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A STUDY ON REUSING BOULEUTERION  
OF TEOS

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**A STUDY ON REUSING BOULEUTERION OF TEOS**

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## **ABSTRACT**

### **A STUDY ON REUSING BOULEUTERION OF TEOS**

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This study is constructed upon the question of “How should we approach to a building in an archaeological site for its compatible and sustainable utilization?” as a contemporary phenomenon which was and still has been considered for ancient places of performances and Bouleuterion in Teos Archaeological site - an architectural remain in excavation process, is assessed as the case of the study.

For this reason, starting with a generic research on ‘reusing’ of historic buildings, the research on the utilization of ancient places of performance is made including international documents and projects where the ATHENA project – Ancient theaters enhancements for new actualities is considered as a reference for collecting data on Bouleuterion and Teos Archaeological Site. The final target is constituted as criteria and proposal for reusing Bouleuterion within the frame of sustaining the balance between the conservation of the building and public needs.

**Keywords:** Bouleuterion, Teos Archaeological Site, Ancient places of performance, Reusing Historic Buildings, ATHENA Project

## ÖZ

# TEOS BOULEUTERIONU'NUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA

Çalışkan, Merve

Yüksek Lisans, Restorasyon, Mimarlık Bölümü

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Bu çalışma, antik performans yapıları üzerinde geçmiş ve güncel bir tartışma konusu olan “Arkeolojik bir alandaki yapıya, yapının uyumlu ve sürdürülebilir kullanımı için nasıl yaklaşmalı?” sorusu üzerine inşa edilmiş ve kazı süreci devam eden Teos Bouleuterionu çalışma konusu olarak seçilmiştir.

Bu nedenle, tarihi yapıların yeniden kullanımları üzerine bir araştırmadan başlayarak, antik performans yapılarının kullanımları üzerine yazılmış uluslararası tüzükler ve projeler incelenmiş, ATHENA Projesi – Antik Tiyatroların Yeni Aktüaliteler için İyileştirilmesi, bu çalışma için Bouleuterion ve Teos Ören Yeri ile ilgili veri toplama bölümünde referans olarak kullanılmıştır.

Çalışmanın sonucu yapının korunması ve kamu ihtiyaçları arasındaki dengeyi gözeterek uyumlu ve sürdürülebilir bir biçimde kullanılması için ölçütleri belirlemek ve öneriler getirmek üzere kurgulanmıştır.

Anahtar Kelimeler: Bouleuterion, Teos Ören Yeri, Antik performans yapıları, Tarihi Yapıların Yeniden Kullanımı, ATHENA Projesi

To my family

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# CHAPTER 1

## INTRODUCTION

Since I have been a ‘temporary’ citizen of Seferihisar during summers, in my point of view, Teos was an ancient Greek-Roman port city in silence disappearing earthed and covered by huge amount of olive trees which would be a calling for tourists: ‘a trip to ancient times, to the sea and to the landscape’ by the administrators of tourism. First image of the archaeological site after parking was Dionysus Temple with two reconstructed columns standing as a landmark, in ‘a field of architectural blocks, tambours and other architectural elements’ which was also an impressive image to start a journey by a summer breeze.

Within these ‘romantic’ sensations, after a short search, I have been in contact with Prof. Dr. Musa Kadiođlu, the head of excavation team from Ankara University and I have been an applicant to work in Teos during the summer of 2012. Since there is an amount of academic researches on the ancient city of Teos, the excavation phases were not in a linear-continuing timeline. Thus by a ‘young excavation team’ from Ankara University, the excavation started again in 2010 and it is still in progress in terms of scientific researches.

During my internship period in Teos Archaeological site in 2012, beside the excavation and documentation works, I have observed that local administrators showed a particular willing to support both scientific researches and tourism in order to represent the city of Seferihisar which is also a member of CittaSlow network. Concerning the development plan and future strategies demonstrated as sections in Infrastructure Policies of CittaSlow movement, Municipality of Seferihisar has showed remarkable interest in Teos Archaeological site.

In July 2012, the announcement was made by Seferihisar Municipality welcoming the public to the ancient city of Teos with a slogan: “*The Art is again in Teos after*

2500 years". The art mentioned here was a classical music concert that was planned to take place in Bouleuterion of Teos, a Hellenistic-Roman building where the excavation works started again in 2010. The organization was also a 'recall' for public awareness representing an ancient structure which could be defined as the most conserved architectural remain in the city. (See Figure 1)



Figure 1: Classical Music Concert held in Bouleuterion of Teos, July 2012<sup>1</sup>

Since the organization was on a Sunday evening, the concert of two musicians, a cellist and a violinist, had an audience of approximately a hundred people sitting and listening to the music during the sun-set at around eight o'clock. As a foreword, Prof.Dr. Musa Kadiođlu gave a speech about the city of Teos and he informed public about the excavations and future projects before the concert. In the name of the excavation team he expressed their willing to organize meetings for cultural and artistic activities both in Bouleuterion and in the ancient city of Teos using the term 'traditionally':

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<sup>1</sup> Photo was taken from <http://seferihisar.bel.tr/tum-haberler/769-2-bin-500-yil-sonra-teosta-yeniden-sanat.html>, accessed on 15.07.2012

*Teos is one of the most important cities of Ionia. Anacreon is a Greek poet who lived in Teos in 6th century B.C. and I hope that Bouleuterion will be a place where people meet reading and performing poetry in the future.*<sup>2</sup>

After the concert, the Mayor of Seferihisar, Tunç Soyer, gave a thanksgiving speech to the musicians and audience for attendance and he added that this meeting has been a remarkable moment in history as well since the future generations would mention about this concert in the future. Finally, as a prospect, he ended his speech declaring Bouleuterion's potential to be used for further organizations and meetings.

In addition, as far as I searched on the local newspaper of Seferihisar, I have learned that Bouleuterion has been used later on, for instance, nine villages in Seferihisar had constituted an organization called 'Movement for villages of future' to protest latest regulations on villages where legal entities of villages are repealed by government. For this reason, with the protests raised in Seferihisar, many other villages had joined the movement and they founded 'The Council of Villages of İzmir'. The main goal of this assembly is to save legal entities of villages and to preserve the culture of villages and the meetings held by villagers were supported by Seferihisar Municipality and by other municipalities from İzmir. On 16<sup>th</sup> of January, they met in Konak Square in İzmir then the council of 300 headmen of villagers gave a brief in Bouleuterion in Teos on 27<sup>th</sup> of April in 2013.<sup>3</sup> (See Figure 2)

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<sup>2</sup> "2500 Yıl sonra Teos'ta Yeniden Sanat", Seferihisar Belediyesi Web sitesi, <http://seferihisar.bel.tr/tum-haberler/haberler/seferihisar-haber/2-bin-500-yil-sonra-teosta-yeniden-sanat>, 15.07.2012

<sup>3</sup> "İzmir'in Muhtarları Seferihisar'da İzmir Köy Meclisi'ni kurdu", Geleceğin Köyleri Web sitesi, <http://www.geleceginkoyleri.net/index.php/8-haberler/17-izmir-in-muhtarlar-seferihisar-da-izmir-koe-y-meclisi-ni-kurdu>, 20.12.2013



Figure 2: Council of Villagers in Bouleuterion <sup>4</sup>

At the meeting, the mayor of Seferihisar, Tunç Soyer gave a speech as the opening session and informed public about Bouleuterion's historical value as a political meeting place where democracy was constituted in ancient times and he added that villages are the margraves of democracy. During the meeting, villagers held banners that 'Yes for villages' written on and their symbolic manifestation was approved in Bouleuterion of Teos.

Again in June 2013, the opening session of Seferihisar Literature Festival (*Seferihisar Edebiyat Günleri*) was held in Bouleuterion and well-known poets performed in the building. <sup>5</sup>

What is more, supported by the Municipalities of Seferihisar and Chios, Greek-Turkish Youth Orchestra (GTYO) gave a concert in 31<sup>th</sup> of July in 2013 in the

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<sup>4</sup> *İzmir'in Muhtarları Seferihisar'da İzmir Köy Meclisi'ni kurdu*, Geleceğin Köyleri Web sitesi, <http://www.geleceginkoyleri.net/index.php/8-haberler/17-izmir-in-muhtarlar-seferihisar-da-izmir-koy-meclisi-ni-kurdu>, 20.12.2013

<sup>5</sup> For further information, see: <http://seferihisar.bel.tr/tum-haberler/haberler/seferihisar-haber/sakin-sehrin-coskulu-edebiyat-festivali>

manner of sharing culture and to upgrade relations between Turkish and Greek society. The concert was held on the west of Dionysus Temple and the audience sat on the plastic chairs facing the west façade of temple where the chorus and musicians performed. The sound and lighting equipment were used on a portable stage as it was kind of entertainment at night. The announcement was also released on newspapers stating, “Musicians of Aegean are performing in the ancient city of artists” referring to Dionysiac Artists founded in the ancient city of Teos.<sup>6</sup>

Considering the public enterprise that is much supported by the authorities and the municipality, promoting the ancient city of Teos seems one of leading concern in order to facilitate the ancient monuments within the concept of sharing culture and artistic productions. However, it should be retained that these kinds of organizations should be a part of a wider approach where all decision makers, stakeholders, associations, foundations, local people and technical staff on conservation, tourism and economy enroll. What is more, for a scientific approach, a management plan both for Teos Archaeological Site and ancient monuments should be prepared and actions should be taken according to these plans.

Therefore, for this study, those cultural activities have been a ‘glimpse’ for the utilization of Bouleuterion of Teos which was obviously taken into consideration before or after this classical music concert and since I had been one of the audiences at that time, I could think over the circumstances that may affect the building as a cultural heritage by knowing that it is an ancient place of performance. However, considering that Bouleuterion is still excavated and there have been neither a conservation plan nor a value assessment for the building, the

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<sup>6</sup>“*Türk Yunan Orkestrası Teos'ta Sahne Alacak*”, Seferihisar Belediyesi Resmi Web sitesi, <http://www.seferihisar.bel.tr/tum-haberler/haberler/seferihisar-haber/tuerk-yunan-orkestras-teos-ta-sahne-alacak>, 20.12.2013

future projects for Teos and Bouleuterion are becoming ‘an immediate issue’ within a comprehensive conservation and management plans.

### **1.1. Definition of the Problem**

The initial concept of ‘reusing’ Bouleuterion was considered first after the event in 2012 which could be defined as a ‘short-trial’ in a limited space with a limited audience. To set out the problem of the study, at first glance, the program of the concert and definition of the ‘place’ should be described first.

While the excavation work has been in progress in Bouleuterion since 2010, the south part of sitting rows (cavea) was unearthed completely in July 2012. On the south part of the cavea, there were eight rows of seats totally conserved in-situ and upper part of the rows was partly damaged so that in these damaged parts only the limestone bases of seating blocks could be used by the audience. Other half of the cavea, the northern part, had eight rows of seating blocks totally conserved in-situ and upper part was partly damaged. At the same time, the north part of cavea was covered in five rows and north part of the orchestra was not been excavated. Since the archaeological excavation work has been planned by partially and level by level, the ‘available’ space for audience was one half of the cavea, half of the orchestra and partly the other half of the cavea. In addition, the scene wall was not been excavated at that time, except the south part. (See Figure 3)

The scenery here was quite disorganized and the ‘quick precaution’ was made during the day of the concert: sandbags were put on the ground of orchestra and wooden plates were used as a base for the musicians’ chairs. There was not any equipment for the light or for the sound and the team of excavation put the warning wires for safety of the public. The audience took their way from the site entrance, near Dionysus Temple, which would not be described as an entrance though, since at the site there were not any public-services for an *ören yeri* and probably, few people came to the concert from their summer houses following the narrow paths at the archaeological site.



Figure 3: Musicians sitting on the wooden plates on the orchestra<sup>7</sup>

The entry to Bouleuterion was also randomly done from the north part of the building, approximately five meters higher than the orchestra level as there was a pathway passing over the north part of the building. In addition, few people tried to climb from the west part on the blocks to reach the highest point of view and took their seats near the ‘monumental’ tree and subsequently, at the time by the last shines of the sun, the audience saw a classical music concert.

In a view of the fact that, Bouleuterion have been used without defining a restricted function because of its instinct architectural value. To see visitors sitting in Bouleuterion during a daytime is also usual to be acquainted with. For this reason, in this study, the importance of the conservation proposals with the definition of the building’s cultural significance come to debate in order to set up problems and solutions that will compromise its compatible utilization.

In Verona Charter of ICOMOS (1997), as a wider approach, it is claimed that ancient places of performance such as theaters, amphitheaters and circuses are

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<sup>7</sup> Image was taken from: “2500 Yıl sonra Teos’ta Yeniden Sanat”, Seferihisar Belediyesi Resmi Web sitesi, <http://seferihisar.bel.tr/tum-haberler/769-2-bin-500-yil-sonra-teosta-yeniden-sanat.html>, 15.07.2012

unique in a way that they are still – in some cases- in use serving their original function. They are disseminated as a heritage which encompass not only as the monuments of Greco-Roman times but also showing the spatial alterations made to them throughout the history and the cultural and artistic traditions associated with them. Therefore, in international platform, the object is to preserve a store of scientific information, to manage the monuments and as far as circumstances permit, to enhance them with their full role of being places of artistic creation, shared enjoyment and emotion.

On the other hand, as we learn from other examples in Turkey such as Ephesus, Aspendos and Side ancient theatres, public events such as concerts, plays or meetings celebrated as festivals, have been catalyst for buildings' cultural and socio-economic values but at the same time their 'unplanned' utilization have caused both renewable and non-renewable destruction. For instance, Ephesus theatre has been the 'home' of Selcuk- Ephesus Festival, International Izmir Festival and further plays and ceremonies during the late 20<sup>th</sup> century though still, there have been ongoing discussions about its utilization, conservation and presentation by the government, local authorities, scholars, associations, local people and visitors. In her master thesis, Assoc. Prof. Dr. Zeynep Aktüre noted several problems of the theatre of Ephesus which could be considered as parallel issues with Bouleuterion of Teos:

- *The archaeological research of the building has not been completed while prospective measures and the conservation of the building are also in an immature state yet*
- *The building must not be used without taking its 'cultural' value into consideration.*
- *Every type of further interventions to the building must be prevented, no matter why and how.*

- *It must never be forgotten that ancient buildings had not been designed to serve for their present-day uses and modern technology.*
- *It must be clearly understood that the activities taking place at the Theatre of Ephesus are no good to the building.*
- *Uncontrolled and overuse of the ancient building before the implementation of the necessary protection and security measures may even result in its total destruction.*<sup>8</sup>

Since the issue of reusing ancient theatres or odeons has been taken into consideration in international charters and recommendations, deterioration factors caused by human seems the most hazardous one. As it is stated by Naif Haddad, the main reasons of decay could be listed as:

- *Overloaded capacity, especially when they are used for festivals,*
- *The thermal effects of lightning systems, especially when they are used at night*
- *Noise pollution*
- *Air pollution*
- *Growth of uncontrolled tourism*
- *Economic problems*
- *Lack of cultural education and public awareness*
- *Lack of archaeological and historic research of ancient theatres and odea*
- *Absence of a conservation plan*

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<sup>8</sup> Aktüre, Z., 1995, p.7.

- *Lack of a scientific approach and methodology*
- *Lack of documentation of environmental conditions*
- *Absence of legislation to protect the historic ancient theatres and odea*<sup>9</sup>

What is more, not only in conception of ‘the utilization of an ancient place of performance’ but also in generic approach on treatments and interventions held in ancient theaters, Odeons and Bouleuterions, there are several examples that are put into debate. One of them is the tendency on the ‘reconstructions’ which are disseminated as a ‘restoration’ projects that are much supported by the government and local authorities as the promotion of the archaeological sites within the economical, political concerns.

For example, the ancient theater of Metropolis had restoration phases between 1999 and 2001 where the lower cavea had been integrated with the new materials and the upper cavea is not allowed to access. Local authorities claim that the number of spectators would be 4000 following the lateral interventions.<sup>10</sup> The aim of the project is declared as to prevent the decays and to *reuse the theater that would serve with its whole capacity to the audience and to the visitors* though the interventions changed the perceptions at the site and at the theater.

The parliament building of Patara (Assembly Hall of the Lycian League) is another case that was restored in 2010. Proceeded by the scientific works in archaeology and architecture, it was restored and the interventions were carried by the experts whereas the decisive comitee had approved the interventions. Starting with the documentation and removing the sand over the building, an extensive ‘restoration’ phase started. As a result, the architectural remain in condition of a

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<sup>9</sup> Haddad, N., 2007, p.268-9.

<sup>10</sup> “*Metropolis Theater Restoration to be completed*”, 10.24.2000, <http://www.hurriyetdailynews.com/default.aspx?pageid=438&n=metropolis-theater-restoration-to-be-completed-2000-10-24>, accessed on 01.12.2014

ruin was ‘converted’ to a building without a roof by the financial support of the government.<sup>11</sup>

Within the frame of the scale of interventions dispersed from minimum to maximum for historic assets, the actors involved in management and conservation of archaeological site must be assure that reconstruction should not be the part of archaeological sites and the preservation of historic buildings and monuments should be restricted to measures in conservation, restoration and anastylosis. Only theses practices might safeguard their integrity as authentic records of history.<sup>12</sup>

In our case, Bouleuterion is a part of an archeological heritage – subject due to endorsements especially for tourism; the archaeologists and local authorities are willing to represent it more appealing to visitors as the other ancient places of performance examples in Turkey. However, Bouleuterion of Teos is a ruin and is kind of an outdoor place; originally a roofed structure, though currently it is fragile subject to degradation due to natural hazards and weathering conditions. Therefore, the interventions given priority for the visitation, the visitors and the audience may also have a destructive impact on it.

## **1.2. Aim, Scope and Outline of the Study**

In Venice Charter (1964), the conservation and preservation of historic monuments is disputed by international principles and definitions are clarified in relation with the conservation of historic monuments. As the issue of ‘using’ a historic monument is also mentioned here as an article (Article 5), it is understood that in case a historic monument is used for socially useful purpose, the interpretation through the conservation and restoration is should be scientifically evaluated by the experts. In addition, the ultimate solution to conserve the historic buildings and sites as well as maintaining the sustainability of their ‘role’ as a

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<sup>11</sup> For excavation phases see: Korkut, T., 2003, Korkut, T., Groshce, G., 2007.

<sup>12</sup> Schmidt, H., 1997, p. 50.

cultural heritage, depends on keeping them in ‘use’ which is also distributed in such a way of keeping them in their ‘original use’.<sup>13</sup>

In our case, referring to the main principles in conservation and preservation of cultural heritage, by evaluating the contextual statement of Bouleuterion as an ancient place, hereby, the routes of developing strategies that will lead us to a conclusion that is also stated under the label of excavations in Venice Charter (Article 15); it is recommended to consider every means to facilitate the understanding of the monument and to reveal it without ever distorting its meaning. Thus, accepting Bouleuterion of Teos, as a ‘rediscovered’ building in an archaeological site, parameters to reconcile will be different from the historic buildings that are evaluated as ‘exposed’ structures where it generates our study in such a way to concentrate on a specific area: the use of the ancient places of performance.

As the conditions of ancient theatres/odeons and bouleuterions are considered, there are several projects and activities considering the utilization of ancient places of performance such as ERATO and ATLAS on the acoustic studies of ancient theatres/odea and ATHENA project on the ancient theatre enhancement for new actualities. Fed with international declarations and charters, those are essential disseminations to work with and specifically, ATHENA is the latest project which constitutes several work packages in order to develop concrete management plans that enable project managers to minimize the possible impact of cultural and socio-economic development on the ancient theatres through the application of appropriate overall strategies for preserving tangible and intangible aspects of heritage.<sup>14</sup>

Therefore, the aim of the study is constructed upon the question of “how to approach to a building in an archaeological site for its compatible utilization”

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<sup>13</sup> Feilden, Bernard M., 2013, p.11.

<sup>14</sup> Carbó, M.T.D., 2013, p.11.

which, in our case, requires to evaluate the current conditions both at Teos Archaeological site and in the region to establish criteria for the compatible utilization of Bouleuterion considering the balance between the conservation of the building and the contemporary needs.

Following this target, hereby, Ancient Theatre Usage Manual published by ATHENA cooperators will be one of the major references in this study to put forward Bouleuterion's "availability" for its utilization whereas Burra Charter of ICOMOS is used as reference to consider building's cultural significance. The data based on Teos and Bouleuterion is collected according to the latest publishing and survey reports whereas the measured drawings of Bouleuterion are dated to the end of 2013 excavation season.

The outline of the study is going to be delineated in seven steps;

- A generic research on theoretical approaches on reusing historic buildings
- A generic research on the utilization of ancient places of performance where Athena Project's methodology, outputs and guidelines for sustainable utilization are discerned under the label of Ancient Theater Usage Manual
- The collection of the data for Teos Archaeological Site regarding its past and current situation
- The collection of the data for Bouleuterion in reference to Cultural Cluster Informative System(CCIS) disputed by Athena Project Cooperators
- Cultural and Socio-economic values and the cultural significance of Bouleuterion
- A debate on Carrying Capacity of Bouleuterion
- Criteria and Proposals for Reusing Bouleuterion

### **1.3. A research on the interpretations through the use of historic buildings**

In this section, theoretical framework in reusing historic buildings will be drawn in terms of conservation, restoration and preservation. Considering the conclusions based on International Charters, the way of approaches will be defined by focusing on the historic monuments particularly.

#### **1.3.1. A research on international charters**

In Athens Charter (1931) it is recommended that using historic buildings should be maintained principally for which are guaranteed to sustain their life as in case they are used regarding their historic and artistic character. In Venice Charter (1964), it is added; the use of historic monument should be socially useful. The criteria of this 'use' is pleasing in a condition if the lay-out or decoration of the building is not changed and if the alterations are considered by a change of function, the same criteria should be followed.

Later in Burra Charter (revised in 1999), in definitions part, the meaning of use is disputed as the functions of a place where the activities and practices may held that such a use should be compatible when the cultural significance of place is respected involving no, or minimal impact on its significance. The issue of 'use' is also taken into consideration within the definition of interpretation claiming that it could be accessed through the combination of treatments such as maintenance, restoration and reconstruction as well as the use of activities at the place or the use of explanatory material.

In the explanatory part, it is added; the policy should identify a use or combination of uses regarding the cultural significance of place that a new use should imply minimal change to significant fabric and 'use' respecting associations and meanings should provide a continuation of practices that donate to the cultural significance of place if it is appropriate. In addition, in conservation processes part it is claimed that preservation or reintroduction of a use could be the result of retention of meanings and associations such as maintenance,

preservation, restoration, reconstruction, adaptation and interpretation and consequently would be the result of combination of all these. (See Table 1)

The charter of ICOMOS (2003) on the principles for the analysis, conservation and structural restoration of architectural heritage focuses on the structures of architectural heritage and draws generic criteria depicting proper ways of researches and diagnosis and afterward it proposes remedial measures and controls. Hence, as a methodology which would be used as a reference for further studies and interventions on the utilization historic buildings, the outline is made:

- Conservation, consolidation and restoration of architectural heritage require a multi-disciplinary work by experts such as architects, structural engineers, site planners, archaeologists, scientists, sociologists, economists and so on.
- It should be considered that values and authenticity of the architectural heritage cannot be based on fixed criteria as it should be taken into consideration as a part of both cultural context and physical heritage.
- In case any change of use or function is proposed, all conservation needs and safety conditions have to be deliberated.
- Anamnesis, diagnosis, therapy and controls are confirmed as the initial steps matching to the searches for significant data and information, declaring the causes of damage and decay, choosing of the remedial measures and controlling of the efficiency of the interventions.<sup>15</sup>

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<sup>15</sup> ICOMOS Charter-Principles for the Analysis, Conservation and Restoration of Architectural Heritage (2003), [http://www.international.icomos.org/charters/structures\\_e.pdf](http://www.international.icomos.org/charters/structures_e.pdf), accessed on 12.12.2012

Table 1: The Burra Charter Process<sup>16</sup>



<sup>16</sup> *The Burra Charter*, Australia ICOMOS Charter for Places of Cultural Significance, 2013, <http://australia.icomos.org/wp-content/uploads/The-Burra-Charter-2013-Adopted-31.10.2013.pdf>, 10.11.2013, p.10

### **1.3.2. A theoretical research on reusing historic buildings**

In order to discuss use and reuse issues in conservation, the definitions related with ‘use’ of buildings should be summarized as an introduction. This requires conceiving the conception of ‘building’ as an action in a perception of the needs to design and to built.

Functionality is considered as a generic matter of the fact that is shaped by the ‘needs’ and thus both the integration of the spaces and the ‘type’ of the structure find its form as a result of a ‘need’ for a function. This lead us to correlate the type of buildings according to their function, in other words, one could declare that such a building in use could answer the needs of its function/functions.<sup>17</sup>

In its concrete form, the function means that the elements of the building fit for their purpose and the arrangement of building’s parts is designed according to the function of the building. Where this arrangement is properly made, the formation of the structure is constituted serving its function. Therefore, it generates the type of buildings in terms of their function whereas a ‘house’ refers to the place of ‘living’; a hospital building refers to the place of medical treatments made in.

In conception of architecture and meanings, a building is required to stay as a feasible structure and to resist static and dynamic loads whereas it answers the programmed usage needs in its internal circumstances and beside the evaluation of building fabric, in case it is a cultural heritage, the further concerns should relate to the preservation of its site, its setting and its physical environment.<sup>18</sup>

When the issue of function and use is considered in conservation of historic structures, the interventions is put into the frame; they are listed from minimum to maximum; Monitoring, Maintenance, Consolidation, Minor Repair, Repair,

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<sup>17</sup> İzgi, U., 1999, p.197.

<sup>18</sup> Feilden, M.B., Jokilehto J., 1993, p.54.

Reinforcement-Strengthening, Rehabilitation, Reuse-Adaptive Reuse, Comprehensive Repair, Reintegration, Replication, Anastylis, Relocation and Reconstruction<sup>19</sup> which are the final acts after dealing with integrated conservation and preservation methodologies. As it is stated here, Reuse or Adaptive Reuse is taken into consideration as a treatment regarding the use, functional and relatively economic value of historic buildings as a cultural heritage.

Complementing on the World Heritage Sites, the values influencing the treatments are defined as cultural values and contemporary socio-economic values by Feilden and Jokilehto, where the use values are distributed under the contemporary socio-economic values and it is claimed that use values are related to present-day society with its socio-economic and political infrastructures. Economic value is generated by the heritage source or by conservation action and the impact is the contribution to the four potential sources of revenue; they are tourism, commerce, use and amenities in case profit value is not erroneously measured and a more appropriate collective cost-benefit approach is used.<sup>20</sup>

Functional value is evaluated as a relative impact to the economic value involving the continuity of the original type of function or the initiation of a compatible use of a building or an area. In case it is a ruined structure, the original function may be lost as a new one has been found in serving programmatic requirements for resource interpretation, or as a venue for activities such as the visual and performing arts. The impact is stated that traditional or original function are enhancing the meaning of the sites thus it will approve conservation in case inappropriate adaptive use is not proposed which may cause decay, degradation, non-renewable alterations even the demolition of the cultural heritage.<sup>21</sup>

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<sup>19</sup> Altınöz, B.G., Güçhan, Ş.N., Bakırer, Ö., Ayhan, Y., 2011, p.13.

<sup>20</sup> Feilden, M.B., Jokilehto, J., 1993, p.19.

<sup>21</sup> Ibid., p.20.

Viollet le duc states that the best of all ways of preserving a building is to find a use for it and then to assure it properly that the needs for its use would not require any further changes in the building.<sup>22</sup> Hence, the terms reuse and adaptive reuse come to debate again that such a need for a change in function of the building reconcile evaluation of values and mostly adaptive reuse is the only case where historic and aesthetic values can be saved economically while historic buildings are brought up to contemporary standards.<sup>23</sup>

Adaptive reuse is defined as the conversion of outmoded or unused structures, such as buildings of historic value, and objects, such as software, to new uses or application in new contexts.<sup>24</sup> In the international conservation platform the term covers all the processes of changing the function of a cultural property to a new function than its original one by making necessary interventions which can differ within a wide range from simple repairs to extensive restoration or even reconstruction.<sup>25</sup>

The reasons of changes in historic buildings are the reasons of the change of the buildings' function or the growth of the functions. Muslims used historic churches as mosques and made changes in order to extend them as in the example of Kurtuba Mosque, İsfahan Mosque, Konya Alaadin Mosque. Theatre of Aspandos was also used by Seljuks as a palace and a castle. In Europe, Middle-aged structures were built on the archeological remains. However, reusing a structure which is defined as consolidation, reintegration even reconstruction in terms of restoration is a completely different intervention in architectural conservation.

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<sup>22</sup> Le Duc, V., 1996, p. 317.

<sup>23</sup> Feilden, B., 2003, p.11.

<sup>24</sup> Altınöz, B.G.,Güçhan, Ş.N., Bakırer, Ö., Ayhan Y., 2011, p. 20; See: Art&Architecture Thesaurus Online (AAT) in <http://www.getty.edu.com>

<sup>25</sup> Ibid., p.20; See: Stubbs, J.H., 2009, p.376, Murtagh, W.J., 1997, p. 215, Burden, E., 2003, p.3, Bucher, W.W., 1996, p.4.

Proposing a new function to an existing building requires a ‘new’ design process.

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Reusing historic buildings is a tool to avoid decays, further degradation and destruction. In some cases, it is problematic to keep the buildings in their original use such as baths and tekke because of the ownership and in some cases because of the loss of needs to use them. The common approach in adaptive reuse is also come to debate for the historic monuments to use them as museums in our days.<sup>27</sup>

In case of reusing with a new function, the decisions taken should compromise the following:

- It is impossible to conserve a building which is going to be restored and be reused without any economic resource.
- A new function is a declaration of a new building. This building has to be available for restoration expert’s genuine way of design approach. However, the independence of the designer is restricted by the data of historic building. The architect should propose a new design within the historic building’s existing data.

Every design is contextual. Reusing is mostly a case which is taken into consideration according to the aims of environment and city fabric. The most striking restriction here is the outer dimensions of historic building since historic building’s volume is one of the most important characteristics of historic sites. The second striking point is the façades of the historic building. These define the other instinct characteristics of historic sites and at the same time, these are

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<sup>26</sup> Kuban D., 2000, p. 118.

<sup>27</sup> Ahunbay, Z., 2004, p. 97-98.

historic signs recognized by everyone being a document which constitutes as major elements defining the sustainability.<sup>28</sup>

Being renewable is also an international norm in case of reusing a historic building. This acquires the application of new additions to the existing structure without destroying the original and the restoration of a building which has age, aesthetic and artistic values – is also defined as cultural heritage should be renewal since the aim here is to leave a message that is aesthetic and cultural to new generations as an accumulation of civilization.<sup>29</sup>

The conception of new additions is assessed for contemporary ‘needs’ thus it will constitute a successful intervention where the users will benefit. For instance, in a case of using a historic house as a museum, implementation of public services and offices for the staff is required that those additions of spaces should be designed in a contemporary design approach without changing perception of historic buildings.<sup>30</sup>

In case, the decisions are taken to built additions:

- The original structure with its original ornaments and architectural elements should be kept and consolidated.
- If it is appropriate, the layout of original building within its exterior arrangement should be conserved in a situation if the traces are found.

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<sup>28</sup> Kuban, D., 2000, p. 118.

<sup>29</sup> Ibid., p. 119.

<sup>30</sup> Ahunbay, Z., 2004, p. 98.

Within the framework, it is declared that the original use is generally the best for conservation of the fabric, as it means fewer changes.<sup>31</sup> Whether is not feasible, the adaptive reuse should be taken into consideration with the following criteria:

- Philosophical considerations – policy articulated by client; conservation requirements of heritage funding bodies; local planning authority’s policy on extensions and conversions.
- Present location and proposed location within the new scheme.
- Relationship of building to other buildings and functions on the estate.
- Buildings or space required by the new scheme/use.
- Degree of protection in respect of listed buildings and properties in Conservation Areas.
- The building’s historical and architectural significance.
- The building’s condition and flexibility for change
- Economics
- Viability
- Current asset value
- Value after adaptation
- Costs in use
- Functional potential of adjacent facilities and services
- Legislation relating to new use.<sup>32</sup>

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<sup>31</sup> Feilden, Bernard M., 2003, p.11.

### **1.3.3. A theoretical research on methodologies on reusing of historic buildings**

In international platform, the charter on principles for analysis, conservation and structural restoration of architectural heritage by ICOMOS (2003) puts the requirements and main criteria on how to approach the issue in order to conserve, preserve and maintain the life cycles of historic buildings as cultural heritage. Depending on three main subjects proposed - General Criteria, Research and diagnosis and Remedial measures and controls- a flow-chart on the methodology was proposed.

Hereby, the survey stage is the leading concern when the conservation work is demanded. The steps are declared:

- Preparation of measured drawings
- Historic survey based on all graphical, verbal and written sources
- Descriptive report on the architecture of the structure asserting problems
- Survey on demands of the client/owner
- Survey on structural system and materials of the building
- Survey on types of decay of the building
- Survey on structural stability<sup>33</sup>

The survey on demands of the client/owner would contribute the ‘needing’ for building to serve its function or visa versa, the adaptive reuse would be an

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<sup>32</sup> Douglas, J., 2006, p.87-88.

<sup>33</sup> Altınöz, G.B., Güçhan, N.Ş., Bakırer, Ö., Ayhan, Y., 2011, p.6.

attribution to consider. As pre-evaluation step, a program for the reuse or use should be prepared according to the alternatives proposed with clients and after the design for new use fed by other work packages, the restoration project is proposed as a package including all demands and conditions related with building.

As, our ultimate concern here is to prevail on the methodology when there is an assessment on issue of 'reuse or adaptive reuse', further research will be made concentrating on the approaches for the decision of the 'old/new' function/functions of historic buildings. Therefore, assenting on the generic matters of conservation projects, our primary concern, 'reusing' will put into the framework for our further studies.

According to Altınoluk (Altınoluk, 1999), the reasons of reusing historic structures are the loss of the building's original function or the building's condition which cannot respond its function. In the first phase, delineating to reuse historic buildings and requiring an ultimate analyze for further steps to be taken, there are three criteria described:

- Historical and Cultural Causes
- Economical Causes
- Environmental Causes

After assessing these criteria, the ultimate decisions on interventions are listed in four groups:

- The buildings which are conserved with interior spaces and with its furniture
- The buildings which are conserved totally and are supposed to be used.
- The buildings which the structural system is conserved whereas interior spaces are reorganized.

- The buildings which are conserved by ‘redesigning’ with new additions

In the second phase, the data of the building is grouped as quantitative and qualitative and the first attribution is defined in two options whether the building is:

- Listed as historic building by council of conservation
- Evaluated by architects and civil engineers having potentials on its capacity and defined as ‘usable’

Following the restoration project the designer should work on building plans from the scale 1/5.000 to 1/100 and even much detailed according to the architectural characteristics with the visual, verbal or written sources thus compromises the understanding of the site and building. The brief on building’s reuse estimation should establish on the following criteria:

- Description of the aim, scope and objectives of the project
- Descriptive report on building’s history, its alterations and its current situation
- A report on the project process including the techniques of programming building’s new function deciphering the decisions.
- Showing the project area in 1/1000 plan scale
- Analyze on the surrounding buildings stating their current function, their type and construction dates and the access to the area in 1/500 plan scale
- The layout of the building lot including the entrances, trees and their dimensions in 1/200 plan scale

- Current plans of building on scale with the codes of the places and the area of each including sections, elevations and all measuring.

In addition, before the ‘process of use’, designer should define the rules in order to prevent human cause of decay. The facts to choose a proper function for the building are defined as:

- The formation of the space
- The volume of the building
- The organization of spaces according to the ‘new’ function
- The location of the building

According to the data and survey, the methodology is proposed as a systematical approach submitting the charts which will include:

- The building
- The address of the building
- The descriptive report on the building’s cultural significance
- The elder functions or proposed functions of the building
- The current function of the building
- The scheme of the building’s current function program
- Proposals of ‘new’ functions
- A brief on the program of new function as qualitative and quantitative
- The scheme of new program
- The list of ‘needing’ and choices

- Action card
- The report of work
- The chart of the building
- Plans
- Maps, old maps
- Current plans, maps and photos
- The building
- Plans
- Sections
- Elevations
- Details
- Sources<sup>34</sup>

Considering the management of built heritage, numerous researchers put forth the decision making methodology for reuse and adaptive reuse of built heritage including wide range of building types. As we do a research on several examples in which the methodologies are implied in terms of assessing ‘use’ of historic buildings, Worthing and Bond (2007) methodology is one of the most referenced one. It is based on six main criteria that are achieved through the target of conservation and utilization of historic buildings:

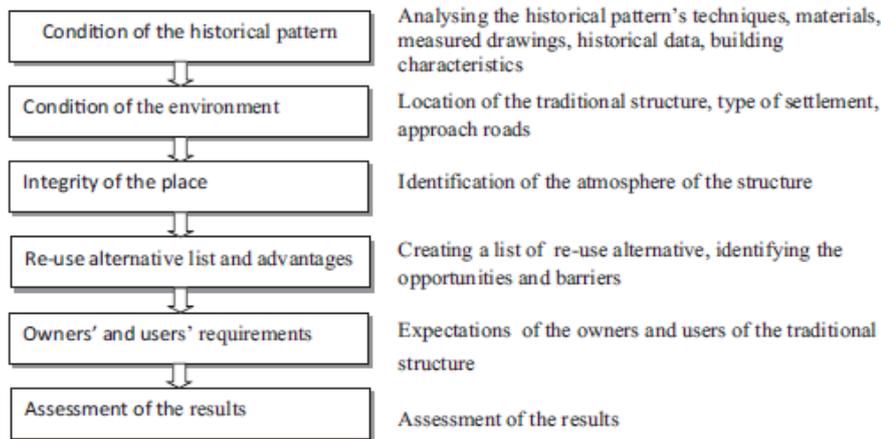
- The condition of historic pattern

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<sup>34</sup> Altınoluk, Ü., 1999, p. 19-24.

- The condition of the environment
- The integrity of the place
- Reuse alternatives and their advantages and disadvantages
- Owners' and users' requirements
- An assessment of results to determine the best reuse of the structure.<sup>35</sup> (see: Table 2)

Table 2: Steps to be followed for the conservation and utilization of historic buildings<sup>36</sup>



As it is stated by Worthing and Bond, initial implementation of the criteria is properly made in case the conservation and management plan is applied in the historic area whereas the determination of the requirements of the site is only enhanced by defining the significance of the location and considering the development of the site. Vulnerability could be assessed whether following is identified:

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<sup>35</sup> Yildirim M., 2012, p.380; See: Worthing, D., Bond, S., 2007.

<sup>36</sup> Ibid., p. 382.

- Cultural values around the site
- Requirements and aspirations of the owner
- Resources such as financial skills and knowledge
- Physical or environmental issues ( e.g. overuse, vandalism and pollution)

37

Yet, the value assessment of historic buildings and sites is a complex overture that scholars on conservation deal with, hereby our estimation on the methodologies of interpretation and treatment will evidently will include a value assessment fed by a generic research on values and assessment knowing that the values are changing over time according to contextual factors such as social forces, economic opportunities and cultural trends.<sup>38</sup>(See Table 3)

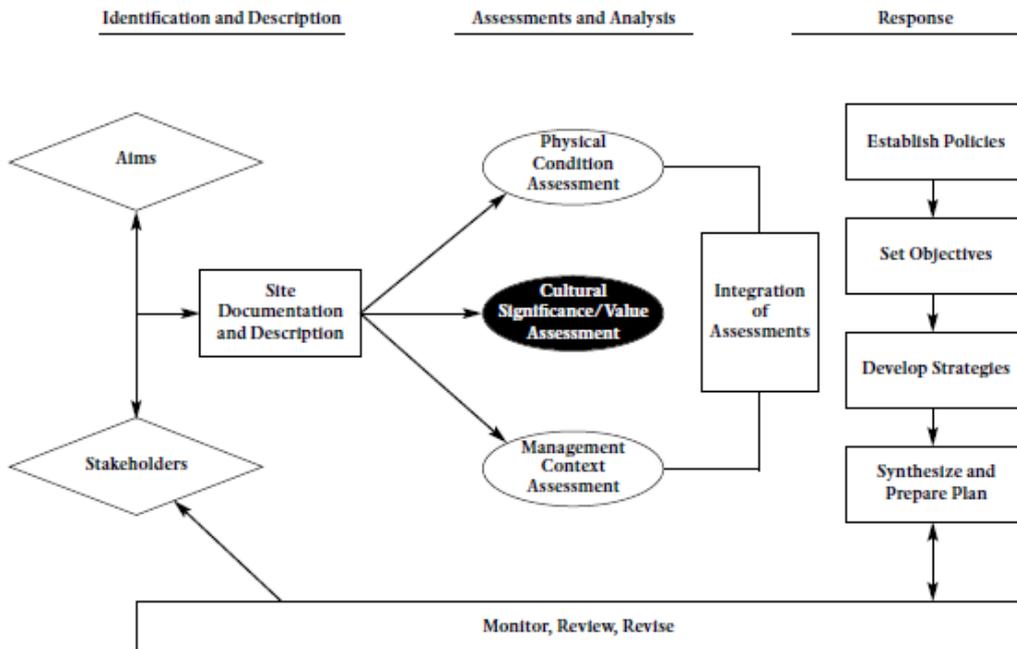
Regarding the consequences for decision-makers including conservation experts, stake holders, local administrators and public and so on, it becomes a conflict to generate a concrete value typology since any group has different perceptions on understanding the site. However, the initial approach is to define the significance of the cultural heritage, it should have a base to contemplate on a typology that is evaluated throughout the previous approaches and examples as well.

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<sup>37</sup> Ibid., p. 382.

<sup>38</sup> Mason, R., 2000, p.5.

Table 3: Planning Process Methodology<sup>39</sup>



#### 1.4. Methodology of the study

Within the concept of an evaluation of a historic building in an archaeological site, our first concern is doing a research on the issue of reusing/refunctioning historic buildings as well as doing a research on the methodologies used or proposed. The information collected in this part is used as the base for our study in order to understand the context of the approaches on the issue which will lead us to concern utilization of ancient places of performances as the major subject for the study. Therefore, as the second phase of the literary research, a generic research on the ancient places of performances is made and the data including international charters, declarations and the projects carried on the utilization of ancient places of performances are collected. Accordingly, under the frame of

<sup>39</sup> Ibid., p.6.

previous approaches and critics on the utilization of ancient places of performance, our approach on the issue is going to be applied in Bouleuterion of Teos as the case.

The methodology applied to Bouleuterion of Teos is an integration output by the approaches which are both defined for a single historic building and for an archaeological structure. Such an attitude should concern conservation and safeguard the structure and its environment by sustaining the balance in terms of values and perceptions on the site and finally should evaluate the current condition of the site and structure for a compatible and sustainable utilization. In other words, the methodology of this study is constructed in order to answer the question of how to approach to a building in archaeological site for its compatible utilization.

Therefore, in this study, the first target is defined as to understand the properties and significance of the building and its environment which requires a collection of data on the history of Bouleuterion and Teos with the aim of understanding original context of the city's urban development and to understand the building's original features. The second target is the definition of the building's current condition after producing measured drawings of Bouleuterion where the building's architecture, construction techniques and materials are studied. By doing so, considering the data of alterations and interventions in the city's historical timeline, the evaluation both on the building's physical condition and Teos is made and the current context is defined. For Teos Archaeological Site, the data is collected as the following:

- General Graphic Information
  - Data on the current situation of Teos Archeological Site is collected; base map in 1/5000, environment plan in 1/25000, site plan in 1/2000 scale, landscaping project in 1/2000 and orthophotos, photos. Data was taken from Teos Excavation Archives, Izmir Metropolitan Municipality and Google Maps.

- Historical Knowledge on Teos Archaeological Site (History of the ancient city and urban development)
  - Data on the major architectural remains that are collected according to the literature survey and excavation reports.
- History of Alterations and Excavations in Teos Archaeological Site
  - Collected data is obtained from the excavation archives and literature survey
- Evaluation of the current condition of Teos Archaeological Site
  - Data is collected according to the available services/equipments<sup>40</sup> at the site at the end of 2013 excavation season and the discussion is made regarding the questionnaires prepared for visitors of the site. (See Table 4, 5)

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<sup>40</sup> The chart for facilities at Teos Archaeological Site is filled in reference to Equipment and Resources disseminated in Ancient Theater Usage Manual of Athena Project

Table 4: Evaluation Chart for Teos Archaeological Site

EQUIPMENTS	Presence (Y/N)	Explanation
LIGHTING		
RUBBISH-LITTER		
ACCESS		
SECURITY SYSTEMS		
DEFENSIVE STRUCTURES		
SIGNAGE & SIGNS		
MEASUREMENTS FOR FIRE PREVENTION		

RESOURCES	Presence (Y/N)	Explanation
INFORMATION POINT		
BOOKSHOP		
BARS&COFFEE SHOPS		
TOILETS		
TICKET OFFICE		
INFIRMARY		
EXHIBITION HALL		

INTERNAL SERVICES	Presence (Y/N)	Explanation
OFFICIAL TOURIST GUIDES (STAFF)		
OFFICIAL TOURIST GUIDEBOOKS		
AUDIO GUIDES		
TELEMATIC RESOURCES		

EXTERNAL SERVICES	Presence (Y/N)	Explanation
EXTERNAL PARKING		
PUBLIC TRANSPORTATION		
ACCOMODATION&RESTAURANTS		

Table 5: Questionnaire for Visitors of Teos Archaeological Site, Page 1 of 3

<p><b>METU GRADUATE PROGRAMME IN RESTORATION - SURVEY SHEET</b>  <b>THESIS TITLE: A STUDY ON REUSING BOULEUTERION OF TEOS</b>  <b>STUDENT: MERVE ÇALIŞKAN</b></p>		<p>SURVEY FILLING IN DATE / ANKET YAPILIŞ TARİHİ :</p>
<p><b>QUESTIONNAIRE FOR VISITORS OF TEOS ARCHAEOLOGICAL SITE</b>  <b>/ TEOS ÖREN YERİ ZİYARETÇİLERİ İÇİN ANKET</b></p>		<p>TIME WHEN THE SURVEY FILLED IN / ANKET YAPILIŞ SAATI :</p>
<p><b>VISITOR'S PROFILE / ZİYARETÇİ PROFİLİ</b></p>	<p>1. SEX / CİNSİYET : MAN/ ERKEK <input type="checkbox"/> WOMAN/ KADIN <input type="checkbox"/></p>	
	<p>2. AGE / YAŞ : 0-10 <input type="checkbox"/> 11-18 <input type="checkbox"/> 19-30 <input type="checkbox"/> 31-50 <input type="checkbox"/> 51-65 <input type="checkbox"/> 65-... <input type="checkbox"/></p>	
	<p>3. EDUCATIONAL LEVEL / EĞİTİM SEVİYESİ :</p> <p>PRIMARY SCHOOL / İLKOKUL <input type="checkbox"/> ELEMENTARY SCHOOL / ORTAOKUL <input type="checkbox"/> HIGH SCHOOL / LİSE <input type="checkbox"/> UNIVERSITY / ÜNİVERSİTE <input type="checkbox"/></p>	
	<p>4. CURRENT OCCUPATION / İŞ DURUMU :</p> <p>STUDENT / ÖĞRENCİ <input type="checkbox"/> EMPLOYED / ÇALIŞAN <input type="checkbox"/> UNEMPLOYED / İŞSİZ <input type="checkbox"/> RETIRED / EMEKLİ <input type="checkbox"/></p> <p>OCCUPATION / MESLEK :</p>	
	<p>5. PLACE OF RESIDENCE / İKAMET EDİLEN YER :</p> <p>SIĞACIK/SEFERİHİSAR <input type="checkbox"/> İZMİR <input type="checkbox"/> DİĞER: <input type="checkbox"/></p> <p>OTHER COUNTRY : <input type="checkbox"/></p>	
	<p>6. TYPE OF VISIT / ZİYARET BİÇİMİ : INDIVIDUAL / BİREYSEL <input type="checkbox"/> SMALL GROUP / KÜÇÜK GRUP <input type="checkbox"/></p> <p>COUPLE / ÇİFT <input type="checkbox"/> TOURIST GROUP / TURİST GRUBU <input type="checkbox"/></p> <p>FAMILY/AİLE <input type="checkbox"/></p>	
	<p>7. HAVE YOU EVER VISITED ANY OTHER ARCHAEOLOGICAL SITES IN THE REGION? / DAHA ÖNCE BÖLGEDE BAŞKA BİR ÖREN YERİNİ ZİYARET ETTİNİZ Mİ?</p> <p>YES/ EVET <input type="checkbox"/> NO / HAYIR <input type="checkbox"/></p> <p>IF THE ANSWER IS YES, PLEASE INDICATE / YANITINIZ EVET İSE LÜTFEN BELİRTİNİZ:</p>	
	<p>8. HAVE YOU VISITED BOULEUTERION (COUNCIL HALL)? / BOULEUTERION'U(MECLİS BİNASI) ZİYARET ETTİNİZ Mİ?</p> <p>YES/ EVET <input type="checkbox"/> NO / HAYIR <input type="checkbox"/></p>	
<p><b>ACCESSIBILITY / ULAŞILABİLİRLİK</b></p>	<p>9. WHICH MEANS OF TRANSPORTATION DID YOU USE FOR VISITING TEOS ARCHAEOLOGICAL SITE ? / TEOS ÖREN YERİ'NE GELİRKEN HANGİ ULAŞIM ARACINI KULLANDINIZ?</p> <p>BY PRIVATE CAR / ÖZEL ARAÇ İLE <input type="checkbox"/> BY PUBLIC TRANSPORTATION / TOPLU TAŞIMA İLE <input type="checkbox"/> BY BIKE / BİSİKLET İLE <input type="checkbox"/> OTHERS /DİĞER : <input type="checkbox"/></p>	
	<p>10. DO YOU THINK THAT THE SITE IS EASILY ACCESSIBLE?/SİZCE ALAN KOLAY ULAŞILABİLİR Mİ?</p> <p>YES/ EVET <input type="checkbox"/> NO / HAYIR <input type="checkbox"/></p>	
	<p>11. DO YOU THINK THAT BOULEUTERION (COUNCIL HALL) IS EASILY ACCESSIBLE AT THE SITE? / SİZCE BOULEUTERION (MECLİS BİNASI) ÖREN YERİ İÇİNDE KOLAY ULAŞILABİLİR Mİ?</p> <p>YES/ EVET <input type="checkbox"/> NO / HAYIR <input type="checkbox"/></p>	
		<p><b>1</b></p>

For Bouleuterion, the method used here is disseminated in ATHENA Project Publication: Prototype of Management Plan for Enhancement of the New

Actualities. As the output by Work package IV, Ancient Theater Usage Manual is used as reference and steps are followed. It constitutes within the section of Cultural Cluster Informative System and proposes a work on the Study of the Theater which in our case is applied to Bouleuterion:

For Technical Aspects:

- General Graphic Information
  - Collected data on 2D measured drawings and photos produced by the author till the end of 2013 excavation season. Architectural survey was made by using TotalStation and Camera, AutoCad and MonoBild Image Rectification Software as tools.
- Description of Bouleuterion (Detailed description of the monument)
  - The section where the architectural features of the building is described according to the measured drawings, excavation reports, literature survey and photos.
- Historical Knowledge on Bouleuterion
  - The data on the building where it is mentioned in historical timeline of the city
  - It requires the collection of general and updated bibliography on Bouleuterions in the region
- Archaeological/Architectural Investigations and Interventions on Bouleuterion
  - The data is gathered from literature survey, excavation reports and measured drawings that are produced by the author in 2012- 2013 excavation seasons

- Scientific and technical studies for risk and threats evaluation
  - As the static and structural risk for the building, data on seismic/earthquake history, Geological and tectonic features are obtained from the literature survey and from the earthquake reports. (There is no data available on the acoustics of the building)
- Evaluation of the general physical condition
  - Is made for the each part of the building where in ICOMOS- Illustrated Glossary on Stone Deterioration Patterns material decay factors are disseminated. In addition the parts which are in risk as structurally are showed as mapping.
- Environmental Factors of Damage
  - Data is gathered on environmental factors of damage such as climate, topography and biologic from literature survey and reports.
- Anthropological factors of damage are evaluated according to pollution, interventions and improper uses and lack of awareness.

Though there is a section for equipments and resources in the list of Ancient Theater Usage Manual, the evaluation on the equipments in Teos Archaeological site could not be made since on the site there is no facilities and services except the handrails in Bouleuterion, the information boards near the architectural remains and the official website.<sup>41</sup> Therefore, this part is put out of evaluation.

For Socio-Economic and Intangible Aspects:

- Ordinary and Special Resources for Bouleuterion

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<sup>41</sup> <http://www.teosarkeoloji.com/>

- This part includes sponsorships which are disseminated in Teos Official Website and gathered from questionnaires for stakeholders.<sup>42</sup>
- The list on the associations and foundations are described as the important key agents in cultural activity in the region. The list for Seferihisar- Sığacık is filled according to the data of Directorate of Culture and Social Affairs of Seferihisar Municipality, İZKA (İzmir Development Agency) In addition the results of the questionnaires for stakeholders are used.
- National and Local Economy Analysis
  - The data on the productive activity, welfare standards and quality of life, job market in the region is collected according to the Ministry of Development, İZKA( Development Agency of İzmir) and İZTO (İzmir Chamber of Commerce) reports. In addition the results of the questionnaires for stakeholders are used.
- Accessibility and Infrastructure
  - The data is collected according to the current roads, airport and ports in the region.
- Traditional Local Activities
  - The data on the traditional local activities is collected according to the Directorate of Culture and Social Affairs of Seferihisar Municipality. In addition the results of the questionnaires for stakeholders are used.

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<sup>42</sup> Stakeholders are Tunç Soyer (Mayor of Seferihisar), Prof.Dr.Musa Kadioğlu (the head of excavations) and Res.Assist. Canan Özbil (team member of excavations), Halil Karaşahinoğlu (Director of Cultural and Social Services-Municipality of Seferihisar ), Archaeologist Mehmet Uğur (Municipality of Seferihisar), Yaşar Keleş (Sığacık Muhtarı)

For Juridical Aspects:

- Property Regime and System of Protections at the site
  - Section is filled according to the decisions and laws carried by Ministry of Culture and Tourism. Data is obtained from İzmir Metropolitan Municipality and from the archives of Teos Excavations.
- Safety Standards for Performance Building at Local and National level
  - The section is filled according to Fire Safety Regulations by the Ministry of Environment and Urban Planning, and to the laws by İzmir Metropolitan Public Works.

Conclusion part starts with the value assessment of Bouleuterion in reference to Burra Charter of ICOMOS and the statement of cultural significance of the building is declared. After that, the estimation on the building's carrying capacity is made considering Physical Carrying, Real Carrying and Effective Carrying Capacity which is used as a reference to set up the criteria for the compatible and sustainable utilization for the building. In reference to the data collected and to the assessments made in previous charters, proposals are declared with several schematic drawings for reusing Bouleuterion of Teos as a conclusion.

## CHAPTER 2

### A RESEARCH ON THE UTILIZATION OF ANCIENT PERFORMANCE BUILDINGS

#### 2.1. Ancient Places of Performance as building types

In this section, ancient buildings of performance are researched according to their ancient use and main components of their design are discerned. Starting with the references from literature, the definitions are made with a reference to Vitruvius, Frank Sear, and George Izenour in order to put a generic idea of context related with architecture.

*Almost all of Hellenic towns in Asia Minor had one theatre building at least where cultural and stage performances were held. Even in the towns which a small amount of people living in, there is a theatre building made of stone.*<sup>43</sup>

The Greek theatre was one of the most successful typology of the ancient age.<sup>44</sup> The etymology of the word theatre comes from the Greek “theatron”, which means “watching place” where later, the word has the definition of the whole building. Roman and Greek theatres were unique structures which played essential roles in social and religious lives of ancient towns, but in different characteristics both cultural and formal.<sup>45</sup> According to scholars, as a building type, ancient theatres had a process of evolution from 6th century B.C. to 3rd century A.D. including Greek, Hellenistic and Roman times as a result of changes

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<sup>43</sup> Ferrero, D.B., 1990, p.19.

<sup>44</sup> Ortega ,A.L., Fantini F., 2013, p.22.

<sup>45</sup> *Athena Project*, 2013, p.21.

in social life or a need for space for more audiences. Basically, the main concept of the building was to answer a need for gathering and meeting of citizens that constitutes buildings' function of its time where outdoor theatre was concerned, they were correctly organized by Greeks on the principle that sight and sound constituted a unified sensory field (seeing and hearing) vis-à-vis the declaimer-performer (on the stage) and the audience (seated in the auditorium)<sup>46</sup>. Main parts of these places of performance are Cavea (Koilon-Theatron), Orchestra and Scaena (Skene). Cavea was designed for audience containing the tiers of seats with great skill to ensure its adaptation to the landscape, superb acoustics and the easy movement of the spectators. The skene, a tent or small wooden hut was probably added in the middle of the fifth century as the source of our word scene, was the palace (or scene house, stage) at the rear of the acting space.<sup>47</sup>

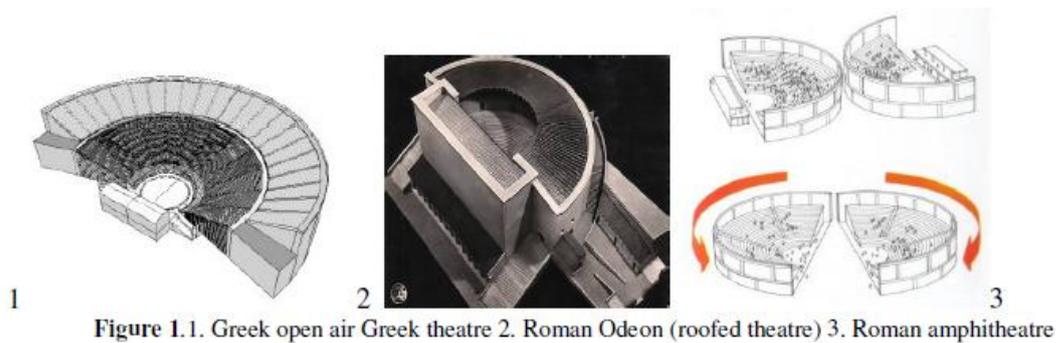


Figure 1.1. Greek open air Greek theatre 2. Roman Odeon (roofed theatre) 3. Roman amphitheatre

Figure 4: Ancient Places of Performance as building types<sup>48</sup>

The theater is a specialized category of buildings designed for public assembly and performance and it is important to distinguish between an open air theatre and amphitheatre. The open air theatre is more or less semi circular, has an elevated proscenium, and was used both by the Greeks and the Romans, mainly for theatre plays. The amphitheatre is circular or elliptical (amphi-means from both sides in

<sup>46</sup> Izenour, G.C., 1992, p.5.

<sup>47</sup> Haddad, N., 2006, p.11-16.

<sup>48</sup> Ibid., p.11.

order to see from all directions) and has an arena in the centre; it was not used by Greeks, but it is a Roman invention used for gladiator fights and wild animals.<sup>49</sup>

Throughout the time, the circuses, the Roman development of Greek hippodromes, theatres, odeons, amphitheatres and stadiums all shared several aspects – functional, technological, constructive, and also cultural, as they played a fundamental role in religious festivals and ceremonies.<sup>50</sup>

In case, the theatre is big in size, it might have a tent covering a part of cavea. In some cases, the holes on the edge of lower part of sitting rows for ropes to tie up the tent could be seen or like in Orange theatre in Provence, the stone cantilevers over the skene and at the back wall surrounding the cavea is could be seen as designed for supporter of tents. In few examples they built temporary roof made of wood on the skene.<sup>51</sup>

Ancient theatre terminology and the concept of designing a performance place in ancient Greek and Roman era were first discussed and written by Vitruvius, the Roman architect who lived in the first century B.C. In his Ten Books of Architecture, he specifically clarifies about Greek and Roman cities as a whole and he also briefly writes about the building types and elements of architecture that form the city as well as constituting social life in cities. In his book V, in Chapter III, after defining the function of the ‘forum’, the theatre is described as a public building for social purpose where spectators and families went and enjoyed the activities held in. Thus it is also accepted as a need for healthfulness of cities in terms of increasing citizens’ commemorative memory by drama, plays, meetings, ceremonies and cults. To propose a theatre design which serves its ‘function’ accurately, he underlines basic principles to be followed under the

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<sup>49</sup> Ibid., p.11.

<sup>50</sup> Ortega, A.L., Fantini F., 2013, p. 22.

<sup>51</sup> Wheeler, M., 2004, p.112.

titles: the choice of the site, the buildings' foundations and acoustics. In chapter IV, he writes about Harmonics which is estimation of the sound and voice whereas in chapter V, he proposes the implication of sounding vessels in the theatre that may create a qualification in sounds and voices in theatres general. In Chapter VI, the plan of the theatre is analyzed according to the geometry of a principal centre that constitutes triangles, circles, lines and segments which can be defined as mathematical order of lines. This order refers to the parts of the theatre: the orchestra, the scene, the platform of performers, theatron (cavea) around, aisles and stairs that confront the function of theatres which is later considered by architectural authorities as a geometrical layout. In addition, he supposes that differences between Greek and Roman theatres in plan are being composed of equilateral triangles for Romans, equatorial squares for Greeks. What is more, the acoustics of the site of a theatre is another issue discussed in chapter VIII.

Thus, in case the overall concept of design is evaluated here in Vitruvius expressions, the main principles to be taken into consideration are could be defined:

- The location of the building
- Arrangement of spaces which have distinct function
- The layout of architectural elements that increase the quality of 'building's function'
- The acoustics
- The materials to be used

Knowing that, at the time of Vitruvius, amphitheatres, odeions were not mentioned as a building type, for theatres we can evaluate the principles of their architecture in terms of values attributed to it.

Odeons are considered as the unique roofed structures built in ancient times that present high technical skills of ancient architects and construction workmanship. Even if they are considered as small theatres, in fact there are some attributions to deal with in terms of architecture, building technology as well as their function. Throughout the time, as they have been a topic of research for archeology and history of architecture, Izenour (1992) puts forward the generic perceptions on architecture mostly entailed with their roof design and he classifies them as multiple-use theatres.

As multipurpose theatre is defined as kind of place for public assembly incorporating a wide latitude of design flexibility to accommodate a variety of public events as disparate as athletics and the performing arts, a multiple-use theatre is considered as narrowly defined being an exclusively theatrical-type facility for public performance and assembly in which design and engineering flexibility is restricted to forensic activities (public speaking), staged art performances and the performance of music – that is the performing arts.<sup>52</sup>

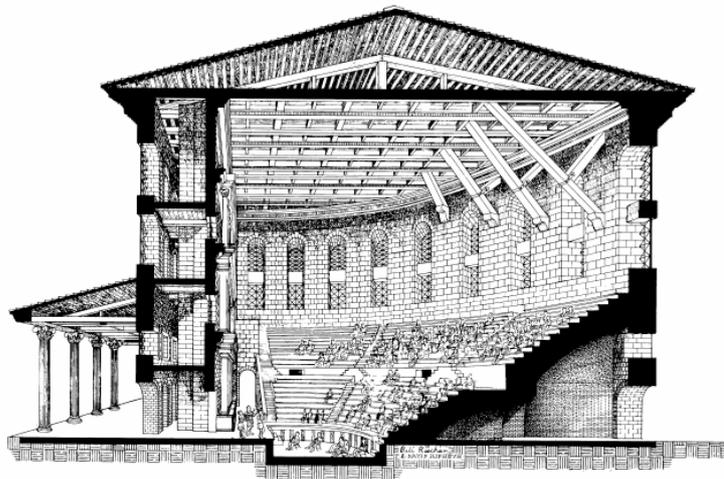


Figure 5: Odeon of Aphrodisias, restitution drawings by Izenour(1992)

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<sup>52</sup> Izenour, G.C., 1992, p.19.

The Latin term *theatrum tectum* was used for smaller but more specialized type of theatre buildings which was first intended for specific purposes. Greeks used *theatrum tectum* as an *ecclesiasterion*, a *bouleuterion*, or a *geronticon* that were built for legislative governing body of city-state. Later, Romans built *curia* or senate-house for that kind of purposes which could be defined as buildings for performance, at the same time developed with other governmental buildings in the ancient towns. They were built to house the public declamation of an ode, the presentation of a drama, a comedy or other entertainment and on occasion, a secret cult ritual before a seated audience. A *theatrum tectum* for this purpose was either an *odeion* (Greek), or an *odium* (Roman). Literal meaning of *odium* is “place of the ode”.<sup>53</sup>

Roofed theatres with clear-spanned auditoria were Hellenistic buildings. *Odeon of Pericles* was the first covered theatre as a columned hall. The second building is *Odeon of Agrippa* of Roman period, was a clear spanned hall. These buildings designed for performing arts had constituted the world’s first planned cult-worship, commercial, civic, governmental and performing arts center within the core of the city together with other governmental, ceremonial, religious and commercial buildings in ancient times.<sup>54</sup>

It is asserted that *Odeons* had highly specialized design and built by the latest construction technology of their times including acoustical features for audience. Hellenistic architect-builders prepared the way for the ultimate development of the classical roofed theater. It was Roman architect-builders who took this legacy of the clear-spanned auditorium and applied it to great effect in the design, the empirical engineering, of stunningly structured and architecturally magnificent roofed theatres throughout the Mediterranean basin.<sup>55</sup>

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<sup>53</sup> *Ibid.*, p.16-17.

<sup>54</sup> *Ibid.*, p.7.

<sup>55</sup> *Ibid.*, p.166-167.

According to Frank Sear, there are three ways to define these kinds of buildings in terms of function, physical features and nomenclature. As the function is considered above, physical feature seems much more complex. An odeion was used for concerts thus it had a stage whereas in bouleuterion it was not needed. Doorways are mostly three or five in numbers in the rectilinear wall or scaenea frons that performers might have come to the stage using these openings like in theatres. In addition, in many odeions had a columnatio in front of the scaenea frons wall which could be asserted that they were related very closely to ancient theatres in terms of physical features. Bouleuterions, on the other hand, mostly had two doorways in the rectilinear wall giving direct access to the orchestra or to a speaker's platform.<sup>56</sup>

Considering the ground plan type of two building types, they had a semicircular cavea or a cavea with curved seating enclosed in rectangular walls. In a few examples of bouleuterion such as Sagalassos the seatings were rectilinear. Generally it is asserted that both buildings were roofed.

Criteria used to differentiate Odeion and bouleuterion are listed as; size, capacity, sitting, the altar, tribunalia, stage, doorways and scaenea frons. Size could be misleading in comparing between ancient theatres and Odeons that there are few examples where Odeon is bigger in size than the theatre and also in few, bouleuterion and Odeons are much similar in size. The capacity of bouleuterion could be assessed according to the city's *βουλε* whereas in Roman times, figures like 80 or 100 are mentioned as the number of *Βουλε* except Ephesus which had 450 bouletai in numbers that we could claim that also seating capacity could be misleading. In addition, in few Bouleuterions there is an altar in the middle of the orchestra whereas in odeon there is not any trace of altar. The existence of a tribunalia might suggest that it was an odeion since it is specialized seating for priests, dignitaries or honored guests. The presence of stage is another

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<sup>56</sup> Sear, F., 2006, p.565-8.

criteria for Odeons as there were staging activities held inside thus some claims that if there's no stage, the building could be described as bouleuterion, however there are few examples where the stage was wooden structure or there is an evidence of concerts given by a single singer which means that there is no need for an elaborate staging. The doorways which are mostly two in Bouleuterions serving from outside directly to the orchestra are common whereas in Odeons the numbers of doorways are usually three. Scaenae frons, the rectilinear wall facing the cavea and designed with columns, sometimes sculptures and niches is also could be seen in odeions where there are three or five doorways serving directly to the stage.<sup>57</sup>

Generally, the definition of the building is much trustable in case there is an inscription found referring the function of the building such as honorary decree and or a council decision on a subject. It is also predictable in such a way that whether there is written evidence about the building. For instance, it is known that musical performances were held in Bouleuterion of Teos whereas in Elis and Smyrna, they were used for discussions and in later periods, the stages were built as additions to the original buildings like in Miletus.<sup>58</sup> Thus, it remains to define the building according to its physical characteristics, inscriptions and written sources which requires literary researches and site work as well.

As it was discussed by scholars, Bouleuterions had been public places especially located in or around agora which is the 'heart of the city' where citizens meet, interact and public decisions were taken partly in. However there are several points to put forward whether to define roofed ancient buildings as a 'bouleuterion' or 'odeion'. Considering their function, they seem to have different aspects in their design in case the building is used as a council-house or as a performance hall.

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<sup>57</sup> Ibid., p.39.

<sup>58</sup> Wycherley, R.E., 2011, p. 163.

## **2.2. A Research on International Documents regarding the use of ancient places of performance**

According to the researches in archaeological sites and considering the ‘pool’ of academic publications, in this part, it is aimed to draw a framework starting with international declarations and charters released by experts dealing with the utilization of ancient places of performance in terms of cultural heritage conservation, preservation and management.

### **2.2.1. Declaration of Segesta**

After the Conference on “Protection and Use of Ancient Theatres” organized in Segesta, Trapani in Palermo in 17-20<sup>th</sup> September in 1995 that was evaluated under the Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985) and the European Convention for the Protection of the Archaeological Heritage (Malta,1992), there are several aspects put forward for Member States to consider on the protection and the use of ancient theatres.

It is the first declaration issued by representatives of all theatrical and archaeological groups, touches upon a classical heritage shared by all the people of Europe. The reason is described:

*The rehabilitation of ancient places of performance echoes from their character. Places of ancient memories, they discover a new heritage dimension through theatrical productions.*<sup>59</sup>

First issue considered is based on the preservation of the architectural heritage by introducing in particular for monuments for the show, laws that provide measures of consolidation, protection and maintenance for the remains that are brought to light allocating the necessary financial means for archaeological excavations, promoting scientific studies, encouraging the training of the personnel who deals

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<sup>59</sup> Madran, E., Özgönül, N., (ed.), 1999, p. 361.

with maintenance and preservation, subordinating the restoration of the buildings, developing a precise documentation and controlling the evolution of the monuments.

Developing the knowledge and appreciation of the theater ancient is defined in establishing detailed scientific inventories, encouraging the exchange of information, educating the public, users, national and local authorities and making the site available to visitors. As a third recommendation, promotion of their development through the use of as a place of artistic creation contemporary, without altering its nature and without damaging the structure is emphasized; it is outlined that fragility of the places should be considered. It could be achieved in case; consultation and dialogue between the Conservatives and places the organizers of shows and between them and the locals is provided, the freedom of the designer is respected, the construction or permanent accommodation such as deface buildings is banned whereas temporary structures should be designed in such a way to better understand the old architecture, any deterioration is avoided, competition for the development of new ideas in the field of technical conservation and reversible construction is promoted, the preparation of data sheets are stimulated, number of decibels emitted in order to avoid harmful vibrations is limited, the safety of the public is ensured and visits to the sites is promoted.

### **2.2.2. Verona Charter on the Use of Ancient Places of Performance<sup>60</sup>**

Verona Charter is an updated declaration on the use of ancient places of performance demonstrated as the outcome of a series of stages after the colloquy in Sicily in 1985 in the first place and expanded by Minotoc Project supported by European Union (DG X). As a result of meetings held in Messina (Greece) and Lyon (France) it is released with the purpose of promoting cooperation, centered

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<sup>60</sup> The text could be read at Madran, E., Özgönül, N., (ed.), 1999, p. 553-560.

on tangible examples, among professionals including archaeologists, architects, art historians, stenographs, performance organizers, representatives of local authorities, tourism experts, economists and specialists in local development.

Hereby, the outline of the topics that are issued:

- Resource Preservation
- Conveying accurate information
- Facilitating comprehension by the public
- Enhancing the sites by using them
- Managing places of ancient performance by contributing to development
- Improving skills through networking

As an appendix, technical details concerning the conditions of use of ancient places of performance is proposed:

Heritage resource preservation and data accuracy is one of topics evaluating maintenance, reinforcement and restoration work carried on the ancient places of performance. It is recommended to:

- Aim to incorporate the principles of the International Charter (ICOMOS,1964)
- Respect the aesthetic, historical and scientific integrity of the monument
- Leave certain areas in reserve with a view to the subsequent resumption of further research or scientific testing

In case, ancient places of performance are to be opened to the general public, minimizing the risk of damage caused by the presence of too many visitors is our leading concern that the steps will consist in:

- Informing the public of the vulnerability of the sites, by means of signs, documents etc.
- Building attractive paths that steer the public away from fragile areas. In some cases, access to sensitive or dangerous area will have to be prohibited
- Providing appropriate facilities (for examples seats, public lawns, rubbish bins, toilets, access to water, etc.) which reduce the risk of pollution and damage.
- New information technology is essential to facilitate the tasks of recording, analyzing, scheduling and monitoring work whether fragile sites are too popular, it could be used to offer remote access via virtual imagery and the multimedia. In addition, interdisciplinary teams setting up to develop multimedia products should minimize the risk of scientific data which are irrelevant or distorted.

Quality of public access could be achieved by improving public understanding of the site and initial measures shall include:

- Designing circuits which follow the paths used in ancient times, so that the public are able to discover the sites gradually and are led to relevant vantage points
- Providing aids to understanding the remains, in the form of brochures, audio guide tapes and guidebooks adapted to suit the different categories of public visitors. Trained guides capable of organizing educational workshops should be on hand at major sites
- Opening a visitors' center information centre, strategically located at the main entrance to the site, to explain to visitors how to interpret the site, placing it in its historical perspective (explanations concerning the ancient world and local history, comparisons with other sites)

Site image should be promoted by guaranteeing high standards for visitors and spectators considering the buildings' architectural significance, site's sustainable preservation and maintenance. Visitor-friendly amenities and equipment should be used such as public telephones, credit card facilities, information display units, signs in several languages, queuing systems, cloakrooms etc. In addition, disabled must be considered in terms of access and facilities and measures should be taken in order to provide maximum comfort within the limits of respecting cultural heritage. Staff should be trained to ensure high standards for visitors.

Safety is one of essential issues to be considered; it should be clear that site layout or position of monument should be adopted not only for the effects of fire or hazards but also for the panic that might occur among the visitors or spectators.

Therefore;

- Definition of a safety zone around the monument or site that prevents random parking and allows the police and emergency services to circulate freely
- Drawing up specific safety standards for each site including maximum capacity of visitors and spectators, measuring public safety, hazard prevention, medical treatment and emergency facilities.
- Using the sites as means of enhancement should provide the ability of the public to interpret the monument and understand its historical significance thus steps to be taken regulates;
- Restoring the stage to its original level and layout in ancient times
- Positioning scenery, backdrops, sound equipment, and stage coverings to coincide with the ancient stage walls which have usually disappeared. In the case of theatres, it might be possible to leave certain structures as permanent fixtures provided as they are as transparent and inconspicuous

as possible and provided their outline echoes the shape and layout of the ancient walls

- Using light as part of scenery, so that bulky sets can be avoided
- Imagining virtual stage scenery, so that can be adapted to different locations
- Using mini-equipment for the lightning, projectors, wiring, control unit etc
- Giving priority to the restoration of ancient staircases and corridors when creating public walkways and evacuation routes so that the structure of the original monuments is more obvious.

Virtual imagery is defined as useful tool that gives no harm to ancient building and is applicable to anywhere on site in case it is designed and enhanced with three-dimensional sound reproduction.

It is important to consider negotiated codes of good practice of each site regarding the basis of negotiations between the local authorities that own the site and the services in charge of conservation and stating the constraints associated with the site and laying down the rules of use that must be observed by organizers of performances and other events.

Networking as it was taken into account as one of leading organizations to share knowledge in Siracusa charter is important to develop a platform of shared strategies in Mediterranean in following areas:

- Scientific research and the communication of research findings
- The promotion of cultural events inspired by this specific type of heritage
- The promotion of lasting products of cultural tourism that evokes the ancient heritage of places of performance as well as their past and present significance.

### **2.2.3. Siracusa Charter for the Conservation, Fruition and Management of the Ancient Theatrical Architectures**

It is claimed that the conservation and protection of ancient places of performing arts as well as their continued use as places of performance through the arts facilitates the meeting of multiple cultures and the recovery of memories and knowledge of a shared history. Siracusa Charter with the aim of giving further improvement and comprehensive reflection assimilates Creation of European Network of the ancient places of spectacle, Segesta Declaration and Verona Charter. There are four technical and thematic annexes that are supposed to contribute to the creation of protocols for knowledge, conservation, use and management aiming their implementation to each single building:

- Organization and Management of the knowledge of the conservation condition of the ancient theatrical architectures and their territorial context
- Analysis, diagnosis, monitoring, conservation and restoration
- Tolerable theatrical activities and safeguard of the archaeological structure and its environment context
- Management of the ancient theatres and territorial cultural networks for a local growth

Each annex declares fundamental subjects to be considered after constituting principles and general targets. For technical annex1, it is underlined by the International Scientific Community that the census of ancient theatres is very essential to contribute several multidisciplinary approaches of knowledge even if the available data are incomplete or non-homogenous as there is a progressive implementation of the heritage regarding the information technologies. What is more, the censuses of the cultural events are also necessary in order to analyzing compatibility between technologies and materials used for stage settings. Thus, it will be possible to draw up a Map of ancient places for performing arts.

Databases of ancient places of performance produced by means of indexing, surveys, analysis and monitoring should be aimed to be gathered and to be catalogued according to techniques of construction, materials used, creation and evolution of the decay and disruption process, definition and implementation of preservation proposals. Thus, carrying out archaeological surveys for implementing diagnostic and conservation projects should be maintained with integrative financing.

The framework in terms of knowledge on the theatre should be evaluated including punctual historical and critical research after meeting methodological criteria. Therefore, starting with a careful research on history of theatre's events and its environmental context, geological and geo-technical tests are should be done, specific risk factors should be defined by using latest technology such as three-dimensional laser scanner.

Thematic risk maps showing the risk of deterioration of ancient theatres should be drawn according to the changes, transformations undergone by monuments and environment and the strategies applied to reduce the risk as well. For that reason, preventive actions and strategies could be taken with full share and integration.

Providing tools for a shared knowledge is also taken as fundamental target for scientific community where an easy circulation of the information and confrontation of several experiences is given, periodical reports are delivered and courses of actions are taken. It is very important to create a platform which ancient places of performance in Mediterranean basin are fostered to share the knowledge and experiences. Since they are in archaeological sites, there is a need for information options for the visitors and for the audiences. The option enhanced with information tools should be invasive as possible, easy to update, integrated with the communication system scheduled for theatre's use, for the archaeological area and for the ancient monuments, capable to set up different itineraries to use, useful for a correct scientific divulgation, able to understand the

relationship between archaeological area and its environmental context and should be useful to relieve human pressure on critical physical parts of the building.

In addition, promotion of the implementation of educational tools is necessary to formulate an understanding the cultural role of the theatres in ancient and modern times applied both by written sources and multimedia sources.

Technical Annex 2 on the analysis, monitoring, preservation and restoration focuses on most suitable preservation options and on establishing the criteria for the increase in value and use of ancient theatre. For analysis and monitoring, the environmental context of the theatre should be considered as development of the harmful factors and chemical physical processes by environmental changes and human action are taken into account. Preventive analysis using non-destructive techniques becomes essential for monitoring and for diagnosis so that characteristics and endurance of the risk elements, assessment of the weight tolerance for each area of the theatre, sound emissions and related stress induced to the stonework and the effect of human pressure on the wear and tear processes should be evaluated.

Procedures of preservation is depends on the gained knowledge and experience that allows us to observe and estimate the vulnerabilities affecting the architecture of ancient theatres, to develop integrated programs of analysis and to settle coherent criteria for restoration and risk reduction. In case of preservation, for each single theatre it is needed to pay attention on suitable criteria and solutions for to:

- Preserve endemic flora
- Rediscover urban, physical and religious ties with the territorial context
- Eliminate changes in territorial use which interfere with the preservation of the theatre
- Transform the harmful ongoing processes into natural aging processes

- Re-establish the static functionality, if jeopardized, without disfiguring the system, by fixing supports and surfaces over the ruined parts of the theatre with the aim of stabilizing its walls or preventing the exposed sections of wall from saturation by wetting
- Reintegrate unstable areas into the overall use of the theatre and of its surrounding context
- Reducing the spread of deterioration by improving the efficiency of the structure or the materials used in is essential in order to use the theater and its environmental context in such a way that:
  - Is limited to the minimum indispensable
  - Is reversible
  - Is traceable
  - Without any negative perceptive impact on the monument
  - do not deteriorate or damage the existing stonework in any way
  - do not disfigure in any way the original layout of the theatre's sloping equipment and the water system below the cavea
  - Undergone no restoration that will completely rebuild some parts of the structure, aimed at favoring the needs for a tourist or theatrical use.

Specialized training for experts who will deal with technical assumptions on survey, diagnosis, analysis, conservation and restoration part is important to manage and it is essential to share scientific exchange that will be implemented by other territorial areas as finding funds for the financing of the conservative procedures.

Technical Annex 3 on sustainability of performance activities and safeguard of the archaeological structure and its surrounding environment defines ultimate criteria before allowing the use of the monument:

- To observe technical solutions defined by International Charter on Conservation and Restoration of the Monuments and Sites (1964) which requires being reversible, recognizable and compatible with original materials used.
- The use of the structure for theatrical performances should not jeopardize the conservation and the correct use of the surrounding environment and should not impede the correct balance between the landscape and the archaeological site.

Since the use of an ancient monument inevitably provokes wear and tear and may delete data useful for its correct historical and archaeological knowledge, monuments that have not been analyzed and properly supplied with enough documentation are not to be used.

In all the remaining cases, a multidisciplinary teamwork has to study the amount of use the ancient monument can endure, especially with regard to the admissible number of users without subjecting them to injury or damaging the structure. Nevertheless, any external equipment, for the stage or the cavea can be used using the existing foundations as a base.

With regard to the use of an ancient monument, the foundation or the institution in charge has to employ a team of experts to render each monument compatible for its users. It is essential to bear in mind that it is not compulsory that each theatre or amphitheatre should be used for performances and deprived, even if for only a short period, of its usual regular public that is tourists and researchers.

It is hoped that the necessary action will be taken to make visitors who approach the monument only during events and performances aware of theatre's history and the peoples to whom it belongs, paying particular attention to the trans-national

and trans-cultural significance of the very special vessel inside which they find themselves.

With reference to the management of all performances, it is to be hoped that the technical staff responsible for the safeguard of the monument and the Arts directors will coordinate and share the responsibility of staging shows suitable to the standards of the monument, which is to be temporarily used by spectators rather than visitors. In any case, they must both ensure that all performances respect as much as possible the monument in which they are to be enacted.

If there is no permanent art director, it seems to be right to encourage the local cultural foundations to work in team with the institutions responsible for the monument in the management of all the performances.

In addition it is declared that a preparation a handbook of guidelines on the use of the property fixing the maximum standards applicable for each ancient theatre as regards acoustics, illumination, mechanics, fruition etc.

- For Cavea, it is assumed that after verifying their technical authenticity and impact the use of removable elements to make up for any imperfections of cavea can be adopted for theatrical performances as only in theatres where cavea has been reconstructed totally or partially it can be assumed a non-occasional and prolonged use of the removable elements where the monument becomes a modern theatre.
- Orchestra and stage is evaluated regarding the temporary installations and other equipments. Original orchestra and the apron should remain clear in terms of authenticity, functionality and the acoustics of the ancient building and the scenery and illumination equipments should be placed temporarily during the event respecting the skene wall. It is recommendable to use light modular easily-removable structures, the materials of which need to be compatible with the ruins of theatre. Further

necessary recommendations are based on precautions to be taken whether there are fragile areas or materials.

In terms of values attributed to the ancient theatre, acoustics is another issue to research and to be evaluated. It can be studied via 3d modeling of the original theatre in order to understand original acoustic specialties theoretically. It is essential to provide adequate ways of integrating the deficiencies, strictly with removable structures, optimizing the acoustic output of the theatre's architecture or to determine better scenic options.

Illumination technology, surveillance facilities and remote cameras, ducts and systems of electricity supply are also criticized declaring that the use of lights and sound will contribute to the comprehension and enhancement of the spatial and cultural properties of the area and will give critical interpretation of the building. The equipments should be used with the greatest of professionalism and should allow a proper reading of the physical nature of the building.

The guidance of visitors in case ancient theatre is within the archaeological site should be properly done with the help of virtual simulations and information tools. During a performance barriers and protection systems should be applied regarding the safety of visitors and audience. It is also recommended to allow disabled to have easy access. They should be installed only for duration of performances and maintenance of the materials used should be guaranteed after checking their compatibility with original layout and materials used in the monument.

Technical Annex 4 on management of ancient theatres and territorial cultural networks aimed at a local development deals with developing essential methods of analysis and interpretation of the cultural vocation of a given territory and efficient standards of organization and management on a regional scale of the ancient places of performances with regard to their fruition. Respecting the territory while creating the population identity, starting up of communicative flows towards all categories of the potential users, implementing conservation and

appropriate enhancement of the cultural heritage and creating cultural facilities linked to the fruition of this heritage by favoring innovation and spreading of the experiences are initial steps to be taken for cultural sustainability of the development.

Therefore in the manner of using an integrated system of cultural offer, the priority action should be organized both at local level and at Mediterranean level; at local level it should be produced by focusing on the roles and potentialities of each ancient theatre within the local cultural system and in Mediterranean level, it could be achieved by setting up, progressively, a network of ancient theatres while multiplying its potential “as development carrier”.

For the elements of network for theatrical fruition following elements should be analyzed; cultural and artistic, territorial, institutional, social, managerial and economical. By these, the enhancement of the role covered by ancient theatre within territorial cultural networks implemented in Europe and the Mediterranean are, assessing the potentials for local development in terms of sustainable use of ancient theatre and its environmental settings. The estimation of real availability to bear fruition and other cultural activities, capability to curb uses that may distort the archaeological, historical, narrative, landscape and functional identity of the theatre, endurance for the uses, which need to be coherent with the owned values acknowledged as values of the local community, is defined as characteristics of these networks.

In the annex, the targets are declined including implementation of specialized training initiatives, implementation of common planning, institutional and financial set up which could be achieved by a multidisciplinary work that will enhance the use of ancient places of performance both in local and in Mediterranean. With the principles described above, management plans and projects could be prepared surpassing a cooperative work including authorities, administrators, local people, visitors, audience, architects, economists,

conservators and so on that will upgrade by a network implemented whole in Mediterranean basin.

### **2.3. A research on international projects and publications on the use of ancient buildings of performance**

#### **2.3.1. European Network of Ancient Theatres and Minotec Project**

European Network of Ancient Theatres founded in 1993 is one of the leading projects that concerns about ancient places of performance particularly. The organization of network was held by Council of Europe aiming to draw attention to and to protect the architectural and cultural heritage that Europeans share with the inhabitants of all the countries bordering the Mediterranean. Within a manner to this, they would create a platform where conservation experts exchange their ideas as well as having benefits from technical concerns in terms of preserving, conserving and enhancing ancient places of performance.

The scope of the organization held in Mediterranean with an ideological purpose that could be defined as assembling 'European Society' to learn from their ancestors, their roots and ancient, cultural habits. For this reason, to unite Europeans is becoming the preliminary target promoted by organizing entertainments taking place in ancient places of performance: the theatres, amphitheatres, circus arenas and odeons. In addition, hereby, it is a declaration of a 'revival' of ancient monuments in terms of their utilization again, experienced by generations – that also could be defined as 'traditionally' - in a manner of 'showing' modern artistic creation in a historic monument.

As 'technical' assumptions part, following the elder conventions on the protection of Archaeological Sites and preserving cultural heritage sites by Council of Europe, the ultimate actions to be taken is clearly proposed; the initial purpose should be the conservation of cultural heritage in a scientific manner, then upgrading it in terms of preservation, consolidation, presentation or restoration which would be the way to inform public, academicians, scientists and so on. At

the same time, it is recommended to utilize ancient buildings of performance which are unique structures and is highly recommended to preserve them deliberating their significance as a 'place' where ancient drama, tragedies, ceremonies and cults took place in ancient times. However, it should be taken into consideration that while enhancing these structures, the pre-survey and precautions are to be clarified as overuse caused by large numbers of visitors could be the reason of decay even destruction of these buildings.

Minotec Project was one of the activities of European Foundation for Heritage Skills and was managed with the help of funding from European Commission. The project coped with proposing the use of new technologies in the enhancement of ancient places of performance and covered the sites in; Verona (Italy), Messene (Greece), Merida (Spain) and Lyon (France). The task was to organize an international conference, to be held in Verona in 1997 where all the countries interested in this kind of heritage and in exchanges of experience between the officials responsible for these places of performance.<sup>61</sup>

### **2.3.2. ERATO Project**

ERATO is a research project that was supported by European Commission INCO-MED Program between the years 2003 and 2006 and is nominated as Identification, Evaluation and Revival of the Acoustical Heritage of Ancient Theatres and Odea. The aim of the project is described as to achieve acoustical and architectural heritage conservation and restitution of the selected examples of the Antic Greek and Roman theatre and odeon via audio-visual revival in 3D virtual environment. In addition, it is asserted that learning from acoustics of ancient places of performance is a reference for their modern use which is also defined as interpretation by conservation experts.

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<sup>61</sup> "Working Party on Co-operation in the Mediterranean Basin", Council of Europe, <https://wcd.coe.int/ViewDoc.jsp?id=573591&Site=COE>, 15.04.2014

The project was directed by Prof. Jena H. Rindel from Technical University of Denmark and participants were from Yıldız Technical University (Turkey), Hashemite University (Jordan), Universitat delgi Studi di Ferrara (Italy), Assoc. d'Etude pour le Develop, la Formation et l'Intervention sur le Cadre de Vie et l'environnement (France), Universite de Geneve and Swiss Federal Institute of Technology (Switzerland). At the end of comprehensive studies and researches both in history of architecture, archaeology, theatre history, clothing, theatre performance and early period music, the participants proposed data which resulted after tests and analysis made by virtual environment technologies in different methods.

Considering working groups which have scientists and engineers, it could be said that at the end of the project, a 'concrete' supposition is given with a reference to scientific measurements regarding the acoustics of ancient structures. In addition, experts on archeology and architecture presented articles evaluating the 'architecture' of places of performance with the values of them and 'acoustic' value of ancient structures is particularly underlined. The topics of the studies are:

- Understanding of the Acoustics of Ancient Greek and Roman theatres
- Analytical studies on Vitruvius and Ancient Theatres
- Developing Virtual Environment of Ancient places of Performance
- Acoustical Computer Simulations of Ancient Theatres
- Acoustical Measurements in Ancient Theatres
- Investigating the Acoustics of Ancient Theaters by Means of a Modular Scale Model
- Color as a Subject of Virtual Conservation
- Interactive Visualisation of the Aspendos Historical Sites Using VR Technologies

- Animating the Aphrodisias Odeon – A system Overview
- Ancient Theaters and Odea and Criteria for the Modern Use
- Relevant Acoustical Parameters for Modern Use of Ancient Theaters and Odea
- A Contemporary Approach and Reinterpretation of Antic Greek and Roman Periods' Music and Drama Art within the Framework of ERATO Project

The experimental studies were held in mostly in Aspendos theatre which is one of the most conserved ancient places of performance from Roman period. The scene building is almost conserved totally and it has colonnade part at the back of sitting rows as well as having a velum that was used for protection from the sun over the audience that supports the efforts on 'reconstruction' studies of Roman theatre. In addition, in terms of architectural design, it matches with Vitruvius' definition on Roman theatres.

Investigations on acoustics of odea were mostly held in Aphrodisias Odeon since there is an amount of academic researches about the 'original' building that provides reference to reconstruct the model of odea in virtual environment. What is more, according to archaeological studies, the amount of materials found during the excavations in the building such as columns, marble orchestra is initial data that enriches the acoustic study in detail.

Other theatres that are chosen to work on acoustic measurements are Jerash theatre in Jordan and Syracuse theatre in Italy. Both of them are in current use for performances and festivals in our days that with these acoustical investigations, their acoustical condition are tested enhancing their values.

Basically, the first step of the studies is to define 'origin' of the structures in terms of reconstruction that requires crucial research on archaeological finds, history of architecture and so on to make a 3D model of the buildings as an initial need is to

use several software on acoustics on. For this reason, 3d models of structures were used by means of computer simulation program (ODEON) to make acoustic calculations and also 3Dmax program was also used as a tool for proposing virtual environment in terms of interpretation. Not all the measurements were done using VR technologies, few scientists used microphones and receptors in the buildings and questionnaires were also prepared to analyze the quality of the sound asking the audience.

What is more, the researchers in Yıldız Technical University produced ‘antic’ musical instruments according to the images on the ancient vases and descriptions as well as evaluating the notes and materials that were used in ancient times. In addition, by using VR technologies several groups proposed animations showing the scenes from ancient times in Aspendos and Aphrodisias. These could be evaluated as an interpretation on educational values as well as clarifying the significance of ancient places of performance.

Here, we have several points to underline as a result of project, depending on different studies and techniques used by different groups:

- *It is found that the Roman open-air theatres had very high clarity of sound, but the sound strength was quite low. In contrast, the odea had reverberation time like a concert hall, relatively low clarity, and high sound strength. Thus, the acoustical properties reflect the original different purposes of the buildings, the theatre intended mainly for plays (speech) and the Odeon mainly for song and music.*<sup>62</sup>
- *The open-air theatres have been used for popular theatre plays and music with an audience representing all social classes. These theatres had a substantially higher background noise from the surroundings and*

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<sup>62</sup> Lisa, M., Rindel, J.H., 2006, p.1.

*the weather (rain, wind, etc.) making the acoustics somehow poorer compared to the acoustics in the Odea.*<sup>63</sup>

- *The theatres with very high clarity of sound were excellent for plays (speech), whereas the odea with a higher sound strength and more reverberant sound were excellent for song and music from weaker instruments like the lyre or chitare.*<sup>64</sup>

### **2.3.3. ATHENA Project**

The ATHENA Project of Ancient Theaters Enhancement for New Actualities is a Euro-med initiative designed to bolster cooperation and ideas between Europe and Arab countries across the Mediterranean in the field of ancient theater development and their relationship with civil society institutions and communities. The Project is supported and funded under the Euro-Med Heritage IV program by the European Commission and supervised by its Regional Monitoring and Support Unit (RMSU).

ATHENA is an extension of the long evolving Euromed Heritage that was long instituted to contribute to the creation of mutual understanding between existing cultures of the Mediterranean region since 1998 to fund partnerships between conservation experts and heritage institutions from the countries of the Mediterranean Sea.

Partners of the project are institutions from Jordan, Tunisia, Algeria, Spain, Italy and the project is under the supervision of Department of Antiquities and the Ministry of Tourism and Antiquities in Jordan. The program schedule started in 01.02.09 and is expected to terminate in 01.05.13 with a budget € 1.452.302.

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<sup>63</sup> Ibid.,p.3.

<sup>64</sup> Ibid.,p.10.

Within the program each partner is responsible for work packages and project areas are chosen in these five countries in Mediterranean basin:

- South Theater in Jarash and the theater in Petra (under the supervision of the Department of Antiquities)
- Carthage Theater is in Tunis (under the supervision of the Institut Preparatoire aux Etudes Litteraires et de Sciences Humaines de Tunis de Tunis)
- Cherchell Theater in Algeria (under the supervision of the Labo Bati Dans l'Environment–University of Science and Technology, Houari Boumediene, Algeria)
- Merida Theater in Spain (under the supervision of the Universidad Polit cnica de Valencia – Instituto Universitario de Restauraci n del Patrimonio)
- Siracusa Theater is in the island of Sicily (under the supervision of the Dipartimento di Storia, Disegno e Restauro dell'Architettura of the La Sapienza Universit  di Roma)

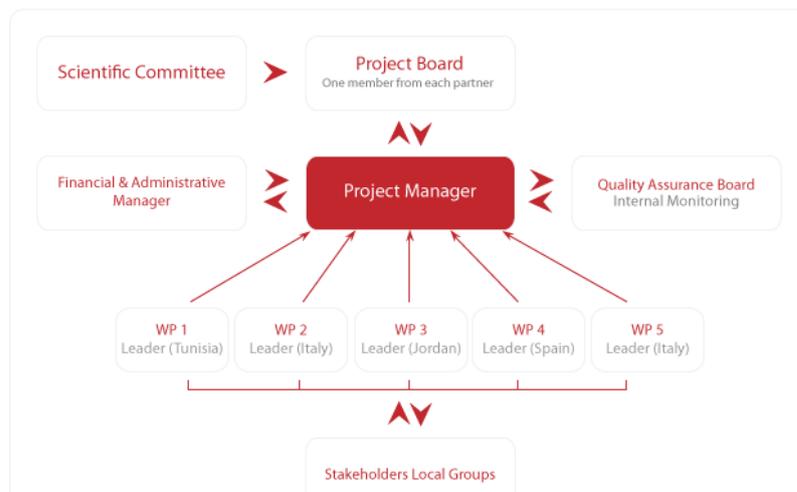


Figure 6: Organization scheme of ATHENA<sup>65</sup>

<sup>65</sup> “Who we are”, <http://www.athenaproject.eu/athena-project/who-we-are/>, 10.03.2014

Associate partners of the project are CyArk High Definition Heritage Network, Centro Regionale Progettazione e Restauro (C.R.P.R), Arab Towns Organization (ATO) and Instituto de Arqueología, Mérida (IAM).

The main objective of the Athena project is to minimize the progressive decay of ancient theatres in terms of physical, cultural and socio-economic aspects by endorsing proper management plans; to support the revival of theatres as a part of a wider archaeological site or urban context, and to establish an overall strategy for dealing with tangible and intangible heritage aspects; to increase general knowledge and awareness of theatre's cultural value as material and immaterial heritage.<sup>66</sup>

Considering the aims and objectives in the project, by promoting cultural tourism and conserving intangible heritage, it is planned to create an international platform that could propose generic ways of actions under a series of descriptions written in 'same language'. To achieve these, the work packages were established:

Under the theme of 'Setting up a Common Scientific and Cultural Frame', Work package I was set to achieve the improvement of general knowledge concerning the relationship between the theater and its environment, to search on selection and analysis of most relevant interventions for creating a Best practice catalogue and to release the draft of Thesaurus of the most relevant terms in all languages of the project.<sup>67</sup>

Work package II is defined as a theme of Knowledge and the main outcomes are listed:

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<sup>66</sup> *Athena: Ancient Theaters Enhancement for New Actualities*, Euromed Heritage, <http://www.euromedheritage.net/intern.cfm?menuID=12&submenuID=13&idproject=41>, 12.03.2014

<sup>67</sup> *Athena Project: Work packages*, <http://www.athenaproject.eu/athena-project/work-packages/wp1/>, 10.03.2014

- Improvement of specific knowledge concerning each site through the collection of different sets of data (3D digital survey, documentary sources, etc.).
- Construction of the 3D Model of each site under study optimized for activities of Diagnostics, Monitoring and Simulation.
- Construction of a multi-dimensional database able in framing all information in a common environment.
- Construction of experimental prototypes for interactive exploration and querying of database.<sup>68</sup>

Work package III is an ‘Outlining a Sustainability Strategy: Intervention Priorities and Overall Compatibility’ and deals with critical areas of ancient theatres. Outcomes are:

- Outlining general critical key points for Ancient theatre risk mitigation.
- Definition of general strategies for Ancient theatre compatible utilization: Assessment of critical physical parameters, cultural and sociological addresses, compatible performing activities, compatible non-performing activities.
- Promotion of the Ancient theatre as a catalyst for cultural resources and potentials.<sup>69</sup>

Setting up the Management Plan is the theme of Work package IV and proposes:

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<sup>68</sup> *Athena Project: Work packages*, <http://www.athenaproject.eu/athena-project/work-packages/wp2/>, 10.03.2014

<sup>69</sup> *Athena Project: Work packages*, <http://www.athenaproject.eu/athena-project/work-packages/wp3/>, 10.03.2014

- To set up of a prototype of Management Plan for each site under study (management plan would also include the Ancient Theatre Usage Manual and Guidelines for Compatible Utilization)<sup>70</sup>

The pipeline (See Figure 8) adopted for the construction of the Guidelines for Compatible Utilization was based on the following points: collaboration between partners for correct data gathering, the sharing of information at Euro-Mediterranean level, data processing from the IRP team, analysis and verification of the results within the partnership through deliverable documents (questionnaires aimed at informing and evaluating).<sup>71</sup>

The work flow of WP4, as shown above is fed with previous work packages to develop a flexible management plan aiming to start an integrated process involving not just the archaeological site but also for the whole territory. The concept of the management plan deals with putting into practice a self-sustaining process including the collaboration of several actors such as local population, stakeholders, local institutions etc.

Tasks defined in order to settle MP of ancient places of performance as in three parts. First one is to collect information for the development of MP preliminary activities including:

- Agency responsible for development and implementation of MP
- Identification of the Site and Cultural Cluster
- Site Classification

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<sup>70</sup> *Athena Project: Work packages*, <http://www.athenaproject.eu/athena-project/work-packages/wp4/>, 10.03.2014

<sup>71</sup> Carbo, M.T.D. et al., 2012, p.119-126.

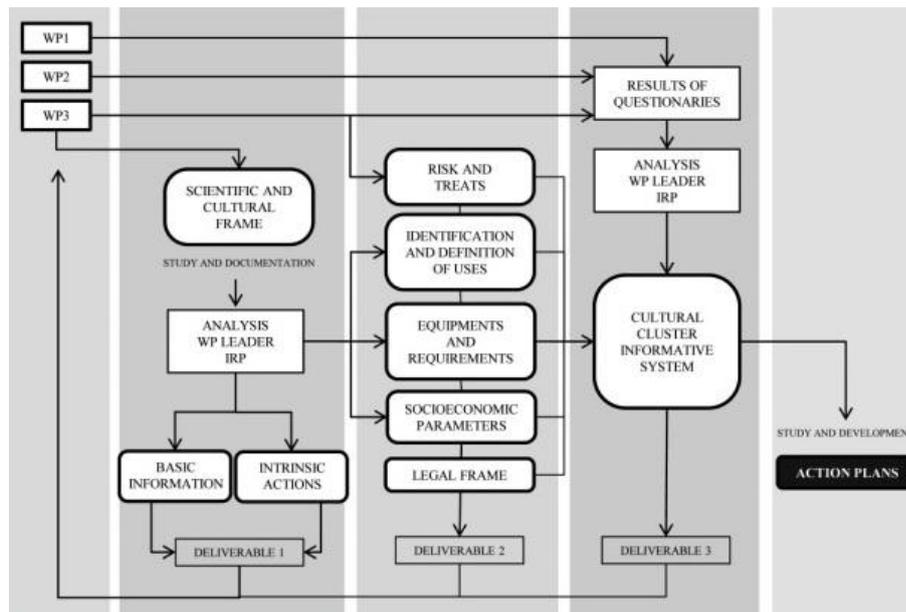


Figure 7: The pipeline developed for carrying out the Work Package IV<sup>72</sup>

As for Task 2, Management plan aims and intrinsic actions are defined including:

- Knowledge
- Conservation
- Maintenance
- Cultural Heritage's Increase in Value
- Dissemination
- Economic Development

Task 3 which will be applied in our study is defined as to collect information needed for the development of CC Informative System including:

- Technical Aspects

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<sup>72</sup> Ibid., p.120.

- Socio-Economic Aspects
- Juridical Aspects

Work package V is overall supposition for Dissemination and Capacity Building aiming to achieve:

- Maximization of Project's impact results.
- Setting up of a Project website exploiting also CyArk web visibility.
- Increasing of consciousness in local population.
- Reinforcement of local communities' cultural identity.
- Setting up of a mid and long term sustainability policy for each Ancient theatre.
- Enhancement of theoretical knowledge and operational skills in public administration officers, professionals and stakeholders.
- Setting up of a first kernel of a Euro-Mediterranean network of Ancient Theatres.<sup>73</sup>

Work package VI is aimed to be the result of the first implementation of the guidance of Athena technical tasks by setting up of rules quality and technical references and there 3 tasks to be evaluate having different outcomes for each:

Task I – Technical Coordination

Outcomes:

- Technical Coordination terms of reference

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<sup>73</sup> *Athena Project: Work packages*, <http://www.athenaproject.eu/athena-project/work-packages/wp5/>, 10.03.2014

- Collaborative Development Environment
- Quality Plan
- On-line technical cooperative environment
- Technical quality control report

#### Task II – Financial and Administrative Coordination

##### Outcomes:

- Periodic Financial Report

#### Task III – Quality Control, is ensured by a Quality Control Manager

##### Outcomes:

- Project Quality Control<sup>74</sup>

Each work package starting from I to VI, produces preliminary aspects for the next work package in terms of serving data to evaluate or to propose ‘catalyst’ projects which improves the affect of Athena Project as a whole. Such projects are the activities held in Jerash theatre for children in order to increase the awareness of cultural heritage and developing a website that is releasing latest news about the project thus also expand the visitor’s profile, tourist attraction as well as economic income for the city.

As far as we do a research on the website of Athena Project, the proceeding could be followed and the result of work packages is announced by the newsletters of the blog.<sup>75</sup> According to the aspects of the project, by the current time, it could be

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<sup>74</sup> *Athena Project: Work packages*, <http://www.athenaproject.eu/athena-project/work-packages/wp6/>, 14.02.2013

<sup>75</sup> *Athena Project*, <http://www.athenaproject.eu/media/newsletter/>, 14.02.2013

said that the tasks carried by different partners is still in progress and they reached the last step of the project, Work package VI.

#### **2.4. A research on the current use of ancient places of performance**

The issue on conservation and utilization of ancient places of performance brought into agenda from the 19<sup>th</sup> century as the archaeological excavations went on and since the presentation of these sites are “enriched” local populations in terms of income and popularity. The fact of the matter is, besides supporting scientific researches on archaeological sites, local authorities as well as generators of cultural demand including event organizers have been successors. Thus, analyzing and evaluating the ancient places of performance in terms of utilization had become such a hard task to achieve in comparison to the single historic buildings.

With reference to the later discussions and international charters/declarations, ancient buildings of performance are taken as “machines of acceleration” for the local development of towns in case there are management plans contributed regarding their availability for utilization. Such consequences following technical, social and economical aspects have been put forward, unfortunately after hazards caused by unplanned contemporary utilization occurred in several theatres.

As a popular debate on the ancient theatres in Turkey, Ephesus, Aspendos and Side theatres are the most weighed cases as we make a research about generic matters on the issue. The publications on their utilization are mostly deals with a comprehensive research on the building as well as discerning its historical timeline and structural interventions are considered first to prevent building from any decay which also would be dangerous to visitors and audience as well.



Figure 8: Ephesus Theatre during Elton John's concert<sup>76</sup>

Ephesus theatre has been used for several concerts, occasionally during İzmir International Music Festival since the late 1980's. However, for a couple of years, with the attempts of Austrian excavation team, it was prohibited for such use for concerts and performances although local authorities' disagreement. The decision was quite essential to take care of the building which was suffering from decays especially in skene building and there have been ongoing conservation and restoration in auditorium part hence only visitors could use lower parts of sittings.

As it was written on a newspaper, dated to 2012, Ephesus theatre would be used again for public performances since restoration and conservation work has been carried on properly. The head of excavation team stated that their aim is to protect and preserve building as well as to make visitors able to visit the building safely. Therefore, in case the vibrations caused by sound equipment are kept in low, and the number of audience is limited to 2000 or 2500 people, the concerts could be held again in theatre of Ephesus as the public has been waiting for the new

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<sup>76</sup> Image was taken from

[http://www.ephesus.us/picture\\_gallery/albums/ephesus/great\\_theatre/4cibe1e4.jpg](http://www.ephesus.us/picture_gallery/albums/ephesus/great_theatre/4cibe1e4.jpg), 01.05.2014

performances and concerts to attend.<sup>77</sup> It is obvious that, Ephesus theatre has been utilized in order to promote the ancient city in an international platform for those who are demanding for cultural activities.

As it is stated by Arzu Öztürk, Ephesus Theater was used for several events (shows, concerts, dance performances etc.) intensively for a period and that caused damage by the re-use of the building. Though ancient places of performances were designed for plays with a chorus and actors, for the current uses of these buildings such as pop concerts and dance performances, the facilities is not provided by the ancient monument. As an example, the dance-show of “Sultans of the Dance” held in 2001 for three weeks is given when they built a portable stage supported by steel pipes over the members of orchestra. And this new stage was enlarged covering whole of the original stage and orchestra. Because of this enlargement, lowers seating were unavailable to sit so that upper stairs which were not safety in prohibited area was used by audience in order to make the capacity fit.<sup>78</sup> What is more, an old lady fell down between the stage and auditorium, and then she was carried by stretcher even there was not any ambulance outside.<sup>79</sup>

Another issue was about the access to the theater. As pop-concerts and dance-shows have large masses of audience, during the events held in Ephesus theatre, in case of emergency, there was not any precaution whether if the mass of people wanted to leave the theatre because there were only two exits in 2,5 meters in width. In addition, modern light and sound systems have set up some problems during their implementation and the vibrations caused by the sound system causes

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<sup>77</sup> *Efes Antik Tiyatro 'da 10 Yıl sonra ilk konser*, Haberler.com, dated to 26 September 2012, 11:40, <http://www.haberler.com/efes-antik-tiyatro-da-10-yil-sonra-ilk-konser-3966928-haberi/>, 01.05.2014

<sup>78</sup> Öztürk, A., 2006, p. 94-96.

<sup>79</sup> “*Antik Tiyatro 'da Konser Tartışması*”, NTV:Metinler,<http://arsiv.ntvmsnbc.com/news/103456.asp> , 01.05.2014

negative effects on the theatre's structure. By the author, several examples are given during these "fancy events"; one is at the time when Elton John gave a concert in 2001, one step was broken and there were 10000 people inside the building – that is quite dangerous since upper parts of the seating rows in bad condition, second is that during İdil Biret's concert, the light mechanism set up on the stage fell over the brick vault and caused damages.<sup>80</sup>

The scenery for other ancient theatres in Turkey is almost the same. For instance, Side theatre as an ancient place of performance is also evaluated according to several issues that occurred during its utilization. As it is put forward by Reha Günday, Safety of spectators should be considered seriously as well as carrying preventive interventions to safeguard the building and the accidents due to the lack of efficient lightning for spectators especially for events held at night, one of the concerns to deal with. In addition, the calculation on theatre's carrying capacity is crucial such planning of visitor's flow according to passage ways, parking areas, illumination, and service spaces should have to be discussed before the events.<sup>81</sup>

Theatre of Aspendos is considered as the best preserved Roman theatre in the world. Its main entrance remains intact and since 1994, Aspendos International Opera and Ballet Festival have been held in the building. This cultural organization is concerned as "successful" by local and international authorities that in "Good Practices in Ancient Theatres" section of Athena Project publishing, Aspendos is evaluated according to the festival, management, dissemination, communication and information as well as tourism.

As it was output above, utilization of ancient theatres are much proper for opera, ballet or classical music concerts in case the vibrations of sound is controlled thus, as we learn from news agencies, to the restoration works have been carried by

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<sup>80</sup> Öztürk, A., 2006, p.94-96.

<sup>81</sup> Günday, R., 2006, p. 90-92.

Municipality of Culture –because of the decay mostly caused by modern sound equipment vibrations during 2013-2014, yet there will not be any cancellation of the concerts.

The Dance show, “Fire of Anatolia” is again come to debate here in Aspendos as was mentioned before in Ephesus theatre that this show caused many decays in ancient theatres of Turkey because of its stage application on the orchestra as well as vibrations caused by sound equipments. When this event and its harm was discussed, their shows were decided to carry on another “new” amphitheatre so called Gloria Aspendos Arena.

Hereby, our research will focus on the ancient theatres that are considered as “good practices” by Athena Project according to uses, activities held in, management, dissemination, communication and information. For a comparative approach, their capacity of audience will also be mentioned.<sup>82</sup>

Theatre of Orange in France is one of the best preserved theatres in Europe with a capacity of 2800 people. Restoration works carried since 1825 till late 19th century. They built a roof over the stage in 2006 to protect the walls and to allow application of lightning system. Festivals have been held since 1869 in the building which in earlier times till 1969, Roman festivals were held during summer including plays, opera and symphonies. In our days it is used for opera festival and theatrical works. The management of activities is carried by specialists and cultural activities are organized for children and youth mostly about the historical significance of the building.

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<sup>82</sup> “*Good Practices in Ancient Theaters*” in the book: Athena Project: Ancient Theatres Enhancement for New Actualities, Prototype of Management Plan for Enhancement of New Actualities, 2013, p. 141-149.

Theatre of Merida in Spain is one of well-known ancient theatres because of its utilization since 1954. It has a capacity of 6000 spectators and located just next to the Amphitheatre of Merida that has been charming destination for tourists. There were reconstruction works for skene and the stage. Since 1954, professional theatrical activities are held including the largest Greco –Latin classic theatre in the building. Composed of three sponsors and eight partners, the consortium deals with financing whereas direction and management is carried by an entertainment company. Beside the theatre festival, meetings, conferences as well as workshops of Assembly regarding the classical culture and the programming the Merida Festival is carried in the building. In addition, integration of the theatre with local culture is quite achieved that local people celebrate a Roman festival so called Passacaglia according to the Roman calendar. Here, there are also special workshops for children have been carried on.

Another example from Spain is Sagunto's theatre with a capacity of 4000 spectators. The Summer Festival so called Sagunt a Escena is carried in the building, celebrated by Valencian Community and the State as well as international attendance. The festival program is composed of music, dance and theatre that there is also contests held for students to enroll in acting together with classical music workshops. The public institution manages the summer festival and other activities are carried by an institution.

Taormina Theatre in Sicily, Italy was restored during 1990's and now is used for several festivals both in national and international. It has a capacity of 19000 spectators. The building, in contrary with other theatres mentioned above, is not commonly used for theatrical performances; it is famous for Taormina Film festival. By the attendance of celebrities during summer, there have been a tourist flow as well as for the classical music concerts. Taormina art institution with the support of government manages the organizations held.

Having the largest cavea built by ancient Greeks, Syracuse Theatre is one of the spots that tourists visit especially during summers. Several cultural events are held

in the building under the direction of INDA ONLUS Foundation that is linked to Tourism office of Sicily. Cycles of classical representation offers shows by the Istituto Nazionale of the Drama Antico. The theatre was a part of religious parade since it was considered as a venue with a temple and an altar during ancient times. Regarding its historical significance, OMA, an international partnership practicing architecture, urbanism and cultural analysis, designed a scene for Siracusa Theater so that the theatre has been a place where historic and contemporary art integrated together as a unique example in Europe.

A scene was set in 2009, designed by Massimiliano Fuksas. He designed scenery of a horizon – according to him; it is the element of thought and inspiration and interpreted the reconstruction of the lost horizon, staged by a ‘concave blade’ composed of mirrors reflecting the audience.

In 2013, OMA designed another scene; a ring of suspended walkway that completes the semi-circle of the amphitheatre, encompassing the stage and the backstage, serves as an alternative way for actors to enter the stage and A sloping circular platform is designed as a machine in seven meters high and mirrors the amphitheater. As a symbol of the passage of 13 centuries during Prometheus’ torture, the backdrop can rotate and slip down the middle as well as can be opened for actors to enter and it symbolizes dramatic events. In addition, the Raft, a circular stage was designed as a modern thymele for actors and dancers.<sup>83</sup>

Theatre of Herodes Atticus is an actually Odeon in Greece, is located on the south-west slope of Acropolis of Athens. It was a ruin and stage; seating was renovated using marble as material. Its capacity is 5000 spectators today. Since 1955, Hellenic Festival is held in the building during summers between June and September. Musical performances, dance, theatre, puppets and other cultural activities are held both in theatre and other public places such as Athens Concert

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<sup>83</sup> *Syracuse Greek Theater Scenography*, Website of OMA,  
<http://www.oma.eu/projects/2012/syracuse-scenography/>, 05.05.2014

Hall and the Odeon of Acropolis. The office of tourism manages the site and activities held within the extent of the festival.

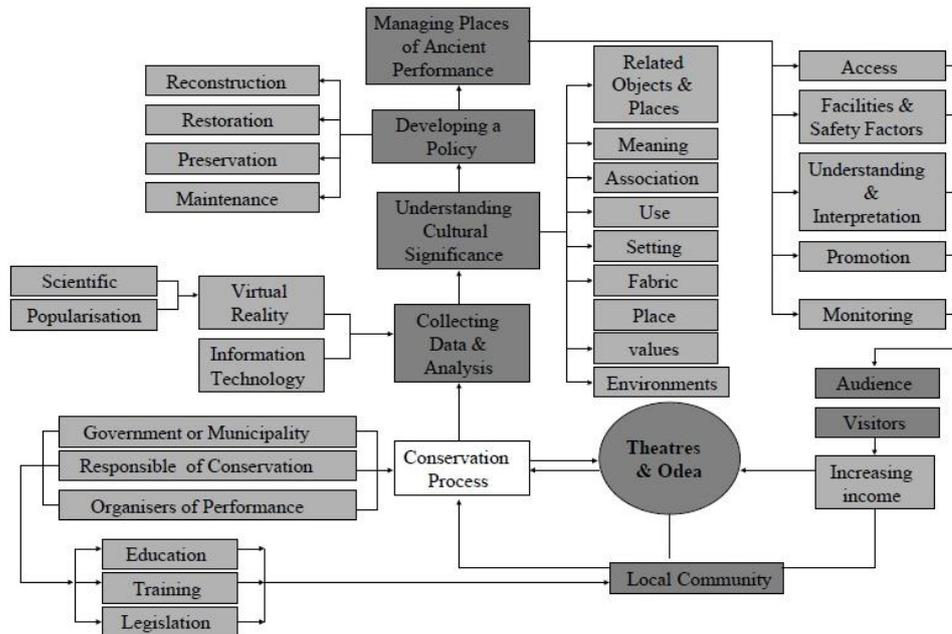
Roman Theater of Jordan was the largest theatre in the east having capacity of 7000 spectators. There are two festivals held in our days; International Festival of Amman Theatre and Amman Summer Festival. During International Festival of Amman theatre there are several theatrical groups from Arab countries are coming for performances and the organization is held by Jordanian Ministry of Culture in cooperation with the Union of Jordanian artists whereas the summer festival is held by City Council in cooperation with Ministry of Tourism and Antiquities and the Jordan Tourism board. As a difference from other utilization of ancient theatre, here, Roman army and experience chariot (RACE) organizes regular performances at night, sometimes with the attendance by singers, groups of traditional dancers.

As a debate on utilization of ancient theatres, Naif Haddad claims that main criteria for the assessment of the modern use of ancient theaters and odea has five main components; conservation, restoration and maintenance; interpretation and presentation; monitoring and re-assessment; and guidelines for the acoustic adaptation of ancient theatres and odea for modern performance.

For this reason, the definition of the aims according to the site, visitor, audience and local needs should be made whereas specialists, professional researches, local authorities and government develop strategies and take the action. Strategies could be defined as three; conservation strategies, tourism strategies and promotion strategies. Conservation strategies should be carried by experts in archaeology, architecture and so on since it includes diagnostic studies on the theatre itself. As well as evaluating the theatre's current physical situation, values attributed to building and legislation concerns should be established which lead the work towards conservation processes; maintenance, reinforcement, restoration, consolidation and monitoring. At the same time, considering the

facilities, accessibility, safety factors, understanding and interpretation should be discussed in order to set up projects and to improve the quality of public services.

Table 6: Illustration of Burra Charter and the “Modern use” of ancient theatres and odea<sup>84</sup>



This work-flow will develop the criteria in three sections as well; use of theatre as a means of enhancement, enhancing the theatres and enhancing the value of the ancient place as a place for artistic production. As it was output by Athena Project, deliverables regarding the utilization of ancient places of performance would be the part of a cycle as action plans are applied whereas monitoring and managing organs evaluate and criticize the work as well.

<sup>84</sup> Haddad, N., 2007, p. 265-280.

## CHAPTER 3

### A DESCRIPTIVE RESEARCH ON TEOS ARCHAEOLOGICAL SITE

#### 3.1. Technical Aspects on the Ancient City of Teos

##### 3.1.1. General Graphic Information

Teos Archaeological Site is located in the city of İzmir, in the town of Seferihisar. Sığacık, one of the dense populated neighborhoods, is located on the north of the ancient city and is 5 kilometers far from Seferihisar. The territory of the ancient city is still visible in some parts especially where it is defined as 1<sup>st</sup> and 3<sup>rd</sup> degree archaeological site inside the borders of Seferihisar Municipality. The chore of the city is around 110 hectare between the northern port (Port of Sığacık-is defined as Gerrhaiidai by Strabo) and southern ancient port.

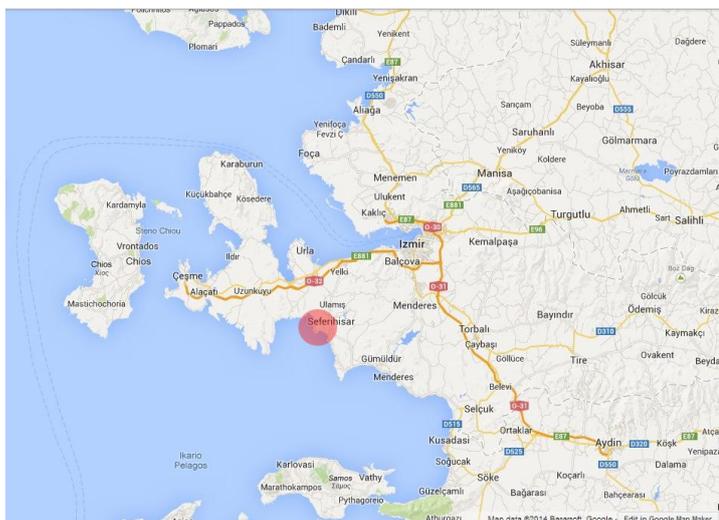


Figure 9: Location of Teos Archaeological Site in the Region <sup>85</sup>

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<sup>85</sup> Image was taken from GoogleMaps

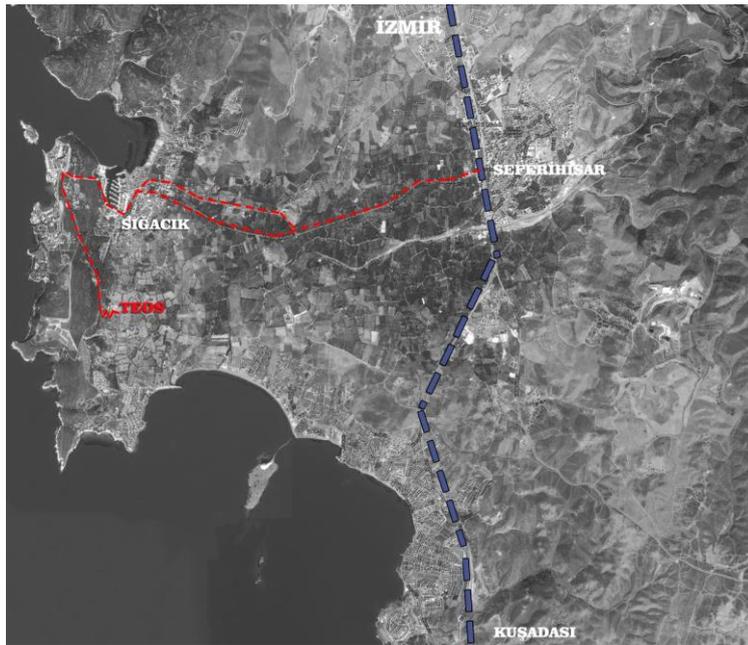


Figure 10: Major Accesses to the site entrance <sup>86</sup>



Figure 11: Major Architectural Remains at the site <sup>87</sup>

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<sup>86</sup> Orthophotos taken from Izmir Metropolitan Municipality, dated to 2009

### 3.1.2. Historical Knowledge of the Ancient City of Teos

*142. Ionians, who are gathering for Panionian festival, founded their cities under the most beautiful sky with the most beautiful climate that is known. Neither the northern regions nor in the southern cannot be comparable with Ionia, even not the east and the west; some are cold and wet; some are hot and dry...*<sup>88</sup>

Ancient city of Teos was one of the twelve Ionian cities in Asia Minor located at the center of Ionia that stretches from Phokaia in the north to Miletos on the south with the large offshore islands of Chios and Samos. On the center of this region, there was Khersonesos isthmus where Erythrai was located on its west side whereas Klazomenai and Teos were located on the isthmus itself. On south of part of the isthmus, Teos was located and on the north part Erythraian and Klazomenaians were settled.<sup>89</sup> (See Figure 13)

Where the isthmus of Erythrai is connected to the main land, on its south, Teos was located on a small peninsula having two ancient ports, one on the north and one in the south. As a difference from other settlements on peninsulas, the Acropolis of Teos was not located on the highest point facing the sea; it was located on today's Kocakır hill between the northern-southern ports, bordered by a hill on the west.<sup>90</sup>

Hamilton who was cruising by the coast of Ionia and researching ancient cities in around 1840's, wrote about the small village of Sığacık at that time: situated on the low ground at the head of the north port of ancient city of Teos, Sığacık was

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<sup>87</sup> Images were taken from GoogleMaps and Site Plan was taken from Excavation Archives of Teos

<sup>88</sup> *Herodot tarihi*, I, 2007, p.62.

<sup>89</sup> Strabo, 2000, p.162.

<sup>90</sup> Uz, D.M., 2013, p. 13 ; See: Bean, G., *Aegean Turkey*, 1966, p. 136-146.

surrounded by walls, said to be Genoese, which were strengthened on the sea-side by several hexagonal towers, and were almost entirely composed of marble blocks derived from the ancient ruins.<sup>91</sup>

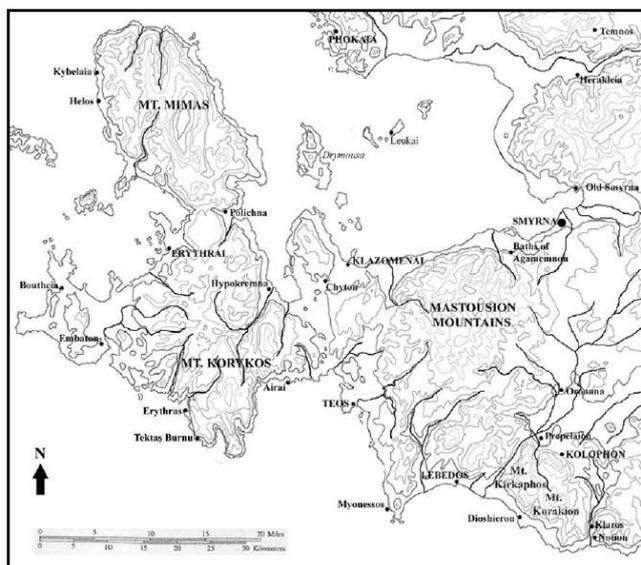


Figure 12: Erythraian Peninsula<sup>92</sup>

Before Hamilton, the historic town Sığacık was also described by researches on how the area had been settled on or left at the time of their visit both in Teos and its territory. Chandler and Chishull were few of them as they had founded few ancient inscriptions used on the walls of the fortress of Sığacık; they had copied inscriptions and translated them into Latin. One of the inscriptions, translated by Chisbull in 1728 refers to treaties made between people of Teos and other states, as Romans, the Aetolians and several cities of Crete, by all of whom the inviolability of the Teian territory and the worship of Bacchus, and the jus asyli are confirmed.<sup>93</sup>

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<sup>91</sup> Hamilton, W.J., 1842, p. 11.

<sup>92</sup> Image was taken from Strang (2007:323)

<sup>93</sup> Ibid., p. 12.

The harbor of Sığacık, even in 16th century, defined as a natural harbor where large ships could come into by Piri Reis. In addition, he describes the southern port of Teos named Tuzla as for anchorage.<sup>94</sup> Today, there is Yassidere also known as Seferhisar Çayı sheltering a mole for small fishing craft.

The territory of the ancient of Teos was defined, as far as the written sources and archaeological findings concerned; the town of Myonnesos was on its southern border as on the east the city ran into Kızıldağ. On the western extend of the chora of Teos ended in the mountainous Korykos peninsula and on the north it reached Klazamenoai borders.<sup>95</sup>

The history of Teos, as we have learned from archaeological findings, goes before 10<sup>th</sup> century B.C. according to the proto-geometric ceramics that were found next to the Hellenistic city wall on the west of Dionysos Temple thus it is claimed that the ancient settlement is dated back to 10<sup>th</sup> cent. B.C.<sup>96</sup> and more. On its timeline, it is obvious that there were periods of time when we could capture the role of the city both in itself and in its historical context including wars, social life and politics as well. So it remains to write a rough historical outline of the city that takes into account all time periods, from its mythical foundation down to the 4th century A.D.<sup>97</sup> Therefore, in the following, starting with its mythological foundation, the timeline would be drawn as a straight line fed by the ‘pop-events’ with referring to the literal sources.

In Mythical descriptions, Teos was first founded by Minyans from Orchomenus whose leader was Athamas, the Boeotian king -as the Greek poet Anacreon called the city as ‘Athamantis’- then during the colonization of Ionia, the city founded

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<sup>94</sup> Uz, D.M., 2013, p.13.

<sup>95</sup> Strang J.R., 2007, p.28.

<sup>96</sup> Öğün, B., 1962, p.117.

<sup>97</sup> Strang ,J.R., 2007, p.44.

by Kodros's son Naoklos and by Apoikos and Damasos who were the rulers of Ionians and Athenians.<sup>98</sup> According to Lydian philosopher Pausanias, the city of Teos was first settled by the grandson of Ailos, Athamas' son, Athamas and by Minyans who migrated from the city of Orkhomenos. Carians and Greeks were living together in Teos then Ionians settled in the city by the leadership of Apoikos, who was the 4<sup>th</sup> generation grandson of Melanthos. After a short time, by the leadership of Kodros' sons, Damatos and Naoklos, and by the leadership of Geres from Boiotia, Athenians settled in the city. Both Apoikos and Teians accepted these two groups as immigrants.

Coins of the 2<sup>nd</sup> century A.D. show that Athamas was then still regarded as the founder of the city,<sup>99</sup> and about at the same time a distinguished citizen was honored as the "new Athamas".<sup>100</sup>

In fact, our research on historical timeline of the city is mostly consisting of several written sources and most of our knowledge is about the Hellenistic period that there have been several inscriptions founded in and around the city Teos. As far as the sources are concerned, Teos had got a remarkable attention in terms of its cult, capability of resources for trading; it grew rapidly and sent its citizens to Ephesos and Phokaia.<sup>101</sup>

During the 7<sup>th</sup> century B.C., the city entered history as a fully formed polis with established social and political structures and religious identity. From this period there's not much remains except the Acropolis of the city where a hekatompodon temple is considered to be built around the end of 8<sup>th</sup> century B.C.<sup>102</sup> In addition,

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<sup>98</sup> Strabo, 2000, p.146-147.

<sup>99</sup> Strang,, J.R., 2007, p.46.

<sup>100</sup> Ibid., p.46.

<sup>101</sup> Akurgal, E., 2002, p. 315.

<sup>102</sup> Strang , J.R., 2007, p.50.

in about 600 B.C., Thales of Miletus's proposed establishing common political assembly at Teos which is situated on the centre of the twelve Ionian cities though it was not accepted.<sup>103</sup>

Teos had been one of the chore cities of Ionia with Miletos, Myus, Priene, Ephesos, Kolophon and Lebedos and their 'community' had shared such festivals and cults distinguished from Aiols on the north and Dorian on the south. They were gathering for Panionia which was kind of national celebration for Ionians, and later Samos, Erythrai, Klezomenai, Chios and Phokaia had joined the community.<sup>104</sup> According to Pausanias, Poseidon of Helico, who was Ionians' ancient god, had also precincts and an altar in the city of Teos.<sup>105</sup> What is more, beside Teians' urban development, the city has been a 'home' where poets lived; Antimachos, the epic poet, lived in Teos around 753 B.C. as one of the oldest poets in Ionia. In his poems, he tells about Epignoi and Nostai.<sup>106</sup>

Between the 8<sup>th</sup> and 6<sup>th</sup> century B.C., it could be said that, Acropolis was the focal point with a reference to the architectural remains and literal sources having an organized social structure, being capable of marshalling the manpower and resources necessary for the construction of monumental buildings.<sup>107</sup> Furthermore, an inscription found in Teos, saying, in the territory there were Pyrgoi (towers, villas, farms and benefices) that gives us an idea about ruling the city by oligarchy thus means that the city had its dynamics to produce, to cultivate and to trade even to rent slaves as well.<sup>108</sup>

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<sup>103</sup> Akurgal, E., 2002, p. 315.

<sup>104</sup> Uz, D.M., 1987, p.32; See: Pausanias, VII.3.4.

<sup>105</sup> Ibid. p.33; See: Pausanias VII. 24.7.

<sup>106</sup> Ibid., p.34; See: Wentzel, K., "Antimachos" RE C 12, 2433-34.

<sup>107</sup> Strang, J.R., 2007, p.52.

<sup>108</sup> Uz, D.M., 1987, p.34; See: Jefferey, L.H., 1974, p.226.

The name of the city of Teos also was also recognized both in Ionia and abroad that a graffiti drawn by a paid-soldier from Teos, named Hegesiobos, founded in Abu Simbel as the earliest trace of relationship between Teos and Egypt in 591 B.C.<sup>109</sup> In addition, there is a debate on its colonization that Strang (Strang, 2007) states that the city was actively trading with Egypt especially for grain when the city was short of grain.<sup>110</sup> Moreover, according to Roebuck, the city sent colonies to Phanagoria (located in today's Kırım) for fish and grain or cheap silver and gold for trading.<sup>111</sup>

In 546 B.C. after the fall of Lydia against Persians, Ionian cities had been invaded by Persians and this caused a chaotic situation in Ionia that following these 'change of power', like Phokaians, Teians also had stood against Persians building higher city walls however it did not work out.<sup>112</sup>

During the Ionian revolt when the Persians came and Teos fell with the rest, the citizens set sail in a body for Thrace, and there founded the city of Abdera.<sup>113</sup> What we could infer about the colony of Teos, Abdera, is mostly depends on the inscriptions that were found in the ancient city of Teos and according to the coins and building techniques both in Teos and Abdera, they have been fundamentals for scholars to discuss about the 'mother city' and the 'colony'; indeed some well known inscriptions that span over a period of three centuries (from the first half of the 5<sup>th</sup> century to the first half of the 2<sup>nd</sup> century B.C.) illustrate important turning-points in the history of the two cities.<sup>114</sup>

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<sup>109</sup> Uz, D.M., 2013, p.20; See: Jeffrey, L. H., 1961, p. 340.

<sup>110</sup> Strang, J.R., 2007, p.53.

<sup>111</sup> Uz, D.M., 2013, p.20; See: Roebuck, C., 1950, p. 241.

<sup>112</sup> *Herodot tarihi*, I, 2007, p. 168.

<sup>113</sup> Bean, G.E., 1979, p.107.

<sup>114</sup> Loukopoulou, L., Parissaki, M., 2004, p.306.

Teos and Abdera were in relation at the political and the personal- familial level and probably at the financial level from the foundation of colony for a period of four centuries time. With a reference to the inscriptions; it is claimed that Abdera's religious life essentially reproduced that of its mother city: it shared with Teos at least three important festivals, the Anthesteria, in honour of Apollo, the Heraklia and, celebrating Zeus, the Dia, the last festival in Abdera. In addition, the inscription from Teos declaring 'a state of law', guaranteed by citizen oath, in the form of sacral public imprecations against prospective perpetrators of crimes of high treason is also applied to its colony, Abdera thus makes it a 'unique document' for both the metropolis and its colony.<sup>115</sup>

What we know about Abdera in terms of relations with Teos is; some time after the Persian invasion, after the Ionian Revolt, a rather large number of settlers from Abdera came back to repopulate their mother city.<sup>116</sup> During this period, Anacreon, one of the famous Greek lyric poets, had lived in Teos during the Ionian revolt.<sup>117</sup> Bacchylides, Ibycus, Simonides and Pindar were Anacreon's contemporaries, who, according to the classification of the Alexandrine critics, constituted with himself five of the nine prime lyric poets of Greece – the other four being Alcman, Stesichorus, Alcaeus and Sappho.<sup>118</sup>

He was born in 561 B.C. in Teos but then with colonization of Abdera, it is thought that he moved there and spent rest of his life in Athens, Sardis and Samos and Abdera. He rose to fame as a poet in about 530 B.C. and according to scholars he had been kind of a famous poet travelling and establishing relationships with tyrants in Athens and Samos as a celebrity to be honored where he met with other

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<sup>115</sup> Ibid., p.307

<sup>116</sup> Youni, M.S., 2007, p. 724-725; See: Graham, A.J., 1992, p.53; Radt, S.I., 1958, p.22-24; Graham, A.J., 1991, p.176-78.

<sup>117</sup> Akurgal, E., 2002, p.315.

<sup>118</sup> Davidson, J. F., 1915, p.16.

Greek poets – is another story of legend that he was one of lovers of Sappho who was also famous lesbian lyric poet from Lesbos island.<sup>119</sup> According to Davidson (Davidson J. F., 1915) Anacreon's disposition was gay and sprightly, and he possessed in a high degree the luxurious grace, abandon and tincture of levity which were traits of the Ionian character. He mostly wrote on love and wine and by some critics he was also playing Lyre which is an ancient Greek music instrument and singing, furthermore it is claimed that he also invented Barbiton, another Greek instrument in a manner of enjoying and representing his art.

In 495 B.C., after returning Teos, disturbed by the state caused by Ionian revolt, he retired once more to Abdera, where after a number of years spent and he died in 476 B.C., at the advanced age of eighty-five years. His body was taken back to his mother-city Teos and they built a monument on his grave<sup>120</sup> and in 1835, a statue was found in Monte Calvo in Italy, dated to 2<sup>th</sup> century A.D., is considered to be the statue of Anacreon standing up and holding a lyre. Today, this marble statue is in Borghese Museum exhibited in Rome.<sup>121</sup> What is more, a series of Teos coins dated to 255-256 A.D. is represents Anacreon holding lyre playing and singing.<sup>122</sup>

5<sup>th</sup> century B.C. was quite troubled both for Teos and Ionian cities. With the raise of population, Teos may had recovered again and in Lade War (494 B.C.) which was a naval battle taken place on the coasts of Miletus against Persians, Teians sent 17 ships as it is considered as a 'huge' amount in terms of the city's wealth.<sup>123</sup> And after the foundation of Athens-Delos Confederacy, Teos was

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<sup>119</sup> Ibid., p.31.

<sup>120</sup> Ibid., p.27; See: Suidas, s.v., Anacreon and Teos, Lucian, Macrob., c.26.

<sup>121</sup> <http://en.wikipedia.org/wiki/Anacreon>

<sup>122</sup> [http://www.asiaminorcoins.com/gallery/displayimage.php?album=140&pid=4188#top\\_display\\_media](http://www.asiaminorcoins.com/gallery/displayimage.php?album=140&pid=4188#top_display_media), accessed on 21.01.14

<sup>123</sup> Bean, G.E., 1979, p.107.

assessed at six talents, a figure which places her among the richest of the Ionian cities.<sup>124</sup>

Teos had maintained her position in Athenian coalition however Athenian's overpower on Ionian cities was remarkable since Athenians immediately started to re-build their cities destroyed by Persians before, and they had taken the advance of economical and military forces though Ionians had to pay talents or send their warriors to the coalition army. This situation caused a rebellion against Athens and Teians took their part against Athens in Peloponnesian War together with Klazomenai, Chios and Erythrai.<sup>125</sup> Later on, following the 4<sup>th</sup> century B.C. Ionia was taken by Persians again till Macedonian ruler, Alexander the Great swept down the Ionian coast and it is claimed that he proposed a canal linking Smyrnaic gulf and Teos in order to build a 'safety zone' for ships and navy forces.<sup>126</sup>

After the dissolution of Macedon kingdom, reined by Antigonos Monophtalmos, Teos and whole Ionian region was struck by the earthquake in 304 B.C. It is claimed that, after the earthquake, Antigonos proposed 'uniting' Teos and Lebedos transferring Lebedos citizens to Teos. However the plan of synoecism could not be applied; according to some scholars it was a solution for 're-curing' of the cities after the earthquake<sup>127</sup> as some claim that there is no relation between earthquake and synoecism that letter's of Antigonos mention about temporary housing of Lebedos citizens in Teos and in its territory, proposing an initial installation of the value of their former property.<sup>128</sup>

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<sup>124</sup> Ibid., p.117

<sup>125</sup> Uz, D.M., 1987, p.76.

<sup>126</sup> Strang, J.R., 2007, p.79; See: Plinius, Nat.Hist. V, 31, 117

<sup>127</sup> Bean, G.E., 1979, p.107.

<sup>128</sup> Strang, J.R., 2007, p.79. See: Bencivenni, A., 2003, p.182-183, Billows, R.A., 1990, p.213-215.

After Antigonus' lost against Lysimachus in 302 B.C., again, Teos was a part of a project by Lysimachus' commander Prepelsios that he founded Ephesus and in order to fill the new city, he transplanted thither a number of citizens both of Teos and of Lebedus.<sup>129</sup> According to a decree found from 4<sup>th</sup> century B.C. refers to sympoliteia of Teos and Lebedos and the issue of taxes was written on it. Considering these, economics and dynamics of Teos at the end of 4<sup>th</sup> century could be analyzed; farming and agriculture were seem to be the sources of income for the city, woodcraft and wood coal had been one of productions as well as gardening, apiculture and texturing.<sup>130</sup>

Following the 3<sup>rd</sup> century B.C. Seleucids had taken the power in Teos and during the earlier phases of Hellenism, the city had its consistency in its cults, social life and its army. There is epigraphic evidence found by Hermann (P. Herrmann, 1965) as divine honors for Antiochos and his wife Laodike which could be interpreted as a foundation of the cult honoring the Seleucid king.<sup>131</sup> Teians had showed their respect bestowing on them several religious honors; in the sanctuary of Dionysos, the statues of the royal couple were placed, they constructed altars of them in the city's symmoriai and they erected the statue of the king in the city hall as well as holding ceremonies thereafter offering of first fruits and they built a fountain for the memory of Laodike. According to Sokolowski, the cult of Laodike was quite different from that founded freely and willingly by the Greek cities under the protection of Antiochos III that the organization was supervised by royal administration which could be defined as an imperial cult.<sup>132</sup>

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<sup>129</sup> Bean, G.E., 1979, p.107; See: Uz, D.M.,1987, p.57.

<sup>130</sup> Uz, D.M., 1987, p.58; See: Bayburtluoğlu C., Erythrai, p.6 and Plinius, Nat.Hist.VIII, p.191

<sup>131</sup> Sokolowski, F., 1972, p.171.

<sup>132</sup> Ibid., p. 176.

The city under the rule of Pergamon kingdom, was afforded to be in confident in terms of its goodwill and was donated to help rebuild its own infrastructure.<sup>133</sup> And that period was also remarkable as Dionisiac Artists come to debate since in Teos, the cult of Dionysus is one of major concerns that scholars are deal with.

Temple of Dionysus in Teos was constructed dedicated the goddess of the city, Dionysus. It has been an issue that by referring to Vitruvius' ten books of architecture; the building was designed by Hermogenes, Roman architect lived in 3<sup>rd</sup> century B.C., and later the building itself has been inspiring for travelers and scholars from 19<sup>th</sup> century till our days. In following charters, the debates on the building's architecture will be discerned learning from scientific researches as well as having references from the excavation reports in the ancient city of Teos. For this reason, our major interest here is based on understanding the ancient city's Dionysus cult together with attitudes of society.

Dionysus was the goddess of Teos and the city was selected as the 'home' of Asiatic branch of Artists of Dionysus which then made the city recognized as sacred and inviolable. This had been of great magnitude for the city that during the periods of Dionysian cults and festivals, the artists were performing in the city and abroad and both they and their city of residence were accepted as sacred and holistic.<sup>134</sup> These artists were professionals of actors and musicians being paid at the dramatic and musical festivals held all over the Greek world as well as carrying separate branches at many cities competing for the prizes given in the contests for tragedy, comedy, music , singing and the rest. According to a decree about technitai in Teos, Teians offered them a piece of land for their wellbeing and they had been free of charges.<sup>135</sup>

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<sup>133</sup> Strang, J.R., 2007, p. 84.

<sup>134</sup> Bean, G.E., 1979, p.107.

<sup>135</sup> Ibid., p.108.

During the period of Attalus, Teian artists were accepted as celebrities in the city. Attalus II introduced the artists giving the name 'Attalist' and offered them a place called "attelion" near the theatre.<sup>136</sup> Although being resident in the city, Dionysus technitai was kind of independent association in polis of Teos<sup>137</sup> thus it had been the reason of a chaotic situation later on.

Taking advantage of 'sheltering' Asia Minor and Hellespont branch of Dionysus technitai together with Dionysus cult, the city had improved its dignity and also had deterrent force against pirates. The technitai had been a benefit for Teos' quest for asyilia and for the improvement of city's relations with Hellenistic monarchs.<sup>138</sup> However with this 'independent' situation they had, the artists have been over conscious of their own importance that Philostratus called them 'a very arrogant class of men and are hard to keep in order'.<sup>139</sup>

For an issue of the festival, its organization and payments of salaries, there had been an argument though Eumenes II tried to calm groups down. This situation had been continued till artists left Teos and escaped to Ephesus during Attalos III period then they were first spread to live in Myonnesos then to Lebedos. Lebedos citizens accepted them since the population was low and would be good idea for the need of manpower in the city during that period.<sup>140</sup> Artists continued to perform for festivals, ruler and conquerors and they had been mentioned in Marc Antony's festival on Samos in 32 B.C. Plutarch claims that they were resident in Priene then although it is not much known. However, in any case, as an 'arrogant'

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<sup>136</sup> Ferrero, D.B., 1990, p.100.

<sup>137</sup> Strang, J.R., 2007, p. 247.

<sup>138</sup> Ibid., p.304.

<sup>139</sup> Bean, G.E., 1979, p.108.

<sup>140</sup> Ibid., p.108.

group, technitai went on doing performances in Asia Minor in Imperial period as well.<sup>141</sup>

Beside these political and social alterations in the city, according to epigraphic evidences and ancient historians, Teos is also considered as a city where education facilities are highly qualified in the gymnasium not only during the Hellenistic Period but also throughout the city's history.<sup>142</sup> Unfortunately, we do not have much architectural evidence to support and upgrade traces about ancient life inside the building in terms of architecture, however there is an inscription found informing us about the education system in 2<sup>nd</sup> century B.C.; it records a donation by a rich citizen for the appointment of staff in the gymnasium. Boys and girls were divided into three classes of reading, writing and literature taught by three masters with salaries for from 500 to 600 drachmae per year. For music master, the salary was 700 drachmae whereas for a drill-sergeant and instructor in archery and the javelin were paid 300 and 250 drachmae in case they had given extra courses. In addition, it is announced that extra classes could be held in the council chamber in case there were extra classes.<sup>143</sup>

What is more, Strabon writes about a person living in Teos, named Apellikon, that in around 100 B.C., he bought books of Aristoteles which were taken and stored by his student, Neleus. Apellikon copied Aristoteles' books since they were in bad condition, some parts were written by Apellikon who was not identified as a philosopher at that time.<sup>144</sup>

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<sup>141</sup> Strang, J.R., 2007, p.307.

<sup>142</sup> Uz, D.M., 2013, p. 25.

<sup>143</sup> Bean, G.E., 1979, p.114. For further information about the inscription and definition of education staff, see: Bugh, R.G., 1990, p.31.

<sup>144</sup> Strabon, XIII, p.54.

Last phases of 2<sup>nd</sup> century is could be defined as the time when in 133 B.C., Teos and its territory had been one of Roman provinces in Asia. During the 1<sup>st</sup> century B.C. the provinces had been divided into nine or ten regions in their selves.<sup>145</sup> Teos continued to prosper under the Roman Empire that most of structures such as the temple of Dionysus, the theatre and bouleuterion have phases in construction dating 2<sup>nd</sup> century A.D.<sup>146</sup> In addition, Romans had been quarrying marble of Teos, known as Africano, since 1<sup>st</sup> century B.C.<sup>147</sup> Today, the area of quarry is in Karagöl, on the way from Seferihisar to Sığacık, located on the north-west of the ancient city of Teos. According to the presence of so many blocks in this area suggests that it was an active workshop area, at least to the end of quarry's life.<sup>148</sup>

The city also continued to mint both civic and Greek Imperial bronze coins well into the 3<sup>rd</sup> century A.D. as well as using industrial quarter of the city near the south harbor. During Roman period, the city endured the rule of Roman quite well that at time of Hadrian, the temple of Dionysus was reconstructed and theatre was expanded. However, the city had lost its importance economically and socially obviously. The epigraphic record at Teos ends at the turn of the 4<sup>th</sup> century A.D. and there is no trace behind in terms of city infrastructure from the late Antique period. As the temple of Dionysus remained its greatest attraction even in the 2<sup>rd</sup> century A.D., when Christianity came to dominate the Roman Empire, the city lost its recognition in terms of pagan cults.<sup>149</sup>

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<sup>145</sup> Uz, D.M., 2013, p.33; See: Cadaux C.J., *Ancient Smyrna*, Oxford, 1938, p.163.

<sup>146</sup> Strang, J.R., 2007, p.91.

<sup>147</sup> Ibid., p.91; See: Gnoli R., 1971, p.174-178.

<sup>148</sup> Fant, J.C., 2001, p.389-401,

<sup>149</sup> Strang, J.R.; 2007, p.92.

### 3.1.3. Major Architectural Remains in Teos Archaeological Site<sup>150</sup>

Acropolis is located in the north of the city, on Kocakır Hill which rises upon between the northern-southern port of Teos. Researches on this area are important in order to understand city's earlier urban settlement. According to excavations, ceramics dated to 4<sup>th</sup> and 5<sup>th</sup> century is quite dense in this area whereas in some parts ceramics dated to the end of 7<sup>th</sup> century were found. Major architectural remains here are defense walls (?) surrounding the acropolis, a temple (as it was defined as hekatompedon by researchers) dated to 8<sup>th</sup> and 6<sup>th</sup> century B.C. and an altar located on the south of the temple. Today, only their foundations are visible.

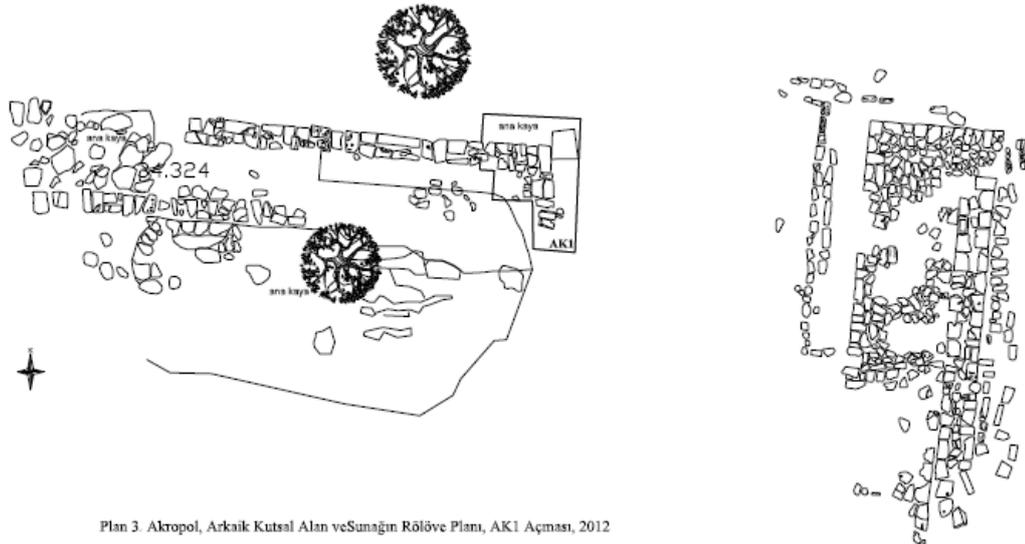


Figure 13: Archaic Temple and altar<sup>151</sup>

Dimensions of the temple is 7,40 x 37,70 meters and its foundations were built on the bedrock by trimming 5 meters down. It is claimed that the temple was dedicated to Zeus Kapitoliös and regarding the finding of Ionic capitals on the area, there would be an Ionic temple on the acropolis. The altar is located on the

<sup>150</sup> This part is written in reference to excavation reports: *2010- 2011- 2012 – 2013 Yılı Teos Kazı Raporu*, see References.

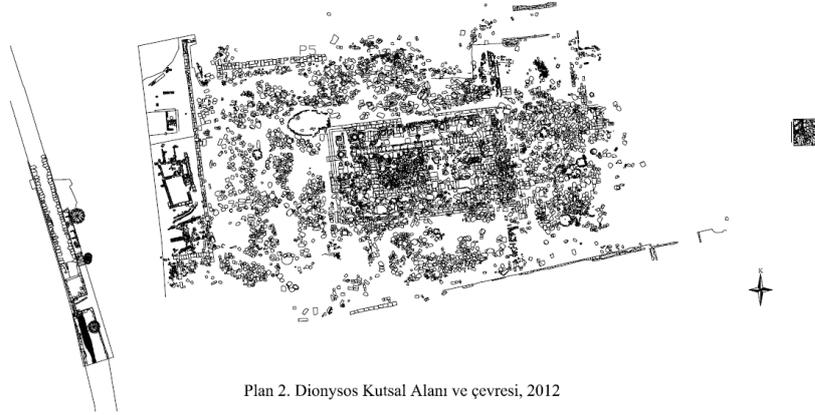
<sup>151</sup> Image was taken from 2012 Excavation Report of Excavation Archives

east of the temple in 20 meters distance. Its dimensions are 9, 55 x 30 meters. Unfortunately, there is no evidence about its upper structure but *euthynteria* is well-preserved on the north side. Under the light of excavations held in 2013, it is confirmed that the altar was constructed upon dense rock fill by building terraces.

It is claimed that gymnasium complex was built in Hellenistic period since there have not been any excavation up to our days; it is almost completely under soil. On the inscription founded in Teos which is dated to 2<sup>nd</sup> century B.C. it is written that in Gymnasium of Teos, both girl and boy pupils took reading, writing and literature lessons from three teachers who had been paid 500-600 drahmi per year. The music teacher was paid 700, and two of sports teachers were paid 500 drahmi.

Temple of Dionysos is located near the western city walls and it is the largest temple dedicated to Dionysos in Anatolia. It was first researched by Society of Dilettanti in the late 19<sup>th</sup> century, in 1920's by French archaeologists, in 1960's by Turkish excavation team from Ankara University and was researched in the scope of doctorate thesis by the architect D.Mustafa Uz during 1980's.

According to Vitruvius, the temple was designed by Hermogenes of Priene and it was designed in three parts/levels in Ionic order as the temenos wall surrounding the temple is in trapezoid shape. The temple itself is peripteral and has six columns on the front sides whereas it has eleven columns on the longitudinal sides. Having similarities with Pytheos' Temple of Athena in Priene, Temple of Dionysos has a deep two-columned pronaos and a narrow two-columned opisthodomos whereas the cella is exactly two times in size of pronaos in Priene, in Teos cella is slightly bigger than pronaos.



Plan 2. Dionysos Kutsal Alanı ve çevresi, 2012

Figure 14: Temple of Dionysus<sup>152</sup>

Temenos wall surrounding the temple has stoas which are in Ionic order in east and west and in Doric order in north and south. Since our days, the dating of the temple has been the subject for many researches; E. Akurgal dated the temple to the 2<sup>nd</sup> quarter of the 2<sup>nd</sup> century B.C. after that an inscription was found by Y.Boysal and B.Ögün referring to Antiochus III and his sister Laodice in the temple that helped them to define the date of temple to the end of 3<sup>rd</sup> century B.C. On the other side, Uz claimed that Hellenistic temple was completely ruined and reconstruction was made following the era of Augustian and Hadrian.

Theater of Teos is located on the south-east of city's acropolis, on the foothill facing the south-east. It was designed in Greek type and was built in Hellenistic period as it is defined as the first period of the building. Furthermore, scattered marble blocks around the stage building and orchestra indicate that a proskenion and scaenae frons was added to the structure in around early 2<sup>nd</sup> century B.C. According to architectural blocks and inscriptions, it could be said that there had been construction in 1<sup>st</sup> and 2<sup>nd</sup> century A.D.

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<sup>152</sup> Image was taken from 2012 Excavation Report of Excavation Archives



Figure 15: Theater <sup>153</sup>

During Roman era, it was expanded on the cavea increasing the number of seating on the upper part that semi-annular barrel vaults made of stone with mortar was built supporting the summa cavea. The corridor goes on east and west direction having nine doorways that are leading to diazoma. According to the excavations in 2013, there is an only trace of mortar on its ground. The pedestal blocks made of local limestone of its back wall were unearthed. They have been preserved in 70 meters length partially. Their size is changing around 60-140 cm in length but equal in height of 45 cm and they have dove-tail clamps with high plinthos with a simple profile.

Today, most of the seats are not exist especially on the upper parts as the summa cavea is almost damaged though the trace of basements with mortars is visible. In the lower cavea, seating blocks and klimnakes were unearthed. The seating row, on 4,5 meters below of diazoma is preserved only 3,5 meters in length. After this

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<sup>153</sup> Image was taken from 2013 Excavation Report of Excavation Archives

row down to the orchestra, eight rows are almost preserved in 40 meters length in total. Therefore under the light of latest excavations as klimnakes were unearthed, seven klimnakes dividing six kerkides were found in lower cavea. Seating blocks made of limestone with the dimension of 80 cm to 150 cm in length, 70 cm in depth and 35 cm in height with torus profile on top. In the first row, near kerkides there are lion-foot profiles and the stairs are in dimension of 34x66x19 cm.

The skene building is rectangular in dimension of 34 to 7 meters as it was measured in 2013 and its front wall and back rooms has been preserved in foundations. Constructed with opus caementicium technique, the front walls made of grey marble of Teos (bigio antico) has three doorways leading to the orchestra. It has been asserted that there is also one more door facing Analemmata leading to parados. There are four piers supporting the front wall looking to proskenion in the center. Their dimensions are 80 x 80 cm and parallel piers are located in 1,85 meters in distance to the north thus this area is defined as proskeion. In front of the eastern analemma and next to the skene wall there are piers.

Right next to the eastern analemma there is stairs and it was probably constructed for the access to cavea during the first period of the building. It is claimed that with the changes in Roman period, these stairs were not in use. In addition, a wall constructed between analemma and skene is showing that in this part parados was also closed to access in later times. During excavations held in 1963, on the west of the orchestra and next to western analemma a small area was unearthed thus it is stated that the orchestra wall was heightened and klimnakes was closed to access. Therefore, it could be said that these interventions; increasing the level of cavea and opening the access by the tunnels were dated to the same period whereas according to the architectural blocks found it is possible that interventions was made in skene frons.

Furthermore, during 2013 season, 250 collapsed blocks were lifted and were carried to the outside of theater and inventory numbers were given after taking measures. As they were in Corinth and Ionic order especially belonging to

Hadrian period, the inscriptions were found dating to 1<sup>st</sup> century A.D. showing that construction works were carried on during this period.

Constructed after the earthquake in 304 B.C., Hellenistic city wall has been well preserved. The excavations held in 1924 and 1960's were on the west of Dionysus temple unearthing the inner part of city walls. The width of wall is approximately 4 meters and was constructed with ashlar limestone blocks. Since 2010, excavations have been carried on in order to define its overall plan as well as uncovering the stairs, gates, towers, crenels and edifices for defense. As it is written in 2012 excavation report, one of main gates on the south, 3,40 meters in width with two towers in dimension of 5 x 4,60 meters were unearthed. In 2011, the doorway found on the west of Dionysus temple was 2,45 meters in width therefore it is thought to be a secondary doorway for soldiers or visitors coming for the temple.

What is more, in 2012, during the excavations an inscription was found as it was used as spolia on the city wall; it tells about the construction costs of towers, dwellings and service areas of defense whereas in 2013, on the west part of city wall another inscription was found. It tells about the construction costs on the rest of the city walls made of stone and mud brick as declaring the people who had controlled the works. On the north-west, a gate was found 2,10 meters in width as a secondary doorway.

Agora Temple is located on the south-east of Bouleuterion. It was researched by French excavation team in 1924 and excavations started again in 2013 after the confiscation of its parcel. As it is thought that the temple was dedicated to goddess Apollonis Eusebes Apobateria though there is little evidence about the building's history. It was surrounded by porticos of Agora and is dated to 2<sup>nd</sup> century B.C. Designed in three parts; pronaos, naos and opisthodomos, it was constructed in south-west and north-east direction. The dimensions of the temple is 18,40 x 8.10 meters with the entrance located on the south-west. According to scholars, it has similarities with Athena Temple in Priene in terms of architectural

orders. However, as Uz claimed that because of its smaller size, it would be designed as tetrastyl- amphiprostylos. In front of the anta wall of the north-west, an anta capital was found in Corinth order which is thought to be belonging to the temple.

Cistern is located on the west of the city on the south of Dionysos Temple. It was dated to Roman period having rectangular plan with the dimension of 45,5 x 6,85 x 5,42 meters and was built of rubble stones with mortar in by opus incertum technique. Its upper structure is a barrel vault and inside there is a storage for water whereas the walls inside are plastered. There are 16 blind arches on the northern front façade and 2 on the east façade. It is thought that the building was used as a cistern though it might be used as a fountain.



Figure 16: Hellenistic City Walls <sup>154</sup>

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<sup>154</sup> Drawing was taken from 2013 Excavation Report of Excavation Archives



Figure 17: Africano Marble Block found in southern port <sup>155</sup>

Having two ancient ports, located one on the north and one in the south, Teos was one of wealthier cities in ancient times since the maritime trading was one of resources for city's income as its ports were told in ancient sources. Though there is not much evidence on the northern port, the southern port is defined as the most preserved ancient ports in the west Anatolia. It is obvious that much of the architectural remains were buried by sand but as the excavations have been carried on with the support of diver-archaeologists, there have been precious researches especially on the piers and on their basement blocks. It is said that the capacity of the port was for 50 ships and it is known that from the quarries of Teos, valuable africano and grey Teos marble was exported to Rome.

Chapel is located on the east of southern port and was constructed in the direction of west and east. It is thought to be built in between 10<sup>th</sup> and 12<sup>th</sup> century and excavations were held in 2011 and 2012. It has a rectangular plan in the dimension of 11,4 x 5,2 meters having two apses and double naves and its entrance (narthex) is located on the west. There is no evidence whether the date of its construction nor the financiers. According to scholars, it was probably built upon the earlier church in Middle Byzantine Period.

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<sup>155</sup> Image was taken from 2012 Excavation Report of Excavation Archives

Ancient Marble Quarry is located in Karagöl district in 3 km. distance on the north-east of the ancient city of Teos. The size of the area is approximately 200 meters in diameter with a lake in diameter of 100 meters inside. Since there is a sudden deepening just near the lake border and the existence of stair shaped rock under the lake level showed that the area was used as a marble quarry in ancient times. What is more, in and around this area, blocks with inscriptions on have been found thus the existence of the ancient quarry in Kayadibi (Taşdibi) district on the south-east of the lake shows the function of this area.



Figure 18: Ancient Marble Quarry (Karagöl) <sup>156</sup>

It is confirmed that in the ancient quarry, the valuable and high-qualified marble so called Africano and grey marble had been produced and were transported to the ancient ports of the city to Rome. According to scholars, there were not much relation between the city of Teos and ancient marble quarries that they were producing only for exportation by the empire as it was claimed that the workers – slaves who were said to be from Africa, that is the reason why marble had been called Africano, engineers and staff were chosen from Roman Empire’s personnel.

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<sup>156</sup> Image was taken from GoogleMaps

In following years, it is planned to rehabilitate the area which has been used as garbage dump in some parts, as to design and present it implementing a open-air museum project.

Fort of Sığacık is located in Sığacık neighborhood in 5,1 kilometers distance on the west of Seferihisar and it takes 4,1 kilometers to reach Teos Archaeological Site. Since it is located on the north of Teos, the fort was built near the sea where ancient northern port of Teos was located. Though it had been affected by earthquakes throughout history, it is thought that it was constructed in Seljukid Period. Afterwards, during Aydınoğulları Principality and Ottoman period it had been repaired and restored.

As Piri Reis had showed interest in the fort because of its location and availability for maritime forces, by the command of Kanuni Sultan Süleyman, between the years 1521-1522, it was restored using the ancient blocks gathered from Teos Archaeological site. Evliya Çelebi, an Ottoman traveler lived in 17th century, wrote about Sığacık Fort:

It has four corners with a perimeter of 60 feet The height of walls is 40 ells. There are no ditches around it as it was constructed on lower level. There is no need for ditch as if it is dig, you'll reach the sea. In the west near the sea and on the north, its walls are thick. There are three gates; one is located on the west to the port, one is located on the south-east as is called Kuşadası and Ayasuluk gate and on the east there is one called Sivrihisar. There is a small citadel near the sea in dimension of 400 feet of diameter.<sup>157</sup>

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<sup>157</sup> *Evliya Çelebi Seyahatnamesi*, 2011, p.142-413.



Figure 19: Sığacık Fort <sup>158</sup>

Today, there are three gates in the fort – so called Kuşadası, Ayasuluk and Seferihisar. On the gate of Seferihisar located on the east, there is an arch so called ‘Barbaros Halil Paşa’ where the upper parts are totally destroyed. In the ‘sea base’ there is an outer fortress, an inner fortress for soldiers where they were educated and rested. In its part facing the sea there are two gates and two bastions and on the northern yard walls of the bastions there are murder halls in dimension of 1,20 to 0,50 meters with a distance of 3 meters between as some of them are closed today.

Inside the Sığacık Fort, there are historic houses mostly made of timber framed filled with mud brick on the upper floors whereas in the ground floor they are made of stone masonry. As it is nominated as Urban Archaeological Site, there have been new constructions as infill. In some parts, the first floor of the houses were built on the fort walls and in many of them spolia taken from Teos were used as building material. The north, east and south walls of the fort are mostly

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<sup>158</sup> Image was taken from <http://www.izmirkulturturizm.gov.tr/Resim/68389,seferihisarjjpg.png?0>, accessed on 05.05.2014

preserved whereas it is hard to define in north and northwest because of the dwellings. Since the inner parts of fort walls are of inner walls of dwellings, registration and classification of spolia could not be done properly.

In the year, 2010, experts from Teos excavation team worked on these spolia and tried to define and number architectural blocks where it was possible to observe. Therefore, they could work in few houses' courtyards looking to north, in inner fortress on the west and in some parts of western walls as well as taking photos and documenting their position. At the end of survey, they found a frieze block, 53 blocks without any ornamentation and two inscriptions written in Greek. Most of the blocks are voussoir, a Doric geison and a stela and there are column drums both fluted and simple made of grey Teos marble.

#### **3.1.4. History of Alterations and Excavations on Teos Archaeological Site<sup>159</sup>**

First archaeological researches in the ancient city was made by Society of Dilettanti, and they published the first researches in the book called *Antiquities of Ionia*, Part I in 1769, much more focusing on the Dionysus Temple since it was described by Vitruvius. Several drawings were published on the order of columns; the bases with lower parts of the shaft, the capitals, architraves, volutes, cornices and friezes contemplating classical orders. The book has also an introduction part about the history of the ancient city and tells about reused blocks founded on the walls of Sığacık Fort and Ottoman gravestones that were taken from Teos.

The site was visited by Mr. Pococke, who noted “great ruins of a temple, but all the walls are thrown down... this was a temple of Bacchus as I found it to be by imperfect Greek descriptions” and Robert Wood had been in Teos in 1750, recovered and recorded the chief facts regarding the Order in a fairly accurate manner. Mr. Pullan explored the site in 1862 but unfortunately did not publish

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<sup>159</sup> For Archaeological Researches in Teos Archaeological Site, see Table 7

what seemed to him minor details though results were published in the Fourth Part of *The Antiquities of Asia Minor* in 1881.

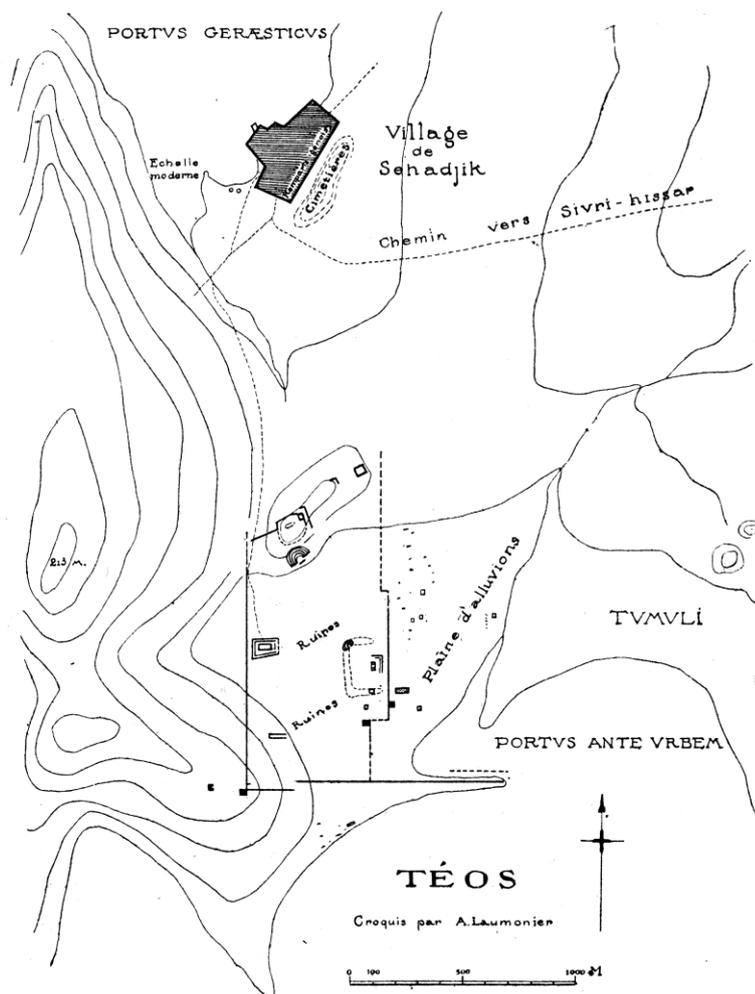


Figure 20: The view of Dionysus Temple<sup>160</sup>

Between the years 1924-1925, the excavations and research was made by French, from *Ecole Française D'Athènes* and works were published in 1925 in Paris. Starting from the introduction and the location of the ancient city referenced by previous researches and publications; *Travels in Asia Minor* by Chandler (1775) and *Researches in Asia Minor* by Hamilton (1842), the researches was made on topography, Acropolis, Agora, Dionysus Temple, South Harbor, Theatre, Hellenistic city wall and Bouleuterion – though Bouleuterion was defined as theater and obviously they published on ceramics, inscriptions founded in Teos.

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<sup>160</sup> Image was taken from the book; *Antiquities of Ionia* Published by the Society of Dilettanti, Part I, 1821, London, p.1-9.



Croquis provisoire du site de Téos.

Figure 21: Site map drawn by French Excavation Team<sup>161</sup>

Later on, excavation works were carried by Yusuf Boysal and Baki Öğün from Ankara University, Faculty of Linguistics, History and Geography between the years 1962 and 1966 by the support of Ministry of Education, Directorate of Antiquities and Museums. First work carried in 1962, was taken in six zones

<sup>161</sup> Bequignon, Y., Laumonier, A., 1925, p.281-321.

during one and a half month; Zone A in which was defined as Agora by French, Zone B next to the city wall, Zone C on Acropolis, on the west part of Dionysus Temple, near the city walls called zone D, on the south-west of Theatre called zone E and in necropolis area. According to the excavation report, they tried to define historical stratification of city layers based on findings as well as architectural remains that proved the city's date back to 7<sup>th</sup> century B.C. and the researches were done, several tombs were found on the west of Teos, the hills that was defined as Necropolis area of the city.

During 1963 season, excavations were made in three zones; zone D on the west of Dionysus Temple, on the theater –it was defined as “Great Theater”, and zone E. On zone D, architectural remains were found from Roman period as it had destroyed Hellenistic, 4<sup>th</sup> and 5<sup>th</sup> even 6<sup>th</sup> century built area. In addition, on the north part of excavation, a Hellenistic dwelling was found with a street on its south which goes on west-east direction. On the east, temenos wall of Dionysus Temple was found with inscriptions discerning about Antiochus III.

The second work was taken place in Theater, was especially ordered by the Directorate of Antiquities and Museums because of tourism attributes. It was stated that unfortunately, most of the seating rows were not in their original place that according to local people's claims, they were used for producing lime. However, on the area of orchestra, the architectural blocks were visible. Therefore, the excavation was made on skene building, unearthing 2/3 part and many blocks, inscriptions as well as works of sculpture were found that according to P. Hermann<sup>162</sup>, the inscription was about a honorary citizen from the early imperial period. On the zone E, as it was excavated the previous year, works were carried on and it was stated that the walls dating different periods built on each other which defined as they belonged to the dwellings. And traces of fire were

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<sup>162</sup> P. Herrmann made epigraphic researches in Teos, published several articles on inscriptions; See: Hermann, P., 1965, p. 29-159.

detected on the floor of dwelling which was dated to 6<sup>th</sup> century B.C. One of the major findings was an amphora and a skeleton of a baby founded on the level of 2-1,5 meters up from the sea level. It was claimed that according to the shape and ornaments, the amphora would had been dated to protogeometric period since ceramics from protogeometric period was found also in the east of the Hellenistic city wall, near the temple. Therefore, under the light of latest researches, it was stated that the ancient city is dated back to 10<sup>th</sup> century B.C.

The team of Y.Boysal, B.Öğün, archaeologist Fahri Işık and students carried excavation works in 1965. In addition, Ministry of Education, General Directorate of Antiquities and Tourism nominated head-officers from Directorate of Education, Directorate of Finance of Seferihisar, a master architect from Izmir Archaeology Museum with a representative from the excavation team to carry repair works in the temple of Dionysus. They worked much on zone E and the area of temple as well as cleaning Theater and Odeon – here Bouleuterion was defined as Odeon. Works on zone E showed that there was amount of ceramics dated to 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup> and 9<sup>th</sup> century B.C. in layers and they ended the work on the level of 1m. higher than the sea level. For further research, they planned to work on these layers excavating overall area till the level of protogeometric period.

As the previous works were carried on the left of Dionysus Temple, they continued to work on defining temenos wall therefore they excavated temenos wall on the north and on the east in order to draw outlines of Dionysus Temple area. Unfortunately, the restoration work was unsatisfied as they stated that it was impossible to restore any part of Dionysus Temple because of the lack of experts on architecture and because of the few numbers in preserved architectural elements. However, they found two acroters on the west of temple that were probably located on sides of the temple and a frieze in 1,15 meters long with a female figure and kentauros on it was found. Thus, under the light of the findings they stated that acroters were from Hellenistic period, from 2<sup>nd</sup> century B.C. which compromises that temple was in use during that period and hence showed the possibility that the temple was designed by Hermogenes. But in following, it

was claimed that friezes and other elements of the temple should be researched properly in order to prove this hypothesis.

A comprehensive research on Dionysos Temple was carried by D. Mustafa Uz between the years 1980-1986 including a brief literary research enhanced by the site works starting from 1979. In his doctorate thesis, Uz (1987) focused on Dionysos Temple of Teos with the aim of evaluation of its architecture by producing latest architectural survey drawings and documenting building's construction/reconstruction eras as in order to publish a scientific definition of the temple. In his study, he also did a research in territory of Teos including marble quarries in Karagöl as to write a comprehensive evaluation of the city's urban development as well as noting seismic activities during time which would give data to assess damages occurred in the ancient buildings.

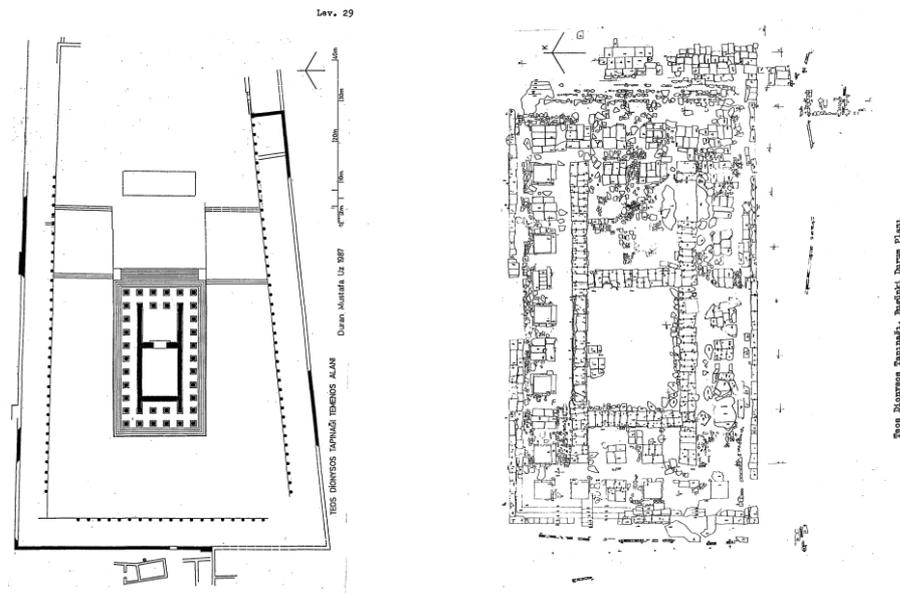


Figure 22: Survey and restitution drawings by Uz<sup>163</sup>

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<sup>163</sup> For further information on Dionysus Temple, see: Uz D.M., Teos'taki Dionysos Tapınağı, Odtü Mimarlık Fak. Yay., 2013.

Composed of five chapters, in the first chapter, he wrote on Vitruvius' and Hermogenes' definitions on temples and on previous researches (Pullan, French, B.Öğün, Y.Boysal excavations) carried on Dionysus Temple enriched by the research on Teos' historical timeline and urban development. Second chapter is composed of the definitions of architectural elements of the temple and of the temenos area that were supported by the survey drawings in detail whereas Temenos area and stoas were researched in detail and reconstruction drawings were produced in the third chapter. Fourth chapter includes the current situation of the temple as well as definitions on the cella walls and upper structure were made, ornaments were defined as well. It was also stated that reconstructions drawings of the temple made by Pullan were more or less right as the height of the columns was not certain. Therefore, reconstruction drawings produced by Uz were the section and the lower parts of cella walls. In addition, temenos wall was drawn accurately as well as proposing reconstructions drawings. In the last chapter, he made assessments according to the architectural elements found belonging to different eras of the construction of the temple.

Later on, excavation works were again carried by Uz as it was supported by ODTÜ TEK-DAM since 1988 but it had to break for a while because of Dr.D. Mustafa Uz's passing. Therefore, researches started again under the guidance of Prof. Dr. Numan Tuna in between 1993-1996. According to report of "Researches in Teos" held in 1993, they worked on two sessions; first one was including topographical researches which put forward the definitions of archaeological layers inside the archaeological site area. Therefore, in scale of 1/1000, the drawings were made showing the topography of the site, architectural remains, settlement and terraces. The area, from the south ancient harbor, Agora and acropolis were measured during this work. The works on the surface were made by filling the charts prepared for each parcel to understand the layers as well as to define settlement hierarchy. As a result, the current situations of parcels, the use of land and the level of depredation were defined. In addition, after the geophysical research, the potential areas to excavate was defined as from the

south of Acropolis towards Agora and the east part of Dionysos Temple was evaluated as having thick archaeological layers.

Second part of works mostly carried on the architectural surveys and on defining the buildings; Archaic Temple, Altar, Temple of Agora, Bouleuterion, Dionysus Temple, and partially defense walls. Especially, the drawings of Acropolis were made controlling the previous work carried by Uz. It was stated that earliest settlement was on the Kocakır Hill where Acropolis is located as there found an archaic temple and according to the measures of that time, the city walls were 6km. in length as the macro form of city was defined as laying on north-south direction. In addition, researches were made on the south ancient harbor, defining the pier in 200 meters length and evaluating the architectural blocks for moorage.

Epigraphic survey was made by Prof.Dr.Sencer Şahin on two inscriptions from Hellenistic era; one was found in a vineyard house in Seferihisar, in 102 lines and is about the court decision on how to organize payments of Pirate's racketeer dated to 3<sup>rd</sup> century B.C.

In 1995, the research was carried by ODTÜ TAÇ-DAM (Middle East Technical University, the Center of Research and Assessment of Historic Environment) with a representative from Directorate of İzmir Museum. During the works, architectural survey on the remains of Archaic Period in Acropolis was finished and later surveys were made in Theater and Bouleuterion producing architectural drawings on their current situation. In addition, archaeo-physical works were also carried on.

In 2010, the excavations works started again and are still carried by Prof.Dr. Musa Kadioğlu from Ankara University, Linguistics, History-Geography Faculty, Department of Classical Archeology. As it was the first season of the new excavation team, administrative matters and the production of 2D, 3D drawings of ancient city plan were preliminary works. In addition, within the borders of 1<sup>st</sup> and 3<sup>rd</sup> degree archaeological site, public domains and unregistered parcels were documented on the city plan. Afterwards, the survey was carried on Sığacık fort

documenting the reused materials and in Karagöl Marble Quarry. Finally the excavations were made in Hellenistic city wall, Dionysos Temple and in southern necropolis.<sup>164</sup>

During 2011 season, documentation of architectural remains was made in the chore of the ancient city including Dionysus Temple, Archaic Temple in Acropolis, Altar, Hellenistic city walls, Bouleuterion, forum (?) and south harbor. Works for repair were carried on the west Temenos wall of Dionysus Temple that broken architectural blocks and the door step on the west temenos wall were attached and they were put on the original places.<sup>165</sup>

In 2012, architectural surveys and their implementation the city plan was made and geo-physical measurements were carried in order to understand relations between street and built areas and overall settlement plan. In addition, based on the landscape project confirmed in 2011, the road leading to the sea-side which is also passing on the Hellenistic wall was closed to access by vehicles. After the detection of unlicensed constructions in the 1<sup>st</sup> degree archaeological site, they were demolished as applying for confiscations of several parcels in the chore of the ancient city. Excavations were made in southern harbor, chapel(?), the west of Dionysus temple, Bouleuterion, the southern part of Hellenistic wall. In addition, in order to understand archaic settlement of the city, excavations were carried on the Acropolis.

During 2013 season, excavation works were carried on Dionysus Temple, Bouleuterion, Theater, Hellenistic city wall, Acropolis and Agora Temple. Conservation and restoration works were carried in Bouleuterion, Dionysus Temple and Theater following the attachment of broken parts of architectural blocks and placing them on their original place. On the west wall of bouleuterion, reconstruction was made by using original blocks. In addition archeo-physical

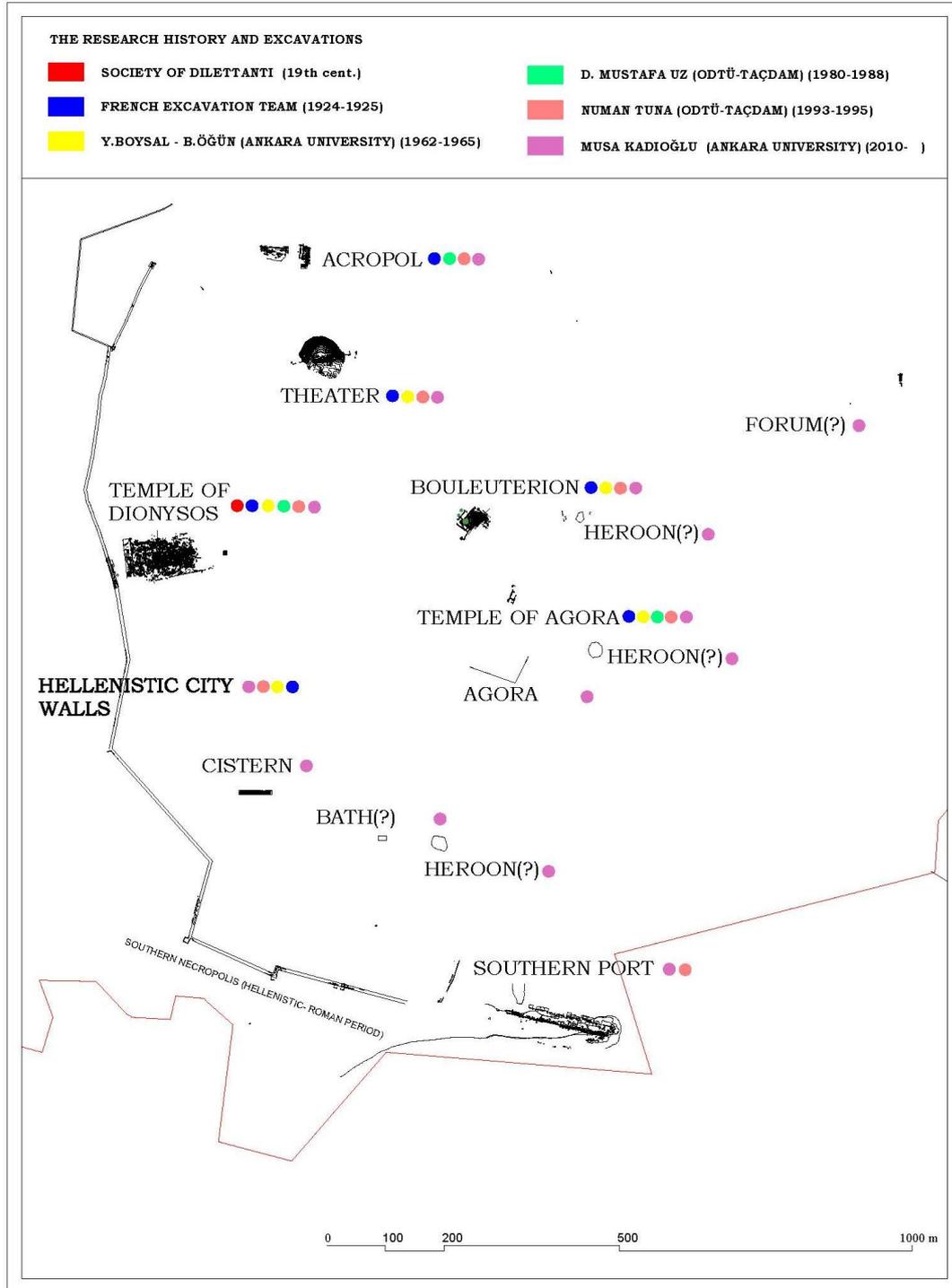
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<sup>164</sup> Kadioğlu, M., et al, 2011, p.429-460.

<sup>165</sup> Kadioğlu, M., et al, 2012, p. 211-232.

researches were carried on the south harbor in order to define ancient coastline; it was claimed that there was an insertion by the sea to the land. In the territory of Teos, during 2013 season, 15 tumulus were detected, measured by GPS, were drawn and listed as most of them are registered and located inside the 1<sup>st</sup> degree archaeological site border. However, it was stated that in many of them, there have been illegal excavations. What is more, survey on quarries went on and a marble quarry in Turgut Village has been found in 10km distance, on the north of Teos.

Table 7: Archaeological Researches Carried in Teos Archaeological Site



### **3.2. An evaluation of the current condition of Teos Archaeological Site**

Within these statements of legislation explained in following, Teos Archaeological Site is registered as Immovable Cultural Heritage whereas architectural remains are Immovable Tangible Property and they both are the treasury of the state. In 2010, in order to gain “ören yeri” status, the area (lot 88, parcel no.21) within the 1<sup>st</sup> degree archaeological site, was considered to build an excavation house and service buildings. Thus, after the application to Ministry of Culture and Tourism, in 2011, the sondages were carried on the area and the agreement was made principally with the Directorate of Num. 1, Izmir Regional Conservation of Cultural Property Council. In 2012, by the decision of Ministry of Culture and Tourism, the General Directorate of Cultural Properties and Museums, the landscaping project was approved by the decision of Directorate of Num. 1, Izmir Regional Conservation of Cultural Property Council numbered 318, dated to 10<sup>th</sup> February 2012. Since 2013, the construction is in progress and is planned to be finished in 2014.

Within the scope of project, the site entrance building was designed on the east of the parcel including Museum/Workshop for Restoration, Information Center, Café, ticket office and restrooms. In the west part, the excavation house for researches was designed including parking lot for 6 cars for staff. The main visitors' parking lot was designed for 22 single cars and 4 buses.

Circulation and access routes were designed in three types; long-middle-short tours. Long route starting from the ticket booth, includes main architectural remains located in the chore of the city. Middle-route includes Dionysus Temple, Agora, Bouleuterion and Theater. For visitors who take the short-route, Dionysus Temple is the spot. In addition a bicycle tour was designed in 4.3 km till the site entrance. It starts at Karagöl Ancient Marble Quarry and goes to Sığacık Fort. By this route, visitors may also visit the territory of Teos.

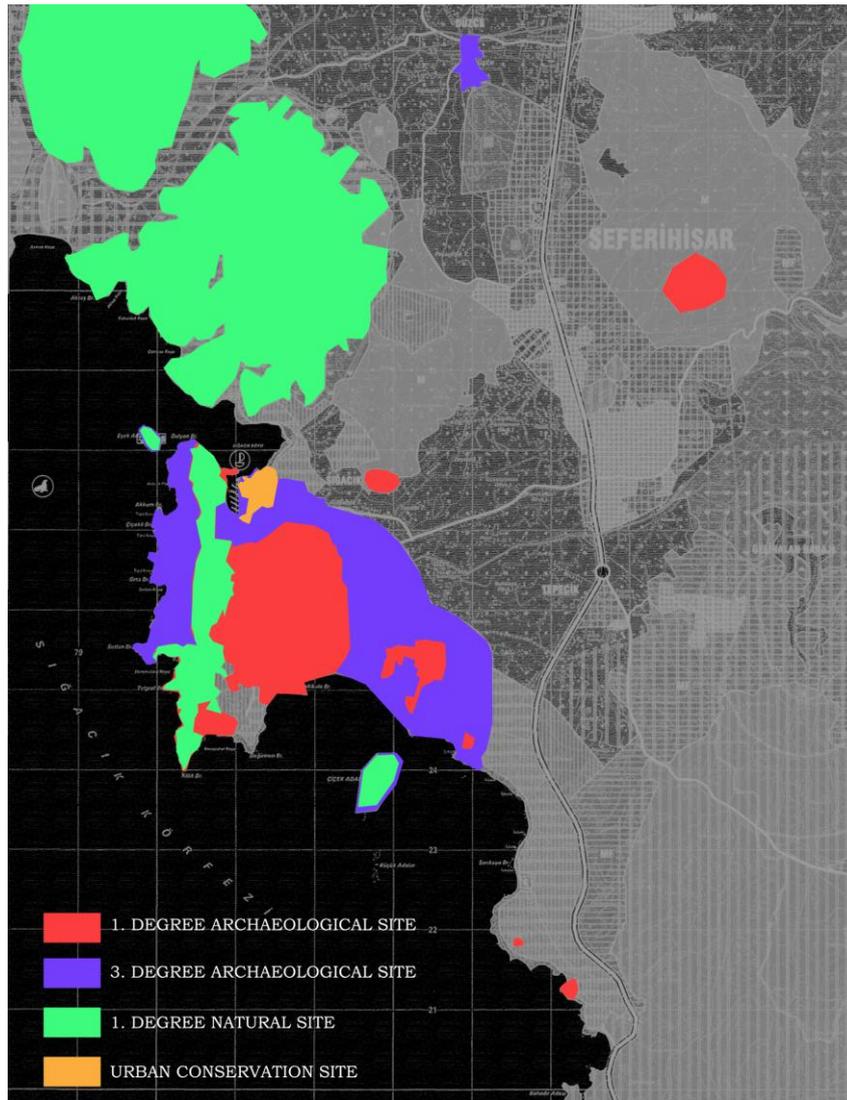


Figure 23: Conservation Zones in the Region<sup>166</sup>

During the site visiting, the spots to take a break were defined in 6 places near the major architectural remains. Equipments for break times were designed including banks and rubbish bin and ultimate info boards with a descriptive text and drawings were placed at the site, near the major remains. In addition, to guide the visitors inside the site, 14 plates were put showing the routes.

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<sup>166</sup> Plan was taken from Izmir Metropolitan Municipality



Dionysus Temple, Wetland and Dunes around ancient harbor, Plant around Agora Temple, Birds around Bouleuterion and Theater. <sup>168</sup>

Considering the internal services which contemplate the visitors' needs at site, it can be assumed that in and around the chore of the city of Teos, the only resource is the entrance building. The site entrance is located on the west of the site in 3,8 kilometers distance when Teos street is taken from Sığacık Fort. In this info center, visitors might be informed by staff about the site as well as providing official tourist guide books and taking a rest in café. In addition the website is available for anyone who is interested in Teos. <sup>169</sup>

External services are taken into account for public needs in terms of accessing the site and accommodation. According to the landscaping project, the available car parking area with 22 parking lots is designed for visitors. (See Table 8)

The evaluation of the current condition of the site is also made regarding the visitors' approaches and opinions. The questionnaire for visitors of Teos Archaeological Site was prepared in order to define a prospect considering (See Table 9):

- Visitor's Profile
- Accessibility
- Knowledge
- Utilization

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<sup>168</sup> For further information; see: <http://yayade.org/>

<sup>169</sup> For further information, see: <http://www.teosarkeoloji.com/>

Table 8: Evaluation Chart on Services, Equipments and Resources in Teos Archaeological Site<sup>170</sup>

EQUIPMENTS	Presence (Y/N)	Explanation
LIGHTING	Y	There is only power line that reaches next to Dionysus Temple. There is no permanent lighting devices on the site
RUBBISH-LITTER	Y	There are rubbish bins at each rest point There are benches at each rest point
ACCESS	Y	There is a cadastral pathway on the site that starts from the site entrance to Acropolis, Temple of Dionysos, Theater, Bouleuterion and Agora
SECURITY SYSTEMS	N	-
DEFENSIVE STRUCTURES	Y	There are handrails in Bouleuterion
SIGNAGE & SIGNS	Y	There are information boards at each architectural remain. Historical/Architectural Info is given with plans
MEASUREMENTS FOR FIRE PREVENTION	N	There is no permanent fire extinguisher on the site

RESOURCES	Presence (Y/N)	Explanation
INFORMATION POINT	N	is under construction
BOOKSHOP	N	is not present in current project
BARS&COFFEE SHOPS	N	is under construction
TOILETS	N	is under construction (for 2 women+2 men)
TICKET OFFICE	N	is under construction
INFIRMARY	N	is not present in current project
EXHIBITION HALL	N	is under construction

INTERNAL SERVICES	Presence (Y/N)	Explanation
OFFICIAL TOURIST GUIDES (STAFF)	N	-
OFFICIAL TOURIST GUIDEBOOKS	Y	The guidebook is written in Turkish and English for the generic visitors
AUDIO GUIDES	N	-
TELEMATIC RESOURCES	Y	See the website: <a href="http://www.teosarkeoloji.com">www.teosarkeoloji.com</a>

EXTERNAL SERVICES	Presence (Y/N)	Explanation
EXTERNAL PARKING	Y	Parking lots are located on the site entrance for 22 cars and 4 buses
PUBLIC TRANSPORTATION	Y	The access to the site can be done by taking a bus( <i>dolmuş</i> ) from Seferihisar/Sığacık which stops in 500 meters distance to the site entrance There is no public bus
ACCOMODATION&RESTAURANTS	Y	In Sığacık neighbourhood, there are tourism facilities & restaurants (see IZKA report)

<sup>170</sup> The chart was filled according to the conditions at the end of 2013 excavation season.

Table 9: Questionnaires for visitors in Teos Archaeological Site<sup>171</sup>

<p>METU GRADUATE PROGRAMME IN RESTORATION - SURVEY SHEET          THESIS TITLE: A STUDY ON REUSING BOULEUTERION OF TEOS          STUDENT: MERVE ÇALIŞKAN</p>		<p>SURVEY FILLING IN DATE          / ANKET YAPILIŞ TARİHİ :</p>
<p><b>QUESTIONNAIRE FOR VISITORS OF TEOS ARCHAEOLOGICAL SITE</b>  <b>/ TEOS ÖREN YERİ ZİYARETÇİLERİ İÇİN ANKET</b></p>		<p>TIME WHEN THE SURVEY FILLED          IN / ANKET YAPILIŞ SAATI :</p>
<p>VISITORS PROFILE / ZİYARETÇİ PROFİLİ</p>	<p><b>1. SEX / CİNSİYET :</b> MAN/ ERKEK <input type="checkbox"/> WOMAN/ KADIN <input type="checkbox"/></p>	
	<p><b>2. AGE / YAŞ :</b> 0-10 <input type="checkbox"/> 11-18 <input type="checkbox"/> 19-30 <input type="checkbox"/> 31-50 <input type="checkbox"/> 51-65 <input type="checkbox"/> 65- .. <input type="checkbox"/></p>	
	<p><b>3. EDUCATIONAL LEVEL / EĞİTİM SEVİYESİ :</b>          PRIMARY SCHOOL / İLKOKUL <input type="checkbox"/> ELEMENTARY SCHOOL / ORTAOKUL <input type="checkbox"/> HIGH SCHOOL / LİSE <input type="checkbox"/> UNIVERSITY / ÜNİVERSİTE <input type="checkbox"/></p>	
	<p><b>4. CURRENT OCCUPATION / İŞ DURUMU :</b>          STUDENT / ÖĞRENCİ <input type="checkbox"/> EMPLOYED / ÇALIŞAN <input type="checkbox"/> UNEMPLOYED / İŞSİZ <input type="checkbox"/> RETIRED / EMEKLİ <input type="checkbox"/></p>	
	<p><b>OCCUPATION / MESLEK :</b></p>	
	<p><b>5. PLACE OF RESIDENCE / İKAMET EDİLEN YER :</b>          SİĞACIK/SEFERİHİSAR <input type="checkbox"/> İZMİR <input type="checkbox"/> DİĞER: <input type="checkbox"/>          OTHER COUNTRY : <input type="checkbox"/></p>	
	<p><b>6. TYPE OF VISIT / ZİYARET BİÇİMİ :</b> INDIVIDUAL / BİREYSEL <input type="checkbox"/> SMALL GROUP / KÜÇÜK GRUP <input type="checkbox"/>          COUPLE / ÇİFT <input type="checkbox"/> TOURIST GROUP/ TURİST GRUBU <input type="checkbox"/>          FAMILY/AİLE <input type="checkbox"/></p>	
	<p><b>7. HAVE YOU EVER VISITED ANY OTHER ARCHAEOLOGICAL SITES IN THE REGION? / DAHA ÖNCE BÖLGEDE BAŞKA BİR ÖREN YERİNİ ZİYARET ETTİNİZ Mİ?</b>          YES/ EVET <input type="checkbox"/> NO / HAYIR <input type="checkbox"/></p> <p>IF THE ANSWER IS YES, PLEASE INDICATE / YANITINIZ EVET İSE LÜTFEN BELİRTİNİZ:</p>	
<p>ACCESSIBILITY / ULAŞILABİLİRLİK</p>	<p><b>8. HAVE YOU VISITED BOULEUTERION (COUNCIL HALL)? / BOULEUTERION'U(MECLİS BİNASI) ZİYARET ETTİNİZ Mİ?</b>          YES/ EVET <input type="checkbox"/> NO / HAYIR <input type="checkbox"/></p>	
	<p><b>9. WHICH MEANS OF TRANSPORTATION DID YOU USE FOR VISITING TEOS ARCHEOLOGICAL SITE ? / TEOS ÖREN YERİ'NE GELİRKEN HANGİ ULAŞIM ARACINI KULLANDINIZ?</b>          BY PRIVATE CAR / ÖZEL ARAÇ İLE <input type="checkbox"/> BY PUBLIC TRANSPORTATION / TOPLU TAŞIMA İLE <input type="checkbox"/> BY BIKE / BİSİKLET İLE <input type="checkbox"/> OTHERS / DİĞER : <input type="checkbox"/></p>	
	<p><b>10. DO YOU THINK THAT THE SITE IS EASILY ACCESSIBLE? / SİZCE ALAN KOLAY ULAŞILABİLİR Mİ?</b>          YES/ EVET <input type="checkbox"/> NO / HAYIR <input type="checkbox"/></p>	
<p><b>11. DO YOU THINK THAT BOULEUTERION (COUNCIL HALL) IS EASILY ACCESSIBLE AT THE SITE? / SİZCE BOULEUTERION (MECLİS BİNASI) ÖREN YERİ İÇİNDE KOLAY ULAŞILABİLİR Mİ?</b>          YES/ EVET <input type="checkbox"/> NO / HAYIR <input type="checkbox"/></p>		<p><b>1</b></p>

<sup>171</sup> For the questionnaire results, see Appendix A

The results were obtained after the survey done with 50 people, who were visiting Teos Archaeological Site in August, 2014:

The section for visitors' profile shows that %46 of them are men, %54 are women. %46 of them are in age group of 19-30, %22 are in 31-50, %8 are in 51-65 and %2 are in 11-18. The educational level of visitors is distributed as %80 of university, %10 of high school and of elementary school. %58 of them is employed, %26 of them is students and retired and unemployed ones are in the rank of %7. The place of residence is distributed as %41 from other cities in Turkey, %38 from İzmir, %7 from Seferihisar/Sığacık and %12 from other countries that all of the foreign visitors were from Germany during survey time. Type of visit ranks are; %31 of family, %28 of small groups, %21 of individual and %18 of couple. %78 of visitors has visited another archaeological site in the region which is mostly Ephesus and %71 of them visited Bouleuterion of Teos during site visit.

The questions on the accessibility is rated as % 65 for those who came to Teos by private car, %15 by taxi, %5 by bike and public transportation and %1 by foot. For those of %68, the site is easily accessible and %75 thinks that Bouleuterion is easily accessible at the site.

The knowledge on Teos and Bouleuterion was ranked as for those who got information about the site before coming to the site with % 80 and % 51 of them got info from press/internet, %18 from academic journals, %15 from advertising panels, %15 from official website and %3 from tourism office and Teos Guidebook. The historical knowledge of Teos is distributed as %75 for those who have knowledge that obtained from press-internet with %55, from official website with %27, from advertising panel with %11 and from academical journals with %5. Consequently, visitors who have historical knowledge on Bouleuterion are in % 35 whereas visitors without any knowledge are in %43. %36 has knowledge from press-internet and information board whereas %15 has knowledge from academic journals and % 10 have from official website. However, %80 of visitors

does not have any information about the latest archaeological researches carried on site.

The question on the utilization is rated; for those who think that Teos Archaeological Site is incompatible with, traditional vernacular activities are in rank of % 35, educational aspects are in %26, cultural activities are in % 11 and tourism is in %2. The same question for Bouleuterion is ranked as for cultural activities with %42, educational aspects and tourism with %28 whereas %3 of visitors thinks that Bouleuterion is incompatible with all aspects. The question whether utilization of Teos and Bouleuterion would improve the cultural value of the site is answered in % 93 with yes and %6 with no.

To conclude, it could be assumed that the visitors are mostly get information from press and internet both for access and for the historical knowledge on site. Since there is no direct public transportation to the site entrance, private cars are preferred as mean of transportation. Most of visitors are also think that the site is not compatible with traditional festivals such as tangerine fest held in Seferihisar. In addition, the rate for visitors who visited another archaeological site is quite high (%78) which means that people are interested in archaeological sites in the region and most of them are in the rate of age 19-30. This upgrades the opportunities at site in order to share knowledge, to raise the consciousness and to improve the quality of visitor's experiences.

## CHAPTER 4

### A DESCRIPTIVE RESEARCH ON BOULEUTERION OF TEOS

#### 4.1. Technical Aspects on Bouleuterion of Teos

##### 4.1.1. Description of Bouleuterion

Regarding the excavation phases that are still in progress, hereby our description of the ruin depends on the latest situation of which has been evaluated according to 2013 excavation season. Therefore, within the consumption of knowledge we have is somehow bordered but at the same time it is enhanced by scholar's researches, inscriptions found related with bouleuterion, archaeological findings and certainly, the distinctive criterion of our study is laid on the ruin itself.

Bouleuterion is located on the south-east of the theatre, on the north-west of Agora Temple and is located on the east of Temple of Dionysus as being one of the most preserved buildings in Teos.<sup>172</sup> It has a rectangular plan, with circular shaped sitting rows (koilon/cavea) inside extending than a half circle and is located on north-east and south-west direction.

It was first researched by French excavation team in 1924 as the upper part of the cavea was unearthed though the building was defined as a small- theater at that time. In addition, Bean (1979) stated that it was an odeon, giving information about the building; eleven rows of seats largely preserved; two tall statue bases carry inscriptions in honors of distinguished citizens of Teos under the Roman Empire.<sup>173</sup> Excavation work was carried on by Y.Boysal and B.Öğün in 1963-1964 and later in 1993, the research was carried by Numan Tuna till 1995 as the

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<sup>172</sup> Kadioğlu, M., etal., 2011, p. 433; See: Bean, G. E., 1979, p.106.

<sup>173</sup> Bean, G.E., 1979, p.113.

building was defined as bouleuterion and its overall plan layout was drawn according to architectural survey in 1995. It was stated that the building was built in 4-5 meters higher than natural ground constructing a terrace wall in 3 meters width.



Figure 25: Bouleuterion and Agora Temple, Site Plan drawing dated to the end of 2013 excavation season

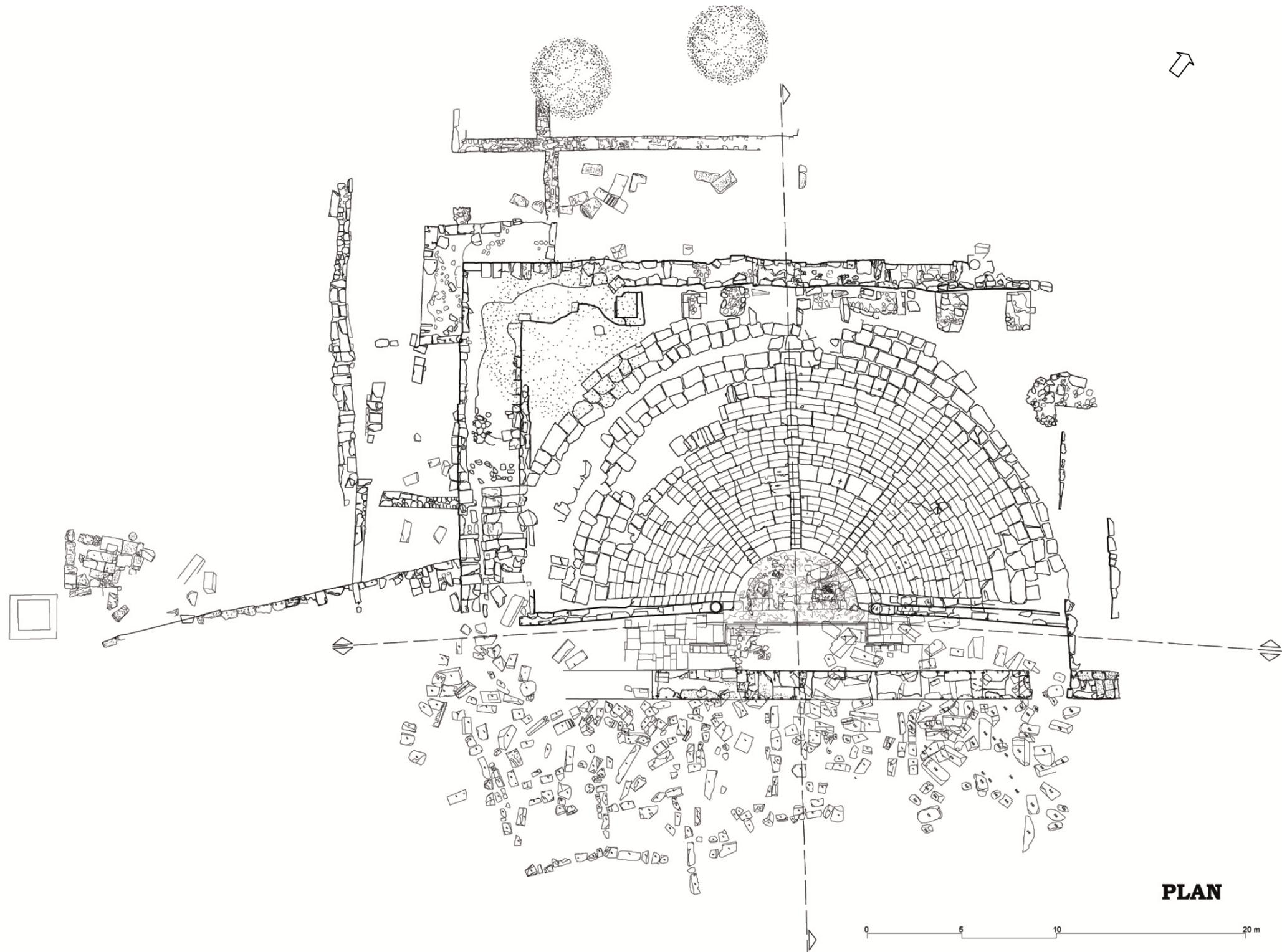


Figure 26: Measured drawings of Bouleuterion dated to the end of 2013 excavation season



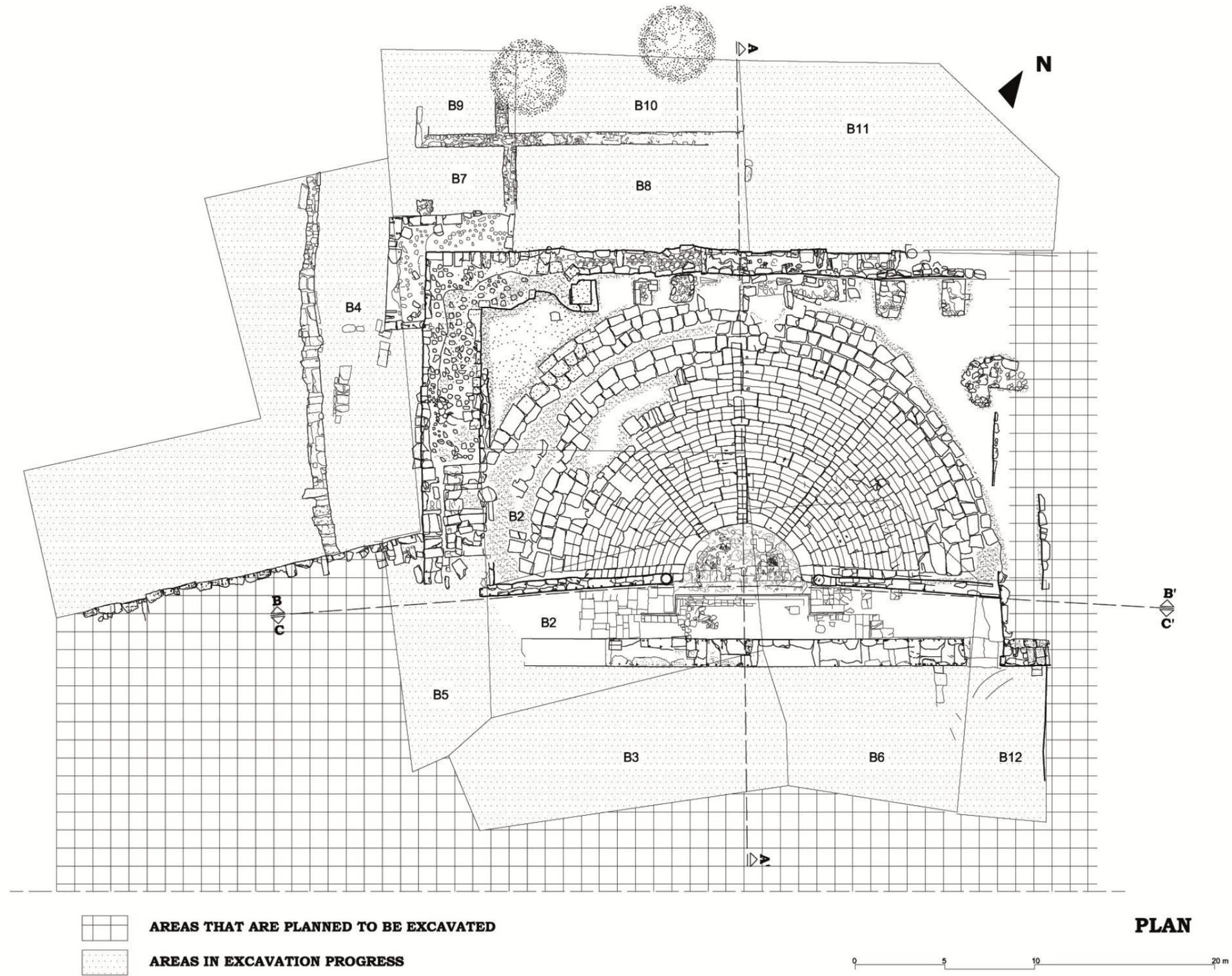


Figure 27: Mapping of Excavation Work



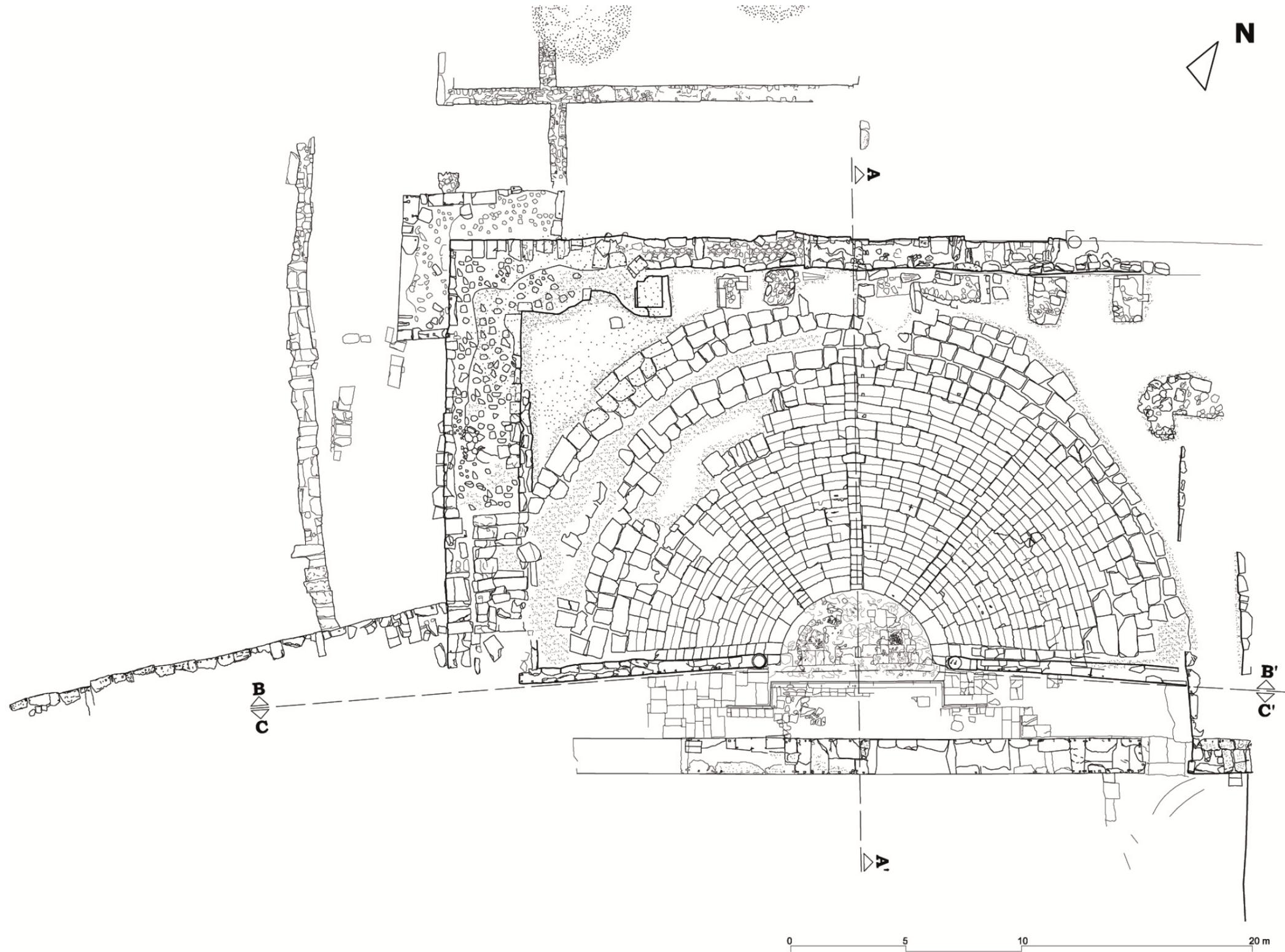
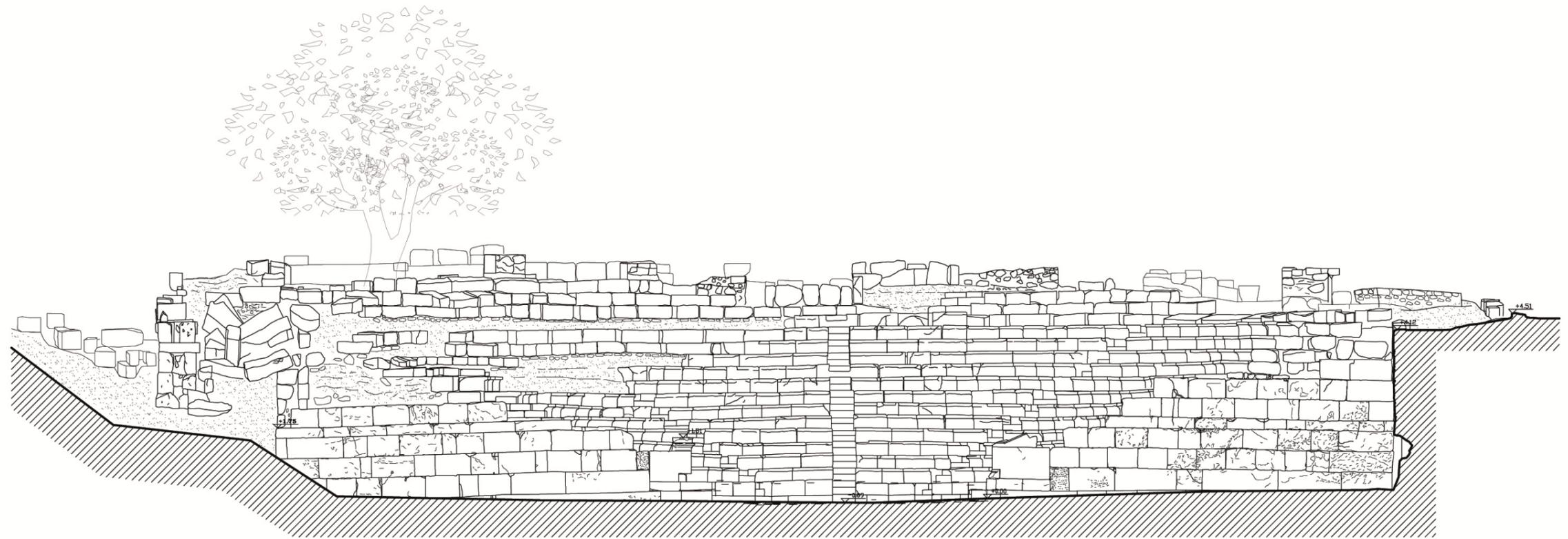
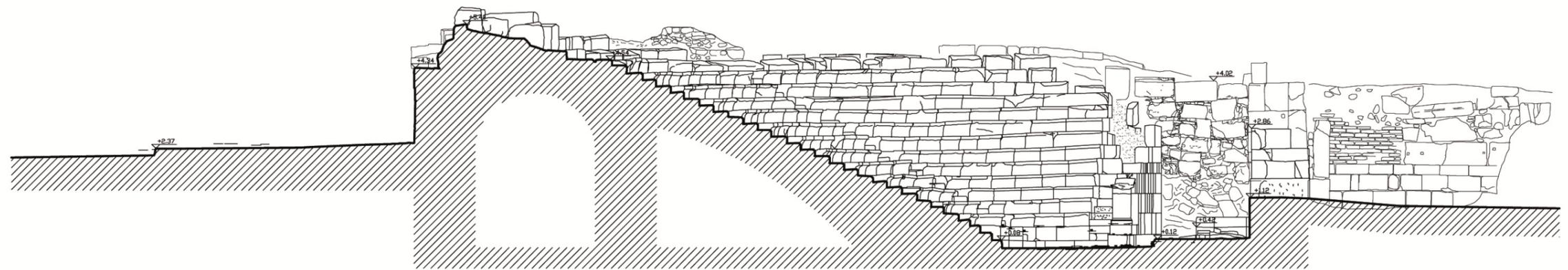


Figure 28: In Situ Plan drawing dated to the end of 2013 excavation season





**SECTION BB'**

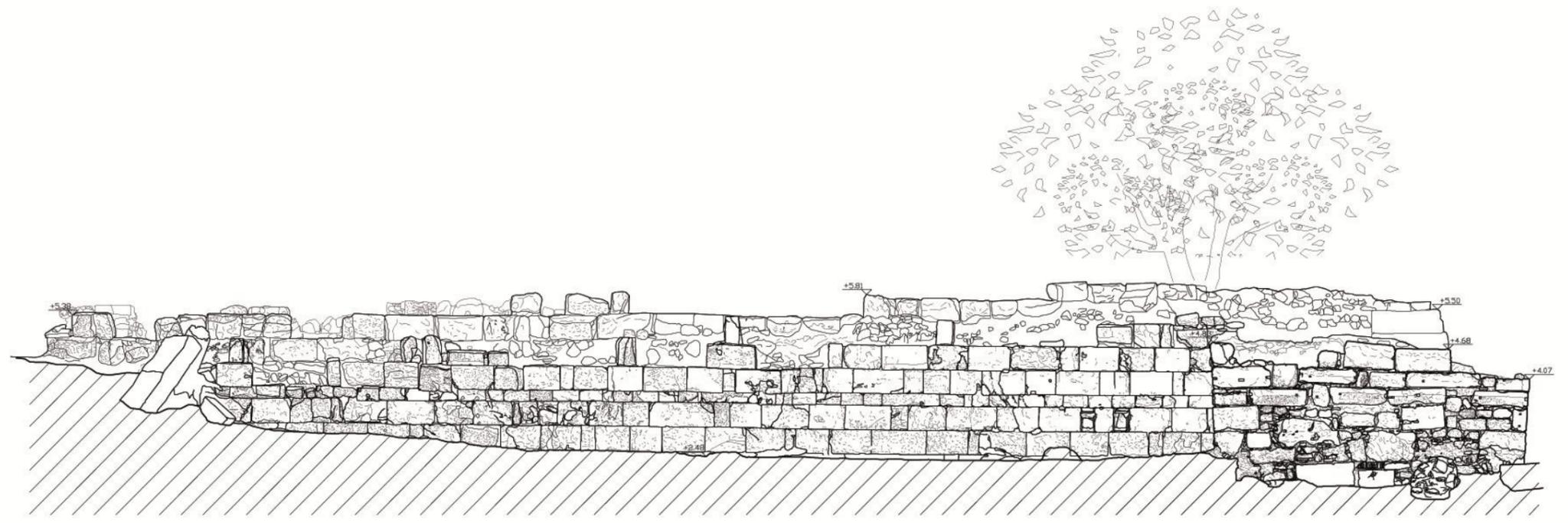


**SECTION AA'**

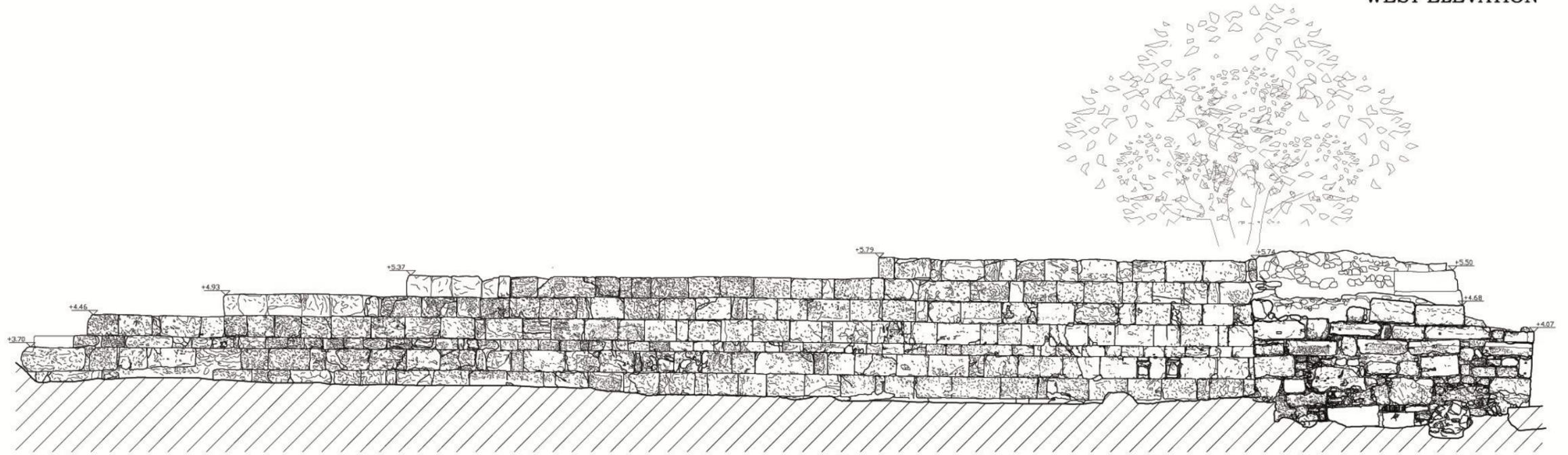


Figure 29: Section A and Section B





WEST ELEVATION



WEST ELEVATION - AFTER RESTORATION

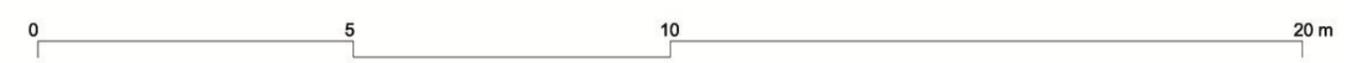
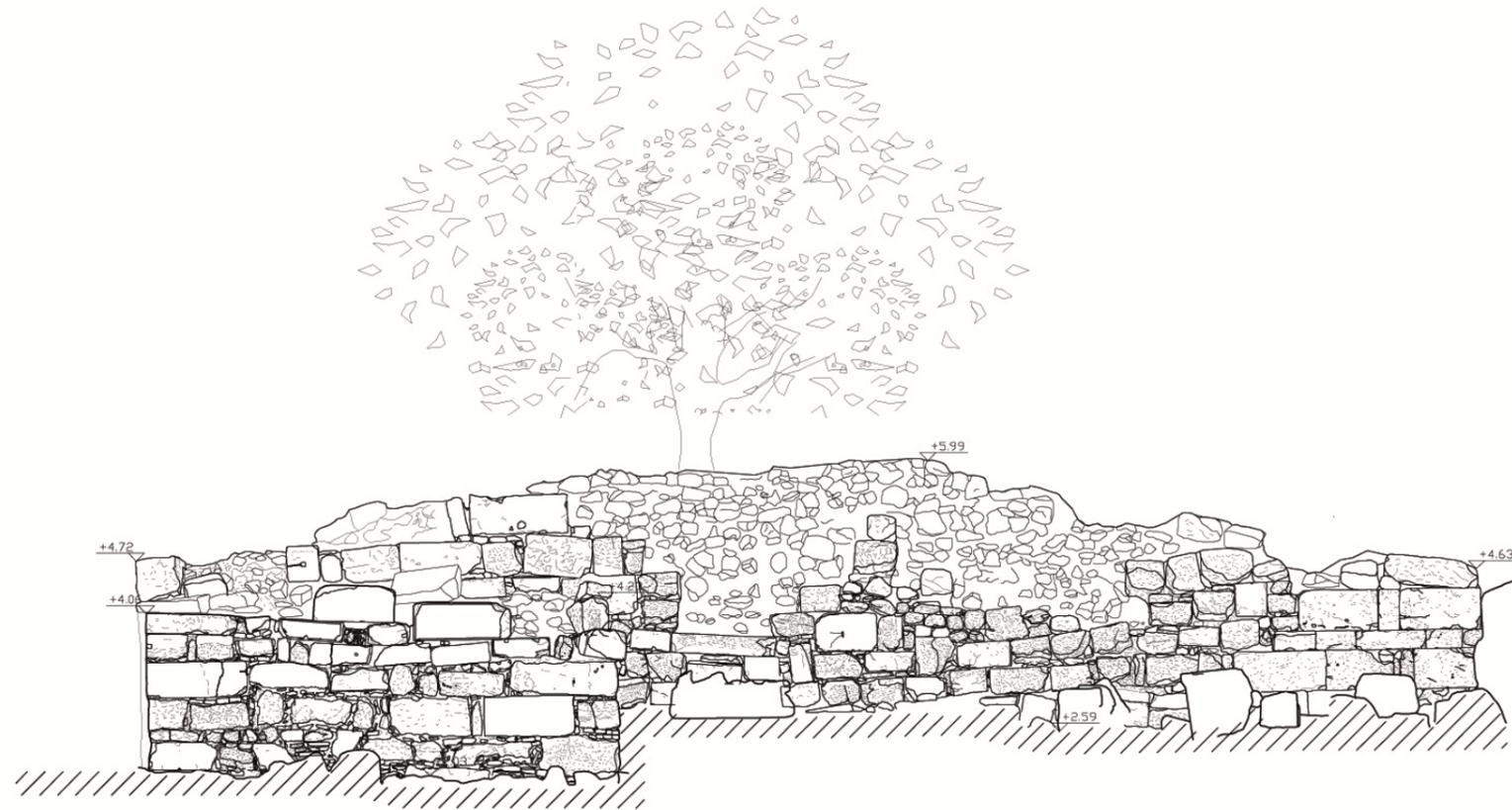
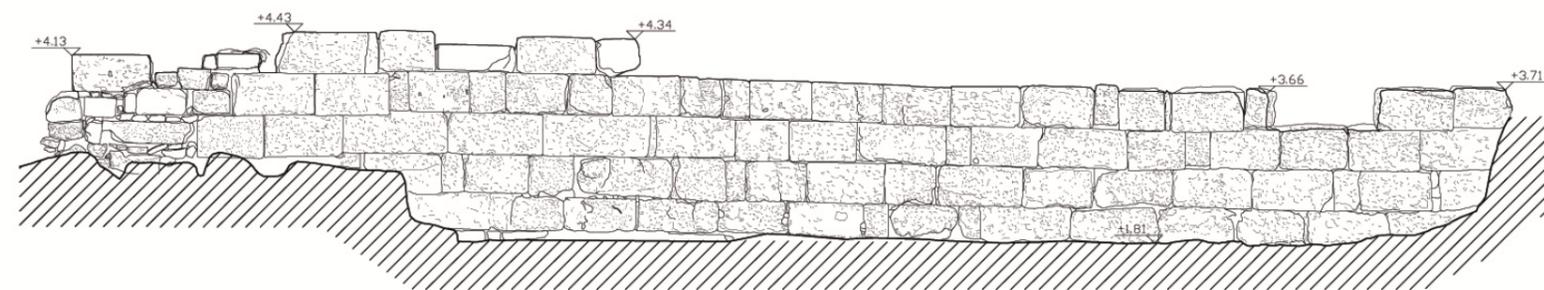


Figure 30: West Elevation – Before and After Restoration





SOUTH ELEVATION



WEST ELEVATION OF AGORA'S WEST  
PORTICO(?) / THE WALL ON THE SOUTH  
OF BOULEUTERION

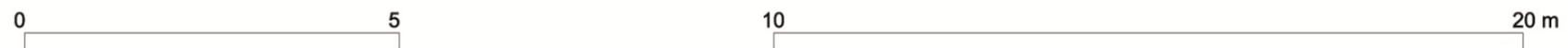


Figure 31: South Elevation and West Elevation of the wall on the south of Bouleuterion



Today, the building is unearthed partially and the main walls are unearthed except the northern wall which was under a road passing over it. Longitudinal walls are approximately 33,25 meters whereas the short wall is 21,8 meters in length. Since the building was not built on a hill's slope, it could be said that it has a sub-structure probably made of stone vaults with mortar as we cannot available to see for now. As it was stated by Meinel, there are remains of pillars made of rubble-stones with mortar next to the back wall which were probably built to support the roof though there is no evidence next to the skene wall yet<sup>174</sup> The building is consisted of three parts; the cavea, which is the sitting area for spectators, the orchestra, a half-circle platform in a diameter of 6,05 meters, the pulpitum which is a raised stage occupied by speakers.



Figure 32: Top view, Excavation Archives

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<sup>174</sup>Kadioğlu, M., et al., 2011; See: Meinel, R., 1980.



Figure 33: South Elevation, Excavation Archives



Figure 34: View from the South-West, Excavation Archives

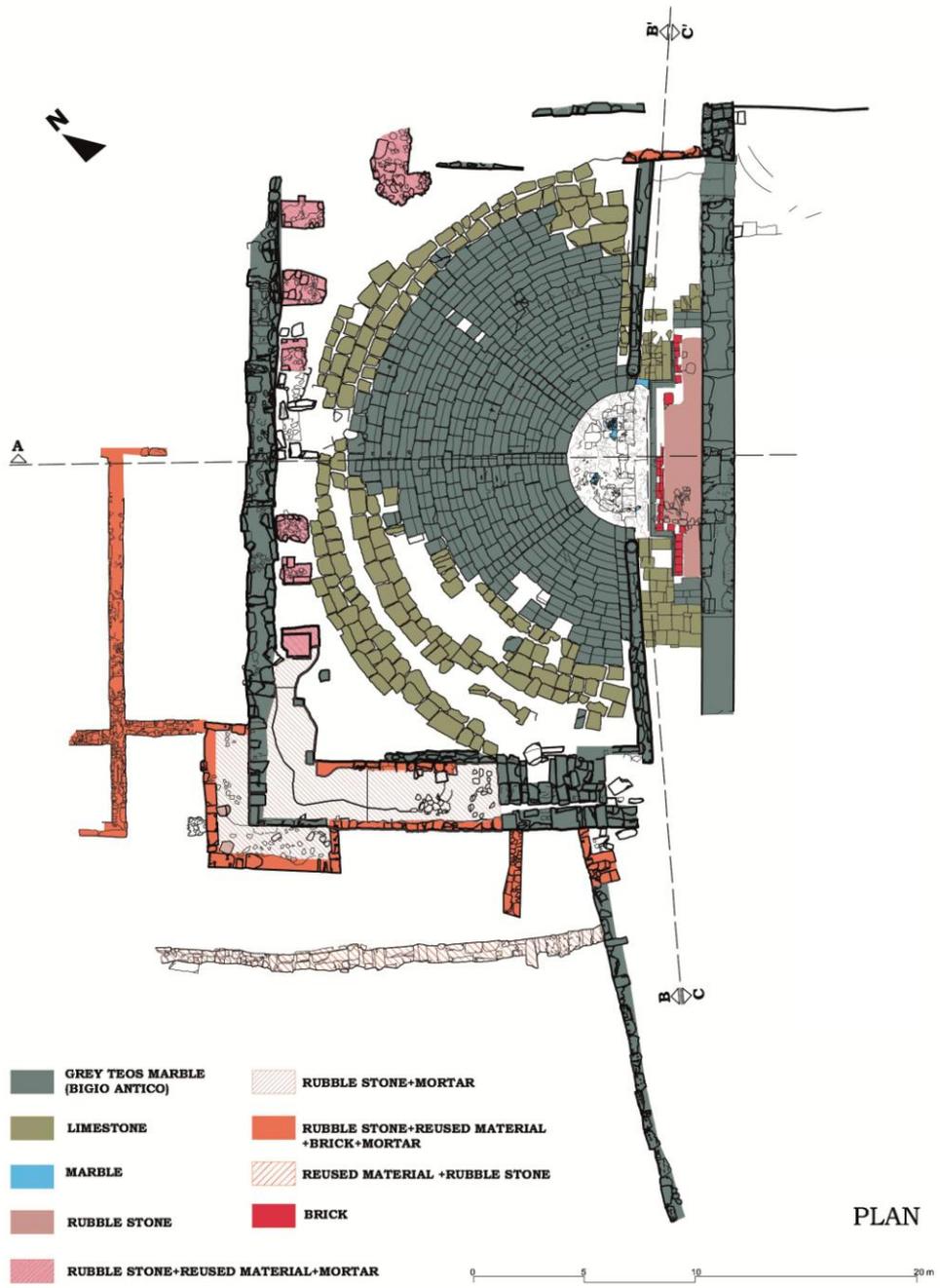


Figure 35: Construction Materials of Bouleuterion

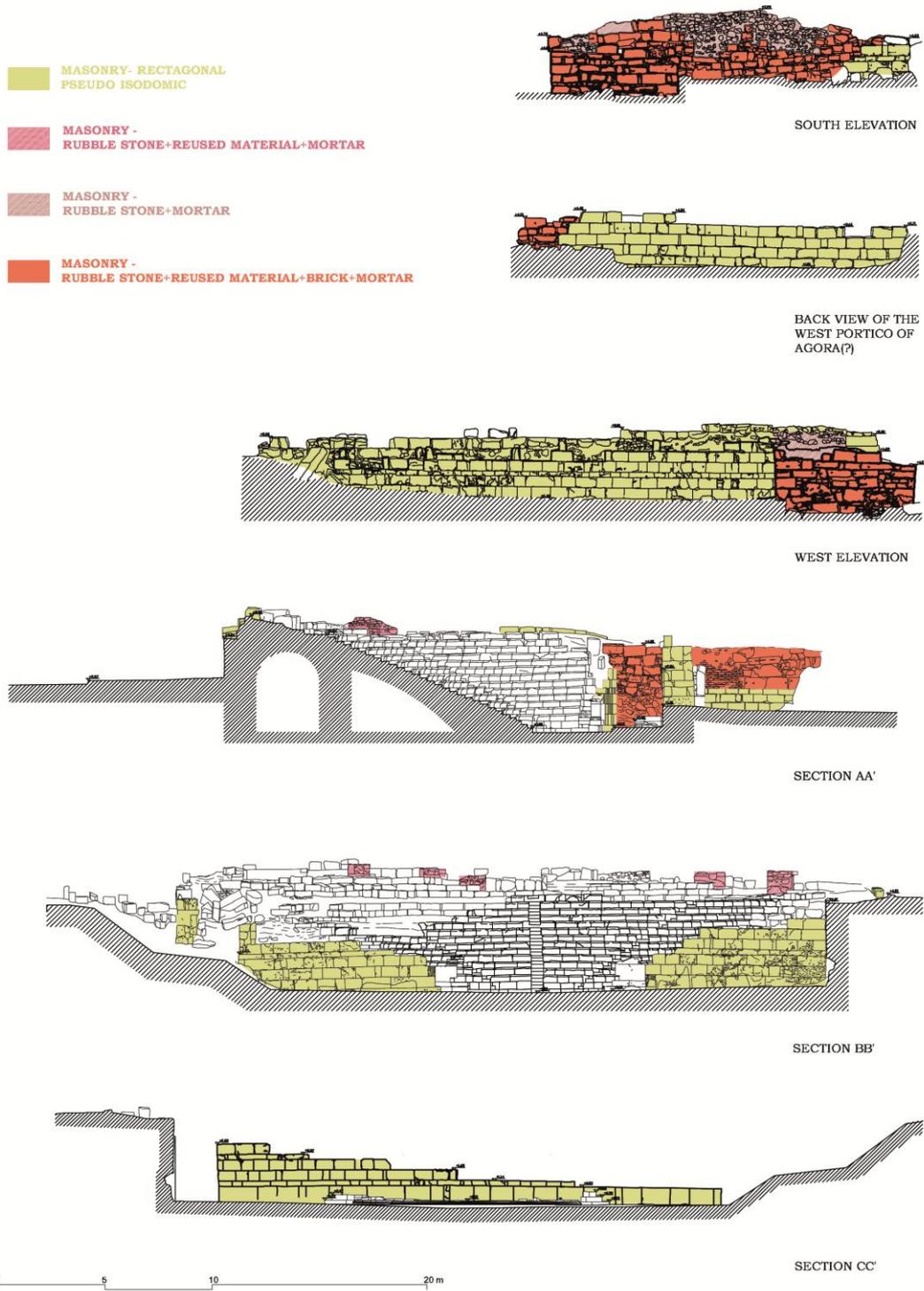


Figure 36: Construction Techniques and Materials of Bouleuterion

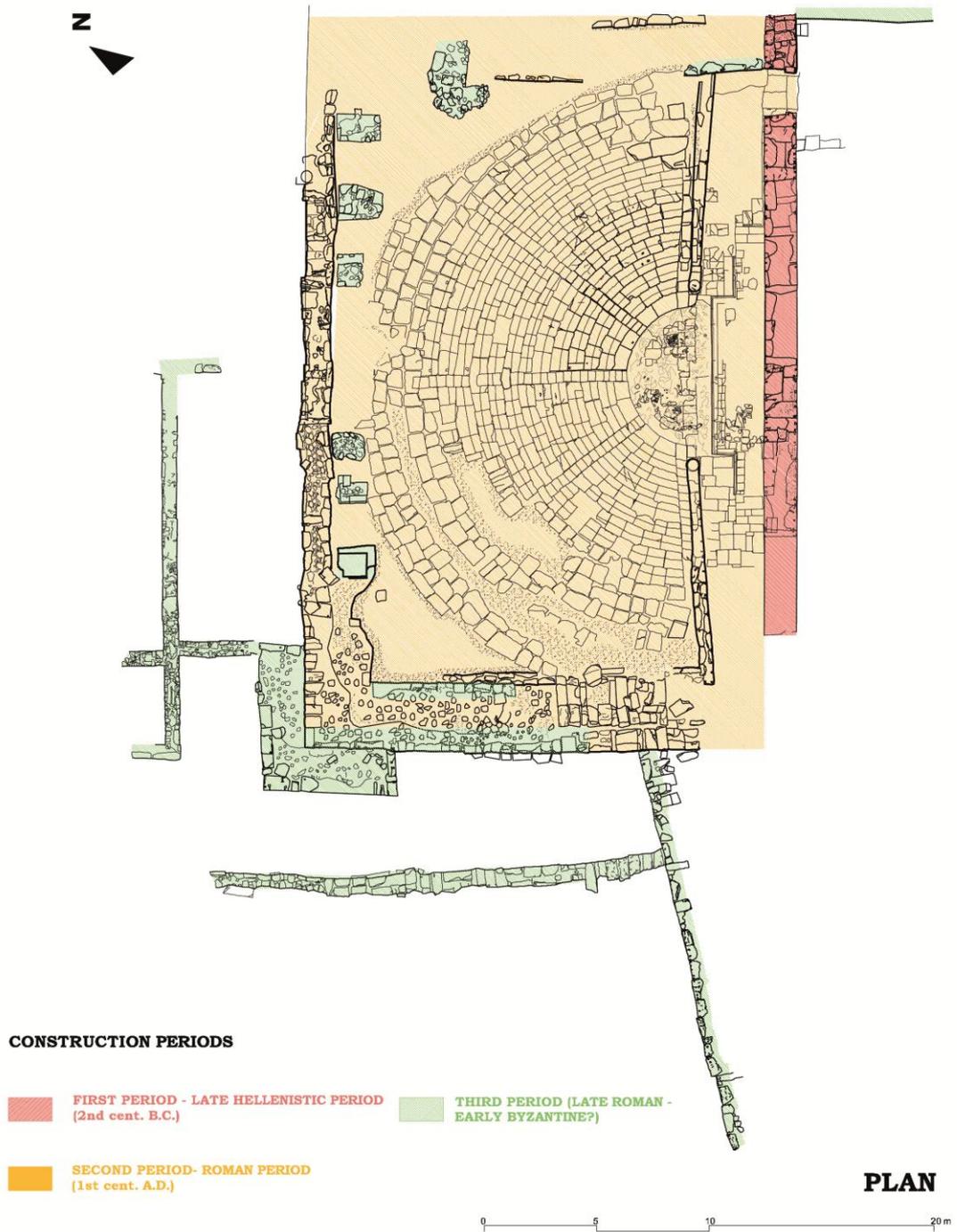


Figure 37: Construction Periods of Bouleuterion

#### 4.1.1.1. Cavea

As the upper parts of cavea was unearthed in previous years, in 2011, the excavation of south part of the cavea and south part of orchestra were carried at the zone of B1 in 10x10m. and at B2 in 3x10 m. In 2012, northern part of cavea and orchestra were unearthed at the zone B3 in 7x17 meters. During the excavation, there have been repair works also carried in cavea including joining the broken parts of seating blocks with araldite.



Figure 38: Cavea of Bouleuterion of Teos, Excavation Archives, 2013

The cavea of Bouleuterion includes only one part consisting of 17 rows of seats. It is divided by five stairs (klimakes) into four kerkides. Profiled seating blocks are made of grey Teos marble and today, 14 rows are mostly preserved on the northern part. Seating blocks are 35 cm in height, 75 cm in depth and their width is changing

between 57 and 117 cm. It has a simple profile in 1,5-2 cm. on top of the outer edge, as sitting area in 34 cm. in depth and the area to put feet on is 40 cm. in depth.

Considering the workmanship, it could be said that, cavea was built in simple geometry using local materials and it has no ornaments. What is more, there is no distinction between the seating rows except the first row coming from orchestra. The first row of seating has no profile and they were put on a row of basement blocks which are approximately 22 cm in height. In addition, few marble blocks were built as a seat and a stair together. As it can be seen on the upper parts of the cavea, the marble seating blocks were put on limestone basement blocks. On the southern part, where the marble seating is lost, the basements are observed whereas in some parts, limestone blocks are also lost that traces of layers upon the substructure could be seen. In addition, it is observed that there are holes approximately in 10x10 cm on the 11<sup>th</sup>, 12<sup>th</sup>, 13<sup>th</sup> row of the seating blocks located on the north of the third klimakes and there is one located as the 6<sup>th</sup> block on the 13<sup>th</sup> row on the north of the 3<sup>rd</sup> klimakes which would lead us to question whether there were handrails though there are three holes, we could not able to answer this question yet

The stairs (klimakes) are made of grey Teos marble in between 47cm to 50 cm in width, around 16 cm. in height and 30 cm in depth so that one seating row is equal to two stairs at height. In addition, two of them were produced both as stairs and seating.

Analemma walls which were built at the edge of the cavea on the west part of building are facing the pulpitum. The walls are mostly preserved and in 2011, the southern analemma wall was unearthed. It was constructed in rectangular pseudo isodomic type with load bearing blocks in 60 cm width. It has been preserved in 6 rows since few blocks on the upper row fell down thus they were put on their original position in terms of intervention. In addition, during excavations, several blocks were found as the last row of analemma wall with the slope in two directions. These blocks were put on the analemma wall in order to design a sloping plane for

the spectators to be able to see the speaker properly. The first block of the analemma wall has a curvilinear edge with a cornice block in same diameter on top and it had a curvilinear base though this block is lost. Therefore, a new basement block has been designed and implied in 2013.

In 2013, the north analemma wall was unearthed totally as it was preserved in 4 rows having the same construction technique with the southern analemma wall. Considering the dove-tail clamps and fallen situation of blocks, two more rows were reconstructed. The first block is curvilinear on the edge and has a curvilinear base. On top of it there is a block which was designed as the cornice in one edge and sloping block on the other edge with a slope in two direction produced in one piece.

#### **4.1.1.2. Orchestra**

In 2013, the orchestra was unearthed totally though its level was reached in 2012. There were fallen blocks and columns in and therefore, they were lifted and the area was cleaned. Orchestra is 6,24 meters in diameter extending than a half circle and first row of the seats starts from the orchestra level. Unfortunately, the finishing materials are not well preserved though there are few broken pieces of marble found.

Considering the pieces of marble found, it could be said that it was built in opus sectile technique with different types of marble and the traces of leveling mortars are available to see thus the order could be evaluated in order to draw a restitution plan. In addition, on the north of orchestra where the pulpitum ends, there is a piece of marble found in 58 cm width which was built on east of the pulpitum. Probably, this piece was the first row of marbles which would locate just next to the pulpitum in one row.



Figure 39: Orchestra, Excavation Archives, 2013

#### **4.1.1.3. Pulpitum/Podium**

Pulpitum is located in between orchestra and skene wall. It could be defined as a podium where people were giving speeches to spectators. Its foundation and basement blocks are preserved as well as having three stairs on the south and two stairs on the north. Profiled marble blocks (toichobat) which were placed as the basement surrounding the podium have plinthos, torus, plain moulding and trochilos profile on their edge and they are totally preserved. These profiled marble blocks were placed for 7,1 m. in length facing the orchestra and it goes back towards to the skene wall with a right angle in around 1 m. and turns parallel to the skene wall for 1,8 m. in length both to the south and north. The stairs are made of grey Teos marble, are 30-34cm. in depth, 1,20 cm in length and 24 cm. in height which were found quite slipped from their original place and during their placement in 2011, a bronze coin dated to first era of 2<sup>nd</sup> century B.C. was found under the second stair.



Figure 40: Pulpitum and Parodos, Excavation Archives, 2013

There are bricks in dimension of 35x35 cm. built with mortar near the edge of pulpitum and are placed on top of toichobat blocks. On the inner parts of podium, rubble stone infill is observed. As we could see on the northern part of pulpitum, there is mortar, 2-3 cm. in thick, for placing the marble on the face of bricks looking to orchestra. Thus under the light of findings, we could say that the pulpitum was dressed with marble and probably marble cornices were placed on top of the podium edge.

During 2011 excavations, there was a sculpture found on the orchestra which would probably was erected on the pulpitum. The sculpture of male figure was found in two pieces; the body in two pieces and a head which was found separately. It is claimed that it is dated to 2<sup>nd</sup> century B.C. probably was the figure of a hero or a god (Poseidon, Zeus or Asklepios).

#### 4.1.1.4. Accesses

Parodos is defined as the place where side entrances to the building are located that is also could be defined as a passage way which leads audience/speakers/performers to the orchestra.<sup>175</sup> Here, in Bouleuterion, as far as we could see, there are two entrances both for audience and speakers/performers. The northern entrance has been excavated that is 1,8 meters in width whereas on the southern part it is not much clear yet Since the southern entrance has not been excavated yet, our estimation is based on the northern entrance which would lead us to consider the access scenario of the building.

The borders of that area in northern parodos is defined between the entrance and pulpitum/orchestra and it is about 21,5 m<sup>2</sup>. During excavations since 2011, numerous blocks were found on the parodos especially the blocks fallen from analemna, northern wall and skene wall. Thus, after lifting blocks, the ground level of southern parodos was reached partially in 2011 and northern one was reached in 2013. Both of them are quite preserved in terms of the materials used on the ground. There are traces of limestone blocks set in different sizes. In addition, on the northern entrance floor, there is threshold found in 47cm. in width and is 2 cm higher than the ground level of parodos.

The northern entrance gate has a molding profiles in one side located in outside. They are 28cm in width and 54 cm. in depth and are preserved in 1,85 cm on southern side whereas the other is preserved in 3,10m. height. The space between the molding profiles is 1,78 m. in length as there are traces of holes for the lock(?) seen on the entrance which are located in 1,85m. height. In addition in the northern parodos there is traces of holes for lock is located on the skene and analemna wall

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<sup>175</sup> “*The Ancient Theater Archive , Greek-Roman Theater Glossary*”,

<http://www.whitman.edu/theatre/theatretour/glossary/glossary.htm>, accessed on 10.05.14

and are approximately 2,05 m. in height from the ground level. This could be referred that the access to the building was set in two steps.



Figure 41: Northern Entrance, Excavation Archives, 2013

Today, since the excavations take part in almost every area in and around Bouleuterion, there is not any permanent access to the building. During 2010, and 2011 excavation season visitors might be able to reach the building from the north where there was a pathway reaching the fields around. Since 2012, as the excavations have continued on the south and the west, the back wall of the building is unearthed and was partially reconstructed thus now; the access route has been changed for visitors.

For the visitors coming from Dionysus Temple or Theater who took the pathway with the guidance by the info boards, it is easy to reach to the southern west part of Bouleuterion. As there is a wall built in later times located on the south of Bouleuterion, the excavation team had set a passage over this wall where it is not

high that lead the visitors to the east part of the building. From the east, they can take the northern entrance to reach orchestra then they might go up using the stairs.

#### **4.1.1.5. Substructure and Elevations**

Since Bouleuterion was built on a flat ground, there might be vaults under the cavea to support them. However, there is not much evidence to follow as the excavations are still in progress to be certain about its substructure for now. As we can see on the southern elevation, under the broken blocks, there had been repair carried by using rubble stones that there is a hole between these pieces to see.

West elevation of the building is measured 33, 25 meters in length and 1,30 meters in depth according to the last excavation phases. It was built in rectangular pseudo isodomic technique as a hollow dry stone wall. The main wall was mostly preserved in around 5, 50 meters higher than the orchestra of the building though it was damaged by tree roots and environmental factors. In 2013, these trees were taken out and blocks were put in their original place in terms of restoration. On the southern part of the wall there were two console blocks(?) found, extending approximately 40 cm from the main wall in dimension of 40x30 cm and they have profiled surface though it is not certain yet for which kind of purpose they were built.

On the south –west of the wall there is an ‘additional volume’ built in later times. It was built in masonry by using spolia taken from Bouleuterion and rubble stones with mortar joining. It is 2 meters in distance from the main wall and is 6,60 meters on the west and 6 meters in length on the south. This addition was made at the south-west corner of the main building and it shows the same construction technique as could be seen on the south and on the north of northern parodos, therefore it would refer to the later construction activities in the building. The same construction phases are also seen in Metropolis and Patara Bouleuterions that each building had construction phases in Byzantine Period; a defensive wall constructed on Bouleuterion of Metropolis, Bouleuterion of Patara has an additional volume used as a bastion during

late antiquity. Today, in Bouleuterion of Teos, the upper level of this volume is 4,70 meters up to the orchestra whereas the main wall is about 5,70 meters.

During 2013 excavations, there is a wall found that was built starting from the south-east corner of the main building and goes towards the south-west direction. On the north part of the wall, as it is seen in later additions made to the main walls, spolia was used with the same technique. (spolia+rubble stones+mortar). However, this wall goes on the south-west direction built by rectagonal pseudo isodomic technique in an appropriate way. Therefore, it is claimed that this wall might had been the back side of the west portico of Agora.

Considering the excavation phases held in and around the building, there have been additional spaces found on the lower levels of the walls though there is no exact measurements yet to define the spaces. But, according to what we are available to see today, these spaces were built in later times that their walls were built in masonry by using rough cut stones, rubble stones and bricks joined with mortar. Today, they could be seen on the west and on the south of the building tough with the new excavations by reaching the ground level, there might be certain evaluation about these construction activities.

South wall of Bouleuterion has been excavated since 2011 and is still in progress. With the later additions and the 'additional volume' appeared on the south-west of the main building, the drawings were made to analyze the elevation. It is 18,39 meters in length according to 2013 excavations and had several interventions in terms of materials and construction techniques. It could be said that only south-east and south-west corners are preserved as the original and in between there had been later repairs/restorations.

Original wall was built in rectagonal pseudo isodomic technique by using cut limestone blocks in 1,2 m. depth. This part is preserved on the level of 4,63 meters from the orchestra today. On about the same level, limestone blocks in various size,

spolia and rubble stones were used as the building material with mortar. In this part, traces of damages could be observed whether it was appeared because of earthquakes or another reason. It seems that middle part of the wall was repaired after the collapse of this part. On the upper levels there is a huge accumulation of small rubble stones built with mortar.

Skene wall which is located in north-west direction has been excavated since 2011 that today the west part of the wall is totally unearthed facing the orchestra. It is 1,45 meters in width and was built in rectangular pseudo isodomic technique by using limestone blocks. The northern part is preserved in 6 rows whereas is preserved in one row on the south. On the north part, there is an entrance with molding profile and overall wall has no ornaments.

During the excavations on and around the skene wall, there were various fallen blocks found belonging to upper structure including architraves, triglyph-metope friezes in Doric style thus would help us to draw a proposal for restitution. In addition on the east of the wall, bricks and roof tiles were found.

Since the north wall of the building has not been excavated, our analysis depends on its southern elevation which could be seen in northern parodos and in front of the northern entrance facing the south. It is seen that the northern wall that continues to the east though it is preserved in three rows originally. This lower part is built in rectangular pseudo isodomic technique as it is seen on the other main walls. On the upper parts, the later changes were made by building masonry wall using spolia, bricks and small rubble stones applied with mortar. This upper part is approximately 4 meters up from the orchestra in parodos whereas it is lower towards the east.

On the zone of B12, during the excavations, next to the skene wall and on the south of entrance, a block was found in dimension of 39x50 cm. In addition, four plain shafts are could be seen in perimeter of 51 cm located on the same line going to the east with 1,50 m. distance in between. Therefore, it could be seen that there might be

a Doric stoa in front of Bouleuterion though it will be certain estimation according to the further excavations.

#### **4.1.2. Historical Knowledge on Bouleuterion**

Bouleuterions are one of the most unique structures that had been constructed in ancient Greek, Hellenistic and Roman times. Hereby, the need for 'a place' because of 'a function' is disseminated in the following:

Constitution of democratic institutions was first could be seen in Athens where the perceptions of a 'state' had based upon principles in managing the equality between citizens in the name of the laws (isonomia), in contributing the rights to be assigned (isotimia) and in giving rights for freedom of expression (isegoria).<sup>176</sup> For these offering of citizen rights, Athenian democracy had three resources; the court (people's court), meeting (the council of Areopagos) and the council (Βουλε).<sup>177</sup>

The council was composed of members elected by lot and by election and had several duties to deal with; accreditation of delegates, coordinating relations between other city-states, collection of taxes, controlling public services, managing navy forces and economics and also it was the administrative body for construction facilities.<sup>178</sup> In addition, the members of council had such priorities to join theatrical performances for free and to sit on honorary chairs that are on the first row of cavea. The meetings in council-house were held in everyday except festivals, cults or days of oracle.<sup>179</sup>

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<sup>176</sup> Öz, A.K., 2006, p.8; See: Friedel, E., 1999, p.194.

<sup>177</sup> Ibid., p.8; See: Plutarkhos Demosthenes 20.100.

<sup>178</sup> In the example of Athenian commissions on the architect Philon to design a new Arsenal to be built at Zeia, one of the harbors of Piraeus; See: Eiteljorg, H., 1973.

<sup>179</sup> Öz, A.K., 2006, p.8; See: Rhodes, 1985, p.30.

Considering the process of democracy established in Athens<sup>180</sup>, it is clarified that the democracy was brought into being by Cleisthenes in 508/507. The Cleisthenic *βουλε* may first have met in 501/500, the year when the bouleutic oath was first sworn.<sup>181</sup>

During period of Cleisthenes, the council of 500 was established at the heart of new democracy which in effect ran the state carrying out the policies of Assembly. Actually, the Assembly and the Council were correlated affairs that including citizens over 20 years old, the Assembly distributed law-making policies whereas the Council was a kind of administration affairs to run and to control. The *βουλε* consisted of 500 citizens over the age of 30, 50 from each of ten tribes and the term of office for the *Βουλε* was one year, beginning around mid-summer as the same person could not be a member of the *Βουλε* in two consecutive years, and could only be a member twice in a life time.<sup>182</sup>

*Βουλε* and its executive committee of the state had numerous functions where as the one of most important tasks is to prepare the agenda for all meetings of the Assembly including draft proposals on recommendations or simply on open questions for the Assembly to decide on. However, even in this situation, *βουλε*

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<sup>180</sup> According to Aristotle, the chronology of democracy is divided into sections starting with Cylon. Solon, Pisistratus, Cleisthenes, Areopagus, Aristides, Ephialtes, Cleon, Themistocles and Aristides are taken as parts of listing the changes which had taken place in the constitution until it had reached its present form, for further information; See: Rhodes, P.J., 1984, p.13-14.

<sup>181</sup> Rhodes, P.J., 1972, p.1.

<sup>182</sup> Thorley, J., 2004, p. 28-29.

was decisive community on working for the whole democratic system but had not included members from every deme in Attica.<sup>183</sup>

The Assembly (ekklesia) was a policy-making body including all male citizens over the age of 20. In Athens, their meetings were usually held on the Pnyx which was a sloping hill about 500 metres to the west of Acropolis that could accommodate around 6000 people and according to researchers, in the early daces of democracy meetings were held in market place (Agora). Within the schedule of agenda proposed by Βουλαε, for the main meeting, the vote of confidence in the officers of the state, together with the items on the state's corn supply, on the matters of defense, and on several legal matters such as reporting of ant confiscations of property of the state was made and discussed in the manner of democracy.<sup>184</sup>

Though democratic attitudes were settled in a way starting from Solon's period and it had been progressive as well as changing according to citizen's needs with reforms afterwards. Considering the overall evolution, democratic institutions had been interrupted in some periods because of wars and Persian invasion. What essential here was that democratic system gave Athenian citizens freedom to express their opinions and to make their own decisions. In order to understand the history and cultural achievements of 5<sup>th</sup> century Athens we must see how democracy actually worked.<sup>185</sup>

In Roman times democracy was succeeded by oligarchy: the central political institution became the Council (βουλαε) instead of Assembly of the people (ekklesia), and a city-state was now ruled by a local aristocracy whose members

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<sup>183</sup> Ibid., p.31.

<sup>184</sup> Ibid., p.32-33.

<sup>185</sup> Ibid., p.5.

occupied all the city's significant offices of state. But the polis was still a self-governing community consisting of a city and its hinterland.<sup>186</sup>

Bouleuterion might have been one of former public buildings in a city-state where later in most poleis seem also to have had a Council-house as an independent structure, where the Council ( $\beta\omicron\upsilon\lambda\epsilon$ ) held its meetings and here and there in the city there would be offices (archaia) for the principal magistrates and boards of magistrates.<sup>187</sup>

In order to understand the context where the first Bouleuterion was built in, Athenian Agora should be described first. Agora was a large open space - called as a 'square' by some scholars- where all citizens could assemble and meet. There were various activities held in; marketing, religious processions, athletic contests, military training, theatrical performances and ostracisms and the buildings where democracy was run were Bouleuterion (Council House), magistrates' headquarters, archives, mint, law courts and civic offices.<sup>188</sup> (See Figure 6)

The round building next to Bouleuterion, Tholos, was the heart of the city where responsible officials were present night and day as an official residence and  $\beta\omicron\upsilon\lambda\epsilon$  preparing legislation for the Assembly was also responsible for checking the qualifications of newly allotted officials, tried magistrates accused of mismanaging funds, inspected cavalry and ships and it worked with various boards. There were two Bouleuterions, identified as old and new where in the Hellenistic period the Metroon complex replaced the Old Bouleuterion and took over its functions.<sup>189</sup>

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<sup>186</sup> Hansen, M. H., 2006, p.50.

<sup>187</sup> Ibid., p.103.

<sup>188</sup> Lang, M., 2004, p.6.

<sup>189</sup> Ibid., p.17.

As it was put forward by scholars, the earliest building defined as bouleuterion used by council was constructed in Athens on the west side of the Agora. It was identified as Old Bouleuterion and was built at the end of 6<sup>th</sup> century B.C. and it is claimed that it was constructed for Cleisthenes' new *βουλε* which was damaged during the Persian Wars and was restored soon afterwards replacing Solonian *βουλε*'s buildings.<sup>190</sup> It had rectangular outer walls (23.30x23.80 m) and was roofed. Seating arrangement was rectilinear around three sides of the room that the buildings constructed later such as ecclesiasterion in Priene and Bouleuterions in Sicyon and Sagalassos also followed the same pattern.<sup>191</sup> Old and New Bouleuterion could both accommodate five hundred members though it is clarified by scholars that membership of *βουλε* did not oblige a man to spend whole year in Athens even the most conscientious members may have found that other public duties due to their membership of the *βουλε* may prevent them from attending meetings.

The second bouleuterion (New Bouleuterion) was constructed between 415 and 406 B.C. to the west of Old Bouleuterion replacing the earlier building and remained in use until the Roman period. Some claims that it was built because the capacity of Old Bouleuterion was judged inadequate for the needs of the city immediately after the fire which damaged Tholos and Old Bouleuterion in 412/411 B.C.<sup>192</sup>

It was smaller and rectangular in plan. Its seating arrangement was curvilinear however there is no agreement upon its cavea whether it was facing the long or short side of the building.<sup>193</sup> Its dimensions were 21.50x16.90 m. on exterior and the roof

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<sup>190</sup> Rhodes P.J., 1972, p.30.

<sup>191</sup> Sear, F., 2006, p.40.

<sup>192</sup> "The Ancient Agora of Athens", Virtual Reality Digital Collection, [http://project.athens-agera.gr/index.php?view=ktirio&pid=9&lang\\_id=en](http://project.athens-agera.gr/index.php?view=ktirio&pid=9&lang_id=en), 10.03.2014

<sup>193</sup> Sear, F., 2006, p.40.



Teos, our testimony should understand the ancient society of Teos at first glance. Hereby, our aim will be a generic research drawn by chronological order promoted by decrees and inscriptions found related with  $\beta\omicron\upsilon\lambda\epsilon$  in Teos as well. However, since the scope of the study does not entail of further historic and sociologic issues, the following is based on our testimonies as a generic layout fed by other scholars.

Especially after 5<sup>th</sup> century B.C. and after Persian rule, there were several civic oaths found in the ancient city that referred to *asymneteia* which constitutes a democratic institution in the city since *asymneteia* was kind of elective decision-maker.<sup>196</sup> The law-making in Teos had a various perceptions that includes imprecations; establishing a tyranny, betraying the city and its territory, aiding and abetting pirates and brigands, employing magic against the community, and impeding the grain supply which were defined as crimes to be charged in exile, confiscation of property, and even the annihilation of the malefactor's place in the community through the razing of his household.<sup>197</sup>

According to Strang (2007), Teos had the council or  $\beta\omicron\upsilon\lambda\epsilon$  consist of two colleges of officials, the *timouchoi* and the *strategoï* thus the  $\beta\omicron\upsilon\lambda\epsilon$  was always addressed one regarding the decrees and letters sent to the city. A *bouleuterion* is epigraphically confirmed at the city from the end of 3<sup>rd</sup> century B.C. As it was declared in Teian decree for Antiochos III, the building was used for *strategoï*, the *timouchoi* and *tamiai*. The decree states that the three colleges are to perform an *eisiteria* (entrance ritual) for the king in *bouleuterion* when they assume their office at the start of the new civic year.<sup>198</sup> Since they organized and were responsible for defraying the cost of some festivals in the city, *strategos* and *timouchos* were the only elite of the city. In

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<sup>196</sup> Strang, J.R., 2007, p.99; See: Herrman P., 1981, see also Thomas R., 1992,p.80-81.

<sup>197</sup> Ibid., p. 100-101; See: Parker R., 2005, p.77.

<sup>198</sup> Ibid., p.103.

addition, Bouleuterion was the place where prytanis and the priest of Dionysos were leading the officials in a sacrifice at the first day of the civic calendar year, as the new magistrates took their office.<sup>199</sup>

Bouleuterion was mentioned also for different events. For instance, when epebes finished their course of education, after by a sacrifice made by epebes and gymnasiarch in Bouleuterion, the occasion was leading to the agora where the citizens gathered for this ceremony. What is more, cult honors were paid to the bronze statue of Antiochos in the bouleuterion at the seasonal harvests and at the beginning of the civic year as the new magistrates took office and epebes joined the ranks of the citizen.<sup>200</sup>

As it is written on an inscription found in Teos dated to 2<sup>nd</sup> century B.C., it was claimed that generic grammar and music exams would be held in Bouleuterion from that time on since they were once held in gymnasium which confirms that the building was used not only for political meetings but also for rhetoric and musical performances in the late Hellenistic period.<sup>201</sup> In addition, an inscription dated to 3<sup>rd</sup> century B.C. was found in 1963 declaring about the erection of bronze sculpture of the king Antiochos and about the cult ceremonies that would held in Bouleuterion.<sup>202</sup> During the years 1963-1964, in the excavations held by Y.Boysal and B.Öğün, the research was carried on the koilon and the pedestals were found on the sitting rows declaring about honorary citizens; Tiberius Claudius Phesinos and his son Tiberius Claudius Kalobrotos and other family members.<sup>203</sup>

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<sup>199</sup> Ibid., p.104.

<sup>200</sup> Ibid., p.122-128.

<sup>201</sup> Gneisz, D., 1990, p. 43.

<sup>202</sup> Herrmann, P., 1965, p.45.

<sup>203</sup> Öğün, B., 1964, p.116.

As the excavations are carried on, in and around Bouleuterion there have been honorary decree and parts of inscriptions found that are much informing us about honorary citizens, families and cults. Since the pedestal of the king Antiochus was found, it could be stated that early period of the building is dated to late 3<sup>rd</sup> century B.C. whereas the second period could be dated to 1st century A.D. according to the plan, construction techniques and inscriptions.

In the region, numerous archaeological and architectural researches were carried on Bouleuterions considering their current condition and hypothetical restitutions as well. (See Table 10)

In his doctorate thesis, Ali Kasım Öz (2006) put forward Bouleuterion's plan typologies, their locations in relation with Agora, their capacity and floor coverings for those in Italy, Greece and Turkey and these classifications are made focusing on the western Anatolia.<sup>204</sup> In reference to this study, Bouleuterion of Teos is defined as rectangular in plan and circular in type of cavea such as Miletos, Metropolis, Arykanda, Alabanda, Troia, Iasos, Stratoniekieia, Nysa and Aizanoi. (See Table 11,12)

With a comparison to the other ancient council halls in the region; Bouleuterion of Teos is classified having a rectangular plan with a circular seating arrangement. The location of the building is considered as to be built near Agora such as Miletos, Assos, Aigai, Alabanda, Knidos, Aspendos, Laodikeia, Metropolis, Nysa and Sillyon. However, it is not certain yet whether the building has entrances opening directly to the stoas of Agora.

Upper structure of the building is still unknown though it was mentioned that the building has pillars. Today, there are five pillars(?) constructed in masonry with mortar. Rubble stone and spolia is used as material and the location of the pillars are not symmetrical thus it makes us questioning whether they are later additions from

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<sup>204</sup> See: Öz, A.K., 2006.

late antiquity. What is more, on the cavea there is no trace of column bases. Knowing that in few Bouleuterions there is no column or pillars- according to Izenour(1992) the largest area can be spanned by king/queen post truss is about 24 to 27 meters and since the short side is 21,86 meters in Bouleuterion , we could assume that the roof was carried by a king/queen post without any pillar or columns.

Finishing material in orchestra is marble built as *opus sectile* such as Nysa, Troia and Iasos whereas in parodos it is limestone in rectangular cut.

The original capacity of the building is 905 according to the seating area per person which is calculated 50 cm in width and 70 cm in depth for ancient times whereas according to today's standards (0,50m<sup>2</sup> for each person) it is 634. (See Figure 43)

Table 10: Bibliography on Bouleuterions

Krischen, F., (1941)	<i>Hellenistische Rathäuser. Antike Rathäuser (7-21). Studien zur Bauforschung Heft 4.</i> Berlin: Gebr. Mann.
McDonald, W. A., (1943)	<i>The political meeting places of the Greeks.</i> Baltimore: Johns Hopkins Pres.
Meinel, R., (1980)	<i>Das Odeion.</i> Europäische Hochschulschriften XXVIII, 11. Frankfurt am Main: Peter Lang.
Izenour, G. C., (1990)	<i>The ancient Roman roofed theater,</i> Yale University Press
Gneisz, D., (1990)	<i>Das antike Rathaus; das griechische Bouleuterion und die frühromische Curia.</i> Wien: VWGÖ.
Balty, J. C., (1991)	<i>Cyria ordinis. Recherches d'architecture et d'urbanisme antiques sur les curies provinciales du monde romain.</i> Académie Royale de Belgique, Mémoires de la classe des beaux-arts 4, 2. Bruxelles: Palais des Académies
Kockel, V., (1995)	<i>Bouleuteria; Architektonische form und urbanistischer Kontext in; stadtbild und bürgerbild im Hellenismus.</i> München.
Sear, F., (2006)	<i>Roman Theatres: An Architectural Study,</i> Oxford.
Oz, A.K., (2006)	<i>The Research and Conservation of the Ancient Council Houses in the sample of Metropolis,</i> Ph.D. Thesis, D.E.Ü.
Korkut, T., Groshce, G., (2007)	<i>Das Bouleuterion von Patara.</i> Versammlungsgebäude des lykischen Bundes, Patara II.1.
Bier, L., (2008)	<i>The Bouleuterion,</i> in C. Ratté and R. Smith (eds.), <i>Aphrodisias Papers 4. New Research on the City and its Monuments.</i> Journal of Roman Archaeology Supplementary Series 70.
Bier, L., (2011)	<i>The Bouleuterion at Ephesos,</i> <i>Forschungen in Ephesos IX/5,</i> Wien
Kadioğlu, M., (2014)	<i>Das Gerontikon von Nysa am Mäander,</i> <i>Forshungen in Nysa am Mäander III,</i> Philipp von Zabern

Table 11: Bouleuterions with circular seating arrangement in Western Anatolia<sup>205</sup>

CITY	CONSTRUCTION DATE	DIMENSIONS	TYPE OF ROOF	TYPE OF SEATING	PLAN	BIBLIOGRAPHY
OLYNTHOS	The end of 5th cent. B.C.	19 m. X 9,5 m.	Double columns at longitudinal axes	Curvilinear and wooden		Robinson 1946 p.82; Thompson 1947 p.334
ATHENS	The last quarter of 5th cent. B.C.	21.50 m.X16.90 m.	Four columns in rectangular shape	Semi-circular and stone		Thompson 1940 p.8; Travlos 1971 p.191; Thompson 1950 p.25; Tuchelt 1975 p. 106; Kuhn 1984 p.17
MILETOS	174-165 B.C.	34.84 m.X24.29 m.	Four columns in rectangular shape	Semi-circular and stone		Knackfuss 1908; Krischen 1941 p.7; Dinsmoor 1975 p.296; Kleiner 1968 p.77; Tuchelt 1975 p.93; Akurgal 1980 p.213
ARYKANDA	2nd cent. B.C.	21 m.X 19 m.	not known	Semi-circular, cut at the edge/ horseshoe and stone		Bayburtluoğlu 1991 p.32; 2003, p.64
METROPOLIS	middle of 2nd cent. B.C.	17 m.X 18 m.	four columns near the walls	Semi-circular, cut at the edge and marble		Meriç 2003 p.115
ALABANDA	2nd half of 2nd cent. B.C.	36 m.X 26 m.	not known	Semi-circular seating		Edhem bey 1905 p.4; Lauter 1971 p.134; Bean 2000 p.185; Nauman 1973 p.76; Tuchelt 1975 p.99;
IASOS	end of 1st cent. B.C.	25.80m.X 21.75m.	there is no column	Semi-circular and stone		Levi 1970 p.16; Cook 1971 p.46; Laviosa 1977 p.41

<sup>205</sup> Redrawn after Öz; 2006, p.118-122.

Table 12: Bouleuterions with circular seating arrangement in Western Anatolia<sup>206</sup>

CITY	CONSTRUCTION DATE	DIMENSIONS	TYPE OF ROOF	TYPE OF SEATING	PLAN	BIBLIOGRAPHY
TROIA	beginning of 1st cent. A.D.	29.50m. X 25.50 m.	there is no column	Semi-circular and stone		Dörpfeld 1902 p.234; Robert 1966 p.12; Cook 1973 p.99; Blegen 1950 p.10; Tuchelt 1975 p.99
STRATONIKEIA	1st cent. A.D.	29.80 mX 24.95 m.	No columns, there are buttresses	Semi-circular and stone		Robert 1935 p.333; Laumonier p.289; Naumann 1973 p.77; Boysal1982 p.193
NYSA	138-161 A.D.	20 m. x 26 m.	there is no column	Semi-circular and stone		Diest 1913 p.36; Akurgal 1980 p.235; Bean 2000 p.226; Kadıoğlu 2000
AIZANOI	2nd cent. A.D.	33 m.X 22 m.	might be four columns in rectangular shape	Semi-circular and stone		Rheidt 2002 p.200

<sup>206</sup> Redrawn after Öz; 2006, p.118-122.

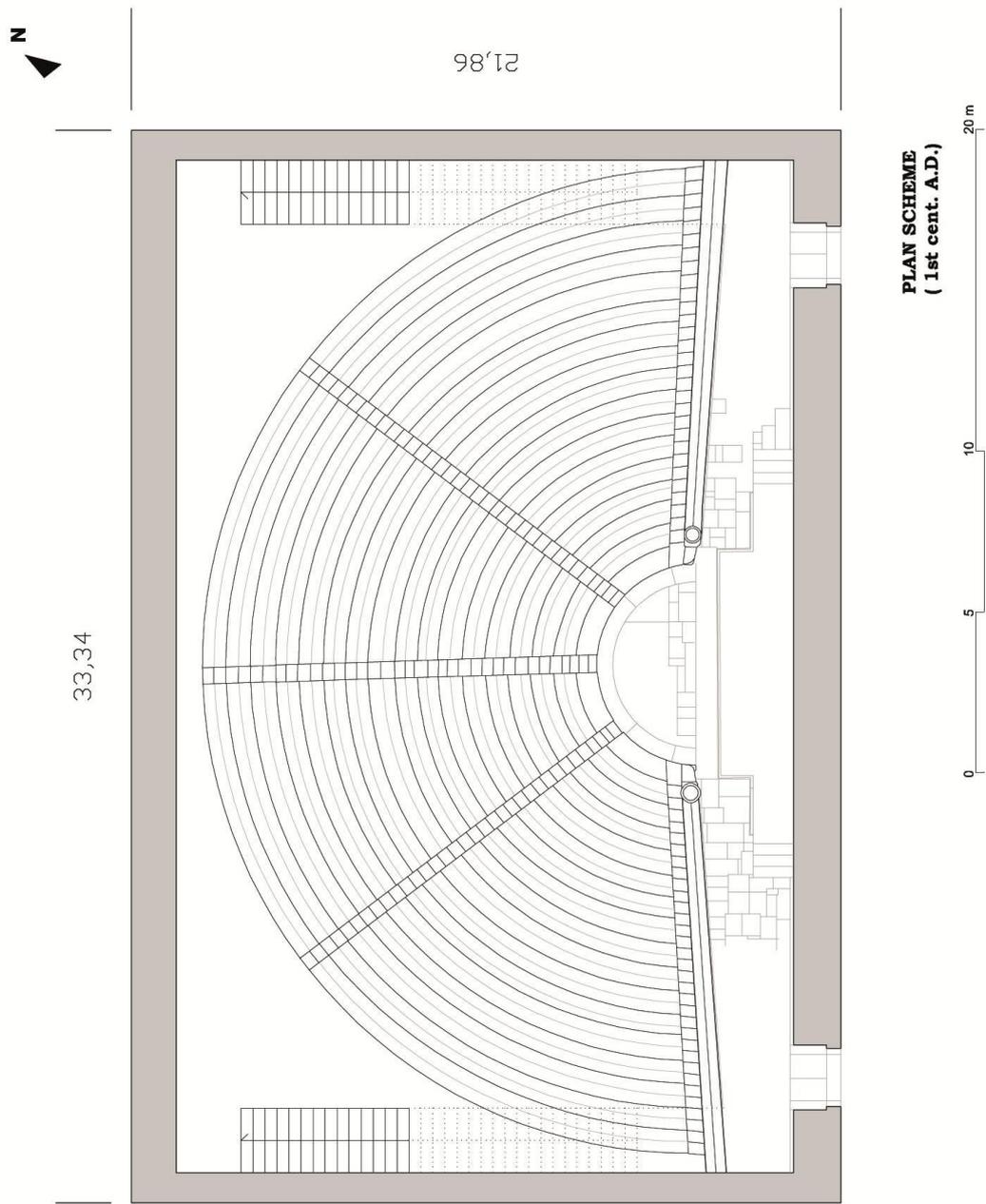


Figure 43: Plan scheme of Bouleuterion dated to 1<sup>st</sup> cent. A.D.

### 4.1.3. Archaeological/Architectural Investigations and Interventions held in Bouleuterion

Though Society of Dilettanti had researched Teos Archaeological Site in 1860's, they only took excavations in Temple of Dionysos. Later, 1924 and 1925, French excavation team took excavations both in Bouleuterion and in other parts of the site. The building was defined as odeon, and upper parts of koilon/cavea were unearthed. On their report of 1924, they draw a schematic plan and defined few blocks including a part of a column and upper rows of koilon/cavea.<sup>207</sup>



Figure 44: French excavation team member in Bouleuterion<sup>208</sup>

In the book *Il Teatro Greco Fuori di Atene* published in 1934, the building was defined as a small Roman theater and it is stated that seating rows are made of grey marble and analemma wall was defined as was built in isodomic order supporting the cavea built on the plain.<sup>209</sup>

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<sup>207</sup> Bequignon, Y., Laumonier, A., 1925.

<sup>208</sup> Image was taken from Bequignon, Y., Laumonier, A., 1925.

<sup>209</sup> Arias, P.E., 1934, p.119-120.

During the years 1963 and 1964, the excavations were carried by Y.Boysal and B.Öğün that the most of seating were unearthed and pedestals were found honoring Tiberius Claudius Phesinos, his son Tiberius Claudius Kalobrotos and other family members.<sup>210</sup>

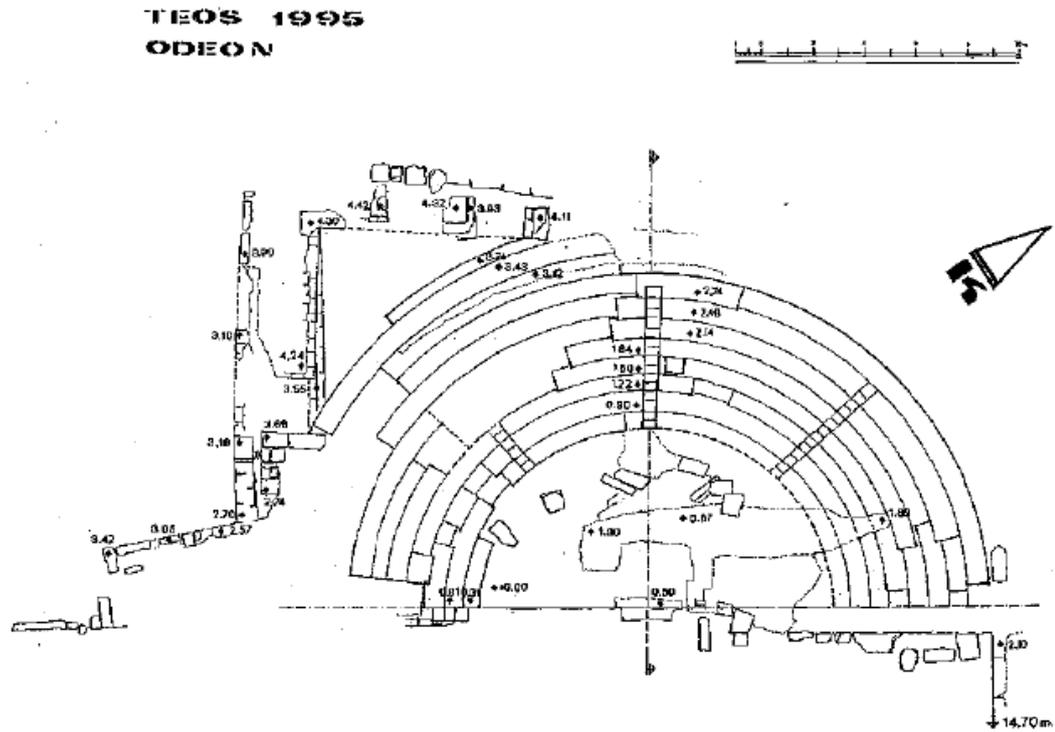


Figure 45: Plan drawing of Bouleuterion, 1995<sup>211</sup>

In 1993, Bouleuterion was researched again by the team of Numan Tuna and its first measured plan was drawn in 1/100 scale in 1995. The koilon, seating and stair profiles were described and the debate on the building's roof was made; it is stated that there is 16m. distance between the pillars and skene wall though there is no evidence found on the cavea whether there were holes for the supports in enough size and number. Therefore, it was claimed that there were not any wooden supporters for

<sup>210</sup> Öğün, B., 1964, p.116, See; Herrmann, P., 2000, p. 91-95 no.2-3.

<sup>211</sup> Taken from Tuna, N., 1997, p. 223-224.

roof as like in Bouleuterion in Miletus thus there might be a roof supported by the pillars built next to west wall of Bouleuterion.<sup>212</sup>

In 2010, since the excavations started again, in Bouleuterion, weed cleaning was made and building's current situation was documented including measured drawings in 2D.



Figure 46: Cleaning sessions in Bouleuterion, 2010<sup>213</sup>

In 2011, excavations carried on the zone B1 and B2 on the south part of the cavea that southern part of the seating was totally unearthed and orchestra, southern part of pulpitum and parodos were unearthed as well. South Analemma wall was unearthed with 6 rows found in situ that are partially preserved. According to the fallen blocks found next to the analemma wall, interventions were made by putting the blocks in their original place as well as joining the broken parts.

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<sup>212</sup> Tuna, N., 1997, p.223-224.

<sup>213</sup> Photo was taken from Teos Excavation Archives

In addition, on the orchestra area the parts of a marble sculpture were found in two parts. Dated to the first part of 2<sup>nd</sup> century B.C., a part of the body and a head were found separately and according to scholars, the head fits in the body found. In addition during the excavation work, ceramics, pieces of glass, terracotta figurins, terracotta weights, metal objects, pieces of sculpture, architectural blocks, roof tiles and pieces of bricks and two bronze coins were found.



Figure 47: Anastylosis carried on the south analemma wall<sup>214</sup>



Figure 48: Joining of broken parts of analemma block

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<sup>214</sup> Images were taken from Teos Excavation Archives

In 2012, first works were carried on the zone of B3 in order to define the skene wall on the north. Therefore, the skene wall which was measured 82 cm higher than the orchestra level was unearthed. There was marble upper structure blocks found in Ionic and Doric order together with the blocks used on the skene wall. In addition, on the zone of B5, the excavation was carried on the south-eastern part of south analemma and parodos and many blocks were found. In the zone of B6, on the north east of Bouleuterion, the northern part of orchestra, pulpitum and skene wall was unearthed. It was found that on the north part of skene wall, seven rows were preserved in situ whereas on the south it was in two or three rows. Again, in this area, several fallen blocks were found belonging to the skene wall and the northern entrance to the building was unearthed in approximately two meters in width. What is more, north analemma wall was unearthed and was found mostly preserved especially on its northern part.

Orchestra was unearthed totally on the same zone though the floor finishing was not found well preserved. There were few pieces of marble in color found and according to the traces on the ground, it was asserted that the orchestra was covered in opus sectile and in both parodos there were marble used as finishing material. In the zone of B3, B5 and B6, several blocks were found, documented and measured drawings were made in order to continue excavations on the east of the building after lifting them. In addition to the blocks, the pieces of marble with inscriptions written on were also found. Considering the previous epigraphic surveys it is claimed that there were sculptures of Tiberius Claudius Kalobrotos and his family erected in the building as today there is no remain of them.

In addition, by removing the fill caused by deterioration on the building's main walls, the west and south walls were made visible. Here, on the zone of B4, the works were carried in order to define the south wall of the building; it was found that only on the southern part of the wall was preserved, later changes/repairs were made by using rubble stones in that part. Since the same construction activities has been seen in different parts of the building, it is claimed that the building had several

changes and had might been used for a different purpose in later times which also had caused ravages.

In 2012, interventions were made in cavea, skene wall and north and south analemma wall by joining the broken parts using Araldite AY103 and HY 956 hardener. Any iron clamps were not used. In addition, an unlicensed construction next to Bouleuterion was destroyed, spolia used in the building were documented and they were put neat the building in order to analyze for further steps.

In 2013, excavations were carried in three areas; the wall built next to Bouleuterion on its south in north-south direction, on the south and west elevation of the building and on the east part of the skene wall.

Excavation works on the area of the south of Bouleuterion exposed the wall that goes in south direction. It was built in rectagonal isodomic technique though there are later changes on its north including spolia thus it made researches to consider whether there was a construction phase for defense matters. By doing this, fallen blocks were analyzed in order to put them in their original place as a restoration work. The pathway coming from the south-east to the north-west of the building was prohibited to access since it was passing over the northern wall of the building. After removing tree roots, the west wall was unearthed totally since there were bulge and shifted blocks as a structural deterioration on the upper parts. These shifted blocks were lifted and were put in their original place as well as placing the fallen blocks belonging to the wall on their original place as an intervention. Later, the infill was made placing rubble stones between the blocks and they were covered with gravels.

In B7 and B8 zones, the remains of walls were found built in masonry which rubble stones, spolia and bricks were used with mortar. As far as it is seen, they define two spaces built next to the west wall of the building and there are two built next to them on the west.

During the excavations, in these parts, several spolia blocks, ceramics, earthen objects, pendant, nails and metals, marble piece of plaques and works of sculpture were found. In addition, it was asserted that, on the additional volume built on southern-west of the building, an Arcaic Aiol block was used as a spolia which gives information about earlier construction phases in Teos.

In the zone of B6 which is defined on the north-east of the building, excavations was held in order to define the entrance. Also, on the ground level of northern parodos a coin dated to 244-244 B.C. was found. On the east of the entrance/skene wall, from higher levels to lower, there were profiled blocks, Doric architraves, Doric friezes and cornices found whereas on the below levels (between +1,95 and 1,36 m.), there were bricks and roof tiles were found. In the zone of B12, between the northern wall and zone B6, a wall was unearthed on the same line with the north wall of parodos which is clarified as later construction on its upper parts where the spolia, rubble stones and bricks were used with mortar. On the lower level, the original wall was preserved in three lines built in pseudo isodomic rectangular technique.

What is more, on the east, next to the skene wall, right on the entrance, a pillar was found in situ that four column tambours were found on the same line going to the east approximately 1,5 meters distance in between. Therefore, during the next excavation season, it is planned to reach the ground level on the east of skene wall and to define whether there is a Doric stoa in front of the main building.

Considering the excavation phases which have been observed for three years, Bouleuterion could be defined as the most preserved building in Teos. Since the archaeological works are planned step by step by defining the zones and evaluating the materials found and architectural remains, it provides us the information gained directly from the building.

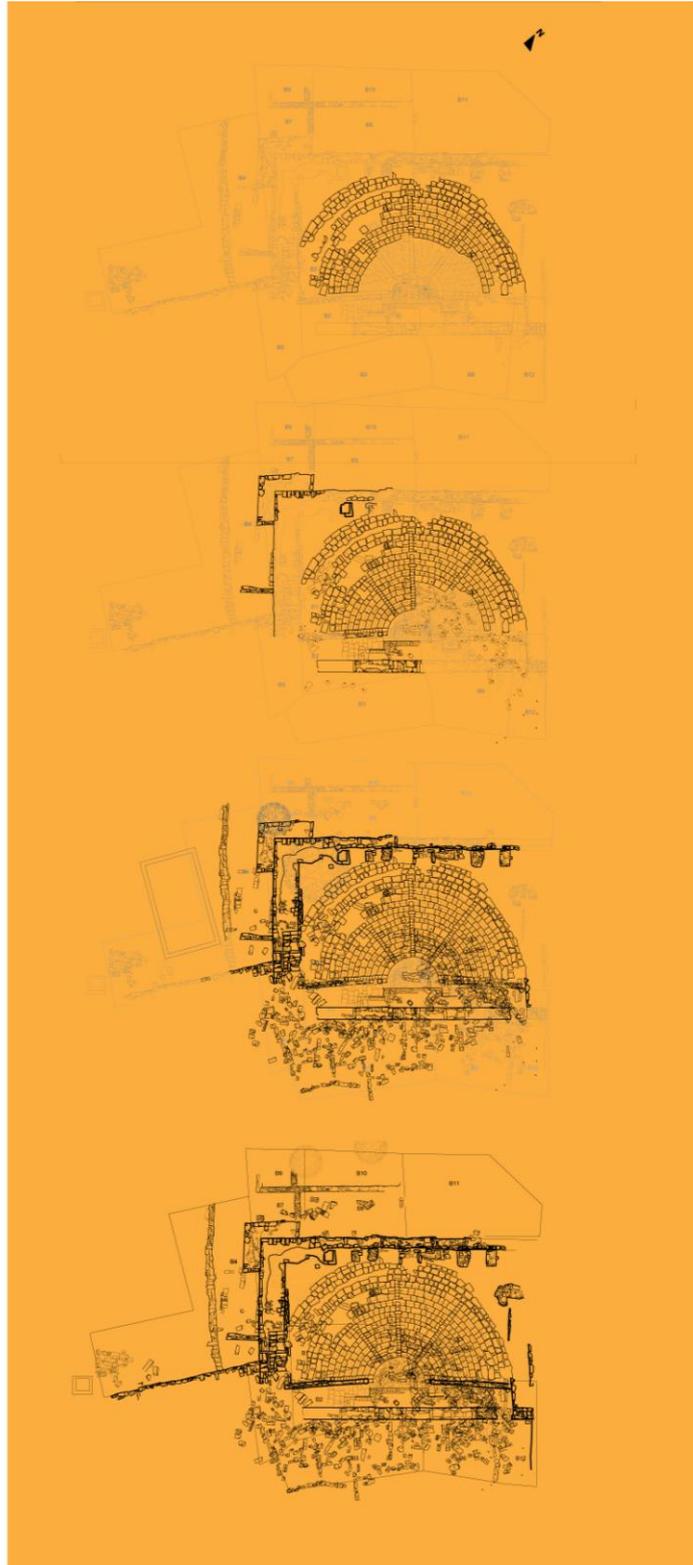


Figure 49: Plan drawings dated in between 2010-2013

#### 4.1.4. Static and Structural Risk for Bouleuterion<sup>215</sup>

Table 13: The earthquakes hit İzmir region in historical timeline<sup>216</sup>

Tarih	Saat (UT)	Enlem (K)	Boylam (D)	Şiddet (I <sub>s</sub> )	Büyükük (M)	Açıklama
17	Gece	38.40	27.50	X	7.0	İzmir, Efes, Aydın, Manisa, Alaşehir ve Sart şehirlerinde, Gediz ve Büyük Menderes nehirlerinin vadilerinde tahribat yapmıştır. Ege bölgesindeki büyük felaketlerden biri olduğu söylenir. Batı Anadolu'da Efes ile birlikte 13 önemli İyon şehri tamamen yıkılmıştır.
176 ve 177		38.60	26.65	VII	5.8	Milet, Sakız Adası ve Sisam adalarında deprem olmuştur. Bu depremde tamamen hasar gören İzmir Marcus Aurelius emri ile yeniden inşa edilmiştir.

Throughout the history, there have been numerous earthquakes in İzmir region which have caused big damages in the cities and societies as well. Between the years 496 B.C. and 1949, there are twenty earthquakes confirmed as in medium intensity.<sup>217</sup> In 304 B.C. the earthquake hit Asian province which is affirmed that Teos was one of the several cities that had big damages such as Ephesus, Lebedos and Samos. Thus, the idea of synoecism would be proposed in uniting Teos and Lebedos after this earthquake.<sup>218</sup> The earthquake which hit in 17 A.D. is asserted as when thirteen of İonian cities were totally destroyed.

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<sup>216</sup> Data was taken from the reports of General Directorate of Mineral Research and Exploration; “İzmir Yakın Çevresinin Diri Fayları ve Deprem Potansiyelleri”, MTA Rapor No:10154, Jeoloji Etütleri Dairesi, MTA, 2005, accessed at: [www.mta.gov.tr/v2.0/deprem/pdf/izmir\\_rapor.pdf](http://www.mta.gov.tr/v2.0/deprem/pdf/izmir_rapor.pdf) on 15.08.14

<sup>217</sup> Sözbilir H. etal., 2009, p.219.

<sup>218</sup> Uz, D.M., 1987, p. 56.

In 176-177 A.D., the earthquake hit Milet, Chios and Samos which is also considered to affect Teos and its territory and in 178 A.D. the earthquake hit İzmir causing big damage thus the city had been free of taxes for ten years.<sup>219</sup>

Table 14: The earthquakes occurred in last fifty years in the region<sup>220</sup>

Tarih	Saat (UT)	Enlem (K)	Boylam (D)	Derinlik (km)	Büyükük (M)	Şiddet (I <sub>0</sub> )	Açıklama
19 Haziran 1966 Menemen Depremi	17:55	38.55	27.35	9	4.8	VI	İzmir ve çevresinde şiddetlice hissedilen bu depremde Menemen'de 100 kadar evin duvarları çatlamıştır.
6 Nisan 1969 Karaburun Depremi	03:49	38.47	26.41	16	5.9	VIII VII	Merkezi Karaburun açıkları olan bu deprem, Çeşme ve Sakız adasında 443 yapıda hasara neden olmuştur.
1 Şubat 1974 İzmir Depremi	00:01	38.55	27.22	24	5.3	VII	Depremin merkezi İzmir'den 15 km uzaklıkta olup birçok yapıda hasara neden olmuştur. İzmir'de 2 kişi ölmüş, 7 kişi yaralanmış, 47 evde ağır hasar görülmüştür. Şehir merkezi ve Karşıyaka'nın bir kısmında ve Alsancak'ta çeşitli hasarlar olmuştur.
16 Aralık 1977 İzmir Depremi	07:37	38.41	27.19	24	5.5	VIII	İzmir'de bu deprem ile bazı evler yıkılmış, 20 kişide yaralanmıştır. Özellikle Buca, Alsancak, Hatay, Karşıyaka, Bornova, Gültepe ve Tepecik semtlerinde bazı evler hasar görmüş, duvarlar çökmüş ve çatlaklar oluşmuştur.
14 Haziran 1979 Karaburun Depremi	11:44	38.79	26.57	15	5.7	VII	Depremin merkezi Ege denizindedir. İzmir ve çevresinde kuvvetlice hissedilen bu depremde, Alsancak semtinde bazı evlerde duvarlar derin biçimde çatlamıştır. Karaburun'da 2 ev çökmüş, bir kişi yaralanmıştır. Deprem Ege adalarında da hissedilmiştir.
6 Kasım 1992 Doğanbey Depremi	22:08	38.16	26.99	17	5.7	VII	Depremin merkezi Doğanbey civarında olup, 60 kadar yapıda ciddi hasara sebebiyet vermiştir. Deprem İzmir'de kuvvetli olarak hissedilmiştir.
28 Ocak 1994 Manisa Depremi	18:45	38.69	27.49	5	5.2	VII	Manisa ve civarında 60 kadar yapıda hasar vardır.
24 Mayıs 1994 Karaburun Depremi	05:05	38.66	26.54	17	5.0	VII	Karaburun ve civarında 10 kadar yapıda hasar vardır.
10 Nisan 2003 Urla Depremi	03:40	38.26	26.83	16	5.6	VII	Depremin merkezi Urla ile Seferihisar arasında düşmektedir. Urla ve Seferihisar'da bazı evlerin duvarlarında çatlaklar oluşmuştur. Deprem İzmir'de şiddetli olarak hissedilmiştir.

After that, in 17<sup>th</sup> and 18<sup>th</sup> century, there have been earthquakes in medium intensity in İzmir region and in the last century, few of them have been occurred in and around Seferihisar. The one occurred in Doğanbey was in 1992 and in 2003, another one occurred in Urla in range of 7. The last periods of earthquakes in medium intensity occurred in Sığacık Gulf in 2005. The researches carried in Seferihisar region showed that, the fault lines in NE-SW and NW-SE direction intersected in Sığacık

<sup>219</sup> “İzmir Yakın Çevresinin Diri Fayları ve Deprem Potansiyelleri”, MTA Rapor No:10154, Jeoloji Etütleri Dairesi, MTA, 2005, accessed at: [www.mta.gov.tr/v2.0/deprem/pdf/izmir\\_rapor.pdf](http://www.mta.gov.tr/v2.0/deprem/pdf/izmir_rapor.pdf) on 15.08.14

<sup>220</sup> Chart was taken from “İzmir Yakın Çevresinin Diri Fayları ve Deprem Potansiyelleri”, 2005

Gulf and this flower structure is characterized by an array of upward-diverging strike-slip dominated zone that shaped the Quaternary Urla Basin.<sup>221</sup>

Geo-tectonic features in the region is disseminated as Quaternary Alluvium zone and located in between Bornova Flysch Zone and Middle late Miocene sediments.<sup>222</sup>

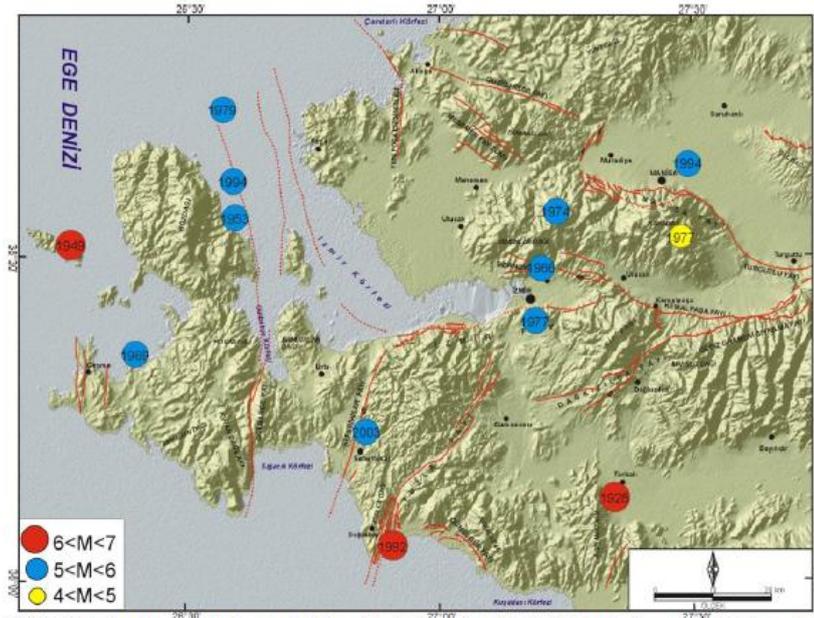


Figure 50: The map showing earthquakes occurred in last fifty years in the region<sup>223</sup>

The structural- stratigraphic segments in the area of Seferihisar shows that Sığacık and Teos is located on the junction point of the ridge of Yamanlar and depression of Foça and in İzmir-Ankara suture zone.<sup>224</sup> In this area, the geo-tectonic belts include sandstone and shale, split, serpentinit and tectonic layers of limestone.<sup>225</sup> The

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<sup>221</sup> Sözbilir, H., et al., 2009, p.235.

<sup>222</sup> See Izka Report

<sup>223</sup> Image was taken from “İzmir Yakın Çevresinin Diri Fayları ve Deprem Potansiyelleri”, 2005

<sup>224</sup> Dilek S., 2007, p.3.

<sup>225</sup> Ibid., p. 5

mapping of sand types in the region shows that Teos Archaeological site has colluvial soil whereas the Necropolis has red- brown Mediterranean sand.<sup>226</sup>

According to the reports, it could be asserted that Seferihisar and around has been the spot of seismic activities both in history and in our days that considering that the area is disseminated as the 1<sup>st</sup> degree seismic zone, Bouleuterion of Teos has been affected by the earthquake hits.

Today, the building is seriously in danger of seismic activities and as far as we can observe on the south elevation of the building, the collapse might occurred by the fault line in NE-SW direction. We cannot available to see the foundations of the main walls though foundations of analemma and skene wall is in good condition.

#### **4.1.5. Evaluation of the general physical condition**

In order to understand the building's current condition we have to make a research both analyzing the building and factors that may affect the building in terms of decay. Therefore, our estimation in this section will lay on first on the building's decay factors which is provided according to the drawings made by the author and the environmental decay factors will be disputed regarding the reports based on the environment of Bouleuterion.

In this section, parts of the building including cavea, skene wall, stairs, parodos, pulpitum and main walls will be evaluated according to the deterioration types proposed by ICOMOS.<sup>227</sup> Since Bouleuterion is built of stone structurally, our

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<sup>226</sup> Altun N., "*Urla-Seferihisar(İzmir) Bölgesi'nin Jeolojisi ve Toprak Özellikleri*", accessed at [http://www.efri.gov.tr/yayinlar/Cesitili\\_Yayinlar/UzmanlikNuran.pdf](http://www.efri.gov.tr/yayinlar/Cesitili_Yayinlar/UzmanlikNuran.pdf), on 01.09.14

<sup>227</sup> ICOMOS-ISCS: Illustrated glossary on stone deterioration patterns, <http://www.cicrp.fr/docs/icomos-iscs-glossary.pdf> , 04.05.2014

evaluation is based on the major factors that seem us to be a risk or threat for the building.

First step here was to produce drawings in 2D which is used as a basement in order to define deteriorated areas by observing and looking at the photos taken in 2013 as well. After the definition of decays, the chart for evaluation of physical condition was prepared where we could clarify our assessment in a scale of high and low. (H:High, M-H:Medium High, M:Medium, M-L:Medium Low, L:Very Low) This evaluation was made by rating deteriorated areas comparing to the overall level/surface as the areas without any decay is evaluated as L (Low). (See Table 15)

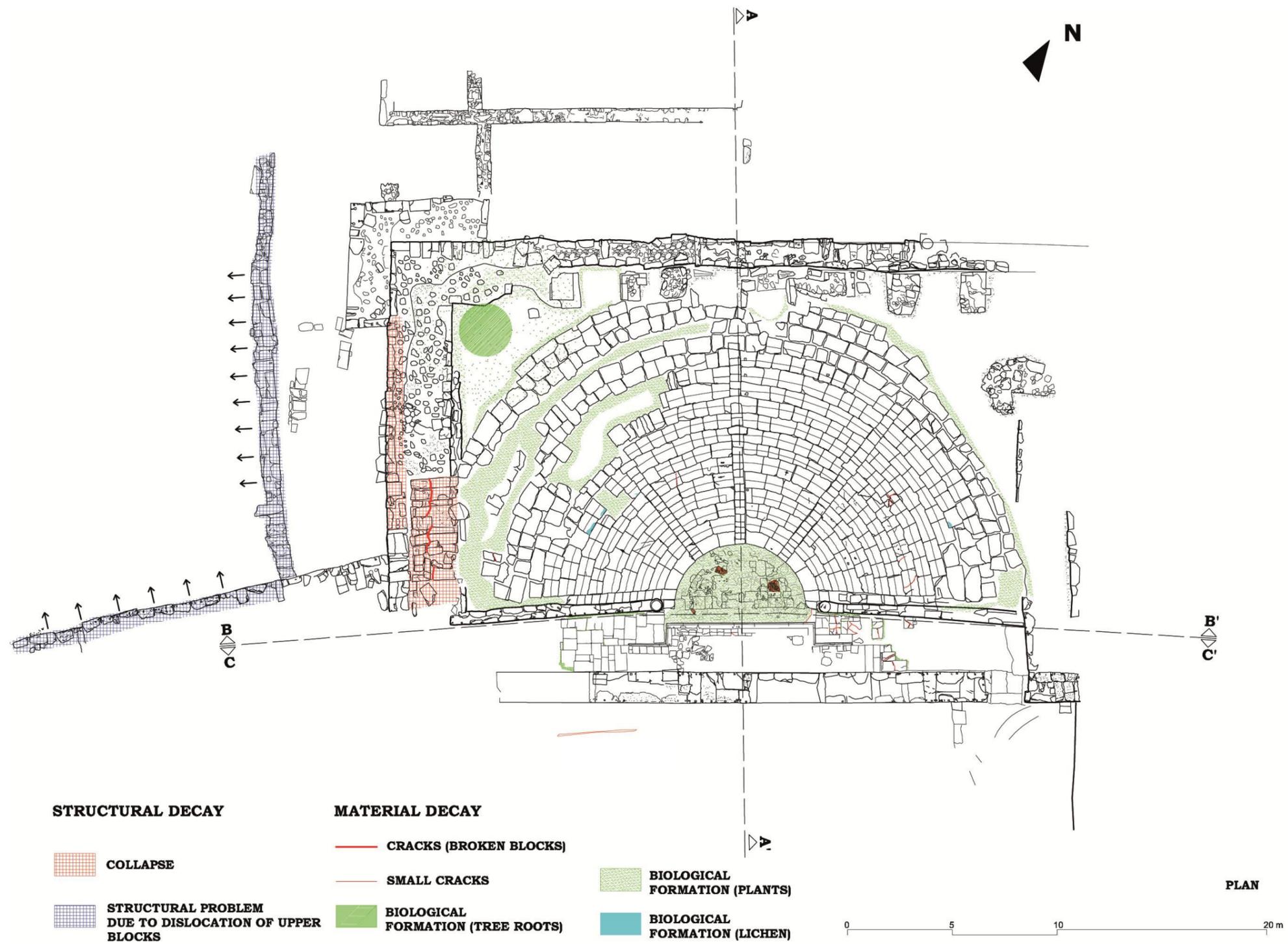


Figure 51: Mapping of Decays, Plan



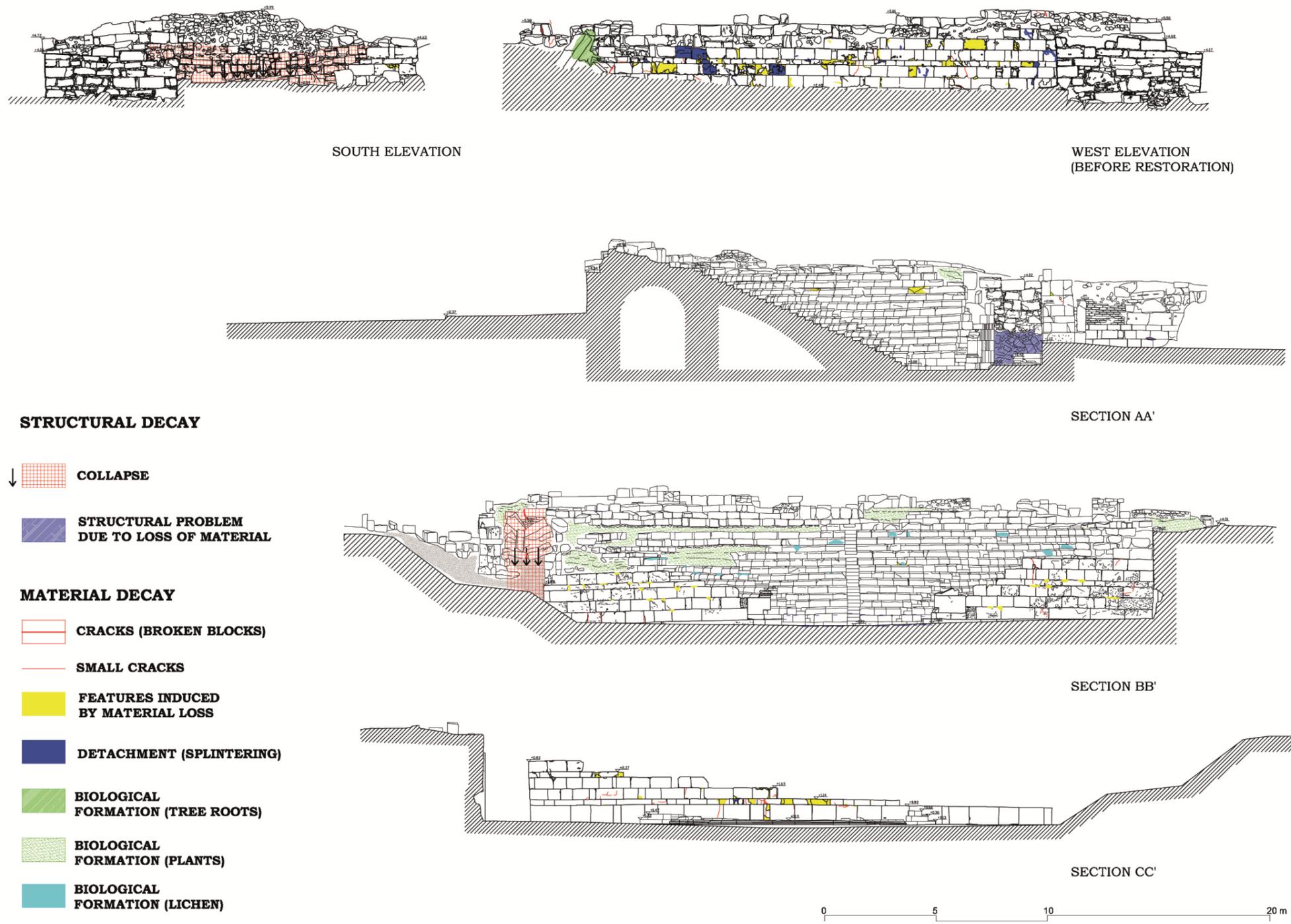


Figure 52: Mapping of Decays, Sections-Elevation



Table 15: Evaluation of the general physical condition

<b>PHYSICAL PARTS OF BOULEUTERION</b>		<b>CRACKS AND DEFORMATION</b>	<b>MATERIAL DETERIORATION</b>	<b>EVALUATION</b>
<b>CAVEA</b>	<b>CAVEA/SEATING</b>	<b>M-L</b>	<b>M</b>	STABLE IN GOOD SHAPE
	<b>KERKIS/STAIRS</b>	<b>L</b>	<b>L</b>	STABLE IN GOOD SHAPE
	<b>PARODOS</b>	<b>M-H</b>	<b>L</b>	STABLE BUT MASS OF VISITORS MAY CAUSE DESTRUCTION
<b>STAGE</b>	<b>PULPITUM/FLOOR</b>	<b>L</b>	<b>L</b>	STABLE AT BASEMENT LEVEL
	<b>SCAENA FRONS</b>	<b>M-L</b>	<b>L</b>	STABLE IN GOOD SHAPE
<b>ORCHESTRA</b>		<b>H</b>	<b>L</b>	IN CRITICAL CONDITION SHOULD BE AVOIDED FROM VISITORS ACCESS
<b>MAIN WALLS</b>	<b>NORTH ELEVATION</b>	-	-	-
	<b>WEST ELEVATION (AFTER RESTORATION)</b>	<b>L</b>	<b>H</b>	STABLE IN GOOD SHAPE BUT MATERIAL DETERIORATION MUST BE MONITORED
	<b>SOUTH ELEVATION</b>	<b>H</b>	<b>L</b>	IN CRITICAL CONDITION
	<b>EAST ELEVATION</b>	-	-	-
<b>ANALEMMA</b>	<b>NORTH</b>	<b>M</b>	<b>M-L</b>	STABLE IN GOOD SHAPE BUT MATERIAL DETERIORATION MUST BE MONITORED
	<b>SOUTH</b>	<b>M</b>	<b>M-L</b>	STABLE IN GOOD SHAPE BUT MATERIAL DETERIORATION MUST BE MONITORED

<b>HIGH</b>	<b>MEDIUM-HIGH</b>	<b>MEDIUM</b>	<b>LOW</b>	<b>VERY LOW</b>
<b>H</b>	<b>M-H</b>	<b>M</b>	<b>M-L</b>	<b>L</b>

#### 4.1.6. Environmental Factors of Damage

In the region of Izmir, the mean temperature is in between 8.8 and 28 Celsius degree. The highest mean temperature is 33.2 in July and the lowest mean temperature is 5.8 degree in January. The amount of the rainfall is 144.1 kg/m<sup>2</sup> in December and 2 kg/m<sup>2</sup> in July. The average wind speed is 3.5 m/s. During January, February and March the wind speed is increases and it decreases since March till June. The relative humidity is %64 in average that since November to April the soil is wet as the vaporization decrease. Since April till November the vaporization increases, agricultural activities are affected from the lack of water.<sup>228</sup>

In Teos Marina, average wind speed is 5 m/s, the direction of fast blowing wind is SW (SouthWest – Lodos) and dominant wind direction is NE (Northeast – Poyraz) with 5 m/s speed.<sup>229</sup>

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<sup>228</sup> “Resmi İstatistikler, İllerimize ait İstatistiki Veriler”, T.C. Orman ve Su İşleri Bakanlığı Resmi Websitesi, <http://www.mgm.gov.tr/veridegerlendirme/il-ve-ilceler-istatistik.aspx?m=IZMIR>, 14.05.14

<sup>229</sup> Teos Marina Websitesi, <http://www.teosmarina.com.tr/icerik/82/klim-bilgileri>, 17.08.14

Table 16: Evaluation on Environmental Factors of Damage

<b>ENVIRONMENTAL FACTORS of DAMAGE</b>	<b>FACTORS</b>	<b>EVALUATION</b>
<b>CLIMATE</b>	<b>RAIN</b> - The amount of rainfall, which varies widely per year presence of acid rains, force of the wind, salt damage in relation to wetting and drying cycles, growth of some salt crystals inside the pore structures etc.	<b>M-H</b>
	<b>SUNLIGHT</b> - The direct and indirect impact of the sun on ancient structures	<b>M-H</b>
	<b>WIND DIRECTION</b> - Information on the wind-driven rain, amount of rain and the wind speed (summer wind, winter wind etc.)	<b>M-H</b>
	<b>TEMPERATURE OF RELATIVE HUMIDITY</b> - Air and building material temperature, average temperature for each month, data of average temperatures in the period	<b>H</b>
<b>TOPOGRAPHY/ SLOPE AND LANDSCAPE</b>	<b>NATURAL DISASTERS</b> - Earthquakes, volcanoes, fires, flash floods etc.	<b>H-M</b>
	<b>NEW FORCES</b> - Topography&Landscape, landslide, risks arising from structural problems and ageing of materials, others.	<b>H-M</b>
<b>BIOLOGIC</b>	<b>BIO-DETERIORATION</b> - Vegetation: overhanging branches, climbing plants, overgrowth of surrounding vegetation, biotic coverage, fungi and lichens, algae, mosses,cyanobacteria, mould, moisture. - Microorganisms, animals, bird droppings	<b>H-M</b>

<b>HIGH</b>	<b>MEDIUM-HIGH</b>	<b>MEDIUM</b>	<b>LOW</b>	<b>VERY LOW</b>
<b>H</b>	<b>M-H</b>	<b>M</b>	<b>M-L</b>	<b>L</b>

#### 4.1.7. Anthropological Factors of Damage

Table 17: Evaluation on Anthropological Factors of Damage

<b>ANTHROPOLOGICAL FACTORS of DAMAGE</b>	<b>FACTORS</b>	<b>EVALUATION</b>
<b>INTRINSIC ACTIONS</b>	DETERIORATION DUE TO PREVIOUS RESTORATIONS	<b>L</b>
	DETERIORATION DUE TO POOR MAINTENANCE AND RELATED PROGRAMMES OF CONSERVATION	<b>M-L</b>
<b>DECAY AND DETERIORATION DUE TO IMPROPER USES OF BOULEUTERION</b>	TOURISM GROWTH	<b>M-L</b>
	OVERLOADED CAPACITY	<b>M-L</b>
	RISKS OF AUTHENTICITY	<b>L</b>
	THERMAL RISKS OF LIGHTNING SYSTEMS	<b>L</b>
	NOISE POLLUTION RISK	<b>L</b>
	VISUAL POLLUTION RISK	<b>L</b>
	ACOUSTIC QUALITIES	<b>-</b>
<b>LACK OF CULTURAL AWARENESS</b>	STEALING OF FINDS	<b>L</b>
	CONFLICT & WARS	<b>L</b>
	GRAFFITI	<b>L</b>

<b>HIGH</b>	<b>MEDIUM-HIGH</b>	<b>MEDIUM</b>	<b>LOW</b>	<b>VERY LOW</b>
<b>H</b>	<b>M-H</b>	<b>M</b>	<b>M-L</b>	<b>L</b>

## **4.2. Socio – Economic and Intangible Aspects in the Region**

### **4.2.1. Ordinary and Special Resources for Bouleuterion**

Latest archaeological researches and excavations in Teos Archaeological Site started with the 2010/581 numbered decision of Council of Ministers dated to 07.06.2010. The management of all of the excavation works, documentation, conservation and restoration are held under the directorate of Prof.Dr.Musa Kadiođlu in behalf of Ministry of Culture and Tourism and Ankara University. In addition, each excavation season, an officer from İzmir Archaeology Museum is charged by Ministry of Culture and Tourism to control and to write daily reports about the process during the work days.

Since 2010, the excavations have been financially supported by Ministry of Culture and Tourism, General Directorate of Cultural Assets and Museums (DÖSİMM and Investment Budget). In addition, private entrepreneurs ( E.Feyhan Yaşar in behalf of Yaşar Holding and Odak İnşaat in behalf of Agora Shopping Center), Ankara University, Faculty of Linguistics, History and Geography, Municipality of Seferihisar and Governorship of Seferihisar financially have been supported the excavations and researches.

In the Region (Seferihisar-Sığacık), there are numerous foundations and Non-Governmental Organizations that are interested in culture and art.<sup>230</sup> However, on the report of IZKA dated to 2013, it is asserted that the attendance of citizens for the meetings and volunteers is very low in which the lack of information and technical supports are defined as the reasons.

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<sup>230</sup> The number of NGO's related with culture and art is 58. See Izka Report, 2013.

Table 18: The chart on the financial supporters of Teos Archaeological Site

GOVERNMENTAL INSTITUTION	Ministry of Culture and Tourism
	Governorship of Seferihisar
LOCAL ADMINISTRATORS	Municipality of Seferihisar
INSTITUTIONS	Ankara University, Faculty of Linguistics, History and Geography
PRIVATE ENTREPRENEURS	Emine Feyhan Yaşar
	Agora Shopping Center
	Hiddenbay Teos

Considering the events and festivals held in Seferihisar, Municipality of Seferihisar is the responsible agency in organization and financing. In addition, Association for Supporting Slow Life (Yavaş Yaşamı Destekleme Derneği) in CittaSlow Network found in 2011 with the aim of conserving historical and cultural environment, supporting sustainable development, improving the quality in culture, art, tourism, environment, urban pattern and conserving traditional and historic built areas while reusing them is one of leading associations.<sup>231</sup>

#### 4.2.2. National and Local Economy Analysis

Seferihisar is located in a area of 385,83 km<sup>2</sup> and the population is 34,761. It is the 61<sup>st</sup> in range of 872 towns and is defined as 2<sup>nd</sup> degree in terms of the socio-economic development with the index of 1,5 in Turkey.

The most dynamic sectors and activities in the Region are disseminated as Agriculture, Forestry, Hunting and Fishing with the range of % 48.25 whereas in İzmir it's 28.54. The second is Public Services, social and private services with the

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<sup>231</sup> See the association page at <http://www.cittaslow.org/network/country/35>

range of 19.33, the third and fourth one are almost in the same range which are Trading activities, Hotels and Restaurants with 8.83 and Construction sector with 8.05.<sup>232</sup> The productive activity is disseminated as agricultural activities in the region that the working population of %80 is employed in agriculture. The main activities are Satsuma mandarin, vegetables and olive cultivation.<sup>233</sup>

The chart below shows the development level of Seferihisar in between 872 towns of Turkey. The level of literacy and working population in services are in higher level in comparison to 872 towns.

Table 19: The chart on the socio-economic condition in the region<sup>234</sup>

İL : İZMİR (Devamı)	SOSYO-EKONOMİK GÖSTERGELER			
	Menemen	Ödemiş	Seferihisar	Selçuk
Nüfus	114 457 (100)	128 259 (77)	34 761 (401)	33 594 (411)
Şehirleşme Oranı (%)	40,26 (466)	48,26 (322)	50,42 (294)	75,65 (57)
Nüfus Artış Hızı (%)	40,88 (47)	2,60 (452)	48,47 (26)	20,55 (179)
Nüfus Yoğunluğu	165 (110)	126 (145)	90 (222)	120 (153)
Nüfus Bağımlılık Oranı (%)	55,71 (498)	46,70 (768)	40,44 (847)	49,03 (721)
Ortalama Hanehalkı Büyüklüğü	4,09 (659)	3,43 (832)	3,59 (801)	3,67 (780)
Tarım Sektöründe Çalışanlar Oranı (%)	57,86 (685)	70,42 (531)	48,25 (743)	44,65 (769)
Sanayi Sektöründe Çalışanlar Oranı (%)	13,73 (89)	7,06 (251)	9,02 (186)	6,77 (268)
Hizmetler Sektöründe Çalışanlar Oranı (%)	28,41 (238)	22,52 (362)	42,73 (97)	48,58 (68)
İşsizlik Oranı (%)	4,76 (478)	3,99 (579)	6,59 (309)	8,70 (181)
Okur Yazar Oranı (%)	87,34 (311)	87,42 (301)	94,37 (14)	88,62 (231)
Bebek Ölüm Oranı (%)	47,80 (230)	28,33 (727)	53,39 (149)	49,82 (196)
Fert Başına Genel Bütçe Geliri (Bin TL)	17 292 (645)	85 191 (190)	85 251 (189)	124 392 (118)
Vergi Gelirlerinin Ülke İçindeki Payı (%)	0,05169 (119)	0,05770 (111)	0,01435 (262)	0,02158 (193)
Tarım Üretiminin Ülke İçindeki Payı (%)	0,31078 (76)	0,70675 (13)	0,08916 (335)	0,07952 (365)

Level of education is in the range of 53.68 (İzmir- 48,85) in primary education whereas in secondary it is 101,17 (İzmir- 102,88) and high school education is at the level of 102,77 (İzmir- 104,68). In addition, higher education is at the level of % 13,35 as in İzmir, it is %14,81, in Turkey it is %11.77. Number of students per

<sup>232</sup> Izka Report, 2013

<sup>233</sup> Ibid., p.852

<sup>234</sup> The chart was taken from Bülent D., Özaslan M., “İlçelerin sosyo-ekonomik gelişmişlik sıralaması araştırması”, Devlet Planlama Teşkilatı, 2004, p. 176, accessed at <http://ekutup.dpt.gov.tr/> on 16.08.14

teacher is 16 and number of people per doctor is 1495<sup>235</sup> and unemployment level is %6.59 which is quite high comparing with other towns.

The distribution of the areas in the region shows that green areas are 3 m<sup>2</sup> per capita whereas archaeological areas are 245 m<sup>2</sup>.

According to the questionnaires filled by stakeholders, Agriculture has the highest level in local activities that olive, tangerine, grape, artichoke, vegetables, fruits are cultivated whereas for commercial activities, touristic facilities especially seafood restaurants are in high.<sup>236</sup>

#### 4.2.3. Accessibility and Infrastructure

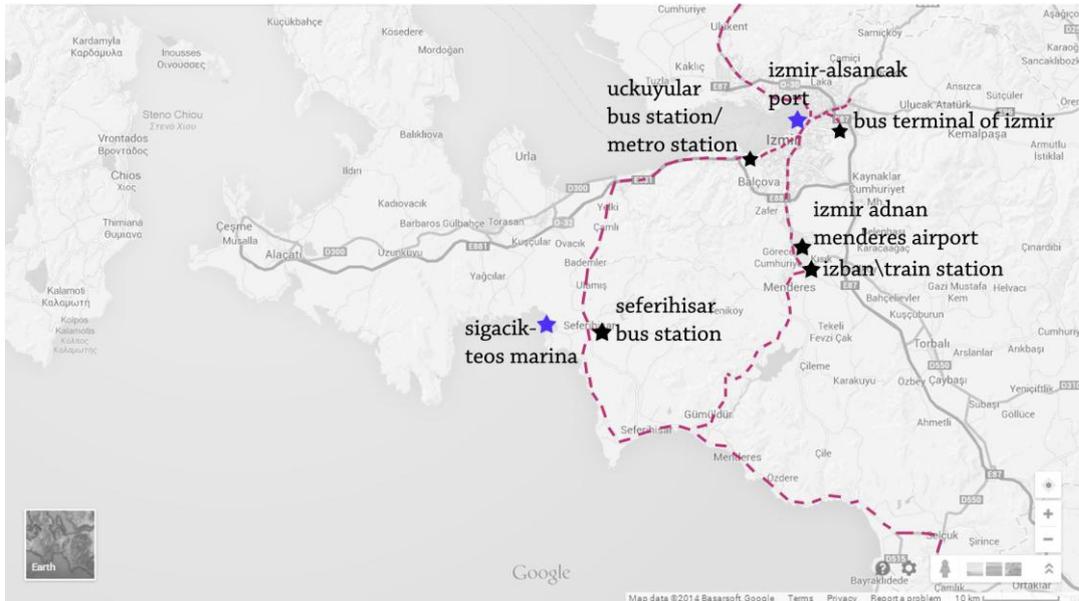


Figure 53: The map showing public transportation routes

<sup>235</sup> “İzmir Ticaret Odası Seferihisar Raporu”,

[http://www.izto.org.tr/portals/0/27\\_sefer%C4%B0h%C4%B0sar.pdf](http://www.izto.org.tr/portals/0/27_sefer%C4%B0h%C4%B0sar.pdf) , 16.08.14

<sup>236</sup> See Appendix B

In terms of accessibility, İzmir is the major destination for people who come from other cities or countries. Seferihisar, the town center is the second stop for those who use the public transportation. There are several options including public city bus and small buses (dolmuş) though visitors have to change more than one bus or train/metro so that travel time takes much longer.

From Seferihisar, one should take a small bus (dolmuş) whose destination is the secondary houses on the west of Teos Archaeological Site. For this reason, there is no direct public transportation to the site therefore one should leave the bus at Teos Çamlık Park and walk to the site entrance which takes 15 min. by feet By private car, from Seferihisar it is 9.2 km and takes 18 minutes.

The questionnaires for visitors show that %68 think that Teos Archaeological Site is accessible considering the fact that %65 go to the site by private car.<sup>237</sup>

Table 20: The chart on the means of transportations and distance/travel time

Means of Transportation	Distance to Seferihisar, the town center/Travel Time
Plane – İzmir Adnan Menderes Airport	55.1 or 46.1 km/71 min. or 55 min.
IZBAN – Cumaovası Train Station	42.7 or 63.3 km/ 60 min. or 70 min.
Üçkuyular Bus / Metro Station	38.9 km/39 min.
Teos Marina in Sığacık	5.6 km/10 min. – To Teos Archaeological Site, it is 3,6 km/ 7 min.
İzmir- Alsancak Port	59 km/56 min.

<sup>237</sup> See Appendix A

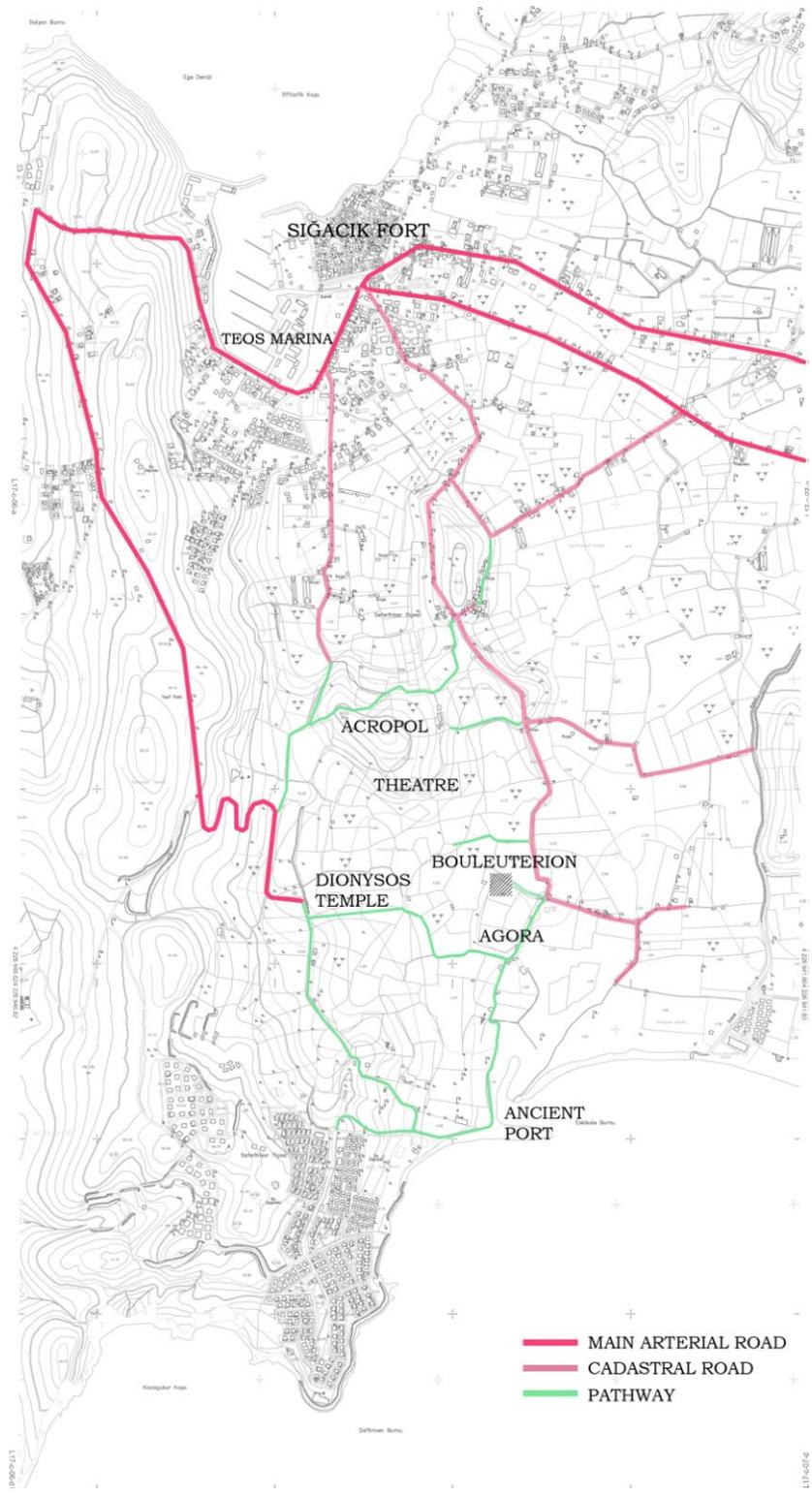


Figure 55: Access at the site

#### 4.2.4. Traditional Local Activities

Table 21: The chart showing the events and time schedule<sup>238</sup>

SEFERİHİSAR / Etkinlikler / Aylar	1	2	3	4	5	6	7	8	9	10	11	12
Yanar Gece'si (13 Ocak)	■											
Mandalina Hasadı	■	■										
Mart Dokuzu (21 Mart)			■									
Atatürk'ün Seferihisar'ı ziyareti				■								
Hidrellez (8 Mayıs), At Terbiyesi Türkiye Şampiyonası (8-10 Mayıs), Mayıs Bayramı (14 Mayıs)					■							
Dünya Sakinleri Seferihisar'da Buluşuyor						■						
Yaz Şenlikleri						■	■	■				
EAYK - Ege Açıkdeniz Yat Kulübü (9 Temmuz), Sepiciler Deri Kupası Yelken Yarışları							■					
Özdere Uluslararası Kültür, Sanat ve Turizm Festivali							■					
Tiyatrolar Buluşması								■				
Deniz Bayramı									■			
Vosteos Festivali ve Kampçılık Etkinliği (1-3 Eylül)									■	■		
Seferihisar Kurtuluş Günü (11 Eylül)									■			
Rüzgar Sörfü Şampiyonası (11 Eylül)									■			
Mandalina Festivali									■			
Citta Slow Festivali									■			
S.Zeytin ve Yağlık Zeytin Hasadı, Üzüm İşleme ve Şarap Yapımı									■	■	■	
Seferihisar Tohum Takas Şenliği										■	■	
Mandalina Hasadı										■	■	■

The cultural activities carried in the region are mostly supported by Municipality of Seferihisar and the festival of Tangerine is celebrated for 14 years.<sup>239</sup> The places where the activities held are mostly located in the town center and Sığacık. The concerts of festival of summer takes place in Sığacık Fortress at night and festival of Tangerine is celebrated in the -Bazaar of Seferihisar which is semi-closed place with

<sup>238</sup> The chart was taken from “*Urla-Çeşme-Karaburun Yarımadası Sürdürülebilir Kalkınma Stratejisi Raporu*”, IZKA, 2013.

<sup>239</sup> For more information see the website at <http://www.mandalinasenligi.com/>

a steel roof structure. The meeting of people of Seferihisar (Seferihisarlılar Buluşması) is another event that is held every year.<sup>240</sup>

Theatrical activities are one of the most popular events in the region, named as “Tiyatrolar Buluşması”, is supported by Municipality of Seferihisar, Association of Science, Culture and Education on Research of Theater Art (Tiyatro Sanatını Araştırma İnceleme Bilim Kültür Eğitim Derneği) and Community of Theaters of Turkey (Türkiye Tiyatrolar Birliği). During the event schedule, the theater workshops are held in Sığacık and plays are held in Sığacık fortress.<sup>241</sup>



Figure 56: Tiyatrolar Buluşması<sup>242</sup>

What is more, located on the west of Teos Archaeological Site, it is planned to be found a “school” named as “Academy of Creative Writers” where workshops,

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<sup>240</sup> See Appendix B, Question 18

<sup>241</sup>For more information, see <http://www.seferihisar.bel.tr/tum-haberler/haberler/seferihisar-haber/tyatro-bulusmasi-seferihisarda>

<sup>242</sup> Image was taken from <http://www.seferihisar.bel.tr/tum-haberler/haberler/seferihisar-haber/turkiye-tyatrolar-bulusmasi-tamamlandi>, accessed on 17.08.14

seminars and educational courses will be held. This center- the design of this complex is also produced- will be found by Oxford, 19 Mayıs and Standfort Universities.<sup>243</sup>



Figure 57: Bazaar in Sığacık Fort<sup>244</sup>

Traditional Gastronomic products of Seferihisar are disseminated as Tavuklubörek, Topalak, Keşkek, Kulaklıçorba and Armola cheese. Armola cheese is very typical and is produced in few dairies and homes as well. It is produced as a mixture of strained yoghurt, goat's milk cord and white cheese.<sup>245</sup> The local products are felt and stone painting.<sup>246</sup>

In addition, open air bazaar of Sığacık Fort is the spot for those who are interested in local gastronomic products. It is held on Sunday each week where the local people

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<sup>243</sup> For more information, see : <http://seferihisar.bel.tr/5-hedef-41-proje/projeler/yaratıcı-yazarlık-okulu>, accessed at 17.08.14

<sup>244</sup> Image was taken from <http://www.seferihisar.bel.tr/tum-haberler/haberler/seferihisar-haber/izmir-sigacik-pazarina-akiyor>, accessed on 17.08.14

<sup>245</sup> “*Urla-Çeşme-Karaburun Yarımadası Sürdürülebilir Kalkınma Stratejisi Raporu*”, IZKA, 2013, p.89.

<sup>246</sup> See Appendix B, Question 28

sell their own home-made and agricultural products. It has been an effective enterprise for the development of the town.

However, in reference to questionnaires filled by stakeholders, the attendance of local people on the cultural events is in average.<sup>247</sup>

Since Seferihisar is the first town selected in Citta Slow Network in Turkey, there have been numerous attempts and projects proposed and applied for sustainable development.

### **4.3. Juridical Aspects in the Region**

#### **4.3.1. Property Regime and System of Protections at the site**

In the territory of Teos archaeological site, there are 5 types of registered areas defined by Ministry of Culture and Tourism, Superior Council of Real Estate Antiquities and Monuments; 1<sup>st</sup> and 3<sup>rd</sup> degree archaeological site, Urban Conservation Site, 1<sup>st</sup> and 2<sup>nd</sup> degree Natural Site. The chore of the city is registered as 1st degree archaeological site in an area bordered by the 3<sup>rd</sup> degree archaeological site on the east and north and 1<sup>st</sup> degree natural site on the west. Sığacık Fort is registered as an urban conservation site in Sığacık Neighborhood on the north of Teos Archaeological Site. In addition, Karagöl where there was an Ancient Marble Quarry and tumulus in around the city's territory are registered as 1<sup>st</sup> degree archaeological site whereas Çiçek Island located on the south of the city is registered as 3<sup>rd</sup> degree archaeological site and 2<sup>nd</sup> degree natural site.

As it was defined in Turkish Legislation by the Principle Decrees No:660 and No: 434 of Superior Council for Conservation of Cultural and Natural Property, in Article 3, of the act number 2863, *“An Archaeological Site shall mean an area where man-made cultural and natural property converges as the product of various prehistoric*

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<sup>247</sup> See Appendix B, Question 19

*to present civilizations, that is adequately defined by topography and homogenous, at the same time historically, archaeologically, scientifically, socially or technically valuable and exhibits partial structures*<sup>248</sup> so that all of the matters taken in Teos Archaeological Site is examined, evaluated and actions are taken by the decisive Regional Conservation Council. For immovable properties located in Teos Archaeological Site, under the consultancy of Numbered1 Izmir Regional Council of Conservation of Cultural Properties, the conservation and restoration projects are carried within the legislative frame.

The regulations on the archaeological sites are disseminated in Conservation and Utilization of Archaeological Sites with act number 658.<sup>249</sup>

Since Teos is considered as an Archaeological Site, it is not defined as *Ören yeri* yet It is explained; although there is no clear difference between *ören yeri* and archaeological site in Turkish, the difference is more about the administrative aspect. While all archaeological sites may not be open to the visitors as they are not excavated, studied, interpreted and/or presented yet; *ören yeri* refers to an archaeological area, which is open to visitors and under control of Ministry of Culture.<sup>250</sup>

In the center of Seferihisar there is no conservation zone although there are several cultural properties dated to Ottoman period. These properties are registered buildings and decisive acts are taken by Numbered 1, İzmir Superior Regional Council of Conservation of Cultural Properties.

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<sup>248</sup> Altınöz, B.G.,Güçhan, Ş.N., Bakırer, Ö., Ayhan, Y., 2011, p.10-11.

<sup>249</sup> See: “658 No’lu İlke Kararı, Arkeolojik Sitler Koruma ve Kullanma Koşulları”

<sup>250</sup> Altınöz, B.G.,Güçhan, Ş.N., Bakırer, Ö., Ayhan, Y., 2011, p.10.

In Seferihisar, there are eleven 1<sup>st</sup> degree archaeological sites, four 1<sup>st</sup> and 3<sup>rd</sup> degree archaeological sites, four 3<sup>rd</sup> degree archaeological sites, one Urban Conservation Site, seven 1<sup>st</sup> degree natural sites, three 2<sup>nd</sup> degree natural sites, one 3<sup>rd</sup> degree natural site, thirty-six conservation areas in total.<sup>251</sup>

#### **4.3.2. Safety Standards for Performance Buildings at Local and Regional Level**

For New Buildings/Constructions, in national level, the construction works have to be defined in related master plans prepared by Municipalities which are disseminated in construction law with number 3194, approved in 3/5/1985.<sup>252</sup> The regulations are discerned in bylaws for Planned Areas (Planlı Alanlar Tip İmar Yönetmeliği) and are approved by Municipality which is described in Bylaws of İzmir Metropolitan Municipality for the region. There are descriptions in terms of building types and obligations are clearly defined. In article 81 named as Cinemas, Theaters and Small Cinemas, the construction regulations and dimensions of the building parts are defined.<sup>253</sup>

The regulations on the building designs are also defined in Regulations on Fire Protections of the Buildings.<sup>254</sup> Fire protection and fire prevention systems are the most striking issues for the safety of buildings and public.

For the buildings located in a seismic one, the design has to be made according to the Regulations on Buildings that will be constructed in seismic zone.<sup>255</sup>

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<sup>251</sup> “*Urla-Çeşme-Karaburun Yarımadası Sürdürülebilir Kalkınma Stratejisi Raporu*”, IZKA, 2013, p.114, see also: İzmir Inventory of Immovable Cultural Properties, 2012

<sup>252</sup> “*3194 Numaralı İmar Kanunu*”, 1985.

<sup>253</sup> “*İzmir Büyükşehir Belediyesi İmar Yönetmeliği*”, 2013.

<sup>254</sup> “*Binaların Yangından Korunması Hakkında Yönetmelik*”, 2002.

<sup>255</sup> “*Deprem Bölgelerinde Yapılacak Binalar Hakkında Esaslar*”, 2007.

For Historic Buildings – defined as Immovable Cultural Assets, Numbered 2863 – The Law on Conservation of Cultural and Natural Assets<sup>256</sup> covers all of the conservation issues carried in Turkey. Under the frame of the Law, Determination and Actions are strictly defined. Hereby, for the intervention and interpretation of immovable cultural assets, The Principles on Grouping, Maintenance and Repair of Immovable Cultural Assets with the act number 660 is disseminated for conservation/restoration projects.<sup>257</sup>

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<sup>256</sup> “2863 Sayılı Kùltür ve Tabiat Varlıklarını Koruma Kanunu” , 1983.

<sup>257</sup>“660 No’lu İlke Kararı” Taşınmaz Kùltür Varlıklarının Gruplandırılması, Bakım ve Onarımları”, 1999.



## CHAPTER 5

### A STUDY ON REUSING BOULEUTERION OF TEOS

#### 5.1. Values Associated to Bouleuterion of Teos

Since our testimony is built upon the contemporary demands by regarding the instinct sources of Bouleuterion, the method we used is described under the label of “What values influence treatments?” for world heritage sites by Jokilehto and Feilden (1993) and the *Value Assessment* proposed by Burra Charter (1992). Therefore, cultural and socio-economic values of Bouleuterion will be discussed in following.

##### 5.1.1. Cultural Values

Identity Value (based on recognition):

- According to Strang (2007), Teos had the council or  $\beta\omicron\upsilon\lambda\epsilon$  consist of two colleges of officials, the *timouchoi* and the *strategoï* thus the  $\beta\omicron\upsilon\lambda\epsilon$  was always addressed one regarding the decrees and letters sent to the city.
- A bouleuterion is epigraphically confirmed at the city from the end of 3<sup>rd</sup> century B.C. as it was declared in Teian decree for Antiochos III. Hereby, it is claimed that Bouleuterion was used for *strategoï*, the *timouchoi* and *tamiai*. The decree states that the three colleges are to perform an *eisiteria* (entrance ritual) for the king in bouleuterion when they assume their

office at the start of the new civic year.<sup>258</sup>

- Bouleuterion was the place where *prytanis* and the priest of Dionysos were leading the officials in a sacrifice at the first day of the civic calendar year, as the new magistrates took their office.<sup>259</sup>
- Bouleuterion was mentioned also for different events. For instance, when *ephebes* finished their course of education, after by a sacrifice made by *ephebes* and *gymnasiarch* in Bouleuterion, the occasion was leading to the agora where the citizens gathered for this ceremony. What is more, cult honors were paid to the bronze statue of Antiochos in the bouleuterion at the seasonal harvests and at the beginning of the civic year as the new magistrates took office and *ephebes* joined the ranks of the citizen.<sup>260</sup>
- As it is written on an inscription found in Teos dated to 2<sup>nd</sup> century B.C., it was claimed that generic grammar and music exams would be held in Bouleuterion from that time on since they were once held in gymnasium<sup>261</sup> which confirms that the building was used not only for political meetings but also for rhetoric and musical performances in the late Hellenistic period.<sup>262</sup>

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<sup>258</sup> Strang, J.R., 2007, p.103.

<sup>259</sup> Ibid., p.104

<sup>260</sup> Ibid., p.122-128

<sup>261</sup> Dittenberger, W., *Sylloge Inscriptiones Graecum I-IV*, 1915-24, p.578, 11, 32-42.

<sup>262</sup> Gneisz, D., 1990, p. 43.

- An inscription dated to 3<sup>rd</sup> century B.C. was found in 1963 declaring about the erection of bronze sculpture of the king Antiochos and is about the cult ceremonies that would held in Bouleuterion.<sup>263</sup>
- Between the years 1963-1964, during the excavations held by Y.Boysal and B.Öğün, the research was carried on the *koilon* and the pedestals were found on the sitting rows declaring about honorary citizens; Tiberius Claudius Phesinos and his son Tiberius Claudius Kalobrotos and other family members.<sup>264</sup>
- An honorary decree of the city council of Teos dedicated to Aurelius was found on the north-east of Düzce village.<sup>265</sup>
- A torso and a head of man sculpture were found in 2011 excavation which is dated to 2<sup>nd</sup> century B.C. and is thought to be belonging to a hero or an ancient God.<sup>266</sup>
- During 2012 excavation season, few inscriptions were found around Bouleuterion; the one written on a preserved pedestal refers to an erection of a statue which is dated to late Hellenistic period or Early Imperial period.<sup>267</sup>

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<sup>263</sup> Herrmann, P., 1965, p.45.

<sup>264</sup> Öğün, B., 1964, p.116.

<sup>265</sup> Adak, M., in Kadioğlu, M. et al., 2012, p.224.

<sup>266</sup> Özbil C., in Kadioğlu, M. et al., 2012, p.217.

<sup>267</sup> Adak, M., in Kadioğlu, M. et al., 2013, p.15-16.

- During 2013 excavation season, the upper part of an important epigraphic record was found; a decision about Augustus and Tiberius cult in Teos that its lower part was found in 2010 excavations.<sup>268</sup>

Regarding the previous evidences mentioned above, Bouleuterion of Teos had been the place of the administrative body of the ancient city with rich honorary decrees dedicated to kings and citizens. It provides the information about the city's history, cults and citizens as well. What is more, a distinctive record which mentions about the building's *multi-purpose* function as being a meeting place during pupils' exams provides us the information about building's diverse ancient use. It is also disseminated in literature that Bouleuterion of Teos was also used for musical ceremonies.<sup>269</sup>

In terms of continuity in building's use has been already seen during the excavation seasons between the years 2011 and 2013 when the tourism season is peak in district of Seferihisar. The surveillance on using the building is predictable in for such cultural events within the perceptions of contemporary society.

#### Aesthetic Value:

- The building has special compositional qualities and aesthetic characteristics in its architecture as being an ancient place of performance.
- The building was distinctive within the settlement of ancient city of Teos for being a public building in the chore of the city. In our days, it is still distinctive as it is the most preserved architectural remains showing Hellenistic and Roman architecture as well.

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<sup>268</sup> Ibid., p.15-16

<sup>269</sup> Wycherley, R.E., 2011, p.163.

- Since it was designed on a flat area, Bouleuterion shows Roman construction techniques and later alterations on the building are today available to see.
- The building has acoustical features in its origin although today it has no roof and the *skene* wall is partially preserved.
- The building has samples of plastic art – a torso and a head was found in 2011 excavations which are thought to be the figure of a hero or an ancient God.
- The building was constructed by using local materials – Bigio Antico, grey Teos marble.

#### Historic Value:

- Originally, the building was used for the city council in late Hellenistic and Roman period.
- The building is important that it shows patterns of Teos' urban development as a structure.
- The function of the building might have been defined as a multi-purpose hall since it was used also as a classroom and a concert hall during ancient times.

#### Social Value:

- During late Hellenistic and Roman period, the building was used by city's administrative bodies which gives us information about social structure of the ancient city.
- Bouleuterion was a public building and is mostly mentioned in literature when the opening of new civic year, cults and festivals were held in the

ancient city of Teos. Therefore, it might be said that in ancient times, the building was important as a public property for the society.

### **5.1.2. Contemporary Socio-Economic Values**

#### Scientific Value:

- Considering that Bouleuterion is a ‘remain’ of an archeological site, today, the building itself is available to visit as a result of archaeological excavation work.
- Since the first research carried on the building, the excavation works has given us the information both about the building and city’s urban development.
- For future research, the context of the building in terms of relations with the major roads and other civic buildings will be discovered thus it has the potential further surveys and information.
- In terms of virtual reality, the acoustical features of the building might be analyzed and understood which will provide us information for future interventions or interpretations on the building.

#### Educational Value:

- Within the concept of cultural tourism, the site visitors are informed about the major remains and city’s urban fabric; Bouleuterion is one of them.
- Being a highly ‘visible’ ancient structure today, Bouleuterion has been one of major spots for generic visitors that the spatial features of the building are ‘easily’ understood.
- Bouleuterion has the potential to be studied also by specialists on architecture, engineering, archaeology and so on.

- The building itself is mentioned in academic papers and excavation reports thus it is a 'subject' to mention for international and national scholars in order to share knowledge

#### Spiritual Value:

- Since the building is a place of performance, it was thoroughly used for artistic purposes as well; a musical ceremonies and meetings which were constituted upon spatial characteristics of the place.
- The Cultural activity, namely a 'performance', has routes throughout time including poetry, theater and ceremonies that are embodied in a place. Hereby, Bouleuterion evokes the spiritual realms of both the ancient and contemporary society who find an expression in cultural practices.
- With a reference to pagan cults held in the ancient city of Teos, Bouleuterion was mentioned as a public building where ceremonies were made.

#### Economic Value:

- In our days, Bouleuterion is located in a 1<sup>st</sup> degree archeological site - soon will be defined in '*ören yeri*' after administrative matters are concluded. Therefore, it has an economic value as a cultural property in state's ownership.
- Within the concept of 'visiting' Teos Archeological Site, touristic activities will be financial resource for the building's conservation, excavation or restoration.

#### Functional Value:

- In our days, Bouleuterion has been used as a venue for performance activities.
- Since the building is preserved having spatial capacity for serving programmatic requirements – as it has a cavea, an orchestra and a stage, the surveillance by the municipality of Seferihisar on using the building is remarkable and the issue of ‘reusing’ Bouleuterion is defined as a functional value.

## **5.2. The Statement of Cultural Significance of Bouleuterion of Teos**

Bouleuterion of Teos was a landmark in the ancient city of Teos and today is the most preserved ancient structure within the border of the chore of the Teos archeological site. Throughout the history, it has influenced by multitude of geographic, climatic, political, economic, social and cultural aspects especially in Hellenistic and Roman times and in our days, it is also perceived as an ‘evidence’ showing a spatial contribution affected by the alterations in the historical timeline of the city. Being a ‘discovered’ building, it has gained different meanings and values as a result of scientific researches – as it has been uncovered since 2010 constantly.

The cultural and contemporary values attributed to the building vary from different perspectives in aesthetic, historic, social, scientific, educational, functional, spiritual and economic issues. Hence, within the conception of ‘conservation of a historic building’, Bouleuterion’s cultural significance is constructed upon these values for not only in building’s scale but also in Teos Archaeological site and in the region, even in Mediterranean basin. For this reason, such an attitude might reveal its distinctive character as an ancient place of performance in the network of Hellenistic and Roman civilization.

Its impressive architecture has its roots resulting from the public ‘needs’ – namely, it was designed as a multiple-use place where the citizens meet and watch a performance/speech, and it compromises its architecture in a specialized category

showing a technical achievement in terms of construction. This is also related with the building's acoustical features enriched by a roof, a *skene frons* and construction materials as well though today it is an outdoor place with partially preserved *skene* wall. Accordingly, the cultural accumulation of societies has been seen during the excavation works held in the building in plastic arts and ceramics – a torso and a head and a pedestal honoring a citizen.

Since Bouleuterion is a member of Teos' city fabric, its role in the ancient city is learned from the literature though its physical context in the settlement is not much known today – the settlement layout of the city is not known including ancient roads and other major buildings till now, thus it might be considered as a potential for further excavation and researches. Consequently, the building has been totally uncovered except its northern wall and thus it makes Bouleuterion and its surrounding to be perceived as highly potential areas to do a research in order to define its relations with Agora which is described as the heart of the city. Those all, put forward the contemporary perceptions in the name of valuing that is rising from the obscurity and it provokes curiosity.

What is more, enhanced because of its original function, it has been a spot for visitors and local people regarding its cultural values and Seferihisar Municipality has shown notable interest on Bouleuterion in such a way to develop cultural activities in the historic places of the city. Knowing that the ancient city of Teos had been the 'home' of Dionysiac artists and was famous for Dionysiac cults in ancient times, Teos archeological site and especially Temple of Dionysus, the theater and Bouleuterion are seems to be inspiring contemporary society.

### **5.3. A debate on the carrying capacity of Bouleuterion**

As it was put forward by ATHENA Project, the ultimate decisions on the sustainable utilization of ancient places of performance should be made by concerning the aspects set by the physical conditions of the building and the site and cultural

demand – which are assessed through local socio- economic analyses and questionnaires for the visitors and stakeholders.

It must be remembered that all of the consequences shaped according to the contemporary interventions should respect the building's and site's condition which in our study, the scope is delineated on the instinct sources of Bouleuterion. Therefore, the debate on the carrying capacity of Bouleuterion will be made according to the building and site's physical condition whereas the visitors' flow will be evaluated as prospective measures.

The key issues in the ancient theaters recreational carrying capacity has been discussed under the label of tourism in Prototype of Management Plan which is published by Athena Cooperators. Hereby, the assessment of carrying capacity is proposed in three-step; the physical carrying capacity (PCC), real carrying capacity (RCC) and effective carrying capacity (ECC).

Physical Carrying Capacity is based on the spatial considerations whereas the limiting factors are assessed. Limiting factors include restricted zones – in an archaeological site, the resources are unique and fragile, and safety reasons which should be accessed through considering the public safety and building's physical condition. In ancient theaters, the cavea, and the orchestra pit and on a partial or occasional way, the stage can be considered as suitable places for visitation activities that World Tourism Organization suggests 4 m<sup>2</sup> per person for dynamic activities.<sup>270</sup>

In our case, Bouleuterion of Teos has a gross area of 408,69 m<sup>2</sup> which includes the parodos, orchestra and cavea. (See Figure 57) It means that 102 people may visit the building at any time. However, on the upper parts of the cavea the seating blocks and stairs are missing which may cause danger for generic visitors. In addition, the orchestra area is very fragile that there are broken pieces of colored marble and also

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<sup>270</sup> Vinals, M.J., Morant, M., Monasterio, P.A., 2013, p. 91.

in parodos the finishing made of limestone is partially preserved. Pulpitum which has 21,63 m<sup>2</sup> area, is preserved only on its basement which means that there is no available place for a visitor on the stage.

Therefore, considering that the only passage or walkway that will lead visitors to the cavea is the orchestra where the immediate preservation measures should be taken in order to provide optimum access in the building, a calculation is made by evaluating the orchestra as an available space and by limiting the access on the cavea, we have 235,43 m<sup>2</sup> which is available for 59 visitors at any time.

The estimation on the seating capacity of the building is made according to the current standards of a performance building – is where the area of the audience is calculated as 0,5 m<sup>2</sup> for each person. In fact, the original seating capacity of an ancient place of performance is calculated; 50 cm in width and 73 cm in depth for each person which is 0,37 m<sup>2</sup>. In Bouleuterion, the area for audience where the seating blocks are stable and good in shape is 145,31 m<sup>2</sup>. It means that the seating capacity is 393 whereas for the current standards, it is 291 people. (See Figure 58)

What is more, in Regulations for Fire Safety Measures for Buildings, which is numbered as 2002/4390 and approved by Turkish Council of Ministers, it is stated that the occupant load for meeting places (*Toplanma Amaçlı Mekanlar*) is found by dividing the total gross area to 1m<sup>2</sup>.<sup>271</sup> For Bouleuterion, it is 235 people.

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<sup>271</sup> “*Binaların Yangından Korunması Hakkında Yönetmelik*”, 2002.

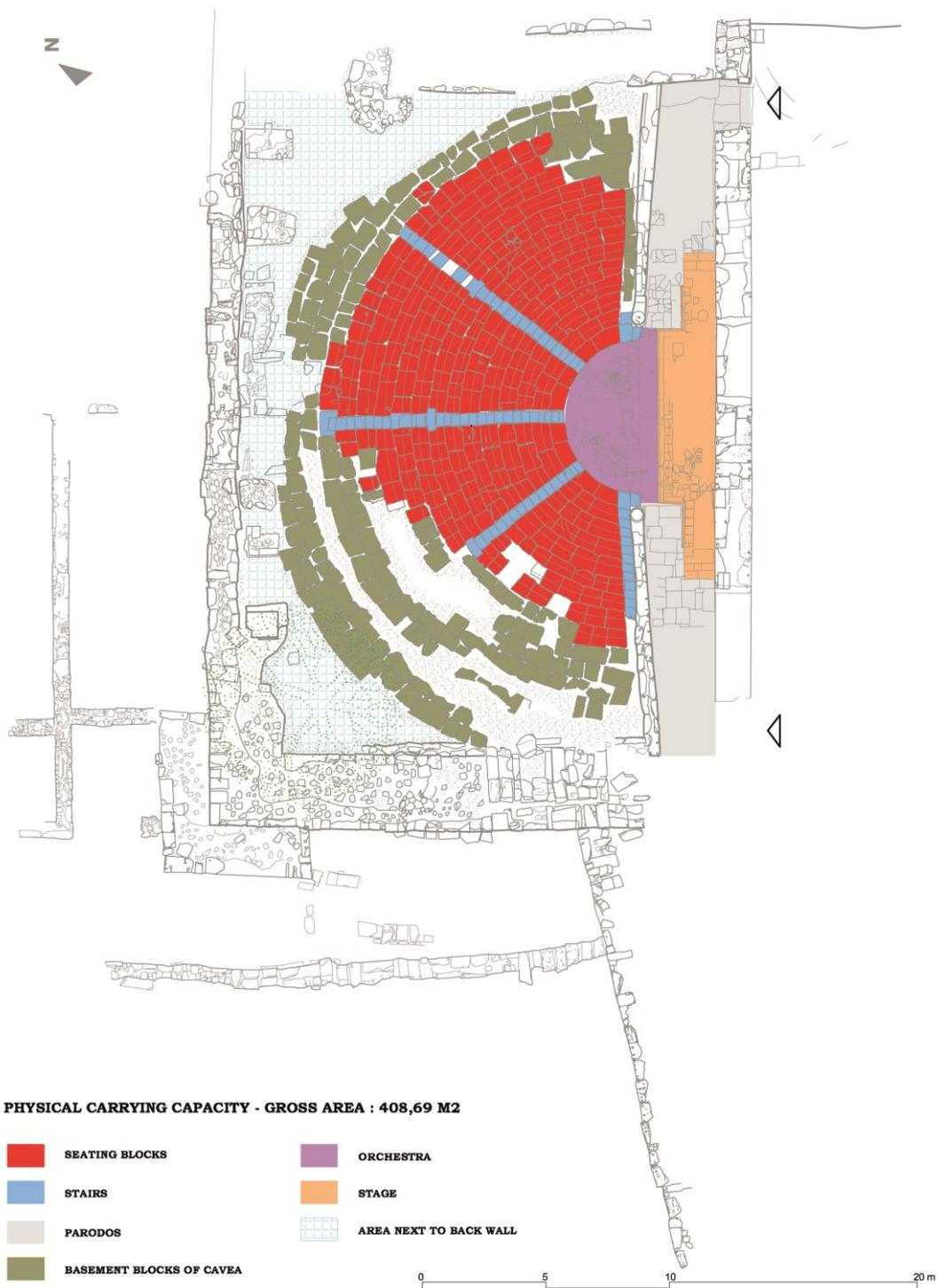


Figure 57: PPC Calculation – Phase 1

In case there is a performance in Bouleuterion, the optimum number of spectators is 291 people. For evacuation, in Article 51 in Regulations for Fire Safety Measures for Buildings, the width of entrances/exits is 50 cm is defined as unit and for masonry buildings and the evacuation time is 3 minutes. The calculation is made as 40 people can exit in 50 cm width in 1 minute. As the northern entrance of Bouleuterion is 180 cm in width, the calculation is made; in 1 minute 144 people can leave the building. In three minutes, it is 432 people that may exit in case of fire. In addition, it is asserted that for meeting places there should be at least 2 entrances/exits. Thus, according to fire safety measures, the building has the optimum access in case the southern entrance is unearthed.

Considering the fire safety measures for public, the building is in critical condition in case of fire. The cadastral path on the north that comes from Sığacık is approximately in 3 meters, quite narrow for fire extinguishers. In addition, the suggested path for visitors that is coming from Dionysus Temple is 180 cm in width built in stone in wooden frame which is not proper for vehicles. Therefore, in case of a performance, the ultimate way for precautions could be done with fire extinguishers placed in available zones and fire extinguisher trucks in small size might be parked on the east of the building.

Real Carrying Capacity Assessment is made according to the limited factors, reducing the amount of visitors that was obtained from PCC Calculation. Hereby, the main concerns are listed; Analysis of the site conditions, physical, ecological and social factors. These parameters allow us to refine the zoning system, to set the visitor's touring pattern, to identify the areas that need particular physical protection through ropes, fence and handrails. The logical touring pattern is delineated as pie-

shaped pathway where the most physical and physiological comfort for visitors is assessed.<sup>272</sup>

In our case, under the light of the physical condition evaluation, we cannot propose a full pie-shaped pathway since there is missing seats, missing stairs on the upper parts and the orchestra is very fragile. The prospective conservation should be implied in orchestra and parodos so that a prospective pathway could be proposed starting from orchestra reaching to the last row of the seats with the tour shorter than a half circle on the top of the cavea. This pathway is 69,4 meters long and considering that a visit to the building is made following the pathway, the area used by the visitors includes parodos, orchestra and stairs, not the seats. According to dynamic activities calculation, on the pathway there could be 25 visitors. (Length of pathway/2,82m.)

Since there is no ticket office in Teos Archaeological site, the number of visitors is unknown. However, according to the time when the questionnaires were made; in two hours- 50 visitors were seen, we can assume that during a visit (in peak season it is 12 hours per day) in August 300 people visit the site per day. In comparison to the time distribution of tourist arrivals in İzmir during the year, we can assume that peak season is summer in July and August, it is 600 people. In May, June, September, October the number of tourists are around % 80 of the peak season, March and November is almost at the same ratio whereas February and December is estimated at %25 of the peak season and January is the lowest ratio. According to this calculation average number of visitors per day is estimated at 204 in optimistic case.<sup>273</sup>

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<sup>272</sup> Vinals, M.J., Morant, M., Monasterio, P.A., 2013, p. 91.

<sup>273</sup> For statistics in tourist arrivals, see <http://www.izmirkulturturizm.gov.tr/TR,77298/2013-yili-istatistikleri.html>

Considering the fact that %71 of visitors visit Bouleuterion, the number of visits per day is 145. Knowing that average daily hours is 9,8 per day in a year, 15 people visit the building per hour. In comparison to the number of visitors calculated in reference to proposed pathway in the building, 15 people fits well in terms of the condition of the site and the building.

The analysis on Effective Carrying Capacity deals with the managing capacity available of the corresponding site administration and is the crucial concern in implementing Recreational Carrying Capacity. Policy measures, legislation, infrastructure, facilities and equipment, staff, funding and motivation for heritage conservation are variables involved and is the most restrictive approach in comparison to PCC and RCC.<sup>274</sup>

For our case, we cannot analyze each variable as there is no permanent facility service at the site yet However, the ultimate approach for future managerial tips, in reference to Real Carrying Capacity Assessment, the facilities and staff might be reassessed after the policies in site management is defined.

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<sup>274</sup> Vinals, M.J., Morant, M., Monasterio, P.A, 2013, p.95.

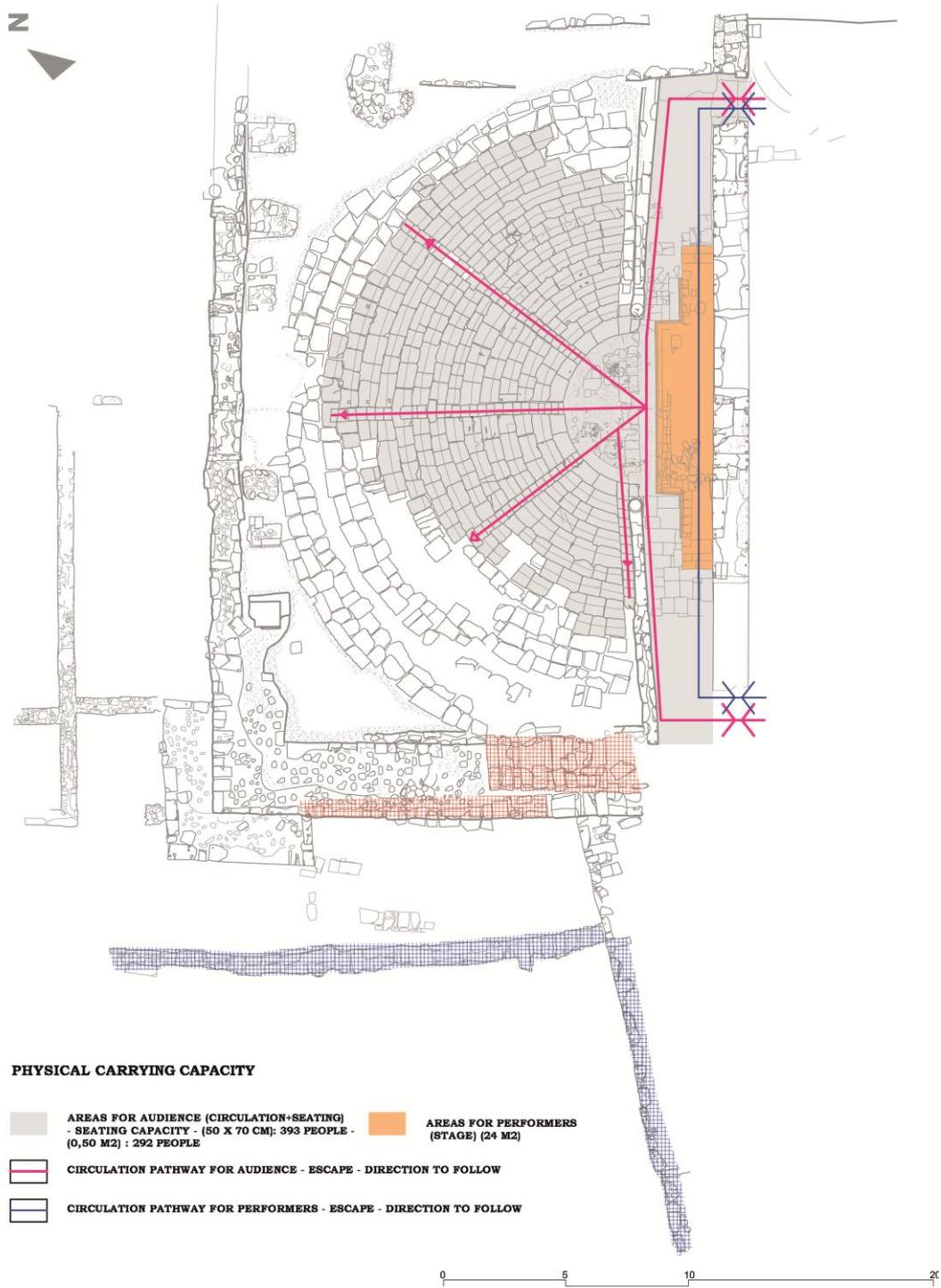


Figure 58: PPC Calculation – Phase 2

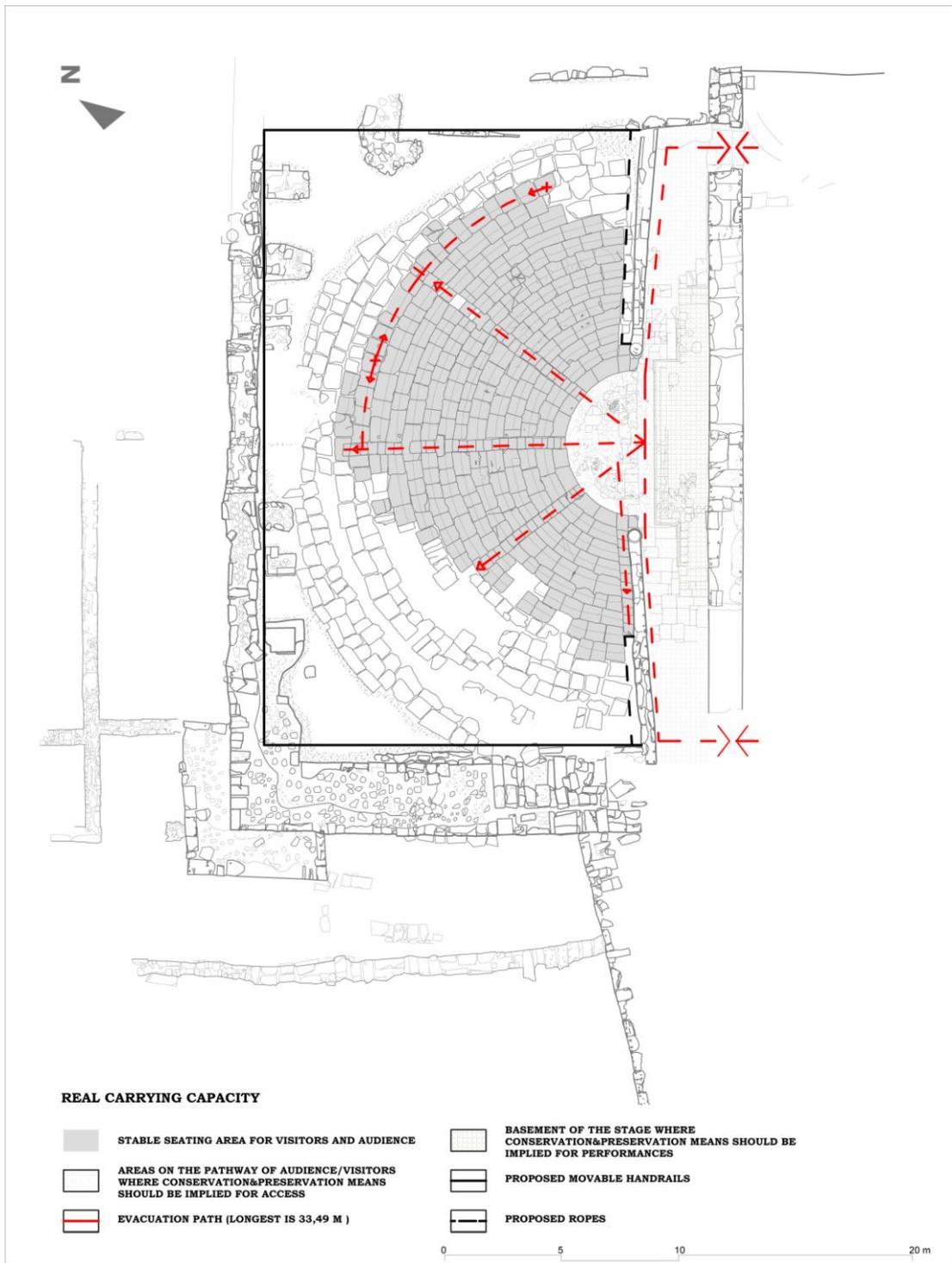


Figure 59: RCC Calculation – Phase 1

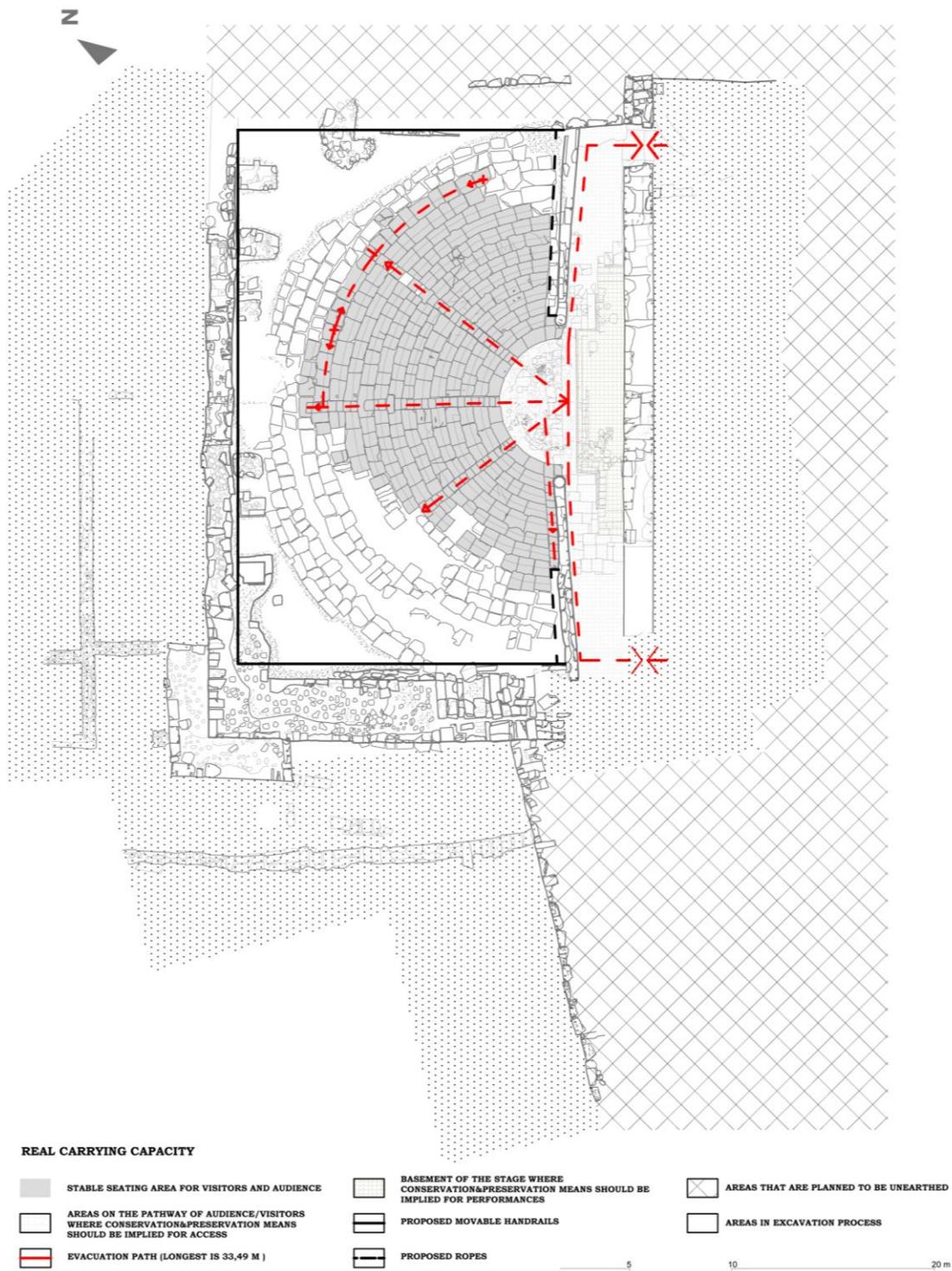


Figure 60: RCC Calculation – Phase 2

## **5.4. Criteria and Proposals for Reusing Bouleuterion of Teos**

As it was discussed above, the data including Bouleuterion and the environment named as Cultural Cluster by Athena Project Cooperators which is Teos Archaeological site and around – Sığacık Neighbourhood and Seferihisar provided us the ultimate parameters to conceive in order to set the criteria for reusing Bouleuterion of Teos. Since the classification of aspects that we have to entail is defined as Technical, Socio-Economic and Juridical, in these part criteria will be constructed on these classifications except Juridical Aspects that are defined in previous chapter.

### **5.4.1. Technical Aspects**

Under the frame of a ‘conservation of a ruin’, Bouleuterion of Teos is considered as a case which has been a subject for scientific studies that would continue in a long period of time. Thus, what we claim and propose here should be understood for long sequences of time and for a short-time. Since the methodology concerning a management, conservation and utilization of a historic asset has been researched in previous chapters, it is highly recommended to protect the ruin, to understand its values and to share the knowledge among public. Hereby, the conceptual approach is defined for Bouleuterion in sequences of long time period:

- It must be emphasised that Bouleuterion is a ‘re-discovered structure’ as a ruin and must be evaluated according to this condition that is different from a single historic building case.
- Bouleuterion cannot be evaluated as a single remain since it is a part of an environment which is the ancient city of Teos in past and in our days it is Teos Archaeological Site. Therefore, any circumstances discussed should refer to the past and current context.

- For a sustainable and compatible visitation in Teos Archeological Site, a site management plan must be prepared and tasks could be defined to improve public understanding of the site, to promote the site image by guaranteeing high standards for visitors and spectators and to manage safety issues. The resources and equipments defined as major requirements were evaluated in Chapter 3.
- The conservation project of Bouleuterion must be prepared as it is a ruin in excavation process since 2010 and today it is under the risk of environmental decay factors.
- Conservation measures must respect the aesthetic, historical and scientific integrity of Bouleuterion and Teos Archaeological Site which are disseminated in international charters for conservation and restoration<sup>275</sup> and solutions should be limited to the minimum indispensable, reversible and traceable.
- The actors involved in interpretation, presentation, conservation and restoration phases of the ruin must be experts who have knowledge on the past and on the current context where Teos Archaeological Site is located and moreover this knowledge and the information should be shared among the scientific platform, the network of ancient places of performance and the public as well. Multidisciplinary team work is needed in any step.
- The interventions held in Bouleuterion must be based on sufficient documentation through archaeological analysis and the alterations must be assessed as a part of conservation and management plan applied to Teos Archaeological Site and, in this process, all criteria, steps, activities,

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<sup>275</sup> The charters related on the conservation and restoration are mentioned on the page 47-48

actions and skills should be divided into long temporal sequences of alterations depending on the wear and tear and deterioration process on the structure.

- Archaeological and architectural research of Bouleuterion must be programmed step by step that each discipline should produce the data for understanding the alterations throughout time thus the hypothesis on reconstruction could be made in case each element is documented and building's block list is prepared.
- Analysis and monitoring phases are very essential to develop strategies for building's future use and maintenance. Therefore, according to the evaluation of the physical condition of Bouleuterion, structural and material decays should be analyzed and optimum solutions should be developed.
- The structural analysis of Bouleuterion must be made and models might be produced after unearthing the surrounding since we are not available to see the substructure and foundations. These studies help us to understand the structural behavior in case of earthquake and in case of additional loads caused by spectators and visitors.
- Physicochemical analysis of the building materials must be used as a tool for establishing the state of conservation of the ruin which would provide us the information on the material deterioration and feasibility of the original materials.
- Acoustic studies on Bouleuterion should be made by virtual reconstruction and by the creation of acoustic models in order to understand the acoustic features of the original structure. In relation to this study, prospective interventions might be decided whether there would be integration in cavea regarding the feasibility of materials on

acoustics. The same issue should be discussed considering the anastylosis that are planned on skene wall and according to current condition of the building; the experts on acoustics and conservation should decide whether additional sound equipments should be placed in the building and decide on where they might be placed.

- Considering the material decays, Bouleuterion suffers from weathering agents especially the rain, wind and sun-light thus periodical monitoring should be made in order to define in which parts the problem arises. Knowing that it is still in excavation process, there should not be impulsive interventions on the structure.
- The quality of public access is essential issue both for Teos Archaeological Site and Bouleuterion. The circuits designed for public access are mentioned in Landscape Project which defines a pathway that is already in use. On this pathway, information boards are placed and according to the questionnaires for visitors at site, the building is easily accessible. Therefore, we can assume that the major pathway leading the visitors to the building is in good condition however it takes much time to arrive from the site entrance. (19 minutes by walking)
- If a pop- event is organized for today, since Bouleuterion is open to environmental risks, we can propose the pathway of audience that comes from the east and reaches the north wall of Bouleuterion so that they can reach the seating from the last rows down to the orchestra.

Therefore, according to the current condition, the intervention proposals for short-period of time are declared:

1. As far as we can see, the blocks used on the west wall must be checked in terms of their physical compatibility since material deterioration is quite

high. These data gathered also would be used in future intervention decisions.

2. The south-wall and the wall on the north of parodos are structurally critical in condition. After excavations reaching the ground level on the south of the building, the conditions of foundations must be evaluated, collapsed part should be analyzed and if circumstances permit, the collapse on the south wall should be lifted and the wall should be reconstructed using original material for re-establishing the structural functionality. On the northern of parodos where there are missing blocks on the lower parts, removable suspending structure might be placed in order to prevent the collapse.
3. The roots of the tree on the cavea have caused damage on the west wall which it might be possible that the roots caused damage also in substructure, on the vaults that carry the seating blocks. Therefore, during restoration work carried on the collapsed part (the south wall), the roots might be checked whether it is potentially danger for the substructure, chemical interventions might be taken in order to make the tree dry and to be taken out from that place.
3. Orchestra should be avoided from visitor's/spectators' flow because of the cracks and loss of material on the finishing.
4. Pulpitum should be avoided from visitor's/spectators' access because of the loss of material on the finishing since it is not a flat area that might be dangerous for visitors and might cause further decay.
5. Limestone floor coverings on parodos also have cracks so that in case 291 people are let inside for a performance, this would increase decay on these areas. Therefore, on orchestra and on parodos, an optimum solution might be proposed as:

- 1) Broken pieces of marble floor covering of orchestra must be consolidated and taken out for presentation at the entrance building of Teos Archaeological Site. Thus, the further decay of the material is prevented, with an informative presentation; public would be informed about the building materials as well. (Since the area is open to decay factors especially in winter; there is an accumulation of rain water and biological formations are seen.)
  - 2) The limestone floor on parodos must be consolidated.
  - 3) In case of a performance; since there is a row of blocks at the same height and at the same level in cavea and parodos, a light modular removable structure might be implied on the orchestra, parodos and pulpitum in order to provide audience's access to the cavea. By doing this, the limestone blocks on the parodos will be conserved and further decay will be prevented from the visitor's flow. In addition, the metal/wooden sheet applied on the modular structure would allow disabled people to get into the building. In case, light-modular structure is applied on the floor, the first row of seats will be out of use. (See Figure 63)
6. Other option as an intervention on the orchestra, parodos and pulpitum is taking out the marble pieces from the orchestra and applying new materials on the orchestra and parodos in terms of integration. The material used here must be compatible with the original materials and be distinguishable by anyone. By doing this, as a new construction phase, the new floor is constructed as a later addition to the building. It must not be forgotten that, the interventions must be sustainable and should answer the public needs, therefore same problems – drainage of the rain water must be solved.

However, this approach would change the perceptions of the public at site and the building will be a ‘new ancient structure’ which would reduce the originality level of the structure following the peak point of intervention type: The Reconstruction. It is not recommended.

7. Cavea is structurally in good condition though very few blocks have cracks. Therefore, in current situation, we might propose a consolidation of the area and where there is loss of materials warning signs/safety wires might be applied. Knowing that in few theater examples the wooden seating platforms are applied when there is a lack of seating rows, their acoustical and aesthetical compatibility should be discussed.
8. In case the heights of analemma walls are remain in the current situation, wires for safety must be applied on the cavea edges.
9. The pulpitum is in good physical condition though it is only conserved at basement level. For future utilization, a light-modular removable structure might be placed on the basement of the pulpitum after guaranteeing that it is not risky for staining and is not damaging the original materials and not infiltrating oxidizing substances. This structure should be applied within the border of original pulpitum because the original layout of the building provides spectators’ comfort during the performance. In addition, its height should be at least 1.20 m. from the ground level in reference to the standards for theaters/Odeons/concert halls.
10. Regarding the current condition of Teos Archaeological Site, the equipments required for a show/performance is restricted; there is no electricity at the site and there is not any facilities such as toilets, bar etc. Therefore, the activities are bordered somehow especially Bouleuterion is not matching the public needs for night shows/ performances since it is located far from the site entrance. However, in case a portable power plant is used for a show, the

visitor's pathway should be illuminated and spectators must be informed and guided through to the site entrance. In addition, for the events that 291 people might attend as spectator in the building, existing parking lots are not adequate; there might be external parking lot for such events held at the site. (See Figure 61)

11. The function of the building must be socially useful enhanced by the cultural activities that are already held in Seferihisar. As it is shown in previous charter, the events are concerts, theater and film shows, poetry and a solo performance which might be proposed also for Bouleuterion. However, these organizations must be managed accordingly promoting the knowledge on Teos Archaeological Site and Bouleuterion's cultural significance among the public: visitors and local people. The concept of the concert shows must be restricted considering the building's physical condition that the stage might be used by a duo, a trio or a quarter at most – the stage is 21,63 m<sup>2</sup> and the vibrations must be checked before the show; the decibel of the sound must not exceed 100. For theatrical activities, since there is no stage building in Bouleuterion, the equipments might be stored in a vehicle that is parked on the cadastral road on the east of the building. (See Figure 61)

12. The ultimate time-schedule for these activities might be programmed in summer when it is comfortable for visitors, during afternoon; at around 6 p.m. till 9 p.m. as the sun goes over the south of the building.

#### **5.4.2. Socio-Economic and Intangible Aspects**

- Since the scientific researches carried on Teos Archaeological Site are financially supported by governmental institutions, local administrators, universities and private entrepreneurs, for further approaches on conservation, maintenance and utilization on the site these existing resources might be used.

- Associations and non-governmental institutions founded in Seferihisar such as Association for Supporting Slow Life are potentially interested in cultural and historical assets. However, the attendance of local people is quite low according to Izka Report<sup>276</sup>. In addition, it might be said that local people are not interested in Teos Archaeological Site according to the questionnaires for stakeholders. For these reasons, comprehension by the public must be facilitated; public access to the site must be promoted by offering visitors aids to understanding and interpretation, information instruments such as cultural tourism agencies, cyber culture media must be used as a tool, young people living in the area must be informed and tools of education must be used in local schools in order to make young generation aware of this cultural property and to conserve them as well.

- Referring to the most dynamic activities in the region, public services, social and private services are the second dynamic sector after agriculture. This might be taken as a potential in case cultural activities are enhanced with facilities and tourism services in the region which also improves the development of the city in terms of economy. Since Athena Cooperators declare that ancient places for spectacles have a central role in the improvement of local economies inside the so called Cultural Cluster which is an area where conservation policies have to be coordinated in order to magnify the effectiveness of managerial practices, a charming platform should be found in Seferihisar with the aim of coordinating new actualities by conserving and promoting historic places in the region. In our days, Directorate of Cultural and Social Services-Municipality of Seferihisar is leading organizations and festivals in Sığacık and Seferihisar though there is

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<sup>276</sup> See Izka Report

not much professional enterprise. For this reason, there should be initiative contacts with the booster cooperators such as IKSEV (Izmir Foundation for Culture Arts and Education) – as they organize music festivals also in Ephesus.

- Considering the fact that in Seferihisar, numerous activities and festivals are held within the attempts of Seferihisar Municipality, Teos Archaeological Site has already been conceived as potential for these kinds of activities - as mentioned in previous chapters. However, there is need for a managerial unit which must be constitute a “network of activities” intersecting with a “network of places/spaces” in Teos Archaeological Site, Sığacık Fort and around thus it will improve the perceptions of public in understanding and conserving heritage as well and it must not be forgotten that in any intervention, the balance must be struck between conservation of the heritage and ensuring public needs and comfort.

- According to cultural events agenda of Seferihisar, the summer festival, annual meeting of theaters, festival of mandarin and Cittaslow are held between June and September which might be take place in Teos Archaeological and eventually in Bouleuterion.

- In reference to the results obtained from the questionnaires for visitors of Teos Archaeological Site, it might be said that young people are much interested at the site and they obtain the knowledge on the site and the building from the internet As long as the scientific research is shared and public facilities are improved at the site, the distribution of the knowledge and promotions on upcoming cultural events in the Cultural Cluster might be pronounced through the internet effectively.

- There are few examples in Europe where the Ancient Greek Drama courses are given as a workshop and they organize performance at the ancient

theaters.<sup>277</sup> Since the theater festival is held in Seferihisar annually, Bouleuterion might be used as a venue for their performances in case technical aspects are assumed.

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<sup>277</sup> See Diazoma Assosiation page on: [http://www.diazoma.gr/en/Page\\_01-01.asp](http://www.diazoma.gr/en/Page_01-01.asp)

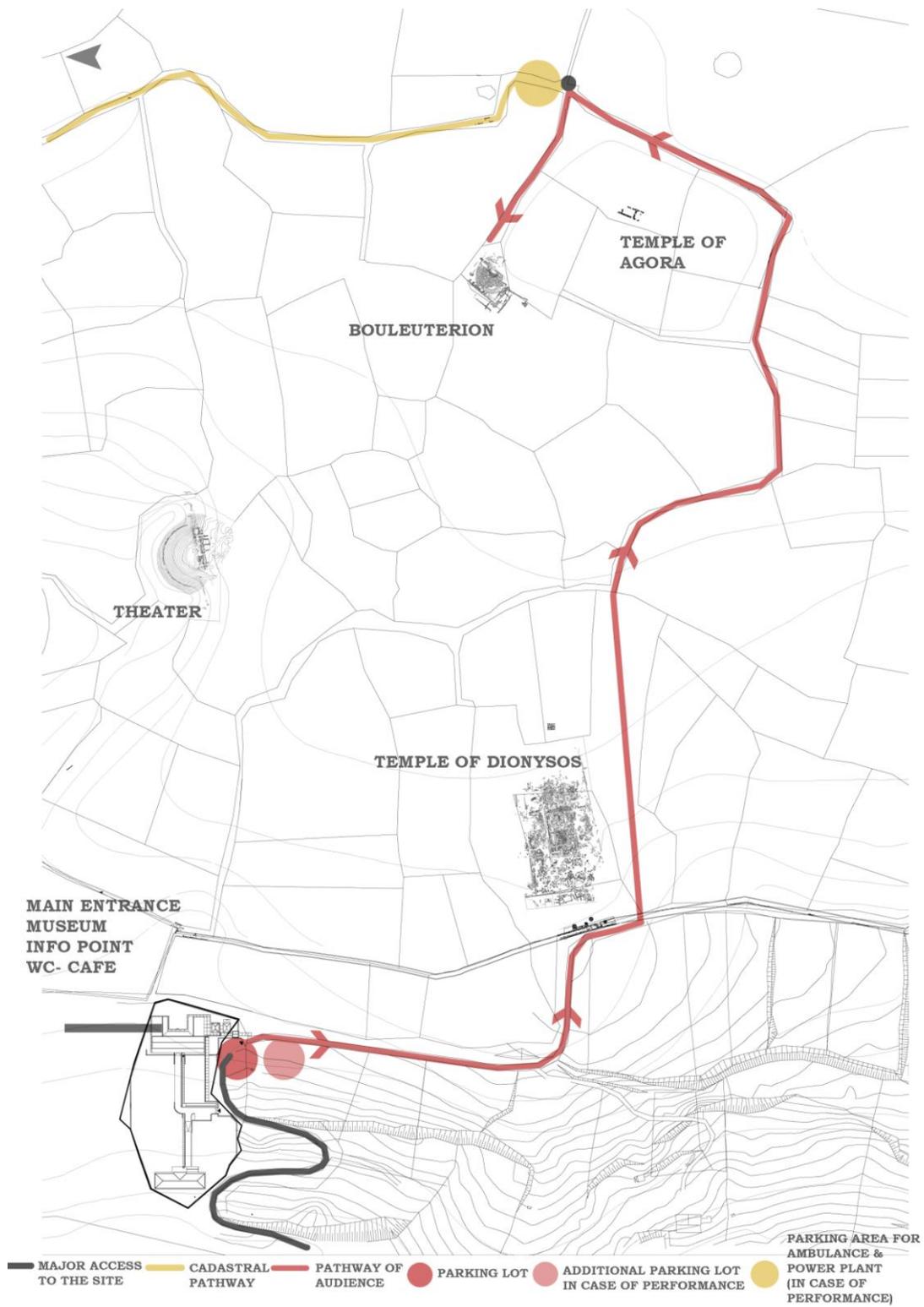
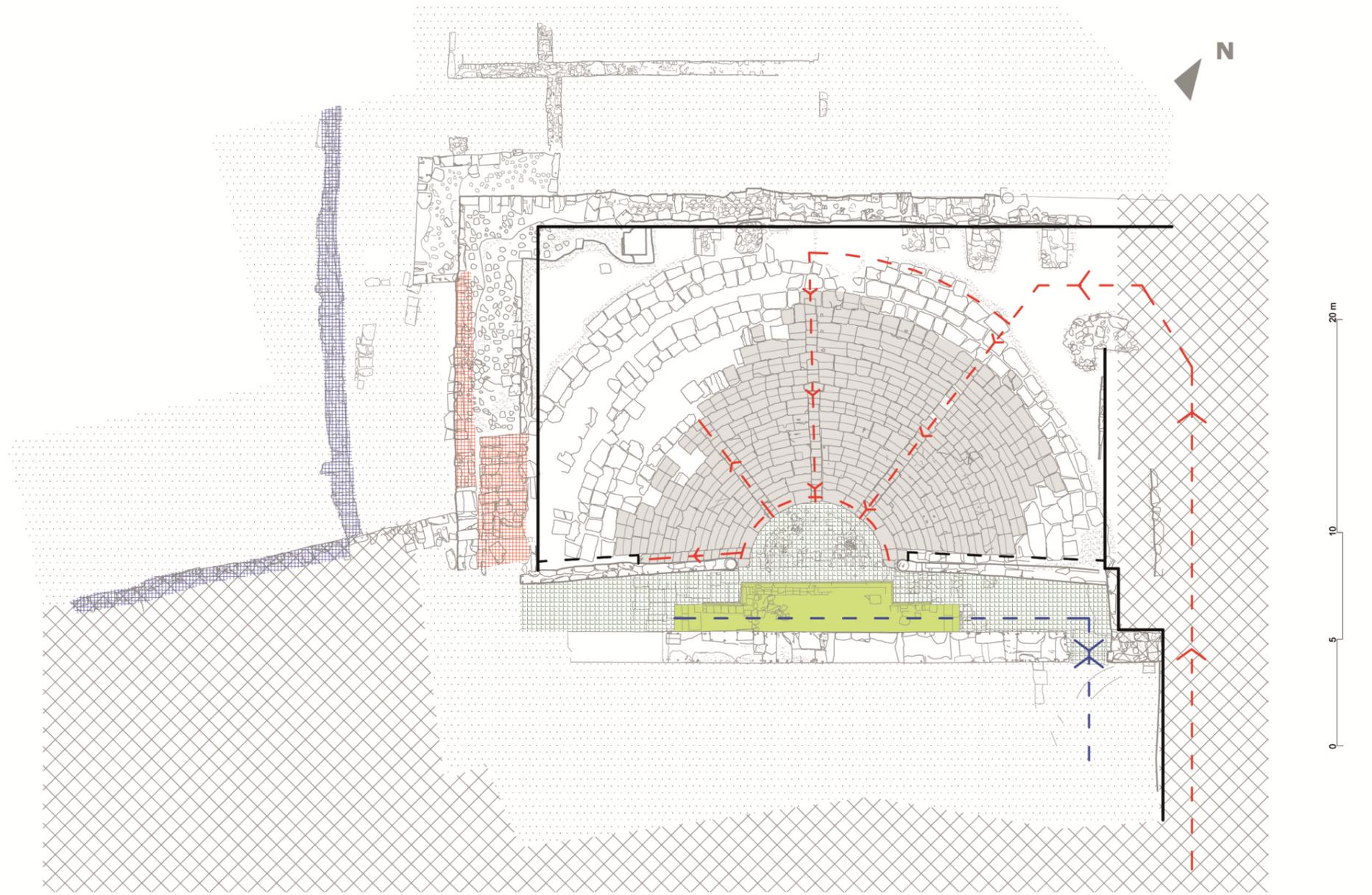


Figure 61: Proposals on the Accesses and Services in case of a performance

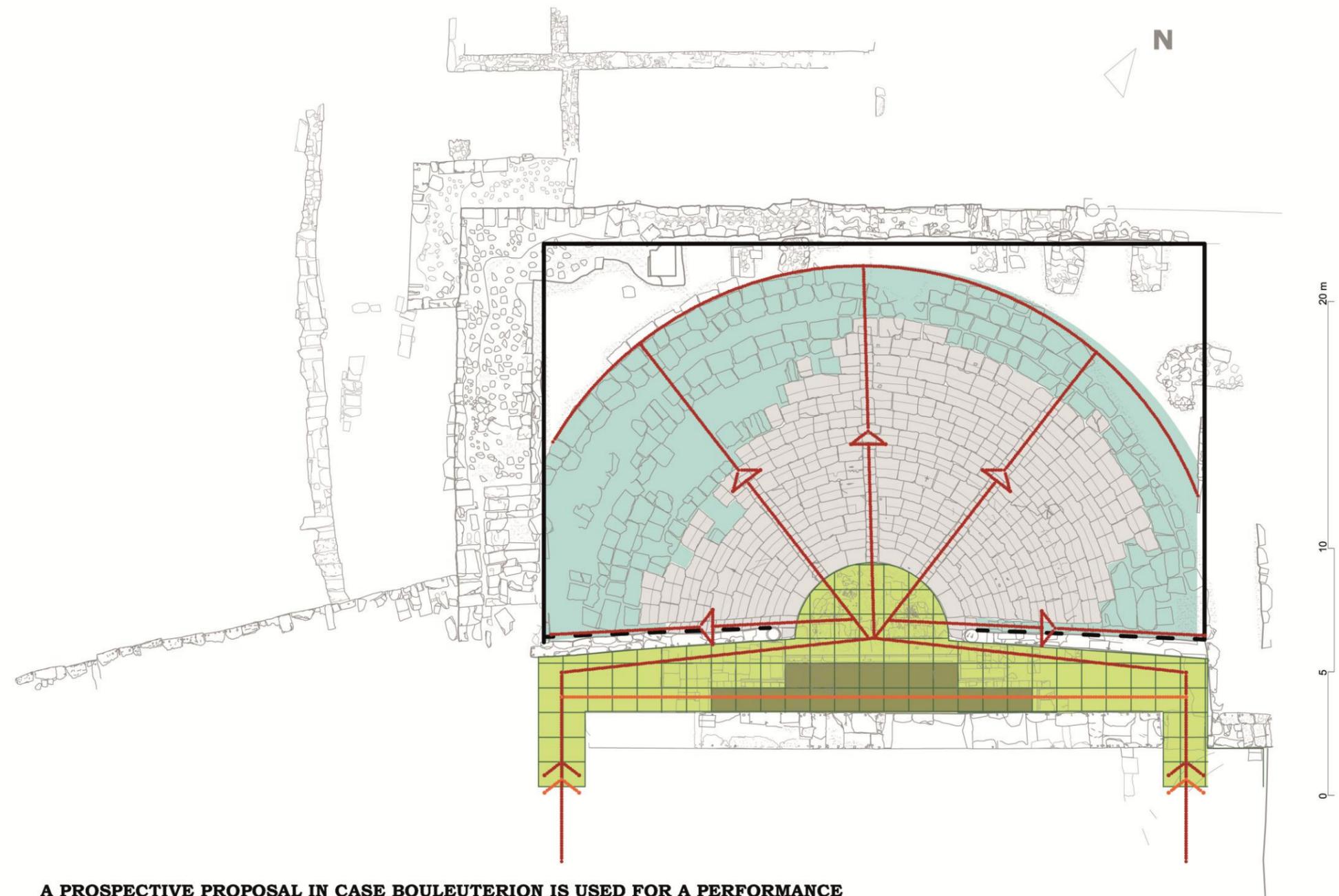


**EVALUATION OF THE CURRENT CONDITION IN CASE BOULEUTERION IS USED FOR A PERFORMANCE**

- |  |  |  |  |
|--|--|--|--|
|  STRUCTURAL DECAY ( COLLAPSE)                   |  STABLE SEATING AREA FOR AUDIENCE   |  PERFORMERS' PATH   |  BARRIERS FOR SAFETY                    |
|  STRUCTURAL DECAY (DISLOCATION OF UPPER BLOCKS) |  AREAS IN CRITICAL CONDITION THAT VISITOR'S/SPECTATORS FLOW SHOULD BE AVOIDED |  BASEMENT OF THE STAGE WHERE MOVABLE STRUCTURE MIGHT BE APPLIED ON FOR PERFORMERS |  AREAS THAT ARE PLANNED TO BE UNEARTHED |
|  SPECTATORS' PATH                             |  PROPOSED MOVABLE HANDRAILS   |  AREAS IN EXCAVATION PROCESS (SPECTATORS' ACCESS SHOULD BE AVOIDED)               |  |

Figure 62: A Proposal on the utilization of Bouleuterion in case of a performance (CURRENT CONDITION)



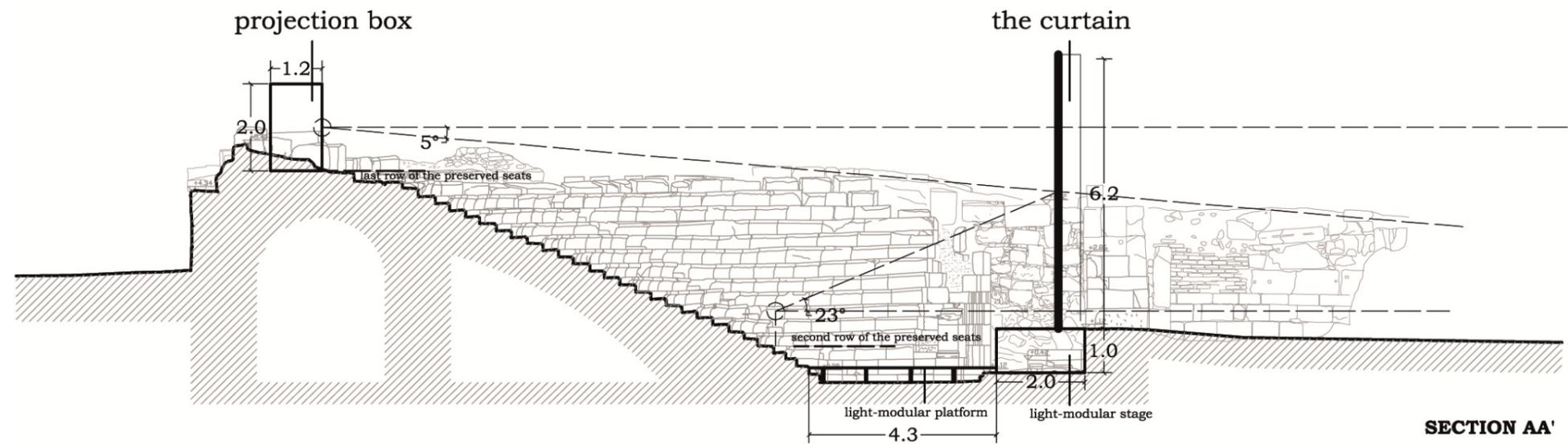


**A PROSPECTIVE PROPOSAL IN CASE BOULEUTERION IS USED FOR A PERFORMANCE**

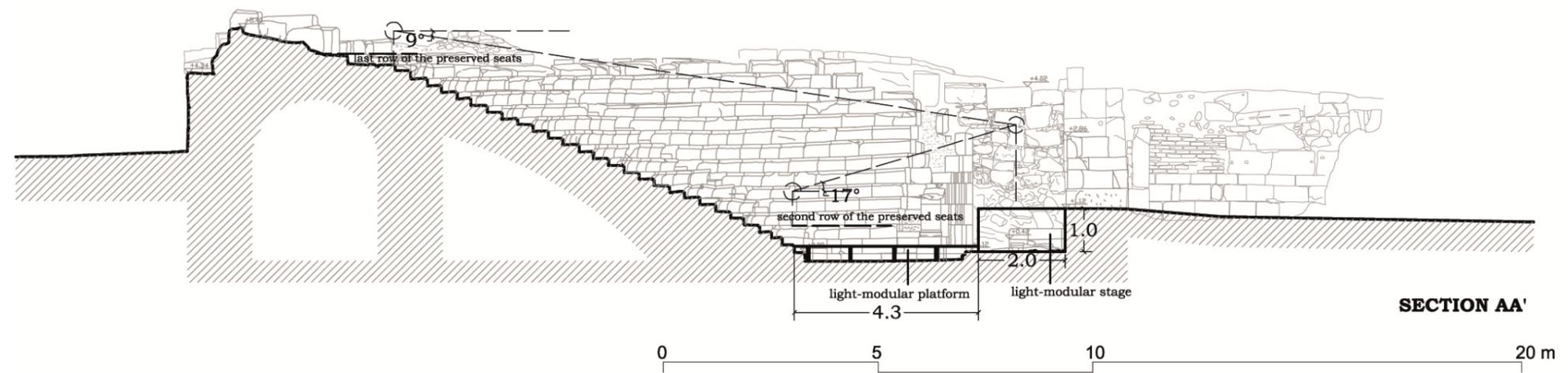
- |  |   |   |  |
|--|---|---|--|
|  ORIGINAL SEATING AREA  |  REMOVABLE LIGHT - MODULAR STRUCTURE THAT MIGHT BE IMPLIED ON ORCHESTRA + PARODOS (1X1 M. in module) |  MOVABLE HANDRAILS   |  VISITOR'S/SPECTATORS' PATH |
|  AREAS THAT INTERVENTIONS TO BE APPLIED FOR SAFETY OF VISITORS/SPECTATORS AND FOR SAFETY OF THE BUILDING (REPAIR ON BLOCKS + CONSOLIDATION) |  REMOVABLE LIGHT - MODULAR STRUCTURE THAT MIGHT BE IMPLIED ON STAGE (1X1 M. in module)               |  BARRIERS FOR SAFETY |  PERFORMER'S PATH           |

Figure 63: A Proposal on the utilization of Bouleuterion in case of a performance (FUTURE CONDITION)





**AN EXERCISE ON REUSING BOULEUTERION FOR FILM SHOWS ACCORDING TO THE CURRENT STANDARDS (CURRENT SITUATION)**



**AN EXERCISE ON REUSING BOULEUTERION FOR A PERFORMANCE ACCORDING TO THE CURRENT STANDARDS (CURRENT SITUATION)**

Figure 64.65: Exercises on the utilization of Bouleuterion in case of a performance/show (CURRENT CONDITION)



## **CHAPTER 6**

### **CONCLUSION**

Fed by theoretical approaches on one of the major concerns in conservation – a reusing a historic building, in this study it has been tried to contemplate a proper approach to discuss and propose a solution for the utilization of an ancient building in an archaeological site. Thanks to the international scientific projects and declarations focused on the subject that is the conservation, fruition and management of the ancient places of performance, the methodology founded by ATHENA Project Cooperators has been decided to be stimulated with the aim of developing criteria for reusing Bouleuterion of Teos.

In fact, Cultural Cluster Informative System produced by ATHENA Project requires a comprehensive analysis as a result of multidisciplinary work under the label of three aspects – Technical, Socio-Cultural and Juridical. This approach on the utilization of ancient places of performance is crucial since the building is not only evaluated as an ancient building but also the context, socio-economical matters are analyzed whether the building could be used as compatible and sustainable as a part of socio-economic development of the town/city.

Knowing that Cultural Cluster Informative System which data on Bouleuterion of Teos has been collected in reference to, is a branch of the management plan and it is been applied to the ancient theaters that are already in use (Jerash Theater). Thus, in this study, by referring to Burra Charter of ICOMOS, a systematic approach was developed; Bouleuterion's value, its significance was defined and the exercises were carried on the building's carrying capacity as a further step. In addition, within the borders of juridical aspects, the target of this study has been found in declaring the criteria and proposals for reusing the building.

To conclude, since this study is remained as a theoretical approach on the issue, it set up the problems clearly that are rising from the value assessment and from the priority in interventions influenced by stakeholders, associations and the government. For this reason, this study might be used as a reference for a concrete restoration/conservation project for Bouleuterion and it should be prepared once with the socio-economic aspects in Seferihisar/Sıĝacık discussed by the authorities and stakeholders since it is impractical to reuse a building without considering socio-economic context.

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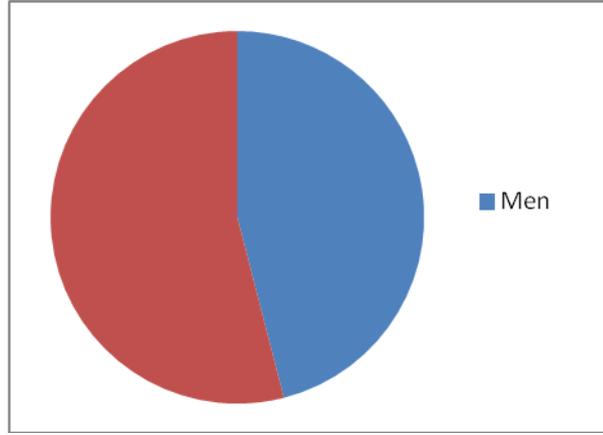


## APPENDIX A

### QUESTIONNAIRE FOR VISITORS OF TEOS ARCHAEOLOGICAL SITE

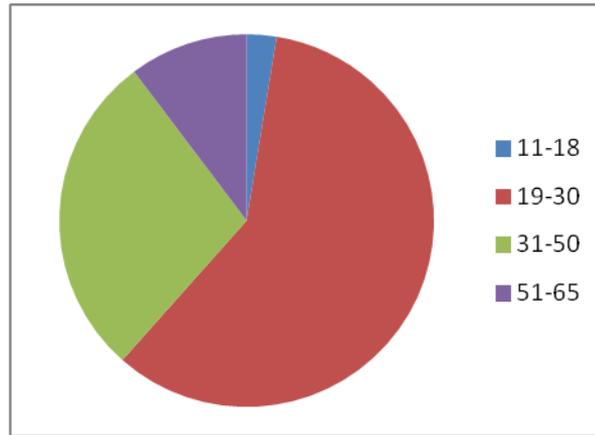
#### User's Profile

1. SEX / CİNSİYET : MAN/ ERKEK  WOMAN/ KADIN



Men: %46 Women: %54

2. AGE / YAŞ : 0-10  11-18  19-30  31-50  51-65  65- ..



11-18: %2 ; 19-30: %46; 31-50: %22; 51-65: %8

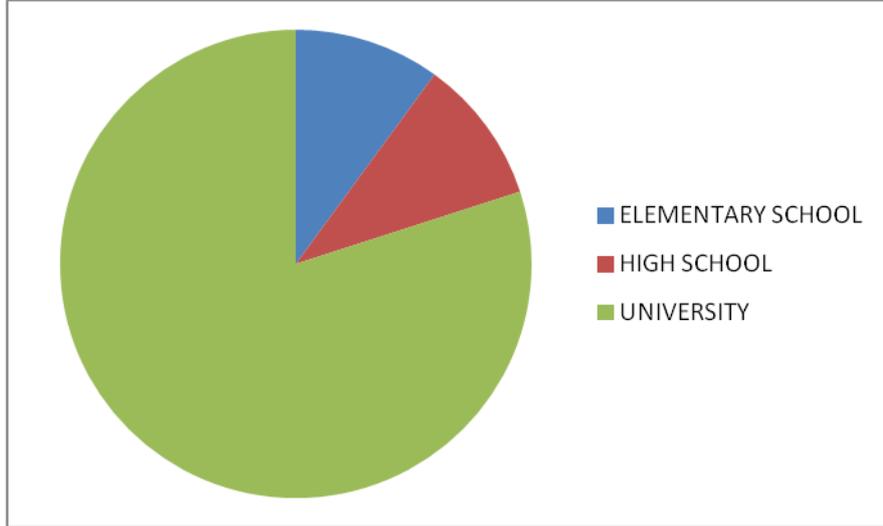
**3. EDUCATIONAL LEVEL / EĞİTİM SEVİYESİ :**

PRIMARY SCHOOL  
/ İLKOKUL

ELEMENTARY SCHOOL  
/ ORTAOKUL

HIGH SCHOOL  
/ LİSE

UNIVERSITY  
/ ÜNİVERSİTE



Elementary School: %10; High School: %10; University: %80

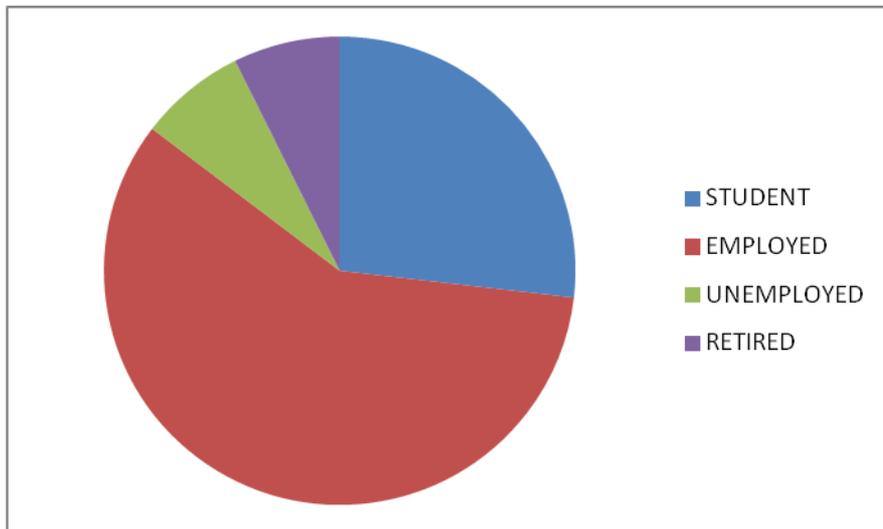
**4. CURRENT OCCUPATION / İŞ DURUMU :**

STUDENT  
/ ÖĞRENCİ

EMPLOYED  
/ ÇALIŞAN

UNEMPLOYED  
/ İŞSİZ

RETIRED  
/ EMEKLİ



Student: %26; Employed: %58; Unemployed: %7; Retired: %7

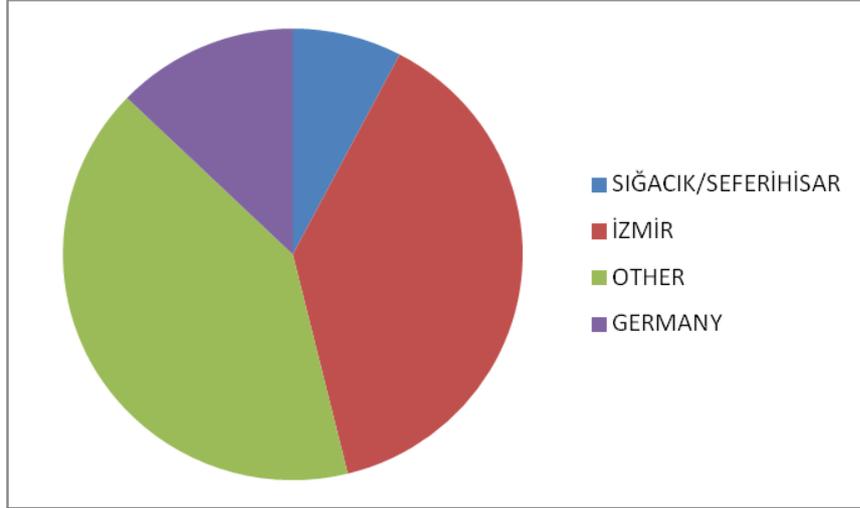
**5. PLACE OF RESIDENCE /İKAMET EDİLEN YER :**

SIĞACIK/SEFERİHİSAR

İZMİR

DİĞER:

OTHER COUNTRY :



Siğacık/Seferihisar: %7; İzmir: %38; Other cities: %41;  
Other Country: %12

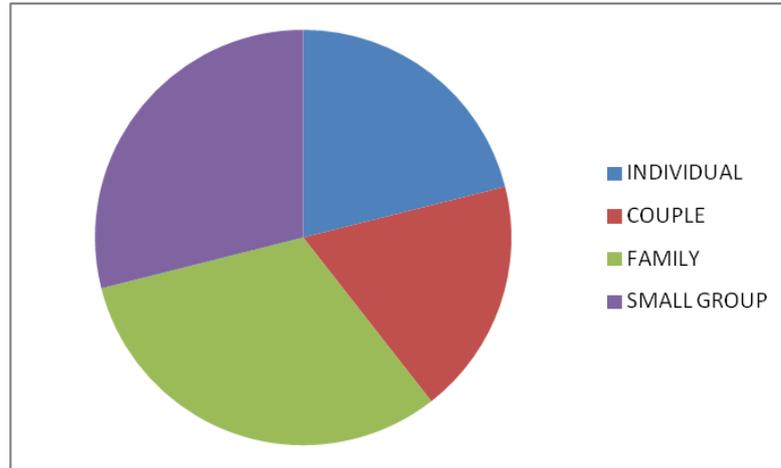
**6. TYPE OF VISIT /ZİYARET BİÇİMİ :** INDIVIDUAL / BİREYSEL  
COUPLE / ÇİFT  
FAMILY/AİLE

SMALL GROUP

/KÜÇÜK GRUP

TOURIST GROUP/

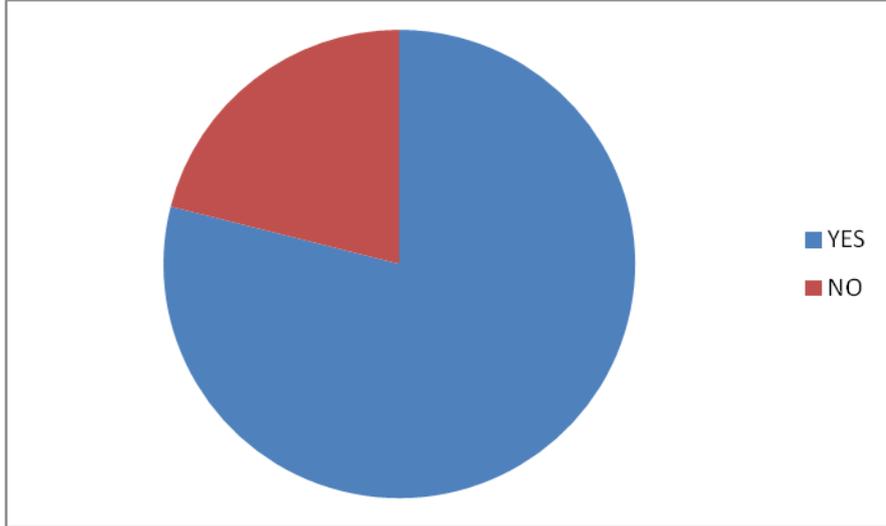
TURİST GRUBU



Individual: %21; Couple: %18; Family: %31; Small Group: %28

7. HAVE YOU EVER VISITED ANY OTHER ARCHAEOLOGICAL SITES IN THE REGION? /  
DAHA ÖNCE BÖLGEDE BAŞKA BİR ÖREN YERİNİ ZİYARET ETTİNİZ Mİ?

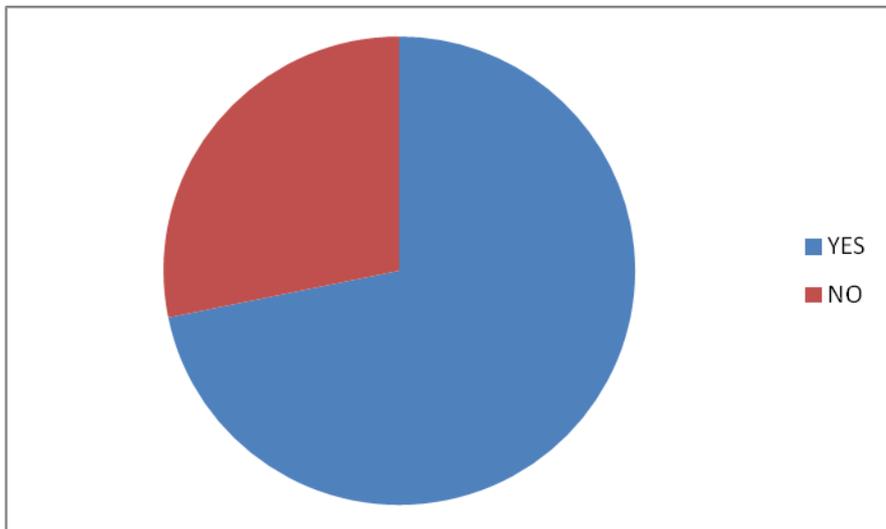
YES/ EVET  NO / HAYIR



Yes: % 79; No: %21

8. HAVE YOU VISITED BOULEUTERION (COUNCIL HALL)? / BOULEUTERION'U(MECLİS BİNASI)  
ZİYARET ETTİNİZ Mİ?

YES/ EVET  NO / HAYIR



Yes: % 72; No: %28

## Accessibility

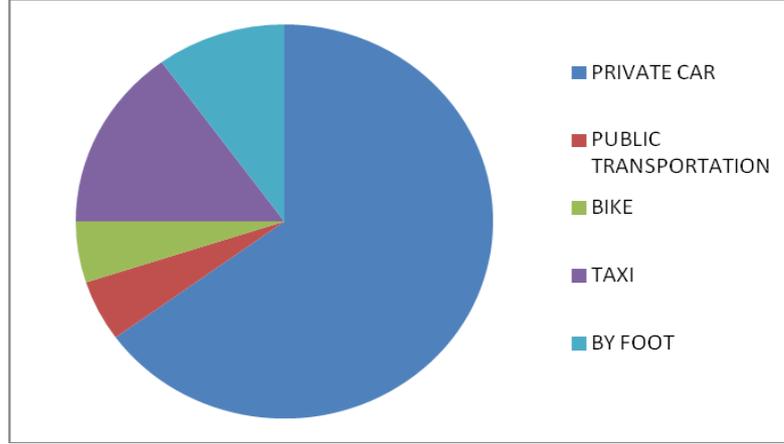
9. WHICH MEANS OF TRANSPORTATION DID YOU USE FOR VISITING TEOS ARCHEOLOGICAL SITE ? / TEOS ÖREN YERİ'NE GELİRKEN HANGİ ULAŞIM ARACINI KULLANDINIZ?

BY PRIVATE CAR  
/ ÖZEL ARAÇ İLE

BY PUBLIC TRANSPORTATION  
/ TOPLU TAŞIMA İLE

BY BIKE  
/ BİSİKLET İLE

OTHERS / DİĞER :

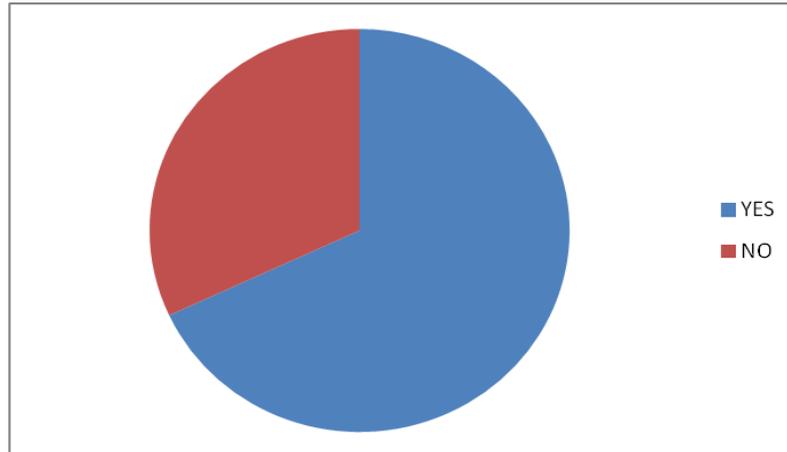


Private car: % 65; Public Transportation:%5; By Bike: %5; By Taxi: %15; By foot: %1

10. DO YOU THINK THAT THE SITE IS EASILY ACCESSIBLE?/SİZCE ALAN KOLAY ULAŞILABİLİR Mİ?

YES/ EVET

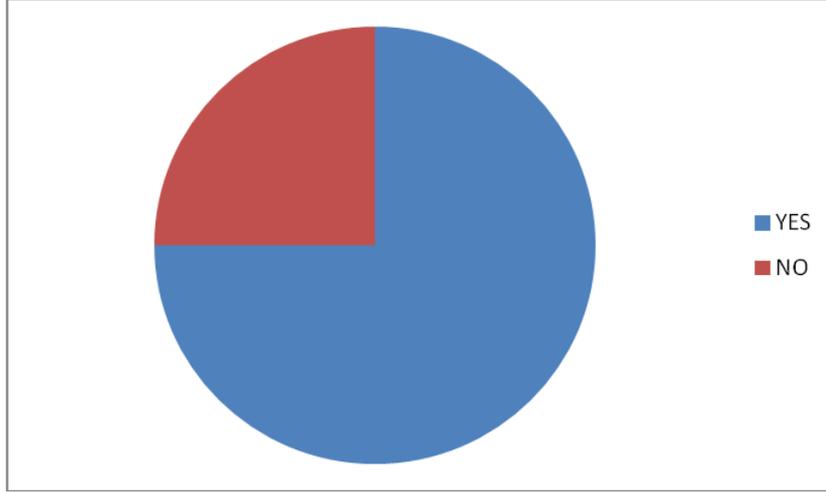
NO / HAYIR



Yes: %68; No: %31

**11. DO YOU THINK THAT BOULEUTERION (COUNCIL HALL) IS EASILY ACCESSIBLE AT THE SITE? / SİZCE BOULEUTERION (MECLİS BİNASI) ÖREN YERİ İÇİNDE KOLAY ULAŞILABİLİR Mİ?**

YES/ EVET  NO / HAYIR

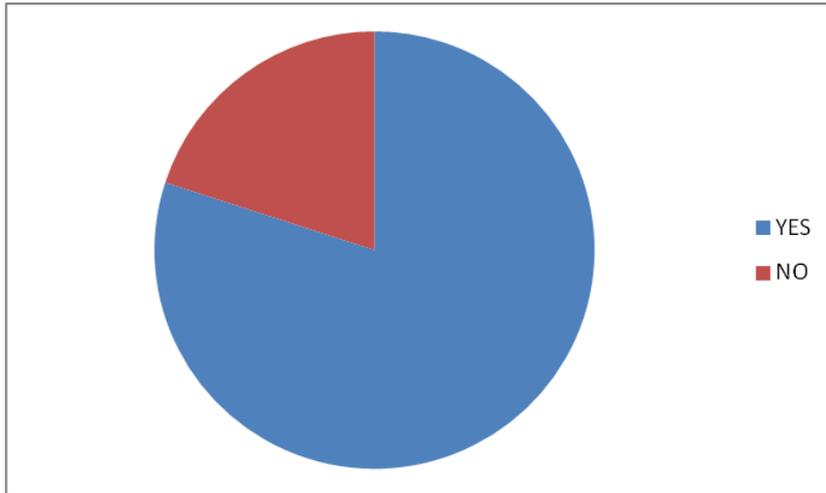


Yes: %75; No:%25

### Knowledge

**12. DID YOU GET ANY INFORMATION ABOUT THE SITE BEFORE COMING? / ÖREN YERİNE GELMEDEN ÖNCE HERHANGİ BİR BİLGİ ALDINIZ MI?**

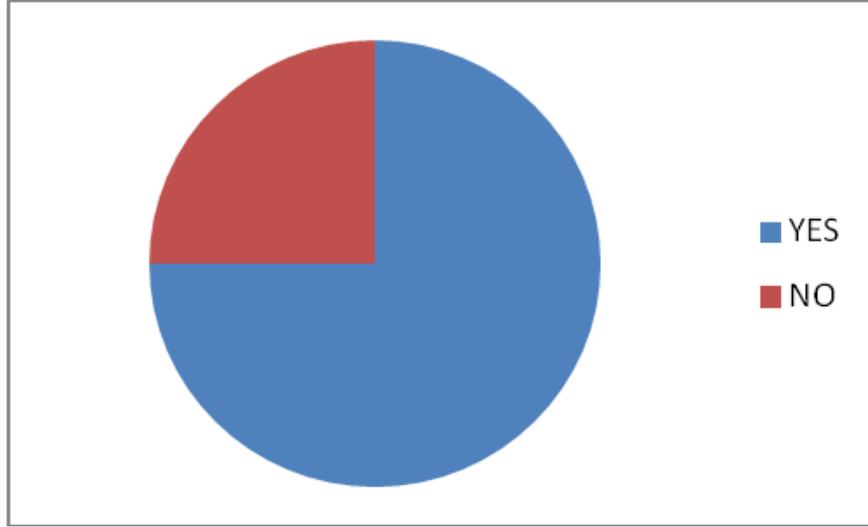
YES/ EVET  NO / HAYIR



Yes: %80; No:%20

13. DO YOU HAVE ANY HISTORICAL KNOWLEDGE OF THE ANCIENT CITY OF TEOS ?  
/ ANTİK TEOS KENTİ'NİN TARİHİ HAKKINDA BİLGİNİZ VAR MI?

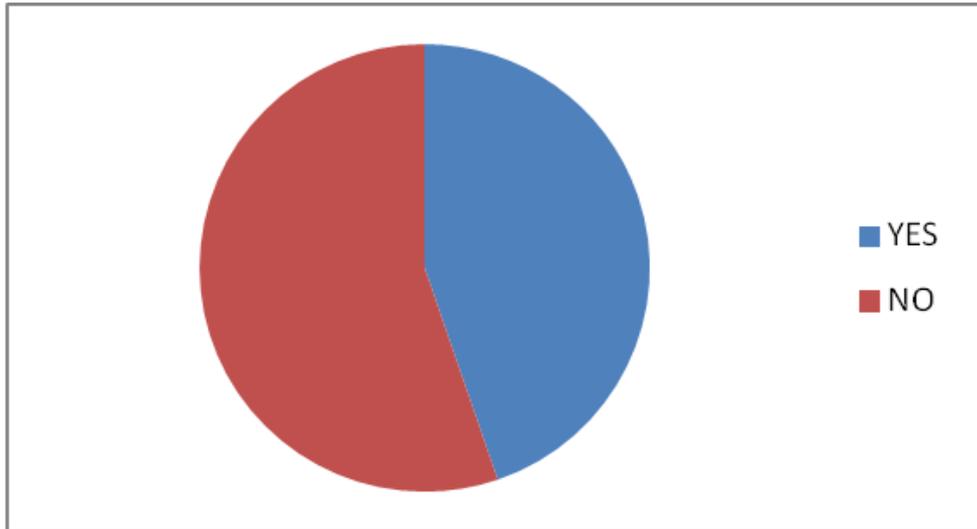
YES/ EVET  NO / HAYIR



Yes: %75; No:%25

14. DO YOU HAVE ANY HISTORICAL KNOWLEDGE OF BOULEUTERION (COUNCIL HALL) ?  
/ BOULEUTERION ( MECLİS) YAPISININ TARİHİ HAKKINDA BİLGİNİZ VAR MI?

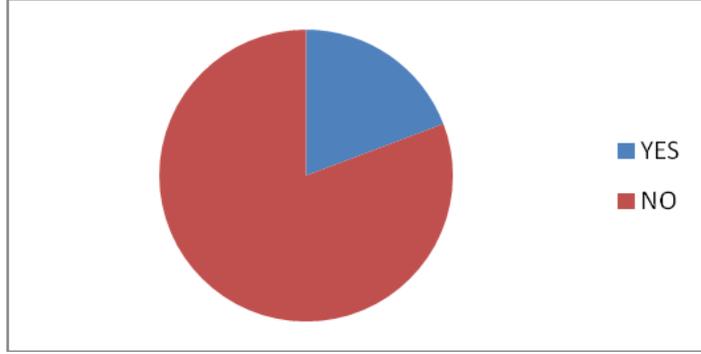
YES/ EVET  NO / HAYIR



Yes: %45; No:%55

15. DO YOU HAVE ANY INFORMATION ABOUT THE LATEST ARCHAEOLOGICAL RESEARCHES IN TEOS ARCAHEOLOGICAL SITE ?/ TEOS ÖREN YERİNDE YAPILAN EN SON ARKEOLOJİK ÇALIŞMALARLA İLGİLİ BİLGİNİZ VAR MI?

YES/ EVET  NO / HAYIR



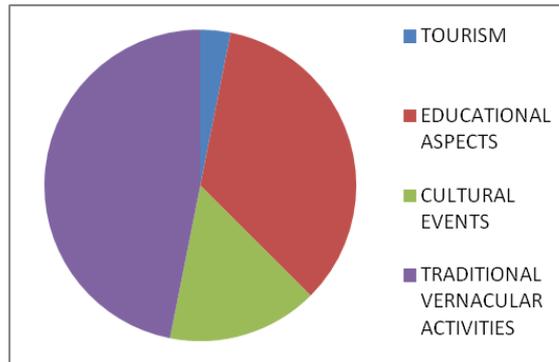
Yes:% 20; No:%80

### Utilization

16. DO YOU CONSIDER THAT TEOS IS INCOMPATIBLE WITH ONE OR MORE OF THE FOLLOWING USES ? WHY?

/ TEOS ÖREN YERİNİN UYUMSUZ OLDUĞUNU DÜŞÜNDÜĞÜNÜZ KULLANIMLAR AŞAĞIDAKİLERDEN HANGİSİ/HANGİLERİDİR? NEDEN?

- WITH TOURISM / TURİZM İLE
- WITH EDUCATIONAL ASPECTS / EĞİTİM İLE
- WITH CULTURAL EVENTS (CONFERENCES, EXHIBITIONS, CONCERTS ETC.) / KÜLTÜREL ETKİNLİKLER İLE ( KONFERANS, SERGİ, KONSER VS.)
- WITH TRADITIONAL VERNACULAR ACTIVITIES ( FESTIVAL OF ORANGE ETC.) / GELENEKSEL YEREL AKTİVİTELER İLE ( MANDALIN ŞENLİĞİ VS.)



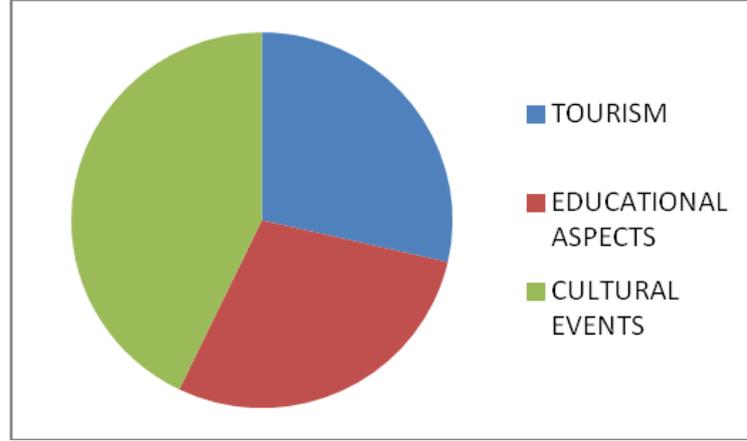
Tourism: %2; Educational Aspects: %26; Cultural Events:%11; Traditional Vernacular Activities: %35

**17. DO YOU CONSIDER THAT BOULEUTERION (COUNCIL HALL) IS INCOMPATIBLE WITH ONE OR MORE OF THE FOLLOWING USES ? WHY? / BOULEUTERION (MECLİS BİNASI)'NUN UYUMSUZ OLDUĞUNU DÜŞÜNDÜĞÜNÜZ KULLANIMLAR AŞAĞIDAKİLERDEN HANGİSİ/HANGİLERİDİR? NEDEN?**

WITH TOURISM / TURİZM İLE

WITH EDUCATIONAL ASPECTS / EĞİTİM İLE

WITH CULTURAL EVENTS (CONFERENCES, EXHIBITIONS, CONCERTS ETC.) / KÜLTÜREL ETKİNLİKLER İLE ( KONFERANS, SERGİ, KONSER VS.)

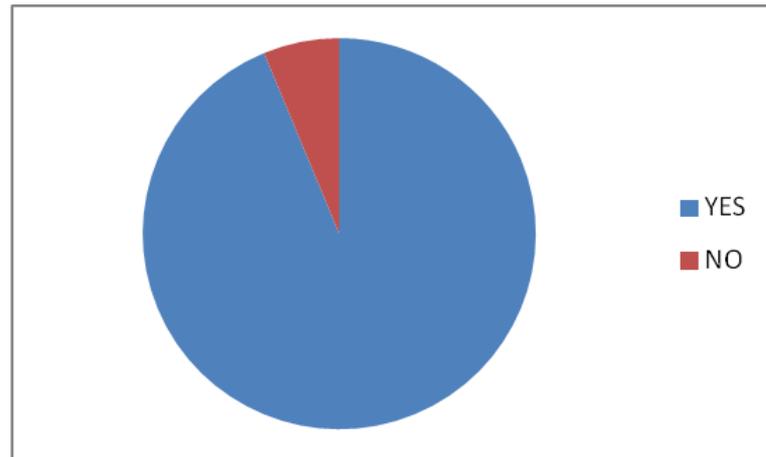


Tourism: %28; Educational Aspects: %28; Cultural Events: %42; All: %2

**18. DO YOU THINK THAT UTILIZATION OF TEOS AND BOULEUTERION WOULD IMPROVE THE CULTURAL VALUE OF THE SITE? / SİZCE TEOS VE BOULEUTERION'UN KULLANIMI ALANIN KÜLTÜREL DEĞERİNİ YÜKSELTİR Mİ?**

YES/ EVET

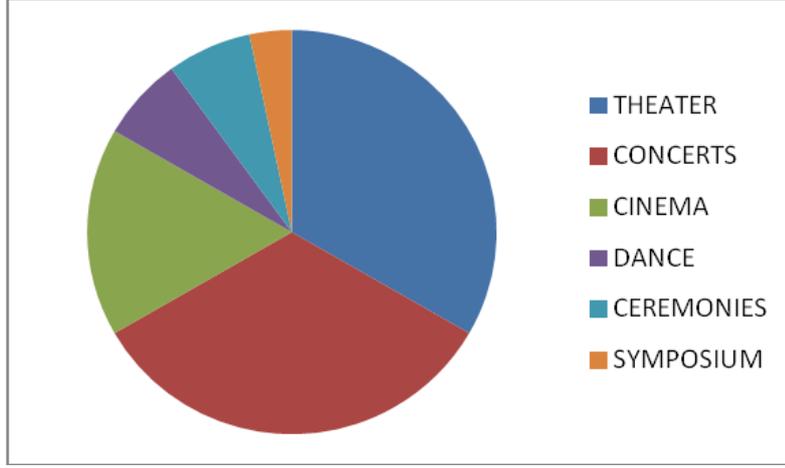
NO / HAYIR



Yes: %93; No:%7

**19. IN CASE OF UTILIZATION OF BOULEUTERION FOR SEVERAL ASPECTS, IN YOUR OPINION WHICH EVENTS/ACTIVITIES SHOULD BE HELD IN THE BUILDING? / BOULEUTERION'UN ÇEŞİTLİ AMAÇLAR İÇİN KULLANILMASI DURUMUNDA, SİZCE YAPI HANGİ AKTİVİTELER İÇİN KULLANILMALIDIR?**

- |                    |                          |                     |                          |
|--------------------|--------------------------|---------------------|--------------------------|
| THEATRE/ TİYATRO   | <input type="checkbox"/> | CEREMONIES/TÖRENLER | <input type="checkbox"/> |
| CONCERTS/KONSERLER | <input type="checkbox"/> | DANCE/DANS          | <input type="checkbox"/> |
| CINEMA/SİNEMA      | <input type="checkbox"/> | OTHERS/DİĞER:       | <input type="checkbox"/> |



Theater: %33; Concerts:%33; Cinema:%16; Dance:%6; Ceremonies:%6;  
Symposium: %3

## APPENDIX B

### QUESTIONNAIRE FOR STAKEHOLDERS OF TEOS ARCHAEOLOGICAL SITE

METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET TEOS BOULEUTERIONUNUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN mervecaliskan0@gmail.com		SURVEY FILLING IN DATE / ANKET YAPILIŞ TARİHİ :  TIME WHEN THE SURVEY FILLED IN / ANKET YAPILIŞ SAATI :
QUESTIONNAIRE FOR STAKEHOLDERS / PAYDAŞLAR İÇİN ANKET		
PAYDAŞ PROFİLİ	1. ADINIZ SOYADINIZ: BELEDİYE BAŞKANI	
	2. YAŞ : 0-10 <input type="checkbox"/> 11-18 <input type="checkbox"/> 19-30 <input type="checkbox"/> 31-50 <input type="checkbox"/> 51-65 <input checked="" type="checkbox"/> 65-.. <input type="checkbox"/>	
	3. EĞİTİM SEVİYESİNİZ : YÜKSEK	
	4. MESLEĞİNİZ : AVUKAT	
	5. İŞ YERİNİZ : SEFOLUHAN BELEDİYESİ	
	6. İKAMET ETTİĞİNİZ YER : SİĞIRCI	
	7. SEFERİHİSAR/ SIĞACIKLA İLGİLİ HERHANGİ BİR SİVİL TOPLUM KURULUŞUNA ÜYE MİSİNİZ? EVET İSE HANGİ KURULUŞ, MADDİ OLARAK HANGİ KİŞİLER TARAFINDAN DESTEKLENİYOR?	
	8. TEOS ÖREN YERİNİ EN SON NE ZAMAN ZİYARET ETTİNİZ? TEMMUZ 2014	
BİLGİ	9. TEOS BOULEUTERIONUNU (MECLİS BİNASI) ZİYARET ETTİNİZ Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	10. ANTİK TEOS KENTİNİN TARİHİ HAKKINDA BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	11. TEOS BOULEUTERIONUNUN TARİHİ HAKKINDA BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	12. TEOS ÖREN YERİNDE SÜRDÜRÜLEN SON KAZILAR VE SONUÇLARI İLE İLGİLİ BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	13. TEOS ÖREN YERİNE YILDA KAÇ ZİYARETÇİ GELDİĞİ HAKKINDA BİR FİKRİNİZ VAR MI? EVET İSE LÜTFEN BELİRTİNİZ HAYIR <input type="checkbox"/> EVET: X 2.m kişi yaklaşık olabilir.	
ACCESSIBILITY/ULAŞILABİLİRLİK	14. TEOS ÖREN YERİNE GELİRKEN HANGİ ULAŞIM ARACINI KULLANIYORSUNUZ? ÖZEL ARAÇ <input checked="" type="checkbox"/> DOLMUŞ <input type="checkbox"/> BİSKLET <input type="checkbox"/> TAKSİ <input type="checkbox"/> YÜRÜYEREK <input type="checkbox"/> GELYORUM <input type="checkbox"/>	
	15. SİZCE TEOS ÖREN YERİ KOLAY ULAŞILABİLİR Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	16. SİZCE BOULEUTERION ÖREN YERİ İÇİNDE KOLAY ULAŞILABİLİR Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	17. SİZCE TEOS ÖREN YERİNDE ZİYARETÇİLER İÇİN YETERLİ SERVİS MEKANLARI/DONANIMLAR VAR MIDIR? EĞER YOK İSE, ÖNERİLERİNİZ NELERDİR? EVET <input checked="" type="checkbox"/> HAYIR: <input type="checkbox"/>	
		1

<p>METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET TEOS BOULEUTERIONU'NUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN mervecaliskan0@gmail.com</p>	<p>SURVEYFILLINGIN DATE / ANKET YAPILIŞ TARİHİ :  TIMEWHENTHESURVEYFILLED IN / ANKET YAPILIŞ SAATI :</p>												
<p><b>QUESTIONNAIRE FOR STAKEHOLDERS</b> <b>/ PAYDAŞLAR İÇİN ANKET</b></p>													
<p>YERELDEKİ KÜLTÜREL TALEPLER</p>	<p>18. SEFERİHİSAR ve SİĞACIK'TA SÜREKLİ DÜZENLENEN FESTİVALER-ETKİNLİKLER NELERDİR? KİMLER TARAFINDAN FİNANSE EDİLMEKTEDİR?</p> <p>- MANDALINA FESTİVALİ - SİR GECELERİ - TOKUM TAKAS SEVİĞİ - KONSERLER - SEFERİHİSARLI MAZ SUKUSMASI - TİYATROLAR</p> <p>19. SİZCE YEREL HALKIN SİĞACIK/SEFERİHİSAR'DA DÜZENLENEN KÜLTÜREL ETKİNLİKLERE KATILIMI NE SEVİYEDEDİR?</p> <p>ÇOK AZ <input type="checkbox"/> AZ <input checked="" type="checkbox"/> ORTA <input type="checkbox"/> YÜKSEK <input type="checkbox"/> ÇOK YÜKSEK <input type="checkbox"/></p> <p>20. SİZCE SEFERİHİSAR VE SİĞACIK'TAKİ YEREL HALKIN TEOS ÖREN YERİ HAKKINDA BİLGİSİ VAR MI?</p> <p>EVET <input type="checkbox"/> HAYIR <input checked="" type="checkbox"/></p> <p>21. SİZCE SEFERİHİSAR VE SİĞACIK'TAKİ YEREL HALK TEOS ÖREN YERİNDE EN SON YAPILAN KAZILAR VE SONUÇLARI İLE İLGİLİ Mİ?</p> <p>EVET <input type="checkbox"/> HAYIR <input checked="" type="checkbox"/></p> <p>22. TEOS ÖREN YERİ DAHA ÖNCE HERHANGİ BİR ETKİNLİĞE EV SAHİPLİĞİ YAPTI MI? EVET İSE, ETKİNLİĞİN ADINI, ZAMANINI VE ETKİNLİĞİ DÜZENLEYENLERİ LÜTFEN BELİRTİNİZ</p> <p>SİR GECESİ - BELEDİYE TÜRK YUNAN ORKESTRASYI - BELEDİYE</p> <p>23. SİZCE TEOS ÖREN YERİNDE YAPILAN HALKA AÇIK ETKİNLİKLER ÖREN YERİNİN KÜLTÜREL VE SOSYO-EKONOMİK DEĞERLERİNİ ARTTIRIR MI?</p> <p>EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p> <p>24. TEOS ÖREN YERİ İLE İLGİLİ SÜRDÜRÜLEN YA DA PLANLANAN PROJELER HAKKINDA BİLGİNİZ VAR MIDIR? VAR İSE, ORGANİZATÖR VE MADDİ DESTEK SAĞLAYANLARI LÜTFEN BELİRTİNİZ</p> <p>EVET - BELEDİYE, AGORA, YASAK VAKFI</p> <p>25. SİZCE BOULEUTERION (MECLİS BİNASI) HALKA AÇIK NE TÜR ETKİNLİKLER İÇİN KULLANILABİLİR? LÜTFEN BELİRTİNİZ</p> <table border="0"> <tr> <td>TİYATRO</td> <td><input checked="" type="checkbox"/></td> <td>TÖRENLER</td> <td><input checked="" type="checkbox"/></td> </tr> <tr> <td>KONSERLER</td> <td><input checked="" type="checkbox"/></td> <td>DANS</td> <td><input type="checkbox"/></td> </tr> <tr> <td>SİNEMA</td> <td><input checked="" type="checkbox"/></td> <td>DİĞER:</td> <td></td> </tr> </table>	TİYATRO	<input checked="" type="checkbox"/>	TÖRENLER	<input checked="" type="checkbox"/>	KONSERLER	<input checked="" type="checkbox"/>	DANS	<input type="checkbox"/>	SİNEMA	<input checked="" type="checkbox"/>	DİĞER:	
TİYATRO	<input checked="" type="checkbox"/>	TÖRENLER	<input checked="" type="checkbox"/>										
KONSERLER	<input checked="" type="checkbox"/>	DANS	<input type="checkbox"/>										
SİNEMA	<input checked="" type="checkbox"/>	DİĞER:											

2

<p>METU- GRADUATE PROGRAMME IN RESTORATION- SURVEYSHEET          TEOS BOULEUTERIONUNUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA          HAZIRLAYAN: MERVE ÇALIŞKAN mervecaliskan0@gmail.com</p>		<p>SURVEYFILLINGIN DATE          / ANKET YAPILIŞ TARİHİ :</p>
<p>QUESTIONNAIRE FOR STAKEHOLDERS          / PAYDAŞLAR İÇİN ANKET</p>		<p>TIMEWHENTHESURVEYFILLED          IN / ANKET YAPILIŞ SAATİ :</p>
<p>GELENEKSEL YEREL FAALİYETLER</p>	<p>26. SEFERİHİSAR'DA AŞAĞIDAKİ FAALİYETLERDEN HANGİLERİ YER ALIR?</p> <p>TARIM <input checked="" type="checkbox"/> TİCARET <input checked="" type="checkbox"/> SANATSAL <input checked="" type="checkbox"/> PROFESYONEL <input checked="" type="checkbox"/> DİĞER: _____</p> <p>FAALİYETLERİN ÇEŞİTLERİNİ BELİRTİNİZ, ÖRN: TARIM - MANDALINA</p> <p>TARIM - ZEYTİN + TİŞÜRÜM + ENGİNAR + SEBZE + MEYVE          HAYVANCILIK          TURİZM</p>	
	<p>27. SEFERİHİSAR- SİĞACIK'TA GELENEKSEL VE YÖRESEL GASTRONOMİ ÜRÜNLERİ VARMIDIR?</p> <p>EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p> <p>ÇEŞİTLERİ BELİRTİNİZ:</p> <p>- NOHUTLU MANTI          - ARMOLLA          - MANDALINA REÇELİ          - EKMEK DOLMASI</p>	
	<p>28. SEFERİHİSAR- SİĞACIK'A ÖZGÜ ÜRETİMLER (ÇÖMLEKÇİLİK, CAM ÜRÜNLERİ VS.) VAR MIDIR? LÜTFEN BELİRTİNİZ</p> <p>- KEÇECİLİK          - TAŞ BOYAMA          -</p>	
<p>DEĞERLENDİRME</p>	<p>29. SİZCE SEFERİHİSAR-SİĞACIK KENTİNDEKİ SOSYAL YAŞAM TEOS ÖREN YERİ İLE İLİŞKİLİ/BÜTÜNLEŞMİŞ MİDİR? NEDEN?</p> <p>HAYIR - ARKEOLOJİK SİT ÇİBAN BAŞI OLARAK GÖRÜLMELİDİR. VATANDAŞ FAYDASINI GÖRMEYİT GİBİ MÜLKÜ ÜZERİNDE TASARRUFTA BULUNAMAMAKTADIR</p>	
	<p>30. SİZCE BOULEUTERION'UN YENİDEN KULLANIMI SEFERİHİSAR-SİĞACIK KENTİNDEKİ SOSYAL YAŞAMIN TEOS ÖREN YERİ İLE OLAN İLİŞKİSİNİ/BÜTÜNLÜĞÜNÜ ARTTIRIR MI?</p> <p>EVET - TURİZM POTANSİYELİNİ GECERLENDİRİR</p>	
		<p>3</p>

<p>METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET          TEOS BOULEUTERIONUNUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA          HAZIRLAYAN: MERVE ÇALIŞKAN      mervecaliskan0@gmail.com</p>		<p>SURVEY FILLING IN DATE          / ANKET YAPILIŞ TARİHİ :</p> <p>TIMEWHE NTHESURVEY FILLED          IN / ANKET YAPILIŞ SAATI :</p>
<p><b>QUESTIONNAIRE FOR STAKEHOLDERS          / PAYDAŞLAR İÇİN ANKET</b></p>		
<p>PAYDAŞ PROFİLİ</p>	<p>1. ADINIZ SOYADINIZ:</p>	
	<p>2. YAŞ :      0-10 <input type="checkbox"/> 11-18 <input type="checkbox"/> 19-30 <input type="checkbox"/> 31-50 <input checked="" type="checkbox"/> 51-65 <input type="checkbox"/> 65-.. <input type="checkbox"/></p>	
	<p>3. EĞİTİM SEVİYESİNİZ : Prof. Dr.</p>	
	<p>4. MESLEĞİNİZ : Etnik Wyesi</p>	
	<p>5. İŞ YERİNİZ : Ankara Üniversitesi</p>	
	<p>6. İKAMET ETTİĞİNİZ YER : Ankara</p>	
	<p>7. SEFERİHİSAR/ SİĞACIK'LA İLGİLİ HERHANGİ BİR SİVİL TOPLUM KURULUŞUNA ÜYE MİSİNİZ?          EVET İSE HANGİ KURULUŞ, MADDİ OLARAK HANGİ KİŞİLER TARAFINDAN DESTEKLENİYOR?          Hayır</p>	
	<p>8. TEOS ÖREN YERİNİ EN SON NE ZAMAN ZİYARET ETTİNİZ?          18.08.2014</p>	
<p>BİLGİ</p>	<p>9. TEOS BOULEUTERIONUNU (MECLİS BİNASI) ZİYARET ETTİNİZ Mİ?          EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>10. ANTİK TEOS KENTİNİN TARİHİ HAKKINDA BİLGİNİZ VAR MI?          EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>11. TEOS BOULEUTERIONUNUN TARİHİ HAKKINDA BİLGİNİZ VAR MI?          EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>12. TEOS ÖREN YERİNDE SÜRDÜRÜLEN SON KAZILAR VE SONUÇLARI İLE İLGİLİ BİLGİNİZ VAR MI?          EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>13. TEOS ÖREN YERİNE YILDA KAÇ ZİYARETÇİ GELDİĞİ HAKKINDA BİR FİKRİNİZ VAR MI? EVET İSE LÜTFEN BELİRTİNİZ          HAYIR <input type="checkbox"/> EVET: <input checked="" type="checkbox"/> 1500-2000</p>	
<p>ACCESSIBILITY/ULAŞILABİLİRLİK</p>	<p>14. TEOS ÖREN YERİNE GELİRKEN HANGİ ULAŞIM ARACINI KULLANIYORSUNUZ?          ÖZEL ARAÇ <input checked="" type="checkbox"/> DOLMUŞ <input type="checkbox"/> BİSİKLET <input type="checkbox"/> TAKSİ <input type="checkbox"/> YÜRÜYEREK GELİYORUM <input type="checkbox"/></p>	
	<p>15. SİZCE TEOS ÖREN YERİ KOLAY ULAŞILABİLİR Mİ?          EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>16. SİZCE BOULEUTERION ÖREN YERİ İÇİNDE KOLAY ULAŞILABİLİR Mİ?          EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>17. SİZCE TEOS ÖREN YERİNDE ZİYARETÇİLER İÇİN YETERLİ SERVİS MEKANLARI/DONANIMLAR VAR MIDIR? EĞER YOK İSE, ÖNERİLERİNİZ NELERDİR?          EVET <input checked="" type="checkbox"/> HAYIR: <input type="checkbox"/></p>	
		<p>1</p>

METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET  
TEOS BOULEUTERIONU'NUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA  
HAZIRLAYAN: MERVE ÇALIŞKAN mervecaliskan0@gmail.com

SURVEY FILLING IN DATE  
/ ANKET YAPILIŞ TARİHİ :

QUESTIONNAIRE FOR STAKEHOLDERS  
/ PAYDAŞLAR İÇİN ANKET

TIME WHEN THE SURVEY FILLED  
IN / ANKET YAPILIŞ SAATI :

18. SEFERİHİSAR ve SIĞACIK'TA SÜREKLİ DÜZENLENEN FESTİVALER-ETKİNLİKLER NELERDİR?  
KİMLER TARAFINDAN FİNANSE EDİLMEKTEDİR?

Müzik Festivali, Kale Tüi, Seferihisar Belediyesi

19. SİZCE YEREL HALKIN SIĞACIK/SEFERİHİSAR'DA DÜZENLENEN KÜLTÜREL ETKİNLİKLERE  
KATILIMI NE SEVİYEDEDİR?

ÇOK AZ  AZ  ORTA  YÜKSEK  ÇOK YÜKSEK

20. SİZCE SEFERİHİSAR VE SIĞACIK'TAKİ YEREL HALKIN TEOS ÖREN YERİ HAKKINDA BİLGİSİ VAR  
MI?

EVET  HAYIR

21. SİZCE SEFERİHİSAR VE SIĞACIK'TAKİ YEREL HALK TEOS ÖREN YERİ'NDE EN SON YAPILAN  
KAZILAR VE SONUÇLARI İLE İLGİLİ Mİ?

EVET  HAYIR

22. TEOS ÖREN YERİ DAHA ÖNCE HERHANGİ BİR ETKİNLİĞE EV SAHİPLİĞİ YAPTI MI? EVET İSE,  
ETKİNLİĞİN ADINI, ZAMANINI VE ETKİNLİĞİ DÜZENLEYENLERİ LÜTFEN BELİRTİNİZ

Teos Trio keman konseri 2011  
Murathan Mungan Sür Dinletisi 2012  
Türk-Lunan Gençlik Senfoni Orkestrası 2013

23. SİZCE TEOS ÖREN YERİ'NDE YAPILAN HALKA AÇIK ETKİNLİKLER ÖREN YERİ'NİN KÜLTÜREL VE  
SOSYO-EKONOMİK DEĞERLERİNİ ARTTIRIR MI?

EVET  HAYIR

24. TEOS ÖREN YERİ İLE İLGİLİ SÜRDÜRÜLEN YA DA PLANLANAN PROJELER HAKKINDA BİLGİNİZ  
VAR MIDIR? VAR İSE, ORGANİZATÖR VE MADDİ DESTEK SAĞLAYANLARI LÜTFEN BELİRTİNİZ

Teos Örenyeri Gevne Üstlenme Projesi, Teos Kati Başkanlığı  
T.C. Kültür ve Turizm Bakanlığı  
Kültür Varlıkları ve Müzeler Genel Müdürlüğü

25. SİZCE BOULEUTERION (MECLİS BİNASI) HALKA AÇIK NE TÜR ETKİNLİKLER İÇİN  
KULLANILABİLİR? LÜTFEN BELİRTİNİZ

TIYATRO  TÖRENLER   
KONSERLER  DANS   
SİNEMA  DİĞER: Sür Dinletisi

2

YERELDEKİ KÜLTÜREL TALEPLER

METU- GRADUATE PROGRAMME IN RESTORATION- SURVEYSHEET TEOS BOULEUTERIONUNUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN mervecaliskan0@gmail.com		SURVEYFILLINGINDATE / ANKET YAPILIŞ TARİHİ :  TIMEWHENTHESURVEYFILLED IN / ANKET YAPILIŞ SAATI :
<b>QUESTIONNAIRE FOR STAKEHOLDERS</b> <b>/ PAYDAŞLAR İÇİN ANKET</b>		
GELENEKSEL YEREL FAALİYETLER	<b>26. SEFERİHİSAR'DA AŞAĞIDAKİ FAALİYETLERDEN HANGİLERİ YER ALIR?</b> TARIM <input checked="" type="checkbox"/> TİCARET <input type="checkbox"/> SANATSAL <input type="checkbox"/> PROFESYONEL <input type="checkbox"/> DİĞER:	
	FAALİYETLERİN ÇEŞİTLERİNİ BELİRTİNİZ, ÖRN: TARIM - MANDALİNA TARIM - ENGÜR ZEYTİN	
	<b>27. SEFERİHİSAR- SIĞACIK'TA GELENEKSEL VE YÖRESEL GASTRONOMİ ÜRÜNLERİ VARMIDIR?</b> EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/> ÇEŞİTLERİ BELİRTİNİZ: Her Pazar Sığacık Kale için de kurulan yöresel Köy Pazarı, Tatlılar, Börekler, Sebze vb.	
	<b>28. SEFERİHİSAR- SIĞACIK'A ÖZGÜ ÜRETİMLER (ÇÖMLEKÇİLİK, CAM ÜRÜNLERİ VS.) VAR MIDIR? LÜTFEN BELİRTİNİZ</b> Yok	
DEĞERLENDİRME	<b>29. SİZCE SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAM TEOS ÖREN YERİ İLE İLİŞKİLİ/BÜTÜNLEŞMİŞ MİDİR? NEDEN?</b> Hayır. Teos Antik kenti kültür deneyi ofatörüne kurusmadığı için, koridor henüz binalardan yare halka antik kenti bir arada olarak değil, tarım yapılmaması özel bir alan olarak görmektedir	
	<b>30. SİZCE BOULEUTERION'UN YENİDEN KULLANIMI SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAMIN TEOS ÖREN YERİ İLE OLAN İLİŞKİSİNİ/BÜTÜNLÜĞÜNÜ ARTTIRIR MI?</b> Evet. Geleneksel tiyatro günleri, şiir günleri ve klasik müzik gibi yerel müzik etkinlikleri bu bütünlüğü artırabilir	<b>3</b>

METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET TEOS BOULEUTERIONUNUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN mervecaliskan0@gmail.com		SURVEY FILLING IN DATE / ANKET YAPILIŞ TARİHİ : 23.08.2014 TIME WHEN THE SURVEY FILLED IN / ANKET YAPILIŞ SAATI : 17.15
QUESTIONNAIRE FOR STAKEHOLDERS / PAYDAŞLAR İÇİN ANKET		
PAYDAŞ PROFİLİ	1. ADINIZ SOYADINIZ: <i>Canan ÖZBİL</i>	
	2. YAŞ : 0-10 <input type="checkbox"/> 11-18 <input type="checkbox"/> 19-30 <input type="checkbox"/> 31-50 <input checked="" type="checkbox"/> 51-65 <input type="checkbox"/> 65-... <input type="checkbox"/>	
	3. EĞİTİM SEVİYESİNİZ : <i>Lisans</i>	
	4. MESLEĞİNİZ : <i>Arkeolog</i>	
	5. İŞ YERİNİZ : <i>Ankara Üniversitesi</i>	
	6. İKAMET ETTİĞİNİZ YER : <i>Ankara</i>	
	7. SEFERİHİSAR/ SİĞACIK'LA İLGİLİ HERHANGİ BİR SİVİL TOPLUM KURULUŞUNA ÜYE MİSİNİZ? EVET İSE HANGİ KURULUŞ, MADDİ OLARAK HANGİ KİŞİLER TARAFINDAN DESTEKLENİYOR?	<i>Hayır</i>
	8. TEOS ÖREN YERİNİ EN SON NE ZAMAN ZİYARET ETTİNİZ?	<i>Buğün</i>
BİLGİ	9. TEOS BOULEUTERIONUNU (MECLİS BİNASI) ZİYARET ETTİNİZ Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	10. ANTİK TEOS KENTİNİN TARİHİ HAKKINDA BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	11. TEOS BOULEUTERIONUNUN TARİHİ HAKKINDA BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	12. TEOS ÖREN YERİNDE SÜRDÜRÜLEN SON KAZILAR VE SONUÇLARI İLE İLGİLİ BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	13. TEOS ÖREN YERİNE YILDA KAÇ ZİYARETÇİ GELDİĞİ HAKKINDA BİR FİKRİNİZ VAR MI? EVET İSE LÜTFEN BELİRTİNİZ HAYIR <input type="checkbox"/> EVET: <input type="checkbox"/>	
ACCESSIBILITY/ULAŞILABİLİRLİK	14. TEOS ÖREN YERİNE GELİRKEN HANGİ ULAŞIM ARACINI KULLANIYORSUNUZ? ÖZEL ARAÇ <input checked="" type="checkbox"/> DOLMUŞ <input type="checkbox"/> BİSİKLET <input type="checkbox"/> TAKSI <input type="checkbox"/> YÜRÜYEREK GELİYORUM <input type="checkbox"/>	
	15. SİZCE TEOS ÖREN YERİ KOLAY ULAŞILABİLİR Mİ? EVET <input type="checkbox"/> HAYIR <input checked="" type="checkbox"/>	
	16. SİZCE BOULEUTERION ÖREN YERİ İÇİNDE KOLAY ULAŞILABİLİR Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	17. SİZCE TEOS ÖREN YERİNDE ZİYARETÇİLER İÇİN YETERLİ SERVİS MEKANLARI/DONANIMLAR VAR MIDIR? EĞER YOK İSE, ÖNERİLERİNİZ NELERDİR? EVET <input type="checkbox"/> HAYIR: <input checked="" type="checkbox"/>	
		1

<p>METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET TEOS BOULEUTERIONUNUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN      mervecaliskan0@gmail.com</p>	<p>SURVEYFILLINGINDATE / ANKET YAPILIŞ TARİHİ : 23.08.2014 TIMEWHENTHESURVEYFILLED IN / ANKET YAPILIŞ SAATI : 17.15</p>												
<p><b>QUESTIONNAIRE FOR STAKEHOLDERS</b> <b>/ PAYDAŞLAR İÇİN ANKET</b></p>													
<p>YERELDEKİ KÜLTÜREL TALEPLER</p>	<p><b>18. SEFERİHİSAR ve SİĞACIK'TA SÜREKLİ DÜZENLENEN FESTİVALER-ETKİNLİKLER NELERDİR? KİMLER TARAFINDAN FİNANSE EDİLMEKTEDİR?</b> Mandalina Fest,      } Seferihisar Belediyesi Tiyatrocular Buluşmanı</p> <p><b>19. SİZCE YEREL HALKIN SİĞACIK/SEFERİHİSAR'DA DÜZENLENEN KÜLTÜREL ETKİNLİKLERE KATILIMI NE SEVİYEDEDİR?</b> ÇOK AZ <input type="checkbox"/>      AZ <input type="checkbox"/>      ORTA <input type="checkbox"/>      YÜKSEK <input type="checkbox"/>      ÇOK YÜKSEK <input type="checkbox"/></p> <p><b>20. SİZCE SEFERİHİSAR VE SİĞACIK'TAKİ YEREL HALKIN TEOS ÖREN YERİ HAKKINDA BİLGİSİ VAR MI?</b> EVET <input type="checkbox"/>      HAYIR <input checked="" type="checkbox"/></p> <p><b>21. SİZCE SEFERİHİSAR VE SİĞACIK'TAKİ YEREL HALK TEOS ÖREN YERİNDE EN SON YAPILAN KAZILAR VE SONUÇLARI İLE İLGİLİ Mİ?</b> EVET <input type="checkbox"/>      HAYIR <input checked="" type="checkbox"/></p> <p><b>22. TEOS ÖREN YERİ DAHA ÖNCE HERHANGİ BİR ETKİNLİĞE EV SAHİPLİĞİ YAPTI MI? EVET İSE, ETKİNLİĞİN ADINI, ZAMANINI VE ETKİNLİĞİ DÜZENLEYENLERİ LÜTFEN BELİRTİNİZ</b> Evet. 4. Tiyatrocular Buluşmanı (2010), Klasik Müzik Du- letisi (2011), Oyuncular Seditkon Buluşmanı (2012), Seferihisar Edebiyat Festivali (2013) Türk-Yunan Gençlik Serf.Ork.konseri (2013) vs.</p> <p><b>23. SİZCE TEOS ÖREN YERİNDE YAPILAN HALKA AÇIK ETKİNLİKLER ÖREN YERİNİN KÜLTÜREL VE SOSYO-EKONOMİK DEĞERLERİNİ ARTTIRIR MI?</b> EVET <input checked="" type="checkbox"/>      HAYIR <input type="checkbox"/></p> <p><b>24. TEOS ÖREN YERİ İLE İLGİLİ SÜRDÜRÜLEN YA DA PLANLANAN PROJELER HAKKINDA BİLGİNİZ VAR MIDIR? VAR İSE, ORGANİZATÖR VE MADDİ DESTEK SAĞLAYANLARI LÜTFEN BELİRTİNİZ</b> Evet. TC. Kültür ve Turizm Bakanlığı, Ankara Üniv. Türk Tarih Kurumu, Seferihisar Belediyesi, E.Feyhan Ya- Odak İnşaat, Hıddenbay Teos</p> <p><b>25. SİZCE BOULEUTERION (MECLİS BİNASI) HALKA AÇIK NE TÜR ETKİNLİKLER İÇİN KULLANILABİLİR? LÜTFEN BELİRTİNİZ</b></p> <table data-bbox="311 1556 901 1691"> <tr> <td>TİYATRO</td> <td><input checked="" type="checkbox"/></td> <td>TÖRENLER</td> <td><input type="checkbox"/></td> </tr> <tr> <td>KONSERLER</td> <td><input checked="" type="checkbox"/></td> <td>DANS</td> <td><input checked="" type="checkbox"/></td> </tr> <tr> <td>SİNEMA</td> <td><input type="checkbox"/></td> <td>DİĞER:</td> <td>Sir Dinketisi</td> </tr> </table>	TİYATRO	<input checked="" type="checkbox"/>	TÖRENLER	<input type="checkbox"/>	KONSERLER	<input checked="" type="checkbox"/>	DANS	<input checked="" type="checkbox"/>	SİNEMA	<input type="checkbox"/>	DİĞER:	Sir Dinketisi
TİYATRO	<input checked="" type="checkbox"/>	TÖRENLER	<input type="checkbox"/>										
KONSERLER	<input checked="" type="checkbox"/>	DANS	<input checked="" type="checkbox"/>										
SİNEMA	<input type="checkbox"/>	DİĞER:	Sir Dinketisi										

METU- GRADUATE PROGRAMME IN RESTORATION- SURVEYSHEET  
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SURVEY FILLING IN DATE  
/ ANKET YAPILIŞ TARİHİ :  
23.08.2014  
TIME WHEN THE SURVEY FILLED  
IN / ANKET YAPILIŞ SAATI :  
17.15

QUESTIONNAIRE FOR STAKEHOLDERS  
/ PAYDAŞLAR İÇİN ANKET

26. SEFERİHİSAR'DA AŞAĞIDAKİ FAALİYETLERDEN HANGİLERİ YER ALIR?

TARIM  TİCARET  SANATSAL  PROFESYONEL  DİĞER: Bahçecilik

FAALİYETLERİN ÇEŞİTLERİNİ BELİRTİNİZ, ÖRN: TARIM - MANDALİNA

Tarım: Mandalina, Sebze, Meyve, Zeytin  
Ticaret: Yerel El sanatları  
Sanatsal: Festival, Konser, Tiyatro

27. SEFERİHİSAR- SIĞACIK'TA GELENEKSEL VE YÖRESEL GASTRONOMİ ÜRÜNLERİ VARMIDIR?

EVET  HAYIR

ÇEŞİTLERİ BELİRTİNİZ:

Semsades Mandalina tatlısı  
Nohutlu mantı

28. SEFERİHİSAR- SIĞACIK'A ÖZGÜ ÜRETİMLER (ÇÖMLEKÇİLİK, CAM ÜRÜNLERİ VS.) VAR MIDIR?  
LÜTFEN BELİRTİNİZ

Yoktur.

29. SİZCE SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAM TEOS ÖREN YERİ İLE  
İLİŞKİLİ/BÜTÜNLEŞMİŞ MİDİR? NEDEN?

Hayır. Yeni dönem kare çalışmalarının sadece 5 yıldır  
sergilenmesi, tautun, halkın katılımı ve dayanışması,  
ulaşım zorluğu vs.

30. SİZCE BOULEUTERION'UN YENİDEN KULLANIMI SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL  
YAŞAMIN TEOS ÖREN YERİ İLE OLAN İLİŞKİSİNİ/BÜTÜNLÜĞÜNÜ ARTTIRIR MI?

Evet.

GELENEKSEL YEREL FAALİYETLER

DEĞERLENDİRME

3

<p>METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET TEOS BOULEUTERIONU'NUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN mervecaliskan0@gmail.com</p>		<p>SURVEY FILLING IN DATE / ANKET YAPILIŞ TARİHİ :  TIME WHEN THE SURVEY FILLED IN / ANKET YAPILIŞ SAATİ :</p>
<p>QUESTIONNAIRE FOR STAKEHOLDERS / PAYDAŞLAR İÇİN ANKET</p>		
<p>PAYDAŞ PROFİLİ</p>	<p>1. ADINIZ SOYADINIZ:</p>	
	<p>2. YAŞ : 0-10 <input type="checkbox"/> 11-18 <input type="checkbox"/> 19-30 <input type="checkbox"/> 31-50 <input checked="" type="checkbox"/> 51-65 <input type="checkbox"/> 65-.. <input type="checkbox"/></p>	
	<p>3. EĞİTİM SEVİYESİNİZ : <i>Lisans</i></p>	
	<p>4. MESLEĞİNİZ : <i>Arkeolog / Memur</i></p>	
	<p>5. İŞ YERİNİZ : <i>Saferihisar Belediyesi / İZMİR</i></p>	
	<p>6. İKAMET ETTİĞİNİZ YER : <i>Saferihisar</i></p>	
	<p>7. SEFERİHİSAR/ SIĞACIK'LA İLGİLİ HERHANGİ BİR SİVİL TOPLUM KURULUŞU'NA ÜYE MİSİNİZ? EVET İSE HANGİ KURULUŞ, MADDİ OLARAK HANGİ KİŞİLER TARAFINDAN DESTEKLENİYOR? <i>Üye değilim.</i></p>	
<p>BİLGİ</p>	<p>8. TEOS ÖREN YERİNİ EN SON NE ZAMAN ZİYARET ETTİNİZ? <i>Mesleğim ve görevim gereği her hafta bir veya birkaç kez söfreye gidip yorum</i></p>	
	<p>9. TEOS BOULEUTERIONU'NU (MECLİS BİNASI) ZİYARET ETTİNİZ Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>10. ANTİK TEOS KENTİNİN TARİHİ HAKKINDA BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>11. TEOS BOULEUTERIONU'NUN TARİHİ HAKKINDA BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>12. TEOS ÖREN YERİNDE SÜRDÜRÜLEN SON KAZILAR VE SONUÇLARI İLE İLGİLİ BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
<p>ACCESSIBILITY/ULAŞILABİLİRLİK</p>	<p>13. TEOS ÖREN YERİNE YILDA KAÇ ZİYARETÇİ GELDİĞİ HAKKINDA BİR FİKRİNİZ VAR MI? EVET İSE LÜTFEN BELİRTİNİZ HAYIR <input checked="" type="checkbox"/> EVET: <i>Çünkü alanın pürüz için son 6-7 yıldır bilet kesilmediği için sayısal bilgi sağlanamaz. Ancak 2010 yılından bu yana Teos kazılarında yeniden başlanması ile bölge alan ile ilgili arttırmaya çalışılmaktadır.</i></p>	
	<p>14. TEOS ÖREN YERİNE GELİRKEN HANGİ ULAŞIM ARACINI KULLANIYORSUNUZ? ÖZEL ARAÇ <input checked="" type="checkbox"/> DOLMUŞ <input type="checkbox"/> BİSİKLET <input type="checkbox"/> TAKSİ <input type="checkbox"/> YÜRÜYEREK GELİYORUM <input type="checkbox"/></p>	
	<p>15. SİZCE TEOS ÖREN YERİ KOLAY ULAŞILABİLİR Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/></p>	
	<p>16. SİZCE BOULEUTERION ÖREN YERİ İÇİNDE KOLAY ULAŞILABİLİR Mİ? EVET <input type="checkbox"/> HAYIR <input checked="" type="checkbox"/></p>	
<p>17. SİZCE TEOS ÖREN YERİNDE ZİYARETÇİLER İÇİN YETERLİ SERVİS MEKANLARI/DONANIMLAR VAR MIDIR? EĞER YOK İSE, ÖNERİLERİNİZ NELERDİR? EVET <input type="checkbox"/> HAYIR: <i>Çünkü 2010 yılına kadar bu yer için herhangi bir yatırım yapılmamıştır. Ancak bazı çalışmaların başlaması ile bu tür donanımların yapımı devam etmektedir. Alan için peyzajı yollarında faaliyetler peşinlikle daha iyidir.</i></p>		
		<p>1</p>

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/ PAYDAŞLAR İÇİN ANKET

TIME WHEN THE SURVEY FILLED  
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18. SEFERİHİSAR ve SIĞACIK'TA SÜREKLİ DÜZENLENEN FESTİVALER-ETKİNLİKLER NELERDİR?  
KİMLER TARAFINDAN FİNANSE EDİLMEKTEDİR?

19. SİZCE YEREL HALKIN SIĞACIK/SEFERİHİSAR'DA DÜZENLENEN KÜLTÜREL ETKİNLİKLERE  
KATILIMI NE SEVİYEDEDİR?

ÇOK AZ  AZ  ORTA  YÜKSEK  ÇOK YÜKSEK

20. SİZCE SEFERİHİSAR VE SIĞACIK'TAKİ YEREL HALKIN TEOS ÖREN YERİ HAKKINDA BİLGİSİ VAR  
MI?

EVET  HAYIR

21. SİZCE SEFERİHİSAR VE SIĞACIK'TAKİ YEREL HALK TEOS ÖREN YERİNDE EN SON YAPILAN  
KAZILAR VE SONUÇLARI İLE İLGİLİ Mİ?

EVET  HAYIR

22. TEOS ÖREN YERİ DAHA ÖNCE HERHANGİ BİR ETKİNLİĞE EV SAHİPLİĞİ YAPTI MI? EVET İSE,  
ETKİNLİĞİN ADINI, ZAMANINI VE ETKİNLİĞİ DÜZENLEYENLERİ LÜTFEN BELİRTİNİZ

*2013 yılı içerisinde Bouleuterion'da Seferihisar Belediyesi tarafından düzenlenen  
bir festival kapsamında 3 gün süreyle sahneler ile şiir dinletiri programı abartıldı.*

23. SİZCE TEOS ÖREN YERİNDE YAPILAN HALKA AÇIK ETKİNLİKLER ÖREN YERİNİN KÜLTÜREL VE  
SOSYO-EKONOMİK DEĞERLERİNİ ARTTIRIR MI?

EVET  HAYIR

24. TEOS ÖREN YERİ İLE İLGİLİ SÜRDÜRÜLEN YA DA PLANLANAN PROJELER HAKKINDA BİLGİNİZ  
VAR MIDIR? VAR İSE, ORGANİZATÖR VE MADDİ DESTEK SAĞLAYANLARI LÜTFEN BELİRTİNİZ

*Bilgi var. Kültür ve Turizm Bakanlığı, Mimarlık Bakanlığı, Seferihisar Belediyesi tarafından  
finanslanmaktadır.*

25. SİZCE BOULEUTERION (MECLİS BİNASI) HALKA AÇIK NE TÜR ETKİNLİKLER İÇİN  
KULLANILABİLİR? LÜTFEN BELİRTİNİZ

TIYATRO  TÖRENLER

KONSERLER  DANS

SİNEMA

DİĞER: *Sahne toplantıları v.b.*

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YERELDEKİ KÜLTÜREL TALEPLER

METU- GRADUATE PROGRAMME IN RESTORATION- SURVEYSHEET TEOS BOULEUTERIONUNUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN <span style="float: right;">mervecaliskan0@gmail.com</span>		SURVEY FILLING IN DATE / ANKET YAPILIŞ TARİHİ :  TIME WHEN THE SURVEY FILLED IN / ANKET YAPILIŞ SAATI :
QUESTIONNAIRE FOR STAKEHOLDERS / PAYDAŞLAR İÇİN ANKET		
GELENEKSEL YEREL FAALİYETLER	26. SEFERİHİSAR'DA AŞAĞIDAKİ FAALİYETLERDEN HANGİLERİ YER ALIR?  TARIM <input checked="" type="checkbox"/> TİCARET <input checked="" type="checkbox"/> SANATSAL <input checked="" type="checkbox"/> PROFESYONEL <input type="checkbox"/> DİĞER:	
	FAALİYETLERİN ÇEŞİTLERİNİ BELİRTİNİZ, ÖRN: TARIM - MANDALINA <i>Tarım - Mandalina, reylin</i> <i>Ticaret - Balıkçılık, turistik işyerleri, yerel yiyeceklerin pazarında satışı</i> <i>Sanatsal - Pösterlerin çeşitli yerlerinde yayıyan sanatçıların özellikle yaz aylarında</i> <i>ikanda pösterleri kültürel faaliyetlerde yer almaktadır. Serpiller</i> <i>acılmakta, pösterler düzenlenmektedir.</i>	
	27. SEFERİHİSAR- SIĞACIK'TA GELENEKSEL VE YÖRESEL GASTRONOMİ ÜRÜNLERİ VARMIDIR?  EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>  ÇEŞİTLERİ BELİRTİNİZ: <i>Deniz ürünleri, tarımsal ürünler, yöresel yemekler</i>	
DEĞERLENDİRME	28. SEFERİHİSAR- SIĞACIK'A ÖZGÜ ÜRETİMLER (ÇÖMLEKÇİLİK, CAM ÜRÜNLERİ VS.) VAR MIDIR? LÜTFEN BELİRTİNİZ <i>Hayır.</i>	
	29. SİZCE SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAM TEOS ÖREN YERİ İLE İLİŞKİLİ/BÜTÜNLEŞMİŞ MIDIR? NEDEN? <i>Evet. Çünkü Siğacıkta yaşayan halkın tarım ürünlerinin büyük çoğunluğu Teos</i> <i>Antik kenti içerisindeki. Alanın 2010 yılına kadarı sahipleri tipi, 2008 yılı K.U.K.</i> <i>Konununun sınıt tedbirleri sosyal hayatı ve ekonomiyi etkilemiştir.</i>	
30. SİZCE BOULEUTERION'UN YENİDEN KULLANIMI SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAMIN TEOS ÖREN YERİ İLE OLAN İLİŞKİSİNİ/BÜTÜNLÜĞÜNÜ ARTTIRIR MI? <i>Sosyal hayatı etkilemede kültürel yapılarımız için önemli bir unsur</i> <i>olacaktır.</i>		3



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YERELDEKİ KÜLTÜREL TALEPLER

18. SEFERİHİSAR ve SİĞACIK'TA SÜREKLİ DÜZENLENEN FESTİVALER-ETKİNLİKLER NELERDİR?  
KİMLER TARAFINDAN FİNANSE EDİLMEKTEDİR?

Belediyede finans ediyor. Konser, Tiyatro, Sinema, Kale, Uzun Teos, Manca etkinlikleri.

19. SİZCE YEREL HALKIN SİĞACIK/SEFERİHİSAR'DA DÜZENLENEN KÜLTÜREL ETKİNLİKLERE  
KATILIMI NE SEVİYEDEDİR?

ÇOK AZ  AZ  ORTA  YÜKSEK  ÇOK YÜKSEK

20. SİZCE SEFERİHİSAR VE SİĞACIK'TAKİ YEREL HALKIN TEOS ÖREN YERİ HAKKINDA BİLGİSİ VAR  
MI?

EVET  HAYIR

21. SİZCE SEFERİHİSAR VE SİĞACIK'TAKİ YEREL HALK TEOS ÖREN YERİ'NDE EN SON YAPILAN  
KAZILAR VE SONUÇLARI İLE İLGİLİ Mİ?

EVET  HAYIR

Kahvede Kazı başkanı toplantı yaptı.

22. TEOS ÖREN YERİ DAHA ÖNCE HERHANGİ BİR ETKİNLİĞE EV SAHİPLİĞİ YAPTI MI? EVET İSE,  
ETKİNLİĞİN ADINI, ZAMANINI VE ETKİNLİĞİ DÜZENLEYENLERİ LÜTFEN BELİRTİNİZ

Bimmar

23. SİZCE TEOS ÖREN YERİ'NDE YAPILAN HALKA AÇIK ETKİNLİKLER ÖREN YERİ'NİN KÜLTÜREL VE  
SOSYO-EKONOMİK DEĞERLERİNİ ARTTIRIR MI?

EVET  HAYIR

24. TEOS ÖREN YERİ İLE İLGİLİ SÜRDÜRÜLEN YA DA PLANLANAN PROJELER HAKKINDA BİLGİNİZ  
VAR MIDIR? VAR İSE, ORGANİZATÖR VE MADDİ DESTEK SAĞLAYANLARI LÜTFEN BELİRTİNİZ

VAL, MSTE Yapılıyor, kamu başkanlığı.

25. SİZCE BOULETERION (MECLİS BİNASI) HALKA AÇIK NE TÜR ETKİNLİKLER İÇİN  
KULLANILABİLİR? LÜTFEN BELİRTİNİZ

TİYATRO

TÖRENLER

KONSERLER  
 SİNEMA

DANS

DİĞER: Bakım yapıldı.

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METU- GRADUATE PROGRAMME IN RESTORATION- SURVEYSHEET TEOS BOULEUTERION'UN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE CALISKAN mervecaliskan0@gmail.com		SURVEY FILLING İN DATE / ANKET YAPILIŞ TARİHİ :
QUESTIONNAIRE FOR STAKEHOLDERS / PAYDAŞLAR İÇİN ANKET		TİME WHEN THE SURVEY FİLLED İN / ANKET YAPILIŞ SAATİ :
GELENEKSEL YEREL FAALİYETLER	26. SEFERİHİSAR'DA AŞAĞIDAKİ FAALİYETLERDEN HANGİLERİ YER ALIR? TARIM <input checked="" type="checkbox"/> TİCARET <input checked="" type="checkbox"/> SANATSAL <input checked="" type="checkbox"/> PROFESYONEL <input type="checkbox"/> DİĞER: FAALİYETLERİN ÇEŞİTLERİNİ BELİRTİNİZ, ÖRN: TARIM - MANDALİNA Tarım - mandalina, domates, yeşil biber, domates, domates Ticaret - Etnaf, pazar var. Fabrika yok.	
	27. SEFERİHİSAR- SIĞACIK'TA GELENEKSEL VE YÖRESEL GASTRONOMİ ÜRÜNLERİ VARMIDIR? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/> ÇEŞİTLERİ BELİRTİNİZ: Pazar günü <u>gözlük, ayakkabı, marul</u> .	
	28. SEFERİHİSAR- SIĞACIK'A ÖZGÜ ÜRETİMLER (ÇÖMLEKÇİLİK, CAM ÜRÜNLERİ VS.) VAR MIDIR? LÜTFEN BELİRTİNİZ Yok. El sanatları yok. Kilizi bayanda yapıyor.	
DEĞERLENDİRME	29. SİZCE SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAM TEOS ÖREN YERİ İLE İLİŞKİLİ/BÜTÜNLEŞMİŞ MİDİR? NEDEN? <del>EVET</del> , Malle gitmez pek, Çam hıya gitmiyor. Yabancılar geliyor.	
	30. SİZCE BOULEUTERION'UN YENİDEN KULLANIMI SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAMIN TEOS ÖREN YERİ İLE OLAN İLİŞKİSİNİ/BÜTÜNLÜĞÜNÜ ARTTIRIR MI? Etkinlik olabilir.	

3

METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET TEOS BOULEUTERIONU'NUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN <span style="float: right;">mervecaliskan0@gmail.com</span>		SURVEYFILLINGINDATE / ANKET YAPILIŞ TARİHİ :
<b>QUESTIONNAIRE FOR STAKEHOLDERS</b> <b>/ PAYDAŞLAR İÇİN ANKET</b>		TIMEWHENTHESURVEYFILLED IN / ANKET YAPILIŞ SAATI :
PAYDAŞ PROFİLİ	1. ADINIZ SOYADINIZ: <u>Natıl Karasahinoğlu</u>	
	2. YAŞ : 0-10 <input type="checkbox"/> 11-18 <input type="checkbox"/> 19-30 <input type="checkbox"/> 31-50 <input checked="" type="checkbox"/> 51-65 <input type="checkbox"/> 65.. <input type="checkbox"/>	
	3. EĞİTİM SEVİYESİNİZ : <u>Önlisans</u>	
	4. MESLEĞİNİZ : <u>Memur (Kültür Sosyal İşl. Md.)</u>	
	5. İŞ YERİNİZ : <u>Saferihisar Belediye Başkanlığı</u>	
	6. İKAMET ETTİĞİNİZ YER : <u>Saferihisar.</u>	
	7. SEFERİHİSAR/ SİĞACIK'LA İLGİLİ HERHANGİ BİR SİVİL TOPLUM KURULUŞUNA ÜYE MİSİNİZ? EVET İSE HANGİ KURULUŞ, MADDİ OLARAK HANGİ KİŞİLER TARAFINDAN DESTEKLENİYOR?	
	8. TEOS ÖREN YERİNİ EN SON NE ZAMAN ZİYARET ETTİNİZ? <u>1 ay önce</u>	
BİLGİ	9. TEOS BOULEUTERIONU'NU (MECLİS BİNASI) ZİYARET ETTİNİZ Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	10. ANTİK TEOS KENTİNİN TARİHİ HAKKINDA BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	11. TEOS BOULEUTERIONU'NUN TARİHİ HAKKINDA BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	12. TEOS ÖREN YERİNDE SÜRDÜRÜLEN SON KAZILAR VE SONUÇLARI İLE İLGİLİ BİLGİNİZ VAR MI? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	13. TEOS ÖREN YERİNE YILDA KAÇ ZİYARETÇİ GELDİĞİ HAKKINDA BİR FİKRİNİZ VAR MI? EVET İSE LÜTFEN BELİRTİNİZ <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/> EVET:	
ACCESSIBILITY/ULAŞILABİLİRLİK	14. TEOS ÖREN YERİNE GELİRKEN HANGİ ULAŞIM ARACINI KULLANIYORSUNUZ? ÖZEL ARAÇ <input checked="" type="checkbox"/> DOLMUŞ <input type="checkbox"/> BİSİKLET <input type="checkbox"/> TAKSİ <input type="checkbox"/> YÜRÜYEREK <input type="checkbox"/> GELİYORUM <input type="checkbox"/>	
	15. SİZCE TEOS ÖREN YERİ KOLAY ULAŞILABİLİR Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	16. SİZCE BOULEUTERION ÖREN YERİ İÇİNDE KOLAY ULAŞILABİLİR Mİ? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/>	
	17. SİZCE TEOS ÖREN YERİNDE ZİYARETÇİLER İÇİN YETERLİ SERVİS MEKANLARI/DONANIMLAR VAR MIDIR? EĞER YOK İSE, ÖNERİLERİNİZ NELERDİR? EVET <input checked="" type="checkbox"/> HAYIR:	
		1

METU- GRADUATE PROGRAMME IN RESTORATION-SURVEY SHEET  
TEOS BOULEUTERIONUNUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA  
HAZIRLAYAN: MERVE ÇALIŞKAN mervecaliskan0@gmail.com

SURVEY FILLING IN DATE  
/ ANKET YAPILIŞ TARİHİ :

QUESTIONNAIRE FOR STAKEHOLDERS  
/ PAYDAŞLAR İÇİN ANKET

TIME WHEN THE SURVEY FILLED  
IN / ANKET YAPILIŞ SAATI :

18. SEFERİHİSAR ve SIĞACIK'TA SÜREKLİ DÜZENLENEN FESTİVALLER-ETKİNLİKLER NELERDİR?  
KİMLER TARAFINDAN FINANSE EDİLMEKTEDİR?

Sulu baya festivali, Kayın Karı Pavyonu, Seferihisarlıklar  
buluşması, Tohum Tabağı Serisi ve Mandalina festivali  
(Seferihisar Belediyesi ve Birlikler)

19. SİZCE YEREL HALKIN SIĞACIK/SEFERİHİSAR'DA DÜZENLENEN KÜLTÜREL ETKİNLİKLERE  
KATILIMI NE SEVİYEDEDİR?

ÇOK AZ  AZ  ORTA  YÜKSEK  ÇOK YÜKSEK

20. SİZCE SEFERİHİSAR VE SIĞACIK'TAKİ YEREL HALKIN TEOS ÖREN YERİ HAKKINDA BİLGİSİ VAR  
MI?

EVET  HAYIR

21. SİZCE SEFERİHİSAR VE SIĞACIK'TAKİ YEREL HALK TEOS ÖREN YERİ'NDE EN SON YAPILAN  
KAZILAR VE SONUÇLARI İLE İLGİLİ Mİ?

EVET  HAYIR

22. TEOS ÖREN YERİ DAHA ÖNCE HERHANGİ BİR ETKİNLİĞE EV SAHİPLİĞİ YAPTI MI? EVET İSE,  
ETKİNLİĞİN ADINI, ZAMANINI VE ETKİNLİĞİ DÜZENLEYENLERİ LÜTFEN BELİRTİNİZ

23. SİZCE TEOS ÖREN YERİ'NDE YAPILAN HALKA AÇIK ETKİNLİKLER ÖREN YERİ'NİN KÜLTÜREL VE  
SOSYO-EKONOMİK DEĞERLERİNİ ARTTIRIR MI?

EVET  HAYIR

24. TEOS ÖREN YERİ İLE İLGİLİ SÜRDÜRÜLEN YA DA PLANLANAN PROJELER HAKKINDA BİLGİNİZ  
VAR MIDIR? VAR İSE, ORGANİZATÖR VE MADDİ DESTEK SAĞLAYANLARI LÜTFEN BELİRTİNİZ

25. SİZCE BOULEUTERION (MECLİS BİNASI) HALKA AÇIK NE TÜR ETKİNLİKLER İÇİN  
KULLANILABİLİR? LÜTFEN BELİRTİNİZ

TYATRO  TÖRENLER   
KONSERLER  DANS   
SİNEMA  DİĞER:

YERELDEKİ KÜLTÜREL TALEPLER

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METU- GRADUATE PROGRAMME IN RESTORATION- SURVEYSHEET TEOS BOULEUTERIONU'NUN YENİDEN KULLANIMI ÜZERİNE BİR ÇALIŞMA HAZIRLAYAN: MERVE ÇALIŞKAN <span style="float: right;">mervecaliskan0@gmail.com</span>		SURVEYFILLINGIN DATE / ANKET YAPILIŞ TARİHİ :
QUESTIONNAIRE FOR STAKEHOLDERS / PAYDAŞLAR İÇİN ANKET		TIMEWHENTHESURVEYFILLED IN / ANKET YAPILIŞ SAATİ :
GELENEKSEL YEREL FAALİYETLER	26. SEFERİHİSAR'DA AŞAĞIDAKİ FAALİYETLERDEN HANGİLERİ YER ALIR? TARIM <input checked="" type="checkbox"/> TİCARET <input checked="" type="checkbox"/> SANATSAL <input checked="" type="checkbox"/> PROFESYONEL <input type="checkbox"/> DİĞER: <input type="checkbox"/> FAALİYETLERİN ÇEŞİTLERİNİ BELİRTİNİZ, ÖRN: TARIM - MANDALİNA Tarım : Mandalina, Zeytin, Zeytin yağı ve Sıfırdım	
	27. SEFERİHİSAR- SIĞACIK'TA GELENEKSEL VE YÖRESEL GASTRONOMİ ÜRÜNLERİ VARMIDIR? EVET <input checked="" type="checkbox"/> HAYIR <input type="checkbox"/> ÇEŞİTLERİ BELİRTİNİZ:	
	28. SEFERİHİSAR- SIĞACIK'A ÖZGÜ ÜRETİMLER (ÇÖMLEKÇİLİK, CAM ÜRÜNLERİ VS.) VAR MIDIR? LÜTFEN BELİRTİNİZ	
DEĞERLENDİRME	29. SİZCE SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAM TEOS ÖREN YERİ İLE İLİŞKİLİ/BÜTÜNLEŞMİŞ MİDİR? NEDEN? siğacık yakını olması nedeniyle dışarıya bütün ihtiyaçlar -	
	30. SİZCE BOULEUTERION'UN YENİDEN KULLANIMI SEFERİHİSAR-SIĞACIK KENTİNDEKİ SOSYAL YAŞAMIN TEOS ÖREN YERİ İLE OLAN İLİŞKİSİNİ/BÜTÜNLÜĞÜNÜ ARTTIRIR MI? Evet arttırır.	3