

The Archaeological Site as a Theatrical Space and the Contribution of Lighting

Konstantinos Briasoulis

National and Kapodistrian University, University of Patra, University of the Aegean, Greece

k.mpriasoulis@gmail.com

Abstract: In recent years, there has been a global effort to enhance monuments and archaeological sites. With the changing sociopolitical conditions and the rise in living and educational standards, it has become evident that understanding the past and gaining deeper historical knowledge benefits contemporary society. The 20th-century individual seeks to connect with history and escape the alienating aspects of modern life, which disconnects them from nature, others, and their true selves. This yearning has led to an increase in museum and archaeological site visits.

Recognizing the cultural and economic value of these sites, nations have coordinated efforts to protect, manage, and highlight their cultural heritage. This includes restoration and the development of infrastructure, such as visitor pathways, signs, and lighting, to enhance the visitor experience. These actions often recreate an atmosphere that transports visitors to the past, allowing them to engage with history in a theatrical and immersive manner. Artificial lighting plays a crucial role, shaping the atmosphere and integrating archaeological sites into modern urban landscapes.

This study explores how archaeological sites can be transformed into theatrical spaces and examines the extent to which lighting, both natural and artificial, contributes to the monumentality and theatricality of these spaces. Divided into three parts, the study first defines key concepts like "monument" and "archaeological site," followed by an analysis of theatre's elements and its parallels with archaeology. Lastly, it highlights the role of lighting in the presentation of these sites, drawing conclusions about its impact on the visitor experience and the theatricality of monuments.

This research sheds light on how both ancient and modern spaces can communicate a theatrical language, enhancing not only historical preservation but also creating unique visitor interactions.

Keywords: Archaeological project, archaeological site, theatrical space, monument, cultural heritage, artificial lighting, natural lighting

Introduction

In the aftermath of the Napoleonic Wars, the notion of national heritage emerged as a significant concept, propelled by growing historical interest and the Romantic movement. This period fostered liberal ideals that encouraged public access to formerly private royal collections, leading to their transformation into public museums. Concurrently, industrialization and urbanization posed significant threats to historical sites, prompting a societal response. Intellectuals and citizens began to forge new ideologies aimed at safeguarding cultural heritage.

Initial approaches to restoration during this time were eclectic, often at the expense of authenticity. However, by the early 20th century, preserving the original integrity of historical sites became paramount. The establishment of pivotal documents, including the 1931 Athens Charter, the 1938 Carta del Restauro, and the 1964 Venice Charter, helped codify these principles of preservation (Μαλλούχου 2016).

Nonetheless, the rise of tourism has gradually redefined archaeological sites as theatrical spectacles, frequently prioritizing entertainment over historical fidelity. This article critiques this trend, advocating for a balanced approach that integrates education, preservation, and visitor engagement to sustain the authenticity of these sites.

1 The Archaeological Site and Theatricality: Theatre Concepts and Basic Principles – The Ancient Greek Example

Ancient Greek theatre was intrinsically linked to religious festivals in honor of Dionysus, wherein performances served as essential elements of worship. Initially, Dionysian rituals were characterized by wild, ecstatic celebrations that attracted participants, including women who were otherwise marginalized in public life. As these rites evolved, they became institutionalized within Athens' official religious calendar, occurring four times annually, with only the Lenaia and City Dionysia featuring theatrical contests.

While theatre eventually diverged from its religious origins, it retained competitive aspects and evolved into a form of artistic entertainment. The transition from poets to actors marked a significant shift, with drama becoming less intertwined with Dionysian worship. Dithyrambs, originally choral hymns honoring the god, evolved into musical performances. By the late 5th century BCE, theatrical contests had expanded to span four days, showcasing a tragic tetralogy followed by a comedy.

The organization of these contests necessitated substantial preparation, involving poets, choregoi (wealthy patrons who funded productions), and private rehearsal venues. The competitive framework influenced the selection processes for poets and judges, with political and social dynamics at play. Notably, judges were chosen by lottery on the day of the performance, highlighting the unpredictable and participatory nature of these contests (Blume 1993, p.29-50).

Architecturally, ancient Greek theatres were designed to harmonize with their natural surroundings, emphasizing the interplay among performance, audience, and environment. The open-air structure, illuminated by natural light, facilitated a dynamic interaction of shadows and sunlight, while sightlines and distances within the theatre posed challenges for detailed visual appreciation, thereby prioritizing the collective experience of the audience. Acoustic design was another critical element of Greek theatre, stemming from a combination of architectural factors that maximized sound transmission (Μπούρας 1999, p. 327-329). The scenography was equally significant; most tragedies unfolded before a palace or temple, while others were set in camps or desolate landscapes. The stage backdrop was typically a simple wooden structure, with painted walls enhancing the visual experience.

The use of sophisticated machinery was a notable feature of Greek theatre, reflecting a high value placed on mechanical aids to facilitate dramatic developments. Mechanisms such as rolling platforms and lifting devices were employed, alongside altars positioned near the stage to support the narrative.

Importantly, the audience itself played a pivotal role in the ancient theatrical experience. The spectators were not merely passive observers but active participants capable of engaging their imaginations. This engagement was particularly crucial during night scenes, where the audience watched performances under the expansive Greek sky, or in scenarios depicting imaginary settings without corresponding physical infrastructure.

Lastly, the texts of ancient plays contained built-in stage instructions and adhered to established dramatic conventions, both of which facilitated audience understanding and engagement with the performance (Blume1993, σ.94-126).



Figure 1 Theatre of Dionysus



Figure 2 Odeon of Herodes Atticus

2 The Sociology and Semiotics of Theatre: A Stage of Human Interaction

Although the fundamental features of theatre have remained consistent over time, its sociocultural context has evolved significantly. New approaches in sociology, communication, linguistics, and semiotics have redefined theatre's role, shifting it from the traditional framework of playwright-director-actor-audience to a broader reflection of human behavior and communication. In this view, everyone in society plays a role akin to that of an actor, making everyday life a form of theatre where interactions mirror performative dynamics (Σέβεντ 1999).

Theatre now emphasizes the "theatrical element" in social life rather than the medium itself. This shift has led to the emergence of the sociology of theatre, analyzing social mechanisms through theatrical terminology. Theatre is no longer merely an aesthetic art form but a cultural system, helping us understand social and political environments. Its semiotic language, utilizing symbols like masks and costumes, recreates cultural realities on stage, reflecting broader societal structures. In this context, an "actor" is any person with a "role" (behavior) in front of an "audience" (interlocutor), creating what is known as the theatre of society (Egginton 2003, Πουχνης 2011).

A minimum definition of theatre is that A (actor) embodies role X while S (spectator) observes. To achieve this, A adopts a certain external form, behaves in a particular manner (acting), and occupies a specific space (stage). This also occurs in everyday life, though in theatre, these actions lack utilitarian functionality, being directed solely to the viewer. Thus, the theatrical code produces meanings that signify other meanings within various cultural systems, with theatre as an imitation of real situations. The close relationship of theatre with its

surrounding culture is realized through theatrical performance as a self-presentation of that culture and a means of self-awareness. Theatre, therefore, employs both its own elements, such as masks and kothorni, and ready-made cultural points, recreating a part of the entire cultural system on stage (Καλογερόπουλος 2010).

The points and language of theatre, as mentioned, are aspects of specific cultural systems. Consequently, the semiotics of theatre must reference and ultimately be based on these cultural systems.

Starting from the minimal definition that A embodies role X in front of S, we arrive at the various theatrical points: A appears in a certain form (mask, hairdo, clothing), behaves in a certain manner (mimic elements, gestures), and occupies a particular space (configuration, scenery, lighting).

Theatrical communication occurs within the space where A performs role X before S. This space may be specifically designed, such as a theatre building, or another space serving that purpose temporarily. Within this space, there are often distinct areas for the actor and the spectator, and their relationship changes over time.

The audience's spatial configuration in relation to the stage expresses each type of theatre's social functionality. The 20th-century theatre sought to activate the spectator, moving them away from passivity. Therefore, the spatial configuration and the relationship between audience and stage reflect the social context and ideas of the era. This shift also manifests in performances staged in public spaces like streets, integrating daily life into the theatrical experience. Thus, space and objects become crucial indicators of a society's political, religious, and cultural ideologies.

Another aspect of theatre is the stage space, where A represents X. The configuration of the stage specifies the movements that the actor can make within it. The actor's three-dimensional body necessitates the stage space, which is integral to the theatrical code.

The setting also determines the meaning and quality of the stage space, often based on scenography conventions. Even in naturalistic theatre, it is impossible to reproduce the real environment, making visual indications necessary. The visual points of scenography can provide information about the case or influence acting while imposing a specific atmosphere or world-view (Πούχνερ 2011).

Props are essential elements in the theatrical act. Some aspects of an actor's clothing or scenography can acquire this functionality. A stage object signifies the real, regardless of authenticity, and relates to the character's activities or situations. Props are used in nearly all theatrical codes, though their functionality varies.

Lighting also adds meaning to the stage area. Natural or artificial light highlights the stage. Its distinct properties—intensity, color, diffusion, and movement—can symbolize various meanings, from the sun to candlelight. The development of lighting technology in the 21st century allows it to connote multiple meanings within semiotic systems, without being an independent point.

Throughout European theatre history, lighting has indicated natural phenomena, emphasized Baroque elements, and created atmosphere in Romanticism. In the 20th century, electric light became a dominant feature, used either as a key element or simply to illuminate the stage (Πούχνερ 2011, p. 56-57).

2.1 Possible Parallels Between Archaeological and Theatrical Spaces

The ancient theatre was characterized by institutional sponsorship, which gradually shifted to state management. The state felt obligated to provide venues for theatrical performances, paralleling contemporary archaeological sites. As socio-political conditions change, states globally strive to highlight cultural assets that define each country, increasing funding for archaeological projects. Recognizing archaeological sites as global heritage yielding economic benefits, states are taking measures to protect, develop, and promote these areas, acknowledging modern humans' desire to uncover their past.

Theatrical performances were unique, non-repetitive events attracting thousands of attendees. Today, while conditions have changed, individuals have a curiosity and desire to explore new places, often learned through various media, seeking novel experiences. This inclination leads to a quest for diverse locations and events, resulting in a rise in tourism, with archaeological sites becoming unique experiences that people wish to engage in.

Theatre and archaeological spaces share impeccable architectural design and advanced auxiliary methods. Just as theatres require comprehensive studies and modern constructions for optimal performances and audience satisfaction, so too do archaeological sites. Establishing a modern archaeological space necessitates collaboration among scientists to showcase these areas effectively, along with advanced resources for restoration.

Advanced technological tools are essential in showcased areas, including audiovisual materials to enhance visitor information and services. Ancient Greek theatres were integrated into their natural environments, with both performance and audience areas illuminated by natural daylight, without barriers. Today, open-air performances frequently occur in city streets under natural light.

In many instances, the audience can engage and even influence the performance. A similar phenomenon occurs in archaeological sites, where monuments are often open for daytime visits under natural lighting. Furthermore, archaeological spaces are integrated into their natural surroundings, adhering to international protection maps that require discreet integration into the environment, avoiding distractions from the archaeological site.

Archaeological sites typically lack barriers, allowing visitors to closely observe monuments and, when possible, come into direct contact with artefacts. In summary, archaeological spaces enable visitors to connect with the environment.

All theatrical works unfold against a backdrop, whether natural or artificial. Ancient theatre performances were set before a palace or temple, while today, natural settings enhance realism. Additionally, ancient theatre settings were abstract, a quality retained in contemporary theatre. This requires spectators to engage their imaginations to comprehend the performance context, allowing for an escape from reality and fostering a sense of freedom. Theatre captivates the emotional realm of all participants uniquely.

Similarly, full restoration of archaeological monuments is often prohibited to maintain their original forms. Restoration, protection, and conservation work are conducted only as necessary to denote the space. Visitors must again activate their imaginations to envision the archaeological site fully, transporting themselves back in time, escaping the mundane, drawing conclusions about the era, and consciously engaging with history.



Figure 3 Temple of Olympian Zeus

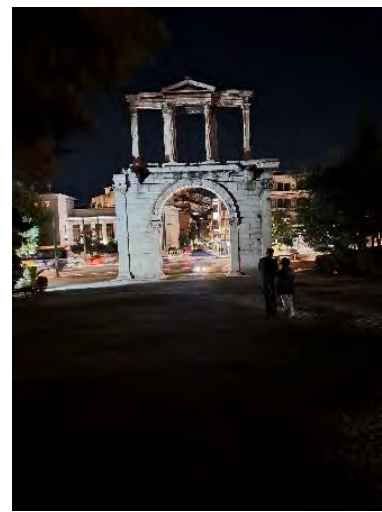


Figure 4 Hadrian's Gate

2.2 The Transformation of Archaeological Sites into Theatrical Spaces: Commonalities Between the Language of Archaeology and Theatre

This section discusses the transformation of archaeological sites into accessible cultural spaces that enhance visitor experience and historical connection. An archaeological site becomes easily accessible, inviting visitors to learn about the monument while seeking a connection to history—not only through knowledge but also through the unique atmosphere created by the space. The formation of the archaeological site serves as a powerful cultural symbol designed to preserve its authentic atmosphere, providing a unique experience.

The atmosphere created by these sites is as crucial as the historical knowledge conveyed. Visitors seek unique experiences, yearning to feel the mystery of the historical context, often hindered by modern urban settings and crowds (Shackley, 2000, Λάββας 2010).

In light of modern ideology, the management of archaeological sites highlights their potential to transform finds into monuments, converting fragments into objects of intellectual and aesthetic enjoyment. Monuments within archaeological sites imbue meaning to the material remnants of the past. In this sense, identifying and managing an archaeological site becomes a structured language. Like theatre, it produces meanings and presents elements of various cultures while recreating a part of the cultural system.

The language of archaeological work is based on specific principles, resulting in a limited context that resembles theatrical language. The "technocratic" approach to archaeological work, focused on public service, as well as "aesthetic" restoration, suggests a transformation of archaeological sites into theatrical stages. Thus, we will contrast the languages of archaeological work and theatrical art (Μαστραντώνης 2008, p.73).

As previously mentioned, theatre space is shaped to be perceived as a potential human environment, created for specific purposes. Similarly, archaeological sites are configured to accommodate various groups (students, cultural clubs, families, teachers, researchers, and tourists) for diverse purposes.

The theatre space also reflects ideas and social data. In archaeological site selection and configuration, a similar situation occurs. Conservation and promotion work, such as those at the Parthenon, express Greece's political and social situation, ideology, and intended messages to other states. The notion that democracy began in Athens is a fixed idea that the Greek state seeks to maintain. The accessibility of certain spaces is also considered important.

Restoring architectural elements, while prohibiting radical restoration by international conventions, reproduces visual indications of a past era rather than reality. This creates a new stage of theatricality, with visitors enacting characters (ancient Greeks) and providing them with a voice (through interpreters). The audience's activation in theatres leads to an encounter with history, allowing them to become part of it and link their modern lives to the past.

The essence of archaeological work lies in the excavation and processing of artifacts, often perceived as the first stage of artistic creation. The relics unearthed by archaeologists form a palette of colors and forms, shaping the work's overall structure. Each object possesses an identity that extends beyond its mere presence, representing historical, social, political, and ideological components of society. Like theatre, archaeological sites enact scenes from history, transporting visitors back to the past.

Just as theatrical performance is constructed from various theatrical elements, archaeological sites embody numerous structures. Both encompass properties serving as indicators of cultural identity, ideologies, and performances that continue to resonate today. The shared characteristics of theatre and archaeological sites create new, hybrid experiences that facilitate a dialogue between past and present.

Ultimately, as spectators become active participants in theatrical performances, visitors in archaeological spaces also enact their narratives, merging with history. In conclusion, the interplay between the languages of archaeology and theatre presents opportunities for deeper understanding and appreciation of our cultural heritage, fostering connections between past, present, and future.

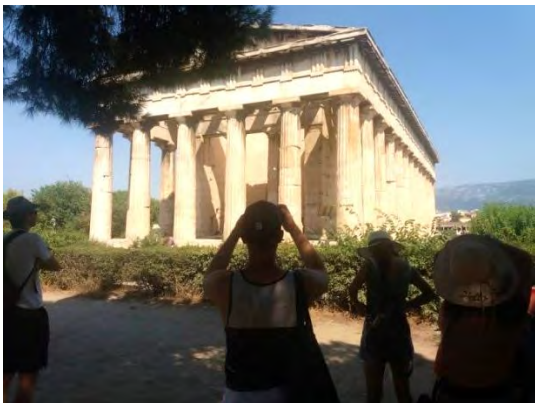


Figure 5 The Temple of Hephaestus (Ancient Agora)



Figure 6 Inside of the Ancient Agora



Figure 7 Stoa of Attalos (Ancient Agora)

3 The Evolution of Lighting

Natural and artificial lighting has played a crucial role in the design and construction of buildings throughout architectural history. For centuries, buildings were primarily designed around the sun as the sole source of light, which posed challenges due to its unpredictable nature. The deliberate design of lighting has been a conscious act since humanity's earliest days, utilized in various ways to highlight the characteristics of structures, enhance living conditions, evoke mystery, heighten spirituality, define spaces, and create suitable atmospheres.

In antiquity, the construction of architectural works prioritized sunlight, significantly influencing decisions regarding dimensions, shapes, materials, and colors. This dependence on natural light often resulted in buildings strategically located to maximize daylight and warmth, particularly in areas with favorable climatic conditions. The architecture of the past frequently facilitated the entry of natural light only where desired, leading to varied lighting levels within the same space, indicating the importance or sanctity of certain areas (Κοντορήγας 2006, p. 4).

Until the Industrial Revolution, lighting was primarily natural, supplemented by candles and oil lamps. Architects designed buildings with consideration for local climatic conditions. The advent of the Industrial Revolution, marked by innovations such as the gas lamp and Thomas Edison's incandescent light bulb in 1879, diminished reliance on natural light (Kogler 2009, p.279-278).

Artificial light is completely controllable and intensity, offering limitless possibilities for architects to create remarkable structures. Modern environmental conditions necessitate energy conservation, environmental protection, and the provision of healthy indoor climates, emphasizing the use of natural lighting in buildings. In recent decades, significant architectural achievements have emerged where the integration of natural light has become a key parameter, enhanced by new techniques that allow for effective utilization and control of natural light, resulting in aesthetically pleasing and functional outcomes (Phillips, 2004, p.7-8)

The growing recognition of lighting designers' importance has improved the quality of both interior and exterior spaces. Rapid developments in architectural lighting technology and electronics have enhanced urban aesthetics, increased safety perceptions, and highlighted monuments and buildings. Overall, lighting—whether natural or artificial—creates a dynamic, colorful urban landscape that responds effectively to contemporary aesthetic, social, and functional ne

3.1 The Vital Role of Lighting in Theatre

In the world of theatre, lighting is far more than a technical necessity; it is a vital force that shapes the entire experience of a performance. Lighting plays an essential role in conveying mood, emotion, and atmosphere, often acting as a silent narrator that directs the audience's emotional journey. Whether it's a soft, intimate glow that draws attention to a solitary performer or a vivid, bold burst of light that heightens tension in a dramatic

scene, lighting design serves as an invisible thread that ties together all the elements of the production. The magic of theatre lies in its ability to transport audiences to another world, and without skillful lighting, that magic risks fading into the shadows.

Every production relies on lighting to transform the stage into a living, breathing environment. It's not simply about making sure the actors are visible; lighting directs focus, enhances mood, and defines the spatial dynamics of a performance. A carefully placed spotlight can create a sense of isolation or highlight the significance of a moment, while ambient lighting can suggest the time of day, evoke a particular place, or generate an overall emotional tone. Without these visual cues, the audience may struggle to fully grasp the subtleties of the narrative or the emotions the actors are trying to convey.

The range of possibilities available to lighting designers is almost endless. From the traditional incandescent lights that create warmth and nostalgia to the cutting-edge LED systems that can instantly shift between an array of colors, the tools of trade allow for an incredible level of creativity. Designers can manipulate light to guide the audience's gaze, create visual metaphors, or even evoke a sense of impending doom with a sharp, eerie shadow. This versatility is one of the reasons lighting is considered such a technical and artistic cornerstone of theatre production (Campbell 2016).

However, lighting isn't just about the technicalities—it's also about timing and emotional precision. The careful synchronization between lighting changes and the rhythm of a performance can make or break a scene. An abrupt light shift can heighten tension at a crucial moment, while a gradual fade-out can leave the audience in reflective silence at the end of a powerful monologue. In many ways, lighting operates as a form of non-verbal communication within the theatrical experience. It's the unseen language that speaks directly to our emotions, often without us even realizing it.

Moreover, lighting contributes to the practical aspects of a performance. It ensures that the actors are visible from all parts of the theatre, regardless of where an audience member is seated. It also helps in the seamless transition between scenes, with lighting cues signaling shifts in time, place, or mood. Theatrical performances often take months of meticulous planning, where every detail, from costumes to set design, must come together in perfect harmony. Yet, even the most intricate productions can fall flat if the lighting fails to support the onstage action. Too much light, and the scene may feel artificial or overexposed; too little, and the audience might miss crucial details or emotional nuances.

Beyond the immediate impact of the performance, lighting also plays a role in creating the enduring memories that audiences take with them after the show. The haunting glow that accompanied a tragic climax, the dazzling strobe effects of an intense chase scene, or the gentle fade that signified the closing of a story—all of these moments are etched into the audience's minds, thanks largely to the role of lighting. It turns fleeting moments on stage into lasting impressions.

3.2 The Lighting of Monuments and Archaeological Sites

The topic of lighting monuments and open archaeological sites presents unique challenges, primarily relating to aesthetic considerations. The field of lighting, particularly in relation to monuments, has gained increasing importance, evolving into a standalone discipline as archaeological projects and their presentation have expanded. Monument lighting can be categorized into three types: internal, façade, and environmental lighting (Μπούρας 1982, p.126).

As previously mentioned, architectural designs were historically conceived to incorporate specific light sources and areas. Consequently, any lighting study must respect the original intentions of the monument's designers, striving to create conditions that minimally distort the initial design. Additionally, care should be taken to position lighting fixtures discreetly to avoid distracting visitors while preventing any harmful chemical reactions that could damage artworks or cause localized overheating, thereby leading to undesirable effects on the monument.

The primary goal of lighting for outdoor archaeological sites is to enhance the overall appearance and create an environment that offers visitors a pleasant experience and excellent visibility, while ensuring easy navigation through the site. It is essential to note that the outcomes of a lighting study should differ from those achieved using natural light. During the day, a building and, by extension, an archaeological site is illuminated by natural light, showcasing the interplay of light and shadow. This dynamic is not desirable in a lighting study. Nighttime illumination relies significantly on the selection of specific elements that need highlighting. Choosing which elements to illuminate is equally crucial—not only to create visual interest with light, shadow, and intermediate tones, but also to ensure appropriate guidance from archaeologists and architects (Κοκτορηγάς 2006, p.93).

A critical aspect of lighting a space involves determining vantage points. Inspecting the site during daylight allows for the identification of the main viewing points, which are typically the areas that make the space most attractive. An effective lighting design should grant equal significance to every viewing point, as visitors tend to move freely within the archaeological site.

Once the viewing points have been selected, the next step is to determine the placement of lighting fixtures, which should also be discreet to avoid detection by visitors. This approach ensures that the shape, color, and physical dimensions of the lighting fixtures align with the site's architecture, preserving the monument's daytime appearance. Maximizing the integration of equipment into the space is a fundamental objective, as the aim of a lighting study should be to highlight the effects of the lighting rather than the light sources themselves. Lastly, the relationship between the archaeological site and its surrounding area, as well as the site's lighting, holds significant value. When the surrounding area is dark, the monument does not need to be excessively illuminated to stand out or enhance the general visibility of the environment.



Figure 8 Parthenon at daylight



Figure 9 View of Acropolis from Syntagma Square

3.3 The Contribution of Lighting to the "Theatricality" of Archaeological Sites

The illumination of archaeological sites transforms their appearance at night, creating new social interactions and altering the perception of time. Urban lighting plays a significant role in this transformation, enhancing architectural features and contributing to a sense of safety. It not only gives a fresh identity to buildings and areas but also helps orient visitors and residents, making previously neglected areas more vibrant and economically viable.

During nighttime visits, guests often encounter illuminated archaeological sites, where the lighting serves to create an inviting atmosphere rather than simply conveying historical knowledge. This strategic illumination, distinct from the surrounding urban lighting, highlights specific features, generating interest akin to that of a theatrical setting. The qualities of light—intensity, color, diffusion, and movement—contribute to this effect, creating clarity and revealing details that might be missed during the day (Κοντορήγας 2006, p.92).

The importance of lighting extends beyond mere aesthetics; it serves as a critical tool for enhancing the identity of spaces and stimulating the imagination of visitors. When combined with weather conditions, lighting can evoke various emotions, making a visit feel like participating in a theatrical performance. This combination leads to a personal experience where individual memories intertwine with the artificial elements of the archaeological site, transforming it into a backdrop for personal narratives.



Figure 10 Roman Agora at daylight



Figure 11 Tower of the Winds (Roman Agora)

Conclusions

The people in our lives assume various roles, and the city we inhabit becomes a vast stage upon which we perform (Καλογερόπουλος, 2010). This sensation is particularly amplified within urban landscapes that embrace archaeological sites. Here, visitors are transported into history, imagining themselves woven into the space and stories that these sites represent. This experience becomes even more compelling when wandering through these illuminated areas at night. In Greece, it is customary during summer full moons for archaeological sites to open their doors free of charge, allowing visitors to experience the site bathed in moonlight. The atmosphere is magical and transcendent, transforming each archaeological site into an exquisite stage.

Lighting, both natural and artificial, plays an undeniable role in shaping our understanding and appreciation of architectural and archaeological spaces. As architects, designers, and lighting specialists continue to innovate and adapt to new technologies and societal expectations, the integration of light into the built environment will remain an essential aspect of enhancing our interaction with and perception of our surroundings.

Therefore, a multi-level situation is created. The first level is the city at night which has its own set scene and is different from the day scene. Then, on the second level is the man who, because of the night, has acquired a new role and to which the night lighting also contributes. Finally, there is a third level on which the archaeological site is placed, which with the modern configurations takes on a new form and creates the impression on the visitor that he is inside a theater scene.

The purpose of this specific work was initially to define the concepts of the archaeological site and the theater, to analyze the methods of communication used, to attempt correlations and if it possible to identify these concepts, based on a very basic common characteristic that they have and are their lighting. The study could be a source of inspiration for further research as it could study the visitation of archaeological sites during the day and at night respectively. Also, the reception of the monuments by the visitors could be studied more and all the emotional characteristics created in the public could be analyzed. Even more complicated would be to analyze why audiences prefer to see performances in ancient theaters

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Photos: All the photos are taken by the author.