

## REVOLUTIONARY PALIMPSESTS OF GREEK ISLANDS

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### **Abstract**

*The paper describes the processes and outcome of the Transacademic Workshop on psychogeographical mapping and visual representation "Psychogeographical Revolutionary Palimpsests: Mapping the image of the distinct urban places of the Greek Revolution" that took place in Athens in October 2020 with the participation of 35 architecture and fine art students who produced a series of studies and artworks that refer to the Greek revolutionary places. The workshop aimed to study and promote representative urban places in the Greek geographic territory which played an important role before, during and after the Greek Revolution of 1821 and contributed to the formation of the modern Greek identity. The study began from the present and moved to the past as a kind of "archaeological excavation" in the collective memory of the places which were treated as "excavations" and were represented in superimposed layers, spatiotemporal structures and conceptual palimpsests. The participants studied the places as spatial and relational networks, as successive recordings of events and impressions, and analytically by exploring the elements that formed their particular identity. Principles of urban theory and visual art were combined: material and intangible elements were collected (geomorphology, architecture, economy, social and spatial organization, cultural organisation, etc.) using modern mapping techniques. The elements were then transferred to the visual medium with morphological features from architectural design,*

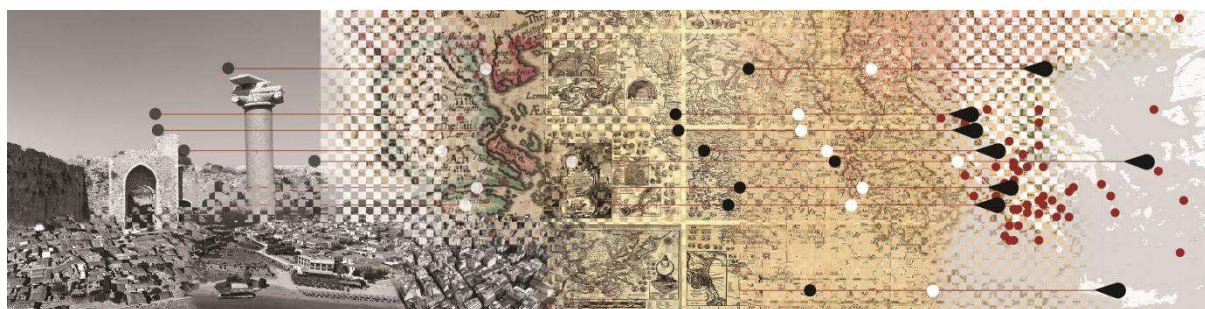
*cartography and painting. Multi-layered structures were formed thus generating the so-called “revolutionary palimpsests”.*

**Keywords:** *Urban Palimpsest, Greek War of Independence, Greek Islands, Poli-Plex-Icon, Urban Mapping*

**Introduction**

The fall of Constantinople in 1453 AD marked the consolidation of Ottoman rule in Asia Minor and allowed its expansion into the Balkans, the Greek peninsula and the Aegean islands. In 1821 and after many local uprisings the Greeks declared the revolution that led to the creation of an independent Greek state in 1828 triggering the processes of ethnogenesis in the Balkan Peninsula. As Eric Hobsbawm (1962) points out, the revolution of 1821 was the first of the 19th century revolutions to succeed. This success is due to its genuine popular character (with the mobilization of peasants, rural urban populations and diaspora merchants) which “became the inspiration for international liberalism” in an era of conservatism in Europe and provoked a wide stream of support in the struggle of the Greeks for independence, within a favorable diplomatic environment formed by the international competition for the control of the eastern Mediterranean basin.

As a founding act of modern Greek history, the revolution of 1821 has a central place in the narratives that have since fuelled the national consciousness of the Greeks, the “official” history, the collective memory and the local traditions. The year 2021, the 200th anniversary of the proclamation of the revolution, provided an opportunity to reflect on this legacy. This paper draws on an ongoing research project that seeks to contribute to this field of reflection by examining the spatial expressions of this heritage, the material and intangible traces left by the events of the revolution in various parts of Greece.



**Figure 01.** *Revolutionary Palimpsests* (Tsakiri, 2020)

The research program “*Revolutionary Palimpsest. The visualization of the network of the distinct settlements in the space-time spectrum of the Greek Revolution*” began in 2020 with the motivation and ultimate goal of contributing to the sustainable development of revolutionary urban places through the promotion of their cultural landscapes. A combination of scientific research and artistic expression has been used in order to create visual representations of urban places in Greece related to the Revolution of 1821 and, on the occasion of the 200th anniversary (1821-2021), to present these representations to the public. The goal was included in the general expediency of the development and spatial planning for the Greek regions with the contribution of culture and in particular using tactics of highlighting the identity and uniqueness of each place (‘place branding’).

The Greek Revolution or Greek War of Independence (as it is commonly referred to) and the liberation of the Greeks from Ottoman rule took place in the early 19th century with a

symbolic official start date the 25 March 1821. The 19th century and especially its years of transition from Ottoman rule to Resurrection and the formation of the Modern Greek State is an important historical period for Greece with an impact on the formation and development of the economy, society, culture and politics, which ultimately determined its modern image. The importance of the Greek Revolution is not limited to the geographical borders of Greece. It is an event integrated in the wider network of claims and circulation of revolutionary ideas and actions in Europe in direct connection with the Enlightenment and the French Revolution in which philhellene intellectuals and artists participated with approaches that shaped the modern European city and highlighted modern European culture. It is important to point out that many “revolutionary places” within the current geographical territory of Greece participated during the 19th century in commercial, economic, socio-political, philosophical, artistic and other networks throughout Europe, mainly west and north, that played an important and decisive role in the Greek Revolution. Such a network is the one formed by the Greek islands, the mapping and visual representation of which is the subject of this paper.

The promotion of the cultural landscapes of the urban places through their relation with the Greek Revolution is a choice that combines two advantages: a) the connection of all urban places with a common and strong idea of local, national and European scope that can function as a unifying and structuring factor for a network of places which as a whole will refer to a supra-local scale with mutual benefit for all, and b) the construction of a distinct and specific cultural narrative with various spatial and temporal manifestations, similarities, but also differences and a common framework reference and construction of a special identity, a scheme in which the Greek Revolution will be the trigger and the symbol of a wider exploration.

### **The object of the revolutionary palimpsests**

For the purposes of the research project, representative places were selected in the territory of Greece with a historically documented contribution to the revolution and the formation of the Greek identity. The places were to function as nodes of the narrative. They include urban places on different scales, cities, islands, or settlement networks. They together form a network which, in the context of our research project, represent the spatial expression of the Greek revolution.

The investigation starts from the present and moves to the past as a kind of “archaeological excavation” in the collective memory of the “revolutionary places” which are identified and represented visually as “palimpsests”. The concept of palimpsest (papyrus, parchment or generally a manuscript on which the original text has been scraped for a new one to be written) is used in various scientific fields in order to determine the layered structure of a phenomenon. Architects and urban planners attribute it to urban areas, as they consist of layers of civilizations, that have left their traces and shape the modern image and reality (Bedard, 1994; Huyssen, 2003) which in this sense is understood as a cultural interweaving, as the succession of periods of prosperity and decline, or as layers of conquests. Archaeologists also attribute the same importance to the palimpsest in the excavations of settlements, where they match the cultures to layers of the ground, such as the famous nine cities of Troy. The palimpsest and the multi-layered representation still reflect the modern scientific assumption that urban places are characterized by complexity (Batty, Longley, 1994), which is organized in parallel spatiotemporal and perceptual layers. The term “revolutionary palimpsests” in our research describes the way in which revolutionary places are explored and represented through vertical sections in time (towards the past with a point of reference today), which highlight the identity and influence they had in both the revolution and in the temporal spectrum that extends to this day.

Revolutionary places include central places, ports, settlements, matrices, condensers, bases of operation of the Greek revolution and the places of origin and action of great combatants. The revolutionary place refers to urban and administrative centers of Greece at that time, to sites of land and naval battles crucial for the outcome of the revolution, to places of development of shipping, and of origin and action of important combatants, to spiritual and economic centers of Hellenism with a large population and commercial connections with Europe and the world beyond the Ottoman Empire that kept the Greek spirit and culture alive, to sets of settlements of special architecture, to places with unique cultural landscapes and to small, inaccessible, mountainous and island settlements that were centers for the revolutionary action.

It is a fact that in every place, region and part of Greece the revolutionary spirit was simmering, and the choice of representative places was particularly difficult. For this reason, in addition to the historical documentation, criteria were set for geographical location, accessibility, level of development and population size and regional, small-scale, inaccessible, mountainous and island settlements, isolated or integrated into networks, were finally selected. These settlements faced problems of development and isolation and are currently deserted places. However, these places constitute a very important part of architectural heritage and moreover are located in landscapes of important natural beauty, features that unfortunately remain unexploited. Their promotion through the Greek revolution approach aims: a) to make these places known to the general public, to the visitors, to the travellers, b) to motivate the inhabitants themselves who, knowing their history and struggles, will be connected with the place, will appreciate it, will feel proud and will continue the struggle for its preservation and promotion, c) to include these places in networks of settlements with a common historical denominator and to create a larger reference scale for their development, d) to promote, to uncover, to point out and activate forgotten dynamics, e) to connect the places with elements of their cultural heritage which will start but will not be limited to the historical context of the Greek War of Independence.

### **The methodology of the revolutionary palimpsests**

The methodology of the research project includes scientific and artistic means. The precision of the urban analytical tools is combined with the multiplicity and expressive freedom of art. The dual scientific and artistic approach combines objective and subjective elements and reflects a research approach which was gradually formed after the middle and especially towards the end of the 20th century and was adopted by spatial sciences. It synthesizes creative geography and cartographic approaches, such as psychogeography, mental mapping, radical, creative, experimental and critical cartography. The latter (which is the most recent approach with elements from all of the above), encourages combinations of interdisciplinary principles and practices of urban theory and the visual arts, mixing perceptions and facts, quantitative and qualitative data, personal views and substantiated analysis. Thus, critical cartography maps the ontological character of the social reality, the reality of the senses, the experiences, combines the quantitative with the qualitative, the explanation with the interpretation, elements of history, culture, social structures, human action and interaction and mainly addresses the new, complex reality that consists of layers and interdependent processes (Archer et al., 2016). The study of cultural landscapes in this way regulates the high degree of subjectivity that works of art have, allows the communication of information and aesthetics, constructs representations that include clear references to how they are created and can be addressed to a non-specialized public, attracts, impresses and at the same time informs. Architecture, moreover, which is the main field of application of this research project, is in the intermediate area between science and art and is expressed in the above two ways.



The research project involved architects and artists, teachers and students, with two main roles: cartographer and visual artist. The task of the ‘cartographers’ was to explore the selected “revolutionary places” with urban tools, and the task of the ‘visual artists’ to represent them with artistic means. The aim was to disseminate the knowledge acquired in the research process and to promote the visual cartographical images (mappings) of the places. The dissemination actions of the results were planned in order to a) make the places known, their importance for and their relation with the Greek Revolution, the history and the culture of modern Greece, b) unveil their problems and perspectives and to open a channel of communication with central areas. Specifically, an art exhibition was designed and held in September 2021 in Athens. It included the artworks (the mappings) of the revolutionary places, but also the process followed, highlighting exactly this very construction of the artworks which was the process of exploring the cultural landscapes of revolutionary places. Many of the exhibits allowed visitors to interact with them. Visitors were invited to participate reinforcing the feeling that they were personally concerned. Specifically, they were given the opportunity to study a map and connect with specific revolutionary places through QR codes that included original information about the places and their current situation. In this way, the exhibition was an open window to a world of perspectives and explorations. It should be noted here that more than 200 different places were explored, mapped and represented in various ways throughout the geographical territory of Greece, meaning that the visitors of the exhibition found personal correlations with some of these places, thus activating identifications and emotions.

The investigation of the selected “revolutionary places” combined principles of urban theory, techniques of modern urban analysis and mapping (psychogeography, mental mapping, radical, creative, experimental, critical cartography). The collected elements were organized in a system of groups and utilized by the visual artists who produced artistic visualizations of the places, combining conceptual and morphological elements, by means of drawing, cartography and painting, while the concept of “palimpsest” was dominant in the composition process. Two teams undertook the above tasks: The first was an 18-member team of “cartographers”, consisting of 8 professors or postdoctoral architects with various specialties that enhanced the interdisciplinary nature of the project. The “cartographers” specialized in urban and spatial planning, urban design, urban geography, philosophy, aesthetics, culture, sociology, history of the city. They selected the places based on historical and geographical criteria and carried out their mappings. The second team, the “visual artists”, had 10 members, professors, postdoctoral and doctoral students, with studies in visual art, political science, archeology, philology, teatrology and scenography. Based on the mappings, the visual artists were invited to produce artistic visualizations of the revolutionary places. At the same time, “cartographers” and visual artists led a group of students in the mapping and artistic visualization of revolutionary places throughout the territory of Greece through courses and workshops. The group consisted of more than 300 students from architecture schools (collaborating research institutions) and from Europe through the Erasmus program. The participants produced approximately 1000 different works of about 150 revolutionary places, which reflected how young people see and feel today about the revolution and its places, how they evaluate, judge, and interpret them. All of these versions constituted a crowd-mapping project, a participatory (bottom-up) mapping project.

In the process of investigation and mapping, researchers treated the “revolutionary places” as “nodes”, as “palimpsests” and as “condensers” and studied them in three ways respectively. Through: a) a spatial approach, as networks of places, b) a temporal approach, as sequences of events, impressions and traces of the past that survive in the present and c) in detail, by delving into important elements of identity and meaning. The researchers used contemporary historical studies and explored the places with reference to their geographical

location and the events that connected them to the revolution, emphasizing the importance of their characteristics for the revolution (their geomorphology, their economy and social organization, their spatial organization and interconnection, their cultural features, etc.). Discussing the sequence of events, they developed a way of visualizing, jointly contributing to a mapping and dating, incorporating their ideas about the local peculiarities that creating a meaning for them. In addition, they gathered informative/illustrative/narrative material from these places (paintings, literature, folk songs, cultural elements such as costumes, weapons, flags, etc.), insisting on both the way each place contributed to the revolutionary actions and the way it bears today its material and intangible traces which are interweaved with its attached impressions, qualities, values, and meanings since then (1821) and which have contributed to the formation of its current image.

Then they undertook to create artistic visualizations based on their mappings. In some cases, mapping and artistic visualization were not separate and the researchers turned the mapping itself into an artwork. The artistic visualizations of the revolutionary places' mappings had a necessary precondition, that is the placement of the findings of the mapping on superimposed levels and the creation of works which would function as "visual palimpsests". Visualization as palimpsest, in other words the layered organization (the collection of diverse data and then their organization into groups), ensured the inclusion of diverse content and the facilitation of its management. The multilayer structure expressed the simultaneous action, interaction and interweaving in the urban space of various factors, spatiotemporal perceptions, a property that in the critical cartographic approach expresses the description of modern urban reality as complex consisting of layers and interdependencies. The intertwining of the elements on the layers and their simultaneous viewing created varied relationships between them and a "visual complexity" that expressed the property of urban places to be systems of organized complexity.

Both mapping and artistic visualization (ultimately defined as a common process that is only instrumentally organized into two distinct stages) followed specific methodological principles common to the whole group of researchers, cartographers and visual artists, defined by a common framework with principles and procedures (Poli-Plex-Icon mechanism, Tsakiri, 2020) which adopts conceptual and morphological elements from the fields of spatial planning (architectural and urban), mapping-cartography and painting and focuses on socio-spatial complexities. In the mapping process the "cartographers" filled special forms with data from the revolutionary places and organized them into groups and subgroups (table Mapping). The "cartographer" had the opportunity to fill in the forms with keywords or free text, but also to enrich them with their own observations, depending on the specificities of the place they were studying. The material was then distributed to the visual artists, who visualized it turning it into visual palimpsests. The following tables indicate the steps of the process according to the Poli-Plex-Icon mechanism. Visit the link below for all the mapping forms used by the researchers:

<http://revolutionary-palimpsests.arch.ntua.gr/index.php/digital-library/networks-places/>

MAPPING	
<b>STEP 1:</b> collection of various mapping data	Sources may include: in situ mapping, photos, videos, sketches, books, booklets, journals, travel guides, records of spoken traditions, legends, customs, tales, personal stories, interviews with inhabitants, etc.
<b>STEP 2:</b> arrangement of findings into groups (horizontal organization)	Natural Environment   topography   ambience, climate
	Built Environment   materials, colors   plan, spatial organization, urban grid   morphology, typology, geometry, morphological pattern repetition
	Perception & Experience   mental mapping   characteristic city view   multisensory perception
	Actions, Functions, Networks, People   nodes and movement channels   spatial distribution of functions & actions)   social and anthropological elements
	History & Ideology   emotional impression & characterization   Semantic places   concepts reflected in space   symbols   genius Loci
<b>STEP 3:</b> correlation of findings, construction of narratives	Findings are correlated with the concepts and / or events of the Greek Revolution and its evolution to build concrete narratives that will be used in the visualization process.
<b>STEP 4:</b> semiotic elaboration of findings (vertical organization)	Findings are correlated with affiliated concepts, ideas, analogies, and associations, to deepen the narratives.

VISUALIZATION	
<b>STEP 5:</b> visual elaboration of findings	Findings are correlated with visual elements, shapes, motives, colors.
<b>STEP 6:</b> placing of visual elements into layers	Elements are placed on transparent layers that facilitate visual mingling. The layers aim to organize the narratives, while, at the same time, transparency will produce interrelations and mingling.
<b>STEP 7:</b> layer superimposition and coloring	Layer superimposition results to visual complexity. The artist will subsequently hierarch the narratives by accentuate shapes and motives.

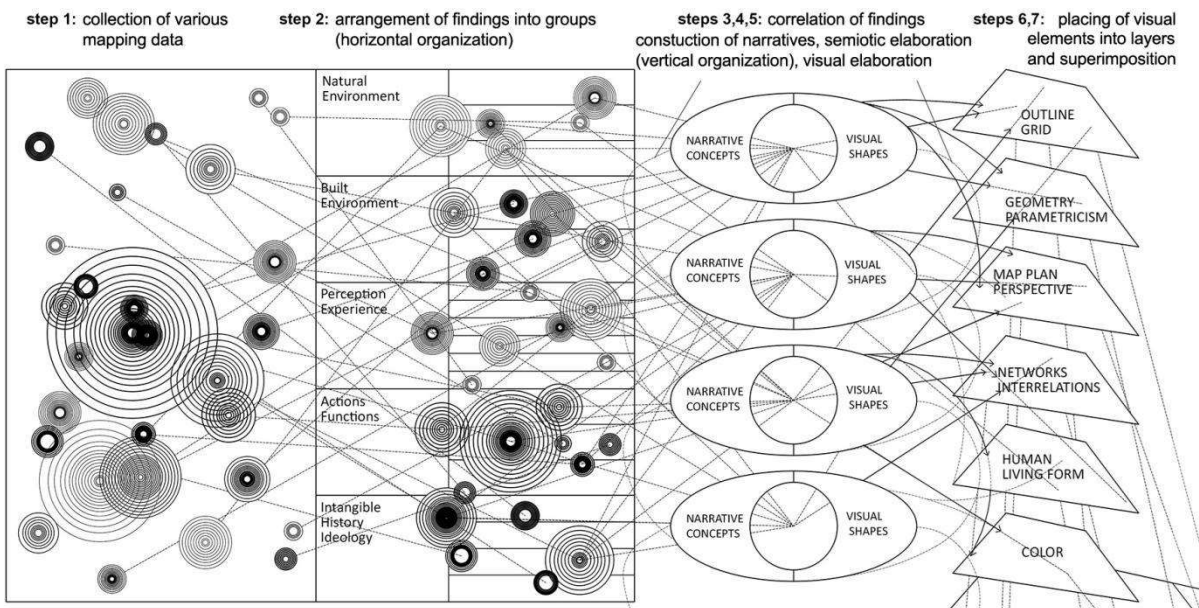


Figure 02. Poli-Plex-Icon mechanism. Steps of process (Tsakiri, 2018)

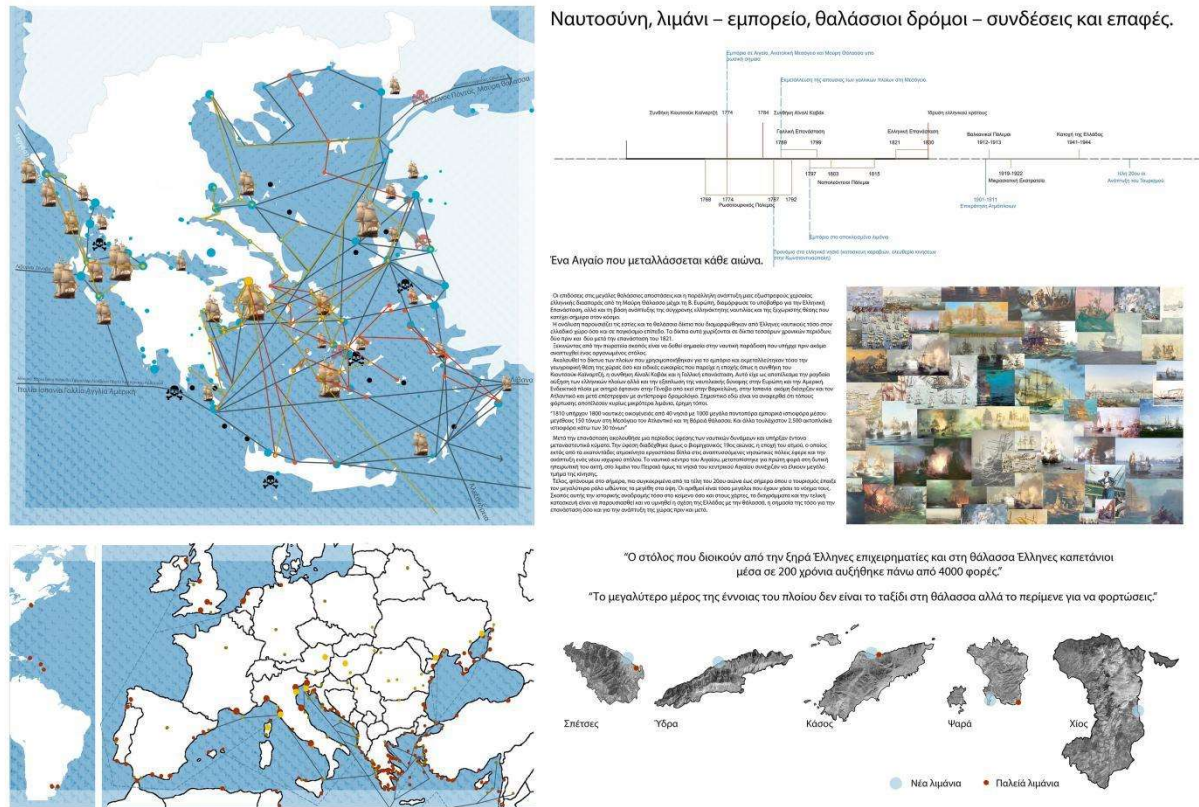
### **Revolutionary assemblages: complex mapping of maritime places**

One of the sub-workshops that took place in the context of the Transacademic workshop "*Psychogeographical Revolutionary Palimpsests: Mapping the image of the distinct urban places of the Greek Revolution*" (5-14 October 2020) adopted the approach of seamanship and the object was the mapping and artistic visualization of maritime revolutionary places such as Hydra, Spetses, Psarra and Kassos. The local peculiarities were studied in combination with the dipole 'defensive acropolis/port' as the originators of the urban organisation and evolution of most island settlements, as well as their nodal position in the maritime networks, the dense grid of their connections through the sea routes. The students examined the idea of insularity as a condition of the permanently intermediate, the fluid boundaries of identification of a place but also as a possibility of observing the simultaneous movement between cosmopolitanism and endemism. The students also mapped the peculiar operators that contributed to revolutionary events, as well as the contributing macro- and micro-narratives (social, mnemonic, artistic, economic, urban, cultural). They identified their material and symbolic local features and their expressive representations, the continuities and discontinuities in these features and their effects on the evolution of the places.

Below, we will briefly present and discuss the process of mapping and artistic visualization that researchers carried out in this sub-workshop, through the description of seven projects that refer to: a) the concept of Seamanship and its expression in the Aegean, b) the revolution in Sfakia and Loutro, c) Kassos, d) Chios, e) Spetses, f) Hydra and g) the dipole Acropolis-Piraeus. The descriptions are based on the texts written by the students, the analysis posters and the artistic visualizations they created. In particular, we will look at the processes of mapping and further artistic visualization of maritime places as palimpsests of revolutionary events, areas, persons, and symbolic features in the context of the broader concept of seamanship and their networked commercial activity that defined their evolution before, during and after the revolution.



Kostopoulou Eleftheria, Maritime, port – trade, sea routes – connections and contacts. The Aegean Sea that mutates every century



Ψυχογεωγραφικά Επαναστατικά Παλιμψηστα: Χαρτογραφώντας την εικόνα των 'τόπων σταθμών' της Ελληνικής Επανάστασης Διασπαστικού Εργαστήριο πολυεπίπεδης ψυχογεωγραφικής χαρτογράφησης και εκιαστικής αναπαράστασης της πόλης ΓΕΩΓΡΑΦΙΚΗ ΕΝΟΤΗΤΑ 05: ΑΙΓΑΙΟ, ΚΡΗΤΗ & ΝΗΣΙΑ | Δημιουργός: Ελευθερία Κωστοπούλου | Επιστημονική Επιμέλεια: Δήμητρα Χατζηράββα, Αλέξης Τζομπανίκης

**Figure 03. Maritime, port – trade, sea routes – connections and contacts. The Aegean Sea that mutates every century (Kostopoulou, 2021)**

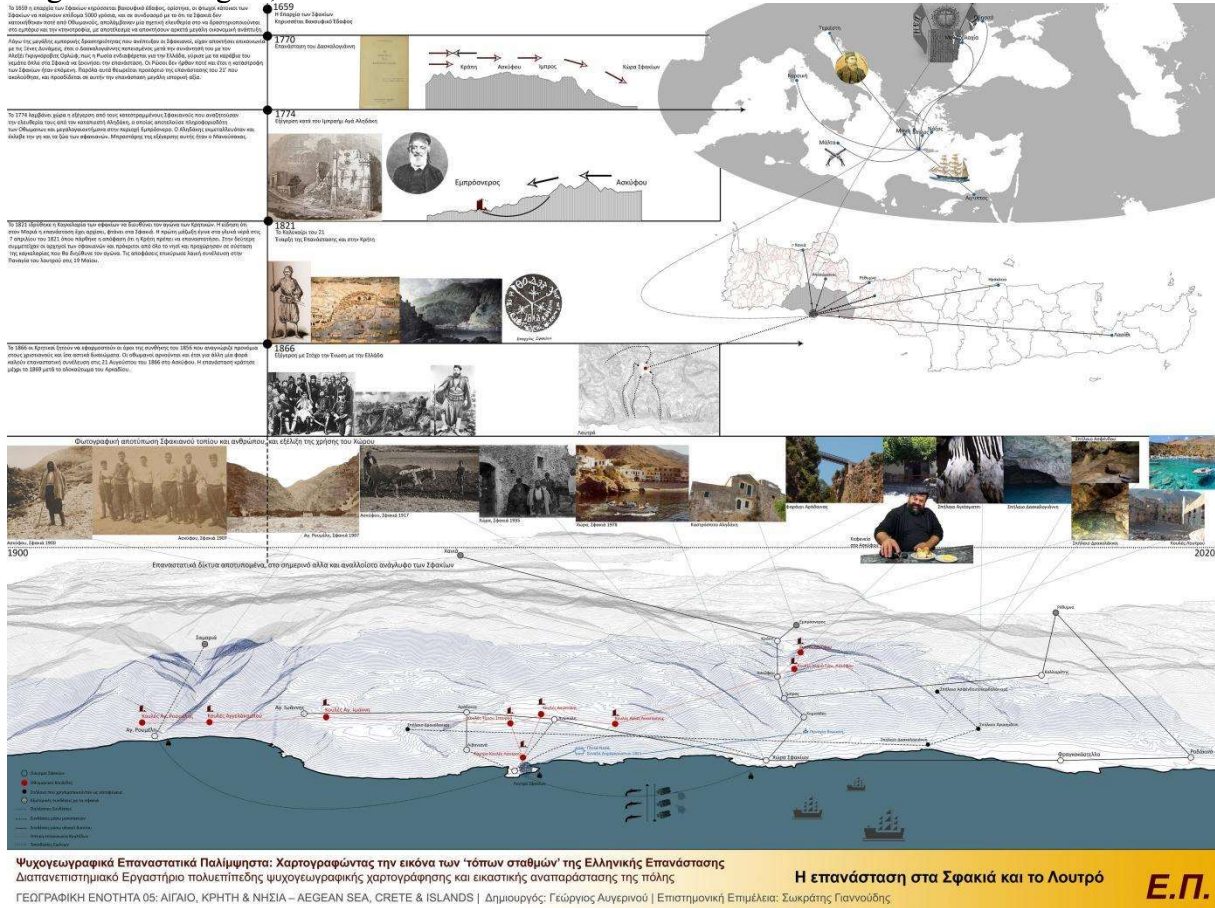
As Eleftheria Kostopoulou explains, the Greek Revolution was based on Greek Shipping the catalyst for which was the extroverted dispersion of Greeks from the Black Sea to Northern Europe. Commercial hotspots, ports and sea routes where goods, people and ideas circulated, were organized into four networks, two before and two after the 1821 revolution. The beginning of the naval tradition was piracy which existed before the development of an organized fleet, followed by trade, the development of which was ensured by the geographical position of Greece, the favorable Treaties (Küçük Kaynarca and Ainali Kavak) and the good relations of the Ottoman Empire with European countries trading with the ports of Greece. After the revolution, a decline occurred in the naval forces mainly due to poverty and migration. Gradually, a large part of the island fleet gathered and moved to the western part of the Aegean Sea and the protected port of Piraeus. Tourism is coming to replace the previous maritime activity of the Greek islands many of which are currently experiencing great economic growth while many others are experiencing problems due to the fact that they are inaccessible and isolated. In the analysis poster, the researcher lists in color-codes the different networks, piracy, the ports with important fleets, the new and old ports, the large urban centers in the vicinity and the connections between them. The analysis refers to three scales, local scale (islands, the main “protagonists” of Greek shipping), regional scale (Aegean) and continental scale (Europe and America). At the same time, visual representations are created with an amount of sailing ships and details from the naval battles of the Greek Revolution. The researcher chose to visually represent her research through an



artwork in which she placed the different networks in parallel transparent layers (Plexiglas), the map of Greece and a background with the visual representations. The transparent layers are crossed by axes connecting the important nodes/ports. The construction summarized the information displayed on the analysis poster and created, through the simultaneous viewing (and visual interaction of elements) of all the parallel transparent levels, the feeling of the visual palimpsest.

<http://revolutionary-palimpsests.arch.ntua.gr/index.php/kostopoulou/>

**Avgerinou Georgios, The revolution in Sfakia and Loutro**



**Figure 04. The revolution in Sfakia and Loutro (Avgerinou, 2021)**

In his study of the revolution in the province of Sfakia, Georgios Avgerinou focused on the introverted network of paths and settlements in many of which important battles took place, and on the network of sea connections on the southern coast of Crete focusing on Loutro that operated as an administrative centre of the revolution. The introverted network of settlements in combination with the imposing mountainous landscape and the gorges (Samaria, Aradena, Imvros) were an important part of the inaccessible geomorphology and isolated places of the area which, as a natural fortress, communicated with the rest of Crete only from three points: Kallikrates, Krapi and Rodakino. In the perspective image of the area of Sfakia from the viewpoint of the Libyan Sea at the base of the image, this introverted network is presented with indications of settlements, ‘kouledes<sup>32</sup>’, caves, paths, sea and land routes. In the analysis poster, some of the settlements of Sfakia are connected with a chronological axis

<sup>32</sup> Couledes (pl., from coules, sing.). A popular expression, probably of Turkish origin, for towers, fortresses.

that presents important milestones of the revolutionary history of the region, such as the revolt of Daskalogiannis in Anopolis in 1770, and Manousakas in 1774 against Ibrahim Aga Alidakis, while along the poster are photos with relevant persons and places as well as maps of the settlements. Other maps on the poster indicate the simultaneous extroversion of the region through its maritime connections with the rest of Crete and other regions of Greece and Europe (Corsica, Trieste, Moldavia, Odessa) which for many years supported its commercial activity and its financial prosperity and freedom. The artwork with the superimposed transparent layers highlights the unchanging character of the rocky landscape on which all the phases of the history of the place are registered, the palimpsests of the networks created and the events that happened during the revolutionary years simultaneously with the evolution of the people who lived in Sfakia and whose basic characteristics remained similarly unchanged. <http://revolutionary-palimpsests.arch.ntua.gr/index.php/augerinou/>

Asimakopoulou Phoebe, Kassos - Island of Heroism

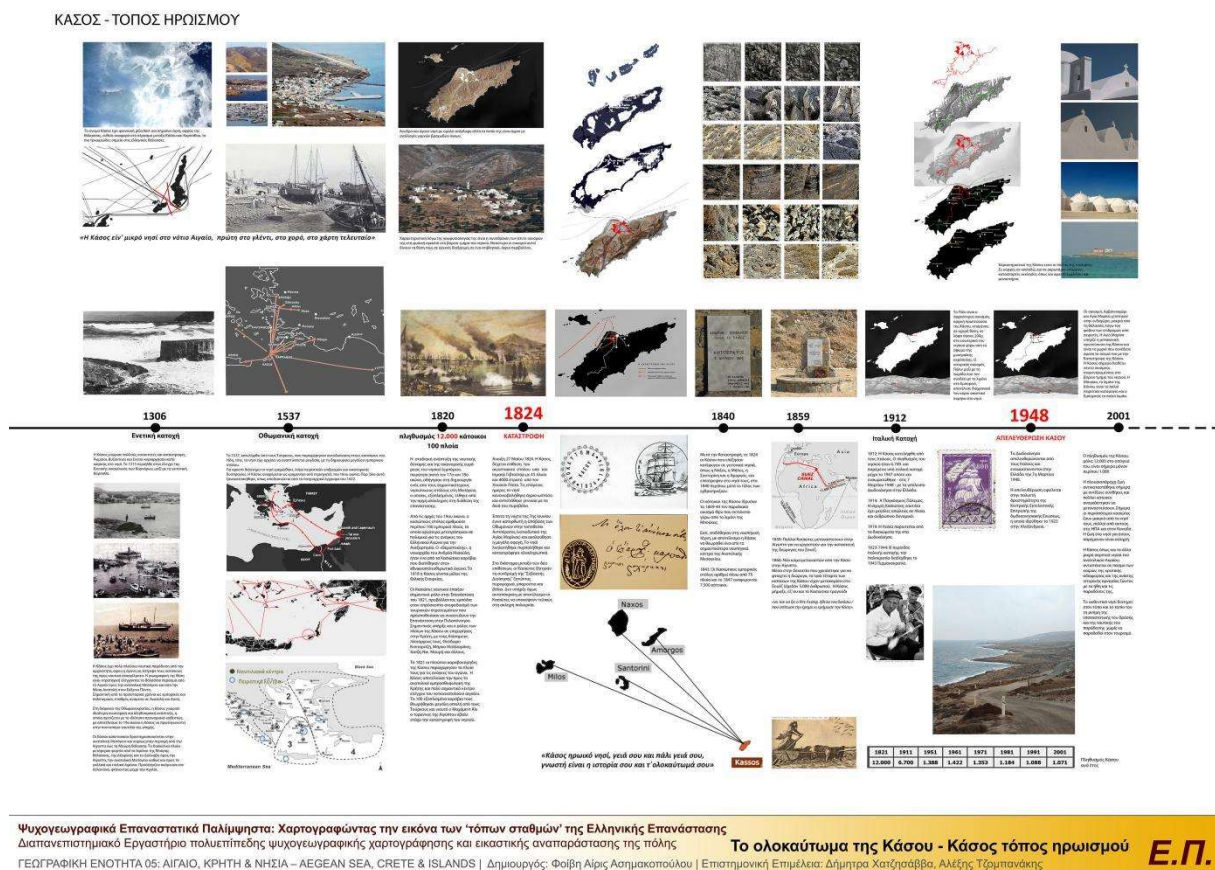


Figure 05. Kassos - Island of Heroism (Asimakopoulou, 2021)

“Kassos is a small island in the southern Aegean; first in the festivities, in the dance; last on the map”. Phoebe Asimakopoulou's study of Kassos aimed at highlighting the diverse and complex parameters, material and intangible, social, cultural, symbolic, that contributed to the action and the significant contribution of the island to the Greek revolution. Following the methodology of the workshop (common for the study of all revolutionary places), the mapping process made reference to the following: location (in the sea passage between Rhodes and Crete); name (Kassos means in Phoenician spume and sea foam); geomorphology (arid, barren, rocky island, its southern part, more mountainous than the northern, like a natural wall that protects the southeastern border of the Aegean); basic functions (port,

shipbuilding, large naval fleet at the time of the revolution, seamanship, especially during the Ottoman period, when the island had special privileges and experienced particular economic and population growth due to trade between Egypt and the Black Sea, but also to the west from commercial transactions with Italian and French ports); connections (station on the sea trade route that connects North Africa with the Black Sea, connections with Crete, Cyprus, Aegean islands and the coasts of Asia Minor, Izmir); key specialties (the many churches, chapels and monasteries on the peaks, valleys and capes of the island are pointed out); successive conquests (by Romans, Byzantines, Venetians, Ottomans); settlements (gathered in the natural embrace in the northern part of the island); history - archeology (existence of a Mycenaean acropolis in the place where Poli, the first capital of Kassos, is located today, participation of the islanders in the Trojan War with 30 ships); participation in the revolution of 1821 (member of the Filiki Etaireia, control and obstruction of the supply of Ottoman troops, participation in operations in Crete); liberation (after successive conquests and control by the Italians, it was finally integrated into Greece in 1948 along with the rest of the Dodecanese); evolution to date (population reduction from 12,000 at its peak to 1,000 today, due to the successive migrations to Greece and Egypt).

In the analysis poster the above information is displayed with maps, photos and diagrams. At the top are the general references, in the middle a horizontal line with the evolution of the island in time and below it, in correspondence with the key moments, the defining elements of each. In this way, the information was organized and the poster acquired a narrative structure. In the artwork (video), the researcher uses as a background an image of the sea foam, a reminder of the name of Kassos and on it she places in succession, with relative transparency, the diagrams and photos depicting the elements of the mapping that she used in the analysis poster. The use of video for the visual representation of mapping facilitates the perception of the evolution of the island over time, while the speed of display, which enhances the sense of simultaneity and transparency combined with the lack of verbal information, aims to create a global impression, without the mediation of the analysis and mental mediation that accompanies the reading of a text.

<http://revolutionary-palimpsests.arch.ntua.gr/index.php/asimakopoulou/>



Papanikolopoulou Georgia, The mastic island in the Ottoman circles

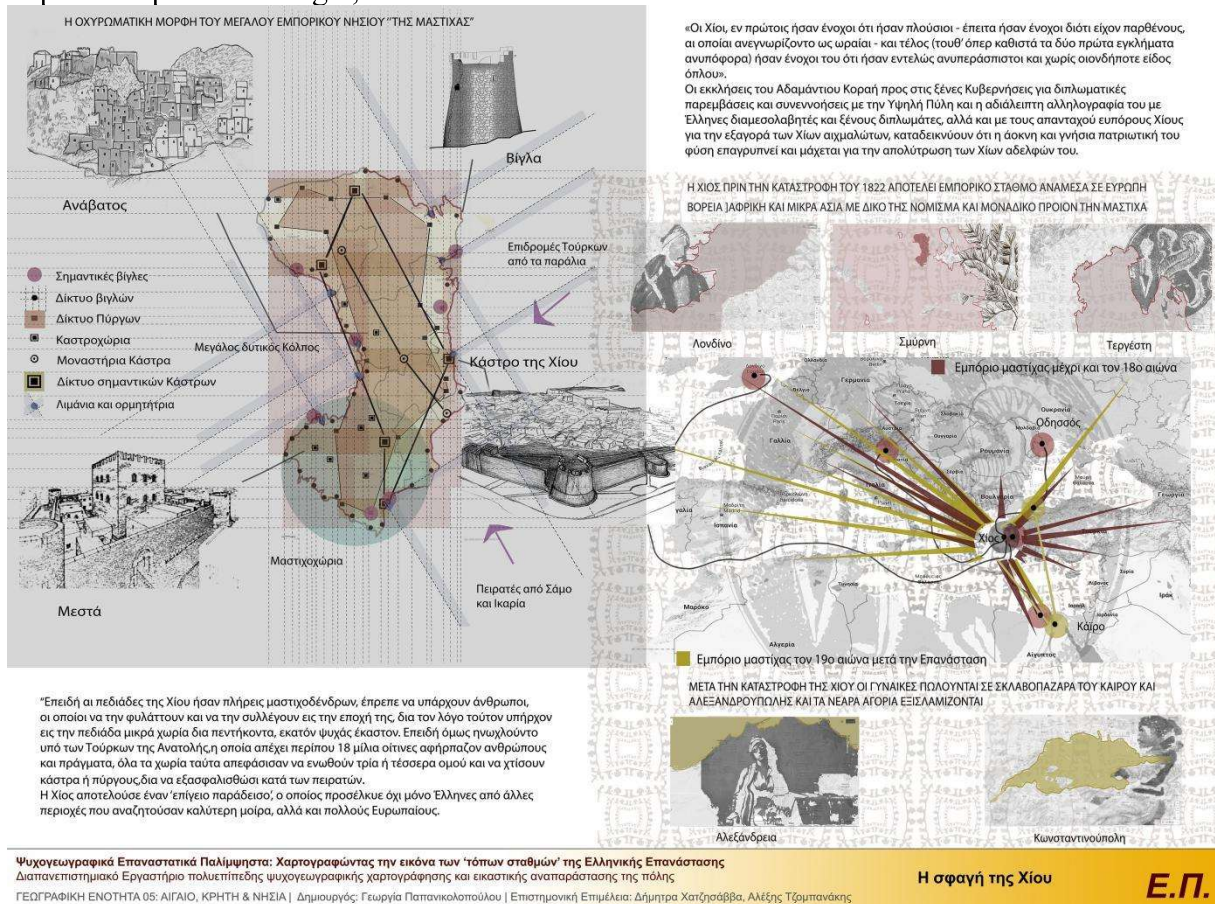


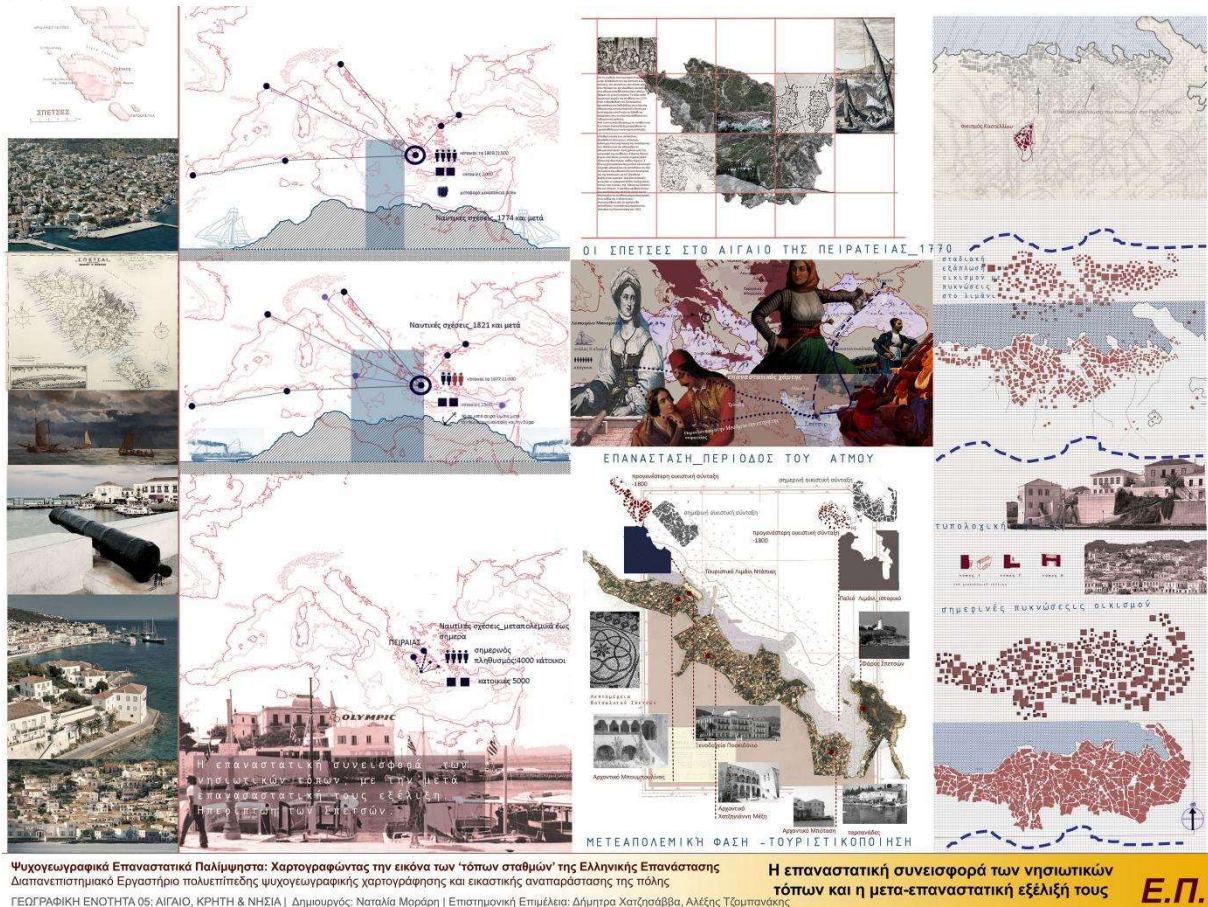
Figure 06. The mastic island in the Ottoman circle (Papanikolopoulou, 2021)

In her work, Georgia Papanikolopoulou focuses on the crucial massacre of Chios. Chios with the walled settlements of the hinterland, the castles in their center, but also with the western mountainous front strewn with vigles, the network of which ensured the full supervision of the archipelago for the early warning and prevention of raids, enjoyed privileges and economic prosperity that came from the naval and commercial networks of the sailors of Chios. The island was a crossroads of trade routes leading from Asia Minor to the Black Sea and to the North African coast, having trade links with Constantinople, Alexandria, Trieste, Marseille and England, the mastic being its main exported product. Centrally on the poster is presented the island with the characteristic elements that organized its fortification and possible routes of raids, while the map on the right shows the nodal presence of the island in the networks that connected it commercially with the above cities of Europe (and many others) both before and after the revolution. The artwork (video) presents these maps with a parallel overlay of images of the events that followed the massacre, the brutal captivity of women for the slave markets of Constantinople and Alexandria and the Islamization of young boys. Finally, Chios and the events of its destruction are presented as a palimpsest of maps, text and images that highlight the symbolic significance of the massacre in the process of transforming the island from an empire place where the inhabitants enjoyed commercial and other freedom, to a part of the new state.

<http://revolutionary-palimpsests.arch.ntua.gr/index.php/papanikolopoulou/>



Morari Natalia, The revolutionary contribution of island places and their post-revolutionary evolution



**Figure 07.** *The revolutionary contribution of island places and their post-revolutionary evolution (Morari, 2021)*

Natalia Morari collected and presented correlations between a series of facts about the island of Spetses: its geographical location in the western Aegean within the Argolic Gulf facing the Peloponnese and the coast of Ermionida influenced its spatial and social organisation and activities, mainly characterized by shipping and maritime transport. The morphology of the island with the elongated mountain range delimits its residential development and the “view” towards the coast of Ermionida which is located a short distance from the port of Spetses. Since the Treaty of Küçük Kaynarca in 1770 the island developed economically, due to the great commercial maritime activity stretching from the shores of the Black Sea to the ports of Western Europe. During the Greek Revolution, the people of Spetses participated very actively in the struggle. The Spetses fleet played a key role in many victorious naval battles and the islanders were the first to raise the revolutionary flag. Laskarina Bouboulina, a national heroine, is inextricably linked to the historical identity of Spetses along with other fighters. The commercial fleet of Spetses continued to prevail even after the end of the revolution until it gradually moved to Syros and Piraeus. Tourism is coming to prevent the decline of the island which, at the initiative of the local benefactor Sotirios Anargyros, is being modernized and developed as an attractive and profitable travel destination. The monuments of the Greek Revolution are integrated in the cultural identity of the island together with the architecture and the natural beauties of the place. In the analysis poster, the researcher uses maps of Europe to show the connections of Spetses with European ports, urban diagrams depicting its spatial development and characteristic photos of the heroes





Piraeus. The island has been recovering since the middle of the 20th century with the development of tourism largely due to its traditional character which has remained unchanged. The digital construction of the student depicts the landscape of the island and the geographical location of Hydra, which are the important factors that turned the population to shipping. Attempts were made to visualize the evolution of Hydra as a naval power and its integration into the commercial networks of the 18th and 19th centuries which permitted the acquisition of a strong fleet contributing significantly to the victorious outcome of the Revolution of 1821. In the analysis poster, the information gathered by the researcher is mainly presented through maps and diagrams. At the top left the information presented is about the landscape, the terrain, the road network, the settlements, the stages of expansion of the settlement of Hydra, the relationship of the island with the surrounding area, and on the right, the maritime history of the island. In the middle there is a horizontal line depicting the evolution of the island in time and below it are diagrams showing the maritime networks in which the island participates, the short connections, the connections with ports of Greece and abroad and the movements of its population. In the artwork (video) the researcher created a narrative by layering the elements he collected during the mapping process. The line plays the role of the narrator which first forms the terrain and emphasizes the natural materials and textures, then refers to the evolution of the island in time, incorporating elements from history and culture, then depicts the connections of Hydra with the ports of Greece and abroad. In the end, all the elements result in a complex, multi-layered image which manages to express the artistic revolutionary palimpsest which is the main issue of the work in the context of the application of the workshop methodology.

<http://revolutionary-palimpsests.arch.ntua.gr/index.php/ouranos/>

Antipa Dimitra, The dipole of Acropolis – Piraeus as a mechanism for the enhancement of community action and folk culture



Figure 09. The dipole of Acropolis – Piraeus as a mechanism for the enhancement of community action and folk culture (Antipa, 2021).

In her work on the Acropolis and Piraeus, Dimitra Antipa examines the dipole between community action and folk culture expressed in the symbolic, political, and social significance of these two places for the revolution. The Acropolis is considered a symbol of democracy since antiquity, which is evident in the many paintings of the battles around it, while Piraeus, as a multicultural port of democracy, and an urban model of a Hippodamian system for the cities of antiquity, was later a place of manifestation of the ideals and culture of the people in their everyday life. The map at the poster includes a spatial and temporal depiction of the places and battles that played a strategic role in the siege of Athens (at the bottom right, Acropolis, Thissio, Plaka, Faliro, Piraeus - Munichia - Castella, Keratsini, Kamatero, Rema Chalandriou, Acharnai Gate, Chaidari and Patisia). At the same time, at the top right, the repetition of the same story on the Acropolis hill is observed by means of collage as a point of emergence of popular power that can be seen in the similarity of the painting by P. Zografos *The siege of the Acropolis in 1821*, and by A. Tassos *The funeral of the victims of the armed attack* that captured the December events that took place in Athens and Piraeus in 1944. Affinities are observed in the photo depicting the lowering of the German swastika in 1941 by Manolis Glezos and Lakis Santas, as well as in modern manifestations of popular struggles like the banner hanging on the Acropolis rock. Piraeus as a point of emergence of popular culture is highlighted in the natural resemblance of the “rebetes” from Piraeus (e.g. Vamvakaris) with the paintings of the heroes of the revolution of 1821, but also in the relationship of “rebetika” songs with “murmurs”, the whispered songs of prisoners that developed in the mid-1830s in prison cells and then in popular neighborhoods of Piraeus and Psyrri. The connection between the Acropolis and Piraeus is expressed through the central presence of the national hero Georgios Karaiskakis present in many paintings next to the rock of the Acropolis as the protagonist of the revolutions, while his features, style and character are consistent with characteristics of the rebetes from Piraeus, as we mentioned above, and the place called “lemonadika of Karaiskakis” where the rebetes used to hand out (around today’s Karaiskaki square). The artwork (video) presents the palimpsest presence of “nodes” of the same revolutionary narrative on the Acropolis hill with its multiple appearances in photographs and paintings, while the affinities of the figures of revolutionaries and rebels also reflect a parallel palimpsest narrative about popular culture manifested in the port of Piraeus, thus finally attempting the simultaneous illustration of the layers of the collective memory of these places.

<http://revolutionary-palimpsests.arch.ntua.gr/index.php/antypa/>

## **Conclusions**

The mapping and visual representation of the islands of the Greek revolution of 1821 highlighted **seamanship as a key parameter of the military power of the revolution**. Battles and events such as the destruction of Psarra, Kassos and Chios, as supra-local symbols of the revolution, were imprinted in palimpsest visualisations based on historical and chronological records, while they were related to the local peculiarities, geomorphology, acropolis/port dipole, but also the central position of their island places in the sea networks, in the dense grid of sea trade routes. Insularity was finally examined as a condition that intensified the fluid boundaries of identification of island places between the pre- and post-revolutionary period, expressed as the layered stratification of persons, places and events, while the effects of their revolutionary palimpsest on the development of these places over time were identified. The island revolutionary narrative thus emerged as a set of symbolic records that form the nodes of a network of narratives analogous to the maritime island network in which its places participate; narratives at the same time individually and as a

whole. The network example of island places and the post-revolutionary development of these places in the new Greek state seems to oppose the rebirth and transformation of Piraeus in the model of its ancient version and as part of the acropolis / port dipole. The multiculturalism that characterized the island places before the revolution and the popular culture of their hinterland seem to have been reconstructed in new configurations in the modern greek identity of Piraeus as opposed to the Athenian Acropolis of the Great Idea.

The above mapping and artistic visualizations of maritime places are a relatively small part of the wider participatory mapping project (1000 mappings and artistic visualizations for 150 revolutionary places), which in turn, is a part of the broader research program "*Revolutionary Palimpsests*". This process is bottom-up, democratic, not directed, open to multi-layered interpretations. The multiplicity of expressive and interpretative approaches and the cartographic and artistic method adopted to convey the variety of historical, geographical and phenomenological information about the revolutionary places can contribute to the understanding of the cultural landscape and ultimately produce a clear comprehensible impression related to a modern society's needs for development. The great impact that the project had on the students shows its dynamics for the dissemination of information and the sensitization of the public towards the cultural landscape, a fact that was highlighted by the positive reception of the large exhibition held in September 2021 in Athens. This project is ultimately a means of raising awareness and commitment to the protection of the cultural landscape, which is particularly important for geographically isolated or inaccessible places such as several Greek island settlements today. The protection and promotion of the cultural landscape is certainly not the only parameter of the recovery of such areas because it alone does not mobilize dynamics for development, especially when the elements of networking and development activities are missing. But it is a necessary parameter and it could be part of a strategy in which we try to contribute.

## **Epilogue**

### *What happened to the naval tradition?*

It is rather historically obvious that the center of Greek history refers to the 'empty' maritime space, rather than to the territorial whole. A 'gap' on land which nevertheless becomes a complete story. In this maritime field, the first expansion exit is developed, the voyage of Argos to distant countries. This field will be crossed by the boats that Homer lists in the 'list of islands'. In this field Odysseus will register his naval presence, unique for the memory of the ubiquitous seafaring sailors.

It is therefore not paradoxical that in the trireme, perhaps the highest technological achievement of ancient Greece, refers to the sea area, nor that in the sea area it will be possible to finally crush the Persian invasion, in the naval battle of Salamis. A historical event so important that Byron mentions it in the third Canto of Don Juan's poem, as an example of the defeat of Ottoman rule expected by the western philhellenism.

In the *Nicomachean Ethics*, Aristotle will point out, as a model of the administrative quality of a state, the governance of the ship, an art held high by the inhabitants of this place, a place of islands and extensive beaches, throughout the Ottoman rule. In those years, the maritime knowledge in the Greek area continues to flourish, to provide excellent sailors, admirals under foreign flags, fearless pirates. If Christopher Columbus was not a proven Genoese of Chios, Juan de Fuca (Ioannis Phokas), admiral of the Spanish armada, was certainly a Cephalonian.

It is therefore no surprise that the revolutionary trumpet of the Revolution of 1821 finds the Greek revolutionary sailors ready for war, powerful naval fighters and explosive arsonists. Admiral Nelson had long ago recognized the naval quality of Andreas Miaoulis and the



strength of this fighter and many other naval warriors will be felt intensely, repeatedly, by the Turkish fleet.

The end of the Revolution finds the Greek naval power in relative decline, after the loss of economic forces and ships and the disorganization of its overall support fabric ... but not for long. Natives of Chios and Psarra who had taken refuge in Syros during the war will rebuild their naval and commercial power there, centered in Hermoupolis. A force that will later be transferred to Piraeus, installing in the footsteps of the first Hippodamian urban port of world history, that is, ancient Piraeus, a new port power. If ancient Athens 'floated' historically based on the decisive naval presence of its port, the same is true, *mutatis mutandis*, for the modern Greek history that added, next to the port facilities of Piraeus, the industrial presence of the 'Greek Manchester'. Reinforced by the remittances of the naval fathers, post-war Greece raised its head again. This help allowed Greeks to be nourished and educated, traveling their visions and hopes with the fleets of the Greek liberties, joining as a country and people with the sailors from Piraeus, Chios, Syros, Galaxidi, Lesbos; finally, with the sailors from all the island and coastal places of older and newer naval origin.

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