e-ISSN: 2149-7826

journal.phaselis.org

PHASELIS | Disiplinlerarası Akdeniz Araştırmaları Dergisi
Journal of Interdisciplinary Mediterranean Studies

Issue XI (2025)

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Citation O. Gülbay, "The Unusual Rise of the Doric Order: Reassessing Architectural Preferences in Western Anatolia through the Case of Metropolis". *Phaselis* XI (2025) 43-55. 10.5281/zenodo.17144804

Received Date: 24.06.2025 | Acceptance Date: 10.07.2025
Online Publication Date: 17.09.2025

Editing Phaselis Research Project
www.phaselis.org

Geliş Tarihi: 24.06.2025
Kabul Tarihi: 10.07.2025
Yayın Tarihi: 17.09.2025

PHASELIS
XI (2025) 43-55
DOI:10.5281/zenodo.17144804
journal.phaselis.org

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Onur GÜLBAY *

Abstract: When we compare the Doric architectural order with the Ionic and Corinthian orders, it is understood that it is a less common architectural order in Western Anatolia. The Doric order begins to be seen in Western Anatolia with the Archaic Period, as in continental Greece. However, it does not become as widespread as in continental Greece and Italy. Metropolis is one of the cities that used the Doric architectural order intensively during the Hellenistic Period, as in other cities of Western Anatolia. The most important buildings in the city such as the Sanctuary of Ares, the Sanctuary of Zeus Krezimos, the Theatre (*Proskenion* 1st Story), the Bouleuterion, the Stoa and the Trade Building? were built in the Doric order. The intensive use of this design in Metropolis during the Hellenistic Period is remarkable. This situation can be explained in three ways. According to the first interpretation, the Doric architectural order was transferred from mainland Greece to Metropolis through the interaction and eventual assimilation between the local inhabitants and Greek colonists, especially during the 8th to 6th centuries BCE. An alternative interpretation posits that the Doric architectural order was adopted in Metropolis due to its relative simplicity of execution compared to the Ionic and Corinthian orders, potentially contributing to its popularity in the region. Another perspective suggests that the preference for the Doric order may have carried a political connotation—particularly during the Hellenistic period—serving as a symbolic stance against Athenian influence.

Keywords: Metropolis, Doric Order, Triglyph-Metope, Geison-Sima, Mutulus-Guttae

Öz: Dor mimari düzenini Ion ve Korinth düzenleriyle kıyasladığımızda Batı Anadolu'da daha az oranda karşılaşılan bir mimari düzen olduğu anlaşılmaktadır. Dor düzeni Kıta Yunanistan'da olduğu gibi Arkaik Dönem'le birlikte Batı Anadolu'da görülmeye başlar. Fakat Kıta Yunanistan ve İtalya'da olduğu kadar yaygınlaşmaz. Metropolis diğer Batı Anadolu kentlerinde olduğu gibi Hellenistik Dönem içinde Dor mimari düzenini yoğun olarak kullan kentlerden biridir. Kentteki en önemli yapılar olan Ares Kutsal Alanı, Zeus Krezimos Kutsal Alanı, Tiyatro (Proskenion 1. Kat), Bouleuterion, Stoa ve Ticaret Yapısı? Dor düzeninde inşa edilmişlerdir. Metropolis'te bu tasarımın Hellenistik Dönem'de yoğun oranda kullanımı dikkat çekicidir. Bu durum üç şekilde açıklanabilir. Birincisi Metropolis'te yaşayan yerel hakların Hellas'tan gelen kolonilestlerle özelikle de MÖ 8-6. yüzyıllarda karışmaları sonucunda bu mimari düzenin Kıta Yunanistan'dan getirildiği düşüncesidir. Alternatif bir yorum, Dor düzeninin Ion ve Korinth düzenlerine kıyasla uygulanmasının göreli olarak daha kolay olması nedeniyle Metropolis'te benimsendiğini ve bu durumun bölgede söz konusu mimari düzenin yaygınlık kazanmasına katkı sağlamış olabileceğini öne sürmektedir. Bir diğer bakış açısı ise, özellikle Hellenistik Dönem'de, Dor düzenine yönelimin Atina etkisine karşı simgesel bir duruş sergileyen siyasi bir anlam taşıyabileceğini ileri sürmektedir.

Anahtar Sözcükler: Metropolis, Dor Düzeni, Triglif-Metop, Geison-Sima, Mutulus-Guttae

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I would like to express my sincere gratitude to the excavation director, Prof. Dr. Serdar Aybek, and the entire excavation team for their permission and contributions to this work.

Introduction

Archaeological excavations at the ancient city of Metropolis were initiated in 1990 by a team under the direction of Prof. Dr. Recep Meriç[1]. Since 2007, the work has been continued by a team led by Prof. Dr. Serdar Aybek. Inhabited over a broad time span from Prehistoric times to the Middle Ages, the city is one of the significant ancient centres that sheds light on the history of the region through its numerous architectural structures and finds. During the Roman period, the city was located just 120 *stadia* from Ephesus, the capital of the province of Asia. This proximity allowed Metropolis to grow and develop within the immediate hinterland of Ephesus. This closeness not only enabled craftsmen from Ephesus to work in Metropolis but also suggests that styles characteristic of Ephesus may have been employed in the city[2]. However, the city, which never attained the quality of Ephesus in architectural and plastic arts, took its place in the history of the region as its satellite.

On the Greek mainland, the Doric architectural order is first encountered in stone buildings during the Archaic Period[3]. This decorative concept, designed as a combination of right angles and parallel lines, was defined as the Doric Order after the Dorian people. Incorporating an architectural scale based on a 1:6 ratio, this order is an indicator of a *symmetria* concept designed on the basis of the proportional relationships of the limbs of a male figure[4]. In contrast, it is often described as more robust or austere compared to the Ionic Order, which is based on the slimmer proportions of a female figure with a 1:8 ratio[5]. Nevertheless, it is well established that the Doric order was frequently preferred for the ground floors of structures across both Mainland Greece and Anatolia, due to its capacity to bear heavy architectural loads. Doric Architecture or the Doric Order is considered a comprehensive architectural-plastic system, representing the translation into stone during the Archaic Period of the earliest wooden structures, known as Proto-Doric in Mainland Greece[6]. However, its measures and proportions were fully developed and mathematically codified in the Classical Period[7].

When evaluating Doric architecture from the Archaic Period to the end of the Roman Period, it is evident that it was a less preferred architectural design in the cities of Anatolia, in contrast to the Ionic and Corinthian orders[8]. This order is encountered more frequently in Mainland Greece and Italy. This architectural style, observed less commonly in Western Anatolia compared to other orders, can be associated with the cultural and ethnic fabric of Greece, where it first emerged[9]. The Doric architectural order is characterized by austere, rigid, symmetrical, and conservative lines, which also made it relatively straightforward to implement. While it was used extensively in Greece and Italy, its application in the cities of Anatolia during the Hellenistic Period is noteworthy. In Anatolia, this usage declined significantly, particularly towards the Roman Period, and it often appears combined with the Ionic order as a form of hybrid order[10].

The combined use of both Doric and Ionic architectural elements showcases Anatolia's rich and non-uniform architectural design sensibility. Although similar hybrid applications exist in Greece, they tend to manifest within a more rigid and conservative framework. For instance, the Stoa of Attalos features a first story with the Doric order and a second story with the Ionic order on its

1 Meriç 2017, 237-240.
2 Gülbay 2024, 133-142.
3 Gider 2005, 4-8.
4 Vitr. *de Arch.* IV.; Jones 2001, 699.
5 Jones 2001, 699.
6 Gider 2005, 4-9.
7 Jones 2001, 699.
8 Gider-Büyüközer 2013, 472.
9 Gider-Büyüközer 2013, 1.
10 Fochetti 2020, 120-122; Ismaelli 2009, 21-22.

façade[11]. In Anatolia, this principle was often adapted with greater flexibility; the Doric order was softened with Ionic architectural elements, thereby presenting viewers with a richer decorative scheme.

The use of the ethnic term "Doric," much like that of the "Ionic" order, is intrinsically linked to geography. Consequently, the Doric Order is fundamentally distinct from the Ionic order, which originated in the geography of Western Anatolia. It is an architectural system encompassing a much plainer and more symmetrical mathematical principle[12]. As it is not indigenous to Anatolia like the Ionic order, it was not as prevalent there as it was in Greece and Italy. The Temple of Athena at Assos is considered one of the earliest examples of this architectural order in Anatolia[13]. However, it is known that this is not the sole example[14]. Therefore, it can be argued that this order began to appear in Anatolia contemporaneously with its use in Mainland Greece. Specifically, evidence from extant proportional data indicates that the use of the Doric order became more widespread in Anatolia from the 4th century BCE onward, and that this frequency of use continued until the end of the 2nd century BCE[15].

The Doric Order emerged in Anatolia in a form that was distinct from its stylistic expression in Mainland Greece[16]. It is understood that its use as a hybrid composite, particularly in combination with Ionic architecture, was notably favored[17]. The earliest example of this mixed usage is the Temple of Athena at Assos, which is considered the first appearance of the Doric design in Anatolia and is dated to the second half of the 6th century BCE[18]. It is remarkable for its depiction of mythological figures on the Doric architrave, a feature typically characteristic of an Ionic frieze. A similar hybrid application is observed in the Andron B building within the Sanctuary of Zeus at Labraunda, dating to the Late Classical Period[19]. This style of usage became widespread in Anatolia during the Hellenistic Period[20]. One of the finest examples of this design in Hellenistic Anatolia is the Bouleuterion at Miletus. Although the structure is fundamentally Doric in its architectural form, it exhibits strong Ionic influences, notably through the use of Ionic cymation decorations on the echinus of the Doric capitals and the incorporation of Attic-Ionic bases[21]. This places it among the most significant Hellenistic buildings conceived within this hybrid tradition. Numerous additional examples of this phenomenon can be identified across Anatolia. Doric capitals featuring the Ionic cymation, which first emerged in Anatolia during the Archaic Period, demonstrate a broad distribution spanning from the 2nd century BCE to the 1st century CE[22]. Furthermore, the use of long Ionic order fluting on Doric columns stands as one of the most characteristic features found in the Anatolian iterations of the order[23].

The mid-2nd century BCE, a critical period for the advancement of Roman influence in Anatolia, was also the most significant period for Metropolis. Within Hellenistic history, Metropolis notably

11 Thompson 1992, 8.
12 Jones 2001, 699.
13 Gider-Büyüközer 2019, 102-165.
14 Gider-Büyüközer 2019, 103.
15 Gider-Büyüközer 2019, 103; Fochetti 2020, 120.
16 Gider-Büyüközer 2019, 102.
17 Rumscheid 1994, 355; Fochetti 2020, 122.
18 Wescoat 2012.
19 Rumscheid 1994, 21.
20 Rumscheid 1994, 343.
21 Gider-Büyüközer 2013, 37; Fochetti 2020, 122; Öz 2006, 173.
22 Fochetti 2020, 122.
23 Gider 2005, 19; Gider-Büyüközer 2013, 35-39.

sided with Rome during the Aristonicus revolt[24]. This event is the primary factor that propelled Metropolis onto the stage of history[25]. Following the killing of Metropolis's leader, Apollonios, and his supporters near Thyateira in 133/131 BCE, the city rapidly underwent urbanisation with the support of Rome. This included the construction of Hellenistic buildings in the Doric order. Consequently, the second half of the 2nd century BCE represents a crucial turning point both for the shaping of Anatolian history and for the urban development of Hellenistic Metropolis[26]. A significant increase in construction activity is documented in Anatolia during the reigns of Eumenes II and Attalos II, and most structures produced in this period were built in the Doric order[27]. Particularly within the peaceful conditions established after the suppression of the Aristonicus revolt, as in many other cities of Western Anatolia, Doric public buildings were rapidly erected in Metropolis. Most of these structures are located in what was the heart of the Hellenistic city—an area referred to today as the middle of the city. This area was the centre of the Hellenistic city, and all the public buildings encountered here were constructed in the Doric order. The preference for this order at Metropolis can be attributed to several factors: as mentioned above, its association with ethnic identity, its relatively easier application in terms of craftsmanship, and, more broadly, the Doric order's function as an indicator of a political stance. Alongside Pergamon, the cities of Western Anatolia were competing against the political power of Athens and striving to demonstrate this rivalry in every sphere, including architecture.

Based on the accounts of Vitruvius, which themselves draw upon the oracle of Apollo at Delphi, it is understood that peoples from Mainland Greece established various colonies in Anatolia[28]. According to Vitruvius, these peoples built a temple in Anatolia in honor of Apollo[29]. This temple was constructed in the Doric order, just as they had known it in Greece[30]. Consequently, it can be suggested that in Metropolis, a process rooted in the early migration period—perhaps within the 8th to 6th centuries BCE (the colonization period)—saw the integration of populations arriving from Mainland Greece with local inhabitants[31].

Another significant element indicating Greek and Doric influence at Metropolis is the emergence of the epithet *Krezimos*—which we know to be associated with abundance and fertility and which first appeared in Greece—within a Doric-style sanctuary of Zeus at the site[32]. This epithet, *Kresion* (Κρήσιον), was given as a name to a mountain on the borders of Tegea, Sparta, and Argos in Greece[33]. Furthermore, the presence of a cult of Ares, which can be regarded as originating in Greece, along with its Doric-order sanctuary or temple at Metropolis, constitutes another important element demonstrating the relationship between Mainland Greece and the city[34]. These etymological and ethnic data suggest a connection between the peoples who arrived at Metropolis and this region. However, due to the insufficiency of available evidence, the veracity of this migration has not been confirmed with certainty. Nevertheless, the abundance of public buildings in Metropolis, particularly those dated to the Hellenistic period and designed in the Doric order, is remarkable and indicative of the city's prestige.

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24 Dreyer & Engelman 2003, 1-135.
25 Dreyer & Engelman 2003, 1-135.
26 Dreyer & Engelman 2003, 1-135.
27 Gider 2013, 19.
28 Vitr. *de Arch.* IV.
29 Vitr. *de Arch.* IV.
30 Vitr. *de Arch.* IV.
31 Gözlü 2016, 195-206; Atila 2012, 159-171.
32 Aybek & Gülbay 2019, 241-252; Bakke 2007, 40 ff.
33 Bakke 2007, 40 ff.
34 Meriç 1982, 1-144; Köymen 2006, 17; Sponsel 2017, 84.

Doric Order Architectural Structures at Metropolis

Excavations and research conducted at Metropolis demonstrate that its most significant and monumental public buildings, particularly those dated to the Hellenistic period, were constructed in the Doric order. Their careful placement within the city's Hippodamian grid plan indicates that they were built with sophisticated design intent, in conformity with Hellenistic urban planning principles. In sequence, the following structures in the city are in the Doric order: the Sanctuary of Ares on the Acropolis, the Sanctuary of Zeus Krezimos, the Theatre (first story of the *proskenion*), the Bouleuterion, the Stoa, and a Trade Building (?) at the city's entrance, whose excavation is ongoing and which, unlike the others, is dated to the Roman period. From this perspective, Metropolis stands out among ancient cities in Western Anatolia that exhibit a high concentration of Doric architecture, similar to other Hellenistic cities in the region. It is noteworthy that this architectural order is encountered more frequently in the city compared to the Ionic and Corinthian orders. As mentioned above, this proportional prevalence can be explained by either ethnic and political reasons, or by the fact that this order was comparatively easier and simpler to employ from a practical construction standpoint[35].

Particularly for reasons also linked to economy, the Ionic and Corinthian orders at Metropolis were employed in their simplest and most austere styles[36]. For example, the Pergamene-type column capitals with fluted decoration, imitating the Corinthian order, and the frieze blocks with fluted motifs found in the Roman Period Lower Imperial Bath complex represent prime examples that support this interpretation[37]. For these reasons, the distinct preference for the Doric design over other orders at Metropolis becomes understandable.

Evaluation of Architectural Elements Recovered from the Structures and Comparison with Parallel Examples

Sanctuary of Ares

The abundance of inscribed column drums found on the city's acropolis suggests that a Sanctuary of Ares may also have been located in this area. Unfortunately, the extensive plundering of the acropolis during the Byzantine Period suggests that the sanctuary was also significantly damaged at this time[38]. Consequently, the precise location of the sanctuary or temple(?) on the acropolis cannot be definitively identified. The most significant remains associated with the sanctuary are Doric-style column drums inscribed with the names of priests and priestesses of Ares, as well as prominent Metropolite individuals from important families who held duties in sacred ceremonies[39] (fig. 1). Both the construction of the column drums and the characteristics of the inscriptions upon them indicate that the sanctuary or temple(?) was constructed between the 1st century BCE and the 1st century CE[40]. Apart from the Doric column drums, no other data pertaining to Doric architecture have been recovered from this area.

35 Gider 2005, 19.
36 Gülbay 2024, 140.
37 Gülbay 2024, 137.
38 Köymen 2006, 74.
39 Köymen 2006, 74.
40 Köymen 2006, 78.

Fig. 1. Column Drum from the Sanctuary of Ares

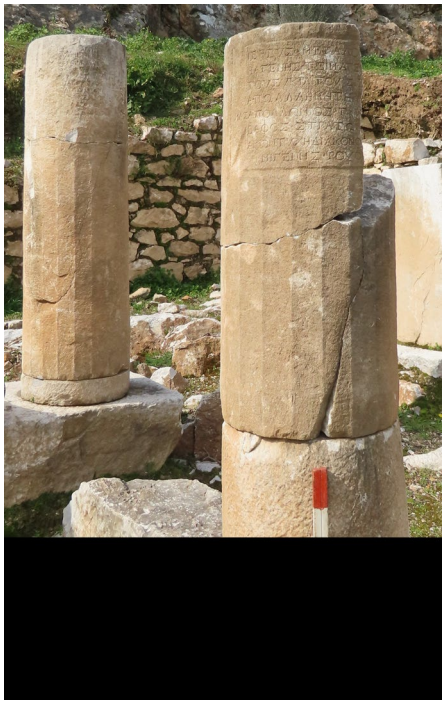

Fig. 2. Column Drum from the sanctuary of Zeus Krezimos

Sanctuary of Zeus Krezimos

The structure is located in the northwestern part of the lower city area, bordering the acropolis. It was built to form an organic connection with the bedrock and constitutes a sanctuary dedicated to Zeus, constructed with Doric-type column drums[41]. However, the area underwent modifications in Late Antiquity, and most of the recovered Doric column drums are not *in situ* (fig. 2). Analysis of the epigraphic and archaeological finds recovered from the area indicates that the initial construction phase of the structure dates to the Late Hellenistic period, approximately around 50 BCE[42]. The recovered Doric column drums constitute the sole find providing information on the plastic form of the structure.

Theatre (Proskenion, First Story)

The theatre was constructed with a capacity of approximately 4,000 spectators, situated in the area we may refer to as the middle city, facing the southern *Stagnum Pegaseum* (Cellat Gölü). The first story of the theatre's two-storey Hellenistic *scaenae frons* was built in the Doric order, as was common in many Hellenistic-Period theatres of Western Anatolia[43]. It is noteworthy that the structure was built in a manner very similar to the theatre of Priene. Both epigraphic and architectural research conducted on the theatre enable us to date the structure to the 2nd century BCE[44]. As a result of improvements and expansion work carried out during the Roman Period, the stage building acquired the feature of a three-storey *scaenae frons*[45].

Architectural elements believed to belong to the Hellenistic *proskenion* of the structure include a *triglyph-metope* block (fig. 3), a Doric-type column capital[46] discovered in a peristyle house located

41 Aybek & Gülbay 2019, 241-252.
42 Aybek & Gülbay 2019, 241-252.
43 Arslan 2023, 72; Arslan & Aybek 2022, 106.
44 Arslan 2023, 212.
45 Arslan 2023, 187; Mert 2008, 106-111.
46 Arslan 2023, 83.

very near the theatre, fluted column drums, and a *mutulus* plate from a Doric *geison*[47]. The column capitals unearthed in the *proskenion* of this structure bear a striking resemblance to those found in the theatre of Ephesus[48] (fig. 4). The crown moulding delimiting the upper part of the triglyphs was executed in the form of a Pergamene ovolo[49] (fig. 5). Furthermore, the triglyph 'ear' decorations, executed in a right-angled and austere style—as seen in the contemporary bouleuterion at Metropolis—closely resemble those from the Southern Hall I of the gymnasion at Samos[50] (fig. 3). The *geison-sima* block from the structure, although employed in the Doric façade architecture, possesses a form characteristic of Ionic *geison* blocks[51]. This feature, evident also in the theatre of Metropolis, represents a significant detail exemplifying the previously mentioned combined use of Doric and Ionic architectural elements. Additionally, the *mutulus-guttae*, with a 0° slope angle, shows formal parallels to structures such as the bouleuterion at Miletus, The Asklepieion at Kos; the propylon of the bouleuterion at Herakleia-on-the-Latmos; the Marble Hall at Pergamon; and the Doric niche structures within the Sanctuary of Athena at Pergamon[52] (fig. 5). Another significant feature present in the structure is the termination of the corner section of the *mutulus-guttae* with an eight-leaf palmette serving as a finial[53] (fig. 5). This characteristic can also be observed in other Hellenistic buildings in Anatolia, such as the Mausoleum at Belevi and the Ptolemaion at Limyra[54].

Fig. 3. *Triglyph-Metope* Decoration from the Theatre (*Proskenion*, First Story)

Fig. 4. Column Capital from the Theatre (*Proskenion*, First Story)

Fig. 5. *Mutulus-Guttae* Decoration from the Theatre (*Proskenion*, First Story)

Bouleuterion

The council house, constructed in the middle city area (the agora), was designed in the Doric

47 Arslan 2023, 244.
48 Arslan 2023, 85.
49 Arslan 2023, 244.
50 Gider-Büyüközer 2014, Tab. I.
51 Arslan 2023, 254; Gider-Büyüközer 2013, 327-328, fig. 98.
52 Gider-Büyüközer 2018, 67, Tab. I.
53 Arslan 2023, 245.
54 Gider-Büyüközer 2018, Lev.3-4.

architectural order, as was common for many other bouleuteria in Western Anatolia[55]. While Doric column drums are abundantly attested in other Doric structures at Metropolis, this building has also yielded other rich elements of Doric architecture, such as a *triglyph-metope* block (fig. 6) and a *geison-sima* block[56] (fig. 7). The structure is dated to the 2nd century BCE based on both architectural and epigraphic evidence. The bouleuterion was one of the most important buildings, located in the center of the city according to the Hellenistic Hippodamian plan. It is understood that the northeast corner featured statues of the Metropolis' leader Apollonios —who, as mentioned above, fought on the side of Rome during the Aristonicus revolt— and, immediately behind him, his son Demetrios[57]. The street extending northward directly in front of it, adorned with statues of the city's prominent figures, is interpreted as an honorific area[58].

Fig. 6. *Triglyph-Metope* Decoration from the Bouleuterion

Fig. 7. *Geison-Sima* Decoration from the Bouleuterion

The architectural elements recovered from the structure have been compared with similar examples from buildings in Anatolia dated to the Hellenistic period. The profile and fluting of the *geison-sima* block found in the structure closely resemble those of the Ionic-influenced Doric *geison-sima* blocks from the Bouleuterion at Miletus and the Asklepieion at Kos[59]. Furthermore, the *mutulus-guttae* complex, with an approximate slope angle of 5°, shows similarities with that of the South Stoa in the Agora of Herakleia -on-the- Latmos[60]. The most significant parallel for the *triglyph-metope* block is an example recovered from the Sacred Stoa at Priene[61]. The detailing of the triglyph 'ears' on the block from this structure also resembles the ear decorations from Southern Hall I of the gymnasion at Samos[62]. Another important architectural block used on the façade is the double Doric column capital with its drums[63]. The most important parallels for this type of capital and drum are observed in the bouleuterion at Herakleia[64].

These significant similarities with contemporaneous Doric architectural elements elsewhere in

55 Öz 2006, 140-261.
56 Öz 2006, 140-261.
57 Aybek 2018, 297.
58 Aybek 2018, 295.
59 Knackfuss 1908, 48, abb. 36; Shoe 1950, 361, fig. 8.19; Öz 2006, 259.
60 Gider-Büyüközer 2018, 67, Tab. 1.
61 Rumscheid 2000, 76, fn. 58; Öz 2006, 252.
62 Gider-Büyüközer 2018, 67, Tab. 1.
63 Öz 2006, 248.
64 Wulzinger 1946, 27, taf. 31. b; Öz 2006, 233.

Anatolia confirm that the structure was built within the second half of the 2nd century BCE. However, the preference for Ionic columns and capitals as the load-bearing elements supporting the roof indicates that the structure was not built purely in the Doric order, but was constructed using a hybrid system, as was common in many other *bouleuteria*[65].

Stoa

A two-aisled stoa in the Doric order, located on the terrace immediately below the bouleuterion terrace in the lower city area, is dated to the 2nd century BCE based on its general architectural characteristics[66]. This structure is the largest among the Doric architectural examples recovered at the site and is notable for its length of 67 m[67]. Many of the Doric column drums associated with the structure were found *in situ* at the site (fig. 8). Another architectural fragment recovered from the building is a *geison-sima* block (fig. 9). Studies conducted on the block have identified a resemblance to the *kyma recta* profiles categorized under Erder's Group II[68]. Furthermore, based on the arrangement of its *mutulus-guttae*, the *geison-sima* block was executed with an approximate slope angle of 5°, differing from the Theatre's *proskenion* (first story), which has a 0° angle, and instead showing a similarity to the bouleuterion located on the terrace immediately above. Due to this feature, it also exhibits parallels with the South Stoa in the agora of Herakleia -on-the- Latmos, a contemporary structure[69]. With this relatively minor slope in the *mutulus-guttae* arrangement, the Stoa was constructed in accordance with other similar examples dated to the 2nd century BCE[70]. It is known that during this period, the *mutulus-guttae* section in Doric structures was executed either without a slope or with a very slight incline[71]. Located on the same axis as the Bouleuterion within the Hippodamian plan, the Stoa is another significant building situated in the city center. Another architectural group recovered from the structure consists of column drums (fig. 8). The Doric columns and drums were crafted in cylindrical, polygonal, and fluted forms[72]. Similar arrangements are observed in the Stoa of the Sanctuary of Athena at Priene, the Stadium Stoa at Priene, and the West Stoa of the Upper Agora at Pergamon[73]. Notably, the long-fluted columns are striking within the structure due to their resemblance to Ionic columns. It is known that this type of Doric column drum was widely used in Anatolia[74]. Although it is not currently possible to prove the use of a hybrid order in the Stoa at Metropolis—an order employed in many Hellenistic buildings of Western Anatolia—Ersoy, who studied the structure for his doctoral thesis, emphasizes that expecting a dentil course on the Doric *geison-sima* block, as is common in many other stoas, would not be incorrect[75].

65 Öz 2006, 209.
66 Ersoy 1998, 147.
67 Ersoy 1998, 108.
68 Erder 1967, 21-22, Tab. 1; Ersoy 1998, 129.
69 Gider-Büyüközer 2018, 67, Tab. 1.
70 Gider-Büyüközer 2018, 75.
71 Gider-Büyüközer 2018, 75.
72 Ersoy 1998, 173.
73 Ersoy 1998, 174.
74 Gider-Büyüközer 2013, 35-39.
75 Ersoy 1998, 175.

Fig. 8. Fluted Column Drum from the Stoa

Fig. 9. *Geison-Sima* Decoration from the Stoa

Trade Building(?)

Located in the area we may refer to as the lower city, at the southeastern entrance to the city, the building—with its mosaic-decorated, porticoed plan—is situated south of the Lower Imperial-type bath complex[76]. Doric-style fluted column drums from the porticoes of the building were discovered *in situ* [77] (fig. 10). Other architectural finds recovered from the building include Doric-style capitals (fig. 11) and *geison-sima* blocks (fig. 12-13). However, the building shows evidence of significant modifications and additions dating to the Late Antique period[78]. The phase identified as the second construction period of the building, following the Late Hellenistic Period, is the 2nd century CE. Most of the Doric architectural elements recovered from the building are dated to the 2nd century CE. This building is particularly notable in this study, as it is the only building among the evaluated Doric architectural examples to be dated to the Roman period. Conversely, it has been suggested that the in situ columns and other Doric architectural features may have been spoliated from a Late Hellenistic building in Metropolis dating from before the 2nd century CE.

[76] Aybek et al. 2024, 462-466.
[77] Aybek et al. 2024, 462-466.
[78] Aybek et al. 2024, 462-466.

Fig. 10. Column Drum from the Trade Building?

Fig. 11. Column Capital from the Trade Building?

Fig. 12. *Geison-Sima* Decoration from the Trade Building?

Fig. 13. *Geison-Sima* Decoration from the Trade Building?

Conclusion

An examination of the architectural orders unearthed in Metropolis reveals that, as in many other Anatolian cities, the Doric order emerged as the predominant style during the Hellenistic Period, particularly by the mid-2nd century BCE. As discussed in detail above, the widespread use of this order in Metropolis throughout the Hellenistic Period must be attributed either to its economic and technical advantages, which facilitated its application, or to ethnic and political motivations.

Although it is evident that the Doric order was exclusively employed in the bouleuterion, it is noteworthy that the interior load-bearing columns were designed in the Ionic order[79]. Concurrently, the expectation put forth by Ersoy—who studied the Stoa of Metropolis in her doctoral thesis—for a dentil course on the *geison-sima* block is significant in terms of the building's similarity to other contemporary stoas, even though such a block has not been found[80]. Furthermore, the long-fluted column drums present in the structure constitute another significant feature demonstrating Ionic

79 Öz 2006, 232.

80 Ersoy 1998, 175.

influences. In the Hellenistic Doric-style buildings of Metropolis broadly, the dominant Doric features appear to have been softened with Ionic elements in an attempt to achieve a specific decorative effect. This characteristic, as mentioned previously, aligns with the Doric-Ionic amalgamation commonly observed in Doric-style buildings throughout Western Anatolia. However, based on the available proportional analysis, it is understood that Ionic influences in Metropolis remained more constrained compared to other cities.

The similarity of the Doric architectural elements, particularly between the stoa and the bouleuterion, whose locations are in very close proximity, is noteworthy. The forms of the *mutulus-guttae* fragments recovered from the Hellenistic stoa and bouleuterion, which possess an inclination angle of approximately 5°, suggest that these two contemporary structures may have been built by similar craftsmen as part of the same construction program. However, the theatre (*proskenion, first story*), located at a greater distance from these two buildings, exhibits *mutulus-guttae* sections with an inclination angle of approximately 0°. This indicates that this structure was built according to a design different from the other two. Therefore, although it cannot be stated with certainty, it is possible to propose the existence of two distinct construction programs in Metropolis during the 2nd century BCE.

Among the Hellenistic structures, the Sanctuaries of Ares and Zeus Krezimos are those from which no *triglyph-metope*, *geison-sima*, or *mutulus-guttae* fragments have been recovered. The only Doric architectural elements found in these buildings are the column drums, some of which are inscribed. Within the structures dated to the Roman period at Metropolis, it is noteworthy that the Doric order was used only in the building designated as the "Trade Building" (or "Commercial Building"). The architectural fragments recovered from this structure include fluted column drums, *geison-sima* blocks, and capitals. As in other cities of Western Anatolia, the opulence of Corinthian architecture during the Roman Period also influenced Metropolis. Consequently, it is understood that—contrary to the Hellenistic Period—the use of Doric architecture in Metropolis during the Roman Period was, based on current evidence, more limited, a pattern consistent with developments in other contemporary cities.

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