

9th  
OISTAT  
Theatre  
Architecture  
Competition  
2015

# OISTAT is:

OISTAT, Organisation Internationale des Scénographes, Techniciens et Architectes de Théâtre (International Organisation of Scenographers, Theatre Architects and Technicians), is the world-wide parent organization for Scenographers, theatre technicians, theatre educators and architects.

It was founded in 1968 with 8 member countries.

## The mission of OISTAT is:

- To stimulate the exchange of ideas and innovations, and to promote international collaboration in professions which support live performance.
- To promote the formation of centres in each country in order to achieve these aims.
- To encourage life-long learning among live performance practitioners.
- To respect the integrity of all cultures and celebrate the diversity as well as the similarities of those who work in support of live performance.

OISTAT is a co-operative, non-governmental organization and has three categories of membership: OISTAT Centres, Individual members and Associate members. Currently OISTAT has Centers in 31 countries and individual/associate members around the world with a combined membership of over 20,000 members in 50 countries.

The essential activities of the organization are undertaken by the commissions. They work in the following fields:

- Theatre Architecture
- Scenography
- Professional Training
- Technology
- Publication / Communication
- Theory and History

Theatre Architecture Competition is one of the activities of OISTAT Architecture Commission, held every 4 years.

 [www.oistat.org](http://www.oistat.org)



# Content:

Foreword	4
OISTAT Competition Brief	5
Competition Rules	7
Jury	10
Jury Report	14
1st Prize	18
2nd Equal Prize	20
2nd Equal Prize	22
Additional Prizes	24
Honourable Mentions	30
Selected for Exhibition	42
Other Entries	46

# Foreword

This is the 9th Theatre Architecture Competition (TAC) organised by The OISTAT Architecture Commission. The competition is organised every four years so by my calculation the first competition took place in 1983. I have been involved with the organisation of the last 4 competitions, in various capacities, but this is my first as chairman. I am delighted to say we had more entries than ever this time so there is clearly still an appetite for students and young practitioners to engage with the design of that most elusive and fascinating building type – a theatre.

A conventional theatre is a remarkably complex building; a public building at the front, an industrial complex at the back and at its heart an auditorium, where the actor and audience meet and the space must be shaped to enhance and support that most crucial interaction of a live performance. In recent competitions the brief has been designed to try to focus entrants on considering the theatre space as their primary concern, by making the requirements for the rest of the building as simple as possible. This is because in the past more conventional

briefs have tended to produce an emphasis on the urbanistic and external design of a building, at the expense of the theatre itself. This is why in 2011 the brief was to create a theatre in a found space and this time was for a floating theatre on the river Spree in Berlin. Not only is Berlin a fascinating city of culture but also a transitional place, which still resonates with the legacy of the wall which divided the East from the West.

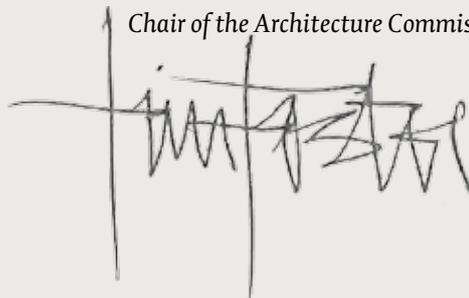
The other reason for selecting a site in Berlin is that for the first time the TAC is not being exhibited at The Prague Quadrennial (PQ) but at the DTHG (German OISTAT centre) congress and trade fair Stage, Set, Scenery, which is taking place in Berlin from 9-11 June 2015. We are extremely grateful to the DTHG for their generous financial support and organisation of the exhibit. We are sad to leave Prague but theatre architecture no longer has the profile it once had at PQ.

My other thanks must go to my predecessor as chairman, Reinhold Daberto, for his organisation of the jury meeting and this catalogue and to his assistant, Christine Rieken, without whom none of this would have been possible. Special thanks are also due to the staff at OISTAT headquarters in Taiwan, who managed the considerable task of processing questions, receiving the entries and ensuring entrance fees were safely received.

Finally, special thanks must go to the members of the jury who gave freely of their time and without whom we would not have a result.

I hope you enjoy the exciting work which appears in the exhibition and this catalogue.

Tim Foster  
*Chair of the Architecture Commission*

A handwritten signature in black ink, appearing to read 'Tim Foster', written over a vertical line that extends from the text above.

# 9th OISTAT Theatre Architecture Competition 2015 – Competition Brief

## **Introduction**

The OISTAT Theatre Architecture Competition is an international ideas competition, aimed at students and emerging practitioners, which is organised every four years by the Architecture Commission of OISTAT (International Organisation of Scenographers, Technicians and Theatre Architects). The competition has been generously supported by the DTHG (German OISTAT Centre) and is being exhibited at Stage, Set, Scenery, their conference and exhibition in Berlin from 9-11 June 2015, where selected entries will be exhibited and cash prizes awarded.

## **Competition Theme**

The theme for the competition will be the design of a floating theatre to be moored at a particular location on the river Spree in Berlin, Germany, but capable of being moved to other sites on the river.

The floating theatre will provide a performance space for an audience of 200-300 people and backstage accommodation for a cast of no more than 20 performers. Facilities for the audience, such as foyer space, toilets and refreshment areas will be located on the land and will be temporary and easily moved to another location, when required.

There is increasing interest amongst theatre practitioners in the use of temporary site specific locations to present particular productions. These settings can often provide a unique atmosphere, which resonates with a particular production or style of presentation, in a way which may not be possible in a conventional theatre.

These are the themes to be explored in this competition.

Competitors are asked to design a theatre for a particular performance, which will be defined by the competitor. This may be a conventional performance or something more experimental. We wish to encourage a deeper understanding of the relationship between the performance itself and the space which it inhabits. Collaborations between architects and other theatre practitioners

such as directors, designers, technicians, actors, dancers, musicians, or students in those fields, will be welcomed.

## **The Site**

The site for the competition is on the north-east bank of the river Spree in Berlin in an area known as the 'Holzmarkt' or 'wood market'.

This part of the river Spree was the boundary between East and West Berlin during the years of the Berlin Wall and as a result became an undeveloped 'no man's land'. Since the wall was demolished after unification in 1989 the area has developed slowly with a number of large new corporate buildings further to the east. In recent years the 'Holzmarkt' site, which sits between the river and a railway line, has been occupied by a co-operative who have erected a number of low cost temporary buildings and structures and use the site as a place for young Berliners to enjoy the river, to eat and drink and to hold cultural events and parties. The co-operative have recently won a bid for the development of the site with the support of a Swiss sustainable pension fund. On the opposite bank of the river is the 'Eisfabrik' a derelict 19thC ice-making factory and a squatters' camp site. This is therefore an 'alternative' kind of place in a state of transition.

## **In the words of the co-operative:**

The Holzmarkt is the center of the neighbourhood – physically and spiritually, the market, the creative village, the club and the restaurant invite, surprise, inspire and entertain. Artists, artisans, musicians and hedonists create with and for each other.

This is an ideas competition and there is no intention to build the winning entry but prize winners will have the opportunity to visit and participate in the Stage, Set, Scenery conference and exhibition in Berlin.

**The following drawings and photographs  
of the site are provided:**

Location Plan  
Site Plan (.dwg)  
Site photos sheets 1-3  
A 3D CAD model of the site area

**Key Issues**

Successful performance spaces have some very particular requirements, which you are expected to understand and explore in order to create an environment in which the unique interaction between audience, artists and technology, which constitutes a live performance, can flourish. Some key issues to be considered are set out below:

**Audience Cohesion**

The way in which an audience is arranged, in relation to the performance, plays a key role in creating a successful atmosphere where audiences feel engaged by the performance and performers can communicate well with them. To achieve this the audience must be as close as possible to the performance and be able to see and hear well.

**Sightlines**

To see well the audience must be arranged so they can all see the performance. Not only must their view be free of obstructions, but they must also be sufficiently close to the performers to distinguish their gestures and appreciate the scenic or architectural space they occupy.

**Acoustics**

Good hearing is as important as good seeing. Different performance types require different acoustic conditions to be best appreciated.

**Technical Requirements**

Most performances rely upon some form of stage technology to facilitate them. This includes scenery, lighting, projection, sound and mechanical systems, which are used to move scenery or reconfigure the room. Provision for these systems needs to be integrated into the architecture and must be accessible and safe to use.

**Interpretation**

The style and type of performance and the way it uses a particular space to interpret a particular piece or to tell a story.

**The Purpose**

You must state what type of performance(s) the design will be used for. Establishing a clear link between the performance and the architecture is a key aim of the competition. Drawings of the theatre space should show it in use for a performance.

**Accommodation**

The size of the theatre space and other accommodation will be constrained by the site but the following requirements need to be considered:

A space for a live performance with an audience of 200-300 either sitting or standing.

Facilities for the audience, including toilets and the sale of tickets, food and drink.

Provision for technical installations for the performance (lighting, sound, mechanical systems).

Backstage accommodation for up to 20 performers.  
Provision for delivery and setting up of scenery and equipment.

Other facilities appropriate to the type of venue or performance proposed (workshops, rehearsal space, offices, plant).

Provision for safe evacuation of all occupants in an emergency.

Good access for people with disabilities

# Competition Rules and Conditions

## 1. The Architecture Commission of OISTAT

1. **The Architecture Commission of OISTAT (the International Organisation of Scenographers, Theatre Technicians and Theatre Architects) is promoting an international ideas competition in a single stage, open to architects and students of schools of architecture. Collaborations between architects and other theatre practitioners such as directors, designers, technicians, actors, dancers, musicians, or students in those fields, will be welcomed, although it is not an essential requirement. Architects or students associated with members of the jury are not permitted to enter.**

## 2. Documents to be Submitted

### 2.1 Drawing requirements

- a. Plans of each level, at least two sections and important elevations to a scale of not less than 1/200.
- b. three-dimensional images of the building and the theatre space.
- c. Auditorium studies showing it in use for a performance or performances.
- d. Site plan to a scale of 1/1000
- e. Models cannot be accepted, although photographs of models can be included.
- f. Drawings and text documents must not carry any means of identifying the entrant(s) apart from the code number referred to in para 2.2 (c) below.

### 2.2 Competition entries may only be submitted electronically. Every entry shall comprise an electronic copy of the following:

- a. A single panel at AO size (841x1189mm) in vertical (portrait) format, submitted in pdf format at 300 dpi resolution). The document will be identified by the six figure code (e.g. 123456/dwg.pdf)

# Competition Rules and Conditions

- b. A short written description of the project, the performance(s) to be housed and an explanation of the design concept (maximum 200 words). The text will be incorporated on the panels but will also submitted separately as an A4 size Word document. The document will be identified by the six figure code (e.g. 123456/text.doc)
- c. Both the drawing and text documents are to be identified by a code of six numbers to be chosen at random by the competitor(s), 10mm high, appearing in the top right hand corner of each document.
- d. A completed entry form in Word format, including the same code no. as in para 2.2 (c) above. The entry form can be downloaded from the website.
- e. All text is to be in English.

**2.3 This is an ideas competition and there is no intention that the winning entry will be built.**

**2.4 Entries will not be returned by OISTAT. Competitors should retain copies of their work.**

## 3. Competition Schedule

**3.1 The competition documents and conditions will be available from 13 October 2014 on the OISTAT Website: [www.oistat.org](http://www.oistat.org)**

**3.2 Questions can be sent by email to [archcom@oistat.org](mailto:archcom@oistat.org) Questions should be written in English and must be received no later than 17 November 2014.**

**3.3 The answers to the questions will be posted on the Website from 24 November 2014.**

**3.4 Competition entries are to be uploaded electronically to the OISTAT website. Entries must be received on or before 27 March 2015. Late entries will be disqualified.**

**3.5 The entry fee for the competition is €50 per entry. Competitors will pay via paypal on the website. Entries submitted without an entry fee will not be considered.**

**3.6 All entries will be handled by a third party and the jury will not know the origin of the entries.**

## 4. Prizes

**4.1 The first prize will be €5,000, the second prize will be €2,500 and the third prize will be €1,000. There will be three additional prizes of €500 each. In addition to these prizes, there will be honourable mentions. The jury reserves the right to modify the distribution of prize money, within the same total amount and number of prizes.**

**4.2 The results of the competition will be announced on the OISTAT website on 1 May 2015. Prizes will be presented at the Stage, Set, Scenery conference in Berlin in June 2015 and paid electronically to those unable to attend, after the prize-giving.**

## 5. Publication

- 5.1 **The competition entries will become the property of OISTAT and may be published and exhibited in any country at the discretion of OISTAT.**
- 5.2 **OISTAT will respect and acknowledge the copyright of the participants.**

## 6. Acceptance of Conditions

### 6.1 **By submitting an entry, participants or participating teams will:**

- a. agree to the rules and regulations as set out in this programme.
- b. declare that the proposed design is their own work.
- c. agree to accept the decisions of the jury as final.
- d. agree not disclose their identities or publicise their entry in any way before the results are announced. Any breach of this rule will render the entry invalid.

## 7. Jury

- 7.1 **The international jury will consist of 4 architects from different continents, plus one other experienced theatre practitioner.**
- 7.2 **In case of the absence of a juror, OISTAT will assign another qualified person as a member of the jury.**
- 7.3 **The jury will produce a report explaining the reasons for its decisions and commenting on the prize-winning and honourably mentioned entries.**
- 7.4 **The report of the jury will be published on the OISTAT website.**
- 7.5 **The jury will select at least 25 entries for an exhibition at the Stage, Set, Scenery conference and exhibition in June 2015.**
- 7.6 **An electronic brochure illustrating at least 25 entries will be published and will be available at the Stage, Set, Scenery conference and exhibition and will be available to download from the OISTAT website.**
- 7.7 **OISTAT will offer the results of the competition to the press (publications covering theatre design and architecture)**

# The OISTAT Jury 2015

*Anne Minors (UK)*

*Jean-Guy Lecat (France)*

*Xavier Fabre (France)*

*Scott Georgeson (USA)*

*Pieter de Kimpe (Belgium)*

*Reinhold Daberto (Germany)*

**The chair of the jury was:**

*Tim Foster (UK)*

**The secretary to the jury was:**

*Christine Rieken*

**Anne Minors** has designed over 100 rooms for concerts, opera and theatre over the last 30 years. Between 1984-95, as Head of Design at TPC, with Richard Pilbrow and Iain Mackintosh, Anne shaped many international projects including - Cerritos Centre for the Performing Arts, Los Angeles; Chan Centre, Vancouver; Walt Disney Concert Hall, LA; Singapore Esplanade; Lowry Centre, Salford and Glyndebourne Opera House. Founded in 1996, Anne Minors Performance Consultants' (AMPC) first projects were the reshaping of the Main House and development of the opera and dance studios, Royal Opera House, Covent Garden and the Barbican Theatre Refurbishment. Since then AMPC has completed over 35 unique performance spaces including Menuhin Hall, Surrey; The Egg Children's Theatre, Bath; Palace of Peace Opera House, Kazakhstan; Koerner Hall, Toronto; Annette Strauss Artist Square, Dallas; Zorlu PSM (two theatres), Istanbul; Hull Truck Theatre and Bishopsgate Institute.

AMPC's multi-discipline team of theatre practitioners and designers, create unique solutions to each client's needs using clever design and state of the art technology.

Anne is past-Chairman of the Society of Theatre Consultants, a founder member for the MA in Theatre Consulting course at the University of Warwick, graduating with Distinction in 2012.

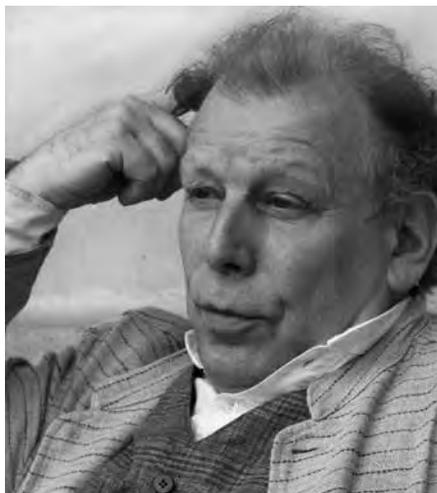
**Jean-Guy Lecat** In 1965, after having been a fitter model maker, then draughtsman, in Thomson-Houston's factories, J. G. Lecat completed 6 months of training at the Television Studios Les Buttes Chaumont and with a scenic theatre painter. He left the factory and became stage manager, set, light and sound designer in Festival du Marais and in Théâtre du Vieux Colombier. He became assistant of Claude Perset theatre architect/designer. They drew several set, theatres and festival's spaces, amongst them the famous Théâtre d'Orsay (Théâtre du Rond Point in Paris today).

From this date he practiced at same time, every technical and artistic job in theatre including being an actor. He took part in more than 100 productions for many directors as: J. L. Barrault, R. Blin, J. M. Serreau (Opening Cartoucherie de Vincennes), La MaMa ETC, Living Theatre, etc....

From 1976 to 2000 technical director and set/space designer for Peter Brook Jean-Guy Lecat was charged particularly with research, the transformation or creation of more than 200 spaces throughout the world. Some of them are still kept as: Boulbon quarry in Avignon, National Theatre in Strasburg, The Gaswaerk in Copenhagen, The Mercat de les Flore in Barcelona, The tramway in Glasgow, Bockenheimer depot in Frankfurt, etc... A book that tells his work with P. Brook around the world is published: "The Open Circle" A. Todd J. G. Lecat Faber and Faber London, Palgrave Macmillan Ltd. New York.



ANNE MINORS



JEAN-GUY LECAT



XAVIER FABRE

He also works with several other architects, from the beginning of his theatre carrier as he always keeps at same time a foot on architecture and the other one on theatre stage: Polonsky Shakespeare Theatre for TFANA, Harvey-Majestic Theatre and La MaMa Theatre in New York, The Roundhouse, The New Young Vic in London, The Abbey Theatre in Dublin, Teatro Joaquim Benite in Lisbon, Naves del Antiguo Matadero in Madrid etc...

He also draw about 60 set, light and costume designer for theatre or opera : Othello, Timon of Athens, Macbeth, Titus Andronicus, Cymbeline, The Tempest by W. Shakespeare, The Clemens of Titus by Mozart, Mahagonny by K. Wehl, The Mother, The Caucasian chalk Circle by B. Brecht, Dom Juan, Georges Dandin by Molière, Carmen opera by G. Bizet, Woyzeck by A. Berg, Il Barbieri de Seviglia, L'Equivoco Extravagante, Gazzetta by Rossini, Baba Jaga je snijela jaje by Dubravka Ugresic, Cais Oeste by

B. M. Koltès, Manon” by J. Massenet, Le viol de Lucrece by B. Britten, Antigone by J. Anouilh, Miss July” by A. Strindberg, La Périchole by Offenbach, Peter Pan by I. Buljan, etc...

**Xavier Fabre** received his architecture degree in 1975 and studied building restoration and architectural heritage conservation in Paris in 1980. In 1986, he started working with Vincent SPELLER and eventually co-founded their architecture firm Fabre/Speller with offices in Paris and Clermont-Ferrand. In 1989, he cooperated with Aldo ROSSI in designing the International Center of Art and Landscape at Vassivière Island. His work primarily focuses on theatres, concert halls, cultural centers, libraries and educational institutions. Important buildings include the Centre d'Art du

Creux de l'Enfer in Thiers, the Théâtre des Salins in Martigues, the Mathematics Laboratory at the University of Nice, the Dôle Library, the Théâtre de la Cité Internationale in Paris, and the Symphonic Hall of the Mariinsky Theatre in St. Petersburg. He also realized the renovation of the Théâtre Molière in Sète and the historical movie theater “Le Louxor” in Paris. Recent engagements include planning and implementing the Centre de Reconstitution of the Chauvet Cave at Vallon-Pont-d'Arc, which includes a replica of the cave and was opened to the public in April 2015. Publications include Paradoxical Architecture (L'architecture paradoxale), published by Ante Prima, and Le théâtre sans fin, published by Actes Sud. He has taught at the Ecole d'Architecture at Paris-Malaquais and the Ecole d'Architecture at Clermont Ferrand.



**SCOTT F. GEORGESON**

For over twenty years **Scott Georgeson**, FAIA has focused on the complexities of programming and designing Performing Arts Venues. His varied work includes Regional Performing Arts Centers, University Centers for drama, dance, performance centers for professional performing groups and small town community theatres. He has worked throughout the country and is often asked by other Architects to team on projects as the theatre expert. He has completed over 100 performance venues, including one of the first LEED listed theatres in the US. His projects have received designed awards from the AIA and other professional organization. He is committed to sharing his knowledge of theaters, concert halls and other arts environments through articles and seminars.



**PIETER DE KIMPE**

**Pieter de Kimpe** is the owner and director of TTAS Theaterbouw, a theater engineering firm located in Ghent. He received his architecture degree from the Stedelijk Hoger Institute of Architecture and Urban Planning in Ghent in 1985.

In 1987, he established Plano Architects and continues to head the company to the present day. In 1997, he established the “Adviesbureau Voor Theatertechniek,” which changed its name to “TTAS TheaterBouw” in 2015. He has been a guest lecturer for Technical Drawing at the Erasmus University College in Brussels and conducted a theatre architecture workshop for TATT (Taiwan Association of Theatre Technology) in Y-lin, Taiwan. In 2005, he held a lecture titled “The Paradox of the Fourth Wall – Theatre Architecture” in Toronto in collaboration with architect Luc D’Hooghe.

His theater engineering firm is operating in the field of auditorium design, podium planning, equipment, lighting, sound and theatre technology. Projects include arts cen-

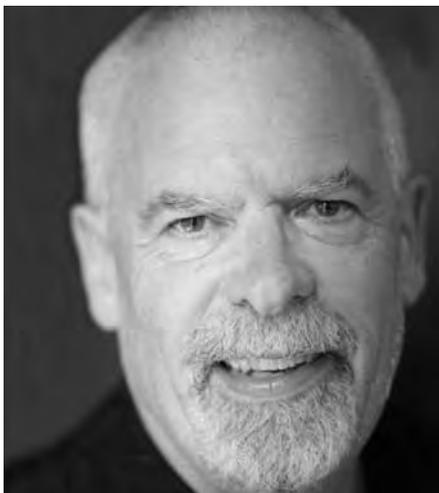


**REINHOLD DABERTO**

tres, concert halls, opera houses, repertory theatres and municipal theatres, as well as school auditoriums. Pieter de Kimpe has been an OISTAT member since 2004.

**Reinhold Daberto**, born in 1952, holds a graduate architect/engineer degree. In addition to his work as a stage consultant, he studied three years of set design. Since 1985, he has been the owner and director of Theater Projekte Daberto und Kollegen, a theatre consultant office with 28 employees located in Munich, Bavaria. Has a wealth of experience as a theatre consultant and stage architect with projects in Germany, Austria, Greece, Italy, China and Uzbekistan.

Due to his engineering background, extensive experience and hands-on mentality, he won the theatre planning and engineering consultancy of today’s largest theatre project in Germany, the renovation of both the Opera house and the Theatre in Cologne, which currently is his major project.



**TIM FOSTER**

*Chair of the Architecture Commission*

He has been working on the German DIN of technical standards for theatre machinery for more than 15 years and was appointed by DIN to accompany the CWA 25 standard for two years. Has given lectures and presented papers on theatre equipment and installations to the DTHG, VPT Holland, Showtech Berlin and various universities. Reinhold Daberto served as CEO for DTHG Service GmbH (Deutsche Theater-technische Gesellschaft) for several years. He is a member of OI STAT. From 2005 to 2012, he was the chairman of the OI STAT Architecture Commission and organized student workshops for theatre architecture workshops during the annual OI STAT meeting in Taipei/Taiwan, as well as the TAC student competitions in 2007 and 2011.

**Tim Foster** is the founding partner in Foster Wilson Architects (formerly Tim Foster Architects). He trained at the Cambridge University School of Architecture, where he also worked as a stage designer. Before establishing the practice in 1979, he worked

for Roderick Ham and Partners and as consultant architect to Theatre Projects Consultants.

Tim has been responsible for many theatre projects carried out by the practice including The Tricycle Theatre and Cinema, the Salisbury Playhouse Redevelopment, The Trafalgar Studios, London, The Broadway Theatre in Barking, the redevelopment of The Theatre Royal Norwich, The Yaa Centre in West London, the restoration of the Everyman Theatre in Cheltenham and the St James Theatre, the first new theatre in London's West End for 30 years. In addition, he has designed a number of school and college theatres, including the Parabola Arts Centre for The Cheltenham Ladies' College and the Cary Churchill Theatre for Royal Holloway, University of London. Current projects include the conversion of a 19th century church to create a new theatre for Bedford School and the restoration of Hoxton Hall, a rare Vic-

torian music hall in East London. The practice's work has been recognised by several major design awards. He also acts as an architectural consultant to the Ambassador Theatre Group and other commercial theatre owners on a number of theatre restoration projects in the UK and abroad.

Tim was chair of the editorial board and a contributor to *Theatre Buildings: A Design Guide*, published by Routledge in 2010. He has been an Arts Council Lottery assessor in England and Scotland and is currently chairman of the ABTT Theatre Planning Committee and the OI STAT Architecture Commission. He was elected a Fellow of the ABTT in 2012 and was a board member of the Tricycle Theatre Company from 2000 to 2013. In 2009 he was appointed by The Secretary of State as a trustee of The Theatres Trust, the National Advisory Public Body for Theatres in the UK.

The  
OISTAT  
Jury Report  
2015

# Jury Procedure

The jury met in Berlin, Germany, between 5th and 7th May 2015. All entries were submitted electronically to OISTAT Headquarters in Taiwan. 197 entries were received from 37 different countries, as follows.

Argentina	1	Mexico	10
Austria	1	Netherlands	14
Belgium	11	Netherlands + Spain + Hong Kong	1
Benin	1	New Zealand	8
Brazil	1	Poland	10
Bulgaria	1	Poland + Hong Kong	1
Canada	10	Romania	2
China	6	Romania + Germany	1
Croatia	2	Russia	6
Cyprus	1	Serbia	3
Finland	2	Slovakia	1
France	9	Slovakia + Czech Republic	1
France + Belgium	1	Slovenia	1
Germany	8	Spain	3
Germany + France	1	Switzerland	2
Hong Kong, China	1	Switzerland + Vietnam	1
Iran	1	Taiwan	15
Italy	5	United Kingdom	3
Japan + Switzerland	1	Ukraine	1
Korea	1	United Arab Emirates	1
Lebanon	9	United States	19
Lithuania	18		
Luxembourg	1		

The entries were registered on receipt and allocated project numbers 001-197. The identity of the entrants was not disclosed to the jury until after they had completed their selections.

On the first day the jury visited the site before starting their deliberations. All entries were viewed electronically via digital projection. The

selection process was carried out in three stages.

**Round 1**

The jury viewed all entries individually and gave each entry a yes or no score. The jury then met to collate scores and make a first round selection of no more than 60 entries, based on those with the highest number

of YES scores. In the first round all members of the jury and the chairman scored the projects.

**In the first round the following 51 projects were selected, all of which had at least 3 yes votes:**

002270	010414	012681	023537	030076	030225	032505	042015	050687
051615	051972	071226	074689	090024	090234	100067	106783	110191
122007	122488	131826	133383	145369	159520	173045	194715	201120
212173	231812	250492	260588	270490	272176	280813	300409	335599
375770	421736	672002	714285	760520	801123	820199	841012	863189
879189	886988	901220	909090	917256	962448			

**Round 2**

In the second round the entries selected in the first round were all viewed and discussed by the whole jury, who individually awarded yes or no

scores. These scores were then collated to make a second round selection of the top 25 entries, which were to be included in the exhibition and catalogue. In the second round all mem-

bers of the jury scored the projects and where there was deadlock the chair had a casting vote. **The selected projects in the second round were:**

002270	010414	012681	023537	030076	042015	050687	051972	051615	071226
074689	090234	110191	122007	145369	173045	212173	250492	270490	272176
300409	335599	421736	901220	962448					

**Round 3**

The jury then viewed and discussed the schemes selected at Round 2 and each selected their top 6 schemes. Scores were collated and the top 12 entries were selected (6 prizes and 6 honourable mentions). The top 6 pri-

ze-winners were then selected as those with the highest scores, but were not ranked. After further discussion the prizes were awarded. The jury decided to award two second equal prizes, instead of a second and third prize, and to redistribute the prize

money equally between these two entries. The jury then discussed the contents of the Jury Report.

**All decisions of the jury were unanimous.**

# Jury Overview

The brief for the competition asked for designs for a floating theatre to be moored in a specific location on the River Spree in Berlin. The location is a strip of undeveloped land, which is occupied by a cooperative who have erected various temporary buildings on the river bank for the enjoyment of the local community. It is an alternative kind of place, which represents the transitional nature of the city since the removal of the Berlin wall.

## **Why a Floating Theatre?**

The idea of a floating theatre offers the opportunity to create a structure which is highly visible but at the same time temporary - which can be easily removed or can go on a journey. It also offers the opportunity to link the East and West banks or to create an isolated object with an unusual degree of internal focus. The river is constantly moving and is a public domain, a good metaphor for the best contemporary theatre work. So the brief called for an alternative

response to the problem of theatre design - something which captures the moment, which is ephemeral and is not a monument. The entries that found favour with the jury tended to be those with the least complex responses to this brief and those which had a strong sense of the place.

There were a number of common typologies evident in the entries, which can be categorized as:

- **Platforms/rafts**
- **Icebergs**
- **Barges/boats**
- **Boxes**
- **Blobs/Fish**
- **Scaffolding structures**
- **Bridges**
- **Fixed stages with floating audiences (boats, eggs, boxes)**

The jury felt that the opportunity for exploiting lighting and projection and its reflection on the water was important. They also felt that very few schemes showed a real understanding of the design of theatre space and its connection to the performance being staged, as called for

by the brief. There were some excellent responses but many entries were disappointing in their failure to take an initial idea and develop it into a convincing and clearly illustrated solution.

**The jury's report on the individual prize winners and honourable mentions are as follows:**

# 1. Prize

PROJECT NO. 051972

Uros Novakovic / Sebastian Bartnicki / Erin Fleck (Canada)

## A Floating Theatre for The Crackwalker

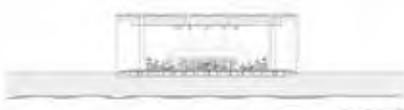
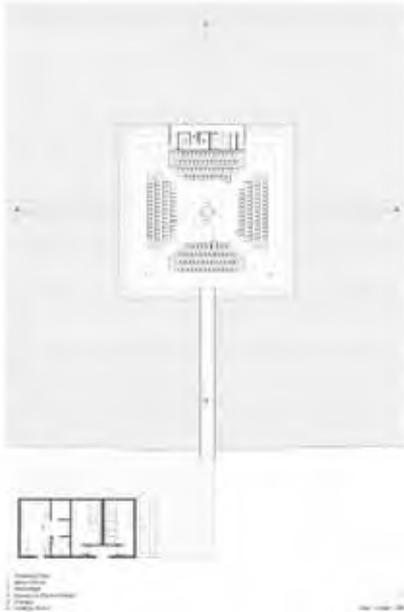
A theatre based around a particular play (The Crackwalker by Judith Thompson). A simple raft linked to the shore by a glass bridge contains a four sided theatre layout. A highly elegant and appealing solution with an ETFE roof, a simple lighting rig and open sides, creating an intense focus for the performance. Sloped edge details merge the surface of the platform with the river. In the words of the entrants: The theatres's isolation on the water reinforces the sense of intimacy, while remaining open and exposed. All of Berlin is implicitly addressed in the performance. A simple highly formal design using raw low cost materials works in the spirit of Holzmarkt's character without parody. We reject the architecture of the spectacle, in favour of a space for genuine human encounter. An entry which perfectly caught both the spirit of the place and the needs of a particular text.

# A Floating Theatre for The Crackwalker

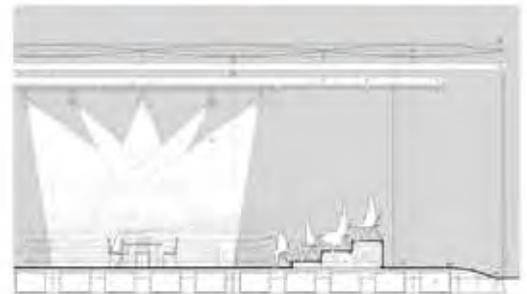
a play by Judith Thompson

**Project Description:** The project is a floating theatre for the play 'The Crackwalker' by Judith Thompson. The theatre is designed to be a temporary structure that can be moved and set up in various locations. The structure is made of wood and metal, and it is designed to be a simple, functional space that can be used for a variety of purposes. The structure is designed to be a simple, functional space that can be used for a variety of purposes. The structure is designed to be a simple, functional space that can be used for a variety of purposes.

**Design Process:** The design process for the floating theatre was a collaborative effort between the architects and the playwright. The architects wanted to create a structure that was both functional and aesthetically pleasing. They wanted to create a structure that was both functional and aesthetically pleasing. They wanted to create a structure that was both functional and aesthetically pleasing.



- 1. Material: Wood, Metal
- 2. Structure: Steel, Aluminum
- 3. Foundation: Concrete
- 4. Roof: Polycarbonate
- 5. Seating: Plastic
- 6. Lighting: LED
- 7. Sound: PA System
- 8. Access: Stairs
- 9. Safety: Railings
- 10. Maintenance: Regular



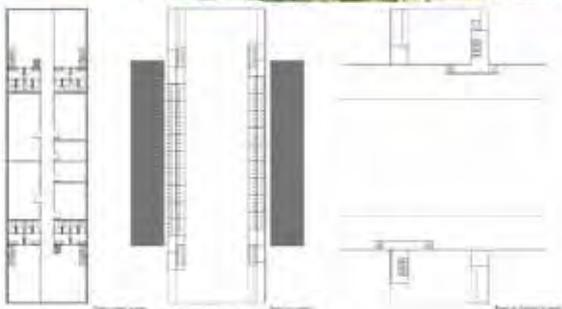
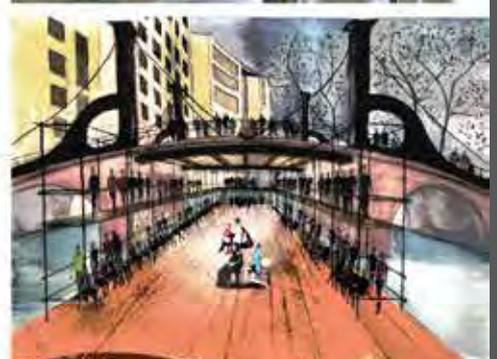
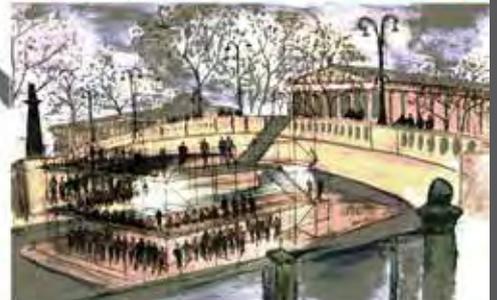
## 2. Equal Prize

PROJECT NO. 300409

Timothée Raviol / Priscilla Moreira de Almeida / Belgium

### BRIDGE'S THEATRE

To assemble these two entities, a bridge and a theatre, a neutral architecture was created, which allows one to be in complete immersion in both those universes in the simplest of ways. The floating bridge hosts the stage and moves along the Spree, each show gives a special atmosphere when the structure is attached to a bridge and the background is the city. The setting is determined by this view and this determines the relationship with the context, all the while remaining within the idea of mobility created by the floating base of the project. The lighting systems is integrated to the metallic structure that welcomes the public, standing or sitting. The structure is removable and gives great liberty to the producer according to the type of theatre.



### BRIDGE'S THEATRE

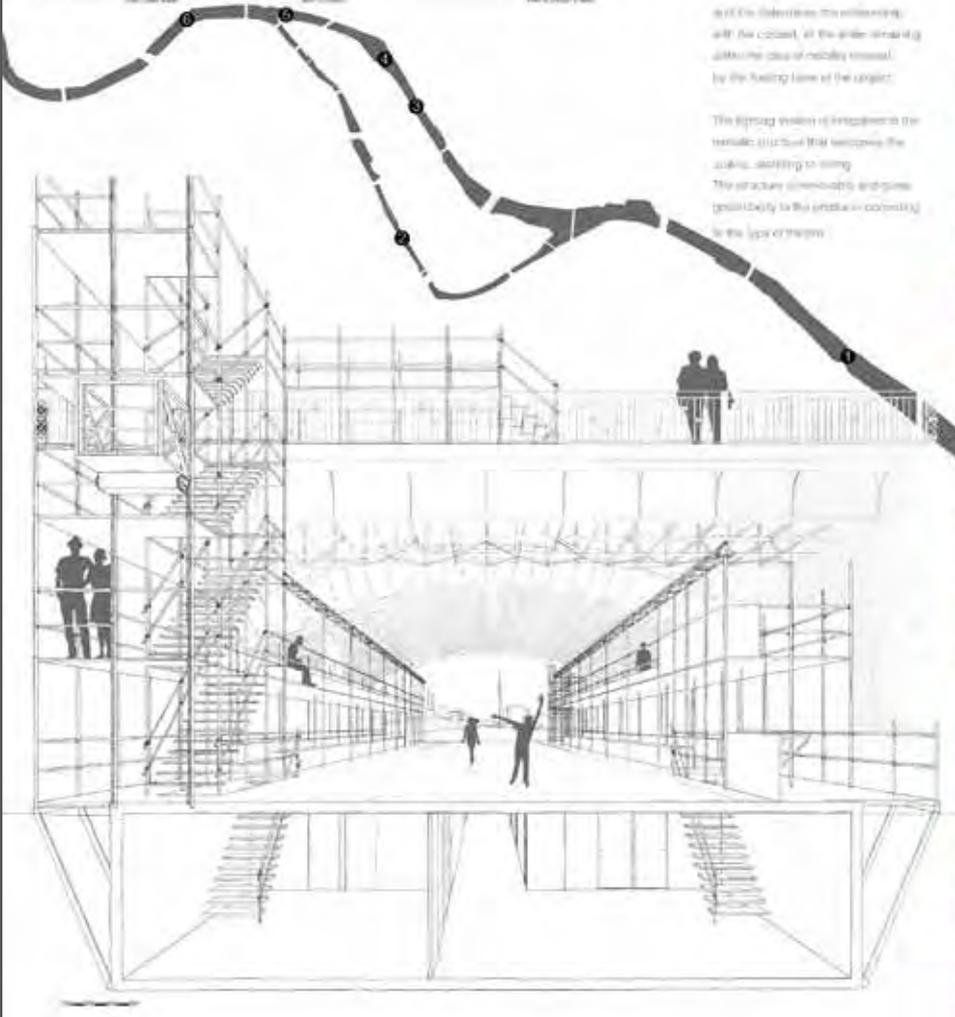
To answer these questions, a Bridge and a Theatre are created a neutral architecture, which allows one of the two complete functions to easily find its place in the context of each.

The flowing bridge finds its place and

a good atmosphere when the structure is attached to a bridge with the background of the city.

The same construction by the side of it, the silhouette, the enclosure, with the contrast, of the side creating a different place of mobility imposed by the feeling laws of the object.

The lighting system of integration in the vertical structure that welcomes the walking, walking to bring the structure a smooth and organic possibility to the structure according to the type of usage.



## 2. Equal Prize

PROJECT NO. 962448

Alejandra Angeles / Enrique Flores (Mexico)

### River Box Theatre

A Theatre in two parts. A shore based element providing a café and toilets, made from wooden pallets, and a floating theatre with three levels built in scaffolding and wrapped in canvas, which can be moved out into the river during the performance. The verticality of the theatre contrasts with the horizontality of the water and creates a strong cubic volume. An extremely clearly presented proposal with comprehensive drawings and renders, which fully explain the technical and material details. In the theatre the audience stand on four sides and the roof can be opened to admit daylight or moonlight. The use of recycled materials is in keeping with the spirit of the place and the renders demonstrate an understanding of the performances which can take place.

RIVER BOX  
Floating theatre / River Sprae



GISTAT  
Theatre Architecture Competition Berlin 2015

962448

1. Proposal

Homage to the Square (Place)

How does a conventional theatre layout fit into the site? The site is a square, a place of public life, a place of social interaction. The floating theatre (River Box) is a place that fits into the site, a place that is a part of the site.

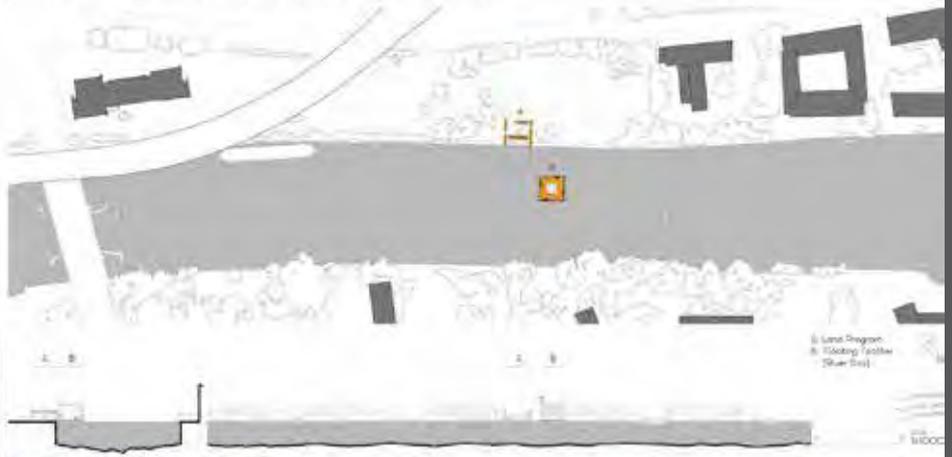
The main goal of the proposal is to create a floating theatre that is a part of the site, a place that is a part of the site.

2. The Site

River Sprae

The River Sprae is a place of public life, a place of social interaction. The floating theatre (River Box) is a place that fits into the site, a place that is a part of the site.

The River Sprae is a place of public life, a place of social interaction. The floating theatre (River Box) is a place that fits into the site, a place that is a part of the site.



3. System

Programme diagram

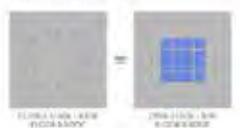
The programme diagram is a diagram that shows the layout of the floating theatre. It is a diagram that shows the layout of the floating theatre.

The programme diagram is a diagram that shows the layout of the floating theatre. It is a diagram that shows the layout of the floating theatre.

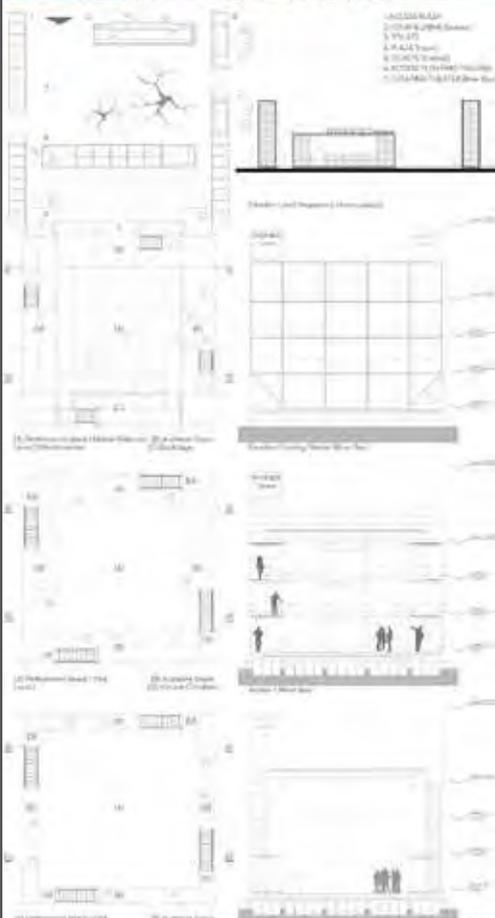
PROGRAMME



TRANSFORMATION



Re-use materials



# Additional Prizes

PROJECT NO. 901220

Piotr Blicharski (Poland)

## The Loft

The theatre is reduced to a rectangular floating box. A huge steel framed studio space with a flat roof and floor and translucent curtain walls, which glow from the lighting and action within. The proposal is rather over scaled but suggests an extensive technical infrastructure in the roof for the suspension of lighting and large scenic elements. The entry lacks technical detail and planning and there is no information about the shore-based facilities, but the beautiful visualisations showing the different uses of the theatre space and the glowing box reflected in the river are highly evocative and persuasive.

# THE LOFT

Each of the three components of the project occupies the site of a former industrial building, which is in a process of being demolished. The first component, the 'The Loft' building, is a temporary structure that will be used as a rehearsal space for the company. The second component, the 'The Loft' building, is a temporary structure that will be used as a rehearsal space for the company. The third component, the 'The Loft' building, is a temporary structure that will be used as a rehearsal space for the company.



# Additional Prizes

PROJECT NO. 042015

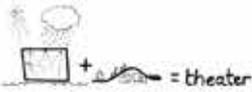
Delphine Quach / Anouk Dandrieu (Switzerland)

## Theater On The Wave

A raft with a three dimensional surface creating two different performance spaces on a single raked and stepped surface, all covered by an aluminium frame, with closed side walls and open ends. The sculptured floor provides for many performative possibilities and the open ends of the structure frame the views of the river beyond. There is no information about the shore based facilities but nevertheless this is a charming and unusual proposal.



Site Plan 1:1000



# Theater on the Wave

ON THE RIVER BANKS SURROUNDING THE BRUNNEN, A NEW ENTRANCE AT THE BOW OF HOLZMARKT.

ON THE STAGE, THERE IS A LOT MORE TO BEHOLDERS PERFORMED AND ENJOYED: MUSIC, ACTING AND PROJECTIONS INCLUDE IN "LUDWIG" - THEY STAY AROUND, MIXED AND INTERACT.

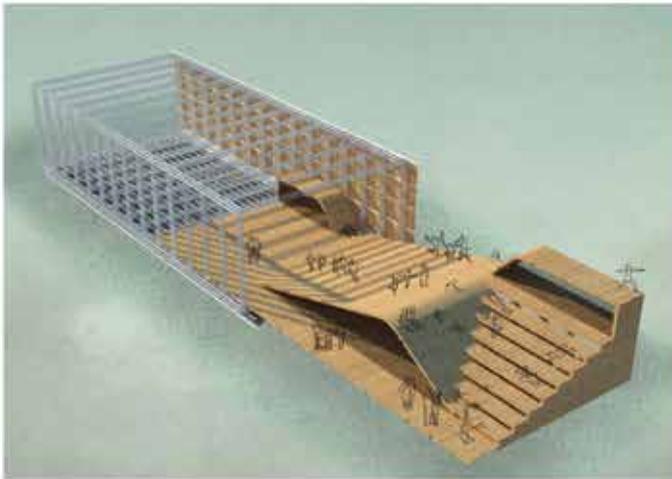
AS THE STAGEFACE RISES, THE WAVE BECOMES A (FUNCTIONAL) STAIRS BRINGING VIEW OF THE RIVER.

THE WAVE'S RAMPERS CREATE TWO OPEN STAGES ON THE UPPER LEVELS, A PERFORMANCE SPACE AND A REHEARSAL ROOM. THE STAFFING FACILITIES ARE LOCATED BELOW: AN OFFICE AND A STORAGE SPACE FOR STAGE EQUIPMENT.

THE WAVE IS CONSTRUCTED FROM A FLOATING METAL FRAME MADE OF ALUMINIUM TRUSSES COVERED WITH WOOD PANELS. THE STAGE SET IS COVERED WITH PROTECTIVE BARNET WITH WOOD, WINE AND BROWN. AT THE SAME TIME IT OFFERS VERSATILE POSITIONING OPTIONS FOR SEATING AND LIGHTING EQUIPMENT.

AS THE STRUCTURE IS FLOATING IT CAN BE MOVED BY RIVER.

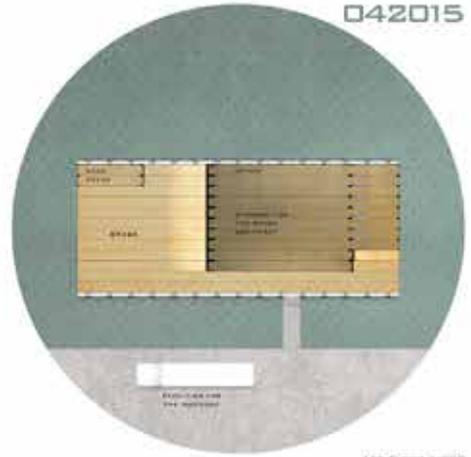
THE SURGEON'S (FUNCTIONAL) DESIGN IS PERFECTLY PREPARED FOR THE CHALLENGE OF THE WATER.



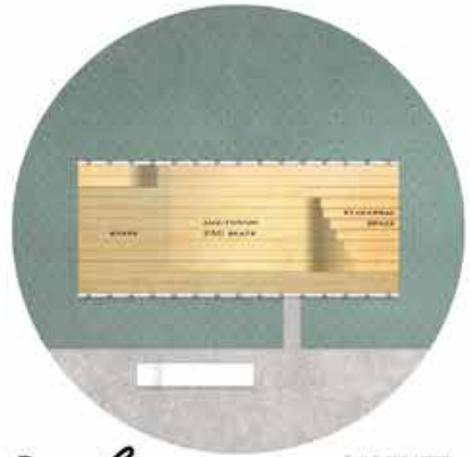
THE WAVE INTERIOR



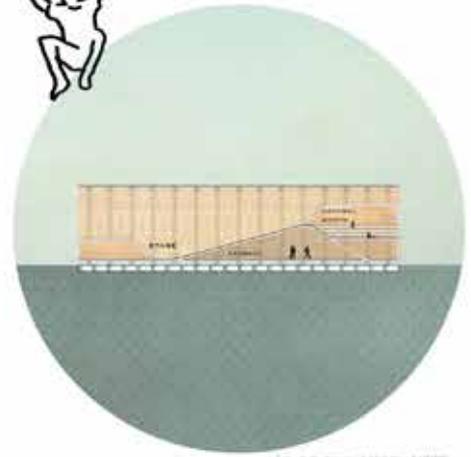
THE WAVE SURFACE & REHEARSAL



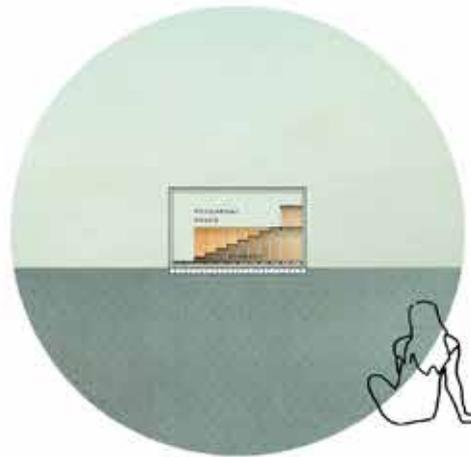
Key Plan 1:2000



Side Plan 1:2000



Longitudinal Section 1:2000



Transverse Section 1:2000

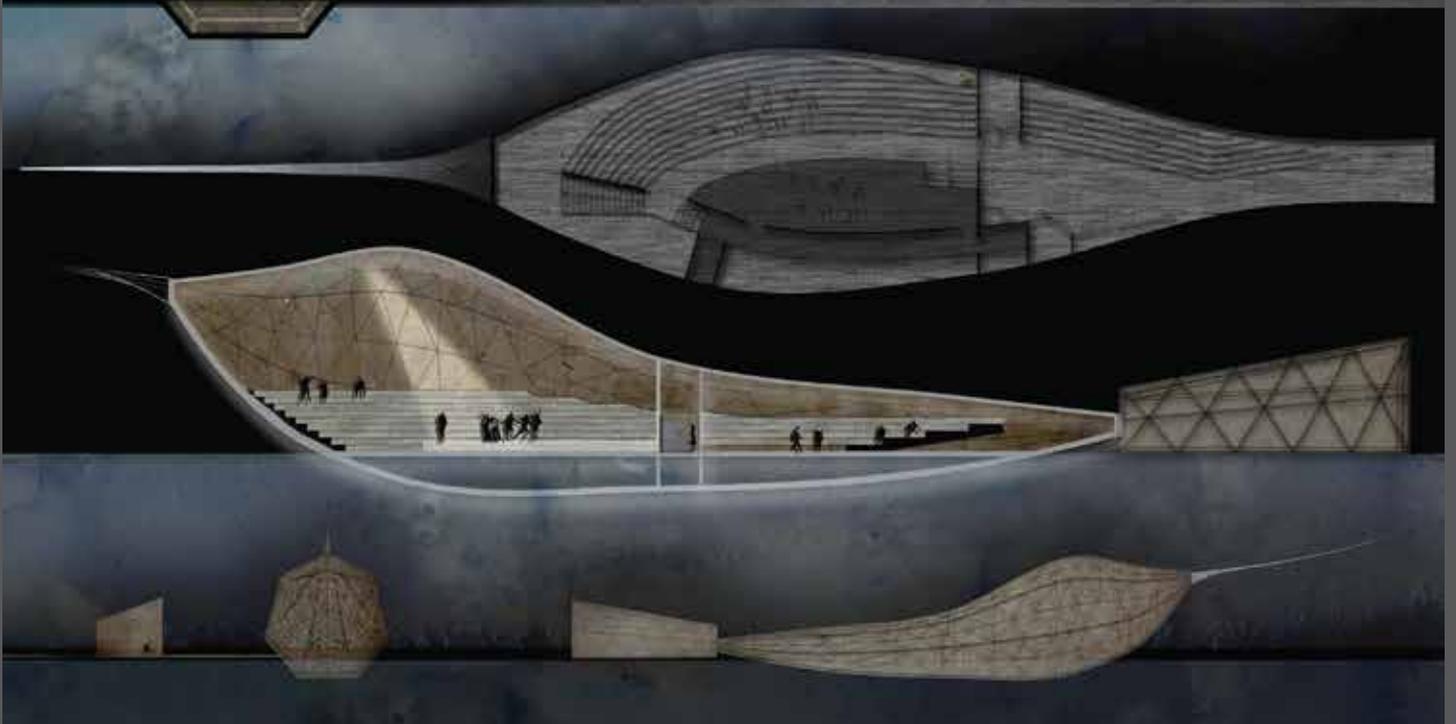
# Additional Prizes

PROJECT NO. 335599

Žilvinas Stasiulevičius (Lithuania)

## Improvisational Theatre

A mysterious glowing object, shaped like a fish, is tied to the river bank by its tail and contains an asymmetric theatre space and lobby within its abstract form. Exceptional drawings evoke the dystopian atmosphere of a surreal intruder on the river, part ghost ship, part monster, which would certainly draw audiences to investigate its unique qualities.



Additional Prizes / 335599 / Žilvinas Stasiulevi ius (Lithuania)

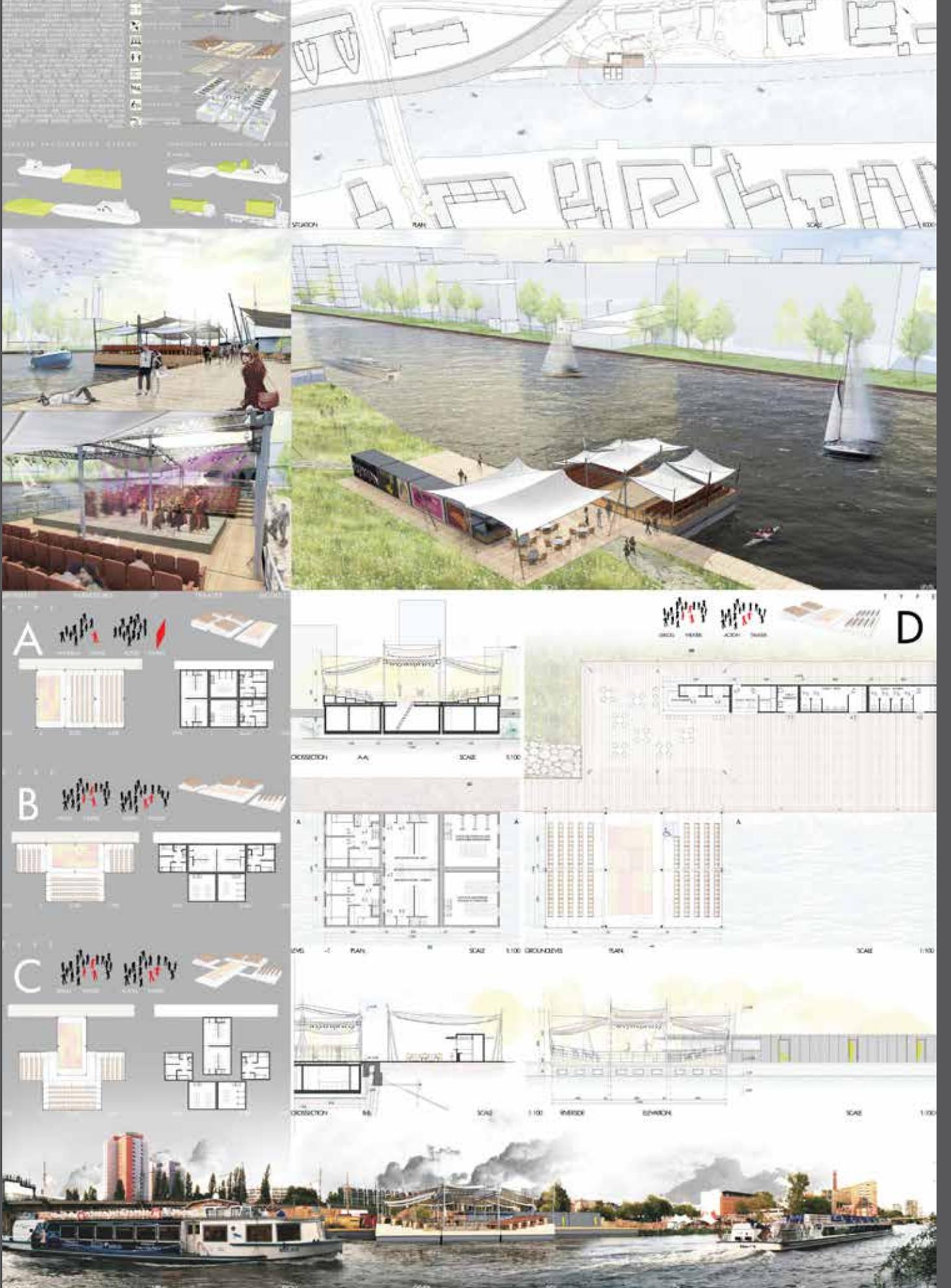
# Honourable Mentions

PROJECT NO. 030076

Karolina Sewera, Karolina Stach (Poland)

## Modular Circus Theatre

A simple platform made up of five floating boxes, which can be rearranged to create different seating configurations. The audience and stage are covered by a simple removable canvas canopy. Backstage accommodation is arranged below the main deck with windows above the waterline. Audience facilities on the river bank are made from shipping containers. A well resolved scheme with great simplicity and charm.



# Honourable Mentions

PROJECT NO. 050687

Emily Murphy / Willem Broekaert / Giulia Frigerio (France/Belgium)

## SPR##

A modular arrangement of seating and staging elements float within a hash tag shaped frame mounted on a pontoon. The floating modules can be rearranged to accommodate different audience layouts. A fixed element moored to the shore provides audience facilities. Some evocative renders accompany a technically well resolved and well presented proposal, if perhaps a little over-engineered and complicated.



050687

The scenario

Optimal is a project that is flexible, adaptable, and can be used in a variety of ways. The scenario is a project that is flexible, adaptable, and can be used in a variety of ways. The scenario is a project that is flexible, adaptable, and can be used in a variety of ways.

The scenario is a project that is flexible, adaptable, and can be used in a variety of ways. The scenario is a project that is flexible, adaptable, and can be used in a variety of ways.

The scenario is a project that is flexible, adaptable, and can be used in a variety of ways. The scenario is a project that is flexible, adaptable, and can be used in a variety of ways.

The scenario is a project that is flexible, adaptable, and can be used in a variety of ways. The scenario is a project that is flexible, adaptable, and can be used in a variety of ways.

The plan

Exclusion diagram



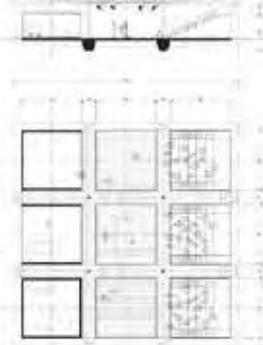
Open view to field

The floating theatre (1988) can be used as a temporary or permanent theatre.



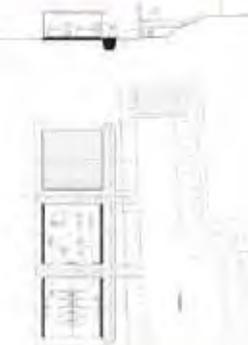
The theatre (1988)

How structure allows the play to be done



Traditional system with service rooms for backstage and public areas

with backstage, rehearsal, office



2 floor / 2 levels / 2 platforms



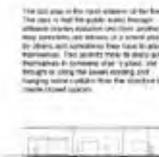
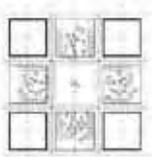
The double height for 2 platforms



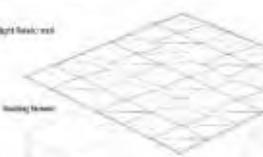
1 with the service part (1988)



Double height for 2 platforms



Adjustment of a budget structure



Light fixture with opening double-height room. This fixture can be used to highlight architectural details, create lighting, and create a sense of depth in double-height rooms.



Light fixture with opening double-height room. This fixture can be used to highlight architectural details, create lighting, and create a sense of depth in double-height rooms.



Light fixture with opening double-height room. This fixture can be used to highlight architectural details, create lighting, and create a sense of depth in double-height rooms.

# Honourable Mentions

PROJECT NO. 122007

Stefano Teker, Marie Michiels (Belgium)

## Dyptique

Two separate performance spaces, each containing seating and support facilities, stage different performances, which move from both sides of the river Spree and unite in midstream to become one. A floating symbol of the unification of East and West through culture. An interesting and well presented idea, but rather over-sized and out of scale for its setting.

Designed in 1967 and expanded after 1980, Belle has been a city in constant motion. The reconstruction program of a city built in two halves, the new forms of urban life in what since was one of Europe's capitals of culture, the architectural basis that made it, after the disaster of 1944, a showcase of globalized architecture was the question of how factory and politics and society concerned and competent to make Belle what it is today.

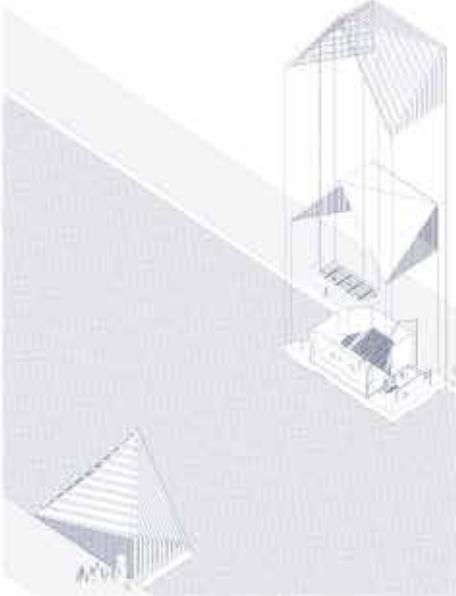
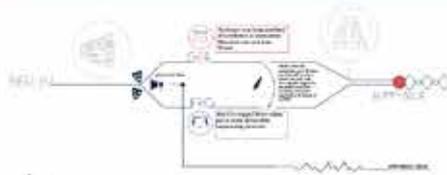
In the course of a century, Belle has seen the evolution of two different political and social systems, including the period when it was split in two. The memory of which is still lingering today. Each of these systems is associated by distinct institutions but also by different thinking, artists and architectural values.

It seems however that although some plans are shared on both sides of the Belle that they are used differently depending on the ruling party's political orientation. Culture, for it appears to not appear otherwise as the defining dimension of Belle's history. The goal of the contest is to create a housing theatre in place which bears a long history and stands as a capital of culture.

Our theme aims to offer a unique experience which cannot be described anywhere else. The goal for us would therefore not be to create a new theatre but a theatrical space having been both parts of the space over that could be the people through culture.

It should not be differentiated completely, reading as one would expect the continuum of time, a dialogue of meeting. Our notion is that what seems familiar it could be about guiding the theatrical dialogue and the entire division of nature of reality.

We make gestures that aim to define the theatrical or cultural areas that make a point often to be construction of new life to past.



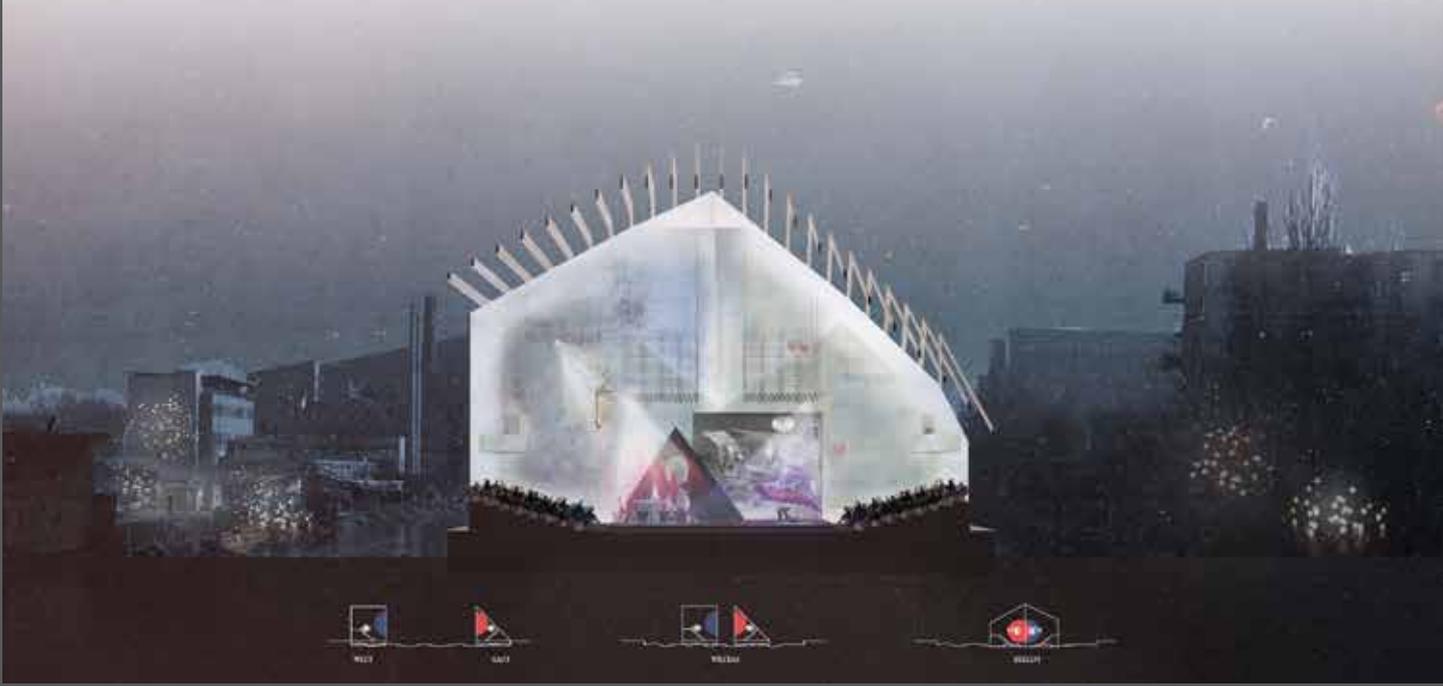
[Site Plan] 1. 1900



[Plans] Belle A B C D

[Auditorium]

[Section]



# Honourable Mentions

PROJECT NO. 145369

Enzo Valerio (Switzerland)

## The Floating Theater

One of the best of several proposals using a traditional river barge as its base. A modular floor can create different seating layouts and a scaffolding roof structure can fold down for travelling. It is designed to house a travelling theatre company, moving by river from town to town to present its shows. It probably does not accommodate the required seating capacity and could be simpler, but is elegantly presented entirely with black and white drawings.



# Honourable Mentions

PROJECT NO. 212173

Quang Le, Lien Hoang Phuong (Switzerland/Vietnam)

## Operation Theatre

A large floating theatre is housed within a steeply pitched roof mounted on a barge. A rehearsal hall is housed in the roof. This is a heavily engineered building on the water, not a temporary structure, but some very detailed technical drawings and visualizations provide some seductive imagery.

# OPERATION THEATRE WAGNER'S NIGHTSONG

Located in the middle of the industrial landscape, the theatre is a modern building that respects the historical context of the site. The building is designed to be a landmark in the city, a place where people can gather and enjoy the arts. The building is designed to be a landmark in the city, a place where people can gather and enjoy the arts. The building is designed to be a landmark in the city, a place where people can gather and enjoy the arts.



THE 5TH JOSEF THAYER ARCHITECTURE COMPETITION 2018



The building is designed to be a landmark in the city, a place where people can gather and enjoy the arts. The building is designed to be a landmark in the city, a place where people can gather and enjoy the arts. The building is designed to be a landmark in the city, a place where people can gather and enjoy the arts.

SECTION 1	SECTION 2	SECTION 3	SECTION 4	SECTION 5	SECTION 6	SECTION 7	SECTION 8

Architectural drawings showing floor plans, elevations, and sections of the building. The drawings illustrate the building's unique triangular form and its integration with the surrounding environment.

Architectural drawings showing floor plans, elevations, and sections of the building. The drawings illustrate the building's unique triangular form and its integration with the surrounding environment.

Architectural drawings showing floor plans, elevations, and sections of the building. The drawings illustrate the building's unique triangular form and its integration with the surrounding environment.

A large architectural drawing showing a detailed section of the building. Human figures are placed throughout the section to provide a sense of scale and to illustrate the building's internal spaces and structural elements.

"The idea is to help people to relate to architecture, help architects to relate to people and help people to relate between them."

Architectural drawings showing floor plans, elevations, and sections of the building. The drawings illustrate the building's unique triangular form and its integration with the surrounding environment.

# Honourable Mentions

PROJECT NO. 110191

Alexia Florens, Lucien Desmenez (Belgium)

## Urban Cyclorama

Two floating platforms, each provide a theatre space and foyer in a single structure, with a stage floor and lighting grid which can slide out from the main structure to form the stage. The 2 elements can either be used singly or can be brought together to form a stage with an audience on both sides. A practical and characterful proposal with a good sense of materials and use.

# URBAN CYCLORAMA

## ПРВАЯ СУСТОВАНА

**Act 1 - Location**  
The floating theater is located on the banks of the river in Berlin. It fully meets the requirements of the urban office that is introducing the idea of the floating theater. The complete flexibility allows the possibility of building in places that are not suitable for a permanent theater.

**Act 2 - Concept**  
The city of Berlin is deeply marked by its history of reconstruction and rebuilding of its walls. The Berlin wall has been a symbol of the city's history. The floating theater is a symbol of the city's history. It is a symbol of the city's history. It is a symbol of the city's history. It is a symbol of the city's history.

**Act 3 - Usability**  
In order to ensure the success of the floating theater, it is necessary to use a long-term and sustainable approach. The floating theater has a great potential for the future. It is a symbol of the city's history. It is a symbol of the city's history. It is a symbol of the city's history.

**Act 4 - Feasibility**  
The floating theater is a symbol of the city's history. It is a symbol of the city's history.



# Selected Entries for Exhibition



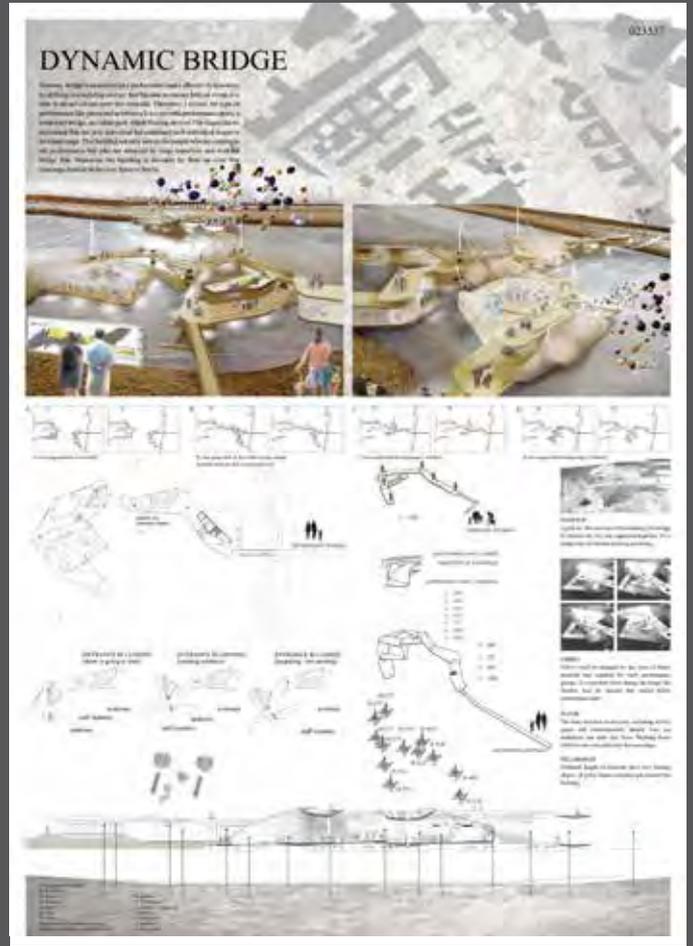
002270 / (no project name) / Angela Kanaan, Lebanon



010414 / The Scaffold' On Show / Barre Marion, Gabilleau Clémence, Danieau Emeline, France



012681 / Floating Platz / Carlos Rodriguez, Alan Mera, Ahmed Sileem, USA



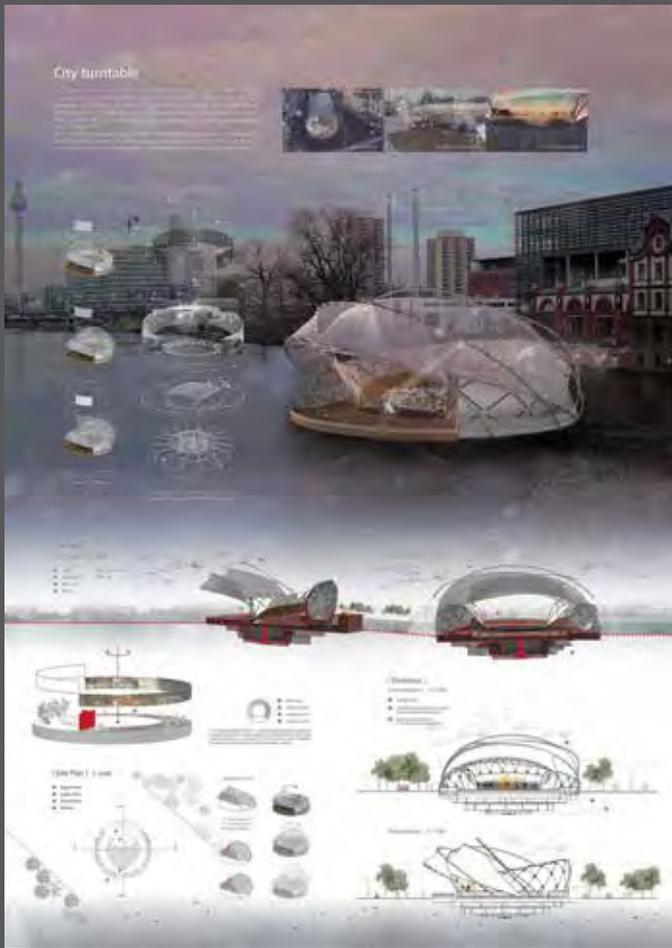
023537 / Dynamic Bridge / Ying-Ching Wang, Taiwan



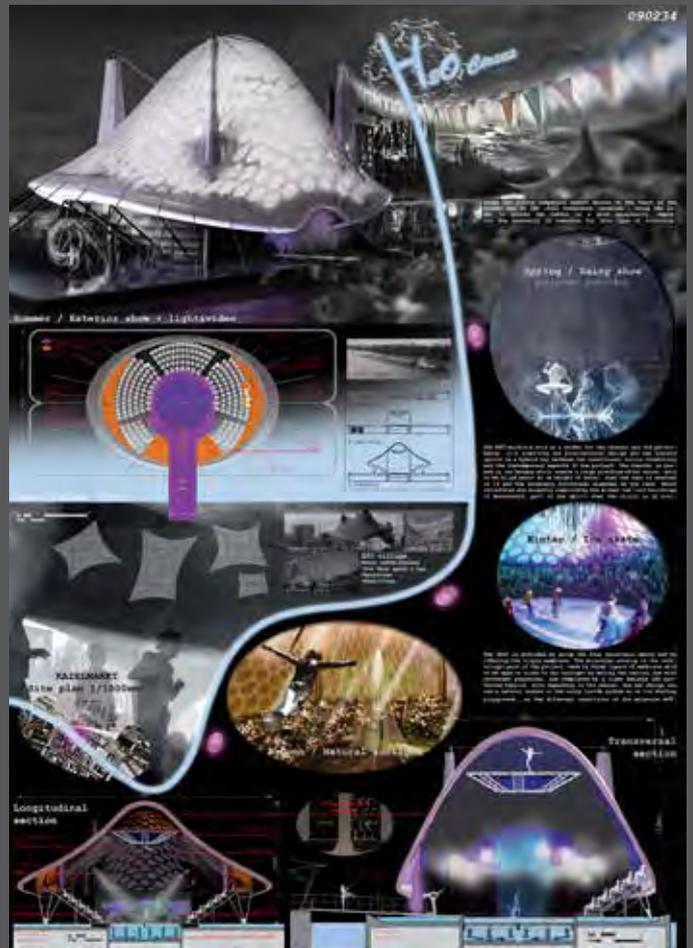
051615 / The Portal / Joshua Howard, Xueyao Zhou, Ningxin Cheng, USA



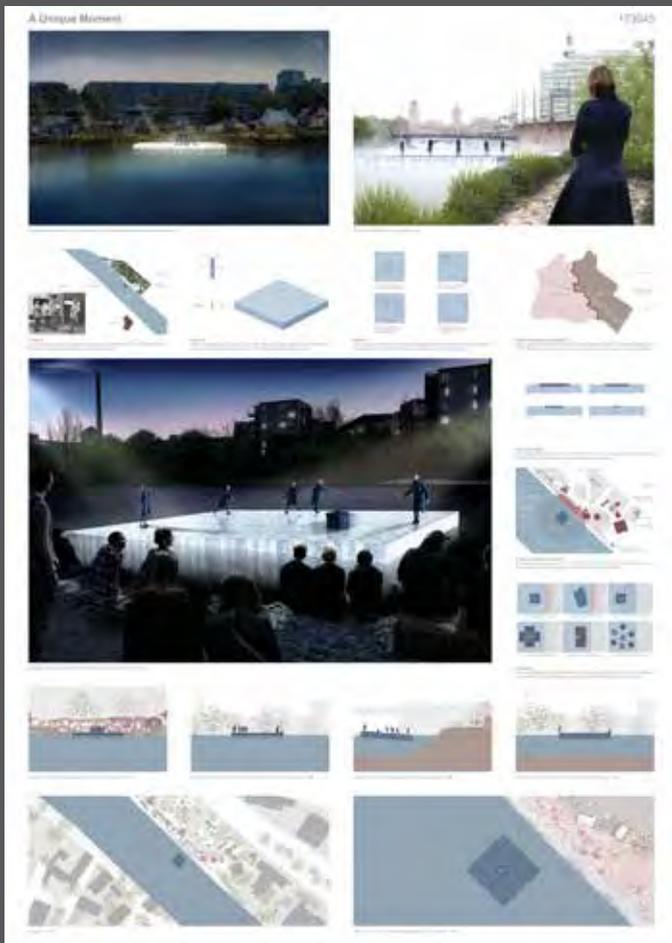
071226 / Resonance / Yu Sun, Jia Jung Tang, Taiwan



074689 / City Turntable / Shi-Yen Wu, Wai-Shing Li, Jui-Yu Pan, Ren-Fong Gong, Taiwan



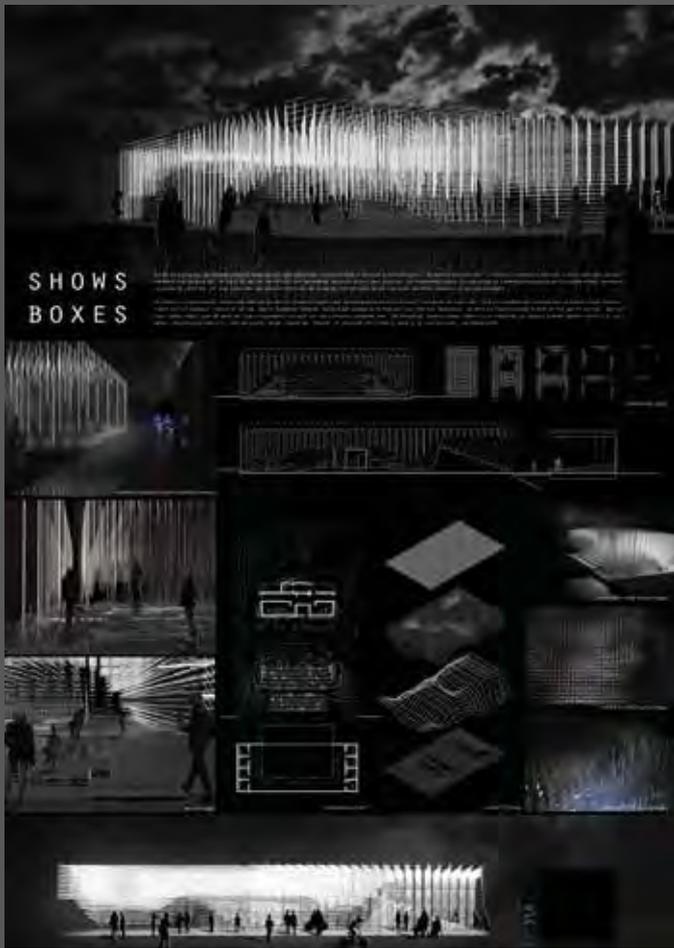
090234 / H2O Circus / Cyril Lamy, France



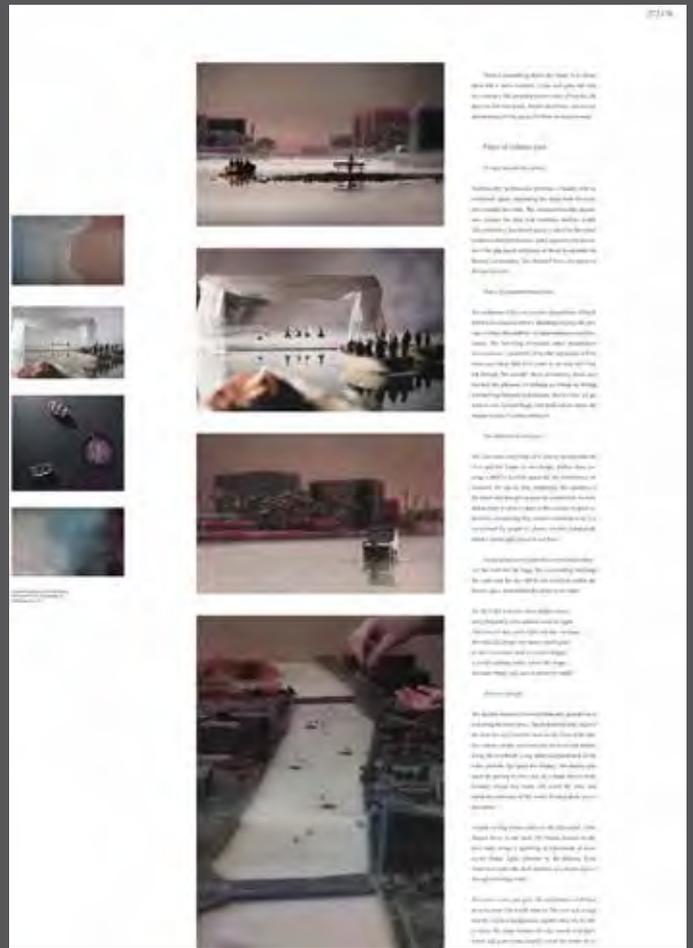
173045 / A Unique Moment / Bernd Upmeyer, Netherlands



250492 / Interstitial / Marie Carbo, France



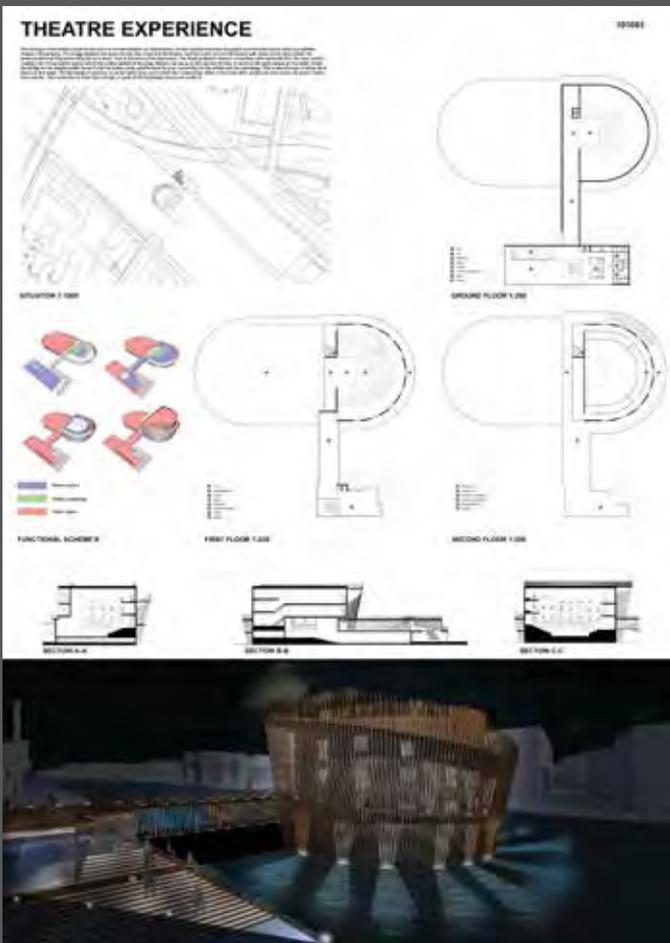
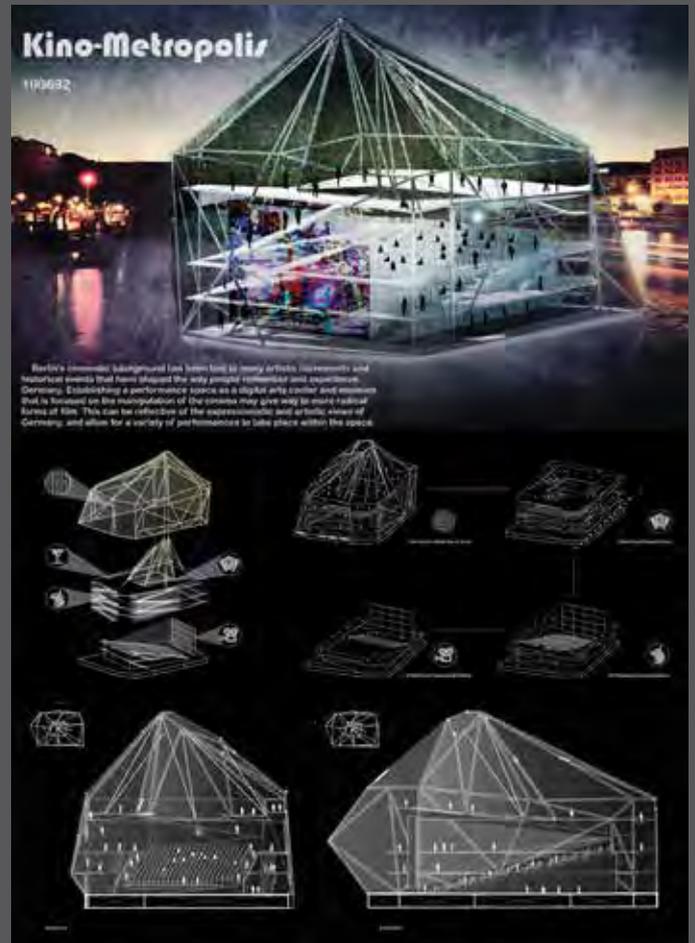
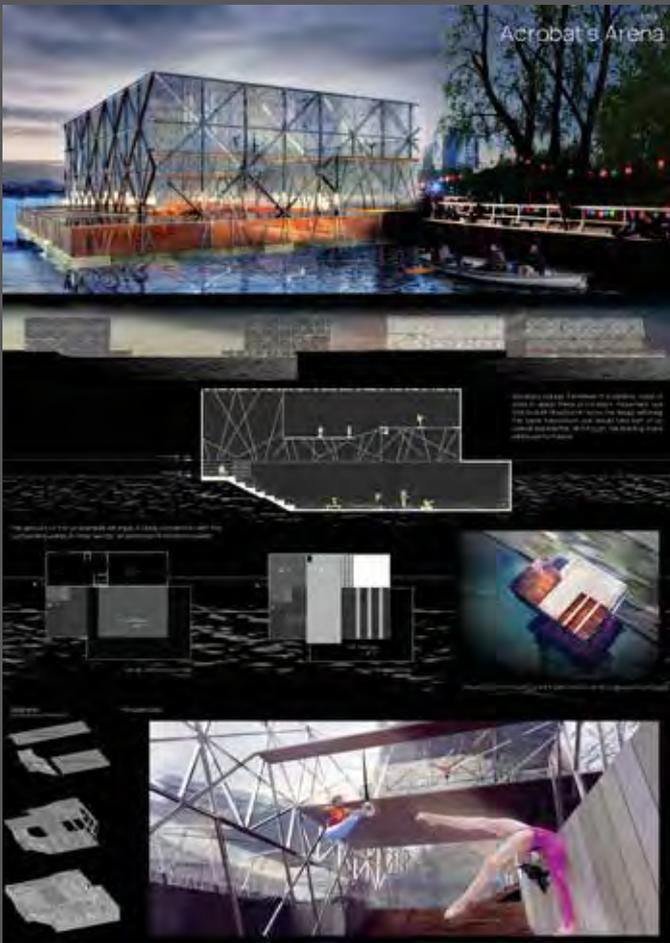
270490 / Shows Boxes / Alexandra Michaud,  
Jean-Sebastien Hivon, Canada

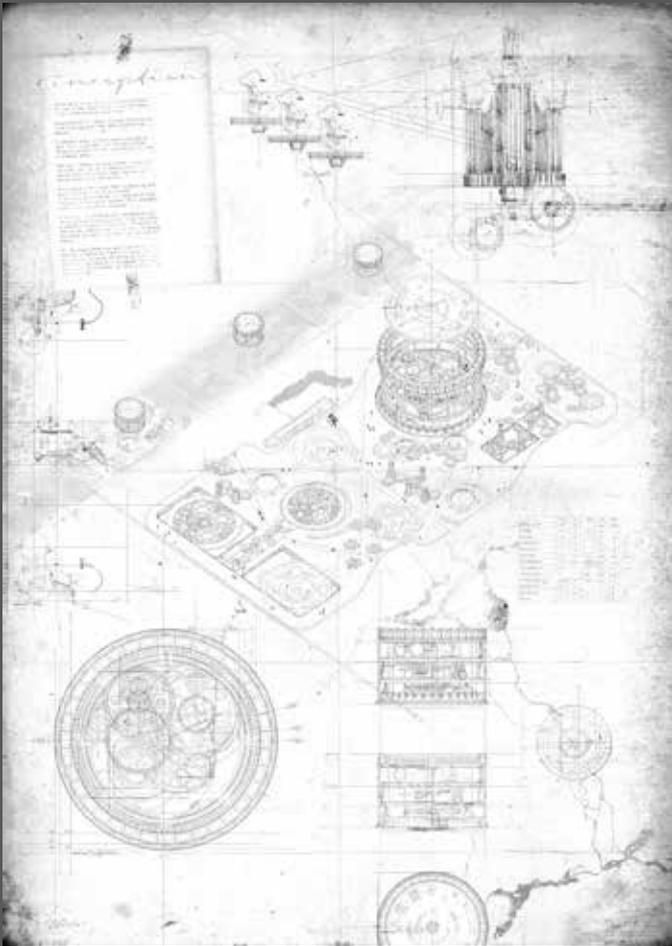


272176 / Place of Infinite Past / Eline Hoftiezer, Fernke Stout,  
Netherlands



421736 / KulturPlatform / Andriana Themeli,  
Georgios Karampelas, Fryni Papadopoulou. UK





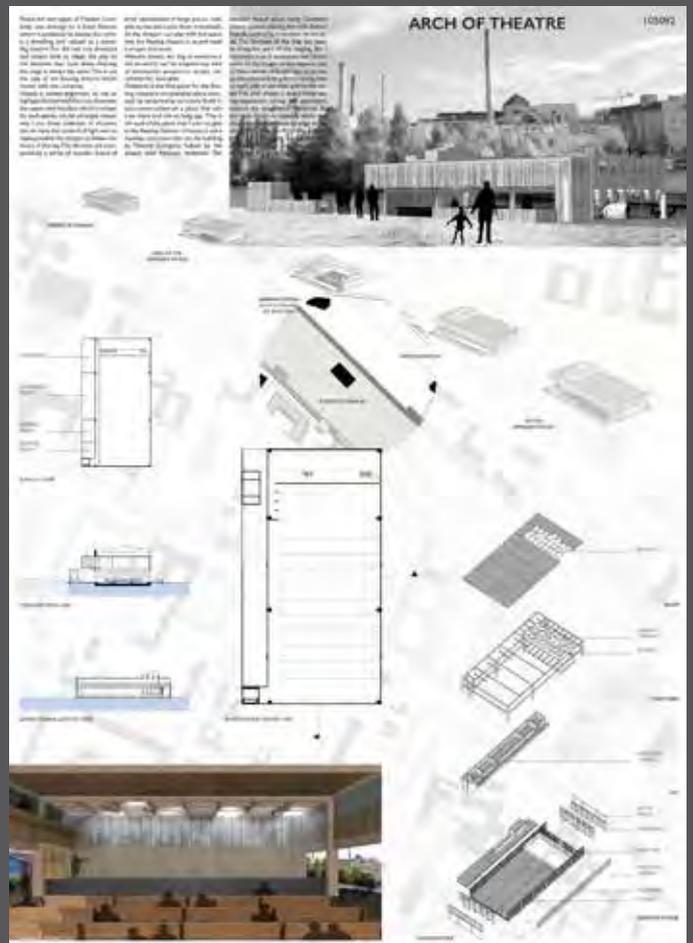
101905, Inception, Nicky Kouwenberg, Niek Van de Calseijde, Sidney Van Well, Netherlands



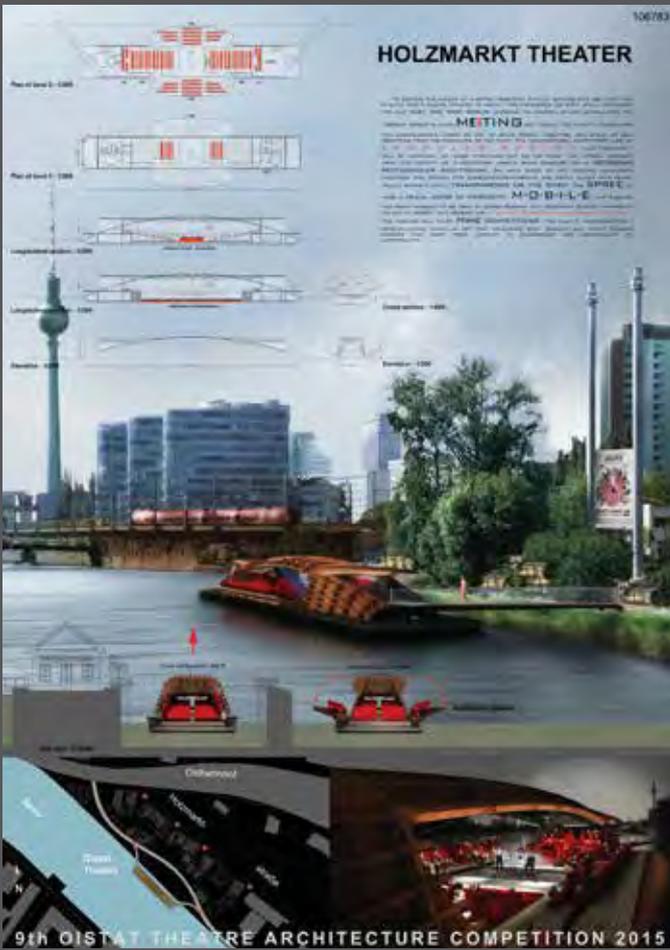
102012, Berlin Cymatics Theatre, Artur Nitribitt, Yuen-Fung Chung, Poland/HK



102613, Break a Leg, Christiana Karamalli, Cyprus



105092, Arch of Theatre, Basile Gloor, Belgium



106783, Holzmarkt Theatre, Gérard Ronzatti, France



110191, Urban Cyclorama, Alexia Florens, Lucien Desmenez, Belgium



112150, (no project name), Ralph Karka, Paul Boghossian, Pauline Zakarian, Lebanon



113013, In the Embrace of Reflection, Maša Malgaj, Nina Pocervina, Anja Strmecki, Slovenia



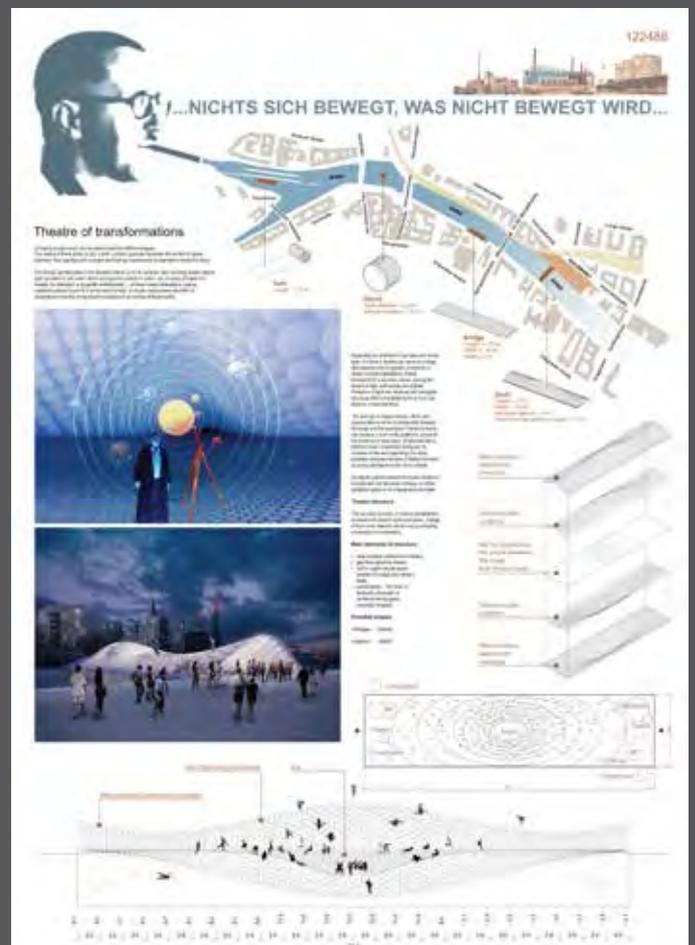
117049, (no project name), Vorobev Alexei, Archangelsky Boris, Russia



121484, Rings of Desire, Circus in Between, A. Michelin, P. Gonçalves da Silva, N. Brunet, F. Bogoni, France, Italy



122007, Diptyque, Stefano Teker, Marie Michiels, Belgium



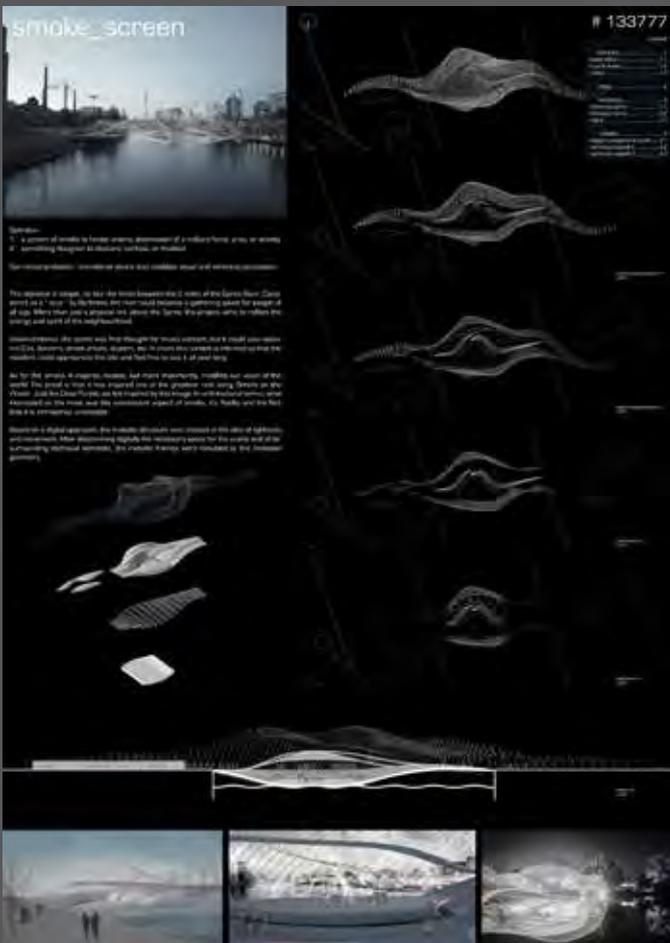
122488, Theatre of Transformations, B. Shatalov, A. Shishkin, E. Kovalev, Y. Golovacheva, V. Ilyin, Russia



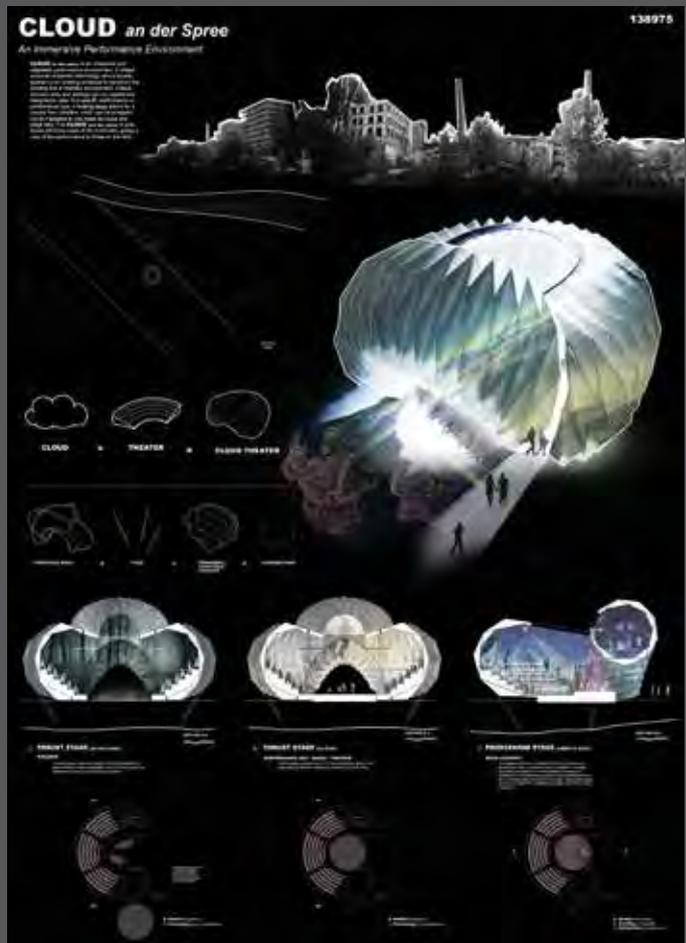
131826, the FLOWing story, Mehdi Mkinsi, Rita Mkinsi, Zakaria Siouda, Belgium



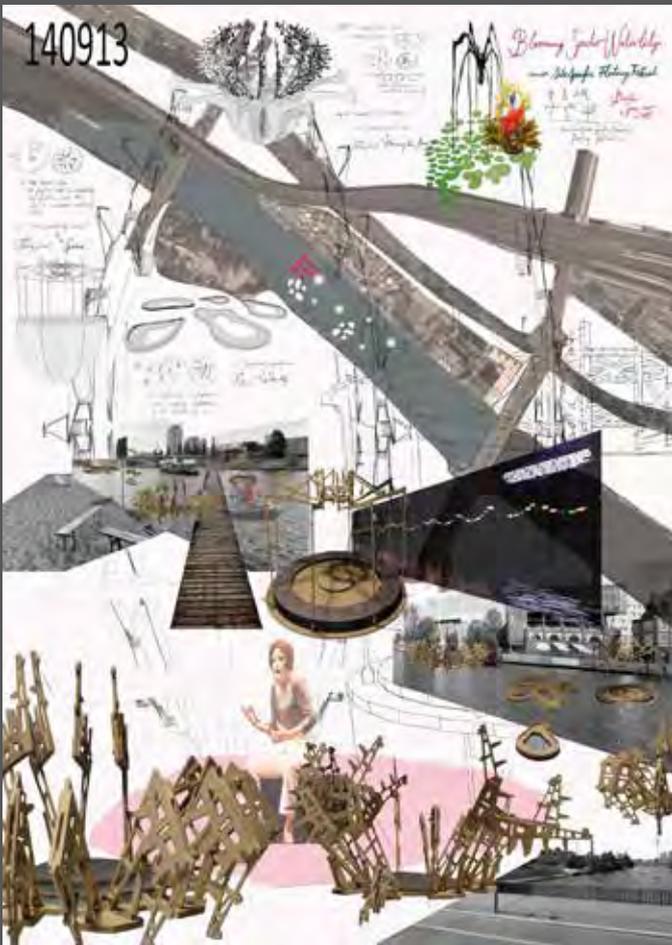
133383, BERT, Mike Yin, Samuel Liew, UK



133777, Smoke Screen, Audrey Milette-Monier, Barbara Ancilil, Canada



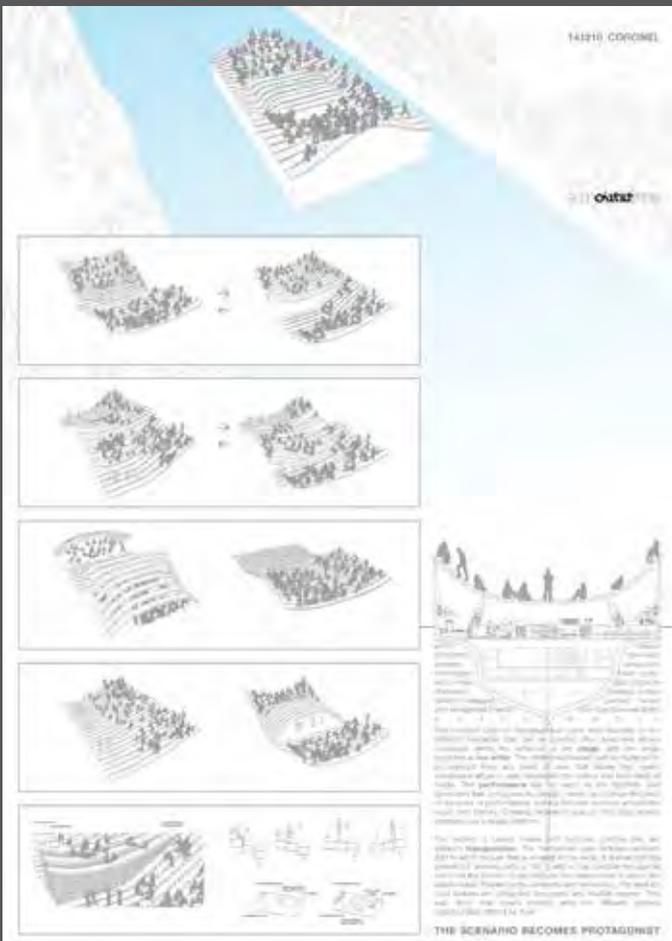
138975, CLOUD an der Spree, Paolo Coticelli, USA



140913, Blooming Spider Water-lily, Carmen Gonzalez Requiejo, Carlos Carro Carbajal, Spain



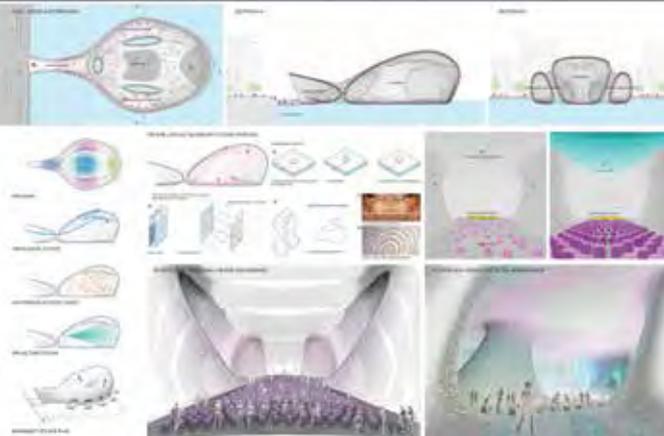
141011, Spree Theatre, Maria Garduza, Mexico



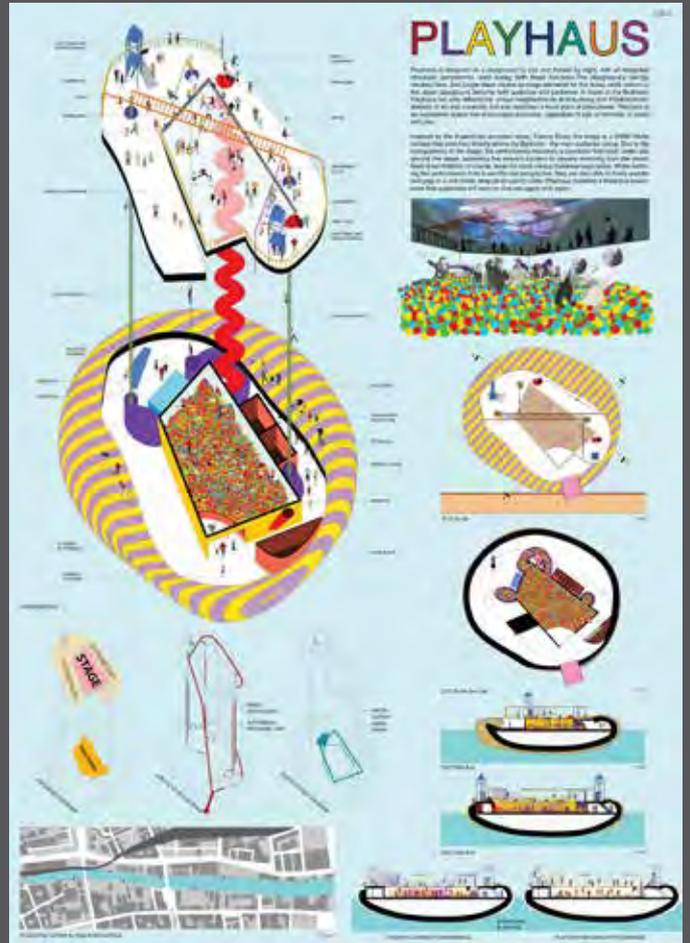
141210, (no project name), Carlos Coronel Salmon, Héctor Arce, Corina Torres, Javier Antonio, Veronica Franco, Mexico



145369, the Floating Theater, Enzo Valerio, Switzerland



152016 / Theatre Capsule / Ruifeng Liu, Rafeal Ortiz Martinez de Carnero, Daiqing Han, Wubing Feng, China



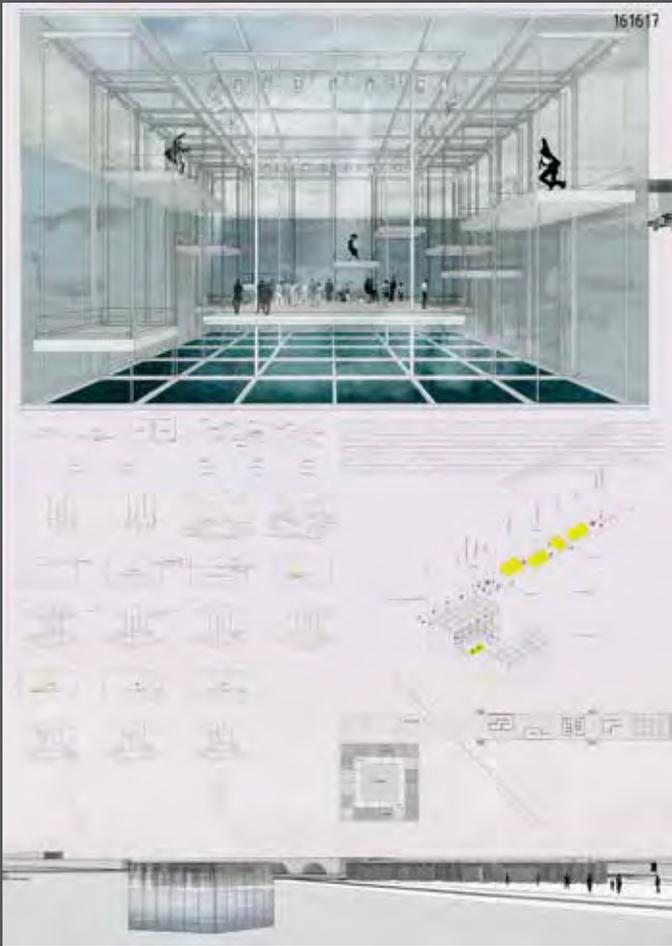
152875 / Playhaus / Henry Liu, Noreen Rachel Wu, USA



159264 / Mime Floating Theatre / Bogdan Krutsko, Nazar Babitskiy, Ukraine



159520 / The Solitaire Mystery / Yi-Jun Jiang, Pei-Ling Wu, Yi-Ching Chen, Yu An Lai, Sao Yi Lu, Shun-Chi Huang, Taiwan



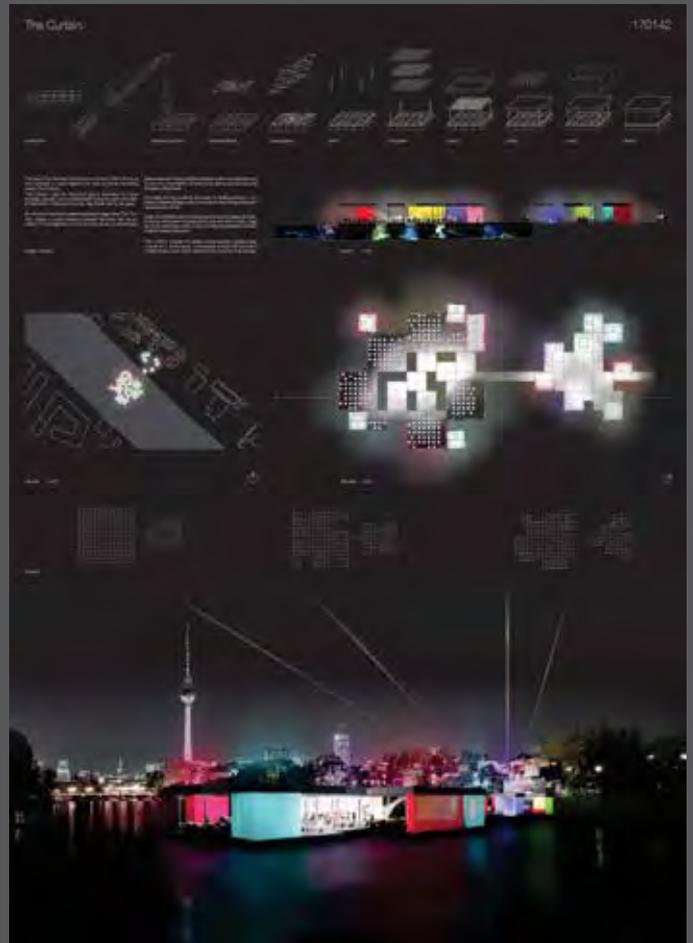
161617 / (no project name) / Shirin Haddadian, Ronak Namdari, Mehrad Alimohammadi, Milad SalehiVasegh, Iran



164850 / noBODY Theatre / Goda Juskeviciute, Lithuania



167373 / (no project name) / Vaiva Andriusyte, Lithuania



170142 / The Curtain / Benjamin Karsunke, Julius Krutzinna, Germany



170911 / Floating Theatre Village / Henryk Struski, Anna Struska, Poland



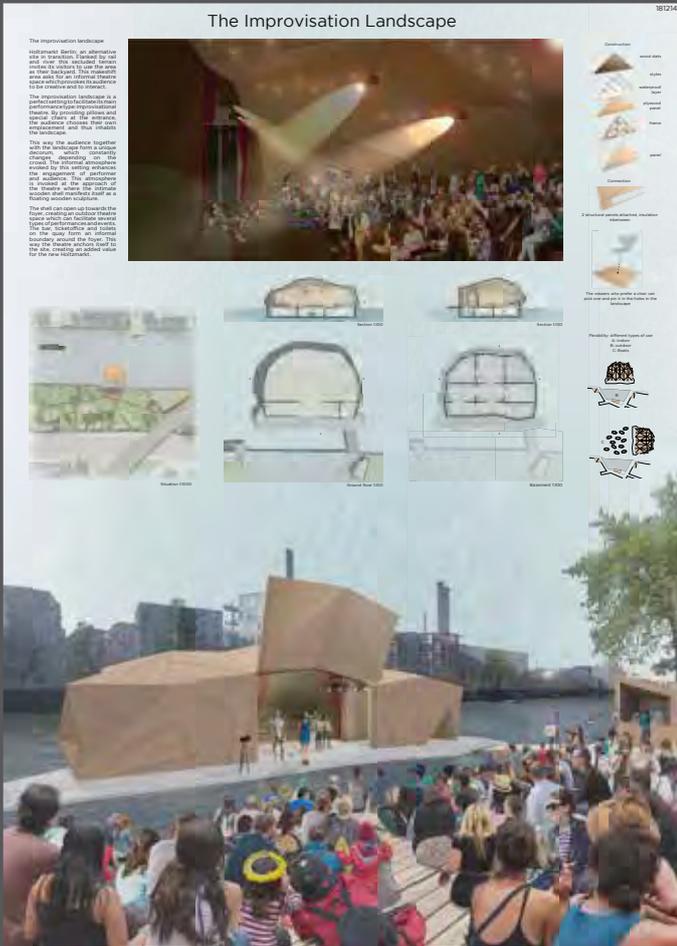
172027 / Iceberg Theater / Ariane Lourie Harrison, Stephen Ullman, Seth Harrison, USA



176495 / The Skate Theater / Zdravko Barisic, Serbia



180774 / The Theatre Bay / Zdravko Barisic, Serbia



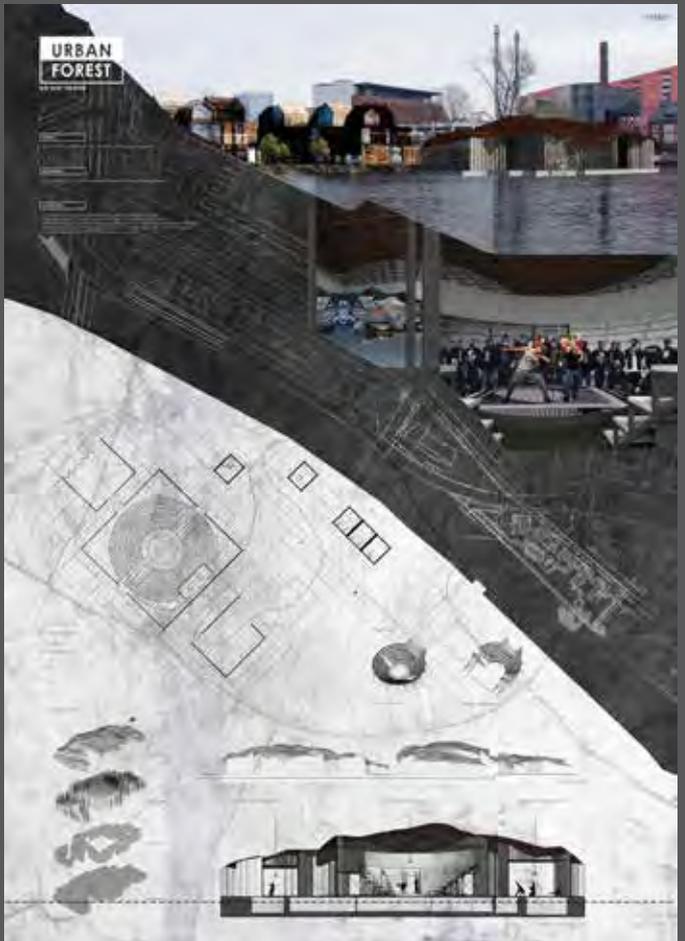
181214 / The Improvisation Landscape / Tessa Bloembergen, Merle van Marissing, Netherlands



188118 / Water Compass / Moniek Kamphuis, Nina Claus, Netherlands

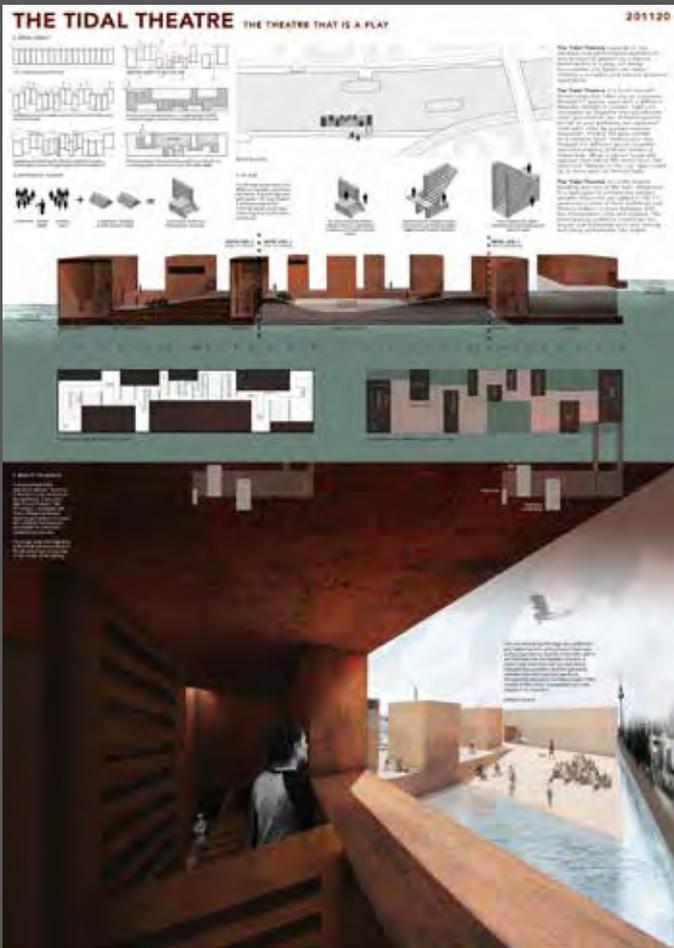


189402 / Suspended / Stephanie O'Shea, New Zealand

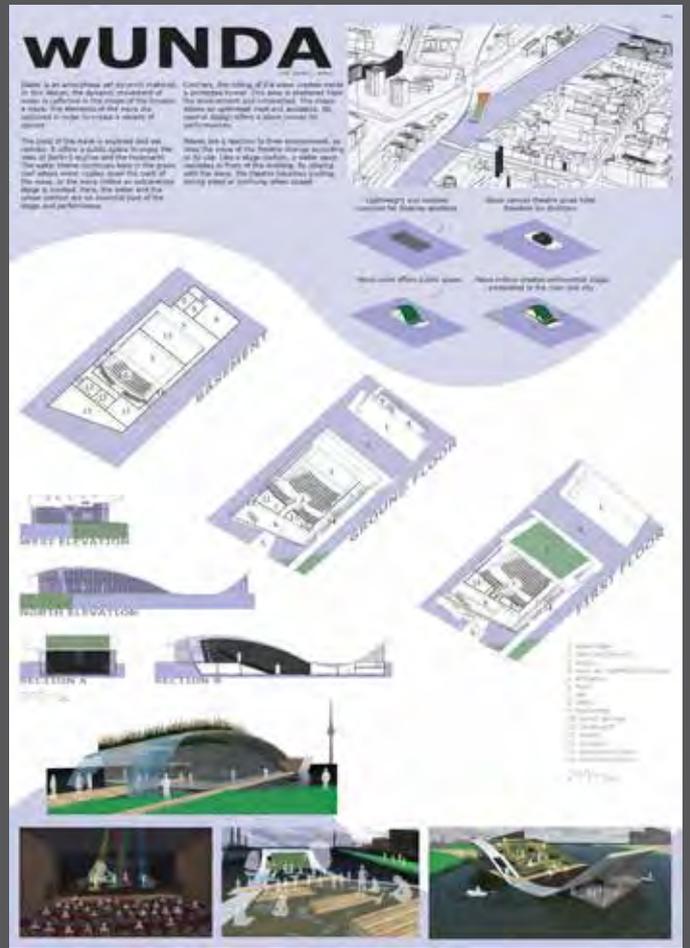


192837 / Urban Forest / Lukas Senkus, Lithuania





201120 / The Tidal Theatre / Breg Horemans, Gert-Jan Stam, Dario Sposini, Netherlands



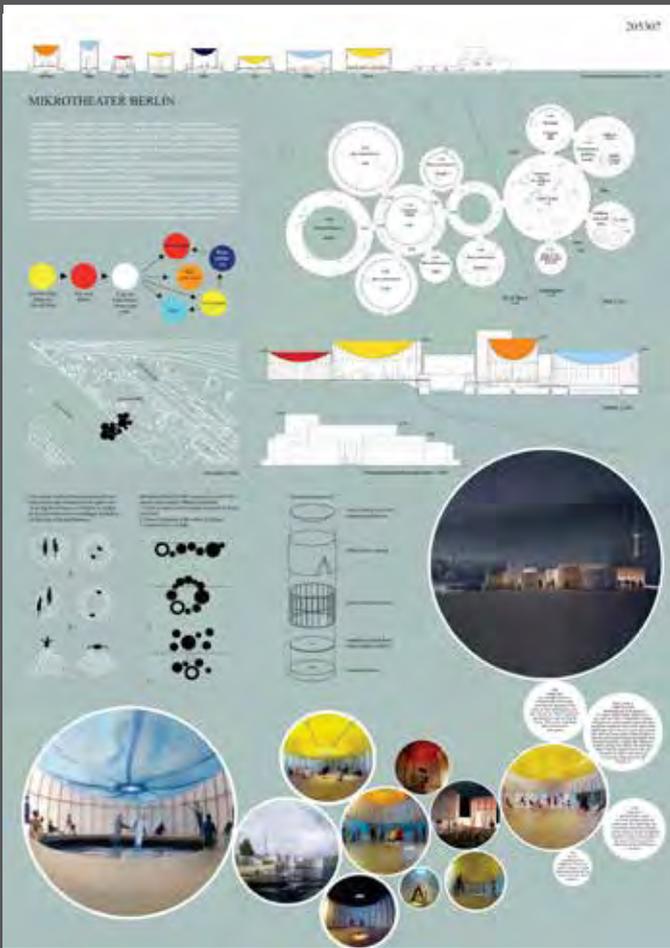
201519 / wUNDA / Bram Janssen, Herdis Heinemann, Stef Janssen, Sigrid Mulders, Netherlands



201970 / River Theatre / Alistair Lillystone, UK



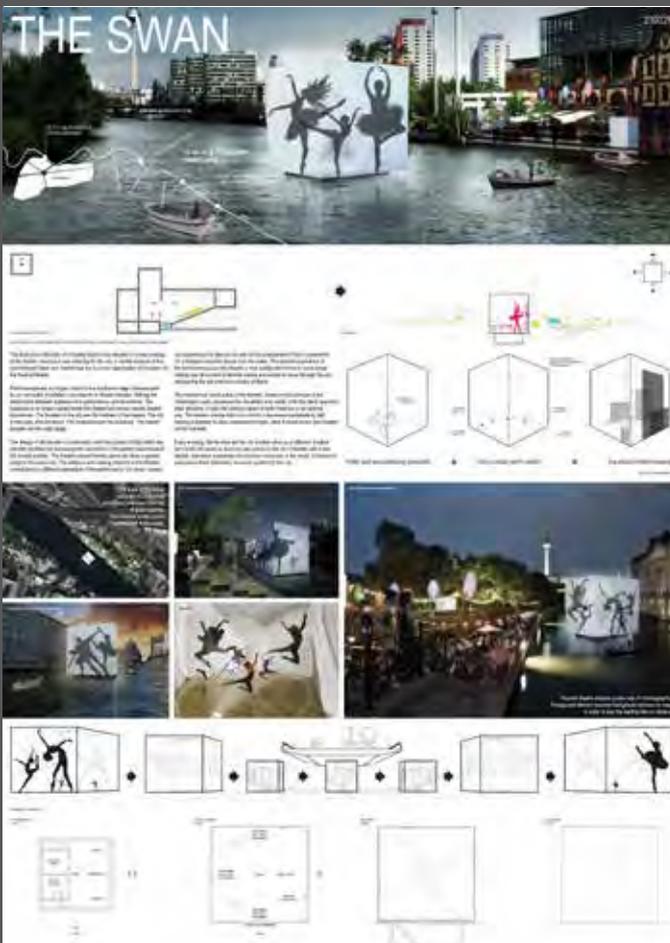
203415 / Holzmarktplatz / Jeong Sik, Yoo, Mitchell Cramond, Hochung Kim, Jaeho Chong, USA



205307 / Mikrotheater Berlin / Tuuli Kanerva, Leo Lindroos, Finland



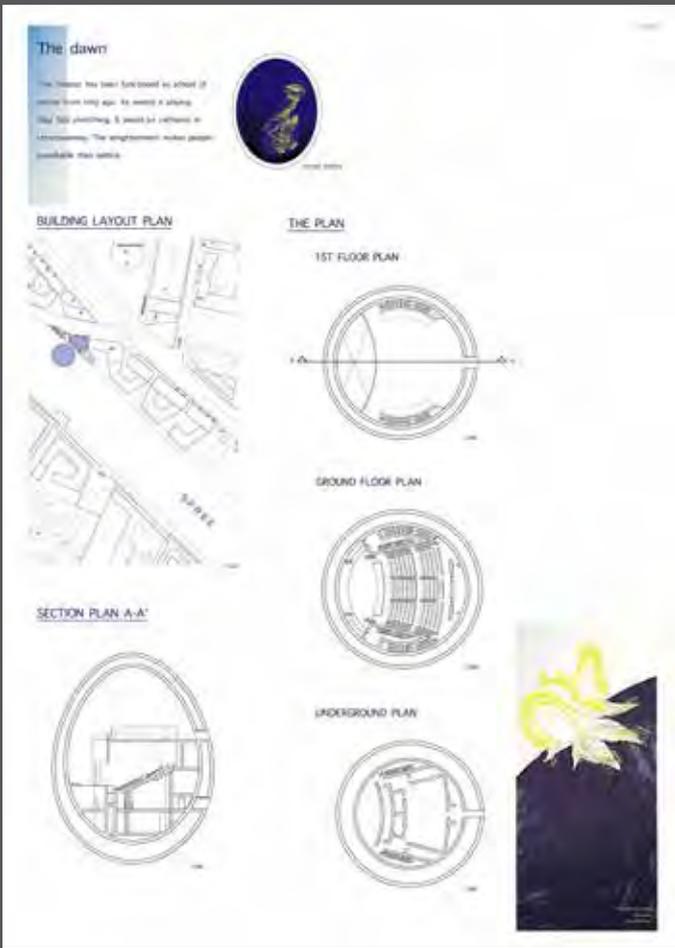
210102 / Event-Shifter / Egle Jankauskaite, Lithuania



210226 / The Swan / Chantal Vos, Kasper Zoet, Kees Besterveld, Remy Jansen, Netherlands



210511 / The Water Lily Theater / Marie Gouley, France



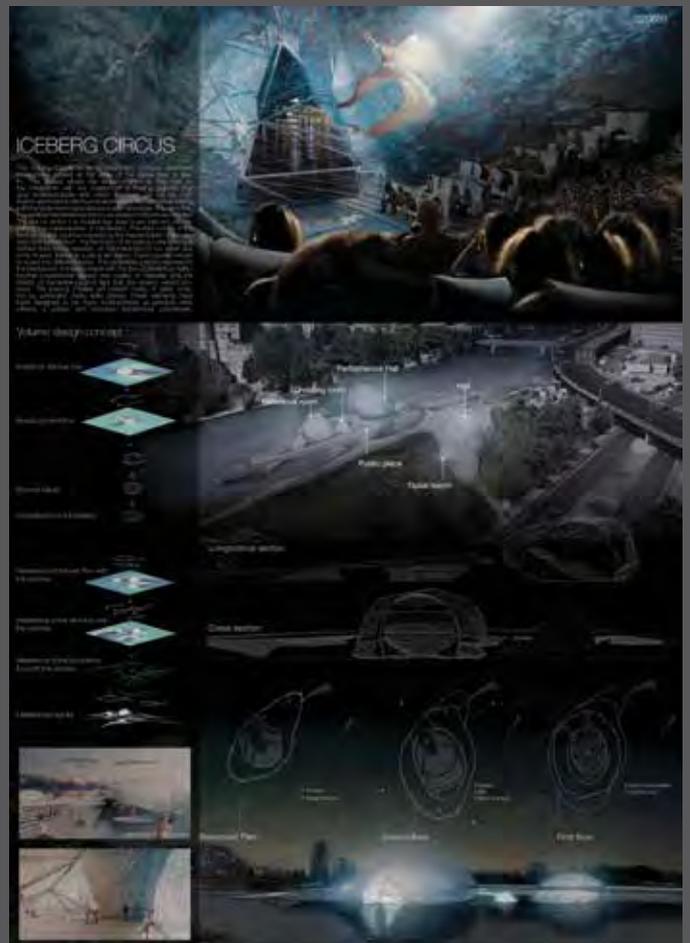
211701 / The Dawn / Eunyoung Choi, Korea



212173 / Operation Theatre / Quang Le, Lien Hoang Phuong, Switzerland/Vietnam



220315 Dreamfinity / Valentina Bonomo, Luca del Sole, Italy



220888 / The Iceberg Circus / Amélie Lapointe, Lina Marine, Canada



221001 / In the Middle, Somewhat Elevated / Peter Kanzler, Judith Urschler, Patricia Wess, Austria



231104 / Pool Ship / Mirjana Repic, USA



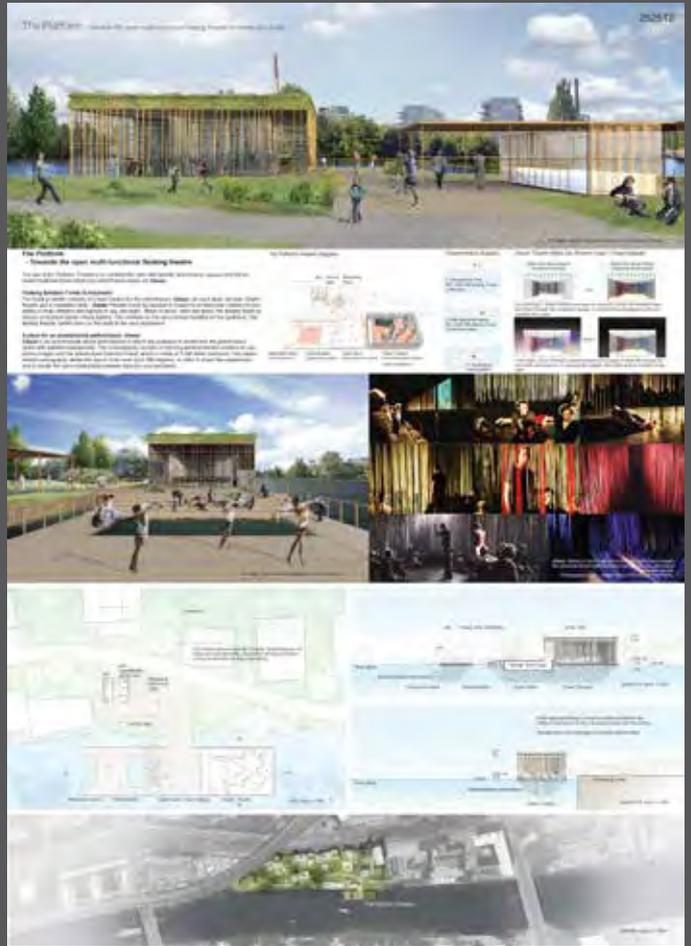
231812 / (no project name) / F. Cardella, M. Pucciariello, M. Francesconi, G. M. La Fauci, M. Mantellassi, M. Pratesi, Italy



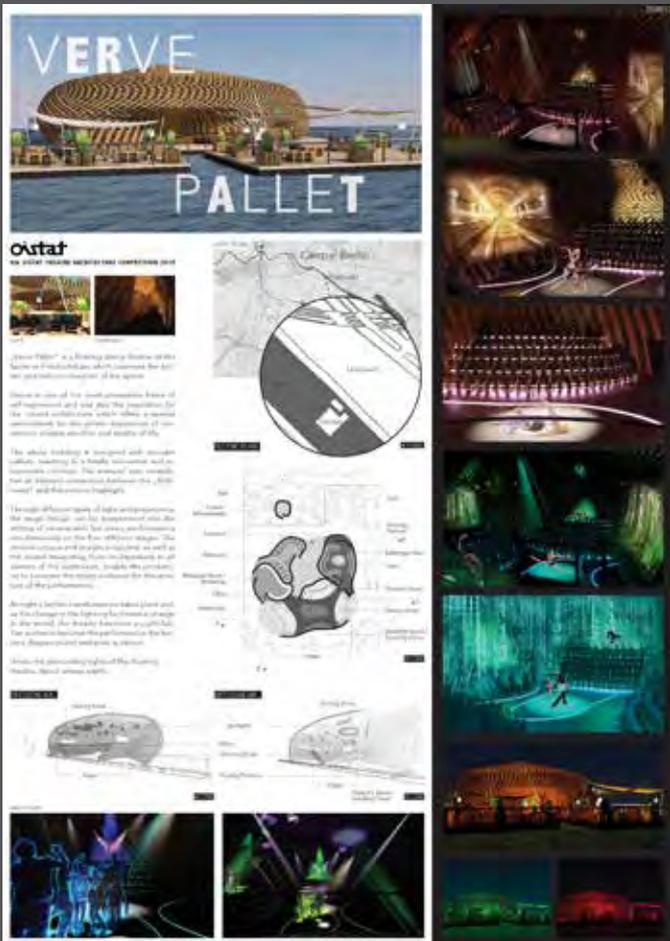
242639 / The Artificial Landscape / Ramon Knoester, Ellen Spek, Jiri Peterka, Netherlands



244337 / (per)FORM / Morgan Clark, Nyssa Hughes, Holly Pohlmeier, USA



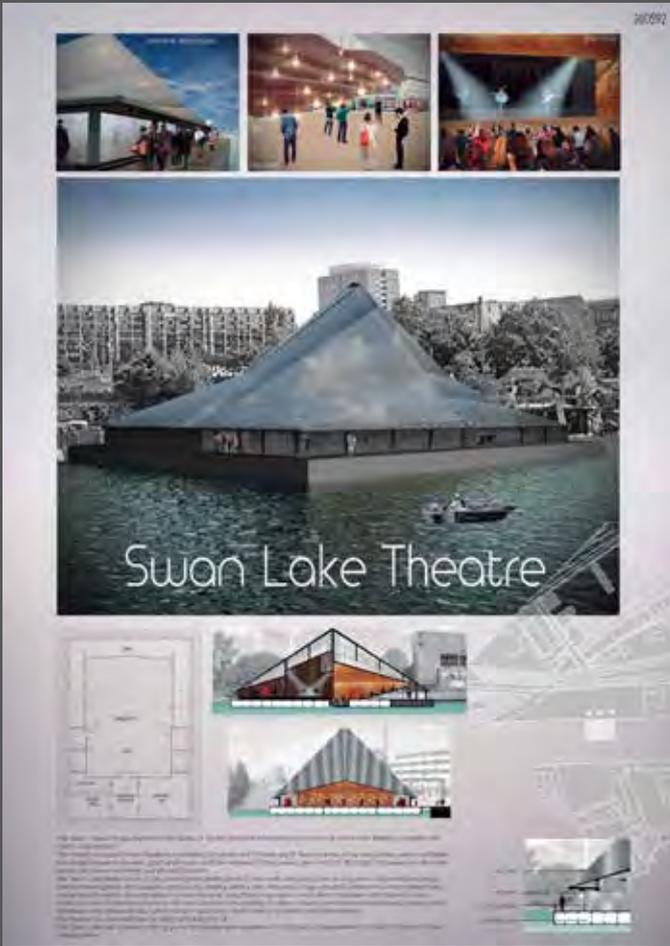
252512 / The Platform / Shizuka Hariu, Shin Hagiwara, Alvaro Oriá Nerea Urrutia, Belgium



259812 / Verve Pallet / Janine Haug, Hanna John, Germany



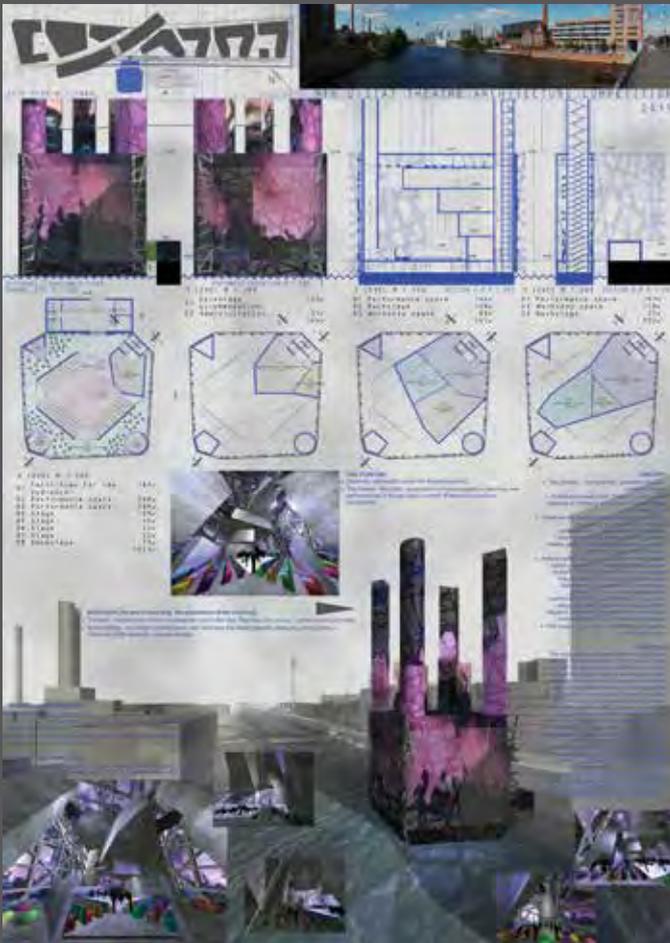
260588 / (no project name) / Barati Ali, Germany



260592 / The Swan Lake Theatre / Javier Cesar, Mexico



265983, / River Heartbeat / Kayla Davenport, New Zealand



270315 / Floating Mirage / Kestutis Lupeikis, Lithuania



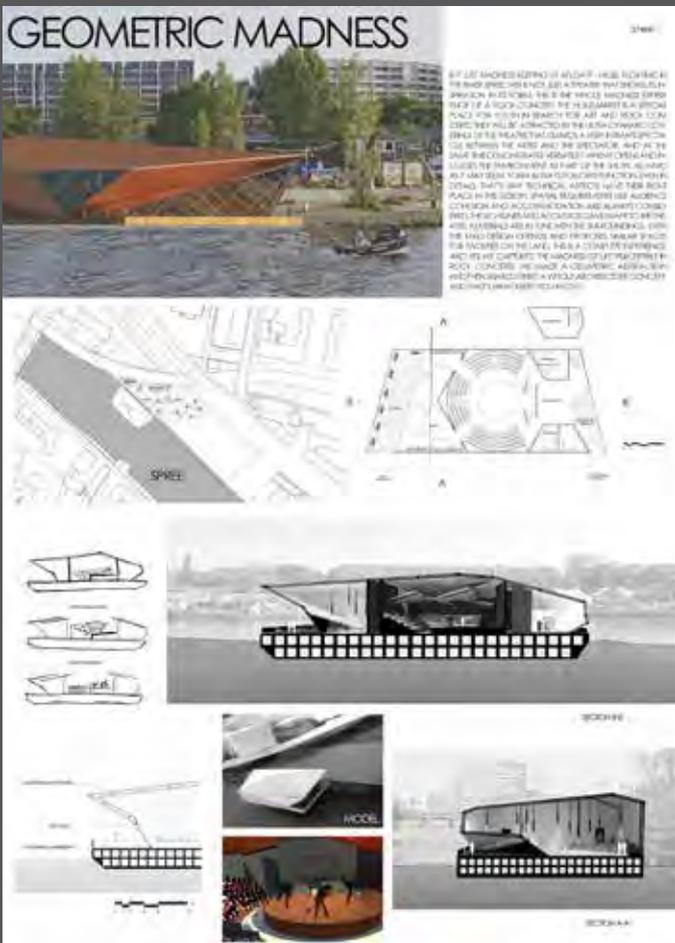
270891 / Giselle Theater / Isabel Garcia, Mexico



271116 / (no project name) / Tamara Hassouna, Sarah Al Shaer, Lama Houhou, Lebanon



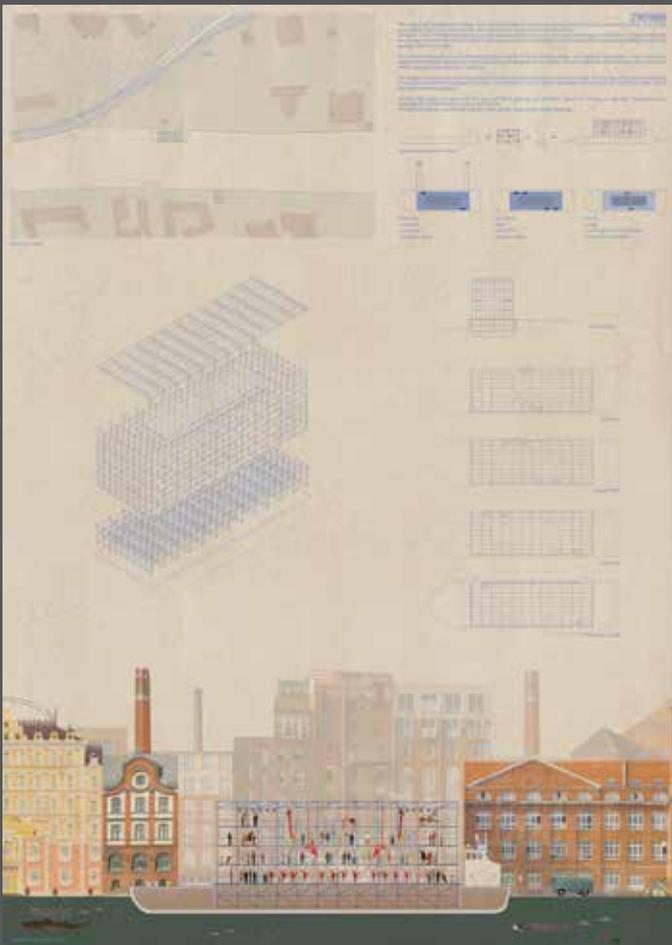
272320 / ...When the Theatre Begins / Sandra Hurek, Germany



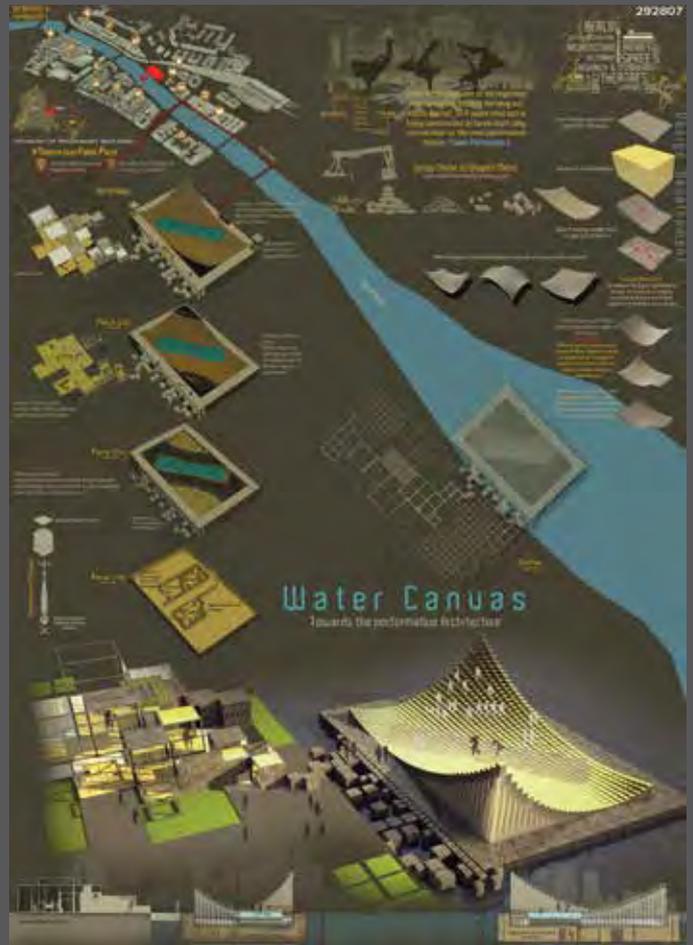
274847 / Madness Theatre / Nelly Tarazona, Radolfo Losa, Pablo Salinas, Mexico



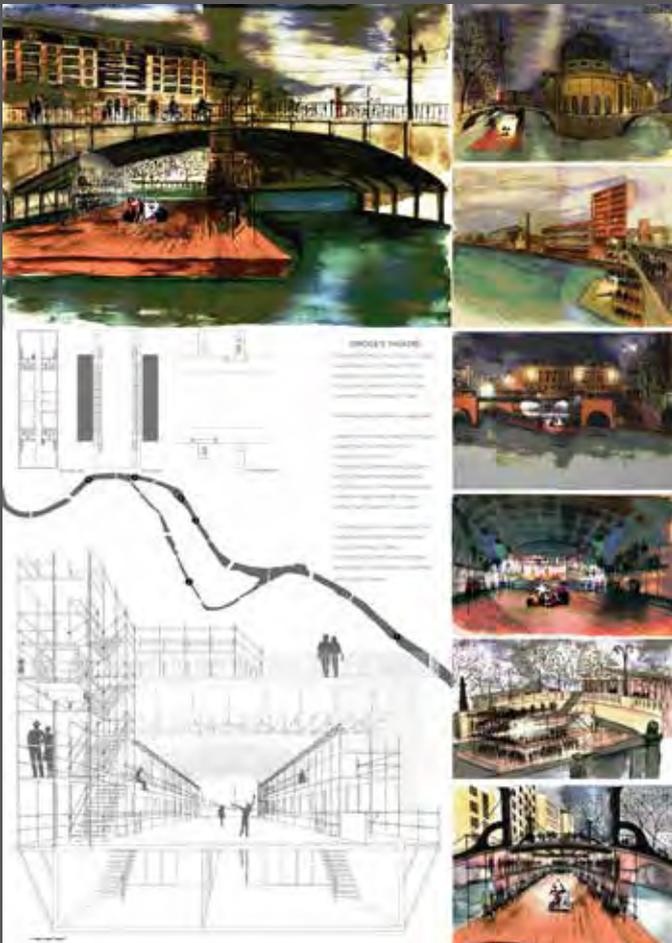
280813 / Theatre's Duality / Nisrine, Ouriarhci Fikri, Amandine Berry, Alba Pauli, Belgium



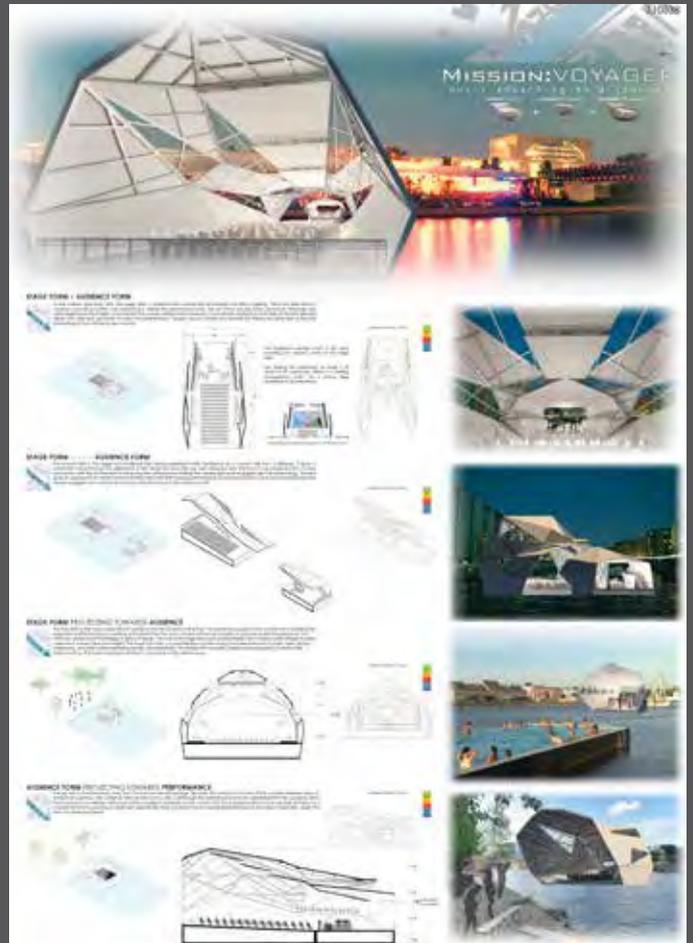
290988 / (no project name) / Arianna Boccalatte, Marta Malinverni, Italy



292807 / Water Canvas, Berlin / Nikita Karnawat, Khayali Milra, Nithin Bhargav, United Arab Emirates



300409 / Bridge's Theatre / Raviol Timothée, Moreira de Almeida Priscilla, Belgium



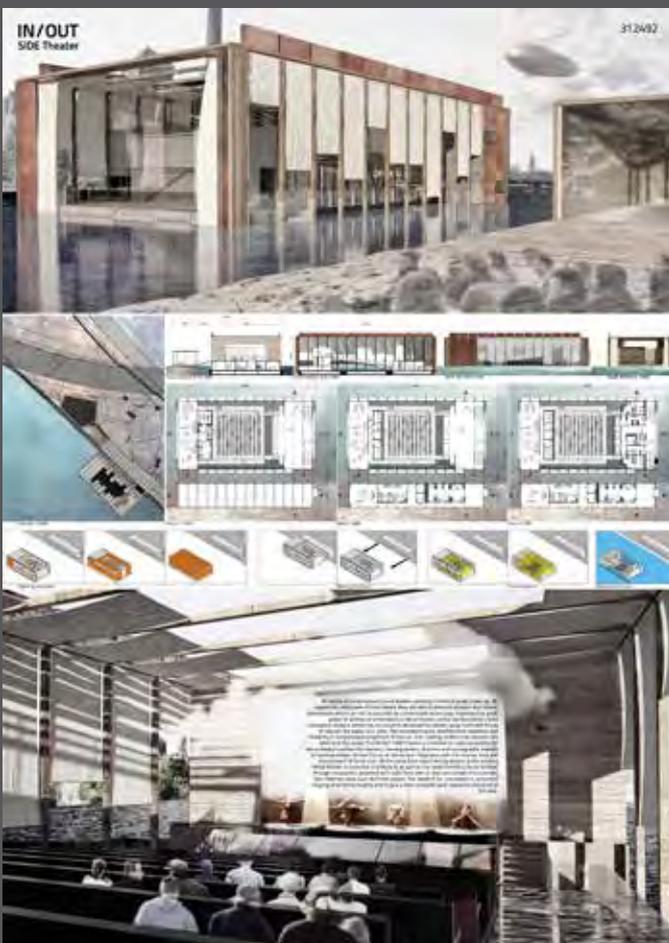
310538 / Mission: Voyager / David Yoo, USA



310888 / Faust Floating Theater / Izabela Milinska , Poland



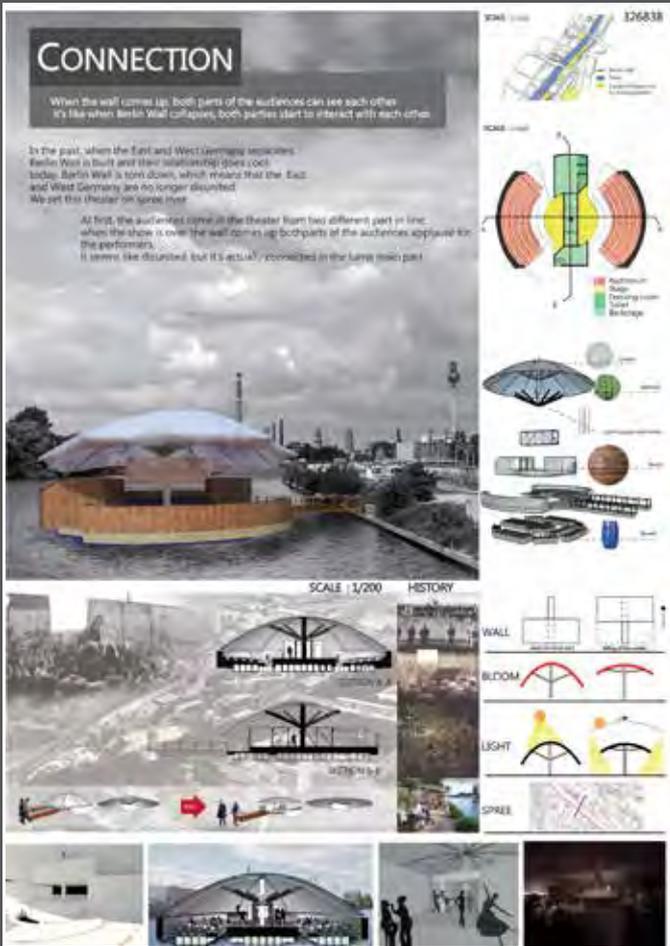
312296 / Fusion Dance Theatre / Ines Brezetic Hrvoje Hrvoje, Croatia



312492 / IN/OUT SIDE Theater / Jan Wichrowski, Anna Fus, Poland



316015, / Holzmarkt Stadttheater / Manuel Alvarino, USA



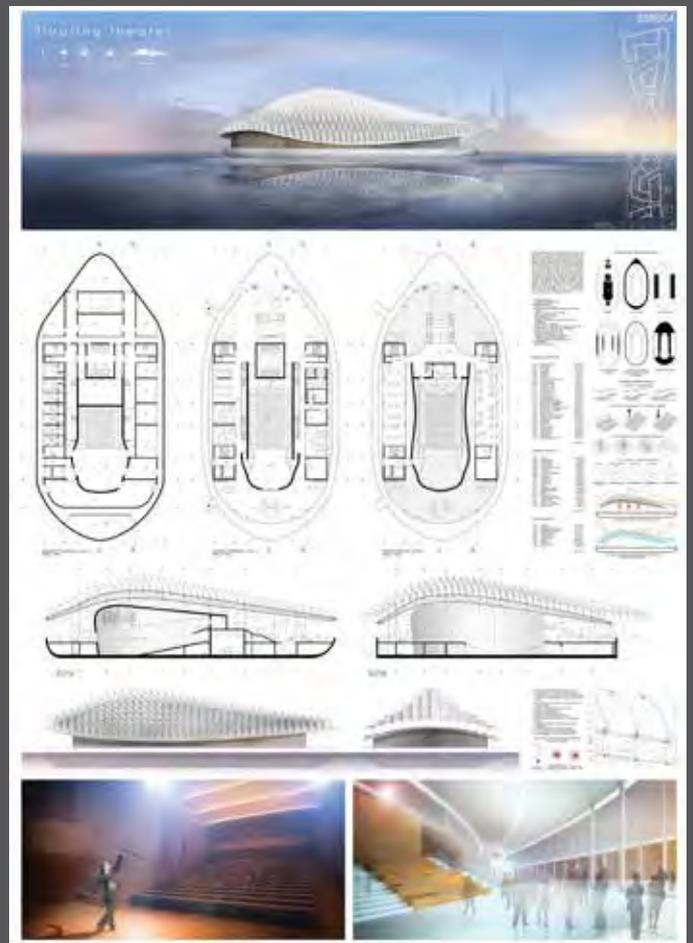
326838 / Connection / Ting Shen, Ka-Wah Ho, Yi-Ru Chen, Ya-Jie Huang, Chung-Han Lin, Taiwan



335599 / Improvisational Theatre / Žilvinas Stasiulevicius, Lithuania



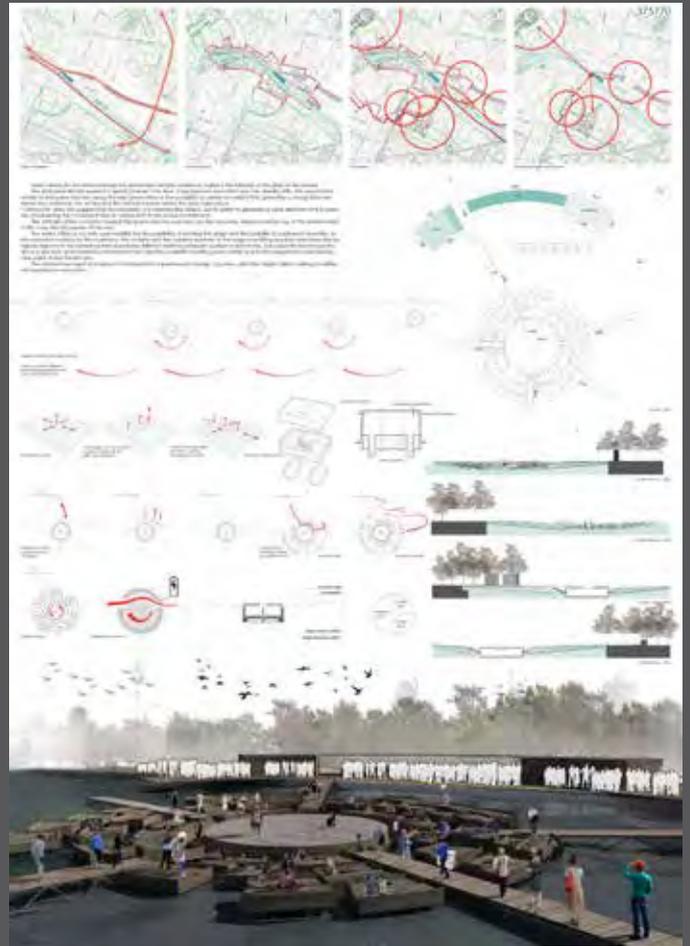
357611 / Up & Down / Olivier Reuter, Romain Hamard, Belgium/France



358904 / Floating Theatre / Anna Walczyk, Bartosz Haduch, Łukasz Marjanski, Bartosz Kardas, Rafał Mikulski, Poland



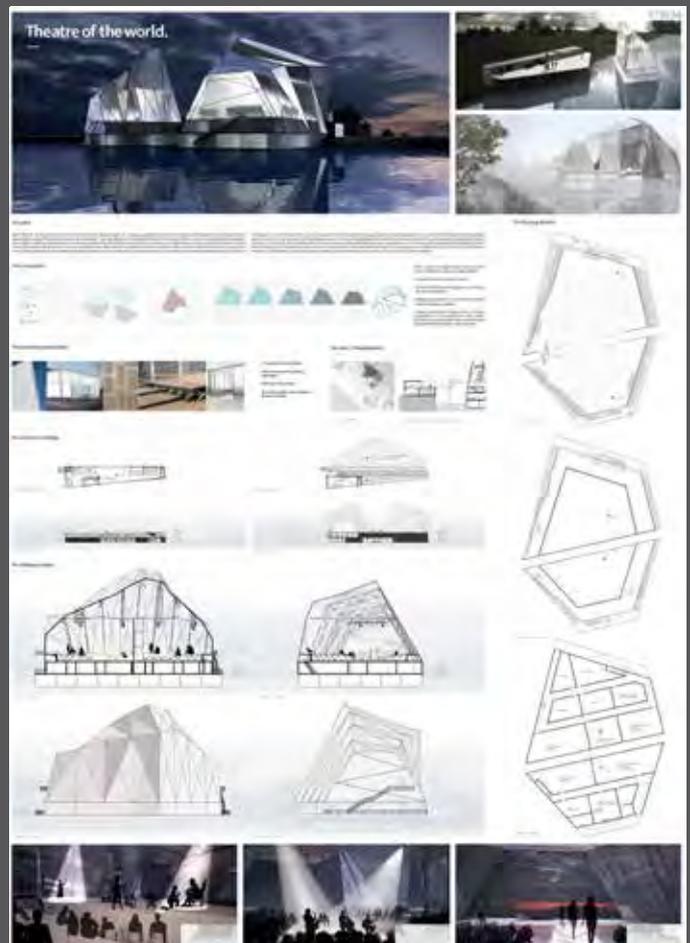
365987 / (NON) Visual Theatre / Laura Druktenytė, Lithuania



375770 / (no name) / P. Ovidiu-Alexandru, O. Alexandra Medana, O. Bogdan George, A. Tudor Darius, D. Dragomir, Romania



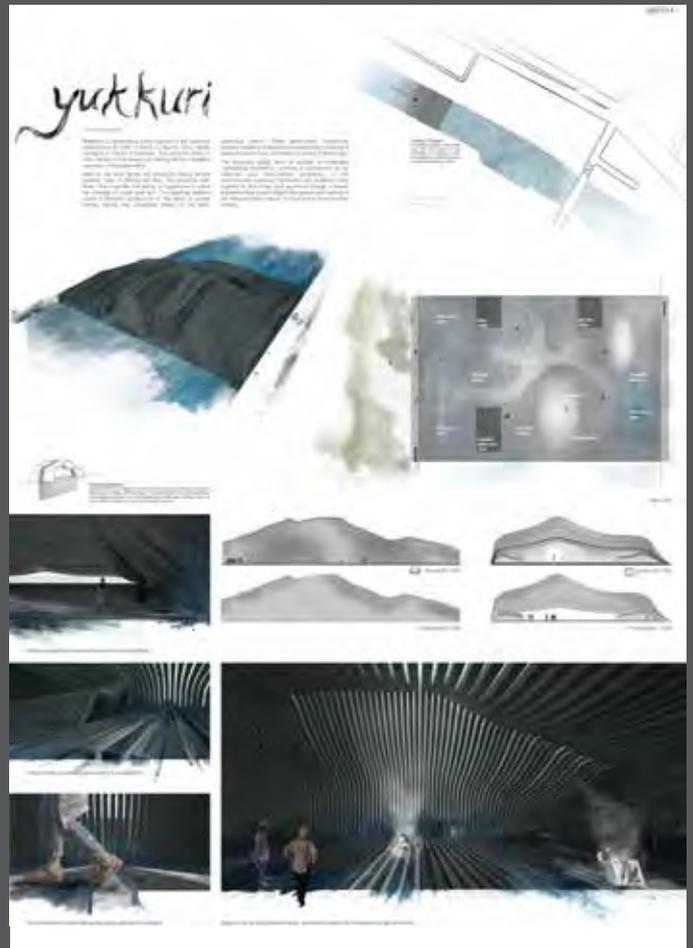
376859 / The Pageant / Farah Sefsouf, Alexandre Lhussa, Belgium



379538, / Theatre of the World / Alina Paetsch, Yordanka Parusheva, Germany



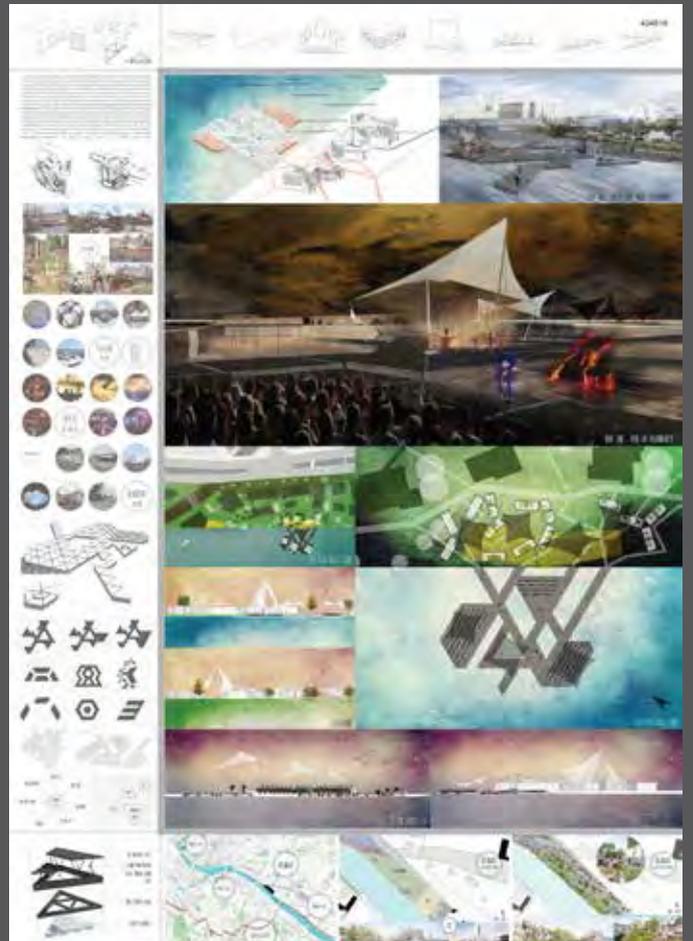
391615 / The Berliner Floating Stage Theater / Clotilde Barvaux, Olivia Hinsenkamp, Belgium



397514 / Yukkuri / Janoo Patel, New Zealand



409814 / The Music Village / Kwong Ming Au, Hok Chi Tam, Wai Cheong Ko, Yuk Hong Cheung, Netherlands/Spain/Hong Kong



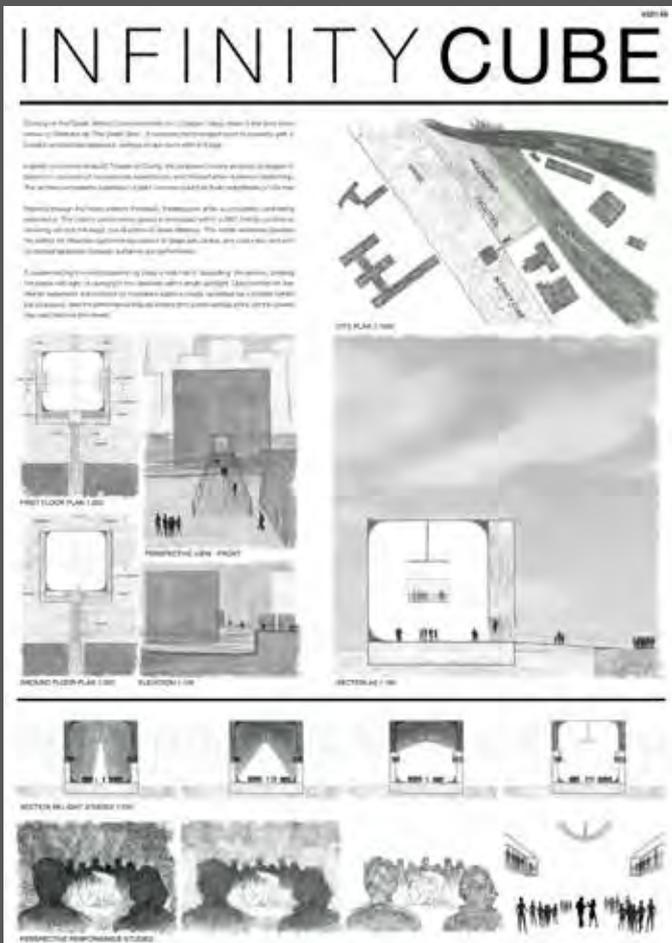
424618 / (no project name) / Barbora Drblíková, Slovakia



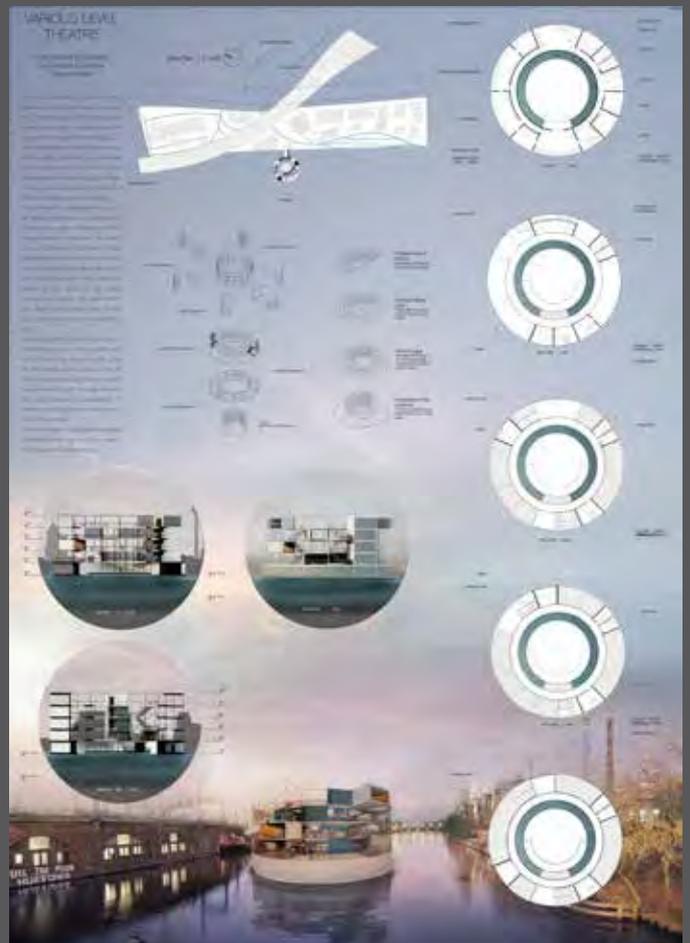
426333 / Theatre of Shadows / Žygintas Stasiulevičius, Lithuania



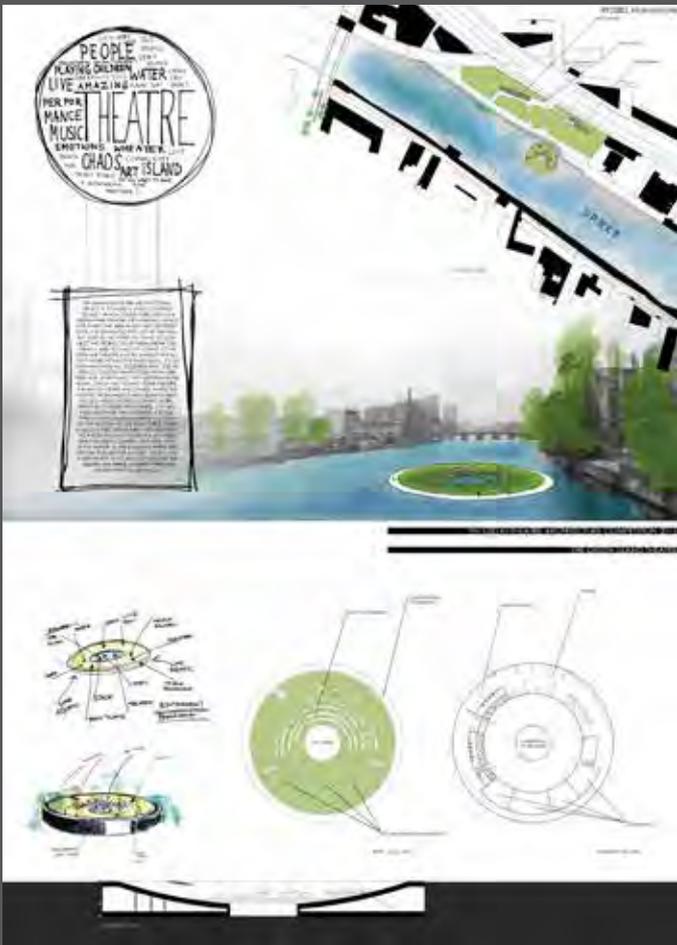
427117 / (no project name) / Olivia Knott, Catherine Carter Sims, USA



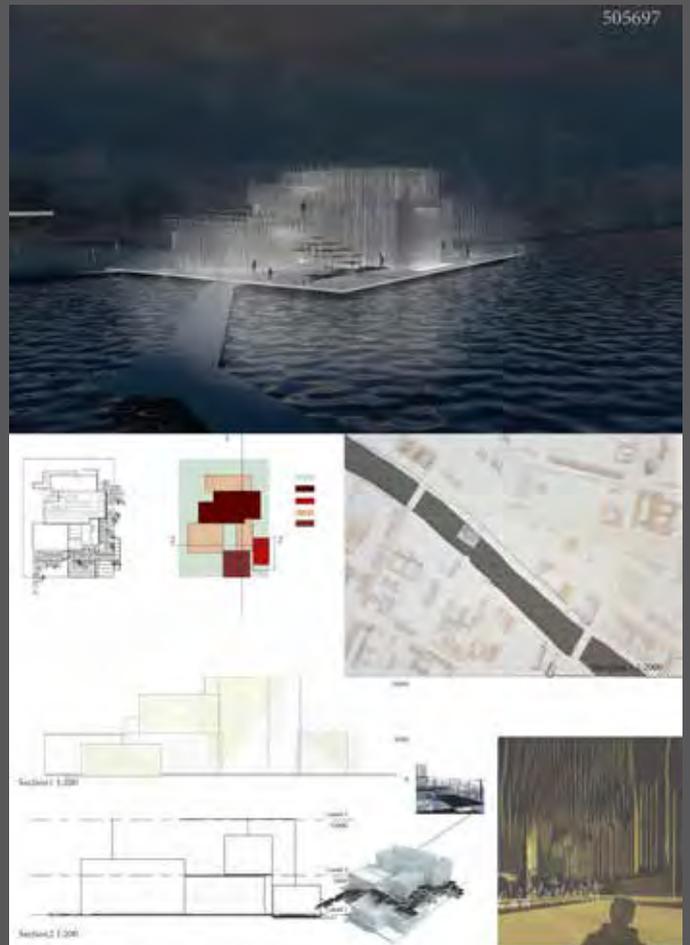
458148, / Infinity Cube / Tony Mangels, New Zealand



461660 / Various Level Theatre / Tom Zumnick, Germany



492080 / The Green Island Theatre / Rasa Makaraityte, Lithuania



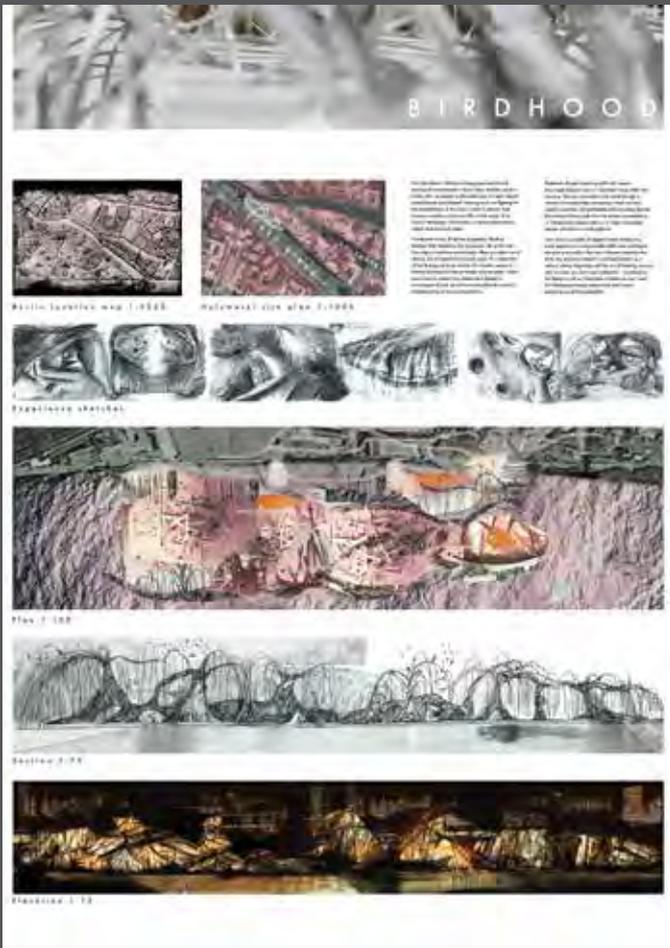
505697 / (no project name) / Xianghe Gao, Finland



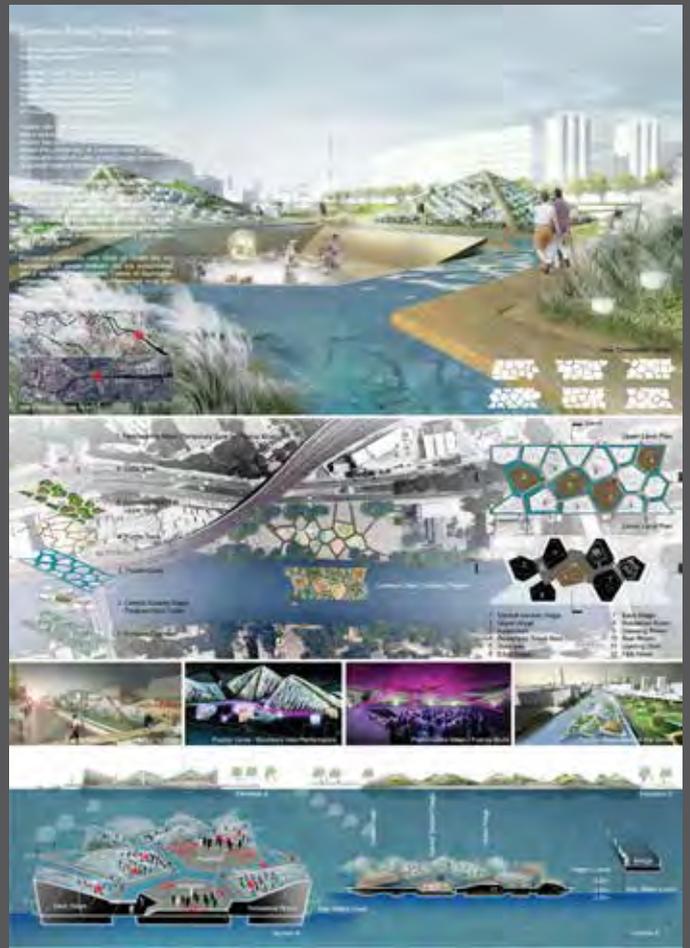
538008 / The Grand(er) Hotel / Mark Craven, Rowan Turkington, Josh McIntosh, Ludovic Bacon, New Zealand



563320 / (no project name) / Dinghui Wang, Linna Duan, Shaoxiao Wang, Cheng Chen, Heyang Ye, Yong Chen, China



573896 / Birdhood / Xavier Ellah, New Zealand



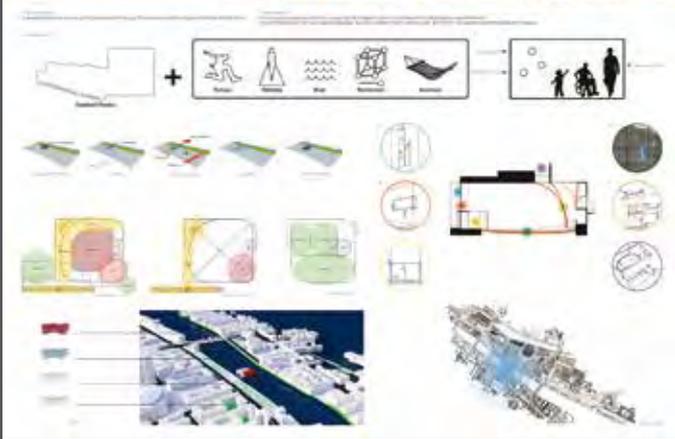
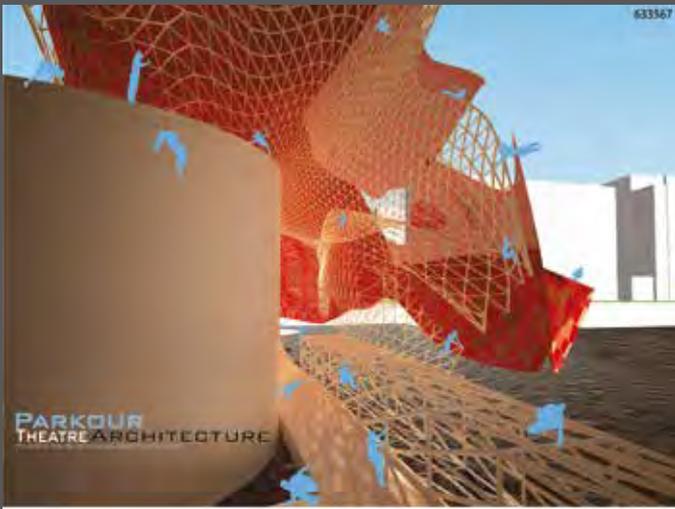
610268 / Common Reed Floating Theater / Shih-Cheng Yang, Chen Xi, Yu Long Zhang, Yi Zhi Xiao, Ying Ying Chou, China



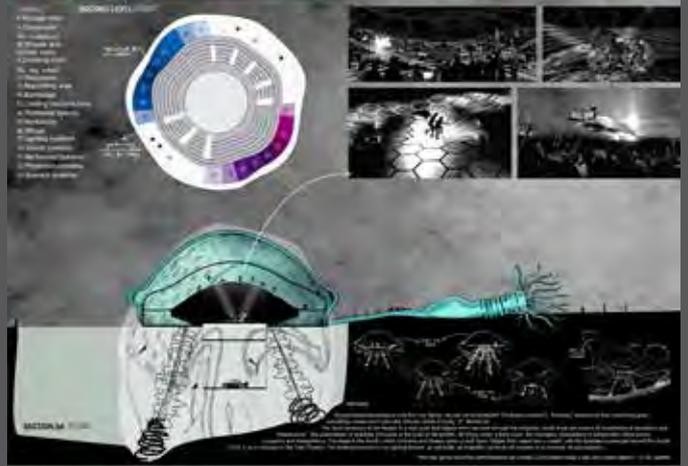
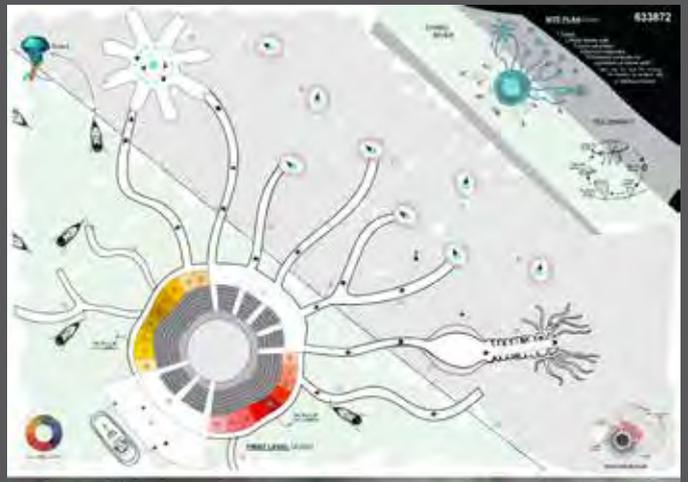
621921 / (no project name) / Maher Ghraizi, Sarah Bassil, Alaa Kiwan, Leila Assal, Lebanon



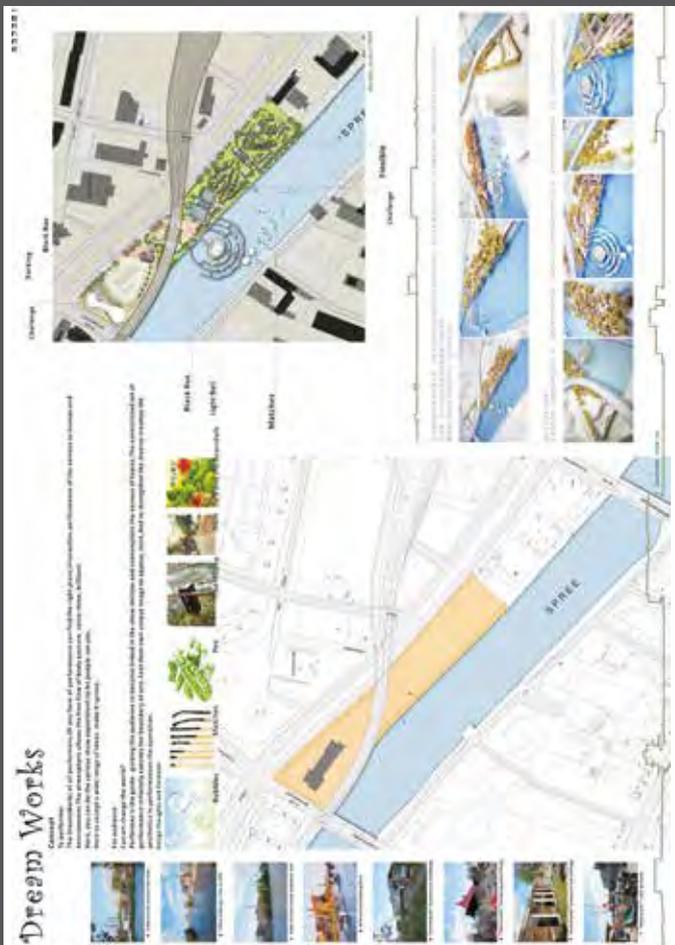
628735 / Modular Art / Joanna Staniewicz, Maciej Piechnik, Poland



633567 / Parkour / Po-Hsun Huang, Fai-Hou Chao, Taiwan



633872 / (no project name) / Alejandro Sago, Carla García, Tomas García, Anabella Chimento, Marcelo Diego, Argentina



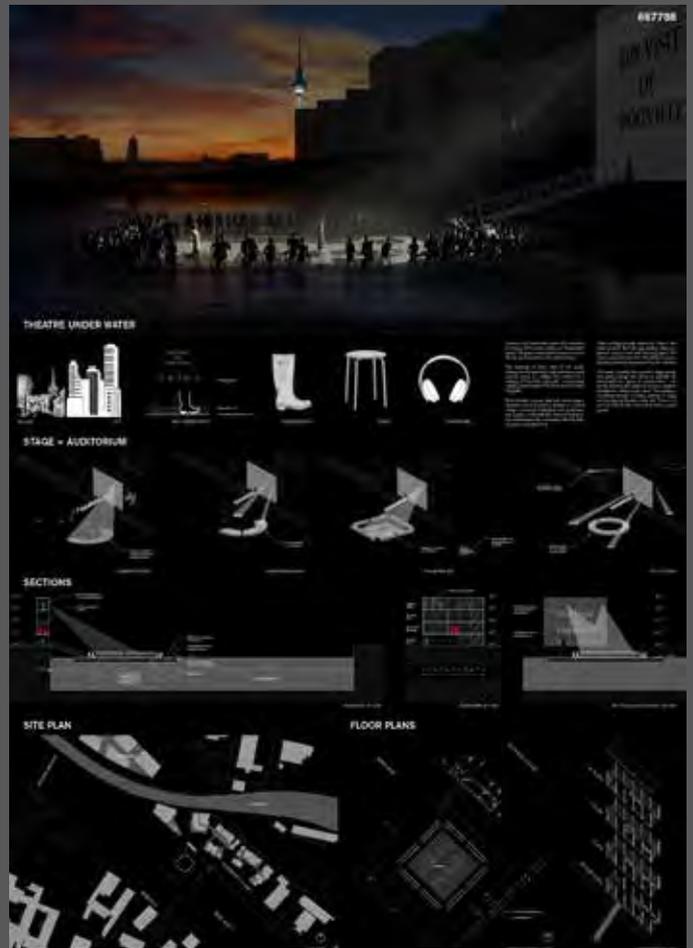
637381 / Dream Works / Hong-Chin Lin, Hsiao-Ping Tsai, Jia-Chen Hsieh, Taiwan



642135 / (no project name) / Rimgaile Reinikeviciute, Lithuania



649065 / (no project name) / Nadezhda Gerasimova, Russia



667788 / Theatre Under Water / André Schmidt, Max Schumacher, Frans Swarte, Germany, France



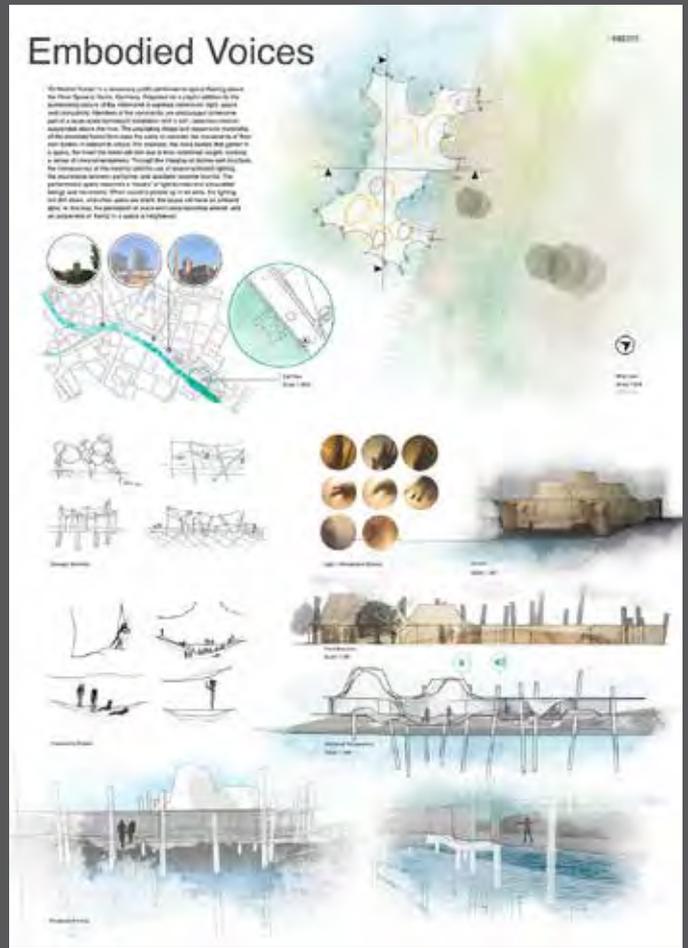
659846 / Resonator / Jiawei Dong, Xin Qu, Yingli Zhang, Jie Zhu, Xun Dong, China



672002 / (no project name) / Alan Castañeda, Mexico



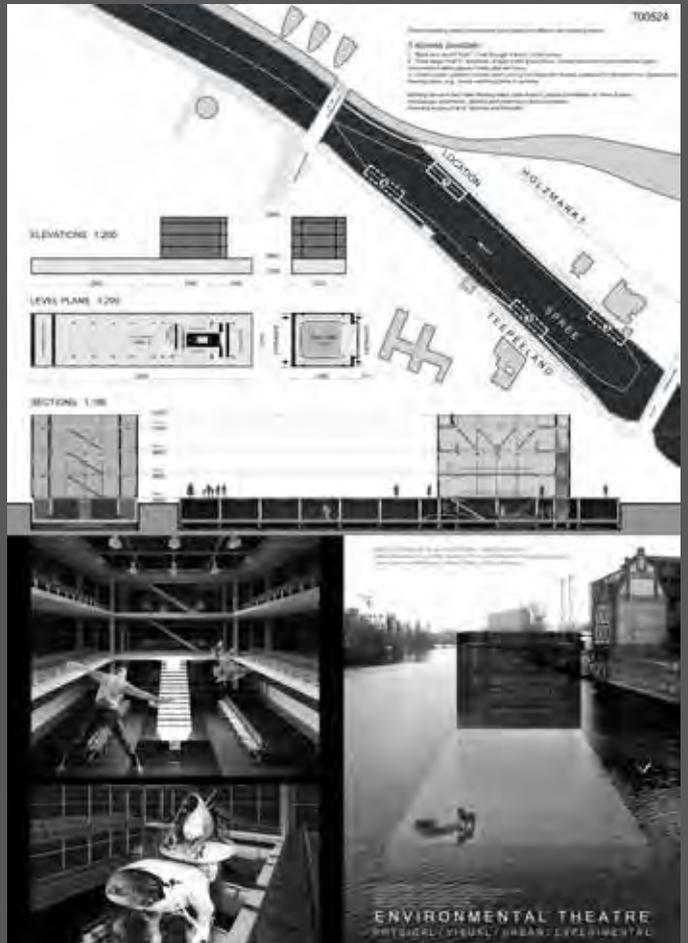
673421 / Drop of Theatre / Ernestas Jasilionis, Lithuania



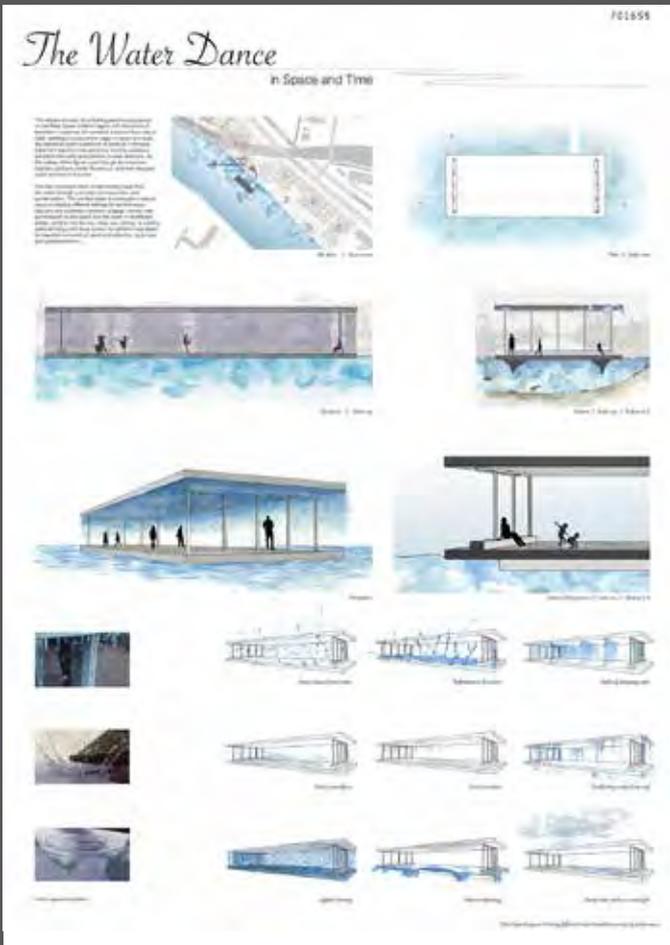
692375 / Embodied Voices / Saphera Fitzsimons, New Zealand



684123 / A Floating Theater- with a semi-submersible scene / Seni Boni Dara, Benin



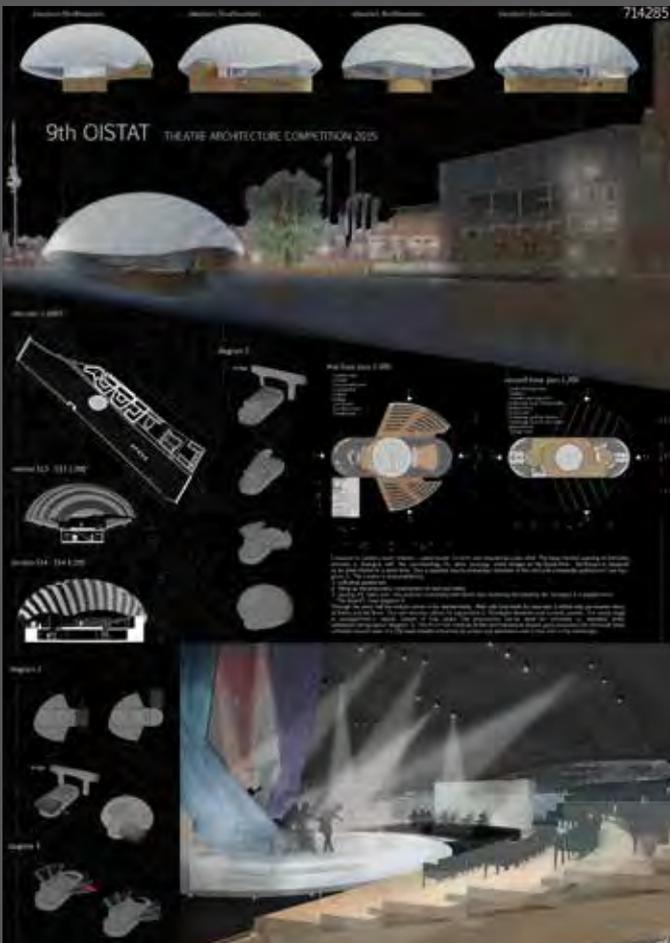
700524 / (no project name) / Irena Zonyte, Lithuania



701659 / The Water Dance / Carla Molyneaux, New Zealand



712894 / Floating Theatre Berlin / Randy Strik, Netherlands



714285 / (no project name) / Kinga Mistarz, Poland



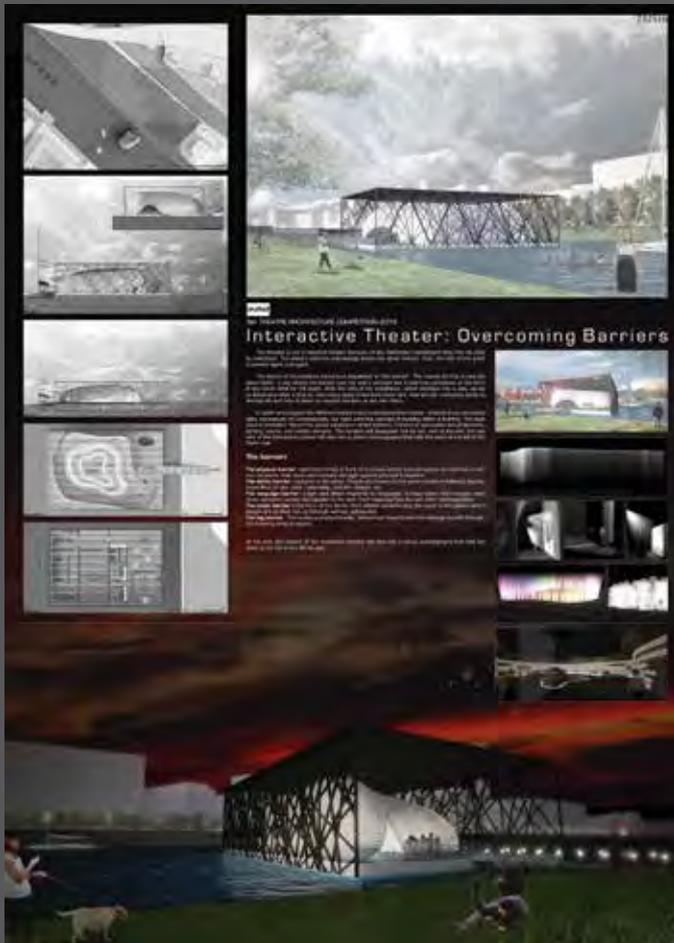
718201 / Blooming Flowers / Pei-Wen Huang, Yao-Zhen Zheng, Jing-Chang Hu, Li-Sheng Zhang, Shu-Yi Zhu, Taiwan



728603 / Chauvete's Theatre / Soraya Hayatullah, Dominika Słowicka, Roksana Patrzalek, Poland



729531 / (no project name) / Costea Darius Sebastian, Creanga Emil, Romania



732516 / Interactive Theater: Overcoming Barriers / Andrei Radu, Damaris Ologeanu, Romania/Germany



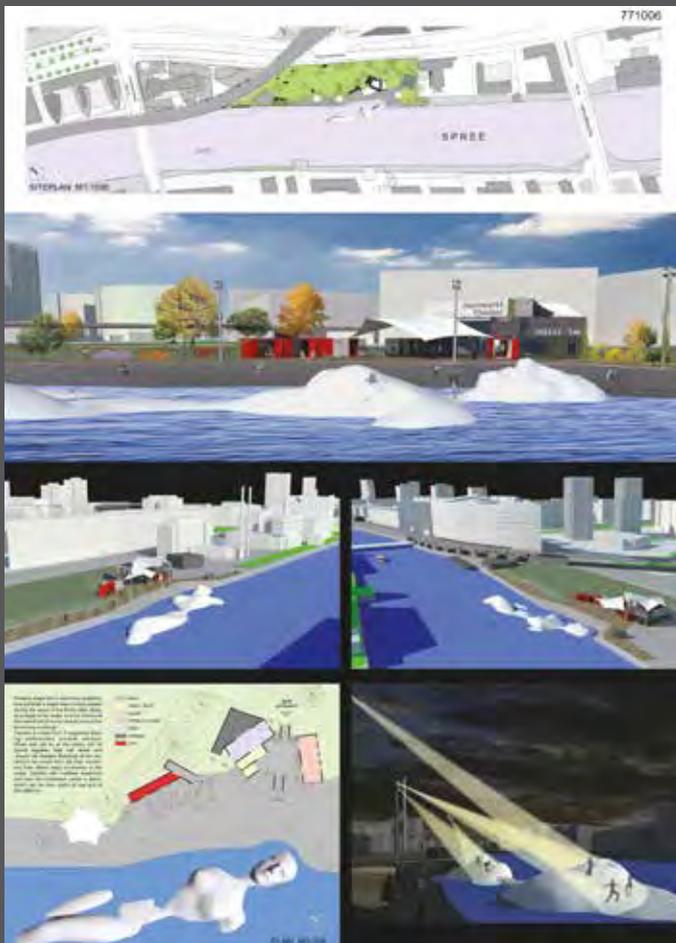
739413 / (no project name) / Gianni Bertonecello, Marina Gousia, Italy



741974 / Theatre on Trial / Miljana Zekovic, Visnja Zugic, Bojan Stojkovic, Vladimir Garbo, Serbia



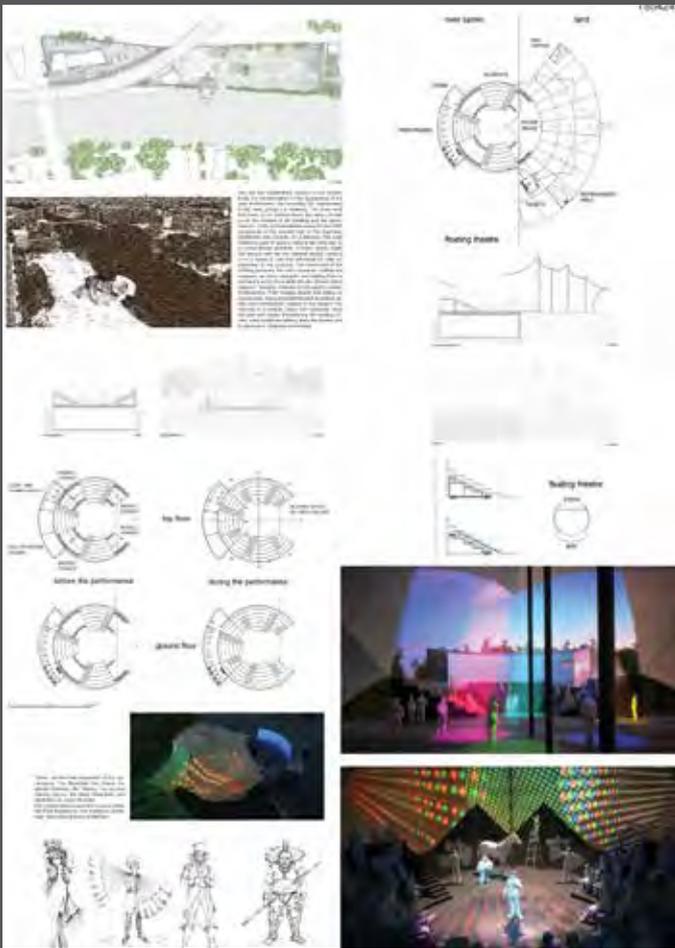
760520 / (no project name) / Wei Yang, Qiyuan Li, Lu Liu, Tian Li, Kaidong Ding, China



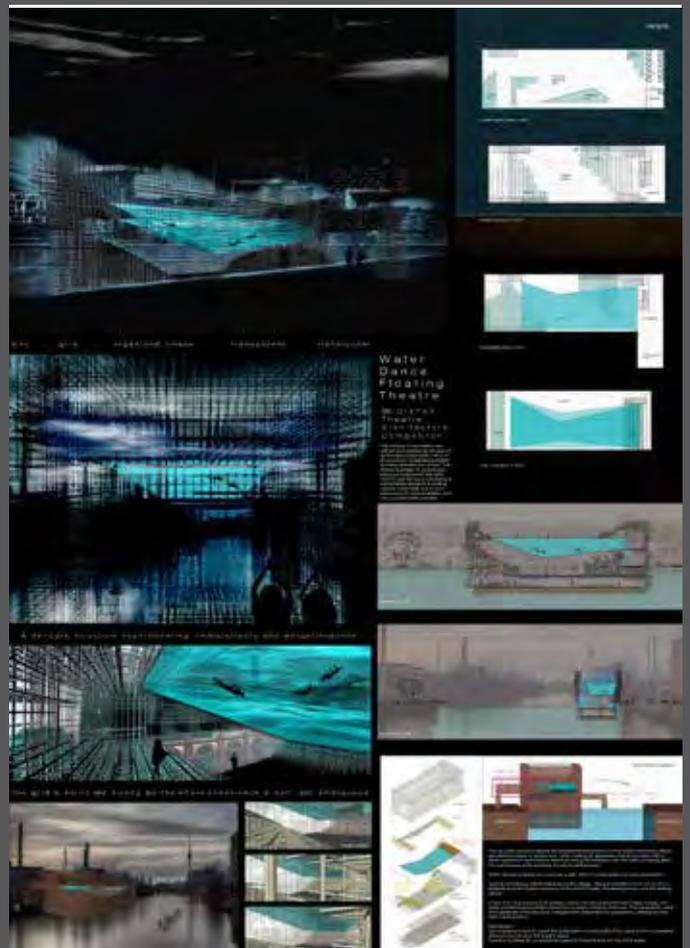
771006 / (no project name) / Mojmir Vychodil, Martin Cícvák, Slovakia, Czech Republic



777777 / MOVE! / Maciej Skrzypczyk, Piotr Synal, Poland



785424 / (no project name) / Margarita Ruesga, Fernando de Carranza, Carlos Rojas, Alicia Blasco, Spain



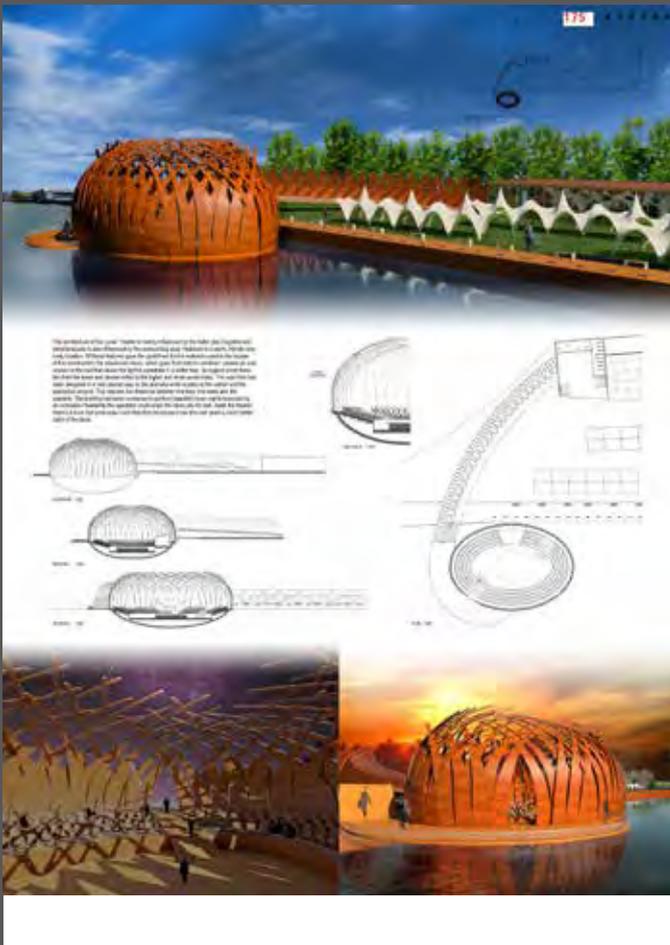
787878 / Water Dance Floating Theatre / Abeer Fanous, Lebanon



788182 / Die Qualle / Tanja Lina, Esther Vroegindewij, Meike Sloover, Netherlands



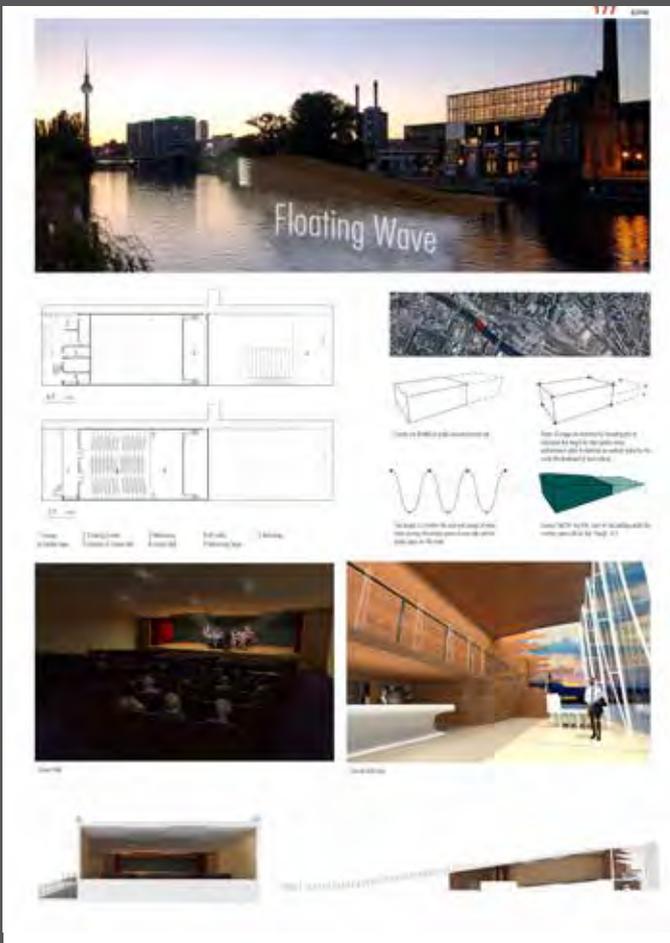
801123 / Berlin Art Radar / Yi-An Wey, Li-Wei Wu, Taiwan



812364 / (no project name) / Jocabeth Arévalo, Mexico



820199 / Woody Island / Timur Zhigaylo, Russia



824948 / Floating Wave / Sharon Kwan, Canada



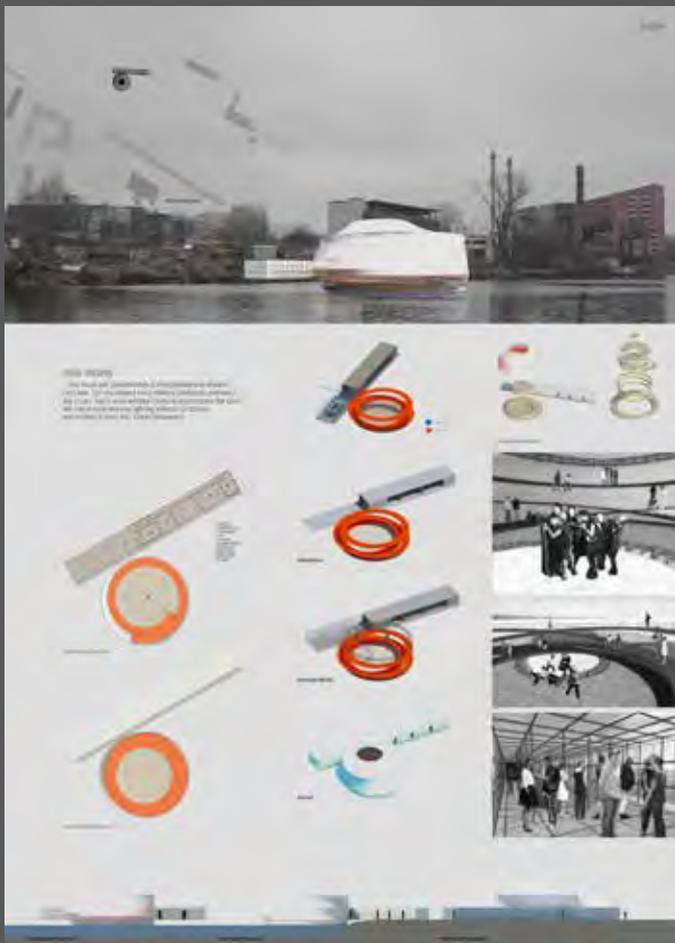
841012 / Floating Open Air Theatre / Mengmeng Wang, Hailin Tu, China



852079 / UFO Theatre / Santa Simonaviciute, Lithuania



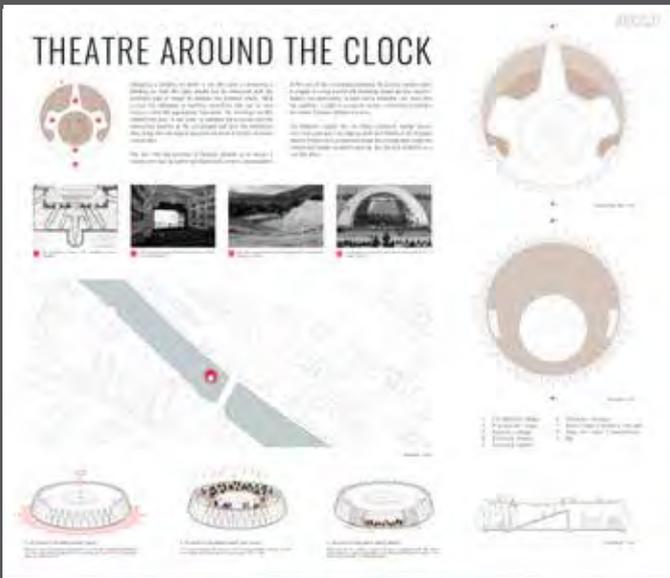
857278 / The Panorama Vessel / Ying-Chih Chang, Shang-Yuan Yang, Taiwan



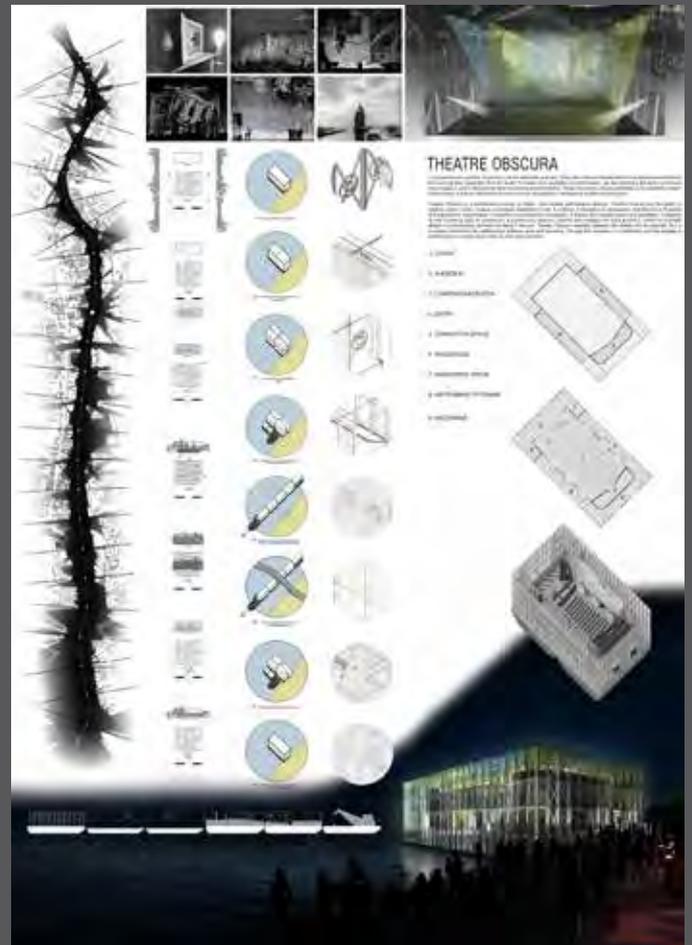
863189 / Poor Theatre / Edgaras Janutauskas, Lithuania



863869 / (no project name) / Carlos Teixeira, Leonardo Rodrigues, Daila Araujo, Brazil



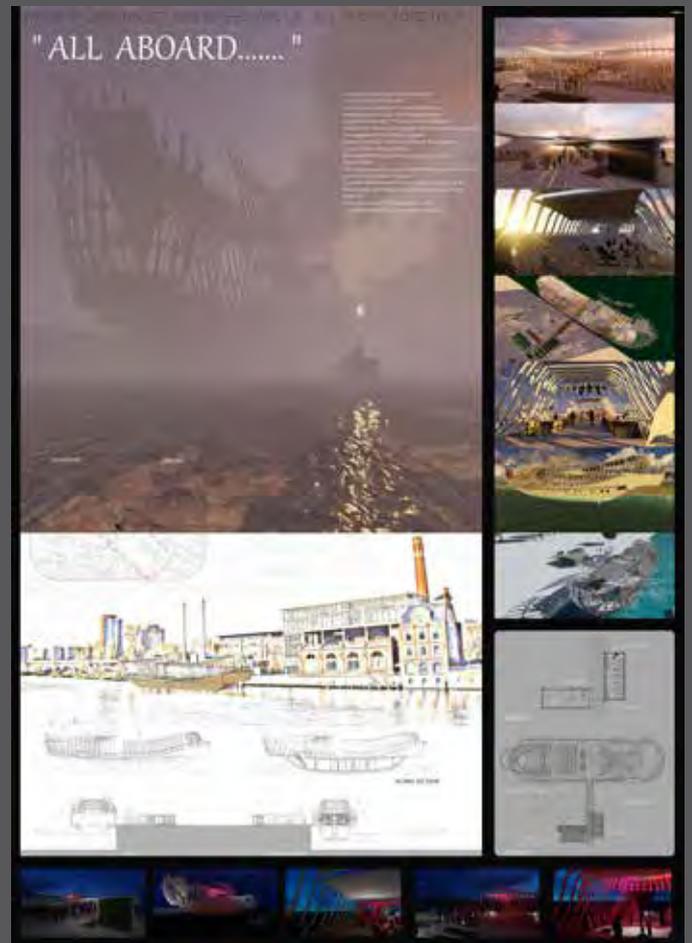
872537 / Theatre around the clock / Paul Sanders, Netherlands



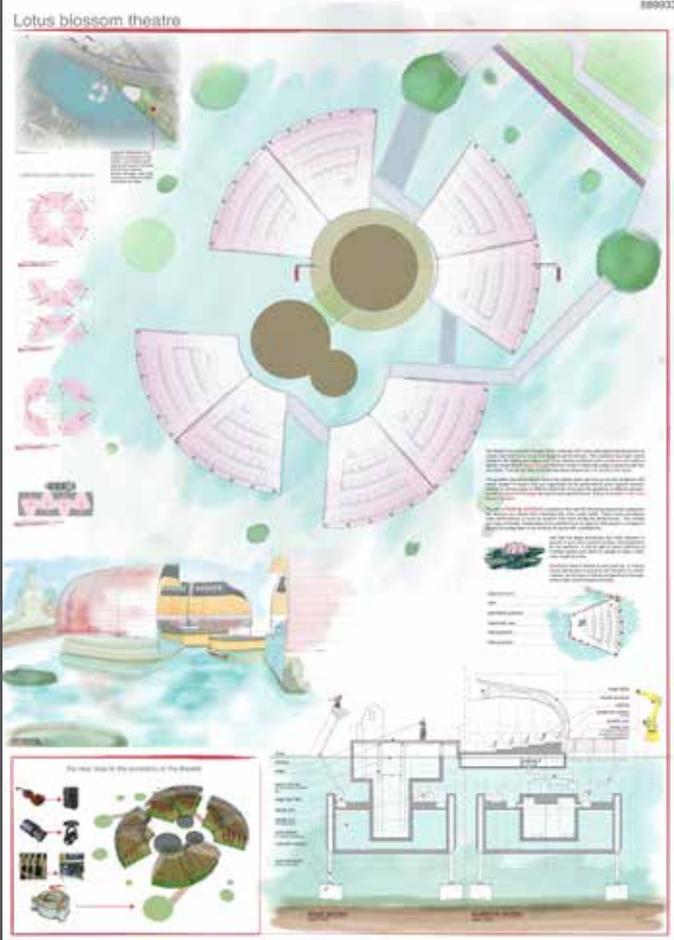
879189 / Theatre Obscura / Brad Benke, Gabriela Bailerle-Atwood, Peter Atwood, USA



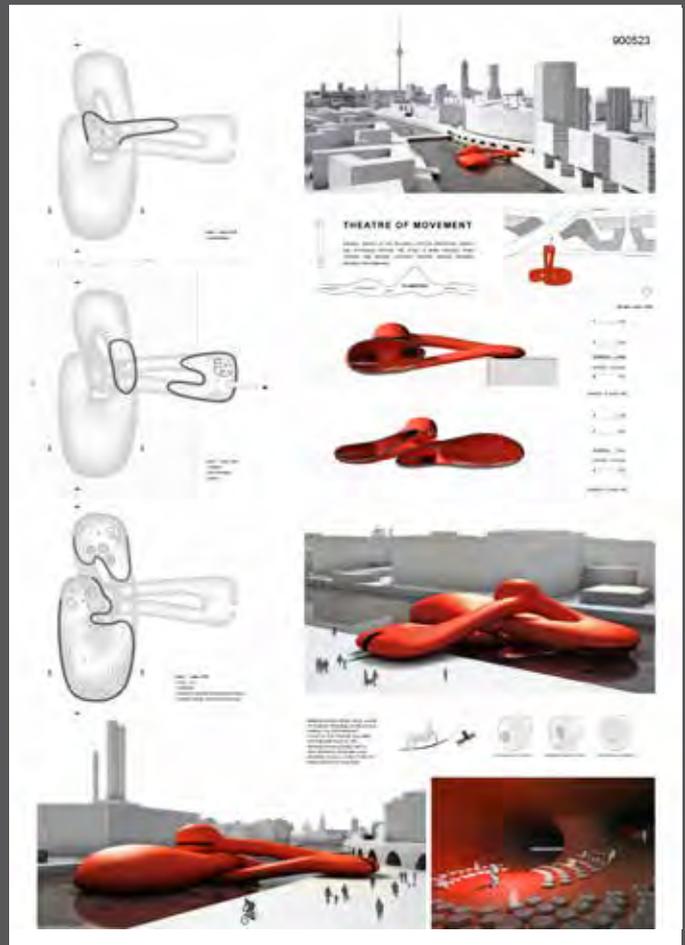
886392 / Konsole / Yameen Arshad, USA



886988 / All Aboard / AL estudio, Spain



889933 / Lotus Blossom Theatre / Jeff Carnell, USA



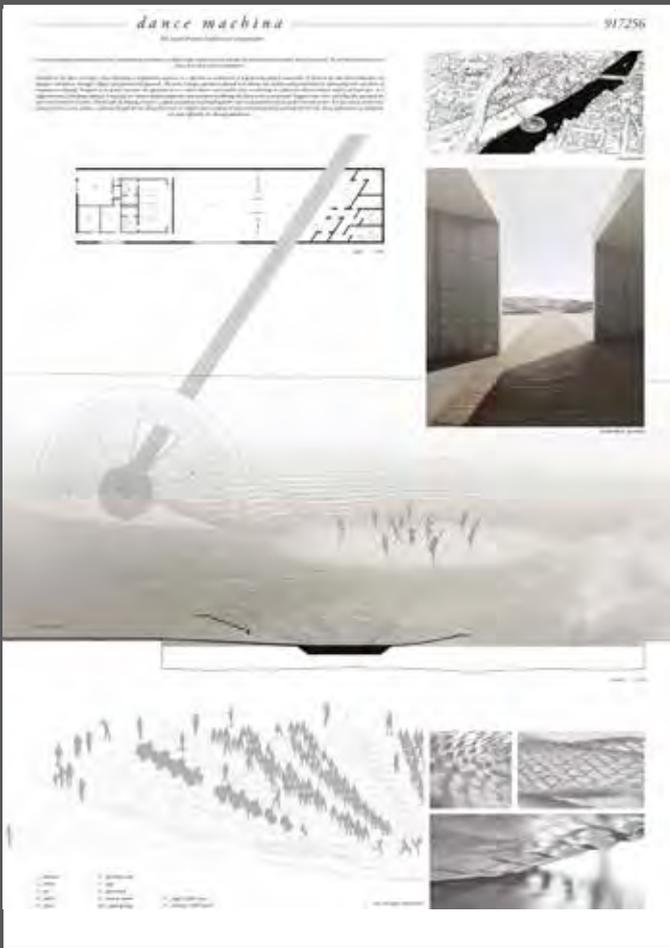
900523 / Theatre of Movement / Justas Jankauskas, Lithuania



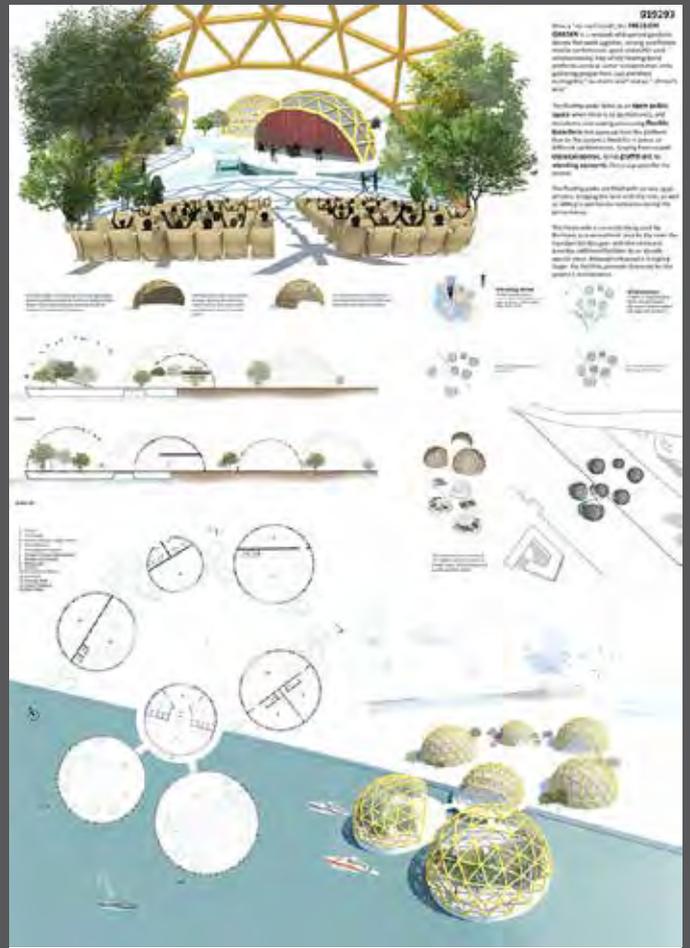
901220 / The Loft / Piotr Blicharski, Poland



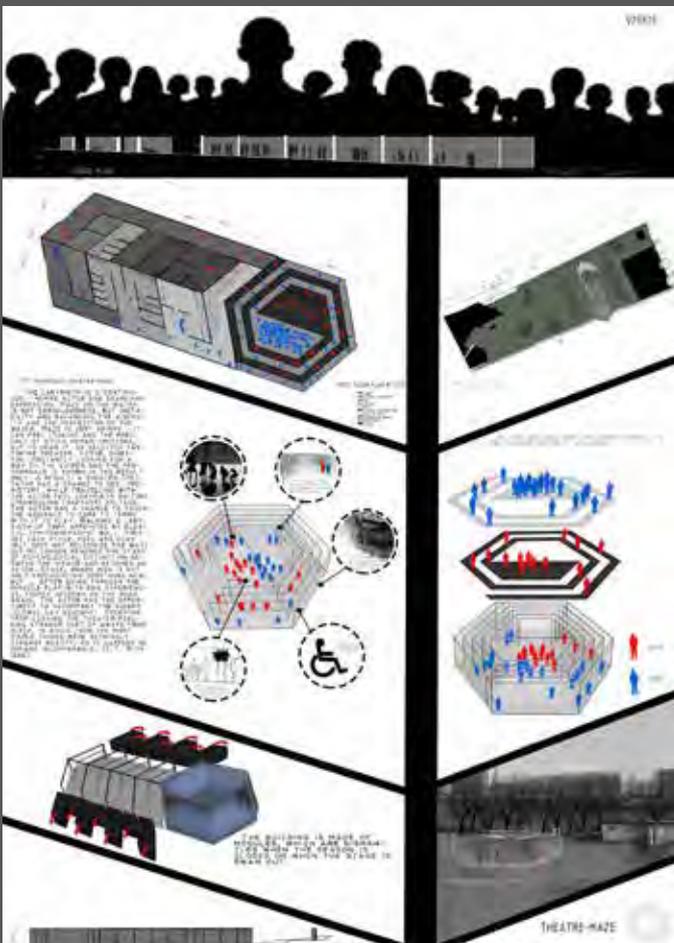
909090 / (no project name) / Karolina Ciplyte, Joris Šykovas, Lithuania



917256 / Dance Machina / Anthony Laliberté-Vincent, Luca Fortin, Canada



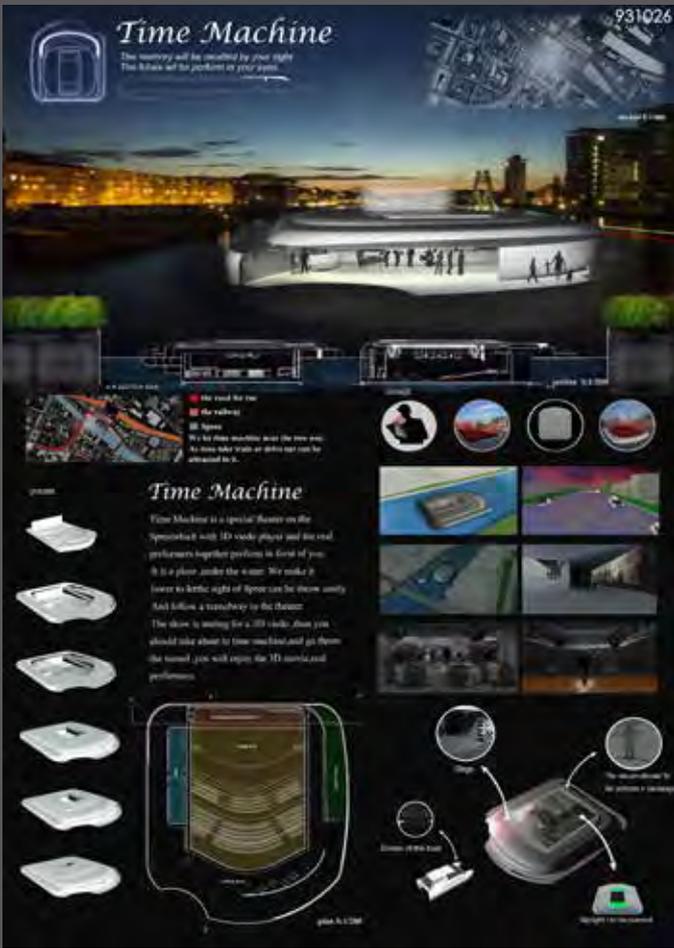
919293 / Freedom Garden / Shadi Abou Samra, Reem Antoun, Ryan Ayash, Lebanon



920820 / The Labyrinth / Lilija Kunsitaite, Lithuania



929089 / Floating Islands / Keigo Mori, Jie Zhang, Japan/Switzerland



931026 / Time Machine / Yu-Lin Wang, Ling-Cheng Lian, Min Yang, Guo-Li Su, Jun-Ki Xie, Taiwan



962448 / River Box Theatre / Alejandra Angeles, Enrique Flores, Mexico



975364 / Holzmarkt 2.0 / Terrence Chan, Timothy Sin, Ho Wai Lai, Wing Chun Anson Chu, Hiu Yi Tiffany Chan, Hong Kong



000012 / The Drop / Sean Fallance, USA



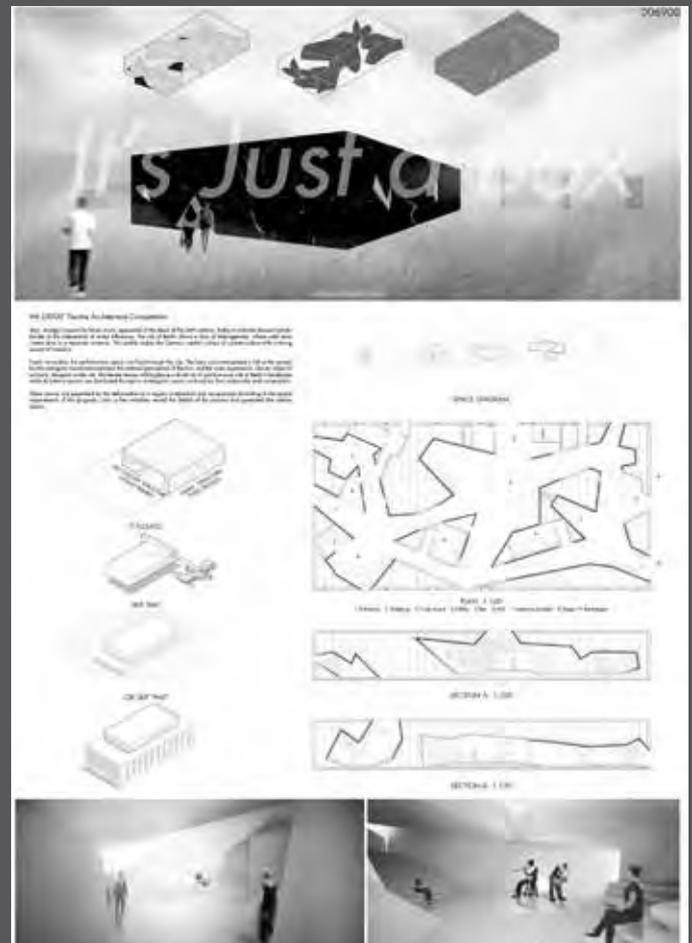
000058 / Lost Iceberg / Edgaras Jasaitis, Lithuania



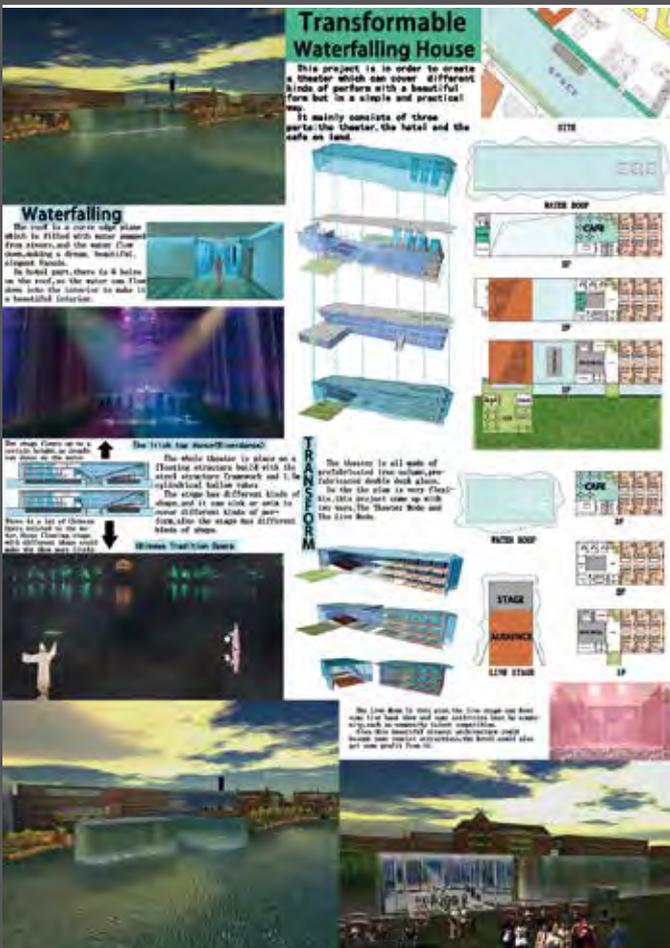
000095 / Hidel Reveal Magic Show / Amanda Crisp, Canada



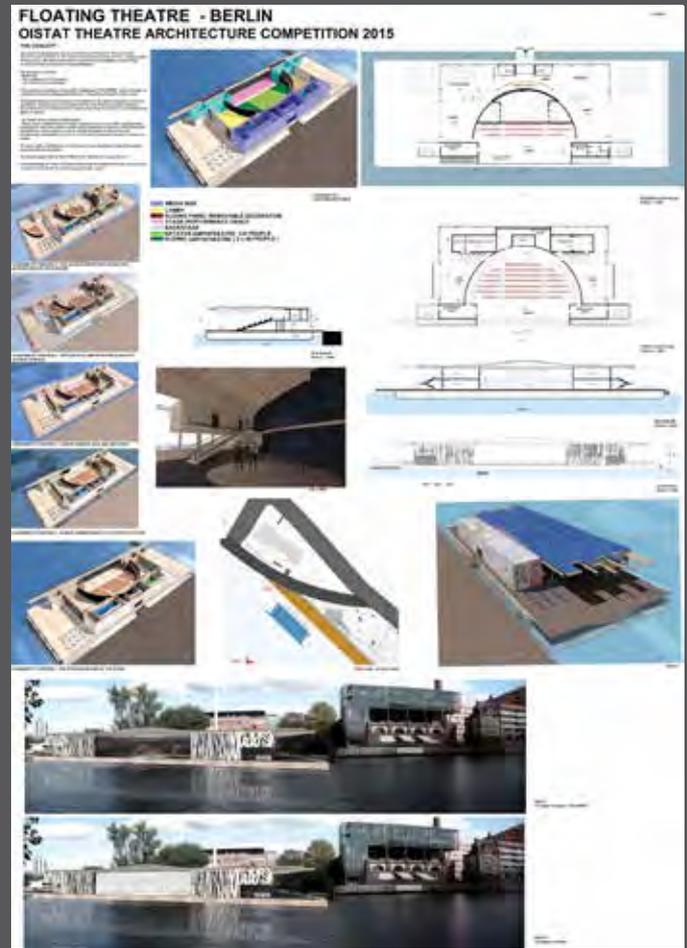
000207 / Holzmarkt Theatre / Robert Rubley, USA



006900 / It's Just a Box / Francis Fontaine, Pascal Labelle, Canada



010230 / Transformable Waterfalling House / Xiaohang Wang, China



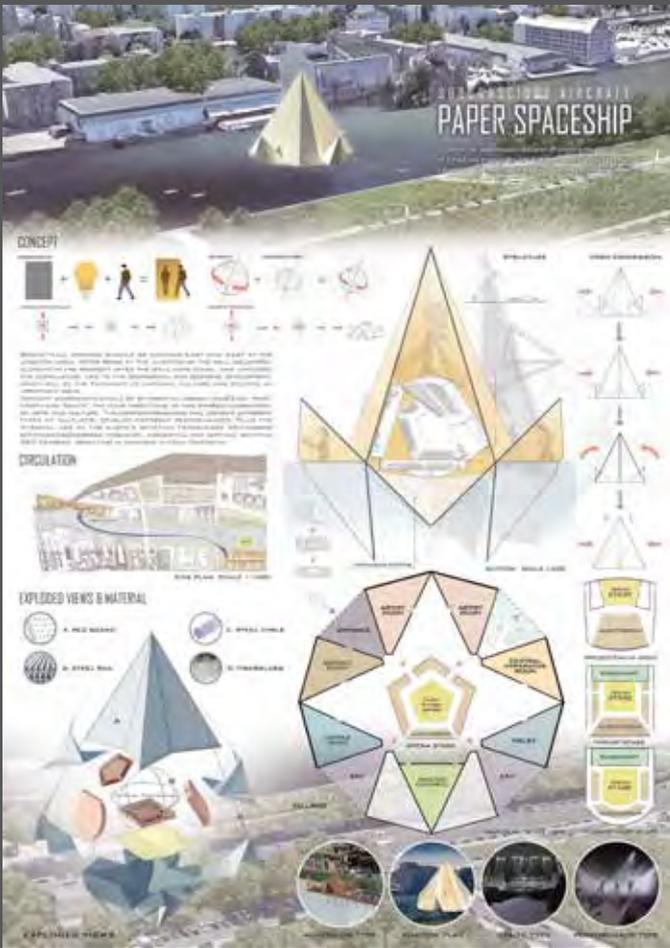
010870 / (no project name) / Antoine Jaudet, France



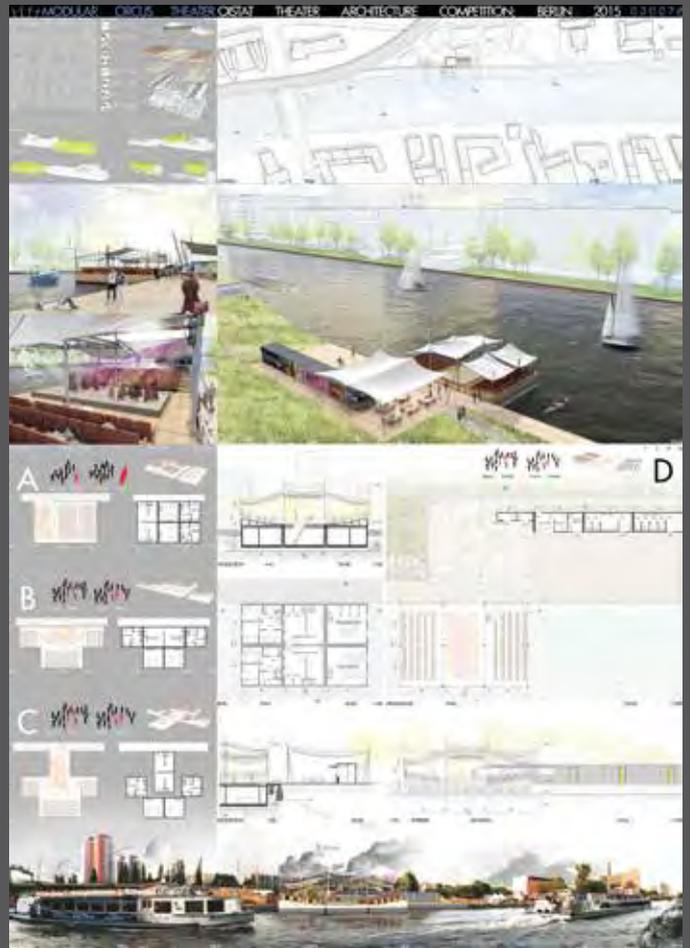
011292 / Mirror Mirror / Anna Budnikova, Russia



014280 / Amphibious / Han-Jyun Yan, Yan-Ru Chen, Ting-Yu Lin, Shih-Yun Wu, Taiwan



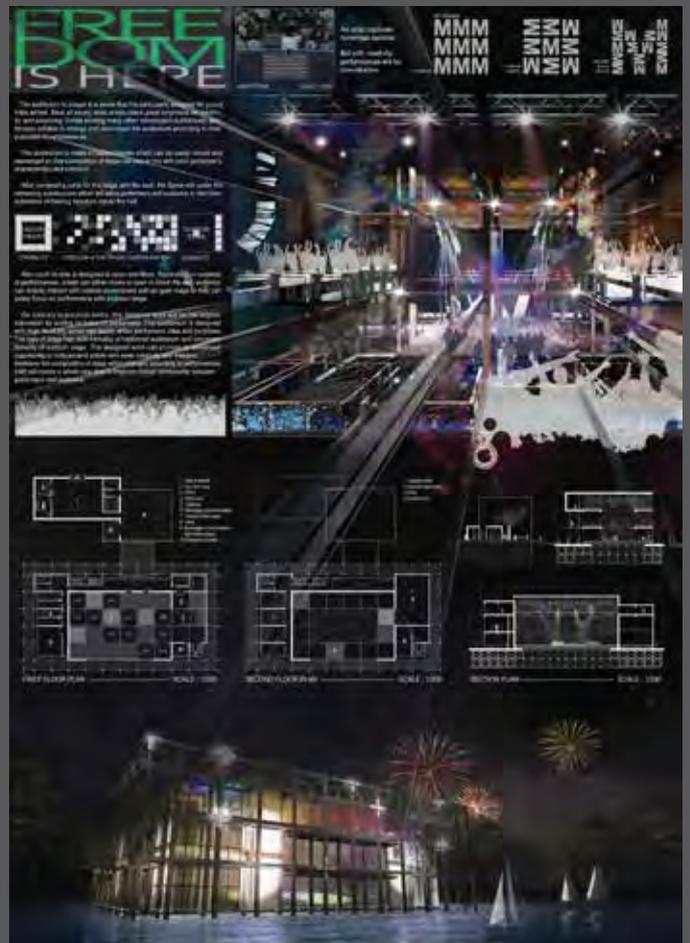
020612 / Paper Spaceship / Yu-Hsin Lin, Jui-Fu Ma, Mi-Hua Yang, Yi-Ching, Wang, Hsiao-Hsuan Chiu, Taiwan



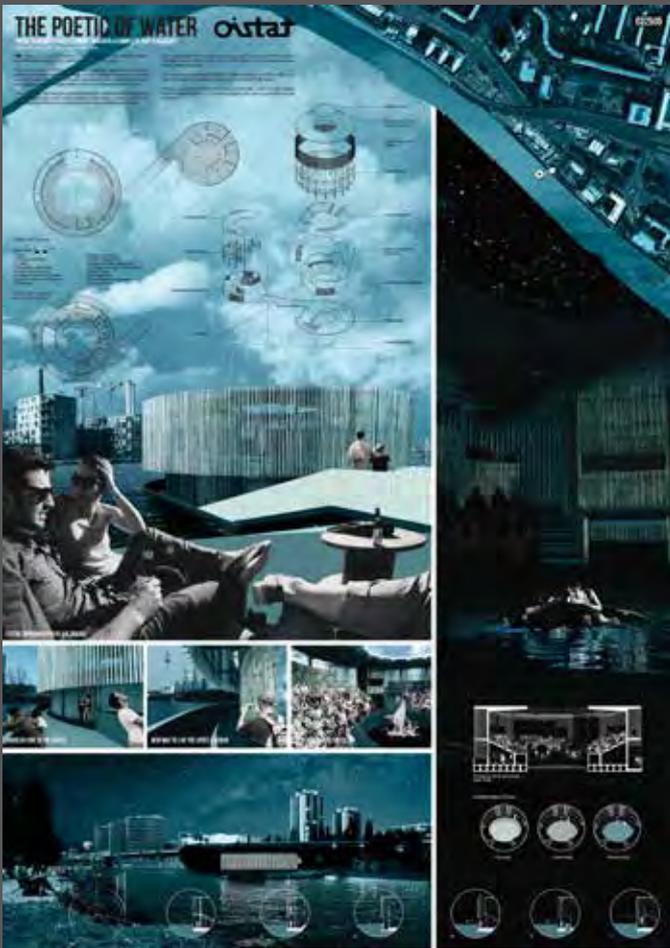
030076 / Modular Circus Theater / Karolina Sewera, Karolina Stach, Poland



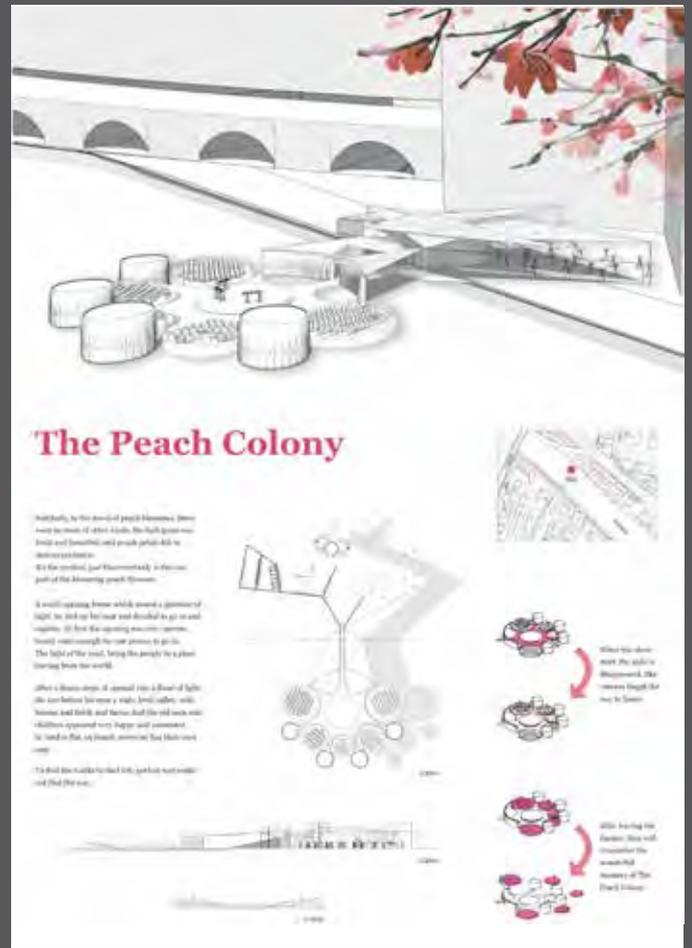
030225 / connActive- Theatre moves the Mind / Saskia Peters, Yen Dieu Pham, Germany



030308 / Freedom is Here / Seunghee Hur, Do Kyoung Yoon, Jong Ho Yun, France



032505 / The Poetic of Water / Morgan Baufiles, Züleyha Süer, France/Belgium



034242 / The Peach Colony / Yu-Cheng Lai, Chia-Hs Wie, Yu-Jie Rau, Jia-Ying Xie, Meng-Ting Li, Taiwan



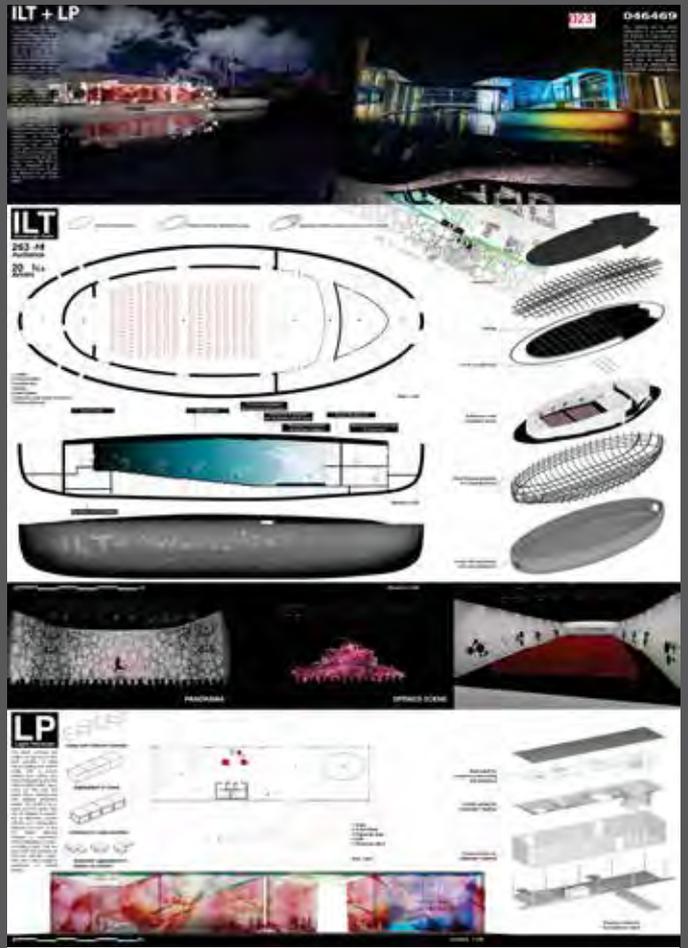
036076 / Acting Water / Fabio Ferreira, Joe Calmes, Luxembourg



040621 / 4th Element / Maria Petrova, Katerina Gramenova, Belitsa Paunova, Bulgaria



042015 / Theater on the Wave / Delphine Quach, Anouk Dandrieu, Switzerland



046469 / ILT+LP / Antonio Curcetti, Italy



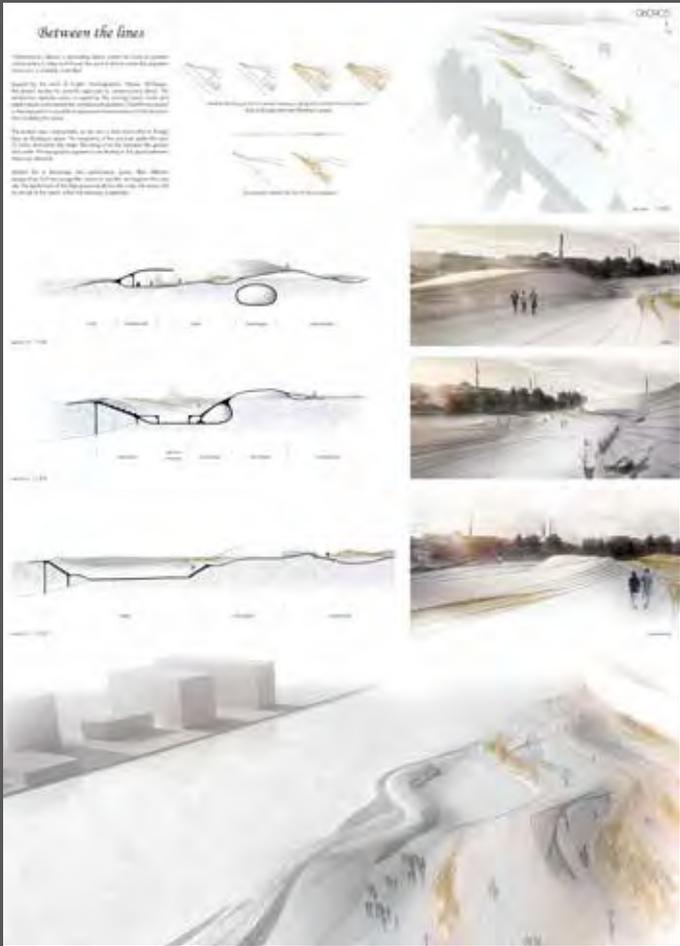
050608 / (no project name) / Chrystel Hobeika, Sarine Bekarian, Khalil Fawaz, Lebanon



050687 / SPR## / Emily Murphy, Willem Broekaert, Giulia Frigerio, France/Belgium



051972 / A Floating Theatre for The Crackwalker / Uros Novakovic, Sebastian Bartnicki, Erin Fleck, Canada



060905 / Between the Lines / Natali Rodriguez Servat, Rosemarie Faillie-Faubert, Canada



080694 / Wooden Theater, / Ana Laura Guzmán Medina, Vladimir Nadaf Mota Ramos, Mexico



080992 / Begegnungen in X / Magdalena Dimanski, Sarah chimdt, Charlotte van de Weyer, Germany



090024 / Laputa: The Disappearing Act / Steven Song, Young Hwan Choi, Hubert Piekarczyk, USA



090615 / Melodic Breeze / Luis Lozano, Larissa Fernandez, Mexico



091189 / (no project name) / Hadi Nasreddine, Shadi Hamzeh, Anwar El-Hakim, Lebanon

[Redacted]

[Redacted]

[Redacted]

[Redacted]