Reinterpreting the Past Through Design:

A Museum Proposal for

PERGE

Archaeological Site, Antalya

POLITECNICO DI TORINO

Corso di Laurea Magistrale in
Architecture for Heritage & Architecture Construction City

Tesi di Laurea Magistrale

A.Y. 2025

Supervisor: Prof. Francesco Leoni

Authors: Asli Seher Kiziltan
Msc. Architecture for Heritage
S310569

Selin Agirbas
Msc. Architecture Construction City
S310567

POLITECNICO DI TORINO

Corso di Laurea Magistrale in
Architecture for Heritage & Architecture Construction City

Tesi di Laurea Magistrale

A.Y. 2025

Thesis Title: Reinterpreting the Past Through Design:
A Museum Proposal for Perge Archaeological Site, Antalya

Supervisor: Prof. Francesco Leoni

Authors: Asli Seher Kiziltan
Msc. Architecture for Heritage
S310569

Selin Agirbas
Msc. Architecture Construction City
S310567

Abstract/*en*

This thesis discusses the ancient city of Perge as a potential site of architectural intervention based on heritage theory, spatial abstraction, and interpretive design. Perge is one of the most documented ancient city in Türkiye. However, Perge has been underutilized as an urban and narrative space much more so as a site of object-space relations through museological practices.

The project examines the lost southern extension of the North–South colonnaded street and proposes a new museum outside of the archaeological area. The museum does not restore or reconstruct but rather interprets the urban and architectural logic of Perge; its axis, its water systems, and its layerings and transforms them into a more contemporary spatial language.

Taking cues from collective memory, trace theory, and site-specificity, the project frames architecture as an interactive medium of interpretation. As constructed, the museum manifests an active construction of a 'memory' field that proposes to offer an embodied and narrative understanding of heritage and reestablish a contemporary continuity with Perge's historical presence.

Abstract/*ita*

Questa tesi analizza la città antica di Perge come un potenziale sito di intervento architettonico, basandosi sulla teoria del patrimonio, l'astrazione spaziale e il design interpretativo. Perge è forse la città antica più documentata della Turchia. Tuttavia, è stata ampiamente sottoutilizzata come spazio urbano e narrativo, e ancor più come luogo di relazioni tra oggetto e spazio attraverso pratiche museologiche.

Il progetto esamina l'estensione meridionale perduta della strada colonnata Nord–Sud e propone un nuovo museo al di fuori dell'area archeologica protetta. Il museo non si propone di restaurare o ricostruire, ma piuttosto di interpretare la logica urbana e architettonica di Perge; il suo asse, i suoi sistemi idrici e le sue stratificazioni, trasformandoli in un linguaggio spaziale più contemporaneo.

Prendendo spunto dalla memoria collettiva, dalla teoria delle tracce e dalla specificità del sito, il progetto concepisce l'architettura come un mezzo interattivo di interpretazione. Così costruito, il museo si configura come una costruzione attiva di un campo di "memoria" che intende offrire una comprensione incarnata e narrativa del patrimonio, ristabilendo una continuità contemporanea con la presenza storica di Perge.

Contents

Reinterpreting the Past Through Design:
A Museum Proposal for Perge Archaeological Site, Antalya

to our families

Introduction

Perge stands out from the other ancient cities in Anatolia as a site rich in heritage potential that remains comparatively underexplored, with considerable potential for a full-scale heritage-based architectural project. Situated in the geographic region of Pamphylia, Perge is amongst the most distinguished ancient cities of the Mediterranean basin and represents a unique historical location in which histories from the Hellenistic, Roman, Byzantine, and Ottoman periods integrate spatially within the daily lives of residents. Layered and rich in multi-temporal urbanity, Perge is intriguing because it contains an archaeological legacy of rich archaeological deposits combined with a uniquely contemporary urbanity that makes it a prime candidate for the kind of spatial, narrative, and experiential 'revitalization' that will be the focus of our proposal.

The reason for working in Perge is intentional. The available heritage potential at Perge is unique in the ancient settlements of Türkiye. Perge represents the intersection of academic complexity, archaeological continuity, and urbanity. It is one of the most completely documented ancient cities in the area, given decades of archaeological research, excavation, and architectural recording. Perge is significant because it is historically documented as the site of Türkiye's first systemic excavation of classical archaeology managed by Turkish archaeologists and the site of the work of Jale İnan, Türkiye's first female archaeologist. As such, it represents some of the most relevant literature in the history of the provincial and national heritage studies in Türkiye.

Additionally, the city most likely had a prominent sculpture school, often mentioned as the Perge School, resulting in a number of statues now residing at the Antalya Museum. However, there is a significant disconnect of these artifacts from their original spatial and cultural contexts. There was no curated spatial storytelling or what we will call an object-space relationship, which is lacking currently. This assumes that the public will understand the historical significance of the city without addressing the absence of object-space relationships in our proposed museology.

One of the most captivating figures to emerge from Perge's long and fascinating history is Plancia Magna, an exceptional and influential woman, thinker, and civic participant in the Roman Imperial period. As a high priestess, benefactor, and political participant, Plancia Magna's public titles were numerous, and she used her great wealth and position, not only to impact the urban identity of Perge (Boatwright, M. T. ,1993). Her legacy is written in the fabric of the city and its architecture: she funded monumental constructs like the Hellenistic Gate complex and placed statues and inscriptions throughout the city, linking imperial power to civic identity (Boatwright, M. T. ,1993). Her patronage work shows a deep investment in public art, urban aesthetics, and civic identity, making her an exceptional example of a woman actively working within the visual and spatial culture of an ancient city. Plancia Magna reflects aspects of Perge's evolving society in antiquity, but she also stands as a very powerful case study of how women crafted and shaped the architectural and cultural narratives of the ancient world and in many cases, their contributions have been left unspoken.

Understanding societies and their cities is possible not only through physical structures but also by acknowledging the intellectual movements that influenced the people of that period; this offers today's people the opportunity to connect with the past allows visitors to have a deeper and meaningful experience (Yüzbaşıoğlu & Bahar, 2021).

Visitor feedback also acknowledges underdeveloped aspects of interpretation, infrastructure, and visitor services, clearly understating unrealized potential. As one of the southern Türkiye's most visited archaeological sites, Perge represents a unique potential to think about the ways in which ancient heritage can be addressed to new forms of contemporary design whilst remaining scientific. (Hürriyet Daily News, 2017)

Perge's urban and territorial context also contextualizes our methodology. The city is located within a landscape of significant ancient sites such as Aspendos and Side, with experience of reconstruction and architectural reimagination already in these areas. This implies that both culturally and institutionally, the ground is currently available for sensitive, research-driven architectural interventions.

We are specifically looking at a previously undervalued yet historically important axis: the southern extension of the North-South colonnaded street. We know from archival drawings and previous reconstructions that the north-south street formerly had a continuation toward the south, which today, characterized by nearly complete archaeological absence appears to usurp this entire area of the ancient city. This disjuncture is a fascinating site for design, architecture can help redeem collective memory, re-stitch the discontinuation of the lost urban narrative, and reinstate the spatial logic of the ancient polis.

Perge is more than a vision; it is a medium for design, is a city in need for a re-reading, a re-connection, a re-presentation, suggesting its current presence on the UNESCO World Heritage Tentative List further emphasizes its significance, as well as, the urgency of serious and careful, interdisciplinary engagement (UNESCO World Heritage Centre, 2009).

Necessity and Relevance

1. Rich and Multiple Temporalities of Urbanity: *"There are numerous layers... rich in multiple temporalities of urbanity... Hellenistic, Roman, Byzantine, and Ottoman represent spatially..."*

Necessity: The spatialization of the overlapping temporalities make Perge a very rare and useful case to analyze from the point of an integration of past by suggesting viable architectural responses.

2. Strong academic and archaeological history: *"It's one of the most completely documented ancient cities in the region..." "Türkiye's first systemic excavation... Jale İnan, Türkiye's first female archaeologist..."*

Relevance: The city has been well explored and documented, this provides a great educational backdrop, and reliable documentation to help make design research more informed, respectful, and achievable.

3. Disconnection from artifacts and spatial conditions: *"There is a disconnection... no story telling of curation... no object to space relationship..."*

Necessity: This disconnect provides a design and research opportunity to use spatial location for museum curation, and restoring narrative, through bringing sculptures and artifacts back to their original or meaningful urban narratives.

4. Underdeveloped Visitor Infrastructure and Interpretation: *"Visitor insights acknowledged the underdeveloped aspects of interpretation, infrastructure, and visitor service..."*

Necessity: The lack of mechanisms to engage visitors made it apparent where an architectural agency could intervene to figure out how to facilitate accessibility, interpretation, and the visitor experience.

5. Geographic and Institutional Readiness: *"Located within a landscape of significant ancient sites... experience of a reconstruction... culturally and institutionally... available..."*

Relevance: Nearby sites such as Aspendos and Side have experienced revitalization indicating institutional knowledge of and willingness to undertake similar interventions to Perge.

6. Attention to an Abandoned Urban Axis: *"The southern extension of the North-South colonnaded street... almost non-existent archaeological..."*

Relevance: This axial urban disintegration, presents both a spatial and symbolic site of reactivation through architecture to reclaim past stories and re-build collective memory.

7. UNESCO Tentative List Status: *"UNESCO World Heritage Tentative List..."*

Necessity: This indicates both heritage significance and need for responsible and interdisciplinary engagement, in alignment with global heritage priorities.

Perge, with a well-documented historical complexity and academic quality yet a disconnected spatial quality which has unrealized potential. Underused axes, displaced artifacts, and limited visitor infrastructure offer key opportunities to rethink architecture through critical heritage theory.

Methodology

This thesis employs a multi-layered, interdisciplinary, and comprehensive approach that connects historical research, archaeological studies, architectural analysis and contemporary design in order to create a new spatial interpretation of the ancient city of Perge. The approach is composed of three main parts: context research; spatial analysis; design translation.

1. Context research
In the first phase of the project, a thorough historical and archaeological assessment of Perge is carried out, drawing on a variety of primary excavation reports, archival documents and secondary literature. This research parameter outlines the context of the city with a historical framework beginning with Hellenistic origins, through to the Roman and Byzantine phases of the city, with a focus on water systems, public space, and the architecture of the city.

In particular the context research seeks to establish Perge's sculptural importance, the history of Turkish archaeologists and historical figures such as Plancia Magna who guided the civic identity of the city.

2. Spatial and Typological Analysis
In a contextualized assessment, a complete morphological and typological analysis of Perge is conducted to define Perge's architectural properties. This maps and explains ruins and plans of the religious buildings, baths, fountains, gates, streets, and any public structures of relevance. The lost, southern extension of the North-South colonnaded street has been clearly identified as the primary site for intervention. In this way, the North-South axis is embedded in a discussion, not just of spatial arrangement, but how urban logic and collective memory inhabit the established structure.

Water infrastructure is examined as an operative system and function to facilitate a better contextualization of Perge's hydrological complexity and urban interrelationship.

3. Design translation
Using elements from the stages completed above, a museum proposal is established. Instead of physical reconstruction, stage three uses abstraction, reinterpretation, and site-specific design. Diagrams, plans, and visualizations that articulate Perge's typologies, specifically its colonnaded streets, shops and water channels, facilitate a new architectural representation of the site.

Through the architectural representation of the museum, a constructed memory field is presented for visitors to experience the rhythms, proportions, and atmospheres of ancient Perge without attempting an exact copy. Interpretative exhibition strategies are applied into the architectural representation, emphasizing materiality, motion, light, and spatial sequence instead of classical didactic presentation.

The project takes place next to the site, maintaining the proximity of presence without appropriation. This approach is similar to international heritage discourse that deals with reversibility, minimal intervention, and authenticity of the narrative.

1. History

1. History

1.1. Site/ The Ancient City of Perge

Perge, an important Roman city in the Pamphylia region of southwestern Anatolia, is located at the present site of the Aksu District, about 18 kilometers northeast of Antalya's city center in the plains of ancient Pamphylia, situated on the southern coast of Asia Minor, today known as the Antalya plains, bordered by Lycia on the west, Cilicia Trachea on the east, Mediterranean Sea (Mare Pamphylium) on the south, Pisidia, and the Taurus Mountains on the north. In addition to Perge, important ancient cities, like Aspendos, Side, Sillyon and Lyrbe also existed in this region.
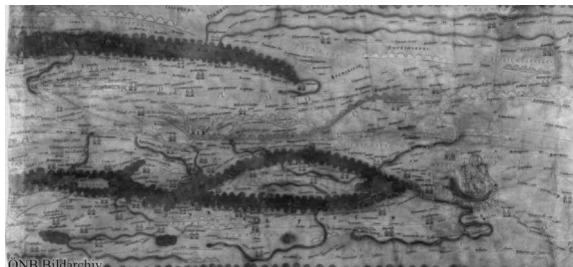
Figure 1. The Tabula Peutingeriana/
Section 9: part showing Türkiye
Reiseinfo-Türkei. (n.d.). Termessos [Photograph].
https://www.euratlas.net/cartogra/peutinger/9_palestina/

Perge's history starts, as "Parha," as stated in Hittite texts, in the 13th century BC, suggests an indigenous Anatolian ancestry (Bryce ,2005) The Roman imperial context of Perge, alongside its important Pamphylian neighbor Side, flourished. Perge had a location on the Tabula Peutingeriana, the ancient Roman road map or itinerarium, where it was on a major transportation route connecting Perge to important nearby cities such as Bergama, Tyatira, Philadelphia, Hieropolis, Laodikeia, Cormassa, Sillyon and Aspendos, and finally to the coastal city of Side in the southeast. (Pekman ,1989) The mapping of ancient cities was significant information, as it shows the local ancient economic geography relevant for trade, thus indicating Perge's important role in ancient transport and trade networks.

Figure 2, authors
Pamphylia Region in Ancient Anatolia, 1000 BCE

Figure 3, authors
Perge Ancient City in Pamphylia Region , 1000 BCE

Figure 4, authors
Antalya Region in Türkiye, 2025
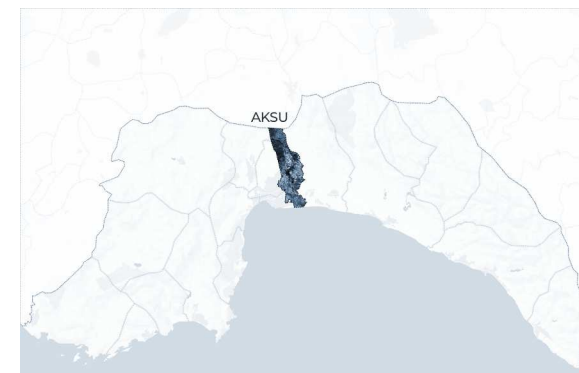
Figure 5, authors
Aksu District in Türkiye, 2025

Perge's well-preserved Roman-era structures, rich past, and strategic location continue to draw atten- tion. Once a point of interest for 19th and 20th-century travelers, it remains vital for archaeologists, historians, and tourists. Its geographic setting, historical depth, and cultural significance underscore the need for study. Access to sea via rivers boosted trade and culture. Perge offers key insights into ancient urban planning, architecture, and engineering. Studying it helps us understand ancient social, cultural, and economic systems.

Perge's long history and archaeological site have not lost their attractions. Perge used to be an attraction for 19th and 20th-century travelers and still continues to be relevant for archaeologists, historians, and tourists. The accessibility of the sea through rivers such as the Aksu strengthened trading and cultural exploration (Karadaş et al., 2023). Perge provides clear evidence of ancient urban plans, architecture, and engineering systems. From studying Perge, we can learn about how the past acted upon its peoples and their social, cultural, and economic aspirations.
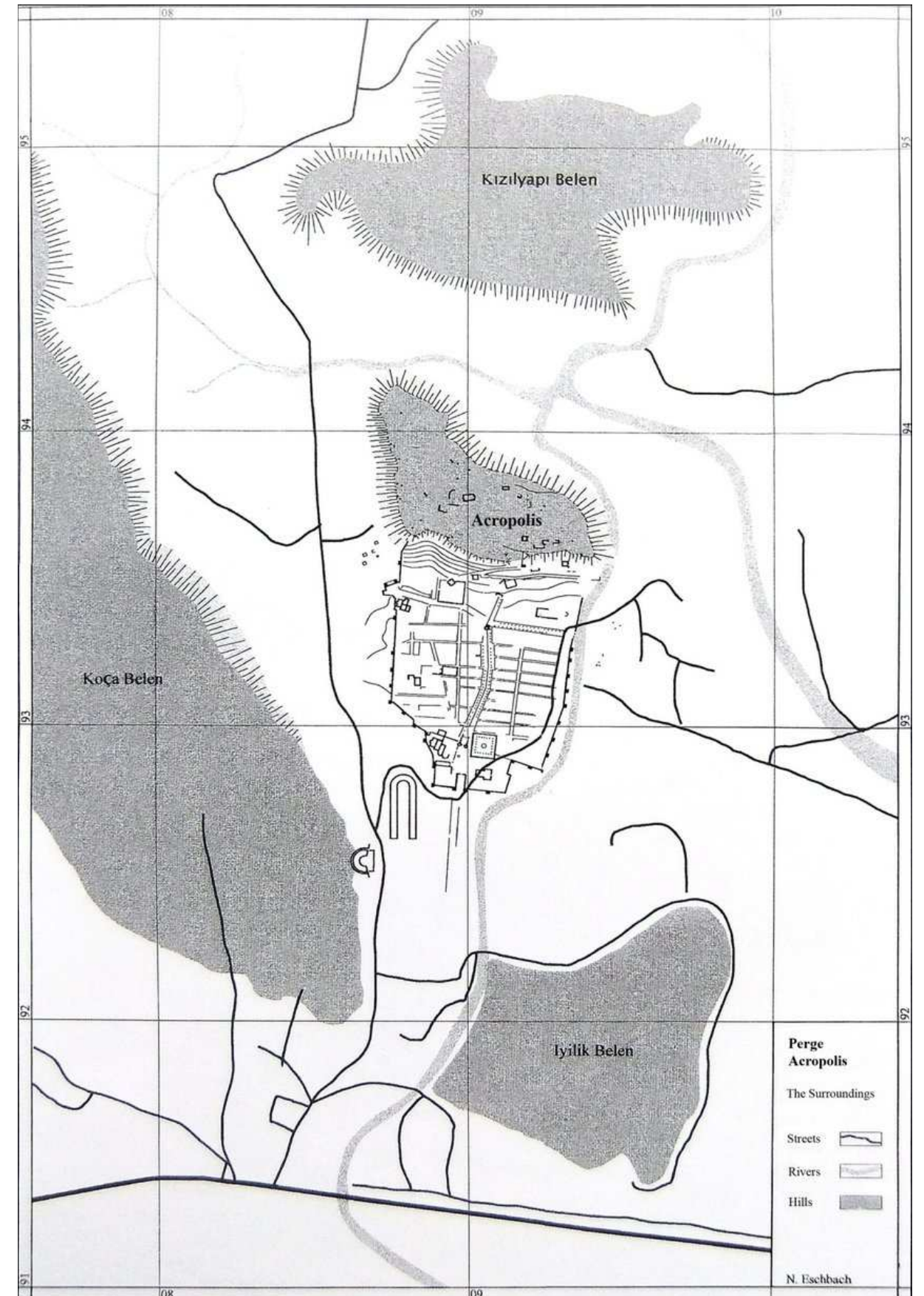
Figure 6. Acropolis, Perge and the surroundings Source: after Martini, 2003a Abb. 1, p.15/
Kalinbayrak Ercan, A. (2011). Elite benefaction in Roman Asia Minor: The case of Plancia Magna of Perge.

1.2. People/ Prominent Civilizations

1.2.1. Early History and Foundation

Philological studies indicate that the Pamphylia region was influenced by Achaean migrations in the late 2000 BCE and later by the Dorians around 1200 BCE, with elements of both Doric and Aeolic present in its unique local language (Pekman, 1989). Archaeological excavations, initiated in 1946 and ongoing, have yet to yield definitive physical evidence of Perge's prehistory (Özdizbay, 2008). In the early 1st millennium BCE, there is little information about Perge's history, but as one of the oldest settlements in Pamphylia, its development is closely linked to the region's history, and its strategic location in the Mediterranean made it a significant and influential center throughout time (Erdoğan, 2006).

Although prehistoric caves (Öküzini Cave, Beldibi Cave, etc.) and settlements have been discovered in the region (Özdizbay, 2008). From this period a bronze tablet was found which documents a border agreement between 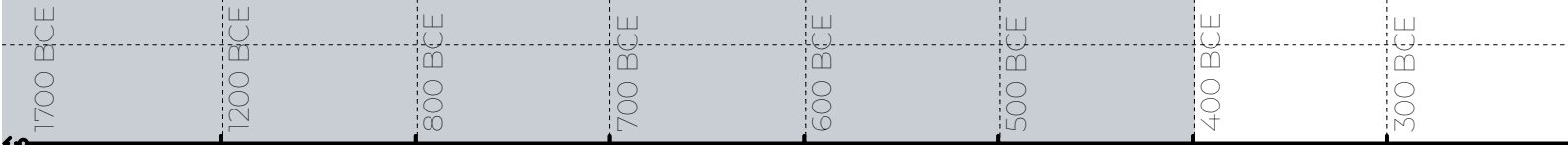King Kurunta of the land of Tarhuntassa, which roughly covered the Konya region and its surroundings, and the Hittite King 4th Tuthaliya (İstanbul Üniversitesi, 2012). This bronze tablet, dated shortly before 1235 BCE and unearthed in Boğazköy, records a border treaty between Hittite King Tuthaliya IV and Kurunta, King of Tarhuntašša, and notably mentions Perge. This indicates that Perge held an important place during the Hittite Empire (Özdizbay, 2008).

Under Persian dominion, Pamphylia was incorporated into the Ionian Satrapy, but Perge maintained its strategic significance in the Eastern Mediterranean, enjoying a degree of autonomy, continued until Alexander the Great's conquest in 333 BC (Erdoğan, 2006).

The inscription refers to a city called Parha along the banks of Kastaraya (Kestros; Aksu River), which is believed to be the predecessor of the city known as Perge in ancient times. The name "Perge" itself is thought to originate from a local Anatolian language, rather than from Greek.

1700 BCE

1200 BCE

800 BCE

700 BCE

600 BCE

500 BCE

400 BCE

300 BCE

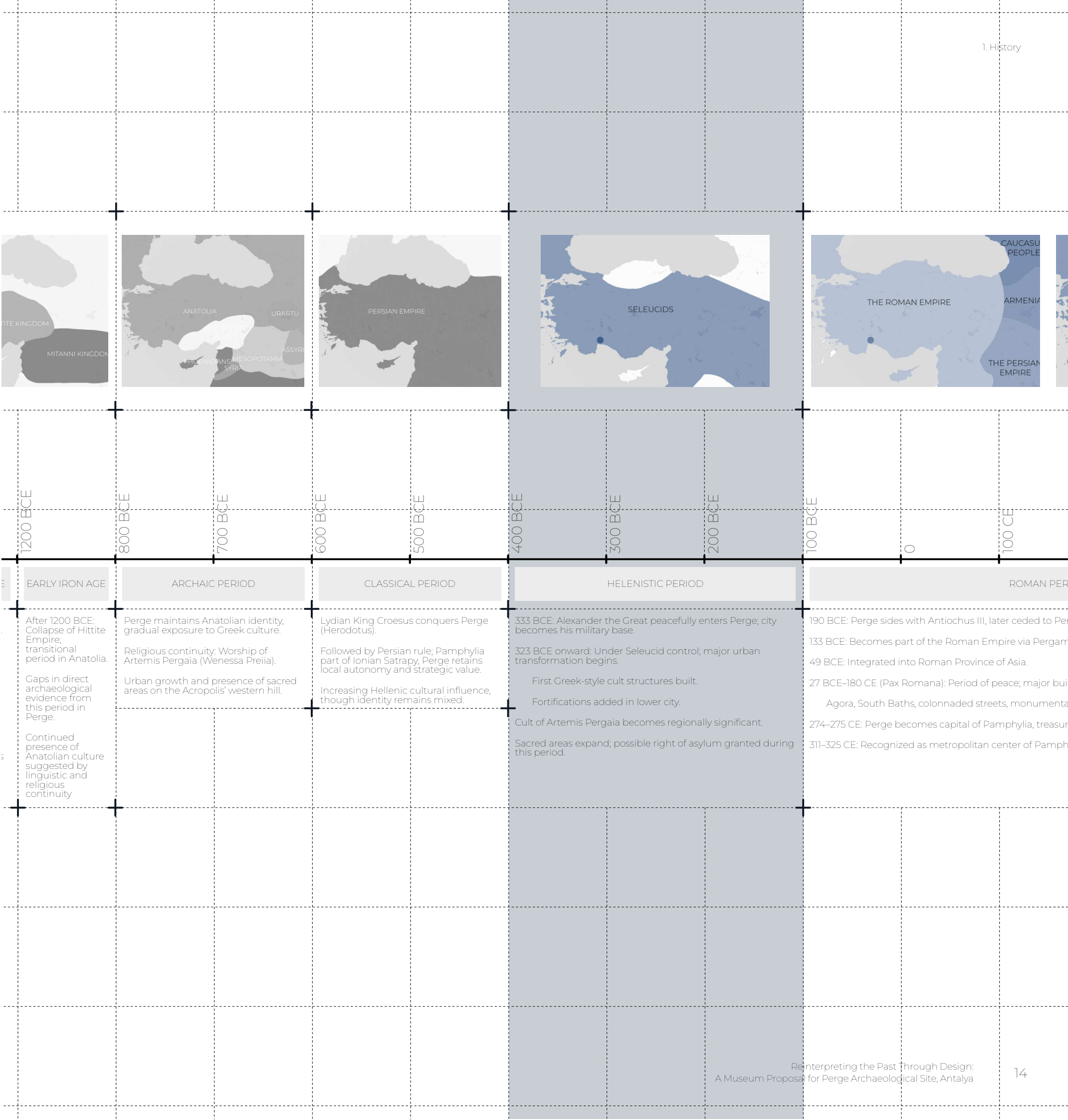| HITTITE INFLUENCE	EARLY IRON AGE	ARCHAIC PERIOD	CLASSICAL PERIOD	HELENISTIC PERIOD
Region under Hittite influence.	After 1200 BCE: Collapse of Hittite Empire; transitional period in Anatolia.	Perge maintains Anatolian identity, gradual exposure to Greek culture.	Lydian King Croesus conquers Perge (Herodotus).	333 BCE: Alexander the Great peacefully becomes his military base.
Shortly before 1235 BCE: Perge (Parha) mentioned in a Hittite treaty (Tuthaliya IV – Kurunta); suggests the city's political importance.	Gaps in direct archaeological evidence from this period in Perge.	Religious continuity: Worship of Artemis Pergaia (Wenessa Preiia).	Followed by Persian rule; Pamphylia part of Ionian Satrapy, Perge retains local autonomy and strategic value.	323 BCE onward: Under Seleucid control transformation begins.
		Urban growth and presence of sacred areas on the Acropolis' western hill.	Increasing Hellenic cultural influence, though identity remains mixed.	First Greek-style cult structures built.
Prehistoric caves nearby indicate early settlement in the broader region.	Continued presence of Anatolian culture suggested by linguistic and religious continuity			Fortifications added in lower city.
				Cult of Artemis Pergaia becomes region
				Sacred areas expand; possible right of as this period.

1.2.2. Hellenistic Period

The conquests of Alexander the Great included Pamphylia, integrating the region into the emerging and evolving Hellenistic world (Özdizbay, 2008) After leaving Phaselis, Alexander sent part of his army across the mountains to Perge (Arrianos, 2005). Perge and Side received Alexander the Great peacefully, this swift submission to his authority is likely due to Perge's diplomatic stance as well as its lack of strong fortifications, unlike more heavily walled cities such as Sillyon and Aspendos (Yılmaz, 2014).

After Alexander's death, Pamphylia became part of Antigonos's great kingdom in 323 BCE and remained under his control until the Battle of Ipsus in 301 BCE, which marked the kingdom's dissolution. In 299–298 BCE, Pamphylia was captured by Demetrios Poliorketes (Brandt, 1992). Throughout the 3rd century BCE, Pamphylia was a constant point of contention between the Seleucid and Ptolemaic kingdoms due to its strategic importance (Pekman, 1989).

After the death of Seleucus III in 233 BC, Antiochus III ascended to the throne (Bosch, 1957). As an evidence that the Perge had a well-developed defense system after this period when it was under Seleucid rule, they believed to have housed a garrison and resisted the Roman army. This period was probably also the beginning of settlement in the Lower City. (Türkmen, 2008).

The Artemis Pergaia sanctuary and temple, located within the territory of Perge, represents an ancient cult that dates back to pre-Greek times and is dedicated to the protector and ruler of Perge. The presence of this cult center in Perge made the city a religious hub, especially during the Hellenistic Period, attracting numerous devotees from Pamphylia and the Eastern Mediterranean. Worship of the goddess spread beyond Perge during the Hellenistic Period, gaining regional significance (Özdizbay, 2008). Manlius's advance led to the surrender of Perge by its Seleucid garrison, bringing the city under Pergamene control (Yılmaz, 2014).

	EARLY IRON AGE	ARCHAIC PERIOD	CLASSICAL PERIOD	HELENISTIC PERIOD	ROMAN PER
	After 1200 BCE: Collapse of Hittite Empire; transitional period in Anatolia.	Perge maintains Anatolian identity, gradual exposure to Greek culture.	Lydian King Croesus conquers Perge (Herodotus).	333 BCE: Alexander the Great peacefully enters Perge; city becomes his military base.	190 BCE: Perge sides with Antiochus III, later ceded to Per
	Gaps in direct archaeological evidence from this period in Perge.	Religious continuity: Worship of Artemis Pergaia (Wenessa Preiia).	Followed by Persian rule; Pamphylia part of Ionian Satrapy, Perge retains local autonomy and strategic value.	323 BCE onward: Under Seleucid control; major urban transformation begins.	133 BCE: Becomes part of the Roman Empire via Pergam
		Urban growth and presence of sacred areas on the Acropolis' western hill.	Increasing Hellenic cultural influence, though identity remains mixed.	First Greek-style cult structures built.	49 BCE: Integrated into Roman Province of Asia.
	Continued presence of Anatolian culture suggested by linguistic and religious continuity			Fortifications added in lower city.	27 BCE–180 CE (Pax Romana): Period of peace; major buil
				Cult of Artemis Pergaia becomes regionally significant.	Agora, South Baths, colonnaded streets, monumenta
				Sacred areas expand; possible right of asylum granted during this period.	274–275 CE: Perge becomes capital of Pamphylia, treasur
					311–325 CE: Recognized as metropolitan center of Pamph

1200 BCE 800 BCE 700 BCE 600 BCE 500 BCE 400 BCE 300 BCE 200 BCE 100 BCE 0 100 CE

1.2.3. Roman Period

With the death of the Pergamon king in 133 BC, the kingdom's lands came under Roman rule. In 129 BC, Rome established Provincia Asia on these lands (Özdizbay, 2008).
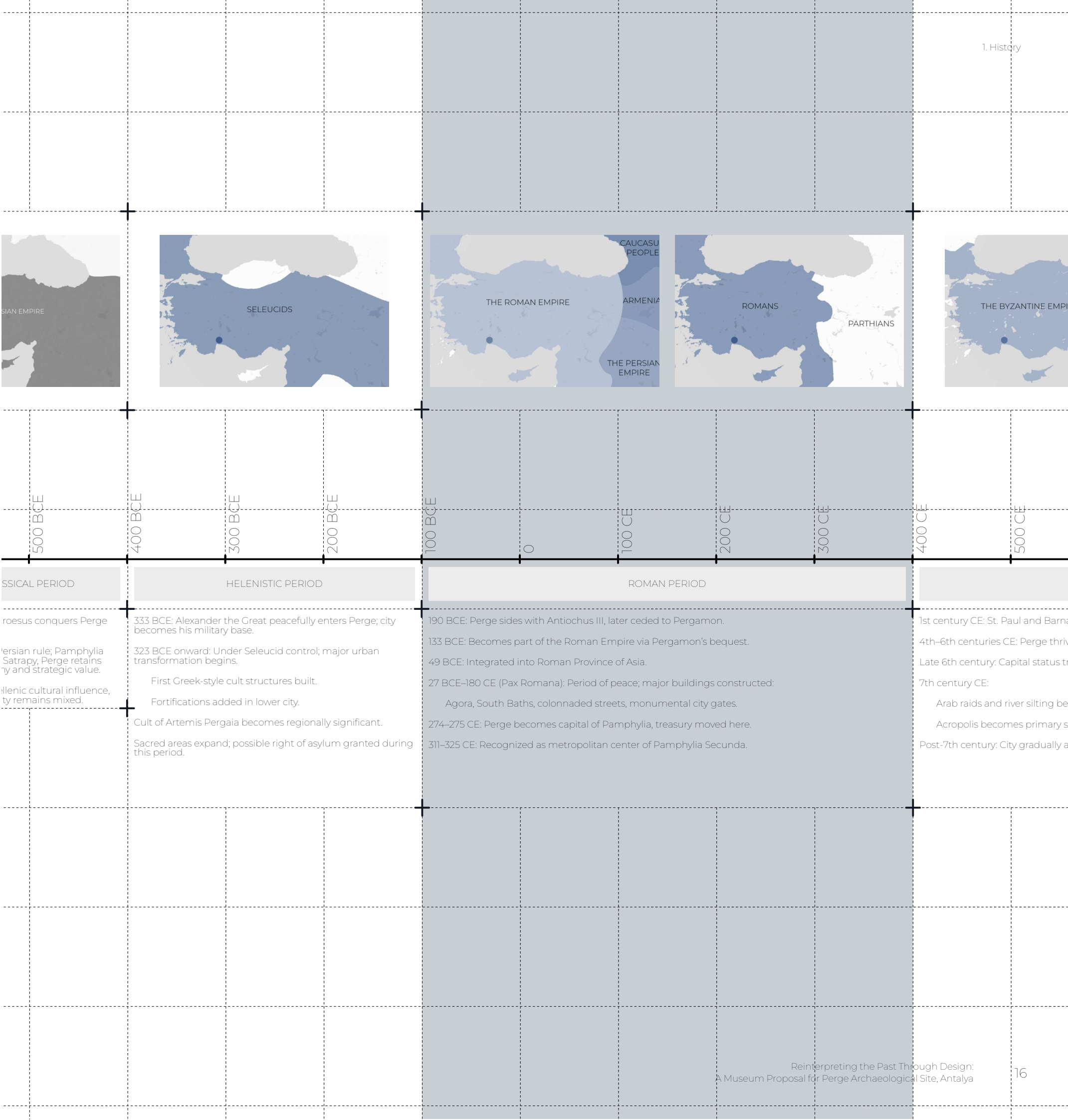
After a period of independence, Pamphylia was annexed to Cilicia in 102 BCE. Later in 43 AD, Pamphylia was merged with Cilicia, and Perge (Özgür, 2001).

In 36 BC, Antonios annexed a part of the Pamphylia region to the kingdom of Galatia (Pekman, 1989).

In the Pax Romana period, the economic prosperity level increased in the geographies that Rome conquered and turned into provinces, and the reflections of this are evidenced by the emergence of different building types in urban architecture (Erol, 2019).With the establishment of the Pax Romana, the city walls lost their defensive function, and the city began to expand southward beyond their boundaries (Türkmen, 2008) Following the end of the Pax Romana at the second half of the 3rd century AD, Perge and many other cities in Anatolia, needed to reinforce and reconstruct its fortifications in response to the Goth and Sasanian incursions(Mitchell, 1993).

In 274–275 CE, Perge was declared the capital of the province of Pamphylia, and the imperial treasury was relocated to the city. Between 311 and 325 CE, records from the İznik Council identified Lycia and Pamphylia as distinct provinces. Perge and Side, as the two major religious hubs of Pamphylia, as a result they frequently engaged in conflicts. Within this framework they were officially recognized as separate metropolitan centers across all diocesan records, with Side designated as the center of Pamphylia Prima and Perge as the center of Pamphylia Secunda. (Buluç, 2023)

The city maintained its importance until the 3rd century, but towards the end of the 4th century AD, there was a decline in the city and its borders became smaller (Erdoğan, 2006).

| 500 BCE | 400 BCE | 300 BCE | 200 BCE | 100 BCE | 0 | 100 CE | 200 CE | 300 | 400 | 500 |

| ...SSICAL PERIOD | HELENISTIC PERIOD | ROMAN PERIOD | |

...roesus conquers Perge

...ersian rule; Pamphylia ...Satrapy, Perge retains ...ny and strategic value.

...llenic cultural influence, ...ty remains mixed.

333 BCE: Alexander the Great peacefully enters Perge; city becomes his military base.

323 BCE onward: Under Seleucid control; major urban transformation begins.

First Greek-style cult structures built.

Fortifications added in lower city.

Cult of Artemis Pergaia becomes regionally significant.

Sacred areas expand; possible right of asylum granted during this period.

190 BCE: Perge sides with Antiochus III, later ceded to Pergamon.

133 BCE: Becomes part of the Roman Empire via Pergamon's bequest.

49 BCE: Integrated into Roman Province of Asia.

27 BCE–180 CE (Pax Romana): Period of peace; major buildings constructed:

Agora, South Baths, colonnaded streets, monumental city gates.

274–275 CE: Perge becomes capital of Pamphylia, treasury moved here.

311–325 CE: Recognized as metropolitan center of Pamphylia Secunda.

1st century CE: St. Paul and Barna...

4th–6th centuries CE: Perge thriv...

Late 6th century: Capital status tr...

7th century CE:

Arab raids and river silting be...

Acropolis becomes primary s...

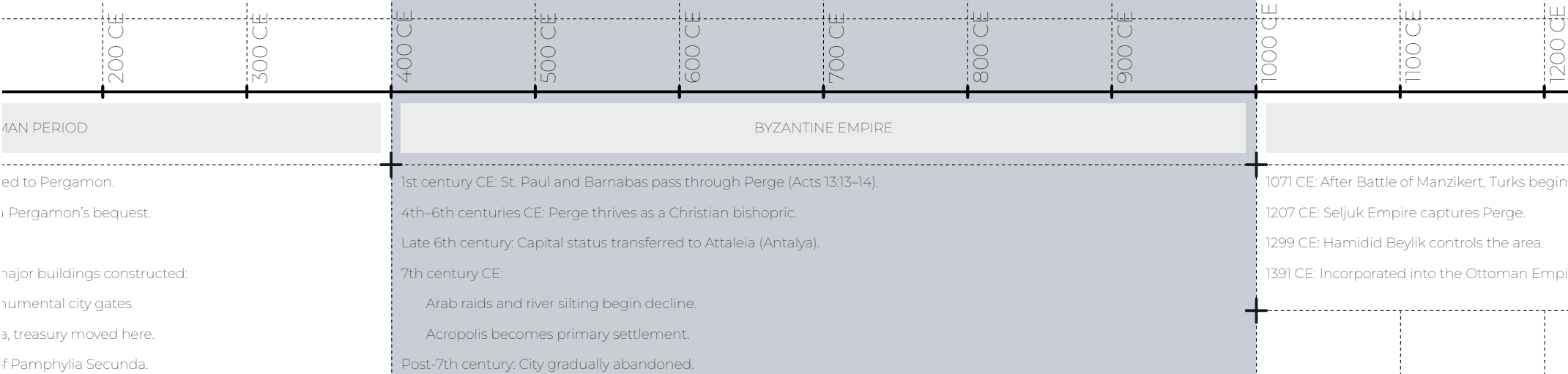Post-7th century: City gradually a...

1.2.4. Byzantine Period

In the Early Byzantine Period and continued its development with magnificent basilicas, chapels and holy springs, the city maintained its importance (Kara, 2022)

Perge, where St. Paul first set foot in Pamphylia, was considered sacred to Christians, thus giving the city's religious character superiority to other Pamphylian cities (Yılmaz, 2014). The Trail is a 500-kilometer hiking route that follows the initial segment of St. Paul's first journey through Anatolia, stretching from Perge to Antioch in Pisidia (Bambi & Barbari, 2015).

At the Council of Ephesus in the 6th century, Side and Perge were both recognized as separate metropolises. After the 6th century, Perge lost its status as a metropolis and the metropolitans began to live in Attaleia (Yılmaz, 2014).
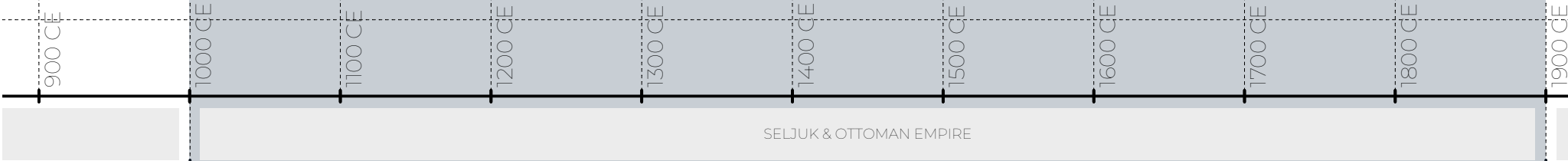
As a result of both external conflicts and internal unrest, the inhabitants of Perge relocated to the city's acropolis in the 7th century CE (Buluç, 2023)

After the 7th century due to Arab raids and the gradual silting of the Cestrus River, which cut off its access to the sea. The city was eventually abandoned in the medieval period (Erdoğan, 2006).

Timeline map panels: ROMANS / PARTHIANS; THE BYZANTINE EMPIRE / THE CALIPHATE; THE BYZANTINE EMPIRE / ARMENIA / MOSUL / SYRIA / MESC; SULTANATE OF RUM / EMPIRE OF NICAEA / THE LATIN EMPIRE / EUROPE / IBERIA / EMPIRE OF TREBIZ / SYRIA

Timeline: 200 CE | 300 CE | 400 CE | 500 CE | 600 CE | 700 CE | 800 CE | 900 CE | 1000 CE | 1100 CE | 1200 CE

...MAN PERIOD | BYZANTINE EMPIRE

...ed to Pergamon.
...Pergamon's bequest.

...major buildings constructed:
...numental city gates.
...a, treasury moved here.
...f Pamphylia Secunda.

1st century CE: St. Paul and Barnabas pass through Perge (Acts 13:13–14).
4th–6th centuries CE: Perge thrives as a Christian bishopric.
Late 6th century: Capital status transferred to Attaleia (Antalya).
7th century CE:
    Arab raids and river silting begin decline.
    Acropolis becomes primary settlement.
Post-7th century: City gradually abandoned.

1071 CE: After Battle of Manzikert, Turks begin
1207 CE: Seljük Empire captures Perge.
1299 CE: Hamidid Beylik controls the area.
1391 CE: Incorporated into the Ottoman Empi

1.2.5. Seljuk and Ottoman Empire

900 CE | 1000 CE | 1100 CE | 1200 CE | 1300 CE | 1400 CE | 1500 CE | 1600 CE | 1700 CE | 1800 CE | 1900 CE

SELJUK & OTTOMAN EMPIRE

1071 CE: After Battle of Manzikert, Turks begin taking control.

1207 CE: Seljuk Empire captures Perge.

1299 CE: Hamidid Beylik controls the area.

1391 CE: Incorporated into the Ottoman Empire by Sultan Murad I.

1923: Perge

1946–Presen
continue, re

On August 26, 1071, Byzantine Emperor Romanos Diogenes faced the Turks at the Battle of Manzikert; the Turkish win opened up Anatolia to their advance. (Erdogan,2011).

On July 3, 1243, the Seljuks were defeated by the Mongol army at a location known as Köse Dağ (Turan, 1971).

The city then passed to the Hamidids in 1299, and finally to the Ottomans in 1422. The city was fully abandoned after the 18th century, likely due to major earthquakes, and from the 19th century onward, it became a site of archaeological and cultural heritage research (Karaca, 2017).

By the 19th century, European travelers such as Francis Beaufort and Charles Texier voiced documentation on the ruins which encouraged scholarship interest in Perge's classical past (Bean, 1971).

1.2.6. Türkiye

1200 CE 1300 CE 1400 CE 1500 CE 1600 CE 1700 CE 1800 CE 1900 CE

SELJUK & OTTOMAN EMPIRE

TÜRKİYE

nzikert, Turks begin taking control.

tures Perge.

ontrols the area.

the Ottoman Empire by Sultan Murad I.

1923: Perge becomes part of modern Turkey.

1946–Present: Archaeological excavations begin and continue, revealing layers of Perge's deep history.

In the summer of 1923, as a result of the successful Lausanne Peace Treaty, the Republic of Türkiye was officially established (Baykal 1979). As a result, Perge officially became part of the territory governed by the new Turkish Republic.

Perge is the best researched and preserved city in the region from an archaeological perspective (Özdizbay, 2008). Because of this, it has become an important cultural and tourist site that attracts the attention of archaeologists and travelers alike. Both scholars and visitors regularly come to explore and appreciate the rich historical and architectural heritage that Perge offers.

The findings unearthed from archaeological excavations at Perge are currently exhibited at the Antalya Museum.

Perge entered UNESCO's World Heritage Tentative List in 2009 (UNESCO World Heritage Centre, 2009).
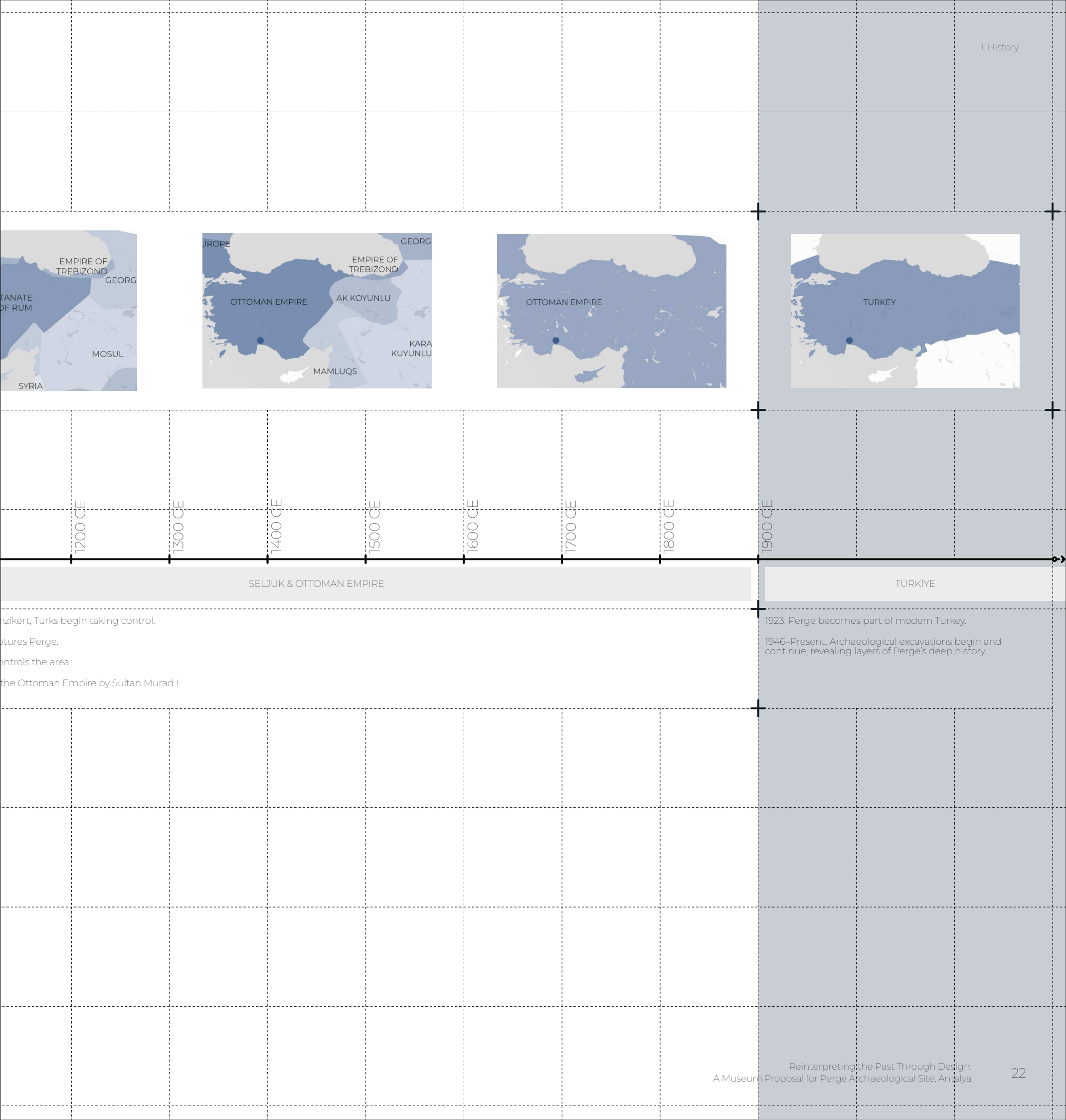
1.3. Foundation/

Founders of Perge

According to the 1st-century BC geographer Strabo, Perge was founded by Achaeans after the Trojan War, where the settlers likely merged with the local population to develop an earlier settlement, probably called Parcha (Istanbul University, n.d.).

The Roman Emperor Hadrian, who greatly appreciated Greek culture, founded the Panhelleneia in Athens between 124–125 AD to help unite the Hellenic people and establish a cultural identity primarily among the eastern provinces of the Empire, including Anatolia. Cities that could demonstrate their Greek heritage would hold the right to be represented at the Panhelleneia and have the associated prestige of the Panhellenic League, which included displaying statues of the founders of those cities in a colonnaded gallery in Athens (Şahin, 1966; Follet, 1976).

During the first and second centuries AD, wealthy and noble families became key actors in urban development activities in Asia Minor, earning the Roman Emperor's esteem for their contributions and consequently achieving highly important positions in the provincial or Roman State (Yılmaz, 2014).

A relative of Plancia Magna constructed an honorary monument for C. Julius Plancius Varus Cornutus, noted as a military governor of Cilicia at Hadrian's Villa in Rome (Şahin,1997). This monument is tangible evidence of social, cultural, and political linkages across the landscape.

A notable thing about Perge is that, in a period when Christianity began its entry into Roman cities, this was under the leadership of a female leader by the name of Plancia Magna, who lived in Perge in the Pamphylia region in the first and second centuries AD, from a family of Italian origin (Yüzbaşıoğlu & Bahar, 2021). The monumental transformation of the old defensive gate at Perge's entrance into a monumental statement of civic pride and her unique collection of statues and inscriptions are unmatched by other elite women who receive little to no recognition (Caceres-Cerda, 2018). Examining the roles and titles of Plancia Magna, she clearly was a socio-economically powerful character, which suggests that she had a much more public presence than her

Figure 7. Palancia Magna/
Antalya Museum

family members and many of the other men in the city (Yılmaz, 2014).

Plancia Magna converted the courtyard behind Perge's Hellenistic towers into a Hall of Gods and Heroes with fourteen niches for statues of mythological and contemporary founders, where nine bases were found, seven for mythological figures like Labos, who held the tallest central base symbolizing his importance, and two for contemporary figures including her father M. Plancius Rutilius Varus, showing her effort to honor her family, strengthen Perge's ties to Rome, enhance its Panhellenic identity, and gain recognition in the Panhellenic League (Şahin, 1996). The statues and their locations represent an intention to establish linkages between the city, the present, and its imperial connections.

Notable Greek-origin figures included Kalchas, Rhixos, Labos, Mopsos, Minyas, and Leonteus. Among the Latin-origin founders were Machaon, C. Iulius Plancius Varus Cornutus, Plancia Magna, C. Julius Cornutus Tertullus, M. Plancius (Rutilius) Varus, C. Rutilius Plancius Varus, C. Planctus Varus, and Plancius Varus (Şahin, 1996).

KALCHAS   RHIXOS   MACHAON   LABOS   MOPSOS   MINYAS   LEONTEUS
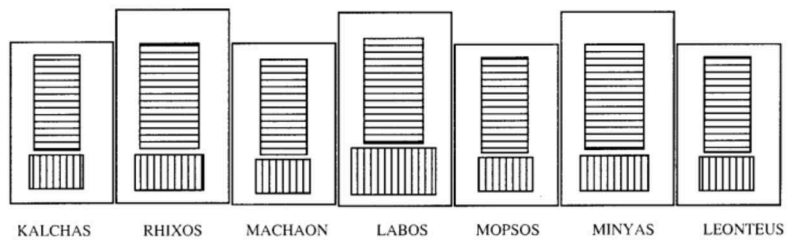
Figure 8. Greek Origin Founders, Hypothetical arrangement of the Ktistai statues according to their niches/
Şahin, S. (1996). The Founders of the City of Perge and Plancia Magna. Suna & İnan Kıraç – Research Institute on Mediterranean Civilizations, Adalya.
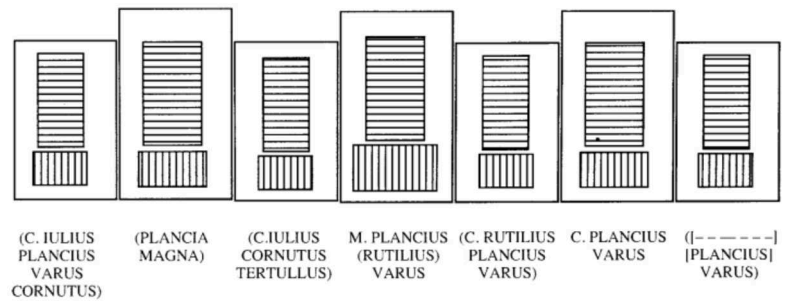

(C. IULIUS PLANCIUS VARUS CORNUTUS)   (PLANCIA MAGNA)   (C.IULIUS CORNUTUS TERTULLUS)   M. PLANCIUS (RUTILIUS) VARUS   (C. RUTILIUS PLANCIUS VARUS)   C. PLANCIUS VARUS   (|————–| [PLANCIUS] VARUS)

Figure 9. Latin Origin Founders, Hypothetical arrangement of the Ktistai statues according to their niches/
Şahin, S. (1996). The Founders of the City of Perge and Plancia Magna. Suna & İnan Kıraç – Research Institute on Mediterranean Civilizations, Adalya.

1.4. City/

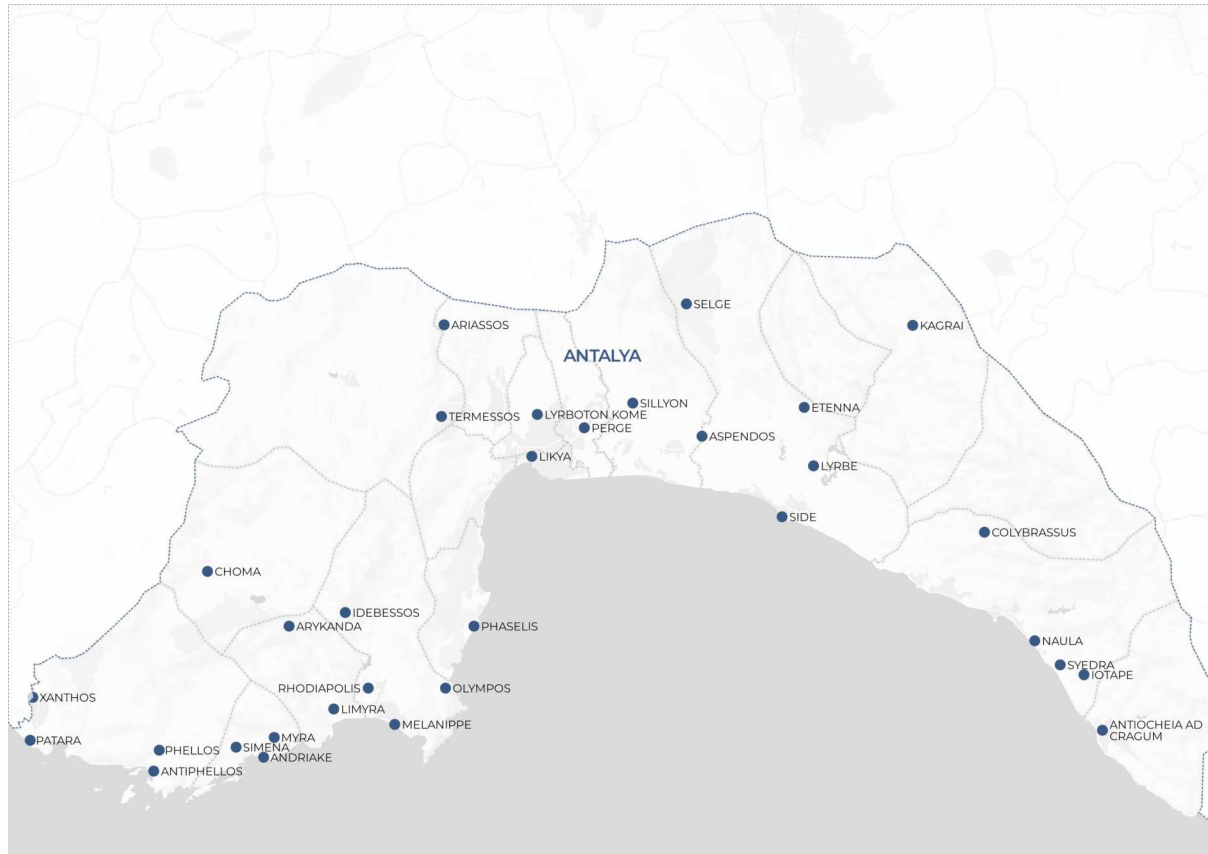*Relations with Other Ancient Cities in Antalya*

Figure 10.
Ancient Cities in Antalya, authors

Perge was one of the more important cities in ancient Pamphylia, but it was not an independent city; it was intersected by many other cities which culturally, economically, and politically connected, interacted, and influenced Perge. Perge is significant for its location in the fertile plains of the

Aksu River, and its proximity to cities such as Aspendos, Side, Termessos, and Attaleia (modern Antalya). The connections between these cities were critical to the full ancient world evolution of Perge as well as an identification of Pamphylia as a region of significance.

1.4.1. Aspendos

Trade and Infrastructure

Located about 17 km east of Perge, Aspendos, also a wealthy Pamphylian city, was best known for its aqueduct and well-preserved Roman theater. The relationship between the two cities is thought to be competitive but cooperative. Both had roads connecting them and economic interests, particularly in agriculture, river trade, and wine. Trade routes between Perge and Aspendos were established thanks to the location of Perge on the Aksu River (ancient Kestros) and Aspendos being located on the Eurymedon River. The rivers enabled communication, goods, technology and building practice exchanges (Bean, 1976).

Figure 11. Plan of Aspendos/
Yıldız, A. A. (2016, April 23). Aspendos [Photograph].
https://www.aahmetyildiz.com/aspendos-en/

1.4.2. Side

Economic Exchange

Side, located further east along the coast, was also a port, but it was a major port representing one of the most commercial centers in Pamphylia. Side had relations and strong connections to the Hellenistic world and later to the Roman Empire. Whereas Perge was more of the inward and administrative region, Side was oriented to the sea and offered perhaps the most maritime access to the area. It also was an early hub and market for slave trading, in addition to producing coins, and general mercantile activities. The artifacts and architectural style made of marble and limestone reflect clear shared influences particularly during the Roman period. Perge and Side cooperated in regional politics, sharing common strategies and resources, both economically and administratively under the Roman provincial system (Bryce,
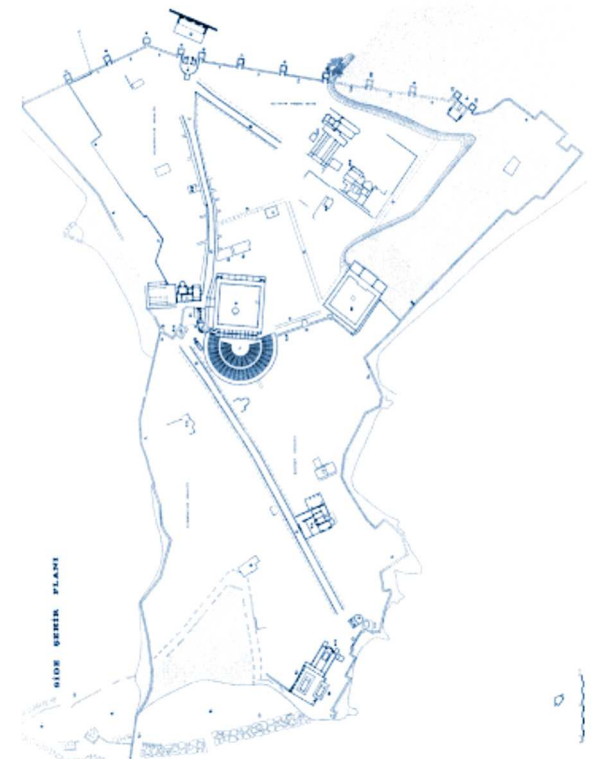
Figure 12. Plan of Side/
Hieke, A. (n.d.). Map 9. [Photograph].
http://www.romanaqueducts.info/aquasite/side/foto10.html

1.4.3. Termessos

A Topographical Contrast

Termessos's mountainous location in the Taurus Mountains north of Perge made it not only distanced from Perge's geography but from Perge's politics as well. Termessos - known for its fierce independence and obstinacy not to surrender to Alexander the Great, would have had minimal interaction with lowland cities such as Perge. Regardless of this, the contrast between Perge's natural openness toward a Hellenistic and Romanized view of cultural growth and the isolationist perspective of Termessos offers a broader understanding of regional difference. These opposing urban identities, though not directly allied, both contributed to Pamphylia's diverse urban setting (Güvenç, 2004).

1.4.4. Attaleia (Antalya)

Roman Bureaucracy

Attaleia, founded by Attalus II of Pergamon in the 2nd century BCE is the fore-runner to Antalya, grew into an effective port city, superseding Perge's significance due to its growth over decades. Although Attaleia may have started smaller than Perge, its importance as a port city grew quickly beyond Perge's scope, especially during the Roman and Byzantine periods, where its port status started to outweigh Perge's significance as a key citizen and port city. The Roman roads between Perge and Attaleia established a comparative relationship between the two settlements, but their fate began to entwine as Attaleia became the recognized diocesan and administrative hub. It has also been suggested that Attaleia grew in time and scale such that it absorbed Perge's administrative and economic bureaucracy and thus began to con-

tribute to the gradual decline of Perge

Figure 13. Plan of Termessos/
Reiseinfo-Türkei. (n.d.). Termessos [Photograph].
http://www.reiseinfo-tuerkei.de/Stadtplaene/antike_stadt_termessos.htm
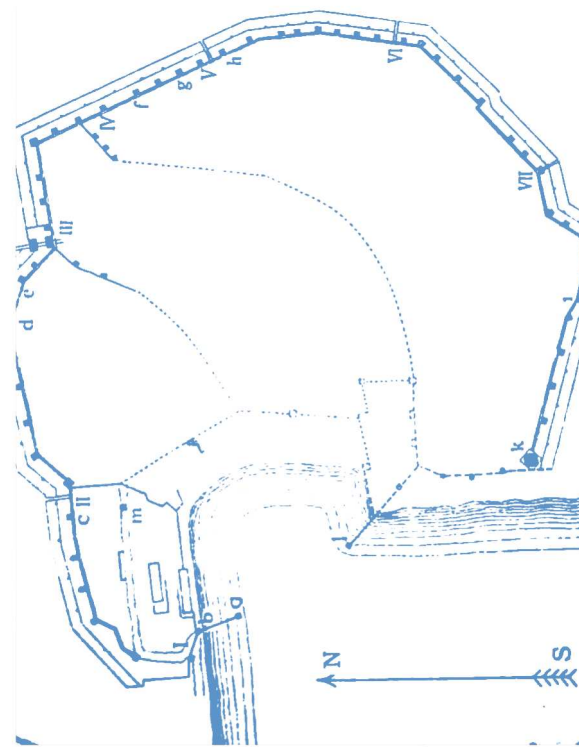
Figure 14. Plan of Side/
Reiseinfo-Türkei. (n.d.). Termessos [Photograph].
http://www.reiseinfo-tuerkei.de/Stadtplaene/antike_stadt_termessos.htm

1.4.5. Religious and Civic Networks

Most Pamphylian cities (including Perge) belonged to the same religious networks and shared temples to deities such as Artemis, Zeus, and Apollo. Perge's Temple of Artemis served as a significant cult center, and religious festivals may have drawn participants from neighboring cities. These larger gatherings would not only have provided religious unions, but also political alliances and cultural exchange opportunities (Mitchell, 1993).

Figure 15. Artemis Pergaia within Temple/
Aeternitas Numismatics. (n.d.). Coin [Photograph].
https://www.vcoins.com/it/stores/aeternitas_numismatics/

Chapter Summary

Perge's relationship with other cities in ancient Pamphylia was dynamic, interactive, and multi-dimensional. Perge was part of a larger regional network that was formed via commercial productions, cultural creations, religious worships and shared infrastructures. These were the relationships in the region which determined and affected the development of Perge. Additionally, under Roman rule, Perge benefitted immensely from its engagements and relationships with neighboring cities, marking the city's importance during this period, while predicting Perge's decline, as well as the ascent of neighboring cities such as Attaleia, marking Perge's historical, cultural, and urban identity within ancient Anatolia shorter-lived than that of rivals. Understanding these inter-city relationships is central to gaining an appreciation of the historical and cultural context of Perge, and ancient Anatolia more generally.

2. Archaeology

2. Archaeology

- C. Lanckoronski and his team.
- First topographic plan of Perge.
- Key structures on this plan:
  - Late Period City Gate
  - Hellenistic Towers
  - South Bath
  - City Walls
  - Some tombs in the Western Necropolis

1850

- The first excavation season conducted in the Western Necropolis
  - The first classical archaeology excavation conducted by Turkish archaeologists.
- They worked on:
  - N-S Courtyard of the Towers
  - Arch of Hadrian
  - Colonnaded Streets
  - Macellum Agora
  - Nymphaeums

1946

1943
- Founder and Chair of the Classical Archaeology Department at Istanbul University, Prof. Dr. Arif Müfid Mansel's first visit to the site.

Arif M. Mansel, Aşkıdil Akarca, Excavations and Researches at Perge, Antalya Bölgesinde Araştırmalar, No. 2, Ankara, Türk Tarih Kurumu Basımevi, 1949.

1953 excavation season

1957

1967

- Prof. Dr. Jale İnan
  - Turkey's first female archaeologist
  - Death of Mansel.
  - Antalya Museum's extensive Roman Imperial Period sculpture collection was largely built from statues found in the Theater and South Bath excavations.
- They worked on:
  - N-S Colonnaded Street
  - Theater
  - South Bath

1975 excavation season 3

- Prof. Dr. Haluk Abbasoğlu
- They worked on:
  - The daily life of the Perge inhabitants
  - Burial customs
  - The early history of Perge.

1988

- Prof. Dr. Wolfram Martini
- They worked on:
  - Residential Areas
  - Western Necropolis
  - Acropolis

1994

1980
- During the excavations, the lower half of the Heracles statue was unearthed.
- Upon identifying that the upper portion is located in the Boston Museum of Fine Arts (BMFA), Jale İnan undertook extensive efforts for its return.

Giessen University
2004

- UNESCO World Heritage Tentative List

2009

2011
2012

"Weary Heracles" statue returned Now displayed at the Antalya Museum.

- Antalya Archeology Museum led excavations

Prof. Dr. Sedef Çokay Kepçe
Chair of the Department of Classical Archaeology at Istanbul University

2020

Figure 16.
Research History, authors

2.1. Research History/

A *Timeline of the Progress*

As one of the most researched and documented ancient city in the Southern Anatolia, with specific attention to archaeology and excavation reports, Perge presents a rich reasearch history background. It dates back up to the 19th century to the travellers and researchers who visited Perge (Özdizbay, 2008). Some of these researchers are W.M.Leake, F. V. J. Arundell, C. Fellows ve A.B. Spratt. (Perge Projects, n.d.) Lanckoronski and his team landed in "Adalia" in October to make a plan of Perge (Lanckoroński, 1890). K.G. Lanckoroński's first examination of Perge, as laid out in his book on the cities of Pamphylia and Pisidia, is more a traveler's account than a proper archaeological report on the city, its inscriptions, and architecture (Silay, 1991) As a result of this trip, the topographic plan of Perge was drawn for the first time (Perge Projects, n.d.).

The rich history of perge was also realised by important Turkish archaeologists. Founder of Istanbul University's Classical Archaeology Department, Prof. Dr. Arif Müfid Mansel, first visited the site in 1943. He traveled on behalf of the Turkish Historical Society in the autumn of 1943 and on behalf of the Faculty of Literature at Istanbul University in the spring of 1956. (Mansel & Akarca, 1949) In 1946, with the support from Turkish Historical Society, Prof. Dr. Arif Müfid Mansel started the excavations which gained the title of being the the first classical archaeology excavation conducted by Turkish archaeologists (Özdizbay, 2008). As this clearly remarks an important milestone for the history of Turkish Archaeology, this importance should be reflected on any project proposal to the area. The excavations that started in the Western Necropolis and focused on areas like the Hellenistic Tower Courtyard, Arch of Hadrian, Colonnaded Streets, and Macellum with Prof. Dr. Arif Müfid Mansel lasted from 1953 to 1975. (Perge Projects, n.d.)

Afer the death of Mansel in 1975, Prof. Dr. Jale İnan directed the excavations until 1988 (Özdizbay, 2008). She was the first female archaeologist of the Turkish Republic and one of Türkiye's foremost archaeologists with her significant contributions to the field (Safran & Özdemir Çiçeklitaş, 2023). During this period, the excavations focused on the North-South

Colonnaded Street, Theater, and South Bath(Perge Projects, n.d.). She erected the 12 meters high Demetrios and Apollonios Arch and unearthed numerous sculptures (Safran & Özdemir Çiçeklitaş, 2023). She also played an important role to reunite statues that were seperated from it's original location. One of the most important example for this case is the The Weary Heracles statue. She made a great effort to bring back the tired Heraldes from Boston (Kahya, 2014). She proved that the half of the strucure that was exhibited at the Museum of Fine Arts Boston was taken from the archaological site of Perge and reunited the statue with it's other half (Safran & Özdemir Çiçeklitaş, 2023).

In 1988, Prof. Dr. Haluk Abbasoğlu started to led the excavations and focused on daily life, burial customs, and the early history of Perge, with digs conducted in residences, the Western Necropolis, and Acropolis (Perge Projects, n.d.). He collobrated with Prof. Dr. Wolfram Martini, Head of the Department of Classical Archaeology at Justus-Liebig University between 1994 and 2004 focusing on the Acropolis to shed light on the pre-Roman period of the city(Özdizbay, 2008). In 2004, with the Cultural Awareness Foundation where he was one of the Founders of the Foundation and Member of the Board of Trustees, he started a campaign called "Erect a Column: Saving Perge" (Kültür Bilincini Geliştirme Vakfı, n.d.) This campaign received the "Special Mention of the Jury" certificate at the Europa Nostra Awards. (Köseoğlu Okçu, T. 2014). Perge has gone through significantmilestones while Prof. Dr. Haluk Abbasoğlu was leading the excavations. Perge entered UNESCO's World Heritage Tentative List in 2009 (UNESCO World Heritage Centre, 2009). Excavation and restoration work in Perge continued on behalf of Istanbul University between 1946 and 2012. As a result, Perge became the first Classical Archaeology excavation to be carried out by Turkish archaeologists from Istanbul University. (Özdizbay, 2008). The excavations were led by Antalya Archaeology Museum from 2012 to 2019 and since 2020, Prof. Dr. Sedef Çokay Kepçe, Chair of Istanbul University's Classical Archaeology Department, has directed the ongoing work. (Perge Projects, n.d.)

2.2. Findings/

Statue

A statue is generally understood as a free-standing sculpture of a full figure, usually life-size or larger. Though the term can sometimes be used more loosely, its main meaning is clear and specific (Stewart, 2003). In the context of Perge, the high amount of Statuesand their strategic locations stands out. As propaganda tools, the Roman Empire exploited its potential for design and architecture through statues to display a sense of power and authority. In this context, that spaces conceived with colonnaded streets, and neighbouring monumental spaces with integrated statues, represented as powerful emblems of imperial dominance in Perge (Erol, 2019). Since 1946, excavations in Perge have uncovered statues that once adorned various parts of the city, including the courtyards of the entrance gates, the stage building of the theater, the façades of the nymphaea, the colonnaded streets, and the agoras. (Akçay, 2007) Since many sculptures were made in antiquity, so there is plenty of archaeological evidence that has been recovered through the years. Because antiquities have been excavated by dedicated archaeologists and documented by researchers, we now have much to draw from in terms of knowledge and records and therefore our understanding of ancient art, culture, and society is greatly enriched.

While sculptures were traditionally understood as discrete works of art, their full meaning is ultimately recognizable when placed back in their architectural contexts; it is according to this type of engagement that they can provide significant iconography, technical specifics, and can even help pinpoint when they were made and their architectural justification (Akçay, 2007). Likewise, in this thesis, this form of categorization should be taken into consideration and importance should be given to the contribution of the sculptures to the region where they are lo-

cated, without being seen as fixed objects.

It is known that the 1950s were possible to be reffered as the "Age of Copies." in which Roman Age copies were produced very intensively (Lippold, 1923). It is also known that in the context of Perge, some discovered sculptures have been recognized as copies of famous Greek sculptors' works (Kleiner, 1992). One of the significance of Perge is that it was home to a sculptor's workshop (Kale, 2011). This serves as an evidence for why such a large number of sculptures were found in Perge.

For the materials used for sculptures in Perge, it is realised they change according to the period and the structure that they unearthed from. Most of the surviving artworks from the capital city of Rome were made of marble transported from within Italy, Greece, and Asia Minor. With regard to the pieces found in the provinces, it is uderstood that generally, they were made from local marble sources. (Kleiner, 1992). Bronze was another material that was usually used as a companion to marble but because of melting and repurposing, among other reasons, only a few bronze sculptures from Perge and other ancient locations have survived to the present day (Akçay, 2007).

Fountains	Theatre	Colonnaded Street	Arches	Gates	Agora	Baths

3. Water

3. Water

Water supply was a significant issue in ancient Greek and Roman cities which was often a pivotal consideration, not only for such basic daily needs as drinking and bathing, but also for purposes of public sanitation, agriculture, and city planning. It is easy to overlook how important a constant, clean water supply was for the survival and vitality of ancient cities. It often determined where cities were located or expanded to (Hodge, 1992). This importance of a steady water supply made availability of useful, reliable water sources often the first concern (Çağlayan, 2009).

The functioning of these systems show both considerable technical sophistication and that water was a political and social resource and an intrinsic part of ancient urban life.

KURŞUNLU

DÜDENBAŞI

PERGE

Figure 17. Düdenbaşı–Perge and Kurşunlu–Perge water transmission routes/
Adapted by the authors from Perge kenti tarihsel su yapıları by Büyükyıldırım, TMMOB

3.1. Water System in Perge

Water systems in Perge were not just for consumption and agriculture, it was a central aspect and supported multiple functions for the people. According to Vitruvius, water not only serves as practical uses for the community but also as aesthetic purposes (Morgan, 1960). Perge contained public water systems inclusive of monumental fountains and channels. In these structures, utility and decoration were merged. Perge's water system, especially the ones inside the city are like artworks, which says a lot about engineers, planners, architects at that period (Büyükyıldırım, 1994).

Like many other ancient cities in Antalya, Perge's water needs were firstly provided from closeby springs, rainwater and underground water (Büyükyıldırım, 1994). The two main supplies of water in the ancient city of Perge are the Düden and Kurşunlu waterfalls (Çağlayan, 2009). It is understood that Perge probably obtained its water from the Kalabaklı stream near the Kümbet mill and transported by a water system of channels and aqueducts located along the eastern slope of Kocabelen, some of the springs still in use today (Albek, 1972). The versatility of this supply network indicates that the city engineered ways to harness nature or nature's own resources. The systems were mostly built to facilitate gravity fed water supply from source to user, the water was guided to a large nymphaeum situated in a location along the southern slopes of the acropolis (Albek, 1972).

Figure 18. Düdenbaşı Waterfall/
Uygun, S. (n.d.). [Fotoğraf: Düden Şelalesi]. Türkiye Kültür Portalı.
https://www.kulturportali.gov.tr/turkiye/antalya/gezilecekyer/duden-selalesi
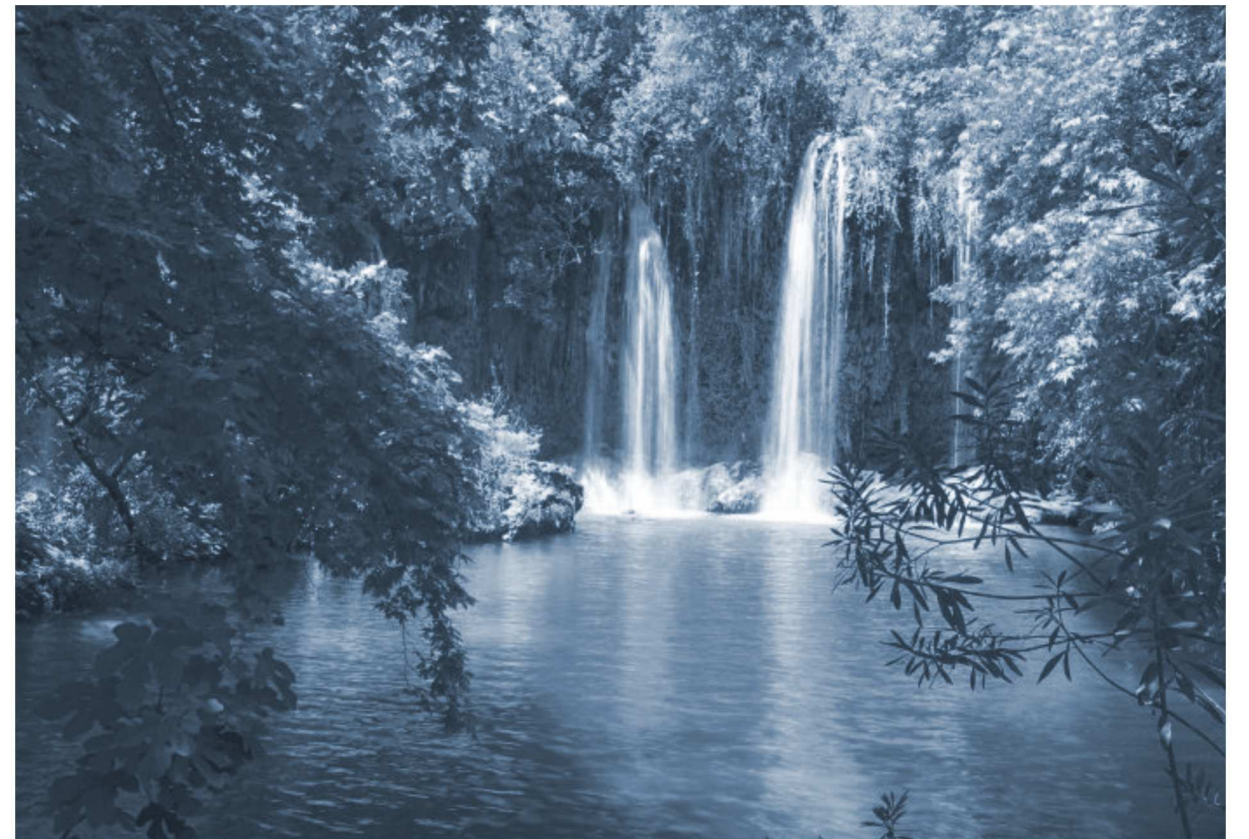
Figure 19. Kurşunlu Waterfall/
Uygun, S. (n.d.). [Fotoğraf: Kurşunlu Şelalesi]. Kültür ve Turizm Bakanlığı Tanıtma Genel Müdürlüğü Arşivi. In Türkiye Turizm Ansiklopedisi.
https://turkiyeturizmansiklopedisi.com/kursunlu-selalesi

3.1.1. Water Distribution in the City

Figure 20. Lateral view of the overflow of water from the pool to the channel/
Debaste, F., & Haut, B. (2014). Some elements of the water supply system of the city of Perge, in the Roman Imperial period, IWA Regional Symposium

Using terracotta pipe branches and stone obstacles spaced roughly every 7 meters, a masonry channel with open surface flow ran down the middle of Perge's main colonnaded street carrying water from a monumental fountain at the north end of the acropolis, where water from the top overflowed from a decorative pool beneath a reclining statue (Debaste & Haut, 2014). This complex water feature provided water, but also a spatial and auditory experience for the inhabitants and visitors alike. The canals that collected waste water and clean water into the city from the two major sources, the Kurşunlu Waterfall and the Düden River, were mostly created in the Roman period, though their eventual use was post-Roman, Byzantine, and later (Büyükyıldırım, 1994). The canal systems have existed for many centuries, a testament to the longevity of the original Roman engineering attempts.

Figure 21. Schematic representation of the water flow in the channel at the center of Perge main street/
Debaste, F., & Haut, B. (2014). Some elements of the water supply system of the city of Perge, in the Roman Imperial period, IWA Regional Symposium
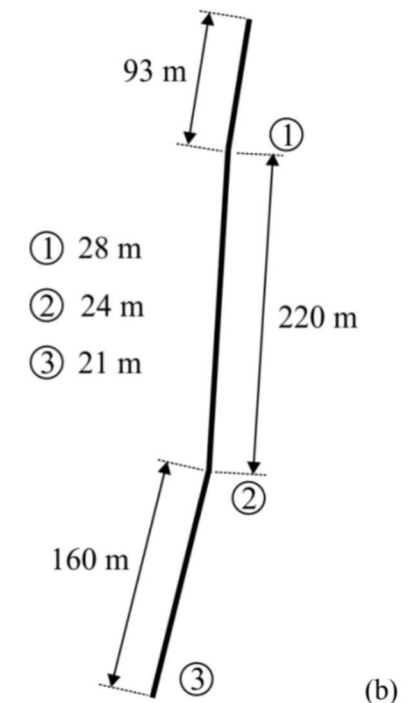
Figure 23. (a) Masonry channel with an open surface flow in the middle of Perge main street and with obstacles every 7 m. (b) Schematic top view of this channel, with the altitudes of some points./
Debaste, F., & Haut, B. (2014). Some elements of the water supply system of the city of Perge, in the Roman Imperial period, IWA Regional Symposium

3.1.2. Waste Management

Perge had an underground drain that was below the visible drain on the surface of the main street. The underground drain collected waste water from buildings through pipes that run beneath the street. The underground drain illustrates a form of urban environmental sanitation and waste disposal. The double sewer system incorporated conical stone covers that allowed the debris in the upper sewer to be directed into the lower sewer, which carried the waste water to the east toward the Kalacaklı Stream approximately one kilometer to the south, just below the city's main gate (Büyükyıldırım, 1994). The engineering of the system was efficient, as it removed waste quickly, contributing to the overall hygiene of the city.
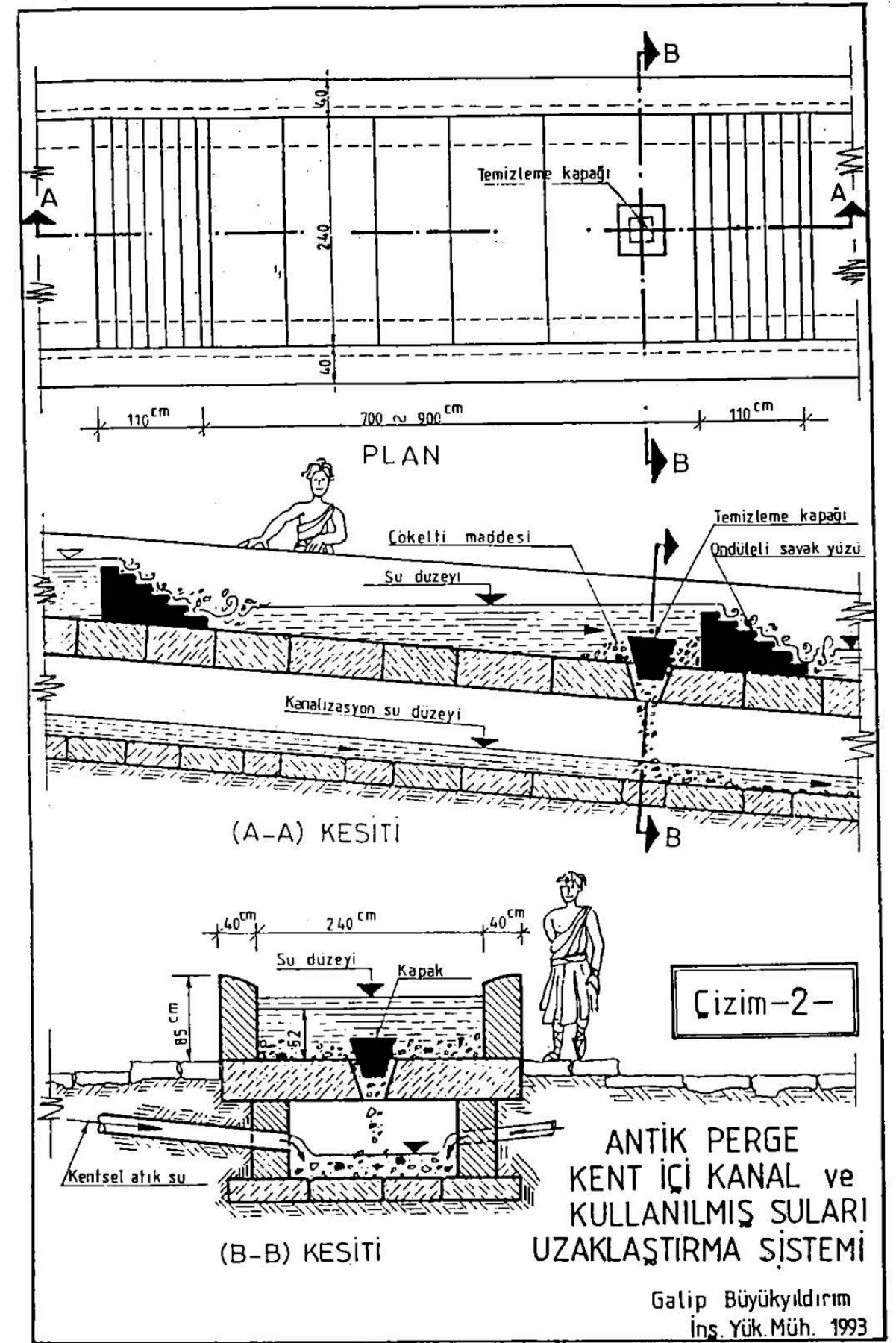
Figure 24. Ancient Perge's in-city canal and wastewater disposal system/ Büyükyıldırım, G. (n.d.). Perge kenti tarihsel su yapıları. TMMOB İnşaat Mühendisleri Odası.

4. Architectural Analysis

4. Architectural Analysis

4.1. Morphological

The morphological analysis of Perge represents the groundwork to understand a city's spatial arrangement, architecture, and urban identity across different historical periods. In this case, morphology refers to the form, structure, and transformation of the city's urban and architectural fabric, how the city was formed over time through growth patterns, monumental construction, infrastructure development, and typological replication (Moudon, 1997; Caniggia, Maffei, 2001).

Perge's urban morphology is uniquely legible. The city evolved from a Hellenistic foundation to a highly monumentalized Roman city, and was then transformed (and altered in use) in the Byzantine period. Each of these periods overlaid new forms of spatial logics on top of the older layers of urban fabric, making it a palimpsest of a historical architectural and civic identity (Çokay-Kepçe, 2007).
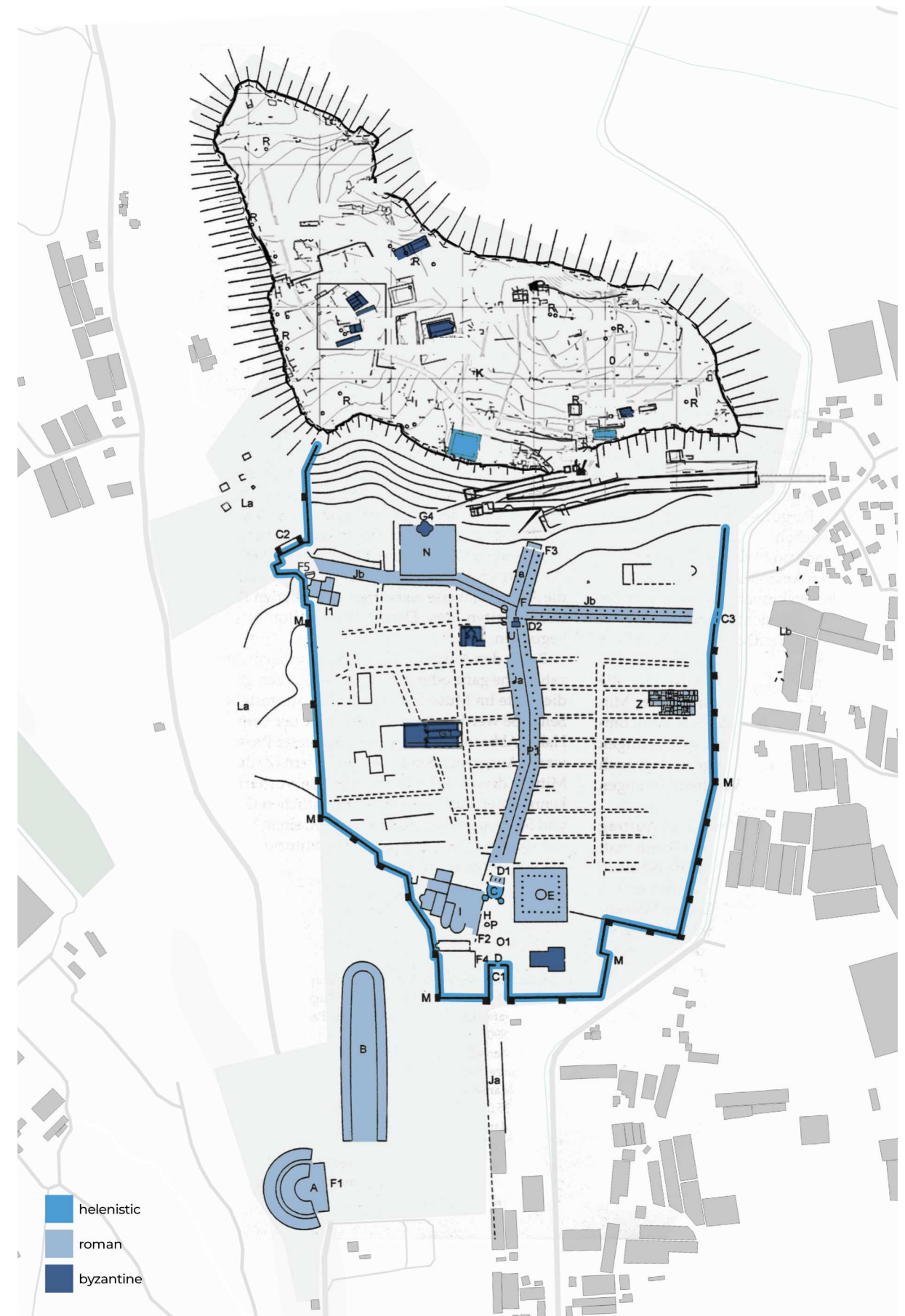
Figure 25.
Morphological Analysis of Perge, authors

4.1.1. Early History and Foundation

Early Bronze Age layers were encountered in the ancient city of Perge. Early Bronze Age I and II layers were unearthed on a hill called the eastern hill in the acropolis of the city (Küçükbezci, n.d.)

Evidence of ancient rectangular structures with corners has been found on the eastern and southern slope of both the East and West Hills of the Acropolis (Özdizbay, 2008)

Excavations revealed a sanctuary occupied continuously from the Bronze or Early Iron Age until the 5th century BC where there was some destruction in the early to mid 5th century BC around 480–470 BC, then a smaller sanctuary was built reconstructed which this has been associated with either an unknown god or considered as a typical Hestiatorion: a space used for ritual banquets (Özdizbay, 2008).

4.1.2. Hellenistic Period

Hellenistic Gate:

The southern gate of Perge was originally constructed in the Hellenistic Period with four-story round towers and a courtyard, but it was later renovated in the Early Roman Imperial Period with the addition of a decorative gate, with an oval courtyard and a three-arched monument erected in Hadrianic times (Özdizbay, 2008).

•   City Walls:

It is believed that the walls were constructed from 218-188 BC based on the city's expansion (Türkmen, 2008).

•   Agora (Marketplace):

The macellum is one of the most prominent structures of the city and is believed to have been constructed in the 2nd century AD with a square plan with porticoes and tabernae at the rear (Çokay Kepçe, 2018).

•   Temple of Artemis Pergaia:

Although the exact date of construction remains unknown, epigraphic, numismatic and archaeological evidence suggests that the Temple of Artemis Pergaia was built sometime in the Hellenistic period (late 4th century B.C.E.), although it likely had earlier cult origins and underwent renovations during the Roman period (Cicero, Verres II.4; MacKay 1990; Mansel 1975a; Fleischer 1973).
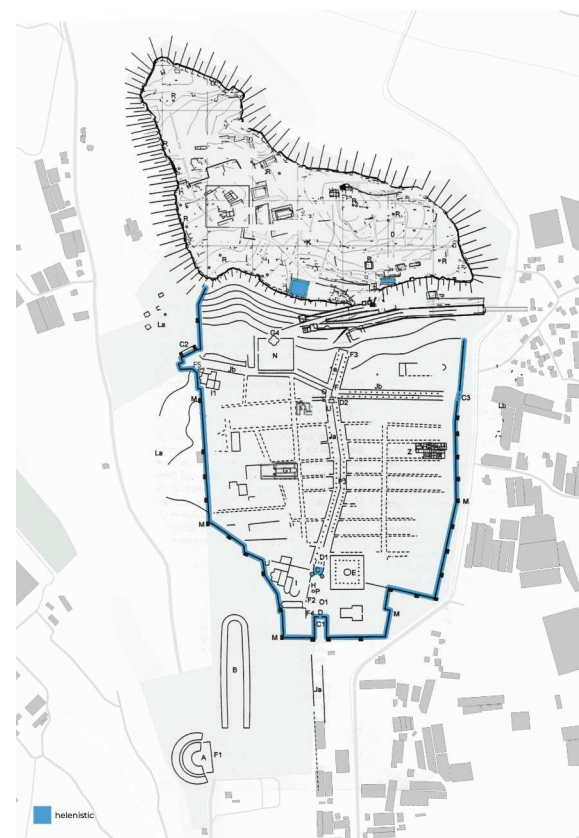
Figure 26.
Buildings from the Helenistic Period, authors

4.1.3. Roman Period

•   Gymnasium

It's probable that the North Gymnasium/Cornutus Palaestra was expanded during the reign of Claudius or Nero; probably on top of an earlier one, and continued in use for many years. Inscriptions found in the structure, dating to the second half of the second century and the 3rd century A.D., confirm that at least repairs, if not additions, were made throughout its use (Özdizbay, 2008).

•   F3 Nymphaeum

For defining the fountains date Arif Müfid Mansel proposed that although the statues of Hadrian (AD 117–138) are very valuable for establishing the date of the building, it is possible that they were made later after the death of the earlier emperor and the fact that one of the statues is represented nude, as previously noted, suggests that it was probably made later than the emperor's lifetime (Mansel, 1971).

•   Colonnaded Street

The earlier date of the Hadrianus Arch, compared to the F3 Nymphaeum, and the overall uniformity of the design suggests that the street was constructed south to north, with the canal being added shortly after the Nymphaeum (Özdizbay 2008). While there is no specific date and variance in interpretations, Özdizbay's doctoral thesis reached an agreement with Heinzelmann's position that the construction of the Colonnaded Street took place in a condensed time in the first two decades of the 2nd century A.D., after surveying many different positions (Özdizbay, 2008; Heinzelmann, 2003).

•   Theater

According to Professor Sencer Şahin, the epigraphic materials found during the theater excavations can be classified into three categories: 1) construction inscriptions from the Early Roman Imperial period; 2) construction inscriptions dating to the Late Roman period, specifically the reign of Emperor Tacitus; and 3) reused inscribed materials (Şahin, 1995).

•   Stadium

Özdizbay argues that factors accounting for theater's presence in the first century A.D. are equally valid for the stadium as both venues were used for festivals and associated sports and competitions and it is consequently logical to assign a dating of the stadium to the second half of the first century A.D (Özdizbay, 2008).

•   Hadrianus Arch

Arch is dated to AD 121 and was probably commissioned for Hadrian's visit to Perge during his first trip to Asia Minor (Özdizbay, 2008).

•   Agora

The east colonnaded gallery of the agora, partially constructed on a Hellenistic wall therefore it is undoubtedly of Roman Imperial date (Mansel, 1971).

• South Bath

According to Aşkım Özdizbay's doctoral thesis, the South Bath complex underwent significant transformations during the Late Antonine to early Severan period when the cultural and educational functions of the Bath complex were transferred due to structural alterations to the construction itself that reflected a change in the operating principles of the building (Özdizbay, 2008).

• Demetrios-Apollonios Arch

The first gate of Perge dubbed the "Demetrios-Apollonios Arch" after benefactors, dates certainly to the time of A.D. 81–84, during the reign of Emperor Domitian and the governorship of C. Caristanius Fronto (Özdizbay, 2008).
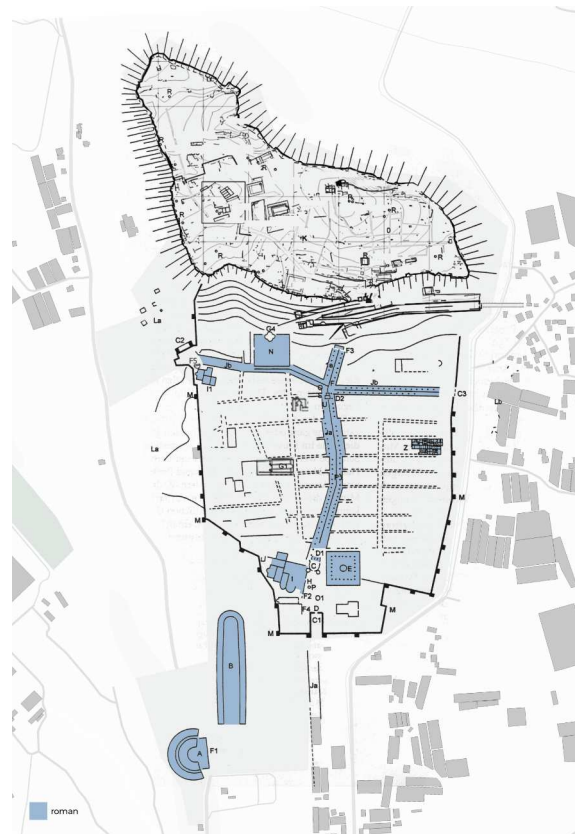
Figure 27.
Buildings from the Roman Period, authors

4.1.4. Byzantine Period

As a result of the social and religious changes due to Christianity and the spirit of the time, the city became a center of church administration in the 5th and 6th centuries AD (Kara, 2022).

• South Church (Basilica A):

According to its architectural typology, especially the Shortened Cross Transept plan, which was popular from about 470 to 550 AD (Krautheimer, 1969), and from the stylistic elements of the Theodosian and Constantinopolitan capitals, dating to the 5th century (Tiryaki & Çömezoğlu Uzbek, 2024), the South Church at Perge is dated to the second half of the 5th century AD.

• North Church (Basilica B):

From a time distinguished with important growth in Perge, the North Church dated 5th and 6th centuries(Tiryaki & Çömezoğlu Uzbek, 2024).

• East Church (Basilica C)

Its wall structure reveals that it belongs to the early Byzantine period (Tiryaki & Çömezoğlu Uzbek, 2024).

• Small Church

Owing to its location and its small size, the small church from the middle Byzantine period signals the last stage of the city as it was constructed in a period when the water channels along the street were no longer functional, the Small Church is located along the north-south colonnaded road. It has been dated to a later period, the 10th century, based on its close counterpart (Tiryaki & Çömezoğlu Uzbek, 2024).

• Tetraconch

The tetraconch's stone structural material and the design of the multicolor mosaics on the floors of its narthex, ambulatories, and chambers all suggest that it was built in the first or second decade of the fifth century (Kleinbauer, 1987).

Figure 28.
Buildings from the Byzantine Period, authors

4.2. Typological

A strong understanding of architectural typologies is critical for studying ancient cities like Perge, where many similar types of spaces — taking the forms of agoras, theaters and baths in this instance — configured civic life, embodying shared social, political, and religious meanings. Typology here refers to the systematic classification of buildings based on form, function and cultural use as a way to read urban logic and spatial intelligence (Moneo, 1978; Rossi, 1982).

Perge is particularly well suited to typological investigation because of its urban consistency across the Hellenistic, Roman and Byzantine periods and because of its layered construction. With its well-preserved architecture, Perge is capable of revealing how certain building types were repurposed and changed to meet shifting needs while continuing to respect foundational form and collective civic place use (Yegül, 1992).

Within this thesis, typological analysis has two objectives: it helps to reveal the functional anatomy of the ancient city, illustrating how each architectural type, either alone or in conjunction with other types, contributed, both functionally and materially, to the public realm and how these spatial types were codified, combined, and interlocked which facilitated movement, ritual and governance. The second, more critical task, is to advance the design methodology of the contemporary museum proposal. The project does not seek to transpose ancient forms, rather the project seeks to abstract typological logic (colonnaded rhythm, axial planning, water relation, civic scale) and re-interpreted these types into a contemporary site irresponsible spatial

language (Eisenman, 1992; Zumthor, 2010).

This section will consider the key typologies of Perge, not as isolated buildings, but rather as part of an integrated urban regime. By examining the types within their context in this way, we will get some sense of how they operated in Perge to act as meaning carriers and how they can be translated architecturally into relevant contemporary spatial narratives.

This section examines the architectural aspects of Perge Ancient City not as individual monuments but as interdependent typologies that exist within an integrated and symbolic urban regime. By placing the type within a matrix of spatial, civic and ritual connections, we will arrive at a better understanding of how the ancient city of Perge created the urban identity that contributed to it urban experience, and how these connections could be used to generate architectural re-interpretation in the present (Rossi, 1982; Yegül, 1992).

Water Related Buildings

Collonaded Streets

Gates

Common Buildings

Arches

Religious

Acropolis

Necropolis

City Walls & Towers

Residential
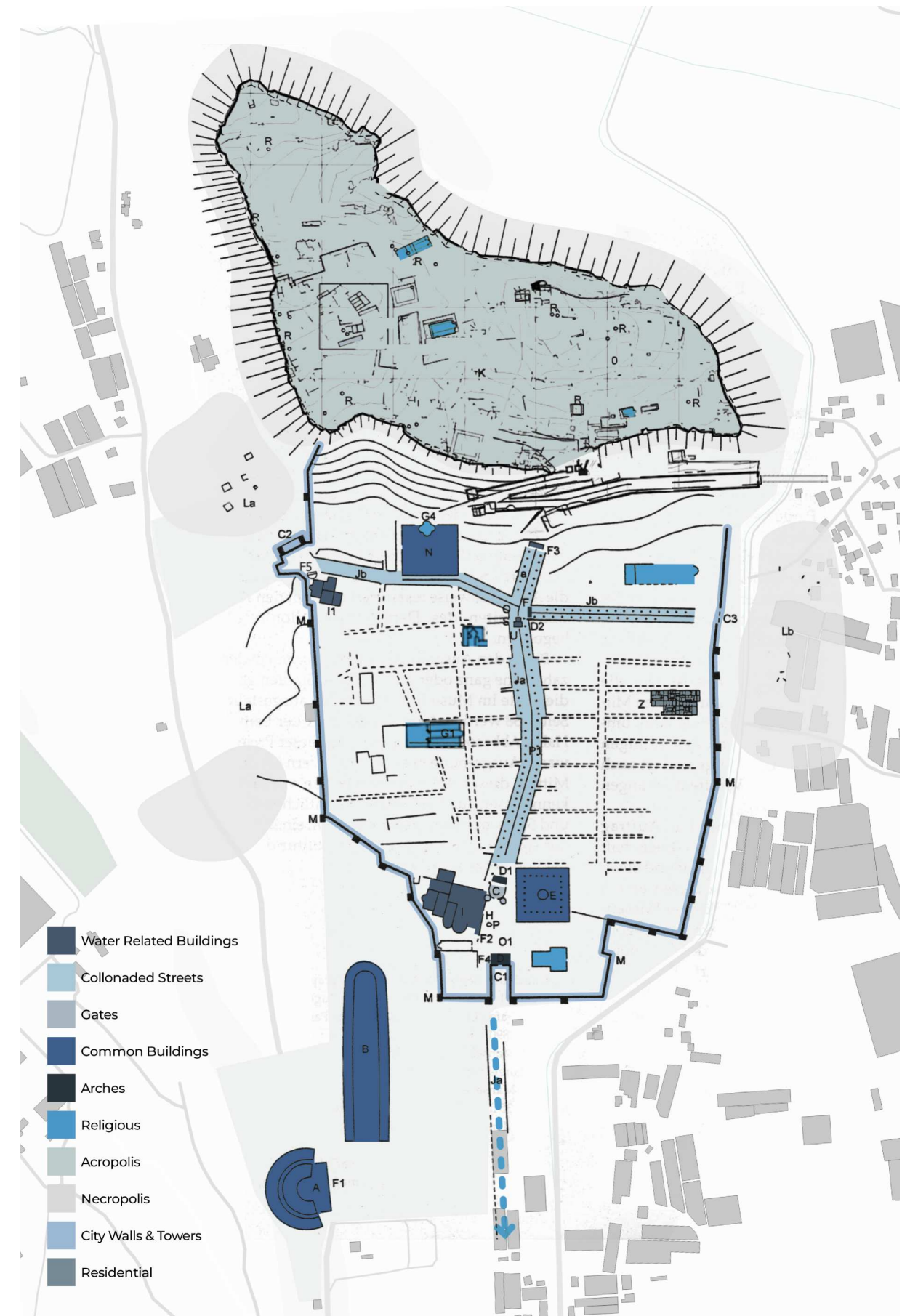
Figure 29.
Typological Analysis of Perge

4.2.2. Water Related Buildings

Perge's Roman baths, like the South Bath Complex, have a reality of a hygienic materiality which included leisure, social interchange and education. The monumental nymphaeum in Perge, which is situated at the northern end of the main colonnaded street in Perge, functioned in both a topographically significant way as well as the ceremonial entrance to the city. The nymphaeum was provided with water by a complex water infrastructure that also served residential spaces, the agora, and the baths. These nymphaea were the primary prominent spatial focal points of perception in this instance that also promoted the legitimization of civic Roman generosity and engineering in a public place. (Çokay Kepçe, 2007).

baths

fountains

- - - → water path

D distribution
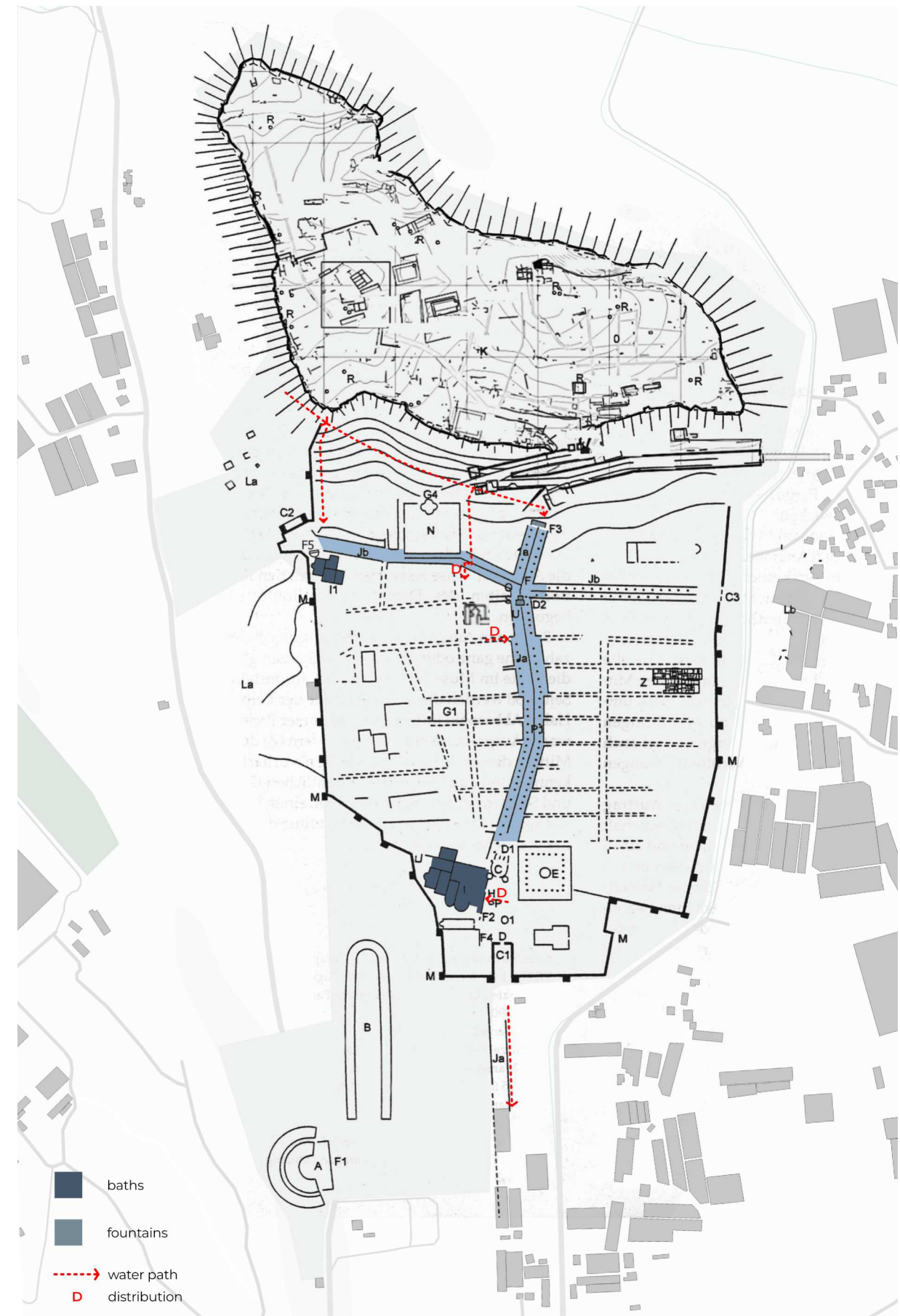
Figure 30.
Water Related Buildings of Perge, authors

4.2.2.1. Baths

The two Roman baths remain part of the best preserved monuments in the city today. The baths were conveniently located next to the city gates and water channels for an easy supply of water.

4.2.2.1.1. South Bath

It is one of the most well preserved structure of Perge. It is situated at the entrance of the city, right after the city gate. Excavated from 1978 to 1985, the Southern Bath areas are now completely uncovered (Çağlayan, 2009).

The South Bath of Perge, constructed between AD 2-5 centuries, illustrates Roman architectural culture as it was spread throughout North Africa, Syria, Anatolia, and Italy, with its incorporation of bathing establishments, a palaestra for physical training and a gymnasium for education, as well as its characteristic building and construction features (Silay, 1991).

The bath building is composed of multiple functional areas that allow for changing, bathing, exercising, relaxing, and an exercise of thought. The essential parts include the apodyterium, natatio, palaestra, frigidarium, tepidarium, and caldarium, and there are additional areas believed to have been used for artistic and intellectual pursuits, such as the basilica thermarum, an aleipterion for students, and a mouseion which refers to our understanding of a philosophical education (Perge Project, n.d)

The floors of the galleries covered with mosaics can be postdated to the 4th century AD, based on the decorative aspects (Abbasoğlu, 1982).

4.2.2.1.2. North Bath

The North Bath is to the west side of the northward-southward colonnaded street, close to the north gate approximately northeast of the North Gymnasium. The bathhouse has a peristyle courtyard, in addition to five primary areas (Erdoğan, 2006). Which may represent a palaestra. If we assume the colonnaded street to the east is the palaestra, then this bath complex can be viewed as part of a bath and gymnasium complex. (Çağlayan, 2009)

The building qualifies as a "ring-type bath" because the spaces are linked, which facilitates movement and use of the different spaces and likely the main entrance was from the northwest side (Çağlayan, 2009).

Figure 31. North Bath/
Perge Projects. (n.d.). North Bath [Photograph].
https://pergeprojects.org/kuzey-hamam

Figure 32. South Bath/
Perge Projects. (n.d.). Soouth Bath [Photograph].
https://pergeprojects.org/guney-hamam

4.2.2.2. Fountains

4.2.2.2.1. Caracalla Fountain

The fountain is located at the western end of the street that runs east and west and is adjacent to the North Bath. The structure incorporates solid cream-colored limestone, which appears similar to marble, and is composed of a pool measuring 14.85m long, 2.85m wide, and 1.60m deep, with a façade wall directly behind it (Mansel, 1969). There are two semi-circular basins in front of the pool, which the public had access to use for water collection (Mansel 1969). Found from the fountain, there were statues of the Emperor Caracalla as well as gods and goddesses including Apollo, Asklepios, Helios, Aphrodite, Nemesis, Selene, and Tykhe (Perge Projects, n.d.).

4.2.2.2.2. Junction Fountain

Excavations at the junction of the north-south and east-west colonnaded streets revealed broken architrave fragments depicting Tritons and Selene, along with a frieze block featuring a relief of Eros, currently displayed at the Antalya Archaeological Museum. In a nearby building, terracotta pipes and heavy lime residue were found, indicating the existence of a fountain in the area. The structure is dated to the Severan period based on its architectural decorations (Perge Project, n.d.).

Figure 33. Caracalla Fountain/
Perge Projects. (n.d.). Caracalla Fountain [Photograph].
https://pergeprojects.org/caracalla-cesmesi
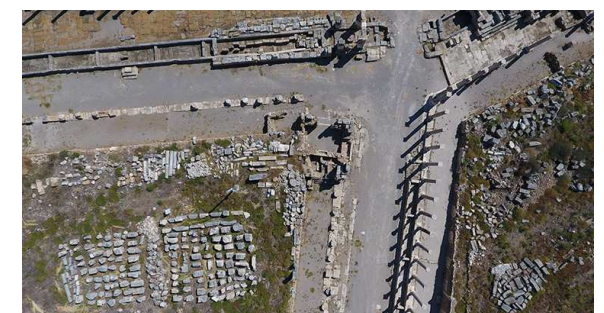
Figure 34. Junction/
Perge Projects. (n.d.). Junction Fountain [Photograph].
https://pergeprojects.org/kavsak-cesmesi

4.2.2.2.3. Kestros Fountain

The Kestros Fountain is considered the beginning of the Perge urban waterway. (Çağlayan, 2009).

The Nymphaeum, a U-shaped structure made of roughly cut limestone blocks transitioning into marble, measured 21.00 meters overall in width, and had access to a central fountain structure from either side of the Nymphaeum through the two coffered vaults, each allowing access to the Acropolis, while the overall linear plan allowed two projecting wings extending at right angles (Özdizbay, 2008).

The building has evidence, through differing sets of architectonic features, indicating it was originally two stories (Mansel, 1971).

Composite capitals appear to have been used in addition to Corinthian capitals. The excavation also unearthed many statues of divinities, including Zeus, Apollo, Artemis, and Isis, as well as two statues of the Emperor Hadrian, one nude and one clothed, suggesting that the fountain was likely erected, at least in part, during Hadrian's reign, but finished after his death. The differences in architectural styles between different parts of the fountain, and the wall paintings and inscriptions on the eastern side, indicate that the fountain underwent years of modification and additions, including some in the 3rd century CE and beyond.(Perge Projects, n.d.).

Sculptures also embellished the architectural program of the nymphaeum, which is reminiscent of the colossale façade architecture of the Roman Period (Özdizbay, 2008).

The front face of the Nymphaeum is composed of three niches between two barrel vaults, with the central niche the largest by far. Columns with cornithian capitals rest upon low rectangular pedestals, where aediculae in front of the narrower niches are to be found. The wings off of the passages have three columns that are resting on a podium consisting of upper and lower delineated borders. The capitals use both cornithian and composite, possibly opus sectile. (Çağlayan, 2009).

Figure 36. Kestros Fountain/
Şentürk, A. E. (Photographer). (2021). Perge Kestros Fountain [Photograph]. Cultural Inventory..
https://kulturenvanteri.com/en/yer/perge-kestros-cesmesi/#171/36.965996/30.855085
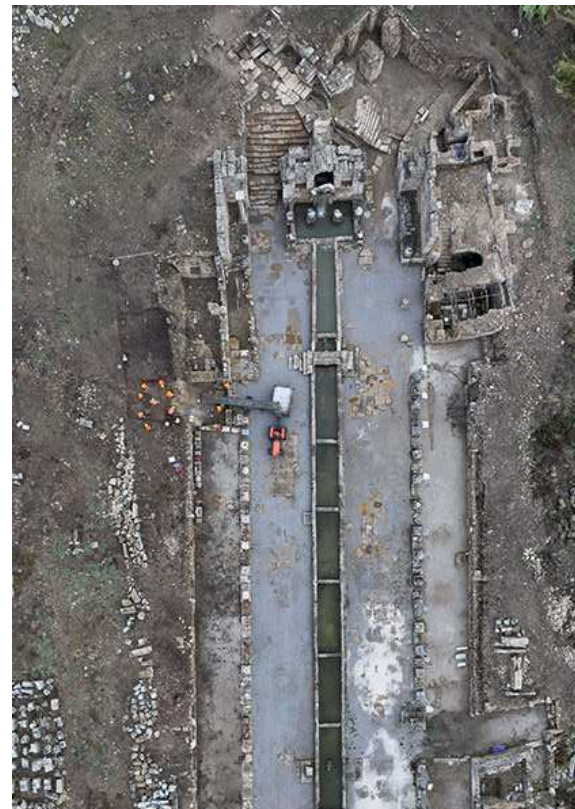
Figure 35. Kestros Fountain/
Çınar, M. (Photographer). (2024, November 19). Ancient Fountain in Perge [Photograph].
https://www.dha.com.tr/foto-galeri/pergedeki-antik-cesmeden-1800-yil-sonra-su-ak-maya-basladi-2534708/10
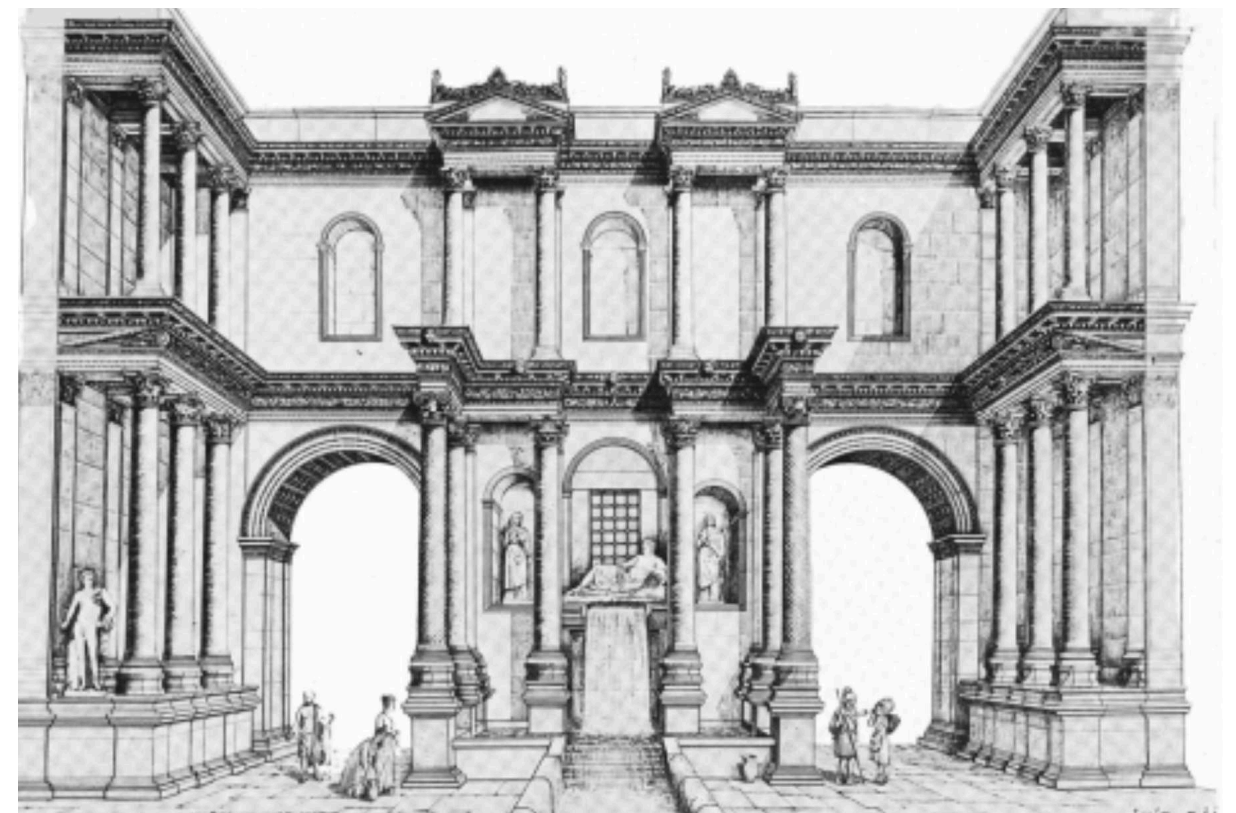
Figure 37. Reconstruction Drawing of Kestros Fountain/
Reconstruction Drawing by Akif Dai
https://kulturenvanteri.com/en/yer/perge-kestros-cesmesi/#171/36.965996/30.855085

4.2.2.2.4. Septimius Severus Fountain

Located along the western side of the square, between the Hellenistic Gate and the Late Period Gate, aligned south of the South Bath propylon, was excavated in 1968 with the discovery of the main façade and with the two side façades in 1977. The structure is 14.85 long, 2.85 wide, and 1.60 deep. It consists of an open pool in front of a façade wall with niches, which was made of brick and clad with marble, and with a podium of limestone blocks. On the lower level, five arched rectangular niches were. placed within the wall but at irregular intervals. Many pieces of architectural fragment parts suggest that the fountain had two levels of columns; the lower level was 4.35 m tall, the upper was 3.35 m; adding to a height of about 8 meters high. (Çağlayan, 2009).

Septimius Severus is depicted much like a river god, implying that he could have been depicted or marketed as a divine symbol associated with putting water into the city or resembling a river god. (Çelik, 2024)

The facade of the building is two stories high, with a pedimented design on this section. On the building's front faces, which are now displayed at the Antalya Museum, there are representations of tritons. One side of the building features a relief of the sun god Helios, and the other depicts the moon goddess Selene. In the center of the pediment, the reliefs show Artemis Pergaia, the Three Graces, Aphrodite, Eros crowning Aphrodite, and a priestess. (Perge Projects, n.d.).

Figure 38. Septimus Severus Fountain/
Perge Projects. (n.d.). Septimus Severus Fountain [Photograph].
https://pergeprojects.org/septimus-severus

4.2.2.2.5. Severan Fountain

The Severan Fountain is located next to Septimus Severus Fountain and in the square of Hellenistic gate. The fountain was dedicated by Aurelia Paulina, priestess (the sacred guardian of the water resource) of Artemis Pergaia, or her family (Akçay, 2022). The Severan Fountain has a length of 16.40 meters, a preserved height of 10.50 meters, and a depth of 4.30 meters, and although it continues south of the Septimus Severus Fountain with architectural and decorative themes that both united them architecturally and supported an overarching design, it is slightly offset to the plaza side and at a slight angle, forming a continuous gap between these two fountains (Çağlayan, 2009).

Figure 39. Severan Fountain/
Perge Projects. (n.d.). Severan Fountain [Photograph].
https://pergeprojects.org/severuslar-cesmesi
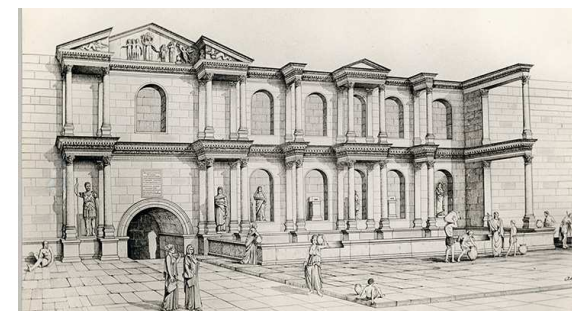
Figure 40. Reconstruction Drawing of Severan Fountain/
Reconstruction Drawing by Akif Dai
https://pergeprojects.org/severuslar-cesmesi

4.2.2.2.6. Theater Fountain

The theater fountain was added to the eastern façade of the theater's stage. Most likely it was constructed to drain the water from the orchestra, and to also serve as support for the stage construction (Perge Projects, n.d.). The Nymphaeum is made up of 5 semi-circular niches, with widths of 9.80, 7.80, 4.70, 5.30, and 9.80 meters from south to north, indicating some rough form of symmetry along the central axis; between the niches were pedestals measuring 1.10 x 1.30 meters, capped with red-veined columns, and the presence of smaller granite columns suggests the likely presence of a second storey (Akıllı, 1982).

Figure 41. Theatre Fountain/
Perge Projects. (n.d.). Theatre Fountain [Photograph].
https://pergeprojects.org/tiyatro-cesme

4.2.5. Collonaded Streets

The east-west and north-south colon-
naded streets formed the urban
spine of Perge, connecting the gate,
agora, nymphaeum, baths, and the-
ater into a continuous experiential
narrative. These streets served as
more than circulation paths; they
acted as frameworks for processions,
rituals, and public display, embedding
spatial memory into daily movement
(Yegül, 1992; Çokay-Kepçe, 2007)

East-West

North-South

continuation
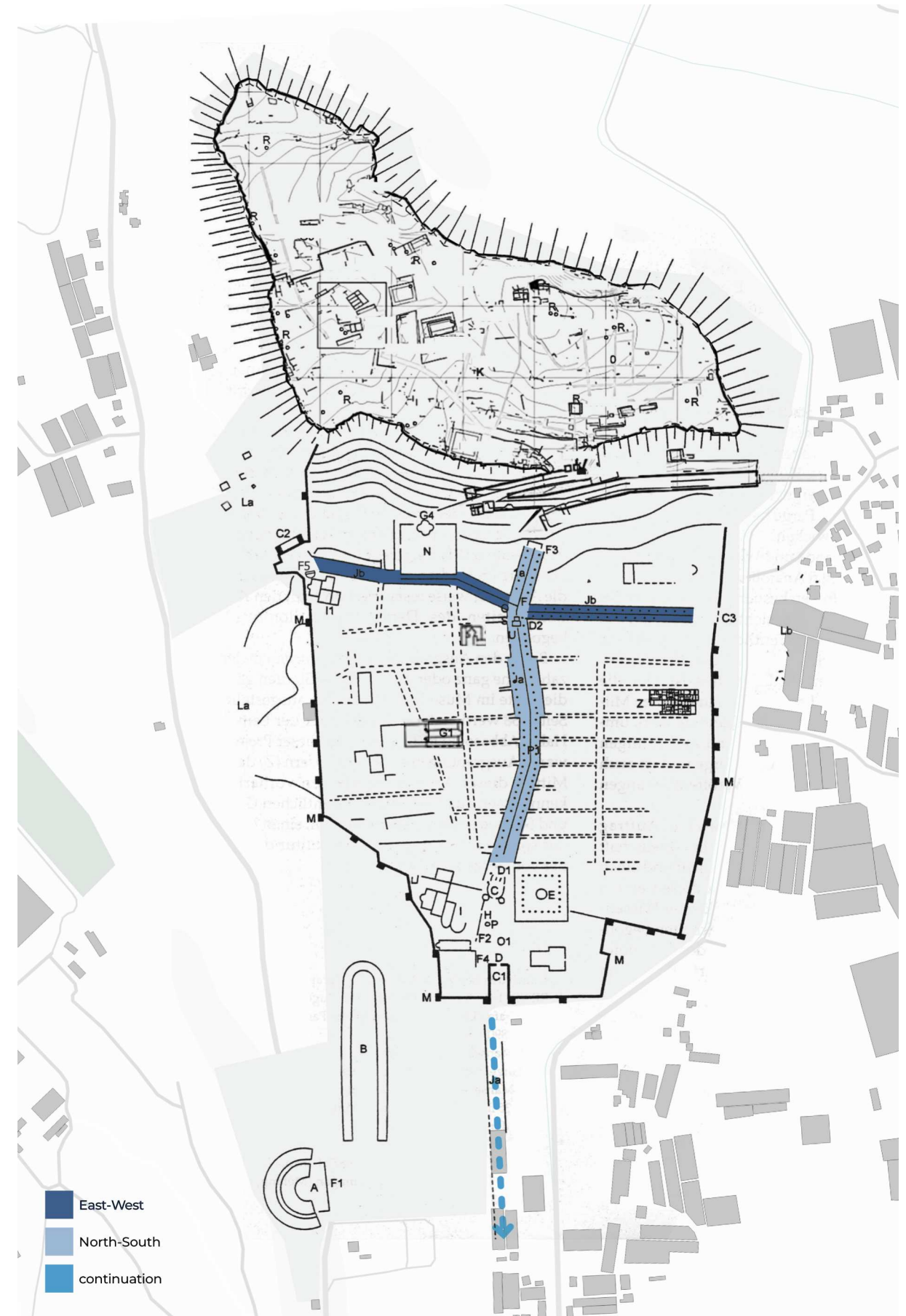
Figure 42.
Colonnaded Streets of Perge, authors

4.2.5. Collonaded Streets

The colonnaded street begins at the monumental gate and is crossed perpendicularly by another street (Anabolu, 1980). Arches and tetrapylons were built at important intersections to indicate changes in direction over long distances, and the street widens next to the city gate to form an oval square (Erol, 2019).

Columned streets, a defining feature in Roman urban planning, are prominent in the Empire's eastern provinces, with well-preserved examples found not only in Anatolia but also in Roman settlements across Northern Syria and North Africa, showcasing some of the finest instances outside of central Rome (Erol, 2019).

The main street of Perge is the colonnaded street. It displays a 20-meter-wide central strip that is lined with a full width, 2-meter-wide raised segmented water channel, with, on each side, porticoes that are 5 meters deep and shops behind these porticoes that are between 5 and 8 meters deep. Inscriptions, statues, and large monuments occupy the space between the columns and the raised walkway (Mansel, 1967). The porticoes are supported by marble columns or granite resting on an Attic-Ionic style basis and an Ionic capital, and resting on a base that is square, rectangular, or hexagonal in shape (Mansel, 1957). There are very few fragments from the cornice (architrave, frieze, and cornice), as there are most likely few remains left of these elements, as they were damaged and, and likely made of wood, during the Byzantine period (Mansel, 1957).

The main street is divided by a canal that has narrow bridges so that pedestrians can cross, and line up with the side streets (Çağlayan, 2009). This canal additionally has an underground section that runs the entire length of the street (Mansel, 1957). That sewage is dispensed from houses, stores, fountains, and baths to the main sewer line beneath the open canal of the north-south colonnaded street and this open channel is in the street's center, so that the water from the F3 fountain at the south base of the Perge acropolis can run down to the southern portion of the city where there is a decline in the slope (Çağlayan, 2009).

Figure 43. Colonnaded Street/
Cangül, C. (n.d.). [Photograph of Perge – Sütunlu Cadde]. In Kültür Envanteri
https://kulturenvanteri.com/en/yer/perge-sutunlu-cadde/#17/36.963295/30.854715
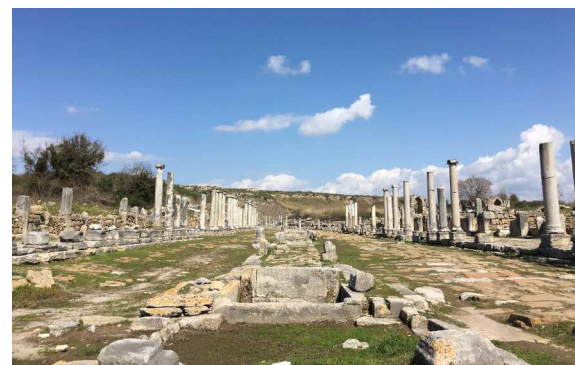
Figure 44. Colonnaded Street/
ArkeoGezi. (2019, March 7). Perge [Photograph].
https://arkeogezi.com/2019/03/07/perge/
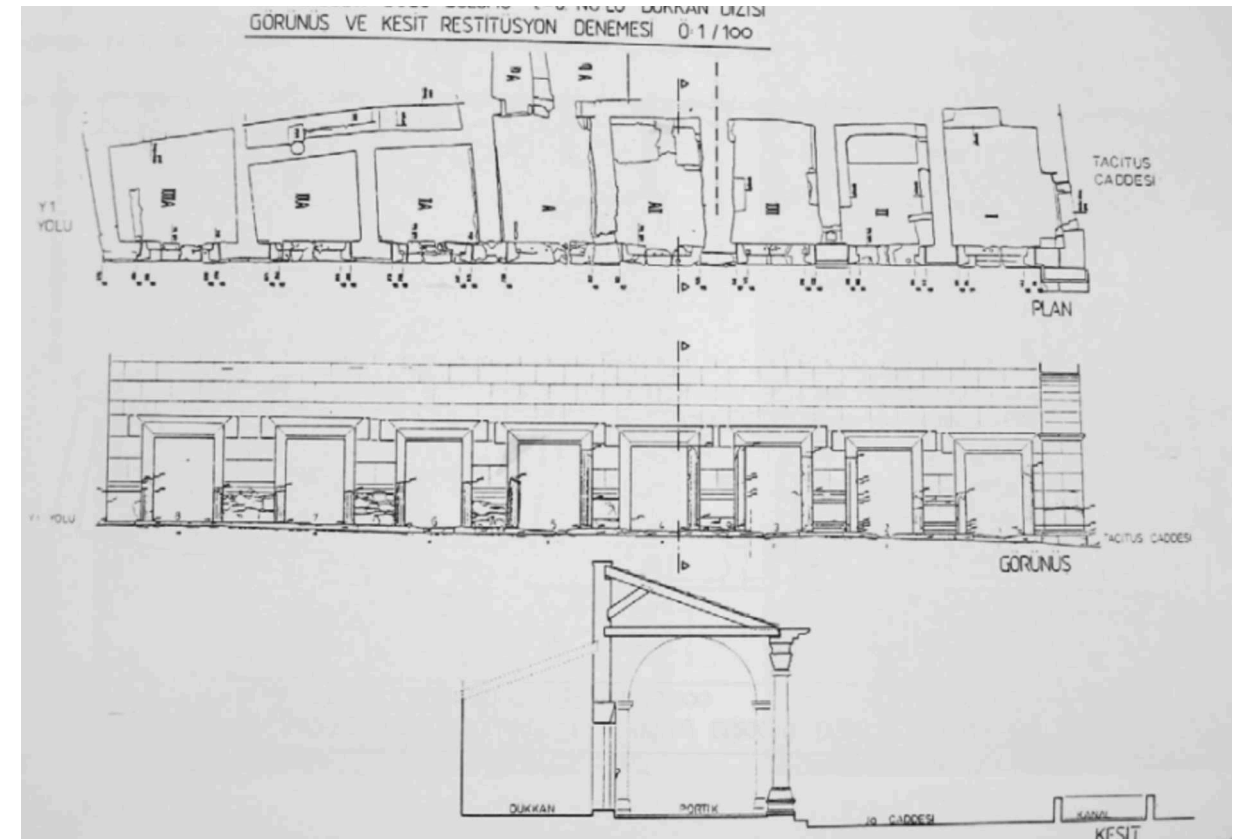
Figure 45. Restitution of elevation and section of the N-S street shop row./
Abbasoğlu, H. (1993). Kuzey-güney doğrultulu Sütunlu Cadde, doğu kısım, 1. insuladaki I–VIII nolu dükkanların planları, restitüsyon denemeleri ve kesit çizimi [Çizim]. In Perge Kazısı 1991 Yılı Ön Raporu (p. 610, Res. 17). KST Arkeoloji Dergisi, 1991.
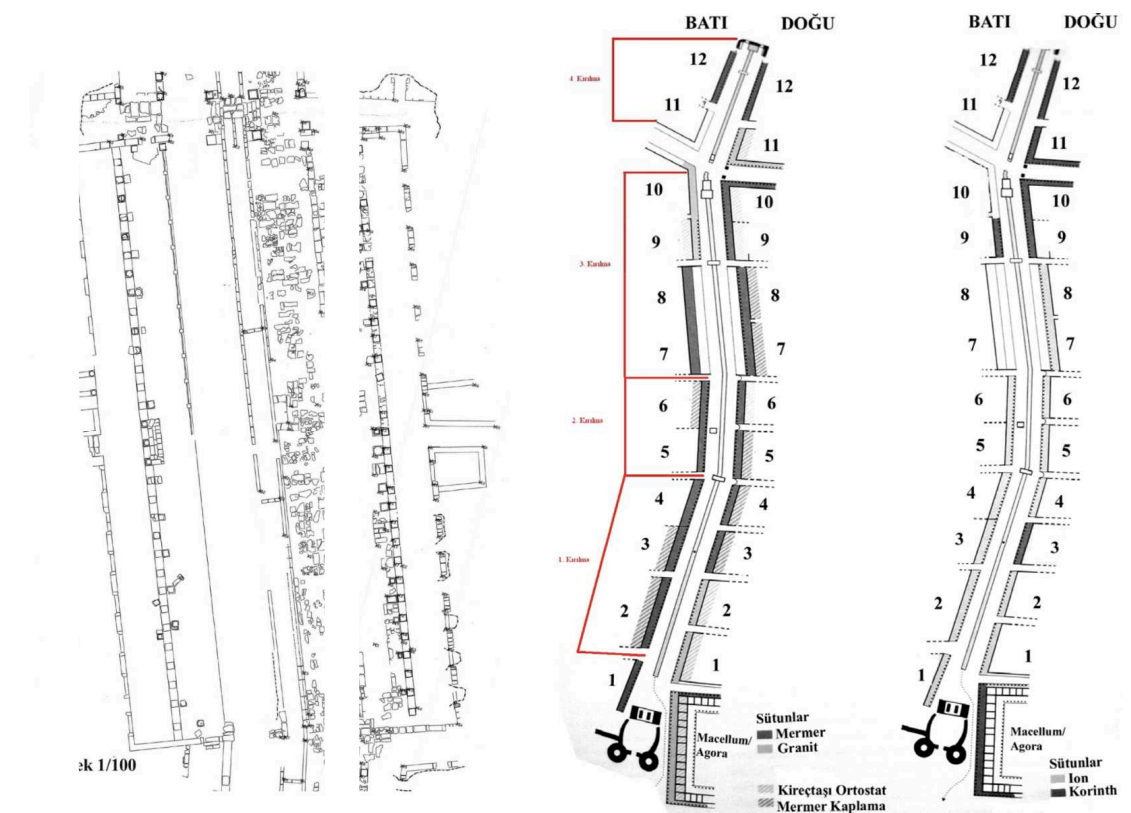
Figure 46. Colonnaded Street Setback Analysis /
Toprak, Ö., & Cihan, N. C. (n.d.). Kuzey-güney doğrultulu Sütunlu Cadde, genişleyen kısmın planı [Çizim].

Figure 47. Colonnaded Street Analysis/
Heinzelmann, M. (2001). Kuzey-güney doğrultulu Sütunlu Cadde'deki kırılmaları, insula numaralarını, sütunların malzemesi ve düzenini, kireçtaşı orthostat ve mermer kaplamaları gösteren plan [Plan, düzenleme ve ekleme: A. Özdizbay]. In Städtekonkurrenz und kommunaler Bürgersinn (p. 207, Fig. 6). Verlag Philipp von Zabern.

4.2.3. Gates

Gates were processional spaces, a threshold that established transition between the exterior of the city and its interior, often in alignment with a colonnaded street and facing significant axes, such as the stadium, or agora. The scale of triumphal arches, for example commemorating visits by emperors, often filled these sequences (Inan, 1993).
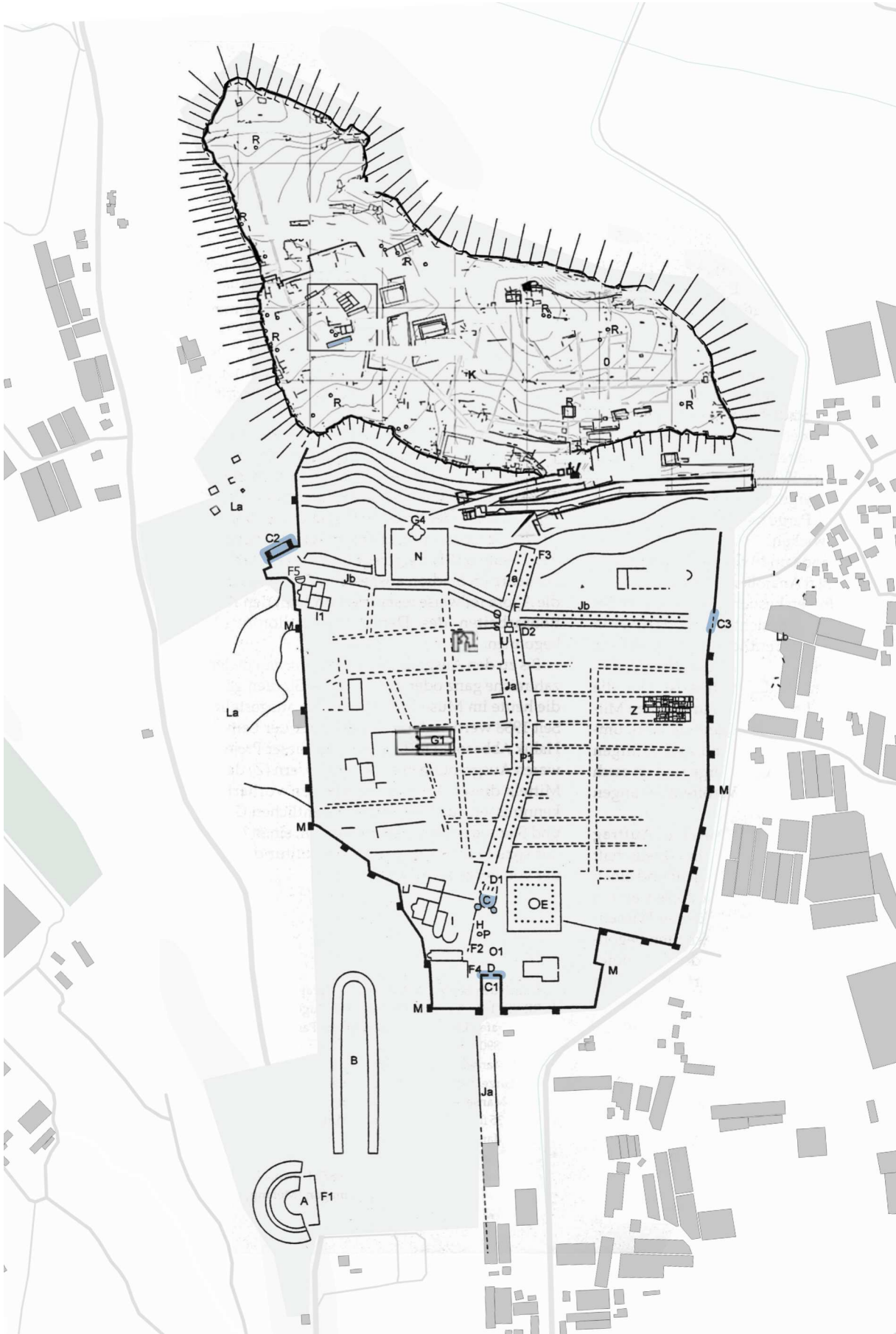
Figure 48.
Gates of Perge, authors

4.2.3.1. West & East City Gates

4.2.3.2. Late Roman City Gate

The gate is found at the western point of the east–west street and also marks the start of the route to the West Necropolis. Although we cannot say for certain when the western gate dates to, its masonry appears to post-date that of the nearby North Baths. The North Baths date to the 2nd–3rd centuries AD, based on comparisons of materials and construction methods. (Türkmen, 2008)

The plan Lanckoronski and his team created incorporates two square towers and a semi-circular courtyard gate, with the consideration that these might be speculative reconstructions. No physical evidence of the gate structure, that was expected to have existed at the east end of the east-west street, has been found today. (Perge Projects, n.d.).

The Late Period Gate, which has several phases, replaced the monumental gate as the city grew southward (Türkmen, 2009).

The structure, preserved at a height of approximately 10–11 m with an east–west wall which is 27 m long, and 2.40 m thick. Originally, the building had arched niches c. 4.50 m wide. During alteration, a doorway added on the southern side was 4.50 m wide on the south and 3.15 m on the north. A relieving arch was added above the lintel, and in the center of the south arch, a reused shield relief with a rosette was added (Türkmen, 2001).

Figure 49. West-East City Gates/
Perge Projects. (n.d.). Batı–Doğu Kent Kapısı [Photograph].
https://pergeprojects.org/bati-dogu-kent-kapisi

Figure 50. West-East City Gates/
Perge Projects. (n.d.). Batı–Doğu Kent Kapısı [Photograph].
https://pergeprojects.org/bati-dogu-kent-kapisi

Figure 51. Colonnaded Street/
Cangül, C. (2015). Roma Kapısı, Perge Antik Kenti [Photograph].
https://kulturenvanteri.com/yer/perge-palaestra/#16.86/36.960508/30.85409

4.2.3.3. South Hellenistic Period City Gate

outh Hellenistic Gate is located at the southern end of the north-south colonnaded street. The round or cylindrical towers of the Hellenistic Gate became a symbol of the city (Erdoğan, 2006).

Despite its relatively simple architecture, the southern gate of the fortification system, a two-story arched structure, features three semi-plastic pilaster capitals on each inner face and on the outer pylon corners, decorated with pilaster reliefs and it also exhibits Doric elements in its triglyph-metope frieze and Ionic characteristics in its two-banded architrave and geison, making the Demetrios-Apollonios Arch, which dates to the Domitian period in Perge, the closest comparable structure in terms of material and simplicity (Özdizbay, 2008).
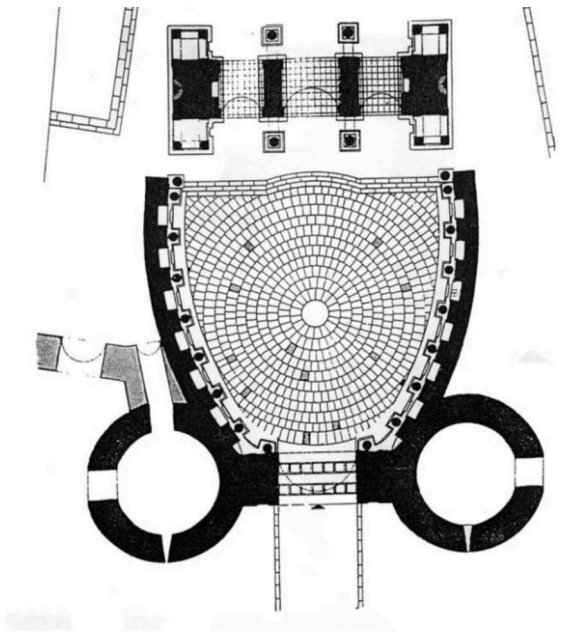
Figure 50. Plan of South City Gate/
Özdizbay, 2008

Figure 49. South City Gate/
Cangül, C. (2015). Hellenistic City Gate, Perge Ancient City [Photograph]. Cultural Inventory.
https://kulturenvanteri.com/en/yer/perge-helenistik-kapi/#171/36.96138/30.854082

Figure 51. South City Gate/
Perge Kazı Arşivi. (n.d.). Oval Avlu batı duvar kanadı ve nişler. Doğu kule üzerinden görünüm [Photograph].

4.2.4. Common Buildings

Even the stadium and the theater, both at the edge of the city, had a strong orientation, in sight and ceremony, with central typologies. The stadium, one of the best-preserved in the Roman world, was connected via the colonnaded street with the main focus being the civic spectacle, which becomes a part of the urban rhythm of the city for host and spectator alike. The theater, though most often affiliated with a civic or funeral face, was reliant on a religious base at festivals and served as a space of ritualistic performance and ideological reinforcement (Inan, 1993; Yegül, 1992).

The agora acted as the city's economic and political center, with the stoas and public buildings framing the agora's space, and its proximity to the bath-palaestra complex, temples, and streets allowed for a seamless transition from commerce to religion to enjoyment. The agora being a multi-functional typology for the city also acted as a catalyst to the layered civic life of Perge (Akurgal, 2001).
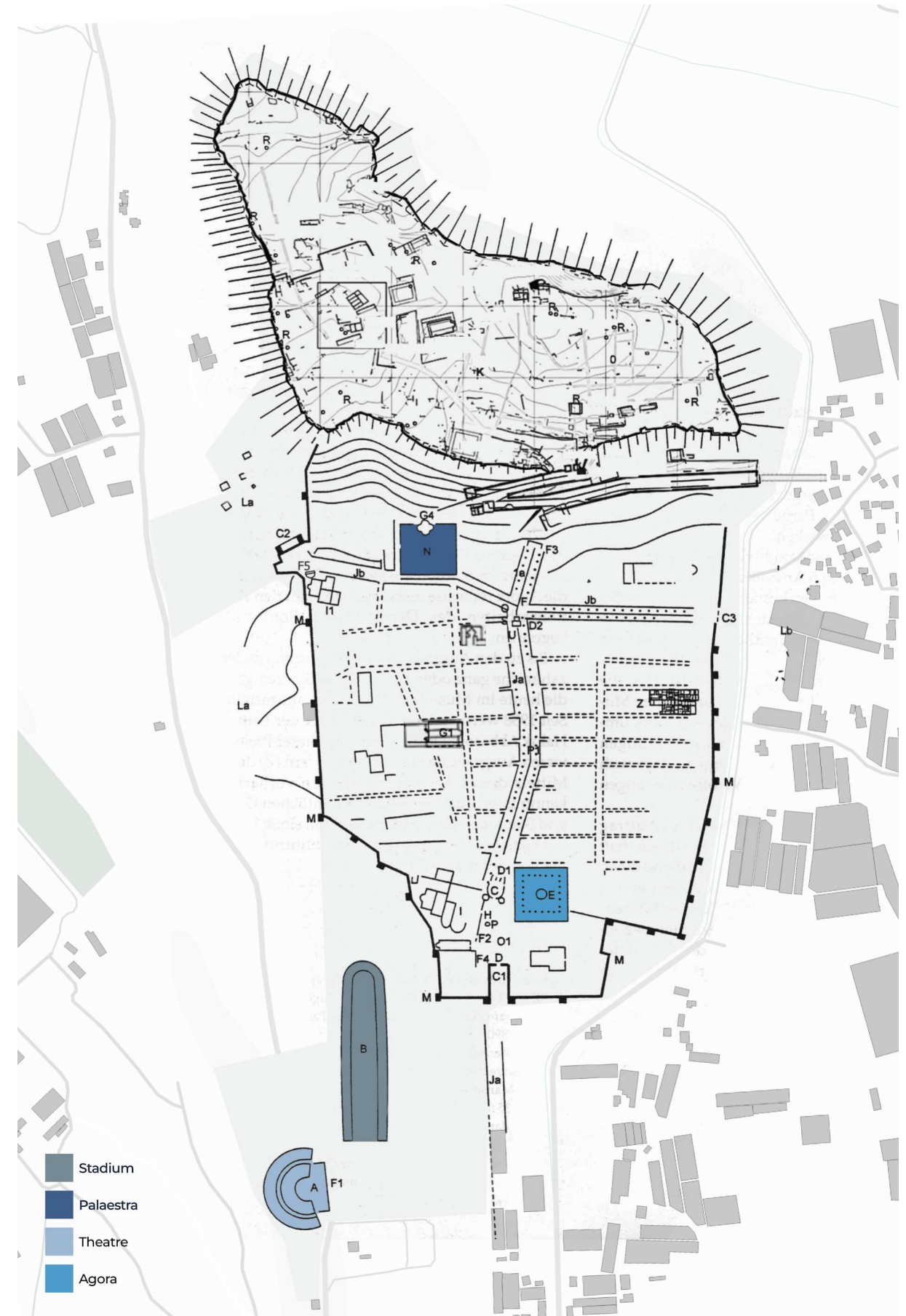
Figure 52.
Common Buildings of Perge, authors

4.2.4.1. Stadium

The stadium is located near to Teather, outside the city walls. Overall, the stadium is about 234 meters. ,A north-south wall, said to be built later, separates the 42.50-meter-long arena space in the northern sphendone and the 34.00-meter-wide running track (Özdibay, 2008).

Under the seats, these 20 spaces function as shops (Bean, 1999).This vaulted construction is among the best-preserved and most distinctive examples reflecting Roman architectural features found in buildings across Asia Minor (Özdizbay, 2008). The structure is supposed to have been built based on its architectural features date back to the second half of the 1st century A.D., while recent excavations were able to reachover original surfaces for its most recent phase of use dating to the 5th century A.D (Perge Projects, n.d.).

4.2.4.2. Palaestra

The gymnasium is a place of mental and physical growth. The Northern Gymnasium is located in the lower city in the northwest, next to the city's west gate, along the east-west oriented Columned Street (where the southern slope of the Acropolis ends), west of the city wall (Özdizbay, 2008). It has two stories based on the beam openings of the inside south and west wall location(Çağlayan, 2009).

The building has the name "Cornutus Palaestra" after the person who donated it, based on an inscription found here, but it is also known as the "Northern Gymnasium" for the informal absence of the word "palaestra" in the inscriptions. (Özdizbay, 2008) With a well-preserved southern elevation, the building has a central entrance and twelve southern windows, some partly blocked in the Late Antique period, and features a western entrance that was added later, as well as a Late Antique fountain listed in the south, and a tetrakonkhos composed of spolia in the palaestra (Perge Projects, n.d.).
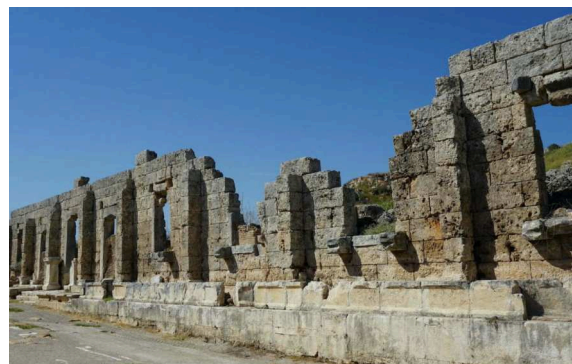
4.2.4.3. Theater

Theater is located in the lower city, outside the city walls and next to the stadium.

The most complete scientific analysis and architectural documentation of the theatre was carried out by Lanckoroński and his team.

The cavea eastward-facing; and overall, the cavea was (at the widest point) 113.50 meters in diameter; the cavea is horizontally split by a diazoma into two parts- the upper part has 19 seating rows, horizontal stairways divided by 23 vertical stairways stairs that have independent exit aisles for egress; and the lower part has 29 rows of seating divided by 12 stairs (Özdibay, 2008).

Research on the theather's architectural and sculptural decorations identified at least two periods: the Early Severan to Middle Severan Period, and the Late Antonine to the Early Severan Period and despite a number of changes and innovations, it is known to have been in use until the Justinian Period (Perge Projects, n.d.).

4.2.4.4. Agora

Agora is situated at the entrance of the lower city. It was the ancient marketplace for meat, fish, and other high-end consumer items (Perge Project, n.d.).

The first Hellenistic agora was located where two main streets intersect, but in the second century AD was replaced by a new square agora with four entrances, surrounded by porticoes and shops. The agora included columns that supported the roofs, a tholos that was circular in shape, and it had channels in the mosaic-paved porticoes (Erdoğan, 2006).

The excavations of the Roman agora with a square plaza that measured around 51.20 by 50.80 meters across the corners of the stylobate (Mansel, 1972). Three interconnecting squares make up the Macellum's axial design, which has external dimensions of 75.93x75.90 m (Özdibay, 2008).

Figure 53. Stadium/
Cangül, C. (2018). Perge Stadium: View of the seating area [Photograph]. Cultural Inventory.
https://kulturenvanteri.com/en/yer/perge-stadyumu/perge-stadyum/

Figure 54. Palaestra/
Şentürk, A. E. (2021). Perge Palaestra [Photographs]. Cultural Inventory.
https://kulturenvanteri.com/yer/perge-palaestra/dsc07548/

Figure 53. Theater/
Cangül, C. (2018). Perge Stadium: View of the seating area [Photograph]. Cultural Inventory.
https://kulturenvanteri.com/en/yer/perge-stadyumu/perge-stadyum/

Figure 54. Agora/
Perge Agora", Cultural Inventory
https://kulturenvanteri.com/yer/?p=11293.

4.2.6. Arches

It has been emphasized that the arches, which were preferred within the borders of the Roman Empire due to their versatile structural character and functional and symbolic uses, took on a different meaning within Anatolia, which also affected their structural character (Özgen, 2009).

It is known that the majority of the Roman arch examples in Anatolia have undergone synthesis and formed an original style, and even important entrance gates have undergone structural and functional changes by being given the feature of an arch (Güven, 1987).
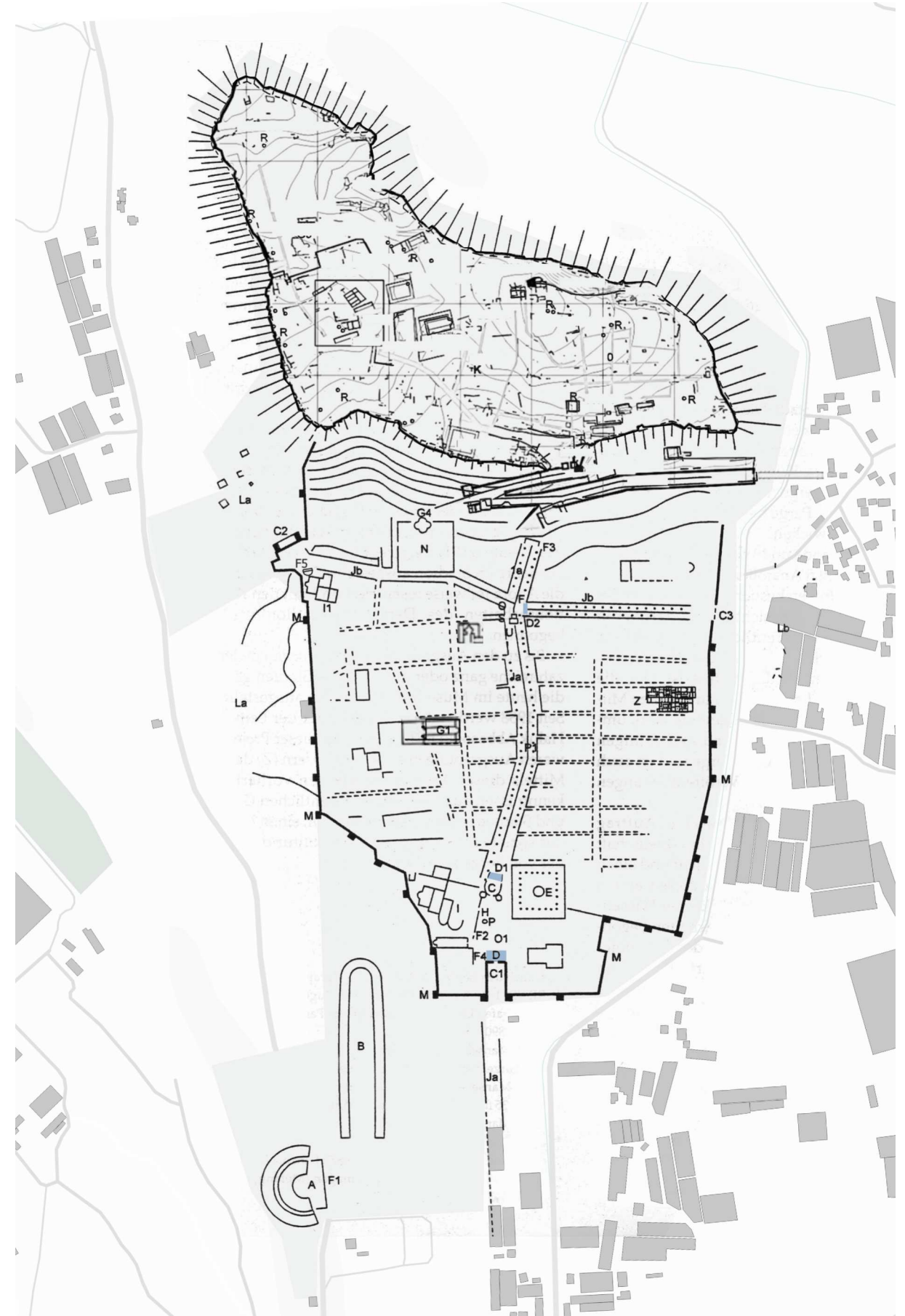
Figure 55.
Arches of Perge, authors

4.2.6.1. Demetrios-Apollonios Arch

The Demetrios-Apollonios Arch is located in the intersection of the two main street systems, north-south and east-west, it serves as a passageway leading from this junction toward the eastern continuation of the east-west axis (Özgen, 2009).

The single-arched arch is placed in the east-west direction. The only part that has survived intact to the present day is the square pylon legs. It was built from local cut block limestone, its width is 8.45 m, its depth is 1.48 m, and its detectable height is 11.27 m. The width of the road passing through it is 4.90 m (Özdizbay, 2008).

The inscriptions on each façade of the arch are almost identical and most importantly, we see the name of the Emperor Demetrios on the eastern façade which is seen by the visitor approaching the arch from the harbour (Özgen, 2009).

Figure 56. Demetrios-Apollonios Arch/
Perge Project. (n.d.). Demetrios Apollonios Arch.
https://www.pergeprojects.org/demetrios-taki
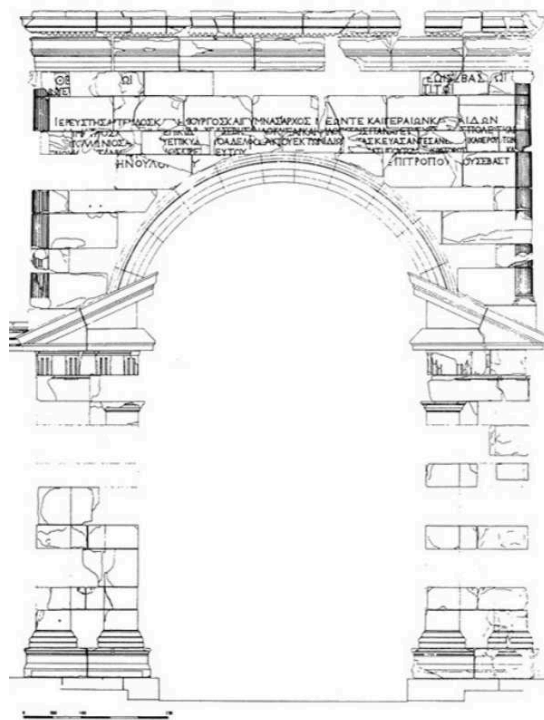
Figure 57. Demetrios-Apollonios Arch/
Perge Project. (n.d.). Demetrios-Apollonios Arch [Drawing]
https://www.pergeprojects.org/demetrios-taki

4.2.6.2. Hadrian's Arch

Located at the southern beginning of the north-south columned street of Perge, with the function of providing passage in the north-south direction, the arch is positioned just north of the Hellenistic tower, forming a whole with these towers and the courtyard (Özgen, 2009).

The two-story arched gate, with a simple architectural style, features Ionic elements in its architrave and geison, Doric characteristics in its triglyph-metope frieze, and is decorated with semi-plastic pilaster capitals and reliefs on both the inner and outer faces, while three successive arches rest on pilasters between the pylons (Özdizbay, 2008).
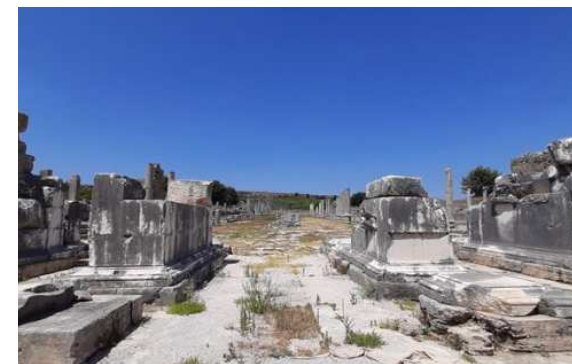
Figure 58. Hadrian's Arch/
Rehbername. (n.d.). Perge Antik Kenti Yapıları: Hadri-
anus Takı
https://www.rehbername.com/seyahat/perge-antik-kenti-yapilari
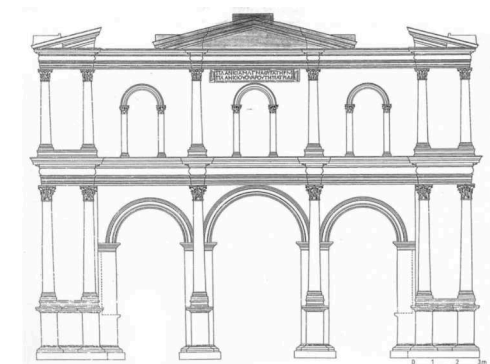
Figure 59. Restitution Drawing of Hadrian's Arch/
Bulgurlu, S. (n.d.). Hadrianus Dönemi Takı'nın restitüsyon
çizimi [Çizim 72]. In Bulgurlu, Perge Kenti Hellenistik
Güney Kapısı ve Evreleri.

4.2.1. Religious Buildings

Religious typologies found in Perge, including the shrines to Artemis, and other local deities, were often included together in civic spaces, to some degree placing the demarking lines of the religiously sacred typologies and any public space in a gray area. These temples were spatially aligned with the agora and colonnaded streets, demonstrating how religion extended into the urban environment of the daily lived experience of those in Perge. The orientation of the temples and design provided specific symbolic authorizations, as well as spatial anchors for other types of typologies that surrounded them (Akurgal, 2001).

basilica

church

tetrakonkhos
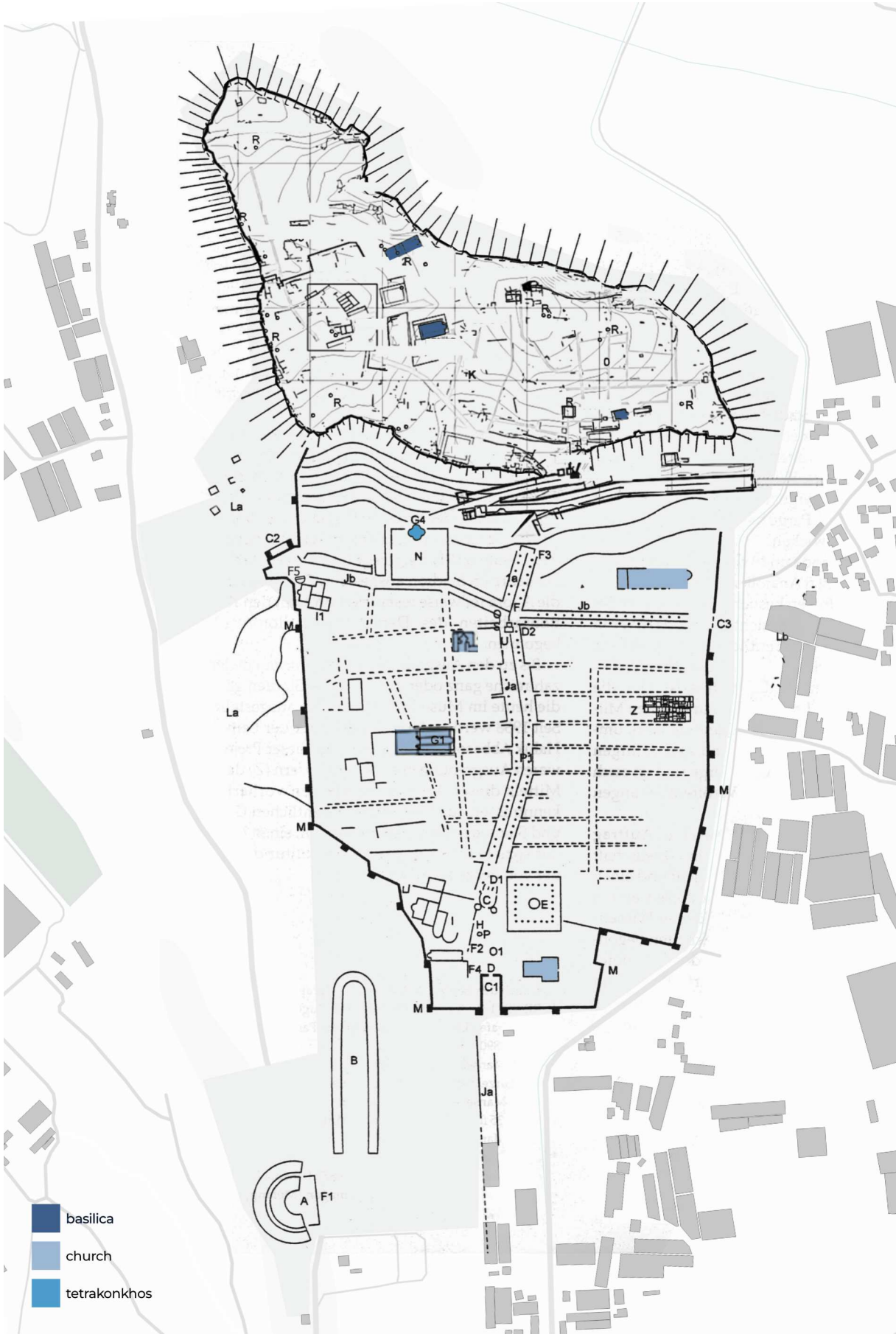
Figure 60.
Religious Buildings of Perge, authors

4.2.1.1. Basilicas

Basilica 1

Surface surveys and excavations at the Acropolis suggest that Basilica I, which had been built over a Roman Imperial structure, dates somewhere between the 5th–6th centuries, and was compacted at some point, likely reused in the 10th–11th centuries when the Acropolis experienced a period of Middle Byzantine Pantocrator use (Perge Projects, n.d.).

Figure 61. Basilica 1/
Perge Projects. (n.d.). Basilica at Perge [Photograph].
https://pergeprojects.org/bazilika

Basilica 2

Located on the northern edge of the Acropolis, Basilica II is a three-aisled early Byzantine basilica with rectangular layout, western atrium and narthex, and an eastern apse with pastophorion. like the first basilica, it was constructed and built over a Roman Imperial structure (Perge Projects, n.d.).

Figure 62. Basilica 2/
Perge Projects. (n.d.). Basilica at Perge [Photograph].
https://pergeprojects.org/bazilika

Basilica 3

Also situated in the eastern Acropolis, Basilica III consists of a smaller three-aisled church from the late 5th century, which incorporated reused Roman materials. In it's 10th century century iteration, it too incorporated Roman stone in a project that likely required marble and brick to assist in the building and re-use of the provided marbles and bricks into its eastern apse with both inner and outer curves (Perge Projects, n.d.).

Figure 63. Basilica 3/
Perge Projects. (n.d.). Basilica at Perge [Photograph].
https://pergeprojects.org/bazilika

4.2.1.2. Chapel

Rock cut churches were one of the most important examples of roman era rock architecture (Evcim, 2015). The chapel complex located northwest of the acropolis on the northern slope of the Western Hill is a rock-cut complex consisting of a vaulted entrance with an irregular semi circular central space and two rooms which are essentially square, but have west and east chambers in what we might desire to think of as rooms; the east room has an apse with a half dome illustrating staurograms, the doorway frame has an incised cross, and the occupant of the east room had to be very solitary and probably used this complex for liturgical matters and perhaps seclusion as a hermit (Perge Projects, n.d.).

Figure 64. Chapel/
Perge Projects. (n.d.). Chapel at Perge [Photograph].
https://pergeprojects.org/kaya-sapeli

4.2.1.3. Eastern Church

The building is located north of the east-west colonnaded road that runs northeast of the lower city and faces the acropolis' southern slope with a structure that is about 100 meters long, with the remains of an apse to the east and several chambers on the west side that may have been used as a narthex (Tiryaki & Çömezoğlu Uzbek, 2024).

Figure 65. Eastern Church/
Perge Projects. (n.d.). Church at Perge [Photograph].
https://pergeprojects.org/dogu-kilise

4.2.1.4. Southern Church

The South Church is located to the south of the agora near the city gate, it is a basilica with three naves, a transept and a gallery (Tiryaki & Çömezoğlu Uzbek, 2024). It was facing to the east, directed to where Jesus was born, to Jerusalem (Kara, 2022). It was stretching approximately 75 meters in length along an east-west axi (Perge Projects, n.d.). The materials used for this church were limestone cut stone blocks and a small amount of small rubble stones (Tiryaki & Çömezoğlu Uzbek, 2024).

With their smooth exterior walls that extended toward the apse, the initial discoveries revealed the symmetrical pastophorion sections that are the Diaconicon and the Prothesis. (Kara, 2022) The west side of the building featured a square planned atrium enclosed by a four sided portico, from which the naos which was without a narthex was accessed directly. (Tiryaki & Çömezoğlu Uzbek, 2024).

4.2.1.5. Northern Church

Located to the west of the north-south, colonnaded street in the middle of the lower city at Perge, the North Church is a large basilica of rectangular shape roughly 47 by 31 meters (including the narthex), with a preserved eastern wall, partially ruined southern and northern walls, a completely destroyed western wall, and made of finely cut stone and spolia (Tiryaki & Çömezoğlu Uzbek, 2024). Often simply referred to as the basilica by archaeologists, was long thought to be the episcopal church of Perge on account of the remains of building and also given the side aisles do continue over two of the walls of the transept, it was categorised as a shortened cross-type transept basilica (Erdoğan, 2024).

Figure 67. Plan View of Northern Church/
Perge Projects. (n.d.). Church at Perge [Photograph].
https://pergeprojects.org/kuzey-kilise

4.2.1.6. Small Church

The small church at Perge employs a standard cross-in-square plan, a layout that was common during the middle Byzantine period. The church has a semi-circular apse with two apsidal niches, and the cruciform naos rest on four reused columns. Its materials and its proximity to Byzantine graves indicate a funerary purpose, much like the small churches at Side, Pydnai, and Apollonia (Tiryaki & Çömezoğlu Uzbek, 2024).

4.2.1.7. Tetrakonkhos

Inside the Palaestra in the west of the city, A tetrakonkhos structure, similar to those used for religious purposes, was built (Tiryaki & Çömezoğlu Uzbek, 2024). The building plan was shaped as a quatrefoil (four-leaf clover) (Perge Projects, n.d.). The function of the Palaestra was changed after the tetrakonkhos structure was built. In the construction, the stone from the Palaestra were utilized such as rubble stone, bricks and broken bricks. (Tiryaki & Çömezoğlu Uzbek, 2024).

Figure 66. Southern Church/
Perge Projects. (n.d.). Church at Perge [Photograph].
https://pergeprojects.org/guney-kilise

Figure 68. Perspective View of Northern Church/
Perge Projects. (n.d.). Church at Perge [Photograph].
https://pergeprojects.org/kuzey-kilise

Figure 69. Small Church/
Perge Projects. (n.d.). Church at Perge [Photograph].
https://pergeprojects.org/kucuk-kilise
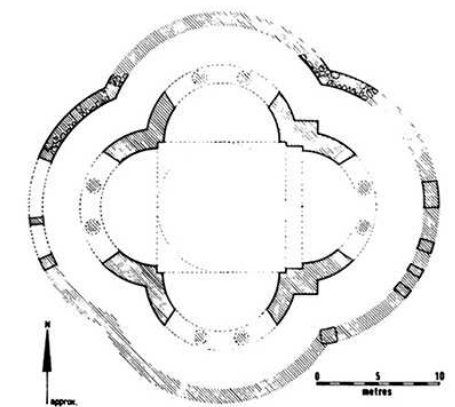
Figure 70. Tetrakonkhos/
Perge Projects. (n.d.). Tetraconch at Perge [Photograph].
https://pergeprojects.org/tetrakonkhos

4.2.7. Acropolis

The Acropolis of Perge, location of the original settlement of the city, is a hill with a height of approximately 88 meters, covering a total surface area of roughly 2500 square meters and approximately 750 meters in the east–west direction and 320–340 meters in the north–south direction (Blumenthal, n.d.).

There was remarkable architectural activity at the Perge acropolis in the Roman Imperial period, with major buildings, i.e. Roman Peristyle 1 (48 x 53 m) and Basilica 1 (south and southeast) and another peristyle building (north) with the entablature fragments of marble, in the Severan period (Martini, 2016)

Acropolis

Roads
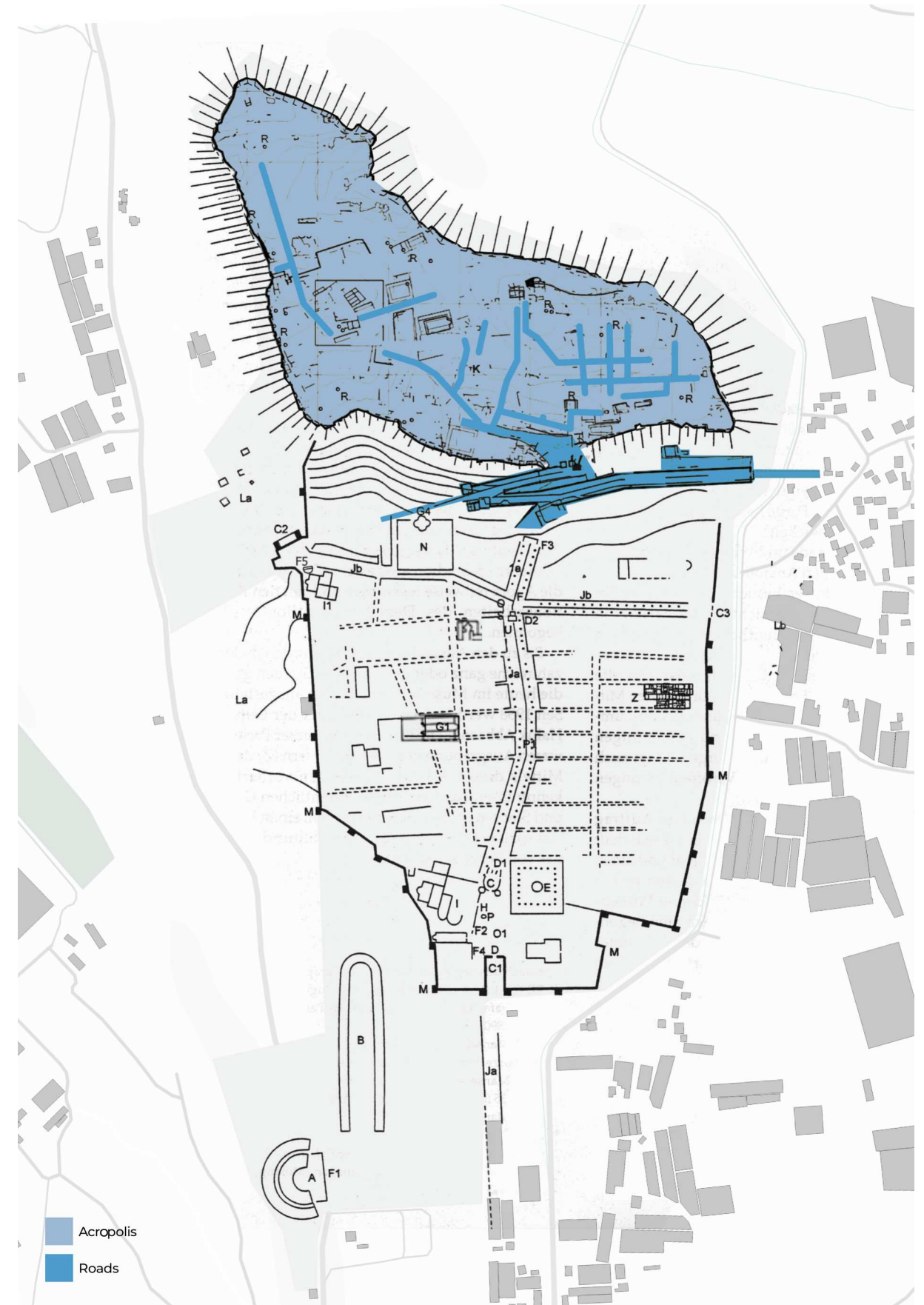
Figure 71.
Acropolis of Perge, authors

89   Reinterpreting the Past Through Design:
A Museum Proposal for Perge Archaeological Site, Antalya   Reinterpreting the Past Through Design:
A Museum Proposal for Perge Archaeological Site, Antalya   90

4.2.8. Necropolis

Three different necropolises were unearthed, one on the slopes of the acropolis and the other two just outside the eastern and western walls of the city (Yılmaz, 2016).

Also, a limestone lion-headed gargoyle dating to the Early Classical Period, early 5th century BC, proves that there was a monumental structure, most likely a temple (Özdizbay, 2008).

4.2.9. City Walls and Towers

Beyond the city walls are the theater, stadium and necropolis and the Lower City is surrounded by walls that follow the shortest and most direct route therefore relatively few soldiers could successfully defend the city due to the straight defensive line making unit mobility so quick moreover the walls eliminated much of the active path of defence and provided a passive defence with towers at regular distances that could be designed for catapults and continuously patrolled (Türkmen, 2001).

4.2.10. Residential

Excavations at the eastern ramparts of Perge's city walls have uncovered the remains of domestic houses, most of which had several rooms around an atrium, some two-stories high; each house had a water cistern and toilet, suggesting a sewage system; and there were mosaic floors in some rooms. People lived in these homes from the 3rd to the 6th centuries AD (Miszczak, 2016).

The homes were built so that their most visible and accessible areas, in particular the courtyards where guests were first welcomed, were highly ornamented in ways that informed visitors of the owners' superior taste, standing, and wealth (Uzun, 2024).
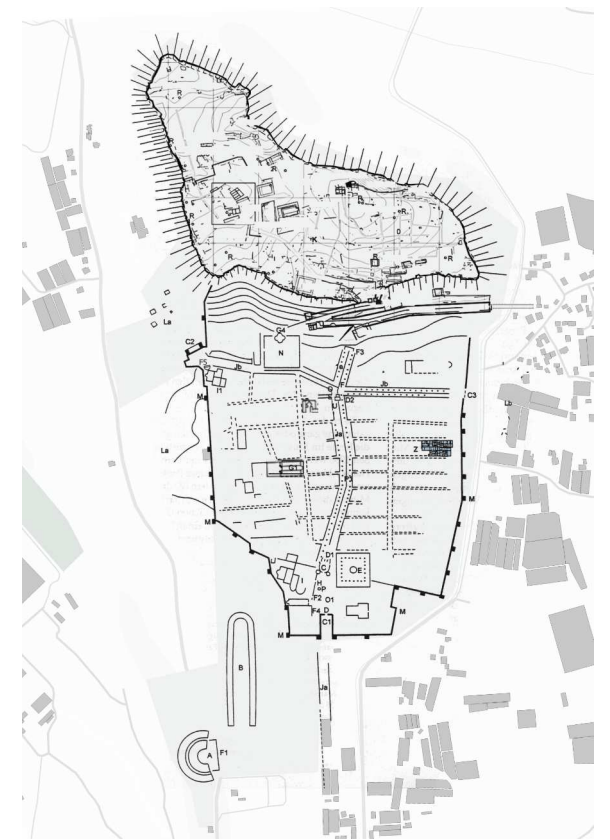
Figure 75.
Residential Areas of Perge, authors

Figure 72.
City Walls and Towers of Perge, authors

Figure 73.
City Walls and Towers of Perge, authors
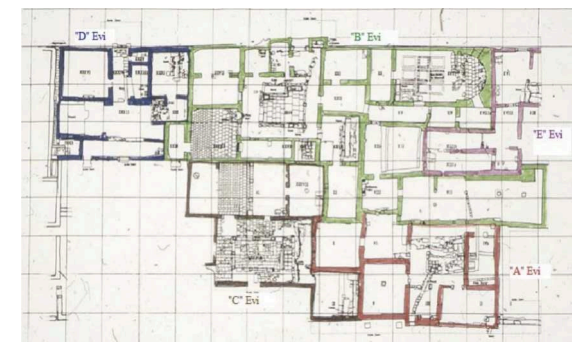
Figure 74. Residential Area/
Çağlayan, Ç. (2009). The Use of Water in the Ancient City of Perge, Istanbul University.

Chapter Summary

The typologies discussed in this case study provide an interrelated spatial language through which meaning is generated through placement, procession, and proximity. Perge was a city in which urban design and architecture were ultimately vehicles for cultural expression, and by understanding these typological connections we are able to read its historical narrative, and subsequently, we are able to reinterpret its logic into new interpretations and design.

5. Current Situation

5. Current Situation

5.1. Perge Ancient City

5.1.1. Importance

Perge is one of the most significant archeological sites in Türkiye due to its rich historical background and well-preserved Roman ruins. Previously being the capital of Pamphylia, this site exhibits classical city planning, including colonnaded streets, a theater, large stadium, and Roman baths (Guesthetic, n.d.).

Additionally due to its significance, Perge was added to UNESCO's Tentative List of World Heritage Sites in 2009 and is within reach of Antalya, only 17 kilometers away (Antalya Tourist Information, n.d.).
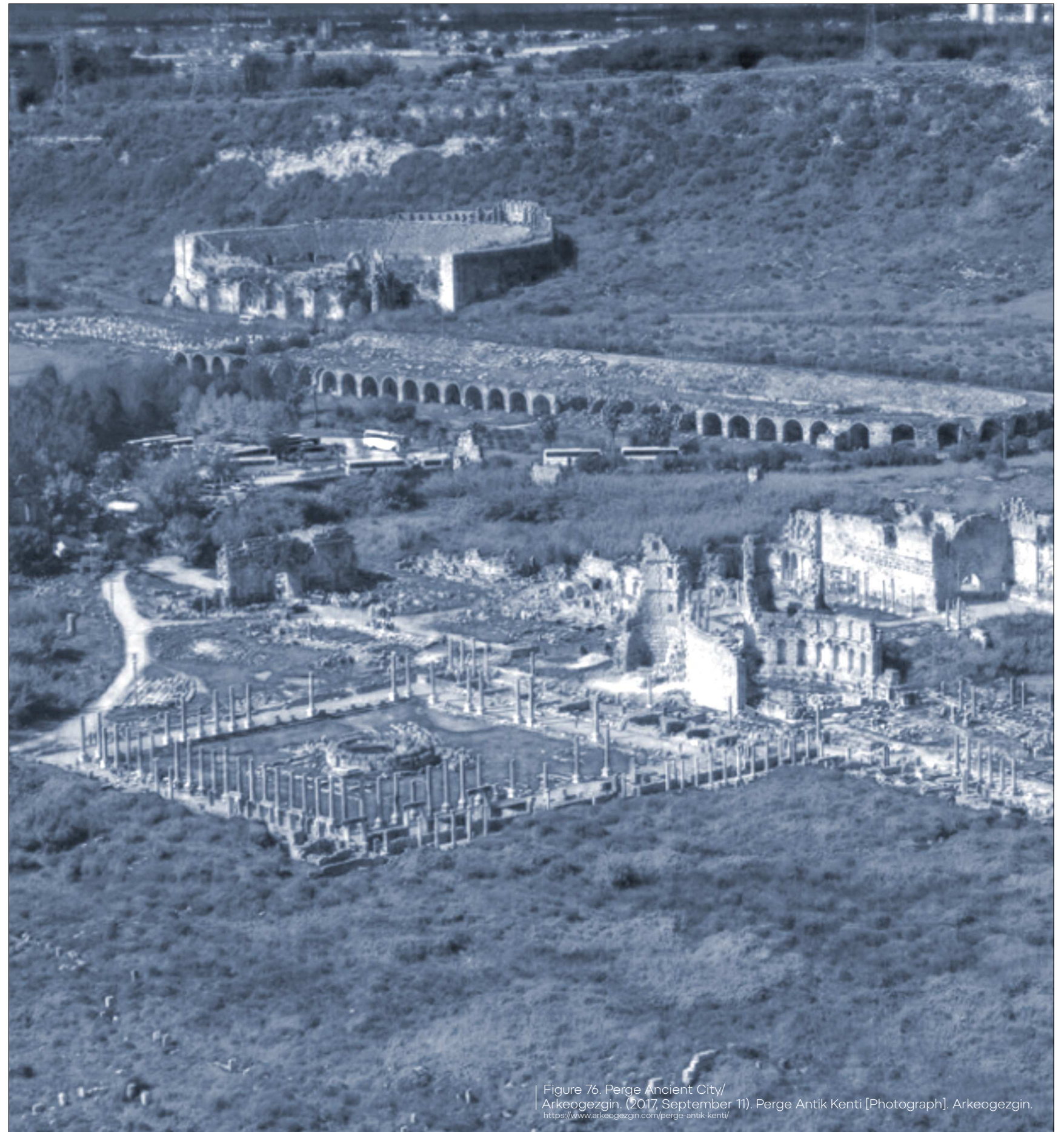
Figure 76. Perge Ancient City/
Arkeogezgin. (2017, September 11). Perge Antik Kenti [Photograph]. Arkeogezgin.
https://www.arkeogezgin.com/perge-antik-kenti/

5.1.2. Tourism

5.2. Surroundings

5.2.1. Site

Perge has seen a gradual recovery after the COVID-19 pandemic. Visitor numbers dropped to 37,957 in 2020 but increased to 71,290 in 2021, 140,291 in 2022, and 157,862 in 2024 (Tourism Journal, 2024; İhlas Haber Ajansı [İHA], 2024). This upward trend suggests a renewed interest among both domestic and international tourists.

Despite gaining prominence, the site has a number of challenges to contend with. The architectural heritage of the site remains exposed to natural decay and vegetative overgrowth, combined with lack of conservation measures. There is a continuing stabilization process underway for major structures of the site (Guesthetic, n.d.).

Additionally, there are issues with visitor infrastructure as noted by local practitioners, specifically the lack of provided restrooms, provided wayfinding, and provided food options, that may detract from the tourism experience for some visitors (Hürriyet Daily News, 2017).

The Antalya Museum is home to both a vast amount of important artifacts from Perge Ancient City, statues, sarcophagi, and other noteworthy archaeological artifacts. Many have argued that although the museum plays a useful role in protecting and presenting the heritage of Perge, the museum setting and location is dislocated from the original historical and cultural context that is required to describe Perge, limiting the effective communication of the original site. As the museum is located in the central area of Antalya, about 21 km (13 miles) and a travel time of about 18 minutes by car and as much as an hour by public transport, the distance itself from the archaeological site presents many challenges to visitors being able to view the artifacts in their original geographical and cultural context.

Figure 77. Annual Visitors to perge Ancient City, authors/
Tourism Journal, 2024; İHA, 2024

The present entrance to the ancient city is located in front of the Hellenistic–Late Period entranceway. Created in 1989-1990, the current visitor access points area was created to answer visitor demand. This area has a parking lot, ticketing booths, a gift store, and an open-air cafe. However, this main entrance has difficulties with security and visitor traffic while occupying a central position adjacent to important historic sites like the theater and hippodrome. The entrance's location undermines the historic road and site, and thus the main entrance location should be relocated further south toward the First-Degree Archaeological Site, which could more appropriately tie-in to the colonnaded street's continuation. (Tuncer, 2012)

The surrounding agricultural fields, many still working with the inherited irrigation lines from the natural waterways of the region, are also clear. Developmental changes to the environment, such as many networks of transport (both rural and urban), residential developments, and environmental conservation spaces, are layered complexity of site histories and understandings of space surrounding Perge now.

5.2. Surroundings

5.2.1. Site

The ancient site of Perge is located in Aksu District of Antalya, around 17 km east of the center of Antalya. Perge is not only historically situated in a strategic location, it is also historically relevant in the current physical environment, perfectly surrounded by significant local natural, cultural, and dendritic features of infrastructure that enhance both accessibility of the site in the historical context, as well as in the contemporary sense.

The Aksu town centre is only a 5 minute drive from the site and offers practical local amenities and serves as the administration centre for the surrounding community.

Kurşunlu Waterfall is situated about 15 minutes by car to the north. It is one of the most visited parks in the area, located in a preserved forest ecosystem. Likewise, the Düdenbaşı Waterfall, located to the west, can be reached in approximately 20 minutes, as an example of the area's rich hydrography and its influence on Antalya's landscape identity.

The Antalya Airport, only 15 minutes away by car, provides both domestic and international connections. Being only a short distance from the airport has increased access to the site for researchers, tourists, and heritage professionals.

The Antalya State Hospital is located about 20 minutes by car away from Perge, placing emergency and health services within fast reach.

The Antalya city center (Antalya Şehir Merkezi), approximately 25 minutes by car, is the cultural and commercial hub in the region. The Antalya Museum is around a 25-minute drive from Perge, or just over an hour of public transportation, with two transfer stops. The museum contains the sculpture collection unearthed from the ancient city.

The Mediterranean coast to the south is easily accessible, with beaches like Lara Beach, located about 20 minutes away, providing a stark contrast with the inland archaeological landscape and the leisure zones at the coast.

Along with many natural features in the vicinity, the defining natural feature in close proximity to Perge is the Aksu River , which flows through the landscape of the site, which played a vital role in the development of the ancient settlement. The river provided an important water supply in antiquity and it remains an important landscape feature today.
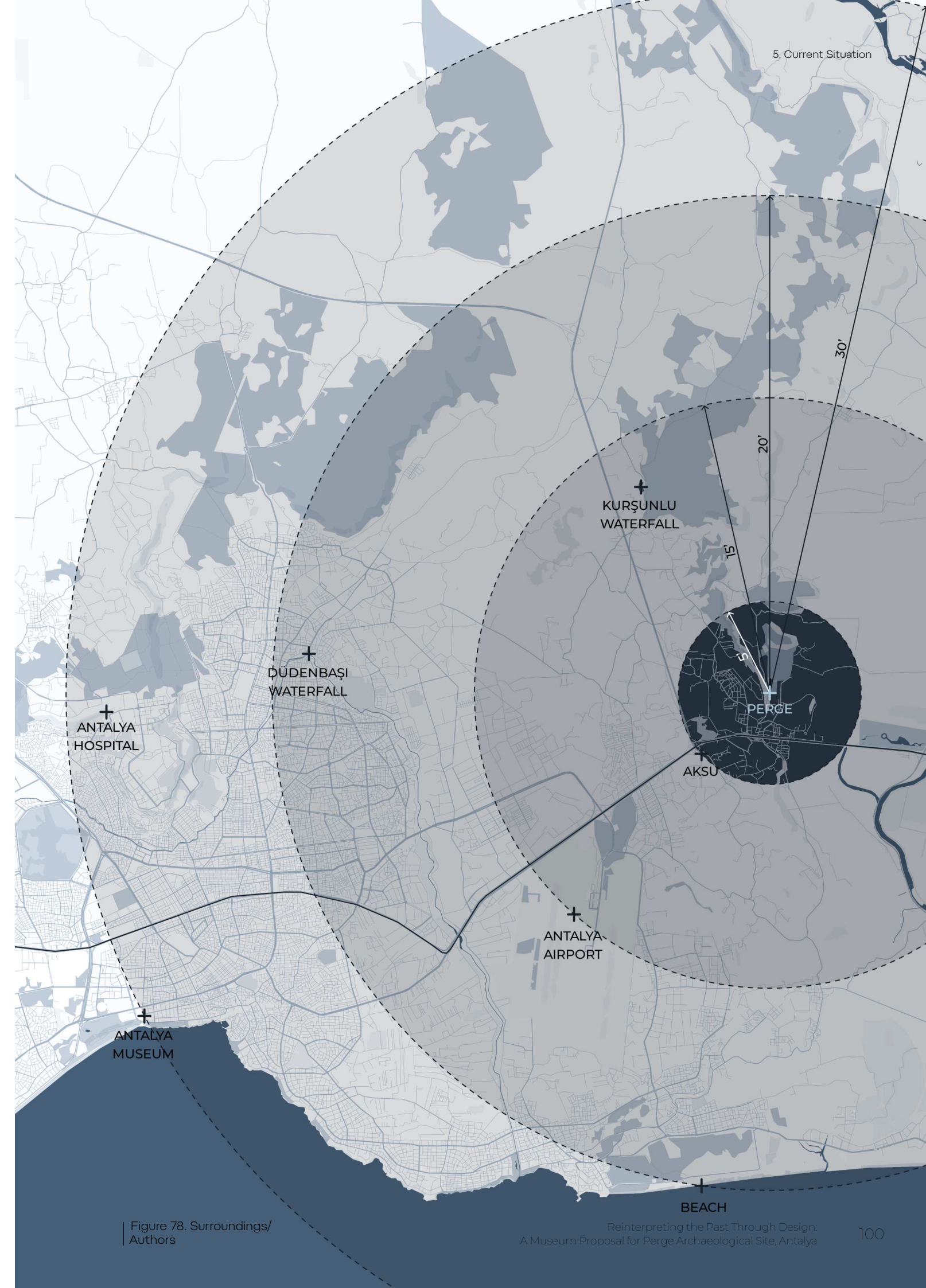
Figure 78. Surroundings/ Authors

6. Possibilities of Contemporary Interpretation/ Türkiye

6. Possibilities of Contemporary Interpretation/ Türkiye

The contemporary architecture of today has a unique situation to account for in relation to archaeological heritage. It cannot present the past without imitation, and it cannot make meaning while being historically accurate. However, in Türkiye, there are many built examples of how new architectural interventions can exist next to archaeological sites in ways that are respectful and meaningful. Occasionally, in interpretive or sensitive landscape or programmatic ways. These examples do not reconstruct or intervene with ancient structures, but rather respond spatially, civic, or symbolically to the conditions of the history.

This chapter examines a selection of museum and interpretive projects; Troy Museum, Side Museum, and the Museum of Lycian Civilizations in Andriake to offer a starting point for building new cultural and educational architecture alongside archaeological sites. These examples illustrate the possibility and promise of designing architectural interventions that look at and act in heritage landscapes in formal and ethical intent.

6.1 Troy Museum, Çanakkale

Architect: Ömer Selçuk Baz (Yalın Mimarlık)

Completion: 2018

Location: Çanakkale, Türkiye

The Troy Museum, located just outside the archaeological site of Troy, represents a valid example of a new architecture interpreting the logic and narrative of an ancient city while never existing within or reconstructing the core heritage area. The museum engages the layered experience of excavation through its form, which is partially embedded into the ground. It also employs an understated material palette (Korucu, 2020). It is a new form that doesn't imitate the ancient city but provides a new layer of experience that visitors can enter into and engage with history through spatial sequencing and curation.

The project shows how being adjacent to an archaeological site can inspire an architectural narrative. It incorporates alignments, orientations, and sight lines from the urban pattern of Troy but acknowledges that it is not the ancient city, but rather a firmly contemporary space. This case study is particularly relevant to new projects developed alongside archaeological zones in Türkiye and may suggest a way forward to develop a process of design that seeks dialogue rather than conflict with its historical context.

Figure 79. Dörter, E. (Photographer). (2019, February 15). Museum of Troy / Yalin Architectural Design [Photograph]. ArchDaily./
https://www.archdaily.com/911479/museum-of-troy-yalin-architectural-design

6.2 Antalya's Side Museum

Completion: 1962 (museum establishment)

Location: Side, Antalya, Türkiye

The Side Museum is located in a repurposed Roman bath, and offers one of the earliest instances in Türkiye of providing a museum function within an existing archaeological site (Yıldız, 2013). While this project is literally repurposing the remains of the past, it is significant because of the way it treated the ancient spatial qualities by respectfully adapting them to a new interpretive purpose. The scale, materiality, and sequence of the Roman bath remain part of the experience and can be read and appreciated while the user is experiencing the new content.

For new projects in close proximity to archaeological remains, this example demonstrates ways to keep the historical atmosphere, civic flow, and spatial legibility (even if an entirely new design process is invoked). It reveals the methods that ancient civic typologies, i.e., baths, streets, or forums, could contribute to a modern architectural lexicon.

Figure 80. Side Museum. (n.d.). Side Museum [Photograph]. Retrieved from/
https://www.turkishmuseums.com/museum/detail/1959-antalya-side-museum/1959/4

105

Reinterpreting the Past Through Design:
A Museum Proposal for Perge Archaeological Site, Antalya

Reinterpreting the Past Through Design:
A Museum Proposal for Perge Archaeological Site, Antalya

106
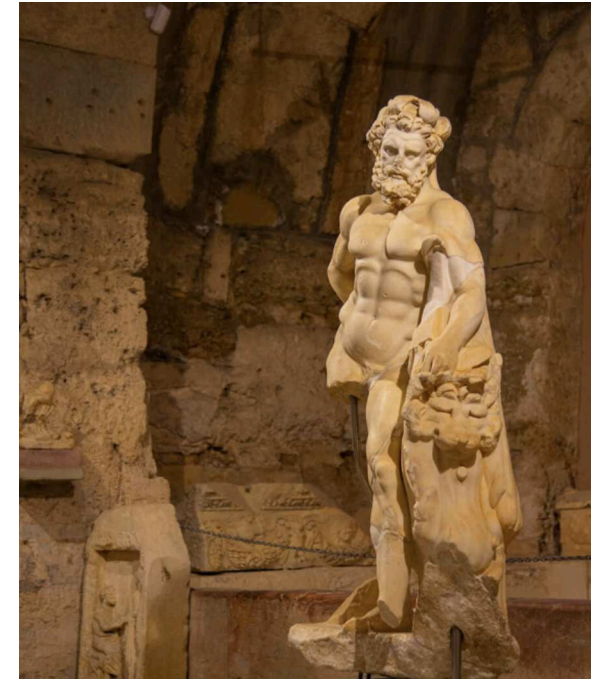
6.3 *Museum of Lycian Civilizations, Andriake (Demre)*

Opening: 2016

Location: Demre, Antalya, Türkiye

At the ancient port of Andriake, the Museum of Lycian Civilizations is located in a refurbished Roman granary (horreum). While the museum is located in a Roman building, it is significant because of its sensitive approach to an interpretive structure (walkways, lighting, signage) that was designed to allow the original structure to remain legible (Ersoy, 2020). The museum still provides a strong reference for building within an archaeological landscape on a large scale, especially when the site had infrastructural or commercial uses in antiquity.

Importantly, the museum is engaged with the urban and landscape system of the larger site, and is a good example of how new architectural elements may engage in dialogue with historical spatial systems without the aims of reconstruction.
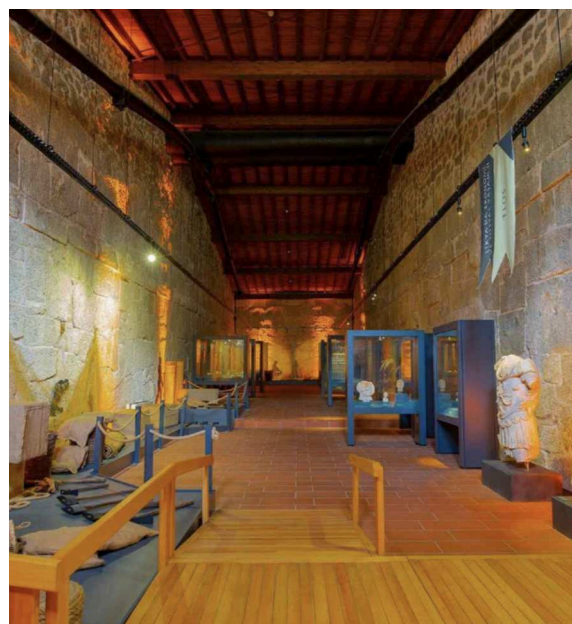
Figure 81. Turkish Museums. (n.d.). Museum of Lycian Civilizations [Photograph]. Retrieved from/
https://www.turkishmuseums.com/museum/detail/1958-antalya-museum-of-lycian-civilizations/1958/4

6.4 *Relevance of Cases to Architectural Projects near Archaeological Sites*

Some modern interventions, such as the Troy Museum, are not strictly adaptive reuse projects like our earlier examples of Side or Andriake. Instead, they are new structures sited near archaeological sites, in effect, reinterpreting, restoring, and extending the experience of ancient settlements into present political and cultural contexts. They allow for architectural interventions which can respect protection zones and conservation laws, while still playing a role in the heritage conversation.

Equally, in this regard, if we begin to consider the proximity of projects close to archaeological places, such as in the example of Perge, we can see from the examples provided that architectural engagement is valuable and possible. In an abstract way, on projects that are not built on or in a site or legally protected area, and reference the principles of the ancient urban experience, embody spatial rhythm, locate a particular abiding presence of public amenities, or make reference to infrastructure, such as colonnaded streets and water channels, these contemporary design tools have the ability to operate as extensions of historical experience (Diler, 2018).

This is a method compatible with international ethics of conservation, as well as Turkish legislation on heritage, and transfer ideas and practice of non-intrusive, site-sensitive, educationally motivated interventions. If an architectural project can transfer the civic and infrastructural logic of the ancient public settlement experience, rather than material palimpsests of constructions, then such architectural projects have dual roles as instruments of critical memory and interpretation for public access (Kuban, 2000).

7. Theoretical Framework

7. Theoretical Framework

This thesis engages with heritage in a way that iden-
tifies the past as a living archive of spatial intelli-
gence and cultural memory, not as a static object
deserving preservation for its momentary value.
Rather than developing within survey boundaries of
Perge's archaeological site, the thesis builds on
Perge's urban and architectural logic and develops
a present day museum proposal positioned just out-
side of the ancient city, and ideally along the expan-
sion of the ancient colonnaded street and water
channel. This theoretical framework draws on archi-
tectural heritage theory, theories of reinterpretation
and abstraction in design, site-specificity, and the
spatialized experience of memory.

7.1. Interpreting Heritage through Architecture

The thesis is part of a conversation that sees interpretation as a viable and productive act of architectural design. Instead of restoring or reconstructing Perge, the museum is seeking to reinterpret its spatial layout; its colonnaded axes, water features, layered typologies into a contemporary architectural language.

Scholars such as Rossi (1982) contend that cities encode their meanings in the collective memory through types or forms of activity. The museum takes hold of this statement to reinterpret the grammar of Perge versus a strictly physical reconstruction of Perge, and strives to make spatial connections to the memory of Perge without mimicking, thus not losing the ideas behind the spatial design. Reinterpretation is a way of working with heritage as a form of design intelligence, with ruins being viewed as conceptual materials rather than physical things to be rebuilt (Graham, Ashworth, & Tunbridge, 2000).

7.2. Abstraction and Spatial Forging

This project employs abstraction as a method of avoiding literalism. As Zumthor (2010) suggests, focusing on the atmospheric and spatial essence can prove much more persuasive than visual appereance. The colonnaded street that once engaged with the civic spatial structure and infrastructural spine makes its appearance here by way of the museum's linear organization, while the recollection of the water's flow becomes reintroduced through reflecting pools and circulation paths that mimic channels.

This method follows Eisenman's idea of a "trace" (1992). According to him, contemporary architecture carries subtle marks of the past. These traces don't fully disappear, but remain faintly visible, influencing how we experience the present.

The new museum is a "constructed memory field" in that it does not reconstruct the past but rather evokes its spatial rhythm and urban logics.
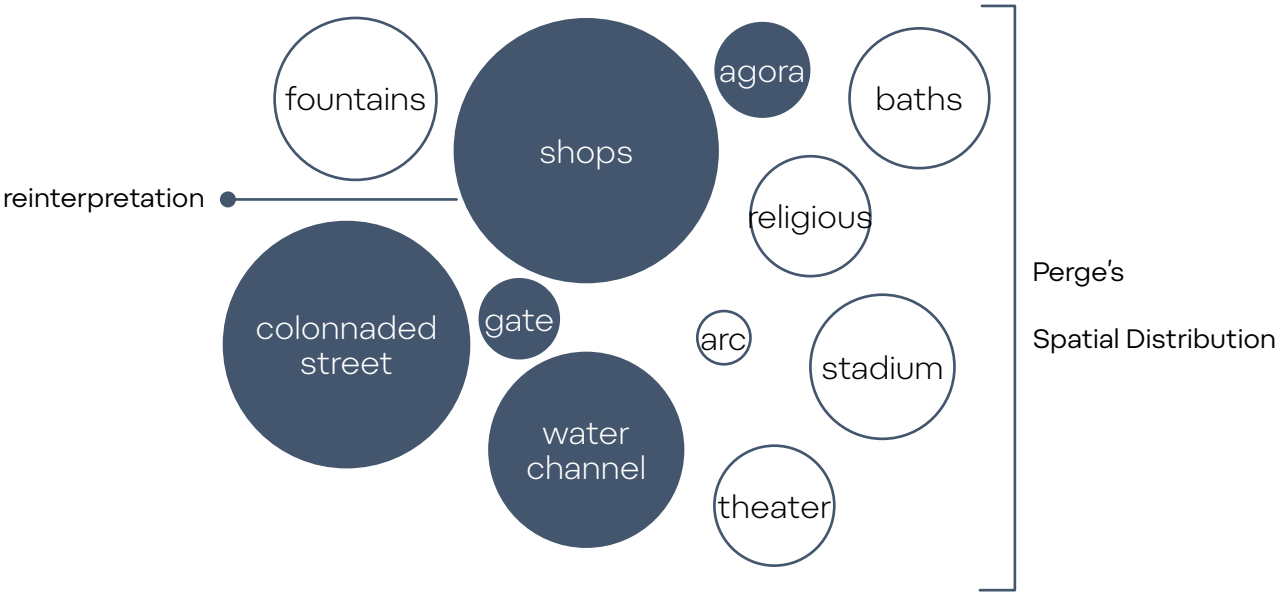
Figure 82. Reinterpretation, authors
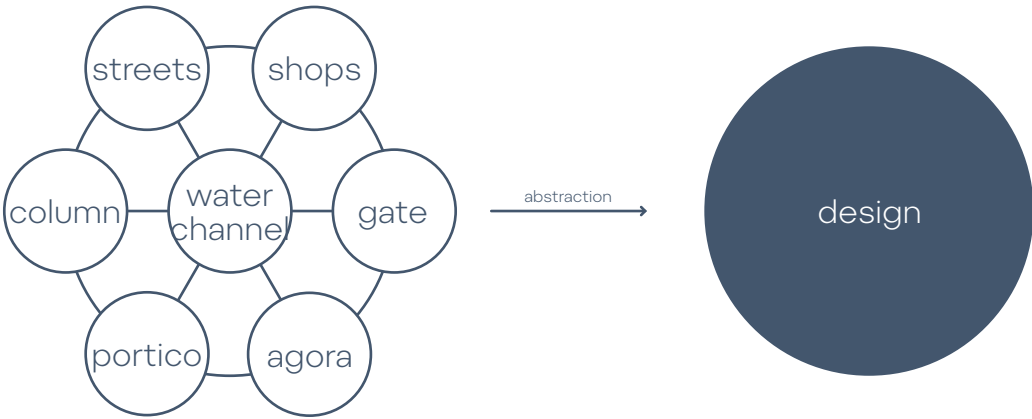
Figure 83. Abstraction, authors

7.3. Site Specificity, Not Site Intervention

To work beyond the archaeological protected area requires a sensitivity that balances site proximity with respectful site acknowledgement. The project occupies the space of the physical, cultural, and visual presence of the ruins of Perge without actually intervening in them. Pallasmaa (2009) explores architecture's need to respond (but not reproduce) the genius loci, or spirit of the place, in a way that resonates.

The colonnade extends the colonnaded axis to allow visitors to experience Perge through an experiential spatial narrative as opposed to a visual spectacle - generating anticipation and cinematic transition, low confrontation.

Project Site

visual
cultural
physical
Perge

Figure 84. Site, authors

7.4. The Museum as a Site of Interpretation

In the case of archaeological heritage, museums devote a lot of their time and effort to providing the level of knowledge that experts have to the general public (Dean, 2002), and while this assessment of museums offers objects and processes for interpreting into social settings, in this scenario, the museum has been not just the exhibit for objects related to Perge, but a spatial device exploring, interrogating, and representing urban and architectural logic.

The exhibition does not take the form of a traditional display case, for example, which takes away from both the urban and architectural experience of Perge. Therefore, rather than solely an interpretive display on a wall, the interpretive experience is designed into the architecture itself; rhythm, scale, materiality and movement will be part of the exhibition. The arguments illustrate contemporary museological thought in which storytelling, emotion, and multi-sensory design shall be essential components of heritage interpretation (Macdonald & Basu, 2007).

rhythm   materiality
scale   movement
                Perge
architecture   project
urban logic
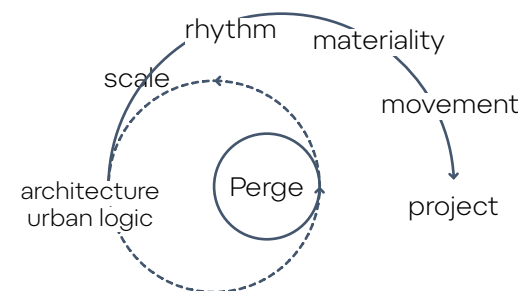
Figure 85. Interpretation, authors

7.5. Ethics of Representation

By not reconstructing or occupying the archaeological remains, the project engages with ethical heritage discourse that prioritizes not being intrusive, ongoing accessibility, and reversibility (Jokilehto 1999). It embraces the idea that contemporary interventions can respond to cultural landscapes by adding new layers, not erasing them or fictionalizing them.

In this way, the museum is a dialogue as opposed to a memorial, which invites visitors to understand Perge, not through replicas, but through architecture that is inspired, not owed.

Chapter Summary

Theoretical framework offers a design method that is not nostalgic nor an iconoclast, but offers a critique of heritage through architectural abstraction, site-sensitive design, and ambient storytelling. The museum becomes a new urban gesture that carries through the inheritance of Perge while bringing a contemporary audience into contact with its timeless logic in an alternate form.

8. Case Studies

8. Case Studies

This section examines a series of cases to inform the design approach for a museum that reinterprets the spatial logic of the ancient city of Perge while avoiding direct intervention in the archaeological site. The selected cases all afford integration of heritage interpretation with a contemporary architectural language, exhibit a strong sensitivity to place, and mediate memory directly through their spatial design.

These museum precedents inform the thesis case-study on various levels of interpretation:

Each example demonstrates a way of engaging with the historic, not as a direct re-construction, but interpretively engaging through architecture that invites, aligns with, and harmonizes with. These learnings form the approach for the proposed museum to spatialise the memory and logic of ancient Perge.

8.1 Kolumba Museum, Cologne

Architect: Peter Zumthor

Completion: 2007

Location: Cologne, Germany

The Kolumba Museum employs a contemporary building on the sartorial floor of a Gothic church and Roman stratigraphy, seamlessly establishing its own architectural presence without competing for visual or symbolic dominance over the Gothic church and Roman foundations. Zumthor's material and architectural instrumentation of the sill bench, the sense of calm pervading the spatial rhythm, and the level of abstraction establishes a space credited in past sense and action, but not a mimetic condition of reproduction.

Relevance to Perge:

While the Kolumba builds right over and directly engages the ruins, the parallels in the use of rhythm and massing as a narrative device can be extrapolated to the museum at Perge in how it implicitly narrates the colonnaded street and infrastructure of the ancient city and proposed script without reconstructive, mimetic operation, but instead as an interpretation of the use of spatialities encouraging presence.
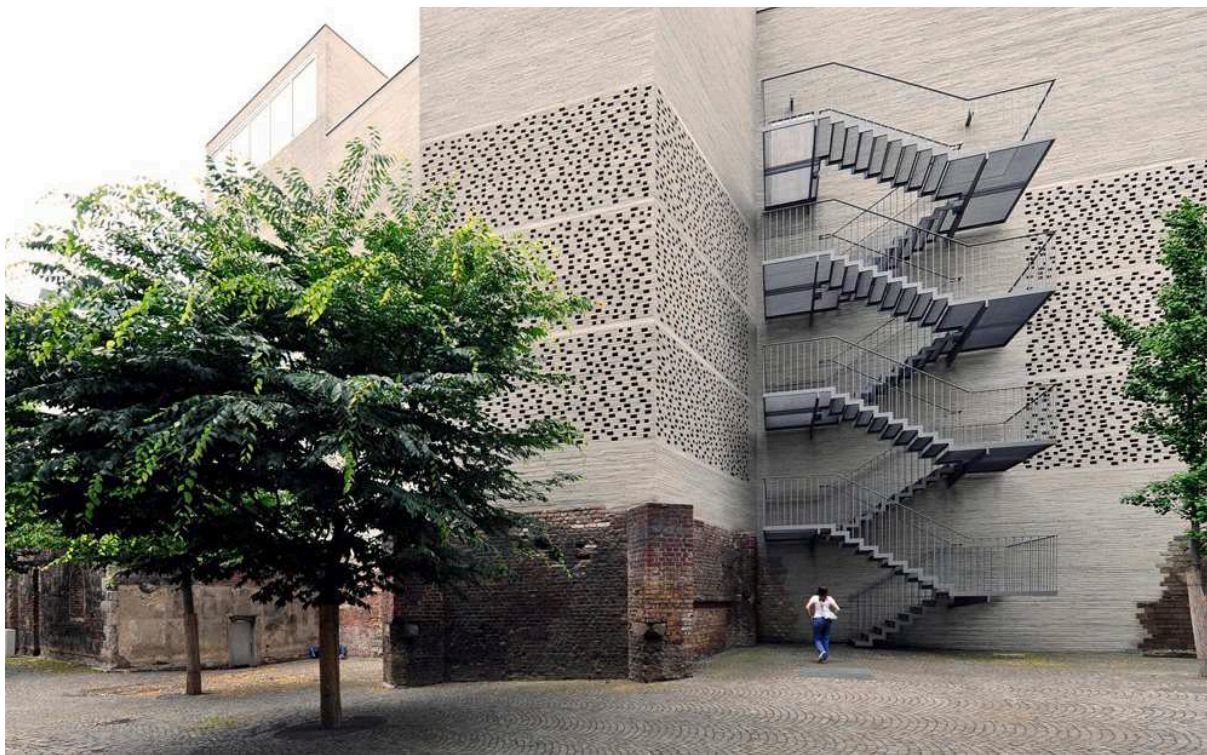
Figure 86. Kolumba Museum/
https://www.archdaily.com/72192/kolumba-musuem-peter-zumthor/5-custom?next_project=no

8.2 Acropolis Museum, Athens

Architects: Bernard Tschumi, Michael Photiadis

Completed: 2009

Location: Athens, Greece

Sited near the Acropolis, the museum institution was sited to maintain a strong visual (and conceptual) relationship to the ancient site whilst not intervening it. The structure deploys alignment, transparency and framing to create a relationship between museum and Parthenon.

Relevance to Perge:

The Acropolis Museum allows for a precedent for adjacent design to sensitive heritage, employing spatial orientation and transparency to extend the narrative of the site. Like this project, the Perge museum is sited to response to the archaeological site through an alignment and continuation, the hypothesised extension of the colonnaded street in this case.
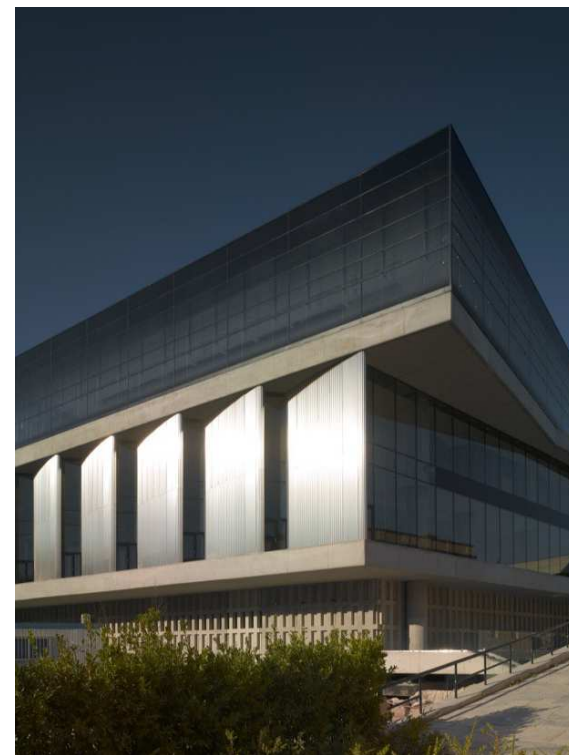
Figure 87. Acropolis Museum/
https://www.archdaily.com/61898/new-acropolis-museum-bernard-tschumi-architects

       A Museum Proposal for Perge Archaeological Site, Antalya

                                          Reinterpreting the Past Through Design:
                                          A Museum Proposal for Perge Archaeological Site, Antalya   122

8.3 Museum of the Roman Theatre, Cartagena

Architect: Rafael Moneo

Finished: 2008

Location: Cartagena, Spain

This museum articulates and exposes the Roman ruins that are buried under the urban DNA of Cartagena. Moneo merges the museum with the city, directly engaging the street network and layering visitors' exhibition experience to gradually release the Roman theatre.

Relevance to Perge:

The Cartagena museum demonstrates how architecture can develop spatial sequences that mimic historical unfolding, a stylised event that you carry out to permit visitors to walk a linear distance that recalls the axis of the Roman street and its watercourse system. The project also operates as an example for urban insertion and indirect archaeology exposure.

8.4 Vieux-Port Pavilion, Marseille

Architect: Foster + Partners

Completed: 2013

Location: Marseille, France

The Vieux Port Pavilion is not a museum; instead, this light, urban-scale intervention simply provides a canopy which mirrors, and reframes, the historical port and activity surrounding it. It extends public life while creating a space of contemplation, both literally and figuratively.

Importance to Perge:

This project is a model for light architectural gestures within a sensitive heritage setting and a site-responsive approach, while contemporary. In our design, equally gentle interventions may qualify an adaptation of ancient Perge's infrastructure, without becoming too monumental.

Figure 88. Malagamba, D. (n.d.). Museum of the Roman Theater of Cartagena [Photograph]. Retrieved from /
https://rafaelmoneo.com/en/projects/museum-of-the-roman-theater-of-cartagena/
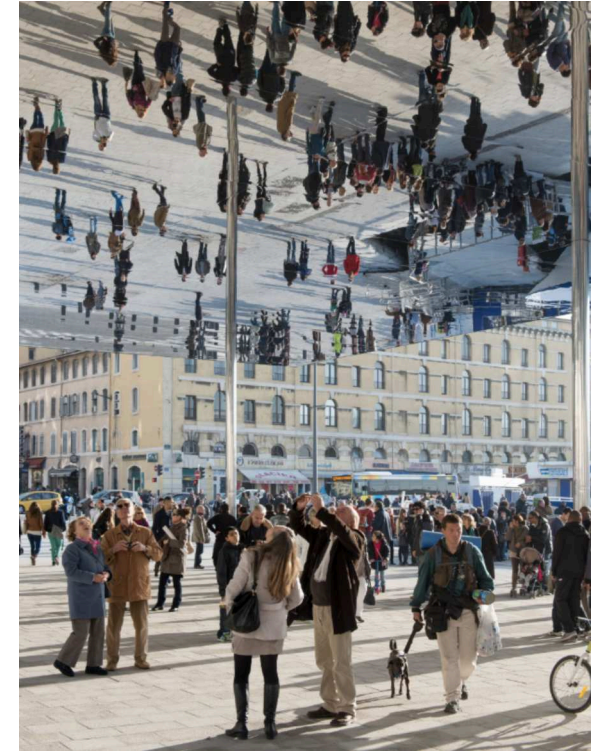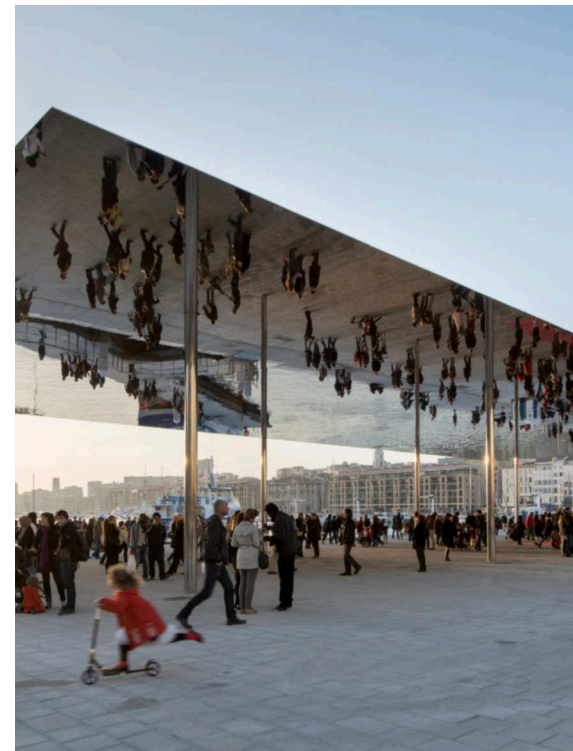
Figure 89. Young, N. (Photographer). (2013). Vieux Port Pavilion / Foster + Partners [Photograph]. ArchDaily./
https://www.archdaily.com/340004/vieux-port-pavilion-foster-partners

8.5 Archaeological Promenade, Berlin

Design Team: Various (Masterplan by WES & Partners)

Statute: Underway (Museum Island Redevelopment)

The archaeological promenade can be understood as a below-ground walkway that connects several major museums with interpretive displays along the way, serving a conceptual and spatial bridge between institutions and histories.

Relevance to Perge:

This project is an inspiration to establish a museum experience as a journey, not simply as programmed rooms, but as a continuous path. The project in fact exhibits a similar logic when it translates the linear spine into a narrative axis that merges exhibition and circulation.
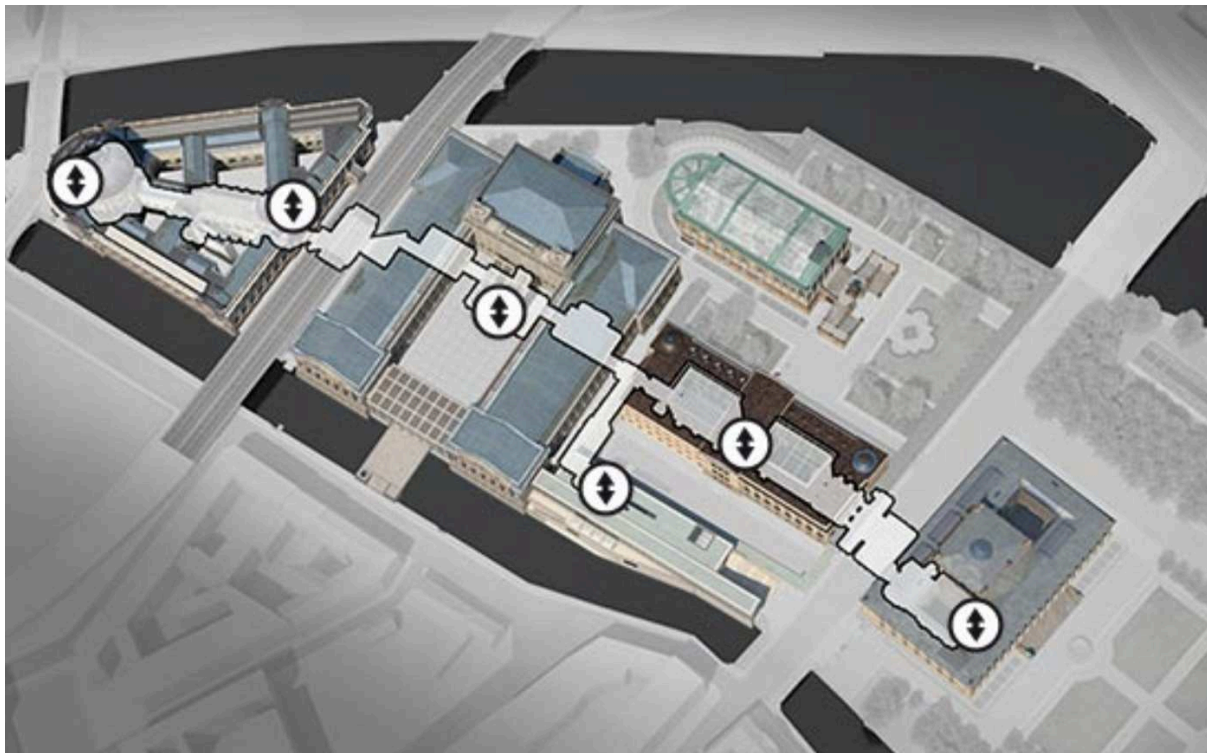
Figure 90. Stiftung Preußischer Kulturbesitz. (2015). Übersicht der Zugänge zur Archäologischen Promenade [Illustration]. Retrieved from/
https://https://www.museumsinsel-berlin.de/fileadmin/user_upload/navigationskarten/map_pr_uebersicht.jpg

8.6 Madinat al-Zahra Museum, Córdoba

Architect: Nieto Sobejano Arquitectos

Completed: 2009

Location: Córdoba, Spain

The museum, nestled below the plateau that contains the remnants of the 10th century Islamic city of Madinat al-Zahra, is introduced into the landscape with intention, expanding quietly from beneath the earth. It is grounded in an explicit understanding of solid and void and directly references both the modular organization of the ancient city and the rhythms of the courtyards and walls.

An important design strategy is the choreography of visual relationships. The openings and voids of the museum are oriented toward distant views of the archaeological site, creating a relationship between the legacy of the ancient and the present. While solid, opaque walls of the museum, and carved, framed courtyards alternated places facilitate a moment of sharp contrast, reflection and pause in the spatial experience of the continuity of space across time.

Relevance to Perge:

The Perge museum also suggests a contemporary interpretation of an ancient spatial organization - primarily the colonnaded street and the water axis - manipulated with solids and voids creating moments of compression and release, concealment and discovery. Like Madinat al-Zahra, we are not imitating form as much as we are relating the spatial logic and sightlines to memory and site.

Figure 91. Alda, F. (Photographer). (2013). Madinat Al Zahara Museum / Nieto Sobejano Arquitectos [Photograph]. ArchDaily.https://https://www.archdaily.com/354522/madinat-al-zahara-museum-nieto-sobejano-arquitectos

9. Design Project

Figure 92. Overall View from Ticket Office, authors

9.1. Introduction

Reimagining the Ancient Experience: Purpose & Vision

The ancient city of Perge offers a multifaceted story of innovative spatial, infrastructural, and civic engagement. One of the more iconic urban elements of Perge is the colonnaded street, a functional 'spine', which once organized the everyday life of the city, its economy, ceremonial functions, etc. It was not simply a street that moved through the urban experience. It was a stage of public identity and infrastructure, especially in reference to the water channels, where its performance was executed. It was an axial piece of the city that had spatial significance, offering length and linearity which were not accidental: elongated linearity enhanced visibility and could coordinate movement, which could be internal or external and could connect monumental structures that were neither autonomous nor mutually exclusive. In more contemporary language, the colonnaded street was an active apparatus of spatial coherence and social convergence.

Figure 93. Layout of Ancient City, authors

131

Reinterpreting the Past Through Design:
A Museum Proposal for Perge Archaeological Site, Antalya

Reinterpreting the Past Through Design:
A Museum Proposal for Perge Archaeological Site, Antalya

132

9.1.1. Site Selection

Contextual Placement Next to Ancient Perge

Figure 94. Layout of Site, authors

ENTRANCE TO THE
ANCIENT CITY

PROJECT
AREA

TICKET OFFICE

GREENHOUSES

AGRICULTURAL
AREAS

CAR PARK

CITY
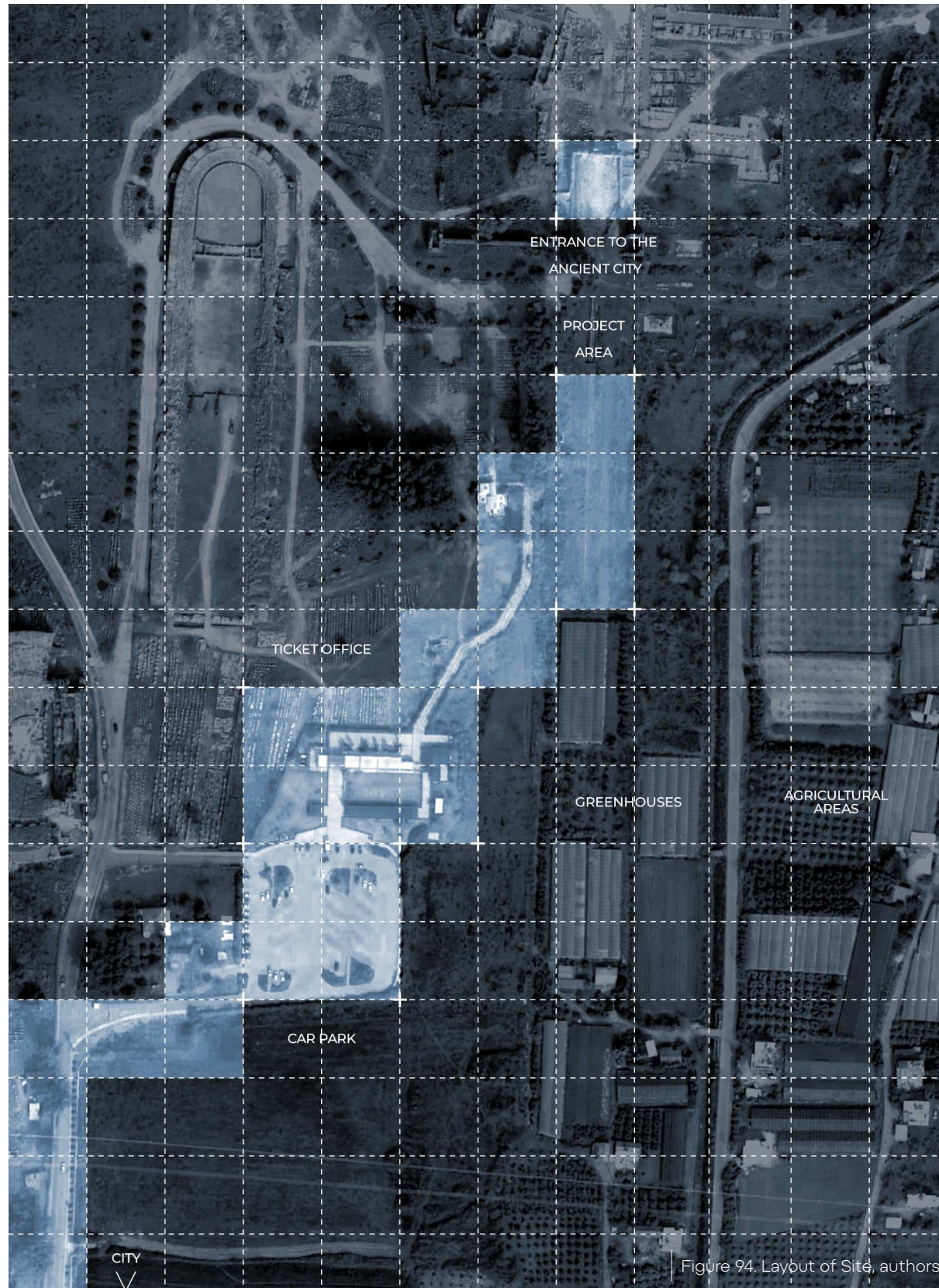
The main design gesture derives from Perge's original urban grid as documented in archaeological records and in historical plans. The proposal also extends the main north-south colonnaded street longitudinally to the south, based on different hypotheses regarding its continuity in ancient times. This axial extension establishes the spatial enclosure for the new museum complex and incorporates the intervention into the logic of the historic urban tissue.

Our project site is located in the close vicinity of the ruins of the ancient city and therefore has a rich historic context for the museum. Greenhouses and agricultural ares are dominant in the site. Currently, there is a ticket office building close to the site that functions only for selling tickets. The nearby ticket office benefits our procet site with a car park and a road connection into the city centre.

• KOCABELEN HILL

• ACRAPOLIS

• PROJECT SITE

• PERGE ANCIENT CITY

Figure 95. Project Site, authors

Figure 96. Extension at Ancient City
Routledge. (2015). Figure 24.5. City plan, Perge.
https://routledgetextbooks.com/textbooks/9780415498647/chapter-24.php

Figure 97. Extension, authors
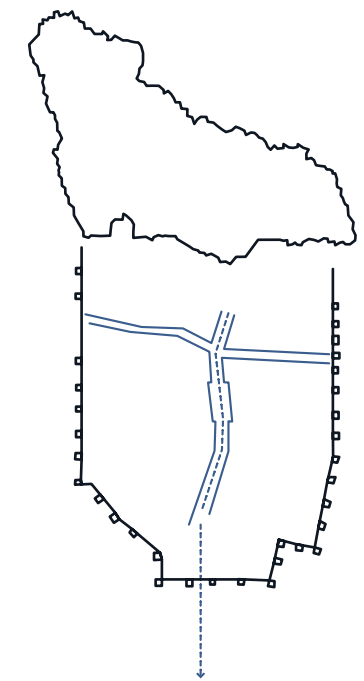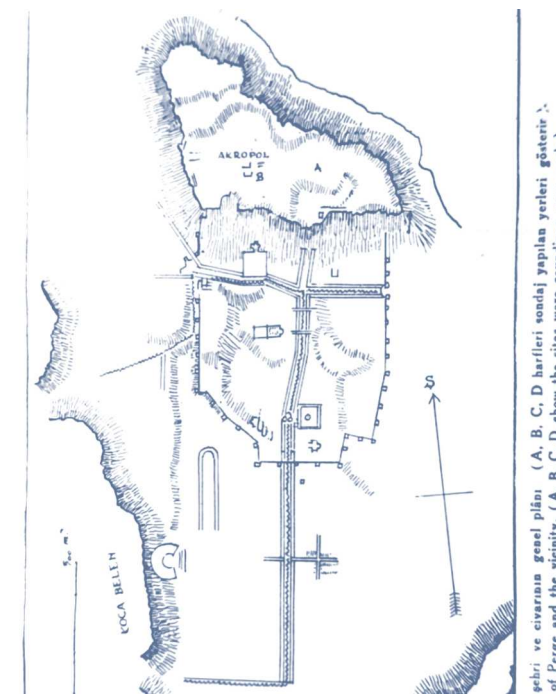
9.1.2. Exhibition Design

Display Strategy
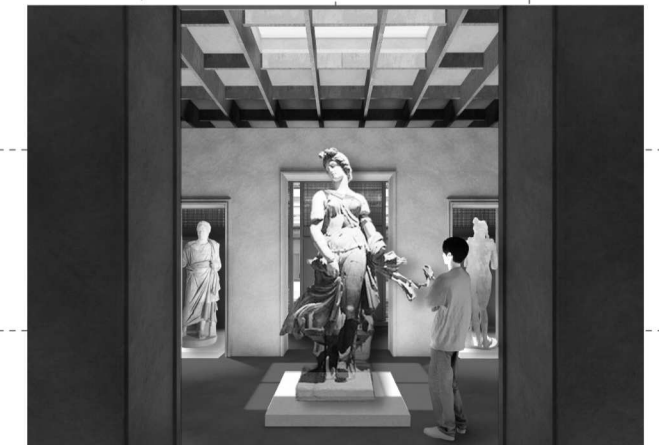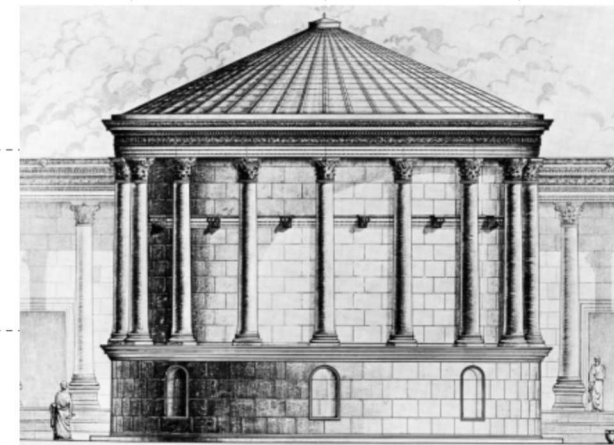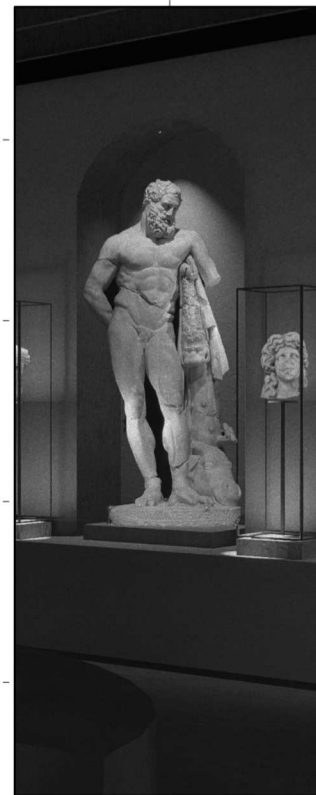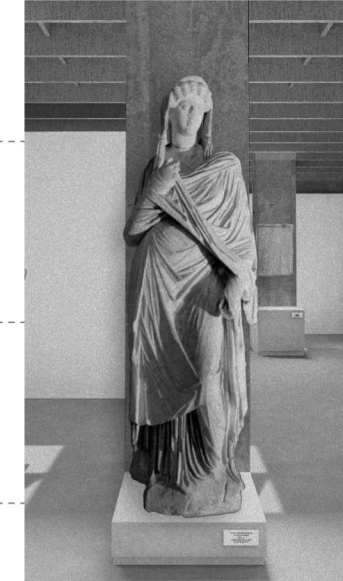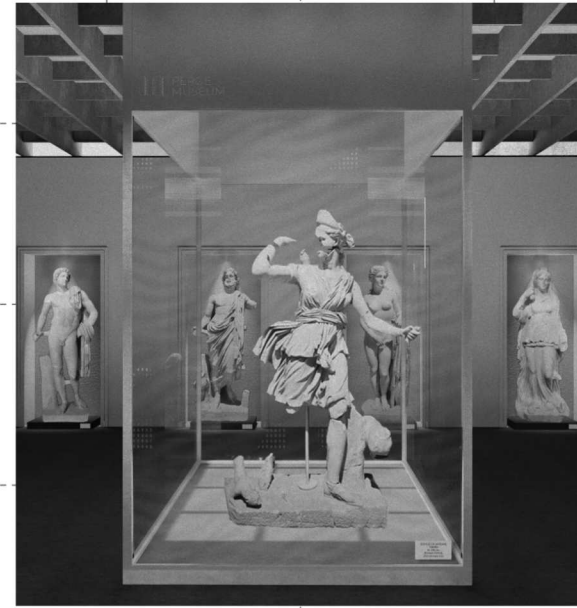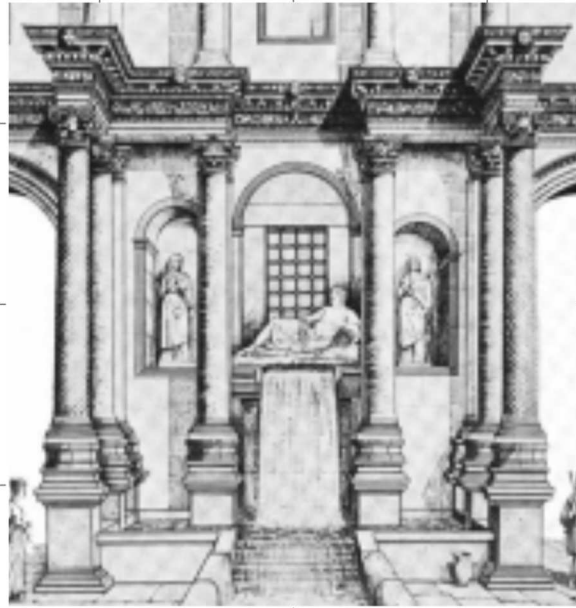
The display strategy is based on an analysis of how sculptures were displayed in the ancient city of Perge. These historical approaches are reimagined in a contemporary and minimal way, creating abstracted recesses for sculptures originally placed inside niches, and pedestals for those originally presented on plinths. Interpretation is not only the object that they are standing on but also how they were experienced. Whether they were experienced as a central point, if they were part of the architecture of if they were around columns.

Categorixed according to the area they were found:

This helps us better understand the original context of each piece. When it's clear that a statue or object was made for a specific building, it can tell us a lot about when that building was constructed and what it was used for (Akçay, 2007).

9.1.3. Urban Layout Analysis

A spatial sequence provides linearity to visitor experience. Much like the original colonnaded street originally organized, the new design proposes a central water body flanked by covered portico-like walkways and enclosed gallery spaces. The galleries reinterpret the spatial rhythm and positioning of the original storefronts, simultaneously layering fresh and historical spaces as visitors navigate through the site.

The bubble diagram visually displays the spatial organization of the proposed museum design, with each function organized as a bubble located along the axis. Blue bubbles indicate gallery spaces while white bubbles signify service functions. The organization of the museum is based on two key axes. The x-axis displays the linear translation of the ancient water channel while the y-axis displays the setbacks from the Ancient City's original urban plan. The spatial arrangement offers functional zoning, but also a reinterpretation of the sequence of experience inherent within the ancient city. The visitor enters the museum, similar to the ancient experience. The visitor experiences the Agora Gallery first, which also is the first building that is located on the right side of the entrance in the ancient city's urban layout. All the buildings are located in such a way that aligns with the ancient city's urban layout. This spatial arrangement allows the contemporary visitor to experience the museum in a narrative flow that binds the past to the present through architecture.
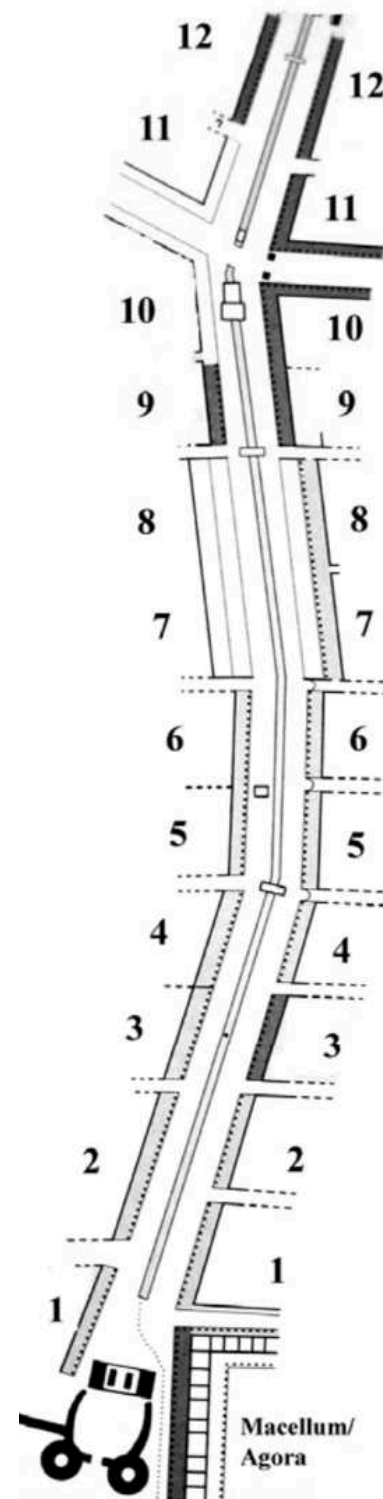
Figure 98. Colonnaded Street Analysis/
Heinzelmann, M. (2001). Kuzey-güney doğrultulu Sütunlu Cadde'deki kırılmaları, insula numaralarını, sütunların malzemesi ve düzenini, kireçtaşı orthostat ve mermer kaplamaları gösteren plan. In Städtekonkurrenz und kommunaler Bürgersinn (p. 207, Fig. 6). Verlag Philipp von Zabern.

9.1.4. Urban Layout Analysis

Narrative Flow Past & Present
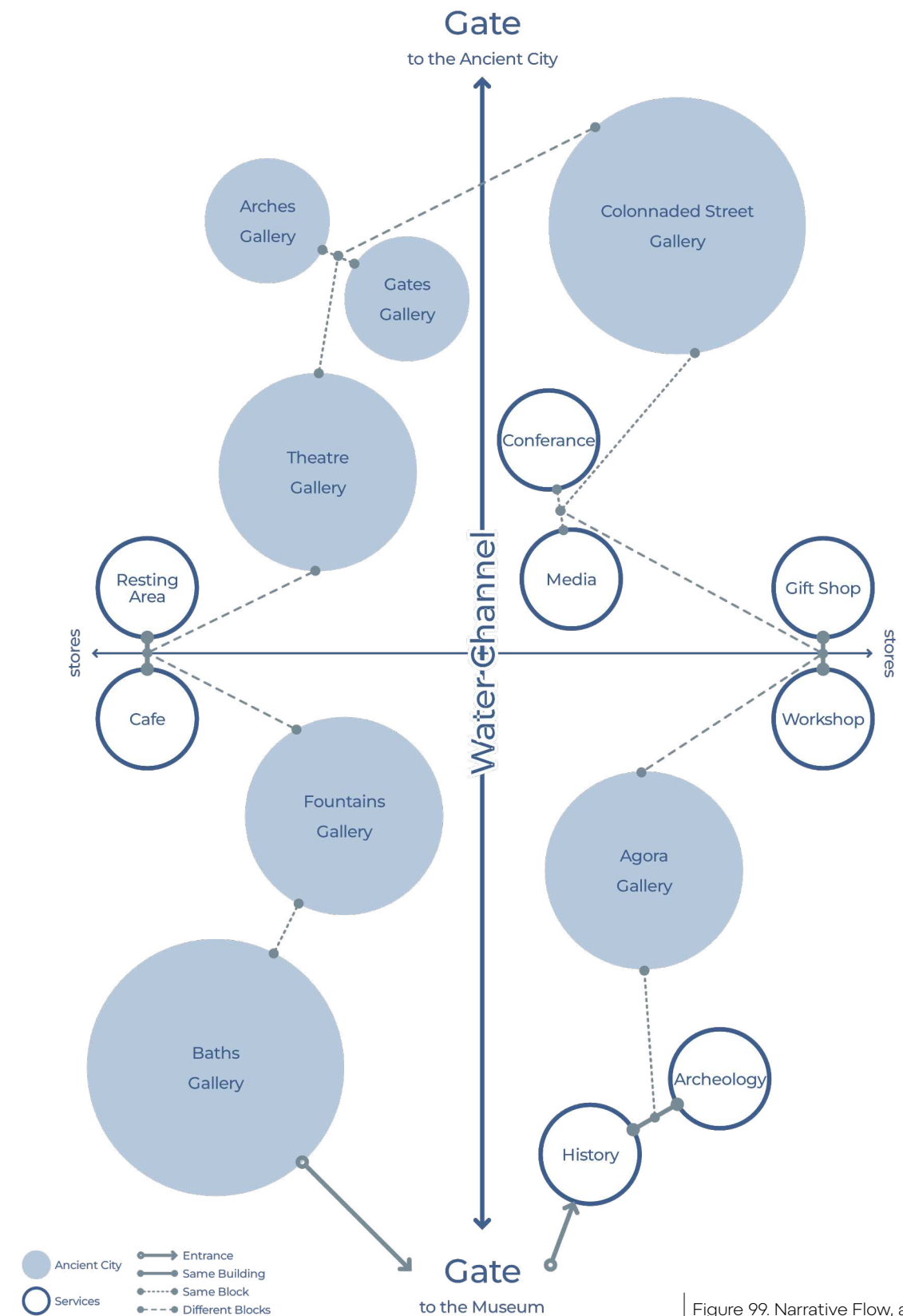
Figure 99. Narrative Flow, authors

9.2. Design Decisions

This aim of this project is to reimagine the ancient experience without making reconstructions or literal representations, but by reactivating the architectonic logic and atmospheres centered on the archaeological voids. The aim is to build a contemporary museum that grows from the dormant geometries of the site especially the lost axes of water and movement, in a way that does not harm the existing ruins and does not disrupt the ongoing archaeological narratives. All of this will be done through minimal, means of intervention, as this proposal's intention is to "touch the ground" lightly, leaving the archaeological area as it is, while producing a new kind of spatial episodes in order to imagine rather than reconstruct.

Extracted from the material language of antiquity, the suggestions for the interventions hopefully create a museum experience that inhabits time, simultaneously past and present, within academies of improvisation, they have porous boundaries, framed views and rhythmic sequences. Visitors experience Perge not as a fossilized past but as a spatial archive, a site of presence and absence, memory and imagination, and a site of a renewal of a cultural experience.

Stores Solid-Void

Water Channel Axes
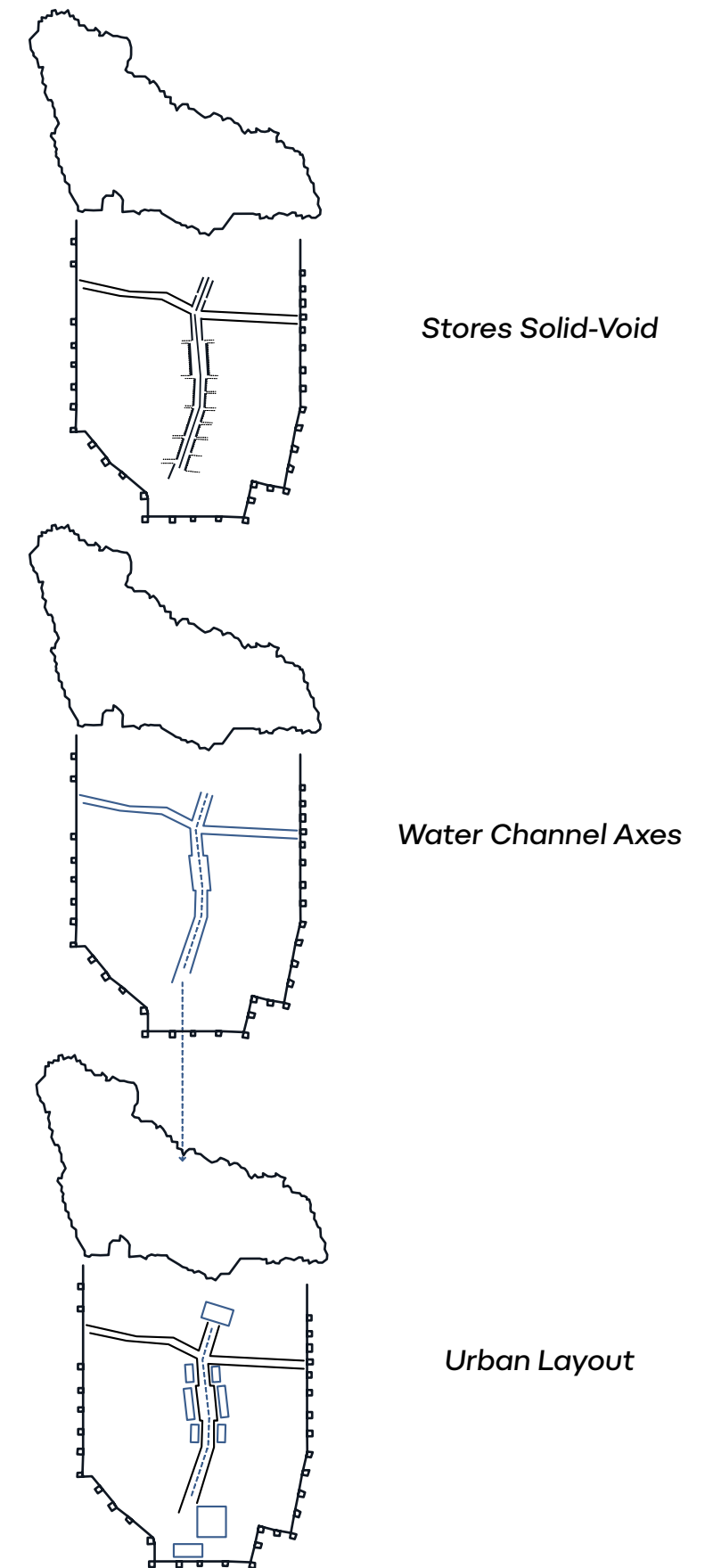
Urban Layout

Figure 100. Urban Layout Analysis, authors

9.2.1. Design Decision

Reversibility

Reversibility and Minimal Impact on the Environment

Reversibility has been a major motivating factor in our design approach. We wanted to illustrate how we can build something, dismantle it, take it away, or relocate it, using the same components, and without leaving a major mark on the site after removal.

Minimal Disruption of Soil

The screw pile foundation is an entire structural system of its own. It does not need piles to be placed deep into the earth or support elements that will become permanent sub-structures like most foundation types, and it can minimize soil disruption overall.

Light and Modular Form Factor

For our building, parts have been delivered using the design of the components plus ease of assembly and disassembly. The floor slabs consist of sandwich panels; they are light weight and modular, therefore can easily and efficiently be transported, installed, and removed, without minimising the need for equipment and labor. The side walls have a similar configuration; they will use glass wool insulated metal sandwich panels as exterior colour and high thermal performance, while also reversing their envelope. The fastening between side panel elements is by mechanical means, which avoids wet processes or irreversible connections.

Fully Reversible Landscape Design

The landscape surrounding the site is thought of as non-invasive and completely reversible. All the ground surfaces are treated with sand, gravel, and a permeable metal mesh, with no impermeable pavement or rooted vegetation. These materials allow for natural drainage, existing topography to be respected and they can be fully removed without disturbing the original soil, or remediated, while reconfiguring after use.
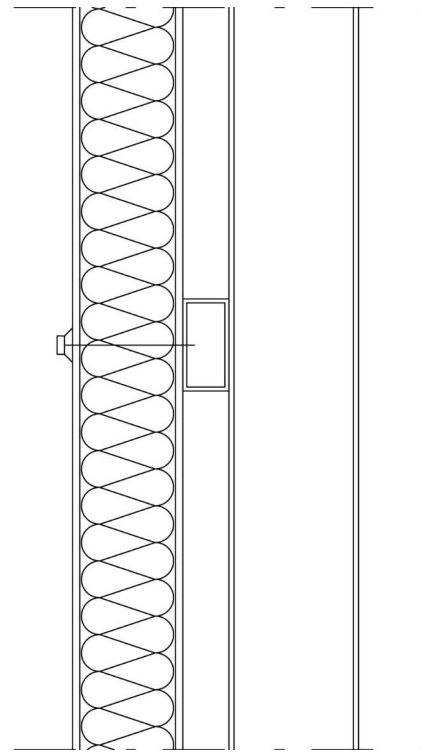
Figure 101. Sandwich Panel, authors
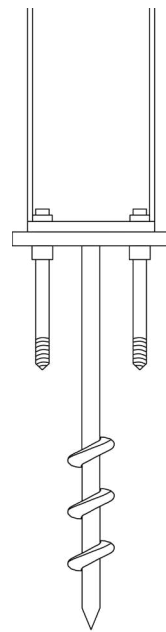
Figure 102. Screw Pile Foundation, authors
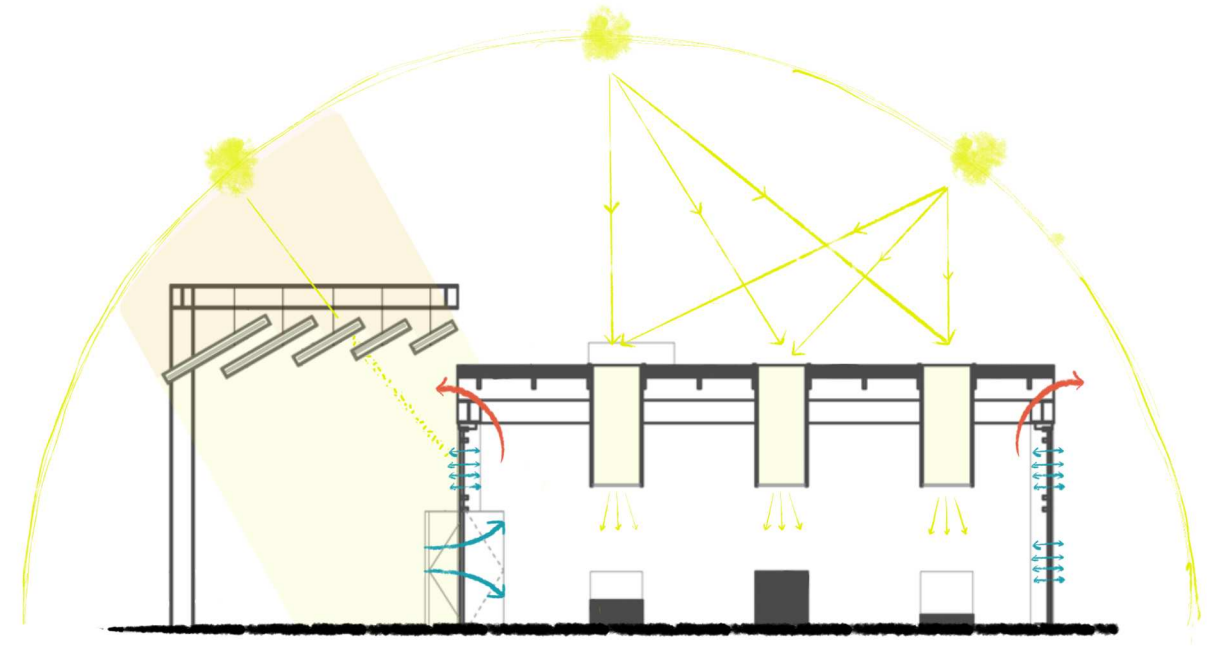
9.2.2. Design Decision

Climatic

Figure 103. Climate Analysis, authors

Natural light is integral in experiencing the gallery. Each corten structure has a skylight on top, oriented to harness and diffuse daylight into the gallery. The upper structure's geometry allows light to enter, fall and touch the sculptures from above..
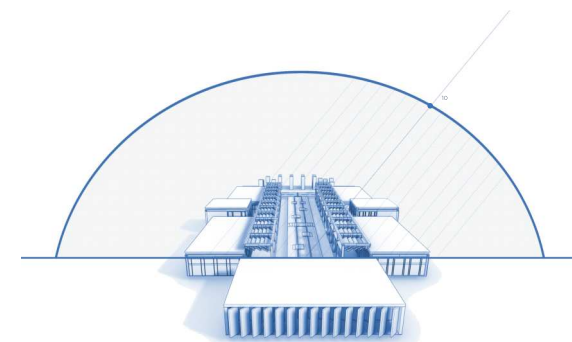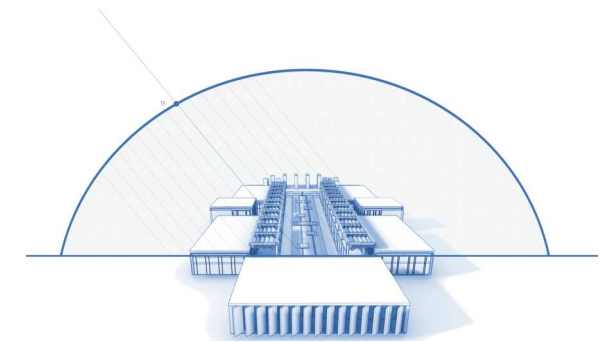

Figure 104. Morning Sun Diagram, authors

Figure 105. Afternoon Sun Diagram, authors

Figure 106. View from Portico, authors

9.2.3. Design Decision

Water Channel

Using historic sources and original drawings from the ancient period, we accurately translated and incorporated the size of the water channel into our proposal. Following the same guidelines, we specified the water channel with pathways for pedestrians, creating porticos and shops to the rear of the pathways. Water was an important part of our proposal, reflecting its importance to Perge and documented in the theoretical portion of the thesis. The emphasis on the importance of water was significant to our conceptual approach.

Once established the water channel, we added pedestrian bridges above the water channel, which allowed access to the adjacent side streets to simulate the urban fabric of the ancient city. We also added several decks above which transformed the water from a strictly symbolic item into an interactive space where visitors were able to interact with the water.

The decks served multiple purposes: exhibiting sculptures and providing seating where people could interact with the water. Because the water channel is designed as an overflow system, the surrounding landscape design tapped into the vernacular of the Antalya area and nourished the landscape with flowing water.

Figure 108. Ancient Water Interaction

Figure 107. Proposed Water Interaction

9.2.4. Design Decision

Colonnaded Street Plan / Section Analysis

The design of the portico is drawn from the historic architectural vocabulary of the colonnades of Perge's colonnaded streets, and the porticos of the shops. The addition of the portico reflects upon the images of the site and related historical imagery, and archaeological data, rethinking and abstracting the familiar urban element of the portico into a shaded passageway.

The portico with a slight angular shift in form, a design decision based upon the original geometry of the site. These elements fragment sunlight and drape layered shadow across the expanse of the walk, adding richness to the spatial experience while providing shade.
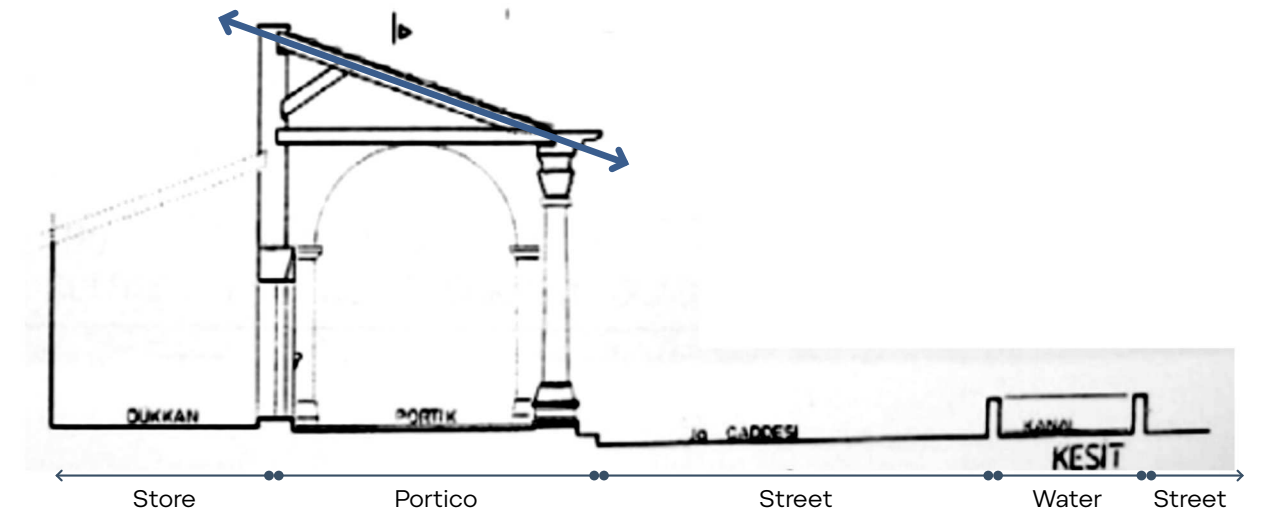

Store   Portico   Street   Water   Street

Figure 109. Section of Perge Ancient City Colonnaded Street

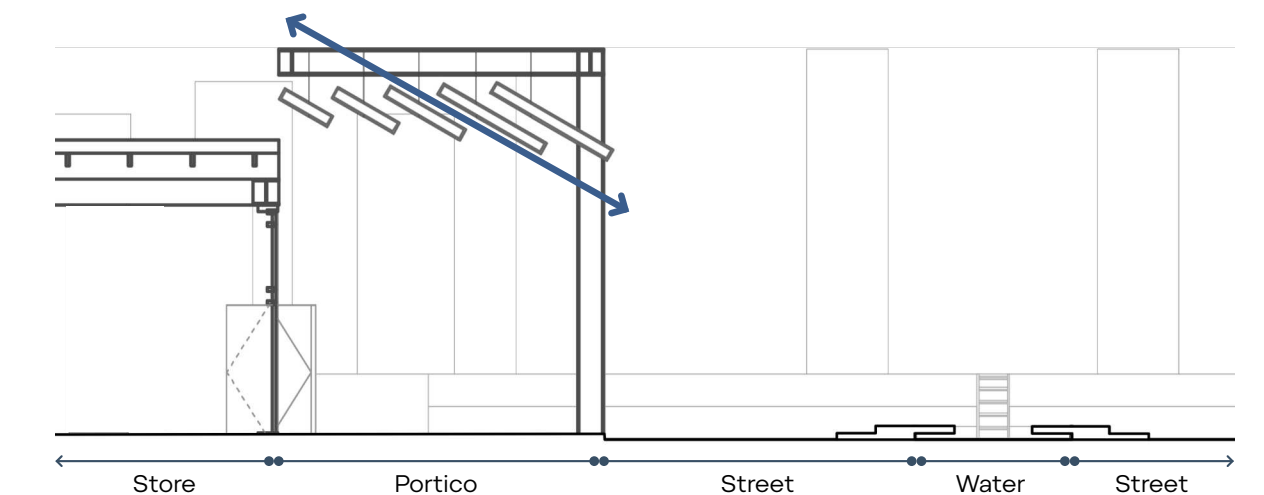Store   Portico   Street   Water   Street

Figure 110. Section of Perge Proposed Colonnaded Street

Figure 111. View of Cafe, authors

9.2.5 Design Decision

Ticket Office Design

Beginning of the Separation Between Past and Present

The Entrance Building is the primary threshold where visitors begin their journey. It provides the function of a ticket office, lockers, and bathroom facilities.

The building is designed as a classical stoa, in that it is an elongated plan that forms a sheltered, welcoming promenade.

Large rotating doors on both sides of the entrance hall allow dynamic shading panels and act like access ways into shops in the ancient agora. These architectural qualities allow for a seamless transition of spaces for both inside and outside, while providing natural light, ventilation, and a guide for the visitors to follow to engage adjacent spaces.
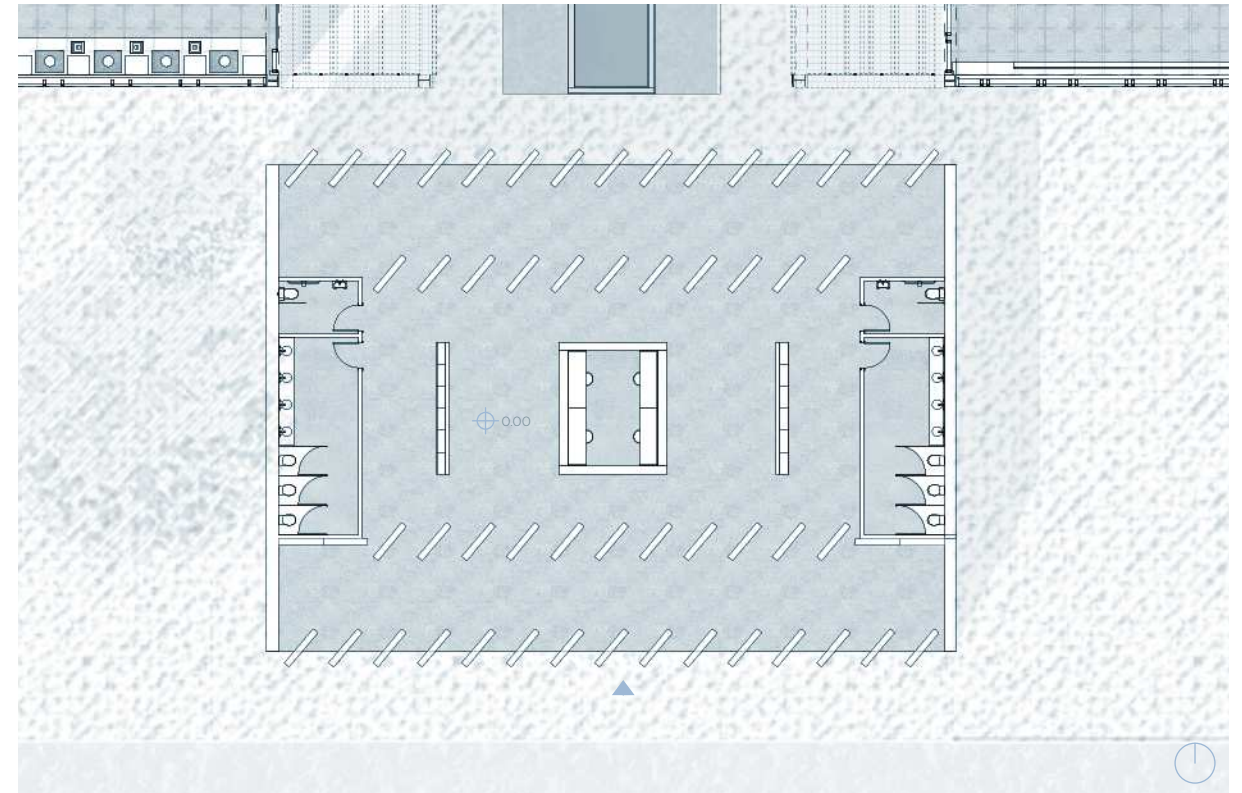
Figure 112. Ground Floor Plan of Ticket Office, authors
scale 1:250
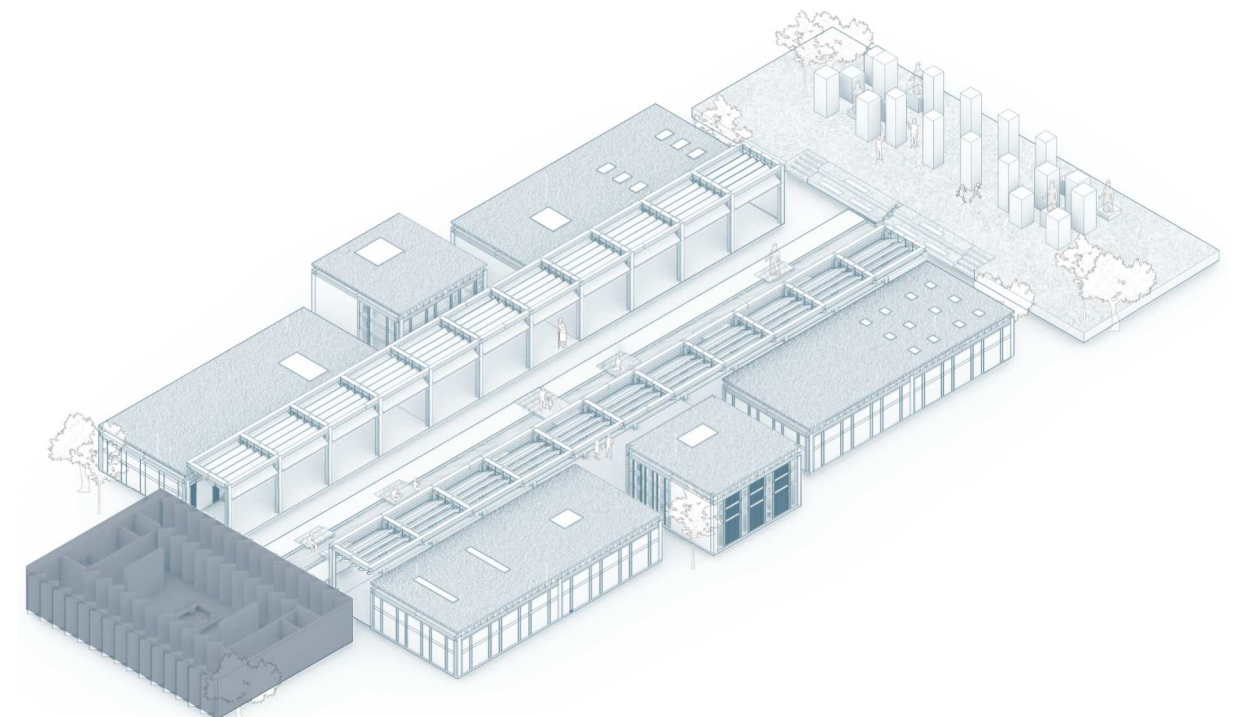
Figure 113. Key Axonometry Diagram - Ticket office, authors

Figure 114. View of Ticket Office, authors.

9.2.6. Design Decision

Gate Design

The Gate functions as an architectural gesture that creates the transition from the contemporary museum environment to the ancient city of Perge.

The design of the Gate contemplates monumental arches and gates from ancient city, offering a pair of tall, distinctly attuned columns that frame the directionality of the central axis. The height of the tall columns and emphasis on the monumental form invites visitor movement and indicates the moment of passage. Smaller columns of uneven height frame the larger columns.

The Gate functions as an end and as a beginning. It signifies an end to the museum experience and the reengagement of entering the ancient city.
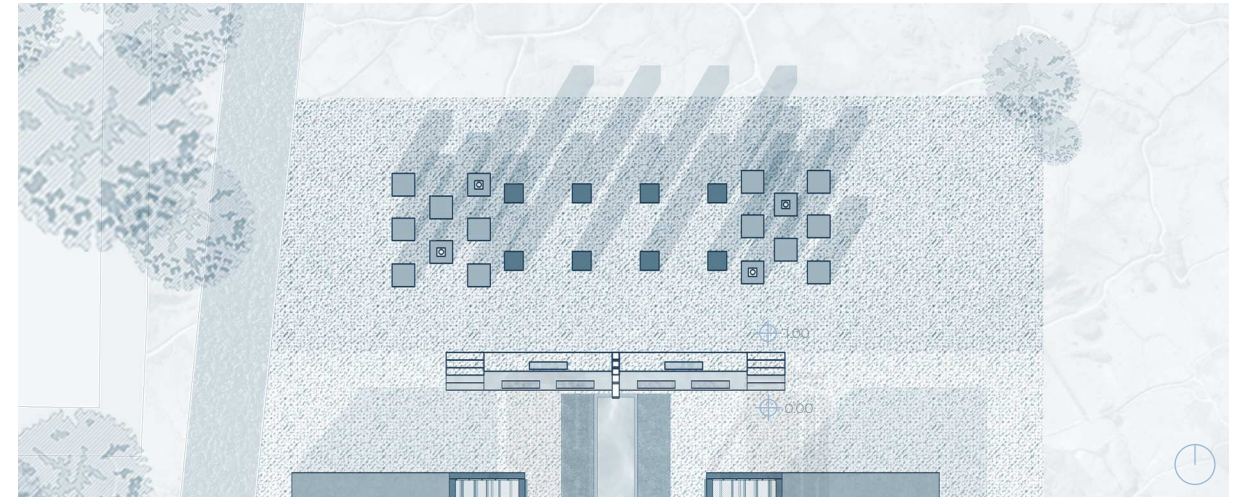
Figure 115. Plan of Gate, authors
scale 1:500
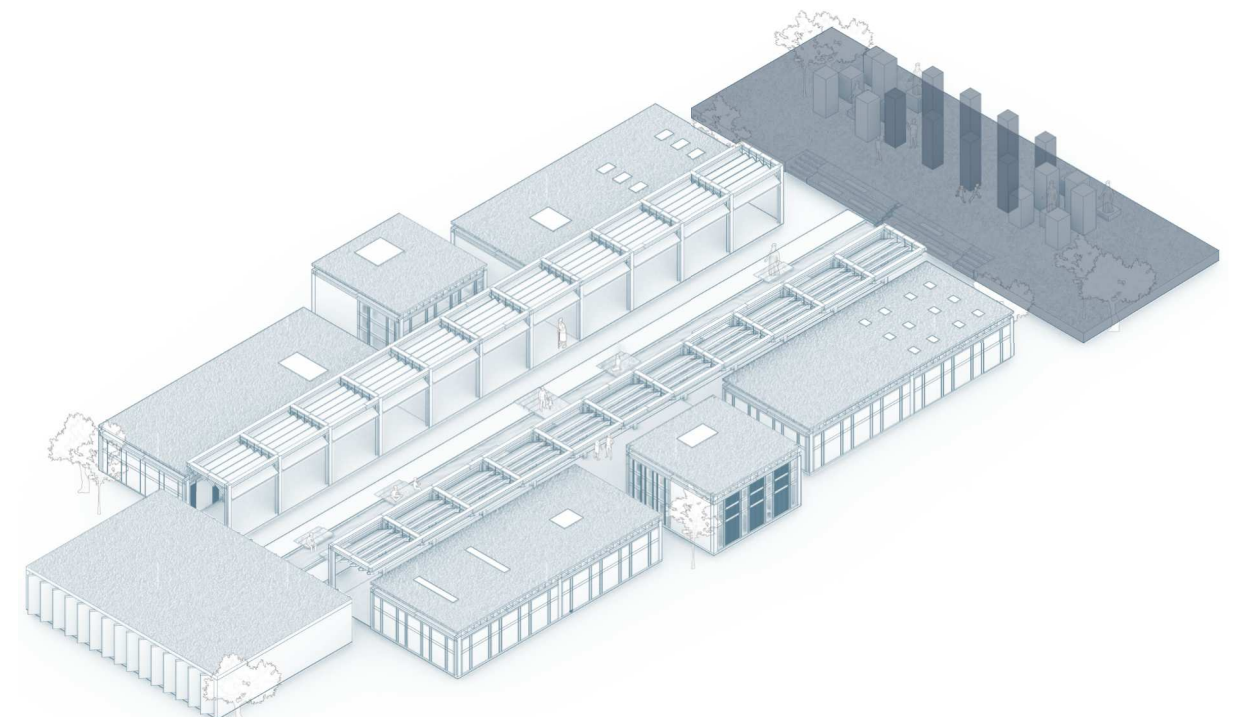
Figure 116. Key Axonometry Diagram - Gate, authors

Figure. 117. View of Gate, authors

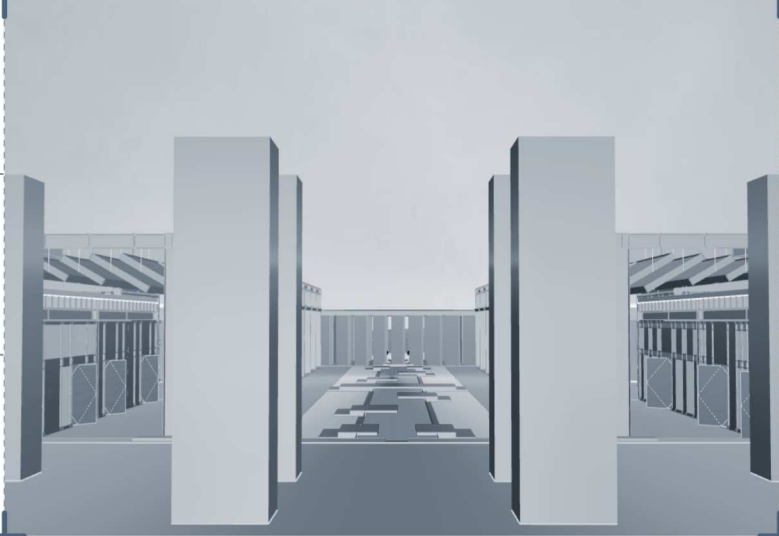Figure 118. View from Portico, authors

Real

Reinterpretation
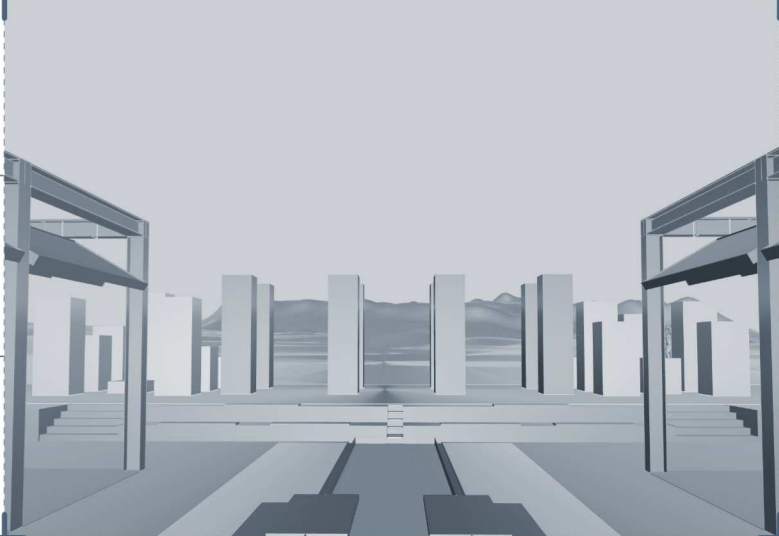
9.2.7. Natural References

9.2.8. Material References

Olea Europaea

Lavandula Stoechas

Alkanna Tinctoria

Ficus Carica

Rosmarinus Officinalis

Thymbra Spicata

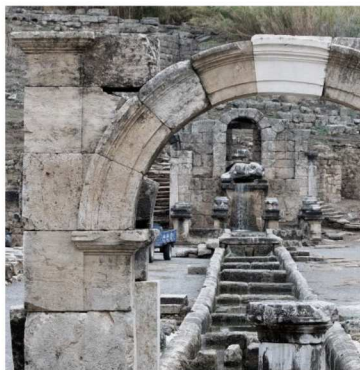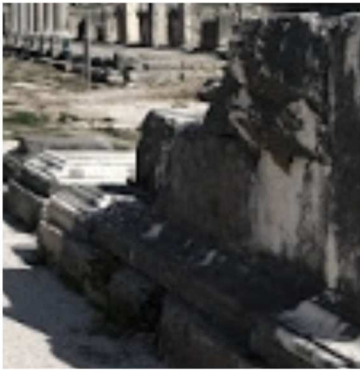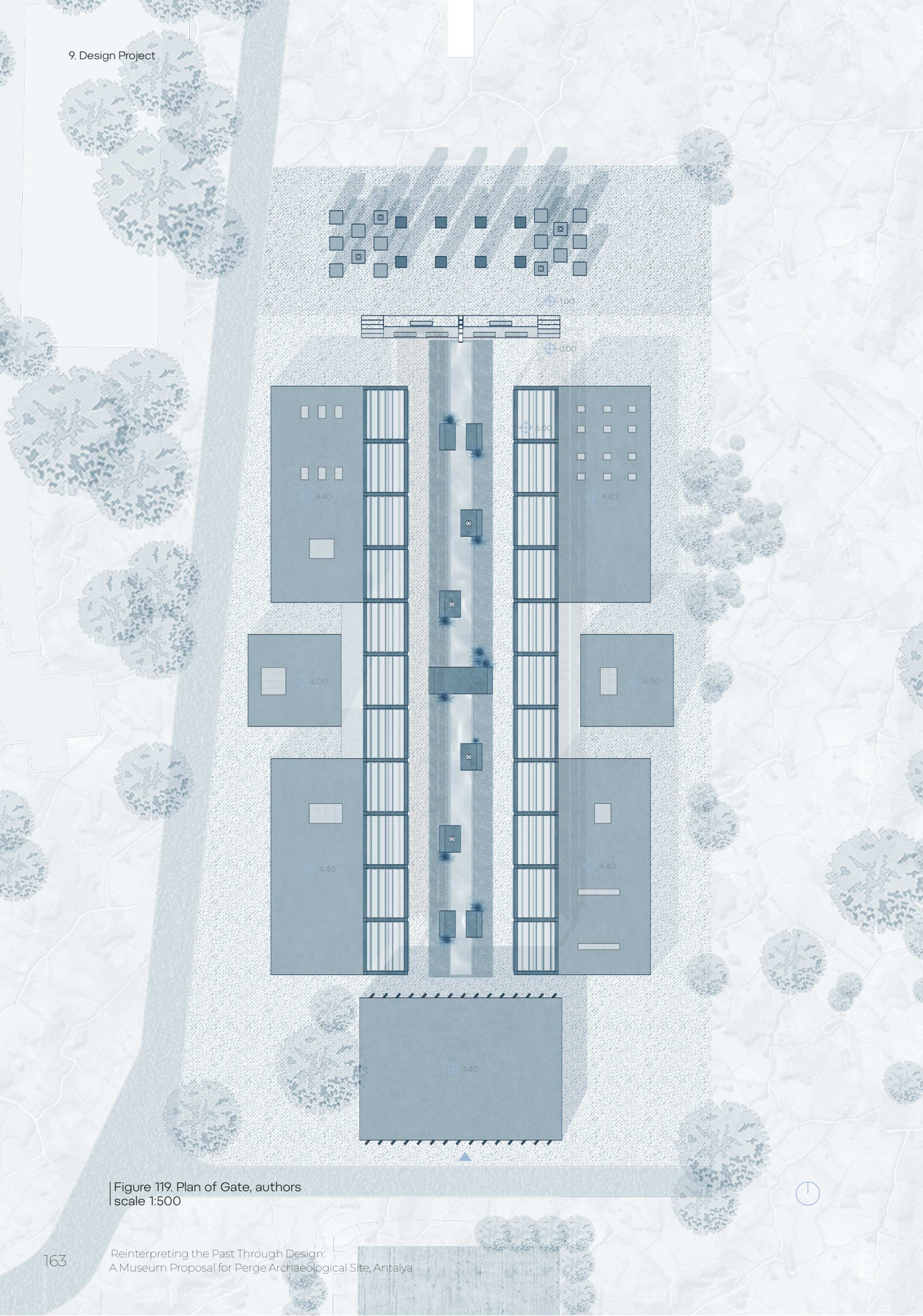Cistus Creticus

Pistacia Lentiscus

Myrtus Communis

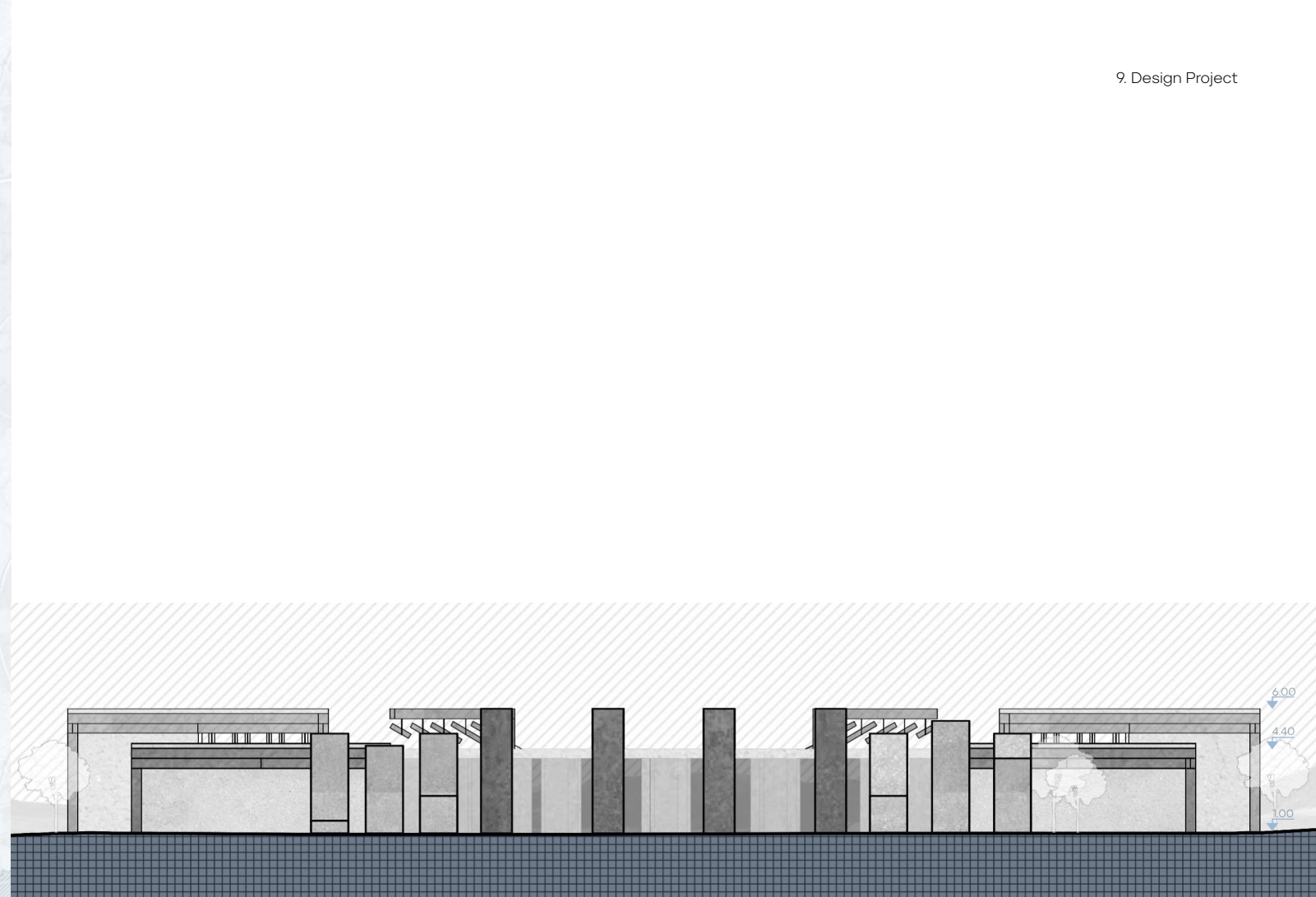Figure 119. Plan of Gate, authors
scale 1:500

Figure 120. North Elevation, authors
scale 1:250

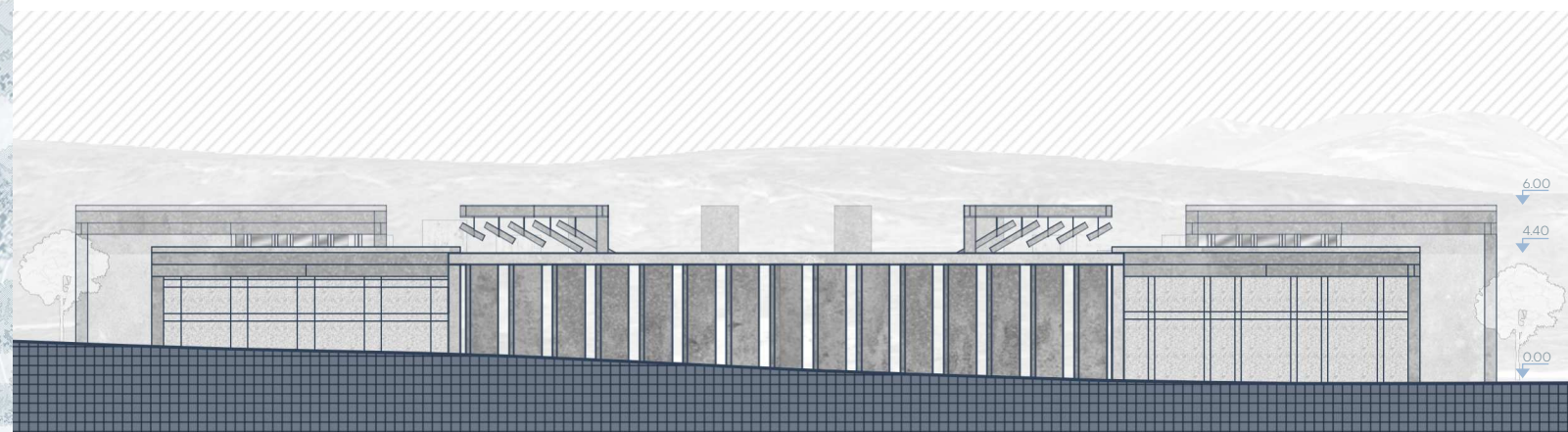Figure 121. South Elevation, authors
scale 1:250

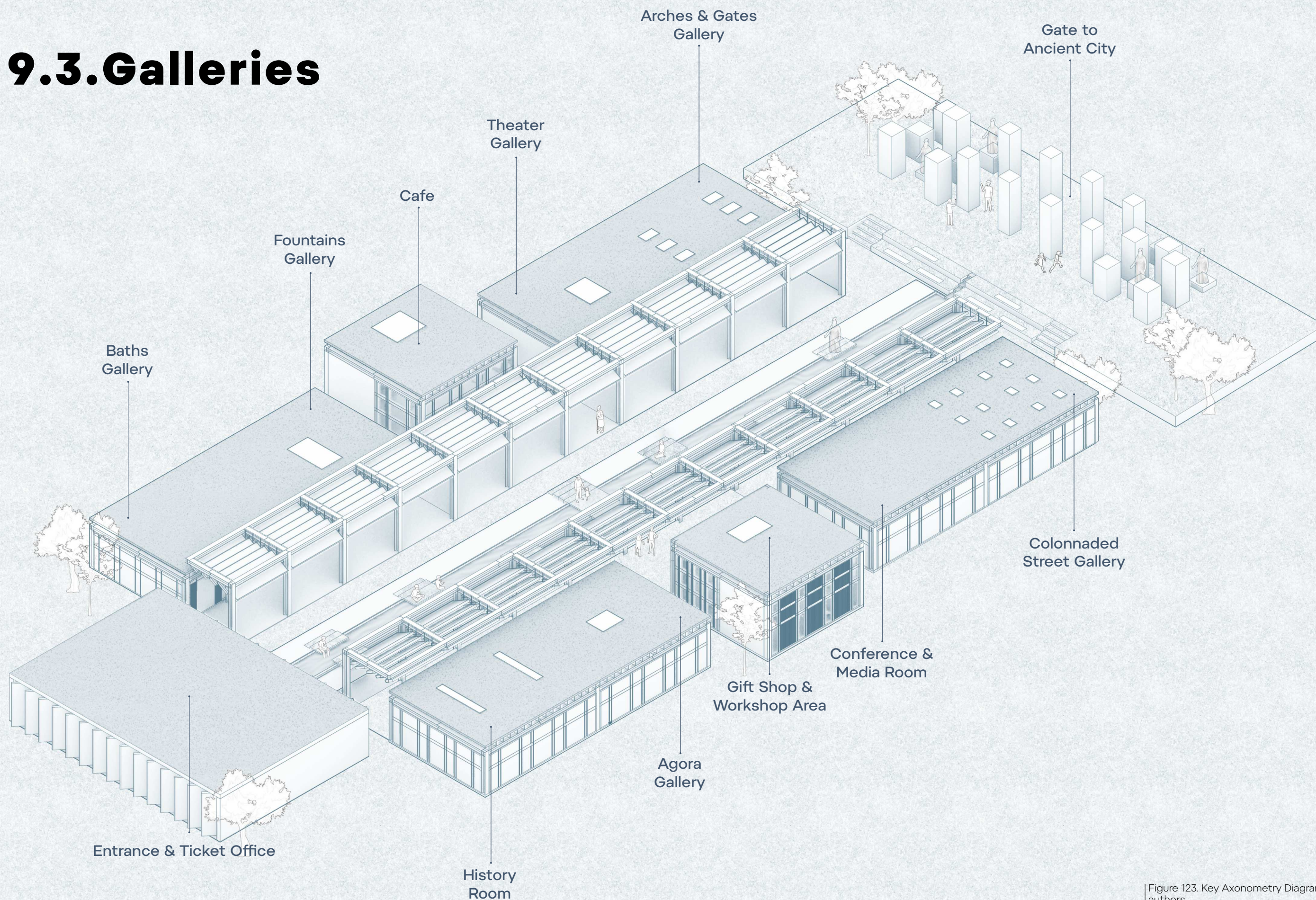Figure 122. East Elevation, authors
scale 1:500

9.3.Galleries

Arches & Gates
Gallery

Gate to
Ancient City

Theater
Gallery

Cafe

Fountains
Gallery

Baths
Gallery

Colonnaded
Street Gallery

Conference &
Media Room

Gift Shop &
Workshop Area

Agora
Gallery

Entrance & Ticket Office

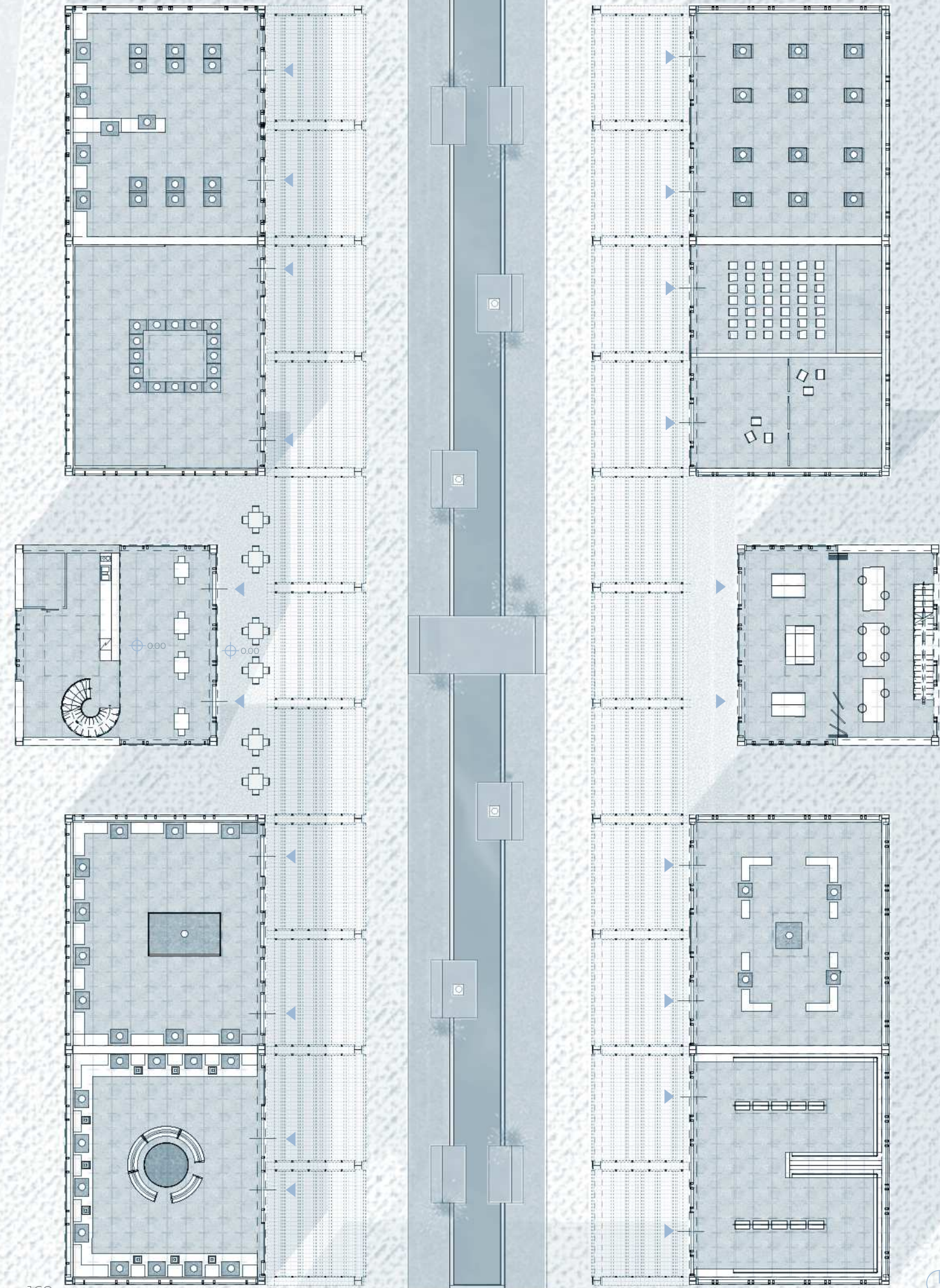History
Room

Figure 123. Key Axonometry Diagram,
authors
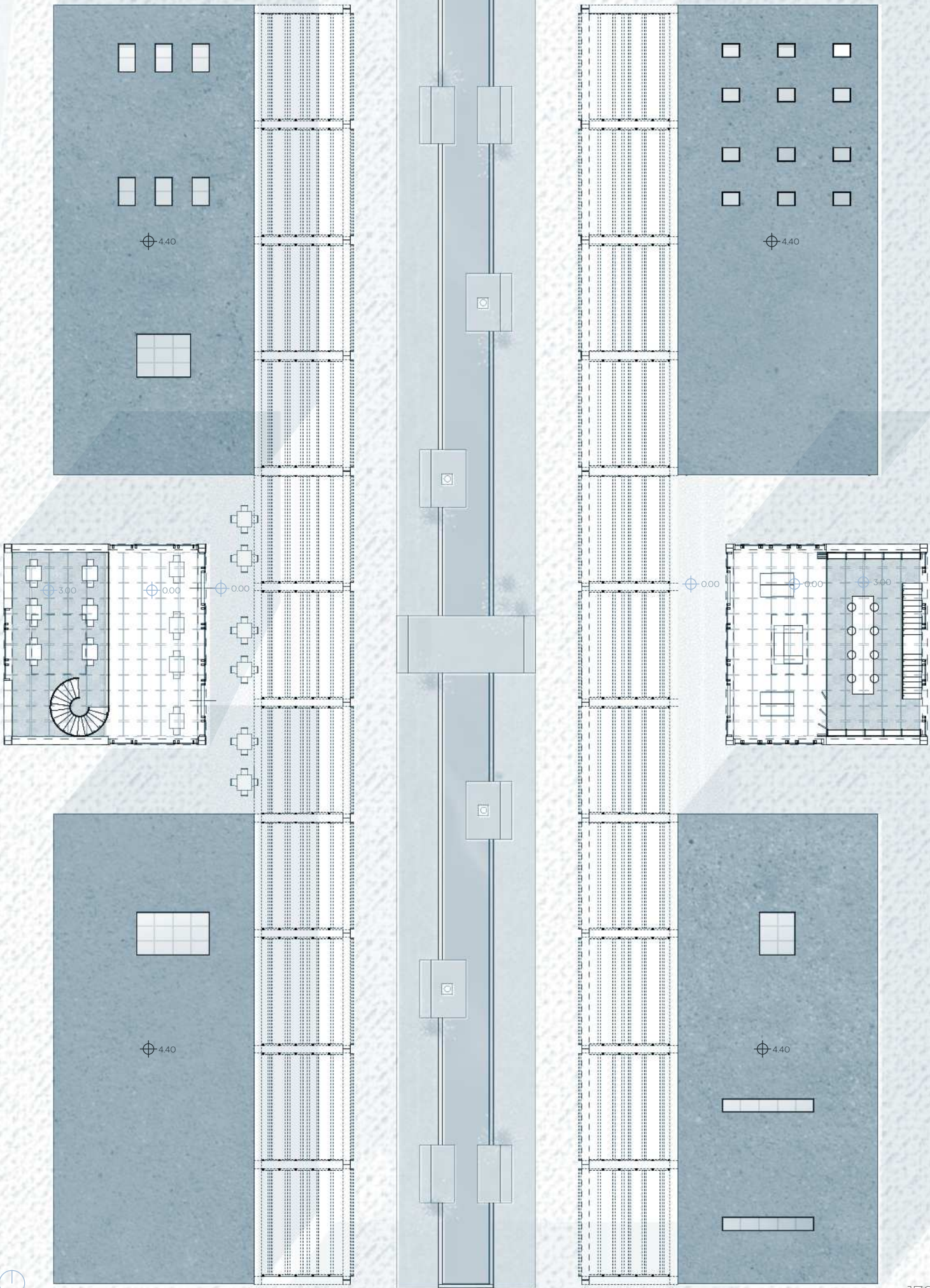
Figure 124. Ground Floor Plan, authors
scale 1: 250

Figure 125. First Floor Plan, authors
scale 1: 250

9.3.1. History Room

Navigating Layers of Time

The Timeline and Archaeology Room is the first chapter of the visitor's experience in the new museum. As the first point of 'contact' with the new museum, the Timeline and Archaeology Room is an informational threshold. It orientates the guest to the various aspects of Perge's rich history and archaeology that lay ahead. Both an orientation point and engaging preface, the Timeline and Archaeology Room is a preparation space that contextualizes Perge and makes the rest of the visit more meaningful.
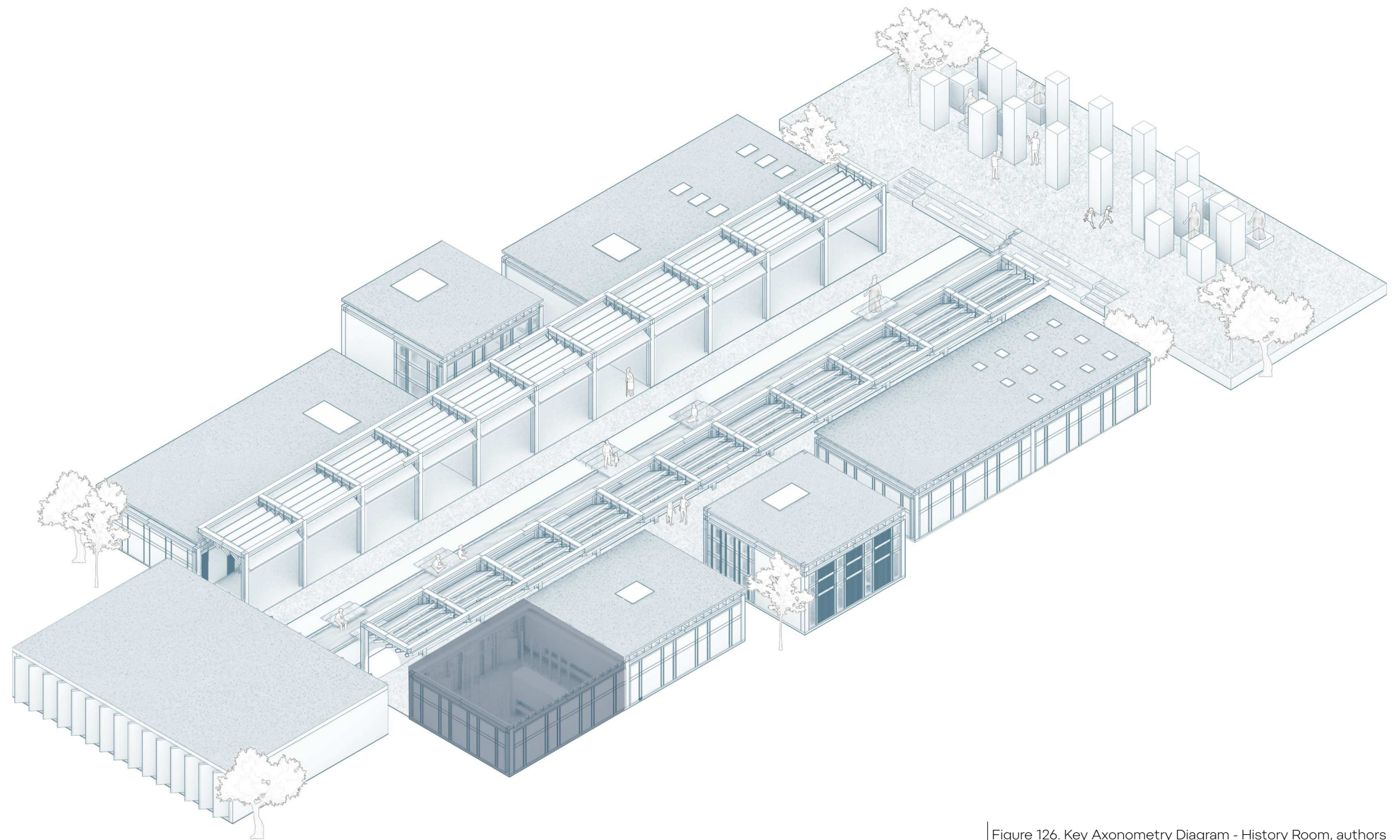

Figure 126. Key Axonometry Diagram - History Room, authors

History Room

Inside

Figure 127. History Room Interior, authors

9.3.2. Agora Gallery

A Contemporary Forum of Memory

The Agora Gallery is similar to the civic and spatial characteristics of the ancient agora of Perge. Like the agora of Perge, this space operates as a venue for conversation, gathering, and engagement with artworks.

The layout of the gallery was informed by the historical plan of the agora. The design contains an abstracted version of the central form of the agora, where this was a display area for a single sculpture; the sculpture is situated on a pedestal, with the natural light from a skylight above illuminating the sculpture.

There are entrances to the gallery from both ends of the building, like the ancient agora of Perge, which had shops on both sides of the street. Visitors might be thought of as passing through this gallery space, where they are experiencing a place in which art and architecture are engaged in quiet dialogue back and forth as a living forum.

The Agora Gallery´s façade is inspired by the repetition and rhythm of the agora shops, abstracting their proportions, and order.

Inside the gallery sculptures are displayed on pedestals, creating a reference back to where the sculptures would have originally been displayed in the agora.

A pattern has also been introduced along the passages of the gallery that references the pattern of ancient shop doors.
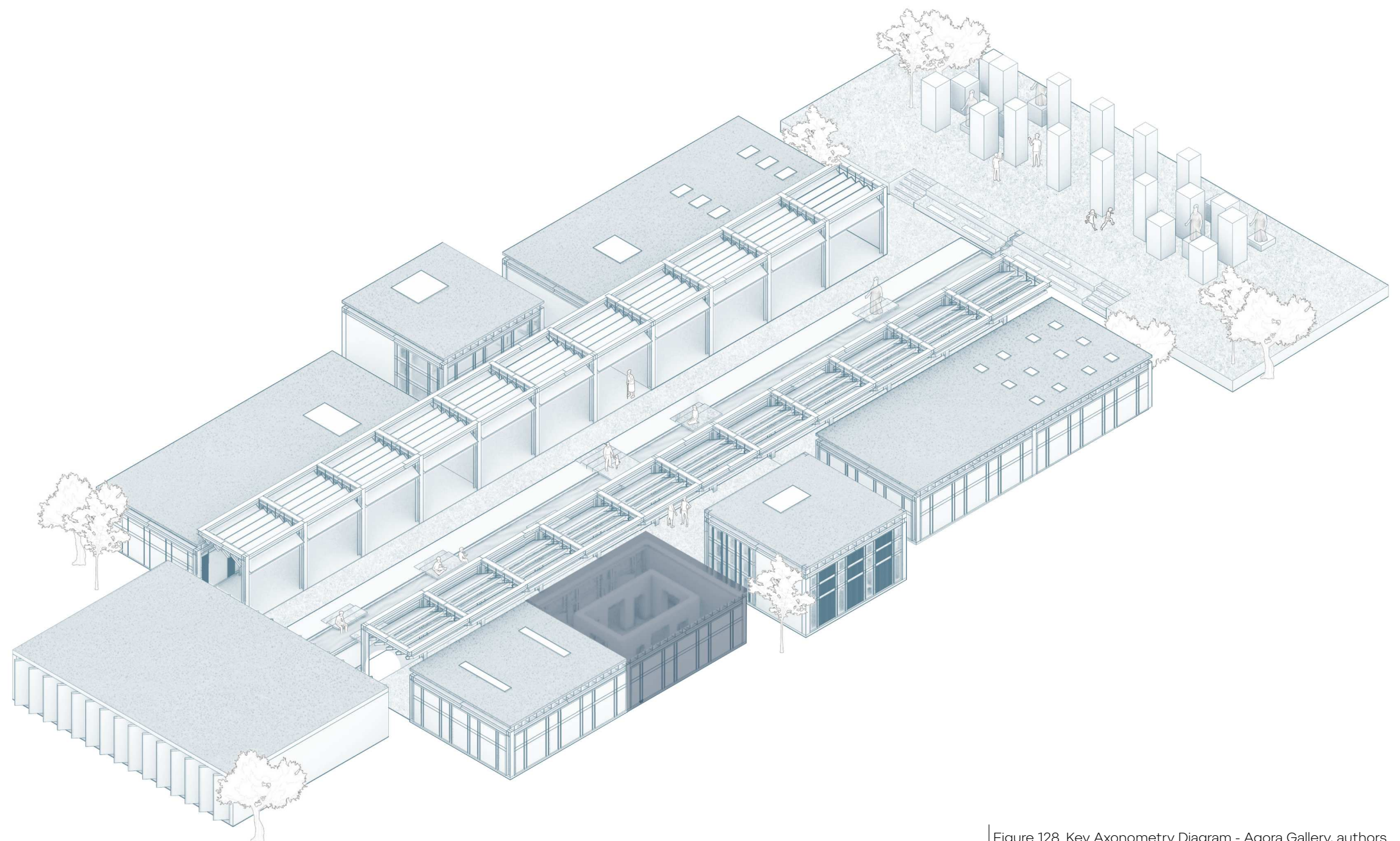

Figure 128. Key Axonometry Diagram - Agora Gallery, authors

Agora Gallery

Inside

Figure 129. Agora Gallery Interior, authors

Agora Gallery

Some of the Findings

Statue   **Bronze**

Statue of a Priest   Statue of Attis

*Due to lack in the variety of photos of statues unearthed from the Agora building, representation of diffent statues are used in the renders.
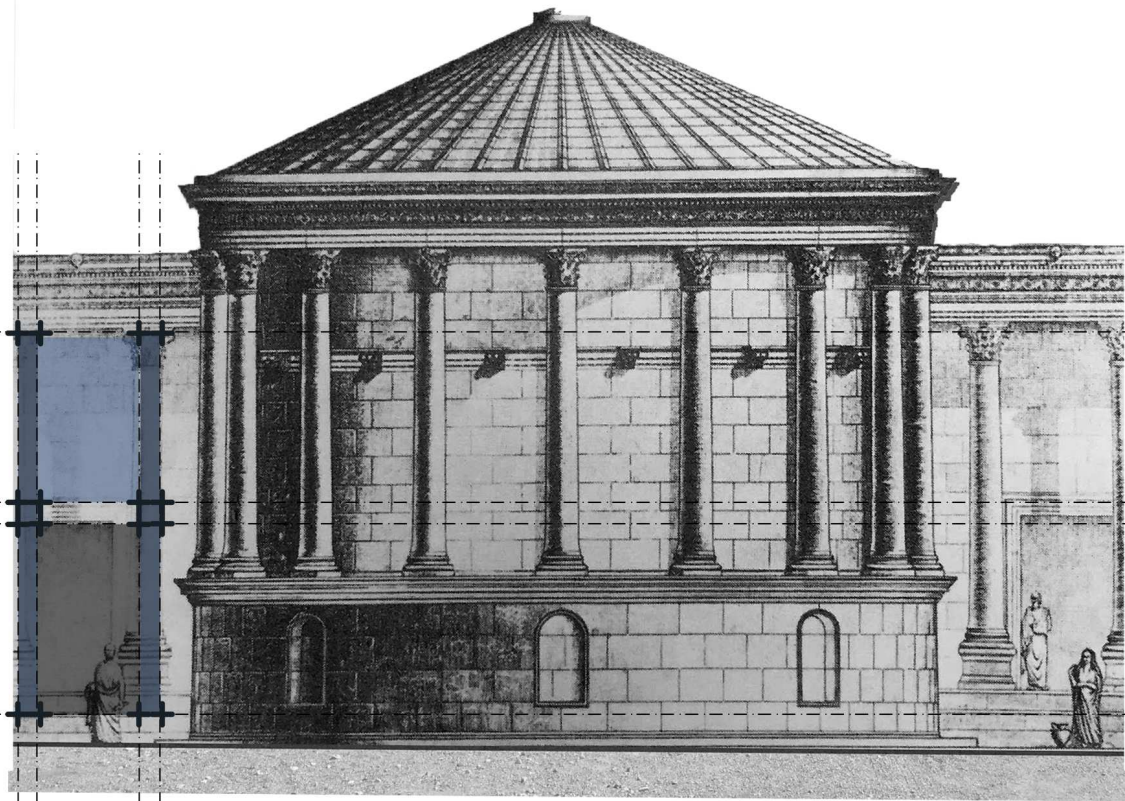
Agora Gallery

Elevation

Figure 130.
Elevation Rythm / Ancient Agora
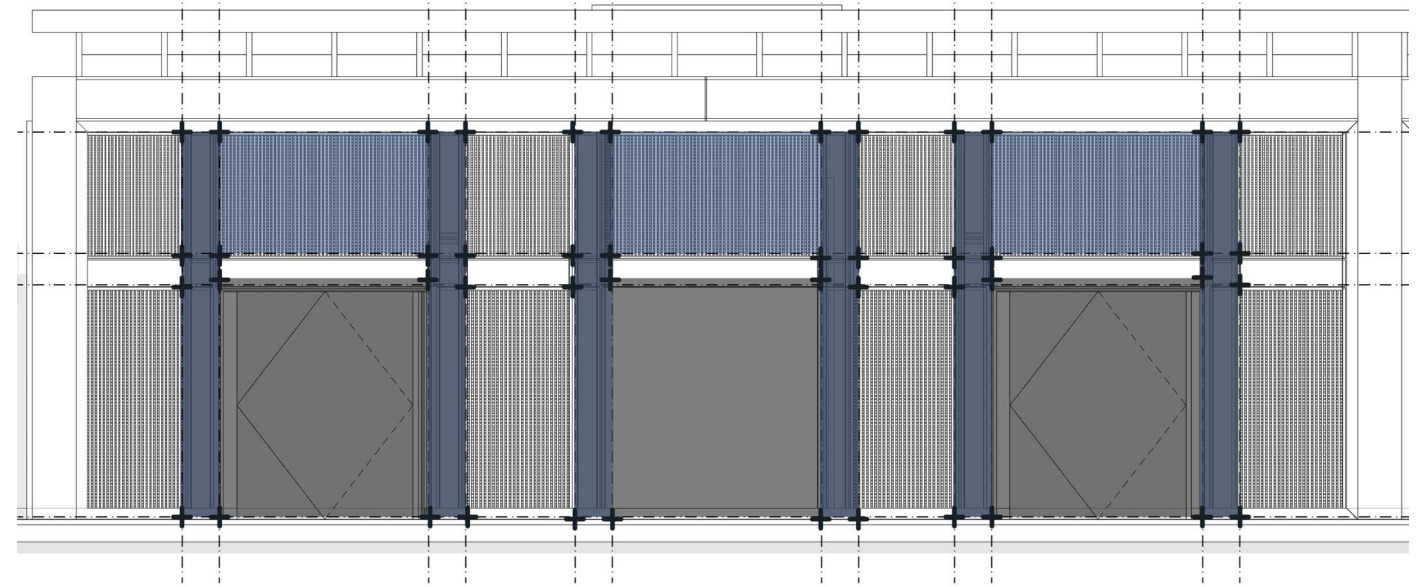

Figure 131.
Elevation / Agora Gallery Proposal

Figure 132.
Facade / Agora Gallery Proposal

9.3.3. Colonnaded Street Gallery

Contemporary Recollection of the Colonnade

The Colonnaded Street Gallery is envisioned as an architectural tribute, and as a spatial extension of Perge's monumental urban axis. This new interior gallery space introduces the sculptures recovered from the ancient colonnaded street, offering the works new prominence not in isolation, but in symphony with the spatial language and historical memory of their original location. The continuation of the gallery links previous actors to the present, not through replication but through a contemporary architectural interpretation of the qualities of order, materiality, and qualities of light of the ancient city.

 The interior of the gallery alludes to the rhythm and structures of Perge's colonnaded street. In offering its unique interpretation of the original ruins, the new interiors suggest the spatial cadence established by a sequence of columns and intercolumniation of the main street. The proportions, alignment, and axial clarity of the original colonnaded street have been condensed and re-invented into a contemporary language of saturation to create a sense of continuity

These sculptures were originally sited in this colonnaded axis or adjacent to it. They are now relocated and on concrete plinths, which exhibits a grounded and tangible form of display, and ties the sculptures to an understanding of a particular kind of architectural context. Above each sculpture is a corten steel structure. The corten form is vertical and derives its size from a grid referencing the roof structure.

The Gallery façade is directly and openly inspired by the shops of Perge that ran along the collonaded street behind the portico. The design utilizes their rhythmic modulation, not by replicating the historical details, but by abstracting and reinterpreting the varying depths, openings, and surface articulations. The depth, interstitial space, and representation establish a connection to the past, retaining the rhythm that once filled the street and utilizing a contemporary vocabulary. This rhythmic approach carries a consideration of historical Perge without replicating it, which allows the architecture to exist in both times.
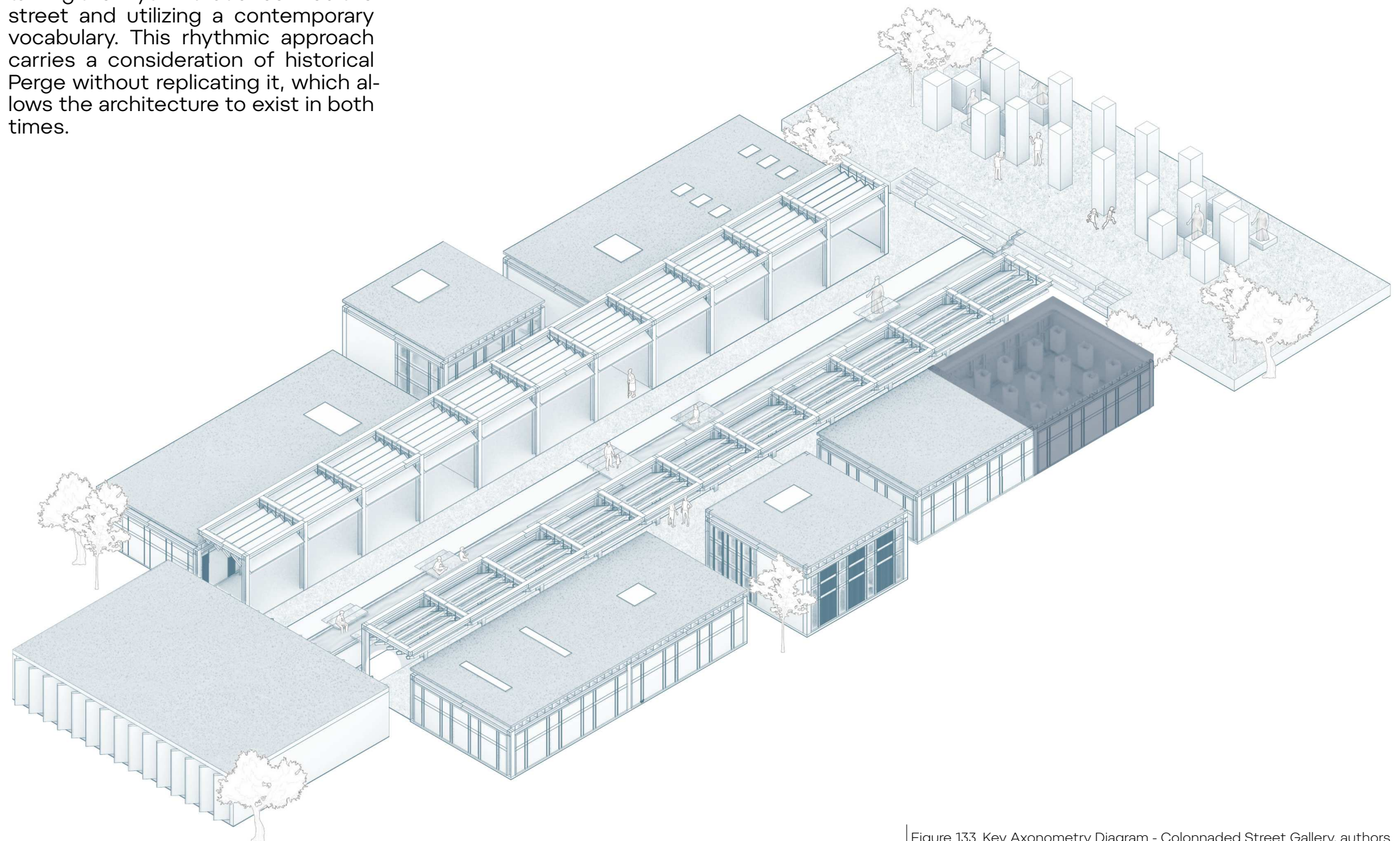

Figure 133. Key Axonometry Diagram - Colonnaded Street Gallery, authors

Collonaded Street Gallery

Inside

Figure 134. Colonnaded Street Gallery Interior, authors

Collonaded Street Gallery

Some of the Findings

Head

Statue

Head of Apollon

Statue of Isis

Statue of Serapis

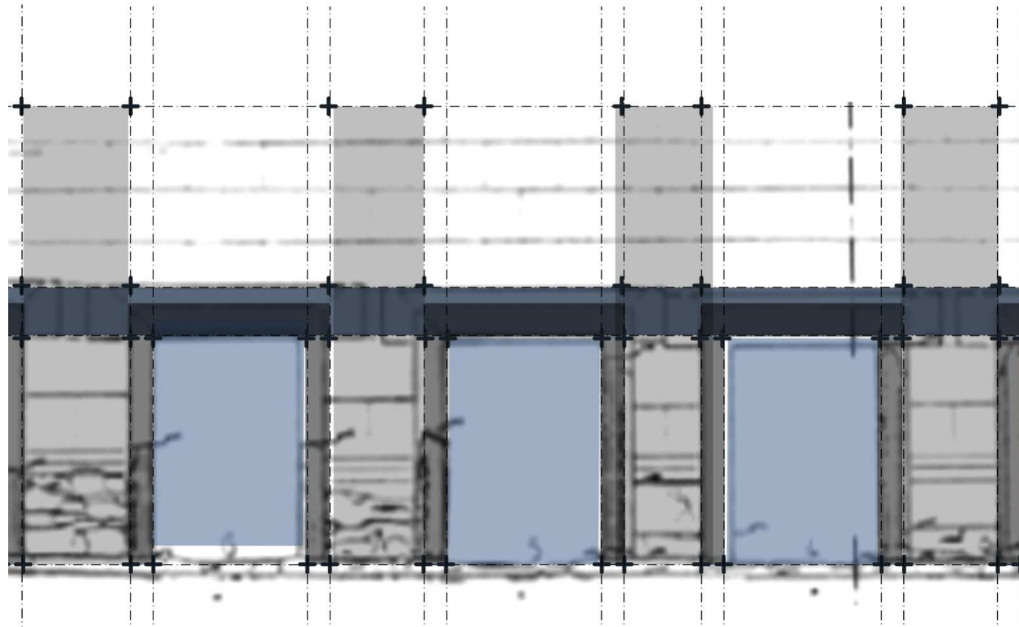# Collonaded Street Gallery

Elevation

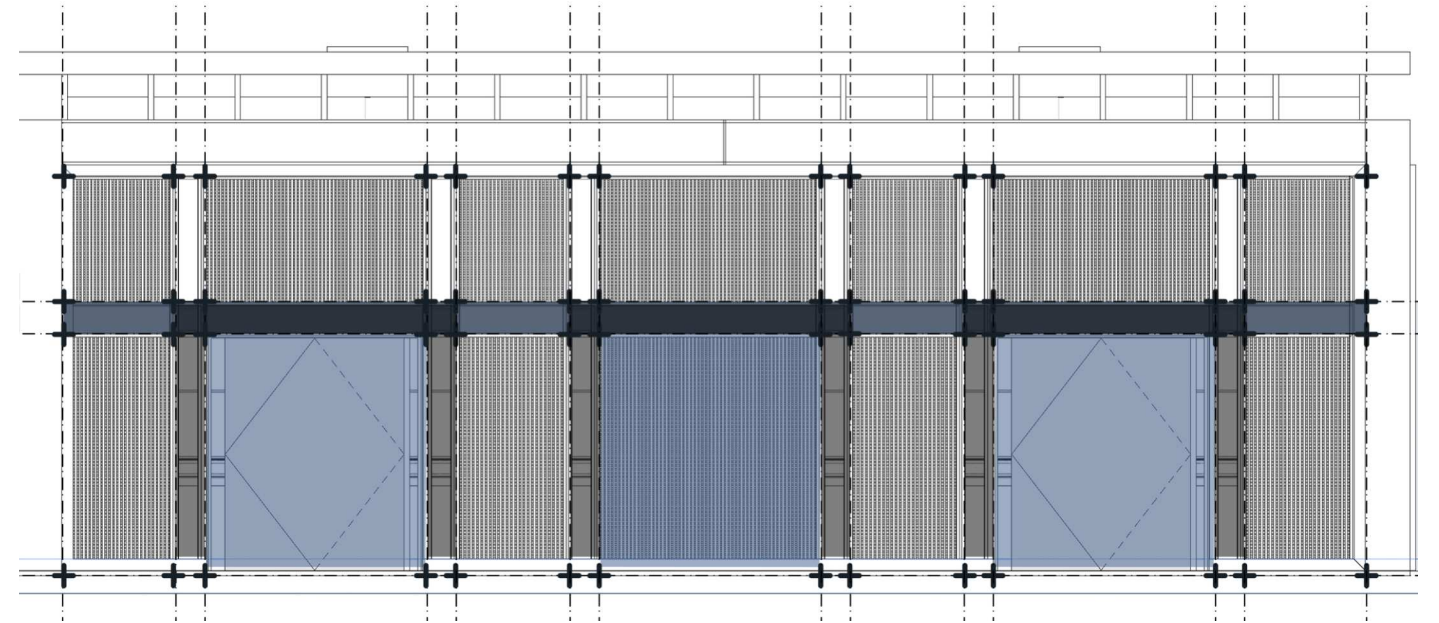Figure 135.
Facade / Colonnaded Street Gallery Proposal

Figure 136.
Facade / Colonnaded Street Gallery Proposal

Figure 137.
Facade / Colonnaded Street Gallery Proposal

9.3.4. Arches / Gates Gallery

Framing Memory through Thresholds

The Arches and Gates Room is focused on sculptures that were once located near monumental entrances to Perge.

The design of the façade draws inspiration from the formal rhythm of the ancient arches and city gates, but does not directly replicate form, and encourages contemporary interpretation of the proportions and cadence of structure but maintains continuity with the architectural language that is important to the site.

The exhibition design is made up of niche and pedestal sequences that reference the way sculptural elements were placed into ancient gateways. Both provide architectural structure and curatorial clear reading of the sculptures in relation to the spaces that the sculptures inhabited.

Figure 138. Key Axonometry Diagram - Arches / Gates Gallery, authors

Arches / Gates Gallery

Inside

Figure 139. Arches / Gates Gallery Interior, authors

Arches / Gates Gallery

Some of the Findings

Statue of Empress
Sabina

Statue of Emperor
Hadrian in Armor

Statue of Empress
Faustina

Statue of Tyche

Arches / Gates Gallery

Elevation
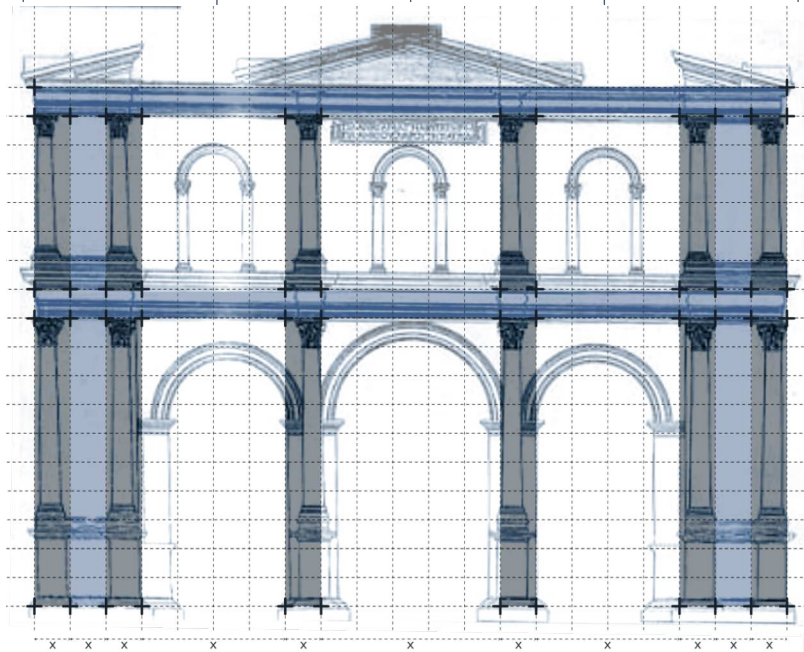
Figure 140.
Elevation Rythm / Ancient Arch
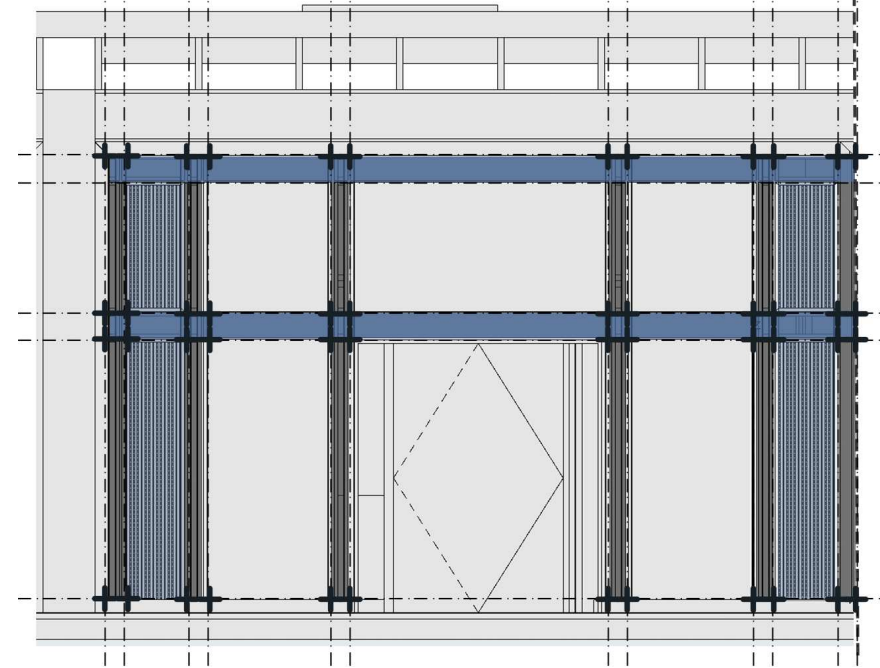
Figure 141.
Elevation / Arches / Gates Gallery Proposal

Figure 142.
Facade / Arches / Gates Gallery Proposal

9.3.5. Theater Gallery

Sculptures and the Stage of Ancient Performance

The Theater Gallery contains sculptures that once animated the theater's multiple spaces that housed the cultural events of Perge, where art, performance, and social events came together. The gallery is a re-staging of the spatial and visual characteristics of an ancient theater, reconceived to respect the sculptures and their original staging.

The sculptures themselves stand in platforms that are concentrated, similar to how a stage draws the attention of an audience. By being placed in this arrangement, visitors are invited to encounter the sculptures, and will be encouraged to move around the works from various vantage points, revisiting the audience perspective of theater.

Natural sunlight streams in from a skylight above the central display, illuminating all the sculptures, from sculptural form to their detail, and creating a startling dance of shadow. Just as the sunlight in ancient performance played a critical role in the atmosphere of the theater, the vertical light in the gallery equally creates a balance of lightness and shadow that resonates with the open ceiling of the ancient theater.
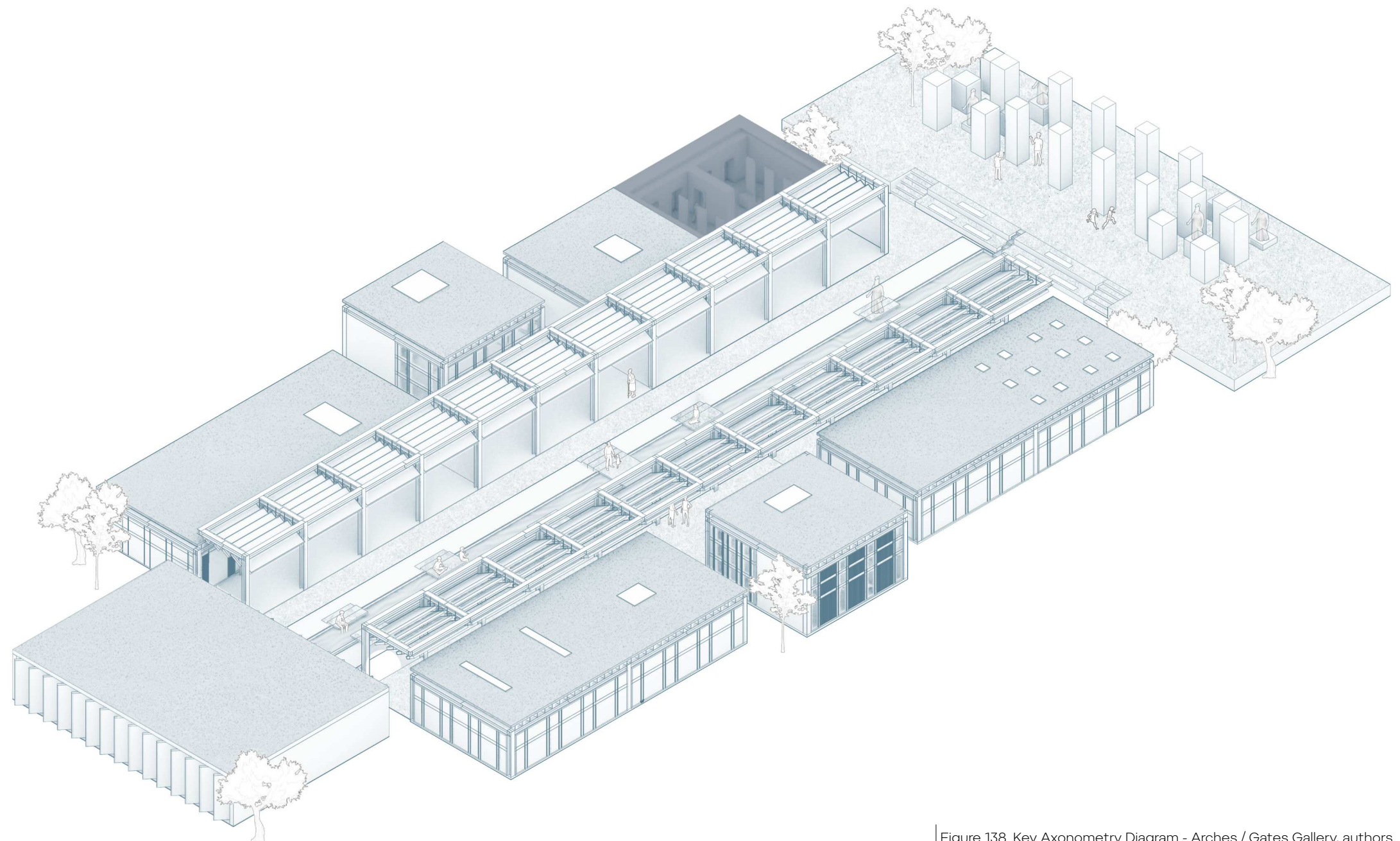

Figure 143. Key Axonometry Diagram - Theater Gallery, authors

Theater Gallery

Inside

Figure 144. Theater Gallery Interior, authors

Theater Gallery

Frieze Block   **Architectural Element**   **Statue**

Some of the Findings

Sacrifice Frieze Block

Frieze Block from the
Gigantomachia

Statue of Dionysos

Frieze Block from the
Gigantomachia

Frieze Block from the
Centauromachia

Statue of Hermes

Frieze Block from the
Centauromachia

Theater Gallery

Elevation
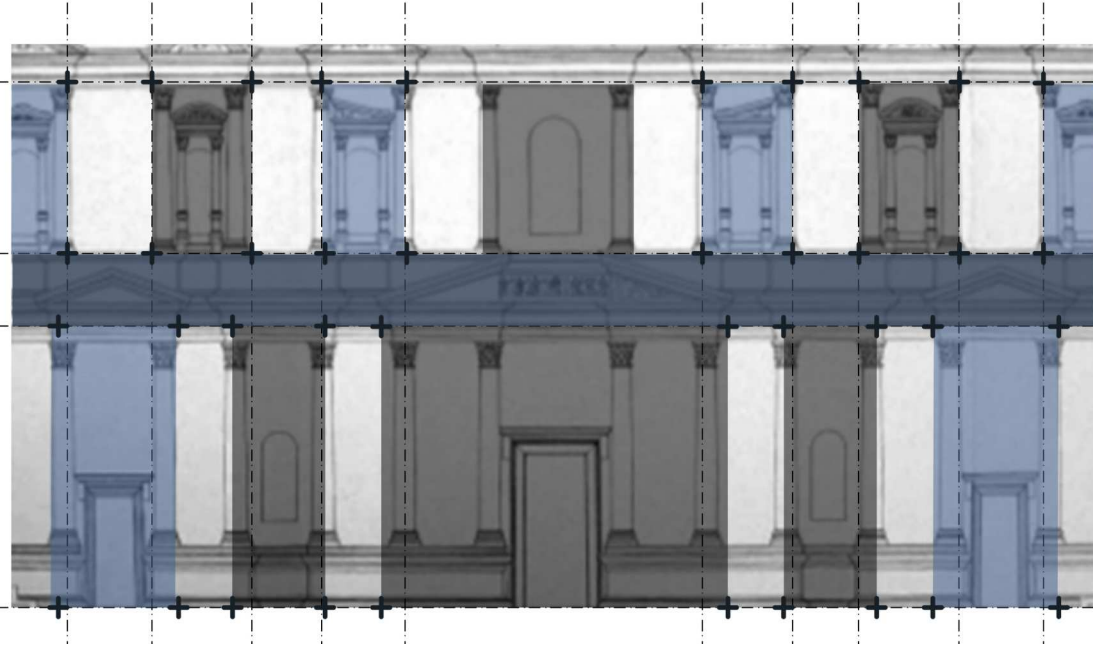
Figure 145.
Elevation Rythm / Ancient Theatre
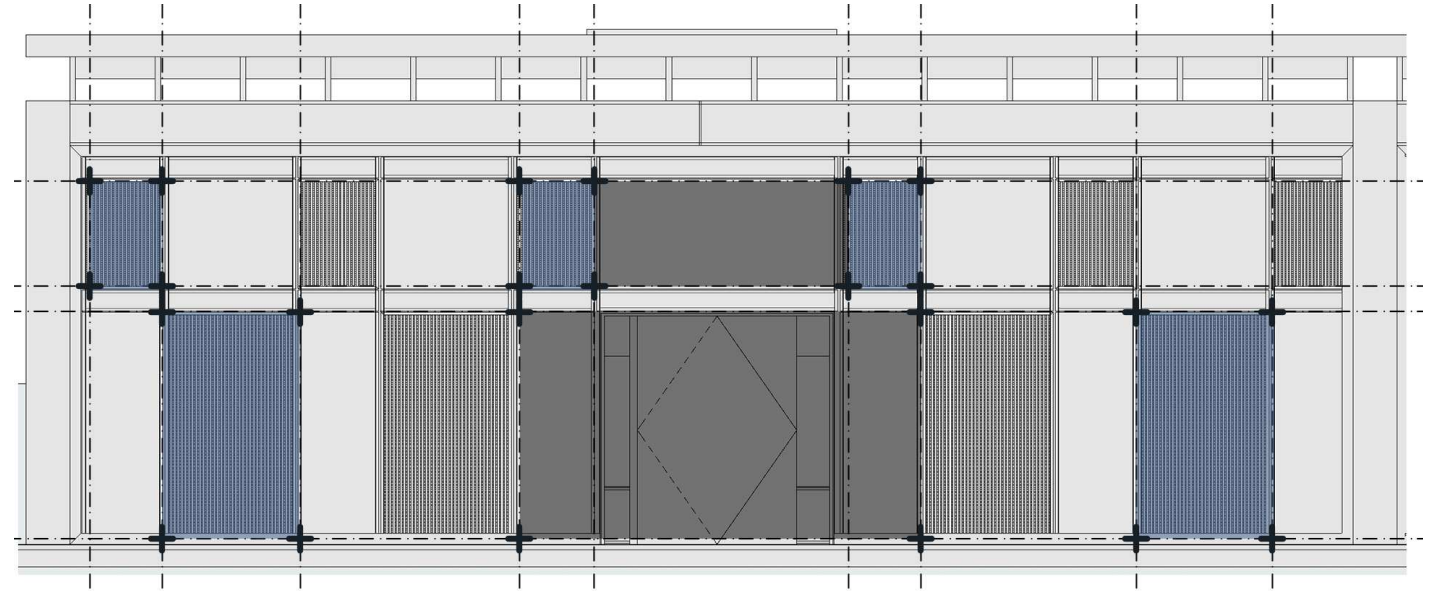
Figure 146.
Facade / TheatreGallery Proposal

Figure 147.
Facade / Theatre Gallery Proposal

9.3.6. Fountains Gallery

The Theater Gallery contains sculptures that once animated the theater's multiple spaces that housed the cultural events of Perge, where art, performance, and social events came together. The gallery is a restaging of the spatial and visual characteristics of an ancient theater, reconceived to respect the sculptures and their original staging.

The sculptures themselves stand in platforms that are concentrated, similar to how a stage draws the attention of an audience. By being placed in this arrangement, visitors are invited to encounter the sculptures, and will be encouraged to move around the works from various vantage points, revisiting the audience perspective of theater.

Natural sunlight streams in from a skylight above the central display, illuminating all the sculptures, from sculptural form to their detail, and creating a startling dance of shadow. Just as the sunlight in ancient performance played a critical role in the atmosphere of the theater, the vertical light in the gallery equally creates a balance of lightness and shadow that resonates with the open ceiling of the ancient theater.
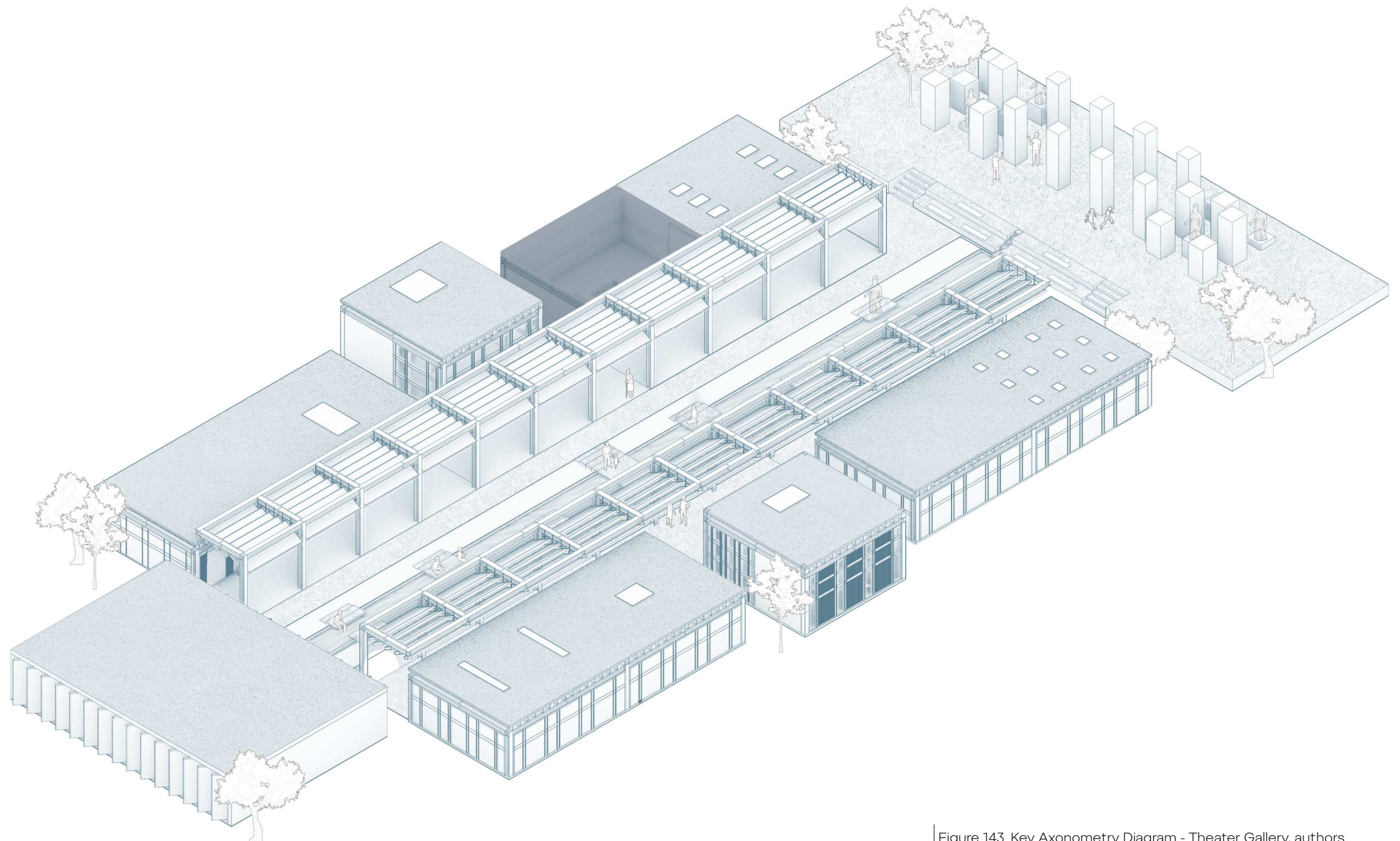

Figure 148. Key Axonometry Diagram - Fountains Gallery, authors

Fountains Gallery

Inside

Figure 149. Fountains Gallery Interior, authors

Fountains Gallery

Architectural Elements   **Statue**

Some of the Findings

Facade

Statue of Artemis

Statue of Apollo

Facade

Statue of Zeus

Fountains Gallery

Elevation

Figure 150.
Elevation Rythm / Ancient Fountain
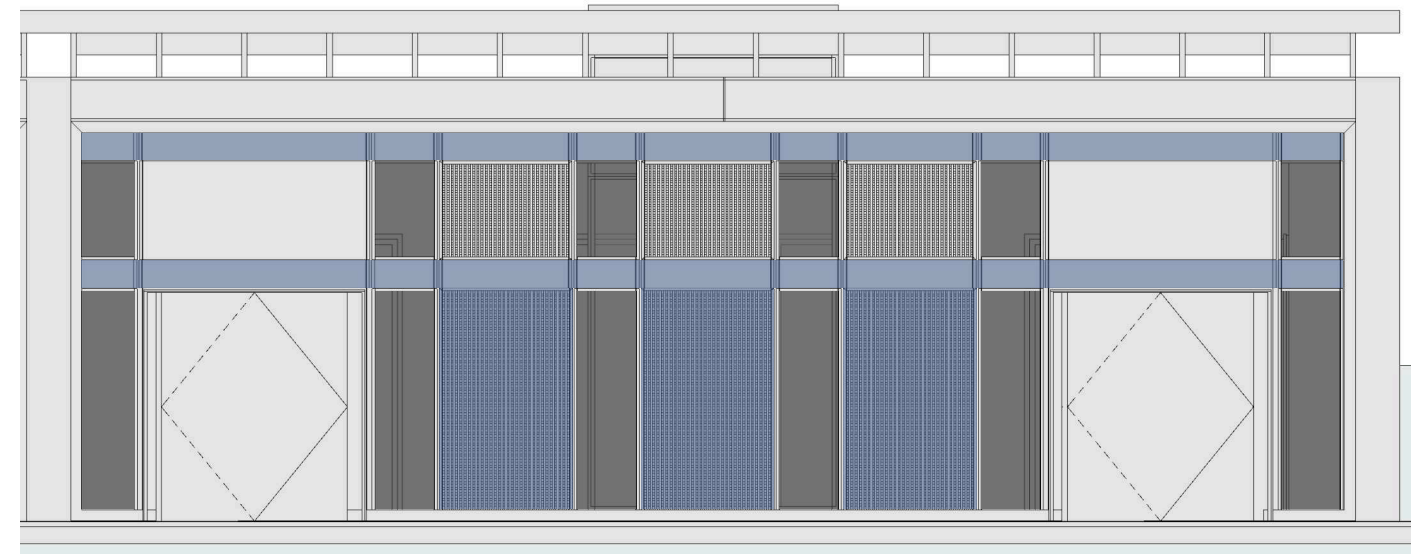
Figure 151.
Facade / Fountain Gallery Proposal

Figure 152.
Facade / Fountain Gallery Proposal

9.3.7. Baths Gallery

The purpose of the Bath Gallery is to exhibit sculptures from bathing complexes in Perge, spaces that once held functionality, ritual meaning and civic engagement. The gallery re-makes the spatial and atmospheric qualities that can be drawn from these ancient interiors as a way to have both contextual understanding and a sensory experience.

The gallery's facade follows the design logic in the rest of the museum, based on the sectional geometric properties and visual rhythm of the original bath structures. The gallery uses existing drawings and current site conditions to re-interpreted.

Sculptures in the gallery are situated in niches, borrowed from the original locations of sculptures in the walls of the baths. The seating area has a subtle water feature in it, with reflected light from above creating an interplay with the water surface and projecting moving images onto the ground. This small detail activates an insinuated ambience from the visual and spatial qualities of ancient baths, based on the interaction of water, light and stone and how these elements create an environment and spatial experience.
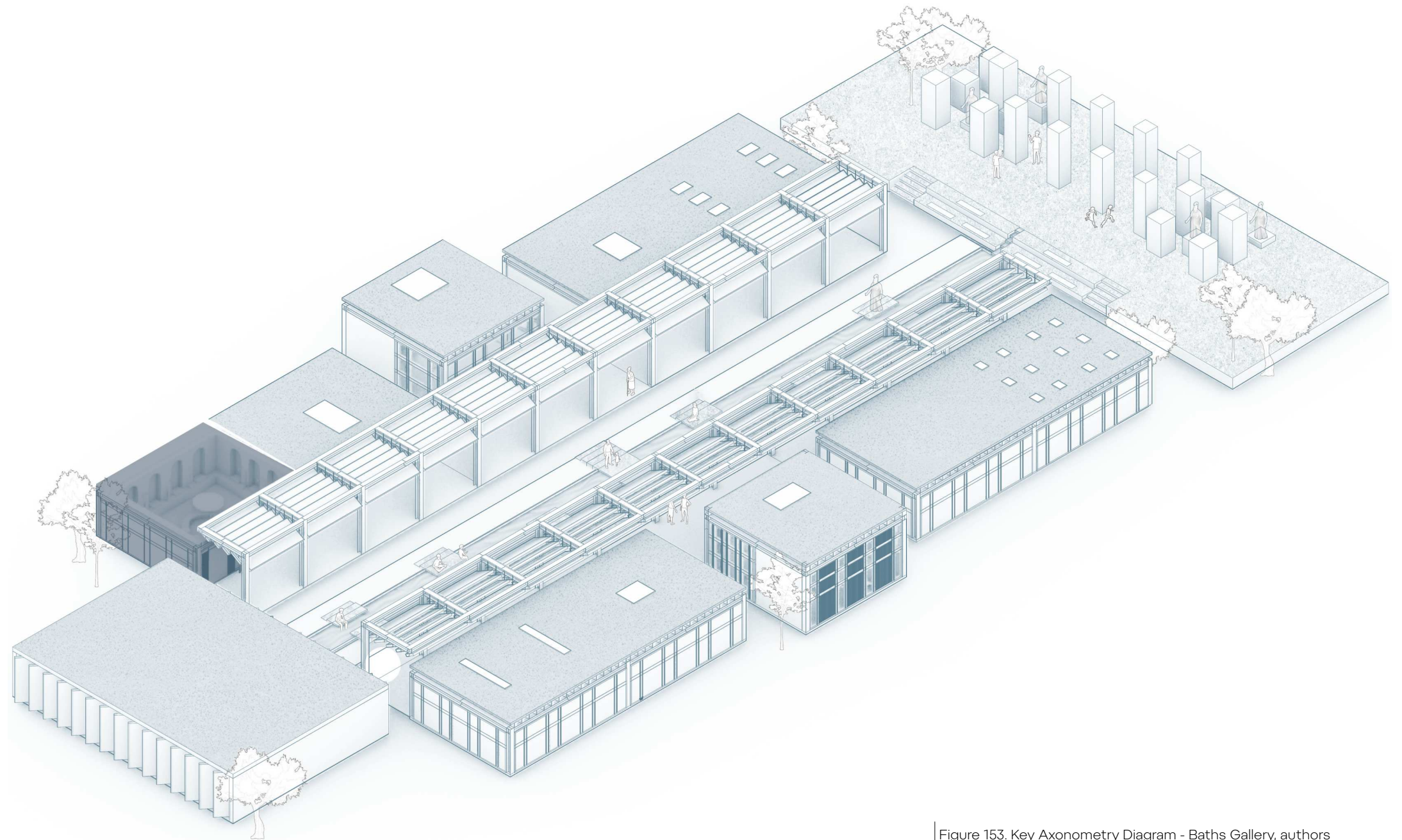
Figure 153. Key Axonometry Diagram - Baths Gallery, authors

Baths Gallery

Inside

Figure 154. Baths Gallery Interior, authors

Baths Gallery

Statue

Some of the Findings

Weary Herakles

Statue of Meleagros

Statue of Apollo

Statue of Hermes Fixing
his Sandal

Three Graces

Baths Gallery

Elevation
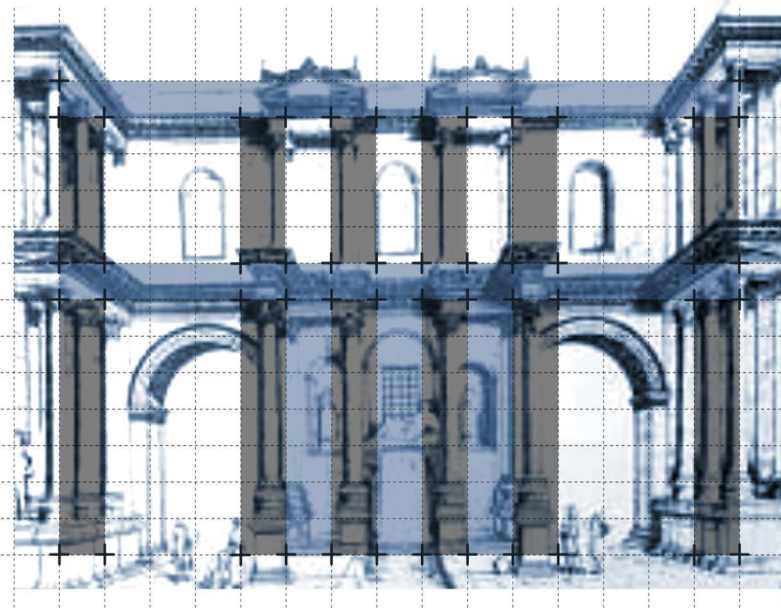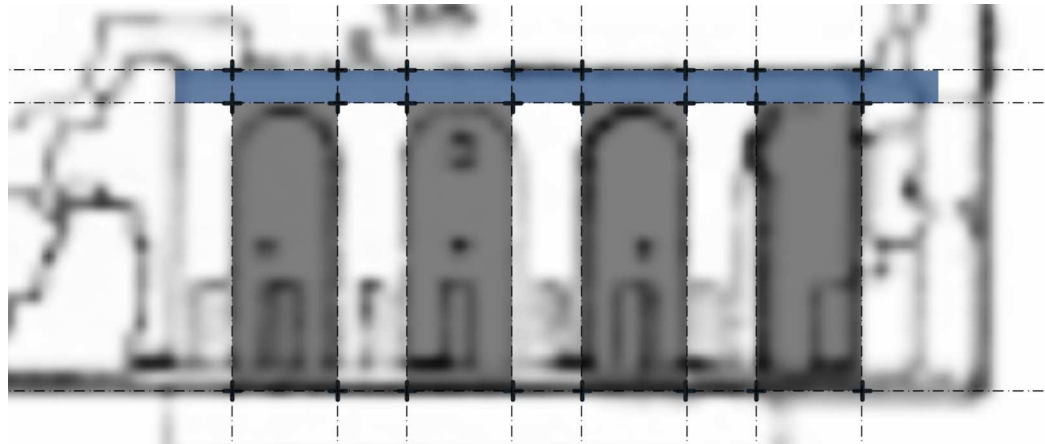

Figure 155.
Elevation Rythm / Ancient Bath
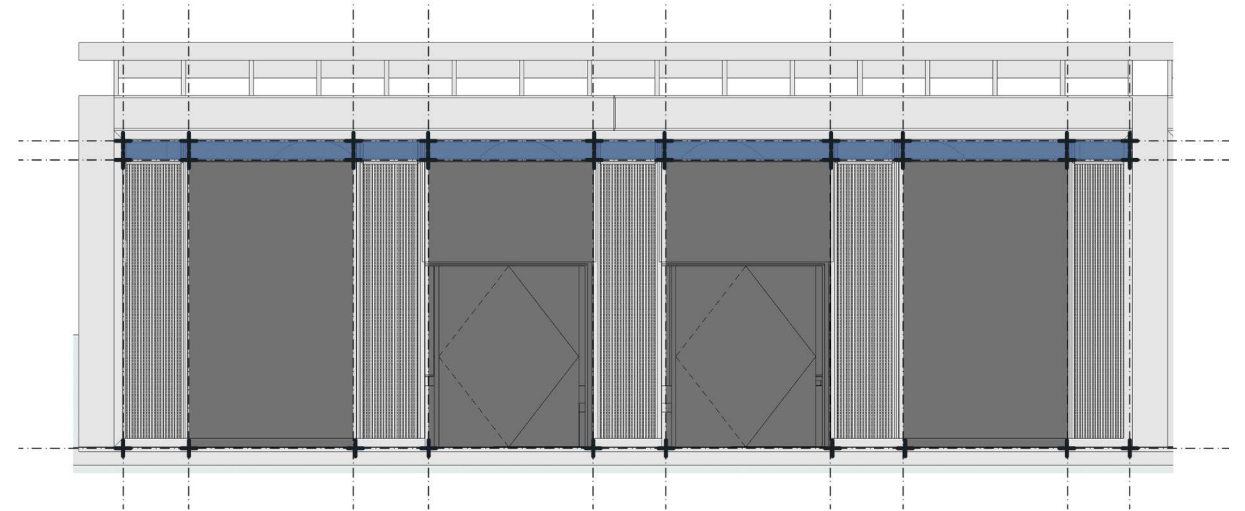
Figure 156.
Facade / Baths Gallery Proposal

Figure 157.
Facade / Baths Gallery Proposal

9.3.8. Cafe

A Modern Moment of Rest

The cafe was conceived in response to the demands of visitors and the present situation at the archaeological site. Many reviews and site assessments mentioned the lack of basic visitor services in Perge, specifically, areas to rest, shade from the sun, and refreshment. This cafe fills those gaps while providing a place that feels somehow attuned to site character.

The cafe has two levels. The ground floor has direct access from the main circulation route, and is the main public service space where ordering, seating and visibility is located. The upper level offers a more elevated and tranquil experience. It is intended for visitors who want a quieter environment or a longer break. It is possible that, from the upper floor there may also be views toward the archaeological site, reconnecting the visitor visually with the ruins they have just had a close encounter with.

The cafe has an outdoor seating area as well, located in a way that caters for shade and comfort, while still protecting any views and the spatial rhythm of the site.
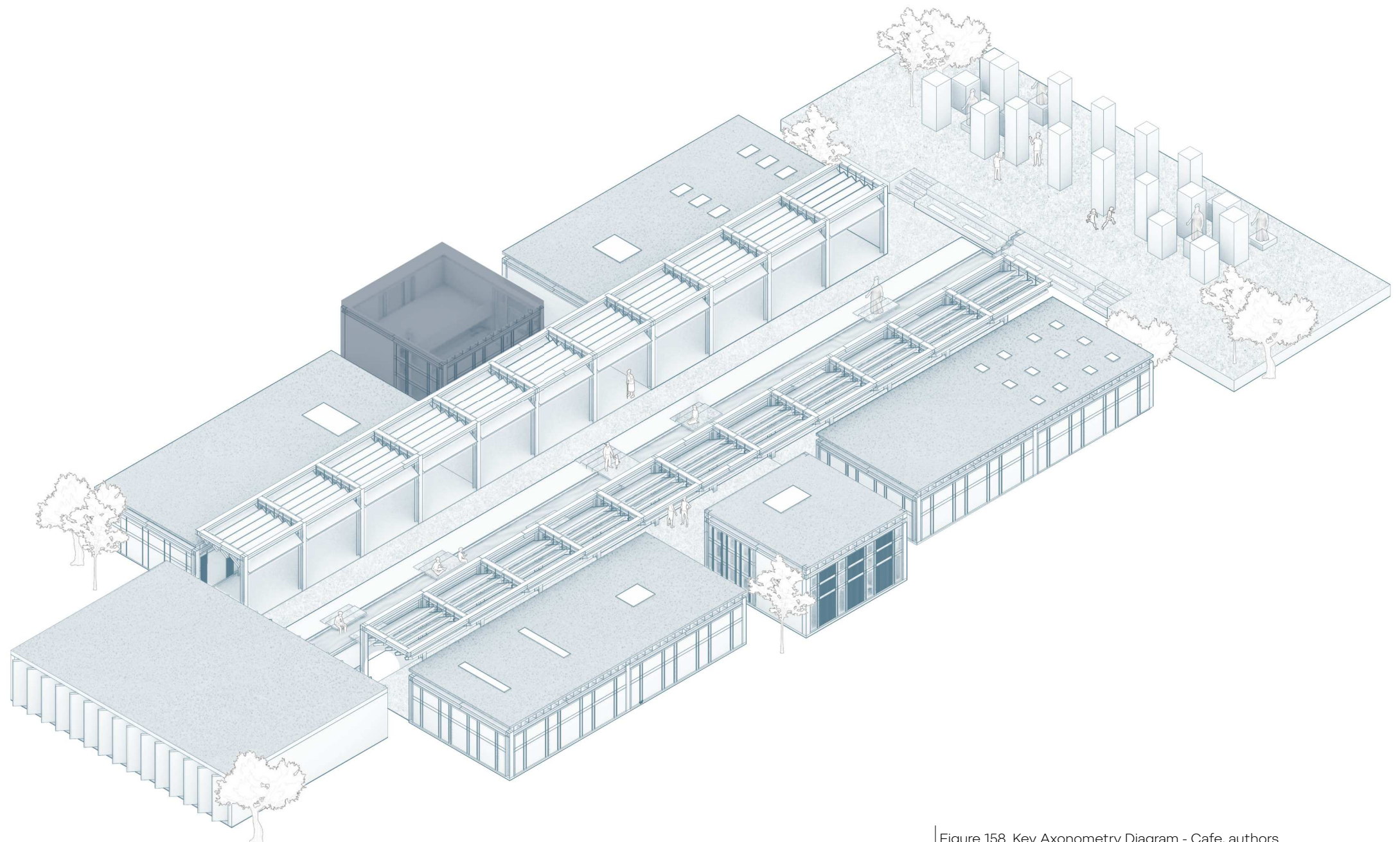
Figure 158. Key Axonometry Diagram - Cafe, authors

Cafe

Inside

Figure 159. Cafe Interior, authors

9.3.9. Giftshop / Workshop

Continuing a Sculptural Tradition

Perge is known for its sculptural production. The style shared amongst the various sculptures excavated from the site facilitates suggestions on the possible existence of a local sculpture school within the city. This backdrop supports a proposal for a sculpture workshop within the museum complex.

The workshop has been imagined as a contemporary interpretation of Perge's sculptural tradition, which can serve both educational and cultural purposes. It will provide an opportunity for the visitor to see and participate in the sculptural process. The workshop intends to engage visitors in making sculpture through demonstrations, short programming, or curated activities that emphasise the sites artistic history while connecting the production of sculpture to craft and learning today.

The gift shop, which is located at the entrance to the workshop, complements the program by offering curated objects, publications, and replicas of museum content.

These facilities together will provide opportunities for the museum to move beyond preservation, and instead begin to activate Perge's history through making and learning.
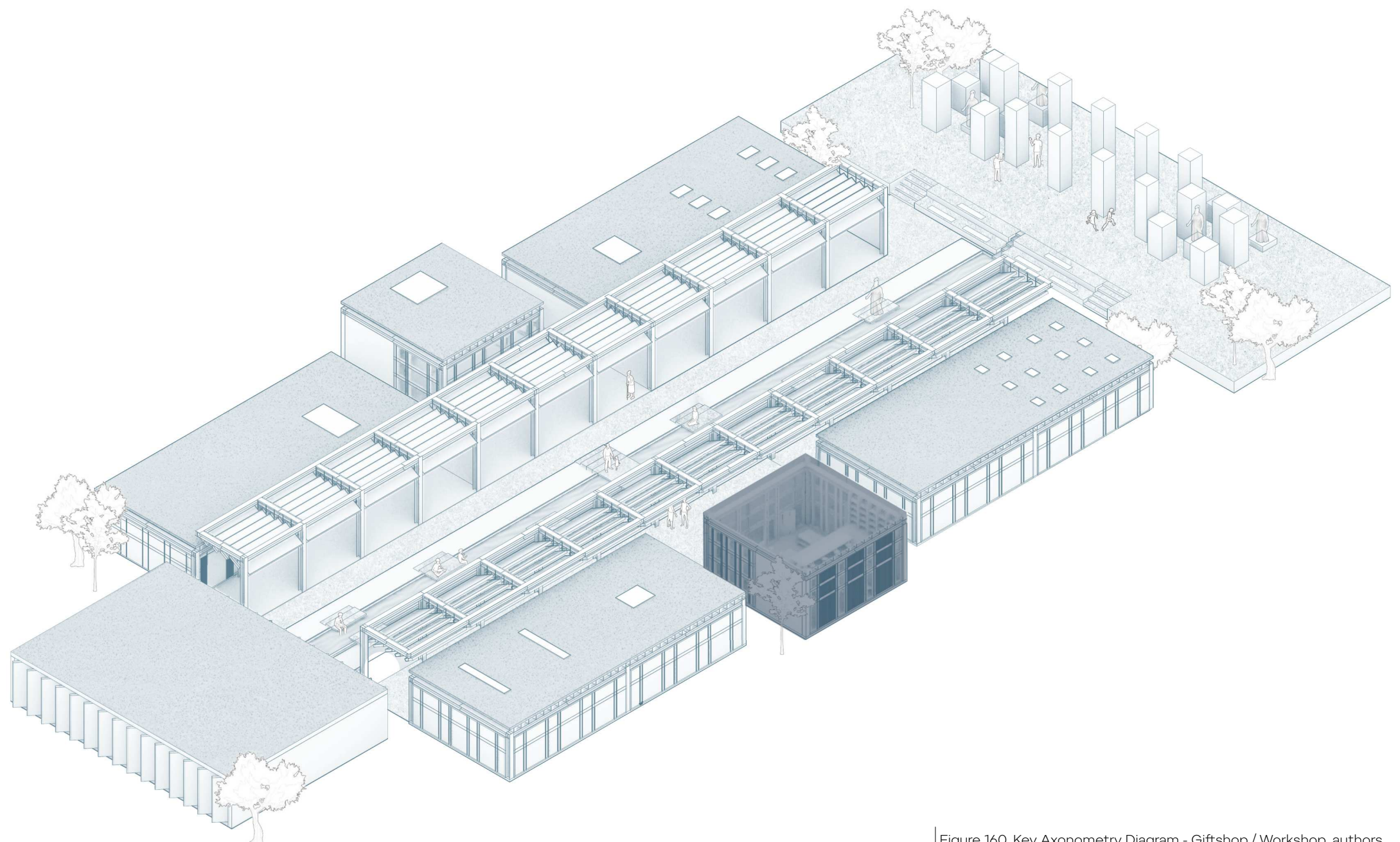
Figure 160. Key Axonometry Diagram - Giftshop / Workshop, authors

Giftshop / Workshop

Inside

Figure 161. Giftshop / Workshop Interior, authors

      A Museum Proposal for Perge Archaeological Site, Antalya

      Reinterpreting the Past Through Design:
      A Museum Proposal for Perge Archaeological Site, Antalya   230

Conclusion

This thesis has explored the ancient city of Perge as a locus of contemporary architectural intervention analyzed through the lenses of heritage theory, spatial abstraction and interpretive design. The thesis has aimed to explore how architecture can meaningfully respond to the spatial and narrative disjunctions produced by archaeological environments. By focusing on the southern extension of the North South colonnaded street, the research proposed a museum that cites, rather than reconstructs, the architectural and civic logic of Perge.

In delineating the most contemporary engagement with Perge, the study first developed a nuanced understanding of Perge's historical and archaeological significance, as one of the most well-documented ancient cities in Türkiye supported by a comprehensive archaeological record. By

analyzing the site reports of excavations, interest in the careful renovation & display of objects, architectural plans, and historical texts, the research described Perge's layered urbanism and its possibility as a model for contemporary engagement with ancient heritage.

The methodology consisted of three main phases: the first was historical and contextual research on Perge, its urbanization, civic structures, and water systems; the second was spatial and typological analysis which was used to identify the formal characteristics and relationships of the project's streets, gates, public spaces, and architectural typologies; the last phase was transposing this information into a design proposal for today, utilizing abstraction and site specificity to touch on the ancient city through a contemporary spatial lexicon.

The project is a museum complex developed just outside of the ancient city with the main objective of filling the spatial and narrative gap left by the absent southward continuation of the colonnaded street. The museum does not aim to replicate historical forms but draws motivations from the rhythms, materials and proportions of the city of Perge to create a spatial setting in memory, atmosphere, and experience. In this context the galleries, workshop, entrance building, timeline room and café ideally serve the place as individual experiences that can layer together as a formal progression for the visitor.

This historic encounter has a few important roles to play . It re-establishes the broken connection between the displaced sculptures and their original geographical context. It champions the weaknesses in access for visitors - lacking resting areas and interpretive devices for understanding

the site. It presents a format for engaging with heritage whereby architecture acts as the mediator between the historic site and the contemporary visitor in an engaged and researched-based process of design.

The proposition for this encounter include - minimum intervention, material authenticity and narrative clarity. The museum sited adjacent to the site and not intervening directly with the ruins - ensures the integrity of the archaeological record and allows new relationships to develop.

In the end, the thesis advocated for heritage to be treated as a participatory and lively process. Architecture can change historical narratives in an accessible, critical, spatially relevant manner. For Perge it meant claiming a missing axis, returning sculptural legacies and giving the visitor a cognitive and physically grounded way to engage with a historically layered and architecturally rich site.

References

Bean, G. E. (1976). Türkiye beyond the Maeander. London: Benn.

Bryce, T. (1986). The Lycians. Copenhagen: Museum Tusculanum Press.

Caniggia, G., & Maffei, G. L. (2001). Architectural Composition and Building Typology: Interpreting Basic Building. Firenze: Alinea Editrice.

Çokay-Kepçe, S. (2007). Perge Antik Kenti: Yapı ve Mekân. İstanbul: Arkeoloji ve Sanat Yayınları.

Dean, D. (2002). Museum Exhibition: Theory and Practice. Routledge.

Diler, A. (2018). Antik Kentlerde Koruma ve Yeniden Kullanım Stratejileri: Türkiye'den Örnekler. İstanbul: YEM Yayın.

Eisenman, P. (1992). Peter Eisenman: Diagram Diaries. Thames and Hudson.

Eisenman, P. (1992). Tracing Eisenman. London: Thames and Hudson.

Graham, B., Ashworth, G. J., & Tunbridge, J. E. (2000). A Geography of Heritage: Power, Culture and Economy. Arnold Publishers.

Güvenç, A. (2004). The Cities of Pamphylia: A Regional History. Istanbul: Iletisim Publications.

ICOMOS. (1964). International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter).

Inan, J. (1993). Roman Sculpture in Türkiye. Ankara: Türk Tarih Kurumu Basımevi.

Jokilehto, J. (1999). A History of Architectural Conservation. Butterworth-Heinemann.

Korucu, A. (2020). Mimarlık yoluyla arkeolojik anlatım: Troya Müzesi örneği. İTÜ Mimarlık Fakültesi Dergisi, 19(2), 35–52.

Kuban, D. (2000). The Conservation of Historical Settlements in Türkiye. İstanbul: TTK Yayınları.

Macdonald, S., & Basu, P. (Eds.). (2007). Exhibition Experiments. Wiley-Blackwell.

Mitchell, S. (1993). Anatolia: Land, Men, and Gods in Asia Minor (Vol. I–II). Oxford: Clarendon Press.

Moneo, R. (1978). On Typology. Oppositions, 13, 23–45.

Moudon, A. V. (1997). Urban morphology as an emerging interdisciplinary field. Urban Morphology, 1(1), 3–10.

Pallasmaa, J. (2009). The Thinking Hand: Existential and Embodied Wisdom in Architecture. Wiley.

Rossi, A. (1982). The Architecture of the City (P. Eisen, Trans.). MIT Press. (Original work published 1966)

Şahin, M. (1999). Pamphylia Through the Ages. Antalya: Akdeniz University Press.

Tiryaki, A., & Çömezoğlu Uzbek, Ö. (2024). Byzantine architecture in the Lower City of Perge. Art-Sanat, (21), 683–720. https://doi.org/10.26650/artsanat.2024.21.1312941

Yegül, F. K. (1992). Baths and Bathing in Classical Antiquity. Cambridge, MA: MIT Press.

Yıldız, N. (2013). Adaptive reuse of Roman bath buildings in Side: Architecture, function, and cultural narrative. Anadolu University Journal of Social Sciences, 13(2), 85–102.

Zumthor, P. (2010). Thinking Architecture. Basel: Birkhäuser.

Zumthor, P. (2010). Atmospheres: Architectural Environments - Surrounding Objects. Birkhäuser.

Yüzbaşıoğlu, N., & Bahar, M. (2021). An alternative proposal to present Ancient City of Perge for professional tourist guide: Plancia Magna, daughter of the city. Journal of Gastronomy, Hospitality, and Travel, 4(2), 600–611. https://www.joghat.org

ŞIK, ZENNÜBE. (2020). Perge Antik Kenti Kazıları, İçinde, Kozak, N. (Editör), Online Türkiye Turizm Ansiklopedisi, https://turkiyeturizmansiklopedisi.com/perge-antik-kenti-kazilari

ŞAHİN, S. Perge Kentinin Kurucuları ve Plancia Magna.

Karadaş, A., İlhan, R., Vardar, S., Öner, E., & Çokay Kepçe, S. (2023). Preliminary results of paleocographical - geoarchaeological research around the Perge ancient city (Aksu - Antalya). Ege Coğrafya Dergisi.

Kahya, T. (2014). Antalya'da bir arkeoloji çınarının gölgesinde: Prof. Dr. Jale İnan. Aktüel Arkeoloji Dergisi.

Abbasoğlu, H. (1995). Perge kazısı 1993 ve 1994 yılları ön raporu. In XVII. Kazı Sonuçları Toplantısı: 29 Mayıs – 2 Haziran 1995, Ankara (Vol. 2, pp. 107–120). T.C. Kültür Bakanlığı, Anıtlar ve Müzeler Genel Müdürlüğü. (Yayın No: 1811)

Yüzbaşıoğlu, N., & Bahar, M. (2021). Turist rehberlerine Perge antik kenti için alternatif bir tanıtım önerisi: Kentin ilk kadın lideri Plancia Magna [An alternative proposal to present ancient city of Perge for professional tourist guide: Plancia Magna, daughter of the city]. Journal of Gastronomy, Hospitality and Travel, 4(2), 600–611. https://doi.org/10.33083/joghat.2021.100

Yılmaz, F. (2014). Perge'nin eski dünya üzerine fısıltıları [Whispers of Perge over the ancient world]. Mimar Sinan Güzel Sanatlar Üniversitesi, Fen-Edebiyat Fakültesi, Tarih Bölümü, İstanbul, Türkiye.

Caceres-Cerda, B. F. (2018). The exceptional case of Plancia Magna: (Re)analyzing the role of a Roman benefactress (Master's thesis, The City University of New York). The City University of New York Academic Works. https://academicworks.cuny.edu/

Evcim, S. (2015). Rock-cut architecture of Byzantine period in the high-

lands of Phrygia, Anadolu University, Graduate School of Social Sciences.

Tiryaki, A., & Çömezoğlu Uzbek, Ö. (2024). Byzantine architecture in the lower city of Perge (Perge aşağı şehir Bizans dönemi mimarisi). Art-Sanat, 21, 683–720.

Kara, O. (2022, October). Notes on the "Church A" from the Eastern Roman (Byzantine) Empire period at Perge Journal of Arteoloji volume:1, issue:2

Erdoğan, O. (2025). Concerning the transept basilicas on the southern coast of Anatolia in Late Antiquity (Anadolu'nun Güney Kıyılarındaki Geç Antik Dönem Transept Bazilikaları Üzerine). Belleten, 89(314). https://doi.org/10.37879/belleten.2025.027

Silay, S. (1991). Antalya - Perge Antik Kenti: Güney Hamam strüktür analizi (Yüksek lisans tezi, İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü)

Çelik, A. (2024). River god propaganda in a Septimius Severus statue from Perge (Perge'den bir Septimius Severus heykelinde nehir tanrısı propagandası). Journal of Interdisciplinary Mediterranean Studies, Issue X. 79.

Türkmen, M. (2008). Perge Aşağı Şehir Surları (Vol. II, p. 1187). In Euergetes: Festschrift für Prof. Dr. Haluk Abbasoğlu zum 65. Geburtstag (Armağan Kitaplar Dizisi, No. 1). Suna & İnan Kıraç Research Institute

on Mediterranean Civilizations.

Çağlayan, Ç. (2009). Perge Antik Kentinde Suyun Kullanımı. Istanbul Universitesi, Istanbul, Turkiye.

Türkmen, M. (2001). Perge Aşağı Şehir surlarında Roma dönemi uygulamalarına ilişkin gözlemler. İstanbul Üniversitesi, Sosyal Bilimler Enstitüsü.

Erol, F. A. (2019). Anadolu Roma İmparatorluk Dönemi sütunlu caddelerinin antik şehircilik kavramı içindeki yeri. AHBV Akdeniz Havzası ve Afrika Medeniyetleri Dergisi, 1(1), 11–22.

Şahin, S. (1997). Studien zu den Inschriften von Perge III. Marcus Plancius Rutilius Varus und C. Iulius Plancius Varus: Vater und Sohn der Plancia Magna. Epigraphica Anatolica, 27.

Kale, M. (2011). Heykeltraşların kenti: Perge. İstanbul Üniversitesi Bilim Kültür ve Sanat Dergisi(7), 30–39. İstanbul Üniversitesi Rektörlüğü Basın ve Halkla İlişkiler Müdürlüğü.

Pekman, A. (1989). Son kazı ve araştırmaların ışığı altında Perge tarihi. Türk Tarih Kurumu Yayınları.

Arrianos, F. (2005). İskender'in seferi (Aleksandrou Anabasis) (F. Akderin, Trans.). Alfa Yayınları.

Merçil, E. (2011). Büyük Selçuklu tarihi. Nobel Yayınevi.

Karaca, Ö. (2017). Anadolu antik kentleri. Uluslararası Amisos Dergisi /

Journal of International Amisos, 2.

B. S. Baykal (1979). Türkiye Cumhuriyeti Devletinin Oluşması Üzerine. Belleten, 43(), 491-504. doi:10.37879/belleten.1979.491

Küçükbezci, H. G. (n.d.). İlkçağ'da Pamphylia.

Martini, W. (1997). Historische Schlußfolgerungen. In Die Akropolis von Perge: Survey und Sondagen 1994-1997 (p. 179).

Kleinbauer, W. E. (1987). The double-shell tetraconch building at Perge in Pamphylia and the origin of the architectural genus. Dumbarton Oaks Papers, 41, 277–293. https://doi.org/10.2307/1291566

Şahin, Sencer. "Perge Tiyatrosu Yayın Çalışmalarının Ön Raporu." In XVIII. Kazı Sonuçları Toplantısı II, published by T.C. Kültür Bakanlığı Anıtlar ve Müzeler Genel Müdürlüğü, Yayın no 1880, Ankara, 1996.

Özdizbay, A. (2008). Pamphylia-Perge Tarihi ve Roma İmparatorluk Dönemi Öncesi Perge'nin Gelişimi: Güncel Araştırmalar Işığında Bir Değerlendirme. Prof. Dr. Haluk Abbasoğlu'na 65. Yaş Armağanı, Euergetes, (İ. Delemen, S. Çokay-Kepçe, A. Özdizbay, Ö. Turak Ed.). Ege Yayınları. İstanbul. 839-872.

Cicero. (1935). The Verrine Orations II.4 (L. H. G. Greenwood, Trans.). Harvard University Press. (Original work published ca. 70 BCE)

Fleischer, R. (1973). Artemis von Eph-

esos und verwandte Kultstatuen aus Anatolien und Syrien. Brill.

MacKay, P. (1990). Artemis Pergaia. In Reallexikon für Antike und Christentum (Vol. 2, pp. 2048–2082). Hiersemann.

Mansel, A. M. (1975a). Perge Kazıları I: Tiyatro ve Güney Hamamı. Türk Tarih Kurumu Yayınları.

Türkmen, M. (2008). Perge Aşağı Şehir Surları. In İ. Delemen, S. Çokay-Kepçe, A. Özdizbay, & Ö. Turak (Eds.), Euergetes: Festschrift für Prof. Dr. Haluk Abbasoğlu zum 65. Geburtstag (Vol. II). Suna-İnan Kıraç Akdeniz Medeniyetleri Araştırma Enstitüsü.

Çokay Kepçe, S. (2018). Observations on the Perge Macellum in Light of New Research. MASROP E-Dergi

Kütükçüoğlu, M. (1964). Antalya Havzası. Ankara: (D.S.İ.).

Mansel, A. M. (1972). Perge kazısı önraporu [Preliminary report of Perge excavation].

Abbasoğlu, H. (1982). Pamphylia Bölgesi Roma Devri Hamamları. İstanbul.

Mansel, A. M. (1969). 1968 Perge kazısına dair önrapor.

Ayfer, A. (1986). İstanbul Üniversitesi Edebiyat Fakültesi Klasik Arkeoloji Bölümü Pamphylia Bölgesi tiyatroları: Perge Tiyatrosu mermer parçaları [Lisans tezi]. İstanbul Üniversitesi.

Özgen, H. M. (2009). Anadolu'da Roma Dönemi Takları ve Tak Biçimli Kent Kapıları [Triumphal Arches and Arch-Shaped City Gates in Roman Anatolia] (Doctoral dissertation,

Istanbul University, Institute of Social Sciences, Department of Archaeology, Division of Classical Archaeology). Istanbul.

Güven, S. (1987). Anadolu'da Roma takları. In T.C. Kültür ve Turizm Bakanlığı IV. Araştırma Sonuçları Toplantısı (pp. 103–109). Ankara.

Uzun, M. C. (2024). The role of fountains in expressing social status: Late Antique fountains in courtyard house architecture of Asia Minor. OLBA, XXXII, 113–141.

Yılmaz, F. (2016). Perge Batı Nekropolisi'nden yeni mezar yazıtları. *Phaselis II*, 259–268. https://doi.org/10.18367/Pha.16018

Blumenthal, E. (n.d.). Die altgriechische Siedlungskolonisation im Mittelmeerraum unter besonderer Berücksichtigung der Südküste Kleinasiens.

Özdizbay, A. (2008). Pamphylia - Perge tarihi ve Roma İmparatorluk dönemi öncesi Perge'nin gelişimi: Güncel araştırmalar ışığında genel bir değerlendirme. In Euergetes: Festschrift für Prof. Dr. Haluk Abbasoğlu zum 65. Geburtstag. Suna-İnan Kıraç Akdeniz Medeniyetleri Araştırma Enstitüsü, Antalya.

Linkography

Antalya Tourist Information. (n.d.). Perge Ancient City. https://antalya-touristinformation.com/d/things-to-do/history/perge/

Chipperfield, D. (2009). Neues Museum, Berlin. David Chipperfield Architects. https://davidchipperfield.com

EPAL – Empresa Portuguesa das Águas Livres. (n.d.). Museu da Água. https://www.epal.pt

Foster + Partners. (2013). Vieux-Port Pavilion. https://www.fosterandpartners.com/projects/vieux-port-pavilion

Guesthetic. (n.d.). Perge: The Enduring Legacy of a Pamphylian Capital. Retrieved May 26, 2025, from https://guesthetic.com/perge-the-enduring-legacy-of-a-pamphylian-capital/

Hürriyet Daily News. (2017, March 20). Ancient Perge Surviving but Locals Are Not. Retrieved May 26, 2025, from https://www.hurriyetdailynews.com/ancient-perge-surviving-but-locals-are-not--112760

İhlas Haber Ajansı (İHA). (2024, January 18). Visitor Numbers Rise at Ancient City of Perge., from https://iha.news/visitor-numbers-rise-at-ancient-city-of-perge/

Moneo, R. (2008). Museo del Teatro Romano de Cartagena. Rafael Moneo Arquitecto. https://www.rafaelmoneo.com

Tourism Journal. (2024, January 17).

Record Visitors to Perge Ancient City. Retrieved May 26, 2025, from https://www.tourismjournal.com.tr/english-news/record-visitors-to-perge-ancient-city-82110

Tschumi, B., & Photiadis, M. (2009). The Acropolis Museum, Athens. Bernard Tschumi Architects. https://www.tschumi.com/projects/19

WES LandschaftsArchitektur. (n.d.). Archaeological Promenade, Berlin. https://www.wes-la.de/en/projekte/archaeological-promenade-berlin

Zumthor, P. (2007). Kolumba Museum, Cologne. Peter Zumthor Architektur. https://www.kolumba.de

Kültür Bilincini Geliştirme Vakfı. (n.d.). Perge'de bir sütun da sen dik. https://kulturbilinci.org/tr-tr/projeler/pergede-bir-sutun-da-sen-dik

Köseoğlu Okçu, T. (2014, June 22). Perge binlerce yıl sonra yeniden ayağa kalkıyor. Hürriyet. https://www.hurriyet.com.tr/kelebek/keyif/perge-binlerce-yil-sonrayeniden-ayaga-kalkiyor-26640867?

UNESCO World Heritage Centre. (2009, June 2). Archaeological Site of Perge, Tentative List. https://whc.unesco.org/en/tentativelists/5411/

Istanbul University, Edebiyat Fakültesi , Department of Classical Archaeology, Antalya Region Archaeological Research Center. (n.d.).https://klasikarkeoloji-edebiyat.istanbul.edu.tr/tr/content/antalya-bolgesi-arkeoloji-arastirma-merkezi/

Bibliography

Akurgal, E. (2001). Ancient Civilizations and Ruins of Türkiye. Istanbul: Net Turistik Yayınlar.

Ersoy, Y. (2020). The Museum of Lycian Civilizations: Interpreting Roman Infrastructure through Adaptive Reuse. METU Journal of the Faculty of Architecture, 37(1), 113–128.

Başgelen, N. (2014). Klasik Arkeoloji'ye adanmış bir yaşam – Jale İnan (1914–2001) [A life dedicated to classical archaeology – Jale İnan (1914–2001)]. Archaeology & Art Publications.

İnan, J. (2000). Perge'nin Roma Devri Heykeltraşlığı - I. Arkeoloji Sanat Yayınları. ISBN: 9799756899501

Çokay-Kepçe, S., Özdizbay, A., Peker, M., Turak, Ö., Dağlı, İ., & Köseoğlu, F. N. (Eds.). (2024). Perge: The Capital of Pamphylia – An archaeological guide (Vol. 15, Homer Archaeological Guides). Istanbul: Homer Kitabevi.

Boatwright, M. T. (1991). Plancia Magna of Perge, and the Roles and Status of Women in Roman Asia Minor. In S. B. Pomeroy (Ed.), Women's History and Ancient History (pp. 249–272). Chapel Hill, NC: University of North Carolina Press.

Boatwright, M. T. (1993). The City Gate of Plancia Magna in Perge. In E. D. Ambra (Ed.), Roman Art in Context: An Anthology (pp. 189–207). Englewood Cliffs, NJ: Prentice Hall.

Tuck, S. L. (Ed.). (2015). The Oxford Handbook of Roman Sculpture. Oxford University Press.

Bryce, T. (2005). The kingdom of the Hittites (New ed.). Oxford University Press.

Pekman, A. (1989). Son kazı ve araştırmalar ışığı altında Perge tarihi. Atatürk Kültür, Dil ve Tarih Yüksek Kurumu, Türk Tarih Kurumu Yayınları (7. Dizi). ISBN: 975-16-0120-7.

Miziołek, J. (2018). Karol Lanckoroński and his art collection. In Renaissance weddings and the antique: Italian secular paintings from the Lanckoroński Collection (pp. 19–57). L'Erma di Bretschneider. https://digital.casalini.it/4431134

Mansel, A. M., & Akarca, A. (1949). Excavations and researches at Perge (Türk Tarih Kurumu Yayınlarından, 5. seri, no: 8; Researches in the Region of Antalya, no: 2). Ankara: Türk Tarih Kurumu Basımevi.

Safran, M., & Özdemir Çiçeklitaş, G. (2023). Jale Inan, the first female archaeologist of the Republic. Afyon Kocatepe University Journal of Social Sciences, 25(Special Issue: The 100th Anniversary of the Republic), 317–331.

Debaste, F., & Haut, B. (2014). Some elements of the water supply system of the city of Perge, in the Roman Imperial period.

Büyükyıldırım, G. (1994). Perge kenti tarihsel su yapıları [Historical water structures of Perge city].

Albek, A. (1972). Perge şehri su yolları [Water routes of Perge city].

Hodge, A. T. (2002). Roman aqueducts & water supply. London, England: Duckworth.

Morgan, M. H. (Trans.). (1960). Vitruvius: The ten books on architecture. Dover Publications.

Stewart, P. (2003). Statues in Roman society: Representation and response. Oxford University Press.

Follet, S. (1976). Athènes au IIe et IIIe siècle. Paris: Éditions du Centre National de la Recherche Scientifique.

Follet, S. (1976). Athènes au IIe et IIIe siècle. Paris: Éditions du Centre National de la Recherche Scientifique.

Lippold, G. (1923). Kopien und Umbildungen griechischer Statuen. C. H. Beck.

Kleiner, D. E. E. (1992). Roman sculpture. Yale University Press.

Bosch, C. E. (1957). Pamphylia tarihine dair tetkikler (S. Atlan, Trans., p. 23). Türk Tarih Kurumu Yayınevi.

Brandt, H. (1992). Gesellschaft und Wirtschaft Pamphyliens und Pisidiens im Altertum. Dr. Rudolf Habelt GmbH.

Mitchell, S. (1993). Anatolia: Land, men and gods in Asia Minor. Volume I: The Celts and the impact of Roman rule. Clarendon Press.

Bambi, G., & Barbari, M. (Eds.). (2015). The European pilgrimage routes for promoting sustainable and quality tourism in rural areas (Proceedings e report; No. 106). Firenze University Press. http://digital.casalini.it/9788866558125

Turan, O. (1971). Selçuklular zamanında Türkiye. İnkılap Kitabevi.

Akçay, G. (2022). Perge F2-F4 çeşme yapıları heykel programları ve yeni öneriler. In M. Demirel, M. Arslan, U. Orhan, & S. Atalay (Eds.), Antalya'nın arkeolojik mirası: Antalya Müzesi 100 yaşında. Ankara

Miszczak, I. (2016). Antalya, Side and Alanya (TAN Travel Guide). ASLAN Publishing House.