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Theatre and Amphitheatre as Structural Elements of Historical Parks, Gardens, Garden-Park Ensembles of 17th-20th Centuries

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Abstract. Theatre as a place for spectacles is a form of manifestation of public consciousness, a means of ideological and aesthetic education of the population. The theatre reflects the specific features of the development of society and is connected with its culture. In different periods, people sought to harmoniously combine nature and culture, so green theatres and other similar scenes always reflected the tastes and fashion of a certain era. The history of the development of garden theatres in European countries, in particular, in Ukraine, is examined. Types of theatres on the territory of historical gardens, parks, estates, palace and park complexes, garden-park ensembles of Europe and North America of the 17th-20th centuries are investigated. The study describes the history, evolution of development, and differences in the main types of such theatre structures. The prerequisites for the emergence and popularisation of theatres in open space are clarified. Based on the conducted research, a typological systematisation and definition of a garden theatre (amphitheatre) is proposed. Garden theatres are types of theatres (forest, landscape, green, air, water, summer, stone, mechanical, palace) and amphitheatres (stone, palace) located on the territory of gardens, parks, garden-park ensembles. They can be open (mostly summer, temporary) or closed (permanent), combined (have features of open and closed theatres). On the territory of gardens, parks, garden-park ensembles, several types of theatres can be located, a theatre and an amphitheatre; an amphitheatre can be part of a theatre. A comparative analysis of green, water, and other theatres is given. The characteristic features of the location of green, water, air, etc. theatres in the planning structure of the investigated objects, in particular, elements of topiary art and the assortment of plants, are identified

Keywords: water theatre, green theatre, garden theatre, outdoor theatre, summer theatre, air theatre

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Introduction

Landscape art reflects the cultural and social needs of society (Semenova-Prozorovskaia, 1998). From the end of the 18th – the beginning of the 19th century, the theatre becomes part of the sociocultural process in various forms and ways of mastering it by the audience, the theatrical repertoire reflects the ideological and ethical orientation, political, and spiritual content of the era. Theatrical art as a form of multi-level synthetic artistic communication rises to a high level of development, and the value of art increases (Kireeva, 2015). A mandatory component of a theatre structure that harmoniously combines the nature, architecture of buildings, and stage-and-spectator space of the created object is the environment, urbanised or historical landscape space (Proskuriakov & Humeniuk, 2018).

In the 17th-18th centuries, garden theatres appeared as theatre halls with a natural stage from an earthen mound and wings (Boboli Gardens in Italy, Versailles gardens in France, Lazienki island gardens in Poland, etc.), which were located in the side parts of the garden inside the bosques. The auditorium consisted of wide steps, mostly in the form of a semicircle. The interior of the stage and auditorium, backstage areas, steps and offices were arranged with molded hedges and trellises, with sculptures and fountains (Polish Encyclopedia, 2021). Garden theatres, bosquettes, garden halls, stalls, trellises, alleys, bulengreens, mazes, garden sculpture, swimming pools, and fountains were characteristic elements of baroque landscape compositions (Kucheriavyi, 2008).

Until the middle of the 17th century in Russia, the estate served for utilitarian purposes, church buildings were artistic accents that met aesthetic needs. The development of international relations and an active social life led to a change in the nature of the use of estates and their planning. Theatres as an entertainment element on the territory of parks began to be arranged in the 1660s (Semenova-Prozorovskaia, 1998).

Since the 16th century, the green theatre (teatro di verzura) has become a typical element of Italian gardens. Real open-air theatres were built (during the period of fashion for theatrical performances as entertainment at court), which were arranged from plants (wings and other theatrical elements were created from molded hedges made of

Buxus sempervirens L., scene – from the raised lawn and decorated with statues that may have referred to the themes of comedy and tragedy, in particular, commedia dell'arte (Theater of greenery, 2021)).

In Ukraine, in Volhynia, the first mention of the theatre occurs in the 16th century (Proskuriakov & Sinkevich, 2013). At the beginning of the 18th century there was an increase in the number of architects from Western European countries, mainly from France, who influenced the development of palace and park architecture at the Polish-Lithuanian Commonwealth. (Rychkov, 2019). In the 18th century, the Lubomirski Princes (owners of Rivne) laid a park in the city on the south side of the palace, on the territory of which there were alleys, stone statues, gazebos, imitations of the ruins of gothic buildings, an arena and a temporary theatre (the acting troupe consisted of gifted serfs) (Proskuriakov & Sinkevich, 2013). Rychkov (2019) notes that metal railings were installed on the roof of the “undefined building” (Vue de la Meterie), along the facade perimeter, so perhaps the princely family and their guests gathered at the top of theatrical performances and other open-air entertainment. The performances took place in a semicircular cour d'honneur.

In Latvia, the first open mass song theatre was built in the city of Riga in 1880. The spread of construction of large outdoor theatres of mass amateur performances began in the 1920-1930s in the parks of culture and recreation (PCR). It was a new socialist type of park, urban or district, cultural-educational institution in the open air among plantings; purpose – mass recreation, holding political and educational events, sharing experience, cultural entertainment. Some PCRs were created based on manor and other historical parks (Verhunov & Horokhov, 1987). Open theatres were successfully combined with the natural environment (relief, vegetation, water expanses were used to create architectural ensembles) (Bykov, 1954).

Summer, open, landscaped theatres have advantages over conventional closed-type theatre structures: they allow to combine spectacles with recreation in a natural environment (Proskuriakov & Humeniuk, 2013). According to Shyrochkova (2018), amphitheatres have gained popularity in the public spaces of Russian cities over the past 20 years.

In the 20th – early 21st centuries, interest in open theatres in parks, gardens, and other public places did not disappear, during this time a study of various types of theatres in European countries and North America was conducted. At the beginning of the 20th century Waugh (1917) researched the use and design of outdoor theatres in parks in North America and Europe. In the 1950s Bykov (1954) analysed the architecture of open theatres in parks, the composition of premises, the organisation of the stage, the arrangement of the amphitheatre, developed a classification of open theatres. In the 1990s Fagiolo, Giusti & Cazzato (1997) reviewed the features of water theatres in the baroque style, the development and distribution of green theatres. At the beginning of the 21st century Humeniuk (2019) investigated the development of the architectural typology of landscape theatres in modern Ukraine. It highlights the genesis of open theatres from ancient times to the present; examines and systematises the factors influencing the development of the architecture of theatres of this type. The architectural typology of landscape theatres is improved; modern principles and means of architecture of open theatres are defined. Grant (2007) investigated the oldest garden theatres in Italy using the example of gardens near the city of Lucca. Deguen & Thuillier (2015) conducted an inventory of green and water theatres, reviewed the genesis and evolution of green theatres, and identified the difference between a green theatre, an open-air theatre, and a garden theatre on the example of parks in France and in the world in general.

Proskuriakov & Humeniuk (2013) note that the creation of theatrical and entertainment structures (open theatres in the landscape) of a new architectural and social level is possible if the experience of the past and the problems of designing the present are considered. Amphitheatres appear in projects of new public spaces not only as a result of utilitarian needs, but also as a symbol of modern public space (Shyrochkov, 2018).

Thus, now there is a need to identify which types of theatres and amphitheatres are concentrated on the territory of gardens and parks of the 17th-20th centuries, to clarify the terminology for the purpose of their typological systematisation.

The purpose of the study is to analyse the types of theatres and amphitheatres on the territory of historical gardens, parks, manor, palace-and-park complexes, garden-park ensembles in Europe and North America of the 17th-20th centuries; to develop a typology of garden theatres.

Materials and Methods

Theoretical methods of research, analysis, synthesis, comparison, and generalisation of the obtained information based on professional literature and theoretical publications are applied. The theoretical material is summarised, varieties of theatres and amphitheatres for three centuries are identified and analysed, comparisons are made, and common and distinctive features of garden theatres and amphitheatres are established. The typology of garden theatres is developed and the corresponding terminology is systematised.

Results and Discussion

Theatre (translated from Greek – a place for entertainment) as a phenomenon is an integral part of national development (Proskuriakov & Sinkevich, 2013). It is a form of public consciousness, a means of ideological and aesthetic education of the masses. The theatre reflects the specific features of development, ideals, and contradictions of society, and is closely related to its culture (Ukrainian Soviet Encyclopedia, 1983).

Since the middle of the 17th century with the development of scenography and theatrical architecture, open-air scenes, green theatres, and amphitheatres, places for spectacles were created in the gardens (Deguen & Thuillier, 2015). Over a long historical period in European countries, ensembles were formed (a spatially and functionally connected set of architectural structures, topography, vegetation, reservoirs, and other elements of the landscape that make up an integral architectural and artistic composition), through gradual development and addition or in the process of one-time construction. The main principles of the ensemble are the presence of an ideological and artistic idea, coordination of proportions, rhythm, subcontracting main and secondary elements, the use of aesthetic qualities of the local landscape, and the possibility of audience perception of the overall

three-dimensional composition. Palace-and-park complexes are large, historically formed ensembles with a palace, park, economic, and religious buildings (Verhunov & Horokhov, 1987). Parks are large (usually more than 10-15 hectares) green areas, landscaped and artistically designed for outdoor recreation. In the 18th century, a natural grove or a section of forest with picturesque alleys, clearings, ponds of free outlines, gazebos, and sculpture were called a park. Verhunov & Horokhov (1987, 2007) note that parks are now considered as an important element of the citywide system of landscaping and recreation; they perform health, cultural-educational, aesthetic, and environmental functions.

There are ancient parks (parks-monuments) that have memorial-historical, architectural-artistic, scientific importance and are subject to protection and restoration by methods of conservation, restoration, or reconstruction, and manor parks that are historically formed at a city or country estate. The ensemble of the latter usually consists of the main house, residential outbuildings, ponds, orchards, etc.; they have a smaller size compared to the palace-and-park complex. The Historical Park as an example of the culture of park construction of the past (until the middle of the 20th century) is protected by the state even if it is partially preserved (Verhunov & Horokhov, 1987, 2007). The theatre and amphitheatre are components of an ensemble of park, entertainment, and spectacle structures harmoniously combined with the natural elements of the landscape (Kucheriavyi, 2008).

Garden is a plot with cultivated plants, a landscaping object with an area of at least 5-10 hectares, occupied by plantings of trees and shrubs, alleys, lawns, flower beds, and small architectural forms. It usually has a stage, playgrounds, childrens sector, reservoirs; it is a certain planning composition. The garden is designed for short-term recreation. The landscape of the garden is usually man-made, anthropogenic in nature. For historically formed gardens, straight alleys, parterres, terraces, and direct connection with the house (palace, manor) are typical (Verhunov & Horokhov, 1987, 2007).

For Italians, the garden was an extension of housing. For the French, the garden was turned into a "city" (for example, in Versailles) with streets and alleys, star-shaped alleys, galleries, theatres, bosques, halls, offices. Music concerts, theatre performances,

dances, and games were held in green halls (Kucheriavyi, 2008). In incomplete bosquets (moulded walls with a lawn inside), a green theatre, a maze, reservoirs, fountains, and flower beds were arranged (Verhunov & Horokhov, 1987; Kucheryavy, 2008).

In Russia, in the 18th century, the green theatre developed, forming around itself an energy field of spiritual communication, dialogue between the public and the stage, and an independent artistic communicative field. Theatre room types have also been formed (Kireyeva, 2015). In Ukraine, Volhynia in the 19th – early 20th centuries there was the largest number of private towns, where magnates staged performances in private summer gardens. For example, in the city of Zhytomyr (Zhytomyr Polesia), theatrical performances were held at the Khoroshansky summer theatre (Proskuriakov & Sinkevich, 2013). In the city of Tuchyn (Volyn Polesia), in Tuchynsky park (now a monument of landscape art) at the beginning of the 19th century, voivode M. Valievsky built a small theatre in the garden, where performances and concerts were held, mainly on the occasion of the birthdays of family members and other anniversaries (Andrzejowski, 1861; Aftanazy, 1994). At the end of the 19th century – in the first half of the 20th century, most county towns had one specialised theatre and several adapted premises, and summer theatre venues (located in parks and private estates) (Proskuriakov & Sinkevich, 2013). In particular, in the village of Kopylov (Kyiv Polesia) on the territory of the estate of Baron M. von Mecca (now a park – monument of landscape art "Kopylovsky") at the end of the 19th century a special theatre was arranged in the garden (Meck, 1973; Dzyba & Shchhebuniaieva, 2017). In the city of Lutsk in 1916, a wooden summer theatre "Lubarts Castle" was built in the castle itself, where live pictures (a prototype of electric theatres) were shown (Proskuriakov & Sinkevich, 2013).

The desire to harmoniously combine nature and culture was inherent in all historical periods. Green theatres have always reflected the tastes and fashion of a particular era. These were cosy offices and huge amphitheatres, grandiose and minimal, simple scenery, refined venues for performances using the latest technologies (Deguen & Thuillier, 2015).

Thus, for 300 years, theatres were organised in gardens, parks, palace-and-park complexes and ensembles, which, depending on the period of creation,

had different functions and meanings. The garden theatre was originally a characteristic element of the baroque gardens of Italy (as the treatises state “Dezaillier dArgenville” the Encyclopedia “Diderot and dAlembert”) and over time, it spread in various forms in the gardens of France, Germany, England, and other countries (Grant, 2007).

According to Kucheriavyi (2008), Majdecki (2010), the baroque outdoor garden theatre was more like a palace theatre than an antique amphitheatre. The stage was slightly raised and looked like a wide semicircle separated from the audience by a ramp. Behind the stage, fenced off by high curtains were the actors offices. The walls were decorated with figured wallpaper, sculptures were installed in niches (Kucheriavyi, 2008).

The Renaissance and baroque garden mediates some elements of the theatrical typologies of antiquity with a special form of theatre, namely green theatre. Stage metaphor and topiary virtuosity are used to interpret plants as theatre architecture (The theaters of greenery, 2021).

The concept of green theatre appears in the 17th century (Deguen, 2013). Giovanni Battista Alotti in 1606 first proposed such a version of the theatrical structure (Grant, 2007). The term “green theatre” in dictionaries and architectural manuals appeared only in the 19th century (The theatres of greenery, 2021). According to the definition given in the Methodological dictionary of the garden of Marie-Helene Benettiere, the green theatre is an architecture created entirely or partially from plants, with a parterre or stands in front of a stage in a park, garden, or forest; usually an open space that is used during the summer season. The dictionary of ancient and modern architecture of Aviler (1782-1832) states that the garden theatre is an elevated terrace, which is decorated with a perspective from alley plantings of trees or gazebos for pastoral play; an amphitheatre, which is located opposite the terrace and has a staircase made of lawn or stone; the lowest space between the theatre and the amphitheatre is occupied by the ground floor (Deguen, 2013).

The green theatre is a structure designed for outdoor performances, which is arranged in parks and gardens using natural terrain. As a wall, a fence made of hedges or climbing plants on special supports or frames is used (Verhunov & Horokhov, 1987; Yakovlieva-Nosar, 2009; Terms and concepts used in

landscape architecture, 2021). Hedges vary in size, but are mostly unchanged in shape: it is a raised area of lawn with flat wings, with straight curtains made of moulded hedges (Grant, 2007). Humennyk (2015) adds that a green (park) theatre is a complex of theatre buildings where green spaces or ornamental vegetation are used as structural and spatial planning components of the entire structure (cultural-entertainment complex). By another definition, a green theatre (Theatre de verdure) is a landscape that is artistically designed with plants, enabling open-air performances (comedy, dance, music, etc.) (National Center for Textual, 2012). The arrangement of green theatres in many European cities became widespread in the 1920s-1930s and 1950s (Deguen, 2013).

Green theatres in Italy were concentrated around theatre academies. Some of the first were theatres with hedges in the gardens around the city of Lucca, which were arranged as halls for performances by representatives of literary academies (Grant, 2007). In green theatres, the space and action of theatrical dialectics are reversed. The space is visualised ephemerally, it is created from living plants that change over time, while the theatrical action is immortalised in sculptures of mythical heroes located on the sides of the stage, placed in niches in the background (Villa Marlia, Garzoni) or in zropylaea-kiosks (Villa Bianchi Bandinelli, Geggiano). The show is not a necessary event. Such a theatre is primarily an object of Arts Topiary. Wings are an element that puts it in close relationship with theatrical illusionism, which, however, precisely because of the dynamism inherent in the substance of the living matter, does not respond to the real movements of stage art (The theaters of greenery, 2021).

In the Garzoni Garden in Koloda (Italy), a small green theatre on the edge is a kind of synthesis of the garden space in general. In the lower part of the garden, there is a mixed linear layout, which may be due to the evolution of theatre halls. There is a relationship between the lower part and the upper part, as between the stalls and the stage. The presence of two satyrs, which are depicted as pillars of an illusory arch with a water theatre in the centre, which is dominated by Glory, confirms the character of the scene as satirical in the Vitruvian style (The theaters of greenery, 2021).

Villa Reale Park is the most ancient ensemble with a single elliptical system of halls, bounded by a

green corridor (The theaters of greenery, 2021). The park is divided into three gardens of different eras: the baroque garden (second half of the 17th century, Giardino all'italiana style), the romantic park and the deco garden, built in the 1920s (Villa Reale di Marlia, 2021). At the end of the 17th century, a grotto, water, and green theatres were created in the park.

Green theatres are also typical in Russia. In particular, in 1830, a green theatre for 1,500 spectators was built in the Neskuchny garden. The stage was a clearing, behind the curtains – trees and shrubs (Pluzhnikov, 1995; Verhunov & Horokhov, 2007). The theatre lasted until 1835 (Semenova-Prozorovskaia, 1998).

One of the varieties of the Green theatre is, in our opinion, vertyugaden – a terraced park elevation with a semicircular staircase (like an amphitheatre) and a moulded green wall (Pluzhnikov, 1995; Tymofienko, 2002; Verhunov & Horokhov, 2007; Kurbatov, 2008). It was used to view park prospects, delineating, and accentuating the space (ground floor, pool), and as a green theatre for performances played against the background of a formed green wall; was decorated with sculptures and topiaries (Tymofienko, 2002, Verhunov & Horokhov, 2007, Kurbatov, 2008).

The green theatre in the gardens of Gerenhausen (Germany) was established in 1689-1692. It has a rectangular stage (size 62×58 m²), which gradually narrows and rises in the far part, creating a perspective effect. On both sides of the stage, live hedges are created of *Carpinus betulus* L. for the background and changing room, in front of which are placed gilded lead figures and moulded pyramids with *Taxus baccata* L. The auditorium (for 500 visitors) is formed in the shape of an amphitheatre (Fig. 1). The theatre serves as a place for theatrical and dance performances.

The green theatre in the Mirabel Gardens palace-and-park ensemble (Austria) is located along the western side of the small stalls. It was built between 1704 and 1718. The walls and wings are formed from *Carpinus betulus* L. Performances, concerts, and festivals are held here (Fig. 1).

The green theatre in Liashky Murovany in Ukraine was established in 1734 in the southern part of the park outside the castle (Fig. 1), but it has not been preserved to this day.

The green theatre of the Rundal palace-and-park ensemble in Latvia (architect F. Rastrelli) had the shape of an amphitheatre. After the renovation, 600 spectators are placed in raised rows in the form of stairs covered with lawns. The backstage area is formed from *Carpinus betulus* L., along the perimeter of the theatre grows a moulded hedge with *Carpinus betulus* L. and free-growing *Picea abies* (L.) H. Karst. creating good acoustics. Two pavilions were built on the territory of the theatre.

Green theatre in the garden of the Fightsgeheim Palace (Germany) was created as a decoration in 1767-1768. The proscenium is placed on a raised platform surrounded by six pairs of curtains formed from *Carpinus betulus* L. (Fig. 1). On the stage, in front of each backstage, there were colourful, bright figures of “actors” made of sandstone. It was an improvisation of the Italian “play-comedy” del arte. In the western part, the theatre is separated by the trellis of *Picea abies* (L.) H. Karst.

The green theatre in the gardens of Villa di Giagiano was established in 1768 for performances. It is located in the southern part of the garden at the end of Piazzone square, which is located parallel to the front of the building, where there is a parterre bordered by a curb with *Buxus sempervirens* L. and *Citrus limon* (L.) Osbeck. in containers. The theatre is slightly raised, and the curtains are formed from high moulded hedges of *Laurus nobilis* L. in the foreground and a moulded living wall of *Cupressus sempervirens* L. – on the far side. The proscenium consists of two late baroque prosceniums, which are represented by double arches topped with triumphal pediments with the coats of arms of the Bandinelli and Zondadari families. Statues of Tragedy and Comedy by the Maltese sculptor Bosio are installed in the niches of the arches. Parallel to the green theatre there is a long alley with *Cupressus sempervirens* L. and *Quercus ilex* L. which leads to the entrance gate (Villa di Geggiano, 2021).

The following types of theatres, located in historical gardens, parks, palace-and-park ensembles and complexes are not widely spread: mechanical, stone, water, palace, air, Sylvanian, landscape. Grant (2007) believes that the water (teatro dacqua), green (teatro di verzura) (formed from hedges), and palace (teatro avanti il palazzo) theatres are varieties of garden theatre, which the study also agrees with.

Name and period of creation of the theatre	Plan of a garden, park, or garden-park ensemble (Google Maps)	Plan or image of the theatre
Green theatre and amphitheatre stage, Gerenhausen gardens, Germany. Architect M. Westerman, 1689-1692., reconstruction of 1974		
Green theatre, Mirabel Gardens palace-and-park ensemble, Austria. Architect L. von Hildebrandt, reconstruction –architect P. de Nobile, 1704-1718		
Green theatre. Liashky Murovany castle park, Ukraine. Architect G. Klein, 1734		
Green theatre and lawn amphitheatre. Rundal palace-and-park ensemble, Latvia. Architect F. Rastrelli, gardeners K. and M. Weiland, 1736-1740 Reconstruction of 1985-2004 Reconstruction project – Giproteater institute, 1977		
Green theatre, garden of Feitshehheim Palace, Germany, 1767-1768		
Green theatre, Gardens of Villa di Giagiano, Italy, 1768		

Figure 1. Types of theatres on the territory of gardens, parks, garden-park ensembles of the 17th-19th centuries

In 1750-1753, a mechanical theatre was created in the park of the Hellbrunn residence (near Salzburg, Austria) on the instructions of Archbishop Andreas Jakob von Dietrich to entertain guests (Fig. 2). This is a stone scene, where 256 wooden figures move using a hydraulic drive, depicting ev-

eryday scenes of a medieval city to the sounds of a water organ. There are many quaint grottoes and turntable fountains around the theatre (Helbourne, 2021). This is the oldest open-air stage in Europe, which still hosts concerts and theatrical performances (The Stone Theater, 2021).

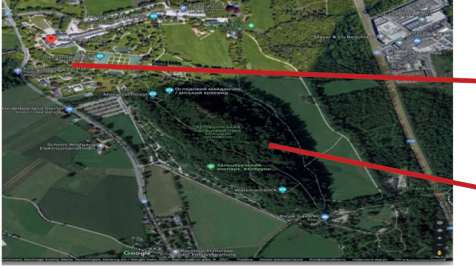
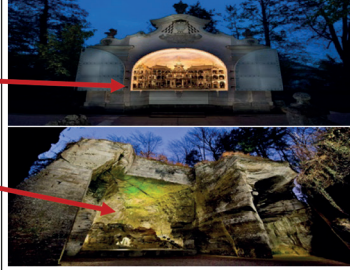
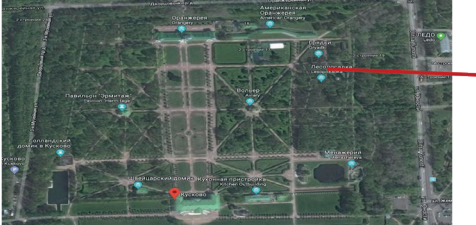
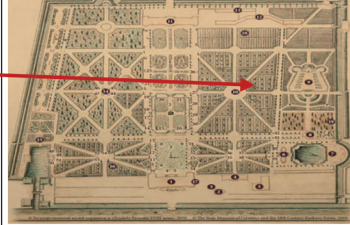
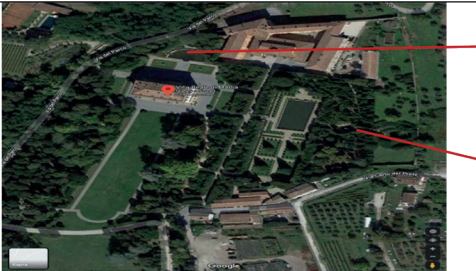
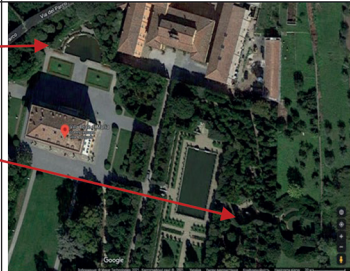

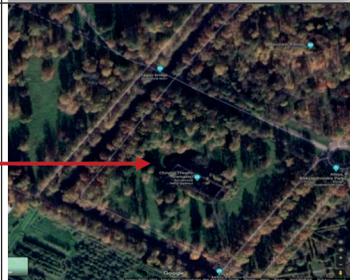
Name and period of construction of the theatre	Plan of a garden, park, or garden-and-park ensemble (by Google Maps)	Plan or image of the theatre
Mechanical theatre, Hellbrunn Palace Complex, Austria, 1752		
Air theatre, architectural-park ensemble, Kuskovo estate museum, Russia, 1760.		
Water and green theatres, Villa Marlia, Italy, 17th century.		
Chinese theatre in bosquet. Tsarske Selo State Museum-reserve, Alexandriysky park, 1778. Architects A. Rinaldi, I.V. Neielov		

Figure 2. Types of theatres in gardens, parks, garden-and-park ensembles of the 17th-19th centuries

The Stone opera Chinese theatre is located in the bosquet of Alexandria Park (Tsarske Selo State Museum-reserve). The project was developed in 1778 by architect A. Rinaldi, construction took place

under the direction of I.V. Neielov. The building had European features; the architectural forms and exterior decor of the theatre were quite simple. The interior was magnificent. The central ledge, stage

portal, and ceiling lamp were decorated with images of the Chinese people, dragons, shields with zodiac signs, and other elements of oriental decor. In the central imperial and two side grand ducal ledges, there were authentic works of Chinese art: decorative lacquer panels, porcelain, and furniture. In 1902, electric lighting was installed in the theatre. In 1908-1909, the building was completely renovated (architect S.A. Danini), the stage of the 18th century was reconstructed for staging major opera and ballet performances. The improved heating system allowed to use the summer theatre throughout the year. In 1941, the theatre partially burned down (Chinese Theater, 2021).

Water theatre is a hybrid form of green theatre (Deguen & Thuillier, 2015). It usually has fountains, statues, waterfalls, mosaics, and the final axis of the tufa exedra (National Centre, 2012), one or more water alleys decorated with sculptures, vases to form various decorated perspectives for performances, concerts, parties, balls.

One of the first water theatres was held at Villa Aldobrandini in Italy. It was the main compositional node of the garden. It has a semicircular wall with tufa grottoes and statues, above the wall, the living walls of *Cupressus sempervirens* L. grow. Behind the wall, the hill rises sharply up, and a cascade flows from above between two columns, which begins in the alley of *Cupressus sempervirens* L. and after two tufa dams, it falls to the theatre. That is, the upper part of the garden is connected by cascades, and the lower part is connected by alleys directed to the decorative facade of the palace (Kurbatov, 2008).

The exedra-shaped water theatre is part of the 17th-century architecture of Villa Reale di Marlia park (Italy). The main waterfall is located inside an artificial cave created from stones and limestone deposits. High on both sides, between the water jets, there are two zoomorphic sculptures: a lion and a panther. The entire composition is fenced with high hedges made of *Quercus ilex* L., *Laurus nobilis* L. Below, water flows through five stone masks and pours into small three-bladed bowls. Then it flows into a large semicircular pool, from where it spreads into fountains and canals, using the force of gravity to descend to the lake in the park (Villa Reale di Marlia, 2021).

The air theatre was established in 1760 in the eastern part of the park of the architectural-park ensemble "Museum-estate of Kuskovo" (Russia).

The theatre consisted of a turf amphitheatre (three semicircular benches with a passage in the centre) for 80-100 spectators and a stage platform made of lawn. The amphitheatre was located to the south of the stage, so the performance area had sufficient sunlight. The stage, located on a 1.5 m high embankment, was bordered by a bosquet of *Betula pendula* Roth. A living wall was formed around the bosquet of *Berberis vulgaris* L. Six paired wings served as a trellis with *Picea abies* (L.) H. Karst. which provided excellent acoustics. During the performances, the stage was covered with wooden flooring. The musicians were placed in the orchestra pit, which was hidden by a flowerbed on the side of the auditorium. The changing rooms for the actors were two round towers made of moulded living walls (Fig. 2) (Air theater, 2021).

The air theatre also operated in Pavlovsk park in the suburbs of St. Petersburg from 1811 (architect A.N. Voronikhin). The theatre was open, the stage a small rise from the lawn among the free-growing trees. The wings were created from moulded hedges of *Caragana arborescens* Lam. against the background of wooden trellises. The seats for the audience, located in the amphitheatre, are made of earthen steps covered with turf. As a perspective, the general upper outline of trees in a group or array (clearly defined, cut, blurry, etc.) was an overhead line (Verhunov & Horokhov, 1987; Pluzhnikov, 1995).

The Sylvanian (forest) theatre is an open type of theatre located in the forest, often decorated with classical columns and statues. Built-in benches can be covered with a lawn, there are complex compositions of shrubs and herbaceous plants (Waugh, 1917). Founded in 1910, the forest theatre in Carmel-by-the-Sea (California, USA) is the oldest outdoor theatre west of the Rocky mountains. The initiator of its creation was the writer G. Geron. The theatre was set up on a concave hillside facing out, surrounded by pine and oak stands. The stage and seating benches were made of wood. The theatre was created for performances where the actors were local residents of the community (Forest Theater, 2021). Also famous is the green theatre in Shakespeare's garden in the Bois de Boulogne (France), around which grow the species of plants mentioned in the works of the playwright (Deguen, 2013). Landscape theatre – a theatre structure that is harmoniously combined with the relief and landscape

features of the surrounding area (Humeniuk, 2015, 2019). It can be located “on land” or “on water”; a theatrical performance (large orchestral concerts, folk and music festivals, mass choral performances) can be watched by many spectators (Proskuriakov & Humeniuk, 2014).

A summer theatre is a seasonal theatre structure that operates only during the warm season (mainly in summer) (Proskuriakov & Humeniuk, 2013, Humeniuk, 2015). Such theatres are mainly intended for touring performances, and concerts specially staged in natural and architectural environments (Bykov, 1954; Humennyk, 2015). They can be placed in parks, gardens, or wooded areas. There are summer concert theatres (1000-1500 seats), natural theatres (2000-3000 seats), and historical-architectural theatres. It is also possible to combine the summer theatre with a year-round theatre (an open amphitheatre with a year-round theatre; an open amphitheatre on the roof of the city hall; an open amphitheatre with a closed dance hall; several amphitheatres). They place such theatres in the green zone. According to the degree of openness, summer theatres are divided into open, indoor, and closed (Losieva, 1990).

The palace theatre is a closed-type theatre that operates throughout the year on the territory of palace-and-park complexes and ensembles, mainly in their entrance part (puppet theatre of the Schönbrunn Palace, Austria). Schönbrunn Palace, 2021); theatre in the eastern part of Brussels park, established in 1782, etc.).

An amphitheatre in ancient roman architecture is a spectacular structure in the shape of an ellipse with stepped rows of seats. Italian Renaissance gardens are characterised by the arrangement of amphitheatres as the completion of the flat part of the garden with a semicircular wall of stone or moulded plants, which usually ended with a stepwise slope. The stone walls were decorated with niches with sculptures and a balustrade (Bohovaia & Fursova, 1988). In the 17th-18th centuries, amphitheatres began to be built in parks as decorative structures for entertainment events (Verhunov & Horokhov, 1987; Kurbatov, 2008; Terms and concepts, 2021). Levshyn (1805-1808) noted that the amphitheatre is a structure for a spectacle, located on the slopes of hills of small steepness, ledges are created in several rows in a semicircle, curving outside or inside, which are

reinforced with timber and covered with turf, decorated with moulded trees, green walls, vases; stairs are created from stone, wood, or lawn. At the end of the 18th century, trees were planted in the form of an amphitheatre (“Chinese grove” in the Sheremet-yevo estate in Moscow) (Verhunov & Horokhov, 1987; Pluzhnikov, 1995). In Baroque parks, an amphitheatre was the semicircular end of a square located opposite the palace (Kurbatov, 2008).

Regular amphitheatre garden in Boboli Gardens (Italy) in 1612-1631 was transformed into an open square for theatrical performances. In the centre of the amphitheatre in 1790, an Egyptian obelisk was installed, which in 1840 was combined with a monolithic bowl of grey granite (Bobolis Garden, n.d., Bobolis Garden, 2021). The amphitheatre looked like half a roman hippodrome, framed by masonry in the form of a staircase of six rows of seats and a balustrade with niches. The amphitheatre hosted Italys first opera performances. In the 19th century, the amphitheatre lost its theatrical function (Bobolis Garden, 2021).

The amphitheatre in the gardens of Versailles (France) was built by A. Lenotre in 1680 in the ballroom. On one side of the amphitheatre was a staircase made of lawn, on the other – a staircase made of limestone covered with shells. Water descended the stairs, forming a cascade. The amphitheatre was created for performances that took place in the arena, the musicians were placed above the cascade (Peruz de Monclo, 2006).

The amphitheatre in Claremont park (England) was designed by C. Bridgeman in 1716, built in 1720-1722 – carved on a hillside with concave and convex terraces. The upper terrace was bordered by an alley of trees in a semicircle, behind which the forest grew. A rounded pond was created at the bottom of the amphitheatre (Fig. 3). In 1738, W. Kent expanded the pond to create a large irregular lake. The lake became the centre of the Clermont garden, and the amphitheatre was more of a decoration and fashionable element of the time. After reconstruction at the end of the 20th century, the amphitheatre was closed to the public (Claremont Landscape Garden, 2018).

The open-air amphitheatre in the palace-and-park complex “Royal Łazienki” (Poland) was built in 1785, in 1790 it was rebuilt according to the project of J.K. Kamsetser (Fig. 3). It consists of two parts: an

auditorium for 950 spectators and a stage separated by a water channel. The amphitheatre was modelled after the Herculaneum theatre. The semi-circular auditorium is based on arcades. It has stone sculptures depicting Aeschylus, Euripides, Sophocles, Aristophanes, Seneca, Shakespeare, Calderon, Racine, Moliere, Lessing, etc. The stage, located on an artificial island, is surrounded by artificial ruins

modelled on the architecture of the Roman forum, as an example of the style of the late 18th century. To the left, behind the stage, there is a one-story pavilion with actors dressing rooms. There is a place for an orchestra between the stage and the canal. During the performances, a moat was also used (Amphitheater in the Royal Łazienki, 2021). It serves as a venue for performances to this day.

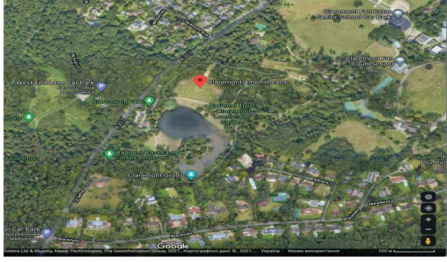
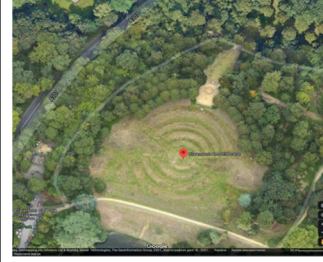
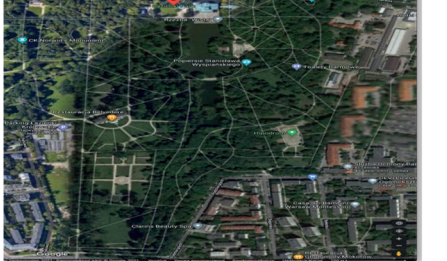

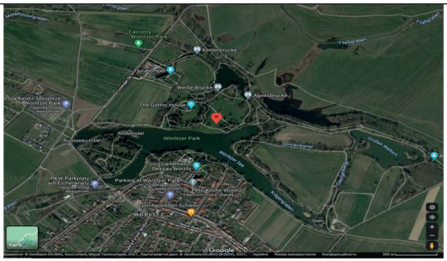
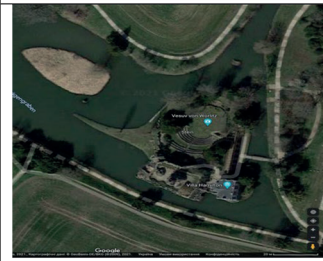
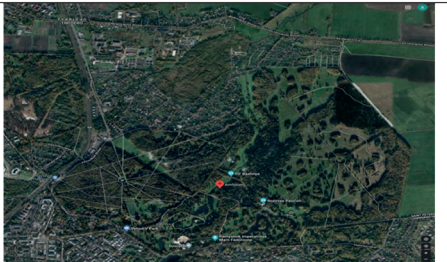
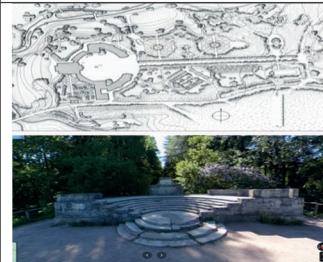
Name and period of construction of the amphitheatre	Plan (Google Maps)	Historical plan or image of the theatre
Lawn amphitheatre, Claremont Park, England (1720-1738). Architects C. Bridgeman, V. Kent		
Amphitheatre on the water. Royal Łazienki palace-and-park complex, Poland (1785-1790). Architect J.K. Kammsetzer		
Antique amphitheatre. Garden-park kingdom of Dessau-Verlitz, Germany (1792). Architect F. Erdsmandorf, gardener I. Eiserbek		
Amphitheatre. Pavlovsky Park, Russia (1793). Architect V. Brenne		

Figure 3. Types of theatres in gardens, parks, garden-and-park ensembles of the 17th-19th centuries

The ancient amphitheatre (ruins) was created as a decoration in a landscape park on the Stone island of the Verlitz Lake in the Garden-and-park kingdom of Dessau-Verlitz (Germany) in 1792 (Kucheriavyi, 2008).

During the second stage of development of Pavlovsk Park (Russia) (Pavlovsk State Museum-reserve) in 1793, the architect V.F. Brenna arranged two amphitheatres – stone (Greek model) on the right bank of the river Slavyanka and green (rows of terraces and stairs) on the left bank of the river, as a decoration. The stone amphitheatre was decorated with a white marble statue of the goddess Ceres, which occupied a prominent place in the entire panorama of the right bank (State Museum-reserve Pavlovsk, 2021).

The Longwood garden theatre (USA) (modelled after the design of the open-air theatre of Villa Gori near Siena, Italy) was created by Pierre S. du Pont in 1914 in the southwestern part of the estate in Longwood for concerts and performances. The theatre was an amphitheatre and an auditorium with 1,550 seats, located on a lawn. The stage is two-tiered and is located on a hill. There are walk-in closets under the stage. The curtains around the proscenium are formed in the shape of columns made of *Thuja occidentalis* L. After a renovation in 1927, seven round bowls and nozzles were installed under the removable front stage cover to form a ten-foot water curtain; on the upper level, there are two centre bowls and roof fountains on the wings. Fountains have multi-coloured lighting. The theatre is surrounded by plantings of *Gymnocladus dioica* (L.) K. Koch., *Magnolia × soulangeana* Soul.-Bod., *Taxodium distichum* (L.) Rich., *Tsuga canadensis* (L.) Carrière (Loongwood Gardens Theater, 2021).

Thus, an amphitheatre in historical gardens, parks, manor houses, palace-and-park complexes, garden-park ensembles is a spectacular structure in the form of an ellipse or semicircle, with stepwise rows of seats for spectators, evenly rising ledges

around the stage, arena, behind the stalls or on the side of it. The auditorium area can start immediately from the stage or orchestra pit, or balconies. In parks, amphitheatres often occupy covered natural or artificially formed hillsides decorated with sculptures, moulded trees, and stone walls (Pluzhnikov, 1995; Verhunov & Horokhov, 2007; SBS N. 2.2.-16: 2019; Humennyk, 2019). The functions of modern amphitheatres have expanded somewhat in the urban environment. City amphitheatre is a structure consisting of a large staircase (straight, broken, curved, mixed configuration), designed for spending time outdoors. For a comfortable seat, the height of the steps has to be 45-50 cm. An amphitheatre can also be part of a building or complex of buildings (Shyrchkov, 2018). Shyrchkov (2018) identifies three functions of an urban amphitheatre: a city grandstand (places for observing the landscape or street activity); a recreation area (in addition to the main objects of observation, such as mass events, a new object characteristic of modern developed cities-informal street life); a modern public space focused on substantial prototypes.

Based on the conducted analysis, it is suggested to consider all types and varieties of theatres (green (created from elements of topiary art), air (combining free-growing woody plants with elements of topiary art), water (combining water elements with elements of topiary art), summer, stone, mechanical, palace) and amphitheatres (stone, lawn), which are located on the territory of gardens, parks, garden-park ensembles *garden theatre (amphitheatre)*. They can be open (temporary) or closed (permanent), combined (a combination of open and closed theatres). Forest theatre (created in an array of forest stands) and landscape theatre (open air) are considered separately, and can be either part of garden theatres or separate theatres. The developed typology of garden theatres located on the territory of historical gardens, parks, manor houses, palace-and-park complexes, and garden-park ensembles is displayed in Figure 4.

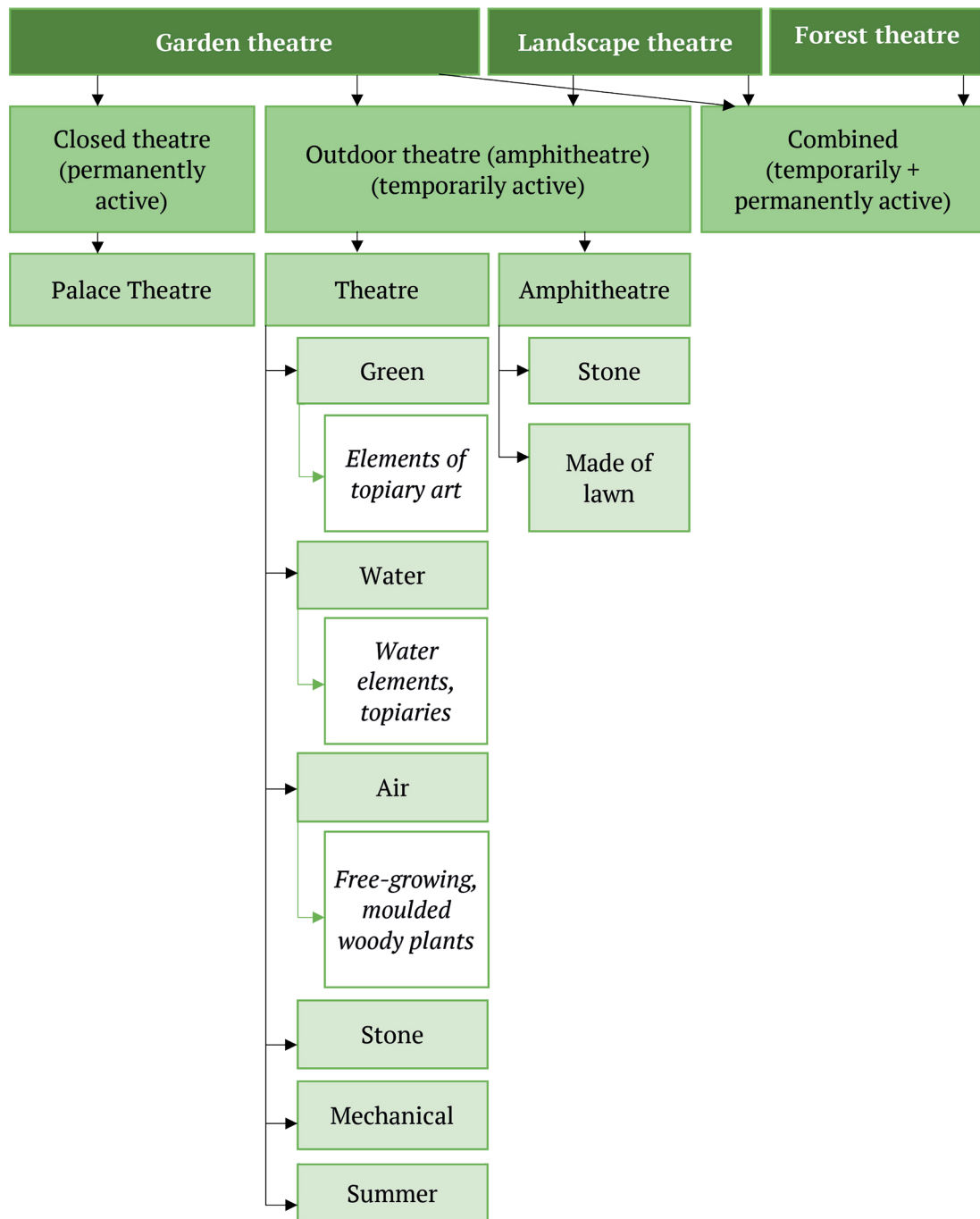


Figure 4. Typology of garden theatres

Conclusions

On the territory of gardens, parks, and garden-park ensembles, the following types of theatres are distinguished: garden, forest, and landscape. Varieties of garden theatre are green, air, water, summer, stone, mechanical, palace. Several types of theatres can be located on the same territory (Hellbrunn Palace Complex and Schonbrunn Palace park, Austria; Villa Marlia, Italy) or theatre and amphitheatre (Rundāle palace-and-park ensemble, Latvia), the amphitheatre can be part of the theatre (Gerenhausen gardens, Germany).

Theatres have different purposes: a place for performances, concerts, festivals, and decoration

(improvisation of performances). For the construction of green theatres, an integral part of water, air, and summer theatres, the following elements of topiary art are used: green walls, hedges, borders, moulded plants, trellises, bosquettes, halls.

Various types of woody plants are used to form elements of topiary art, depending on the climatic conditions of the country. The most common ones: *Picea abies* (L.) H.Karst., *Carpinus betulus* L., *Caragana arborescens* Lam., *Betula pendula* Roth., *Berberis vulgaris* L., *Taxus baccata* L., *Quercus ilex* L., *Laurus nobilis* L., *Cupressus sempervirens* L.

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Анотація. Театр як місце для видовищ є формою вияву суспільної свідомості, засобом ідейного і естетичного виховання населення. Театр відображає особливості розвитку суспільства та пов'язаний із його культурою. У різні періоди люди прагнули гармонійно поєднувати природу і культуру, тож зелені театри та інші подібні сцени завжди відображали смаки та моду певної епохи. Розглянуто історію розвитку садових театрів у європейських країнах, зокрема в Україні. Досліджено види театрів на території історичних садів, парків, садиб, палацово-паркових комплексів, садово-паркових ансамблів Європи та Північної Америки XVII-XX ст. Охарактеризовано історію, еволюцію розвитку та відмінності основних видів таких театральних споруд. З'ясовано передумови виникнення та популяризації театрів на відкритому просторі. На основі проведених досліджень запропоновано типологічну систематизацію та визначення садового театру (амфітеатру). Садові театри – це різновиди театрів (лісовий, ландшафтний, зелений, повітряний, водний, літній, кам'яний, механічний, палацовий) та амфітеатрів (кам'яний, газонний), що розміщені на території садів, парків, садово-паркових ансамблів. Вони можуть бути відкритими (здебільшого літніми, що діють тимчасово), закритими (які діють постійно), комбінованими (мають риси відкритих і закритих театрів). На території садів, парків, садово-паркових ансамблів можуть розміщуватись декілька різновидів театрів, театр та амфітеатр; амфітеатр може бути частиною театру. Наведено порівняльний аналіз зелених, водних та інших театрів. Виявлено характерні особливості розташування зелених, водних, повітряних тощо театрів у планувальній структурі досліджених об'єктів, зокрема елементів топіарного мистецтва та асортименту рослин

Ключові слова: водний театр, зелений театр, садовий театр, відкритий театр, літній театр, повітряний театр