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Introduction

(*Figs 1–12*)
This volume in the Labraunda excavations series is devoted to the Oikoi, a double-chambered building with a Doric portico located at the heart of the sanctuary, directly behind and facing the Temple of Zeus (*Fig. 1*).[1] Together with the ritual banqueting hall Andron A, the Oikoi "formed an effectful façade on the western side [of the temple terrace]".[2] The building was constructed in the 4th century BC as part of the extensive Hekatomnid building programme at Labraunda and was dedicated by Idrieus, son of Hekatomnos. Maussollos seems to have begun the building programme at the site, and he dedicated an andron, a stoa, and a recently discovered building complex with androns.[3] More buildings followed, and these were dedicated by Maussollos' brother and successor Idrieus. These buildings included the Temple of Zeus, the South Propylon, the Doric Fountain House, probably Andron A, and the Oikoi.[4] Apart from these eight, mentioned buildings with preserved dedicatory inscriptions, reused architectural members from two unknown Hekatomnid buildings have been excavated at the West Church.[5] The present study thus ties in with the previous monographs of the Labraunda series that focused on the Temple of Zeus, the Androns, and the Propyla. The design of the Oikoi and its sacral-administrative functions (see below) are in many ways unique phenomena among the known buildings commissioned by the Hekatomnid satraps of Karia. Like our previous work on the banqueting halls of Labraunda,[6] we hope that this study draws attention to another little-known type of Classical Karian architecture.

The volume contains much of the early documentation of the building and related archaeological finds from the 1940s and 1950s, including archaeological contexts, photographs, sketches, and drawings.[7] Among the most significant archaeological discoveries were, for instance, the remains of a Hellenistic bronze kline from the northern room, which was published by Inge Dahlén, the excavator of the building, in 1955.[8] Pontus Hellström studied the excavated pottery during the first half of the 1960s,[9] and his first-hand experience of the ceramic finds is of great importance to this volume.[10] Many of the early architectural studies of the building remain unpublished to date—a summary is provided below.[11] The standing walls were originally documented by Lars Käll, with later supplements by Thomas Thieme and me (see below, *Chapter 1*).[12]

The first reconstruction of the Oikoi is the 1953 two-point perspective drawing of Labraunda by Folke Hederus (*Fig. 2*). The building is depicted partly obscured by the Temple of Zeus and flanked by the imposing and considerably taller banqueting hall Andron A. The colonnaded façade of the Oikoi is topped by a monumental triangular gable, spanning the entire length of the building (just over 13 m). The idea of a wide—and, by default, tall—tympanon along the front of the building reappears in preparatory work by Ulla Joneborg, who, together with her husband, Olle Joneborg, provided the drawings for Alfred Westholm's unfinished second volume on the architecture of Labraunda. In an inked façade drawing (*Fig. 3*), based on an undated original by U. Joneborg, the tympanon is still located on the front of the building. The façade is adorned by a Doric triglyph frieze, an addition to the first reconstruction by Hederus. U. Joneborg accurately captures the different styles of the door-frames of the two rooms behind the Doric portico. The low column and anta height in the drawing was based on a hypothesis by Westholm, which he rendered in sketch form in his notebook from 1960 (*Figs 4–5*). An unfinished façade drawing by O. Joneborg retains the arrangement with a gable on the front, above a triglyph frieze (*Fig. 6*).[13] The style of the anta capital is clearly not based on the actual block, **AC 1** (cf. *Chapter 2.3*). There is also a reconstruction of the southern flank, signed B. Ewerts (*Fig. 7*),[14] which was based on an original by the Joneborgs. Here, the architrave and Doric frieze are depicted running continuously along the entire southern flank of the building. A later, unsigned reconstruction of the façade made in ink with graphite shading retained much of the design of O. Joneborg's preparatory work (*Fig. 8*).[15] The main difference from previous versions is that the gables are now placed along the flanks of the building. It is possible that the new arrangement was influenced

[1] The name Oikoi derives from the dedicatory inscription of the building (*I.Labraunda* 17; Crampa 1972, 14–15). Although the term Oikoi is grammatically plural, in this book – as in previous publications in the Labraunda series – we use the singular to refer to the Oikoi as a building.

[2] Westholm 1963, 110.

[3] The Andron of Maussollos (Crampa 1972, 9–11 [*I.Labraunda* 14]; Hellström & Blid 2019); the Stoa of Maussollos (Crampa 1972, 8–9 [*I.Labraunda* 13]); the recently discovered complex with androns (Carless Unwin & Henry 2022 [*I.Labraunda* 138]).

[4] The Temple of Zeus (Crampa 1972, 13–14 [*I.Labraunda* 16]; Hellström & Thieme 1982); South Propylon (Jeppesen 1955; Crampa 1972, 15–17 [*I.Labraunda* 18]); Doric Fountain House (Crampa 1972, 17–18 [*I.Labraunda* 19]; Hellström 2007, 74–75); Andron A (Crampa 1972, 11–13 [*I.Labraunda* 15]; Hellström & Blid 2019); Oikoi (Crampa 1972, 14–15 [*I.Labraunda* 17]), respectively.

[5] Blid 2016, 102–103.

[6] Hellström & Blid 2019.

[7] The excavation archive is now mostly digitized and available through the Alvin database of Uppsala University library, https://www.alvin-portal.org/

[8] Dahlén 1955; cf. *Chapter 1*.

[9] Hellström 1965.

[10] The previously published finds, including the inscriptions, are referenced in this volume as part of *Chapter 1* and throughout *Chapter 3* in the discussions on the function of the building.

[11] A selection of the material is included below as part of a short, illustrated summary of architectural analyses of the Oikoi from the 1950s up to the more recent work by Thieme.

[12] My drawings are generally made with drawing ink and added textures of graphite or watercolour. The elevations were made in oil paint, an experiment undertaken during Covid-19 confinement that I cannot recommend unless time is of no concern.

[13] The inscription at the bottom of the drawing indicates that it was a revised version: "reconstruction of the capital."

[14] The preparatory work was dated 16 November [19]71. An inked version, designated pl. 28, was probably intended for Westholm's manuscript. As the tympanon is here still seen on the front of the building, it contradicts pl. 29 (see below), which places the gables along the flanks.

[15] The drawing is designated pl. 29, which indicates that it was the final version for Westholm's manuscript.

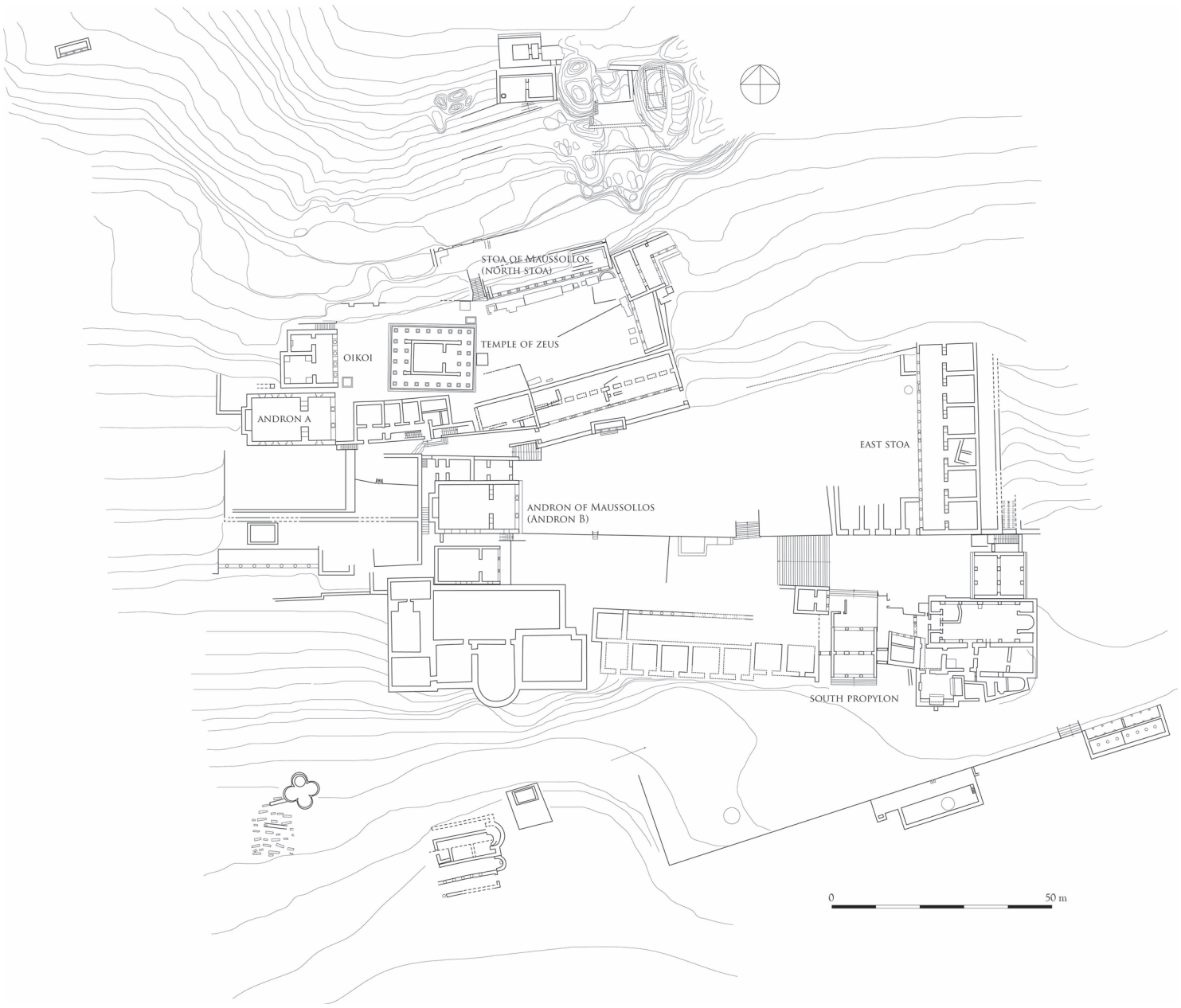

Fig. 1. Plan of Labraunda (O. Henry, 2023).

by Kristian Jeppesen's (accurate) reconstruction of the Hekatomnid Doric Fountain House at Labraunda.[16]

From 1983 onwards, Hellström and Thieme resumed the lapsed work on the Oikoi undertaken by the previous cohort of Swedish archaeologists, with the aim of bringing the work to publication.[17] The new investigations laid the foundations for the present volume. Thieme drew a new reconstruction of the façade of the Oikoi, in which the gables were kept located along the flanks and the triglyph frieze was entirely omitted (*Fig. 9*).[18] Thieme experimented hypothetically with a blank frieze on top of the epistyle.[19] Based on new calculations by Hellström, the anta and column height was rendered taller than in the Joneborgs' previous reconstructions.[20] Thieme also supervised the making of a scale model in 1988, built at Chalmers University of Technology at Gothenburg, which features a version of the Oikoi without a frieze (*Fig. 10*). It is our current view that this is the correct way to reconstruct the order of the façade (see *Chapter 2.5*).

The last attempt to reconstruct the Oikoi before the present work is a conceptual sketch from February 2020 drawn by a long-term associate of the project, architect Chet Kanra, who sadly died during the Covid-19 pandemic. Kanra's thumbnail sketch (*Fig. 11*) captures abstractly what we believe to be a plausible reconstruction of the roof of the building (cf. *Chapter 2.7*).

While earlier sketches and drawings have thus primarily aimed at reconstructing the outline of the façade of the Oikoi, this volume adds reconstructed sections and elevations of both rooms and the portico to shed light on previously unexplored aspects of the building. The study of the building's architecture is the key part of this book. Owing to the large number of blocks from the marble façade and their exemplary state of preservation during the time of the excavations, we can present a reliable reconstruction. The result significantly augments our current knowl-

[16] Jeppesen (1958, fig. 62). See also Hellström (2007, 75) and Blid (2016, 132, fig. 134).

[17] Hellström 1985b, 131–133. Since then, the documentation of architectural blocks has been carried out by various members of the team; see *Chapter 1*. The Oikoi has also been the topic of an M.A. thesis by Çağla Durak (2022) of Bilkent University, and a recent article by Durak & Ardıl 2025.

[18] The study of the upper sides of the epistyle blocks made it clear that no triglyph frieze was ever used (no triglyph blocks were ever found).

[19] Such frieze blocks were also never found.

[20] See *Chapters 2.3* & *2.4*.

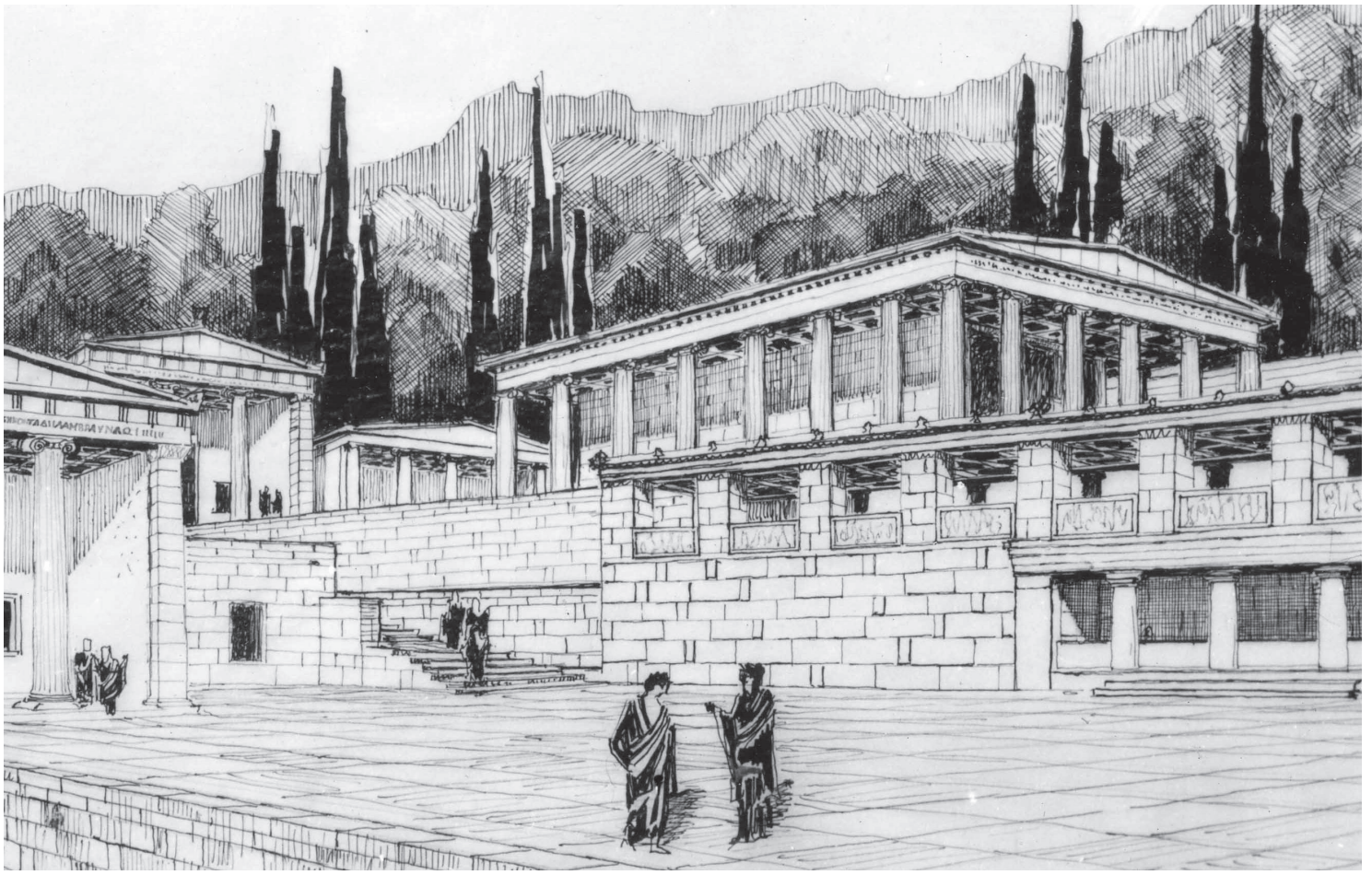

Fig. 2. Reconstruction of the Temple of Zeus, Oikoi, and Andron A by F. Hederus, 1953. Cropped.

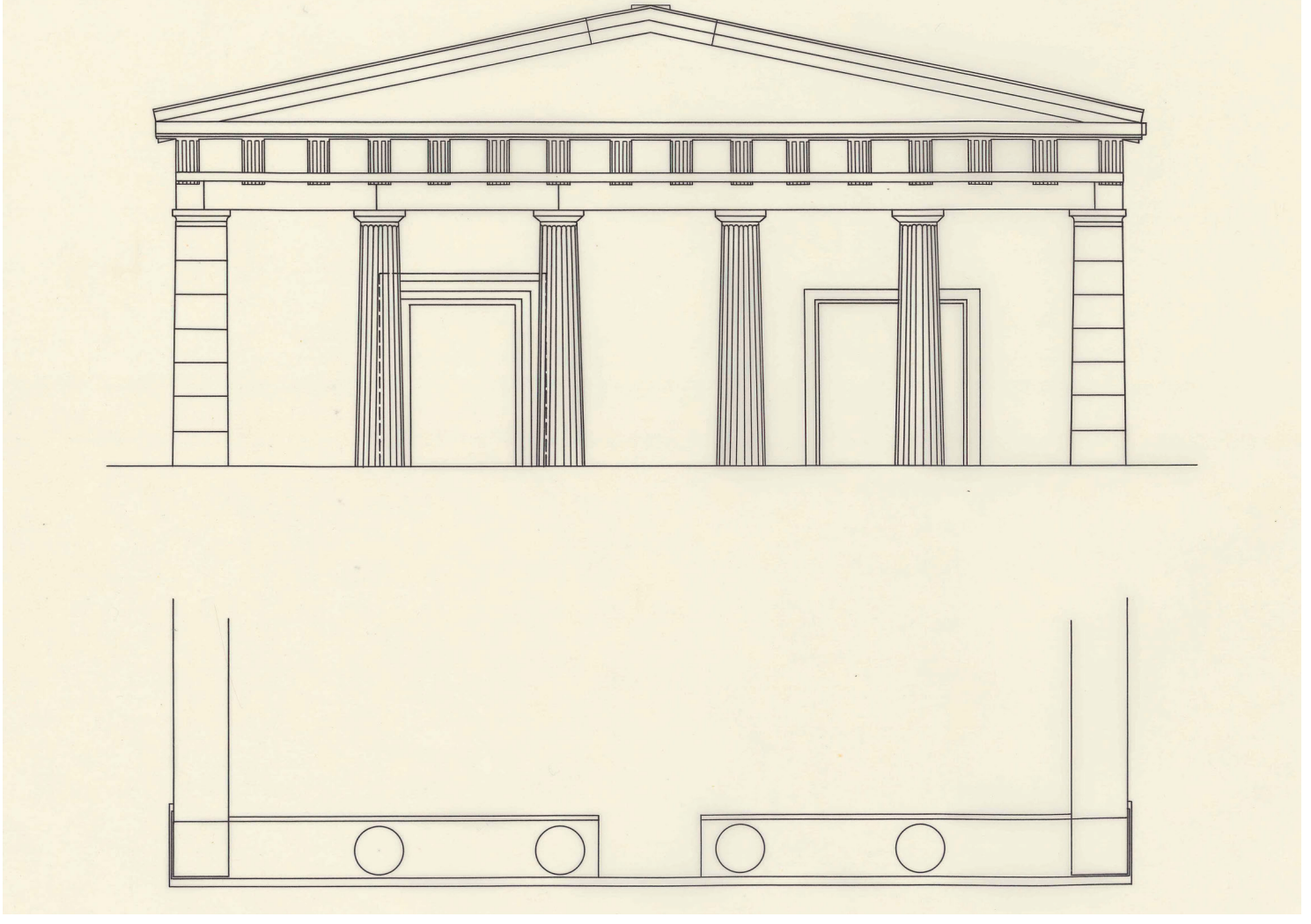

Fig. 3. Restored elevation and plan of the portico. Unsigned and undated, after U. Joneborg (LabArD41, no. 12).

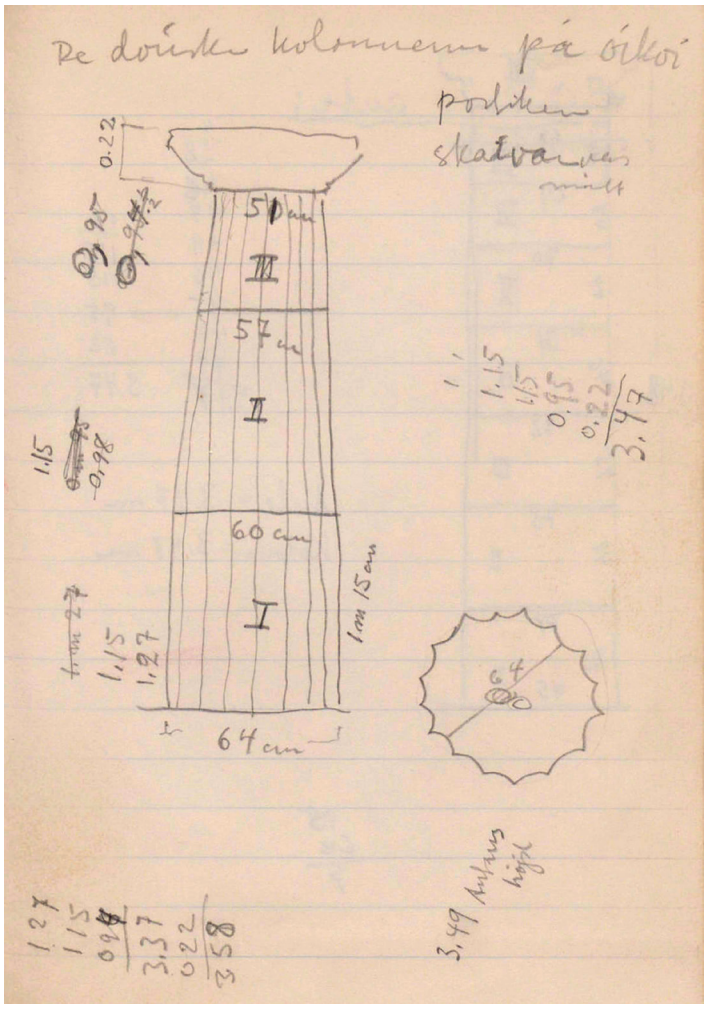

Fig. 4. Notebook sketch of the reconstructed column height (A. Westholm, 1960; LabArN:074, p. 3).

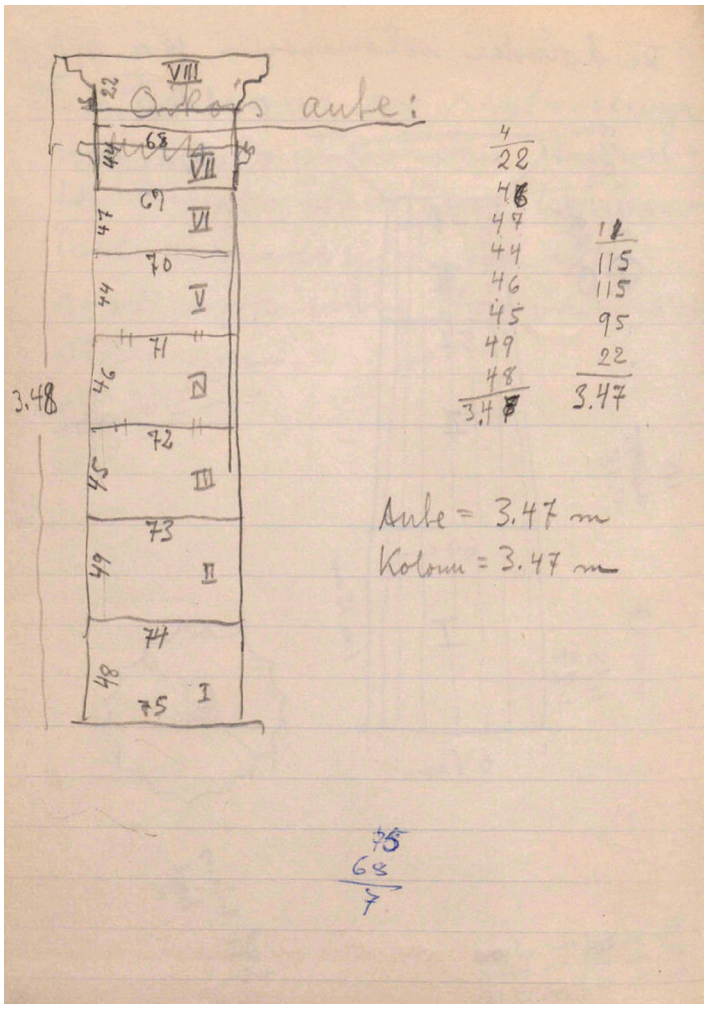

Fig. 5. Notebook sketch showing reconstructed height of anta (A. Westholm, 1960; LabArN:074, p. 4).

edge of the establishment and early development of the Doric order in Karia.[21] The Oikoi is certainly among the first examples known to date: as we have seen, a chronological reference is given by the fully preserved dedicatory inscription (*Fig. 12*). The Attic, Delian, and Asia Minor Ionic influences in the style of certain architectural members prompts discussions on the dissemination of architectural designs in Karia under the aegis of the Hekatomnid court. In many ways, the present work portrays the architecture of the Oikoi as an integrated part of the same "experimental mode" we previously observed in other Hekatomnid buildings at Labraunda.[22]

Other archaeological discoveries such as the original bronze pivot insets of the doors of the southern room and painted ornaments on the marble epikranitis blocks give us insights into features that are missing for most buildings of the period. The marble sima, which in its design may come closest to that of the Maussolleion at Halikarnassos, is another important architectural find. Finally, the evidence of the irregular distribution of sockets for wooden ceiling beams and the different styles of door-frames testify to less attention being given to symmetry than we normally expect of Classical architecture. This is also indicated by the proposed layout of the two separate roofs.

While the Oikoi has most often been studied within the broader framework of scholarship focusing on Hekatomnid architecture, the present volume is the first to focus exclusively on this building. It employs a diachronic perspective that traces its history and shifting functions from its first construction in the Hekatomnid period to its final building phase during Late Antiquity.

Based on both the documentation from the four excavation seasons (1948, 1950–1951, and 1953) and remains on site, Hellström presents in *Chapter 1* a broad record of archaeological finds, as well as the standing remains of the building. Hellström's decades-long work at Labraunda in general and on the Oikoi more specifically has in many ways laid the foundations for the descriptions and analyses of architectural members of marble, including the metrology, which are presented in *Chapter 2*. These descriptions support my proposal for the reconstruction of the roof(s) and door-frames and the design of the floorplan and façade, as well as for the stylistic, comparative analysis of the distinctive Doric order with its strong Ionic influences in the same chapter.

Chapter 3 addresses the possible function(s) of the building. In the first half of the chapter, Hellström discusses the Hekatomnid and Hellenistic periods. By delving deeper into the connections between the architecture and archaeological finds, he adds significant layers to Jonas Crampa's previous interpretation of the Oikoi as the administrative office of the sanctuary.[23] Hellström argues for a combined administrative and religious role of the building within the sanctuary at Labraunda, essentially a local, Karian equivalent of the Greek prytaneion. It becomes clear that the western side of the Temple Terrace, where the building is located, was the chief domain of the satrap and priests of the sanctuary. Thus, the temple, royal banqueting hall, and adminis-

[21] For recent research on the Doric order in Karia from the Classical to Roman periods, see Gider Büyüközer (2013; 2019; 2020).

[22] For the experimental and eclectic character of Hekatomnid architecture at Labraunda and other sites in Karia, see Hellström & Blid 2019, 274; 2021, 117; Blid 2020, 82–85, 94–95; Pedersen 2011, 366; 2013c, 34–35, 42–44; 2020, 222–225; 2021, 30.

[23] Crampa 1972, 15.