

## EUROPEAN AND GREEK CULTURE ROUTES

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### **Abstract**

*The present paper investigates the role and importance of pathways and cultural routes along with their contribution to the development of the areas. The whole approach is developed on the basis of published researches of the relevant international researchers.*

*The first part of the paper refers to the theoretical approach. The importance of the routes is indicated as it is expressed through the conclusions of the international researchers who have analyzed this particular issue. Additionally the idea of cultural routes is investigated, assuming that it is directly related to the importance and the role of footpaths. For this purpose the basic rationale behind this idea is presented, but also the most characteristic proposals that have been implemented both in Europe and Greece. A few of these routes run through almost the entire European continent.*

*Subsequently, the major hiking routes are described and the institutional framework for the protection of footpaths at both international and national level is investigated.*

*In the framework of a sustainable development policy and with the tool of "cultural routes" the management of the footpaths or in the broadest sense "routes", sustains an important tool for the understanding, interpretation and use of the cultural resources of an area.*

*The management and the enlightenment of the quality parameters that are recognized in the modern operating framework of the cultural routes-footpaths is investigated, nowadays substantially spaced apart from their "traditional" role, raises the question for the possibility of their integration in a mild growth policy. Nowadays these routes can be a tool for growth in an area. The present essay proves that this particular issue is promoted by both the international conventions and by the Greek legislation as well and is enclosed within the issues of promotion and protection of the cultural heritage.*

**Key words:** pathways, cultural routes.

### **Introduction - Terms**

With the term natural environment we mean primarily the natural flora and fauna of an area, soil and subsoil. The anthropogenic environment is part of the earth's environment in which human has made an impact. This includes villages and cities and regions as well where there is intense human activity (for example agricultural crops). In addition, as anthropogenic environment we define the natural areas as well which are creations of human and are controlled by them (for example artificial lakes, landscaped beaches) (Kosmaki, 1999).

Bampiniotis (2002) defines the footpath as the narrow alley which is opened in an outdoor area by the frequent passing of people and animals. As footpath in the present essay, will be

considered the route followed on foot by people or animals. It is used with the meaning accurately given by Heidegger and has further the meaning of a repeatable path during periods of time by different residents and less by its spatial morphology.

A footpath-route can also run through part or parts of highways, be developed in the countryside and within the settlements as well. Even in an urban environment a certain route, the movement-through the over-determined in most cases of spatial choices of the urban fabric, can be interpreted as a footpath. Moreover, the word is used with the importance of a "text" that the passer-by is meant to give meaning through a new every-time editorial cultural routes - or a refocused purpose within the framework of a certain policy.

### **Footpaths as an element of the area**

As noted by Lynch (1960), footpaths are the channels through which the observer daily, occasionally or opportunistically moves. Delivering or attempting to give a meaning to the role of the footpaths of the city Lynch results in the recognition of the structural nature of these. Referring to Jersey City he will declare that most of the footpaths (of the city) seem to have been purely of a structural character. At the same time, he expresses the view that the continuity of the footpaths constitutes an obvious functional necessity. Footpaths of the city, the network habitation, and the significant traffic routes through the urban complex represent the most powerful meaning with which the total may be interpreted.

However which are the qualities being rated in these routes? Can these qualities be quantified? And if these qualities are referring to a large urban fabric can we approach the reality of small residential units, such as a village, using the same methodology.

As far as Hillier and Hanson (1984) are concerned, modeling and recording of customized features of open space enables the processing of data and their correlation with social organization. The spatial qualities (spatial order) is one of the most characteristic means by which we can identify the existence of cultural differences between one and the other social formation, and these are differences in the ways that members of these communities live in the environment as replicate their society. The open area and the connections between its points with the concept of spatial, visual and functional expansion organizes the village to be viewed as a total of spatial relations and also as continuity (or not) with the area of the natural (or its surroundings) extending beyond the spatial extent of the village. In the methodology of the analysis of Hillier and Hanson, the built environment was defined as X parameter while the beyond natural environment as Y, the intermediate qualities as X for the private open space and Y for the public. The analysis model can be regarded as dual system (X-Y) where Y position shall be meant as undifferentiated area (Hillier & Hanson, 1984). An interesting conceptual extension of this bipolar figure is in the dipole resident -alien, associating thereby directly the form of the space with the cultural-social model of the residents. In the editorial of this analytical method a key role belongs to the connections, footpaths, we might say, between the characteristic qualities. The number, type, and sequence along with their in between position, transcribed in maps and being processed, give the impression of the organization of space and consequently the social image of the inhabitants of the place. However, the same authors are referring both on a small scale, of a house for example, and at larger scales of a village, a town or a larger system as well, for example an area with scattered signs of habitation.

For Lynch (1960) a footpath with the meaning of the line movement through the urban fabric acquires particular characteristics in the perceptual image that the resident forms. The concentration of specific functions, specific characteristics and morphological features, textured materials and even optical open spots, odors, and other, specify the continuity of the footpath in a unique way in the perception of the passer-by, to the extent that consistently the footpath preserves. The rhythmicity resulting from the repetition of the space data may define the regularity of the

footpath. The pace and scale of the data space is associated with the range of movement and path so as to result in a visual hierarchy comparable to the one of the functional. A line of movement should be transparent in the direction (Lynch, 1960). The perception of direction here means both the importance of the perception of the destination of the movement, and the visual convenience that is provided, so that the passer-by of the city shall realize the progress of his course towards the desired destination. The path should strongly support the directionality of the movement without the confusional of a potential reverse course.

The footpath orients the resident in the area. On the movement he realizes areas on the right or left of his movement, up or down- if the slope permits it, -and sets into space the objects in the space, the landscape in general in connection with the line of movement. To the extent that the adjacent spatial entities are measurable by some means (for example numbering streets), the line of movement, the footpath acquires the scale of the size of the area but also the actual footpath itself preserves, becomes perceptible scale. However this is not by itself a special event which is juxtaposed with other similar products. Mostly it organizes a grid, a network that supports the relationships between the nodes and the entire city. And even the quality rating of the environment growing and evolving in the course (genre, style, and other) gives the rhythm of the movement a recognizable form and a distinctive identity and to the passer-by a spatial experience which can be characterized kinesthetic as well. This rhythm is defined by Lynch (1960) eventually as the analog of a musical melody -and proposes the organization of adjacent elements of the space more as a melodic line rather than as a simple (or complex) quote (series) of individual elements -and facts. With this parallelism he introduces us indirectly to the rhythm of the city (or the pace when we cannot talk about a rhythm). We might claim extending the above conceptual metaphor that if the course can be parallelized with the melodic line of a musical composition, then conversely the composition is composed in the melodic line and rhythm. The methodological approach of Lynch - and the analysis of the data (questionnaires, interviews, and other) eventually lead to mapping the perceptual image of the city. For this purpose besides the footpaths-routes four other components were used: the edges with the meaning of a linear discontinuity the districts with relatively medium size and homogeneity as to their characteristics, the focal points of the city (nodes) and the landmarks. These data, although interrelated, were used as tools for the interpretation and the recording of the image and the shape of the city and helped for the effective mapping under the prism of different parameters. Although characteristic cities of the North America were analyzed, the findings highlighted the essential role of the routes-footpaths - so as for Lynch to claim that the city is constructed by an organized set of routes. The footpaths-routes are also channels of transport of information (Salingaros, 2010). With this assumption, in the city's fabric connections between nodes of an intangible network bounding the fabric of the city are developed. These connections are formed between the contrasting or complementary nodes. Such connections are pedestrian footpaths. According to this approach the urban network self-organizes prioritizing the multiplicity of the connections, without being chaotic and the organization starts from the smallest scales (paths) to the largest (motorways, railways) following a gradual progression. These three concepts-principals (nodes, connections, hierarchy) constitute for Salingaros the backbone of the process of formation of urban space. Furthermore, the connections between nodes are here understood as a transfer channel of information. Thus, the coexistence of multiple (in excess) connections between the nodes of the network allows the continued operation of the system, even if some of the channels are destroyed (Salingaros, 2009).

The living space can be understood when we rely more on information exchange networks rather than the cartographic image that the space presents. The exchange of information that primarily occurs when connecting two nodes, while allowing at the same time the exchange of information and in secondary levels, to the extent permitted by the form of the channel. The purpose for moving from one point to another can be uniquely defined. However on the way a wide range

of visual, auditory and even kinesthetic information will be transferred from the same channel (Lynch, 1960). To the extent then that minimization of transportation costs information is requested from the system, the ability of the channel to allow the simultaneous multi-level transfer of information seems almost necessary. In contrast to this approach lies the choice of maximizing the transport capacity of the channel selection which may potentially lead to overload (for example metro cars in rush hour or a main highway).

The non-deterministic organization of communication channels between the nodes of the road network is proposed by the term "fractal loading" (Salingaros, 2009). By this term, a multi-leveled and simultaneous function of the channel in various and different scale, information events is meant. The transfer of information through a system of channels where the appeal of the primary communication through them does not negate the operation of secondary communications, it increases the number of possible connections of the urban network. The most obvious spatial expression of channels of this form represents the daily pedestrian paths, footpaths in urban space. Even if most connections involve multiple levels of communication - for example, a motorist who drives listening to the radio or talking on the mobile phone -, the natural movement of residents through the footpaths of the city structures the image of the space in the perception of a resident as much as the possibilities of exchanging secondary information increase. In the view of Salingaros the basic objective is to optimize the overall information exchange rather than strengthening and optimizing of the uniform-channel connection. What is defined as a functional group-a set-of points and connections (for example family-school-office-supermarket and other), requires the increased connectivity between elements of the set and the minimization of the connections between functional groups, since this would lead to the desegregation of groups or in other words to their unification.

## Cultural Routes

The idea of cultural routes starts from the academic trips of students of the middle Ages under the auspices of the monasteries. Later, during the 18th century is continued by the European aristocracy in the search of knowledge through *Monumenta et Mirabilia*. This model is now extended to what is called mass tourism. The tourist maps now include designated and of course indirectly suggested, routes as interesting, so by giving to a path the meaning of a scene.

As a system, but rather as a tool for management of different 'worlds' cultural routes have a specific role. To organize one or more thematic continuities between cultural goods, while at the same time to maintain the concept of time or their spatial environment. Under this perspective they intend to restore the internal relationship between place, material or intangible heritage, history and memory.

Firstly we must dissociate the concept of "cultural route" from the "tour" though however the simultaneous meaning given a path from the side of the visitor or resident can't be excluded.

The cultural route contains the challenge to a course in space and time, a place that connects the data-points within its thematic. It invites the passer-by to reconstruct the history of the place through the elements of the past year with the personal experience of the present. According to Karavassili and Mikelakis (2001), cultural routes shall be construed as a text whose points are monuments - places and messages - information that the visitor receives, recreates the text of the cultural route. With this visual the text is characterized by the thematic, poetic and its rhetorical dimension. As thematic is meant the content, namely the cultural property (see characterization of monuments), as poetic is stated the narrative capacity of the cultural resource and as rhetorical in the persuasion route namely in the means of performance of the meaning. This categorization also gives us a measure of the methodology, and at the same times the tools to design a cultural route. In the process of this experience the passer-by is called to recognize the data-points of the route. That

is not only the physical historical documentation but also the dynamic contribution as omens items in the process of historical formation of different and perhaps different cultural identities (Bitsani & Kalomenidis, 2007). In this sense, the places-monuments are approached as fields of meeting of various ideologies, revealing in this way, their dialectical relationship with the present. Thus, the reading of this "text" from the passer-by is not defined uniquely but in a constant dialectical relationship of major importance for the understanding of the past and present.

However, the notion of the tour is not specified by the thematic of the cultural route, but is presupposed for the passer-by more as intention of interest and as motivation. And of course we are not close to the European travelers of the 19th century Greece, but mainly close to an urban population, which for tourism leisure tries to discover nature and history. For Lefevre (2007), "nature" or the alleged nature or what survives of it becomes a ghetto of places of recreation, special place of pleasure, refuge of 'creativity'. It is a fact that cultural routes are currently one of the most popular management tools of cultural tourism.

Under the light of the future management of cultural resources as defined in the framework (laws) of the protection of cultural heritage, the implementation of cultural routes (with the specifications of the European Institute of Cultural Routes) follows the principles of sustainable development.

Cultural routes are included among the mild forms of tourism and of course are integrated into the tourist planning of an area. In the methodology of their planning, among others (knowledge of the target market, tourism planning, evaluation) parameters such as spatial and temporal distribution, protection of the natural and human environment (carrying capacity, tourist capacity) are included (Karavassili & Mikelakis, 2001) but also the possibility to control the movement of visitors in sensitive areas (monuments, environmental parks and other) and the isotropic distribution of tourism demand in a region as well.

It is clear that the idea of cultural routes is conversed directly with a relatively new for the Greek reality, tourist sector. Greek National Tourism Organisation (GNTO) just the decade from 1975 to 1985 proceeded for the first time the relationship between touristic development and architectural heritage (converting buildings into private accommodation), in order to make traditional settlements, into tourist destinations. However, the broadness of the domain of cultural goods as defined in the relevant protective laws and regulations is relevant to the thematic proposals of cultural routes. Indeed, several dozen proposals (materialized or not) cover a large part of Greece along with European routes terminating or running through the country. The idea of cultural route shifted the interest of tourist guides from attractions (major monuments, and other) on the path itself that connects those (Thomas-Penette & Berti, 2010). The path itself that connects or is running through the space and time of a site, which highlights the culture, becomes itself an attraction. Today, in several travel maps routes of outstanding natural beauty or interest are imprinted and marked (maps of Road, of Michelin maps but also local, as well as special purpose entities (mountaineering and other).

The conceptual rendering of a cultural route is multileveled regarding the messages and information it transfers, associated with significant nodes which it connects. However, it remains equally important the fact of the route itself. It may for example follow the formulation of an ancient footpath (Papadopoulou, 2011) or include routes and footpaths that organize a traditional fabric (medieval town - traditional settlements).

## **European Cultural routes**

The European Cultural Routes program was approved by the Council of Europe in 1987. The basic idea and philosophy is to demonstrate through spatial and temporal footpaths how the cultures of different states constitute part of the European Cultural Heritage. The Cultural Routes

form an evidence of the basic principles of the Council of Europe: human rights, Cultural Democracy, Diversity.

A cultural route is directly linked to the landscape in which it takes place, is part of the cultural heritage and includes several heritages as it runs through more than one country. The notion of the route is associated with the concept of the road, the path of motion. The first type of cultural progress is the one that follows the traces of an ancient footpath, an historical route which retained its functionality despite the passing of centuries.

In reality the idea of the route is wider: new routes formed according to a theme, a kind of cultural heritage relating to some natural or industrial characteristic of an area. The route constitutes a new kind of enlarged cultural heritage playing a connective role between cultures that can and will vary, and creates a new kind of knowledge. The route can become a real action to protect and rescue.

In July 1997 the European Institute of Cultural Routes (European Institute of Cultural Routes, EICR) was founded based in Luxembourg. This particular Institute is a nonprofit organization that is supervised by the Council of Europe and by the Grand Duchy of Luxembourg. Since 1998 it has the task of monitoring and expanding of the existing routes, attracting regarding these new bodies, but also mainly the creation and development of new cultural routes. The European Institute of Cultural Routes operates in close cooperation with the Council of Europe and manages projects from 51 countries that have direct or indirect relationship with the European culture and history. Its role is recognized by the European Commission for its participation in developing the concept of sustainable tourism by encouraging citizens to explore the tangible or intangible cultural heritage. The Council of Europe commissioned the Institute to continue programs of the already chosen routes and provide technical support to route networks especially in central and Eastern Europe, to introduce new proposals and to establish a database for the recorded routes. The funding of these programs is not the purpose of the Institute. The Institute facilitates and promotes activities and agreements which financially support the programs.

In 2007 the Conference of Ministers of the Council of Europe concluded the work creating a list of criteria for acceptance and adoption of the proposed networks of cultural routes. So far several dozen thematic have been proposed directly related to the European population, migration, religious culture, industrial heritage.

### **Typical European Cultural Routes**

Subsequently in the text some characteristic examples of cultural routes at European level are provided.

#### **- Architecture without Frontiers (1987). Countries of Belgium, France, Germany, Luxembourg**

It was incorporated in the program in 1987 and was certified as a Cultural Route by the Council of Europe in June 2004. From the Belgian Ardennes to the catchment areas of Saarland, from Trier to Metz, along the Moselle River and in Luxembourg were developed through the centuries distinctive architectural styles which reflect the social characteristics especially in rural areas. Traditional rural architecture constitutes a kind of architecture without architects, which includes farms and humble houses that reflect the civilization of the past. It can be considered that it reflects the identity of a area as the building style is directly dependent on the climate, the landscape, the available constructing materials, the necessities of life and labor in the area.

Four cross-border loops covering the 2000 km of the route were plotted by the International Agency for Rural and Environmental Development (RED). Focus has been given on four

architectural styles, one for each loop, and to raise public awareness regarding the importance of conservation, restoration and use of communal heritage, which is a strong cultural bond that abolishes the present limits.

Important as well is the fact that the organizers of the route achieved (through competitions, participation of architects, people dealing with regional development but also of the inhabitants themselves of the regions) new uses for old buildings. In addition, new buildings with traditional materials and techniques were constructed. In this way the landscape quality was achieved

**-Via Francigena (1994). Countries: France, Italy, Switzerland, United Kingdom**

Figure 1: The route Via Francigena ([www.provincia.vt.it](http://www.provincia.vt.it))



The route follows the path of Sigeric, archbishop of Canterbury, who in 990 AD traveled to Rome to meet Pope John XV. The 79 stations which are mentioned by the archbishop in his diary, made it possible to detect the shortest route between the North Sea and Rome, which in 876 AD became known as the Via Francigena. The route covers 1800 km. passes through four countries and was followed for centuries by pilgrims who marched to Rome and then to Jerusalem or encountered the route Santiago de Compostella. This path represents the union and communication between civilizations, culture and ideas of Europe

**- Via Regia (2005). Countries: Spain, France, Belgium, Germany, Belarus, Lithuania, Poland, Ukraine.**

Figure 2: The route Via Regia ([www.culture-routes.lu](http://www.culture-routes.lu))



Since the Neolithic Period, this particular route was the route followed by the migratory tribes. The last 2000 years, merchants, soldiers, pilgrims, migrants and all kinds of travellers

marked the character of the street and European History. Even today, the importance of this road, known as A4 and E40 remains special.

After the fall of the Berlin Wall and the enlargement of the European Union to the East (2004), it was possible for somebody to travel by following the road of Via Regia. Since then several initiatives have been developed which aim to characterize Via Regia as a symbol of the common European labor.

Covering 4.500 km and crossing eight states Via Regia constitutes a symbol of European integration. In 2006 was honored as the "Great Cultural Route of Europe." ([www.coe.int/dg4/cultureheritage/culture/routes/via\\_regia.asp](http://www.coe.int/dg4/cultureheritage/culture/routes/via_regia.asp)).

**- The road of Don Quixote (2007). Countries: Spain**

Figure 3: The road of Don Quixote ([www.culture-routes.lu](http://www.culture-routes.lu))



The route offers the visitor complete freedom to choose and to make his own experiences in order to discover the true spirit of Don Quixote. The route passes through 148 cities, has a length of 2500 km, which are covered on foot, bike or horse. Thus it enables the unification of rural and urban areas, the discovery of natural landscapes and cultural landscapes of interest. This particular route seeks and has as a cornerstone the utopia.

**Cultural routes in Greece**

**- The routes of Olive tree**

It is the most important cultural route in Greece and has been designated as the Great Cultural Route by the Council of Europe. It began as a cultural route of Mediterranean countries (Egypt, Albania, Algeria, Bosnia and Herzegovina, France, Greece, Jordan, Spain, Italy, Croatia, Cyprus, Lebanon, Libya, Malta, Morocco, Portugal, Serbia, Slovenia, Syria, Turkey, and Tunisia). In the last years it has also spread to other countries (Azerbaijan, Georgia, Russia, Ukraine, and Moldova).

Inaugurated in 1998 by the Cultural Agency "Roads of Olives" by the Chamber of Commerce of Messinia. Participants cross on motorcycles the oil producing countries and interact with institutions, Universities and Chambers of Commerce in order to disseminate culture and the nutritional value of olive. At the same time, seminars, exhibitions, gastronomic meetings,

discussions and views are held on the subject of the nutritional importance of olive trees and its products but also the importance of the history and symbolism of the olive tree ([www.olivetreeroute.gr/greek.htm](http://www.olivetreeroute.gr/greek.htm)).

#### **- Wine Roads**

It is an initiative of the Union of Wine Producers of Ambelona of Northern Greece. It aims to highlight the local cultural heritage and in particular the promotion of the wider surroundings of vineyards. The routes that are proposed are 8 and cover a major part of northern Greece (Wine Route of Epirus, the wine route of Naoussa, wine route of Thessaloniki, Wine Route of Chalkidiki and other). Following these particular routes, the visitor can visit wineries and vineyards and participate in various oenological activities. One can also discover the cultural heritage of the surrounding areas, as wine routes cross areas with folklore, archaeological and anthropological interest. The visitor is free to follow his own path thus creating paths within the routes ([www.wineroads.gr](http://www.wineroads.gr)).

#### **- Historical routes of Athens**

Intending to highlight the physiognomy of the city and to improve the urban environment as well as with the occasion of the Olympic Games in 2004, the creation of cultural routes in Athens was proposed. The main concern of that route was the emergence the historical physiognomy of a city characterized by its historical continuity. In addition the objective was to place the subject as a resident of the city of Athens, who needs the labeling of monuments in everyday life, because in this way he achieves the acquaintance with the past and the standards of organization of life and space of past eras.

The monuments were selected based on their representativeness by themes and were classified in accordance with the typology, species, historic and artistic value but also their use and function. Two historic routes that have been suggested were:

##### **1. Neoclassical buildings**

It includes significant houses and buildings from the period of Classicism in Greece, located in the city center and specifically in Stadiou and Panepistimiou and Acadimias street, between Syntagma and Omonia Square. The route is limited in order not to become boring for the visitor.

##### **2. Cultural routes - Athenian sculpture - Heroes of the Greek revolution of 1821**

It involves all kinds of monuments about the revolution of 1821, the majority of which were created in the 19th century and on which the newer Greek sculpture and as well as its influences by the European sculpture are reflected. Due to the fact that the path is long, its division into two sections was proposed:

- a) Kolokotronis square, University of Athens, Canning Square, Pedion of Areos and
- b) National Garden, Zappeio, Dionysius Areopagite (Patargias et al, 2004).

### **Hiking Routes**

#### **- European footpaths**

In Europe, under the supervision of the European Ramblers Association, a network of footpaths has been deployed, eleven of which are hiking footpaths of long distances. Their length starts at 2.000 km and reaches up to 6.000 km. Designated by the letter E and the numbers from 1 to 11. They cross areas which present natural, historical and cultural interest in altitudes ranging above

the sea level to over 2,000 meters. The total length of the footpaths is at 46.600 km. Two of these footpaths, the E4 and E6 end up in Greece.

In Greece ends up the E4 path, which starts from Gibraltar and crosses Greece reaching Githeio, continues in western Crete and terminates at the eastern end of the island, at Zakros. The second European footpath that ends up in Greece is the E6, which starts from Finland and enters Greece through Igoumenitsa, crosses running through the country horizontally up to Samothrace and ends up at Mount Feggari.

Number Footpath	Countries	Length (in Km)	Length (in Km) in Greece
E4	Spain, France, Switzerland, Austria, Germany, Hungary, Bulgaria, Greece	6,300	1,600
E6	Sweden, Denmark, Germany, Austria, Slovenia, Greece	5,200	1,000

Figure 4: The European footpath E6 ([www.orivatein.com](http://www.orivatein.com))



#### *- The footpaths in the Hellenic space*

The interest for the maintenance and opening of footpaths in Greece started in the 20s from naturalistic and mountaineering clubs. The first systematic signaling pathways were in Hymettus from 1918 to 1931. The poverty of the years that followed led to flimsy signaling pathways simply with red paint, which, however, has proven effective for over 60 years. Since the early 80s started the systematic signaling and recording of Greek footpaths by the Greek Mountaineering and Climbing Federation (GMCF) in collaboration with the Ministry of Agriculture and GNTO.

Some of the footpaths in Greece meet the relevant European (E4 and E6), which end up in our country. National footpaths of Greece are designated by the letter O and the numbers from 1 to 36.

### **Footpaths in the islands of Greece**

In most of today's tourist maps and guides the recording of footpaths is included. An example is the maps of ROAD where apart from the presentation of the proposed footpaths and specific routes based on their scenic (in the footnote of the maps are referred to as scenic routes).

An important example (in terms of the historical depth) of enhancement of the network of footpaths is Sifnos. On the island since prehistoric times there is a network of footpaths which is directly linked to the most important source of wealth creation of the island in antiquity, the mining. Papadopoulou (2011) in her study on the footpaths and antiquities on the island, considers and examines the city as the hub of the island and seeks the network of footpaths that connect the city with the farmland, cemeteries, ports, mines, temples, fountains. Seeking for their importance, she studies the identification of ancient footpaths with their synchronous existence. At the same time, she studies the network of footpaths linking regional rural sites (towers among one another, shrines to water sources, and others).

A characteristic example of suggested routes - footpaths is the effort of the Development Company of Kefalonia and Ithaca, which through four thematic axes organizes and proposes 59 routes which cover almost the entire island. The thematic sections proposed for Kefalonia are shown in the following table

<b>THEMATIC SECTIONS</b>	<b>EXPLOITABLE RESOURCES</b>
A. WINE ROADS & OTHER LOCAL PRODUCTS	local wine and wineries, oil mills, making cheese, honey
B. STREETS OF WATER	Network of watermills, arched bridges
C. NATURE – GEOLOGICAL MONUMENTS CAVES AND KARSTIC PHENOMENA OUTDOOR LANDSCAPE	Caves, Scenic of natural beauty farm buildings, eco-interest areas
D. PATH OF TIME	History, antiquities, folklore and Religious monuments, artistic cultural activities
E. SEA LANES	coasts, sea caves.

On the island of Tinos a systematic recording of 10 routes of cultural interest was carried out by graphic artist Charles Merlin, who lives on the island. In collaboration with the Local Committee of Tinos the Greek Company of Culture and Environment and the Culture and Educational Affairs Department of the Prefectural Administration of Cyclades, Merlin organized an electronic file in which for the first time footpaths are recorded and detailed descriptions of these are noted. Furthermore, data of the footpaths are presented (distances, altitudes, places of cultural and environmental interest).

### **Legal Framework**

For Karavassili and Mikelakis (2007), cultural routes constitute the applied a practical interpretation of cultural heritage. In the context of cultural heritage among other footpaths as

"complex projects of man and nature" are included. The concept of "space" as' complex project of human and nature partly built "is mentioned:

- In N.1126/81, Article 1, this is «the ratification of the International Convention in 23/11/1972 in Paris for the protection of world cultural and natural heritage»
- In N.2039/1992, Article 1, paragraph 3, a "ratification from 10/03/1985 Granada Convention for the protection of the architectural heritage of Europe".

Apart from the above, Law 3028/2002 for the protection of antiquities and in general of cultural heritage (Article 2) defines as cultural assets the testimonials of the existence of the individual and collective human activity (§ a). As historical sites defines the areas which complex works of man and nature after 1830 are included, which constitute characteristic and homogeneous spaces, which may be topographically definable and which must be protected because of folklore, ethnological, social, technical, architectural, industrial or in general historical, artistic or scientific significance.

The legislative framework which refers to the footpaths is described in the Law 3105/2003 and in particular Article 40 (§ 2,3, 11). In Law 2742/1999 'spatial planning and sustainable development and other provisions "in Article 2, paragraph 2g, referred to as the target" the systematic protection, restoration, conservation and enhancement of areas, settlements, landscapes which have elements of natural, cultural and architectural heritage. "

Still, in the same law Article 6 par. d, e is stated that the General Urban and Spatial Planning for Sustainable Development '. Establishes in particular the basic guidelines for the spatial organization and development of the mountainous, rural, coastal and insular areas ... "as and (par. e) ". The promotion and protection of national natural and cultural heritage.

In the proposed Joint Ministerial Decision of "special framework for spatial planning and sustainable development for tourism" (02/05/2007) and 5 par. B, b2 for areas with growth potential alternative tourism, but also par for the areas NATURA 2000, a clear reference for the necessity "to create network paths (national, European) and routes ('roads' of tobacco, etc.)" is made as well as the need to support activities that contribute in "Highlighting and promoting of the characteristics and physiognomy of the rural space". Also, in paragraph C over "areas with predominant uses other than tourism and the possibility of alternative forms of tourism" reference is made for the utilization of sources of mild forms of tourism (rural tourism, touring, trekking, cultural).

At the "structural framework for the protection of Architectural and Natural Heritage" Within the framework of Ministry of Planning and Public Works and the objectives it sets out, the formation of cultural routes is referred, the revival of footpath networks that connect sites and monuments (castles, forts, monasteries, bridges), settlements and attractions (valleys, rivers, canyons, caves and other).

Under the guidelines for the Community Initiative LEADER + which was approved with the No R (2001) 3562/19.11.2001 decision the standards of maintenance, enhancement and utilization of paths and routes in both terrestrial and marine area are described, as well as the environmental quality standards and cultural routes. At the same time, all the specifications and technical maintenance and promotion that should be implemented are described.

Apart from the case law, there is an enlargement of the grounds of decision of the State Council concerning the protection of "Places" as a whole worthy of protection even if there is no such designation by the Ministry of Culture. Illustrative cases are those of the premises of COLUMBIA (A. 3611/2007 Council of State), or of the theater METROPOLITAN (dec. 2224/2008 Council of State).

## Conclusions

From the investigation of the issues above relating to the footpaths and cultural routes appears that: The footpaths, routes into the habitable space constitute an element of consistency and interpretation. In outer city space, the natural environment, become evidence of ownership of the unknown. A path through the forest or the anhydrous mountain top makes the space seem less foreign. For Lynch those present a key conceptual tool for interpretation. For Hillier & Hanson it is a methodological tool for analysis and interpretation of social relations. Furthermore they are transport channels for information, elements of interconnection of nodes of human activity and eventually assembly components of habitation. Their spatial expression, their implementation in space in one way or another, is an architectural element. Whether it is urban or rural settlement, their function, morphology and structure, renders them 'testimonies of the existence and of individual and collective human activity "and at this significance are included in the framework of the law 3028/2002, Article 2.

Cultural routes are intended to reconstruct the history and perception of space. Using as methodological tool the thematic axes they suggest the rapprochement of cultural resources through a conceptual continuity (Olive streets, historic routes in Athens, and others). They recommend the syntax in a "text" (Karavassili & Mikelakis, 2007) that should be reread by visitors or residents thus implying the gap, the discontinuity or fragmented configuration of the perception for monuments, sites, landscapes, traditions and more generally for the management of cultural values whether it's a small area or for the whole of Europe.

The idea of cultural routes is a powerful methodological and-possibly - a management tool. Undoubtedly its use is associated to the political choices and directions. Alternative forms of tourism, education, collective action, are some of the guidelines for a sustainable management of the cultural resources using as a tool the cultural routes

Under this light, the footpaths acquire a twofold meaning: they are at the same time important vectors and being vectored. Potentially they carry out cultural routes and simultaneously they constitute an essential part of the civilization of a place. They provide the background for the concept of continuity of the landscape, the history, and culture and simultaneously they become testimonies of a past living in the present.

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