Project Book
ARB301 Thesis
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# This is Not a Bay

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Abstract

This contribution deals with the past, present, and future theatricality of the Bay of Gibraltar, in relation to the settlements around its edge – Gibraltar, La Linea, Algeciras – and across the strait to Morocco. These landscapes are read as both backdrop and auditorium; the ports are recontextualised as the wings and aisles, and the Bay is the stage.

The contribution first establishes comparisons between historical events that have occurred in the Bay alongside other theatrical experiments by artists, architects, and landscapes designers, from Christo to Rossi, Appia to Artaud, based on visual and structural similarities. These include both grand events - military sieges, ostentatious construction contributions, as well as the everyday theatricality of fishing-trips, dolphin-tours, migrant patrols, and trade. It compares the legislation that dictates movement across the Bay to the laws which dictate movement around a stage. The theatrical reading elevates these events as somehow equivalent and worthy of attention, disturbs pre-existing understandings, and recognizes the Bay as a unique theatrical setting.

Three sub categories – staging, scripting, viewing – demonstrate precise modes of comparison, each corresponding to a set of spatial conditions, architectural operations, and design objectives.  They also coincide to a range of materials, introducing comparisons between drawings and cartographies, scripts and instructions, photography and etchings. Each category contains a range of directions and measurements, from speed to cost, sight-lines to legibility.

By definition the designer of a stage does not limit the acts that can or should take place on it, thus, this contribution is not about designing a play but rather defining the stage. Going beyond the conventional theater space, this contribution introduces a new scale and form of theatrical setting. Theatrum Mundi, or the world as a stage, and in particular, the Bay as a Stage.

The theatrical reading is undertaken in order to literally and figuratively draw attention away from the contentious Rock, relegating it to the status of backdrop, and move focus towards the neutral and shared Bay, elevating it to the status of stage. Historically the Rock has been the focus of the theater, in emotional, political, and scenographical terms, with a vocabulary that emphasizes its separation, security, and isolation. Discourse within Gibraltar tends likewise towards isolation and introversion, typified by their antagonistic relationship to the water and their preoccupation with the Rock. By shifting the focus from the Rock towards the Bay, and by providing a new vocabulary for how we speak about the shared Bay the contribution invites regional scale collaborations and initiatives by clarifying and reinforcing the theatricality of the Bay itself.

5 Propositions

–For centuries, the Bay of Gibraltar has been a stage of various literal and allegorical theatricalities, from historical military acts to ostentatious infrastructural construction projects.

–The contribution uses the ability of the theater to spatially communicate, create, change, and multiply narratives in order to elevate the context of the bay as worthy of attention.

–Through the instructions of illustrated scripts, the contribution carefully intervenes in the bay as maritime routes intensify.

–The contribution shifts the geopolitical focal point away from Rock, into the Bay of Gibraltar as shared and potent "common stage" for the region.

–Extending the allegory, the landscape can be understood as both the backdrop and the auditorium, the ports as theater wings and aisles, and the sea as the stage.

Eleftheria Xerou [(CY)]
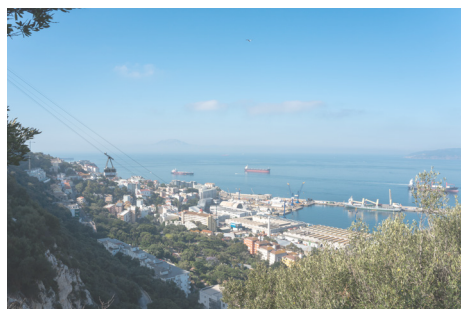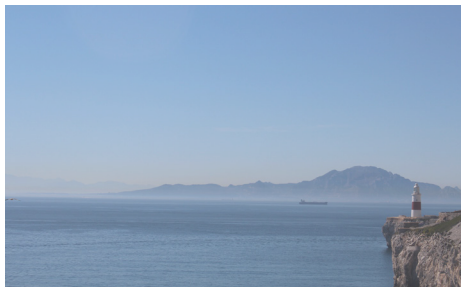
René Magritte, *La Trahison des images*, 1929.

*Ceci n'est pas une pipe.*

# Beyond the Rock

Spatial interventions define and are defined by flux. Fluxes manifest in infrastructure, urban arrangements, buildings, and rooms, guiding, directing, and facilitating our movement. Simultaneously, the practice of movement defines our perception of space. On land we orientate through boundaries, borders, obstructions, and divisions between fields, regions, and states. At sea, our position is determined by intersecting lines of connections through distant objects, creating reference points and networks.

Gibraltar—a small peninsula on the southern tip of Europe—has been one of these reference points for many years. The stable presence of the Rock has been central to many stories, myths, and projects—from the Pillars of Hercules to the dream of Atlantropa. The 421-meter-high limestone formation has been a reference point for sailors, a strategic location for military garrisons, and a crucial stopover for migratory birds and insects. Gibraltar is therefore associated with being a stable, static, and steadfast small town, where one only ends up by virtue of circumstance.

However, Gibraltar is anything but stagnant. Surrounded by water, the territory is part of a global trading network characterized by the movement of cargo, passengers, and migrants. It lies in the midst of the Strait, to which the peninsula lends its name, which defines and unfolds the dynamic, fluctuating, and ever-changing condition of the territory.

As maritime choke points, continental straits determine the rhythm, capacity, and intensity of shipping patterns. Located between two polarities, they pose an inherent condition of tension, conflict, and imbalance. As such, straits channel and catalyze flux.
Where there is difference, there is flux; where there is flux, there is dynamism. The Strait of Gibraltar, too, can be understood in such terms—strategically located between two continents, it separates the Atlantic Ocean from the Mediterranean Sea.
On its edge lies Gibraltar—the entry point to the Mediterranean.

Gibraltar is a relatively unimportant yet historically significant entity; the peninsula is a mere 6.8 sqkm with 33,000 people living almost exclusively on the west side.

Around 250 Barbary macaques and many other species live or stopover in the Upper Rock Nature Reserve, covering 36% of the land. Gibraltar is still crucial in its wider context. Over the course of history, the seemingly insignificant territory has been fought over, conquered, isolated, and reconnected by many. Early Islamic settlers from 711 AD conceived of the city as a fortress; in the sixteenth century the old town started to extend from the Moorish Castle, and the following centuries saw Spanish and Anglo-Dutch troops taking hold of the Rock. Their defenses, moles, batteries, and bastions shaped its surface, while tunnels and excavations shaped the interior of the Rock.

When the end of Great Siege (1779–1783) temporarily stabilized tensions, Genoese, Portuguese, and Moroccan merchants made their way to Gibraltar to make their fortunes at this British trading outpost. In the nineteenth century this multicultural community expanded the city into reclaimed land and onto the Rock, leaving their architectural marks on the city. Today, Gibraltar remains a British Overseas Territory but with separate legal jurisdiction. It is said that as long as the monkeys stay, the British won't leave. But that, soon, might change. Could we reimagine Gibraltar as an autonomous territory?

*Independence and Interdependence*

Gibraltar is not an island, yet it is prone to isolation. Without any natural resources, the peninsular is highly dependent on its relationship with its surrounding context. This has put tremendous pressure on its border—a 1.2-km-long threshold beneath the Spanish town of La Linea. As Gibraltar is highly dependent on imports and cheap labor from Spain, obstructing this frontier can have a dramatic effect on Gibraltar's economy. As such, it forms an important bargaining tool for its neighbor.

Since the 1713 Treaty of Utrecht officially assigned Gibraltar to the British, Spain has tried to reclaim the strategic outpost by force and persuasion. Gibraltarians, however, want to stay British; in the 1967 sovereignty referendum, a massive majority of 99.6% of Gibraltarians expressed their eagerness to remain under British rule.

As a response, Spanish dictator Francisco Franco restricted all forms of trade and traffic across the border, leaving Gibraltar with no other option but to turn to northern Europe and Africa

for help. For 16 years, until the border fully reopened in 1985, the UK, the Netherlands, Portugal, and Morocco provided the territory with food, water, medical oxygen, and construction materials by sea and air. Franco's actions also forced Gibraltar to look inwards, identify its strengths, and make alliances to overcome its weaknesses.

Following the reopening of the border, the government of Gibraltar actively rebuilt its economy by accentuating its differences from its surrounding context. Over the past four decades, three major industries have emerged—in the 1990s tourism and ship refueling (bunkering) began to account for a significant daily in– and outflow of both people and ships. Financial services then emerged as another major industry after beneficial tax policies implemented in 2009 attracted foreign investors and online gambling enterprises. The boost to employment and general shift towards high-end residential development has brought a significant temporary population increase in recent years, mainly from the UK. These have negated some of Gibraltar's dependencies, but the built environment is still highly dependent on Spain.

Up to 12,000 tourists a month at the cruise terminal, peruse Main Street, and take the cable car for a quick visit on the Rock to illegally feed the monkeys, while 15,000 workers cross the border from the neighboring Spanish town of La Linea every day.

With limited options for urban expansion, the local construction market is highly competitive. Fast-paced developments arise on reclaimed land and former British military grounds, over which the local authorities have little to no control. Often initiated by Spanish contractors and private investors, building culture is characterized by a case-by-case system with little room for architectural innovation. In turn, Spanish urban planning culture restricts Gibraltarian architects to their familiar territory.

How can Gibraltar expand its architectural context and open new doors for its architects?







As Found Propositions

Photographs from authors during fieldtrip in Gibraltar, June 2019

## Five Propositions

### 1) Geopolitical Shift

While the political situation of the European Union and Great Britain are destabilizing, Gibraltar finds itself in an ever-more vulnerable state. But opposite of the Strait, in Morocco and Algeria, solar and biomass energy sectors are rapidly evolving. Likely, they are to result in large-scale urban and infrastructural expansions creating major investment opportunities in northern Africa. In our projection, Gibraltar aims to monetize from these opportunities by shifting its gaze to Northern Africa, plugging into the energy circuit south of the Strait. As such, Gibraltar's potential, importance, and territory are not anymore defined by its administrative borders, but rather in relation to the networks it operates within.

What could be the repercussions on the local building culture of Gibraltar?

### 2) Infrastructural Connectivity

If Gibraltar wants to gain control over its precarious condition, then one thing is inevitable: connection. As new and improved infrastructural connections create opportunities for investment and expansions in and around Gibraltar, improved connections to Morocco enhances the capacity of energy, freight, and capital flows across the Strait. Gibraltar's beneficial tax policies makes import through the territory appealing for both Europe and Africa—accelerating urban expansion and economic growth in nearby cities. For Gibraltar specifically, the change means that the territory transforms from a geopolitically insignificant peninsula to a crucial node in the intercontinental trading network.

How can Gibraltar exploit this new nodal condition? And how can architecture assist in that?

### 3) Gibraltar as Destination

Integrated within Gibraltar's urban tissue a transport hub concentrates all traffic and freight and in turn distributes the flows along and across the territory. While the territory expands its context to Africa, economic opportunities attract migration from its surrounding context. It creates potential for Gibraltar to become more attractive for investors, tourists and residents. Additionally, the optimization of ferry routes between Africa and Europe enhances the overseas connection for passengers. This improved accessibility and economic potential is projected to attract permanent and temporary residents, tourist, and students, and investors.

How can spatial strategies accommodate and optimize these new and intensified fluxes?

### 4) Population Growth & Urban Expansion

When financial opportunities open up people from other countries arrive to reap the rewards. The improved maritime connections and accessibility strengthen the capacity, speed, and frequency of traffic across the Strait, and are thus projected to bring along a substantial population increase— laborers from Northern Africa, investors from China shifting their gaze from Africa upwards to Gibraltar. To accommodate this population increase, Gibraltar is projected to expand and densify into the sea and on the land, following its existing strategies of long-term planning on the west side, and rapid reclamations on the east side. How could the peninsula deal with the contested changing coast lines? And how would these new communities express themselves in public space?

### 5) Climate Change

Gibraltar's natural water borders form not just a connection across the strait, but also a threat to the city's expansion. While rising sea levels amplify the spatial pressure on the territory, rising temperatures, extreme weather events, pollution, and overfishing have resulted and continue to result in mass extinction and biodiversity loss to which the unique species in Gibraltar are especially vulnerable.

How can we reconsider these crucial thresholds between the city and the water and the city and the Upper Rock, accommodating for both human and non-human populations?
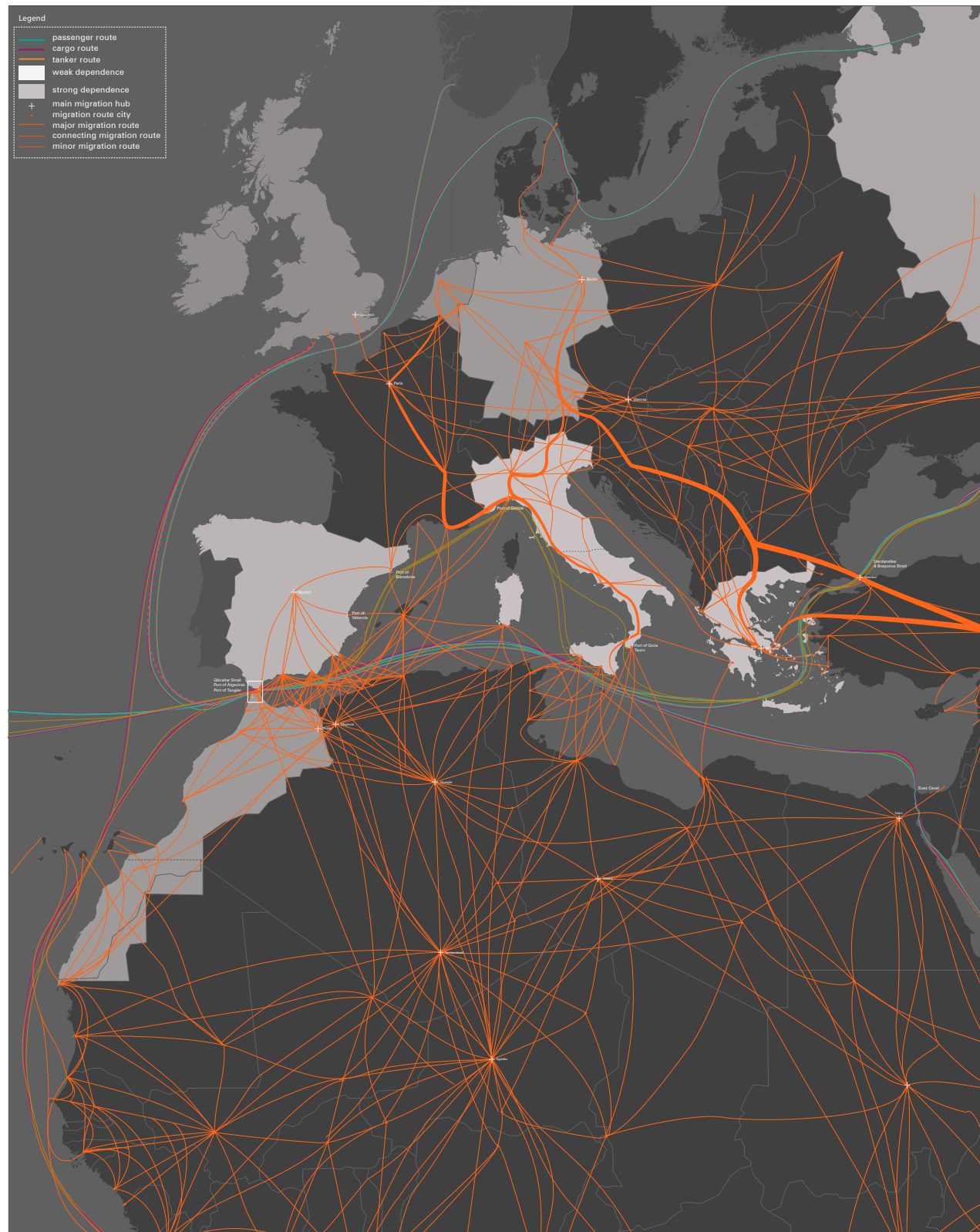
Port of Gibraltar

New Housing
Saint Bernard Hospital
New Housing
Housing
Midtown Parking
City Wall
Old Town
Casemates Square
Housing on the hill
Moorish Castle
Natural Reserve
Land reclamation

Plumbing Station
Supply Reservoirs
Tunnel/Storage
Water Catchment
Toyota (Parking)

Gibraltar: The Built Environment



EUROPE

SEVILLE

MALAGA

MARBELLA

CADIZ

GIBRALTAR

ALGECIRAS

ATLANTIC
OCEAN

SEA

CEUTA

TANGIER

TETOUAN

AFRICA

Size: 6.7 km²
Density: 3,253.2 per km² (8,425.7 people/mi²)
Population: 34,000 (2019), Population Growth: 0.27% (2019)
Sovereign State: United Kingdom

Site location of Gibraltar

2020

The Territory of Gibraltar: map with present dependecies and migratory routes
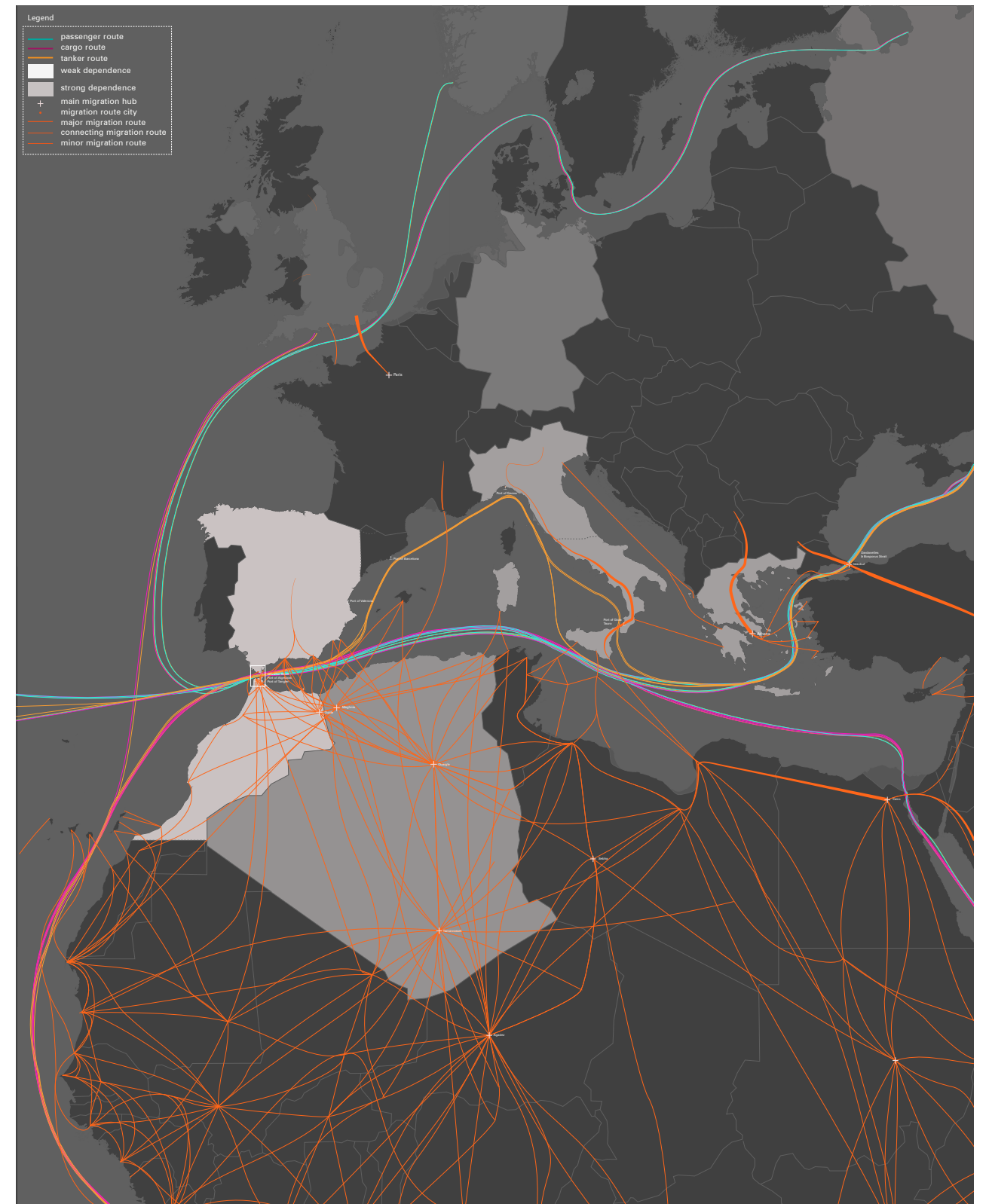
2050

The Territory of Gibraltar: map with future dependecies and the re-orientation towards Africa

Legend
passenger
trade
railway lines
rivers
built environment
projected development
gas pipeline
energy line (300kV)
energy line (220kV)
energy line (123kV)
existing power plant
existing wind turbine
hydro-electric power plant
projected energy network
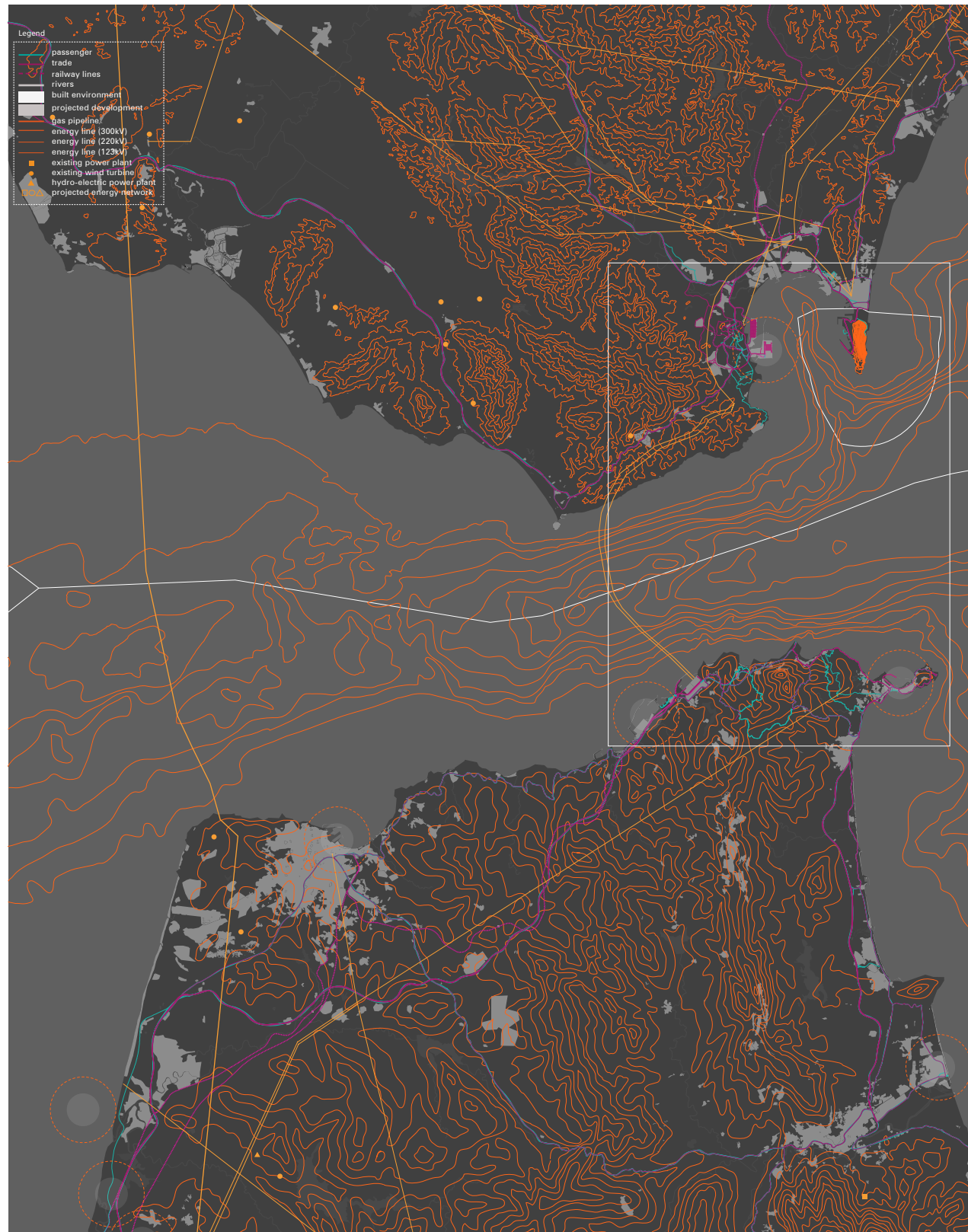
2020

The Strait of Gibraltar: map with the existing economies and infrastructural developments
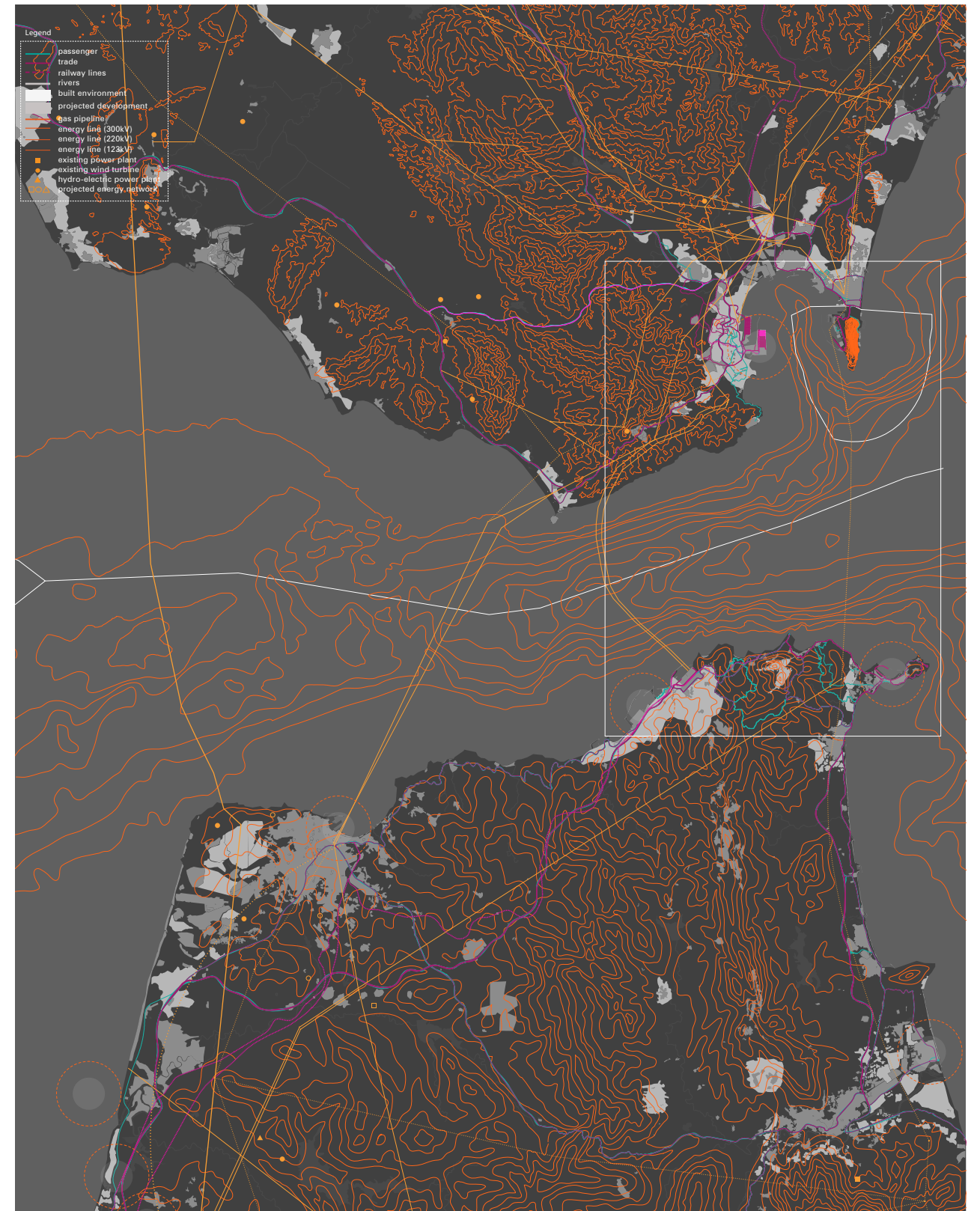
2050

The Strait of Gibraltar: map with the future growing economies and infrastructural developments
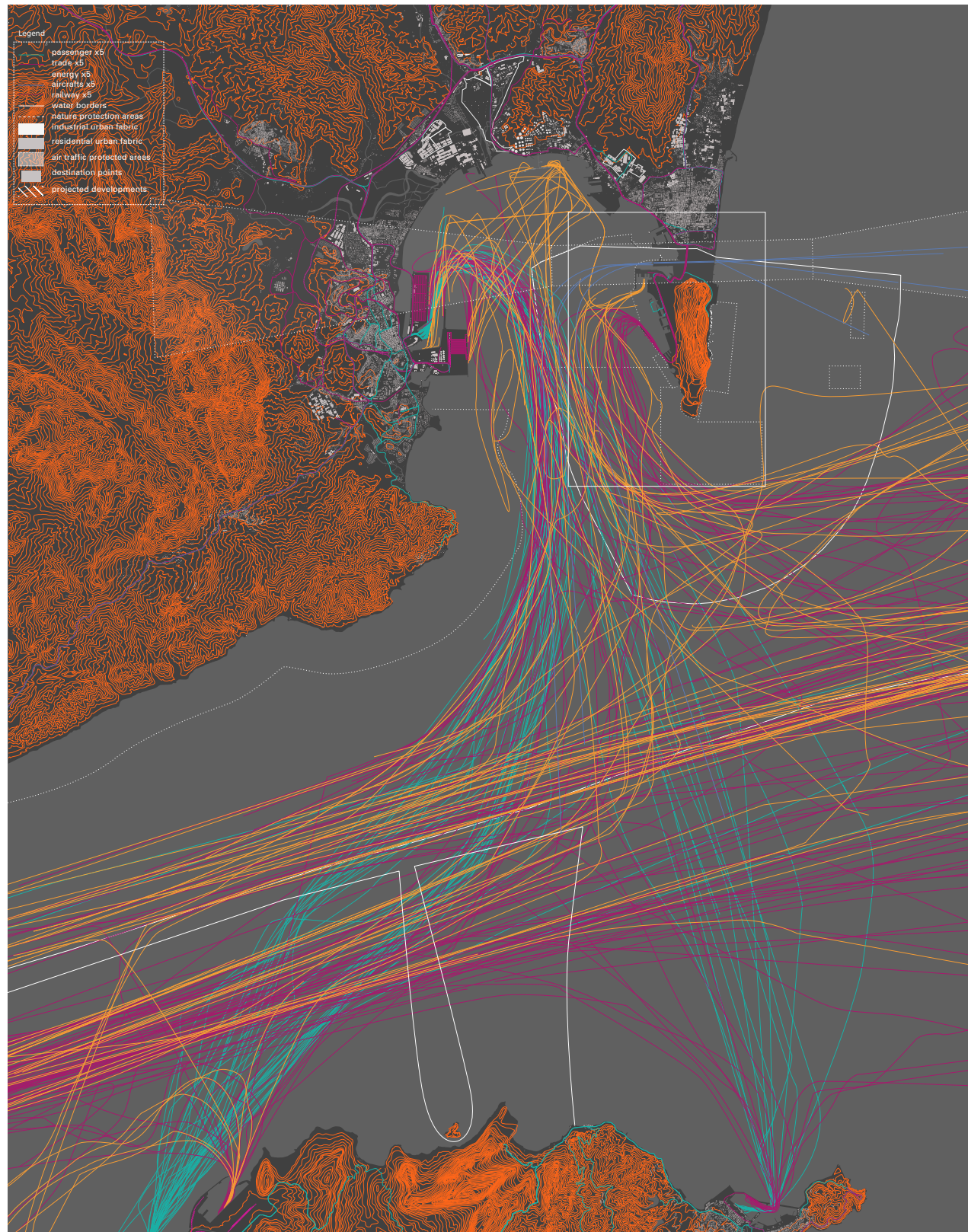
2020 — The Bay of Gibraltar: map with the existing weekly traffic through and across the Strait
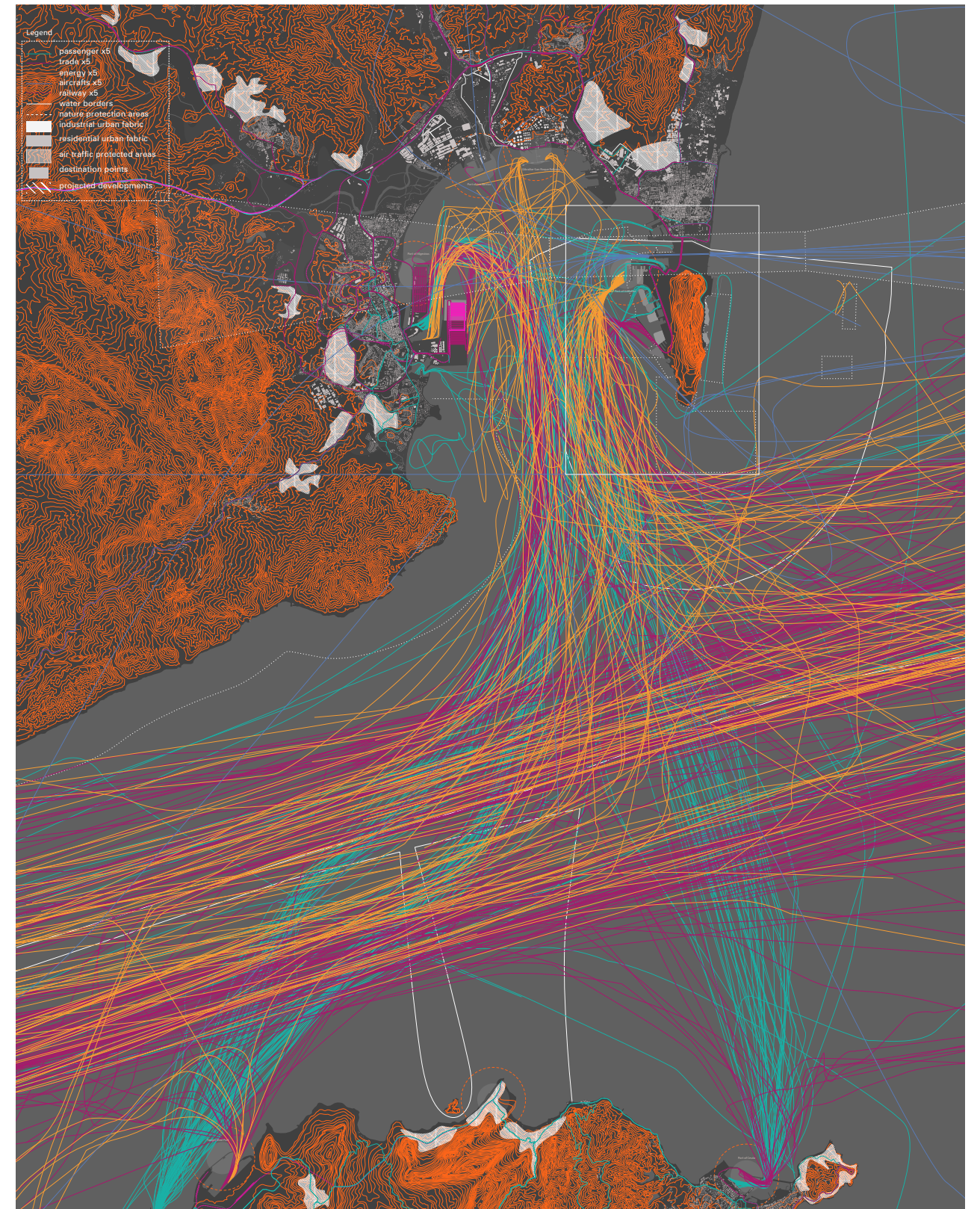


2050 — The Bay of Gibraltar: map with the future weekly traffic through and across the Strait

Legend
low intensity of movement
high intensity of movement
zones with limited speed
inactive building
activated building
10th - 17th century
17th - 20th century
1900 - 1950
1950 - 1970
1970 - 1980
1980 - 1990
1990 - 2000
2000 - 2010
2010 - 2020
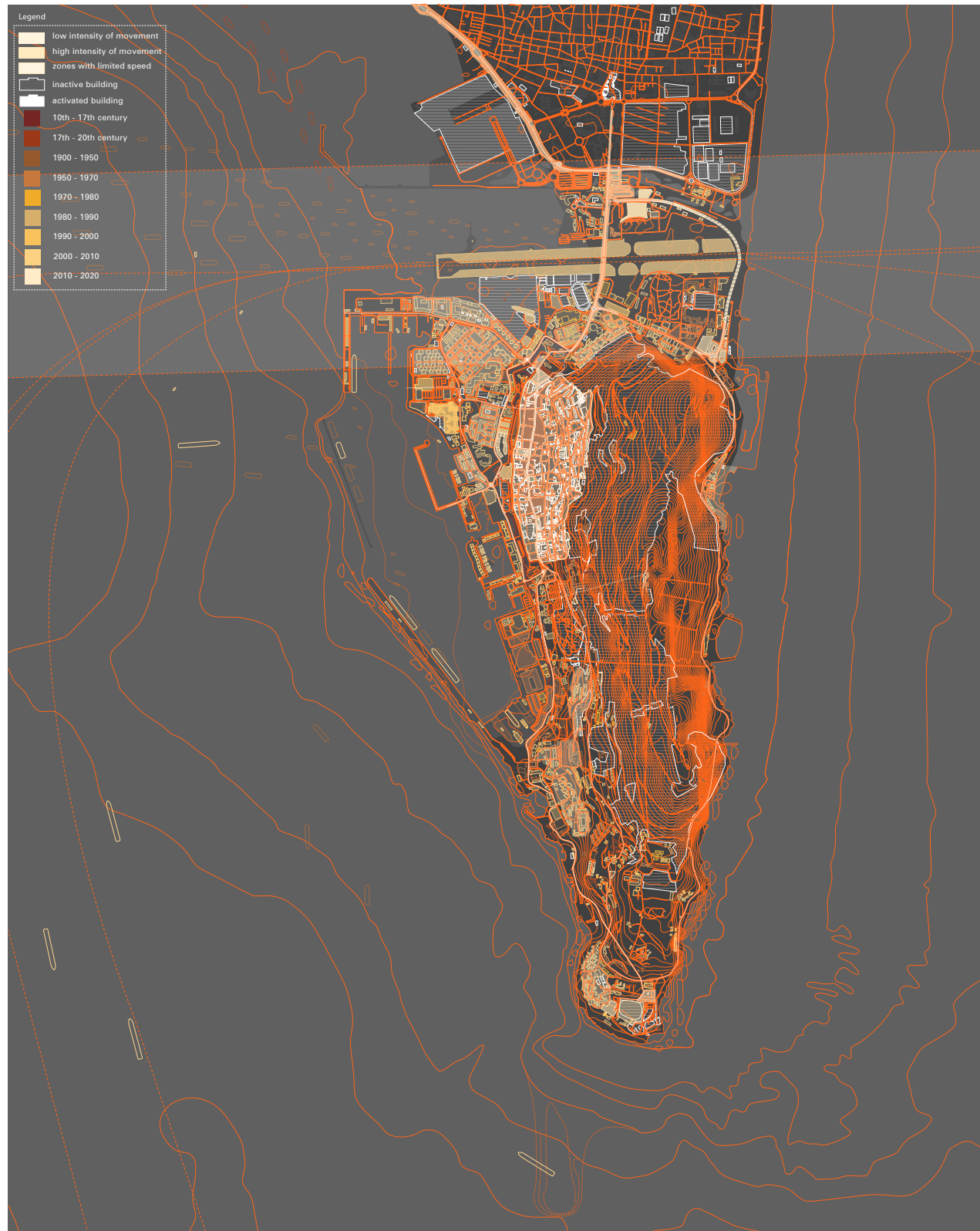
2020

The Rock of Gibraltar: map with the
existing built environment and the
peninsula at its current state of flux
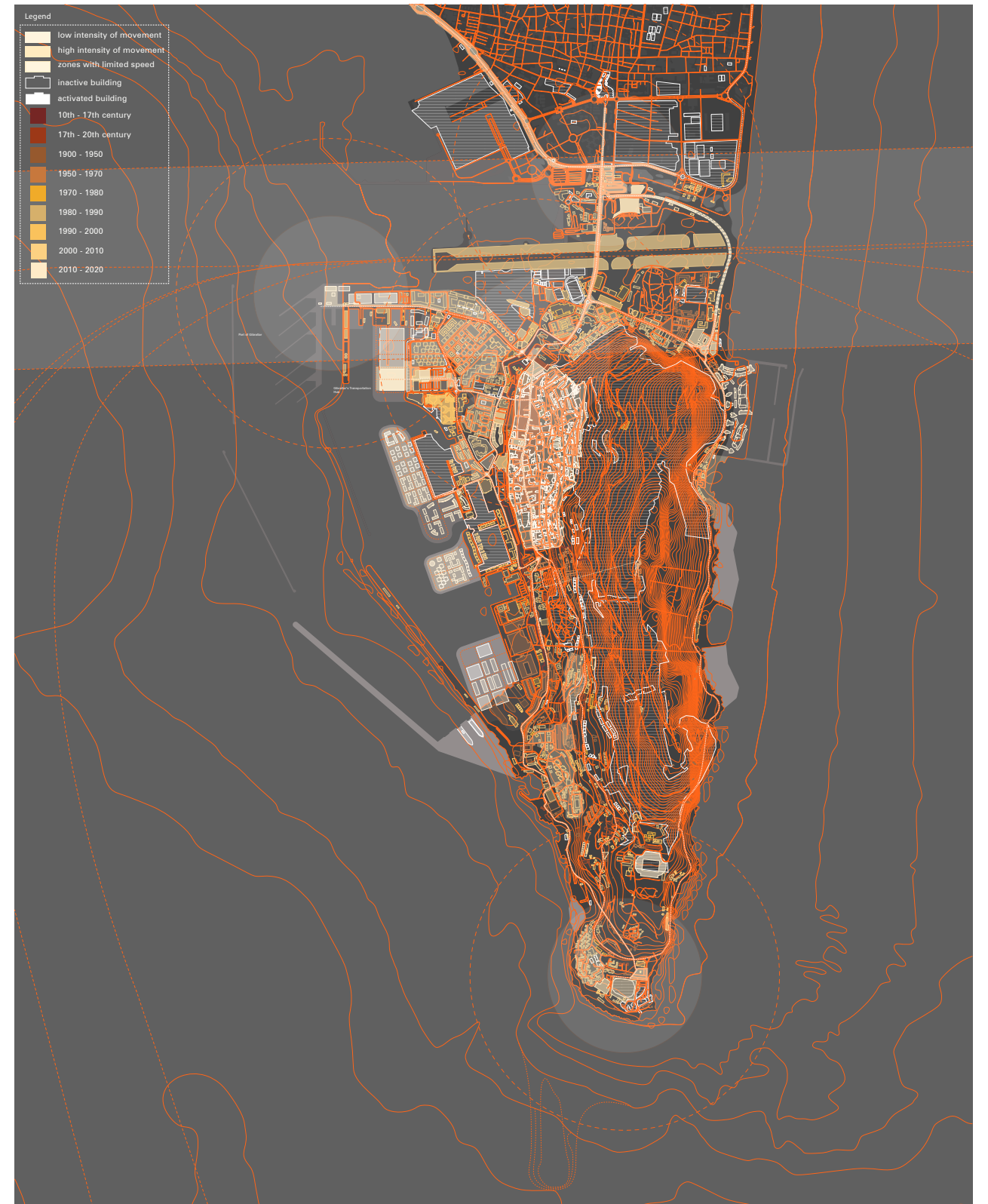
2050

The Rock of Gibraltar: map with the peak
areas of the peninsula on the backdrop
of future development

Legend
sea level difference 2020-2050
current aircraft routes
projected aircraft routes
10th - 17th century        17th - 20th century
1900 - 1950                1950 - 1970
1970 - 1980                1980 - 1990
1990 - 2000                2000 - 2010
2010 - 2020                2020 - 2030
2030 - 2040                2040 - 2050
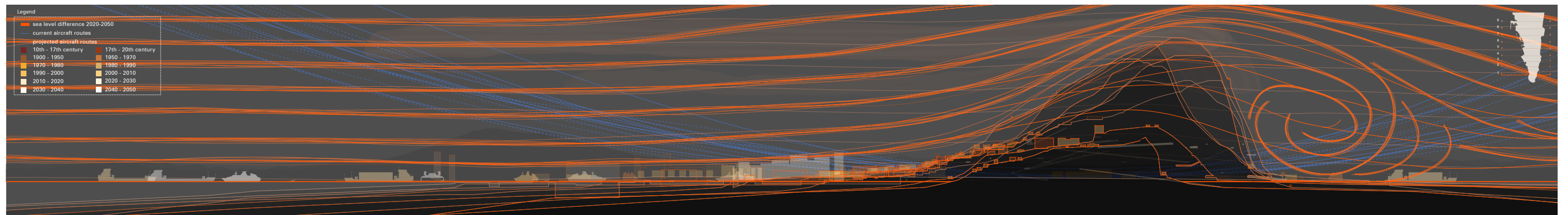
2020, 2050

The Rock of Gibraltar: section with
external and climatic conditions

2050        The Eleven Contributions

2020, 2050        *Beyond The Rock:* 1:1000 wax site model

2020, 2050

*Beyond The Rock:* 1:1000 wax site
model

5 San Roque
Oil Refinery

4 La Línea
de la Concepción

B A Y   O F

G I B R A L T A R

Gibraltar

1

3

Algeciras

S T R A I T   O F   G I B R A L T A R

2
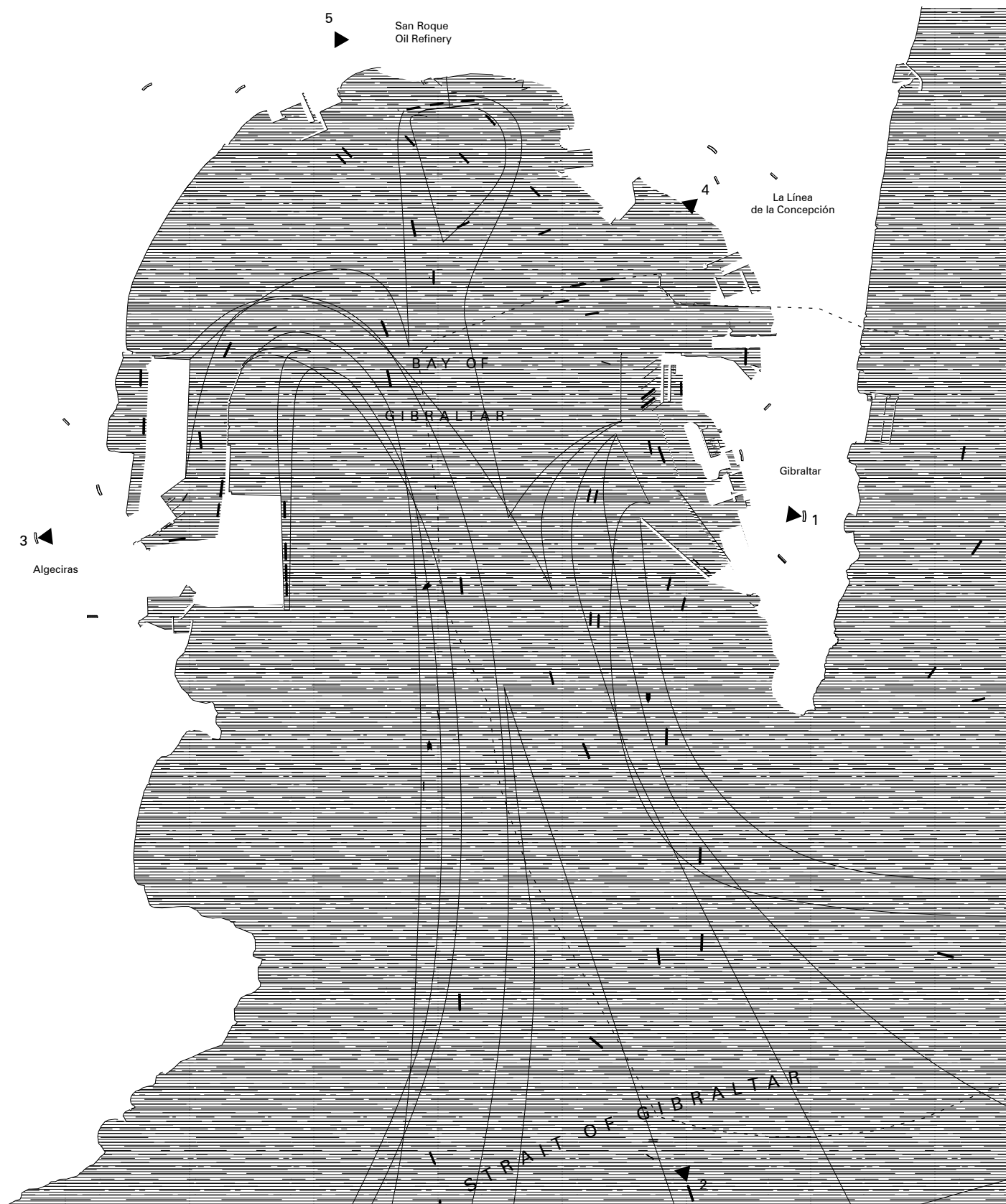
1. Highest Point, Gibraltar.
2. Vessel, Jebel Musa.
3. Balcony, Algeciras.
4. Waterfront Bench, La Linea.
5. Square, Los Barrios.

Eleftheria Xerou, *Site Plan with Water Borders, Major Water Routes Patterns, and Vantage Points Locations,* 2020.

## Project Glossary

*Allegory* (noun)
A figurative form of fiction which presents abstract ideas as images.

*Audience* (noun)
The assembled spectators or listeners at a public event, listeners or viewers collectively, as in attendance at a theatre or concert.
The people giving attention to something.

*Backdrop* (noun)
The view behind something.
A situation that already exists and that influences the event

*Episode* (noun)
An event or a group of events occurring as part of a sequence; an incident or period considered in isolation.

*Message* (noun)
A significant political, social, or moral point that is being conveyed by a film, speech, etc.

*Metaphor* (noun)
An intuitive perception of similarities in dissimilar.

*Performer* (noun)
A person who acts, sings, or does other entertainment in front of audiences.

*Politics* (noun)
The activities associated with the governance of a country or area, especially the debate between parties having power.
Activities aimed at improving someone's status or increasing power within an organization.

*Scenography* (noun)
The design and creation of theatrical scenery (= paintings or images used to represent a place)
The visual, experiential and spatial composition of performance.

*Script* (noun)
The written text of a play, film, or broadcast.

*Theatricality* (noun)
Behavior that is extreme, dramatic and not sincere, and that is intended to attract attention.

*Vantage-point* (noun)
A place, especially a high place, that provides a good, privileged\ view of an area.

## Site

Since the aim of the project is to shift the attention away from the Rock of Gibraltar, and into the Bay of Gibraltar, creating an opportunity for a shared and potent stage on which to act out and examine the dynamics of this region, the entire bay is the site.

The 36°08'50.0"N 5°24'05.0"W position, is the location that the proposed staging will take place. The area around the bay provides several vantage points of various distances and experiences. Five in particular have the dynamics of significantly different privileged views.

The 8,3 Kilometers diameter of the bay and 300 meters depth allows the movement of fish, ferries, cargo ships, oil tank ships, cruise-ships, and submarines. The British Gibraltarian Territorial Waters (BGTW) is an important feeding ground for a vast number of fish; and ships that pass by the area for re-filling.

Approximately 1,000,000 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 meter high rock; facing it across the Bay is the Spanish port-town of Algeciras. Between the two on the land-side to the north is the enormous Franco-era refinery; and opposite the refinery across the bay, Jebel Musa in Morocco, the second of Hercules pillars, in front of which runs the traffic through the strait.

As Spain does not recognize Gibraltar as a country, the water borders are ambiguous for them. This results in introversive and defensive position from the Gibraltarian side. Any possible reclamation could be framed as an illegal incursion into the bay. This sensitive issue will be addressed discreetly.

Site Information

Aerial photograph of site.

Source: Nasa Earth Observatory



Eleftheria Xerou, *Site map with aircraft routes,* 2019.

Site Photographs

*Top* Eleftheria Xerou, *View from Upper Town Gibraltar towards Algeciras*, 2019.

*Bottom* Pavel Bouse, *View from top of the Rock towards Algeciras*, 2019. (moments later)

Site Photographs

*Top* Eleftheria Xerou, *View from West side towards Africa,* 2019.

*Bottom* Eleftheria Xerou, *View from the Bay towards Gibraltar and Africa,* 2019.

## Discourse

The project aims, through the theatrical reading that is undertaken, to literally and figuratively draw attention away from the contentious Rock, relegating it to the status of a backdrop, and move focus towards the neutral and shared Bay, elevating it to the status of a stage. By shifting the focus from the Rock towards the Bay, and by providing a new vocabulary for how we speak about the shared Bay the project invites regional scale collaborations and initiatives by clarifying and reinforcing the theatricality of the Bay itself. The project redefines the perspective of the surroundings towards the Bay, by using the past, present, and future theatricalities of the region, in relation to the settlements around its edge and across the strait, in a theatrical metaphor. These landscapes are read as both backdrop and auditorium; the ports are re-contextualized as the wings and aisles; and the Bay is the stage.

## Precedent Studies

A behaviour can be described as theatrical when patterns analogous to someone's theatrical references can be recognised. Theatricality can be linked to any kind of behaviour perceived in theatrical terms. In other words, theatricality can be identified as a behaviour that is extreme and dramatic, intended to attract attention.

In the beginning and ending of his book titled "All That is Solid Melts into Air," Marshall Berman writes about the urban planner Robert Moses and describes how he transformed the Bronx area - where he was raised- in the early 1980's in favour of the Cross Bronx Expressway. In particular at the end of the book, he states that "[Robert Moses] also understood the value of ongoing public work as a public spectacle. He carried on the overhauling of Central Park, and the construction of its reservoir and zoo, twenty-four hours a day, seven days a week: floodlights shined, and jackhammers reverberated all through the night, not only speeding up the work but creating a new showplace that kept the public enthralled."

The construction projects are a theatricality open to the audience. But when it comes to the different types of theatrical stages, the relationship between the audience and performers varies, whereas each stage requires different sets of performance rules, in order to achieve the best possible experience. For example, the audience in the arena stage surround the stage, obliging the actors to move constantly, to provide different aspects of the same scene to all the seating audience. When it comes to the thrust stage, the audience is located to the three sides of the stage, allowing for the fourth stage to become an extension of the middle one. Actors can enter and exit from the open side although they are still required to move and "turn the image around" so the rest of the three sides of the auditorium will be able to follow the performance. The proscenium stage offers a one point perspective scene as the audience is located to one side of the stage. The stage is elevated and separated from the audience in its most profound way. Traverse stage on the other hand, locates the stage between two parts of the auditorium, resulting in them facing each other. The performers need to avoid having their backs on the one side, thus the constant rotation is fundamental.

Actors, in order to perform a play have to follow a play script. This includes dialogues, as well as stage directions on how to behave on the stage. The director is responsible for the stage positions and movements, called the blocking. Blocking in theatre is the precise staging of the actors to ease the performance of a play. Stage directions are based on the division of the stage in parts. The back of the stage area, furthest away from the audience, is called upstage. The front, nearest to the audience, is the downstage (deriving from the prior ranked stages that were ranked downward towards the audience) and the stages left and right refer to the actors' left and right when are facing the audience. The house left and the house right refers to the audience's perspective; to cross is to move.
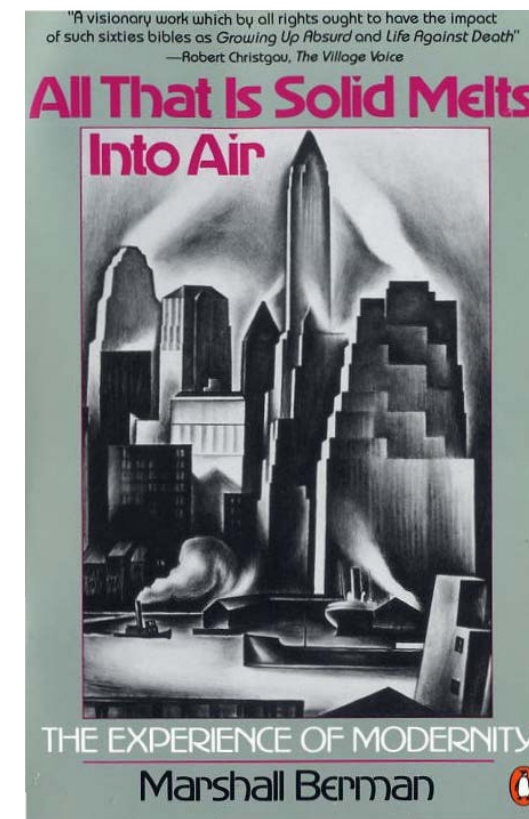






Robert Moses' Cross Bronx Expressway construction, 1948-63.

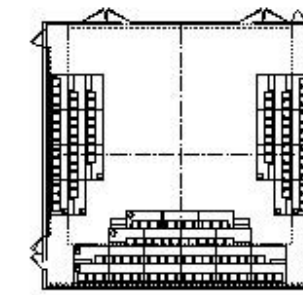Arena Stage

Thrust Stage

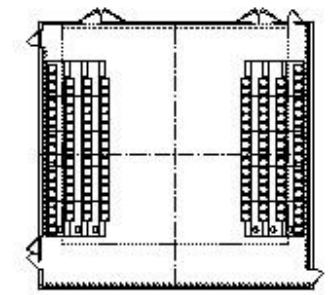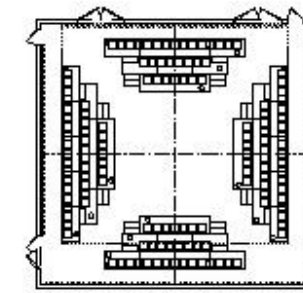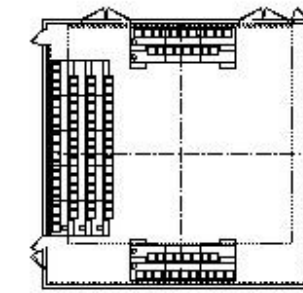Proscenium Stage

Traverse Stage

Theater in the Round
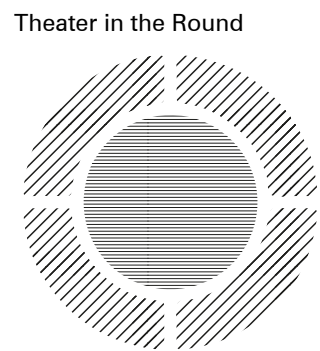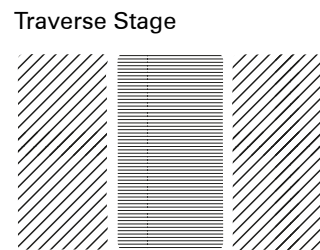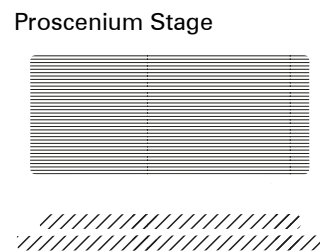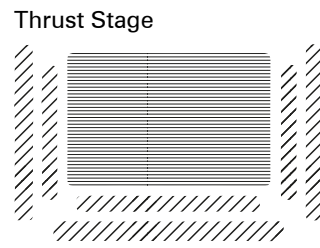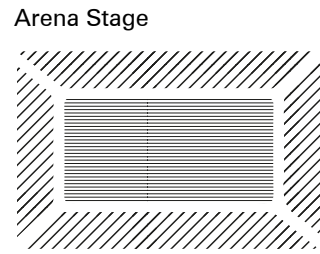
Stage

Auditorium
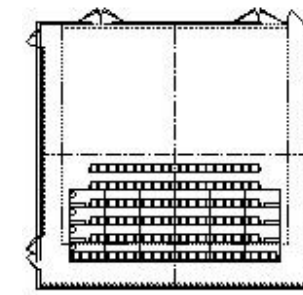
End Stage

3/2 Thrust

Stadium Seating

Arena

Recital

Cabaret

Arena Stage

AUDIENCE

AUDIENCE

STAGE

AUDIENCE

AUDIENCE

Proscenium Theatre

STAGE

APRON

AUDIENCE
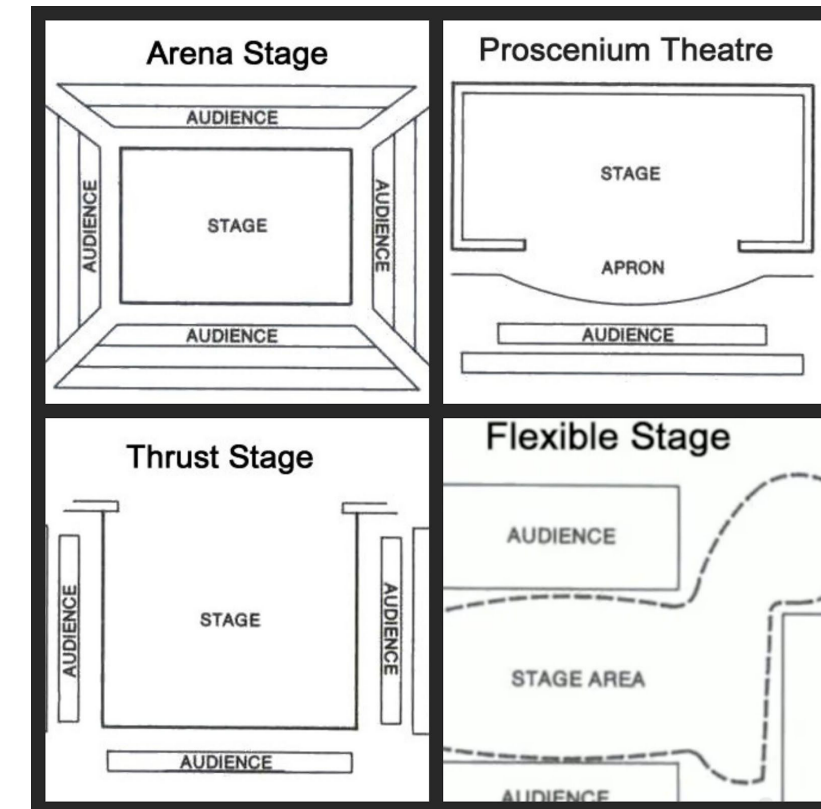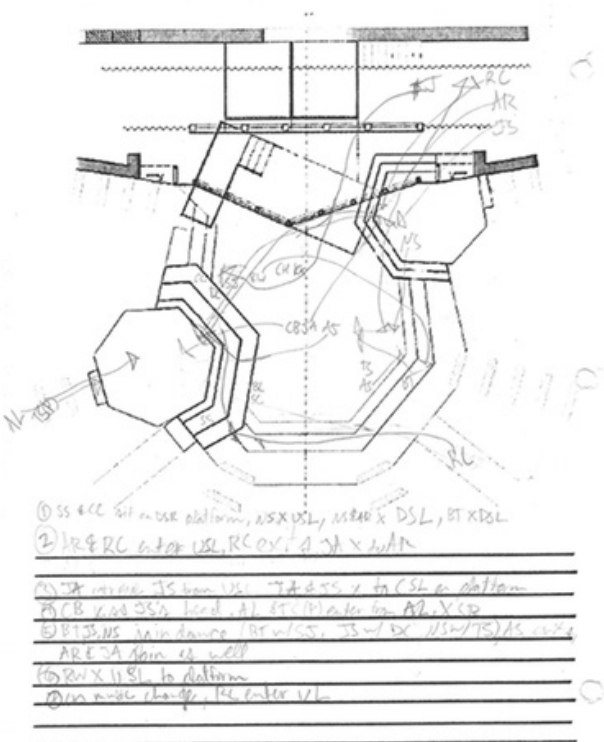
Thrust Stage

AUDIENCE

STAGE

AUDIENCE

AUDIENCE

Flexible Stage

AUDIENCE

STAGE AREA

AUDIENCE
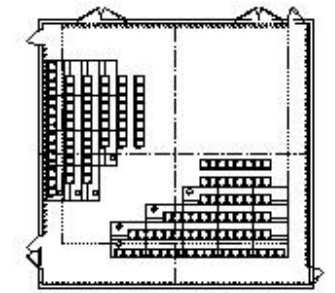
Eleftheria Xerou, *Diagrams of Theatre Types*, 2019.

*Top* Different Types of Theaters

*Bottom* Different Types of Stage

*Top* Crazy for You calling script and blocking page.

*Bottom* Act I, Scene v - Blocking Notation & Calling Script Paperwork Generated by Lily Steckman



Graham Ley, *The Theatricality of Greek Tragedy*, Euripides' Trojan Women.

## Visualized Evidence

Gibraltar has for many years been the backdrop of several political, emotional and scenographical incidents. Historically, the territory has been fought over, conquered, and isolated by many countries. Early Islamic settlements from 711 A.D. conceived the city as a fortress. In the sixteenth century, the Old Town started to extend from the Moorish castle. In the following centuries, as Spanish and Anglo-Dutch troops tried to take hold of the Rock, defences, moles, batteries and bastions shaped the surface, while tunnels and excavations used for military purposes shaped the interior of the Rock.

When the end of Great Siege (1779–1783) temporarily stabilized the tensions, Genoese, Portuguese and Moroccan merchants made their way to Gibraltar & created their fortunes at this British trading outpost. In the nineteenth century, this multicultural civilian community expanded the city into reclaimed land and onto the Rock and left their architectural marks into the city. Today, Gibraltar remains a British Overseas Territory, but has a separate legal jurisdiction.

Currently, the users of the Bay are ships, ferries, cruise-ships, boats, and submarines of various sizes and purposes; all moving along specific invisible lines and between specific points according to their political affiliation. On average, 400 Bunkers, 20 Cruises, 10 Cargo, and 160 Ferries enter the port on the Western Side.

Another aspect of the Bay's theatricalities is situated on the Rock, this time as the stage, instead of the backdrop. Searchlights during the Second World War were installed across the peninsula, in defense against the night-time bomber raids of The Blitz. 32 searchlights, still in function, are located on the territory, from the north to the south and from the west to the east.

During the Spain/Gibraltar frontier issues of 1969, begun the ostentatious construction of CEPSA oil refinery in the San Roque area of Spain. Many were reading this project as a bold statement from Francisco Franco towards Gibraltar, taking into consideration the timing and location of the construction, the borders were shut and Gibraltarians were facing another modern age siege.



Eleftheria Xerou, *Timeline of the fourteen sieges of Gibraltar, with outcomes and performers*, 2020.
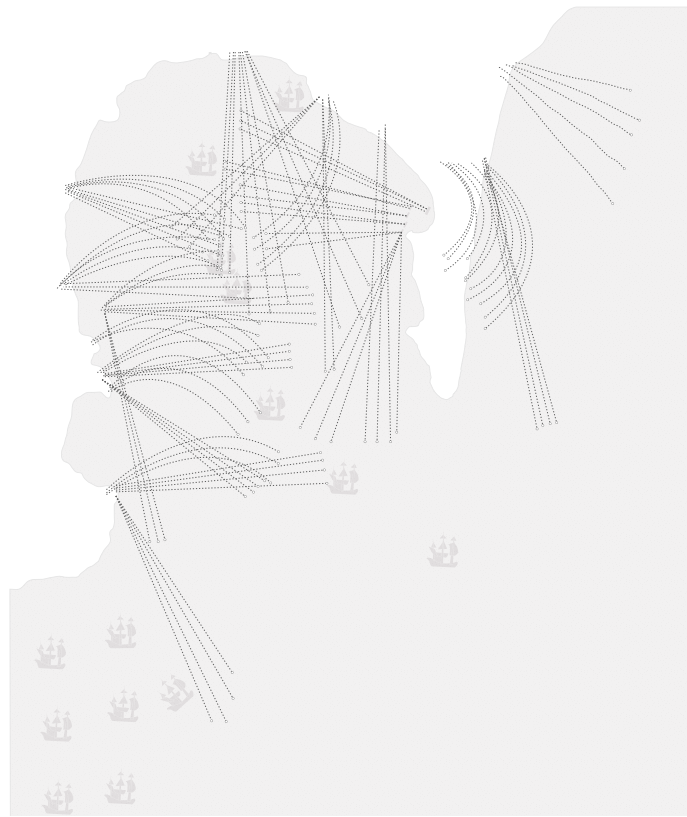
*Top* Eleftheria Xerou, *The Great Siege of Gibraltar.* Military attack on the city of Gibraltar, with indication of land and floating batteries, 2020.

*Bottom Still and moving floating performers in the Bay.* On average, 400 Bunkers, 20 Cruises, 10 Cargo, and 160 Ferries enter the port on the Western Side, 2020.
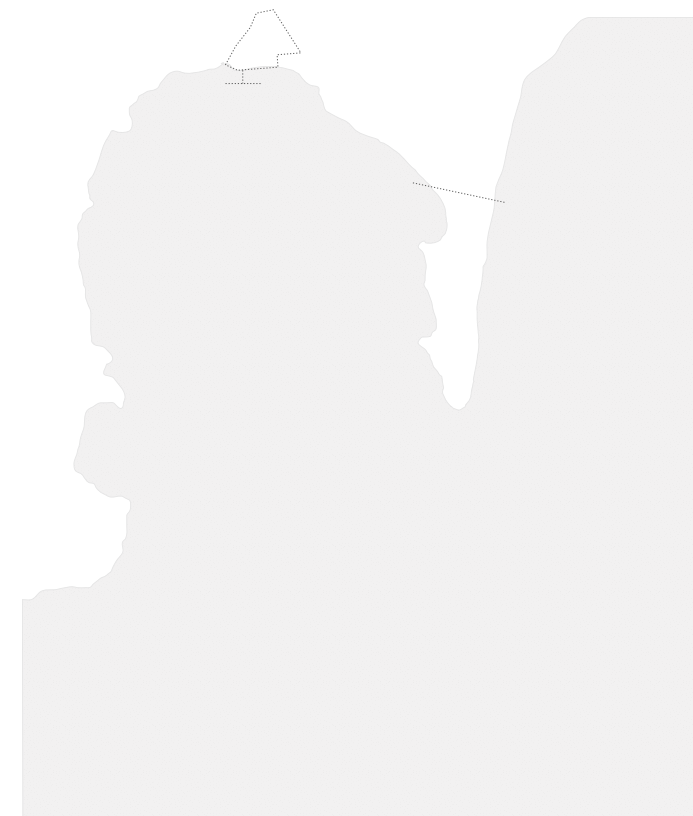
*Top* Eleftheria Xerou, *WW2 searchlights location.* In total there are 32 searchlights in Gibraltar, still functioning, 2020.

*Bottom San Roque Oil Refinery construction during the border closure of 1969*, 2020.

Eleftheria Xerou, *Tracing of aircrafts movement inside the Bay of Gibraltar within a time-frame of 1 week*, 2020.
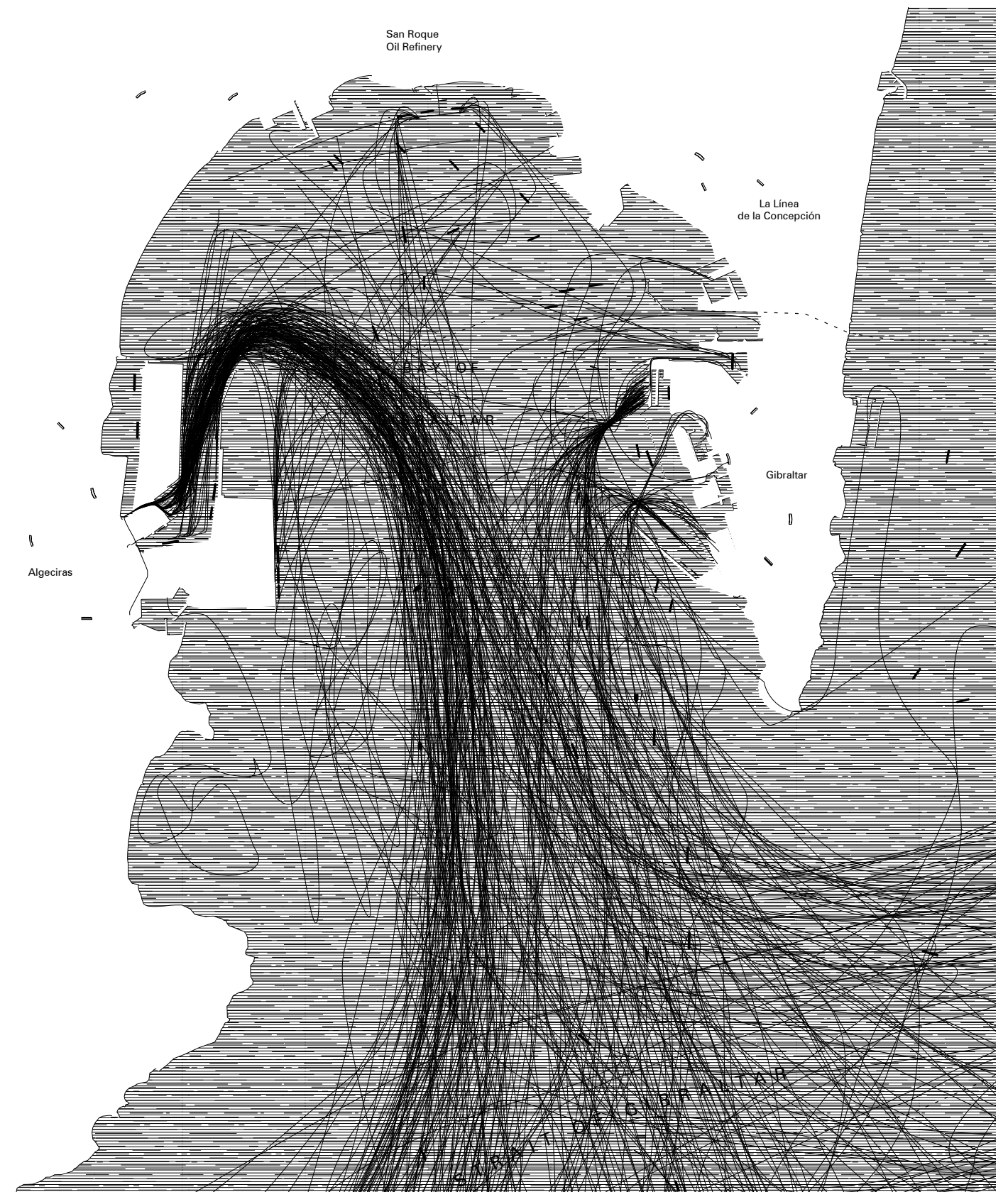


Eleftheria Xerou, *Tracing of boats movement inside the Bay of Gibraltar within a time-frame of 1 week,* 2020.

References

The project establishes a new reading on the bay of Gibraltar, through the lens of theatre. It is achieved by first setting up comparisons between historical events that have occurred in the Bay alongside other theatrical experiments based on visual and structural similarities. It compares the legislation that dictates movement across the Bay to the laws which dictate movement around a stage.

Metaphors occur when a real event is transformed into a figurative expression. This evokes images by replacing an abstract concept for something that is more descriptive and illustrative. Cities' structures are investigated and compared with unpredicted elements of everyday life and beyond. A total of 57 pairs of images are included on O.M. Unger's City Metaphors, indicating the exploration for the possible idea with the design being about searching alternatives based on images, metaphors and analogies.

A city representation is as important as the experience of it. Schinkel successfully illustrated the city as its being offered back to the citizens and back to the city itself. The "perspective view from the staircase gallery in the museum, seen through the porticus and across the Lustgarten square and its surroundings" is one of the most notable examples of his panoramic approach. Emphasis is given to the architecture, as well as its urban context and its users. The elements of the plate are as importantly placed as the viewer of the plate. In the same manner, the "perspective view from the audience to the stage, with the representation of the set as prepared for the prologue during the inauguration of the royal theater in Berlin", likewise he combines the theatre's interior within the urban scenery of the stage. In both examples, Schinkel allocated the cityscape the role of the stage, while introducing the viewer to a new vantage from which things reveal their relationships and portray their significance.

During the Bauhaus era, Oskar Schlemmer experimented with several means addressing the "stage problems" and their possibilities in order to uncover the essential properties and elements of a stage. These are documented inside the book collaboration with Walter Gropius titled "The Theatre of Bauhaus." In doing so, he established the experience of a space with all the body senses,

as something fundamental. In the introduction of the book, Gropius stated that "the most characteristic artistic quality in Oskar Schlemmer's work is his interpretation of space. […] It is apparent that he experienced space not only through mere vision but with the whole body, with the sense of touch of the dancer and the actor." Quoting W. Tillmans "the way we look at things, is how we decide to act in the world," the project is drawing from the new alternative interpretation of the region as not a Bay, but as a theatre, aiming to shift the attention, as well as its possible future appropriations.
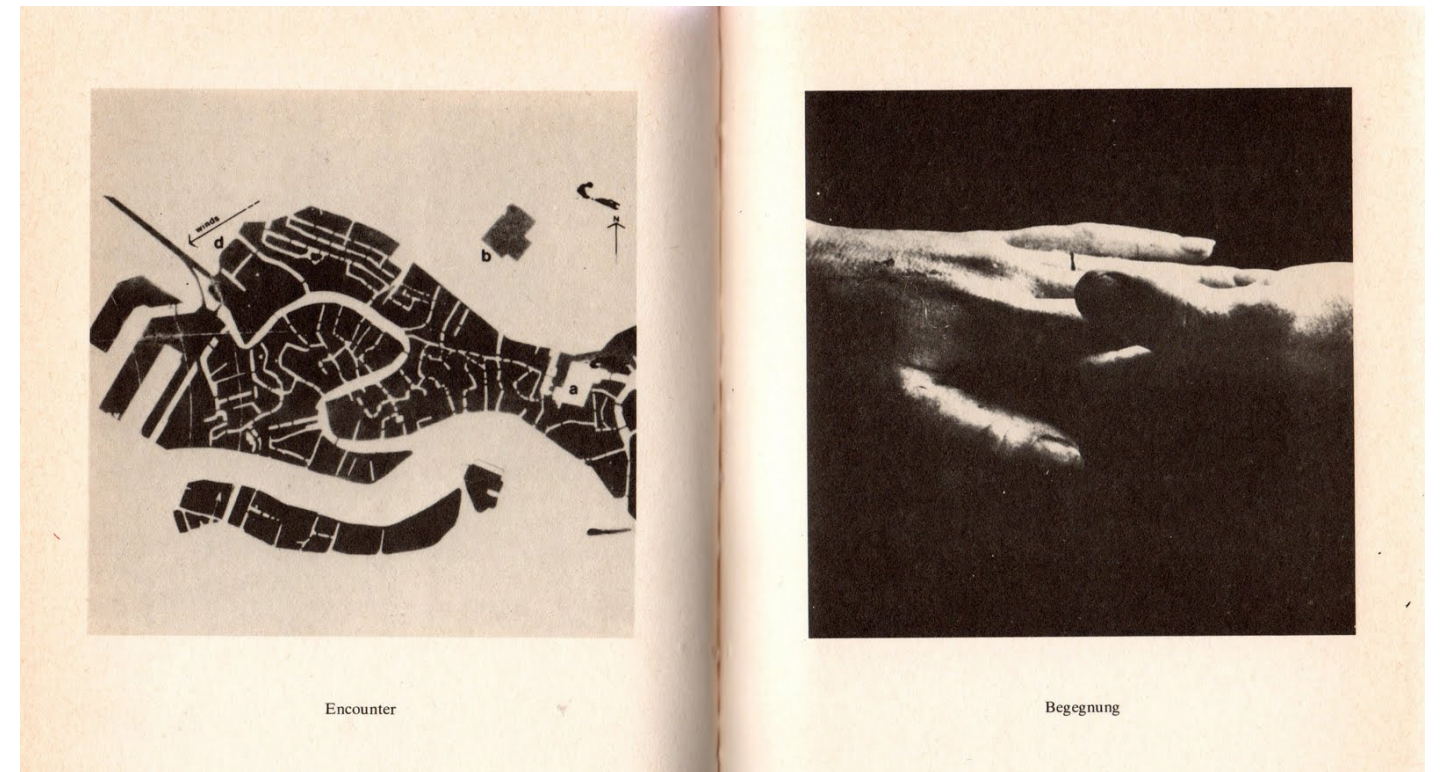


Encounter

Begegnung
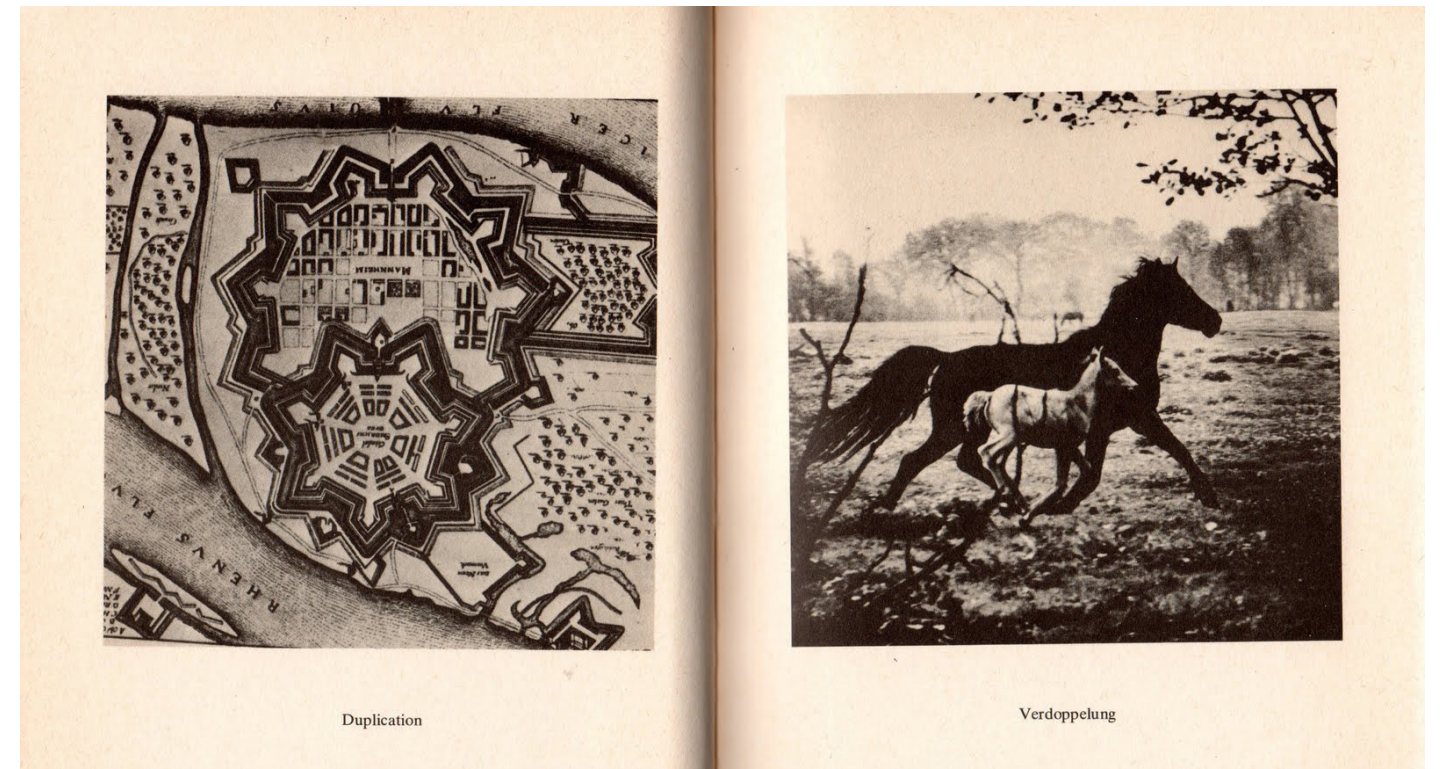
Duplication

Verdoppelung

O.M. Ungers, *Morphologie: City Metaphors,* 1976
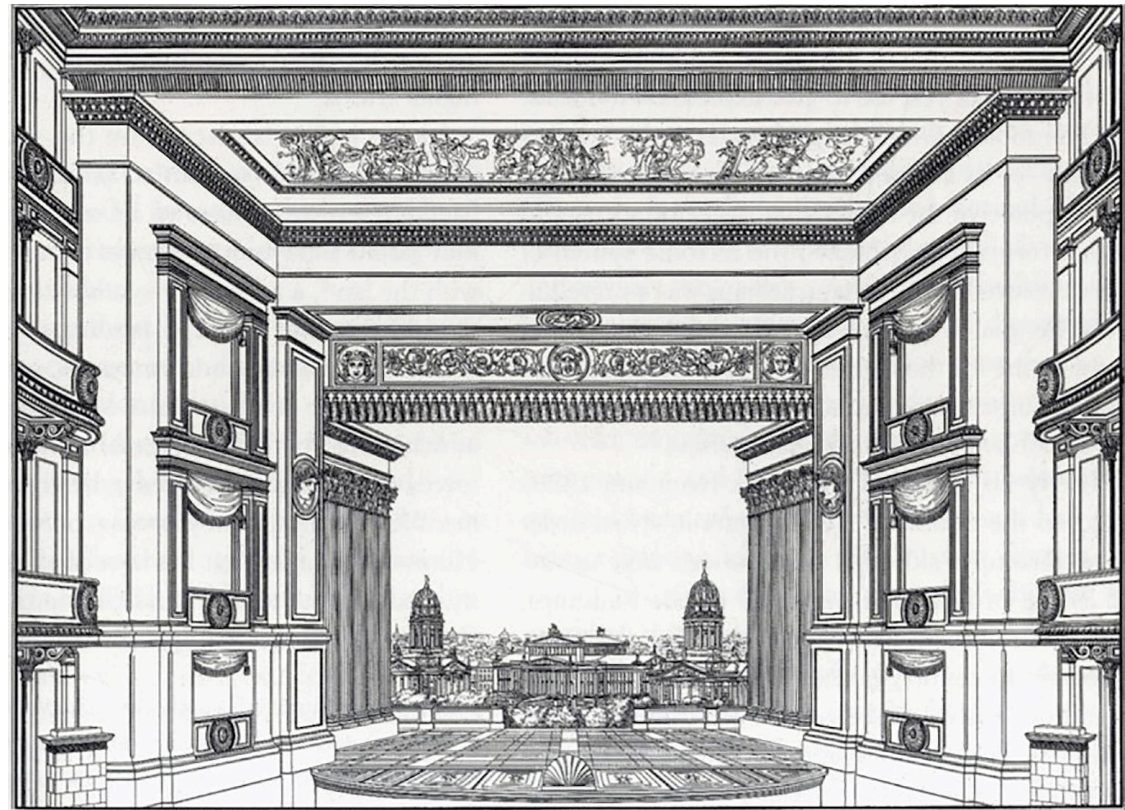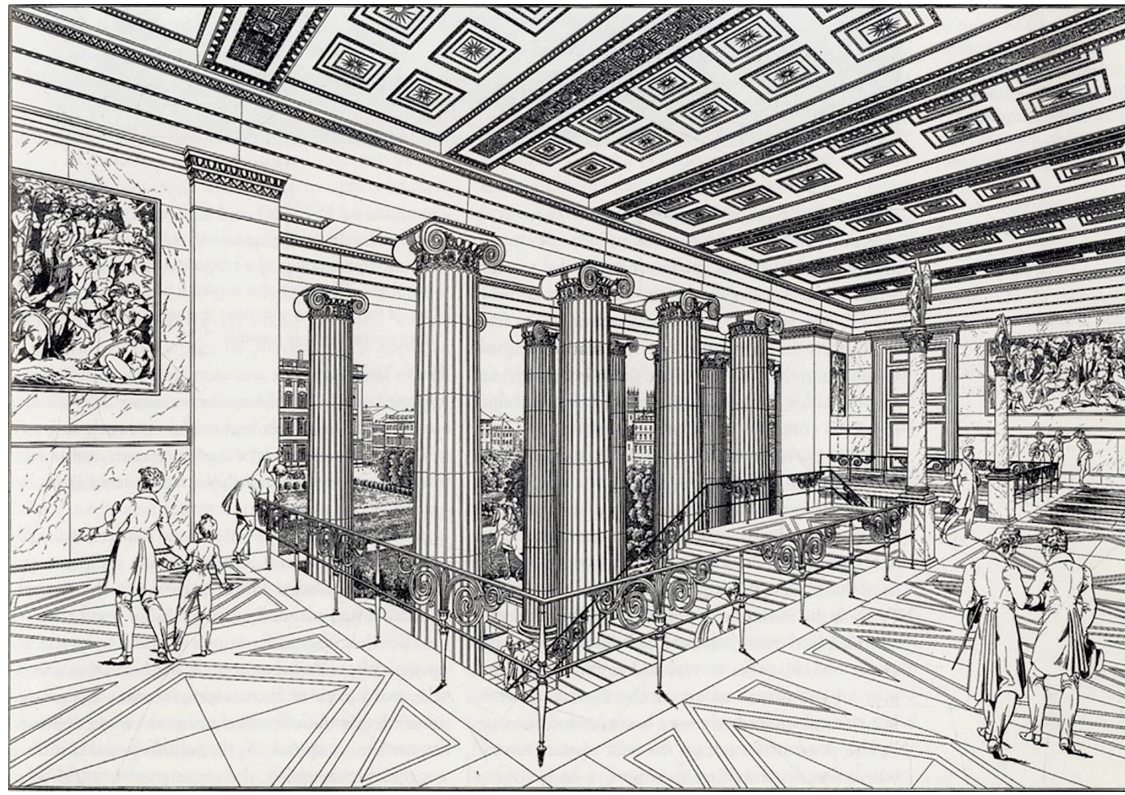
*Top* Karl Friedrich Schinkel, *Altes Museum Berlin*, perspective engraving of the main staircase gallery, 1822-30.

*Bottom* Karl Friedrich Schinkel, *Schauspielhaus,* engraving of the view from the auditorium onto the stage (with bird's eye view of the new theatre in its urban setting), 1818-21.

Donald Oenslager, *The Harbor of Carthage for Purcell's Dido and Aeneas*, 1953

Oskar Schlemmer. Diagram for *Gesture Dance*. 1926. Courtesy Bauhaus-Archiv, Berlin.

DIAGRAMM (RAUMLINIEN) zum GESTENTANZ MIT ZWEISEITIG GEÖFFNETER BÜHNE
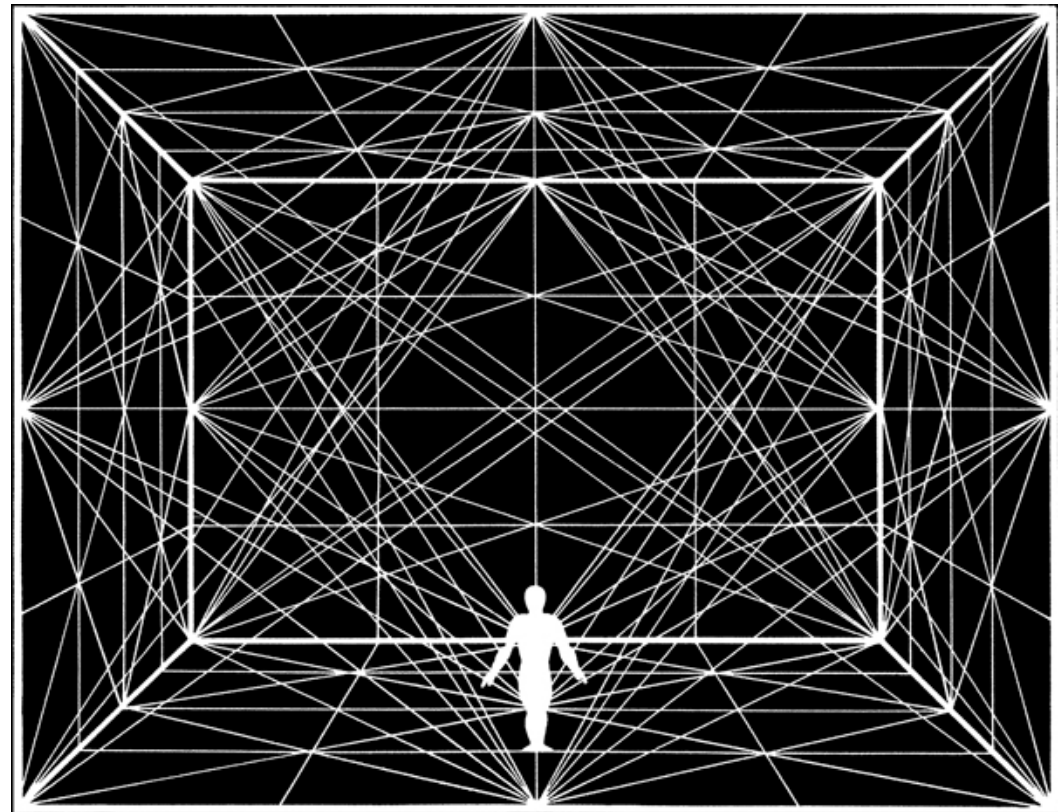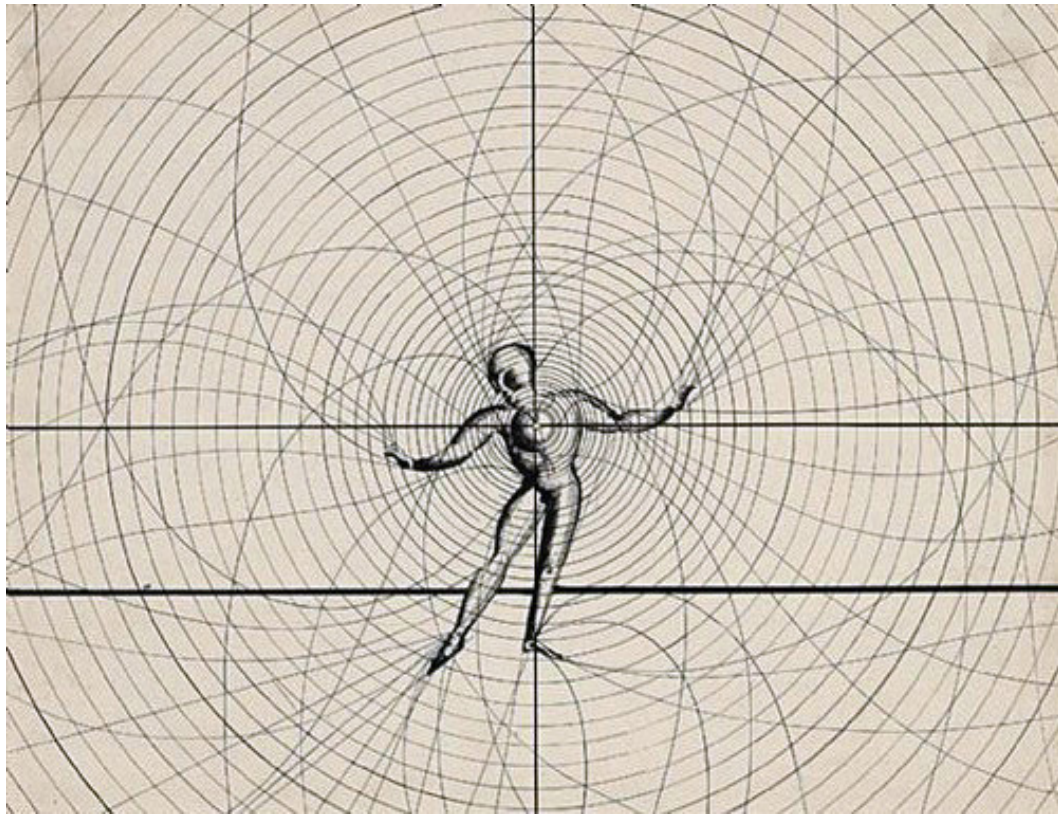
*Top* Oskar Schlemer, *Man as a dancer from man and art figure*, 1921.

*Bottom* Oskar Schlemer, *Figur und Raumlineatur,* 1924.

Oskar Schlemer, *Diagram for Gesture Dance*, 1925.

## Contribution

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;
William Shakespeare, *As You Like It*, Act II,
Scene VII, 1564-1616

*The Concept of 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, also known as the Bay of Algeciras, has for centuries been a stage for various kind of theatricality. From the fourteen recorded military sieges until the Great Siege of 1779 [p.94, fig.5], to the modern siege of 1969[1] [Collective Appendix, p. 77], from the searchlight shows during the Second World War in defense against the night-time bomber raids of The Blitz [p.54], to the ostentatious construction of Franco's oil refinery in the 1970's [p.50], from the recent capture of the Iranian tanker [p.131], to the everyday theatricality of fishing-trips [p.139], dolphin-tours [Collective Appendix, p.95, fig.22], migrant patrol [Collective Appendix, p.92-3, fig.21], and global trade [Collective Documentation, p.26-7].

Approximately one million people live around the Bay, where four cardinal points are arranged. To the east is Gibraltar, the town of sixty thousand citizens and the four hundred twenty six meter high rock [Collective Appendix, p.74-5]; facing it across the Bay is the Spanish port-town of Algeciras [p.105]; between the two points on the land-side to the north is the enormous Franco-era CEPSA oil refinery [p.105]; 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 contribution, the Bay of Gibraltar performs as a theater for the region [p.88, fig.3]. The sea is a

thrust stage[2] [p.108 fig.14], with the audience surrounds it on three sides, allowing for concurrent viewing of the performance and of the audience. Ports operate as the wings and aisles of the theater, allowing the performers entrances and exits. The landscape is recontextualised as both the backdrop and the auditorium, helping to 'turn the image around'[3] to have a more intimate relationship between the audience and the stage. In classical theatrical terms, the audience was fundamentally separated from the actors, however the opposition between the two elements is nuanced and questions by various disciplines relating to all aspects of a play, from scriptwriters to architects, from theater designers to scenographers.

During the Bauhaus era, Oskar Schlemmer experimented with several means of addressing stage problems [p.135] 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.

*Contribution Approach*
The mode of operation for this contribution 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. As Oswald Mathias Ungers distinguished Metaphor[4], to Allegory[5], to Analogy[6], this contribution is using the comparative method to shift the

narrative of the Bay, as a means of immediacy.

Three sub categories –staging, scripting, viewing – 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 contributes to an original creation" (P. Howard, 2002). 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 contribution 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[7], i.e. the world as a stage, and particularly here, 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.
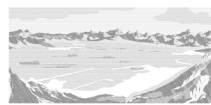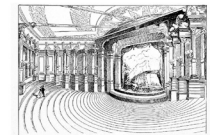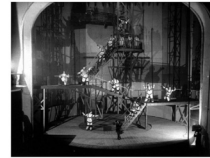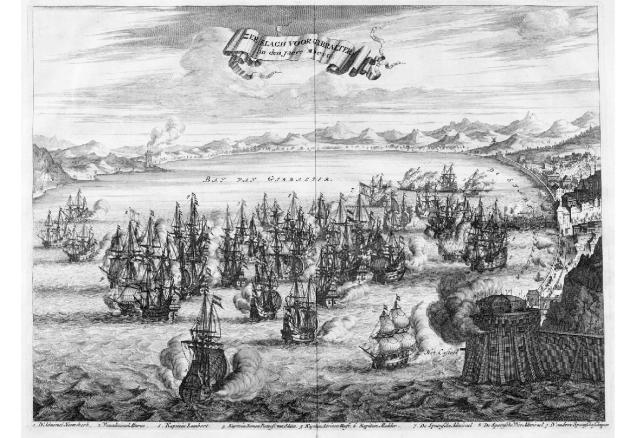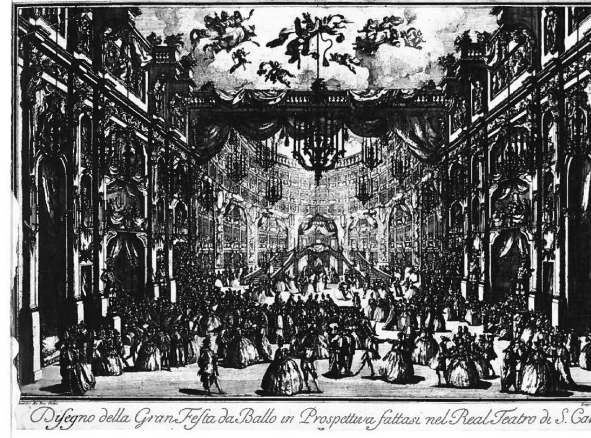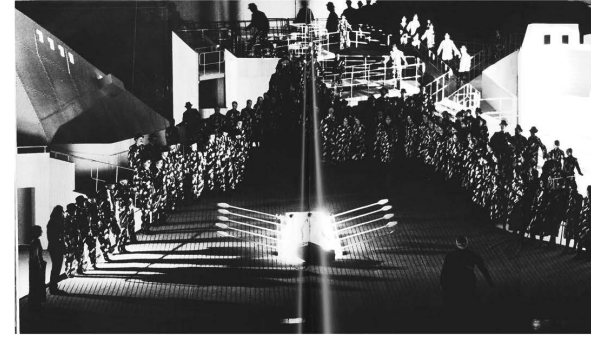
*5 View from San Roque*
North of the Bay among the main traffic of Los Barrios and San Roque, with the Rock of Gibraltar as its backdrop, this vantage point presents a clear encounter with the stage. The view is restricted to the nearest performers in the scene as the altitude is low, analogous to seating 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 theatricality of the Bay itself.

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1 After the referendum of 1967 where Gibraltarians voted whether to remain under British sovereignty or return to Spain, with 12,138 opting for the status quo and only 44 opting to live under Spanish rule, Francisco Franco pursued a campaign to force a negotiation on the British overseas territory of Gibraltar and closed the frontier between the two territories in 1969. The border would not be fully reopened until 1985.

2 A thrust stage, also known as "open stage," where the stage extends into the auditorium. As the earliest known type of stage in western theater, it originated in ancient Greece and evolved into Pageant Wagon and later into Elizabethan theater.

3 "Turning the image around" a theatrical term meaning 'moving actors around thrust stage to keep sight lines open, allowing all 3 sectors of audience to see'. thrust stage: active staging / proscenium stage: static staging.

4 Metaphor is an intuitive perception of similarities in dissimilar. (Ungers, 1982)

5 Allegory is the double meaning using a deceptive and oblique language. Ibid.

6 Analogy establishes a similarity between two events which are otherwise completely different. Ibid.

7 Theatrum Mundi is a concept developed throughout Western literature and thought, apparent in theories of the world, metaphorically identifying the world as a theatre. The metaphysical explanation of the world portrays it as a theatre wherein people are characters and their actions form a drama.
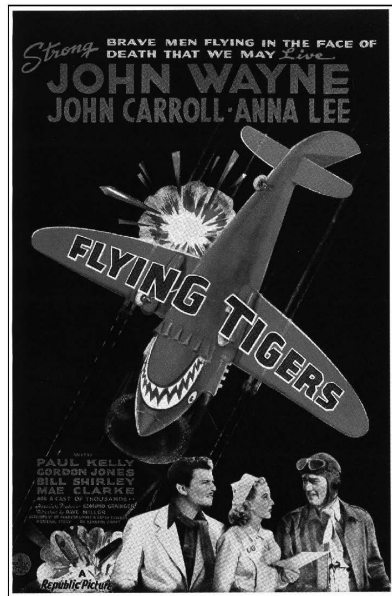
Staging Comparisons

*Top*
*Left* Hans Dieter Schaal, Les Troyens.
*Right* John Mace, Gibraltar, 1783.

*Bottom*
*Left* Naples, Teatro San Carlo, festival
decoration, 1748.
*Right* Isaac Commelin, Fantasy, 1607.
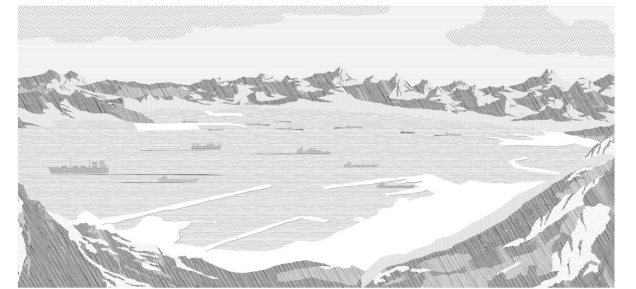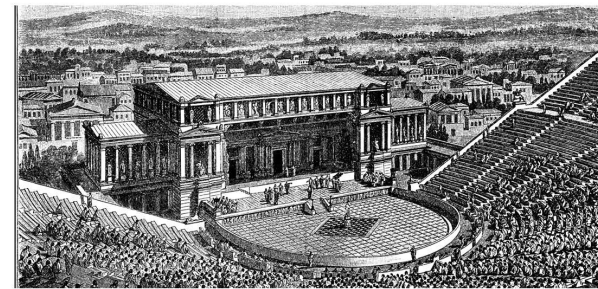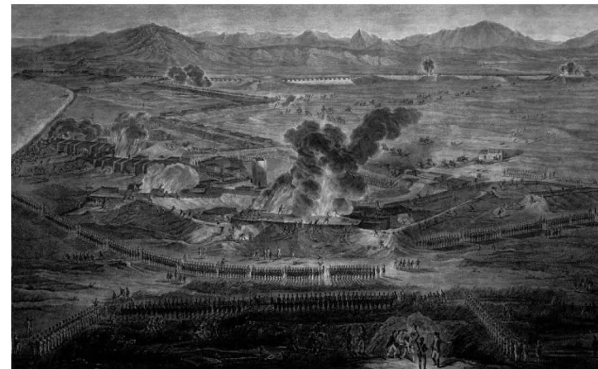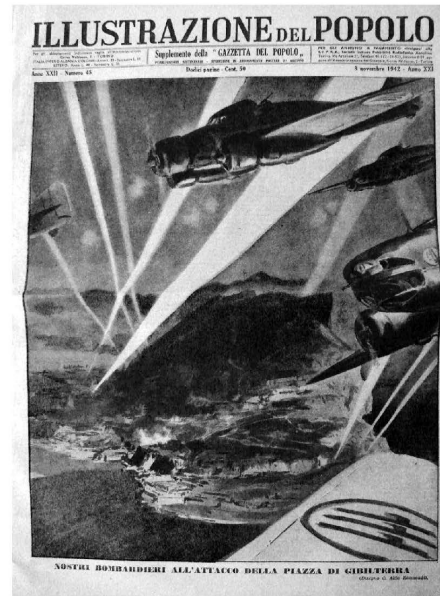
Staging Comparisons
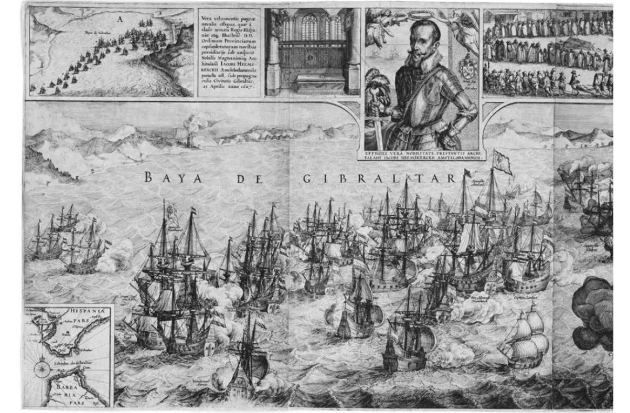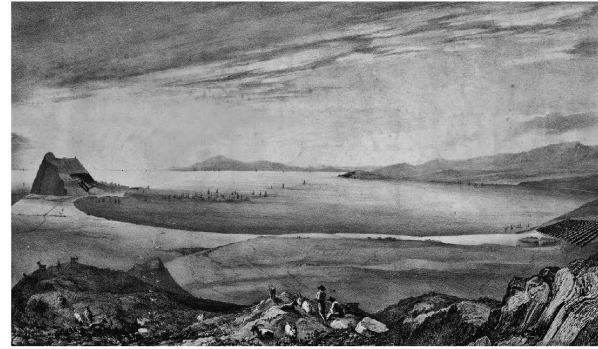
*Top*
*Left* Flying Tigers poster, 1942.
*Right* Illustrazione del Popolo, 1942.

*Bottom*
*Left* Cepsa San Roque-Gibraltar oil refinery, 1985.
*Right* The Sortie, 1871.

*Top*
*Left* Norman Bel Geddes, Dantes Divine Comedy, 1921.
*Right* Spain/Gibraltar borders closure, 1969.

*Bottom*
*Left* Theatre of Dyonisos, Athens.
*Right* Eleftheria Xerou, View from the Rock of Gibraltar, 2020.
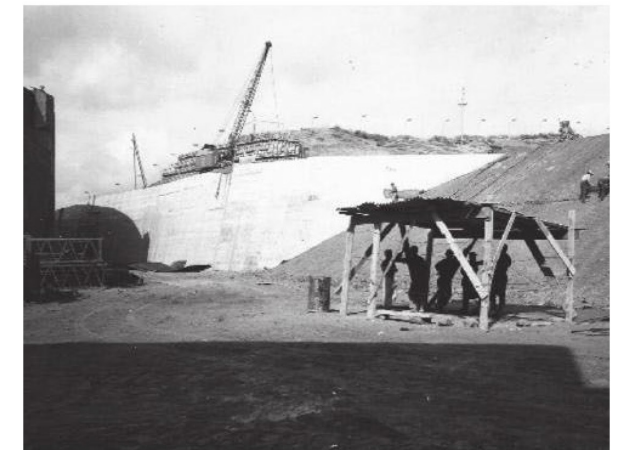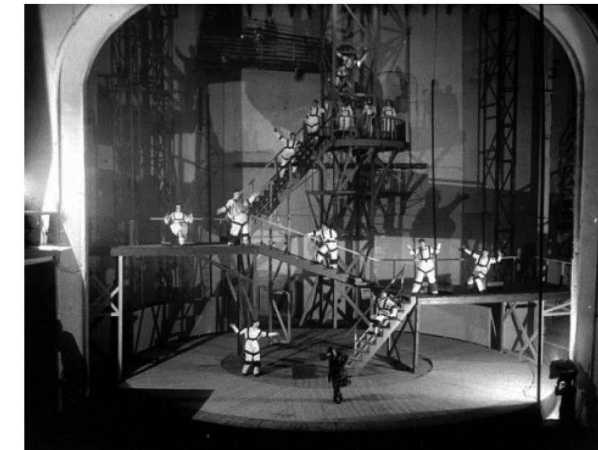
Staging Comparisons

Top
*Left* FLUX Office, Oresteia, 2016.
*Right* Edmund Patten, Gibraltar, 1829.

Bottom
*Left* Living Theatre, Paradise Now, 1968.
*Right* Jean Benoit Winckler, La premiere representation de les X batteries flottantes, 1782.

Top
*Left* Salvador Dali, Spellbound, 1945.
*Right* Claes Jansz Visscher, De slag bij Gibraltar, 1607.

Bottom
*Left* Mayakovsky, The Bathhouse, 1930.
*Right* 50 years anniversary of CEPSA oil refinery, the value of anonymous work,1969.
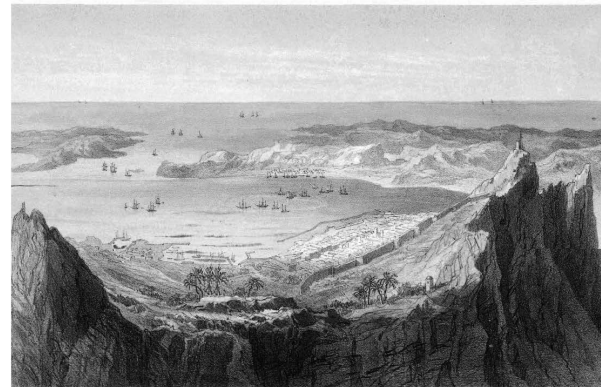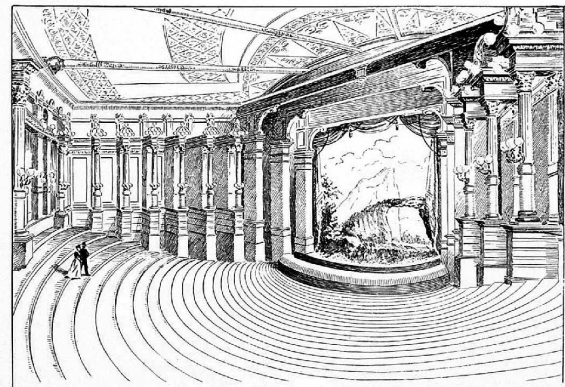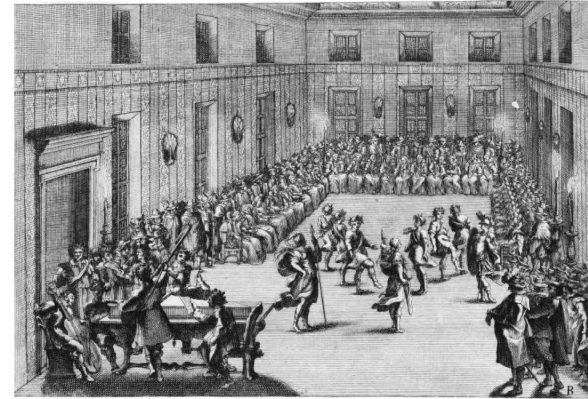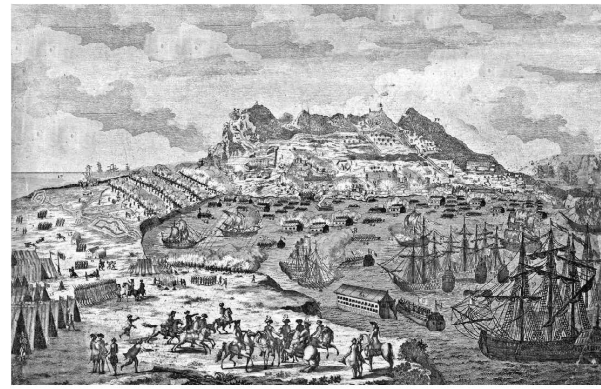
Staging Comparisons

*Top*
*Left* Richard Wagner, Rienzi, Act 3, 1869.
*Right* Esnauts et Ropilby, 1780s.

*Bottom*
*Left* Richard Wagner, Bayreuth Germany Interior Opera House, 1895.
*Right* Derov, Gibraltar, 1800.

*Top*
*Left* Ballet à la Cour de Suède, 17th century.
*Right* Gibraltar, British Ships, 1704.

*Bottom*
*Left* Josef Svoboda, Light and Shadows.
*Right* 50 years anniversary of CEPSA oil refinery, In the built bay, 1977.
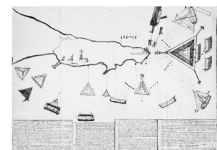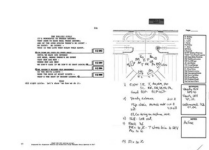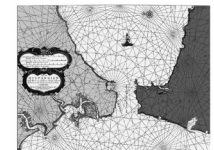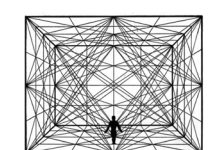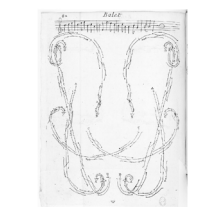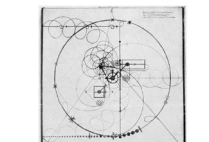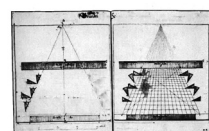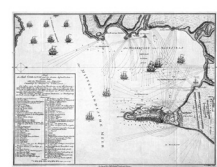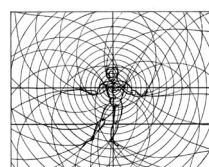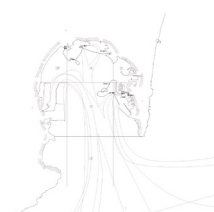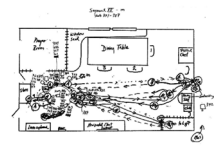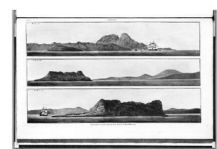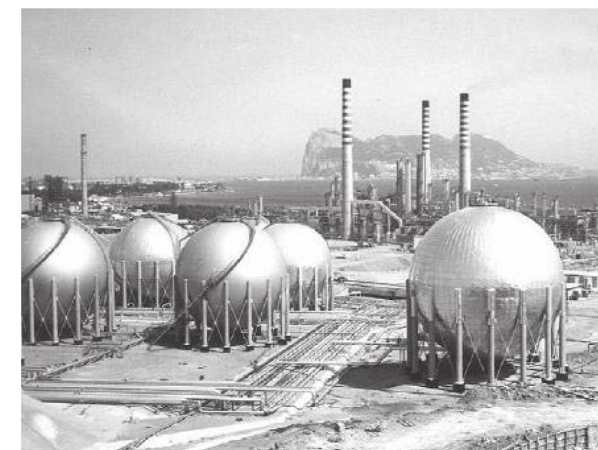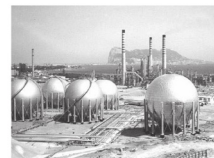
Scripting Comparisons

*Top*
*Left* R. Moses Cross Bronx Expressway Construction, 1960's.
*Right* Gibraltar view from Cepsa oil refinery, 1970's.

*Bottom*
*Left* The Siege of Jerusalem, 1460–70.
*Right* J. M. Will, Relation of the futile occupation of the main Gibraltar, 1782.
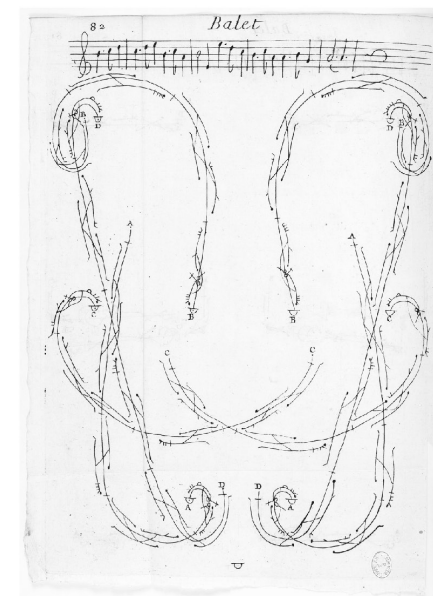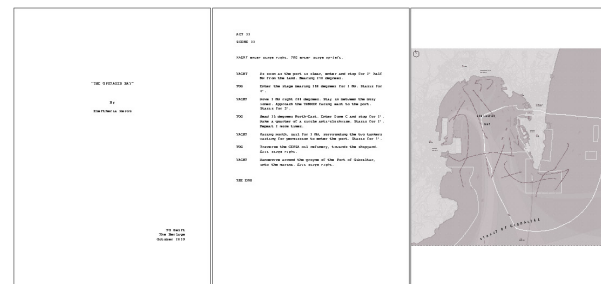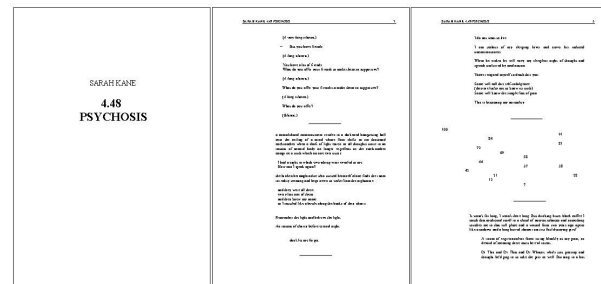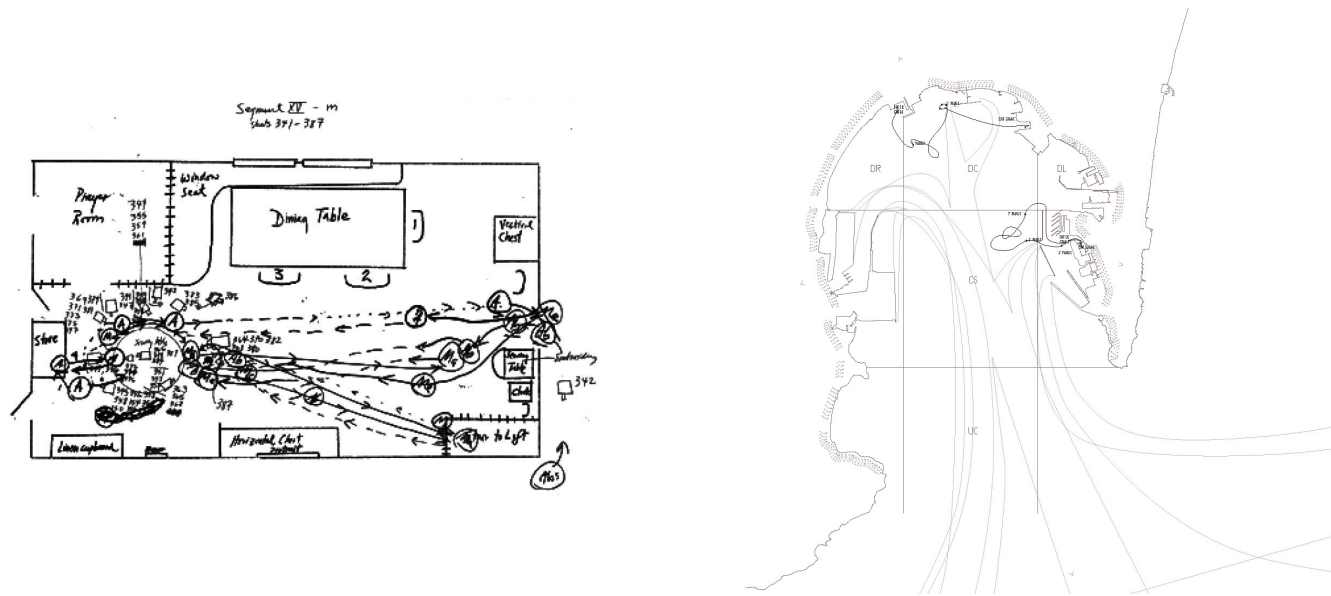
Scripting Comparisons

*Top*
*Left* Day of Wrath stage blocking.
*Right* Eleftheria Xerou, The Bay as a Stage, 2019.

*Bottom*
*Left* Sarah Kane, 4.48 PSYCHOSIS, 1998.
*Right* Eleftheria Xerou, The Upstaged Bay, 2019.

*Top*
*Left* The Hollywood Hill.
*Right* Searchlights pierce the night sky, 1942.

*Bottom*
*Left* M. Feuillet, Recueil de dances composées, 1700.
*Right* Eleftheria Xerou, Movement in the Bay, 2019.
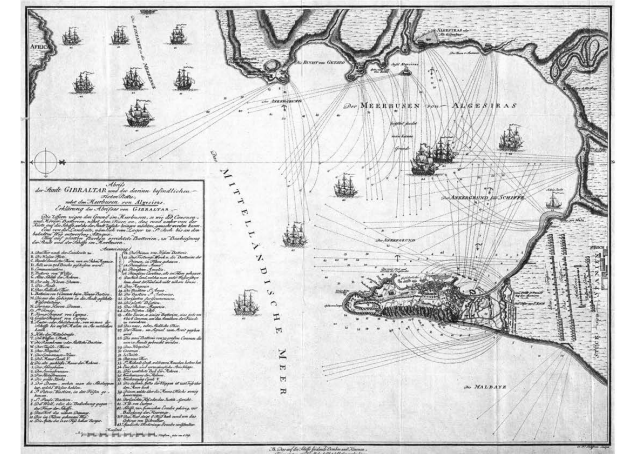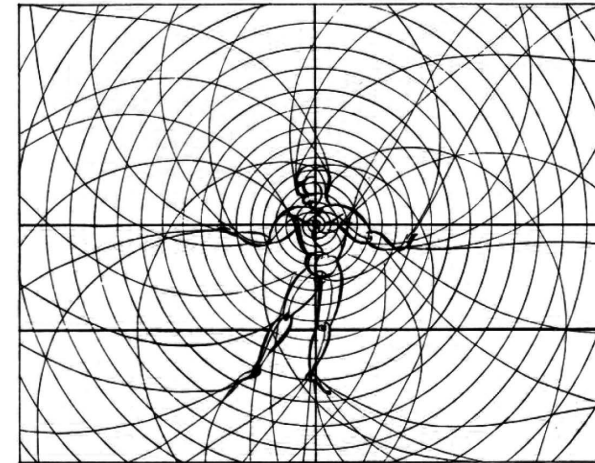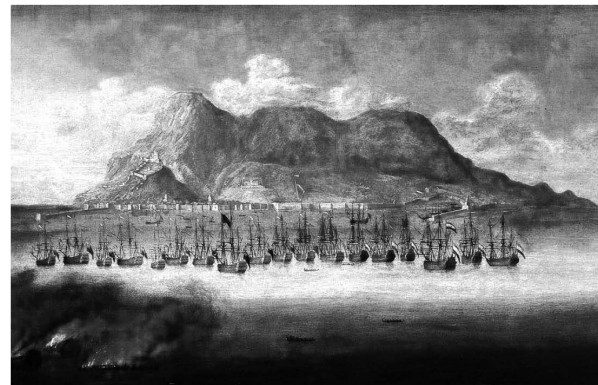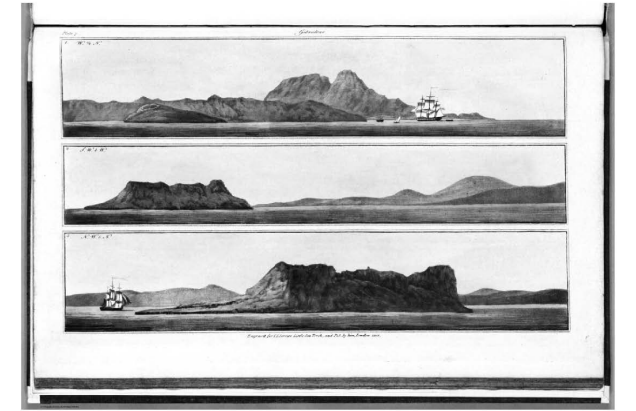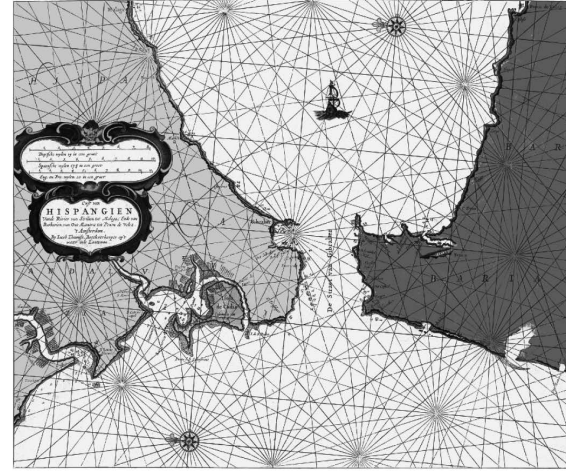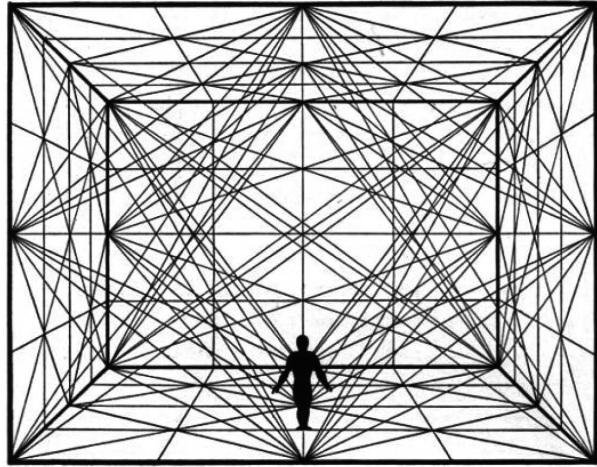
Scripting Comparisons

*Top*
*Left* Oskar Schlemmer, Slat Dance, 1920's.
*Right* Caspar Van Lootsman & Anthonie Jacobsz, Cust van Hispangien, 1680.

*Bottom*
*Left* Antonin Artaud, Le Theatre Alfred Jarry de l'Hostilite Publique, 1925.
*Right* Gibraltar, 1704.

*Top*
*Left* Salvador Dali, Study for the ballet Bacchanale,1939.
*Right* I.T. Serrer, Little Sea Terre, 1801.
*Bottom*
*Left* Oskar Schlemmer, Drawing of man as dancer, 1921.
*Right* F. N. Rolffsen, Demolition of the city of Gibraltar and its permanent settlements, 1782.
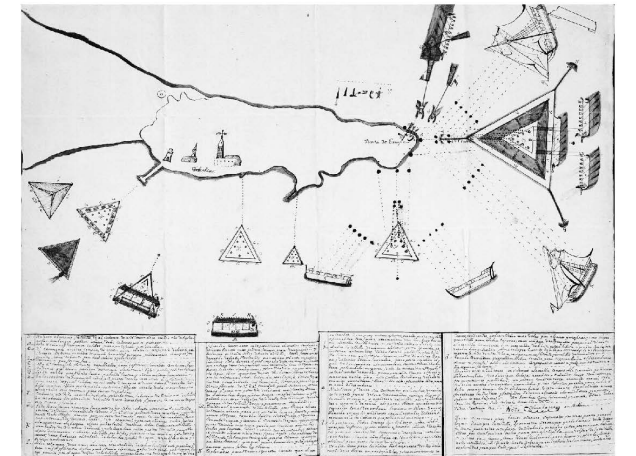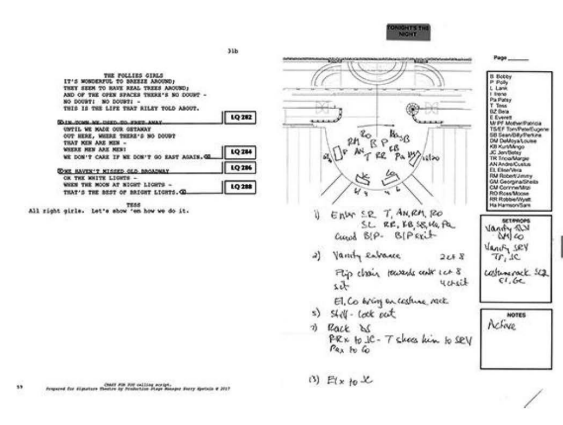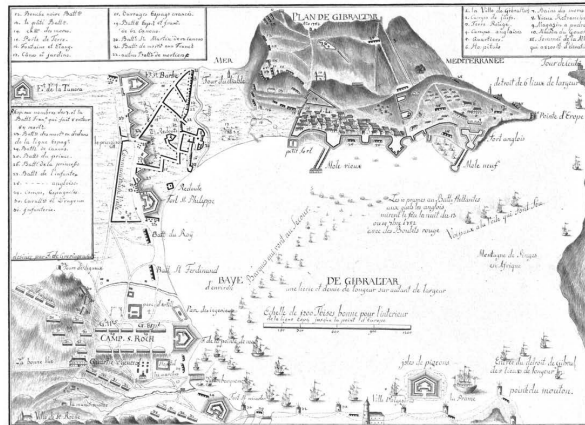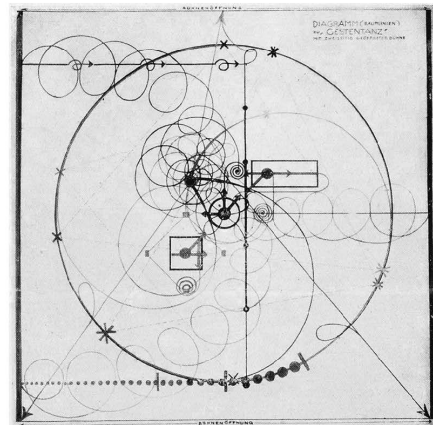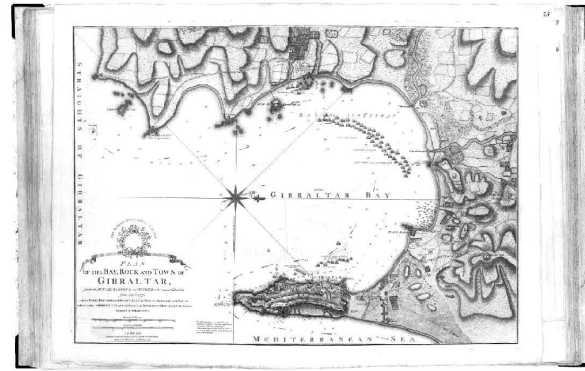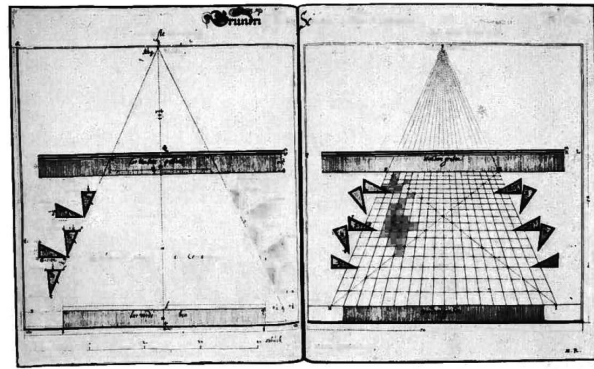
Scripting Comparisons

*Top*
*Left* F. Furtenbach, 2 Stage Plans, 1640.
*Right* Plan of the Bay, Rock, and Town
of Gibraltar, 1775.
*Bottom*
*Left* Oskar Schlemmer, Gesture Dance
Movement Diagram, 1926.
*Right* F. N. Rolffsen, Abriss der stadt
Gibraltar und der darinn befindlichen
festen platze, 1782.

*Top*
*Left* Christo and Jeanne-Claude,
Wrapped Coast, 1969.
*Right* John Singleton Copley, Lord
Heathfield directing operations in the
great siege of Gibraltar, 1780.

*Bottom*
*Left* Crazy for You, calling script and
blocking page.
*Right* Pedro Santiago de Amabiscar,
Plan for taking Gibraltar, 1782.
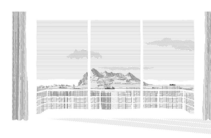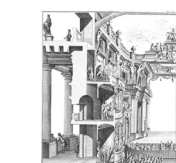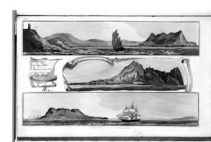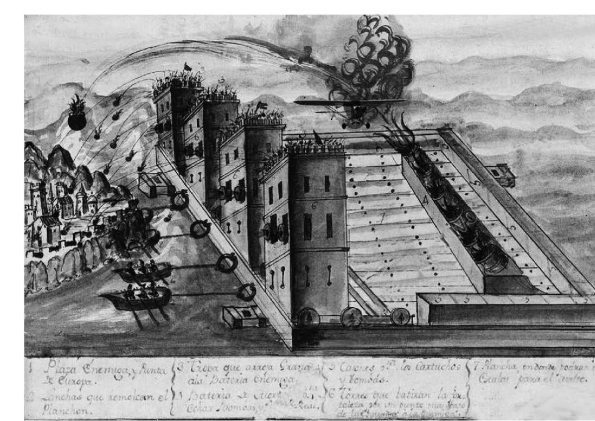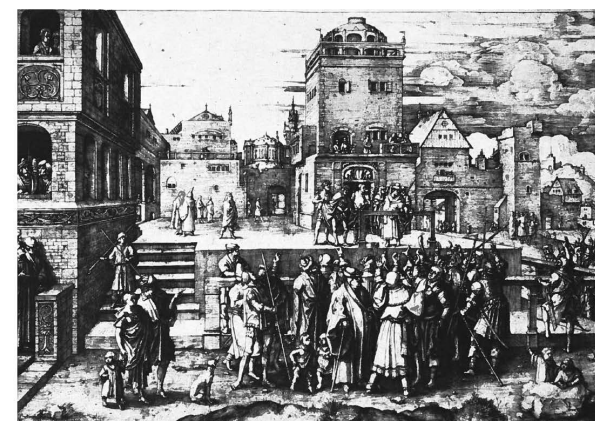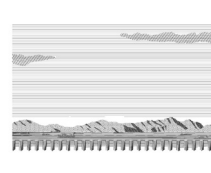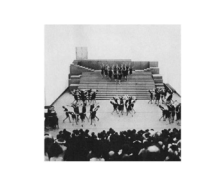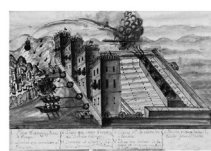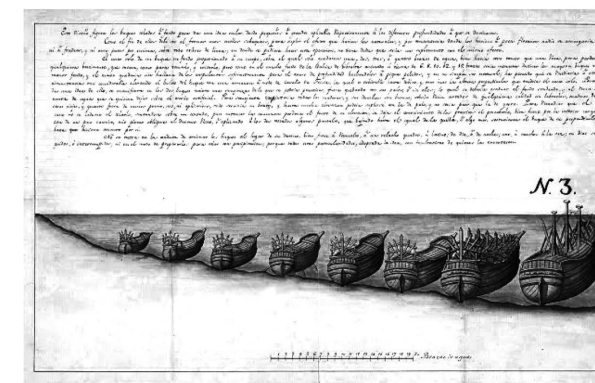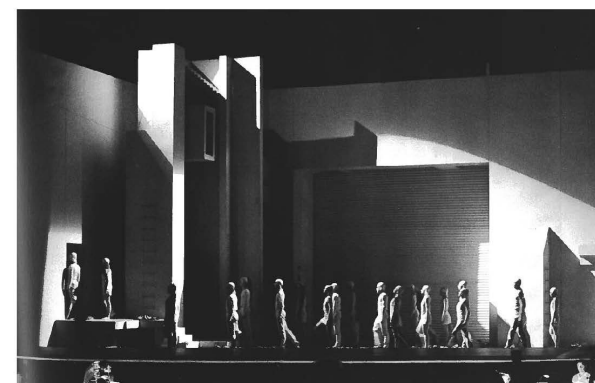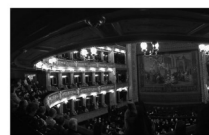
Viewing Comparisons

*Top*
*Left* Hans Dieter Schaal, Orpheus.
*Right* Underwater Barriers plan, 1780.

*Bottom*
*Left* Ecce homo, Lucas van Leyden ,
1510.
*Right* J.T. Machon, Plan for Taking
Gibraltar, 1781.
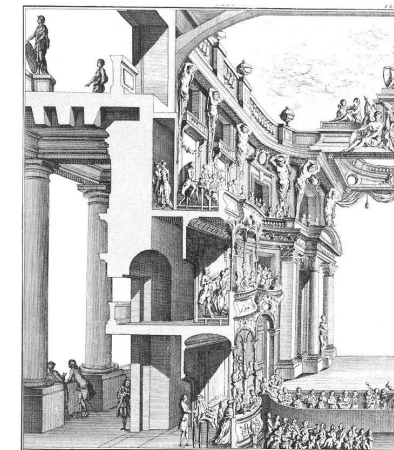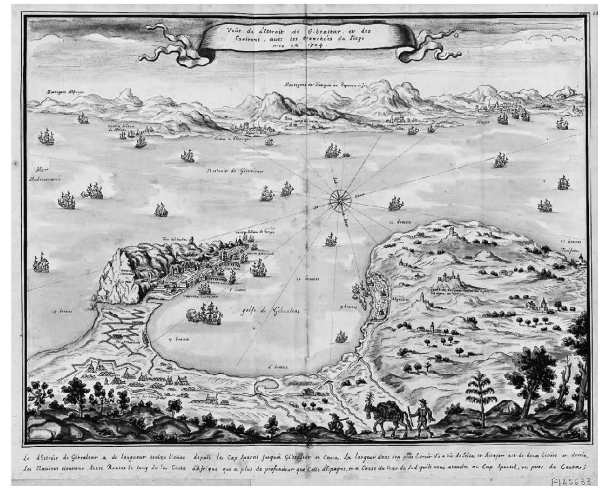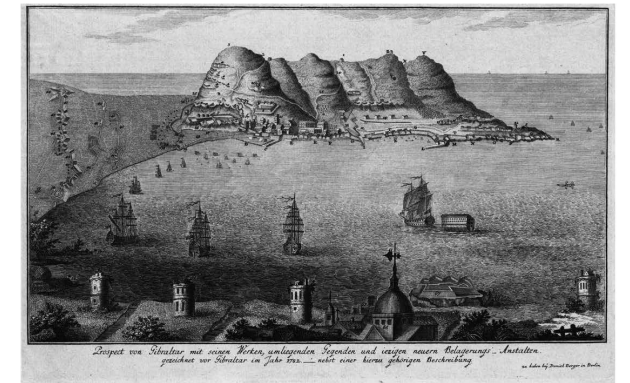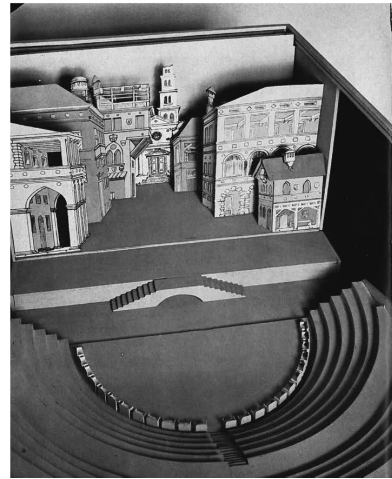
Viewing Comparisons

**Top**
*Left* Installation theater of Serlio.
*Right* Eleftheria Xerou, View of the Bay from Morocco, 2020.

**Bottom**
*Left* Pink Floyd in Venice, 1989.
*Right* Louis Boudan, Taking of Gibraltar, 1704.

**Top**
*Left* Aldo Rossi, Teatro del Mondo, 1979.
*Right* Daniel Berger, Prospect von Gibraltar mit seinen werken, 1782.

**Bottom**
*Left* L'Encyclopedie Diderot & D'Alembert, Theatres, 1772.
*Right* Lieutenant G.F. Koehler, Spanish and French fleet headed by the Ten Battering Ships on 13th September 1782.
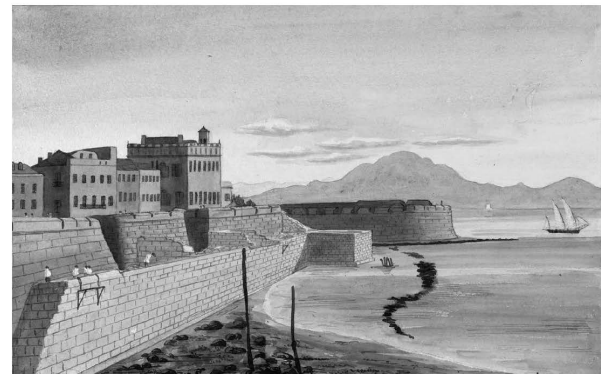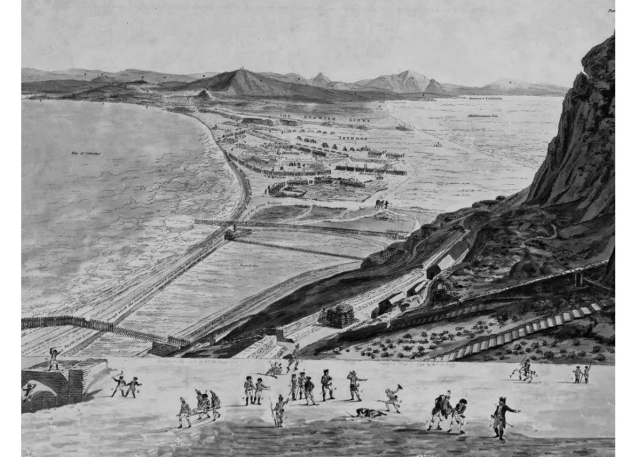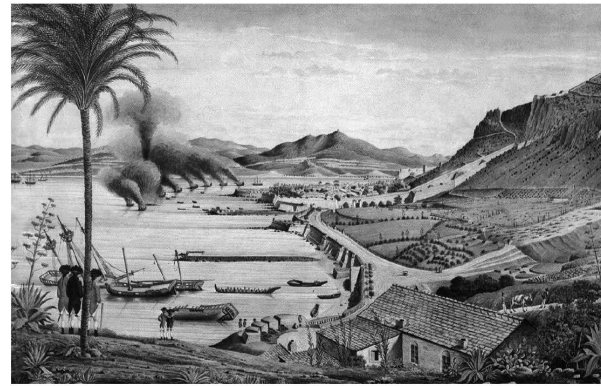
Viewing Comparisons

*Top*
*Left* Sunday Ritual, Cathedral of Christ the Saviour.
*Right* Thomas Davis Flotantes, 1782.

*Bottom*
*Left* Prague National Theater Opera.
*Right* George Lothian Hall, King's Bastion, 1844.

*Top*
*Left* Norman Bel Geddes, Futurama, New York World's Fair, 1939.
*Right* A.C. Poggi, The Sortie, 1781.

*Bottom*
*Left* Leni Riefenstahl, Olympia Part 2 Festival of Beauty, 1938.
*Right* Georg Balthasar Probst, 1782.
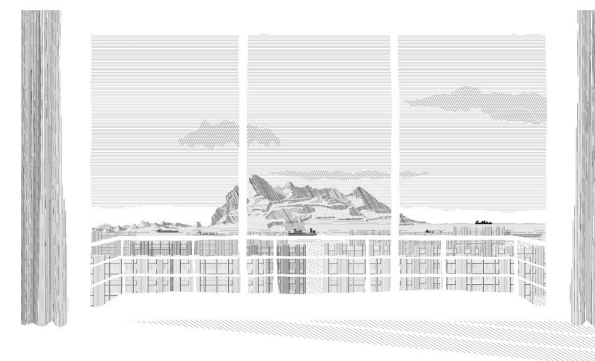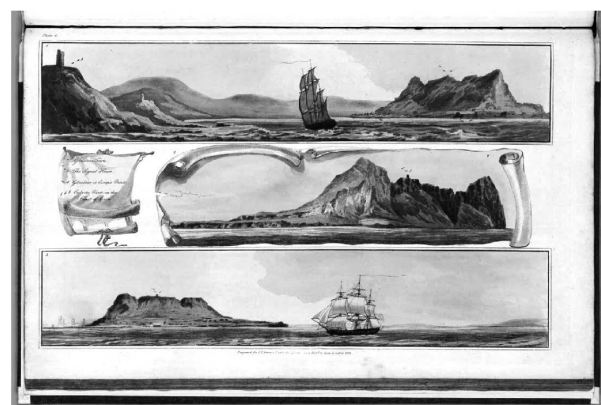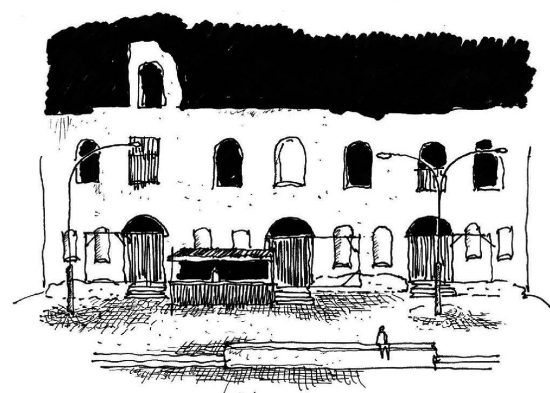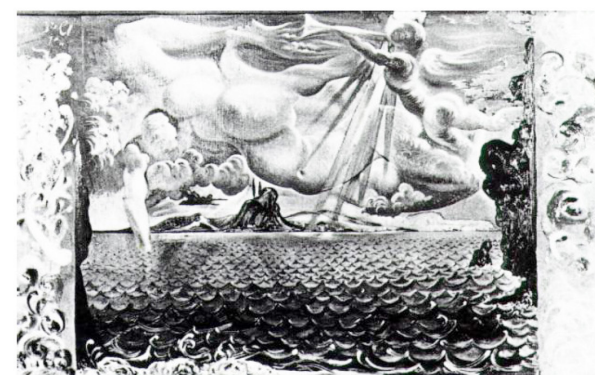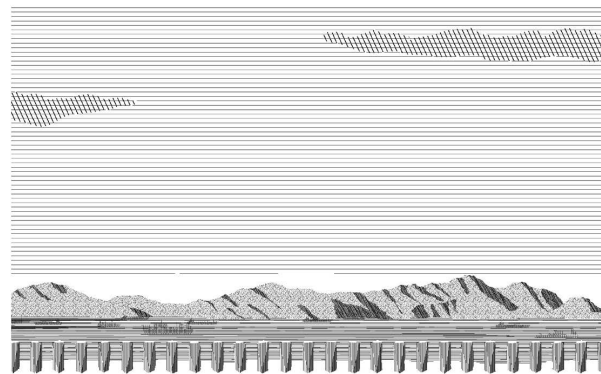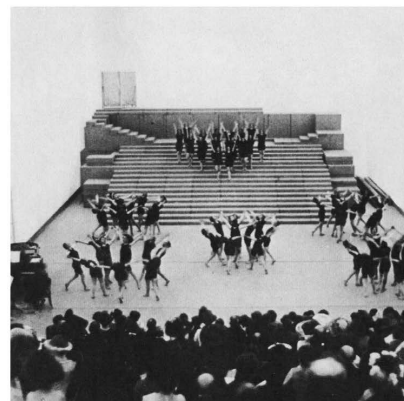
Viewing Comparisons

*Top*
*Left* Adolphe Appia, Eurhythmic exercises at Hellerau, 1912.
*Right* Eleftheria Xerou, View from La Linea, 2020.

*Bottom*
*Left* FLUX office, sketch for stage design.
*Right* I.T. Serrer, Little Sea Terre, 1801.

*Top*
*Left* Salvador Dali, Design for the Set of Labyrinth, 1941.
*Right* F. Benucci, View of Dockyards from New Alameda Gardens, 1828.

*Bottom*
*Left* Samuel Beckett, Waiting for Godot.
*Right* Eleftheria Xerou, View from Algeciras, 2020.

Illustrated Script Maps

ACT II
SCENE 11
YACHT and TUG Scenario.
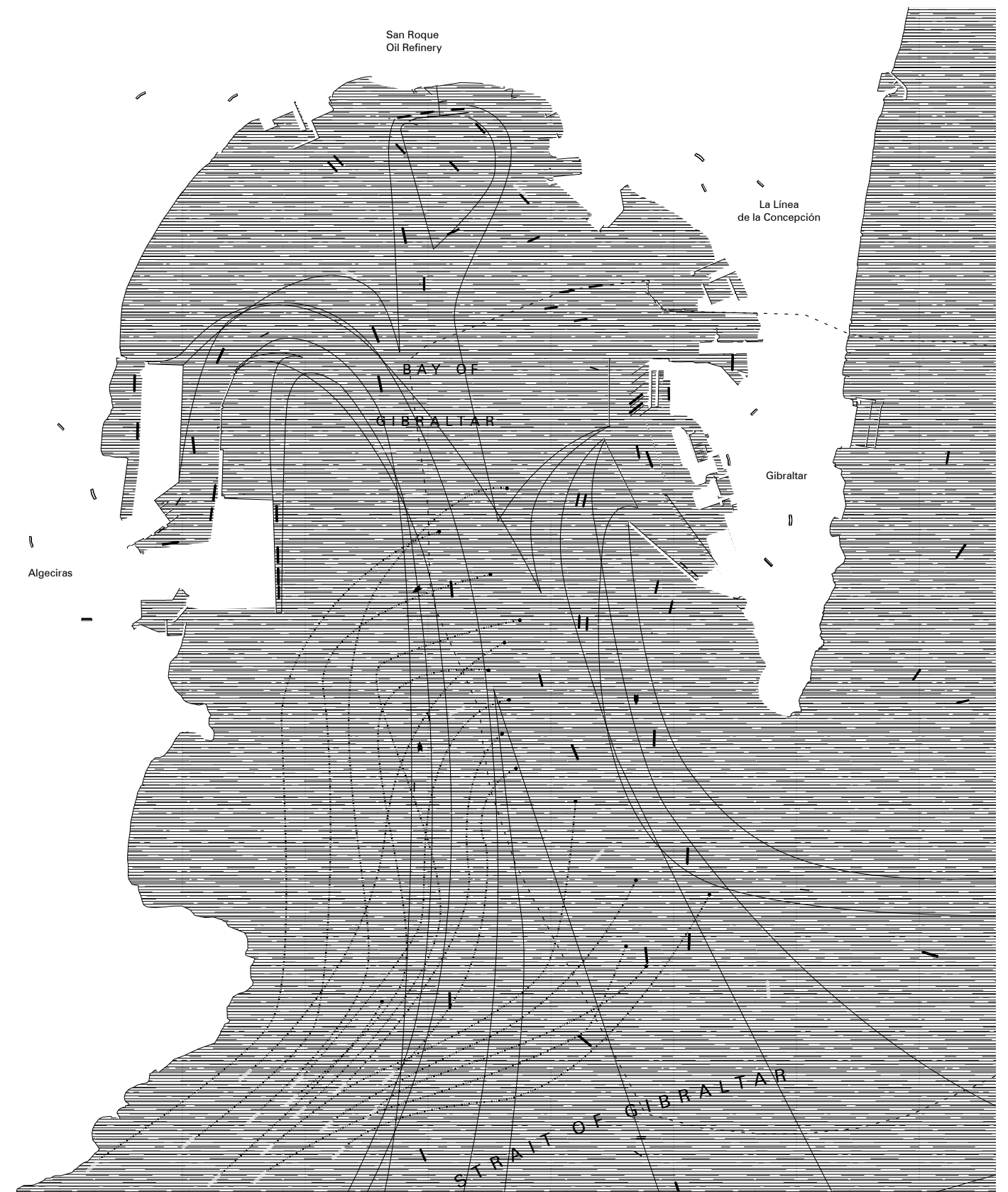


ACT IV
SCENE 36
CRUISE-SHIPS and FERRIES Scenario.

Vantage Points Views

Eleftheria Xerou, *Site Plan indicating the position of 5 of the Vantage Points around the Bay*, 2020.

San Roque
Oil Refinery

La Línea
de la Concepción

BAY OF
GIBRALTAR

Gibraltar

Algeciras

STRAIT OF GIBRALTAR



Eleftheria Xerou, *Vantage Point 1, Highest point, Gibraltar*, 2020.
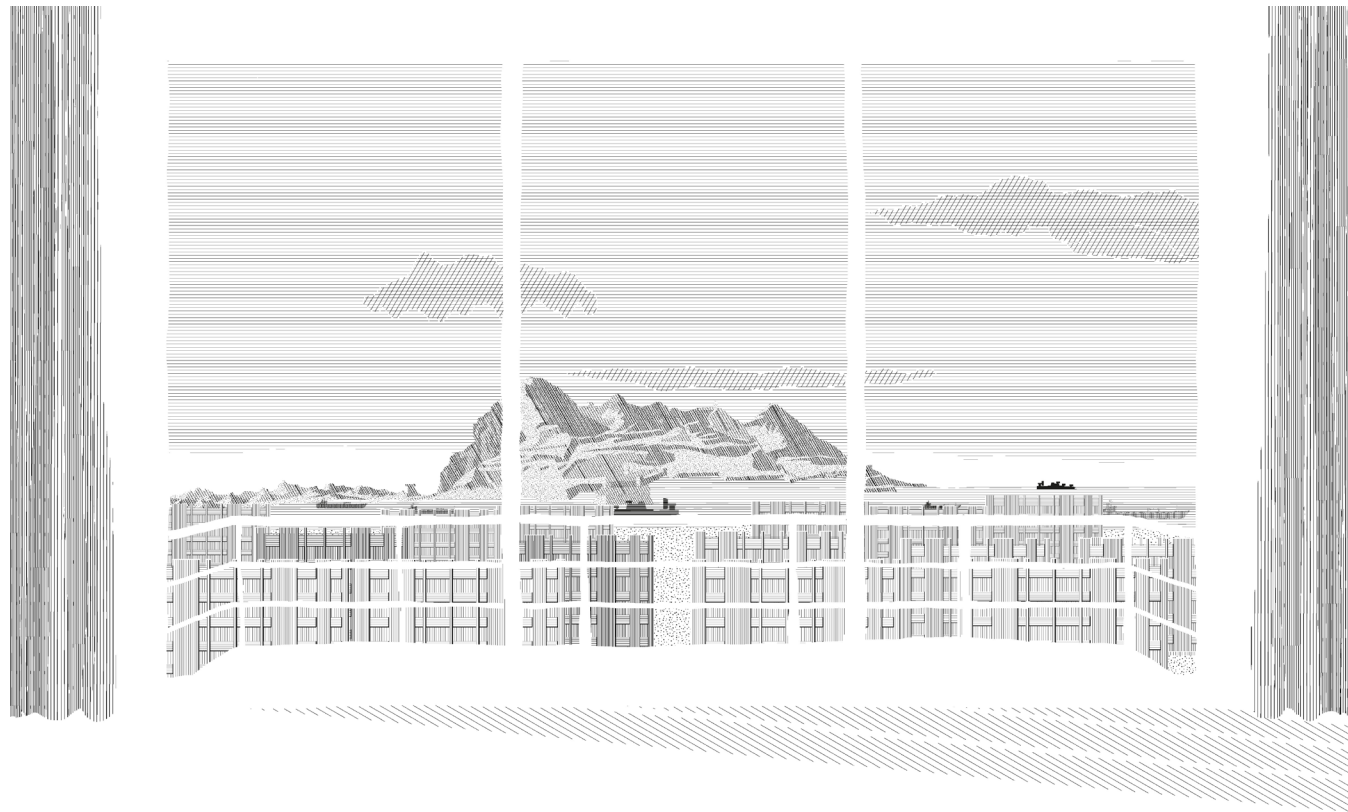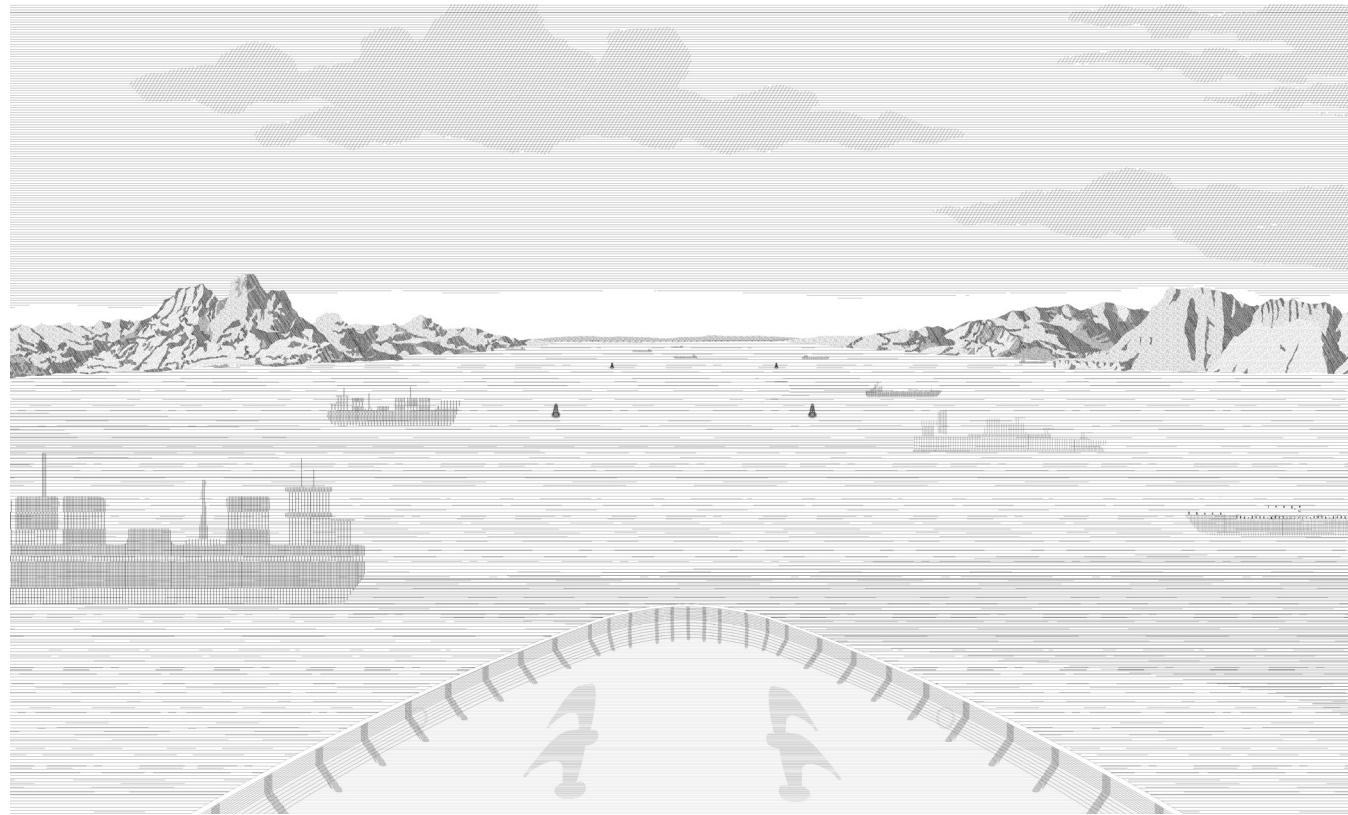
Vantage Points Views

*Top* Eleftheria Xerou, *Vantage Point 2, Sailing from Jebel Musa, Morocco*, 2020.

*Bottom* Eleftheria Xerou, *Vantage Point 3, Algeciras, Spain*, 2020.
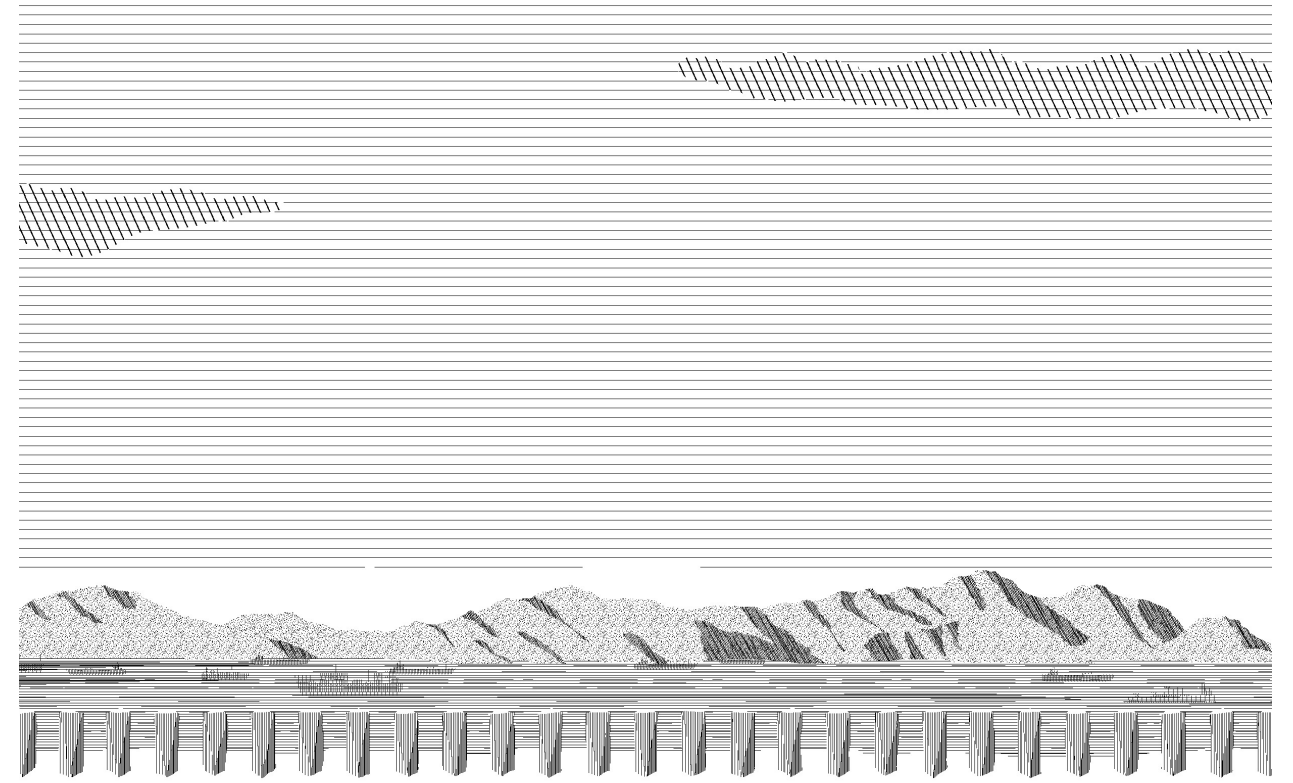
*Top* Eleftheria Xerou, *Vantage Point 4, La Linea, Spain*, 2020.

*Bottom* Eleftheria Xerou, *Vantage Point 5, San Roque, Spain*, 2020.

Five vantage point perspectives, aligned on the horizon line. These illustrate the audience's experience of the theatricality of the bay, with different framing and proximities, according to their actual proximity to the bay.

Eleftheria Xerou, F*ive vantage point perspectives*, print on etching paper in golden frames, 2020.

Expert Conversation

*Linda Alvarez, Co-opted Member of Gibraltar 2019 Organizing Committee. Gibraltar Island Games is a sporting competition taking place once every two years, with athletes coming from across the globe. This year the games will be held in Gibraltar, the second time since 1995. Talk held on visit to the Gibraltar Games Offices, June 2019.*

*How many people are they expected to attend the event?*
Around 3,000 people, out of which 2,000 are the athletes.

*And about the spectators?*
We have nothing to do with the spectators. We don't plan for that.

*How many parties are inside the Organizing Committee?*
If you look at this (a matrix on the wall), that is the organization structure. (Gibraltar 2019 Island Games Ltd is on top, with 70 sub-branches, including medical advisors, transport and security, commercial operations, media services, volunteers, head of culture, head of finance, and police. )

*The Island Games offices are every year here?*
Gibraltar hosted the games twice so far. Before we were located somewhere else. Each time we have to find somewhere, to make your space. This building is part of the complex but there was a lot of different sports in here, so they got rid of all these sports and this is our offices now.

*The countries that are hosting the Games, are they rotating?*
Yes. Every two years.

*So each year another country organizes the event?*
It's islands, not necessarily countries.

*Is Gibraltar an island?*
Not really an island, no, but most of them are islands, except from Gibraltar, but they are not all countries.

*What is the process to follow if an island wants to join the Games?*
They have to apply to the main organization, which is the International Island Games. So an island can apply.

*Is it a limited number of spots?*
There is only room for 1 more island. Because it is been set that they could only be 25 islands. Because of the space, otherwise it gets too big and can't be hosted by an island.

*How many years in advance do you begin the preparations?*
Usually 6 years ahead. It is like Olympics. You apply a lot of years in advance, because it takes time to, you know, if you are going to build things, or new structures.

*Have you built more things for the event?*
We have build a new complex sports, Europa. We also built new pistol ranges.

*The new facilities will remain after the games? Is it funded also from the Government?*
Yes. That's funded from the Government.

*Do you have any specific equipment that is used in all the countries, or is it always local?*
Always local.

*Is it the same as in 1995 Games?*
No, it has changed. It is a lot bigger.

*The facilities inside the athletes' village, the athletes' accommodation spaces, will they also remain after the Games?*
No no, they will be finished after.

*Are they temporary structures?*
No, the houses were part of the Ministry of Defense, as military base, then they left them to the Government, and they offered the spaces to be used during the Gibraltar Games. And then after the Games people will abandon the houses.

*And what happens to them afterwards?*
They will be sold to local people.

*Was it easy to negotiate to find this place?*
No, actually we were very lucky.

*What was the biggest conflict that you faced while organizing the Games?*
Well, it was the accommodation. That was the problem with the funding. At first we were looking at we might bring in some airliner, a cruise ship, but that became very very expensive. So, we were just lucky that these houses were given over to us, otherwise we would have a problem. Because we are so small, we just don't have that accommodation. Otherwise we might have actually used the schools while they were closed during summer holidays. In hotels we only have 7,000 beds, and so with so many people, so we have to look for extra accommodation.

*Were there any problems with participants getting here?*
Yes, 3 islands had to change their flights to come directly to Gibraltar. Some of the Scandinavian islands are coming by Malaga. That was the problem when traveling with guns. If you are traveling with guns it is quite difficult to travel to other countries. So, we told them to come to Gibraltar directly if they are carrying guns. Guns for shooting event. Permits and licenses can be quite difficult.
Now that we have to do for the games, you have to provide games transport. So we have to set up a complete new bus system. And all our buses have actually been branded. So we set that up so the people can be picked up from the hotel and taken to the sports facilities.

*Will the new transportation system remain after the Games?*
No no because it's that this is actually the ordinary bus service. We've just said it's only for people in the Games. So there are no buses for the ordinary people. Well, there is a couple of extra moves, but they won't stay because they are just going to various sports facilities.
We've also done a walking map, because we think people can walk for 20 minutes. So that was just so what we did is we just did a map telling them how long it just takes to get from one venue to another.

*Are there any shifts regarding the accommodation?*
This is Europa. These are the houses of the military. Now at the airport that building lots of new houses there. So all these people move to these new houses near the airport, right just as you come through the runway, they're just over there. And so those people are moving over to their left given this back to the government. So the government says, Okay, then we're going to be emceeing so you can use them to the pain. And then after the games, so they're selling them on, so people can live.

*How did the military give up this great location?*
Because in exchange, the government gave them here (next to the airport) and they built the houses. They will be together there. The military is smaller; there was too much there. It was to big for them. It is a lot less people now than they used to be 10 years ago. So our government built these new houses over there.

*So after they have moved out, what are the next steps towards the accommodation?*
They say we used as a recreation area so we're using that as offices and recreation and put in more showers. Couple of places because obviously there is more need for them. This is an old school. This is the school level the children used to go to primary school first school. So we're converting that into a diamond area. So because we have that 1500 people here, we have to give them breakfast and the doctor this has been converted into the dining hall. And this is the university that is there. And we use in part of that university.

*Is there an architectural office which is responsible for these alternations?*
What we had to do is when we knew we were going to do this, we went out to get two things because we had a procurement. Procurement is somebody that buys all the equipment, buys everything we need. So we said somebody right we need this, this and this, who wants to offer to buy this? And then the second one we did was for the management. So we got various people saying your manager to move to it in the entry went for the same company. So they've got the staff, and they're setting it all up. So some management company now we've we're paying them to run the whole thing.

*How long in an advance are the athletes coming in Gibraltar prior to the Games?*
Some of them are coming probably about four or five days before, some are coming to swing. And they stay longer two days after the Games, depending on the flights. It's not like in the Commonwealth Games or the Olympic games where they pay the athletes, the athletes pay for their accommodation.

*Do you have an some action plan in case of accidents or emergency?*
We've got doctors and nurses there as well. So, unless it's something major, you know, heart surgery or something like that. Definitely don't do that. But anything else can be done here, like if they break their leg.

*When is the opening of the Games?*
It's actually opening tomorrow. We've got the games we've got stamps for the game every night at night in Casemates we are setting up a stage. We're doing medal presentations there every night. And then afterwards there's entertainment.

*Any other projects running parallel to the Games?*
What's happening is, a local company are building fountains in every venue and to make history and our sponsor NatWest they are providing every athlete with a water bottle so they will have to fill them up. And we've told all our outlets that they can't sell any single use plastic.

You know, in the Olympics you have the flame you light the flame at the end of it goes around the world, well here, every Island brings water from their islands and there's a fountain and you pour the water into the fountain and then the fountain is switched on all during the week and it carries on. Our fountain is a dolphin. And it's going to be made from all useful recyclable materials as well. So the whole theme, you know, is sustainability, you know, and like our programs made in recyclable paper.

*Thank you.*

Annotated Bibliography

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Vidler, Anthony. *Architecture Between Spectacle and Use. New Haven : Yale University Press, 2008*.

Architecture between Spectacle and Use, a collection edited by Anthony Vidler, focuses on the concepts of "spectacle" and "use" as they appear in many recent international projects and designs. It evaluates their role by situating within a broader historical context, moving on from there to consider current examples.

As its title suggests, the book's essays examine the condition of contemporary architecture in terms of factors such as "usage" and "display." The book advances a comprehensive criticism of prevalent architectural tendencies today, going over specific examples and approaching them from different angles. In so doing, it focuses on the various contexts in which spectacle and use relate. This review primarily assesses the relationship between spectacle and use and different approaches appraised within different contents and submits a certain role of criticism about the theme of the book.

Crary, Jonathan. *Techniques of the Observer On Vision and Modernity in the Nineteenth Century. Cambridge : MIT Press, 1992-1990.*

In Techniques of the Observer Jonathan Crary provides a dramatically new perspective on the visual culture of the nineteenth century, reassessing problems of both visual modernism and social modernity.

Inverting conventional approaches, Crary considers the problem of visuality not through the study of art works and images, but by analyzing the historical construction of the observer. He insists that the problems of vision are inseparable from the operation of social power and examines how, beginning in the 1820s, the observer became the site of new discourses and practices that situated vision within the body as a physiological event. Alongside the sudden appearance of physiological optics, Crary points out, theories and models of "subjective vision" were developed that gave the observer a new autonomy and productivity while simultaneously allowing new forms of control and standardization of vision.

Debord, Guy. *The society of the spectacle. New York : Zone Books, 1999.*

Separation Perfected is the first chapter of Society of the Spectacle by Guy Debord. In chapter one, Debord's main argument argues that society is being mediated by images and these images produce false consciousness and distorts human rationality. These images are the result of capitalist approach to glorify the labour production of the consumer culture and maintaining social conformity towards the capitalistic regimen. The images surrounding us construct a hyper real representation of the cultural sphere.

Debord also goes on by calling this effect the "spectacle of society"; which is the dissemination of images that are mediating the social relations amongst people and how people conceive self-identity. This text provides a theoretical framework to understand the condition of mass consumption and to reflect upon modern society and how the society we live in has been constructed under the capitalist regime.

Lynch, Kevin. *What time is this place?.* Cambridge : MIT Press, 1972.

Kevin Lynch's book deals with this human sense of time, a biological rhythm that may follow a different beat from that dictated by external, "official," "objective" timepieces. The centre of his interest is on how this innate sense affects the ways we view and change—or conserve, or destroy—our physical environment, especially in the cities.

The author states, "in the book The Image of the City we have discussed the image of the spatial environment - the mental representation of the character and structure of the geographic world - as a scaffold to which we attach many meanings and a guide by which we can order our movements. This image has an immediate practical role in our lives, and also a deeper psychological one.... Many parallel statements can be made about the environmental image of time.... Both have intimate connections with the aesthetics of landscape and more general implications for social structure and social change. It is evident that we should think of an environmental image that is both spatial and temporal, just as we must design settings in which the distribution of qualities in both time and space are considered."

Eisenstein, Sergei. *Selected Works vol. 2: Towards a Theory of Montage,* ed. Michael Glenny and Richard Taylor, trans. Michael Glenny. London: BFI Publishing, 1991.

The three volumes of the definitive writings of the filmmaker, theorist and teacher of film - and one of the most original aesthetic thinkers of the twentieth century, Sergei Eisenstein.

The name of Sergei Eisenstein (1898-1948) is synonymous with the idea of montage, as exemplified in his silent classics such as "The Battleship Potemkin" (1925) and "October" (1927). In the 1930s his style changed, partly to accommodate the arrival of sound, and his ideas on audio-visual counterpoint developed. Between 1937 and 1940 he elaborated his ideas on montage in a series of essays, most of which remained unpublished until after his death and which are published in English for the first time in this volume. They present the essence of Eisenstein's thinking on cinema and aesthetics more generally and reveal him as one of the most significant philosophers of art of the twentieth century.

McKinney, Joslin and Butterworth, Philip. *The Cambridge Introduction to Scenography.* Cambridge : University Press, 2009.

Scenography – the manipulation and orchestration of the performance environment – is an increasingly popular and key area in performance studies. This book introduces the reader to the purpose, identity and scope of scenography and its theories and concepts. Settings and structures, light, projected images, sound, costumes and props are considered in relation to performing bodies, text, space and the role of the audience. Concentrating on scenographic developments in the twentieth century, the Introduction examines how these continue to evolve in the twenty-first century. Scenographic principles are clearly explained through practical examples and their theoretical context. Although acknowledging the many different ways in which design shapes the creation of scenography, the book is not exclusively concerned with the role of the theatre designer. In order to map out the wider territory and potential of scenography, the theories of pioneering scenographers are discussed alongside the work of directors, writers and visual artists.

McKinney,Joslin and Palmer, Scott. *Scenography Expanded.* London : Bloomsbury Publishing Plc, 2017.

The book is offering readers a thorough introduction to contemporary performance design, both in and beyond the theatre. It examines the potential of the visual, spatial, technological, material and environmental aspects of performance to create and shape performative encounters. It analyses examples of scenography as sites of imaginative exchange and transformative experience and it discusses the social, political and ethical dimensions of performance design.

Across five sections, the volume provides examples and case studies which richly illustrate the scope of contemporary scenographic practice and the various ways in which it is used in global cultural contexts. These include mainstream theatre practice, experimental theatre, installation and live art, performance in the city, large-scale events and popular entertainments, and performances by and for specific communities.

Ungers, Oswald Mathias. *Morphologie: City Metaphors.* Kohln : Buchhandlung Walther, 1982.

City Metaphors juxtaposes more than 100 various city maps throughout history with images of flora and fauna and other images from science and nature. Ungers assigns each a title--a single descriptive word printed in both English and German. In Ungers' vision, the divisions of Venice are transformed into a handshake and the 1809 plan of St Gallen becomes a womb. Ungers writes in his foreword: "Without a comprehensive vision reality will appear as a mass of unrelated phenomenon and meaningless facts, in other words, totally chaotic. In such a world it would be like living in a vacuum; everything would be of equal importance; nothing could attract our attention; and there would be no possibility to utilize the mind." A classic of creative cartography and visual thinking, City Metaphors is also an experiment in conscious vision-building.

Burns, Elizabeth. *Theatricality: a study of convention in the theatre and in social life.* London : Longman, 1972.

In this book, the author explores theatricality, the double relationship between social behaviour and theatrical action. She shows how familiar metaphors we draw from the theatre and apply to human behaviour arise from a dual vision which sees, simultaneously, life as a stage, and drama as a representation of social life. This ambiguity finds expression in the two-way process by which drama in performance is both formed by, and also helps to restate, the values of the society that sustains it. By identifying the conventions, both inside and outside the theatre, to which actions conform in drama and in everyday life, the author examines the nature of theatricality, explicit in dramatic performance and public ceremonial, implicit to varying degrees in all human action.

Stephen, Joseph. *Actor and Architect.* Manchester : University Press, 1964.

This book helps the audiences to become more aware that the shape and form of the theatre they are used to is not inevitable, that change is possible and, some would say, very desirable. This book aims at increasing informed public opinion, about the relationship between actor, architect, and audience, and how important is to each other. Based on lectures which were delivered in an informal manner.

Andrews, Richard. *Hamlet.* Cambridge : University Press, 1994.

An active approach to classroom Shakespeare enables students to inhabit Shakespeare's imaginative world in accessible and creative ways. Students are encouraged to share Shakespeare's love of language, interest in character and sense of theatre. Substantially revised and extended in full colour, classroom activities are thematically organised in distinctive 'Stagecraft', 'Write about it', 'Language in the play', 'Characters' and 'Themes' features. Extended glossaries are aligned with the play text for easy reference. Expanded endnotes include extensive essay-writing guidance for 'Hamlet' and Shakespeare. Includes rich, exciting colour photos of performances of 'Hamlet' from around the world.

Ley, Graham. *The Theatricality of Greek Tragedy: Playing Space and Chorus.* Chicago : The University of Chicago Press, 2007.

Ancient Greek tragedy has been an inspiration to Western culture, but the way it was first performed has long remained in question. In The Theatricality of Greek Tragedy, Graham Ley provides an illuminating discussion of key issues relating to the use of the playing space and the nature of the chorus, offering a distinctive impression of the performance of Greek tragedy in the fifth century BCE.

Drawing on evidence from the surviving texts of tragedies by Aeschylus, Sophocles, and Euripides, Ley explains how scenes with actors were played in the open ground of the orchestra, often considered as exclusively the dancing place of the chorus. In reviewing what is known of the music and dance of Greek antiquity, Ley goes on to show that in the original productions the experience of the chorus—expressed in song and dance and in interaction with the characters—remained a vital characteristic in the performance of tragedy.

Combining detailed analysis with broader reflections about the nature of ancient Greek tragedy as an art form, this volume—supplemented with a series of illustrative drawings and diagrams—will be a necessary addition to the bookshelf of anyone interested in literature, theater, or classical studies.

Artaud, Antonin. *The Theatre and its Double.* New York : Grove Press, 1958.

The Theater and Its Double is a collection of essays by French author and actor Antonin Artaud written in the 1920s and 1930s. The book itself was first published in French in 1938. In the book, the author tries to establish a basic theory that is meant to redefine the art of theater using a radical and revolutionary approach, relying mostly on the art of 'mise en scène,' a French expression that refers to everything in theater that should be managed in order to produce a play on a stage including direction, production and staging. The book establishes a relationship between theater and life (reality). In Artaud's mind, theater and reality are two entities that live in separate spheres; as such, they double each other (hence the title of the book). Artaud's radical stance on the art of theater, as expressed in this book, still has a great influence on contemporary art and philosophy. It is a necessary read for anyone involved in creating original art, whether it is theater, video or multimedia.

The author then describes a new, completely remodeled form of theater which he calls the "Theater of Cruelty." He insists that the real theater must touch the senses before it touches the minds. This means that the director (or "metteur en scène") will have to use every mean at his disposal. Artaud's intent is to create a new theatrical language which would allow the director to work as a creator instead of a translator of the author. Artaud then gives an example of a play in which such a new theatrical play could be involved ("The Conquest of Mexico.") His theory is based on the Oriental version of theater, and more specifically the Balinese Theater. Such a theater relies heavily on the usage of hieroglyphs, which use abstract figures to convey concrete meanings.

Gropius, Walter and Artur S. Wensinger, eds. *The Theater of the Bauhaus*. London : The Johns Hopkins University Press, 1961.

Few creative movements have been more influential than the Bauhaus, under the leadership of Walter Gropius. The art of the theater commanded special attention. The text in this volume is a loose collection of essays by Oskar Schlemmer, Laszlo Moholy-Nagy, and Farkas Molnár (who in an illustrated essay shares his vision of a total theatre space), with an introduction by Bauhaus leader Walter Gropius. Originally published in German in 1924, Die Bühne im Bauhaus was translated by A. S. Wensinger and published by Wesleyan in 1961. It was prepared with the full cooperation of Walter Gropius and his introduction was written specially for this edition.

From Bauhaus experiments there emerged a new aesthetic of stage design and presentation, a new concept of "total theater." Its principles and practices, revolutionary in their time and far in advance of all but the most experimental stagecraft today, were largely the work of Oskar Schlemmer, Laszlo Moholy-Nagy, and their students. Profusely illustrated and startling in its typography (the work of Moholy-Nagy), the 1924 volume quickly became a collector's item and is now virtually unobtainable. Those interested in the stage, the modern visual arts, or in the bold steps of the men of genius who broadened the horizons of aesthetic experience will appreciate that this translation is available again.

Caetano, Hubert. Gibraltar: Rock of ages. La Linea: AV Impresores, 2003.

The book spans the long and often turbulent history of the Rock of Gibraltar: from its creation and early settlers to later conquerors, the vanquished and those who sought refuge there.

The short stories compellingly dramatize major events in the Rock's history, so we can share the adventure, wonder and romance with people who lived through those times: pirates, centurions, and emirs; soldiers, townspeople, and fisherfolk. The episodes set in the near and distant future share the same aura of genuineness.

"*The People of Gibraltar, 1779 – Half the Reprobates of England.*" The People of Gibraltar. Accessed June 20, 2019. https://gibraltar-intro.blogspot. com/2011/01/chapter-17.html.

The article analyses the major events during the years of the Great Siege, including information on the several attempts for attack, the key persons, numbers, representations of events, and unsuccessful stories.

"*Siege of Gibraltar*". British Battles. Accessed June 20, 2019. https://www.britishbattles.com/war-of-the-revolution-1775-to-1783/siege-of-gibraltar/

The article examines the Great Siege of Gibraltar, the key moments, the figures, the dates, anectodes, and equipment. While explaining the story, the article presentes paintings, drawings, engravings, and charts, specificallly related to the subject.

Eleftheria Xerou, Pictorial Narrative-Model Image, 2019.

## Afterword:
## Individual Contribution in Relation to Collective Position and Individual Discourse

Behavior can 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.

Taking the idea of the theater a step further, this contribution is not limited to the conventional architectural space, but rather extends beyond, to the spatial conditions of a whole region. The emancipatory potentials of such reading enables a thoughtful rhetoric on possibilities of architecture. Using the fluxes and movements of the designated actors of the bay, a new means of spatial interpretation and appropriation is emergeing. Similarly to movement directions on stage, the vessels follow correspondingly their "stage directions."

As the region is not yet aware that the Bay of Gibraltar has for centuries hosted various kind of theatricality, this contribution brings to attention that the whole region is a stage. The realization comes with the shift of the focal point. The Rock is not represented as the center of attention, yet it is portrayed as the backdrop. The new center of attention is the bay iself, elevated to the status of a stage.

The idea of a new epicenter in the region, straying from the contentious Rock and focalize on the bay, is the beginning of an intense geopolitical shift. *Beyond the Rock* introduces the ultimate geopolitical shift with the orientation towards Africa rather than Europe, with which Gibraltar is geographically connected.

The representation of a place is as important as the experience of it. Representations offer new readings of a space pointing out particular elements and consciously ignoring other aspect. Schinkel through his perspective views of Berlin, allocated to the cityscape the role of the stage, while introducing to the viewer a new vantage from which things reveal their relationships and portray their significance.

Quoting W. Tillmans "the way we look at things, is how we decide to act in the world," the contribution is drawing from the new alternative interpretation of the region as not a Bay, but as a theater, aiming to shift the attention, as well as its possible future appropriations.