

THE CONTRIBUTION OF CULTURE TO THE SUSTAINABLE DEVELOPMENT OF THE MUNICIPALITY OF DELPHI

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Abstract

The purpose of this paper, as the title suggests, is to assess the contribution of culture to the sustainable development of the Municipality of Delphi, a municipality with particular characteristics. In order to achieve the above objectives, a bibliographic survey was carried out and a questionnaire was distributed to two hundred and eighty (285) consumers and businessmen from the Delphi area. To summarize, classify and present our primary data, the descriptive statistics methods were used. In the context of a more comprehensive study of the Cultural Reserve of the Municipality of Delphi and acquaintance with its original features, the elements of the cultural heritage of the Municipality were noted and five cultural routes were proposed, which highlight all the cultural interests of the place. In this effort, it is worth noting that the analysis of cultural routes, which provide tourists with useful knowledge and information on the most important sites, is also crucial. Their contribution is therefore extremely important for the promotion of various cultural actions and tourist efforts, as several details are provided for the emergence of key and remarkable archaeological sites and monuments.

Keywords: *Cultural Heritage, Sustainable Development, Cultural Heritage and Environment, Municipality of Delphi*

Introduction

In recent years there has been an increasing international connection between the term 'local development' and 'culture'. Emphasis on local development has highlighted the economic value of the monuments and cultural assets that each place owns. Both the importance of use by visitors and their ability to be exploited by the residents themselves highlight the cultural assets as the necessary weapons on the path to a successful local

development, resulting to the protection of cultural monuments and also in an effort to improve them.

Dealing with cultural activities leads to the full development of the personality of everybody, regardless of age and gender, and leads to the improvement of skills and creativity. At the same time, local units are empowered and, through their personal involvement with the public, sensitized citizens are formed. Besides, the relationship between man and his past is alive and uninterrupted, as present is fed by past and future from present (Mitoula, 2006).

The cultural features of an area that are delivered from generation to generation and are composed either of material or intangible remains and monuments are undoubtedly the most important, perhaps, point of reference and self-identification of each site. Knowing and coming into contact with these particular cultural characteristics of a region we can only benefit, as their knowledge will also indicate the specific characteristics that local development should have for sustainability. For this reason a detailed inventory and enumeration of the cultural heritage of the Municipality of Delphi was deemed necessary. The Municipality of Delphi has on its territory ancient monuments of global recognition and on the way to its development there is a risk that it will emphasize in its ancient heritage and that from the development plan important elements would be left aside that are mentioned in other times but also in the natural wealth of the area.

The area of Delphi is full of ancient theaters - stadiums, archaeological sites, historical sites, museums, Byzantine temples and monasteries, medieval castles, in a rich natural landscape. It is a place privileged in natural beauty and historical memories, important not only for Greek culture but also for the world.

On the territory of the Municipality of Delphi, the cultural expression has, over time, reached its peak. In modern times we are invited to understand, to care and finally to highlight the variety and the specific features of the cultural identity of this place. Culture through cultural tourism is for the Municipality of Delphi the lever for a development that respects and highlights the specific features of the place without destroying or abusing them.

In the context of a more comprehensive study of the Cultural Reserve of the Municipality of Delphi and acquaintance with its original features, the elements of the cultural heritage of the Municipality were noted and five cultural routes were proposed, which highlight the cultural interests of the region. In this effort, it is worth noting that the analysis of cultural routes, which provide tourists with useful knowledge and information on the most important sites, is also crucial. Their contribution is therefore extremely important for the promotion of various cultural activities and touristic efforts, as several details are provided for the emergence of key and remarkable archaeological sites and monuments.

Geographical, geophysic, economic specification of the municipality of Delphi

The Municipality of Delphi, part of the Prefecture of Fokida, belongs to the Region of Sterea (central) Hellas, which was established with the Kallikratis Program from the merger of the previous municipalities of Amfissa, Galaxidi, Gravia, Delphi, Desphina, Itea, Kallieon and Parnassos. The seat of the Municipality is Amfissa, while Delphi is designated as the historic seat of the Municipality due to its global acceptance (<https://el.wikipedia.org>, 2017).

The total population of the new Municipality rises up to 26,716 inhabitants, according to the 2011 census.

The Municipality of Delphi is mainly a mountainous municipality, as it includes sections of four large mountainous areas. These are the mountainous masses of Parnassos, Giona, Vardoussia and Oiti, which are the largest mountains in Central Greece. Giona extends intact within the prefecture of Fokida, while the remaining mountainous volumes extend to the neighboring prefectures of Viotia in the east, Fthiotida in the north and Aitolokarnania to the west.

To the south, the mountain ranges end up in the sea of the Korinthian Gulf, defining along the coast small, independent plains. The most important in terms of its size and geographical location is the valley of the small river Plistos, which flows into the eastern part of the bay of Itea, in the area of Kirra, the coastal city of Delphi, during ancient times. In the northeastern limits of the Municipality the Mediterranean valley of upper River flow of Kifissos dominates.

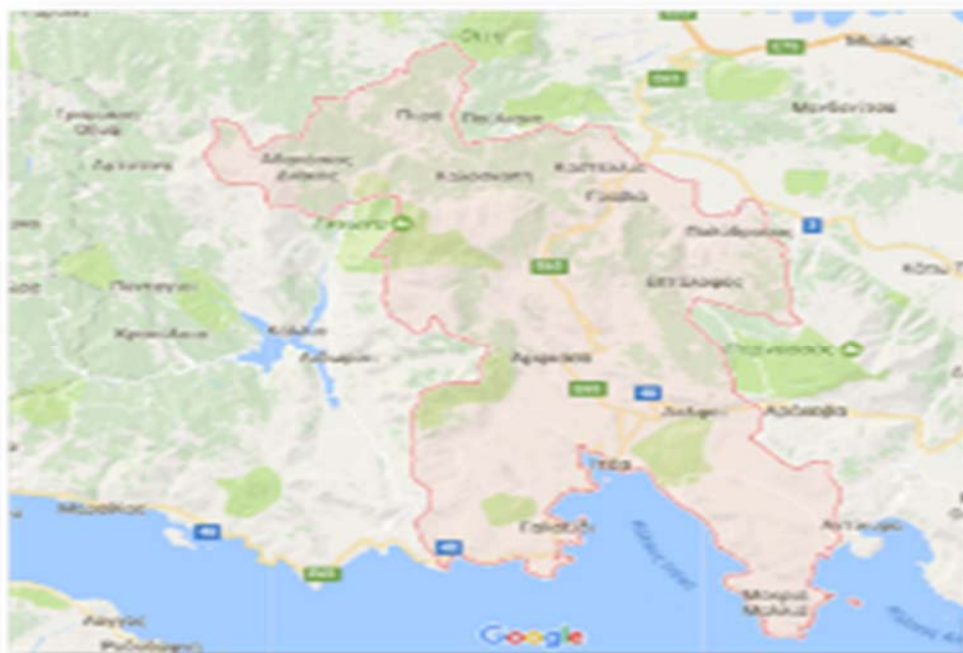


Figure 1. Map Demarcation of the Municipality of Delphi, Source: (www.google.gr)

The region's economy is heavily based on the primary production sector, with olive-growing as a major source of income for a large proportion of the local population. Specifically, the olives of Amfissa is one of the most popular table, edible varieties in Greece and is mostly harvested by manual sticking, the same way that was executed in ancient times.

The region's economy also heavily relies on the extraction of bauxite, a rock that is the main aluminum ore. It also relies on tourism, honey production, aquaculture, livestock farming and fishing.

Geopolitically, the Delphi area is a crossroads of particular strategic importance, as is demonstrated by its involvement in the great historical events of history over time. We can say that geographically and historically it is the heart of Greece. However the strong point of the Municipality is undoubtedly its culture. Cultural tourism that can be developed at this place is its great opportunity and ability due to the world-class monuments it hosts.

Tourism and especially cultural tourism of the Municipality of Delphi is mainly focused on Delphi, which is certainly the main attraction of both Greek and foreign visitors.

DELPHI MUSEUM					ARCHAEOLOGICAL SITE DELPHI				
2008	2009	2010	2011	2012	2008	2009	2010	2011	2012
14000	13755	9595	11760	12298	20580	15727	16273	18688	21350
0	0	0	0	0	0	0	0	0	0

Source: Hellenic Statistical Authority

In the table above, one can distinguish data concerning the annual visitation of Delphi, both in the Museum and the archaeological site. Despite the large number of visitors to this area, this form of tourism is, unfortunately, most often limited to visits - one-day tours mainly to Delphi. It is obvious, even in economic terms, that the archaeological site of Delphi overshadows in a way the development of the other cultural sites of the Municipality.

The following text proposes 5 cultural routes, which have emerged from the research and can highlight almost all the cultural sites of the Municipality of Delphi.

1st Cultural route: Archaeological museums – areas

The first Cultural Route that is proposed concerns the archaeological museums and the relevant sites of the area. At the first level the visitor is invited to visit the archaeological site of Delphi and the archaeological museum. Then he can visit the Tholos. Of great importance is of course the archaeological museum of Amfissa and then it is important to visit the Maritime Museum of Galaxidi. Finally, this route can be completed by visiting the Mycenaean tomb at Eleonas (olive grove) in Amfissa.

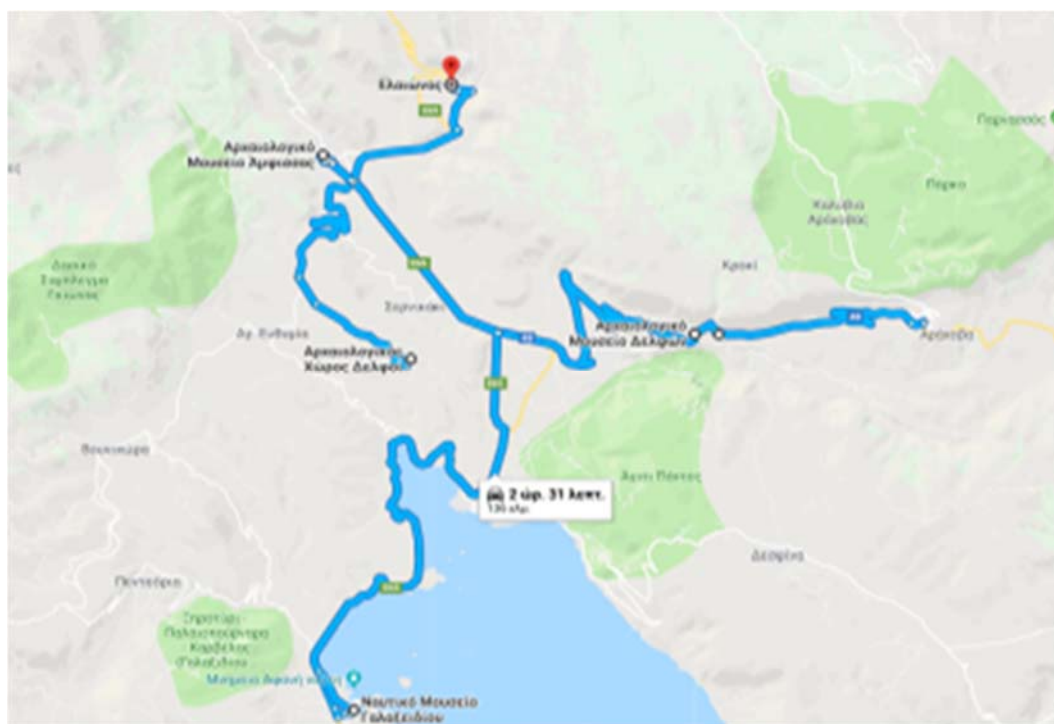


Figure 2. 1st Cultural Route, Source: (www.google.gr)

Description of Monuments

The archaeological site of Delphi (1st stop) is located 1 km away from the modern village of Delphi, while the road Arachova-Amfissa-Itea defines and divides the two ancient sanctuaries, the temple of Athena Pronaia to the southeast and the sacred of Apollon to the north. The sanctuary of Athena Pronaia includes the Dome, the temples of Athena Pronaia and at least two treasures, while next to it the impressive Gymnasium is situated.

The **Archaeological Museum of Delphi** (2nd stop) is one of the most important in Greece. In his exhibits there are objects from the famous Delphic oracle, the most famous in the ancient Greek world. The unique and rich collections primarily include architectural sculptures, statues, miniature and tributes of the faithful to the sanctuary,, reflecting the religious, political and social activities throughout its historical course, since its inception, in the 8th century BC . Until the years of Byzantium, that it was led to a complete decline. (Partida, 2012)

The Dome (3rd stop) is perhaps the most characteristic monument of Delphi, which dominates the sanctuary of Athena Pronaia between the newest temple of Athena and the treasure of the Massalotes. It is a masterpiece of classical architecture, but we still ignoring its use. It has been associated with chthonic worship, however, the traveler Pausanias, who saw its ruins in the 2nd c. A.D. does not mention it as a temple. The impressive circular building dates back to 380 BC. As it is known from Vitruvius, the architect responsible for the construction of the Dome was Theodoros from Fokea or Fokida, who even wrote a book on how it was build.

The **Archaeological Museum of Amfissa** (4th stop) offers the visitor the full and complete picture as well as the historical evolution of ancient Phocis. It was created to accommodate and present the findings from Amfissa and the other locations of the prefecture of Fokida and chronologically covers the centuries from the Bronze Age to the early Byzantine times.

The **Nautical and Ethnological Museum of Galaxidi** (5th stop) is one of the first in the country. It is housed in an old building, which was built in 1870 and until 1880 housed the school of ladies. It later housed the Police and the Town Hall, until 1979, when the Town Hall moved to the Tsalagirra Building, where it housed up to date ([http://www.galaxidi.gr/galaxidi1024 / index.htm](http://www.galaxidi.gr/galaxidi1024/index.htm)). In the two large rooms of this building where both the Archeological Museum and the Naval and Ethnological Museum are housed, there are concentrated objects, which are related to ships and the sea and are named "Naval Art Gallery". They have gathered sailboat paintings, naval instruments, acorns that were the first material in this collection (<http://www.galaxidi.gr/galaxidi1024/index,htm>).

A particularly important monument was recently discovered near Amfissa in the framework of the supervision of the excavations of the project "Irrigation project of olive grove in Amfissa, Fokida". Specifically, a vaulted tomb of the Mycenaean period (6th stop) was found, which has the characteristics of the monuments of the category, namely a long road with 9 m long sides, a deep antechamber and a circular top grave chamber, which has an internal maximum diameter of 5 , 90 m. The upper structure of the vaulted ceiling, which is built with stones, had collapsed, however the walls of the chamber are still maintained at a height of almost 3 meters.

The tomb has not been robbed, at least a major part of it, and the funerary gifts found on the floor reveal its use over the years from the 14th century until the end of the 12th century BC. There are forty-four vases of great importance of written decoration, two bronze vases, fragmentally preserved, golden rings - of which one with a decoration on the bezel - and copper, buttons and semi-precious stones, two bronze knives, feminine and animal figurines, and a great number of stamps with animal, plant and linear motifs. At the end of the road a depositor was discovered with plenty of pottery, probably from drinking vessels, craters, hydraes, amphoras. The vaulted tomb of Amfissa is a unique find, the first of its kind to be revealed in Fokida and one of the few in Central Greece. Its discovery provides important information both for the settlement in the area of Amfissa during the Mycenaean period as well as for the historical development of the wider region, and especially of the sanctuary of Delphi.

Distance and transportation

As far as access is concerned, it is useful to note both the mileage and the way of arrival to the specific stops of the proposed route. The total estimated time of this cultural route along with travel and touring is about 6.5 hours. From the archaeological site to the museum one can go in about 10 minutes on foot as the distance is only 550 meters. One can also go there by car where there is also a parking space. It is a fact that it takes about 2.5 to 3 hours to be dedicated to the site and the Delphi Museum. The Dome is 1.1 km from the museum and is about 15 minutes' walk away. Guests usually stay in this area approximately 30 minutes. From Dome to the archaeological museum of Amfissa the distance is 39.6 km and lasts about 44 minutes by car. Visitors need up to an hour to dedicate to the museum.

From the archaeological museum of Amfissa, the Galaxidi Maritime Museum is about 35 minutes by car and is 30 km away, and in this case visitors need about 1 hour. From Galaxidi to the Mycenaean tomb at Eleonas (olive grove) of Amfissa the distance is 35.4 km and lasts about 35 minutes. Visitors shall spend about half an hour to this place.

2nd Cultural route: Medieval and byzantine museums

The 2nd Cultural Route concerns various medieval and Byzantine museums in the wider Delphi region. In this context, the visitor could begin his journey from the Fountains to Chrisso and continue towards the Church of the Transfiguration of the Savior at Amfissa. Subsequently he can visit the Cathedral of Amfissa in order to see the hagiographies of Papalouka. He can continue to the Castle of Salona and passing thought the village of Kastriotissa to meet the bridges of Stromis.

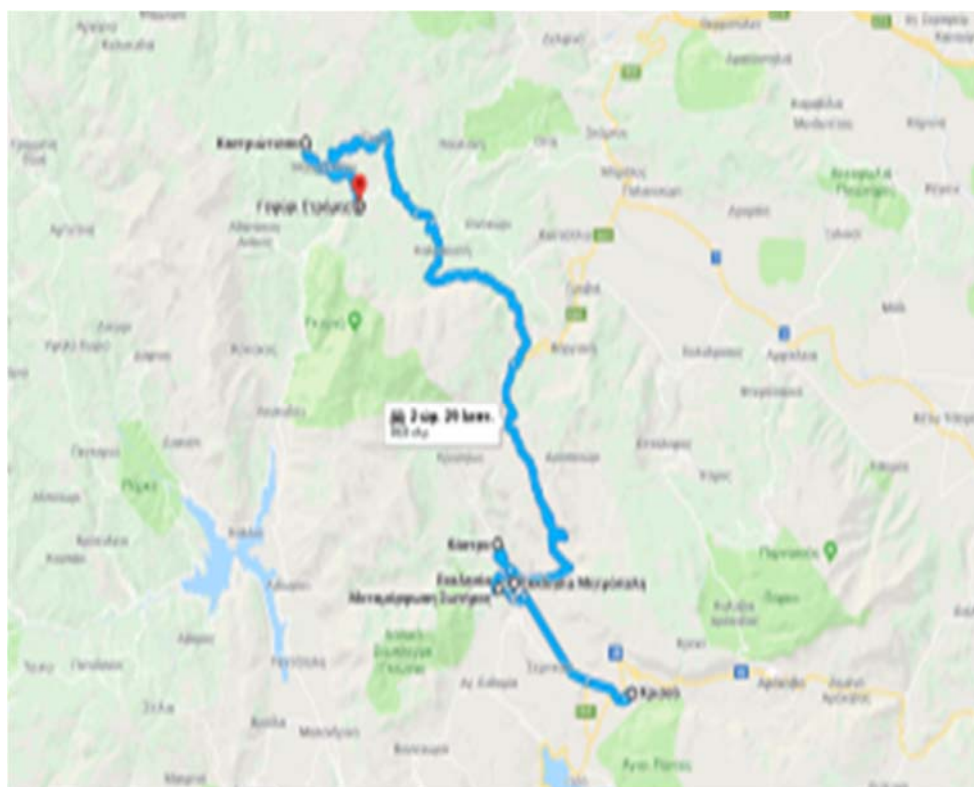


Figure 3. 2nd Cultural Route, Source: (www.google.gr)

Description of Monuments

The **fountains at Chrisso** (1st stop) are two fountains of artwork with stone and marble elements, where at first glance the style of the masters of that era as well as the usage of each one are distinguished. The figure of the first one is made of chiseled stone, and the recent apron is evident, while the two openings that define the two domes are constructed of well-worked stones built in the isodomial system. Two iron doors with a rafted brass are of later years. The second consists essentially of the façade, which is constructed of well-worked stone built with a lot of attention, while three piles of marble divide it into three symmetrical sections. The low-floor section where the taps are found shows that its use was rather for watering the animals and washing clothes.

The **Temple of the Transfiguration of the Savior** (2nd stop) is built on a rocky and steep slope of the northwest of Amfissa and at a distance of about 3 km. It is a great and perfectly preserved Byzantine monument. It presents elements of the 11th century AD (toothed strips, arctic opposites) as well as of the 12th century AD. (Frames with pores, ceramic jewelry). However, with regard to its exact year of construction, the plurality of monetary findings of Alexios Komninos' (1081-1118 AD) confirms its dating.

In the heart of Amfissa is the Cathedral Church of the city. The Cathedral of Amfissa. (3rd stop) is dedicated to the Annunciation of the Virgin Mary and celebrates majestically on March 25th. It is a truly magnificent building that stands out for its sophisticated Byzantine architecture and for its own interior decoration. The Cathedral of Amfissa was hagiographed by the famous Greek painter Spyros Papaloukas, who comes from the city. His frescoes, which took him 6 years to complete, classifies the Cathedral of Amfissa. among the artworks of the region. In the canopy of the dome, the Pantocrator distinguishes and the Four

Evangelists around. Apostles, Archangels, Great Martyrs and Saints and scenes from the life of Christ decorate the other surfaces of the Cathedral of Amfissa., not allowing the visitor of the temple to lose a moment of interest.

The Cathedral of Amfissa celebrates the same day on the National Independence Day of Greece. The historical Salona, as Amfissa was called back then, have played a major role in the establishment of the Revolution, among other things, **the Castle at Salona** (4th stop) was the first to fall into the hands of the Greek rebels.

Kastriotissa is a mountainous village in the prefecture of Fokida. Its name is due to the ruins of an ancient castle built in the village, which was built in 500 BC and was used by Dorians. It is built at an altitude of 1,160 meters on the slopes of Oiti and is one of the most mountainous settlements in Greece. In 325 BC was overwhelmed by the Persians. At the beginning of the 19th century, the first excavations in the area were carried out, and also in 1897 it is mentioned in a written source. In Kastriotissa is also the church of the Assumption of the Virgin Mary, which was a refuge during the Ottoman domination. In place of the church there used to be a female monastery.

Stromi (5th stop) is built in a deep ravine of the northern slopes of Giona, on the banks of the stream Vourloemma that ends up in Mornos and among a dense fir forest. At the entrance of the village there is a stone-built one-arched bridge that connects it with the chapel of the Holy Trinity. Widespread areas traces of ancient habitation have been found. The philhellene Ioannis Petroff mentions Stromi was called Stroon as well as an outline of an ancient settlement that means fortification. On the outskirts of the hill called Tsouka, at an altitude of 1000 meters, a vaulted tombstone of the Roman period (1st century) has been found.

Distances and transportation

The total estimated time of the proposed cultural route along with travel and touring is 3 hours and 30 minutes. Chrisso is a short distance from Delphi from the west side and visitors usually spend 1.5 hours in the village in order to see its monuments. It takes about 25 minutes to drive from Chrissos to the Temple of Transfiguration of the Savior in Amfissa, as the distance is 15 kilometers. At that point someone usually stays for 15 minutes. The Temple of the Transfiguration of the Savior is 2, 9 km from the Cathedral of Amfissa, which is approximately 10 minutes by car. Visitors can stay at this point for 15 minutes.

From the Cathedral to the Castle of Salona, the distance is about 17 minutes' walk as it is only 850 meters away. At Castle, visitors usually have to stay for 1 hour. From Castle of Salona for the visitor in order to reach to Kastriotissa has to travel 57.5 kilometers and in terms of time this corresponds to about 1 hour and 20 minutes by car. In the village of Kastriotissa visitors remain for half an hour. Finally, Kastriotissa is 9,4 km away from the bridge of Stromi's, which is about 25 minutes by car. It is worth staying for 20 minutes at this place.

3rd Cultural route: Monuments of modern history

The 3rd Cultural Route is about the acquaintance with various monuments belonging to modern history after the Greek Revolution of 1821. In this context, it is useful to visit the Ethnology and Folklore Museum of Chrissos as well as the Folklore Museum of Amfissa.

Then he can go to the Panourgia House, while after that he must definitely go to the place where the Battle at Hani (small inn) in Gravia took place. Finally, it is also interesting to visit the Folklore Museum of Agoriani - Eptalofou.

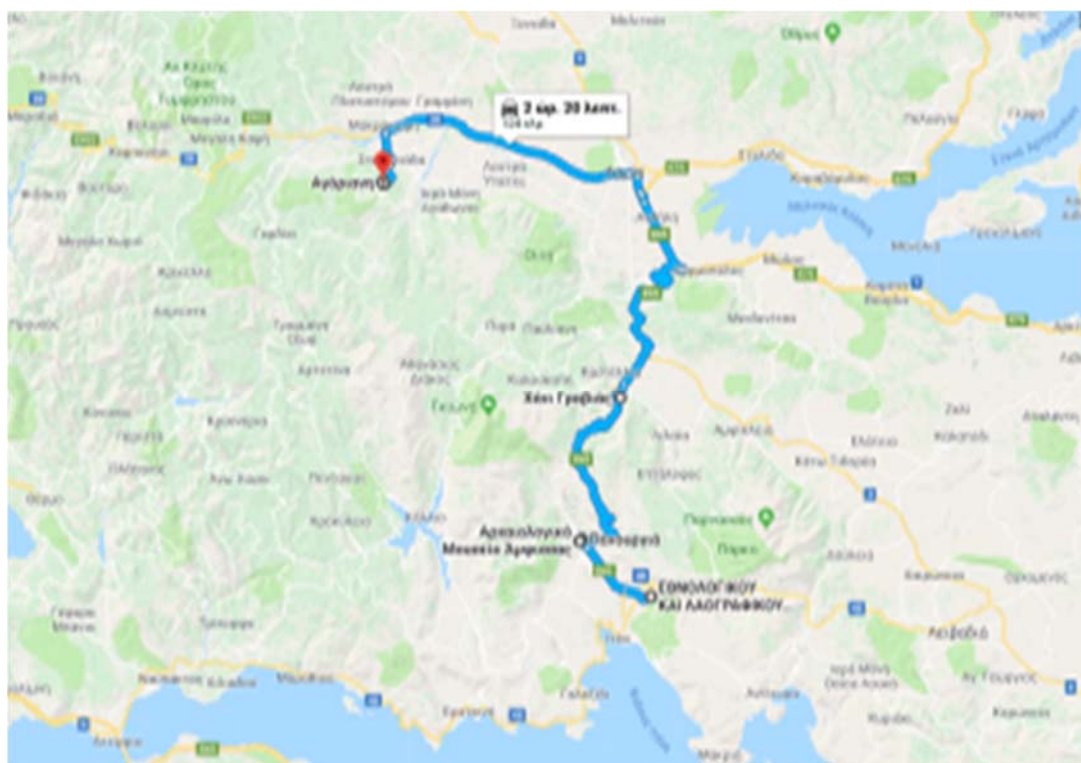


Figure 4. 3rd Cultural Route, Source: (www.google.gr)

Description of Monuments

The main feature at the Ethnological Folklore Museum of Chrissos (1st stop) is traditional costumes. The Ethnological and Folklore Museum was housed in the two-story neoclassical building that was the school of the village. In a commotion of courtesy to his place of origin, the museum hosts the rich collection of folk art by Ilias Daradimos, especially in the area where he was taught who to read and write.

The collection is the outcome of a forty-year effort, with emphasis on Greek traditional costumes, from the pre-revolutionary and revolutionary period to the Ottoman and early 20th centuries. The traditional female costume of Fokida stands in a special place, while the collection complements rare engravings, paintings, furniture, photographs, traditional embroideries, weapons of 1821 and other items.

As far as the **Folkloric Museum of Amfissa** (2nd stop) is concerned it was founded by Fokika Research Company and is housed in the two-story neoclassical building of Panagiotis Litra. Among the richest in the country, it hosts objects dating back to the years of Ottoman domination. It is preserved in rather good condition and includes complete collections of non-existent crafts, laboratories and even factories. The most important exhibits are the machines and accessories of the tannery, the bell maker, of rope manufacturing of barrel maker ,of the manufacturer of hand-made objects for horses (such as horse saddles bridles etc.), and the former Talamaga's cigarette factory. It also has old rare items of household and economy. (<http://www.amfissa.gr/amfissal024/index.htm>)

The Panourgia's building (3rd stop) was part of a set of buildings that have not survived and had the form of a Turkish Serai. It was given after the liberation to the family of the chieftain Panourgia. The building is located on a plot of 1034,27 square meters and consists of two main buildings of 286,84 square meters in total, the main two-storey building (ground floor, mezzanine floor, floor) and adding a room extension to the floor and have common four-sided roof. The peculiarity of the building lies in the fact that it carries a) two buttresses, one south and one west (peculiar for buildings of folk architecture, b) many openings in the form of a ground floor clerk, c) the masonry consists of a clay-masonry divided into zones of four wooden- height ($3.15 + 0.15 = 3.30$ meters). At the corners there are additional wooden joints that join the two sides, (d) a special - brutal mezzanine, which was added at a second time and was preserved intact during the rehabilitation phase, (e) an elevated by one meter entrance, (f) an internal staircase with a wooden staircase and the hall - indoor porch, above the middle step (a level situated between the ground floor and the first floor), (g) a roof above the perimeter walls, as well as two beams located in the intermediate hall (called hajati), (h) and what is more important is that during the imprinting phase that the addition has another way of building (masonry with intermediate ceramic bricks) and small secession from the two-storey building. (Voulgaris, 2014)

The **Museum for the battle of Hani** (small inn) in Gravia (4th stop) hosts all the historical facts about the great battle that was written with the brighter colors on the pages of the Greek Revolution. The building, which was built in 1999, is a true imitation of the historical Hani and nowadays houses the Battle Museum at Hani of Gravia. Guests have the opportunity to tour the premises of the building that fully represent the atmosphere of the era: the stables, the Ontas (living room), the kitchen, and even the toilet.

Odysseas Androutsos, along with his 117 other lads, took cover so as to defend inside the inn and faced the attack of Omer Vryonis, who coming through Roumeli to end in blood the Revolution. The Greek fighters not only repelled the attack, causing considerable losses to the Turkish army, but also managed to escape.

The Museum of the Battle of Hani (small inn) in Gravia narrates the events that took place at that exact place about 200 years ago.

At the **Folkloric Museum of Agoriani** (5th stop), the visitor comes in contact with the customs and traditions, but also with the way of life of its older inhabitants. In the collection of the museum, the visitor can admire photos of the old Agoriani up to household utensils, agricultural tools, folk art and cottage objects, local costumes and tools from the old professions of the village (shoemaker, barrel maker, shepherd, the tailor, the grocer, the coffee maker etc.). Among the exhibits of the museum there is a large collection of dried plants that give an in-depth picture of the rich nature of the place.

Distances and transportation

The total estimated time of the proposed cultural route along with travel and touring is 5 hours and 40 minutes. While visiting Chrissos's Ethnological and Folkloric Museum and after spending one hour there, the visitor can go to the Folklore Museum of Amfissa in about 17 minutes by car as the distance is 12.1 kilometers. Approximately 40 minutes should be spent in the museum. Then the visitor can visit the Panourgia's House as it is only 350 meters away from the Amfissa's Folklore Museum and is about 5 minutes' walk away. Here the visitor should stay for 30 minutes.

From the Panourgia's house to the Hani of Gravias's Battle Museum, the distance is 32 km and is 36 minutes by car. At Hani in Gravia, one can stay for half an hour. Finally, from Hani in Gravia to the Folklore Museum of Agoriani the distance is 74.8 km and it takes about 1 hour and 25 minutes. In this museum the visitor may spend about 45 minutes.

4th Cultural route: Monuments of architectural interest

The 4th Cultural Route is related to the architectural structure of the buildings of the wider Delphi area. In this context, the visitor can visit the Old School as well as the Folklore Museum of Chrissos. It is also interesting to have a walk in the village of Chrisos, as there is enough information that provides knowledge concerning the village's architecture. Afterwards, the visitor can visit the Folklore Museum of Galaxidi and take a walk around the area, as well as at that point there are also elements of architectural interest. Being in Galaxidi, for the visitor is also important to get to know the Sanctuary of Agios Nikolaos, and then go to the Amfissa area and have a walk to get to know by firsthand the neoclassical buildings. Finally, he can visit the house of Panourgia.

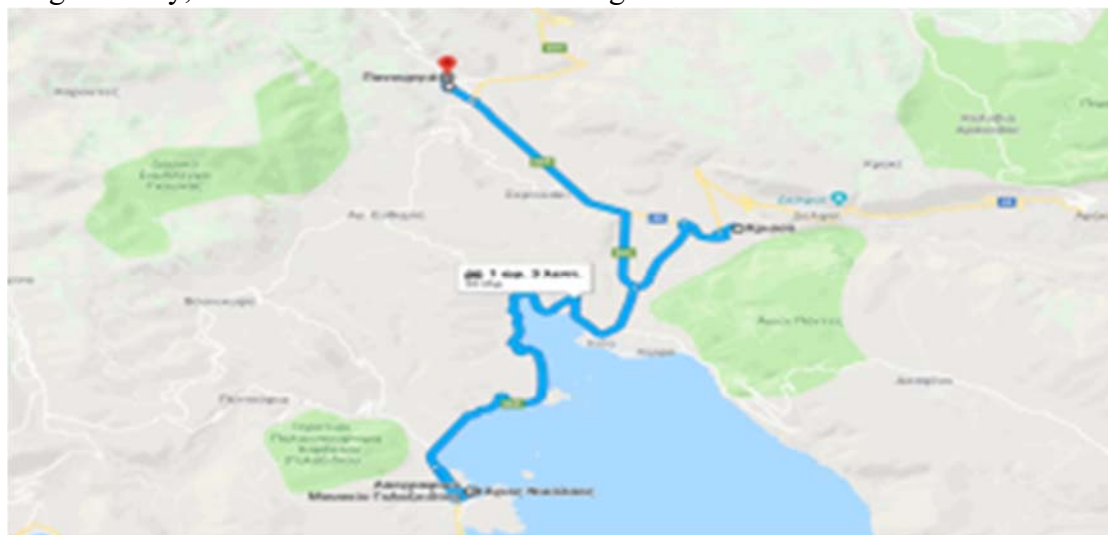


Figure 5. 4th Cultural Route, Source: (www.google.gr)

Description of Monuments

The **Ethnological Folklore Museum of Chrissos** (1st stop) is located in the traditional village of Chrisso, 5 km from Delphi. It is housed in one of the most beautiful buildings of the Municipality. The old school of Chrissos is the work of the famous architect Chiller.

The **Folklore Museum of Galaxidi** (2nd stop) is housed in one of the richest Galaxidian houses of the first period. In the beginning, it was Angeli's mansion that functioned as a Navy Gymnasium. The line of the house is simple in strict form, combining harmony and majesty. The building's mass is tall, cubic, its corners are made of carved cornerstones and the walls are connected to each other by iron compounds.

Galaxidi has several points of architectural interest. A typical example is the Kapodistriako school of Galaxidi which is one of the very first schools of the newly established Greek state founded by Kapodistrias and the first one for Galaxidi. Although it's historical significance is great, its condition is not the best. The entrance is made of a stone

staircase with round stairs leading to a semi-floor with five spacious rooms. Its plan is T-shaped. It has a small, paved courtyard on the back and is a representative example of a public's educational building architecture.

Of great interest are also **the church of Saint Nikolaos** (3rd stop), with the wonderful and unique wood-carved altarpiece, the church of Saint Paraskevi with a zodiac circle on the floor and a solar watch in the courtyard, the church of Saint John with a picture of Damascinos. Two kilometers outside of Galaxidi the monastery of Prophet Helias is found, with an exceptional art carved altarpiece and old hagiography icons. **Amfissa** (4th stop) is built at the foothills of Giona and is located in the depth of the homonymous olive grove. In Pausanias it is mentioned as one of the centers of the Ozolos Lokris and retained its name until the 7th century. The city was destroyed in the 10th century by raids of the Bulgarians, while it appears at the same time, with the name Salona. In Salona there are imposing stone houses and "seraghia" of Turkish officials and Kotsambasides. The sovereignty of Ali Pasha (1786 - 1822) in the wider region contributed to the development of the Salonas, as a major commercial craft center with mixed population. The rest of the buildings were small, brick-built and whitewashed in narrow cobbled streets, while the industrial buildings were mostly brick (olive oil mills, tobacco stores). Residences currently preserved, in a relatively large number, are dated back after Liberation.

Most of the traditional architecture can be characterized as belonging to provincial neoclassicism, enriched with older folk elements. The folk architecture and the neoclassical architecture, built during the same period, presents mixed figures. There are, of course, some buildings that are purely neoclassical and others that belong to the Central Greece's folk architecture. The neoclassical buildings have shutters with blinds, marble balconies with iron railings and various decorative elements on the facades, such as pilasters, cornices, and tiers. The folk architecture is plain, with roofs without cornices, jalousies shutters or single-piece solid boards without gaps, wooden hayiatia (living rooms) and balconies with wooden or iron headers.

Last but not least, the Panourgia residence (5th st.) Is a building dating back to the late 18th century, following the folk architecture of the area, but its present situation is problematic. It consists of a main two-storey building and an addition to the first floor with a total area of 286, 84 sq.m, while its plot is 1,034.27 sq.m.

Distances and Transportation

With regard to the distance and the amount of time spend at each stop of the route, the total estimated time along with the movement and the tour is 6 hours. One can start from the Old School of Chrissos and continue with a walk in the village in order to meet the above points of architectural interest. It worth's dedicating about 1.5 hours to get to know the village's cultural elements. Next up the visitor can go to the Folklore Museum of Galaxidi, which is 24.9 kilometers from Chrisso and is about 30 minutes by car. In a 3-minute walk from the Museum, at 240 meters, is the center of Galaxidi where he can take a walk while it takes about 2 hours to get to know the useful places. 400 meters from the center is the church of Saint Nikolaos, which corresponds to about 5-6 minutes, while the usual time somebody spends there is 15 minutes.

Next up, the route to Amfissa is about 30 km and is 30 minutes by car. One can dedicate 1 hour to a walk in the neoclassical buildings of Amfissa. Finally, from the center of Amfissa

to the residence of Panourgia, the distance is 450 meters and it takes about 6 minutes to walk up to there. The visitor worth's staying there for about half an hour.

5th Cultural route: Naturalistic places

The 5th Cultural Route concerns nature lovers. The route can begin its journey from Eleonas of Amfissa to the wonderful Delphic landscape and continue with the ancient Kira Delphi footpath. It is also worth visiting the Vagoneto as well as the cave of Eptasstomo and can complete the route with the Parnasso's National Park.

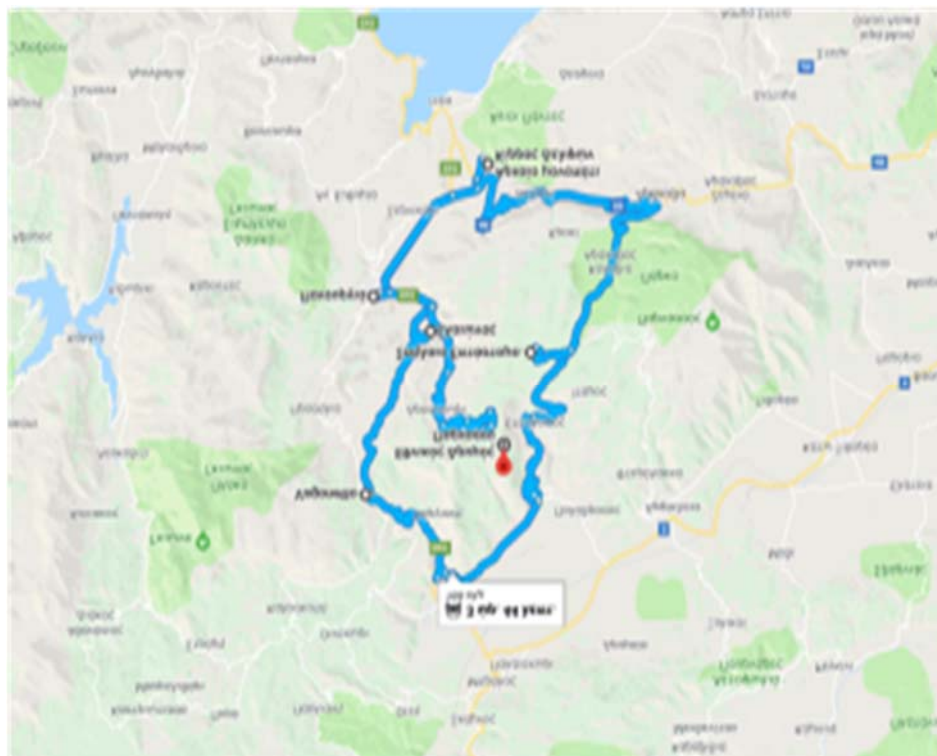


Figure 6. 5th Cultural Route

Description of Monuments

Eleonas (olive grove) of Amfissa (1st stop) is the largest continent of the country and belongs to the famous Delphic Landscape. It is estimated that there are more than 1,200,000 olive trees, some of which exceed five meters in height, and their age is lost in the depths of the centuries. The earliest evidence existing on the collection of the fruits of the olive groves of Eleonas of Amfissa lies back the Neolithic Age. First, the Pelasgians, according to sources, planted here olives in prehistoric times. Since then until today, the use of space has never changed, no matter how many conquerors have passed.

The ancient Kirra-Delphi footpath (stop 2) gives the visitors the opportunity to become part of the history of the place, following the traces of the ancient pilgrims. Kirra was the seaport of Delphi and was the landing for those who chose to approach the sanctuary by sea. Starting at an altitude of about 550 meters, next to the archaeological site, one can walk along the river and cross the famous olive grove of Amfissa, part of which is the Kriasio field.

Alternatively, the route can be made in the opposite direction, meaning starting from Kirra and terminating at Delphi. The distance is about 4 hours.

The **Vagoneto** tour (stop 3) gives the visitor the opportunity to see the bauxite mining process step by step. The acquaintance with the history of bauxite starts from the old mine, Stoa 850, continues with the tour of the Mining History Exhibition Area and finishes with an interactive visit to the Digital Technology Ward.

The impressive precipice of **Eptastomos** (stop 4) is located in western Parnassos near Kalania at an altitude of 1300m. In the seven-hole cave, snow never melts due to the fact that the temperature inside it does not exceed 0 ° C. There the southernmost glacier of Europe is located.

Rappelling down this precipice is very dangerous and can only be performed by well-trained individuals or speleologists. Those who manage to descend will have the chance to admire stunning waterfalls, ice stalactites and stalagmites, and a small lake of crystal clear waters. The eerie sound that is heard in the precipice is nothing more than an illusion of the air as it passes through its seven orifices.

The **National Park of Parnassos** (5th stop) was founded in 1938 and is the second in Greece after that of Olympus. The western side belongs to the prefecture of Fokida, while the eastern side belongs in the prefecture of Viotia. Its total area amounts to 35,000 acres of mountain surface, in which the Kefalonia fir dominates. In the Parnassos National Park there are many clearings, a lot of peaks, gorges, valleys, forests slopes, caves - such as Korykyon Antro - which makes it ideal for moments of wellness and recreation for visitors who choose to explore nature. A walk in the Parnassos National Park is a unique opportunity for the visitors to get acquainted with rare species of forest vegetation and fauna.

Distances and transportation

The total estimated time of this route along with travel and touring is 7 hours and 30 minutes. Starting the visitor's journey from Eleonas (olive grove) Amfissa and devoting there about half an hour to get to know the place, he can go to the Ancient footpath of Kira Delphi in just 20 minutes driving 16.4 km. Then from the Ancient Delphi Route to Vagoneto, the distance is 31.6 km and it takes about 35 minutes to drive. If he does not traverse the path till the end he can see it for about 20 - 30 minutes.

From Vagoneto to Eptastomo the distance is 42.3 km and it takes about 60 minutes by car. In the cave it is worth to stay for about an hour. Finally, from the cave of Eptastomos, the Parnassos National Park is 18 km away and is about 40 minutes by car. Visitors usually sit at this place for half an hour.

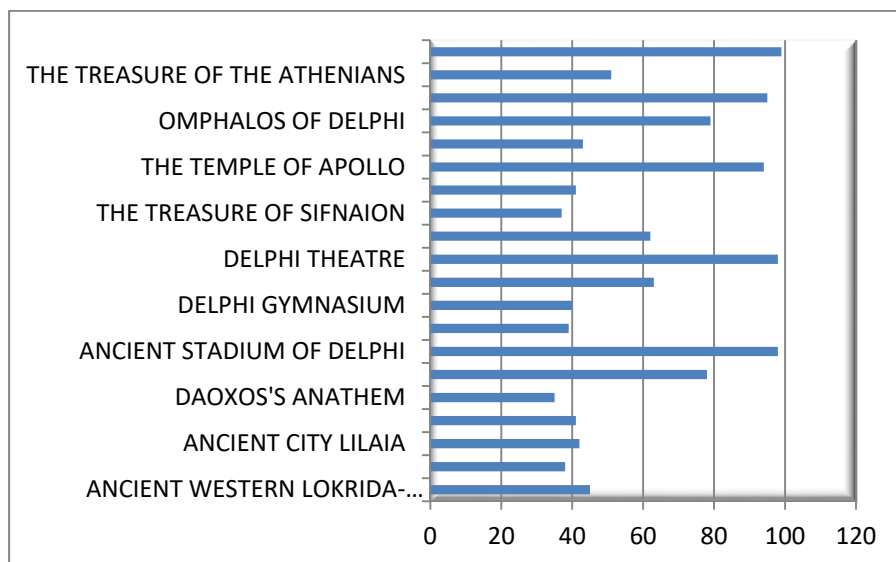
Research

Following up, in order to record the existing visitation of the places proposed through the cultural routes, a survey was conducted using a closed-ended questionnaire, which was given to residents and entrepreneurs in the area of Fokida. 285 questionnaires were collected, which were analyzed in SPSS 20. Next, the results of the survey are presented with tables and diagrams according to how the answers are depicted.

As it came up from the research on the archaeological sites of Delphi, it is important to note that the main ones depending on the frequency of visitation. According to the results, the

most important sites seem to be the ancient stadium of Delphi, the theater, the temple of Apollo and the oracle. Followed by the oracles of Pythia, the dome of Athena Pronaia and the nave of Delphi.

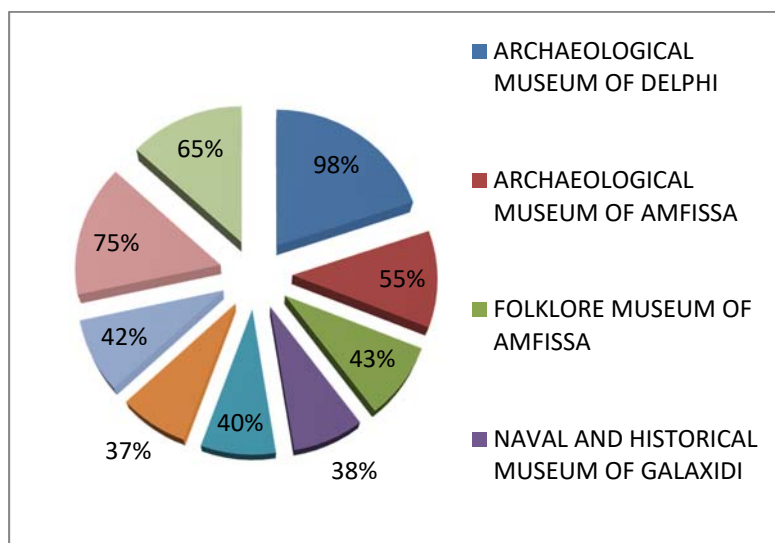
As it came up from the research on the archaeological sites of Delphi, it is important to note that the main ones depending on the frequency of visitation. According to the results, the most important sites seem to be the ancient stadium of Delphi, the theater, the temple of Apollo and the oracle. Next in the line of visitation are the oracles of Pythia, the dome of Athena Pronaia and the Omphalos of Delphi.



Graph 1. The most important archaeological sites of Delphi according to the people who have visited them

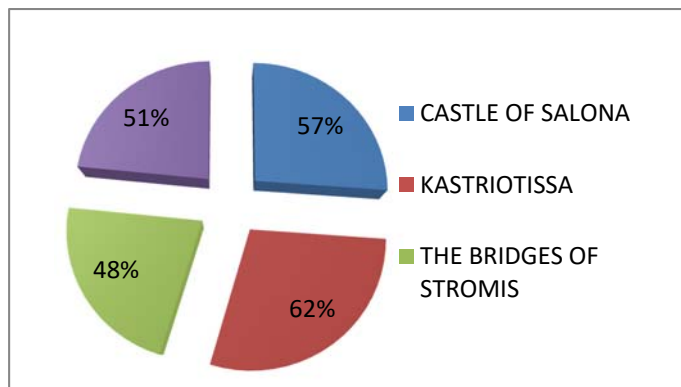
Regarding the museums of this area, it is noted that the most important of these, according to the visitors, are the Delphi Archaeological Museum, the Hani (small inn) of Gravia Battle Museum, as well as the Angelos and Eva Sikelianos Museum, as shown in the chart that follows.

Graph 2. The most important museums according the number of visits are:



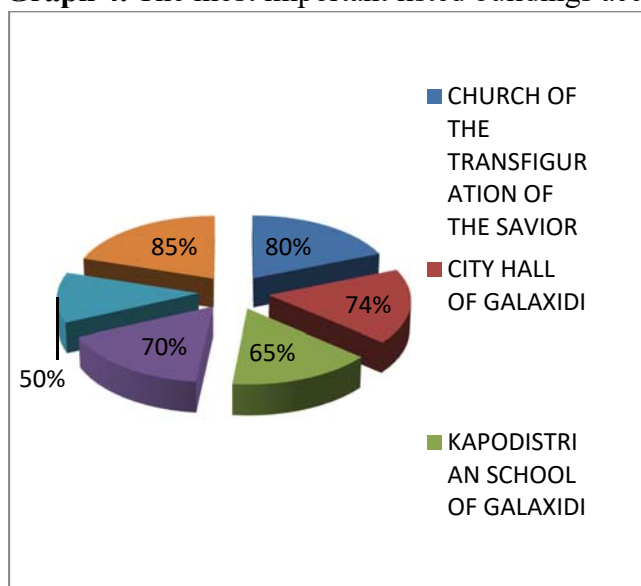
As for the Byzantine and medieval monuments, there seems to be little difference in the number of visitors, as the rates are quite close.

Graph 3. The most important Byzantine and Medieval monuments according to the number of visitors are:



Similar results arise in terms of the number of people who visit or know the listed buildings in the greater Delphi area. It seems, therefore, that these are of equal importance with the most known of them to be the Church of the Transfiguration of the Savior and the Cathedral of Amfissa.

Graph 4. The most important listed buildings according to the number of their visitors



Conclusions

The cultural routes proposed in the previous text are directly related to the cultural interest of the Municipality of Delphi. A significant percentage of the Municipality’s visitors come to the place for tourism, which means that they need to know the key points to visit, depending on their particular interests. For this reason it is important for the wider Delphi region to be promoted as much as possible. .As the survey showed, this is also confirmed by the fact that the majority of the visitors, regardless of the reason they come to the area, they visit the monuments of this municipality.

Of these monuments, the vast majority of tourists visit the archaeological site of Delphi and its museum. Also, the most visited places appear to be the Delphi Ancient Theater, the Delphi Oracle, the Temple of Apollo as well as the Delphi Stadium.

Many are also the visitors to the Archaeological Museum of Delphi as well as to the museum of the Battle of Hani in Gravia. Moreover, they also seem to visit the Archaeological Museum and also to the Folklore Museum of Amfissa, while a smaller percentage visits the rest of the museums. In the context of this paper, these major museum sites have been proposed due to the high cultural interest, while the cultural routes also suggest places less known to the general public, but with great history and cultural background.

Finally, as far as medieval and Byzantine monuments are concerned, most visitors pass from the village of Kastriotissa but also from the Castle at Salona. A smaller percentage of people visit the cisterns at Chrisso as well as the Stromi's Bridges. A significant percentage of visitors go to the Cathedral of Amfissa, the Church of the Transfiguration of the Savior and the Town Hall of Galaxidi. As we conclude, all these places are part of the proposed cultural routes, which are differentiated according to the interests of the visitors, suggesting other additional points with which they could be combined.

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