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RUINS NARRATE THE HISTORY OF THE ISLET OF AGIOS GEORGIOS IN SALAMIS THROUGH A CULTURE ROUTE

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ΜΕΓΑΡΙΔΑ

MEGARIS

ΓΡΑΦΗ ΔΟΡΥΦΟΡΙΚΗ ΒΑΝΕΡΟΠΡΩΤΗ ΠΕΛ. ΑΚΤΗΣ

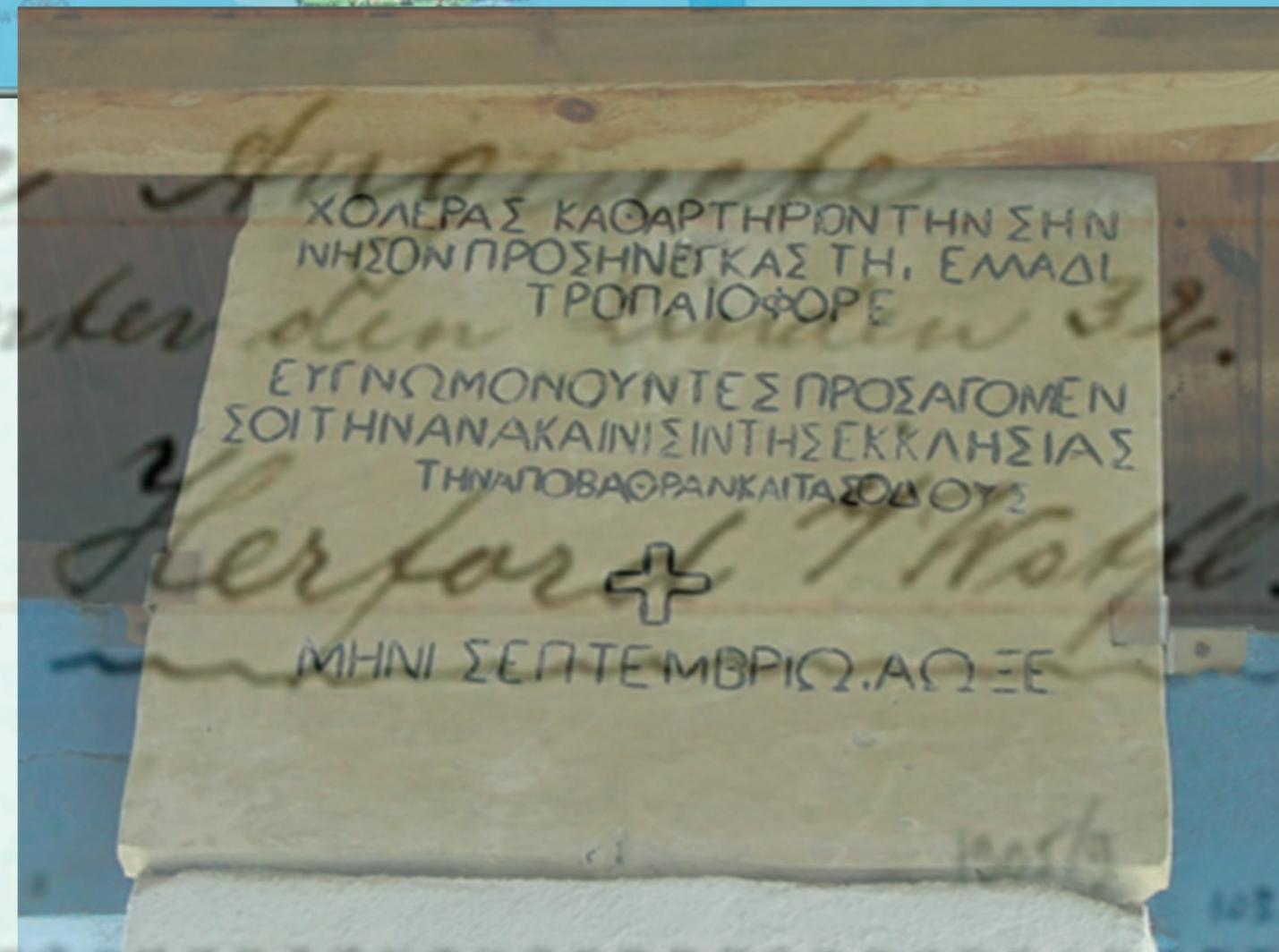
ΜΑΡΚΑ 1

Για σχετικά πληροφορίες συμβουλευθείτε τον χάρτη στον χώρο της Φωτογραφίας

ΓΑΛΙΝΟΜΗΝΗ ΜΕΓΑΚΤΗ LINE ISSUES

DURATION: 5 min

For relative info please check the chart in Facebook post



RUINS NARRATE THE HISTORY OF THE ISLET OF AGIOS GEORGIOS IN SALAMIS THROUGH A CULTURAL ROUTE

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ABSTRACT

This paper deals with ruins and deliberate abandonment, through the “experience” of a cultural route that will bring back memories from the dark pages of history, where “mourning” awakens social consciences so that future generations can have a better future. The research took place in the islet of Agios Georgios, in historic Salamis. Rich photographic material captures a haunted landscape that through its endless silence, the echo of the wilderness is heard, whispering towards Perama and Paloukia unknown stories of the people who lived, were abandoned and left their last breath there.

The proposed cultural route consists of nine thematic stops, which narrate the daily routine in a lazaretto quarantine island. Each stop connects the ruins with their past. Each building illustrates traumatic memories contributing to an interpretation of our history, highlighting and raising awareness of the character of this dark heritage. The ultimate goal and vision of this cultural route is to be included in the tourist map of Greece, inspiring respect, not only for the martyrdom events but also for the natural and architectural landscape of the islet of Agios Georgios.

Keywords:

Salamis, lazaretto, quarantine, trauma, ruins

INTRODUCTION

"Modernity has a particular problem with forgetting, and the result has been an accelerating entry into a mindset that promotes cultural amnesia [...] The tendency to forget a past that no longer speaks to us directly, has ironically sparked scholarly interest in what it was that our predecessors were so intent upon remembering."

Paul Connerton (as cited in Hutton, 2011: 98-99)

Without knowing anything about the course of Salamis in history through time, except having, deeply engraved in my memory, the famous Naval Battle, I visited the island, for the first time, in 2016. When, by chance, I saw the ruined and time-worn buildings in a strip of land, hiding the Navy Station facilities, I suddenly heard the "silence" of the place. This fateful encounter was the trigger for a research process, with the ultimate goal of discovering another aspect of Salamis, unknown to most of us [1], an aspect detached from its ancient past, an aspect that makes it more accessible to the younger and more nostalgic to the older ones.

Jacques le Goff writes in his book "History and Memory", that history must not only correct memory but must also help it to correct its mistakes (Fatsea, 2004:53). Memories are hidden and protected in places that give them shape over the years. Place gives substance to individual and collective memory [2] by activating the memories of all those who share a common past and re-enacting the traumas of the past to third parties who have an interest in learning from them (Koutsandrea, 2016:549). Thus wounds are softened, while individuals and groups who are not related to the subject of a traumatic collective memory are sensitized and incorporate the past into their actions in and for the present (Solomon, 2012:102).

The proposed cultural route attempts to make the unknown history of the islet of

Agios Georgios known, with the ultimate goal to raise awareness with the local community, as well as public and private cultural institutions, in order to find financial resources to restore not only the history of the place but the architectural landscape as well, since the abandonment of the place can lead to disgust and cultivate anti-social behaviours with the consequence that the social structure and the "whole" of the area may be destroyed and isolated from the rest of the urban fabric (Marmaras et al., 2000: 133).

The study is structured in two parts: the theoretical part which is based on literature review and the practical application of the proposed cultural route which revolves around the planning and design of an actual field experience. The contextual development of the route was based on photographic material that was collected through field research, and articles with recorded testimonies of the time in question that were drawn from authoritative online sources. The decoding of this material determined the thematic "sections – stops" of the proposed cultural route, which respond to new visitors' expectations in a more experiential manner.

Points of interest on a route can be defined as "[...] those elements that can appeal to the visual sense and can help tell a story that is mostly structured around a clear chronological logic" (Markwell et al, 2004: 460). The route directs the visitor's gaze away from that which is

irrelevant or merely unsightly thus promoting a highly structured mode of seeing that is said to be characteristic of the tourist's experience (MacLeod, 2012: 370). Similar to a museum visit [3], the route often imposes onto the visitor a rhythm of viewing the exhibits by pausing at specific points, condensing time through narrative and provoking a nostalgia for a lost past through the feeling of simulation with an era, as if time has stopped. It is an epistemological staging that connects objects to space, the past and its meaning (Solomon, 2012:99). The historical, socio-political and ideological context in which the "experience" of the museum visit takes place is a form of interpretation, through which an ideological system of intentional or unintentional messages is promoted or interpreted (Gazi, 1999: 45-46). In this regard, places that speak of war, prison, hunger and disease, such as the Imperial War Museum in London the War Museum in Manchester, the Jewish Museum in Berlin or the Apartheid Museum in Johannesburg [4] are characterized by dark, suffocating, unpleasant spaces that work in an experiential manner much more powerfully and convincingly than an analytical explanatory text or a photograph (Chourmouziadi, 2015: 190). Similarly, yet in a reverse approach, the experiences of open spaces such as the tour of the Chernobyl site or the prison in Alcatraz or the Dachau concentration camp are enriched with seminars and educational activities, turning the visit into a living experience of their context [5].

The thematic stops of the proposed cultural route cover the time period 1864 -1940, while their sequence personifies the life of the exiles on the island. Concepts such as "Clearance", "Health Office", "Laxative rights" and "Enclosure" inspire the route. A total of 20 buildings were counted.

The selection of buildings representing each stop, was based on architectural structure, the integrity of the exterior shell and accessibility.

The study is completed with proposals for the promotion of the cultural route and an appendix with additional material.

1. SITE SURVEY: THE ISLET OF AGIOS GEORGIOS (ST. GEORGE) IN SALAMIS

Leaving the port of Perama for the port of Paloukia of Salamis [6], we meet on our right, the island of Agios Georgios [7] in Salamis with the scattered single-storey or two-storey houses, a place of martyrdom with a "voluntarily" hidden history. For some, it is considered as the "island of devil" [8] or "hell" and for others as the "island of the mad". The history of the islet begins with the disinfection of the body from the epidemics of the 19th and 20th century and closes with the purification of the soul (mid-20th century).

The islet of Agios Georgios consists of an area of 1,498 square meters [9]. It has been included in the archaeological map of Salamis, with the contribution of Melina Mercouri, under the Government Gazette B' 302/1982, with the reason "because in this place the famous naval battle took place, which is the most important event in ancient Greek History" (Belavilas & Predou, 2018 : 23 ; Operational Program of the Municipality of Salamis 2011-2014, 2011 : 55). As Antonis Virvilis informs us, the initial operation of the islet as a quarantine station is not recorded in the official map of the (12) public stations in Greece, based on a Royal Decree of



Figure 1: Map of the ancient location of Salamis, based on Government Gazette 305/1982. The islet of Agios Georgios is indicated by the red arrow inside the circle. Source: <http://www.salamina.gr/Default.aspx?tabid=251&language=el-GR>



Figure 2: Map of the ancient location of Salamis, based on Government Gazette 305/1982. Source: http://www.arch.ntua.gr/sites/default/files/resource/5215_ektheseis-ergastiriou-astikoy-perivallontos/kinossoura_salaminas_envlab_ntua_june_2018.pdf

November 25th, 1845. Table 1 (see the Appendix) records the short history of the islet of Agios Georgios.

The islet administratively belongs to the Municipality of Salamis, of the Regional Unit of Islands, located in the Attica Region, according to the administrative division of Greece as formed by the “Kallikratis” program (MLP Blo – G- Spot, 2013). In order for citizens to visit the island, special consultation must be preceded with the Ministry of National Defence [ΥΠ.ΕΘ.Α.], for which a relevant request should be submitted on the official website [10].

2. CONTEXT: A “DARK” PATH

Due to the special importance of the islet of Agios Georgios from a historical perspective, a question arises whether the place recalls the dark pages of the history of liberated Greece of the 19th century or whether it is a place of remembrance for the dead. The sanatorium, as a place of death and suffering is primarily a destination for dark tourism. Lenon and Foley [11] associate it as “dark tourism” or alternatively “thanatourism” [death tourism] or “black spot tourism”, with incidents of death, destruction and horror that occurred in living memory (Light, 2017: 278). The dark past of the place is the link between morality and death. The innovative character of this proposed cultural path is to create an emotional environ-

ment in which the visitor will have the opportunity of self-reflection, review the moral and material values of his life and ultimately appreciate and respect the gift of life. There is a moral obligation on each of us, to visit places that indirectly or directly are places of worship so that we can experience the pain and tragedy of all those who lived or died there.

3. STAGING THE EXPERIENCE: THE SPACE OF THE ROUTE AND THE MAIN IDEA

Smilansky claims that “Experience” is the new currency of the modern marketing landscape because experiences are life and people talk about life every day (as cited in Conti & Pechlivanidou, 2016:49). The proposed cultural route is designed on the basis of letters and written narrations that have been collected and published by Antonis Virvilis [12], a philatelist, whose research focused on the role of sanitation and disinfection in Greece. (Kangelaris, 1982: 29 ; Hellenic Philatelic Society (a), n.d.). Stories of foreign travellers contain useful information about the structure, the living conditions and the atmosphere of the quarantine station.

This route is aimed at a general audience, aged thirteen and over. Due to the very special characteristics of the route [13] it is considered appropriate for a public that will choose it to acquire a contextual consciousness of the history of the place. The experience of the proposed cultural route is based on the theory of constructivism [14], aiming to lead the group to reflection, to search for meanings and finally, to use the knowledge outside the islet, laying the appropriate foundations for a better future (Filippopouliti, 2015: 36). Among the design objectives of the proposed project was the implementation of a cultural communication model, where a dialogue between the audience and the exhibits is sought to be developed. In this way, visitors, based on their own social and cultural experiences, “construct their own meaning” in an active way in the future (Filippopouliti, 2015: 40). Up to 15 people are allowed participate in each route for two reasons: the first is to maintain safety measures as required by the administrative authorities of the Naval Station; the second —and the most important one— is to achieve

interaction and promote discussion between participants, a goal that a larger number would make harder to achieve [15]. It is also suggested that the groups of participants be mixed in age, social and educational level, so that the interaction and the experiential approach would be interesting (Gotsis & Vosnidis, 2010-2011:64 ; Nikonanou, 2015:204).

The central idea of the route is to connect the built environment to the personal stories of the people who were locked in the quarantine station, in different periods of time. The ruined buildings 26a new place to narrate the accumulated past, to bring to the fore the inhabitants - famous and infamous - of this small "town" of 20 buildings, a city that lasted about a century. On the other hand, the written memories of Karl Krumbacher, Penelope Delta, Andreas Syggros, Le Corbusier, journalists of the time, as well as ordinary travelers, became the inspiration to reconnect physical space with its narrative content, so that the wreckage can be glued together and preserve the dark stories of the past, that had and still have an impact on people's lives. Furthermore, the photographic archive of the refugees of the 'Asia Minor Catastrophe' [16] is used as a symbolic anchor of the historical memory of the people who lived the history and participated in the journey, in order to stimulate reflection and redefine the meanings that invest our in time and place.

4. MAPPING A CULTURAL ROUTE: CONTEXTUAL ZONES AND SEQUENCES

The entrance of the group of participants in the cultural route is done from the main gate of the Naval Station, where the necessary identification check takes place. Arrival on the islet by road is made through the landfill. In Figure 3, the roads D1 and D2 that are marked with orange



Figure 3 : Cultural Route Map with digitally edited route tracing (see D1, D2, D3). Source: Google Earth



Figure 4: Satellite image of the islet of Agios Georgios (Salamis) with digitally edited thematic route stations. (Downloaded from Google Earth on July 8th, 2019)

are asphalted, thus creating the appropriate accessibility conditions for people with disabilities. Road D1 is coastal, overlooking the bay of Paloukia, the settlements of Kamatero and Perama. Along the coastal road there is a fence for security reasons of the Naval Station. Road D2 is inland with unparalleled natural beauty. The dashed line is an uphill path (altitude difference about 3 meters above sea level), a total distance of 80 meters. Road D3, marked with blue color, is prohibi-

Figure 5: View of the coastal road D1, with the marking of buildings 2-5, which are the respective stops. Photo: M. Delazanou (2020)



Figure 6: The earthen path that connects the roads D1 and D2.
Photo: M. Delazanou (2020)



tive for the citizen - visitor because there is direct visibility in the bay of the Naval Station. In Figure 4, the buildings - stops of the cultural route are numbered. Figures 5-6 show the buildings representing stops 2 to 5.

5. THEMATIC STOPS AND CATEGORIES

The thematic categories that inspired the route are drawn from the very history of the island starting from 1864 to 1940. Each thematic category converses with the historical events of the time and structures the corresponding attitude. Each thematic stop tells the story of the sanatorium of the islet of Agios Georgios. In total, nine thematic stops [17] are proposed which can be completed in 3-4 hours, depending not only on the choice of activities, but also the composition of the group of visitors. The dialogue that is sought to be achieved depends on the interests of each group, so the person who implements the cultural path should have a very good knowledge of its historical biography. Each stop will be accompanied by digital guiding material with the relevant information. The aim for each stop is to explore the thematic category not only through the pages of the story itself, but also through human experience. The route covers a total distance of 850 meters. On the following lines, we will develop the titles and the analysis of the thematic categories and stops further in detail.

5. 1 STOP 1: "SURVEILLANCE CLEANSING" – THE OLD PIER

"Clearance" is an ordinance established by the states in order to protect their citizens from infectious diseases (plague, cholera, etc.) transmitted by sea (Ralli, 2019: 14). "Surveillance" is the exclusion of ships, people and animals for a period of 24 hours to (9) days, depending on the extend of suspicion (Iliadi, 2015: 25). According to the Royal Decree of November 25th (Government Gazette no. 37, 31/12/1845), "On the Regulation of the Sanitary and Quarantine Stations of the Kingdom of Greece", the supervisory disinfection suggests that people, things, and unsociable animals stay in the ships, without being cleansed by the competent authorities, as is done in real cleansing (Virvilis, 1998:1).

In 1911, during an ambitious trip to the East, Le Corbusier, returning from Mount Athos, was forced to remain for surveillance clearance in the islet of Agios Georgios. The notes he keeps, reveal, in an intense and brilliant way, the conditions that prevailed in the disinfection (as cited in Virvilis, 1998: 10-11):

The symbolic rock disappears, hidden by a cape. The sea is too closed, we bypass an island. Rage: ten, twenty ships are moored here, with a raised yellow flag! [19] The flag of cholera. That of Kavass, in the Black Sea, that of Tuzla, in the Sea of Marmara. The

one that is known to us, for sure (Virvilis, 1998: 11)!

In a small pier where the boatmen lead us, there stands a gentleman in a white cap, servile to the rich, shady, and rude to the afflicted: an employee, a bureaucrat! Barbed wire separates the stumps... The quarantine! [19] (Le Corbusier, 1987)

"Surveillance Cleansing" is chosen to be performed at the old pier. The route starts from the remains of the old pier, from the point where the passengers of the downstream ships disembarked. The pier is not accessible and can be seen through the fencing of the coastal road, overlooking the settlement of Kamatero in the background Figure 7. Here the visitor can gaze at the bay of Paloukia, which is the sea boulevard that connects Salamis to Piraeus, with intense mobility of small and large ships.



Figure 7: View of the pier from the coastal road D1 of the islet. Photo: M. Delazanou (2020)

Giovanni Bussolin [20], director of San Bartolomeo's lazaretto in Trieste, states that it was very difficult to disembark in the quarantine station of Agios Georgios and for people as well, due to the slightly sloping ground towards the sea and the lack of a point of approach (Virvilis, 1998 appendix 1).

5. 2 STOP 2: "HEALTH OFFICE"- BUILDING 1 (RECEPTION AREA)

The internal regulations of the Greek sanatoriums stipulate that for the safety and order in the quarantine stations and the facilities of the patients, there must always be an order of soldiers and gen-

darmes which will be under the commands of the director or the deputy. The supervision of the quarantine stations was in the hands of local police authorities, who decided on their internal operation (Iliadi, 2015, pp. 26, 33).

By Royal Decree of December 8th (Government Gazette no. 36, 31/12/1847), a house was built in Ambelaki [21], as a residence of the employees who served the moored ships and performed all the paperwork (such as confessions of masters, receipt and smoking of letters, etc.), so that the competent employees from the Piraeus Health Centre do not come every day, due to the weather. By another Royal Decree of March 7th (Government Gazette no. 20, 07/03/1866), "On the establishment of Sanatoriums and on the determination of their staff", among others, Agios Georgios Quarantine Centre is recommended to be stated on the island of Salamis, and to be appointed to its service, a foreman, a doctor, a chief constable and up to two guards. (Virvilis, 1998:2).

Free disinfection services were not provided in the quarantine centres. According to the newspaper «Αιών» ["Aeon" meaning "Century"], in the sheet of August 8, 1884, according to the "Regulation on Sanitary Principles" of 1845, in order to stay in the disinfection centers, one has to pay money in addition to the laxative rights for his stay, for necessary furniture of the room, the necessary visits of the doctor, his food, etc. This resulted in the abuses of those in charge and the indignation of the visitors of the sanatorium (Virvilis, 1998: 5).

In the newspaper «Μέλλον» ["Future"] of September 11th, 1873, the noble I. Minotos comments that the rooms were completely naked, with no furniture, no utensils, no bedding for the poor and needy (Virvilis, 1998:18,28). The banker and national benefactor of Greece, Andreas Syggros, in order to improve the conditions of his establishment on the islet from December 31st, 1871, to January 10th, 1872, returning from Istanbul, describes in his Memoirs:

I wrote to a friend in Athens about my decision and I begged him to take action so that on the day of cleansing I do not suffer. He acted and the deserted place "Agios Georgios" near Salamis, designated for cleaning, obtained two ground floor rooms (if we can call them rooms), which I rented, and

transferred there the essential furniture, the bed, the table, the seats, kitchen utensils, etc. even a carpet, generally a whole "home" of a middle class family, and announced to me that everything is ready (Virvilis, 1998: 2 ; Syggros, 1908).

The "Health Office" was chosen to be simulated in Building 1. The building of Figure 8, is different from the other buildings of the islet, but also the most modern. It was built by the Germans during World War II while the island was serving as an Admiralty. This building is bordered by stairs, is elevated by the coastal road and was probably the base of the Governor's Office (Malagoniaris, 2016). During the German occupation 1940-44, the islet was the accommodation of the highest military personnel. The commander of the Fleet was Völkam and the deputy commander

the route, to the responsible of the tourist destination.

5.3 STOP 3: "CORRESPONDENCE" – SPECIAL PURPOSE POST OFFICE

It is unknown, at this time, when the post office was built. German scholar of Byzantine history Karl Krumbacher was the first to report the existence of a post office on the island. By the Royal Decree of November 1st (Government Gazette AD, no. 345, 12/11/1910), the post office was re-constituted, just to be abolished in June 1910. However, because the needs of the quarantine station were increasing, a post office of third class was re-established at Agios Georgios in the Municipality of Salamis under the Royal Decree 690 / 4-11-1911 (Government Gazette AD, no. 218 09/08/1911). The Post Office served the travelers who remained in the Centre for disinfection (Virvilis, 2016: 272-276).

The period that the post office was abolished is yet unknown, but in 1931 it no longer exists. For the disinfection of these letters "they were taken with tongs, which had been previously immersed in vinegar, placed in a certain place and they were smoked on burning straws for a quarter of an hour" (Pandi-Agathokli, 2011: 23). According to Virvilis, "Greece stopped disinfecting correspondence in 1893, ten years after the discovery of Robert Koch [23] and eight years after



Figure 8: View of the building from the coastal road. Photo: M. Delazanou (2020)

was Videise. After their departure (October 12, 1944), its facilities were looted. Building 1, is the reception area, a place where visitors can obtain a map with the proposed route, photographic material and publications related to the history of the islet. The visitors, in order to experience the journey on the islet, should pay a symbolic fee of three Euros, which corresponds to the "laxative rights"[22]. Their "enclosure" will be sealed by wearing a yellow silicone bracelet, such as the flag of quarantine, on which the logo and the name of the destination will be printed, as well as the date of the visit. Finally, each visitor or pair of visitors will have a tablet with all the digital information, which will be returned at the end of



Figure 9: Building 3, as seen from the coastal road D1. Photo: M. Delazanou (2020)



Figure 10: Letter with stamp details of the Post Office which was a V-type two-wheeler with the inscription inside: “ΑΓ. Γεώργιος (ΛΟΙΜΟΚ)” (Source: (Varelas, 2016)

the Paris Health Conference (1885) which acquitted correspondence of the disease carrier and abolished its disinfection” [25] (as cited in Iliadi, 2015:35).

“Correspondence” is revived in Building 3, as it is shown in Figure 9.

Digital printing of the letters was recommended, in kappamount material [26], to replace the appearance of selected existing windows and to dramatize the 3rd stop. In this position, letters are read in analogue or digital form and are commented on.

5.4 STOP 4: “FOUR WALLS” – THE HOUSE OF THE UNKNOWN X

According to descriptions by Giovanni Bussolin, in the quarantine station of Agios Georgios the structure of the facilities followed the system of “kiosks” (see Figure 11) i.e., units of smaller size, where the sea played the role of fencing and isolation from the social environment (Iliadi, 2015:28). Each kiosk consists of two houses, ground floor rooms having separate entrance, without toilets. These buildings are either wooden or brick. In total, there are ten complexes and therefore twenty houses. The maintenance condition of the buildings is almost non-existent (Virvilis, 1998:21).

In the newspaper «Μέλλον», of August 31st, 1873, in the article entitled “The cleansing of Piraeus” by Aristides Dosios, it is mentioned that all the rooms

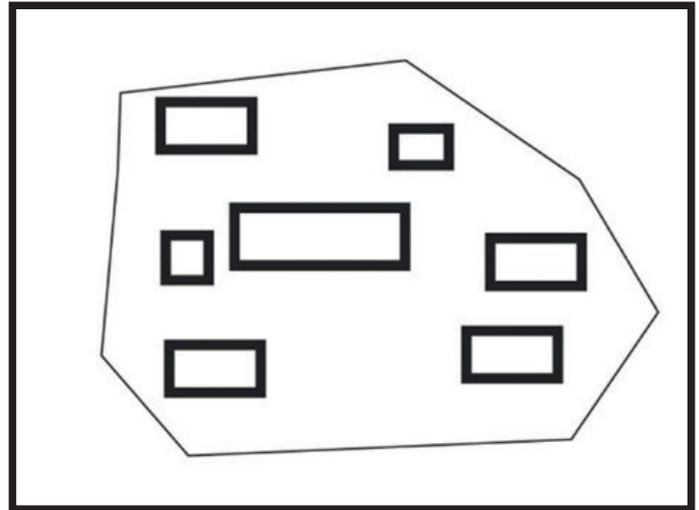


Figure 11: Typology of “kiosks” on an island (Source: (Iliadi, 2015:27)

of the sanatorium presented with four deserted walls without any bed, no table, no stool, and no other general necessary things (Virvilis 1998: 18, 24). The Lasaret of St George Salamis was the only one which had rooms for the guest visitors that were rated class A, B and C (Virvilis, 2016: 27).

Antonis Virvilis describes the furniture of class A, B' and C' rooms as follows (Virvilis, 1998: appendix 8):

Furnishing of class A' room

Each room should include two beds. Two beds of good quality, two mattresses, two headrests, two woolen headrests, four linen headboard cases made out of linen, two cotton bed sheets, four woolen bed linen, two marble tables, two urinals, two water bottles with glasses two seats, oil-painted wooden washbasin, two basins coated after their containers, two containers for soap, a container for dirty water, a container for washing water, a mirror, a wooden table.

Furnishing of class B' room

Each room should include three beds. Three iron beds, three mattresses, three headrests, three woolen headrests, cotton swabs, nine cotton sheets, three cotton linens, six woolen linens, a wooden washbasin, a basin dirty water, water container for washing, three



Figure 12: Interior of the building,
Photo: M. Delazanou (2020)



Figure 13: Building 4, the house of the Unknown X.
Photo: M. Delazanou (2020)

a mirror, wooden oil-painted table,
water bottle after three glasses.

Furnishing of class C' room

Each room should include 5-10, 15-
20 beds. For each bed: 1 wooden

bed, 1 mattress of grass, 1 headrest
of grass, 3 cotton sheets, 3 cases of
cotton headrests, 2 army bedding.

Guests can be toured, through a digital application, in the interior of the house with the furniture options of A', B' and C' class. The directed atmosphere of the simulation aims to sensitize the user of the application (the visitor), to emerge historical memories and to realize the miserable conditions in which the inmates experienced the "cleansing". The ruined image of the buildings through the wear and tear of time and the indifference of the Greek state and the local community, testifies to the oblivion not only of the place and space, but also of those who lived or died in the sanatorium. This is place of martyrdom and has been seeking historical respect for many years.

6. STOP 5: "HOSPITAL OF INFECTIOUS DISEASES" – THE HAUNTED BUILDING

In the description of the sanatorium, Giovanni Bussolin states that in addition to the ten complexes, there was a two-chamber building, which was separated by a corridor and was intended for an infectious disease hospital. As he characteristically writes: "Very little!" (Virvilis, 1998:21).

Infectious Diseases Hospital is represented by Building 6 (see Figure 14). The haunted bark of the building represents a "crime" scene, a landscape of pain, hor-



Figure 14: Building 6, as seen from road D2 Photo: M. Delazanou (2020)

ror, and despair. The dereliction of the landscape is the cry of the abandoned sick; it is the ghost of death. Unfortunately, there is no bibliography that officially informs us about the number of all those who perished not only from the "unresolved" diseases of the time, but also from the miserable conditions of the quarantine. It is worth noting that the epidemics of 1892, 1900, 1911 and 1913 were treated in the sanatorium of Agios Georgios (Ralli, 2019: 144).

6.1 STOP 6: "REFUGEES FROM ASIA MINOR" – STOP 1924

In 1924 the sanatorium of Agios Georgios accepted partially both during the exchange of populations with Turkey²⁶ and for the reception of the released prisoners, over 100,000 thousand refugees from Asia Minor for cleansing (Virvilis, 1998: 14; Veltanisian, 2020).

The most numerous quarantines of refugees were on the islets of Agios Georgios, Kalamaria and Makronissos. The refugees coming from Asia Minor to Greece by ship were over 1,000,000. Of these, 400,000 were Pontians from Pontus and the former Soviet Union. It is impossible to estimate the exact number of refugees found in quarantine, not only due to the high mortality rate [27], but also the minimal historical reports on their interment in quarantine stations. The capacity of the sanatorium of Agios Georgios proved to be very limited in comparison to the large number of refugees who arrived in it (Iliadi, 2015: 10-11).

Panagiotis Stampoulos, who came as a refugee from Vourla of Smyrna, wrote in his diary that he arrived at Agios Georgios Quarantine Station in the morning of May 25th, 1923, with the steamer "Ermoupolis", nine months after the destruction of Asia Minor in 1922 (Pantazopoulos, 2019). Nikolaos Lorentis, a sergeant of the 18th Regiment and a prisoner of the Turks since September 1922, returns to Greece in May 1924. He writes that he stayed to Agios Georgios for a quarantine of 5-6 days and a Greek Red Cross Committee arrived on the ship to examine and treat the ship passengers (Virvilis, 1998: 14-15).

The refugees are hosted in Building 7 (see Figure 15). Taking advantage of the rich photographic archive, which has been digitized by the Hellenic Literary



Figure 15: Building 7 Photo: M. Delazanou (2020)



Figure 16: Facade configuration proposal for Building 7 (digital printing in photoshop software)

(E.L.I.A.), [28] the following artistic intervention in the structure of the building is proposed (see Table 3). To achieve the visual narration, digital prints in kappamoutis are attached to the openings of the façade, by processing selected photos of the refugees of that time in the disinfection centre. The tour is accompanied by a digital audio archive in which the letters and written memoirs of Panagiotis Stampoulis and Nikolaos Lorentis are dramatized. The aim is to pay tribute to the people who were expelled from their homeland only to come and suffer new tasks of isolation and uprooting in Greece. The Archive photos capture dark faces, as well as bony bodies with tattered clothes (see Figure 16).

6.2 STOP 7 : “RELIGION” – THE CHURCH OF AGIOS GEORGIOS

Emmanuel Lykoudis writes in his short story "The Foreigner of 1854", that when there is no human help able to support despair, then the role of the church begins. After the loss, people seek for the "External medicine" in prayer (Lykoudis, 1990: 71). Costas Komis also writes characteristically in his historical work "Cholera and disinfection centers (19th-20th century), the example of the Samian woman":

The prisoner of a disinfection centre incorporates in time, a multitude of negative signs and metaphors, "unclean" from a physical and mainly moral aspect ("sinner"). He is then loaded on his shoulders the most charged, from a moral, social and ideological point of view, negative aspects and misfortunes of life (*Iliadi, 2015: 6*).

The excluded prisoners of the quarantine stations acquire the identity of the defiled and walk with it. Every prisoner ceases to have a political and social identity, consequently being one of the "children of an inferior God". Sometimes, the church considers them cursed and punished by God and assumes the obligatory role of burial which according to the ritual established by the health law, the patient is placed with his clothes on a stretcher and is buried in a special place, at least two meters below the soil, which area is covered at the end with lime (*Iliadi, 2015:37*). In Agios Georgios quarantine station, those who died were buried

en masse in pits, while the luckiest were buried in Psyttalia, as was the case with the teenage Louisa Armandsberg, daughter of Reverend Joseph Armandsberg, wife of Michael Katakouzinis, who fell ill just (17) years old, newlywed, at sea, returning from her wedding in Istanbul [29] (Veltanisian, 2020). It is worth mentioning that during the crossing of road D3, by the Navy, a mass burial of the period 1845-1947 was found, which probably concerns the graves of refugees of the period 1923-1945 (Veltanisian, 2001).

The church of Agios Georgios is built on the eastern edge of the island and on visible ruins of an early Christian Basilica, at least of the 7th century AD (Veltanisian, 2001). Due to an architecture peculiarity of the dome, it is assumed that the church was rebuilt during the Frankish occupation and in 1865 the auxiliary side spaces and the shed were made (Salamina Press, 2015).

In Figure 17, there can be seen the only inscription, which certifies the operation of the island as a purgatory. The inscription is an address to Agios Georgios and shows, apart from the renovation of the church in September 1865, the creation of the streets and the pier. It reads as follows:

«ΧΟΛΕΡΑΣ ΚΑΘΑΡΤΗΡΙΟΝ ΤΗΝ ΣΗΝ / ΝΗΣΟΝ ΠΡΟΣΗΝΕΓΚΑΣ ΤΗ ΕΛΛΑΔΙ / ΤΡΟΠΑΙΟΦΟΡΕ / ΕΥΓΝΩΜΟΝΟΥΝΤΕΣ ΠΡΟΣΑΓΟΜΕΝ / ΣΟΙ ΤΗΝ ΑΝΑΚΑΙΝΙΣΙΝ ΤΗΣ ΕΚΚΛΗΣΙΑΣ / ΤΗΝ ΑΠΟΒΑΘΡΑΝ ΚΑΙ ΤΑΣ ΟΔΟΥΣ / σημείο σταυρού / ΜΗΝΙ ΣΕΠΤΕΜΒΡΙΩ. ΑΩΞΕ (=1865)»

The inscription loosely translates as follows: "For the cleansing of cholera you offered your island in Greece, Trophy Bearer. Grateful as we are, we bring you



Figure 17: The inscription in the shed of the church of Agios Georgios. Photo: M. Delazanou (2020)
 Figure 18: Shed of the church of Agios Georgios. Photo: M. Delazanou (2020)
 Figure 19: View of the church of Agios Georgios. Photo: M. Delazano

the renovation of the church, the dock, and the streets.”

A guided audio tour gives the visitor the necessary information. At this stop the visitor can enjoy the coolness under the shed, but also the view to Perama. The serenity of the landscape offers the opportunity for discussion sharing impressions.

6.3 STOP 8: “MAKING ENDS MEET” – GROCERY STORE

According to Karl Krumbacher the first “Table d’ hôte”, was a small house with a kitchen and a dining room, in which stuffed vine leaves (in greek “dolmas”), pilaf and exquisite fish were served along with stiff retsinato (Greek white wine) and resin- free red wine (Virvilis, 1998 : 6). Le Corbusier writes in his notes, that prices for food were outrageous. For example, water was sold for forty cents a liter [30] (Virvilis, 1998: 11).

The building that simulates the grocery store is Building 9, which is in pretty good condition. The visitor can buy local products and taste the traditional platetsi (oil pie), the kougougoulouari (pumpkin pie),



Figure Figure 20: View of Building 9 from the church of Agios Georgios. Photo: M. Delazanou (2020)

cookies made with stum, pancakes and cool off with Limoncello from Ampelakia. This stop is a break for relaxation and emotional discharge. At the end of a small meal, the visitor is invited to write down the impressions he acquired (or collected) from the cultural route in the guest book of the islet of Agios Georgios, entering his name, date of visit and place of origin.

6.4 STOP 9: “THE END OF CLEANSING” – NEW PIER

Although this path is stigmatized by intense emotions, the brilliant language of nature deconstructs and reorganizes it in the end with an ironic style, turning despair and pain into hope. According to the historian Spyros Lambrou, the quarantine in the sanatorium can turn into pleasure if the inmates take advantage of the alternating landscape, as well as the unlimited free time for something useful and productive, without regretting the necessary imprisonment and restrictions (Virvilis, 1998: 19).

The route started from the old pier and was chosen to end up at the new pier with the newly built outpost. The



Figure 21: The new pier from the road D1. Photo: M. Delazanou (2020)

process of cleansing has come to its end. It is proposed that the group of 15 visitors pay a symbolic price of 1.5 Euros [31] to get on a boat, where they will be able to enjoy the natural landscape of the islet in combination with the spatial layout of the buildings, through the sea, where the visual perception changes. The boat arrives after a short journey at the port of Paloukia, where the visitor has the option to continue his stay in Salamis or return to Piraeus. Those who do not wish this way of return, there is an option to return by following the road, through the embankment and the main gate of the Naval Station, towards Paloukia.

7. FURTHER DEVELOPMENT: THE EXTENSIONS OF THE CULTURAL PATH AT THE "LAZARETTO"

The route aims at the inclusion of other places of exile in the greater tourist map of Greece. The remnants of the history of the place will urge the visitor to learn the history and its dark past, to experience the authenticity, to reach the feeling of nostalgia of another era and the feeling of disgust for the martyrdom events, to observe the natural and architectural landscape and finally stay in the place with respect.

In an effort to maintain piety in dark tourism areas, many websites, travel blogs and tourist guides offer advice on the proper behavior of visitors. For example, they are not allowed to eat during the visit while they must be quiet and show respect for the place through their attitude (Kteniadaki, 2019: 32).

The entrance fee becomes a moral issue because it associates profit with human tragedy. For this reason, a symbolic amount of money was chosen, that reflects, as mentioned above, to the entrance fee of the 19th century sanatorium. The cultural route is characterized by "ruins", which are parts of the historic facts and attract tourism that aims to discover this history through its authentic remains (Siska, 2015: 12). To strengthen the experience, it is considered necessary to maintain the natural landscape, mainly cutting the grass and the uncontrolled vegetation in order to be tidy and clean, and also to restore the smooth access to the buildings of the center. For buildings 2 and 8, in which the Health Office and Grocery are simulated respectively, restoration, maintenance and strengthening of their infrastructure are required, so that their interior space can be visited and operated. It is recommended to mark the route with a map in which each stop will be located with the corresponding information. This route, as a tourist product, does not only concern dark tourism, but it can also be involved in cultural, religious, educational, ecological, and walking tourism.

With regards to the promotion of the route, the following propositions are suggested: [32]

- The indirect distribution of the route should be organized by agencies that specialize in alternative tourism.
- The direct distribution of the route should be controlled by the local government and local bodies in combination with the acknowledgement of journalists, office executives and public relations companies.
- Online advertising should be made along with the appropriate public relations for the promotion of the place with the promotional slogan of the preservation of the culture and history of the place.
- A website of cultural-tourist content should be created under the sense of "responsive design" for smart mobile devices (smartphones).
- Online applications should be designed in order to facilitate the visitor (accommodation, dining, walks, other attractions, mental guidance, and suggestions for making the most of the visit).
- The introduction of the route, as a destination, should be advertised online on popular travel platforms such as "tripadvisor".
- The approach of specific target groups, should be done methodically, so that the path aims at social justice, historical awareness, education, and empathy.
- The route should be integrated in social networks (facebook, twitter), to create a digital community with greater expansion possibilities.
- The route should be enriched with cultural activities (festivals, exhibitions, collaborations with other municipalities or countries).
- The written narrations and photographs that outline the historic route of the quarantine, should be printed and made available for sale in the building of the 2nd Station, as well as in select bookstores, not only to highlight the identity of the island but also to financially support the place.

A digital platform should be designed, to enable audio and visual guidance. The application will include an interactive-map, which will offer historical information arranged by chronological periods [33]. The development of digital applica-

tions aims to decode the information provided to the visitor either on the internet or in the physical space, at selected points of the route. The creation of audio tours, complex narrative applications, mobile phone applications and interactive installations highlights the thematic categories that connect each stop of the route by combining audio, image and video.

The implementation of the route requires the active participation of local actors, local entrepreneurs, and the local community, so that with appropriate motivation, to awake ourselves from the slumber of

indifference and relaxation. The awareness and mobilization of the Ministry of Culture is considered important, to pull the strings for the expropriation of the southern part of the islet further from the Naval Station. The financial support for the creation and development of the cultural route can come mainly from private initiatives (e.g., from cultural associations all over Greece), donations and sponsorships (such as the undertaking of the digital prints from a well-known product or from local associations of local products) and from European programs.

8. CONCLUSION

According to Maurice Halbwachs, 'historical memory' is a rational mechanism of recollection that, although it remains disconnected and unaffected by the 'emotional memory' of the social space that it supervises, continues and speaks its language through a longer – term view (as cited in Fatsea, 2004: 54). Memory has the power to recall and redefine spatial and temporal relationships by including them in a context of direct experience (Fatsea, 2004: 53). In architecture, a ruined monument refers not only to its own intact image, but also to the equally intact representation of an entire era, which is history by itself (Metaxas, 2004: 56). The how and when buildings were designed, constructed, used, abandoned, and eventually destroyed, show us the pace of societal growth and decline (Chatzigrigoriou et al., 2019:167). From this point of view, the recording and preservation of buildings, as part of the cultural heritage of a place, leads to many conclusions about the evolution of our culture.

Through the proposed cultural route, the place of the islet of Agios Georgios, gains a voice and an entity with a pulse of life that creates a dialectical relationship with the visitor. The place creates emotions, habits and especially relationships, since it is expressed through a group of people who interact and relate with it. The presence of man concretizes the space with forms, dreams, expectations, meanings, which is the way he revives history. Through "storytelling" events are recalled, thanks to the plot that structures this story [34]. Thus, in the narrative, the time from the past and the time experienced at the moment of the narration, finally meet.

The Lazaretto of the islet of Agios Georgios bridges the history of liberated Ottoman Greece of the 19th century with the short stories of thousands of people who lived in this place, as well as the stories of people who live in the present and will live in tomorrow, because history and culture, determines our course and identity in space and time.

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APPENDIX

Table 1 The short history of the islet of Agios Georgios.[35]

1864	The first valid information recorded by Giovanni Bussolin, about the operation of the islet as a sanatorium (smallpox, plague, cholera).
1865	The first legislative reference related to the sanatorium of Agios Georgios Φ.Ε.Κ. no. 2, 07/01/1866 • Φ.Ε.Κ. no. 17, 19/01/1866. It was officially converted into a Sanitary Outpost and according to the wall inscribed column in the covered area of the church of Agios Georgios, the dock and the roads were built and the old church was renovated.
1871	Stay of the banker Andreas Syggros (31/12/1871 to 10/01/1872), coming from Istanbul.
1883	Three-day stay on the island, of the eminent historian Spyros Lambros, coming from Italy.
1884	The eminent Byzantine scholar Karl Krumbacher arrives on the island after a trip to Trieste. In the book " Griechische Reise: Blätter aus dem Tagebuche einer Reise in Griechenland und in der Türkei" [Greek trip - sheets from the diary of a trip to Greece and Turkey] he openly describes the living conditions in the disinfection centre.
1884	10 sailboats, 25 steamships and 1239 passengers endured "cleansing".
1892	Ernst Gardner, director of the British School of Archaeology at Athens, arrives on the island after a trip to England
1907	According to an official population census, 513 people are registered on the island.
1911	The architect Le Corbusier arrives on the island, after a trip to Istanbul and Mount Athos.
1914	The island is expropriated in favour of the public according to the Government Gazette A', 28/04/1914. [36]
1917	Individual cases of cholera from a refugee population from Russia were hosted
1918-1919	The islet was used for the rotating initial restriction of 6,500 men of the 8th Army Corps who had surrendered to the Germans
1920	A new census officially records (5) permanent residents, (3) women and (2) men, probably security guards, employees and tenants of the restaurant.
1924	Renovation of facilities. The quarantine station gradually accepted more than 100,000 refugees from Asia Minor and freed Turkish prisoners.
1939-1940	Renovation of facilities and construction of new buildings. The Germans used the island as a naval base.
1944	The facilities were looted by the Germans.
1947	Due to the cholera outbreak in Egypt, 620 passengers of ships and another 42 who arrived by air were "cleansed". This was the last time the islet was used as a sanatorium.
1952-1965	It functioned as a branch of the psychiatric hospital "Dromokaition", as a colony of insane people.
1967	The islet was ceded to the Navy.
1982	The islet was connected to the island of Salamis performing strong earthwork.

Table 2 List of thematic route stations.

1st Stop: "Surveillance Cleansing" - Old Pier
2nd Stop: "Health Office" – Building 1
3rd Stop: "Correspondence" - Special Purpose Post Office
4th Stop: "Four walls" - The house of the Unknown X
5th Stop: "Hospital of Infectious Disease" - The haunted building
6th Stop: "Refuges from Asia Minor" - Stop 1924
7th Stop: "Religion" - The Church of Agios Georgios
8th Stop: "Making ends meet" - Grocery
9th Stop: "The end of cleansing" - New Pier

Table 3 Prisoner Exchange – freed soldiers at the Sanatorium of Agios Georgios. [37]



NOTES

- [1] Giannis Koridis in the prologue of the book by Theofanous Pantelis, "Path in time" writes: "There is no exclusive, official, written history of Salamis in a book. Despite the rich material from Antiquity to the present day, Salamis remains an unknown island for many people" (Panteli, 2003:15).
- [2] Collective memory is the condition in which different people, who may not know each other, recall the same event - each in their own way. Collective memory allows for shared memory, but without shared recollection. It is a point of mass convergence of people unknown to each other and thus a powerful reference point for a society (Koutsandrea, 2016 :549).
- [3] If we are dealing with a space that was formed in the past and today, abandoned by its users, ruined to a greater or lesser extent, it is considered that it can be the field for the development of a contemporary museum narrative. The elements that make up this museum space embody the spatial, functional or ideological perceptions and choices of people of the past. The space is an exhibit itself and in a way that is both the object and the tool of interpretation (Chourmouziadi, 2005:192).
- [4] See for Imperial War Museum in London: <https://www.iwm.org.uk/events/the-holocaust-galleries> [Accessed 06 November 2021], for Imperial War Museum in Manchester: https://www.youtube.com/watch?v=_BmUbK4C86I and <https://www.iwm.org.uk/visits/iwm-north> [Accessed 06 November 2021], for Jewish Museum in Berlin: <https://www.jmberlin.de/en> [Accessed 06 November 2021], for Apartheid Museum in Johannesburg: <https://www.youtube.com/watch?v=xCVaRvnL7Y> [Accessed 06 November 2021].
- [5] See for Chernobyl site : <http://chernobyl-tour.com/english/> [Accessed 06 November 2021], for Alcatraz prison: <https://www.cityexperiences.com/san-francisco/city-cruises/alcatraz/programs-and-events/> [Accessed 06 November 2021], for the Dachau concentration camp: <https://www.kz-gedenkstaette-dachau.de/unser-angebot/seminare-gruppen/> [Accessed 06 November 2021].
- [6] The passenger fee is 0,90 € (according to a personal trip on June 24th, 2020)
- [7] In the bibliography we can see the islet of Agios Georgios, as Agios Georgios of Nikaia or Keratsini or Korydallos, a geographical confusion that came from the refugees of Asia Minor.
- [8] The characterization is due to the famous architect Le Corbusier, in his revealing written account of the quarantine island (Virvilis, The Lasaret of St. George Salamis, 1998, p. 11).
- [9] The German Byzantine scholar Karl Krumbacher (1856 - 1909), in his extensive description of the island, during his stay in the quarantine station, writes characteristically: "Agios Georgios is a barely known island [...] with an area of about one square kilometre, in the Strait of Salamis" (Virvilis, The Lasaret of St George Salamis, 1998, p. 5). Karl Krumbacher was also the founder of Byzantine studies as a separate science (Karl Krumbacher, n.d.). He arrived on the islet in October 1884 from Trieste and has written a revealing description of living conditions in the quarantine station.
- [10] Request for social activities (<http://www.mod.mil.gr/aitimata-koinonikon-drastiriotiton> accessed on June 10, 2020).
- [11] J. John Lennon & Malcolm Foley, "Dark tourism: the attraction of death and disaster" (2001), Cengage Learning EMEA, London.
- [12] Antonis Virvilis (1940-) was president of the Hellenic Philatelic Society (HPS) during the period 1984-1997 (<https://hps.gr/index.php/the-presidents-1/>, accessed on June 15, 2020).
- [13] Excerpts from letters and narrations will be heard in some stops.
- [14] The theory of constructivism is idealistic. From this perspective, new ideas are constructed by the subject in an active way, in an interaction with the social and cultural environment, where the subject reflects on his experiences (Filippoupoliti, 2015:34).
- [15] As they have the potential to offer multiple opportunities for communication, interaction and reflection, museums, which are primarily spaces of non-formal learning, places where memories, thoughts, feelings, and imagination can be released, are ideal places for the development of creative expression, familiarisation with diversity, historical and/or cultural, and support for critical thinking. With this in mind, in recent decades museums, to the extent that they are appropriate, have been trying out a variety of targeted actions and practices in the direction of widening access to the museum experience, with an emphasis on active and experiential learning processes for the empowerment of individuals and social groups on the verge of social exclusion (Gotsis, 2019: para. 6).
- [16] The term Lazaretto or "lazaretto" comes from the Gospel and is related to the Resurrection of Lazarus. Saint Lazarus was the patron saint of disinfectants in the West. The term "lazarus" was used to describe the sick poor or beggar and especially the unclean leper. These individuals were treated in isolation in homes known as "Lazarus Houses" or "Lazarus Roofs". The first lazaretto was created in Venice, on the small island of the lagoon of Our Lady of Nazareth (Laskaratos, 1984: 110; Iliadi, 2015:18).
- [17] This is a term that is widely used throughout the narratives of Hellenic historiography and, therefore, it is culturally particular to the Greek people. In 1921, Turkish forces under Atatürk halted the Greek army and by September of 1922 they broke into Smyrna. Hundreds of thousands of Greek refugees had gathered there, hoping for transportation out of Turkey. Tens of thousands escaped, but tens of thousands more, were killed or captured. Henry Morgenthau, chairman of the League of Nations Greek Refugee Settlement Commission, estimated that 750.000 refugees escaped from Smyrna during the "catastrophe". Many of these displaced persons sailed to nearby Aegean islands in small caiques and hundreds of thousands were transported to Athens, where Morgenthau witnessed their arrival. (James, 2001: 3-4). The years 1922 and 1923 marked the end of Hellenism in Asia Minor and Pontus. Because so many people were lost and Hellenic presence there was ended, this is known as the Asia Minor Catastrophe [Μικρασιατική καταστροφή] (AMPHRC, 2014:36).
- [18] The stops have not been selected in chronological order, but according to thematic interest.
- [19] While disinfection is in process, the flag with the international yellow signal Q, the so-called cleansing signal or quarantine, flies on the ship (Pandi-Agathokli, 2011: 15).

- [20] In 1911, Le Corbusier embarked on an ambitious journey to the East, to meet the great cities and the ideal buildings of the history books. He stayed 49 days in Istanbul, 14 in Mount Athos, 23 in Athens, 5 in Pompeii and 10 in Rome (Tournikiotis, 2020: para 3). From his notes, which were published in a book entitled "Texts for Greece - Photos and drawings", it is known that returning from Mount Athos and having already visited Istanbul, he was confined to the islet of Agios Georgios for surveillance for a period of (4) days (Virvilis, 1998:10-11).
- [21] Giovanni Bussolini was commander of the Quarantine Station of Venice. In 1880 he visited Greece, in order to investigate the operation of the Greek lazarets. His observations were recorded in the book entitled "Delle istituzioni di sanità marittima nel bacino del Mediterraneo" (1881) (Iliadi, 2015 :16,189).
- [22] Present Ampelakia, township of Salamis.
- [23] In an interview, Antonis Virvilis states that disinfection fees are the amount of money paid by each cleansed person per day of "cleansing" related to the rent for his stay, room furniture, food and medical visit [Iliadi, 2015:40]. The amount of three Euros was chosen to reflect the price of three drachmas for the A' class rooms. This information is given to us by the anecdotal lecture of Antonis Virvilis at the Hellenic Philatelic Society, entitled "The role of health centres and sanatoriums in Greece and their postal history [Iliadi, 2015:41].
- [24] Robert Koch, German bacteriologist in 1883 discovered the cholera dandruff (<https://www.britannica.com/biography/Robert-Koch> , n.d.).
- [25] Reference is made to the dissertation of Ioulia Iliadi "Space technology and population management from the quarantine station to the immigrant detention camp (Iliadi, 2015:35)".
- [26] Lightweight sheet with polyurethane foam inside, reinforced with aluminium (<https://www.xlg.gr/products/digital-prints/kapa-forex/>, accessed on July 10, 2020)
- [27] According to the Convention concerning the Exchange of Greek and Turkish Populations and Protocol, [32 LNTS 76, signed at Lausanne, January 30, 1923] and the Legislative Decree 23-8/25-8-1923 - FEK 238/A/25-8-1923 On the ratification of the Treaty of Lausanne concluded in Peace, [Government Gazette Issue 238/A/25-8-1923].
- [28] The largest wave of refugees, about 1,200,000 people, emerged after the Asia Minor Catastrophe. The refugees arrived in Greece in a terrible condition. Most had hurriedly left their homes with little of their movable belongings. The first contact of a large number of refugees with the motherland was their enlistment under miserable conditions in the quarantine stations in Keratsini and Karabournou in Thessaloniki. Illness and mental trauma wore out the long-suffering, ill-fed, almost homeless refugees. Mortality among refugees, especially in the first months, was very high. According to KTE data, 20% died within a year of their arrival in Greece (Foundation of the Greek Parliament, n.d.).
- [29] A collection by photographer Hep Joseph, entitled "Asia Minor Campaign", entitled "Prisoner Exchange: Arrival of Greek Soldiers at St. George's Quarantine Station".
- [30] Louisa Armensberg immediately after her honeymoon in Istanbul fell ill with plague and on her return by boat to Piraeus, died during the quarantine of the ship (Milesis, n.d.).
- [31] The equipment of the grocery store of the sanatorium consisted as follows: 1 table weight of 10 kg with scales, 1 weighing scale in favour of 100 bushels, 2 grocery knives, 3 rows of liquids from 15-400 drams, 6 funnels of various sizes, 1 large wooden cupboard, 1 large bank, 1 boiler, 2 copper boilers, 6 cooking pots (pots) made of large and small copper, 2 rectangular pans of different sizes, 2 colanders (drainers), 1 kitchen knife, 2 kitchen axes, 1 spoon, for broth 1 mega spoon, for foam, 1 fork, 20 elongated hotel tables, 20 wooden seats (benches) 3rd place, 120 common seats, 200 plates (dishes) coated tinplate, deep and shallow, 200 food forks, 200 food knives, 200 food screws, 200 glasses of coated tinplate, 250 bottles of water of 1.50 bushels each, 40 tablecloths, 300 food handkerchiefs (Virvilis, 1998:34-35).
- [32] Antonis Virvilis characteristically states: "and the bribe for the guard 1.50 drachmas per day." (Iliadi, 2015:41).
- [33] For the digital promotion of the route, the model of planning cultural routes of the Diazoma association has been followed (Chatzinikolaou, Zirinis, & Sofikitou, n.d.).
- [34] Something similar has been done at the Museum of Virtual Immigration in Malta (Source: <http://www.maltamigration.com/interactive/?s=7E4713195437-3AD5#> , accessed on June 10, 2020).
- [35] As Chronis states, in recent years "storytelling" has gained increasing attention as a global marketing trend in the tourism industry. Studies have shown that a real or fictive story about the destination can give the destination a unique competitive advantage and the tourist a more meaningful experience (as cited in Mossberg et al., 2010: 1).
- [36] The information was taken from the study of Antonis Virvilis "The Lasaret of St George Salamis " (Virvilis, 1998), the article by Panagiotis Veltanisian "Memories of quarantine" on the website ASSODYO (Veltanisian, 2020) and from the internet blog http://nikoschilaris.blogspot.com/2014/01/blog-post_21.html (accessed on June 10, 2020).
- [37] Notable is the fact that the islet of Agios Georgios is said, in the past, to have been the subject of many legal disputes between the Greek State and Dimitrios Vienna, who seems to have bought it according to relevant notarial documents. The Greek Courts that had dealt with the case of ownership of this island, had not recognized ownership of the Greek State over it, but instead had issued a number of decisions in favour of the owner. With the decisions No. 512/1905 and 6/1906 of the Supreme Court, D. Vienna was definitively and irrevocably recognized as the owner of the said islet. However, the Greek State had already erected and used the buildings of the quarantine station, with the result to be forced to pay rent to the owner and then in 1914 to carry out expropriation (MLP Blo – G- Spot, 2013).
- [38] Source of pictures: <http://1-2.gr/2017/07/24/13-fotografikes-martyries-apo-katharthri/> & <http://www.omnia.ie/index.php>



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