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KATMAN Arkeoloji Dergisi
KATMAN Journal of Archaeological Science
Anadolu Üniversitesi, Edebiyat Fakültesi, Arkeoloji Bölümü, Klasik
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**Anadolu University, Faculty of Letters, Department of Archaeology,
Division of Classical Archaeology, Yunus Emre Campus, Tepebaşı,
Eskişehir, Türkiye.**

Tel: +90 (222) 335 05 80 / 4077

E-posta / E-mail: katmandergisi@gmail.com

Web: katman.anadolu.edu.tr & dergipark.org.tr/tr/pub/katman
katman.anadolu.edu.tr/en & dergipark.org.tr/en/pub/katman

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**Anadolu University, Yunus Emre Campus, Tepebaşı, Eskişehir/
Türkiye.**

Tel: +90 (222) 335 05 80 / 2588

E-posta / E-mail: aupress@anadolu.edu.tr

Web: aupress.anadolu.edu.tr & aupress.anadolu.edu.tr/en

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From the Editor

Arkeoloji, yalnızca maddi kalıntıların belgelenmesi değil; bilginin üretim, değerlendirme ve aktarım süreçlerinin sürekli olarak yeniden düşünülmesini gerektiren bir disiplindir. Her yeni bulgu, yalnızca geçmişe değil, mevcut bilgi birikimine ve yöntemlere de eklenir. Bu nedenle arkeolojik bilgi, doğrusal değil; katmanlı, ilişkisel ve eleştirel bir yapıya sahiptir. KATMAN: Arkeoloji Dergisi, bu anlayışı merkeze alan bir akademik yayın platformu olarak tasarlanmıştır.

Son yıllarda arkeoloji alanındaki yayın sayısında belirgin bir artış gözlenmektedir. Ancak nicel artış, her zaman yönetsel derinlik, yorum gücü ya da bilimsel şeffaflıkla paralel ilerlememektedir. Hızlı üretim baskısı, değerlendirme süreçlerinin yüzeyselleşmesine ve akademik katkının geçici görünürlelikle ölçülmesine yol açabilmektedir. KATMAN, bu eğilime karşı; yavaş ama sağlam, erişilebilir ama denetlenebilir bir yayın anlayışını benimsemektedir.

Dergi, arkeolojinin farklı dönem ve alt disiplinlerini kapsayan geniş bir çerçeveye sahiptir. Prehistorya'dan Geç Antik Çağ'a, mimarlık ve kent araştırmalarından epigrafiye, kültürel miras çalışmalarından dijital ve yapay zekâ destekli belgeleme yöntemlerine uzanan bu çeşitlilik, disiplinlerarası bir dağınıklık yaratmak için değil; ortak bir bilimsel dil ve yöntem etrafında üretim yapan çalışmaları bir araya getirmek amacıyla kurgulanmıştır. KATMAN için çeşitlilik, yönetsel tutarlılıkla anlam kazanır. Bu bağlamda dergi; çift kör hakemlik sürecine dayalı, editöryal sorumlulukların açıkça tanımlandığı ve akademik etik ilkelerin titizlikle uygulandığı bir yayın modeli izlemektedir. Açık erişim politikasıyla bilimsel bilginin serbest dolaşımını esas alır; yazarlardan herhangi bir başvuru ya da makale işlem ücreti talep etmez. DOI altyapısı ve dijital arşivleme yaklaşımıyla, yayımlanan çalışmaların uzun vadeli erişilebilirliğini ve izlenebilirliğini güvence altına almayı hedefler.

KATMAN, yalnızca araştırma sonuçlarını değil; bu sonuçlara ulaşan yöntemleri, belge üretim süreçlerini ve disiplin içi tartışmaları da akademik üretimin ayrılmaz bir parçası olarak görür. Bu nedenle dergi, arkeolojinin yönetsel meselelerine, veri temelli yaklaşımlara ve disiplinin dijital dönüşümüne özel bir önem atfetmektedir. Geleneksel araştırma pratikleri ile yeni teknolojilerin sunduğu imkânlar arasındaki bu diyalog, KATMAN'ın yayın çizgisinin temel unsurlarından biridir.

Bu ilk sayıyla birlikte KATMAN, arkeoloji alanında çalışan araştırmacılar için eleştirel düşünceye, yönetsel titizliğe ve akademik sorumluluğa dayalı bir yayın zemini oluşturmayı amaçlamaktadır. Derginin, farklı kuşaklardan araştırmacıları ortak bir bilimsel çerçevede buluşturan; sessiz ama kalıcı katkılar üreten bir akademik platform olarak gelişmesini hedefliyoruz.

Archaeology is not limited to the documentation of material remains; it is a discipline that requires continuous reflection on the processes through which knowledge is produced, evaluated, and transmitted. Each new discovery engages not only with the past but also with existing bodies of knowledge and methodological frameworks. Archaeological knowledge, therefore, is not linear but layered, relational, and inherently critical. KATMAN: Journal of Archaeological Science has been conceived as an academic publication grounded in this understanding.

In recent years, the number of publications in archaeology has increased significantly. However, quantitative growth does not necessarily correspond to methodological depth, interpretative rigor, or scientific transparency. The pressure for rapid output may result in superficial evaluation processes and the measurement of academic contribution through short-lived visibility. In response to this trend, KATMAN adopts a publication model that is deliberate yet robust, accessible yet accountable.

The journal embraces a broad scope encompassing different periods and sub-disciplines of archaeology. From Prehistory to Late Antiquity, from architectural and urban studies to epigraphy, from cultural heritage research to digital and AI-assisted documentation methods, this diversity is not intended to create fragmentation but to bring together studies that share a common scientific language and methodological rigor. For KATMAN, diversity gains meaning through methodological coherence.

Accordingly, the journal follows a publication model based on double-blind peer review, clearly defined editorial responsibilities, and the rigorous application of academic ethical standards. Committed to open-access publishing, KATMAN ensures the free circulation of scholarly knowledge and does not charge authors any submission or article processing fees. Through its DOI infrastructure and digital archiving strategy, the journal aims to guarantee the long-term accessibility and traceability of published research.

KATMAN values not only research outcomes but also the methodological processes, documentation practices, and disciplinary debates that lead to those outcomes. For this reason, the journal places particular emphasis on methodological discussions, data-driven approaches, and the digital transformation of archaeology. The dialogue between traditional research practices and emerging technologies constitutes a central component of KATMAN's editorial vision.

With this first issue, KATMAN seeks to provide a scholarly platform grounded in critical thinking, methodological rigor, and academic responsibility for researchers working in archaeology. The journal aims to develop as a publication that brings together scholars from different generations within a shared scientific framework, producing contributions that are discreet yet enduring.

Doç. Dr. Adem YURTSEVER

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KATMAN: Arkeoloji Dergisi'nin kuruluş ve yayın sürecinde, üniversitemizin bilimsel yayıncılıkta kalite, açıklık ve uluslararası görünürlük hedefleri doğrultusunda sağlanan kurumsal destek, derginin akademik ilkeler çerçevesinde yapılandırılmasına önemli katkı sunmuştur. Bu kapsamda, bilimsel yayıncılığın gelişimine verdiği destek için Rektörümüz Prof. Dr. Yusuf ADIGÜZEL'e teşekkür ederiz.

Derginin editoryal yapısının oluşturulmasında görev alan alan editörlerine; bilim kuruluna, nitelikli akademik değerlendirme sürecine katkı sunan hakemlere ve ilk sayıda çalışmalarını paylaşarak KATMAN'ın bilimsel çerçevesini şekillendiren yazarlara teşekkür ederiz. Ayrıca derginin kuruluş ve yayın sürecinde farklı aşamalarda katkı sunan tüm akademisyenlere ve destek veren kişi ve kurumlara teşekkürlerimizi sunarız.

The establishment and publication of KATMAN: Journal of Archaeological Science have benefited from institutional support provided in line with the university's objectives of quality, openness, and international visibility in scientific publishing. In this context, we would like to express our gratitude to the Rector, Prof. Dr. Yusuf ADIGÜZEL, for his support of initiatives that contribute to the development of academic publishing.

We also thank the section editors who took part in the formation of the journal's editorial structure, the reviewers who contributed to the academic evaluation process, and the authors whose work in the first issue helped shape the scientific framework of KATMAN. Furthermore, we extend our thanks to all scholars, individuals, and institutions who provided support at various stages of the journal's establishment and publication process.

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Observations on the Genesis of the Roman Imperial Fora

Roma İmparatorluk Forumlarının Ortaya Çıkışı Üzerine Gözlemler

Julia LEITOLD¹

¹ Dr., Independent Researcher (Classical Archaeology). Formerly: University of Graz, Department of Archaeology (PhD). Graz/Austria.

Abstract: The Roman Imperial Fora occupy an important place in architectural history. There are five fora in total, which extended the Forum Romanum to the north. Due to their crowded layout, they more or less formed one large complex, but each was also sealed off architecturally from the outside. These are the fora associated with the rulers Caesar, Augustus, Vespasianus, Nerva, and Trajan. From the Italic-Hellenistic layout of the Forum Iulium to the Republican and Macedonian elements in the Forum Augustum, the complexes display evolving concepts of sacred space, administration, and dynastic representation. The Templum Pacis introduced garden architecture and cultural display, while the Forum Traianum combined military symbolism with innovative infrastructural planning. Although inspired by Greek, Roman, and Near Eastern models, the fora developed unique architectural forms that shaped later urban design across the Empire.

Keywords: Roman Imperial Fora • Temple Complexes • Roman Architecture • Urban Design • Rome.



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2025, LEITOLD, J.



julia.leitold@alumni.uni-graz.at



<https://orcid.org/0009-0004-4189-671X>

Introduction

The Roman Imperial *Fora* (**Fig. 1**) occupy a central position in the study of ancient architecture, representing some of the most influential and carefully orchestrated urban complexes of the Roman world¹. Constructed successively since the late Republic, the five Imperial *Fora*— those of Caesar, Augustus, Vespasian, Nerva, and Trajan², extended the Forum Romanum northward and gradually transformed the topography of the city’s political core. Although each forum served distinct ideological and functional purposes, their close spatial arrangement caused them to appear as a nearly continuous monumental ensemble. At the same time, they were deliberately enclosed and architecturally insulated from the surrounding city, creating a series of self-contained spaces that reflected the authority and identity of the emperors who built them.

Far from being isolated architectural achievements, the Imperial *Fora* both inspired later buildings in the whole Roman Empire and were inspired by a wide range of earlier traditions. Their layouts incorporate elements drawn from Republican *portico* architecture, Hellenistic sanctuaries, Italic precedents, and, particularly in the later complexes, distinctly Roman innovations shaped by administrative, ceremonial, and military needs. These influences were neither adopted uniformly nor replicated mechanically; rather, each forum represents a unique synthesis in which older models were adapted, reinterpreted, or monumentalized to serve new political and urban agendas. As a result, the Imperial *Fora* not only set architectural standards that would resonate throughout the Empire but also exemplified the evolving dialogue between tradition and innovation in Roman public building.

The following study provides a concise overview of the five Imperial *Fora* before examining in detail the architectural influences that contributed to their design. By comparing structural principles, spatial concepts, and typological features across the complexes, this analysis highlights both the continuities and the significant differences that characterize the development of Rome’s monumental center. In the discussion that follows, the term “influence” is used in a deliberately cautious sense. Similarities in layout or ornament are not taken as sufficient in themselves; instead, influence is considered most plausible where chronology, spatial organisation, and program point in the same direction. Particular weight is given to recurring planning solutions—enclosure and axial arrangement, the handling of thresholds and access, and the orchestration of movement—when these operate as an integrated mechanism rather than as isolated motifs. Where the evidence does not allow a credible line of transmission, the comparison is framed as parallel development within a shared architectural repertoire.

Forum Iulium

The Forum Iulium (*see Fig. 1*) is the earliest forum to be counted among the series of Imperial *Fora*. As early as 54 BC, Cicero reported in a letter to Atticus that he was endeavouring on Caesar’s behalf to acquire the land, which was built up with private houses³. In 46 BC, the complex, which cost 60 million⁴ or 100 million sesterces to acquire⁵, was consecrated at the same time as the Temple of Venus Genetrix. At this point, the complex was still unfinished and

1 This article is a revised and expanded version of an earlier study in which I first discussed the architectural setting and urban role of these complexes, see Leitold 2023. Throughout this article, the names of the fora discussed (e.g., Forum Iulium, Forum Augustum) are given in roman type (not italicized).

2 Naming convention: The emperor is referred to as Trajan (Latin: Traianus), while monuments are cited under their Latin names (e.g., Forum Traiani, Columna Traiani, Mercatus Traiani).

3 Cass. Dio. 43,22.

4 Cic. Att. 4,16,8.

5 Plin. nat. 36,103; Suet. Iul. 26,2.

The discrepancy of 40 million sesterces in the sources could be due to the fact that the 60 million sesterces are to be associated with the initial costs and the 100 million sesterces with the final costs. See Meneghini 2015, 20.

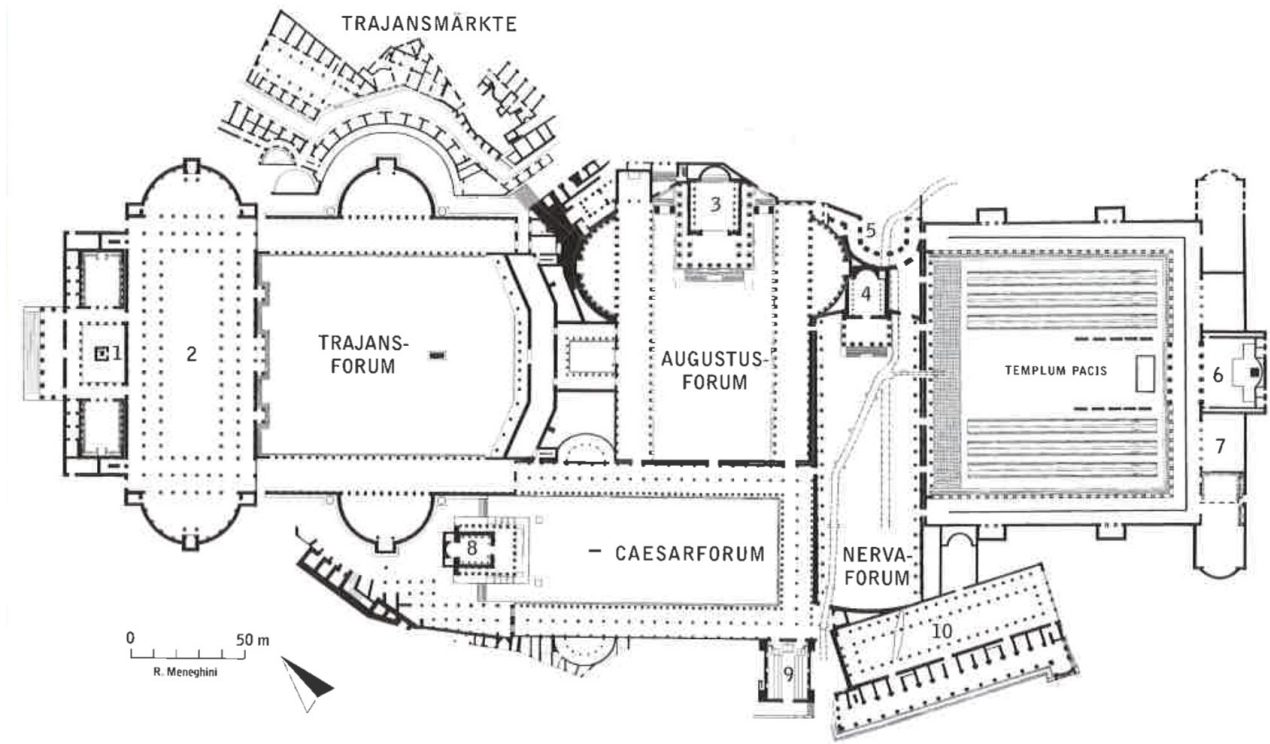


Fig. 1. Reconstruction of the overall plan of the Roman Imperial Forums: 1) Trajan's Column 2) Basilica Ulpia 3) Temple of Mars Ultor 4) Temple of Minerva 5) Porticus Absidata 6) Cult Hall of Pax 7) Hall of Forma Urbis Romae 8) Temple of Venus Genetrix 9) Curia Senatus 10) Basilica Aemilia (from: Meneghini 2015, Fig. 24).

was only completed after Caesar's death under Octavian⁶. The Fasti Ostienses prove that the forum and the temple were re-inaugurated on May 12, 113 AD, at the same time as Trajan's Column, following a renovation⁷. The Greco-Roman historian Appian clearly states the function of the forum, writing that it was intended "for the people, but not as a marketplace, rather as a place for the business of those who gather there" and "where one seeks justice and receives justice"⁸.

The basic layout of the forum is simple, as it is essentially just a temple within a square surrounded by colonnades. The rectangular court measures approximately 100 × 50 m and was enclosed on three sides by *porticoes*. The Temple of Venus Genetrix was located on the open north-western short side. The overwhelming presence of the temple and the strong axial orientation of the complex are considered its main features. The two *porticoes* on the long sides were (at least in the Augustan period) each terminating in an apse. In its original construction, the southern exterior façade of the forum was closed, but in the Augustan period it was converted into a colonnade open to the Argiletum and the Basilica Aemilia. This conversion reveals a decisive difference from the later Imperial *Fora*, as the typical closed structure was removed⁹.

6 Coarelli 2000, 112.

7 CIL XIV 4543.

8 App. civ. 2,102; Stamper 2005, 92.

9 Meneghini 2015, 22–26.

Influences

The Temple of Venus Genetrix was not located in the centre of the forum but integrated into the narrow side. This layout was already common in Italic and late Hellenistic architecture¹⁰. Hellenistic complexes such as the temple district of Artemis Leukophyrene in Magnesia ad Maeandrum are considered to be models¹¹. The Temple of Artemis was not located in the centre of the sacred precinct but slightly shifted to its rear end. However, the axial alignment within the complex was clearly visible¹². This axial alignment can also be seen in the Forum Iulium, where the temple was moved to the narrow side at the end of the courtyard¹³. Another comparison can be drawn with the *Stoa of Attalos* in the *Athenian Agora*. There, the intercolumniation of the inner row of columns was approximately twice the span as the row of columns facing the square¹⁴. This achieved a distinctly different effect from *intercolumniations* of equal size. This construction method was also adopted at the Forum Iulium, where the number of inner columns of the *porticoes* was reduced by exactly half¹⁵.

Forum Augustum

The *Res Gestae* records that Augustus had built a temple for Mars Ultor and a forum named after him on private land using funds from the spoils of war¹⁶. Augustus maintained that the temple had already been vowed to Mars Ultor before the Battle of Philippi;¹⁷ however, there is no securely attested evidence from the early Augustan period for either the acquisition of the site or the commencement of construction¹⁸. Subsequent construction work continued until 2 BC and was primarily driven by the need to create additional space for the judicial system¹⁹. The Forum Augustum adjoins the Forum Iulium to the north-east (*see Fig. 1.*). The square itself covers an area of 80 × 70 m, while the entire complex measures 130 × 120 m²⁰. The Temple of Mars Ultor stood on the north-eastern side of the square²¹. Parts of the up to 35-meter-high fire-protection wall made of *opus quadratum*, which in ancient times separated the Forum from the Subura, are still preserved at this location today²².

The *porticoes* on the long side, which were almost 15 m deep, were each connected to an *exedra* at the height of the temple front²³. Excavations carried out between 1998 and 2000 revealed evidence of another smaller *exedra* on the north-western *portico*, which probably also had a counterpart²⁴. However, these must have been demolished during the construction of Trajan's Forum at the latest²⁵. It is also possible that the smaller *exedras* were never completed and that changes were made to the construction plans during the course of construction, as was also observed in other parts of the forum²⁶. The design of the short south-western side has not yet been clarified, as it lies beneath today's *Via dei Fori Imperiali*. There may have been another *portico* here, or the outer wall may have been decorated²⁷.

10 Meneghini 2015, 22.

11 Richardson 1992, 166.

12 Cf. Humann 1904, Blatt 2; to the sanctuary of Artemis Leukophyrene: Bingöl 2007, 51–95.

13 Richardson 1992, 165.

14 Cf. Frantz & Thompson 1959; Meneghini 2015, 22 with fig. 20.

15 Meneghini 2015, 22.

16 *R. Gest. div. Aug.* 21.

17 *Suet. Aug.* 29.

18 Goldbeck 2015, 19.

19 *Suet. Aug.* 29, 1–2.

20 Meneghini 2015, 34.

21 Goldbeck 2015, 22.

22 Stamper 2005, 136.

23 Goldbeck 2015, 22.

24 La Rocca 2001, 184; Meneghini 2015, 36.

25 Carnabuci 2006, 108–110.

26 Goldbeck 2015, 22; For changes to the building plan during construction, see Bauer 1987, 763–777.

27 Meneghini 2015, 36.

Influences

The Forum Augustum combines a number of influences. The design of the complex, with a square enclosed by colonnaded halls, reflects a Republican architectural tradition. This basic idea for the square already existed in Rome in the 2nd century BC. One of these early examples is the *Porticus Metelli*, built in 146 BC²⁸. There, in the centre of the axially symmetrical complex, stood a temple for Iuppiter Stator and Iuno Regina²⁹. The district was enclosed on the outside, with the surrounding halls facing inwards³⁰. This architectural tradition can also be seen in the *Porticus Octaviae*, built after 27 BC, which represents the reconstruction of the aforementioned complex³¹, and in the *Portico of Pompeii*, completed in 55 BC³². The neighboring Forum Iulium, which subsequently also influenced the architecture of the Forum Augustum, follows the same tradition. In contrast to the *Portico* of Metellus, for instance, where the temples were located centrally on the square, the Temple of Venus Genetrix in the Forum Iulium is moved to the narrow side³³, which is also adopted in the Temple of Mars Ultor in the Forum Augustum³⁴. Furthermore, early Hellenistic temple complexes also had a significant impact on the architectural design of the Forum Augustum. Already in the early Hellenistic period, Greek sanctuaries employed colonnaded courts and flanking *stoai*; in many cases the temple was set back, and its rear wall defined the back boundary of the *hieron*. The two long sides were then often lined with *stoai*³⁵.

In addition to the Republican and Hellenistic influences on the overall design, other influences are also evident in the design of the *exedras*. The origins of the *exedra* duplex can be found in Macedonian palace architecture³⁶. In most cases, it consists of a central reception room and two apsidal rooms in front of it, decorated with figures and integrated into a *peristyle* architecture³⁷. However, the spatial layout of the *exedra* duplex can also be seen as a monumentalised form of the core area of a Roman *atrium* house (Fig. 2)³⁸. In this case, the forum square would represent the *atrium*, the temple the *tablinum*, and the *exedras* the *alae*. Furthermore, the *exedras* can also be linked to the educational aspect of Vitruvius's *exedrae in porticibus*³⁹. According to Vitruvius, the *exedras* integrated into colonnaded halls should be equipped with seats in order to provide philosophers, orators, and those interested in science with a suitable place for scientific discourse⁴⁰.

Templum Pacis

The Templum Pacis was the third in the series of Imperial *Fora* and is located on the south-eastern edge of the complex⁴¹. With the construction of the Templum Pacis, an irregular interstitial area emerged between the earlier fora; this space appears to have remained unbuilt at first, largely because its shape was difficult to regularise, and it was only later occupied by the Forum Nervae. However, with the later construction of the Forum Nervae in this space, the Templum Pacis was also structurally integrated into the series of the Roman Imperial *Fora*⁴². In contrast to

28 Kyrieleis 1976, 436.

29 Viscogliosi 1999, 130–132.

30 Kyrieleis 1976, 436.

31 <[https://arachne.uni-koeln.de/arachne/index.php?view\[layout\]=bauwerk_item&search\[constraints\]\[bauwerk\]\[search-Seriennummer\]=2100300](https://arachne.uni-koeln.de/arachne/index.php?view[layout]=bauwerk_item&search[constraints][bauwerk][search-Seriennummer]=2100300)> (09.11.2025).

32 Coarelli 2000, 276 f. with figs.

33 Kyrieleis 1976, 432; Lackner 2008, 259.

34 Cf. Goldbeck 2015, 22.

35 Lauter 1986, 109.

36 An early example is the ceremonial ship of Ptolemy IV, which could be reconstructed thanks to the detailed description in ancient literature (Athen. deipn. 5,203 E–206 C); Caspari 1916.

37 Schmidt Colinet 1990, 46 f.

38 Cf. Clarke 1991, 2–6.

39 Schmidt Colinet 1990, 54.

40 Vitr. 5,11,2.

41 See fig. 1.

42 DNP Online (2006) s. v. Templum Pacis (Ch. Höcker) <http://dx.doi.org/10.1163/1574-9347_dnp_e1203660> (09.11.2025).

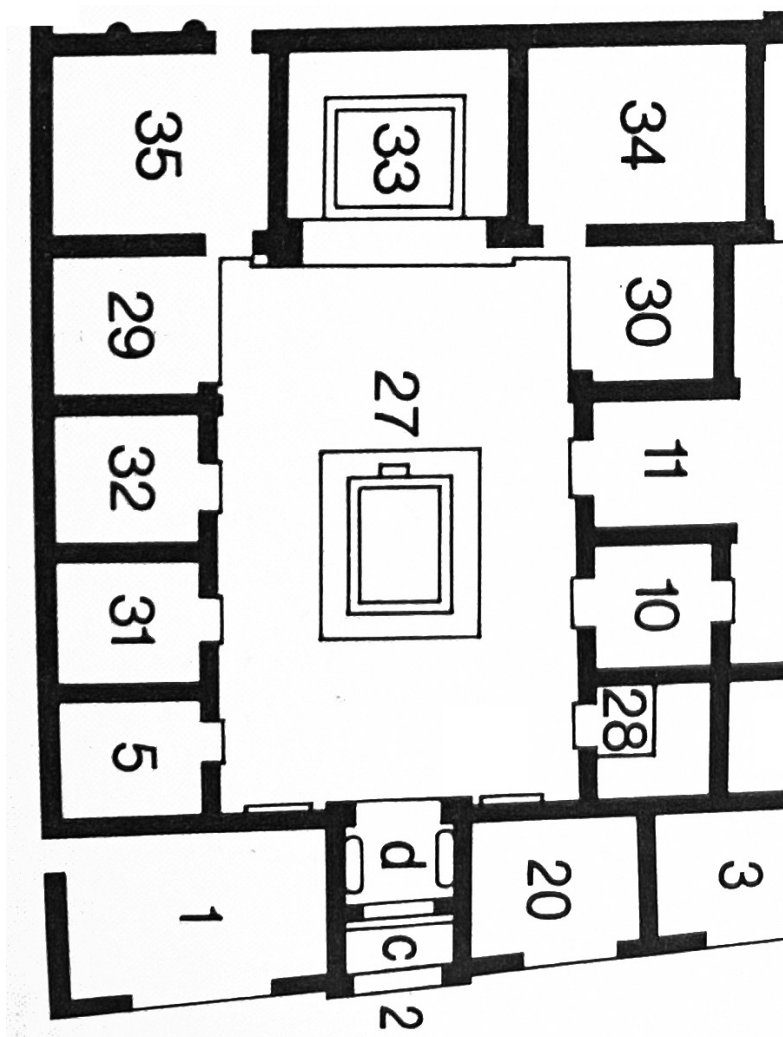


Fig.2. Central area of the Casa del Fauno, Pompeii with atrium (27), tablinum (33) and alae (29 + 30) (detail; La Rocca E. & De Vos A. & De Vos M. 2004, 276).

located in the south-eastern part of the complex was a large apsidal hall, which is considered to be the cult hall of Pax, flanked on both shorter sides by two rectangular rooms⁵¹. E. La Rocca, on the other hand, interprets this hall as a library and considers an altar-like structure in the south-eastern part of the garden to be the actual place of worship⁵².

the neighbouring structures, which were officially designated as fora, ancient sources referred to the complex as *Templum Pacis*⁴³. This terminological distinction also reflects a functional one. While the other four Imperial *Fora* were responsible for administration and jurisdiction, *Templum Pacis*, by virtue of its name alone, took on a more sacred than an administrative role. Ancient sources never associated it with jurisdiction but rather referred to it as a cultural centre due to its library and famous collection of Greek sculptures⁴⁴. Work began in 71 AD, the year after the conquest of Jerusalem, and continued until 75 AD⁴⁵. The complex underwent several renovations, and so the Severan *Forma Urbis Romae*, which was attached to a marble wall of the *Templum Pacis*⁴⁶, does not show the original state but rather the state after the fire and reconstruction in 192 AD⁴⁷.

The almost square complex, measuring 110 × 105 m, was surrounded on three sides by *porticoes* that were 1.50 m above the level of the square. At least in Severan times, the fourth side consisted of a row of columns protruding from the wall⁴⁸. The square was not paved and consisted of a symmetrically laid out garden intersected by six water channels⁴⁹. There were probably two square *exedras* on each of the outer walls of the east and west wings⁵⁰. Centrally

43 For example, Gell. 5,21,9; vgl. auch Anm. 42.

44 Meneghini 2015, 49 f.

45 Cass. Dio 65,15,1; Suet. Vesp. 9,1; DNP Online (2006) s. v. *Templum Pacis* (Ch. Höcker) <http://dx.doi.org/10.1163/1574-9347_dnp_e1203660> (09.11.2025).

46 For *Forma Urbis Romae*: Brodersen 1998, 590.

47 DNP Online (2006) s. v. *Templum Pacis* (Ch. Höcker) <http://dx.doi.org/10.1163/1574-9347_dnp_e1203660> (09.11.2025).

48 Meneghini 2015, 51 f.

49 DNP Online (2006) s. v. *Rom/Templum Pacis* (E. La Rocca) <http://dx.doi.org/10.1163/1574-9347_dnp_e15207240> (09.11.2025).

50 Meneghini 2015, 54.

51 Meneghini 2015, 56.

52 DNP Online (2006) s. v. *Templum Pacis* (Ch. Höcker) <http://dx.doi.org/10.1163/1574-9347_dnp_e1203660> (09.11.2025).

Influences

The architectural form of the Templum Pacis is reminiscent of a *macellum*. This corresponds to the original use of the building site⁵³; furthermore, after the destruction of the Templum Pacis, the square was once again used as a marketplace⁵⁴. Like that of the Templum Pacis, the courtyard area of a *macellum* was usually square and characterised by an axial alignment of the shops and *porticoes*. A comparison with, for example, the *Macellum* of Puteoli (Fig. 3) reveals several parallels between the buildings. Both courtyards were surrounded by a *portico*. While the *macellum* had additional *tabernae* on at least three sides, only four rectangular *exedras* can be identified in the Templum Pacis. The emphasised side allows for several comparisons: four (Templum Pacis) and six (*Macellum* of Puteoli) additional rooms adjoin the large hall on either side. The *macellum* features a large *exedra*. In the Templum Pacis, at least the two outer rooms were emphasised with apsidal designs⁵⁵. However, another comparison can also be drawn here with *Porticus Pompeii*⁵⁶ and other early *portico* structures⁵⁷. It is also worth mentioning that the Templum Pacis is one of the earliest buildings in Rome to have been decorated with *spolia* for public display. These include components of the *Domus Aurea*⁵⁸, which was demolished under the Flavians, and the presentation of looted art from Jerusalem⁵⁹.

Forum Nervae

With the completion of the Templum Pacis, an insular area emerged between the by then three Imperial *Fora*, whose elongated, narrow base and the apse (or maybe apses) of the Forum Augustum made it difficult to fill the area with a building (see Fig. 1.). Initial construction work in this area may have taken place as early as 85 to 90 AD, which would mean that the first temple of Janus could be attributed to Domitian. However, this building was demolished at the end of Domitian's reign and rebuilt at the north-eastern end of the Forum as the Temple of Minerva and consecrated by Nerva, who had the entire complex completed in 97 AD⁶⁰.

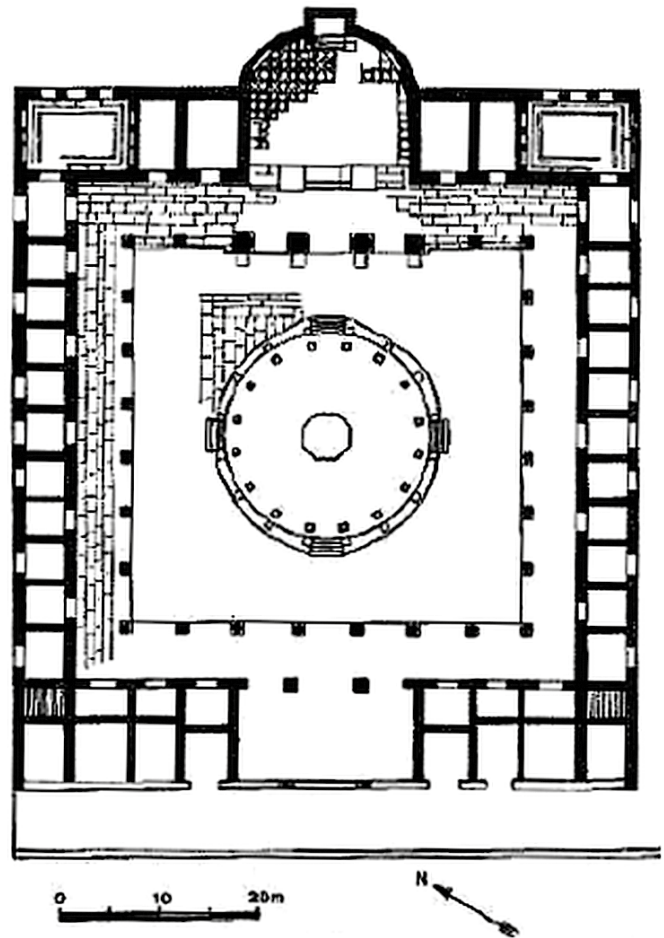


Fig.3. Floor plan of the *macellum* of Puteoli (from: De Ruyt 1983, 152).

53 Höcker 2002, 131 f.

54 DNP Online (2006) s. v. Rom/Templum Pacis (E. La Rocca) <http://dx.doi.org/10.1163/1574-9347_dnp_e15207240> (09.11.2025).

55 For the architecture of a *macellum*: DNP Online (2006) s. v. *Macellum* (I. Nielsen) <http://dx.doi.org/10.1163/1574-9347_dnp_e715360> (09.11.2025).

56 Coarelli 2000, 276 f. with illustration; H. Kyrileis names the *Porticus Pompeii* as the probable model for the Templum Pacis, see Kyrileis 1976, 437.

57 Cf. chapter *Forum Augusti*.

58 DNP Online (2006) s. v. Templum Pacis (Ch. Höcker) <http://dx.doi.org/10.1163/1574-9347_dnp_e1203660> (09.11.2025).

59 Stamper 2005, 158.

60 Meneghini 2015, 68–71.

The aim was to create a magnificent entrance to the Imperial *Fora* and the Forum Romanum from the Subura. Space was also to be made for two sacred buildings, namely a temple to Minerva, the patron goddess of the reigning emperor⁶¹, and (presumably) a shrine to Ianus Quadrifons⁶². The original name of the forum is unknown, but the first mention from Martial in 85 or 86 AD refers to a Forum Palladium⁶³, which probably referred to the temple of Minerva in this location. Although the temple and the forum were still unfinished at the time the epigram was written, the ideological and design programme was already widely known. In the following period, the forum was given the name of Nerva⁶⁴. The best-known late antique name is Forum Transitorium, which emphasised its function as a passageway or thoroughfare between the adjacent fora⁶⁵.

The total area measures approximately 45 × 170 m. Details of the architecture are known from excavations and from depictions in the *Forma Urbis Romae*. Since the Temple of Minerva remained almost completely intact until 1606, when it was used as building material for Pope Paul V's Fontana dell'Acqua Paola⁶⁶, its appearance is known from numerous Renaissance prints and drawings. It was a temple with six Corinthian columns at the front. A dedicatory inscription by Nerva ran along the architrave and frieze, presumably covering an older inscription. At the rear end, the temple ended in an apse, which housed the cult statue⁶⁷. The south-western front of the forum, of which only the foundations remain today, was gently curved. The two long sides, made of peperino blocks, were completely clad in marble. On the south-eastern side, a single pair of columns with *entablature* and attic has been preserved. These are mainly known as "Le Colonnacce"⁶⁸. The name "ugly columns", commonly used by the locals, arose from the desolate condition of the original 40 projecting Corinthian columns and the *entablature* at the time of the excavations⁶⁹.

Influences

The Forum Nervae also follows the tradition of the Forum Iulium and Forum Augustum with a temple on the narrow side of the square. Since the forum was confined on almost all sides by other buildings, the principle of interior architecture was applied here. This also led to the interlocking of the long walls, as the alternating projections and recesses of the beams and attic made the square appear more spacious⁷⁰. The adoption of interior design principles appears somewhat earlier in two squares in Pompeii. These are the Lararium and the Templum Vespasiani⁷¹. Both structures are conceived as interior spaces or courtyards. Due to their small dimensions, principles of interior architecture were applied here, such as the choice of curved walls at the Laren sanctuary, which was also adopted sometime later at the Forum Nervae⁷². Furthermore, the architecture of the forum can also be associated with monumental city entrances. The square and temple did not function as the *terminus* of an urban axis, but rather as the entrance to an ensemble, the interior of which was not yet visible. This solution can be compared to a columned *atrium* with a rectangular or semicircular floor plan, as was also used, for example, in the monumental city entrances of Jerusalem, Palmyra, and later in Constantinople⁷³.

61 La Rocca 1998, 1.

62 Stamper 2005, 163.

63 Mart. 1, 2.

64 La Rocca 1998, 3.

65 F.e. Eutr. 8, 23, 5–6.

66 Richardson 1992, 168; Meneghini 2015, 71 f.

67 Meneghini 2015, 71–73.

68 Richardson 1992, 168.

69 Meneghini 2015, 74.

70 Blanckenhagen 1940, 160.

71 For the Laren Sanctuary and Temple of Vespasianus in Pompeii, see La Rocca & De Vos & De Vos Raaijmakers 1979, 118–123.

72 Blanckenhagen 1940, 162.

73 La Rocca 1998, 5.

Forum Traiani

The Forum Traiani was the last and largest of the Imperial *Fora* (see Fig. 1.). Construction began during the reign of Domitian and was halted upon his death⁷⁴. Trajan entrusted the construction of the forum to Apollodorus of Damascus⁷⁵ and inaugurated part of the complex in 113 AD⁷⁶. The area covered the entire space between the Forum Augustum and the Atrium Libertatis and was originally the site of shops and markets, which were relocated with the construction of the Forum Augustum and the Templum Pacis. Some of these expropriated businesses may have moved to the newly built complex of Mercatus Traiani⁷⁷.

The rectangular square of the actual forum covered an area of 108 × 85 m. On the long sides of the forum were 15 m deep *porticoes*, each with a 40 m deep *exedra*, which were used as courtrooms⁷⁸. The originally assumed monumental entrance⁷⁹ could not be confirmed during the excavations carried out between 1998 and 2000. These excavations also clarified the actual location of the equus Traiani, which was 20 m south of the centre of the square and was probably oriented towards the Basilica Ulpia. At the south-eastern end of the forum was a 25 × 27 m courtyard, which formed the entrance to the Forum Augustum and was surrounded on three sides by *porticoes*⁸⁰. The second part of the complex was located north-west of the Basilica Ulpia. There was another courtyard with Columna Traiani, flanked by two libraries⁸¹. For a long time, the Temple of Divus Trajan was also believed to have been located there, but recent excavations have shown that this was probably not the case and that the complex with Trajan's Column and the so-called libraries should be regarded as a kind of dynastic sanctuary⁸².

Influences

The overall design of the forum followed the pattern of a Roman military camp, thereby highlighting the military aspect of Trajan's reign. The theme of the Dacian Wars was presented to the Roman populace through numerous decorative and iconographic details across Trajan's buildings⁸³. The Forum Traiani thus combines military architectural forms with the structures of public squares, creating an entirely new architectural type that integrated an important infrastructural element into the overall concept of the Imperial *Fora* – the Markets of Trajan's⁸⁴. The analogy between the complex and the central section of a Roman castra was recognised early on by researchers and has been emphasised time and again. The basilica corresponds to the *principia*, while the two library buildings, which probably also served as state archives, correspond to the legion archives. The Columna Traiani is located on the site of the field signs⁸⁵. In addition to its military influences, the Forum Traiani can also be classified as a basilica forum, in which the open narrow side was closed off by a transverse basilica instead of a temple⁸⁶.

74 Richardson 1992, 175.

75 Cass. Dio 69, 4, 1.

76 Stamper 2005, 175 mit Anm. 14 f.

77 Richardson 1992, 175.

78 Meneghini 2015, 85.

79 Richardson 1992, 175.

80 Meneghini 2015, 84–88.

81 Richardson 1992, 175; to the libraries see also Hist. Aug. Aurelian 1, 7–10; Hist. Aug. Tacit. 8,1; Hist. Aug. Numerian 11, 3; Hist. Aug. Probus 2, 1.

82 The theory that a temple lies there persists and has divided scientists into two camps, see Meneghini 2015, 95.

83 Höcker 1998b, 621.

84 Höcker 1998a, 611 f.

85 Höcker 1998b, 621.

86 Höcker 1998a, 609.

Conclusion

It is evident that the five Imperial *Fora* had very different origins. Architecturally, they influenced one another to some extent, but they also show significant differences in terms of their influences. The Forum Iulium, Forum Augustum and Forum Nervae are most comparable to each other, as their structural design means they can all be classified as temple fora⁸⁷. Although all three are (elongated) squares with a temple on the narrow side, they differ in their specific architectural articulation, such as the design of the Forum Augustum with *exedras*. In some cases, the architecture of the fora can also be traced back to Greek influences. However, there is also a very clear difference from Hellenistic architecture: the classical Greek *agorai* were at the centre of urban life and, as marketplaces and meeting places for the people, were also connected to the road network. The Imperial *Fora*, on the other hand, were isolated from both the outside world and each other, enclosed by high walls⁸⁸.

The Templum Pacis and Forum Trajani, on the other hand, are more attributable to Roman influences. With its large-scale garden, the Templum Pacis stands in stark contrast to the otherwise paved Imperial *Fora*. In later years, people often imitated the garden layout. Notable examples include the Domus Octavii Quartionis in Pompeii⁸⁹, Hadrian's Library in Athens⁹⁰, and imperial residences such as the Piazza d'Oro and the Serapeum of Hadrian's Villa in Tivoli⁹¹.

The construction of the Imperial *Fora* incorporated a wide variety of influences, but it did not completely imitate any architectural style. Various influences were combined with new elements to develop new building forms, and the Imperial *Fora* subsequently established themselves as new architectural models both in Italy and in the provinces⁹². Although this study has only been able to cover one aspect of the design of the Imperial *Fora*, it is clear that these well-thought-out complexes rightly occupy an important place in architectural history.

87 Höcker 1998a, 611 f.

88 Meneghini 2015, 22.

89 La Rocca u. a. 1979, 240–243.

90 Bergemann 2010, 60 f.

91 Salza Prina Ricotti 2001, 241–278; 339–354; 369–376.

92 The Forum Augustum in particular is often referenced in the provinces. For more on these references, see Goldbeck 2015.

Genişletilmiş Özet

Bu çalışma, Roma'daki beş İmparatorluk Forumu'nun (Caesar, Augustus, Vespasianus, Nerva ve Traian) Forum Romanum'un kuzeyine doğru genişleyen, birbirine çok yakın konumlanmış ama dışarıya karşı mimari olarak "izole" edilmiş anıtsal bir çekirdek oluşturduğunu vurgulayarak başlar. Komplekslerin her biri farklı ideolojik/işlevsel hedeflere hizmet etse de, birlikte Roma'nın siyasal-topografik merkezini dönüştüren neredeyse kesintisiz bir monumental "dizi" gibi çalıştıkları belirtilir. Yazar, "etki/influence" kavramını özellikle temkinli kullanır; yalnızca biçimsel benzerlikleri yeterli saymaz, etkiyi kronoloji–mekânsal organizasyon–programın aynı yönde işaret ettiği durumlarda daha olası görür; özellikle çevreleme, aksiyal kurgu, eşik/erişim yönetimi ve hareketin yönlendirilmesi gibi tekrar eden planlama çözümlerine ağırlık verir.

İlk forum olan Forum Iulium, Venus Genetrix Tapınağı'nın avlunun dar kenarına yerleştirildiği, güçlü aksiyal vurgulu ve üç yandan portikolarla çevrili "tapınak forumu" tipinin erken bir örneği olarak ele alınır. Forumun işlevi için Appian'ın "pazar değil, kamusal iş ve adalet arayışı" vurgusu öne çıkarılır; ayrıca kompleksin Augustus Döneminde güney cephesinin Argiletum'a açılarak daha sonraki forumların kapalı kurgusundan ayrıştığı belirtilir. Yazar, bu şemanın İtalyan-geç Hellenistik gelenekle ilişkisini Magnesia'daki Artemis Leukophryene Kutsal Alanı'nın tapınağı geriye çekilmiş aksiyal düzeni üzerinden kurar; ayrıca Atina Agorası'ndaki Attalos Stoası'ndaki iç/dış kolon aralıklarının farklılaştırılmasıyla Forum Iulium portikolarındaki iç kolon sayısının yarıya düşürülmesi arasında bir "tasarım tekniği" paralellliği önerir.

Forum Augustum, Mars Ultor Tapınağı ve forumun "özel arazi üzerinde, savaş ganimetleriyle" yapıldığı bilgisini taşıyan metin geleneğiyle başlatılır; tapınağın Philippi öncesi adandığı/idam edildiği iddiasına karşın erken Augustan evreye ait arazi edinimi/erken inşaa faaliyeti kanıtının zayıflığı vurgulanır. Kompleksin Cumhuriyet Dönemi portiko geleneği (örn. Porticus Metelli ve devamı) ile Hellenistik tapınak alanlarının birleşik etkisini taşıdığı; buna ek olarak exedra düzeninin Makedon saray mimarisi (exedra duplex), Roma atrium evinin çekirdeği (atrium–tablinum–alae analojisi) ve Vitruvius'un portikodaki exedra kavramıyla ilişkilendirilebileceği tartışılır.

Templum Pacis, antik kaynakların onu "forum" değil "templum" olarak adlandırmasının işlevsel bir ayrım yansıttığı düşüncesiyle ele alınır: yönetim/yargıdan ziyade "kültürel sergileme", kütüphane ve heykel koleksiyonlarıyla bir çekim merkezi olarak yorumlanır. Çoğunlukla döşeli forum avlularının tersine, su kanallarıyla bölünmüş bahçe düzeni ve açık alan-kült salonu ilişkisiyle dizide ayrıksı bir deney sunduğu vurgulanır.

Forum Nervae (Forum Transitorium), geometrik kısıtlar nedeniyle uzun-dar bir parselde, bir "geçiş/kapı" mekânı gibi kurgulanmış; Minerva ve Janus Quadrifrons ile ilişkili kutsal odakları barındırırken aynı zamanda Subura'dan İmparatorluk Forumları ve Forum Romanum'a görkemli bir giriş üretmeyi amaçlamış bir düzen olarak sunulur.

Son olarak Forum Traiani, serinin en büyük ve en geç kompleksi olarak, askerî sembolizm ile sivil-kamusal mekânı birleştiren yeni bir tip önerir: planın castra analojisi (basilica–principia; kütüphaneler–arşivler; sütun–signa alanı) ve Dacia savaşlarının ikonografik vurgusu özellikle öne çıkarılır.

Çalışmanın vardığı genel sonuç, Forum Iulium–Augustum–Nervae'nin mimari olarak "tapınak forumları" başlığı altında daha yakın durduğu; Templum Pacis ve Forum Traiani'nin ise daha belirgin "Romaî" yenilikler (bahçe-kültür sergilemesi; askerî-altyapısal entegrasyon) ürettiği yönündedir. Yazar, İmparatorluk Forumları'nın Yunan Agoralarından farklı olarak yüksek duvarlarla çevrili, dışarıyla ve birbirleriyle kontrollü ilişkiler kuran "iç mekân" mantığını öne çıkarır; buna karşın hiçbir modelin bütünüyle kopyalanmadığını, farklı etkilerin yeni bileşimlerle özgün kentsel tipler ürettiğini vurgular.

Anahtar Kelimeler: Roma İmparatorluk Forumları • Tapınak Kompleksleri • Roma Mimarisi • Kentsel Tasarım • Roma.

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