



Center for Open Access in Science

Open Journal for
Research in Economics

2022 • Volume 5 • Number 2

<https://doi.org/10.32591/coas.ojre.0502>

ISSN (Online) 2620-102X

OPEN JOURNAL FOR RESEARCH IN ECONOMICS (OJRE)

ISSN (Online) 2620-102X

www.centerprode.com/ojre.html * ojre@centerprode.com

Publisher:

Center for Open Access in Science (COAS), Belgrade - SERBIA

www.centerprode.com * office@centerprode.com

Editor-in-Chief:

Vladimir Stefanov Chukov (PhD)

University of Ruse "Angel Kanchev", Faculty of Business and Management, BULGARIA

Editorial Board:

Athina Zervoyianni (PhD)

University of Patra, Department of Economics, GREECE

Konstantinos Karamanis (PhD)

Technological Educational Institute of Epirus, Faculty of Business and Economics, Igoumenitsa, GREECE

Hafiz Imtiaz Ahmad (PhD)

New York Institute of Technology, Abu Dhabi, UNITED ARAB EMIRATES

Zijad Džafić (PhD)

University of Tuzla, Faculty of Economics, BOSNIA AND HERZEGOVINA

Ana Ivanišević Hernaus (PhD)

University of Zagreb, Faculty of Economics and Business, CROATIA

Iva Slivar (PhD)

Juraj Dobrila University, Faculty of Economics and Tourism "Dr. Mijo Mirković", Pula, CROATIA

Tamara Floričić (PhD)

Juraj Dobrila University, Faculty of Economics and Tourism "Dr. Mijo Mirković", Pula, CROATIA

Ensar Mekić (PhD)

International Burch University, Faculty of Economics and Social Sciences, Sarajevo, BOSNIA AND HERZEGOVINA

Georgios Kakarelidis (PhD)

Technological Educational Institute of West Greece, Business Administration Dept., Patra, GREECE

Paraskevi Tsoutsas (MSc)

Technological Educational Institute of Thessaly, Faculty of Business and Economics, Larissa, GREECE

Ninel Nesheva-Kiosseva (PhD)

New Bulgarian University, Faculty of Distance, Electronic and Upgrading Education, Sofia, BULGARIA

Executive Editor:

Goran Pešić

Center for Open Access in Science, Belgrade, SERBIA

CONTENTS

- 25 Impact and Touristic Interest of Cultural Folklore Traditions in Tzia
Maria Manola, Kleopatra Geronymou & Foteini Maniou
- 35 Contribution of the Venetian Monuments of Rhodes to Cultural Tourism
and the Local Development of the Island
Maria Manola





Impact and Touristic Interest of Cultural Folklore Traditions in Tzia

Maria Manola & Kleopatra Geronymou

University of West Attica, Department of Tourism, Athens, GREECE

Foteini Maniou

University of the Aegean, Mytilene, GREECE

Received: 8 October 2022 ▪ Revised: 19 November 2022 ▪ Accepted: 12 December 2022

Abstract

Manners, customs, traditions and monuments are what keep a place's past alive, connecting it to the present and giving visitors an authentic, unique experience by bringing them into close contact with the cultural element of the destination, which they came for to admire. In Greece, this cultural element is abundant throughout its territory: from the northernmost to the southernmost tip, from the easternmost to the westernmost island. This paper focuses on the island of Kea/Tzia and its cultural and folklore traditions. Initially, some information about the island and its cultural wealth is consolidated and the most important folklore traditions and their origins are mentioned. Subsequently, the influence of these traditions on the island is broadly analyzed and finally the impact of these policies is presented through quantitative research conducted by questionnaires using statistical data.

Keywords: folk tradition, culture, intangible cultural heritage.

1. Introduction

The island of Kea or otherwise Tzia, belongs to the Prefecture of Cyclades and together with Kythnos and Makronissos form the Province of Kea. It is the closest island of the Cyclades to Attica since it is only an hour away from Lavrio by boat and is the sixth largest island of the Cyclades with the population of 2,455 inhabitants and a coastline that reaches 88 kilometers. In the sources it is also referred to as Hydrousa, because according to the legend, the climate on the island was cool and humid thanks to the variety of water sources that existed and the massive vegetation that it entailed. Thus, the Nymphs embodied the liquid element and lived in the forests near these sources of water. Nevertheless, due to the local dialect, the name Tzia has prevailed.

The island has a rich flora both on land and underwater since the biggest part of the island belongs to the Natura 2000 network. It hosts many species of rare plants as well as herbs, wild flowers, crops and the royal oak forests which are the only ones in the Cyclades. Its natural landscape is beautiful and suitable for hiking and also provides an ideal shelter for a variety of wild animals such as rodents, reptiles and birds. The island has gone through many conquests and leaderships that have left their mark, but the Greek element which is dominant, has eventually prevailed (Moiras, 2018).

2. Chronology

In the tourism industry, products are provided which, on the one hand, aim at sustainable tourism development using sustainability policies, and on the other hand, are offered as alternative ways of living the tourist experience. The development of alternative tourism and its forms, which are linked to special issues such as intangible forms of cultural heritage, environment, culture, nature, worship (Filini 1994), gastronomy is the foundation of tourism sustainability (Kokkosis & Chartas, 2001). Culture is the most valuable and important element of any host country, because it contributes to the development of tourism by providing resources such as monuments, archaeological sites, customs, arts, letters, human rights, landscapes of ecological interest, sport events. Through tourism and cultures, places become “attractions”, historical events become touristic “experiences”, and folklore traditions and customs are revived and organized in regular events with the aim of attracting the interest of the tourist. According to Karagiannis and Exarchos (2006), “The organization of events is a special category of resources and includes, among other things, a series of celebrations, which serve both tourists and businessmen. When they are held on a regular basis, they help to form the image of the destination, but they are useful only if they are going to attract a significant number of visitors, or if they are going to complement the activities of the visitors of the tourist destination.” The island of Gia has all those qualities necessary for the development of alternative tourism among them its traditional architecture (Klutsinioti & Faraklas, 1981) and its special hiking trails that currently number 12 routes (Blatsiou, 2010), as well as the famous antiquities and the spiritual life of the place (Y. P., 2014). The alternatives were particularly attractive for many activities offered by the island, such as the network of paths and the ancient city of Karthaia, the shipwrecks and diving (Psylla, 2008).

It has established itself as the preeminent agricultural and livestock-breeding island of the Cyclades, being known for its acorns, barley, wine, honey, meat and dairy products. Then the construction of the “Enamel and Metalwork” factory in 1927 expanded the island’s production. Since then, despite the fact that its population has shrunk, it remains an island with history and cultural heritage that strives for its economic and touristic upgrading (kea-tzia.gr). Gia is an island that one could say has lagged behind in the development of alternative forms of tourism (Valetas & Varthalitis, 1986), while the island has many natural resources that are capable of contributing to development, they remain unexploited but it doesn’t mean they don’t exist.

3. Cultural and folklore traditions of Tzia – Origin

The exchange of the pot. This custom concerns young people who were in love. When a young man wanted to express his interest in a girl, he used to sneak into her yard, “steal” a pot from her and place it in his own yard. So, the girl had to search every yard to find her pot and discover who the young man who loved her was (kea.gr).

Bride-stealing. Bride-stealing is a custom that used to happen when the parents didn't want the groom, or pretended not to want him just because they didn't want to give a dowry. If the couple was stolen, the father had the right not to give a dowry. One of the reasons why the groom stole the bride was because they were close cousins (first or second), either because the couple's parents were related to each other, or because they were spiritually related (Alexakis, 2011), therefore it was forbidden that they have a sexual relationship. There were also cases where the bridegroom and bride were first cousins, thus there was incest.

The making of the bed. According to the custom, the making of the bed took place on the Thursday preceding the Sunday when the wedding would take place. On that day, the bride alongside with her relatives and friends prepared the dowry, that is, they cleaned and ironed everything to be ready and made the bed with the grandmother’s knitted blanket. Also, the relatives brought sharp handmade sheets and when the bed was ready, they threw rose petals and

coins on it to wish for good offspring, as well as a boy so that the couple would give birth to boys (kea.gr).

The Wedding. The wedding is an extremely important event and its celebration would last for 3 days back in the old days. As mentioned before, the ones who chose the groom for their girl were the parents, but if the girl wanted to marry a young man that the parents did not approve, then the couple was stolen and got married without the consent of their parents. The preparations for the wedding began a week before it took place and the invitation of the guests was done verbally and not by sending invitations. They also cleaned the place where the feast would take place and made sure there was plenty of wine and meat, while at the same time they prepared traditional bread and sweets for the guests (Grekas, 2005).

Weddings were held on Sunday, so on the Thursday before, the bride, her friends and other relatives would gather to make the bed. On the day of the wedding, the groom together with relatives, friends and the accompaniment of traditional instruments would start from his house and singing traditional songs would march towards the bride's home passing by the houses of their guests who then followed them. The best man held a tray of crowns surrounded by confetti. Arriving at the bride's home, everyone went to the church together and the villagers threw flowers and rose petals from the windows. The ceremony was followed by the wedding table where the bride opened the dance with the most important relatives from both families in front and then the guests. At midnight the couple would leave and the relatives would continue the feast, while the next morning they would wake the couple up with sweet songs and the sound of the tsambouna (topgamos.gr)

Halloween (Apokries). With the opening of the Triodion, preparations began for the Tziotic feasts, which as always were accompanied by the tsabouna and other traditional musical instruments, with traditional dances and Tziotic dishes such as sausages, kabama and loza. During the Halloween, various masquerade dances, games and performances are organized. At the end of the Halloween, the big Carnival parade is held with groups of disguised people, and also theatrical performances that satirize the local happenings. This event later develops into a festival where the municipality offers wine and souvlaki. Finally, on Tsiknopempti they make traditional rice pudding (kea.gr).

The celebration of Saint Charalambos. For the residents of Tzia, the celebration of their patron, Saint Charalambos, is a very big and significant event as according to tradition, Saint Charalambos has protected the island from epidemics, diseases and disasters (Kalopaidis, 2005-2022). On the eve of the holiday, a Vigil is held in honor of the Saint in the Church of Saint Charalambos and on that day his holy relic together with his icon are taken from there to the Holy Church of the Annunciation in Ioulida (the capital of the island) where the priest will officiate (ekklisiaonline.gr). After the ceremony and the baking, all those present are taken to the nearest shop where the Association's Vasilopita will be cut, as Tziotic pasteli and mastic are also offered. Later the feast begins with dances and traditional music. Finally, every year on the first Sunday following the feast of Saint Charalambos, a festival is organized in his honor (travelcyclades.gr).

Pig Slaughter (Xoirofagia). Pig slaughter is a custom that nowadays can be a good opportunity for feasting, but in the old days, when the winter was heavy and the conditions difficult because the islands were remote and poor, they had to be self-sufficient. That is why hand-to-hand slaughter was a very significant event for the island. Usually relatives, friends and even neighbors used to gather for the feast, for mezes, wine and raki, but also to help slaughter the pigs, preserve the meat and prepare viands such as sausage, loza and the glina. On the covered porch of each house, which is also used as a kitchen, there is a large hook where the slaughtered pig is hung, in an area protected from rain and wind. The slaughter takes place early in the morning and the other procedures that follow continue until late at night. Both men and women take on a job: the men

butcher, skin and cut the meat, while the women boil the glina, stuff the sausages and sew the loza. Finally, the women prepare and serve various pork dishes (aglaiakremezi.com).

New Year's Eve. On New Year's Eve in Tzia, it is customary since the afternoon that the sound of the tsambouna and tubi reverberate throughout the island so that they welcome the new year with the traditional carols that the children sing from house to house – a deep-rooted custom that has been kept alive until today thanks to the Cultural Association of Gia (Stefa, 2012).

Festivals. Festivals are the best opportunity for a visitor to get to know the culture of a place and taste the authenticity of the culture. In Kea, the holidays and festivals are not only for gathering and having a good time, but the residents try to keep their traditions alive as unchanged as possible. Thus, at every religious celebration, anniversary or festival, one can enjoy food and local products, listen to traditional music and dance trots and balls. In general, every church always celebrates the feast of the saint to whom it is dedicated. The most important holidays for which festivals are held are the 15th of August in Ioulida. The celebration of Panagia on the 15th of August is also held every year in the patron saint of the island, Panagia Kastriani, where a great festival (kea.gr) of the Holy Spirit takes place 50 days before the Easter of Agios Anargyros on July 1st, Kea celebrates with two big festivals, one in Agios Anargyros in Vourkari and the other in Agios Anargyros in Makrinou, of the Transfiguration of the Sotiros on 6 August and of Agios Sozontos on 7 September (travelcyclades.gr).

The Festival of Fairy Tales. Since 2002, the Festival of Fairy Tales has been organized every year. Storytellers from all over the world spread out across the island – in alleys, beaches, museums, schools and churchyards – to tell tales, myths and folktales accompanied by music, bringing people together and helping to cement friendships and create a warm atmosphere among the participants (Rammou, 2014).

The Funeral. In Tzia, the custom is to offer pasteli at funerals. Alexakis (2011), during his stay in Tzia, describes the process as follows: “Four priests, women holding flowers, kisses and tears. [...] The cross was held by a boy, while on the right and left two girls held candles. [...] Fainted women, one was the daughter of the deceased. During the procession, the doors of houses and shops were closed. [...] In the cafe in the square they offered brandy and coffee and on a napkin a nut and pasteli.”

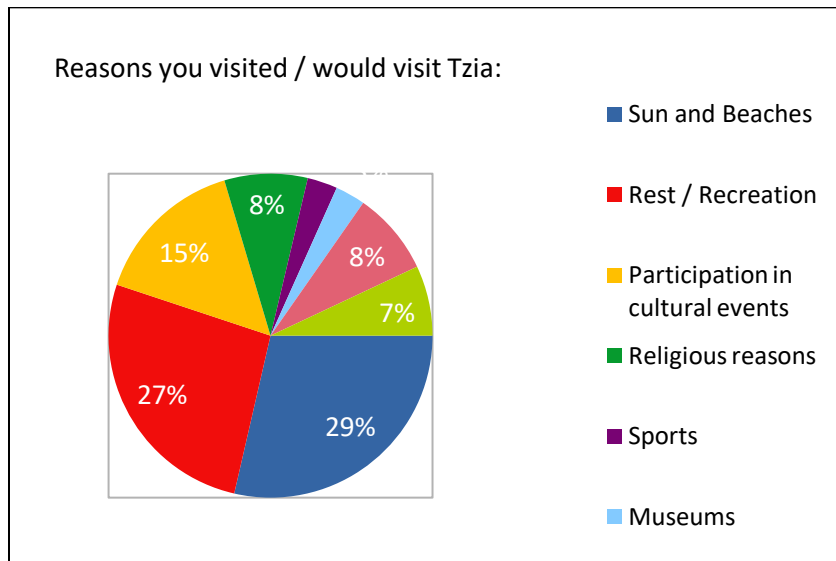
The Memorial. On the island, depending on the type of memorial, there is a different custom. That is, when the commemoration is annual, as a way of invitation they offer “Vrechto” the day before. Vrechto is bread dipped in wine and sprinkled with sugar and cinnamon, which is distributed on the street throughout the village. On the other hand, when there is a commemoration for the fortieth day or for the first year, according to custom, they spread a black cloth in the church and in the house of the mourner and offer kollyva (that is a mix of wheat, nut and pastry), brandy and coffee. Also, the residents have it as a tradition that those who are sad cannot make sweets so that Charos is not sweetened, and also until the age of forty, close relatives do not cut their hair or shave as a sign of mourning (Stefa, 2012).

4. Impact and tourist interest

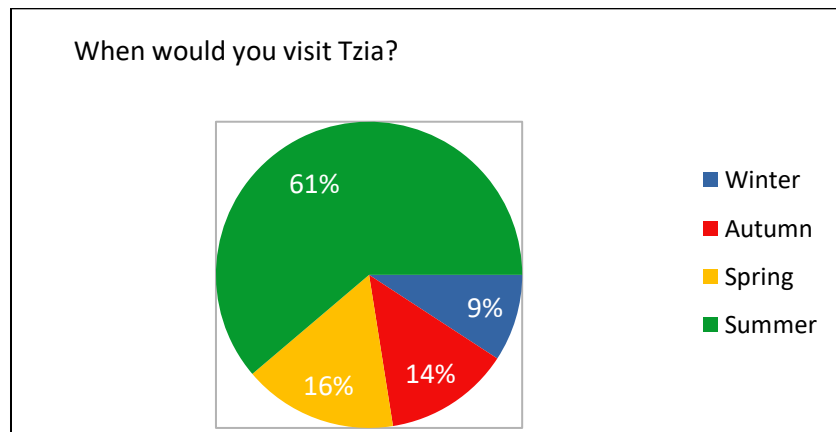
Based on methodology, below we list the results of a research conducted through a questionnaire, with the aim of studying the appeal of these folklore traditions to tourists. So, according to the research conducted to study the impact of cultural and folklore traditions in Tzia, the following was observed: of the 100 respondents, 58% were men while the remaining 42% were women. There was a wide variety of answers regarding the level of education as there were both young and older respondents with the majority however including high school graduates at only 42% and with the next largest amount being University graduates at 20%.

The next question concerned the status or otherwise the employment of the participants with most of them being employees at 48% and the next largest size including students at only 28% while smaller pieces of the pie are occupied by the unemployed (12%) and civil servants (13%) Moving on to the questions now about Tzia, most of the participants seem to have never been to Tzia. This percentage amounts to 62.2%, while the remaining 37.8% stated that they have visited the island.

In the question about the reasons for which they would visit or have visited Tzia, the majority showed an interest in the sun and the sea (28%), and the second largest percentage concerned rest and recreation (26%). Other reasons chosen were participation in cultural events chosen by 15.6% of respondents, which means that Tzia’s cultural traditions are somewhat more widely known. Other answers given were for religious reasons (8.3%), which is completely reasonable since this island is rich in churches, holy temples and religious activities, while others chose hiking which is also respected since Tzia is full of natural landscapes, forests and rare flora.



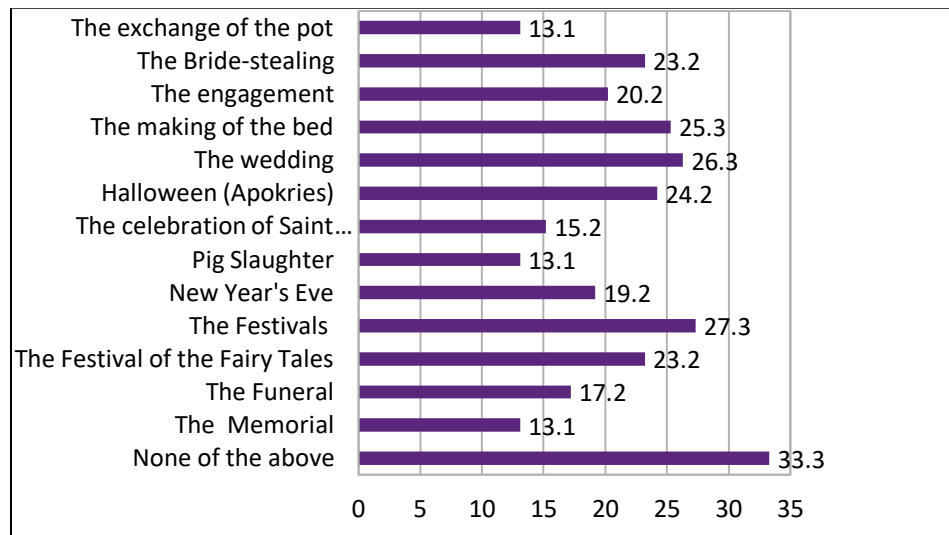
When asked when the participants would prefer to visit Tzia, most answered in summer (61.2%), followed by spring (16.3%), then autumn (13.3%) and finally, of course, winter (9.2%) as the conditions on the island during the winter are quite adverse.



This is followed by the question of which of the aforementioned cultural traditions are known to the respondents. The majority (33.3%) answered “None of the above” while the most well-known seems to be the festivals (27.3%).

Which of the following cultural traditions of Tzia do you know?

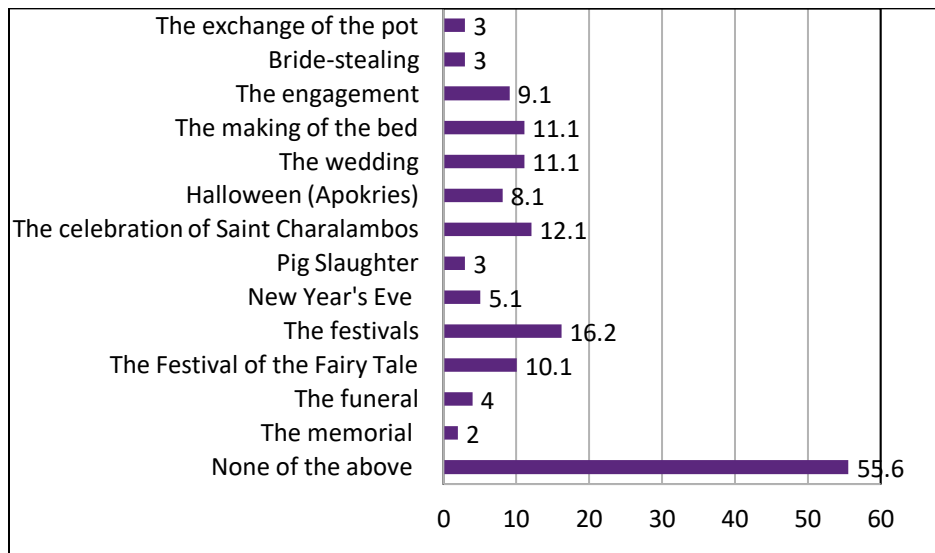
99 answers:



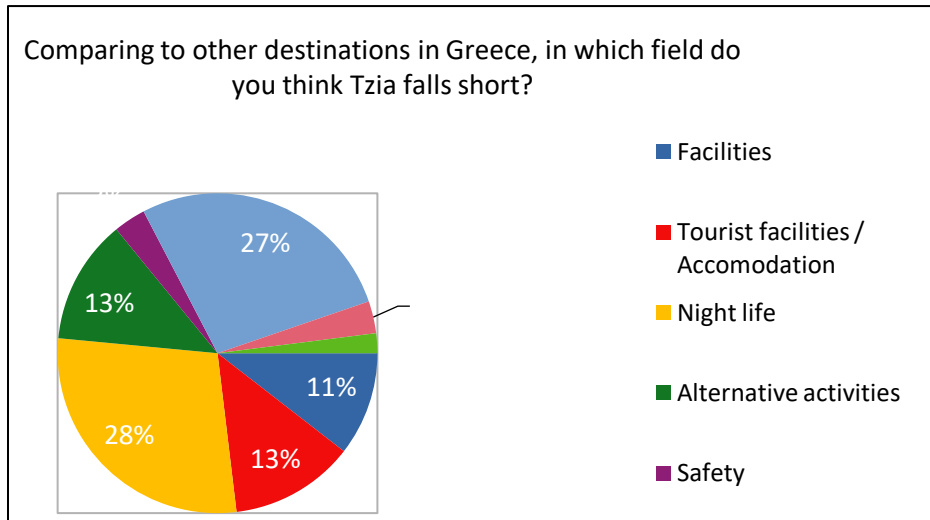
In the question “in which of these (events) have you participated” the percentages were very small as 55.6% have not participated in any, only 16.2% in festivals and 12.1% in the celebration of Agios Charalambos.

Which of them have you participated in?

99 answers:



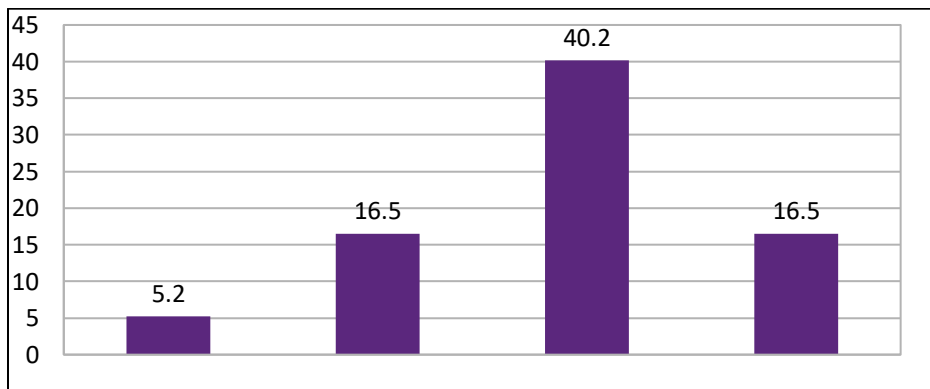
Continuing, participants were asked what they thought Tzia was falling short compared to other destinations. Some answered hypothetically, others from experience. 27.4% believe that it lags behind in visibility and promotion, while 28.8% in nightlife.



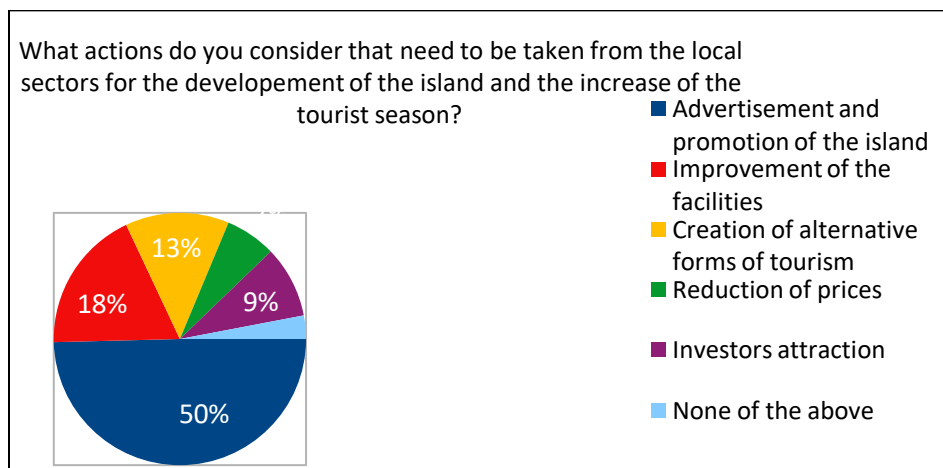
The penultimate question concerns the extent to which it is believed that the above services or infrastructure should be improved. The results were as follows:

In what grade do you believe that improvement in the cultural facilities and services is required?

97 answers:



Finally, advertising and promotion turned out to be the main action that local agencies must take for the development of tourism on the island (46.9%).



5. Conclusion

Tzia organizes festivals and events, has several tourist infrastructures and a long history behind it, with customs that are passed down from generation to generation and are preserved to this day. It is an island with natural beauty, suitable for walking and hiking, with cultural wealth worth getting to know (Y. P., 2002).

These reasons are enough for the island to gain the popularity it deserves since it is not known to most tourists, whether local or foreign, and especially the younger generation. For this reason, both the improvement of its infrastructure as well as promotion and advertising, always with respect to culture, are tools that can significantly contribute to tourism development and therefore the well-being of the island.

Acknowledgements

This research did not receive any specific grant from funding agencies in the public commercial, or not-for-profit sectors.

The authors declare no competing interests.

References

- Alexakis, E. (2011). *Kea Cyclades*, Volumes 1 & 2. Dodoni Publications.
- Blatsiou, N. (2010). *Walking in the paths of Tzia*. Source from the Internet: http://www.kathimerini.gr/4dcgi/w_articles_oiko1_1_10/05/2010_1291651 [Accessed 3/6/2012].
- Filini, A. (1994). *Bays of Kea – Journey to the Aegean and painting*. Vourkari: Vourkariani Publications.
- Grekas, V. (2005). *Living memories of old and new Tzia*. Athens: Korfi Publications.
- Kalopaidi, N. (2005-2022). MONASTERY OF AGION ARANGYRON MAKRYNON | Kea(Tsia) | Cyclades | Golden Greece (golden-greece.gr).
- Karagiannis, S., & Exarchos, G. (2016). *Tourism development – Social responsibility and thoughts*, ed. Athens: Diaulos.
- Kloutsinioti, R., & Faraklas, N. (1981). *Greek traditional architecture: Tzia (Kea)*. Athens: Melissa Publications.
- Kokkosis, X., & Sfakianakis, M. (2000). *Alternative forms of tourism*. Athens: Hellenic Publications.
- Ministry of Culture (2004). *Karthaia: Then and now*. Athens: Ministry of Culture, Committee for the Conservation and Promotion of Ancient Karthaia Kea.
- Ministry of Culture (2002). *Kea: History and antiquities*. Athens: Ministry of Culture, Fund for Archaeological Resources and Expropriations.
- Moira, P. (2018). *Tourist geography of Greece*. Faidimos Publications.
- Psylla, A. (2008). *Filling the gaps: the case of the island of Kea*. Patras: University of Patras / Department of Architectural Engineering
- Rammou, D. (2014). *Festival: The feast of fairy tales in Gia*. Retrieved from: <https://www.kathimerini.gr/k/sunday-edition/777692/festival-i-giorti-paramythion-stin-tzia/>.

- Tefa, I. (2012). *KEA (TZIA). The island of the weekend. Investigation of development prospects of alternative forms of tourism*. Department of commerce & advertising, thesis university of Crete.
- Tsonos, K., George, F., & Kalogeropoulou, G. (2006). Kea. egeonet.gr Source from the Internet: <http://www2.egeonet.gr/AIGAIO/Forms/fLemmaBody.aspx?lemmaid=6862> [Accessed 3/6/2012].
- Valetas, G., & Varthalitis, D. (1986). *Tribute to spiritual Kea*. Athens: Cycladic Publications.

Sources from the Internet

- Kea, Otzias. Source from the Internet: <http://www.kea.gr/index.php?id=61> [Accessed 16/06/2022].
- Kea, Fysi. Source from the Internet: <http://www.kea.gr/index.php?id=27> [Accessed 16/06/2022].
- Kea, Ioulida. Source from the Internet: <http://www.kea.gr/index.php?id=65> [Assessed 6/6/2022].
- Kea, Makronisos. Source from the Internet: <http://www.kea.gr/index.php?id=59> [Accessed 16/06/2022].
- Kea, Panagia Kastriani. Source from the Internet: <http://www.kea.gr/index.php?id=63> [Accessed 16/06/2022].
- Kea, Feast of Fairy Tales. Source from the Internet: <http://www.kea.gr/index.php?id=32> [Accessed 16/06/2022].
- Kea, Events and Festivals. Source from the Internet: <http://www.kea.gr/index.php?id=33> [Accessed 16/06/2022].
- Meltemi, Kea island. Source from the Internet: <http://www.kea-meltemi.gr/guide/2010-05-04-14-03-03.html> [Accessed 16/06/2022].
- Travel Cyclades, LOCAL EVENTS IN KEA – TZIA. Source from the Internet: <http://www.travelcyclades.gr/islands/kea-tzia-events.html> [Access 16/06/2022].
- Municipality of Kea, Festivals. Retrieved from: <https://destinationkea.com/ekdilosis/panigyria/>.
- Wedding customs in the Cyclades. Retrieved from: <https://www.topgamos.gr/the-custom-marriage-in-cyclades/>.
- Kea – Tzia, General Information. Retrieved from: <https://kea-tzia.gr/genikes-plirofories/>.
- Folklore (2022). Retrieved from: <https://www.keatravel.gr/article/diafora/laografia>.
- “Traveler”, Kea or Tzia Winter tour. Retrieved from: <https://www.psarema-skafos.gr/ell/product/KEA-or-TZIA-Winter-tour>.
- Pig carcasses in Tzia (2015). Retrieved from: <https://www.aglaiakremezi.com/el/slaughtering-pig.html/https://travelcyclades.gr/islands/kea-tzia-greece.html>. Kea at Europe’s biggest tourist exhibitions.
- BIT 2018 | Millan | 11-13 February 2018.
- Kea at the largest tourism exhibitions in Europe – Kea – Tzia (kea-tzia.gr).
- The ancient paths of Kea The ancient paths of Kea – Kea – Tzia (kea-tzia.gr).
- Results of a questionnaire survey: https://docs.google.com/forms/d/1HOvMjB8798ne-izmsNMbwz8AL-YhXfLk9KeleWR_7SY/viewanalytics.



Contribution of the Venetian Monuments of Rhodes to Cultural Tourism and the Local Development of the Island

Maria Manola

University of West Attica, Department of Tourism, Athens, GREECE

Received: 19 November 2022 ▪ Revised: 24 December 2022 ▪ Accepted: 30 December 2022

Abstract

This article examines the contribution of Italian monuments to the local development of the island of Rhodes. It is an island with tradition which is undoubtedly famous for its history as well as for the manners and customs that represent the contribution of culture to local sustainability. This particular island provides rich cultural as well as natural resources that contribute to tourism development. Our theme is connected to the active role played by the cultural heritage created by the Venetians, the Genoese and the Knights and which the Italians preserved, highlighted and utilized in the period 1912-1948. The quantitative research we carried out deals with the cultural tourism of Rhodes with a focus on the Italian monuments, the visitation and the tourist interest as well as the order of preference of the Italian monuments by the visitors.

Keywords: Italian monuments, Rhodes, cultural heritage, The Grand Master's palace.

1. Introduction

Rhodes is the largest island of the Dodecanese and the fourth largest island in Greece. It was and continues to be a cosmopolitan destination with amazing natural landscapes and historical attractions. It has a rich history but also modern infrastructure and also offers options for all tastes and ages such as impressive archaeological monuments, countless beaches and scenic attractions. The historical past of the island is widespread since each conqueror left a strong mark. Tourist traffic in Rhodes and current situation.

Rhodes has emerged as a special part of the global tourism and cultural industry. Every year there are thousands of tourists flows on the island and especially in the summer months we can notice a high tourist development. In 2019, according to Kalogirou's study (2019), the arrival of 2,343,299 tourists was observed on the island. According to official records tourism in Rhodes is preferred by many visitors from foreign countries in Europe, such as United Kingdom, Denmark, Germany, Poland, Sweden, Czech Republic, Russia, Netherlands, Luxembourg, Norway and many more and also from outside of Europe like Israel. In Rhodes, a rate of foreign tourism is observed that exceeds 50%, preferring to spend their summer holidays on this particular island (Logothetis, 2004).

Every part of the island is characterized by a multitude of cultural resources, signs, monuments, areas, which bear witness to a centuries-old history that reaches up to 2,500 years ago. In addition to the various cultural resources it has, it is also part of the development of rich events and festivals, many of which count several years of organization and offer various events

such as theater performances, music concerts, dance events and exhibitions that help in a further sustainable development and promotion of the island. Through these events (of cultural content), the island of Rhodes gains recognition and support from the Rhodian population, as well as foreign visitors (Konsola & Ioannidis, 2003).

The high tourist traffic also implies the development of the hotel infrastructure it has (Logothetis, 2013). For example, in 2006 the total capacity of the island of Rhodes is estimated at 80,500 beds, of which 16,500 (19%) in furnished rooms for rent and approximately 64,000 (81%) in hotels of various categories. Of this potential, in the city of Rhodes there are approximately 19,000 beds, a percentage of 24% of the total AN.ME., 2005 (Logothetis, 2012). Thus, it follows that this high and intense hotel activity in Rhodes is directly interrelated with the development of tourism industry that characterizes it. Rhodes holiday packages are closely linked to the local culture and aim to enhance and maintain the aesthetic quality, respect for nature and cultural heritage (Lagos, 2005).

In 1916 the Italians, who had conquered the island since 1912, began to intervene urban planning and architecturally since it was one of their favorite places in Greece. Under Mussolini's directions decisions were made to adapt the port, investigate the road network as well as apply defense structures of the island. Impressive changes took place during the time of diplomat Mario Lago in 1923. The Italian heritage from the 1930s continues to influence the character of Rhodes to this day and has given the city an interesting and atmospheric collection of buildings. However, the buildings in question are not only relics of an era of past regimes, but also symbols of the city's history and identity. They are living monuments and not museums because they continue to be used and often have the same or similar uses as the originals. The Italian public and private architecture of Rhodes is of a high standard and deserves every protection and promotion. The Italians dreamed of a city where Mediterranean fantasies converge and express themselves. Emblem of the era is the famous building of the former prefecture, now the South Aegean Region (Palazzo del Governatore), built in 1927 according to the plans of the architect Florestano de Fausto. The Italian heritage map is rich in attractions and is part of the long history of Rhodes (Kollias, 2007).

2. Italian occupation monuments and buildings

Mario Lago's work. Mario Lago was a diplomat with a passion for architecture. He was purposely sent by Mussolini, who came to power in 1922. Lago arrived on the island of Rhodes on 19 February 1923. The Italians wanted to restore the "Latin History" created by the Venetians, Genoese and Knights. The literature on new political theories is assigned to scholars of different specialties. First archaeologists, then geologists, then cartographers. Lago focuses on three points: (a) Supporting commercial exchanges; (b) Promoting the construction of buildings "to adapt the city to new tasks and developing hospitality"; (c) The creation of a radiant base of the Italian spirit and culture, where the center of all was created of Italian schools and hospitals and of all banks and commercial institutions in the Eastern Mediterranean (Farmakidis, 2020).

He assigns the promotion of building construction to the architect Florestan Di Fausto. The architect Florestan Di Fausto who was responsible for drawing up the plan for the city of Rhodes (1924-1926), arrived on the island in 1923, and his work was multi-purpose. The first step was the division of the city into districts based on different tribes that are almost separated from the rest: Muslims in the west of the old city, Jews in the east, Greeks in Marasia. Di Fausto characterizes his work by writing that: "The new Italian city will signal the Italian desire to leave a new power in this ancient and recent conquest." In 1927, Lago created an Institute of Historical Archeology, named FERT: Fortitudo Eius Rhodum Tenuit, which means: "Fate helped me to keep Rhodes", which is the motto of the Savoy family, the Institute. It is obvious that the architect

actively pursued the modernization of the island, and the influence he had on Rhodes and its architecture is of immense importance (Louloudaki, 2020).

Works by Di Fausto. Some more of the buildings that keep the memory alive of the years of the Italian period and give a new cultural form of tourism to the island of Rhodes until today: The Government House of Rhodes (1926-27) in Gothic Venetian style,/The Hotel of the Roses (1925-26),/ The New Agora of Rhodes (1925-26),/ The courtroom and its courtyard (1924),/ The Archbishopric (1925-29),/ The current Bank of Greece (1931-33),/ The Befotrofio Vittorio Emanuele III,/ The Gymnasium in Alexandrou Diakos,/ The current Port Authority (1926-27),/ The current Military Office (1926),/ The 1st Police Department today, with the arch (1925-26),/ The Italian camp today,/ The University of the Aegean (1924-26),/ The Academy complex and the entire Orphanage (1923-25),/ The Church of Saint John of the Knights,/ The Church of the Evangelism (1924-25),/ Today's Sanda Maria (1927-29)/, The Cemeteries of the three Religions/ The Post Office that resurrected was taken (1927). The process followed by the architect is critical and abstract in nature and aims to reconstruct and adapt the program to the requirements of the intended and symbolic architecture appropriate to it (Farmakidis, 2020).

The Archaeological Museum of Rhodes. It is housed in a Gothic style building built in 1440 by the conquerors of Malta which was completed only 49 years ago by them. The Italian archaeologists had a special interest in the care and beauty of the Museum, decorating it with Italian finesse and passion if timing and interventions were a vision for the benefit of the island during the years of Italian occupation. Today, the museum is decorated with finds from excavations of the Italian occupation (Koutsochristos, 2017).

Hotel of Rhodes and Casino of Rhodes. On 24 May 1927, the inauguration took place in the presence of local authorities as well as important personalities from Italy and Egypt. The casino opened in 1929, attracting a large number of tourists. On 22 November 1936, when the new Governor of the Dodecanese Cesare Maria de Vecchi Conte di Val Gismon took office, it was renovated and followed a simpler route. It is a place of reference for many important historical events, the signing of the treaty for the establishment of the state of Israel in 1948. After the integration of the Dodecanese into the rest of Greece, the Grand Hotel of the Roses ("Grande Albergo delle Rose") became the property of the Greek state. It was renovated by the company "Casino SA", on 2 April 1999 and until today it is one of the most famous tourist destinations of the island with thousands of tourists choosing it every year (Filippou, 2016).

Italian ghost village. At the green foothills of Mount Prophet Elias near the village of Eliza lies an abandoned village, whose tragic history is directly linked to disease and death. It is about Agia Eleusa or Campochiaro, as its Italian creator named it in 1935 as an Italian colony from a forest village in the Italian Alps. Its first inhabitants were lumberjacks from northern Italy who were invited to build villages where rich Italians could spend their holidays. Today we are talking about a ghost village that has been abandoned since 1970. In 1947, after the peace treaty between Italy and Greece, the village of Agia Eleusa was deserted by the departure of the Italians and turned into a sanatorium of Rhodes and the school of the Italians became the "House of Death". The village functioned as a hospital for those infected with tuberculosis, who came from all over Greece to isolate themselves from all healthy people. Few of them make it out alive, which is why the name of the village is inextricably linked with death. The village has remained empty since 1970 as the nursing home permanently ceased operations (newsbeast.gr, 2020).

Hydrobiological Station of Rhodes. The Hydrobiological Station of Rhodes (YSR) was built by the Italians during the period of the Italian occupation of the Dodecanese in 1936 adopting an international architectural style. It is a preserved historical monument as it functions both as an aquarium-museum and as a research station. Its dual role as a research unit and as an aquarium-museum contributes to its importance, combining a research, creative and educational spirit. As a result, YSR attracts and raises awareness annually of thousands of people, tourists as

well as locals. The design and construction of the central building is the work of the Italian architect Armando Bernabiti. The particularities of the central building of the Y.S. Rhodes have classified it in the category of special buildings of Law 1469/50 and contributed to its declaration as a historical monument in 1997, as a representative sample of “eclectic” and “international” architectural style, protected. From the Tax Office of New Monuments (hcmr.gr).

The Grand Master’s Palace. The Palace of the Knights is located in the northwest at the highest point of the castle. The original form of the Grand Master’s palace was a 14th century building built by the Knights of St. John of Jerusalem shortly after they settled on the island. In the time of the knights, the ground floor contained utility rooms, a kitchen, storeroom and stables, while the upper floor contained the Master’s special apartment (known as the “Margarita”) there was also a ceremonial hall, a large council chamber, a dining room, and possibly there were still some offices for administrative services. Today, it functions as a museum. Between 1937 and 1940, the palace was rebuilt from its foundations and became the seat of the Italian government under the supervision of the Italian commander of the Dodecanese (Cesare Maria De Vecchi). From 1948, it was turned into a museum and the monument became a tourist attraction in Rhodes. UNESCO includes in the list of world heritage monuments, the Palace of the Grand Master of the old city (kastra.eu).

Kallithea thermal springs. In 1927, after a study of the thermal properties of the waters of the spring, which was also known as Cillonero, a recreation center was created by the Italians. Pierto Lombardi and the architect Armando Bernadetti undertook the design of the complex and the supervision of construction respectively in 1928. The baths were officially inaugurated on 1 July 1929, the same year that the road connecting Rhodes to Lindos was built. Very soon the bath became particularly famous among the Mediterranean population. After the Second World War, after Rhodes came under Greek rule, the operation of the baths continued until 1967 and today, after gaps in operation, with the trust and consent of the Ministry of Tourism, the municipality has assumed responsibility for the operation of the baths.

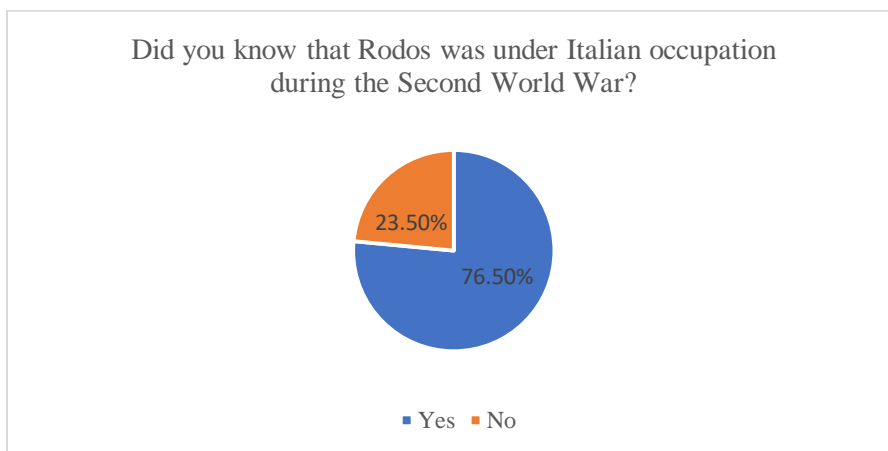
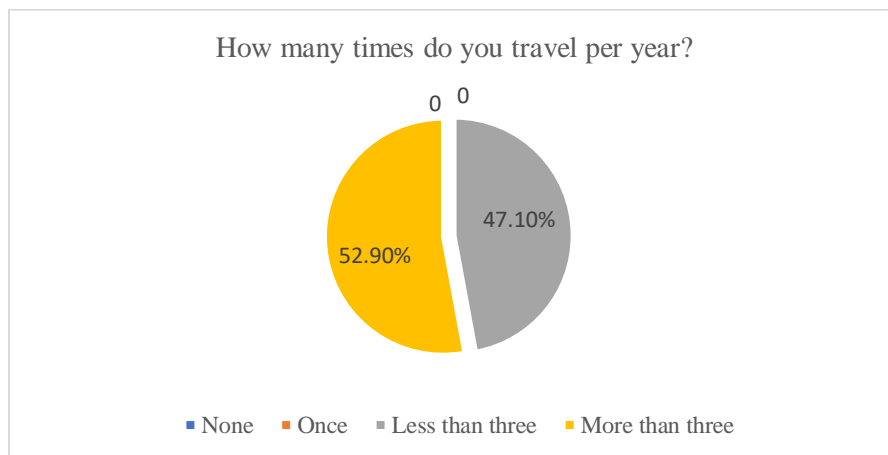
The ELLI building. The beach of Mandraki on the island of Rhodes was designed during the Italian occupation as a commercial and tourist center, perfectly implementing these predetermined functions even today, while maintaining an aesthetic, refined and at the same time practical environment. In the same area, in the period 1936-1938, the complex of the ELLI building was built, according to Armando Bernabiti’s plans, as a building that would house bathing facilities together with a refreshment room and a diving boat in the sea. The eclectic form of the building’s architecture, characteristic and distinctive of its time, is perfectly combined with oriental details, making the building stand out even today because of these special characteristics. Remarkable elements of the building’s architecture are its “powerful” floor plan which, however, does not prevent it from being harmoniously integrated into the area of the beach. To this day, the ELLI building is considered an exemplary construction of bathing facilities and a prime example of island aesthetics, significantly raising the cultural and aesthetic level of the area. As for the practical nature of the building, its ground floor housed storage areas for canoes, boats and sandals, offering easy and quick access to the nearby sea, while it also contained an ironing room and a kitchen for the staff, which joined the rest of the floor in the form of a staircase. Finally, in the north wing of the building there were changing rooms on both floors. The ELLI building was classified as a historical preserved monument by the Ministry of Culture in 1987, a title that is still valid today, as it is one of the biggest tourist destinations of the island of Rhodes, annually attracting countless travelers as well as locals (ronda.gr).

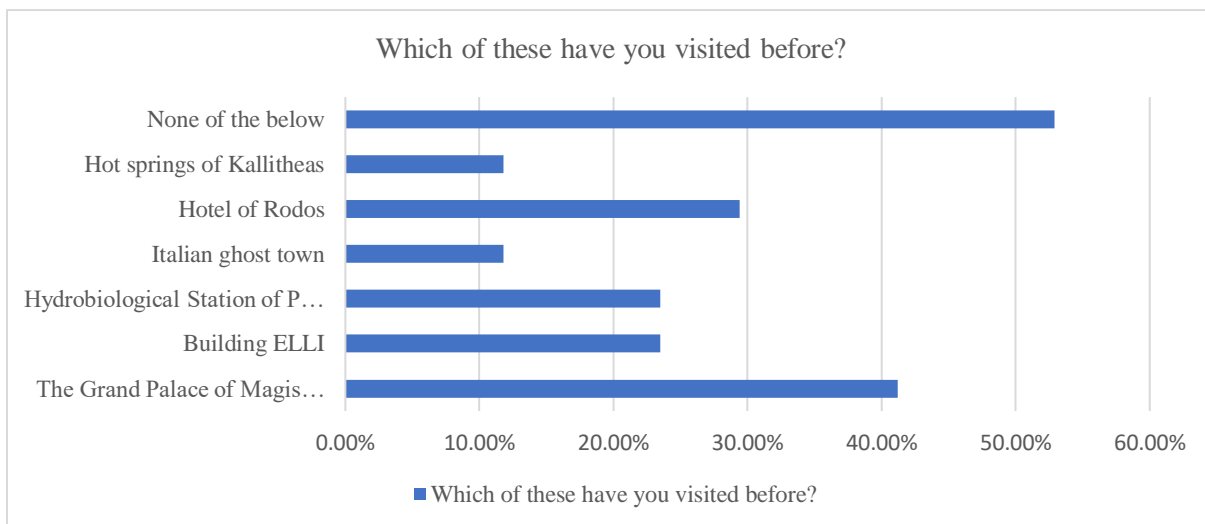
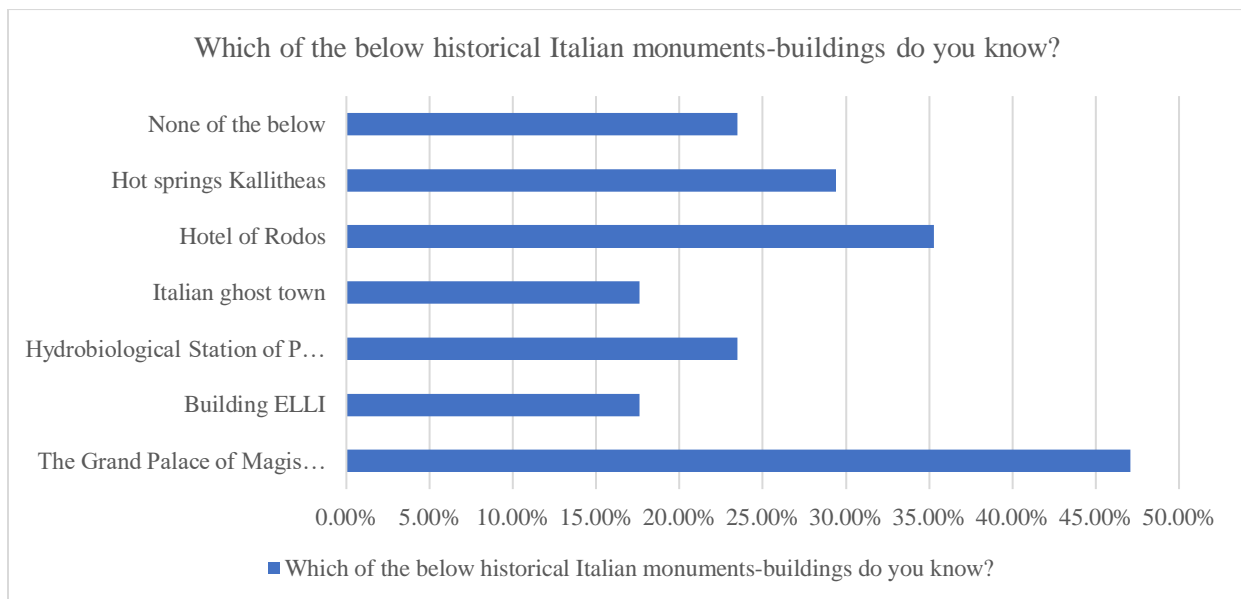
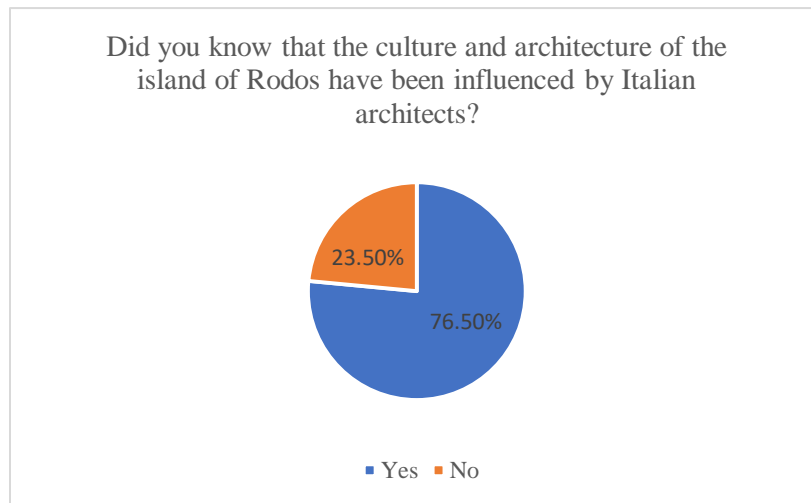
3. Research methodology

Quantitative research by the University of West Attica regarding the percentage of tourists' information about Italian monuments, the historical period associated with them as well as the order of preference in terms of interest and visitation of Italian monuments.

Of the sample that participated in the questionnaire, the majority consists of people aged 18 to 30 years (82.4%), and the sample is almost equally divided between men (52.9%) and women (41.2%). In addition, the majority travels more than 3 times a year (52.9%) or at least 2 times a year (47.1%), and they prefer to travel abroad (64.7%) instead of within Greece (37.3%). The same statistical proportions apply to the part of the sample that has visited the island of Rhodes (64.7%) compared to those who have not (37.3%). Regarding the questions concerning the history of Rhodes, the majority know that the island was under Italian occupation during World War II (76.5% YES, 23.5% NO). The same statistical proportions apply to the next question, which concerns the Italian influence on the architecture of the buildings and monuments of the island (76.5% YES, 23.5% NO). Finally, when asked about their familiarity with Italian monuments-buildings of Rhodes, the majority know the palace of the Grand Master (47.1%). It is followed by the Hotel of the Roses (35.3%), the Thermal Springs of Kallithea (29.4%), the Hydrobiological Station of Rhodes (23.5%), the ELLI building (17.6%) and the Italian ghost village (17.6%). From the sample, 23.5% answered that they do not know any of the above buildings-monuments.

4. Statistical analysis of questionnaire





5. Conclusions

Rhodes is an island that has clear influences from the Italian occupation on a cultural as well as an architectural level, as one can perceive by simply wandering around its beautiful sights, its busy and lively streets and its sophisticated museums. Neoclassicism, minimalism and Roman austerity came together and gave the island an authentic breath that visitors enjoy to this day. The reconstruction served the rise of craft and industry on the island, the regularization of its populations and the facilitation of state mechanisms. In this way, during the Italian period, the island was modernized, bringing prosperity and turning Rhodes into a brilliant tourist destination. The visitors of Rhodes, according to the research of the University of West Attica, are informed to a large extent about the history of Rhodes regarding the Italian occupation and about the Italian influence on the architecture of the buildings and monuments of the island. Favorite and well-known monuments based on the survey are considered in order of preference. The Palace of the Grand Master, the Hotel of Roses, the thermal springs of Kallithea, the Hydrobiological Station of Rhodes, the ELLI building and the Italian ghost village.

Acknowledgements

This research did not receive any specific grant from funding agencies in the public commercial, or not-for-profit sectors.

The author declares no competing interests.

References

- Farmakidis, N. (2020). *The italian miracle, buildings, streets and the beauty of ancient Rhode Island*, (January 29). Retrieved from <https://www.rodiaki.gr/article/430224/to-italiko-thayma-meta-kthria-toys-dromoys-thn-omorfia-ths-allotinh-s-rodoy>.
- Filippou, E. (2016). *Archaeological sites and monuments*, Tourist Guide Municipality of Rhodes (www.rhodes.gr). Obtained from <https://www.rhodes.gr/touristikos-odigos/minimal/>.
- Kalogirou, N. (2019). *How Rhodes more than doubled its arrivals in just 20 years*. Rhodiaki newspaper, October 11, p. 12.
- Kollias, I. (2007). *15 years of restoration in the medieval town of Rhodes: Proceedings of the international symposium: Rhodes 14-18 November 2001, Volume I*, Athens: Ministry of Culture.
- Konsola, N., & Ioannidis, G. (2003). Cultural institutions in the revitalization process of Greek cities: The modern festivals. In Nikos I. Konsola (Ed.), *Scientific Studies in Honor* (pp. 225-245). Athens: Panteio University.
- Koutsochristos, A. (2017). *Archaeological Museum of Rhodes: The history of the island in a wind of Renaissance: 4 April*, Archaeological Museum of Rhodes (www.maxmag.gr).
- Lagos, D. (2005). *Tourist Economics*, ed. Athens: Kritiki.
- Logothetis, M. (2004). *Dodecanese, a diverse model of sustainable tourism development*. Ed. Rhodes: Arts.
- Logothetis, M. (2012). *The development pattern of the Dodecanese and tourism*. House of Letters and Arts, Rhodes.
- Logothetis, M. (2013). *The economy of the Dodecanese during the years 1990 - 2010*. Developments and Prospects Publ. Athnes: M. Toumpis SA. Graphic Arts.

Louloudaki, R. (2020) *The Italian miracle with the buildings, the streets, the beauty of alien Rhodes*, 29 January. Retrieved from <https://www.rodiaki.gr/article/430224/to-italiko-thayma-me-ta-kthria-toys-dromoys-thn-omorfia-ths-allotinhs-rodoy>.

Pachos, K. (2005). *The economic effects of the development of mass tourism. The case of Rhodes*. University of the Aegean.

Websites

Hellenic Center for Marine Research (ELKETHE):

<https://www.hcmr.gr/el/%ce%95%cf%81%ce%b5%cf%85%ce%bd%ce%b7%cf%84%ce%b9%ce%ba%ce%ad%cf%82%ce%a5%cf%80%ce%bf%ce%b4%ce%bf%ce%bc%ce%ad%cf%82/facilities3/rhodes/>.

The Italian ghost village in Rhodes (2020). online newspaper Newsbeast: <https://www.newsbeast.gr/travel/destinations/arthro/6730972/to-italiko-chorio-fantasma-sti-rodos>.

KASTROLOGOS, Castles of Greece:

https://www.kastra.eu/castleggr.php?kastro=rhodes&fbclid=IwAR3OjW48RgWN_ooqisIAzk4U17-hE7p6sFm_qTRMO-6lUyGlktkV_ZGejuk.

THE BUILDING. Ronda beach bar-restaurant website, 2015-2019: <https://ronda.gr/the-building/>.
https://ronda-gr.translate.goog/the-building-3/?x_tr_sl=en&x_tr_tl=el&x_tr_hl=el&x_tr_pto=sc.



AIMS AND SCOPE

The OJRE, as an international multi-disciplinary peer-reviewed **online open access academic journal**, publishes academic articles deal with different problems and topics in various areas of economics and close scientific disciplines (history of economics, schools of economics, microeconomics, macroeconomics, financial economics, regional economics, agricultural economics, business economics, expeditionary economics, organisational economics, ecological economics, cultural economics, natural resource economics, economic geography, demographic economics, environmental economics, development economics, evolutionary economics, information economics, education economics, health economics, service economics, managerial economics, personnel economics, methodology of economic research, experimental economics, mathematical economics, econometrics, philosophy of economics, economics education, etc.).

The OJRE provides a platform for the manuscripts from different areas of research, which may rest on the full spectrum of established methodologies, including theoretical discussions and empirical investigations. The manuscripts may represent a variety of theoretical perspectives and different methodological approaches.

The OJRE is already indexed in Crossref (DOI), BASE (Bielefeld Academic Search Engine), Google Scholar, J-Gate, ResearchBib and WorldCat - OCLC, and is applied for indexing in the other bases (Clarivate Analytics – SCIE, ESCI, and SSCI, Scopus, Ulrich’s Periodicals Directory, Cabell’s Directory, SHERPA/RoMEO, EZB - Electronic Journals Library, EconLit, Open Academic Journals Index, etc.).

The authors of articles accepted for publishing in the OJRE should get the ORCID number (www.orcid.org).

The journal is now publishing 2 times a year.

PEER REVIEW POLICY

All manuscripts submitted for publishing in the OJRE are expected to be free from language errors and must be written and formatted strictly according to the latest edition of the [APA style](#). Manuscripts that are not entirely written according to APA style and/or do not reflect an expert use of the English language will **not** be considered for publication and will **not** be sent to the journal reviewers for evaluation. It is completely the author’s responsibility to comply with the rules. We highly recommend that non-native speakers of English have manuscripts proofread by a copy editor before submission. However, proof of copy editing does *not* guarantee acceptance of a manuscript for publication in the OJRE.

The OJRE operates a double-blind peer reviewing process. The manuscript should not include authors’ names, institutional affiliations, contact information. Also, authors’ own works need to be blinded in the references (see the APA style). All submitted manuscripts are reviewed by the editors, and only those meeting the aims and scope of the journal will be sent for outside review. Each manuscript is reviewed by at least two reviewers.

The editors are doing their best to reduce the time that elapses between a paper’s submission and publication in a regular issue. It is expected that the review and publication processes will be completed in about 2-3 months after submission depending on reviewers’ feedback and the editors’ final decision. If revisions are requested some changing and corrections then publication time becomes longer. At the end of the review process, accepted papers will be published on the journal’s website.

OPEN ACCESS POLICY



The OJRE is an open access journal which means that all content is freely available without charge to the user or his/her institution. Users are allowed to read, download, copy, distribute, print, search, or link to the full texts of the articles, or use them for any other lawful purpose, without asking prior permission from the publisher or the author. This is in accordance with the BOAI definition of open access.



All articles published in the OJRE are licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

Authors hold the copyrights of their own articles by acknowledging that their articles are originally published in the OJRE.

