

INTERPRETATION AND PRESENTATION OF ARCHAEOLOGICAL SITES:  
THE CASE OF MAGNESIA ON THE MEANDER

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## **ABSTRACT**

### **INTERPRETATION AND PRESENTATION OF ARCHAEOLOGICAL SITES: THE CASE OF MAGNESIA ON THE MEANDER**

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The core of this thesis is the interpretation and presentation of archaeological sites which are the palimpsests of past lives and cultures. The thesis investigates the interpretation and presentation approaches for an archaeological site to display itself to the non-professional audiences while preserving its unique characteristics.

The study can be divided into two cohesive parts: the former as the conceptual and theoretical section and the latter is investigation on a specific case. At the first section conceptual and legislative backgrounds along with the case studies with presentation approaches are examined. At the second part, Magnesia on the Meander, an archaeological site in Germencik district of Aydın is deeply investigated with its history and interpretation and presentation approaches done until today.

At the final part, an interpretation and presentation principles for Magnesia on the Meander is proposed. ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, known as the Ename Charter, is decided to be guideline for this proposal. Besides, Freeman Tilden's principles are used for the final decisions.

**Key words:** archaeological sites, interpretation, presentation, Magnesia on the Meander, the Ename Charter

## ÖZ

### **ARKEOLOJİK ALANLARIN YORUMLANMASI VE SUNUMU: MENDERES MAGNESİASI ÖRNEĞİ**

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Bu tezin odağı, geçmiş yaşamları ve kültürleri okumamızı sağlayan arkeolojik alanların yorumlanması ve sunumudur. Tez, arkeolojik alanların profesyonel olmayan ziyaretçilerine alanın özgün özelliklerini koruyarak anlatılmasında uygun yorumlama ve sunum yöntemlerinin aranmasını öngörmektedir.

Çalışma birbirine bağlı iki kısımdan oluşmaktadır: ilki kavramsal ve teorik kısım, ikincisi de belirli bir örnek üzerinde inceleme yapılan kısım. Birinci kısımda sunum ve yorumlama ile ilgili kavramsal ve yasal altyapılar araştırılıp, sunum teknikleri olan bazı örnekler incelenmiştir. Diğer kısımda ise Aydın'ın Germencik ilçesine bağlı Menderes Magnesiası arkeolojik alanı tarihsel ve sunum teknikleri olarak derinlemesine incelenmiştir.

Final kısmında ise, Menderes Magnesiası için yorumlama ve sunum prensipleri / çerçevesi önerilmiştir. Bu öneride, ICOMOS Kültürel Miras Alanlarının Yorumlanması ve Sunumu Tüzüğü, bilinen adıyla Ename Tüzüğü, kılavuz olarak kullanılmaktadır. Ayrıca, Freeman Tilden'in prensipleri de final kararları için yardımcı olmaktadır.

**Anahtar Kelimeler:** arkeolojik alanlar, yorumlama, sunum, Menderes Magnesiası, Ename Tüzüğü

*In the loving memory of my grandmother Şefika Aydın,  
who was one of the first female teachers of the Republic of Turkey*

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## CHAPTER 1

### INTRODUCTION

*“The past is never dead. It’s not even past”*

William Faulkner

Archaeological sites are mainly considered as the documentation areas by the scholars. However, for a discipline that is related to the human and social life cannot only be restricted within academic archaeology level. What was done or created centuries ago still has architectural importance and most importantly sociological relevance for today’s situation. Once the artifacts, whether they are Nature’s work, or the act or work of Man (Tilden,1957), are unearthed, they are in need of bonding with the people. This link can be tied with special and careful interpretation and presentation of the archaeological heritage. Thus the interpretation and presentation to the public is the important way to express the spirit of archaeological sites (Yulin,2008).

Non-specialist audiences, in this perspective, visitors are the ones to interpret archaeological sites at first hand. This interpretation should work for both sides of the scenario that are visitors and site itself. Nevertheless, in a complex structure as in archaeology, the interpretation process needs experts in various disciplines where it can evolve to the appropriate presentation of the site. At this point conservation science steps forward for systematic comments and for the following paces.

The main problem of a visitor encounters is that they cannot create a bond with his/her expectations with what is visible to the eye. As United States Agency for International Development (2008) puts it generally their journey starts before the visit and will not end once they leave the site. As Sam Ham puts it “Interpretation involves translating the technical language of a natural science or related field into terms and ideas that people who aren’t scientists can readily understand.” (1992) Eventually if the data was not passed to the people, the continuity of the flow would be banned and “cultural heritage” would lose its “heritage” entity and become “cultural information”.

Therefore, the interpretation and presentation of archaeological sites is an important asset for an archaeological site to be fully grasped by the visitors and sustainably protected for a long period of time.

### **1.1. Problem Definition and Reasons for Selecting the Site**

Cultural heritage sites are in increasing demands in modern world. Developments in advertisement along with the improvements in transportation make these sites more accessible and thrilling. Tools and approaches of displaying cultural and natural heritages, in our case archeological sites, have changed skin eventually to adapt contemporary situation. Nonetheless this change has become insufficient and been in need of revision since the growing interest in archaeological sites enhances audience’s expectations. This condition reveals that new methods of interpretation and presentation should be sought for effective, pleasant and didactic experience (Sivan,1997).

Meanwhile lack of public interest has been causing loss of many archaeological sites out of the maps and memories. By the implementation of proper and professional interpretation and presentation techniques, conservation and preservation of the archaeological sites are taken for granted.

In this thesis, the problems are held in two main scales: general archaeological sites scale and Magnesia on the Meander (hereafter Magnesia) scale. These categories are also further sub-branched.

For the former, “lack of connection with the audience”, “being behind the contemporary presentation methods” and “annihilation of spirit of the place” are commonly visible problems throughout the world. These topics harm the archaeological site or cause misunderstanding to visitors.

For the latter, which is the focused case of this thesis, Magnesia is chosen due to its problem as “lack of having an implemented environmental design project”, “insufficient interpretation and presentation techniques”, “lack of connection with the audience” and “physical and conceptual difficulties for the visitors”.

## **1.2. Aim & Scope**

Aim and scope of this thesis is to discuss the problems, as well as the importance, of interpretation and presentation of archaeological sites in the world and Magnesia. By these discussions, the thesis is finalized with a proposal of interpretation and presentation principles for Magnesia.

In order to achieve this proposal, background of interpretation and presentation notions is investigated conceptually and legally. Hence, Magnesia is held with its entirety from its foundation to up today.

While investigating the legal backgrounds, international charters are basically utilized. In Turkey, there is not any directly related legislative law on the topic. Still there is a legislation called “*Law No. 2863 Legislation Called as Law Concerning to Conservation of Natural and Cultural Property*”. The aim of the legislation is to designate proper definitions related with movable and immovable cultural and natural heritage sites that have to be conserved, organize the necessary regulations and actions, set up the responsible organization that has the authority which decides on principle and implementation legislations, and specify its duties.

The leading questions for this thesis would be as followings:

- What are the guiding principles for interpretation and presentation of archaeological sites?
- What should be considered for interpreting an archaeological site?
- Which method of presentation best suits for reflecting spirit and meaning of a site?
- How is an environmental design project elevated in terms of spiritual characteristics?
- How can Magnesia be interpreted and presented?
- To answer these questions, the physical and spiritual characteristics of the site should be investigated through its history. Besides for guiding principles and methods, chosen case studies around the world are laid down. Following these steps, proper interpretation and presentation principles are sought to be found out.

### **1.3. Methodology**

In this thesis, various research methods were used for each chapter. These methods are literature survey on books, articles, previous theses related on the subject; site surveys for two summer seasons in 2014 and 2016, archive research of the excavation, research on the legislative arrangements in Turkey and charters in the world.

For all the maps used in the analysis part, the drawings are obtained from Autocad files drawn by the excavation team and the author of this thesis. Other additions rather than the lines of the structures and topography are produced in Adobe Photoshop. Besides, aerial photographs are derived from Google Earth and drone images are from the excavation archive

The thesis advances in two consecutive branches: research of the subject that is the interpretation and presentation of archaeological sites and survey of the case,

Magnesia on the Meander. From the outputs derived from sub-branches of these sections, later become input as principles, methods and parameters for evaluation section.

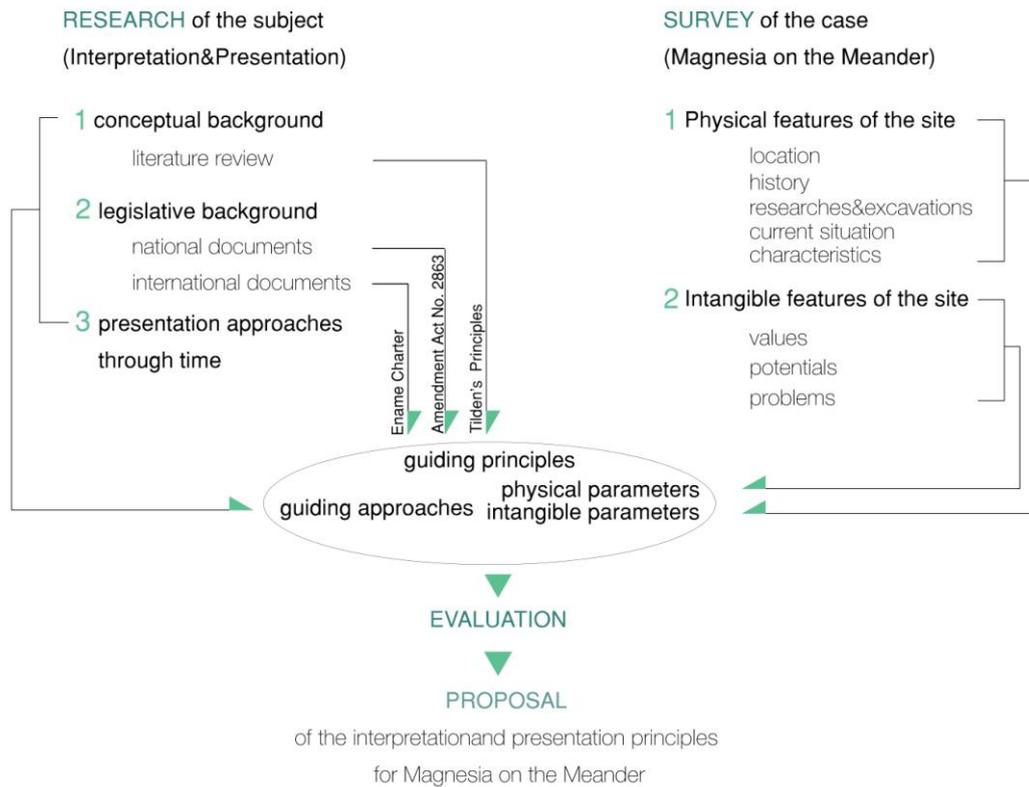


Figure 1. 1: Chart of the Methodology (Kalfa, 2017)

At the research of the subject section, the Ename Charter and *Law No.2863* are derived from legislative background, and Freeman Tilden's six principles are derived from his book "Interpreting Our Heritage" as guiding principles.

On the survey section, Magnesia is investigated in two aspects: its physical and intangible features. For the first one, the location, history, research - excavation history, characteristics and evaluations of the current state of the site is studied. On the intangible features, the values, problems and potentials of the site is deduced.

Each of these sections conducted “physical parameters” and “intangible parameters” for the interpretative framework.

Merging the inputs, that are guidelines, methods and parameters, on the same pot, in the fifth chapter evaluation is made and, interpretation and presentation principles for Magnesia is prepared in the final.

#### **1.4. Structure of the Thesis**

The thesis consists of five chapters. The contents of these chapters are detailed as follows:

In the first chapter, the thesis is introduced and problem definitions are listed down. This is also the part where the aim and scope as well as reasons for selecting the site are defined. It is followed by the methodology, where the methods and tools for conveying information in the thesis are explained. Lastly, the structure of the thesis clarifies the chapters and their context.

The second chapter, the background of the terms interpretation and presentation are investigated through legislative and conceptual frames. By narrowing down these principles to two as Ename Charter and F.Tilden’s principles, interpretation and presentation methods through time applied are investigated with examples. Evaluations are made according to these studies.

The third chapter focuses on the Magnesia archaeological site. Its general characteristic from back and today and, analyses are elaborated in this section. Characteristics of the built and open environments, visitor use, accessibility are detailed in the study. Evaluation of the current state regarding the sites values, potentials and problems, on the other hand, are deducted in the same chapter as well.

At the fourth and last chapter, all the inputs are evaluated and through the Ename Charter’s seven principles, Magnesia is examined. By this examination, a proposal for interpretation and presentation principles is offered.

## CHAPTER 2

### BACKGROUND OF THE CONCEPT: INTERPRETATION AND PRESENTATION OF ARCHAEOLOGICAL SITES

#### 2.1. Definitions of the Terms

Although they complete each other in archaeological sites, “interpretation” and “presentation” are two different terms. The term interpretation as it is used in cultural heritage was first described by Freeman Tilden (1957) as “An educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information.”

Years later, the term is appeared to be described in the international charters as well. Interpretation is explained in the Ename Charter (ICOMOS, 2007) as follows:

“Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage site. These can include print and electronic publications, public lectures, on-site and directly related off-site installations, educational programs, community activities, and ongoing research, training, and evaluation of the interpretation process itself.”

The Burra Charter explains the term as combination of the possible methods of enhancing a place's cultural importance with an explanatory note "Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material." (ICOMOS, 2013)

There are other definitions of interpretation by public institutions such as:

**Association for Heritage Interpretation** defines it as "Interpretation is primarily a communication process that helps people make sense of, and understand more about, your site, collection or event."

**Interpretation Canada** tells that "Interpretation is a communication process, designed to reveal meanings and relationships of our cultural and natural heritage, through involvement with objects, artifacts, landscapes and sites."

**Lancaster County Planning Commission** explains "Simply put, interpretation is the art of telling a good story."

On the subject of heritage interpretation **European Association for Heritage Interpretation** states that "Heritage interpretation is a structured approach to non-formal learning specialized in communicating significant ideas about a place to people on leisure. It establishes a link between visitors and what they can discover at heritage sites such as a nature reserve, a historic site or a museum."

**National Association of Interpretation** gives the meaning of interpretation as "A mission-based communication process that forges emotional and intellectual connections between the interests of the audience and meanings inherent in the resource."

Presentation, on the other hand, is different yet in close relationship with interpretation. There are several definitions made in the literature. The term is explained in the Ename Charter as follows:

"Presentation more specifically denotes the carefully planned communication of interpretive content through the

arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized walking tours, lectures and guided tours, and multimedia applications and websites.”

In the **Charter for the Protection and Management of the Archaeological Heritage** (ICOMOS, 1990) the importance of presentation is mentioned as a vital way to raise awareness about our roots and grow maturity for our contemporary lives. Furthermore, the charter suggests presentation as the best tool for cultural heritage protection. Since it is a way of realizing ancient information, it should be held carefully and updated regularly.

## **2.2. Conceptual Background**

As it is mentioned, Freeman Tilden was the first one to speak about interpretation for cultural heritage sites in his book “Interpreting Our Heritage”. Besides, Tilden set out six principles in order to create a ground work for interpretation. These principles are:

1. “Any interpretation that does not somehow relate what is being displayed or described to something with in the personality or experience of the visitor will be sterile.”
2. “Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.”
3. “Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.”
4. “The chief aim of Interpretation is not instruction, but provocation.”

5. “Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.”
6. “Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.” (Tilden,1957)

Humans do not like uncertainty since it makes them feel insecure and unhappy. The first principle mainly touches on this point. The visitor probably visits the site without any concrete reason. Therefore, the duty of the interpreter is to make the visitor feel belonged and get connected to the site. It can be resembled to a coloring book. The borders are given but the colors are dependent on the doer; and after all if he/she does not enjoy the layout, you cannot force him/her to fill it out.

The core of the second principle is that although information-free interpretation is not possible, it cannot solely rely on it as well. Otherwise it would not be simplified and flavored information helping visitors to understand the site thoroughly.

Following principle defends that it is not possible to equally reflect the scientific and artistic sides of the interpretation process. Although the first one is vital, the latter part needs to be bolder in order to light a spark inside the visitors.

The fourth principle notes that it is not pure teaching in the interpretation of heritage sites but it is the temptation created that helps the visitor grasp the site.

“The breaking of a wave cannot explain the whole sea” states Vladimir Nabokov. Consistent with the Nabokov’s words, the fifth principle supports that the interpretation approach should focus on the whole rather than zooming into small pieces of the bigger portion even if the selected part is fascinating.

Finally, the last principle suggests that interpretation approach should be different for different age groups. It is not radical to expect a child to grasp adult-targeted interpretation and presentation method.

Besides these principles, L.Beck and T.Cable edited the principles of the founders of interpretation, as F.Tilden and merged them with their own principles in their book “Interpretation for the 21<sup>st</sup> Century: Fifteen Guiding Principles for Interpreting Nature and Culture” first published in 1998. Their principles are as such:

1. Lighting a Spark
2. Interpreting in the Information Age
3. Importance of the Story
4. Provocation
5. Holistic Interpretation
6. Interpretation Throughout the Lifespan
7. Bringing the Past Alive
8. Modern Tools of Interpretation
9. Enough is Enough
10. Technique Before Art
11. Interpretive Writing
12. Attracting Support and Making Friends
13. Interpreting Beauty
14. Promoting Optional Experiences
15. Passion

These principles work as a guideline for healthy and clear interpretation and presentation.

Rather than these principles, S. Ham (1992) briefly describes interpretation as “an approach to communication”. Besides, he sets four qualities for interpretation making it differed from information.

According to Ham, interpretation is pleasurable (Ham,1992). Interpreter is the one who decides how to manipulate the information in hand, but which medium he/she uses, it has to be entertaining to the audience. Otherwise, it is likely to distract the visitor and lose his/her attention.

The other quality is interpretation's being relevant (Ham,1992). Ham believes that there are two reasons why we find something relevant to us: meaning and personalization. Connecting things in our minds links us to the context. This approach corresponds with Tilden's first principle vividly.

No one would like to take labyrinth to achieve the goal where there is a direct path leading. Sam Ham believes that interpretation should be organized. (Ham,1992) Interpretation is expected to be effective in a short time and be discrete from complications.

Another contribution on this quality comes from a different field. Founder of the mass communication, William Schramm, came up with a theory in 1971 called "Fraction of Selection". (Ham,1992) This theory uses the basic mathematics as a foundation. In a simple dividing equation, if divisor gets larger in amount, the quotient gets lower. Schramm finds the answer for the question "What determines which offerings of mass communication will be selected by a given individual?" in this particular dynamics of equation (Schramm & Roberts, 1971).

$$\frac{\textit{Expectation of Reward}}{\textit{Effort Required}} = \textit{Frequency of Activity}$$

Figure 2. 1: Schramm's "Fraction of Selection" equation (Kalfa, 2017)

The equation refers that if the visitor gives less energy to the interpretation process the more he/she gets more joy and understanding from the concept.

The last quality suggests interpretation to have a theme. (Ham,1992) If an interpretation has a major point, then it can be considered as thematic. Theme and topic are generally mixed with each other. Without a theme or story, as it is also offered in the Ename Charter it is not possible to attach the visitor to the site.

In addition to these principles, in his book “Understanding Our Surroundings: A Manual of Urban Interpretation”, Arthur Percival (1979) sets five principles of observances in interpretation. These principles are listed below as:

- “Focus on senses: “people should be encouraged to use not only their eyes but all five senses.”
- “Tell the truth.”
- “Look for immediate links with the past: tangible links revealing everyday life.”
- 4. “Bear the user’s need in mind: “do not exclude present...never patronize users. ...give date, interesting characteristics...never use technical terms, etc.”
- “Stimulate thought and further exploration: wider physical and historical contexts.”

From the archaeological point of view, on the concept of processual archaeology, Ian Hodder and Michael Shanks say that “to interpret something is to figure out what it means.” (Shanks & Hodder, 2007) Besides they list the main aspects of interpretive archaeological approaches as follows:

- “Foregrounded is the person and work of the interpreter. Interpretation is practice which requires that the interpreter does not so much hide behind rules and procedures pre-defined elsewhere, but takes responsibility for their actions, their interpretations.”
- “Archaeology is hereby conceived as a material practice in the present, making things (knowledge, narratives, books, reports ...) of the material traces of the past, constructions which are no less real, truthful or authentic for being constructed.”
- “Social practices, archaeology included, are to do with meanings, making sense of things. Working, doing, acting, making are interpretive.”
- “The interpretive practice that is archaeology is an ongoing process: there is no final and definitive account of the past as it was.”

- “Interpretations of the social are less concerned with causal explanation (accounts such as this is the way it was and it happened because of this) than with understanding or making sense of things which never were certain or sure.”
- “Interpretation is consequently multi-vocal: different interpretations of the same field are quite possible.”
- “We can therefore expect a plurality of archaeological interpretations suited to different purposes, needs, desires.”
- “Interpretation is thereby a creative but nonetheless critical attention and response to the interests, needs and desires of different constituencies (those people, groups or communities who have or express such interests in the material past).”

In the light of these principles and understandings of interpretation, presentation process can begin. In order to achieve a thorough, appreciated and readable presentation, Renée Sivan marks out four principles to be adopted (Sivan,1997). These principles are listed as in the order of implementation as follows:

- Presentation should be considered in its entirety
- Presentation is subjective
- Presentation is relevant with the size of the site

These definitions and principles reveal that interpretation and presentation of archaeological site primarily focuses on transmitting the unique characteristic of the heritage site. This characteristic can be considered as its meaning of the place. In order to satisfy visitors’ understanding and needs, an archaeological site should reflect these phenomena. Otherwise, interpretation and presentation of archaeological sites would be a mechanical process. Every site, whether it is in the worst ruinous condition or well-protected through time has unique story to tell people.

In his book “Genius Loci: Towards a Phenomenology of Architecture”, Norberg-Schulz (1996) claims that spirit of a place is not a scientific matter but something

that can be understood via physical characteristic and people's experience. He reminds us the fact that archaeological sites along with their context constitute their spirit through people's experience. This outcome is also underlined by Güçhan and Rifaioğlu in 2008. They suggested that the spirit of the place could be obtained by people. Hence communication between a heritage site and its audience should be managed delicately. (Güçhan & Rifaioğlu, 2008)

Along with the spirit, meaning is another asset for an archaeological site to be fully grasped. It is difficult to imagine an abandoned place in ruins was once a living environment. Besides, the deduction of the meaning may vary according to every individual who visits the site.

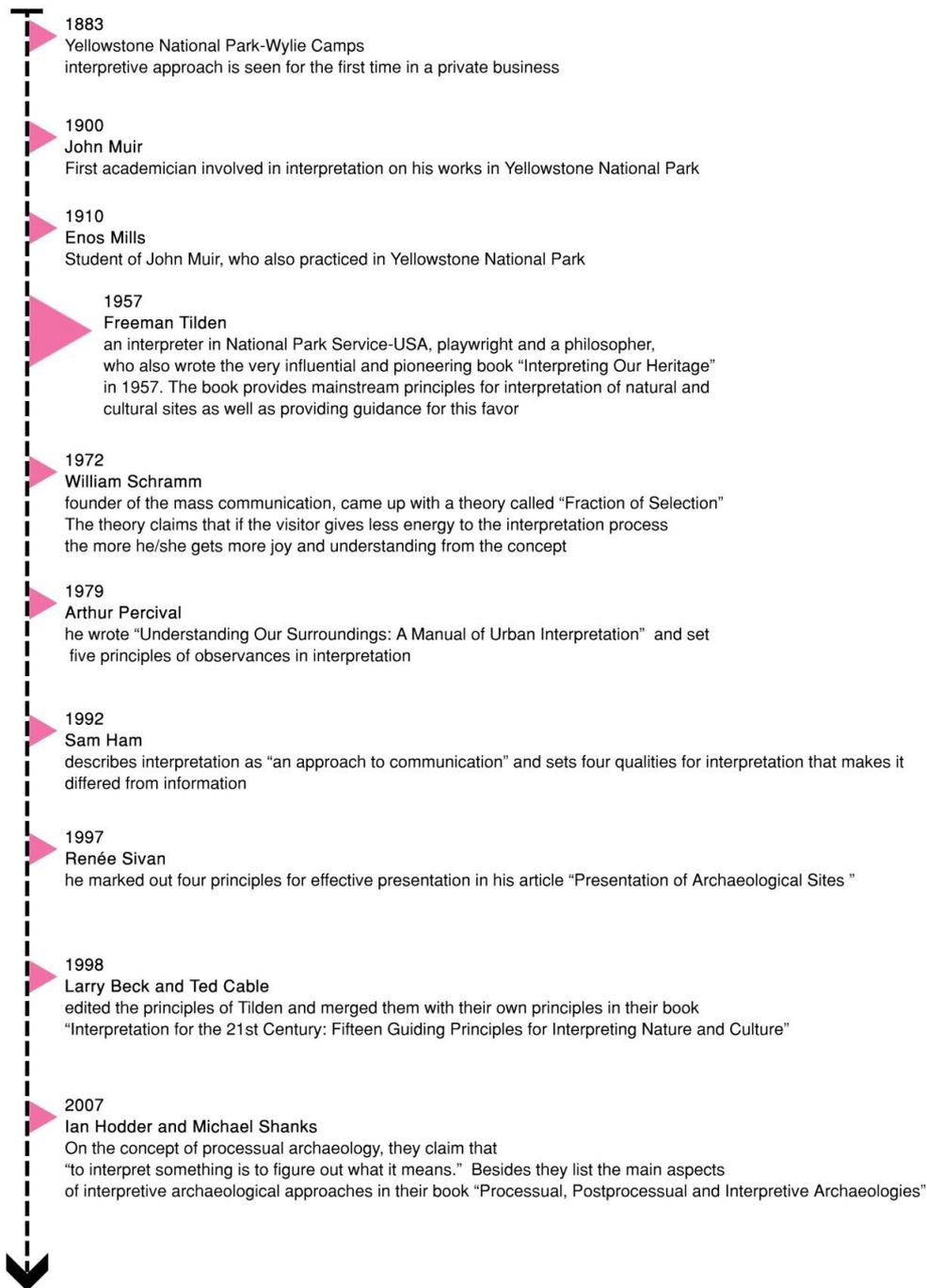


Figure 2. 2: Timeline of Conceptual Background (Kalfa, 2017)

## 2.2.1 Presentation Approaches and Methods through Time

Presentation reaches the audience with the appropriate methods. After the interpreter understands and evaluates the site as a whole, the right method or tool is needed to be chosen. Throughout the history, many methods have been used. Some of the earlier versions of these methods were abandoned where some of them have been modified for the contemporary situation. On the other hand, some are introduced to the cultural sites for the first time with the developments in the modern world.

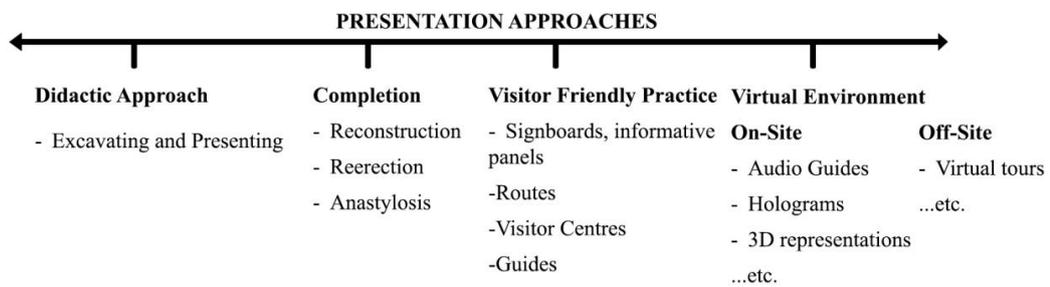


Figure 2. 3: Chart of Presentation Approaches (Kalfa, 2017)

Didactic approach where the archaeological site is excavated and presented without any or minor intervention is the earliest and yet still widely used presentation technique. The ancient city of Knidos in Western Turkey is presented in this manner. The remains are intact where some of the architectural elements are juxtaposed in rows in order to keep them organized.

Completion of the architectural remains is one of the most popular presentation methods for many years. Reconstruction, reerection and anastylosis can be the subheads of this branch. Since it provides three dimensional appearance of the subject matter, visitors get solid understanding about the archaeological remains. Anastylosis, which is thought to be a type of reconstruction, is another important and favorable presentation technique in archaeological heritage. While *anastylosis* is done with original materials, reconstruction is not and cannot be done by original materials, but modern ones.

Archaeological Park Xanten is an example with many reconstruction techniques. The park is on the ancient Roman city of Colonia Ulpia Traiana, largest known legionary base known in Europe, today is in the small historical town of Xanten in Germany. The reconstruction degree can be classified into two groups: complete reconstruction and partial reconstruction.

The residential buildings – the houses and hostel - fit to the first group as every part whether structural or decorative, exterior or interior was realized. Modern technologies and materials were also used during the reconstruction process. The other reconstruction technique used in the Archaeological Park Xanten is the partial reconstruction. The mostly visited parts of the park are in this group: Harbour Temple, Amphitheatre, and City Gates and Walls. In this manner, instead of arising the whole structure, only some selected parts are erected in order to create the three dimensional effect.

In Ostia Antica in Italy, on the other hand, displays didactic presentation technique where only minor restorations, re-erections and *anastylosis* are made. During the restorations, the aim was to return the very original state of the structure. Additions thought as “flimsy” belonging to the late-antique and early-mediaeval periods were thrown away, as well as lately added windows and doors. During the re-erection of the walls, weighing tons sometimes, fallen materials such as masons and ancient bricks were used to fill the gaps. In case of insufficient original material on the ground, new bricks were used which are almost identical with the ancient ones.

Shelters and enclosures started to take place in archaeological sites both for protection and presentation. Gradually, information panels, circulation routes, signs, observation platforms and related services for visitors emerged for helping presentation of the site. Besides, printed guides, human guides, maps, models, booklets, aural and visual aids had emerged.

Çatalhöyük in Turkey is an example where visitor friendly approach is achieved. Being a UNESCO World Heritage Site (Grossner, Hodder, Meeks, Engel & Mickel, 2014), Çatalhöyük offers well-functioning visitor center also acts as a

museum, information panels with strong graphic communication language, protective shelters over the excavation areas. heritage and the social and human values it relates to". (Atalay, Çamurcuoğlu, Hodder, Moser, Orbaşlı & Pye, 2010) In order to determine strategies for exhibiting Çatalhöyük, a team was set up consisted of American and British researchers trained for presentation and visualization of archaeological heritage. The "visualization team" tries to find the most appropriate ways to display research findings to the diverse type of audiences via using virtual environments, graphic communications and conventional exhibition techniques. Besides, the team also works for the Visitor's Centre, new informative panels and signage system, guidebook and pathway for the visitors. (Atalay, Çamurcuoğlu, Hodder, Moser, Orbaşlı & Pye, 2010) For example, the wall paintings of Çatalhöyük, with basic human and animal representations are used at the information panels and visitor center, making the visitors feel and understand the silent findings were actually once someone's home. Renee Sivan notes that "A visitors' center, a place close to the site where information can be made available, can be extremely helpful.

Visual presentation methods such as models and dioramas in order to evoke the ancient use of the site, can help visitor to connect more easily to the site. An example of this can be in the ancient site at **Avdat**, in Negev Desert of Israel.

Having been used for centuries, different periods are visualized with different methods such as replicas, environmental sculptures<sup>1</sup>, graphic panels, models and interpretive methods. An artist to create amusing interpretive sculptures was commissioned to narrate the site. The variety of presentation means help visitors to grasp this difficult site in the hot temperature of the desert. (Sivan, 1997)

The developments in the technology in 1960s and 70s, virtual environments were introduced to cultural heritage sites. In 1978, MIT produced Aspen Movie Map allowing users to take a virtual tour in Aspen, Colorado. (Aspen Movie Map, last

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<sup>1</sup> Environmental sculpture is 20th-century art form intended to involve or encompass the spectators rather than merely to face them; the form developed as part of a larger artistic current that sought to break down the historical dichotomy between life and art. (<https://en.oxforddictionaries.com/>, last visited on June 2017)

accessed on March 2017) The use of virtual reality environments, on the other hand, was initiated in 1985 with the construction of Old Winchester Cathedral. (Macdonald, 2001) In 90s, virtual reality and computer graphics dominated the presentation methods. By the introduction of World Wide Web, virtual museums emerged as well as virtual reconstructions on site via projection kiosks.

At the sites with few remains, that cannot offer much to the eye, presentation techniques depending on visual or audial means can be preferred. While these techniques raise the curiosity on the site, they also uplift their interest in connecting with the site.

In the Ename archeological site in Belgium, the remains are not rich. What a visitor sees is foundations of a church as a labyrinth of architectural elements. A new system of virtual reality of its time, TimeFram is benefited in the site. Superimposing a 3-D model of the church over a real-time video shot of the present remains, TimeFrame allows visitors to see the original appearance of the abbey church. Along with the three dimensional presentation, additional informative multimedia sources are available.

Later on, new technology was introduced, called TimeScope. Unlike the TimeFrame technology, it works on a standing structure rather than remaining artifacts on the ground. During the restoration works, the Saint Laurentius Church was closed to the visitors. Hence TimeScope allowed visitors to follow the excavation and restoration work whether on the outside of the church or on the internet.

These examples show us that several interpretation and presentation methods can be implemented peculiarly to each site. The method of choice depends on what the archaeological site is capable of giving to the visitors.



Figure 2. 4: a-b. Ancient City of Knidos – Excavating and Presenting (Acar, 2017) c-d. Archaeological Park Xanten – Partial and Full Reconstructions ([www.apx.lvr.de/](http://www.apx.lvr.de/), last visited on November 2016) e -f. Ostia Antica Anastylosis and Minor Interventions (Kalfa, 2016)

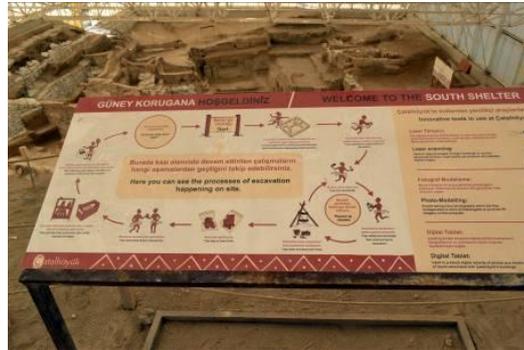


Figure 2. 5: a-b. Çatalhöyük – Visitor Center and Information Panels (Kalfa, 2014)  
 c-d. Avdat, Israel – Environmental Sculptures (<https://www.123rf.com/stock-photo/avdat.html>, last visited on May 2017) e-f. Ename Archaeological Park – Virtual Reality Presentation Techniques (<http://users.skynet.be/eyeblin/VSMM99/>, last visited on June 2017)

## 2.3. Legislative Background

### 2.3.1. International Charters and Regulations

There are mainly two non-governmental bodies related with heritage conservation. One of them is UNESCO and the other is ICOMOS<sup>2</sup>. In this thesis, the primary source would be ICOMOS as a legal professional institution.

Charters published by ICOMOS have to renew and update themselves through time. Each makes contributions to the previous ones, using their layouts but shaping it with to the day. Contemporary understanding of cultural heritage conservation changed form since **The Athens Charter for the Restoration of Historic Monuments (1931)**. There were no clues about interpretation and presentation of heritage sites as an important tool for conservation while today it is considered to be indispensable for public communication. As **The Venice Charter for the Conservation and Restoration of Monuments and Sites (1964)** suggests at Article 2 “The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.”, modern day can provide and as well long for different types of techniques and sciences in that sense.

Therefore, there is only one international document on the subject of interpretation and presentation of archaeological sites, that is **ICOMOS Charter for the**

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<sup>2</sup> In the Burra Charter (The Australia ICOMOS Charter for Places of Cultural Significance 1999 with associated Guidelines and Code on the Ethics of Co-existence), ICOMOS is introduced as: “ICOMOS (International Council on Monuments and Sites) is a non-governmental professional organisation formed in 1965, with headquarters in Paris. ICOMOS is primarily concerned with the philosophy, terminology, methodology and techniques of cultural heritage conservation. It is closely linked to UNESCO, particularly in its role under the World Heritage Convention 1972 as UNESCO’s principal adviser on cultural matters related to World Heritage. The 5,000 members of ICOMOS include architects, town planners, demographers, archaeologists, geographers, historians, conservators, anthropologists and heritage administrators. Members in the 84 countries belonging to ICOMOS are formed into National Committees and participate in a range of conservation projects, research work, intercultural exchanges and cooperative activities. ICOMOS also has a number of International Scientific Committees that focus on particular aspects of the conservation field. The members meet triennially in a General Assembly. (ICOMOS, 2013)

**Interpretation and Presentation of Cultural Heritage Sites (2007)**, globally known as **ICOMOS Ename Charter Secretariat**. The charter, which aims to create guidelines for the public interpretation and the sustainable presentation of heritage sites, was first started to be studied in 2002 and took its final shape in April 2007.

The Ename Charter basically was prepared for introducing the definitions of “Interpretation, Presentation, Interpretive Infrastructure, Site Interprets and Cultural Heritage Sites” and producing principles for integrated heritage sites both for dissemination in popularity and conservation of the remains whether they are tangible or intangible. (ICOMOS, 2007)

The seven principles defined by the charter are:

**Principle 1:** Access and Understanding

**Principle 2:** Information Sources

**Principle 3:** Attention to Setting and Context

**Principle 4:** Preservation of Authenticity

**Principle 5:** Planning for Sustainability

**Principle 6:** Concern for Inclusiveness

**Principle 7:** Importance of Research, Training, and Evaluation

In the **first principle** of the Ename Charter that is **access and understanding**, it is declared that “Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites.” (ICOMOS, 2007) In the past, present and the future, “people” are the ones who bring cultural heritages into existence. Therefore they are in a way responsible of creating a physical and moral bond with the audience literally. Interpretation and presentation should provide them their own adventure and experience.<sup>3</sup> While serving for this

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<sup>3</sup> The importance of the involvement of people is also mentioned in the Burra Charter in Article 12 : “Conservation, interpretation and management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.”

necessity, demographic data, cultural and linguistic diversities should be taken into consideration in a delicate way not put shadow onto the importance and values of the heritage site. Physical access should be possible for everyone, and if not off-site presentation needs to be done.

Second principle on the **information sources**<sup>4</sup> tells that “Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.” (ICOMOS, 2007) It is for no doubt that interpretation and presentation should be done in the light of science. Hence it should be blended with culture and reach the audience in a sincere manner. The work needs to be prepared and documented carefully regarding the local traditions and historical backgrounds as well. Story telling can be a proper way to get integrated with the people in this sense. Also, the work itself should be well documented for the future.

**Context and setting** constitutes the third principle, which starts with “The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.” (ICOMOS, 2007) A city is consisted of many layers. Unless it is taken with every aspect and dimensions, the interpretation would be lacking. Multilayered historical sites should be reflected via their interpretation and presentation studies both in physical and abstract realms. While doing this, the natural and built environment the heritage site is into should be evaluated together as it is also indicated in Venice Charter in 1964. (ICOMOS, 1964)

The fourth principle focuses on **authenticity** and argues that “The Interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).” (ICOMOS, 2007) It is important not to disturb local community or any other associated groups while trying to enhance the site by interpretation and presentation. All the moves related to the subject should be done by not harming the cultural values. Besides, the

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<sup>4</sup> The Nara Document on Authenticity (ICOMOS,1994) describes “information sources” as follows:“All physical, written, oral, and figurative sources which make it possible to know the nature, specificities, meaning, and history of the cultural heritage.”

activities introduced resulting in high human population should not impair the archaeological site and surrounding community.

The fifth principle on **sustainability** states that “The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.” (ICOMOS, 2007) Oxford dictionary defines sustainability as “The ability to be maintained at a certain rate or level.” While considering the physical endurance of the tangible artifacts of the site, economy and management of the site are envisioned to be durable and sustained. Every aspect of the interpretation process needs to be merged with the conservation of the archaeological site. Besides, the newly introduced technical elements or tools have to be assured to be maintained from time to time.

Sixth principle focuses on **inclusiveness** and starts with “The Interpretation and Presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities, and other stakeholders.” (ICOMOS, 2007) Multidisciplinary approach to interpretation and presentation of heritage sites is vital due to diverse branches it is consisted of. These disciplines can be exemplified as scholars, community members, conservation experts, governmental authorities, site managers, interpreters, tourism operators and many more. In addition, the targeted audiences and stakeholders have the right to convey their thoughts and contributions on the subject matter. Last but not least, the legal ownership issues should be taken and tracked seriously when it is a topic with many use of on-site multimedia presentations, digital media, and printed materials. (ICOMOS, 2007)

The seventh principle is **research, training, and evaluation**. It is expressed that “Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.” (ICOMOS, 2007) As nothing is permanent in this life, it is vital to update the content, doing continuous research and getting feedbacks from scholars and non-professionals in a healthy interpretation and presentation process. It is also stated in the Charter for the

Protection and Management of the Archaeological Heritage as “Presentation and information should be conceived as a popular interpretation of the current state of knowledge, and it must therefore be revised frequently. It should take account of the multifaceted approaches to an understanding of the past.” (ICOMOS, 1990) Besides, it should be considered as an educational mean between the people and the heritage site.

### **2.3.2. Legislative Arrangements in Turkey**

Two main institutions are in charge in Turkey about legislative arrangements in archaeological sites that are The Ministry of Culture and Tourism and its sub-branch Council of Conservation of Cultural Assets. The definitions related with heritage preservation, intervention methods, mediums of presentation are defined by these institutions and their laws that are “Law of Conservation of Cultural and Natural Heritage” and the “Principle Decisions on the Archaeological Sites’ Conservation and Utilization”.

The content of the law covers general arrangements regarding “the protection methods of moveable and immoveable cultural heritage” and regulations about “excavation and research studies” as well as “coordination between the conservation authorities”. Briefly, the law suggests general definitions and regulations on cultural heritage sites.

Second legislative mean is the principle decisions. They propose more specialized principles for implementations in cultural heritage sites and archaeological sites. Principle Decision Act No.658<sup>5</sup> accepted in 1999 regarding the protection and use of archaeological sites, Principle Decisions Act No.679 accepted in 2000, Act No.714&715 accepted in 2006 and Act No.37<sup>6</sup> accepted in 2012 are related with environmental design projects.

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<sup>5</sup> Turkish “(658 nolu İlke Kararı) Arkeolojik Sitler, Koruma ve Kullanma Koşulları”

<sup>6</sup> Turkish (37 nolu İlke Kararı) Yerleşim Alanlarında; Mevcut Arkeolojik Sitlerin Veya Daha Önceden Varlığı Bilinmeyen Ancak Yeni Yapılanma, Alt Yapı Çalışmaları ya da

Not before 1983, there were not any legislation regarding interpretation and presentation of cultural and natural heritage sites in Turkey. The name of legislation is “*Law No. 2863 Legislation Called as Law Concerning to Conservation of Natural and Cultural Property*”<sup>7</sup>. Then in 2004, the law was updated in the name of “*Law No. 5226 Concerning to Revision of Legislation Called as Law Concerning to Conservation of Natural and Cultural Property*”<sup>8</sup>. The aim of the law is to designate proper definitions related with movable and immovable cultural and natural heritage sites that have to be conserved, organize the necessary regulations and actions, set up the responsible organization that has the authority which decides on principle and implementation legislations, and specify its duties. Besides, this legislation suggests “environmental design project”<sup>9</sup> as a must for a comprehensive management plan for heritage sites. These projects should safeguard the potentials of the site using the means of controlled visitor use, providing service elements, qualified routes for visitor experience and aiding the needs of the site via contemporary methods. While every site is peculiar to itself, hence the environmental design project should be as well. Each project should be prepared in the scales of 1/500, 1/200 and 1/100, specifying on different details. The aim of the project is to highlight the needs for interpretation and presentation of every heritage site in Turkey.

In the “Environmental Design Project General Technical Specifications”<sup>10</sup>, identifies the principles for an environmental design project as follows:

- The projects should be in harmony with the *Law No.3386* and *Law No. 5226 Concerning to Revision of Legislation Called as Law Concerning to*

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Doğal Afetler Sonucu Ortaya Çıkan-Çıkarılan Kültür Varlıklarının Korunması ve Değerlendirilmesine İlişkin

<sup>7</sup> The original name in Turkish is “2368 Sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu”

<sup>8</sup> The original name in Turkish is “5226 Sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu ile Çeşitli Kanunlarda Değişiklik Yapılması Hakkındaki Kanun”

<sup>9</sup> In the legislation “Environmental Design Project” is “Çevre Düzenleme Projesi”

<sup>10</sup> The original name in Turkish is “Çevre Düzenleme Projesi Genel Teknik Şartnamesi”

*Conservation of Natural and Cultural Property* and all the other regulations related with the subject.

- Projects should be prepared in the light of the active construction plan decisions.
- Natural, cultural, cultural, historical, economical, aesthetical, visual values of the site and its environment as well as its unique identity should bring into prominence in the project phase.
- Projects should be legally, manageably, economically and technically feasible to implement.
- The excavations and researches held in the site are evaluated.
- Ownership status of the site is investigated.
- Opinions of the head of the excavation team are taken.
- During the design phase, the factors related with natural habitat are designated while its effects on and interactions with built and social environments are determined. By these studies, conservation-use balance is obtained.
- Projects should be prepared on the cadastral plans with archaeological and natural elements applied on them.
- During the preparation phase of the project, it is aimed to develop the quality of the environment with coherent designs. The main principle in every project should be to preserve all the cultural and natural values on the archaeological site.
- User profile should be defined and the design is made accordingly. Besides, the needs of disabled people, kids, old people ... etc. are taken into account.
- Open spaces, squares, gardens, courtyards, pedestrian roads and such are designed according to the integrity of traditional, regional, natural qualities and related spaces in order to provide contemporary use and landscape arrangements.
- The accessibility of the project site should be elevated while circulation system should be designed without harming the cultural and natural

values and traditional/built tissue, separating the vehicular and pedestrian road as much as possible and providing service areas.

- Between the project area and the city or the environment of the site, pedestrian and vehicular transportation should be sustained in integrity and continuity in terms of functions, space etc...
- The complexity caused by lamp and telegram posts, advertisement panels, infrastructure lines and so on should be solved via the environmental design project.
- The necessary natural or artificial lighting level should be provided in open and closed areas and their optimum level for weather conditions.
- Clean water, waste, garbage, fire etc... infrastructure systems should be sufficient.
- In the design, ecological sustainability should be satisfied.
- If there are current facilities on the site, the priority should be the rehabilitation of them.
- The design cannot be against the conservation or implementation plan in terms of new buildings or constructions in general.
- The requirements list should be defined by the authority in charge and the design is prepared accordingly.

Apart from the environmental design projects, the ministry defined other means under this project as presentation means. According to the Regulation Concerning Entrance to Historic Sites and Information Panels (2014)<sup>11</sup>, there are some rules to be followed by the archaeological site in order to create healthy and qualified environments as well as preventing the visual disturbance caused by information, direction panels, their writing fonts, locations and so on.

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<sup>11</sup> The original name in Turkish is “Müze ve Ören Yerleri Giriş, Bilgilendirme, Yönlendirme ve Uyarı Tabelalarına İlişkin Yönerge”

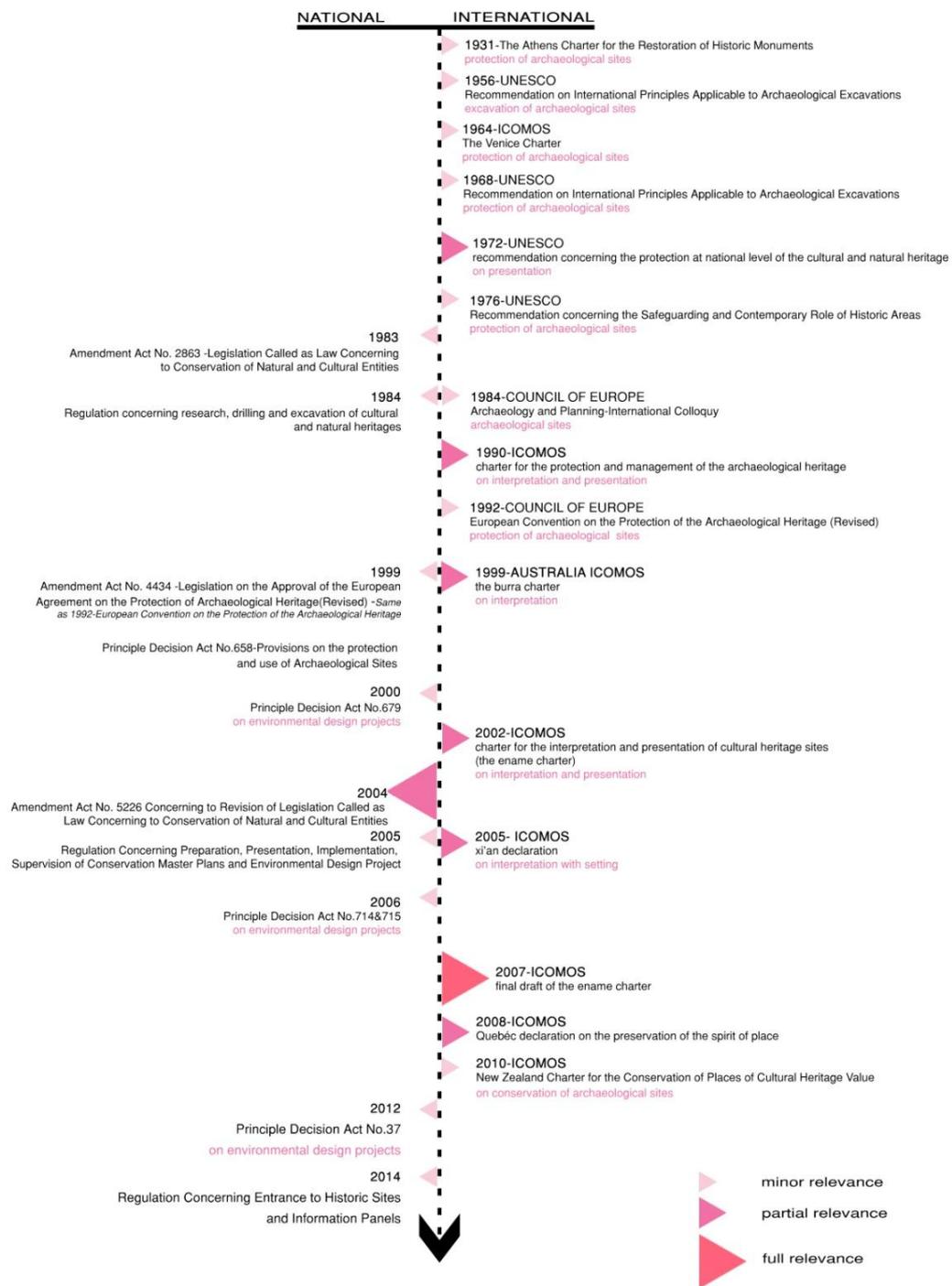


Figure 2. 6: International Charters and National Legislations Timeline (Kalfa, 2017)



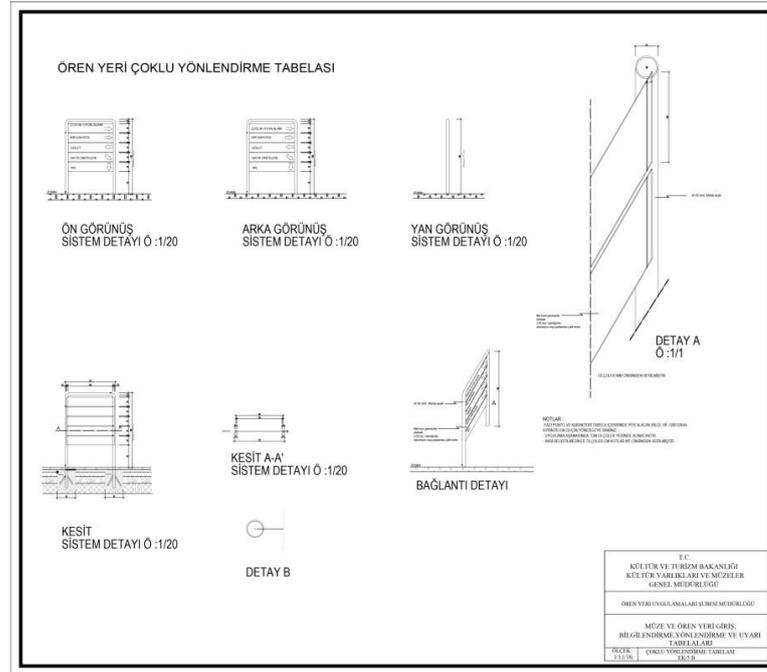
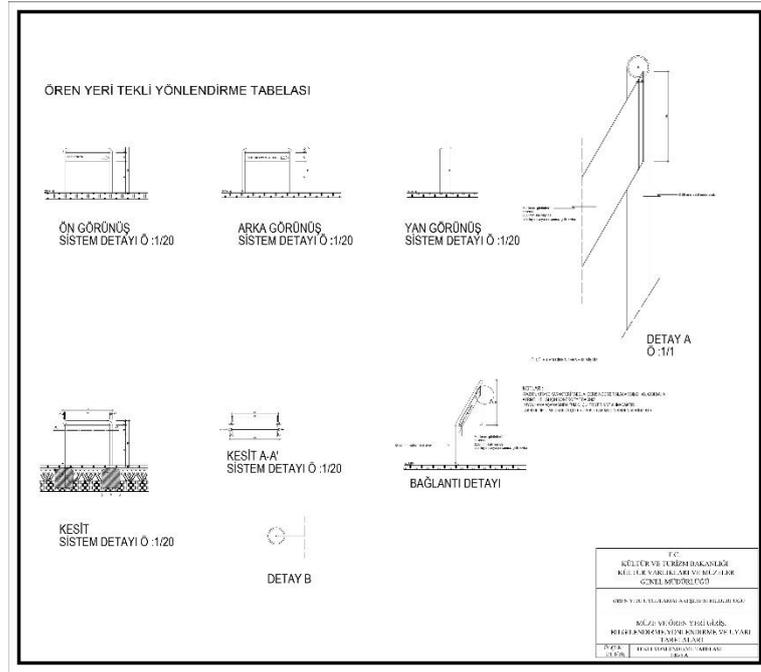


Figure 2. 8: a-b. Guidance Panels Entrance and Information Panels for historical sites proposed by the Regulation Concerning Entrance to Historic Sites and Information Panels .(<http://teftis.kulturturizm.gov.tr/TR,107173/muze-ve-oren-yerleri-giris-bilgilendirme-yonlendirme-ve-.html>, last visited on May 2017)

## **2.4. Evaluation of the Conceptual and Legislative Backgrounds**

There is no such thing as “objective” presentation. Who takes responsibility on the subject narrates her/his story. The important part could be to find a balance-creating a bridge- between the story and the audience. It should certainly depend on scientific methods respecting the archaeological heritage that is the starring actor in the story. Hence no story in the history would have been told million times if it hadn’t contained magical, creative touches in it. However, this is quite a delicate balance. As Professor Emeritus Giorgio Buccellati (2003) states “Culture is a continuum, and there should be no hopeless rift between the technical aspects of archaeology and the interests of the layperson”.

Therefore, presenting a heritage site is actually not that much different from presenting a play on the stage. While a play cannot be complete without audiences but only improve the acting skills of player, an archaeological site abandoned from visitors would only be an open book for scholars to do research on. Technicality is the essence of basically everything in life. An actor’s hours of practicing, the phonetics rules and rhetoric studies, the posture of the body ... etc are inseparable parts of the play. But the plot, the context, the set, even the make-up and dress furnishing the actors would combine every fundamental technical elements of theatre and create a package of both didactic and visual feast. As in the case of archaeology, solid, silent artifacts wouldn’t talk to non-professional listeners-visitors. By giving excessive attention on keeping the archaeological data legible, not harming but helping scientific procedures and providing clear working areas for the team, presentation is the complementary element of the overall experience aimed to be gained in archaeological sites.

The theoretical and legislative studies on the concepts actually reflect this main purpose as well. To introduce an archaeological site to an audience with no scholarly background, with its full integration with architectural remains, socio-cultural values, intangible elements, natural components as well as preserving it for future years are the core of the interpretation and presentation. Since it depends

on the each and every visitors' perception, to be sincere in this approach should be persuaded.

In order to interpret and present Magnesia, the only international document on the subject, the Ename Charter, is taken as a guideline. The seven principles of the will be evaluated for Magnesia's interpretation and presentation principles.

Along with the Ename Charter, Tilden's six principles on heritage interpretation will be the supplementary guideline for Magnesia. These principles allow visitors to grasp the meaning and spirit of the site.

The 7 Principles of the Ename Charter	Tilden's 6 Principles
<p><b>1</b> access &amp; understanding</p>	<p><b>1</b> Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.</p>
<p><b>2</b> information sources</p>	<p><b>2</b> Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However all interpretation includes information.</p>
<p><b>3</b> context &amp; setting</p>	<p><b>3</b> Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.</p>
<p><b>4</b> authenticity</p>	<p><b>4</b> The chief aim of Interpretation is not instruction, but provocation</p>
<p><b>5</b> sustainability</p>	<p><b>5</b> Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.</p>
<p><b>6</b> inclusiveness</p>	<p><b>6</b> Interpretation addressed to children (say up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.</p>
<p><b>7</b> research, training and evaluation</p>	

Figure 2. 9: a. The Principles of the Ename Charter b. F.Tilden as selected guidelines for the thesis (Kalfa,2017)

## CHAPTER 3

### MAGNESIA ON THE MEANDER

#### 3.1. History of the Region and the City

Aydın, the capital city of Aydın Province in Aegean Region of Turkey, was settled thousands of years ago on the fertile lands of the Meander, the largest river of the western Anatolia. The province is 8,007 km<sup>2</sup> with the population of 989,862 people (depending on the data of 31.12.2010). The province consists of 17 districts along with the city of Aydın. Neighboring provinces are Manisa to the north east, İzmir to the north, Denizli to the east, Muğla to the south. While the central and western parts of the province are plain with fertile quality fed by the Büyük Menderes River (Meander), it has mountainous geography with Aydın Mountains to the north and the Menteşe Mountains to the south. Having quite a variety of geographical formations, there stands Lake Bafa at the western end of the region, which is an important feature of Menderes delta, both for physical and mythological terms. The region is on the 1<sup>st</sup> degree earthquake zone, because of which many ancient cities were torn down.

The climate is very typical to the Aegean Region; that is very hot in summer time and cool in winter time. Flora is diverse, including fig, olive and citrus trees. The economy basically relies on the mentioned fields of agriculture and tourism. To be precise, it is one of the first cities to have initiated tourism in Turkey. Half of the population lives in the rural area leading their lives on agriculture. The industrial production is mainly held around the larger cities like Aydın, Nazilli and Söke.

Having Didim and Kusadası coastal towns, Aydın is preferable also for summer holidays.

Aydın has many ancient cities due to its geographical location hence each civilization left traces of their own culture. The archaeological sites, that are Afrodisias, Milet, Alinda, Alabanda, Didyma, Nysa, Priene and Magnesia, are demanding attraction points in the region. In addition to the cultural heritage sites, the region is also rich in natural heritages. Kuşadası is near to the Dilek Peninsula- Büyük Menderes Delta Park is an example to this natural virtue of the province.

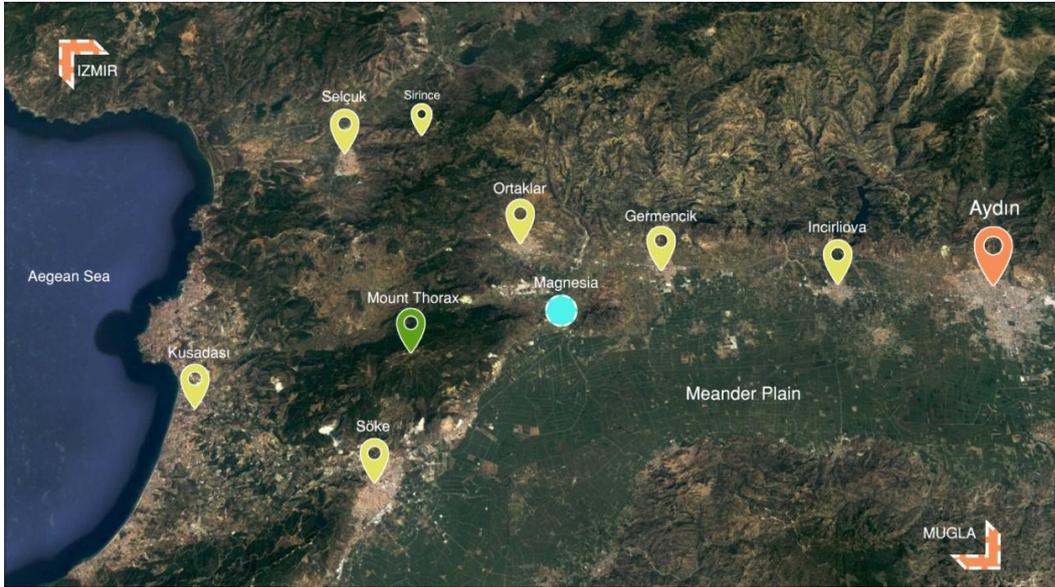


Figure 3. 1: Magnesia and the closest large and medium sized cities, and important geographical elements (Kalfa, 2017)

The largest of Aegean Region and the third biggest city of Turkey, İzmir, is in 100 km distance to Aydın, connected by busy transportation networks. While Aydın has its own small scale airport, namely Aydın Airport, Adnan Menderes International Airport is in easy access as well. Besides, the province of Aydın has the leading railway system in Anatolia founded in 19<sup>th</sup> century.

In the scale of city of Aydın, it has cultural and educational opportunities in many ways. Adnan Menderes University was built there in 1990 and its branches spread throughout the province, providing young population to get into the rural life experience. Not only archaeological sites at the districts but also many Ottoman period buildings are intact in the city. Aydın is also the home of the Zeybek folk art, which is a special type of war dance peculiar to the Aegean Region of Turkey.

### **3.2. General Information on the Site**

The ancient city of Magnesia is located in the boundaries of Tekin of Germencik District. Being 25 km away from Aydın city center, the district covers an area of 406.96 km<sup>2</sup> on the fertile lands of Buyuk Menderes Plain, It is known that the district is an old settlement having been founded by "Hıdır Bey" of the *Aydinoğulları* Principality. Yet its name was "Değirmencik"(little mill) at first, while during the Ottoman period turned into "İğneabad". In 1948, the town gained the status of district.

Germencik is known for its agricultural diversity; mainly the fig production. Due to the fault line stretching from Germencik to Söke, the hot springs at Alangüllü, Çamur, and Gümüşlü are important touristical and energy-related attractions.

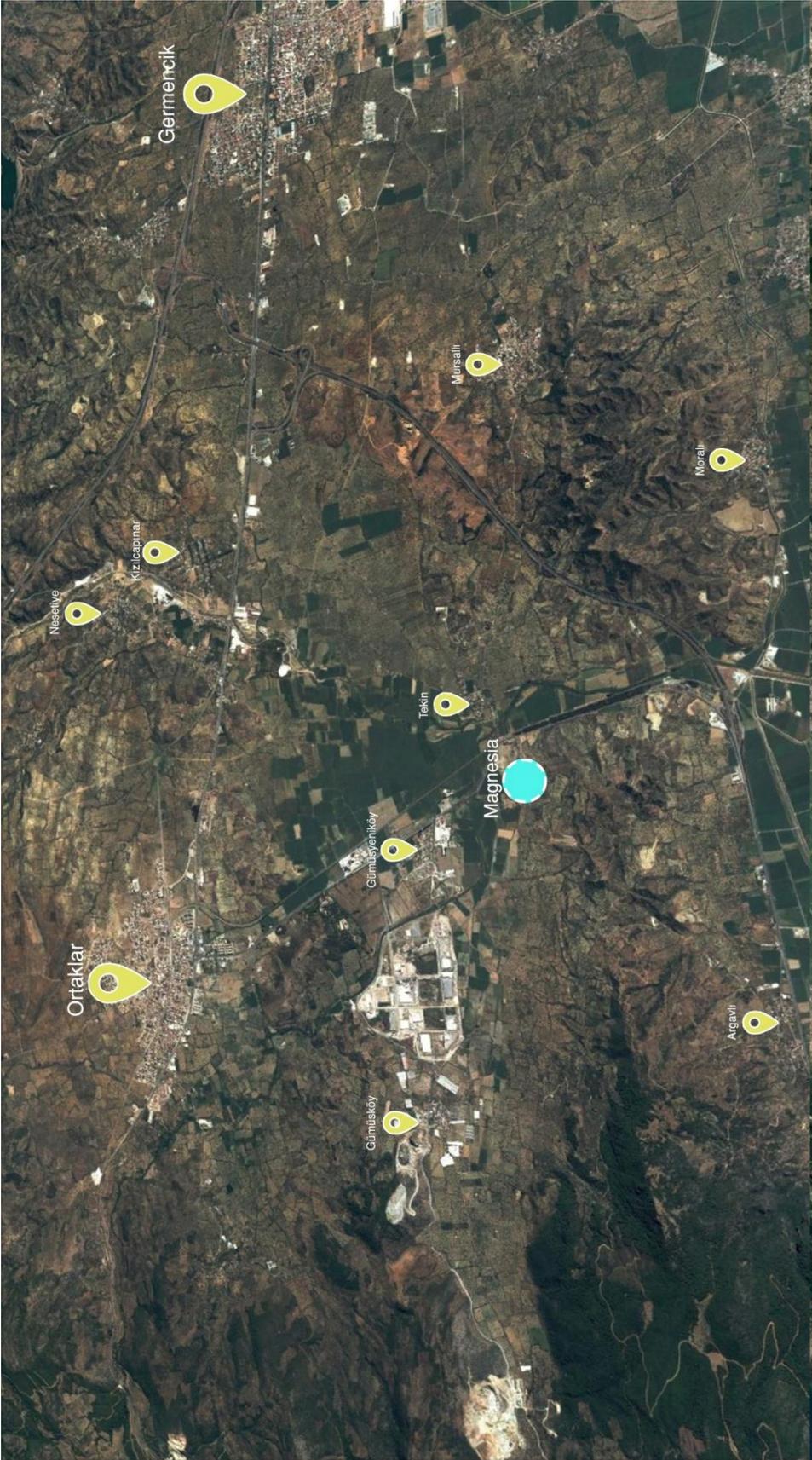


Figure 3. 2 : Magnesia and the closest small sized settlements

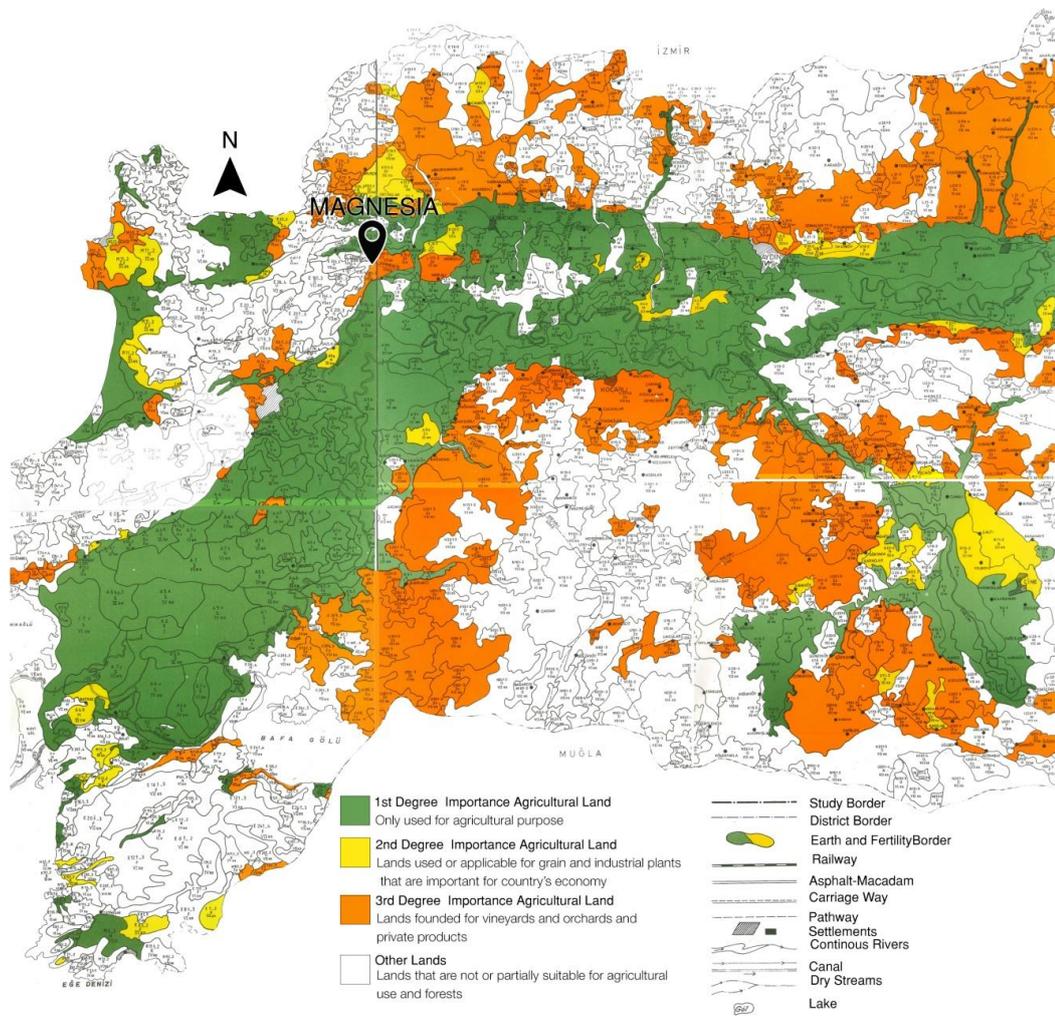


Figure 3. 3:: Agricultural Land Use and Geographical Features of Meander Plain and Magnesia

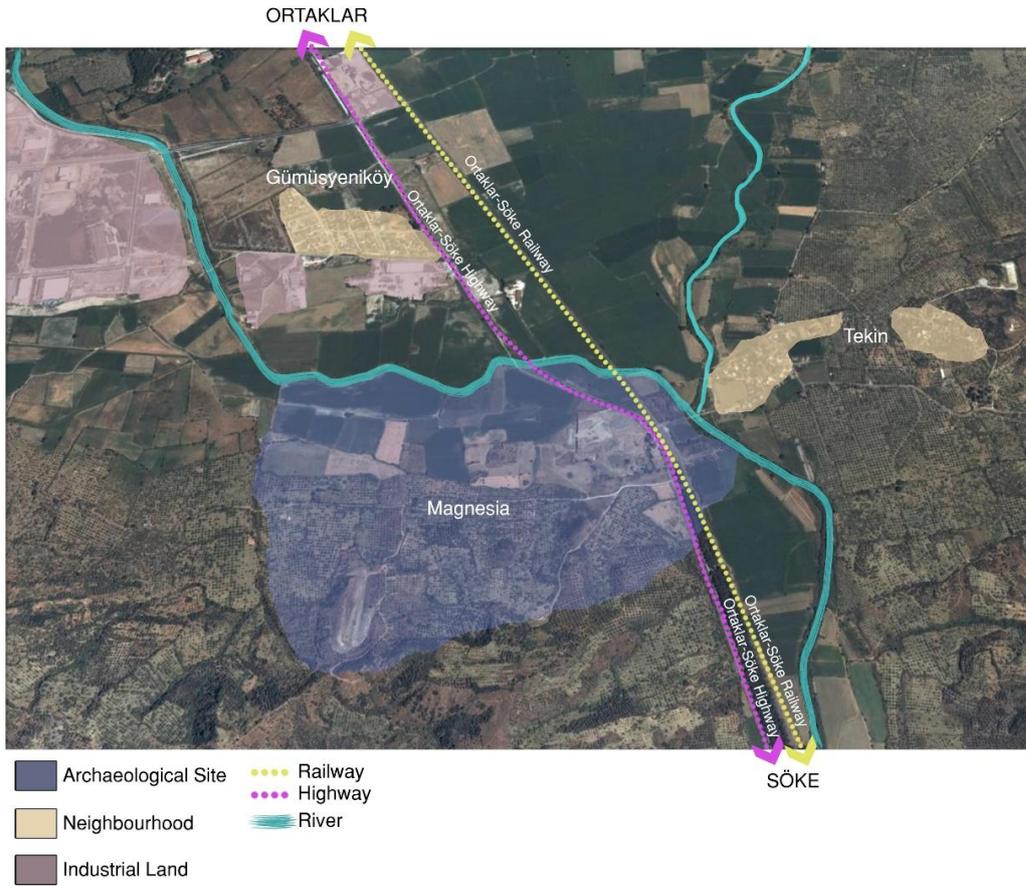


Figure 3. 4: Magnesia and its environment (Kalfa, 2017)

Magnesia on the Meander, the oldest archaeological settlement of the district, is located on the highway and railway between Ortaklar and Söke. The main part of the site is situated under the northeast fertile plain of Mount Thorax (Gümüşdağ) and the bank of the River Lethaios (Gümüşçay), a tributary of Menderes. On the east bank of the river, there lies Tekin with 110 houses and 340 people. Seen from Humann's map drawn in 1893, the village is marked as "İnek Pazarı"(Cattle Market). Hence today, animal husbandry is still significant along with the agricultural goods such as fig, cotton, olives and wheat. Ancient city of Magnesia itself also was famous of its wheat production, given to the fact that the inscription of the original myth saying "full of wheat" when explaining the trade of the city over "bread" to Themistokles. The hospitality of Tekin is worth mentioning. Even

in ancient times it was present that Aristotle noted about the people of Magnesia are "generous in hospitality to strangers, providing them with a place to stay, salt, oil, undiluted wine, a lamp, bed, blanket and table"(Bingöl, 2007) .

Ortaklar is the closest main center to the settlement, which is at 4 km north. Söke is at the southern part and Kuşadası on the west. While the high road is directly passing by Magnesia and Tekin as well, also by train lines İzmir-Söke and Denizli-Söke are.



Figure 3. 5: a. Mount Thorax and Magnesia (Humann, Kohte & Watzinger, 1904)

b. Mount Thorax and Magnesia today (Magnesia Excavation Archives)

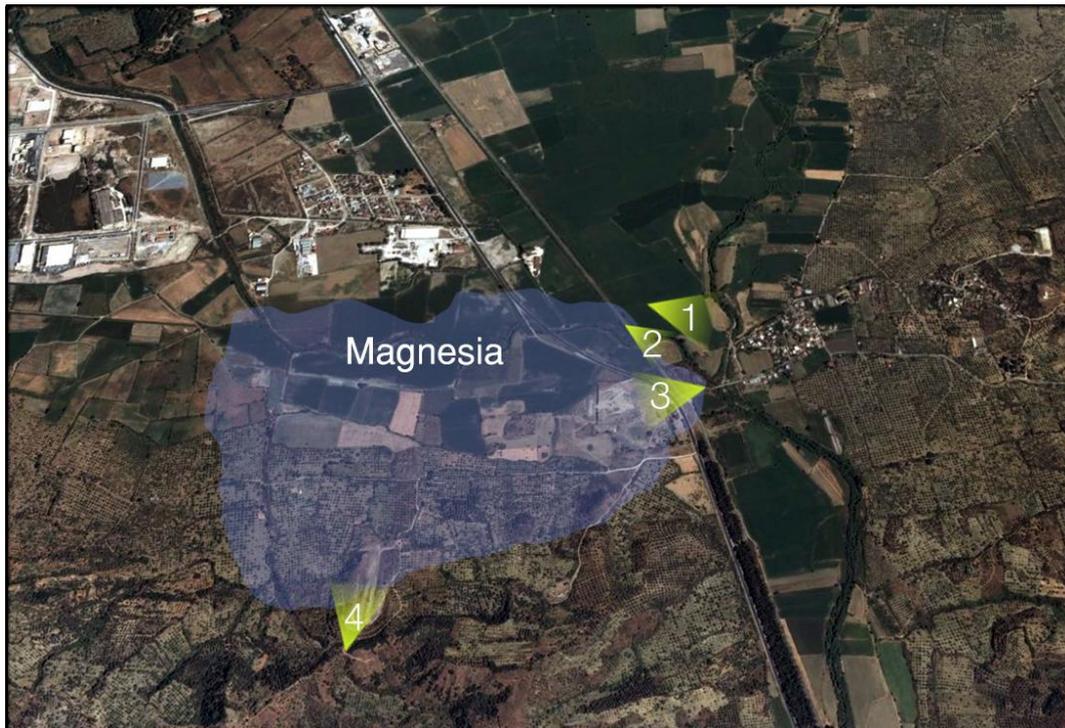


Figure 3. 6: Magnesia Site Plan with Viewpoints (Magnesia Excavation Archives)

### **3.3. Historical Development of the Site**

Thanks to the inscription found in 1892 at the southwest corner of the "Agora", we can trace back the origin myth of Magnesia, even though the beginning and end parts are missing. This inscription and other detailed studies show that Magnesians came from the mainland of Greece according to a prophecy. After residing in Crete for 80 years, another prophecy by Apollon led them to the slopes of Mount Thorax (Gümüşdağ) in the Mykale Mountains (Samsun Dağları) and the land where ancient Manthios River, later given the name Meander, met the sea; under the leadership of Leukippos(Bingöl, 2007) .

The new city's name was changed only after Mandrolytia had been taken over by the Magnesians. The location of Palaimagnesia (Old Magnesia), however, cannot be pointed out exactly. Yet, it is known from Diador (XIV 36) that the city was 120 stadia away from Ephesus and the fact that Thibron took the Magnets to Mount Thorax for protection against Persians indicates that Palaimagnesia was very close to today's Magnesia(Bingöl, 2007) .

The most known inhabitant of Palaimagnesia was the Athenian general and leader Themistokles. When he came to the Asia Minor in 471/470 BC due to the deportation, the Persian King Artaxerses I traded five cities with him, which are Magnesia for bread, Myus for meat, Lampsakos for wine, Perkote and Palaiskepsis for clothing and betting. After that, Magnesia was appointed as the capital city and Themistokles held the title of Stephanephoros(Bingöl, 2007) .

Until the voluntarily surrendering to the command of Alexander the Great in 334 BC, Magnesia was ruled by Persians in the 4th century. From 240 BC onwards, the city changed hands from Seleucid Kings of Syria to Permane Kingdom; from Romans to Byzantines. Finally around 1300 AD, Aydınogulları Beylik took control over Magnesia; however due to the river flooding which is still a valid problem on the site, and health risk caused by the swampy ground made the city to be abandoned for good(Bingöl, 2007) .

In order to understand Magnesia today, it is vital to know its socio-cultural situation in the past. In the Archaic Period, Magnesia is located in the Ionia Region among the seventeen Greek colonies in Anatolia. Ionia is thought to be the heart of the Greek world. (Greaves, 2015) Although the city is in Ionia, it is not one of the Ionian *dodekapolis*<sup>12</sup>. Besides, since the city is very close to the intersection point with Lydia and Caria regions, Magnesia had social and commercial relations with these regions as well (Bingöl, 2007).

Most important neighboring cities for Magnesia had been Ephesus, Priene and Tralleis. Being on the center of this triangle, we know that these cities had good relations, although there was a sequence of time where Magnesia and Ephesus were in a battle. Besides, Ephesus has “Magnesian Gate” at its east wall and necropolis way leading to Magnesia. Following this route to Magnesia, C.Humann stated that on the west side of the Hellenistic City Walls of Magnesia, there is an opening which must have been the “Ephesus Gate”. (Humann, Kohte & Watzinger, 1904) Further deductions suggest that gates of Tralleis and Priene must have been at the south and east walls of Magnesia. Yet, there are not any evidence solidly supporting this theory. (See Figure 3.19) In addition to the relations with these three cities, Magnesia had negative encounters with Miletus where they had years of wars. Although these cities were bounded in history, sadly there is not any connection of them in modern days (Bingöl, 2007).

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<sup>12</sup> Confederation of twelve cities that are Miletus, Myus, Priene, Sámos, Ephesus, Colophon, Lebedos, Teos, Erythrae, Khíos, Clazomenae, and Phocaea

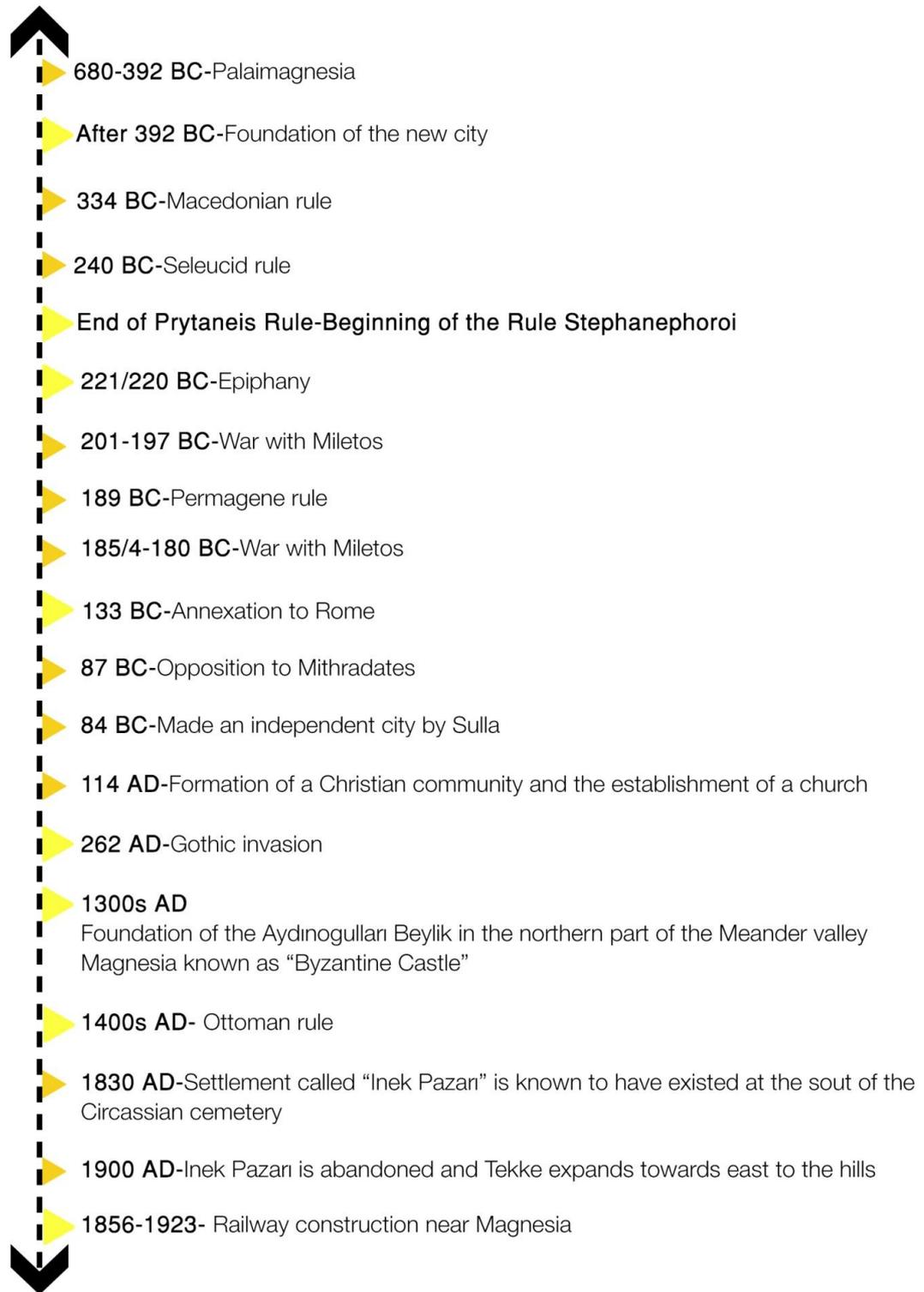


Figure 3. 7: Historical Timeline of Magnesia (Kalfa, 2017)

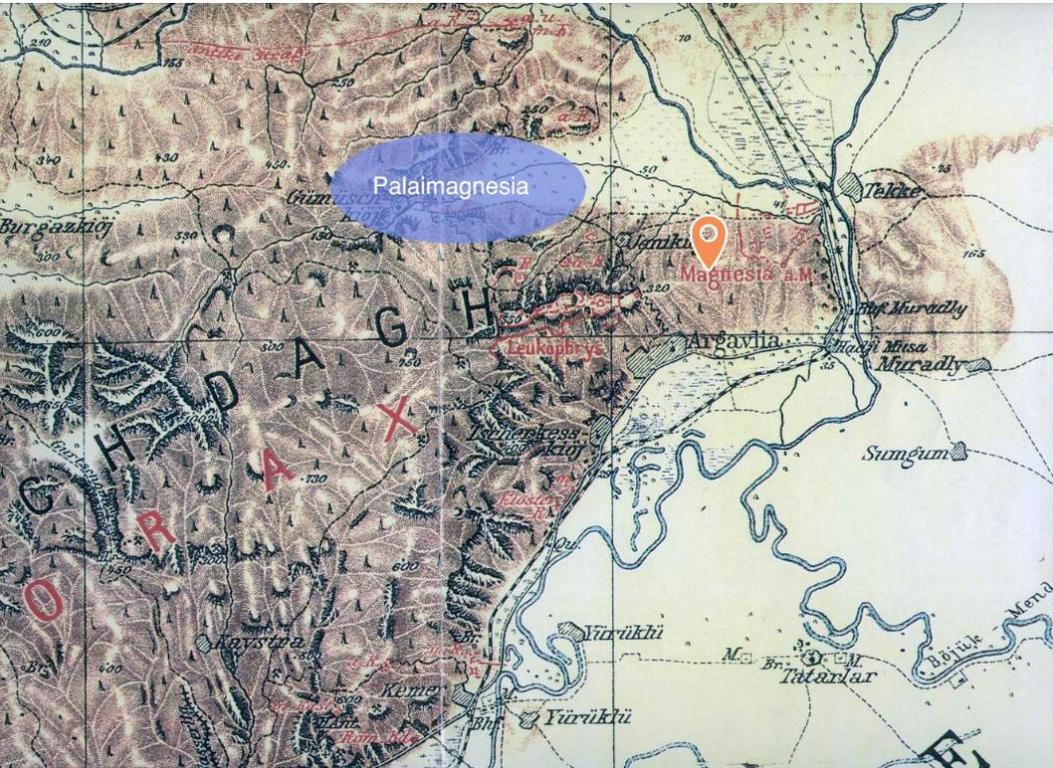


Figure 3. 8: a. Geological procession and formation of Maeander Plain ([http://snailstales.blogspot.com.tr/2006\\_02\\_01\\_archive.html](http://snailstales.blogspot.com.tr/2006_02_01_archive.html), last visited on May 2017.) b. Assumed location of Palaimagnesia (Philipson, 1936)



Figure 3. 9: Greek Colonies in Antiquity in Anatolia and location of Magnesia (Kalfa, 2017)



Figure 3. 10: Magnesia and significant cities of Ionia, Lydia, Caria and Aiolis (Kalfa, 2017)

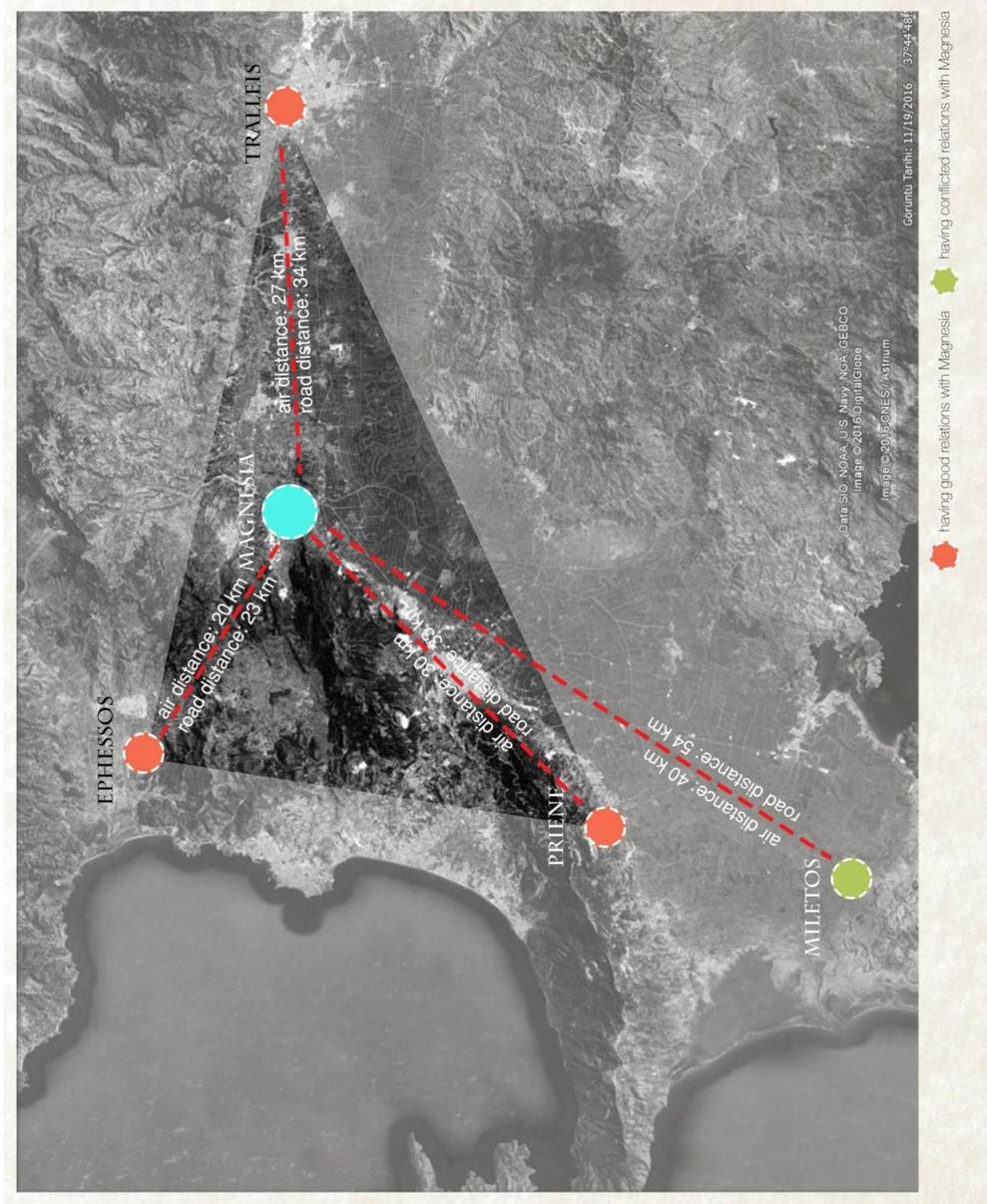


Figure 3. 11: Map showing Magnesia, Ephesus, Tralleis, Priene and Miletus (Kalfa, 2017)

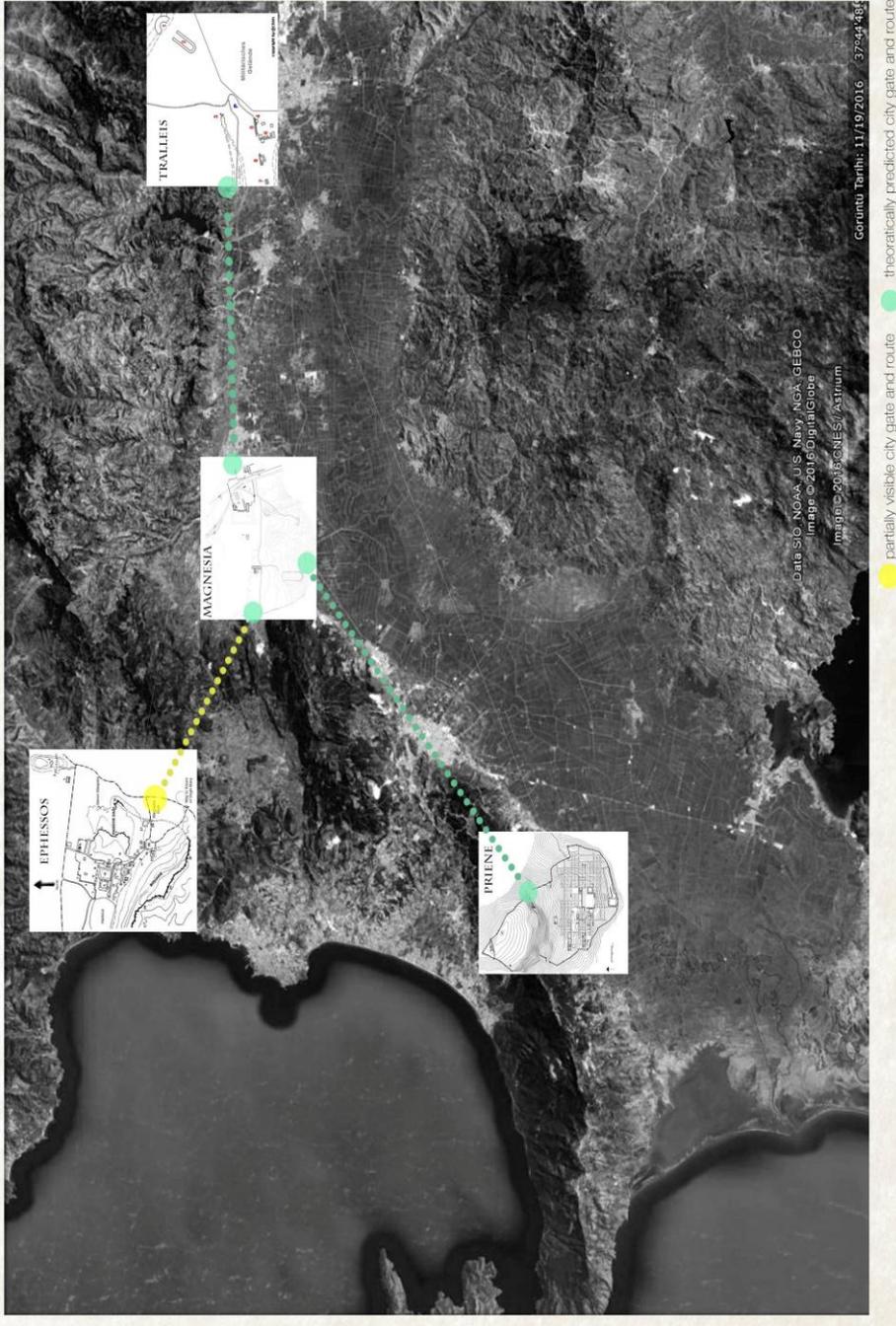


Figure 3. 12: Map showing the relationship of “Magnesian Gate” in Ephesus and hypothetical gates in Magnesia referring to Tralleis and Priene (Kalfa, 2017)



Figure 3. 13: “Magnesian Gate” in Ephesus

([http://www.ephesus.us/ephesus/magnesian\\_gate.htm](http://www.ephesus.us/ephesus/magnesian_gate.htm), last visited on June 2017)

### **3.4. Systematic Researches and Excavations in Magnesia**

From the 18th century onwards, many researchers had come to ancient city of Magnesia but the exact location couldn't be found since there was not any proper relation having been made between the city name and the remains. Although Magnesia had been visited by travelers and researcher since 1715, it was at the beginning of the 19<sup>th</sup> century that the correct location was affirmed. Leake and Hamilton made a research in 1803 on the remains present at the region called locally as *İnek Pazarı* (Cattle Bazaar) on the slopes of Mount Thorax and the assessments on the research was published in 1824. It is the first time on this publication that the remains at the Cattle Bazaar were announced to have been belonged to the ancient city of Magnesia. Having been specified on the map precisely by the study of Leake, the remains of Magnesia got a lot of scientific attention and received field trips throughout the century(Bingöl, 2007) .

Excavation story of Magnesia also goes further back in time. The first small scaled excavations were initiated by W.Gell, J.P. Gandy and F.O. Bedford charged by

Society of Dilettanti. (Magnesia Excavation Archives) The following excavations in the city were held by French Government in the year of 1842 on the leadership of Ch. Texier. After this limited study, Ottoman Empire together with Louvre Museum designated Carl Humann to make investigations on the site. In 1890 German Archaeological Institute at Athens designated O. Kern to run a small scaled excavation on the site and with the help of F.F.H von Gaetringen, excavation started at the rear part of Artemision and theatre. In the coming year, Berlin Museums decided to set off a broader continuous excavation project led by Carl Humann. The study covered the areas of the Temple of Artemis and Altar at the Sanctuary of Artemis, the Stoas enveloping the Agora, the Temple of Zeus in Agora and the Propylon. (Humann, Kohte & Watzinger, 1904) The artifacts came up during the twenty-one month long excavations between the years 1891-1893 were largely sent to the Pergamon Museum in Berlin, Louvre Museum in Paris and Istanbul Archaeology Museum.

Aftermath the excavations by C. Humann, Magnesia was abandoned once again to its destiny for almost a century; covered up with silt and herbs. At the year of 1984, the silence was broken and under the directory of the Ministry of Culture and Tourism assigned Prof. Dr. Orhan Bingöl from Department of Classical Archaeology at Ankara University Faculty of Languages History and Geography to run the a systematic excavations. To 2015, he carried out the excavations for Ankara University and from then for Karabük University.

During the studies held between the years 1984-2015, the excavations on the Market Basilica, the Propylon, Theatron, Hypocausten Building and Çerkez Musa Mosque are finished. Research excavations at the City Gymnasion and Lethaios Gymnasion are conducted. Also there are ongoing excavations at the Sanctuary of Artemis, Stadion and Necropoleis. The majority of the site has not been excavated yet.

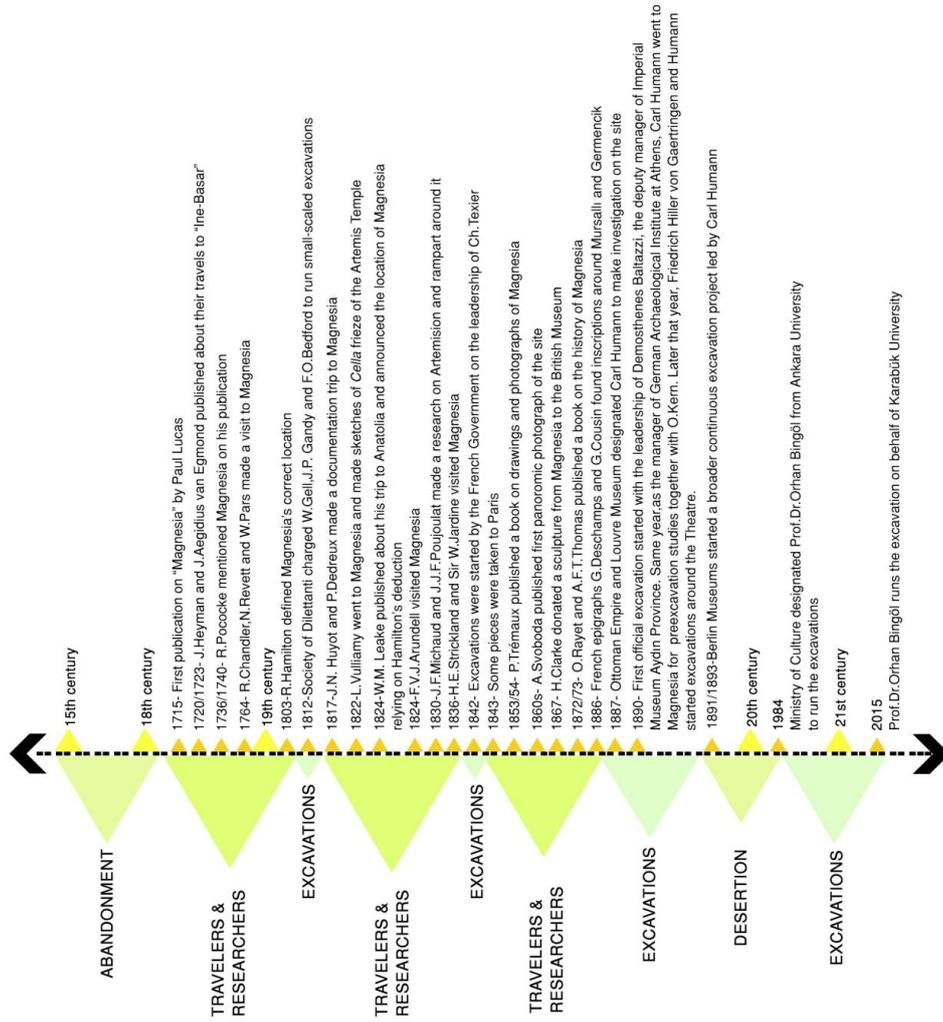


Figure 3. 14: Timeline showing the researches and excavations from 15<sup>th</sup> century onwards (Kalfa, 2017)

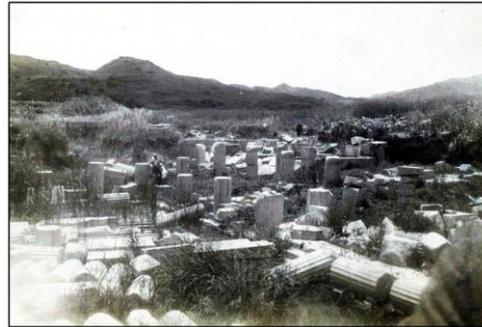


Figure 3. 15: a. 1812- Remains of Magnesia under the Thorax Mountain (Dilettanti, 1915) b. Photograph of Artemision in 1852-1853 (Trémaux, 1858) c. Panoramic photograph of Magnesia from southern hills, taken by Svoboda in 1860s (Herring, 2015) d. 14.05.1896-12.07.1896 After Humann's excavations, ruins of the Agora taken by Walter Judeich (University of Jena Photography Archives) e. 1893- Halil Edhem Bey, Carl Humann, Rudolf Heyne and Mübarek Galib at the Propylon (Berlin Pergamon Museum Archives)

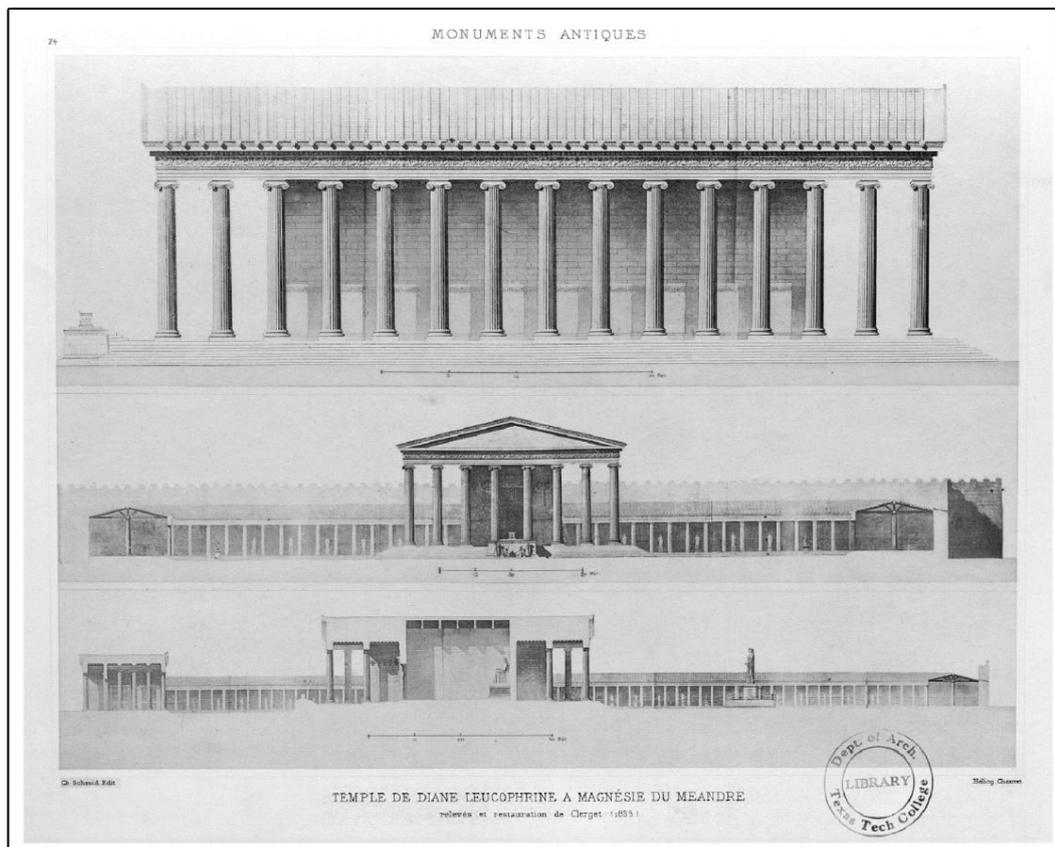
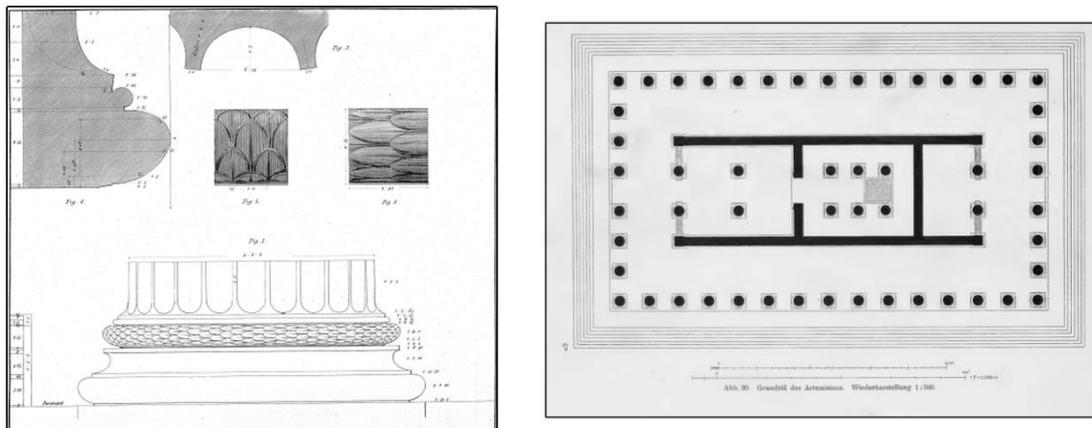
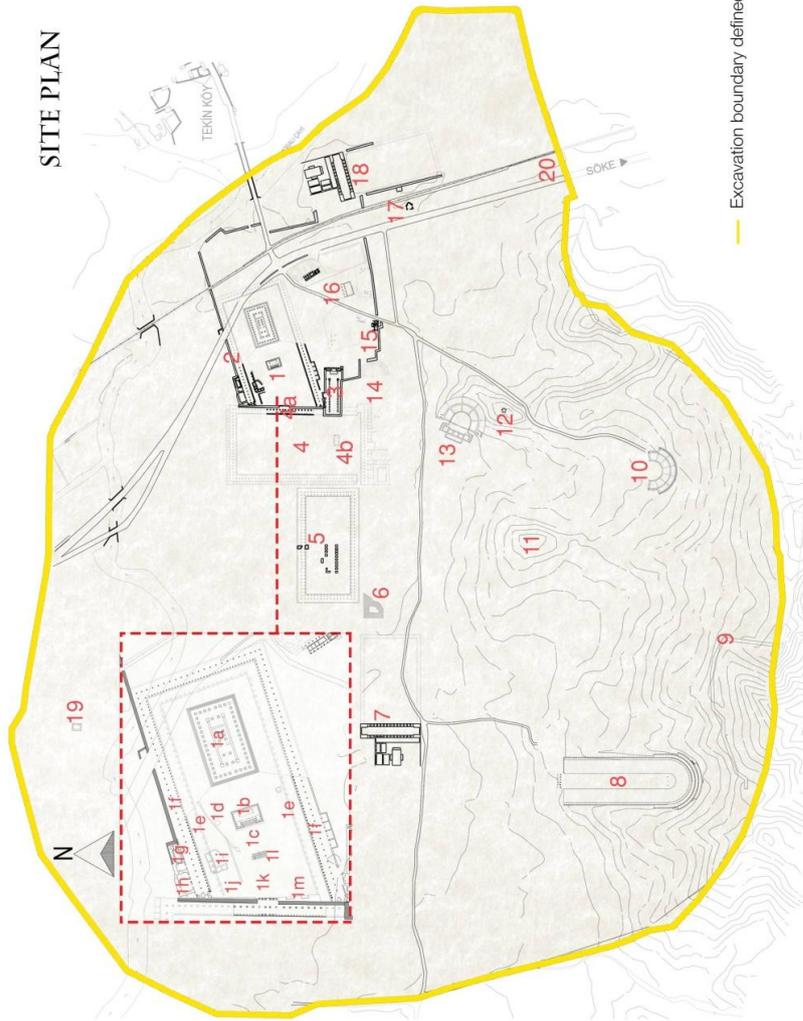


Figure 3. 16: a. 1812- Drawings by Bedford (Dilettanti, 1915) b. Plan the Temple of Artemis by C.Humann (Humann, Kohte & Watzinger, 1904) c. Drawings of Artemision reconstruction by Clerget (D’Espouy, 1910)



1. Sanctuary of Artemis(Artemision) 1a. Temple of Artemis Leukophryene 1b. Altar of Artemis Temple 1c. Area of Sacrifice 1d. Honorific Ionic Monument 1e. The Bases of Stylobates 1f. The Porticos 1g. Public Toilets(Latrine) 1h. Library 1i. Gathered Structure 1j. The Monument of the Thracian Kings 1k. Meeting Place 1l. Sacred Fountain 1m. Exedras and South Poclums 2. Defense Wall 3. Market Basilica 4. Agora 4a. Ceremony Gate(Propylon) 4b. Temple of Zeus Sosipolis 5. Trade Agora 6. Roman and Byzantine Structures 7. City Gymnasium 8. Stadion 9. City Wall 10. Theatreon 11. Turmulus 12. Temple of Athena 13. Theatre 14. Odeion 15. Hypocausten Building 16. Çerkez Musa Mosque 17. Chapel 18. Lethaios Gymnasium 19. Roman Temple 20. The Necropoleis

**Figure 3. 17: Site Plan of Magnesia (Kalfa, 2017)**

## EXCAVATION HISTORY

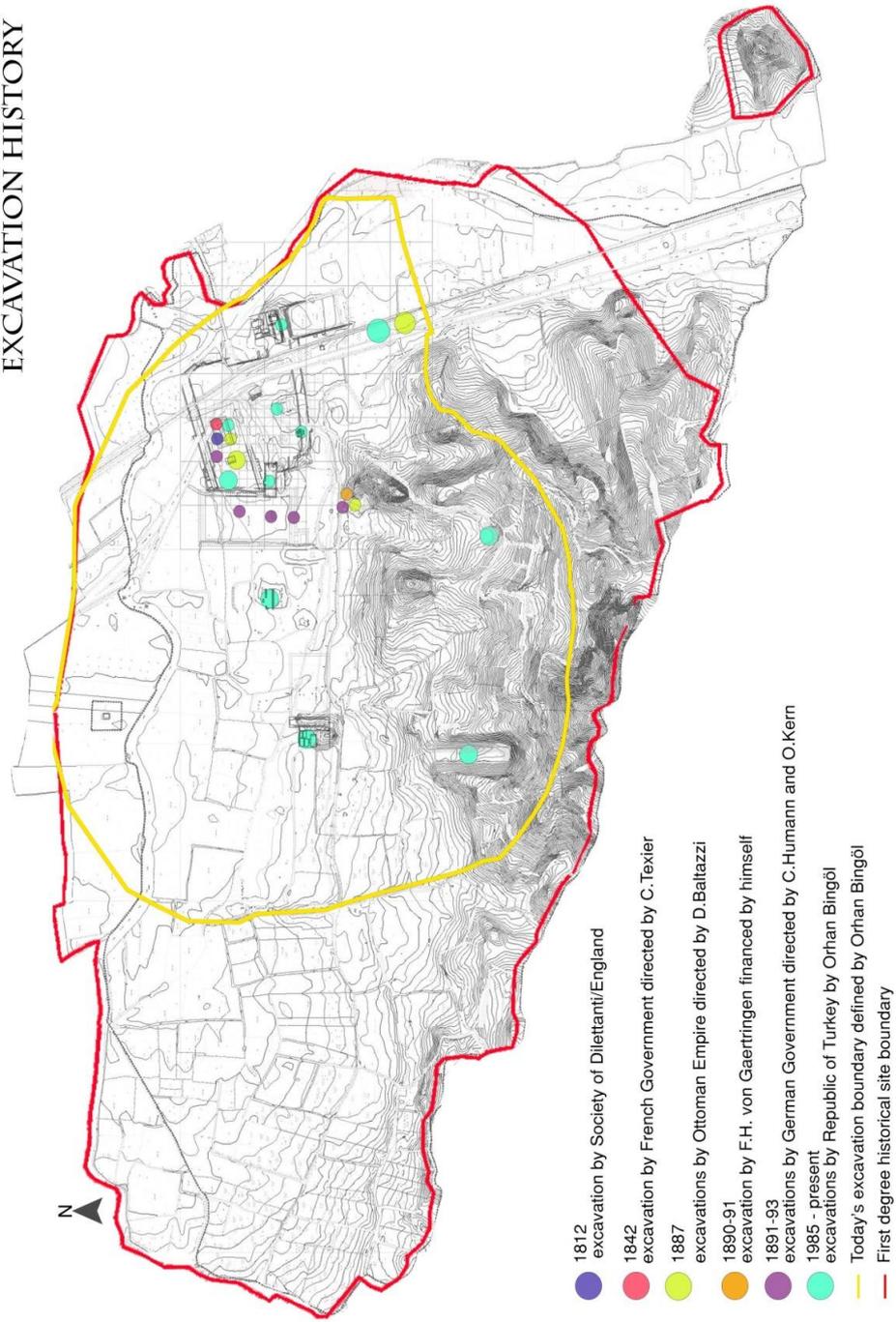


Figure 3. 18: Excavation History (Kalfa, 2017)

CURRENT EXCAVATION SITUATION

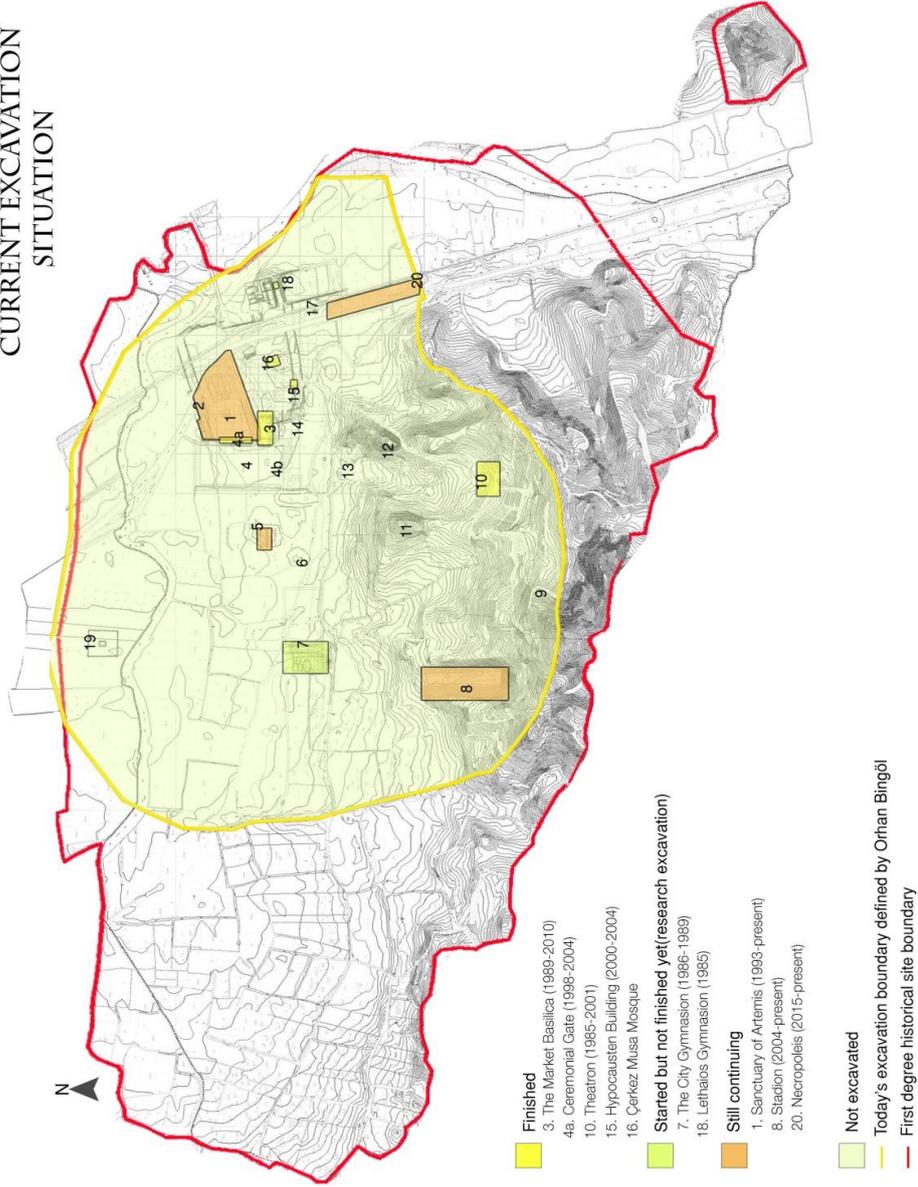


Figure 3. 19: Current excavation situation (Kalfa, 2017)

### 3.5. General Characteristics of Magnesia

#### 3.5.1 The City Plan and the Settlement Areas

There is few information on Magnesia's plan. Hence it is thought that before the new city was founded, there had been only the Temple of Artemis

The street plan is in grid layout where main and side streets cross each other perpendicularly. This was achieved by the division of the city in proper regular-sized plots of land (*insulae*), largely suited to Plato's ideal city definition.

The Agora is believed to be the starting point of the city layout and expansion. O.Bingöl (2007) states the city developments as follows:

*“If we imagine that the Agora was flanked on all sides by rows of chambers, thereby forming a regular rectangle, we arrive at the hypothetical design of the Agora, which lay at the core of the city plan. In accordance with this theory, three main streets must have furnished the east-west axis of the city. The first of these run along the axis of the east and west exits of the Agora. The second runs through the Propylon, while the third is situated on the exterior next to the north stoa beginning at the north of the gymnasium.”*

Agora's measurements give us the dimension of 96, 35 meters between the above mentioned streets. Hence a fourth street starts from the southern part of the gymnasium and through east and west gates create the main axis of the city. The important part is that not only in Roman Period but in the modern day it is still the main axis(Bingöl, 2007) .

The streets cutting the buildings at the south of the Agora have 41,66 meters between them. If they are to be extended to the north direction in Agora, we obtain six *insulae*. Therefore, dimensions of an *insulae* is gained as 41,66 m x 96,35 m, covering an area of approximately 4014 m<sup>2</sup>.(Bingöl, 2007)

The main idea behind the city planning of Magnesia is unknown. However, in Plato's Republic, there are several overlaps with Magnesia and the ideal city (*Laws*, 4<sup>th</sup> Book).<sup>13</sup>

First he names his ideal city as "Magnesia", a city with a similar myth as Magnesia's. Secondly, he wrote his "Laws" around the first half of the 4<sup>th</sup> century BC, the exact period of the establishment of the new city after the abandonment of Palaimagnesia. However there are some statements that are not suitable for Magnesia in Plato's laws. He suggested that the city had 5040 households, where Magnesia does not enough land area to accommodate such a number.

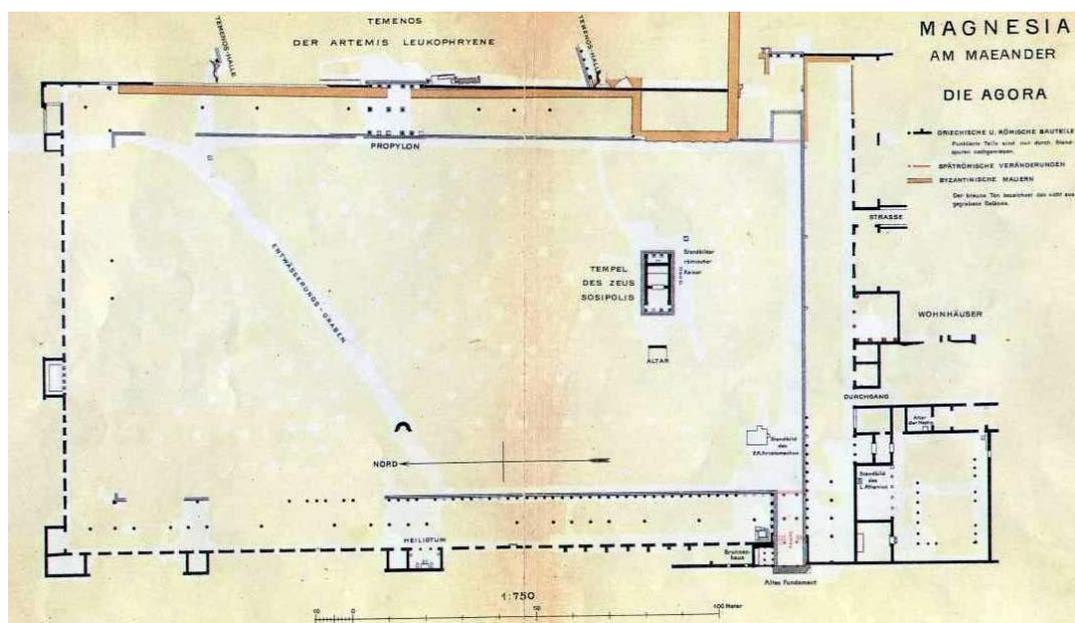


Figure 3. 20. Assumed plan of the Agora (Magnesia Excavation Archives)

<sup>13</sup> See Appendix A for further information

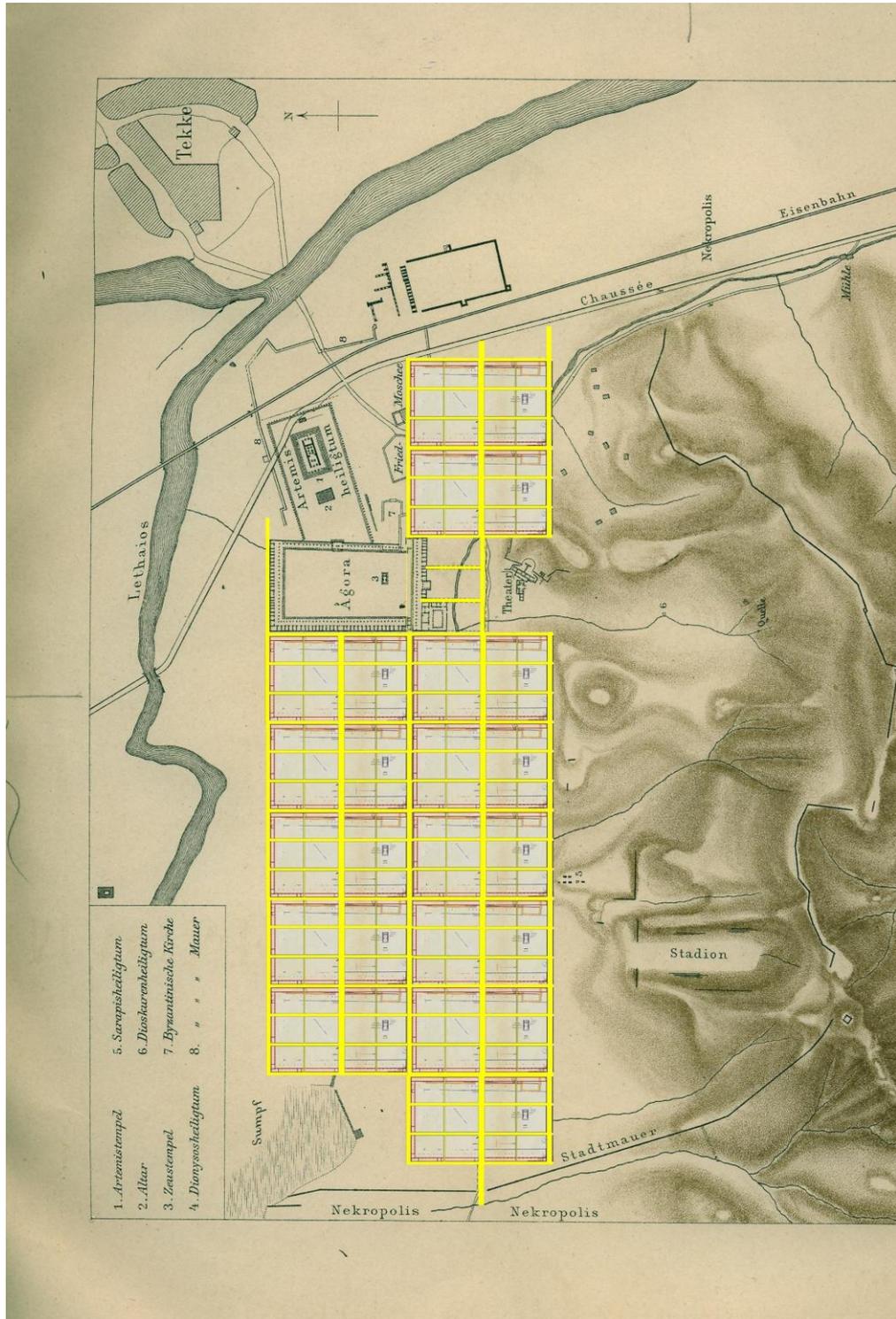


Figure 3. 21: Assumed street plan of Magnesia on Otto Kern's site plan (Magnesia Excavation Archives)

### **3.5.2. Current Land Use**

Today the ancient city of Magnesia covers an area of 1,5 km<sup>2</sup> in diameter. In order to sustain the excavations, some legal boundaries are defined in a larger diameter. These are “the first degree archaeological site boundary”, “expropriated areas”, “area belonging to Turkish State Railways” and “area of excavation defined by O.Bingöl”.

Surrounded by the boundary of first degree archaeological site, Magnesia is protected from outer threats since construction of any kind is not allowed within these boundaries. Thanks to the expropriated areas, the excavations can continue without any legal problems.

Rather the man-made heritages, the site also offers natural virtues. When we overlap the larger agricultural map of Meander Plain with the legal land use map, we obtain agricultural land use map of Magnesia. The fig groves, olive groves and ocaliptus groves had been there before us and probably will there after we go. Therefore, it is derived that along with the architectural remains, the natural lands also contribute to the spirit of the place.

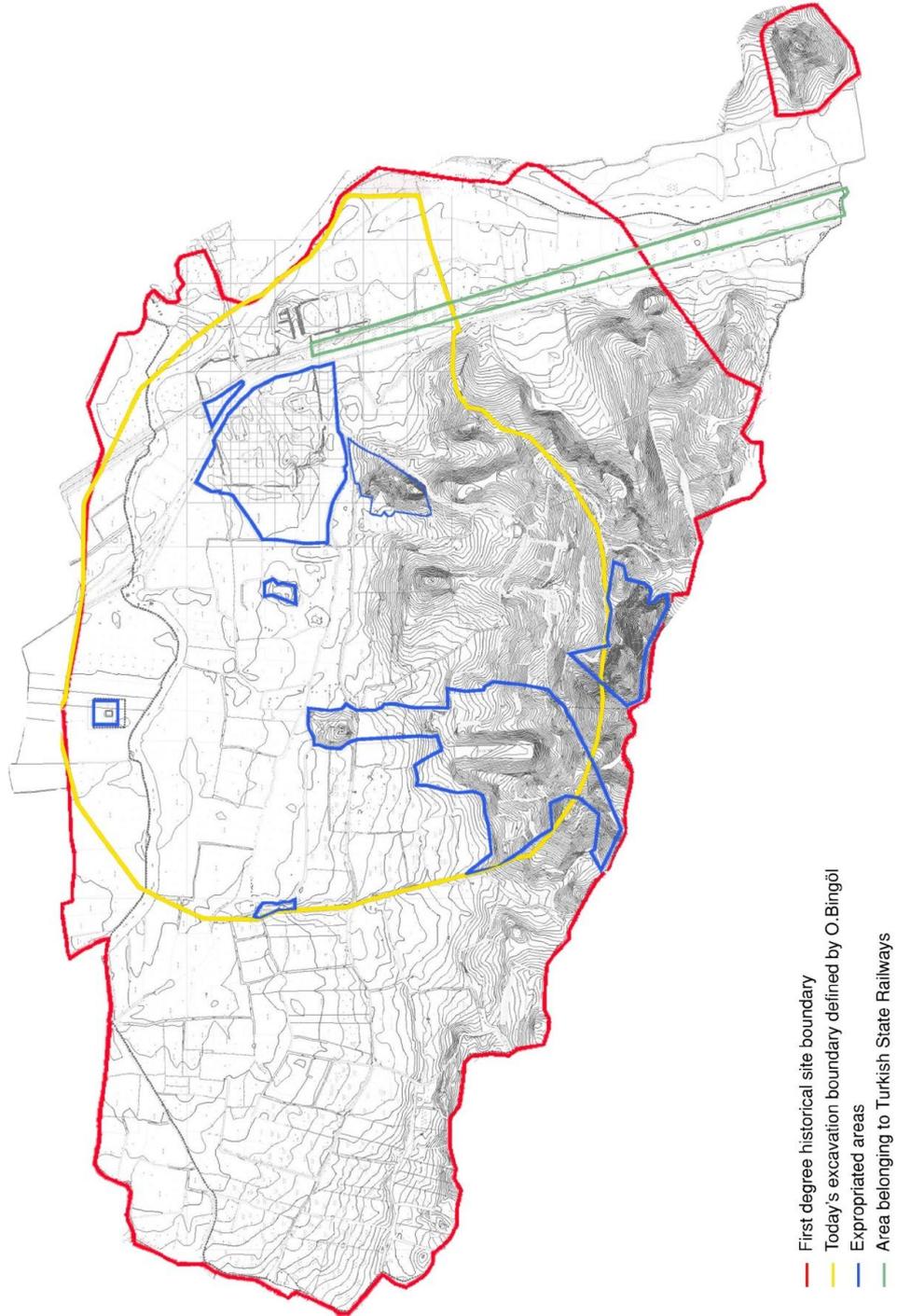


Figure 3. 22: Legal Land Ownership and Land Use (Kalfa, 2017)

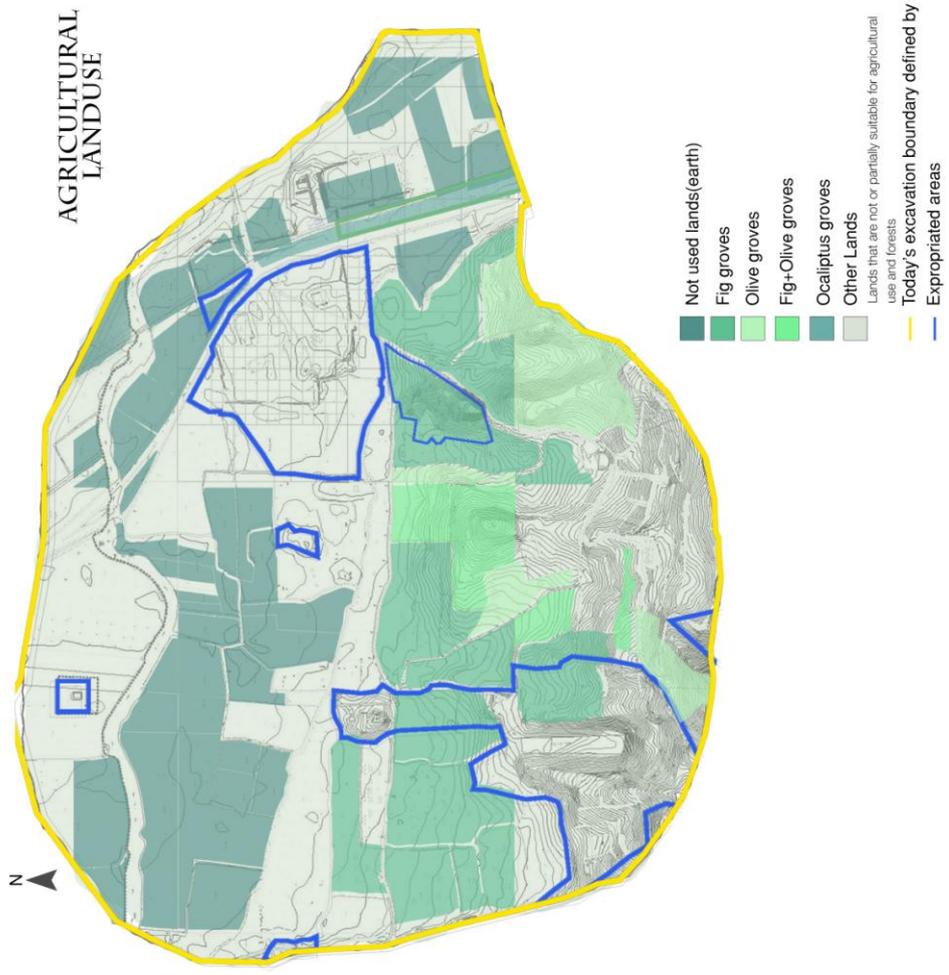


Figure 3. 23: Agricultural Land Use (Kalfa, 2017)

### 3.5.3. Architectural Remains

Magnesia is an archaeological site with several architectural elements belonging to diverse periods. Many of these structures are thankfully above the earth today. In order to present them to the visitors, it is vital to understand their individual essence

The analyses show the periods Magnesia went under. There are four periods: Archaic, Hellenistic, Roman and Beylik Periods. It is legible from these analyses that Magnesia's most improved period was the Roman Period. Diversity in building typologies as well as new constructions shows this fact.

The diversity in periods concentrates in the area defined by the defensive walls. Especially the Sanctuary of Artemis had been influenced for several centuries. It gives us a clue about the significance of this particular area.

In order to understand the whole, each element should be perceived.<sup>14</sup> Therefore, in the following section, each architectural remain will be investigated.

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<sup>14</sup> The psychology term *Gestalt*, meaning unified whole, refers theories related with visual perception. The principle "Proximity" suggest that when the elements are given close proximity, unity occurs. While they continue to be separate elements, they are now perceived as one group. (<http://graphicdesign.spokanefalls.edu/tutorials/process/gestaltprinciples/gestaltprinc.htm>, last visited on May 2017)

# ARCHAIC PERIOD

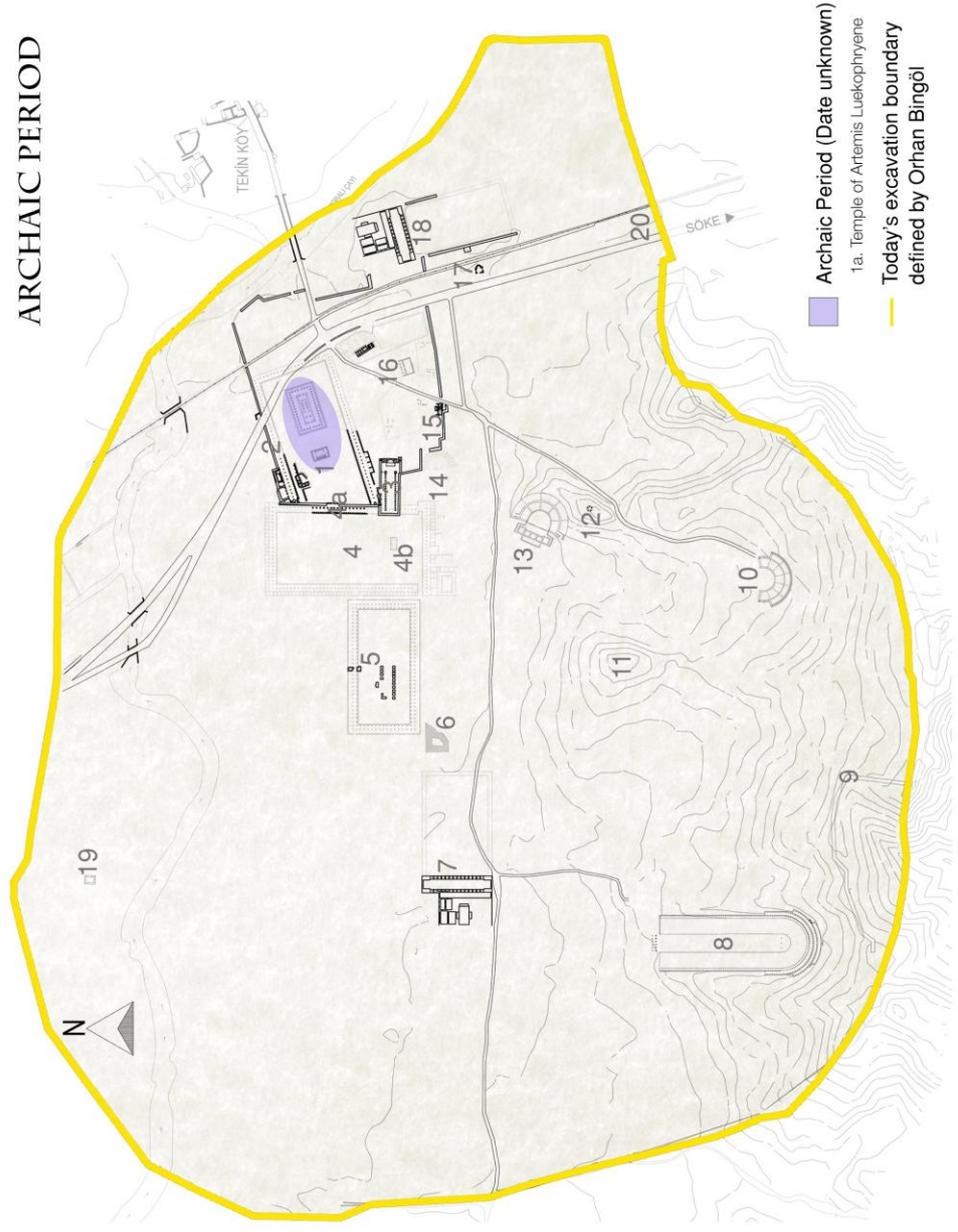


Figure 3. 24: Archaic Period (Kalfa, 2017)

# HELLENISTIC PERIOD

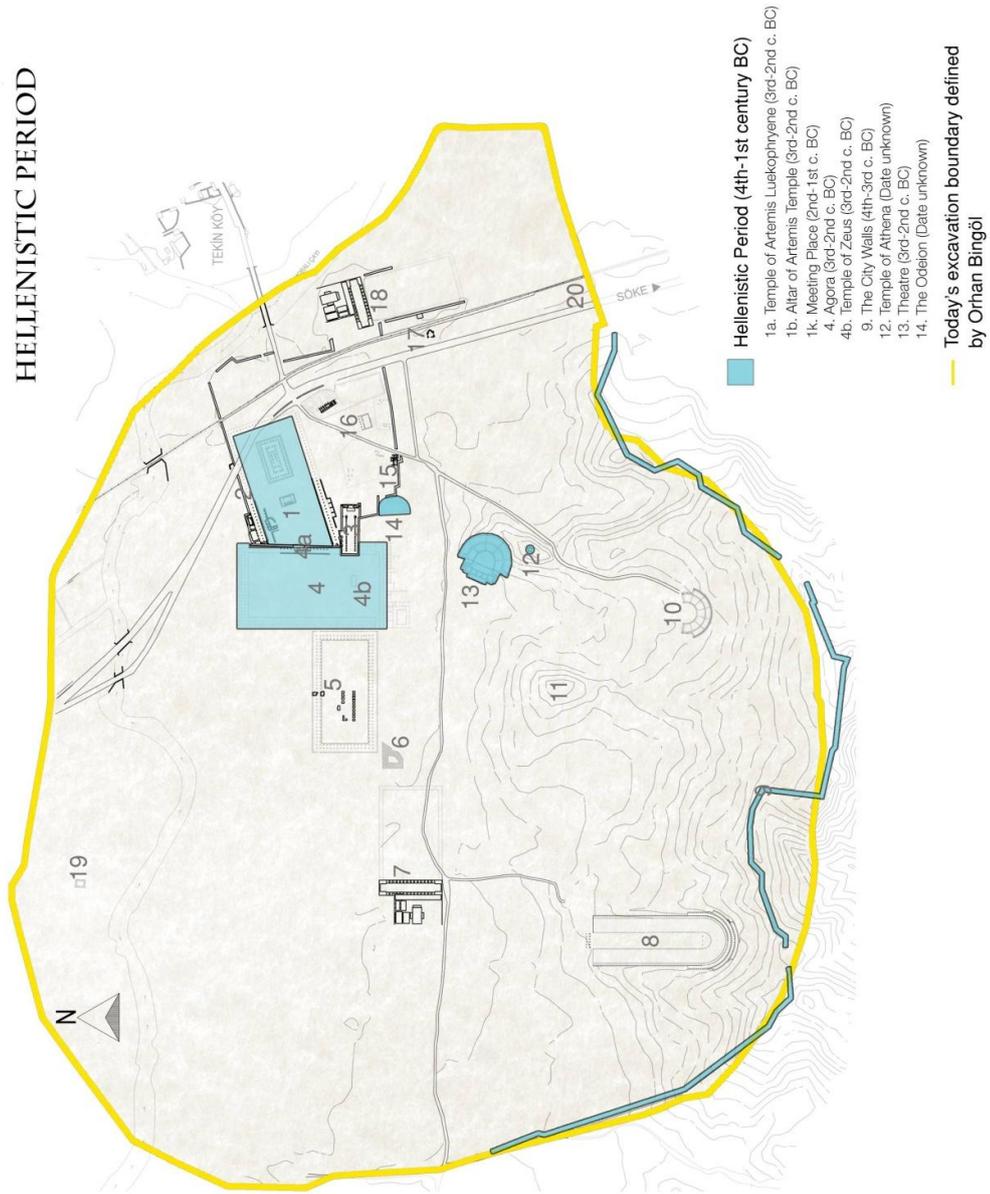


Figure 3. 25: Hellenistic Period (Kalfa, 2017)

# ROMAN PERIOD

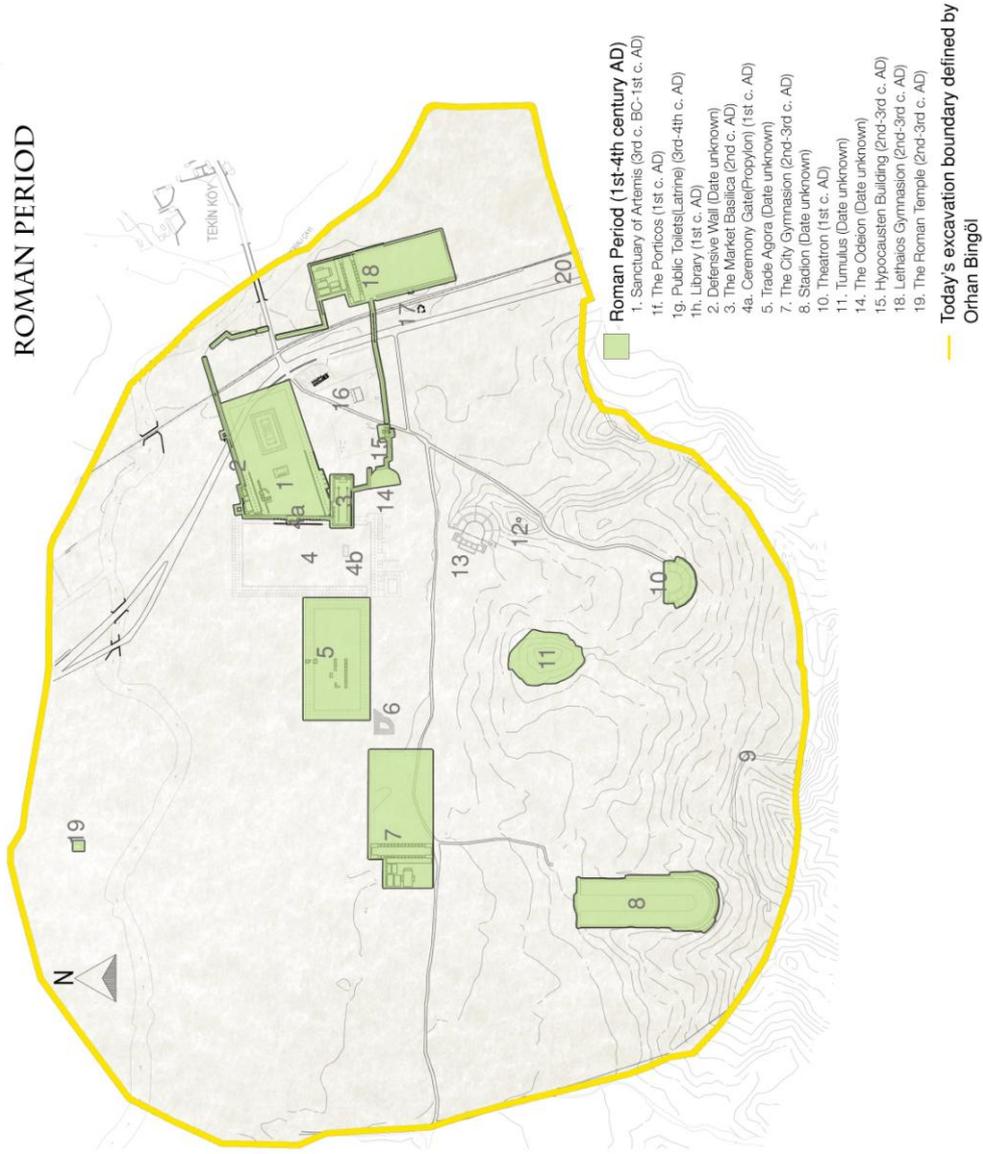


Figure 3. 26: Roman Period (Kalfa, 2017)

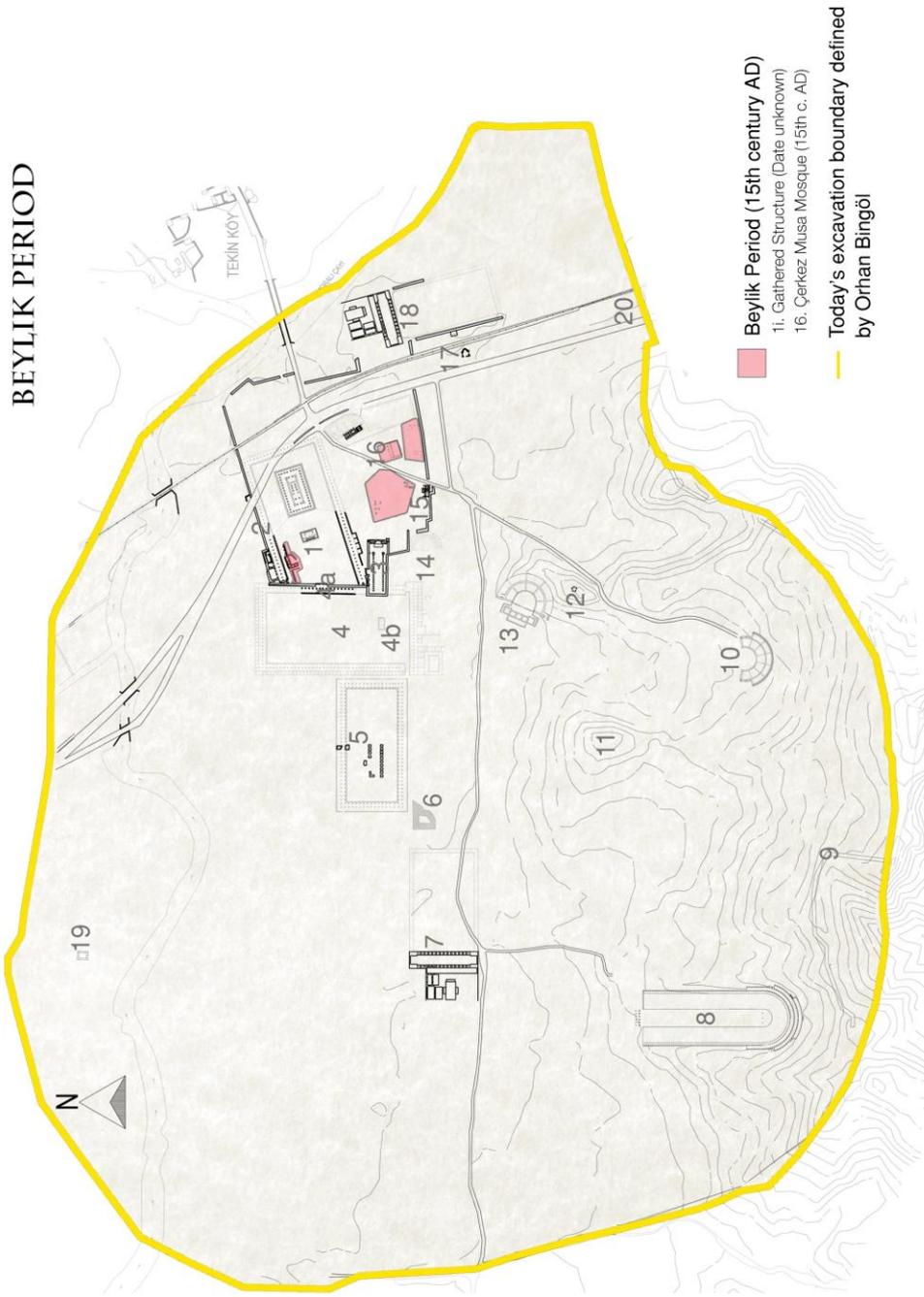


Figure 3. 27: Beylik Period (Kalfa, 2017)

SUPERPOSITION OF THE PERIODS

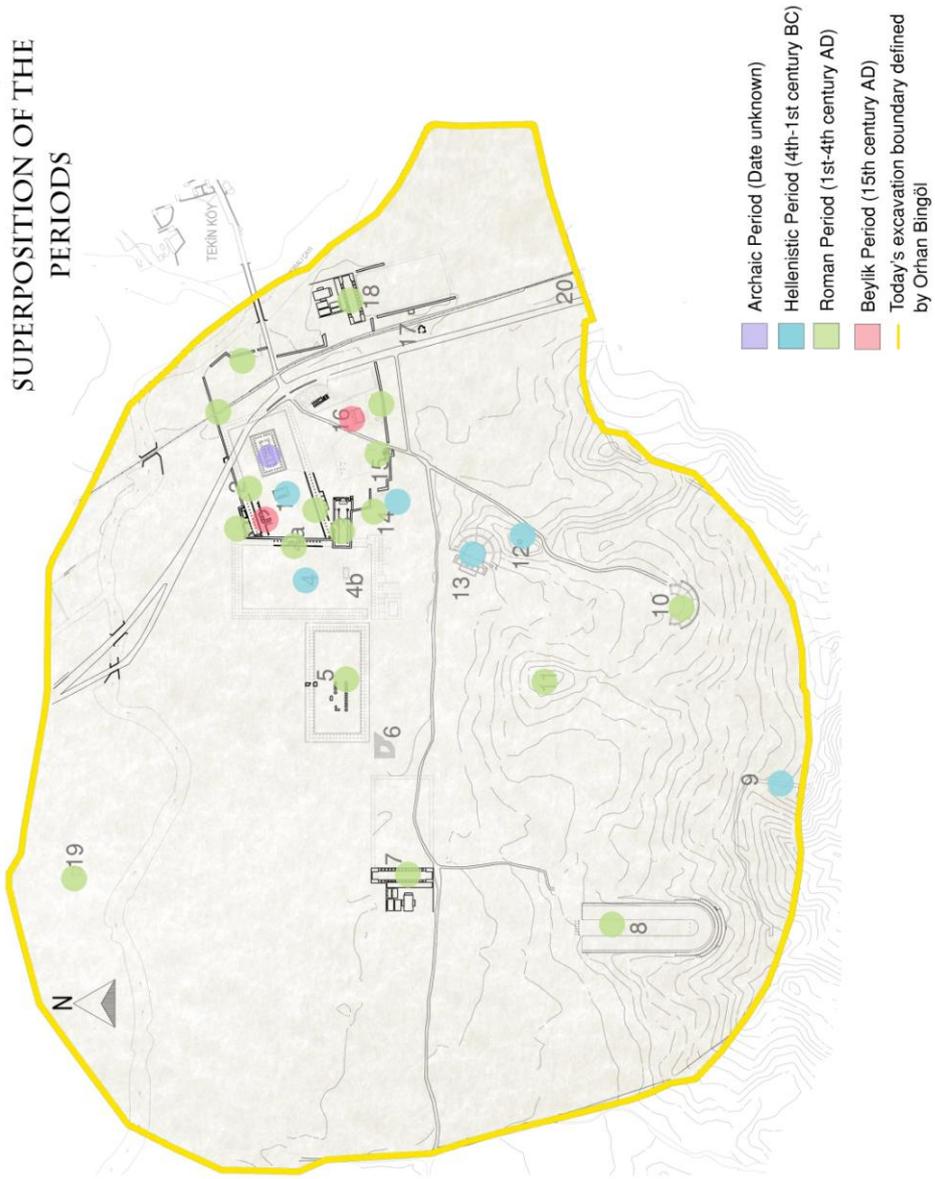
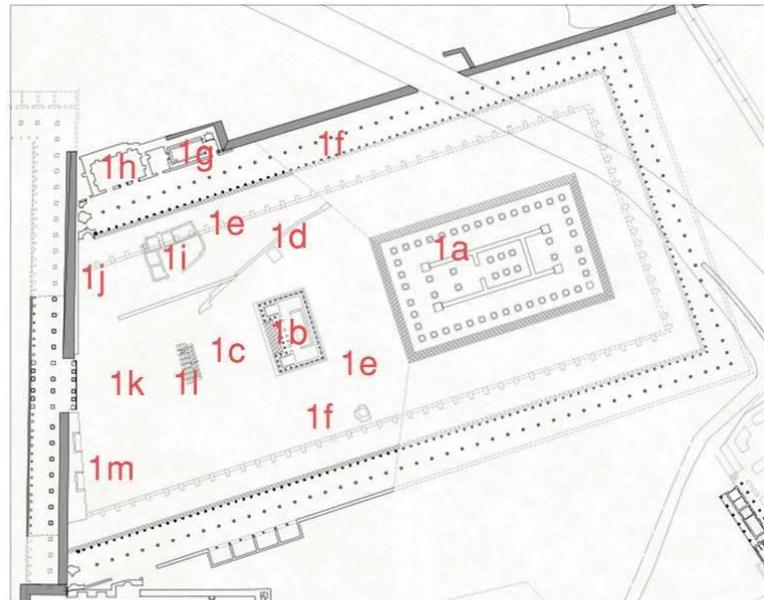


Figure 3. 28: Superposition of the Periods (Kalfa, 2017)

### **The Sanctuary of Artemis (Artemision) (3<sup>rd</sup> Century BC/1<sup>st</sup> Century AD)**

The sanctuary of Artemis lies on the entrance of today's entrance gate, where it is adjacent to the highway. There are several prominent structures in the area. Mainly the focus point is the Temple of Artemis Leukophryene at the very east. It is surrounded by stoas around west, north and south. On the north and west, the sanctuary is enclosed with defensive wall built in 4<sup>th</sup> century AD. There are lately added public toilets and library at the rear part of the north stoas attached to this wall. At the east of the sanctuary, there is Agora. The connection point is the Propylon (Ceremonial Gate) and on two sides of this gate, there are exedrae.

Not only the buildings but also open areas are dominant in the sanctuary. Meeting area in front of the Propylon at west and sacrifice area in the middle are two examples. Besides there are monuments, statues (thought to have been) here and there in the sacred area. Detailed location of the structures can be seen in Figure 3. 43. The individual structures will be further investigated one by one.



1. Sanctuary of Artemis(Artemision) 1a. Temple of Artemis Leukophryene 1b. Altar of Artemis Temple 1c. Area of Sacrifice 1d. Honorary Ionic Monument 1e. The Bases of Stylobates 1f. The Porticos 1g. Public Toilets(Latrine) 1h. Library 1i. Gathered Structure 1j. The Monument of the Thracian Kings 1k. Meeting Place 1l. Sacred Fountain 1m. Exedras and South Podiums

Figure 3. 29: Site Plan of the Sanctuary of Artemis (Kalfa, 2017)

### **The Temple of Artemis Leukophyrene (3<sup>rd</sup> – 2<sup>nd</sup> Century BC)**

The Temple of Artemis Leukophyrene strikes the attention on the site. It is the fourth largest temple in Asia Minor with dimensions 41 x 67 m. The height of the columns is assumed to be 12 meter approximately. In addition, it is considered to be the earliest example of attic-style column base used in Asia Minor.

Both for Hellenistic and Roman Architecture, the temple has special importance because of its having been designed by Hermogenes<sup>15</sup>, as it is mentioned in Vitruvius's<sup>16</sup> book "*De Architectura*" (On Architecture). According to the book, the temple must have been built by Hermogenes around late 3<sup>rd</sup> or early 2<sup>nd</sup> century BC. (Polio & Granger, 2002) In the book, Vitruvius states that Hermogenes used his invention of plan style Ionic octagonal "*pseudodipteros*"<sup>17</sup> (dipteros viewed) first in the Temple of Artemis in Magnesia. Vitruvius's words on Hermogenes and Magnesia are given below:

*"The pseudodipteros is so planned that there are eight columns both in front and at the back, and fifteen on each side, including the angle columns. But the walls of the cella are to face the four middle columns in front and at the back. Thus there will be a space all round, from the walls to the outside rows of columns, of two intercolumniations and the thickness of one column. There is no*

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<sup>15</sup> Hermogenes was a significant architect of the Hellenistic period, and yet his exact date of birth, birth place and number of works are unknown. There are two printed sources where his name is seen, which are Vitruvius' *De Architectura* and a sacrifice inscription in Priene. (<http://www.arkeoloji.biz/2012/02/hermogenes-kimdir-helenistik-mimarlar.html>, last visited on May 2017)

<sup>16</sup> Marcus Vitruvius Pollio (80 BC- 15 AD), shortly known as Vitruvius, was a Roman architect and military engineer. He is mainly famous of his book "*De Architecture*" (On Architecture) where he integrates the architectural and engineering background of previous centuries with his own experiences and gives advices on the subject matters. Being the only study lasted from antiquity to day in full script, it is considered to be a irreplaceable source for Greek and Roman architecture as well as for mathematics, philosophy and medicine. (<http://www.ancient.eu/Vitruvius/>, last visited on May 2017)

<sup>17</sup> *Pseudodipteros* plan style is the omission of the inner column rows of *dipteros* (plan style of double row of columns), having an empty area between the row of columns and the cella wall. It is called "*false dipteros*" due to its being look like *dipteros*.

*example of this at Rome, but there is at Magnesia the temple of Diana (Artemis) built by Hermogenes of Alabanda, and the temple of Apollo by Mnesthes.” (III,2,6) (Polio & Granger, 2002)*

*“These proportions were devised by Hermogenes, and he also was the first to use the exostyle or pseudodipteral arrangement. For from the plan of the dipteral temple he removed the interior rows of 34 columns, and in that manner abridged the expense and the work. He made an opening for the ambulatory round the cella in a striking fashion, and in no respect detracted from the appearance. Thus without letting us miss the superfluous parts, he preserved the impressiveness of the whole work by his arrangement. For the columns around the temple were so devised that the view of them was impressive, because of the high relief given to the intercolumniations; moreover, if a number of people have been unexpectedly cut off by showers of rain, they have plenty of room to linger in the building space. Thus, far as is explained in the pseudodipteral plans of temples. Hence there must have been great and subtle skill to produce the works of Hermogenes, and it has left sources from which posterity could draw their methods of study.” (III, 3, 8-9) (Polio & Granger, 2002)*

By these innovations, the temple was constructed in an economic way, as well as creating a user-friendly and attractive design. He also made use of light and shadow plays by the help of pseudodipteros plan. While focusing on the superstructures, he didn't omit the decorations of the temple. There also the concern of light and dark relation was persuaded in *Lesbos cymation* and applied detailed labor work in capitals and *sima* decorations (Bingöl, 2007) .

The temple faces to the west, on the same axis with the altar and the propylon. Many parts of its 175 meter long frieze are exhibited in Istanbul Archaeology Museum, Louvre Museum in Paris and Pergamon Museum in Berlin. Carl Humann excavated the temple and left exposed in 1890-1893, the artifacts went

through negative effects of time and nature. Today the excavations are not continuing in the temple. Its gigantic column capitals are displayed on the northern internal wall. While the many parts of the east pediment is abroad, the west pediment is almost intact and with restorations, an anastylosis was made and the structure is displayed at the south of the Temple (Bingöl, 2007) .

It is believed that there was an Archaic temple underneath the Hermogenes's temple. Although some column drums were found at the foundations of the Hellenistic Temple during the excavations, the exact location and order of the temple are unknown (Bingöl, 2007).

The Artemis Leukophryene statue in the temple believed to have been made of wood and covered with gilt. Also the coins give us clue about its appearance. The inscriptions found in Magnesia give us information about a special event having been conducted for Artemis. The inscription reveals that at the 140<sup>th</sup> Olympic Games, an “epiphany”<sup>18</sup> occurred that is to clearly say Artemis revealed herself to the Magnesians in 220 BC. When they asked a prophet at the Temple of Apollo in Delphi to interpret the epiphany, they got the answer of initiating an “agon”<sup>19</sup>. So the first games were started in 203/202 BC which is considered to be the construction of the temple as well (Bingöl, 2007).

Carl Humann suggested depending on the inscriptions found in the Artemision, a simulated epiphany had been realized every year in Isiteria Festival. Recent studies showed that the revealing of Artemis statue effect used to be gained by the moon light at the specific time of the year, presumably in full moon state, going through the central opening of the west pediment, highlighting the statue to the inhabitants waiting outside the temple. Considering Artemis is Goddess of night and moon, the suggestion is reasonable.

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<sup>18</sup> Oxford English Dictionary defines Epiphany as “a moment of sudden and great revelation or realization.” (<https://en.oxforddictionaries.com/>, last visited on June 2017)

<sup>19</sup> Agon is a Greek word meaning fight, competition and game on the subjects of music and athleticism. (Saltuk, 1997)

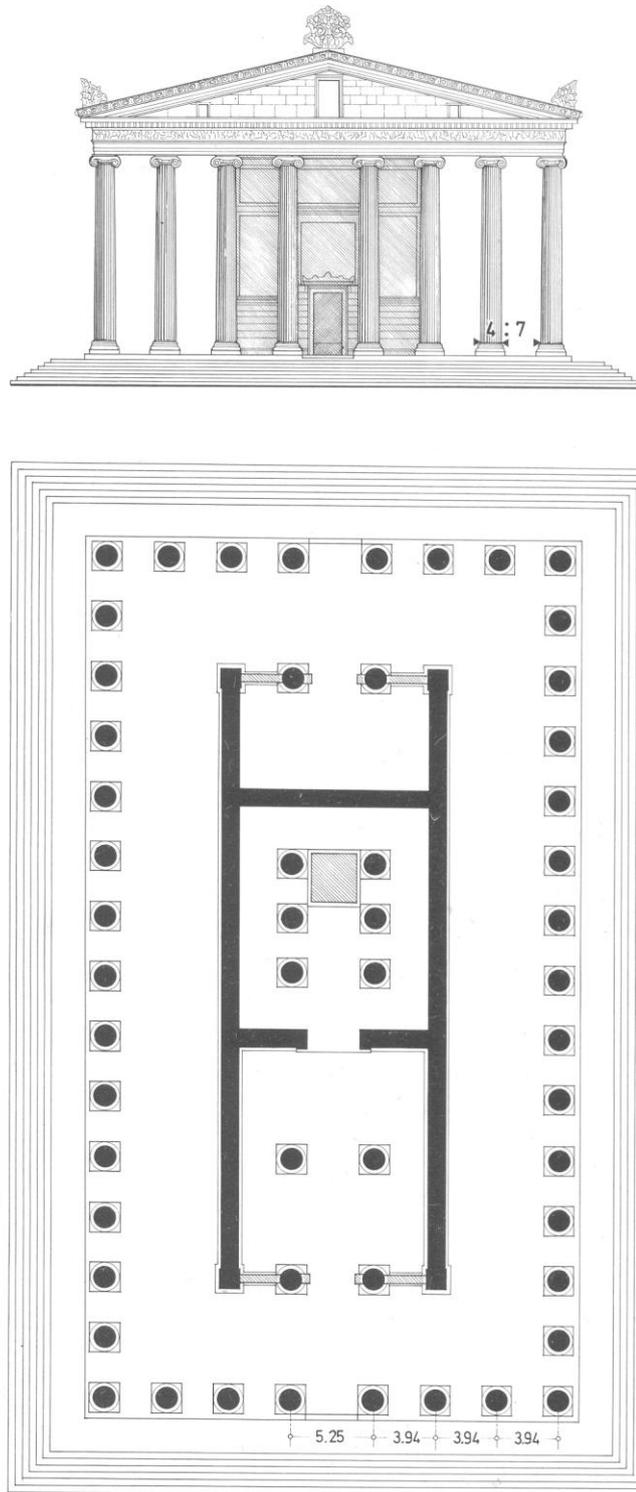


Figure 3. 30: The Plan and the Façade of the Temple of Artemis (Humann, Kohte & Watzinger, 1904)

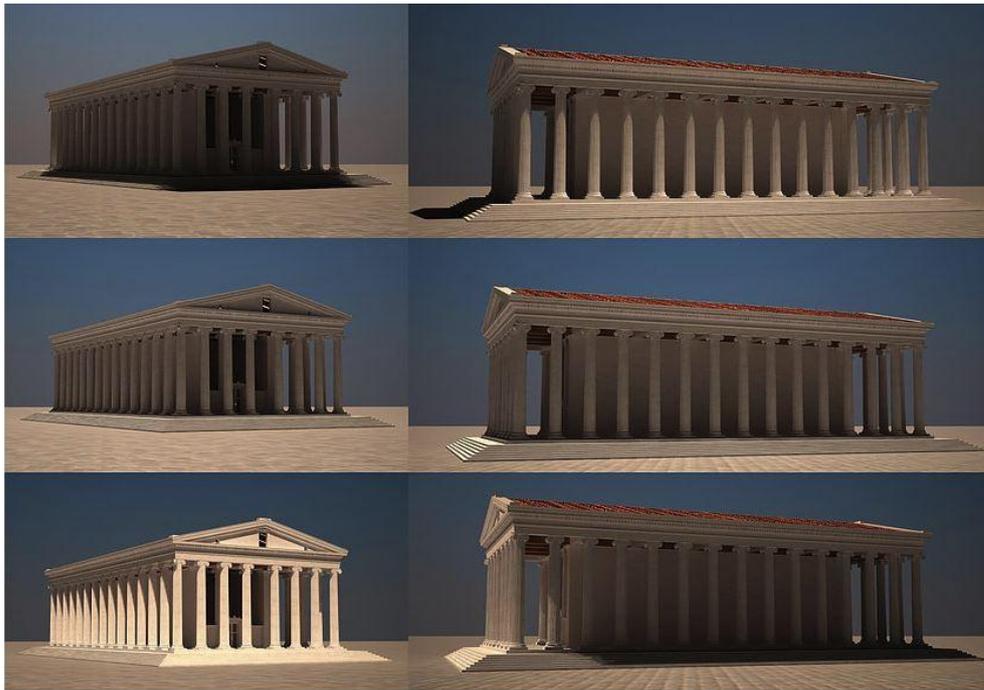
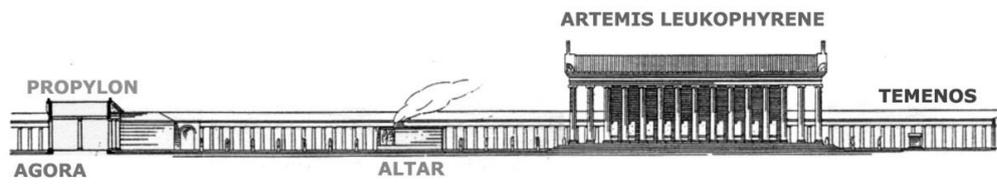


Figure 3. 31: a. Section of the Sanctuary of Artemis (Humann, Kohte & Watzinger, 1904)  
 b. Top view of the Temple of Artemis (Magnesia Excavation Archives) c.  
 Reconstruction Models of the Temple of Artemis (Magnesia Excavation Archives)  
 d-e. The Ruins of the Temple of Artemis (Magnesia Excavation Archives)

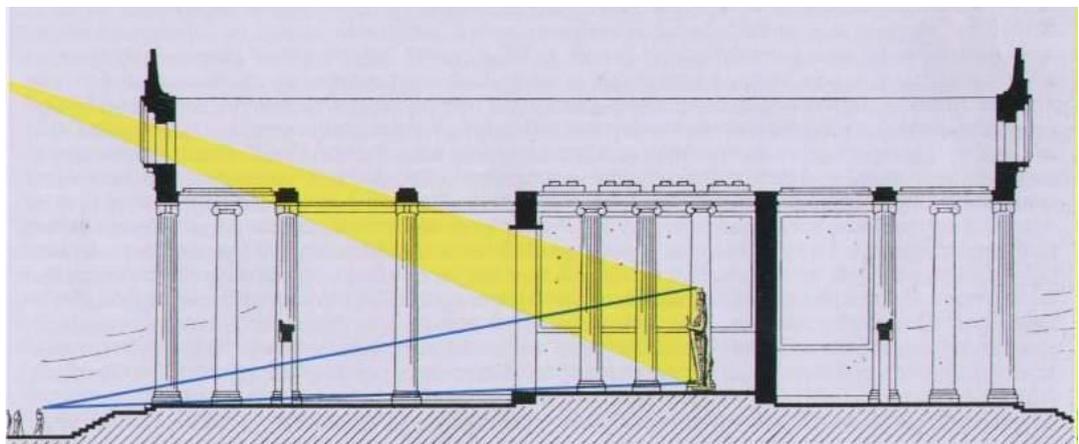
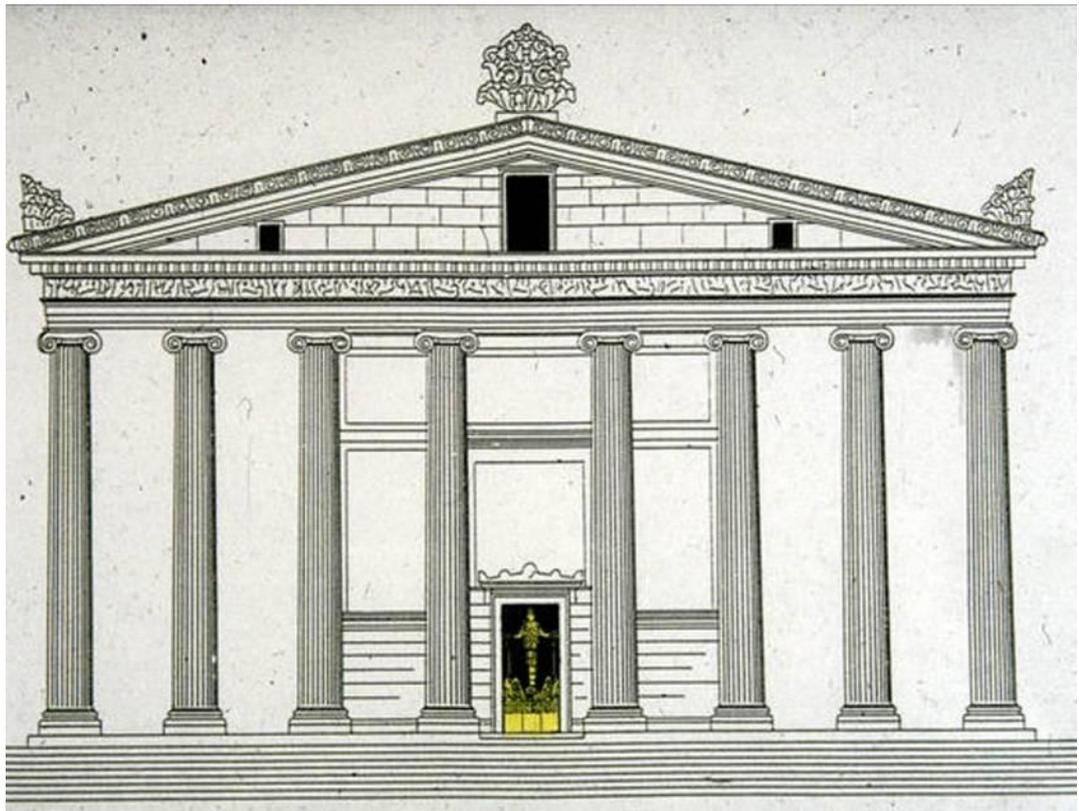


Figure 3. 32: a. Elevation Drawing of the Artemis Temple, highlighting the Artemis Statue During the “Epiphany” (Based on Humann’s Drawing) b. Cross-section of the Temple of Artemis, highlighting the Artemis Statue Through the Opening at the Pediment (Magnesia Excavation Archives)

### **The Altar of Artemis (3<sup>rd</sup> – 2<sup>nd</sup> Century BC)**

Standing on the west of the Temple of Artemis, today only the foundation is visible. The argument over its form is still ongoing, however the highly assumption suggests that it was a u-shaped structure with inner courtyard. Some pieces are exhibited in the Pergamon Museum, and other pieces belonging to the structure are present at the site.

The altar's dimensions are 15.80 x 23.10 meters. Some marble slabs over the travertine foundation blocks around the altar have survived until today. Besides, there are limestone blocks on the foundation layer. The superstructure is in Ion arrangements.



Figure 3. 33: The Temple of Artemis and the Altar of Artemis from above  
(Magnesia Excavation Archives)

Since the excavations carried by Carl Humann in 1892-1893, several restitution theories have been produced for the Altar. In 1904, Kohte suggested that the entrance of the Altar faced to the east with a small gate with porticos on both sides

and the table of sacrifice is reached by number of stairs. Gerkan, on the other hand, in 1923/24 claimed that the altar is elevated on a podium where it is reached via a wide staircase. Theuer (1943) and A.Linfert (1976) carried on the idea on this plan suggestion and came up with enlargement of the yard and porches on two sides. Özgan in 1982 suggested that there are sculptures around the Altar and W.Hoephner furthered this claim with adding two staircases surrounded the Altar. C.Çetin in 2003 proposed a closer theory to Gerkan's. He eliminated some stairs which results in enlarging the yard. He also suggested that the entrance must have been facing to the west like Dörpfeld and Hoepfner. The restitution studies still have been carried

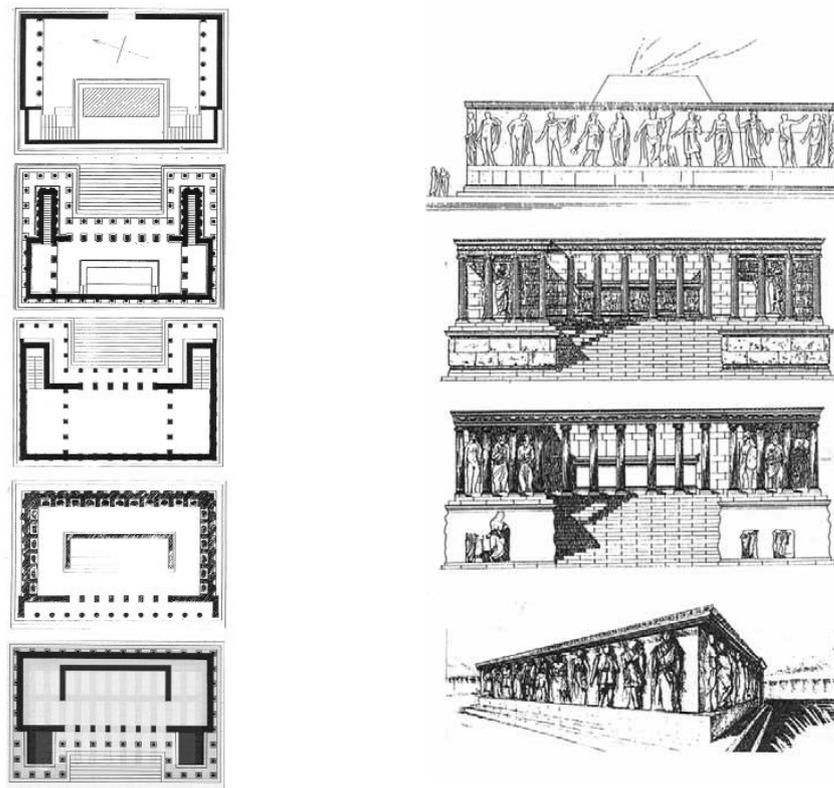


Figure 3. 34: a.Suggestions for the Plan of the Altar: Kohte, Gerkan, Linfert,Hoepfner, and Çetin (Bingöl, 2007)b. Suggestions for the Appearance of the Altar: Kohte,Gerkan, Özgan, and Hoepfner (Bingöl, 2007)

### **The Sacrifice Area**

The area between the Sacred Fountain and Altar is considered to be the Area of Sacrifice. The surface is paved with limestone foundations and on the second layer there are marbles. They are totally visible today at the west and south and some pieces are spread around the area (Öz, 2002).

At the west side of the Altar, there are eleven dowel holes and marks of iron rings which suggest there used to be where sacrificial animals used to be tied up. The studies done by C.Çetin show that there must have been enough rings for 100 animals (hecatomb) <sup>20</sup>. However, there is not any written ancient proof on the subject (Öz, 2002).



Figure 3. 35: The Sacrifice Area, between the Altar and the Sacred Fountain  
(Magnesia Excavation Archives)

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<sup>20</sup> Hecatomb means (in ancient Greece or Rome) a great public sacrifice, originally of a hundred oxen. (<https://en.oxforddictionaries.com/>, last visited on June 2017)

### **The Sacred Fountain**

The sacred fountain stands between the Sacrifice Area and the Propylon. The slab going to the Propylon goes down for 6 flights creates the fountain. The function of these stairs is unknown for now (Bingöl, 2007).

The fountain is paved with limestone with marble covers visible at some parts. However, in the center there are no limestone blocks. The pipe leading to the fountain indicates that there may have been a natural water source where the stairs lead (Bingöl, 2007).



Figure 3. 36: The Sacred Fountain (Magnesia Excavation Archives)

### The Assembly Area (2<sup>nd</sup> – 1<sup>st</sup> Century BC)

The area between the Sacrifice Area and Propylon was used for gathering purposes. After the sacrificial ritual at the Artemis Altar, the attendants used to gather around at this place. The ceremony used to continue with passing through the Propylon and reaching the Zeus Temple at the Agora (Bingöl, 2007) .

The excavation studies carried out between 1997 and 2000 showed that the slab is paved with marble blocks without limestone foundations despite the Sacrifice Area. The marble blocks are located ninety degrees to the Propylon. Around the area, there are blocks containing *topos* (place) inscriptions that used to determine the user groups of the peculiar place during the festivals such as “Isiteria”. These groups are “youth”, “women”, “musicians”, “Artemis fellows”, “Zeus fellows”, “Dionysos fellows”(Bingöl, 2007) .

At the south of the area, there discovered an altar in rectangular prism shape, known as “house type”. The reliefs it bears on four sides are humped bull, salamander, female bull and water bird (Bingöl, 2007) .

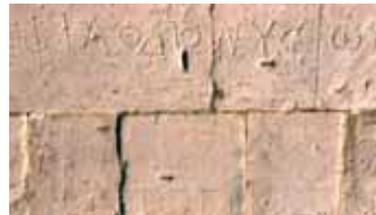


Figure 3. 37: a. The Assembly Area (Magnesia Excavation Archives) b-c. The *topos* inscriptions-Dionysos Fellows (Bingöl, 2007)

### **The Stoas (1<sup>st</sup> Century AD)**

Humann stated that except the west direction, Artemision is surrounded by stoas. The excavations showed that the stoas are three steps above the temple level. The studies revealed the architectural elements of the southern stoa. Therefore the span between Doric columns is 2.50 meters. These columns were found having *topos* inscriptions just like the ones in the Assembly Area. They might have been work together for certain groups. In addition, an important figure in Magnesia, *Cameo*, was found at the Stoa (Bingöl, 2007) .

The rear part of the North Stoa, there are lately additions of places which are covered with modern shelters. One of them is Latrine (Public toilet) and the other one is considered to be a library. There is an intermediate space between these two, and yet its function is unknown (Bingöl, 2007) .

Recent excavations revealed that the south-eastern part of the sacred area, there are two fountains with pools indicating the beginning of the two naves of the stoas. The water drainage was supplied with a channel(Bingöl, 2007) .

At the northern stoa, reerection and completion were made on some columns. The material for completion is white gypsum (Bingöl, 2007) .

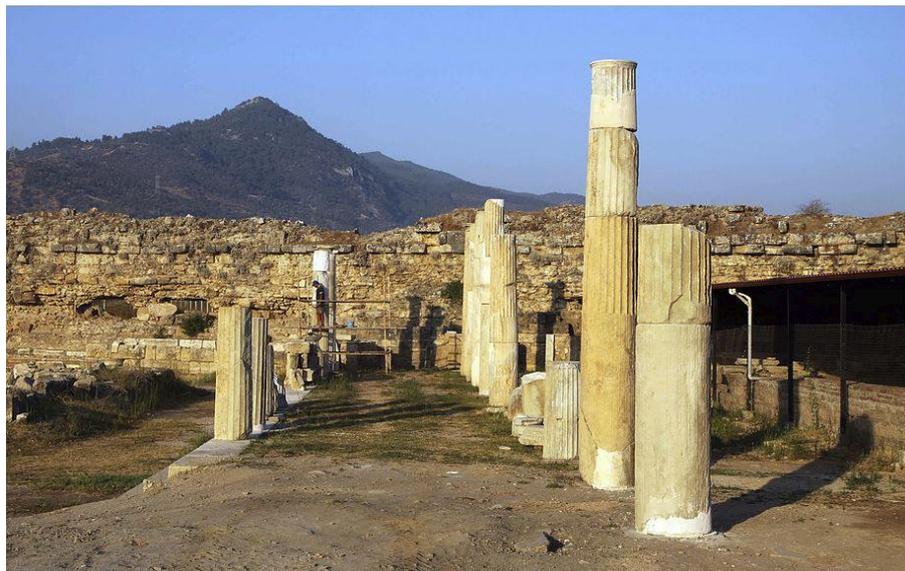


Figure 3. 38: North Stoa (Magnesia Excavation Archives)

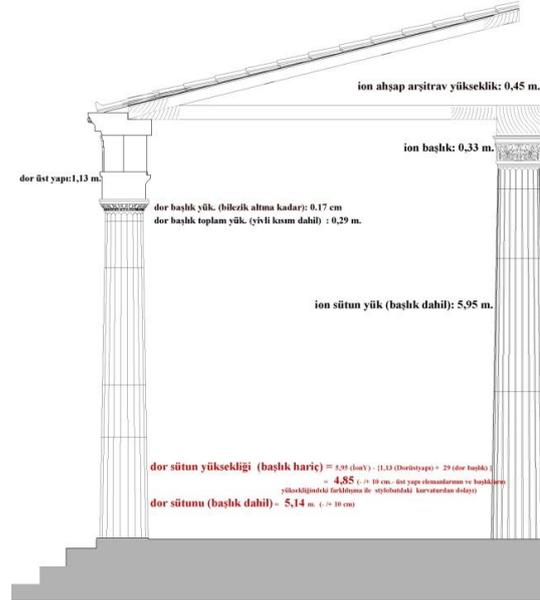
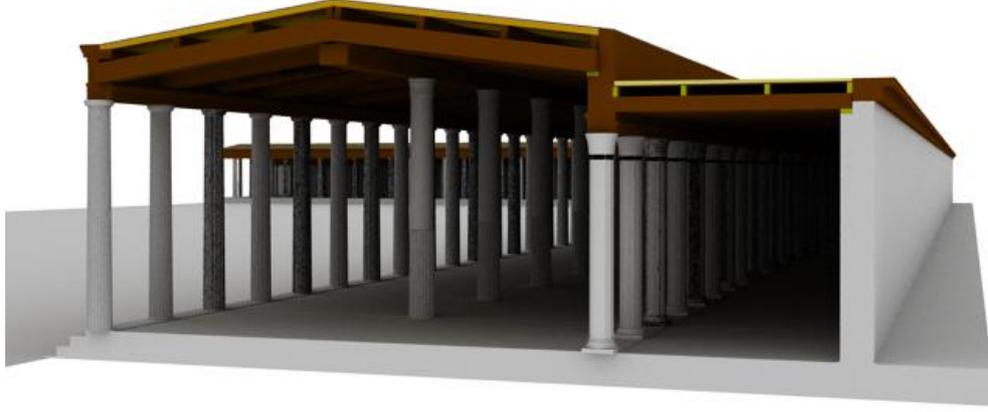


Figure 3. 39: a. 3D Restitution Drawing of the Stoa (Magnesia Excavation Archives) b. Section of the Stoa (Magnesia Excavation Archives)

### **Public Toilets-Latrine (3<sup>rd</sup> – 4<sup>th</sup> Century AD)**

From 7.5 meter inside the corner of the North Byzantine wall of the North stoas at the Sanctuary of Artemis, there stand the public toilets. The structure is constituted of two rooms; the one serving as an entrance with a pool and the main toilet room which is assumed to have been served for 32 people in its time(Bingöl, 2007) .

A wide north gate opens up to the entrance hall of the complex. The stairs on the east reaching to the current level of Artemision cannot be traced back. The 17 square-meter room was covered with marbles on the walls and floor. The pool on the opposite side of the entrance gate measures 2,65 m with partially standing marble covered low walls on the face. The niche on top of the pool is considered to have had fountain, pouring water inside the pool. A corridor at the west leads to the toilet room, which is the main hall (Bingöl, 2007).

The main hall is approximately 100 square-meter with two fountains at each side of the entrance wall. Two water channels springing up from them runs along the long walls with seats attached and they meet at the west edge. These channels used to have been used to wash themselves, allowing the user not to get up from where he stands. Sewage system was carefully constructed as well. Sewage ducts of 0.5 meter in width run between the channels and the wall. The pipes are thought to end at the Lethaios Stream (Bingöl, 2007).

It is known that a Latrine was not a place only for excretion of human but also for social interaction and business meetings, unlike the ones we have in modern times. The users or the patrons used to sit side by side chatting. The original seats were not present while the water channel was almost fully there. The original places of the seats were discovered according to the consoles on the three walls, above the sewer. In addition, regularly set foot marks on the floor suggest the approximate usage scheme, which helped to develop the reconstruction of the toilet room (Bingöl, 2007).

The excavations were held between 1993 and 1994, the structure was restored partially in 1995 and all the interventions were finalized in 2011. Today Latrine is

considered to be a readable and informative building in the Sanctuary of Artemis. During the restoration process, modern yet harmonious material was used for toilet seats with holes and floor covers. In addition to that, M.Kadıoğlu suggested having referred to the tile pieces in the place, the wall of the Latrine would have been decorated with opus sectile. The reproduction is still in progress whilst some parts could be seen in-situ now.

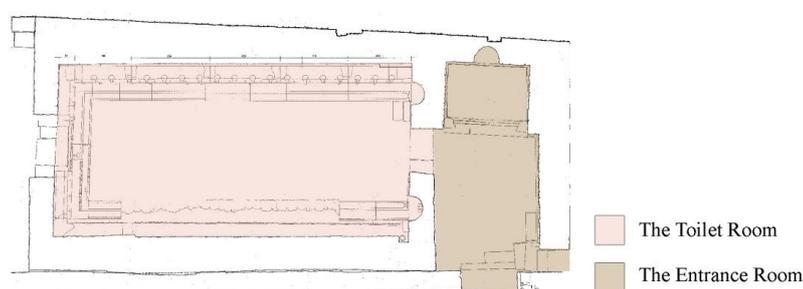


Figure 3. 40: a. Plan of the Latrine (Magnesia Excavation Archives)  
b. Latrine 1994 (Excavation Report-1995) c. Latrine Reconstruction simulation,  
drawing by H.Anay. Image from the west wall of the toilet room (Excavation  
Report-2012)

## Library (1<sup>st</sup> Century AD)

Niched place at the west rear part of the North stoa is thought to be a library. It is 18 x 12 meter structure protected with a modern protective shelter. Having three entrances, the library has three walls with niches and podiums. The floor, niches and podiums are decorated with *opus sectile*<sup>21</sup> mosaics.

Today the library is presented to the audience with new materials for re-erection purposes. Also photocopy of an architrave of the northern part is taken and placed on the western architrave.



Figure 3. 41: a. Opus sectile on the walls and modern materials for filling the missing parts (Magnesia Excavation Archives) b. Restitution model of the Library (Magnesia Excavation Archives)

## The Exedrae

The exedras standing in front of the west defensive walls, on the south of the Propylon are 6.60 x 2.20 meters in dimensions. The profiles of the seating blocks are in lion feet shape. The podiums are 7 meters (Bingöl, 2007).

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<sup>21</sup> Opus sectile, type of mosaic work in which figural patterns are composed of pieces of stone or, sometimes, shell or mother-of-pearl cut in shapes to fit the component parts of the design, thereby differing in approach from the more common type of mosaic in which each shape in the design is composed of many small cubes (tesserae) of stone or glass. (<https://www.britannica.com/>, last visited on May 2017)



Figure 3. 42: The Exedrae (Magnesia Excavation Archives)

### **The Market Place (The Agora) (3<sup>rd</sup> - 2<sup>nd</sup> Century BC)**

The modern excavations in the Agora started in 1993 after Humann left the place in 1893 and it went under the river miles. He only traced the outer walls in order to obtain the plan of the structure. The total area of the place is 26.000 m<sup>2</sup>. It has 414 columns and total length of the walls is 1700 meter. Humann calculated the dimensions of the Agora square as 99.10 m to in the north, 95.10 m in the south; 188,20 m in the east and 188,15 m in the west (Bingöl, 2007).

Though only some portion around the Propylon is unearthed it is believed that the Dor style stoas are enclosing the Agora all around. The rooms behind the north, south and west stoas were for several uses. Overall, the Agora used for mainly religious activities, where the Temple of Zeus at the south proves this function(Bingöl, 2007) .

When we look at the plan of the Agora, due to its position towards the Artemision, the edges are not perpendicular to each other. Humann gave the dimensions of the walls covering the Agora as 125.70 meter at the north, 120.90 meter at the south, 214.80 meter at the east and 214.66 meter at the west. The entrance to the Agora

was made through three portals; the one on the east the ceremonial gate that is the Propylon, the others are at south parts of the east and west stoas (Bingöl, 2007).

During the excavation studies in 2001, on the stairs of the Propylon, ventilation kind of holes were detected. Later it came out that these holes worked for a *cryptoporticus*<sup>22</sup> with frescos under the Agora (Bingöl, 2007).

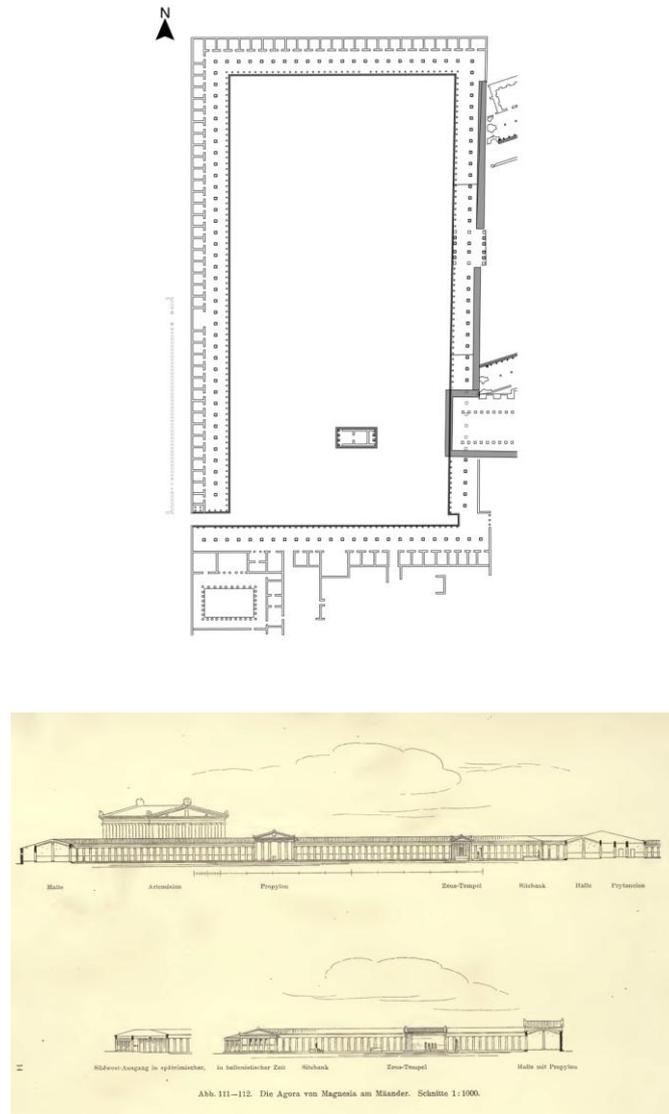


Figure 3. 43: The Plan of the Agora (Magnesia Excavation Archives) b. Restitutive Drawings of the Agora (Humann, Kohte & Watzinger, 1904)

<sup>22</sup> Cryptoporticus is in Roman architecture a vaulted corridor or arcade at, or just below ground level; normally lit by openings in the upper part of the vault. (<https://en.wiktionary.org/wiki/cryptoporticus>, last visited on May 2017)



Figure 3. 44: During the Excavations at the Agora (Humann, Kohte & Watzinger, 1904)

### **The Propylon (Monumental Gateway) (1<sup>st</sup> Century AD)**

The Propylon stands on the west of the sacred area and east of the Agora. The two-sided Ionic structure connects both places to each other. It stands two steps above the level of the Assembly Area. The structure, façades of which are divided in five bays, consists of two transepts, ten columns and six pillars. Humann excavated the area in 1890-1893 hence over time it got covered until O.Bingöl's 1993-99 excavations. The east façade is partially reerected between the years 1998-2005.

The *in-situ* pieces showed that there are door frames placed between columns on the eastern façade. The restitution of this façade has been made thanks to the architectural elements. The elements belonging to the superstructure provided a column to be fully re-erected, so the column height is known which is 7,915 meter. Besides repairs, strengthening and joining of the elements have been done so far.



ÇİZİM 25

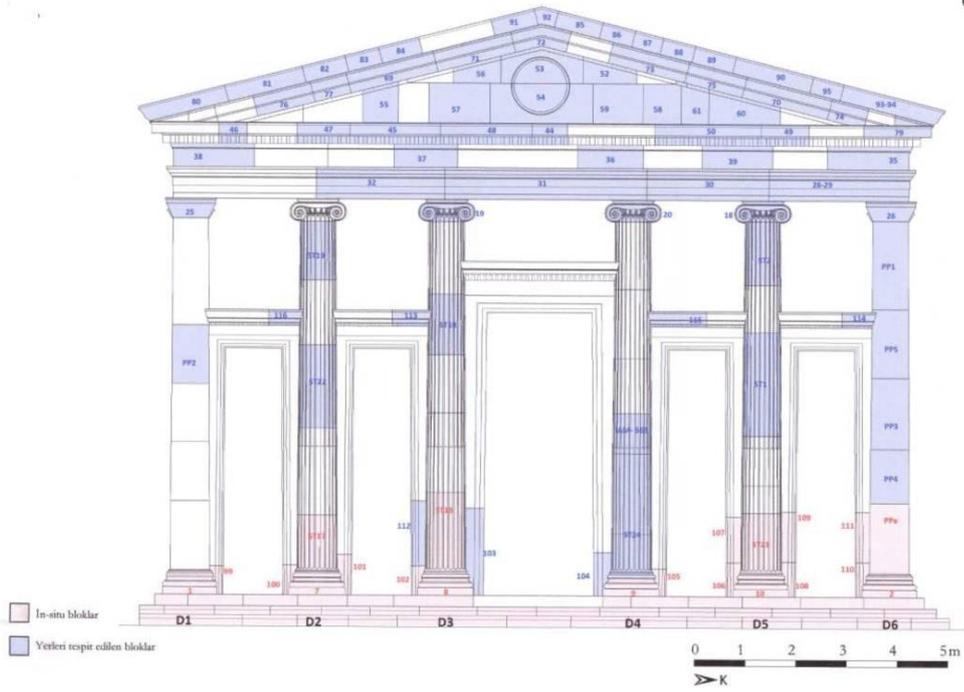


Figure 3. 45: a. East Elevation of the Propylon (Kalfa, 2014) b. Restitution Drawing of the Propylon (Kökdemir, 2009)

### The Temple Of Zeus Sosipolis (Late 3<sup>rd</sup> - Early 2<sup>nd</sup> Century BC)

The temple that is under earth today is situated at the south of the Agora. Having three rooms inside and pitched dentil row on façade, the temple is thought to be one of the most important examples of the history of architecture. Entire façade is in Pergamon Museum in Berlin. There is a possibility that the temple was constructed by Hermogenes due to some architectural styles he usually used also present here.

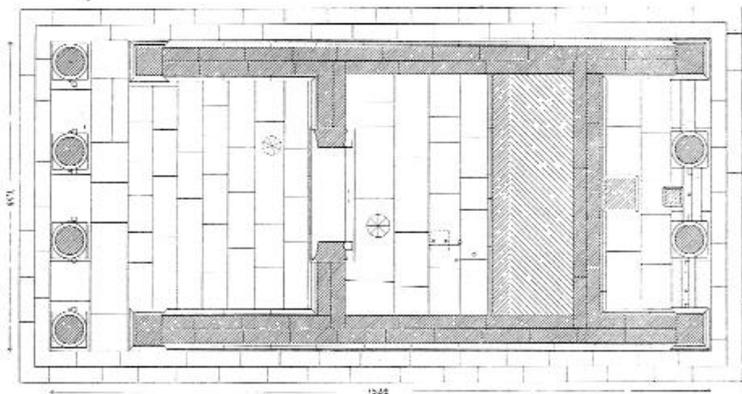
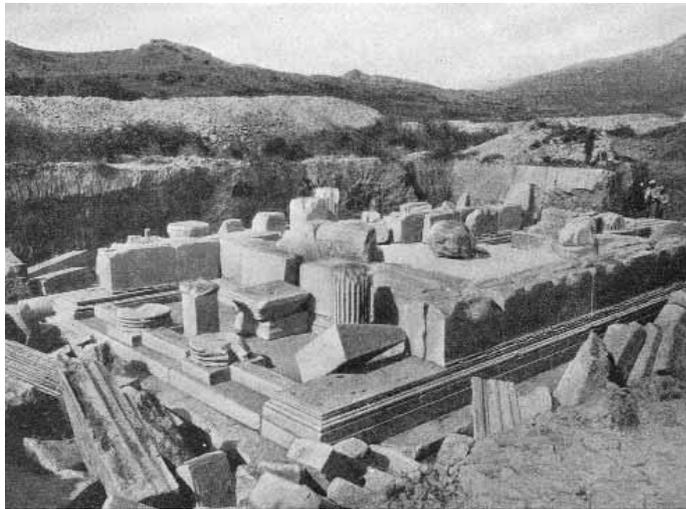


Figure 3. 46: a. The Temple of Zeus (Before it was moved to Pergamon Museum) (Humann, Kohte & Watzinger, 1904) b. The Plan of the Temple of Zeus (Humann, Kohte & Watzinger, 1904)

### **The Market Basilica (2<sup>nd</sup> Century AD)**

The Market Basilica was a covered market area which has two stories, three naves and apse at the east. It is connected to the Agora on the west side perpendicularly. It is one of the best preserved structures in Magnesia(Bingöl, 2007) .

Humann assigned the structure as “Byzantine Church” however the initial design was a Roman basilica which then converted into a closed Market. Although there are marks such as change in materials or developed construction techniques visible at the Market Basilica, there is no evidence that it had been used as a church in any time(Bingöl, 2007) .

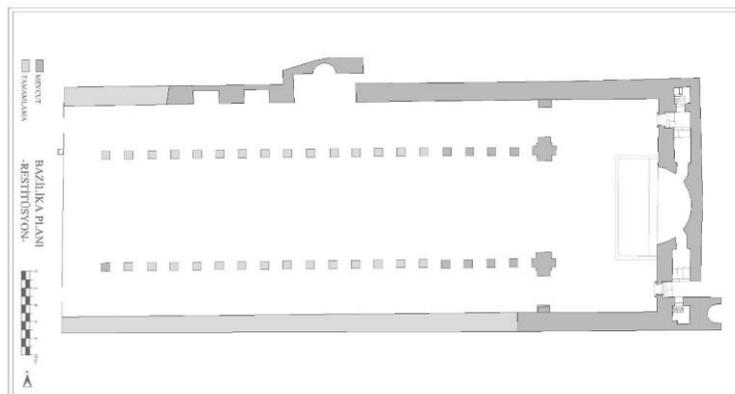


Figure 3. 47: a. The Market Basilica (Kalfa, 2016) b. The Plan of the Market Basilica (Magnesia Excavation Archives)

### 3.5.3.4. The Building with a Hypocaust<sup>23</sup> (2<sup>nd</sup> – 3<sup>rd</sup> Century AD)

Since there is a warm air heating system the buildings is named after it. The excavations are completed and a protective shelter was placed above the structure. Actually the excavations were started at the inner part of the southeastern defensive wall in order to investigate the opening that might have been an entrance gate. During the excavations, a well preserved building was found, which was then called as “the building with a hypocaust”.

One part of the building is closed by the defensive wall whereas the other two rooms parallel to the wall are still visible. One room, the size of which is 3.25 x 2.25 m, has vivid decorations on its walls. The decoration consists of red rectangular frames on cream surfaces and they are furnished with floral forms.

The hypocaust system below the ground floor was fed by a furnace (*praefurnium*) at the west part. The columns carrying the floor made of 80x80 cm bricks and the pipes for the circulation of hot air (*tubuli*) are partially conserved.

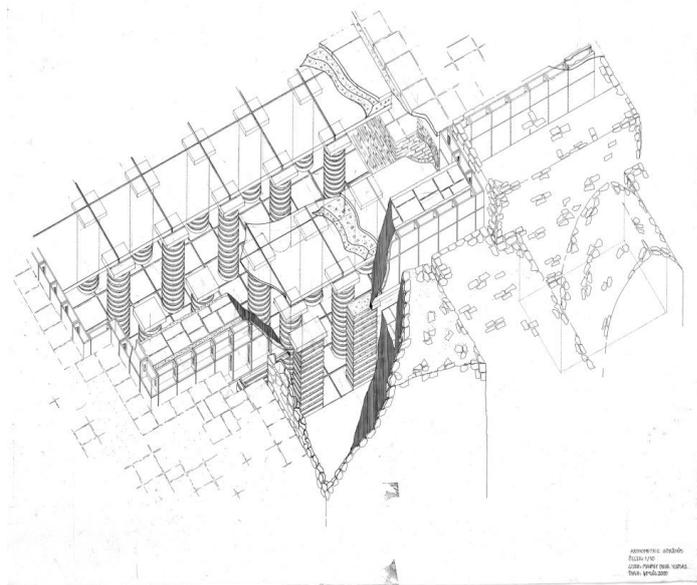




Figure 3. 49: The Building with a Hypocaust (Kalfa, 2016)

### **The Theater (3<sup>rd</sup> - 2<sup>nd</sup> Century BC)**

The theater is located at the slopes of the south hills of Magnesia. Only one of the side walls is above the ground today. Besides, many of its architectural elements are thought to have been brought to be used in other structures in Late Antiquity. The excavations here are limited with Hiller von Gärtingen's in 1890-1891. One of the important features of the theatre is that Strabon mentioned about it in his book. The other is that it fits the perfect theater description of Greek architecture of Vitruvius and he gave clues about Hermogenes' innovative solutions which leads us to think the theatre as well might have been constructed by Hermogenes. (Bingöl, 2007)

Gärtingen's studies showed that *cavea*<sup>24</sup> consisted of five parts, reached by six stairways and 12 rows of seats at the bottom with a *diazoma*<sup>25</sup> above. Since the

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<sup>24</sup> Cavea (Latin for "enclosure") referred to the seating sections of Roman theatres and amphitheatres. (<https://en.wikipedia.org/>, last visited on February 2017)

<sup>25</sup> Diazoma is a passage in the auditorium of an ancient Greek theater dividing the lower from the upper rows of seats for convenience of access.

upper parts were not excavated, it is not known the exact number of seats and *diazomas*. Hence the theater is thought to have a capacity of 3.000 seats maximum (Bingöl, 2007) .

The theatre shows three periods of construction. The stage building made of limestone blocks is believed to have been made in 4<sup>th</sup> or 3<sup>rd</sup> century BC. In the second period which corresponds to circa 200 BC, the side walls of the *cavea* and the marble *proskenion*<sup>26</sup> might have been constructed. The building of a podium in 2.5-3 meters high carried by three rows of columns belongs to the third phase that corresponds to the end of the 2<sup>nd</sup> century AD (Bingöl, 2007) .

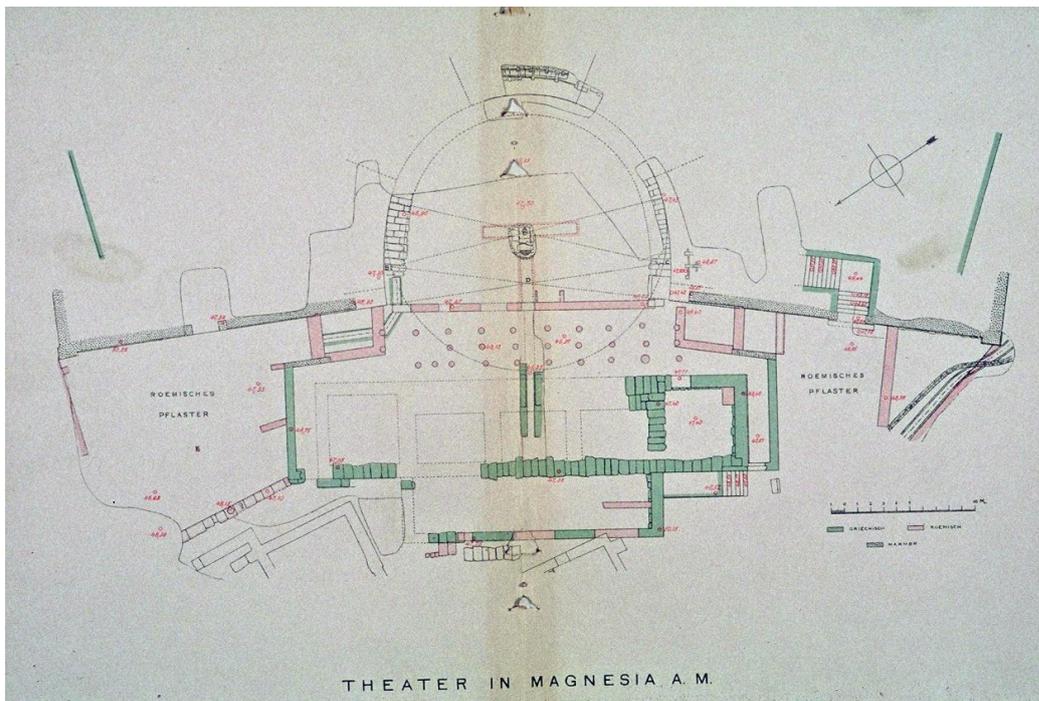


Figure 3. 50: The Plan of the Theatre (Humann, Kohte & Watzinger, 1904)

(<https://www.merriam-webster.com/dictionary/diazoma>, last visited on July 2017)

<sup>26</sup> Proskenion referred to, in the ancient Greek theater, a building before the skene; the earliest high Hellenistic stage; later, the front of the stage.

### The Theatron (1<sup>st</sup> Century AD)

The Theatron which is not a finished work is different from other theatres since it has entrance in front of the podium and *prohedrie*<sup>27</sup> on the sides. It is defined as “the place of the audience” and its exact function is unknown. If the structure had been completed, it would have had 7 segments, 2 diazomas and hosted audience of 4700. It is thought that a landfall caused interruption to the construction. Due to this natural disaster, the structure was found in quite a good condition. Therefore the Theatron is an open book for seeing the construction of Greek theater-like structures (Bingöl, 2007).

The upper part of the structure is assumed to be placed on a substructure of three half circles. Recent studies showed that the unfinished structure has seven *kerkis*<sup>28</sup>, second of which has 14 preserved rows, and one *diazoma* (Bingöl, 2007).

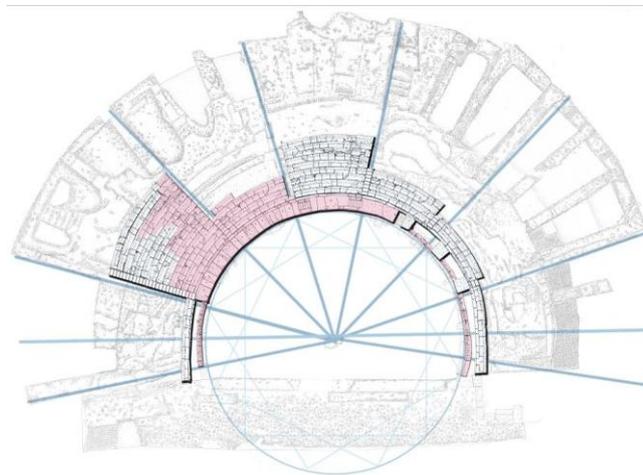


Figure 3. 51: The Plan of the Theatron (Magnesia Excavation Archives)

<sup>27</sup> Prohedria is seat of honor directly in front of or around the orchestra; in the Greek theatre, prohedriai were honorific seats reserved particularly for priests, notably the priest of Dionysus and dignitaries. (<https://www.whitman.edu>, last visited on July 2017)

<sup>28</sup> Kerkis is, in an ancient Greek theater, one of the wedge-shaped sections of seating of the theater, divided by radiating staircases. (<http://encyclopedia2.thefreedictionary.com/kerkis>, last visited on July 2017)



Figure 3. 52: The Theatron (Magnesia Excavation Archives)

### **The Odeion (Date Unknown - Hellenistic/Roman Period)**

The unexcavated structure stands on the south, behind the Market Basilica. During the construction of the defensive wall, it had been destroyed and used for its construction. Only some of the piers left seen above the ground today.

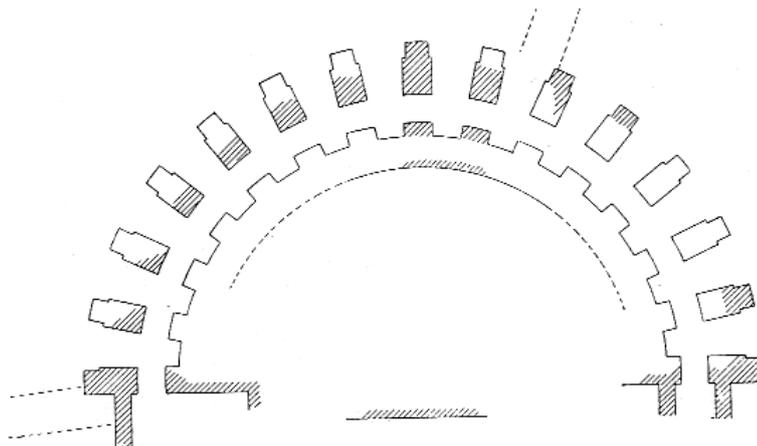


Figure 3. 53: The plan of the Odeion (Humann, Kohte & Watzinger, 1904)

### The City Gymnasium (2<sup>nd</sup> - 3<sup>rd</sup> Century AD)

There are two gymnasia known in Magnesia. One is the Lethaios Gymnasium at the east of the city and the other one is the City Gymnasium, named as such due to its being in the center. Its excavation was done between the years 1986-1992. It is the highest structure in the city, where at some parts it reaches three stories.

The City Gymnasium consists of three parts that are *apodyteria* (undressing room), baths and *palaestra*<sup>29</sup>. On the lower storey of the bath, there are two symmetrical vaulted galleries with 75 m in width. Only some parts of this area cleaned and revealed. The apodyterion sits on a rectangular plan of 100 x 25 meters. Several rooms enclosed by thick masonry walls create this space. The most important part is undoubtedly the palaestra in a gymnasium. None of the sources tell us about the exact location of the palaestra, nor do we are able to see it today. However, it is for sure that there used to be a palaestra surrounded by porticoes at the east of the apodyterion. As training the body was the main core of a palaestra, also training the mind was vital. Therefore there must have been rooms serving for holding classes and meetings.

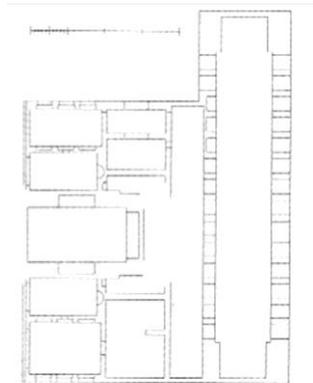


Figure 3. 54: a. The Plan of the City Gymnasium (Humann, Kohte & Watzinger, 1904) b. From south hills to the north, City Gymnasium (Magnesia Excavation Archives)

<sup>29</sup> Palaestra is (in ancient Greece and Rome) a wrestling school or gymnasium (<https://en.oxforddictionaries.com/definition/palaestra>, last accessed on July 2017)



Figure 3. 55: a-b. The City Gymnasium (Magnesia Excavation Archives)

### **The Lethaios Gymnasium (2<sup>nd</sup> - 3<sup>rd</sup> Century AD)**

The other gymnasium is named Lethaios due to its being located near the Lethaios river (Gümüşçay) on the east of the Artemision. The structure is approximately 5000 m<sup>2</sup>. Similar to the City Gymnasium, the structure consists of three parts: the baths, the changing rooms and the exercise ground (Bingöl, 2007).

The changing rooms (apodyteria) possess significant place in the structure with its 2,000 m<sup>2</sup> area. They run along north and southern walls in two stories, consisting of 13 rooms on the ground level. These rooms enclose a courtyard approximately 70 meters to 16 meters (Bingöl, 2007).

Excavations made in 1985 only covered the fourth room from the east end of the southern row of the rooms. Since then not any study has been made in the Lethaios Gymnasium (Bingöl, 2007).



Figure 3. 56: a-b. Lethaios Gymnasium (Magnesia Excavation Archives)

### **The Stadium (Date Unknown - Roman Period)**

The Stadium, being one of the largest ruins in the city, is located at the southern hill in a north-south alignment. Although its existence was mentioned in Clerget and Huyot's drawings, not until 2004 the excavation started (Bingöl, 2007). Since it had been covered with soil and plants for centuries, the structure was found almost intact.

Clerget and Huyot estimated the horse shoe shaped Stadium to have had the capacity of 28,000 people. The vaulted galleries at the top are for the audience and some of which these galleries serve as entrances and exits (Bingöl, 2007).

The marble seats come together in rows are 39 cm in height and 32 cm in width. A kerkis consists of 26 rows of seats and it is 15 meters. At the end of each row, the shape of the leg of the seat is lion paw (Bingöl, 2007).

At the walls of the podium stairs, there are *tropaion* (trophy) reliefs on both sides. Since Magnesia is a city with agons, the games are considered to have held in the Stadium and the reliefs are the evidence for that (Bingöl, 2007).



Figure 3. 57: Aerial view of the Stadium (Magnesia Excavation Archives)

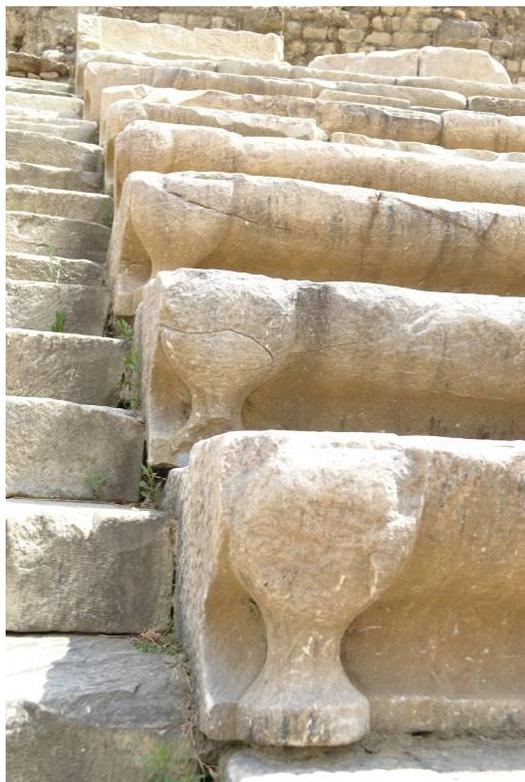


Figure 3. 58: a. The Stadium (Kalfa, 2017) b. The Lion Leg Reliefs at the Stadium (Kalfa, 2017) c. Reliefs at the Stadium (Kalfa, 2017)

### **The Mosque of Çerkez Musa (Moses the Circassian) (15<sup>th</sup> Century AD)**

The mosque in square plan and without a minaret belongs to Beylik period. The person “Çerkez Musa” is believed to have been a Circassian who founded a village at Magnesia at the 18<sup>th</sup> century. The cemetery dating 18<sup>th</sup> century AD at the southwest of the mosque strengthens this thought. The mosque had been used until 1920s before it was burnt down by Greeks during the War of Independence.

The wall courses that are three lines of brick and one line of stone, openings, “mihrap” with mukarnas and small portion of fresco fragments are still visible today.



Figure 3. 59: a. Çerkez Musa Mosque in the early 20<sup>th</sup> century (Magnesia Excavation Archives) b. The Çerkez Musa Mosque and the cemetery (Magnesia Excavation Archives)

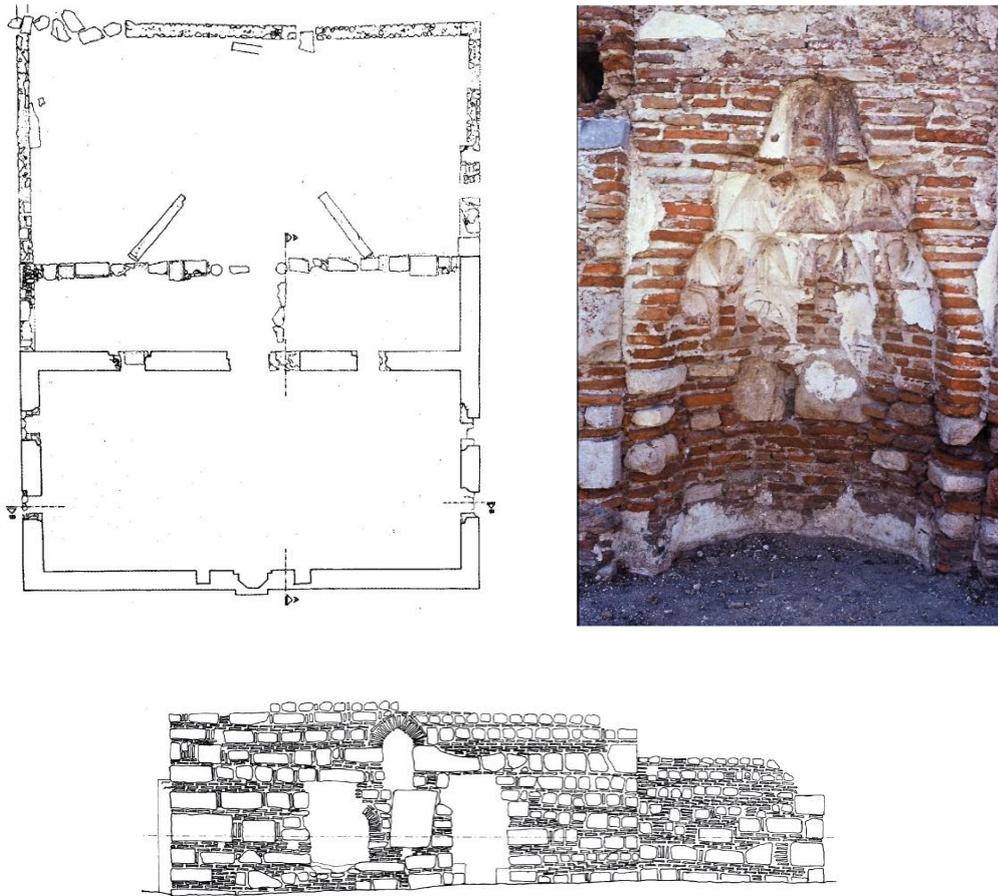


Figure 3. 60 a. The Plan of the Mosque (Magnesia Excavation Archives) b. Mihrap with Mukarnas Decoration (Kalfa, 2017) c. The Elevation Drawing of the Mosque (Magnesia Excavation Archives)

### The City Wall (4<sup>th</sup>-3<sup>rd</sup> Century BC)

The ancient city walls made of rectangular fine cut blocks surround Magnesia around three sides for defensive purpose, starting from the slopes of Mount Thorax. Partially well preserved at south and west, only a small portion on the south bank at the river is in good condition. After reaching the plain, the wall follows the topography heading to west. At the observation tower as Humann described at the southwest of the Stadium, the wall turns to the north/northwest direction and goes to the “Ephesus Gate” at the east. The remains whether a bridge or a wall around today’s bridge in Tekin Mahallesi suggests that there could have

been two other gates: one of them at the north should have been “Tralleis Gate” (Bingöl, 2007).

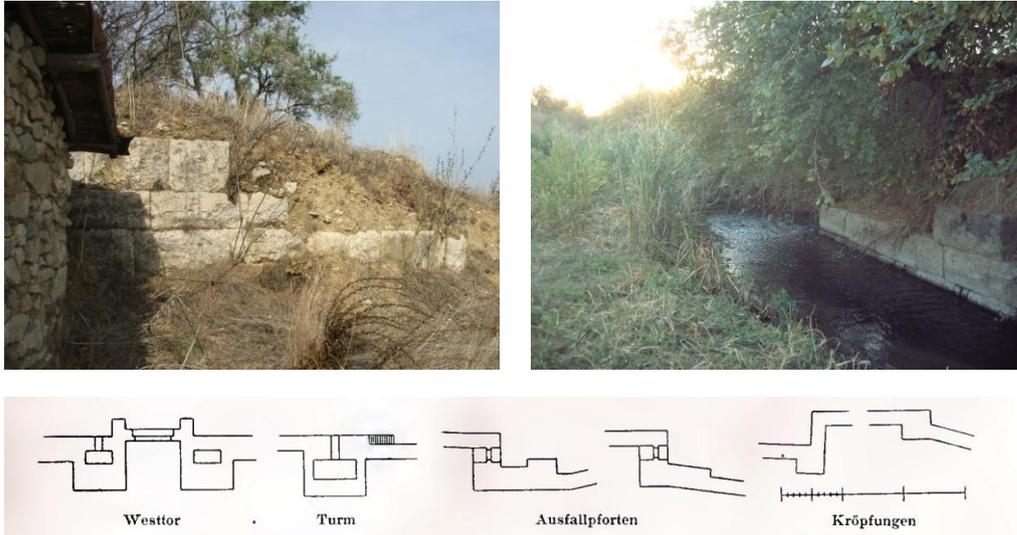


Figure 3. 61: a. City Walls, 2006 (Magnesia Excavation Archives) b. The City Walls at the river bank, 2005 (Magnesia Excavation Archives) c. Some examples of the city gates (Humann, Kohte & Watzinger, 1904)

**The Defensive Wall (Formerly known as the Byzantine Wall) (Date Unknown - Roman Period)**

The defensive wall is the first noticed structure of Magnesia when coming from Ortaklar to Söke direction. As its name indicates, the wall was constructed to protect the sacred area using of the previous city walls. Enclosing the Sanctuary of Artemis, some parts of the walls were knocked down by men and some due to the natural causes. It possesses a danger of collapsing giving its inclined section towards the west.

The wall has two gates: one is at the entrance of Tekin where the bridge is, the other one is at the west. Stuck together by hard mortar, the limestone blocks in 2-3 meters in thickness, 1.5-2 meters in width and 40-50 cm in height were used.

Column tambours and capitals of Agora were also used here and there (Bingöl, 2007).

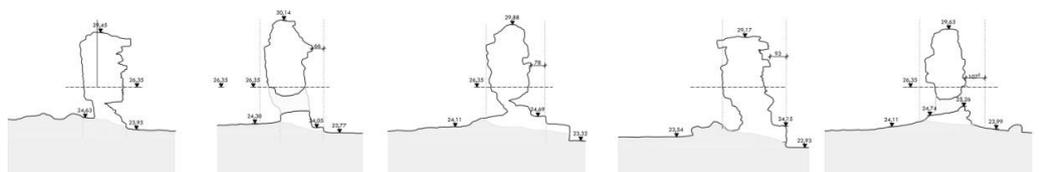


Figure 3. 62: a. The Defensive Wall at the west (Magnesia Excavation Archives)  
b. Some section drawings of the wall (Magnesia Excavation Archives)

### The Necropoleis (The Cemeteries)

There are known two cemeteries in Magnesia, one of them is at the east and west of the site, just outside the main gates. The tombs are generally in *sarcophagi*<sup>30</sup> form.

<sup>30</sup> A sarcophagus (plural, sarcophagi), in Greek Antiquity, is a kind of stone thought to consume the flesh of corpses, used for coffins.  
(<http://www.dictionary.com/browse/sarcophagus>, last visited on June 2017)

Since 2015, excavations were accelerated at the east Necropol just near the railway due to illegal excavations. Studies have been continuing in the area where there is no work done at the west Necropol.



Figure 3. 63: East Necropol (Özgönül, 2016)

### **The Burial Mounds (Tumuli)**

There have been discovered some Tumuli in and out of Magnesia until today. The most important of them is the one on the way to the Theatron. This Tumulis is believed to be whether Heroine Leukophryene's or Themistokles's burial mounds. It is known from Thukydides (1,138) notes that Themistokles's tomb and a monument for his honor is in Magnesia.

Apart from this tumulus, there are other ones at the south of the Stadium and at the southeast of the city. Besides, Humann found and excavated a tumulus in Argavlı, where he found two marble sarcophagi. It is considered to be a unique example of Hellenistic tombs.

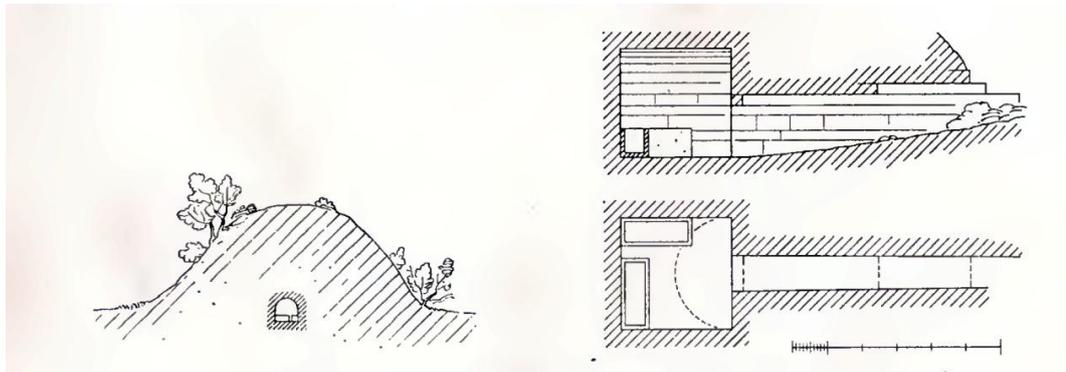


Figure 3. 64: a. South Tumulus (Magnesia Excavation Archives) b. Argavlı Tumulus drawing (Humann, Kohte & Watzinger, 1904)

#### **3.5.4. Accessibility**

Magnesia is an easily accessible archaeological site. Not being on a sloped terrain helps the visitors to get by car and also easing their travel on the site. Besides Magnesia's being adjacent to the highway and railway advances its accessibility.

The ancient city is within the boundaries of Tekin with population of 255 according to 2012's data. It was once called as "village" but changed into "neighborhood". However, large cities are close to the city as well. It is 100 km from Izmir and 30 km from Aydın. Other small scaled towns that Magnesia is interacted with are Ortaklar, Söke and Germencik. It is 4 km from Ortaklar, 16 km from Söke and 18 km from Germencik.

By vehicle, Magnesia is reached by Izmir-Aydın road or through Selçuk road; from Aydın, Söke and Germencik destinations can be chosen. The closest train station is at Ortaklar. Regional trains from İzmir-Denizli and Denizli-İzmir stop at Ortaklar, Söke and Germencik. From Ortaklar, it is easy to get Ortaklar-Söke or Kuşadası busses to get Magnesia. Besides, regional train line has a station at Izmir Adnan Menderes Airport which allows easy access to visitors from distant places.

Although getting to Magnesia is easy via vehicles, for the pedestrians the site is not very accessible. Since there is no any environmental design project in Magnesia, there are not any paved roads. Due to the ongoing excavations, paving visitor routes is a difficult task. However, by reversible materials, users can know which way they have to take. In the current situation they have to walk whether on grass or excavation areas.

At some level, the lower part of Magnesia is reasonable for visitor circulation. However, for the inner and upper parts, where Theatron, Theatre, City Gynasium and Stadion are, it is not possible to go on foot due to insufficient paving on the road. Only vehicular access is encouraged but since the road is not welcomed from the main highway and it is too narrow, people do not tend to take the road. This causes these buildings to be less known among the visitors.

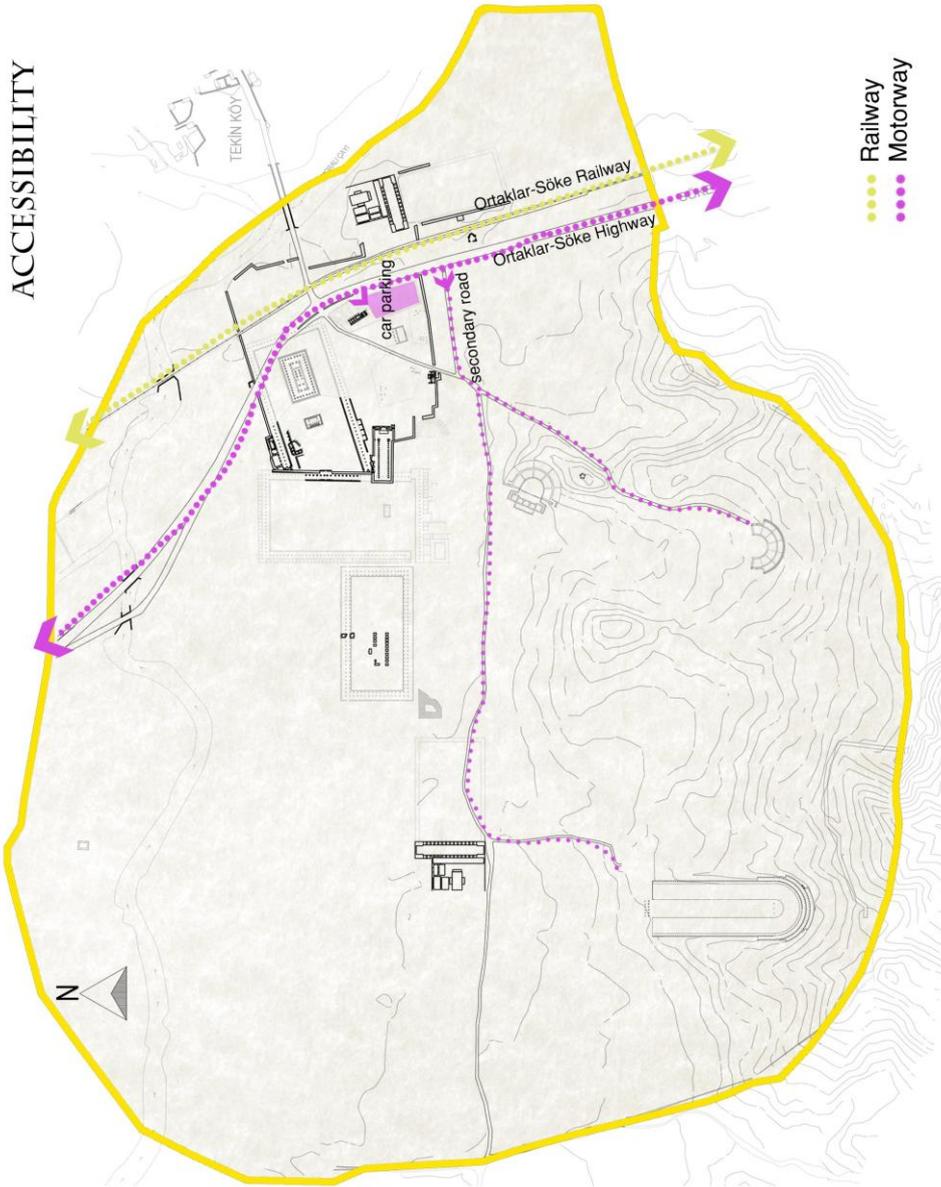


Figure 3. 65: Accessibility (Kalfa, 2017)

### **3.5.5. Visitor Density and Visitor Uses**

As easy as it is to reach Magnesia, in terms of touristic attraction Magnesia cannot reach many audiences. According to the statistics done by the Republic of Turkey Ministry of Culture and Tourism in 2015, Magnesia received 3.925 visitors. In the same province, the most visited place is Hieropolis with 142.017 people.

If a site is not visited by non-professionals, then the cultural heritage notion cannot pass to anyone except the scholars. Besides, when a site is not an attraction point for people, it results in neglect and financial problems that cause cancelling the excavation and cut in investments on the site.

When the visitors get to Magnesia, they create their own routes since there is no designated path for them. There are two ways of going around the site. One is on foot the other is by vehicular means. If someone decides to take the second option, only the upper part of the site is available. For the pedestrians, on the other hand, it is possible to wander around every bit of the site.

The most commonly used route is the one round the Sanctuary of Artemis. Once the visitors get the ticket from the entrance building, they direct to the Temple of Artemis. After making a short tour around the Altar, seeing the Latrine, Library and the Propylon, they get back to the starting point. Some do not return but continue the route from the Propylon and pass through the Market Basilica. Following the southern defensive wall boundary, seeing the Building with Hypocaust, the route ends again in the entrance building. There are also rarely used three routes by pedestrians. One is passing through the Agora leading to Sebaesteion, the other is going through the opening at the south wall and visiting Theatre, Theatron, the City Gymnasium and the Stadion and the last is without visiting the Sanctuary of Artemis, the taking the secondary road from the highway and visiting the structures of the upper side.

The other option is to get the site by vehicular means. In this case, it is not possible to visit the lower part. After taking the tickets from the entrance building, the secondary road is taken and the Theater, Theatron, Stadion and the City

Gymnasium can be visited. However, the road is insufficient for high vehicular traffic and pavement quality is poor. Besides there is no proper parking options at these sections.

KÜLTÜR VE TURİZM BAKANLIĞI DÖSİMM MÜZE VE ÖRENYERİ ( 2015 YILI Toplam ) İSTATİSTİKLERİ						
MÜZE ADI	BİLETLİ ZİYARETÇİ	MÜZE KART (Satılan ad.)	ÜCRETSİZ ZİYARETÇİ	M.KART ZİYARETÇİ	ACENTA GEÇİŞ (Toplu Bilet)	ZİYARETÇİ TOPLAMI
<b>AYDIN</b>	<b>182.028</b>	<b>5.801</b>	<b>49.746</b>	<b>41.265</b>	<b>92.952</b>	<b>365.991</b>
AYDIN MÜZESİ	2.907	786	12.334	2.188	0	17.429
YÖRÜK ALİ EFE EVİ	0	0	7.968	1.206	2.295	11.469
NYSA ÖRENYERİ	3.693	0	127	1.439	0	5.259
ALINDA ÖRENYERİ	0	0	1.627	306	0	1.933
MAGNESİA ÖRENYERİ	1.391	0	567	1.967	0	3.925
ALABANDA ÖRENYERİ	0	0	1.683	54	0	1.737
AFRODİSİAS MÜZE VE ÖRENYERİ	24.250	2.362	15.430	11.680	90.657	142.017
MİLET MÜZESİ	7.922	167	2.301	3.014	0	13.237
MİLET ÖRENYERİ	46.440	641	2.774	4.707	0	53.921
DİDİM ÖRENYERİ	63.781	1.425	2.421	10.426	0	76.628
PRİENE ÖRENYERİ	31.644	420	2.514	4.278	0	38.436

#### 2015 Yılında En Çok Ziyaret Edilen 10 Örenyeri

1	Denizli Pamukkale (Hierapolis) Örenyeri	1.731.271
2	İzmir Efes Örenyeri	1.702.865
3	Nevşehir Göreme Örenyeri	975.712
4	Çanakkale Troia Örenyeri	491.205
5	Nevşehir Derinkuyu Örenyeri	422.043
6	Nevşehir Kaymaklı Örenyeri	413.142
7	Aksaray İhlara Vadisi Örenyeri	395.095
8	Antalya Olympos Örenyeri	364.489
9	Antalya Aspendos Örenyeri	335.363
10	Trabzon Sümela Örenyeri	330.705

Figure 3. 66: a. Visitor Statistics in Aydın Region

(<http://www.dosim.gov.tr/assets/documents/2015-ISTATISTIK-INTERNET.pdf>, last visited on July 2017) b. Top Ten Most Visited Archaeological Sites in 2015 (<http://www.kulturvarliklari.gov.tr/TR,43336/muze-istatistikleri.html>, last visited on July 2017)

CURRENT VISITOR USE

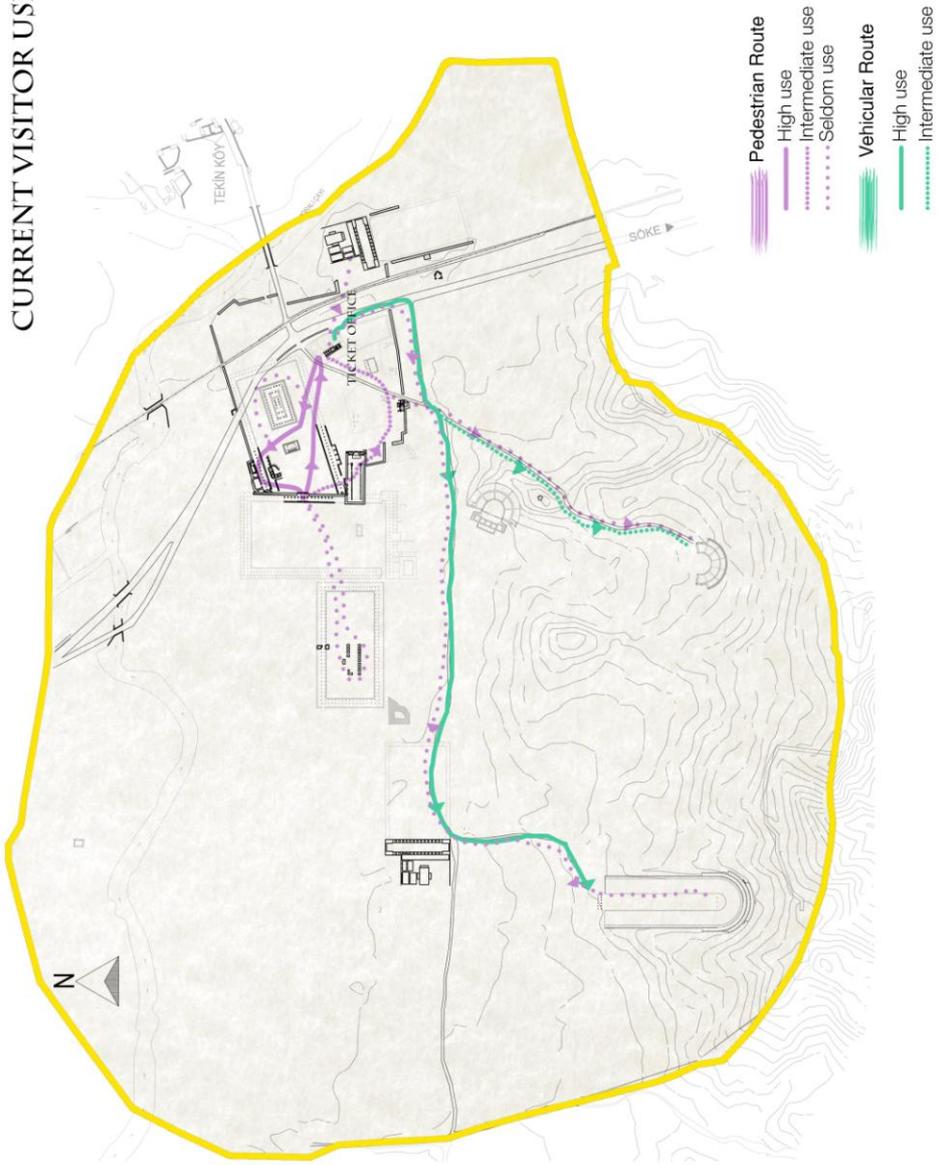


Figure 3. 67: Current Visitor Use (Kalfa, 2017)

### **3.5.6. Current Interpretation and Presentation Approaches**

There is conservative approach regarding interpretation and presentation of Magnesia. The techniques used are outdated where basic informational panels, relevant with the Ministry's regulation are used at the entrance and in front of the structures. The information they contain were updated lately and they are sufficient for non-professional audience. However, they stay at the school education level rather than inoculating the spirit and meaning of the place.

The placement of the information sources are shown in the Figure 3.129. The most used method is the informational panels. In the summer of 2016, new Quick Response (QR) codes are placed at the Archaic column drums. QR codes allow visitors to get information of the subject via their mobile devices. By this, place necessary for panel is reduced remarkably. This method should spread around the site in the future.

The new information panels consist of Turkish and English explanation of the structure. Along with the three dimensional restitution model of the structure, plan, sections and elevation drawings are provided if possible.

Magnesia shows itself by its defensive walls to the passersby. However people cannot create a relation of what these remains belong to. The only informative billboard is the one placed at the entrance of the secondary road. Name of the sponsor is indicated as well as the important figures for Magnesia are used for presentation.

Other than the panels, as protective measures there are shelters at Magnesia as well. At the general information panels and on Latrine and Library, there are low cost protective shelters. Although they are able to act as a protective element, they are not able to endure long period of time and their design is not relevant with the site.

Near the railroad, one would consider that these structures do not belong to Magnesia. There are not any information sources, neither any route leading there.

Necessary movements should be taken considering this part for a holistic presentation.

Magnesia has a high potential entrance building. Unfortunately, high functioning quality stays at the theory level for now. Only ticket sale, car parking and WC services are provided for visitors. However, there are enough places for new managements, restaurants and so on. Improving the use value of this building, tourist operators would prefer Magnesia for their travel itinerary.

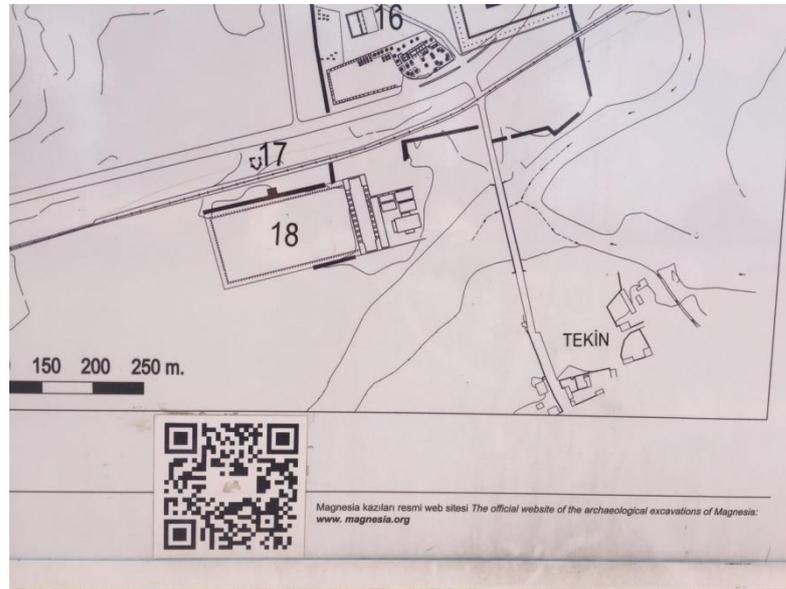


Figure 3. 68: a. The Protective Shelter (Kalfa, 2016) b. Quick Response (QR) Code on an Information Panel (Magnesia Excavation Archives)



Figure 3. 69: a. Advertising Panel at the Site (Magnesia Excavation Archives)  
b. Informative Panel at the Site (Magnesia Excavation Archives)  
c. Direction Panels in Ortaklar (Magnesia Excavation Archives)

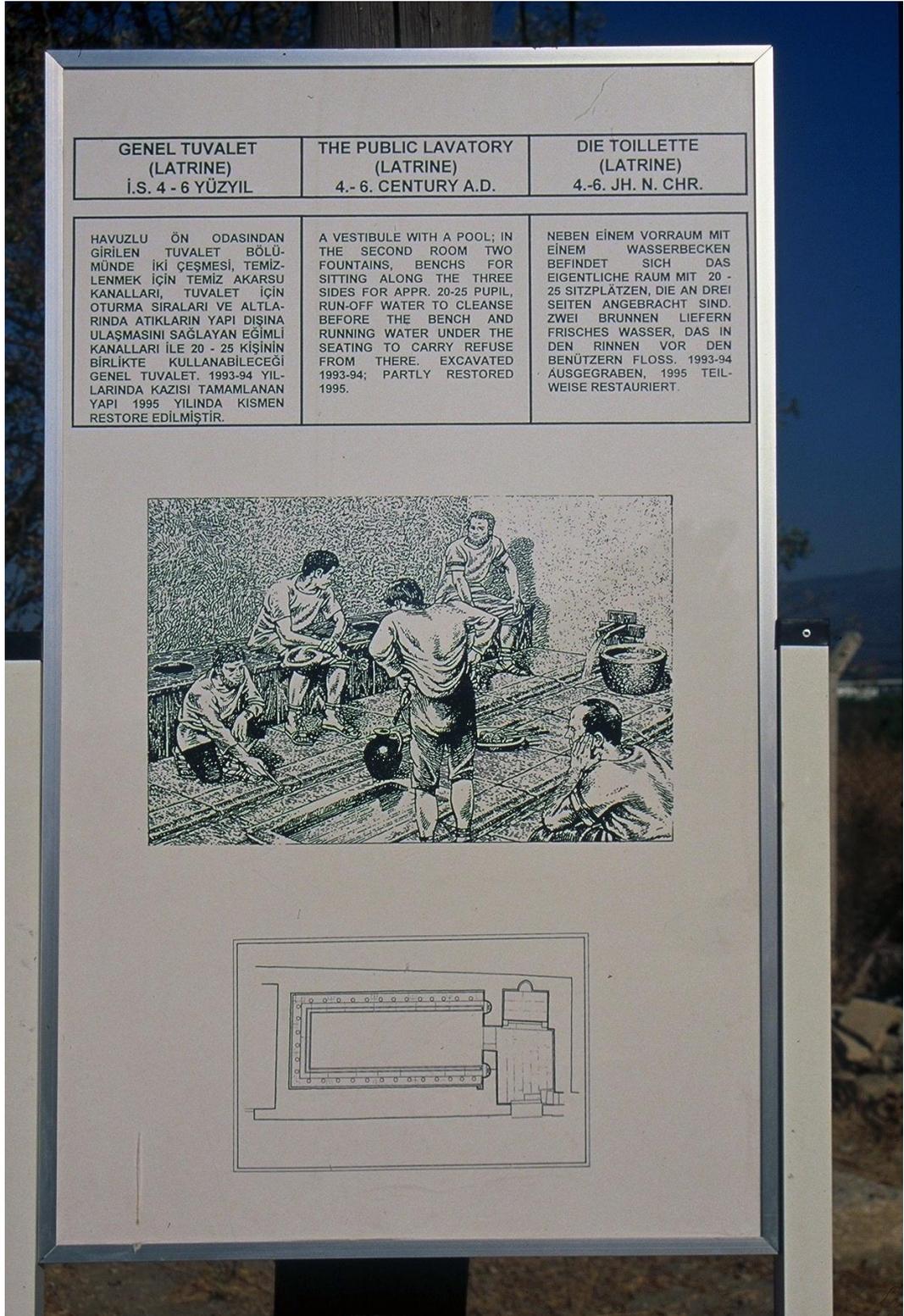


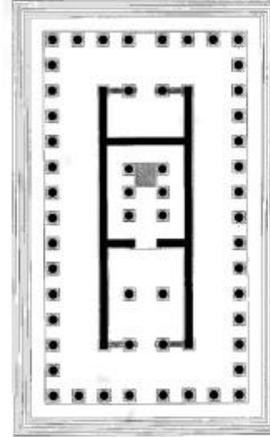
Figure 3. 70: Information Panel of Latrine (Magnesia Excavation Archives)



## Artemis Leukophryene Tapınağı Mö 3-2. Yüzyıl

## The Temple of Artemis Leukophryene 3rd-2nd Century BC

© Magnesia kazıları arşivi - 2012 • © Archives of Magnesia excavations - 2012



Anadolu'daki Hellenistik Dönem'e ait en büyük dördüncü İyonik tapınaktır. Mimar Hermogenes'in eseridir. Kendi buluşu olan ve 'pseudodipteros' (dipteros görünümlü) olarak tanımlanan bir planı ilk kez bu tapınakta uygulamıştır. Batıya dönük tapınak 8x15 sütünlüdür. Attika tipi sütun kaideleri ve arşitravların üstünde yer alan figürlü friz, Anadolu'daki ilk örneklerdir. 2000-2005 kazıları ardından tapınağın batı cephesine ait, üzerinde 'epiphanye' kapılarının da yer aldığı üçgen alınlık 'anastylosis' uygulaması çerçevesinde ayağa kaldırılmıştır.

The temple is the fourth largest Hellenistic Ionic temple in Asia Minor. The temple was built by the architect Hermogenes. He carried out a plan that was his own invention and he defined it as "pseudodipteral" (False dipteral: The temple was surrounded by one continuous row of columns, unlike the dipteral temple plan in which the cella, the central area of the temple, was surrounded by a double row of columns). The temple faces west and has an 8 x 15 columnar arrangement. It is the earliest example of a temple in Asia Minor that employs Attic-style column bases and a frieze that contains the bas-reliefs of Amazons fighting Greeks. After the 2000–2005 excavations, an anastylosis (a "reconstruction" that uses the original, surviving elements) of the western pediment of the temple was completed.

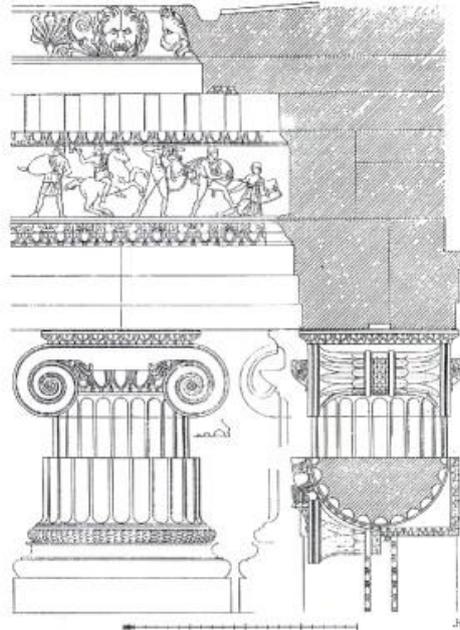


Figure 3. 71: An Example from the Information Panels of the Buildings (Magnesia Excavation Archives)



Figure 3. 72: a-b. The Visitor Center (Magnesia Excavation Archives)

# CURRENT INFORMATION SOURCES

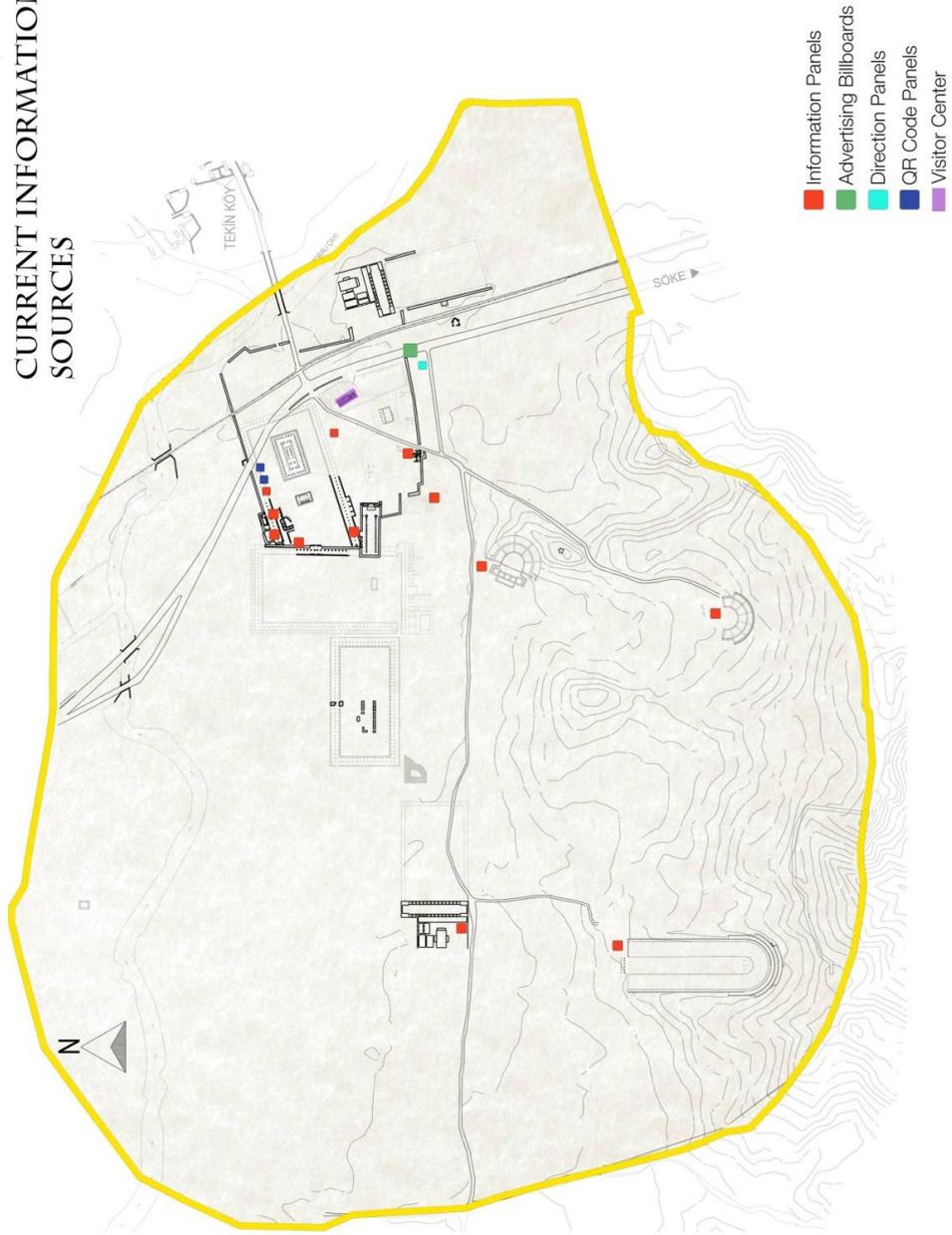


Figure 3. 73: Current Information Sources ( Kalfa, 2017)

### 3.5.6.1. Environmental Design Project of Magnesia

Magnesia has an environmental design project though it has not been realized yet. The name of the project is “Visitor Welcome Center and Visitor Routes for Magnesia Archaeological Site (*Magnesia Örenyeri Ziyaretçi Karşılama Merkezi ve Gezi Güzergahı Projesi*)”. The current proposal was prepared by the Ministry of Culture and Tourism Directorate General of Cultural Assets and Museums, Department of Practices in 2013 (Göney, 1975). The plan covers general needs defined as obligatory in the General Technical Specifications.

In this proposal, the main intervention to the site is the visitor routes. There is no vehicle entrance through the inner parts of the site as it is now. After parking, all the visitors should continue on foot. There are two routes proposed: long and short routes. In short route, pedestrian paths are paved with timber railway sleepers, which is a commonly used material in archaeological sites. The long route is, on the other hand, is paved both with railway sleepers and slates.

Short route offers visitors a tour of the area defined by the defensive wall. After getting the tickets from the visitor center at the east, adjacent to the highroad, one can start the tour via going through the Artemision or to Çerkez Musa Mosque. While the former stands as the preferable one, it promises a trip visiting in order the Temple, th Altar, column capitals of the Temple, Latrina and the Library, Exedraes, the Propylon. Then passing through the Market Basilica, the Building with a Hypocaust, cemeteries and Çerkez Musa Mosque, the route ends at the visitor center.

If long route is preferred on foot, it can be reached whether through the opening at the south defensive wall after taking the short route or directly from the parking area. At this route, the first destination is the Theatre. Going up the hill, it continues with the Theatron at the end. In order to get the City Gymnasium and the Stadium, one must get back to the main road first. There is a proposed road between the Theatron and Stadium which would be realized once the expropriation studies are done. In addition, long route can be taken if one would like to go south

at the East Stoa of the Agora and then pass through the Agora, reaching to the Sebasteion and then go south to the main long route axis.

At the intersection points of the routes, there are open or semi-open places for different purposes such as model display area, sitting and observing area, security check nodes, green areas as well as the implementation of infrastructural needs. The panels are designed according to the specifications by the Regulation Concerning Entrance to Historic Sites and Information Panels (2014).

The necessary service elements are placed throughout the project area, which are trash cans, dumpsters, introduction and information panels, guidance panels, warning panels and general introduction panels. The current visitor center is kept with minor additions such as an introduction of semi-open place for visitors to rest at the east part of the building. Hence the use potentials of the center are highlighted with offering of several managements in work.

ENVIRONMENTAL DESIGN PROJECT PROPOSED BY  
MINISTRY OF CULTURE AND TOURISM (NOT IMPLEMENTED)

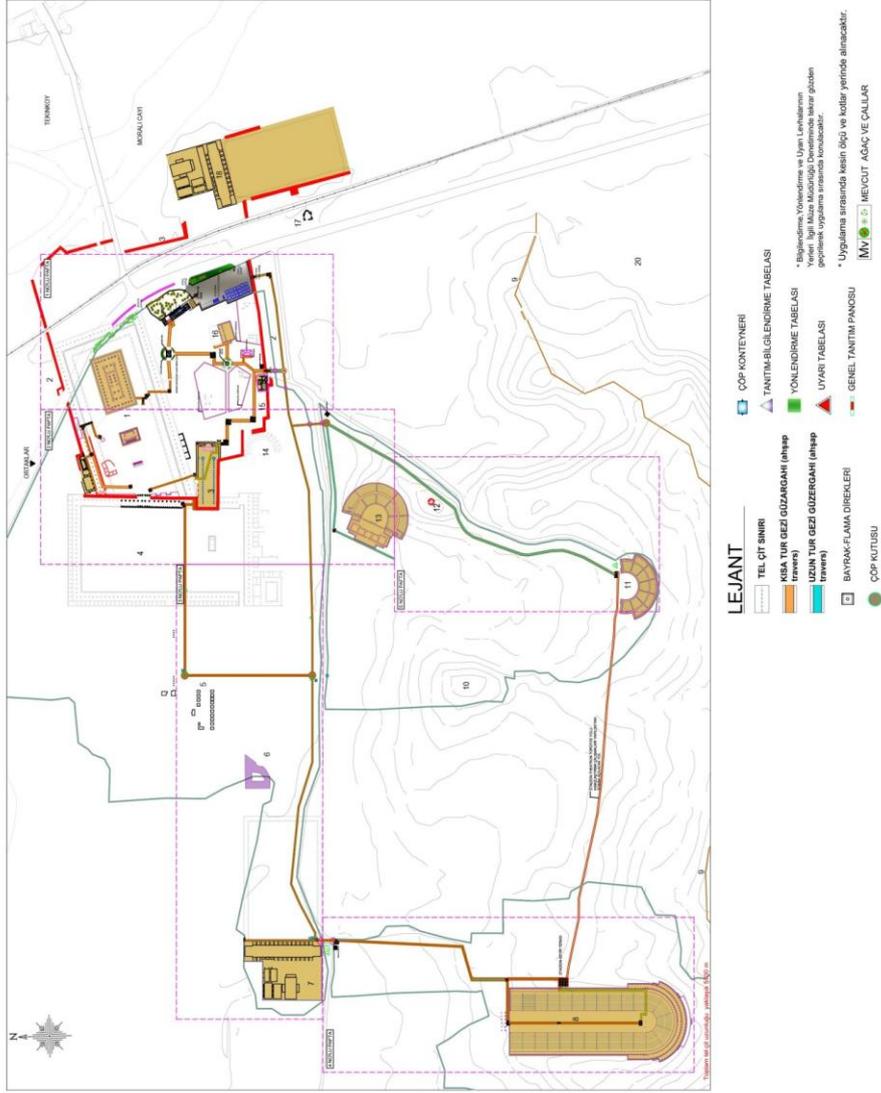


Figure 3. 74 : The Environmental Design Project of Magnesia (Magnesia Excavation Archives)



ENVIRONMENTAL DESIGN PROJECT (NOT IMPLEMENTED)

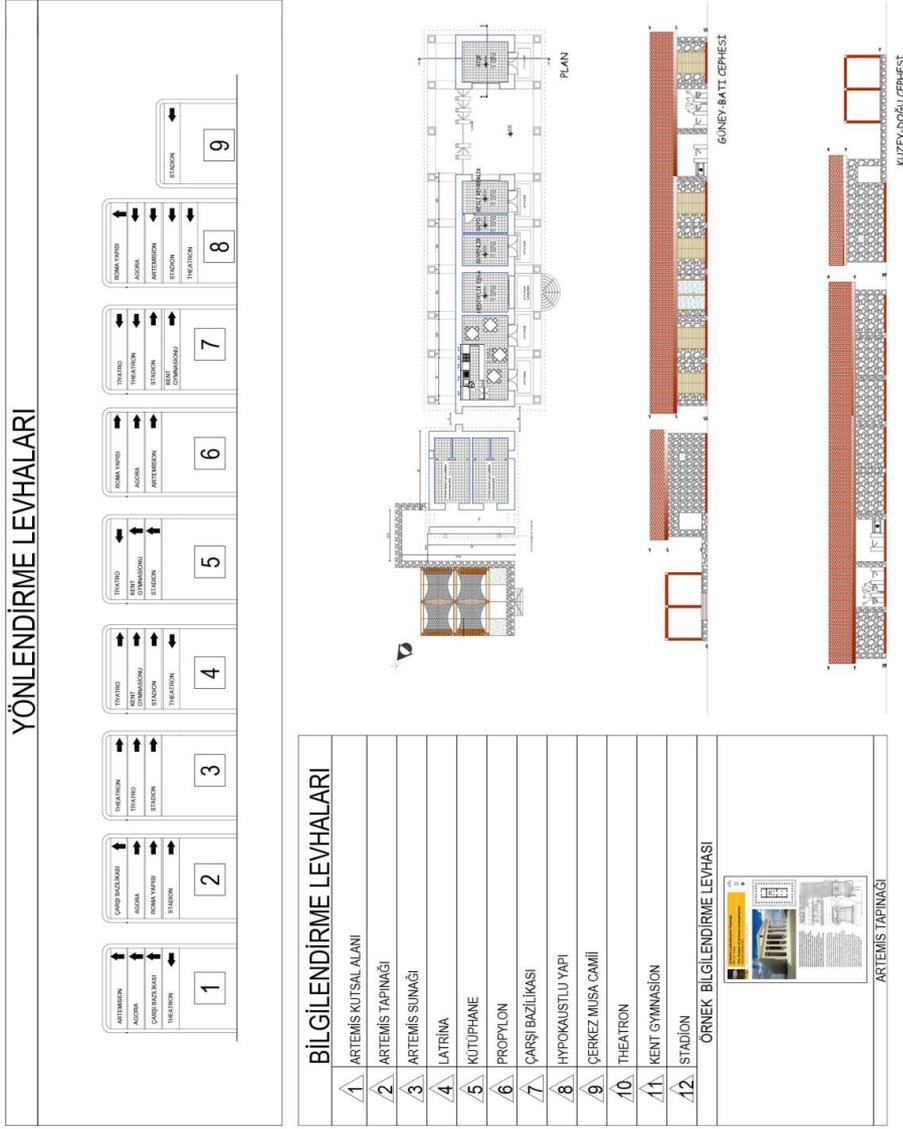


Figure 3. 76: Proposed Information Sources of the Project (Magnesia Excavation)

### **3.5.6.2. Evaluation of the Environmental Design Project**

The project, although it is not realized yet, is the only environmental design project at hand. While it has some positive attributes, there are some problems as well.

Its covering the entire site is an important asset for a large archaeological site as Magnesia on the Meander. Besides leaving the transportation means outside the site is another contribution to site's safety and integrity. On foot, visitors can experience deeper the ruins and the environment. Besides, offering two types of routes would help visitors to define their journey instead of wandering around unconsciously.

The use of railway sleepers contributes the sustainability of the site since its being a reversed material and easily detachable. The same thing is relevant for slates as well.

Equipping the site with proper lightings, trash cans and any other service elements provides safer and easier tour for the visitor. In addition, to light even the furthest places would decrease the level of insecurity on the site.

Information panels, warning panels and other informative means designed according to the specifications help visitors to get knowledge about what they see, even though they come to the site without any.

On the other hand, there are some problematic sights in the project. To start with, the routes, especially short route going around Artemision is not realistic since the excavations there are ongoing. Especially at the south part of the Temple of Artemis, new areas uncovered and it is assumed to continue in the next years. Once the road is paved, even if it is detachable, would have to be renovated time after time.

The second negativity in the design is that there is not any intervention regarding the east part of the site, that stands on the side of Tekin. It is perceived as if that the eastern part does not belong to Magnesia. On the contrary, Lethaios

Gymnasium is one of the largest buildings that survived until today. At least one route must have contained visiting the east part as well.

Another problem is the irrelevant functions. The places at the intersection points of the roads are not necessary for the site. For example, the space offered as a “model display” should not be in the middle of the route but at the visitor center instead, or the best not even to be proposed. As R.Sivan indicates “It is of little use to display models of houses, theaters, or any other structures in the center unless the visitor at the same time has a direct view of the site. If this arrangement is not possible, the time elapsed between the viewing of such models at the center and a later confrontation with the original remains (which can often be disappointingly meager) makes it difficult for the untrained visitor to put the information to good use.” (Sivan,1997) Besides green areas and sitting arrangements are placed at where excavations may carry on to.

The last one is that although the project follows the regulation, it lacks of authenticity and imagination. The plan can be adopted any other archaeological site with minor changes. However, every historical site is different from each other. The values of each site should be appreciated and highlighted in the environmental design projects.

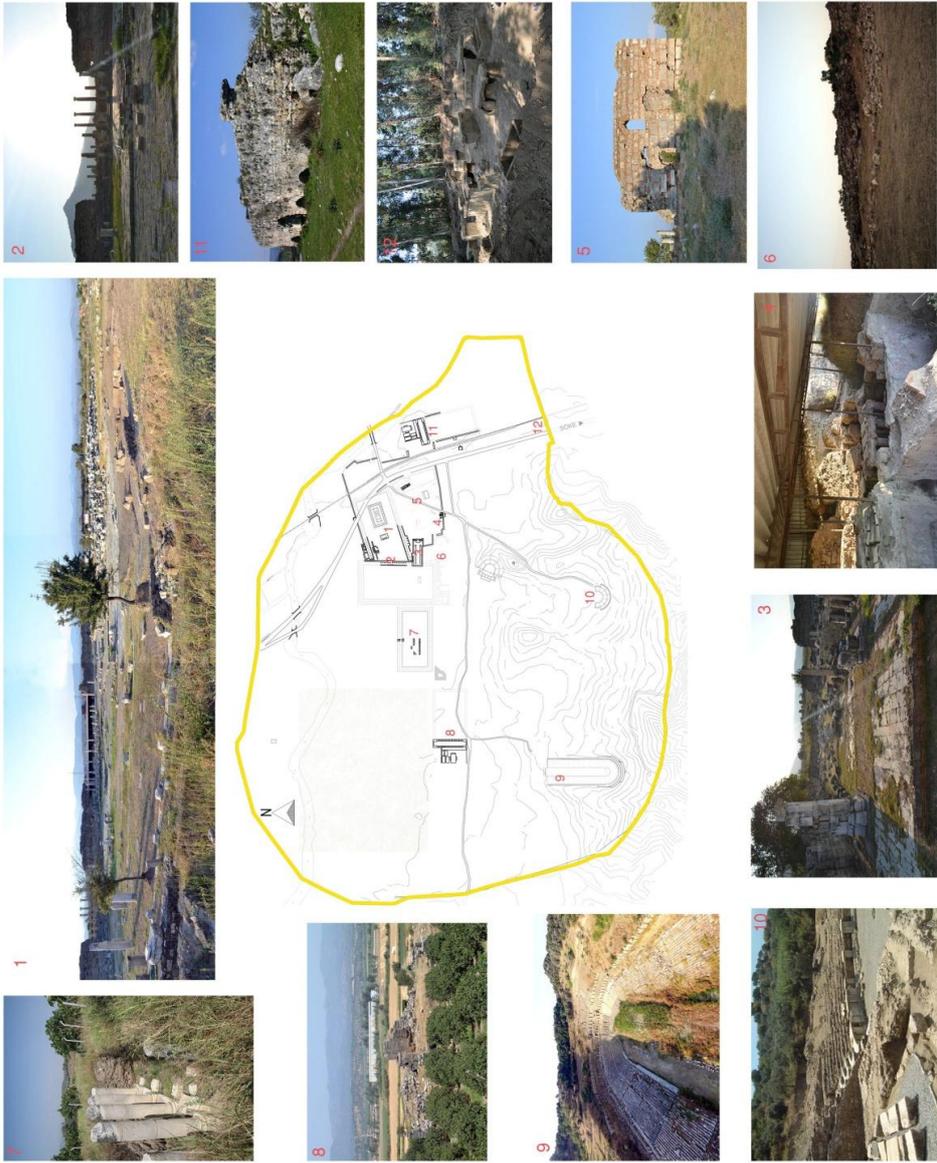


Figure 3. 77: Magnesia and the Buildings (Kalfa, 2017)

### **3.6. Evaluation of the Current State of Magnesia on the Meander: Values, Problems and Potentials**

After the investigations of Magnesia from its founding history to today, its evaluation is made via designating its values, problems and potentials.

#### **3.6.1. Values**

There are two main branches of value assessment categories that are socio-cultural values and economic values. These branches also divide into sub-branches in themselves.

##### **3.6.1.1. Socio-cultural Values**

Socio-cultural values are considered to be “the traditional core of conservation”. (Torre, 2002) These kind of values are attached to cultural heritages due to their artistry, beauty, age, significance of an event or person. They have great influence on cultural development.

In the scope of Magnesia, the site’s historical, archaeological/architectural, social, religious/spatial and agricultural/landscape values are investigated.

##### **Historical Values:**

- Magnesia has 300 years of excavation and research history. Especially traces from 1890-1893 excavations by C. Humann are still visible today such as the pits in the Agora.
- The diversity in reigns over Magnesia caused architectural richness in the site from Hellenistic temple to Beylik’s mosque. Its witness over time is also physically observable.
- The railroad that is tangent to the site is one of the first railroads in Turkey, which is still in use.
- Famous Greek leader and commander Themistokles once lived and killed himself in Magnesia. Therefore, his tomb is believed to be in one of the tumuli.

### **Archaeological and Architectural Values:**

Magnesia has individually important buildings and notions as well as holistically being a significant archaeological example. To sum up these features:

- One of the most important architects of Hellenistic Period, Hermogenes, has at least one building that is the Temple of Artemis in Magnesia, as it is mentioned in Vitruvius' book "On Architecture". He used his invention "*pseduodipteros*" plan scheme first in this very structure.
- The Sanctuary is important since it has paved area all around with inscriptions for the sacrificial festivals with *topos* blocks on the ground. The epiphany and its relation with the temple and the audience is another remarkable notion for archaeology.
- In his book "Republic", Plato describes the ideal city on a city named Magnesia, where many overlaps can be observed between Magnesia on the Meander.
- The variety in structures both typologically and periodically enhances its architectural and archaeological values.
- The foundation myth that diverted Magnets from Crete to Anatolia is a rare example for a city's establishment. It is the third settlement after they left Crete.
- Even though the city is not among 12 Ionian cities, it had an important role in the region with its the Isitheria Festival, agons and production of wheat. Besides Ephesus having Magnesia Gate shows the significant place of Magnesia during its time.
- The Stadium of Magnesia is not only Asia Minor's but also the world's best preserved and structurally stable stadium.
- Theatron provides scholars to see and study Greek theater-like structures in detail since it had never been finished.

### **Social Values:**

- Magnesia provides employment opportunities for Tekin Mahallesi. Besides having a culturally important site around their vicinity make the local people connected with it.
- “Magnesia Lovers Association” based in Kuşadası shows the respect given to Magnesia from the region. The group organizes trips and raises funds for the site.
- The excavation campus is located between lower and upper neighborhoods of Tekin. This fact creates different social groups live mutually in summer times.
- Işık Bingöl and Orhan Bingöl have been organizing Children’s Festival since 1996 in Magnesia, inviting local children to the site, teaching them about the site and its culture and setting up a themed drawing competition. This is a pioneering unprecedented event for archaeological sites and their excavation teams. Not only social but also educational value does this event hold.

### **Religious/Spatial Values:**

- Even before the establishment of the new city in 4<sup>th</sup> century BC, there was an Archaic Temple dedicated to Artemis Leukophyrene. Hence the religious use of the Sanctuary of Artemis, as its name indicates, had been continuous until 1200s.
- Epiphany plays an important role in Magnesia’s spiritual characteristic together with the Artemision.

### **Landscape/Agricultural Values:**

- Mount Thorax (Gümüşdağ) welcomed Magnets for around a century before they settled down in today’s land. Besides it carries mythological and symbolic meaning for Magnesia.
- Lethaios River (Gümüşçay), being one of the branches of Meander river, both indicates the natural boundaries of the city as well as causes floods

from the ancient times which had been a significant factor for city's abandonment.

- The Meander plain is one of the most fertile lands of Anatolia. So some parts of the site and its vicinity are still agriculturally active since the ancient times.

### **3.6.1.2. Economic Values**

The other branch of value assessment is economic value. It is one of the most powerful decision making value criterion among the archaeological heritage site. They have many common factors with the socio-cultural value however they differ because one's parameter is economy.

#### **Use Values:**

- Magnesia needs workers during the summer time. Hence the work force is obtained mainly from Tekin, providing job opportunities for the local people.
- The modern excavations continuing uninterrupted from 1984 under the leadership of O. Bingöl creates intellectual and academic development for the excavation team.
- Magnesia is visited by native and foreign tourists. The studies of the excavation team help the visitors to grasp and enjoy the archaeological sites more.

### **3.6.2. Potentials**

- The site has been uninterruptedly excavated under the same leadership for 33 years, which provides continuity in the studies and site's order.
- The excavations and researches opens way to understand every building and urban development of the city.
- The Children's Festival and the employment of the local people increase the interest in archaeological and cultural heritage.

- The environs and the archaeological site are registered as 1<sup>st</sup> degree archaeological site. Therefore, the site is secured by unwanted disruptions.
- The low visitor density leaves the site undisrupted.
- Economic income mainly depends on agriculture and animal husbandry. This also prevents disturbance to the site to a limit.
- Being on the plain land, the site is accessible for the visitors from the entrance to the inner parts.
- Ortaklar-Söke highroad and railroad passing through the eastern part of the site makes Magnesia visible to the passersby.
- The Temple of Artemis attracted the travelers and researches from the 17<sup>th</sup> century. This enthusiasm over it still continues and it may contribute to the site's overall importance in academic society.
- Due to the water flood, the site is covered with silt and it is one of the reasons why the architectural remains stood undisturbed for centuries. This is a huge advantage for archaeological sites.
- Presentation techniques have been advancing. The information panels are being updated, new technologies such as QR codes placed, protective shelters for visitors and displaying artifacts are renovated.
- The Stadium is in a good condition to host performance based activities. Some small scaled musical events have been started up for past two years.
- The visitor center has high potential for small managements and displays however it is not used properly. The more the site is advertised the more visitors and eventually more managements would like to take place in Magnesia.
- The sponsors, especially Batı Söke, are important assets for the site. Proper advertisement and services are provided by them.
- Mainly educated people visit the site who have knowledge about Magnesia beforehand therefore they do not create any threat.

- The site is in a region with high archaeological sites such as Ephesus, Didyma, Tralleis, Miletus and Priene. Cultural routes and cultural tourism would be effective for Magnesia.

### **3.6.3. Problems**

- Since the Sanctuary of Artemis is the first strikes to the visitors' eyes, the rest of the city stands at the background and only visitors having information on the site beforehand wander through these structures.
- The buildings such as the Theatron, Stadium and City Gymnasium are not easily reachable by visitors on foot. Hence the visitors on mobile vehicles are not encouraged to go deeper from the highroad and visit these buildings.
- The budget provided by the Ministry and the sponsors are insufficient. Therefore, few archaeologists, architects and other specialists can be summoned for the team, few workers can be hired, small portion of the site can be excavated compared to the city's size and inadequate restoration, preservation and presentation means can be implemented.
- Magnesia has low visitor density. According to the statistics done by the Republic of Turkey Ministry of Culture and Tourism in 2015, Magnesia received 3.925 visitors where the most popular archaeological site got 1,731.271, that is Hierapolis in Denizli. Among the region Aydın, Magnesia again stands at the below parts where the highest number is achieved by Afrodisias.
- The Ortaklar-Söke highroad and the railroad divide the site and because of that reason, the boundaries of the site cannot be determined. Besides the whole sanctuary cannot be excavated.
- Magnesia has been suffering from drainage problem in the sanctuary from the ancient times due to rain waters and flooding of the stream. It is still a valid problem today, resulting in delay in excavation to free the water and silt from the area. In addition, the water destroys the ruins in long term.

- Interpretation and presentation techniques are inadequate in the site. There are mainly traditional information sources such as information, advertising and direction panels and some QR code panels. The sources are lacking in addressing for visitor's needs and creating bond with them.
- During his excavations in 1891-1893, Humann took large amount of remains to Berlin and some were taken to Paris. The loss of materials prevents excavation team to get a healthy assessment on the structures.
- The defensive wall surrounding the Sanctuary of Artemis has structural problems. It leans towards the Sanctuary threatening the visitors and archaeological remains.
- Illegal excavations cause destruction and loss of material due to the lack of security means.
- There are thirty-two geothermal facilities in Turkey, twenty of which is in Aydın. Due to the rapid growth of these facilities around Magnesia, the ecosystem is



Figure 3. 78: a. Scheme showing the Land Division Problem (Kalfa, 2017) b-c-d.  
The Highway and the Railway-1 (Magnesia Excavation Archives)

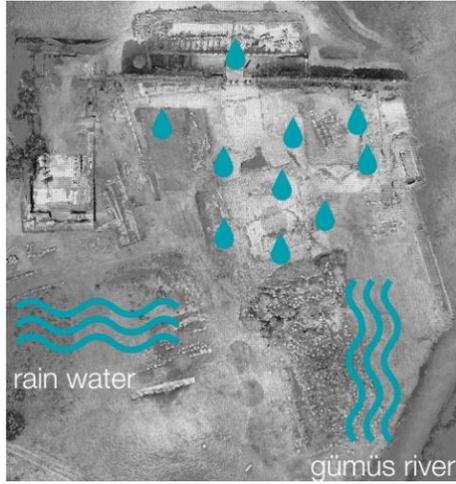


Figure 3. 79: a. The Scheme of the Drainage Problem b. The Assembly Area Flooded (Magnesia Excavation Archives) c. The Sanctuary of Artemis Under Water (Magnesia Excavation Archives) d. Silt over the Agora (Kalfa, 2017)



## CHAPTER 4

### PROPOSAL OF INTERPRETATION AND PRESENTATION PRINCIPLES FOR MAGNESIA ON THE MEANDER

#### 4.1. Examining Magnesia through the Ename Charter

In the light of the definitions and principles mentioned before, it is evident that Magnesia needs a proper interpretation and presentation. For this purpose, analyses through the seven principles of the Ename Charter will be taken as guidelines.

##### **Access and Understanding**

As a basic need, if the site is not accessible from outside and inside, then there cannot be any on-site presentation. Our first aim is to provide on-site presentation if the case matters is with such rich architectural elements as Magnesia's. Physical access should be possible for everyone, and if not off-site presentation needs to be done. In order to elevate the potentials of physical accessibility as well as providing clear information on the site,

- Magnesia has a strong physical accessibility which is unyielding. There is the high road and railroad tangent to the site. There are busses, *dolmuş* passing through. There used to be a station on the entrance of the Tekin but due to rare use it was eliminated. Introduction of new station again and making proper advertisement of the site can develop the accessibility.

- As easy as to get to the site, it is not inviting to go deeper in the site. Inner parts of the site, such as Theatron, the City Gymnasion and the Stadium are not visible to the eye if one is not informed before about their presence. Hence the road leading there is not paved and there is no distinction of vehicular and pedestrian route, which creates danger for the visitors. The road needs to be renovated and proper information should be given to the visitors about these buildings in the visitor center.
- While being away from the highway is a negative asset for Magnesia, also being adjacent but on the eastern side of the highway also is. Since there are neither any route leading there nor information means, the remains such as Nekropolis and Lethaios Gymnasion, are not visited at all. Therefore entire site should be accessible for each visitor in this perspective.
- Although the Sanctuary of Artemis is visible to the passerby, once the visitor gets there, the route he or she has to follow is not clear. As it is mentioned in the earlier chapter, instead of traveling the site consciously, they wander around involuntarily. Proper visitor routes emphasizing the cultural importance of the elements as well as allowing the excavation team to carry their ongoing work should be prepared.
- In Magnesia some intimate posters for advertising the site help for attracting any kind of visitors. Hence the intellectual studies should be elevated also in the presentation of the site to invite people.

### **Information Sources**

The archaeological sites are mainly composed of silent rocks. Interpreters are the one who let them talk to the visitors and tell their stories. Scholarly attitude towards the visitors are not satisfactory for transmitting the spirit and meaning of the place. Information sources should be precise, to the point and have the feature of rising people's curiosity on the site. In Magnesia, some informative panels were renovated in the summer 2016 however they need to be spread out the site since they are only restricted to the Artemision.

- As it is pointed out in the earlier sections of this thesis, information sources used in Magnesia are not up to date enough. Along with the printed materials, other ways of presentation methods need to be found. Story telling can be a proper way to get integrated with the people. Magnesia, an archaeological site which is rich in mythological traditions, can be fed from it for thematic representation. For this case, two historical sources will be offered that are the Epiphany and the visit of storks.

The mythological reference Epiphany was first suggested by C.Humann as a representative “epiphany” that took place annually at the Festival of Ishiteria. At this ritual, the sculpture of Artemis was illuminated through the pediment opening of the Temple of Artemis and revealed itself to the citizens. It is also thought that since Artemis is the goddess of night and moon, the illumination could be achieved by moonlight at a specific time of the year.

By organizing the modern Festival of Ishiteria, Magnesia would offer visitors visualization from its history. Hence the experimental visit of the people, visitors can get more satisfaction and information about the site.

The other reference would be the visiting of storks. Tekin and Magnesia have been visited by storks from the ancient times. The relief from the Assembly Area strengthens this thought. During their migration period, they stop at Tekin for while, reproduce here and teach their offspring how to fly and all together they leave (Bingöl, 2007).

Stork figure can be used as a graphic communication element for Magnesia. The booklets, information panels and such may contain stork figures. The visiting attribute of the storks are similar to the site’s visitors. Therefore these figures can create a sincere bond with the people and the site as in the case of Çatalhöyük that is mentioned in Chapter 2.

Besides stork figures can be produced with contemporary materials by sculptures and graphic communication designers. Similar approach is investigated in Chapter 2 in the case of Avdat, Israel. They would act as guides showing the site to the visitors while depicting an ancient and still going natural virtue of the site.



Figure 4. 1: a. Visiting Storks on the Site (Magnesia Excavation Archives) b. A Relief Depicting a Flying Stork on the Site (Kalfa, 2016)

- Magnesia has three dimensional restitution models of the entire site. The visitors can be provided with virtual reality kiosk as in the case of Ename allowing them to see the re-erected version of the remains.
- Magnesia is rich in architectural remains and their diverse periods, especially in the part covered by the defensive walls. In our case, where the building forms vary from an Archaic Temple to mosque of Beyliks Period, the rich cultural and architectural value need to be readable by both professional and non-professional audiences. This diversity should be highlighted by the presentation principles.
- The site has a visitor center that is capable of hosting several managements and functions. Due to the advertisement problems, its potential cannot be used properly. One of the rooms can turn into information section where the visitor is getting prepared for her or his journey on the site. This would

provide more holistic and comprehensive understanding for the visitor about the site.

### **Context and Setting**

Archaeological sites become the part of the landscape through time. Hence their integrity with the nature is a dispensable fact. Interpretation and presentation principles cannot disregard the context of the site.

- When considering context of a site, not only the contemporary situation but also the historical transfer of it should be taken into consideration. In the case of Magnesia, Mount Thorax where the city is situated on its slopes has an important historical role and value. Before the city was established, the mount welcomed Magnets for almost a century. Besides the name “Gümüŕçay” Turkish for Silver Stream comes from Thorax since it is also called as “Gümüŕdağ” Turkish for Silver Mountain due to the silver mines underneath.

A route to Mount Thorax can be offered to the visitors as a continuation of the visit to Magnesia. Daily tours starting from specific times of the day would highly attract the visitors. Besides that would be a presentation of both natural and cultural heritage of the region.

- Meander Plain is one of the Turkey’s richest regions in terms of agricultural production. Magnesia has its share as well. The fig and olive fields lasting for centuries are important asset for Magnesia therefore should be protected and used for its presentation.
- The setting of Magnesia covers a large area. Therefore it becomes difficult to observe the city in whole. The presentation framework should provide holistic approach in order to understand the site fully.

- In the ancient times, Magnesia was in close relationship with the cities Ephesus, Tralleis and Priene. But today no sign of this relation is emphasized. Offering a cultural route to these sites would not only positively affect Magnesia but also the presentation of these three cities as well.
- The hypothetical entrance gates of Magnesia at the east, west and south, naming these three cities can be represented in the presentation.



Figure 4. 2 a. From Magnesia to the Mount Thorax (Magnesia Excavation Archives) b. From the Mount Thorax to Magnesia

### **Authenticity**

Unless the authenticity of a place is sustained, then any archaeological site would be similar to each other. Not only the site but its environs should be considered for a holistic authenticity protection.

- The Ortaklar-Söke highway and railway cut the site acutely. These two physical modern attributes are the most harmful ones for disturbing the site's authenticity. While they break the integrity of the site, also the Sanctuary of Artemis cannot be fully excavated. In addition, the city walls, Necropolis and the Lethaios Gymnasium stand outside the main architectural remains of Magnesia. Therefore, the routes of these two ways should be moved towards the other side of the river, to Tekin's side. Since these roads are used rarely, the shift would not harm the traffic on a large

scale. A proposal regarding this shift should be made to Turkish State Railways (TCDD) and General Directorate of Highways (KGM)..

- For the parts that are not visible to the eye today, instead of making reconstructions or other hands-on techniques, virtual reality methods can be used to protect the authenticity of the city. For example, the city pattern and streets are not visible today. Some kiosks may visualize these features to the visitors in 3-D.

### **Sustainability**

Archaeological sites have sustainability in their essence since they have endured for centuries. It is more than disrespectful to break their cycle by our hands.

- Due to the geothermal facilities growing rapidly around Magnesia, the ecosystem is changing. While it harms the people living in the neighborhood, it also causes deterioration in the archaeological remains as well. These chemical plants should not be allowed to be built near the site.
- Participation of the local community is the essence of a sustainable cultural heritage site. Local people of Tekin are already related with the site for years. However sometimes the work force is not enough for the excavations. Attraction methods should be persuaded both for Tekin and other close settlements such as Ortaklar and Söke. By this, the work in the site would not be interrupted as well as local economy would be developed.
- The Children's Festival conducted by Işık and Orhan Bingöl since 1996 is a precious event of Magnesia. Local kids can learn about Magnesia and archaeology through plays and art. This festival should be assured to endure in the presentation framework of Magnesia.
- Every intervention to the site, regarding either conservation or presentation, should not harm the artifacts and site's integrity. In other words, they should be renewable.
- Although Magnesia does not have such a problem, for a sustainable planning, mass tourism capacity of Magnesia should be done.

- While there are sponsors of Magnesia, for a cultural heritage site, more sponsors work for the best. Conservation and presentation studies can be carried out with the funding the sponsor provides.

### **Inclusiveness**

When an interpretation and presentation framework is prepared, for its sustainable continuity, the participation of the stakeholders and associated communities should be assured.

- Since the interpretation and presentation framework is prepared mainly for visitors, their opinion and contribution should not be disregarded. Feedbacks should be encouraged in order to improve the framework.
- Tekin is in close relationship with Magnesia both physically and socially. The village's providing work power for the site and excavation house's being in the village are two examples of this relationship. While the visitors are not present at the site, local people are. Hence every move regarding Magnesia should be parallel with the village's benefit as well. Presentation framework should respect this mutual relation
- Although once the tours were visiting Magnesia, they do not consider it as a destination any more. Hence there are few visiting tourists in Magnesia. Tourism operators should be attracted by providing service units in the visitor center.
- Offering service units would also result in employment for the local people.
- The framework should address every kind of visitor groups such as children, disabled, elderlies, academic scholars, foreigners.
- In Magnesia archaeological excavations, multidisciplinary is encouraged, where there are archaeologists, architects, conservation specialists, visiting linguistic professors, anthropologists, restoration specialists. This multidisciplinary should be maintained.

## **Research, Training, and Evaluation**

When the framework is prepared, it does not mean it is finished. Archaeological sites are open to change and update. By this dynamic feature, the interpretation and presentation framework would work for the benefit of the site.

- Every year Magnesia excavation team welcomes visiting professionals from different fields in order to create thorough and up to date data of the site. This dynamic structure should be maintained and encouraged.
- The continuity of the excavation team should be possessed for sustainable growth.
- A team solely for interpretation and presentation for the site should be set up. This group should consist of heritage interpreters, curators, graphic designers, photographers and so forth. In the case of Çatalhöyük, this team enhanced the information sources of the site remarkably.

The 7 Principles of the Ename Charter (2007)	Interpretation & Presentation Principles for MAM	Tilden's 6 Principles (1957)	
access & understanding 1	<ul style="list-style-type: none"> <li>- introducing train station at Magnesia</li> <li>- ameliorating the inner roads of the site</li> <li>- providing visitor routes around the site</li> <li>- providing new advertisement methods</li> </ul>	Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase. 5	
information sources 2	<ul style="list-style-type: none"> <li>- providing up to date informative panels</li> <li>- introducing thematic presentation techniques</li> <li>- using the visitor center effectively</li> <li>- putting forward the diversity in architectural remains</li> </ul>	Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However all interpretation includes information. 2	Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase. 5
context & setting 3	<ul style="list-style-type: none"> <li>- introducing a route to Mount Thorax</li> <li>- using the agricultural assests of the site</li> <li>- offering a cultural route between Magnesia, Priene, Ephesus and Tralleis</li> <li>- remembering the ancient entrance gates</li> </ul>	Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable. 3	
authenticity 4	<ul style="list-style-type: none"> <li>- shifting the Ortaklar-Söke highway and railway to the other side of the river</li> <li>- respecting local people of Tekin</li> <li>- making the city plan and streets readable via virtual reality tools</li> </ul>	Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase. 5	
sustainability 5	<ul style="list-style-type: none"> <li>- keeping the geothermal facilities away the site</li> <li>- encouraging local people to work in the site</li> <li>- ensuring the continuation of the Children Festival</li> <li>- making renewable and reversible interventions on the site</li> </ul>	Interpretation addressed to children (say up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program. 6	
inclusiveness 6	<ul style="list-style-type: none"> <li>- creating a platform for visitors' to give feedbacks and make contributions</li> <li>- attracting the tourism operators to put Magnesia on their visiting schedule</li> <li>- offering service units to the entrance buildings</li> <li>- addressing to every kind of visitor profiles</li> <li>- encouraging multidisciplinary in the team</li> </ul>	Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile. 1	
research, training and evaluation 7	<ul style="list-style-type: none"> <li>- ensuring the sustainability of the team</li> <li>- keeping the dynamic structure of the team</li> <li>- setting up a team responsible for the interpretation and presentation of the site</li> </ul>	The chief aim of Interpretation is not instruction, but provocation 4	

Figure 4. 3: Evaluation Chart (Kalfa, 2017)

## **4.2. Inspection of the Principles with Tilden's Principles**

At the Chapter 2, Freeman Tilden's six principles on heritage interpretation is introduced. The implementation of these principles helps the archaeological site to reflect its meaning and spirit as well as providing visitors enjoyable adventure in their visit.

Only taking the seven principles of the Ename Charter and shape the decided principles accordingly may work for the site but it would lack in terms of social aspects. Tilden's principles offer visitor's to connect with the site, find clues about their essences and feel belonged to that place uniquely.

Therefore after defining the principles for Magnesia following the principles of the Ename Charter, each principle is checked with its reciprocation. In a way a checksum is made if the principles are in competence with Magnesia's interpretation and presentation. Thankfully all of the principles are matched with Tilden's principles. One of these principles match more than once, which is the Principle 5: "Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase." (See Figure 4.3)

Indeed, this consequence is relevant with Magnesia. Being a large city with rich architectural remains, it is one of the main problems of the site to control and present these virtues to the visitors. Hence it is highlighted that along with implementing these principles, special attention to site's integrity must be possessed for proper interpretation and presentation principles.



## CHAPTER 5

### CONCLUSION

Cultural heritage sites are the main information palimpsest for the humanity. From mid-20th century, archaeological sites are considered valuable not only for professionals but for public where they can learn about their culture from the first hand. Keeping them in good condition for today and future is duty of the entire humankind. Not only protecting, but also and most importantly understanding these sites are essential for cultural development. As for this reason, interpretation and presentation approaches play vital role in this connection.

The interpretation and presentation of archaeological sites is an important asset for an archaeological site to be fully grasped by the visitors and scholars, and sustainably protected for a long period of time. This is mainly because the subject matter represents “the past” in “the present” time and without any interpretation, no one would understand what messages the heritage site has been carrying for centuries.

Once the artifacts are unearthed, they have a great demand in binding with the people. Since they are silent rocks, they need an intermediary to create connection. Thus the interpreters consisted of several disciplines become the intermediary. Having interpretation as “content” and presentation as “language”, the interpreters let the artifacts talk to the visitors. The more the visitors get the archaeological site, the more attraction and appreciation the site gets.

Interpretation and presentation of archaeological sites pleases both the academic perspective as well as non-professional audience because of its being a holistic approach covering any kind of presentation techniques together, from reconstruction to hologram technology, from informative panels to narrative implementations. For these reasons, in this thesis, the question of “how to interpret and present an archaeological site?” is discussed and specific case “Magnesia on the Meander” is selected and investigated as a case where interpretation and presentation principles is proposed at the end.

In order to interpret and present an archaeological site, it is vital to learn thoroughly the conceptual and legislative background on the subject. Therefore, the terms “interpretation” and “presentation” are examined through national and international studies, charters, regulations and laws. From conceptual background, pioneer interpreter Freeman Tilden’s six principles as he listed in his book “Interpreting Our Heritage” (1957) and, the one and only international document on interpretation and presentation of cultural heritage sites, that is the Ename Charter are decided to be guidelines.

While pursuing the principles, meaning and spirit should not be disregarded. Therefore importance of intangible features of archaeological sites is explained in this chapter. On the other hand, Tilden’s principles are the supporting guidelines to check if the site has proper interpretation and presentation approach in terms of conveying its meaning and spirit.

In Turkish legislation, there is not any directly related law but the most relevant one is “*Law No. 5226 Concerning to Revision of Legislation Called as Law Concerning to Conservation of Natural and Cultural Property*”. In this law, as a presentation method “*Çevre Düzenleme Projesi*” that is Environmental Design Project” should be implemented in every archaeological site. While this plan has benefits, it has a major disadvantage that it causes all the sites similar, losing their uniqueness and identity.

After the investigation of the conceptual background, case studies around the world are examined. For this examination, diverse interpretation and presentation

methods through time were investigated through examples. Through this investigation, it is evaluated that several interpretation and presentation methods can be implemented according to the amount of architectural remains the site has, the attitude of the interpreter, amount and quality of the data that is wanted to be given. Hence these outcomes become supplementary information for the final proposal.

To understand the site and explain it on behalf of it, thorough research starting from its foundation to today should be made. Thus on the chapter three, Magnesia on the Meander is opened up geographically and historically. Its relation with the region and environment, history of research and excavation, analyses of land use, characteristics of the city plan and architectural remains, examination of current presentation methods are made.

After assessing these studies, Magnesia's values, strengths, weaknesses, opportunities and threats are pointed out. Although Magnesia is an important archaeological settlement in the region, with its size and cultural dignity, it cannot receive public attention adequately. In order to change this situation reverse, a new approach of interpretation and presentation must be proposed for Magnesia.

Therefore, finally interpretation and presentation principles are proposed in the light of the Ename Charter. Each principle of the charter is broaden up with the new principles of what should be done for Magnesia. After that, double check of the accuracy and compatibility of the principles are made with Tilden's principles. It showed that the principles are adequate to convey the visitors and scholars its meaning and spirit.

While making these principles, the most striking decisions would be the shift of the highway and railway and introducing historical festivals to the site. With the former, the most important physical problem of Magnesia would be solved, whereas with the latter socio-cultural significance of the site is achieved by a historical reference.

Double checking with Tilden's principles shows that with the new framework, the most dominant part would be "Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase". This is actually quite relevant for an archaeological site as Magnesia where the area is huge to control and rich in architectural remains periodically and typologically.

In conclusion, by these principles, visitors of Magnesia would be provided an enjoyable as well as a deductive journey. Also these principles would help the site protected for a long period time. Not only Magnesia but also other related ancient cities Ephesus, Priene and Tralleis would be positively affected by the introduction of cultural route between these cities.

The principles in this study are a preliminary study that should be further developed by experts from diverse disciplines. It should be kept in mind that archaeology is a dynamic field. The principles should be updated with the new discoveries and should not be considered as unchanged facts.

It is important to mention that this thesis does not cover an accessibility method for disadvantaged people. Further studies, should be made according to their proper visit and access to Magnesia.

Magnesia does not have a "Management Plan" and implemented "Environmental Design Project". For the future, this thesis can be used as a layout for these plan and project with necessary changes. Besides, the offered cultural route may also be included in this scope for regional and cultural development.

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## APPENDIX A

### Plato and the Ideal City

Republic, *Laws*, 4<sup>th</sup> Book

“(704b) ... the city, approximately 80 stades from the sea, with harbours in that direction, (704c) will be founded on undulating land which grows practically everything with no other city for a (near) neighbour, (737c) ... first, one has to determine what the total population ought to be, then agree on the distribution of the citizens and decide the number and size of the subsections into which they ought to be subdivided; and the land and houses must be divided equally (so far as possible). (737d) ... the land must be extensive enough to support a given number of people in modest comfort, and not a foot more is needed. The inhabitants should be numerous enough to be able to defend themselves when neighbouring peoples attack them, and contribute at any rate some assistance to them when they are wronged. (737e) ... a suitable number is 5,040 farmers and protectors;... let the land with its houses be divided up into the same number of parts ... he will then divide the city itself ... into twelve sections. (745d) ... they must allocate the sections as twelve “holdings” for the twelve gods, consecrate each section to the particular god which it has drawn a lot, name it after him, and call it a “tribe”. (745b)... but first he ought to reserve a sacred area for Hestia, Zeus and Athena (calling it the “acropolis”), (778c) ... temples should be built all around the agora and ... round the perimeter of the city; ... next to them should be administrative offices and law courts. (779b) ... if men are to have a city wall at all, the private houses should be constructed right from the foundations so that the whole city forms in effect a single wall: that is, all the houses should be easy to defend because they present to the street a regular and unbroken front. The job of seeing that the buildings always keep to the original scheme should properly belong to the occupants, (779c) but the citywardens (*astynomoi*) should keep an eye on them and even impose fines to

force any negligent person to do his duty. They should also supervise all the unsanitary arrangements of the town and stop any private person from encroaching on public land by building or excavations. The same officials must take particular care to see that the rainwater flows away properly, and in general they must make all the appropriate arrangements inside and outside the city; (779d) to deal with all these points, and to supplement any other deficiency in the law, the Guardians of the Laws are to make additional rules in the light of experience ... together with those around the agora, the gymnasia and all the schools: they are now ready and waiting to be entered, and the theatres are prepared for the arrival of their audiences ...”.