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Visions of an Alternative Tourism in Paros, Antiparos and Despotiko

-Following the Marble Path-

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Abstract

In the recent decade, the Cycladic Islands have experienced a rapid growth in the touristic department, record numbers of tourist arrivals being set every year. This phenomenon creates pressure on the environment, infrastructure and local architecture. Santorini and Mykonos, the most visited islands in the archipelago, already reached a saturation point, being threatened by over-tourism. Reacting to the current local debates, which underline the urgent need for a change in the touristic and architectural fields, a strategy in the islands of Paros, Antiparos and Despotiko is developed. Influenced since antiquity by the extraction of the marble, used for masterpieces such as Venus de Milo or Nike of Samothrace, this material is still very present in the architecture, landscape and local art of these three islands, but its meaning fades away as time moves on. Treating the marble as a conceptual guideline and by reacting to the local, individual context, projects are being designed on each island in an attempt to present an alternative touristic strategy.

In den letzten Jahren erlebten die Kykladen ein rasantes Wachstum im Tourismus. Jedes Jahr werden Rekordzahlen bei den Touristenankünften verzeichnet. Dieses Phänomen erzeugt Druck auf die Umwelt, die Infrastruktur und die lokale Architektur. Santorini und Mykonos, die meistbesuchten Inseln des Archipels, haben bereits einen Sättigungspunkt erreicht und sind vom Übertourismus bedroht. In Reaktion auf die aktuellen lokalen Debatten, die die dringende Notwendigkeit einer Veränderung in den Bereichen Tourismus und Architektur unterstreichen, wird eine Strategie auf den Inseln Paros, Antiparos und Despotiko entwickelt. Beeinflusst seit der Antike durch die Gewinnung des Marmors, der für Meisterwerke wie die Venus von Milo oder Nike von Samothrake verwendet wurde, ist dieses Material immer noch sehr präsent in der Architektur, Landschaft und lokalen Kunst dieser drei Inseln, verliert aber seine Bedeutung mit dem Zeitvergang. In einem Versuch, eine alternative Tourismusstrategie zu entwickeln, wird der Marmor als konzeptioneller Leitfaden behandelt und durch Reaktion auf den lokalen, individuellen Kontext jeder Insel in mehrere Projekte umgewandelt.

Introduction & The Marble Strategy | *Vadim Ghiorghiu & Cristina Vlascici*

Following the Marble Path | *Vadim Ghiorghiu*
Despotiko, Open-air Exhibition, The Path, Nymph Quarry

The Stone Path: Contemporary Context | *Cristina Vlascici*
Antiparos, Marble Workshop, Panorama, Quarry Entrance

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Paros in the Press

Thousands of years ago, the island grew rich exporting her incomparable stone; today, because Paros herself is soft, lovely and wears well over a long period of time. [...] Sparkling Aegean sun and sea; the stark purity of whitewashed villages; an easy-going, hospitable way of life—these are attractions Paros shares with the other islands of the Cyclades. But each island also shows an individual face to summer visitors: Mykonos is sophisticated; Ios sports long hair and a backpack; Santorini broods picturesquely over her Minoan ruins; Naxos is a mustachioed shepherd with a dagger in his sash. [...] Of them all, Paros is the most maternal, the most comfortable.

New York Times | June 1978

The island is vast and mountainous, its periphery dotted with crisp white buildings and all of it surrounded by clear turquoise water rolling gently against its shores. And it's packed — rock-concert packed. [...] I was beginning to see how Paros was supposedly usurping Mykonos as the *party capital of the Cyclades*. Its position, smack in the middle of the archipelago — and the first stop for nearly all ferries leaving from the mainland — has always made Paros the perfect jumping-off point for island hoppers. [...] In other words, *the spillover from Mykonos and Santorini has turned Paros into a destination itself.*

New York Times | 2006

The island's current model of tourism development causes *strong pressures and environmental problems*. If not reviewed and redesigned on the basis of a sustainable model that will reduce the negative physical, ecological, aesthetic and social impacts, Paros will lose its physiognomy and its natural wealth will be destroyed.

Friends of Paros | November 2015

For decades Islands' marketing has been targeting a broad unidentified *mass-market*, which eventually travels mainly in high-season and is mainly interested in the "Sun & Beach" theme. But new digital technologies offer tools to destinations to almost surgically target niche markets, travelers that have interests and life-style relevant to the destination.

Friends of Paros | October 2016



Is Greece on the brink of an over-tourism crisis?

The Telegraph | June 2018

Greek Islands Flooded by Record Number of Tourists

Greek Reporter | August 2018

There are places where the history is still extremely present and where the traces of the past whisper forgotten stories.

Paros is "nothing but a huge block of marble covered in a thin coating of soil."¹ In the heart of the Cycladic island, away from the crowded shores lies the quarry from which the ancient Greeks obtained one of the most valuable marble of ancient times, embodied in masterpieces such as Venus de Milo. Paros is an island in the middle of the Cycladic Archipelago, sculpted by the salted Meltemi winds, which guided travelers and merchants centuries ago. It's horizon is never infinite, as the presence of the opposite seems to be always present. The neighboring islands of Naxos, Ios, Sikinos, Folegandros, Folegandros, Antiparos, Syros and Mykonos dissolve in the horizon or emerge from it, in the play of the sun and wind. Their forms and colors are revealed according to the conditions of the everyday environment, so that Paros never seems to stand alone.²

Upon arrival on Paros, the smell of thyme, figs and pine trees greets you, the sunlight reflects strongly from the white walls of the modest houses and immediately, a comfortable feeling surrounds you. The mildness and joyfulness of the islands begin to fade away, as they becomes more popular among the tourists and the need for a change becomes evident.

The Cycladic Islands are constantly evolving: from simple, picturesque islands inhabited by farmers they grew today into one of the most recognized touristic destinations in the world, with the numbers of tourists increasing each year.

Our first encounter with the Cycladic Islands was in 2010, when we sailed from Parikia, the main port of Paros for a journey among other Cycladic Islands. Since then, we returned to these islands every year. We saw the island change with each season; more people seemed to wander each year through the narrow streets of the villages, the restaurants increased their capacity, trying to accommodate more guests, while the hotels were booked at full capacity, the shores became overcrowded, while the inland began to decay.

In September, the ferry gather the visitors and the crowds slowly begin to disappear; everything returning to its normal pace. The sun is now more gentle, but still pleasant until late in October, when the first rains begin to appear.

Observing the changes that happened just within eight years, we decided to propose a strategy on the three neighboring Cycladic Islands, which were once connected geographically, historically and economically: Paros, Antiparos and Despotiko. After meeting with members of the local organization Friends of Paros, we understood that the issues we discovered were addressed by numerous local actors and organizations, being an important topic in today's local debate. We propose an alternative answer to the growing touristic issue and a critique to the conventional model of touristic development. By researching and learning from the local Cycladic and Greek architecture, we propose a number of site-specific projects, that aim to encourage a closer relationship between locals and tourists and add new values and potentials to the local economy.

¹ Bent, Theodore (1852): *The Cyclades, or Life Among the Insular Greeks*, pg. 372

² see Fatouros, Dimitris (2015): *Land and Mildness, Tourism Landscapes: Remaking Greece*, pg. 180-182



PAROS 2020

FRIENDS OF PAROS

The current model of tourism development is being criticized by many voices in Paros islands's community. Within those voices, the non-profit organization Friends of Paros deals with the environmental, cultural and developmental issues of the island. They are a group of local and international members, created in 2002 that promote a public debate between local authorities and associations and support actions aimed at protecting the Cycladic character of the island and achieving a balanced and qualitative development.

Their ideas and actions are published in a quarterly magazine, written in three languages: Greek, French and English.

The organization supports the promotion of cultural heritage of the islands, provide information to local governments and authorities and promote the development of a sustainable tourism on the island.¹

“Paros 2020” is a strategic plan for the long-term development of the island, created by Friends of Paros and presented to the local Municipality and stakeholders. The plan focuses on the engaging of local stakeholders from public, private and voluntary sectors and plans to transform the strategic visions of the organization into reality. The issues debated in the plan concerned the population and urban development, tourism development, economy and environment of the island.²

¹ see Who we are. Friends of Paros. Friendsofparos.com. (May 07, 2018). <https://friendsofparos.com/category/who-we-are/>

² see Paros 2020: A Vision for the Future. Martinos Haris. Parosweb.com. (April 30, 2018). <http://paroslife.parosweb.com/story.html?story=3035>



Geographical Context

The Cyclades (Greek *Kykládes*) is a group of 33 inhabited islands located in the South Aegean Region of Greece, bounded to the south by the Sea of Crete. The name Cyclades comes from the fact that the islands form a circle around the sacred island of Delos, considered in the Greek mythology as the birthplace of Artemis, the daughter of Zeus and the goddess of hunt, wild animals and childbirth and Apollo, her brother, the god of music, sun and light, healing and poetry.¹

The islands have a total surface of 2.528 km², about 1.9 percent of the land area of Greece and are characterized by a rocky landscape, being the peak of submerged mountainous terrain. They are rich in crystalline rocks such as granite, gneiss, marble and schist. On the other hand, the southern islands of Milos, Kimolos and Santorini are volcanic islands, rich in volcanic rocks, such as andesite and obsidian.²

Naxos is the biggest island of the group, the most fertile of the islands and hosts the highest point of the Cycladic islands, Mount Zas (1010 meters above sea level), while the capital of the Cyclades is Syros Island.

The Mediterranean climate of the islands is characterized by mild and moderately rainy winters and warm and sunny summers. The summer months are defined by the almost constant blowing of the Meltemi wind, which reduces the feeling of heat and is a result of a high pressure system laying over the Balkanik Region and a low pressure system over Turkey. It can bring harsh sailing conditions during the warmest months of the year, but also provides low humidity and good visibility. The winter months experience some cold wind from the continent.

The rains are concentrated in the months from October to March, but they are not abundant. The lack of rain results in a semi-arid landscape, with a little vegetation, mainly aromatic herbs. Despite the poor vegetation, the flora and fauna include many rare species.³ In ancient times, many of these islands had forests, but due to shipbuilding, house building, animal grazing, the islands are today deforested.

Agriculture has been in the past the major form of subsistence, with crops including olives, grapes, wheat, barley, fruit and garden vegetables, some of which were cultivated since ancient times. Each island had its specialty, that gave their islands their unique character. Tinos was known for the growth of silkworms, Thera for its winemaking, Syros for its dairying.⁴

¹ see "Cyclades." Encyclopædia Britannica. Britannica.com. (August 20, 2018). <https://www.britannica.com/place/Cyclades>

² see "Geography". Cycladic.gr. (July 16, 2018). <https://cycladic.gr/en/page/geografia>.

³ see Climate - Cyclades. Climatesotravel.com. (July 17, 2018). <https://www.climatesotravel.com/climate/greece/cyclades>.

⁴ see "Cyclades." The Oxford Dictionary of Phrase and Fable. Encyclopedia.com. (August 10, 2018). <http://www.encyclopedia.com/humanities/dictionaries-thesauruses-pictures-and-press-releases/cyclades>

Historical And Geographical Context

Isolation and connection in the Aegean Archipelago













































The Greek contribution to the 10th Venice Biennale was based on the principle of the historian Ruggiero Romano, who viewed the Aegean archipelago as a city. Romano mentions that the Greek islands lived for a long time in isolation, especially during the Ottoman rule and were relying on their own resources, living a self-sufficient life. The sea surrounding the islands isolates them from the mainland, reducing them to an independent city. In contrast, this isolation is faced by the formation of a fragile network that connects the islands with the mainland. The historian argues that this network is composed of two types of communication: on the one hand, the ships and fleets who dock in the harbors and bays of the island for provisions, not affecting the inhabitants of the islands and on the other hand the system, where the islands are directly involved: traveling or shipping.

The water that isolates the islands is simultaneously the element that reunites them with the mainland. The islands can function as an ensemble, in a network connection, but in the same time, each island retains its own character.¹ Different cultural elements like costumes, dances, products were preserved in time in the Aegean culture mainly due to the disconnection with the mainland.

Depending on the historical time, the insularity adopted either a introverted or an extroverted character. Under Turkish domination, the insularity was experienced as isolation from contemporary development. Other times, the islands became pioneers of extroversion in trade and interaction with other cultures.²

¹ see Romano, Ruggiero. 1.1.2 The water city of the Aegean. The Dispersed Urbanity of the Aegean Archipelago: 10th International Exhibition of Architecture Venice Biennale: Greek Participation. Hellenic Ministry of Culture, Hellenic, 2006.

² see "Island Policy:" Interview by Livaditi, Ioulia and Nendakis, Nikolas. . Greeknewsagenda.gr. (March 12, 2018). <http://www.greeknewsagenda.gr/index.php/interviews/government-policy/6516-santorinos>

Population		Size	
	Syros 21.500		Naxos 430 km ²
	Naxos		Andros
	Thira		Paros 196 km ²
	Paros 13.700		Tinos
	Mykonos		Milos
	Andros		Amorgos
	Tinos		Ios
	Milos		Kea
	Sifnos		Mykonos
	Kea		Syros
	Ios		Kythnos
	Amorgos		Thira
	Kythnos		Serifos
	Serifos		Sifnos
	Antiparos		Kimolos
	Kimolos		Antiparos
	Folegandros		Sikinos
	Koufonisi		Folegandros
	Sikinos		Koufonisi
	Schinoussa		Iraklia
	Donoussa		Donoussa
	Iraklia 141		Schinoussa 196 km ²

Cyclades is the largest Greek Island Group. In total, there are 44 islands in the Cycladic Island Group, some of them being very small and uninhabited, while others are having many villages and main towns. The island with the largest population is Syros, home to 21.500 inhabitants, while the largest island in terms of size is Naxos. In comparison, Iraklia has a population of 141, being the island with the fewest inhabitants and Schinoussa is the smallest inhabited island in Cyclades, measuring only 196 km².

The total population of the island is about 89.000 inhabitants, less than 1 percent of the population of Greece. This number increases significantly during the summer month, when the number of tourists exceed on almost every island the number of inhabitants. Only 37 % of the inhabitants live in urban (population larger than 10.000) and semi-urban (population between 2.000 and 10.000) areas. The majority of the Cycladic population still live in rural areas, where the population does not exceed 2000 inhabitants. Due to the development of tourism in the islands, the coastal settlements has seen an increase in the number of inhabitants, while those of interior settlements has declined.¹

The Cyclades themselves form a separate administrative unit, containing eight eparchies, eight municipalities, and 109 communities, each of which generally is comprised of one or more villages.²




In Greek society, the family is an important foundation, the involvement of the relatives and family in the social life playing a big role. The reputation and status of a person is being influenced by the family's name and background. Thus, the elderly are given respect and consulted when taking a decision, while the parents usually have an important influence over their children's lives. Still, bitter conflicts can occur among relatives, especially over matter of inheritance. This way of life is also strongly correlated with the religious belief of the Greek population, over 71% of Greeks argued that the religion is an important factor to their day-to-day life.³

¹ see "Cyclades." The Oxford Dictionary of Phrase and Fable. Encyclopedia.com. (September 20, 2018). <http://www.encyclopedia.com/humanities/dictionaries-thesauruses-pictures-and-press-releases/cyclades>

² see <http://www.encyclopedia.com/humanities/dictionaries-thesauruses-pictures-and-press-releases/cyclades>. (August 10, 2018).

³ see "Greek culture." <https://culturalatlas.sbs.com.au/greek-culture/greek-culture-family#greek-culture-family> (September 07, 2018)

Historical Timeline of the Cyclades

	3000 BC	Beginning of a Cycladic civilization, united by seagoing commerce and exchange.
	2000- 1500 BC Middle Cycladic Period	Colonization by the Minoans; Akrotiri in Santorini becomes a prosperous Mediterranean trading centre
		<i>Left: Terracotta jug Cyclades Middle Cycladic ca. 1900 B.C.</i>
	5th Century	The Cyclades are part of the Athenian Empire.
		<i>Left: Pottery jug Cyclades ca. 650 B.C.</i>
	146 BC	Cyclades are part of the Roman Province; enabled trade with the Mediterranean region.
		<i>Left: Venus de Milos, Parian marble Cyclades ca. 100 B.C.</i>
	1204	Fall of the Byzantium, Cyclades are ruled by the Venetians, who had an great influence in the local architecture
	1821-1829 Greek War of Independence	Influx of people fleeing from other islands, where massacres and persecutions took place.
	1970	Tourist boom in the region. Transition from an agricultural economy to a tourism oriented structure.

5000 BC

The Cyclades are first inhabited by settlers from Asia Minor.

Left: Marble female figure | Cyclades Final Neolithic | 4500–4000 B.C.



3000-2000 BC Early Cycladic Period

The distinctive marble figurines, mainly represent-

Female marble head | Cyclades | Early Cycladic | 2700–2500 B.C.



1500- 1100 BC Late Cycladic Period

The Mycenaean civilization from mainland Greece influences the culture in the Cyclades.

Right: Clay jar | Cyclades | Late Cycladic | 1200–1100 B.C.



323- 146 BC Hellenistic Era

Egypt's Ptolemaic Dynasty rule; preceded by the Macedonian.

Right: Asclepius of Milos, marble head | Cyclades | 300 B.C.



395 AD

Division of the Roman Empire, the Cyclades are governed by the Byzantium.

1537

Turkish rule, Cyclades suffer from pirate attacks. A consequence was the relocation of the population in "horas" (settlements located on the hill). Depopulation of islands, only five remaining inhabited.

WWII

Italian occupation of the Cycladic Islands. After the War, poverty dominated the region.

Recent years

Greece becomes the European destination with the biggest increase in visitor numbers this decade. Negative impact in culture, society and environment.

History of the Cycladic Islands

The beginning of the Early Bronze Age is marked by evidence of first settlements dating from 5000 BCE, probably voyagers from Asia Minor. The presence of raw materials such as marble ensured prosperity to the region and marked the beginning of the trade era. There is an abundant amount of evidence consisting of pottery and weaving craft. In Syros and Andros were found stone graves built from marble slabs, material used also for the production of vessels, bowls, jars. The most important art objects produced in the region are the marble sculptures, illustrating simplified, stylized human figures. Early examples show female figures in sitting positions while the later examples presented standing figures with arms crossed.

The Middle Bronze Age is marked by further development of the settlements, the population concentrating in larger urban areas. The pottery found in this period featured white pottery vessels, decorated with geometric and abstract motifs. The marble figurines continued being produced but now at a life-size scale. Due to the Minoan and the Mycenaean influences the culture of the island becomes less present in the late bronze age. The pottery now portrays elements of Minoan design: sea, animal and plant life. The civilization in the Cycladic region was affected by the eruption of the volcano in the island of Thera (Santorini) produced sometime between 1650-1550 BCE. The eruption destroyed the town of Akrotiri on the island and created waves high as nine meters across the Aegean Sea. From the year 1400 BCE the Mycenaean civilization dominated the Aegean Region shaping the architectural field through characteristically palaces like the Phylakopi on Milos. In the Archaic and Classical period the importance of the Cycladic islands, especially the islands of Naxos and Delos, grew. Important sanctuaries dedicated to Apollo and his sister Artemis were found on Naxos and

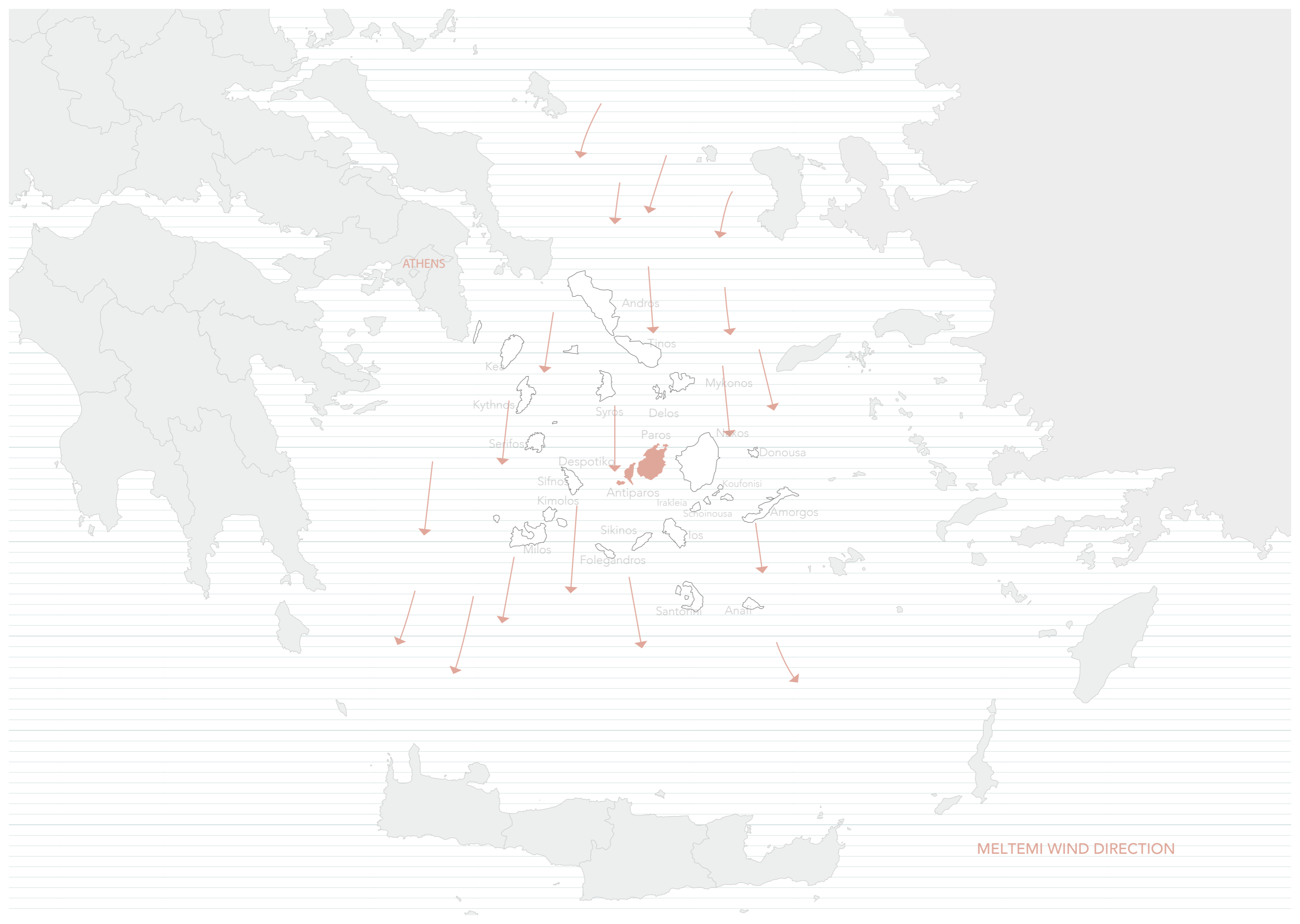
Delos. The export of Parian Marble marked the 6th century BCE. The Persian attacks on the Cycladic Islands marked a turbulent period in its history. In the Peloponnesian wars the Cycladic Islands were generally on the Athenian side. The Hellenistic times (from the 2nd century BCE) were characterized by the rule of the Ptolemies of Egypt and the Romans and the prosperity brought on by the trade.¹

In AD. 88 the Cycladic Islands experienced difficult times due to the defeat by Mithridates troops. Later Vespasian turned the Cycladic Islands into Roman province. The rule of the Roman Empire over the region also marked the arrival of Christianity in the islands. After the dissolution of the Roman Empire the Cycladic islands became part of the Byzantine Empire which continued until the 13th century. As a consequence of the conquering of Constantinople, the Byzantine Empire was divided and the Cyclades fell into Venetian hands.

The most important ruler was the Duke of Naxos who founded a Duchy with the islands of Naxos, Paros, Aniparos, Milos, Sifnos, Kythnos and Syros. Due to the conflicts with the Turks and Greeks, the islands declined and were often ravaged by pirates. The Turks conquered Constantinople in 1453 and the Cycladic islands were slowly capitulated to the Ottomans. The years 1821- 1829 marked the Greek War of Independence from Turkey and the adherence of Cyclades to the Greek nation. The 19th century marked a period of prosperity in the history: the marble quarries of Paros were reopened in order to extract the stone for Napoleon's tomb, Syros was considered an important industrial center. The Cycladic population also reached a peak during this time. During World War II the Cyclades were occupied by Italian troops until 1943 with the exception of Milos and Amorgos occupied by the Germans.²

¹ see "Cyclades.". Ancient.eu. (August 10, 2018). <https://www.ancient.eu/Cyclades/>

² see "History of the Cyclades". (March 20, 2018). https://en.wikipedia.org/wiki/History_of_the_Cyclades#Hellenistic_Era





Tourism in Greece and the Cycladic Region

Travels in the Cyclades were recorded since the Middle Ages, when just a small number of merchants and pilgrims traveled to Greece. Although the number increased in the seventeenth century, until the 20th century, traveling in the Cyclades was a challenging, physically demanding adventure, with illnesses, pirate attacks, poor state of the boats and heavy winds endangering the journey. The first steps towards an organized tourism destination were made at the beginning of the 19th century. In 1833, when Thomas Cook included Greece in their package cruises to the Mediterranean. 1845 marked the year marked the year of the first travel guidebook of Greece. At the end of the 19th century and beginning of the 20th century, the excavations of ancient sites transformed Greece into a popular destination for study trips. ¹ In 1911, Le Corbusier's "Trip to the East" included his first trips to Greece, while later, in 1933, at the CIAM IV Congress, he discovered the Aegean Islands. ² The tourist development in the region was interrupted in the period of the two world wars until the 1960s, when the situation changed in Greece. This period also marks the establishment of the first hotel units in the Cyclades: small, harmoniously integrated in the landscape. The start of the major tourism development in Greece started in the mid-1970s, influenced by the direct funding of the state and by the liberation of regime of banking credit, policies which encouraged the construction of new hotel facilities. As a result, the

numbers of incoming tourists grew from 1.590.543 in 1966 to 3.899.083 in 1973. The phenomenon of mass tourism started to dominate the industry, the over-concentration of tourists in certain regions causing problems in both the social and natural environment. ³ In the early 1990s, mass tourism began declining. The State's mechanism acknowledged that a new, strategic plan was necessary at both a national and local level in order for alternative forms of tourism to develop. ⁴ Since 1960 until today, the total number of tourist arrivals in Greece grew by an average of 2.4% per year, with 2018 marking the arrival of 32 million foreign tourists in Greece, from just 15 million in 2010 and 6.2 million in 1998. ⁵ The profile of the tourist visiting Greece has shifted completely over the last 100 years. The travelers with cultural interests, educated in ancient history remained until the 1950s the primarily visitor of the Cyclades. The slogan "You were born in Greece" was then established by the Greek National Tourism Organization evoking the interest in Greek culture and history. Berg argues that in 1968 the change of the slogan to "Fun in Greece" shifted the focus of the advertising, from Greece's holidaying profile to one of pleasure seekers. This change also marks the transformation of the well-educated traveler to mass tourism. ⁶

¹ see Berg, Ina& Edelheim, Johan. (2012) The attraction of islands: travellers and tourists in the Cyclades (Greece) in the twentieth and twenty-first centuries, *Journal of Tourism and Cultural Change* 10:1, pg. 84-98
²see Kosmovitsi, Maria-Theodora. (2014) The Architecture of the Cycladic House in *Architecture Series Year 6*, nr. 1, 2014, România de Măine Foundation Publishing House, Bucharest
³ Nikolakakis, Michalis. "The tourist paradox": On the History of Tourism in Greece, from 1950 to the Present Day (2015) in *Tourism Landscapes: Remaking Greece*, pg. 38-51
⁴ Greece's Tourism: From 33,000 Visitors in 1950 to 18 Million in 2014. Alloush Abed. *Greekreporter.com*. (September 11, 2018). <https://greece.greekreporter.com/2014/02/16/greeces-tourism-from-33000-visitors-in-1950-to-18-million-in-2014/>
⁵ Is Greece on the brink of an overtourism crisis?. Smith, Oliver. *Telegraph.co.uk* (June 05, 2018) <https://www.telegraph.co.uk/travel/destinations/europe/greece/articles/greece-overtourism-santorini/>
⁶ see Berg, Ina& Edelheim, Johan. (2012) The attraction of islands: travellers and tourists in the Cyclades (Greece) in the twentieth and twenty-first centuries, *Journal of Tourism and Cultural Change* 10:1, pg. 84-98

MEDIEVAL TRAVELERS

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During the Byzantine and Venetian period, ecclesiastical envoys, *pilgrims and merchants* from the West traveled through Greece on their way to the Holy Land. (ca. eleventh to sixteenth centuries). In need for water and food, they stopped on their route at some of the Cycladic islands.



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OTTOMAN PERIOD

The Ottoman Empire began to *conquer the Cycladic islands* from the year 1537 onward. During this period, travels to the Cycladic islands were considered dangerous and linked with frequent pirate attacks. A *slow revival of the travels* began only after the year 1580, when the Ottomans granted more financial, administrative and religious liberties to the islands. *Travelogues* with objective observations about the archeology, flora, fauna and local customs of the islands were written by Thevenot, Struys, Wheler among others.



ROMANTIC HELLENISM

18
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The discovery of archeological remains during the eighteenth and nineteenth centuries brought an *idealization of the classical past* in Greece and as a result, *traveling to the cultural roots* became a fascination of the British, French and German writers and painters. Although the majority of the travels was concentrated in the mainland, the Cycladic Islands received an increase in the number of travelers, names including Chateaubriand (1814), Emerson (1829), Bent (1885). Their writings had an emotional, introspective character and began to *romanticize the idea of the island* and its landscape.

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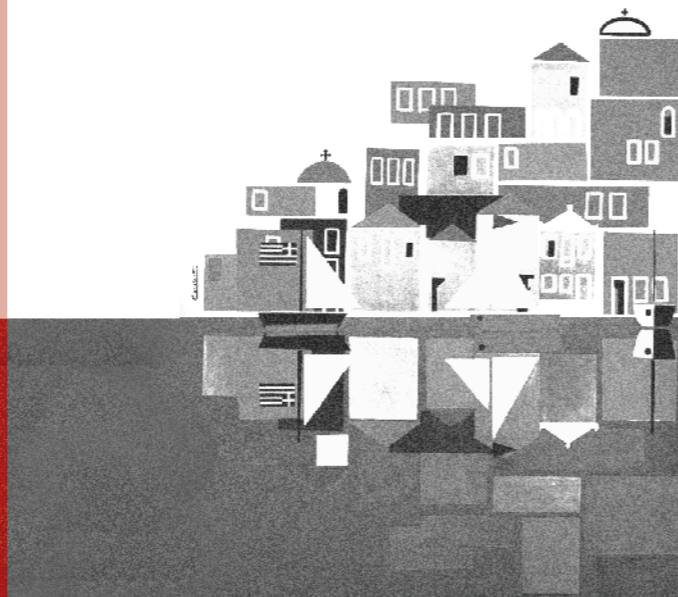
BEGINNING OF TOURISM DEVELOPMENT IN THE AEGEAN

The promotion of tourism development by the Greek state during the 50s helped the establishment by private initiative of the *first hotel units in the Cyclades*. The new visitors touring preferences went beyond state planning and organized tourist agencies.

20
18

OVERTOURISM?

One of the fastest growing travel destinations in the world, with 32 million foreign visitors in 2018, is Greece. Tourism has become directly or indirectly the main source of income for the majority of the population from insular areas. Island all over Greece, face problems like overcrowding, traffic jams, rising water and energy consumption, negative impact on the environment. Measures are being taken in order to limit the tourist number, like the initiative in Santorini to put a daily cap on cruise passengers in an attempt to limit the tide of tourists. The Greek National Tourism Organisation tries to face the problems brought on by tourism and proposes extending the summer tourism season and implement the development of thematic tourism, in order to attract tourists all year round.



The attraction of the islands

In the Western culture the island is seen as a place with a remote, paradisaic character since many centuries ago. Since the Romantic era, the island was seen as the “projection surfaces” for the “innermost longings”, a place bounded geographically, giving the impression of a certain familiarity, a travel which involved the crossing of water. The Cyclades were often associated with literary metaphors regarding the context of the island, due to their remoteness, myths and archaeological remains.

The travelogues before the 18th century were focusing only on people, geology, nature and culture and later evolved to the 18th century emotionally portraits of the nature and personal comments of the travel. The Cycladic Islands were associated in this sense with five attributes: the light, the sea, the paradise, the past and the remoteness. The powerful, Aegean sunlight symbolizes for the romantic writers an escape from the normal life, and the Mediterranean climate as a beneficial, true cause of the Greek’s happy disposition and the creator of the Greek art. The deep blue sea of the Aegean was compared to the gray waters of the North and remained till present times an essential logo of the Greek landscape and architecture. The travel to the Cyclades were seen by the visitors as a return to the roots, an escape from the everyday life, a place where the wisdom still is present and the introspection is encouraged. The island of Delos and the later excavations in the Cycladic islands highlighted the mythological character of the region. Islands have a special meaning because they feel remote and they necessitate a journey that removes us from our daily lives and thus creates the phenomenon of “islandness”. The feeling created by the separation from the mainland is seen today as an important attribute of a successful vacation. The very different nature of the island, the fact

that it’s neither mainland, nor sea creates the illusion that it promises a different range of experiences. Due to their small size, the tourists perceive the island as a microcosm, that can be understood and explored in a short time span. Contrary to this concept, there is the need to reach the island easy and fast. As Berg argues, the islands that are reached by boat are visited by a lower number of tourists than the islands with an international airport. In this sense, the needs of the tourists negate the very existence of the island, becoming extensions of the mainland. The romantic, character, that was originally the attraction of the island, remains in this sense just a metaphor.¹

¹ Berg, Ina (2012). Island Attractions? Travel Writing on the Cyclades from the Middle Ages until the Modern Day in *Mediterranean Studies*, Vol.20, No.1, 2012, The Pennsylvania State University.



CYCLADES IN THE 60s

The photographs illustrate the Cycladic Islands before the arrival of tourists, simple and unspoiled places, where the locals were mainly engaged with agricultural or shepherding tasks. A large number of photographs from this period depict scenes of everyday life: fishing, knitting, cooking. These photographs of islanders show aspects of what is now, over forty years later, an almost vanished way of life, a rural subsistence economy, mainly based on hard manual labor.¹

¹ Kenna, Margaret (2008). The Present becomes the Past





The level of tourism development affects the quality of the environment, the natural and cultural heritage, the built environment, the local economy and the society of the Aegean islands. The tourists use the beaches, the historical and archaeological sites for recreation, while at the same time, they produce waste, they cause traffic and pollution. Many contemporary examples in Santorini and Mykonos illustrate the fact that the Cyclades are at risk of becoming a stage for the tourists, where every action is made just for the tourist, without offering the local a reasonable solution. The rich, cultural and architectural heritage of the islands risks losing its distinctiveness and homogenizing with the tourist features.

The most affected islands in the Cycladic region, where the economic, cultural and environmental resources are exploited without measures being taken to ensure the stability are Mykonos, Santorini, Ios and Paros. The social impact of today's tourist development are of a great importance. The

high seasonality and the temporary character of many businesses impact the well being of the local resident's quality of life.

From environmental perspective, the pollution due to waste disposal, the water pollution and sound pollution are negative consequences of over-tourism. Another important factor is the aesthetic pollution, caused by the building of "pseudo-traditional" hotels that are being constructed in protected settlements of architectural importance, while most of the traditional buildings are transformed into tourist facilities like restaurants, bars or shops, often without care or caution for the distinctive architectural features. The landscape loses its aesthetic identity, as the new constructions are often the result of hasty and poor planning solutions and are not consistent with the environment. The agricultural activity also drops and the left structure is used for other purposes.¹

¹ see Goltsiou, Ekaterini, "Tourism in the Aegean" (April 30, 2017) Encyclopaedia of the Hellenic World, Black Sea <http://www.ewh.gr/1.aspx?id=10482>



Crowd waiting for the sunset at Oia | Santorini



Donkey Ride | Santorini

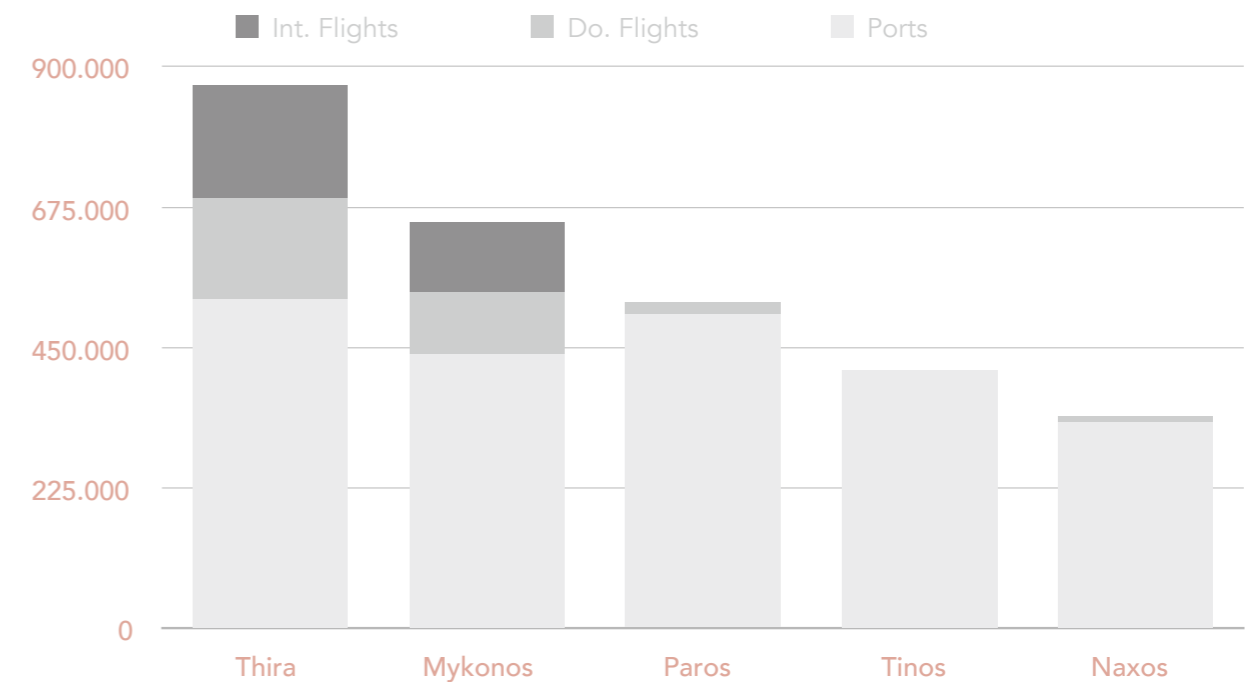


Crowd waiting for the sunset at Oia | Santorini



Summer Day in Mykonos Town | Mykonos

Tourist Arrivals in Cyclades | Top 5 Islands



Total arrival of tourists in the Cycladic Islands | European Research Studies, Volume XV, Issue 1, 2012

Despite its negative effects, the tourism in the Aegean Region has helped to stop the previous economic problems and the loss of population by creating new jobs. It also contributed to the growth of the population and the reduction of out-migration rate.¹ The need for a change in saturated areas and the prevention in islands with average tourism growth is evident. The Greek National Tourism Organization argues that it is aware of the problems and states that the country's policy "dictates not moving beyond the carrying capacity of the environment" by focusing on the "extension of the summer tourism season and the development of thematic tourism which attracts visitors all year round."² The differentiation of tourist demands and the formation of new forms of tourism is seen as an answer for the growing touristic market. The target is a combination of typical and alternative tourist model related to the local community needs and the unique environment. The focus lies on developing the eco-tourism: footpaths, wine roads and climbing, diving, archaeological paths, museums, traditional villages and cultural tourism. The recent efforts are directed towards the supply of high quality, differentiated products instead of mass and standard tourist services. The touristic services that are low cost, provide low added value, involve poorly educated employees and consume the natural resources freely need to be replaced by integrated products, based on the characteristics of the area, with high added value, attracting tourists of a high educational level and incorporating skilled employees.³ The local organization

Friends of Paros argues that this initiatives are ensured when the impact of tourism is slowest on the environment and local culture. The concept of nanotourism integrates in the need for an alternative strategy in the Cycladic Islands. The term defines itself as a critique to the current environmental, social and economic downsides of conventional tourism, as a participatory, locally oriented, bottom-up alternative. It is a reaction to the existing examples by creating new site-specific experiences. The "nanotourist" evolves from a simple observer to a participant who exchanges or co-creates.⁴

¹ Spilanis, Ioannis and Vanyanni, Helen. (2003) Sustainable tourism: Utopia or Necessity? The Role of New Forms of Tourism in the Aegean Islands in *Journal of Sustainable Tourism*, Vol. 00, No.0, 2003

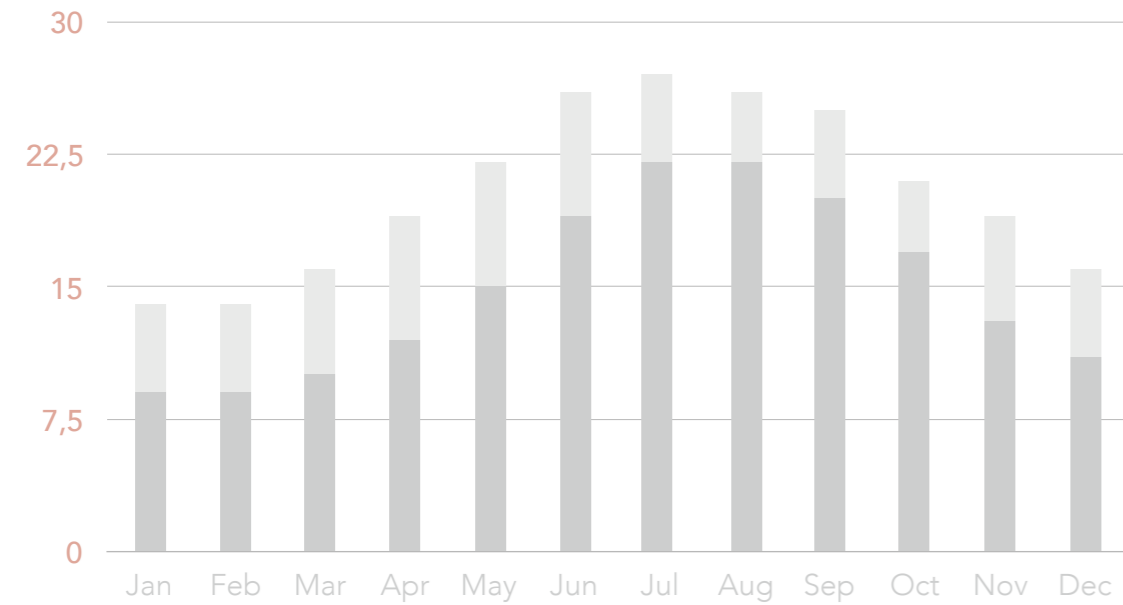
² Is Greece on the brink of an overtourism crisis?. Smith, Oliver. *Telegraph.co.uk* (June 05, 2018) <https://www.telegraph.co.uk/travel/destinations/europe/greece/articles/greece-overtourism-santorini/>

³ see Tselentis V., Prokopiou D., Toanoglou M. (2012). Comparative Analysis of Carrying Capacity Indices for the Central Aegean Islands. *European Research Studies*, Volume XV, Issue (1), 2012. ⁴ "Nanotourism." Dekleva, Aljosa& Gregoric, T ina. (April 20th, 2018). <http://www.nanotourism.org>

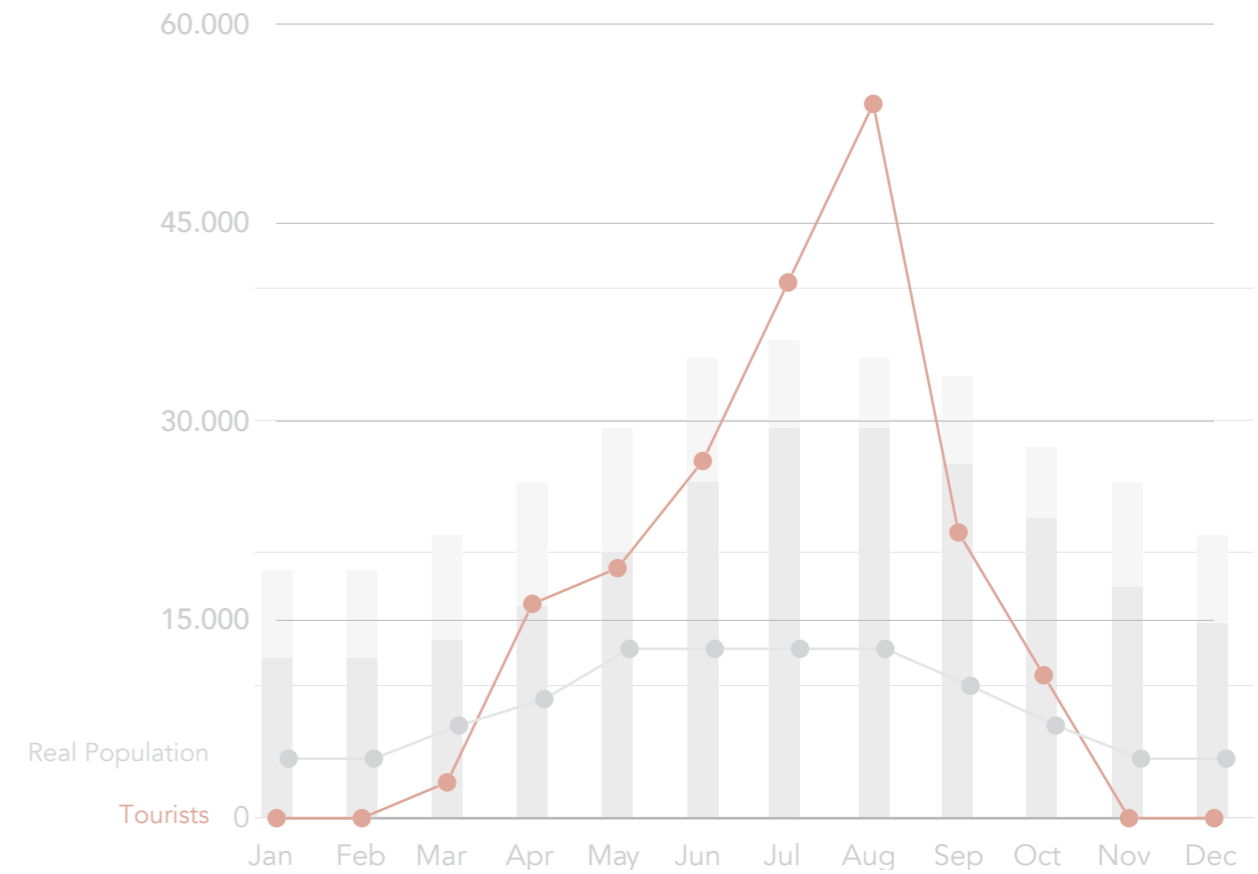
⁴ "Nanotourism." Dekleva, Aljosa& Gregoric, T ina. (April 20th, 2018). <http://www.nanotourism.org>

The graph above shows the arrival of tourists in the most visited Cycladic Islands. While Santorini (Thira) and Mykonos present the highest figures of incoming tourists, the graph does not take into consideration the numbers of domestic flights in Paros Island in the year 2017 and 2018, since the construction of the New Paros National Airport, able to host airplanes with a bigger capacity.

Temperatures in Paros Island



Temperatures in Paros vs Tourist Numbers



The colored graph shows a clear concentration of the tourist season in the summer months, while the number drops radically with the arrival of fall. Despite the big differences in tourist numbers, the temperatures in Paros Island vary slightly from May until September. The potential for expanding the tourist season within the spring and autumn months is significant.



The famous architect and writer Bernard Rudofsky defined the Greek architecture in his book “Architecture Without Architects” as being vernacular. This term describes architecture as a build environment designed very purposely, functional, that reacts to its surroundings and is shaped by the environment. The vernacular architecture does not go through fashion cycles, it’s design very specific, improvable and seems to strive to perfection.¹ The influential thinker and architect Dimitri Pikionis describes the Greek insular architecture as perfectly blending together along with the nature in the landscape, simplistically and ruggedly build, yet so good adapted to the local needs, nothing less than a kind of “survival through design”. For Pikionis the Greek architecture arose from observing the nature and her laws, thus later to be transformed into something that seems organically related to how people live their everyday lives.² The development of the Cycladic architecture is a result of the blend of different cultural influences brought on by various occupation, spanning from the last period of the Byzantine era in the 13th century until the mid 19th century, when the neoclassicism style guided the newly established Greek state and its islands. After the Crusaders occupied Constantinople in 1204, the Cyclades were governed by the Venetians in 1207, when Marco I Sanudo founded the Ducat of the Archipelago. Chosen as the Latin Emperor of Constantinople, Enrico I. Sanudo and his successors fortified the islands, arranged garrisons and thus offering protection to the islanders. Between the 13th and 16th centuries, the easily exposed islands in the Cycladic Region were targeted by numerous pirate raids, partially destroying and eventually settling on them. The general situation remained relatively the same and was marked only by the succession of

the Franks over the Venetians. In 1537 the Ottoman admiral, Hayreddin Barbarossa conquered the islands. Different from the Venetians and the Franks, the Ottomans didn’t interfere too much with the islands, apart from collecting their taxes they even allowed them to self-govern. As a result, the islanders could freely organize and develop customary law rules. The various influences affected the Cycladic region over time, shaping its architecture and urbanism patterns. The typical Cycladic character results from its defensive origins, discouraging foreign intruders. Often villages are located on the high- grounds of the island, rather than on the coastal area in order to use the natural topography as a defensive element. The urban fabric of the villages consists of a complicated, almost labyrinthic system of narrow streets, thus making it difficult to navigate by any outsider. This complicated urban network incorporated dead- ends creating a very difficult invasion process. In comparison with the traditional strongholds, The outer defensive ring consists of a dense structure, side by side positioned houses with strong walls and few small openings, together forming the town walls. Because of the dense urban fabric the houses were raised up to two or even three stories high. Such fortresses are present even today in Naxos, Paros, Antiparos and Kimolos. Inside the villages, every public or semi- public area was strongly exploited by the inhabitants, hence every corner was put in use: either as sitting areas, washing basin or outdoor staircases, sustaining an “outdoor life style” oriented living. Further on in detail, every element of the urban network was carefully thought out. The width of the roads were planned to accommodate pedestrians as well as the movement of loaded animals. In the junctions, the corners of the houses lying withing were rounder or partially

cut out, to ensure that no damages would occur from unintentional crashing of carrying animals. The arches connecting opposite buildings, served as counter seismic activities.¹ On the island of Santorini the houses were so densely built that the children played on the neighbors flat roofs, thus merging the ground and roof level together. The majority of the material used for construction were locally found. The walls consisting of locally quarried schist and holded together by a fine-earth mortar, figuring one meter thickness. Usually The inner and outer walls were plastered with a cloth in order to become waterproof. The floors of the ground level were build with stone while the upper floors and terraces were constructed out of timber beams. In the roof construction the wooden beams were covered either with reeds or branches or with schist tiles and on top two layers consisting of 10cm seaweed and 12cm volcanic earth were added up to provide heat insulation. The roof was finally concealed with a mixture of whitewash and olive oil, for better heat reflection and general cleanliness also allowing the terraces to collect and store rainwater.² Sigfried Giedion’s travels in the Cycladic region emphasizes the diversity and complexity of the vernacular Greek architecture. He argues that the architecture that he experienced in Greece could not be understood or perceived the same in a different cultural and topological context. For him these forms are “originally born out of this light and of this land”. The “liveliness and spontaneity”, the “gaiety and human quality” of Cyclade’s architecture are qualities that have caught

the attention of many western architects. After his travels to this places, Corbusier argued that “here in the bosom of human measure, here in Greece, on this soil redolent of decency, intimacy, of what is rational forever guided by the joy of living, we find measurements on the human scale”.³

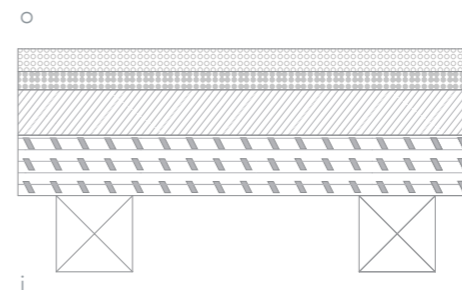
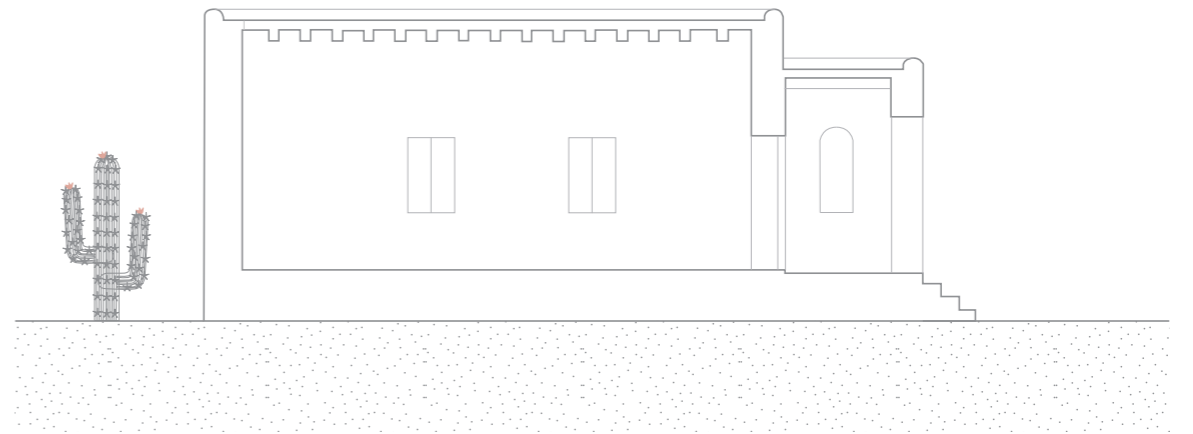
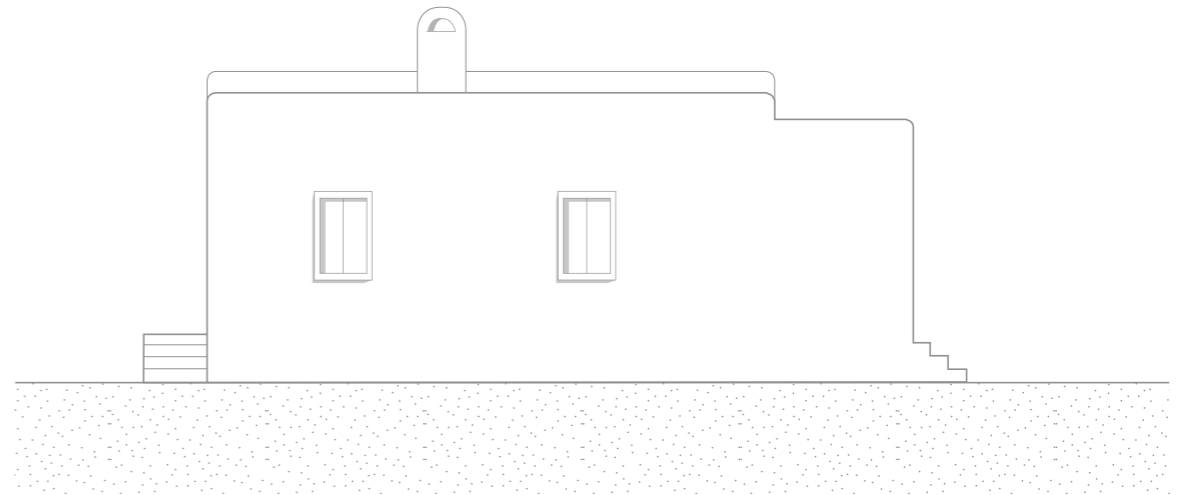
1 Rudofsky, Bernard. (1996) Architecture without architects. Wiley- Academy.

2 Theodoropoulou, Ioanna. (2009) The Vernacular and the Search for a True Greek Architecture in Modern Architecture and the Mediterranean Vernacular Dialogues and Contested Identities. Taylor & Francis. 2009

1 see Marmaras, Emanuel. (2008). Cycladic settlements of the Aegean Sea: a blending of local and foreign influences. Planning Perspectives, 23:4, 503-520.

2 see Sinou, Maria (2006). From the traditional to the contemporary Cycladic sustainable house in Management of Environmental Quality: An international journal Vol. 17, Issue 5, pg. 555-569

3 see Kousidi, Matina, (2016).Through the Lens of Sigfrid Giedion. Exploring Modernism and the Greek Vernacular in situ in RIHA Journal 0136, 15 July 2016.



- White wash
- 15 cm Argil
- 12 cm Volcanic earth
- 30 cm Sea weed
- 40 cm Schist tiles



02

THE MARBLE STRATEGY

Paros, Antiparos, Despotiko

In the ages long gone, the central islands of the Cycladic group, Paros, Antiparos and the uninhabited islets of Despotiko and Strongylo must have been connected. Today the straits between them show evidences of settlements, being even called “Paronaxia” all together.¹

The importance and power of Paros in comparison with the others is indicated by the findings on Despotiko. With the local quarries producing the best quality of marble, Paros quickly developed economically and exported its raw material and marble sculptors to all the important centers of the ancient world.² Submerged archaeological structures and agriculture trenches discovered at the sea bottom between the islands of Despotiko and Antiparos, indicate that the sea level in the Early Bronze Age was 3m lower and even 1m lower during the Classical time. These discoveries indicate the existence of a isthmus between the two islands, a link that ensured a easy communication and also protected the Despotiko Bay from the northern winds.³ The Parian marble is the element that unifies the tree islands in a cultural, historical and architectural sense. The recently discovered ruins of the Apollo temple on Despotiko was constructed out of this material, the Kastro in Antiparos have elements of architecture like porticos gently carved out of this stone, while on Paros numerous sites contain artworks or architectural details sculpted out of marble. The identity of these three islands is strongly connected by the element of marble which defined their evolution and importance in the region. The island of Paros is reachable by multiple ferry companies offering either a high speed or a slower connection to Piraeus or Rafina, Athens. The island of Antiparos is reached by a small ferry from the eastern side of Paros. The trip only takes about 10 minutes and during high season there are multiple connections per hour.

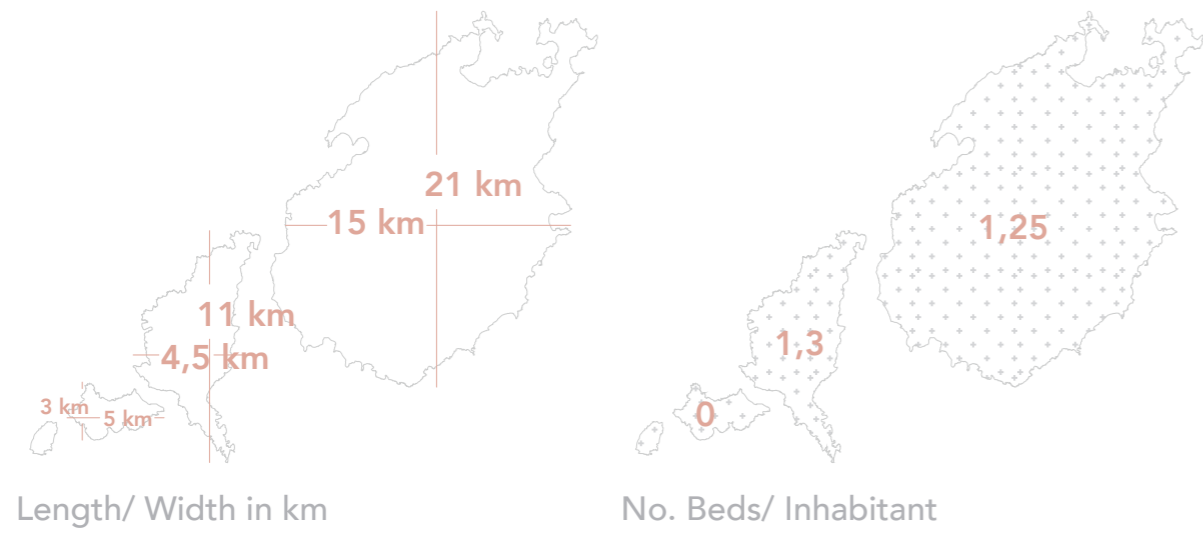
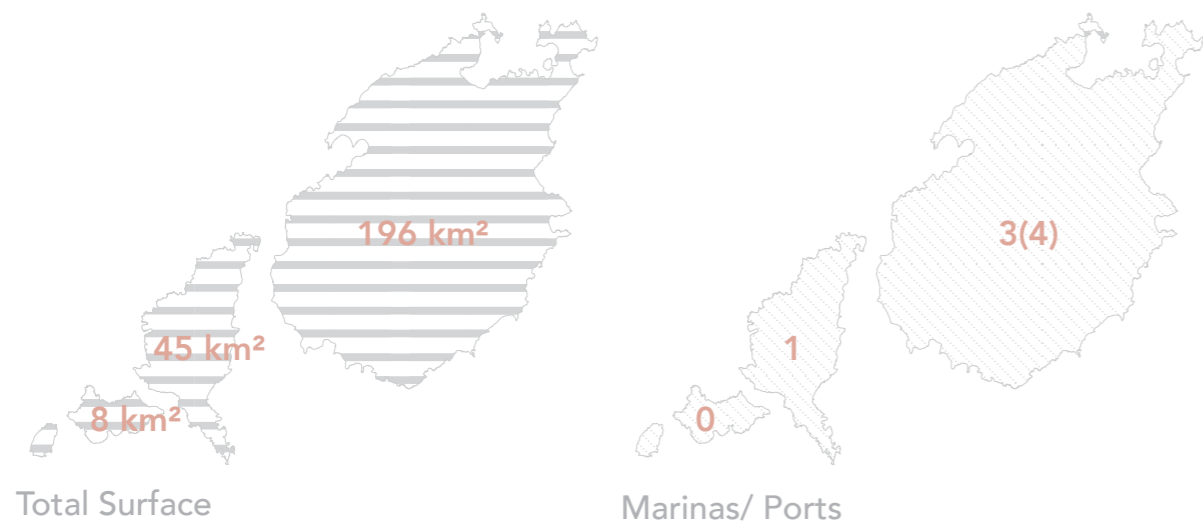
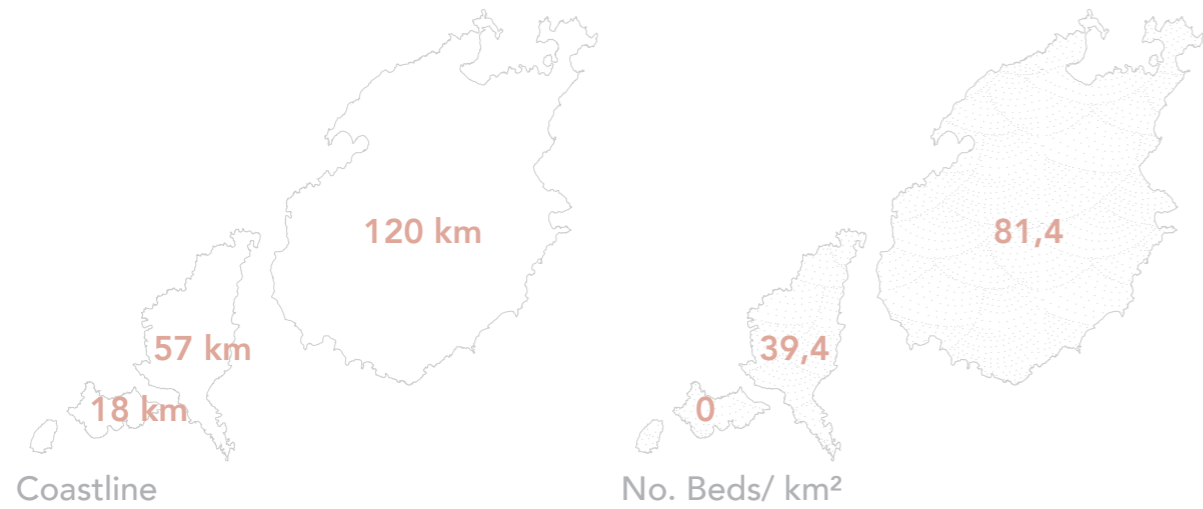
¹ Bent J. Theodore. *The Cyclades or Life among the Insular Greeks*

² see *Small guide to the monuments of Paros*, Parola Magazine, pg. 42

³ see Draganits, Erich. (2011). *Coastline reconstruction and location of stone quarries in the context of the Archaic sanctuary on Despotiko Island (Aegean) in 15th Joint Geomorphological Mee*, June 2011, Athens, Greece



Numbers | Comparison Despotiko-Antiparos-Paros



N 37°15'

N 37°15'

N 37°09'

N 37°09'

N 37°03'

N 37°03'

N 36°

N 36°

N 36°51'

N 36°51'

E 24°57'

E 25°03'

E 25°09'

E 25°15'

E 24°57'

E 25°03'

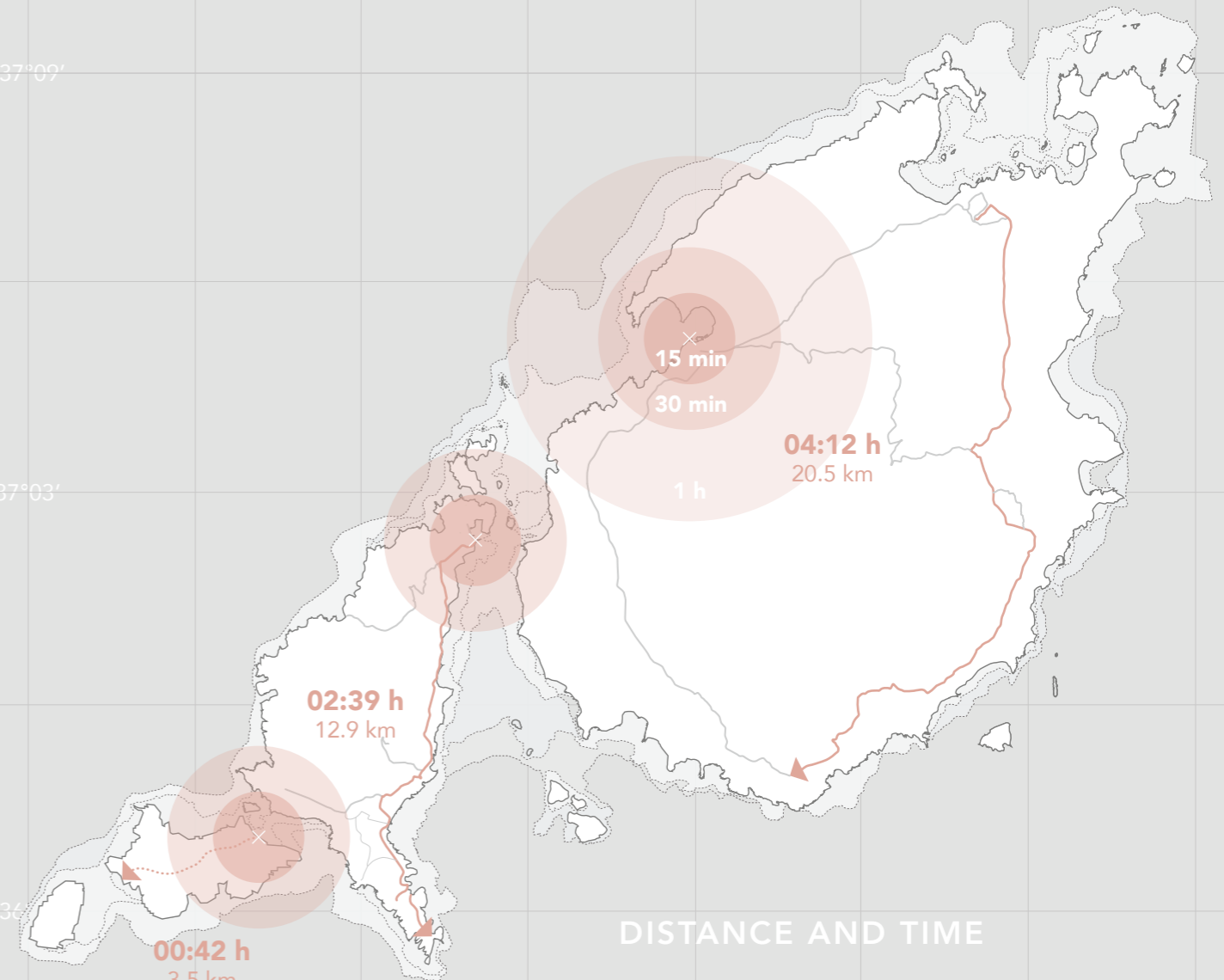
E 25°09'

E 25°15'



INHABITANTS

The largest town in Paros is Parikia, also the main port of the islands, reached by ferries from Piraeus, followed by the recently popular town of Naoussa, that attracts visitors due to its traditional fishing port. Antiparos follows the town of Naoussa, with 1100 inhabitant. The inland villages of Lefkes and Marpissa clearly accommodate fewer inhabitants, being a less popular touristic attraction. The inland villages could be better promoted, in an effort to save the cultural and architectural heritage.



DISTANCE AND TIME

The map shows the time taken for a visitor to cross the islands by foot. While Paros is more difficult to explore by foot, the small islands of Antiparos and Despotiko could be easily visited this way. As a measure, the island of Paros could develop an electric bike infrastructure, that allow the tourist to visit the island without further putting pressure on the infrastructure.

N 37°15'

N 37°15'

Meltemi typical wind direction



N 37°09'

N 37°09'

Agios Ioannis

Naoussa Marina
74 boats

Parikia Port

Parikia Bay

N 37°03'

N 37°03'

Antiparos Port

Pisso Livadi
Marina

Pisso Livadi

N 36°

N 36°

Aliki Bay

Despotiko Bay

PORTS AND MARINAS

The Cycladic islands are generally a popular destination for the yachting community, due to its summer wind. The Port of Parikia is a departure place for yachting charter companies. During summertime, the ports and marinas are fully occupied. The environment is less stressed by the sailing boats than by other transportation methods and should be further developed and encouraged.

BAYS PROTECTED BY THE WIND

The norhter part of the islands is more exposed to the Meltemi winds, blowing in July and August from North. The bay between Antiparos and Despotiko or Antiparos and Paros are naturally more protected.

N 36°51'

N 36°51'

E 24°57'

E 25°03'

E 25°09'

E 25°15'

E 24°57'

E 25°03'

E 25°09'

E 25°15'

N 37°15'

N 37°09'

N 37°03'

N 36°

N 36°51'

E 24°57'

E 25°03'

E 25°09'

E 25°15'

PAROS- ATHENS
0:40 h

AIRPORT

In the summer of 2016, the new Paros airport replaced the old one. Its runway became bigger, accepting also bigger aircrafts. The passenger numbers thus grew and the islands ultimately received more tourists. There only flights today are reaching Athens, but further developments plan to include more locations in Greece and internationally.

CONCENTRATION OF TOURISTS IN PERCENTAGE

The areas located on the coast clearly host more tourists than inland places. The most tourist concentrate in Parikia and Naoussa (more than half). Lesser known areas from the south, east and west of the islands should be promoted, while the number of buses that currently connect the villages should be supplied.

Naoussa 24%

Ambelas 5%

Parikia 27%

Outside the area of large settlements 18%

Molos 5%

Pisso Livadi 8%

Logaras 2%

Chrisi Akti 2%

Dryos 3%

Antiparos 5%

Alyki 5%



In recent decades, the islands of Paros and Antiparos have experienced rapid growth rates in the touristic fields, that have brought changes in the environmental and the socioeconomic characteristics of the islands.

The development of this two islands is based on tourism, but especially after the year 2000, they have also become places for holiday homes. The construction activity on the islands grew as a consequence. The tourists overwhelmingly overcome the number of the resident population, especially in the months of July and August.¹

While Paros remains the most visited island of the two, Antiparos became in recent years a retreat for foreign buyers, with big investments of the brand Oliaros, in an effort of creating designs that blend

modern and traditional Greek architecture. Projects include designs by the Tokyo based architecture office Atelier Bow-Wow.²

The passengers arriving in Paros mainly arrive from the port of Piraeus (65,203 passengers left for Paros in 2018), but due to the overflow of tourism in Mykonos, Paros has seen an increase in the number of tourist arrivals from the neighbor island. (20,825 passengers arriving in Paros from Mykonos).³

1 see Sfyroera, Elli. Paros Island's developmental perspective. (Aprila 20th, 2017). Friends of Paros. <https://friendsofparos.com/paros-islands-developmental-perspective/>

2 see Filippidis, Memos. The New Luxury of the Interior in Tourism Landscapes: Remaking Greece

3 see <https://parianostypos.gr/index.php/paros-antiparos/paros-antiparos-koinonia/item/26435-i-kinisi-tou-avgoystou-stin-paro-se-arithmoys-ayksisi-touriston-imeres-aixmis-kai-afikseis-stin-paro-apo-alla-limania> (August 20th, 2018)

Tourism in Paros and Antiparos

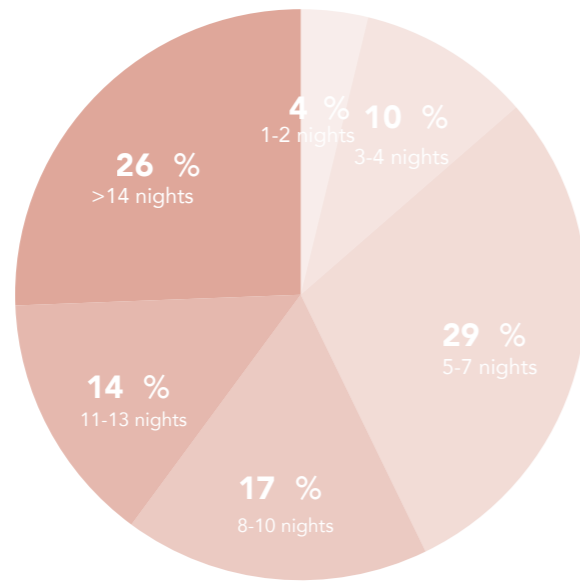


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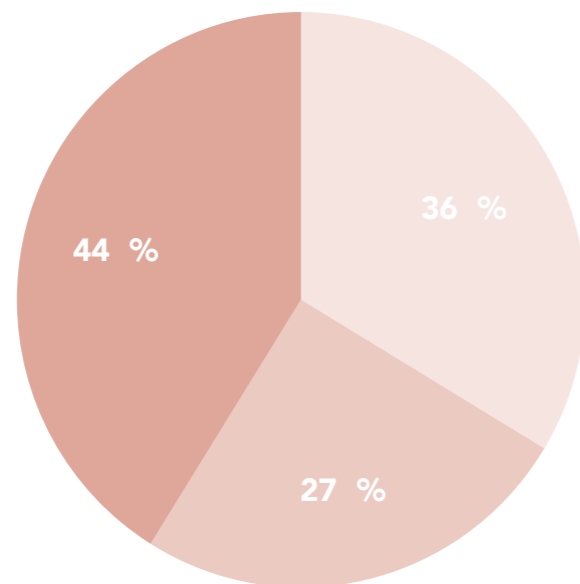
2016

Survey Tourism Paros



Nights spent in Paros

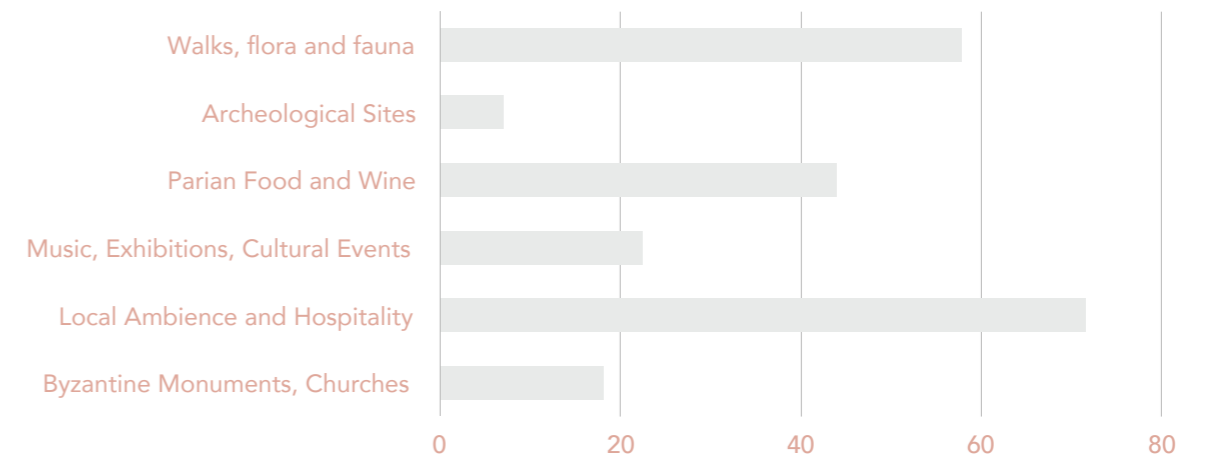
- 1-2 nights
- 3-4 nights
- 5-7 nights
- 8-7 nights
- 11-13 nights
- 14 or more nights



Visiting other locations, besides Paros, during the trip

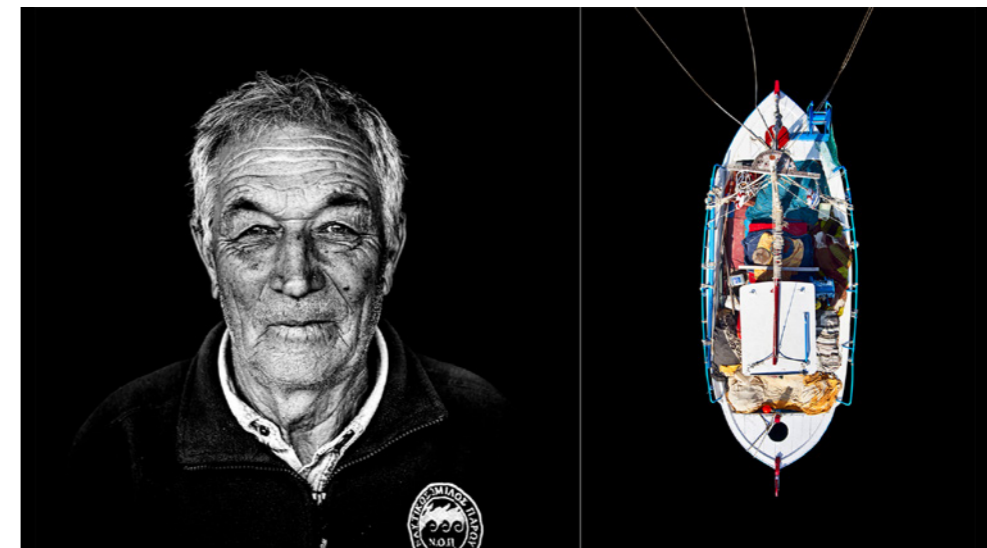
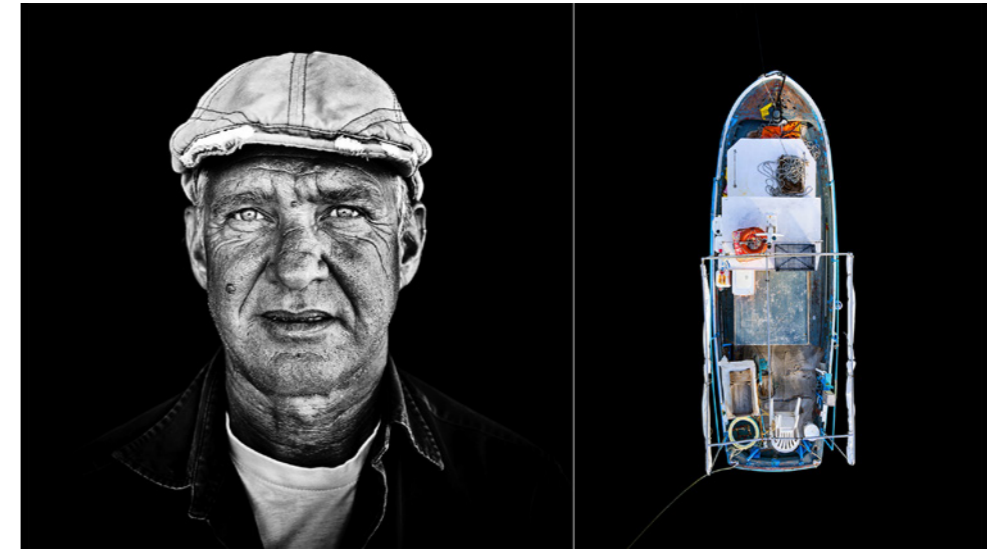
- o. Aegean Islands
- in Athens
- entirely in Paros

Reasons chosen by tourists for visiting Paros during off-season



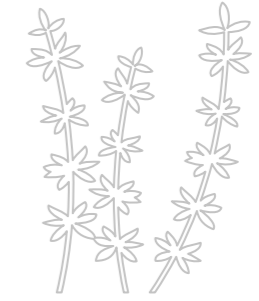
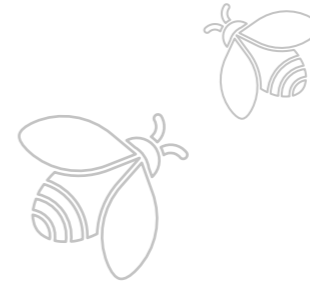
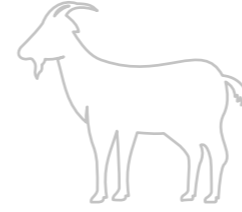
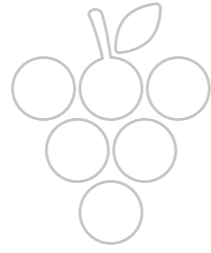
The above illustrated results of the tourism survey emphasize the idea that Paros could rely on discerning visitors and that there is a potential for lengthening the tourist season. The wish of the local organizations from Paros to raise the income from tourism, but without the increase in the tourist numbers seems like a valid proposal, based on the fact that the most number of tourist spent either 7 or 14 nights in the island (more than half of the participants). The majority of respondents (60%) also visited Paros two or more times. This survey describe a visitor interested in the island's cultural and architectural areas, who has the wish to return to the island of Paros even in off-season. (half of summer visitors are inclined to visit also in spring or autumn). Measurements that emphasize the conclusions of the survey could include: the cultivation of the visitor's loyalty and appreciation of Paros's specificity, the development of the assets of the island appreciated by the tourists: the footpaths and the cultural circuits, the organization of suitable events and activities in the fields of gastronomy, culture or sports.

Resources



Right Page | The photo documentary LU-PIMARIS is dedicated to the history, the stories and the faces of the Greek fishermen and their traditional colorful wooden boats. Since 2010, Christian Stemper is photographically documenting the last remaining individual fishermen and their boats, on the Greek island of Paros. A total of 99 Boats and 31 fishermen. Half of the boats that have been photographed in 2010 do not exist anymore - destroyed, abandoned or sold to tourists. Because no one wants to become a fisherman anymore the traditional fishing craft is dying, and therefore a millennial-old tradition.¹

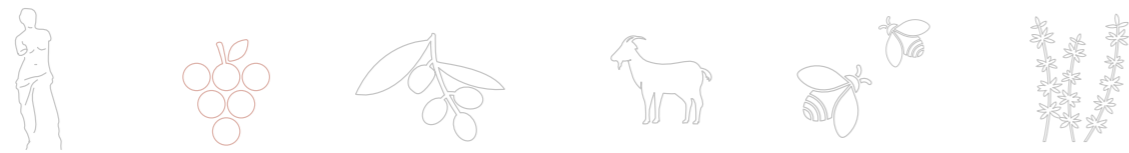
¹ Photos and text. Wolves Of The Sea. <http://www.lupimaris.com> (September 20th, 2018)



Despite the fact that the soil of the islands is dry, their flora is rich. In mountainous areas, various herbs can be found: oregano, fennel, rosemary. The vegetation is dominated by cypress and pine trees, vines, fig and olive trees. The cultivated areas are generally small in size, which is characteristic of all the Cycladic Islands. The vine culture had a long tradition on the island of Paros. Today, the cultivation of grapes of exceptional quality is the main interest in the island. A significant number of wineries (private and cooperative) is still available on the island. The recent period saw the restructuring and conversion of old vineyards. Besides the cultivation of grapes, the cultivation of olives, mainly used for the production of olive oil, is also of importance on the islands. The aromatic and medicinal plants are interwoven with the landscape of the islands, an indication of the full adaptation of these plants to the geo-climatic conditions of the area. The cultivation of aromatic plants does not require special cultivation techniques, while still producing a good quality result. They also enrich the flora and show

significant benefits for the beekeeping. Despite the advantages offered the cultivation of land is still minimal on the island, the main reason being the concentration of locals mainly in the touristic field and the difficulty faced by the producers in marketing their products abroad. In Paros, there are about 72 beekeepers, mainly producing honey for the local market. Despite the excellent quality of thyme and floral honey, an important problem is the promotion in the touristic field of lower quality honey from abroad. Fishing in Paros is one of the oldest and traditional jobs. Fishing activity was far more intense in the past decades than it is now. A major role was played by the decision of the EU to limit the fishing fleet in Greece, which forced many fishermen to leave their profession, while destroying their boats. Today, only 3 out of 80 professional licensed fishermen are living exclusively from this activity. The Parian marble is quarried out of two working open-air facilities. The marble of an excellent quality is mainly exported.¹

¹ Directorate General of Regional Rural Economy and Veterinary Medicine. Business Plan. Agricultural Development Program 2014-2020



Grape Varieties | There are two main grape varieties in Paros Monemvasia (70% of the grape production) and Mandarila (30%).

Location | The vineyards of Paros are spread around the whole island, but the best location is in the central part of the island, in heights from 250 m- 450 m.

Soils | Gneiss, granite and marble are dominating the island. Suitable for viticulture are the occasionally occurring slate and marlstone soils.

Area | The total vineyard area of Paros is about 2000 hectares.

Main Producers | The wine production in Paros is dominated by the private winery Moraitis, with 51% of the wine market. The rest is covered by the local Paros agriculture cooperative.

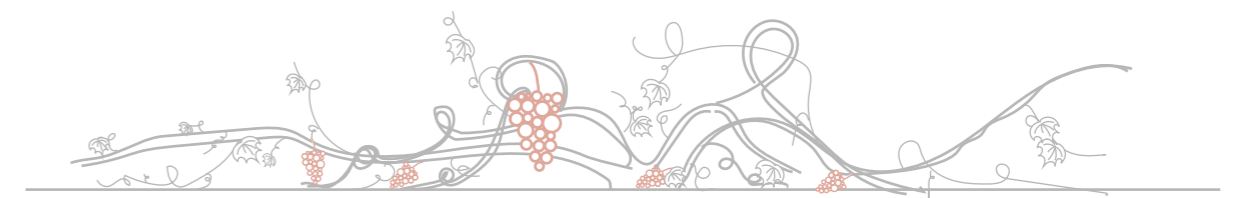
Opap (Appellation Of Superior Quality) | There are two OPAP wines in Paros: a red one (Mandarila 66% and Monemvasia 34%) and white one made from Monemvasia.

Particularity | The traditional type of viticulture practiced here is the “aplotaries”: the vines do not have a trunk, they are coming to the ground to protect the grapes from the wind, creating a “floor covering” of vines.

Harvest | The grapes are being harvest at the end of August.

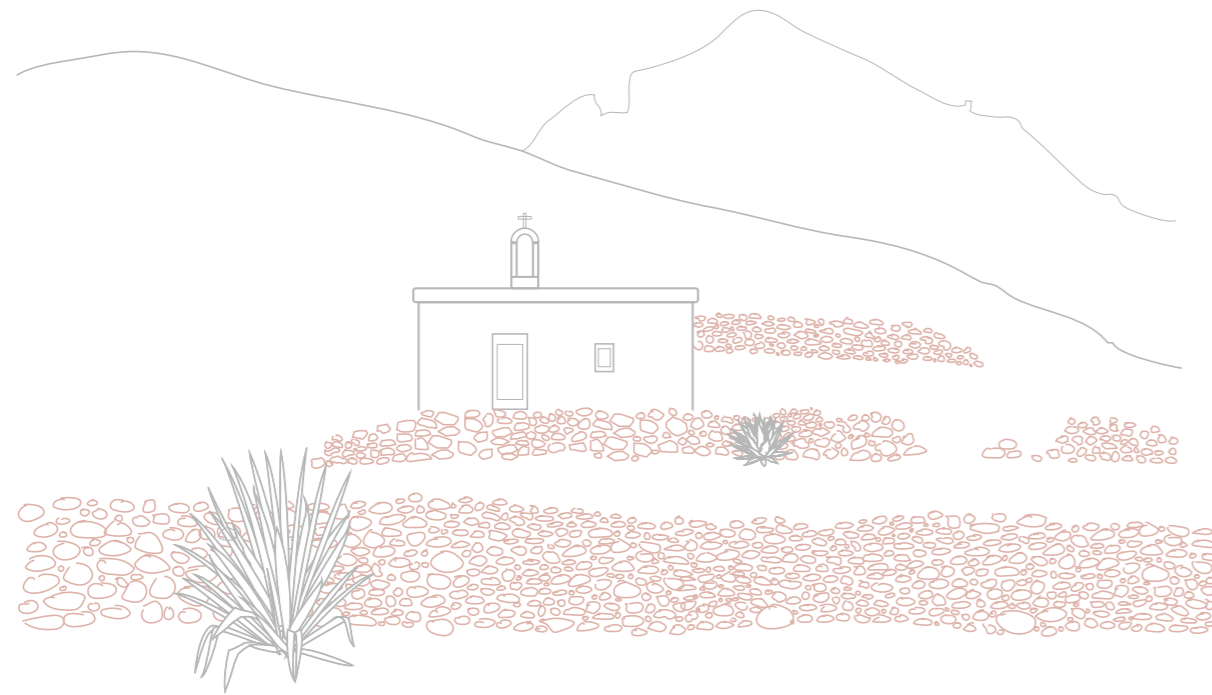


Double Cordon Training Method



Traditional "Aplotaries" Method

Xerolithies



Xerolithies are the dry stone walls that create the characteristic images of the Aegean landscape; local stones combined together, without any cohesive material, forming walls that spread all over the island surface, in perfect harmony with the morphology of the land.

The xerolithies, had a very important role helping the development of life here at the Aegean: holding back soil, they created surfaces of cultivable land in the form of levels, in the mountains and in areas exposed to the strong sea winds.

The stones used for the walls were taken from the nearby areas, which were cleared for farming; they held back the rainwater directing it to the crops and they served as boundary fences for the adjoining properties. Those stone walls created biotopes, providing protection for an important number of local plants and animals.





Use | It is considered the finest marble for carving purposes; it takes detail very well and react well to all the tools

Hardness | Medium hard

Translucency | The translucency of the marble is extended to a thickness of 3-5 cm; used for roof tiles, it makes the passage of light to the interior possible

Color | Cool white, sometimes tending towards a light gray or even blush color

Texture | The color is generally uniform, without streaks or spots

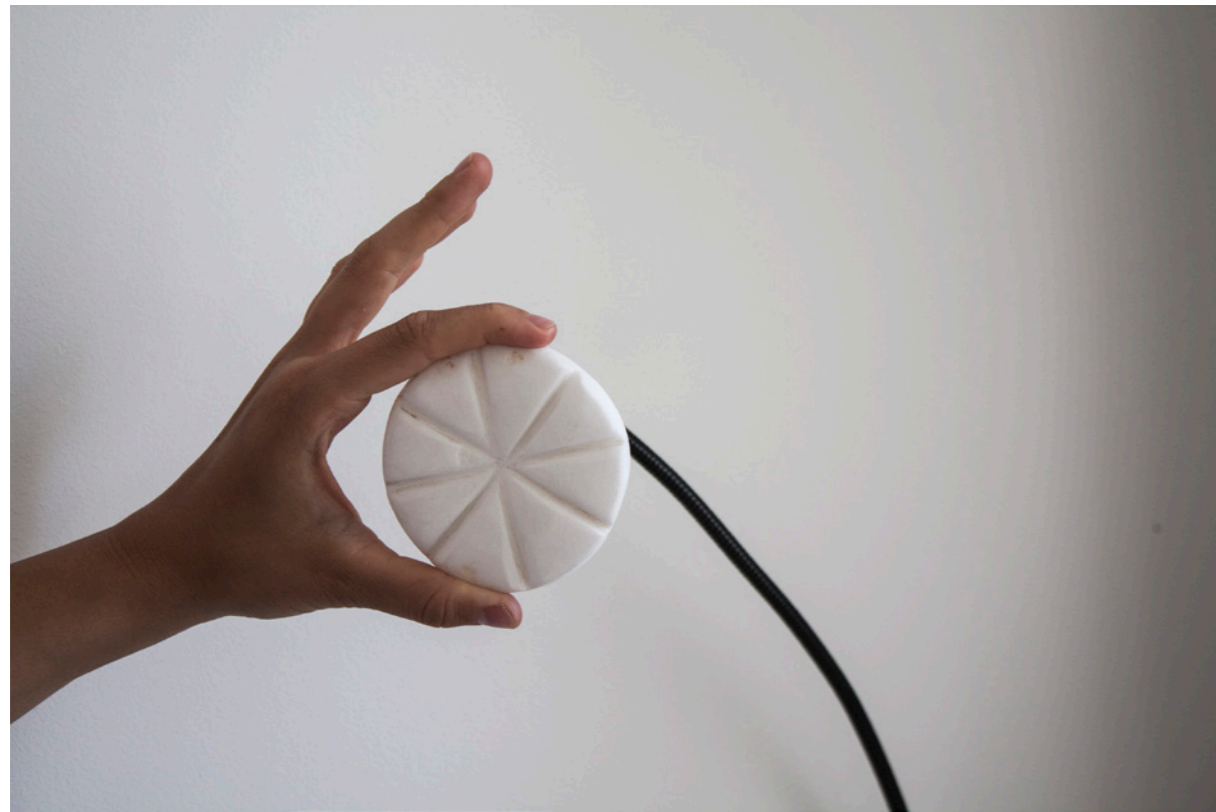
Fracture | It shows a greater inclination to fracture than Carrara marble and has less tensile strength

Grain | Tight grained

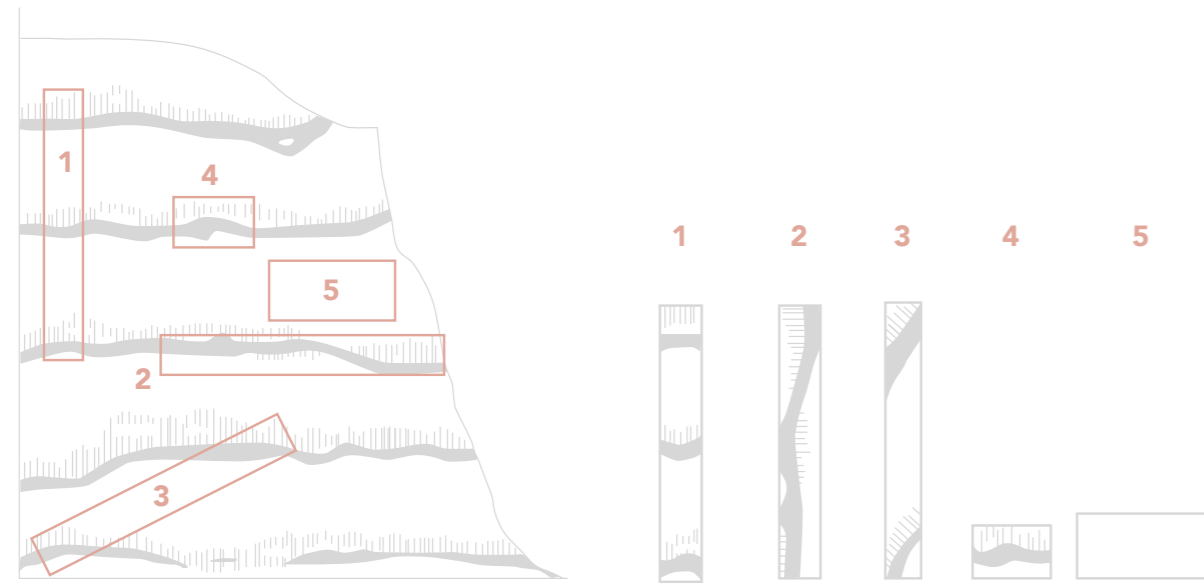
Availability | The ancient quarries of Marathi closed in 1881; today, Parian marble continues from other quarries.

Parian Marble

Translucency of Parian Marble



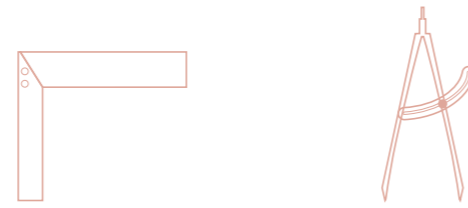
Classification of Marble Cuts



The drawing shows five blocks of marble taken from the same quarry face. The color is two-toned and runs in roughly horizontal streaks. *Blocks 1, 2 and 3* are columns with the color running horizontally, vertically and diagonally. *Block 4* is all colored marble and *block 5* is white. Looking at the finished work the uninitiated might assume that *blocks 2 and 4* did not come from the same quarry as the others. Color can be seen as having the same effect on quarrying some stones as does the existence of fracture lines. It causes the quarriers to work into the stone face in certain directions rather than others.

Underground Quarry

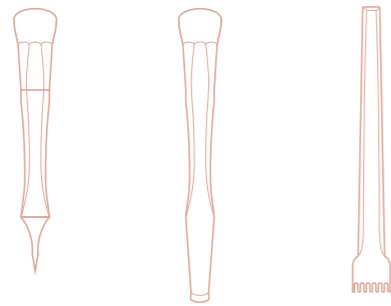




Measuring and Layout Tools

Tools that help the carver to transpond the design on the form they are carving, checking out the proportions or produce straight lines.

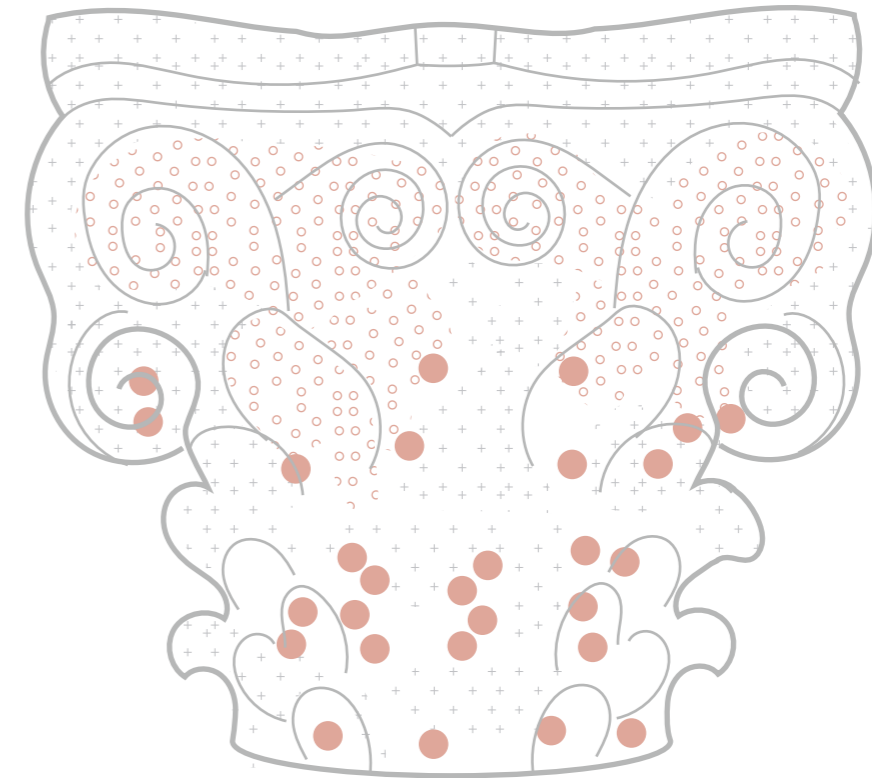
from left to right: L-shaped Tool, Callipers






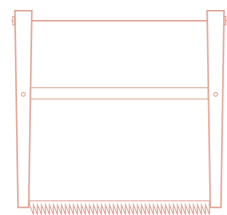
Percussion Tools

The percussion tools are used for carving stones and can be found in various shapes, according to the carver's needs.

from left to right: Point, Roundel, Tooth Chisel



-  **Drill**
-  **Flat Chisel**
-  **Round Chisel**

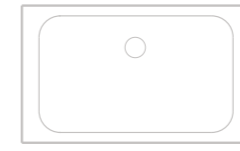


Abrasion Tools

This category is divided into tools that are used for cutting, drilling and for polishing of the object.

from left to right: Saw, Drill, Polishing Stone

Parian marble uses from antiquity until today

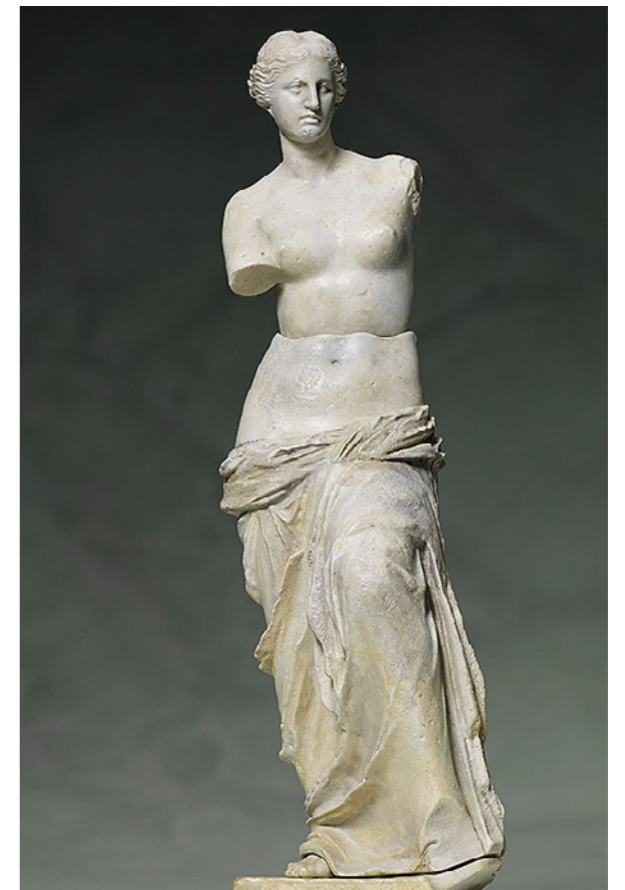
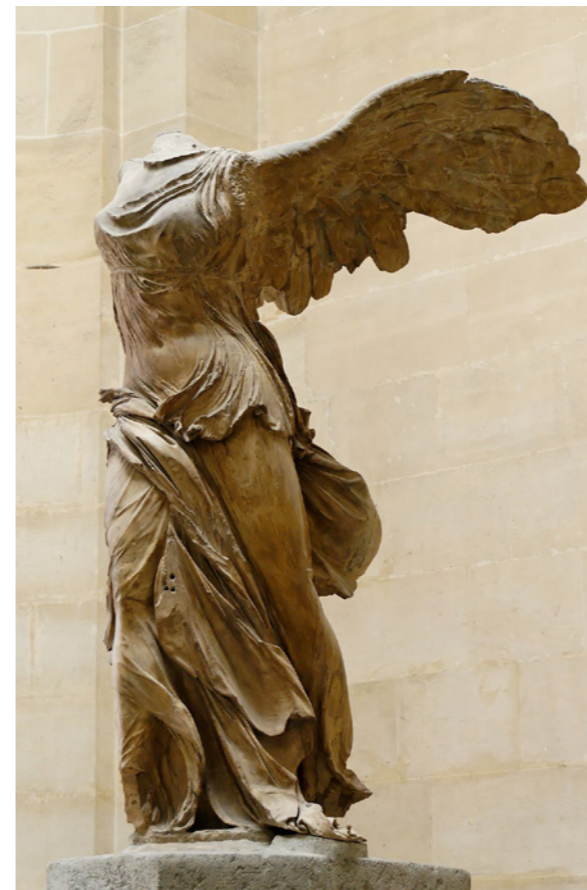


The use of the Parian marble started in the ancient times and continues also today, still being valued for its distinct translucency, color and texture. Today, the exploitation of marble in Paros moved from its ancient location to nearby open-air quarries, but the tradition of the marble still remains embedded in the Parian life. Artists and designers try to include this raw material into their works and so, continue the tradition of thousand years. Sculptors from the Parian scene include names like Stelios Gikas and Aristides Varrias, who still value the uniqueness and qualities of the local marble.



Over a century ago, as European travelers began to explore the Islands located in the Aegean Sea, they began to bring home “curious” marble figures that were discovered by islanders working on the fields. By 1880 these sculptures were recognized as dating as far back as the Early Bronze age and naturally awakened interest about their cultural traces.¹ About these sculptures lie some unanswered questions, their intent as well as handcraft techniques are still debatable. Despite appearing very basic, later studies showed that the proportions of the figures were carefully thought out and realized very carefully using various tools. The majority of these sculptures are made out of white marble, they vary in size and complexity. In terms of naturalism, the sculptures range from simple modifications of stones shaped and polished by the sea to highly developed renderings of the human form. Many of these sculptures bared no evident gender characteristics but usually represented female silhouettes. By the end of the Geometric period the marble had begun to be used also in the architecture.²

¹ Getz-Preziosi, Pat. (1994). Early Cycladic Sculpture. An introduction. The G. Paul Getty Museum, Malibu, California.
² Hendrix, Elizabeth. (1998) Painted Ladies of the Early Bronze Age. Metropolitan Museum of Modern Art Bulletin: 4-15



The Parian marble was one of the most precious stones of the antiquity and has been used in early architecture not only on the island but also at many work-sites of the continental Greece. As early as the sixth century B.C. it was imported to Athens for the construction of the Parthenon and also documents by Herodotus, attest it as being used for the reconstruction of the Apollo temple in Delphi. Because its unique translucent nature, the stone was also uses as roof tiles for certain temple buildings, which enabled the light to pass to the interior.¹ The residents of the Paros used to carve their sinks and basins out of blocks of marble. This motive is reintroduced in contemporary interior design. Influenced by the clear geometric forms of the Cycladic Period, the use of marble in Greek interior and product design is gaining popularity. The aim of the projects is to reinforce the Greek identity in design, by using a timeless material in the history and of culture of Greece.

¹ see Malacrino, Carmelo.(2010) Constructing the Ancient World. Architectural Techniques of the Greeks and Romans. Getty Publications, Los Angeles, California.



Stone Path Strategy

The Stone Path Strategy emerged as a critique to the conventional tourism, that seem to transform the islands of Paros, Antiparos and Despotiko into places without an identity, with an ephemeral character, where the passing trends of modern tourism overshadow the individuality of the islands.

Focusing on eight carefully chosen points of interest, that integrate the material of marble as an architectural, cultural, historical or traditional centerpiece, the strategy enhances the specificity and distinct character of the islands. Each chosen stop shows a different characteristic of the marble, the diversity of its uses and its evolution over history: its important value (Parikian Kastro), its plasticity (Archeological Museum), its (Quarries of Marathi), its diverse usage (Byzantine Road and Marmara vilage), its importance in contemporary times (Nikos Perantinos Sculpture Museum), its architectural qualities (Kastro of Antiparos), its complex history (Island of Despotiko).

This proposition aspires to change the perception of the modern visitor of the Cycladic islands, that is absorbed by the superficial portraits of the islands in the mass media, unable to distinguish the uniqueness and particular features of each environment.

The new implemented approach tries to engage and promote also the inland areas of Paros and Antiparos, partially abandoned in the frenzy of the tourism development, apparent unable to meet the needs of the contemporary tourist. The strategy

involves the conservation and adaptive reuse of the abandoned or decaying structures, in an effort to protect the island's architectural heritage, affected by the tourism development.

The negative impacts of the tourism: its pressure on the infrastructure, the environment and its resources, are acknowledged as a main threat of the current touristic development and as a consequence, the new strategy involves expanding the tourist season in the autumn and spring months. The new tourist is not only an observer, but participates and exchanges knowledge in its journey. He is interested in the culture, the uniqueness of the architectural and natural environment, the inhabitants, their traditions and gastronomy. The involvement of the local population is a valuable piece of the strategy, the project trying to strengthen the relationship between the tourist and the inhabitant.



Kastro Parikia

1 2

Archeological Museum

3

Marathi Quarries

4

Lefkes Village
Byzantine Road
Starting Point

6

Marmara Village

5







Marpissa Village
Nikos Perantinos
Sculpture Museum

Kastro Antiparos

7

Despotiko Island
Museum

8

-  Accomodation
-  Visiting
-  Festival | Cultural Events
-  Workshop
-  Dining
-  Ferry | Boat Crossing

The Stone Path Strategy is differentiated according to the duration of the stay of the traveler. Tourists that encompass Paros in a wider tour of the Cycladic islands, staying only a day, are encouraged to visit the quarries of Marathi, can experience a concert in the mine or visit an exhibition on the site. The short-term guest, that spends three to four nights on the islands, can participate at festivals, explore the whole island of Paros, experience a stay at the Kastro of Antiparos and travel to the island of Despotiko. In contrast, the long-term guest can participate actively at workshops in Marathi or Despotiko and explore the three islands for a better understanding of their distinctiveness. Each experience is molded according to the travelers journey, but allows a meaningful understanding of the islands, their history, architecture and culture.




Day Guest | 24 h
 Quarry Visit
 Quarry Concert
 Exhibition Marathi
 Workshop Visit




Quarry Festival
 Bike Tour Paros
 Kastro Antiparos Overnight Stay
 Despotiko Tour

Short-term Guest | 3-4 nights



Visit Paros- Antiparos- Despotiko
 Participation at Marathi Marble Workshop
 Participation at Despotiko Archeology Workshop

Long-term Guest | 1-2 weeks

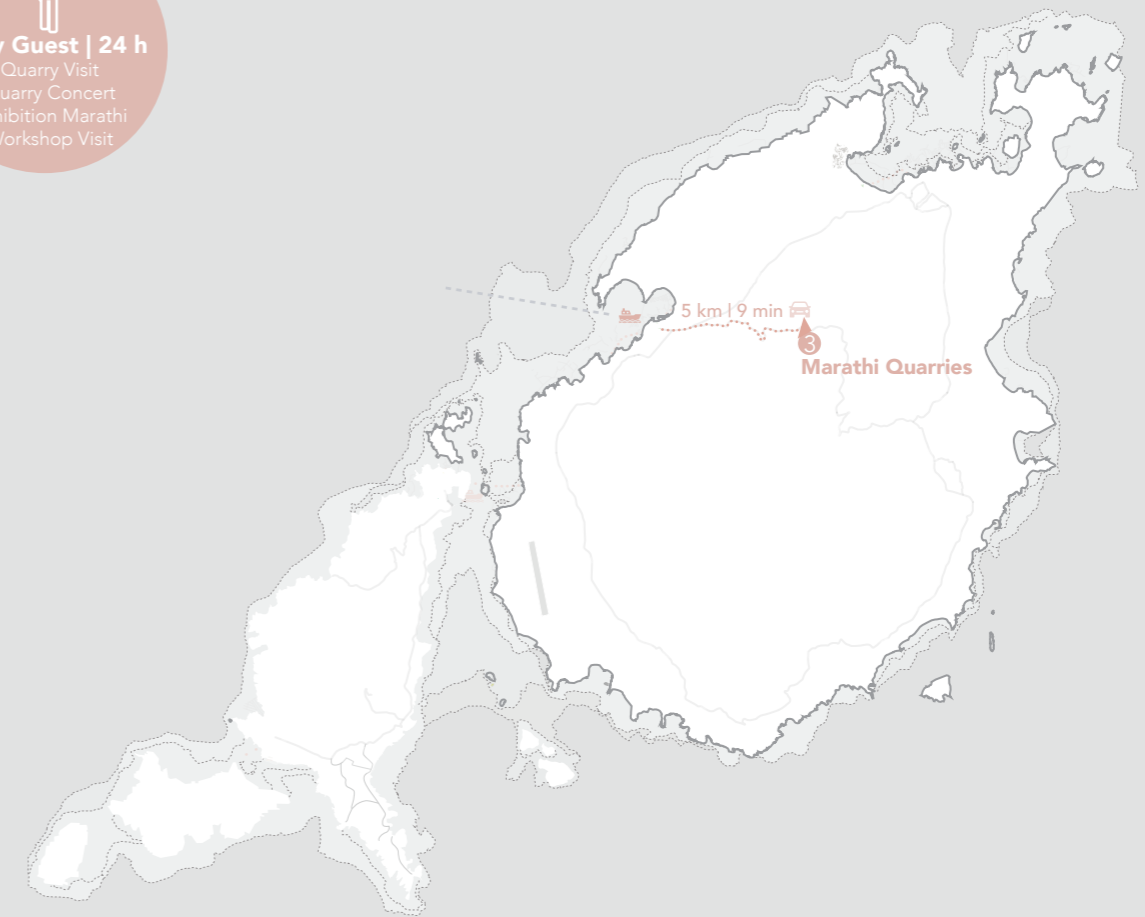


Accommodation Marathi
 Organizing Workshops
 Organizing Events in the Quarry
 Guided Tours | Sharing the Local Knowledge
 Advertising

Resident
 ∞



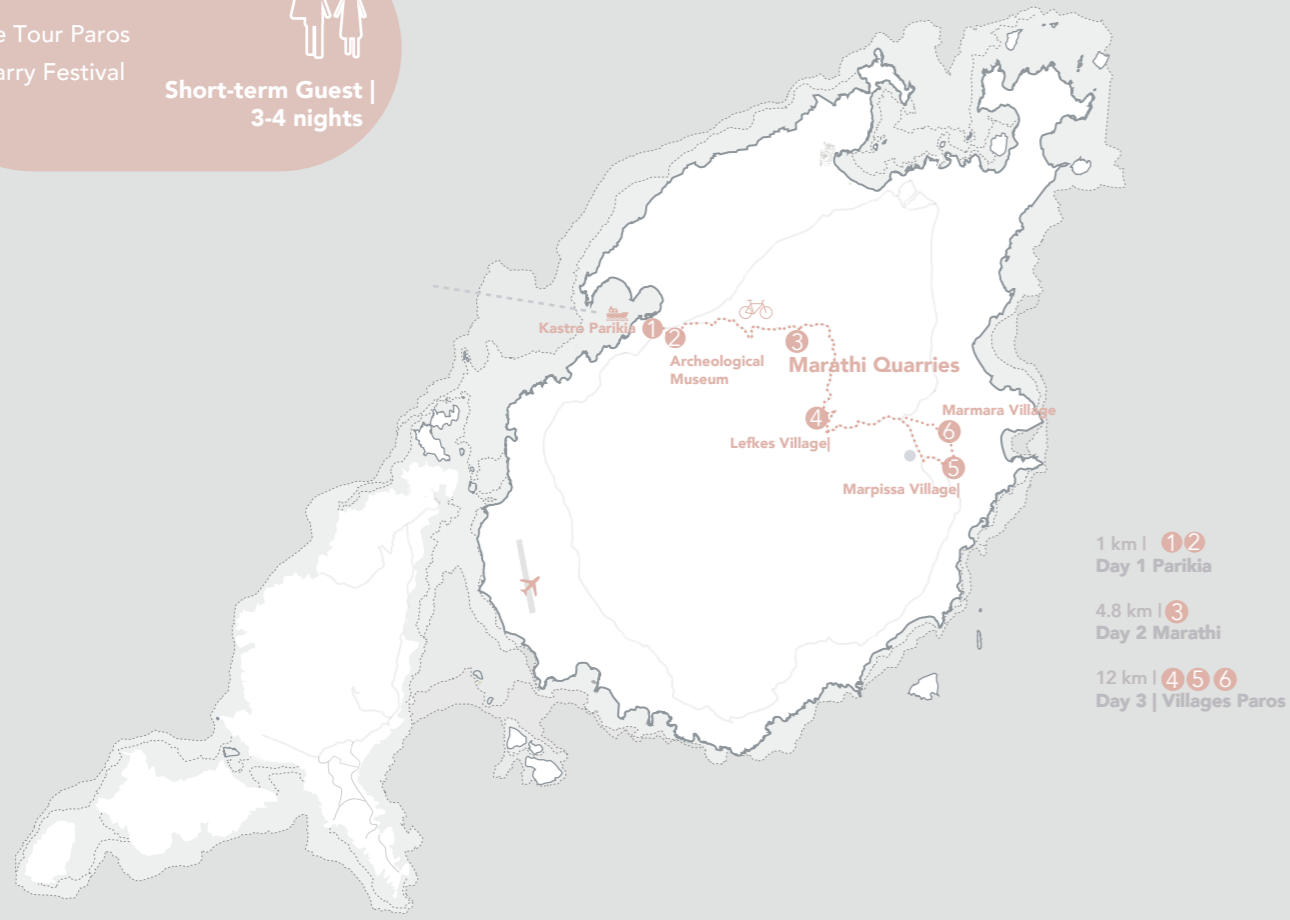
Day Guest | 24 h
 Quarry Visit
 Quarry Concert
 Exhibition Marathi
 Workshop Visit



Bike Tour Paros
Quarry Festival



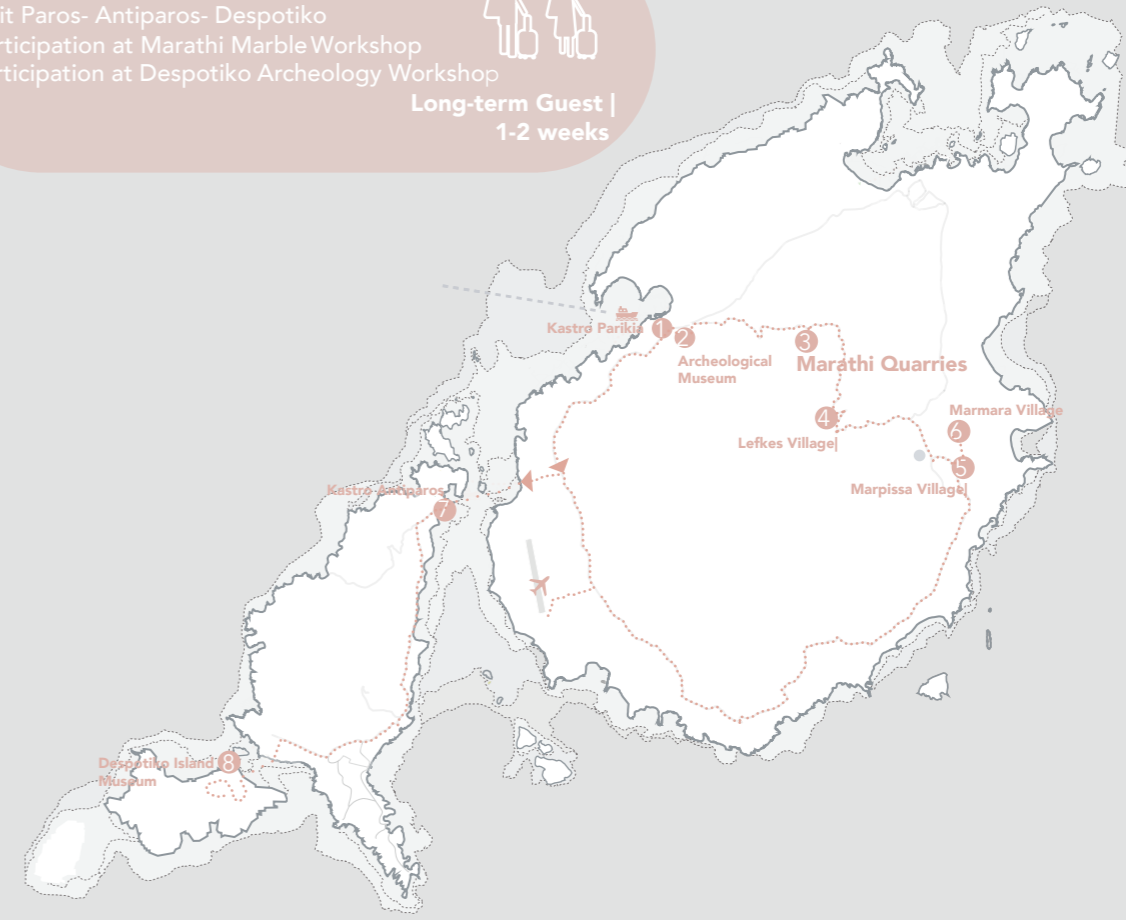
Short-term Guest |
3-4 nights



Visit Paros- Antiparos- Despotikó
Participation at Maráthi Marble Workshop
Participation at Despotikó Archeology Workshop



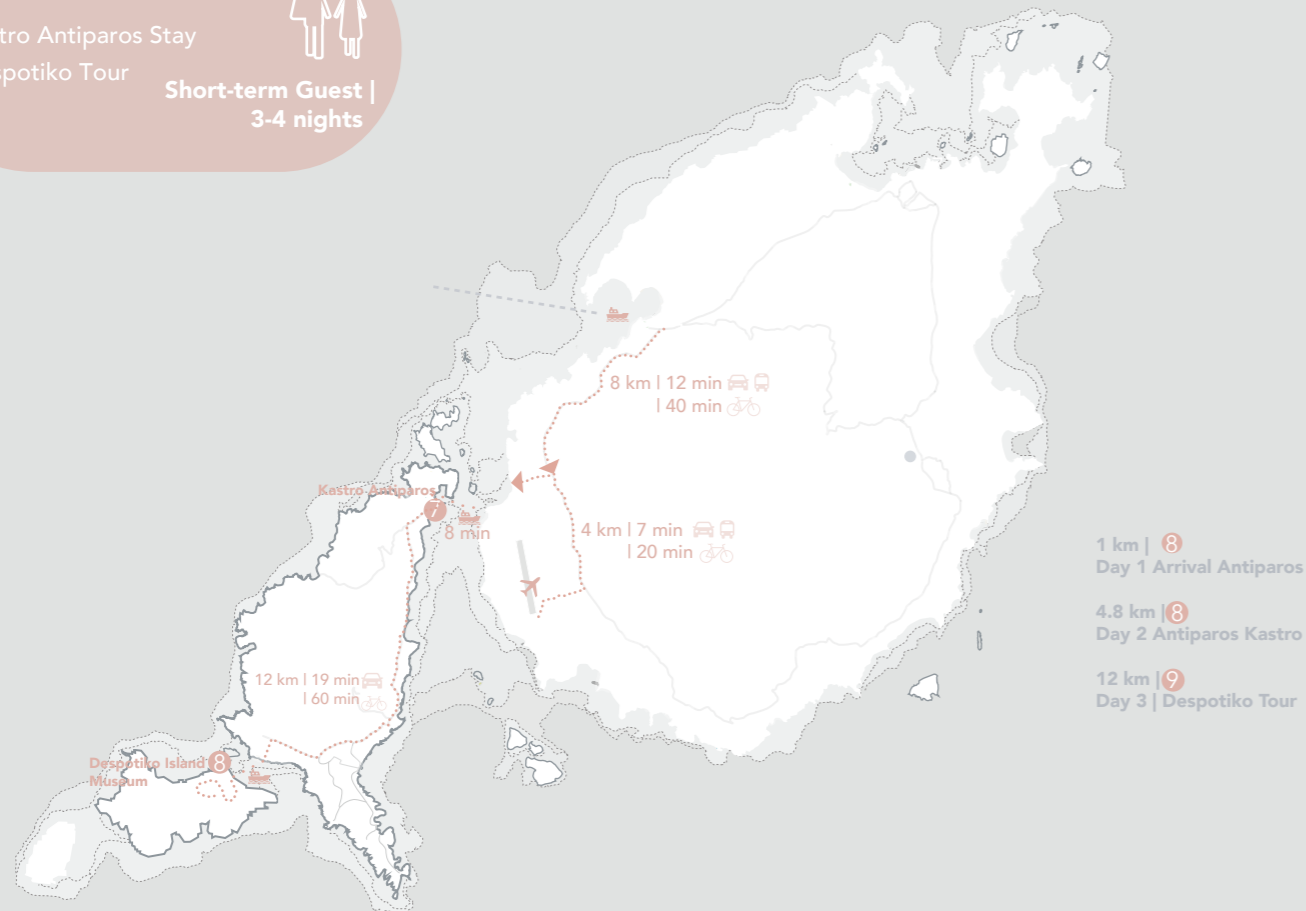
Long-term Guest |
1-2 weeks



Kastró Antiparos Stay
Despotikó Tour



Short-term Guest |
3-4 nights

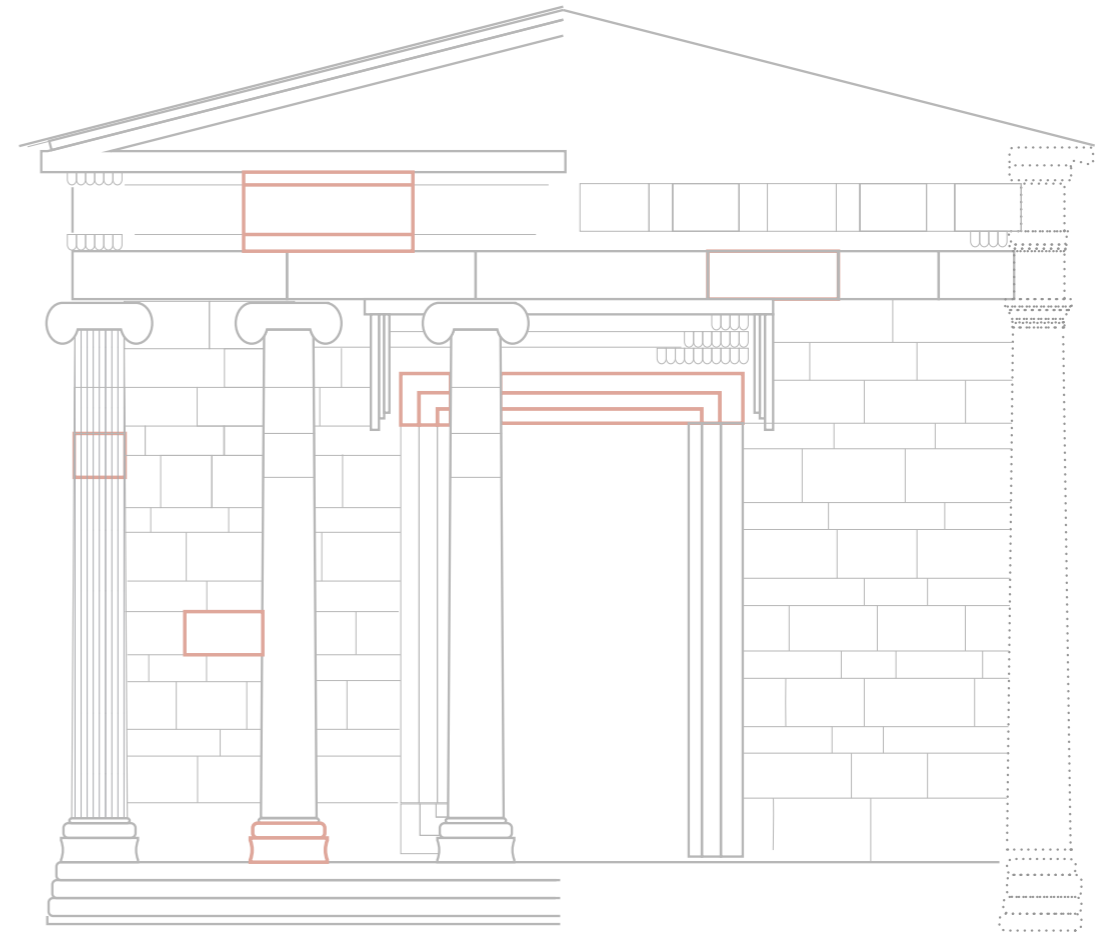


1 KASTRO PARIKIA

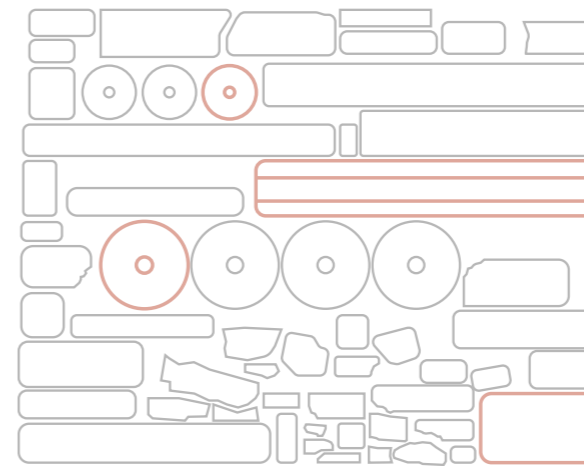
Paros Island

The foundation of the archaic temple of Athena can be found on the hilltop of today's Kastro. It is a Doric temple, dated circa 530-525 BC with six columns at the porch and six at the back chamber. Most of the temple submerged into the sea along with the west slope of the hill. Other buildings, built of marble architectural elements, were destroyed due to the construction of the castle by the Venetians in 1260. The tower of the castle is its most distinctive part, built from the vestiges of ancient sanctuaries that were scattered in and around the island of Paros.¹

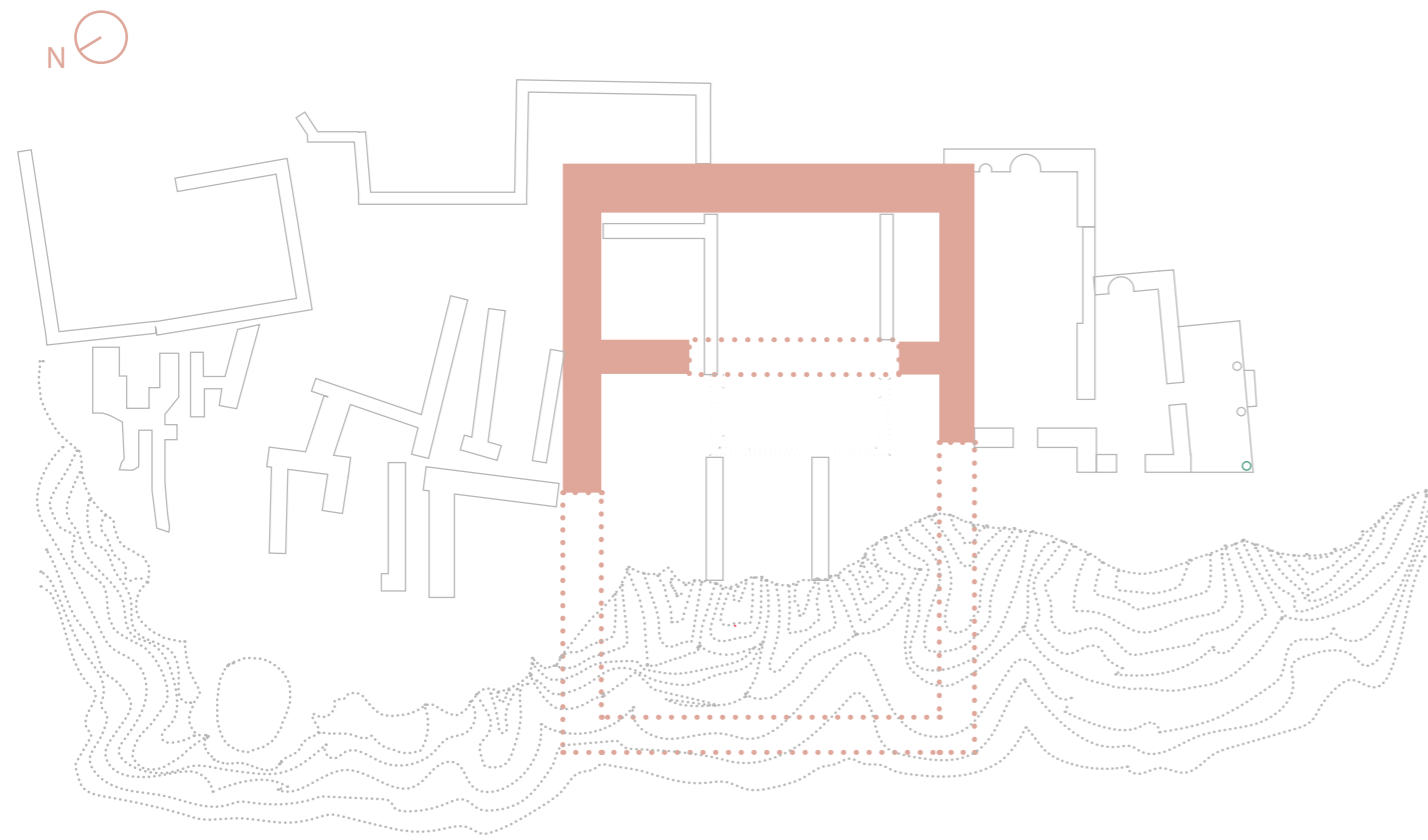
¹Paros Frankish Castle. (April 20th, 2018). <https://www.greeka.com/cyclades/paros/paros-excursions/paros-frankish-castle.htm>



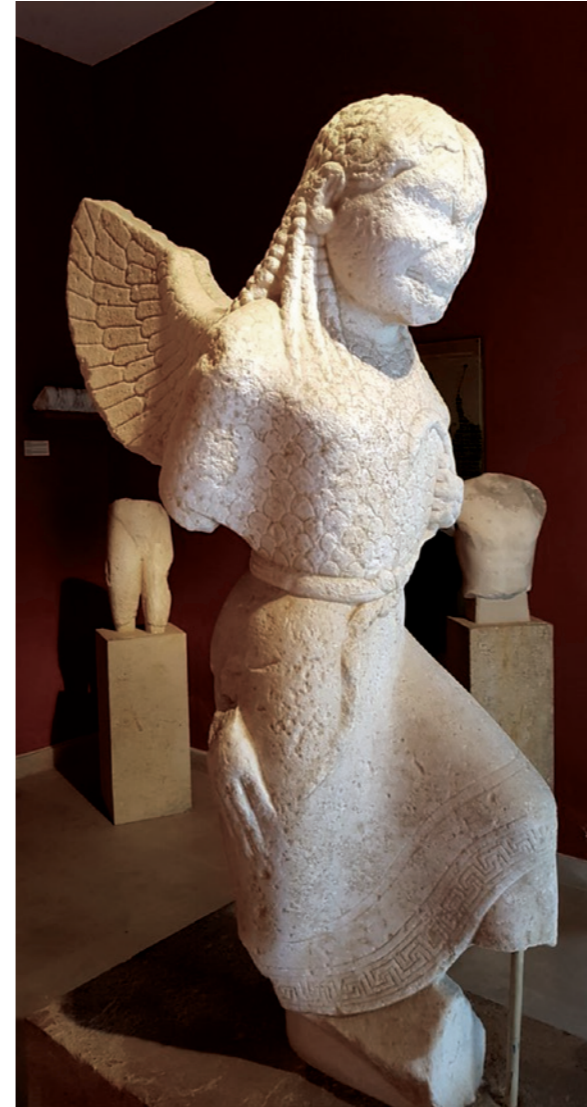
Former Temple of Athena located on the castle hill



Detail of the actual Tower Walls



Plan of the Temple of Athena | Parts submerged into the sea



2 ARCHEOLOGICAL MUSEUM

Paros Island

Founded in 1960, the museum hosts the most important exhibits which were found on the excavations of Paros and Antiparos. The findings date from the Neolithic period to early Christianity, they include: Cycladic figures carved out of Parian marble, mosaics, pottery, later marble statues. The most important piece of art displayed at the museum is a 1.35 meter high marble statue of the Mermaid Gorgo (6th century BC). The statue is preserved almost intact and was the central acroterion of a temple.¹

¹ (April 20th, 2018). <http://www.paros.gr/en/what-to-do/>

3 MARATHI QUARRIES

Paros Island

The quarries from which the Parian marble, the lychnitis, was extracted, was exploited since the 6th century BC. The marble was exported across the Mediterranean sea, as being a valuable construction material. Today, three entrances to the quarry galleries survive. At the south entrance, one can find a relief dedicated to the Nymphs featuring representations of the Olympian Gods. In the 18th and 19th centuries, the quarries saw a revival, as the French Marble Company undertook the exploitation of the site. The quarries, considered today a World Heritage site, are now in danger of collapsing. The reason is, the marble mining at short distance away from the ancient quarries was granted. The company that is now exploiting this sites used explosives that caused cracks in the underground galleries.¹

¹ Kourayos, Yannos.(2015) Paros, Antiparos, Despotiko. From Prehistoric to Contemporary times. PAROS MUNINCIPALITY: Tourism and Development Comitee.



4 LEFKES VILLAGE | BYZANTINE ROAD

Paros Island

The Byzantine Road is the oldest trail on the island, dating back to 1000 AD, and links the traditional villages of Lefkes and Promodromos. It spreads on a distance of 3.5 kilometers and is paved with Parian marble. The network was originally used as a flea from the pirate raids and was part of a central road traversing the entire island. Along the way, one can encounter terraced slopes, olive trees, myrtles, wild flowers and herbs. Halfway, It reaches a mountain top with views of the eastern part of the island. ¹

¹ Tracing old Paros. (April 20th, 2018). http://www.visitgreece.gr/en/greek_islands/cyclades/tracing_old_paros



5 MARPISSA VILLAGE | NIKOS PERANTINOS SCULPTURE MUSEUM

Paros Island

Marpissa is a village located on the hills of Paros, 17 km east from the maintown, Parikia. It is built amphitheatrically around the hill, like many Cycladic villages, with the Sculpture Museum Nikos Perantinos located at the central square of the village. Nikos Perantinos is of the most important Greek sculptors of the 1930s. He is a graduate of the School of Fine Arts, Thomas Thomopoulos Workshop. After he continued his studies in Paris, he was appointed at the Archaeological Museum, where he performed restorations on ancient sculptures.

Thinking that Paros has the finest marble and that this tradition must go on, Nikos Perantinos created a workshop in Parikia to teach his locals the art of sculpture. The Museum is located in a renovated neoclassical buildings and features five large halls, exhibiting sculptures by Nikos Perantinos.¹

¹ "Nikos Perantinos Sculpture Museum." <http://www.paros.gr/en/what-to-do/shmeia-endiaferontos/museums/720-nikos-perantinos-sculpture-museum.html> (April 28th, 2018)

6 MARMARA VILLAGE

Paros Island

The villages of Marmara is located 14 km from Parikia and is home to 600 inhabitants. The name of the village originates from the word "marble", numerous scattered marble stones being found around the village and later used for the construction of the mansions and Byzantine churches within. The white church of Taxiarchis, the church of the Assumption and the blazon of Sommaripa family at the entrance, dominate the village. It is believed that the ancient town Yria lies buried close to Marmara. Around the village, numerous marble basins can be found.¹

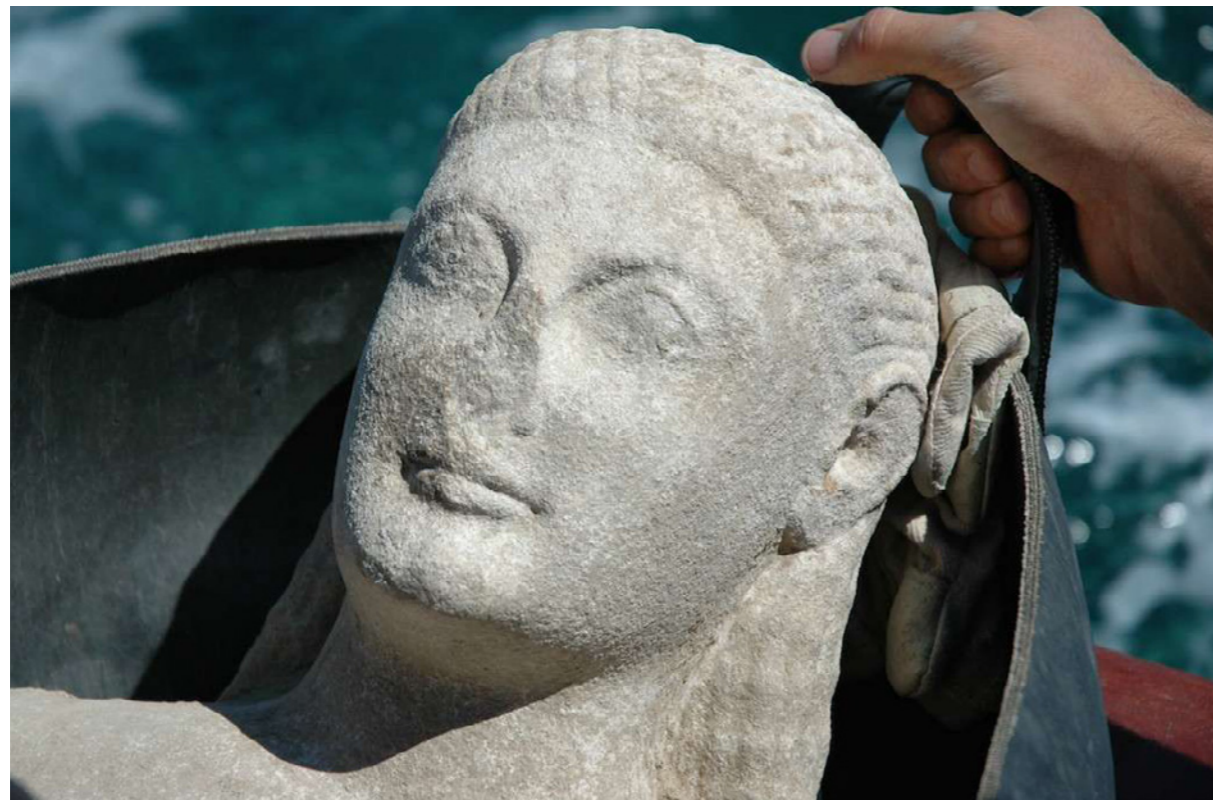
¹ "Marmara." <https://www.parospages.com/en/locations/marmara> (April 28th, 2018)

8 ANCIENT RUINS

Despotiko Island

Despotko is a small uninhabited island 700 meters west of Antiparos, and hosted in the ancient times a sanctuary dedicated to the god Apollo. There were as many as 22 shrines dedicated to Apollo, scattered around the Cyclades, one of the important ones being on the island of Despotiko. The island is situated almost exactly in the center of the Cyclades, more so than Delos. This advantageous location combined with a spacious and protected bay, may explain its former importance as a stepping - stone in the Aegean Sea.





The economic power that the Parians gained from excavating the precious marble is showcased here, on Despotiko island and was built from the same cherished material.¹ Today the only permanent “residents” are the goats of an Antiparian shepherd in the northeast of the island. The archaeological investigations on Despotiko took place at the end of the 19th century resulting in the reveal of two Early Cycladic cemeteries in the south part of the island. Later on, in 1997, further excavation exposed an extensive Archaic sanctuary, worshipping Apollo and possibly his sister Artemis. To date 12 buildings have been discovered, while at the tip of the peninsula various other structures can be seen. The sanctuary operated until the Hellenistic period, while over the Roman and Byzantine periods a small settlement developed, which was inhabited at intervals up to the late 17th century, when it was plundered by pirates and got abandoned.² In total 15 structures were discovered on the island, two which were discovered in 2017. The excavation chief Yiannis Kouragios, archaeologist for the Ephorate of Antiquities of Cyclades stated that the first phase of the restoration of the sanctuary’s archaic temple and the hestiatorion (dining hall) are almost completed. The works of restoration included the adding of new marble to the length of the stylobate in the porch of the hestiatorion, on which a colonnade of eight columns rested. The total length of the stylobate measured 17 meters of which 7 meters were missing. A copy of a marble column has been placed on the stylobate, on top of which the remaining parts found on the archaeological site will be positioned. Other works include the reconstruction of a wall on the northern side of the temple which has been completed with the

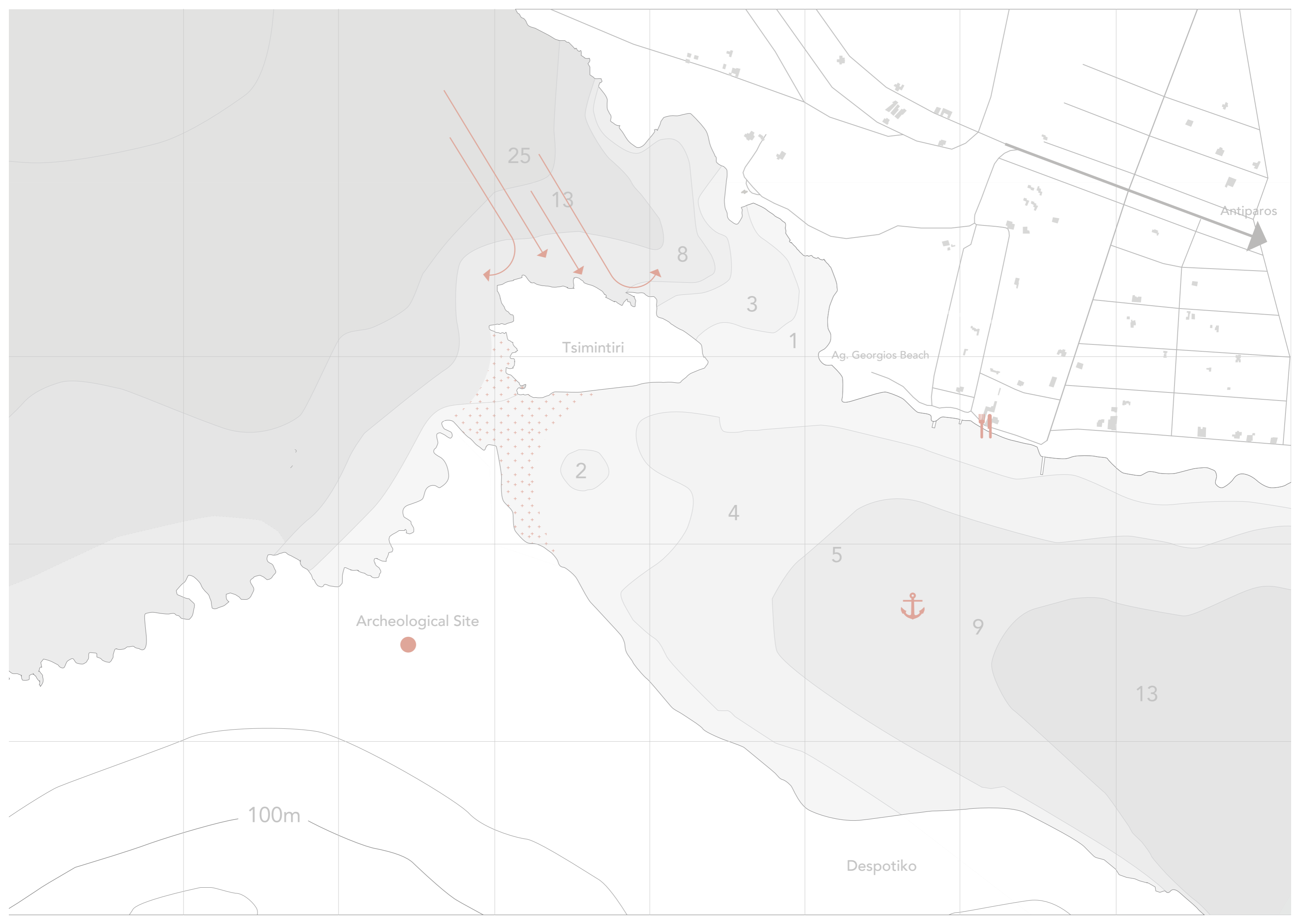
use of both ancient structural material and modern ones. Archaeological courses for students have been organized in the summer, giving them the opportunity to actively participate in the excavation. The students are hosted on the island of Antiparos in the village Agios Georgios and are transported daily by a boat at the excavation site.³ Recently the Ministry of Culture has announced that its planning to transform the island of Despotiko and its archaeological site into an open museum combining the natural beauty with the archaeological findings. A similar concept is found on the island of Delos near Mykonos.⁴

¹ “Despotiko”, Parola Magazine, pg.42

² Kourayos, Yannis.(2015) Paros, Antiparos, Despotiko. From Prehistoric to Contemporary times.

³ Greece - Excavating in the Aegean: The Case of Despotiko, Paros. (June 14th, 2018). <https://www.archaeological.org/fieldwork/afob/6903>

⁴ Despotiko: The Small Island Soon to Become an Open Museum. Chrysopoulos, Philip. (June 24th, 2018). <https://greece.greekreporter.com/2014/11/03/despotiko-the-small-island-soon-to-become-an-open-museum/>





Tsimintiri



A Cult building

The first phase of the building was constructed in 560-550 BC. It consists of a northern part (rooms A1, A2) which were identified as the sanctuary's main cult building and a southern part (rooms A3, A4, A5) which represented the hestiatorion (dining hall).

Δ Safe for precious offerings

The building dates from the 6th century BC and consists of a pronaos and naos with four columns. The numerous findings, including pottery of a good quality, suggest that the building has served as a safe for offerings.

I Use cannot be determined

The unity belongs to the 5th century BC and is made up of eleven rooms of various sizes.

Θ Bath

It represents the oldest building from the archaeological site. The rooms are divided by a central canal. Drainages, marble bathtubs and former installations suggest that the building served as a bath or was used in the symbolic purification of the visitor before entering the site.

E Drinking activities within a cultic frame

Constructed through three phases, dating to the second half of the 6th century BC. The drinking vessels found within the building indicate drinking activities within a cultic frame.

Z Only partly excavated

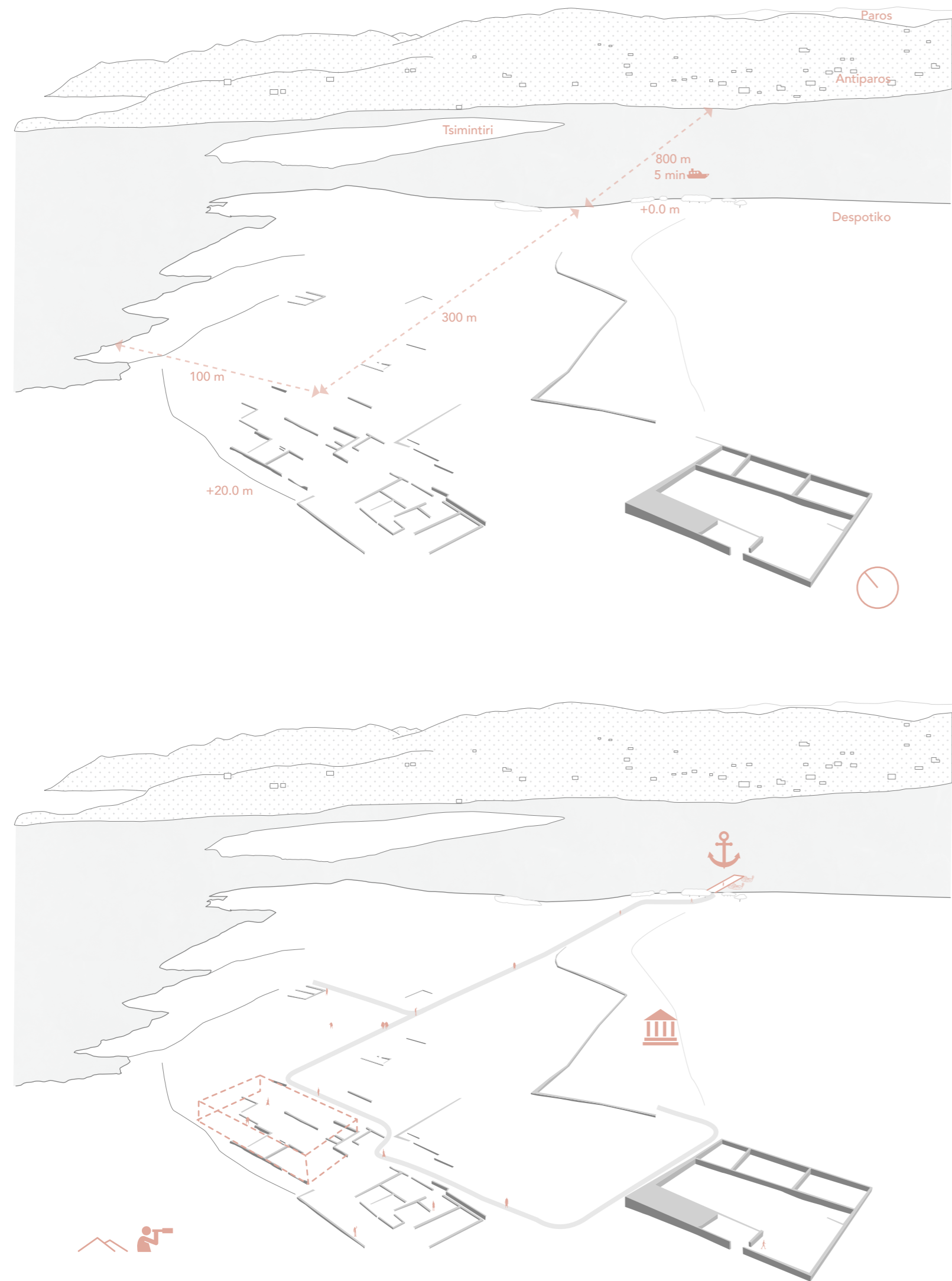
Γ Religious building

B Storage area/ area destined for the visitors

H Storage area/workshop



Isthmus (Former connection between Despotiko and Tsimintiri at least until Hellenistic time)



DEVELOPMENT STRATEGY

The creation of an open museum on the island of Despotiko culminates at the end of the Stone Path, giving the visitor a better understanding of the Parian glory, its complex history, rituals and habits. As you cross the sea between Antiparos and Despotiko, the recent restored ruins of the Apollo temple reveal themselves gradually to the traveler. The strong visual connection between the ancient site of Despotiko and the east coast of Antiparos is a leitmotiv, later integrated in the project.

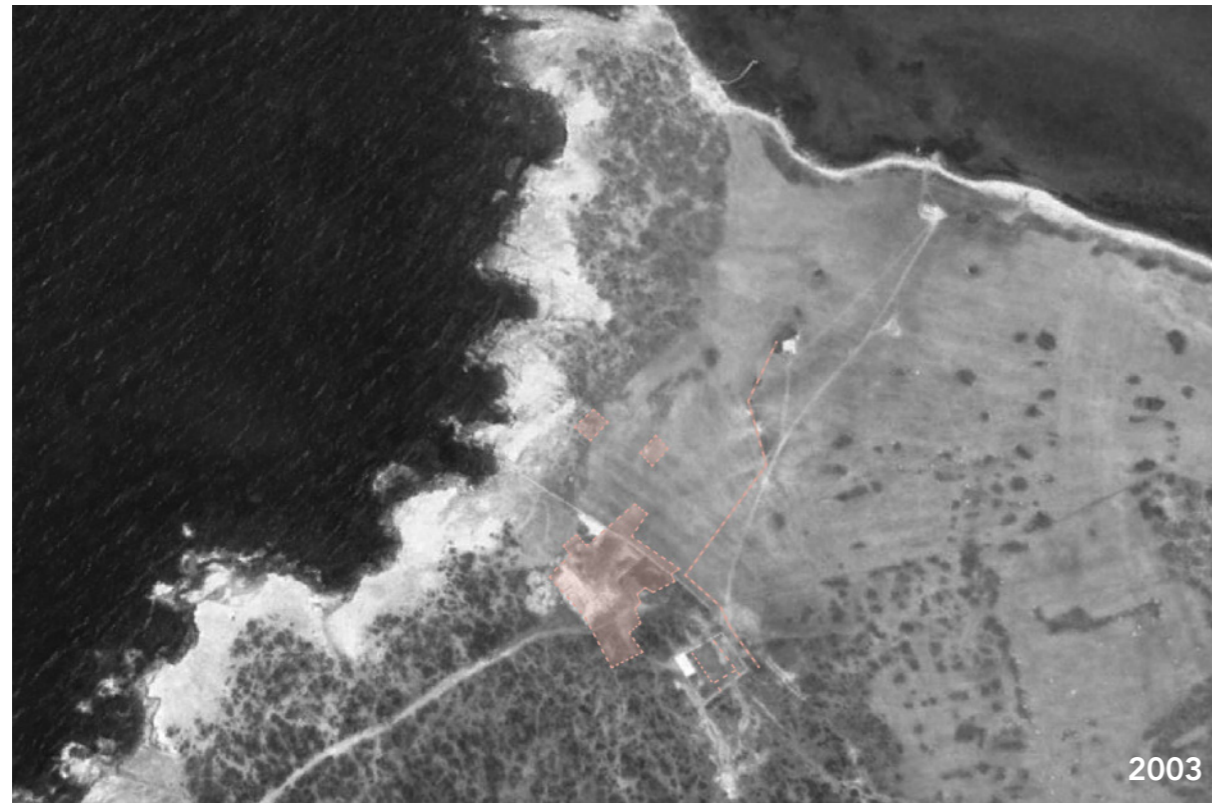
The channel between Antiparos and Despotiko has always been preferred by the sailors due to its natural protection against the Meltemi winds. Thus, the constriction of a new docking area will require a minimal effort.

The future open museum will contain a museum building, a restaurant and cafe, a waiting area for the visitors, a docking area for the boats, a panoramic facility that allows for an overall view of the ruins, located on the nearby hills. The new constructed buildings should be carefully integrated in the landscape, trying to remain in the shadows of the ancient ruins, not to overpower them.

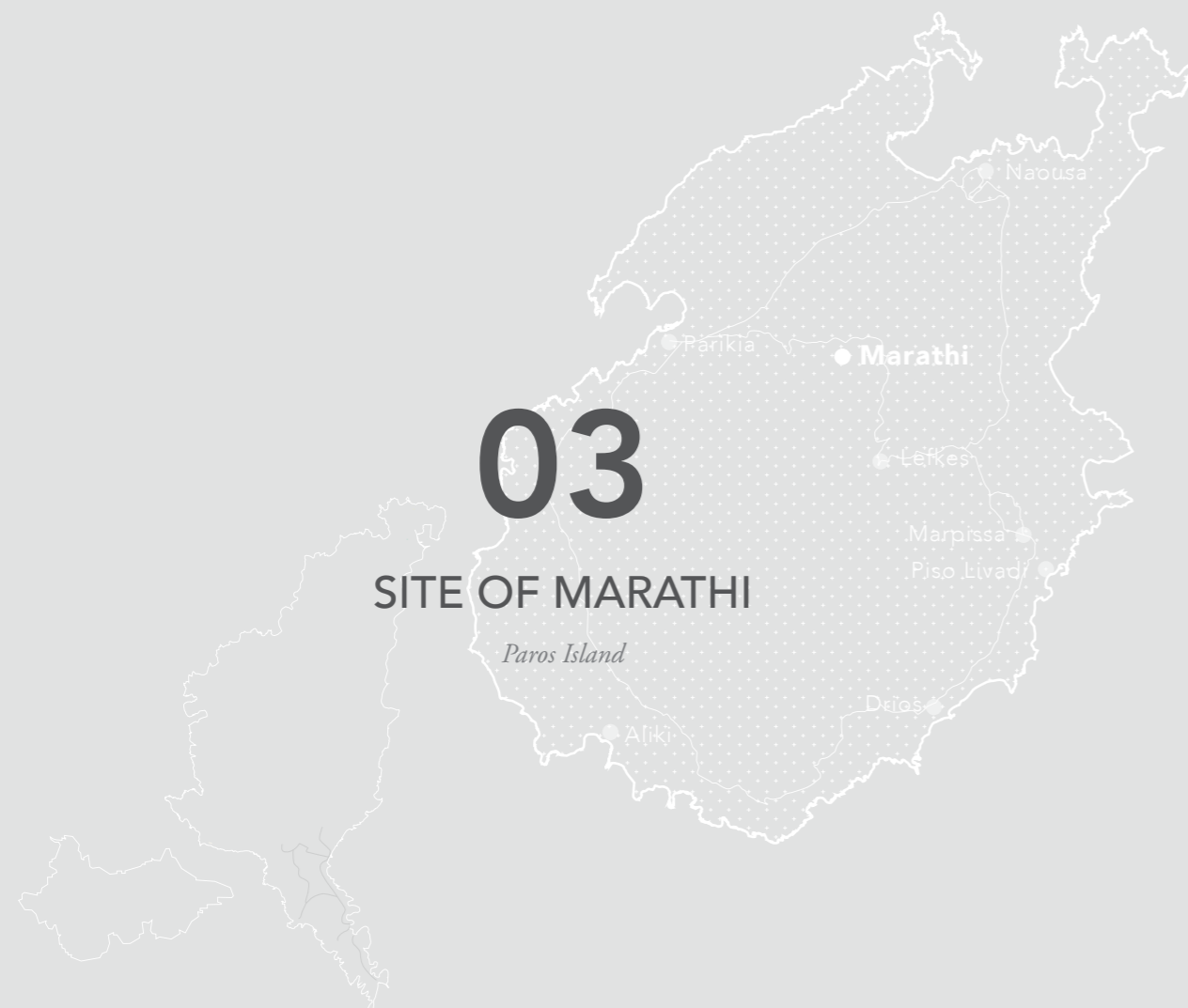
The first step of the project is the creation of a new docking platform, used as the main port of the island, near the pine trees. The trees act also as a visual guide for the boats arriving to Despotiko and create shadow for the waiting area.

A new pathway, subtly integrated in the landscape is used as a connection road between the new port, the scattered ruins and the new museum.

The creation of a new open museum encourages and fund the further excavations of the island, believed to still withhold undiscovered architectural and cultural values.



The left images show the evolution of the excavations on the Island of Despotiko. As seen in the first image, in 2003, just a small part of the Apollo temple (the cult building and the dining hall) were discovered, while in the last image, several other parts of the building and buildings outside the temple area were excavated. It becomes clear that the archaeological site from Despotiko is a young discovery, as shown by the evolution in just 15 years. The intervention on Despotiko island encourages the archaeological courses and workshops. This way, the historical heritage of the island and its history can be further explored and better understood.



The ancient quarries of Marathi lie in a precarious state and are threatened by the nearby active mining of the new open-air quarries. Although mining permits have been granted to the company for mining the nearby located quarries, the Cultural Association “Archilochos” and the Environmental Inspectorate of Paros discovered that the company extended their mining further illegally, using explosives and heavy machinery that caused cracks to the ancient Marathi quarries, which lie in the immediate vicinity.

The quarries, representing an important foundation in the ancient history, are today neglected, while their memory seem to fade away. They are in a deplorable state, unsafe and inaccessible, a source of disappointment for the tourists who are curious of visiting the ancient site. Reviewers from Tripadvisor recognized the decaying state of the quarries, but also discovered their potential: “Interesting place but lacks information.”, “I would not recommend a visit far inside due to the safety issues. This could be a really nice place to visit if there were more information and there could be guided tours into the cave.”, “Interesting, but difficult to visit.”, “[...]It was really evocative. If this were on a more traveled island, a lot more money would be poured into it, to make it a real tourist destination.”

The local organization Friends of Paros argues that

for many years, the issue wasn’t in the attention of responsible authorities. This is why, the local initiative begun, focusing on the rescue, protection and promotion of the monument and its broader area. The organization managed to catch the attention of the Culutral Heritage Committee of the Municipality of Paros and is proposing to make the year 2019 as the “Year of the Ancient Quarries”, in an attempt to restore the site of Marathi.¹

The project acknowledged the issues described above and acts upon them, by proposing a strategy that focuses on reviving the ancient quarries and introducing new ideas that challenge the concept of marble, but also concentrating on the site of Marathi, with its ruins, vegetation and topography. The Stone Path Strategy originates from the Marathi site, as the marble originated from its quarries and develops strategically on the three islands.

¹ see “The Bulletin”. Friends of Paros. Issue 17, Summer 2018, pg. 10

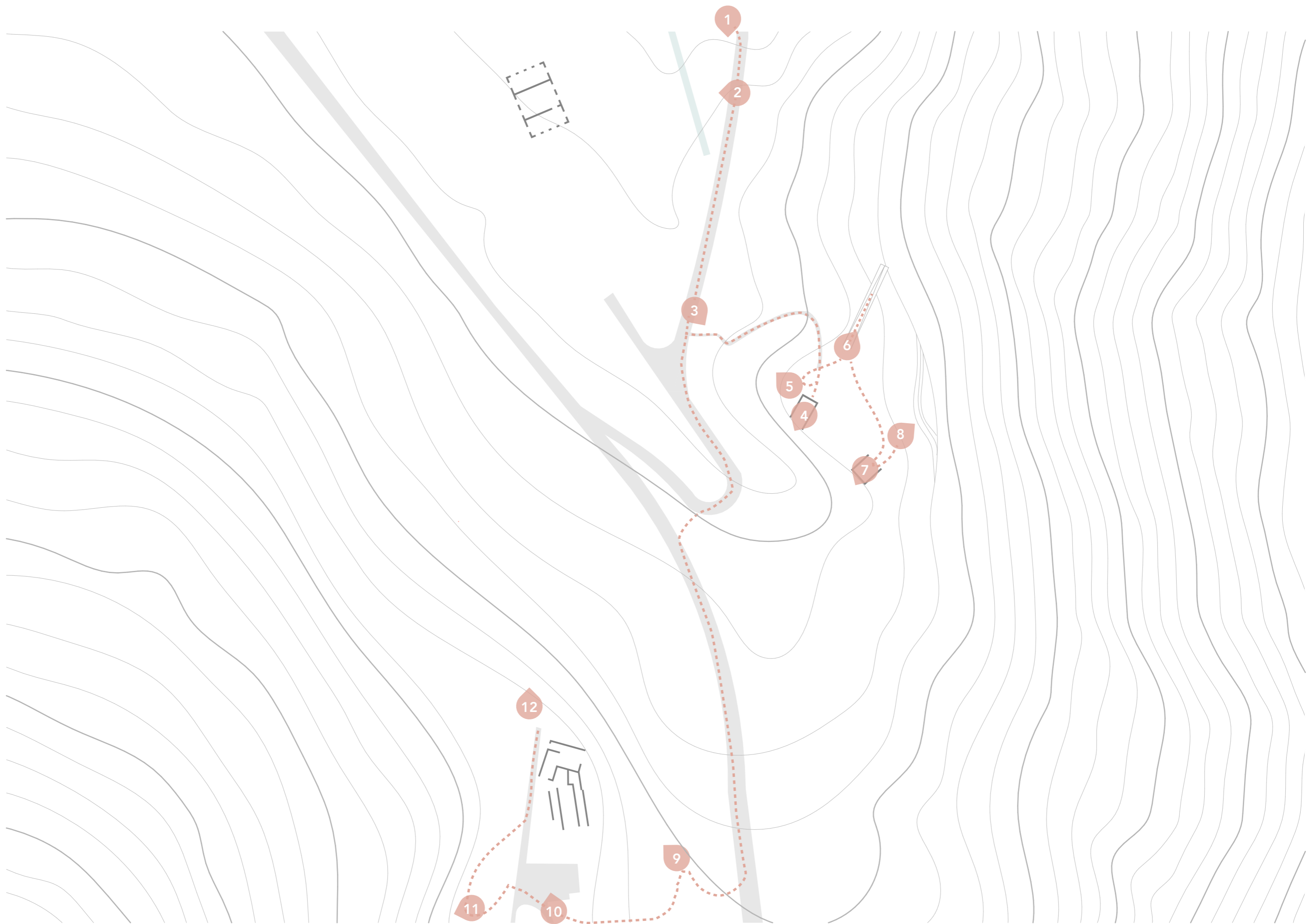
General Strategy

The Marathi site is crossed and divided by a village road, its buildings are scattered all over the site and thus, it loses logic and unity. From a touristic point of view, the site is easy to be overlooked: abandoned buildings in a decaying state seem to get lost in the scenery and are hardly noticeable as a whole, the pathways are becoming unclear, austerity unfolds over the Marathi site. There is no indication of the historical importance of the place and the fact that the island owes its wealth and prosperity to this site and specifically to the marble itself.

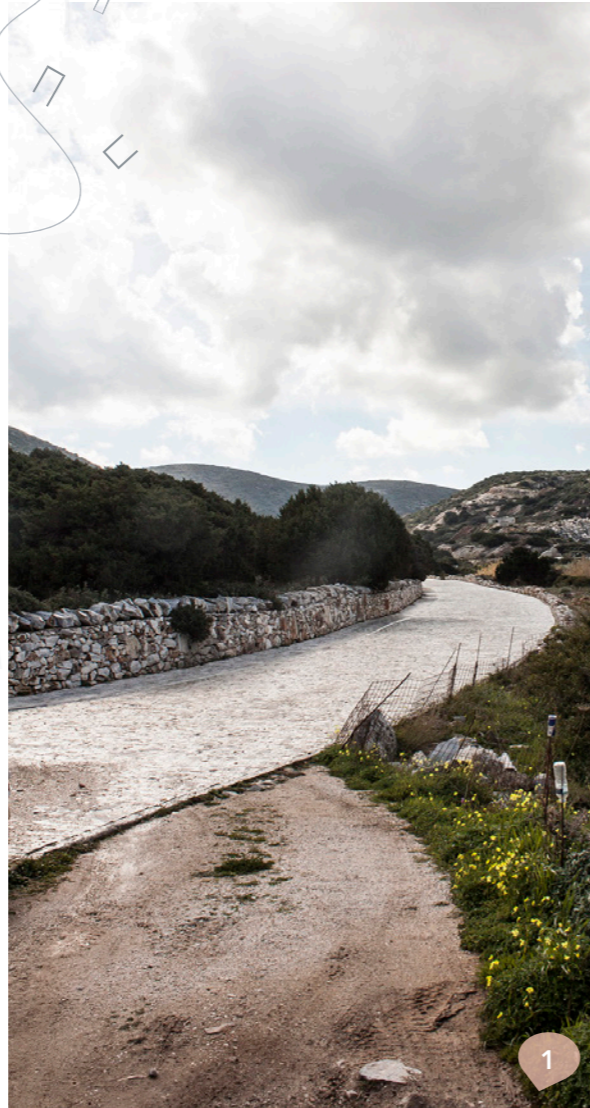
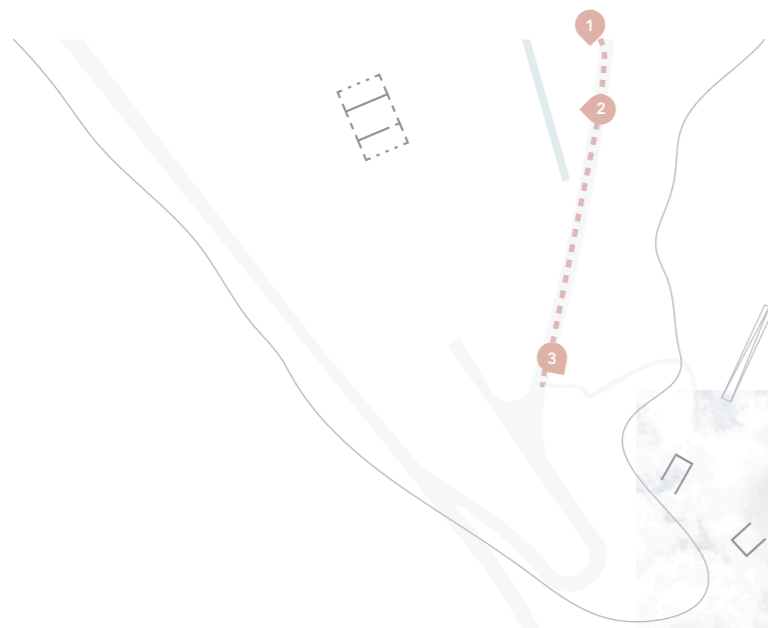
Our architectural interventions aim to reunite the different buildings and create a new sequence for the tourists, in order for them to experience the memory of the past. In order to preserve the buildings, we are shifting their former functions and incorporating new programs, that are adapted to the needs of the site and its touristic future: the former machinery building is converted into a marble workshop, where the tourists and residents can learn the handcraft techniques of carving into stone.

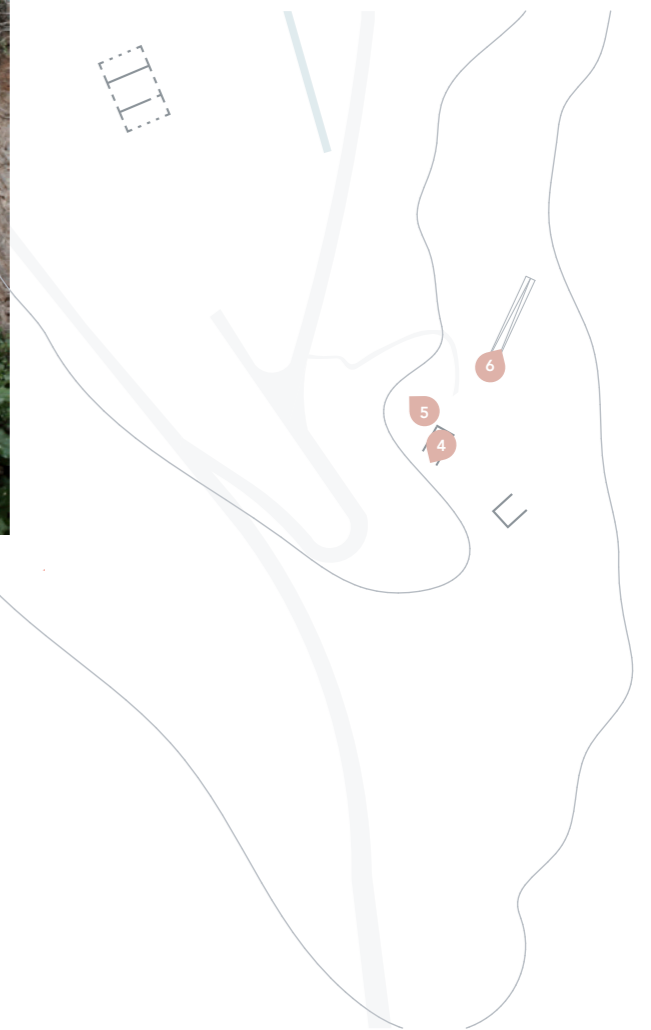
The ancient marble galleries are being reused as a concert hall, while also reminding the story of the place throughout various new interventions, which enhance the experience of the user, who is placed now at the fusion between the present and the recollection of the past. The aim of this new interventions is to deepen the contrasts already present in the quarry: between darkness and air, between the claustrophobic feeling of the galleries and the openness of the chambers, between comfort and constrain.

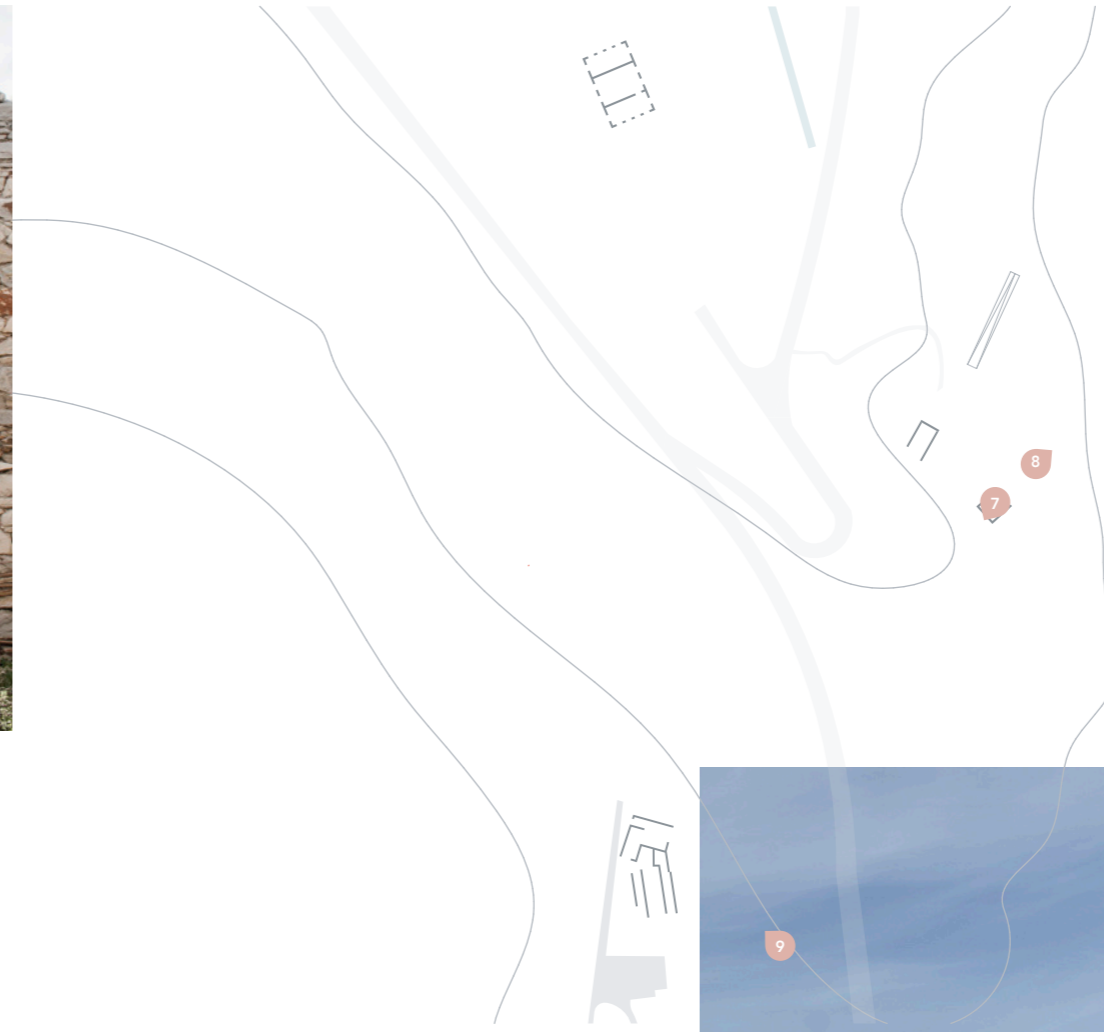
The sequence culminates with a panoramic view of the site and its surroundings, where the new frame serves as a contemplative remembrance of the history of the site and its promising future. Using a common language in terms of materiality throughout the landscape and architectural interventions, the project seems to gain logic, unity and understanding.

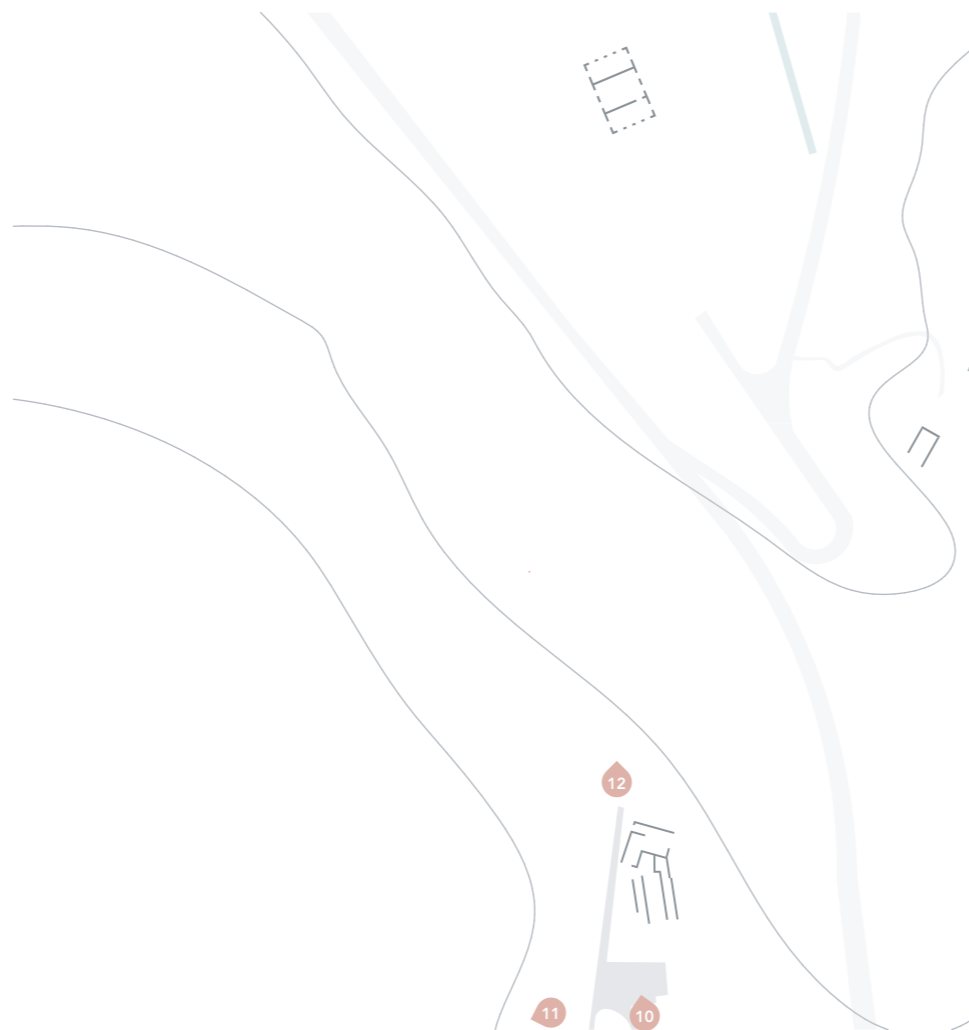




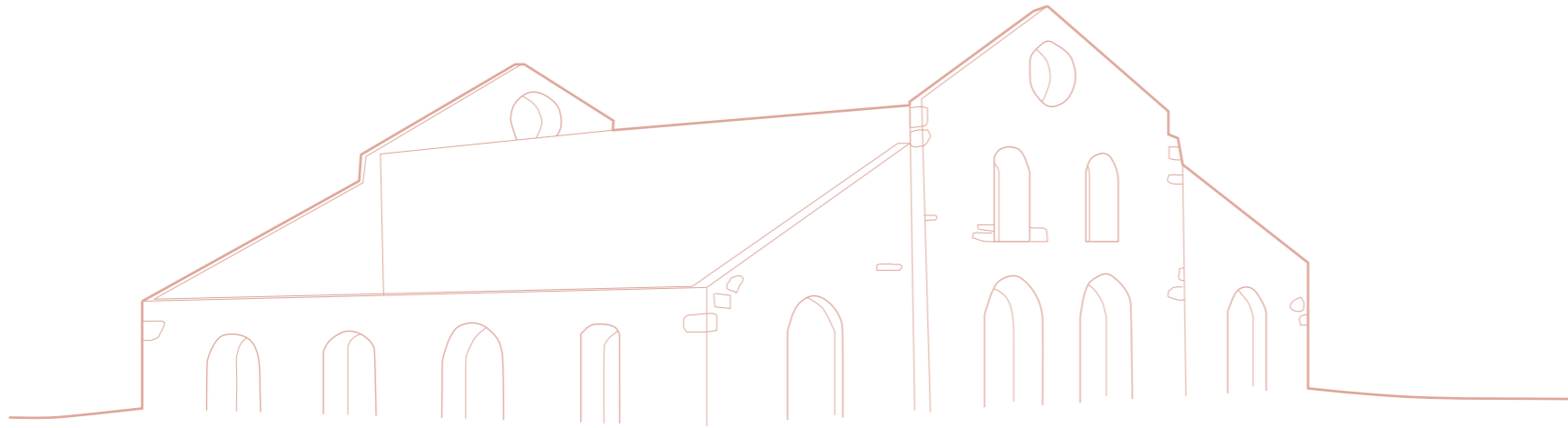




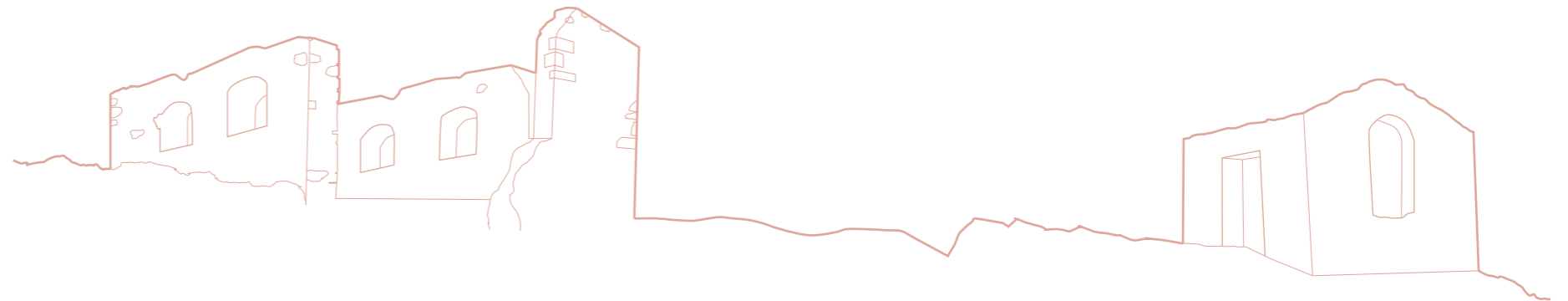




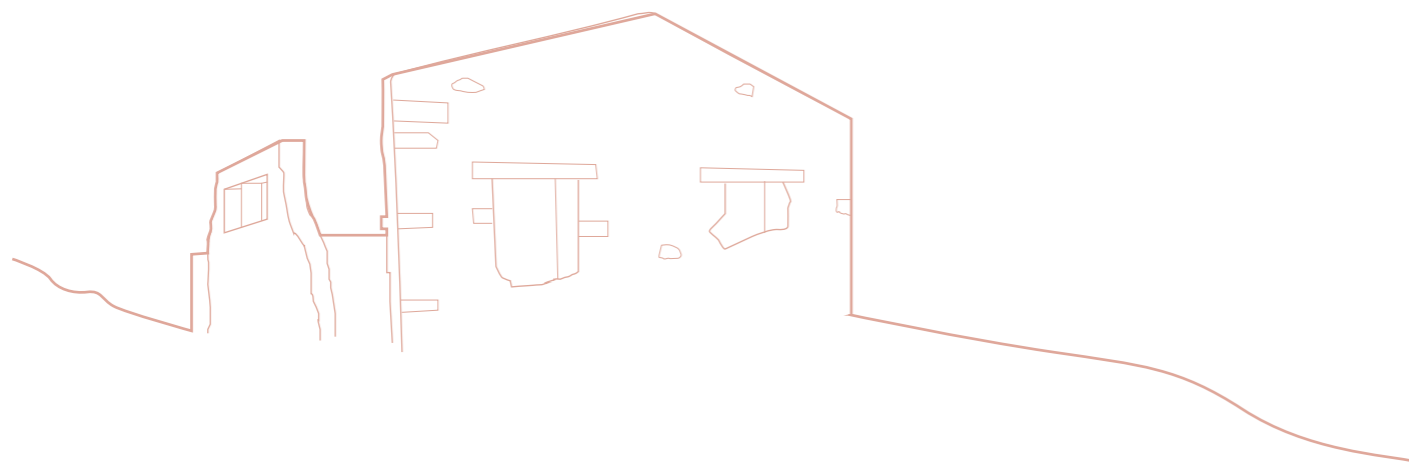
Existing Ruins on the Site of Marathi



RUIN A Former Machinery Building with a Large Engine Room | 19 ct

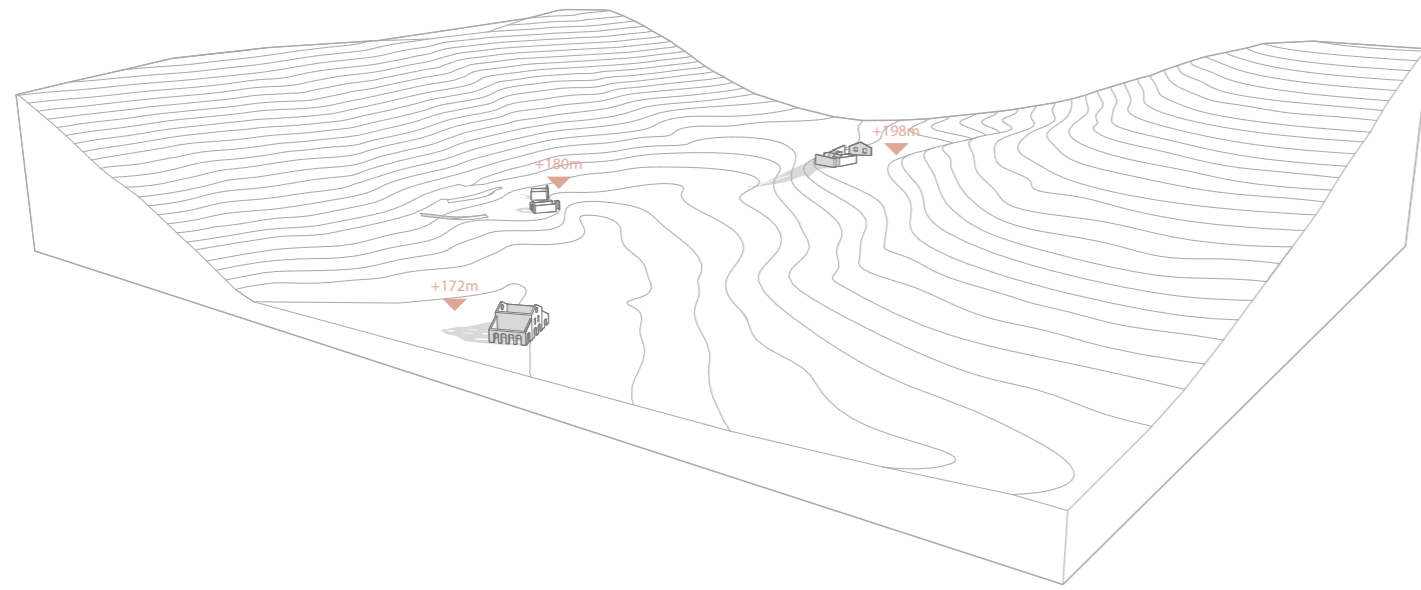


RUINS B+C Winch Machinery Buildings

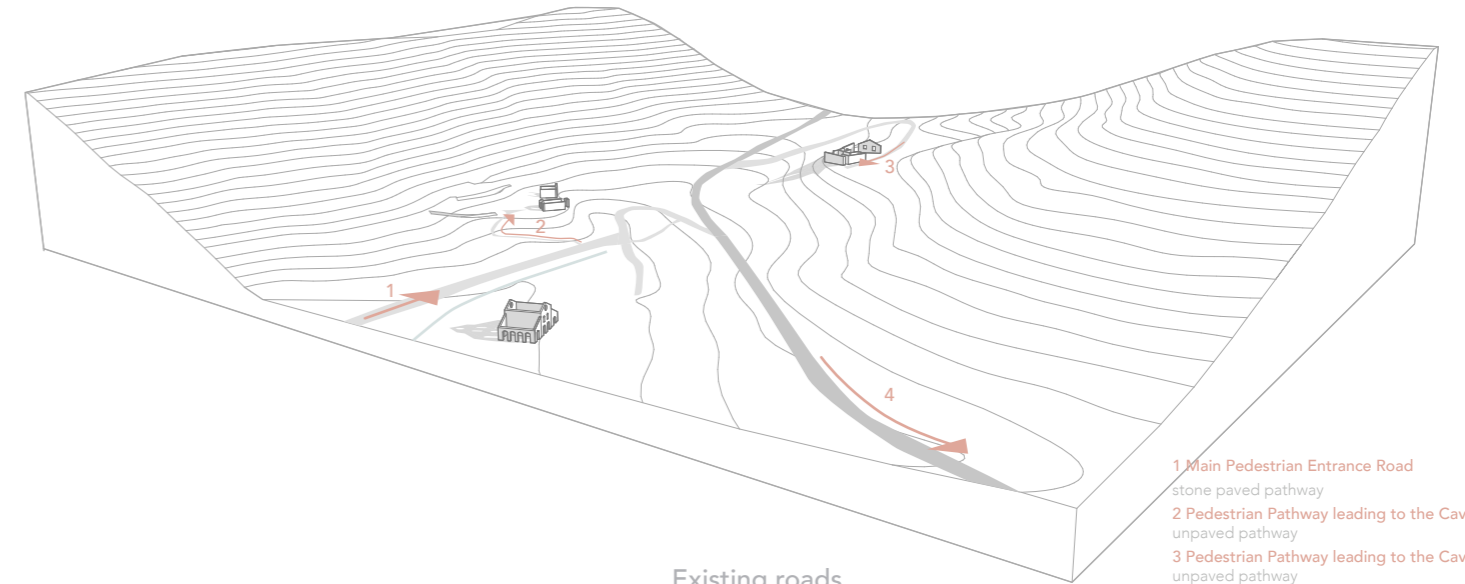


RUIN D Machinery Building

Overview of the Marathi Site

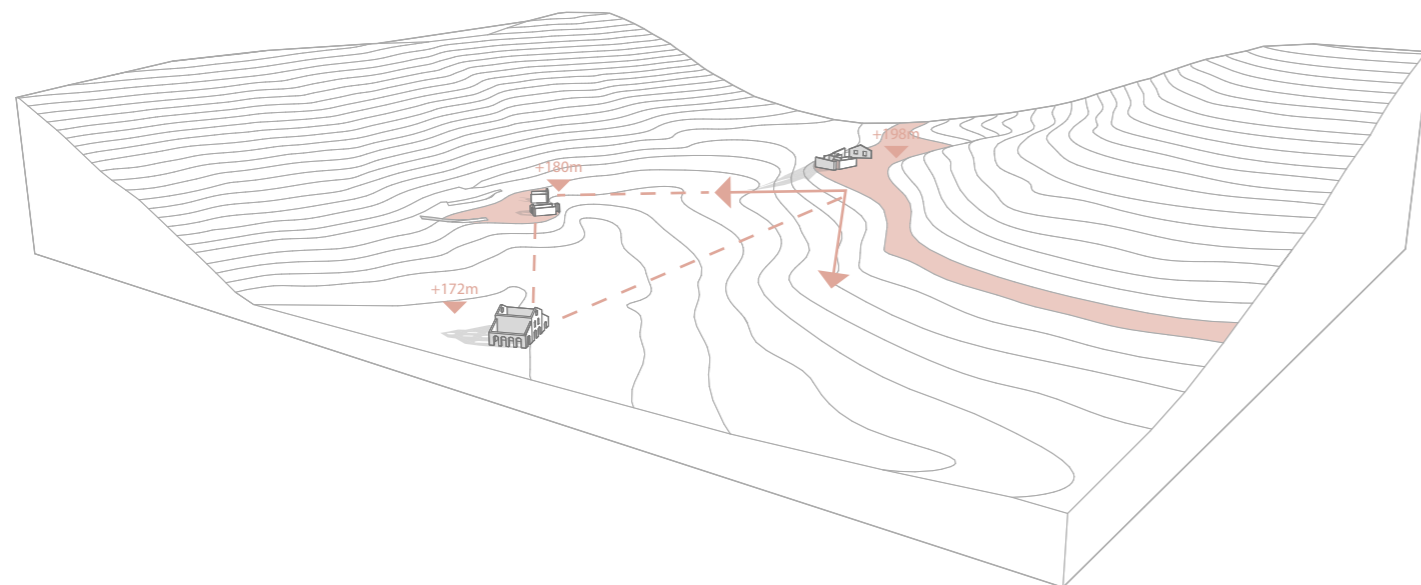


Altitude of the ruins

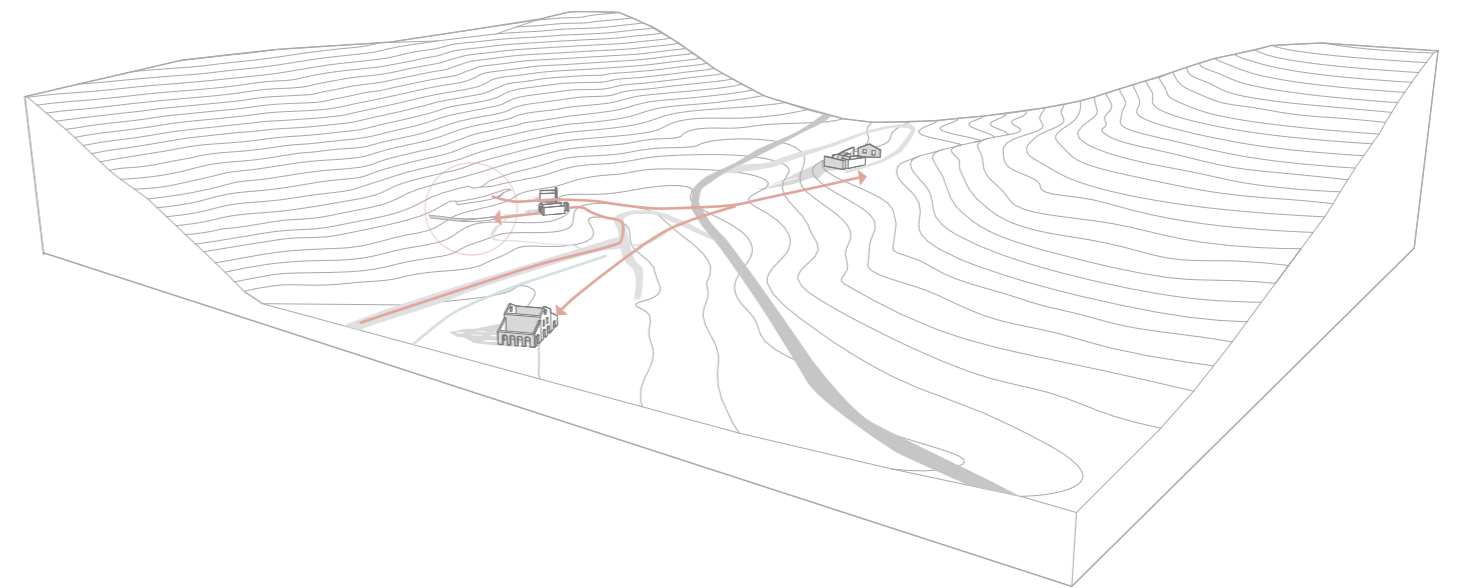


- 1 Main Pedestrian Entrance Road
stone paved pathway
- 2 Pedestrian Pathway leading to the Cave
unpaved pathway
- 3 Pedestrian Pathway leading to the Cave
unpaved pathway
- 4 Unnamed Car Road
unpaved

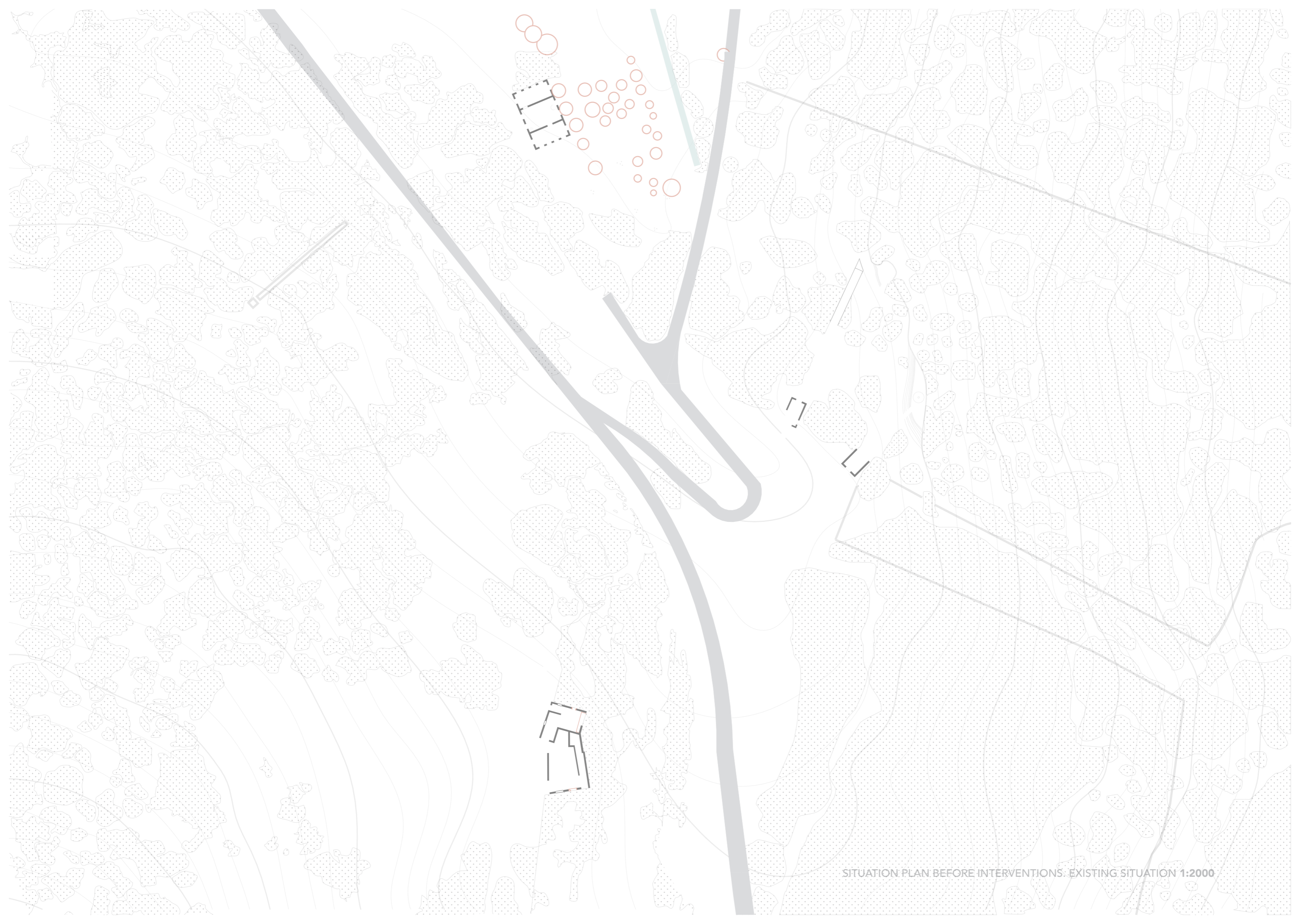
Existing roads



Visual relationship between the ruins



Implementation of a new connection



SITUATION PLAN BEFORE INTERVENTIONS. EXISTING SITUATION 1:2000

1 | The Path

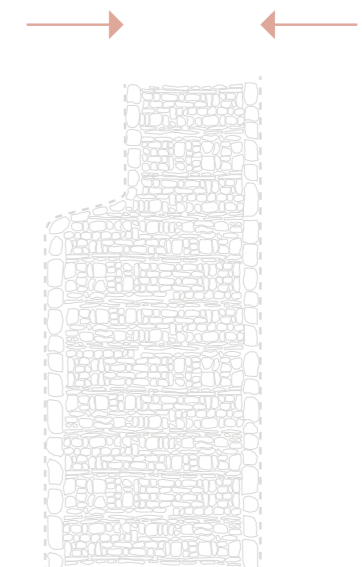
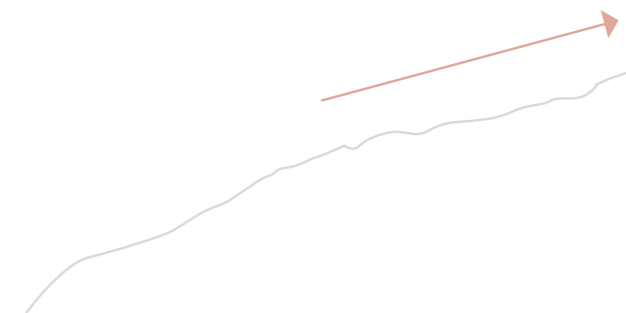


The main goal of the path is to reunite the scattered buildings across the site and guide the visitors into a systematic circuit: first, they encounter the open-air gallery and the marble workshop, evoking their interest, they are then guided through the ancient quarries, where they understand the process behind the extraction of the marble, its relevance in the history and its particularities. The pathway ends with the panoramic view of the site, the visitor distinguishing the relationship between the quarry, the buildings and the topography.

Pikionis's landscape work is groundbreaking and radical, a piece of architecture learning from its context. The landscaping project for the Acropolis and the Philopappos Hill (1954-1958) is his most important and unique work. Few visitors acknowledge his work and focus their attention on the Parthenon instead. Pikionis designed a system of footpaths, individually paved with stones, re-purposed building stones from various Athenian buildings, that followed the existent paths on the two hills, that have been used for centuries.¹

The 50s define a tumultuous period in Greece, after the World War II and the Greek Civil War. The commission of Pikionis for the design of the Acropolis pathway came as a task of providing a visual manifestation of the country's emerging identity, with the Parthenon play a key role in this program. Pikionis's interest in the eastern landscaping strategies grew, he was fascinated by the spiritual character of the eastern landscape design. Although he belonged to the modernist generation of Le Corbusier and Mies van der Rohe, his views and works lay outside the limits of conventional modernism.

The design concepts of Dimitris Pikionis serve as a reference for the development of the pathway that spreads across the Marathi site. His harmony in blending the nature with architecture, his sensitivity for climate and topography, his attention to detail and to the local specific craftsmanship and culture, his talent at creating a single composition from infinite fragments are guidelines for designing the pathway in Marathi. Extracting from Pikionis's landscape design, several points of interest have been targeted, that are relevant in the creation of a new landscape design project. They focus on the specificity of the place and the adaptation of the design language to the site and its distinct characteristics. This site-specific adaptation of the project result in unique situations, that wouldn't have the same effect and meaning elsewhere.



The path becomes narrower at its upward climb, reflecting pedestrians desire to take the most direct route during the steepest parts.

¹ see Dimitris Pikionis 1887-1968. (August 24th, 2018). <https://www.documenta14.de/en/artists/16225/dimitris-pikionis>



Implementation in the project



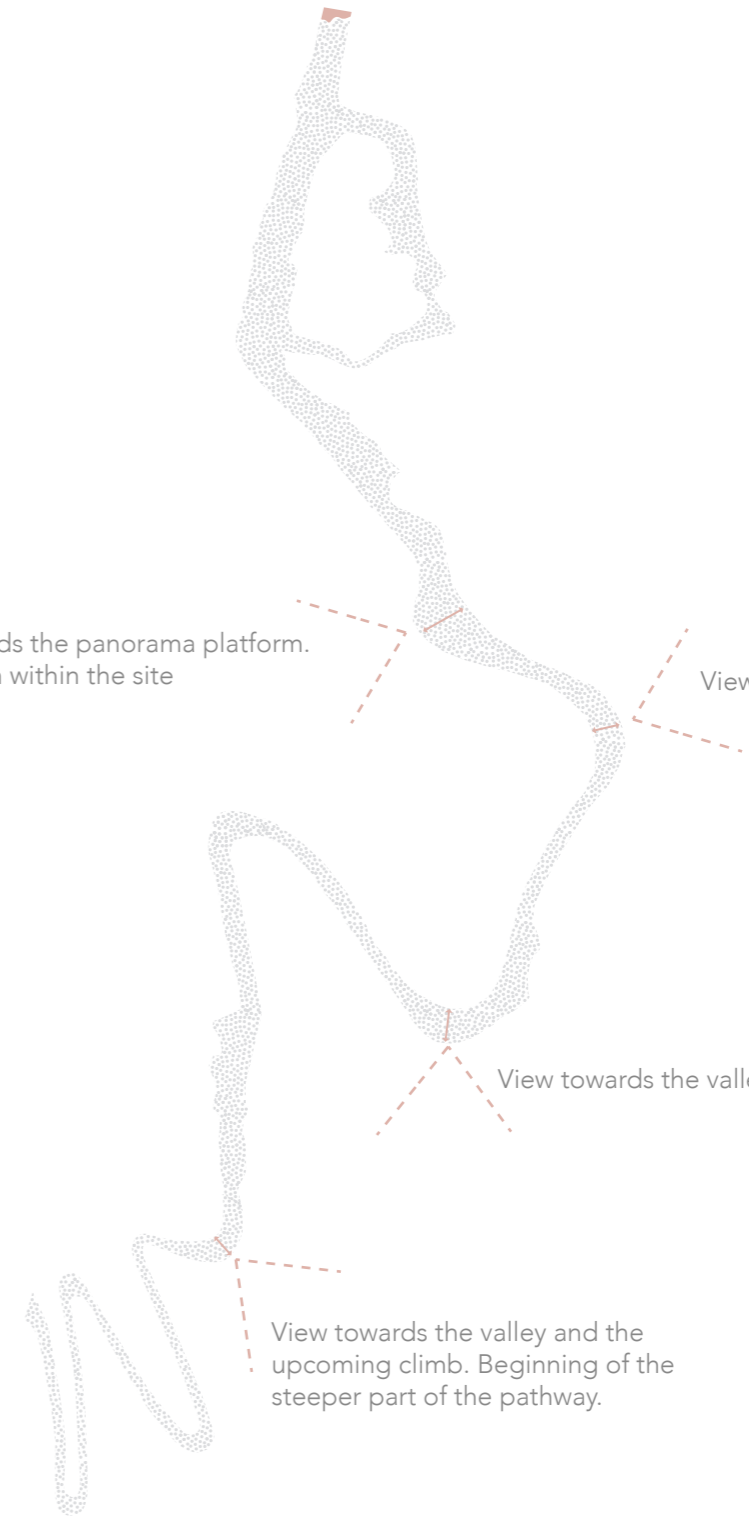
The path expands at certain intersections to create wider open spaces, designed to slow pedestrians down so that they would admire the scenery.

View towards the panorama platform.
Orientation within the site

View towards ruin C

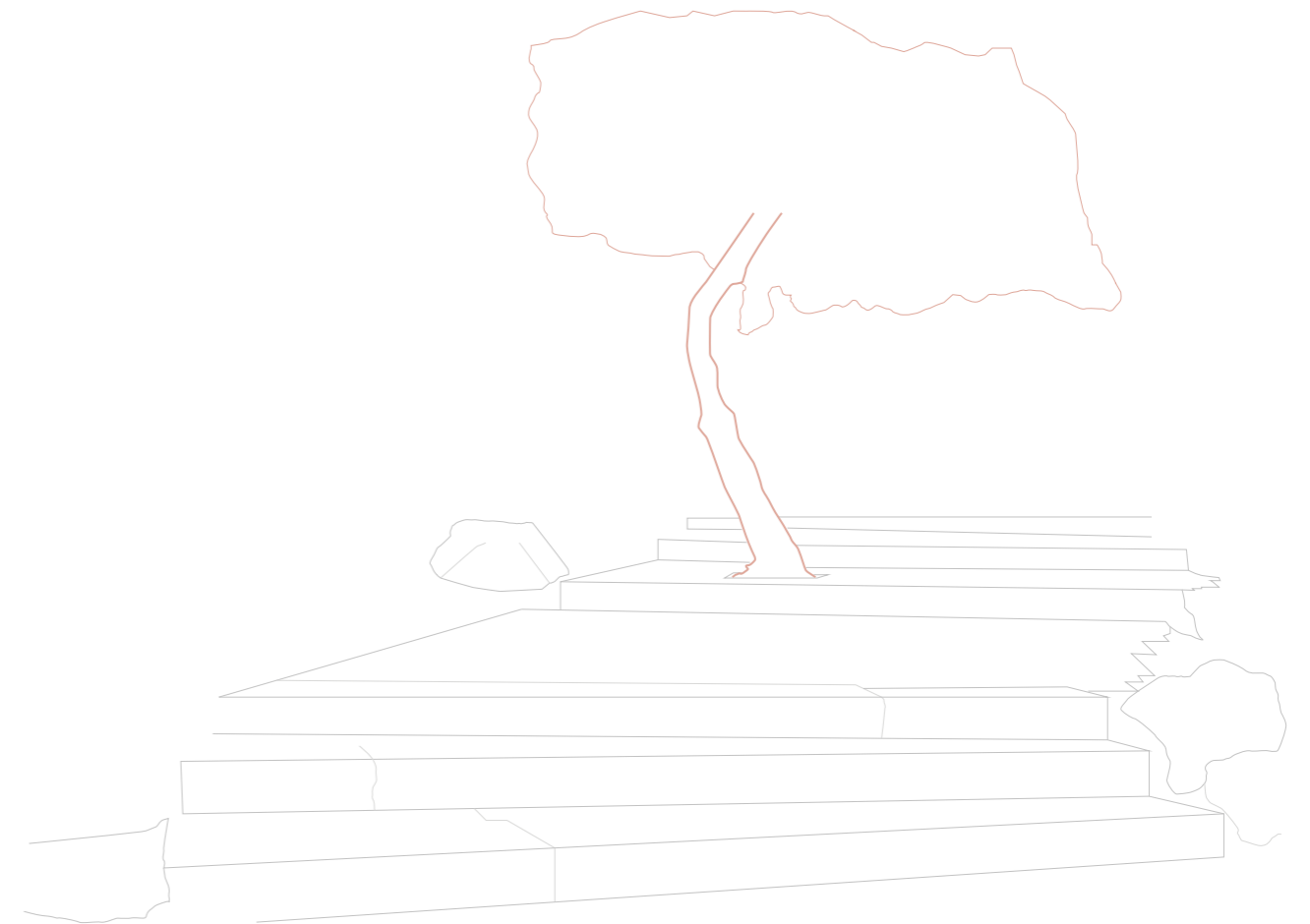
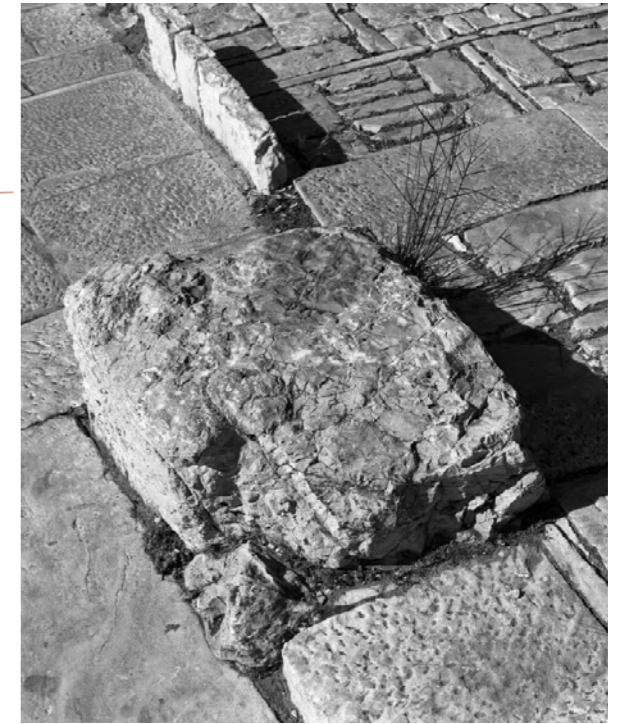
View towards the valley

View towards the valley and the
upcoming climb. Beginning of the
steeper part of the pathway.



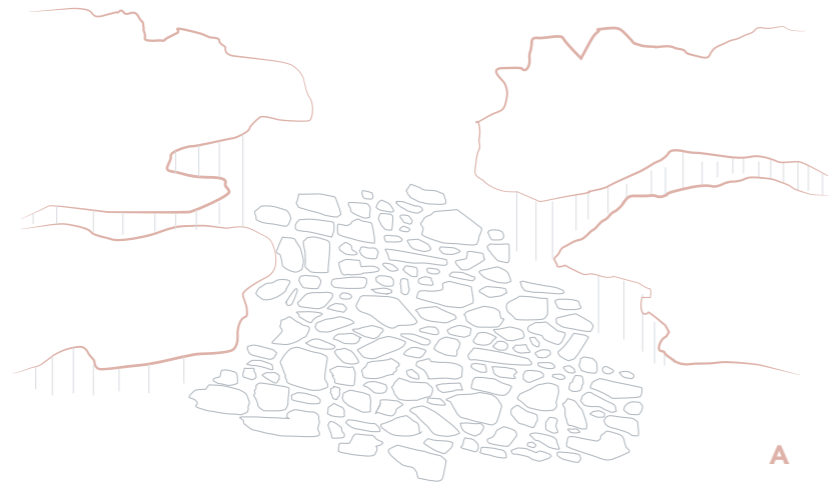


Trees or large rocks frame the view of the Parthenon along the pathway.

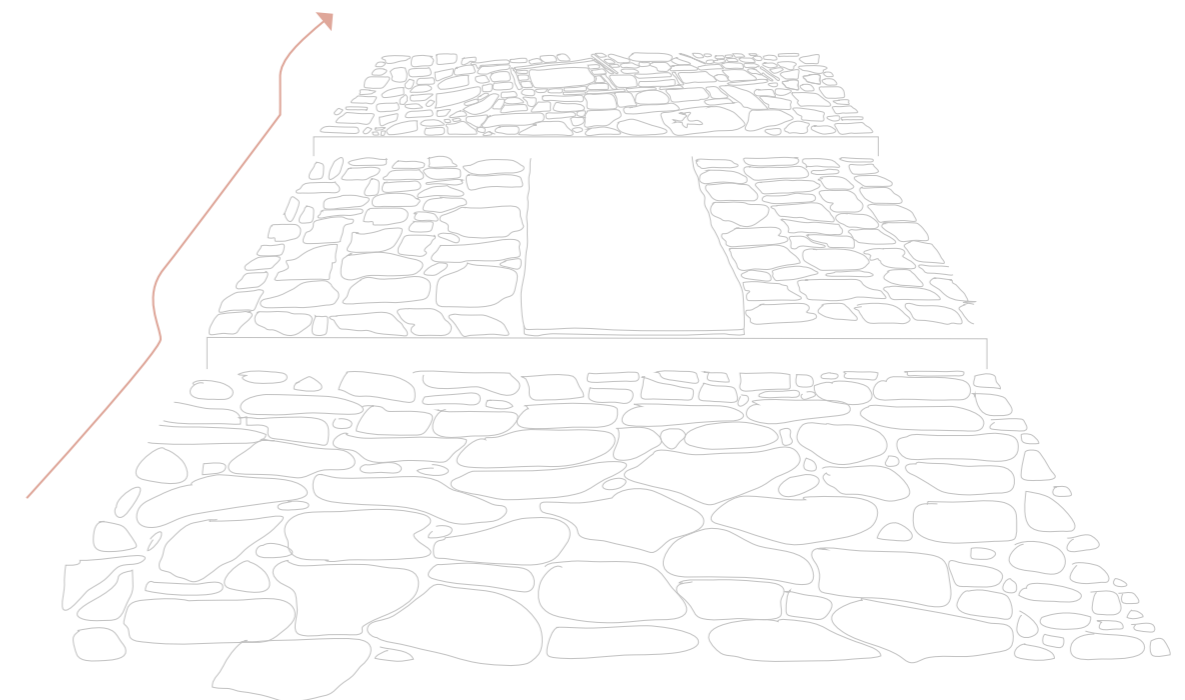


Pikionis incorporates features of the landscape in certain points of the path, so that they become an essential part of the composition.

Implementation in the project

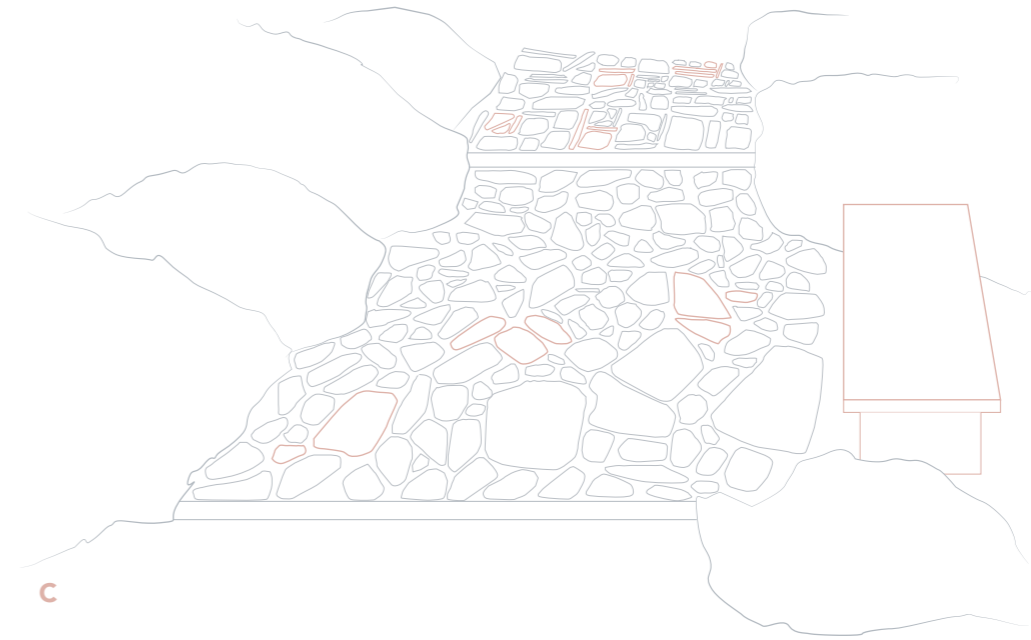


As the climb gets more engaging, the paving becomes more diverse. Pikionis was aware that the visitors would tend to look more at the ground during the steeper parts.



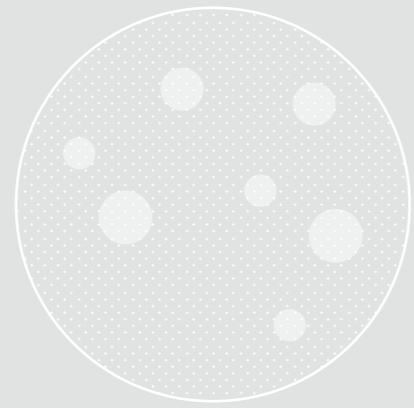


Implementation in the project

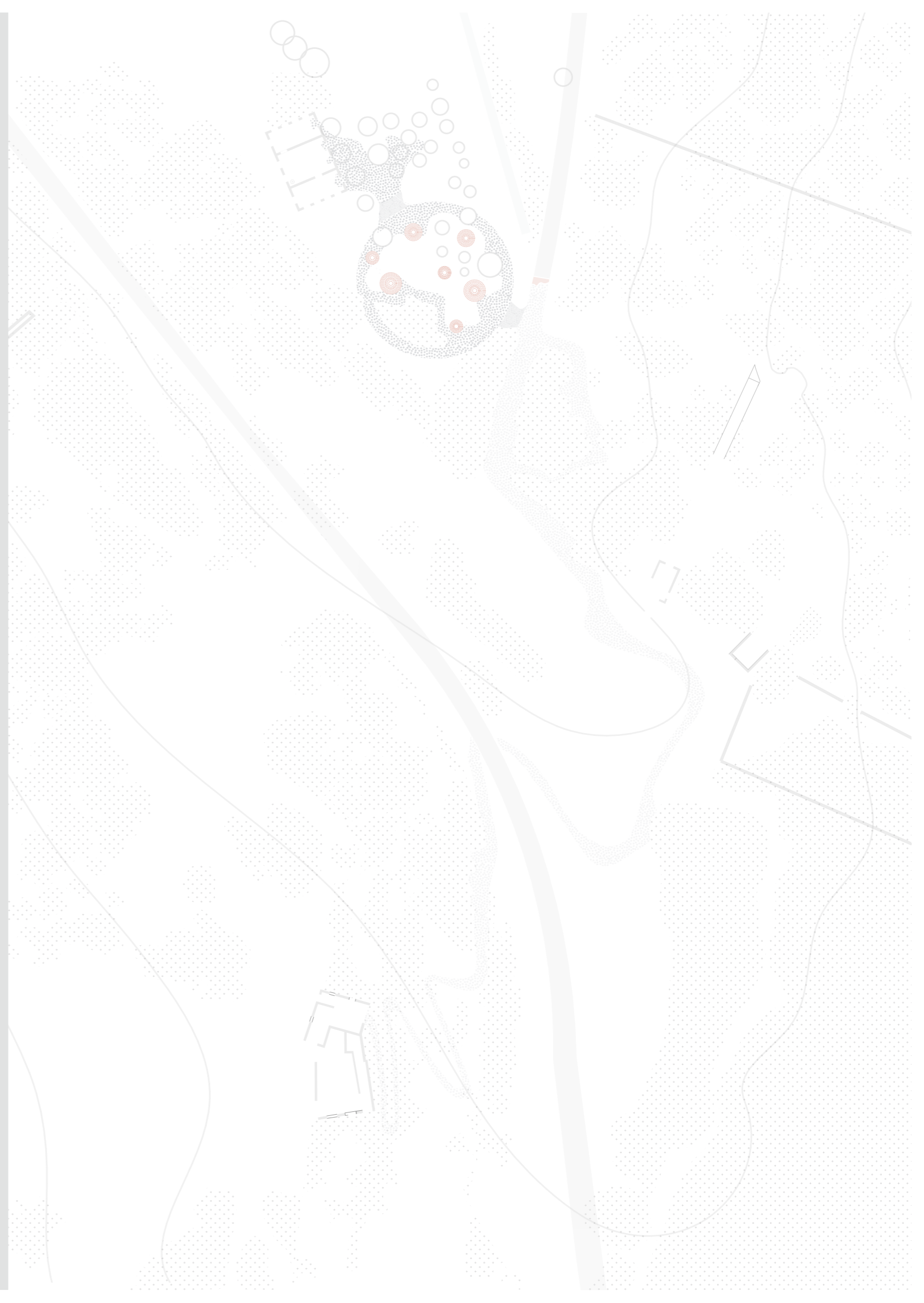


Rest stops are becoming more frequently and shade becomes essential to the comfort of visitors, as the path becomes steeper.





2 | Open-air Exhibition



Concept Diagram

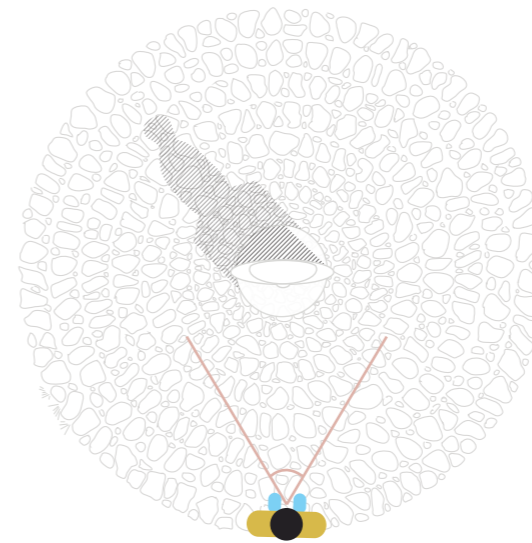
The open-air exhibition and the marble workshop arose from the desire to promote the creation of new forms of art, the encouragement of hand-crafting techniques, used for the sculpting in marble and to encourage the involvement of the local craftsman, familiar with the specificity of the Parian marble, into the project.

The circular design of the exhibition works as a Greek orchestra, a place where the “chorus” performs, a place that concentrates the attention of the viewer towards it. The “chorus” in the new intervention consists of the art itself, unfolding in front of the visitor.

This circular shaped open-air exhibition adapts to

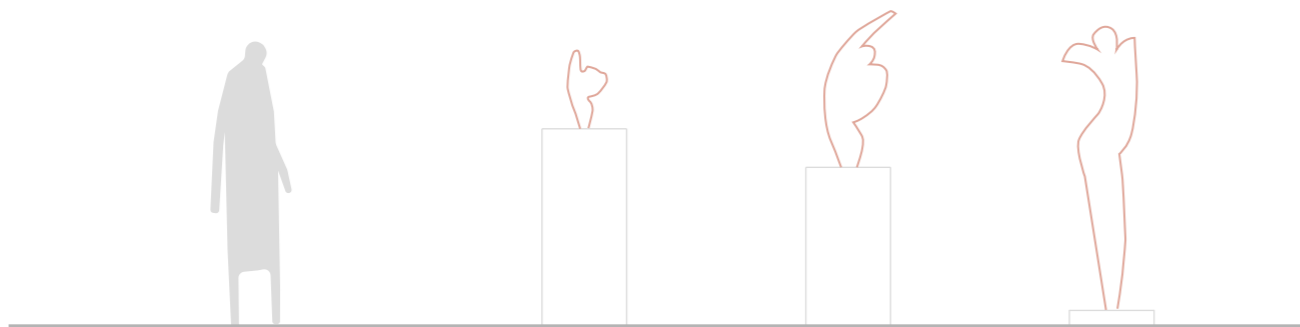
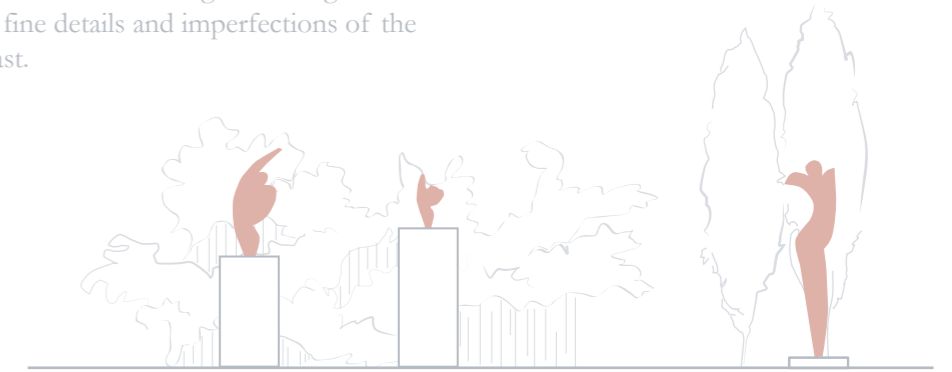
the site: features of the landscape like tall bushes and trees are being incorporated into the design, becoming an essential feature of it. To the south, the shape loses its perfection, as it absorbs the vegetation, while the north its shape is blending with the pine trees and olive trees present on the site. The form dissolves into a bigger open space towards the marble workshop and the ruin that contains it, guiding the traveler towards it.

The sculptures are positioned on smaller platforms, varying in size, defined by marble stones positioned in concentric order. This circles are specifically placed on the site, so that the present vegetation acts like a background for the sculptures.



The smallest circle has a 1.5 meter radius. This distance from the statue allows a clear view of the whole figure.

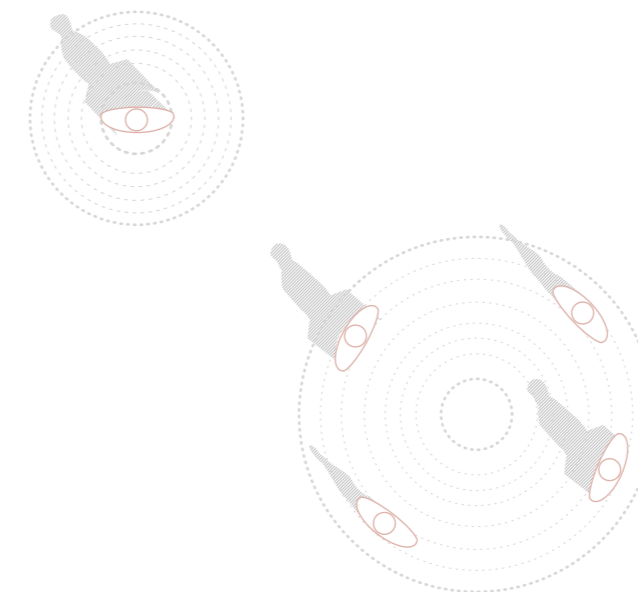
The circles are placed only in locations where trees or tall bushes form a background for the statue. The viewer clearly distinguishes between the white marble statue and the green background and is able to observe the fine details and imperfections of the material due to this contrast.



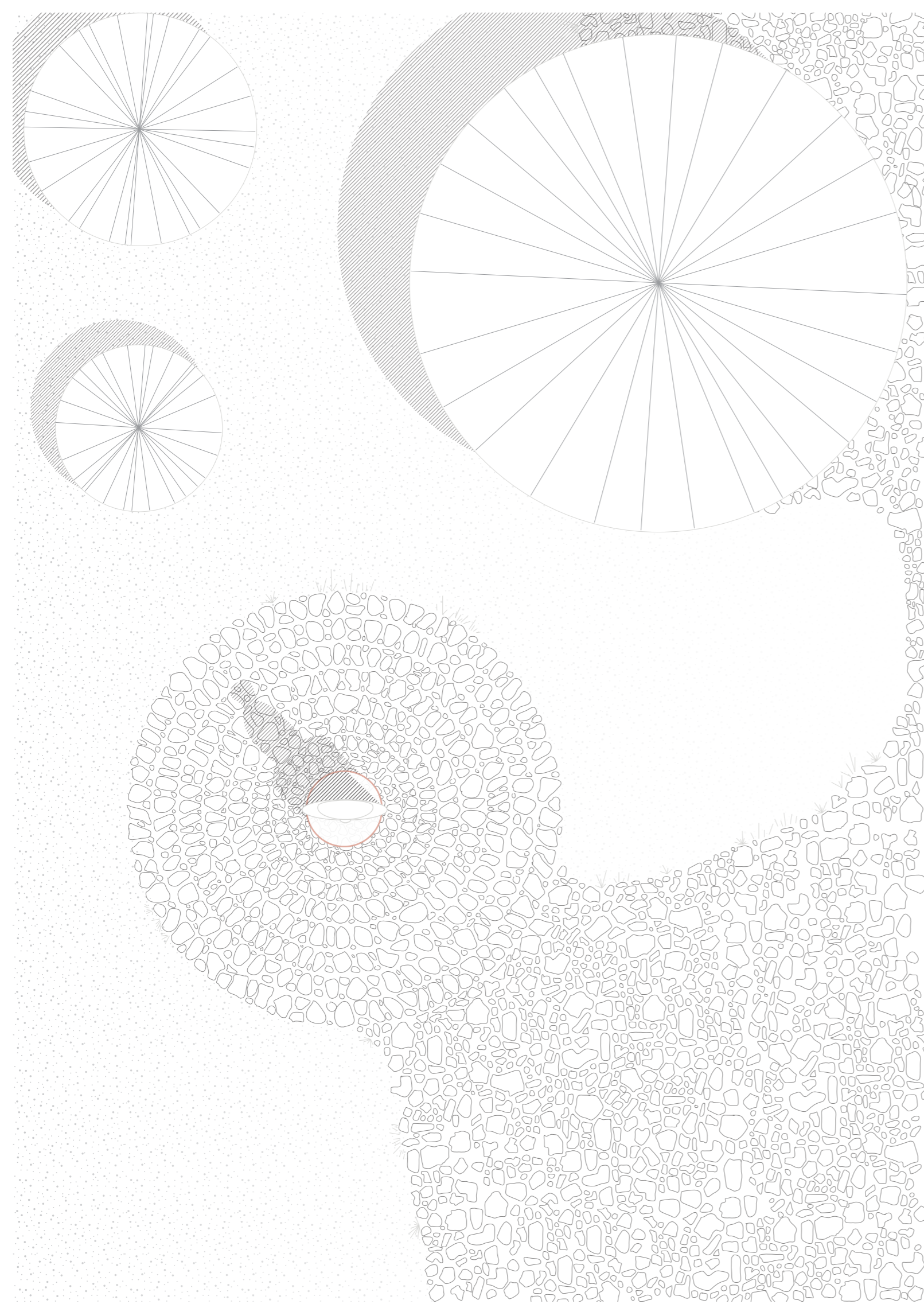
Small Sculptures Medium Sculptures Life-size Sculptures

	Small Sculptures	Medium Sculptures	Life-size Sculptures
Height of Sculpture	30- 60 cm	60- 140 cm	140- 200 cm
Height of Pedestal	120- 140 cm	80- 120 cm	10- 40 cm

The main part of the sculpture has to meet the viewer between *mid chest* and *eye height*. (140- 170 cm)



The stone circle vary in their dimensions: while the small circles (1.5 m radius) serve as a presentation for a single statue, the bigger ones (up to 2.5 m radius) are able to host more sculptures.



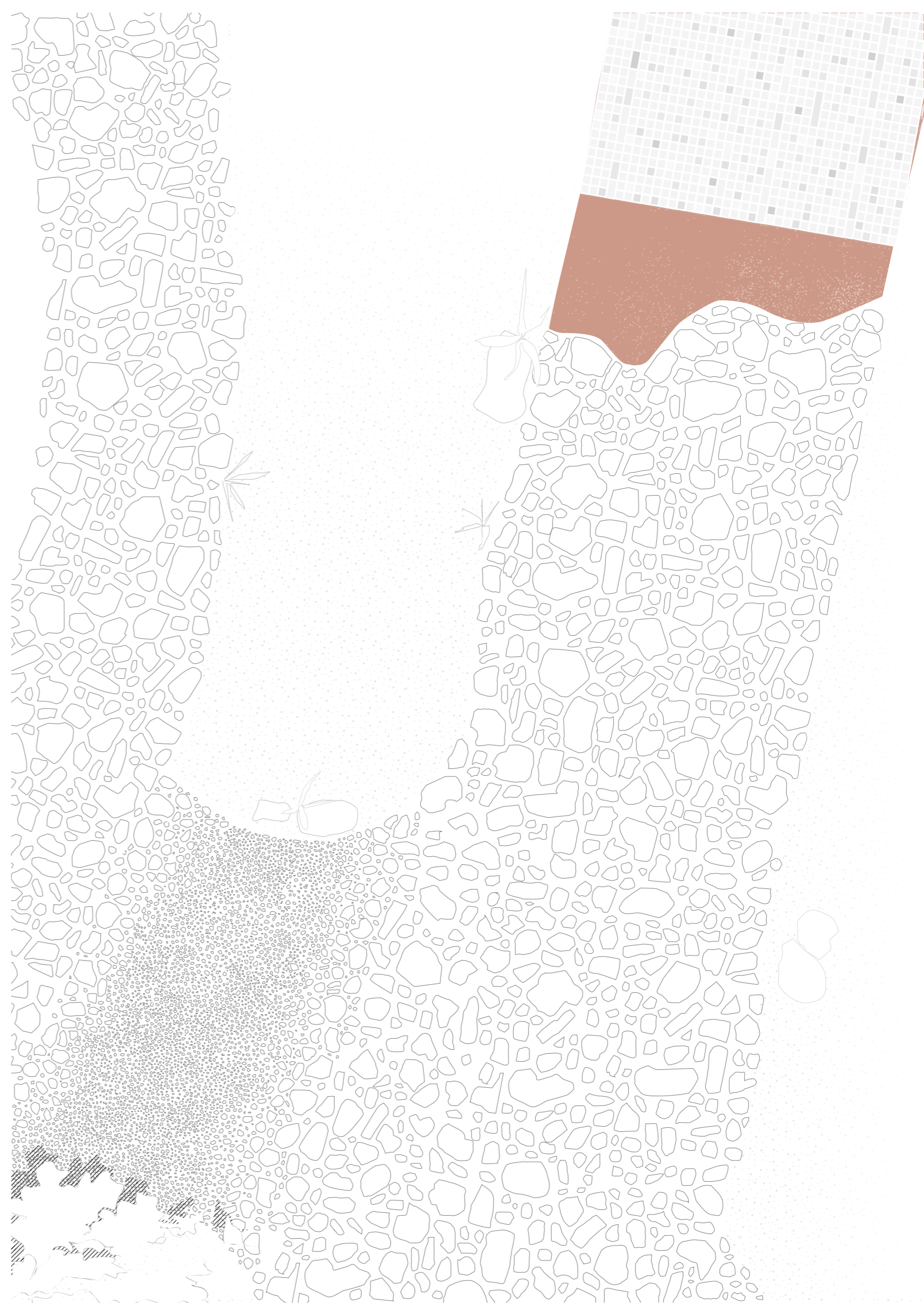
Detail Circle-Statue-Pathway 1:50

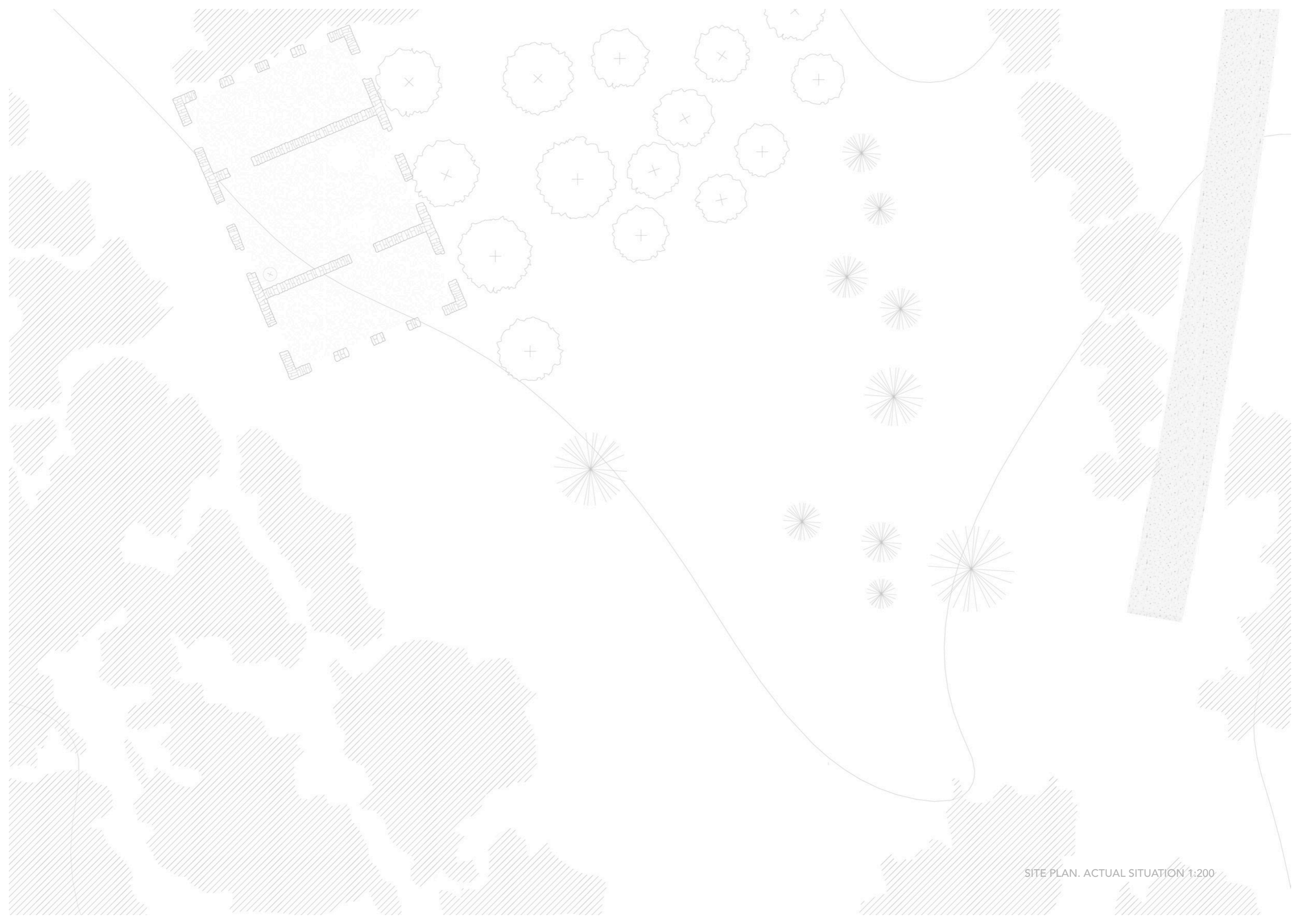
The material used for the construction of the pathway consists of the scattered marble stones found on the site and arranged accordingly to the function and the desired effect: in a circular shape when the attention needs to be concentrated towards the art, smaller-sized stones ensure the gentle transition between the different architectural elements within the site and the main pathway and randomly, when the visitor needs to focus their attention on the upcoming interventions.

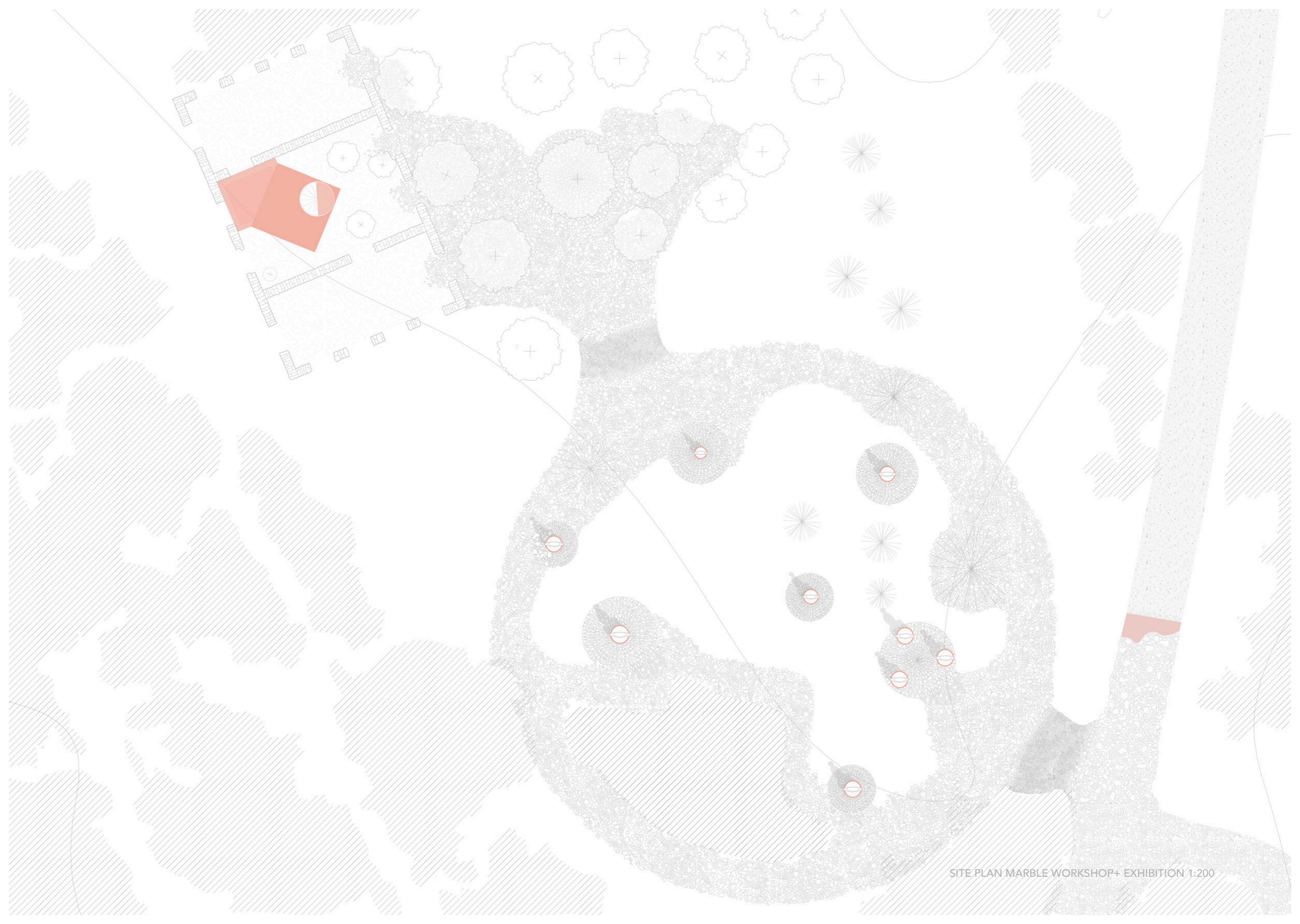
The left illustrated detail shows the outer pathway within the open-air exhibition connecting with the platform exhibiting a sculpture and the incorporation of nature within it.

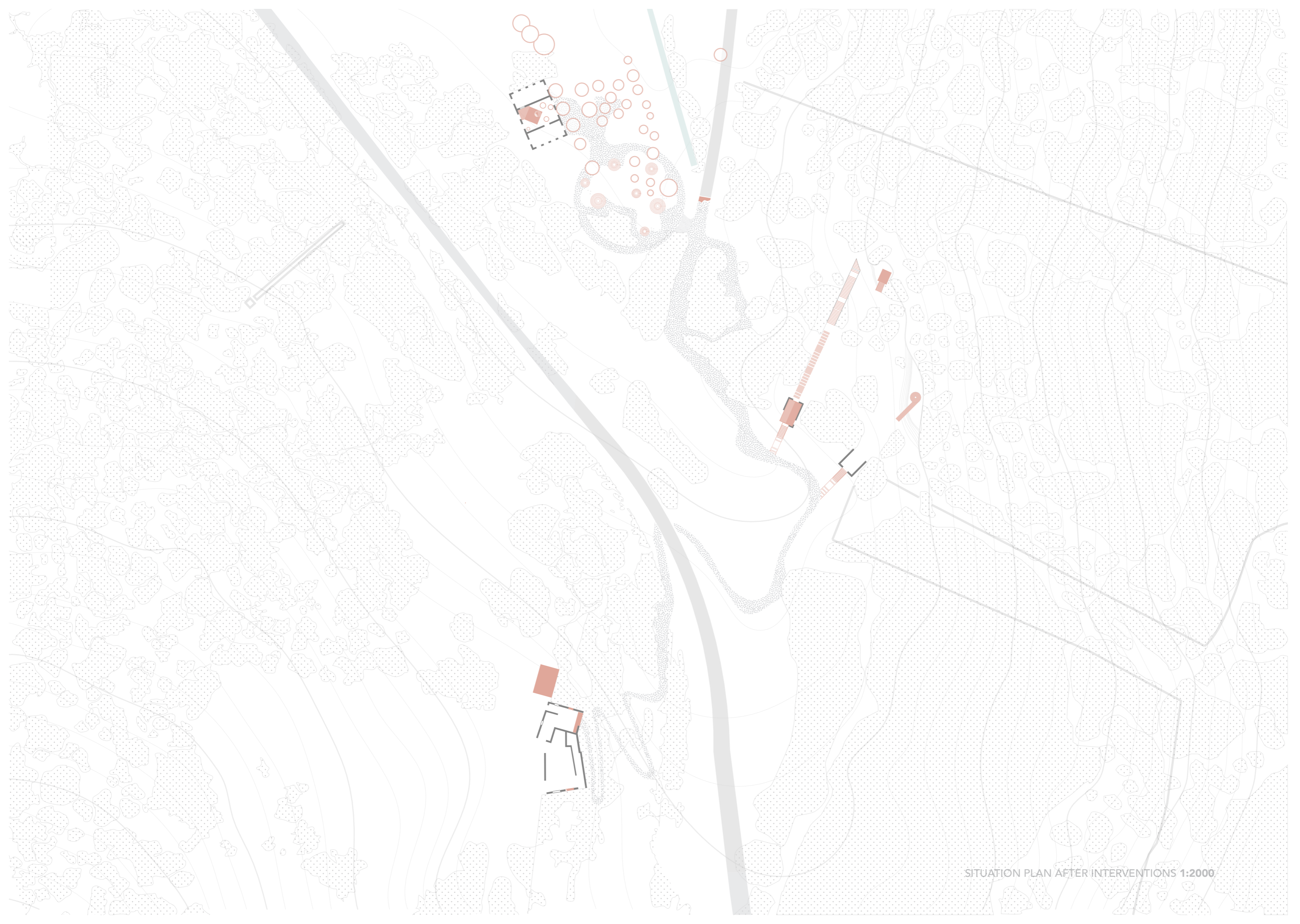
Detail Old Pathway-Corten Intervention-New Pathway 1:50

The Corten steel intervention acts as a critique towards the existing, through machinery cut out marble stone pathway and stands as a clear, pregnant transition between the existing pathway and beginning of the new pathway, made out of the scattered marble stones found on the site. The path slowly dissolves into the open-air exhibition, carefully integrating the existing vegetation along the process. The pebble stones have the role of warning the visitor that the transition towards a new intervention, the open-air exhibition, is made.









3 | Nymph Cave



The quarries of Marathi are the centerpiece of the site, the starting point of the marble strategy and the essence of Paros island. The now abandoned quarries consist of three main galleries, connected to each other, two big main and several smaller, adjacent caverns. The length of the main galleries sum 190 m.

The main goal of the project is to guide the visitor through various interventions, that portraits the story of the quarries, the efforts of quarrying such an impressive structure by hand, the value of the marble, its characteristics and importance in history. The user is guided through various experiences that recollect the memories of the past.

The visitor transcends into the depths of the cave by a new added stairway and arrives 23 meters deeper at the first point of the new intervention: the light-shaft, serving as communicator between the inside of the cave and the outside. The path continues with the arrival at the distributor room, which connects to the two main caverns. The left cavern being accessed through a narrow corridor, designed as a gabion wall structure filled with scattered marble stones. The second cavern constitutes also the main function of the quarry, the concert hall, located in the heart of the Nymph cave. Its good natural acoustic of the space provide a perfect canvas for the construction of an auditorium. This main concert hall is naturally divided into three smaller caverns. This quality is being enhanced through the creation of separate lodges, oriented towards the scene.

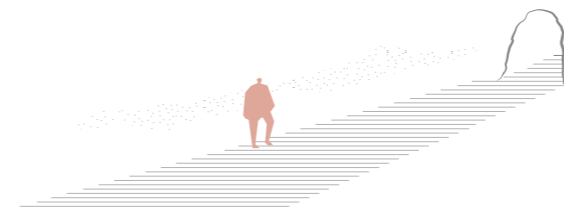
Lying next to it, are functions that sustain the concert hall: waiting lounge in the first small cavern, a bar in the second one, a sanitary facility in the last cavern.

A new exhibition, dedicated to quarrying and the history of the place is organized next. The journey through the cave ends with the creation of a bridge, that allows the viewer to closer experience of natural state of the quarry. The traveler is slowly guided through a new corten structure that contains a spiral staircase that brings him to the outside world. He is now faced with the view of the secondary winch ruin, left intentionally to decay, contemplating the experiences lived in the quarries of Marathi.

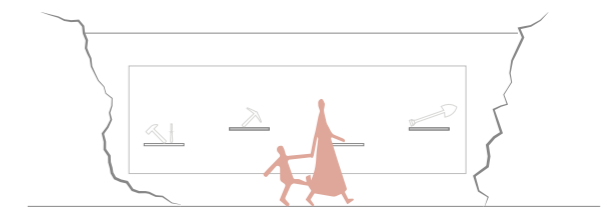




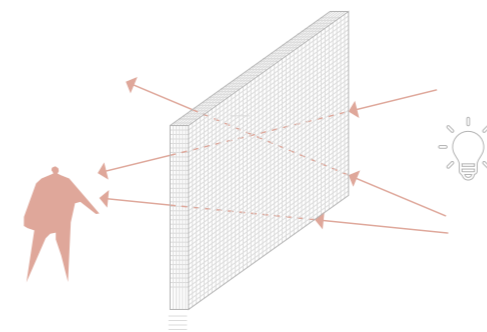
QUARRY PLAN AFTER INTERVENTIONS 1:500



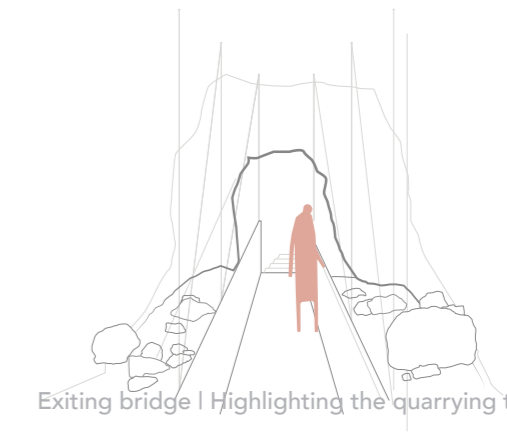
The journey to the depth | Light and darkness



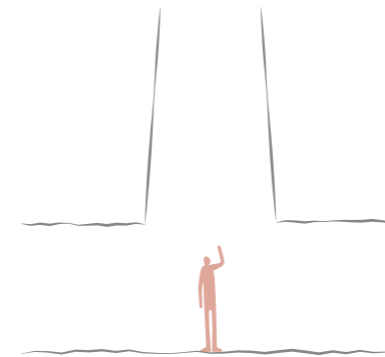
Exhibition | History of the quarry, new structures used to accentuate the traces of quarrying



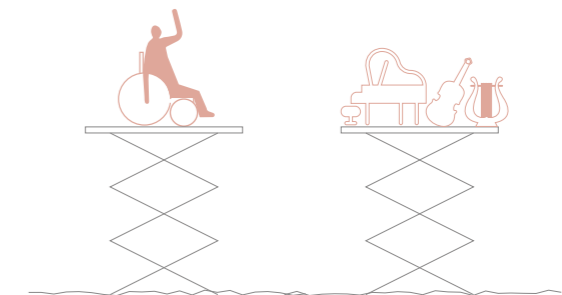
Gabion wall | Translucency of the Parian Marble



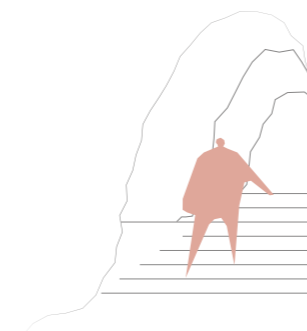
Exiting bridge | Highlighting the quarrying technique



Light shaft | Depth of the quarry



Accessibility for everyone | Transport of the goods

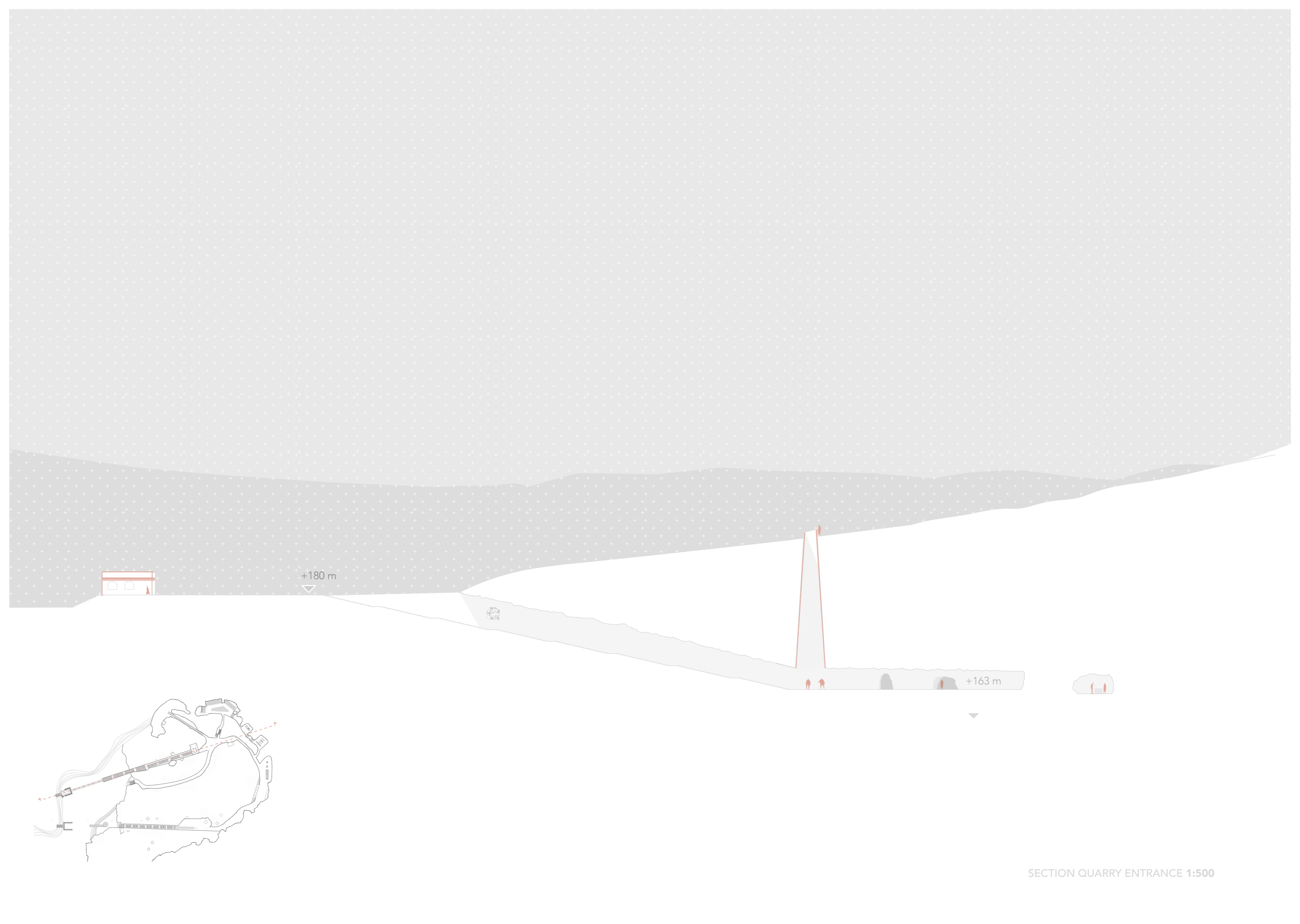


Narrow galleries | Underlining the hierarchical structure of the quarry



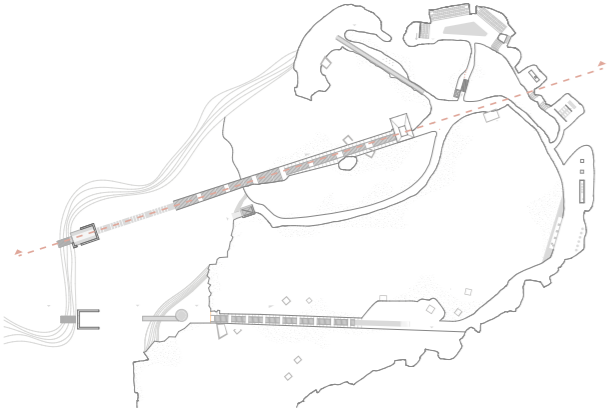
Openness of the caverns | Emphasizing the spatial and acoustic qualities of the quarry

Overview of the Interventions and their purpose

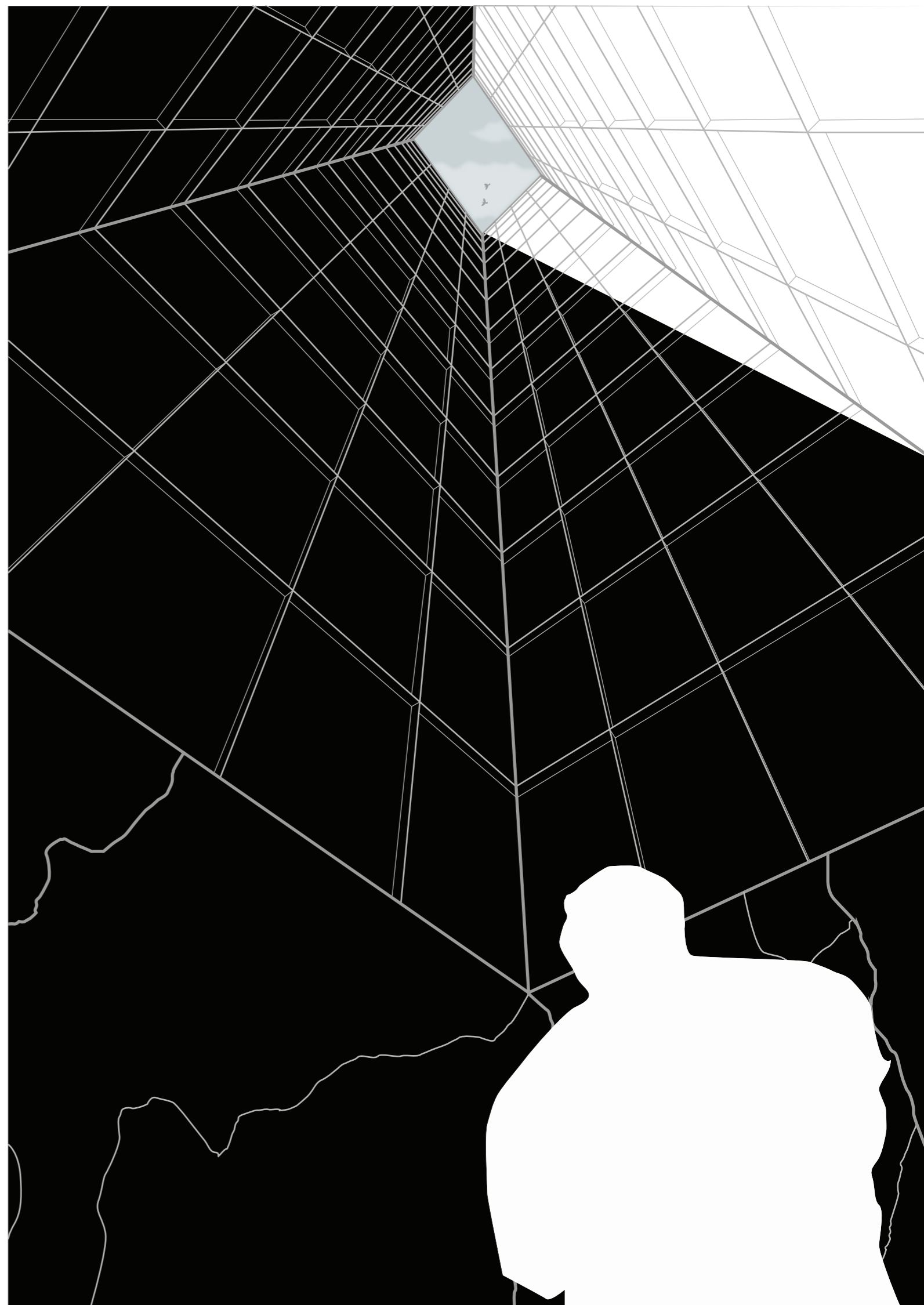


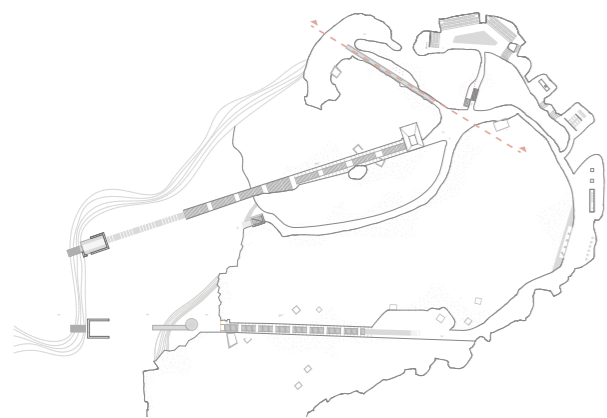
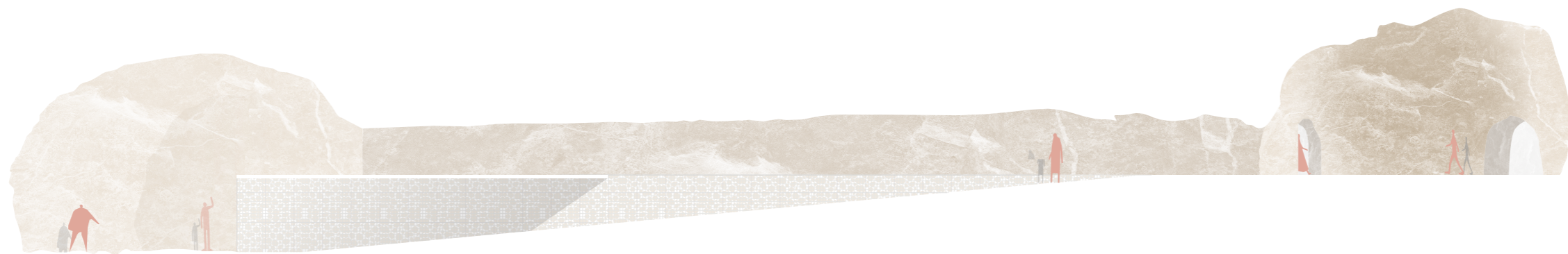
+180 m

+163 m

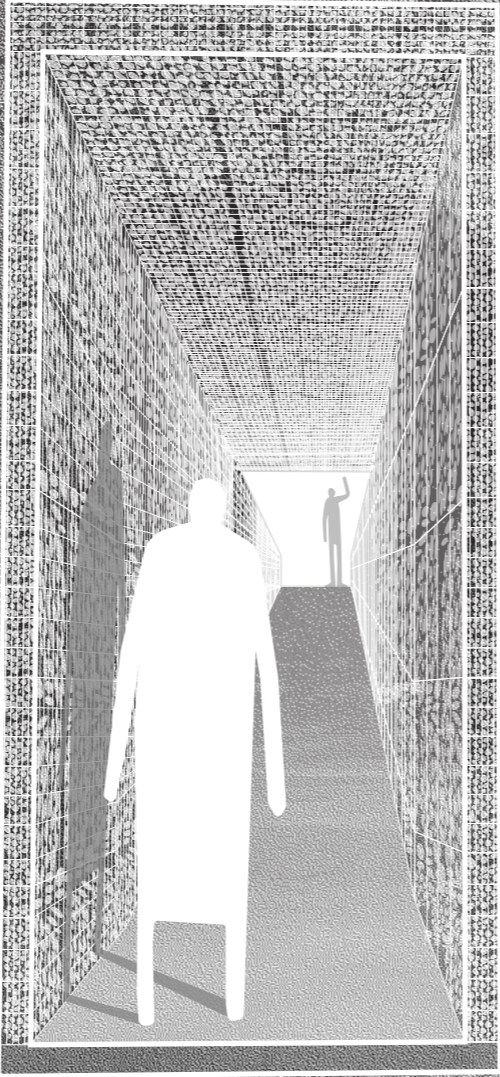
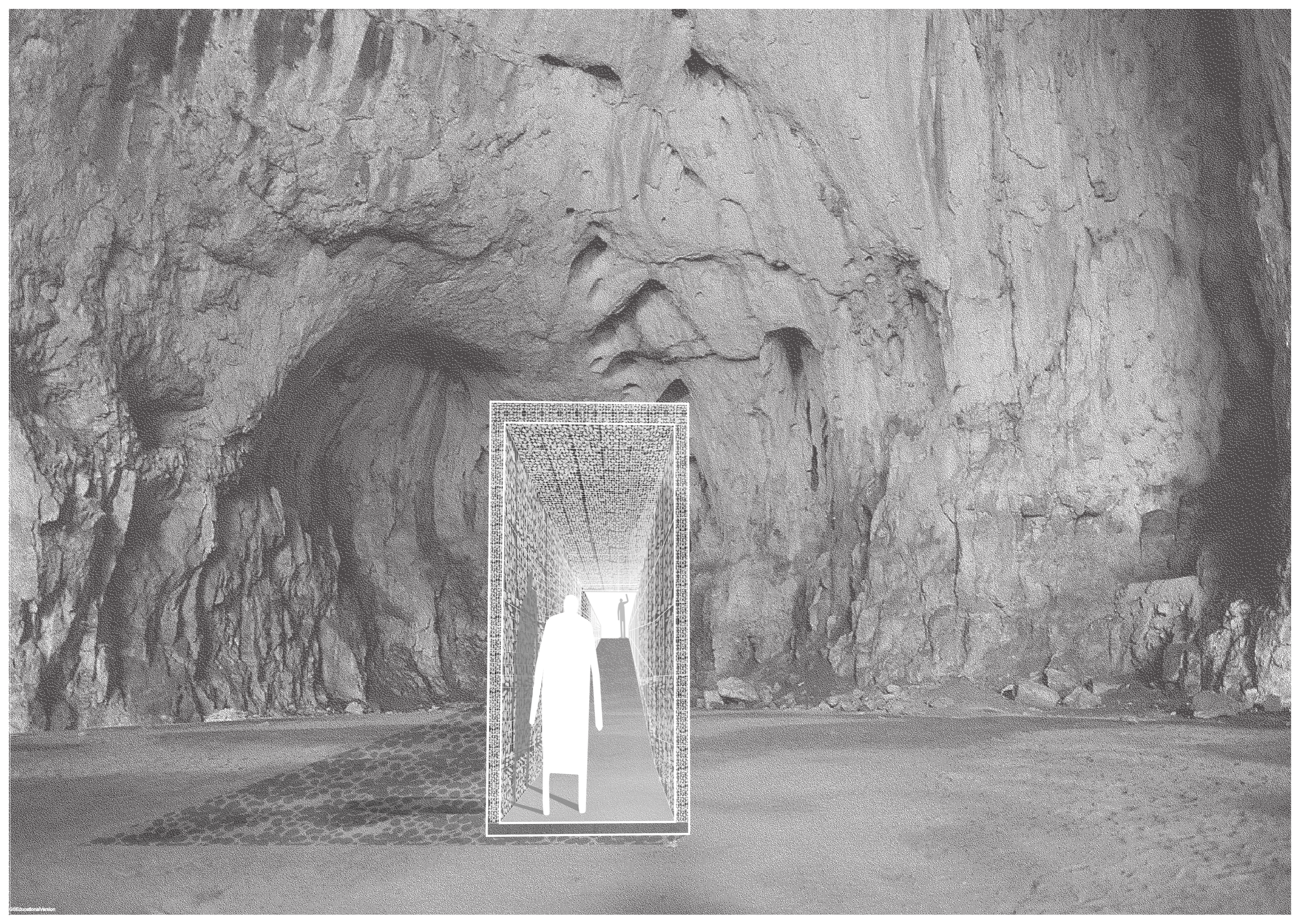


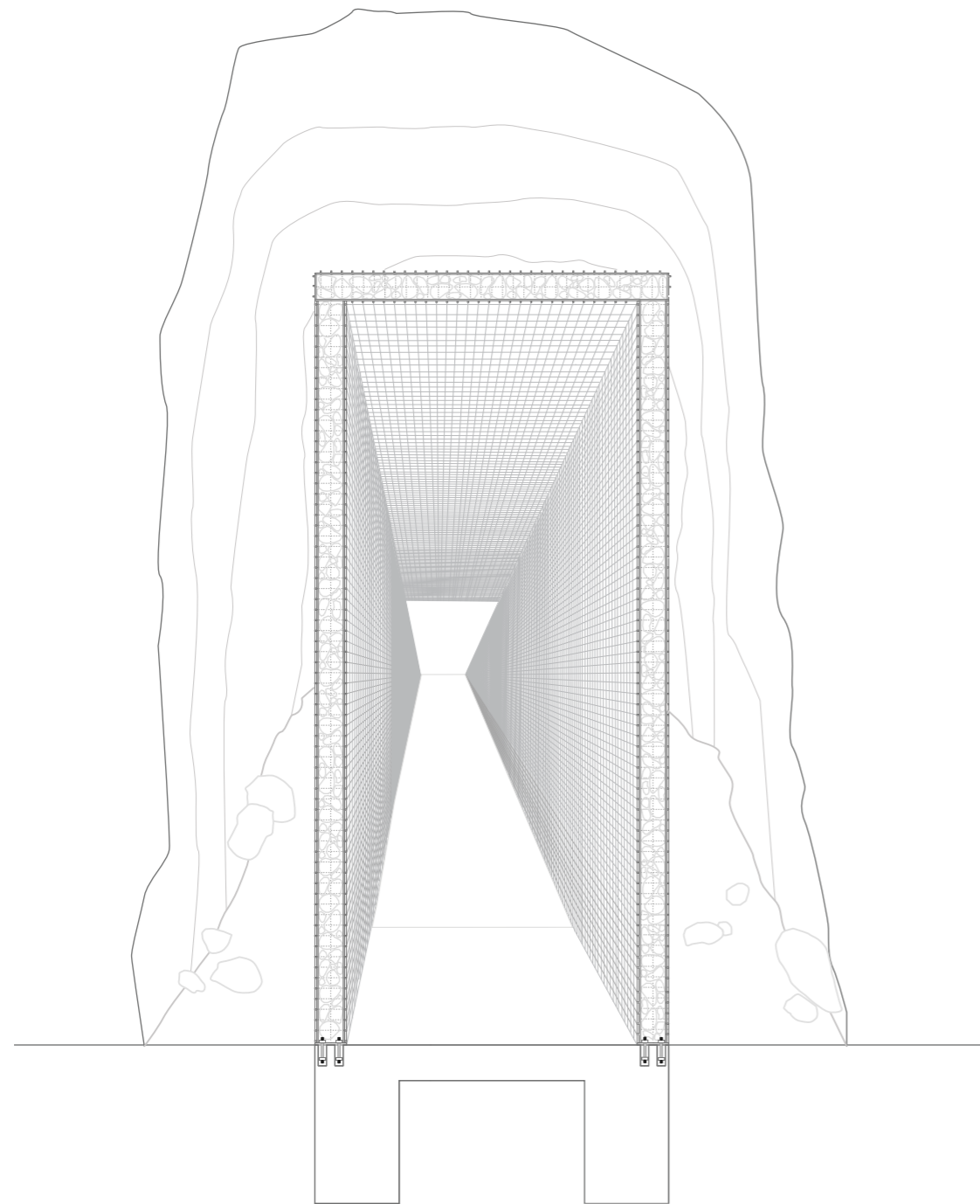
The Light Shaft serves as a visual connector between the underground quarry and the outside. The visitor experiences the impressive depth of the quarry and the efforts made by quarrying the marble by hand. The material used through the interventions outside the galleries, on the site of Marathi is being implemented in this new intervention. Thus, the projects gain unity and logic. The visitor descending into the quarries is being guided by the light coming through the shaft. He is unaware of the depth reached, until one looks up, while the sky unfolds itself before his eyes.





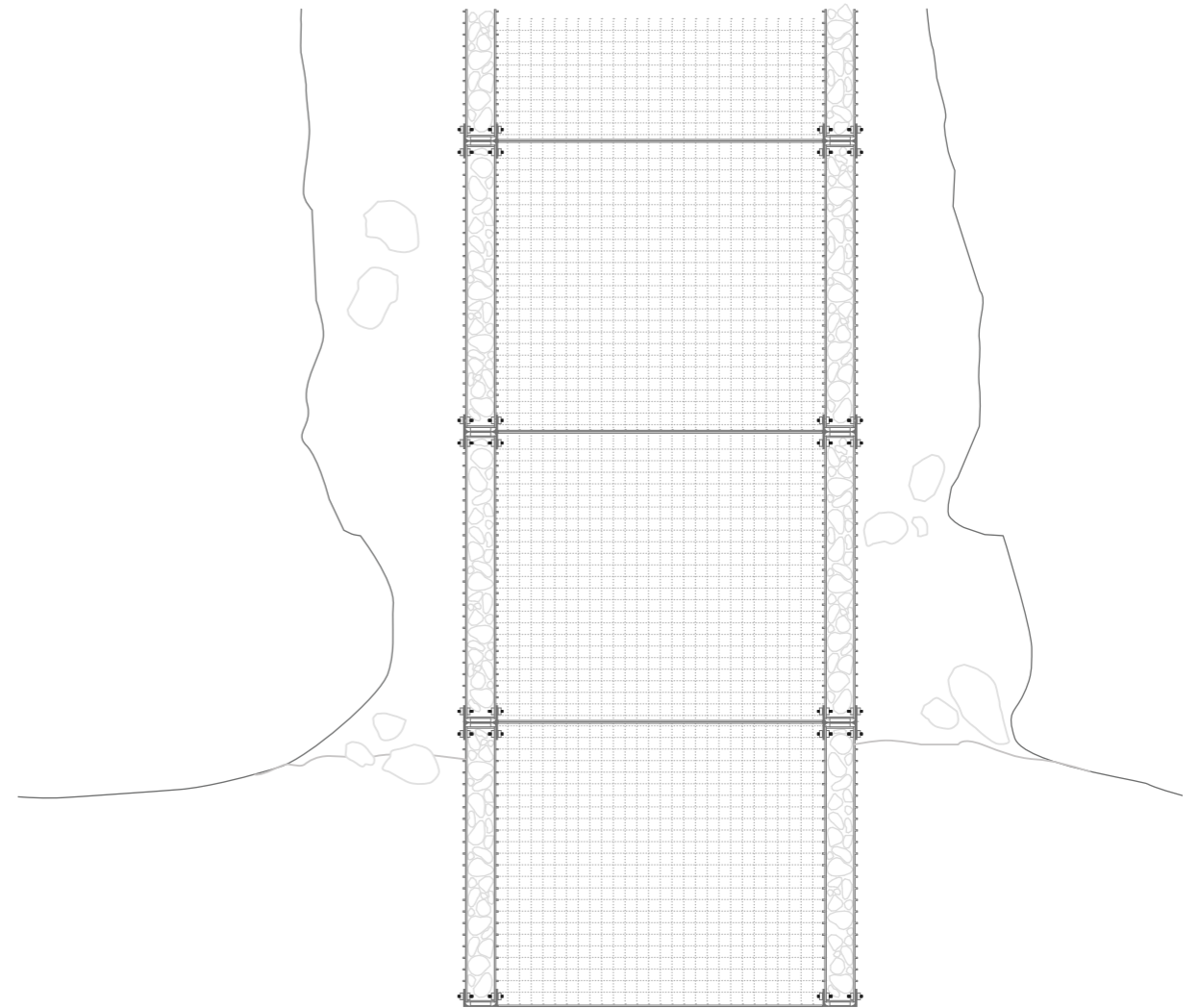
Using the scattered stones found in the quarry, we create a gabion wall structure, that connects the main gallery with one of the caverns. Thanks to the transparency of the Marathi marble, the light passes through the walls, thus giving the visitors a better understanding of the qualities of this stone.



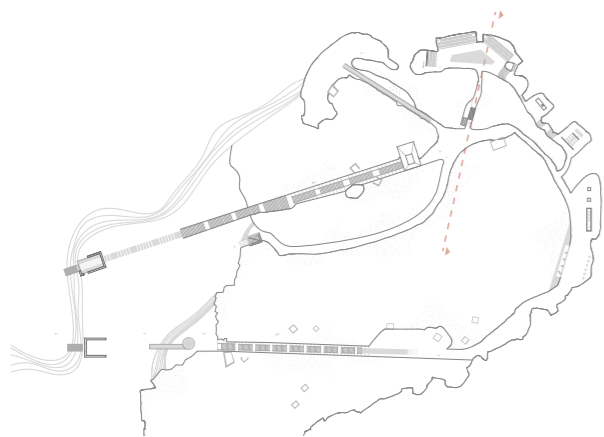


WALL CONSTRUCTION

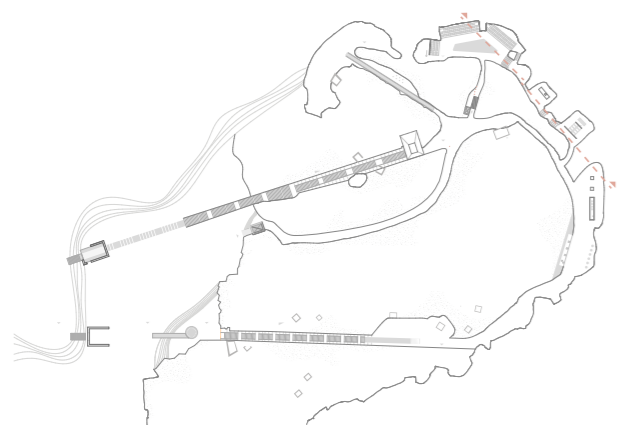
- HEA 120
- 100 mm steel cage
- marble stone
- 150 mm concrete slab



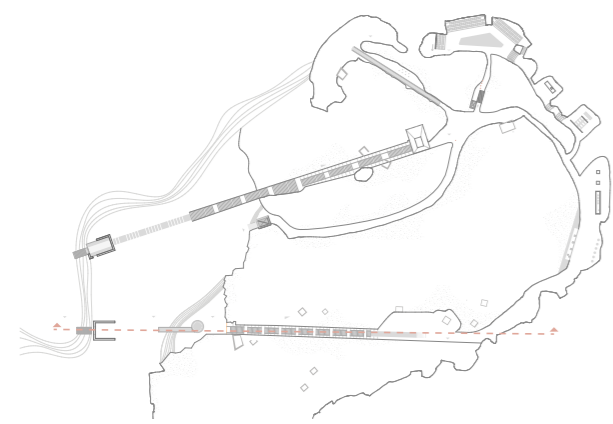
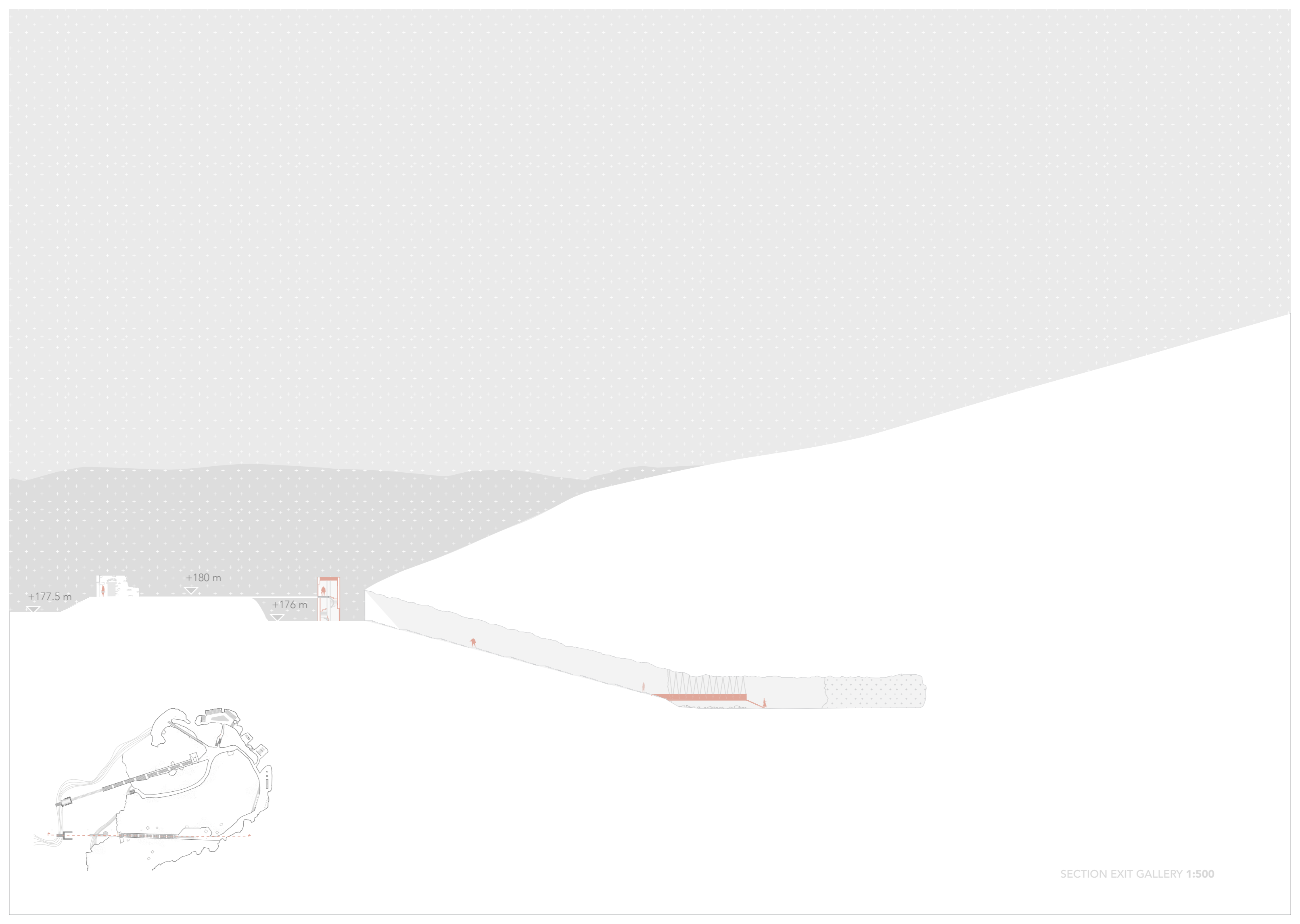
The visitor passes through the narrow gallery, unaware of what to expect at its end, observing only the light that passes through the marble stones. He reaches the what appeared to be only an impasse. His vision gradually adapts after exiting the gabion wall. A impressive cavern awaits the visitor, that now is being able to distinguish details and characteristics of the walls, the ceiling and the marble floor. The traces left by the chisels, the dusty scattered stones and fine details are now perceived by the traveler.



SECTION CONCERT HALL AND ADJACENT ENTRANCE CAVERN 1:200



The created spaces inside the quarry are defined by a clear hierarchy, which we used as a guide for incorporating different functions: the biggest hall serves as a concert space for 110 spectators, while the narrower galleries serve as complementary functions: lounge, waiting area, bar and sanitary.



SECTION EXIT GALLERY 1:500

Concert hall and adjacent caverns 1:50

The illustrated detail shows the connection between the narrower galleries and the main concert hall. Through various, strategic cutouts, the intervention aims to emphasize the traces left from quarrying. The platform where the scene is located is being constructed out of pebble stones, to differentiate even more the new added structure of the lodges. The various height difference give the cavern a dynamic character. Lights are being introduced as a tool to accentuate the sharp edges of the new interventions, that stand in contrast to the galleries quarried by hand.



Bar Area and Waiting Lounge 1:50

The bar, constructed out of corten steel stands monolithic on the ground floor and is the main component of the cavern, being emphasized by the roughness of the quarried walls. Through the galleries, scattered marble stones are being intentionally left on the ground as a symbol of the past, original function.



Exit bridge 1:50

The new bridge, guiding the visitor towards the exit is being constructed out of mesh corten panels, in order to offer the visitor an overview of the scattered marble pieces left on the ground. The bridge follows a cavern to its right, untouched by the new interventions, left in its original state. By doing so, the traveler is left with a genuine picture of the abandoned state of the quarry.





This diploma aims to demonstrate how an alternative solution in the growing tourism sector could positively influence the quality of tourism, the relationship between the local inhabitants and the upcoming visitors, the architectural, cultural and historical heritage of the chosen Cycladic islands. The identity of the islands was always strongly connected to the topic of the marble, in a historic, architectural, cultural and economical sense. This thesis establishes a revival of this topic, by focusing on its importance, its specific qualities, its strong local presence and its meaning in today's culture. The designed interventions are not just a tool of reusing the architectural values of the islands, to ensure their continuity in time; they try to open the horizon of the visitor, caught in the ephemeral character of the modern tourism and guide him through the story of marble into a new type of tourism, aware of its context. The inland areas, important places during history for the development of the islands are now partially abandoned and left in decay as a result of the imbalanced development of the tourism. Our diploma aims to renew their role and increase their presence in the new type of tourism. The design of the interventions is influenced by the distinct features of the site, the specificity of the environment and climate and sculpted by the local identity.

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