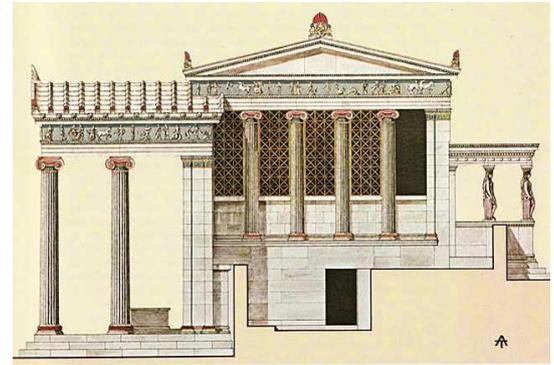
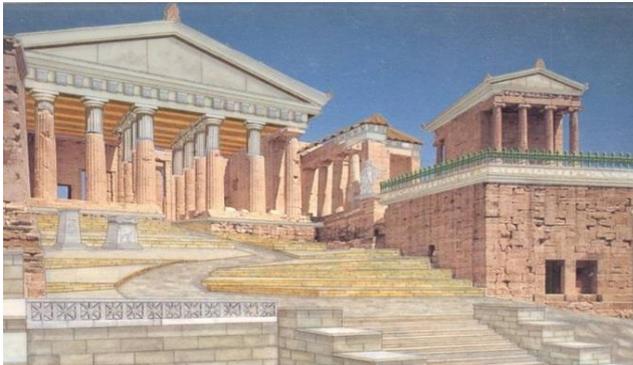




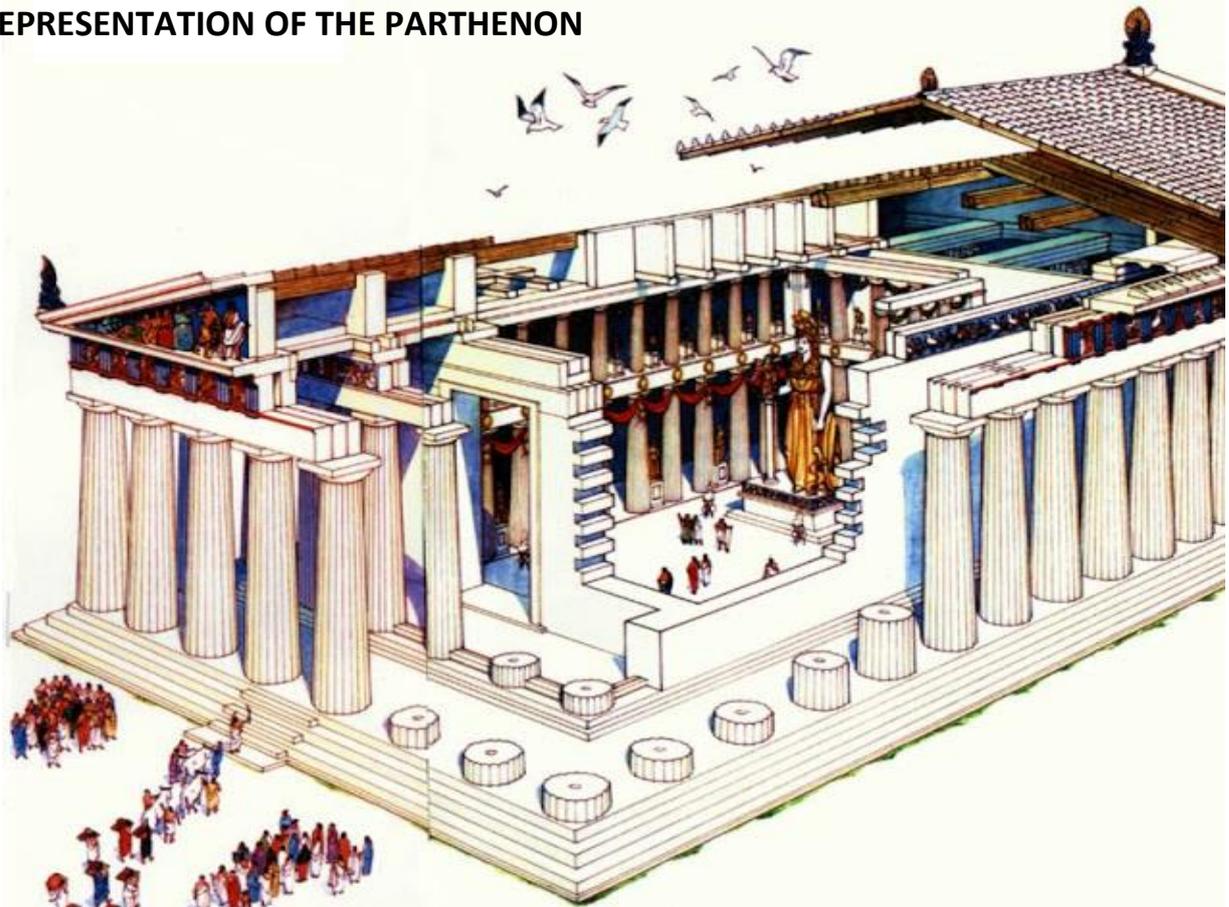
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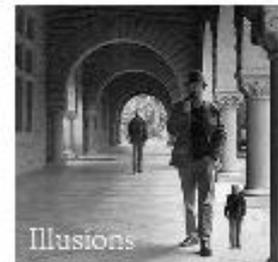
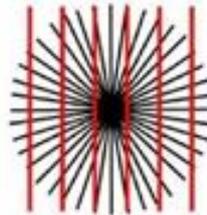
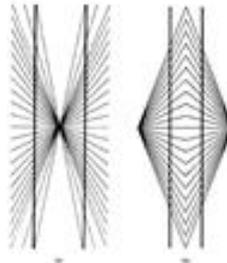
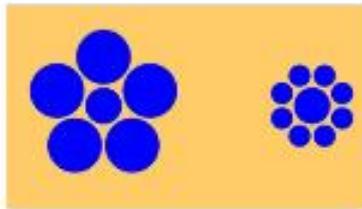
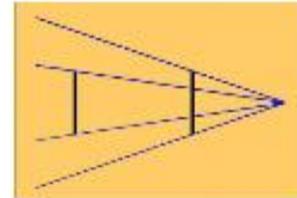
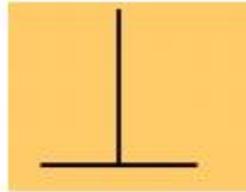
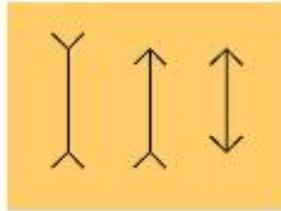
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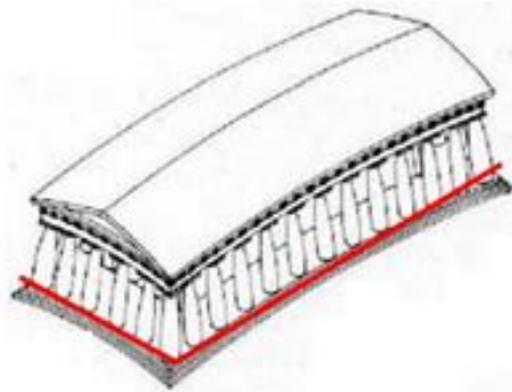


REPRESENTATION OF THE PARTHENON

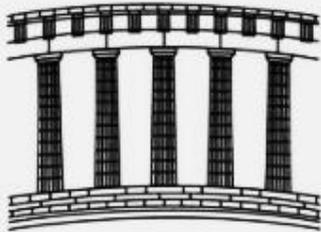


OPTICAL ILLUSIONS

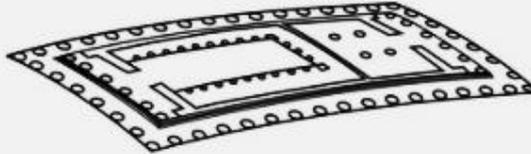




Euclid was the first to notice that the elements which are located under the eye level look curved and the ones which are located over it look bent.



The temple's stylobate, columns and entablature, with their curvature emphasized.



The plan of the Parthenon, domed in two directions to reflect the true state of the temple's base.



The Parthenon, as it would appear without its optical refinements.

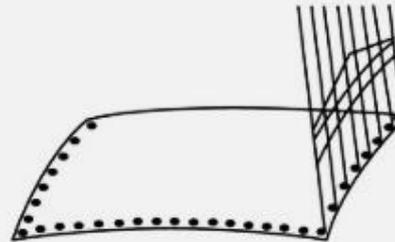


The Parthenon, as it appears, thanks to its optical refinements.

One end of the temple's E or W facade, showing the narrower intercolumniation beside the corner column.



No straight lines here: the Parthenon's domed base and inward leaning columns.



The Parthenon's optical refinements, exaggerated for clarity.

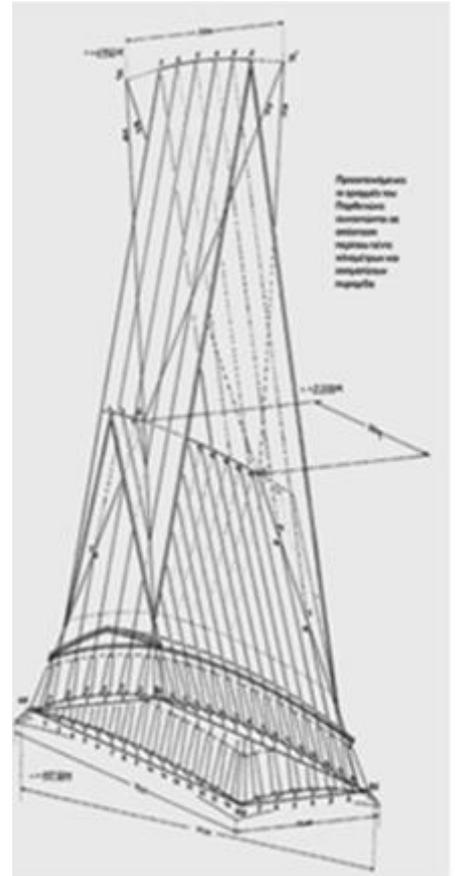
The optical refinements of the Parthenon are actually interference on the architectural parts, aiming to correct the optical illusions.

The Parthenon doesn't consist of straight lines but only of curved ones. It has also asymmetries made so that the final result looks harmonic.

There is a pyramid move, which leads the lines of the building from the foundations until the top. The columns lean towards the inside of the temple, while the corner columns lean towards the diagonals, offering the visual of the height towards the sky.

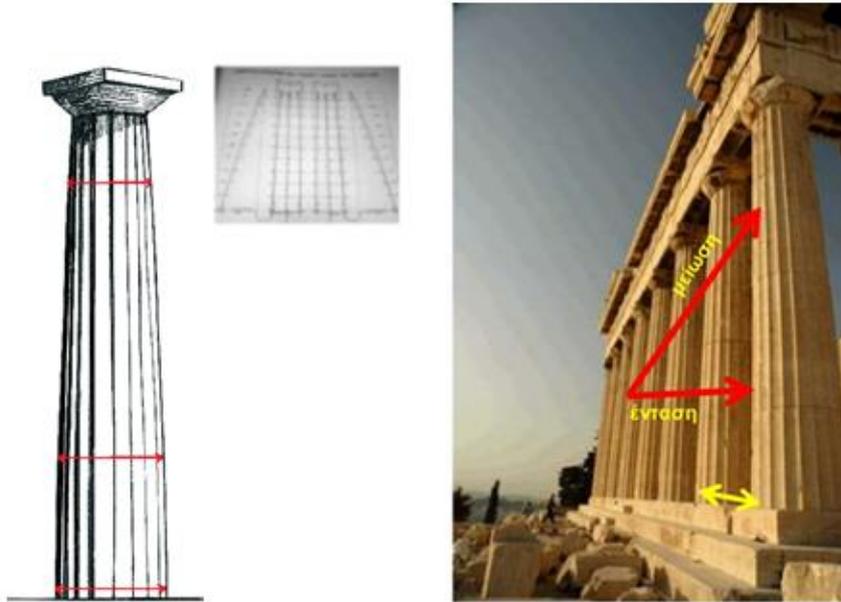
Every stone is different and has only a specific place on the building serving a particular purpose.

These countless delicacies were planned in a brilliant way and executed with incomparable mathematical accuracy.

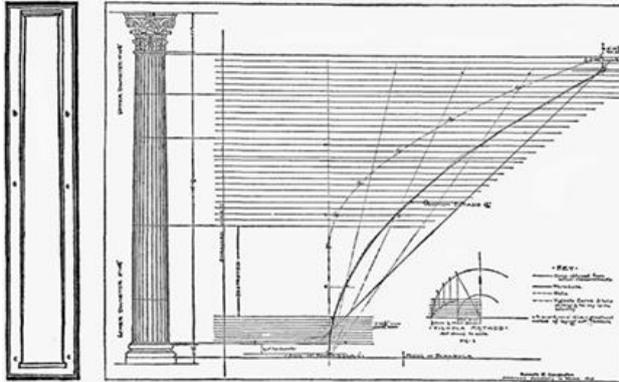
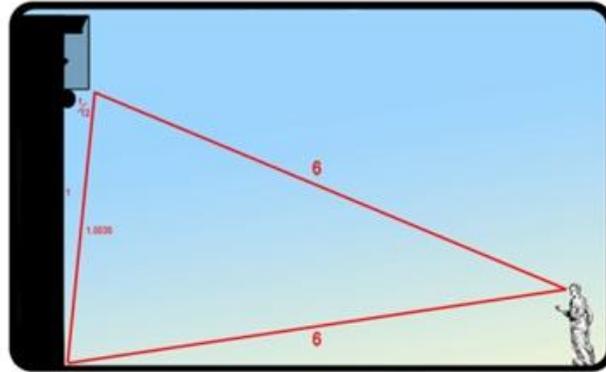
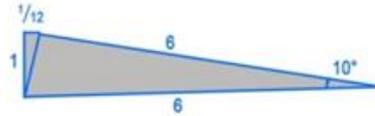
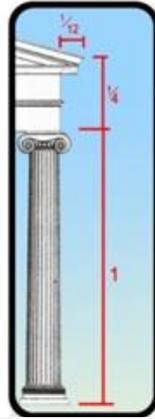




The columns on the side are more massive than the middle ones. This was arranged so that the light, which is more on the side, make them look thinner. For the same reason, the distance between the columns isn't equal. On the sides it is smaller, while in the center it is bigger. These intentional deviations make the whole building look harmonic.



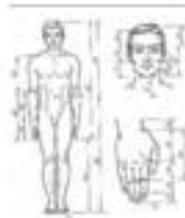
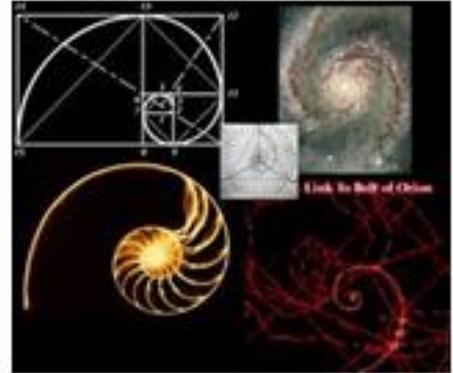
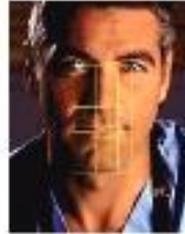
The columns were not arranged with a makeweight to have the same scale. Starting at the 1/3 from the bottom to the top they make a “bulge” and they are constantly looking thinner. The “entasis” of the columns expresses visually the fact that the columns lift a big weight and the thinning towards the top makes the roof touch the building gently, gracefully, making the Parthenon a vibrant organic mass.



Architects adjusted proportions so that the temple would appear correct when viewed at a distance which was six times the height of a column.

This precise viewing distance related the viewer to the architecture and made him part of it.

The whole Parthenon is built in accordance with the ratio 4 : 9, which is better known as the Fibonacci sequence or as the “golden ratio”.

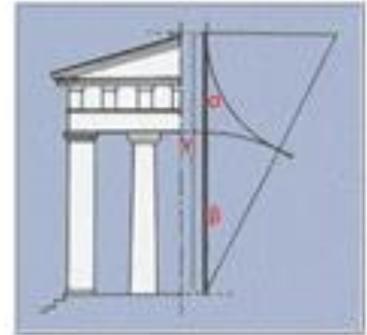


The golden ratio is the most harmonic division of a straight part into two uneven parts. This ratio can be found in nature, in the ratios of a harmonic human face or body, in flowers, plants, seashells, bees, even in the structure of the universe and in the orbit of the planets.

The Golden Ratio expresses Beauty. The more the ratios approach it, the more appealing the creation appears to people.

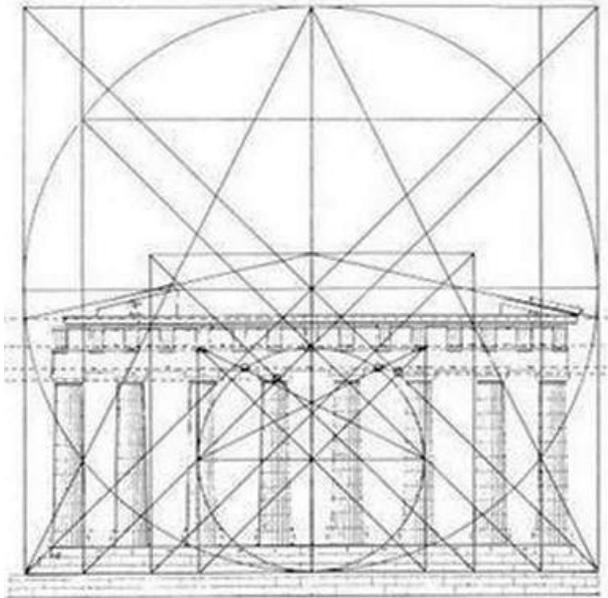
On the Parthenon there is a deep unity between relations and lines.

On the Parthenon the ratio 4:9 can be spotted in a lot of places, like:



The golden mean was utilized together with clever ocular corrections to give a sense of wholeness, relationship of parts. This scene of wholeness was achieved from certain views within the outlying landscape, relating the viewer to the building and to the overall site.

The viewer is thus engaged in the architecture



Goethe refers to the Parthenon as “frozen music”!

However, the main feature of the Parthenon is simplicity, austerity!

The Parthenon includes the Philosophy, the Worldview and the Political science of the ancient Greeks.

People are not simply viewers of the building, but interact with it.

“Human is the standard of everything. “