

This is Not a Bay

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Individual Position

The Concept of Theater

The place of truth, the place of critique, the place of ethics; the theater. Theater originated in the sixth century BC when followers of Greek god Dionysus performed worship ceremonies in a format similar to a performance. It took place in front of a large audience of citizens, seated on the slope of a hillside. The stage was a full circle on which the chorus sang and danced in circular movements. Behind them was a temporary wooden structure indicating a suggestion of scenery.

Reading the architecture of such theaters, one might see a reflection of their social hierarchy with an emphasis on the dramaturgical impact of acts. The actors of the chorus used the same entrances as the audience, implying their nature as the voice of logic as well as experienced citizens. The rest of the actors used a side-stage entrance to separate them from the audience. Apart from the entrances, the relation between the auditorium and the stage implied a democratic notion—anybody could experience the plays. Additionally, the semi-circular orientation of the auditorium seats enabled a clear overview of the performance and the rest of the audience. The established relation between audience, stage, and performers manifested a frame of performance experience which was later questioned and extrapolated by various disciplines.

The seating arrangement reflected the latter era's social hierarchies as well, as theaters during the Renaissance were designed to offer privileged views located in an elevated center. Gender and class were the dominant parameters regarding seating in relation to the view of the stage, as scenery was one-point perspectival. With the addition of seating boxes, the social division was intensified. When it comes to lighting, up until the late nineteenth century, the stage and auditorium were similarly lit, affecting performers who would get distracted by audiences and step out of character easily. This was resolved with the audience located in a darkened auditorium facing a bright stage where actors appeared as if in a separate world—a separation between the real world and a theatrical alternative. Consequently, the audience leaves its present existence and it is presented with a new alternative reality. Theater is more than just a space, it is storytelling with a suspension of disbelief.

Taken from the Renaissance book *Theatrum Europaeum*, *theatrum* indicates "any raised space, where

something worth being seen and observed was set up or happening." Behavior can also be described as theatrical when patterns analogous to someone's theatrical references can be recognized; it can be linked to any kind of behavior perceived in theatrical terms, or identified as a behavior that is extreme and dramatic, intended to attract attention.

The Case of Gibraltar

The Bay of Gibraltar has for centuries been a stage for various kind of theatricality. From the 14 recorded military sieges before the Great Siege of 1779, to the modern siege of 1969; from the searchlight shows during World War II in defense against the nighttime bombing raids of the blitz, to the ostentatious construction of Franco's oil refinery in 1970s; from the recent capture of an Iranian tanker, to the everyday theatricality of fishing trips, dolphin tours, migrant patrols, and global trade.

Approximately one million people live around the Bay, where four cardinal points are arranged. To the east is Gibraltar, the town of 60,000 citizens and the 426-m-high rock; facing it across the Bay is the Spanish port town Algeciras; between the two points on the land side to the north is the enormous Franco-era refinery; and across the bay, Jebel Musa in Morocco, the second of Hercules' pillars, in front of which traffic runs through the strait.

The Bay as a Stage

In this project, the Bay of Gibraltar performs as a theater for the region. The sea is a thrust stage with the audience surrounds it on three sides, allowing for concurrent viewing of the performance and of the audience. Ports operate at the wings and aisles of the theater, allowing the performers entrances and exits. The landscape is recontextualized as both the backdrop and the auditorium, helping to "turn the image around" to have a more intimate relationship between the audience and the stage. In classic theatrical terms, the audience was fundamentally separated from the actors, however the opposition between these two elements is nuanced and questioned by various disciplines relating to all aspects of the play, from scriptwriters to architects, from theater designers to scenographers.

During the Bauhaus era, Oskar Schlemmer experimented with several means of addressing stage problems and their possibilities for uncovering the essential properties and elements of a stage. In doing so, he established the experience of a space the whole body senses, as something

fundamental. On the other hand, Adolphe Appia was concerned about the relationship between actor, space, light, and music; space for Appia is attached to the moving actor and the audience's perception, affected by light and timing as dictated by the structure and rhythms of the music.

Approach to the project

The mode of operation for this project is to first establish comparisons between historical events that have occurred in the Bay, alongside other theatrical experiments based on visual and structural similarities. It aims to compare the legislation that dictates movement across the Bay to the laws which dictate movement around a stage, using metaphor, allegory, and analogy. This comparative method is used to shift the narrative of the Bay, as a means of immediacy.

Three sub-categories demonstrate precise modes of comparison, each corresponding to a set of spatial conditions, architectural operations, and design objectives. Its staging is the seamless synthesis of space, text, research, art, actors, directors, and spectators that contribute to an original creation. It is scripted by illustrated instructions, including stage positions, and viewed through different proximities of the audience to the stage.

Performers of the Stage

The current performers on the stage are ships, ferries, cruise ships, boats, and submarines of various sizes and purposes; all move along specific invisible lines between specific points according to their political affiliation. This project carefully intervenes in the ongoing theater of the Bay, conveying the past and anticipating the future.

By definition, the designer of a stage does not limit the acts that can or should take place on it, and therefore this project is not about designing a play but rather defining the stage. Going beyond the conventional theater space, it introduces a new scale and form of theatrical setting—the global.

Theatrum Mundi. The world as a stage. The Bay as a Stage. This project recognizes theater's ability to spatially communicate, create, change, and multiply narratives. The theatrical reading of the Bay elevates its context as worthy of attention, while at the same time disturbs pre-existing understanding, recognizing the Bay as a unique theatrical setting.

Five Vantage Points

Each of the theatrical events that takes place here have different performers and follow different scripts, unfolding

over different lengths of time. These acts are understood differently from different vantage points around the region, emphasizing the spatial conditions that lead up to the realization that something is theatrical. In terms of five vantage points around the Bay, the audience can experience its theatricality with different framing and proximities, setting up the stage.

1 View from the Rock

Situated on the highest point of the Bay, 420 m above sea level and 200 m inland, this vantage point view offers unique scenery for the surrounding region. Having the most privileged view of both the backdrop and the stage, this point identifies all the performers and their stage positions. Without any visual obstacle, the audience is presented with an uninterrupted overview of the performance at different areas of the stage, analogous to a balcony box at an opera.

2 View from Morocco

Situated inside the Strait of Gibraltar among the other vessels, facing the Bay and its surrounding landscape, this scene portrays the stage with its performers enclosed by the auditorium or backdrop. This vantage point illustrates the ambiguity of the characters, whether they are the audience or the performer, being part in both situations. The scene demonstrates the numerous possibilities of theatrical events, as performers and audience engage with each other.

3 View from Algeciras

On the west side of the Bay, inside a hotel room oriented towards the stage, the view illustrates the scene from the touristic area of Algeciras. This vantage point extrapolates the future developments of the region as the most desired view on the Bay. The different layers of the city are overlaid in the scene, including Algeciras port and various hotel developments, creating an interrupted viewpoint similar to the back row of a theater auditorium.

4 View from La Linea

Located on the northeast point of the Bay, right where the land meets the sea, this vantage point offers the closest encounter of the performance. Having as backdrop the north African mountains of Morocco and Ceuta, the view contextualizes the stage with the surroundings of the Strait, analogous to a first-row seating of a proscenium theater.

5 View from San Roque

North of the Bay among the main traffic of Los Barrios and San Roque, with the Rock of Gibraltar as its backdrop, this vantage point presents a clear encounter with the stage. The view is restricted to the nearest performers in the scene as the altitude is low, analogous to seating by a thrust stage, where the backdrop surrounds the scene.

Conclusion

Questioning and framing the relationship between the places on the Bay and the pieces of the city, a theatrical reading is undertaken in order to literally and figuratively draw attention away from the contentious Rock, relegating it to the status of backdrop to move focus towards the neutral and shared Bay elevated to the status of stage. Historically, the Rock has been the backdrop of the theater in emotional, political, and scenography terms, with a vocabulary that emphasizes its separation, security, and isolation. Discourse within Gibraltar tends likewise towards isolation and introversion, typified by an antagonistic relationship to the water and a preoccupation with the Rock. By shifting focus towards the Bay and providing a new vocabulary for speaking about the shared space, this projection invites regional collaborations and initiatives by clarifying and reinforcing the

Deliverables:

—A sequence of 5 vantage point illustrative perspectives, from key locations around the bay, with view to the centre of the Bay of Gibraltar. These will illustrate the different proximities and perception of the theatricality that is proposed.

—An illustrated playscript of performance episodes inside the bay, with movement across the bay. Aiming to redirect the shipping routes of the bay, in a theatrical interpretation of the region.

—A series of comparisons between theatricalities of the bay alongside other theatrical experiments, in three categories –staging, scripting, viewing– in a format of A6 booklet.

—A 1:30000 map of the region indicating key vantage points and how the area is affected by the different theatrical episodes.

Work Plan

Calendar week 29–33	
	Preliminary research and design work on Part I & II (set up of drawings) Finalising the content of the spectacle. Extended research on the theme..
Calendar week 29–34	
Friday, August 23	Summer assignment due
Calendar week 35, course week 1.0	
Monday, August 26 –Friday, August 29	Compulsory kick-off workshop
Calendar week 36, course week 1.1	
Friday, 6 September	Presentation of collective work and individual pin-ups with Hugo Corbett, Salomon Frausto, Michiel Riedijk, and Pablo De Sola Montiel -Revised collective plates based on E1. -Draft 1:30000 region map with key vantage points and affected territories -Template of illustrated script. -Template of comparisons booklet. -Base of the 5 vantage points perspectives. One finalised graphic base for the rest to follow.
Calendar week 37, course week 1.2	
Friday, September 13	Collective Presentation #1: On Position with Hugo Corbett, Salomon Frausto, Michiel Riedijk, and international guest critics -Re-woek collective and indivisual material. -Proceed with the 1:30000 map, comparisons, and the five perspectives.
Calendar week 38, course week 1.3	
Tuesday, September 17 Thursday, September 19	Submission of updated collective drawings Discussion on collective work and individual desk crits with Hugo Corbett -Re-work collective drawings and 1:1000 model. -Re-work comparisons and script.
Calendar week 39, course week 1.4	
Thursday, September 26 Thursday, September 26– Monday, September 30	Discussion on collective work and individual desk crits with Hugo Corbett Excursion to Porto -Re work on collective maps and 1:1000 collective model.

Calendar week 40, course week 1.5	
Friday, October 4	Individual desk crits with Michiel Riedijk -Re-work on individual deliverables.
Calendar week 41, course week 1.6	
Tuesday, October 8	Submission for comments of collective materials for Collective Presentation #2: On Argumentation and Narrative
Thursday, October 10	Discussion on collective work and individual desk crits with Hugo Corbett -Re-work on collective video, plates, and model.(Main Focus) -Re-work on comparisons..
Calendar week 42, course week 1.7	
Monday, October 14	Pencils down, submission of final collective materials for Collective Presentation #2 On Argumentation and Narrative
Friday, October 18	Collective Presentation #2: On Argumentation and Narrative with Hugo Corbett, Salomon Frausto, Michiel Riedijk, and international guest critics -Re-work on collective material, plates and model.
Calendar week 43, course week 1.8	
Thursday, October 24	Discussion on collective work and individual desk crits with Hugo Corbett -Re-work on comments from Collective presentation on collective material. -Proceed with the script.
Calendar week 44, course week 1.9	
Monday, October 28	Pencils down, submission to graphic designer of final collective drawings, images, and text for publication
Friday, November 1	Individual desk crits with Michiel Riedijk -Finalise collective material, final touches.-Proceed with comparisons and perspectives.
Calendar week 45, course week 1.10	
Monday, November 5: Wednesday, November 6 Thursday, November 7	Submission of final draft individual drawings and images for publication Pencils down, submission of final publication texts for copy-editing Discussion on collective work and individual desk crits with Hugo Corbett

-Work on text and script.
-Collective discussion about the thesis exhibition and event.

Calendar week 46, course week 2.1

Monday, November 12 Discussion on collective work and individual desk crits with Hugo Corbett
Presentation of draft proposal for thesis exhibition and event

Wednesday, November 13
-Work on text and drawings. -Finalise collective work.

Calendar week 47, course week 2.2

Monday, November 18 Pencils down, submission of all final collective work for E2
Thursday, November 21 Pencils down, submission of all materials for Collective Presentation #3: On Actualization and Materialization
Friday, November 22 Collective Presentation #3 On Actualization and Materialization with Hugo Corbett, Salomon Frausto, Michiel Riedijk, and international guest critics

-Work on E2 layout, templates, video, and sequence.
-Work on individual drawings and comparisons.

Calendar week 48, course week 2.3

Monday, November 25 Individual desk crits with Hugo Corbett
Friday, November 29 Pencils down, submission of final project dossier to examiner

-Work on final project dossier text. -Finalise drawings for the dossier and E2.

Calendar week 49, course week 2.4

Wednesday, December 4 Pencils down, submission of all individual work for E2
Thursday, December 5 E2 (go/no go presentation)
Friday, December 6 E2 (go/no go presentation)

-Finalise comparisons and text for E2.

Calendar week 50, course week 2.5

Monday, December 9 Presentation of proposal for exhibition panels and models/artifacts
Individual desk crits with Hugo Corbett based on E2 comments
Tuesday, December 10 Post-production of individual project based on E2 comments
Wednesday, December 11 Post-production of individual project based on E2 comments
Thursday, December 12 Post-production of individual project based on E2 comments
Friday, December 13 Pencils down, submission of all final individual drawings for publication

Calendar week 51, course week 2.6

Monday, December 17 Pencils down, submission of draaiboek for final event
Pencils down, submission of final exhibition design

Friday, December 20 Post-production of individual project based on E2 comments
Collective Presentation #4: On Comments from E2 with Hugo Corbett, Salomon Frausto, and Michiel Riedijk
Friday, December 20 E2 Retakes

Calendar week 52

Monday, December 22 Submission of collective panels and banners for exhibition
Tuesday, December 23 Post-production of individual project based on E2 comments
Friday, December 26 Post-production of individual project based on E2 comments

Calendar week 1

Monday, December 29 Pencils down, submission of final collective E3 video script for copy editing
Tuesday, December 30 Post-production of individual project based on E2 comments
Wednesday, December 31 Post-production of individual project based on E2 comments
Friday, January 2 Submission of individual E3 video script for comments

Calendar week 2, course week 2.7

Monday, January 6 Pencils down, send all collective panels and banners for exhibition to print
Thursday, January 9 Pencils down, submission of individual E3 video scripts for copy editing .
Friday, January 10 Dress rehearsal for public final event and presentations with Hugo Corbett, Salomon Frausto, and Michiel Riedijk

Calendar week 3, course week 2.8

Monday, January 13 Pencils down, send all individual panels for exhibition to print
Monday, January 13– Film workshop
Thursday, January 16
Friday, January 17 Pencils down, submission of final project books to printer
Dress rehearsal for E3 with Hugo Corbett, Salomon Frausto, and Michiel Riedijk

Calendar week 4, course week 2.9

Monday, January 21 Pencils down, submission of all final models and artifacts for exhibition
Monday, January 21– Film workshop
Thursday, January 23
Tuesday, January 22 Exhibition build-up
Wednesday, January 23 Exhibition build-up
Thursday, January 24 Exhibition installation
Friday, January 25 Final dress rehearsal for public final event and presentations and submission of all required final materials to the TU Delft Repository and to examiners.
Exhibition opening
Saturday, January 26 Pencils down, submission of E3 videos for upload to Vimeo

Calendar week 5, course week 2.10

Monday, January 27 Second dress rehearsal for E3
Wednesday, January 29 Final preparations for public final event and presentations
Thursday, January 30 Public final event and presentations, concluded by book launch
Friday, January 31 E3 with thesis examiner and graduation ceremony
