

**PARADOX OF PARADIGM IN ANCIENT GREEK CLASSICAL PERIOD
RELIGIOUS ARCHITECTURE: THE DESIRE OF COPY IN PRODUCTION OF
THE MODEL****ESKİ YUNAN KLASİK DÖNEM DİNSEL MİMARİSİNDE PARADİGMANIN
ÇELİŞKİSİ: MODELİN ÜRETİMİNDE KOPYANIN ARZUSU****R. Eser KORTANOĞLU**Doç. Dr., Anadolu Üniversitesi Edebiyat Fakültesi
Arkeoloji Bölümü Tepebaşı/Eskişehir**Abstract**

Circular form is a form-term that can be used as a metaphor for the "model-copy-model" cycle in terms of cultural-architectonic interaction process and interaction direction. The conceptual production of this model-copy cycle is the main argument of the article. The Bassae Apollo temple is a replica of the Archaic phase of the Apollon temple of Delphoi in prominent parameters for the mass, such as the architectural layout, plan typology, proportion system, short and long outer column numbers and proportions system. In terms of architectural interaction, there is no special case in terms of model-copy relationship up to this point. Architectural continuity and interaction concepts are natural elements of architectural history. However, a very special architectural phenomenon has emerged in the architectural relationship between the Delphoi-Bassae cultural spaces. After the Archaic phase of the Delphoi temple was destroyed, the second phase of the temple was built in the 4th century BC. During this construction, the Classical Period Bassae Apollo temple, which was built by Ictinos based on the Archaic phase of the Delphoi temple, this time became a "model" for the Late Classical phase of the Delphoi temple. Both architectonic spaces have become both models and copies with different sequences and chronologies. The model-copy-model-copy cyclic relationship has been built between the constructions of the two spaces. In the ancient Greek religious architecture, such a phenomenon has not been encountered once again in relation to two different structures.

Keywords: Greek Architecture, Religious Architecture, Ancient Classical Period, Model, Copy, Ictinos**Özet**

Dairesel form, kültürel-mimari etkileşim süreci ve etkileşim yönü açısından "model-kopya-model" döngüsü için bir metafor olarak kullanılabilir bir biçim-terimdir. Bu model-kopya döngüsünün kavramsal üretimi, makalenin ana argümanıdır. Bassae Apollon tapınağı, mimari düzen, plan tipolojisi, oran sistemi, kısa ve uzun dış sütun sayıları ve oranlar sistemi gibi kütle için öne çıkan parametrelerde Delphoi. Apollon tapınağının Arkaik evresinin bir kopyasıdır. Mimari etkileşim açısından bu noktaya kadar model-kopya ilişkisi açısından özel bir durum yoktur. Mimari süreklilik ve etkileşim kavramları, mimarlık tarihinin doğal öğeleridir. Ancak Delphoi-Bassae kültürel uzamları arasındaki mimari ilişkide çok özel bir mimari fenomen ortaya çıkmıştır. Delphoi tapınağının Arkaik evresi yıkıldıktan sonra tapınağın ikinci evresi MÖ 4. yüzyılda inşa edilmiştir. İşte bu inşa sırasında, İktinos tarafından Delphoi tapınağının Arkaik evresi model alınarak inşa edilen Klasik Dönem Bassae Apollon tapınağı, bu kez Delphoi tapınağının Geç Klasik evresine "model" olmuştur. Antik Yunan dini mimarisinde, iki farklı mekânla ilişkili olarak böyle bir olguya bir kez daha rastlanmamıştır.

Anahtar Sözcükler: Yunan Mimarlığı, Dinsel Mimarlık, Antik Klasik Dönem, Model, Kopya, İktinos

The circular form is a form-term that can be used as a metaphor for the "model-copy-model" cycle in terms of cultural-architectonic origin, interaction process and interaction direction. The translations (the network of relations and architectural forms) of the conceptual productions of the model-copy cycle in ancient Greek architecture are the main argument of the article.

The monument, the monumental mass, the loads carried by the monumental mass, and the monument cult are concrete signs of ideologies and social reflexes (politics, tradition, meaning, religion, ritual, social consciousness, social memory, symbol, strategy, etc.) and their reflections. They contain important semantic indicators regarding the society itself and the life and memory of society. Foucault explained such an elite epistemic phenomenon through a strategic architecture that he named "The Visible" (Akay, 2016a: 13; Akay, 2016b: 112; Deleuze, 2019: 61-80). When "The Visible" is defined through historical chronology (as opposed to Foucault's historical "discontinuity") (if such a definition is possible), it may gain equivalence with the description of the hierarchical element named as "model". Badiou, an important philosophical figure on model theory, explained the model concept with three items in a new Platonic construction process; According to the first article, the concept of "model" has two uses in terms of Philosophy of Knowledge. The model has a descriptive nature of scientific production and is a logical-mathematical explanatory. According to the second article, when the "second use" (second interpretation, second translation, second production) is the cause and result of the first production, the philosophical model set is classified. According to the third article, the act of contemporary philosophy is to mark a "positive" use in the theory of science and form a framework (temenos), with the use that has become "enslaved" according to the author among the various uses of the model category (Badiou, 2015: 36). In this article, a combination set of three interpretations of the model concept may emerge, just as three Ancient Greek definite architectural orders are used together in one of the monumental architectural mass discussed in the article. The Athenian architect Iktinos, 2,500 years ago from today, in the last quarter of the fifth century BC, combined three different clusters into a single mass with interior flooring design and constructed the monumental building as an intersection cluster but also as a unique singular cluster (a singular cluster expressing singularity). Moreover, in Athens (young) Plato thinks and produces, while (old) Iktinos draw this complex framework in architecture. In fact, the two most important criticisms of the Platonic structures came not from Philosophy, but from Classical Greek architecture and temple plan typology and the semantic structures produced by these typologies. One of them is the "double worship" phenomenon and the mass it produces (Kortanoğlu, 2017: 9-10; Kortanoğlu, 2019: 281-290 the other one is the "model-copy-model" phenomenon, the subject of this article (Kortanoğlu, 2018: 152-153).

Foucault and the archeology of the genealogy see the search for semantic expressions as revealing similar things (Foucault, 2015: 62). According to this, the "model" is arbitrary from its starting point, because it deliberately neglects every difference and every similarity that is not intended for the privileged structure (Foucault, 2015: 208). When the building is the recurring basic element of architectural continuity, it is now in the model hierarchy. It gains privilege. When it comes to revealing the systematic structure of "things", forms (classical architectural orders) must form a sufficiently "privileged" sign system (Foucault, 2015: 292). "Things" cannot be an element of architectural interaction in any other way (on the other hand, this formula is not a structural system accepted by post-structuralists like Derrida, Foucault and Levi-Strauss due to its understanding of "root/origin", however, the methodology of "logies", which has become logos, is root/origin, interaction and historical continuity, especially since the last quarter of the 18th century AD.). These sign systems are key elements in the construction of Power mechanics. Elite architecture (religious architecture for Greek), which

is the counterpart of distinct semantic structures, and the elite written episteme (Homer and Hesiodos for Greece), which is also the counterpart of distinct semantic structures, are very important in both the construction and maintenance (as well as destruction) of the systematic orderly structure. Since the restriction of an architectonic space as a conceptual framework (parergon in Derrida's phrase) of a social (and social anthropological) ritual praxis, classified typologies have begun to be constructed for classified functions. For ancient Greece, there are temples at the top of this hierarchy. However, paradoxically, worship is not performed in ancient Greek temples. Because temples are not temples but the house of the respective god (naos) (Kortanoğlu, 2015: 83-101; Kortanoğlu, 2018b: 397-398). Worship is performed at altars (or independent from a temple) that are positioned opposite of the main facades of the temples. The inclusion of the altar in the temple, which is the house of a single god (closure), took place with the creation of Christianity and the standard church interior architecture model (Kortanoğlu, 2018: 1-56).

Derrida, who wanted to reveal the Logos to mark the anti-logo, brought a heavy criticism to metaphysics (this can be called Platonic structures) through the origin, meaning, logos and text, and he gave the defense of this criticism to architecture in an inexhaustible way (in his own words, an architecture that is petrified, an architecture that cannot be dismantled) (Derrida, 1967; Derrida, 1999; Derrida, 2010). The basis of this criticism is that meaning is a constantly changing form. Text is both a mental and hierarchical building space. Some semantic structures (temple and temenos) are privileged in this abstract construction space. In ancient Greek architecture (both the structure of the Greek One and as purely architectural), Olympia Zeus, Delphoi Apollo (**Fig. 1, 3**) and Athena sanctuaries (temenos) in the Athenian Acropolis and the temples in these areas are hierarchically the purest displays of privileged structures (as stated above, they are privileged sign systems.). If it is expressed in a Foucault-like term, they are "The Visible" ones (Foucault, 2016a: 209, 221-227; Foucault, 2016b: 211, 214-215, 264, 233-237). Hierarchically, the most privileged space is Olympia Zeus panHellenic temenos, dedicated to Zeus, the head of the pantheon in Ancient Greek religion. Located in the Ancient Elis Region of Greece's Peloponnesus (Mora) peninsula, where the Olympics are held every four years, Arch god Zeus (Burkert, 2003: 125-131; Graves, 2020: 51-56, 59-61, 68-69) and Greek religion (Burkert, 2003) is accepted as the clearest translation of the systematic orderly structure (Classical Paradigm) (Kortanoğlu, 2018: 97-134). The temenos of Delphoi Apollo located in the Ancient Phokis Region in Greece, which is dedicated to Apollo (protector of fine arts), the son of the arch god Zeus (Burkert, 2003: 143-148; Carlier, 2000: 48-52; Graves, 2020: 95-102), the one who carries the idealized Hellen (structure, culture, art) in his personality and appearance (**Fig. 1, 3**) in the general semantic hierarchy it's the second (relatively) but as in terms of the prophetic function being carried out, it is a first-level sanctuary within itself (Amandry, 1950; Delcourt, 1955; Kortanoğlu, 2018: 135-175). In the socio-cultural structure named as Ancient Greek, the god Apollo is an architect (Kortanoğlu, 2018: 136-145). The act of prophecy made through Apollo in Delphoi caused grand historical developments in both realpolitik, economic-political and socio-cultural structure. The reason for these developments is a religious system and the combination of temenos and temple, which is the model of "power" produced by this system. The city of Athens, located in the Attica Region of Greece, is the "Greek" model of the Classical Greek period. The most important element of this Hellenic model is the goddess Athena, the daughter of the chief god Zeus, who is the protector goddess

of the region and the city (Burkert, 2003: 139-142; Leeming-Page, 2019: 163-166; Graves, 2020: 119-124). The goddess Athena is the guardian of the Hellenic model (the orderly structure that is Greek). The Athenian Acropolis, dedicated to Athena, is the dominant image in our minds, especially in terms of classical archeology (Kortanoğlu, 2017: 9-10).

For something to be root/source/model, firstly it requires the possibility to be root/source/model. If this probability process is not complete, it is not a real and real-political factor. Just like Derrida's statement that "no text or structure is closed or finished". According to him, each text/structure allows another text/structure, it contains other texts/structures, each text/structure is a network of quotes, a new weave or scattering of old quotations (sometimes old perceptions) (Derrida, 1967; Derrida, 1999; Derrida, 2010). Just as in the monumental architectural masses, which are the "petrified" indicators of the qualitative elite episteme, and the network of cultural relations between these masses. When we examine the structure established with such a network of relationships over the model-copy relationship, we come across structures that are either model or duplicate. However, a phenomenon existing in Ancient Greek architecture brings an immanent contradiction to this paradigmatic structure, proving that a third cluster can exist; In Derridian terms, it is a structure that is "both" copy "and" model.

In this context, the network of cyclical relations between the monumental religious masses of "Delphoi - Phigaleia / Bassae - Delphoi" (**Fig. 2, 5**) in Ancient Greece has added different concrete and semantic layers to the concepts of both model and copy and architectural continuity and interaction direction.

In the Ancient Phokis Region of Greece, there is an Apollo temple partially preserved today in the Delphoi Apollo sanctuary (temenos) (**Fig. 1-4**). The temple of Apollo in question has two phases according to the archaeological architectural context and six (4 + 2) phases according to the myths. The first four stages are mythological. The temple has two phases according to archaeological and architectural data. The first phase is dated to the Archaic Period (6th century BC) and the second to the Late Classical Period (4th century BC). The temple, which has been partially preserved until today, is a Late Classical Period temple. The temple was built in Doric order and peripteral plan type.

There is an Apollo temple in Bassae / Bassai location near Phigaleia, one of the cities of Ancient Arkadia Region of Greece, which has been very well preserved until today (**Fig. 5-8**). The Bassae Apollo temple is dated to the Classical Period, the last quarter of the 5th century BC. The temple was built in Doric order and peripteral plan type. The Archaic Period phase of the temple was also identified in the same space, and this phase was not preserved above ground level.

The architect of the Bassae Apollo temple in the Classical Period is the great architect Iktinos from Athens, who can be regarded as the pioneer of the very important generation of architects such as Anatolian Pytheos and Hermogenes. In the second half of the fourth century BC (Late Classical - Early Hellenistic Period), Pytheos added the "opisthodomos" element to the Anatolian-Ionian temple architecture (Priene Athena Polias temple in Ionia) and has been able to successfully apply the system of proportions up to a degree. Hermogenes, an architect of the second century BC Hellenistic Period, created the system of proportions that influenced even the Renaissance 17 centuries after him and was able to successfully use the scenography technique with this system of proportions (Magnesia ad Maendrum Artemis temple in Ionia).

Iktinos is the leading architect of the Athens Acropolis building program in the second half of the fifth century BC, together with Kallikrates, mistakenly referred to as Karpion in Vitruvius (Coulton, 1982: 25, 132, 164), and Mnesicles (Coulton, 1982: 99-101, 119-121, 132, 148, 151, 160, 164). The Acropolis Project was carried out under the auspices of the great statesman Pericles, under the general art coordination of the sculptor Pheidias, who is considered one of the two most important artists of the fifth century (Classical Period). The major work of the project is the Athena Parthenos (Parthenon) temple. Although the architects of the temple appear to be Iktinos and Kallikrates, Kallikrates is not the dominant figure in the Parthenon project. Iktinos is the architect of the colossal work that embodied the ancient Greek image (Coulton, 1982: 26, 104, 117, 126, 164, 176; Stewart, 1990: 150-159; Boardman, 2005b: 96-112). Iktinos used the 4/9 "eustylos" proportions system in the Parthenon project.

Temple of Apollo Epikurios (Apollo the Savior) built by architect Iktinos in Bassae in the last quarter of the fifth century BC (**Fig. 5**), in prominent parameters for the mass (and in many details) such as architectural order (Doric), plan typology (peripteros), the system of proportions (horizontal and vertical), number and proportions of short and long side outer columns (peristasis), the intercolumnar (distance between two column axes) is a copy of the Archaic Period (first phase) of the Apollo temple at Delphi. As will be explained below, the architect Iktinos had to build this Classical Period temple with the Archaic Period proportions system. Its interior arrangement, on the other hand, was formed by the combination and revolutionary use of different orders, as evidenced by its predecessor in the Parthenon plan typology and decorations. There is no special case in terms of model-copy relationship up to this point in terms of architectural interaction (except for interior architectural arrangements). The concepts of architectural continuity and interaction direction are natural elements of architectural history. However, a very special architectonic phenomenon has emerged in the architectural relationship between the Delphoi-Bassae spaces;

After the Archaic phase of the Temple of Apollo at Delphi was destroyed, the second phase of the temple was built in the fourth century BC (Late Classical Period) -as mentioned above (**Fig. 2**). During this construction, the Classical Period Bassae Apollo temple, that is the "copy", which Iktinos built by taking the Archaic phase of the Apollo temple at Delphoi as a "model", this time became the "model" of the Late Classical phase of the Apollo temple of Delphoi. Both architectonic spaces have been both models and copies, with different sequences and chronologies. The model-copy-model-copy cyclic relationship is constructed between the constructions of the two spaces. Such a phenomenon has not been encountered once again in ancient Greek religious architecture regarding two different architectonic spaces.

There are also very special proportional and interior architectural relationships between the Bassae Apollo temple and the Tegea Athena Alea temple (**Fig. 18-19**) built in the same Ancient region (Arkadia). This network of relationships is also stated below in the text. The architect of the Tegea Athena Alea temple is the great interpreter of the pathetic-realist style, Skopas of Paros, which is shown as one of the two most important sculptors of the fourth century BC (Marble found on the island of Paros is the best quality and expensive material used both in architecture and sculpture in the ancient period, for Skopas, see. Stewart, 1990: 182-185; Boardman, 2014: 56-57). This realist-pathetic Late Classical style would later culminate in the pathetic-baroque style of the Pergamon (Bergama) sculpture school in the second century BC. The most magnificent interpretation of the style is the Gigantomachy-

themed outer friezes of the Pergamon Zeus-Athena altar in Berlin today. The mythological depictions of Gigantomachy (Grimal, 1997: 212-214; Erhat, 1989: 116-117) symbolize the monumental victories won by defeating the very powerful enemy in the ancient period (In ancient Greek mythology, gigantomachy is the most important of the mythical battles that the third generation gods fought and won to gain power under the leadership of Zeus). In this context, the gigantomachy scenes are a very definite sign of power.

The second phase of the Bassae Apollo temple (Ikynos) is dated between 420-400 BC and the second phase of the Apollo temple at Delphoi between 366-320 BC. There is a period of 60-100 years between the beginning/completion periods of these two monumental temples (Fig. 2, 5) built-in Classical Age and Late Classical Age. It has been mentioned above that there are some proportional links between these two monumental religious masses. The most basic elements of these ties are:

- 1- Peristasis short/long side column counts ratio,
- 2- Stylobates short/long side ratio,
- 3- All halls (pronaos, naos, opisthodomos) short/long side ratio,
- 4- Naos short/long side ratio,
- 5- Pronaos and opisthodomos depth ratio,
- 6- Intercolonna ratio.

The scheme created with these elements is shown in table 1. It can also be seen in this diagram that the proportions of the Tegea Athena Alea temple are similar to those of the Bassae Apollo and Delphoi Apollo temples (Fig. 2, 5, 18). The spatial relationships between Bassae Apollo and Tegea Athena temples are detailed below (Fig. 5, 18).

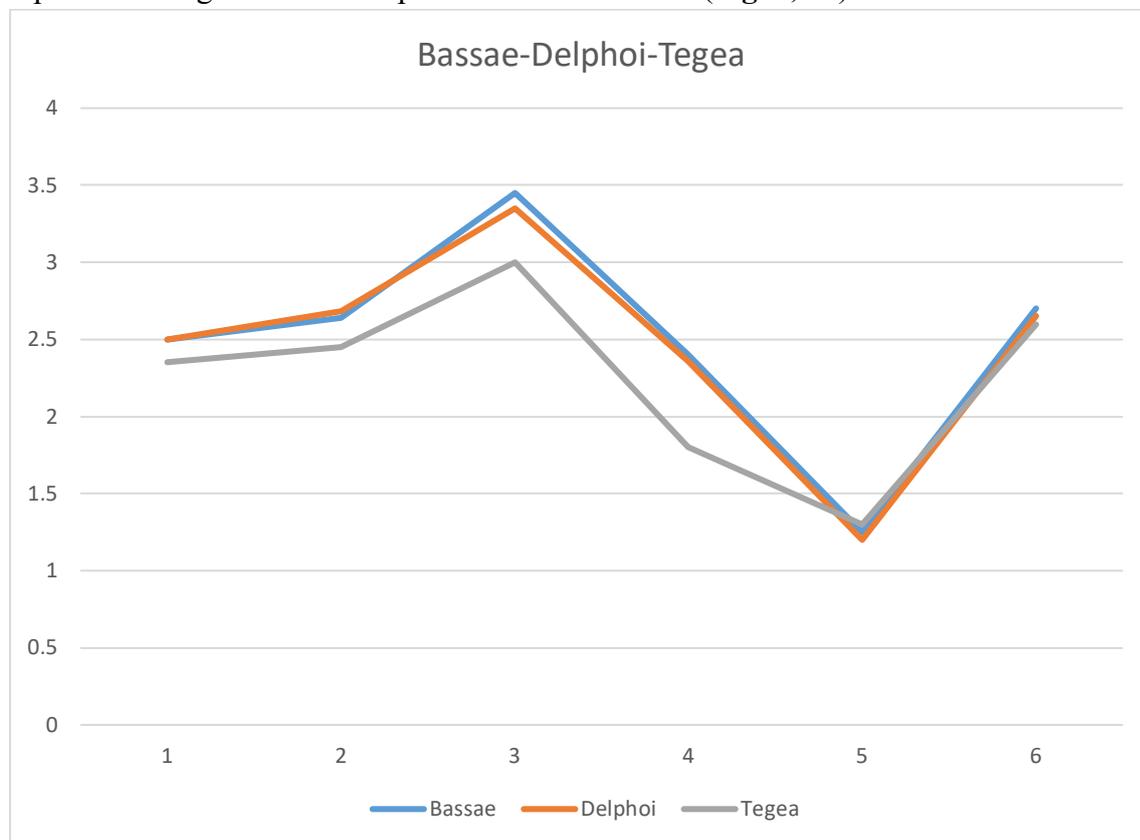


Table 1

In the diagram created with the six basic parameters mentioned above (Table 1), the data of the Delphoi and Bassae Apollo temples largely overlap. Moreover, the similarities between other detail elements to be specified in the text further strengthen this connection. Both Apollo temples are hexastyle (the terminological name given to Greek temples with six columns on the short side, also Greek temples take terminological names according to the ratio of the distance between the two-column axes to the column base diameter) Doric (architectural order) peripteros (plan typology) and has a three-step crepidoma (Classical Period standard). The naos walls of the temples are built in isodomic form and have central (main) and side (lateral) nave applications. The nave system (achieved with two rows of columns in the naos), which was designed according to the principle of static necessity and later became a paradigmatic tradition in Early Ancient Greek temples, was also the basic interior space arrangement for church plans (**Fig. 20**). Both temples have distinctive features towards their interior designs. The Bassae temple is very important with its interior design. Iktinos here used the three basic Greek architectural orders together for the first time and used the Corinthian column capital for the first time (**Fig. 8, 11-13**). At this point, the Bassae temple has a very important position in terms of Architectural History. The Temple of Apollo in Delphoi stands out with its Apollo / Pythia prophecy and the architectural requirements of the ritual are also revealed in the naos (**Fig. 2**).

Relationship Network Chronology:

In the center of Greece, in the Ancient Phokis Region, on the Parnassos Mountain, the sacred area of Apollo Delphi (temenos) was created with a terracing system due to the topographic structure (Roux, 1976; Petrakos, 1977: 15-33). In the Apollo temenos was built The Temple of Apollo, where both worship (dedication and presentation) and divination practices (prophecy rituals) were applied (Roux, 1976; Freeman, 2013: 228). The temple has six phases, four of which are mythological (Petrakos, 1977: 31). The existence of the first four phases of the temple is based on written sources (Sourvinou-Inwood, 1979: 231-251; Gruben, 2001: 75; *Íliad*, II 519-520, IX 402-405; *Odysseia*, VIII 80; Homeric Hymns, III a: To Apollo of Delos; III b: To Apollo of Delphi).

Archaeological excavations carried out in the Delphi Apollo temenos revealed two temple ruins on top of each other (Dinsmoor, 1975: lev. XXVIII; Roux, 1976; Gruben, 1986: 66-90; Gruben, 2001: 67-93, fig. 58-54; Hellmann, 2006: 50-72, 73-95, 145-174, fig. 141, 192, 213, 261, 319, 376; Spawforth, 2006: 170-172). The temple is dated to the Late Archaic Period, between 525-505 BC (Gruben, 2001: 75). It has structural materials such as stone foundations, limestone walls and wooden entablature elements. Peristasis (a series of columns surrounding the Greek temple from four sides) is 6x15 and hexastyle (6 columns on the short sides) are the Doric peripteros. The dimensions of the stylobates (the highest horizontal plane where the columns and the naos wall are placed) of the temple are 21.68 x 58.18 m. (For the ancient Greek temples, stylobates or euthynteria measurements are given for the horizontal plane, if not specified, the dimensions are stylobates (**Fig. 20**). According to the historian Herodotus of the fifth century BC, the Alkmeonids, a noble family of Athens exiled by the tyrant Peisistratos (The figure who, with his sons, guided the political-cultural life of Athens in the second half of the 6th century BC), took over the construction of the temple, even covering the main façade with Paros (island of the Cyclades) marble, while their contract required the temple to be made

of limestone (Herodotus, V, 62). The west facade (rear facade) is made of limestone. This temple was damaged and destroyed by an earthquake (Richter, 1984: 20).

Pilgrim Pausanias, one of the writers of the Roman Imperial Period in the second century AD, stated that the Temple of Apollo Epikurios was built on the rocks of Mount Kotilius, located in Bassae, 40 stad away from the city of Phigaleia (about 7 km. in the northeast), he says that the mass with a stone roof is the most harmonious and most beautiful stone temple among the Peloponnesian temples after Tegea (Vitruvius, VII, introduction, 12, 16; Pausanias, 8.41.7-10; Tulunay, 1997: 838-839). According to Pausanias, the architect of this monumental building is Iktinos, a contemporary of Pericles. Iktinos is also the architect of the monumental symbolic mass Athena Parthenos (Parthenon) temple in the Athenian Acropolis and the cult structure Telesterion of Eleusis Demeter Mysteria (RE V, IXI-1, 1997: Iktinos, 995-996; Riemann, 1954: 301-339; Eckstein, 1960: 55-62; Knell, 1968: 100-117; Knell, 1998: 931-932).

Phigaleia is located in the west/midwest of the Peloponnesus, in the Ancient Arkadia Region. The temenos of "Bassai / Bassae" (Figure 5-6, 9) belonging to Apollon Bassitas is located in the area (Martin, 1976: 427-438; Höcker, 2000: 775-777). Here, with the help of small finds, there is an open-air sanctuary that was found to have started around 675 BC (Kelly, 1995: 227-277). The second phase of the temple (actually the fourth phase, but since explaining the phases in detail would significantly disrupt the processing of the text and would not lead to a change in the scientific reality of the text, it is named as the second phase in the text) is dated to the last quarter of the fifth century BC, between 420-400 BC (Dinsmoor, 1975: 154-158, fig. 56; Richter, 1984: 23; Gruben, 1986: 121-128; Friedel 1999: 21; Gruben, 2001: 128-135, fig. 104-109; Martin, 2003: fig. 152; Boardman, 2005: 164-166, fig. 154-155; Hellmann, 2006: fig. 7-12, 50-72, 73-95, fig. 83, fig. 96; Spawforth, 2006: 156-158; Jenkins, 2006: 130-150). In 431 BC, when the Peloponnesian wars broke out between the Athenian alliance and the Sparta alliance, plague epidemics broke out in many parts of Greece. The people of the city of Phigaleia dedicate a temple to Apollo (protector - Epikurios) to protect themselves from the plague. According to Pausanias, when the city was not indeed affected by the plague epidemic, the people of Phigaleia decided to build the temple of Apollo Epikuros/Epikurios (Apollo the Savior) (Pausanias, viii, 41, 7). However, this plague caused the death of Pericles, who ruled Athens in 429 BC.

As proved in the Parthenon and Eleusis, Iktinos, who was a very skillful architect in terms of interior arrangement, had to consider the architectural traditions of the Classical Period together with the architectural traditions of the Archaic Period in the Classical Age of the Bassae Apollo temple. The Bassae Apollo temple (copy), built in the last quarter of the Classical Period (fifth century BC), was designed with the proportions system of the Archaic Period Delphoi Apollo temple (model) (**Fig. 2, 5**). Delphi is a 1/3 scaled-down copy (copy) of the Apollo temple. This Archaic adaptation is thought to have been carried out in accordance with the will of the temple priests (or all conservative structures) rather than the influence of Iktinos (Riemann, 1954; Knell, 1968; Knell, 1998; Martin, 1976). Therefore, the façade of the temple had to have a standard conservative appearance (a Doric hexastyle peripteros with an Archaic system of proportions and peristasis sequence, without metope reliefs on the exterior at the end of the Classical Age, Cockerell, 1860, Cockerell, 1903). Iktinos realized his own revolutionary ideas inside the building (**Fig. 7-8, 11-13**) with the interior design (frieze inside the naos, the use of different layouts together, the adyton arrangement behind the naos, the door

opening on the long side of the naos wall, etc.). The interior flooring of the Bassae temple was created by applying three Greek architectural orders together. In the Bassae Apollo temple, a Corinthian column head (**Fig. 8, 12-13**) is encountered for the first time inside a building (the Corinth column capital will be encountered for the first time in the Lysikrates Monument in Athens in the fourth century BC). Inside the naos, a door was opened on the east long side of the naos wall (**Fig. 5**). The paradigm thought that this opened door, in general, was a special design of Iktinos (For an overview of many reference sources, see. Tulunay, 1997: 838-839). This situation contradicts with the idea that the same plan typology (**Fig. 9-10**) is applied in the plan of the building in its Archaic phase (Kelly, 1995: 227-277; Hellmann, 2002; Hellmann, 2006: 50-95). The northward orientation of the main façade of the temple is considered to be a continuation of the tradition of topographical positioning of the Archaic phase (the north orientation of the Archaic phase is related to the Apollo myths). Although it is thought that this orientation may be related to the topographic structure of the space, Gruben argued that this situation is not dependent on the structure of the land, and that the land could be corrected by terracing if it were desired, suggesting that the orientation could only be related to the Archaic tradition (Gruben, 1986: 121-128; Gruben, 2001: 128-135).

The Bassae Apollo temple, compared to a standard Classical Period temple, has an "Archaic effect" plan, both in terms of proportions (Archaic narrow and long plan typology, intercolumnar dimensions, column dimensions and proportions) and 6x15 outer peristasis sequence (Kelly, 1995: 227-277), 14.48 x 38.24 m. (14.54 x 38.32 m.) Stylobates in size (Arapoyianni, 2007).

As a result of the interior architectural designs of Iktinos, 1/2 (half-relief) Ionic columns with five 3/4 pedestals (**Fig. 8-13**) were arranged on the inner long sides of the naos (that is, the pedestals and columns are not completely plastic - independent). Four of the columns are located in front of the vertical sections that are at right angles to the naos walls. The vertical extensions on which the fifth columns are positioned make an angle of 45 degrees with the naos wall (Michaelis, 1876: 161-162; Middleton, 1888: 282-322; Dinsmoor, 1932/33: 204-227; Dinsmoor, 1943: 19-21; Roux, 1961: 21-56; Cooper, 1968: 103-111; Cooper, 1978; Yalouris, 1979; Richter, 1984: 23-24; CMV, 1984: 31-34; Robertson, 1988: 136-141; Lawrence, 1990: 231-234; Cooper, 1996; Tzortzi, 2000). These column capitals are in Ionic order (10 columns). There is a single column connecting the two rows of columns in the middle of the naos (**Fig. 8, 12**). The head of this freestanding (fully plastic) standing column is in the Corinthian order (Durm, 1906: 287-294; Roux, 1953: 124-138; Bauer, 1973: 14-64; Richter, 1984: 23; Boardman, 2005: 164-166). This Corinthian column heading is the first Corinthian column capital in the History of Architecture. Also, the Corinthian headed column separates the adyton, which forms the back part of the naos, from the naos (**Fig. 5, 7**). The full plastic Corinthian-headed column both separates the adyton from the naos due to the point where it is located in the naos and unites the columns in the Ionic order lined up on the wall inside the naos. In the temple, Doric on the outside and Ionic and Corinthian orders on the inside were used together (Richter, 1984: 23; Boardman, 2005: 164-166). The three Greek architectural orders have been used together (for the first time together) in the Bassae Apollo temple. Iktinos previously used the Doric and Ionian orders together in the Parthenon temple in Athens in the middle of the fifth century BC (such as Ionic columns in the Young Girls' Hall behind the naos, Ionic frieze application on the outer face of the naos wall).

One of the most important architectural arrangements in the building is the opening of a door (or arrangement of an opening, space) on the east long side in the adyton section of the naos (Richter, 1984: 23; Boardman, 2005: 164-166). This door or gap is positioned opposite the tenth intercolumnar on the east long side (**Fig. 5, 14**). It is thought that there may have been such an arrangement for the Archaic phase of the temple (**Fig. 9-10**). In this case, the idea that the architectural practice repeats the Archaic phase element begins to hold an important potential (in this case it cannot be an Iktinos creation). The other idea, that the design can be the original creation of Iktinos, has been stated above.

The creation of this door/space has brought many discussions about the reason for its existence. The instantaneous appearance (epiphany) of the god Apollo, the effect that the god of light Apollo may have created on the cult statue at the moments of light hitting the cult statue of the god and/or the reflection of the light, the issue that the Apollo cult may be related to the rituals of functioning in space are some of these discussions (Roux, 1961: 21-56; Mallwitz, 1962: 140-177; Cooper, 1968: 103-111; Cooper, 1978; Cooper, 1996; Yalouris, 1979; Kelly, 1995: 227-277). I find the role of this gate/space in the "network of communication/interaction" more important than why it was created (see Tegea Athena Alea temple below).

Iktinos built at least three iconic masses (Athens Parthenon, Eleusis Telesterion, Bassae Apollo) with monumental dimensions (Plutarkhos. Perikles, I, 3, 7; Vitruvius, vii, 12; Strabon, ix, 395-96; Vitruvius, vii, 16; Pausanias, viii, 41, 8-9). However, he had to consider a prominent conservative history at all three structures (Kortanoğlu, 2018: 167-168). In other words, he had to rebuild the structures that were built in the past. Iktinos was an architect who, for different social reasons, was able to apply his own revolutionary fictions while building new masses that had to establish intimate relations with their past phases, and demolished all the usual patterns of the period, moreover, in religious architecture.

There is another very important feature of the temple in terms of architectural history. Architectural plastic is found in four parts of the structure in temples built in Doric order. These four parameters are the pediment sculptor, the triglyph-metope frieze, the triglyph-metopic frieze above the pronaos and opisthodomos, and the full plastic (independent) cult sculpture positioned on the naos. Although the cult statue is a full plastic sculpture, it is included in the "architectural plastic" cluster in religious architecture. There is no frieze in the most sacred part of the temple, which is named naos in standard arrangements. However, in the Bassae Apollo mass, a frieze relief in the naos, at the upper level of the architrave (located at the upper level of the Ionic column series), turning over the full plastic Corinthian column and surrounding all four sides of the naos (**Fig. 8, 11-13**) is available (Richter, 1984: 23-24; Stewart, 1990: 169-170; Boardman, 2005a: 164-166). With this frieze, the frieze is seen in the naos, the most sacred part of the temple, for the first time (Dinsmoor, 1939: 27-47; Dinsmoor, 1956: 401-452; Richter, 1984; Stewart, 1990; Boardman, 2005b: 23-24). In the frieze, mythological subjects of Amazonomachy and Centauromachy are depicted (Grimal, 1997: 61-62, 370-372; Erhat, 1989: 32-33, 170).

Mythological subjects are depicted as reliefs on the triglyph-metope friezes on all four sides of the outer facades of the temples built in Doric order. However, the outer triglyph-metopic friezes were left blank in temples built in the Peloponnesian peninsula. No mythological subject has been studied in the metopes of the outer facades of the Bassae Apollo temple in accordance with the Peloponnesian architectural tradition (Roux, 1961).

In the second half of the twentieth century, in the 70s, some studies were carried out on the Bassae Apollo temple as an example of the primitive restoration practices of the period (**Fig. 15**). Today, the whole mass is enclosed in a tent, and detailed restoration work continues (**Fig. 16-17**). It is paid attention that there are only a certain number of tourists in the tent at the same time.

The last phase of the Temple of Apollo in the Apollo temenos at Delphoi, which has been partially preserved until today, is dated to the Late Classical Period between 366-320 BC (Jacquemin-Laroche, 2012/2013: 83-122; Roux, 1976; Roux, 1984: 153-171). Spintharos of Corinth, Xenodoros and Agathon are the architects of the Apollo temple. Since the temple is the most important prophecy center of ancient geography, it has a large naos. Because the prophecies of Apollo are reported through Pythia in the most sacred part (adyton) behind the naos (Middleton, 1888: 282-322; Roux, 1976; Richter, 1984: 20; Roux, 1989: 23-64; Pedley, 2005). This place was accepted as "the center of the world" in Antiquity (**Fig. 1-4**).

Stated above, the second century AD author, traveler Pausanias, said that the Temple of Apollo Epikurios in Phigaleia / Bassae is the most harmonious and most beautiful stone and stone-strings temple among all the temples in Peloponnesus, after the Athena Alea temple in Tegea, also in the Arkadia Region (Pausanias, viii, 42, 1). The architect of the Tegea Athena temple was Skopas, the significant sculptor of the fourth century BC (Dinsmoor, 1975: fig. 79; Gruben, 1986: 129-132; Robertson, 1988: 142-144; Stewart, 1990: 182-185; Lawrence, 1990: 248-249; Gruben, 2001: 136-140, fig. 110; Martin, 2003: fig. 149-150; Hellmann, 2006: 73-95, fig. 30; Spawforth, 2006: 159-160; Boardman, 2014: 25, 56-57). While Skopas was building the temple of Athena Alea in Tegea, he was influenced by Iktinos and his Bassae interior design (**Fig. 18-19**). The naos arrangements of the Tegea temple, which is also a hexastyle doric peripteral with a 6x14 outer peristasis sequence, is under the influence of the Bassae Apollo temple, hence Iktinos. Seven 1/2 plastic (half plastic) Corinthian columns are arranged on the inner long sides of the naos (**Fig. 19**). The temple has Doric columns outside and Corinthian columns inside the naos. Also, the main point of the interaction is that the naos wall is left blank (or a door is opened) on the seventh intercolumnar axis, just as in the Bassae (**Fig. 5**), between the seventh and eighth outer peristasis columns on the north long side of the naos (**Fig. 18**). Just like in Bassae, it is not known exactly why this gap (door) was designed in Tegea. This situation can be explained either through the repetition of an ancient Arkadian tradition that goes back to the Bronze Age or through the architectural interaction process. However, the dedication of the temple of Tegea to the worship of the goddess "Athena", not Apollo, and still the creation of a door opening (cavity) makes the subject quite complicated. Because if it is not only the architectural interaction that is in question, this will also reveal the possibility that the arrangement in the Bassae temple is not related to the Apollo cult or the epiphany of Apollo (Roux, 1961: 21-56; Mallwitz, 1962: 140-177; Cooper, 1968: 103-111; Cooper, 1978; Cooper, 1996; Yalouris, 1979, Kelly, 1995: 227-277).

The most privileged architecture of ancient Greek culture, ideologically and socio-culturally, was the temple. Therefore, much attention was paid to the production process (dedication and construction processes) and it's material beyond what is possible. Thanks to the religious qualities of the mass, the meanings these qualities possess and produce, the votive/worship/ritual processes, the aesthetic values of the interior and exterior decoration and the propaganda element of the building, the structure that has been elevated to the position of

"representation" as the "visible" symbol of the Ancient Greek Civilization, therefore It has a higher hierarchy. When we evaluate the ancient Greek temple together with these qualities, in the Delphoi Apollo temenos, the Late Classical Period temple was built on the Archaic Period temple (earliest model, origin) destroyed by an earthquake, while the proportions of the Classical Period Bassae Apollo temple became a model for the Apollo temple in Delphi. This chronological model-copy process led to the completion of the circle, especially with the Delphoi / Bassae / Delphoi cycle over the system of ratios. On the other hand, Bassae Apollo temple has become a model again with a different parameter in Tegea Athena Alea temple through the interior architecture arrangements (the combination of different layouts, the door/gap opened on the long wall of the naos). Iktinos was followed by Skopas, and the interaction process continued through different parameters.

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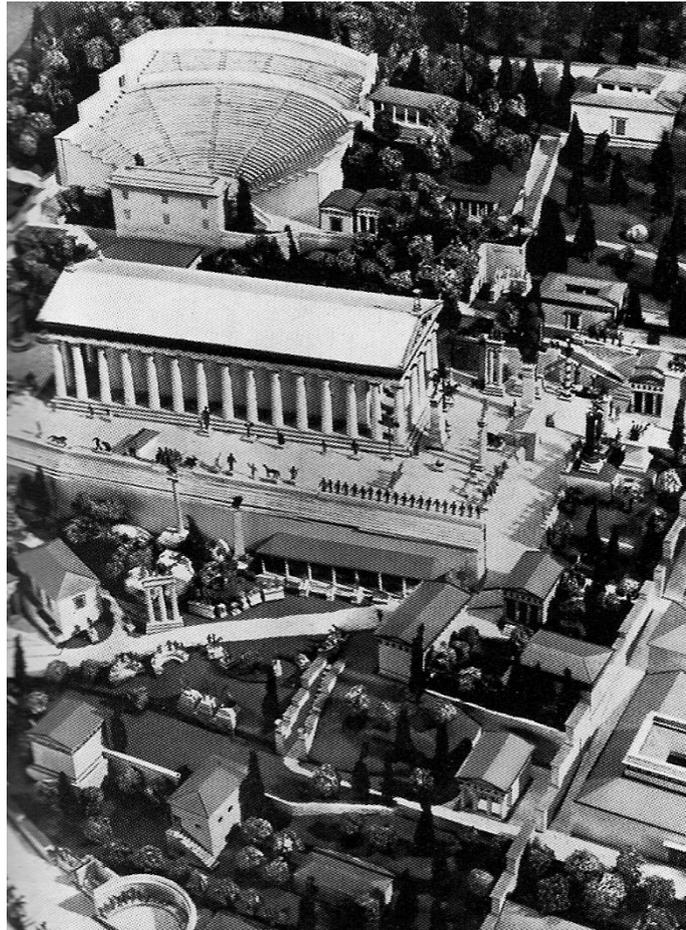


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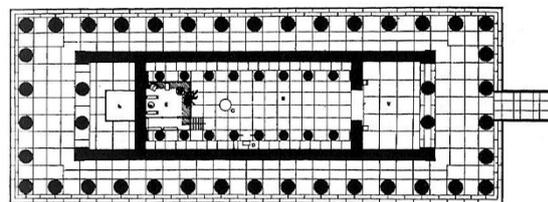


Fig.2

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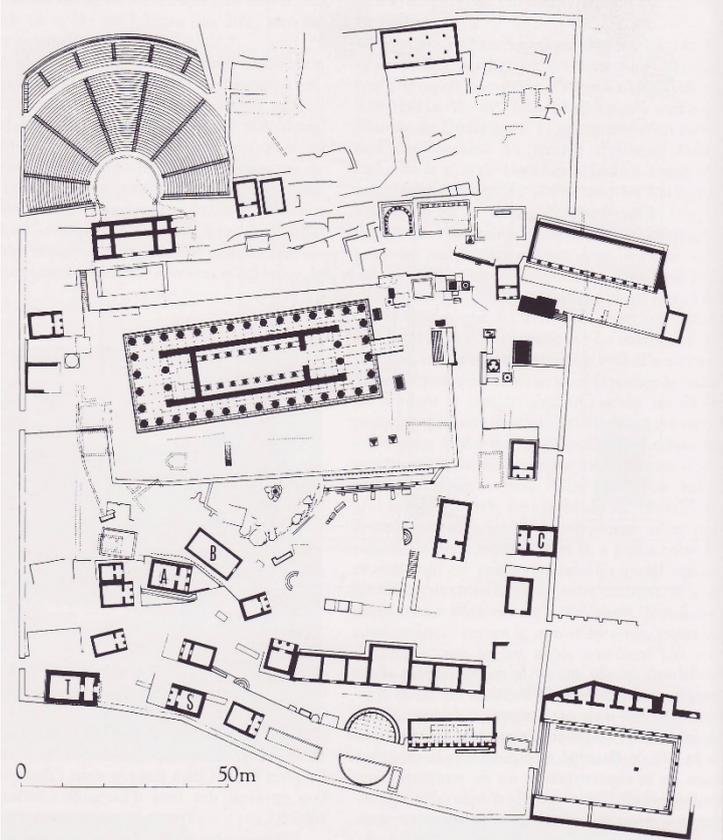


Fig.3



Fig.4

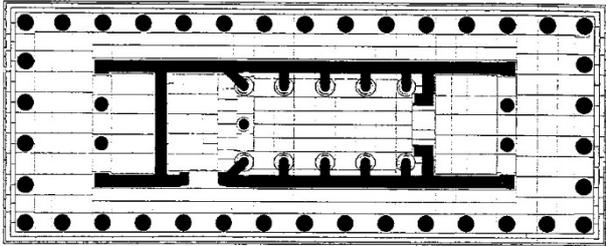


Fig.5



Fig. 6



Fig. 7

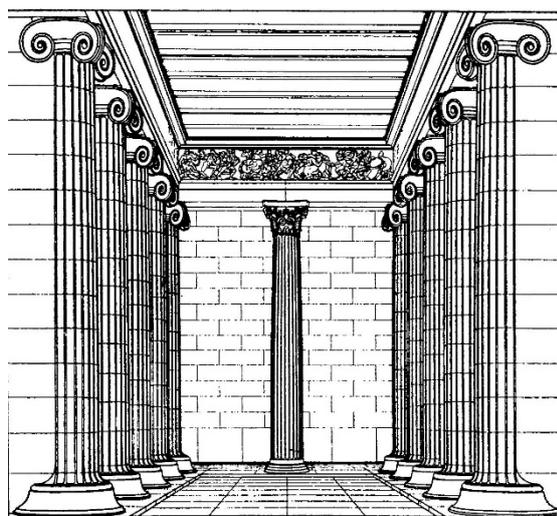


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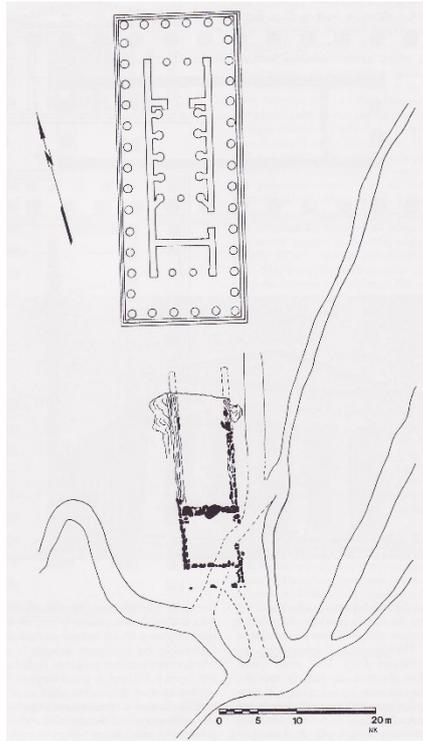


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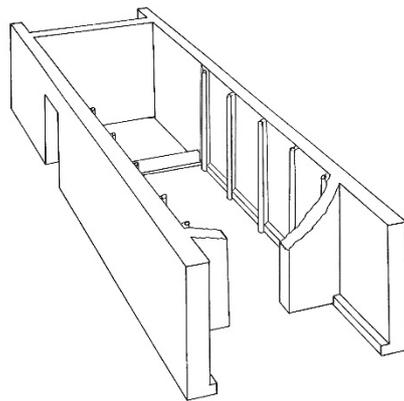


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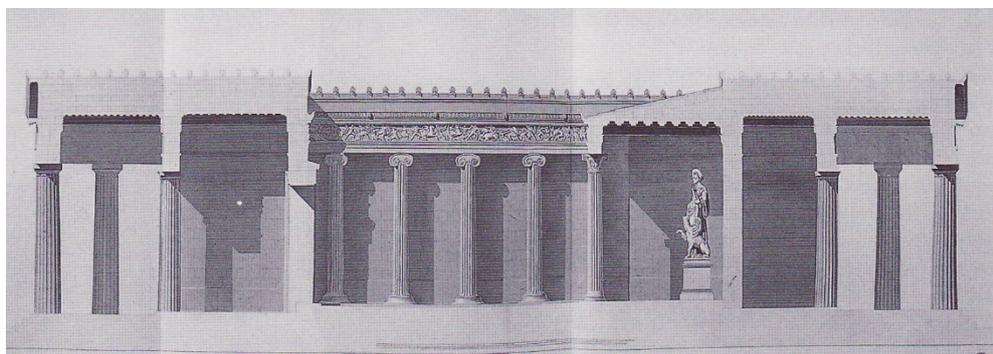


Fig. 11

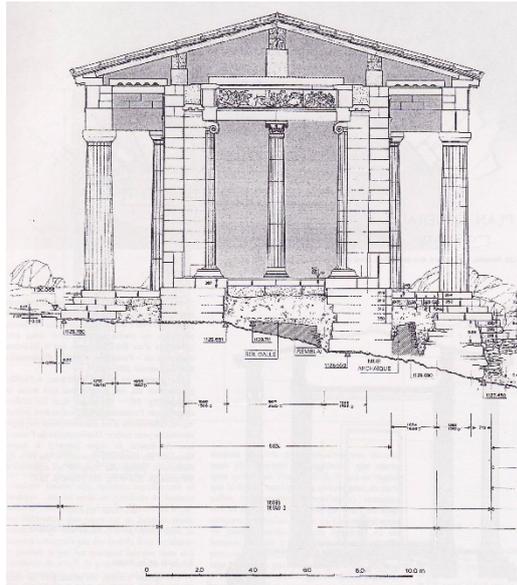


Fig. 12



Fig. 13

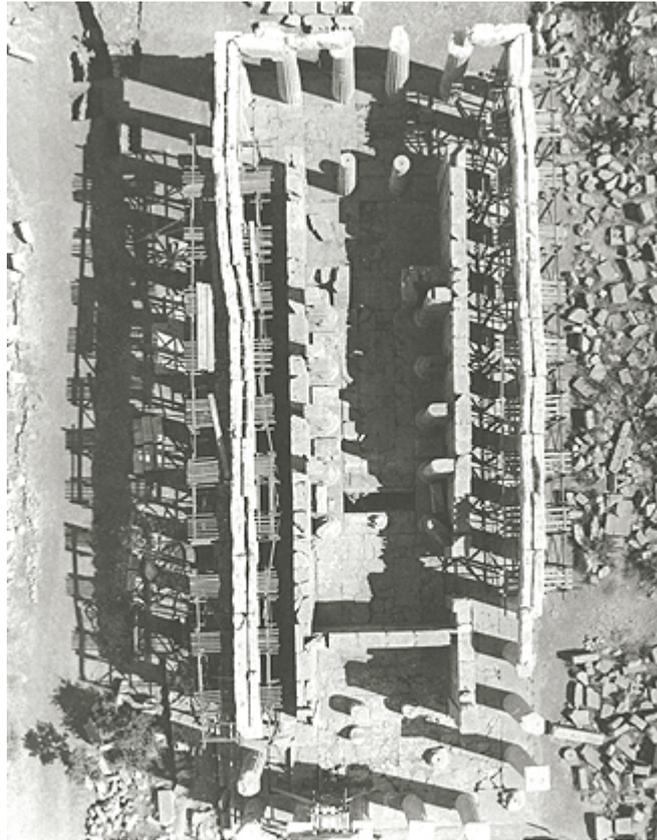


Fig. 14



Fig. 15



Fig. 16

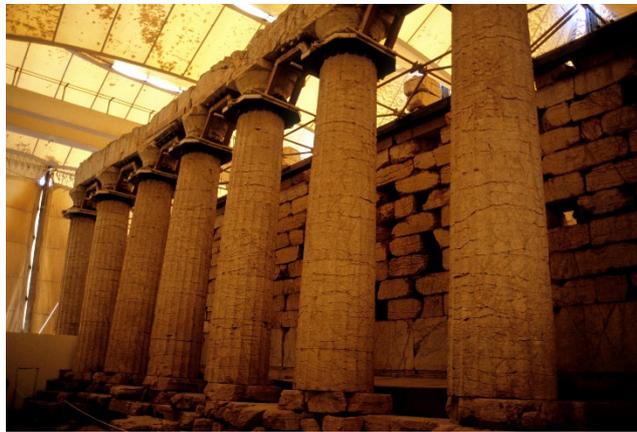


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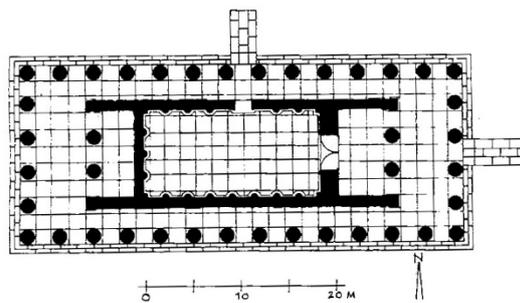


Fig. 18

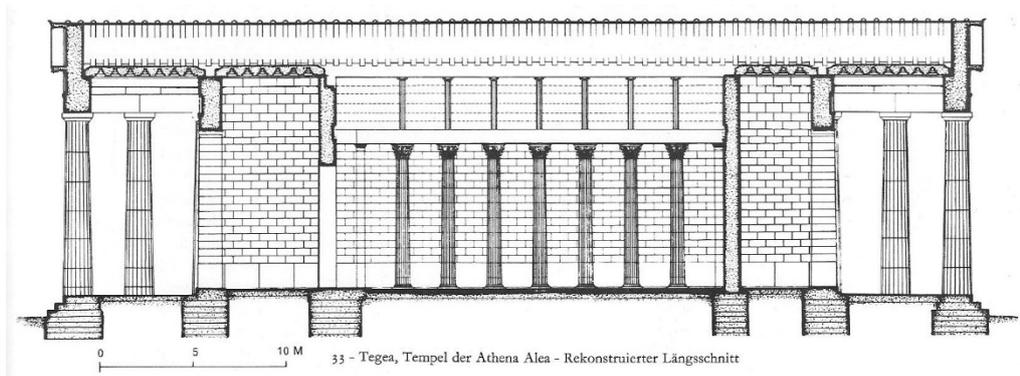


Fig. 19

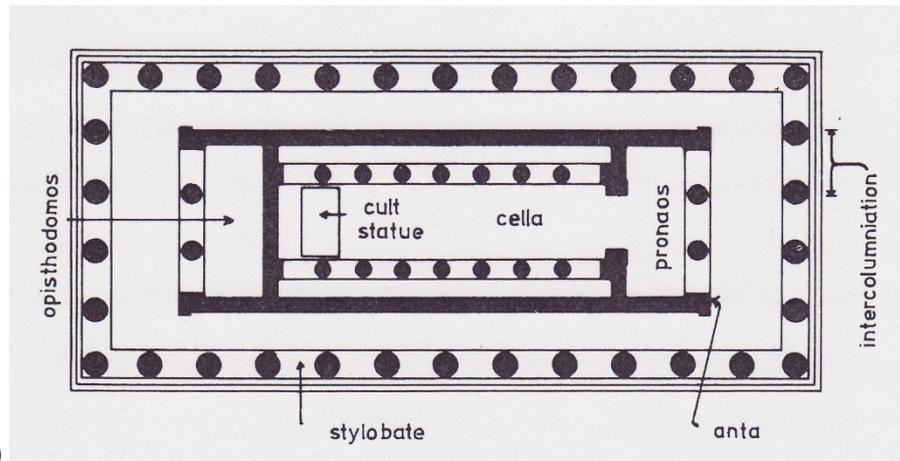


Fig. 20