ASSESSMENT OF CONSERVATION INTERVENTIONS AT BOULEUTERIA IN ANATOLIA

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who always supported me with her love and trust

and always advised me to work and succeed...

ABSTRACT

ASSESSMENT OF CONSERVATION INTERVENTIONS AT BOULEUTERIA IN ANATOLIA

Various conservation implementations are carried out in archaeological sites reflecting the settlement characteristics and values of the area where they are located. It is seen that conservation implementations are commonly carried out in theatres, temples, fountains, baths, churches and bouleuteria. Bouleuteria are council buildings generally planned close to the theatre and in connection with the agora. These structures with a public function, where public assembly convened, have a square or semi-circular plan, and are covered. Bouleuteria bear importance as they were frequently used during the Greek and Hellenistic periods. During the Roman period, the need for this type of structure faded away and the existing bouleuteria were utilised as odeions. Some of the bouleuteria are used today for open-air gatherings, and for this reason conservation implementations are carried out. In this study, the architectural features of the Bouleuteria of Iasos, Patara, Ephesus, and Kibyra and the impacts of the conservation implementations were examined. The effects of implementations changed depending on whether the scale of the implementation was partial or comprehensive. The materials and techniques used also varied according to their compatibility with the authentic condition. As a result of the evaluation criteria, it has been determined that conservation of original values at the structure scale can be achieved by making plans depending on the condition of the original remains.

ÖZET

ANADOLU'DAKİ BOULEUTERİONLARDA KORUMA MÜDAHALELERİNİN DEĞERLENDİRİLMESİ

Bulundukları alanın yerleşim özelliklerini ve değerlerini yansıtan arkeolojik alanlarda, çeşitli koruma uygulamaları yapılmaktadır. Koruma uygulamalarının yaygın olarak tiyatro, tapınak, çeşme, hamam, kilise ve bouleuterion yapılarında yapıldığı görülmektedir. Bouleuterionlar, genelde tiyatroya yakın ve agora ile ilişkili planlanan meclis binalarıdır. Halk meclisinin toplandığı kamusal işlevi olan bu yapılar, kare ya da yarım daire planlıdır ve üzeri örtülüdür. Bouleuterionlar, Yunan ve Helenistik dönemlerde sıklıkla kullanılan bir yapı olması ile önem taşımaktadır. Roma döneminde bu yapı türüne gereksinim kalmamış, mevcut bouleuterionlar birer odeon gibi kullanılmıştır. Bouleuterionlardan bazıları, günümüzde açık hava toplantıları için kullanılmakta ve bu nedenle koruma uygulamaları gerçekleştirilmektedir. Bu çalışmada, koruma uygulamaları gerçekleştirilmiş Iasos, Patara, Efes ve Kibyra Bouleuterionlarının mimari özellikleri ve yapılan koruma uygulamalarının, arkeolojik alana ve bouleuteriona etkileri incelenmiştir. Uygulama ölçeğinin kısmi ya da kapsamlı olmasına göre uygulama etkileri değişmektedir. Kullanılan malzeme ve teknikler de özgün durumla uyumlarına göre değişiklik göstermektedir. Değerlendirme kriterleri sonucunda, özgün kalıntıların durumuna bağlı olarak planlamaların yapılması ile yapı ölçeğinde özgün değerlerin korunmasının sağlanabileceği belirlenmiştir.

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CHAPTER 1

INTRODUCTION

Archaeological sites contain the remains of structures that reflect the historical, cultural, architectural, technical, and artistic characteristics of the time periods during which they were constructed and reflect the natural characteristics of the geography in which they are located. Conservation techniques such as cleaning, maintenance, reinforcement, anastylosis, capping, completion and restoration are implemented on the remains of structures in archaeological sites both to preserve the architectural characteristics of the structures and to contribute to the presentation of the site.

The purpose of conservation practices implemented on the remains in archaeological sites is to preserve the original characteristics of the remains, to introduce them and to present these remains to the tourism industry. The conservation implementations may have favourable or unfavourable impacts on both the conservation of the remains and the tourism potential. Hence, when the conservation decisions regarding the archaeological remains are taken, the condition of the existing remains has to be taken into consideration and the plans for the interventions required have to be developed by considering the consequences that may arise at the scale of the structure and the site. The conservation implementations for the remains of structures need to be carried out in accordance with international regulations and agreements, based on the original architectural characteristics and values of the remains and the site as a whole. Among the international regulations and agreements concerning the implementations in archaeological sites, the guiding documents are basically articles 9, 12, 13, and 14 of the Venice Charter (1964) and the Charter for the Conservation and Management of the Archaeological Heritage (1990) (ICOMOS 1964, ICOMOS 1990).

The conservation implementations in archaeological sites may vary depending on the planning process, the scale of implementation, the type of implementation, the archaeological site, and the type of structure. Implementations aimed at reinforcing the structural integrity of the existing remains must be carried out in such a way that the original characteristics and values of the structure are preserved. On the contrary, there are also implementations where integration or reconstruction is intensified to enhance the

visual perception and presentation. Implementations aimed at maximising the tourism potential and presentation of the site must be carefully planned.

1.1. Problem Definition

Many archaeological sites are currently undergoing excavation and conservation implementations. These implementations are discussed, criticised and evaluated by both the public and scientific communities in terms of the significance of the remains and the extent, scale, and integration of these implementations.

Improper planning, use of inappropriate materials and techniques, and irreversibility of conservation implementations in archaeological sites may result in the failure to sustain the picturesque view of the remains in the archaeological site and the loss of their authenticity. Depending on the destruction, lack of maintenance and the inability to restore the implementation both during and after the conservation activities, the remains may be damaged and conservation problems may emerge.

Handling the consequences of conservation implementations on the same structure type with different areas, scales, and implementation types may contribute both to the comparison and evaluation of the implementations and to the orientation of the implementations planned to be carried out in the future. In this context, conservation implementations in some of the bouleuteria, which are one of the main structure types in archaeological sites, draw attention with their conservation and restoration implementations, and reflect the social, economic, and administrative structure and architectural features of the Hellenistic and Roman Periods in Anatolia, have been subjected to examination in this study.

1.2. Aim and Scope of the Study

The aim of this study is to examine and evaluate the conservation implementations in some bouleuterion structures in Anatolia, which demonstrate the social and administrative structure and architectural features of the Hellenistic and Roman Periods, in accordance with international legislations.

Within the scope of the study, the historical and architectural characteristics of some bouleuteria in Anatolia that have been subjected to extensive conservation

implementations have been researched and the implementations have been analysed and evaluated in terms of the conservation discipline. The examples have been selected on the basis of the scope of conservation implementations as cleaning, completion/integration, capping, consolidation, reconstruction and restoration. Examples focusing only on partial implementations such as cleaning, consolidation, and completion in the existing bouleuterion remains were not included in the thesis. Therefore, examples such as Aphrodisias, Nysa, Priene and Miletus were not included. The examples examined within the scope of the study are the bouleuteria of Ephesus (2nd century AD, Selçuk/İzmir), Iasos (4th/1st century BC, Kıyıkışlacık/Muğla), Patara (2nd century BC, Gelemiş/Antalya), Kibyra (2nd century AD, Gölhisar/Burdur), for which conservation implementations have been carried out.

This study aims to research the impact of the conservation implementations, performed on the bouleuterion remains in archaeological sites, on the existing remains and the archaeological site as a whole. For this purpose, the research questions have been determined as follows:

- What are the types of conservation interventions observed in the selected bouleuterion samples?
- What is the impact of conservation interventions on the original architectural characteristics of the bouleuterion remains?
- What is the impact of conservation implementations at the scale of archaeological sites?

1.3. Method of the Study

The method of this study was on-site survey and evaluation of the results of the survey.

In the bouleuteria, the conservation implementations of which will be evaluated, have been selected as samples that illustrate different conservation approaches by analysing published researches and excavation reports in which conservation implementations are presented. Before the fieldwork, the necessary preliminary information was collected by analysing the existing publications, excavation reports and maps concerning the selected samples. The field surveys were carried out between April 2021 and April 2022. Field surveys were carried out at Patara Bouleuterion on April 8,

2021, Iasos Bouleuterion on September 5, 2021, Ephesus Bouleuterion on April 3, 2022, and Kibyra Bouleuterion on April 9, 2022. During the field surveys, the plan features, construction technique, conservation implementations, and authentic and modified properties of the bouleuterion were analyzed and photographs were taken. In some of the photographs taken, implementation variations are shown with colored and dotted frames. Color selection was made with the approach of distinguishing the impressions on the photographs. The yellow one represents capping, the red one represents completion, the green one represents a consolidation, and the dark blue one represents reconstruction.

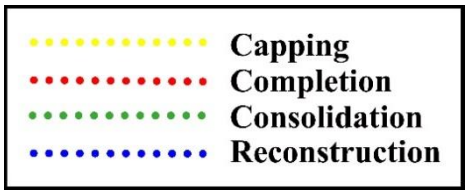


Figure 1.1. Frame colours which were determined to show the types of conservation implementation in selected bouleuterion examples

In addition to analysing the impact of conservation implementations on the remains and the site as a whole, the values of archaeological sites have been identified to address the impact on their values.

The criteria for the evaluation of conservation implementations in bouleuteria have been established on the basis of previously published studies, charters, and conventions. These have been determined as follows:

- Perception of the bouleuterion in the archaeological site
- Structural Integrity,
- Visual integrity,
- Authenticity,
- Distinguishability and compatibility,
- Reliability
- Re-treatability (Re-intervention)/Reversibility
- The impact of conservation implementations on authentic values (See 3.1. Values of the Archaeological Sites).

1.4. Literature Review

In the literature review, historical and architectural characteristics of bouleuteria have been investigated, examples of bouleuteria, for which conservation implementations have been made, have been selected, and excavation and conservation works related to the examples have been analysed. While examining the historical and architectural characteristics of bouleuteria, publications explaining the emergence and historical development of the structure type, referring to the bouleuteria in ancient cities, describing the examples found in Anatolia, and detailing their classification have been analysed.

1.4.1. Studies on the Historical Development and Architectural Characteristics of Bouleuteria

In his book "De Architectura/Mimarlık Üzerine On Kitap", Vitruvius suggests that bouleuteria must be built considering the importance of the city, their location must be in relation to the agora and their scale must be appropriate to the agora. The writer provides height ratios depending on whether the outer wall form of the bouleuterion is square or long/rectangular. Furthermore, the writer states that the half-height of the inner walls must be enclosed with wooden or stucco coronas so that the sound can reach the audience clearly (Vitruvius 25 BC/2015).

In his book "Political Meeting Places of the Greeks", Mc Donald describes the historical development and architectural properties of bouleuteria in detail, classifies bouleuteria according to the form of their outer walls, determines their layout according to the location of agora, and analyses some samples of bouleuteria (McDonald 1943).

In the PhD dissertation of A. K. Öz titled "Antik Dönem Meclis Binalarının Metropolis Örneği Üzerinde Araştırılması ve Değerlendirilmesi", the historical development of bouleuteria is analysed and their architectural features are explained in detail in terms of their plan features, their layout according to the agora, their capacities and their floor coverings. Bouleuteria are classified according to their exterior wall form and their use as odeia, and examples of bouleuteria both in Turkey and Greece are analysed. Within the framework of the study, the architectural features of the Metropolis Bouleuterion, the excavation process, and the deteriorations in the structure are analysed and restoration proposals are developed (Öz 2006).

The postgraduate dissertation titled "Batı Anadolu Bölgesi Bouleuterionları (Antik Dönem Meclis Binaları)" by S. Taşdemir analyses the historical development of the bouleuterion and the emergence and examples of bouleuteria located in Western Anatolia. Bouleuteria located in Western Anatolia is analysed according to their locations, functions, periodical features, capacities, typologies, decorative features, and interior arrangements. Contrary to the classifications of W. A. Mc Donald (1943) and A. K. Öz (2006), S. Taşdemir (2015), creates subclasses according to whether the seating rows are parallel or curvilinear to the outer wall in bouleuteria that have square and rectangular outer wall forms in addition to dividing the buildings into rectangular and square plans according to the outer wall form and analysing those with odeion function as a separate group (Taşdemir 2015).

1.4.2. Studies on Individual Bouleuterion Examples

T. Korkut and G. Grosche, in their book titled "Das Bouleuterion Von Patara", analyse in detail the historical importance of the Patara Bouleuterion for the Lycian League, its construction stages, architectural features, functional modifications and the excavation process (Korkut and Grosche 2007b).

In the postgraduate dissertation titled "Evaluation of Stone Weathering of Aigai Bouleuterion after its Excavation", Ç. D. Kaplan analysed the stone weathering of the Aigai Bouleuterion which was discovered as a result of the excavation works. Within the scope of the study, the introduction of the bouleuterion as a building type, the excavation process of the Aigai Bouleuterion, its history, its location in the city, architectural features, comparison with other bouleuteria, materials, and construction techniques are presented (Kaplan 2009).

In his book "The Bouleuterion at Ephesus", L. Bier analyses the construction process of the Ephesus Bouleuterion and the stages of the structure, architectural features, construction technique, and excavation process. The author also points out that in addition to being used as a bouleuterion, the building was also used as an odeion (Bier 2011).

In the postgraduate dissertation of M. C. Kaya titled "Kibyra Kenti Mimari Bezemeleri", the history, location, and structures of the city of Kibyra are analysed and its typological, stylistic, and ornamental features as well as the use of materials are

introduced. Within this context, the bouleuterion/odeion structure in the city is also analysed (Kaya 2011).

In the PhD dissertation of "Kibyra Odeionu" by D. Tarkan, the location, history, and structures of the ancient city of Kibyra are analysed. The location of the bouleuterion/odeion structure in the ancient city, its surroundings, construction process and modifications, excavation and research process, plan features and plan elements, typology, function, construction technique, architectural ornaments are analysed, and reconstruction proposals are developed within the scope of the study (Tarkan 2021).

1.4.3. Studies Addressing the Bouleuterion in the Entire Archaeological Site

In the book of J. T. Wood titled "Discoveries at Ephesus", the history of the ancient city of Ephesus, excavation process, and the structures of bouleuterion/odeion and theatre are analysed. The study describes the condition of the Ephesus Bouleuterion before and during the excavations (Wood 1877).

G. E. Bean wrote two books on the ancient cities in Western Anatolia:

- In the book titled "Eski Çağda Ege Bölgesi", analyses the settlement characteristics and historical and architectural features of some ancient cities located in the Aegean Region. Furthermore, in the Ephesus chapter of the book, the history of the city of Ephesus, the history of excavations, and the relationship between the Ephesus Bouleuterion and the agora are introduced (Bean 1966).
- In the book titled "Eski Çağda Menderes'in Ötesi" by the same author the settlement characteristics and historical and architectural features of some of the ancient cities in the Carian Region, which covers the present-day Muğla province, and its vicinity are analysed. Furthermore, in the Iasos chapter of the book, the history of the city of Iasos, the location of the bouleuterion within the city and its relationship with the agora, its state of conservation, and architectural features are introduced (Bean 1971).

In the book titled "Ancient Civilizations and Ruins of Turkey" by E. Akurgal, the ancient cities in Anatolia and the history of these cities, as well as the architectural features of the buildings in these ancient cities are explained. The location and settlement characteristics of the Bouleuterion in the city, and its relationship with other structures is revealed through the maps presented (Akurgal 1969/2019).

In the book titled "Iasos Kazıları" by D. Levi, information about the excavations of some of the structures in the Ancient City of Iasos is provided and their historical and architectural features and conservation implementations are introduced. Moreover, information on the historical development process, architectural features, excavations, and conservation interventions of the bouleuterion in the city is also provided by the author (Levi 1986).

In the book titled "İasos: Karia'da bir Liman Kenti" by D. Baldoni, C. Franco, M. Manara, P. Belli, and F. Berti, information is provided on the history, settlement characteristics, surroundings, history of excavations and structures of the City of Iasos. In addition, the location, construction date, conservation status, first drawing, architectural features, and changes of the bouleuterion in the city are also analysed in the book (Baldoni et al. 2004).

In the PhD dissertation of "Conservation and Restoration of Archaic Stones of Ancient Cities of Euromos and Iasos – Development of New Polymers for the Protection of Archaic Stones" by H. S. Canol, stone weathering at the ancient cities of Euromos and Iasos is analysed and intervention recommendations for conservation are developed (Canol 2017).

In the book titled "Patara: Kent Liman Kült" by H. İşkan, the history, excavation process, and settlement characteristics of the Ancient City of Patara, as well as the history and architectural characteristics of the city and implementations on some structures for conservation (the bouleuterion and the lighthouse) are discussed. Furthermore, the significance of the Patara Bouleuterion in terms of the history of the Lycian League, its construction process and transformations, architectural features, and conservation implementations are analysed (İşkan 2019).

Some excavation reports (Başer 1991; Berti 1999; Berti 2000; Uygun and Dökü 2008; Doğan, Çelik and Yaman 2010; Özüdoğru, Tarkan and Öztürker 2010; Akdağ 2011; Akıncı 2011; Akıncı 2012; Duman, Yüzel and Acar 2011; Keskin 2011; İşkan Işık 2012; Özbil 2012; Özüdoğru and Tarkan 2012; Özüdoğru and Dökü 2013; Kocaman 2014; Orhan and Kızıltaş 2014; Özüdoğru 2014; Demirer and Erten 2015; Özüdoğru 2016; Demirer 2018; Özüdoğru 2018) give information about historical development, architectural characteristics, excavation process and conservation implementations of the bouleuteria and the archaeological sites.

In the publications that have been examined, it has been observed that the historical development and architectural features of the bouleuteria, as well as the

bouleuteria in the scale of a single structure or in the whole archaeological area, have been examined and the implementations carried out have been introduced. Since, within the scope of this thesis, the interventions made in some bouleuteria where conservation implementations have been made have been analysed in accordance with the criteria determined in terms of historical structure conservation discipline and different approaches have been evaluated, this study will contribute to the guidance of conservation implementations in archaeological areas.

CHAPTER 2

HISTORICAL DEVELOPMENT AND ARCHITECTURAL CHARACTERISTICS OF BOULEUTERIA

It is believed that the hill slopes and open areas were utilized in the ancient period for the purpose of holding assembly, the union of cities, or cult meetings (Öz 2006). In the Hellenistic period, the agora was used not only as a public space but also as a gathering place for meetings, and economic and political matters (Wycherley 1993). It is suggested that a theatrical site in Crete during the Minoan period was pioneered as a centre of political assembly. It is argued that with the development of democracy, the assemblies had a voice in administrative affairs, and the assembly meetings started to be held in the bouleuteria, and thus the bouleuteria continued to function until the period when the Greek mainland fell under Roman sovereignty and when the function of the bouleuteria was restricted (McDonald 1943). It is stated in ancient sources that the bouleuterion structures were referred to as ekklesiasterion, gerousia, or gerontikon (Camp 2016). The first example of a structure with the function of a bouleuterion is believed to be the Old Bouleuterion, which was built in the 6th century BC on the remains of an old structure known as a primitive(ancient/old) bouleuterion in Athens (Figure 2.1) (Öz 2006).

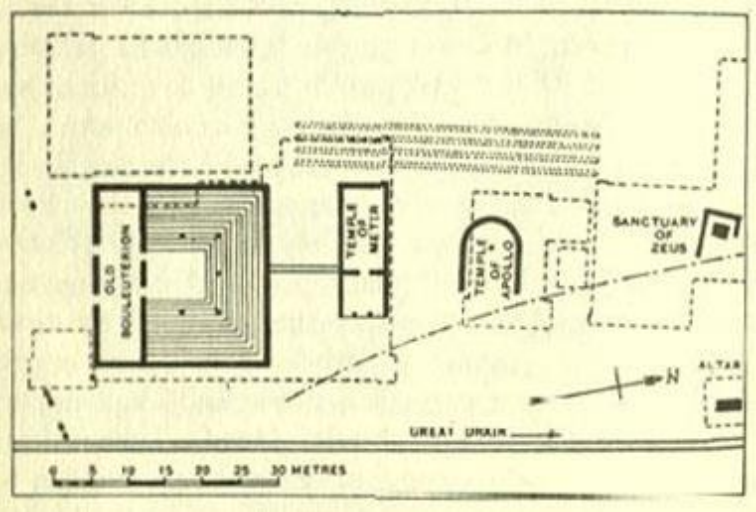


Figure 2.1. The Ancient/Old Bouleuterion in Athens
(Source: Wycherley 1993, 52).

At the end of the 5th century BC and the beginning of the 4th century, the New Bouleuterion of Athens is thought to have been built in the western direction and higher area of the Old Bouleuterion, with a circular cavea arranged in a rectangular outer wall (Figure 2.2 and Figure 2.3) (Öz 2006).

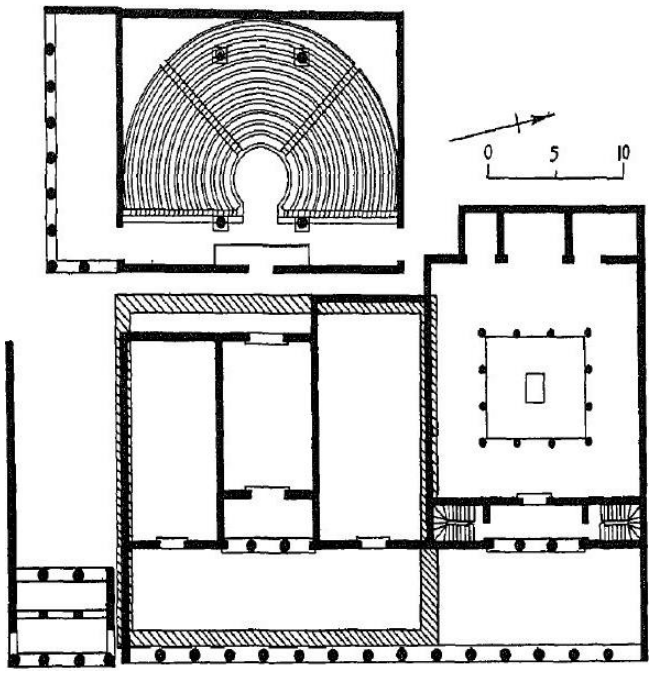


Figure 2.2. Location of the New Bouleuterion in Athens Metroum Complex (Source:McDonald 1943).

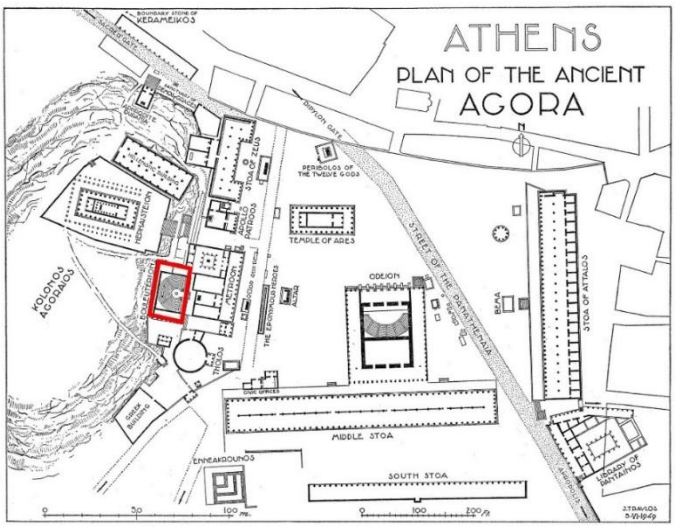


Figure 2.3. The location of the New Bouleuterion in the Agora of Athens in antiquity (Revised from Thompson 1950)

Bouleuteria are found in many different settlements such as Messene (3rd century BC, Greece), Priene (3rd/2nd century BC, Söke, Aydin), Miletus (2nd century BC, Didim, Aydin), Iasos (4th/1st century BC, Kıyıkışlacık, Muğla), Aigai (1st century BC, Manisa), Smyrna (1st century BC, İzmir), Aphrodisias (1st century BC, Denizli), Kibyra (2nd century AD, Gölhisar, Burdur), Patara (2nd century AD, Gelemiş, Antalya), Ephesus (2nd century AD, Selçuk, Izmir) and Nysa (2nd century AD, Sultanhisar, Aydin) (Figure 2.4).

Figure 2.4. Bouleuterion map in Turkey
(Revised from with overlapping the Turkey map and borders of ancient regions Map: Google Earth, date of photo:14.12.2015 date of editing: 02.11.2022, Borders of ancient regions source: Kuvvetli 2019).

Bouleuteria have continued their functionality mostly in economic and social fields during the era of the Roman Empire. It is thought that either the existing bouleuterion structures were renovated for meetings or odeions were built to be used for both assembly and performance purposes during the Roman Period (Öz 2006). According to Camp (2016), bouleuteria were used for political meetings, while odeions were used for music concerts. Nevertheless, it is stated that although the functions of these structures were different, their basic architectural features were similar (Camp 2016).

2.1. Historical Development of Bouleuteria

It is argued that the theatrical space in Crete during the Minoan period pioneered the development of political gathering spaces in ancient Greek cities and Minoans influenced the Greek mainland with their own culture, even though they were not Greek. In the 7th and 8th centuries BC, an oligarchic system of government in which the king and noble family groups took part in the administration was dominant and the king was the absolute power holder at the head of the administration. On the other hand, it is reported that the form of oligarchy may have varied in different cities as the qualifications of the noble groups in these cities may have been different. Although there may have been from five to a thousand members in the council of the assembly, it is believed that there were generally less than a hundred members (McDonald 1943).

It is claimed that in the 7th and 6th centuries BC, as many communities in the region were not willing to be ruled by an oligarchic form of government, people's ideas of independence and their desire to have the right to choose the head of the government themselves increased. As a result, it is thought that after about one hundred years, a democratic form of government emerged in which the people directly or indirectly participated in the administration, and political activities were carried out in bouleuterion structures. In this new system of government, people who were elected from among the people had the executive power, and the decisions of the assembly were deemed to be superior (McDonald 1943).

It is suggested that the assemblies were suppressed by Philip of Macedon in the second half of the 4th century BC. Furthermore, it is also believed that the assemblies were again suppressed in the 2nd century BC, as the Romans regarded the federal unions of Greece as a hindrance to them thus, in 146 BC, some assemblies were forced to be dissolved, while others were limited in their powers and could only maintain their existence under the patronage of the Roman Empire (McDonald 1943).

2.2. Locations of Bouleuteria in Ancient Cities

Vitruvius (25 BC) noted that the bouleuterion needs to be proportionate in scale to the agora, positioned adjacent to the agora, and built taking the importance of the city into consideration (Vitruvius 25 BC/2015).

It is thought that the bouleuteria were planned close to the relevant public buildings since they were used for political meetings, as well as for the financial affairs of the state and as a judiciary centre. Within this framework, the location of bouleuteria in ancient Greek cities may be addressed according to whether they are within the agora or bordering it. Bouleuteria that are not located exactly within a city, but within a group of structures at a cult site, or whose relationship with the agora cannot be defined, can be identified as exceptional examples (McDonald 1943). Elis Bouleuterion (located within the borders of Greece today), which was built in a gymnasium and not close to the agora, serves as an example of an exceptional bouleuterion (McDonald 1943).

In general, bouleuteria, which can be accessed directly from the agora, are evaluated as adjacent to the agora. Aigai, Miletus, Nysa, and Priene are examples of bouleuteria adjacent to the agora (Figure 2.5) (McDonald 1943). The Kibyra Bouleuterion can be cited as an example of a bouleuterion that is not directly connected to the agora but is located close to the agora.

Figure 2.5. Map showing the agora and its surroundings of Miletus Bouleuterion (Revised from Google Earth map, date of image:20.12.2021, date of editing: 26.12.2022).

2.3. Sections of Bouleuteria

Since the bouleuteria built in the Ancient Greek and Roman periods are similar to the theatres built in the same periods in terms of form, construction technique, and material use, it would be appropriate to explain the sections of the bouleuteria through the sections of the theatre structures.

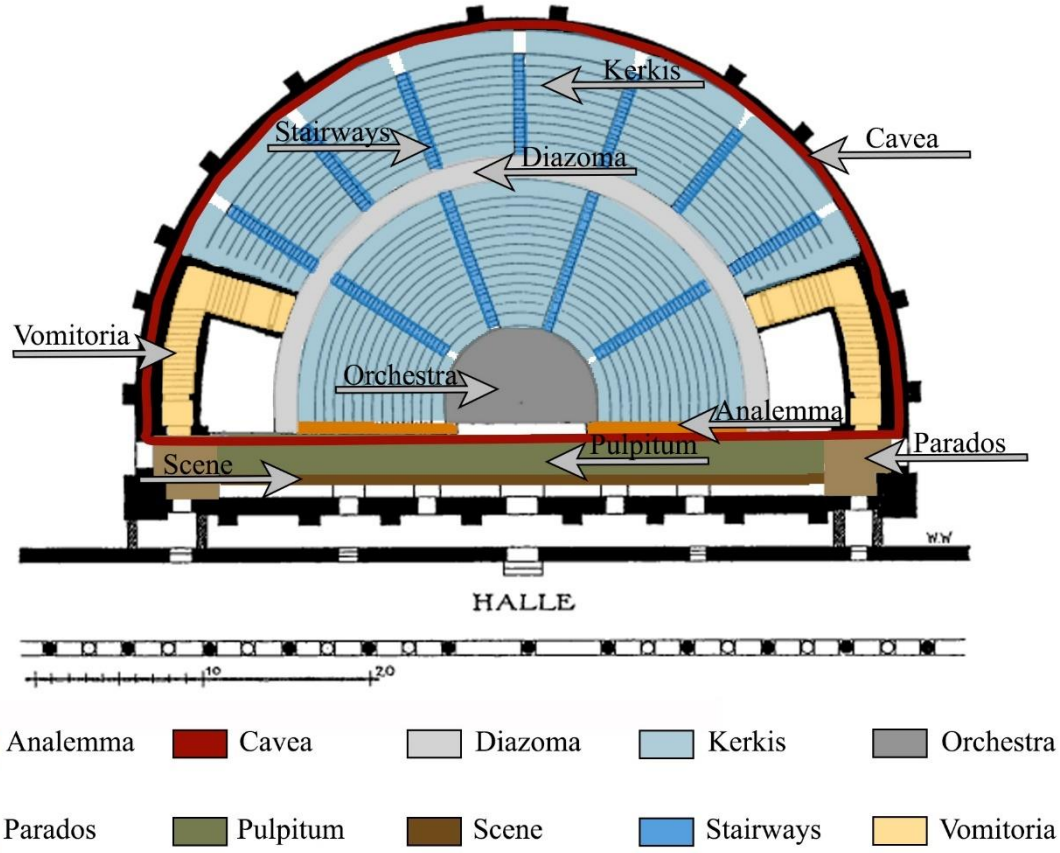


Figure 2.6. Bouleuteria sections arranged on the Ephesus Bouleuterion reconstruction plan which is drawn by W. Wilberg found in Lionel Bier's (2011) book (Revised from Bier 2011, plate 5/1, Reconstruction plan of the Ephesus Bouleuterion: W. Wilberg 1909).

Analemma: Analemmas are the walls constructed for support purposes in Greek or Roman theatres, bounding the cavea seating rows from both sides (Hines 2003).

Cavea: Cavea is a circular section in Roman theatres, which consists of seating rows and stair steps allowing internal access. It is understood that the theatres of the ancient period were divided into sections and specialized based on social class divisions.

Depending on the size of the theatres, it can be seen that the seating rows can be divided into categories such as *ima cavea*, the bottom seating rows, which are for the noble families, *media cavea*, the medium seating rows, which are reserved for the notable people, and *summa cavea*, the top seating rows, which are reserved for the poor and slave group (Hines 2003).

Diazoma: Diazoma is the horizontal gateway dividing the upper and lower seating rows of the cavea (Hines 2003).

Kerkis: Kerkis, also known as kerkides, is the area where the seating rows are located between the two stairs in the cavea (Hines 2003).

Orchestra: It is the section located between the cavea and the stage section, used as a choir area in the Greek Period and as a performance area in the Roman Period (Hines 2003).

Parados: Parados is the gateway areas between the analemma wall bounding the cavea and the stage section, enabling entrance and exit (Hines 2003).

Pulpitum: Pulpitum is the part located between the scene and the orchestra, where speeches are delivered and plays are performed, usually slightly raised from the floor (Hines 2003).

Scene: Scene is the stage section of theatres. It is stated that it was arranged as a scene in the Ancient Greek Period theatres and as a scene building with a pulpitum in the Roman Period theatres (Hines 2003).

Stairways: Stairways are the steps that vertically separate the seating rows of the cavea and provide access within the cavea.

Vomitoria: Vomitorium is a vaulted access area that enables access to the seating rows in theatres (Hines 2003).

2.4. Classification of Bouleuteria

Mc Donald analysed the plan types of bouleuteria in three different categories: square, horizontal rectangle (broad), and longitudinal rectangle (narrow) depending on the ratio between the length and width measurements. It is believed that the width and length dimensions are approximately equal in bouleuteria with square plan type (The Old Bouleuterion at Athens, Priene, Assos, Sicyon). It has been reported that the ratio of width to length is approximately 2/3 in bouleuteria with horizontal rectangular (Broad) plan

type (Olynthus, Megalopolis, Heraclea, Messene, Notium, Nysa and Miletus). It has been suggested that in bouleuteria with narrow plan types (Olympia, Delphi, Delos), the ratio of length to width is at least two (McDonald 1943).

Giving references to Genisz 1990 and Balty 1991, in his study, Öz (2006) analyzed the bouleuteria in four groups by taking the seating arrangements of the bouleuteria into consideration: Square Bouleuteria (Delphi, Delos, The Old Bouleuterion at Athens, Notion, Assos, and Sagalassos), Circular Bouleuteria (Athens Pnyx, The New Bouleuterion at Athens, Teos, Miletus, Iasos and Aizonai), Curvilinear Bouleuteria (Termessos, Knidos, and Aigai) and Odeion type Bouleuteria (Öz 2006).

On the other hand, Taşdemir has categorized the bouleuterion plans according to the plan of the exterior walls (by noting that Vitruvius also referred to the exterior walls) rather than the arrangement of the seating rows. Furthermore, Taşdemir has also pointed out that the plan specifications of the bouleuteria in the Western Anatolia Region were developed based on the Old Bouleuterion of Athens, the New Bouleuterion of Athens, and the odeion structures in the Roman period. Within this context, she analysed the Bouleuteria under three main categories: bouleuteria with square plans (The Old Athens Bouleuterion, Assos, Priene, and Metropolis), bouleuteria with rectangular plans (Troia, Aigai, Teos, Notion, Nysa, Alabanda, Miletos, and Iasos) and odeion type bouleuteria (Ephesus, Aphrodisias, and Kibryra) (Figure 2.7, Figure 2.8, Figure 2.9, Figure 2.10, Figure 2.11 and Figure 2.12). In addition, the bouleuteria with square and rectangular plans in the classification are further divided into two sub-categories by Taşdemir depending on the planning relationship of the seating rows with the exterior wall: parallel to the exterior walls or curvilinear/circular forms in square exterior walls (Taşdemir 2015).

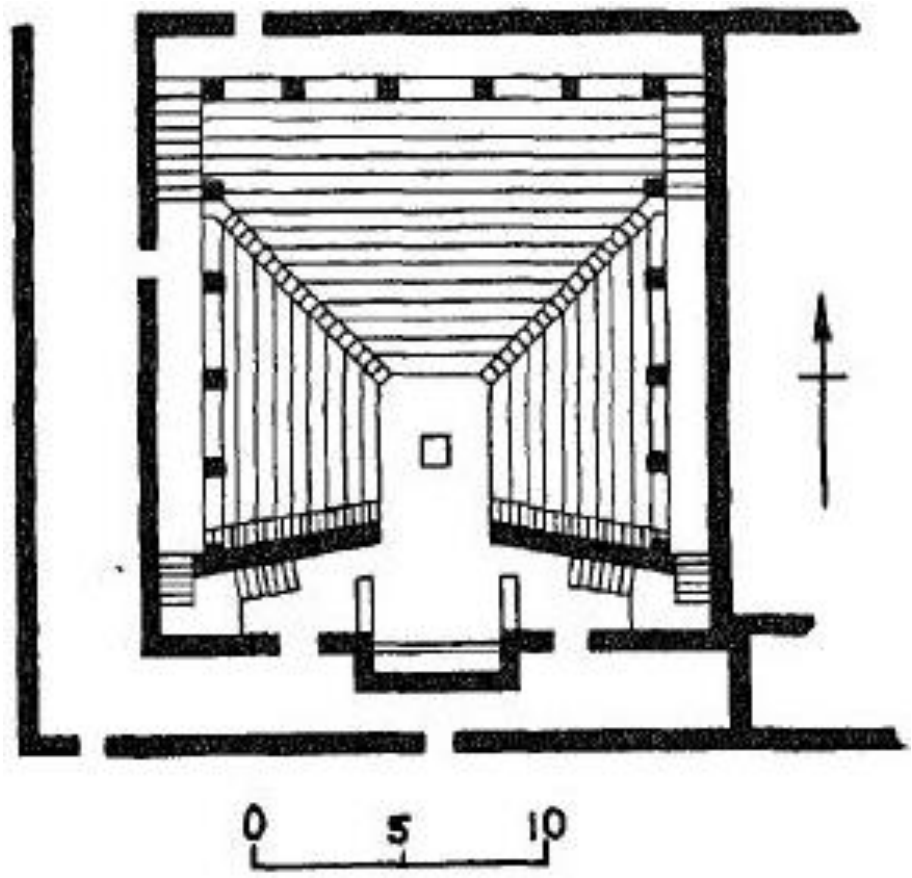


Figure 2.7. Plan drawings of the Priene Bouleuterion
(Source: Mc Donald 1943).

Figure 2.8. Priene Bouleuterion with seating arranged parallel to the exterior walls in a square exterior wall form (Photograph: T. Tekin, 06.09.2021).

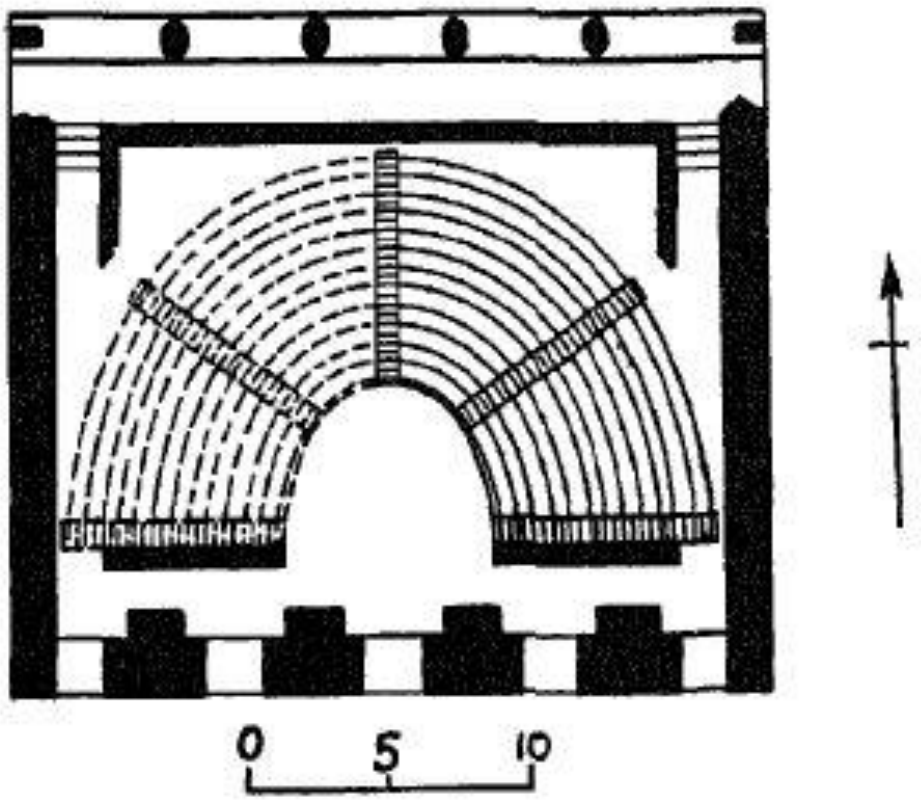


Figure 2.9. Plans of the Nysa Bouleuterion/Geronticon
(Source: Mc Donald, 1943).

Figure 2.10. Nysa Bouleuterion/Gerontikon which has a curvilinear seating arrangement
(Photograph: T. Tekin, 26.06.2021).

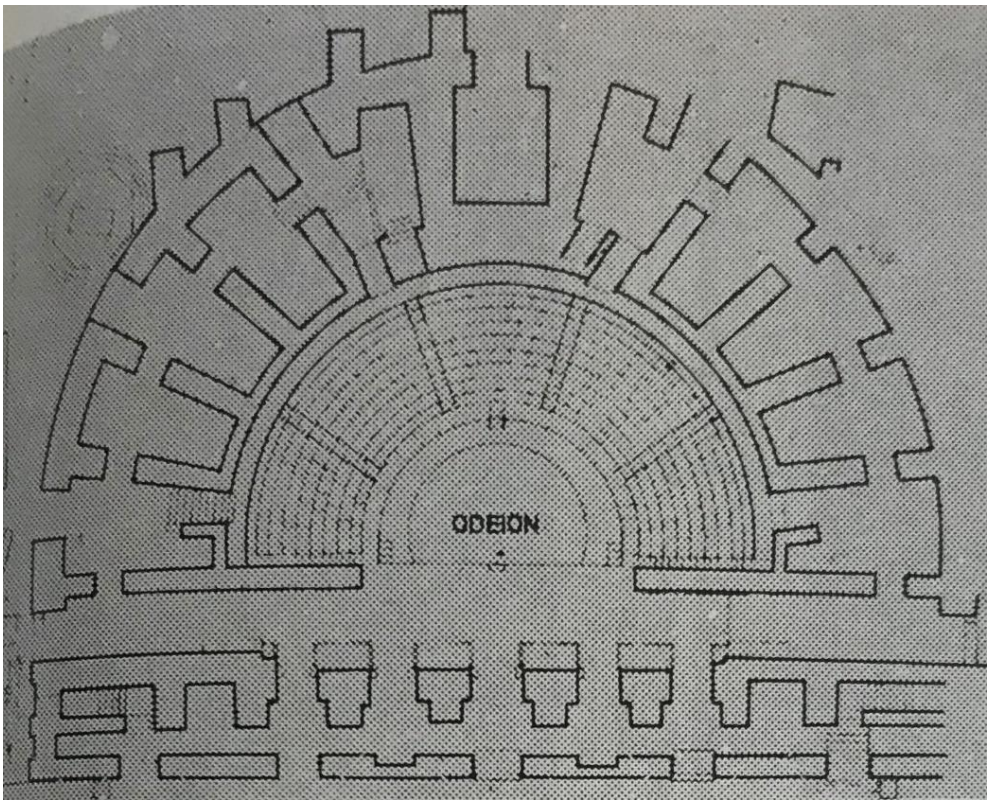


Figure 2.11. Plan of the Aphrodisias Bouleuterion contained on the information board (Source: Meinel 1980 p.629).

Figure 2.12. Aphrodisias Bouleuterion
(Photograph: T. Tekin, 06.09.2021).

Within the scope of this thesis, bouleuteria have been categorised based on their exterior wall plans just as in the categorisation by Taşdemir. This plan classification has been adopted in this study since the exterior walls determine the external form of the bouleuterion and influence the plan arrangements.

When we analyse the places in the classification of the bouleuteria, the conservation implementations of which will be evaluated in this study, it is understood that the Iasos Bouleuterion is one of the curvilinear seating arrangements in a rectangular plan, the Patara Bouleuterion is a transitional model between the rectangular plan and the odeion type, and the Ephesus and Kibyra Bouleuteria/Odeions are of the odeion type.

2.5. Construction Technique and Material Usage

The construction technique of the bouleuteria and the materials used in the construction process can be addressed by analysing the characteristics of the parts of the structure. In this regard, it can be assumed that the structural materials and construction techniques used in the construction process of the bouleuteria were planned based on the needs during the design of the structure. In this direction, it is seen that bouleuteria with similar or different characteristics in terms of foundation, flooring, walls, support elements, fasteners, and roof properties were designed.

2.5.1. Foundations

According to Vitruvius, the placement of the foundation walls of the theatres on the edge of the slope facilitates the settlement, but in case the theatre must be built on flat or swampy land, the foundation needs to be built after obtaining the necessary stability (Vitruvius 25 BC/2015). It is also observed that the foundations of the Bouleuteria were built on a mountain slope or a flat area. For instance, the cavea foundation of the Kibyra Bouleuterion was placed on the natural slope of the mountain to the west, whereas the foundation of the Patara Bouleuterion was planned on a flat surface (Figure 2.13).

Figure 2.13. View of the Kibyra Bouleuterion from the northeast direction (Photograph: T. Tekin, 09.04.2022).

Information about the foundations of the bouleuteria can be provided based on the data obtained from excavations. For instance, it is reported that the profiled seating rows in the cavea of the Teos Bouleuterion were designed on foundations made of limestone (Özbil 2012). On the other hand, it is reported that the foundations of the seating rows arranged with marble blocks in the cavea of the Ephesus Bouleuterion were made of mortared rubble stone masonry (Bier 2011). It has been reported that an altar foundation placed on the bedrock and built with cut marble stone blocks was found to the east of the wall separating the orchestra and shops in the eastern section of the Aigai Bouleuterion. Moreover, In Kaplan's study (see Kaplan 2009, p. 39 Figure 34) the foundation of one of the columns at the point where the cavea and the backstage intersect can be seen (Kaplan 2009).

2.5.2. Flooring

Öz (2006) states that the flooring is found in the parados and orchestra sections of the bouleuterion remains, that the orchestra sections built in the early period were made of bedrock or compacted soil and that in the Roman Period, orchestra flooring could also

be arranged by covering them with marble. The Bouleuteria of Miletus and Sagalassos are cited as examples of bouleuteria where flat stone blocks were arranged side by side to form flooring (Figure 2.14). Flooring can also be formed with the technique called opus sectile by bringing coloured marble pieces side by side in a geometric order. The Bouleuteria of Nysa and Iasos can be cited as examples of structures with this type of flooring (Öz 2006).

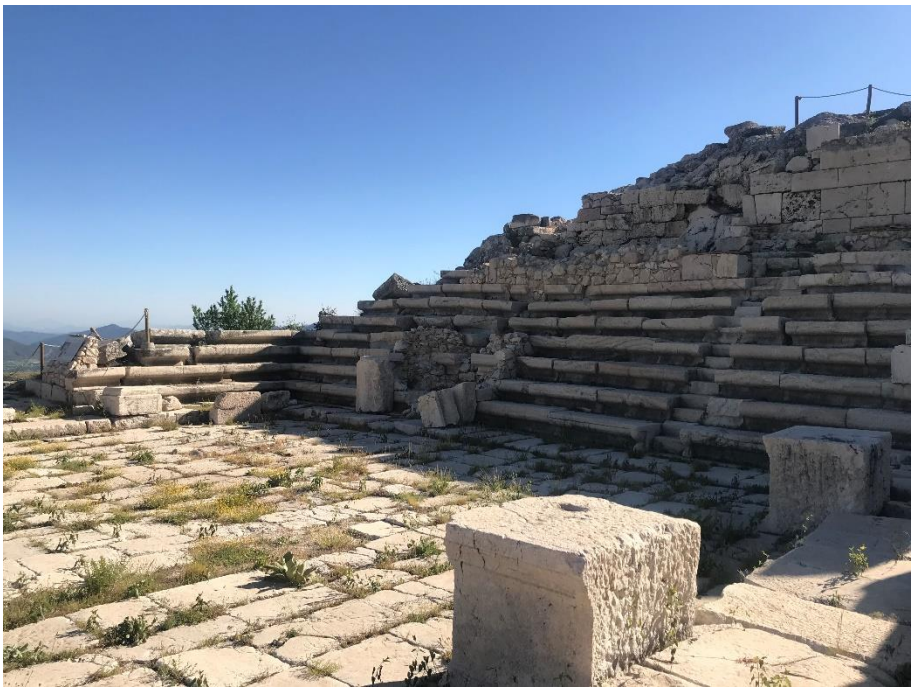


Figure 2.14. A part of the cavea and flooring of the Sagalassos Bouleuterion (Photograph: T. Tekin, 20.05.2021)

In the bouleuterion, flooring is also seen in the diazoma, pulpitum, vomitorium, and the corridor and vomitorium between the stage wall and the exterior wall.

It is argued that the diazoma flooring of the Bouleuterion/Odeion of Ephesus was formed by covering slabs of different sizes and shapes on a layer of pink-coloured mortar (Bier 2011). Furthermore, it has been understood that the pulpitum section of the Ephesus Bouleuterion is slightly inclined towards the centre and covered with stone slab blocks of different sizes. In the corridor located between the exterior wall on the south direction and the stage wall of the Ephesus Bouleuterion (which appears to be the original blocks) and in the corridor located between the exterior wall on the east direction and the stage wall of the Patara Bouleuterion (after restoration), floor coverings were formed with cut stone blocks. Nevertheless, the floor of the corridor located between the exterior wall in

the eastern direction and the stage wall in the remains of the Iasos Bouleuterion that have survived to the present day is compacted soil. Moreover, it is observed that the vomitorium in the north direction of the Iasos Bouleuterion is covered with cut stone blocks.

2.5.3. Walls

The walls of the bouleuteria consist of the upper cavea retaining wall, the side walls (analemma) supporting the cavea, and the stage wall where the speeches were made, and which also supported the roof. It can also be seen that the rooms built to fulfill other functions such as backstage or shops behind the stage building of the structure have partition or perimeter walls.

Analemma, which are the walls that are located between the cavea and the stage section in the theatre and bouleuterion and bound the cavea from both sides, have been built to ensure the structural integrity of the seating rows (Öz 2006). For instance, based on the six rows of preserved masonry of the south analemma wall of the Teos Bouleuterion, it has been reported that the wall was built 50 cm thick by employing stone blocks and the pseudo-isodomic technique with travers (Özbil 2012). Vitruvius refers to the technique of laying masonry with equal row thicknesses as isodomum while the technique of laying with unequal row thicknesses as pseudisodomum (Vitruvius 25 BC/2015).

In the construction of the Aigai Bouleuterion, red gray colored andesite stone with the same character, which was also used in the surrounding buildings, was used. Furthermore, it has also been reported that the north, south, and east facades of the structure were built with cut stone and the other facades with rubble stone. It has been mentioned that there was reconstructed masonry on the interior walls of the shops arranged under the stage structure on the eastern side of the bouleuterion, which is believed to belong to the Byzantine period. Moreover, remains of undecorated lime plaster, which have been reported to be seen on some interior walls of the structure, have also been found on the interior wall on the north side of the backstage wall (Kaplan 2009).

2.5.4. Support Elements

As in the theatre, temple, basilica, and stoa structures, it can be seen that the bouleuterion structures also have support elements that support the building from the inner walls or support the roof from below. It can be assumed that the columns placed on bases or directly on the flooring in the stage section of the bouleuteria both created a decorative impact on the stage wall and were effective in carrying the roof.

For instance, between the cavea and backstage sections of the Aigai Bouleuterion, there are columns made of andesite stone, the cylindrical parts of which are attached to each other by clamps. It has been reported that these columns were placed on platforms made of cut stones and that both rubble stones and soil were used in the foundations of the columns (Kaplan 2009). It has also been reported that supports resembling elephant's feet were constructed on the north and south sides of the orchestra section of the structure in order to carry the superstructure (roof) (Gürbüzer 2015).

It is observed that there are buttresses built with cut stones supporting the circular outer wall surrounding the cavea of the Ephesus Bouleuterion/Odeion and its linear exterior wall in the west direction from the outside (Figure 2.15). In Priene Bouleuterion remains, there are rectangular internal support elements which support the roof (Figure 2.16).

Figure 2.15. Remains of the curvilinear exterior wall and some of the buttresses on the west side of the Ephesus Bouleuterion/Odeion (Photograph: T. Tekin, 03.04.2022).

Figure 2.16. Internal support elements in Priene Bouleuterion/Odeion (Photograph: T. Tekin, 06.09.2021).

2.5.5. Seating Rows

In the bouleuterion structures, seating rows were designed for the seating of the participants, one after the other, in the form of steps built in a gradually ascending manner. The seating rows consist of a seating section, a backrest section, and a staircase that bounds the seating rows vertically and allows access within the cavea. It is also observed that the seating rows can be constructed in the same form as the exterior wall form of the structure or in a different form. The seating rows are accessed by stairs which cut the cavea vertically. The seating rows in the cavea are separated from each other by the diazoma corridor.

Vitruvius (25 BC) announced that the height of the steps of the seating rows in theatre structures must not be less than one foot and a palm or more than one foot and six fingers, and the depth must be planned in such a way that it is not more than two and a half feet or less than two feet (Vitruvius 25 BC/2015). Considering the similarity of bouleuterion structures to theatres in terms of their sections and forms, the fact that they were generally built in the proximity of theatres, and that they were able to serve stage/performance arts, it can be assumed that the dimensions specified by Vitruvius may also be valid for bouleuterion structures.

It is seen that stone blocks or rubble stones were used in the construction of the seating rows of the surviving bouleuterion examples. On the other hand, the Bouleuteria of Olympia, Athens, Delphi, Olynthus, Delos, Lousoi, Eleusis, Thasos, and Assos can be cited as examples of bouleuteria where the seating rows are thought to have been made of wood (McDonald 1943).

The seating rows of the Metropolis Bouleuterion were constructed using beige and blue coloured marble blocks, which were also used in the construction of the theatre and stoa structures in the Metropolis. It is reported that the seating rows in the structure were made of the riser carrying the covering block (referred to as mirror stone) and the covering blocks used for seating and that the total height of the seating rows was 39 cm. It is seen that there are lion-footed figures on the edges of the stairs of the seating rows (Öz 2006). During the excavations of the Teos Bouleuterion, it was found out that the 16 seating rows, which were unearthed in preserved form, were built using grey Teos marbles on foundations made of limestone. It is reported that the profiled seating rows with a height of 35 cm and a depth of 75 cm have widths varying between 57 cm and 117 cm (Özbil 2012). The seating rows of the Ephesus Bouleuterion were formed by covering the rubble filling with marble slabs (Figure 2.17). It is seen that the slabs, which have survived to the present day in preserved condition, are located in the ima cavea section of the structure. In the ima cavea section of the structure in its authentic condition, it is seen that there are 16 seating rows with a width of approximately 65 cm and a height of 37 cm. The width of the stairs cutting the seating rows vertically is approximately 68 cm (Bier 2011).

Figure 2.17. Ima cavea section of the Ephesus Bouleuterion/Odeion built of stone blocks and the reconstructed rubble filling under the seating rows (Photograph: T. Tekin, 03.04.2022).

It is seen that the curvilinearly planned cavea of the Aigai Bouleuterion consists of 12 seating rows with a height of approximately 34 cm and 23 stair steps with a height of 15 cm. It is reported that the seating rows at the top level on the natural slope decreasing from west to east were formed by using monoblack (block stone) and the others by using andesite stone slabs. It is reported that ornamented support stones were placed between the andesite slabs forming the riser and carrying the covering blocks (Kaplan 2009). According to Gürbüzer (2015), the height of the seating rows of the Aigai Bouleuterion is 35 cm. The support blocks reported to have the figure of a lion's foot have a height of 20 cm and a depth of 35 cm (Gürbüzer 2015). It is seen that stone blocks were used in the construction of the cavea in Sagalassos Bouleuterion (Figure 2.18).

Figure 2.18. The profiled seating rows of the Sagalassos Bouleuterion, built of stone blocks (Photograph: T. Tekin, 20.05.2021).

There is a curvilinear throne remain approximately in the central part of the cavea section of Patara Bouleuterion/Odeion. It is seen that the throne was built from limestone blocks like the seating rows and stairs in the cavea (Figure 2.19). As it can be understood from this remain, it can be thought that special sections were separated between the rows of seats according to the status of the council members.

Figure 2.19. Remains of profiled seating rows and throne of Patara Bouleuterion/Odeion (Photograph: T. Tekin, 08.04.2021).

2.5.6. Fasteners

In the construction of the Bouleuterion, it can be seen that clamps and dowels were used as fasteners to connect the stone blocks or column parts with each other. The fasteners enable the structural and visual integrity of the construction materials by providing horizontal or vertical strength.

The fact that the column parts of the Aigai Bouleuterion were connected to each other with plumbic clamps in the centre and that there are clamp holes on the ornamented stones on both sides of the stairs in the cavea section of the structure can be cited as examples of the use of fasteners.

It has been reported that iron fasteners with lead flowing were used in the joining of the blocks forming the risers of the seating rows, which are referred to as face stones in the Metropolis Bouleuterion, while no fasteners were used in the joining of the covering blocks, which were placed on the riser blocks and formed the seating sections (Öz 2006).

It has been reported that in the marble sections of the Ephesus Bouleuterion, lead/iron clamps, the size of which varies according to the place of use, were used for the connection of the horizontal blocks and iron dowels were used to prevent the blocks from

sliding relative to each other. On the other hand, it has been stated that no fasteners were found in the curvilinear retaining wall mesh surrounding the cavea (Bier 2011).

It is thought that the remnants of rings, hooks, and nails on one of the seating rows in the ima cavea section of the cavea of the Kibyra Bouleuterion/Odeion, and the remnants of rings found in other rows belong to the fasteners organised to connect the boards of the wooden coverings that were placed on the seating sections (Figure 2.20) (Özüdoğru, Tarkan and Öztürker 2010).

Figure 2.20. Fastener ruins on the seating rows of Kibyra Bouleuterion (Photograph: T. Tekin, 09.04.2022).

2.5.7. Roof

Since no evidence for the roof has been found in general in bouleuteria other than roof tiles, ideas about the roofs can be put forward based on the remains and the architectural features of the structures.

Bier proposes that the Ephesus Bouleuterion/Odeion had a roof, on the basis of the remains of the iron fasteners connecting the charred tiles and woods to each other and explains that the roof form of the structure is associated with the thickness of the walls and the shape and location of the thick buttresses supporting the structure from the outside (Bier 2011).

Gürbüzer, in his study (with reference to Meinel 1982), explains the criteria related to roof systems in ancient structures. Furthermore, he mentions that wooden planks were joined by using large nails and clamps in the arrangement of the roofs by exceeding the wide openings in the structures with seating rows placed in the rectangular exterior wall form in Antiquity. Moreover, Gürbüzer (2015), with reference to Krischen, 1941 and Coulton 1977, points out that in the Hellenistic period, large openings in the roof sections of the assembly structures were covered by using roof trusses (Gürbüzer 2015). The presence of profiled rectangular blocks in the Aigai Bouleuterion, which are thought to have supported the roof trusses based on their location and form, can be cited as an example of this situation (Gürbüzer 2015).

During the excavations carried out in 2009 in the ancient city of Patara, it has been reported that the remains of tiles which are thought to belong to the roof of the bouleuterion were found (Figure 2.21) (Keskin 2011).

Figure 2.21. Restitution model of Patara bouleuterion which is in the bouleuterion's south room and shows the roof construction (Photograph: T. Tekin, 08.04.2021).

CHAPTER 3

VALUES OF ARCHAEOLOGICAL SITES, TYPES OF CONSERVATION IMPLEMENTATIONS AND CRITERIA FOR EVALUATION OF IMPLEMENTATIONS

Archaeological sites with numerous remains of structures and natural settlement characteristics exhibit historical, cultural, and documentary, antiquity, natural, architectural and technical, aesthetic and artistic, monumental, symbolic, social, authenticity, identity, rarity and integrity values. The remains of structures in archaeological sites and the settlement area in which these remains are located create a perception of integrity. In these areas, cleaning, maintenance, consolidation, completion, capping, anastylosis, restoration, reconstruction, protective shelter, reburial and relocation techniques, the scope and methods of which vary according to the current condition of the remains, can be carried out in order to conserve the original qualities and visual integrity of the remains by conserving the landscape characteristics of the area. Depending on the type of conservation implementation carried out and the materials and techniques used, conditions may arise in which the original qualities, structural features and visual integrity of the structural remains can be sustained, partially sustained or cannot be sustained. Conservation implementations can be evaluated with evaluation criteria that can be created by making use of international charters and the studies that have been published. It is believed that by evaluating the implementations carried out in archaeological areas, contributions can be made both to exemplify different implementation approaches and implementation results and to provide guidance for the implementations to be planned in the future.

3.1. Values of the Archaeological Sites

Archaeological areas are characterized by urban and structural developments resulting from natural features and historical processes depending on the geography of the settlement. Each settlement has its own unique values even if they are located in the

same geography, have the same historical process and similar architectural characteristics. These values in archaeological areas can be addressed as historical, documentary and cultural, antiquity, architectural and technical, aesthetic and artistic, natural, social, identity, monumental, symbolic, authenticity, rarity and integrity values (British Standards Institution 2013).

During the conservation works in archaeological sites, the settlement characteristics of the area and the original values of the architectural remains need to be conserved. While conserving the architectural remains, the conservation of the settlement characteristics must also be taken into consideration. Even though the structures are at the level of remains, they demonstrate the architectural, technical and artistic characteristics of the periods in which they were constructed. The interventions affect not only the values of the remains, but also their perception with the neighbouring structures and their relationship with the entirety of the area.

The values that archaeological areas possess have been compiled taking into account the definitions set out in previous studies (Feilden and Jokilehto 1998; Demas 2000; Throsby 2000; de la Torre and Mason 2002; Asatekin 2004; Madran and Özgönül 2005; Vacharopoulou 2006; Orbaşlı 2008; Worthing and Bond 2008; Robles 2010; British Standards Institution 2013) and in international conventions (UNESCO 1972) and charters (Venice Charter 1964, Nara Declaration of Authenticity 1994).

Historical, Documentary and Cultural Value: Archaeological areas possess historical, documentary and cultural value with their architectural structures built in line with the lifestyles, religious understandings and political and economic relations of various societies and important events and developments, art movements and technological developments that have taken place during the lifetimes of the societies in the historical process, as well as the settlement characteristics formed by the combination of these structures (ICOMOS 1964; Demas 2000; Throsby 2000; de la Torre and Mason 2002; Asatekin 2004; Madran and Özgönül 2005; Vacharopoulou 2006; Orbaşlı 2008; Worthing and Bond 2008; Robles 2010).

Antiquity Value: The remains of structures found in archaeological areas have antiquity value in terms of being a type of structure in the past, the texture of their original materials, the effect of nature and usage processes, and their picturesque features (the aesthetic appearance of the stones in the state of remains) (ICOMOS 1964 art. 9.).

Natural Value: Archaeological areas have a natural value in terms of the geography in which they are located, their specific climate and geographical formations,

landscapes, habitats within the area and the resources that enabled the construction of their structural elements (Demas 2000).

Architectural and Technical Value: The remains of structures in archaeological areas have architectural and technical value in terms of the information they provide about the function of the structures, the design concept of the time period, the construction technique, the physical and chemical properties of the material and the usage manner, the ornamentation characteristics and also the craftsmanship aspects (ICOMOS 1964; Asatekin 2004; Madran and Özgönül 2005; Vacharopoulou 2006; Orbaşlı 2008; Worthing and Bond 2008; Robles 2010).

Aesthetic and Artistic Value: In addition to their design elements with their architectural and stylistic elements, structures in archaeological areas also display aesthetic and artistic value with fine details of craftsmanship such as decoration, ornamentation and sculpture that enrich the visual quality and the perception of beauty of the structure, sustain its compatibility, reflect the characteristics of the design style of the period in which it was constructed, and enrich sensory experiences (ICOMOS 1964; Demas 2000; Throsby 2000; de la Torre and Mason 2002; Asatekin 2004; Vacharopoulou 2006; Orbaşlı 2008).

Monumental Value: Monuments are cultural heritage structures that have witnessed significant historical events and processes and embody unique architectural features and intangible values. The remains of structures in archaeological areas also have a monumental value in terms of possessing these qualities and conveying important information to the society, science and art (ICOMOS 1964).

Symbolic Value: Monumental structures in archaeological sites have a symbolic value since they have acquired sophisticated intangible and cultural meanings as a result of their specialized and public functions, religious and cultural connotations, and their prominence in political and social events (Throsby 2000; de la Torre and Mason 2002; Vacharopoulou 2006; Orbaşlı 2008; Worthing and Bond 2008; Robles 2010).

Social Value: Archaeological areas have a social value not only because they reflect the identity, belonging and social characteristics of the former communities in the area with their settlement characteristics and the remains of structures constructed in different time periods, but also because they create a sense of a place/connection by establishing a link between the past and the present, provide information about the societies of the past when viaread, and allow the remains to be used in harmony with the past and the present (for example, the use of theatres and bouleuteria for demonstration

or gathering purposes) (ICOMOS 1964; Feilden and Jokilehto 1998; Demas 2000; Throsby 2000; de la Torre and Mason 2002; Orbaşlı 2008; British Standards Institution 2013).

Authenticity Value: Archaeological areas and the monumental structures they host have an authenticity value that emerges depending on the context and environment, the processes in which they were constructed and utilised, the craftsmanship qualities, the method of use of the structure and the area, the design concept, the cultures influenced by them, the intangible values and the materials and techniques employed (ICOMOS 1964 art.9.; ICOMOS 1994; Feilden and Jokilehto 1998; ICCROM 2000).

Identity Value: Archaeological areas have an identity value owing to the characteristics of the geography in which they are located, significant historical events, religious and political influences, intangible and cultural ties, artistic concepts formed under the influence of different periods, monuments with different functions, and reflecting the ethnic or cultural belonging of communities throughout history (ICOMOS 1964; Feilden and Jokilehto 1998; Demas 2000).

Universal Value: Archaeological areas have a universal value historical and identity qualities of which have been adopted by all the nations because of their natural geographical characteristics and the remains of structures and works of art contained in them (ICOMOS 1972).

Rarity Value: Some structures found in archaeological areas possess a rarity value in terms of their functions, their specificity to certain time periods, their presence only in certain geographical regions, and the raw material, type and method of use of the construction material. The small number of such structures brings them the qualification of rarity and some archaeological areas stand out with these rare structure types they host (Feilden and Jokilehto 1998; Madran and Özgönül 2005; Orbaşlı 2008).

Integrity Value: Archaeological areas have an integrity value since they bring natural landscapes, original components of structural remains and works of art such as ceramics, inscriptions and sculptures with artistic, stylistic and cultural qualities all together. The conservation of integrity can be possible not only with the structural integrity of the structure, but also with the conservation of the visual impact of the structure and its authentic perception in the area (ICOMOS 1964; Asatekin 2004).

3.2. Types of Conservation Implementations in Archaeological Sites

Various conservation activities are carried out to conserve the original qualities of the remains of monumental structures hosted by archaeological areas, to ensure their structural and visual integrity, as well as to promote their presentation. These implementations may cover only a part of or the entire monumental structure, depending on the current condition of the remains. Implementation approaches can be addressed and categorised as cleaning, maintenance, consolidation, completion, capping, anastylosis, restoration, reconstruction, protective shelter, reburial, and relocation.

Cleaning: Cleaning is the process of removing the deposits such as dirt, soil, and vegetation from the surfaces of the remains of structures or works of art, which damage the authentic texture or prevent the conservation and presentation of the original qualities of the remains. Cleaning activities can be carried out by mechanical, chemical, or mixed methods, keeping the present condition of the remains in mind (Şener 2013).

Maintenance: The implementations performed to maintain the existing appearance of the structural remains are referred to as maintenance. Maintenance can be applied to the structure itself and its immediate surroundings. Since monumental structures or remains will not require extensive implementation and their existing condition will be maintained in the case of regular maintenance, the maintenance activity needs to be planned and carried out periodically (ICOMOS 1964 art.4.,6.; ICOMOS 2000 art. 2; ICOMOS 2013 art. 1.5.,16.). Maintenance implementation includes only the arrangements and modifications carried out in such a way that the original qualities and perception of the materials or sections of the structure/remains are not impaired (Petzet 1999; The OHS National Council 2008; Bilgin Altınöz et al. 2011).

Consolidation: The process of increasing the strength of a building, remains or cultural heritage, which has been reduced or completely lost over time, to maintain its strength and visual integrity, is called consolidation (Feilden and Jokilehto 1998; Feilden 2003). During consolidation, in cases where the use of traditional conservation methods is not deemed sufficient, the strength is increased by employing modern techniques (ICOMOS 1964). It is highly likely that the use of intensive mortar because of material loss situations will lead to a permanent adverse impact on the structure. Therefore, interventions must be made in conformity with the original materials and techniques in

the sections to be consolidated and the original materials must not be damaged and be reversible.

Completion: The implementation carried out to ensure the stability or visual integrity of the detached, fragmented, or missing parts of a remains is called completion. Completion must be carried out by using a suitable material based on the remains of the structure or work of art. Furthermore, the new material must be distinguishable from the original material as well as achieving harmony (ICOMOS 1964 art. 12).

Capping: The implementation carried out on the upper surface of the wall mesh as a protective layer to prevent the progression of deterioration resulting from reasons such as humidity, temperature, freeze-thaw, rainwater, snow, material loss and vegetation formation on the surface of the wall remains of the structures, or to take the necessary precautions against such deterioration that may occur, is called capping (Şener 2013).

Anastylosis: The process of joining the existing disintegrated or fragmented sections of the remains of the structure is called anastylosis (ICOMOS 1931 art. VI.; Carta Del Restauro Italiana 1931 art. 3; ICOMOS 1964 art. 15; Mertens 1995; White 2007; Woolfitt 2007; Toköz and İpekoğlu, 2020). In the implementation of anastylosis, the material used to join the original remains needs to be used in as minimum quantities as possible and must be distinguishable from the original remains (ICOMOS 1964). Stanley Price (1995) argues that anastylosis is only feasible for structures constructed with cut stone blocks (Stanley Price 1995).

Restoration: Restoration is the implementation carried out by conserving the aesthetic and historical values of a structure and respecting its original qualities. In addition to maintaining the structural integrity of the remains of the structure, restoration implementations are also expected to ensure the conservation of its cultural value and the understanding of its structural characteristics. For the restoration process, it is necessary to plan the implementations by conducting researches in the light of remains and historical data, to assure their reliability and to ensure that the implementation to be carried out is not based on predictions (ICOMOS 1964 art. 9; Feilden and Jokilehto 1998; Feilden 2003; The OHS National Council 2008; Australia ICOMOS 2013 art. 1.7. and 19).

Reconstruction: The process of rebuilding a part or the entire structure in line with the information and historical data obtained from the remains of the structure is called reconstruction (Feilden and Jokilehto 1998; Feilden 2003; White 2007; Woolfitt 2007; The OHS National Council 2008; Yaka Çetin, İpekoğlu, and Laroche 2012; Australia ICOMOS 2013 art. 20.1). In the interventions to be implemented on the remains

of the structure, it may be deemed more appropriate to plan activities aimed at combining the existing remains by anastylosis method instead of reconstruction (ICOMOS 1964 art. 15; Australia ICOMOS 2013 art 1.8. 20.1. and 20.2).

Protective Structure: Structures designed for the protection of exposed remains of structures and immovable cultural property elements in archaeological areas against atmospheric effects and intervention of living creatures that may cause deterioration are called protective structures (Yaka Çetin 2013). Although the main purpose of protective structures is to prevent the remains of structures and immovable cultural property elements from being adversely affected by environmental factors and to maintain the aesthetic and architectural qualities and values of the existing remains as much as possible, they also have environmental impacts on the archaeological area or the context in which it is located since they are a new cover or protective structure. Hence, in the design of the covering, the features of the area where the remains are found and the surroundings of the area need to be taken into consideration, the surrounding natural features need to be approached with respect and the impact of the environment needs to be kept in mind. When designing the covering, the material and construction technique that will be most suitable for the conservation features, the need for conservation of the remains, climatic characteristics, strength, production cost and repairability need to be preferred (Teutonico 2002).

Rebury: The implementation of placing the remains in archaeological areas under the soil or under a protective layer for a short or long period of time to prevent damage from factors such as impact, abrasion, and deterioration and to prevent losses that may occur in the original remains is called rebury (Nickens 2001; Bilsbarrow 2004; Woolfitt 2007).

Relocation: The transfer of cultural heritage items such as a monumental structure, sculpture, or mosaic from its current location to a more suitable location in accordance with the climate effect, deterioration, or different national or international resolutions is called relocation. Even if the conservation of a cultural heritage item is ensured by changing its space or location, its connection with the context and historical texture is terminated following its relocation (ICOMOS 1964 art. 7).

3.3. Evaluation Criteria

The results of conservation implementations in archaeological areas at the field and structure scales can be evaluated in accordance with the criteria established by making use of international agreements, regulations, and previously published studies. In this context, the implementations can be dealt with under the headings of perception of the monument in the archaeological area, structural integrity, visual integrity, authenticity, distinguishability and compatibility, reliability, re-treatability, and preservation of the original values.

3.3.1. Perception of the Monument in the Archaeological Site

In the conservation interventions to be implemented on the remains of monuments in archaeological areas, the historical processes witnessed by the remains and their architectural characteristics, as well as their relationship with the structures in their surroundings, must be considered as a priority. First, the physical and intangible values of the area need to be recognised and the area must be approached with respect. The original settlement features and their status among other structures must not be lost after the restoration and the compatibility of the remains in the environmental context must be maintained. In the implementations made to the remains, maintenance needs to be realised not to damage the historical and cultural values of the remains, taking into account the civilisations, notable individuals and events that the remains have witnessed in the historical process. It must be ensured that the perception of both the remains and the entire area is not adversely affected by the implementations (ICOMOS 1931 art. 6, 1964 art. 6; Mertens 1995; Yaka Çetin, İpekoğlu, and Laroche 2012; Toköz and İpekoğlu 2020).

For this reason, the structures hosted by archaeological areas must not be regarded as a single structure and the decisions to be taken must be taken after a holistic evaluation of the area. Moreover, the relationship between each present remains must be considered. Taking the relationship and significance of the structures in the historical process into consideration, it would not be appropriate to highlight a single monumental structure in the area. The structures in archaeological areas are mostly in the state of ruin before the implementations. Structures that have been subjected to conservation implementations can easily become the centre of attention in the archaeological area. It must be kept in

mind that the original value of the area as well as the authenticity of the structure may be affected in case of excessive or incorrect implementations. Thus, the visual balance of the structures in the area in relation to each other needs to be respected before carrying out the implementations.

3.3.2. Structural Integrity

It is observed that the strength of the structural remains hosted by archaeological areas decreases due to material loss and time, and thus the stability cannot be ensured. While the structural integrity of the existing original elements and parts of the structural remains is ensured through conservation implementations, the original construction technique and material properties must also be conserved. Structural reinforcement may cover a part or the entire structural remains. The conservation of the original elements can be accomplished through the implementation of modern interventions and extensions based on scientific fundamentals as minimally as possible if the materials and techniques specific to the structure cannot be utilised or are inadequate. It is not deemed appropriate to carry out completion in the monumental structures that have been out of use. The completion must be achieved through the implementation of anastylosis to the extent allowed by the remains, obtaining the structural and visual integrity of the remains and presenting the original qualities. Furthermore, the implementations need to be in accordance with the architectural characteristics of the structure, and additional materials and techniques must be used at a minimum level while ensuring the strength of the remains (ICOMOS 1931 art. 1, 2, 3, 7, 9; 1964 art. 10, 15).

3.3.3. Visual Integrity

In archaeological sites, visual integrity is ensured both by comprehending the monumental integrity and architecture of the structural remains and by ensuring that the remains are in harmony with each other at the site scale. It must be ensured that the structure can maintain its architectural style visually and be perceptible. Therefore, the elements of the remains and the area that reflect their historical, cultural, architectural, and technical authenticity need to be conserved. Interventions that will have a misleading influence on visual perception and integrity at the structure and field scale must be

avoided. Therefore, the materials and techniques used during the implementation must be in harmony and balance with the original colour, texture, and craftsmanship characteristics. The accuracy, scale and workmanship of the implementation have a direct impact on the perception of the structure. For instance, reconstruction implementations can change the perception of the remains and impair their harmony with their surroundings (ICOMOS 1931 art. 3; Mertens 1995; Yaka Çetin, İpekoğlu and Laroche 2012).

3.3.4. Authenticity

Conservation implementations at archaeological sites should be carried out by maintaining the authenticity of the natural properties of the area and the remains of human-made artifacts. The scale, workmanship, and scope of the implementations on the remains should be planned with consideration of not only the values of the remains but also their authentic qualities (ICOMOS 1964 art.9.; ICOMOS 1994; Feilden and Jokilehto 1998; ICCROM 2000).

3.3.5. Reliability

The reliable information needed to guide the conservation implementations, in other words, the exact information to be obtained about the structure can only be provided by analysing the original material, technical, structural and aesthetic characteristics of the remains and through historical researches. Therefore, adhering to the authenticity of the structure ensures that the implementation is reliable (Carta del Restauro 1931, art 2; ICOMOS 1964, art 9; art.2,11; ICOMOS, 2003, art. 2.3).

3.3.6. Distinguishability and Compatibility

The new materials and techniques used during the interventions to the remains need to be determined by analysing the material, technical and aesthetic features that constitute the original character of the structure. The amount of new materials must be kept to a minimum and must be compatible with the authentic, aesthetic, structural and physical characteristics of structural remains. Nevertheless, the difference between old

and new materials must be perceptible. Furthermore, new materials must not be dominant and must not overwhelm the perception of the original materials (ICOMOS 1931 art. 7, 8; 1964 art. 12, 15; Mertens 1995; Toköz and İpekoğlu 2020).

3.3.7. Re-treatability (Re-intervention)/Reversibility

The conservation techniques implemented on the remains must be retrievable in order not to damage the original architectural characteristics of the remains and the texture and colour of the construction materials, as well as to allow re-intervention in case of a possible adverse situation. Therefore, implementations that come into superficial contact with or completely merge with the remains must be carefully planned, and implementations that may cause abrasion or material loss in the remains must be avoided.

3.3.8. Preservation of the Original Values

Archaeological sites and the remains of structures in them carry the qualification of historical document and many other values since they contain historical, cultural, artistic, architectural, aesthetic and authenticity features belonging to many different time periods. The remains need to be conserved with necessary and correct interventions. The conservation implementation of the remains rests on the purpose of conserving the values of the monumental structures. Implementations that will diminish the authenticity of historical structures or prevent them from being maintained must be avoided, and unnecessary interventions and attempts to achieve unity of style must be avoided. Failure to use new materials and techniques correctly during the implementation process may result in the inability to conserve the perception of authenticity and values of the structure. The conservation of values can be ensured by conserving and maintaining the elements that reveal the authentic features of the structure such as original materials, techniques, structural elements and plan schemes (ICOMOS 1931 art. 5; 1964 art. 3, 9; Mertens 1995; Petzet 1999; Avrami, Mason and de la Torre 2000; Vacharopoulou 2006; Robles 2010).

CHAPTER 4

EXAMINATION OF CONSERVATION IMPLEMENTATIONS CARRIED OUT IN BOULEUTERIA WITH EXAMPLES

In this study, the following examples have been selected to be evaluated in terms of the type, scope, and results of conservation implementations of bouleuteria in archaeological sites: Ephesus Bouleuterion (2nd century AD, Selçuk/İzmir), İasos Bouleuterion (4th/1st century BC, Kıyıkışlacık/Muğla), Patara Bouleuterion (2nd century BC, Gelemiş/Antalya) and Kibyra Bouleuterion (2nd century AD, Gölhisar/Burdur) (Figure 4.1).

Figure 4.1. Selected bouleuteria for assessment of conservation implementations (Revised from Google Earth, date of image:14.12.201, date of editing: 25.10.2022, a: Ephesus Bouleuterion plan, source: information board at the archaeological site, photograph: T. Tekin, 2022
b: Ephesus Bouleuterion, photograph: T. Tekin, 2022
c:Kibyra Bouleuterion plan, Özüdoğru and Dökü 2013 p.52 figure 3
d: Kibyra Bouleuterion, photograph: T. Tekin, 2022
e: Iasos Bouleuterion plan, Pehlivan, Baldıran and Pehlivan 2022
f: Iasos Bouleuterion, photograph: T. Tekin, 2021
g: Patara Bouleuterion plan, source: information board at the archaeological site, T. Tekin, 2021, h: Patara Bouleuterion, T. Tekin, 2021).

Conservation implementations in the selected bouleuterion examples consist of cleaning, consolidation, anastylosis, completion, capping, and reconstruction. The examples have been examined under the headings of settlement characteristics and history of the archaeological site, location of the boulueterion in the area, historical development, architectural features, excavation processes, conservation implementations, and evaluation of conservation implementations.

4.1. Ephesus Bouleuterion

Ephesus Bouleuterion is located in the ancient city of Ephesus in the Selçuk District of İzmir Province. The ancient city of Ephesus is located on the Izmir-Aydin highway, approximately 85 km from the city centre of Izmir. The Cave of the Seven Sleepers, Temple of Artemis, Castle of Selçuk (Ayasuluk), Basilica of St. Yohannes, House of the Virgin Mary, and Selçuk District Centre are located to the east of the Ancient City of Ephesus. Selçuk Airport, Küçükmenderes River, Menderes, and Torbalı Districts are located to the north of the city. Kuşadası and Söke Districts of Aydın Province are located to the south of the ancient city and Pamucak Coast of İzmir Province is located to the west of the ancient city.

4.1.1. Settlement Characteristics and History of the Ephesus Archaeological Site

It is thought that the first settlement of Ephesus was in Ayasuluk in the third millennium BC (Büyükkolancı et al. 2013; Selçuk Belediyesi 2021). The period when the capital of this settlement was determind as Apasas by Luwian King Arzawa is dated to between the 16th century BC and the 13th century BC. It is claimed that the settlement developed in Mount of Panayır (Mt. Koressos) and the surrounding area after the eighth century BC, and that the settlement developed in the flat area near Artemision by the Lydian King Kroisos around 560 BC and was called Ephesos (Büyükkolancı et al. 2013; Selçuk Belediyesi 2021). The city came under Persian rule in 546 BC. After Lysimakhos, the general of Alexander the Great, captured the city around the third century BC, he contributed to the urban development of today's Ephesus by transporting the people

between Panayırdağ Mountain and Bülbüldağ Mountain (Akurgal 1969/2019; Selçuk Belediyesi 2021).

It has been suggested that the city of Ephesus experienced its most prosperous period during the reign of Augustus (63 BC-14 AD), was a commercial centre, and an important place for the control of the banking activities of Western Anatolia (Akurgal 1969/2019). The city became prominent as it served as the capital of the State of Asia during the Roman Empire (Demas 1995). It is thought that the city experienced a period of internal turmoil during the whole of the 3rd and part of the 4th century AD, after which Ephesus began to enjoy its 3rd golden age until the reign of Justinian (6th century AD) (Akurgal 1969/2019). The city settlement, which returned to Ayasuluk Hill, where it was founded, during the Byzantine Period, became the center of the Aydınoğulları Principality in 1330. However, the city boundaries became narrower in the 16th century, and with the establishment of the Republic in 1923, it was named Selçuk (Figure 4.2.) (Büyükkolancı et al. 2013).

Figure 4.2. Location of Ephesus Ancient City
(Revised from Google Earth, date of image: 21.02.2021 date of editing: 29.09.2022).

The use of Ephesus as the trade centre of the region in the historical period was largely influenced by its huge inner harbour (Demas 1995).

It is believed that Ephesus had important and magnificent buildings, was utilised as a capital city and was one of the largest cities in Anatolia during the Roman period, when the largest area in the region was dominated (Demas 1995).

When the geographical characteristics of the city and the remains of the structures that have survived to the present day are analysed, the buildings designed to serve different functions and their relationship with each other, the social life and religious conceptions in the city, the planning of the area, the use of materials and construction techniques of the period can be understood.

4.1.2. Location in the Archaeological Site and Historical Development of the Ephesus Bouleuterion

Ephesus Bouleuterion/Odeion is located in the southwest direction of the city, northwest of the Magnesian Gate, and northeast of the Agora. Ephesus Bouleuterion/Odeion, which is connected to the north stoa of the Agora through the stage section in the south direction, is neighboured by the Odeion Slope House and Prytaneion in the west, the South Street and Fountain Structure in the south, the Niche Monument in the southwest and the Public Baths of the State Agora in the southeast (Figure 4.3, Figure 4.4, and Figure 4.5).

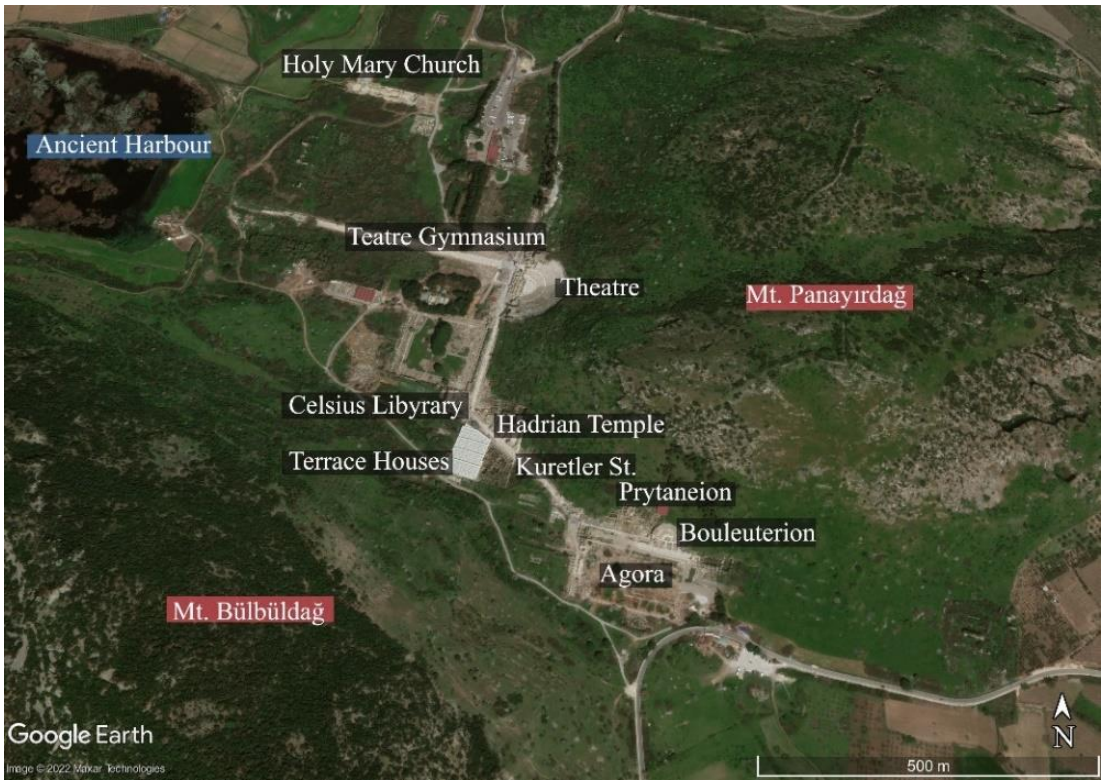


Figure 4.3. Aerial photograph showing the Ephesus Bouleuterion/Odeion and the surrounding structures (Revised from Google Earth, date of image: 21.02.2021 date of editing: 29.09.2022).

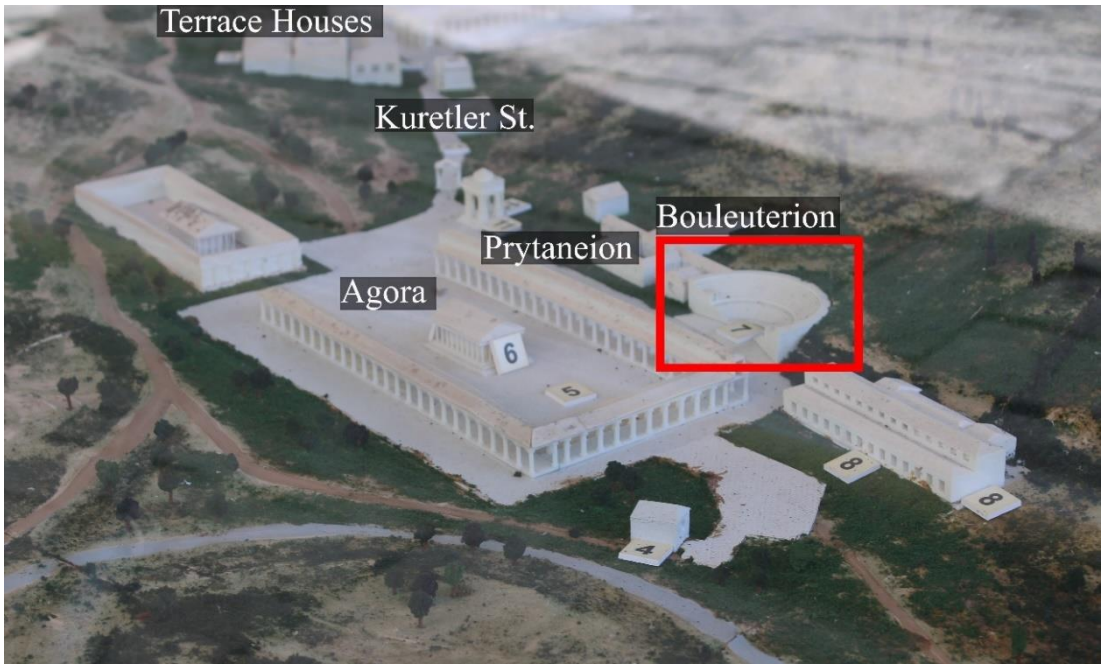


Figure 4.4. The model which displays the location of the Ephesus Bouleuterion among the surrounding structures in the archaeological area (Revised from model photograph, Photograph: T. Tekin, 03.04.2022).

Figure 4.5. The view of the Ephesus Bouleuterion/Odeion from the entrance of the archaeological area to the south (Photograph: T. Tekin, 03.04.2022).

It is deduced from the inscription of Hadrian on the stage wall of the Ephesus Bouleuterion that the first construction phase of the building dates to 128/129 AD (Bier, 2011). Furthermore, it is suggested that the structure was built on the remains of a structure with a square exterior wall plan dating back to the Hellenistic Period. It is reported that the structure underwent modifications during the Vedius Period (2nd century AD). The modifications seen on the façade of the structure at this stage have enabled the building to come to the forefront as a façade known as aedicular façade (a term used in classical architecture to describe a niche that is supported by two columns) in Anatolia during the Roman Period. On the other hand, it has been also suggested that this façade type was introduced in Anatolia in the 1st century AD at the Aphrodisias Theatre (Karacasu/Aydın) and the Stratonikeia Theatre (Yatağan/Muğla) (Bier 2011).

4.1.3. Architectural Characteristics of the Ephesus Bouleuterion

The Ephesus Bouleuterion is accessed from the Basilica Stoa on the south side through five gate openings (Figure 4.6 and Figure 4.7). These gates are reached by four-step stairs. There is also a gate opening on the circular exterior wall of the structure close to the linearly planned south wall. In other words, it can be stated that it is possible to access the structure both from the agora on the south side and from the other structures to which it is connected on the east and west sides. Today, the arched gate opening in the

west direction is blocked with stones. When accessed through the gates located on the east and west sides, an arched gate opening appears on the sides facing the cavea. These gates provide access to the stairs of the vomitorium, which enables access to the central diazoma of the cavea. The lintel of the lower gate of the vomitorium in the eastern direction bears the symbol of a cross. It is understood that the stairs of the vaulted vomitorium section have a landing and the steps were constructed with stone blocks.

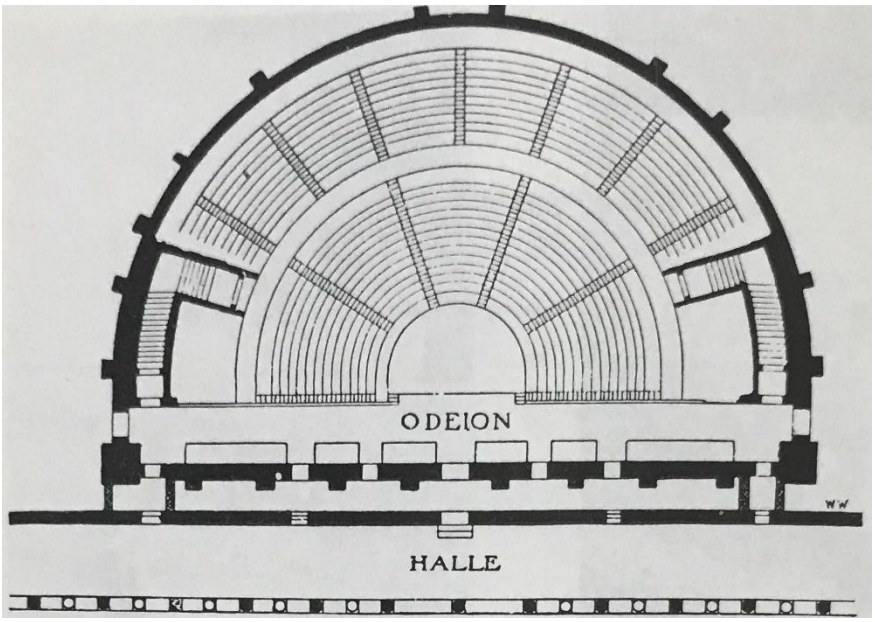


Figure 4.6. Plan drawing of the Ephesus Bouleuterion/Odeion (Source: Meinel 1980 p.576).

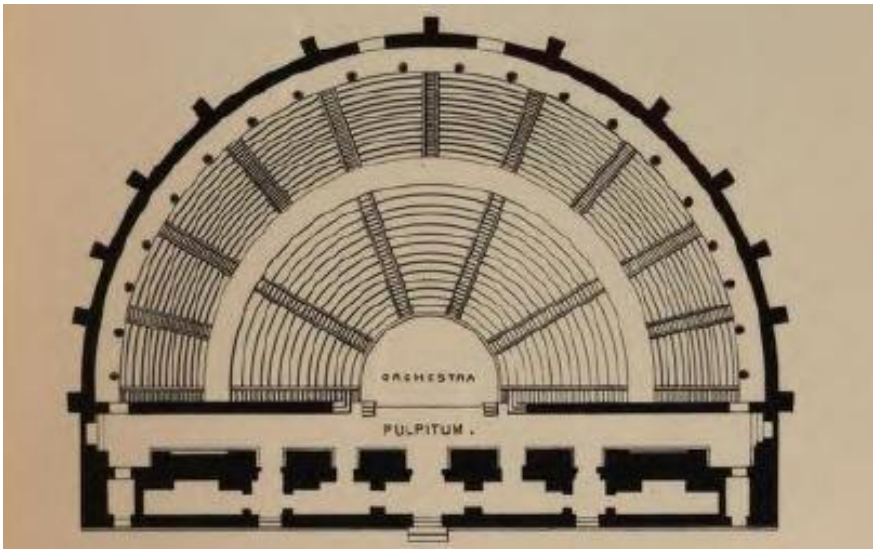


Figure 4.7. The restitution plan drawing of the Ephesus Bouleuterion/Odeion in the book by J.T.Wood (Source: Wood, 1877).

It is seen that the cavea section of the structure with a circular plan is divided into ima cavea and summa cavea by means of a diazoma. The ima cavea is divided into five kerkides with a total of six staircases, two adjacent to the analemma wall and four in between (Figure 4.8). The present-day ruins of the bouleuterion show the summa cavea divided into eight kerkides by seven stairs. The seating sections on the east and west sides of the summa cavea are narrower than the other sections. It is understood from the original remains of the seating rows that they were built with marble blocks and there are stone support blocks bearing lion's foot figures at the junction with the stairs. The remains of the original seating rows of the building are mostly found in the ima cavea. At the junction point of the cavea with the orchestra, there is a diazoma that is narrower than the other diazomas (Figure 4.9). The orchestra is four steps lower than the level of this narrow passage. Between the orchestra and the stage section, there is a pulpitum rising from the east and west directions towards the centre with a slight slope.

Figure 4.8. Parts of the Ephesus Bouleuterion/Odeion seen when looking from the north direction to the south direction (Photograph: T. Tekin, 03.04.2022).

Figure 4.9. A portion of the parts of the Ephesus Bouleuterion/Odeion seen when looking from the west direction to the east direction (Photograph: T. Tekin, 03.04.2022).

It has been argued that the changes in the architectural features of the Ephesus Bouleuterion in the historical process took place in two phases (Bier 2011):

- The first phase: According to the inscription on the stage wall, which is dated to 128/129 AD, the first construction date of the structure is thought to be earlier than the Vedius Period (around 150 AD) and parallel to the date of the inscription, it is thought to be the beginning of the 2nd century AD. The fact that the masonry on the lower side of the circular exterior wall of the structure is similar to the stage wall of the 1st century AD Ephesus Theatre in terms of masonry technique strengthens the idea that the bouleuterion may have been one of the structures that were built during the extensive construction process that took place during the Flavian Period in the city of Ephesus towards the end of the 1st century AD (Bier 2011). It is believed that the cavea had a capacity of 1600 people in the first phase of the structure (Aurenhammer, Quatember and Thür 2011). It is claimed that in the first construction phase of the structure, the form of the exterior wall was the same as the remains that have survived to the present day. In this phase, it is thought that the ima cavea was composed of five kerkides and 15 seating rows, while the summa cavea was composed of 10 kerkides and 10 seating rows (Aurenhammer, Quatember and Thür 2011).

- The second phase: The second phase of the structure, which is dated to the Vedius Period (150s AD), is believed to have included the separation of the stage wall from the roof to give it a more modernised appearance, the construction of the parados vaults and the construction of the tribunalias known as seats of honour. It has been suggested that the summa cavea was extended towards the stage building in this phase (Bier 2011). One of the changes made during the Vedius Period was to widen the orchestra by removing the bottom two steps of the ima cavea and to keep the orchestra at a lower level. It is assumed that the diazoma which is narrower than the other diazoma between the orchestra and the seating rows was arranged in this period. It is suggested that the pulpitum located between the orchestra and the stage wall was raised as a proscenium and access to this elevation was provided by a ramp (Aurenhammer, Quatember and Thür 2011). Today no trace of a ramp can be found, only a slight slope towards the centre of the flooring is recognised.

Construction Technique and Material Usage:

Located at the skirt of Panayır Mountain (Mt. Koressos), the back wall, which has a curvilinear exterior wall form, was built with large limestone blocks without the use of mortar. According to Wood, the diameter of the structure was 46.63 metres (153 feet) (Wood 1877). On the other hand, according to Bier (2011), the diameter of the structure was 47 metres. It is suggested that the circular wall of the structure was built on the bedrock at the skirt of Panayır Mountain over the remains of a previously built structure (Wood 1877; Bier 2011).

In the construction of the structure, white and bluish grey marbles, which are thought to have been supplied from the quarries located around the city of Ephesus, were used to a large extent. It is thought that the bluish grey marbles used were supplied from Panayır Mountain (Bier 2011). The orchestra flooring, which has been suggested to be constructed of white marble blocks, was quite wide and there were drainage covers in this section to expel water (Bier 2011). The diazoma between the ima and suma cavea was 190 cm wide. It has been suggested that the flooring was formed with stones of different sizes on a pink mortar (Bier 2011).

There is an exterior wall with a thickness of 1.10 m that surrounds the cavea of the structure with a semi-circular form from the north, east and west directions and supported by buttresses from the outward directions. The analemma walls with a thickness of 62 cm, bounding the cavea in the southeast and southwest directions were built with cut stone blocks. The walls of the vomitoria were built by using rubble stone

and mortar. It has been suggested that the wall of the stage structure was covered with marble, on the basis of the remains of marble slabs on it (Bier 2011).

Figure 4.10. View of the curvilinear exterior wall on the west side of the Ephesus Bouleuterion/Odeion, the buttresses supporting the wall, and the arched gateway (Photograph: T. Tekin, 03.04.2022).

It has been reported that there are vaults supporting the cavea above the parados, which were not present at the time of the first construction but were added in the subsequent periods (Aurenhammer, Quatember and Thür 2011). The vaults have not survived to the present day. It can be seen that the curvilinear exterior walls are supported by buttresses on the north, east and west directions.

The circular exterior wall on the north side of the cavea was built on the foot of Panayır Mountain (Mt. Koressos) and the parts located on the east and west sides were built on vaults (Bier 2011). The seating rows were built with marble stone blocks on mortared rubble fill and the only ones that are preserved are those in the ima cavea (Wood 1877).

The mortared rubble fill bed was formed by means of *opus caementitum* technique (Bier 2011). The risers of the seating rows are 37 cm high and 65 cm deep. The marble

slabs on the seat parts of the seating rows are connected to each other by clamps (Bier 2011).

Figure 4.11. The view of the Ephesus Bouleuterion, located at the south of Panayırdağ, from the stoa in the south (Photograph: T. Tekin, 03.04.2022).

It is noted that clamps and dowels were not used in the block stone masonry of the curvilinear exterior wall surrounding the cavea, while both clamps and dowels were used in the marble sections (Bier 2011). It is thought that the roof of the structure was planned to be associated with the buttresses supporting the circular exterior wall from the outside (Bier 2011).

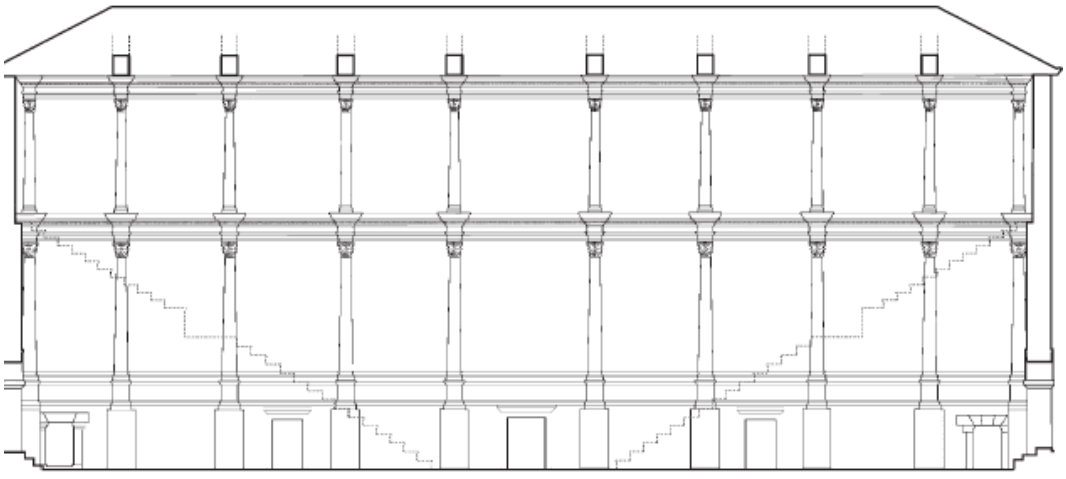


Figure 4.12. Section drawing showing the reconstruction of the south stage wall of the Bouleuterion/Odeion of Ephesus in first phase (Source: Bier 2011).

4.1.4. Excavation Process

In 1869, Ephesus's first excavation works started with British archaeologist J.T. Wood (Akurgal 1969/2019). During the excavations in the Ephesus Bouleuterion in 1864, the rubbles and piles on the pulpitum flooring of the bouleuterion were removed and a large part of the bouleuterion was revealed, and in this respect, the remains of 11 seating rows decorated with the figure of a lion's feet and built of white marble blocks were found (Wood 1877).

It has been reported that the remains of the stage, orchestra, seating platforms/seats and the steps of the stairs were well preserved since they were covered by rubble and soil fill. At the same time, the remains of the exterior wall on the south side of the stage section with a height of about 228 cm (7 feet 6 inches) are reported (Figure 4.13) (Wood 1877).

Figure 4.13. View from west to east of the structure before the excavation and conservation works (Source: Wood 1877).

Hellenistic and Roman Period remains were unearthed between the skirts of Panayırdağ Mountain (Mt Koressos) and Bülbüldağ Mountain (Mt Pion) during 1895 and 1913 excavation works by Austrian scientists (Akurgal 1969/2019). Bean has also mentioned that excavations were carried out by the Austrian Archaeological Institute in 1908 and in the 1960s. The Austrian excavations have been important for photographing and drawing of the structure (Aurenhammer, Quatember and Thür 2011).

The excavations in the orchestra section of the structure were carried out by W. Alzinger in the 1960s and its function was determined by E. Fossel (Aurenhammer, Quatember and Thür 2011).

4.1.5. Conservation Implementations

In addition to the on-site investigations for the implementations in the bouleuterion/odeion, photographs and publications before and after the excavations and after the implementations have also been analysed.

The photograph presumably taken before the excavation, it is seen that the lower seating rows and the lower stair steps of the cavea have reached the present day. In the same photograph, the remains of the vomitorium cannot be perceived since it is buried under the soil.

The photograph dated 1908 on the information board in the Ancient City of Ephesus shows that the remains of the bouleuterion/odeion have been uncovered (Figure 4.14). Remains of the lower seating rows in the centre and east of the cavea, the gap of the vomitorium in the east, the remains of marble flooring on the floor of the orchestra and pulpitum, and the remains of the walls of the stage section approximately at the level of the seating rows can be seen from this photograph.

Figure 4.14. Photograph from the information board showing the remains of the original seating rows, space for the vomitorium, pulpitum flooring and stage section, 1908.

The photograph dated 1964 reveals that the pulpitum flooring has marble floor coverings approximately in the centre and in the eastern direction (Figure 4.15) (Laroche 1964). It is understood from this photograph that the floor slabs in the centre of the pulpitum were completed, the vomitorium was completed and partially reconstructed, and capping was applied on the remains of the exterior wall on the south side. In addition, the on-site examination revealed that the gaps in the stone blocks on the south side of the exterior wall facing the agora were filled with cement mortar.

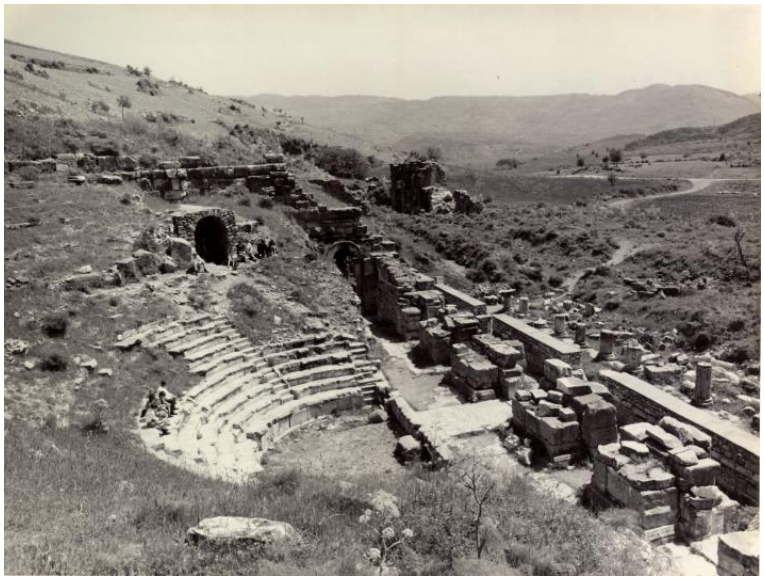


Figure 4.15. Reconstruction of the vomitorium, completion of the pulpitum and capping on the masonry on the south direction, 1964 (Source: Salt Research, 2022, Photograph: Laroche 1964).

Restoration works aimed at completion were carried out by the Selçuk Ephesus Museum between 1970 and 1990 in order to consolidate the seating rows (Öz 2006). Moreover, it has been observed during the on-site investigations that the remains of the original seating rows and staircase steps were subjected to completion with concrete in the gaps of the marble slabs or in the sections where there were missing parts (Figure 4.16). It can be argued that this implementation was carried out in the 1970-1990s. From the observations made on the site, it is understood that, apart from the remains of the original seating rows and stairs in the lower part of the ima cavea, some of the seating rows that have not reached the present day and the rubble filling under the stair steps in the upper part of the ima cavea and the summa cavea have been reconstructed by using rubble stone and concrete. The reconstructed part covers approximately 3/4 of the cavea (Figure 4.17).

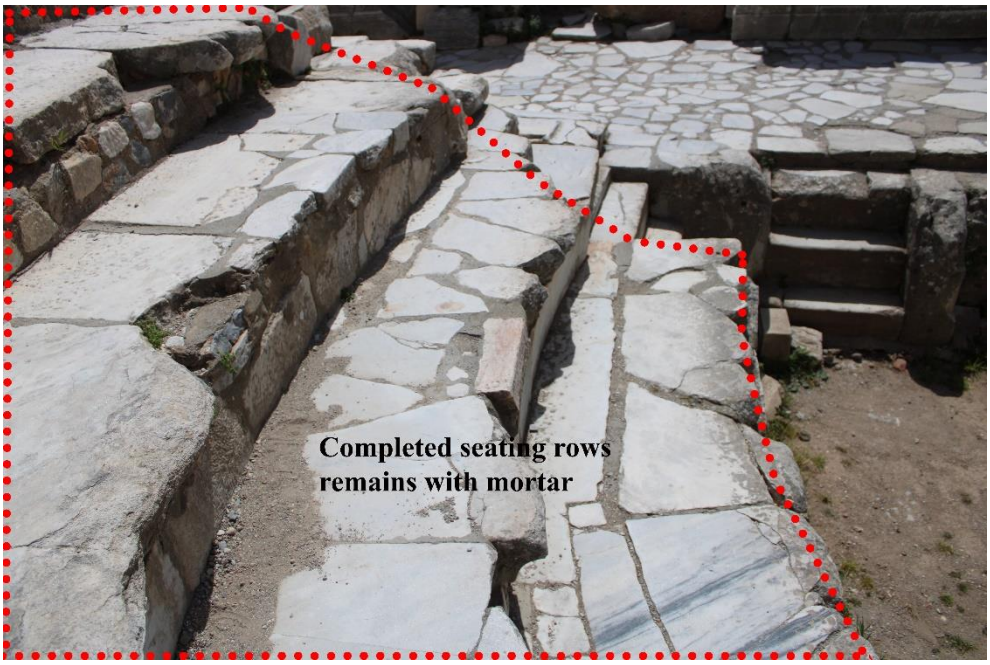


Figure 4.16. Completed seating rows remains with using mortar
(Photograph: T. Tekin, 03.04.2022).

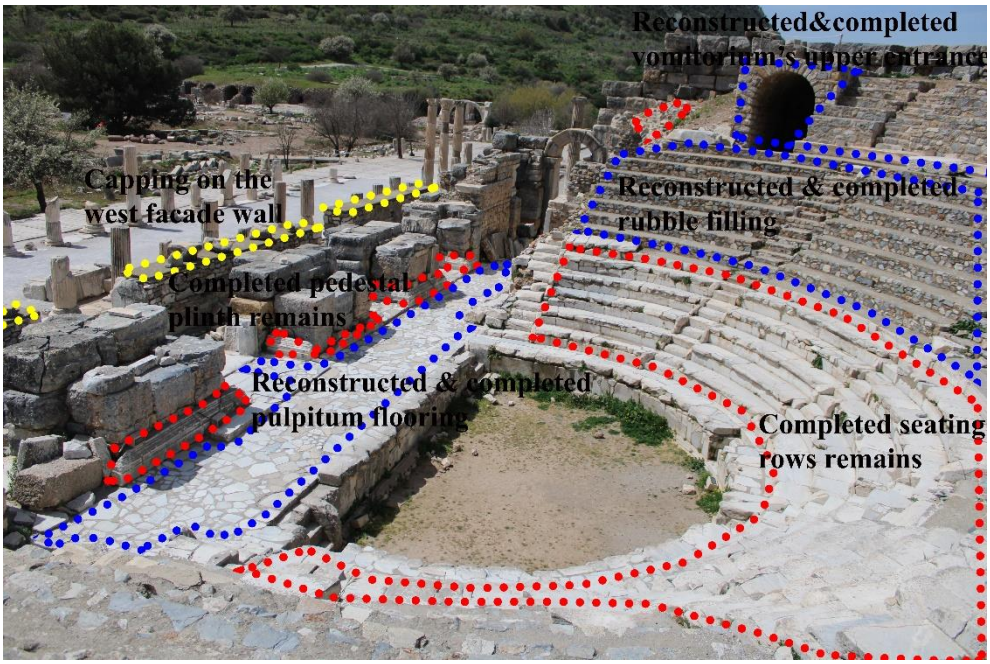


Figure 4.17. Intervention types in different parts
(Photograph: T. Tekin, 03.04.2022).

The implementations carried out on the pulpitum and parados flooring can be considered as a completion (Figure 4.18). In these implementations, it can be suggested that the grey coloured concretes belong to an earlier implementation, while the lighter

coloured concretes and the concretes seen in some places belong to a later implementation. The fact that the grey coloured concrete material used here is similar in terms of colour and texture to the concrete used in the implementations in other parts of the structure, such as the completion of the stones on the south wall and the joining of the southern gate with the stone wall, and the fact that concrete material was frequently used in the restoration works in the structure in the 1960s and 1990s support this idea (Figure 4.19). Furthermore, the stones that were used during the reconstruction on the east side of the pulpitum flooring are more yellowish in colour and differ from the original white and bluish grey marble slabs (Figure 4.20). These stones consist of irregularly shaped (Figure 21).

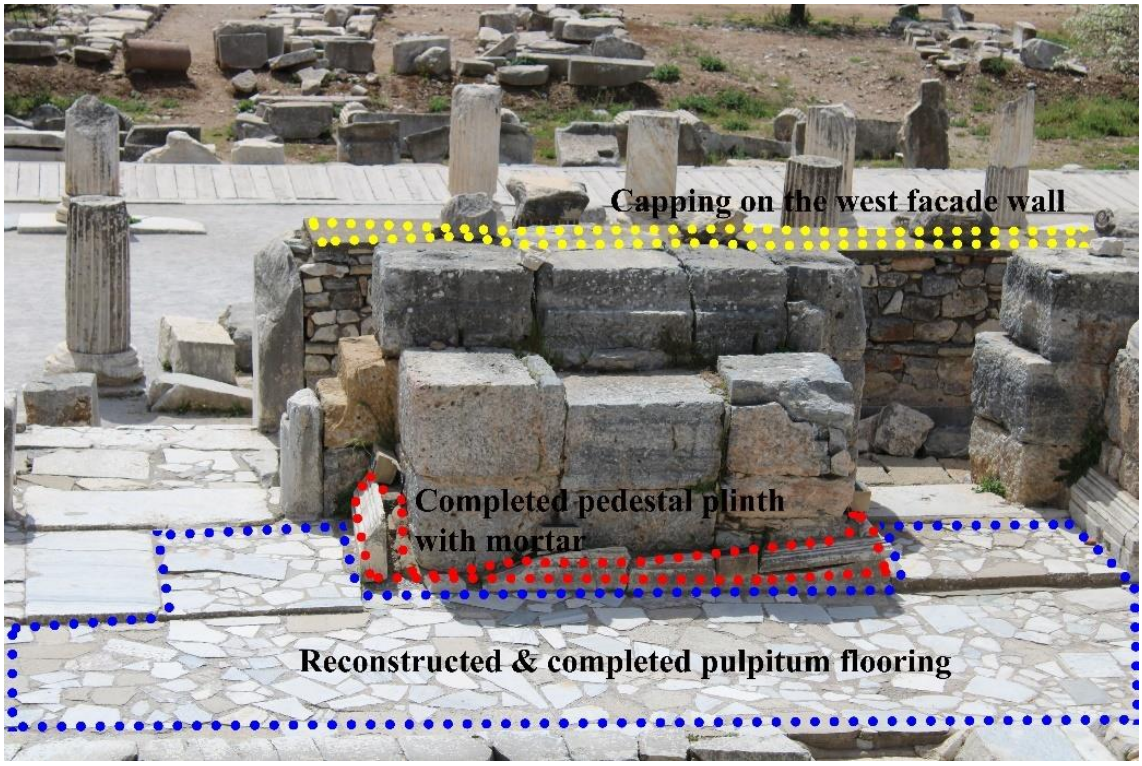


Figure 4.18. Interventions between the outer part of the south wall and orchestra (Photograph: T. Tekin, 03.04.2022).

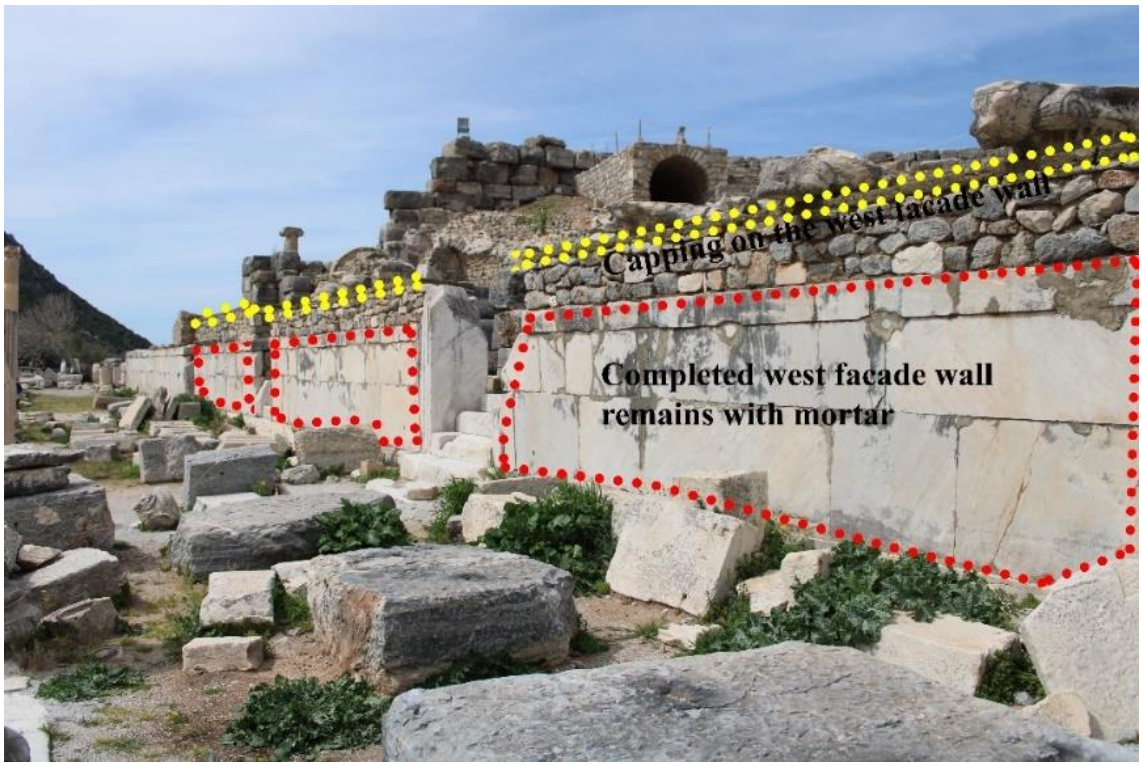


Figure 4.19. Interventions on the outer part of the south wall
(Photograph: T. Tekin, 03.04.2022).

Figure 4.20. Irregularly shaped stone slabs on the west side of the pulpitum flooring.
(Photograph: T. Tekin, 03.04.2022).

Figure 4.21. Irregularly shaped stone slabs on the east side of the pulpitum flooring (Photograph: T. Tekin, 03.04.2022).

A comparison between the photograph in Wood's (1877) book and a photograph from 1964 (Laroche 1964) and on-site investigations suggests that after the vomitorium gap was unearthed during the excavations, consolidation, completion, and reconstruction works were carried out. It can be observed that concrete was poured over the vault covers of the vomitoria and a slightly sloping surface was formed (Figure 22).

Figure 4.22. Concrete implementation on the western vomitorium vault (Photograph: T. Tekin, 03.04.2022).

Restoration works were carried out in 1970 on the arched openings providing access to the vaulted rooms in the southeast and southwest directions of the analemma walls (Bier 2011). It can be argued that the implementations on the arched gateway, interior walls, steps, and landing flooring of the vomitorium on the west direction were made in a subsequent period. The stone blocks, rubble stones and cement mortar used during these implementations differ with their colour and texture characteristics (Figure 23).

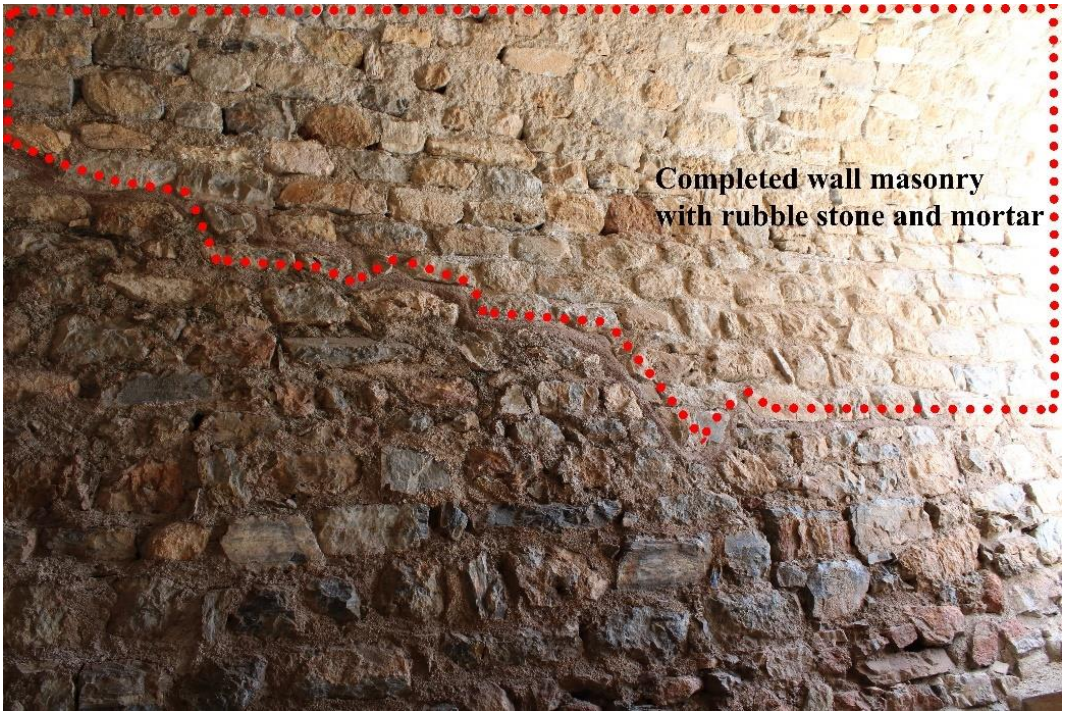


Figure 4.23. Intervention on the inner wall in the wester vomitorium (Photograph: T. Tekin, 03.04.2022).

A joint filling, which is assumed to be cement mortar, was applied between the joints of the stone blocks of the western buttresses which support the curvilinear exterior wall of the structure (Figure 24). The eastern jamb of the gate on the eastern direction of the southern exterior wall was filled with cement mortar in places between it and the wall to its east (Figure 25).

Chamfered cement mortar was implemented to the base moulding of the pedestals on which the columns rest on the stage, the part where the diazoma merges with the summa cavea, the part where the stair steps and the walls of the vomitorium in the west direction merge, and the parts where the pulpitum flooring and the analemma walls merge.

Figure 4.24. Consolidated buttress at the west side of the bouleuterion (Photograph: T. Tekin, 03.04.2022).

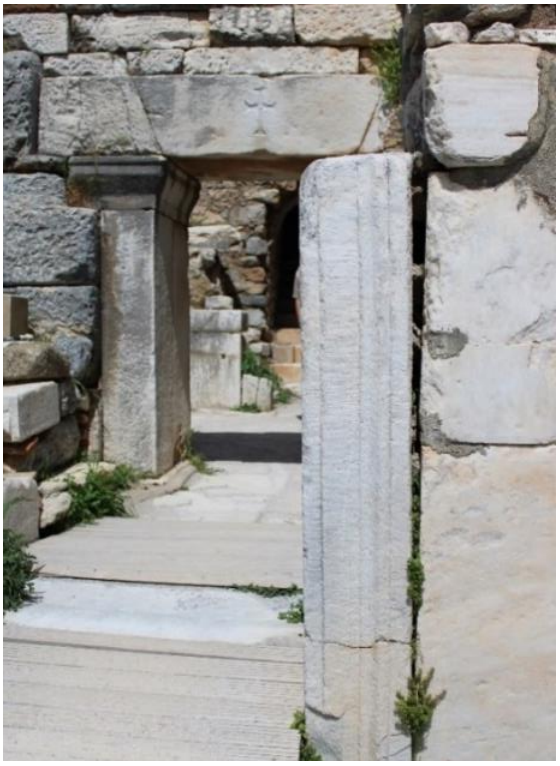
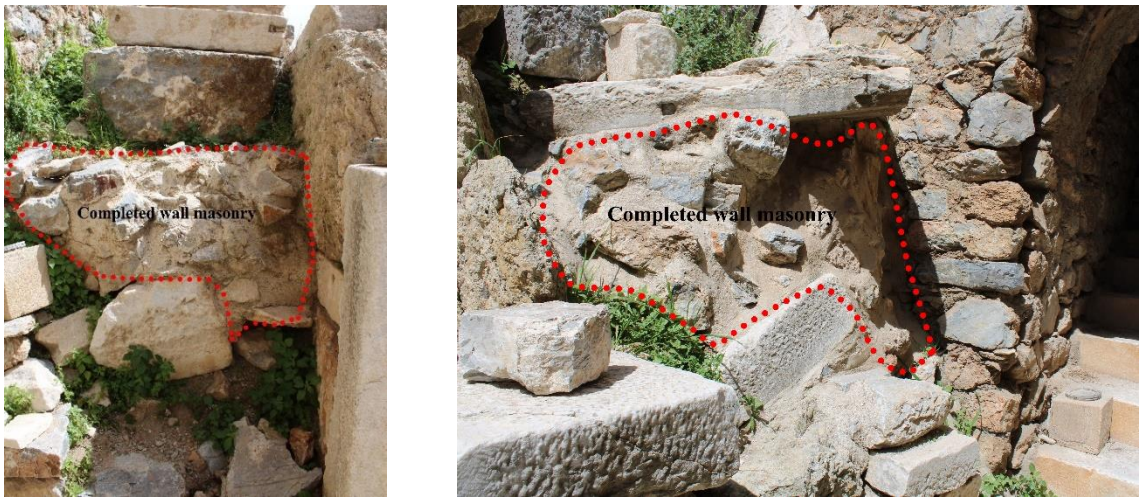


Figure 4.25. Cement infill between the entrance door block and cut stone (south) façade (Photograph: T. Tekin, 03.04.2022).

It has been observed that the northern parts of the analemma wall masonry's close parts of the vomitorium gates have been completed with rubble stones and mortar (Figure 26).



a b

Figure 4.26. Completion of the wall masonries at the eastern side of the western vomitorium entrance (a) and western side of the eastern vomitorium entrance (b) (Photograph: T. Tekin, 03.04.2022).

4.1.6. Evaluation of the Conservation Implementations

The implementations started in the 1960s and continued until 1990. These implementations included the reconstruction of the vomitorium in the western direction, pouring concrete over the vomitorium, completion of the pulpitum, capping implementation over the remains of the exterior wall in the southern direction, filling the gaps in the southern façade's wall masonry with mortar, filling the stone block joints forming the buttresses with cement mortar, applying chamfered cement mortar in many places where the slabs are attached to the walls and the reconstruction and completion of the original rubble filling of the seating rows and stairs.

4.1.6.1. Perception of the Bouleuterion in the Archaeological Site

Today, access to the Ancient City of Ephesus is provided from the entrance to the ruins in the southwest direction. It is observed that to the northeast of the entrance of the ruins are the remains of the baths, to the northwest are the remains of the

bouleuterion/odeion and prytaneion, and to the west are the remains of the agora and the structures in the agora (Figure 4.27).

Figure 4.27. View of the Ephesus Bouleuterion from the western ruins (Photograph: T. Tekin, 03.04.2022).

The bouleuterion/odeion in the northwest direction of the entrance of the ruins can be directly perceived by the visitors when they enter the area (Figure 4.28).

Figure 4.28. View of the Ephesus Bouleuterion from the western site of the Agora (Photograph: T. Tekin, 03.04.2022).

When the reconstruction model of the city and the three-dimensional image of the agora presented on the information board are analysed, it is understood that the bouleuterion/odeion is compatible with both the surrounding structures and the other structures in the city in terms of scale, material use and construction technique, and that it constitutes a visual integrity.

Part of the cavea and the vomitorium on the west direction are visible from the entrance of the ruins since the exterior wall on the south side of the bouleuterion/odeion is at a lower level than the other walls. Although the remains of the structure on the eastern side of the structure and the remains of the prytaneion on the western direction are approximately at a similar level with the original remains of the bouleuterion/odeion, they are perceived more prominent than the other remains after the application of conservation implementations, especially after the reconstructions in the cavea and vomitoria. When the structure is viewed from the outside, this structure stands out and attracts attention among the other structures, as the sections where the implementations were carried out come to the forefront.

4.1.6.2. Structural Integrity of the Bouleuterion

The reconstructions of the staircases, and walls and vaults of the vomitoria have ensured structural integrity, although the difference in the rubble stone and mortar materials used during the implementations is recognisable. However, the concrete pavement over the vaults of the vomitoria, which was probably built for the conservation of the masonry, is an incompatible implementation (Figure 29).

Figure 4.29. Reconstructed and completed vault of the western vomitorium (Photograph: T. Tekin, 03.04.2022).

It is concluded that the implementation of cement mortar to the seating rows of the cavea and between the remains of the stair steps and the completion of the missing parts with concrete, as well as the reconstructions made with stone and concrete in the rubble fills of the seating rows and stair steps, have ensured structural integrity. However, since the cement mortar and concrete materials used were not compatible in terms of type, colour, texture and characteristics, the original material usage and construction technique have failed to be maintained.

Even though the implementation of capping on the south exterior wall and the completion of the cavities of the stone blocks on the south direction of this wall with cement mortar have increased the strength of the masonry of the wall remains, structural integrity has been failed to be achieved since it is not compatible with the original material and technique.

Although it is seen that the cement-like mortar applied between the stone blocks of the buttresses supporting the curvilinear exterior wall of the structure has provided structural integrity in the buttresses, this implementation has resulted in the emergence of a disharmonious appearance since it was not used in accordance with the original situation.

4.1.6.3. Visual Integrity

Since the remains of the stage section on the south direction of the Ephesus Bouleuterion have survived to the present day at a lower level than the other parts of the structure, it can be seen that the interior parts of the structure can be mostly perceived when viewed from the agora on the south direction. While the fact that the remains on the south side of the structure are at a lower level diminishes the visual integrity, it does not impair the perception of identity. However, visual integrity has failed to be achieved as a result of the reconstructions made on the fillings of the seating rows and stair steps of the cavea and the vomitoria, the implementation of capping on the exterior masonry in the south direction, the filling of the gaps of the wall constructed of these stone blocks with cement mortar, and the inability to maintain the specifications of the original materials and construction techniques due to the incompatibility of the materials used with the colour, texture and characteristics of the original materials.

It is possible to say that the completions and reconstructions on the walls of the vomitoria are compatible with the original wall remains of the vomitorium and that the visual integrity of the walls has been achieved. However, it is apparent that the rubble stone and cement mortar used during the completion and reconstruction implementations were different from the original masonry materials. The fact that the vaults of the vomitorium have been covered with concrete and the chamfered cement mortar applied on the edges of the stair steps where they merge with the walls in the interior of the vomitoria have also negatively affected the visual integrity.

Even though the completion and reconstruction of the pulpitum flooring appears to have ensured visual integrity from a distance, a closer examination reveals that the yellowish coloured stone slabs and the cement mortar used between these slabs are not compatible with the material properties of the original flooring, and therefore, it would be appropriate to argue that the visual integrity has failed to be maintained.

Filling the cracked or missing parts of the remains of the mouldings on the pedestal bases with cement mortar and joining the broken parts with cement mortar enabled the remains to be successfully brought together, the visual integrity however could not be achieved due to the different material properties. Furthermore, the partially chamfered cement mortar applied at the junction of the analemma walls with the pulpitum floor, at the junction of the walls of the vomitorium with the stair edges, and at the

junction of the diazoma and the summa cavea have been considered to negatively affect the visual integrity (Figure 30).

Figure 4.30. View of the Ephesus Bouleuterion from Stoa
(Photograph: T. Tekin, 03.04.2022).

4.1.6.4. Authenticity

Since the cement mortar utilised during the consolidation of the original wall structure, arches, pedestal floor moulding remains, seating rows and buttress remains of the structure was not compatible with the original material properties, the implementations have failed to maintain the authenticity. Additionally, the reconstructions of the rubble fill of the cavea seating rows and stair steps have also failed to maintain authenticity due to the use of cement mortar (Figure 31). Similarly, the stones and cement mortar used in the completion and reconstruction implementations on the pulpitum flooring between the stage and orchestra sections have failed to maintain the original materials and construction technique.

Figure 4.31. Completed and reconstructed cavea of the Ephesus Bouleuterion (Photograph: T. Tekin, 03.04.2022).

4.1.6.5. Reliability

The use of cement mortar and concrete during the reconstruction of the rubble fills of the seating rows and stair steps in the cavea section of the structure has not been considered reliable since it is different from the original material usage and construction technique. As it is not clear whether the stones and their locations used in the completion of the pulpitum flooring are original or not, this implementation has also not been considered reliable (Figure 4.32). In addition, the use of stone slab fragments and cement mortar in the completions in the east and west directions has not been deemed reliable since it is different from the original material usage and construction technique. It would be appropriate to claim that the reconstruction on the original wall remains of the vomitoria is unreliable since it is not clear according to which traces the continuation of the original wall remains and the reconstruction of the vaults were made. The reinforcement between the stone blocks with cement mortar in the remains of the buttresses is also among the unreliable implementations since the original material usage and construction technique have not been maintained.

Figure 4.32. View of the southwest of the Ephesus Bouleuterion from east side of the pulpitum (Photograph: T. Tekin, 03.04.2022).

4.1.6.6. Distinguishability and Compatibility

The rubble stone, cement mortar and concrete used during the reconstructions in the rubble filling of the cavea seating rows and stair steps, the cement mortar used in the wall cavities on the south direction and the concrete used during capping, the non-original stone slabs, and cement mortar in the pulpitum flooring are different from the original material type, colour, texture and characteristics and are not compatible with the original remains. On the other hand, during the reconstruction of the vomitoria, the rubble stones, masonry and cement mortar used on the wall surfaces have been differentiated from the original wall remains in terms of colour and the boundary between the original and new masonry has been emphasised with cement mortar. The cement mortar used in this implementation is an incompatible material.

4.1.6.7. Re-treatability (Reintervention)/Reversibility

The rubble stones, cement mortar and concrete parts used during the implementations are difficult to intervene afterwards and it is only possible to make a new implementation by removal. During the re-intervention, damage to the original wall remains, buttresses, vomitorium walls and vaults, rubble fillings and marble blocks of the cavea seating rows and stair steps, original stone slabs of the pulpitum flooring and original stones of the completed architectural elements would be inevitable. Therefore, the implementations made are not reversible.

4.1.6.8. Preservation of the Original Values

Ephesus Bouleuterion/Odeion has historical, cultural, and documentary values as it reflects the historical, cultural, social, and political characteristics of the city of Ephesus in the 2nd century AD, when it was built. Ephesus has historical, cultural, and documentary values as it was one of the most densely populated cities of Anatolia during the Roman period and was an important commercial and political centre of its age. Since some of the original plan features and architectural elements can be understood from the remains of the bouleuterion/odeion, which were unearthed after the excavations started in the 19th century and completed in 1908, and thus provide information about the material and construction technique of the structure, it demonstrates its antiquity and authenticity values. The structure has an architectural and technical value with its capacity of 2300 people (Wood, 1877) or 1600 people (Bier, 2011), odeion plan type, cut stone masonry, buttresses supporting the exterior walls, cavea built on the natural slope of the mountain and vaults, cavea seating rows and stair steps organised with marble slabs, vomitoria in the east and west directions. The riser blocks with the figure of a lion's foot and the relief of a cross on the gate lintel at the entrance gate of the vomitorium on the eastern side reflect the aesthetic and artistic values of the structure. The function of the structure in its original condition and its central position in relation to the agora in the city bear monumental, symbolic and identity values.

The Ancient City of Ephesus had a natural value with its inland harbour, natural geographical features and its location in a region where there were resources to be used as raw materials in the structures. Furthermore, the city had an integrity value in terms of

its natural settlement features, vegetation cover, structures, structure types and architectural features of these structures both in its original state and in its ruined state.

Among the remains of the buildings in the Ancient City of Ephesus, the bouleuterion/odeion structure draws the attention of the visitors with its reconstructed parts, even though it looks similar in terms of the level of remains with other structures that have been subjected to conservation implementations or that are at the level of remains, and even though it is directly perceived when entering from the entrance of the archaeological area in the southwestern direction of the city. The perception of the Bouleuterion/Odeion in the ancient city can be considered to be influenced by the remains exposed after the excavation and the conservation implementations. Within this framework, it can also be argued that the monumental, symbolic and identity values of the structure are maintained.

It would be appropriate to argue that the historical, cultural and documentary, antiquity, authenticity, architectural and technical, aesthetic and artistic values of the Ephesus Bouleuterion/Odeion have been partially preserved since the original characteristics and material qualities have been partially preserved in the remains of the masonry, buttresses and floor covering plates, where the original architectural elements and the materials of these elements have been preserved by the methods of consolidation and completion. However, the partially chamfered cement mortar applied on the southern exterior masonry, on the west buttress, on the pulpitum flooring, on the vomitorium masonry, on the part where the diazoma flooring merges with the summa cavea and on the bottom of the walls has failed to maintain the historical, documentary, antiquity, authenticity, architectural, technical, and aesthetic values. Moreover, it has been thought that the historical, documentary, antiquity, authenticity, architectural, technical and aesthetic values of the structure have failed to be maintained in some parts because of the fact that the concrete used in the completion of the marble seating rows and steps, the cement mortar and concrete used in the reconstruction of the rubble fills of the seating rows and stair treads, the concrete pavements observed above the exterior masonry on the south directions and above the vomitoria and the non-original stone slabs used during the completion of the pulpitum flooring provide false information about the original material use and construction technique of the structure and do not maintain the original qualities of the structure.

Even though the consolidation, completion and reconstructions of the Bouleuterion/Odeion seems as if a structural integrity has been achieved in the remains

of the original sections and architectural elements, the incompatible materials and techniques used in conservation implementations have failed to provide visual integrity. Since the implementations did not change the mass effect of the bouleuterion in the archaeological area, the bouleuterion continues to maintain its perception of integrity at the area scale.

4.2. Iasos Bouleuterion

The ancient city of Iasos (formerly known as Asin Kurin) is located in the west of Milas district of Muğla province, within the borders of Kıyıkışlacık neighborhood. The distance of the ancient city from Milas is approximately 26 km by road and 47 km from Didim (a district of Aydın province). Today, the city is located on a 900 m long, 450 m wide and 80 m high area on a peninsula, surrounded by defensive structures dating back to the 12^{th}-13^{th} centuries (Baldoni et al. 2004).

4.2.1. Settlement Characteristics and History of the Iasos Archaeological Site

Iasos was an Ionian city with traces of certain periods from the 3rd millennium BC to the Early Ottoman Period (Figure 4.33) (Baldoni et al. 2004). It has been claimed that the city was unproductive in terms of agriculture in antiquity, but very favourable for the fishing business (Bean 2021a) Apollo, Artemis, and Zeus have been deemed to be the main gods of the city of Iasos (Akurgal 1969/2019; Bean 1971/2021). On the other hand, it has been suggested that Dionysus had an important position in the city and even the city theater was dedicated to him (Akurgal 1969/2019).

Figure 4.33. Aerial photo of Ancient City of Iasos and its surroundings (Revised from Google Earth. Date of image: 26.11.2020, Date of editing: 14.11.2021).

The City of Iasos consists of the following structures: Aqueduct, basilicas, tombs belonging to the Hellenistic and Roman Periods, agora, bouleuterion, necropolis (between the 8th and 7th centuries BC, Late Geometric Period), sanctuary of Artemis Astias (6th century BC, Archaic Period), temples, Caesareum, East Gate, area inside the East Gate, sanctuary of Zeus Megistos (6th century BC, Archaic Period), theatre, settlement area southeast of the theatre, city wall and terraces under the Acropolis, Castrum located on the Acropolis, House of Mosaics, settlement area south of the hill, the sanctuary of Demeter and Kore (6th century BC, Archaic Period), the Byzantine Tower in the West Harbour, the defensive walls and the pier that is currently under water. Iasos is thought to have had two harbours in the history (Baldoni et al. 2004). Based on the traces from the structural remains, it is concluded that the city of Iasos was under the influence of Hellenistic, Roman, Byzantine, and post-Byzantine periods. Some remains from the cemetery area near the basilica indicate that a group of people lived there in the early periods of the Ottoman Era (Figure 4.34) (Baldoni et al. 2004).

It has been suggested that the city was founded by colonizers originating from Argos (Greece) (Peleponnessians according to Bean) and then captured by immigrants arriving in Miletus in the following period (Akurgal 1969/2019). The oldest settlement in the city is estimated to date back to the 3rd millennium BC (Bean 1971/2021; Baldoni et al. 2004). It is estimated that the settlement area of Iasos expanded during the Middle and Late Bronze Age, dating between the 18th and 12th centuries BC. It is believed that the

city was under the influence of the Mycenaean Period between the 15th and 12th centuries BC. It has been suggested that the city settlement was located on the high slopes between the eighth and seventh centuries (Baldoni et al. 2004). The city was under the reign of Miletus in the seventh century BC and Persia between the sixth and fifth centuries BC. It has been thought that the city was severely damaged in 499 BC. After the campaign of Alexander the Great between 377 and 353 BC, the Hellenization Period started in the city together with other Carian cities. It has been suggested that the turning point in the historical process of the city was the Asian campaign of Alexander the Great between 334 and 332 BC (Baldoni et al. 2004). After the liberation of the Carian cities from Persian hegemony, it has been claimed that Greek democracy was adopted in the city of Iasos (Bean 1971/2021; Baldoni et al. 2004).

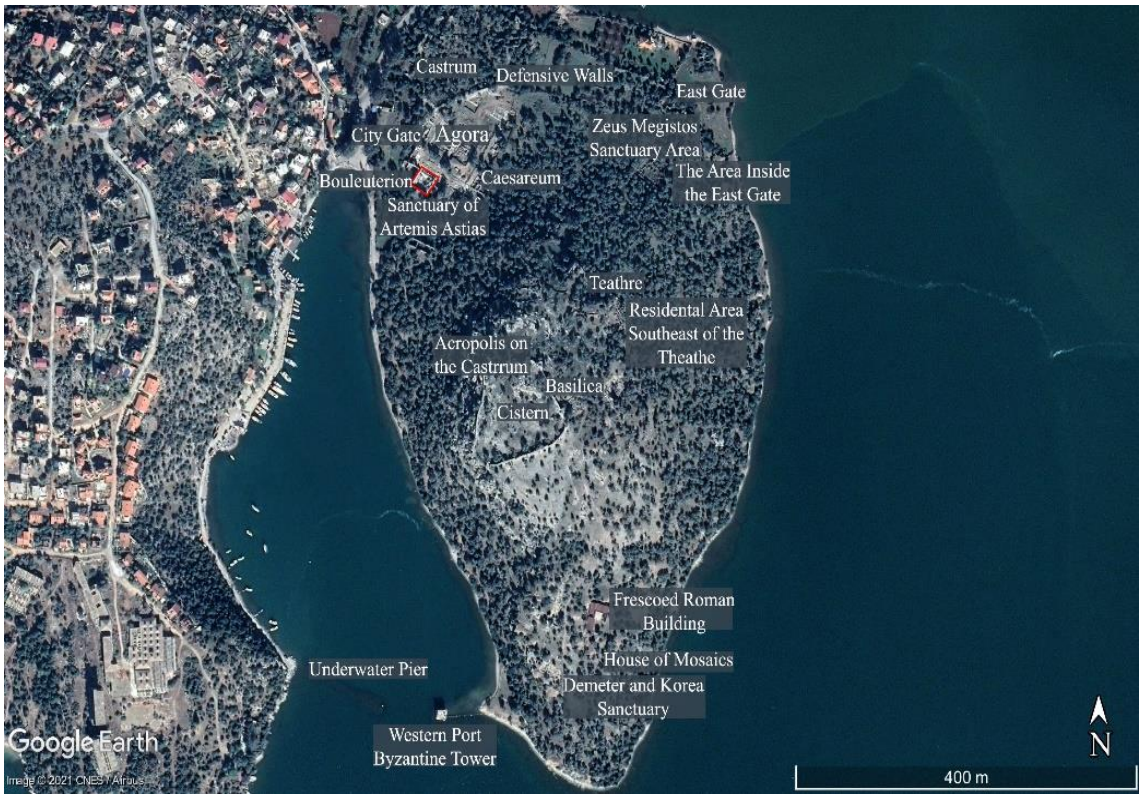


Figure 4.34. Aerial photo of the Ancient City of Iasos
(Revised from Google Earth. Date of image: 26.11.2020, Date of editing: 14.11.2021).

In the 4th century BC, various adjustments were made in the agora and there was an increase in the number of public and sanctuary structures in the city of Iasos (Baldoni et al. 2004). It has been suggested that the earthquake that occurred in 199-198 BC (228 BC according to some scholars) severely affected the city settlement and caused a great destruction in the city (Baldoni et al. 2004). Repair works are thought to have been carried

out on the monuments in the agora in 138 BC. It has been understood that during the reign of the Roman Emperor Traianus (98-117 AD), the public facilities were expanded and ornamented, and the number of structures constructed increased. The bouleuterion has been reported to have been rebuilt during the reigns of Hadrian (117-138 AD) and Antoninus Pius (138-161 AD), a waterway was constructed and a residential area had been established on the slopes to the south of the island (Baldoni et al, 2004). It has been suggested that urban-scale planning was carried out during the reigns of Hadrian and Antoninus Pius (Berti 1993). Between the 5th and 6th centuries AD, the city of Iasos gained importance as it became an episcopal centre. It is thought that new defence structures were built in the 7th century against raids by the Arabs and Sassanids. It has been suggested that the defensive structures were strengthened in the 11th century AD (after the Battle of Manzikert). The tower controlling the western harbour of the city has been estimated to date from the 12th to 13th centuries (Byzantine Period) (Baldoni et al. 2004).

4.2.2. Location in the Archaeological Site and Historical Development of the Iasos Bouleuterion

Iasos Bouleuterion is located in the southwest corner of the agora in the northwest part of the city (Figure 4.35). The b structure is located to the northwest of the bouleuterion, the sanctuary of Artemis Astias, temples and caesareum to the southeast, and public buildings such as basilicas and the agora to the north (Figure 4.36, Figure 4.37, Figure 4.38 and Figure 4.39).

The date of construction of the Iasos Bouleuterion has been suggested by Doro Levi as the end of the 1st century AD, by Fede Berti as the 1st century AD, by Ali Kazım Öz as the 1st century BC, and by Baldoni et al. as the 4th century BC, when the city council was established, and the date of reconstruction as the 1st century AD (Levi 1986; Berti 1993; Baldoni et al. 2004; Öz 2006). According to Levi, the foundation of the bouleuterion was built on the remains of the old structure (Levi 1986).

It is thought that in the 1st century AD, the scaenae frons of the bouleuterion was divided by three gates and decorated with two rows of columns with niches, stone riser blocks with the figures of lion's feet were added to the seating rows, the ambulacra (the part planned for the choir) was organised, and at the same time, the structure was

transformed into an odeion during this period. It has been suggested that the façade of the building was enriched with sculptures during the Hadrian Period. The right-angled staircases arranged on the east and west corners of the corridor on the north side of the structure are among the applications dated back to the Hadrian period (Baldoni et al. 2004).

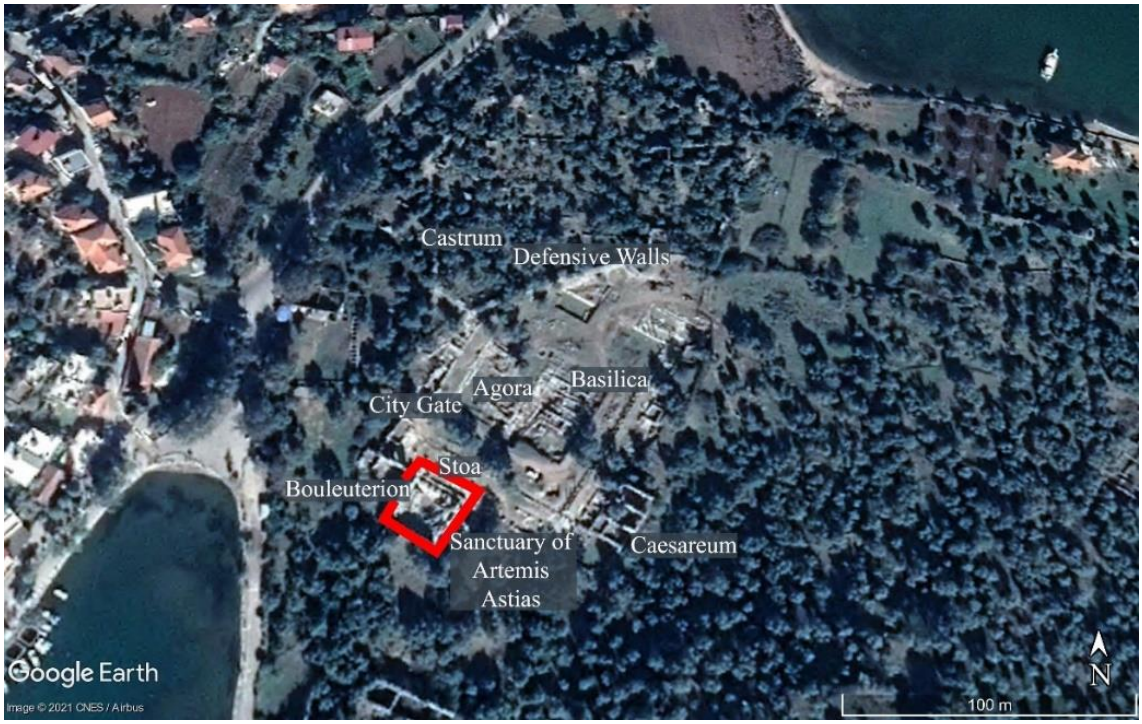


Figure 4.35. Iasos Bouleuterion, and its surrounding structures
(Revised from Google Earth. Date of image: 26.11.2020, Date of editing: 14.11.2021).

Figure 4.36. Iasos Bouleuterion, stoa, shop ruins and city gate
(Revised from Levi 1986)

Figure 4.37. Iasos Bouleuterion, stoa, and city gate
(Photograph: T. Tekin, 05.09.2021).

Figure 4.38. View from the north cavea of the bouleuterion towards the stoa, agora, public building and sanctuary of Artemis Astias (Photograph: T. Tekin, 05.09.2021).

Figure 4.39. View of the bouleuterion behind the trees from the southeast direction of the agora (Photograph: T. Tekin, 05.09.2021).

4.2.3. Architectural Characteristics of the Iasos Bouleuterion

The bouleuterion has the form of a rectangular exterior wall and has dimensions of 25.70 x 21.80 m (Baldoni et al. 2004). The cavea, organised in rectangular walls, has a horseshoe shape. In terms of classification, it belongs to the bouleuteria group with a curvilinear seating arrangement in a rectangular plan (Taşdemir 2015). In addition to being used as a council building, it has been suggested that it was used as an odeion in subsequent periods (Figure 4.40) (Baldoni et al. 2004).

Iasos Bouleuterion has survived to the present day with the remains of the exterior walls in the south, east, west, and north directions. The remains of the wall in the south direction are higher than the others, while the remains of the exterior walls in the east and west directions are lower than the south wall but close to each other in height. The height of the remains of the exterior wall facing the stoa in the north direction is lower than the other walls.

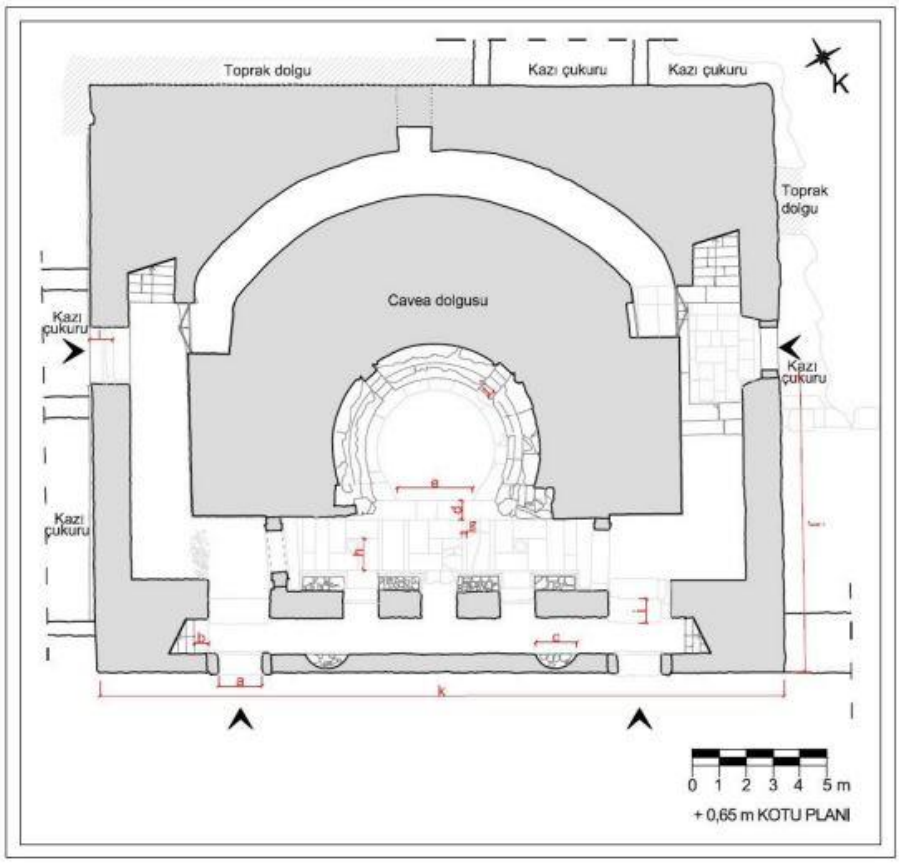


Figure 4.40. Plan of the Bouleuterion with an elevation of +0,65m, 2022
(Source: Pehlivan, Baldıran and Pehlivan 2022, p 60 Figure 4. Drawing: F.G. Pehlivan).

It is understood that the structure is accessed through a portico from the south stoa of the agora. Access to the corridor behind the stage is provided by a gate located near the east and west ends of the exterior wall on the north side. There are three gate openings in the stage wall. The remains of the stage wall, the parados, the horseshoe-shaped orchestra, the cavea, the diazoma, the vaulted corridors on the east and west sides of the cavea, and the passage space beneath the diazoma are the parts of the structure that can be observed by visitors today (Figure 4.41).

The diazoma is accessed by stairs at the east and west ends of the corridor behind the stage wall, where the entrances to the north are opened. On the wall between the entrances to the corridor in the north, two niches with curvilinear plans are arranged close to the gates. The floor of the corridor is currently compacted soil.

Under the cavea, the vaulted corridors in the east and west directions are arranged in the north-south direction. A gate opening can be seen in the direction of the exterior walls. It is understood that these openings provided access to the structures adjacent to the bouleuterion.

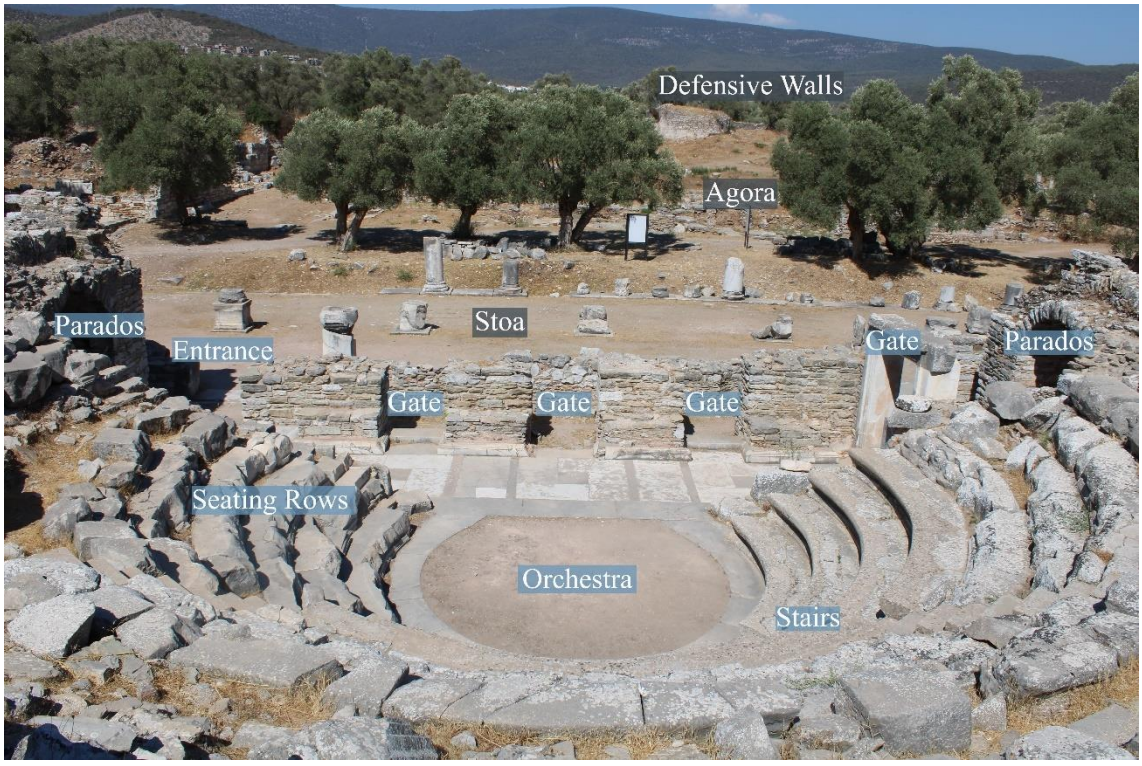


Figure 4.41. The parts of the Bouleuterion that can be seen when looking from the north to the south (Photograph: T. Tekin, 05.09.2021).

Most of the vault of the western corridor has survived to the present day, while in the eastern corridor there are only traces of the beginning (springing) of the vault in the direction of the parados. In the southwest of the corridor in the east and in the southeast of the corridor in the west, it can be observed that there are gate openings leading to the circular underpass, and these openings are now closed with iron gates (Figure 4.42). Besides, it is also understood that this area is being used as a storage room today.

There are window openings on the exterior wall of the corridor in the west direction. It is observed that the floor of this space is partly made of compacted soil, while the front of the gate opening to the outside is paved with cut stone and is one step lower in terms of level. There are no windows on the exterior walls of the corridor in the eastern direction as far as it is understood from the remains. Moreover, the floor is made of compacted soil.

a b

Figure 4.42. West corridor(a) and east corridor(b) of the Iasos Bouleuterion (Photograph: T. Tekin, 05.09.2021).

The cavea where the seating rows are located is divided into three kerkides, one on each side adjacent to the analemma wall and two staircases in the centre. The seating rows are made of stone blocks and there are stone blocks in the form of lion's feet on the sides bordering the staircase. In the upper part of the cavea, there is a diazoma and the

southern exterior wall bounding it. At the end of the steps of the cavea, there are openings to the diazoma for the purpose of receiving light. The orchestra in front of the cavea is in the form of a horseshoe and its floor is made of compacted soil.

Construction Technique and Material Usage:

It has been understood that the Iasos Bouleuterion was built on a flat area of the agora. It has been observed that the exterior wall on the eastern side is filled with rubble mortar and both sides were built with flat rough rubble stones. The exterior wall on the west side of the structure was filled with rubble mortar and the east side facing the corridor was built with flat rough rubble stone, while the west side was built with cut stone paving. It has been observed that the corridor in the west direction is bounded by block stones in the lower rows of the walls in the east and west directions and built with flat rough cut stone bonding. It has been concluded that the exterior wall in the eastern and northern directions was built with flat rubble stones filled with rubble mortar. It has been found that some parts of the back wall in the south direction were constructed with rubble stone bond of different sizes and it has been revealed that the parados vaults were built using rubble stones. It has been observed that the pulpitum floor of the structure is covered with marble slabs and the low area of the corridor in the west direction is covered with marble blocks.

It has been found that marble blocks were placed on the gate openings in the northern directions, on the thresholds of the gates on both sides of the parados and on the thresholds of the gates opening to the outside in the eastern and western directions, and that the seating rows and stairs in the cavea were built with cut stone blocks. It has been noticed that both sides of the seating rows near the stairs were decorated with stone blocks in the form of lion's feet. From the remains of the steps of the corner stairs on the north side, which provide access to the diazoma, it has been concluded that the structure was built of cut stone blocks on rubble fill. Moreover, it has been observed that the stairs providing access to the upper diazoma near the south of the corridors were built of cut stone blocks.

It has been understood that the lighting in the corridor in the west direction was provided by windows narrowing outwards. It has not been possible to determine whether there were windows or not from the remains of the other exterior walls of the structure.

4.2.4. Excavation Process

Following the descriptions made by Richard Chandler, who arrived in Iasos in 1775, it has been suggested that many travellers visited the city. It has been reported that in 1849 Charles Texier visited the site and had the green areas of the city burnt down in order to make the plan drawing of the remains in an easier manner, and that the structures were damaged during this process. In the following period (1890 according to Levi, 1887 according to Baldoni et al.), the city was studied by the German archaeologist Wilhelm Judeich (Levi 1986; Baldoni et al. 2004). Afterwards, it is also among the claims that the city was plundered by the Ottomans and that the theatre, and the city walls were damaged (Baldoni et al. 2004).

The ancient city of Iasos was surveyed by Italian archaeologists in the early 20th century (Baldoni et al. 2004). The excavations at Iasos were initiated in 1960 by the Italian archaeologist Doro Levi (Levi 1986; Bean 1971/2021; Baldoni et al. 2004). The excavations have continued until today with the participation of many archaeologists, architects, historians, epigraphers, and technical personnel. After Levi, archaeologist Clelis Laviosa (1975-1984) and archaeologist Fede Berti continued the excavations (Akurgal 2019; Bean 1971/2021; Baldoni et al. 1969/2004)Today, excavations at the site are being conducted under the direction of Prof. Dr. Asuman Yılmaz Baldıran.

4.2.5. Conservation Implementations

It is understood that the first conservation interventions in the bouleuterion were made in the 1970s (Berti 1999). It is highly likely that there are sections of the pulpitum flooring and the steps of the cavea that had concrete completions and reconstructions made in the 1970s. On a section of the parados flooring close to the west, a concrete section, which has the appearance of stone, was marked "1970" (Figure 4.43 and Figure 4.44).

Figure 4.43. 1970 inscription on the pulpitum floor, which is thought to reflect the date of completion of the pulpitum flooring (Photograph: T. Tekin 05.09.2021)

Figure 4.44. View from the stage to the cavea, original seating rows and staircase steps (Source: Levi 1986).

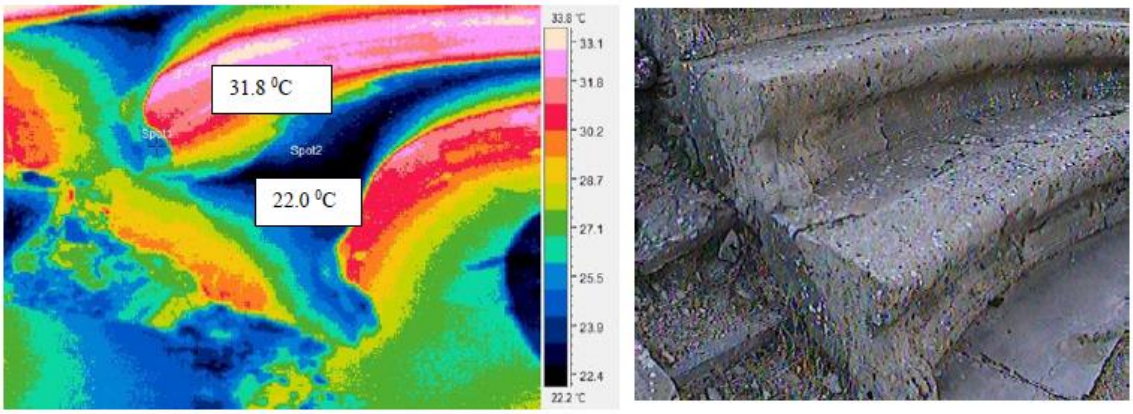


Figure 4.45. Completions of the Bouleuterion steps using Portland cement. Blue coloured parts: Portland cement, red coloured parts: original stone blocks (Source: Canol 2017, p. 85 Figure: 9).

In his publication, Levi (1986) reported that the foundation of the stage section of the structure had been worked on and the parados flooring had been arranged. It is understood that the original marble slabs in the approximate centre of the parados pavement were completed with concrete in the eastern and western directions (Figure 4.46 and Figure 4.47).

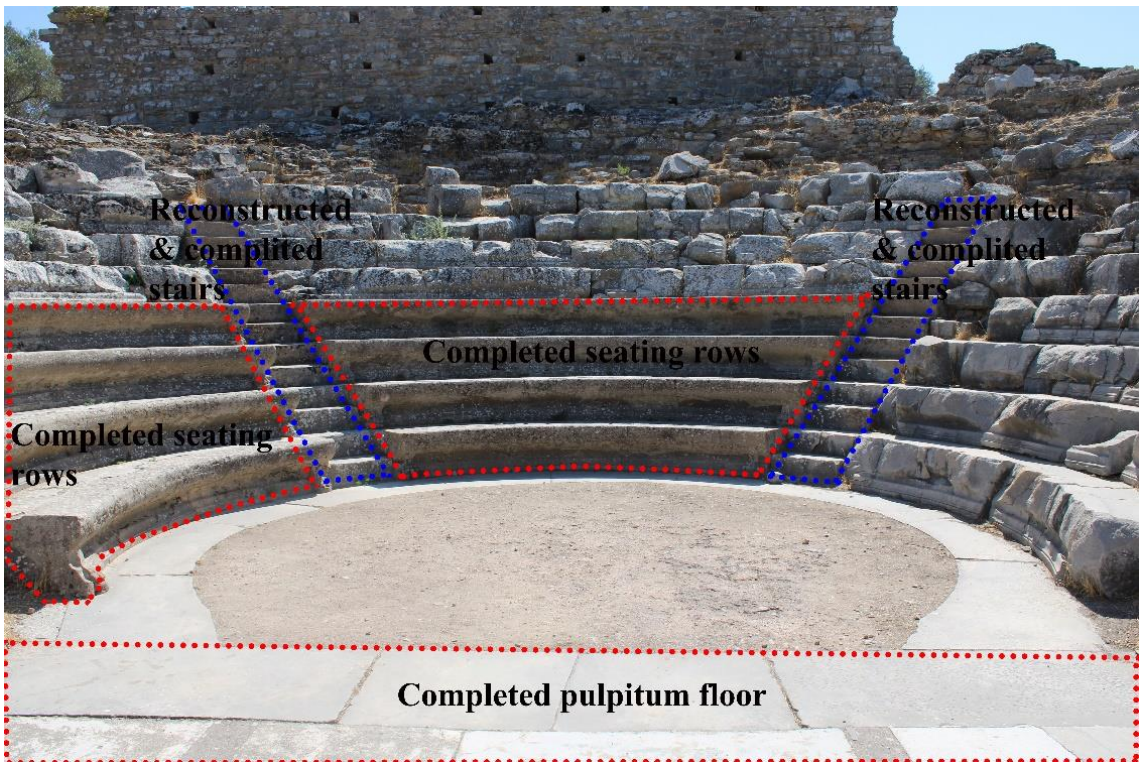


Figure 4.46. Completed floor, completed seating rows and reconstructed and completed stairs (Photograph: T. Tekin, 05.09.2021).

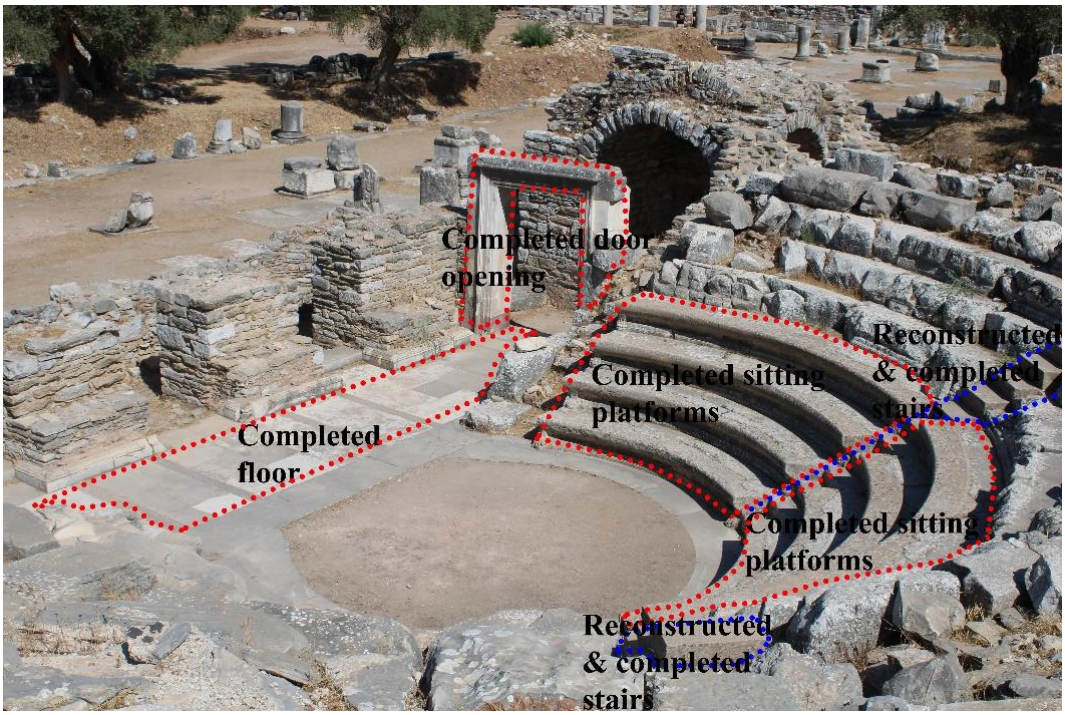


Figure 4.47. Completed floor, completed seating rows, reconstructed and completed stairs and completed gate opening (Photograph: T. Tekin, 05.09.2021).

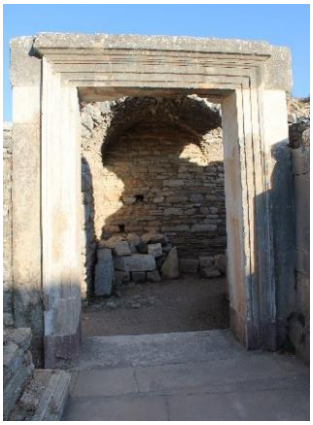
Levi has also stated that the interior walls of the two adjacent barrel vaulted corridors have a series of plinths with orthostats and a vitta above them, that the upper part of the wall is made of schist blocks and cement plastered with ornaments, and horizontal and vertical stripes, and that the exterior wall is also cement plastered but without ornaments (Levi 1986). These cement plastered parts cover the stones in some places as well as the joints. It is estimated that the consolidation of the existing wall remains with cement-based mortar was also carried out during this period.

During the excavation process in 1998, it is stated that the walls, including the perimeter wall of the bouleuterion, were cleared of vegetation. During these works, light-coloured mortar, which is compatible with the original stone colours, was used to reinforce the masonry (Berti 2000).

It is possible to observe grey-coloured joint finishes on the interior wall of the east aisle facing east, on the interior walls in both directions of the west aisle, on the remains of the masonry of the pedestals in the stage section, on the exterior wall facing the stoa in the north direction, on the back wall bordering the cavea in the south direction and on the parados vaults. On the interior wall of the eastern corridor on the western direction, there are light-coloured joint completions. It can be noticed that the joint completions also cover the stone surfaces in some places.

It has been reported that dismantling, cleaning, consolidation, and reassembly works were carried out on the two gates of the bouleuterion, and that the completion of the gate on the eastern side of the parados, which was made of concrete in the 1970s, was replaced with a material, the nature of which has not been specified, but which has been reported to be a more suitable material (Figure 4.48). The dislocated parts of the seating rows in the cavea section have also been cleaned, reinforced, and reinstalled (Berti 1999)

a



b

Figure 4.48. Completed door opening with using materials which are different from the original stone block material. After implementation(a) and today's state(b) (Source of a: Levi 1986, Figüre 37, 1986; Photograph of b: T. Tekin, 05.09.2021).

4.2.6. Evaluation of the Conservation Implementations

The implementations that have been carried out at the Iasos Bouleuterion can be listed as follows: In the 1970s and 1990s, the consolidation of the stone masonry in the remains of the existing walls with mortar material, the completion of the architrave of the gate on the eastern direction of the parados with stone and concrete material, the completion of the parados flooring, the cavea seating rows and the stair steps with cement-based material and the reconstructions of the stair steps.

4.2.6.1. Perception of the Bouleuterion in the Archaeological Site

The ancient city of Iasos can be reached from the entrance of the archaeological site to the northwest of the peninsula on which it is located. When one passes through the arched, single-span gate at the continuation of the entrance of the archaeological area, one can see the structure next to the East Gate to the south of the gate, the bouleuterion, the Sanctuary of Artemis Astias, and the area where the temples are located. The remains of other structures to the north of the arched passage and the remains of the city agora to the northwest of the gate can be observed. The area contains the Agora, the basilica, the sanctuary of Artemis Astias, the theatre, and the settlement area to the south of the theatre, only traces of which can be found, or which are lower than the other structures.

The bouleuterion located to the south of the city gate can be perceived directly, and since the remains of the north wall of the structure are at a low level, a part of the cavea can also be viewed from a distance. It is observed that the remains of the exterior walls on the eastern and western directions of the bouleuterion are at approximately the same level as the remains of the walls of the other structure to the west and the remains of the walls belonging to the structures to the southwest of the stoa that is at a level exceeding the vaults of the bouleuterion. In this respect, the conservation implementations applied to the bouleuterion have maintained the perception of the bouleuterion as a whole with the remains of the structures in the area and its immediate surroundings and have not affected the perception of the bouleuterion among the remains of other structures (Figure 4.49).

Figure 4.49. View from the Iasos Bouleuterion from southeast side of the structure (Photograph: T. Tekin, 05.09.2021).

4.2.6.2. Structural Integrity of the Bouleuterion

The fact that the remains of the exterior walls, the remains of the pedestal in the stage section, the remains of the niches close to the exterior gates in the east and west in the corridor direction of the north exterior wall, the vaults of the parados and the corridors in the east and west directions were consolidated by using cement mortar from time to time has ensured the structural integrity of the remains but resulted in the emergence of an implementation incompatible with the original mortar.

The completion process implemented by using concrete on the remains of the gate in the north of the analemma wall in the eastern direction has enabled the gate parts to be combined, but since the original form is not compatible with the marble gate, it has resulted in the structural integrity not being maintained. It has been observed that the remains of the original stone blocks in the first four rows of the seating rows have been completed with concrete material and the concrete material is different from the original stone blocks in terms of character, colour, and texture. In addition, joints have been made to obtain the appearance of cut stone (Figure 4.50 and Figure 4.51).

The concrete used in the completion of the first four seating rows in the eastern and central parts of the cavea and in the completion and reconstruction of the intermediate stair steps has failed to maintain the original materials and construction technique. Although it has been thought that these implementations have ensured structural integrity, the original qualities have failed to be maintained.

Figure 4.50. Completed seating rows by using concrete (Photograph: T. Tekin, 05.09.2021).

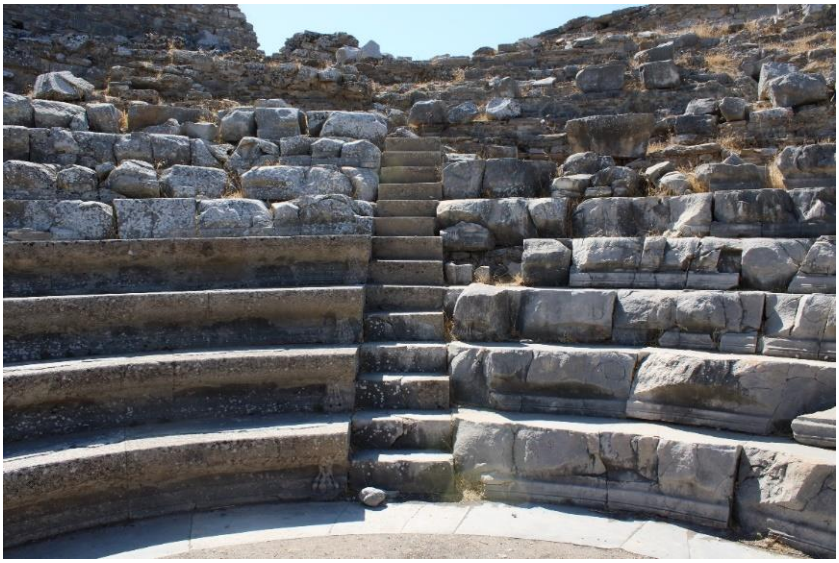


Figure 4.51. Completed seating rows and completed and reconstructed stairs by using concrete (Photograph: T. Tekin, 05.09.2021).

4.2.6.3. Visual Integrity

Although the fact that the northern exterior wall of the bouleuterion has survived to the present day at a lower level than the exterior walls in other directions reduces the visual integrity at the building scale, it does not affect the identity perception of the bouleuterion. However, the intensive use of mortar during the consolidation of the walls has occasionally covered the original stones and negatively affected the original visual perception of the wall. Furthermore, a difference in colour has emerged on two different walls as a result of the use of a lighter coloured mortar on the wall to the east of the eastern corridor, probably during a subsequent implementation, and the use of a darker coloured mortar on the wall to the west during an earlier implementation, and this situation has become attention-grabbing. Due to the colour differences of the mortars on these walls, it would be appropriate to argue that visual integrity could not be achieved.

The concrete completions on the east and west sides of the original parados flooring in the north of the orchestra are different from the original flooring marbles in terms of character, colour, and texture and thus, visual integrity could not be achieved. Since the number of concrete completions is higher than the original flooring marbles, and since it was implemented in 1970 and is outdated, it even leads to the assumption that the original material was the floor coverings.

The completion of the gateway to the north of the analemma wall on the eastern side, which was most probably made using white cement, unlike the original marble slabs, and possibly the concrete completion and the completion with stone blocks in the lintel, have resulted in the deterioration of the visual integrity of the gate (Figure 4.52).

Even though the completions made by using concrete material on the seating rows and the completions and reconstructions made by using concrete material on the stair steps were made to ensure the structural and visual integrity of the cavea, they have adversely affected the visual integrity due to the fact that the implementation was different from the original material and construction technique. The lack of visual integrity in the seating rows after the implementation is evident when the seating rows are viewed both from the top and from the side.

Figure 4.52. Completed and consolidated gate opening
(Photograph: T. Tekin, 05.09.2021).

The green-painted metal gates at the entrances to the east and west of the circular lower passage located under the cavea are not present in the original form of the structure and thus disrupt the visual integrity. The intensive use of mortar on the circular wall of the passage attracts attention and negatively affects visual perception as it occasionally covers the original stones.

4.2.6.4. Authenticity

In the remains of the original walls, pedestals, parados arches, niches and window openings, the consolidation of the original masonry has succeeded in maintaining the original construction technique. On the other hand, since the cement-based mortar material used during the consolidation was incompatible with the original material, the preservation of authenticity has failed. Additionally, the concrete completion of the parados flooring, which was most probably made in 1970, could not maintain the original use of materials and floor covering technique. On the other hand, the completion of the

lintel and jambs of the gate in the north of the analemma wall in the east direction with concrete material has neither maintained the original material and construction technique nor provided the original appearance of the gate.

4.2.6.5. Reliability

Within the scope of the conservation implementations carried out at the Iasos Bouleuterion, the structural consolidations made on the masonry, parados flooring, the seating rows and stair steps of the cavea, and the gate in the north of the analemma wall in the eastern direction are not reliable since they have been made with cement-based material instead of the original material. The iron gates located on both sides of the circular underpass under the cavea are also not authentic and therefore not reliable.

4.2.6.6. Distinguishability and Compatibility

The mortar used in the consolidation of the walls, the window jambs in the west corridor, the niches in the north exterior wall and the parados vaults are different from the original material, which can be understood through their colour and texture. It also takes attention that the mortars used differ from each other in terms of colour and texture (Figure 4.53). It can also be perceived that the concrete used in the completion and reconstruction of the cavea is different from the original stone blocks. In addition to these, it can be recognised that the concrete material used during the completion of the gate adjacent to the north side of the analemma wall on the east side is different from the original marble block. The cement-based materials and iron gates used during the implementations are not compatible with the original state.

Figure 4.53. Consolidated east inner wall of the west corridor
(Photograph: T. Tekin, 05.09.2021).

4.2.6.7. Re-treatability (Reintervention)/Reversibility

Since the cement-based mortar and concrete material used in the implementations are integrated with the original cut stone blocks or rubble stones, it is difficult to re-intervene. Similarly, the concrete used in the cavea section and the stair steps in the eastern direction is integrated with the original cut stones and thus does not allow for re-intervention. During the intervention of the concrete blocks, it is highly likely that the original stone blocks will be damaged and disintegrated and the original material will be lost (Figure 4.54). It can be argued that the original stones were damaged during the installation of the green-painted metal gates added from both sides to the circular underpass under the cavea. During the re-intervention, new damage to these stone blocks is likely to occur.

a b

Figure 4.54. The integration of the concrete used into the original seating row remains (a and b) (Photograph: T. Tekin, 05.09.2021).

4.2.6.8. Preservation of the Original Values

Iasos Bouleuterion, the first construction of which is thought to date back to the 4th century BC, served as a council building in the Hellenistic Period and as an odeion in the subsequent periods, and thus has historical, cultural, and documentary value as it reflects the social-political characteristics of the city. Conservation of the structure under the soil to a great extent until the excavation, the perceptibility of the majority of its original plan features and original architectural elements, and its ability to reflect its material and technical features demonstrate its antiquity and authenticity values. The Iasos Bouleuterion exhibits architectural and technical value with its curvilinear cavea plan organised within rectangular exterior walls, its rubble stone exterior masonry, its seating rows and cavea stairs built of cut stone, its pulpitum flooring decorated with marble slabs, its side corridors, and circular back passage. The niches planned in the exterior wall on the north side and the seating rows in the form of lion's feet are the parts that reflect the aesthetic and artistic values of the structure. The function of the structure

in its original state and the relationship it has with the city agora, the columned portico surrounding the agora, and other public buildings reflect its monumental, symbolic, and identity values.

The Ancient City of Iasos possesses natural value in terms of its direct relationship with the sea and its location in a geography that has been actively used in the fish trade for many years, its natural vegetation, and the resources of the materials used in the structures. In addition to the natural qualities of the area, the settlement features on the peninsula, harbours, public and other structures, fortification walls, construction materials, and the use of these materials have integrity value both in their authentic state and in their present state.

In general, it has been observed that the ruins in the city of Iasos have been treated with respect and implementations have been made at different scales. In addition to the conservation of the remains of the area, care has been taken to preserve the topographical, geographical, and vegetation features of the area, which has enabled the natural and identity values of the area to be maintained.

It has been observed and evaluated that the bouleuterion structure is in harmony with the remains of the other structures in the archaeological area, of which conservation implementations have been carried out and which are at the level of remains or of which very few traces have been found. The immediate perception of the bouleuterion when entering the area through the arched city gate depends on the fact that the remains of the bouleuterion are substantially preserved. Therefore, it would be appropriate to suggest that the monumental, symbolic, and identity value of the structure has been maintained.

The fact that the original architectural elements and materials of the structure have been preserved by consolidating or completing the structure from time to time reflects the original character and qualities of the structure, and it would be possible to assume that the historical, cultural, and documentary, antiquity, authenticity, architectural and technical, aesthetic and artistic values of the structure have been preserved to a great extent. However, the intensive use of mortar in the masonry and pulpitum flooring, the addition of an iron gate to the opening connecting the corridors on the eastern and western directions with a circular passage, and the concrete used in the stair steps on the eastern side, the cavea seating rows, the stair steps, the pulpitum flooring and the gate on the north of the eastern analemma wall give false information and an erroneous impression about the use of materials in the structure and therefore fail to maintain the original characteristics. Within this framework, it can be argued that historical, documentary,

antiquity, authenticity, architectural, technical, and aesthetic values have been partially maintained.

Although the consolidation, completion and reconstructions have created structural integrity with the original remains, the intensive use of mortar and concrete has disrupted the visual integrity. Therefore, it can be considered that the integrity has been partially maintained at the structural scale. Since the implementations have not changed the mass effect of the bouleuterion at the scale of the archaeological area, it has preserved its original perception.

4.3. Patara Bouleuterion

Patara Bouleuterion is located in the ancient city of Patara which today lies within the borders of Gelemiş Village in Kaş District of Antalya Province. Patara Ancient City is one of the leading harbour cities of Lycia. To the west of the city, there was the Eşen Creek (Ancient Ksansthos or Xanthos River) and the ancient harbour (Akurgal 1969/2019; Bean 1978/2021; İşkan 2019). The distance of the city is approximately 19 km by road to the neighbouring Kalkan, 42 km to Kaş District and 230 km to Antalya city centre. The nearest district of Muğla, which is the neighbouring province to the west of the city, is Fethiye and is approximately 72 km away by road.

4.3.1. Settlement Characteristics and History of the Patara Archaeological Site

Patara was one of the cities of the Lycian Union with three voting rights and was politically prominent in the antiquity as it was one of the judicial places of the Roman administrators. The fact that the city of Patara had a naturally formed harbour, which was frequently used in maritime trade, and that it was located in a geographically fertile area also helped the city to gain importance. Four large churches (Tomb Church, Basilica, Harbour Church and Doğucasarı Church) and other small churches found in the city demonstrate the adoption of Christianity (Figure 4.55) (Akurgal 1969/2019; İşkan 2019; Şahin and Aktaş 2019).

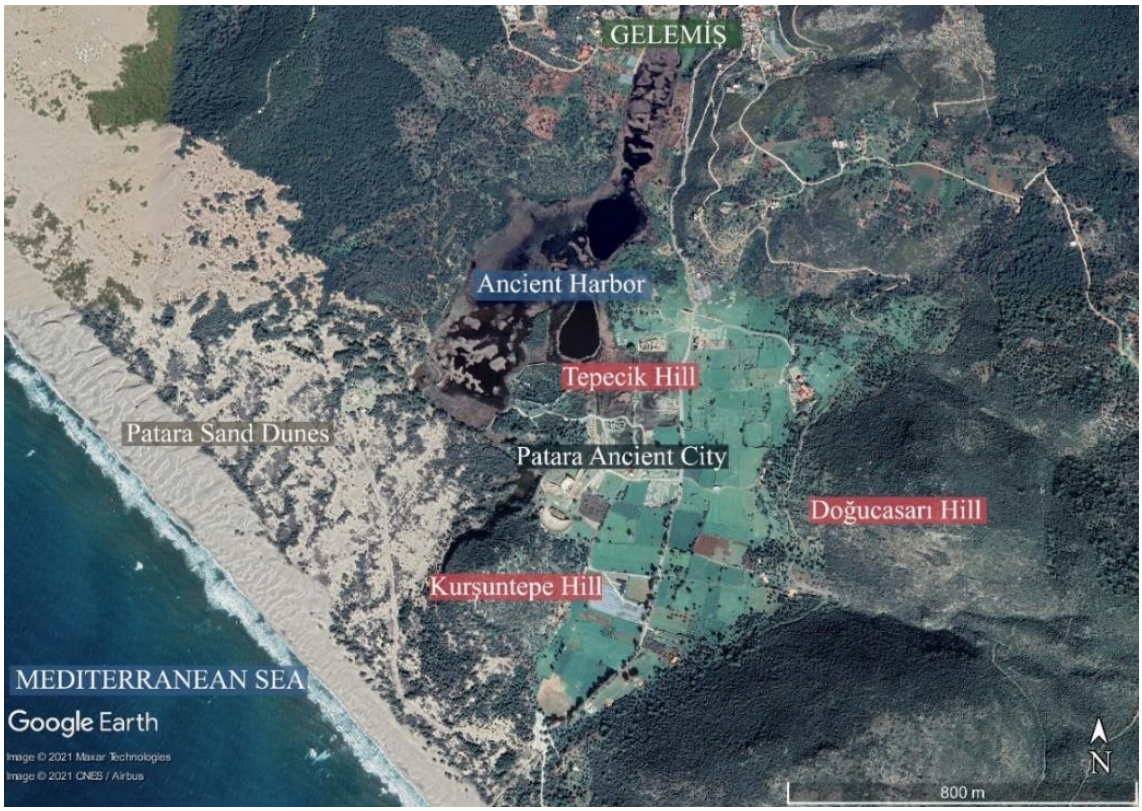


Figure 4.55. The Ancient City of Patara and its surroundings
(Revised from Google Earth. Date of image: 15.02.2021, Date of editing: 15.11.2021).

It has been suggested that the harbour of Patara was regarded as sheltered by the merchant ships coming from the Aegean, Crete and Rhodes and therefore continued to be an important harbour city for many years (İşkan, 2019). It is thought that this harbour was filled with alluvium carried by the Eşen Creek over time (Öner 1996). Today, the area where the historical harbour is located is a marshland.

Based on the findings (ceramic sherds and a female figurine) from the Tepecik Settlement located in the north of the city, it is estimated that the earliest trace of settlement dates back to the 3rd millennium BC (Early Bronze Age). Ceramic sherds dating to the middle of the 2nd millennium BC and the 9th century BC were found at Tepecik. It has been reported that remains of a tower and walls dating to the 6th century BC were found at Tepecik. Remains of a tower house with two rooms and a cellar were also discovered at Tepecik (Dündar 2019).

It has been suggested that the Roman Period witnessed a transformation in the planning of Lycian cities and in the variety of public structures. It has been suggested that reconstruction activities started in the city of Patara in the middle of the 1st century AD and continued in the 2nd century AD (during the reigns of Traianus and Hadrian). During

the reign of Emperor Nero, a lighthouse was added to the northwest entrance of Patara Bay and a bathhouse to the north of the agora. After the 2nd century AD, it has been claimed that stadion and horreum (grain storage) structures were built on the west side of the ancient harbour. The enclosure of the city with a wall using the architectural elements of the structures surrounding the agora, the theatre and other public structures has been dated to the 4th century AD. It has been mentioned that the bouleuterion was converted into a bastion during this process. It has been also suggested that the city started to shrink after the mid-7th century AD, and by the 12th century AD, the city gradually became smaller and became a castron. It has been stated that the city continued its activities as one of the harbour cities under the reign of Seljuks as of 1211 AD at the latest. It has been assumed that the city of Patara was abandoned in the 15th/16th centuries AD (Şahin and Aktaş 2019).

Tepecik Building Complex belonging to Archaic and Classical Periods, bouleuterion, theatre and aqueduct trenches belonging to Hellenistic Period and ceramic kilns, Tepecik Necropolis, City Gate, Octagonal Pool, Harbour Bath, Protylos Temple, Central Bath, Small Bath, Nero Bath, Maslak II, Main Street, Agora West Portikos, Prytaneion, Cistern, Mausoleum, Lighthouse, Horrea, Pseudoperipteros Temple Tomb, Stadium and Main Water Reservoir belonging to Roman Period are located in the Ancient City of Patara. Tomb (Kaynak) Church and Basilica structures belonging to the Early Eastern Roman (Byzantine) Period are also encountered. The Harbour Church and the Temple of Protylos in the area are the structures belonging to the Middle Eastern Roman (Byzantine) Period (Figure 4.56 and Figure 4.57) (İşkan 2019).

In many of the structures (Tomb (Kaynak) Church, Tepecik Building Complex, Harbour Bath, Prostylos Temple, Basilica, Central Bath, Nero Bath, Bouleuterion and Theatre) in the Ancient City of Patara, the features belonging to different periods are seen together (İşkan 2019).

Figure 4.56. General view of the Ancient City of Patara
(Revised from Google Earth date of image: 15.02.2021, date of editing: 10.11.2021).

Figure 4.57. Reconstruction model at the entrance of the archaeological area, showing the original state of the settlement of the ancient city of Patara (Revised from model photograph, Photograph: T. Tekin, 08.04.2021).

4.3.2. Location in the Archaeological Site and Historical Development of the Patara Bouleuterion

Patara Bouleuterion is adjacent to the agora in the ancient city and is located east of the ancient harbour and west of the agora. To the north of the structure are the Small Bath, the Bath of Nero, and the Main Street, to the south the theatre, to the east the Agora West Portikos and to the southwest the prytaneion. The building is centrally located among many public structures in the ancient city (Figure 4.58 and Figure 4.59).

Figure 4.58. General view of the Ancient City of Patara
(Revised from Google Earth date of image: 15.02.2021, date of editing: 21.10.2021)

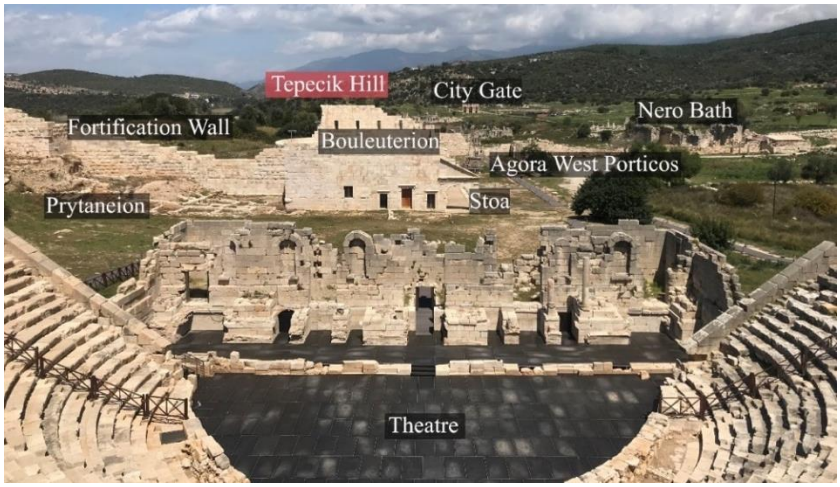


Figure 4.59. View of the Patara Bouleuterion and surrounding buildings from cavea of the theatre (Photograph: T. Tekin, 08.04.2021).

The surviving remains of the building are understood to have been built during the Hellenistic, Roman and Early Eastern Roman (Byzantine) Periods (Figure 4.60). It has been suggested that the first phase of the structure was built as a council building during a period when Patara was serving as the capital of the Lycian League (thought to be 168/167 BC according to modern historians). The bouleuterion started to function as an odeion in the 2nd century AD (Roman Period). During the Late Roman/Early Eastern Roman Period (Byzantine Period), it has been assumed that the structure lost its functions as a bouleuterion and odeion when it merged with the city fortifications on the northern and western directions and transformed into a bastion (Figure 4.61 and Figure 4.62) (Korkut and Grosche 2004, Korkut and Grosche 2007b; İşkan 2019).

Figure 4.60. View of the Patara Bouleuterion, fortification wall and prytaneion from cavea of the theatre (Photograph: T. Tekin, 08.04.2021).

Figure 4.61. View of the northern and eastern façades of the Patara Bouleuterion from the northeast direction (Photograph: T. Tekin, 08.04.2021).

Figure 4.62. View of the bouleuterion from the Basilica Stoa
(Photograph: T. Tekin, 08.04.2021).

4.3.3. Architectural Characteristiscs of the Patara Bouleuterion

The exterior walls of the bouleuterion measure 42.80 m x 30.60 m and the structure was built of local limestone. From the remains of the bouleuterion in the northwest corner, it has been determined that the beginning of the roof level is at an elevation of 17 m. It has been reported that the cavea settlement was planned east of the bedrock on the west side of the structure and other parts were planned on the plain. The structure has a capacity of approximately 1400 people (Korkut and Grosche 2007b).

Patara Bouleuterion, with its both straight and curvilinear exterior wall form, is categorised among the bouleuterion structures with the odeion plan type and the rectangular plan type (Figure 4.63) (Taşdemir 2015)The main entrances of the structure are planned near the eastern direction from the northern and southern directions. The main entrances open to vaulted corridors. Then the structure is accessed from the vaulted corridors. Two gates are also located in the eastern direction. The cavea to the west of the structure has a curvilinear layout consisting of 21 steps and exceeding a semicircle. It has been observed that there are a total of six staircases in the cavea, two of which are adjacent to the analemma wall and four of which are located between the seating rows, and five kerkides are formed between these staircases. The second and fifth stairs start from the level of the second seating row.

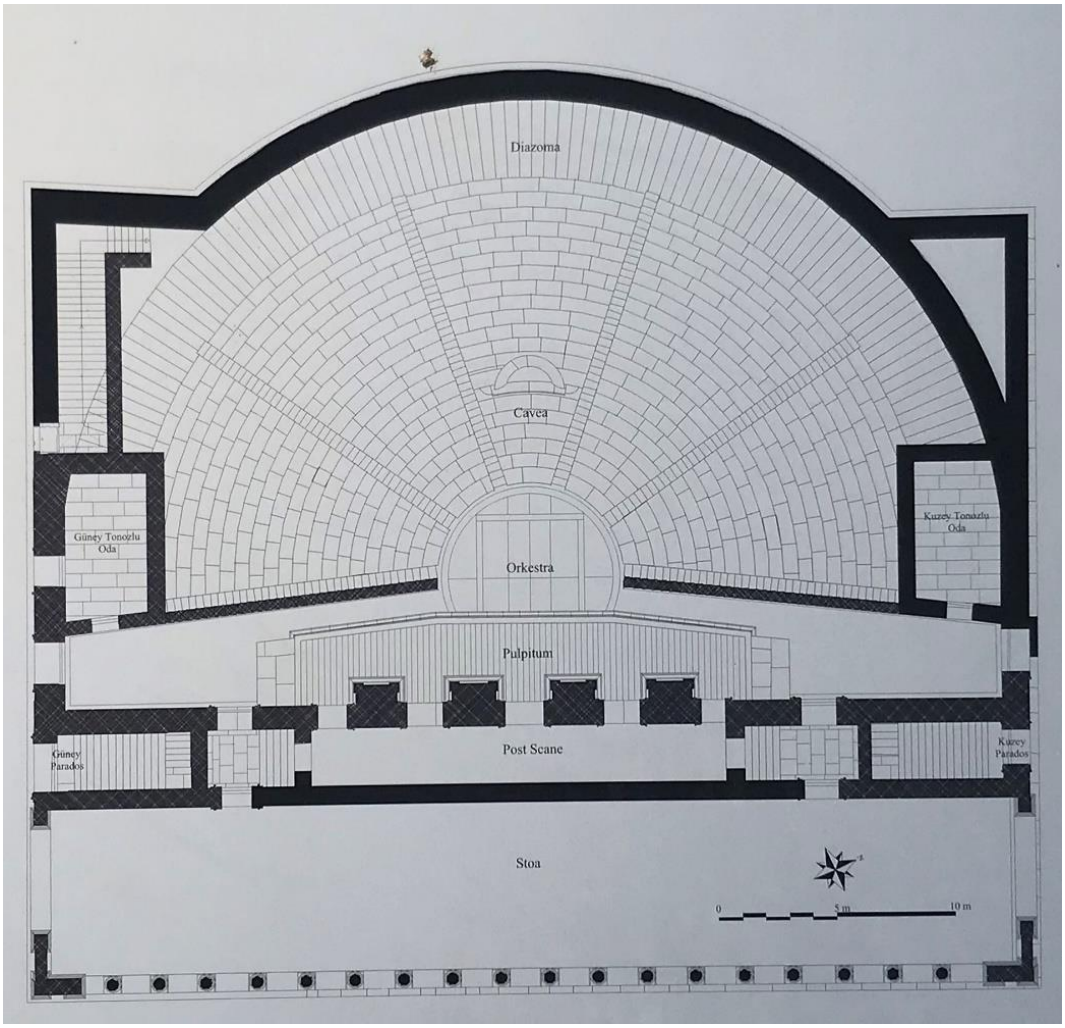


Figure 4.63. Photograph on the information board explaining the restitution plan of the Patara Bouleuterion

Limestone blocks were also used in the construction of the seating rows. There is an exedra-shaped throne in the centre of the cavea, which is higher than the seating rows. The vaulted rooms are located under the cavea section, to the west of the northern and southern entrances. A gate opening can be seen in the exterior wall of the vaulted room on the southern direction. In a central part of the Bouleuterion, between the cavea and the pulpitum, there is an orchestra paved with green blue cippolino marble. To the east of the orchestra there is a pulpitum, which is thought to have been originally built of wood, and to the east of the pulpitum there is the stage structure. It has been assumed that the pulpitum, stage structure, and stoa were not included in the first construction phase of the structure and were added subsequently (Figure 4.64 and Figure 4.65) (Korkut and Grosche 2007b; İşkan 2019).

Figure 4.64. Patara Bouleuterion/Odeion, view from the cavea towards the stage, from the western direction to the eastern direction (Photograph: T. Tekin, 08.04.2021).

It has been stated that changes were made in the architectural form of the bouleuterion due to the historical and political changes that took place, and the changes in the architecture of this structure have been divided into four phases:

- The first phase: In the first construction phase of the structure, it is believed that the external form of the structure was formed with straight walls and a curvilinear wall in the western direction. The single-row masonry technique that can be seen on the north and west façades of the structure is among the traces that clarify the construction technique of the first construction period. Moreover, the vaults at the main entrances on the northern and southern directions, the cavea form, and the throne are the architectural elements belonging to the first construction period. It has been claimed that during this period, access to the upper level of the cavea was provided from the vaulted spaces to the west of each of the vaults in the north and south directions, continuing towards the western direction. Furthermore, it has been also claimed that in the first phase, there were anterior rooms east of the vaults in the northern and southern directions. Based on the remains of a window on the west side of the exterior wall on the north side, it has been

presumed that the bouleuterion had a roof since its first phase (Korkut and Grosche 2007b; İşkan 2019).

- The second phase: It has been believed that the main plan of the bouleuterion, consisting of exterior walls, cavea, orchestra and vaults, remained the same in the second phase, but the front rooms on the east side were removed and replaced by a pulpitum and stage structure. Depending on this, it has been suggested that the structure was also used as an odeion during this phase. When the construction workmanship of the stone blocks formed in this phase were analysed, it has been suggested that they are related to the period when Lycia was ruled as a Roman province. At the same time, it has also been suggested that the apsidal cavea in the western direction was expanded and joined with the walls in the northern and southern directions. It has been suggested that the stairs on the northern and southern sides, which were used to access the upper level of the cavea in the first phase, were removed and stairs were built on the northeast and southeast corners of the structure. It has been estimated that the gates on the eastern side and the stoa adjacent to the eastern façade were built in this phase (Korkut and Grosche 2007b; İşkan 2019). It has been believed that the vaulted rooms with high ceilings on the north and south sides were arranged to carry the cavea seating rows during this period (İşkan 2019).
- The third phase: It has been suggested that the architectural plan of the Patara Bouleuterion was not modified during this phase, some renovations were made, but the middle vault on the north side was rebuilt using the *opus caementitium* masonry technique. An inscription from this period indicates that the roof of the building was renewed (Korkut and Grosche 2007b; İşkan 2019).
- The fourth phase: It has been suggested that all entrances and exits of the Patara Bouleuterion were blocked during the Justinian Period, and it was combined with the city walls in the north and west directions and turned into a corner of the city walls, and thus, the structure has lost its function of bouleuterion and odeion in this phase. It has been reported that the west of the south side of the structure was reorganised with spolia, while the wall on the eastern side was strengthened with internal infill (Korkut and Grosche 2007b; İşkan 2019).

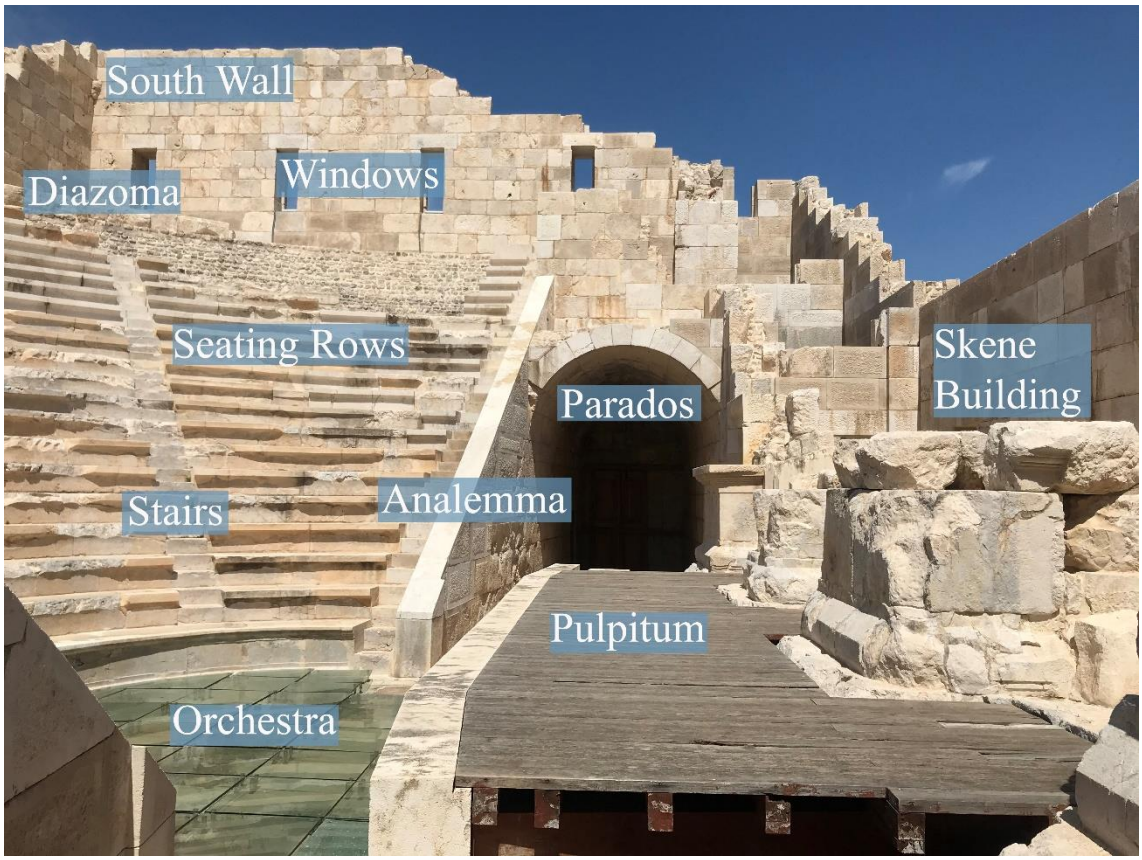


Figure 4.65. View into the structure from the parados in the southern direction (Photograph: T. Tekin, 08.04.2021).

Construction Technique and Material Usage:

It has been understood that the foundation of the structure was formed by levelling the natural rock (Korkut and Grosche 2007b). It has also been revealed that the western part of the wall in the south direction was constructed with mortared rubble filling with cut stone on both sides. The north and west walls were built with cut stone without infill. The structure has a double-walled and jointless stone masonry with rubble stone filling (İşkan 2019). It can be thought that clamps and tenons were employed in the masonry.

The orchestra floor is covered with green blue cippolino marble laid in large slabs (Korkut and Grosche 2007b; İşkan 2019). Remains of stone block slabs belonging to the Parados flooring can be observed and it can be understood that the flooring of the stage structure was also paved with stone block slabs. The cavea consists of 21 seating rows built with limestone blocks. The remains of four pedestals can be seen on the pulpitum border of the stage section.

It has been determined that the structure was illuminated by a single row of windows in the northern and southern directions and two rows of windows in the eastern

directions. It has been stated that there is no trace of a window in the western direction (Korkut and Grosche 2007b).

Based on the windows of the structure, the wooden roof element and tile remains found during the excavations, it has been estimated that the structure was covered with a roof. The absence of any trace of a drainage system inside the structure also supports the presence of a roof (Korkut and Grosche 2007b).

4.3.4. Excavation Process

Excavations at the Patara Bouleuterion started in 1996 (Çevik, Kunze and Grosche 2000). Between 1996 and 2000, the excavations were carried out mainly to uncover the southern and western walls and survey studies were conducted (Korkut and Grosche 2007b).

During the works carried out between 2001-2006, the fills inside the building were cleaned, the stone blocks that had fallen due to the earthquakes were recorded by making drawings and they were transported to the stone field. The removal of the fill in the interior of the structure could have been completed after the excavations in 2005. In 2006, the excavations on the exterior walls of the council building were completed in the south, east and west directions, but the work on the north wall was suspended due to the emergence of the danger of collapse (Korkut and Grosche 2007a, Korkut and Grosche 2007b).

The excavation works of the structure were completed in 2007. In 2009, excavations were carried out in front of the walls in the northern and western directions and also at the main entrance in the northern direction (Korkut and Uygun 2011; Duman and Toğran 2011). In 2009, excavations were also carried out in front of the wall towards the western side of the bouleuterion (Akdağ 2011).

During the winter of 2011-2012 and summer of 2012, excavations were carried out in the northern part of the area remaining between the bouleuterion and the theatre, to the south of the bouleuterion, in the area which is believed to be a prytaneion structure. The excavation revealed that the remains belong to a building complex consisting of rooms planned side by side (Orhan and Kızıltaş 2014).

4.3.5. Conservation Implementations

In 2009, works on "Emergency static precaution project, survey revision, restitution and restoration projects (Acil statik önlemler projesi, rölöve revizyonu, restitüsyon ve restorasyon projelerinin yapılması)" were initiated. It has been reported that the section where the fortification wall on the north side of the structure meets the structure was documented and removed due to the fact that the fortification wall on the north side of the structure was blocking the main entrance on the north and destabilising the north wall by exerting pressure on it (Duman, Yücel and Acar 2011). Within the scope of the works carried out in 2009, it has been stated that wooden scaffolding was erected along the northern façade of the structure in order to provide static support to the structure and to be used during the dismantling works. It has also been mentioned that scaffolding was installed on the south side to reduce the load created by the vault of the room on the south side. During the on-site inspection, it has been observed that in the vaulted room on the north side of the structure, wooden tensioners were added to ensure the structural integrity of the stone blocks (Figure 4.66) (Akıncı 2011).

Figure 4.66. Wooden tensioners added to ensure the structural integrity of the walls made of cut stone blocks in the vaulted room on the northern direction (Photograph: T. Tekin, 08.04.2021).

One of the works in 2009 also included the underpinning of the north-south parados vaults of the bouleuterion (İşkan 2019). The broken lintel of the exterior wall gate on the northern side was underpinned and steel posts were installed to temporarily stabilise the gate (Akıncı 2011) It can be seen that a wooden gate was added to the gate opening thereafter (Figure 4.67).

Figure 4.67. Static strengthening work at the north gate
(Source: İşkan Işık 2011, p.21 Figure:25).

In 2010, the northern and southern walls of the structure, the northern parados and the upper cover of the southern vaulted room were underpinned within the scope of the static project. It has been stated that all façades of the council building have been plumbed and levelled and dismantling works were carried out on the north, south and east walls where slippage was observed (Figure 6.68). Furthermore, partial dismantling was carried out in the interior parts of the structure (the side walls of the north and south entrances, the south wall, the south parados, the sides of the gates in front of the south staircase, the

south vaulted room) and the dismantled stone blocks were consolidated and then placed back in their places (Akıncı 2012).

Figure 4.68. Aerial photograph taken in 2010 during the excavations in the ancient city of Patara, showing the works in the bouleuterion (Source: İşkan Işık 2012, p.36 Figure:9).

It has been declared that most of the stone blocks obtained from the structure during the excavation (about 3000 out of 4500 stone blocks) were reused in the structure after they were consolidated, on the other hand, since almost all of the stones were preserved under the sand dune, chemical and physical cleanings of the original stone blocks were not needed (Figure 4.69) (İşkan 2019).

Figure 4.69. Reinforcement implementation in the cut stone blocks (Source: 28. Kazı Raporu, 1. Cilt, p.28 Figure:13, 2005)

The new stone blocks used in the structure were supplied from the Stone Cut Quarries located in Korkuteli (Korkuteli-Taş Kesiği mevkii ocakları), which are similar to the original stones in terms of hardness and texture. In the connection of the new stone blocks with the old stone blocks, it has been stated that dowels were utilised for the stone block underneath and clamps were used for the stone block adjacent to it (Figure 4.70 and Figure 4.71) (Akıncı 2012). The broken lintels in the door and window openings and the sections where mortar was used to join the missing parts are also observed. It was observed that a glass platform was added on top of the original marble floor covering remains of the orchestra by using metal fasteners.

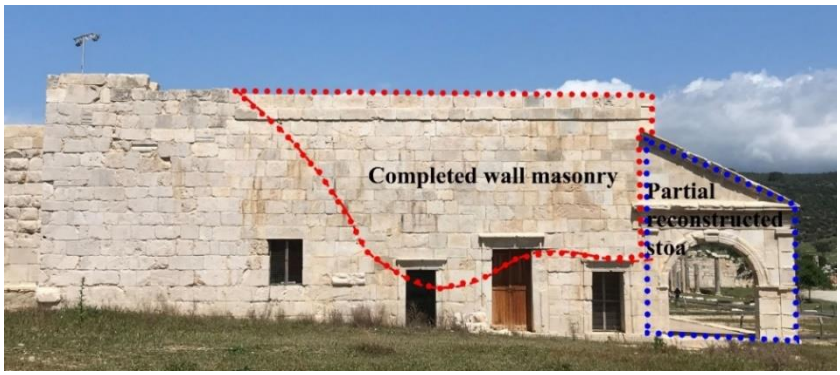


Figure 4.70. Completed south wall's masonry of the Patara Bouleuterion (Photograph: T. Tekin, 08.04.2021).

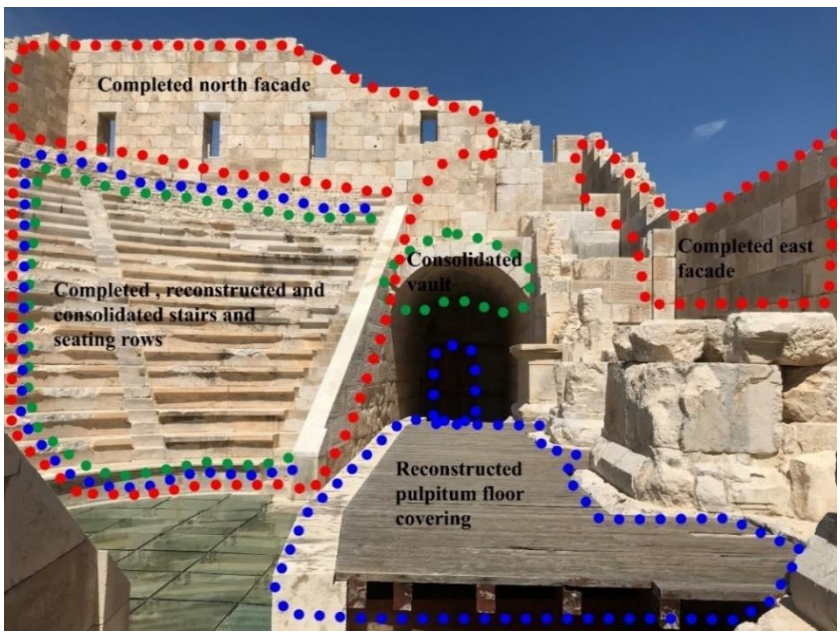


Figure 4.71. Interventions at some interior parts of Patara Bouleuterion (Photograph: T. Tekin, 08.04.2021).

Although there are some losses in the eastern wall structure of the building, the part up to the upper lintel level of the entrance gates has survived to the present day. It has been decided to carry out completion in order to create structural integrity with the other façades and to ensure static balance (Figure 4.72). In the cavea section of the structure, the existing blocks of the seating rows have been consolidated and some of them have been reconstructed with new stone blocks (Figure 4.73) (İşkan 2019).

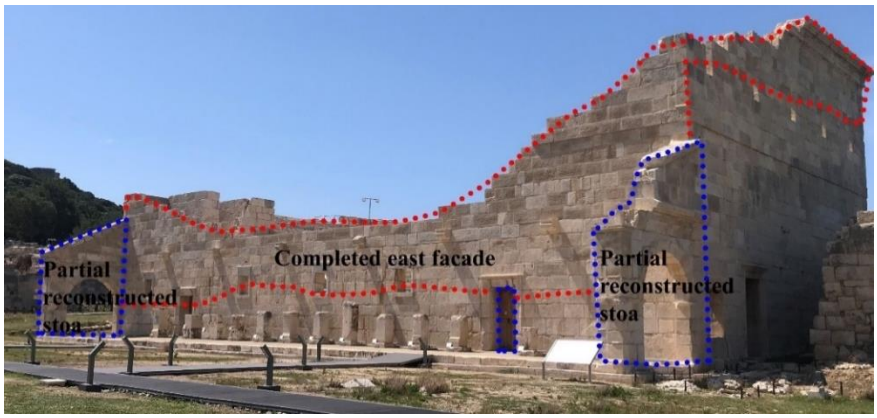


Figure 4.72. Partially completed east and north facades and partially reconstructed stoa (Photograph: T. Tekin, 08.04.2021).

a b

Figure 4.73. Partially completed and reconstructed parts in backstage(a) and completed parts in completions at the north side of the backstage entrance (b) (Photograph: T. Tekin, 08.04.2021).

4.3.6. Evaluation of the Conservation Implementations

The conservation implementations identified to have been carried out at the Patara Bouleuterion are listed below:

- Consolidation, completion, and partial reconstruction of all exterior walls, cavea seating rows, and stair steps

- Reinforcement, consolidation, and completion of the door and window lintels, parados vaults, and vaults of the rooms on the northern and southern directions

- Reconstruction of the flooring of the pulpitum, the exterior walls (on the northern, southern, and eastern directions), and the gates in the chambers (vaulted chambers on the northern and southern directions) using wooden materials.

- Adding glass platform on the top of original marble floor remains

4.3.6.1. Perception of the Bouleuterion in the Archaeological Site

It can be argued that the structures in the area have mass characteristics reflecting their functions in their authentic condition. When the photographs taken before the conservation and restoration works were carried out are analysed, it is understood that the remains of the structures that have survived to the present day are similar.

After the entrance to the archaeological area in the north of the ancient city of Patara, while proceeding southwards along the present Adnan Menderes Street, the bouleuterion and the theatre, which are located in the south direction of the area and for which conservation implementations have been carried out, manage to draw attention as a mass between the openings of the three arched city gate on the right side, even though the distance between them and the city gate is approximately 585 m and there are many other structural remains. In the archaeological area, there are structures that have survived to the present day with different levels of remains (Figure 4.74). It can be seen that various implementations were carried out on structures such as the city gate, theatre, stoa, and bouleuterion, and on the columns of the harbour street and the remains of shops.

Figure 4.74. View of the teather (left), bouleuterion (middle), and fortification wall (adjacent to bouleuterion/right) (Photograph: T. Tekin, 08.04.2021).

The Bouleuterion is located in the southern part of the site and in a central position among many other public structures such as the theatre, prytaneion, agora and stoa. Although the buildings in the city are functionally different from each other, most of the remains are in harmony with each other in terms of their position, scale, and construction technique of cut stone masonry. The completion work on the eastern wall of the structure has managed to reflect the mass effect in its original state but has made it more dominant among the other structures. The comprehensive restoration of the Bouleuterion from the level of remains to its present state has increased its perception among the other structural remains in the area and has become more emphasised and prominent with its reconstructed parts (wooden gates, pulpitum flooring, some of the steps leading up to the stage structure, some of the cavea seating rows and stair steps).

4.3.6.2. Structural Integrity of the Bouleuterion

The northern and southern walls of the Patara Bouleuterion, which were at the level of the remains before the excavations, were reinforced to ensure structural integrity, and the walls were raised to a level exceeding the vaults. The dowels and clamps used in the completion of the stone blocks have managed to maintain the original construction technique.

Compared to the level of the other walls, the eastern wall, which has survived to the present day at a lower level of remains, has been raised to be balanced with the heights

of the northern and southern walls. The completion of the eastern wall has provided structural integrity between the other walls of the structure. It can also be seen that the western wall was completed at the level of the diazoma. The repair of the fortification wall connected to the south wall of the structure may also be considered necessary in terms of structural integrity.

It is understood that the completion and reconstructions of the seating rows in the cavea and the reconstructions of the staircase steps have emphasised the form of the cavea and attempted to ensure structural integrity. The underpinning of the vault of the chamber on the south side and the vault of the north parados have both increased the structural integrity of the structure and contributed to the conservation of the original architectural elements. It can be seen that the structural integrity of the original architectural element has been ensured through the reinforcement of the gate lintel on the exterior wall in the northern direction. However, the mortar used is not compatible with the original material use and technique.

Although the consolidation and completion of the walls have ensured structural integrity, the large-scale interventions have resulted in a perception of novelty in the remains of the bouleuterion and its transformation into a monumental structure that differs in scale when compared to the other remains.

4.3.6.3. Visual Integrity

It can be proposed that the bouleuterion in its authentic state in the city of Patara has a mass in harmony with the other structures and occupies a central position. Even though the completion of the walls, some of the cavea seating rows and stairs, the completion of the steps leading to the stage section, and the reconstruction of the gates and pulpitum from wood may seem to provide the structure with its original plan features and visual integrity, these interventions applied to the structure seem to be comprehensive interventions. In addition, although the original stone blocks were used in the completion of the walls and it was claimed that the new stone blocks were compatible with the old stone blocks, the structure that emerged after the implementations has created the perception that there is a new structure in the archaeological area.

The visual perception of the cavea is adversely affected by the fact that some of the seating rows were completed and some were not, and some were reconstructed. The

glass platform, which is thought to have been added in order to protect the original stone flooring of the orchestra, not only damages the original material because it is connected to the flooring, but also disrupts the perception and visual integrity of the orchestra because it is not in the original state of the structure (Figure 4.75).

Figure 4.75. View of the upper cavea, orchestra, and scene from the upper seating rows (Photograph: T. Tekin, 08.04.2021).

4.3.6.4. Authenticity

In the Patara Bouleuterion, the reuse of the original stones unearthed during the excavations and the consolidation and conservation of the original wall remains that have survived to the present day have succeeded in maintaining the originality. The reconstruction of some of the cavea seating rows and stair steps, the bonding timbers in the rooms on the north and south sides, the door joineries of the rooms on the exterior and interior walls, and the flooring of the pulpitum are among the reconstructions that have been made in accordance with the original materials. It can be perceived that old and new stones are used together in the implementations on the façades, but since the new stone blocks are more prominent in the implementations, the original sections have remained in the background. The original construction technique consisting of clamps and dowels

could not be maintained with the mortar material used in the joints of the new stone blocks on the stairs leading to the stage structure.

4.3.6.5. Reliability

The use of mostly original stone blocks during the completion and reconstruction of the exterior and interior walls of the bouleuterion, the cavea seating rows and steps, and the use of clamps and dowels in the masonry are reliable as they maintain the original technique. On the other hand, since it is not known whether the new stone blocks used in the parts of the structure that have been erected with the completion and reconstruction implementations are the same in size and form as the original stone blocks, it can be argued that they could not be reliable.

4.3.6.6. Distinguishability and Compatibility

When the structure is viewed from the exterior façade, the new stone blocks used to complete the walls between the old stone blocks are perceived as prominent, but they have a harmonious appearance with the old stone blocks. On the other hand, the use of new stone blocks is more frequent than the use of old stone blocks. The cavea and analemma walls were intensively completed with new stone blocks. Since these stones are similar to the original material, at first glance, it may be thought that they are physically and structurally compatible, however, these new stones stand out among the old stones and attract the attention of visitors (Figure 4.76).

Figure 4.76. View of the Patara Bouleuterion from the northeast side of the structure (Photograph: T. Tekin, 08.04.2021).

The mortar material used between the stone blocks on the flooring in some parts of the eastern part of the eastern wall, in the joints of the stair steps leading to the stage section, which is not in compliance with the original construction technique, visually attracts attention. The wooden platform of the pulpitum and the wooden door joinery are reconstructions that are compatible with the original stylistic and structural condition.

The glass platform added with metal fasteners on the original green blue cippolino marble pavement of the orchestra flooring is perceived as an incompatible addition to the original materials. Although the glass platform is an implementation aiming to conserve the original flooring, it can be said that it is not compatible with the orchestra and the surrounding cavea.

4.3.6.7. Re-treatability (Reintervention)/Reversibility

Reintervention to the mortar material used between the stone blocks and between the paving stones in the masonry during the implementations may only be possible by dismantling the stone blocks, which may damage the original construction material (Figure 4.77). The glass platform added on the orchestra flooring can be removed, but there is a risk of damaging the original material during the reintervention since the glass sheets have been applied to the flooring by metal fasteners (Figure 4.78). It is possible to reintervene the reproduced wooden pulpitum flooring and the door joinery on the interior and exterior walls in case of ageing. The glass attached to the door opening on the exterior

wall of the vaulted room on the south side and the iron gate attached to the gate on the east of the south façade can be re-intervened.

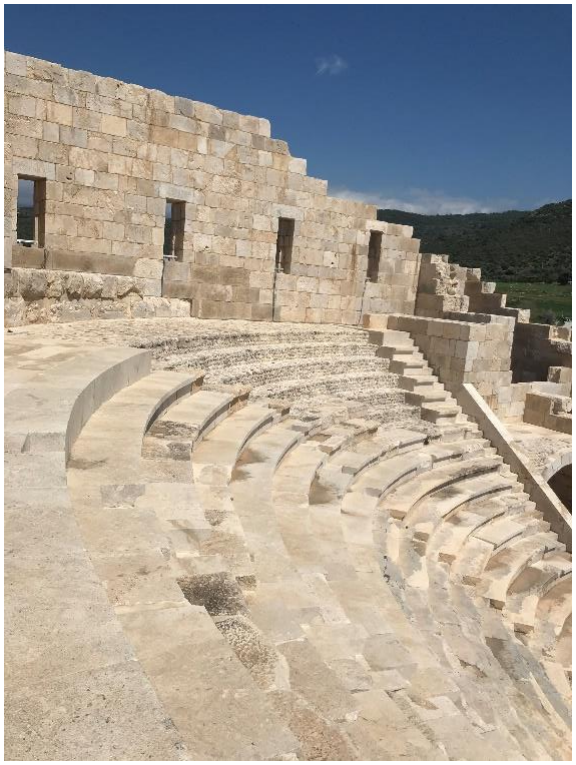


Figure 4.77. View of the cavea's north and northeast side from the middle of the upper seating rows (Photograph: T. Tekin, 08.04.2021).

Figure 4.78. Orchestra flooring with added glass platform (Photograph: T. Tekin, 08.04.2021).

4.3.6.8. Preservation of the Original Values

Patara Bouleuterion, which was built as a bouleuterion in the Late Hellenistic Period (2nd century BC), has historical value as it also functioned as an odeion in the Roman Period (late 2nd century AD) and was functional until the 4th century AD. The condition of the stone blocks, walls, cavea, stage and rooms revealed after the excavation indicates that the structure has an antiquity value. In its original state, it has monumental and symbolic values in terms of its location in the city centre and its relationship with the surrounding prytaneion, stoa, agora, and theatre structures. Patara Bouleuterion has a cultural value as it is a structure of a Lycian city and provides information about the city structure, lifestyle, social and political life in the Hellenistic and Roman periods. Furthermore, the structure also has a documentary value as it provides data for determining the estimated number of the population participating in political and social activities in the city with its capacity.

Patara Bouleuterion reflects the architectural and technical values of the Hellenistic and Roman Periods in terms of the construction technique and material use of the Hellenistic and Roman Periods in which it was constructed with the remains unearthed after the excavation and through its mass, the plan determined by the rectangular walls surrounding the cavea in the north and south and the circular form of the cavea in the west, the cavea, the stage section, the vaulted north and south parados, and the throne located between the seating rows in the middle kerkides. The mortared rubble surfaces of the structure, the cut stone masonry technique, the profiled stone blocks forming the cavea seating rows, the stone blocks showing the construction of the pulpitum with voids on them, the profiled stone blocks indicating the upper elevation of the northwest corner and the vaults are among the remains that add authenticity value to the structure.

In addition to its unique qualities, Patara Bouleuterion has an identity value as it recalls the fact that the city was one of the cities of the Lycian League with three voting rights and reflects the characteristics of urban life as a result of being a public facility that was actively used for political, social and cultural activities in the Hellenistic and Roman Periods. Compared to other bouleuterias in Anatolia, the Patara Bouleuterion constitutes a rare example as there is no other similar exterior wall form.

The city of Patara has an integrity value with its natural landscape and harbour, as well as the qualities of the structures and their relationship with each other in its original

state. Based on the remains unearthed after the excavation, it would be possible to say that the integrity value has decreased due to the loss of masonry, stone blocks and deteriorated spatial features in the historical process, but it has been considered that the visual integrity of the structure is compatible with the other remains in the area.

Within the scope of the conservation interventions carried out after the excavation, it has been observed that the structure has created a monumental effect in the area by raising the walls of the structure according to the elevations determined based on the traces identified on site (See Korkut and Grosche 2007b, Abb. 39). This situation is not compatible with the historical and monumental value of the structure before the intervention and has created the effect of a new structure. The largely completed and partially reconstructed seating rows, staircases and window openings, as well as the consolidation of the wall sections at the level of the remains and the vaults revealed, have ensured the maintenance of the architectural and technical value of the structure. However, with the completion and reconstruction implementations observed in the building, it has been understood that the antiquity value of the structure has failed to be maintained.

The reuse of the original stone blocks unearthed during the excavations in the wall façades, cavea seating benches and staircases, and thus the conservation and consolidation of the remains of the original architectural elements, have resulted in the partial conservation of the original qualities and documentary value of the Patara Bouleuterion. However, despite the fact that the original construction technique has been maintained during the conservation works by using the original stone blocks found during the excavation, the use of new stone blocks and mortar are the implementations that have adversely affected the original qualities. After the conservation interventions, the structure has become more prominent in terms of scale compared to other structures and has created the perception of a new structure, which demonstrates that the integrity value of the area has been adversely affected.

As a result of the conservation implementations in Patara Bouleuterion, it can be considered that the historical, documentary and cultural, monumental, architectural and technical, rarity values and partially original qualities have been maintained. However, the extensive completions and partial reconstructions have resulted in the loss of the antiquity value of the structure and emphasised the structure both in the area and in the mass scale. As a result of this, it has caused a decrease in the integrity value at the scale of the area.

4.4. Kibyra Bouleuterion

Kibyra Bouleuterion/Odeion is located in the ancient city of Kibyra in Gölhisar District of Burdur Province. The distance of the city is 107 km to Burdur, 135 km to Antalya and 111 km to Pamukkale. Kibyra City is located on the ancient road route connecting Pamphylia and Ephesus. It has been suggested that Kabalia, which is located in the southwest of Anatolia and between the Phrygian, Lydian, Carian Psidian and Lycian regions, was also influenced by the cultures of these regions (Başer, 1991; Tarkan, 2021).

4.4.1. Settlement Characteristics and History of the Kibyra Archaeological Site

Kibyra is thought to have been founded by colonists in the third century BC in the Milyas Region, which is now located on the borders of the Bucak District of Burdur Province, 105 km from Konya Province (Başer 1991). The ancient Greek historian, geographer and philosopher Strabo (63 BC - 23 AD) claimed that the people of Kibyra were descendants of the Lydians. It has been reported that the city formed a tetrapoly, meaning four cities, with the other cities of Boubon, Balboura and Oenoanda, which were founded in its vicinity. Although the other cities had one vote each, this tetrapolis was granted two votes due to the fact that Kibyra had thirty thousand infantry and two thousand cavalries, which reflected the military power of Kibyra (Strabon 7 BC or 18-19 AD/2000) The tetrapolis meetings in the city were held in the bouleuterion/odeion structure (Ekinci et al., n.d.). M.C. Kaya, citing Strabon (7 BC or 18-19 AD/2000), has indicated that the tetrapolis period started after 197-159 BC and lasted until 84-83 BC (Kaya 2011). It has been claimed that the tyrannical rule, which was not clearly stated how long it lasted in the city, was terminated in the Roman Period (Strabon 7 BC or 18-19 AD/2000; Kaya 2011; Özüdoğru 2014; Tarkan 2021). It has been asserted that the city was rebuilt with the support of Emperor Tiberius after the great destruction caused by an earthquake that occurred in 23 AD (Bean 1978/2021; Özüdoğru 2014). The settlement has been reported to have shrunk after the great earthquake of 417 AD (Kaya 2011; Özüdoğru 2014; Özüdoğru 2018). According to M.C. Kaya, the city was abandoned in the 6th century AD while according to Ş. Özüdoğru, the population of the city maintained

its existence until the end of the 6th century AD and according to D. Tarkan, it gradually decreased after the 7th century AD (Kaya 2011; Özüdoğru 2014; Özüdoğru2018; Tarkan 2021) It has been suggested that the city was also inhabited during the Late Roman Period, but it developed in the lower parts of the hill (Başer 1991).

It has been suggested that Kibyra was highly developed in the ancient period with the economic activities of blacksmithing, pottery, marquetry, animal husbandry, agriculture, leatherworking and horse breeding (Başer 1991; Ekinci et al. n.d.; Strabon 7 BC or 18-19 AD/2000; Kaya 2011).

It has been stated that the remains with the oldest construction date in Kibyra City belong to a fortification wall (Başer 1991). The structures in the ancient city are listed below: stadium, basilica, monumental tombs, lower and upper agoras, temples, cistern, nymphaeum, theatre, bouleuterion/odeion and water reservoir (Figure 4.79) (Özüdoğru 2014). It has been suggested that the large and eye-catching scale of the theatre, stadium and bouleuterion/odeion structures reflects the economic and military power of Kibyra (Kaya 2011).

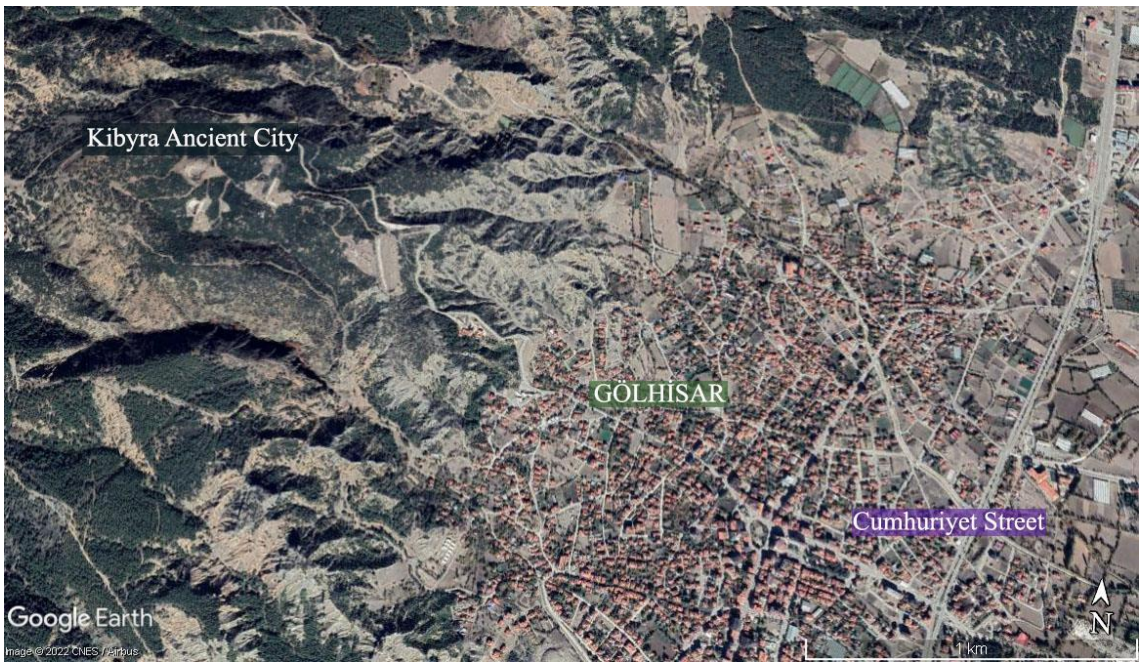


Figure 4.79. Location of the Kibyra Ancient City
(Revised from Google Earth, date of photo: 21.06.2021, date of editing: 01.06.2022).

4.4.2. Location in the Archaeological Site and Historical Development of the Kibyra Bouleuterion

Kibyra Bouleuterion/Odeion is located on the eastern foot of the hill, south of the theatre and southwest of the agora, where the lower part of the cavea is positioned (Figure 4.80). There is a bath to the east of the bouleuterion and the remains of a temple to the southeast. It can be understood that the eastern side, where the stage section is located, is related to the stoa.

The construction date of the Kibyra Bouleuterion/Odeion has been determined to be in the second half of the 2nd century AD, in line with the historical development of the bouleuterion and odeion structures, the guidance of the inscriptions in the stoa on the eastern direction, which was covered with mosaic between 249-254 AD, and the sculptural and decorative remains from the structure (Tarkan 2021).

Figure 4.80. Location of the bouleuterion in the Kibyra Ancient City (Revised from Google Earth, date of photo: 21.06.2021, date of editing: 01.06.2022).

4.4.3. Architectural Characteristics of the Kibyra Bouleuterion

The Kibyra Bouleuterion/Odeion was erected at the foot of the mountain, just like the theatre and stadium structures in the city. The cavea of the structure was surrounded by a

curvilinear wall on the northern, southern, and western directions and this wall was combined with a linear wall on the eastern direction (Figure 4.81).

Figure 4.81. View of the Roman bath, bouleuterion/odeion and theatre building remains from the agora (Photograph: T. Tekin, 09.04.2022).

It has been suggested that the capacity of the building was 3600 people, and a structure of this capacity was also used as a theatre (Özüdoğru, Tarkan and Öztürker 2010). It has been reported that the diameter of the structure, which is among the large-scale ones among the other bouleuterion/odeions, is 33.70 m and the linear wall façade in the eastern direction is 52.75 m (Kaya 2011; Tarkan 2021). The place of the Kibyra Bouleuterion/Odeion in the classification is among bouleuteria with an odeion plan (Taşdemir 2015).

Access to the Bouleuterion/Odeion is provided from the stoa to the east through three door openings in the outer wall at the level of the remains on the eastern side of the structure. These gates are aligned with the rectangular gates on the north and south sides of the stage wall and the high arched gate in the centre (Figure 4.82).

Figure 4.82. Aerial photograph of the information board showing the ruins of bouleuterion/odeion, the stoa and the bath of Kibyra

The exterior wall at the level of the remains on the eastern side also forms the back wall of the stoa. Between the exterior wall and the stage wall, a longitudinal corridor was planned in the north-south direction and the upper cover of the corridor has not survived to the present day (Figure 4.83). On the stage wall, there are rectangular door openings opening to the parados on the north and south sides and rectangular gates designed in five arched openings opening to the pulpitum located between these gates. The middle one of the arched openings is designed to be higher than the others. On the ante wall east of the south wall of the structure, a rectangular door opening to the corridor provides access to the corridor (Figure 4.84).

Figure 4.83. The west facade of the Kibyra Bouleuterion/Odeion (Photograph: T. Tekin, 09.04.2022).

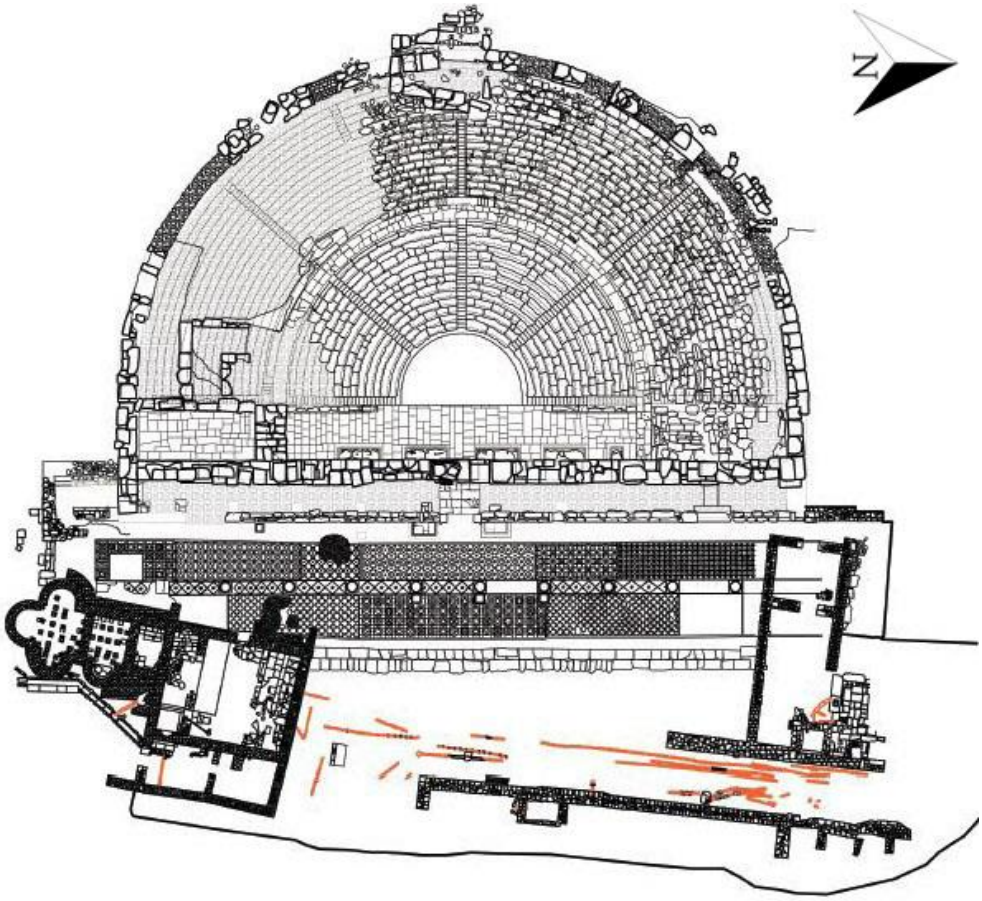


Figure 4.84. Kibyra Bouleuterion/Odeion's, stoa's and bath's measured drawing plan after excavation (Revised from Özüdoğru and Dökü 2013 p.52 figure 3).

The pulpitum which is west of the stage wall has parados vaults on the northern and southern sides. It has been observed that the upper cover of the parados vaults in the north direction is preserved, while only the arch pattern is preserved in the south direction (Figure 4.85, Figure 4.86, and Figure 4.87).

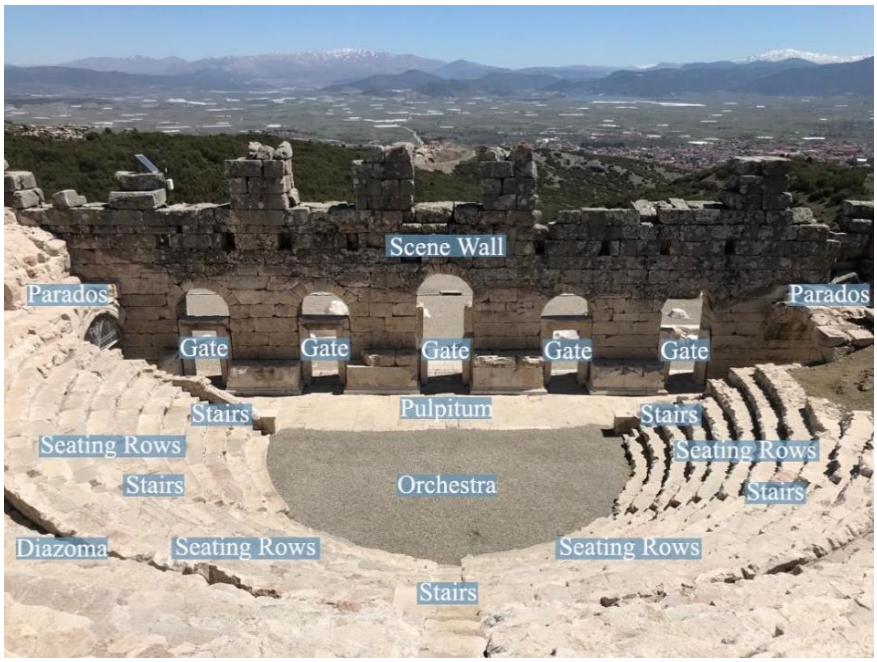


Figure 4.85. The view of some parts of the Kibyra Bouleuterion/Odeion from south (Photograph: T. Tekin, 09.04.2022).

Figure 4.86. The view of some parts of the Kibyra Bouleuterion/Odeion from south (Photograph: T. Tekin, 09.04.2022).

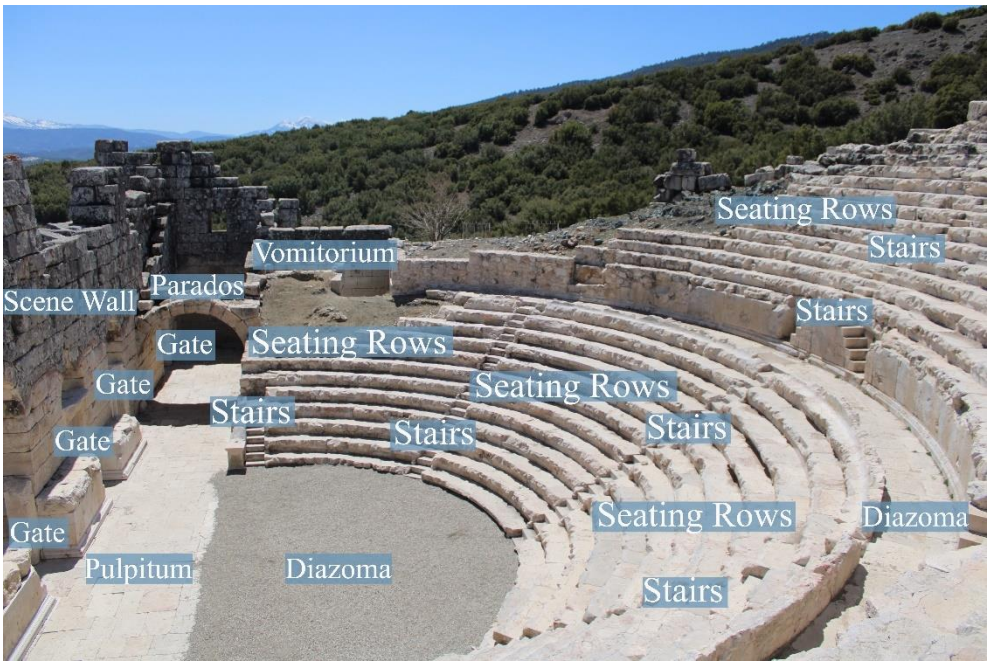


Figure 4.87. The view of some parts of the Kibyra Bouleuterion/Odeion from north (Photograph: T. Tekin, 09.04.2022).

On the walls on the west sides of the parados, there are vomitoria, i.e. stairs, which provide access to the diazoma between the ima cavea and summa cavea sections. The entrances to the vomitoria constructed with stone blocks are provided through arched openings. It has been observed that the entrance of the vomitorium in the north direction and the entrance to the parados were closed with iron gates, the upper covers of the vomitorum and parados and the stair steps of the vomitorium after the landing were preserved. The upper cover of the vomitorium on the south side and the upper steps after the landing have not survived.

The orchestra level between the cavea and the pulpitum is lower than the pulpitum and the first row of seats. The orchestra flooring has been designed using red, white, green, and grey marble slabs in opus sectile technique, with a Medusa figure arranged approximately in the middle.

The cavea consists of a total of 31 seating rows, 14 in the ima cavea and 17 in the summa cavea, separated by a diazoma. The seating rows are profiled, and the stair edges of the risers are decorated with stone blocks identified as the hooves of horses or feet of elephants (Tarkan 2021). A staircase adjacent to the walls of the analemma and three staircases arranged between the seating rows divide the seating rows into four kerkides in the ima cavea. The number of kerkides could not be determined from the surviving remains of the summa cavea. It has been discovered that the seating rows of the summa

cavea after the diazoma continued towards the northeast and merged with the stage wall. The vault of the parados on the south side has not survived to the present day. It can be suggested that seating rows were also planned on this parados.

In the centre of the upper steps of the summa cavea, there are some architectural remains in the northern and southern directions. It has been understood that the one in the centre is a rectangular area with dimensions of 3.80 x 1.90 m, the floor of which is covered with limestone blocks. The lower part of this terrace-like section is made of rubble stone masonry and the top of the rubble stone masonry is made of two rows of brick masonry. It has been suggested that there are traces of dowel holes on the walls in this area and that these walls were covered with marble like the stage wall (Tarkan 2021). Most of the architectural remains on the south side have not survived due to the destruction of the upper part of the south side of the cavea during an earthquake. However, two of the blocks remains found among the piles are similar in size to the blocks in the other architectural remains, suggesting that there was an architectural arrangement in this area (Tarkan 2021).

It has been suggested that there are eight windows in the curvilinear exterior wall of the structure and seven windows in the linear wall in the eastern direction and that the lower part of the window openings in the curvilinear masonry was built with rubble stone (Tarkan 2021). It can be seen that there are two window openings near the east of the curvilinear exterior wall in the southern direction.

It has been concluded that the Kibyra Bouleuterion/Odeion has undergone different construction phases in the historical process and under the influence of natural events (Tarkan 2021):

The first phase: Based on the fact that the plan typology of the structure is dated to the 2nd century AD and the characteristics of the plastic findings and architectural ornaments of the structure belong to the 180-210 AD Late Antonine-Early Severan Period, it has been suggested that the first construction date of the structure was between the years 180-210 AD. It has been suggested that the main mass, plan organisation and ornamentation-covering details of the building were completed in this phase. The idea that these arrangements were made in the first phase is based on the fact that the walls were built continuously and in relation to each other and no spolia stones were used during the construction (Tarkan 2021).

The second phase: It has been suggested that around 210-249 AD, the Basilica Stoa was constructed on the east side of the structure, sharing the exterior wall in this

direction. Based on the inscription on the flooring of the Basilica Stoa on the eastern side of the bouleuterion/odeion, it has been stated that the construction of the structure was completed between 249-254 AD. The difference in the masonry technique of the stoa wall and the exterior masonry on the east side of the odeion, the presence of one spolia stone in the masonry of the stoa, the short ante walls on the northeast and southeast corners of the bouleuterion/odeion and the inscriptions on the flooring of the stoa support the idea that the stoa was built in a later phase (Tarkan 2021).

The fire phase: It has been suggested that a fire which is dated after 254 AD caused great damage to the structure and put an end to the use of the structure. The effect of the fire can be seen in the remains of the structure unearthed after the excavation works. It has been stated that the structure was used as a waste depot in the post-fire period (Tarkan 2021).

The third phase: It has been stated that the architectural characteristics of the structure were not changed in this phase, but the pulpitum pavement was arranged using the remains of the original bricks, and that a funnel was placed inside the structure, which was directed downwards from the summa cavea and northwards in the diazoma and directed outwards. It has been suggested that the presence of earth piles in both parados on the north and south sides during this phase indicates that the building was used as a warehouse rather than for its original bouleuterion/odeion function (Tarkan 2021).

Construction Technique and Material Usage:

It has been claimed that the foundation of the Kibyra Bouleuterion/Odeion was built by organising a part of the foot of the mountain to the western side. It has been stated that the entire ima cavea and the summa cavea were placed on the slope up to approximately the lower half, while the upper half was raised without settling on the slope of the mountain (Tarkan 2021).

The remains of the curvilinear exterior wall surrounding the cavea, which has a curvilinear form and exceeds a semicircle, and the remains of the linear exterior wall in the eastern direction indicate that the structure was built in rubble masonry without mortar using cut stone on both sides (Figure 4.88) (Tarkan 2021).

Figure 4.88. Retaining wall masonry in the southwest section of the bouleuterion which is sorrounding the cavea with curvilinear form (Photograph: T. Tekin, 09.04.2022).

It has been stated that limestone blocks were used in the construction of the structure and marble was used as a wall coating material in the stage section and it has been claimed that the marble slabs were fixed to the wall with dowels (Figure 4.89) (Kaya 2011; Tarkan 2021) The remains of the analemma wall have been reported to measure 310 cm in height and 60 cm in thickness (Tarkan 2021).

Figure 4.89. Traces of fastener remains on the west side of the scene wall (Photograph: T. Tekin, 09.04.2022).

The dimensions of the seating rows are 78 cm x 40 cm. Based on the remains of rings, hooks and nails found in the ima cavea, it has been suggested that the seating rows were covered with wood and that these seating rows were used by more privileged people (Figure 4.90). The orchestra, which is located at a lower elevation than the cavea, is decorated with marble pieces in red, white, green and grey colours, with Medusa depicted in a circle in the centre and using the opus sectile flooring technique (Özüdoğru, Tarkan and Öztürker 2010).

Figure 4.90. Fastener remains on the seating rows
(Photograph: T. Tekin, 09.04.2022).

The pulpitum flooring located between the orchestra section of the structure and the stage structure is covered with limestone blocks. The width of the diazoma between the ima and summa cavea is 118 cm and its flooring was made of limestone blocks. The flooring of the orchestra facing the parados is made of marble (Tarkan 2021).

It has been stated that the lighting of the structure is provided by a total of 14 windows in the curvilinear shaped perimeter wall and the stage section (Figure 4.91). It has been suggested that the floor of the window openings was built with rubble stones and there are lintels and jambs built with large stone blocks on both sides of the openings, and that the central part of these piers in the west direction is also related to the load-bearing elements of the roof (Tarkan 2021).

Figure 4.91. Window openings in the southeast section of the building (Photograph: T. Tekin, 09.04.2022).

4.4.4. Excavation Process

Many research and excavation works have been carried out on the city of Kibyra from the 19th century to the present day. It has been stated that the first research work on the city was carried out in 1842 by Vice Admiral, Geologist and Hydrographer T.A.B. Spratt and Naturalist E. Forbes (Başer 1991; Tarkan 2021). It has been reported that some studies on the bouleuterion/odeion structure in the city were carried out in the 19th century. These studies are as follows:

- German Archaeologist and Philologist F. Wieser (1851) identified the structure as an odeum and conducted a plan study,
- The German Historian C. Ritter (1859) commented on the bouleuterion/odeion structure,
- French Archaeologist and Architect Ch. Texier (1862) described the location of the structure on the site,
- The survey of the city by the English Priest E. J. Davis (1872) provided architectural information about the theatre and especially the odeion structures,
- A footnote by A. Müller (1886) mentioned the theatre and odeion structures in the city of Kibyra and

- E. Peterson and F. Von Luschan (1889) positioned the odeion in relation to the theatre (Tarkan 2021).

The measured drawing excavations in Kibyra were carried out in 1975 in the Uylupınar Necropolis (Uygun and Dökü 2008). while rescue excavations started in 1987 and continued in 1989 by the Burdur Museum Directorate under the supervision of Selçuk Başer in the bouleuterion/odeion structure located to the west of the city and south of the theatre and in the tombs located on the southern slope of the main hill (Figure 4.92) (Başer 1991; Kaya 2011). Within the scope of this excavation, the works on the eastern side of the odeion structure were emphasised and drilling works were carried out on the orchestra (Başer 1991).

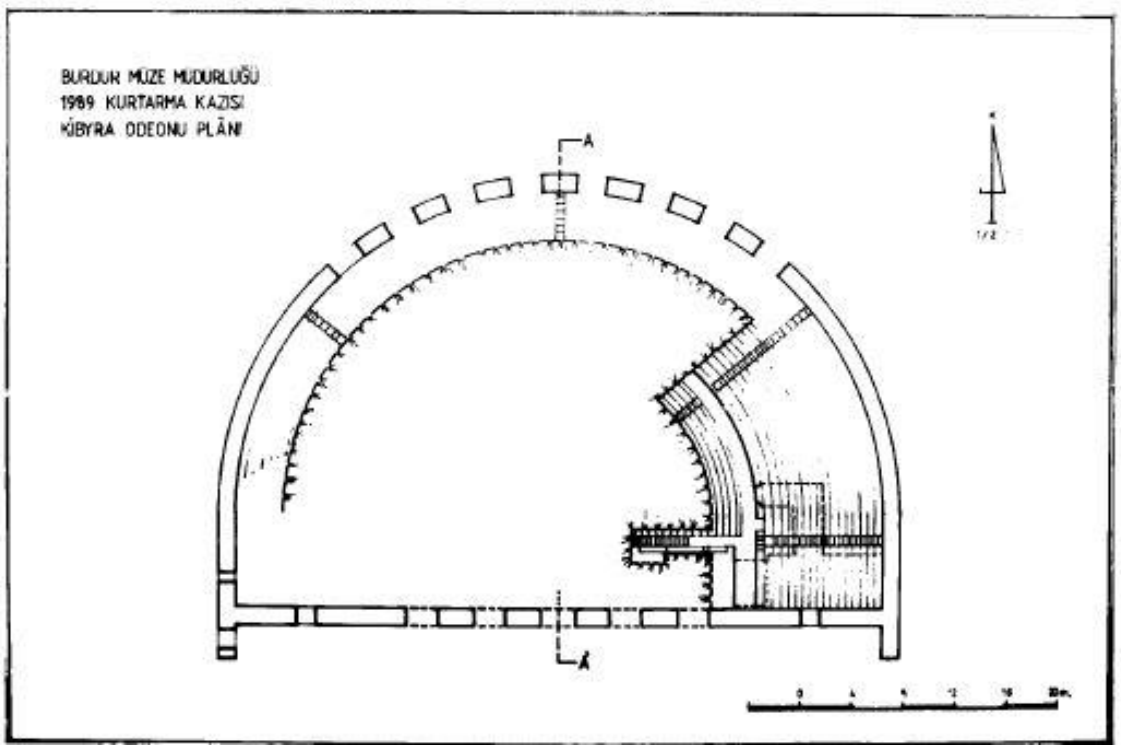


Figure 4.92. Kibyra Bouleuterion plan after excavations
(Source: Başer 1991, p.247 Plan:5).

It has been reported that the excavations were carried out by the Burdur Museum Directorate in 2006 (Özüdoğru and Dökü 2013). In the 2009 excavation season, excavations and arrangements were made on the eastern side of the exterior wall on the eastern side of the structure, the walls surrounding the structure were separated from the pile of soil and the fill layer accumulated inside the structure was cleaned. As a result of the excavations of this period, it has been mentioned that the floor of the orchestra, which was furnished with coloured marble slabs with a Medusa figure in the middle, has

survived to the present day in a very conserved condition and attracts the attention of visitors (Özüdoğru, Tarkan and Öztürker 2010).

It has been stated that the excavations in the area have been carried out by Mehmet Akif Ersoy University since 2010 (Özüdoğru and Dökü 2013). During the 2011 excavation season, it has been reported that the entire interior of the bouleuterion/odeion structure was exposed and thus the excavations in the skene and the stoa to the east of the structure were completed. Other remains unearthed during the 2011 excavations include the sewerage line, which is stated to have started behind the north ante wall of the structure, the workshop and the bathhouse dated to the 5^{th}-6^{th} centuries AD to the southwest of the structure (Özüdoğru and Tarkan 2012).

4.4.5. Conservation Implementations

Conservation works at the Kibyra Bouleuterion/Odeion were started in 2009. During the 2009 excavations, fractures and cracks in the cavea seating rows were repaired. It has been reported that the broken pieces were cleaned and glued in place by using epoxy, the cracks and joints in the stone blocks were reinforced with mortar containing acryl and lime, and measures were taken against water penetration into the stone blocks by using chemicals to prevent water penetration (Figure 4.93) (Doğan, Çelik and Yaman 2010). It has also been declared that in order to eliminate the damage caused by fire on the mosaic floor of the orchestra, the floorboards have been discoloured to a great extent by using decolouring material and recyclable chemical solution has been used to ensure the resistance of the floor against moisture and water (Doğan, Çelik and Yaman 2010).

During the excavations carried out in 2013, cleaning and completion works were performed in the cavea section of the odeion, cracks and voids were filled with mortar and large voids were filled with ready-mixed mortar injection or blockage (Kocaman 2014).

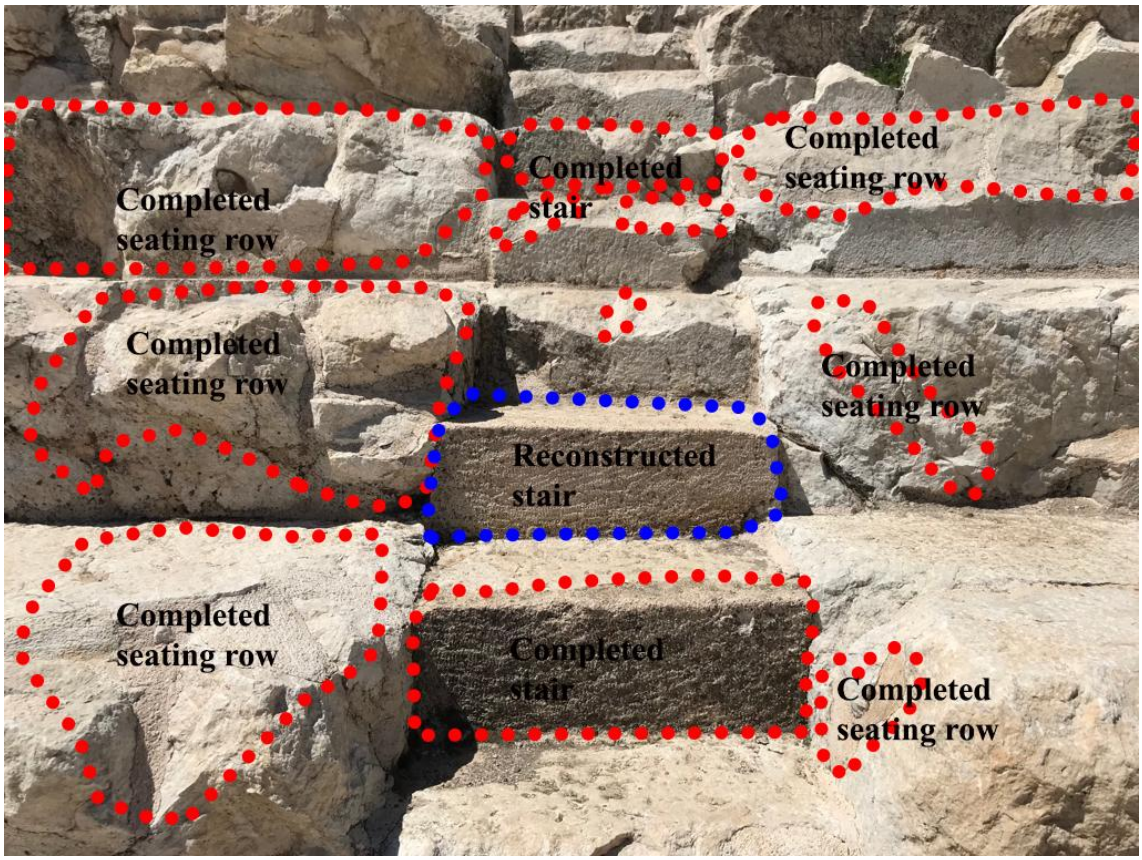


Figure 4.93. Some completed seating rows, and reconstructed stairs in the cavea (Photograph: T. Tekin, 09.04.2022).

In 2014, the marble slabs of the orchestra flooring were removed and reintegrated (anastylosis) by using adhesives, the original lime mortar and the slabs made of soil under the removed marble slabs were removed and the reintegrated (anastylosis) parts were fixed on this mortar after the implementation of new lime mortar (Figure4.94, Figure 4.95 and Figure 4.96) (Demirer and Erten 2015). The curbstones were completed using three new marble slabs (Demirer and Erten 2015). In addition, after the marble slabs on the orchestra flooring were placed in their places, mechanical cleaning was carried out and the appearance of the figures and patterns on the flooring was improved (Demirer and Erten 2015; Demirer 2018). The flooring of the orchestra was completed pictorially by using silicate-based paint in harmony with the authentic plaque colours. Similar implementations were also continued on the pulpitum façade (Demirer 2018). In 2015, the façade plinths of the proscenium section were fitted in their places (Özüdoğru 2016).

Figure 4.94. Aerial photograph of the bouleuterion after excavation
(Source: Özüdoğru and Dökü 2010, p.39 Figure:4).

Figure 4.95. View of the scene from upper section of the cavea before implementations
(Source: Özüdoğru and Dökü 2010, p 41 Figure 5).

Figure 4.96. Orchestra floor after implementations
(Source: Kültür ve Turizm Bakanlığı 2022).

Furthermore, during the on-site inspections, it has been observed that the joints between the stone blocks in the diazoma flooring were filled with mortar and that the joints between the stone blocks were occasionally completed with concrete (Figure 4.97). In a similar manner, it has been observed that the joints between the stone blocks were filled with mortar in the pulpitum flooring (Figure 4.98). It has been noticed that the plinths at the sections where the diazoma merges with the beginning of the summa cavea were reinforced and completed by filling with mortar from time to time. The riser blocks of the central staircase and the north staircase, which are among the staircases providing access from the diazoma to the summa cavea, have been understood to be subjected to completion and partial reconstruction by using concrete material close in colour to the original stone blocks (Figure 4.99).

Figure 4.97. Completed and partially reconstructed stairs and seating rows (Photograph: T. Tekin, 09.04.2022).

Figure 4.98. Completion of the stone blocks gaps with mortar (Photograph: T. Tekin, 09.04.2022).

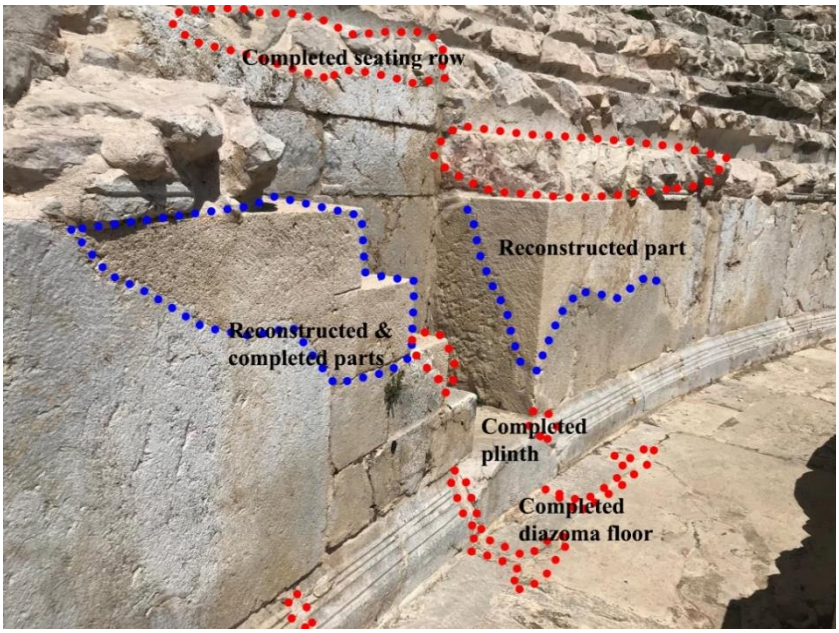


Figure 4.99. Some completed and reconctructed parts in the middle of the summa cavea (Photograph: T. Tekin, 09.04.2022).

In the southern part of the summa cavea, a partial reconstruction was performed by using rubble stones and mortar on the wall section in front of the seating rows that have not survived to the present day. The masonry under the window openings in the curvilinear exterior wall was also subjected to reconstruction using rubble stone and mortar. It has been understood that the partial reconstruction was carried out by using concrete at the lowest elevation of the analemma walls above the pulpitum flooring (Figure 4.100 and Figure 4.101).

Figure 4.100. Reconstructed part at the beginning of the north analemma wall (Photograph: T. Tekin, 09.04.2022).

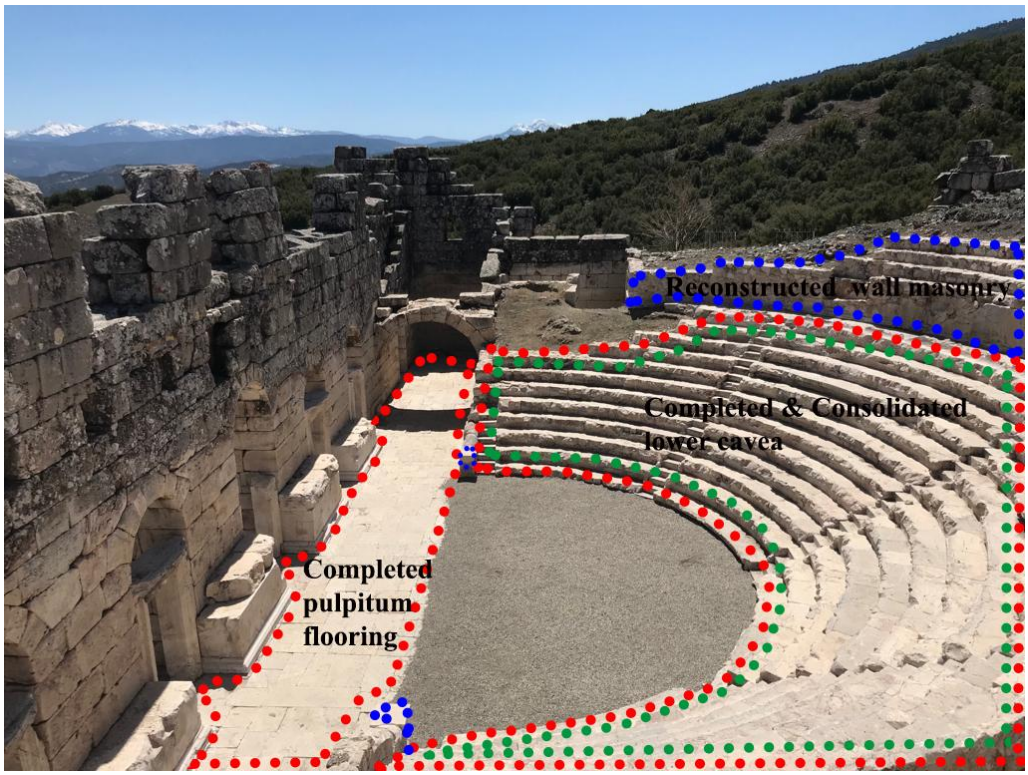


Figure 4.101. Some conservation implementations in Kibyra Bouleuterion/Odeion (Photograph: T. Tekin, 09.04.2022).

In a part of the upper steps of the vomitorium on the south side, the floor fill was consolidated by using rubble stones and mortar (Figure 4.102).

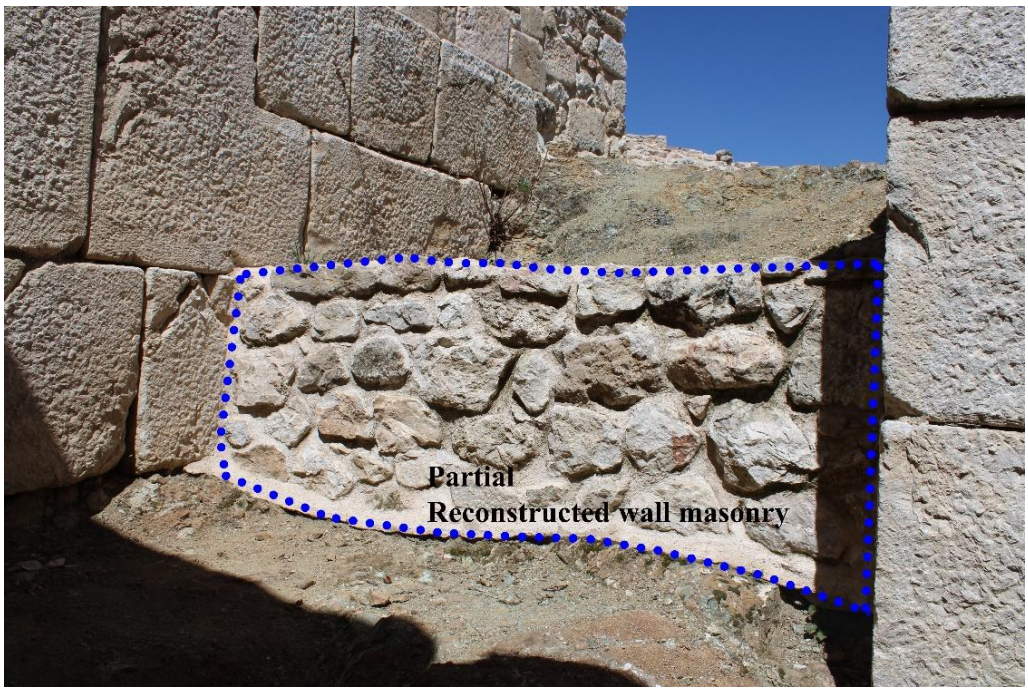


Figure 4.102. Stabilized filling with rubble stone and mortar (Photograph: T. Tekin, 09.04.2022).

Iron gates were added to the arched opening on the south side of the parados vault on the north side and to the entrance on the west side, and to the opening of the vomitorium on the north side leading to the diazoma. The stone plinth on the parados flooring in the south direction has been observed to be fixed to the stone masonry with cement mortar (Figure 4.103).

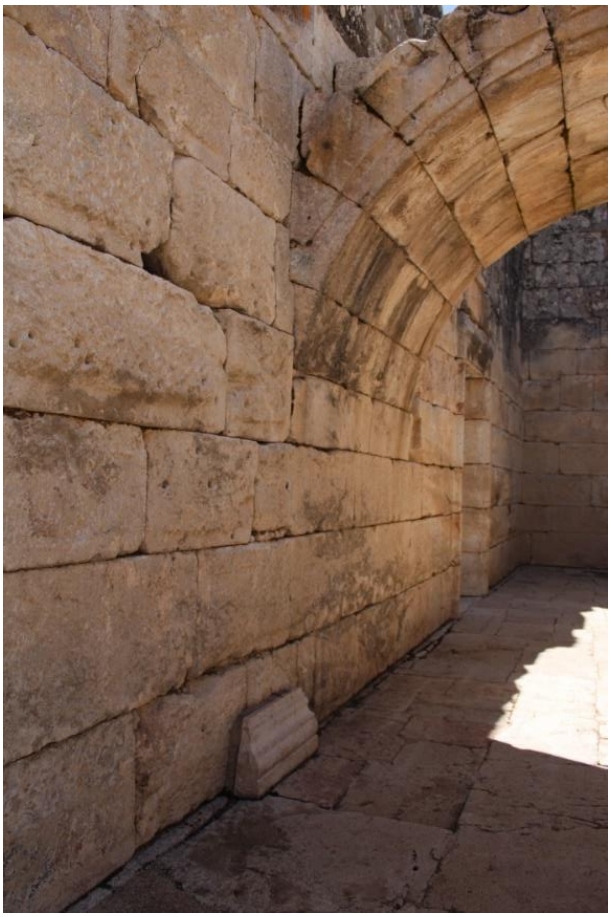


Figure 4.103. Fixing plinth-like remain to the south section of the scene wall with mortar (Photograph: T. Tekin, 09.04.2022).

Completion was carried out by pouring concrete between the cut stone blocks in the flooring of the door opening in the ante wall in the south direction (Figure 4.104).

On the floor between the rectangular door openings on the north and south sides of the east stage wall and the stoa, reddish flat rubble stones and mortar were used for partial flooring (Figure 4.105).

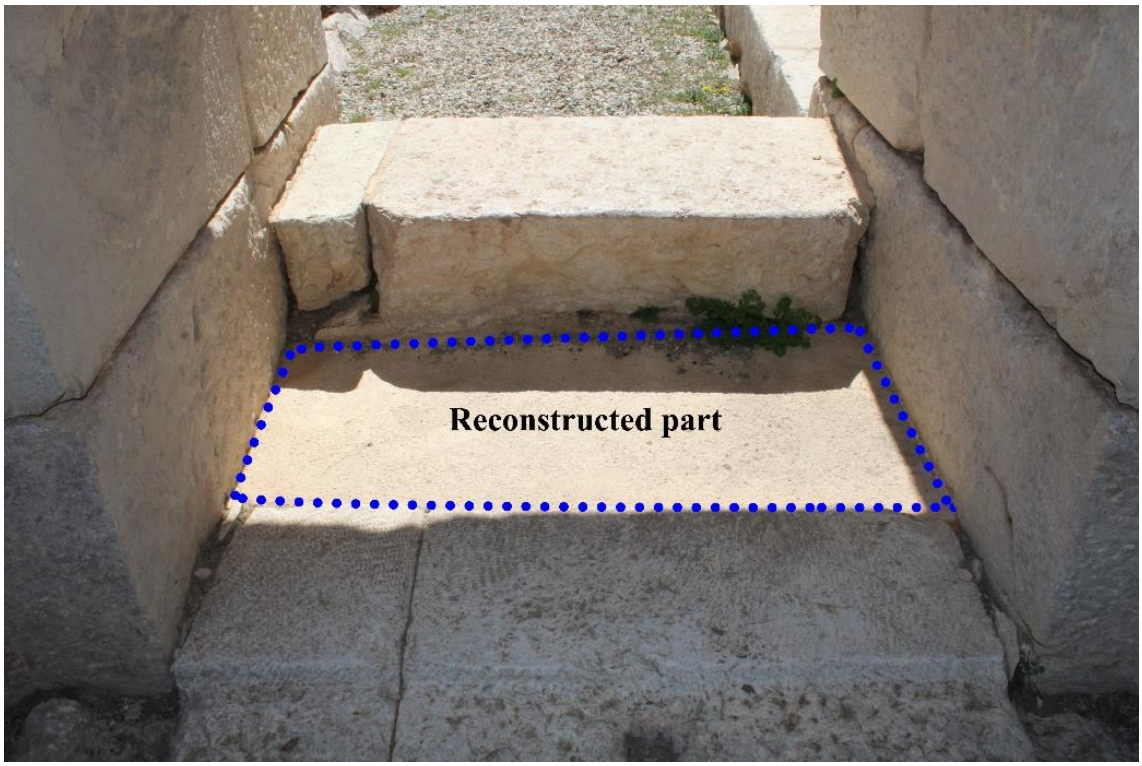


Figure 4.104. Reconstructed part using concrete in the door opening in the ante wall (Photograph: T. Tekin, 09.04.2022).

Figure 4.105. Reconstructed part using rubble stone and mortar between the scene wall and stoa (Photograph: T. Tekin, 09.04.2022).

4.4.6. Evaluation of the Conservation Implementations

The conservation implementations carried out at the Kibyra Bouleuterion/Odeion are listed below:

- Cleaning, completion, and consolidation of cavea seating rows; cleaning, completion, consolidation, partial reconstruction, and reconstruction of stair treads.
- Mechanical and chemical cleaning, dismantling and reassembly of the orchestra, renewal of the floor mortar, pictorial completion of the floor and pulpitum façade,
- Cleaning, mortar backfilling, consolidation, and concrete completions in certain places of diazoma flooring, and completion and consolidation of plinths,
- Partial reconstruction of the south wall of the summa cavea with rubble and mortar,
- Completion of the rubble masonry at the bottom of the window openings in the curvilinear exterior wall surrounding the cavea,
- Concrete completion in the door opening of the south ante wall; Addition of iron gates at the exit of the vomitorium on the north side to the diazoma and the entrances to the parados on the north side to the south and east,
- Completion and consolidation of the pulpitum flooring with mortar,
- Placing the plinths in the proscenium section,
- Reconstruction of the flooring of the openings on the north and south sides of the east wall in the direction of the stoa with reddish rubble stone and mortar.

4.4.6.1. Perception of the Bouleuterion in the Archaeological Site

The ancient city of Kibyra is today accessible from the entrance to the archaeological area in the southwest of the city. The ruins of the stadium structure can be seen at the entrance of the archaeological area, and when proceeding on the sloping dirt road to the east of the stadium structure, the agora and the remains of other buildings located on the natural slope of the mountain can be reached. The main street is located to the north of the agora, the nymphaeum, and the theatre to the northwest, and the bouleuterion/odeion to the west. While the bouleuterion/odeion structure cannot be perceived directly from the entrance of the archaeological area, it can be perceived

directly from the locations where the agora, nymphaeum, and theatre structures are present.

When the remains of the structures in the city are taken into consideration, it can be seen that the structures are compatible with each other in terms of size, material, construction technique, and level of remains after conservation implementations. The fact that most of the remains of the Bouleuterion/odeion have survived under a pile and rubble has enabled the conservation of the elements reflecting the original characteristics of the structure, and the monumental effect of the structure has been maintained by revealing the remains through excavation and conservation activities. The Bouleuterion reflects its position, function, and significance in the public sphere with the remains of the theatre to the north, the baths to the southeast and the workshops to the east.

4.4.6.2. Structural Integrity of the Bouleuterion

Although the completion and consolidation of the seating rows of the cavea and the completion, consolidation, and partial reconstruction of the staircase steps provided structural integrity, the use of chemical cleaning materials, new mortar, and concrete during the implementations have resulted in the failure to maintain the use of original materials and construction technique (Figure 4.106 and Figure 4.106). The partial reconstruction of the wall on the south side of the summa cave has stabilised the filling of the cavea seating rows, however, the use of rubble stone and mortar is not compatible with the original materials and construction technique. The rubble stone and mortar completions in the lower parts of the window openings of the curvilinear exterior wall have provided structural integrity in the curvilinear exterior masonry.

Figure 4.106. Completed seating rows with mortar in north side, partially reconstructed part at the beginning of the north analemma wall and completed pulpitum flooring with mortar (Photograph: T. Tekin, 09.04.2022).

Figure 4.107. Completed seating rows in the north upper side of the cavea with mortar and original seating row remains (Photograph: T. Tekin, 09.04.2022).

4.4.6.3. Visual Integrity

Since the remains of the Kibyra Bouleuterion/Odeion are mostly conserved to the present day, the form, material and construction technique, capacity, and architectural characteristics of the structure can be understood. Therefore, the structure maintains both its mass effect in the area and its visual integrity with the other remains (Figure 4.108).

The cleaning, completion and consolidation works carried out on the seating rows of the cavea have provided visual integrity to a great extent. However, the mortar used to join the many broken pieces during the completion and consolidation works is partially perceptible when viewed from a distance, but when viewed closely, the joined or completed parts can be distinguished. A similar situation was observed on the stair steps in the cavea. Moreover, although structural integrity has been achieved in the partially reconstructed sections of the stair steps, it can be considered that the visual integrity has been partially maintained since the texture characteristics of the concrete used during the implementations are different from the original stone blocks. The use of concrete in a colour close to the original stone blocks during the completion and partial reconstructions of the double central and northern staircases, which provide access from the diazoma to the summa cavea, has ensured structural integrity and created a perception of integrity, but it would be correct to say that visual integrity has only been partially maintained in this part since it is different from the original material use and construction technique.

Chemical cleaning, dismantling, anastylosis, and mechanical cleaning of the mosaic flooring of the orchestra have ensured the maintenance of visual integrity. In addition, it can be argued that the visual integrity was ensured as a result of the pictorial completion of the marble flooring slabs of the orchestra and the façade of the pulpitum, and the completion with mortar without painting in the places, the content of which is unknown.

On the other hand, the mortar, which is observed to have been used to join the remains between the joints of the stone blocks in the diazoma and pulpitum floorings and in the section where the diazoma merges with the summa cavea during the consolidation and completion implementations, has ensured the integrity of the remains, but its intensive use can be perceived when examined closely. The concrete material used to replace the missing stone block in the diazoma flooring and used in the door opening in the south ante wall seems to be compatible with the stone blocks in terms of colour, but

since it differs from the original material and construction technique, texture, and material properties, it could only partially maintain the visual integrity.

The completion of the rubble stone masonry at the bottom of the window openings that are arranged inside the curvilinear exterior wall has maintained the visual integrity as it is compatible with the use of materials similar to the authentic material and the construction technique.

Although the fixation of the plinth-like remains on the parados flooring in the southern direction to the wall has ensured the integration of the original remains, the cement mortar used during the integration has failed to maintain both the original material use and construction technique and the visual integrity since it attracts attention when observed closely. The filling of the joints between the stone blocks in the pulpitum flooring by using mortar at some points has not only failed to maintain the original material use and construction technique but also has adversely affected the visual integrity.

Figure 4.108. The east side of the scene wall of the Kibyra Bouleuterion (Photograph: T. Tekin, 09.04.2022).

4.4.6.4. Authenticity

The combination of broken or detached fragments of the cavea seating rows and stair treads with the original remains of the original façade plinths to the west of the

proscenium demonstrates that the originality has been maintained. Nevertheless, the mortars used in the combination of these parts, in the joints of the diazoma and pulpitum flooring, in the combination of the broken pieces of the diazoma plinth, in the fixing of the remains of the plinth in the southern parados flooring to the wall, and the concrete used instead of stone blocks in the moulding of the southern ante wall and in the diazoma flooring have failed to maintain authenticity because they are not compatible with the original material properties. Furthermore, the completions carried out by using new rubble stones and mortar in the curvilinear exterior wall masonry are compatible with the original material use and construction technique, thus the originality has been partially maintained. The removal of the original marble slabs of the orchestra flooring and their placement after anastylosis have ensured the conservation and consolidation of the original remains, and the removal of the slabs made of original mortar and soil under the marble slabs and the implementation of new mortar in their place have maintained the original technique, although the use of the original material has failed to be maintained.

4.4.6.5. Reliability

The pictorial completion of the orchestra flooring and the façade of the pulpitum in accordance with the colour and pattern characteristics of the original mosaic slabs can be considered as reliable implementations. Moreover, the removal of the original mortar and earth fill and its replacement with a similar mortar layer during the dismantling of the marble mosaic slabs of the orchestra flooring and their placement into their places after their consolidation and anastylosis is reliable. The replacement of the remains of the plinth on the west side of the proscenium can also be considered a reliable implementation.

The reliability of the implementation has failed to be determined since it is not clear whether the stone block fragments used during the completion of the remains of the seating rows and stair steps in the ima and summa cavea section of the structure belong to the original rows or steps. Furthermore, the mortar material used to stabilise the seating rows and stair steps and to subject the remains to anastylosis, and the concrete completion of the stone block remains on the stair steps providing access to the summa cavea and the door opening of the south ante wall are not reliable as they are not compatible with the original material use and construction technique. The mortar used to join the stone block

joints in the diazoma flooring, the pulpitum flooring, and the remains of the plinths at the junction of the diazoma with the summa cavea is not reliable as it does not maintain the original materials and construction technique. The added iron gates are also unreliable as they are not original.

Figure 4.109. The east side of the upper cavea of the Kibyra Bouleuterion (Photograph: T. Tekin, 09.04.2022).

4.4.6.6. Distinguishability and Compatibility

The pictorial completion after cleaning, anastylosis and consolidation works on the orchestra flooring is an implementation that is compatible with the original material and technical features and the distinctiveness of which can be understood. The mortar completion of the missing parts of the seating rows of the cavea, the steps of the staircase and the joining of the remains of the plinth to the west of the proscenium is a recognisable and compatible implementation that allows the conservation of the remains of the original steps and the broken fragments. The completion performed with rubble stone and mortar at the lower part of the window openings in the curvilinear exterior wall surrounding the cavea, in harmony with the material and construction technique of the existing remains,

is a compatible implementation, the difference of which can be recognised. The filling between the joints of the stone blocks in the diazoma and parados flooring with mortar is an incompatible implementation since it fails to maintain the original material use and construction technique as well as the visual integrity. The concrete completion observed on the stair steps leading to the summa cavea and on the moulding of the ante wall on the south side is incompatible with the original material and construction technique, although its colour complies with the original stone blocks.

Figure 4.110. The completion of the stone gaps at the diazoma with mortar and partial reconstruction with concrete (Photograph: T. Tekin, 09.04.2022).

4.4.6.7. Re-treatability (Reintervention)/Reversibility

It is not possible to retrieve the mortar, concrete and rubble stones utilised in the implementations without damaging the original materials. Therefore, the implementations are not reversible.

4.4.6.8. Preservation of the Original Values

Kibyra Bouleuterion/Odeion, which was built in the 2nd century AD, has historical, cultural and documentary values as it reflects the historical, cultural, social, and political characteristics of the city of Kibyra and the city has been the subject of many studies since the 19th century (Tarkan 2021). The excavations that started in the 20th century and are still ongoing have also contributed to the reflection of the unique qualities and values of the city. As a result of the fact that most of the remains of the structure remained under the soil and rubble pile for a long time in the historical process, and as a result of the excavations, many parts, and original architectural elements were revealed, the antiquity and authenticity values have come to the forefront. The unearthed remains have an architectural and technical value, since they reflect the plan features of the structure, the use of materials, the construction technique, and the aesthetic understanding of the period, as well as with its placement on the natural slope, exterior wall form, capacity, cavea seating rows and metal fasteners reflecting the coating details on the stage wall, cut stone masonry and marble orchestra flooring. The Medusa figured marble slab covering on the orchestra flooring and the paintings on the pulpitum façade reflect the aesthetic and artistic values of the structure. The location of the structure in the city, its functions as a bouleuterion and odeion, and its relationship with the surrounding public structures demonstrate the monumental, symbolic and identity values of the structure. The city of Kibyra has a natural value due to its natural geographical and climatic features that host the Mediterranean and continental climate features altogether, and its location in a favourable region with respect to the resources that can be utilised as construction materials. It would be possible to assert that the city has an integrity value with its natural characteristics, climate, and structural remains, both in its original state of use in antiquity and in its present state, which harbours the remains.

It would be possible to say that the historical, cultural and documentary, antiquity, authenticity, architectural and technical, aesthetic and artistic values of the Kibyra Bouleuterion/Odeion have been maintained since the majority of the original remains have been preserved as a result of the excavation and conservation works of the Kibyra Bouleuterion/Odeion and the mechanical cleaning, anastylosis and consolidation of the orchestra flooring and the consolidation and completion of the cavea seating rows and stair steps. However, the concrete material used in the cavea stair steps, diazoma flooring,

the beginning parts of the analemma walls and the door opening in the southern ante wall has failed to maintain the historical, documentary, antiquity, authenticity, architectural, technical, and aesthetic values. On the other hand, the cement mortar material used to fill the joints of the stone blocks in the pulpitum and diazoma flooring has created an adverse effect on the maintenance of the values.

The cleaning, consolidation, completion, and reconstruction implementations carried out at the Kibyra Bouleuterion/Odeion have ensured the structural and visual integrity of the remains of the original sections and architectural elements to a great extent. Visual integrity has failed to be achieved in the sections where there are completion and reconstruction implementations made with incompatible materials (diazoma flooring, door opening in the south ante wall and plinth fragment fixed to the wall with cement mortar in the parados flooring in the south direction and the remains of the plinth in the diazoma). The implementations have maintained the mass effect of the bouleuterion/odeion as a remain in the archaeological area and the perception of integrity with other structures.

CHAPTER 5

EVALUATION

In this study, the conservation implementations in some bouleuteria located in Anatolia have been analysed within the scope of the evaluation criteria determined in line with previously published research, international charters and conventions. These criteria are the impact of the implementations on the perception of the monument in the archaeological area at the site scale and structural integrity, visual integrity, authenticity, reliability, distinguishability, and compatibility, re-treatability and preservation of the original values at the building scale. The examples of bouleuterion which have been studied in this context are Ephesus Bouleuterion (2nd AD, Ephesus, Izmir) for which the conservation implementations started in 1960s, Iasos Bouleuterion (4th/1st century BC, Kıyıkışlacık, Milas, Muğla), for which the conservation implementations started in 1970s, Patara Bouleuterion (168/167 BC, Gelemiş, Kaş, Antalya), for which the conservation implementations started in 2009, and Kibyra Bouleuterion (2nd century AD), for which the conservation implementations started also in 2009. In the selected examples, the implementations that have been carried out can be listed as cleaning, consolidation, completion, and reconstruction. The evaluations made within the scope of these implementations can be summarised as follows:

Perception at the site scale: It has been observed that some of the implementations have maintained the perception of the bouleuterion in the archaeological area, while some others have created a remarkable impact among other remains. As a result of the implementations carried out in Iasos Bouleuterion and Kibyra Bouleuterion at different dates (Iasos Bouleuterion in 1970s and later, Kibyra Bouleuterion in 2009 and afterwards), it can be said that the perception of the bouleuterion remains, which were conserved before the implementations, was sustained in the archaeological area after the implementations. The reconstruction implementation in the Ephesus Bouleuterion where cement mortar, rubble stone and concrete materials were used, and the completion and reconstruction implementations with authentic and new stone blocks in the Patara Bouleuterion have made the bouleuterion remains more highlighted compared to the other remains in the area. On the other hand, it can be argued that while the types of

implementations in the Bouleuteria of Ephesus and Patara are the same in terms of consolidation, completion and reconstruction, they differ in terms of the date of implementation (Ephesus Bouleuterion in 1960's and afterwards; Patara Bouleuterion in 2009 and afterwards), use of materials and craftsmanship, and these have created a distinguishing effect on these bouleuteria, compared to other remains in the archaeological area.

Structural Integrity: It has been observed that consolidation, completion, and reconstruction were carried out at different scales in all examples in order to ensure the structural integrity of the bouleuterion remains. Although the consolidation implementations carried out in Ephesus, Iasos and Kibyra Bouleuteria have provided structural integrity, it has been noticed that the new mortar, which was not used in the authentic condition but used during the implementation (Kibyra) or used extensively during the implementation (Ephesus and Iasos), is not in harmony with the authentic material usage and construction technique. In most of the consolidation implementations carried out at the Patara Bouleuterion, it can be argued that the structural integrity was achieved in harmony with the use of original materials and construction technique. Even though the structural integrity of the Ephesus and Iasos Bouleuteria has been achieved using cement mortar and concrete in the completion and reconstruction implementations, it is seen that the implementations have not been in harmony with the original material use and technique. In addition to the parts of the Bouleuteria of Patara and Kibyra that have been stabilised by means of completion and reconstruction implementations carried out in harmony with the original material and construction technique, there are also parts that are not in harmony with the original condition in terms of regional material use and construction technique although they have been stabilised. In the Ephesus Bouleuterion, the capping implementation carried out to ensure structural integrity was not in harmony with the original material use and construction technique.

Visual Integrity: Since the cement mortar and concrete used during the completion, capping and reconstruction implementations at the Ephesus Bouleuterion and the consolidation, completion, and reconstruction implementations at the Iasos Bouleuterion were not in harmony with the original material usage and construction technique, although the strength of the remains has been achieved, visual integrity has been mostly failed to be achieved. In the consolidation, completion and reconstruction implementations in the Bouleuteria of Patara and Kibyra, it can be claimed that visual integrity has been mostly achieved in the parts where original materials were used and

the harmony with the construction technique was ensured, but visual integrity has been failed to be achieved in the parts where original materials were not used and where new mortar was used extensively and not in harmony with the original construction technique. Among the selected bouleuterion examples, it has been observed that visual integrity has been mostly failed to be achieved in the Ephesus and Iasos Bouleuteria, which reflect an earlier restoration approach in which grey or cream-coloured mortar and concrete materials incompatible with the original materials (usually cement) were used extensively in the 1960s and 1970s. Although visual integrity has been achieved in the Patara Bouleuterion, which has mostly received conservation implementations like the original materials and techniques in line with the existing data, it can be said that the implementations have made the structure more dominant than the original remains.

Authenticity: The positive and negative effects of the implementations carried out on the Bouleuterion examples on the perception and sustainability of the original sections and architectural elements can be determined. Even though the Ephesus Bouleuterion has been strengthened through the consolidation and completion implementations, the authenticity of the remains has not been maintained since new materials such as rubble stone, mortar and concrete were employed during the implementation and the original materials and techniques were not employed. A similar situation is observed in the Iasos Bouleuterion, where completion and reconstruction implementations have been carried out with cement mortar and concrete, a material not in harmony with the original material and construction technique. Nevertheless, there are also parts of the Iasos Bouleuterion where the original remains have been consolidated by maintaining the original materials and construction techniques. In the Patara Bouleuterion, the use of original materials and construction technique has been maintained in the completion and consolidation implementations carried out on the original architectural elements and parts of the structure, and in the completions made with original remains, although the use of original materials has been maintained, the originality has been hindered in the parts where the use of new materials has been concentrated. Furthermore, in the Patara Bouleuterion, there are architectural elements or parts of the structure, partial reconstruction, or reconstruction implementations of which have been carried out in line with the original remains of the structure. Although there have been parts of the Kibyra Bouleuterion where the original material and technique have been maintained during the dismantling, cleaning, anastylosis and completion implementations, there have also been parts where

the authenticity could not be achieved by using new materials (mortar, rubble stone and concrete) that seem to be in harmony with the original material.

Reliability: The mortar materials utilised during the consolidation, completion and reconstruction implementations at the Ephesus Bouleuterion and the consolidation implementations at the Iasos Bouleuterion have not been compatible with the original material usage and construction technique, and thus the reliability could not be achieved in these structures. Since the completion and reconstruction implementations in the Patara Bouleuterion have been carried out by utilising the original materials and maintaining the original technique, it can be argued that the reconstruction of the architectural elements according to the original condition is reliable. On the other hand, it can be argued that the completions that have not been carried out in a manner like the original materials and techniques of the building are not reliable. The implementations for the dismantling, consolidation and anastylosis of the original remains of the Kibyra Bouleuterion, respectively, are reliable. The reliability of completion implementation carried out with the remains of the original seating areas, the exact location of which could not be ascertained, is uncertain, and completion and anastylosis implementations carried out using non-original materials have failed to ensure reliability.

Distinguishability and Compatibility: In most of the completion and reconstruction implementations and in the capping implementation in the Ephesus Bouleuterion and in most of the consolidation and completion implementations in the Iasos Bouleuterion, it can be seen that the binding and complementary materials (mortar and concrete) that have been used are different from and incompatible with the originals. The materials used in the completion of the Patara Bouleuterion and the consolidation, completion, and partial reconstruction of the Kibyra Bouleuterion (light-coloured mortar compatible with the stone blocks, rubble stone/stone blocks similar to the original condition) can be distinguished from the originals and they appear to be generally in harmony. On the other hand, if mortar or concrete have not been used in the original condition but have been used during these implementations, it can be argued that both the distinctness of these materials is understood and that these materials are not in harmony with original materials.

Re-treatability (Reintervention)/Reversibility: After the consolidation, completion, capping and reconstruction implementations, it has been understood that it would not be possible to intervene without damaging the original remains since the remains and the newly used materials have been integrated.

Conservation of the original values: It can be argued that the cleaning, consolidation, capping, completion and reconstruction implementations, which have been carried out in harmony with the original material and technical characteristics of the remains and which are of a scale that does not overwhelm the original remains, maintain their historical, documentary and cultural, antiquity, architectural and technical, aesthetic and artistic, monumental, social, authenticity, rarity and integrity values. On the other hand, it can be argued that the implementations in which materials that are incompatible with the original materials and technical features of the remains have been used or materials that have not been balanced with the original materials in terms of quantity, fail to maintain the historical, documentary, and cultural, antiquity, architectural and technical, aesthetic, and artistic, monumental, social, authenticity, rarity, and integrity values. Furthermore, it can also be said that as a result of the implementations, the natural and environmental values of the archaeological area have not changed and the identity and social values of the bouleuteria have not been diminished.

Consequently, it can be argued that the type, implementation approach, craftsmanship, materials, and technical characteristics of conservation implementations, which have an impact on the perception, structural integrity, visual integrity, authenticity, reliability, distinguishability, and compatibility, re-treatability and preservation of the original values of the monument in archaeological sites, affect the original qualities and values of the remains. In the examples that have been examined, it can be said that the implementations that do not prevent the perception of the existing remains by employing appropriate materials and techniques, and that ensure the maintenance of structural integrity and visual integrity, have also contributed to the provision of correct information about the structure and its presentation. Therefore, the conservation implementations to be carried out on the remains hosted by archaeological sites must be planned in such a manner that they do not surpass the original perception of the remains by using materials and techniques in a balanced manner in line with the original material properties, by taking the structural integrity and visual integrity of the remains into consideration.

Table 5.1. Evaluation of conservation implementations in selected bouleuteria examples

BOULEUTERIA	EVALUATION OF THE CONSERVATION IMPLEMENTATIONS							
	Perception of the Bouleuterion at the Site Scale	**Structural Integrity**	**Visual Integrity**	**Authenticity**	**Reliability**	**Distinguishability and Compatibility**	**Re-treatability (Reintervention)/Reversibility**	**Preservation of the Original Values**
Ephesus Bouleuterion  **Construction Date:** 2nd century AD **Implementation Date:** Started in 1960's	Disharmonious perception of the bouleuterion among other remains	Excessive use of mortar not in harmony with the original material usage and construction technique Completion and reconstruction using concrete to ensure structural integrity Capping implementations for ensuring the stability using concrete	Visual integrity mostly failed due to grey or cream-colored mortar and concrete usage	Unable to maintain authenticity after consolidation and completion implementations where new rubble stone, mortar and concrete were used On the other hand, parts where consolidated original remains were sustained	Unreliable implementation due to incompatible new mortar usage during consolidation, completion and reconstruction	Incompatible material usage and construction technique	It would not be possible to intervene without damaging the original remains since the remains and the newly used materials have been integrated	Cleaning, consolidation, capping, completion, and reconstruction implementations are in harmony with the original material and technical characteristics do not overwhelm the original remains and maintained their values Implementations that are incompatible with the original materials and technical features have been used or materials that have not been balanced with the original materials fail to maintain their values Implementations have not changed the natural and environmental values of the archaeological site and identity and social values of the bouleuteria
Iasos Bouleuterion  **Construction Date:** 1st century BC **Implementation Date:** Started in 1970's	Maintained original perception of the bouleuterion at the archaeological site scale Harmonious perception of the bouleuterion among other remains	Consolidation implementation to ensure the stability of the bouleuterion using new materials Completion and reconstruction to ensure structural integrity using concrete, which is not in harmony with the original material	Visual integrity has mostly failed because of grey or cream-colored mortar and concrete usage	Unable to maintain authenticity after consolidation and reconstruction implementations since new cement mortar and concrete were used	Unreliable implementation result in incompatible new mortar usage during consolidation	Incompatible material usage with original material and construction technique during most of the consolidation and completion implementations		
Patara Bouleuterion  **Construction Date:** 2nd century BC **Implementation Date:** Started in 2009	Disharmonious perception of the bouleuterion among other remains	Consolidation implementation using the original stone remains Ensuring structural integrity with completion and reconstruction by using harmonious and disharmonious new materials.	Visual integrity has mostly achieved	Maintained original architectural elements by reconstruction using the original materials and technique Failure the maintain the authenticity where the use of new materials used intensively	Reliable implementation due to using original remains and compatible new mortar during consolidation	Compatible and distinguishable material usage with original material and construction technique during completion implementations		
Kibyra Bouleuterion  **Construction Date:** 2nd century AD **Implementation Date:** Started in 2009	Harmonious perception of the bouleuterion among other remains	Consolidation implementation using new mortar	Visual integrity has mostly achieved	Maintaining original material and technique during dismantling, cleaning, anastylosis, and completing implementations Parts where authenticity could not be maintained due to the use of new materials such as mortar, rubble, and concrete.	Reliable remain-based dismantling, consolidation and anastylosis implementations	Compatible and distinguishable material usage with original material and construction technique during completion implementations		

CHAPTER 6

CONCLUSION

Conservation implementations in archaeological areas are carried out with the aim of conserving the remains of structures and works of art with historical, cultural, architectural and technical, aesthetic, artistic, integrity and rarity values, ensuring their structural integrity and maintaining their visual presentation. The type and scale of the conservation implementation is determined by assessing the current condition of the remains. Within this scope, cleaning, maintenance, consolidation, capping, completion/integration, anastylosis and reconstruction can be performed. In addition to the conservation of the remains, the treatments have a direct impact on the presentation of the remains and the area in which they are located.

It is seen that conservation implementations are commonly carried out in theatres, temples, fountains, baths, churches and bouleuterion structures located in archaeological sites. Bouleuteria are council buildings which are generally planned close to the theatre and in connection with the agora. These structures with a public function, where the public assembly convened, have a square or semi-circular plan, and are covered and also resemble a theatre. These structures bear importance as they were frequently used during the Greek and Hellenistic periods. They contain seating areas in the form of amphitheatres as in theatres. As a result of the political transformation experienced during the Roman period, the need for this type of structure faded away and it is highly likely that the existing bouleuteria were utilised as odeions. As in the case of the theatres, some of the bouleuteria are used today for musical performances or open-air gatherings, and for this reason conservation implementations are carried out.

In this study, the implementations in bouleuteria in Anatolia, which have been subjected to extensive consolidation, completion and reconstruction interventions, have been analysed within the scope of evaluation criteria determined in line with previously published studies, international charters and agreements. These criteria are the perception of the monument in the archaeological site at the site scale, structural integrity, visual integrity, authenticity, reliability, distinguishability and compatibility, re-treatability (re-intervention)/reversibility and preservation of the original values at the building scale.

In this regard, the examples of bouleuteria that have been analysed in Anatolia are Ephesus Bouleuterion, the conservation implementations of which started in the 1960s (128/129 AD, Ephesus, İzmir), Iasos Bouleuterion, the conservation implementations of which started in the 1970s (4th century BC or 1st century BC, Kıyıkışlacık, Milas, Muğla), Patara Bouleuterion, the conservation implementations of which started in 2009 (168/167 BC, Gelemiş, Kaş, Antalya) and Kibyra Bouleuterion, the conservation implementations of which also started in 2009 (2nd century AD, Gölhisar, Burdur).

As a result of the implementations, it has been determined that the scale of the implementation has been changed partially or comprehensively and that there are differences in the materials and techniques used according to their compatibility with the original situation. The most striking implementations are the completions and reconstructions made by using rubble stone and cement mortar in the Ephesus Bouleuterion, the completions and reconstructions made by using cement mortar and concrete in the Iasos Bouleuterion, the completions and partial reconstructions made by using original and new stone blocks in the Patara Bouleuterion, and the completions and consolidations made by cleaning and using original stone block remains and mortar in the Kibyra Bouleuterion.

In the investigated examples, it can be said that the implementations that do not prevent the perception of the existing remains and maintain the structural and visual integrity by using appropriate materials and techniques also contribute to providing accurate information about the structure and the presentation of the structure. Therefore, the conservation implementations to be applied on the ruins in archaeological sites need to be planned in such a way that the structural and visual integrity of the remains are taken into account, materials and techniques suitable for the original material properties are employed in a balanced manner, and the picturesque perception of the remains is not overshadowed. However, since the materials and techniques employed during some irreversible implementations are integrated with the original remains, it may not be possible to re-intervene or the original remains may be damaged during the intervention.

As a result of the conservation implementations, it might be possible to see different results both at the scale of the area and the scale of the structure. In this respect, considering the natural geographical features of the archaeological area in which the remains are located, as well as the condition of the existing remains and the original architectural features of the remains, the works carried out to conserve and maintain the original qualities naturally contribute to both the presentation of the area and the

preservation and maintenance of the characteristics of the remains. Nevertheless, interventions based on the use of materials and techniques that do not maintain the existing picturesque appearance of the area and the original architectural and structural characteristics of the remains change the perception of the remains as a whole in the area, and lead to the inability to maintain the original characteristics and values at the building scale.

This study bears importance in terms of showing the approach, materials and techniques of some previous conservation implementations and the different results that may arise after the implementations at the building and archaeological site scales in the planning process of new conservation implementations to be applied to the remains in archaeological sites.

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