



DIVERTIMENTO

Europe: motion, emotion, imagination

HERITAGE MOBILITY MODEL

COS-TOUR-2015-3-04

Supporting Competitive and Sustainable Growth in the Tourism Sector
THEME 2: DIVERSIFYING THE EU TOURISM OFFERS & PRODUCTS –
PROMOTING TRANSNATIONAL THEMATIC TOURISM PRODUCTS



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1 INTRODUCTION

If we have the monuments, people will come. Right?

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Wrong! By definition, cultural tourism is to communicate the local community to the outside world. If you aren't spreading the word outside of your immediate local community, chances are you won't attract new cultural consumers. Cultural tourism is dependent upon cultural

communication and is a knowledge based activity.

How to ensure that they will come then?



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2 HERITAGE MOBILITY

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The COS/TOUR/DIVERTIMENTO 699493 is realizing a new heritage mobility for cultural tourism via the EUROTHENTICA experience in Greece, Italy, Spain, Slovenia, Romania, Bulgaria and Turkey. EUROTHENTICA, communicates to visitors and locals the values of places, objects, sites and collections, oral histories and narrative structures from the region's rich historic past dealt in the Project Area. It promotes 70 selected heritage assets at transnational level in:

- Rhodes, Greece,
- Basilicata and Campagna, Italy
- Ptuj, Slovenia
- Alba Julia, Romania,
- Varna, Bulgaria,
- Eastern Black Sea, Turkey.

An iBook for iOS and Android operating systems with a limitless capacity for synchronization and update-ability for all devices independently of their occasional geo-locations. EUROTHENTICA is not an assemblage of geo-locations, but special place values connected to meaningful heritage narratives offering foreign and domestic visitors exceptional cognitive emotional experiences at heritage places. Linguistic, visual, auditory, and interactive materials designed, respect the principles of human cognitive architecture and motivate visitors to interact with heritage narratives offered. Each narrative is constructed via a succinct, focused, and consistent message across the selected audiences; it deploys the right media choices for communicating the message (text-video-audio); it enables a wide range of experience opportunities for different target publics; it succeeds to create a brand image for the Project Area. EUROTHENTICA, is the Project's "Museum-on-the-go", and as such it constitutes a new cultural service per se with the audience and by the audience, enabling the co-creation of content and exchanges of views for the widest possible audiences at international level. It will thus become the Project Ambassador creating a recreational learning environment and the opportunity to interact at a human scale in the Project Area and promote cultural encounters in tourism.

An iBook for iOS and Android operating systems shall further support the heritage experience sought by EUROTHENTICA. The i-Book will impact the modus operandi of visitors in the Project Area creating a heritage corridor with 70 selected geo-locations to be virally and globally disseminated via smart devices, phones, PCs and tablet applications. By adopting the iBook the Transnational Partnership wishes to offer dislocated audiences a significance chance to create their personal place-bonding at a time. Thus a new cultural heritage mobility model is born. The iBook is a digital publication, consisting of text, images, interactive images, videos and multimedia. It will be readable on computers or other electronic devices and all smart devices. Mobile availability is provided for users with a mobile data connection, so that it will not need to be stored on the device. In the space that a comparably sized print book takes up, the e-readers can potentially contain thousands of e-books, limited only by its memory capacity. It will be offered to iOS and Android users and will be downloadable directly at the Appstore. The implementation shall ensure that cultural heritage assets and services selected by cultural consumers and heritage tourists in the Project Area become fully accessible across computers or mobile phones, with the streetscape playing protagonist roles in the experience framework. EUROTHENTICA is expected to transform factual information about selected geo-locations into fully comprehensible digital artworks, that complement cultural consumption and independent travel practices. Thus visitors will be able to customize their experiences and seek attractive services and applications, hence, fostering consumer demand.



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2.1 Objective

DIVERTIMENTO considers the global transformations in the global connected consumer market along with the changing socio-economic conditions that affect the EU and the mundus. DIVERTIMENTO is the transnational effort to realize and demonstrate a new integrative cultural heritage experience able to deliver value to cultural heritage consumers spreading local and regional boundaries with the use of mobile technologies. Main expression of this effort is the Project iBook, which shall be become an instrument to facilitate and stimulate the development of attractive services and applications, hence, fostering consumer demand. The Project iBook is intended be the unique and only Project output that will exceed the project life time by far and will be always

within the availability of the involved partners for further updates, supporting the implementation of new products and services in the Project Area and the uptake of innovation in cultural heritage consumption not only as the Project highly recognized ID, but also a the proactive promoter of each participating region, addressing the needs of both cultural heritage consumers and cultural heritage operators in situ. It aims to become an agent for change by developing smart business models for cultural heritage products and services that are not yet in place, but are needed in the context of revalorization of the territory towards a new narrative for Europe.

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2.2 Target Groups

The iBook shall address the connected consumer market creating the enabling environment to consume, share, and promote the Project Area cultural heritage identity producing a strong shift in how services and products are consumed in the Project Area increasing local business and tourism revenue. The iBook shall meet the challenge to support

place identity and regional marketing strategies that recognize how customers are using mobile devices while buying services and products and look for new opportunities to use these mobile habits to their advantage. More detailed the target groups, who will benefit from the new heritage mobility are:

2.2.1 The Public Sector

The unified approach for the generation and production of the new heritage mobility will provide communities and local planners with praxis validated tools to unlock heritage asset values and promote cultural identities at local/global level. The process of collecting, managing and accessing information is very important and reveals the manifold aspects of the area's recourses. By operating and demonstrating the i-Book policy makers may

articulate a vision for heritage conservation and interpretation at local and transnational level. They can stimulate decision makers and actors to support future programs and initiatives that will strengthen communities, to formulate community priorities, to strengthen the partnerships and resources that support heritage, to ensure that heritage is conserved for the benefit of future generations.

2.2.2 The Private Sector

By showcasing the Project Area the iBook underpins local economy and secures income. As heritage contributes towards local character and distinctiveness and is crucial for the support of local tourism businesses, a quality logo for final products will be awarded, which is expected to contribute to place competitiveness and provide for specific market values, attracting businesses, economic activities, and

visitor flows. In this way visitor mobility is enhanced as it becomes connected to and driven by global tourism, that will foster new functions for local businesses. The DIVERTIMENTO aspiration is to converting the Project Area into a cultural and leisure attractor, able to retain high quality tourism on a repeat visitation basis and benefit thus tourism related businesses. DIVERTIMENTO



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establishes a critical mass for the support of SMEs in tourism with an new supply for an international audience addressing:

- Digital integrators (youtube, vimeo etc) and and Event Cinema Operators
- Digital DV and Web TV and Satellite thematic TV (history channel, Art, ARTE, Arte Pro, etc) TV Educational programmes and Documentaries
- TV and On Demand AV Services in Europe
- SMEs directly in involved in cultural heritage: AV and multimedia producers; CH event and exhibition organizers
- SMEs directly involved in tourism covering the spectrum of accommodation, transport,

facilities, tour operators, souvenir shop owners; catering companies and restaurants

- SMEs indirectly involved in tourism: producers of traditional products, agricultural cooperatives
- Companies, economic actors and institutions that require cultural heritage concepts for therit corporate communication
- Private Museums, Collection and Galleries
- Professional organization and unions involved in tourism like unions of tourist guides; animators; interpretation and communication experts; artists and craftsmen

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2.2.3 The Third Sector

The targets set by the DIVERTIMENTO transnational Partnership are cross-cutting. In this vein a meaningful cooperation is achieved, if all relevant stakeholders are represented. Socio-economic regeneration is delivered through the combined efforts of the wide range of parties included in the wider Partnership. EUROTENTICA can assist third sector actors to enhance social competitiveness and territorial dialogue for the better management of heritage and create an effective medium to

guarantee result viability and stimulate cultural heritage entrepreneurship. In this way social partners can interpret, protect and use the Heritage Environment for development and changes the landscape of heritage work by identifying organizations wishing to work more closely together and explore opportunities for social entrepreneurship related to the service sector, the heritage sector, while at the same time they offer a platform for cultural communication.

2.2.4 Young Audiences

The youth of today is digitally innate. Therefor young people need a different approach to engage their interest in heritage. The iBook becomes a local educational resource that speaks "their language". It forges connections with places and enhancement of environmental conscience by utilizing local heritage to explain the history and significance of places. By actively involving young audiences in explorations in situ, the iBook is offering platforms for their skills and creativity. The digital narrative included in the iBook offers more than any other medium manipulation of the image and incorporates the most advanced technologies available while it becomes a stimulus for future creations. Sites such as EUROPEANA, the European Film Gateway or EU Screen now allow to access picture and sound recordings dating back to the very birth of cinema However the digital

shell does not content quality, citizen education and the shared European identity. The digital AV although extensively utilized in the technologically advanced members states it is not structured, neither researched as communication production pattern, and neither taught in the tertiary education. This default is currently disabling the youth to develop their cultural capital. At the same time it is known that digital languages in the entertainment sectors are being contaminated by alienated contents with own languages, which lie outside of European cultural values, human rights and education to democratic citizenship. Too often violence is shown as a solution for daily problems, which if it remains uncontested, will be producing **horror insensitive youth**. Bollywood, disputable social contents in game alternate realities, discrimination, race and political incorrectness invade the screens and

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the minds, without possibility for critical reflection and resistance. Additionally the digital TV is still no different from the analog era despite technological changes: it is an acknowledged fact that the TV language is producing a decline in cognitive abilities of the younger generation across the EU. EUROTHENTICA is proposing a contextual revolution by investigating the language

production mechanisms to formulate remedies for the quality of contents and define new paradigms for the evolution of the cultural capital. Additionally it intends to employ and replicate **a market- shared reference code** to meaning making as the cinema has successfully accomplished in the past. Through the new heritage narrative European values will be carried in and outside Europe.

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2.2.5 Local communities

Increased community cohesion and greater social inclusion can be achieved through a renewed focus on cultural heritage and landscape. DIVERTIMENTO expects to change the landscape of heritage planning by co-involving communities and the youth into the caring of heritage. Involving communities at a grass roots level in their local heritage can be a vital medium in bringing local communities together through a shared understanding of

their diverse histories. Local communities will benefit from the **iBook** as they are per se accessible cultural products and services. In this respect local communities are viewed as cultural operators in situ. By enhancing visitor their heritage communication communities can attract external investment as well as maintaining existing businesses of all types, including international tourism.



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3 TESTING THE HERITAGE MOBILITY MODEL

The new heritage mobility model is active across the EUROTENTICA space. The autonomy in mobility is ensured by two innovations: the 70 selected geo-locations are accessible in the territory through the constantly updating Google map, which is integral part of the eBook for iOS and Android operating systems; a new cognitive-emotional narrative is replacing the traditional trail. The eBook has not been created in isolation, but in collaboration with local stakeholders, whose valuable feedback has facilitated the crossing of the bridge of vision to the valley of implementation. It capitalizes on existing local resources to enable local businesses with proximity to the selected heritage assets benefit through their presence in the Google Map that leads to the enhanced visitor revenues. Connected to an interactive Google Map, the EUROTENTICA space becomes inevitably an agent for change per se: a model for cultural heritage products and services that is not yet in place, but needed in the context of the re-valorization of the territory.

Consumers increasingly consult their trustworthy shopping companion – the smartphone – inside stores and at street level in

format of downloadable videos, images to WhatsApp images, Instagram photos and geo media location data. The Google Map integrates contents of the retail environment providing local SMEs with a significant opportunity to reach customers through a highly personal digital media channel incorporated into the eBook. In this way a clear image of each local heritage identity is created, part of the Project Area identity, as understood and launched by DIVERTIMENTO.

Added value and local expertise are mapped so that the Google Map becomes an *Inventory of Products & Services* in the Project Area. Through the Google Map anyone interested may access all available consumption points in the territory: from hotels and restaurants to pharmacies and gas stations, from stores and souvenirs to hospitals and police stations. In this way a business platform is operated for local products and services, an inventory linked to the local-global markets, proactively promoting the Project Area: the eBook launches EUROTENTICA also as a business venture in the Project Area identifying how consumer time is shifting across app categories and operating systems.

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4 DEVELOPING A PROTOTYPE

The Pilot Project “THE EIGHT OF EUROPE” is developed according to the values of the Council of Europe. It moves around 10 geolocations, in the Unesco enlisted Medieval City of Rhodes. Given the multiethnic character of the Knights Hospitallers and the visibility of monuments in the landscape, 5 interpretive spheres are introduced to inspire the comparison of the sovereignty of Rhodes (1306-1522) with European Union values “united in diversity”. Visitors familiarize with known schemes from their everyday life such as: (multi-ethnic) governance, citizen services (administration, health, defense, etc.), economy and commerce, faith, social life and arts, private life, so as to enable quick understanding and foster participatory cultural consumption.

While the term “experience” is used interchangeably with the term “activity,” they are two different concepts. The DIVERTIMENTO Heritage Mobility Model designs situations where cultural consumers and

cultural consumers at heritage places may interact with the different assets through activities, emotions and cognitive procedures. Effective planning anticipates the reaction and kinds of memories a visitor is likely to have. These are interpretive opportunities. Interpretation helps cultural consumers to reflect on their experience, **as it happens in real time**, so that they come away with a deeper understanding about themselves. For example cultural consumers might have a greater sense of confidence about themselves after boating down a river or feel they have a greater connection with nature after exploring a geo-trail, or a deeper sensitivity to rural lifestyles in an interpreted agritourist context; or have a greater sense about place that performs in the eyes as resourceful and resilient with **speaking objects** instead of fossilized units from the past. The experience at heritage places is a complex and personal interaction between an individual and the onsite heritage environment, natural, built or intangible. Completeness and quality of



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the experience are influenced by the user's expectations, the setting, social interactions, degree of active participation (passive through to active), levels of immersion (emotional, physical, intellectual and spiritual engagement), and associated memories. Local communities and the tourism industry benefit from protected area visitor access and facilities. This is underpinned by the provision of infrastructure and services, such as roads, safe drinking water, walking tracks, signage, interpretation and education programs, guided tours, campgrounds, toilets, car parks, picnic sites of brochures, and websites. It is important to maximise the accessibility of these services for people with disabilities as well as of different cultural and linguistic backgrounds. It is a significant challenge to manage visitor infrastructure to contemporary standards. In planning for interpretive products and services, there is a need to identify appropriate and inspirational experiences which meet current and future visitor expectations now and in the future. Successful tourism at heritage places depends on achieving a balance between commercial imperatives and a suite of heritage values including historic significance, archaeological value, architectural and aesthetic importance and the significance of the sites to associated local communities. Proficiency in areas such as marketing, financial management and alliance building are therefore equally important to those required for cultural interpretation and conservation. Through lack of funds and failure to recognize the importance of expertise required, local cultural offers often depend solely on local volunteers and enthusiasts to meet challenging requirements of effective heritage management. 'Experience' is a well-worn term that is often used with little attention to meaning. It is generally accepted that it is about the 'complex of all which it is distinctively human' and stands at the centre of educational endeavour. Education per se might be defined as an emancipation and enlargement of experience. Experience is both process and content: it includes *what* we do, *what* we suffer, *what* we strive for, love, believe and endure, and also *how* we act and are acted upon, the ways in which we do and suffer, desire and enjoy, see, believe, imagine - in short, processes of *experiencing*. We distinguish between two senses of the word 'having an experience' and 'knowing an experience'. Sometimes experience can be seen just in the former sense - as a sensation. We can thus approach experience at two levels: Primary

experience is what occurs as through a minimum of incidental reflection, and Secondary "reflective" experience through 'the intervention of systematic thinking'. The two are united. Writers on experiential learning have tended to follow the line that 'experience has within it judgment, thought and connectedness with other experience'. Others argue that 'experiencing' and 'what is experienced' 'stand to one another in the most complete interdependence; they comprise a single whole'.

In order to make heritage accessible to a wide public besides protection and conservation effective tools are required to plan for quality visitor experiences. The interpretive planning process is a heritage management tool that identifies and produces significant visitor experiences, involves themes, presentation media, audience segmentation and evaluation procedures. As a collaborative process it involves national and local governments, local authorities, cultural operators and diverse guardian institutions, local communities, private owners, volunteers. Originated from a supply side tourism planning perspective, it incorporates a set of procedures and mechanisms that strive to connect in situ or virtual experiences with significant phenomena and events considering at the same time economic benefits for local economies, sustainable uses of local resources and quality visitor services. The interpretive process model includes a hierarchical set of indispensable components such as:

- the objectives of cultural operators and heritage managers
- profound knowledge of target publics
- profound knowledge of resources and assets
- significance assessment process,
- media selection,
- implementation and evaluation procedures

The process model considers also site facilities and orientation, tourism related services such as transport and accessibility issues, catering, shopping and accommodation information, distance and time on tracks, important features identified on an orientation map, seasonal problems such as very high or very low temperatures etc. Modern neuroscience is yielding insights which can give valuable tools for the design and delivery of quality visitor experience. With an ability to



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objectively identify the essential elements of indoor and outdoor heritage spaces, strategies and plans which better safeguard valuable assets can be crafted. Brain literacy can help accurately identify aesthetic reactions to the visual environment and catalogue the features which sustain or detract from important aesthetic experiences. Environmental protection and scenic preservation has become an increasingly important part of open space planning as the public desire for such amenities grows and the prospect of losing natural and scenic resources increases in response to growth pressures.

Experiences are created through memorable occasions and/or interactions that engage people in a personal way and connect them with a place. **“Cultural Experience”** means to offer non-captive audiences opportunities to derive from a visit meanings and values of the resources, gain knowledge, modify attitudes, behaviour, provoke emotions and impressions, forge relationships, or provide for other subjective elements and sensory experiences, enjoyment and relaxation.

Individual dispositions may dictate various needs to experience seekers: the need for social contacts at cultural heritage settings or/and learning experiences; the need for restorative environments or experiences which create a sense of peace and calm; the need or desire to escape from a mundane and alienating environment, or to alleviate boredom; a search for novelty or change, for new sources of stimulation and adventure, or the need to explore the unknown; the need for learning or cognitive engagement; finally leisure as an opportunity for self-fulfilment, self-development or a source of meaning in life. The most common area identified in the studies as something people expressed satisfaction or concern about related to the range and quality of facilities, services and products that were available. There tended to be more positive comments and views expressed than negative ones. In this vein specific monuments were selected in the Medieval City of Rhodes, which, through a new AV and media narrative, will ensure visitation autonomy and visitor satisfaction.

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at present being studied, restored, maintained
and interpreted.

4.1 The Medieval City of Rhodes in Greece

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The landscape of the Medieval City of Rhodes is frozen at 1522, so that Rhodes is the only European walled town that still shows the transition between the classical medieval fortification and the modern one. The Medieval City is a UNESCO world heritage listed site and the best preserved, oldest and largest living medieval city in Europe. The 4km defensive walls were built by the Knights of St John during the 13th to the 15th century to defend Western Europe against the expanding Ottoman Empire.

The fortifications that still exist today make a belt around the medieval town so that it is a separate neighbor from the modern city. They are restored during the Italian administration of the island and the Greek Ministry of Culture after WWII. During WWII Rhodes has been bombarded by the British Airforce and many monuments suffered damages.

15 years of restoration have been celebrated in 2000. Works are still ongoing as the Medieval City is



The Christian kingdoms in the Latin East ended with the fall of Acre in 1291. The Knights of the Hospital first fled to Cyprus, but they conquered the island of Rhodes in 1310. In Rhodes the Knights ruled their own kingdom and defended western Europe against the expanding Ottoman Empire. In 1480, the Knights successfully defended the city of Rhodes against a Turkish assault, but the Turks returned and captured the island in 1522. The Knights withdrew from Rhodes looking for a new home base. To prevent the further spread of the Ottoman Empire, the Holy Roman Emperor Charles V gave the island of Malta to the Knights. The Order of the Knights Hospitallers comprises:





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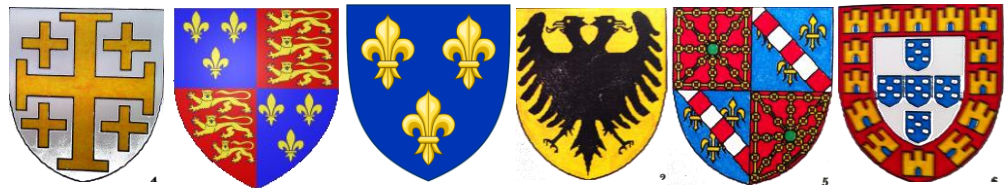
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- the Knights, men of noble birth.
- the Clergy, (Chaplains) in charge of the services in the churches of the Order, they visited the sick in the hospitals, and followed the Knights Hospitallers in battle, where they also undertook ministrations to the wounded.
- the Serving Brethren were not required to be of noble origin, and acted as squires of the Knights, and assisted in the care of the sick. All the members wore the armorial bearings of the Order and enjoyed its privileges.

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As the Knights Hospitaller Order extended, it was divided into nations or *Langues*, those of

- Provence,
- Auvergne,
- France,
- Italy,
- Aragon,
- Castile,
- Germany
- England.



All the members wore the black dress with the white eight-pointed cross on the left side, until Pope Innocent IV ordered that the battle dress of the Knights should be a red coat with a white cross.

The Order of the Knights Hospitaller is governed by a Council, presided by the Grand Master.

TIMELINE OF THE KNIGHTS IN RHODES

- | | |
|---|---|
| <ul style="list-style-type: none"> • <u>Foulques de Villaret</u> (1305-1319) • <u>Hélión de Villeneuve</u> (1319-1346) • <u>Dieudonné de Gozon</u> (1346-1353) • <u>Pierre de Corneillan</u> (1353-1355) • <u>Roger de Pins</u> (1355-1365) • <u>Raymond Berengar</u> (1365-1374) • <u>Robert de Juliac</u> (1374-1376) • <u>Juan Fernández de Heredia</u> (1376-1396) • <u>Riccardo Caracciolo</u> (1383-1395) <i>Rival</i> • <u>Philibert de Naillac</u> (1396-1421) • <u>Antoni Fluvà</u> (1421-1437) | <ul style="list-style-type: none"> • <u>Jean de Lastic</u> (1437-1454) • <u>Jacques de Milly</u> (1454-1461) • <u>Pere Ramon Sacosta</u> (1461-1467) • <u>Giovanni Battista Orsini</u> (1467-1476) • <u>Pierre d'Aubusson</u> (1476-1503) • <u>Emery d'Amboise</u> (1503-1512) • <u>Guy de Blanchefort</u> (1512-1513) • <u>Fabrizio del Carretto</u> (1513-1521) • <u>Philippe Villiers de L'Isle-Adam</u> (1521-1534) (last Grand Master that ruled over Rhodes, and the first to rule over Malta) |
|---|---|

Left : First Grand Master Foulques de Villaret

Right : Last Grand Master Philippe Villiers de l'Isle Adam



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4.2 Gate Amboise

The most impressive gate of Rhodes from a military viewpoint is built by Grand Master Emery d'Amboise in 1512: the access is protected by two massive round towers clearly designed to withstand the Ottoman cannon. If the enemy had managed to make his way through the gate still he would not have gained

Golden Ducat

minted by Emery d'Amboise

Grand Master of the Order of Saint John in Rhodes 1503-1512

access to the town; this because d'Amboise modified the design of the walls so that there were three other gates between the external gate and the town. For this reason the Ottomans called the overall system of gates *Egri Kapi* (Twisted Gate).

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4.3 Moat and Gates

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The Medieval Town is surrounded by very well preserved defensive walls built in the 14th and 15th century, approximately five kilometers long and 12 meters wide, with battlements and turrets and moat width of about 30 meters, with bridges at Gates. Rhodes has 11 gates which stand intact today:

- Gate d'Amboise
- Gate of Saint Athanasios
- Gate of Saint John
- Acandia Gate
- Saint Catherine Gate
- Gate of the Virgin
- Marine Gate
- Saint Paul Gate
- Arnaldo Gate
- Gate of the Arsenal
- Saint Paul Gate
- Liberty Gate



The walls descend vertically or at an angle into the wide and dry moat, which build the first defense line. The wall-walk was protected from outside by the parapet with battlements and loopholes

embrasures for cannon.

its (meurtrieres) for small

In many places a low parapet or outwork had been constructed in front of the fortification wall. Since it was lower its fire only played a part in the battle within the moat after the elevation of the latter's retaining wall.

Moat

The moat is deep and wide and always dry, about 5km long. At critical points within it elongated earthworks, thick and as high as the level of the battlements, had been raised. The moat is a death trap to the enemy, which was why the battle in the moat was always a particularly bloody one

Very few features of the fortification can be attributed to Byzantine or Eastern influences in general. the main elements of the fortifications derive from those of Provence and Catalonia. Methods and styles transferred to Rhodes from another world, Western Europe, were modified and adapted to the available building material, skills and habits of local masons.

Sea Gate





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4.4 Bastion St. George

After the siege of Rhodes in 1480, the Order gained such fame that it received many donations which were used to substantially improve the town fortifications. St George's Bastion was one of the most impressive additions: it was built with the assistance of Basilio della Scuola, a military architect from Vicenza, a town near Venice. It had cannon

batteries also at the ground level to hit the assailants at short range. St. George is the forerunner of the "fronte bastionato". The Tower and the bastion of St. George is located near the St. George church. Built in the 15th century it has witnessed various changes in the city, the church stands tall and is a testimony to the rich culture of Rhodes.

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4.5 St. Antonius Gate

It was the old western gate of the Medieval town.
With the redesign the walls by GM emery d'
Amboise, it became the last gate before entering
the Palace of the Grand Master's.





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4.6 Grand Master's Palace

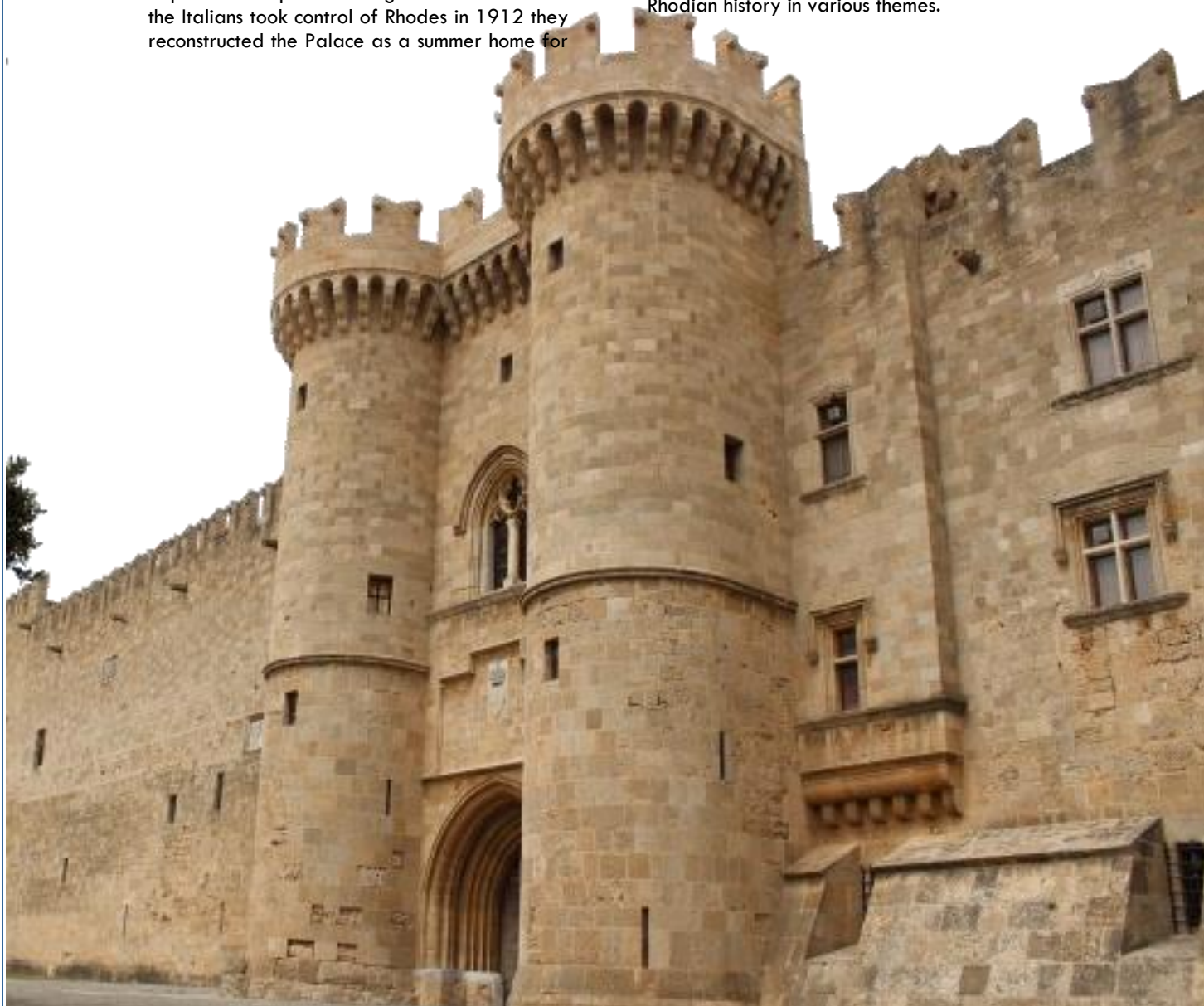
The Palace of the Grand Masters is a reconstruction of a Palace built by Helion de Villeneuve on the site of an ancient Temple to the Sun God, Helios. It is a rectangular building (80 x 75 m.) arranged around a large courtyard (approximately 50 x 40 m.) which stands at the highest, northwest point of the Medieval city, dominating it and overlooking its harbors. An integral part of the city's fortifications from the outset, it played an active role in its defence and was the last refuge of its population in the event of the enemy's capture of the rest of the settlement.

The Ottomans used it for a prison, for stabling their horses and as a gunpowder store. It was destroyed by a great gunpowder explosion in 1856 when lightning struck a minaret and exploded the powder magazine inside. When the Italians took control of Rhodes in 1912 they reconstructed the Palace as a summer home for

Victor Emmanuel III. Although the architects used contemporary drawings and engravings to ensure the exterior resembled the former Palace, the interior owes little to the Knights and much to the lavish Italian design. Inside there are some superb Roman and Early Christian floor mosaics.

Major and drastic interventions were made: the form of the ground floor rooms was altered, and mezzanines were installed in the north and west wing, as well as an upper store over the entire building. The reconstruction was completed in 1940, but the outbreak of the World War II didn't permit the palace to be used.

The Palace has around 300 rooms, only 24 are open to the public. The ground floor houses an exhibition of 2400 years of Rhodian history in various themes.





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4.7 St. John's Cathedral

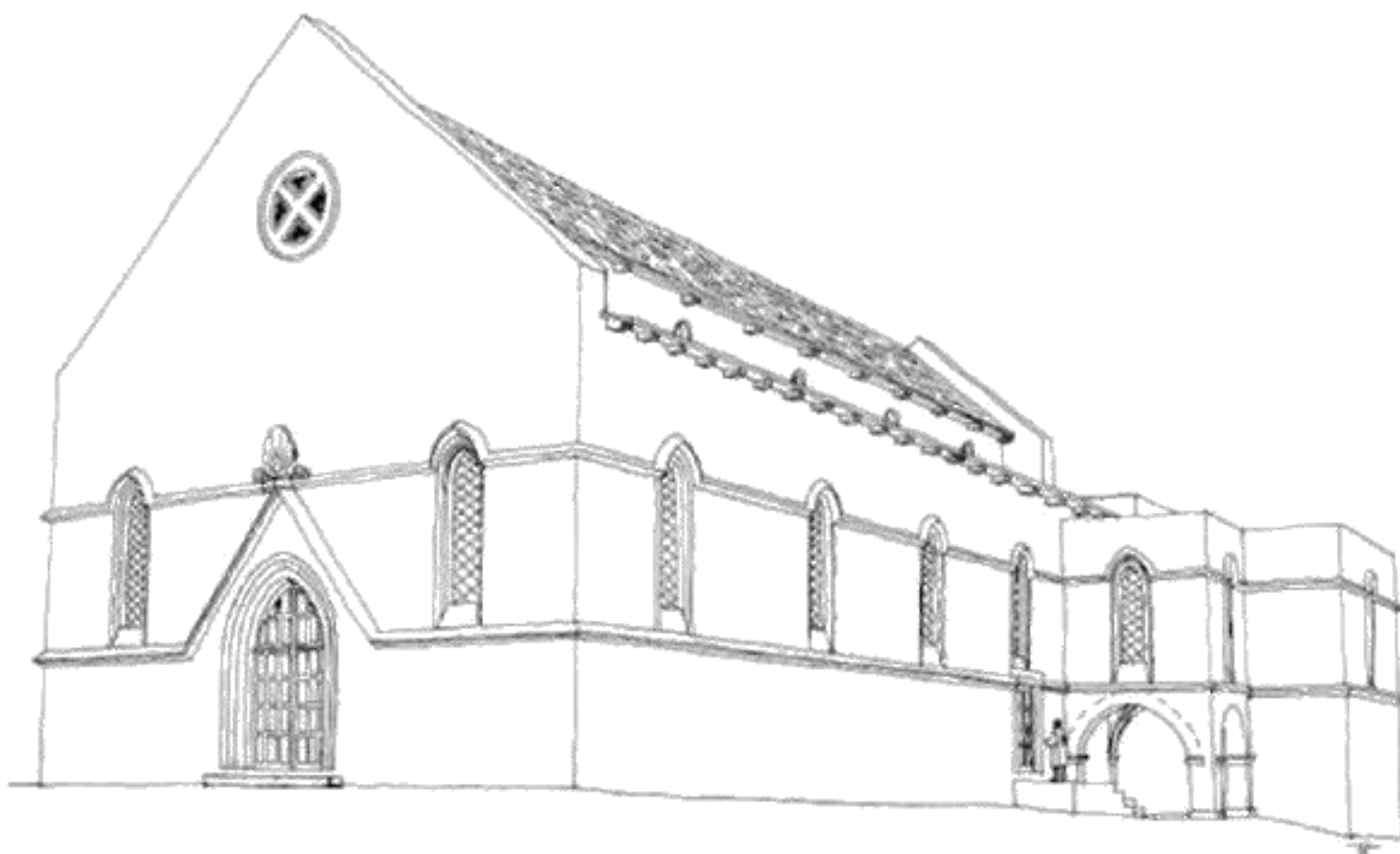
The conventual church of the Knights Hospitaller, St. John of the Collachio, was laid south of the Grand Masters Palace, as soon as the Order became established on the island 1310. All import and religious and political activities of the Order of St. John, i.e. the synods, the election of the new Grand Master and the burial of the most prominent knights, took place in this church. According to the archives of the Order and the descriptions of

medieval travellers and pilgrims, the church houses important Christian relics.

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The north entrance to the church, very similar to the west door but smaller in size, was accessed by a small flight of stairs.

On the ruins of that marvellous church the Ottomans built a school. The church of Evangelismos is built according to the plans of St. John of Collachio



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<http://divertimento.unicity.eu/index.php>



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4.8 Street of the Knights

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During the 213 year period of the Knights (1309-1522), the knights of St. John divided the walled settlement, with a total area of 800,000m², into two parts. The Convent of the Order of the Knights Hospitallers of St. John occupies the western part of the Collachio (former Byzantine Castle).

The Street of the Knights, main axis road of the Ancient City connects the Cathedral of Our Lady of the Castle, the Communal Church of St. John of Collachio, the palace of the Grand Master and the Inns of the Knights along the Street, the Great Hospital and the Inns of Auvergne and England.

The northern part which is the smallest one, was called the Collachium (Castellum, Chateau) and includes residencies of the higher dignitaries, the Hospital, the Church of St. John, the Palace of the Grand Master and the lodgings of the 7 different 'tongues', the Inns of the Knights.

The southern part was known as burgum or Chora and the people that used to live there where the Greeks and the Latins.

The Jews were expelled from everywhere and they had their own neighborhood in the eastern part of the Medieval Town (Juderia).

THE EIGHT OF EUROPE



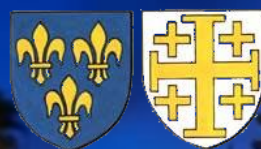
England

Auvergne



Portugal

Germany

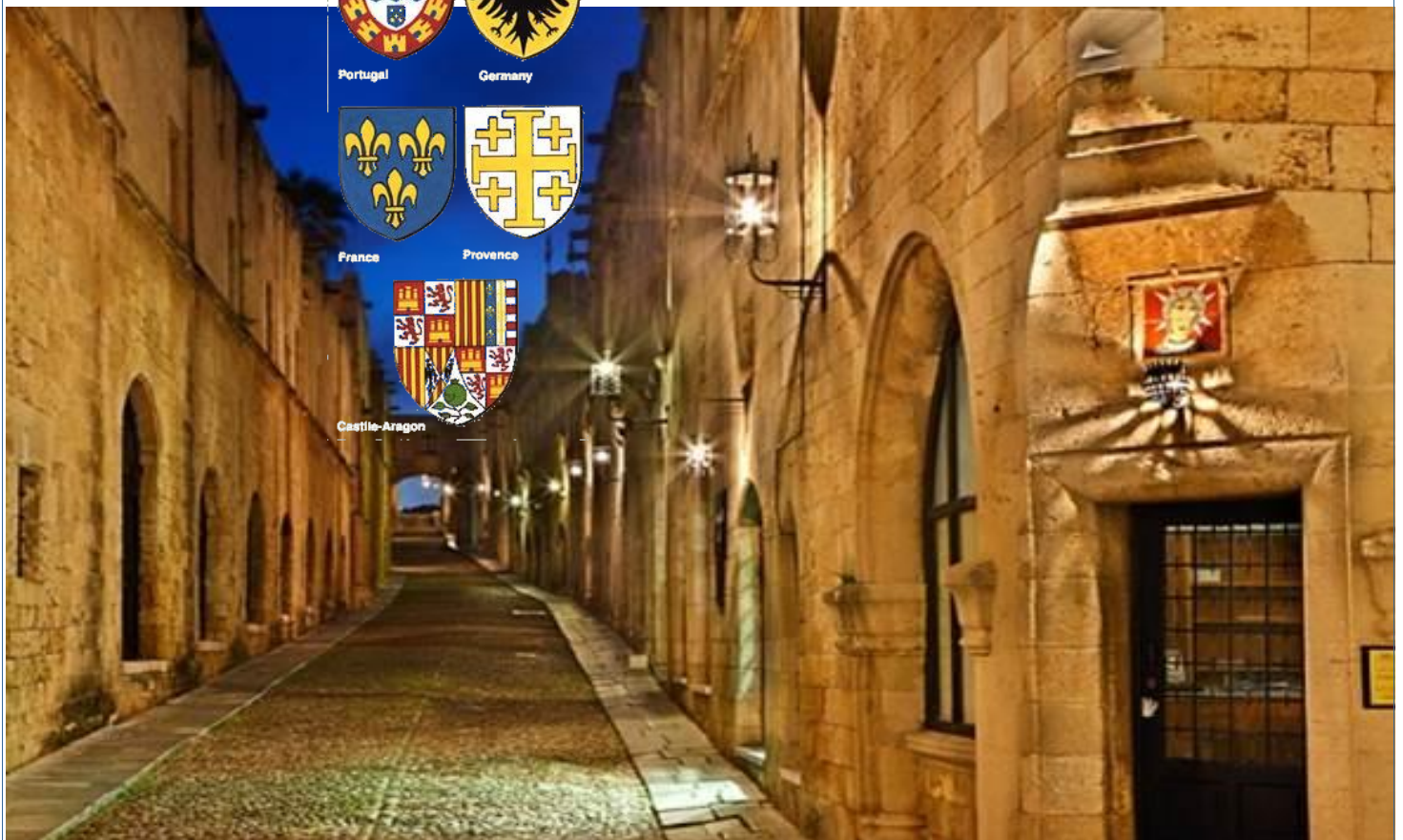


France

Provence



Castile-Aragon

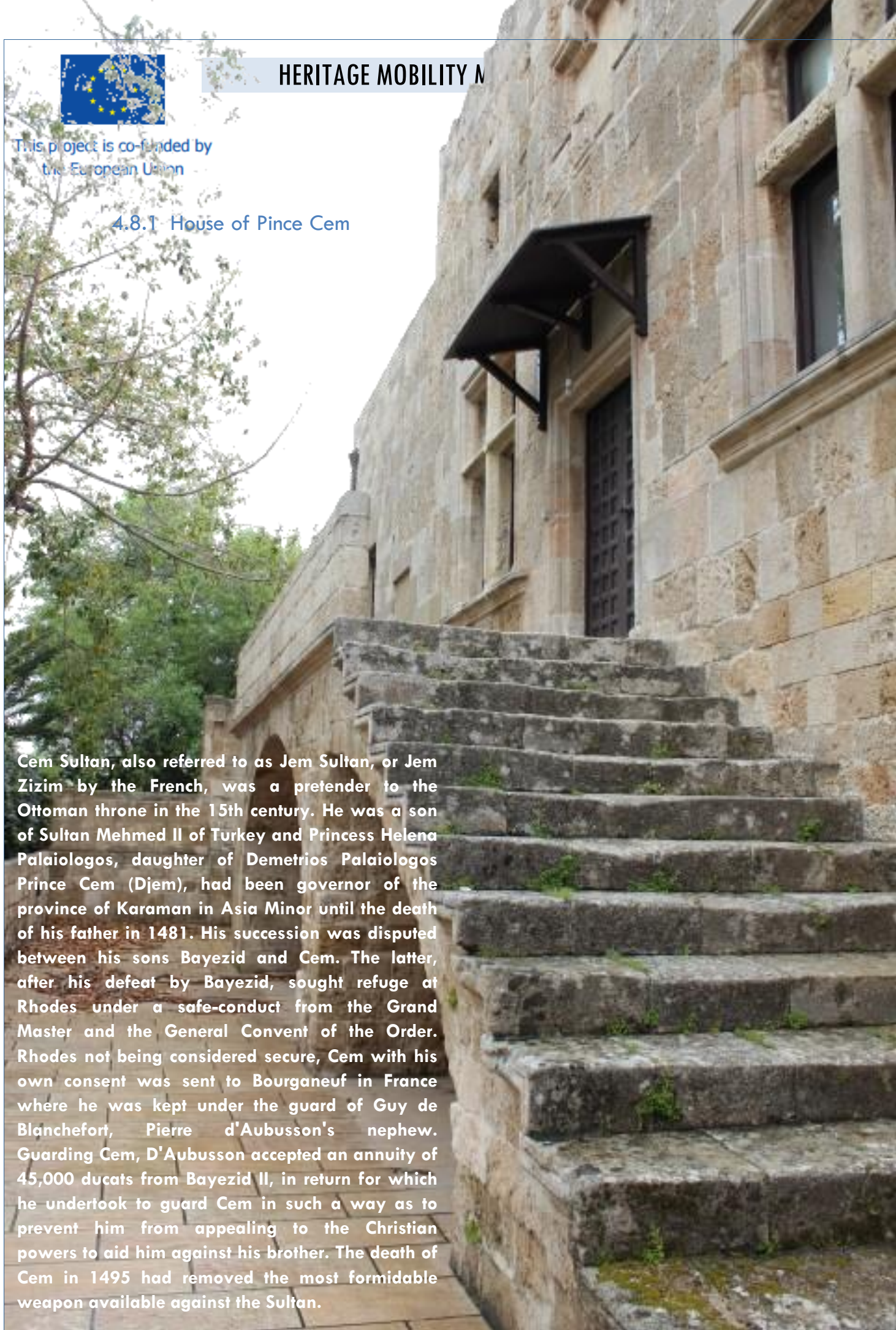




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4.8.1 House of Pince Cem

Cem Sultan, also referred to as Jem Sultan, or Jem Zizim by the French, was a pretender to the Ottoman throne in the 15th century. He was a son of Sultan Mehmed II of Turkey and Princess Helena Palaiologos, daughter of Demetrios Palaiologos. Prince Cem (Djem), had been governor of the province of Karaman in Asia Minor until the death of his father in 1481. His succession was disputed between his sons Bayezid and Cem. The latter, after his defeat by Bayezid, sought refuge at Rhodes under a safe-conduct from the Grand Master and the General Convent of the Order. Rhodes not being considered secure, Cem with his own consent was sent to Bourgneuf in France where he was kept under the guard of Guy de Blanchefort, Pierre d'Aubusson's nephew. Guarding Cem, D'Aubusson accepted an annuity of 45,000 ducats from Bayezid II, in return for which he undertook to guard Cem in such a way as to prevent him from appealing to the Christian powers to aid him against his brother. The death of Cem in 1495 had removed the most formidable weapon available against the Sultan.





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4.8.2 House Villaragut

Though the Garden Door of the Great Hospital of the Knights a two store building is a landmark: the house of the Grand Hospitaller Diomedes de Villaragut. Located on the junction of the Street of the Knights and Lachitos street, this mansion has had its history associated to that of the Knight Diomedes de Vilaragut, chief of the Tongue of Aragon. The premises of the 15th century mansion are structurally connected to the Grand Hospital of the Knights, although the original use of the premises has not been possible to this day to determine. Under the

Ottoman rule (1522-1912), this structural complex underwent several alterations, eventually ever harbouring private homes whereas during the Italian rule (1912-1943) restoration works were launched, for this noble mansion to be finally converted to a Museum of Ethnography. The damages wages by air raids in 1943 were finally restored with the care of the Greek Archaeological Service. At present, certain revamping works are still in progress, with the aim of ultimately opening this mansion to the visitors of the Medieval Town of Rhodes.

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4.8.3 House Guy de Melais

Guy de Melais bears the title of the Grand Hospitaller in 1480. This is an important date, as in 1480 occurred the first siege of Rhodes. On 23rd of May 1480 an Ottoman fleet of 160 ships appeared before the city, along with an army of 70,000 men. For the next three months a bloody and violent siege ensued, with large

casualties on both sides. After three unsuccessful attempts against Rhodes the Ottoman Turks withdraw on the 17th of August 1480 leaving about 9.000 dead and 15.000 wounded. It is important to know, that during the siege of 1522, the patients left their beds to assist the defence.

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4.8.4 Inn of Provence

The Inn of Provence stands towards the top end of the Street of the Knights on the north side, just a few dozen meters from the Grand Master's Palace. Only a section of the facade, the magnificent portal and some parts of the ground floor have survived, as under the Ottoman occupation it had been converted into a bath-house.

The gateway is the same as those of the "inn" of the "tongue" of France, and of Auvergne. Inscribed on a marble plaque above it is the following inscription: R(EVEREN)DUS

D(O)M(I)N(U)S F(RATER) FRANCISCUS
FLOTA PRIOR THOLOSE CONSTRUXIT,
ANNO 1518. Set in the wall even higher
above the gateway, within a cruciform
frame, are the coat-of-arms of the royal house
of France, of the Order of the Knights of St
John, of Grand Master F. del Carretto and F.
de Flota.

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The Inn of Provence was very badly damaged in the earthquake of 1481. The Prior of Saint-Gilles, Charles Aleman de la Rochechenart, rebuilt it at his own expense.





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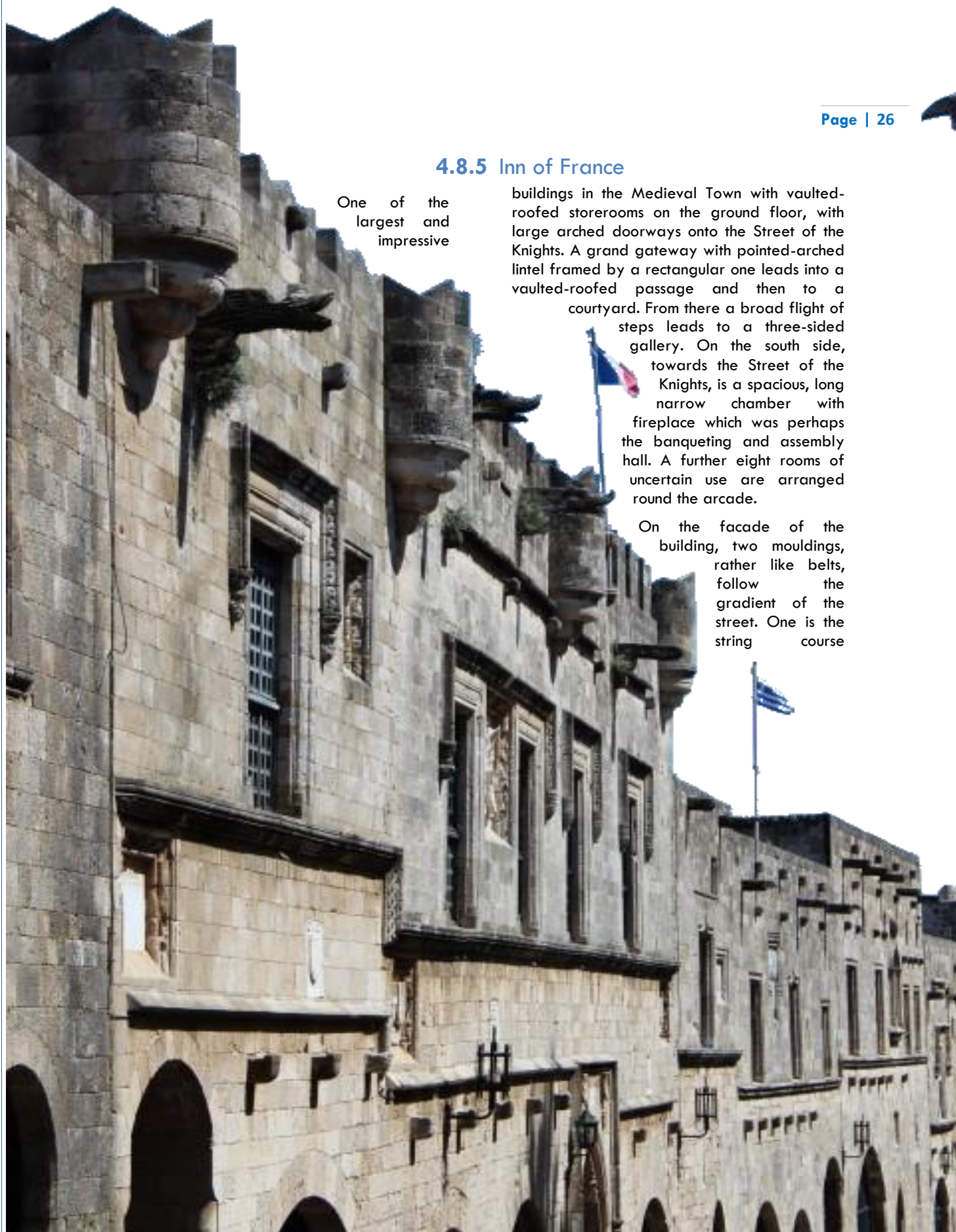


4.8.5 Inn of France

One of the
largest and
impressive

buildings in the Medieval Town with vaulted-roofed storerooms on the ground floor, with large arched doorways onto the Street of the Knights. A grand gateway with pointed-arched lintel framed by a rectangular one leads into a vaulted-roofed passage and then to a courtyard. From there a broad flight of steps leads to a three-sided gallery. On the south side, towards the Street of the Knights, is a spacious, long narrow chamber with fireplace which was perhaps the banqueting and assembly hall. A further eight rooms of uncertain use are arranged round the arcade.

On the facade of the building, two mouldings, rather like belts, follow the gradient of the street. One is the string course





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distinguishing the ground floor from the upper storey, while the other skirts the windows, which are decorated with a “twisted rope” dripstone, the vertical sides of which terminate in conical corbels halfway down their length. Rain water was shed from the roof to the street along water spouts in the form of crocodiles. At the top of the building is a parapet with battlements, while at intervals there is a succession of four semi-circular turrets, like observation posts.

Inscriptions and coats-of-arms on the facade and internal arcade of the edifice mention its

founders and date the different building phases.

The ground floor and part of the upper storey were perhaps finished sometime between 1492 and 1495, judging from the dates inscribed on the facade, over the gateway and between the windows. The date 1503, also carved high up on the facade, denotes the year in which construction of the south section of the building, that towards the Street of the Knights, was completed. In all probability the entire edifice was ready in 1509, the date inscribed on the internal gallery.

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4.8.6 Inn of Italy





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A small portal leads into a vaulted- roofed passage and then to a small courtyard with a well. The rooms to right and left are vaulted-roofed, apart from one, the southwest, which has a flat roof and a wide, arched doorway onto the Street of the Knights.

The large south chamber in the upper storey had a fireplace and was possibly the banqueting hall. Next to it is the kitchen, also furnished with a large fireplace. The use of the other four first- floor rooms is not known. The Inn of Italy is a consulate today. Commissioned in 1519 by Grand Master Fabrizio del Carretto (1513-1521), this building is located in the lower part of the Street of the Knights. Although typologically, the structure and concept of the

construction is reminiscent of many other inns of its kind, the absence of inscriptions and symbols might just as well suggest that these were premises destined to a more general public use. According to historical references, this two-storey construction underwent restoration during the first years of the Italian rule and a replica of its original blazon affixed on its façade. The marble section having borne the coat of arms of the House of del Carretto is presently on show in Constantinople. Up to 1943, the premises housed the Museum of the Knights of Malta whereas today, they play host to the Hellenic State service in charge of maintenance and restoration works in the Medieval City of Rhodes as well as to the Bureau in charge of the monitoring of the implementation of the Project Covenant between the Hellenic Ministry of Culture and the Municipality of Rhodes.

Inn of Italy: Garden in the backyard

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4.8.7 Inn of Auvergne

The Inn of Auvergne stands on the eastern side of the Argyrokastrou Square, diagonal to the First hospital of the Knights, occupying almost the whole of the west side of the Square. Above the portal of the Inn are the coats of Arms of Guy de Blanchfort, who completed the building in 1507.

Entering the square through Liberty Gate, one has the impression that the north face of the building, with its large stone staircase and timber-roofed gallery on the upper storey, restored by the Italian Archaeological Service, is its facade. It is known from the texts that there was a garden in front of the north face. In the time of the Knights the building was

entered through the imposing portal on its south face, above which is an inscription on a marble plaque: D'Auvergne le Grand Prieur Frere Guy de Blanche Fort 1507. It seems that in 1507 G. de Blanchefort, then Grand Prior of Auvergne and later Grand Master, either repaired or rebuilt the "inn".

The gateway opened into a lovely, cross-vaulted passage and from there, through a door, right, into a small square filled with trees. In the Middle Ages this was an inner courtyard, flanked to east and south by additional rooms which have since disappeared. Nowadays it is directly accessible from the street.





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A flight of stone steps in the northwest corner of the courtyard led to the upper storey. The present staircase in the southwest corner was constructed by the Italians. The ground floor comprises vaulted storerooms which do not seem to have changed. Some chambers, of unknown use, have survived in the upper storey.

A small room at the northeast edge, with a fireplace in its southeast corner, and a well in the northeast one, may have been a kitchen.

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4.8.8 Inn of England

Located opposite of the House de Guys de Melais (National Bank today) the building bears four coats-of-arms incorporated in its north face, (those we see today are carved by the restorers): of the royal house of England, of

the grand Turcopolier John Kendal, and two other unknown Knights. That is plausible evidence for identifying this building as the “inn” of England.

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4.8.9 Inn of Spain

A very large building opposite the “inn” of Provence, on the south side of the Street of the Knights. Though it suffered considerable damage during the Ottoman occupation, it has been restored to its original splendour. A large Aragonese arched portal opens into a vaulted-roofed passage from where a stone staircase leads to the upper storey. Here, in addition to the six rooms, a large hall, 19 x 8 m., faces the Street of the Knights. The hall is the assembly chamber of the Knights. The great hall leads to the room over the Street of the Knights, the

passage-way to the building opposite, part of which belonged to the Inn of Spain.

The presence of coats of arms of Castile, Aragon, Granada, Navarre and Portugal within the same frame is a serious indication that this building is the Inn of the Tongue of Spain. In 1492 the Tongue of Spain is split in two, the Tongues of Aragon and Castile, though these continued to be housed in the same single Inn.

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Inn of Spain, Ottoman period





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4.9 Great Hospital of the Knights in Rhodes

The Medical Ideal

The Great Hospital of the Knights in Rhodes is a model, not only for its architectural structure and its functioning, but also for its organization which is still followed by contemporary hospitals.

The Great Hospital of the Knights in Rhodes accepts patients of both sexes including the abandoned infants and for the first time patients having an incurable disease were put up in separate wards. It functioned under the same regulations and customs which were dominant to the hospital of Jerusalem, as well, and which also showed us the way of living and the duties of the Knights towards the patients, where the patient's health shall be restored, contrary to the medieval tradition, where only the soul was being prepared for death.

Rules for Staff

The medical staff of the hospital consisted of four doctors, specialized the diagnosis of several diseases and being able to offer the proper medical treatment. The doctors should swear before the Hospitallers and the officers of the eight languages of the Order. They visit the patients twice a day, morning and afternoon, assisted by the Hospitallers. In addition to this, they were accompanied by two surgeons and one pharmacist.

The beds of the patients had to be long and wide enough in order to be comfortable and it

was not allowed more than one person in each bed (something which occurred in other hospitals of that era). Each bed should have had its own covering and its own linen sheets; it was also protected by curtains.

Each patient should be provided with one gown made of sheep's skin and boots, so as to go easily to the toilets, as well as a woolen hat. Furthermore there should also exist small cradles for the infants which were born in the hospital so that the babies would be able to sleep separately from their mothers and not be disturbed by their broken sleep.

Special diets and serving was carried out in silver utensils, as the disinfecting quality of silver was known to the Knights. White bread which was made especially for the needs of the hospital and one loaf of bread was shared per two persons.

All people who worked in the hospital were under the sacred oath of Indigence - Purity - Obedience. Acceptance of gifts was prohibited and also punished.

Rules for Patients

Immediately upon admission patients bathe, confess, receive the Communion and write their will. Disobedience of the instructions of the doctors as well as any alteration to the given prescription was forbidden. Noise was not allowed even to the patients who had





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recovered and they were not able to play cards or dice or read aloud. These regulations were written in a parchment and suspended from a chain in the wards of the hospital. The Great Magister of the Hospital was personally responsible towards the Order so as for the poor and the patients to be taken care of as it was defined by the spirit of the

Knights.. We underline the enactment of the regulations for the operation and the customs of the hospital as well as the sanitary measures (sanitary councils, quarantine, lazaretto) which were taken in times of epidemic diseases which also indicates the high cultural level of the knights.

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4.10 First Hospital of the Knights in Rhodes

The First Hospital consists of a large hall in the upper storey and another on the ground floor, both with flat wooden roofs. A vertical line down the facade separates the Hospital from the northernmost building, indicating that they were not built at the same time.

Originally the Hospital was free-standing to the south. On that side a mullioned Gothic window has been preserved, which admitted light to the large hall. Later, perhaps in the 15th century, a large lofty chamber, divided lengthwise into three vaulted-roofed aisles by two rows of pillars, was built adjoining the south face. During the first building phase the apse of the chapel projected from the east face of the upper storey of the Hospital, overlooking the square, as is the case in the

New Hospital too. During the time when F. del Carretto was Grand Master the apse was demolished and a door opened in its place. This leads, via a stone staircase, directly to the square. Carretto's escutcheon, set high on the wall, dates this modification.

The Hospital was completed in 1489 and provided medical care to the many pilgrims and Crusaders making the trip to the Holy Land. The long trip was difficult and dangerous and those who survived were in poor health. The Knights of St. John were the best medical practitioners in the area and did not charge for their services.

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4.1.1 Arsenal of the Knights

The Knights had their arsenal between the Arsenal Gate (Gate of Tarsanas) and that of St Catherine's (Marine Gate): it had a direct access to the harbour; today the Arsenal Gate is a modern opening in the walls which allows cars to reach the modern town. It is located in

front of the office of DEH and guides to the port but towards the old shipyards of the Italian, that's why it is called the shipyards gate.

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4.12 Armory de Milly

The name designates the construction located right behind Liberty Gate, at the feet of the Heredia twin towers. As the blazons on the building's façade suggest, the Arsenal was commissioned by Grand Master De Milly (1454-1461) and refurbished with the care of Grand Master Orsini (1467-1476), in the light of the new circumstances created by the advent of powder.

In the aftermath of the completion, in 1489, of the construction of the "New Hospital of the Knights", the premises that until then housed the knightly infirmary (Old Hospital), across from the Inn of the Tongue of Auvergne, were decommissioned, in favour of the Arsenal. The premises are estimated to have harboured a canon foundry. Tradition has it that Knight Dieudonné de Gozon – later to become a Grand Master of the Order, was on these very premises to be found momentarily under the weight of the carcass of the dragon he had just annihilated.

One of the big armouries of the north-east section of the walls and the only one to exist today, it consists of a rectangular building covered by a pointed arch and bears the coats of arms of Great Masters Jacques de Milly and Giovanni Battista degli Orsini. During the ottoman occupation, the armoury's south wall was braced by struts. Further west, on the site of the new Liberty Gate, lays the trace of a second arch covering yet another Armoury that no longer exists. The building is restored by the Hellenic ministry of culture and hosts periodical exhibitions and events





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4.13 Naval Dockyard

The Argyrokastrou Square lies on the south side of the Naval dockyard. The square's east side is occupied by the "inn" of the "tongue" of Auvergne.

To the north is a squarish, tower-like building with a low doorway in its south wall. It is roofed by ribbed cross-vaults and has just one window towards the top of its east face and a few ventilation apertures here and there.

The two long narrow magazines described above were the Arsensals of the Knights, which are mentioned in written sources of the day; the tower-like structure with its windowless walls was the gunpowder-store. According to the rules of security and defense, there must have been other such gunpowder magazines in the vicinity of the fortifications though none have yet been located or they have been destroyed. From this brief inspection of the buildings in Argyrokastrou Square it would appear that the

chambers which most probably formed the Hospital in the early period were later - perhaps in the 15th century - incorporated within the Arsenal of the Knights. The "inns" of Auvergne and Italy were closely associated with and in close proximity to the Arsenal and the Naval dockyard. The piliers of these "tongues", were responsible for these installations, holding the offices of Marshal (marescaltus) and Admiral of the Fleet (admiratus) respectively.

By the end of 15th, beginning of the 16th century, the Naval dockyard and Arsenal of the Knights was installed at the northwest edge of the Collachium. Written testimonies of the period and the miniatures in the Caoursin codex in Paris (Ms. Par. Lat. 6067), confirm this function of the area, the appearance of which was subsequently considerably altered by the Ottoman Turks and the Italians.





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4.1 Gunpowder Magazine

The building which extends along the entire west side looks deceptively uniform, though closer examination reveals that this is not the case and that it comprises several buildings which were not erected at the same time and have been altered and modified over the years. Under Italian rule a small, two-storeyed portico was added to the left end, some of the openings were widened and others created, thus changing its overall austere aspect, particularly on the left side. Half way up the northernmost section of the building - which is topped by two successive shallow pedimented roofs and which, being barely articulated by the small windows, gives the impression of a castle wall - is a marble plaque incised with the coats-of-arms of the Order and of Grand

Master R. de Pins. This section of the building comprises two vaulted-roofed chambers on the ground floor and another two similar ones in the upper storey. Nothing is known of their use or their possible connection with the building to the south, which is considered to have been the First Hospital of the Knights. Only one of the large magazines which rested against the northeast section of the rampart still exists. It has a vaulted roof and bears the coats- of-arms of Grand Masters J. de Milly and J.B. degli Orsini. Further west, where Liberty Gate was later opened, the beginning of the arch of another large magazine, now destroyed, can be discerned high up on the wall.





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4.2 Castellania

At the northeast edge of Ippokratous Square stands Castellania, nowadays home to the Historical and the Folklore Archive of the Dodecanese and the Public Library. "Castellania" (Basilica Mercatorum) is the Mercantile Court of the Knights.

The Renaissance marble frame around the doorway to the upper storey is adorned with carved flames on the jambs, while on the horizontal lintel there is an angel holding the coat-of-arms of the Order in his left hand and that of E. d'Amboise in his right. Hanging from the branches of two schematic trees at both ends of the lintel are the heraldic devices of Ph.

V. de l'Isle Adam, left and an unknown Knight, right.

On the south face are three water-spouts in the form of crocodiles. Carved above the lintel of the windows in the first floor chamber is the coat-of-arms of E. d'Amboise. There is an obvious similarity between many of the morphological elements of the "Castellania" and those of the "inn" of the "tongue" of France, from which it is surmised that not only had they the same founder but that they were perhaps built by the same team of masons. The painted wooden ceiling of the hall in the upper storey had been preserved virtually intact.

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4.3 St. Catherine's Hospice

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The most important civic buildings stood on either side of the street of the market-place, the Magna et Communis Platea, present-day Apollonion, Sokratous and Aristotelous Streets, Hospice of St. Catherine. The situation of the building draws the eye, as it projects into the axis of the high street; the salient part carries the coats of arms of 1516. A large, two-storeyed building at 1-8 Thiseos Street was built in 1391-92, under Grand Master Heredia, by the Italian Domenico d'Allegna, Admiral of the Order. The founder was an important personage, disposing of considerable means: the admiral of the Order, Domenico d'Allegna, paid for the building of a hospice (hospitium) at the east end of this street, in the Jewish ghetto near the St Catherine Gate. It was dedicated to the name of St Catherine and d'Allegna donated windmills and other properties for its upkeep. The foundation charter of the Hospice in 1391 states that it was «founded in the burgus of Rhodes, near the walls at the gate leading to the mole? already known as the «Gate of St. Catherine? from 1465. The foundation was intended to house noble pilgrims. Among those known to have stayed in St Catherine's Hospice (Casa di Santa Caterina) are Nicolo de Martoni in 1394 and 1395, Roberto da Sanseverino in 1458 and Nicolo d'Este in 1468, all of whom mention this in their writings.

The Hospice, exclusively intended for eminent guests of the Order, was already in use from 1394-95; at this date traveller Niccolo de Martoni described it as «beautiful and splendid, with many handsome rooms containing many and good beds. The building was apparently destroyed in the siege of 1480 and the earthquake of 1481. Its rebuilding, as testified by the heraldry on the west facade, was completed by Costanzo Operti in 1516, under Grand Master Fabrizio del Carretto. However, formal elements of its exterior, its masonry, the type of building et al., date it at least one century later than d'Allegna's donation, that is to the second building period in Rhodes (1481-1522). Indeed, high up on the upper storey of its west face, carved in marble, are the coats-of-arms of the admiral of the Order, C. Operti, Grand Master F. del Carretto, and the date 1516. Thus the building acquired its present aspect in 1516.

In 1944 the east part of the Hospice was destroyed by Allied bombing, along with many building in the heart of the Jewish quarter. In the years following, the surviving part stood forlorn in a deserted neighborhood. It was occupied by poor immigrants from the neighboring islands until 1986, in slum conditions.





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4.4 Sea Gate

St Catherine's Gate (or Sea Gate) was the main gate of the town. It was built in 1478 by Grand Master Pierre d'Aubusson as part of an effort to strengthen the fortifications of Rhodes against a much feared Ottoman attack: the attack actually occurred just two years later. The gate however was unlikely to be the site of a possible assault by the Ottomans: the space between the walls and the harbour was too limited to allow the enemy to establish his camp there. This explains why the gate is more a work of art, a sort of grand entrance, than a defensive structure. The relief portrayed the Virgin Mary between (left) St John and (right) St Peter. The coats of arms below the relief showed the heraldic symbols of the King of France (centre), in addition to those of the Order (left) and of the Grand Master (right).

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4.5 Fort St. Nicholas

Across the military harbour of Mandraki and before Liberty Gate, the Tower of St. Nicholas can be seen from the north, at the end of the long pier, with its lighthouse seeming to rise from the sea.

The wide pier built in the Hellenistic period of ashlar masonry with large rectangular blocks, and is now used as a pathway on which one can stroll to the tower. Until few years ago, large ancient rocks could be seen on the east side of the pier, against which the fierce waves from the south used to break. On the outer, east side of the pier, however, modern protective works have also concealed an ancient platform constructed of large rectangular stones.

Three mills built on the east side of the pier now adorn the harbour.

Among the buildings of vital importance to the functioning of Medieval Rhodes were the windmills, which surround the city and stand on the two harbour moles. They are cylindrical

structures with isodomic masonry and had a conical, movable timber roof which the miller could turn in the direction of the prevailing wind. The mills were for grinding wheat, though it is possible that some were also used for preparing gunpowder. There was another type of windmill for drawing water. A thick wooden axle, with the sails at one end and a cogwheel at the other, rested upon a large, wide stone arch on one side and a wall on the other. Thus a system of wheels moved a continuous chain of buckets or pottery vases which brought up water from the well and tipped it into a large tank. The traveller N. de Martoni, who visited Rhodes in 1394/5, saw these mills and gave an accurate description of them. Some could still be seen until a couple of decades ago, in the few surviving gardens in Rhodes. Rottier's painter, Witdoek, illustrated one of these windmills, clearly showing the durable pottery vases which drew up the water.





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Until 1463, the only building at the end of the pier was the church of St. Nicholas. The Mameluks, however, in one of their attacks on Rhodes, established their cannon at this site and fired at the city, whereupon Philip of Burgundy in 1464 paid 10,000 French scudas to build the first defensive tower there, which completed in 1467. It consists of an internal tall cylindrical structure, encircled by a low, relatively light outwork with a large number of cannon embrasures. The tower was damaged during the siege by the Ottomans in 1480, and the Grand Y.

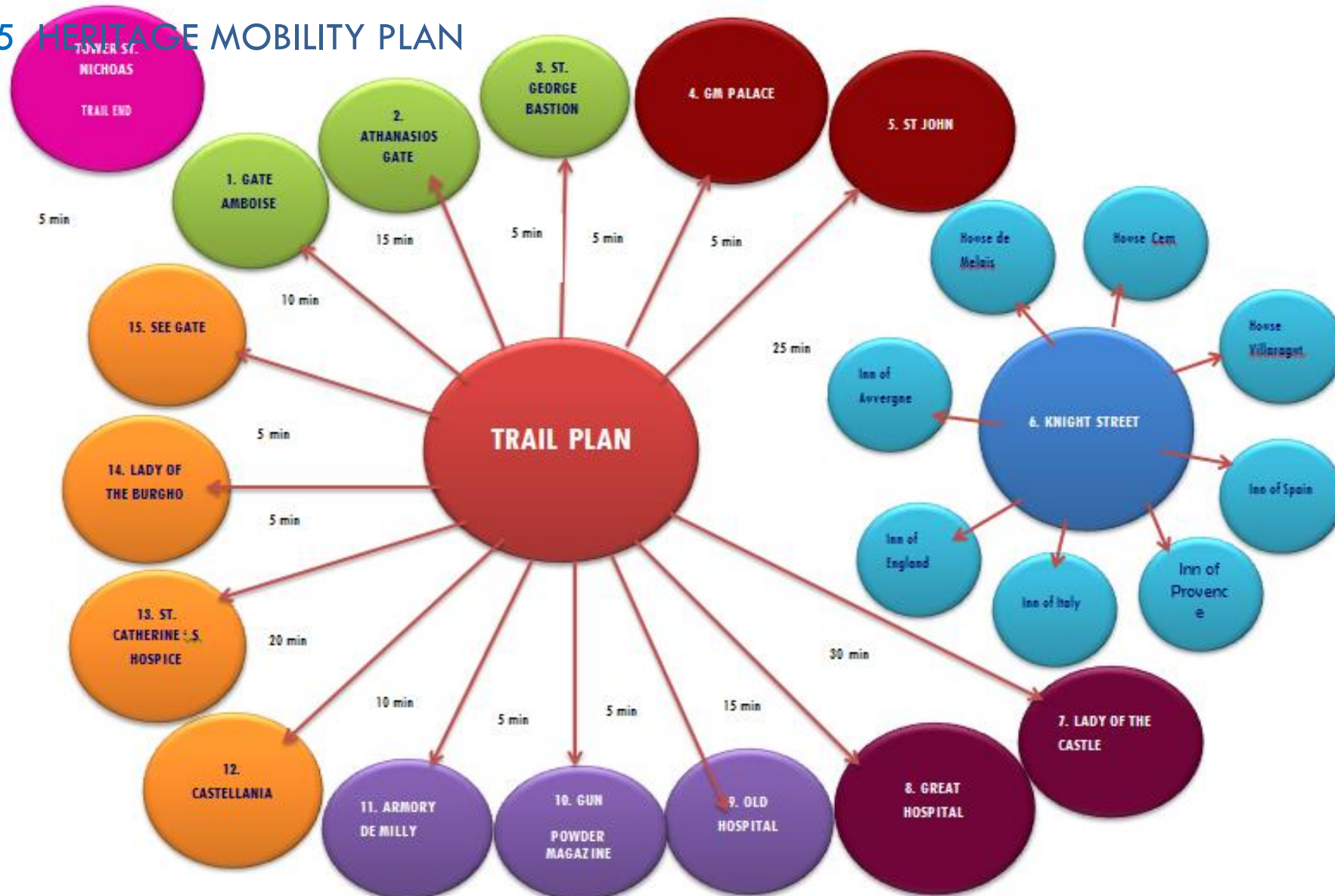
Master D'Aubusson included repairs to it in his programme of reconstruction of the town. He did not content himself with more repairs, however, but strengthened the tower by building the new strong complex that enclosed it and is still preserved. It may be noted at this point that popular piety has kept alive the memory of St. Nicholas and has devoted a corner inside the tower to his worship. The lighthouse seems to have stood in the tower since the middle of the 17th century.

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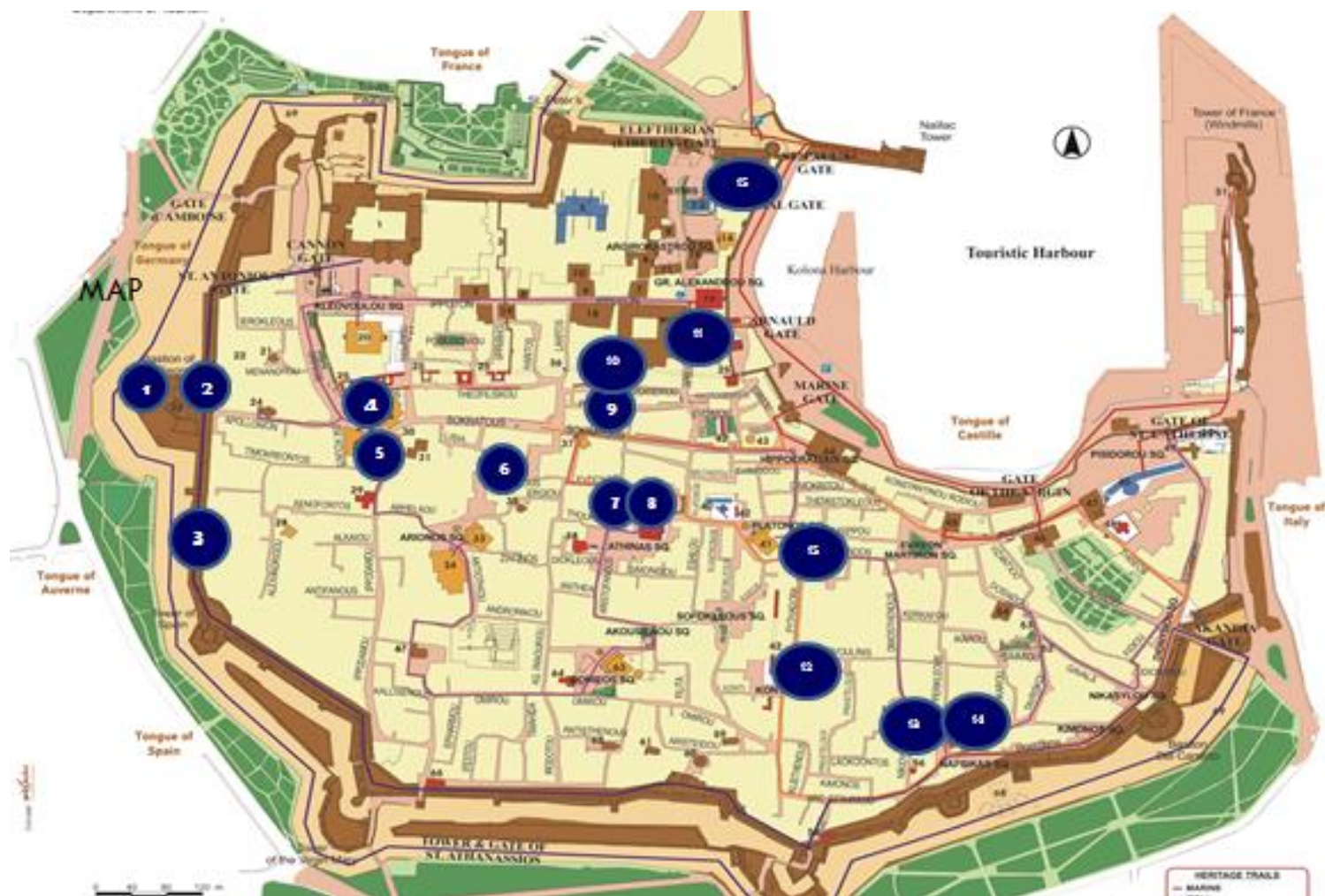


5 HERITAGE MOBILITY PLAN





VISITOR MOBILITY MAP





Rhodes: Street of the Knights

One of the old town's most famous sights, the medieval Street of the Knights (Odos Ippotón) is situated between the harbour and the Palace of the Grand Masters. It is lined by the Inns of the Tongues, or nationalities, of the Order of St John. Begun in the 14th century in Gothic style, the Inns were used as meeting places for the Knights. The site of the German Inn is unknown, but the others were largely restored by the Italians in the early 20th century.

This residence was built for the head of the Tongue of Aragon, Diomedes de Vilaragut.

Odos Ippotón, the Street of the Knights, lies along a section of ancient road that led all the way down to the harbour. It was here that the Knights would muster in times of attack.

Archway to Ippárchou

Palace of the Grand Masters

Arched bridge connecting Inn of Spain and Inn of Provence

Access to the Turkish garden

Archway to Lachitos

The Inn of Spain is one of the largest inns. Its assembly hall was over 150 sq m (1,600 sq ft). On the exterior there is a small and simple coat of arms of the Spanish Tongue.

SOUTH SIDE

The Archaeological Museum (see p180), was originally the New Hospital of the Knights.

To Inn of England

The Inn of Provence has coats of arms set in the wall. They represent the Order of the Knights of St John, the Royal House of France, Grand Master del Carretto and the Knight de Flota.

Agia Triáda, or French Chapel

The Inn of France's armorial bearings are the French royal fleur-de-lis, and those of Grand Master Petrus d'Amboise.

The Inn of Italy has a marble escutcheon bearing the arms of the Grand Master Fabricius del Carretto.

NORTH SIDE

Palace of the Grand Masters

Arched bridge connecting Inn of Spain and Inn of Provence

Palace of Grand Master Villiers de l'Isle Adam (1521-34)

Inn of Auvergne



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5.1 Gate Amboise



- ★ Café-Bar....
- Restaurant....
- ▲ Souvenir Store....
- Pharmacy

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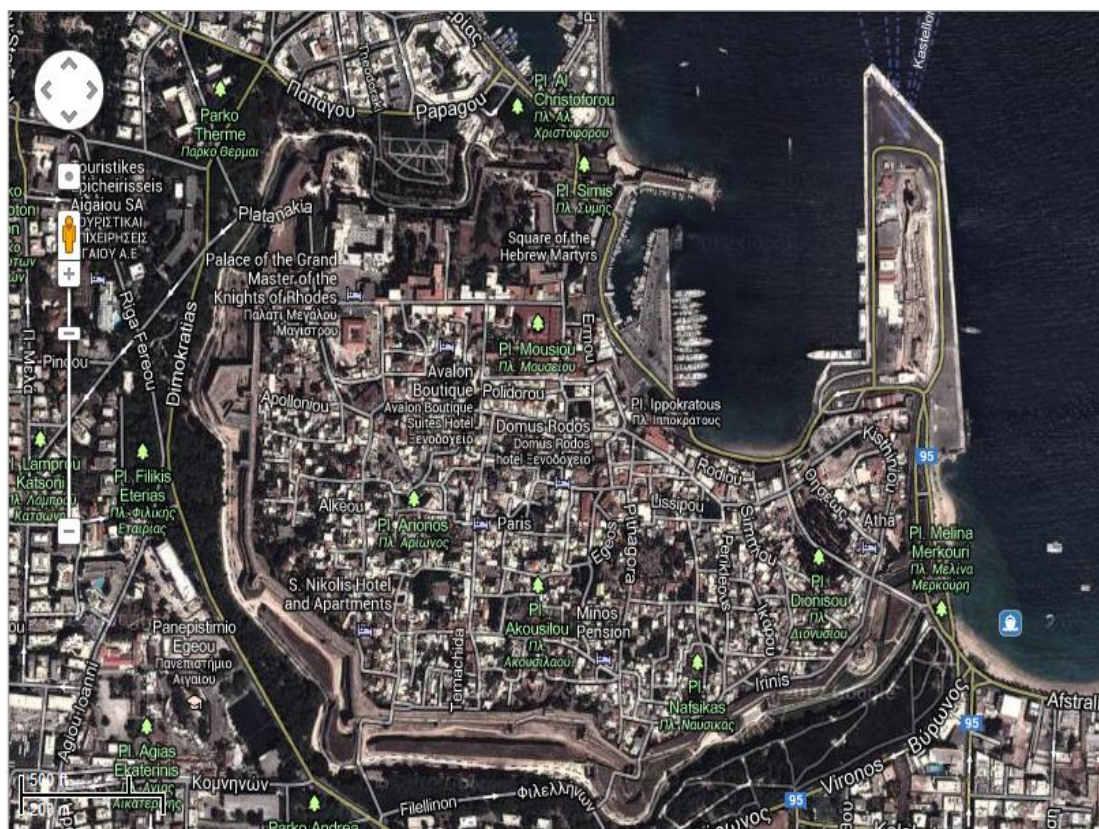
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5.2 Moat



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- ★ Café-Bar....
- Restaurant....
- ▲ Souvenir Store...
- ✚ Pharmacy

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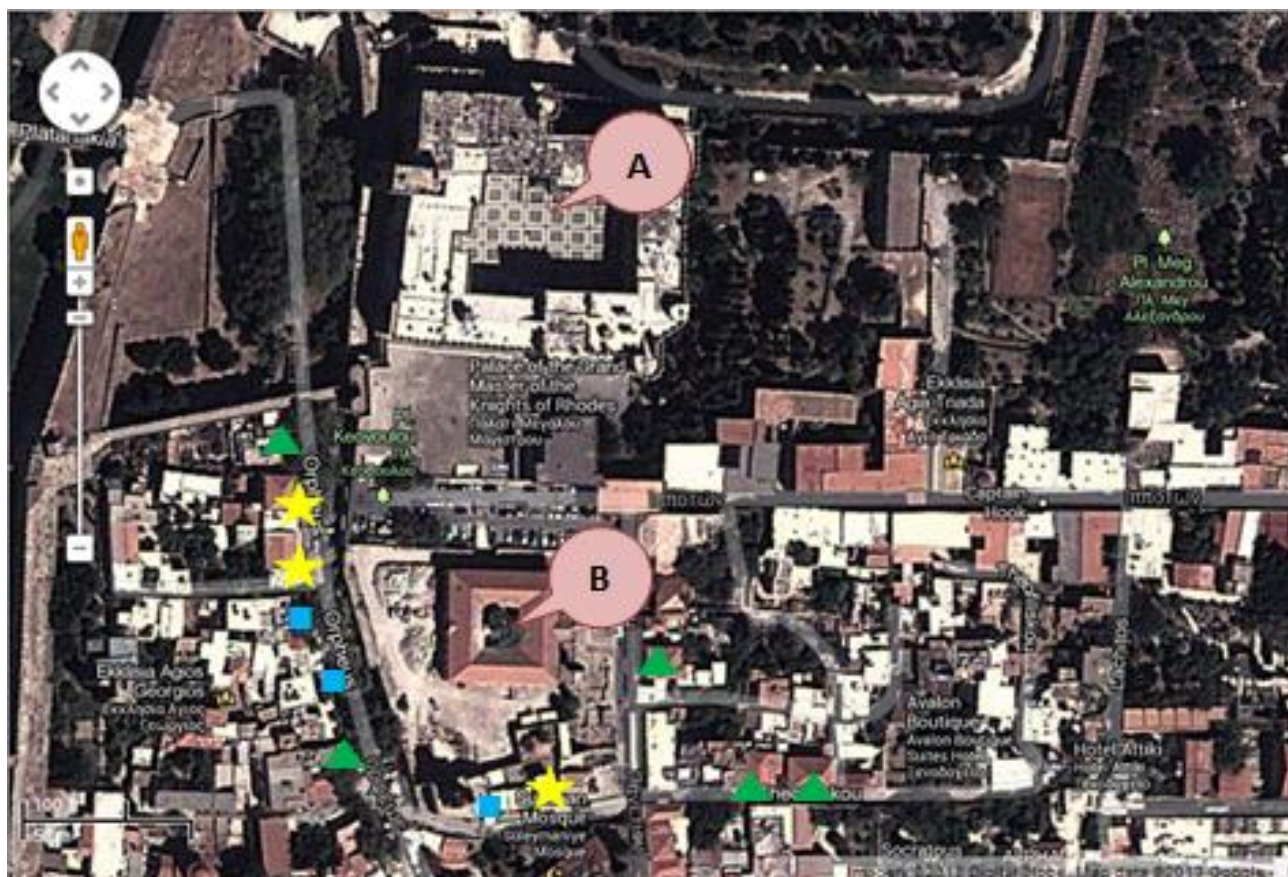


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5.3

Saint John of Collachio → Grand Master's Palace

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- ★ Café-Bar....
- Restaurant....
- ▲ Souvenir Store....
- ✚ Pharmacy

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5.4

Street of the Knights both ways

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5.5

Argyrokastrou Square → Commercial Port both ways



★ Café-Bar.....

■ Restaurant....

▲ Souvenir Store....

☒ Pharmacy

A: Armory de Milly

B: Inn of Auvergne

C: Church of the Lady of the Castle

D: Gun Powder Storage

E: Old Hospital of the Knights in Rhodes

F: Great Hospital of the Knights in Rhodes

G: Inn of England

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5.6

Castellania → Admiralty → Juderia

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- ★ Café-Bar....
- Restaurant....
- ▲ Souvenir Store....
- ✚ Pharmacy

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5.7

Juderia → Kahal Shalom

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5.8 Lady of the Burgho, → Saint Catherine's Hospice



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- Restaurant....
- ★ Café-Bar
- ▲ Souvenir Store
- ✚ Pharmacy

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5.9

Sea Gate

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- Restaurant....
- ★ Café-Bar
- ▲ Souvenir Store
- ✚ Pharmacy

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5.10 Windmills → Fort St. Nicholas

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- Restaurant....
- ★ Café-Bar
- ▲ Souvenir Store
- ✚ Pharmacy

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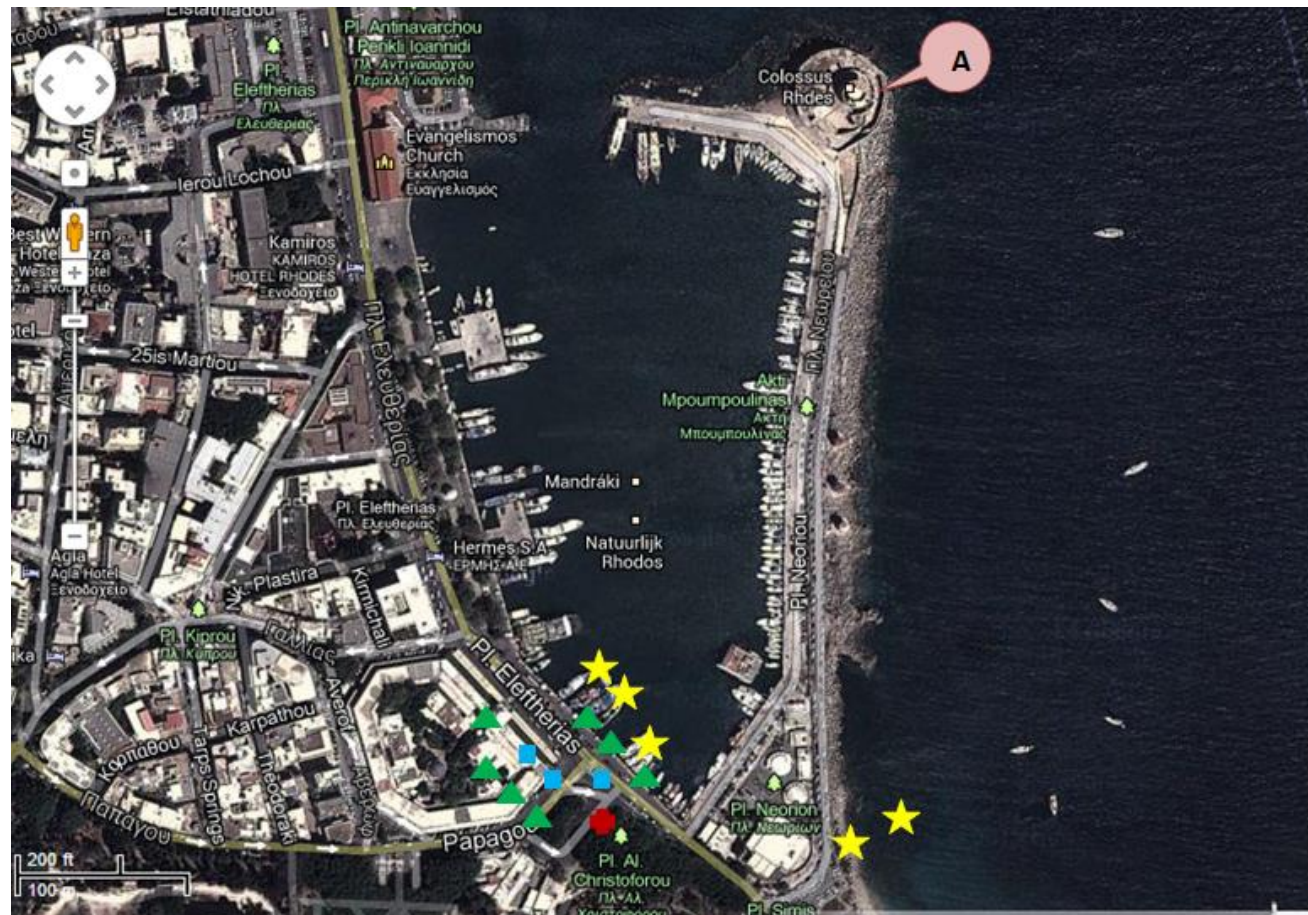
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5.11 Fort St. Nicholas → Church of Annunciation → Windmills

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Restaurant...

 **Café-Bar**

 **Souvenir Store**

Pharmacy

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