their own histories of automobile design, provide data to criticize the interpretations offered, and enliven the site considerably. More detailed treatment of the Ford Model T, one of the most significant artifacts of the twentieth century, through exploded views, details of the various innovative features such as throttle and suspension, and comparisons with the cars that came before and after would also be helpful. Expanding the website in such directions would be a worthwhile addition to what is already a valuable and promising foundation.

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The Ancient City of Athens
www.stoa.org/athens
Created by Kevin T. Glowacki and Nancy L. Klein, Department of Classical Studies, Indiana University, Bloomington

Athenian Agora Excavations
www.agathe.gr
Created by the American School of Classical Studies at Athens

The Greeks: Crucible of Civilization
www.pbs.org/empires/thegreeks
Created by PBS

Before the digital age, visual aids accompanying published architectural research were limited to static, two-dimensional drawings and photographs. The Internet, however, has enabled a new, engaging era of architectural exploration. Interactive websites now allow dynamic images of the built environment to be presented in multiple dimensions. Thanks to an array of increasingly sophisticated multimedia tools, scholars and laymen alike are able to study contemporary structures and ancient landscapes more comprehensively. While the World Wide Web is becoming a more useful resource for research, the overwhelming number of available websites still makes it a daunting and often questionable forum. This review focuses on three sites that reveal how the Internet is currently informing and inspiring investigations in architectural history.

The expanding availability of high-speed Internet service has elevated the preferences and expectations of website visitors. It is no longer sufficient to merely post information and images on the Web in a visually bland manner. Cyberspace presents an endless array of options and curious visitors need not settle for less than the medium can offer. Website designers now must attempt to capture and sustain viewers’ attention, before they decide to click to the next link. The Ancient City of Athens, created by Kevin T. Glowacki and Nancy L. Klein from Indiana University’s Department of Classical Studies, is an excellent example of a clearly designed, thoughtfully composed website that presents detailed information using simple yet effective graphic strategies.

Glowacki and Klein’s site includes an impressive archive of photographs, historical summaries, bibliographies, and links regarding ancient Athens. They introduce their work as a “resource for students and teachers…as a supplement to their class lectures and reading assignments and as a source of images for use in term papers, projects, and presentations.” Given the current climate of rampant “copy and paste” digital appropriation and intellectual property abuse, the significance of this directly stated, magnanimous mission should not be overlooked. The site’s user-friendly structure and accessible, informative prose support their enlightened goal.

The website organizes Glowacki and Klein’s personal collection of research photographs according to different areas of ancient Athens, such as the Acropolis, Agora, Kerameikos, and Library of Hadrian. Each category includes a concise historical description and a photo catalogue containing up to one hundred forty images. Visitors may then click on thumbnail images to display higher resolution, downloadable photographs. This format is not innovative, but the site’s carefully selected content and graphic presentation are noteworthy. Each enlarged image is elegantly displayed against an understated, striped gray-and-white background and accompanied by a dark gray text box. Unlike other sites, which often leave users guessing about the provenance of digital images, Glowacki and Klein’s photos include a six-character file name, date, and related keywords. Concise captions highlight significant monuments within each photographic scene and state the direction in which the view was taken.

In another impressive and unique page, Glowacki answers fundamental questions such as “How did this photographic collection develop?” and “Who am I—and why should you believe anything I have to say on this website?” Glowacki also describes how he designed the website using Apple iView Multimedia software. Such full disclosure is rare on the Internet and should be both commended and emulated.

Another assessment of a successful website is whether its links lead visitors to equally relevant and helpful resources or mercilessly catapult them into the cyber-abyss. Here, once again, The Ancient City of Athens is extremely useful. In addition to providing pop-up links to the Hellenic Ministry of Culture, visitors are encouraged to explore the Athenian Agora Excavations site, developed by the American School of Classical Studies at Athens. This resource excitingly transcends the limitations of traditional, printed material and enables visitors to explore Athens in the third dimension.

The American School’s website includes a broad digital record of the excavation, documentation, and preservation of the ancient Athenian Agora since 1931. This material has previously been available in printed journals and for scholars to view at the school’s on-site facilities. However, published reports, including photographic inventories of discovered archaeological treasures, short movies, and over six hundred architectural plans, sections, perspectives, and maps are now available online for the entire world to peruse.

The innovative and most engaging aspect of this website is its virtual site tour. The American School has docu-
mented fifty-nine areas of the Agora using Apple QuickTime technology, which provides users with three-hundred-sixty-degree, interactive site images. An aerial photograph, marked with a red circle indicating the visitor’s location within the Agora, accompanies each panorama. One can navigate through this virtual landscape by jumping, zooming, and panning left, right, up, and down for a more complete understanding of this ancient site. While surveying the terrain, the cursor icon changes in order to identify specific areas that have links to the website’s detailed excavation reports. This strategic structure allows users to enjoy a fascinating progression of different layers of information. As a result, one’s tour may begin with an exploration of the Agora’s undulating topography; continue with an investigation of published site plans; and conclude with an image and description of an artifact unearthed right below one’s virtual feet.

The ultimate frontier of advancing Internet imagery is Flash animation. The dynamic results of this computer technology are presented in The Greeks: Crucible of Civilization, which was based on a PBS television special produced in 1999. While the American School website analyzes the surviving remains of bygone classical eras, PBS resurrects historic structures and key figures through live-action filmmaking and three-dimensional computer animation, in order to create a more complete perspective of the ancient Greek civilization.

In keeping with PBS’s mission, this website endeavors to educate and entertain. Liam Neeson’s dramatic voice, backed by ethereal music, welcomes you “to the world of the Greeks,” as a scrolling calendar, spinning time-wheel, and animated silhouettes of the Apollo 11 spacecraft, Leonardo da Vinci’s Vitruvian Man, and America’s Founding Fathers link historic events with their ancient Greek precedents. This dynamic display sets the stage for an in-depth project that employs numerous multimedia tools, including movies, audio clips, interactive maps, three-dimensional computer renderings, and games, to elucidate the culture and built environment of the past.

The refined color palette and appealing graphics of this website make it a pleasure to explore. Animated icons reveal hidden subheadings and respond with audible “thunks,” “slams,” and “clicks” when touched, thereby activating normally static screens into enticing opportunity menus. An interactive timeline and time wheel serve as the site’s navigation hubs. The timeline illustrates the overlapping lives of five important Greeks: Cleisthenes, Themistocles, Pericles, Aspasia, and Socrates. As visitors scroll along the chronology, key dates and events appear. One may then jump to links with detailed historical summaries, images, and relevant clips from the television documentary. A spin of the accompanying timewheel then propels the visitor to another significant period in ancient Greece.

The chapters “The Acropolis Experience” and “The Greeks Interactive” provide exciting, innovative dimensions to the illustration of architectural history. Here visitors are encouraged to “experience the Acropolis and the Parthenon Temple as it would have been over 2000 years ago.” Three-dimensional computer animations allow visitors to fly alongside and up the stairs of the Parthenon or launch themselves into the sky for a bird’s-eye view of the Acropolis. Making the leap from photographs and two-dimensional drawings to three-dimensional re-creations affords a critical additional layer of visual information, which more architectural history sites should strive to include.

A short movie entitled How the Parthenon was Built provides a dramatic glimpse of the documentary’s stunning juxtaposition of computer animation and live-action filmmaking. Accompanied by Neeson’s narration, two vestal virgins enter the Parthenon’s inner chamber and
present the forty-foot-tall, gilded statue of Athena with sacred offerings. Interviews with historians and present-day film footage of the Parthenon frieze continue to describe the “most glorious monument of Athens’ Empire.”

The website’s interactive maps are its most engaging features. Visitors may investigate “how ancient Athens would have been laid out and what her buildings may have looked like, according to current historical research.” The map is divided into three zones: Piraeus, Long Walls, and Athens. Touching a specific site with one’s cursor triggers an audio clip of the location’s ancient Greek pronunciation, yet another ingenuity. One may zoom in on Athens for a more detailed map of areas including the Acropolis, Agora, Areopagos, and the Theater of Dionysus. Clicking on the map’s icons for a “Craftsmen’s House” and a “Wealthy Townhouse” displays hypothetical perspective drawings of these structures, accompanied by brief text summaries.

Each of these highlighted websites provides a different dimension to the multimedia investigation of architectural history. The fluid, updatable nature of the Internet makes these sites perpetual works-in-progress. Their current form, however, illustrates the available range of styles and technologies. These useful digital resources indicate a path to an increasingly comprehensive and engaging perspective of the built environment. The mutually beneficial partnership of scholars and the technology industry will certainly accelerate this process. Internet users will expect it, and the field of architectural history deserves nothing less.

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