

Maps with feelings

Connecting us from afar

What makes the landscape of Turkey and Greece even more poignant, is the fact that in the early 20th century there are people still living who can remember about it. It was like when some of the half-ruined buildings were still standing in the wrong place, still in Turkey but the people are now in Greece. Muslim monuments of the time when the majority of the area were still in use, they have not forgotten that Salonica was a city of Muslim scholars as well as priests and rabbis. People of that same age on the other side of the Aegean can recall the time when the Turkish Black Sea port of Trabzon was, among many other things, a flourishing outpost of Greek culture, education and commerce, where the Christian traditions of Cappadocia and 1700 years were still unbroken, although the greatest centres of Hellenic culture and commerce were run by their Greek neighbours as Constantinople and Smyrna. This generation on the sides of the Aegean found ancient monuments that had long perished in the heart of the city.

They were obliged to leave their homes, their social life, their schools, their churches, their residences, their national institutions. They supposed to have a sense of coming home, but the appropriate feeling did not always come in any distant manner. The recollection of people who lived through the population exchange was a daily ship into sentimentalism but more often they provide a healthy antidote to sentimentality. Not everything about the vanished world was good, and the circumstances in which it vanished were so appalling that almost anything which followed came as a relief.

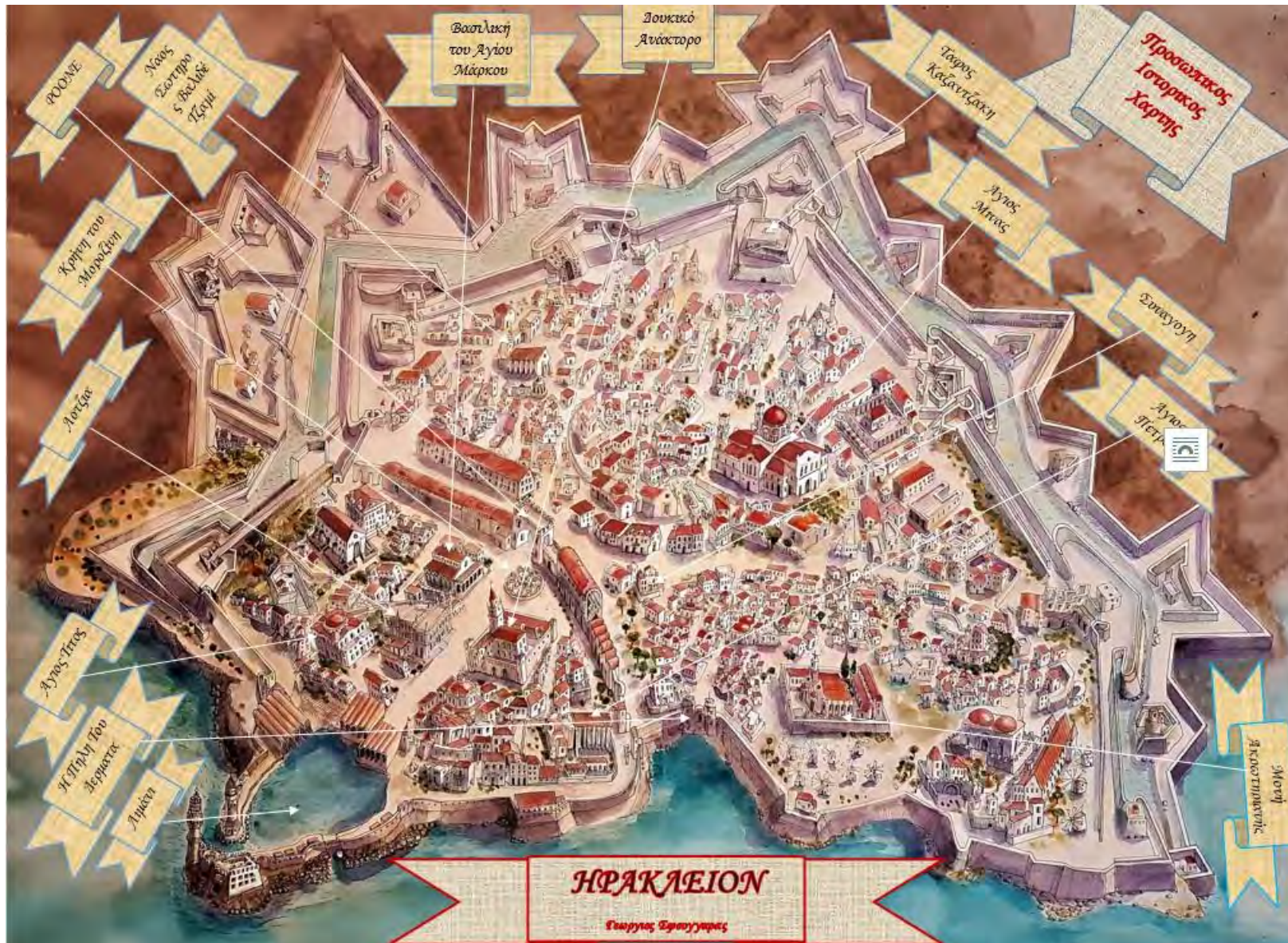
To a condescending visitor from a peaceful and prosperous part of the western world the ruined chapels of central Turkey or the remains of the tekke or Muslim shrine on the Greek Albanian border can indeed provide a pleasing lost world, far more appealing on aesthetic grounds at least than anything which has been constructed since.

What these feelings ignore is the brutality of the process and the loss of culture to which these buildings were a part.

of the



My first map. A reconstruction of my mother's home town, destroyed by war in 1922.



My home town with restored Catholic churches and mosques, pre-conversion to Orthodox churches.



A map of Istanbul inspired by the places my father mentions in his writings about his childhood in the Polis.



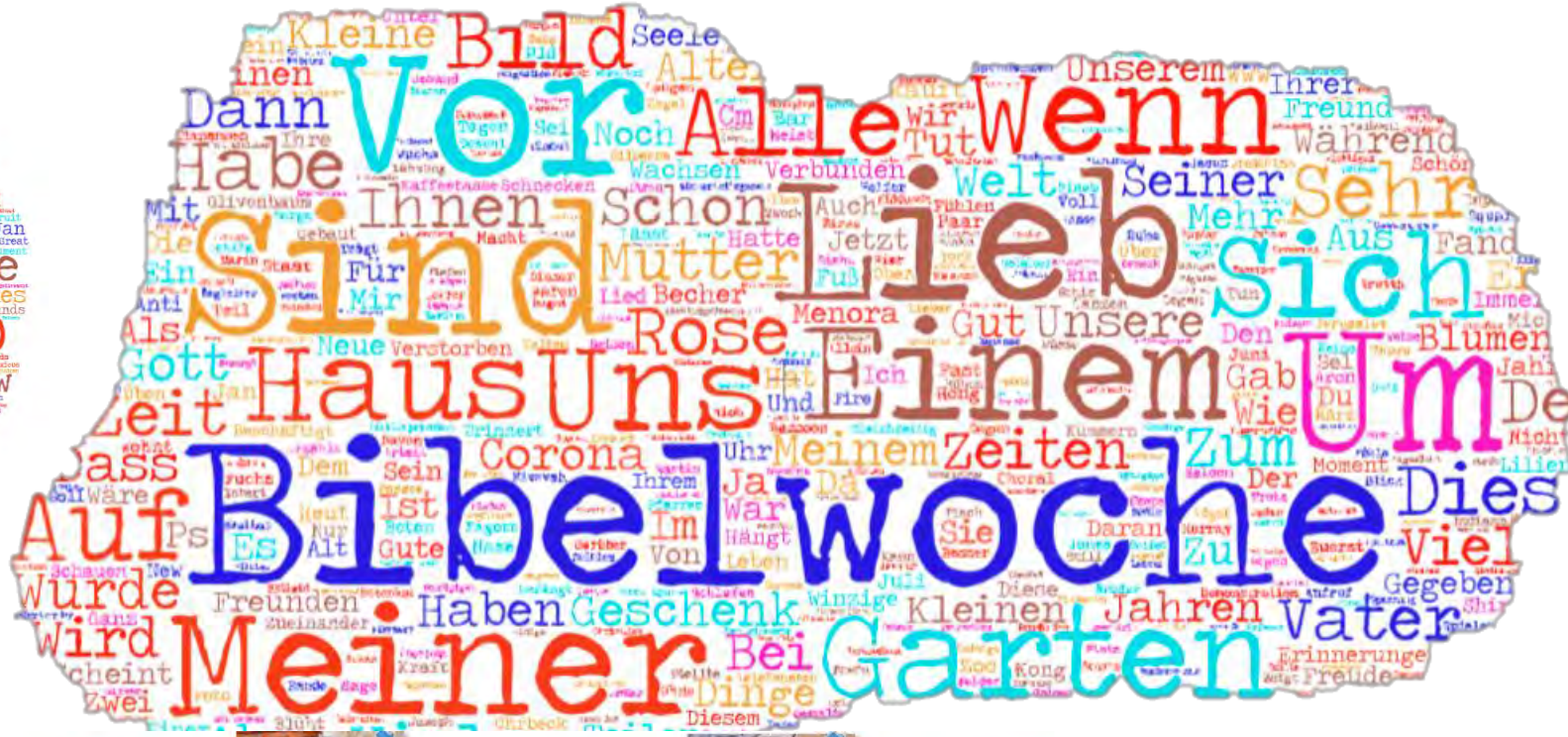
A partial reconstruction of the Jewish Neighbourhood of Chania, showing the destroyed Synagogue at the top of Kondilaki street.



Our Haus Ohrbeck 2020 Map, made up of 36 objects send in by participants. Although they could be arranged in many different ways, this is one way of creating groups of objects. I could have used simply feelings like Love, Comfort, Gratitude, Prayer, Connection. The beauty of maps is that the KEY can be very much about what the designer wishes to portray.

<p>FRIENDSHIP</p> <p>SYMBOLIC</p>	<p>NATURE</p> <p>ART</p>	<p>LIFE AT HOME</p> <p>FRIENDSHIP</p>	<p>RELIGION</p>	<p>MUSIC</p> <p>SOLIDARITY</p> <p>PLACES</p>
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I made word clouds of all your text.



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2



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.18495



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1



And each object was hand drawn on the paper map.

A **T and O** map or **O-T** or **T-O** map (*orbis terrarum*, orb or circle of the lands; with the letter T inside an O), also known as an **Isidoran map**, is a type of [early world map](#) that represents the physical world as first described by the 7th-century scholar [Isidore of Seville](#) in his *De Natura Rerum* and later his [Etymologiae](#)



The Hereford Mappa Mundi dating from c. 1300. It is displayed at Hereford Cathedral in Hereford, England. It is the largest medieval map still known to exist. A larger mappa mundi, the Ebstorf map, was destroyed by Allied bombing in 1943, though photographs of it survive.

OUR 2020 Map.

Thank you
everyone for
your
contributions.
You can see all
of the places on
the real globe
via the Google
Earth
Presentation
here:
<https://bit.ly/2Co9kKM>

George
Sfougaras 2020.

