# PRINCIPLES OF LANDSCAPE DESIGN FORMATION FOR THEATRICAL SPACES WITHIN THE URBAN ENVIRONMENT

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**Abstract**. In the contemporary urban environment, theatrical spaces are transcending their traditional roles as isolated "temples of art" and are transforming into integral elements of the urban fabric, necessitating sophisticated landscape accompaniment. This article presents the findings of a study on the principles of forming landscape design for theatrical spaces, based on an analysis of international practices spanning 2018–2025. The methodology encompasses a comparative analysis of eight case studies (USA, China, France, Spain, Poland, Canada), a graph-analytical method for the typologization of spatial relationships, field observations, and project modeling.

Three fundamental models of interaction between a theatrical object and its landscape surroundings have been identified: the emanative model (landscape as an extension of the theatrical performance), the interference model (landscape as an active mediator), and the isolated model (landscape as a buffer zone). A typology of landscape elements based on functional-spatial characteristics has been developed, including transit spaces, pre-theater plazas, theatrical gardens, and interventionist landscape structures.

The study articulates six design principles: scenography, event polyvalence, tactile ergonomics, visual permeability, ecological integration, and temporal adaptability. Furthermore, a conceptual model of multi-layered landscape organization is proposed, ensuring synergy between theatrical functions and urban public activity. The practical significance lies in the potential application of these developed principles in the reconstruction of existing theatrical complexes and the design of new ones within the urban structure.

**Keywords**: landscape design, theatrical architecture, urban environment, public spaces, scenography, interference model, ergonomics, eventfulness, adaptive design.

## 1. INTRODUCTION

**Relevance of the Research**. Historically, theatrical buildings evolved as autonomous architectural entities characterized by a pronounced representative function and, frequently, minimal connection to their immediate landscape surroundings. The classical European tradition, rooted in ancient theater integrated into the natural landscape, was superseded in the 19th and 20th centuries by the paradigm of the enclosed "black box," isolated from the external environment. However, contemporary urban processes demonstrate a qualitatively different trend: the theater is returning to the city, not as a monumental object, but as a spatial organism engaging in complex dialogic relationships with its environment.

The relevance of this study is driven by three interconnected factors. First, there is a conceptual shift in the functional model of the theater: moving from an elitist cultural institution toward a multifunctional community hub open to diverse forms of social activity. Second, there is a growing demand for high-quality public spaces capable of fulfilling recreational, communicative, and event-oriented functions. Third, a methodological gap persists between the architectural design of theatrical buildings and the landscape design of adjacent territories, leading to the formation of functionally fragmented and compositionally inconsistent urban segments.

As the Polish researcher M. Lewicka rightly observes, "the modern urban theatrical environment is a place of spectacle with a social and cultural mission," while "theatrical space and its surroundings should be formed in accordance with changing standards and social expectations, transforming into a public space of a cultural nature." This proposition establishes the trajectory for rethinking the landscape component of theatrical complexes.

**Degree of Problem Elaboration.** The theoretical foundations of this research encompass several directions. The concept of "theatricality" in urban space was developed in the works of R. Skinner (2018), who viewed public spaces as scenic stages of everyday life. The architectural and typological aspects of theatrical buildings have been examined in the works of C. Mackie (2019) and D. Hamilton (2020). Landscape aspects of theatrical spaces have primarily been addressed within the context of specific design solutions without the establishment of systematized principles. Special attention is warranted by the dissertation research of G. Guppy (2020), which substantiates the concept of "landscape as theater," where "the designed urban landscape must possess the capacity to evoke a response and sharpen our perception." However, the question of the reverse relationship—the formation of landscape specifically for theatrical spaces—remains insufficiently developed.

**Object of Research refers** to theatrical spaces within the structure of the contemporary city, including both the theatrical building itself and the adjacent territories that maintain a functional and visual connection with it.

**Subject of Research involves** the principles of landscape design that ensure the integration of theatrical objects into the urban environment and the formation of high-quality public spaces for cultural purposes.

**Goal of Research is to identify,** systematize, and substantiate the principles of forming landscape design for theatrical spaces in the urban environment based on an analysis of contemporary international practice.

**Research Tasks**:

1. To analyze existing typologies of spatial relationships between theatrical objects and their landscape surroundings.
2. To identify the structural elements of landscape design for theatrical spaces and their functional characteristics.
3. To develop a system of principles for the landscape organization of theatrical spaces and a conceptual model for their implementation.

**Scientific Novelty lies in:** (1) refining the typology of theater-landscape spatial relationships concerning contemporary design practice; (2) identifying the correlation between the typology of theatrical space and the nature of the landscape solution; (3) developing landscape design principles that account for the specifics of the theatrical function (eventfulness, cyclical usage, spectacle); (4) creating a conceptual model of multi-layered landscape organization for theatrical spaces.

**Practical Significance**. The research findings can be utilized by architects and designers in the development of new and the reconstruction of existing theatrical complexes, as well as in the educational process for architectural and design specialties. The established principles allow for overcoming the functional fragmentation of theatrical buildings and adjacent territories, enhancing the quality of the urban environment, and creating conditions for diverse forms of cultural activity.

## 2. RESEARCH METHODS

The methodological framework of this study is based on an integrated approach that combines several analytical methods, ensuring the representativeness and validity of the results obtained.

**2.1. Comparative Analysis** A comparative analysis was conducted on eight theatrical complexes implemented or reconstructed between 2018 and 2025 across various countries (USA, China, France, Spain, Poland, Canada). The selection of these objects was based on their representativeness regarding diverse spatial relationships and landscape solutions. The analysis focused on the following parameters: urban planning context (building density, surrounding character), the spatial and volumetric solution of the theatrical building, the nature of interaction with the landscape, the typology of landscape elements, and the functional zoning of the adjacent territory.

**The objects of comparative analysis include**:

1. Lookingglass Theatre, Chicago, USA (arch. Working Group 1 + Wheeler Kearns, 2025) — the reconstruction of a theater within a historic water pumping station, featuring the creation of an outdoor visitor reception zone.
2. Delacorte Theater, New York, USA (arch. Ennead Architects, 2025) — the reconstruction of an open-air theater in Central Park using materials from regenerated sources.
3. Dali Transformer Theater, Dali, China (arch. Atelier Alter, 2025) — the transformation of an industrial site into a theatrical district with an extensive system of landscape spaces.
4. Théâtre du Beauvaisis, Beauvais, France (arch. AJC Architectes, 2025) — a new theatrical building within a historical context, integrated into the urban fabric.
5. Municipal Theater of Zafra, Zafra, Spain (arch. Enrique Krahe, 2011, included as a precedent) — a theater featuring terraced gardens and an open stage.
6. Warsaw Theaters (analytical study, 2023) — twelve theatrical objects representing various typological groups.

7. Vancouver Art Gallery Landscape (conceptual study, 2020) — a "landscape as theater" model.

8. UC San Diego Theatre District (project, 2022) — the integration of a theatrical complex into a campus with developed landscape infrastructure.

**2.2. Graph-Analytical Method The graph-analytical method was employed to visualize spatial relationships and identify structural patterns.** Based on the analysis of plans, sections, and photographic materials, diagrams of spatial connections between theatrical objects and their landscape surroundings were constructed. The following techniques were utilized:

1. Mapping the functional zoning of adjacent territories;
2. Analyzing visual corridors and compositional links;
3. Identifying visitor movement trajectories within pre-theater spaces;
4. Modeling the boundaries between public and private zones.

**2.3. Case Study Method For an in-depth analysis, four highly representative cases were selected, each embodying a different typological model:**

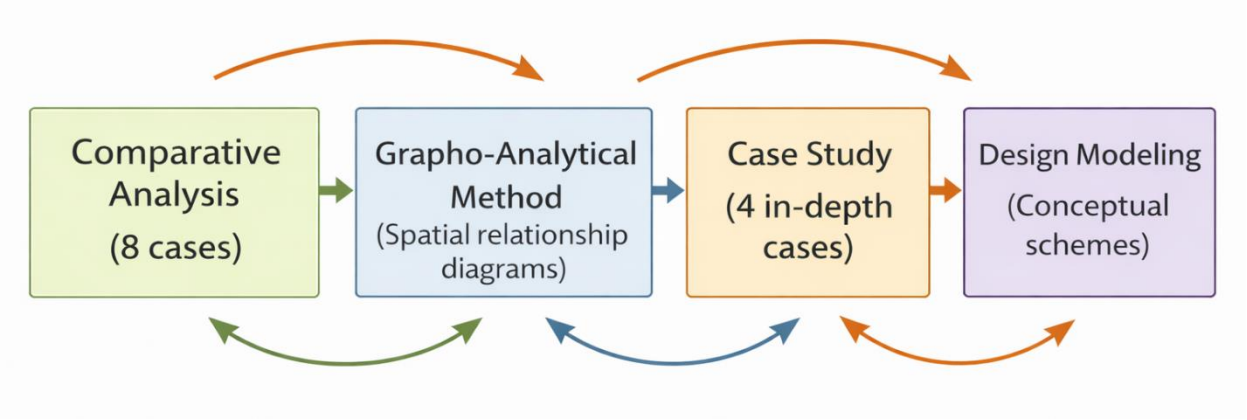
- Case 1 (Emanative Model): *Théâtre du Beauvaisis* — a theater integrated into historic buildings, creating a new "urban cloister."
- Case 2 (Interference Model): *Dali Transformer Theater* — the theater as a "rhizome," where the landscape organization generates multiple performance scenarios.
- Case 3 (Transitional Model): *Lookingglass Theatre* — a reconstruction involving the extension of public functions to the street and the creation of an amphitheater-like space.
- Case 4 (Nature-Integrated Model): *Delacorte Theater* — a theater in a park environment with minimal landscape intervention.

A detailed analysis was performed for each case, covering the urban planning context, spatial solution, landscape element system, usage scenarios, and ergonomic organization techniques.

**2.4. Project Modeling Based on the identified patterns, conceptual project modeling was executed to test the formulated principles**. The modeling was conducted in two formats:

- Constructing typological schemes for landscape organization across various urban planning situations;
- Developing a generalized conceptual model for the multi-layered landscape organization of theatrical space.

Project modeling facilitated the verification of the identified principles and determined the conditions for their applicability in diverse contextual scenarios.




*Methodological Structure of the Research*

## 3. RESULTS

### 3.1. Typology of "Theater–Landscape Surroundings" Spatial Relationships

Based on a comparative analysis and a synthesis of M. Lewicka's research, three fundamental models of spatial relationships between a theatrical object and its landscape surroundings have been identified. These models are undergoing specific evolution within contemporary design practice.

1. Emanative Model The emanative model is characterized by the "seepage" of theatrical space into the surrounding environment, with the landscape functioning as an extension of the stage and foyer. In this model, landscape elements act as a spatial resonator for theatrical functions, creating conditions for extending various activities into the open air. A characteristic example is the *Théâtre du Beauvaisis*, where the foyer opens toward the city, and the adjacent territory is organized according to the principles of an "urban cloister."

2. Interference Model The interference model involves active interaction and mutual interpenetration between theatrical and landscape components, resulting in the formation of new, hybrid spatial qualities. In this model, the boundaries between the "internal" (theatrical) and the "external" (urban) become permeable and fluid. This model is most consistently implemented in the *Dali Transformer Theater*, where "the theater expands from a 'big box' into a 'theatrical district,' and the original streets between buildings become inter-stage passages or connections between programs."

3. Isolated Model The isolated model (referred to as the "isolated theatre" in Polish academic literature) is characterized by minimal connection between the theatrical object and its environment. The landscape primarily performs a buffer or protective function, segregating the theater from the urban context. While this model was dominant throughout the 20th century, contemporary projects increasingly demonstrate a trend toward abandoning it in favor of more open, integrated solutions.

**Typology of spatial relationships between theatre and landscape environment**

| Model | Characteristics | Examples | Landscape Strategy | Key Elements |
|---|---|---|---|---|
| **Emanation** | Maximum | Théâtre de | Dissolution of the | Passages, |

| | | | | |
|---|---|---|---|---|
| **Model** | openness; Blurred boundary; High functional connectivity | Montpellier (France); Lincoln Center (USA) | theatre into the surrounding environment; Integrated spatial continuity | bridges, amphitheatre, green roofs |
| **Interference Model** | Partial openness; Semi-permeable boundary; Medium functional connectivity | Gothenburg Opera (Germany); Szeged Theatre (Hungary) | Partial screen-buffer elements; Object-based spatial connections | Plazas, benches, pergolas, green fences |
| **Isolated Model** | Minimal openness; Clearly defined boundary; Low functional connectivity | Royal Flemish Theatre (Belgium); P. Soper Theatre (Czech Republic) | Building isolation; Sharp spatial separation | Fences, walls, embankments, moat |

### 3.2. Structural Elements of Landscape Design for Theatrical Spaces

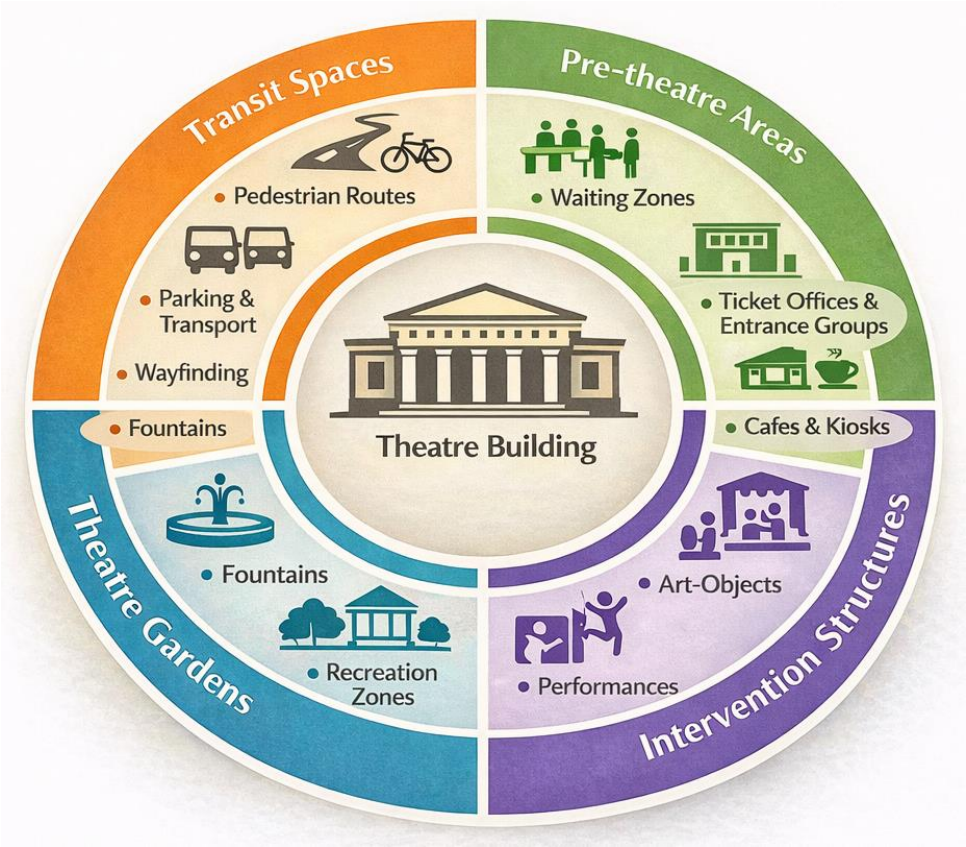
Analysis of contemporary design practice has enabled the identification and systematization of structural landscape design elements characteristic of modern theatrical spaces. This typology is based on functional-spatial criteria and encompasses four distinct categories.

1. Transit Spaces These spaces facilitate the connection between the theater and the urban fabric. They include: approach alleys with exhibition potential (designated areas for posters and theatrical information); pedestrian routes with programmed shifts in visual experience; and "red carpet" elements serving as spatial scenarios for the main entrance. In the *Lookingglass Theatre* project, a crucial element is the organization of an accessible entrance that manages a 24-inch (approx. 61 cm) elevation change via a ramp, which "provides both a functional and visually striking solution, serving as a ceremonial threshold between the street-facing and interior foyer zones."

2. Pre-theater Plazas and Open-Air Foyers These areas serve as hubs for public activity before performances and during intermissions. They comprise: ticket office zones integrated into the landscape; outdoor cafes and dining areas; amphitheater-style descents and terraces; and informational media surfaces. At the *Municipal Theater of Zafra*, "the stage can literally open up to the city and its residents," while the orchestra pit transforms into an element of the overall landscape composition.

3. Theatrical Gardens and Parterres These elements fulfill both representative and recreational functions. They include: formal parterres in the ceremonial zone; landscape compositions that extend the themes of the current repertoire; seasonal flower beds synchronized with the theatrical season; and water features symbolizing purification and renewal. At the *Théâtre du Beauvaisis*, a significant compositional technique was the creation of a "space around the theater, akin to the void of the Saint-Étienne cloister enclosing the church."

4. Interventionist Landscape Structures This represents the most innovative category, including: "micro-heterotopias"—small event-spaces dispersed throughout the site; landscape "stages" for informal performances; and canopies or pergolas acting as extensions of theatrical machinery. In the *Dali Transformer Theater*, these structures are created by transforming industrial elements: "Each building on the factory grounds




**Structural Elements of the Theatre Landscape**

sacrifices a part of its structure to create a micro-heterotopia, which serves as a space of meditation, parallel to reality."

### 3.3. Patterns of Functional-Spatial Organization

The comparative analysis has revealed a series of consistent patterns that characterize contemporary approaches to the landscape organization of theatrical spaces.

Pattern 1: Publicness Gradient The transition from the street to the theater entrance is organized according to the principle of increasing "theatricality" and controlled access. Three distinct zones can be identified:

- Zone of unrestricted public activity: Accessible 24/7, requiring no ticket.
- Pre-theater waiting zone: Activated before performances, with potential for partial access control.
- Entrance vestibule: A transitional space where initial service functions begin.

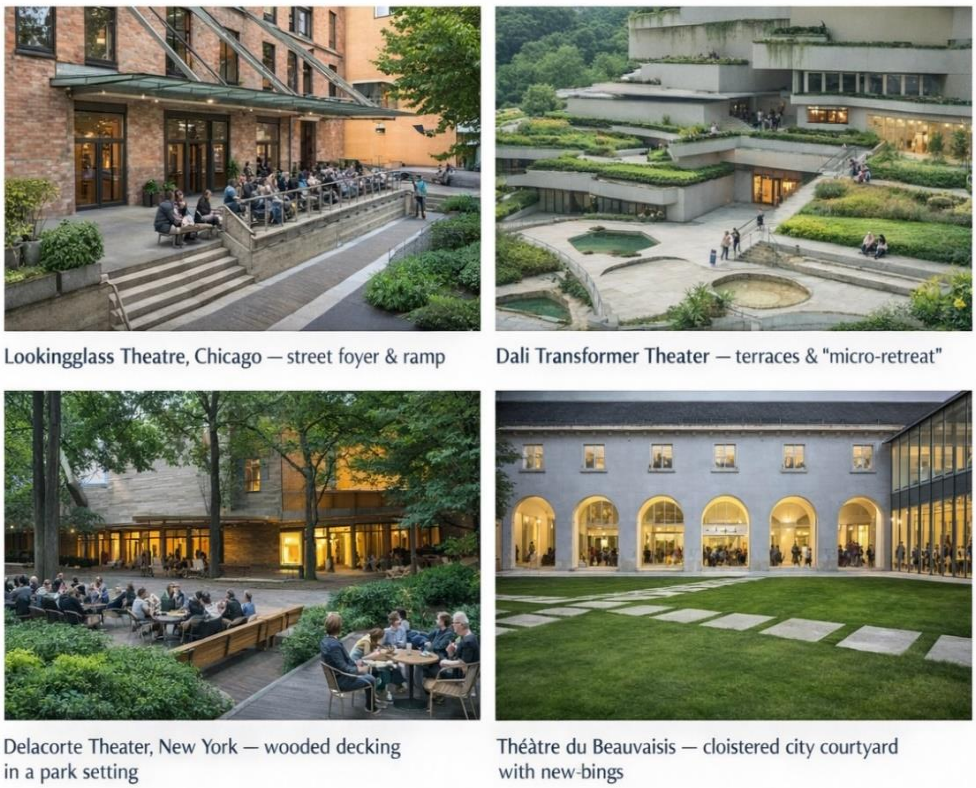
Pattern 2: Event Polyvalence Landscape spaces are designed to accommodate multiple operating modes:

- Theatrical days: Diverse usage scenarios before, during, and after performances.
- Non-theatrical days: Daily recreational use.
- Special events: Festivals, outdoor screenings, and pop-up performances. As noted in the UC San Diego project, "the design promotes the idea that opportunities for restoration and networking can enhance psychological and social well-being."

Pattern 3: Visual Communication Landscape solutions incorporate elements that ensure a visual dialogue between the theater and the city. This is achieved through:

- The organization of visual corridors linking the theater to urban landmarks.
- The use of glazed foyer surfaces as storefronts.
- The strategic placement of media screens and projection surfaces. At the *Lookingglass Theatre*, a "prominently placed projection surface fosters engagement, acting as a dynamic billboard to showcase the theater's work."

Pattern 4: Tactile Ergonomics Contemporary projects demonstrate a heightened focus on the tactile qualities of materials and the ergonomics of landscape elements. Designers utilize materials with varying textures to demarcate functional zones and circulation paths, while ensuring tactile accessibility for people with reduced mobility. In the *Delacorte Theater* reconstruction, reclaimed red wood cladding was applied, which "fits into the environment due to its diverse texture."




**Comparative Analysis of Landscape Solutions in Modern Theatre Projects**

### 3.4. Principles of Landscape Design for Theatrical Spaces

Based on the identified patterns, six fundamental principles of landscape design have been formulated, constituting a comprehensive system of design guidelines.

1. Principle of Scenography This principle posits the landscape as a dynamic "stage set" capable of transforming according to the time of day, season, and event context. The landscape is treated as a potential stage for diverse actions, ranging from informal performances to theatrical processions. In the *UC San Diego* project, this principle is realized through the concept of "exponential ecology," where "for every design decision, at any scale, the project will embody a connection to nature and place."

2. Principle of Event Polyvalence This principle necessitates the design of landscape spaces that can accommodate various types of activities across different timeframes. This is achieved through the neutrality of the base design, which allows for multiple usage scenarios; the integration of transformable elements (foldable furniture, modular greenery); and the reservation of space for temporary installations.

3. Principle of Tactile Ergonomics This principle directs the design toward creating a comfortable and accessible environment tailored to the specific needs of a theater audience (including the elderly, people with disabilities, and families with children). It is implemented through the selection of materials with optimal tactile properties, ensuring barrier-free movement, and the organization of rest areas with ergonomic parameters.

4. Principle of Visual Permeability This principle requires optimal visual connectivity between the theater interior (foyer, cafes) and the surrounding landscape, as well as from the adjacent areas toward the theater building and its events. At the theater in Beauvais, "turning the traditional stage-auditorium axis by 90 degrees allows the foyer to open directly toward the city, incorporating a portion of the public space as a natural extension of the theater."

5. Principle of Ecological Integration This principle involves incorporating landscape elements into the urban ecosystem and adhering to sustainable development standards. It includes the use of native plant species, the organization of rainwater harvesting and utilization systems, and the application of reclaimed materials (as seen in the *Delacorte Theater*, which utilizes timber from dismantled water towers).

6. Principle of Temporal Adaptability This principle demands that the landscape solution accounts for the cyclical nature of theatrical life (seasonal cycles, day/evening modes, weekdays/weekends). It entails adjustable lighting systems that operate in various modes, the ability to reconfigure space, and consideration for the seasonal dynamics of planting schemes.

### 3.5. Conceptual Model of Multi-Layered Landscape Organization

The synthesis of the identified principles and structural elements has facilitated the development of a conceptual model for the multi-layered landscape organization of theatrical spaces. This model comprises four functional layers, which can be combined depending on specific urban planning conditions.

Layer 1 (Basic Infrastructural) This layer ensures fundamental accessibility, navigation, and safety. It includes:

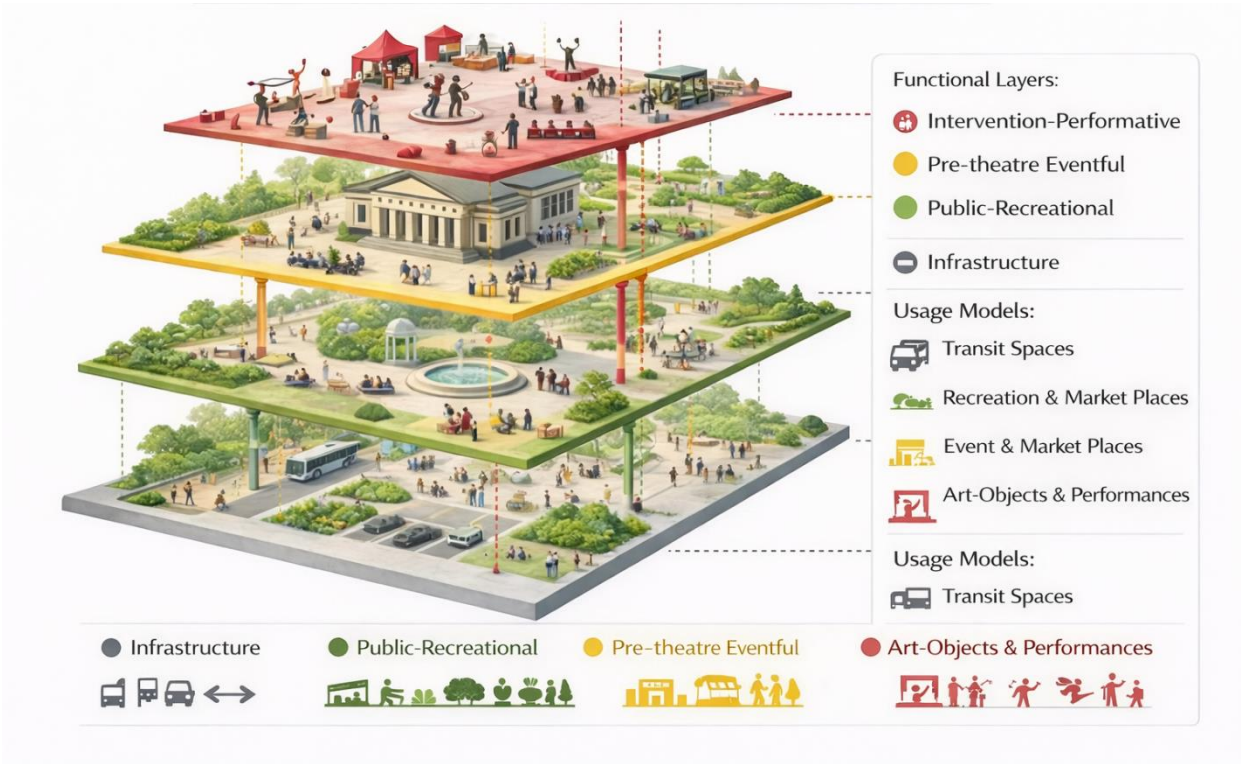
- A system of pedestrian connections integrated with urban transit routes.
- Public transport stops and parking spaces tailored to theatrical requirements (e.g., short-term taxi drop-off zones, accessible parking for visitors with reduced mobility).
- Lighting systems with various operational modes (daily vs. event-based).
- Navigational elements capable of temporary transformation.

Layer 2 (Public-Recreational) This layer forms an environment for daily use by non-theatrical audiences. It includes:

- Quiet rest zones integrated with landscape elements.
- Pedestrian transit routes passing through the site.
- Street furniture (benches and seating structures).
- Landscape design elements functioning throughout the year (evergreen planting, durable hardscaping).

Layer 3 (Pre-theatrical/Event-Oriented) This layer is activated in correlation with theatrical events. It includes:

- Gathering and waiting areas.
- Outdoor cafe and dining zones operating before and after performances.
- Amphitheaters and terraces for informal lingering.
- Informational elements (posters, media screens) with real-time content update capabilities.




Conceptual Multilevel Model of Organized Landscape Spaces

Layer 4 (Interventionist-Performative) This layer provides opportunities for special events and performative practices. It includes:

- Temporary stages and podiums for outdoor exhibitions and screenings.
- Dedicated spaces for art installations.
- Pathways and zones for theatrical processions and parades.
- Interactive elements that engage visitors in playful, participatory interaction.

The model provides for the temporal and spatial superimposition of these layers, ensuring operational flexibility and the capacity to adapt to evolving urban demands.

By layering these functions, the design ensures that theatrical spaces remain active, resilient, and relevant components of the city fabric, regardless of whether a performance is currently taking place. This multi-layered approach transforms the theater from a static monument into a dynamic, "living" urban organism that bridges the gap between structured cultural performance and spontaneous public life.

## 4. DISCUSSION

### 4.1. Interpretation of Results within Contemporary Theoretical Frameworks

The findings obtained allow for the refinement and expansion of existing theoretical perspectives on the interaction between theatrical spaces and the urban environment. The study corroborates the thesis regarding the transformation of the theater from an autonomous object into an integral element of the urban fabric, while providing essential nuances regarding the role of landscape design in this process.

The "landscape as theater" concept, developed in the work of G. Guppy, is advanced here through the principle of scenography, which proposes not merely an assimilation of landscape to theatrical scenery, but the creation of a dynamic system capable of transformation according to the event context. It is critical to emphasize that contemporary projects, such as the *Dali Transformer Theater*, demonstrate a more complex relationship model: the landscape does not simulate the theater but becomes an active participant in the performance, creating multiple "micro-heterotopias"—parallel spaces for meditation and performance.

The typology proposed by Polish researchers (emanative, isolated, and interference theater) has received empirical validation and substantive enrichment in this study. A significant contribution is the identification of transitional forms and hybrid models. For instance, the *Lookingglass Theatre* demonstrates a synthesis of the emanative model (extending public functions onto the street) with elements of interference (integration with the historic environment of the pumping station).

### 4.2. Comparison with International Research and Design Practice

The research results correlate with conclusions drawn by international authors regarding trends in theatrical architecture. The "open design" concept, formulated by Peter Brook and expanded upon in the dissertation by J. Danziger, finds practical implementation in the projects reviewed. The principle of "clarity without rigidity" is realized through event polyvalence and the temporal adaptability of landscape solutions.

Comparison with sustainability research is particularly noteworthy. The *Delacorte Theater* reconstruction project demonstrates an innovative approach to the use of reclaimed materials while maintaining compositional integrity and aesthetic expressiveness. This confirms the thesis regarding the potential synergy between ecological responsibility and architectural quality.

Comparison between European and North American approaches to the landscape organization of theatrical spaces reveals distinct tendencies. European projects (e.g., *Beauvaisis*, *Zafra*) tend toward a denser integration with the historic fabric, frequently employing techniques of the "urban cloister" and the "profanation" of sacred spatial models. Conversely, North American projects (e.g., *Lookingglass*, *UC San Diego*) demonstrate a greater orientation toward social inclusivity and multifunctionality, reflected in their highly developed service infrastructure.

**4.3. Limitations of the Study and Directions for Further Development**

This research possesses several limitations that must be acknowledged when interpreting the results and planning future work:

- Geographical Limitations: The study analyzed primarily projects from North America, Western Europe, and China. This prevents the full integration of specificities from other regions (Latin America, the Middle East, Southeast Asia), where distinct landscape traditions may offer alternative approaches to theatrical spatial organization.
- Temporal Limitations: The primary body of analyzed projects pertains to the 2022–2025 period, precluding an assessment of the long-term effectiveness of the implemented solutions. Post-occupancy evaluations are required to verify the identified principles.
- Methodological Limitations: The employed methods (comparative analysis, case studies, graph-analytical method) reveal structural patterns but do not provide quantitative indicators of landscape efficiency. A promising direction is the development of a system of quantitative metrics for evaluating the quality of theatrical landscape spaces.

Future Research Directions:

- Studying the perception of theatrical landscape spaces by diverse user groups.
- Analyzing the economic efficiency of landscape solutions (e.g., impact on attendance, auxiliary rental income, commercialization of public spaces).
- Developing a methodology for post-project analysis and evaluation of realized schemes.
- Investigating the potential of digital technologies in theatrical landscape design (interactive installations, augmented reality, adaptive lighting).

**5. CONCLUSION**

The research conducted provides a comprehensive analysis of the evolving relationship between theatrical architecture and landscape design, leading to the following key findings and recommendations.

**5.1. Scientific Conclusions**

1. Typological Shift: Spatial relationships between theatrical objects and their landscape surroundings are categorized into three basic models: *emanative* (landscape as an extension), *interference* (active interpenetration), and *isolated* (landscape as a buffer). A persistent global trend toward the interference model is observed, aligning with the broader democratization of cultural institutions.

2. Structural Categorization: Landscape elements of theatrical spaces are systematically classified into four functional-spatial groups: transit spaces, pre-theater plazas, theatrical gardens, and interventionist structures.

3. Functional Patterns: Key patterns have been identified, including the *publicness gradient* (increasing "theatricality" toward the entrance), *event polyvalence* (multi-mode usage), *visual communication* (sightline connectivity), and *tactile ergonomics* (user-centric design).

4. Integrated Principles: A robust system of six design principles was established: scenography, event polyvalence, tactile ergonomics, visual permeability, ecological integration, and temporal adaptability.

5. Conceptual Model: The proposed conceptual model of *multi-layered landscape organization*—comprising infrastructural, public-recreational, pre-theatrical/event-oriented, and interventionist-performative layers—provides a framework for high-flexibility and adaptive urban design.

**5.2. Practical Recommendations**

Based on the study, the following guidelines are proposed for design practice:

- Pre-design Analysis: Conduct thorough research on cyclic usage scenarios (seasonal peaks, day/evening modes, event vs. non-event days).
- Conceptual Development: Prioritize multi-layered solutions that facilitate spatial transformation and serve as a "spatial vestibule" bridging the city and the theater.
- Materiality: Select materials prioritizing tactile quality, durability, and regenerative potential, as demonstrated by the *Delacorte Theater* case study.
- Vegetation Management: Synchronize seasonal dynamics (blooming cycles, winter structure) with the theatrical calendar and utilize native, site-adapted plant species.
- Lighting Design: Implement dynamic lighting regimes that can shift between daily maintenance and event-specific performance modes.

**5.3. Directions for Further Research**

Future research should focus on:

- Empirical studies of user perception among diverse demographics (spectators, performers, residents, tourists).
- Development of quantitative metrics to evaluate the efficiency and qualitative success of theatrical landscape spaces.
- Investigation of digital and interactive technologies (AR, adaptive lighting, responsive installations).
- The scalability of these design principles to other cultural typologies, such as museums, concert halls, and multipurpose arts centers.

In conclusion, this study advances the theory and practice of landscape design in theatrical settings by providing a structured, empirically-supported framework. It offers a robust basis for future academic inquiry and architectural experimentation, ultimately aiming to transform theatrical complexes into active, inclusive, and adaptive nodes within the modern urban fabric.

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