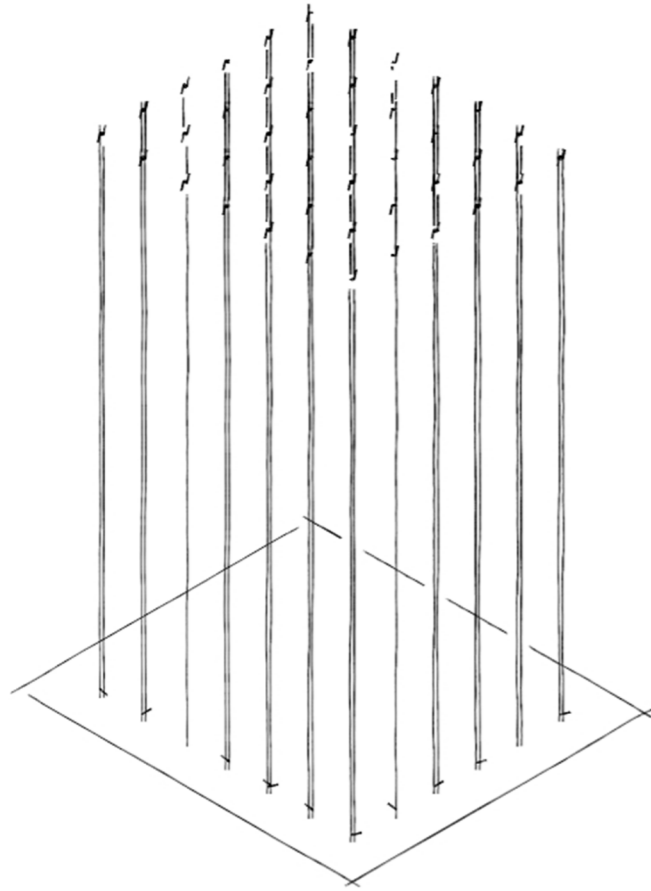
Finally, the works of literature also emphasise the importance of place as these places contribute both to idea of fantasy as well as the social and cultural significance of the Citadel. This implies that the Citadel should include elements of the place that promote a sense of fantasy, such as natural environment as well as other moments of fantasy extracted from the surrounding reality-space.

### INTERLUDE

Through the analysis of these literary case studies, the approach of *aiming-for-the-chopping-block* becomes evident:

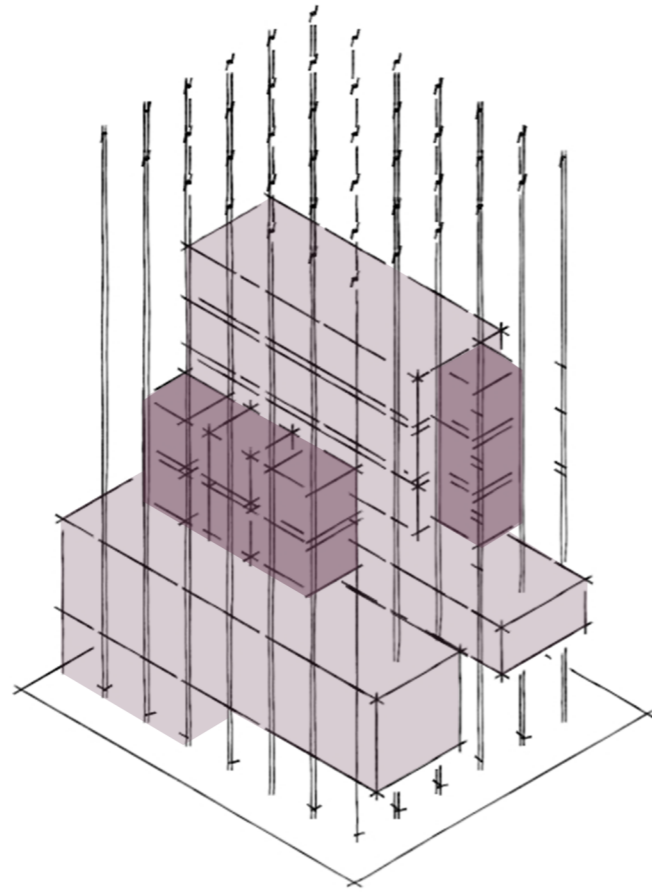
The Citadel does not enforce a certain sense of appreciation but allows the dweller to formulate their own appreciation through the journey. The journey is a framework that allows for an unscripted unfolding of evocative spaces. The ending is undefined to promote reflection and interpretation: *"'n reis sonder sigbare eindpunt... om gedagtes en gevoelens en drome vry te laat in die wêreld wat... [mens] aan die ontdek was [a journey without a visible ending that frees thoughts and feelings in the world that was being discovered]"* (Van Heerden, 2006: 112-113, author's translation).

Furthermore, the Citadel is not simply a fantasy-world removed from reality and its influences, but rather becomes a threshold-space that constantly mediates between fantasy and reality. The Citadel does not assert what a place for literary appreciation is: whether it is a place of reality or fantasy. It also does not assert what the fantasy and reality is or should be, but allows the dweller to discern their own place of appreciation, whether it is one of fantasy or one of reality.



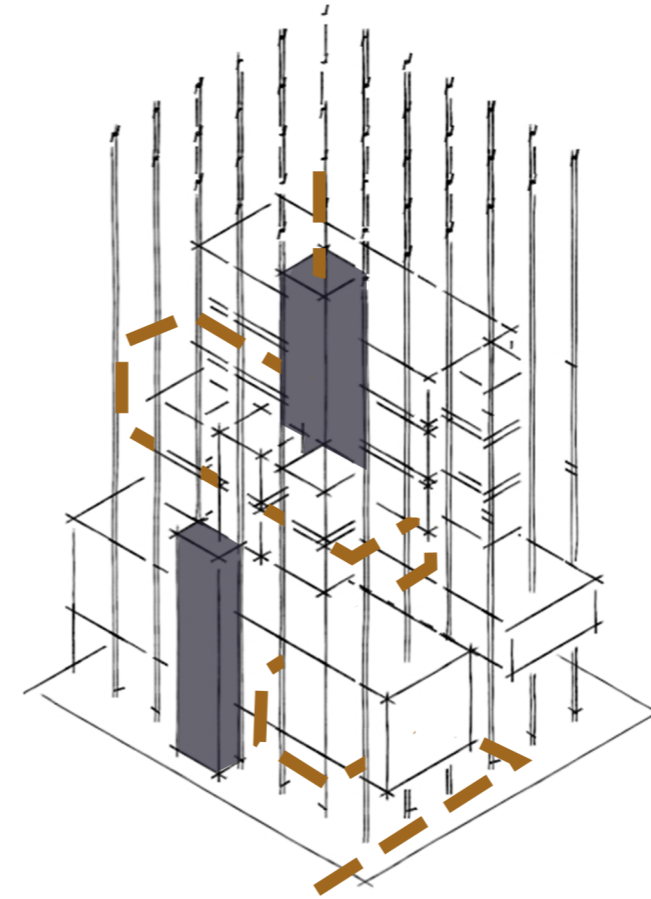
## THE BLANK PAGE

Providing a framework for a story to unfold and be appreciated



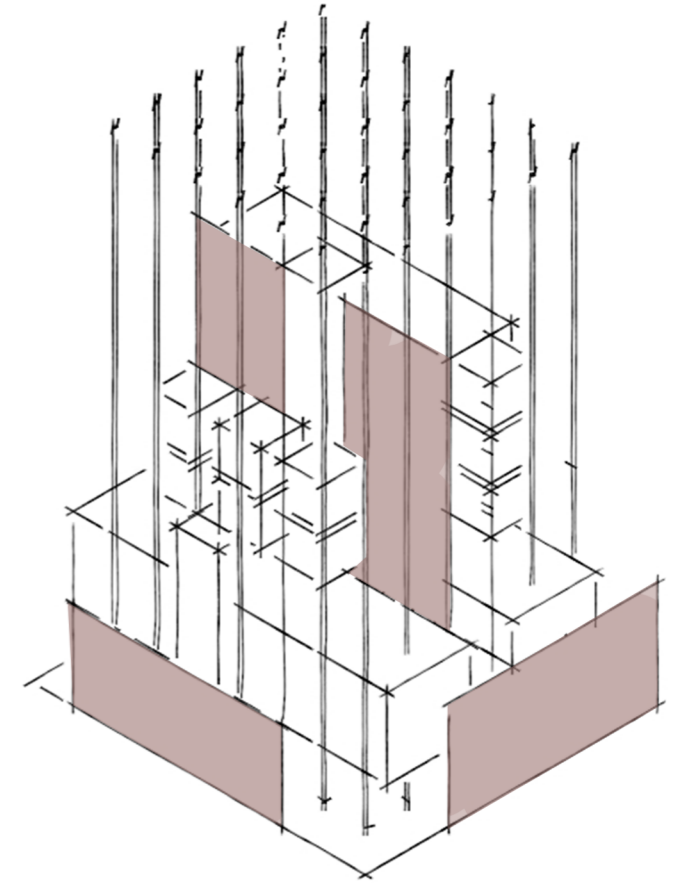
## THE PLOT

Threading different places, situations and events amongst the given framework.



## THE STORYLINE

Connecting different worlds with a density of routes or journeys.



## THE COVER

Obscuring the story to promote exploration to uncover a story and find a sense of appreciation.

Figure 11: A theoretical approach for the Litterateur's Citadel (Author, 2021).

CHAPTER 4  
CROSSING THE THRESHOLD

*As the young artificer and the Grand Scholar venture from the world they have known all their life to the world of which the Grand Scholar only read about, and the artificer only dreamt about. With the vast knowledge of the Grand Scholar, finding the Four Muses came without difficulty.*

*In the caves and hollows of the mountains just outside the city dwells the four muses who, frequented by uninspired artists and creators, does not find the arrival of the artificer and the Grand Scholar out of the ordinary. Each of the muses are known a specific source of inspiration and knowledge: Phantazein, the muse whose eyes look inward into the centre of the brain to gain knowledge from the realm of the imagination; Muthos, who conjures wisdom cloaked with truth and dreams; and finally the muse with two heads, Magikē and Realis, who discuss their conflicting knowledge of magic and truth to find parallels between the two before bestowing their knowledge on the wanting visitor:*

*A journey is made betwixt fact and fiction.  
Escaping reality to a realm in-between.  
A storyline prolonged through mystery and obscurity  
where one's gold can be seen.*

*The two companions depart from the muses furnished with the inspiration and knowledge to construct the new academy. However, the young artificer realises that the new academy should exceed its predecessor. In addition to a depository for the stories, histories and lives of humankind, it should also be a magical place between dreams and reality: extending the existing urban narrative as a journey through an in-between place, a place that allows these stories and histories to be accessed and appreciated by all humankind, a Citadel for Stories. The artificer and the Grand Scholar therefore cross the threshold from the fantasy realm of the muses to the real world where the magical Citadel will be crafted. Crossing this threshold entailed the unearthing of latent stories and histories of the Great City, the Broad Lane, and the abandoned warehouse of obscurities...*

#### 4.1. TOWARDS AN ARCHITECTURAL APPLICATION

The transition between the theoretical approach of literary appreciation through the concept of a Hero's Journey and an in-between realm, to the physical application of the architecture commenced with uncovering and unfolding the grand narrative of the place in which the Litterateur's Citadel is situated.

This uncovering of the grand narrative will take place in the form of a macro, meso and micro site analysis in which the city, the street corridor and the actual site is placed under the reader's magnifying glass. While topologies, morphologies and typologies are investigated and considered, these site analyses places emphasis on current and historical narratives which will ultimately affect the Citadel, and be affected by it.

The macro site analysis focusses on the historical narrative of the city, as well as the stories of specific places within the city deemed of importance to the Citadel. The meso site analysis focusses on the historical development and narratives of the street and corridor as well as a more visual analysis of places, textures, moments and materials found within the immediate context of the site. Finally, the micro site analysis places emphasis on the actual building site, more specifically the neighbouring building which, one might argue, is the impetus of the Litterateur's Citadel.

These narrative analyses not only alligns with the previously mentioned importance of the reality surroundings and the moments of fantasy hidden within which essentially informs the development of the in-between realm of the Citadel. As a result, this deepens the ultimate incorporation of the in-between Citadel into the existing urban fabric that would transcend the effect of only topologies, morphologies, typologies and materials.

Figure 12: Aerial view over Cape Town City Centre (Author, 2021).



## 4.2. MACRO SITE ANALYSIS - THE CITY

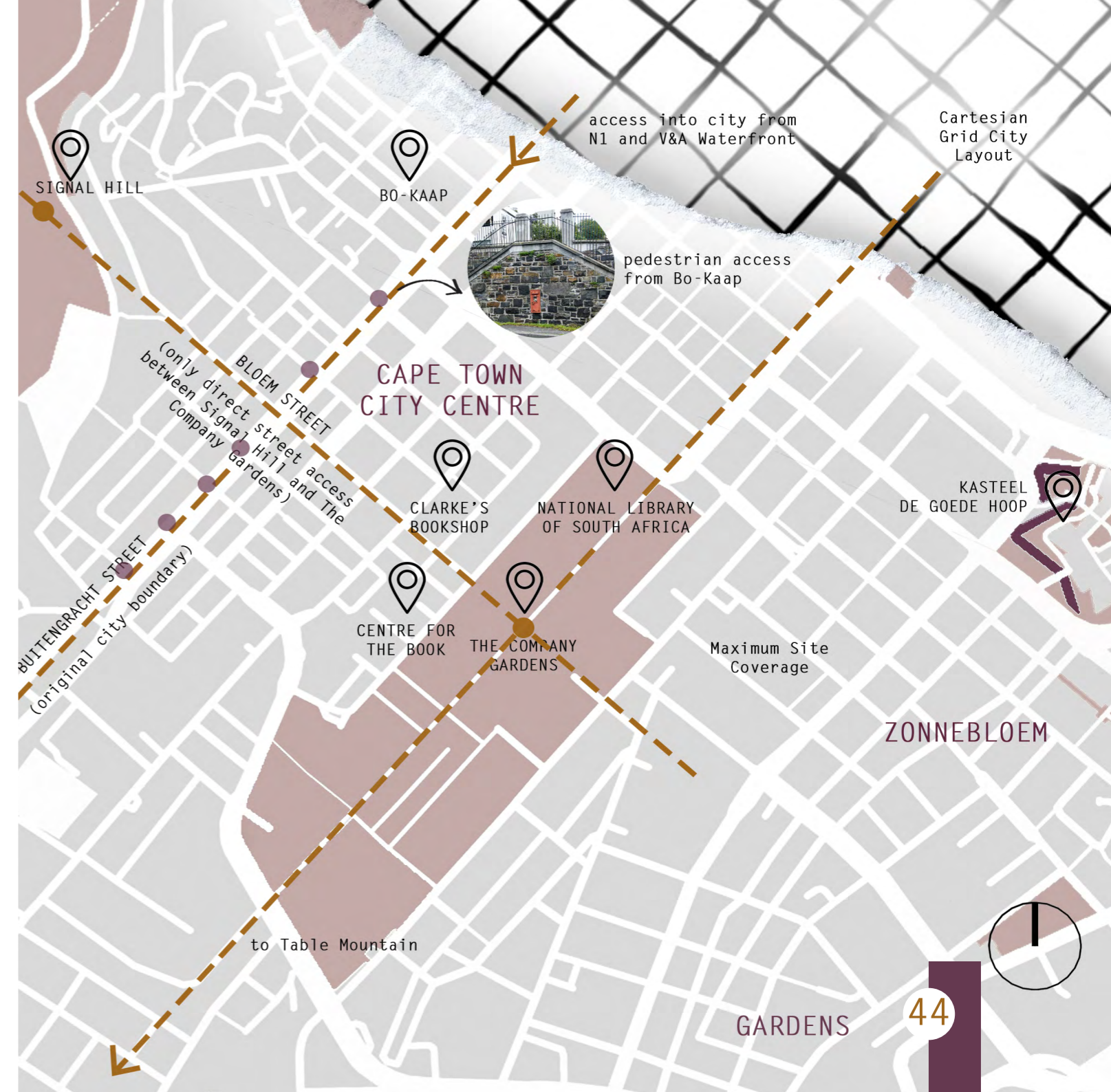
In addition to the proximity to the client, the Cape Town City Centre is also known for a cultural and social diversity as well as a capacity for 'stories' amongst the streets and buildings of one of the oldest urban environments of South Africa.

The City Centre developed around The Company's Garden, where produce were grown to sustain the new settlement. Along with the Castle of Good Hope, these gardens are one of the eldest figures within the city with several histories and monuments within the park itself: the oldest cultivated pear tree in South Africa, circa 1652; a rose garden from the 1920s; Dellville Wood Memorial Garden as well as several other historic statues. Additionally, the 3,2 hectare Gardens are rich with botanically and historically valuable trees and home to various wildlife. Despite being man-made, the Gardens are an important inner-city natural environment, connected via street-axes to Table Mountain and Signal Hill.

By the middle of the 1700's, the city grew from The Company's Garden up the slopes of Signal Hill to Buitengracht Street: buiten meaning outside and therefore the boundary of the city at that time (Cape Town History: online). By then, a large numbers of immigrants from European Countries such as the Netherlands, France and Germany had settled in the Cape, and with them developed a city with a rich architecture.

Among so many buildings and places of historical and cultural significance, there are a few that stand out with reference to literature and the development of the Litterateur's Citadel: the Bo-Kaap, a collection of *huurhuisjes* (Cape Town History: online) on the outskirts of the city centre where Malayan slaves once lived; The South African Public Library, which originated from the extensive private collection of a single man; The Centre for the Book, the client and original University of the Cape of Good Hope; and finally Clarke's Bookshop, a literary oasis in the city centre.

Figure 13: Macro site analysis of Cape Town City Centre (Author, 2021).





## Bo-Kaap

The Bo-Kaap, previously known as the Malay Quarter, is known for the colourful terraced houses and cobblestone streets that scramble up the side of Signal Hill. It originated as rentable houses, or *huurhuisjes*, for “convicts, slaves and political exiles” (Cape Town History: online) predominantly from the Malayan Archipelago.

As one of the oldest and best preserved neighbourhoods, the narrow streets steeped with history are brimming with fantasies and stories.



## The National Library of South Africa

The library originated as a private collection of German-born Joachim Nikolaus von Dessin. Over the following decades, this extensive collection of 3,856 books, known as the Dessinian Library, grew into a substantial collection. The actual location of the library changed over the years until 1861 when the current library building was erected in The Company's Gardens. The imposing Classic Revival building stands as an impressive yet obscure monument in the middle of this historical urban setting (Cape Town History: online).

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## The Centre for the Book

Originally built at the beginning of the 20<sup>th</sup> century, this building originally housed the University of the Cape of Good Hope.

In addition to many literature related functions to promote reading, writing and publishing in local South African languages, the building also houses Library's Conservation, book repair workshops as well as an environmentally controlled archive for “manuscript collections and several other valuable collections (Cape Town History: online).



## Clarke's Bookshop

In one of the most renowned streets in Cape Town, a small bookshop is nestled between the urban activity of Long Street. Although the building dates back to 1896, the bookshop was founded in 1957 as a second-hand bookshop. Today, this small, but by no means modest, bookshop boasts with a wide variety of new and old books, with an emphasis on Southern African literature (Clarke's Bookshop, 2021: online).

FigureS 14-17: The icons of the macro-content (Author, 2021)



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### 4.3. MESO SITE ANALYSIS - THE CORRIDOR

The urban corridor of Bree Street is a renowned area within the city centre and is seen as one of the most active streets within Cape Town. The corridor and its surroundings boast numerous creative functions such as galleries, designers, architects and film companies, as well as multiple cafés, bars and restaurants. This corridor is an ideal location for the intended design, where the functions within the building can feed off existing activity within the corridor to maximise exposure to literature, and consequently the appreciation thereof.

The settlement of Cape Town grew during the middle of the 1700's with the city boundary then located at Buitengracht Street, just one street above Bree Street. Soon after, the renowned neighbourhood of Bo-Kaap was developed on the outskirts of the settlement further up the slopes of Signal Hill. It would be safe to assume that area of the city that lies between Bo-Kaap or Buitengracht Street, and the Company's Gardens are one of the eldest parts of the City of Cape Town.

This area has however developed into a bustling city centre, with busy streets and numerous high rise buildings. While many of the historical architecture regrettably have been lost to newer buildings built during the second half of the 20th century, it does however ensure a variety in architectural morphologies and typologies, and consequently a vast possibility of stories.

The location of the Bree Street corridor is not only ideal due to the existing activity for which it is known, but also for the richness introduced by the variety of histories and its architecture. The corridor, along with Buitengracht Street, also contributes to the notion of fantasy with reference to a threshold: a notable crossing on the journey from the Company's Garden up the slopes of Signal Hill toward the iconic neighbourhood of Bo-Kaap. The corridor once was a threshold between city and natural environment and became a threshold between the City Centre and the Bo-Kaap, between two distinct histories, between a certain fantasy and reality.

Figure 18: Meso site analysis of the Bree Street Corridor (Author, 2021).

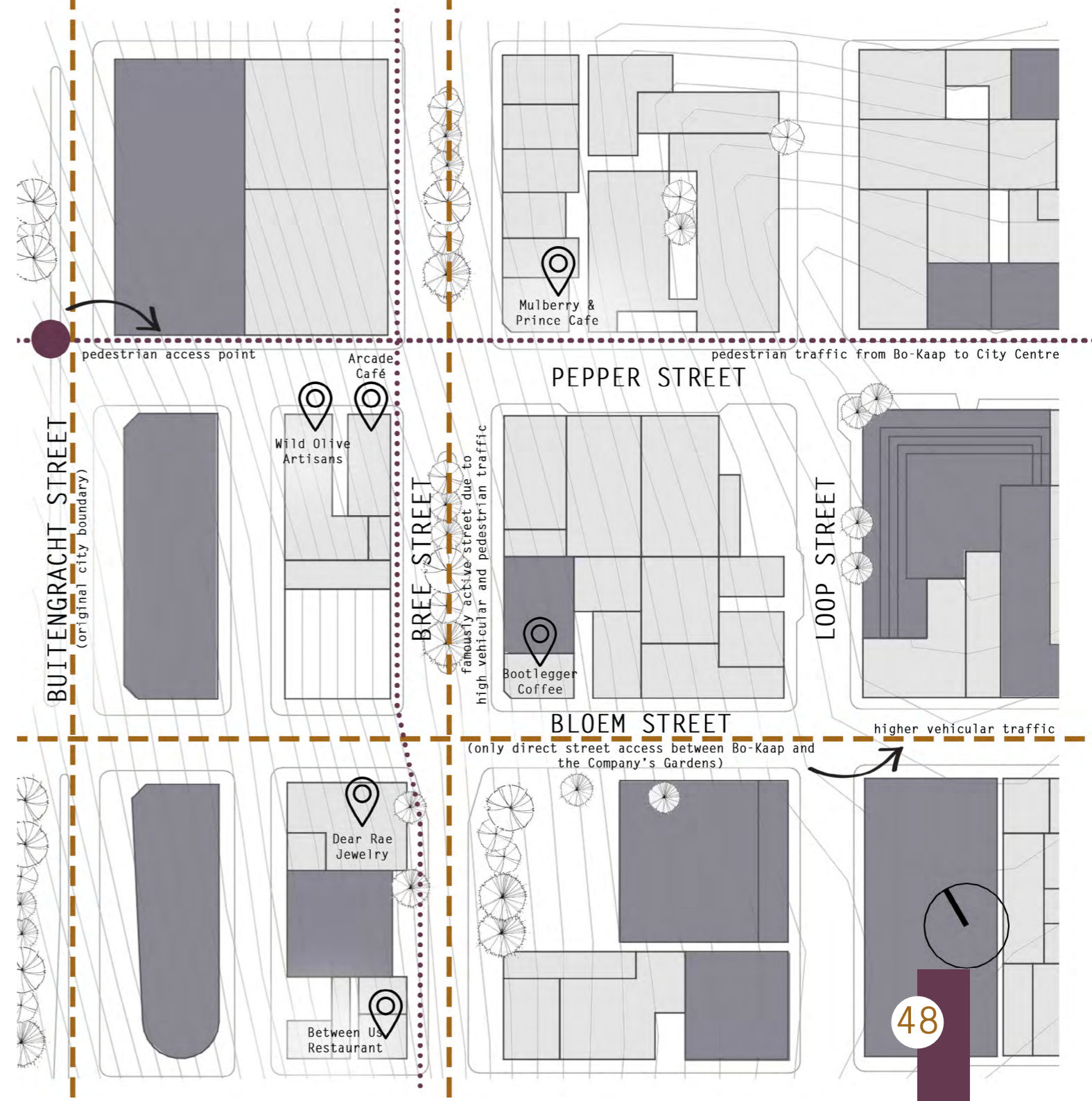




Figure 19: Photo essay of Cape Town and the corridor of Bree Street (Author, 2021)

#### 4.4. MICRO SITE ANALYSIS - THE SITE

The variety of buildings with reference to era, style, scale and mass overwhelmed the identification of an ideal site for the development of the Litterateur's Citadel. In search of a site with fantastical capacity to house the fantastical building, the eye naturally wandered to the historical buildings scattered throughout Bree Street: buildings with an existing story that could contribute to the story of the Citadel.

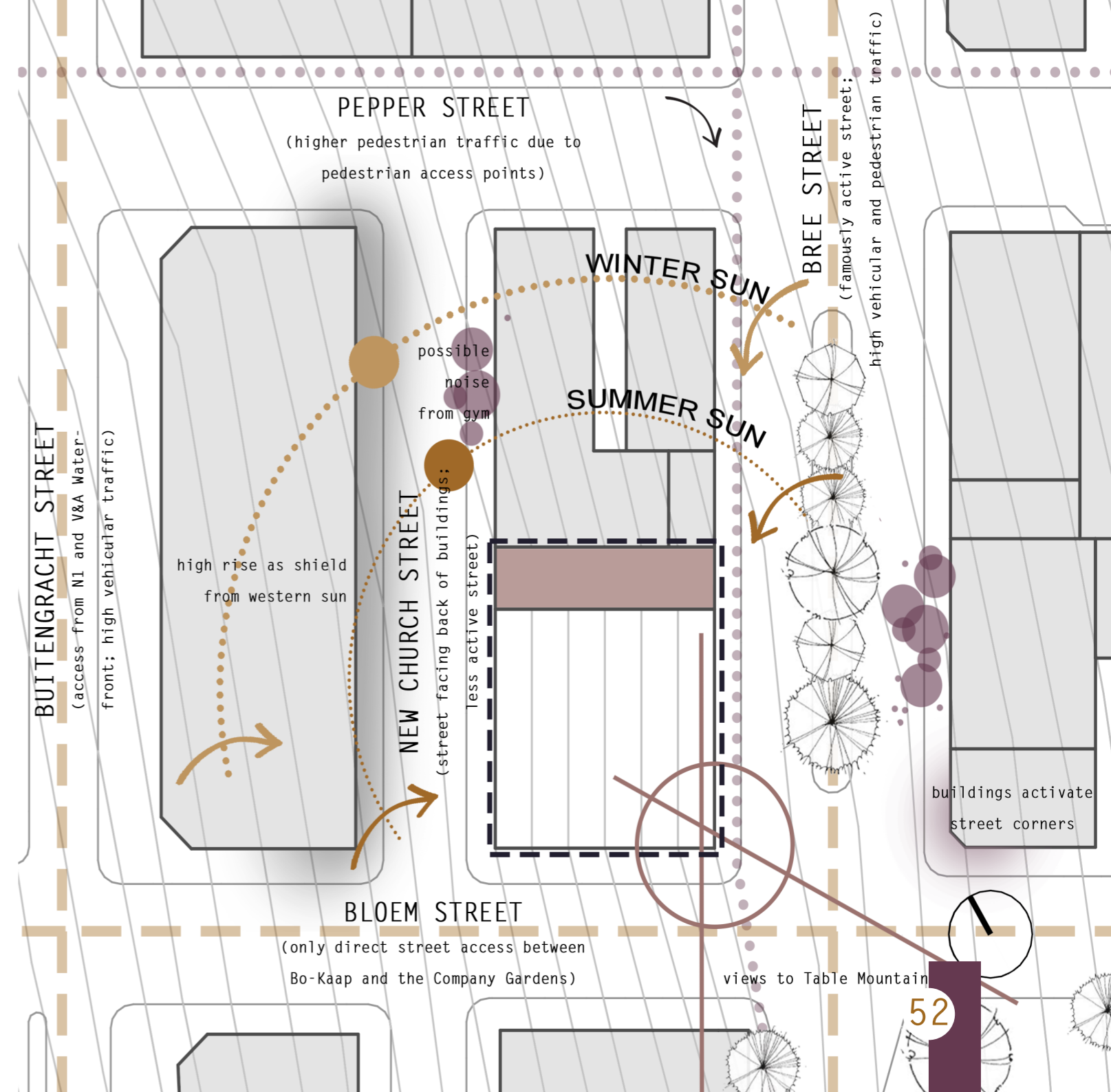
Along Bree Street there lies an empty site, quite suspiciously considering the activity of the street and the value of the land within the city. Flanked on three sides by Bree Street, Bloem Street and New Church Street, the empty site is a blank page nestled within the existing urban fabric, awaiting a specific story. Bloem Street runs almost directly from The Company's Gardens to Bo-Kaap, and results in a site that not only feeds off the activity of Bree Street, but also the existing journey between two of the oldest features within Cape Town.

It is however not the emptiness and the triple street frontage that lures the dweller to this site, but the neighbouring building that flanks the fourth side: 156 Bree Street. This building is evidently old, some might even think run-down and unimpressive. It is however the fantasy that is lampshaded by its ordinary nature that fills the adjacent site with fantasy, stories and possibilities: the arched windows and main entrance, the thick plastered brick walls with a patina of history, the ivy-covered wall, the obscured back entrance, the sublime views over the city and table mountain, and most importantly, the stone staircase that leads to nowhere.

These stairs not only played an important role in identifying the site for the Citadel, but also became the connective element, the golden thread, that ultimately connected the theoretical arguments and approaches with the architectural application:

*"n reis sonder sigbare eindpunt... [a journey without visible ending]" (Van Heerden, 2006: 112, author's translation).*

Figure 20: Micro site analysis (Author, 2021).





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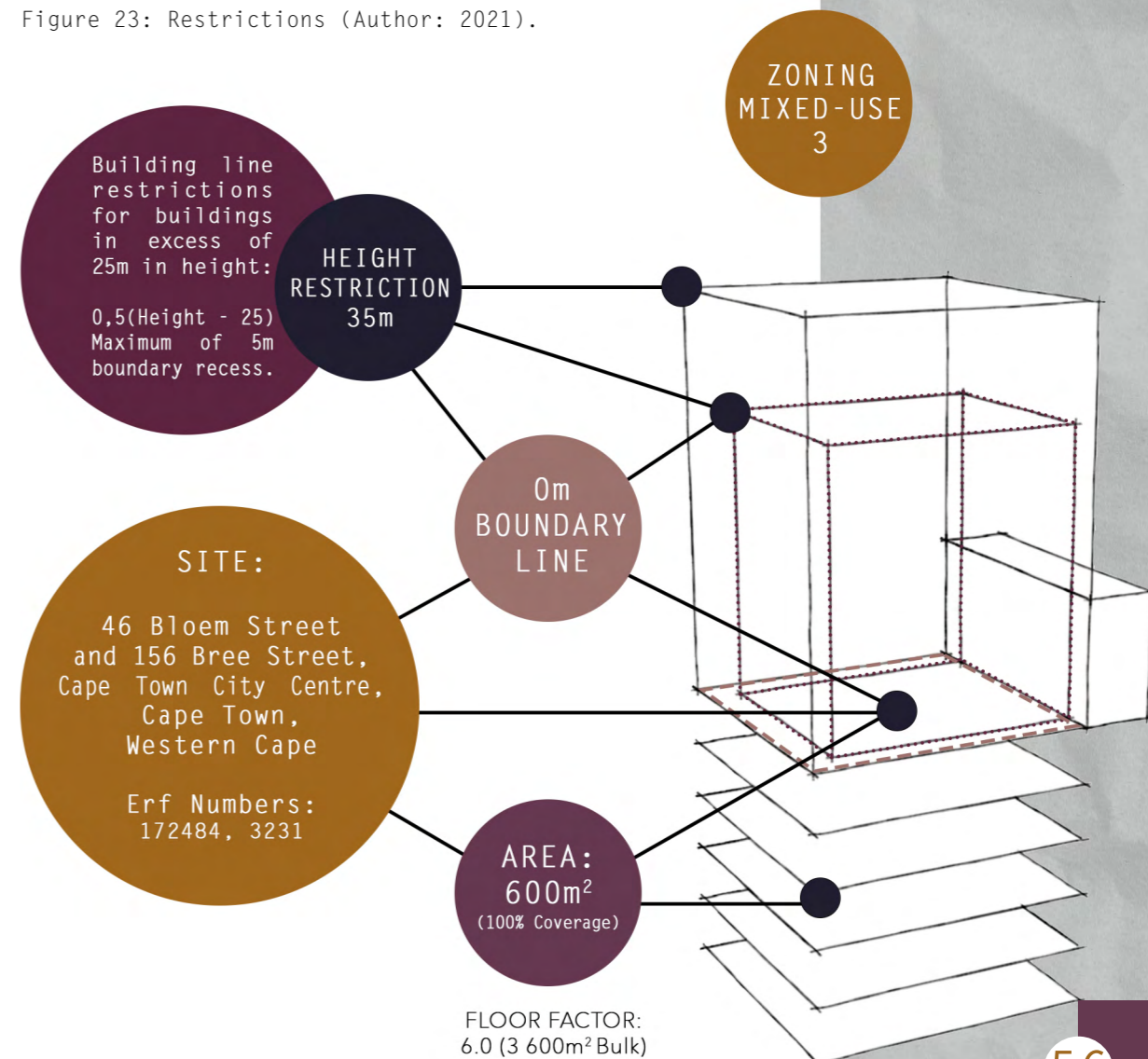


Figure 22: Massing and scale of the meso context (Author, 2021).

## 4.5. RESTRICTIONS

according to the City of Cape Town Zoning Scheme of 2010.

Figure 23: Restrictions (Author: 2021).



## 4.6. THE STORY OF 156 BREE STREET

This building with its three-bay arched window openings was originally built as a warehouse around the 1859 (Cape Provincial Institute of Architects, 1978: 118) according to a panoramic photograph of the city by William Millard which serves as the earliest trace of the building. The warehouse was said to have stored goods from ship offshore until their next sea voyage (Nicolson, 2019: online).

The warehouse and some of the surrounding buildings were unfortunately damaged in a fire and scheduled for demolition (Nicolson, 2019: online). Luckily, the building was bought and restored by none other than the renowned South African architect, Gawie Fagan.

Furthermore, the building was once the home of *Bree Straat Publikasies*, where most of Gawie and Gwen Fagan's books were published, which already introduces a connection with literature and the Litterateurs Citadel.

The building retains its original beams - although much less of it after removing charcoal and damaged parts - as well as original stairs, doors, hinges, hoist beam and the inspirational remnants of stone stairs (Cape Provincial Institute of Architects, 1978: 118) that once lead to the neighbouring dwelling. As mentioned, it is these stairs in its current ruinous state that inspired the Litterateur's Citadel.



## INTERLUDE

As explained in the preface of this research, the *aiming-for-the-chopping-block* approach is based on the futility found within art, literature and architecture where the initial 'vision' of the work is lost in attempting perfection. This approach rather focusses on underpinning the underlying ideas which, in doing so, might fulfill the vision.

The approach of *aiming-for-the-chopping-block* becomes further illuminated following the process of site selection and analysis:

The site was not chosen because it was the perfect location for a Citadel. Some might argue that other areas such as Woodstock, famed for its artistic spirit, might be better suited. There might also be other streets and areas in Cape Town City Centre better suited for the Citadel due to more activity or historical significance. Furthermore, the empty square site with a modest warehouse as a neighbour are at first sight nothing to write a book about. However, by basing the selection on the presence of existing urban stories, the hidden fantasies of place are uncovered: an urban area rich with history, a street beaming with activity, a building lovingly restored by a beloved architect, and a set of stairs to nowhere. As a consequence, the site might not be perfect, but it does contribute to the execution of the grand vision - The Litterateur's Citadel.

Figures 24 - 27: Historical development of 156 Bree Street.

Left: Original state of the buildings prior to the fire (SAOTA et al, 2020: online).  
Middle: Buildings following the destruction of the fire and prior to restoration, 1973 and 1978 (Strachan, 1973: online)(Cape Provincial Institute of Architects, 1978: 118).  
Right: Latest condition of the building, April 2021 (Author, 2021).

CHAPTER 5  
TESTS AND ALLIES

*Many tales and histories exist within the hidden passages and dark corners of the Great City. While most of these are shaded by the passing of time and the development of a modern city, there are still moments of magic for those who look. The essence of these moments of magic can be extracted and reused in the Citadel. It is for these moments, at the advice of the muses, that the artificer and the Grand Scholar search.*

*The central part of the Great City is one of the eldest, preceding both the Academy of Scholars and the Institution for Maester Artificers. It has the most stories and histories, and therefore holds the most possible magic. On an ancient route between a parkland established by the founding fathers of the Great City and a hill where a griffin is said to dwell one crosses a busy street known as Broad Lane. Situated on the original city edge, and therefore on the threshold between the reality of city life and the fantasy that once lurked beyond. Broad Lane is famous for its bustling nature with shops, bakers, potioners and apothecaries. It is on the intersection of Broad Lane and the ancient route where an empty piece of land sits inconspicuously next to an old abandoned yet mysterious warehouse. While many spaces might be worthy of housing The Citadel, this place has something so magical that it cannot be ignored: the empty square of land, the neighbouring warehouse, the ivy-covered facade and a mysterious stairway to nowhere.*

*The two companions venture in. It is dark and gloomy save for the few rays of light that embody the dusty air, with only a single table, a broken chair, a cloudy gilded mirror and a few discoloured pieces of parchment. As the Grand Scholar carefully ruffles through the fragile pieces of parchment on the table, the artificer walks over to the mirror, and inspects the gilded frame with his finger, wiping away the dust to reveal a name inscribed in the frame.*

*"Fágáin!", the artificer exclaims in astonishment, and from the mirror a face emerges. It is the face only recognised by the artificer. It is the face of the Grand Maester Artificer Fágáin, famous in the Institution for his creation of the most magical of places. The warehouse must have once belonged to him. Whether it is fate or luck, the young artificer realises that this empty site and warehouse is where the Citadel should be erected. But the face brings no happy tidings or congratulation. Instead it poses a test to determine whether the visitor is worthy of this magical warehouse: a test of dreams, fantasy and magic.*

## 5.1. CONCEPTS

In further developing the notion of The Litterateur's Citadel as a realm in-between fantasy and reality, which has already been established in the touchstone with the aid of various works of literature and theoretical sources, the three concepts served as explorations or tests of different architectural approaches of achieving the *in-betweenness* of the Citadel. While the previous work focussed on the in-between realm with reference to literature and appreciation, the three tests focus more on architectural theories and concepts with a physical application to the in-between. The architectural theories and concepts investigated include heterotopia, porosity and thresholds, narrative and place-making through user-adaptive spaces.

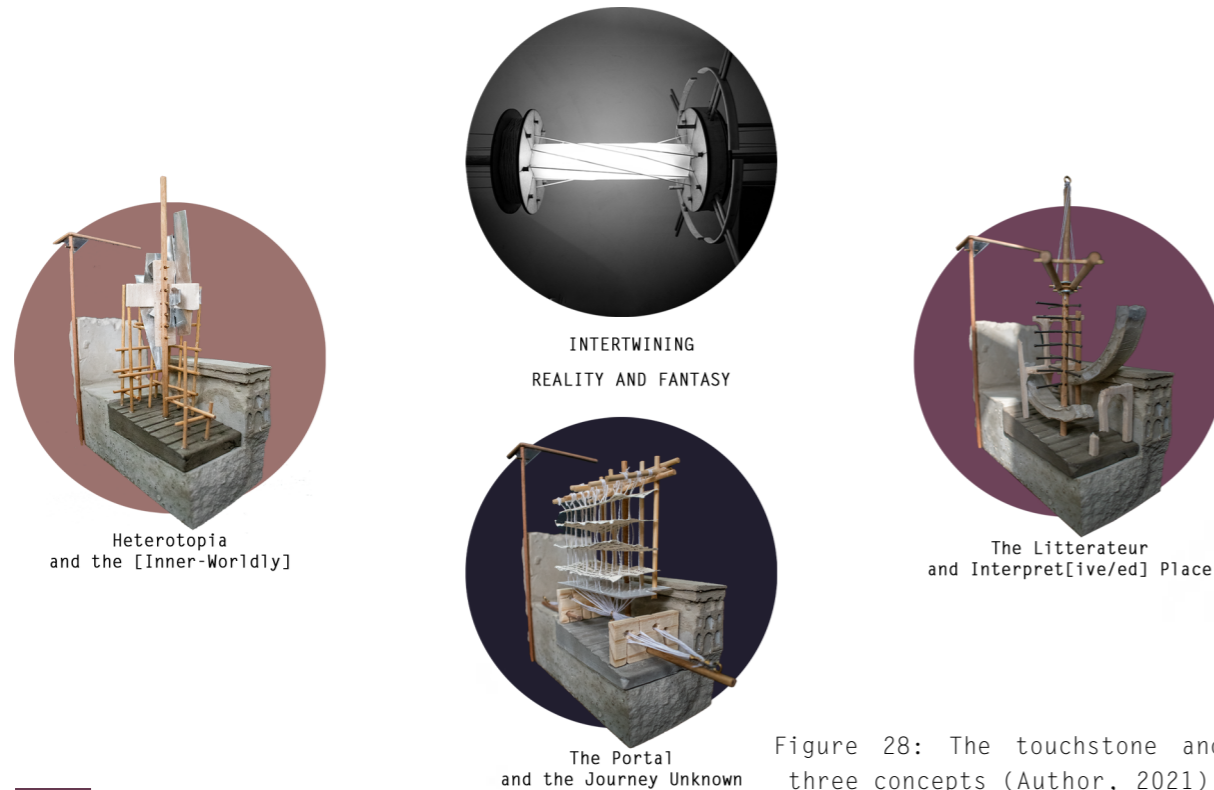
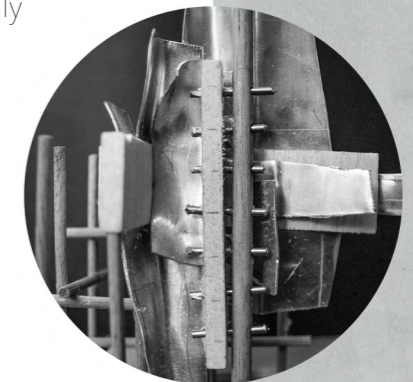
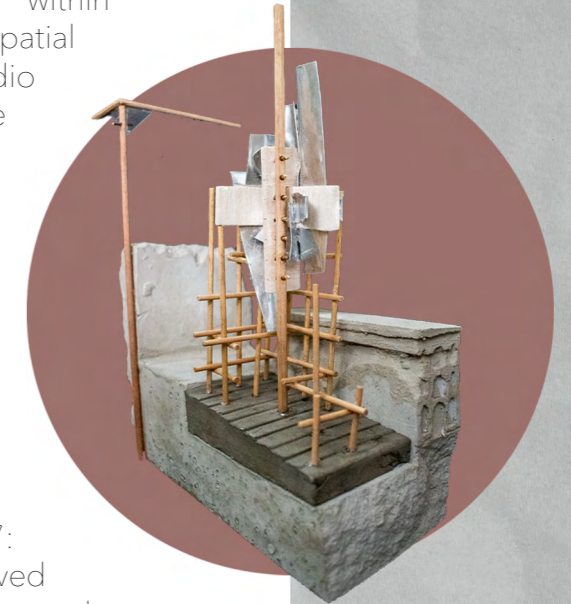
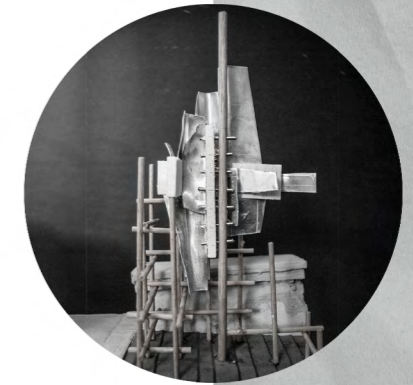


Figure 28: The touchstone and three concepts (Author, 2021).

### 5.1.1 HETEROTOPIA and the [Inner-Worldly]

Michel Foucault's idea of *heterotopia* originated as a non-architectural concept. It has however gained popularity within architectural discourse (Vidler, et al., 2014: 18). Heterotopia was primarily used within literature, but soon developed into a spatial theory used by many architects. In a radio address in 1966, Foucault explained the architectural or spatial implications of heterotopias: heterotopias "construct a double opposition to the real world outside... a space of disruption and disturbance of the established order... [and] differentiated itself spatially from society" (Vidler, et al., 2014: 19). This resulted in heterotopias being commonly understood as "worlds within worlds, mirroring and yet upsetting what is outside" (Johnson, 2017: 1). This interpretation of heterotopias served as a concept for the intertwining of reality and fantasy: the creation of a place that is not entirely real nor entirely fictional, but both alike and unlike to the outside-world; an *other* space rooted in a reality framework.

Figure 29: The heterotopian space - *otherness* suspended in a framework of a known reality (Author, 2021).



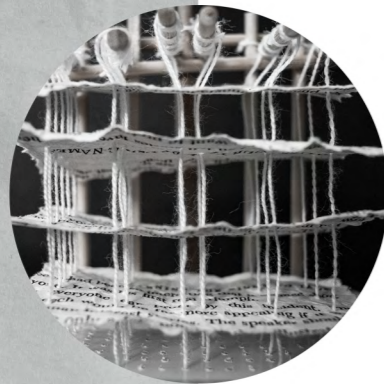


### 5.1.2 THE PORTAL and the Journey Unknown

This concept relates the narrative theories of Paul Ricoeur to the process of intertwining reality and fantasy. These narrative theories can be approached and understood as the relationship between a text and the reader or "receiver of the narrated story" (Ricoeur, 1983: 21). The endeavour to intertwine the worlds of reality and fantasy is essentially a narrative: a journey towards a certain goal. By approaching a place as a narrative and the *emplotment* (Ricoeur, 1983: 20) of characters and events, it allows the reader - the dweller - to understand the text - the intentions of the place: in this case intertwining reality and fantasy.

Furthermore, the effects of porosity on this narrative is investigated. These pores allow the existing urban narrative to extend into the building, while allowing the building narratives to extend outward. Porosity becomes thresholds that signify the transition between narratives of reality and fantasy, and makes it possible to be understood by the dweller.

Figure 30: Extending and transforming reality-narratives of urban space through porosity and thresholds (Author, 2021).



### 5.1.3 THE LITTERATEUR and Interpret[ive/ed] Place

Based on the ontological interpretation of place, this concept investigates the effect of the surrounding reality-context of the city on the creation of a more fantastical place within the architecture. It coincides to some extent to the ideas of heterotopia as it relies on the reinterpretation of contextual elements in a manner that can be considered as 'other'.

Two distinct acts of interpretation is investigated: that of the designer and that of the dweller.

The designer, or architect, reinterprets the reality-context as a building with the capacity or framework for fantasy.

Additionally, this interpretation allows to be interpreted and reinterpreted by the dweller, with interactive dynamic elements that creates the opportunity for the dweller to formulate their own sense of fantasy from the fundamental fantasy structure provided by the designer.

Figure 31: Facilitating a sense of fantasy through a place that is interpreted and interpretive (Author, 2021).



## 5.2. READING AND WRITING AS PLACE-MAKING

Equipped with different architectural approaches to the creation of The Litterateur's Citadel that evolved from the three conceptual tests, the endeavour of creating place can finally be undertaken.

Due to the relationship and similarities between literature and architecture and their capacity for the creation of place, which relates back to the works of Robert Yagelski, literature once again becomes an ally in the creation of the Litterateur's Citadel. In addition to the importance of the in-between place for the appreciation literature, *Writing as a Way of Being* further explains the connection between reading, writing and place.

*"...in this act of writing I am more intimately connected to this moment and to the physical location where it is occurring... and at the same time I am also connected to something larger that is not here and now... All of this is somehow folded into this moment of writing here and now"* (Yagelski, 2011: 103-104).

The acts of writing and reading "intensifies... [the] sense of being... defined by this connectedness [to place], which is made visible, in a sense, by the act of writing [and reading]" (Yagelski, 2011: 104).

From a semantic perspective, although usually referring to text, writing also refers to the creation of a composition, while reading refers to interpreting and learning the significance of a specific composition (Hornby, 1974: 698; 997). As a result, the process of place-making through architecture can be translated as the creation of a story: a narrative written and read in honour of literature.

The acts of writing and reading will therefore be related to theoretical concepts often used in architecture to clarify the development of this specific story, such as writing and 'gathering', and reading and narrative.

## 5.3. WRITING BY GATHERING

The writing of place, or creation of place as a composition, can be related to renowned philosopher Martin Heidegger's notion of gathering. According to Heidegger, a landscape or an existing context is understood as an architectural place itself, which invites the dweller to dwell by creating architecture (Anderson, 2011: 77), similar to the way literature longs to be read and appreciated. This creating or writing process entails the "appropriating...and attuning" (Anderson, 2011: 77) elements gathered from the landscape or surrounding context: "things-ready-to-hand" (Anderson, 2011: 69).

The act of gathering relates to the creation of the reality, the fantasy and the in-between within the Citadel. Gathering is not only a way to root the Citadel within its reality-surroundings but can also inform the fantasy aspect by contrasting the reality-elements, or by gathering and appropriating fantastical elements found within the reality surroundings such as the existing building, historical architecture, Table Mountain and the stairs without destination.

While the Citadel relies greatly on the act of gathering and appropriating and the fantastical inspiration mined from reality, the possibility of the Citadel being read as a reality rather than an inbetween realm remains. Therefore certain principles of fantasy architecture is investigated to aid the *in-betweenness* of the Citadel.

## 5.4. WRITING A FANTASY FOR THE IN-BETWEEN

In addition to elements gathered throughout the city to create the real and the fantastical, the sense of fantasy within the Citadel can be further substantiated by including architectural elements with fantastical capacity within the architecture. These architectural elements have been identified and explored through the works of architect and artist, William Timlin.

In addition to his architectural works, William Timlin is also known as a gifted writer and artist. His artworks, with reference those found within his book, *The Ship That Sailed to Mars*, are known for both its architectural and fantastical capacity. These artworks of “structural fantasies [strukturele fantasieë]” (Smit, 1995: 23) are therefore seen as a nucleal precedent to The Litterateur’s Citadel: the centrepiece between architecture and literature, fantasy and reality.

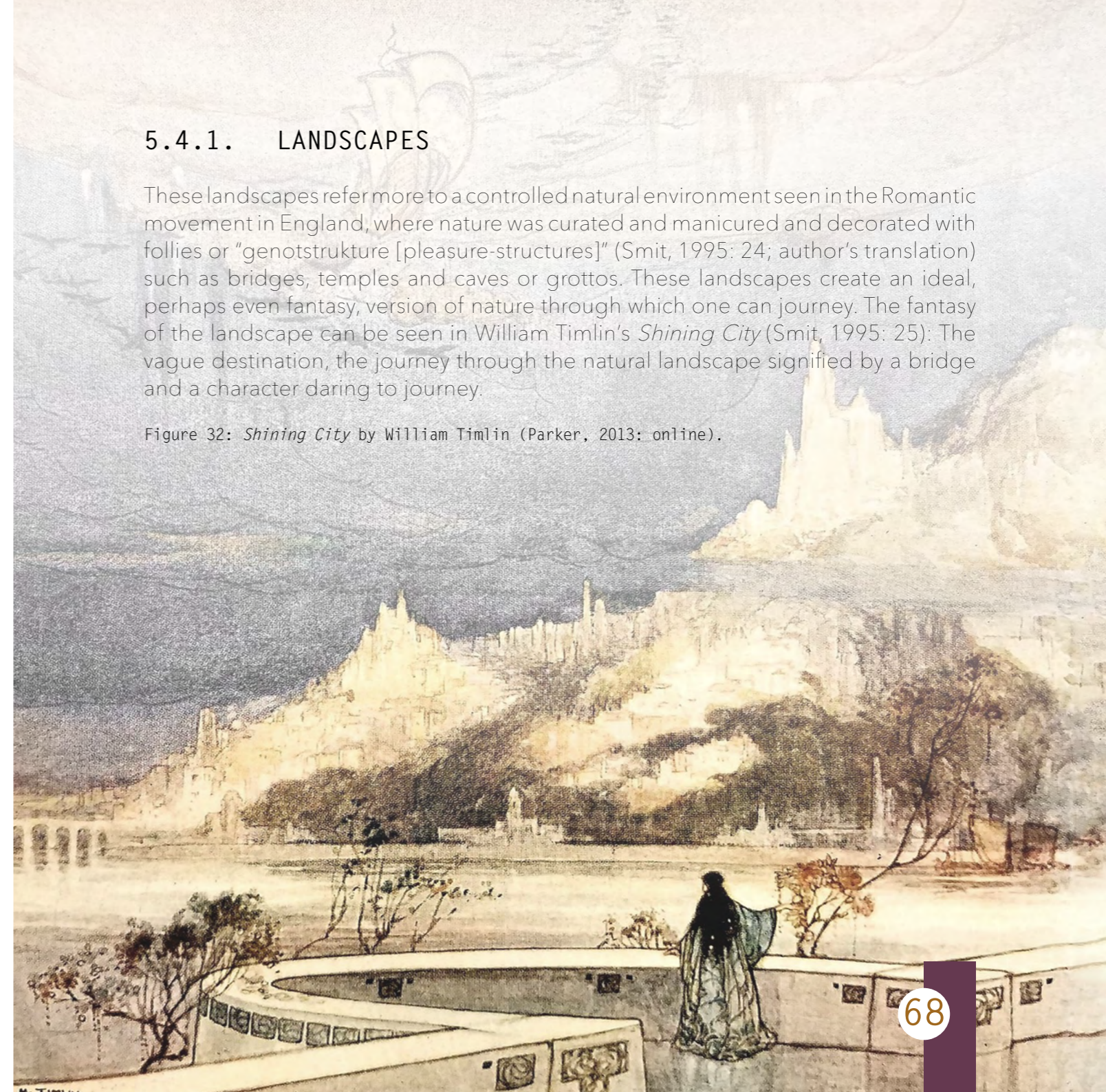
The fantasy-architecture in the works of Timlin is greatly inspired by the romantic and highly-decorative Art-Nouveau movement (Smit, 1995: 23), which was popular during his early years as an architect. This movement was also characterised by the notion of “escaping reality [realiteitsontvlugting]” (Smit, 1995: 23). The works of William Timlin is therefore exemplary for the Litterateur’s Citadel.

The principles and elements of fantasy architecture evident in most of Timlin’s work is categorised as landscapes, monuments, cities and ruins (Smit, 1995: 24). An important principle or characteristic found throughout these four categories is to the notion of a route or a journey, which relates back to the notion of The Citadel as a Hero’s Journey. The characteristics of this route rely on a destination (Smit, 1995: 24) that act as a catalyst for the journey. The destination is often only visual (Smit, 1995: 24) to give direction yet retain a sense of obscurity and therefore fantasy. The experience along this route is also important and is often emphasised with structures such as bridges.

### 5.4.1. LANDSCAPES

These landscapes refer more to a controlled natural environment seen in the Romantic movement in England, where nature was curated and manicured and decorated with follies or “genotstrukture [pleasure-structures]” (Smit, 1995: 24; author’s translation) such as bridges, temples and caves or grottos. These landscapes create an ideal, perhaps even fantasy, version of nature through which one can journey. The fantasy of the landscape can be seen in William Timlin’s *Shining City* (Smit, 1995: 25): The vague destination, the journey through the natural landscape signified by a bridge and a character daring to journey.

Figure 32: *Shining City* by William Timlin (Parker, 2013: online).



#### 5.4.2. MONUMENTS

In contrast with landscapes, monuments are massive exaggerated structures (Smit, 1995: 26) that could stand the test of time. Similar to landscapes however are the prominence of follies, or spaces purely for pleasure and emotional intensity (Smit, 1995: 24): "...the most magnificent unusable space[s] ever imagined..." (Harbison quoted in Smit, 1995: 26). The scale, height and inaccessibility (Smit, 1995: 26) of towers and triumph arches are expressive of the fantasy of monuments, and can be seen in many of the fantasy works of artists such as Piranesi and of course Timlin.

#### 5.4.3. CITIES

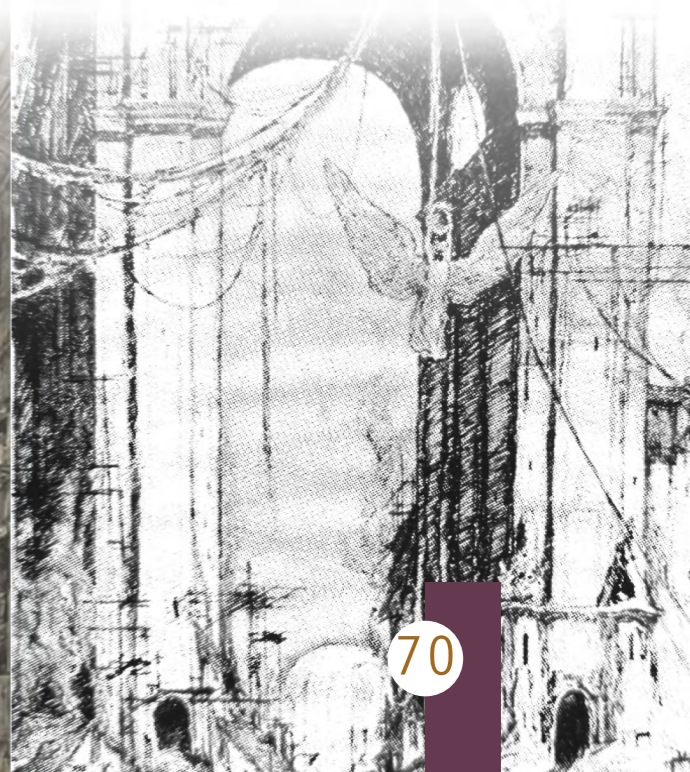
Cities and monuments are closely related due to the scale and massing that produce a sense of fantasy. These massive structures are often the destination of the routes within the artworks, visibly crowning a mountaintop in the distance. These cities are often approached as "escapes to the unknown [wegbreek na die onbekende]" (Smit, 1995: 31): utopias. The scale, height, distant almost inaccessible destination and towering structures in *The Building of a Fairy City: The Iron Workers* express the fantasy found within monuments and cities.



Figure 33: *The Building of a Fairy City* (MutuaArt, 2010: online)(Smit, 1995:27).

#### 5.4.4. RUINS

Ruins such as those found in Rome are often the inspiration for most fantasy artists as "the scale, the mood [and] the lighting is much more dramatic in a ruined state than it could have been in actuality" (Kostof quoted in Smit, 1995: 28). In addition to the spatial intensity, ruins also promote the notion of the journey: axes in ruins are lost, and the journey obscured to the point that the visitor is led astray (Smit, 1995: 28). This not only speaks of the undefined ending, but an undefined route which depends on the whim of the traveller. Furthermore, some ruins are a "vernacular of a culture that is yet to be" (Sorkin quoted in Smit, 1995: 28), and therefore speaks more of a future ruin: a building in a state of unfinished completeness. These future ruins seem to be in a state of eternal construction, and can be seen in contemporary work such as the Sagrada Familia Cathedral in Barcelona. Numerous works of Timlin express the fantasy of ruins as structures under construction, as seen in *The Building of a Fairy City* collection



## 5.5. READING NARRATIVES

Equipped with the knowledge of fantasy gained from the literary precedent analysis, the site analysis and principles of fantasy architecture in the analysis of the works of architect, artist and writer, William Timlin, it is possible to construct, or rather write, the story of the Litterateur's Citadel: a story to be read by the urban dweller of Cape Town in favour of literary appreciation.

The reading or interpretation of the Citadel as the written piece of literature can be related to the narrative theories by Paul Ricoeur in *Life in the Quest of Narrative*. Narratives have long been delicately intertwined with life, the events that take place between birth and death – “a life story” (Ricoeur, 1983: 20), and can therefore relate to the notion of a Hero's Journey. However, whether approached in a concrete or abstract sense, the concept of *emplotment* gives direction for the unfolding of narratives (Ricoeur, 1983: 20). Despite different interpretations, emplotment refers greatly to the plot, “a well-constructed story” (Ricoeur, 1983: 21). The plot, as explained by Ricoeur, is “an integrating process” (Ricoeur, 1983: 21) synthesizing multitudes of incidents into a unified whole as a story or narrative (Ricoeur, 1983: 21). This process of synthesis is almost void without, and therefore depend on, the reader, or the “receiver of the narrated story” (Ricoeur, 1983: 21), who attempts to understand the composition, or synthesis of incidents, by “following [the] story” (Ricoeur, 1983: 21). This implies the importance of the human, the reader, to reconfigure life as narratives (Ricoeur, 1983: 26), and creates a relationship between the dweller and the world as a text.

The intricate relationship that the reader finds himself in, transcends the role of reader-as-observer to the role of reader-as-participator, making the reader an important part of the narrative. By utilising the lessons of fantasy to emplot the story of the Citadel with a Hero's Journey, an in-between realm and various other incidents and characters, the dweller is able to form part of the story of the Citadel, from which they will knowingly or obviously experience a sense of literary appreciation.

## INTERLUDE

Through the previous research it has been determined that literature is significant due to the empathy it creates between different people and the identity it creates within the self. It is therefore worthy of appreciation. Literature appreciation is ultimately made possible due to a certain relation or similarity identified between the fantasy-world within stories and the life-story within the reality of the dweller. This is made possible through the actual structuring of stories or literature according to the Hero's Journey, a structure that people also strive for in their daily lives. It has further been determined that the appreciation of literature occurs in a place that is not real, yet not entirely fictional: but an in-between realm. The Citadel should therefore take reality, fantasy and this in-between into consideration with lessons gained from literature, the site and fantasy architecture itself. While the case studies inform the nature of the journey and the in-between, theories of narrative and ontological place explains the approach to the creation of the Citadel, which is ultimately a story curated through means of gathering, just as any place would be, a story which will emplot the dweller as a character, a story to be read for a sense of literary appreciation.

CHAPTER 6  
APPROACH THE INMOST CAVE

*The cloudy mirror ripples into a clear pool of glass, and the face sinks away into the crystal depths. The young artificer follows, and is drawn into another dimension. As he moves through the cold glass barrier, he can feel the saturation leaving him slowly as the he substitutes his real world for one seemingly painted with watercolour. It is strange, yet incredibly romantic, dream-like yet vivid enough to think its real.*

*Beyond the mirror, the Grand Maester Artificer awaits in a boat like the ferryman on the River Styx. He ushers the confused artificer into the boat and guides him on the waterways of the watercolour world. Without a single word said between the two, the artificer knew the reason of this escapade: the test posed by the man in the mirror is to look closely at the watercolour world and from it acquire the knowledge of what make fantasy place fantastical; to take this knowledge back through the glass threshold to his reality; to use that knowledge in the crafting of the Citadel. For what felt like days on the waterways the artificer sat in reverence of this new fantasy world, making mental notes of ordinary things that can be found in any reality, but used here in such a way that it embodies the idea of fantasy: the landscape, monuments, cities, ruins, bridges, journeys, towers.*

*As all things in life, the waterway journey also comes to an end, the boat finding mooring close to the glassy portal. The artificer goes near hesitantly, and looks back one last time at the wonderful watercolour world before passing through the cold glass barrier into his reality. Here only a few moments had passed, and the Grand Scholar had no notice of anything beyond the parallel lines of text on the parchments. With a newfound sense of inspiration, the young artificer darts out from the warehouse into the Great City in search of the fantasy-things in the works of other artificers: the landscapes, the monuments, the cities, the ruins, the bridges, the journeys and the towers.*

*Furnished with this knowledge of fantasy places, the artificer recognises for the first time the moments of fantasy within the works of other artificers, vexed by his oblivion to this magic that has filled his reality all this time. He does not dwell on these feelings long. He has a gargantuan task before him, one that he cannot take lightly. Yet, with the advice from the muses and the lessons from the watercolour world he can prepare for the great ordeal to come: the creation of the Citadel.*

## 6.1. THE INMOST CAVE

Approaching the *inmost cave* of this grand endeavour can be seen as the concluding research, analysis and development of the initial vision in preparation of the final proposal: The Litterateur's Citadel.

This final preparation takes the previous theoretical research on literature and the appreciation thereof, as well as the numerous analyses and case studies of the fantasy-reality relationship into consideration in order to inform architectural precedents, establish a design strategy and ultimately form a strategy to develop the place of literary appreciation into The Litterateur's Citadel.

## 6.2. PRECEDENT ANALYSIS

This research has hitherto greatly consisted of several different analyses, mostly with reference to the concept of fantasy from sources such as literature and art that can be utilised in to creation of The Citadel. The following precedents can therefore be considered as more architectural examples of how the previous research can be applied physically within the Citadel. Although these architectural precedents might not necessarily be architecture or buildings itself, it embodies a certain physical capacity that could ultimately be applied to a design strategy.

Consequently the following four precedents will emphasise the application of the notion of a journey and an in-between realm, while also shedding light on the presence of the different elements of fantasy-architecture discussed with reference to the works of William Timlin: landscapes, monuments, cities, ruins, unfinished spaces, towers, bridges, scale, height, mass, routes and far-off destinations.

Figure 34 - 37: The four architectural precedents: (Smith, 2013: online); (The Met Museum, online); (Siegner, 2019: online); (Børve Borchsenius, 2013: online)

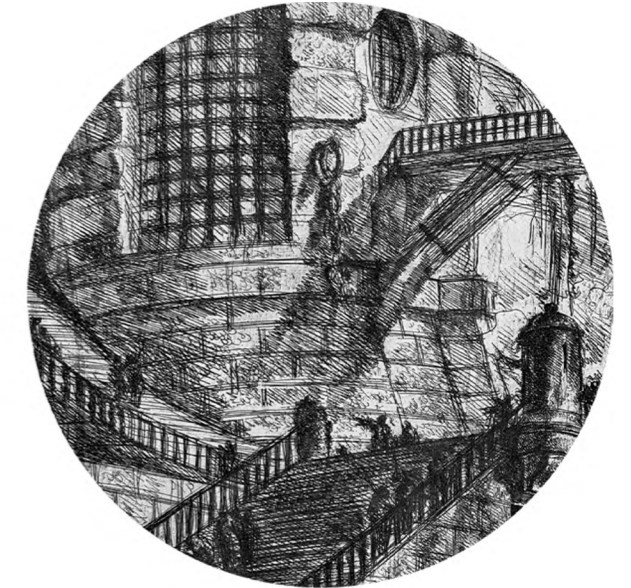




Figure 38: 'Peel's Foe, not a set animal, laminates a tone of sleep' by Carol Bove. Photographs by Jeffrey Sturges (Smith, 2013: online).

### 6.2.1. 'PEEL'S FOE, NOT A SET ANIMAL, LAMINATES A TONE OF SLEEP'

by Carol Bove

From the onset, a duality between reality and fantasy can be experienced. The sculpture starts with a concrete base which is explicit in its supportive loadbearing nature and transforms into a more delicate framework structure that supports spaces of more substantial masses. This produces an image of floating structures. Consequently, it is this unconventional application of more stereotomic elements in a non-loadbearing manner creates a more ambiguous structure that supports the sense of fantasy. The succession of smaller grids create a route that meanders throughout the structure. This route, like the other 'fantasy-spaces' find their place amongst the framework and relates to The Hero's Journey.

#### LESSONS LEARNT

- Framework structures that support a variety of worlds.
- The ambiguity of a supporting framework structure and floating masses.
- Routes, journeys and narratives created throughout the framework structure.

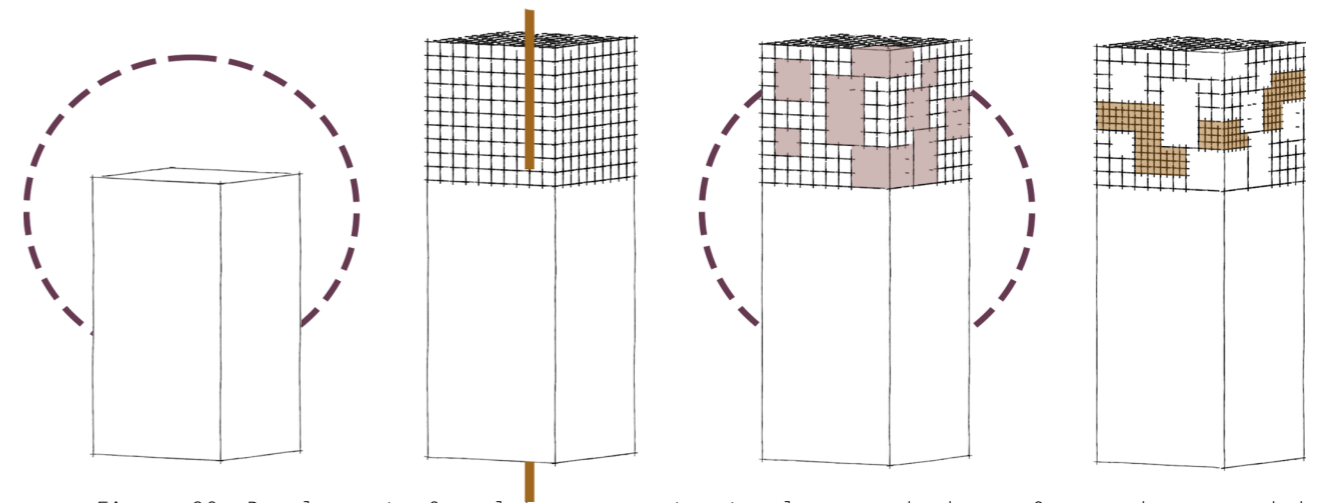


Figure 39: Development of sculpture as a structural approach: base; framework; suspended masses; connective route (author, 2021).



### 6.2.2. 'THE ROUND TOWER'

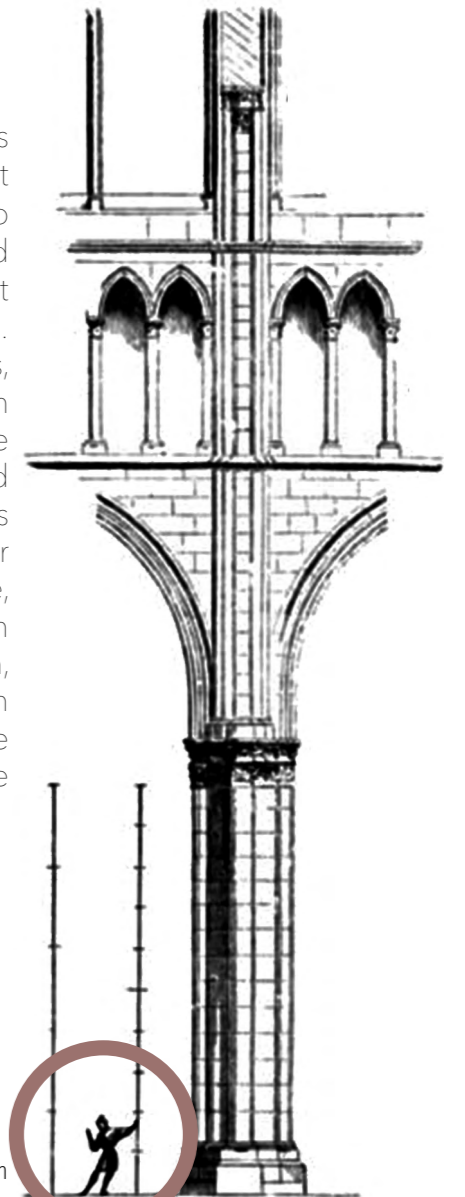
by Giovanni Battista Piranesi

The works of Piranesi are known for "fantastical sweeping vistas and soaring spaces... to create an effective experience that would strike awe and admiration" (Art Jobs, 2015: online) into the viewers, which is important to foster a feeling of 'awe and admiration' for literature. Works such as *The Round Tower*, are not entirely imaginative, rather the "manipulation of real landscapes... [or] unreal structures based on existing architecture" (Art Jobs, 2015: online). This approach anchor these fantasy places in reality, thereby making the spaces relatable and believable. Scale and monumentality can be experienced in the volume and the immense difference of the structure-human ratio. A route is indicated through stairways and bridges. This route however becomes more of a fantasy element than a mere functional one, as the legibility of the actual route is subdued, and the destination obscured. The works of Piranesi, similar to the works of Timlin, seems to always be in a state of construction, which allows an area of interpretation within its incompleteness. The experience and degree of fantasy experienced in the space is therefore dependent on the user of the space.

#### LESSONS LEARNT

- Experience of interior spaces.
- Scale through volume and exaggerated structure.
- A route that is visible but not necessarily legible.
- Allowing an experience without defining and enforcing it.
- Unclear destinations and unfinished image allowing a level of interpretation on the part of the user.

Figure 40: Gothic structural elements that is manipulated in terms of height and scale for Piranesi's art (Smith, 1880: 80).





### 6.2.3. 'ARC'

by Koichi Takada Architects

Arc is a "mixed-use residential tower in Sydney's CBD" (Archello, online). The use of a thoroughfare through the site between the two brick masses includes the public in an otherwise inaccessible and private building. In essence, the building is a heavy brick podium that supports a lighter framework structure above. The building draws on the historical fabric and uses brick in a more contemporary application succeeded in creating a more sensitive transition between surrounding historical brick buildings and the lighter structure. This can be applied to the idea of reality and fantasy. The use of materials from the 'real world' becomes a veil for the lighter fantasy structure.

The front façade however is a more ambivalent expression of structure, where the brick - which is loadbearing in the rest of the building - is only applied as a screen for the actual loadbearing structure (exterior skin of the building) behind. This ambiguous and ambivalent expression of structure supports the idea of fantasy and reality, as 'things are not as they seem'.

#### LESSONS LEARNT

- Material and structural application.
- Public-inclusive ground floor
- Contextual materials as a threshold.
- Fantasy through ambivalent and ambiguous structures.

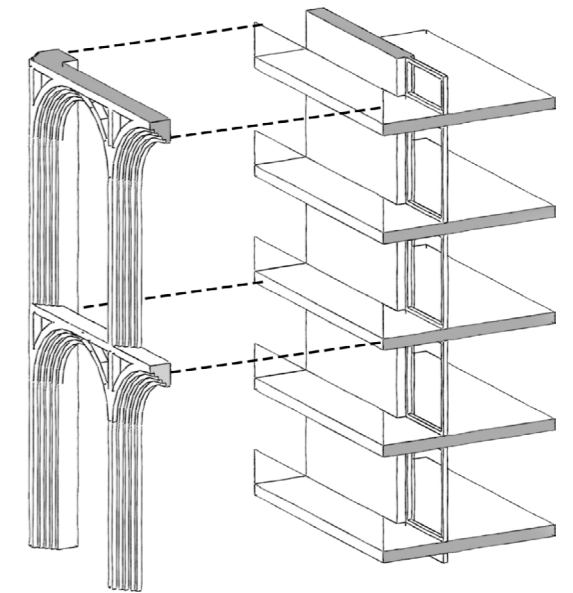


Figure 41 (Left): 'ARC' by Koichi Takada Architects (Favetti: online).  
 Figure 42 (Above): The ambivalent expression of structure where the "loadbearing" brick structure is rather a brick veil for the actual loadbearing structure behind (author, 2021).



#### 6.2.4. 'HOUSE FOR BOOKS AND BLUES'

by Børve Borchsenius Arkitekter and Askim/Lantto Arkitekter

This building is a performance venue, library, and cultural centre. It focuses on the inclusion of the public with multiple accesses created throughout the building. This results in the whole building being divided into different volumes or 'worlds' by corridors and atriums. The different world are evident on the exterior with multiple shapes and volumes. A level of monumentality is created by these spaces in the solidity thereof. These solid spaces are contrasted by an almost completely open polycarbonate structure. The atriums become important elements as both divide the building into different spaces yet succeed in also connecting different spaces over different floors. The importance of these atriums is also evident from the exterior with contrasting shapes and verticality.

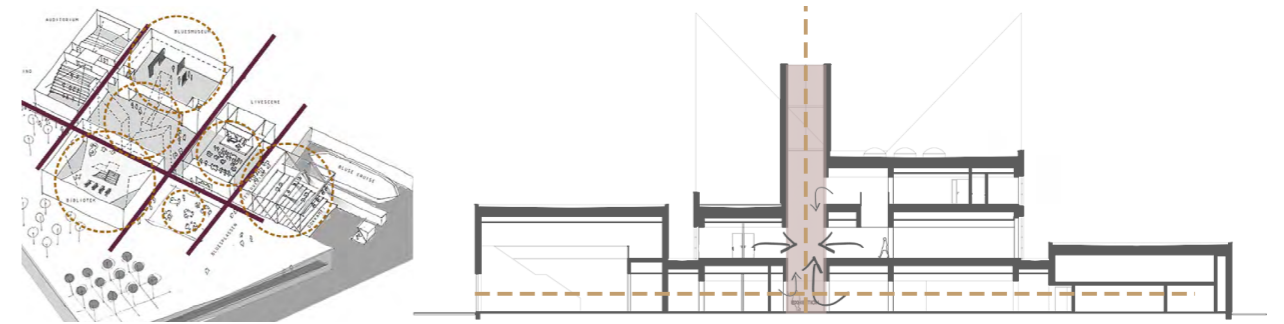


Figure 43 (Left): The creation of different worlds in different volumes by dividing the building with corridors and atriums (Børve Borchsenius, 2013: online)..

Figure 44 (Right): The separation and connection of spaces through corridors and atriums (Børve Borchsenius, adapted by author: 2021).

#### LESSONS LEARNT

- Separation of building into different spaces or volumes.
- Importance of corridors and atrium as both separating and connective elements.
- Contrast in material, mass, shape and height.

Figure 45 (Left): 'House for Books and Blues' by Børve Borchsenius Arkitekter and Askim/Lantto Arkitekter (Børve Borchsenius, 2013: online)



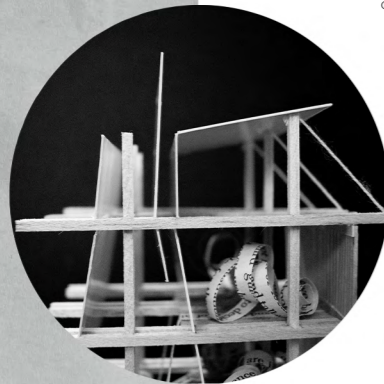
### 6.3. STRUCTURAL CONCEPT MODEL

The structural concept model is based on the fantasy-reality relationship explored in the touchstone and three concepts, the more physical approach of fantasy explored in the analyses of literature, the site, and artwork, as well as elements of fantasy in more architectural precedents.

The model utilises the theoretical ideas and concept investigated in the the three concepts such as porosity, narrative and heterotopia, while also introducing elements of fantasy architecture such as towers, scale, mass, height and journeys.

As a result, the structural concept model can therefore be seen as a synthesis between the theoretical discourse and the physical or architectural nature of The Litterateur's Citadel. Due to its importance as a bond between theory and architecture, the structural concept model is seen as an important step towards the creation of The Litterateur's Citadel.

Figure 46: The structural concept model of The Litterateur's Citadel. (Author, 2021: own photographs).



1. A stereotomic base creates a solid tangible ground floor rooted in reality.

2. Porosity in the base allow for the extension of urban narratives into the building. These openings introduce the transformation between reality and fantasy, essentially becoming portals.

3. A tectonic structure contrasts the stereotomic reality and makes it suitable to for more fantastical spaces.

4. The terraced ground floor introduce the vertical connection between the stereotomic and the tectonic and gradually guides the user along the transformative journey.

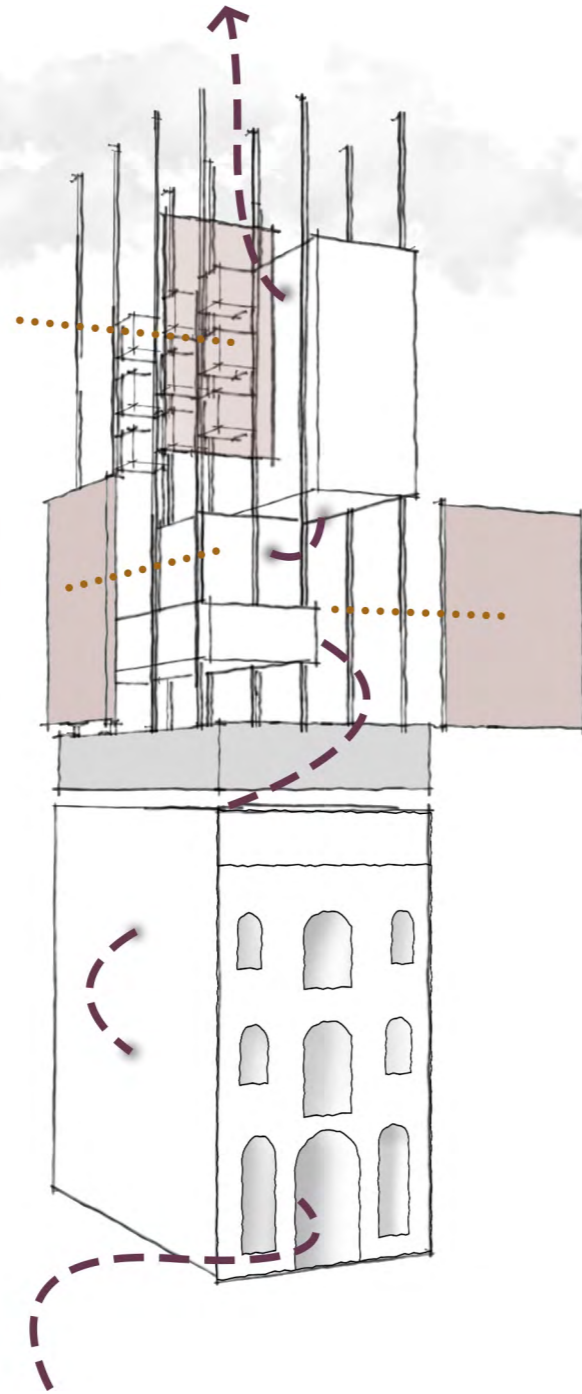
5. An atrium becomes a heterotopia - a connective element between different worlds, stereotomic and tectonic, reality and fantasy.

6. The architecture creates a constant connection between reality and fantasy through the heterotopia-atrium, the roof structure formed out of the heterotopia structure and tensile elements such as cables connecting the tectonic back to the stereotomic.

## 6.4. DESIGN STRATEGY

The development of the theoretical approach discussed previously with the aid of the numerous analyses into the notion of fantasy, a design strategy is formulated.

The Citadel commence with the gathering of fantastical elements from surrounding reality-context and appropriate it within the Citadel: the existing building, Table Mountain and the natural landscape, historical architecture and the stairs to nowhere. A structure is then created adjacent to the existing building to house a Hero's Journey. The fantasy and the reality is seperated by a threshold: the in-between. The structure is then emplotted with events by appropriating gathered elements and included fantastical architectural elements. These events are connected with a narrative-journey filled with adventure, choices and conflicts - a non-descriptive open-ended journey to allow a sense of interpretation similar to literature. A constant connection with the reality-world outside is ensured through appropriated elements and porous edges. The structure, the events, and the narrative-journey is then veiled to obscure the fantasy and evoke a sense of discovery: a longing to explore, experience and appreciate.



## INTERLUDE

The aiming-for-the-chopping-block approach is further experienced through the analyses of the architectural precedents. These precedents are not investigated as they are citadels, or products of fantasy, or even related to literature. They are however examples of how the relationship between fantasy and reality can be expressed in physical architectural form, how an in-between can be developed, how a journey can be constructed and how a place for appreciation is established.

This coincides with the aiming-for-the-chopping approach in terms of the theoretical and design strategy, where the Citadel is not meant to be the exemplary model of a Citadel. It does not state the specific sense of appreciation to be experienced. It does not state what a place for appreciation is or should be. It does not state what specific journey should be followed to experience appreciation. It does not state what fantasy and reality is or should look like. It does not state what a Citadel is or should be. It does however stand as a testament of what it could be.

Figure 47: Design strategy diagram (Author, 2021).

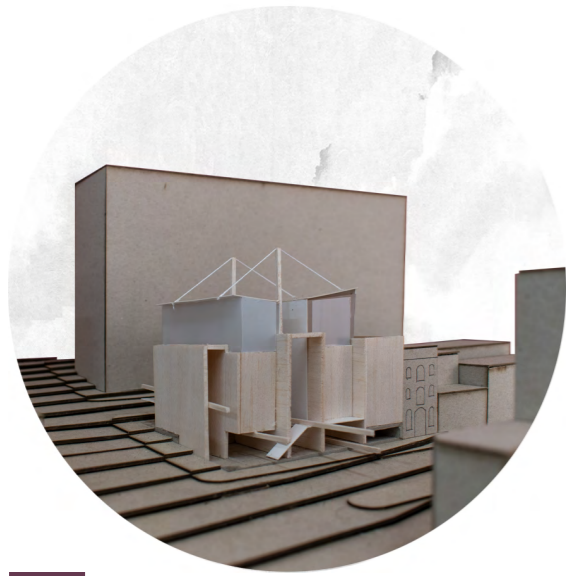
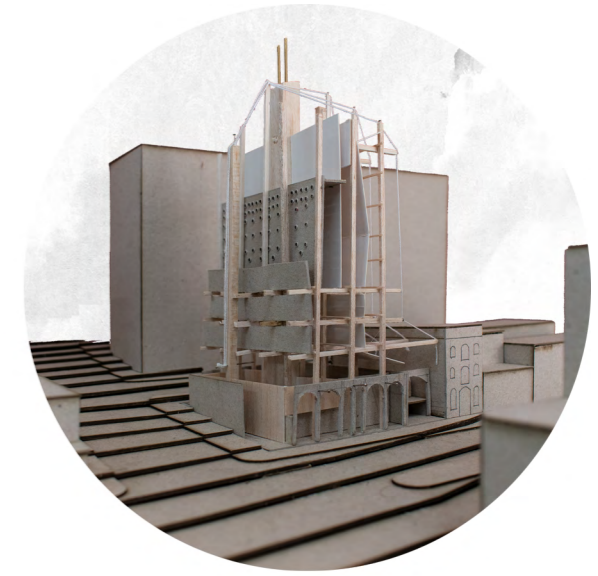
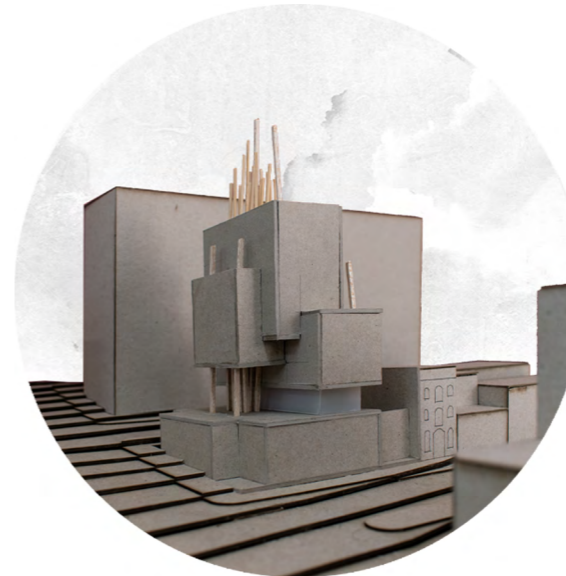
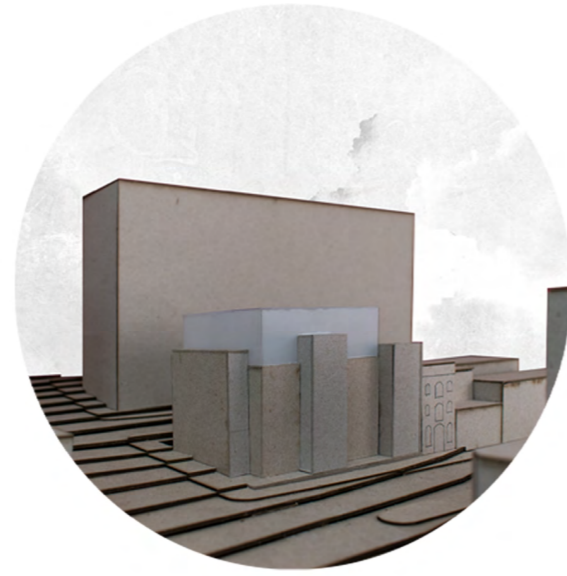


Figure 48: Concept model development (Author, 2021).

## 6.5. DESIGN DEVELOPMENT

The initial stages of the design commenced with planning in response to surrounding context.

The square site provides no apparent solution for a layout as opposed to more elongated sites which lends itself to a specific axis and therefore layout.

The initial planning therefore relies on the existing urban topology where the Cartesian grid layout of the city is divided into smaller grids with sites and buildings, and therefore investigated different layouts that evolve from different grid-layers (Figure 49). These diagrams serve as a rudimentary yet valuable introduction into the development of The Litterateur's Citadel: the first page of the narrative yet to unfold.



Figure 49: Diagrammatic layouts on different grids (Author, 2021).

The investigative diagrams inspired a simple layout diagram (Figure 50) which utilizes contextual influences such as existing driveways onto site, servitudes and street activity to divide the site into different volumes: volumes that are symbolise different separate spaces, yet intersect to emphasise points of importance within these spaces. Although the layout might evolve differently, this notion of spaces as connective elements become an important design aspect as the Citadel develops.

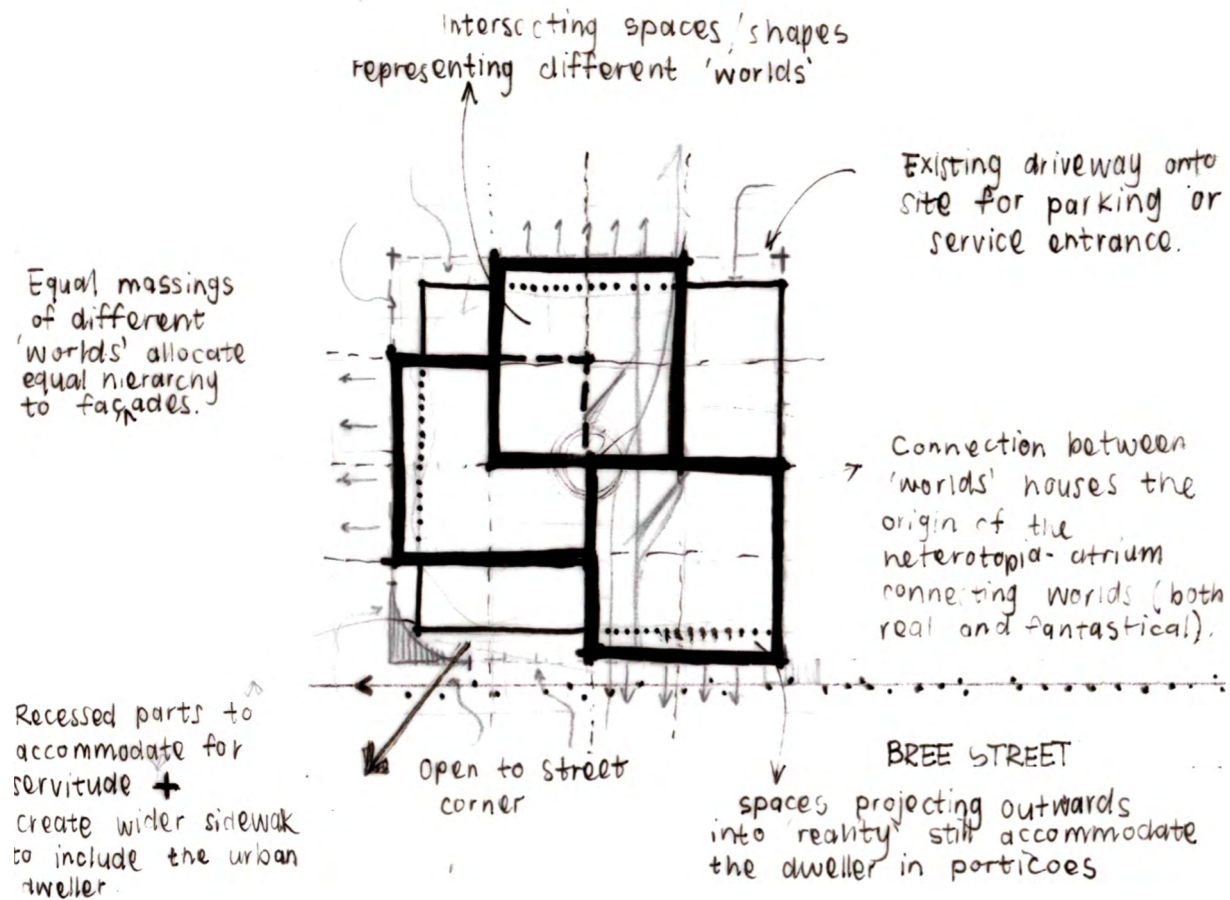


Figure 50: Diagrammatic layout with contextual influences (Author, 2021).

The diagrammatic layout succeeds in creating possibilities for different events in different grids or space, yet only further creates more squares that does not lend itself to any particular movement through the spaces. The squared layout is therefore substituted for consecutive elongated spaces that relates to the subdivision of the site as well as the elongated nature of the existing building and the movement along Bloem Street from the Company's Garden toward Bo-Kaap, while also including the different recesses to accommodate the public and the surrounding context. These elongated spaces also start to read as corridors that introduce the idea of a journey.

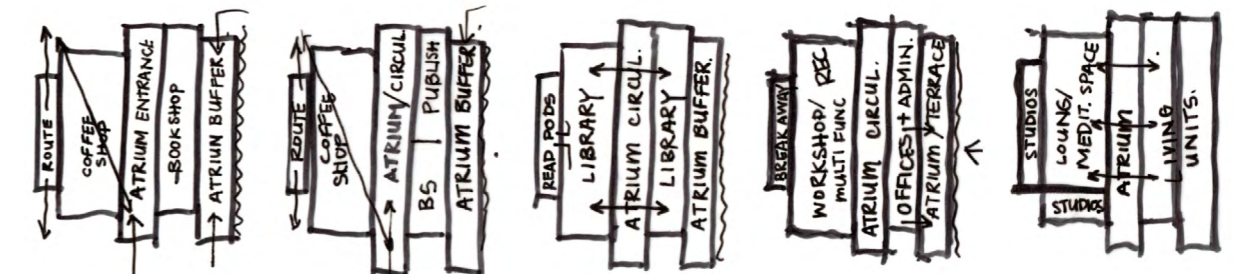


Figure 51: Elongated layout approach: Development 1 (Author, 2021)

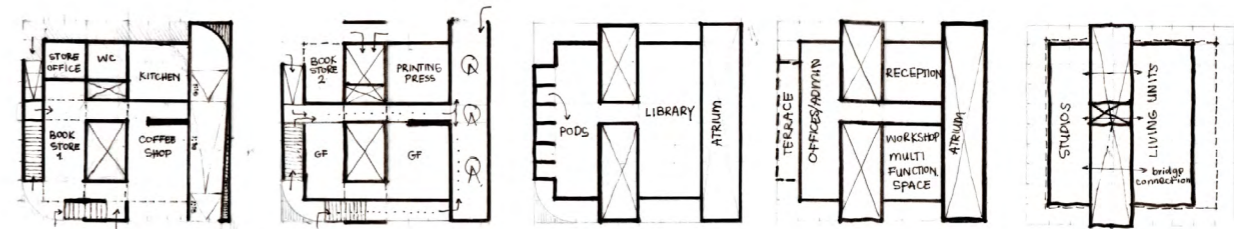


Figure 52: Elongated layout approach: Development 2 (Author, 2021).

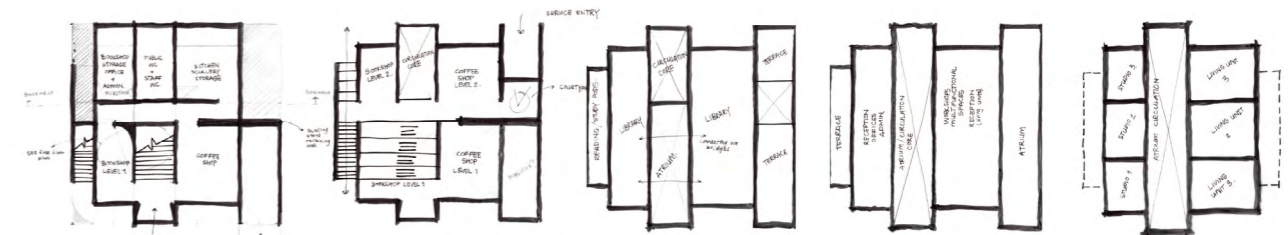


Figure 53: Elongated layout approach: Development 3 (Author, 2021)

The height of the building at this stage is regulated by the bulk restrictions which, when utilizing the entirety of the site, allows for a building of approximately six stories. The elongated corridor design is translated into three dimensional form with a morphology that represents these corridors as narrow vertical volumes. This achieved a sense of verticality while remaining within the parameters of bulk and height restrictions. The first few stories are represented as a stereotomic base that relates to the height or the existing building. The rest of the building contrasts the stereotomic base below. The building ends as a embrace toward the sky to ensure a sense of open-endedness. The stereotomic base is punctured with openings to create a porous public edge and include the public in a seemingly impenetrable building.

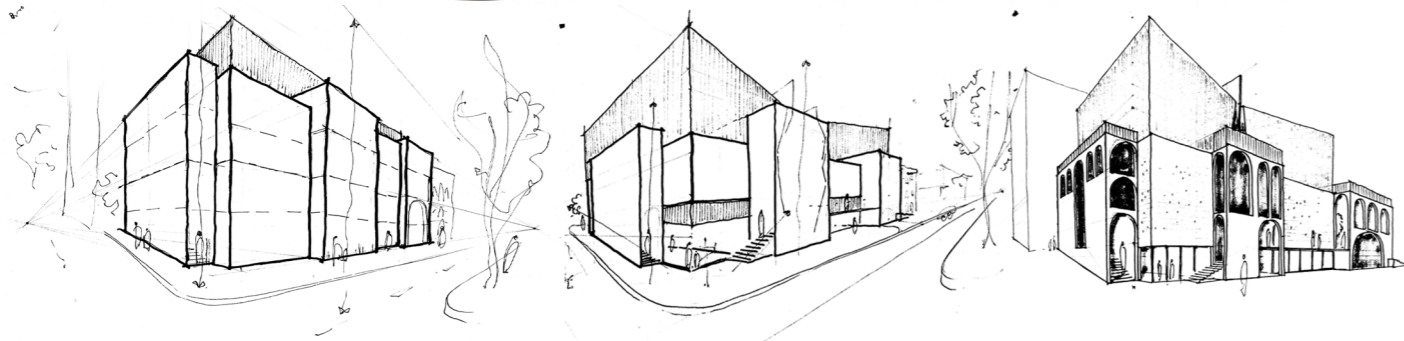
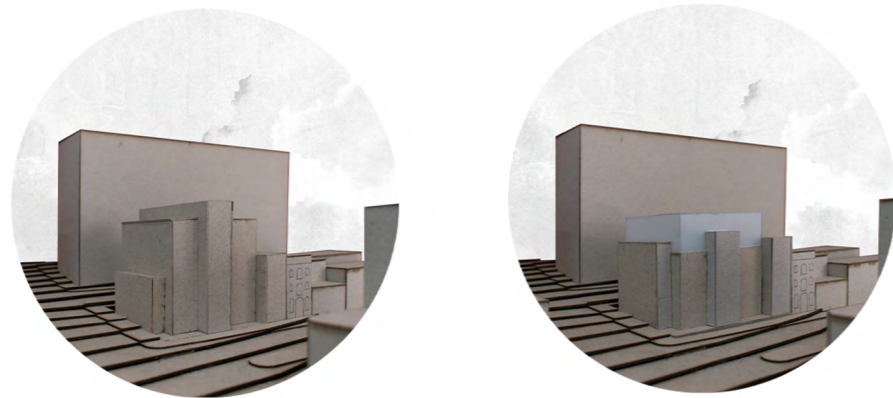


Figure 54: Morphological development of the Citadel (Author, 2021).

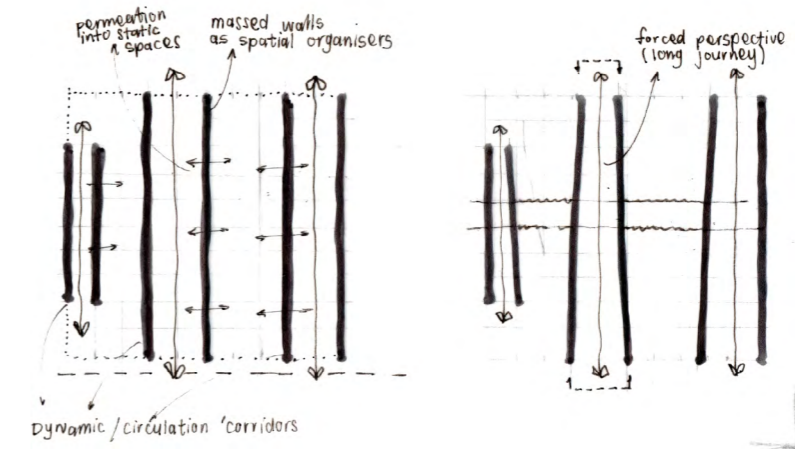


Figure 55: Development of a tapered corridor design approach (Author, 2021).

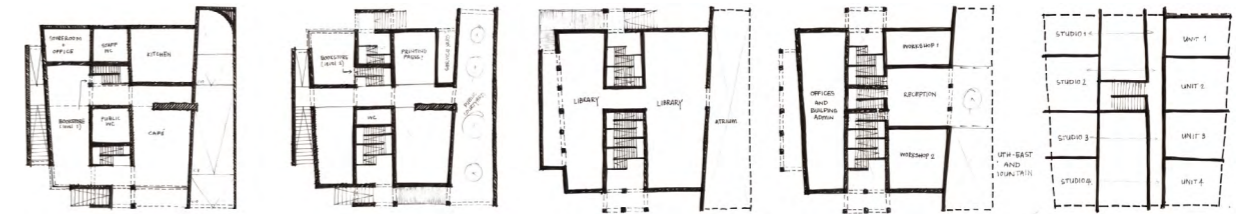


Figure 56: Tapered corridor design approach: Development 4 (Author, 2021).

An alternative layout is investigated in an attempt break from the typological grid layout of the city, thereby signifying a break from the reality and the start of a more fantastical realm. This investigation places the elongated corridor-like spaces at tapered angles, thereby creating forced perspectives that lengthen the journey through these corridors.

The design introduces routes or journeys around and through the entire building, evident in three corridors designated only to circulation, one of which contains a monumental staircase to emphasise verticality and the journey to the destination unknown. All spaces within the building is accessible from these circulation corridors. One of these circulation corridors are designed as an exterior corridor or courtyard that serve as a connection to the existing building.

The following model shows the effect of the tapered corridor spaces, the contrast between a stereotomic base and a more tectonic capital, and an overall morphology produced by the bulk restrictions which allows for six stories.

The building aims to be more sensitive towards its surroundings with reference to scale and therefore seen as a mediator between the smaller scale and massing of the existing warehouse building and the larger scale and massing of the high-rise building to the west of the site.



Figure 57: Tapered corridor design approach: Development 4 (Author, 2021: own photographs).

Judging by the model of the design in its current state, it is clear that the image produced says little of the Citadel, as it is too dependent on the scale of the neighbouring buildings. With an unexplored vertical space up to a height of 35m according to the building regulations, and the contextual height of the building behind, the design ventures into a more vertical approach, which coincides with the scale and height of towers in fantasy architecture. The building incorporates the initial diagrammatic layout within the morphology of the building as three intersecting volumes floating over the same stereotomic base.



Figure 58: Design approach of three intersecting masses: Development 5 (Author, 2021).

The design still incorporates the spaces placed on an alternative axis in order to emphasise certain spaces and functions and again introduce tapered corridor spaces for forced perspectives that give an illusion of longer journeys through these spaces.

The design emphasises the use of structural columns as vertical elements which play an important role in the height and fantasy-aspect of the building. These columns extend past the actual building to give the illusion of a suspended building in an unfinished state, which not only adds to the fantasy-image but relates to the non-descriptive ending provided by the journey in the Citadel. The vertical circulation is approached as a central element in a denser framework structure which in itself becomes a tower, thereby again emphasising the verticality of the design.

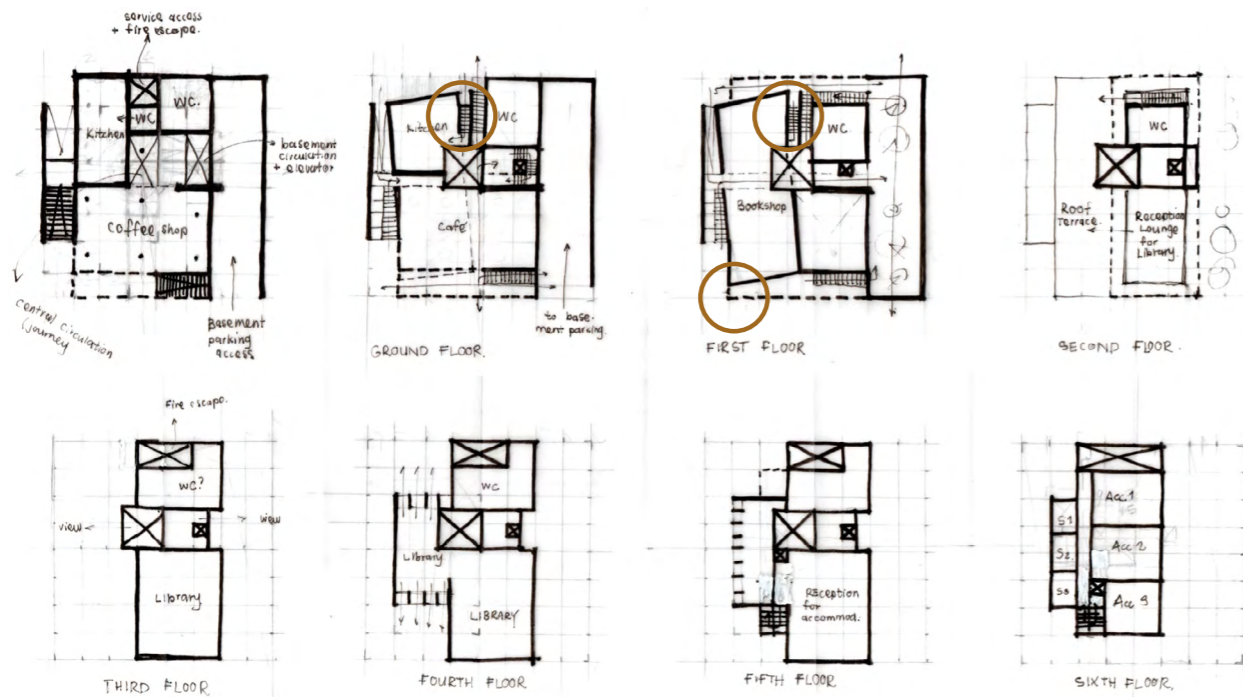


Figure 59: Design approach of three intersecting masses: Development 5 (Author, 2021).

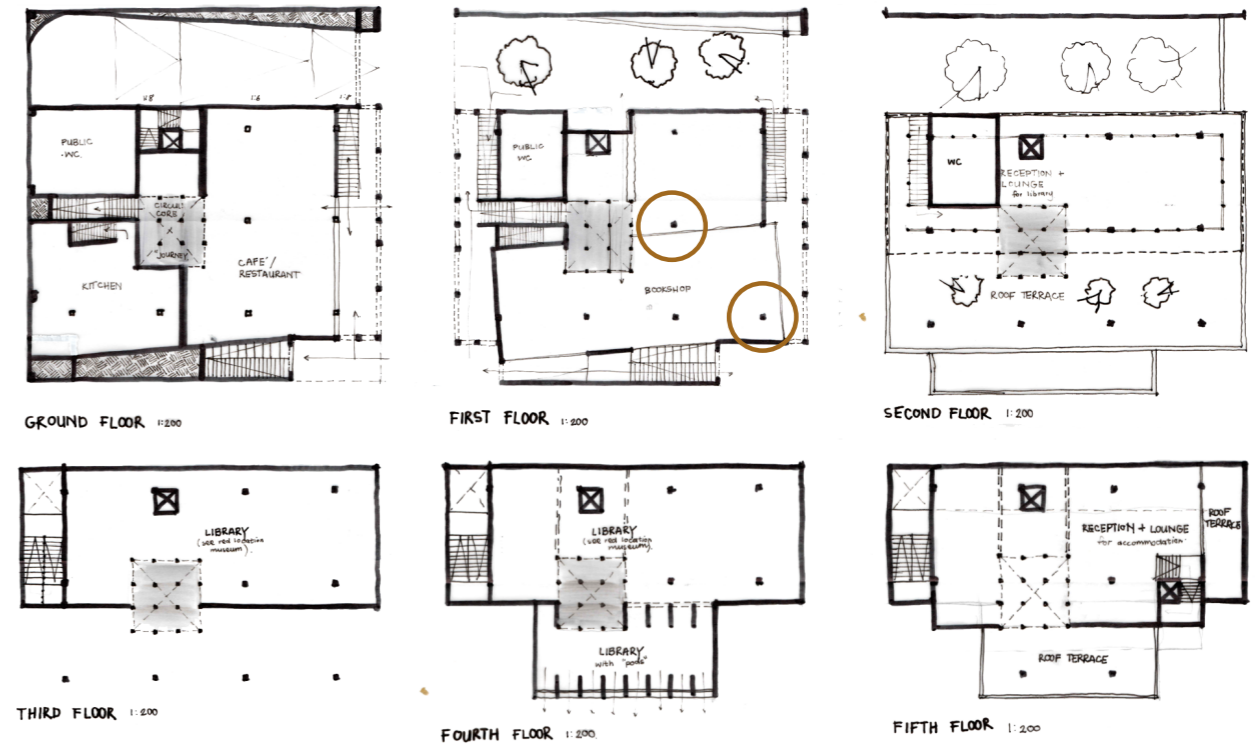


Figure 60: Design approach of three intersecting masses: Development 6 (Author, 2021).

The relationship between the perpendicular and diagonal lines creates strange angles that limits the development of interior space. The design is therefore approached as rectangular volumes that mimic the existing building, the entirety of which is placed on a diagonal axis as seen above.

The new relationship however between the diagonal volumes and the structural grid remains problematic as the interior spaces are sandwiched between the diagonal wall and the structural column as seen above. This again limits the development of the interior spaces.

The sectional development indicates the intersection of three volumes inspired by the initial layout diagram, as well as the use of a vertical circulation core as a connective element between these volumes. The use of sculpted roof planes that extend into the building, inspired by the structural concept model is also investigated.

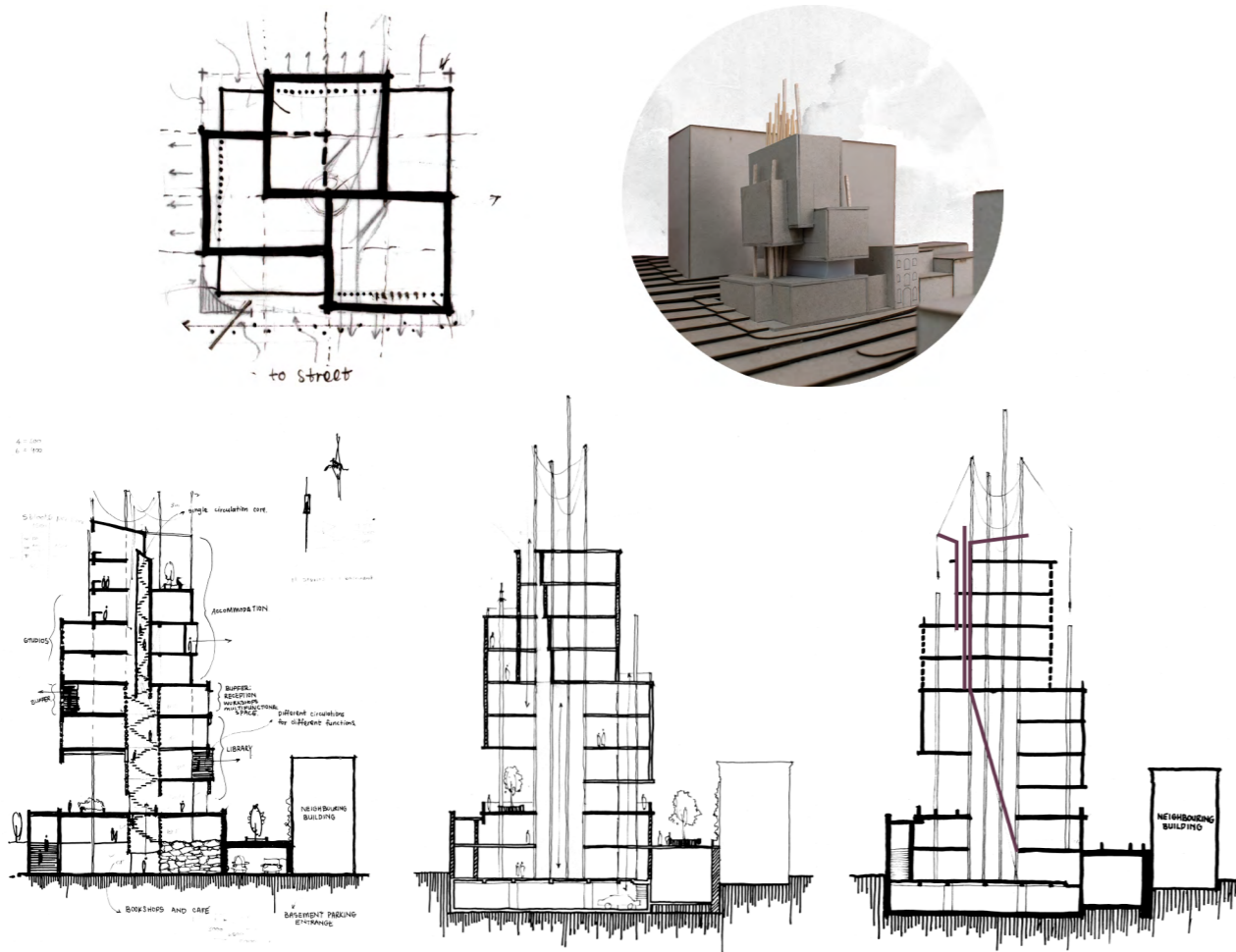


Figure 61: Section development of the three intersecting masses (Author, 2021).

An important unanswered question at this stage is the relationship and connection with the existing neighbouring warehouse. What originated as a sensitive threshold between the existing and the new with a courtyard corridor evolved as a clear separation between the new building and the existing building that plays such an important role within the narrative of the Citadel.

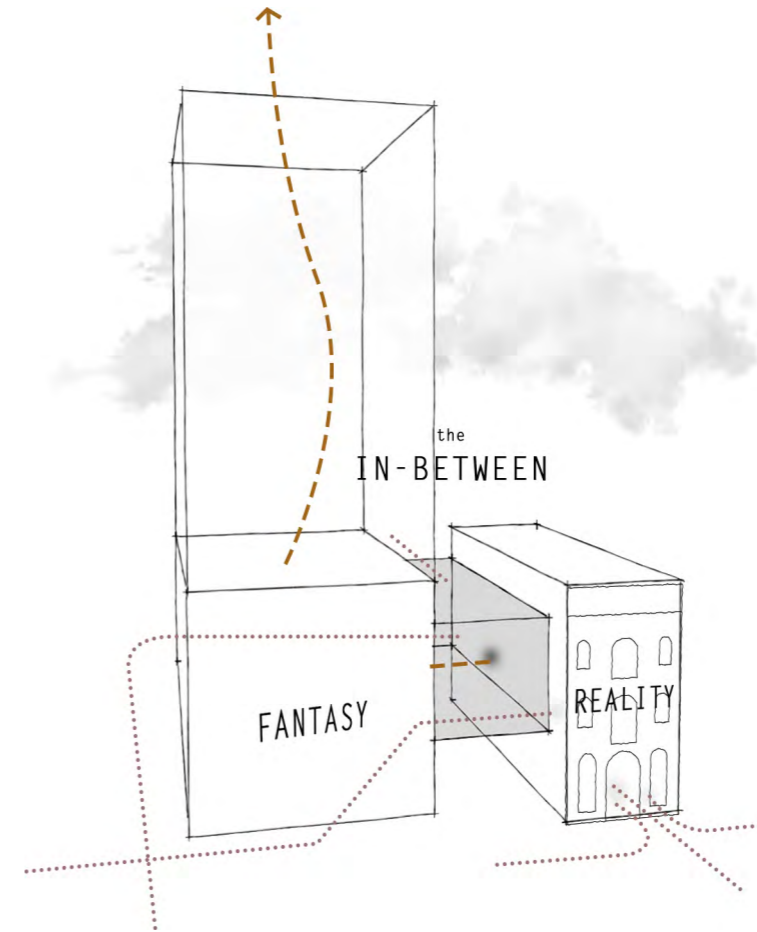


Figure 62: Three part design approach: the reality, the fantasy and the in-between (Author, 2021).

The design is approached in three parts: the reality represented by the existing warehouse; the fantasy represented by the new building; and the in-between realm as a threshold between the two. The in-between is seen as the zenith of literary appreciation and is therefore approached as a literature exhibition which inspires appreciation.

The design is developed to ensure the movement from reality through the in-between to the fantasy realm. This is achieved by approaching the stereotomic base of the fantasy realm as an impenetrable mass with routes surrounding it, all of which leads to the existing building, thereby guiding the visitor to the reality in order to start their Hero's Journey.

The following conceptual model takes the newfound relationship with the existing building into consideration, while also exploring the vertical space allowed by the 35m height restriction in a more sensitive approach as opposed to the three solid suspended masses. This model also does not take the actual functions or interior spaces into consideration in attempt to investigate and develop the fantastical effect of the Citadel that has been lost in the previous proposals.



Figure 63: Conceptual model (Author, 2021).



Figure 64: Alternative diagonal planning (Author, 2021).

An alternative layout is also investigated with reference to the issues posed by the diagonal spaces within the previous proposals. This layout retains a strict grid save for a few small spaces of importance placed on a diagonal axis. These spaces also start to form part of the journey as opposed to the previous proposals where the journey consisted of a single circulation core.

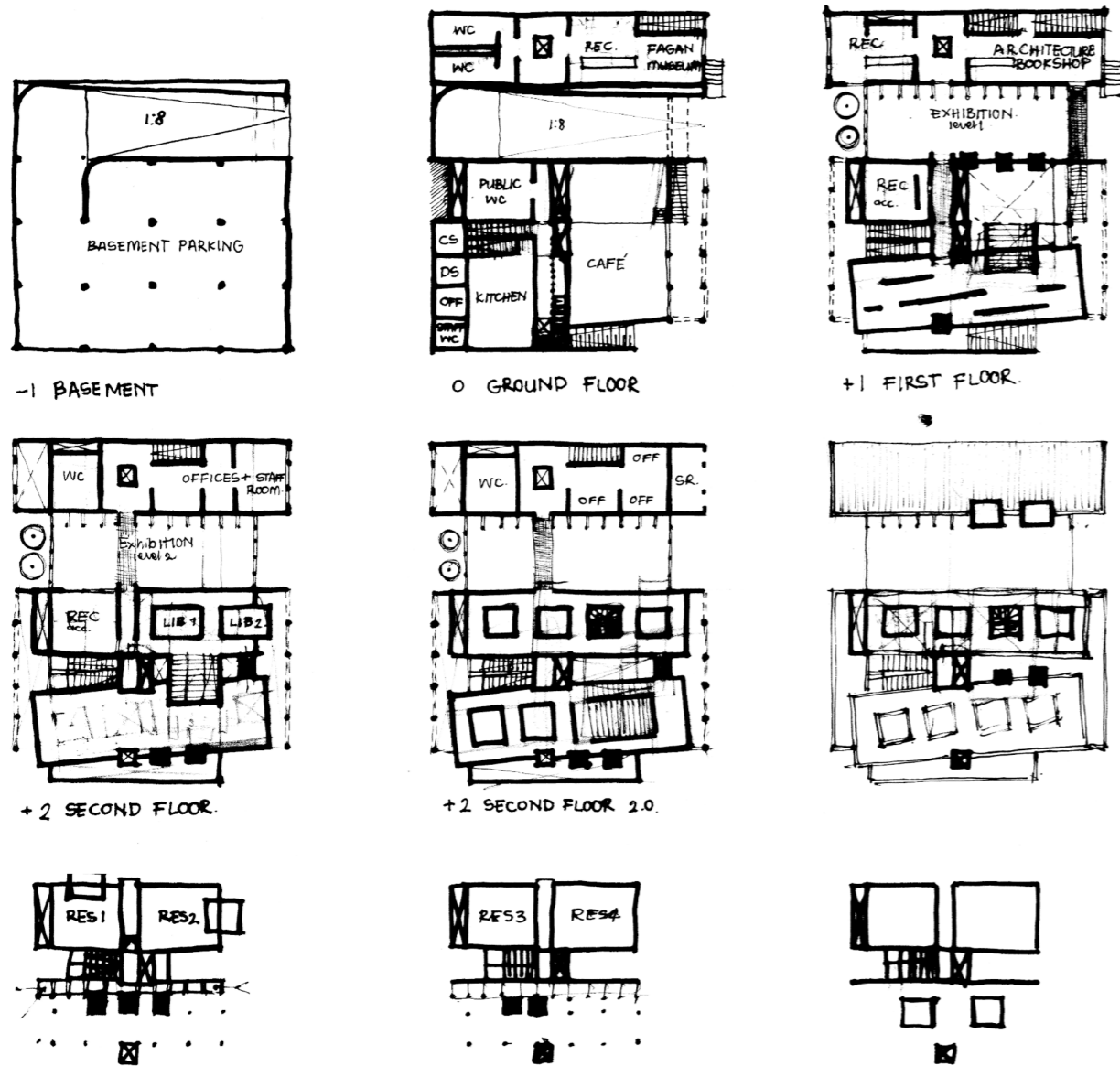


Figure 65: Diagrammatic development: Development 7 (Author, 2021).



Figure 66: Detailed Development 7 (Author, 2021).

As the current planning developed from the conceptual model that was built without taking interior spaces and functions into consideration, the design arguably fails to form a relation to the conceptual model from which it developed. It does however succeed in emphasising and developing the journey that have admittedly been neglected in the previous proposals.



Figure 67: The journey of Development 7 (Author, 2021).

The journey originates with the routes surrounding the building, all of which lead to the existing building. Two elevator shafts are anchored in the opposite sides of the in-between, with a central circulation core midway. Furthermore, the route meanders through spaces with an additional 'special' form of vertical circulation which connects different spaces.

It can be argued that the sense of fantasy experienced in the early conceptual work has been lost through the development of the layout, with specific reference to the scale and height of fantasy architecture. The design therefore revisits the structural concept model as inspiration, where the building is once again divided into different parts in order to create narrower and higher towers.

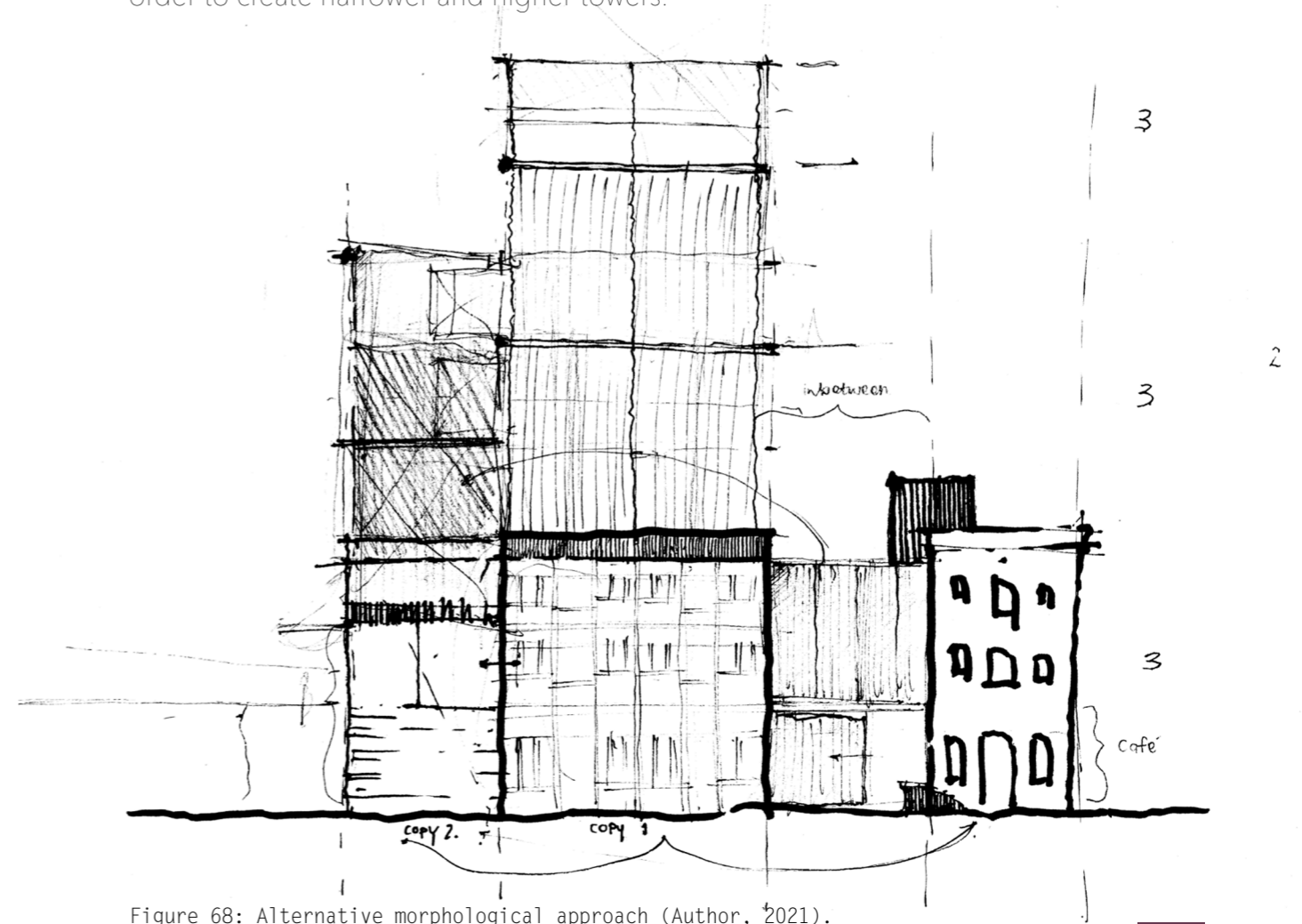


Figure 68: Alternative morphological approach (Author, 2021).



Figure 69: Sectional and planning development (Author, 2021).

In addition to the 'special' forms of vertical circulation that stitch the different spaces together, the design also focus on voluminous spaces that embody a sense of fantasy on the interior and therefore connect the building as a succession of fantasy-filled spaces.

The three-part design approach is further subdivided where the stereotomic base of the fantasy realm is approached as duplicates of the existing warehouse, yet is appropriated in terms of the height-to-width ratios to represent the transition between reality and fantasy.



Figure 70: Concept model development of three part design (Author, 2021).

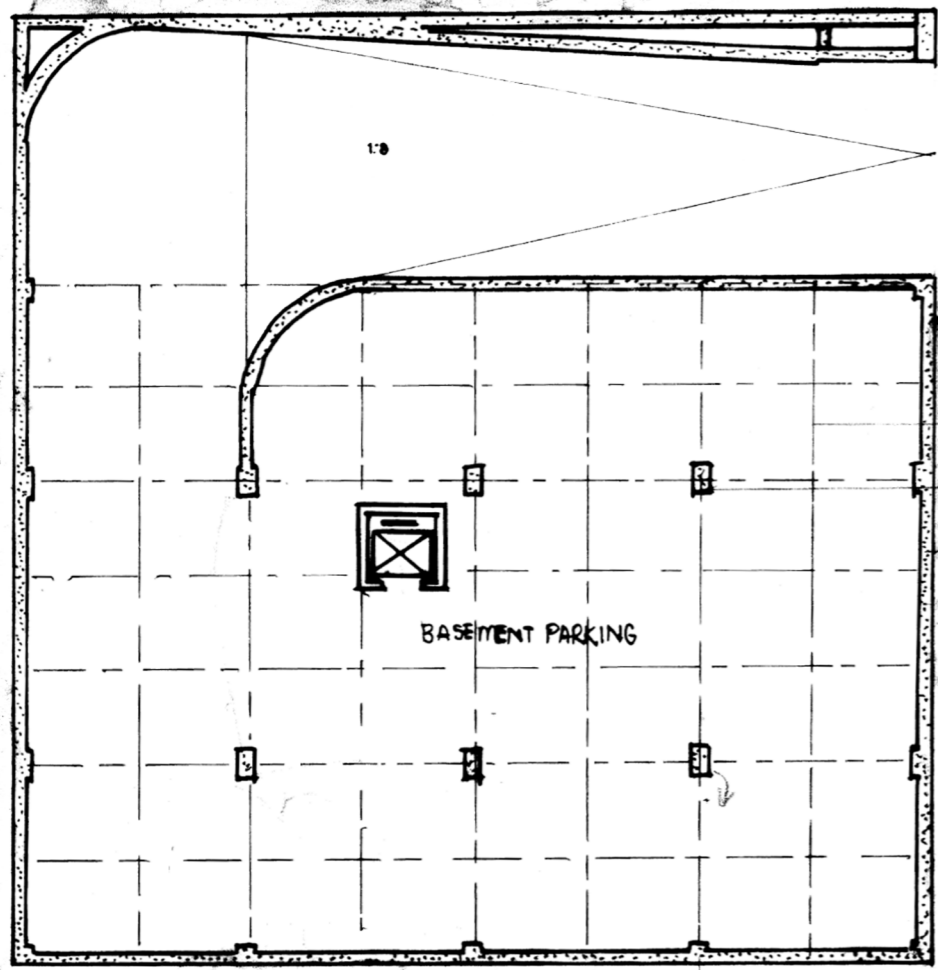


Figure 71: Development 8 Basement Plan (Author, 2021).

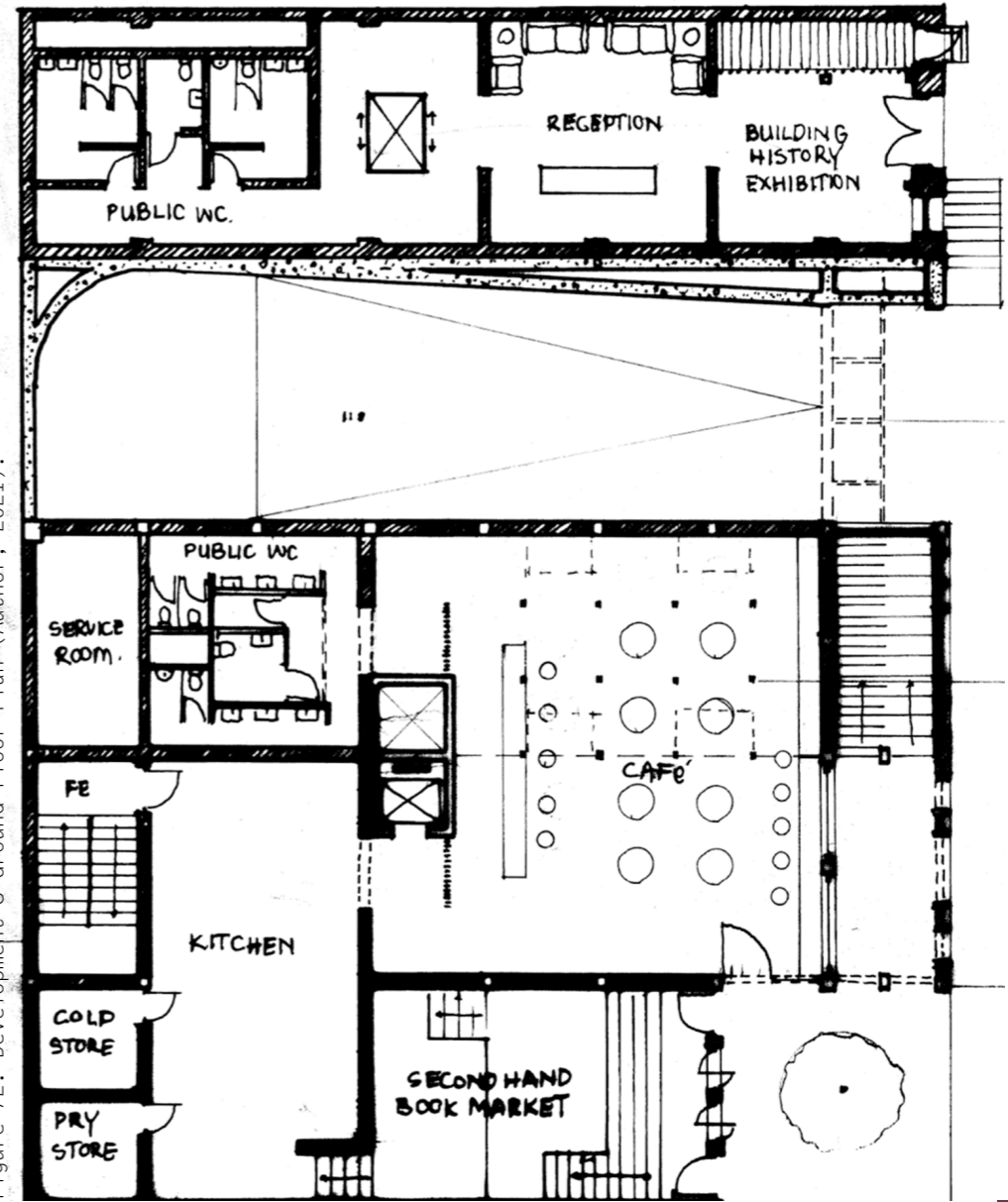


Figure 72: Development 8 Ground Floor Plan (Author, 2021).

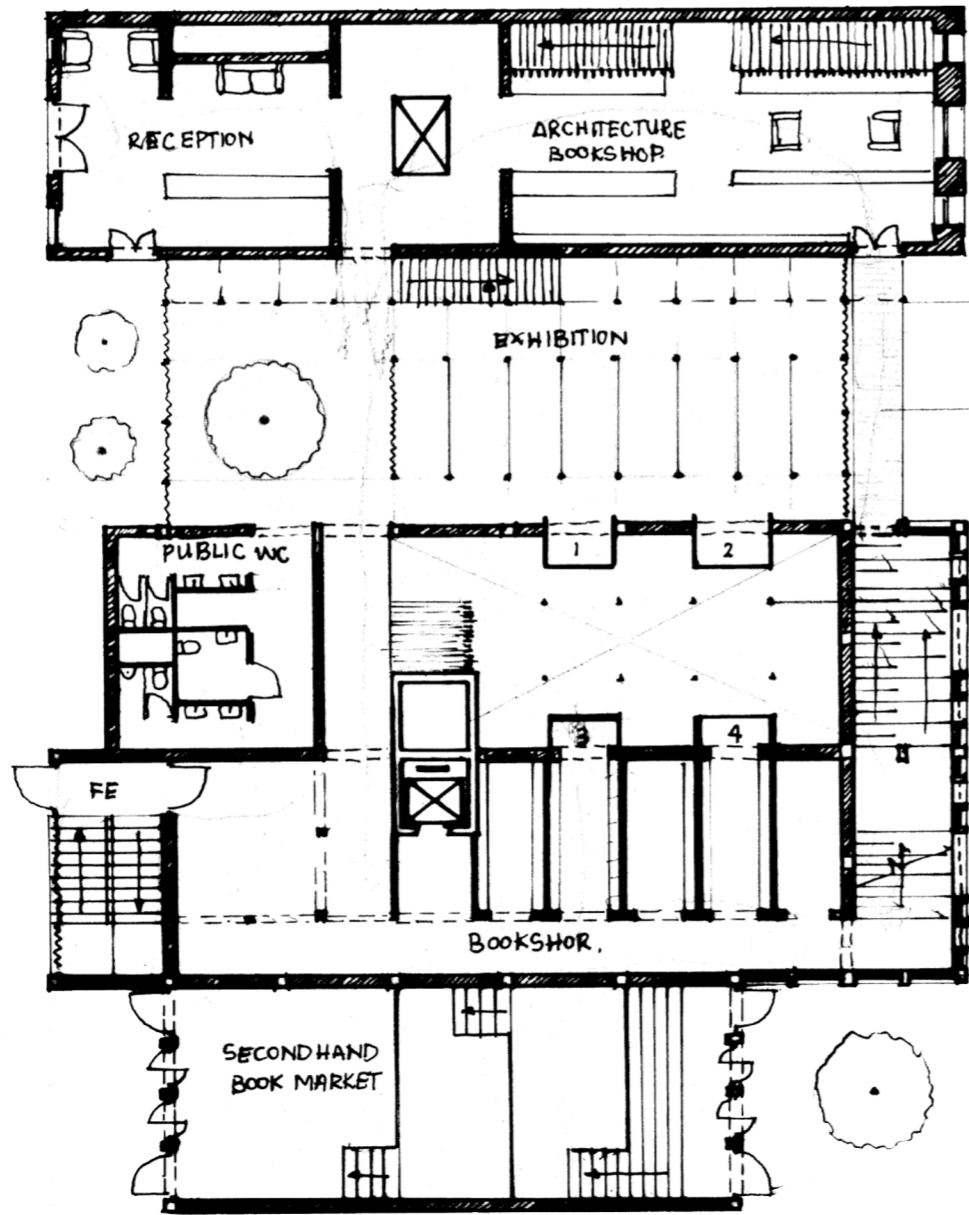


Figure 73: Development 8 First Floor Plan (Author, 2021).

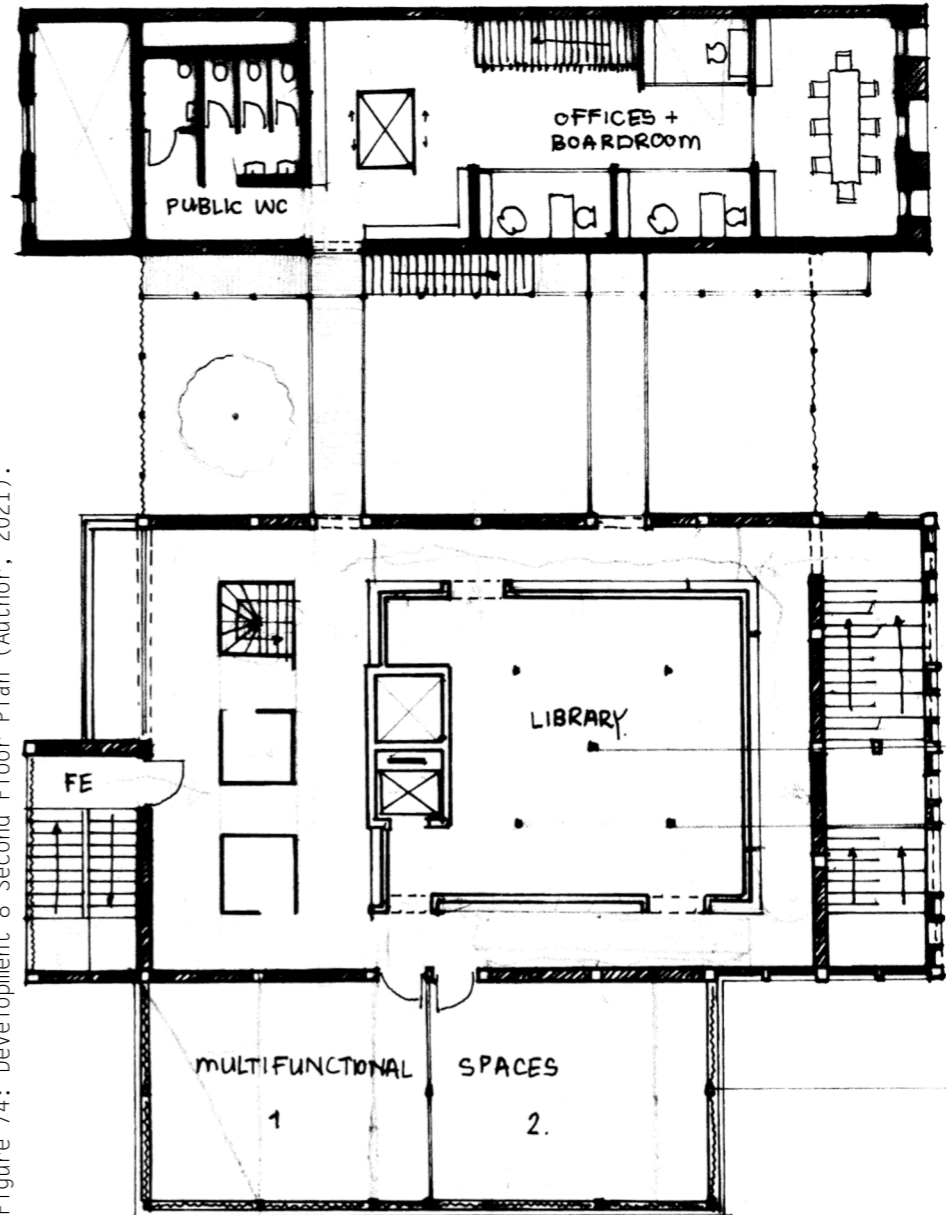


Figure 74: Development 8 Second Floor Plan (Author, 2021).

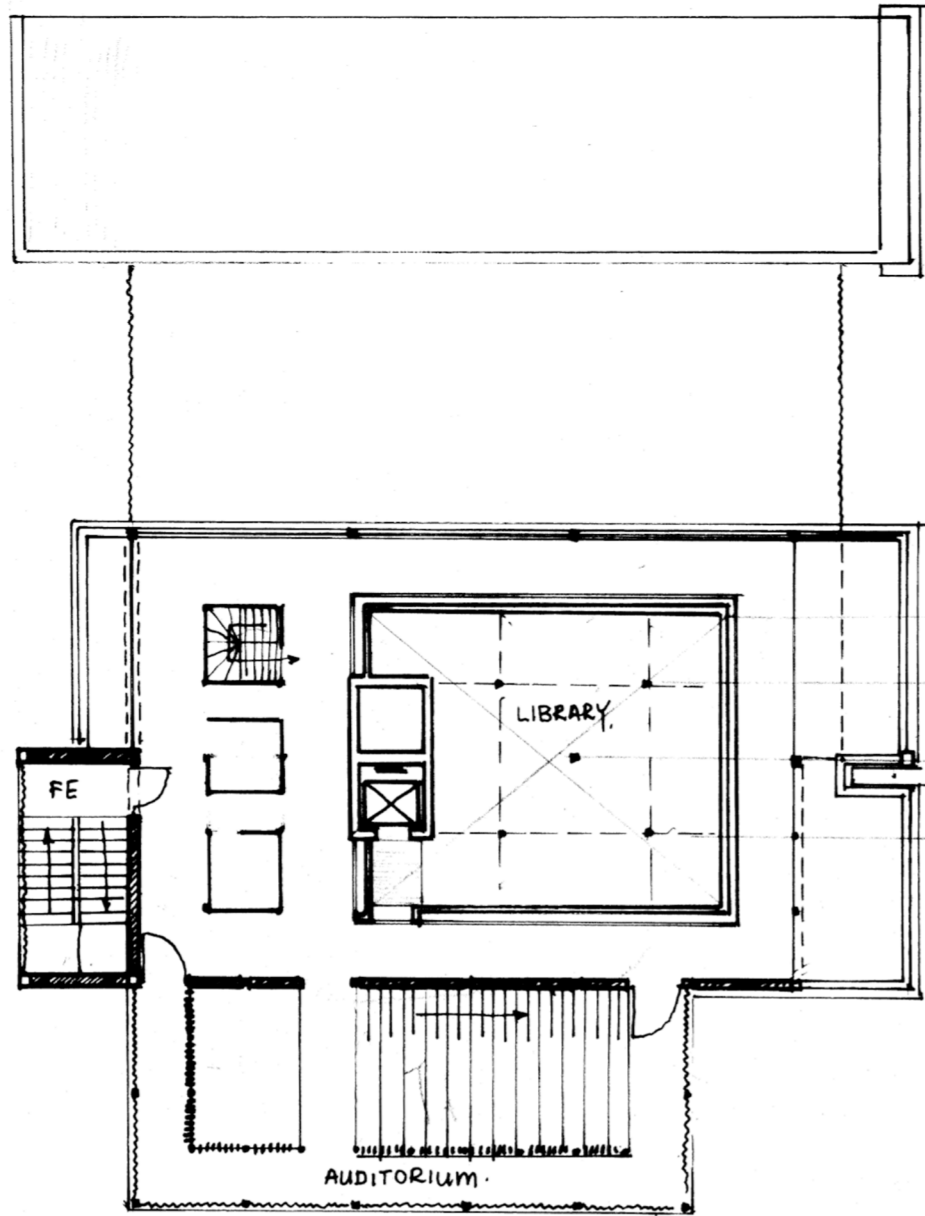


Figure 75: Development 8 Third Floor Plan (Author, 2021).

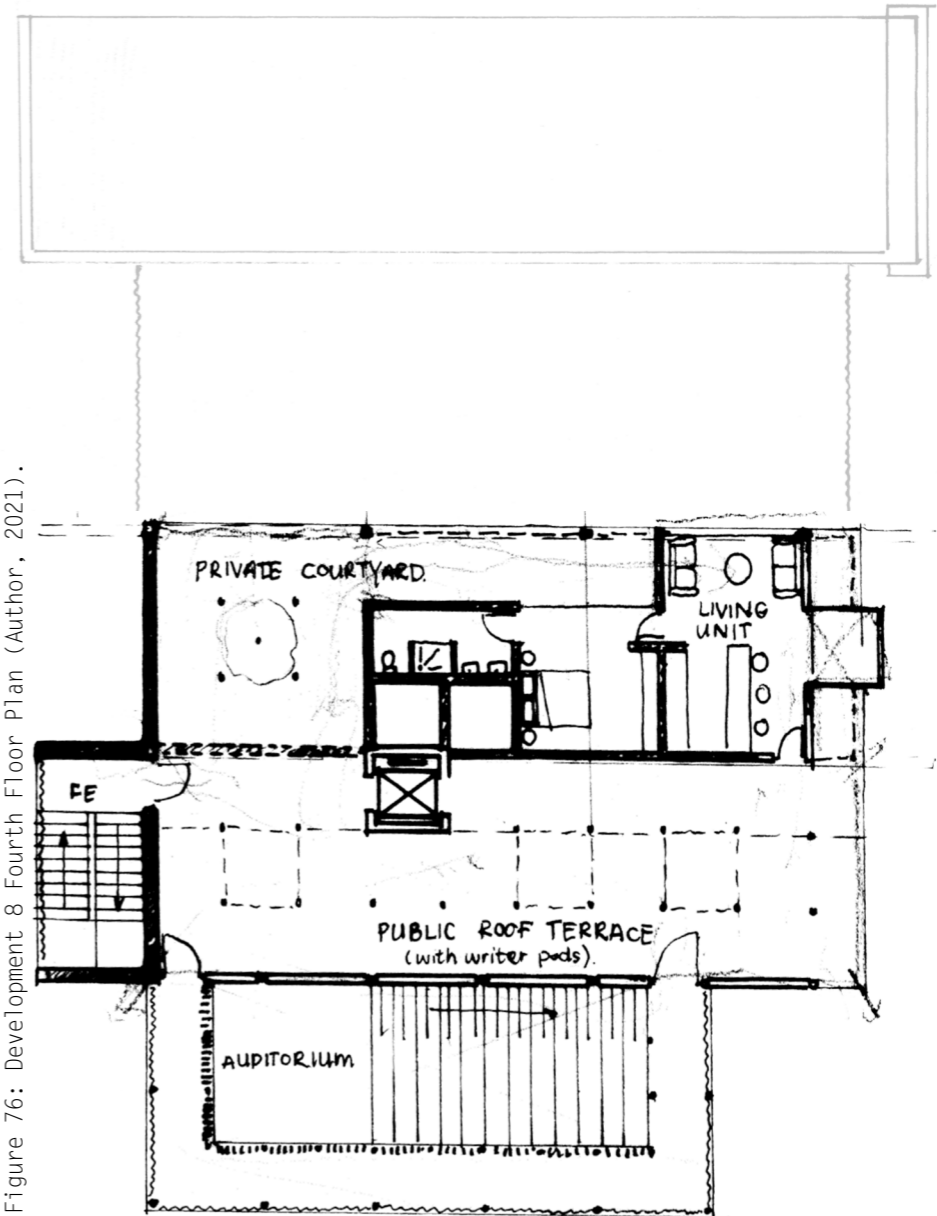


Figure 76: Development 8 Fourth Floor Plan (Author, 2021).

The last concept model is a more detailed development from the previous model, yet further utilizes the vertical space offered by the height restrictions, with the addition of another two floors. The design has developed from a rather simple approach of a few corridor-like volumes into a vertical tower essentially constructed of an accumulation of routes, corridors and journeys, with an interesting conversation between stereotomic veils and a tectonic structural framework that houses a café, second-hand book market, exhibition, bookshops, library, performance space, in-house writer residences, roof terraces and numerous pods for writing, reading or reflecting.



Figure 77: Final Concept Model (Author, 2021).

## INTERLUDE

The motivation behind the aiming-for-the-chopping-block approach is clarified within the development of the design for The Litterateur's Citadel. The initial vision for the Citadel was a building as a Hero' Journey, and was attempted to be concretised as a series of corridor-like spaces. In this concretisation the vision of an appreciative journey for literature was arguably lost. The futility of aiming for the vision spoken of at the beginning of this research is experienced.

However, by looking at the development of the initial design proposal to the last design proposal, it is evident how the approach of rather aiming for the chopping block is more effective, where the design focussed on providing a structure for a journey to unfold instead of prescribing a specific journey, a journey along which the visitor could form their own hero's journey and, as a result of their specific journey, possibly experience a sense of literary appreciation

CHAPTER 7  
THE ORDEAL

*The young artificer once again stands before the old warehouse and the empty land beside it. He takes a deep breath in preparation his eyes closed to avoid distraction. He enters a mind-space in-between reality and dreams known well by Maester Artificers in order to start the creation. He has to concentrate. He focuses on all the magic he perceives around him, those he learned about in the watercolour world: a sixth sense to some extent.*

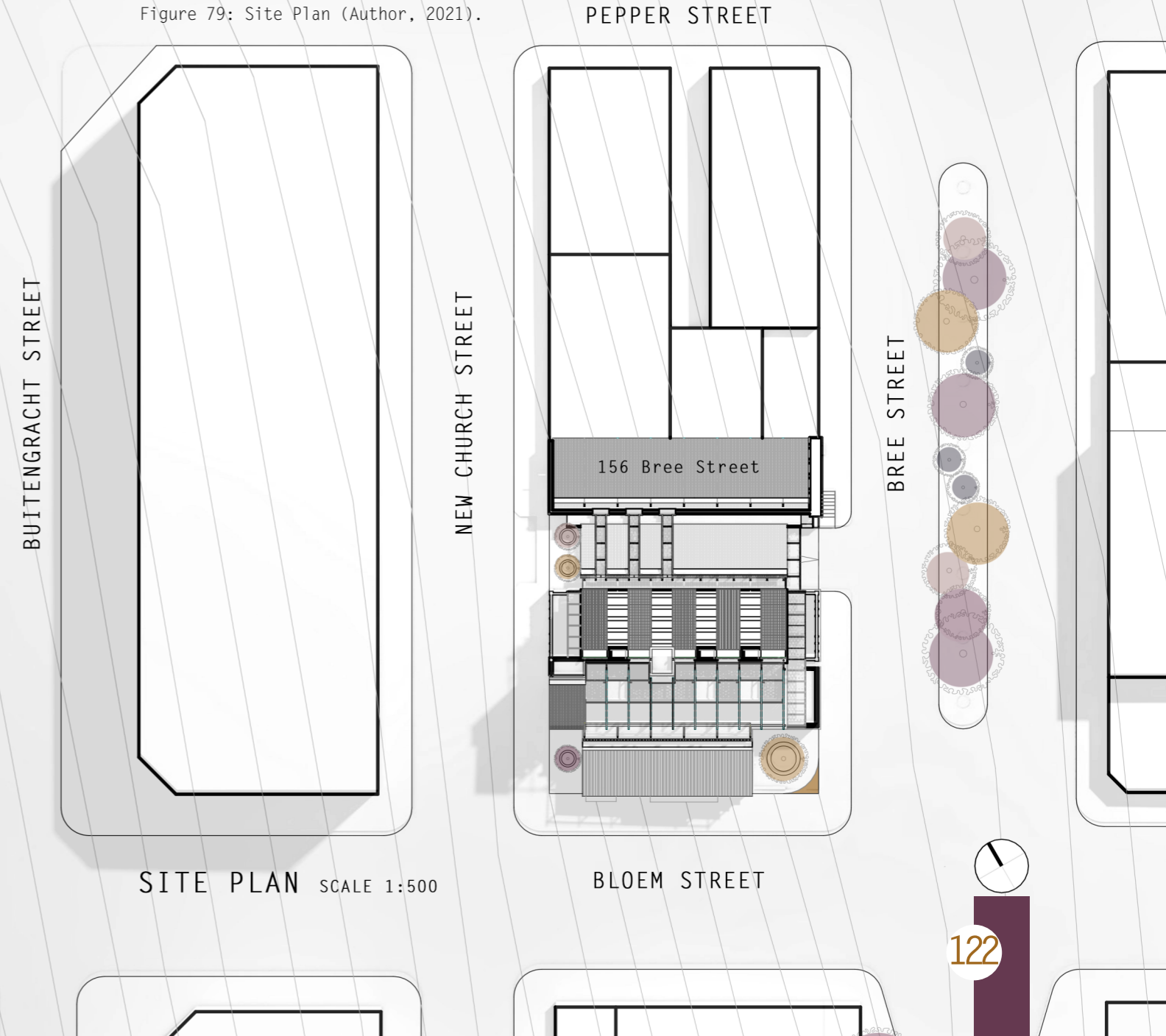
*He draws on this magic to fuel his own power of creation and, with an exhale, starts to recite the necessary incantations in a tongue known by little. The earth shudders slightly, and from the old warehouse three replicas are extruded onto the empty neighbouring site, each differing slightly from the original. It is a solid building no doubt, a fortress in defence of any unforeseeable disaster, but not enough to be deemed a Citadel. Besides, the new Academy is supposed to be more inclusive, giving the stories back to people to whom it belongs. He therefore alters this base to become more porous: portals through which people, sights and experiences could pass. With a different incantation, a towering framework structures grow like cedars from the ground. Among this structure a variety of different types of spaces start to develop, a vertical city as an extension of the one it is situated in. A corridor snakes throughout the building, creating a journey on which all people could venture to once again experience the stories the building would hold one day. The growing structure blooms and ends as an embrace to the sky and the nothingness beyond: an undefined destination for the journey. Finally, as a last touch to the nearly complete Citadel, the artificer enchants a cloak around parts of the building which, similar to the base, serve as both protection and a veil of the dream-world behind it.*

*All the while the the public has gathered as spectators of this grand development. It is not their first time seeing a Maester Artificer at work, but never before on a scale such as this. Their eyes seem to glisten in amazement of this new edifice, an edifice for them no less. Even the usual apathy of the Grand Scholar is no match for the influence of the creation before them: The Citadel of Stories.*

Figure 78: The Litterateur's Citadel (Author, 2021).



Figure 79: Site Plan (Author, 2021).



SITE PLAN SCALE 1:500

PEPPER STREET

NEW CHURCH STREET

BREE STREET

BLOEM STREET

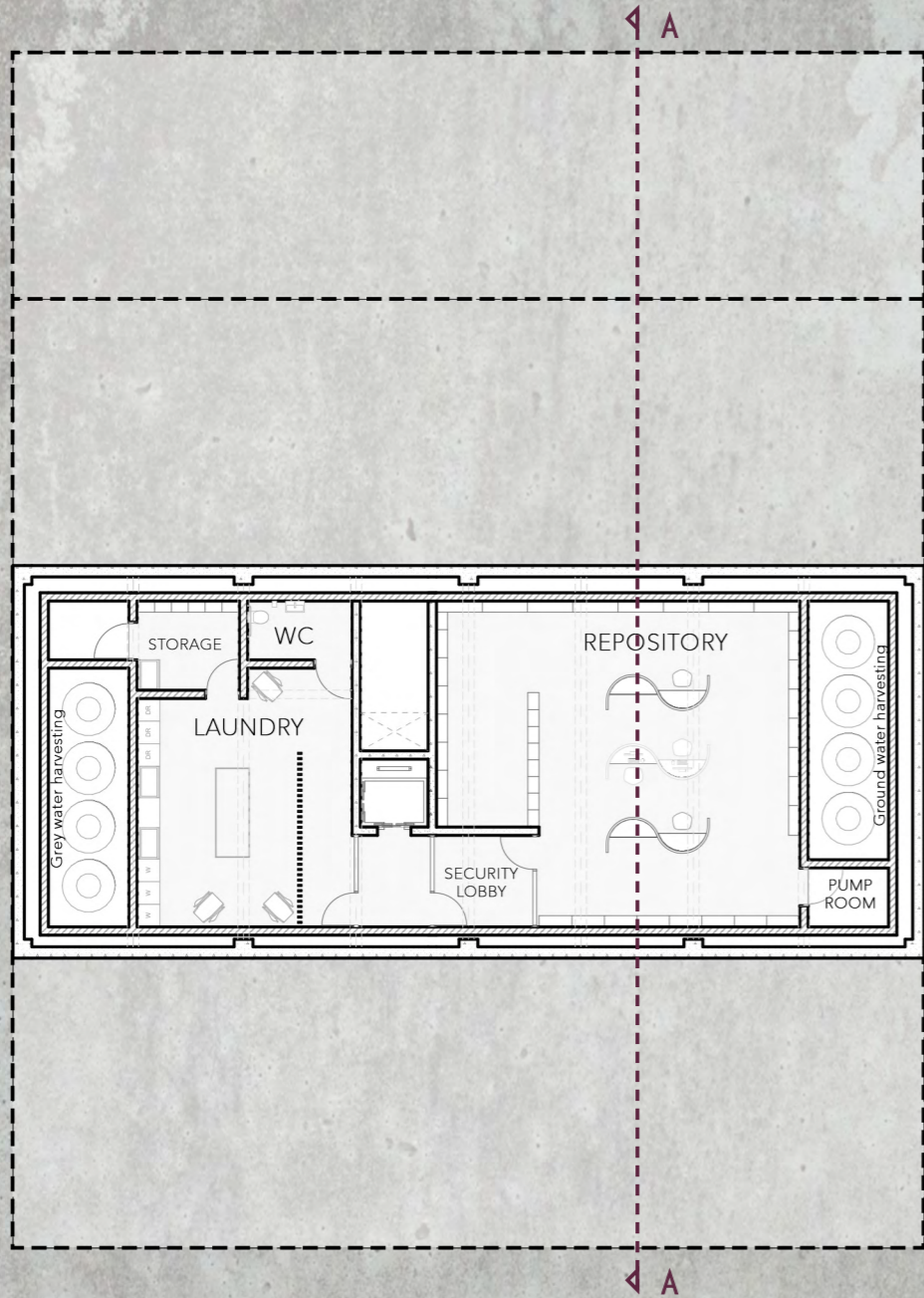
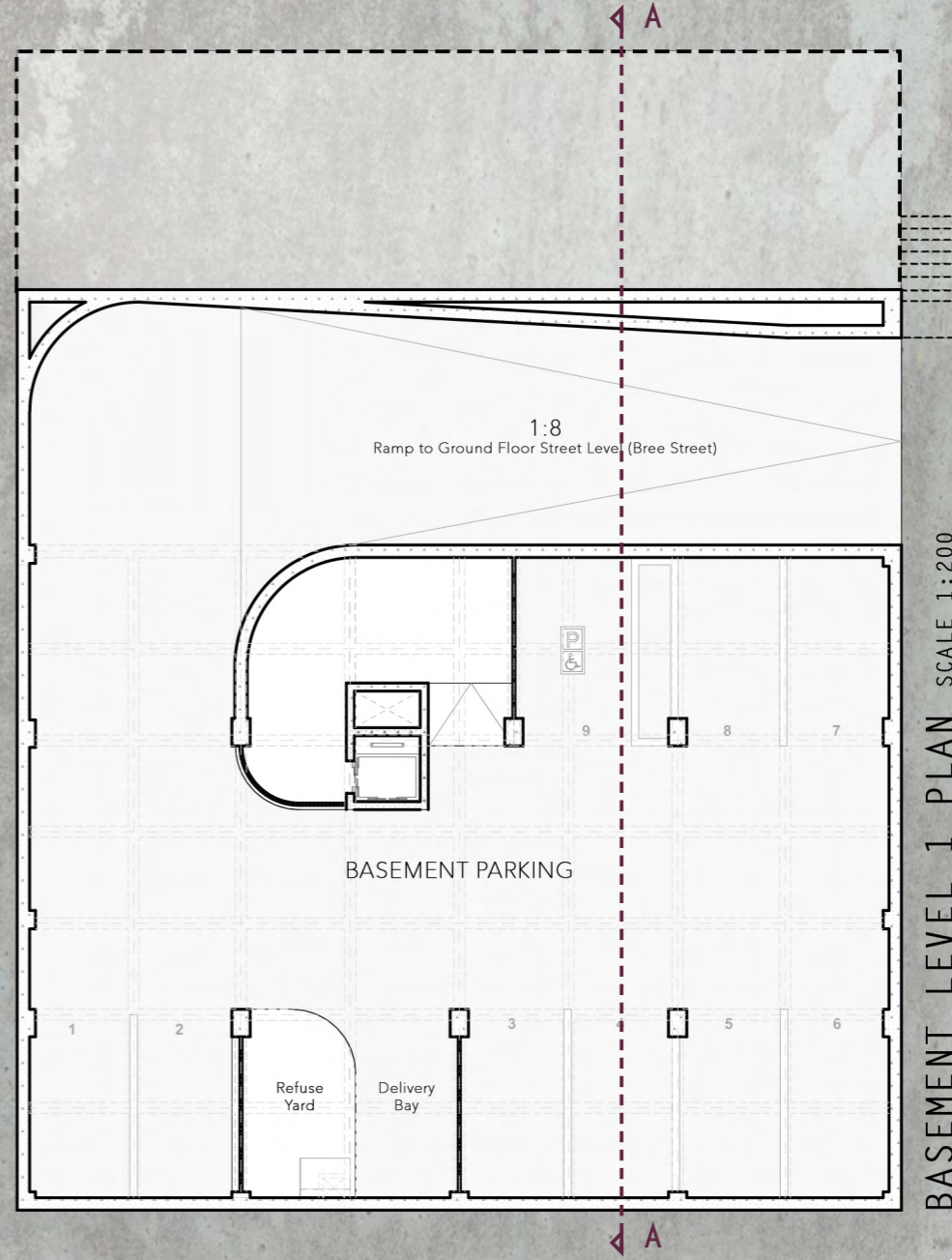


Figure 80: (Author, 2021).



Figure 81: (Author, 2021).



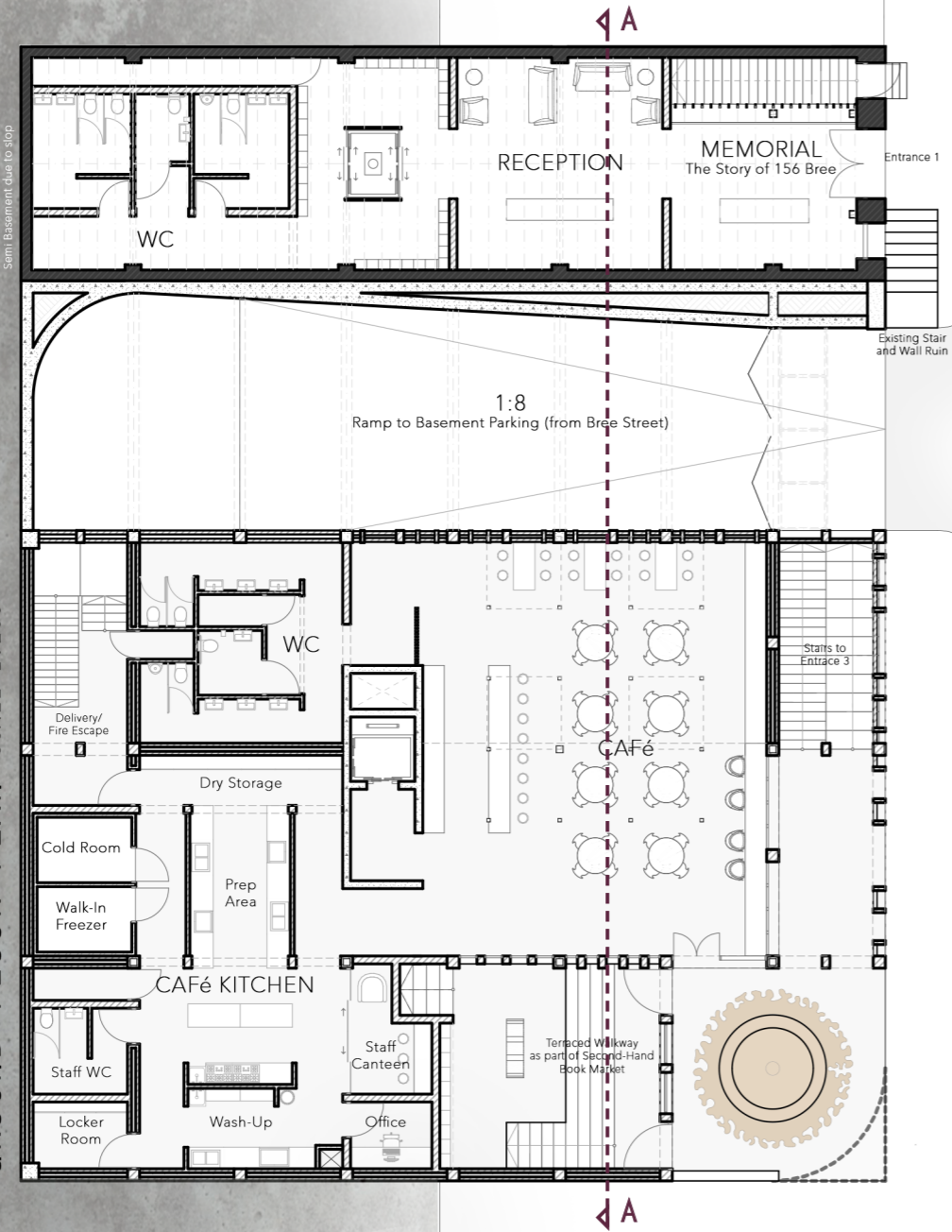


Figure 82: (Author, 2021).

BREE STREET

NEW CHURCH STREET

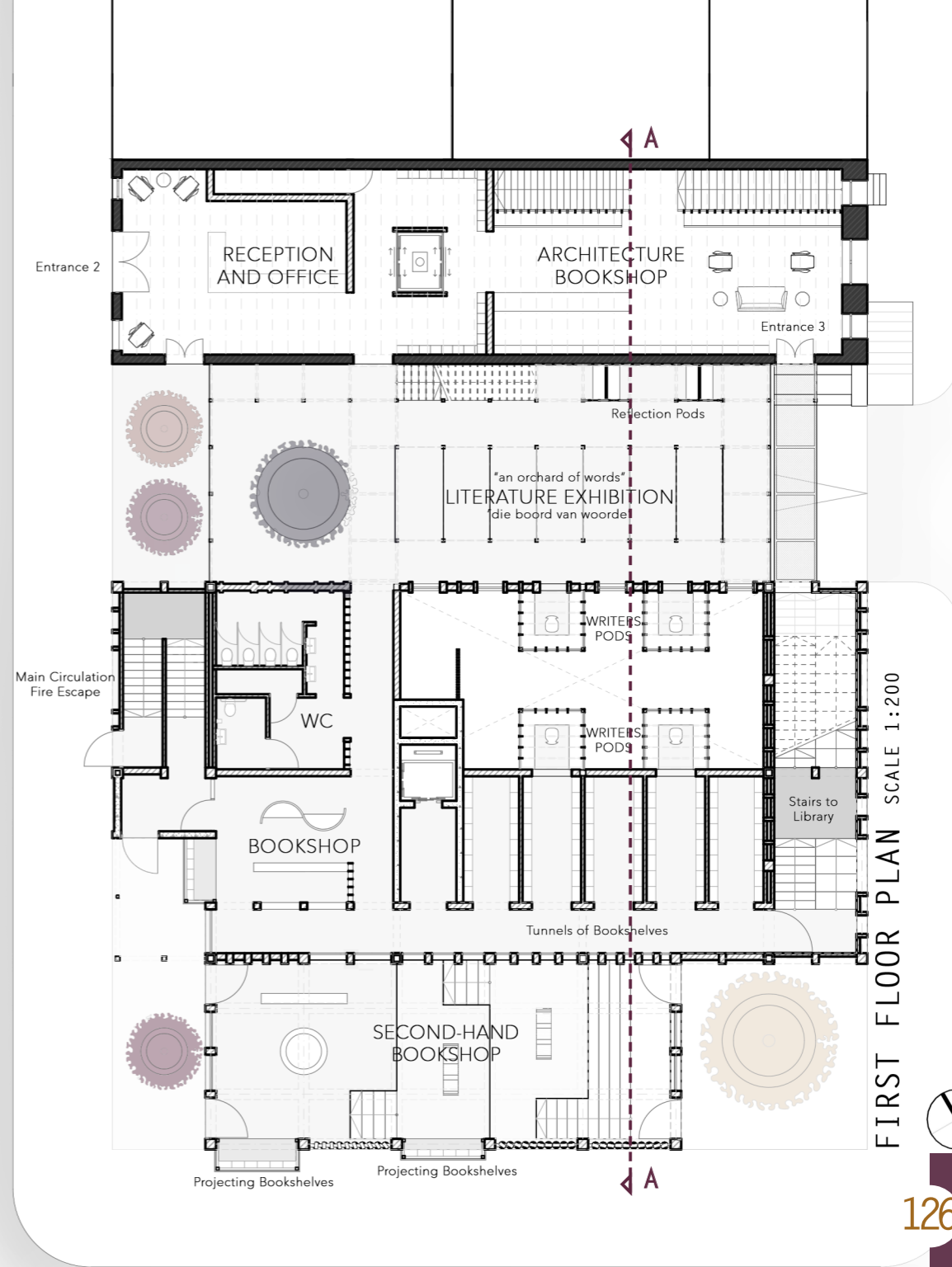


Figure 83: (Author, 2021).

BREE STREET

SECOND FLOOR PLAN SCALE 1:200

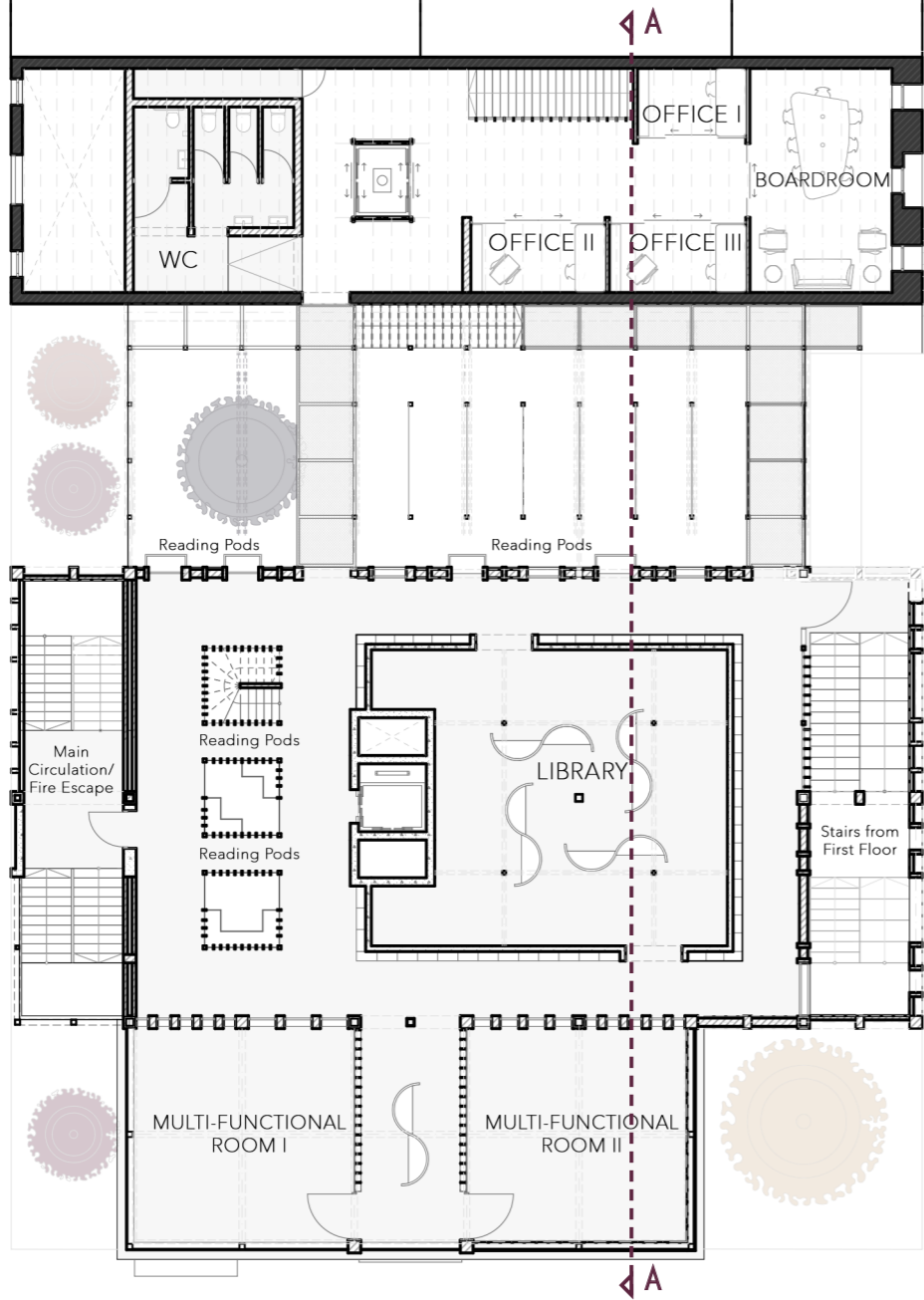


Figure 84: (Author, 2021).

THIRD FLOOR PLAN SCALE 1:200

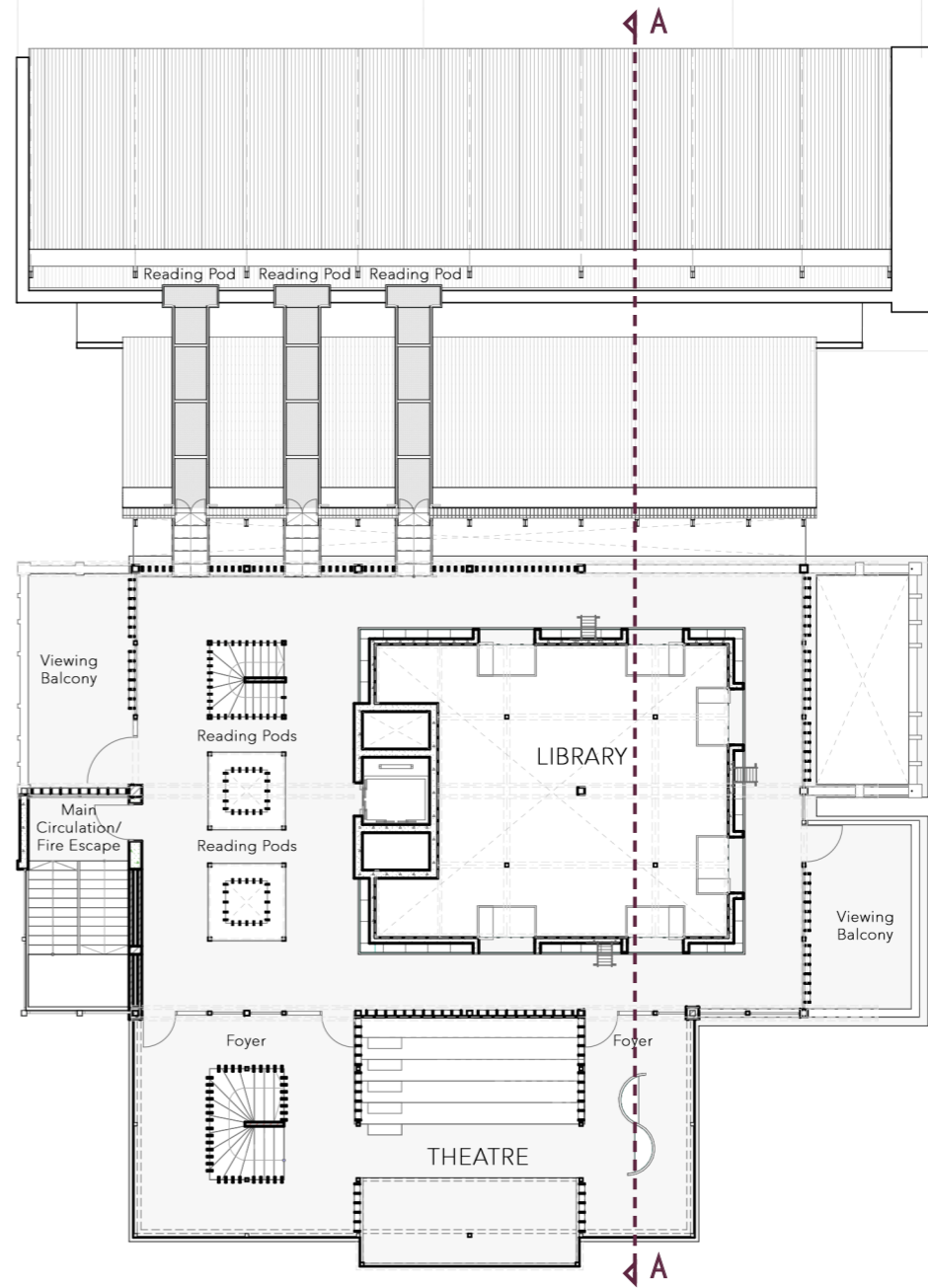


Figure 85: (Author, 2021).

FOURTH FLOOR PLAN SCALE 1:200

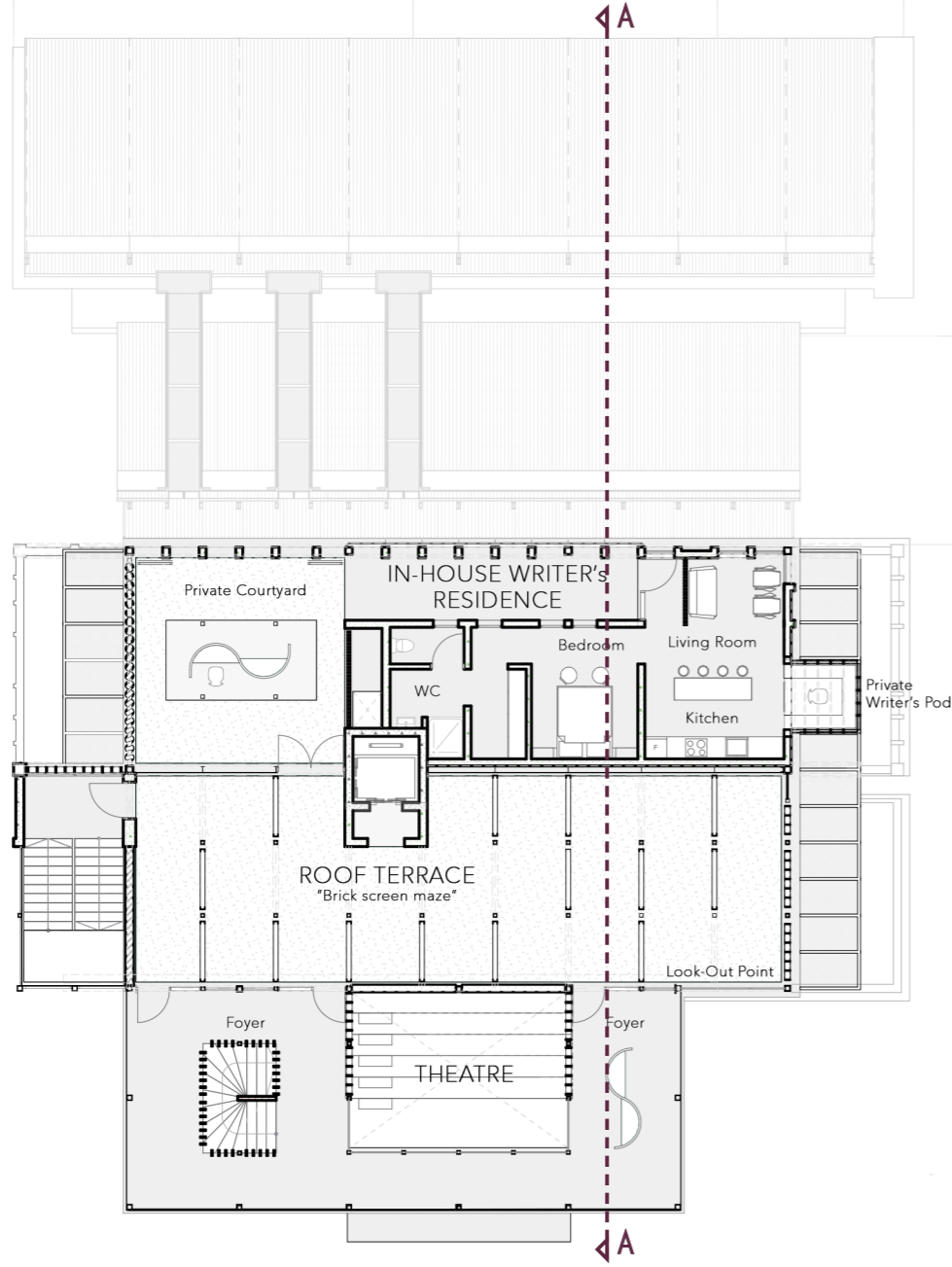


Figure 86: (Author, 2021).

FIFTH, SIXTH, SEVENTH FLOOR PLAN SCALE 1:200

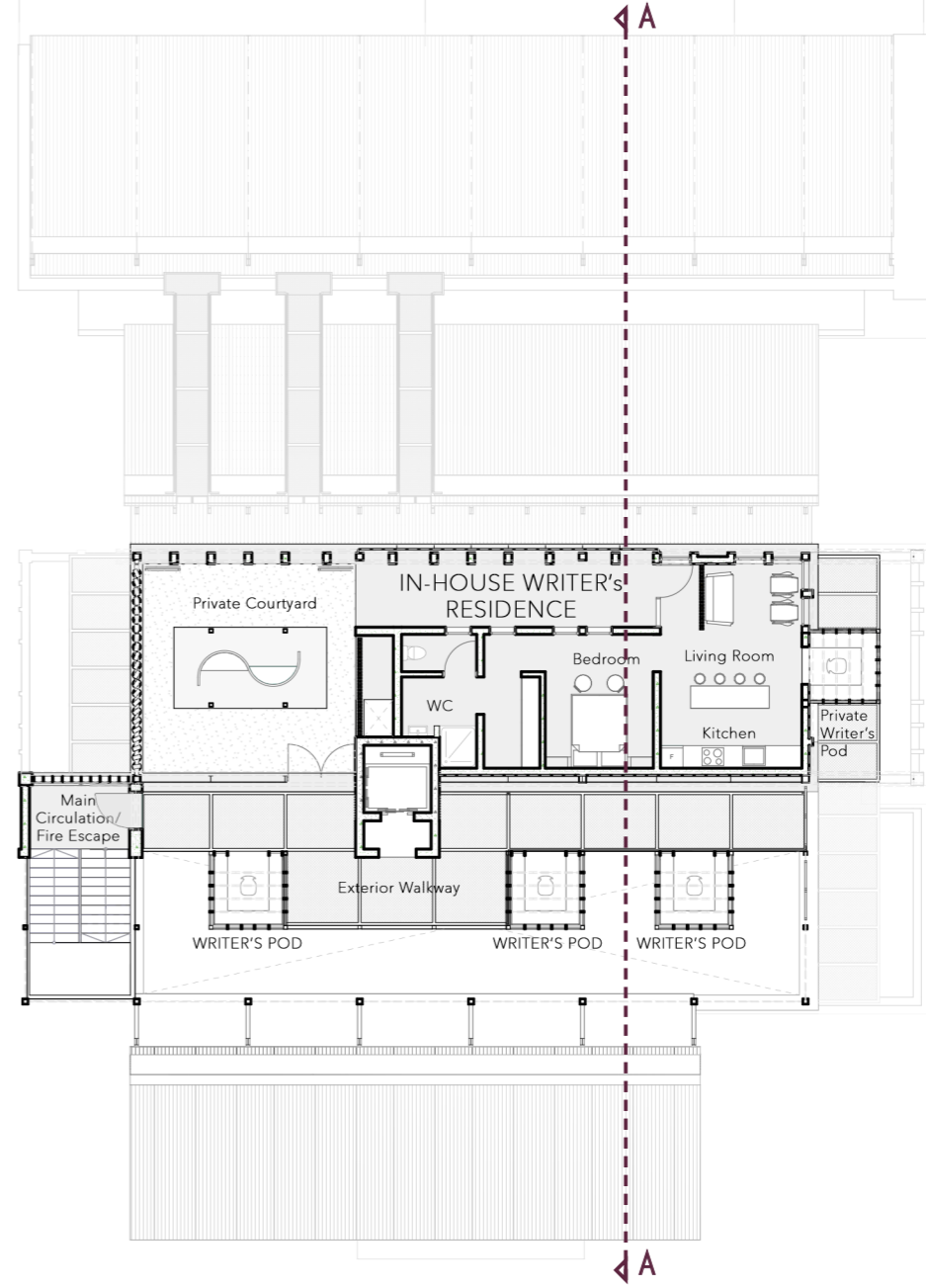


Figure 87: (Author, 2021).

EIGHTH FLOOR PLAN SCALE 1:200

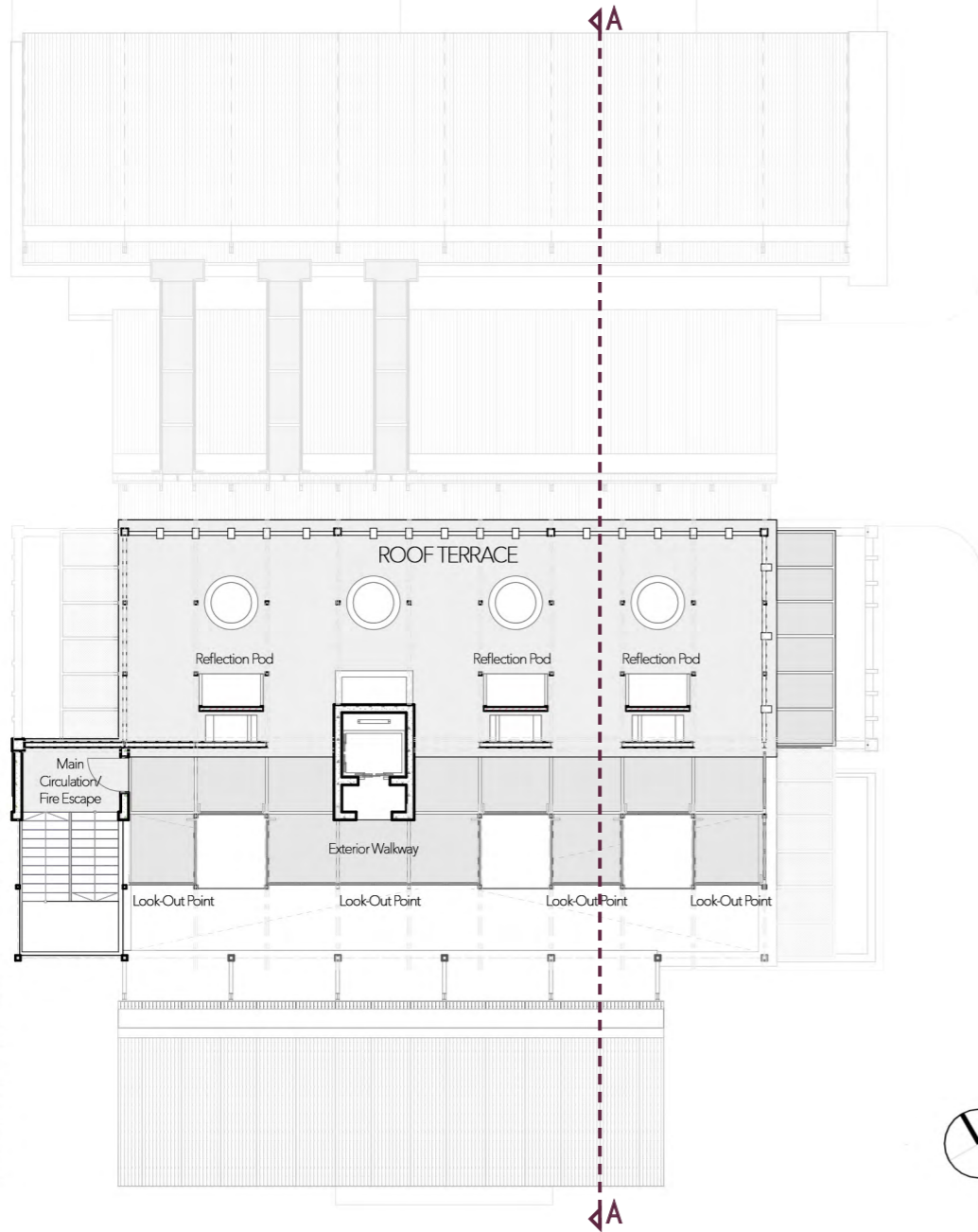


Figure 88: (Author, 2021).

Figure 89: (Author, 2021).

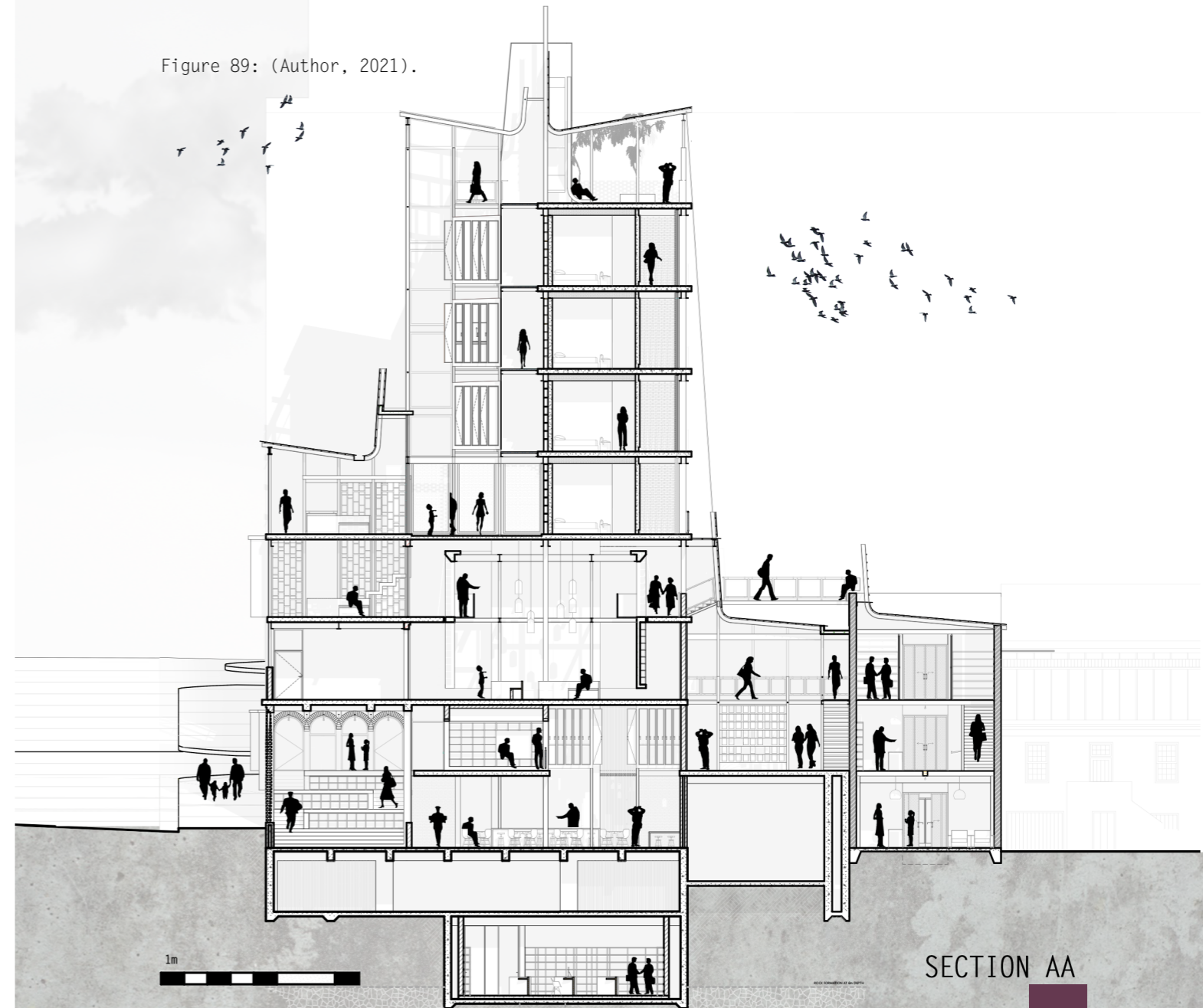


Figure 90: Second-hand book market (Author, 2021).



Figure 91: Café (Author, 2021).



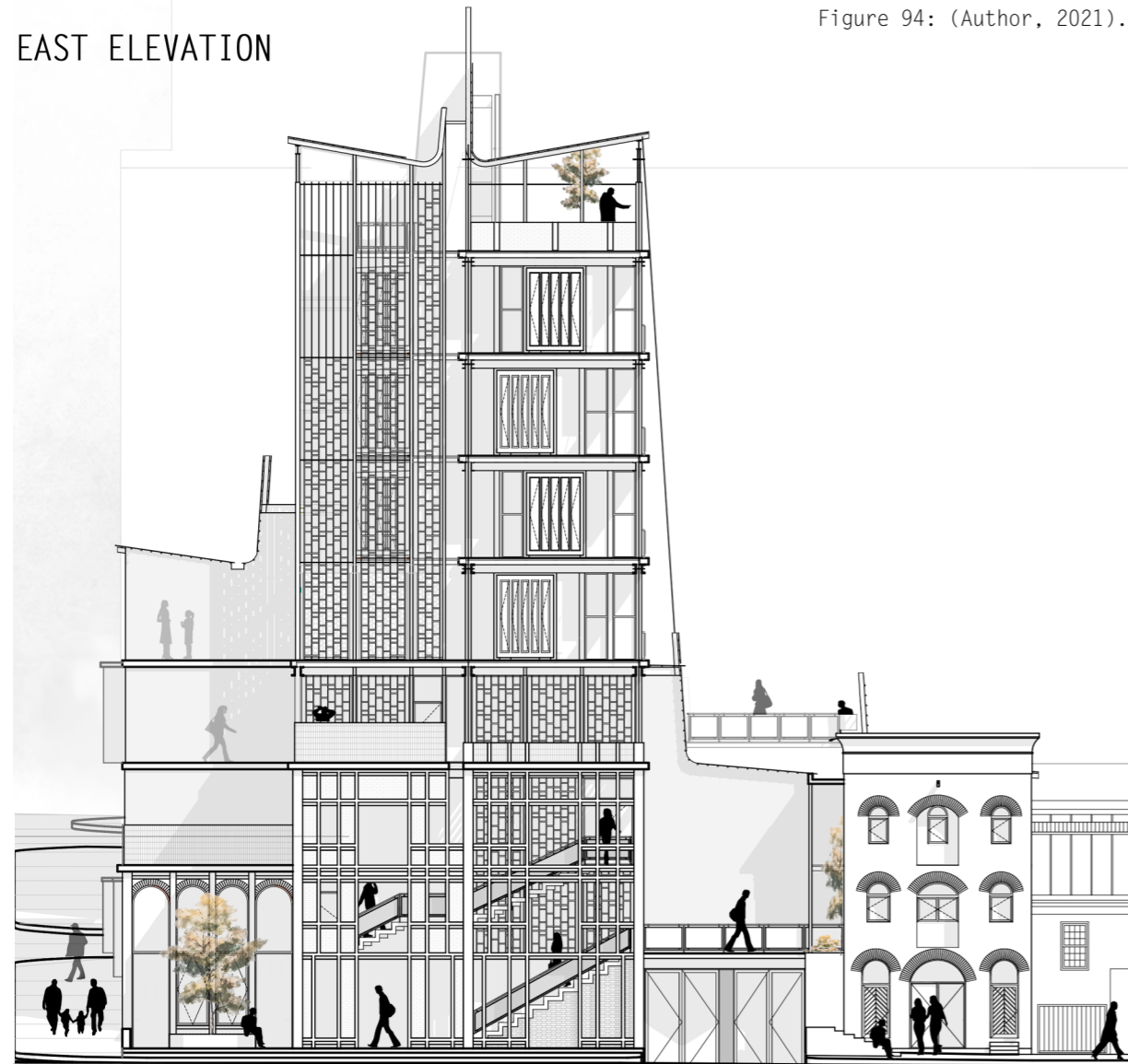


### NORTH ELEVATION



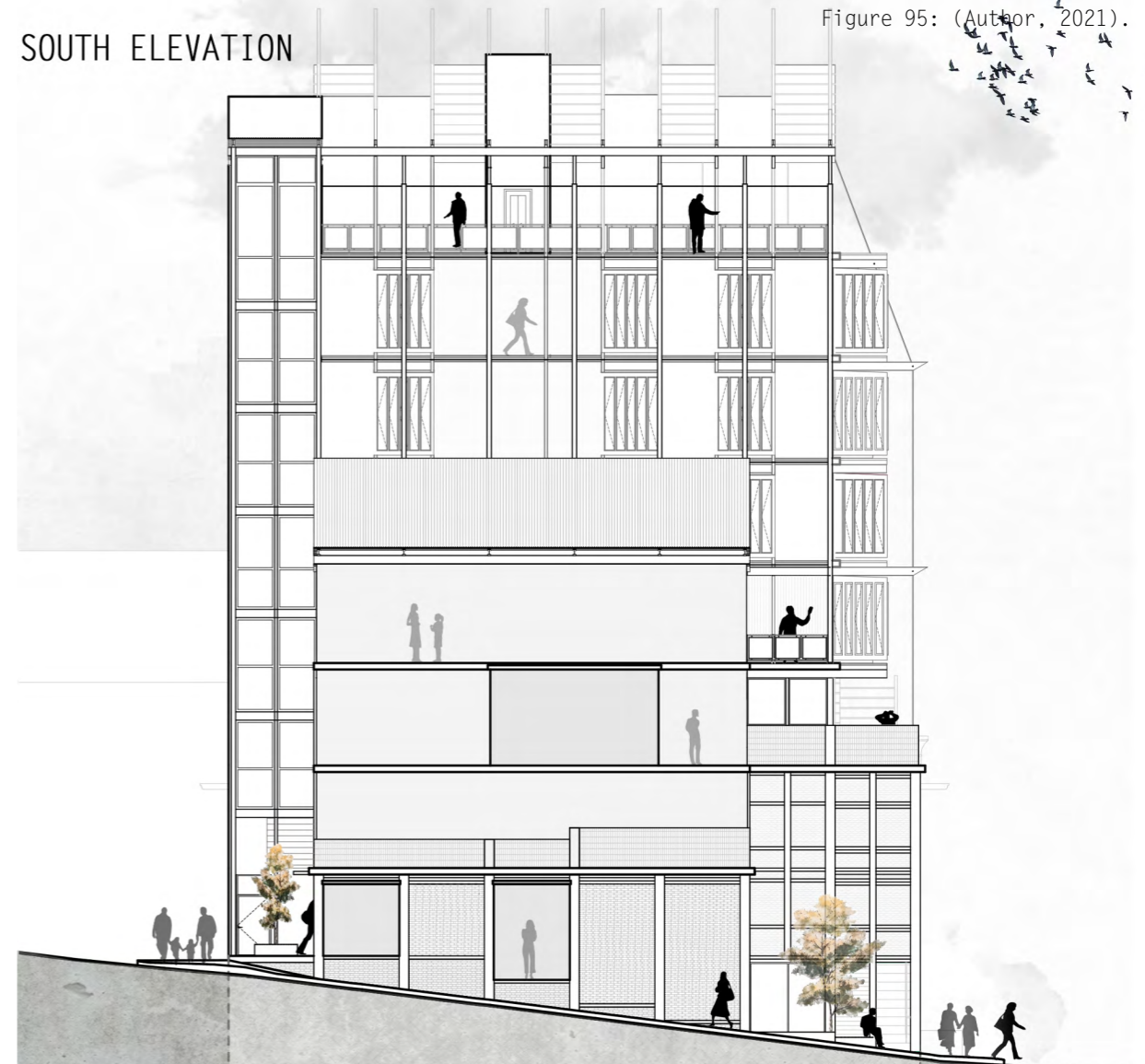
EAST ELEVATION

Figure 94: (Author, 2021).



SOUTH ELEVATION

Figure 95: (Author, 2021).



WEST ELEVATION

Figure 96: (Author, 2021).



Figure 97: Routes surrounding the building (Author, 2021).



Figure 98: Building Memorial and Reception (Author, 2021).

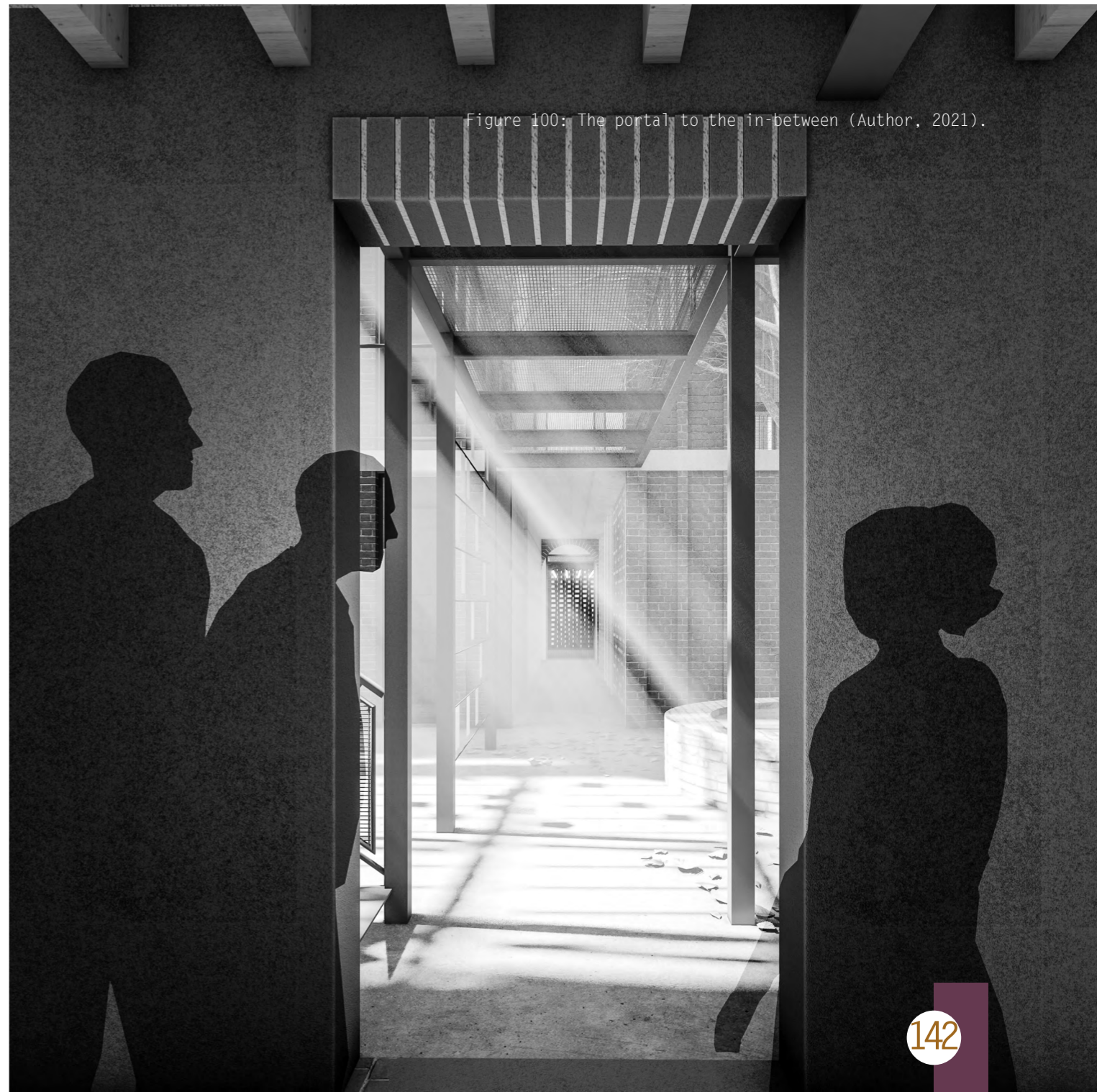


Figure 100: The portal to the in-between (Author, 2021).



Figure 99: Architecture Bookshop (Author, 2021).

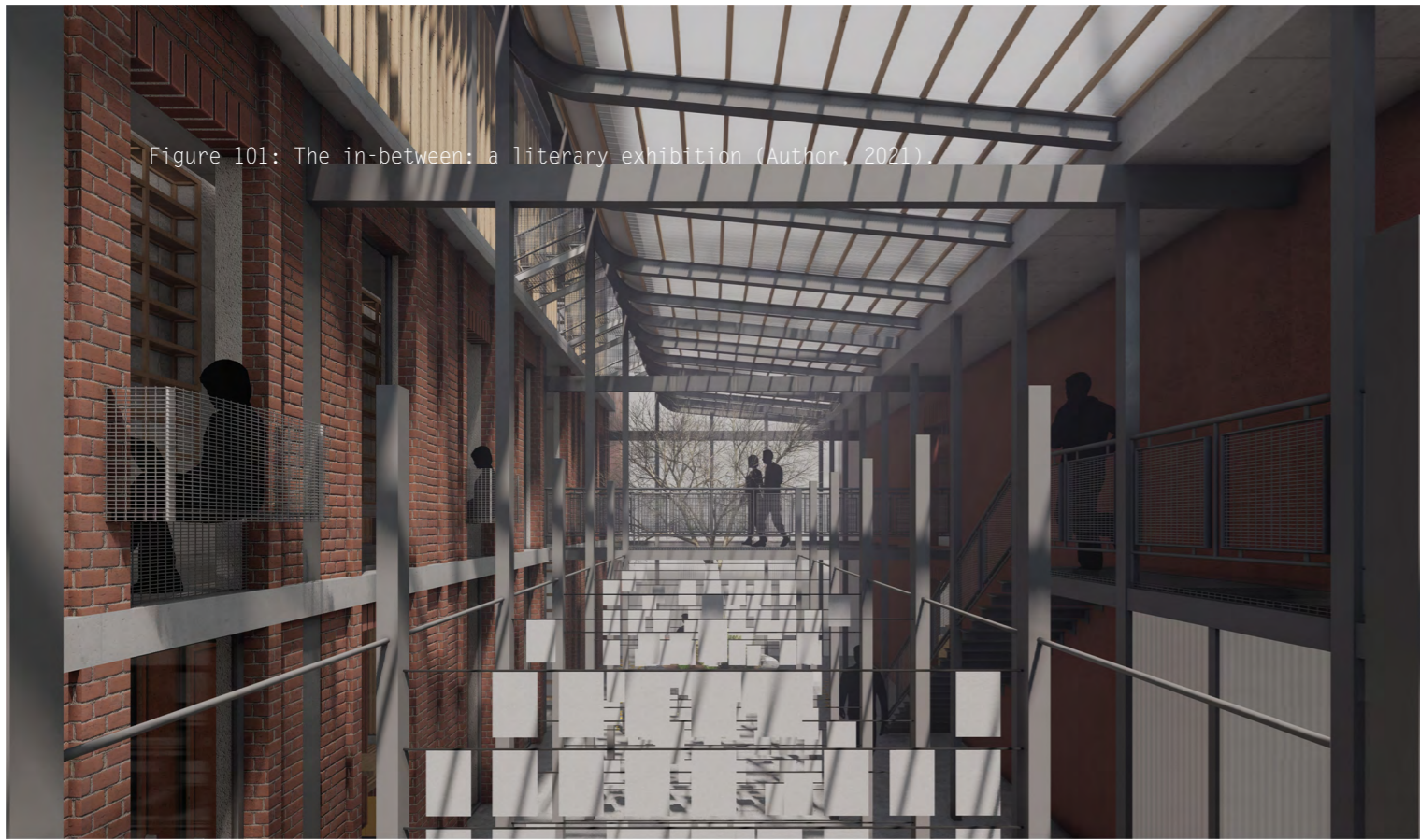


Figure 101: The in-between: a literary exhibition (Author, 2021).



Figure 104: Library interior (Author, 2021).



Figure 102: Bookshop (Author, 2021).

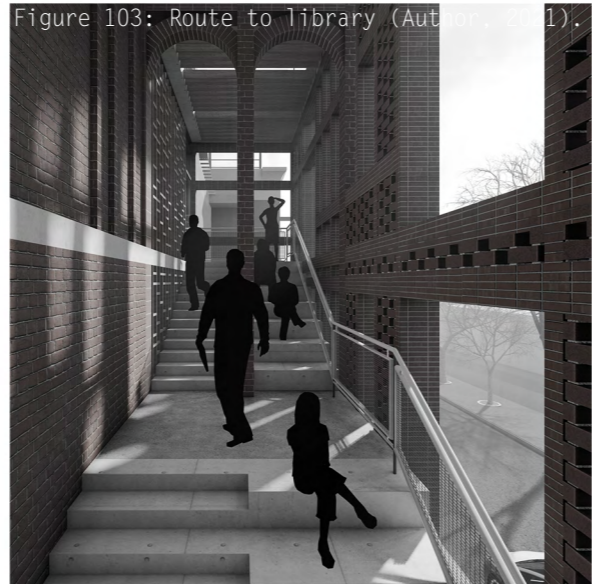


Figure 103: Route to library (Author, 2021).



Figure 105: Theatre (Author, 2021).



Figure 106: Library exterior (Author, 2021).

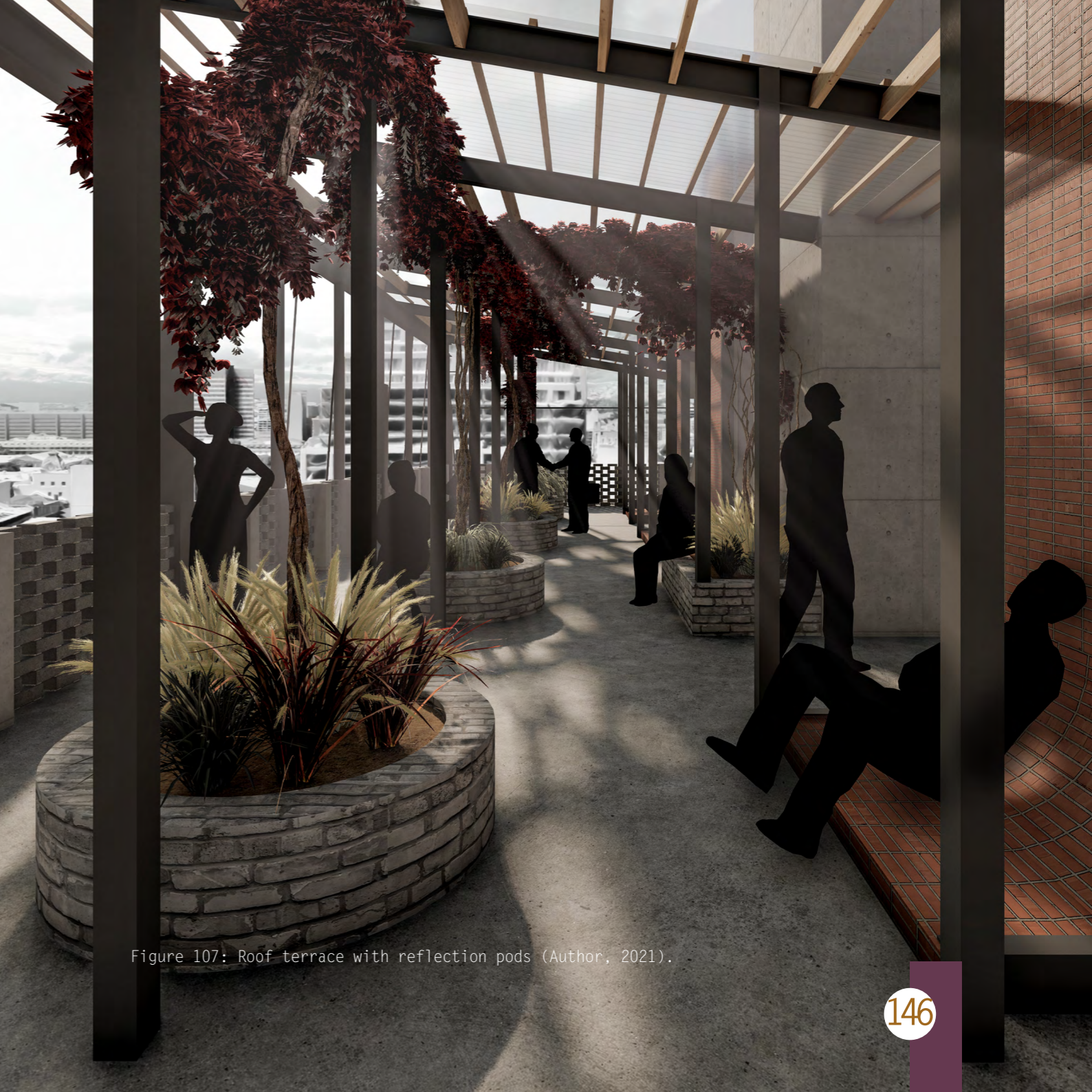


Figure 107: Roof terrace with reflection pods (Author, 2021).



Figure 108: Private courtyard (Author, 2021).



Figure 111: Writer's Pod (Author, 2021).



Figure 109: Living Room (Author, 2021).



Figure 110: Bedroom (Author, 2021).



*"But I am a builder of cities. It is my purpose to lay well and truly, here and now, the foundations of my citadel. For here I have halted the progress of the caravan, which was but a seed borne in the wind's lap. The wind wafts like perfume the seeds of the cedar tree, but I withstand the wind, burying the seeds in the earth, so that the cedar trees may rise in their beauty for the glory of God" (Sainte-Exupéry, 1950: 12).*

Figure 112: Literary Exhibition space (Author, 2021).

Figure 113: Final Built Model (Author, 2021).



Figure 114: Final Built Model (Author, 2021).

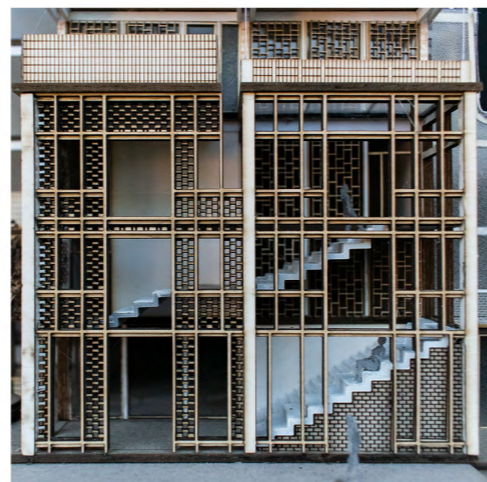


Figure 115: Final Built Model (Author, 2021).



CHAPTER 8  
THE ROAD BACK WITH THE ELIXIR

*It has already been a few months since the completion of the Citadel. Since then almost everything has gone back to normal. The young artificer once again sits peering out of the large arched window of his room. The academy has settled in the Citadel and the Grand Maester often strolls through the rooms he now calls home, still in the same state of disbelief and wonder. To the young artificer it seems that he is the only one. The other scholars are less receptive of change, and still experience some difficulty getting used to the additional feet of the public coming to experience stories, their stories. The public adjusted quickly to this new addition, going on with this new life as if the stories were never kept from them in the first place. It sometimes seem to the artificer as if the Citadel has lost its effect on the people. He often wonders whether he made the right choice that day when no one volunteered to tackle this task. Perhaps it would have been better if someone more experienced had taken it up.*

*Usually when he has these feeling of discontent he again embarks on a little journey from the central parkland up towards the hill where the griffin dwells until he reaches the corner where an empty piece of land once stood, now occupied by a monumental new academy. He would then sit on the pavement just like the spectators that day of its creation, staring endlessly at the building before him, wondering whether people actually understand what he envisioned. Can they read the story he wrote for them? Perhaps he overthinks too much. He knows himself to do that. Perhaps it was never about creation the perfect story, the vision encrusted in brick and mortar. Perhaps it was about creating a story. Any story. A story to which anyone could relate to. He then comes to realise that regardless of the story he has written in the Citadel, each person will follow the storyline he provided, yet formulate their own narrative, their own ending. He must therefore have done something right, although it is not necessarily perfect. Yet is contented with that fact: as long as those for who it was meant finds it possible to benefit from his creation: to experience a sense of appreciation, not only for their stories in the books and scrolls of the Academy, but also the story they themselves created in the Citadel.*

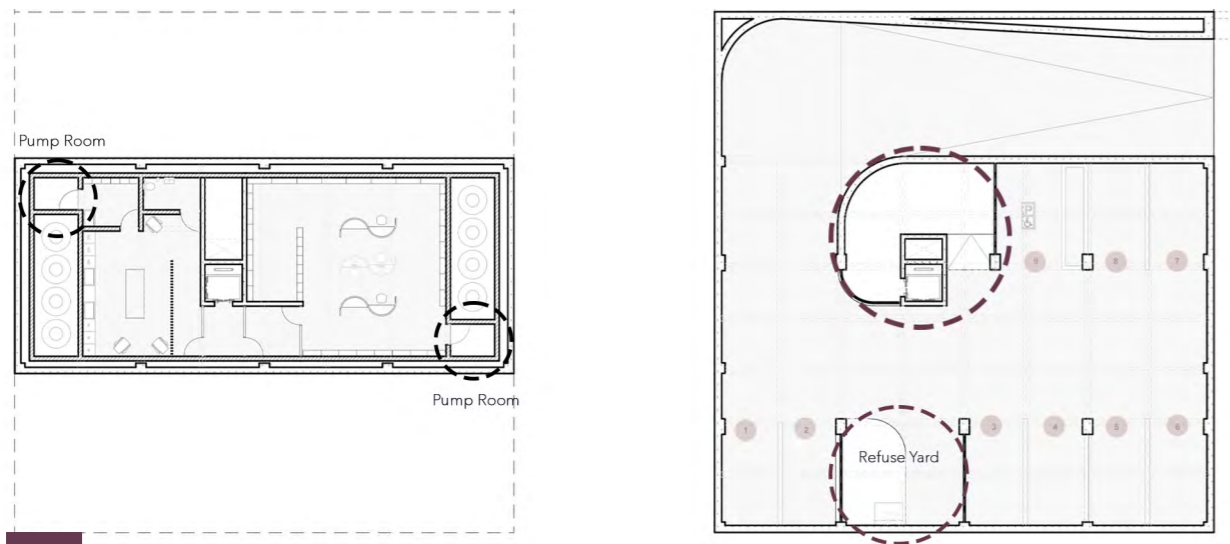
*This realisation acts as an elixir for his soul, and he returns contented to his ordinary life, pleased and appreciative of the story he himself created - the story of the Citadel.*

## 7.1. TECHNICAL RESOLUTION

In addition to the influences of fantasy found within literature, art and fantasy architecture, reality also plays a role in the development of The Citadel. The reality in the form of restrictions, functional requirements and influences of the site in many cases informed both the development of the design as well as the technical resolution of this design.

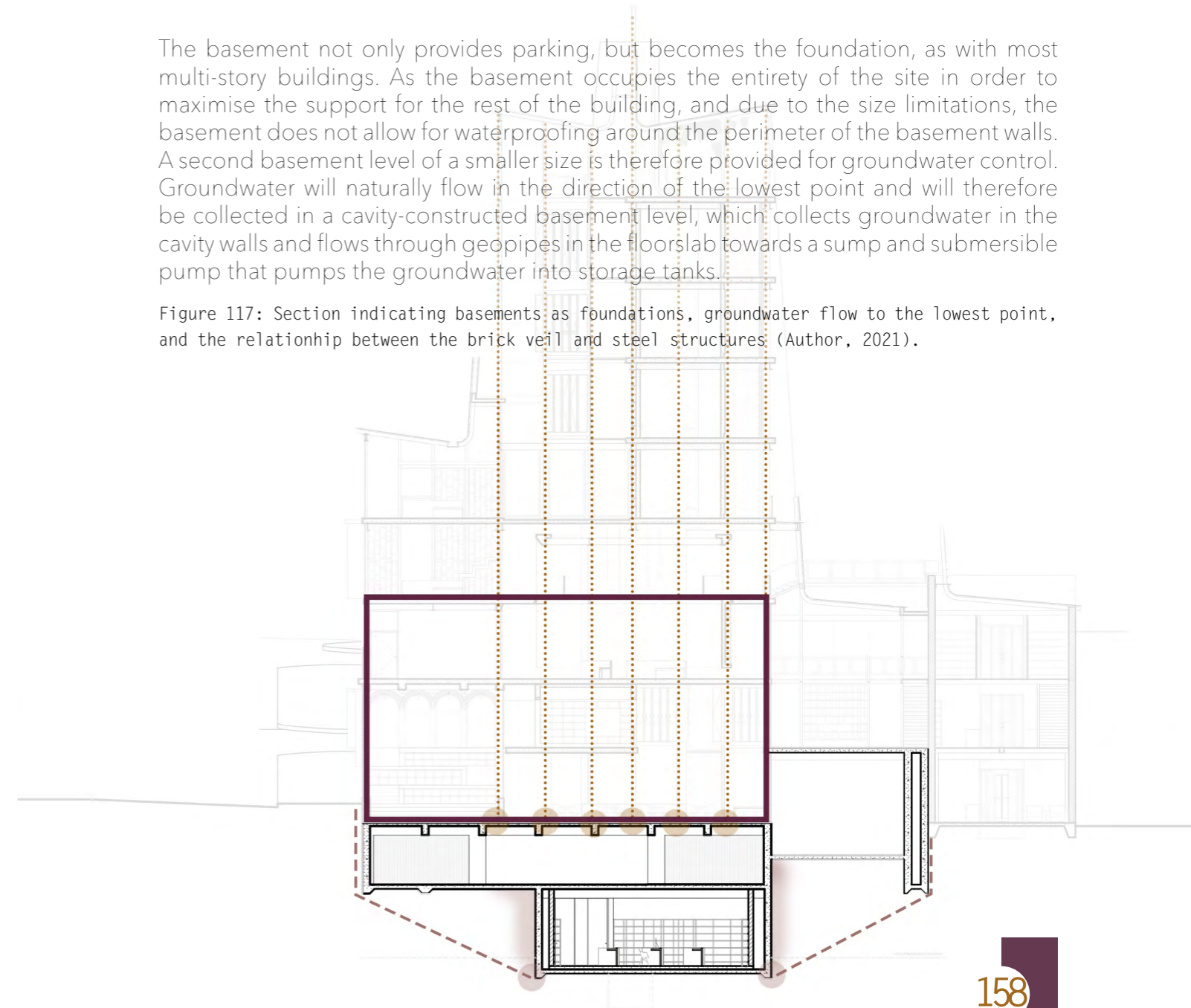
Located in the City Centre, provision of off-street parking should be considered. However, according to the Parking Policy for the City of Cape Town (POLICY NUMBER 17913), the provision of parking has resulted in a loss of 1128 km<sup>2</sup> of valuable land. Additionally, this policy aims to favour public transport in an attempt to save this valuable land from parking. As a result, the policy states that off-street parking should be provided for car users who tend to stay parked for a longer period of time, such as residents. As the Citadel accommodates four in-house writers, a total of nine basement parkings on one level is provided for four residents as well as staff that might stay a longer period of time. The amount of parkings is also limited by the size of the site, as the site can only accommodate one ramp to access these parkings.

Figure 116: Basement plans indicating waterproofing and parking provisions (Author, 2021).



The basement not only provides parking, but becomes the foundation, as with most multi-story buildings. As the basement occupies the entirety of the site in order to maximise the support for the rest of the building, and due to the size limitations, the basement does not allow for waterproofing around the perimeter of the basement walls. A second basement level of a smaller size is therefore provided for groundwater control. Groundwater will naturally flow in the direction of the lowest point and will therefore be collected in a cavity-constructed basement level, which collects groundwater in the cavity walls and flows through geopipes in the floorslab towards a sump and submersible pump that pumps the groundwater into storage tanks.

Figure 117: Section indicating basements as foundations, groundwater flow to the lowest point, and the relationship between the brick veil and steel structures (Author, 2021).



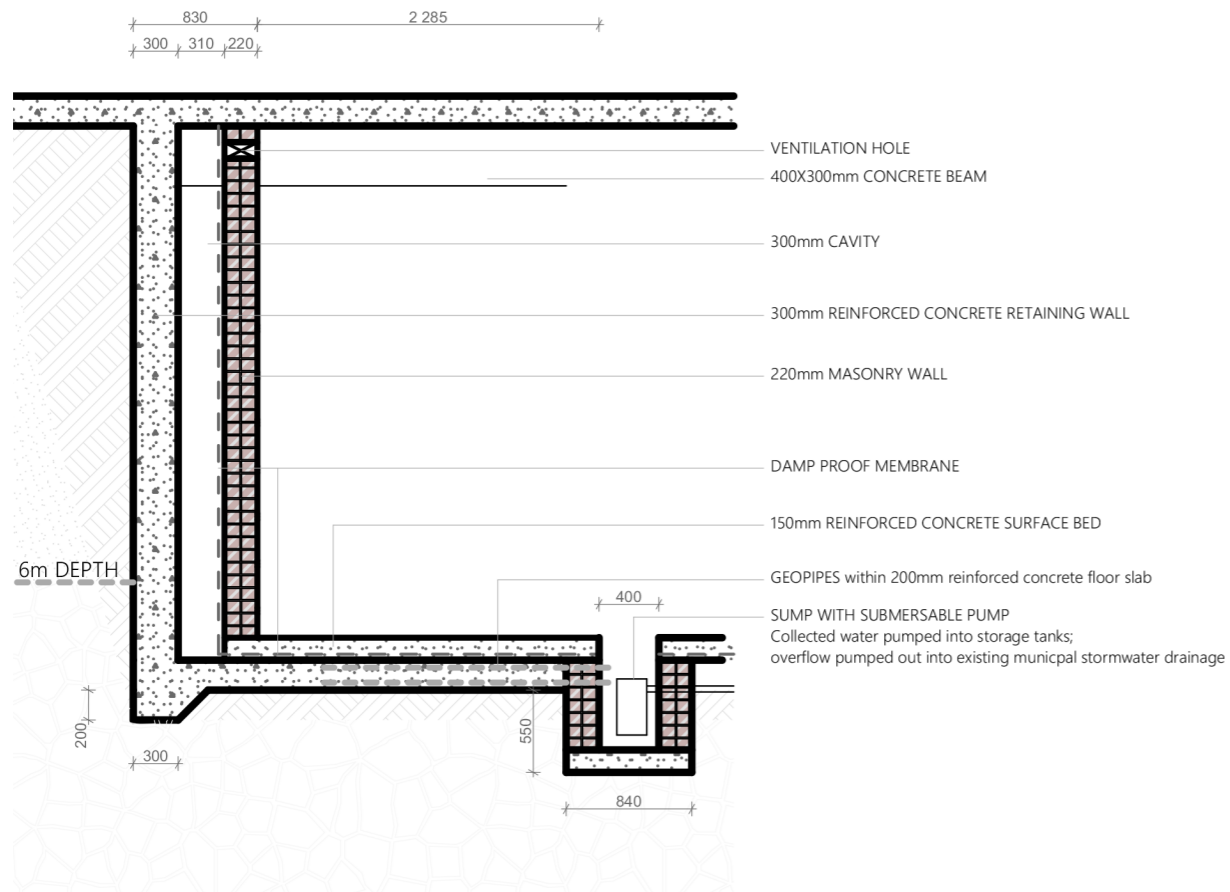
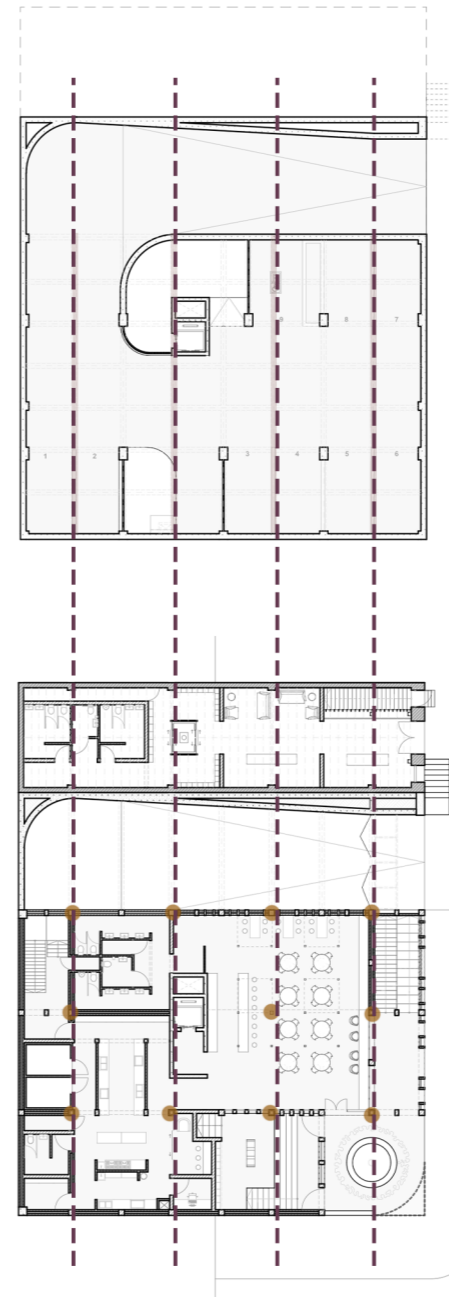


Figure 118: Detail of basement waterproofing system (Author, 2021).

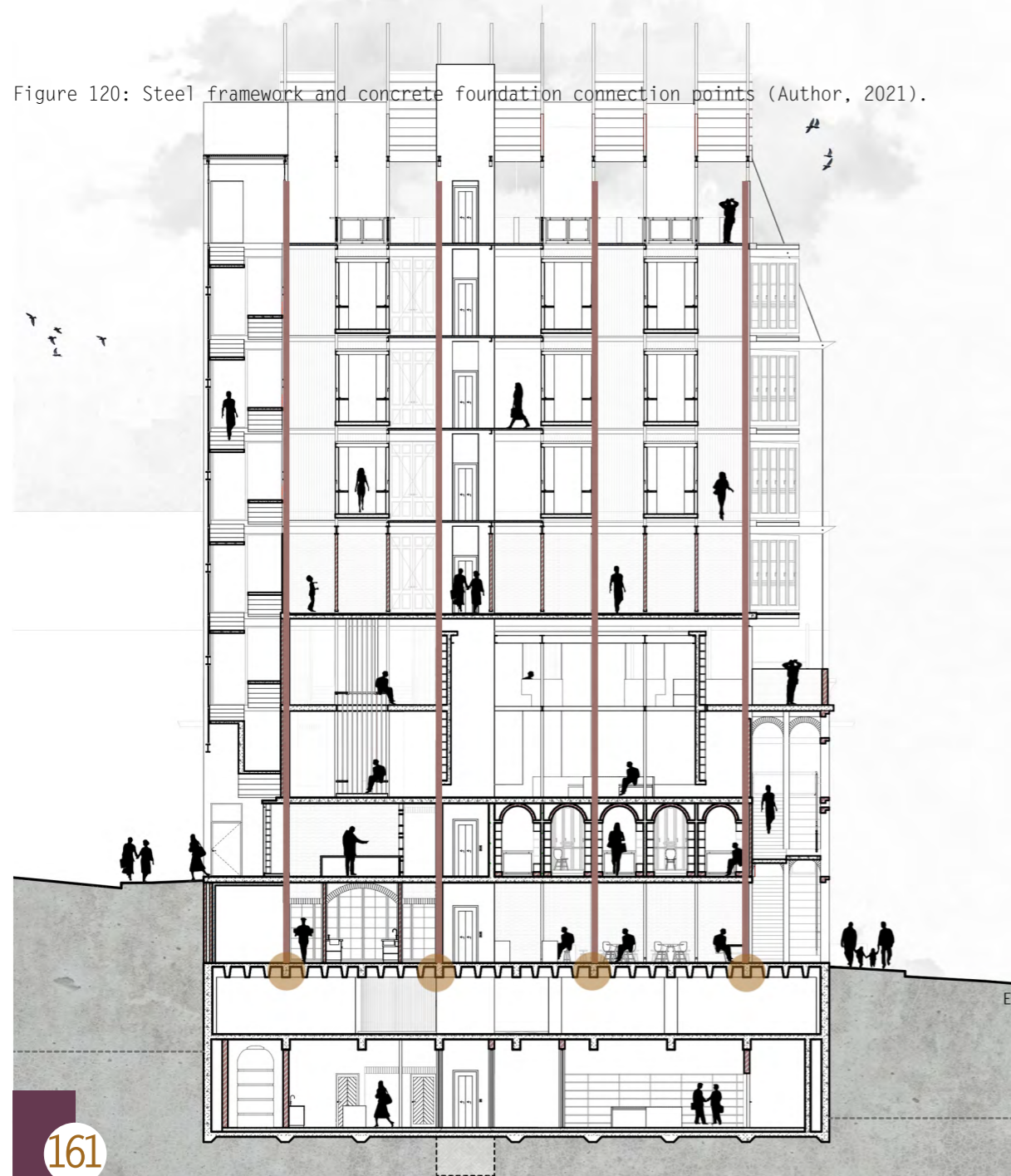


On section, the building appears as a concrete basement supporting a load-bearing brick base which in turns supports a steel column and beam structure. There is however an ambiguity present within the structure as the building is predominantly steel structure supported by the concrete basement with brick cladding or veils. This is done to ensure a stronger structure as the transition from concrete to brick to steel might result in weak connection points. This unexpected expression of structure not only adds to the fantasy aspect of the building, but is also functional as the brick acts as fireproofing for the steel.

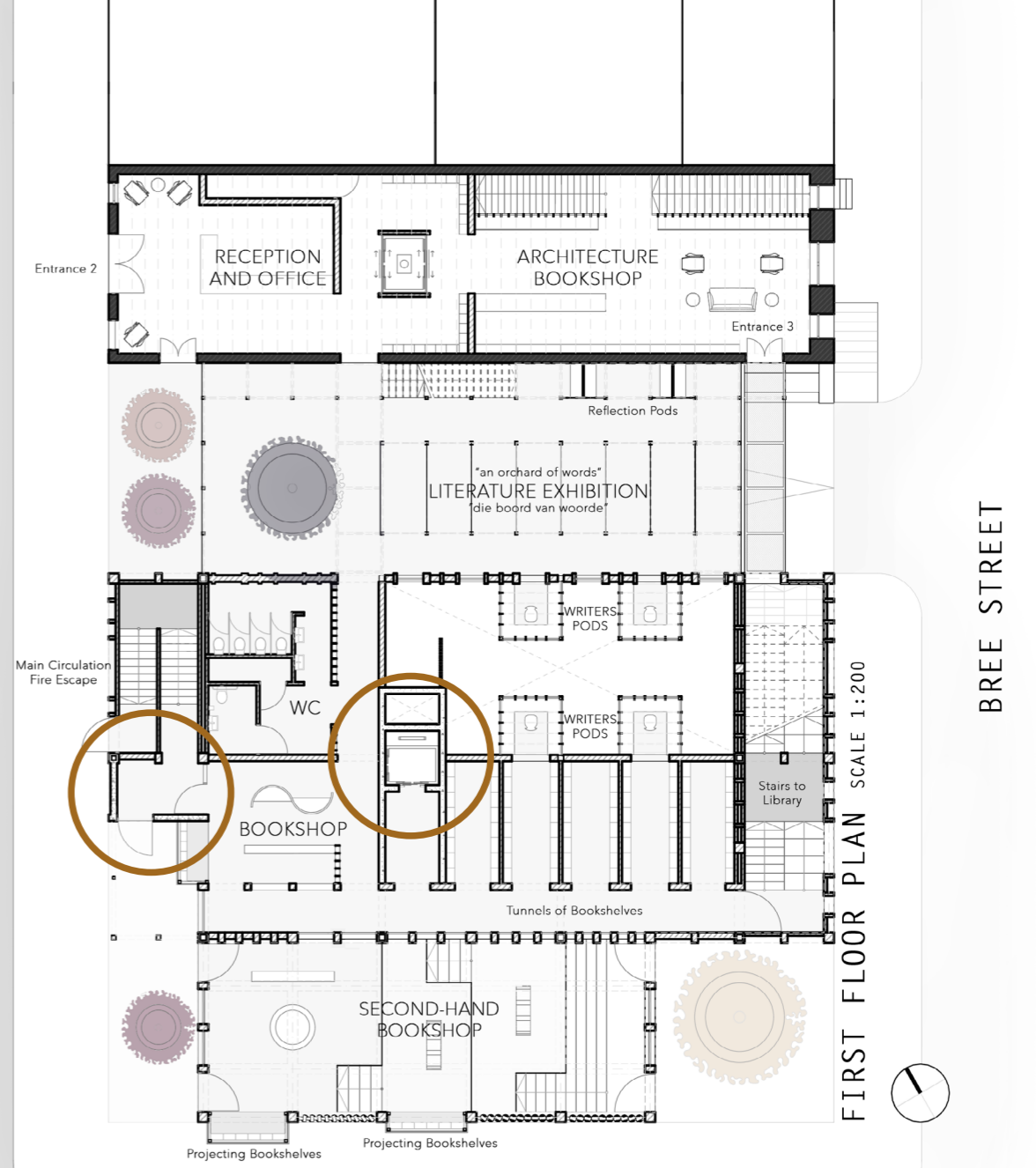
One side of the grid of the concrete column structure in the basement parking is determined by the parking regulations of 2,5m x 5m parking bays. This however creates an awkward grid structure for the rest of the building. As a result, the structural grid for the steel columns rely on the use of a coffered concrete slab to create a smaller supporting grid. The two structural grids do however align in the other direction to ensure sufficient support. The fire escape and elevator shaft creates two concrete towers that anchor and stabilise the predominantly steel framework structure.

Figure 119: Relationship between the concrete column and beam structure in the basement and the steel column grid which aligns with the concrete beams in the basement (Author, 2021).

Figure 120: Steel framework and concrete foundation connection points (Author, 2021).



NEW CHURCH STREET



BREE STREET

Figure 121: Location of concrete elevator shaft and circulation core as stabilising elements for the steel framework structures (Author, 2021).

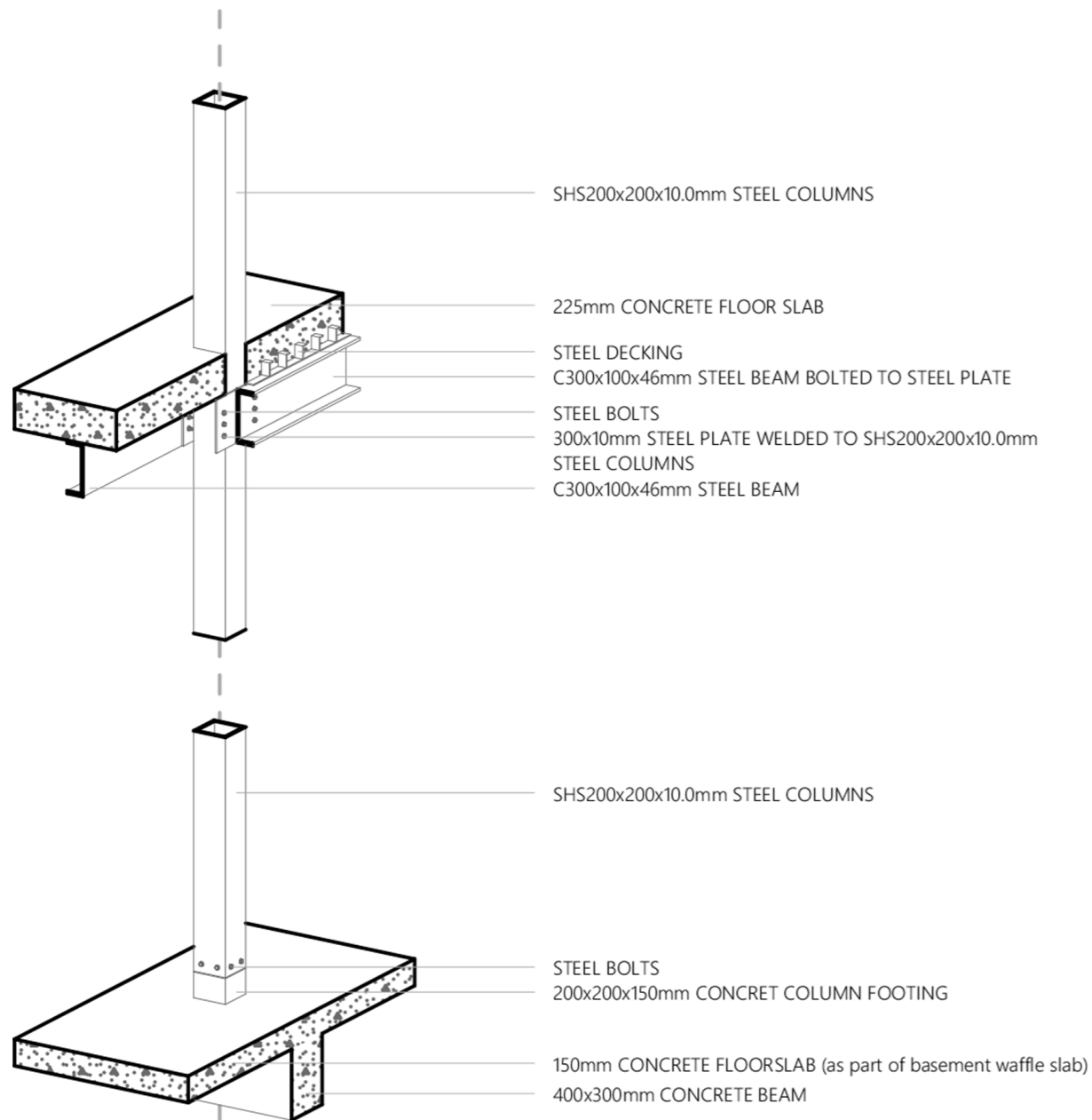


Figure 122: Connection details (Author, 2021).

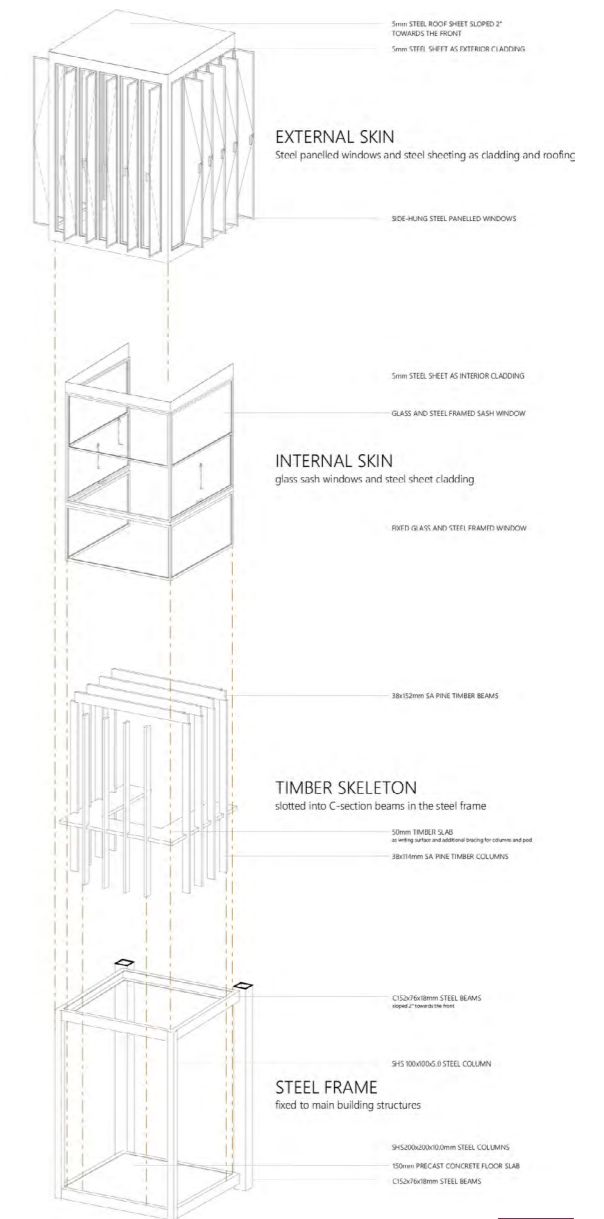
In addition to the concrete foundations, masonry base structure and the steel framework structure consisting of eleven SHS200x200x10.0mm columns, the Citadel also incorporates secondary framework structures consisting of SHS100x100x5.0 columns on a smaller structural grid.

These secondary column structures are used to support a variety of spaces within the larger structure, such as the suspended writer's pods and the suspended library.

The writer's pods are constructed from this steel frame, which supports a precast concrete floor slab, a timber skeleton and timber slab as a writing surface, as well as two skins to enclose the pod: an internal skin of glass sash windows, and an external skin of steel sheeting and steel fins. These skins allow the writer to control and adapt the writer's pod in terms of openness, light and views to create their ideal writing space.

As a result, the construction of these spaces not only have a functional role but can be used to emphasise the sense of fantasy created within each space.

Figure 123: Exploded axonometric view of the writer's pod (Author, 2021).



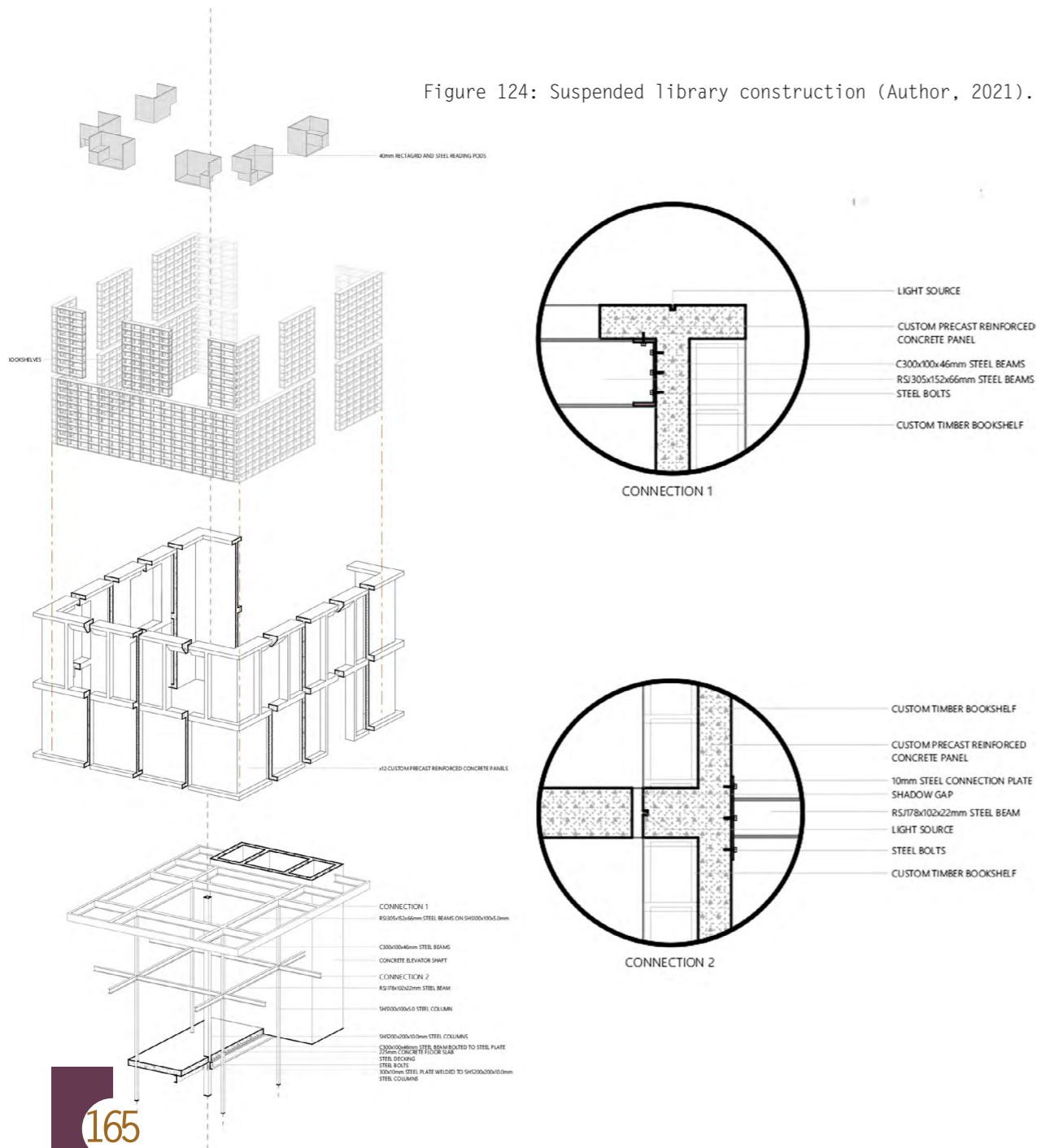
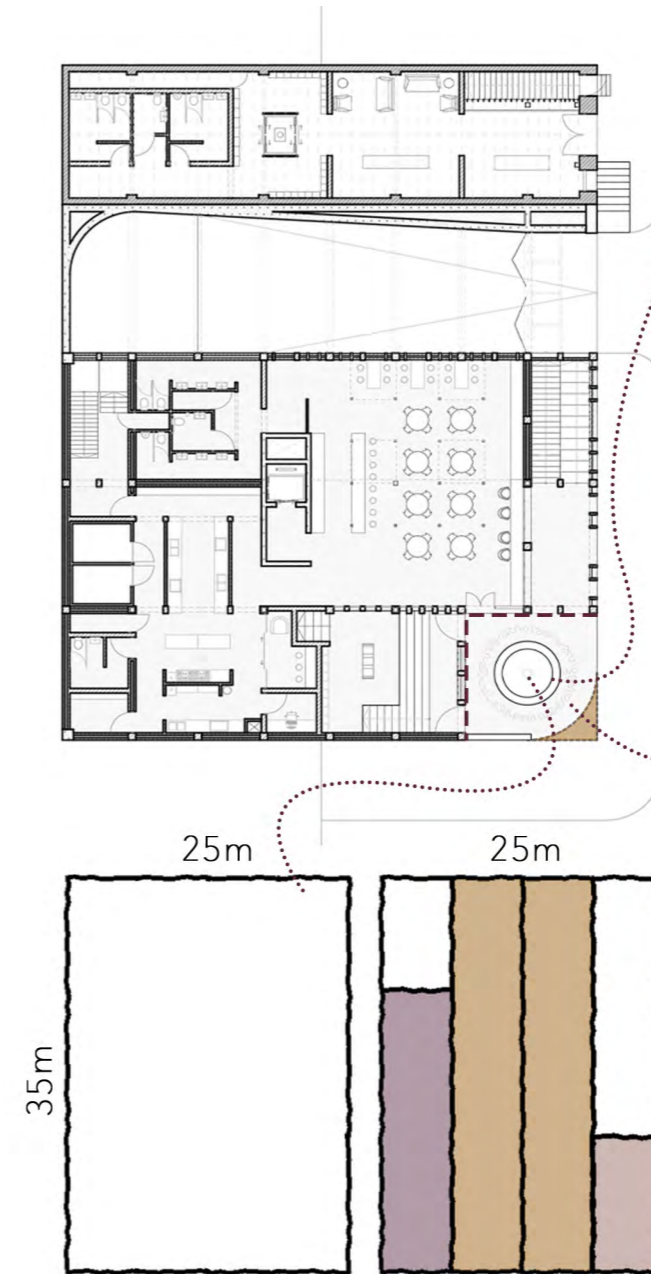


Figure 124: Suspended library construction (Author, 2021).



Other regulations also have an effect on the design. An existing servitude on the south-eastern corner of the site results in a necessary recess. This however is also a design choice, as the street corners can be seen as nuclear points of activity. This recessed corner can be experienced throughout the city where buildings accommodate the corner and the public with a diagonal entryway.

The height restriction of the site ensures a building with a maximum height of 35m. The ratio between the approximately 25m x 25m site and the 35m height however result in the loss of the fantasy aspect experienced in the towers. To ensure a more towered design, the building is divided into 3 parts which divides the 25m x 25m site into smaller widths which reads more like towers with the same 35m height restriction.

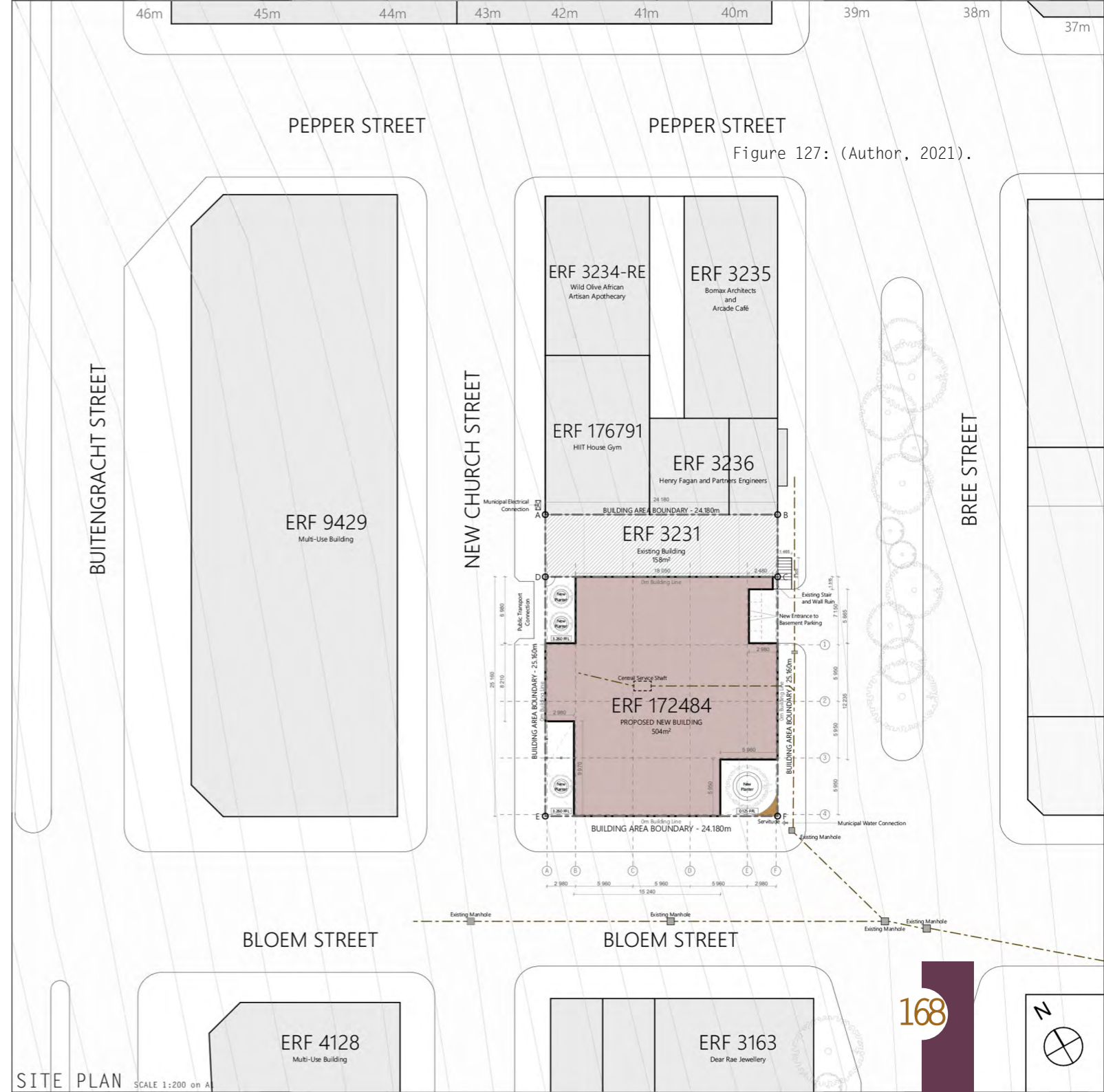
Figure 125 (Top): Recessed corner due to servitude to allow gathering at the entrance of the building (Author, 2021).

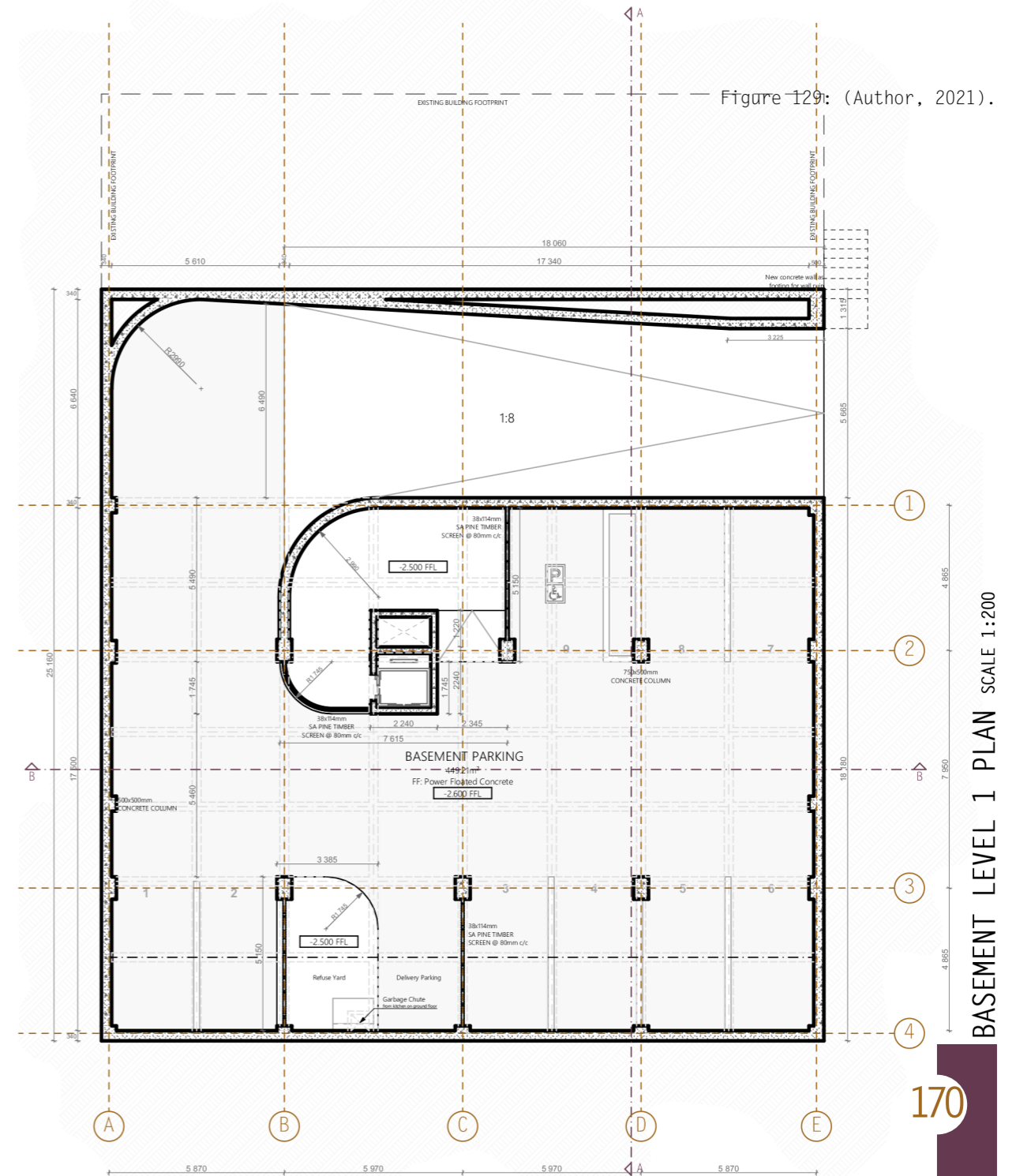
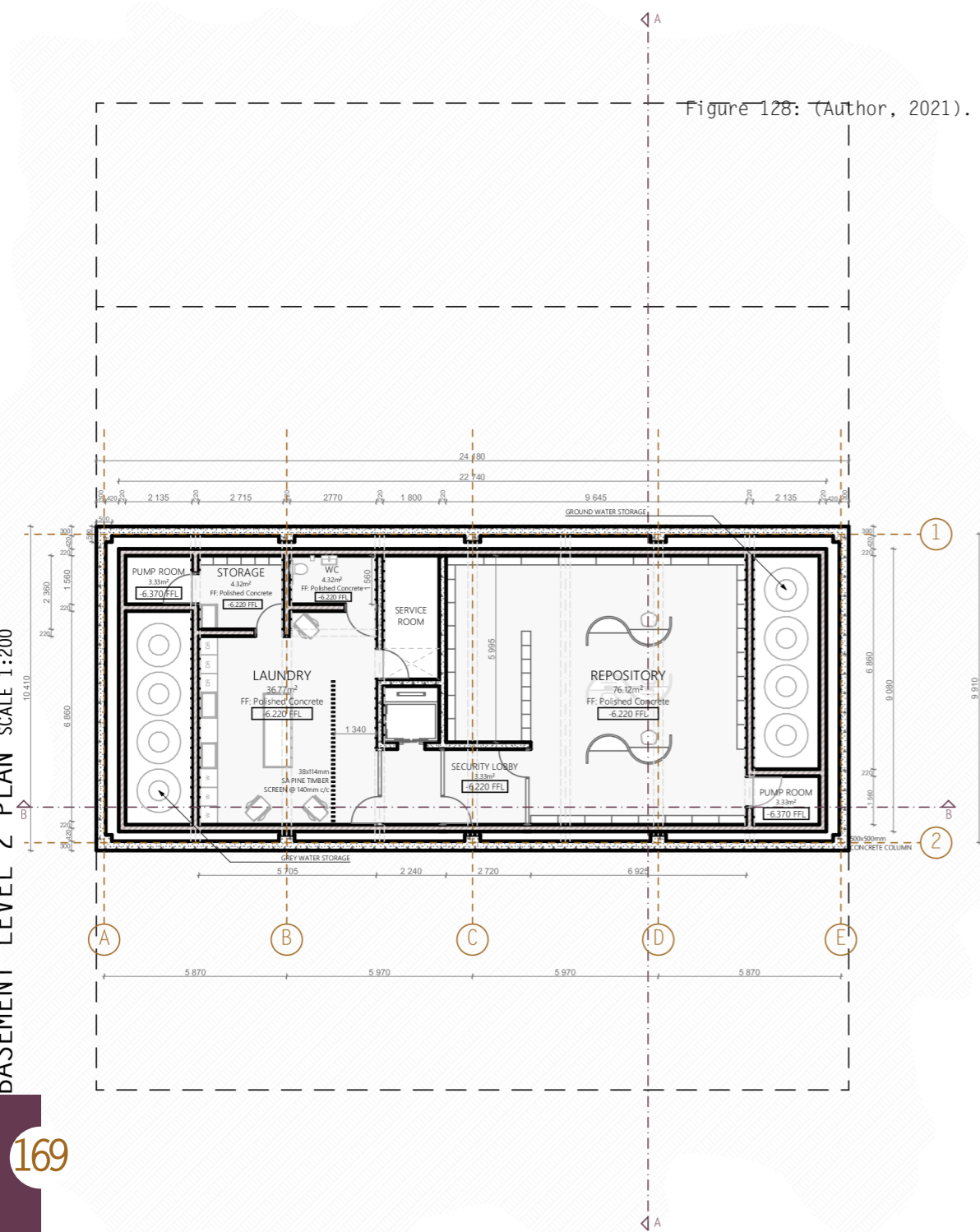
Figure 126 (Bottom): The effect on verticality by dividing the building into three parts (Author, 2021).

All services within the building are kept as close together as possible. A single service duct accessible from all floors runs parallel to the elevator shaft. This duct not only hides plumbing and other services, but allows for air conditioning systems to connect to it. The building attempts to use passive solar protection in the form of screens and deep recesses to minimise the need for air conditioning systems. The second basement level however requires ventilation systems and can therefore make use of the service duct.

In an attempt to maximise the public edge of the building, a refuse yard is created in the basement (Figure 98), connected directly to the café kitchen above via a trash chute. The garbage can be transported to the sidewalk in a wheeled container on collection days. The building also allows for two delivery points, as the kitchen has no direct access. The main delivery access is situated in New Church Street, where the kitchen is accessed via a private staircase which also doubles as a fire escape for the kitchen. A secondary delivery yard is created in the basement adjacent to the refuse yard for larger deliveries, accessing the kitchen via the elevator if necessary.

Figure 127: (Author, 2021).







SECOND FLOOR PLAN SCALE 1:200

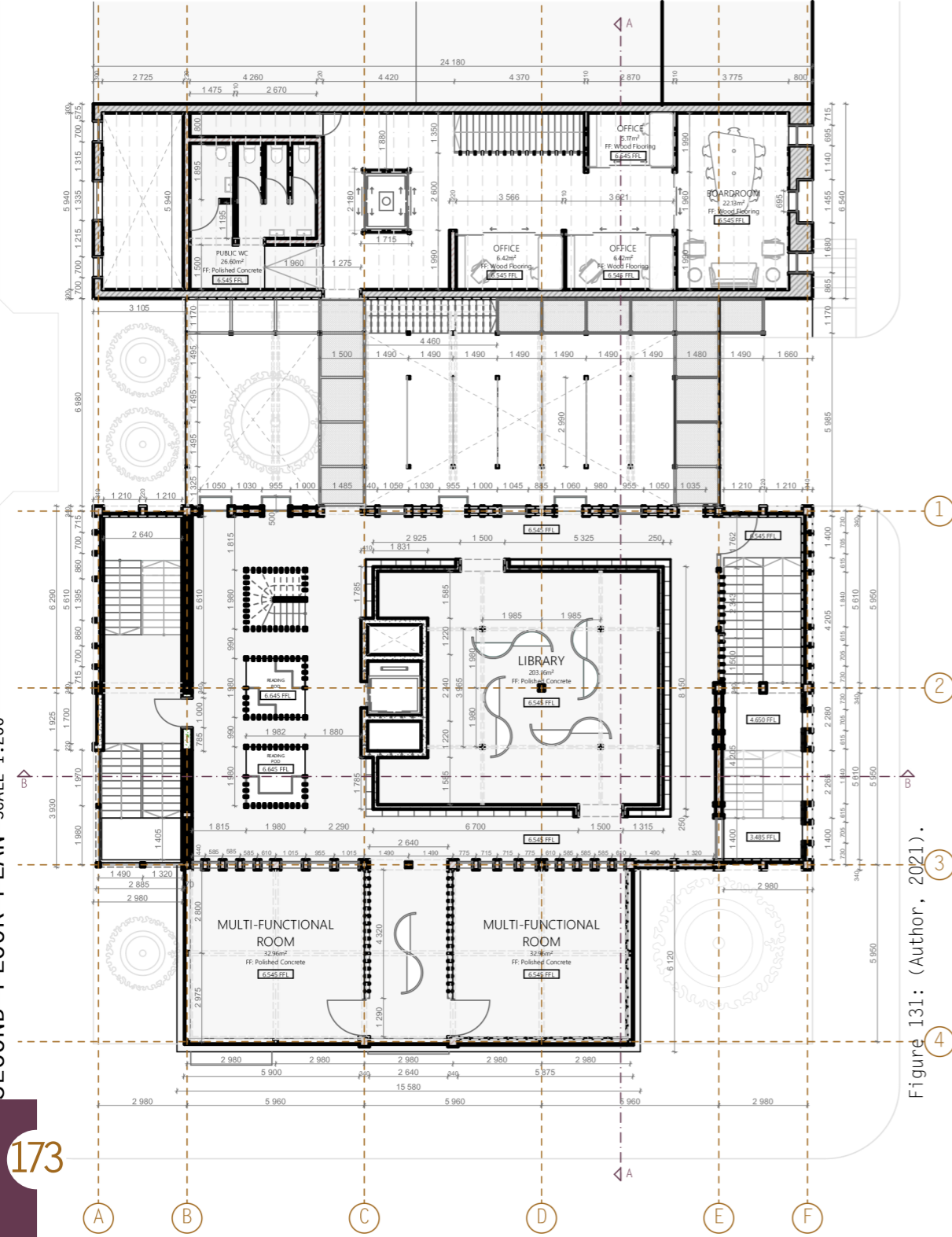
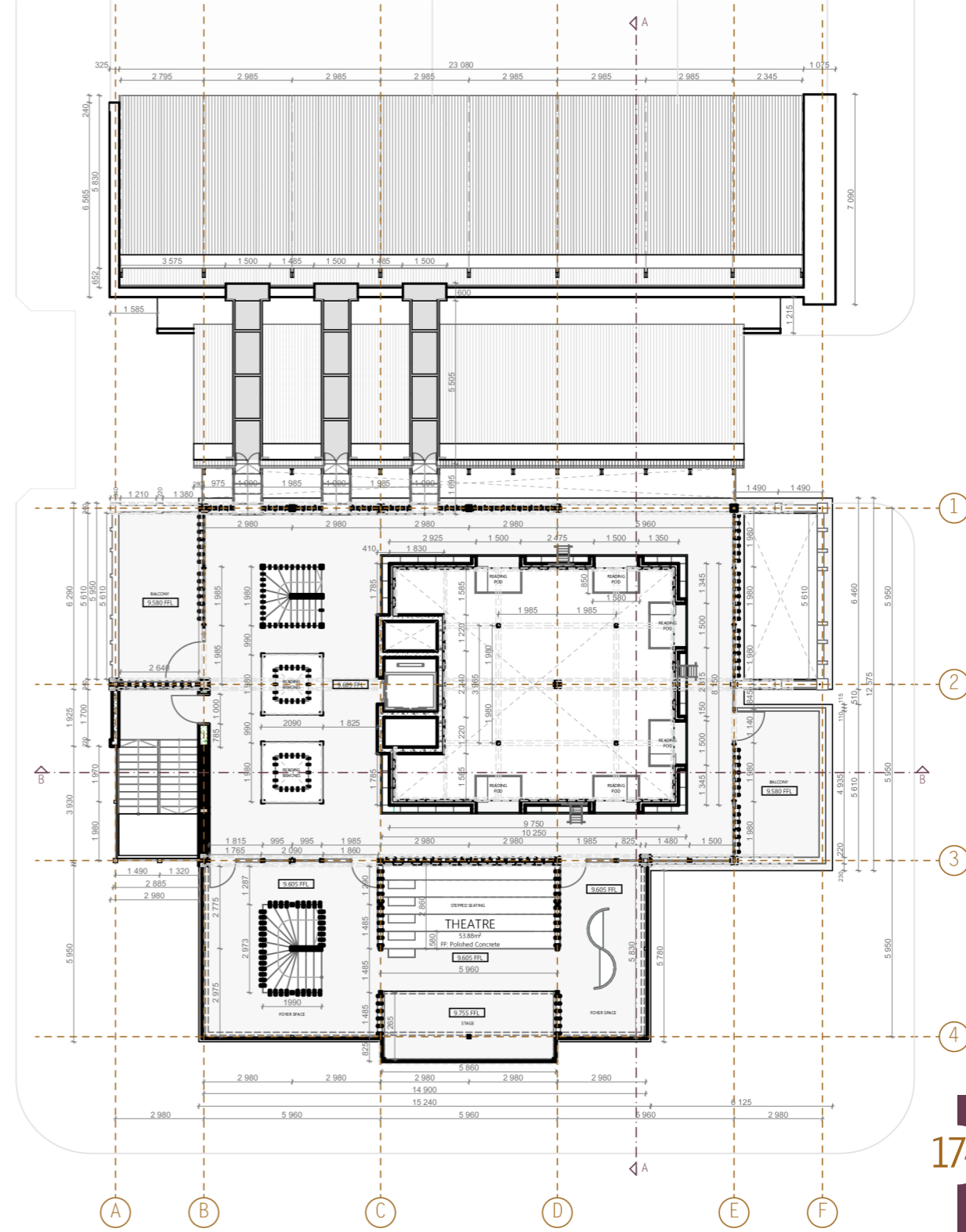


Figure 131: (Author, 2021).



THIRD FLOOR PLAN SCALE 1:200

Figure 132: (Author, 2021).

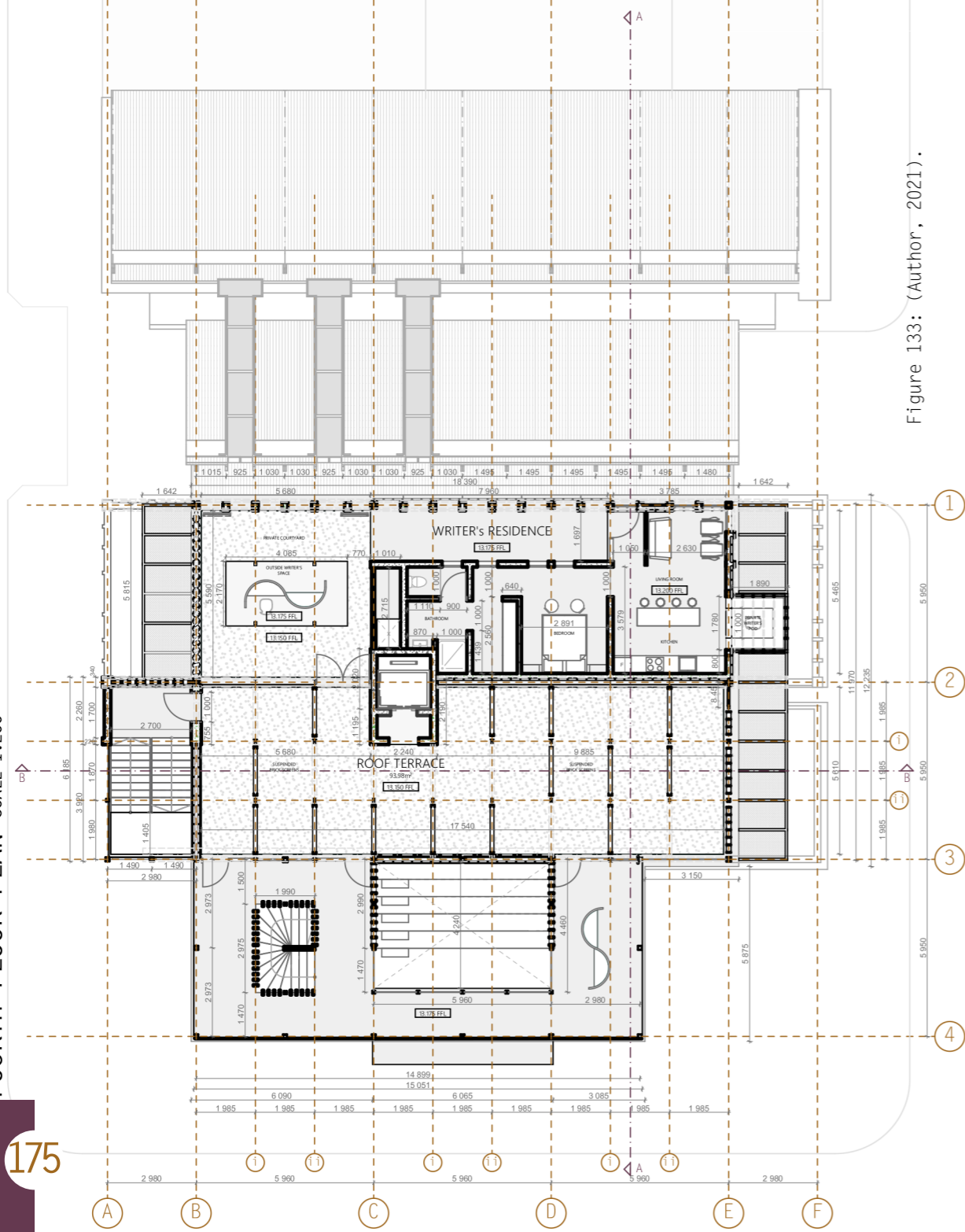
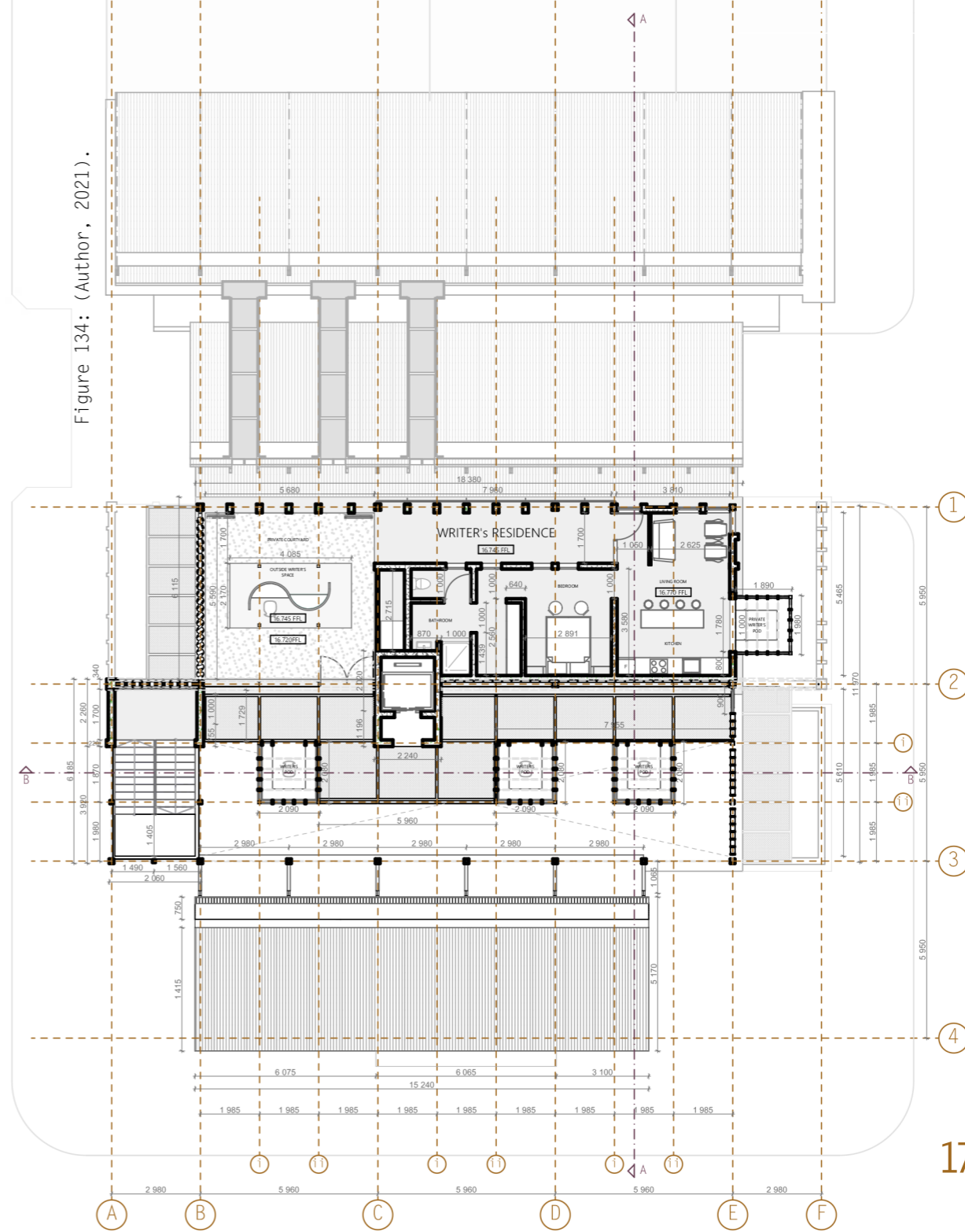


Figure 133: (Author, 2021).

Figure 134: (Author, 2021).





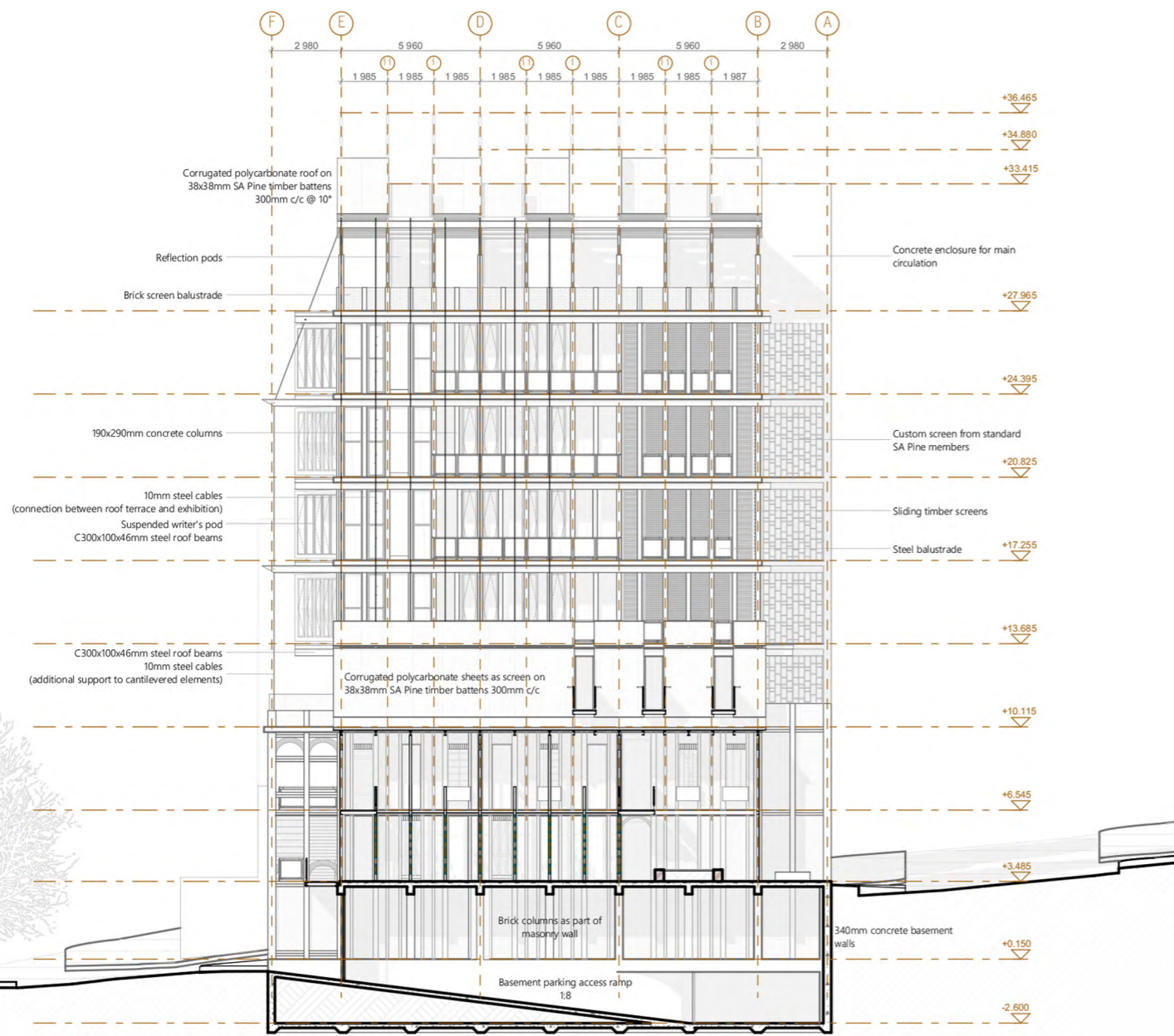


Figure 137: (Author, 2021).

NORTH ELEVATION

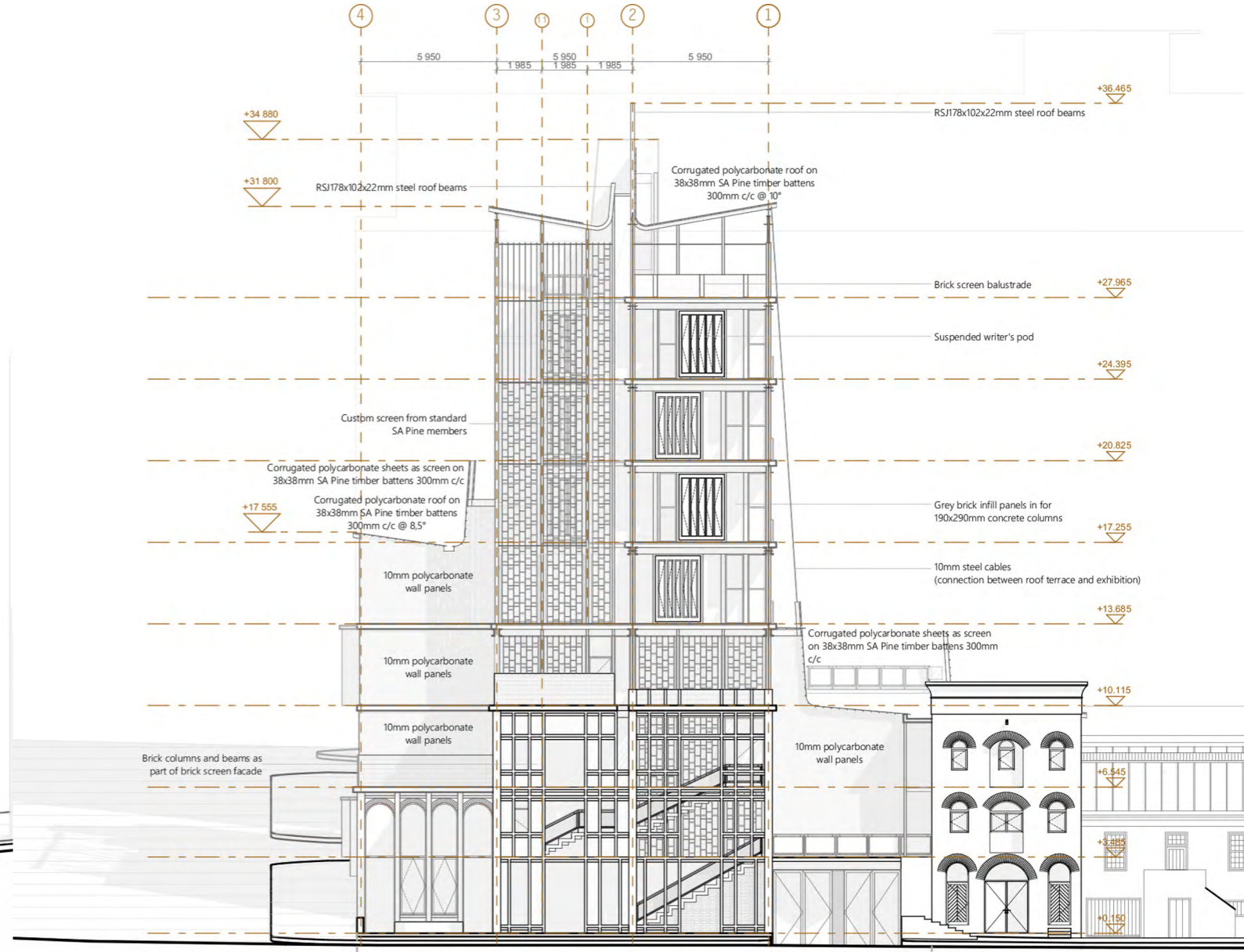


Figure 138: (Author, 2021).

EAST ELEVATION

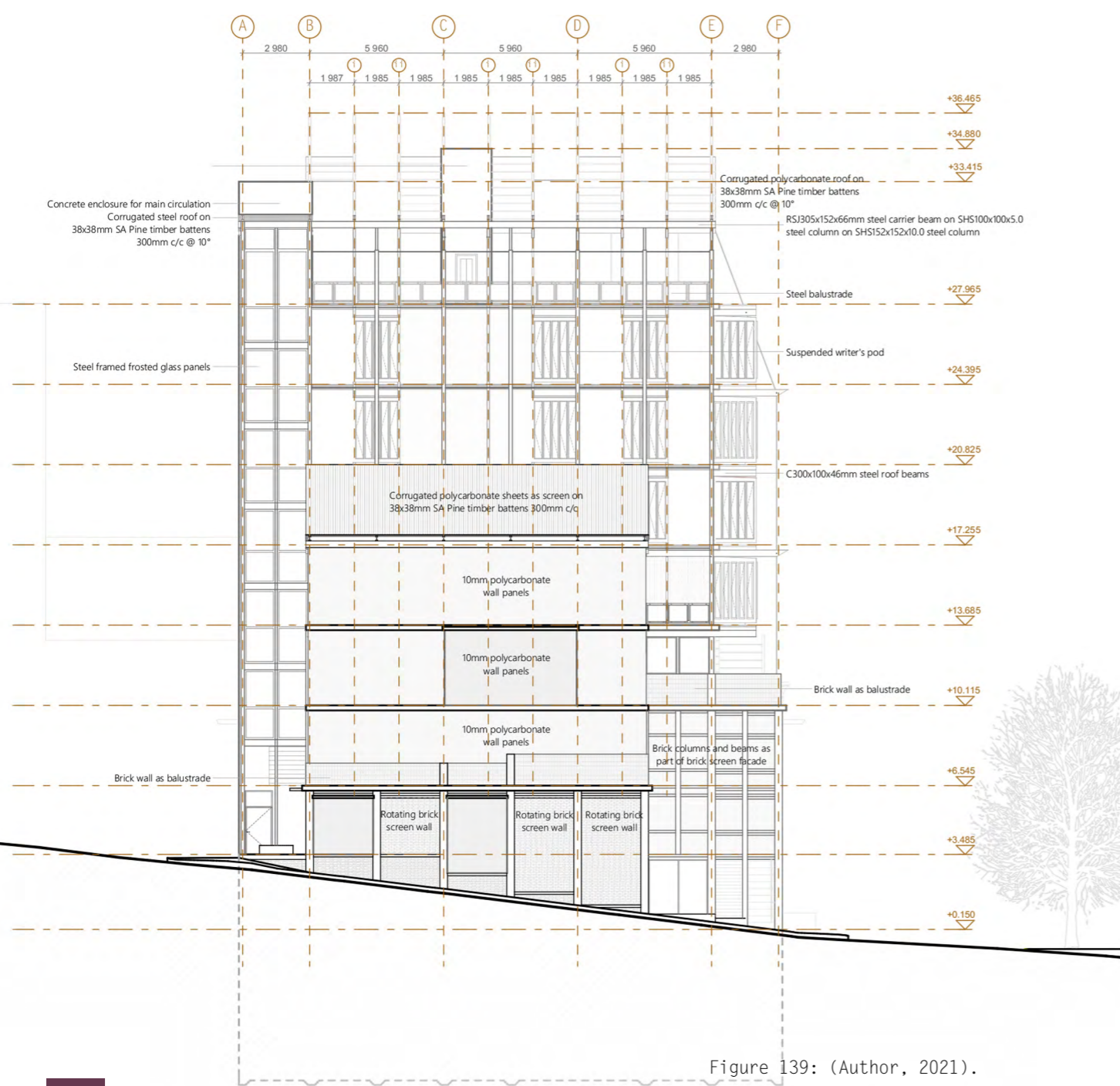


Figure 139: (Author, 2021).

SOUTH ELEVATION

1m

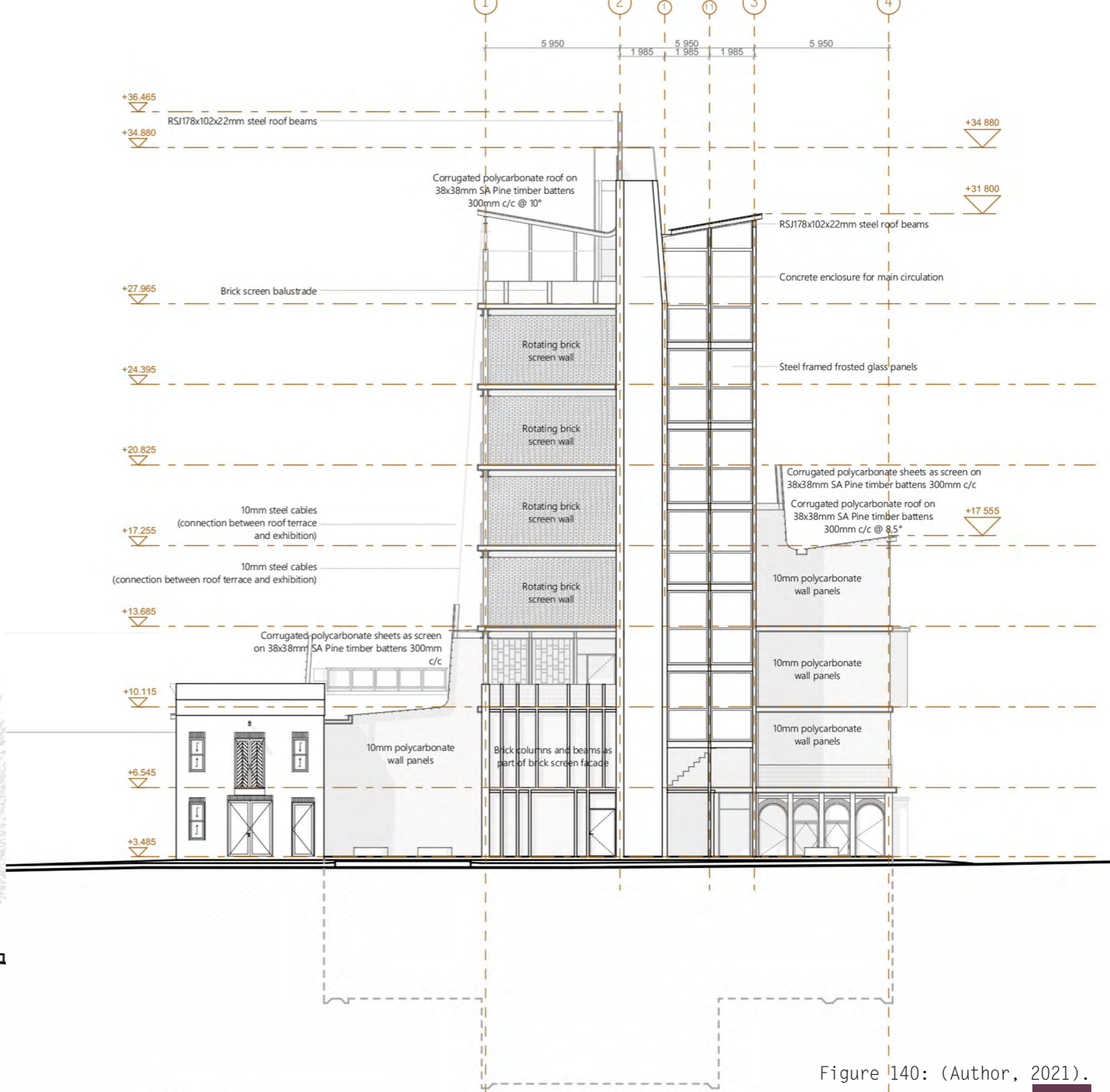


Figure 140: (Author, 2021).

WEST ELEVATION

1m

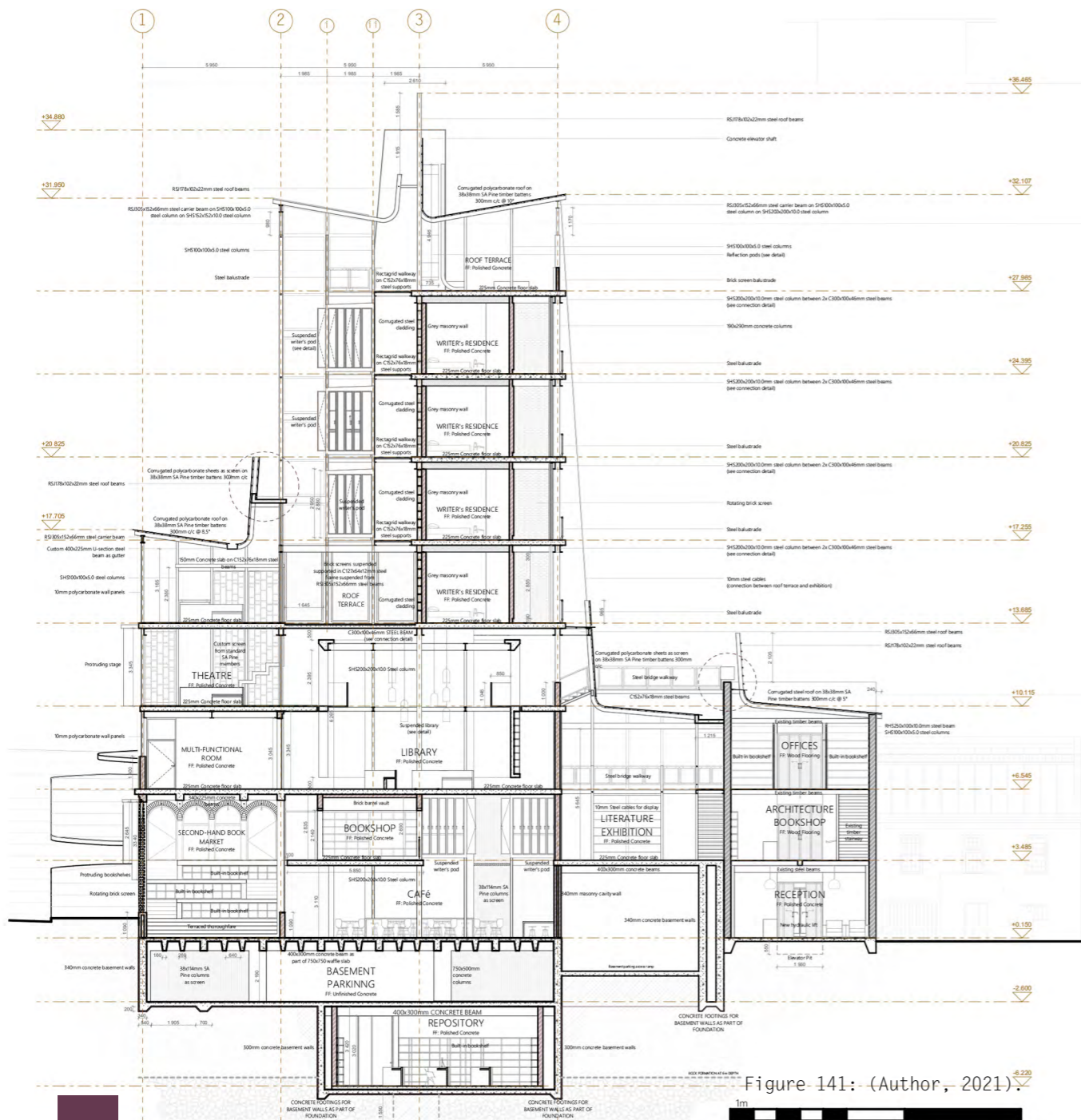
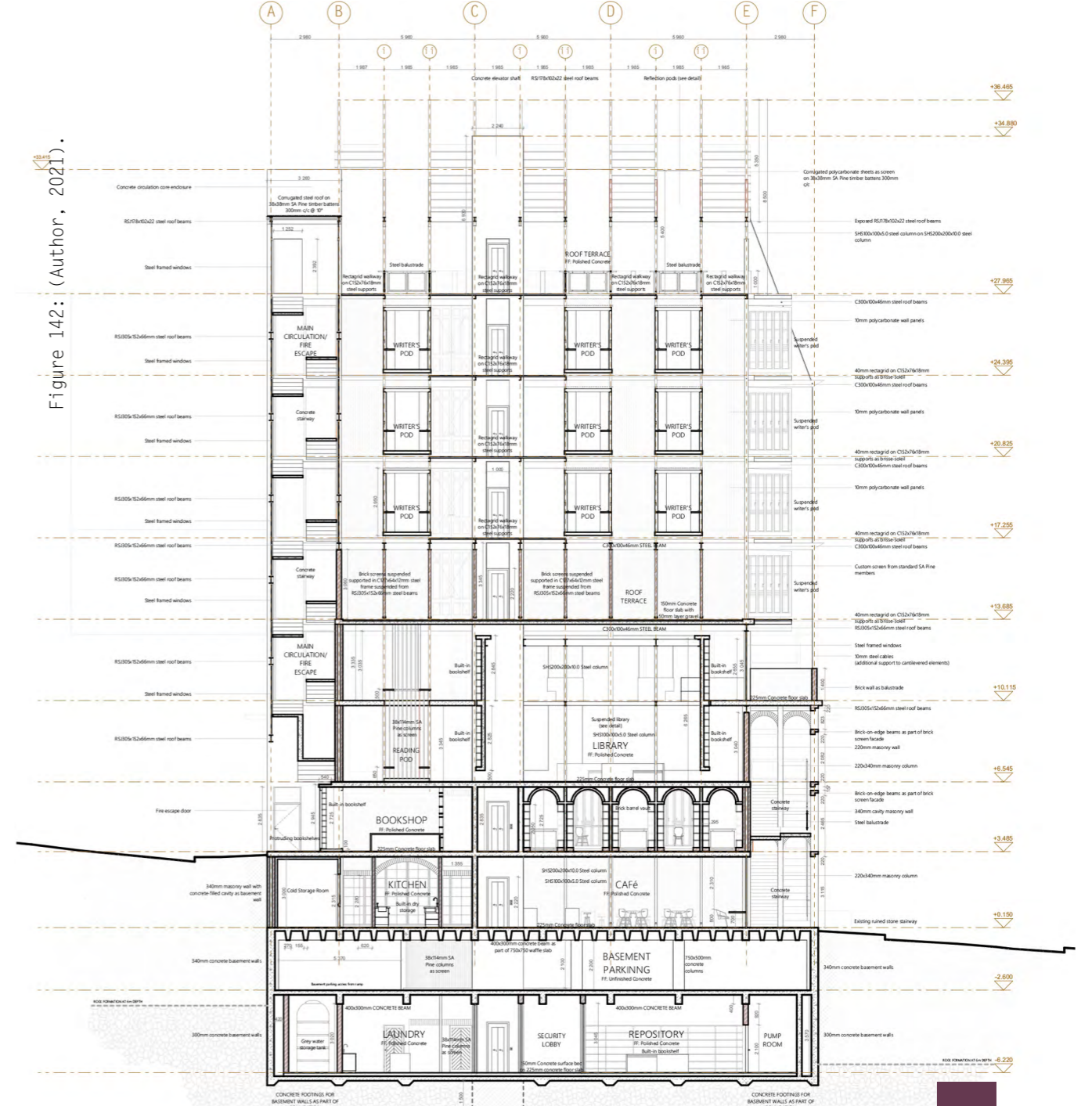


Figure 141: (Author, 2021).

SECTION AA

Figure 142: (Author, 2021).



SECTION BB

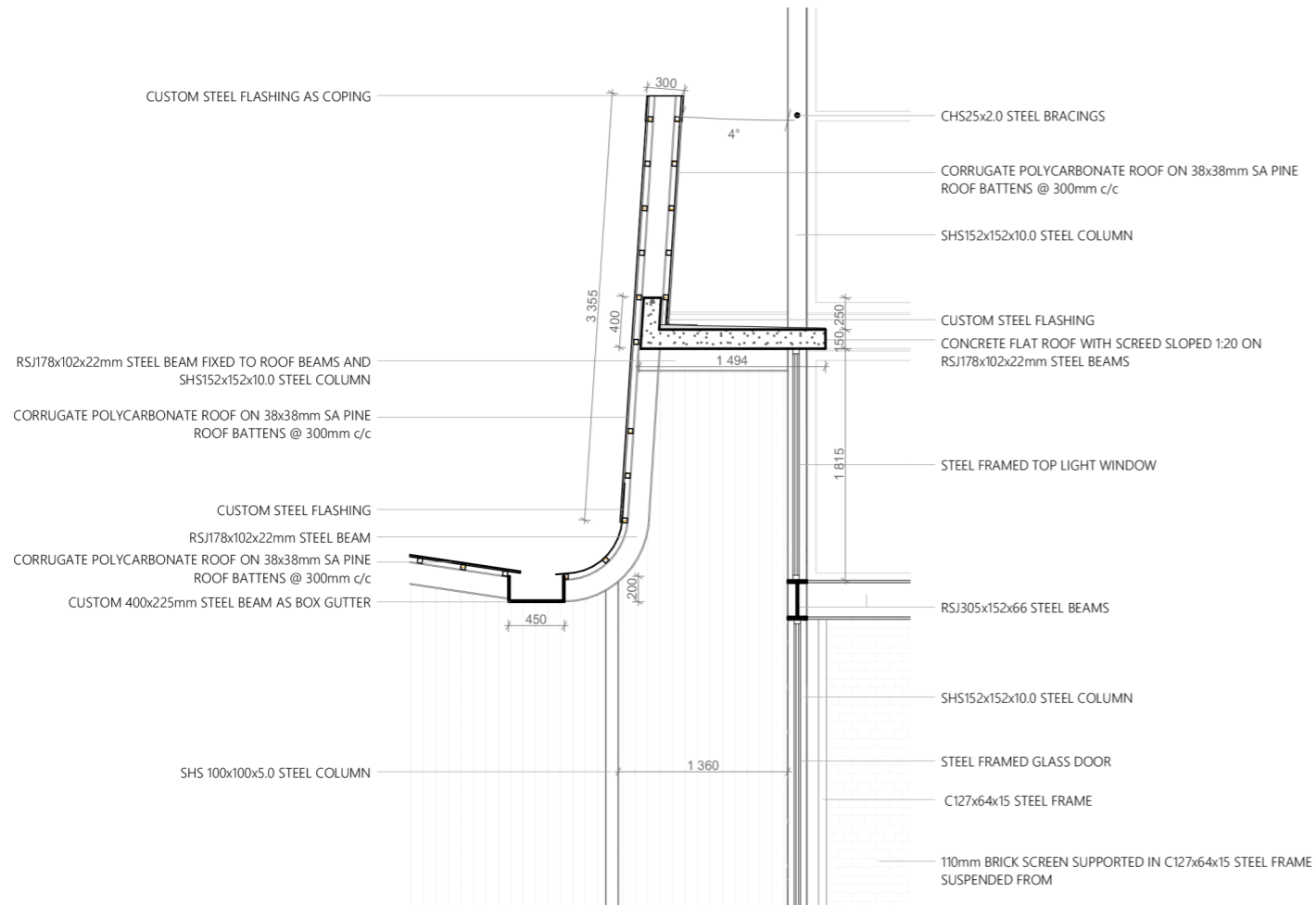


Figure 143: Roof Detail 1 (Author, 2021).

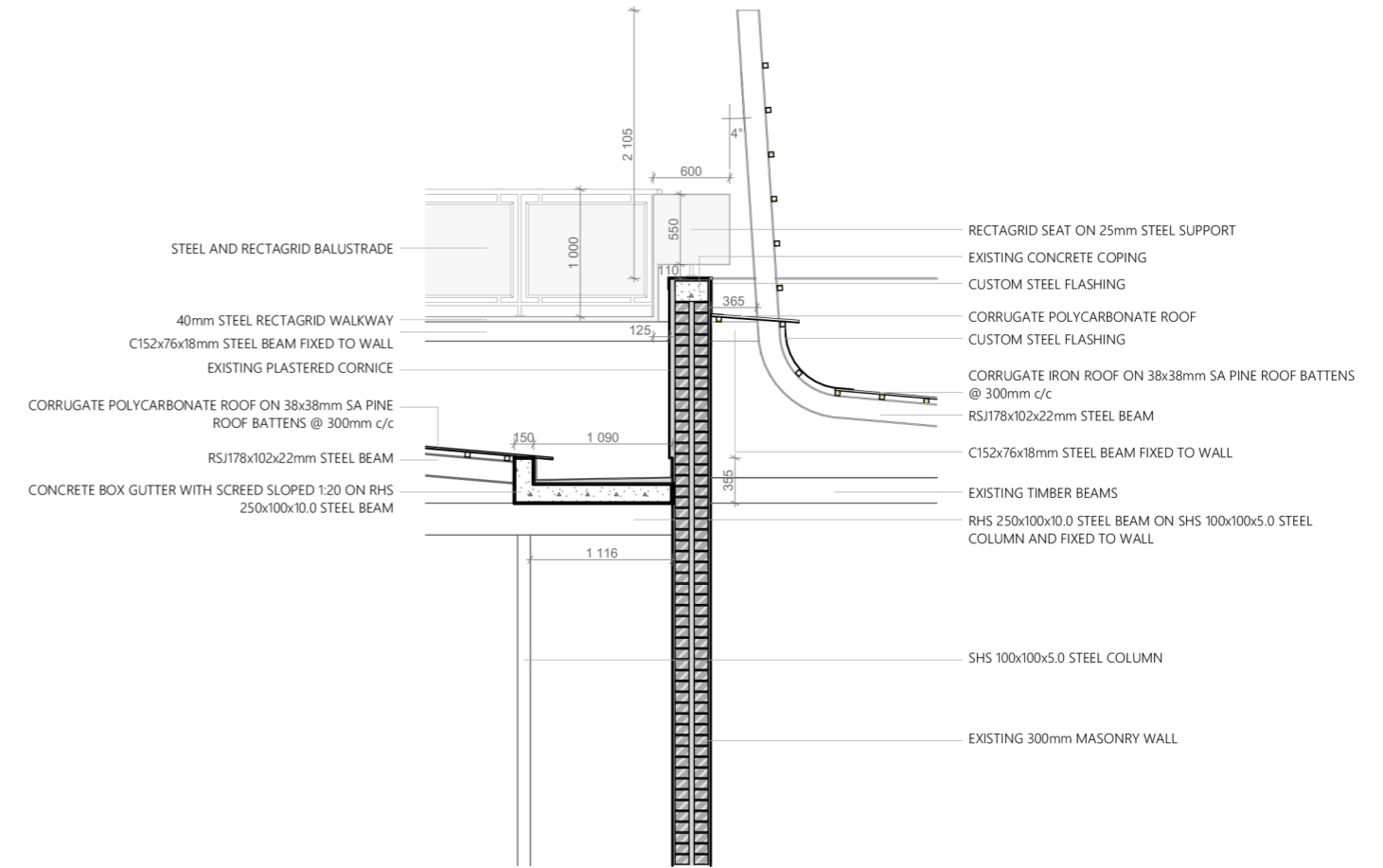


Figure 144: Roof Detail 2 (Author, 2021).

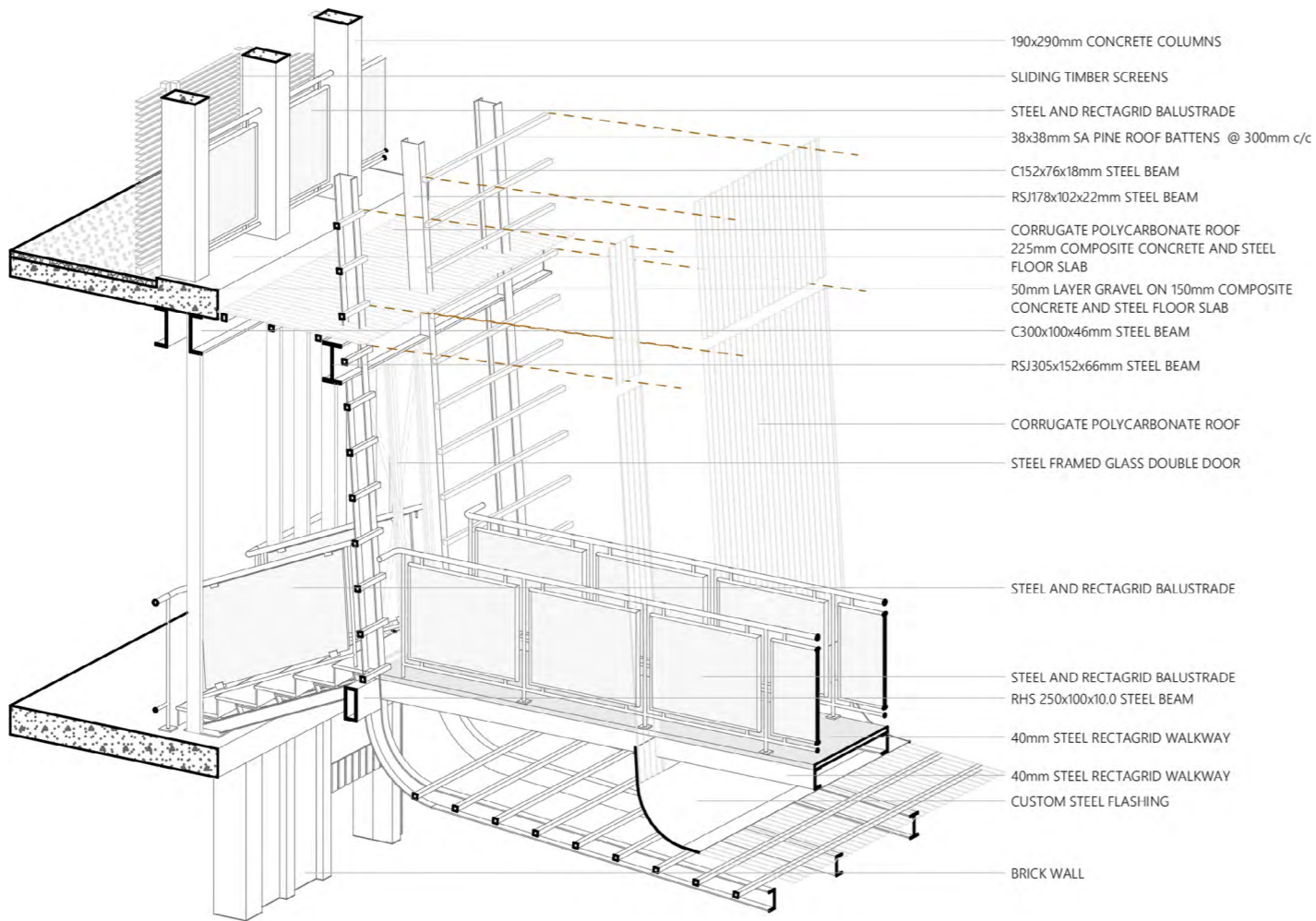


Figure 145: Roof Detail 3 (Author, 2021).

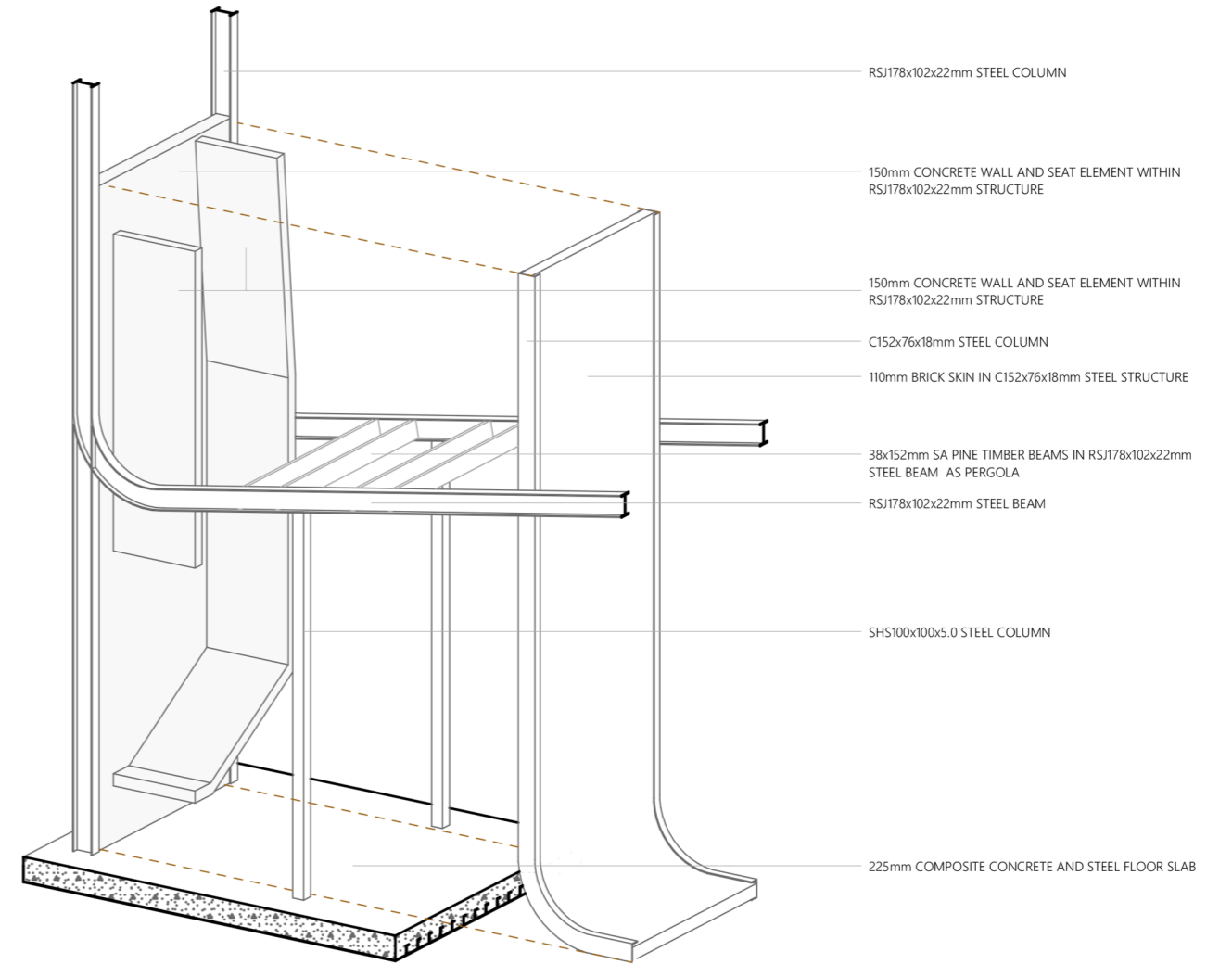


Figure 146: Reflection Pod Detail (Author, 2021).

### 7.3. DESIGN SYNTHESIS

While the Technical Resolution focussed on the design from a constructional point of view, the Design Synthesis attempts to illuminate the application of the concepts and theories referred to throughout this research, specifically the implementation of fantasy within the architecture.

Landscapes are not only referred to in the works of Timlin, but the importance thereof as the setting of many fantasy tales is described in the legend of Van Hunks. The building therefore attempts to maximise the views of Table Mountain as a source of fantasy due to the legend as well as a notable landscape within the city. This is achieved by placing all of the writer's pods and look-out points along the route on the southern side of the building which faces Table Mountain. The design also includes landscaping in the form of planters, roof terraces and private courtyards to include nature within the design. Furthermore, the design also focusses on verticality in the form of columns that is derived from the ideas of trees or a forest as a fantasy-setting.

A sense of monumentality is experienced in the design when comparing the massing of the new building to the existing warehouse. As explained in the works of Timlin, monuments are also known for spaces purely for pleasure and emotional intensity (Smit, 1995: 24): "...the most magnificent unusable space[s] ever imagined..." (Harbison quoted in Smit, 1995: 26). This is experienced throughout the design which consists predominantly of more experiential than functional spaces.

The building is not only located within a city, but becomes a city itself as a collection of different volumes, spaces and world. Similar to the tale of Mario Salviati, where multiple stories all connect to one place, the building also relies on the convergence of different urban narratives.

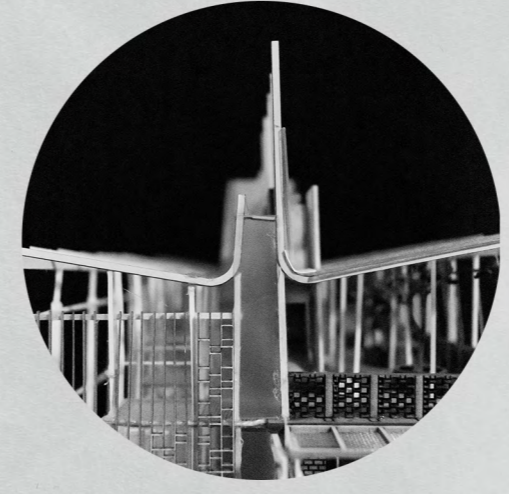
A sense of ruin can be experienced in the existing building, which once was a ruin, yet now only hints at that ruined state through the stone stairs to nowhere. The new building also attempts to recreate a certain sense of ruin in the use of brick facades that seem incomplete. The sense of ruin is further expressed in the roof structures that extend upwards into nothingness: an open-ended conclusion to the story of the Citadel.

As explained previously, a towered image is created despite a height restriction through the subdivision of the building into narrower volumes, creating a greater contrast between the width-to-height ratios. The design also emphasises verticality through the use of columns, buttresses and extending roof structures.

While the design includes actual bridges that lead out toward the existing building, it also incorporates the idea of a bridge as a connective element in multiple ways, especially in the form of thresholds between different spaces. Whether connected by doors, openings, stairs, or even with sightlines into other spaces, the different spaces housed by the framework structure are bridged in a more figurative sense. As explained in the novel by Reza de Wet, these thresholds or bridges become important aspects to make the dweller aware of their transition between different places or worlds.

Lastly, the fantasy experienced through the all-important journey is experienced throughout the design, which ultimately consists of a density of corridors and routes. By providing a density of routes, the building does not describe what a Hero's Journey is or how it should be experienced. It depends on the dweller to formulate their own Hero's Journey through the Citadel, a journey with an open-ending that allows the Hero to decide for themselves what 'reward' they gained from this journey - a sense of appreciation for the literary journey they so recently embarked on?

Figure 147 (Next Page): Fantasy elements in the Litterateur's Citadel (Author, 2021).



### 7.3. CONCLUSION

After establishing the cultural and social importance of literature as a tool to create both communal identity and identity of self, it became clear that the act of literary appreciation exceeds its academic connotation and becomes an important yet lacking part of society.

The notion of a place literary appreciation through The Hero's Journey and the in-between realm seems simple enough to translate into architecture based solely on one's subjective understanding of a Hero's Journey, reality and fantasy in architecture. What constitutes a place for the appreciation of literature for one might not foster any feeling of appreciation in another. In an attempt to avoid such a subjective approach, one should rather "aim for the chopping block". This implied constantly referring to literature itself as guiding element through the process of creation this place for literary appreciation - The Litterateur's Citadel. The result is therefore not a subjective statement of how literature should be appreciated, but rather a testament of what literature says it could be.

The approach of "aiming-for-the-chopping-block" coincides with a phenomena usually found within the realm of visual art known as *faciebat*. This Latin term finds its origin during the Renaissance era and roughly translates to "this sculpture was being made by me" (Green, 2020: online). The Citadel is therefore in a state of "permanent unfinishedness" (Green, 2020: online). It does not however imply that it is incomplete, but rather that it provides a basis of what a place for literary appreciation could be, allowing the visitor to formulate their own place for literary appreciation, create their own journey, their own fantasy.

This approach once again proves its merit as the Litterateur's Citadel ultimately became the thing that inspired its creation: the humble set of stone stairs going nowhere yet leading to something beyond.

### 7.4. REFLECTION

As mentioned in the beginning, this research was inspired by my fondness for fantasy stories. I however never envisioned that what originated as a mere fascination with stories evolved into an in depth research of literature itself in an attempt to aim-for-the-chopping-block with the creation of the Litterateur's Citadel. This approach not only removed the pressure of attempting to perfectly execute the vision of the Citadel, but also taught a valuable lesson in terms of architectural design in general, where the vision is best executed when focussing on the underlying idea, the driving force behind the vision. In short, 'perfection' is not achieved by looking for it.

In this literary investigation, I obviously embarked on my own Hero's Journey, a journey of creating The Litterateur's Citadel, a journey to which the ending is still unclear, yet I have now returned with the elixir: a newfound sense of appreciation for the world of words.



Figure 148: A Reflection through literature (Author: 2021).

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