

The Evolution of European Archaeological Art: From Ancient Greece to the Modern Revival

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Abstract: The rich history of European archaeological art is traced in detail, from its ancient roots all the way up to the modern Renaissance. Cultural narratives, aesthetic tastes, and our knowledge of the past have been significantly shaped by European archaeological art. Examining the foundations of ancient Greek and Roman civilizations, where famous works of art and engineering wonders were created due to precise artistry and respect for the past, serves as the starting point for the trip through time. Through the middle Ages, the research looks at how the Byzantine Empire's art, Celtic civilizations, and the complex interaction between religion and art throughout the Gothic era contributed to the European cultural legacy. Because the Renaissance resurrected classical ideals and rekindled interest in antiquity, this period is crucial in developing archaeological art. Archaeological discoveries made in Greece in the 19th century sparked a curiosity about the past, eventually leading to the emergence of archaeological art movements across Europe. The 20th and 21st-century artists and architects who drew inspiration from ancient ruins, relics, and historical tales to produce modern masterpieces are investigated in detail as part of the current rebirth of archaeological art. This rebirth is a reaction to the difficulties and complexity of the contemporary world and a curiosity about antiquity. It offers an investigation into the diverse historical path of European archaeological art, which connects the strands of ancient Greece, the Renaissance, the Enlightenment, and the current resurgence. This study reveals how European archaeology and art have mutually enhanced and influenced one another, adding to the complex societal structure of the continent by evaluating this development.

Keywords: Archaeological Art, Greece, European Cultural Legacy, societal structure

1. INTRODUCTION

European archaeologists increasingly depend on digital data to plan for

and conduct academic and heritage management archeological research. Since the Valletta Convention (Council of Europe, 1992) was put into effect, archaeologists have gathered a lot of spatial data, and this data is increasingly being utilized to drive heritage management strategies, including planning for the countryside, tourism, and urban design (Green et al., 2019). Additionally, geographical information is used to engage the general public in data-gathering activities, such as crowd-sourcing, by utilizing digital technology at museums and other significant archaeological sites (Supriadi & Oswari, 2020). Since the nature of the available data has a considerable impact, there is much discussion concerning the sustainability of digital data repositories, data availability and dependability, standardized data formats, and intellectual property management (Lin et al., 2020). The variety of (spatial) data standards significantly limits our ability to develop long-term solutions for collecting, distributing, and evaluating such data. Therefore, it is time-consuming or impossible to analyze data sets at the regional, national, or even supranational levels (Koval et al., 2019).

Even when datasets are handled according to accepted standards and the development of practical instruments for accessing and presenting important (spatial) information, this affects scholars, heritage managers, and the general public (Ellis et al., 2019). Frequently, software solutions have a brief lifespan and may accommodate various user expectations. Interface flexibility is often low and it permits data interchange with other datasets. Therefore, these technologies give end users access to the data and information is desired. In the twenty-first century, European archaeology is a digital field, and digital archaeologists, according to one line of thinking (McCoy, 2020). There is only archaeology and Society, and the digital component of a particular set of technological developments and phenomena that penetrates modern life when it is there and when it is not. Either digital data is gathered via fieldwork, or analog data is quickly transformed into digital data (Annarnraju & Nandiraju, 2019). All visual archaeological data, including digital photos and laser scans, is gathered digitally. Managing, curating, and distributing data are practically done through a digital interface. These digital platforms have altered how archaeologists view their responsibilities to protect and make cultural heritage more accessible. They have opened up new opportunities for archaeology to remain ethically conscious and publically oriented field (Cerisola, 2019; Chen & Pang, 2023). With all of these adjustments, it is challenging to evaluate the influence that the quick growth of digital technology had on European archaeology due to its pervasiveness. The underlying principles of archaeology are maintained by new digital

techniques for data recording and visualization (Garstki, 2020). Excavations are mainly conducted in the same manner for the past 50 years; spatial data is still recorded and gathered, and artifacts are visually represented. The platforms, procedures, and tools utilized to capture and collect this data have significantly modified over past ten years or more (Racimo et al., 2020).

The study (Robb, 2020) suggested an alternate strategy that uses comparative analysis to show significant regional shifts in visual culture. Art historians are accustomed to presenting continental-despite the broad general tendencies and setting them in a social context, in visual culture that ancient art experts rarely work comparatively. The article (May et al., 2020) examined the intricate narrative around the 'Painted Hands' type of rock art found in western Arnhem Land. Proposed a description of their appearance, distribution, and place within the local stylistic chronologies using fresh data from recent research. The study (Tegel et al., 2022) emphasized the methods, concepts, and resources used in this multidisciplinary field of dendroarchaeology, focusing on Europe, where many tree-ring chronologies cover most of the Holocene. Outline study case studied from various eras of human history and talk about the situation of the discipline. The study (Adlington et al., 2019) offered a synthesis of information from several materials to paint a representation of the peculiarities of the potash-rich forest glass in that area, throughout the medieval era was commonly made north of the Alps. The article (Brandsen et al., 2019) showed the outcomes of gathering user requirements for a search engine for archaeology's grey literature, mainly Dutch excavation reports. This search engine employed information retrieval and named entity recognition methods to produce a simple and efficient search process. The study (Brandsen et al., 2019; Hyvönen, 2023) addressed this application report six design principles for creating semantic portals and using shared data services and a cooperative publication strategy for CH Linked Data DH research and applications. The article (Wallis, 2019) showed a critical turning point in this trajectory; the first half of the 20th century's interpretation of Upper Palaeolithic cave art was used to demonstrate how shamanism and art had coexisted and has been conceived since the Renaissance. The study (Katsiardi-Hering, 2020) showed the late 18th and early 19th centuries saw the rise of the Modern Greek Enlightenment, which coincided with a classicizing trend. Greek academics has reprinted ancient Greek writings, particularly in the European hubs of the Greek Diaspora. The study (Balaskas, 2021) suggested the dynamics of the interwar performances in Delphi and Epidauros were received

differently in terms of culture because of the resurrection of ancient Greek theaters as performance spaces. The article (Athanasassiou et al., 2019) examined how modernity has embraced the old world and how it's going to Greece catalyzed their mutual transformation. New visual narratives that suggested alternate settings championed linkages between local culture and the formation of the Greek cultural heritage of modernity in Western accounts appeared during the interwar period. The study (Rodríguez Pérez, 2020) suggested that the ancient Greeks instead believed in a unique primal power contained inside, radiating from, or represented by the serpent. This force was more nor less than pure life, with its paradoxes and complexities. The article (Stenou, 2019) investigated these two Greek heritage scenarios and their subsequent deconstruction, which was the main topics of the current essay. It examined how myth and reality interact and how people perceive modern Greece.

2. APPROACHES TO A GREEK RENAISSANCE

The Parthenon was built on the Acropolis of Athens in the middle of the fifth century BC, as shown in Figure 1. It was a temple devoted to the goddess Athena, who is most known for her military persona, Pallas, Leader in Battle, which she assumed in 490 BC to give the Greeks the victory over the Persians at the Battle of Marathon.



Figure 1: Parthenon view (Source: <https://www.ancient-greece.org/architecture/parthenon.html>)

The structure owes its origin to the allies of the city, who made aesthetic, constructional, and monetary contributions that were both direct and indirect. The Classical period in Athens' history was one of the most

chaotic and unique. The inherently brittle Athenian democracy was finally abruptly overthrown by both external and internal reasons. The material culture of ancient Greece remained utterly unknown to most Europeans during the medieval era and throughout the years of awakening and reform of Europe's cultural identity. The Renaissance movement, which represented the desire for new forms in Europe which inspired architects and artists to research earlier architectural styles and to gaze longingly upon the Roman heritage, which would later significantly impact the architectural design of urban centers. Under Ottoman dominion, Greek regions were often difficult and off-limits.

The beginning of European knowledge with the writings of Plato, Aristotle, and Homer and the emergence of archaeology to uncover a place's physical history were all signs of the shift toward Greek antiquity. The quest for Arcadia, which originated in the Renaissance writers' and painters' literary and artistic output as a metaphor for a lost paradise, took on a particular importance in the late eighteenth century and influenced the Romantic Movement.

One of the primary interests of intellectuals throughout the Age of Enlightenment was the hunt for archetypal forms and the origins of ancient architecture. Conditions favorable to this quest in the far Eastern countries started to flourish. The Society of Dile expanded the Grand Tour's reach from Italy to Greece in the first half of the eighteenth century because the Greek East offered a fresh challenge to the adventurous and the acquisitive.

Following the release of beautifully illustrated book by Julien-David Le Roy in 1758, along with equally stunning works by architects James Stuart and Nicolas Revé and several other books on ancient sites, there was an upsurge in popular awareness of Greek art.

The 18th century saw a protracted rivalry that went beyond the pursuit of architectural styles and monuments between Greek enthusiasts and Roman admirers. Another early proponent of the worth of Greek art and its archetypal significance in art history it was the German scholar Johann Joachim Winckelmann. In contrast to the Renaissance movement's resurrection of old art for ornamental reasons, the neoclassical movement introduced a new attitude toward ancient buildings and a historical perspective of antiquity. When the so-called Greek revival in architecture replaced the larger neoclassical style in the nineteenth century this difference applied to a building's design and decoration, became obvious throughout Europe in the second part of the eighteenth century.

3. THE 19TH CENTURY AND THE IDEA OF A CLASSIC

However, misunderstanding lingered over the difference between Roman, Greek, and Etruscan architecture until the nineteenth century. In contrast, classical architecture was seen as anything but Gothic, except for the Classical Ionic-style temple of Ilissos; Stuart and Reve's first book of *Antiquities of Athens*, published in 1762, largely covered Hellenistic and Roman structures. There was only one Roman Doric portico, which belonged to the Forum of Augustus. Only in 1789 did they publish their second book, which included intricate sketches of the Parthenon and the Hephaisteion. Until that point, the public's entire knowledge of the Parthenon came from the schematic, erroneous illustrations made by Richard Pococke (1745), the illustrative drawings of the architect Julien-David Le Roy (1758), which are the most accurate of the three, and the amateur architectural drawings of the librarian-engraver Richard Dalton (1751).

LeRoy's illustrations faithfully and precisely capture the Parthenon's intricate intricacies and provide measurements. The drawings by Le Roy, which use vertical projection, are the first accurate depictions of the Parthenon in science. LeRoy's own 1758 book had a significant impact on French culture. It helped develop a transient *gout grec* (Greek taste) in French interior design, furniture construction, and miniature painting hobbies. The books were most important to the late eighteenth and early nineteenth-century Greek revival movement because they gave builders of the era relatively exact measurements of the original structures in ancient Athens. This trend combined various elements of Roman provenance with the 'primitive' Greek systems in neoclassical structures. Greek architecture was seen as ornamental by British architects in the latter part of the eighteenth century, a style more suitable for outside embellishment than for mainstream construction.

They never used the octastyle Parthenon, perhaps because of its massive scale and proportions, instead preferring to combine features from another temple, notably those of the Hephaisteion or the Propylaea. The imposing entrance of William Wilkins' Grange Park in Northamptonshire, which is a prime example of the templar style, was criticized by architects Charles Cockerell and John Soane for being inappropriate for residential buildings, and Richard Payne Knight agreed that Greek temples were unsuitable models for garden structures. Even though modifying Greek temples to fit our culture, beliefs, and environment would be impossible, Augustus Pugin thought the architecture have been more attractive. An emphasis on the

socio-political implications that the structure sparked made it possible to exploit the temple's image and artwork. As a consequence, architects began to create accurate replicas of its shapes.

4. THE PARTHENON IS USED FOR POLITICAL GAIN

Particularly in the political context that followed the Napoleonic wars, Britain found classical Athens's political model more instructive than ancient Rome's. In the quest for fresh models, German architects turned to the newly discovered source of architectural styles, Greek architecture, due to a similar dislike for everything French. German philhellenism became fixated on the Caucasus Mountains throughout the nineteenth century to pinpoint the shared ancestry of Germans and Greeks. The unification of Germany under one enlightened monarchy was an analog to the coalition and success of the ancient Greeks against the Persians. For example, in the nineteenth century, ancient Greek architecture played a significant role in the United States' fight for democracy and independence from British rule. Americans identified ideologically with the Peri-clean democracy of Athens and the Modern Greek battle for freedom from Ottoman Turkish rule. It was a historic event when authentic Greek sculptures from the fifth century BC were made available to the British (and European) audience. Lord Elgin's marbles first surfaced in London in 1803 (for further information, see the chapter by Jenkyns in this book). The flood of these magnificent artifacts significantly contributed to the view that Greek art was the paradigmatic ideal, as the relics that were as Greek as anything could be figure 2.



Figure 2: British Museum-Parthenon's Frieze (Source: <https://www.britishmuseum.org/about-us/british-museum-story/contested-objects-collection/parthenon-sculptures>)

The fight over the art in the Parthenon raised the temperature of Greek revivaleven higher. The sculptures breathed new life into the Victorian era's wallpapers, window treatments, and other architectural embellishments. Miniature plaster friezes were popularized by a Scottish family named the Hennings. In the first half of the nineteenth century, European national and military monuments used the Parthenon's exterior shape, notably its eight-columned façade, to convey national unity and societal renewal ideas. Since the interiors of these monuments were not heavily used like those of totally utilitarian structures, architects could depict the whole network for visitors to enjoy.

5. BAVARIAN NATIONAL TREASURE

In 1814, a competition for a new temple's design was launched, and Ludwig made it clear that he wanted a temple modeled by ancient Greece. German nationalism was the rise after the victory at Leipzig against Napoleon. This prompted the competition. Ludwig ultimately decided to use the Parthenon as a model for this monument because of its association with Greek triumph over the Persians and the Greek unification under Pericles. Leo von Klenze was the architect whom Ludwig commissioned in 1819 to design Walhalla. Near Regensburg, on a slope 300 feet (90 m) above the Danube, the monument was built between 1830 and 1842. A relief figural frieze carved by Martin von Wagner in 1837 decorates the inside of the building. It shows events from German history and mythology up to the period of their Christianization.

6. BRITISH ICONIC LANDMARK

Doric columns like those in the Parthenon were introduced by British architect Robert Smirke to the London cityscape at the entrance of the Cov-ent Garden Theater in 1808 and 1809 after he returned from a trip to Greece filled with fresh ideas. There was also a proposal in 1817 to build a Parthenon-style national monument as a tribute to a platform at Primrose Hill in London's Regent's Park, where a show on the Napoleonic Wars was being presented, but this plan was scrapped. There was also a proposal in 1817 to build a Parthenon-style national monument as a tribute to the Napoleonic Wars on a platform in the Primrose Hill portion of London's Regent's Park, but this plan was scrapped. And also doomed by lack of funding was William John Bankes' 1824 plan to construct the Fiwilliam

Museum modeled after the Parthenon in Cambridge as the pinnacle of creative accomplishment, as shown in Figure 3.



Figure 3: L. von Klenze: Walhalla in Donaustauf, Germany, 1842 (Source: <https://www.hamburger-kunsthalle.de/sammlung-online/leo-von-klenze/ansicht-der-walhalla-mit-blick-auf-donaustauf-und-regensburg>)

In Scotland, however the Neoclassical ideal was adopted to recall the Aicdignityfor the civic pride of Edinburgh, the Athens of the North, these plans were only effective. A national monument depicting these attributes was first suggested in 1816 to remember Scots who had died in the Napoleonic Wars. The Monument, located atop Edinburgh's Calton Hill, was authorized by Parliament in 1822. William Henry Playfair and Charles Robert Cockerell intended it to be a functioning Christian church and a replica of the Parthenon with extensive catacombs where notable people and victims of the Napoleonic Wars could rest. Although construction began in 1826, funding issues led to the project's demise by 1829. Only 12 Doric columns, made from Graigleith stone, and their architraves were built for the western peristyle. Edinburgh's Folly was the nickname given to the unfinished Scottish National Monument.

7. A TOMBSTONE FROM ITALY

After the French Revolution and the Napoleonic Wars, Italy's desire for political independence sparked a Neo-Renaissance Revival, which threatened to destabilize the country's longstanding cultural and artistic cohesion. Only a few Greek-style structures existed in the first half of the nineteenth century. The temple-mausoleum designed by the sculptor Antonio Canova and constructed at Possagno (in Veneto) between 1819

and 1831 with the help of the architect Antonio Selva is one structure. Canova had planned to renovate an existing parish church, but instead, he came up with the concept for a whole new religious system that took its cues from the past. Canova wanted to create something that combined the best features of the Parthenon and the Pantheon, two iconic buildings from ancient Greece and Rome. The end product was an octagonal Doric entrance inspired by the Parthenon's exterior that opened into a circular, dome-covered room reminiscent of the Pantheon.

8. THE RISE OF THE AMERICAN GREEK REVIVAL

Benjamin Henry Latrobe, a pro-Greek Yorkshireman who immigrated to America in 1796, is credited with bringing the Greek revival style to the United States. There is the first quarter of the nineteenth century, the Parthenon's shape took on additional significance since it invoked sociopolitical ideas that were very prominent at the time. Because of its status as the greatest emblem of the original ancient democracy, the Parthenon swiftly came to embody the American ideal of a society governed by democracy. American thinkers were also profoundly impacted by the Greeks' fight for independence. While many people associate the Greek revival style with America, architectural historian W. Barksdale Maynard argues this is untrue. Rather, it was a global phenomenon that drew inspiration from British examples.

Since Americans at the time were almost desperate in their desire to be considered tasteful by English standards, the Revival was an eager one could almost say servile acquiescence to foreign preferences rather than a reflection of a revolution against British cultural hegemony. Numerous American builders found inspiration in the Parthenon. The Parthenon was typically deconstructed because only the temple's facade was used, along with elements from other ancient structures like the Thrasyllos monument and Roman monuments, especially the Pantheon, in Greek-inspired buildings constructed in the United States during the first half of the nineteenth century.

However, interior contexts were subject to different interpretations and various applications that addressed the buildings' varied practical needs. This unconventional decision was motivated by the challenge of modifying the Parthenon's design to adequately accommodate contemporary lighting demands and a variety of other criteria for the correct operation of these utilitarian structures. Because of this usage of the Parthenon's façade for

the Second Bank's main building in Philadelphia, which was inspired by it, the Greek Doric order, albeit in more straightforward forms, became popular. For the two entrances at the front and back of the structure, Strickland's winning design mimicked the Parthenon's exterior at a scale of 3:5 of the temple's original measurements. Strickland was obliged by financial restraints to remove the side colonnades, add simple pediments, and leave off the intricately carved friezes of the Athenian prototype, shown in Figure 4.

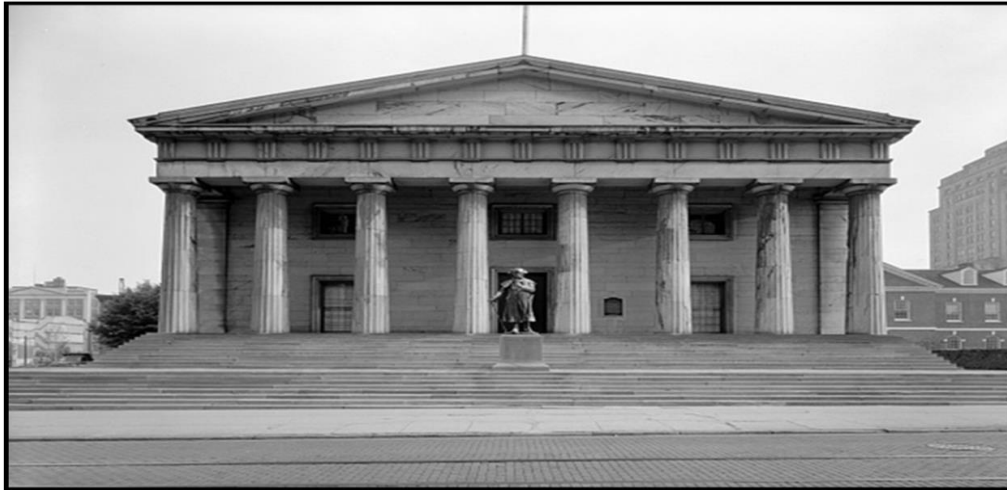


Figure 4: W. Strickland: Second Bank of Philadelphia (Source: <https://tnmuseum.org/junior-curators/posts/tn225-william-strickland-the-capitols-architect?locale=en>)

By the 1840s, bank buildings in the Greek revival style were commonplace throughout the nation. The Grecian architectural style, mostly utilized for statehouses, banks, and other financial institutions, eventually began to influence residential construction, notably in the southern states.

The winning design for Indiana's new capitol was produced in 1831 by the architectural partnership of Ithiel Town (1784–1844) and Alexander Jackson Davis (1803–1892). They intended to build a Parthenon-style building with a ribbed Renaissance Revival dome. The Thrasylos monument, first they used as a model in Hampshire, England's Grange Park, by William Wilkin in 1809, inspired the building's row of pillars on the building's flanks.

One of the greatest surviving specimens of neoclassical architecture in New York is the building, which is equipped with a facade reminiscent of the Parthenon. A row of pillars modeled after the Thrasylos monument decorates the building's flanks. The Custom House was built on the site of the ancient Federal Hall, the first U.S. capital, where George Washington,

the new nation's first president, was inaugurated. It took approximately ten years to build and was made of Westchester marble.

9. A PARTHENON FRAGMENT MAY BE FOUND IN THE WASHINGTON MONUMENT

In one unusual instance, a single marble block formerly a part of the ancient Parthenon may be discovered within the Washington Monument in Washington, DC. Robert Mills built an obelisk that is 500 feet tall and flanked by a circular colonnade topped with horse statues. One of the 139 memorial stone plaques honoring George Washington, the United States' first president, was put on the outside of the Parthenon's original block, which is embedded in one of the Monument's internal walls. The league was a gift from the Greek government to the Washington Monument's interior embellishment in 1856.

The Parthenon block represents an element from an orthostatic course, mostly in the center of the south-long wall of the temple's cella. This location suffered significant damage due to the 1687 explosion. This is based on the peculiar marble veins and block's measurements. Many of the building's orthostatic blocks were visible towards the middle of the nineteenth century. The league has been twisted 90 degrees from its initial orientation in its present site, according to the pattern of the veining; as a result, its original height has changed to a longitudinal dimension more suitable for the extensive inscription.

10. OPTICAL DETAILS IN CONTEMPORARY ARCHITECTURE

Some distinctive, well-known features of the Parthenon's architecture, such as its optical refinements, were chosen for inclusion in new building designs in the second half of the nineteenth century. For instance, the Ionic-style buildings of the Academy of Athens in Athens were designed by Theophil Hansen and Ernst Ziller and built between 1859 and 1867. In addition to the entasis (swelling) of their columns, it was previously thought that the platform at the front of the central building had an upward curve, allegedly used here for the first time since antiquity. Neoclassical architects did not employ floor curvature in their designs, mostly due to the practical challenges of building a superstructure on a curved base. However, it is possible that this was due to the dispute surrounding its history in the early years following its rediscovery.

Later, in the first decades of the 20th century, horizontal curvature was used, mostly in outdoor contexts, where the absence of any superstructure addressed the challenging issue of integrating inclined columns and pediments with a curved floor. Despite having Ionic-style columns, the Philadelphia Museum of Art (1916–1928) became known as the Parthenon on the Parkway, and its site is referred to the Acropolis of Philadelphia. The outside of the museum has optical refinements similar to those found in the Parthenon, such as an upward curve, but also outward and inward wall curvatures that are not reminiscent of the original structure.

11. AN OPTICAL REFINED FULL-SCALE REPLICA OF THE PARTHENON

As part of the Tennessee Centennial Exposition, a full-scale replica of the Parthenon from Athens was constructed in Nashville, Tennessee 1897. The Parthenon was chosen as the centerpiece of the fair because Nashville was renowned as the Athens of the South and was fitting. Even though ancient originals also modeled several structures at the Exposition, the Parthenon was the only one to get an identical replica. The Nashville Parthenon was originally planned to be a temporary structure constructed of plaster, wood, and brick; between 1921 and 1927, a permanent reinforced concrete building took its place.

12. AN AUSTRALIAN WAR MEMORIAL WITH COLUMN INCLINATIONS

In Melbourne, Australia, a memorial was erected after the First World War to commemorate the 114,000 men and women from Victoria who participated in the conflict and those who lost their lives (out of the 89,100 who went to the front, 19,000 never returned). The Shrine of Remembrance, which was built between July 1928 and November 1934, draws inspiration from the Parthenon in Athens and the Mausoleum of Halicarnassus in present-day western Turkey to symbolize both the democratic tradition which the warriors died and the eternity of their afterlife. The Halicarnassus Mausoleum constructed in southwest Asia Minor for King Mausolus of Caria, served as the model for the Shrine's exterior shape and stepped, pyramidal roof. A similar floral design at the summit of the ancient Lysicrates Monument in Athens inspired the Shrine's crowning ornamental element.

13. BOTH THE PARTHENON AND CONTEMPORARY MOVEMENT

One might indirectly trace the Parthenon's influence on Modern Movement architects. After visiting the Acropolis in the early 20th century, Swiss architect Le Corbusier (Charles-Edouard Jean-neret) had an epiphany that affected the artistic path. Figured out the basic ideas behind the building's layout and used them as inspiration for their own architectural style. In the end, the Modern Movement's guiding ideas are more similar to those of Classical Greek architecture than any other style of architecture. Functionality, simplicity of form, standardization of parts, and the refined concept of modular, the *modénature* or contour modulation, are all characteristics of classical architecture that represent the same fundamental ideas as modernist building design. In 1928, Villa Savoye in Poissy, France, which architectural historians consider the epitome of the architect's avant-garde cubist houses, Le Corbusier drew inspiration from the Parthenon in an abstract, inventive shape. The Panathenaic Way's ascending path towards the Acropolis and the Parthenon parallels the villa site's steep incline toward the home. The three-part horizontal band resting on delicate vertical supports was modeled after the Parthenon's facade, which comprises a colonnade and a three-banded entablature. The vertical supports of the villa resurface in the central zone of the top portion of the structure, much as the triglyphs on the Parthenon convey the verticality of its columns to the entablature. Additionally, the villa's white exterior and straightforward design may be seen as an unconscious or, more likely, a conscious reference to the Parthenon.

14. CONCLUSION

To sum up, architecture has a special ability to transmit ideological, social, and political ideas. The works of architecture act as visible records that teach us about the cultures that created them. In the specific instance of the Parthenon, the well-recognized Classical Greek temple has functioned throughout the ages as an inspiring model and has given rise to various ideological goals. Since rediscovered by Western cultures, an early nineteenth-century need for historical identity, the basis for desired association with a venerable past culture, and the inspiration of visions of a lost Arcadian paradise are a few of the many roles the Parthenon has played across time and architectural practice. The Parthenon, a relic of

Periclean Athens, has been hailed for being the greatest illustration of a democratic society, a picture of a unified people, and, most recently, a prime example of authentic architectural clarity, honesty, and excellence. An awareness of the demands of cultures that constantly turned to the Parthenon to convey important signals to their citizens comes from knowledge of the Parthenon's many diachronic receptions. Today, the Parthenon remains timeless, evocative emblem, full of meanings, particularly for the Greek Classical period, where many spectators have said to resemble a lost Arcadia as they struggle to see through the haze of time.

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