CREATING QUALITY VISITOR EXPERIENCES: A BEST PRACTICE MANAGEMENT CASE AT THE PALAZZO GIUSTINIANI IN CHIOS, GREECE

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0. ABSTRACT

The present paper deals with tools and methods for achieving excellence in heritage presentation by applying the interpretive planning process for non-captive audiences at leisure settings. It is based on a research conducted from 2002 to 2004 by the IRIS Research Laboratory, University of the Aegean. The in situ research assesses visitor experience and tourism uses of the historic structures within the Fortified City of Chios, Greece. Research results urged planners to approach methods with cognitive affinity in order to fully exploit information with tourism value. A theoretical framework was used to develop tools able to deliver quality visitor experience through interpretive products and services. Presentation material was adapted to needs and requirements of recreational learning environments respecting principles of human cognitive architecture. A guided heritage trail concerning significant historic attractions within the Fortified City of Chios exemplifies the theory followed and serves as a model for managing leisure time in historic environments. **Key words:** Historic Environment, Visitor Experience, Leisure Time Management

1. INTRODUCTION

Achieving and sustaining quality visitor experiences at high-density heritage settings demands thorough research and attentive planning. A degradation of the quality of the heritage assets in a given destination, the main motive for travel and tourism, would dramatically affect a destination's fame. Especially historic structures serving as museums, such as the Palazzo Giustiniani in Chios, need a sophisticated planning system to ensure that their invaluable heritage assets are not offered to market consumption below cost. Planning considerations should address topics such as accessibility, information with tourism value and quality visitor experience. The latter, defined as everything that visitors do, think and feel in their leisure time, depends on a variety of parameters: levels of services, sense of the place, infrastructure, accessibility, distinctiveness and authenticity, to mention but a few. In order to become a powerful tourism attractor the historic environment should adopt an innovative Heritage Management: besides protection, conservation and heritage marketing, effective planning should specifically cater for quality visitor experiences, linking natural and cultural heritage resources to market segmented audiences (Pedersen, 2002:78, ICOMOS, 1999:7 and 19, ICOMOS, 2004:5-10).

We present an interpretive planning process especially designed for non-captive audiences at a high density heritage places, such as the Fortified City of Chios. Interpretive planning describes steps to realize desired experiences for visitors and recommends ways to facilitate newcomers appreciate heritage potential in a recreational learning environment. Using a significance assessment process (SAP) interpretive planning should consider significant relationships and key issues regarding the presentation and management of heritage resources (UNESCO, 2005:13-14, and 19-24, Russel and

Winkworth, 2001:25-46, NSW, 2001:9, Papathanassiou-Zuhrt and Sakellaridis, 2006). The process addresses a series of research questions:

1. What are the prerequisites for a place / heritage object to become "visit-worthy"
2. Tourism uses of the historic environment
3. Visitor expectations from an situ visit (experiences and services)
4. Communication processes and heritage presentation methods
5. Physical and cognitive accessibility to heritage resources

2. METHODOLOGY

This paper is organized in seven main sections:

Section 1: Aiming to relate specific qualities and attributes of heritage resources to travel and tourism, (*Chapter 3*) the section examines questions regarding the socioeconomic potential of heritage, heritage classes and a possibility to create a heritage consumption mix, e.g., and non-exchangeable place mix. It concludes that properly managed historic environments are significant tourism attractors generating quality experiences for visitors, income and civic pride for local communities.

Section 2: (*Chapter 4*) presents the current management status of the Giustiniani Museum, which actually reflects local level policies throughout the country.

Section 3: (*Chapter 5*) presents the in situ research undertaken by the IRIS Research Laboratory in 2002 and 2003. A survey based on questionnaires with open and closed questions as well as additional qualitative interviews with visitors and stakeholders was undertaken with a sample of 117 respondents. Results have animated planners to seek innovative tools to present local heritage and use the historic environment in a visitor-centric way to deliver interpretive products.

Section 4: (*Chapter 6*) surveys literature on issues concerning effective heritage presentation methods and leisure time management in recreation learning environments in order to set the rules for processing information with tourism value in a recreational learning environment.

Section 5: (*Chapter 7*) evaluates the in situ research findings in order to restructure visitor experience, proposing

Section 7: (*Chapter 8*) a guided cultural heritage trail at major attractions within the Fortified City of Chios including specific interpretor aids aiming to make the multicultural collection in the Giustiniani Palazzo accessible to multigenerational, multicultural audiences (see Appendix). The planning process considers the in situ research results, the historical and archaeological records and issues related to recreational learning. Distinctive features possessing information with tourism value, were carefully selected on the basis of a Significance Assessment Process (SAP) in order to establish significance and relevance for visitors. Presentation is structured in a manner that respects principles of human cognitive architecture. A triple information layering, subject matter knowledge, message nuclei and personalized narrative structures, aims to create bridges between visitors and the complex multicultural face of the Fortified City (see Appendix).

3. TOURISM USES OF THE HISTORIC ENVIRONMENT

3.1 Socio economic Potential

The mere existence of the historic environment is valued even if it is not directly consumed (existence value). The will to preserve the option of possible future consumption (option value) and to bequeath the assets to future generations (bequest value) leads societies to protection and conservation measures, an essential component of Heritage Management (Serageldin 1999:25-28, Throsby, 2000:11-12). But unless certain meanings and values are revealed, interpreted to us, heritage will not be taken care of. Heritage, whatever this may mean, cannot stimulate to traveling, unless potential visitors signify it with certain meanings and values.

Successful heritage attractions are inexpensive, visitor friendly, physically and intellectually accessible, meet visitors' needs and market requirements, create the tourist experience, recoup value for money, while at the same time maintain authenticity and integrity of the site (Garrod and Fyall 2000:866). Unfortunately in many cases these prerequisites are not met. Although they build the

determinant for the travel decision, centrally subsidized heritage resources are offered to the tourism market below cost: local and national tax-payers carry the burden of sustaining quality (Serageldin, 1999:1-2, Serageldin, 2002:51-58.). It is market value as an optimal mix of conservation and access that nourishes long-term survival. If heritage assets, the main heritage tourism catalysts, remain external to markets, they cannot be conserved, whereas saturation of the central supply of facilities and overuse of the proximate resources downgrade the quality of the tourism product (Mourato and Mazzanti, 2002:51-54, Throsby, 2001:10-16, 2002:102 ff). Unfortunately heritage managers and curators in Greece remain external to the tourism business. The consider themselves as providers of public access to heritage attractions, guardians of regional and national assets, but do not relate the future of public goods to financial solvency which would guarantee public access to the assetsnor do they seem to be familiar with notions such as Carrying and Service Capacity (Garrod and Fyall, 2000:684, Papathanasiou-Zuhrt and Sakelleraridis, 2006, Coccossis and Mexa, 2004, Masters, Scott and Barrows, 2002:8 ff.).

On the other hand emerging destinations are not aware *how* to attract visitor flows using the historic environment. In order for this to happen, they need to develop a unique profile, a non exchangeable tourism commodity. Creating heritage tourism attractors from a supply side perspective means to include heritage particularities and other distinctive and significant features at local level. In order for a destination to safely enter the global tourism market, a distinctive reference image is required and this image has to be communicated to visitors and often even to locals. Natural and cultural heritage values, if properly communicated, not only strengthen local identity and produce civic pride, but also raise interest in conservation and preservation of heritage resources. The primary goal must always be retention of the place's heritage values: well-conserved and presented sites have the potential to stimulate local economies. The value placed on conservation and management of heritage resources in an area should be at least equal to the cost of preserving it (Newell, 2004:21-22). Smaller heritage resources may not be able to attract large numbers of visitors but are capable of providing socio-economic advantages for local communities and transferring the knowledge of the past to future generations (Grimwade and Carter, 2000:33).

In most cases, tourism products such as educational trails, heritage trails, guided walks, folk museums etc aim to present places to visitors. Independently of media selection (panels or leaflets, multimedia, interactives, guided walks, presentations etc) success depends how genius loci is represented. To date, areas wishing to use their natural and cultural wealth to attract visitors, lack know-how to present their assets in an inspiring and memorable way. Irrespectively of local actors' engagement and public funding, their heritage potential remains underused. On the other hand offering tourism products that develop the appreciation of local heritage, and celebrate the spirit of the place instead of offering "*placeless resorts and manicured destinations*" (Bodger, 2004:4) may benefit guests' through high-added value services and hosts by infusing multipliers into local economies. Data demonstrate that quality experience seekers tend to return for more and repeat business up to a 60% to 70% (Bodger, 2004:5) Given the fact that experiential learning is the most effective form of learning, the demand for quality experiences can indeed be facilitated in a recreational learning environment. Because going and doing cannot be replaced by books and films, recreational learning environments supported by a cognitive approach may provide visitors eager to experience novelty with unique insights into a destination and its culture.

3.2 Tangible Cultural Heritage

Tangible cultural heritage comprises a variety of built and manufactured realities from the architectural complex of a living historic centre to the remains of an archaeological site, objects and collection. Tangible heritage assets are considered to be irreplaceable, not only in terms of economic and social value, but also in their physical dimension, which is defined by clear associations of place (locality) and time (historicity); consequently they are also irreproducible and non-modifiable for purposes other than conservation and protection: visible memorable entities such as monuments, buildings, sites and town- and landscapes cannot be translocated, transferred or reproduced outside of their actual location without changing their symbolic, aesthetic and economic value ((Russo and van der Borg, 2005:2-28). UNESCO (2005:article 1) defines as *cultural heritage* monumental works of the man-made environment and the shaped natural environment: architecture, sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of

features, with outstanding universal value from the point of view of history, art or science. Cultural landscapes, e.g. the combined works of nature and man (Fowler:2003:22), works of man, areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view are also included to the heritage classes. Immovable, irreplaceable, and non-modifiable assets may transform a place to a well-visited tourist destination. Being visible, audible, physically, emotionally and mentally accessible tangible heritage creates social sense: the sense of place, time, identity and pride. As immobile, structural elements of territories, unable to be exported or translocated, tangible heritage cannot be experienced elsewhere, but in its original location. These very intrinsic properties are crucial for tourism development at local level.

Movable or portable heritage defines natural or manufactured objects and collections of heritage significance, usually products of human skills with symbolic and/or aesthetic value (NSW, 1999:2). Among these, art objects form generally collections, stored and exhibited in museums, private houses, galleries, warehouses, etc., and other culture-based goods which do not have specific social values but a cultural value that exceeds their mere economic value, described as material culture (Moreno et al., 2004:6-10). Movable heritage ranges from significant everyday objects to antiques and may be a single item, a group of items or a classical archaeological collection, fossils and botanical specimens, manufactured instruments, objects with use and decorative values, industrial heritage items and so on. Movable heritage is vulnerable to loss, damage, theft and dispersal, often before its heritage significance is appreciated: documentation helps to recover their history, trace their use and reinstate them when circumstances change (NSW, 1999:4, NSW, 2004:4).

The production of culture-based goods such as specialised handicrafts (artistic glass, jewellery, textile production, souvenirs and fashion, artistic decorative items, everyday-use objects etc) and the so-called "*produits du terroir*" (food and wine, herbs, thermal treatments, etc.) are traditions 'inherited' from the past. Production, even if it has undergone changes, still requires the distinctive skills and social networks at local level. Material cultural heritage is to be understood as an expression of localised know-how and *savoir vivre* that contribute to the identity of a certain territory and lifestyle. Planners should therefore consider culture-based goods, distinctive culinary traditions with physically identifiable production locations as tourism attractors. Production modus and marketing strategies should try to remain symbolically attached to the production location, in order for the attractors to retain their intrinsic power.

3.2 Intangible Cultural Heritage

Intangible heritage is the knowledge depot that permits cultural heritage to live on, giving at the same time birth to new forms of cultural production. Although intangible heritage assets circulate vividly through the ages and among mentalities, expressions like language and traditions are strongly linked with places as manifestation of a community's use of the cultural assets of the territory. Languages, religions, traditions, events, celebrations affect the cultural identity of the territory where they are organised. Intangible heritage assets are thus immaterial cultural expressions of a place, a territory, a community in past and present.

All tangible heritage resources have an intangible dimension: cultural markers acting as conveyor of meanings and values through the coded tangible structure, accessible only to those able to decipher the context. Heritage places are replete with symbolic elements, which may be as diverse as the multiple manifestations of locality and historicity. Without access to the intangible networks of knowledge, visitors cannot appreciate monuments and objects of art as such. Emphasis is given on costly and lengthy conservation projects, on the fabric as a reminder of times past, while what sites and assets signify, their relevance to community and visitors, are left excluded (Grimwade and Carter, 2000:2). Conservation is meaningless without interpretation to bridge the gap between monument-meaning and monument-fabric: what visitors see is not what they can get (Bauer, 2002:44). Planners should therefore develop heritage strategies able to defend local cultural heritage against a globalizing world and invest in interpretive planning projects able to attract and retain visitors' interest by effectively managing their leisure time.

3.4 Tourism Uses

The historic environment consists of art cities, cultural routes and heritage trails, cultural districts and other types of cultural landscapes (English Heritage, 2000:4-5). It embraces the landscape as a whole, urban, rural and marine (Añón Feliu, 2002:37-39). It testifies presence and activities of mankind in collective space and time, constituting a dynamic source of information, a systems approach to historical memory and cultural presentation of entire civilizations, groups and individuals, who left indelible traces in the history of mankind (Edson, 2004:340). Historic monuments and landscapes bear distinctiveness and authenticity in the foremost intrinsic sense: The (post-modern) human need to find archetype civilizations to identify with, to discover common origins, and render among other factors many heritage places to major fame destinations. Host communities should focus on their historic environment to transform an unknown place to a must-see destination. As a gradual accumulation of culture, the historic environment provides for community identity, employment, a home and a place of work. It is a stimulus to innovative cultural expressions, a force for regeneration and a powerful contributor to people's quality of everyday life. For visitors it is a vital learning source, a medium to explore and experience past, people and cultures through first hand experiences. Realizing its full potential as an economic and educational resource is the main gain for local communities (DCMS, 2001:17, vol. 1, DCMS, 2001:25 and 45, vol.2).

A place does appear authentic, distinctive and familiar *at the same* time into the visitors' eyes, if it has its own stories, character, style, history, people, and culture able to reflect the quintessence of the place. Host communities should manage and interpret their heritage assets in a manner that enhances the visitors' experiences, conveying at the same time distinctiveness (*novel elements*), authenticity (*original elements*) and familiarity (*common elements*). Experience-seeking visitors wish to understand genius loci, and relate to their own cultural background. Landscape character, streets and nightlife, open-air activities, museums and special events, local life-style are novel, original and common elements *at the same time*. Once appreciated, it is then likely for visitors to be aligned to the values of the local residents as they originate from valid, distinctive, authentic locality and historicity.

In order to make the historic environment accessible to potential visitors, planners concentrated on a viable product at local level "the place's mix". On the basis of a Significance Assessment Process (SAP) local heritage classes were enlisted as pure heritage classes (natural, man-made, intangible) in order to document their scientific and social properties: present status, carrying and service capacity, social, aesthetic and historic values. A synthesis of mixed groups of heritage classes which reflect a place's identity and are able to globally export a place's image together with the supply side basic elements (accommodation, transport, accessibility, signage, catering, entertainment, shopping) would then enliven tourism activities in the island. Attractions were also grouped by location and key themes, festivals and events, theme routes were developed and heritage trails designed, whereas consideration was given to their proximity to markets.\

THE SIGNIFICANCE ASSESSMENT PROCESS
Heritage Classes

- Natural Heritage Resources
  - Wilde Life (pure natural environment)
  - Man-Nature Interaction (parks, cultural landscapes, theme parks, battlefields)
- Man-made Environment / Tangible Cultural Heritage
  - Built Environment
  - Movable Cultural Heritage (objects and collections)
  - Movable Cultural Heritage (objects and collections)
  - Material Cultural Heritage (culture based consumables)
- Intangible Cultural Heritage
  - Spiritual Heritage, Values and Beliefs
  - Religion
  - Customs and Traditions
  - Lifestyles

Significance & Assessment

MAIN PRINCIPLES LEVELS OF SIGNIFICANCE

1. Historical Values 2. Aesthetical Values 3. Scientific, Research, Technical Values 4. Social Values 5. Spiritual Values		1. Spatial Level 1.1. Global Level 1.2. National, 1.3. Regional, 1.4. Local 2. Social Level 2.1. Community, 2.2. Group, 2.3. Family, 2.4. Personal		
Tourism Modifiers				
1.Provenance	1.1. Authenticity	1.2. Originality		1.3. Designation
2.Integrity	2.1 Completeness	2.2. Exemplarity		2.3. Bio-and Cultural Diversity
3.Distinctiveness	3.1 Representativeness	3.2 Novelty		3.3 Familiarity
4. Accessibility	4.1 Availability 4.2 TCC	4.3 Resource Condition	4.4.Infrastructure - in situ facilities	4.5 Service CC
5.Interpretive Potential	5.1 Current State of the Resource, 5.2 Legal State of the Resource, 5.3 Intervention Capacity, 5.4 Knowledge of the Resource, 5.5 Audience Segmentation, 5.6. Interpretive Opportunities, 5.7 Media Selection, 5.8 Presentation Techniques			

Fig. 1: The SAP Process develop tourism uses for heritage resources

4. LOCAL LEVEL MUSEUM POLICY: WAITING FOR VISITORS

In the center of the Fortified City, a triple entrance form under an arcade leads to the ***Palazzo Giustiniani***, today a Museum. A historical building of the 14th - 15th century situated between the central gate of the castle of Chios and the main square of the walled part of the town, most probably the head quarters of the Genoese Podesta. Disfigured by Turkish alterations and additions, it was restored during the years 1980-1986 by the Ministry of Culture. The fortress - like building has two floors, of one room each, raised high above ground level. On its northern side there is a small loggia and a stone external staircase, leading to the walls and the South eastern tower of the castle. In the Palazzo is a vaulted gothic room with lightly stressed arcs and vaults forming four quarters divided by a cross. A small square opening in the centre of one of the domes, probably it should it was useful for the smoke to come out. The room is known as prison, because here were jailed in 1822, the hostages of Turks, before they were hanged at the Vounaki Square. The Museum hosts an exhibition, which consists of Byzantine murals, post-Byzantine icons; Byzantine and Genoese sculptures and small-scale works of art. The most important items are:

- Twelve Byzantine frescoes of Prophets of the 13th century, detached from the dome of the church of Our Lady of Krena, near the village of Vavili in Chios.
- A 12th century marble Byzantine slab depicting in low relief a griffin and a chimera, found in the town of Chios.
- Marble slab from a pulpit, with the personification of DIALECTICA in high relief. It is considered to be a Genoese work of the early Renaissance and was found at the town of Chios.
- An 18th century cut-around full-length icon of the Archangel Michael, from the medieval fortified village of Olympoi in Southern Chios.
- A 16th Century Cretan School Type half-length icon of St. Antony from the village of Olympoi.

Irritating building modus of the surrounding environment still disable a lot of visitors to find out, where the museum is actually located. The Fortified City's moat serves as a parking lot for private cars and the Community's Bus Service and many visitors, unfamiliar with works of military architecture, interpret the moat as a park-like structure. Museum and collection remain isolated from the overall context of the Fortified City, so that the significant role and function of the historic structures remain hermetically sealed. Informational gaps in the virtual representation of the Museum inhibit visitor flows to ascend. The Museum owns its own webpage in the Website of the Ministry of Culture, but since it is not networked with other works of military architecture and other medieval heritage resources of the island of Chios fails to create a distinctive image.

Hosted exhibits of various artistic styles, autochtonous or imported, compose a fragmented face of the artistic activity on the island through the centuries. The Museum does not provide for an interpretive product that could successfully manage topics such the Genoese, Byzantine, and post Byzantine heritage. Exhibit labels available only in Greek language are incomprehensible- written by

experts for experts. Moreover the hermetic nature of the exhibits impedes visitor perception. Visitation in heritage environments may very well broaden the audience's horizons, but in this case a war takes places, the one between *perception and understanding*, which is both of emotional and cognitive nature. Visitor endurance in the first phase of the visit is high due most to intrinsic motivation, but an acceleration of interest loss in the middle visit-phase is to be observed, due to working memory fatigue to process significant amounts of novel elements. Finally working memory loads and other location-related inconveniences accumulate visitor-fatigue in the last visit-phase, rendering the visit to an unsuccessful event.

To defeat time and distance decay, e.g. to offer contemporary visitors the chance to understand historically and/or geographically remote cultures and mentalities new tools are required. Gadamerian Hermeneutics is an attempt to clarify the conditions in which understanding takes place (Steiner and Reisinger, 2005). Among these conditions are prejudices and fore-meanings in the mind of the interpreter. Understanding is therefore interpretation, which uses one's own preconceptions so that the meaning of the object can really be made to speak. Understanding is thus a productive process, since interpretations keep changing during the process of what and when is being understood (Bauer, 2002:43). One of the main problems visitors face during a visit in heritage settings is with is how to distinguish *'true prejudices'*, by which we understand, from the '*false*' ones, by which we misunderstand. Gadamer suggests to develop historical self-awareness which makes conscious of one's own prejudices and allows one to isolate and evaluate an object on its own. Another important condition in which understanding takes place is the temporal distance: present and past are firmly connected and the past has to be painfully regained in each present, ***if*** the interpreter has the tool to decode it (Gadamer, 1990). However, leisure visitors are heterogeneous groups with multi-generational members and are not always historically "self-aware". Capturing and keeping their attention high up during and possibly after the visit means to create bridges between the inherent values of phenomena selected for presentation, and the audiences. Far beyond the dissemination of factual information, cognitive accessibility aims to create meanings, so that visitors can put a phenomenon into personal perspective and identify with it in a way that is more profound and enduring (Ham, 1999:163). Meanings, contextual in nature, should create in audiences *the* sense of the place or the resource (Chen, 2003:11). Communicated through the use of language, culturally and socially constructed, they are shared by all who are able to decode them. One significant context for meanings is the spatial context, the sense of the place, the historic environment. Meanings extracted from a visit to a place, heritage or natural site, collection etc constitute the high added value experience a visitor takes away in memory. In this vein, meaning *is* the experience- the only experience any visitor has with a place (Sternberg, 1997:953. Vitterso, 2000:434): A significant percentage of the respondents during the present research expressed the will to incorporate the Museum in a larger socio-historical context in order to better understand the collection and the historic structure. Taken seriously into consideration, this opinion led planners to decide for an interpretive trail in the Fortified City instead to try to itemize the inherent values of the historic structure within the Museum walls.

5. THE IN SITU RESEARCH

5.4 Spatial Analysis

A region's development rate depends on its ability to attract capital, economic units and human resources. The "*image*" addresses individuals with different interests and motivations; it is therefore analyzed in "*basic*" and "*specific image*". Basic image reflects in what extend common requirements of potential investors e.g. individuals willing to move to this area, are satisfied. Regions which satisfy these needs are considered to be possible final choices. Specific image addresses members of a given group expressing the willingness of the group members to consider the given region as their final best choice. Basic image is composed by two significant factors: the first expressing the real industrial potential is thought to be the economic index, the latter describes the real social standard and everyday life quality and is thought to be the social index; consequently BI = f(EI, SI) and its value lies in the interval [-1, 1] (Angelis, 1981:91-111). While the prefecture of Chios reflects in the time period 1970-2000 a negative image, specifically in 1971 Chios lies in the interval -0.5195, in 1981 in -0.4655, in 1991 in -0.4977 and in 2001 in -0.5476. These facts reveal a low development rate in the prefecture of Chios (Doumi, 2006:80-86, 163-167, 200-205, 231-233).

5.2 Statistical Analysis

In order to estimate the in situ visitor experience considering the basic image of the island, the research is based on a series of interviews with a sample of 117 respondents. Questions investigate data and attitude concerning demographics and travel motivation, information sources and accessibility, information sources, prior knowledge and proposals.

THE QUESTIONNAIRE	
Research Fields	**Nationality**
1. Demographics	1.
2. Motivation	2.
3. Information Sources	3.
4. Accessibility	4.
5. Prior Knowledge	
6. Personal Evaluation	
7. Proposals	

Fig. 2: The Questionnaire

In addition interviewers can include additional ‘customized” questions to meet their information needs. The questionnaires include open-ended questions in which visitors are asked to provide comments about their visit. The interviews are conducted when visitors arrive at the Museums and additional information is again asked when, they come out of the Museum. The refusal rate, e.g. visitors contacted that decline to participate is almost inexistent. This is also due to the fact that an almost 70% of the sample were exchange students form Hungary, eager to volunteer as test persons. The rest of the sample could be described as experience-seeking visitors, who in the majority were also eager to propose anything that could contribute to the enhancement of the setting. As far as it concerns local stakeholders and tourism businesses in the proximity of the monuments, quality interviews were conducted: with almost no exception participants declared that major fame attractions in the island, as significant as the may be, they are external to the tourism market. Signage and signposting at entry points is missing, information sources are fragmented and customer service inadequate. To their opinion these were questions to be solved by the central government since management of archaeological resources is already an affair of the state. Only a few blamed local authorities for not being able to satisfy visitor needs. These were professionals directly involved in tourism: taxis drivers, hoteliers, travel agents and shopkeepers.

The sample includes at a 70 percent Hungarians (the exchange students at the Department of Busisness Management/University of the Aegean in summer 2002 and 2003), a 12 percent were Greeks, followed by Germans, at about 10 percent and French, 8 percent. To the great astonishment of the interviewers the sample did not included Italians and Turks, whose presence was not insignificant in the City of Chios: Turks are a market in immediate vicinity, while Italians visit the island on the grounds of the cultural liaisons in between medieval *Scio* and Genova. Major findings (see below) made evident that accessibility to heritage resources is being impeded by a complete lack of information sources and by non-cognitive presentation modus. Respondents to question 19 liked most the coin selection the Museum offers. This fact is not due to the inherent value of the coin collection, but because a coin possesses in comparison to other exhibits the lowest cognitive load: everybody knows what a ‘coin’ is. This is supported by question 14: it shows that there exists no prior knowledge about mediaeval Greece, since respondents have not visited the country before and average age is about 25 years. In contrast to this, visitors from France have had experience with prior knowledge about other Byzantine sites in Greece and were equipped with far better guidebooks. Together with whereas and domestic visitors French visitors evaluated frescoes and icons as much more intriguing than the coins. Respondents have heard accidentally about the Museums, mainly from shopkeepers in the City, from employees and other visitors in the Archaeological Museum and the Korais Library.

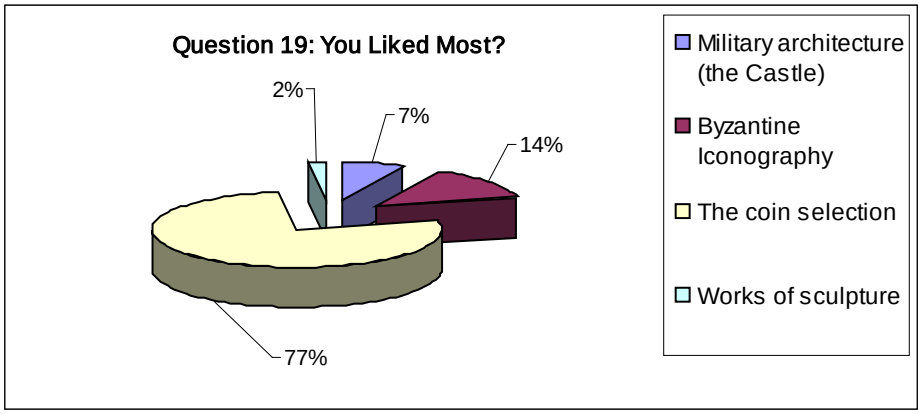

Fig. 3: Depicting Cognitive Loads at the Permanent Exhibition

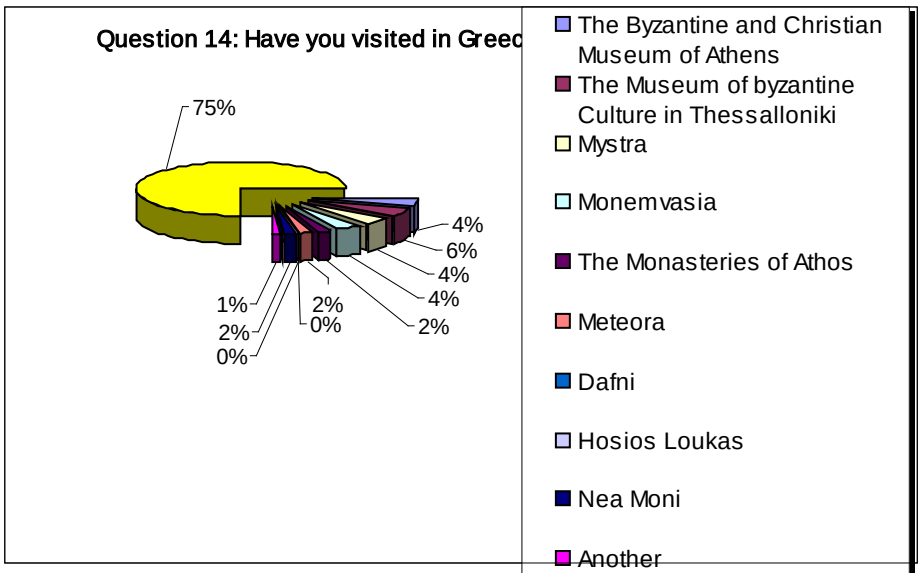

Fig. 4: Prior Knowledge

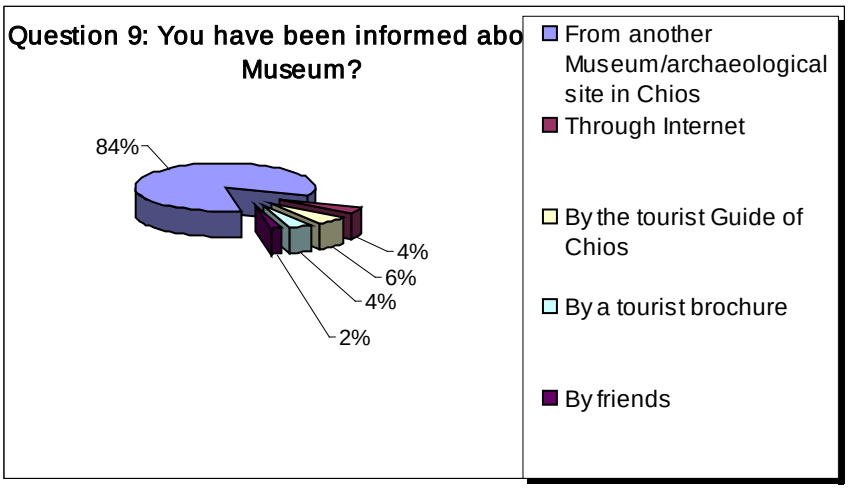

Fig. 5: Information Sources

6. THE INTERPRETIVE PLANNING PROCESS

Heritage Interpretation, an agency's strategic communication with non captive audiences in leisure settings, is a process that "*forges emotional and intellectual connections between the interests of the audience and the meanings inherent in the resource*" (Ham, 1999:162, Ham and Weiler, 2005:3, NAI, 2006). Successful interpretive presentation of attractions and phenomena facilitates individual perception, leading audiences into new and fascinating worlds. It brings new understanding, new insights, new enthusiasms, and new interests (Starr-Hurt, 1994:10). It involves more than mere transmission of knowledge and facts: It employs codes accessible to visitors, enabling them to connect with heritage presented to them in virtual and in situ environments by experiencing and understanding through their senses and cognitive abilities. It is relevance that makes visitors a part of the experience (Moscardo, 1996:376-397, Frauman, 2004:381-389). Based on cultural and /or natural evidence, either material or immaterial, found in a given location, Heritage Interpretation seeks to promote these features in their original context (Carter, 1997, Izquierdo-Tugas, 2005:15, ICOMOS, 2004). It is connected to any attractions whatsoever and may be applied in parks, visitor centers, scientific exhibitions, historic sites, city streets, museums, zoos or galleries, at specials events or promotions, in publications, in written and oral presentations, etc. The contextualization of heritage resources allows visitors to value and care for the cultural and natural heritage resources interpreted to them.

In order to make heritage resources accessible to a wide public besides protection and conservation new tools are required to plan for quality visitor experiences: The interpretive planning process is a heritage management tool that identifies and produces significant visitor experiences, involves themes, presentation media, audience segmentation and evaluation procedures (Harpers Ferry, 1998: 6-48, NPS: 2000:3-9, Ham, 2005:4). It exploits visitor experience opportunities provided by given resources in given (heritage) tourism contexts, and caters for experience diversity. Understanding visitor needs can help determine a range of desirable visitor experiences and resource conditions. Since visitors come to attractions for very different and sometimes conflicting reasons, providing opportunities for a range of quality experiences is an important part of sustaining the attraction's quality. By providing experience diversity planners may accomplish a double task: firstly visitors may select products and services close to their visitation motives, and secondly a diversity of experiences helps to avoid the conflicts that often occur among visitors who expect various outcomes from their visits (Belnap, 1997:42-51, NPS 1998:41-42).

Planning for visitor experiences is an integral component of general tourism and management plans (Earthlines, 1999:33-36, NPS, 2000:6-9). Interpretive planning, originated form a supply side tourism planning perspective, is a set of procedures and mechanisms that strive to connect in situ experiences with significant phenomena and events considering at the same time economic benefits for local economies, sustainable uses of local resources and quality visitor services (Veverka, 1998, Papathanassiou-Zuhrt, Sakellaridis and Doumi, 2006). Key issues in the interpretive process are the planner's ability to master human cognitive mechanisms of acquiring and retaining information and to adapt through hermeneutical information processing scientific context and terminology to a recreational learning environment in favour of the visitor in diverse tourism contexts: sites, collections, trails, websites, etc (Papathanassiou-Zuhrt and Sakellaridis, 2005). The interpretive planning process includes a hierarchical set of indispensable components such as **a-** the reasons and objectives of cultural operators and heritage managers, **b-** profound knowledge of audiences and resources including a significance assessment process, **c-** media selection, **d-** implementation and evaluation procedures. Interpretive planning considers site facilities and orientation and tourism related services such as transport and accessibility issues, catering, shopping and accommodation information, distance and time on tracks, important features identified on an orientation map, seasonal problems such as very high or very low temperatures, (Russo and van der Borg, 2002:634, Owen et al., 2004:76, Colquhoun, 2005:93).

Physical and social impacts on resources constitute the major concern for recreation managers. Management actions that serve to improve the experiences of recreational users may have negative impacts on the environment, but on the other hand environmental management initiatives can diminish the quality of visitor experiences (Bayfield 1985 in McLennan, 2000:6). Efforts to enhance visitor

experiences may have implications on safety, while efforts to ensure safety may impact visitor experience. Effective interpretive presentation is very likely to replace or modify problematic behaviours carried out by diverse audiences. Interpretive planning incorporates information-based management tools, which apply persuasive communications to visitor management: it develops and delivers messages that are likely to be understood and accepted by visitors, who consequently modify their behaviors in line with the message. Interpretive planning is goal driven and considers each time the objectives of cultural operators, managing agencies and local stakeholders have set.

Interpretive services enhance leisure experiences by incorporating educational elements in recreational settings, meeting an audience's demand, which prefers educational interactive entertainment to passive observation (Schauble at al. 1997:3, Prentice et al., 1998:6, Reed et al, 1999:14, Anderson 1999:50-58, Packer and Ballantyne, 2001:139, AHC, 2001:21). Learning objectives are met if enthusiasm is created among visitors for the goals of the managing agencies. In leisure settings, however, learning experiences are not imposed by conventional instruction methods (Packer, 2001:150-158, Ham and Krumpe, 1996:11-23, Kelly, 2001:1-6). In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, leisure audiences select freely to attend or ignore communication content; in addition, visitors' perspective regarding the experience and the learning outcomes may be paramount to recreational objectives. Interpretive products and services should therefore offer enjoyment and relevance to audiences based on clearly organized message nuclei, if they are to attract visitors.

Behavioural objectives are a constant consideration for heritage managers. In generally they wish to reduce environmental and cultural damage by explaining the impacts of various behaviours and suggesting appropriate alternatives. They may wish to substitute experience for places that are very fragile and/or difficult to visit (e.g. caves, sacred temples), or topics that are impossible to experience directly (e.g. chemical procedures, prehistoric, cosmic conditions). For instance they wish to prevent visitors from picking up "souvenirs" at archaeological sites, such as pieces of marble - a constant problem at heritage places in Greece. Interpretive offerings tailored to this objective would get the visitors to appreciate the value of artefacts left intact where they belong.

7. RESHAPING THE EXPERIENCE

The historic environment offers a unique kind of learning, based on first-hand experience of authentic objects, works of art and other resources in a public, social environment, supporting in this way cultural literacy for individuals and cultural development for hosts and guests. Being participatory public spaces, historic environments are shaping by their shared values individual behavior and societies as a whole. As tourism resources they may support host communities by generating tourism revenue, if certain prerequisites are met. The historic environment and the cultural values remain often to the majority of visitors' codified landscapes. Although visitors wish to understand and experience the particularities of the places, and relate to their own cultural background, a short time budget, characterizing visitation at heritage places, and informational gaps between audiences, curators and heritage phenomena downgrade the quality of visitor experience. In order to effectively manage leisure time spent by non-captive audiences at the Fortified City we considered visitor experience components and learning particularities at the specific cultural heritage setting associated with leisure and tourism (see Chapter 8).

7.1 Visitor Experience

Cultural heritage presentation in leisure settings in multicultural historic environments offer a high-density visitor experience, showcasing the best of what's on offer in a short amount of time and compact space. "*Visitor Experience*" is the opportunity to derive from a visit meanings and values of the resources, knowledge, attitudes, behaviour, emotions, impressions, relationships, or other subjective elements and sensory experiences, enjoyment and relaxation (Beeho and Prentice, 1997:76, Belnap, 1997:42-45, Dallen, 1997: 752, HFC, 1998:16-19, Ramos and Duganne, 2000, Haylar and Griffin, 2005:523-525). However many visitors do not come with a deliberate intention to seek information and may not be willing to devote mental effort to learning activities, preferring to approach their visit in a

mentally passive fashion. Usually audiences with no prior knowledge about places visited take advantage of destination-based information services and activities centering on the natural, cultural, or historical environment, and seek learning, excitement, and reflection-based benefits through their participation in varied activities, - the educational aspects of the visit are secondary to other aspects such as entertainment, social interaction or relaxation (Schauble et al., 1996, Frauman and Norman, 2004:387, Owen at al. 2004). Identified are five main experience types: entertainment, recreation, cognition, social and self-fulfillment (Packer and Ballantyne, 2001:140-141):

TYPOLOGY OF VISITOR EXPERIENCES	
1	The need for social contacts at cultural heritage settings rather than a learning experience.
2	The need for restorative environments or experiences which create a sense of peace and calm.
3	The need novelty or change, for new sources of stimulation and adventure, to explore the unknown.
4	The need to see leisure as an opportunity for self-fulfillment, self-development or a source of meaning in life.
5	The need for learning or cognitive engagement.

Fig. 5: Types of Visitor Experiences (Modified according to Packer and Ballantyne, 2001)

Research suggests that leisure motivations are shifting more and more towards a search for novel, authentic and quality experiences which incorporate a learning component (Prentice et al., 1998:6, Anderson 1999:50-58, Reed et al, 1999:14, Hooper-Greenhill, 2004:163). We may conclude that learning activities takes precedence over other interests, if enthusiasm is created among visitors for the meanings and values of the sites visited as well as the goals and objectives of the managing agencies.

7.2 Managing leisure time

A key area of visitor learning is the development of experiences through active involvement in cultural activities. Success depends on the quality of information presentation. However a significant number of individuals and organizations within the cultural sector operate informally or have ineffective methods of presenting information hence the quality of information is significantly compromised (Lehnes and Zanyi, 2001:3). Cultural heritage leisure settings can be of great value in the learning process, provided that they are used actively to develop understanding and practice of relevant heritage phenomena. The theory of multiple intelligence (linguistic, logical-mathematical, spatial, musical, bodily kinesthetic, inter-personal and intra-personal spiritual intelligence) helps to explain why people learn, remember, perform and understand in different ways according to the strengths of those intelligences (Gardner, 1983). In leisure settings, learning is tailored to non-captive audiences, a fact that differentiates instructional design from formal academic settings (Ham and Krumpe, 1996:11-23, Colley et al., 2001:18). Research into experiential and situated learning suggest that humans can be divided into those who prefer to perceive concretely through sensing-feeling, or thinking. They may then prefer to process these new experiences actively through doing, or reflectively through watching. These differences can be related to the dominance of either the right brain (to which is attributed concrete, non-rational, intuitive and non-verbal thought) or the left brain (to which is attributed abstract, rational, analytical and verbal thought). Experiential and situated learning frameworks are flexible enough to be designed to suit many different learning styles (Clancey, 1995:49-70, Anderson, 1999, Colquhoun, 2005:8-10). The historic environment is ideal for self-directed learning, learning entirely outside the formal education sector. Instead of working to a fixed curriculum, self-directed learners take the initiative in deciding their own learning programs according to their own interests.

More over non-captive audiences are multicultural, multigenerational audiences, exploring novel information, potentially connected with their pre-understandings. The *Interpretive Trail* manages and interprets information in a manner that enhances visitor experiences, conveying at the same time distinctiveness (*novel elements*), authenticity (*original elements*) and familiarity (*common elements*) in way that keeps the cognitive loads balanced. In order to create a mental bridge to selected phenomena, and make the novel seem familiar by relating it to prior knowledge in a much shorter time period and more entertaining way, information is re-structured according to principles of human cognitive architecture, such as eye scan path movements, the general cognitive ability ***g***, category learning, the ability to perceive information, retain and evoke mental representations and memory capacity. The basic process, besides economic and tourism planning considerations, is a complex series of various cognitive procedures piled one over the other. A limited working memory capacity to deal with visual,

auditory and verbal material is presupposed as well as an almost unlimited long-term memory, able to retain schemas (mental representations) that vary in their degree of automation (Cowan, 1998:77-78, Waxman, 1996:281, Oberauer et. al., 2003:167-193, Baddeley, 1981 and 2003).

THE HUMAN MEMORY PROCESSOR

Description	Capacity	Operations
Sensory Memory	Finite Storage Capacity Time Frame: less than 1 sec	-retains impressions of sensory information -operates outside of conscious control
Working Memory	Finite Storage-Retrieval Capacity Specific Processing Capacity Time Frame less than 30 sec	-workspace that manipulates visual, auditory data - organizes and integrates data with existing knowledge - governs and directs attention
Short TermMemory	Finite Storage-Retrieval Capacity Time Frame less than 15 sec	- comprises the storage structures of WM - enhances its performance by chunking and rehearsal
Long Term Memory	Unlimited Storage-Retrieval Capacity Time Frame: from 30 sec up to a lifetime	- the human' brains permanent knowledge repository

Fig. 6: The HMP: Planning constraints for information architecture

Heritage presentations destined for non-captive audiences in recreational learning environments that ignore WM limitations are ex principio deficient. There three types of loads the *Interpretive Trail* considers (Sweller, 1998:259-265 Kirschner, 2000:3-5). The intrinsic cognitive load (ICL) affected by the intrinsic nature of material cannot be altered by instructional interventions; it depends on the interactivity of the elements, on the nature of the material to be processed, on visitors grade of expertise. The extraneous cognitive load (ECL) is generated by the manner in which material is presented rather than by the intrinsic characteristics of the material and by required activities. It may be altered and determined by instructional interventions. The germane CL (GCL) reflects the effort that constitutes schema construction and may be increased by instructional interventions. Visual and contextual information have been examined on its intrinsic and extraneous loads and restructured for the average visitor: low interactivity elements serially processed interact minimally without imposing a heavy WM load. Interactions between elements of high interactivity material require simultaneous processing by the WM and therefore result in a high ICL. Reinforcement of the association chain was sought through the extensive use of schema construction and schema automation using extensively analogies and metaphors based on prior knowledge (Brewer and Treyens, 1981, Gick and Holyoak, 1983, Sweller et al. 1998:251-296, Paas et al., 2004:1-8).

8. THE INTERPRETIVE TRAIL

Using the SAP, an *Interpretive Trail* in the Fortified City is created. Story-telling provides for a collaborative environment between the visitor, the interpreter and the resource. In this way communication with the public and understanding place and time has significantly improved. Although facts and plots correspond to the historical truth, technical accounts are 'translated' into the language of the visitor, dressed in narrative formats. The *Interpretive Trail* aims to introduce visitors to the multicultural face of the island on the basis of visibly distinctive tangible cultural features. The visitor is being guided into three completely different worlds, encompassing three major historic periods: the Genoese, Ottoman and Byzantine era. The expected outcomes are to disclose all "visible secrets" in the Fortified City, which succeeded to host several civilizations since Middle Ages escaping oblivion. The Interpretive Trail is practiced once a week during the summer season by Mr. Thomas Karamouslis as a part of the Heritage Education Programme of the Prefecture of Chios

TRAIL STRUCTURE

THE WORLD OF TRADE: IMAGES OF A TURBULENT PAST	
Trail Stops	Archaeological Evidence
Fronte Bastionato	Fortification and Walls
Entrances, Freight Dock, Harbour Chain	Missing parts are visualized on the map of Henrici Martelli and directions are given to see them in the Corais Library
Porta Maggiore, Moat	Visitor meeting point

Bastions	***Southern Bastion Nr 1.*** near the Customs situated today near the Customs has an extremely inclined outer surface. On the level of the moat are the canon openings, opened on a perimetric corridor of the Fortified Citys. In regular spaces inside the walls of castle existed observatories and towers, three of them were above the bigger gates West of Porta Maggiore stands the rectangular ***Bastion Nr. 2***, while the ***Southwestern Bastion Nr. 3*** consists of a rectangular tower with vertical outer cheeks embodied in the wall and a smaller bastion in the front of the tower, located in the middle of the southwestern part of the wall. Extremely important for the Castle's Defense was the ***Western Bastion Nr. 4***. The low part consists of a curved ground plan with acute inclined cheeks, while the upper part has a polygonal form The ***Northwestern Bastion Nr. 5*** possesses a lower semicircular part while the upper part forms a sort of of an extra bastion standing above the level of the landfills. Both levels possess canon openings. In the external side of the extrabastion are the Giustiniani emblems: three towers, the eagle and the sword. The ***Northern Bastion Nr 6*** faces the sea and was rebuild 1649 by the Venitian Antonio Zeno. It's a circular construction, it its center stands an older pentagonal tower.
Fortification : Distinctive Features	linear wall parts (***cortine***), which formed outer cheeks with an acute inclination toward the basis, while the Fortified Cityes' circumference was reinforced. The cortine were coated by stone with inclinations (***scarpe***) concluding to a ***cordone***, a stone frieze type, jutting out of the wall, serving the purpose to prevent the enemy to put ladders on the wall. The upper part of the wall, ***parapetto***, defended the wide-open parts of the bastion, located into the cortine and the arms-loading area. Openings for the canons (***canoniere***) and the embrasures (***moscettiere***) were foreseen. As an inseparable part of the fortification, the moat (***fossa***) surrounded the walls, preventing the enemy to approach the castle's bedrock
Albergho degli Giustiniani	Museum
THE WORLD OF OBLIVION: IMAGES OF FADING GLORY	
The Turkish Cemetery	
The Shrine of Bairakli	
The Round Tower	
The Turkish Baths	
WORD OF THE WONDERS: IMAGES OF ETERNAL FAITH	
Post – Byzantine Fountains in private houses	Byzantine Civil architecture
The architecture of 'sachnisi'	
The water reservoir of Kria Vrisi	
Saint George	Local Church Architecture and Icon painting
Saint Nicholas	
Saint John	

Fig 7: The Interpretive Trail

8.1 World of Trade: Images of a turbulent past

The Ministry of Culture defines by the State Law of 29.10.2001 the area of the Fortified City 3rd as a Monument of outstanding value, due to the distinctive features of its tangible character as well as to intangible values that it acquired through the ages hosting different civilizations, serving as a crucible of culture in Eastern Mediterranean. The Archaeological Zone includes the southeastern part of the City, which extends north eastern of the Port of Chios. The Fortified City is the testimony of the coexistence of different cultures and civilizations that Chios hosted through the ages. The interrelation of the cultural faces based on main historical events, evidenced nowadays by distinctive architectural features is crucial to the development of quality visitor experiences. The significance of the Genoese as a second in range ***stato da mar*** in the Mediterranean, the acquisition of Chios, the social welfare under the Genoese Occupation, the introduction to the Works of Military Architecture in pro- and post- artillery era constitute the ***materia prima*** for the development of an interpretive product, which is based on the following tourism resources:

- Fronte Bastionato": Fortification and Walls
- Towers and Bastions, Moat, Porta Maggiore, Entrances, Freight Dock, Harbour Chain, Distinctive Fortification Elements
- Albergho degli Giustiniani, today a Museum

Being the turning-point in the trade between Black Sea and the Aegean Chios possessed a key role in the Mediterranean Sea. It controls the gulf of Smyrna and Fokaia, where the alum mines were located. Alum was a valuable substance, essential for the weaving industries of Western Europe in the Middle Ages. Alum, the basic means that used the West for the dying of fabrics, possesses the chemical property to get absorbed by the fibres, so that the colour is maintained in the fabrics. The product of Fokaia was the best, that existed outside the Black Sea (Βλαστός, 2000:149). Chios allocates gum mastic, a resin product unique in the world, essential for the medieval pharmacy (Κοκκινάκης, 2002:18-30, Galani-Moutafi, 2003:1-2). The Republic of Genoa, second in range ***stato da mar*** (Lock, 1998, σελ. 243) in the Mediterranean, ruled over the island from 1306 to 1566. Already in 1275 Byzantine Emperor Michael the 8th granted the Genoese the privilege of the exploitation of the alum mines of Fokaia because he thought the Republic would assist him in re-conquesting Constantinople from the Crusaders. Fokaia became the monopoly of tradesman Manuale Zaccaria with an annual production 1330.700 tons, a worth over 50.000 Genoese pounds (Lock, 1998:265), a colossal fortune in the hands of one family. Exports were escorted by heavily armed men. Michael the 8th accomplished the retaken of Constantinople alone, and the treaty he signed with Genoa proved to be calamitous for the Empire: the economic wealth of the island in the ages to come passed over to the Genoese merchants (Παπαρρηγόπουλος, 1955, Τ. 5ος:101). In order to protect the export of alum since Turkish, Venetian and piratical presence was getting stronger in the area, in 1346 the Genoese took advantage of a concurrence of international events, such as the Crusade at Smyrna and the Civil war in Byzance to occupy first Chios and then Fokaia. Since the Republic of Genoa has not compensated the ship-owners, who invested their money in a successful conquest, Chios came under the immediate rule of the ship-owners' cooperation bearing the name ***Mahona***. (Ιστορία Ελληνικού Έθνους, Τόμος Θ΄:232-233). The treaty of 1347 defines Mahona as the economic administrator of the island under the ***de jure*** dominion of the Byzantine emperor (***imperium***), with an annual taxation of 500 yperpyra (Βλαστός, 2000:154). Mahona has the privilege to exploit the island's resources, while the Republic settles with the ***de facto*** dominion (***imperium merum et mixtum***) (Smith 1995:16). For the Chians this arrangement meant, that they would enjoy the rights of the citizens of Genoa (***jus sanguinis***), that public taxes and the election of sovereigns are responsibilities of the Republic, that is to say, of the Mahona, whereas the Byzantine Emperor will incorporate the supreme authority (Βλαστός, 1995:149). The Mahonese committed themselves to defend lives and property of the local aristocracy, to respect the Orthodox Church and the monasteries. Their administration was based on a body called ***Commune***, falling under ***Podesta***, the island's Governor who had juridical competences and possessed the Castle (Smith, 1995: 16). The ship owners reposition their roots in the 6th century, name themselves ***Giustiniani***, inventing kinship with the illustrious Emperor Justinian (565) installing finally themselves in a residence, called *Albergho degli Giustiniani* (Βλαστός, 2000:154).

The Fortress was many times destroyed and rebuild. Major damage caused the bombardments in 1828 and the earthquake of 1881. Permanent impacts took place in the beginning of 20th century, when the entire southern wall was demolished in favour of Quayside of Chios. The Fortified City, work of Genoese defense architecture in the pro-artillery era, was build by Martino Zaccaria in 1329 on the basis of older Byzantine fortifications. Under the Genoese (1346-1566) the Fortress was the administrative, commercial and social centre of Chios, whereas its monumental architecture amazed the travelers (Hieronymys Giustiniani in A. Σμιθ, 1995:231 ff.). Bricked in the walls of the towers the emblems of the Genoese are still to be seen. The acropolis provided the shelter to the island's population against enemies and pirates. After the dissemination of the gunpowder the fortifications followed the construction type ***Fronte Bastionato*** in order to modify their defences to the range of artillery weapons. The evolution of the artillery and the extended use of gun powder led to new elements in the defense systems: the towers were turned to fortified, polygonal or semicircular platforms, extended out of the main defense line. This procedure gave birth to the ***bastions***, a solid construction in the form of a big square extended out of the main defense line in order to control a most extensive defense area in front of the castle and to protect the neighboring linear parts of the wall. This system based on the ballistic capacity of firearms was also extended to the linear wall parts (***cortine***), which formed outer cheeks with an acute inclination toward the basis, while the Fortresses's circumference was reinforced.

Since the Fortified City of Chios was not designed by military engineers from the beginning, it simply followed the evolution of the defense conditions dictated by the historical moment. The cortine were coated by stone with inclinations (***scarpe***), concluding to a ***cordone***, a stone frieze type, jutting out of the wall, serving the purpose to prevent the enemy to put ladders on the wall. The upper part of

the wall, ***parapetto***, defended the wide-open parts of the bastion, located into the cortine and the arms-loading area. Openings for the canons (***canoniere***) and the embrasures (***moscettiere***) were foreseen. As an inseparable part of the fortification, the moat (***fossa***) surrounded the walls, preventing the enemy to approach the castle's bedrock. The low range arms of the Middle Ages (arrows, slings, spears) obliged the aggressors to overcome the moat in order to come close to the bedrock. After the evolution of the artillery the role of the moat gained even more on significance.The Castle had three gates opening and closing at sunrise and sunset, two of them were exciting through bridges to the land, where Vounaki Square is today. ***Porta Maggiore*** was the Southern gate to the Castle and possessed three successive gates. It was situated over the trench and looked over the Market. The external side of the gate still bears traces of the Venetian Occupation 1649-1696, such as the lion of San Marco, pounded later on by the Turks. The second gate on the western side is the ***Upper Gate (*****Pano Portello*****)***. The third gate ***«Porta di Marina»*** was leading to the port near the Customs, where existed a freight dock for the transport of the goods. This bridge, destroyed today, was made of huge bulks leaning on marble pillars (Γαβαλά-Μονιούδη, 2001:23). The port was protected by two towers at the end of the moles; the entrance enclosed a heavy chain, as shown in Henrici Martelli's depiction of 1470, kept at the Argentis Collection.

The ***Southern Bastion Nr 1.*** near the Customs situated today near the Customs has an extremely inclined outer surface. West of Porta Maggiore stands the rectangular ***Bastion Nr. 2***, while the ***Southwestern Bastion Nr. 3*** consists of a rectangular tower with vertical outer cheeks embodied in the wall and a smaller bastion in the front of the tower, located in the middle of the southwestern part of the wall. Extremely important for the Castle's Defense was the ***Western Bastion Nr. 4*** (Γαβαλά-Μονιούδη, 2001:60). The low part consists of a curved ground plan with acute inclined cheeks, while the upper part has a polygonal form. The ***Northwestern Bastion Nr. 5*** possesses a lower semicircular part while the upper part forms a sort of of an extra bastion standing above the level of the landfills. Both levels possess canon openings. In the external side of the extrabastion are the Giustiniani emblems: three towers, the eagle and the sword. The ***Northern Bastion Nr 6*** faces the sea and was rebuild 1649 by the Venitian Antonio Zeno. It's a circular construction, it its center stands an older pentagonal tower. On the level of the moat are the canon openings, opened on a perimetric corridor of the Fortified Citys. In regular spaces inside the walls of castle existed observatories and towers, three of them were above the bigger gates (Γαβαλά-Μονιούδη, 2001:61).

The Big Tower, of which report notarial documents of 15th century report, was most probably the one found above the entry and dominated in the harbour. Other three towers, ***turris esilienus***, a small tower, the Flag Tower ***turris stantarii***, located the well near the lime kiln, and the important ***turris millienum***, the tower of Knights or Militas predominating over the sea level (Σμίθ, 1995, σελ.232). The Castle's quadrilateral shape with a triangular peak on the Northwest side ended to the ***Tower of Militas***. A military force reinforced the castle since it is located facing the sea from where all raids were expected; this is the reason that it was named after this word. This was the defence in the front line of. Inside, according to what it is showed in the village plan, two roads that started from the square and converged just before the tower of Militas forming a castle inside the main castle. That was the defence in the second line. The third line of defence is made by the main tower where the church of Great Taxiarchis is located. The central tower received all visual messages sent from the highest mountain of the area, Merovigli, the watch tower of the daytime, and motivated the whole system of defence. The Castle included a prison, a building with tower and courtyard mainly used as a detention building for debtors. In the grounds of tower existed the mansion of Bishop and a decorative fountain, known as ***Fons logge***.

During the Genoese Dominion Chios developed into a flourishing commercial centre since it was located in the crossroads of the marine corridor road between Genoa and Constantinople and other smaller roads that connect the Aegean Sea with the Asia Minor. Mahona kept the price of mastic artificially high decreasing her annual production and limiting the exports to the West, Cyprus and Rhodes. Chios was the unique known source of mastic, the beloved toothpaste of the wealthiest in the West. Mahona supervised via the representatives her sales in the island: the usual price it was 40 sterlings per 100 kilos (Lock, 1998:413). During the Genoese Dominion (1306-1566) the Castle encompassed in its grounds enough population, the defensive forces of the island, the administrative services of military governor (***Castellanus***), private residences of Greeks and Genoese aristocrats. From one side they were protected from the sea, from the other side with a wide moat. The castle allocated bulky walls, strengthened at regular spaces with wide bastions intervals bastions built with

the typical for the island limestone and sandstone. In between the stones were inserted brick and tile pieces, a clue insinuating its Byzantine origin.

8.2 World of Oblivion: Images of Fading Glory

After the Turkish conquest in 1566, Christian population was expelled from the Fortified City, where onwards remained only the Jewish and the Turkish guard (Γαβαλά-Μονιούδη, 2001:66 και εφεξής). In the centuries to come travellers pointed out in their texts the transformation of an international City in a Turkish village denoted by the progressive downgrading of the Fortified City. In the northern Site of the Castle opposite to the Antonio Zeno Bastion is still preserved a group of four Turkish Baths with their distinctive vaulted roofs. Another one is situated on the periphery of the Castle northwest from the first. The State Law of 22.06.1998 defines the groups of Turkish Baths in the Fortified City of Chios as a monument of outstanding historical value because it constitutes a significant architectural building of the public life during the Ottoman domination in Chios. The groups are probably founded the first half 19th century. The School is a posterior building within the yard the Church of Saint George, recognized as an outstanding monument by the State Law of 26.04.1982 due to its distinguished stone walls a symmetrical array of the architectural elements of the façade the formation of the entrance supported by pillars, as well as its stone roof built on three levels. It forms together with the Post Byzantine Fountain of the Church and the Church itself a marvelous architectural ensemble. The period of the Ottoman Occupation, the Oriental Lifestyle, the decadence of the Fortifications and the 18th century Turkish Barock are demonstrated on the basis of the following resources.

- The Turkish Cemetery
- The Shrine of Bairakli
- The Round Tower.
- The Turkish Baths
- The School

8.3 World of the Wonders: Images of Eternal Faith

The State Law of the 03.10.1990 considers that the post Byzantine marble fountains in the Fortified City constitute the characteristic modes of the Chian stone-dresser art with exceptional embossed decors and architectural structure of the indicative coexistence the Eastern and Western influences, which reflect diachronically the socio-political interactions of the island's residents.

Not far from the sea wall lies the tank of Kria Vrisi, a large semi-underground water reservoir with vaults forming four quarters divided by a cross on its roofs supported by eight shafts. The water pumping was performed through a large dome-roofed elevated arcade that extended all long the eastern part of the tank and later on through a short cistern in the southeastern corner. The internal shape of the vaults was a Genoese construction, but the tank was originally Byzantine (Γαβαλά-Μονιούδη, 2001:51). The Krya Vrysi (Cold Fountain), a semi-subterranean water cistern built during the Genoese occupation, is one of the two most important structures inside the castle.

Elsewhere in Chios a major part of the Chian buildings bear the traces of their Italian origins (Γαβαλά-Μονιούδη, 2002:106). Applications of the stone-dressing art, the extended use of domes, the use of different kind of marbles with grand propylea and porticoes, monumental staircases and suspended gardens, of frames of various openings and lintels eyewitness the Italian tradition (Γαβαλά-Μονιούδη, 2002:135). Byzantine origin have marble arches in a constantly changing colour palette, stable repetitions of smaller arches, use of bricks, stonewalls and ***sachnisia*** : In the Castle's interior exist many small scale two-storey buildings. While the ground floor is stone made, the first floor is wooden, called tsatma. An interior staircase is always provided. The first floor bears wooden framed constructions that form shut balconies, a major characteristic of the Byzantine civil architecture. These balconies are called ***sachnisi*** decorate usually the façade, while their functional aspect is of utmost importance: they extend the used surface of a domicile. The openings of the ground floor get highlighted with frames.

Civil and church architecture as well as the everlasting post-Byzantine Iconography testimony of a illustrious Byzantine past. A interpretive introduction escorts the travelogue within the walls to the tangible resources, which are

- The water reservoir of Kria Vrisi
- Post – Byzantine Fountains in the yards of private houses
- The architecture of 'sachnisi'
- Selected churches within the Castle and their heirlooms.

There are three Churches in the Fortified City: Saint George, Nicholas and John. The most prominent, Saint George was a Byzantine church of the 11th century; it later became a Genoese basilica. Piali Pascha converted the west part of the church to the Eski Mosque in 1565, which later on became once again an orthodox church. Christian themes were initially expressed in the visual "language" of classical Hellenic art, which in late pagan times was made up of two interacting styles, a classical and an abstract. The Orthodox Church attributes the earliest icons of the Virgin and Christ to Saint Luke. It also records that Christ created the first image of Himself by impressing His features on a piece of cloth - the *Mandylion* - . A valid image is one that is faithful to its prototype. Icons are not painted in naturalistic ways because then they would become portrayals of earthly life.

Icons were painted on wood and sometimes were covered with an ornate, protective silver covering, leaving only the faces and hands of the figures uncovered. The aim of artist was not to make a beautiful picture, but to create a communication bridge with the divine element. The icon had to speak straight to the soul of faithful Christians to urge them to follow the example of the depicted saints in order to reach perfection. While the painters of Renaissance acquired fame through signing their works, Byzantine illustrators expressly did not sign their work because they did not believe in talent but in divine inspiration. *The strict discipline in the rules of Art was the condition for the development of masterpieces that created the Byzantine culture.* Byzantine art became the criterion of technical excellence and formal beauty. From the 9th century onwards (Byzantines reflect about their cultural origin. They consider themselves to be the successors of the Hellenes, who inherited the Roman administration system. This attitude becomes their identity. For the arts it had tremendous consequences: Motion and perspective come back, a forerunner to the Western Renaissance, are the three centuries to come. The Latin capture of Constantinople in 1204 caused a temporary disruption, forcing artists to seek orthodox patronage in Serbia and Bulgaria. Constantinople was retaken in 1261, but not much was left of the former glory of the Empire, the only undisputable factor was from now on the Hellenic origin of Byzantine citizens': classic art and Hellenic language. Palaeologan art is the rediscovery of Hellenic roots; the world is now represented as wondrously animated by the divine presence, the shift to Hellenic roman traditions could successfully be demonstrated by the 12 Prophets in the Giustiniani Museum.

The church building is the architectural setting designed to accommodate the celebration of the ***Eucharist.*** Byzantine architecture's formative period was during the 5th and 6th century in Asia Minor and Italy and is a mixture of Graeco-Roman and Oriental styles. There are three basic floor plans associated with Byzantine churches - the basilica, the domed basilica and the ***cross-in-quare***. Byzantine churches traditionally face east, the direction from which Christ will appear at the **Second Coming**. The altar stands in front of the apse. A low barrier separates the area around the altar from the rest of the church for the use of the clergy. Sometimes a transverse space - the transept - intervened between the aisles and apsidal wall. Just inside the entrance was the ***narthex***, a chamber where the Christians-to-be stood during Church services. In front of the entrance was a walled courtyard, or atrium. The roof was raised higher over the nave than over the side aisles, so that the walls resting on the columns of the nave could be pierced with windows. From the beginning, less attention was paid to the adornment of the church's exterior than to the beautification of its interior. The qualities projected by Byzantine churches are strength, stability, massiveness, but with a sense of space within, lit by suffused light. The architecture is uncluttered, the adornment rich and elaborate.

9. CONCLUSION

Heritage is not only pasts penetrating the present: it is an entity able to adapt to new functions such as innovative tourism uses and forms. Converting local heritage to tourism attractors, able to retain high

quality tourism on a repeat visitation basis, able to produce destination image and attachment, is not necessarily a utopia. Valorisation and sound pricing policies, the significance assessment process, an effective heritage strategy, accessibility networks, good will among stakeholders can make it happen. The Palazzo Giustiniani hosts a small but invaluable collection that reflects the multicultural face of Chios through the ages. It was not accessible to the majority of visitors mainly due to three reasons: information with tourism value including signage and signposting was not clearly visible, digital sources scarce and fragmented, the collection was not interpreted and the relation of the historic house to the Fortified City remained sealed. Visitors were practically unaware that *it* existed, and when accidentally discovered, collection, architecture and significance were not cognitively accessible. In order to keep its distinctive features in a globalizing world, the island of Chios has to enter the re-evaluation process of its heritage resources. Culturally encoded landscapes and tangible resources succeed as a tourism product only through the process of cognition. Replete with symbolic elements, heritage assets should become mentally, emotionally and spiritually accessible in order to survive and satisfy the needs and expectations of experience-seeking visitors. The process of transforming the highly diversified heritage potential in Chios to an indispensable component of the regional tourism product builds the core of this effort.

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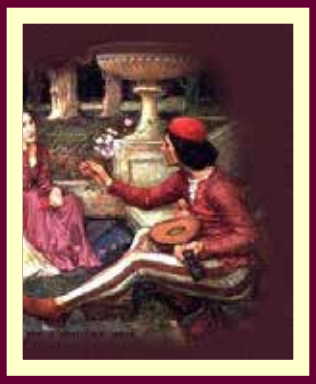
Appendix: Story Plots

Episode One

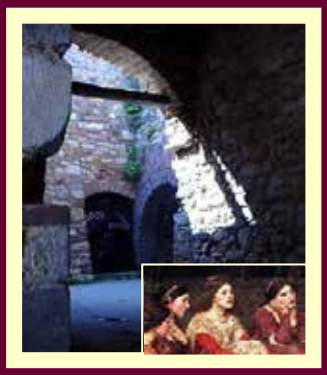
Episode Two

Episode Three

Episode Four



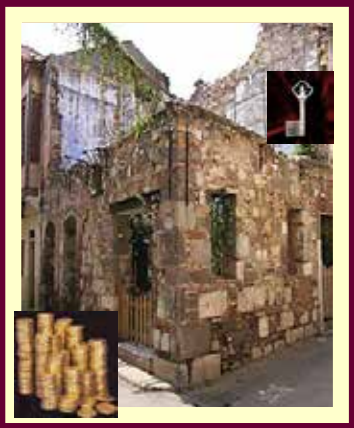
Episode Five



Episode Six

Episode Seven

Episode Eight



Episode Nine

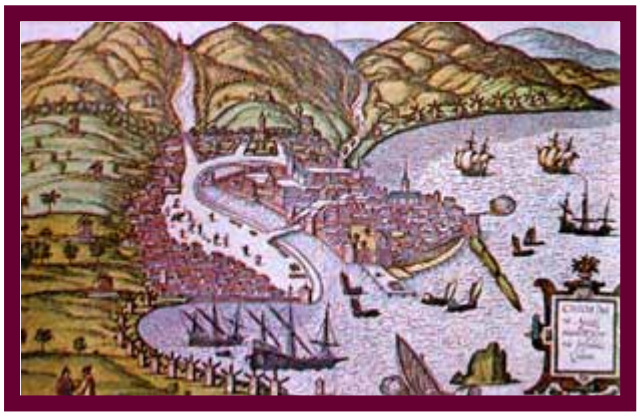
Episode One: The Business Deal

Two young ship-owners, Giovanni D' Arco and Marco Malatesta, invest their money to the "acquisto di Scio" Why? Because the want of the alum mines of Fokaia and the Scian mastic, which worth much more than gold…

Framework for an Interpretive Tourism Product

Being the turning-point in the trade between Black Sea and the Aegean Chios possessed a key role in the Mediterranean Sea. It controls the gulf of Smyrna and Fokaia, where the alum mines were located. Alum was a valuable substance, essential for the weaving industries of Western Europe in the Middle Ages. Alum, the basic means that used the West for the dying of fabrics, possesses the chemical property to get absorbed by the fibres, so that the colour is maintained in the fabrics. The product of Fokaia was the best, that existed outside the Black Sea (Βλαστός, 2000:149). Chios allocates gum mastic, a resin product unique in the world, essential for the medieval pharmacy (Κοκκινάκης, 2002:18-30, Galani-Moutafi, 2003:1-2).

The Republic of Genoa, second in range ***stato da mar*** (Lock, 1998:243) in the Mediterranean, ruled over the island from 1306 to 1566. Already in 1275 Byzantine Emperor Michael the 8th granted the Genoese the privilege of the exploitation of the alum mines of Fokaia because he thought the Republic would assist him in re -conquesting Constantinople from the Crusaders. Fokaia became the monopoly of tradesman Manuale Zaccaria with an annual production 1330.700 tons, a worth over 50.000 genoese pounds (Lock, 1998:265), a colossal fortune in the hands of one family. Exports were escorted by heavily armed men. Michael the 8th accomplished the retaken of Constantinople alone, and the treaty he signed with Genoa proved to be calamitous for the Empire: the economic wealth of the island in the ages to come passed over to the Genoese merchants (Παπαρρηγόπουλος, 1955:101, Τ. 5ος). In order to protect the export of alum since Turkish, Venetian and piratical presence was getting stronger in the area, in 1346 the Genoese took advantage of a concurrence of international events, such as the Crusade at Smyrna and the Civil war in Byzance to occupy first Chios and then Fokaia.



Episode Two "Swear to Death"

The grand father of Marco is a Councellor to the Doge di Genova. He invented a perfect plan to rule the island, so that his grand son gets his money back and much more. The cunning old man invites Marco and Giovanni into the Palazzo della Signoria and confines them a plan:

Signor Malatesta: *- "When you get to the island you should immediately rebuild the Castle. Don't forget that the Venitians want to take la isola from you."*

Giovanni: *- 'Si, Signor. And the Turks are becoming stronger."*

Marco*: -"True, Grand Father! Manuale Zaccaria exported 1330.000 tons and gained 50,000 pounds, but he uses armed men to escort the processed alum from the mines to the port and from there to Europe.*

Signor Malatesta: *-"That's not the only danger. There is also the infidel Greek, who rules in Constantinople. If the old lion gets awake la isola e perduta. I know he needs money. Pay him taxes and make him feel Scio belongs to him."*

Marco: *-"Si Messere! But what about the people?"*

Signor Malatesta: *- "Ah! The people… It's easy, my boy, to rule over hungry, insecure people. Locals know that the Turks are becoming stronger, the Byzantine weaker and the Venetians are eager to swallow the Greek merchants. Don't worry. Give them a Genoese passport and make them feel citizens of a strong stato da mar like our Republic. A revolution never comes if people have to take care of their wealth. And …, ah: Do not try to convert the Greeks to Catholicism. This brings only trouble and we are merchants, not priests."*

Giovanni: *- "What about the Republic, Messere, don't we have obligations there?"*

Signor Malatesta: *"Signor D'Arco! It is the Republic that is much obliged to you! It is you that risked life and ship to take over the island. La Signoria is in your debt now!*

Marco*: -"But …"*

Signor Malatesta*: -"Marco! Go and find the other ship owners, tell them to form a union to administer the island and collect taxes. Get* ***our*** *money back! Fix the prices for mastic and alum. Don't export too much, prices fall then. Go!"*

Marco: *- "Si, Messere. Shall we use force to keep everything under control, if we need to?"*

Signor Malatesta: *-"Marco, Marco. Force is an expensive thing. Use your head instead. Rebuild the defences and make locals think of you as saviours. Tell them you use force only for outside enemies.*

Giovanni*: "Si, Messere! We will not disgrace our families, the Malatestas and the Arcos"*

***Signor Malatesta**: "Youth speaks of you, my boy. You are not an Arco anymore. You are from the noblest House of Europe, descending from Emperor Justinian. You are a Giustiniani now! All of you are Giustinianis now! You all stay together, rule together, get rich together. Only together! Now! Swear to death you are going to keep these instructions and make other follow them!*

Framework for an Interpretive Tourism Product

Since the Republic of Genoa has not compensated the ship-owners, who invested their money in a successful conquest, Chios came under the immediate rule of the ship-owners' cooperation bearing the name ***Mahona***. (Ιστορία Ελληνικού Έθνους, 1974:232-233, Τόμος Θ΄). The treaty of 1347 defines Mahona as the economic administrator of the island under the ***de jure*** dominion of the Byzantine emperor (***imperium***), with an annual taxation of 500 yperpyra (Βλαστός, 2000, σελ. 154). Mahona has the privilege to exploit the island's resources, while the Republic settles with the ***de facto*** dominion (***imperium merum et mixtum***) (Σμίθ, 1962:16). For the Chians this arrangement meant, that they would enjoy the rights of the citizens of Genoa (***jus sanguinis***), that public taxes and the election of sovereigns are responsibilities of the Republic, that is to say, of the Mahona, whereas the Byzantine Emperor will incorporate the supreme authority (Βλαστός, 1995:149). The Mahonese committed themselves to defend lives and property of the local aristocracy, to respect the Orthodox Church and the monasteries. Their administration was based on a body called ***Commune***, falling under ***Podesta***, the island's Governor who had juridical competences and possessed the Castle (Σμιθ, 1995:16). The ship owners repositioning their roots in the 6th century, named themselves ***Guistiniani***, inventing kinship with the illustrious Emperor Justinian (565) installing finally themselves in a residence, called *Albergho degli Giustiniani* (Βλαστός, 2000:154).

During the Genoese Dominion Chios developed into a flourishing commercial centre since it was located in the crossroads of the marine corridor road between Genoa and Constantinople and other smaller roads that connect the Aegean Sea with the Asia Minor. Mahona kept the price of mastic artificially high decreasing her annual production and limiting the exports to the West, Cyprus and Rhodes. Chios was the unique known source of mastic, the beloved toothpaste of the wealthiest in the West. Mahona supervised via the representatives her sales in the island: the usual price it was 40 sterlings per 100 kilos (Lock, 1998:413).

Episode 3 " Preparations"
The Castellanus discusses with the engineers the problem of the Fortification, inspects the canons and prepares the defences.
A Spanish traveler admires ***La Porta di Marina*** *and the* ***Harbor Chain****.*
Italian Merchants eat a ***local meal*** *(in a place that still exists today).*

Framework for an Interpretive Tourism Product

The Ministry of Culture defines by the State Law of 29.10.2001 the area of the Fortified City 3rd as a Monument of outstanding value, due to the distinctive features of its tangible character as well as to intangible values that it acquired through the ages hosting different civilizations, serving as a crucible of culture in Eastern Mediterranean. The Archaeological Zone includes the southeastern part of the City, which extends north eastern of the Port of Chios. (See Map, p. 2 and p. Appendix 1)

During the Genoese Dominion (1306-1566) the Castle encompassed in its grounds enough population, the defensive forces of the island, the administrative services of military governor (***Castellanus***), private residences of Greeks and Genoese aristocrats. From one side they were protected from the sea, from the other side with a wide moat. The castle allocated bulky walls, strengthened at regular spaces with wide bastions intervals bastions built with the typical for the island limestone and sandstone. In between the stones were inserted brick and tile pieces, a clue insinuating its Byzantine origin.

After the Turkish conquest in 1566, Christian population was expelled from the Fortified City, where onwards remained only the Jewish and the Turkish guard (Γαβαλά-Μονιούδη, 2001:66 ff.). In the centuries to come travellers pointed out in their texts the transformation of an international City in a Turkish village denoted by the progressive downgrading of the Fortress.

The Castle was many times destroyed and rebuild. Major damage caused the bombardments in 1828 and the earthquake of 1881. Permanent impacts took place in the beginning of 20th century, when the entire southern wall was demolished in favour of Quayside of Chios. The Fortress, work of Genoese defense architecture in the pro-artillery era, was build by Martino Zaccaria in 1329 on the basis of older Byzantine fortifications. Under the Genoese (1346-1566) the Castle was the administrative, commercial and social centre of Chios, whereas its monumental architecture amazed the travelers (Hieronymys Guistiniani in A. Σμιθ, 1995:231 ff.). Bricked in the walls of the towers the emblems of the Genoese are still to be seen. The acropolis provided the shelter to the island's population against enemies and pirates. After the dissemination of the gunpowder Fortresses follow the construction type ***Fronte Bastionato*** (Γεωργοπούλου-D'Amico, 2003) in order to modify their defences to the range of artillery weapons. The evolution of the artillery and the extended use of gun powder led to new elements in the defense systems: the towers were turned to fortified, polygonal or semicircular platforms, extended out of the main defense line. This procedure gave birth to the bastions, a solid construction in the form of a big square extended out of the main defense line in order to control a most extensive defense area in

front of the castle and to protect the neighboring linear parts of the wall. This system based on the ballistic capacity of firearms was also extended to the linear wall parts (***cortine***), which formed outer cheeks with an acute inclination toward the basis, while the Fortresses's circumference was reinforced. Since the Castle of Chios was not designed by military engineers from the beginning it simply followed the evolution of the defense conditions dictated by the historical moment. The cortine were coated by stone with inclinations (***scarpe***), concluding to a ***cordone***, a stone frieze type, jutting out of the wall, serving the purpose to prevent the enemy to put ladders on the wall. The upper part of the wall, ***parapetto***, defended the wide-open parts of the bastion, located into the cortine and the arms-loading area. Openings for the canons (***canoniere***) and the embrasures (***moscettiere***) were foreseen.

As an inseparable part of the fortification, the moat (***fossa***) surrounded the walls, preventing the enemy to approach the castle's bedrock. The low range arms of the Middle Ages (arrows, slings, spears) obliged the aggressors to overcome the moat in order to come close to the bedrock.

The Castle had three gates opening and closing at sunrise and sunset, two of them were exciting through bridges to the land, where Vounaki Square is today. ***Porta Maggiore*** was the Southern gate to the Castle and possessed three successive gates. It was situated over the trench and looked over the Market. The external side of the gate still bears traces of the Venetian Occupation 1649-1696, such as the lion of San Marco, pounded later on by the Turks. The second gate on the western side is the ***Upper Gate (*****Pano Portello*****)***. The third gate ***«Porta di Marina»*** was leading to the port near the Customs, where existed a freight dock for the transport of the goods. This bridge, destroyed today, was made of huge bulks leaning on marble pillars (Γαβαλά-Μονιούδη, 2001:23). The port was protected by two towers at the end of the moles; the entrance enclosed a heavy chain, as shown in Henrici Martelli's depiction of 1470, kept at the Argentis Collection.

The ***Southern Bastion Nr 1.*** near the Customs situated today near the Customs has an extremely inclined outer surface. West of Porta Maggiore stands the rectangular ***Bastion Nr. 2***, while the ***Southwestern Bastion Nr. 3*** consists of a rectangular tower with vertical outer cheeks embodied in the wall and a smaller bastion in the front of the tower, located in the middle of the southwestern part of the wall. Extremely important for the Castle's Defense was the ***Western Bastion Nr. 4*** (Γαβαλά-Μονιούδη, 2001:60). The low part consists of a curved ground plan with acute inclined cheeks, while the upper part has a polygonal form. The ***Northwestern Bastion Nr. 5*** possesses a lower semicircular part while the upper part forms a sort of of an extra bastion standing above the level of the landfills. Both levels possess canon openings. In the external side of the extrabastion are the Guistiniani emblems: three towers, the eagle and the sword. The ***Northern Bastion Nr 6*** faces the sea and was rebuild 1649 by the Venitian Antonio Zeno. It's a circular construction, it its center stands an older pentagonal tower. On the level of the moat are the canon openings, opened on a perimetric corridor of the fortresss. In regular spaces inside the walls of castle existed observatories and towers, three of them were above the bigger gates (Γαβαλά-Μονιούδη, 2001, σελ. 61).

The Big Tower, of which report notarial documents of 15th century report, was most probably the one found above the entry and dominated in the harbour. Other three towers, ***turris esilienus***, a small tower, the Flag Tower ***turris stantarii***, located the well near the lime kiln, and the important ***turris millienum***, the tower of Knights or Militas predominating over the sea level (Σμίθ, 1995:232). The Castle's quadrilateral shape with a triangular peak on the Northwest side ended to the ***Tower of Militas***. A military force reinforced the castle since it is located facing the sea from where all raids were expected; this is the reason that it was named after this word. This was the defence in the front line of. Inside, according to what it is showed in the village plan, two roads that started from the square and converged just before the tower of Militas forming a castle inside the main castle. That was the defence in the

second line. The third line of defence is made by the main tower where the church of Great Taxiarchis is located. The central tower received all visual messages sent from the highest mountain of the area, Merovigli, the watch tower of the daytime, and motivated the whole system of defence.

The Castle included a prison, a building with tower and courtyard mainly used as a detention building for debtors. In the grounds of tower existed the mansion of Bishop and a decorative fountain, known as ***Fons logge***.

A triple entrance form under an arcade leads to the ***Guistiniani Palace, today a Museum***. A historical building of the 14th - 15th century situated between the central gate of the castle of Chios and the main square of the walled part of the town, most probably the head quarters of the Genoese Podesta. Disfigured by Turkish alterations and additions, it was restored during the years 1980-1986 by the Archaeological Service. The fortress - like building has two floors, of one room each, raised high above ground level. On its northern side there is a small loggia and a stone external staircase, leading to the walls and the South eastern tower of the castle.

In the Palace is a vaulted gothic room with lightly stressed arcs and vaults forming four quarters divided by a cross. A small square opening in the centre of one of the domes, probably it should it was useful for the smoke to come out. The room is known as prison, because here were jailed in 1822, the hostages of Turks, before they were hanged at the Vounaki Square.

World of Oblivion

Episode One "The Discovery"

Mehmet and Aisse, historians from Ancara, come to contemporary Chios in order to trace back some evidence for their research on the mastic villages. Chios was a special gift to the Mother of the Sultan, Valide Chanoum. Studying the archives in the Corais Library our historians find out that the place is haunted by magic stories such as….

Framework for an Interpretive Tourism Product

To the north of the Guistiniani Palace lies the Turkish Cemetery, where distinguished Ottomans have been buried from until 1890. Among them, Kara Ali Pasha, the Admiral of the Turkish fleet, who died in the fire setting caused to his flagship by Kanaris during the Hellenic Revolution against the Ottomans. His distinguished tomb has the form of a sarcophagus with two steles. The tombs of the cemetery have high artistic value and belong to posterior Turkish baroque being influenced by the contemporary Greek folklore art.

The State Law of 05.03.1999 declares the Ottoman Mosque known as Bairakli or Chamide Mosque a monument to be safeguarded. It is a higher raised building, with a square ground plan, that is covered by a special constructed tile roof. To the facade belongs a wooden entrance door with a marble Ottoman proprietary inscription. The house was built in 1892 on the ruins of a Genoese Church dedicated to the Virgin Mary, known as Casaccia and rescues appreciable architectural elements of the later Genoese Period.

The State Law of the 30.12.1929 declares the Medieval Tower of Koulas a monument to be safeguarded. Koulas, a remnant of the Turkish Occupation, is a big tower in horseshoe shape. In its eastern side exist openings and second hand building material, while the rest of its surface is 'blind'.

Episode Two: "Conspiracy in the hidden Society"

Feride, a middle aged respectable widow decides to visit the Hamam, not only to her own delight, but has a secret plan.. Ali, her beloved son, is a handsome young man, is greatly sought as bridegroom. Unfortunately he is in love with the daughter of a French merchant, who dares to meet with him in public. Ali hat to be distracted by a beautiful young woman of its own faith! In the baths she can meet all the girls of the neighborhoods and select a suitable bride and a good dowry for an officer of the Sultan, who finished the Military Academy of Egypt with Merit. Arounda would never consent to such a marriage and fears that Ali might go away, unless…

Framework for an Interpretive Tourism Product

In the northern Site of the Castle opposite to the Antonio Zeno Bastion is still preserved a group of four Turkish Baths with their distinctive vaulted roofs. Another one is situated on the periphery of the Castle northwest from the first. The State Law of 22.06.1998 defines the groups of Turkish Baths in the Fortress of Chios as a monument of outstanding historical value because it constitutes a significant architectural building of the public life during the Ottoman domination in Chios. The groups are probably founded the first half 19th century.

The School is a posterior building within the yard the Church of Saint George, recognized as an outstanding monument by the State Law of 26.04.1982 due to its distinguished stone walls a symmetrical array of the architectural elements of the façade the formation of the entrance supported by pillars, as well as its stone roof built on three levels. It forms together with the Post Byzantine Fountain of the Church and the Church itself a marvelous architectural ensemble.

World of Wonders

Episode One "A Fountains traces the Past"

Nikandros, a civil engineer of Hellenic origin, educated by a successor of Leonardo in Padova, comes to Chios to help the Mahona reconstruct a water reservoir. While the works are in process, Nikandros discovers that the water reservoir, a masterpiece on itself is much older than the architects think. He decides to find out who built it for the first time…

Framework for an Interpretive Tourism Product

The State Law of the 03.10.1990 considers that the post Byzantine marble fountains in the Fortress constitute the characteristic modes of the Chian stone-dresser art with exceptional embossed decors and architectural structure of the indicative coexistence the Eastern and Western influences, that reflect diachronically the socio-political interactions of the island's residents.

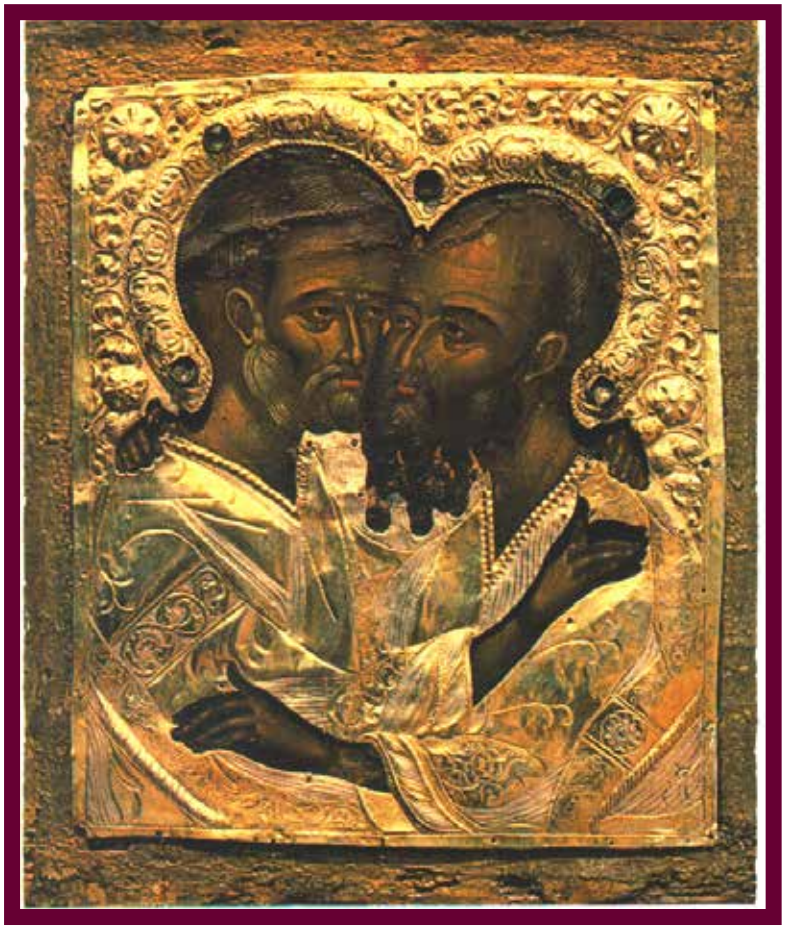
Not far from the sea wall lies the tank of Kria Vrisi, a large semi-underground water reservoir with vaults forming four quarters divided by a cross on its roofs supported by eight shafts. The water pumping was performed through a large dome-roofed elevated arcade that extended all long the eastern part of the tank and later on through a short cistern in the southeastern corner. The internal shape of the vaults was a Genoese construction, but the tank was originally Byzantine (Γαβαλά-Μονιούδη, 2001:51). The Krya Vrysi (Cold Fountain), a semi-subterranean water cistern built during the Genoese occupation, is one of the two most important structures inside the castle.

Elsewhere in Chios a major part of the Chian buildings bear the traces of their Italian origins (Γαβαλά-Μονιούδη, 2002:106). Applications of the stone-dressing art, the extended use of domes, the use of different kind of marbles with grand propylea and porticoes, monumental staircases and suspended gardens, of frames of various openings and lintels eyewitness the Italian tradition (Γαβαλά-Μονιούδη, 2002:135). Byzantine origin have marble arches in a constantly changing colour palette, stable repetitions of smaller arches, use of bricks, stonewalls and ***sachnisia*** : In the Castle's interior exist many small scale two-storey buildings. While the ground floor is stone made, the first floor is wooden, called tsatma. An interior staircase is always provided. The first floor bears wooden framed constructions that form shut balconies, a major characteristic of the Byzantine civil architecture. These balconies are called ***sachnisi*** decorate usually the façade, while their functional aspect is of utmost importance: they extend the used surface of a domicile. The openings of the ground floor get highlighted with frames.

Interpretation should create the story of an engineer through successive generations based on archaeological evidence and use the historical documentation to create a framework for the representation of past.

Episode Two: "Don't you ever break the rules"

Episode Two: *Pietro is a restaurateur from Sicily. He is very well acquainted with Byzantine icons because Sicily has been a host to several cultures. He is pretty sure he has profound knowledge on the subject, but once he came to Chios he had to change his mind. Lets see what he discovered looking back to the past.*



Framework for an Interpretive Tourism Product

There are three Churches in the Fortress: Saint George, Nicholas and John. The most prominent, Saint George was a Byzantine church of the 11th century; it later became a Genoese basilica. Piali Pascha converted the west part of the church to the Eski Mosque in 1565, which later on became once again an orthodox church.

Christian themes were initially expressed in the visual "language" of classical Hellenic art, which in late pagan times was made up of two interacting styles, a classical and an abstract. The Orthodox Church attributes the earliest icons of the Virgin and Christ to Saint Luke. It also records that Christ created the first image of Himself by impressing His features on a piece of cloth - the *Mandylion* - . A valid image is one that is faithful to its prototype. Icons are not painted in naturalistic ways because then they would become portrayals of earthly life.

- Every aspect of iconography is symbolic - colours, stances, backgrounds, arrangement of elements, stylized perspective, figures are posed in certain set positions, each indicative of certain qualities. The depiction of an archetype is two dimensional, the movement disappears
- The mental process is esoteric, ***mystical*** perception of the archetype of the depicted 'person' and communication through prayer: a procedure which presupposes a high degree of abstraction and results in the hope for passage of the soul to Paradise.
- Any secondary subjects - animals, buildings, etc., - stand apart in the icon and do not draw the figures away from their calm, hierarchic nobility.

- Suffering, as in compositions of the Crucifixion or martyrdom of saints in Western Europe, is not shown - the body is the transfigured symbol of holy life.
- Size and distinctiveness of its objects were regulated not by the laws of vision but by the relative importance of the objects, and so the illusion of spatial depth was absent.
- The austere characteristics of the depicted figures symbolize the effort of the soul to escape her human prison, the perishable body. The protruded forehead symbolizes the seat of the divine spirit in the human body. Boniness and sunken cheeks symbolize the repulsion of genuine Christians against profane enjoyments: sexual pleasure, consumption of food and drink..
- The sartorial characteristics of Byzantine hagiography are limited in the military costume of Roman officers and monastic clothing, symbolizing the scorn for profane life: accumulation of wealth, fame, enjoyments
- .The pallet of colours is also this symbolic
    - White: cleanliness, light,
    - Black: depth.
    - Light blue: lucidity, dew
    - Green: hope.
    - Yellow, gold: splendour, magnificence, divine glory
    - Reddish : chastity, flame.

Icons were painted on wood and sometimes were covered with an ornate, protective silver covering, leaving only the faces and hands of the figures uncovered. The aim of artist was not to make a beautiful picture, but to create a communication bridge with the divine element. The icon had to speak straight to the soul of faithful Christians to urge them to follow the example of the depicted saints in order to reach perfection.

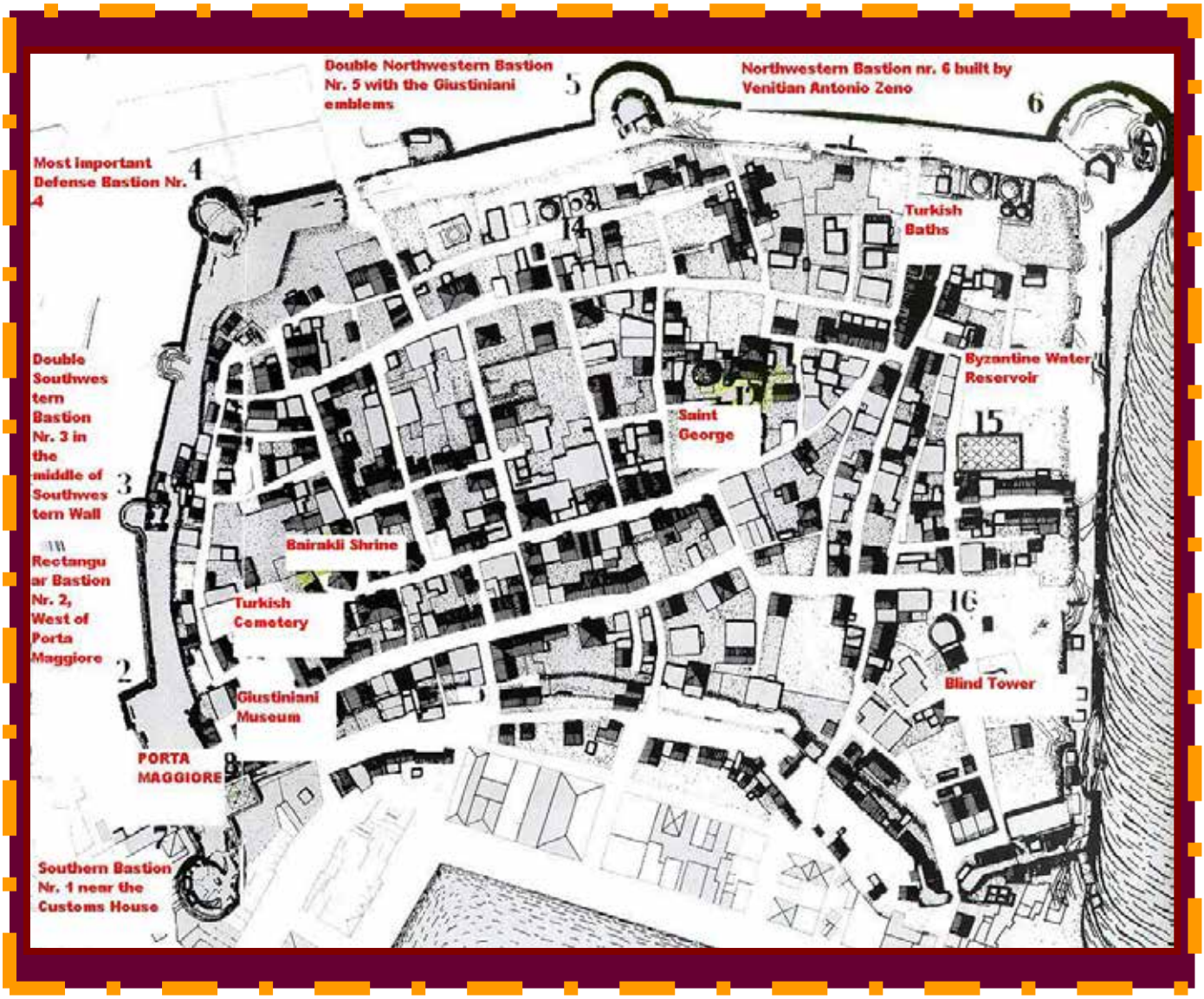
While the painters of Renaissance acquired fame through signing their works, byzantine illustrators expressly did not sign their work because they did not believe in talent but in divine inspiration. *The strict discipline in the rules of Art was the condition for the development of masterpieces that created the Byzantine culture.* Byzantine art became the criterion of technical excellence and formal beauty.

From the 9th century onwards (Byzantines reflect about their cultural origin. They consider themselves to be the successors of the Hellenes, who inherited the Roman administration system. This attitude becomes their identity. For the arts it had tremendous consequences: Motion and perspective come back, a forerunner to the Western Renaissance, are the three centuries to come. The Latin capture of Constantinople in 1204 (Papathanassiou-Zuhrt, 2002, pp. 73-83) caused a temporary disruption, forcing artists to seek orthodox patronage in Serbia and Bulgaria. Constantinople was retaken in 1261, but not much was left of the former glory of the Empire, the only undisputable factor was from now on the Hellenic origin of Byzantine citizens': classic art and Hellenic language. Palaeologan art is the rediscovery of Hellenic roots (Papathanassiou-Zuhrt & Sakellaridis, 2003, pp.17-20): the world is now represented as wondrously animated by the divine presence, the shift to Hellenic

roman traditions could successfully be demonstrated by the 12 Prophets in the Giustiniani Museum.

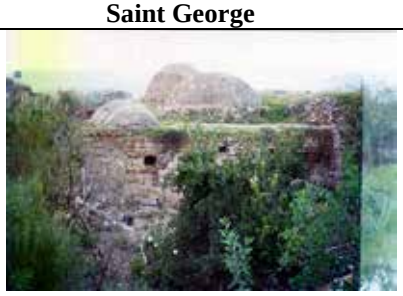
The church building is the architectural setting designed to accommodate the celebration of the ***Eucharist.*** Byzantine architecture's formative period was during the 5th and 6th century in Asia Minor and Italy and is a mixture of Graeco-Roman and Oriental styles. There are three basic floor plans associated with Byzantine churches - the basilica, the domed basilica and the ***cross-in-quare***. Byzantine churches traditionally face east, the direction from which Christ will appear at the **Second Coming**. The altar stands in front of the apse. A low barrier separates the area around the altar from the rest of the church for the use of the clergy. Sometimes a transverse space - the transept - intervened between the aisles and apsidal wall. Just inside the entrance was the ***narthex***, a chamber where the Christians-to-be stood during Church services. In front of the entrance was a walled courtyard, or atrium. The roof was raised higher over the nave than over the side aisles, so that the walls resting on the columns of the nave could be pierced with windows. From the beginning, less attention was paid to the adornment of the church's exterior than to the beautification of its interior. The qualities projected by Byzantine churches are strength, stability, massiveness, but with a sense of space within, lit by suffused light. The architecture is uncluttered, the adornment rich and elaborate.

Trail Stops


Double Northwestern Bastion Nr. 5 with the Giustiniani emblems
Northwestern Bastion nr. 6 built by Venitian Antonio Zeno
Most important Defense Bastion Nr. 4
Turkish Baths
Double Southwestern Bastion Nr. 3 in the middle of Southwestern Wall
Byzantine Water Reservoir
Saint George
Bairakli Shrine
Rectangular Bastion Nr. 2, West of Porta Maggiore
Turkish Cemetery
Blind Tower
Giustiniani Museum
PORTA MAGGIORE
Southern Bastion Nr. 1 near the Customs House

TRAIL STOPS (Indicative)

Porta Maggiore	**SW Bastion Nr. 1**	**Western Bastion**
NW Bastion Nr 5	**Seaward Wall side**	**Seaward Wall side NE**
NW Bastion	**NW Fossa**	**Northern Bastion Nr. 6**
Giustiniani Palace (The Museum)	**The Dark Dungeon**	**Triple Entrance**
Street in the Fortress	**Bairakli Shrine**	**Canon Openings**

<table>
<tr><td> </td><td> </td><td> </td></tr>
<tr><td colspan="3">Saint George</td></tr>
<tr><td> </td><td>  </td><td> </td></tr>
<tr><td colspan="2">Turkish Baths</td><td>Fountain</td></tr>
<tr><td> </td><td> </td><td> </td></tr>
<tr><td>Turkish Cemetery</td><td>Tombstone of Kara Ali</td><td>Round Tower (Koulas)</td></tr>
<tr><td> </td><td> </td><td> </td></tr>
<tr><td colspan="3">Everyday Life</td></tr>
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Typical Orthodox Church:
Cross in Square

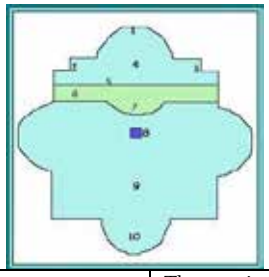
FEET ON THE GROUND: FLOOR PLAN OF AN ORTHODOX CHURCH	
	
1. APSE	The apse is the curved area behind the altar. Along the wall are seats with the center seat reserved for the bishop. In Byzantine churches, the eastern wall is decorated with frescos or mosaics of the Church Fathers and Our Lady.
2. PROTHESIS	is the Table of Preparation. The holy elements are prepared here by the priest and during the liturgy, transferred to the altar
3. DIAKONIKON	is the Deacon's table, where various utensils and vestments are placed
4. HOLY TABLE	The altar is square and traditionally covered with a rich cloth made of satin or velvet. This is further covered by the antimension, a blessed cloth with relics of a saint sewn into it. On it are the candelabra, the tabernacle and the Gospel book
5. ICONOSTASIS	The icon screen separates the sanctuary area from the rest of the church. It can be a solid wooden divider, or an openwork one which has three doors. The centre one, which is the most elaborate, is called the ***Royal Doors***, because it is through these gates that Christ comes in the form of the Precious Body and the Precious Blood. The priest alone uses these doors, accompanied during the liturgy by the deacon. Smaller doors at the sides of the icon screen are used at other times, the one on the right called the Deacon's Door. The Royal Doors are embellished with an icon of the Annunciation and often of the Evangelists. On the icon screen are other icons - to the immediate left is Our Lady, on the right is Christ and flanking them are icons of John the Baptist and a patron saint. On larger icon screens, tiers of icons represent by rows from top to bottom the patriarchs, prophets, apostles and major feasts of the Church. The icons customarily included the Twelve Feasts and a Deisis (Christ flanked by Mary and St. John the Baptist), in addition to Mary and Christ on either side of the central door and, in the same rank, the "local" saint or feast. An iconostasis has a dual significance. It marks the border between the heavenly and the terrestrial, represented by the sanctuary and the church proper, respectively. But it also symbolizes, by means of the subject matter of its images, the union of the two realms, accomplished in the Incarnation.
6. SOLEA	raised area in front of the iconostas
7. AMBON	raised area, in front of the Royal Doors, where from the Holy Gospel is proclaimed
8. TETRAPOD	small, square table in front of the nave on which the icon for the liturgical season or feast day rests. It is venerated by the parishioners on entering and leaving church
9. NAVE	Largest area of the church where the people gather. The walls are adorned with icons.
10. NARTHEX	Vestibule

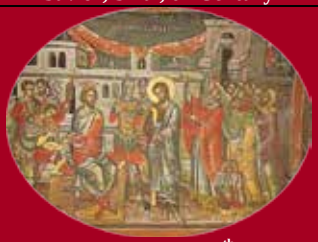
Fig. 10: The Orthodox Church: Visitor's Aid

BYZANTINE ICONOGRAPHY

Savior, Sinai, 6th Century

Every aspect of iconography is symbolic - colours, stances, backgrounds, arrangement of elements, stylized perspective, figures are posed in certain set positions, each indicative of certain qualities. The depiction of an archetype is two dimensional, the movement disappears

The mental process is esoteric, ***mystical*** perception of the archetype of the depicted 'person' and communication through prayer



Meteora Monasteries 15th Century

Any secondary subjects - animals, buildings, etc., - stand apart in the icon and do not draw the figures away from their calm, hierarchic nobility.

Saint. Athanassios and Antonios, Byzantine Thessaloniki

Suffering, as in compositions of the Crucifixion or martyrdom of saints in Western Europe, is not shown - the body is the transfigured symbol of holy life.

Justinian, Saint Sofia, Konstantinopolis

Size and distinctiveness of its objects were regulated not by the laws of vision but by the relative importance of the objects, and so the illusion of spatial depth was absent.

John Baptist, Cretan School, 1542

The austere characteristics of the depicted figures symbolize the effort of the soul to escape its human prison, the perishable body. The protruded forehead symbolizes the seat of the divine spirit in the human body. Boniness, sunken cheeks symbolize the repulsion of genuine Christians against profane enjoyments: sexual pleasure, consumption of food and drink.

Meteora, Panselinos, St Theodor

The sartorial characteristics of Byzantine hagiography are limited in the military costume of Roman officers and monastic clothing, symbolizing the scorn for profane life: accumulation of wealth, fame, enjoyments

BYZANTINE ICONOGRAPHY Symbols of the Colour Palette	
White	cleanliness, light,
Black	Black: depth.
Light blue	Light blue: lucidity, dew
Green	Green: hope.
Yellow	Yellow, gold: splendour, magnificence, divine glory
Redish	Reddish : chastity, flame.

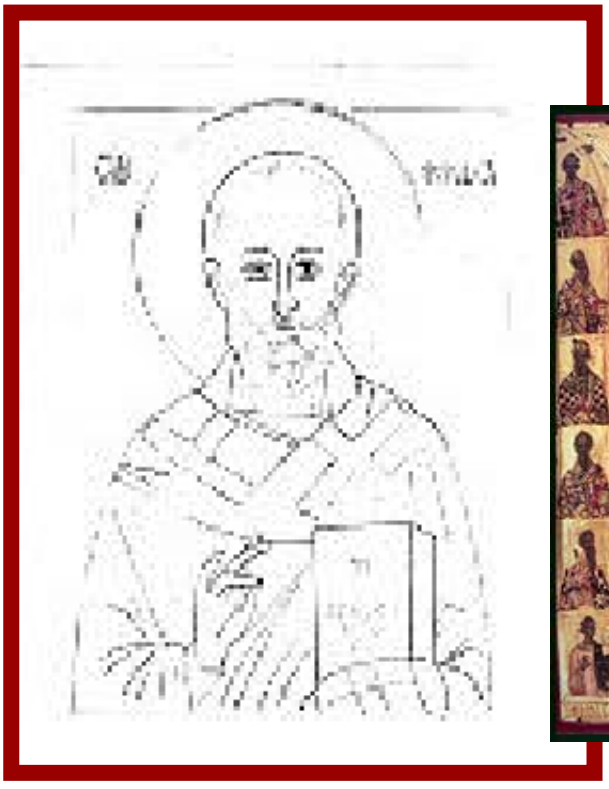
Discover the Magic of Colours and Symbols!
Be an Icon Painter.

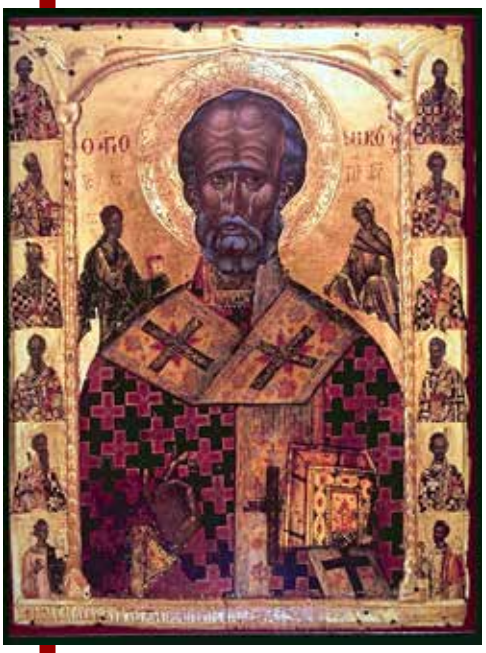
Principle One:
not sign their work; them to be creations inspiration.
Principle Two:
the depiction prototype, you are alter it as much as free to choose one (Palaeologan,
Principle Three:
symbolic, document

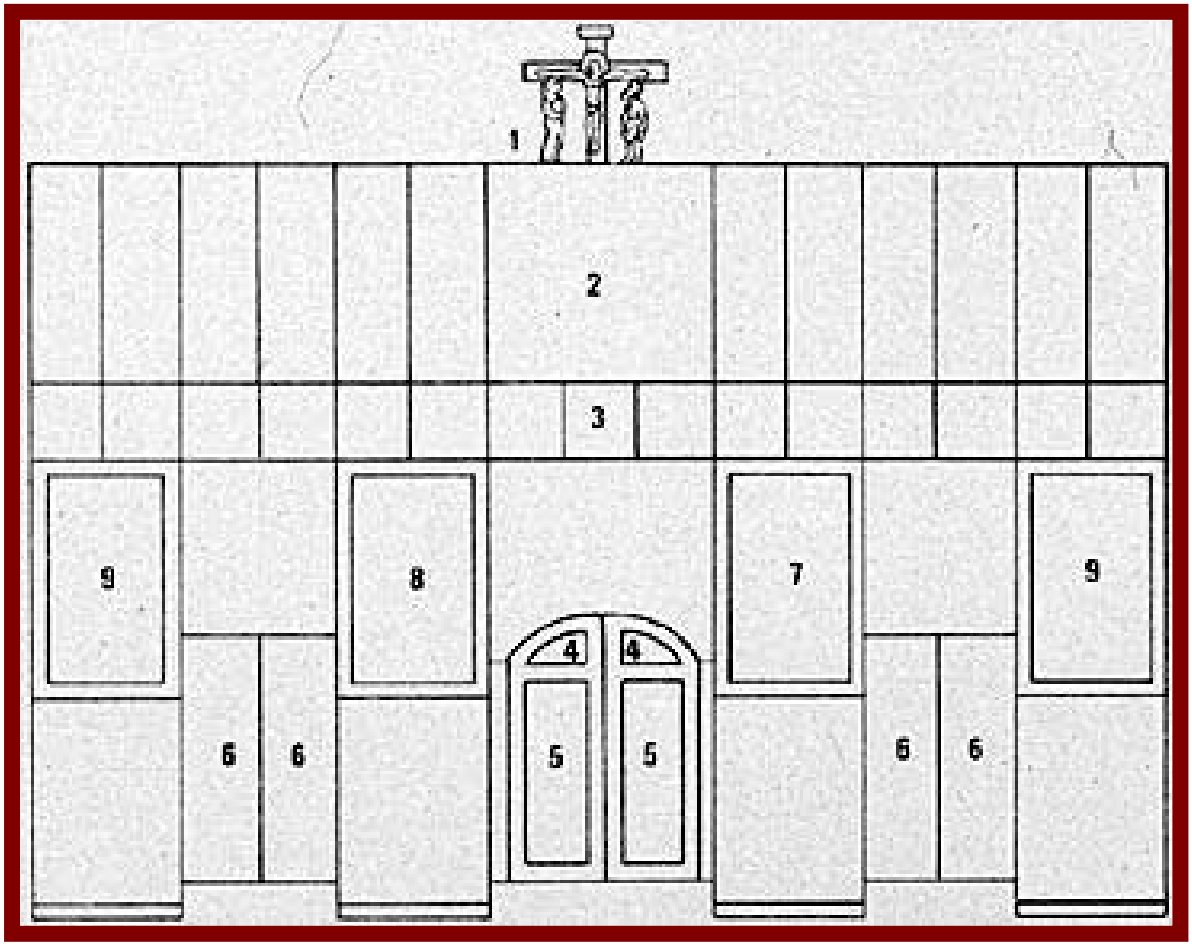
Icon Painters do
they consider
of divine

Every element in
derives from a
not allowed to
you like, but feel
of the Schools
Cretan, Imperial)

Every element is
your choices!







Design your own Iconostasis

1. The Crucifix with Mary and John

2 . The Deesis in the center with archangels and saints

3 . Removable or permanent feast day icons

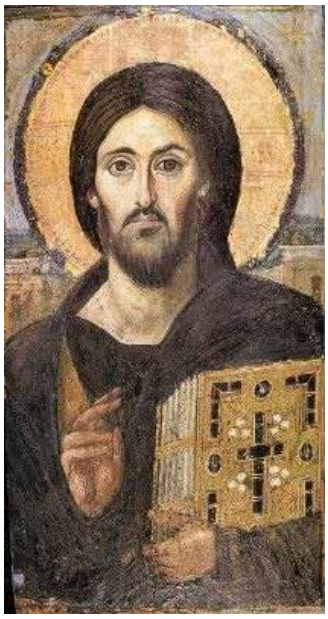
4 . The Annunciation to Mary

5 . The four Evangelists or four Church Fathers

6 . An angel or deacon

7 . An icon of Christ

8 . An icon of the Mother of God

9 . Local saints

What is the order in the icons in the Iconstasis?