



# (KLA 301) HELLENİSTİK MİMARLIK

## 2020/2021

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**Doç. Dr. Görkem KÖKDEMİR**

Ankara Üniversitesi

Dil ve Tarih-Coğrafya Fakültesi

Arkeoloji Bölümü, Klasik Arkeoloji Anabilim Dalı

(Öğretim Üyesi)

E-mail: [gkokdemir@ankara.edu.tr](mailto:gkokdemir@ankara.edu.tr)



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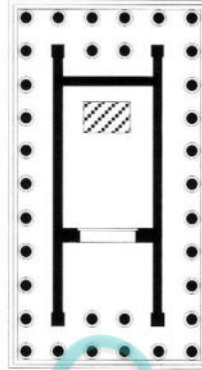
# IX. HAFTA – TAPINAKLAR 03 PERIPTERAL

Peripteros  
**Hexastylus**



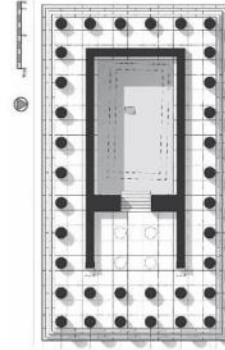
6 x 8

Labraunda, Zeus-Tempel (355–330 v. Chr.)



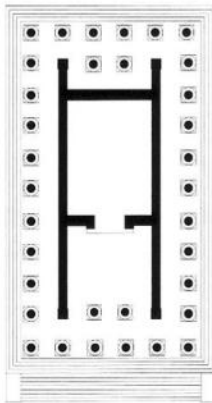
6 x 11

Priene, Athena-Tempel (350–325 v. Chr.)



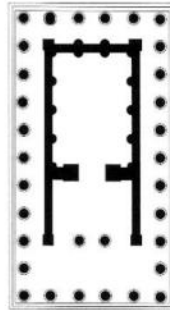
6 x 11

Klaros - Apollon Temple (294-193 v. Chr.)



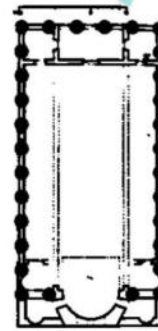
6 x 11

Teos, Dionysos-Tempel (180–150 v. Chr.)



6 x 11

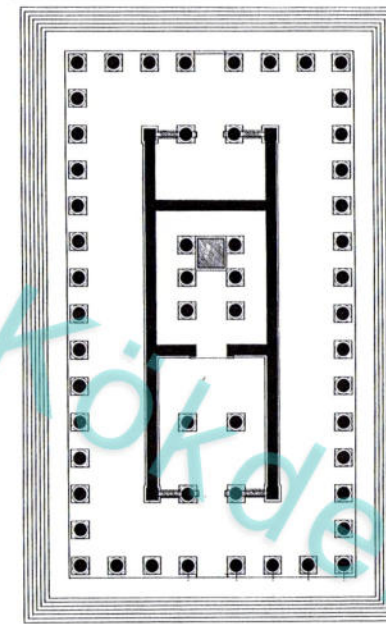
Letoon, Leto-Tempel (160 v. Chr.)



6 x 12

Olba, Zeus Tempel (2. Jh. v. Chr.)

PseudoDipteros  
**Oktastylus**

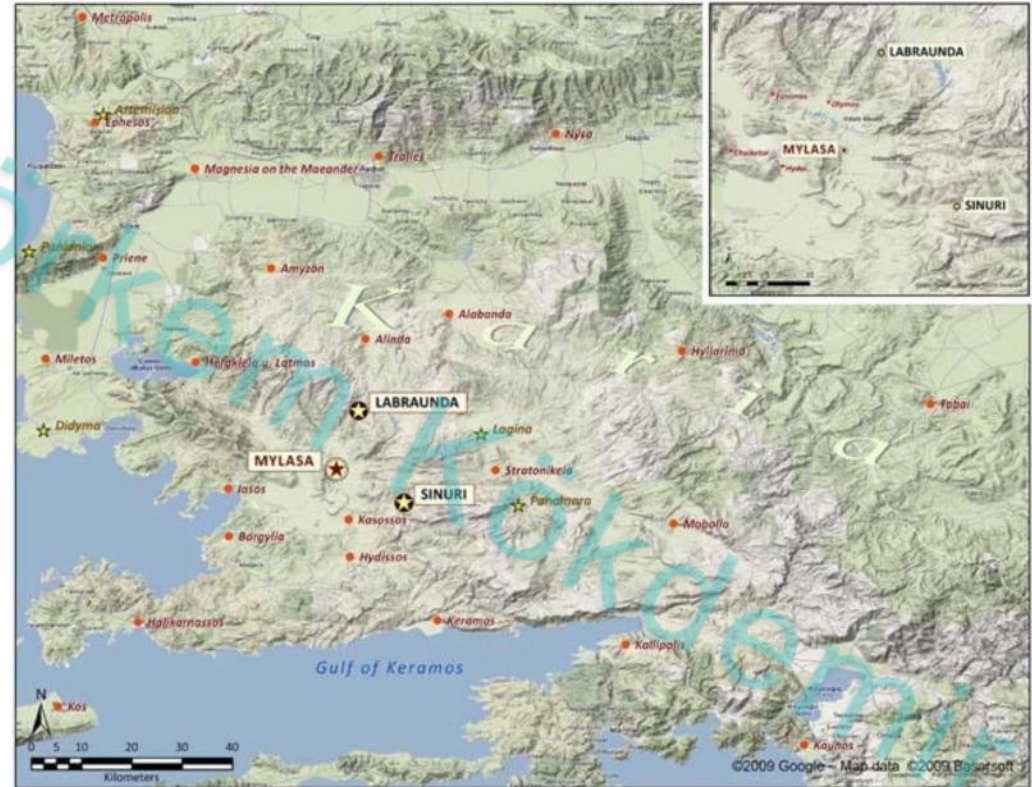
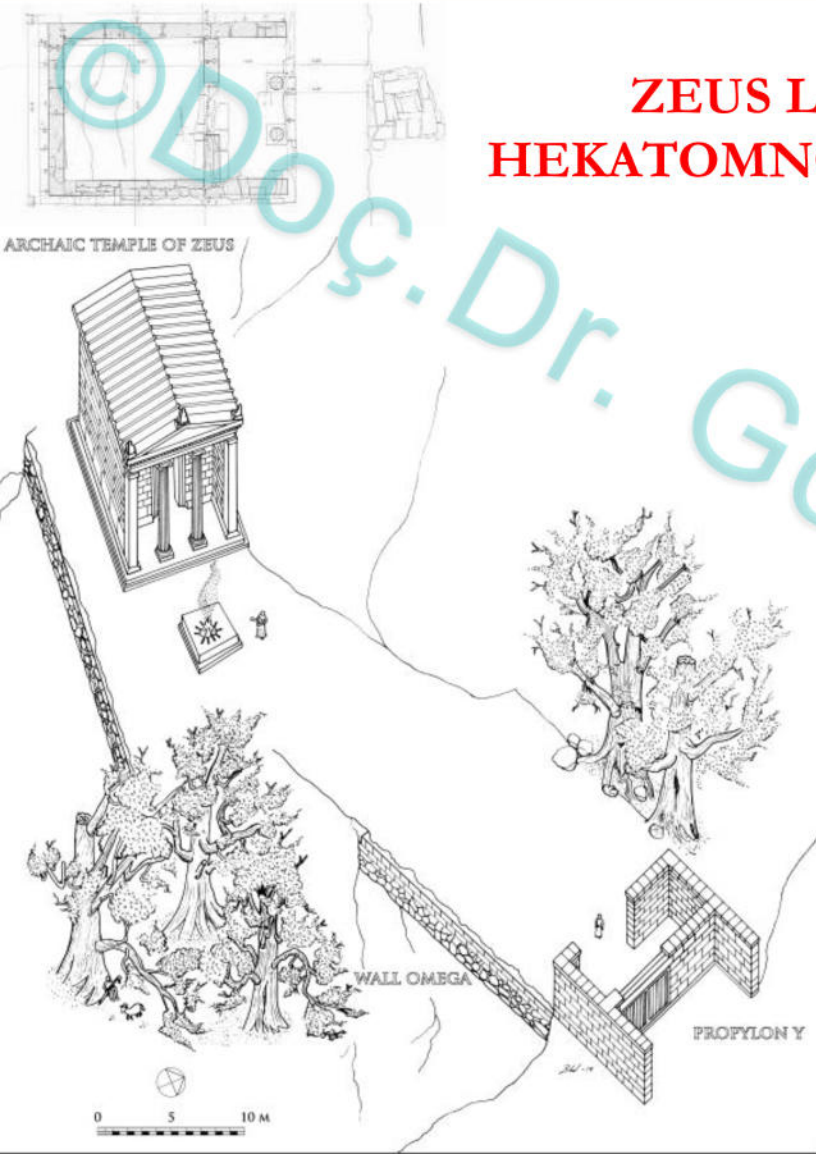


8 x 15

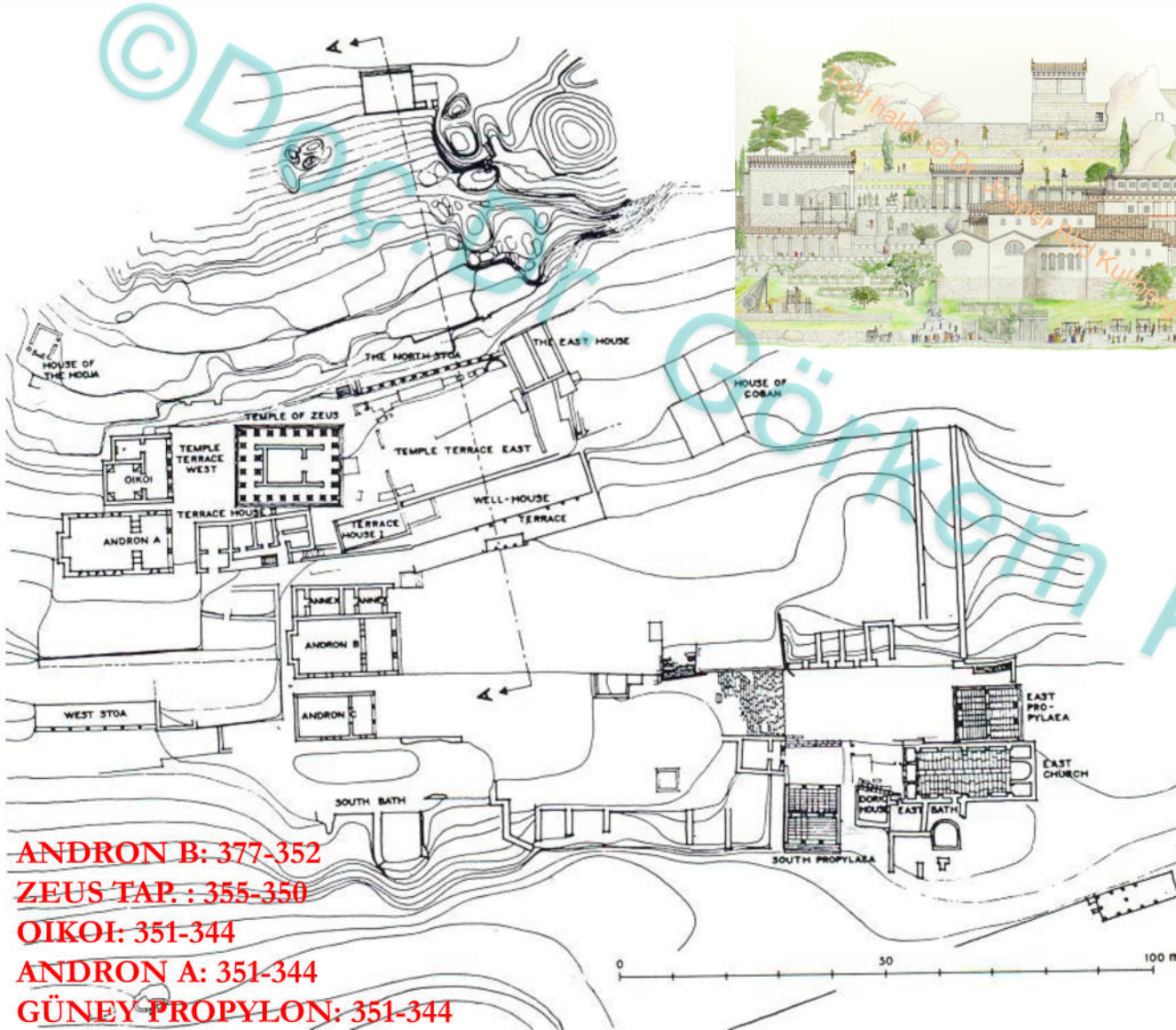
Magnesia a.M., Artemision (221–180 v. Chr.)



## ZEUS LABRAUNDEUS TAPINAĞI HEKATOMNOS-MAUSOLOS / MÖ 4. YÜZYIL

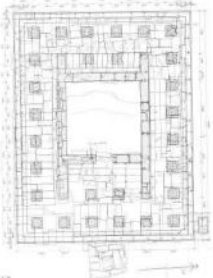
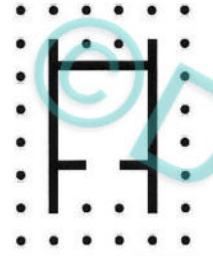




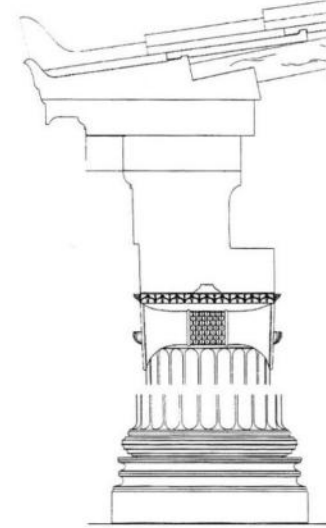
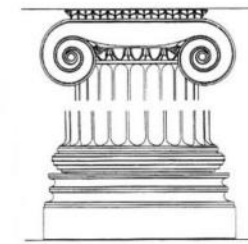
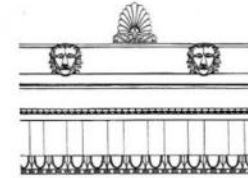


**ANDRON B: 377-352**  
**ZEUS TAP. : 355-350**  
**OIKOI: 351-344**  
**ANDRON A: 351-344**  
**GÜNEY PROPYLON: 351-344**





6 x 8



ZEUS LABRAUNDEUS TAPINAĞI





**PRIENE ATHENA TAPINAĞI  
PYTHEOS**



PRIENE, THE TEMPLE FROM S.E.

*Published by the Society of Architects, 1902.*





## (KLA 301) HELLENİSTİK MİMARLIK



### VITRUVIUS - PYTHEOS

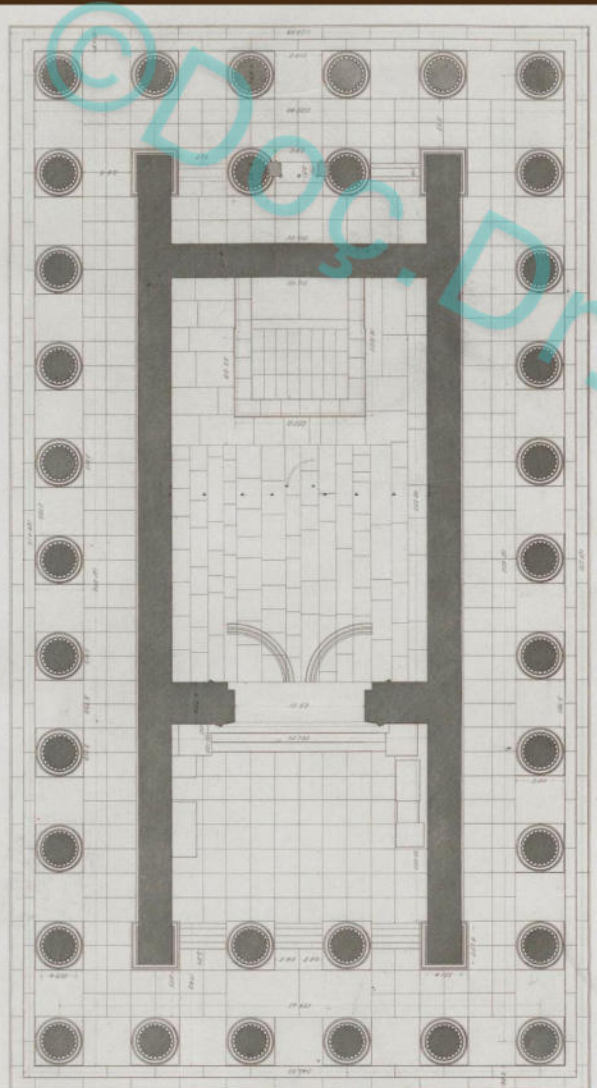
§ 1.1.12 But perhaps to the inexperienced it will seem a marvel that human nature can comprehend such a great number of studies and keep them in the memory. Still, the observation that all studies have a common bond of union and intercourse with one another, will lead to the belief that this can easily be realized. For a liberal education forms, as it were, a single body made up of these members. Those, therefore, who from tender years receive instruction in the various forms of learning, recognize the same stamp on all the arts, and an intercourse between all studies, and so they more readily comprehend them all. This is what led one of the ancient architects, Pytheos, the celebrated builder of the temple of Minerva at Priene, to say in his Commentaries that an architect ought to be able to accomplish much more in all the arts and sciences than the men who, by their own particular kinds of work and the practice of it, have brought each a single subject to the highest perfection. But this is in point of fact not realized.

§ 1.1.15 It appears, then, that Pytheos made a mistake by not observing that the arts are each composed of two things, the actual work and the theory of it. One of these, the doing of the work, is proper to men trained in the individual subject, while the other, the theory, is common to all scholars: for example, to physicians and musicians the rhythmical beat of the pulse and its metrical movement. But if there is a wound to be healed or a sick man to be saved from danger, the musician will not call, for the business will be appropriate to the physician. So in the case of a musical instrument, not the physician but the musician will be the man to tune it so that the ears may find their due pleasure in its strains.

§ 4.3.1 Some of the ancient architects said that the Doric order ought not to be used for temples, because faults and incongruities were caused by the laws of its symmetry. Arcesius and Pytheos said so, as well as Hermogenes. He, for instance, after getting together a supply of marble for the construction of a Doric temple, changed his mind and built an Ionic temple to Father Liber with the same materials. This is not because it is unlovely in appearance or origin or dignity of form, but because the arrangement of the triglyphs and metopes (lacunaria) is an embarrassment and inconvenience to the work.

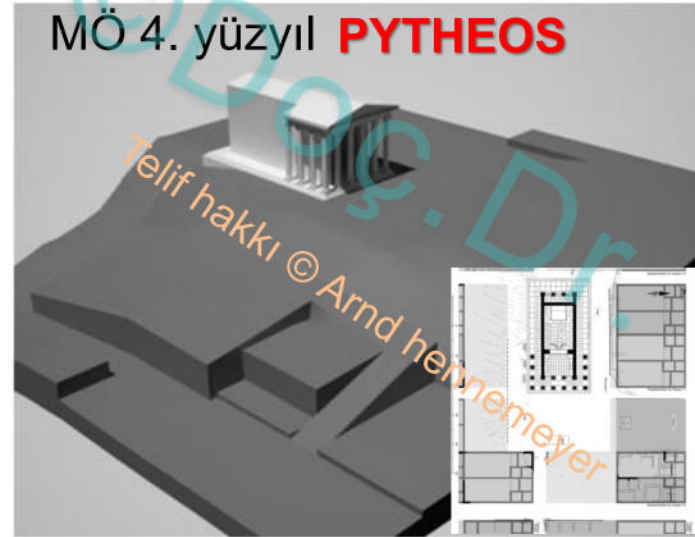
§ 7.0.12 Afterwards Silenus published a book on the proportions of Doric structures; Theodorus, on the Doric temple of Juno which is in Samos; Chersiphron and Metagenes, on Diana's Ionic temple at Ephesus; Pytheos, on the Ionic fane of Minerva which is at Priene; Ictinus and Carpius, on the Doric temple of Minerva which is on the acropolis of Athens; Theodorus the Phocian, on the Tholos which is at Delphi; Philo, on the proportions of temples, and on the naval arsenal which was at the port of Peiraeus; Hermogenes, on the Ionic temple of Diana which is at Magnesia, a pseudodipteral, and on that of Father Liber at Teos, a monopteral; Arcesius, on the Corinthian proportions, and on the Ionic temple of Aesculapius at Tralles, which it is said that he built with his own hands; on the Mausoleum, Satyrus and Pytheos. These were favoured with the greatest and highest good fortune.



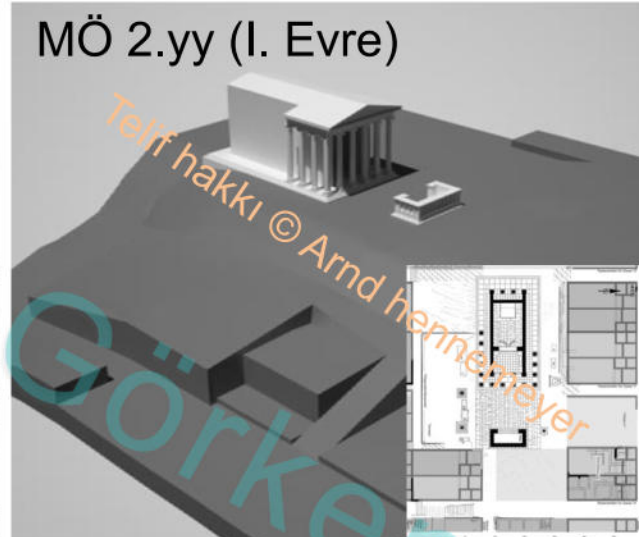




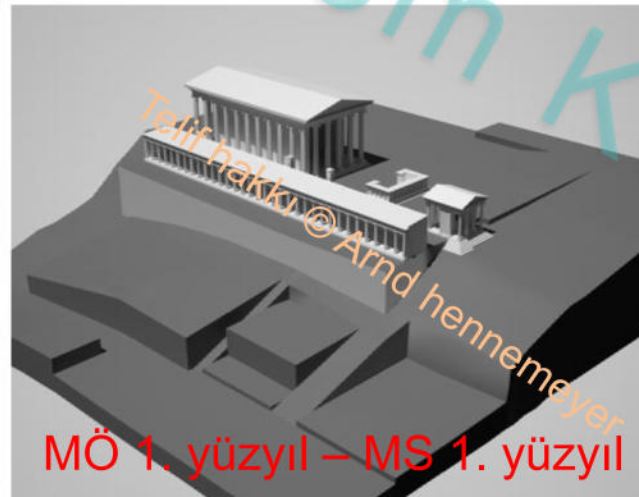
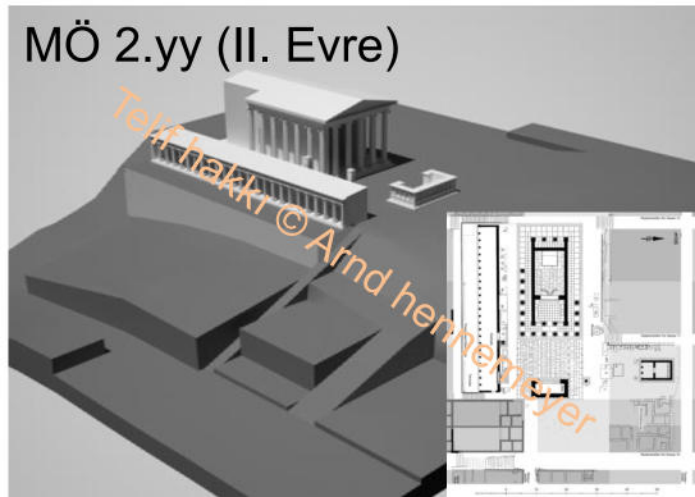
MÖ 4. yüzyıl **PYTHEOS**



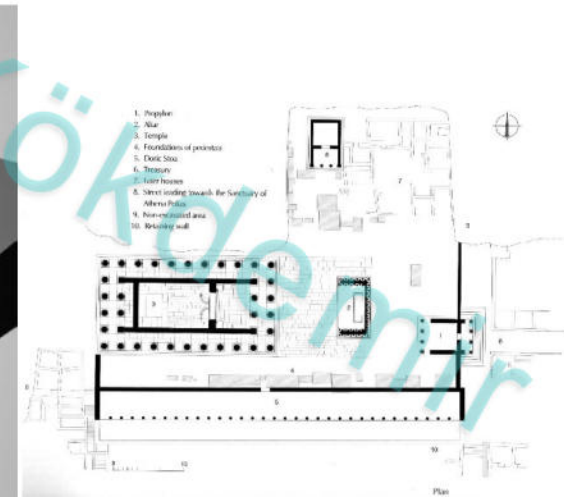
MÖ 2.yy (I. Evre)



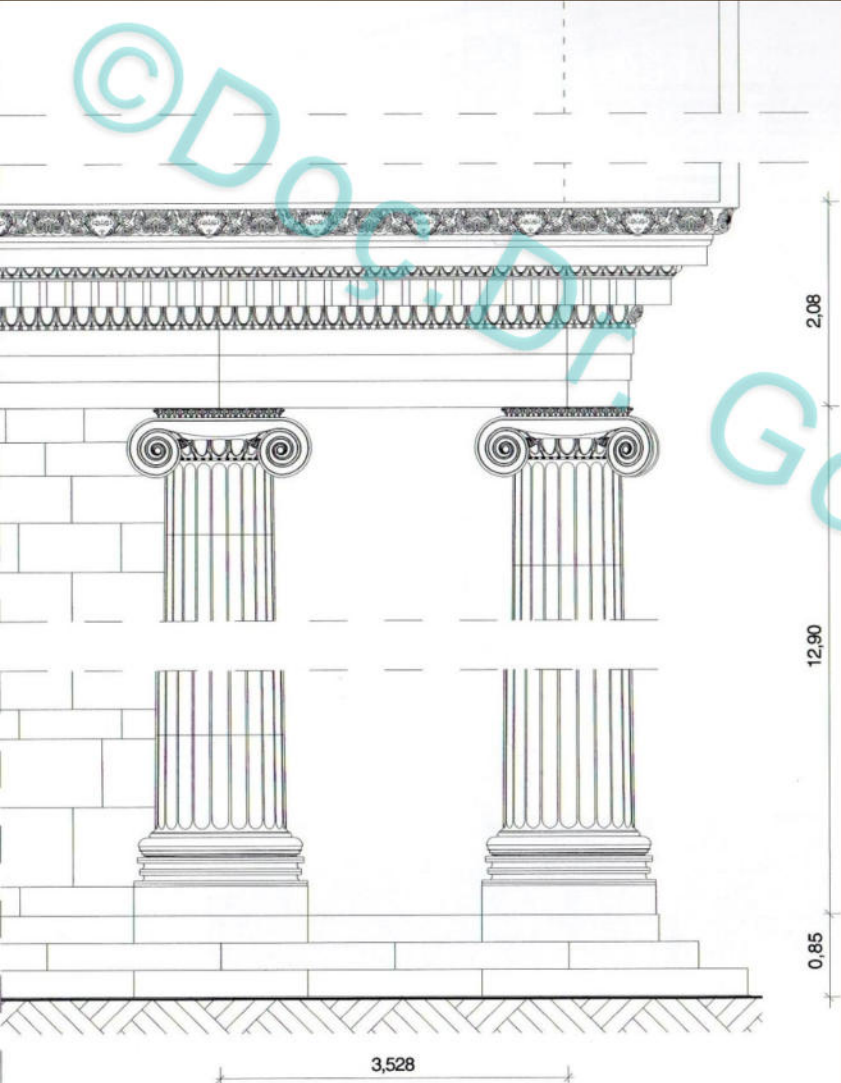
MÖ 2.yy (II. Evre)



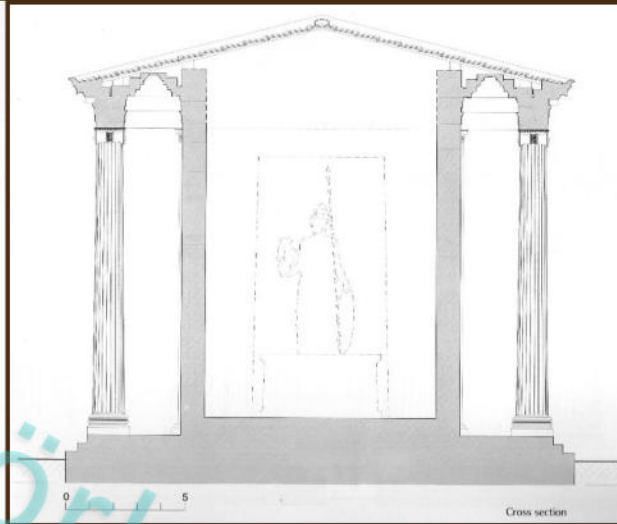
MÖ 1. yüzyıl – MS 1. yüzyıl



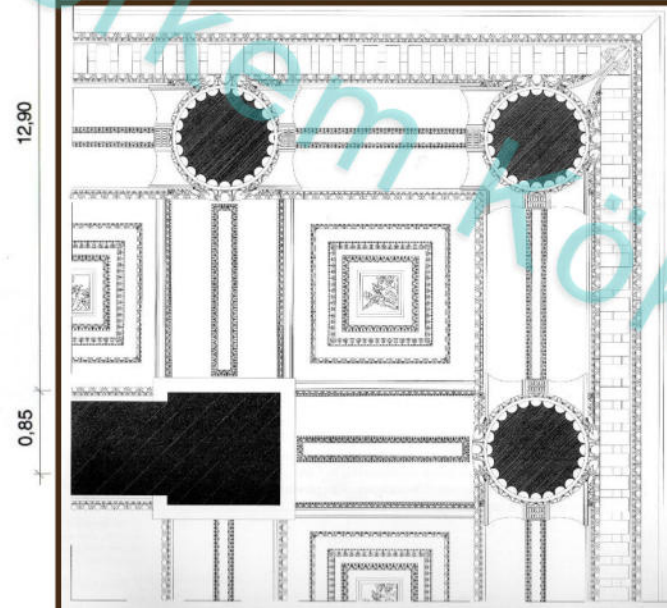




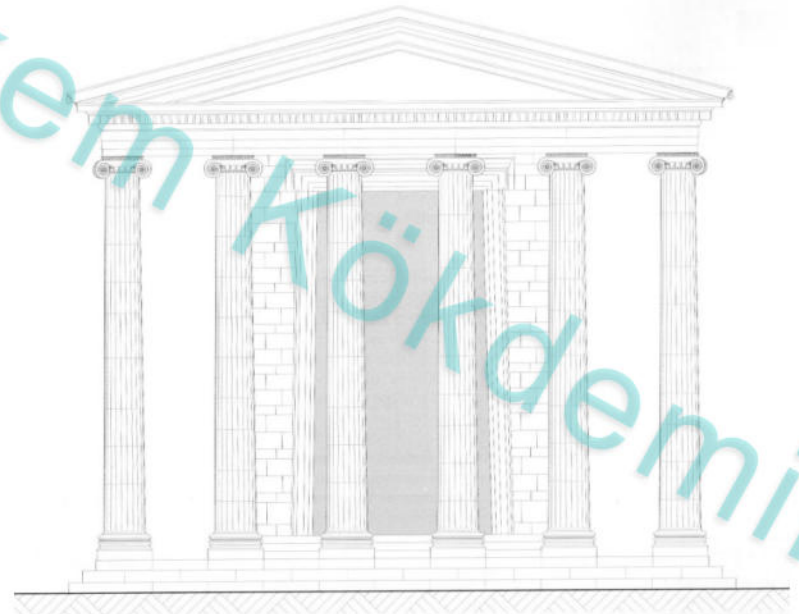
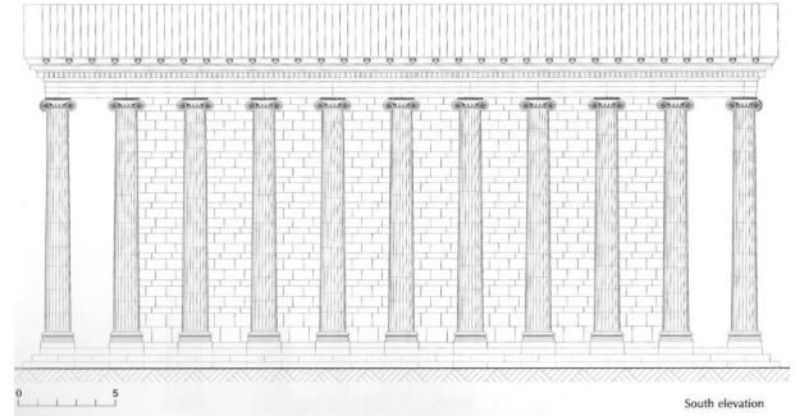
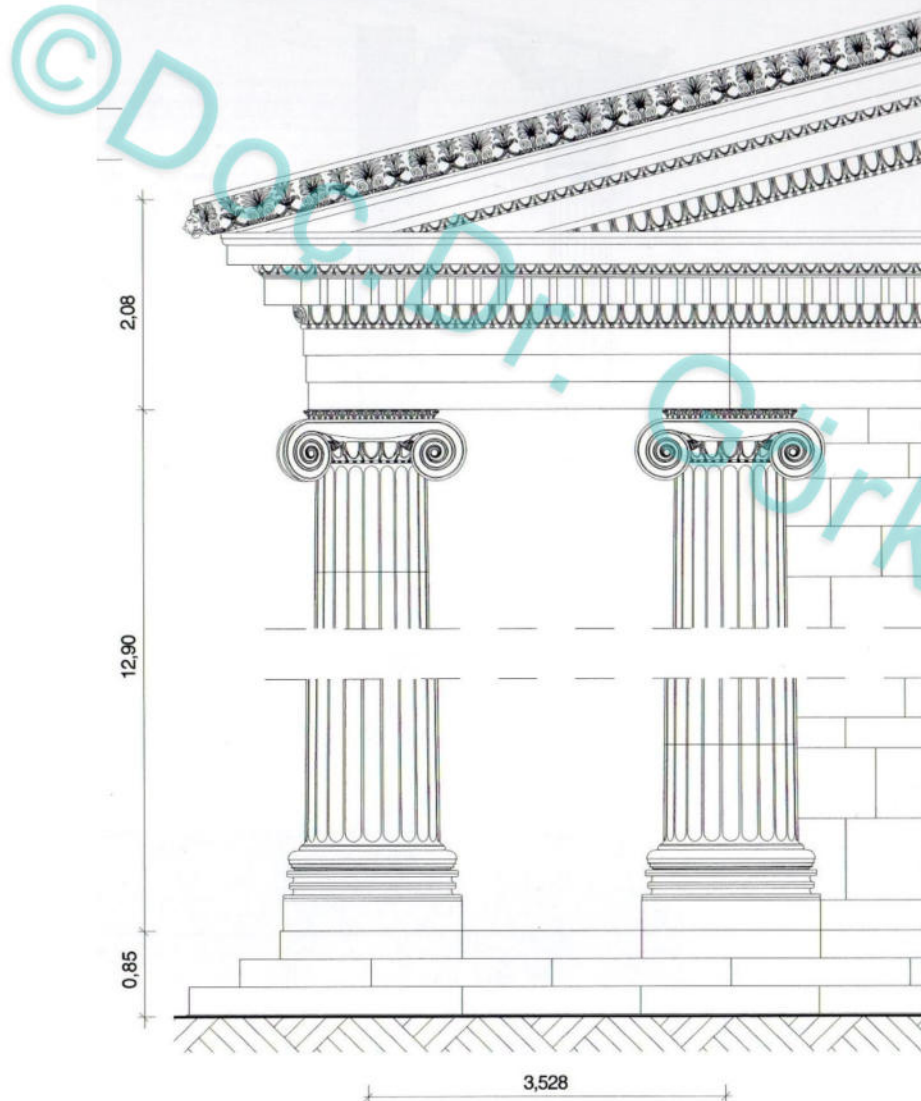
a. Detail of side elevation



Cross section







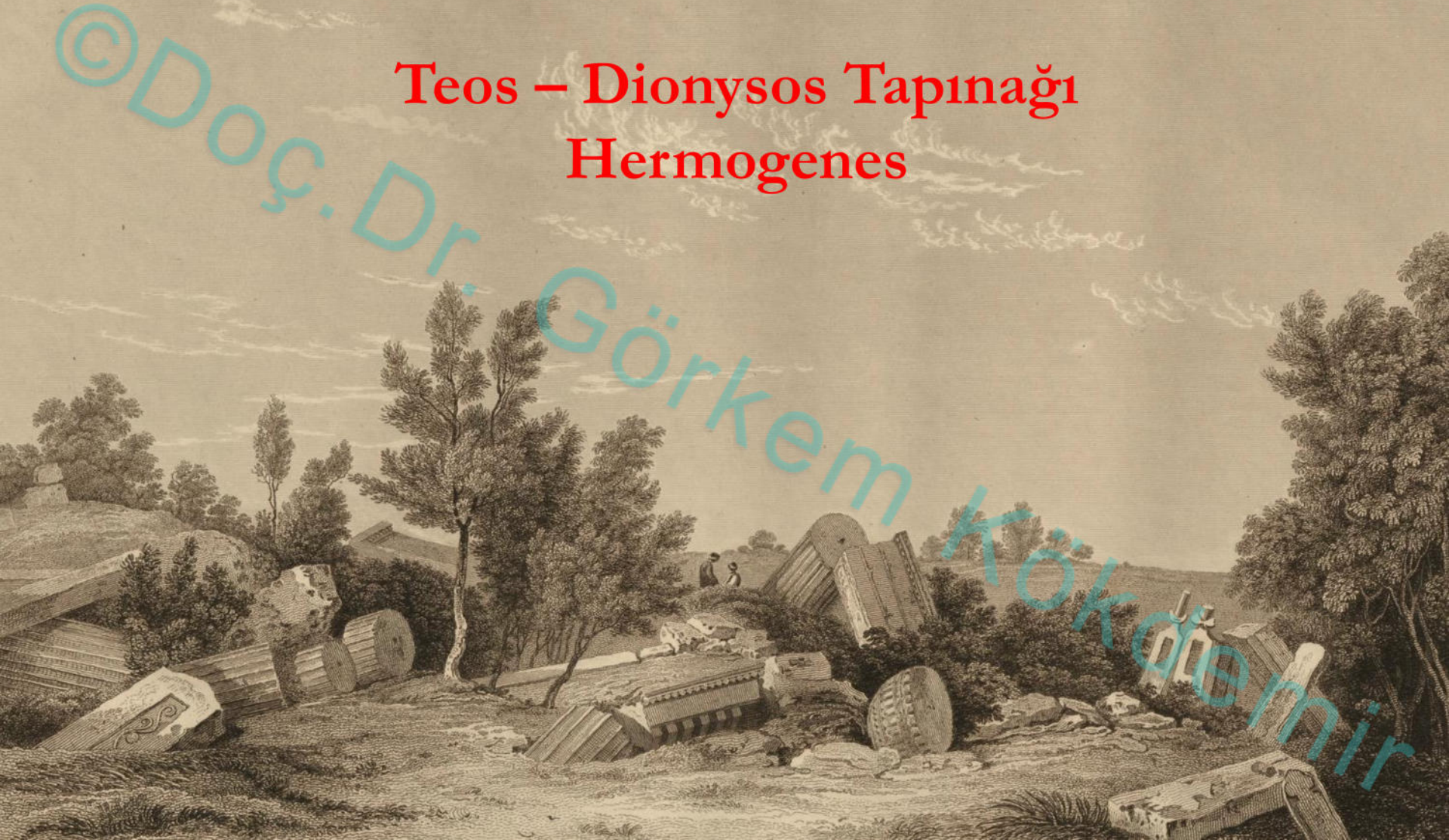




(KLA 301) HELLENİSTİK MİMARLIK



## Teos – Dionysos Tapınağı Hermogenes







## (KLA 301) HELLENİSTİK MİMARLIK



### VITRUVIUS & HERMOGENES

§ 3.2.6 The pseudodipteral is so constructed that in front and in the rear there are in each case eight columns, with fifteen on each side, including the corner columns. The walls of the cella in front and in the rear should be directly over against the four middle columns. Thus there will be a space, the width of two intercolumniations plus the thickness of the lower diameter of a column, all round between the walls and the rows of columns on the outside. There is no example of this in Rome, but at Magnesia there is the temple of Diana by Hermogenes, and that of Apollo at Alabanda by Mnesthes.

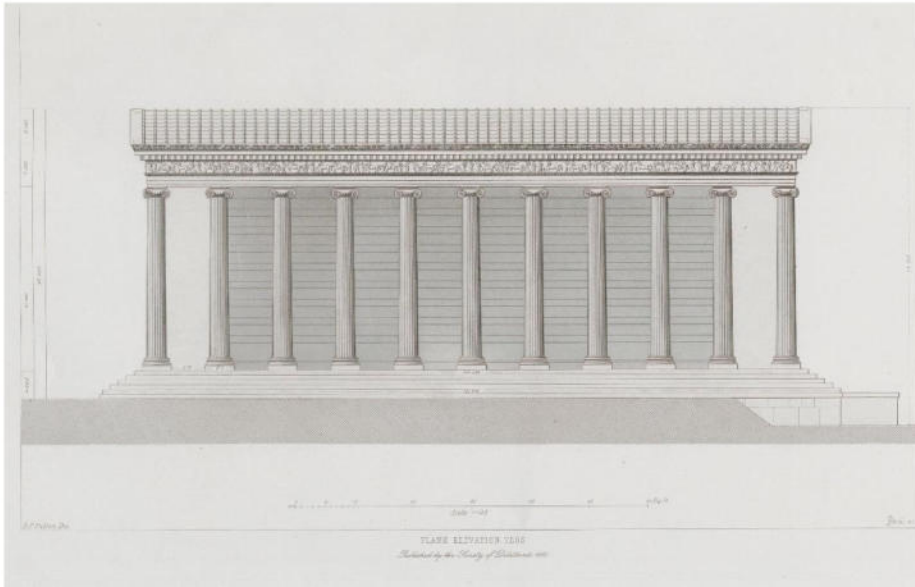
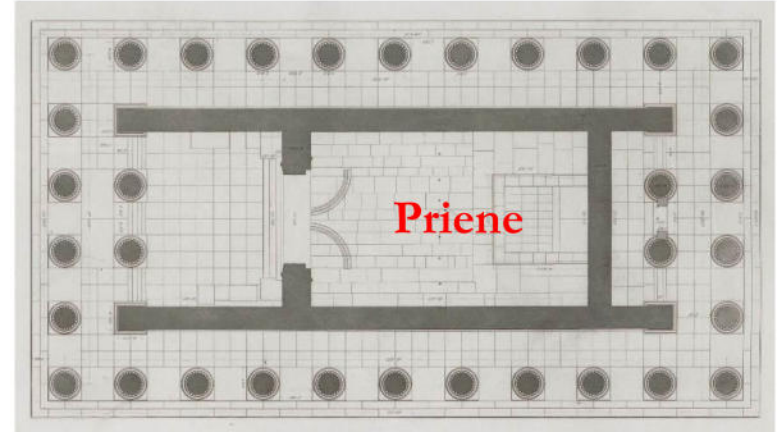
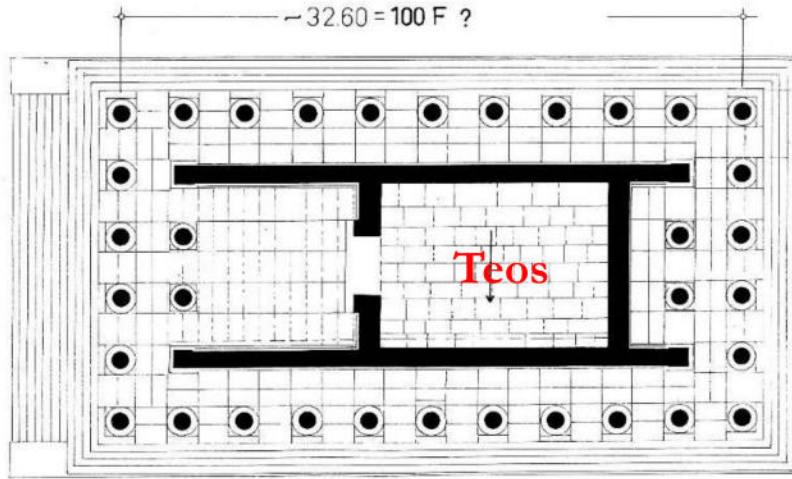
§ 3.3.8 We have no example of this in Rome, but at Teos in Asia Minor there is one which is hexastyle, dedicated to Father Bacchus. These rules for symmetry were established by Hermogenes, who was also the first to devise the principle of the pseudodipteral octastyle. He did so by dispensing with the inner rows of thirty-eight columns which belonged to the symmetry of the dipteral temple, and in this way he made a saving in expense and labour. He thus provided a much wider space for the walk round the cella between it and the columns, and without detracting at all from the general effect, or making one feel the loss of what had been really superfluous, he preserved the dignity of the whole work by his new treatment of it.

§ 3.3.9 For the idea of the pteroma and the arrangement of the columns round a temple were devised in order that the intercolumniations might give the imposing effect of high relief; and also, in case a multitude of people should be caught in a heavy shower and detained, that they might have in the temple and round the cella a wide free space in which to wait. These ideas are developed, as I have described, in the pseudodipteral arrangement of a temple. It appears, therefore, that Hermogenes produced results which exhibit much acute ingenuity, and that he left sources from which those who came after him could derive instructive principles.

§ 4.3.1 Some of the ancient architects said that the Doric order ought not to be used for temples, because faults and incongruities were caused by the laws of its symmetry. Arcesius and Pytheos said so, as well as Hermogenes. He, for instance, after getting together a supply of marble for the construction of a Doric temple, changed his mind and built an Ionic temple to Father Liber with the same materials. This is not because it is unlovely in appearance or origin or dignity of form, but because the arrangement of the triglyphs and metopes (lacunaria) is an embarrassment and inconvenience to the work.

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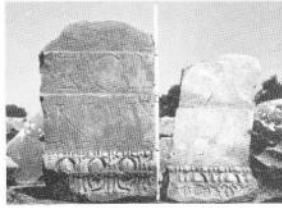
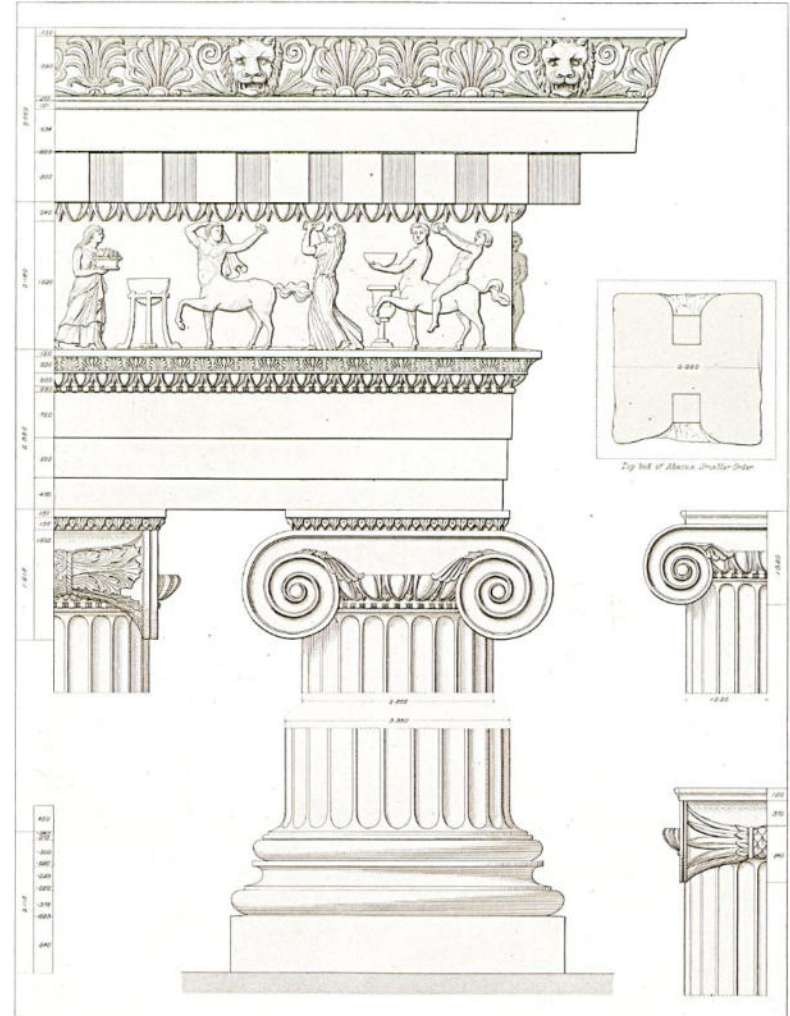
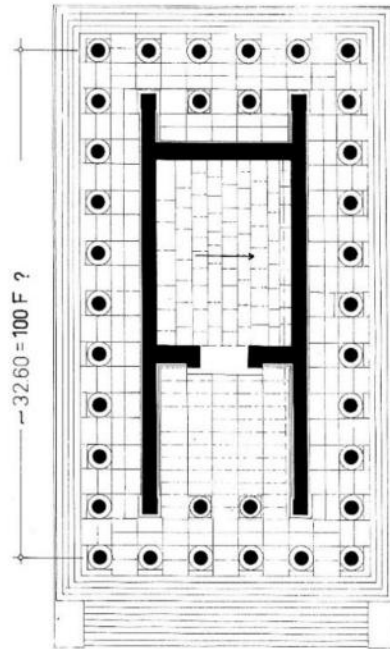


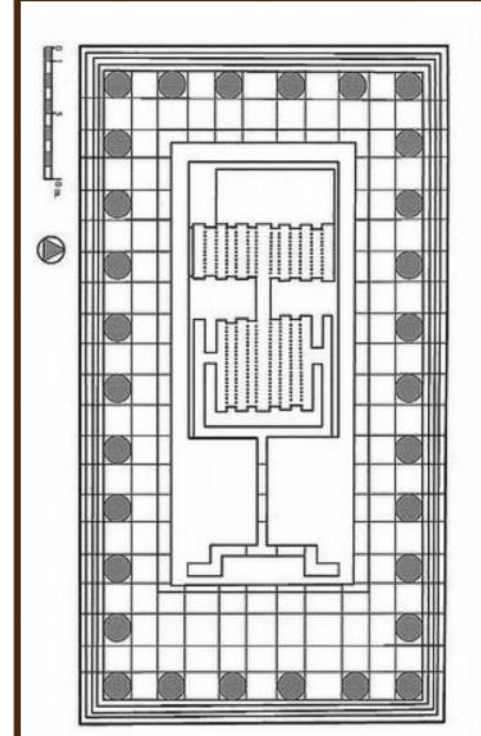
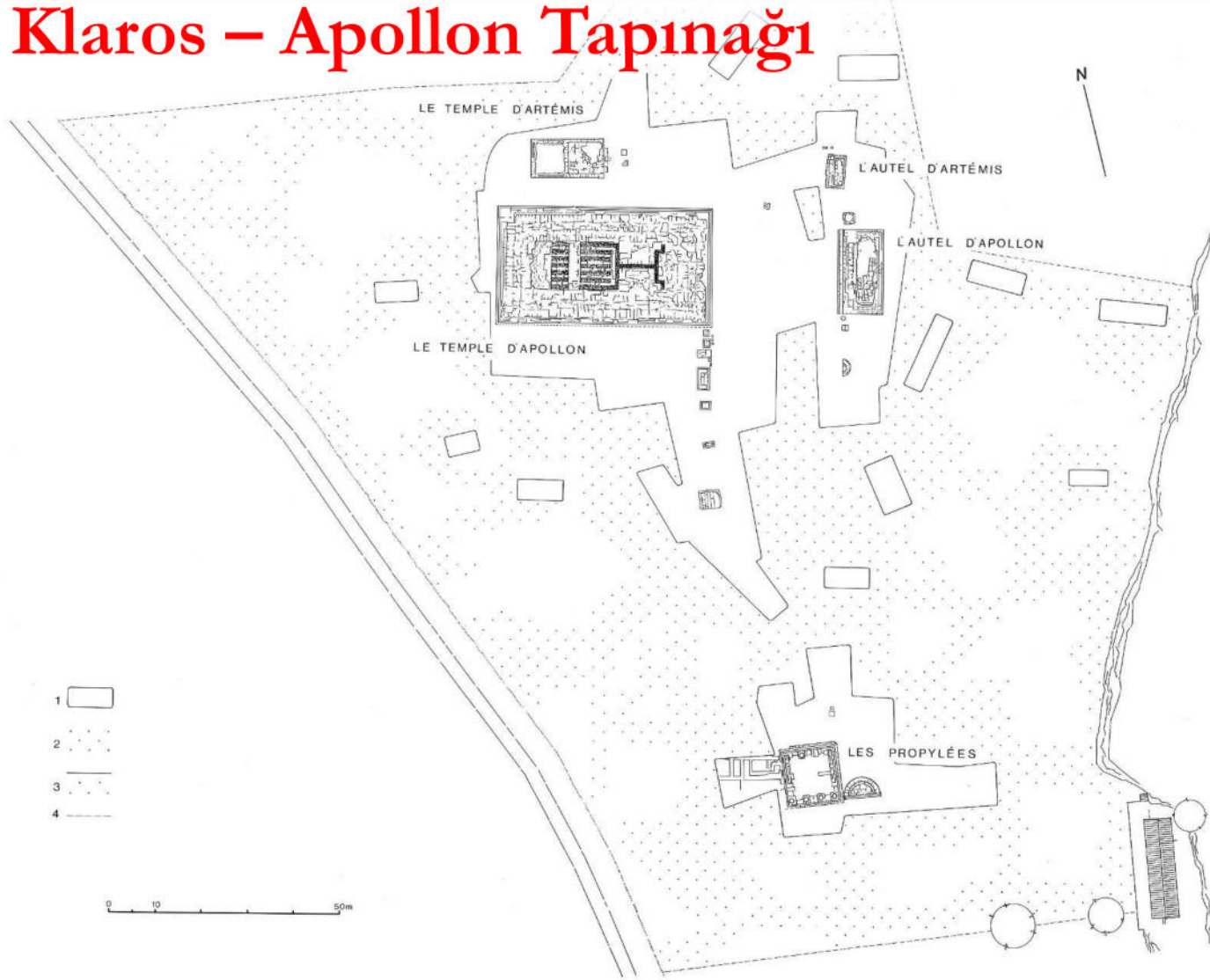
Fig. 6 Toos. Epistyle block from the Temple of Dionysos, Roman imperial period

Fig. 7 Toos. Hellenistic and Roman epistyle blocks

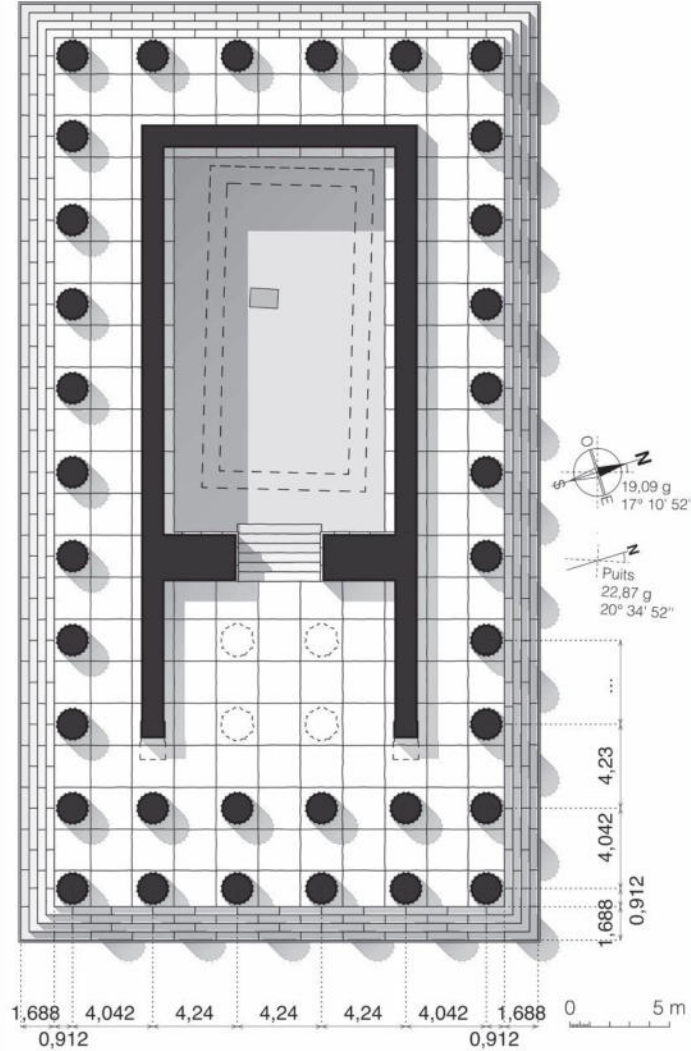
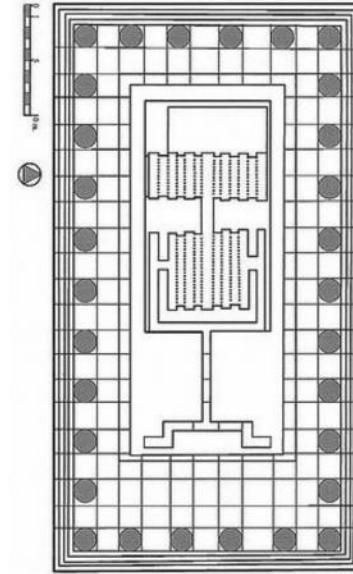




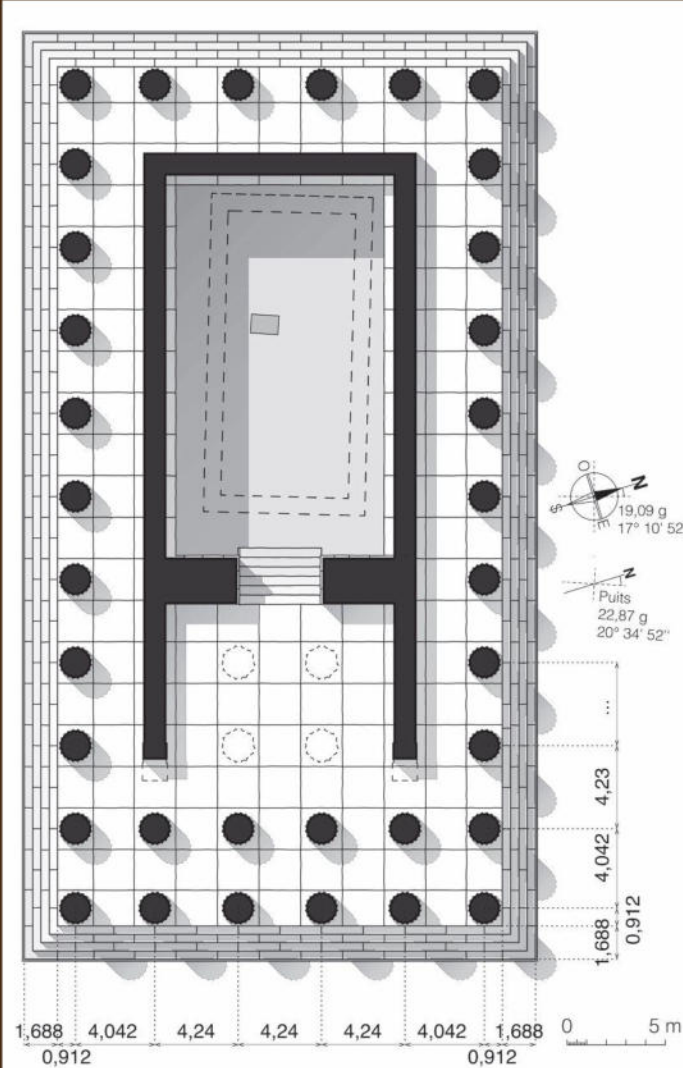
# Klaros – Apollon Tapınağı











**Klaros – Apollon Tapınağı**

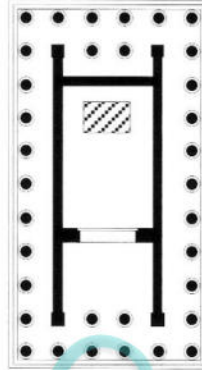


Peripteros  
**Hexastylus**



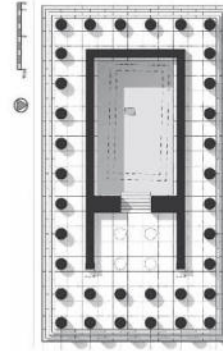
6 x 8

Labraunda, Zeus-Tempel (355–330 v. Chr.)



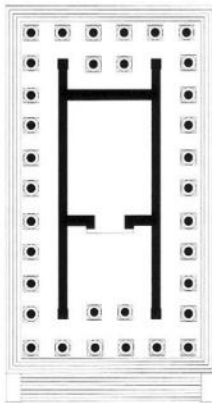
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Priene, Athena-Tempel (350–325 v. Chr.)



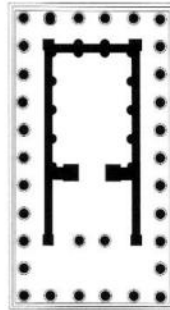
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Klaros - Apollon Temple (294-193 v. Chr.)



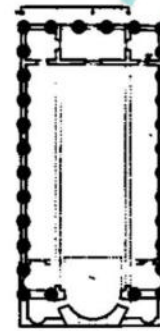
6 x 11

Teos, Dionysos-Tempel (180–150 v. Chr.)



6 x 11

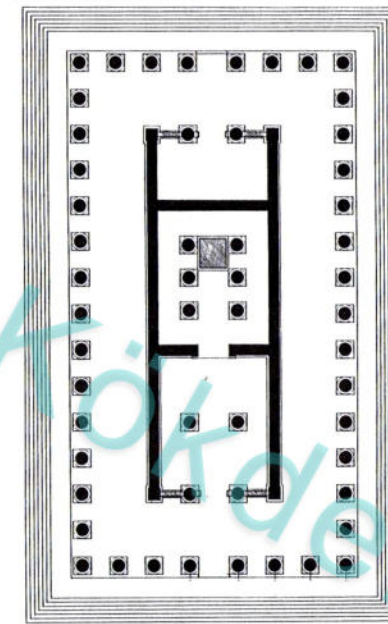
Letoon, Leto-Tempel (160 v. Chr.)



6 x 12

Olba, Zeus Tempel (2. Jh. v. Chr.)

PseudoDipteros  
**Oktastylus**



8 x 15

Magnesia a.M., Artemision (221–180 v. Chr.)





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Dil ve Tarih-Coğrafya Fakültesi

Arkeoloji Bölümü, Klasik Arkeoloji Anabilim Dalı

(Öğretim Üyesi)

E-mail: [gkokdemir@ankara.edu.tr](mailto:gkokdemir@ankara.edu.tr)