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Greek and Roman Sanctuaries as Reflections of Ancient Scopic Regimes

Abstract

This presentation will revisit the issue of spatial organization of Greek and Roman sanctuaries by relating their planning to modes of representation in ancient painting. It will propose a layered mode and a later perspectival one. The multi-layered compositions of Greek painting, with various episodes of an event juxtaposed without attention to chronological sequencing, facilitate multiple narratives for each viewer, extending to times and places other than the represented. Similarly, at the Sanctuary of Apollo at Delphi, the seemingly haphazard placement of the buildings at various layers enable multiple viewing/moving sequences interweaving various times and places of Greek history. Various layers also extend the space of the sanctuary to its surrounding landscape montaging the man-made as a whole and as part of its natural environment. Sanctuaries of Athena in Lindos and Fortuna in Praeneste can be related to the development of the notion of perspective in Hellenistic painting. They display concepts related to perspectival planning such as obsessive control of movement through axuality and homogeneity of introverted space. In this mode of planning, the relationship between the man-made and the natural is ruptured, and the sanctuary is designed as an interior free from its context.

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“Setting the Stage for the Authority of the Roman Emperor: The Family Metaphor in the Aedicular Facades of Asia Minor,” *METU Journal of Faculty of Architecture* 34:1 (2017) 43-62.

“Perception and Meaning of Contemporary Geometric Ornament,” *ArchTheo 16 Proceedings Book*, ed. by O. Öztürk (Dakam Yayinlari, İstanbul, 2016) 206-212.

“Akdeniz’de Yeni Düzen ve Yeni Sanatsal İfade Bicimleri,” *Akdeniz Uygarlıkları Sanatı* ed. by F. Çalışlar Yenişehirlioğlu (Anadolu Üniversitesi, 2012) 74-105.