LIVING
with
CULTURAL HERITAGE

SHARING EXPERIENCES AND KNOWLEDGE AROUND THE BALTIC SEA

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LIVING WITH CULTURAL HERITAGE

The goal of the project LiviHeri, Living with Cultural Heritage, is to learn how to live, develop and cherish a historic town while preserving its characteristic environment and livability. The partner towns – Rauma in Finland, Visby in Sweden and Kuldiga and Aizpute in Latvia – are historically connected by the Baltic Sea trade routes, have been permanently inhabited since the Medieval Period and are lively, bustling towns today. Three of them are also either World Heritage Sites or included in a Tentative List. A joint feature for all the partners, in addition to World Heritage, is that the built heritage which is the key value in these towns is mostly private.

In 2016 one of the partners, SERDE, was accredited by the UNESCO General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage to provide advisory services to the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage.

In LiviHeri model sustainable tourism connects cultural heritage and people, as well local people as visitors, in a way which enhances equal and just possibilities to access these historic towns. Heritage tourism and the prosperity gained of it is desired, but the scale needs to be fitted in a way that allows the local community to still inhabit the town centre permanently. In other words, many tourist attractions should be activities and elements provided by the mundane town life, for and/or by the local community.

Resilience is a valuable capital of a historic town. Resilience can be maintained and strengthened with just uses of environment and heritage possessed in it between local community and visitors. Sustainable tourism offers a good variety of tools for building resilience and safeguarding our shared heritage to future generations.

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REORIENTATION OF VALUES FOR PRESERVATION OF HERITAGE IN A SMALL TOWN KULDIGA

Purpose of the article is to show the entire body of attitude and action that had ensured changes of attitude towards historic center of a small post-soviet town Kuldiga (Latvia) regarding heritage: tangible – urban space – renovation of streets and buildings, as well as part of intangible heritage – ability of craftsmen and inhabitants to renovate buildings with traditional methods and materials. It summarizes positive tendencies and directions that could be used as an example for preservation of historic center under circumstances of restricted finances and legislation.

Since 2003 when Old Town of Kuldiga in a Primeval Hollow of Venta was inscribed into the UNESCO Tentative List, the municipality has purposefully worked on carrying out research, stock taking and management programme for the historic center. The purpose for it was renovated historic cultural heritage on a high level. In order the historic center of a particular town – Kuldiga – could get developed in such a way that "we did not threaten possibilities of future generations to satisfy their needs by satisfying our needs today"[1], we have to rely on long term planning principles, like preservation of cultural heritage, economic use of buildings, landscaping the public space, encouragement of culture interactions and integration, improvement of public space and circumstances. The long-term space has three dimensions – economic, social and environmental – and there should be balanced approach towards its planning. Although cultural landscape of Kuldiga is regarded as an important value it is important to rely on present demands to improve both historic buildings and the urban space at the same time when planning events for preservation. In order to preserve values that are important to inhabitants, specialists and tourists of the town, cultural values have to be defined first then the necessary functional improvements planned and then the area should be established where it all could be carried out.

THE OLD TOWN OF KULDIGA IN A PRIMEVAL HOLLOW OF VENTA – A UNIQUE ENSEMBLE OF ELEMENTS OF NATURE AND HISTORY

The historic center of Kuldiga is famous for its waterfall that is the widest in Europe and its unique urban environment. It is a rare thing among NE European small towns that has the best preserved and the least changed cultural and urban environment of the 18–19th century, that still has the landscape of tile roofs, historic buildings, scenic street perspectives, distinguished nature and outstanding emotional values. Kuldiga historic center has developed since the 13th century, and the authenticity of buildings has preserved character of cultural heritage of the first part of the 20th century.[2] Nature and scenic urban environment in Kuldiga is a unified complex that is apparent not only in cultural but also in outstanding esthetic values that brightly characterises the identity of the place.

ATTITUDE – NECESSITY OF CHANGES

Kuldiga is a small town in Latvia that is a post-soviet country with consequences that had been inherited from this 50 year long period:

property rights – historic buildings and the land around them have been divided into separate units – separate apartments, layers of ideology and demands of the era – demolished buildings, replicas had been built, renovations of buildings, asphalt coverings for streets and squares, and the most important the value system of inhabitants – everything belongs to everyone and somebody else has to take care of it. What can we do if the national legislation, available finances and attitude of people that has been created during the soviet era does not encourage preservation of large cultural areas as Kuldiga on a national level? If the Council has made decision about the necessity of preservation of this heritage then it has to carry large amount of activities in order to change the attitude of inhabitants, legislation, working out management plans to preserve, manage and inhabit the urban monument according to the latest conclusions in the field of heritage.

Part of administrative work is to do activities, to stimulate renovation of buildings and to supervise it. Long term specialists of the Council and other institutions also have to change their attitude towards more involvement of people instead of discharging them – they need to more rely on people, to help them to create their own concept on cultural identity that corresponds to the vision and priorities of the municipality and monument protection institutions – to preserve the cultural heritage of the specific place. Many questionnaires have been carried out in order to find out opinion on heritage issues, whether they feel involved in the preservation and to understand their opinion on restrictions. Change of basic setups for specialists and most active inhabitants has been carried out and one conclusion has been made – that the most important activity is the preservation of historic buildings and it still need to be worked at. Bigger restoration works could be carried out in separate occasions when the building had not been well preserved and its basic constructions have been damaged a lot.

PRESERVATION OF HISTORIC ENVIRONMENT AND BUILDINGS IS BEING SOLVED ON DIFFERENT LEVELS IN KULDIGA

Regulations – planning, development strategy, building regulations tell about necessity and rules of wooden and cultural heritage.

Research level – urban values have been scientifically researched in the work of the team of the most renowned heritage specialists in Latvia "Kuldiga. Architecture and Urbanism" (2014)[3]. Every building in the heritage area has been researched and analise d architectonically (2009)[4]. There are 185 buildings in that area and 165 have been analised and

colour probes have been worked out for them. They have dates of buildings and their parts, original elements that still are there and layers that have to be removed. This information has been placed on maps that give visual idea about the present situation and values. Digitalised data base for buildings has been created with more than 250 buildings, historic pictures, and publications about buildings, their renovations and colour changes.[5] Both these researches are on internet for more information to be available for owners of buildings, architects and managers.

Level of understanding and craft encouragement – organising courses, workshops, and booklets for inhabitants, owners and managers of buildings (e.g., Guide to renovate historic buildings, that explains different issues for renovating historic buildings in a simple language – concept of renovation, practical advice, calendar of the year when specific works could be carried out as well as regulations and specific characteristics for Kuldiga).[6]

Practical renovation of wooden architecture and parts – basic constructions of the building, facades, restoration of carpenter works – doors, windows, shutters, and interior parts.

Studying and strengthening craft traditions – finding local craftsmen, their involvement, education, fostering international cooperation implementing the best practice.

Besides the bureaucratic preservation instrument – Building Department, that has worked out planning documents that ensure preservation of the historic center and carries out the supervision of Kuldiga historic center, the Council has organised a new structure in 2009 that involves more people in the preservation – Kuldiga Restoration Center that is situated in the very heart of the old town and is away from the city administration. It has been appreciated by inhabitants and house managers of buildings of the historic center. Inhabitants, restorers, craftsmen, architects and builders are happy to participate in events organised by this center. Restoration Center has made a close and successful cooperation with other centers of old towns in Nordic countries. It is the place, where every inhabitant of the historic center may get the consultation and advice – what and how to preserve their own house. In 2013 EUROPA NOSTRA awarded Kuldiga in Category "Education, Training and Awareness Raising", for activities of Kuldiga Restoration Center "Complex of Activities for Preserving Kuldiga Historic Center".

There are several factors that prevent preservation of historic building of old towns in Latvia. One of them is property rights – joint estates for one building. Most of buildings have several owners of apartments (5–6), who have difficulties to agree among themselves about renovation of buildings and finances. Although the most important problem to renovate historic buildings is the understanding

A workshop of Kuldiga Restoration Center.

of values of owners and inhabitants that has been created during the soviet period and that needs to be gradually changed. For example, it is easier to use cement for repairing the building (it can be bought everywhere) although lime mortar is more appropriate for the building and cheaper. More appropriate because it is a material that had been used when the building was built and its physical qualities are more compatible with the existing materials. It can be seen in places where cracks of the building have been repaired with cement, they get wider later, and the paint with oil colours is not consistent and falls off. In order to do the restoration in a right way to and to have it for long term period, this cement has to be hammered out and the plaster has to be repaired with the lime mortar. One of the most important tasks of the Restoration Center is to explain to apartment owners that they are also responsible for other parts of the building – small passages, yard, and basic constructions: walls, roof, foundation, entrance door, and stairs. And all owners have to do it together or house manager has to do it.

The model of Kuldiga Restoration Center had been worked out after research of several examples of restoration centers of Nordic Countries – restoration center Tammel in Old Rauma (Finland), education center and craftsmen workshop in Kristiansfeld (Denmark), craftsmen education center in Drobak (Norway). Several activities have been carried out in the Council and in Restoration Center in order to educate inhabitants and specialists, to inform them about values of Kuldiga as they are real preservers of the historic environment because they live in these buildings and take care of them. Therefore international heritage labs had been organised on different issues where local inhabitants, architects, municipalities and specialists of state institutions and international experts had a possibility to discuss specific problems and how to find solutions for them, e.g., facades of historic buildings, roofs, carpenter works, insulation of historic buildings, influence of different layers (both present and from Soviet times). Inhabitants had a possibility to participate in two courses "Styles of Architecture in Kuldiga" and "Principles, methods and practical works of management of historic buildings", that had been financed by NordPlus Adult programme, and they were free of charge for inhabitants. Several activities had been organised for school children about history and architecture of the like UNESCO Town Game about styles of architecture and history of buildings, creative labs for heritage days.

It is important to say that original parts have important role in preservation of urban environment and buildings. Only authentic parts have true value. Therefore it is important to restore these original parts, e.g. door. People say that it is not possible to find two similar doors in Kuldiga, and they do not exaggerate. Richness and differences of ornamental parts is surprising. "Saving programme for Kuldiga Doors"

Restored doors in Old Town of Kuldiga in 12 1905 Street, 32 Baznīcas Street, 13 Kalna Street, 16 Jelgavas Street.

has been carried out and more that 14 doors have been restored in different techniques and in the framework of different workshops and camps. The original door has been preserved even if their lower part has been damaged. The best parts get renovated and the damaged parts changed for new ones from proper wood and paint. The door that has been in use for more than 150 years have been better preserved than the ones from the Soviet time and recently made copies of the old door, where inappropriate wood and paint have been used and no value for craft point of view. The same with windows.

Several restoration methods have been used in the town, e.g., buildings on Kalna Street 13 and 15. Method used for building in Kalna Street 13 when the old paint is cleaned off and repainted with linseed oil (wooden parts in Kuldiga historic center have traditionally been painted with linseed oil) the colour was found during the research. Therefore the effect for authentic parts have been made with patina that they have acquired during centuries. But the building in Kalna Street 15, carpenter works and parts – windows and door, all the layers have been cleaned and new layer has been painted, also from linseed oil and the colour found from the research.

In order to keep the authentic parts, other authentic parts have been stored in the Center, e.g., shutters, windows, door fittings, handles, hinges etc. When some building outside the historic center is getting

Veranda at Petera Street 3 before and after restoration.

demolished the Restoration Center is asking the owner to hand over the historic parts, if they are not used for restoration of some specific building. It would be possible to ensure continuity of products of local craftsmen in renewable houses, but it has not been carried out yet.

Like any other old town of Latvia also it is necessary also in Kuldiga historic center to maintain buildings so it is not necessary to renovate them on a large scale. Kuldiga Restoration Center gives a possibility for house owners and inhabitants to restore parts of historic buildings under the supervision of restorers. If the building needs more thorough works, then they have to be carried out by restorer. In case of maintaining windows – to clean the old paint, to repaint them, and fix them with putty then the restorer of the Restoration Center shows how to do such a work and people can do it themselves and it has been appreciated with acknowledgement. When renewing the windows with linseed oil and putting them, people need to wait for them to dry (about three weeks) as these are natural paints.

SPECIFIC LATEST PROJECTS TO CHANGE VALUES AND UNDERSTANDING OF PRESERVATION OF HERITAGE

Project Save the House!
During the framework of this project, craftsmen of different fields – carpenters, roofers, builders could learn the ways for proper maintenance and renovation of historic buildings. These craftsmen have learned to renovate buildings in such a way that they did not damage the cultural value of the building and would not lose the decorative parts, but to ensure preservation of authenticity of the historic building. Since September 2013 inhabitants of Kuldiga historic center have a chance to apply for a service "Save the House!". This service offers: Inspection of the historic building – after filling specifically designed questionnaire, the technical situation of the building is being evaluated, where the present situation of technical constructions are established that are bases for work out a project proposal for applying for different funds; Evaluation of urgent needs are described in a detailed way to protect the building from damage – in a priotarised sequence according to the urgency works are described that have to carried out to stop damaging the house; Working out the project for applying for financing. This service includes a set of documents that anyone could use for saving their own historical house (please see the website of Culture Project Coordination Center.[7]

Restoration workshops
Restoration workshops have been organised every year on different topics – renovation of windows and doors, renovation of wooden facades and repairing the basic constructions of the building and fixing wooden buildings . The task of the workshop is to ensure preservation of Kuldiga historic heritage for future generations, making use of experience of Scandinavian countries by carrying out conservation and restoration according to nowadays needs. Craftsmen from Drobak, Norway, worked on renovation of window set and important restoration works for the building in Raina Street 6, that will be a very good sample of restoration works, a proper way of construction works when using traditional methods and materials.

Activity for inhabitants "Regular Maintenace of Windows"
Every year activity for inhabitants of historic center is organised to restore historic windows of their own buildings. The Council allows to arrange all the necessary documents free of charge (research, permissions and reports to the Latvian State Inspection for Heritage Protection if works take place in a listed building), and allows to use

International wood restoration camp 2011. Restoration workshop for wooden facade and its parts for building in 15 1905 Street.

all the necessary tools, linseed oil for basic layers for frames, putty and paint to carry out the necessary work for free. Therefore this is a real chance for inhabitants to repair their own windows under supervision of experienced experts free of charge just contributing their time and work. This activity has a wider ideological bases – both to promote to keep the old windows, that people did not change them to new ones that are usually not appropriate for such buildings and to teach skills for house owners to maintain their own windows that they have to regularly later, and to promote the understanding and communication with municipal restorers that changes the average attitude towards the cultural heritage as such. These activities take place in marquees so that everybody could get to know each other and after it inhabitants continue their work in Restoration Center. More than 400 shutters have been restored in such a way in the historic center by now.

Support in financing

Is the wish of inhabitants to change the old wooden door made by craftsmen to new factory made metallic doors is functional improvement of present technologies and availability of materials or subjective and emotional whim? When learning the strict preservation rules for renovation historic buildings inhabitants quite often are not happy about them. According to town inhabitants – if they live in such a unique place, municipality and the state have to find financial means to renovate houses. The answer to the question whether they wanted to live in houses that have been built according to modern needs, i.e., "If you were offered to move to the apartment building outside the historic center, would you be interested?", is usually negative. Several reasons are mentioned: no wish to live in apartment houses; higher fees for heating; they like to live in historic center etc. Those who wanted to move to apartment houses outside the historic center, mentioned the following reasons: bureaucratic obstacles; lack of utilities and wooden heating etc.[8]

Window maintenance yearly activity when inhabitants repair their own windows themselves.

Up to 2009 the national legislation did not allow municipalities to give financial support to renovate houses. Now the legislation supports it and the Council has found possibilities for house owners to cover 50% of renovation expenses for limited works. It is possible to get the co-financing for repairing the basic constructions of the building, to renew facade and important parts of it, backyard repairs. This is additional possibility in national legislation for historic house owners. This was one of the reasons why the Council started to enlarge the area of listed urban monuments, it has been successfully implemented (from 165 houses to 400 houses) and it helps to support our inhabitants not just with informative help but also financial support. The available support is rather small for such a small municipality of Latvia, the total renovation is not encouraged just the repair of some spots with the biggest problem and renovation of houses step by step, this process takes place for several years and renovation skills improve every year. The Council has financed researches mentioned earlier. Projects get prepared in the Restoration Center in order to help house owners to get national financing as well as EU foundation finances. Council restorers advise and show maintenance works for house owners, e.g., how to maintain the window covering also costs of materials and tools.

When analysing activities for education and involvement of inhabitants, I would like to conclude that this work should be carried out on a regular bases – regular teachings should be organised together with practical restoration works in the town, informative booklets about values of the historic center should be spread around and possibilities for inhabitants to do renovation works themselves should be arranged. The change of values takes place slowly, but it has started. That can be seen when comparing photos of 2013 and 2014 where the public infrastructure has been repaired – water and sewage system in the historic center, street and square coverings, public buildings like Town Hall, library, museum, parks as well private buildings and their parts. The change of attitude can be seen in younger inhabitants and even in those who have moved to this town of heritage preservation policy and its aura from other parts of Latvia. The whole value of environment authenticity is in specific parts and details therefore the attention is paid to correct preservation and maintenance, making more use of conservation methods.

It is not enough just to create a place where inhabitants can get information but it is also important for employees of Restauration Center to approach house owners, informing them about values of the building, technical condition, necessary works for the maintenance of the house and possibilities to renovate it. Investment in education and culture is not only a democratic act, it is the best way to guarantee the heritage protection in future

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LAURA PUOLAMÄKI

SUSTAINABILITY, HERITAGE AND TOURISM IN HISTORIC TOWNS

The goal of the project LiviHeri, Living with Cultural Heritage, is to learn how to live, develop and cherish a historic town while preserving its characteristic environment and liveability. The partner towns – Rauma in Finland, Visby in Sweden and Kuldiga and Aizpute in Latvia – are historically connected by the Baltic Sea trade routes, have been permanently inhabited since the Medieval Period and are lively, bustling towns today. Three of them are also either World Heritage Sites or included in a Tentative List (UNESCO World Heritage List 1991, 1995; Tentative Lists 2011). A joint feature for all the partners, in addition to World Heritage, is that the built heritage which is the key value in these towns is mostly private. This fact multiplies the amount of key stakeholders; it is not sufficient to cooperate inside the public sector. The private sector, which consists of local house owners, entepreneurs, NGO´s and other actors, needs to be involved in every step.

The hypothesis, on which the project is built on, is that the project goal can be reached in a public-private partnership and with community-based activities. The starting point for all actions and activities is natural and cultural heritage and sustainable tourism. The project also builds up the capacity for conserving the outstanding universal values recognized as World Heritage values in Old Rauma, Visby and Kuldiga with the support of all partners.

Firstly, in the LiviHeri model sustainable tourism is seen as a mechanism that can connect cultural heritage and people. Secondly, sustainability is understood as a holistic approach to society, environment and development as Julian Agyeman et al. defines it:

Sustainability cannot be simply a 'green', or 'environmental' concern, important though 'environmental' aspects of sustainability are. A truly sustainable society is one where wider questions of social needs and welfare, and economic opportunity are integrally related to environmental limits imposed by supporting ecosystems.[1]

With this approach, sustainable tourism connects cultural heritage and people, as well local people as visitors, in a way which enhances equal and just possibilities to access these historic towns.[2] Heritage tourism and the prosperity gained of it is desired, but the scale needs to be fitted in a way that allows the local community to still inhabit the town centre permanently. In other words, many tourist attractions should be activities and elements provided by the mundane town life, for and/or by the local community.

Thirdly, in LiviHeri model historic town is understood as a developing, combined work of nature and of man – as a historic urban landscape[3] – which needs to be experienced within the cultural framework of those who have created and sustained them.[4] The objective of the activities is also to build public-private partnership[5] and resilience[6] for historic urban landscape against disturbance or shocks, which changes in the surrounding society, economy or ecosystem may cause[7].

Julian Agyeman (2012) has also stated that we have knowledge about how to enhance sustainability in all of its domains; we are just not doing it. As theories for environmental education show[8], increase of environmental knowledge, awareness and sensitivity promotes the will to act for the environment, as well for the natural as for the cultural one. The community-based approach[9] of the project pursues to enhance local peoples´ cultural identity and sense of belonging. One method for empowering the local community is to contribute to creation of economic opportunities. In this project the objective is to search for such opportunities, which support local community´s

possibilities to gain economically from their environmental knowledge, holistic conservation of natural and cultural environment and of cultural identity with sustainable tourism.

The area known today as Old Rauma has always been the centre of the town of Rauma. It has retained its medieval, irregular street and plot layout in spite of many attempts at modernization. Inscribed into the World Heritage List in 1991, the site's popularity among international tourists keeps increasing. Kuldiga was a major Hanseatic town. The old wooden town of Kuldiga is still the functional centre of the town. Fishing tourists are familiar with Kuldiga, thanks to the Venta River that flows at the edge of the city and has abundant fish population. Cultural tourists are also becoming increasingly interested in the town. Rural town of Aizpute was inhabited by the ancient Curonians in the 9th century. In 12th century Livonian order built a stone castle on the river bank. Since medieval times Aizpute has witnessed several regimes. Ngo SERDE established their residency in one the historic houses along the main street in 2002. In 2016 SERDE was accredited by the UNESCO General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage to provide advisory services to the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage. Located on the island of Gotland, Visby is the most obviously medieval one out of the three towns. In addition to being a popular holiday destination for Swedes, Gotland is also often visited by international cruise ships. Visby is the busiest tourist town of the three, but in Visby, some tourism-related phenomena, such as the seasonality of services and number of holiday homes, are already visible as opposed to the two quieter partner towns. Visby was inscribed into UNESCO's World Heritage List in 1995.

In addition to their long town history and World Heritage status, Rauma, Kuldiga, Aizpute and Visby are connected by their relatively long distance to the country's capital and other major cities. On one hand, the distance poses a challenge to the towns; to be an attractive destination they must offer something unique. On the other hand, the towns are protected by distance: only the most interested tourists visit them, and these tourists are often willing to support sustainable practices.

IMPLEMENTATION METHODS

Implementation methods of LiviHeri are based on paradigm shift from consumable products to consumable processes. Activities are co-produced with local community and public actors around towns´ public and private spaces.

Opening the doors of a private home to visitors in the form of

home visits or home accommodation lets the visitors experience the everyday life of the town, for example heating a house using fireplaces or the constant need for maintenance of buildings. At an artist's studio, visitors can learn about how local cultural heritage has affected art and participate in community art projects. Workshops in SERDE residency offer possibilities for international experts and enthusiasts for capacity building, networking and contributing to local heritage work.

A medieval town is also a fixed archaeological relic and significant information about the town's past is recorded in the soil layers beneath the contemporary town. Construction works often require archaeological measures in order to document and study the archaeological heritage of the site. By opening the current archaeological excavations to visitors, either on-site or in social media, it is possible to introduce these hidden layers for a short moment before they are been covered again.

In order to produce activities around heritage conservation processes, partnerships between the private and public actors and co-creation[10] of experiences are required. In this type of cooperation, the key action is sharing. Public actors are more focused on increasing knowledge and distributing it through research, education, interpretation and other supporting services among stakeholders and visitors. Private actors are focused on providing the scene – their home, residency or business facilities – to other locals and visitors. Visitors wish to consume experiences. Joint task of all actors is to co-create experiences in these shared spaces, contributing to it with the skills, knowledge, communication or other capacity they possess, including funds. Buying these experiences, like home accommodation, is not considered as purchase but as contribution to heritage conservation.

RESULTS

The project, which began in September 2015 and will close up in November 2018, has reached its homestretch. At this point, we can present some results.

In Old Rauma, home accommodation pilot projects have been very successful. Houses offering home accommodations have "house books" provided by the project. The books, which include information about the microhistory of the house based on several archive sources, have received extremely positive feedback. The guests also appreciate the personal guidance they get from their hosts and the chance to contribute to World Heritage by purchasing services from the locals. In addition to gaining some funds that can be used to restore the houses, the locals who are hosting guests feel that they gain interesting

experiences. This activity has already been expanded to Kuldiga.

Restoration workshops in Latvia have brought together professionals from all around the Baltic Sea region. The ongoing restoration projects in town have sparked interest in visitors and locals alike, and the restoration process in Atmodas iela 9, where SERDE has its residency, has been popular attraction.

Archaeological heritage has been highlighted especially in social media. The Day of Archaeology event in Old Rauma in summer 2016 attracted more than 100 visitors to the excavations in a short period of time. In summer 2017 first results were introduced on an excavation site in a pop up -museum. Mobile guided archaeological heritage trail of Old Rauma leads visitors and locals to the underground heritage of the town.

Tangible and intangible heritage intertwined in the townscapes of Old Rauma and Kuldiga can be experienced in Treasure hunt heritage trails. These trails lead to treasures, which are not so obvious or monumental parts of local cultural and natural heritage, but which connect people to cultural landscape through mundane town life.

Communication has been particularly efficient in social media. This is an excellent channel for sharing tacit knowledge and crowdsourced information. Communication activities include also tool kits for sustainable tourism and heritage work, conference posters and presentations and scientific articles.

DISCUSSION

Cultural environments like the towns of Visby, Rauma and Kuldiga need robust community to survive through centuries. The ownership of the estates is fragmented in all the participating towns and house owners have unequal financial possibilities to maintain their property. Newcomers may lack skills in dwelling a historic building. Local craftsmen are ageing, and the loss of skills necessary for conservation of buildings is under actual threat. Climate change brings new challenges to natural and cultural environments. Public funding for protected natural areas, listed buildings and other elements of cultural environments is more likely to reduce than increase when governments are tackling the various challenges of climate change[11]. The most effective way to conserve natural and cultural heritage and to tackle various future challenges is to empower the local community to act for heritage.

In environmental justice paradigm jointly developed shared future is a desirable objective to which everyone can contribute in shaping, making and co-creating it[12]. This interpretation of environmental justice complies sustainable tourism; everyone can contribute to conservation of cultural and/or natural heritage.

Uses of heritage in a historic town as a product for tourist attraction can lead to higher prices in real estate markets, rents and services in the area. It can erase commercial services of everyday use and alienate local stakeholders from their cultural heritage. Simultaneously it erases the most authentic part of a historic town, the human interaction with environment.[13]

Human interaction with the environment in a historic town is a trajectory trough centuries, which has processed the cultural heritage we nurture, conserve and pass on to the future generations. Turning this heritage process into an attraction requires public-private partnership. Lessons learnt from adaptive comanagement of ecosystems and social-ecological systems can be useful when building these partnerships. These flexible community-based systems of resource management include various organizations and different levels of governance.[14]

Resilience is a valuable capital of a historic town. Resilience can be maintained and strengthened with just uses of environment and heritage possessed in it between local community and visitors. Sustainable tourism offers a good variety of tools for building resilience and safeguarding our shared heritage to future generations.

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6 "Resilience is the capacity of a system, be it an individual, a forest, a city or an economy, to deal with change and continue to develop. It is about how humans and nature can use shocks and disturbances like a financial crisis or climate change to spur renewal and innovative thinking." What is resilience? Stockholm Resilience Centre. http://www.stockholmresilience.org/research/research-news/2015-02-19-what-is-resilience.html
7 Biggs, R & Schlüter, M & Schoon, M. L. 2015.
8 Palmer 1998; Jeronen & Kaikkonen 2001; Palonen & Koskinen 2005.
9 Berkes 2004.
10 Co-creation is the joint, collaborative, concurrent, peer-like process of producing new value, both materially and symbolically (Galvano & Dalli 2014, 644).
11 Nordic Council of Ministers: Nordic working papers; CERCMA Cultural Heritage as Resource.
12 Agyeman, Schlosberg, Craven & Matthews 2016.
13 Jokilehto 2006.
14 Olsson, Folke & Berkes 2004.

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SIGNE PUCENA

INTERDISCIPLINARY ART GROUP SERDE
DOCUMENTATION OF INTANGIBLE CULTURAL HERITAGE

The Interdisciplinary Art Group SERDE[1] is
a non-governmental organization (NGO), which
seeks to develop the regional and international
collaboration between different cultural fields,
organizations and professionals. SERDE's activities
create dialogue between arts, science and education,
which includes organizing residencies, workshops,
expeditions and publishing thematic notebooks,
among other things. SERDE is a co-founder and
member of the Association of Non-Governmental
Organizations for Contemporary Culture and has a
good network among and with other contemporary
art and culture organizations in Latvia.

SERDE is one of the most visible NGOs in Latvia who organizes residencies for artists and culture workers, produces various culture events and works in the culture heritage field. SERDE is located on the main street in the historical centre of Aizpute – one of the oldest towns of Kurzeme surrounded by rural communities and with a population of 3,500, two hours drive to the West from Riga, the capital city. The centre occupies and has preserved a unique house complex (1,500 m²) built in the 18th century in wood and red-brick architectural style. The residency centre was started in collaboration with Aizpute Municipality and State Inspection for Heritage Protection, namely Kurzeme region division, with the aim to protect and restore this unique house complex. SERDE's work in restoration field was recognized in 2007 by society with the "Annual Award of Cultural Heritage" given by the State Inspection for Heritage Protection. In 2015, the house complex was inscribed into the list of state protected cultural monuments (Nr. 9104)[2].

Established in 2002 in Aizpute, a small rural town in Latvia, in 2005 the Interdisciplinary Art Group SERDE began to collaborate with researchers of folklore and traditional culture in response to the perceived loss of important living practices and memories. This activity included fieldwork/expeditions to rural areas of Latvia to investigate traditions—maintained from generation to generation—and to collect stories about recent history still preserved in living memory. The gathered materials were published by SERDE in a *Notebook of Traditions* book series (currently 19 books (see Publications *www.serde.lv/?q=lv/node/16* (in Latvian); *www.serde.lv/?q=node/23* (in English)) although the process is ongoing)

in which two distinct themes emerge: *(A)* the preservation of living practices and *(B)* the preservation of stories/memories.

(A) 'Preserving living practices' includes memories and practical skills referring back to the day-to-day Soviet Era in which consumer products were not readily available and had to be home-produced or collected from nature. As research objects we chose vodka and beer production, pig slaughtering, and foraging in the forests and meadows (this includes traditional medicinal knowledge). We included contributors from different rural areas in Latvia, all of whom were active practitioners of specific skills passed down from parents or grandparents and preserved throughout the Soviet Era.

(B) The 'Preserving stories' books are dedicated to memories gathered from various communities. The principle theme here relates to the Second World War, for example the 'Narratives about Jews in Aizpute' were gathered from people who were children and young adults in Aizpute at the time of the Holocaust. 'Closed Zone' is a collection of memories of inhabitants of seaside villages that were military zones and closed to the general public. Another book deals with the experiences of an Old Believers community, and 'Suiti Stories' is themed around the Latvian refugees who escaped to Gotland in Sweden.

Since 2005, SERDE has organized fieldwork and expeditions to document practices, skills and stories in different communities in Latvia. Since 2008, SERDE has collaborated with the Latvian National Commission for UNESCO, organizing several folklore studies and expeditions for UNESCO Associated School Project teachers and youngsters from Alsunga and Riebi i.

The principal method employed by SERDE is fieldwork/expeditions, inviting specialists of folklore/living culture, artists and students to
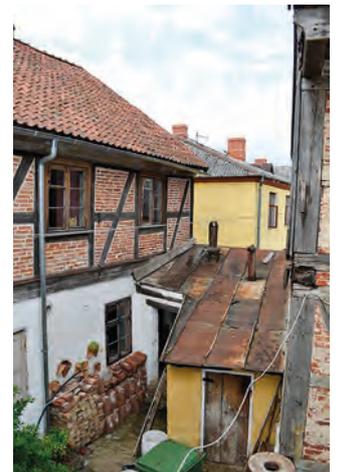
the chosen rural areas. The folklore specialists compile questions and organise interviews whilst artists document the environment, processes and people. The gathered audio interviews are later transcribed and together with colour photo documentation are designed and printed in book form. Public events are held to celebrate the book publication including a presentation of the book and additional hands-on workshops with reconstruction of old recipes or storytelling events in which the local community are invited to publicly recount their personal stories.

Analysing the positive impacts of the post-expedition events for the local community, it can clearly be seen how the process positively affects the contributors by means of the value and esteem attached to their knowledge. It disseminates the knowledge and links generations. Our experience shows that workshops often attract visitors who also wish to share their knowledge and a younger generation who are eager to learn, hence a transfer of knowledge and preservation of skills continues to take place. It could of course be argued that there are potential negative aspects to this work, for example where some practices (strong alcohol making) cross the borders of legality.

SERDE believes its preservation practices are important and vital because knowledge is slowly disappearing for a variety of reasons such as new regulations and laws concerning food and drink production, the development

of consumerism in Latvia and generational change. Activities like fieldwork and expeditions that culminate in presentations and workshops for the community in which the knowledge was gained, "safeguard the intangible cultural heritage" and "raise awareness at the local, national and international levels of the importance of the intangible cultural heritage", as it is also stated within the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003).

To resume the documentation of intangible cultural heritage in communities, it is important to mention that in all *Notebook of Traditions* publications dialect characteristics, as well as use of various local words and expressions have been respected. Except first two books, the rest openly recognise and identify various people who participated and shared their knowledge.

Almost all of them had a public presentation back to the local communities. Here, as examples, we can mention closing event of Suiti expedition in Jūrkalne where cook Mārtiņš Sirmais inspired by interviews with locals cooked for all community some special fish dishes. Or, in Riebiņi county the opening of the book was included in the program of the Latvian Independence Day celebration. Similar presentations for local communities were organized in Sigulda after *Bashkirian Siguldian stories*, Pāvilosta after *Forbiden zone stories* and Aizpute and Alsunga after *Foraging in central Kurzeme*. From our observations, such expeditions and later presentations promote and support the capacity building of locals on how to carry out such research and how important it is to document the process. And this is the most important aspect of all the expeditions carried out by SERDE

– to organize a closing event and once again bring together all the people met during the expeditions. SERDE's experience in the safeguarding of intangible culture heritage is based on close collaboration with communities and individuals who are willing to share their stories and skills.

At the same time, working also within contemporary art and technology processes, SERDE together with artists and cultural workers offers educational introductions and workshops (on how to boil soap, make candles, brew beer, forage the medical plants etc.) to reinvigorate local knowledge and traditional skills. Internationally SERDE's projects and performances that are strongly connected with Latvian traditions were shown in art and culture festivals in Finland (Helsinki *Kiasma* and *Botanic Gardens*, Tampere *Herbologies-Foraging networks*), Germany (Duisburg ISEA and Berlin *Ueber-lebenskunst*), Switzerland (Freiburg *Belluard Bollwerk* and Bern *Auawirlieben*), Sweden (Oland *Art&Agriculture* and Stockholm *Supermarket Art Fair*), Ireland (Ennistymon *The Future is Domestic*), Lithuania (Klaipeda *Šakotis* and *Nida ResArtis meeting*) and Estonia (Tallinn *Art Depo*).

Serde's creative and innovative approach to the intangible cultural heritage work was recognised with the Latvian Folklore Grand Prize in 2007 and local history nomination in 2015 by the national poet Imants Ziedonis Foundation *Viegli*. In 2016 serde was accredited by the unesco General Assembly of the States Parties to the Convention for the Safeguarding of the Intangible Cultural Heritage to provide advisory services to the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage.

www.serde.lv
www.facebook.com/SERDE
vimeo.com/smgserde
issuu.com/smg.serde

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1 Ed. note. The name 'serde' in Latvian signifies 'core' and 'pith'.
2 List of Monuments. State Inspection for Heritage Protection. saraksts.mantojums.lv/lv/piemineklu-saraksts/ (accessed on 16 November 2015).

RIINA HAANPÄÄ

VANHAN RAUMAN ASUKKAIDEN JALANJÄLJILLÄ

ON THE FOOTSTEPS OF THE RESIDENTS OF OLD RAUMA

The Degree Programme in Cultural Production and Landscape Studies of University of Turku has arranged field courses jointly with LiviHeri in spring terms of 2016 and 2017, and will continue this activity in 2018.

Values of Old Rauma among residents consist of tangible built heritage and intangible heritage of experiencing, living and understanding the area and transferring skills and knowledge between generations.

Researching and mapping perceived heritage was one inspiration for field work in Old Rauma. Additional inspiration stems from a decade-long tradition of researching integrated conservation in cultural heritage studies in Pori campus.

There are already 50 hours of recorded interviews from 35 informants before the expedition of 2018. Research material is collected and archived in The Degree Programme in Cultural Production and Landscape Studies regarding the ethical code of conduct for science.

J uha Varton Laadullisen tutkimuksen metodologia -teoksessa pohditaan ihmistä tutkivien tieteiden erityislaatuisuutta ja avataan tieteenalojen tutkimusmenetelmiä. Ajatus ihmisten, kuten vaikkapa tutkittavien ja tutkijan jakamasta samasta maailmasta tai yksilön ainutkertaisuudesta on läpäisevänä teemana koko teoksessa. Varto muun muassa johdattaa lukijan pohtimaan ihmistieteellisen tutkimustyön merkityksellisyyttä – tutkimustyö asettuu aina osaksi sitä maailmaa, jossa ihminen elää ja jossa hän kokemuksiaan ymmärtää:

Tutkimustyö yleensä ja erityisesti tieteellinen tutkiminen ovat ihmisen erityisiä tapoja ymmärtää maailmaansa. Ne ovat yhtä lailla osa ihmisen maailmasuhdetta kuin on jokapäiväinen kokeminenkin, ja ne ovat samalla tavalla kietoutuneet ihmisen koko olemassaoloon kuin muutkin askareet. Tutkimustyö ei muodosta mitään irrallista tai erillistä sareketta ihmisen maailmasuhteessa. Tämän perusteella se, mitä valitsemme tutkittaviksi, ja se, miten ymmärrämme tutkimuksemme lopputulokset, liittyy aina suoranaisesti omaan elämäämme. Näin on erityisesti ihmistä koskevassa tutkimuksessa.[1]

Nämä viisaat sanat oman elämämme tai tutkittavien elämän ja tutkimustyömme dialogisuudesta ovat omalla tavallaan olleet saattelemassa meitä kulttuuriperinnön tutkimuksen oppiaineen opettajia, tutkijoita ja opiskelijoita kohtaamaan Vanhan Rauman asukkaat. Tutkijoiden ja asukkaiden keskinäisiä kohtaamisen hetkiä järjestettiin oppiaineen kenttäkursseilla, joita pidimme keväällä 2016 ja 2017 ja jonne palaamme vielä tulevana keväänä 2018. Kenttäkurssin kohde Vanha Rauma on historiallinen puukaupunkialue, joka nimettiin vuonna 1991 maailmanperintölistalle ja joka siis on sekä arvokas suojelukohde että asukkaidensa arkielämän ympäristö. Vanhan Rauman arvon voi siis nähdä – Juha Varton esimerkin tavoin – koostuvan paitsi alueen rakennusperinnöstä niin myös asukkaiden asuinalueelleen liittämistä käsityksistä, kokemuksista ja arkisesta elämästä eli asukkaiden ylläpitämästä ja vaalimasta aineettomasta kulttuuriperinnöstä, joka on osa heitä ja osa sukupolvien ketjua.

Toisena innoituksena kenttäkurssin metodologisille lähtökohdille toimi niin sanottu asukaslähtöinen rakennussuojelu, jota Kulttuurituotannon ja maisemantutkimuksen koulutusohjelmassa on eri hankkeiden ja tutkimusten kautta tarkasteltu jo reilu kymmenisen vuotta. Yksi koulutusohjelman tutkijoista, Eeva Karhunen, on väitöstutkimuksessaan *Porin Kuudennen osan tarinoista rakennettu kulttuuriperintö* (2014) tarkastellut porilaisen puutalokaupunginosan asukkaiden säilyttämiä ja välittämiä tulkintoja asuinalueensa rakennusperinnöstä. Karhusen tutkimustulokset ovat tiedeyhteisön ohella olleet tärkeitä myös asukkaille itselleen, sillä tämä valtakunnallisesti arvokas kaupunginosa piirtyy Karhusen luomien tulkintojen kautta näkyviin sisältä päin koettuna,

ihmisläheisten kertomusten ja kokemusten kautta, ja siten se johdattaa niin tutkijat kuin viranomaisetkin asukkaiden omaehtoisen kulttuuriperinnön ja yhteisöllisten arvojen jäljille. Kiinnostus nimenomaan asukkaiden näkemyksiin ja pyrkimys saada esiin juuri asukkaiden arvostus rakennuksia ja koko asuinaluetta kohtaan on ollut Karhusen tutkimuksellisten lähtökohtien tavoitteena.[2]

KENTTÄKURSSIN TAVOITTEET

Kulttuuriperinnön tutkimuksen oppiaineen kenttäkurssi sisältyy osaksi aineopintojen jaksoa "Kulttuuriperinnön kentät". Kurssille osallistuvat ovat suurimmaksi osaksi opiskelijoita, joilla on jo taustalla oppiaineen menetelmäopintoja. Niin ollen etnografiset kenttätyömenetelmät – haastattelu ja havainnointi – sekä historialliset tietolähteet ovat opiskelijoilla teoreettisesti hallussa. Kenttäkurssin aikana erilaisten opetusmuotojen ja -tehtävien kautta ohjataan opiskelijoita ottamaan tuntumaa menetelmistä, tiedonhankinnasta ja tutkimuskohteista – siis kokeillaan

ja opetellaan konkreettisesti käytännössä keskeisiä kenttätyömenetelmiä ja arvioidaan myös oman tekemisen eettisiä periaatteita. Tavoitteena onkin monipuolisten menetelmien avulla saada esiin tietoa tutkimuskohteen arkielämästä ja kulloisistakin kulttuurisista käytänteistä. Tavallaan kenttäkurssin ideana on siis tarkastella, kuvailla ja ymmärtää tutkittavaa kohdetta osallistumalla hetkeksi sen piirissä elävien ihmisten arkeen eli Juha Varton ajatusten mukaisesti pyritään kohtaamaan ihminen yksilönä, tutkijallekin todellisena.[3] Opiskelijoihin puolestaan pyritään tartuttamaan kiinnostus aidoilla kenttäkokemuksilla ja niiden analysoimisella. Opiskelijoilta myös vaaditaan omaa aktiivisuutta tiedon rakentamisessa, ja heitä kannustetaan kyseenalaistamaan sekä ratkomaan ongelmia ja sitä kautta syventämään tietämystään.[4]

Koko kentällä oloon valmistautumiseen kuuluvat kenttäkurssin aikana suoritettavat tehtävät, joiden avulla tutustutaan kenttäkohteeseen mahdollisimman monipuolisesti: Esimerkiksi Vanhan Rauman osalta tarkasteltiin aluetta koskevia tutkimuksia, rakennusinventointeja, hoito- ja käyttösuunnitelmia, aikaisempia aineistonkeruita ja erilaisia raportteja. Alueen ja koko kaupungin historian ja perinteen tuntemuksen sekä eriaikaisten karttojen ja valokuvien kautta muodostettiin kuva kenttäkohteen ympäristön muutoksesta.[5] Rauman kaupunkisuunnittelun asiantuntijoiden, kaavoitusarkkitehti Mervi Tammen ja kaavoitusarkkitehti Henri Raition, sekä LiviHeri-hankkeen projektipäällikkö Laura Puolamäen luentojen kautta tutustuttiin Vanhan Rauman erityispiirteisiin, alueen eri toimijoihin ja alueella vaikuttavien sopimusten sekä kaavoitustavoitteiden periaatteisiin. Kaikkien edellä mainittujen tehtävien ja luentojen tarkoituksena on ollut paitsi kasvattaa opiskelijoiden omaa tietämystä ja ymmärrystä tulevasta kenttäkohteesta niin kuljettaa myös tätä tietämystä mukana kentältä tehdyissä havainnoissa ja tulkinnoissa. Viime kädessä tehtävät ovat valmistaneet haastattelujen tekemiseen, ja siinä ymmärrykseen pyrkivän otteen hallitsemiseen.[6]

Tavoitteena kenttäkursseilla oli siis kohdata Vanhan Rauman asukkaat ja nostaa heidän vaalimansa tieto tarkastelun kohteeksi. Olimme kiinnostuneita varsinkin niistä asukkaiden motiiveista, haluista ja toiveista, jotka ohjaavat rakennusten suojelu-, vaalimis- ja säilyttämistarpeita. Pyrkimyksenä oli saada asukkaiden säilyttämä, jakama ja eteenpäin välittämä tieto näkyväksi ja kenties jopa osaksi maailmanperintökohteiden suojelu- ja arvottamisprosessia. Esimerkiksi Vanhan Rauman asukkaat ovat osin kokeneet nykyisen viranomaislähtöisen arvottamisen vieraana prosessina: he ovat olleet ikään kuin ulkopuolisia toimijoita, ja arvokkaaksi valitsemisen valta on ollut muulla taholla kuin itse yhteisössä elävällä.[7] Elävässä, arkisessa ja asutussa puukaupungissa arvottamisen lähtökohtana tulisi kuitenkin olla myös paikallisten kokemusmaailma ja sen tavoittaminen. Asukkaat ovat oman ympäristönsä aktiivisia toimijoita ja siksi tulisi kiinnittää huomiota siihen, millaisia tekijöitä

Vanhassa Raumassa asumiseen liittyy ja mitä piirteitä pidetään arvokkaina. Käytännössä tämä tarkoittaa asukkaiden intressien huomioimista ja heidän historiallisten identiteettien, tarinoiden ja arvojen esiin nostamista: miten asukkaat arvottavat omaa asuinympäristöään, mikä motivoi korjaamaan ja vaalimaan sekä mikä on merkityksellistä rakennusten suojelua ja miksi[8] – unohtamatta kuitenkaan asuinalueella elävien ja toimivien ihmisten yksilöllisyyttä ja sitä myöden syntyviä erilaisia ajatuksia, motiiveja ja tarpeita:

Tämä on alue, jossa on erilaisia ihmisiä ja joilla on selkeästi erilaisia ajatuksia. On ihmisiä, jotka ovat erittäinkin sitoutuneita. Sitten on ihmisiä, jotka on siltä väliltä. Ja sitten on ihmisiä, joille tämä on vain asuinpaikka asuinpaikkojen joukossa. Sattuvat vaan asumaan maailmanperintökohteessa.[9]

HAASTATELLEN JA KUUNNELLEN

Haastattelujen merkitys kenttäkurssin aineistonkeruumenetelmänä korostui, kun tavoitteena oli saada mahdollisimman erityistä tietoa: kokemuksellista, paikantunutta, yksilöllistä ja samalla yhteisöllistä.[10] Haastattelutilanteissa pyrkimys oli kohdata toinen ihminen, ymmärtää hänen ajatusmaailmaansa ja kerätä tietoa hänen kokemuksistaan ja käsityksistään – toisin sanoen tavoitteena oli kohdata Vanhan Rauman asukas merkityksellisenä ja ainutkertaisena yksilönä.[11] Varsinaisena tarkastelun kohteena olivat etenkin nykypäivänä vähälle käytölle jääneet talousrakennukset ja niiden rinnalla toki asuinrakennuksetkin. Myös pihaalueet tuotiin mukaan tarkastelun kohteeksi osana aktiivista pihapiirin toimintaa ja asukkaiden elämää. Asukkaiden ajatuksia heidän roolistaan osana maailmanperintökohteen hoitoa pyrittiin myös kartoittamaan. Tämänkaltaisen, asukaslähtöisen tarkastelun tavoitteena oli niin ikään kehittää kaavoitusprosessiin kuuluvaa asukkaiden osallistamistyötä.[12]

Haastatteluaineistoa on tällä hetkellä kertynyt kaikkiaan noin 50 tuntia, ja yhteensä 35 kiinteistönomistajaa tai asukasta on jo teemalähtöisesti haastateltu.[13] Ensimmäisen kenttäkurssin aikana keväällä 2016 haastateltiin 21 asukasta, ja toisen kurssin aikana keväällä 2017 mukana oli 14 asukasta. Kohtaamisissa keskustelut ovat kietoutuneet rakennusten hoidon ja vaalimisen prosesseihin sekä ylipäätään korjausrakentamisen haasteisiin. Oikeanlaiset korjaamisen tavat ja materiaalit, riittävä ohjaus ja neuvonta sekä tiedon jakamisen merkitys ja itsestään selvinä myös korjaamiseen vaadittavat aika ja taloudellinen panostus nousivat aineistosta esiin. Mutta tärkeänä ja merkityksellisenä puolena tuotiin keskusteluihin myös asuinalueen ja oman asuinpaikan historia sekä siellä eletty elämä ennen ja nyt. Omaa kotia arvostettiin juuri siksi, että se oli oma ja se oli oman elämän keskipiste. Siksi myös oman kodin korjaaminen nähtiin elä-

mänmittaisena prosessina, ja rakennuksessa tehdyt toimet asettuivat suku-
polvien jatkumoon – osaksi menneisyyden elämän arvostamista ja osaksi
kestävää kehitystä ja elinvoimaisuutta tulevaisuudessa: "Vaikka tämä on
meidän koti, niin silti tämä on kokonaisvaltainen projekti. Kun antaa tälle
arvon ja asuu täällä, niin sillä tavalla tekee historialle merkityksen."[14]

1 Varto 1992, 16–17.
2 Karhunen 2014; 2013; 2012; 2007.
3 Varto 1992, 7. Ks. myös Haanpää 2014.
4 Haanpää 2014.
5 Esim. *Vanhan Rauman talousrakennusten kuntoarviointi vuosina 2005–2007*. Vanhan Rauman
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Vanha Rauma Säätiö.
6 Haanpää 2014. Rauma Säätiö.
7 Karhunen 2014, 229–232; Smith & Waterton 2009, 291.

8 Karhunen 2014, 224; Smith 2006, 83; Smith & Waterton 2009, 290–291.
9 Haastattelu 28.4.2016.
10 Hänninen & al 2005, 3–4.
11 Ruusuvuori & al 2005, 22, 56; Varto 1992, passim; Ukkonen 2006, 175–176.
12 El Harouny 2008.
13 Ks. lisää kenttäkurssin tuloksista artikkelista "Local Conservation and Perceptions of Heritage in Old Rauma World Heritage Site" (Riina Haanpää & Eeva Karhunen & Laura Puolamäki). [tulossa] julkaisussa *International Journal of Heritage Studies.*
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EEVA RAIKE

AJATUKSIA KULTTUURIYMPÄRISTÖ-INVENTOINNISTA VANHAN RAUMAN SUOJAVYÖHYKKEELLÄ

THOUGHTS OF URBAN HERITAGE INVENTORY IN OLD RAUMA WHS BUFFER ZONE

This article discusses the use of the Urban Heritage analysis (DIVE) in Old Rauma World Heritage Site buffer zone in spring 2017. Text reflects landscape research students' thoughts on how the method is suitable for learning urban heritage. Experiences gained from this course and case study were utilized when method was developed further during a storytelling workshop in Aizpute, Latvia, in July 2017. Toolkit for using the revised method is in the end of this publication.

Suojavyöhykkeen inventointialueet punaisella. Pohjakarttana Rauman opaskartta. © Rauman kaupunki
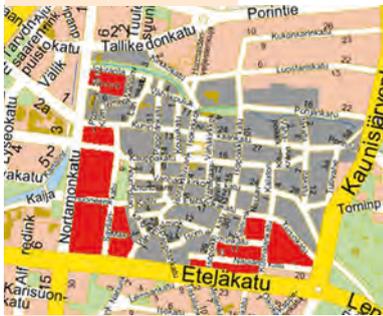
Research areas in buffer zone in red.

Jokaisella maailmanperintökohteella on määritelty suojavyöhyke, jonka tarkoitus on turvata kohteen arvojen säilyminen. Vanhan Rauman suojavyöhyke on määritelty vuonna 2003 ja se hyväksyttiin Unescon maailmanperintökomiteassa vuonna 2009. Suojavyöhykkeen laajuus on 142 hehtaaria. Leveydeltään vyöhyke on 150–850 metriä ja se on osa kaupunkikeskustaa ja siellä sijaitsee hyvin erilaisia toimintoja. Suojavyöhyke on merkitty osa- ja yleiskaavaan sekä maakuntakaavaan ja merkittävistä hankkeista sen alueella on neuvoteltava Museoviraston kanssa.

Keväällä 2017 maisemantutkimuksen kenttäkurssin kohteeksi valittiin Rauman kaavoitusyksikön kaavoitusarkkitehti Mervi Tammen kanssa osa Vanhan Rauman suojavyöhykettä. Alueiksi valittiin Onnelan alue sekä keskusta-alueen rajaus. Kenttäkurssilla oli mukana 13 opiskelijaa[1], jotka jakaantuivat neljään ryhmään. Sekä Onnelan että keskusta-alue jaettiin puoliksi ja näin saatiin joka ryhmälle oma alueensa.

Kenttäkurssi alkoi maaliskuun puolessavälissä 2017 ja luentoja oli yhteensä 12 tuntia, jonka aikana käytiin läpi alueisiin liittyviä karttoja, valokuvia, kirjoituksia ja raportteja. Näihin aineistoihin tutustuminen oli tärkeää, että opiskelijat pystyivät hahmottamaan, mitä haluavat saada selville kulttuuriympäristön inventointimenetelmän eli Diven avulla. Ennen kenttäperiodia 26.–28.4.2018 täytyi myös ymmärtää Dive ja mitä sen avulla voidaan tehdä. Kiinnostus kulttuuriympäristöihin on koko ajan kasvanut ja kulttuuriperintö ymmärretään yhteiskunnan yhteiseksi voimavaraksi. Tämän takia erilaisiin ympäristön kehittämisiin ja maankäytön suunnitteluihin on kehitetty Dive kulttuuriympäristöinventointimenetelmä. Sen neljä työvaihetta, kuvaileva, tulkitseva, arvottava ja toteuttava, noudattavat muun muassa maisemansuunnittelussa ja arkeologiassa käytettyjä metodeja.

Tämän menetelmän nimi Dive on lyhenne neljän työvaiheen englannin kielisistä sanoista Discribe (kuvata), Interpret (tulkita), Valuate (arvottaa) ja Enable (toteuttaa). Nimi voidaan tulkita myös sukeltamisena (dive) nykyajasta historiaan. Menetelmässä keskeisintä on katsoa aluetta nykyisyydestä menneisyyteen eikä niin että työ aloitetaan menneisyydestä kohti nykyisyyttä.

Jo ennen kenttäosuutta ryhmät valitsivat omat kohteensa eli Onnela 1 ja 2 sekä Keskusta 1 ja 2 alueet. Ensimmäisenä kenttäpäivänä kaavoitusarkkitehti Mervi Tammen kanssa kiersimme yhdessä inventoitavat alueet, jolloin kaikki kurssilaiset saivat jonkinlaisen kuvat toistensa alueista.

Yhtenä tärkeimpänä tehtävä ryhmillä oli miettiä oman kaavionsa aikajanaa. Miten jaotellaan aikajana omalla inventointialueella ja saadaan näkyviin tärkeimmät alueen muutosajankohdat. Tärkeää oli myös löytää ajalliset katkokset sekä miettiä, miten pitkiä ajanjaksoja merkitään kaavioon.

Aikajanan lisäksi Diven inventointilomakkeisiin ryhmät laativat 5–6 muuta saraketta. Jokainen ryhmä sai itse päättää lomakkeen sarakkeiden määrän. Toinen Onnelan alueen ryhmistä käytti aikajanasarakkeen lisäksi viittä saraketta, joista ensimmäinen oli *rakennettu ympäristö ja maisema*. Tässä kohdassa mietittiin, mitä rakennettiin, miltä maisema näytti ja millaisia toimintoja alueella oli. Toisessa sarakkeessa oli *Yhteiskunta*. Kohdassa tärkeää oli miettiä, mitä Suomessa tapahtui. Lisäksi kohdassa pohditaan, millaisia aikaan liittyviä ilmiöitä kohde edustaa, ja oliko niillä yhteiskunnallisia merkityksiä. Kolmannessa sarakkeessa pohdittiin, *miten merkityksellisiksi katsotut piirteet ovat alueella säilyneet*. Neljännessä sarakkeessa oli *arvottaminen*, jossa pohdittiin sitä, millaisia arvoja, tietoa ja käyttöarvoja alueella on nykyisin. Lopuksi viidessä sarakkeessa pohdittiin, *miten hyvin arvot kestävät muutoksia*.

Dive-inventointimenetelmän avulla on helppo ymmärtää alueen kehittyminen ja mitkä esimerkiksi yhteiskunnalliset tapahtumat ovat vaikuttaneet niihin. Tämän vuoksi inventointialueen, Suomen ja laajemmin koko länsimaisen historian tapahtumien tietämys ja ymmärtäminen vaikuttaa siihen, miten Dive-kaavio ajallisesti täytetään.

Alussa opiskelijoiden mielestä kaavakkeen ymmärtäminen on vaikeaa, mutta kun esitöiden aikana kerätyn arkistomateriaalin perusteella aikajana oli saatu tehtyä, niin kaavion muiden sarakkeiden nimeäminen ja täyttö helpottui ja asiat löysivät paikkansa kaavakkeessa.

Joillakin ryhmillä oli arkisto ja kirjallisten lähteiden lisäksi mukana myös haastatteluaineistoa, joka sai kaavakkeeseen oman sarakkeensa esimerkiksi nimellä *yhteisöllisyys ja asukashaastattelu*. Koska aika oli rajallinen, niin haastatteluaineisto jätettiin tässä vaiheessa vähäiseksi. Haastatteluissa oli tarkoitus selvittää, tietävätkö ihmiset asuvansa Vanhan Rauman suojavyöhykkeellä, ja mikä sen merkitys on. Kaikki haastateltavat tiesivät, että asuvat suojavyöhykkeellä, mutta sen merkitys oli hieman epäselvä.

Opiskelijoiden omat arviot Dive inventointimenetelmän käytöstä olivat valaisevia. Arvioista tuli ilmi, että aluksi kaavakkeen täyttö koettiin vaikeaksi, mutta vähitellen kaavaketta täyttämällä koko Diven idea avautui. Mukana kurssilla oli myös pari opiskelijaa, jotka olivat jo edellisenä vuonna olleet mukana tekemässä Diveä ja heidän kokemukset ja ajatukset helpotti osin toisia täyttämään ja ymmärtämään Diven ideaa.

Onnelan ryhmät tekivät työnjaon niin, että toinen ryhmä etsi valokuvia ja toinen ryhmä alueen karttoja. Onnelan ryhmät kokivat vaikeaksi aikajanan kääntämisen "väärinpäin", kun lähdettiin nykyajasta liikkeelle. Kuitenkin he totesivat työn edetessä nykyajasta liikkeellelähdön hedelmällisemmäksi, koska tieto vähenee menneisyyttä kohti.

Kaikkien ryhmien mielestä aikamatriisin tekeminen alkukankeuden jälkeen oli melko helppoa. Yhden ryhmän loppuraportissa maininta,

että *Dive inventointimenetelmänä tuntui aukeavan yhä enemmän harjoitusta tehdessä ja kenttä- ja ryhmätyöskentely sujui luontevasti.*

Dive-kaavakkeen lisäksi osa ryhmistä teki kuvapariliitteitä sekä karttaliitteitä, missä kartat olivat samassa mittakaavassa ja näin muutokset ympäristössä pystyi havainnoimaan helpommin.

Ryhmätöissä näkyi, että yhteisöllisyys ja yhteiskunnalliset tapahtumat saivat tärkeän sijansa tulkintaa tehdessä ja arvoja pohtiessa. Yhteiskunnallisista tapahtumista tietoa ryhmät hakivat sekä Rauman, että koko suomen historiaa käsittelevistä kirjallisista lähteistä. Tärkeitä olivat myös ryhmän kesken käydyt historian tapahtumiin liittyvät keskustelut.

Ryhmien omissa arvoissa tuli esille myös ryhmädynamiikka.

"Ryhmämme suoriutui tehtävästä mielestäni varsin mallikkaasti. Vaikka tapaamisemme ennen kenttäpäiviä olivat lyhyitä, ne olivat ytimekkäitä. Kaikki ryhmämme jäsenet olivat ilmeisen tottuneita niin itsenäiseen työskentelyn, kuin ryhmätyöhönkin. Varsinaisen Diven kirjoittaminen olikin kunkin tekemän itsenäisen osuuden jälkeen melko suoraviivaista, sillä muokattuamme taulukon ensin mieleiseksemme kaikki osasivat täydentää kutakin osaa itse hankkimiensa tietojen ja materiaalien perusteella. Viimeiset täydentävät tiedot löytyivät kurssipaikkana toimineen Tammelan kirjastosta, joten hyvin meni sekin. Onnistuimme jakamaan työt ilmeisen onnistuneesti, sillä kukaan ei tuntunut tästä ainakaan ääneen valittavan. Toisen kenttäpäivän päätteeksi jäin tekemään PowerPoint esitystä seuraavan päivän esittelyä, sillä aikaa kun muut lähtivät haastattelemaan, joten työjako toimi tässäkin."

Nämä saadut palautteet osoittavat sen, että ryhmätyöskentely on parhaimmillaan rakentavaa ja mielekästä. Toisen ryhmän arvio työstä oli, *että Diveä täyttäessä suurien linjojen, syys-seuraussuhteiden sekä hyvän historiatiedon avulla analyysien tekeminen onnistui kiitettävästi.*

Kenttätöiden perusteella voidaan Dive-menetelmää pitää kulttuuriympäristön inventointityökalun lisäksi myös hyvänä opetus- ja opettelumenetelmänä ymmärtää kulttuuriympäristön muodostumista ja eriaikaisten tasojen näkemistä nykyisessä ympäristössä. Menetelmä vaatii opiskelijoilta paljon, mutta loppuarvioiden perusteella opiskelijat myös oppivat sen kautta paljon kulttuuriympäristöstä, sen arvioinnista ja arvottamisesta.

[1] Opiskelijat olivat Sofia Heikkilä, Anu Nelimarkka, Eeva Tuomela, Taneli Pyysalo, Sade Marila, Aleksi Laine, Katrina Virtanen, Teemu Kiviharju, Hanna Kukola, Elisa Töykkälä, Jenna Lehmijoki, Virve Silvennoinen ja Riikka Torkkeli. Kursiivilla merkityt kohdat ovat opiskelijoiden loppuraporteista.

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Opiskelijaryhmien loppuraportit vuoden 2017 kenttäkurssista

LIISA JAAKKOLA, TANELI PYYSALO
& ADELE HALTTUNEN

OLD RAUMA
IN A MOMENT

Järjestimme joulukuussa 2017 Vanhassa Raumassa osallistavan kaupunkiympäristön dokumentointitapahtuman Vanha Rauma Hetkessä. Siinä koko kaupunginosa kuvattiin yhden tunnin aikana paikallisten ihmisten avulla. Ennakkoon ilmoittautuneet ihmiset ottivat valokuvat jokaisessa Vanhan Rauman risteyksessä kaikkiin suuntiin. Tähän tapahtumaan osallistui noin 60 ihmistä ja tapahtuma tuotti noin 600 valokuvaa. Valokuvat tallennettiin Rauman museon kokoelmaan ja niitä voidaan käyttää tieteellisessä ja taiteellisessa työssä, sekä maailmanperintökohteen tilan seurannassa.

The first impulse to the event was uttered in the field study course of cultural heritage during spring 2017 located in the Old Rauma. Taneli Pyysalo, who participated in the course as a student, told about his idea of conducting a systematic photography documentary project with a large crowd. The idea behind the thought had come to him by viewing of old photos from books and the Web. Pyysalo noticed that most of the photos taken from urban landscape, were usually from central locations such as markets, squares, or nearby remarkable buildings. Completely mundane photos were also found, but not in any way systematically. You could find a photo from the July 1957 from somewhere and other one from somewhere else, but not necessarily from the adjacent quarter or even from the same year. Project manager of LiviHeri Laura Puolamäki and university teacher Eeva Raike thought, that the idea was interesting. Puolamäki instantly connected

the thought to the opportunity for monitoring the Old Rauma World Heritage Site and Raike said that Cultural Production and Landscape Research Program can certainly be co-operating. The following autumn, a small group of students was gathered to consider how the event would come true.

The Old Rauma was an ideal location for such a pioneer project. The idea of everyday documentation in the Old Rauma World Heritage Site was interesting because, despite its historical status, the region is not an open-air museum, it is a living and inhabited part of the city center of Rauma.

During the autumn, several meetings were held where we discussed about the nature of the event. On the other hand, the aim was to document everyday life. Most of the photos or recordings that describe our environment are from special events. Photos and recordings from everyday surroundings and events are rarer and often unsystematic. Everyday events have been taken to record in most cases only when they are found to be disappearing, in which case they are no longer everyday life. The idea was to systematically and repeatably photoshoot ordinary everyday life in several places at the same time. As photo shooting is made according to certain guidelines, the method allows the shooting to be repeated later. Thanks to the

comprehensiveness of the photo collection created, the observations of changes in townscape are diversified and facilitated.

On the other hand, the event has also an art dimension. With social media, especially when Facebook became more common between the years 2007–2010, the so-called Flash Mob events became common. In these Flash Mob events, unknown people gathered together by an agreed moment in some public space to join the event – for example to sing a collaborative song – and then leave the scene as if nothing had happened. We didn't begin to produce a Flash Mob event, but we still saw an art dimension in the event and in the resulting photo collection. The aim was to produce a pre-defined overall picture of the target environment, by bringing together a collection of photos captured by accordance of certain instructions. The resulting photo collection can be compared to an orchestral work: The entirety is created when each instrument plays its part in pre-written notes. Despite the variations, the musical piece always can be recognized to the same, even if the orchestral members are replaced or if between the performances are decades. In the case of our photographic method, variations arise from changes in the landscape.

ENCOURAGING TO PARTICIPATION AS A KEY POLICY

The method we use in the event can be seen as a variation of the Participatory Photo Mapping method (PPM). PPM is a documentation method where participants receive cameras and GPS trackers to photoshoot the environment from their own point of view. The photos and location information obtained by using the PPM help to discuss spaces in the level of accuracy rather than simply a general debate between the different actors in society. Increased participation to one's surroundings also empowers active citizenship. PPM is also relevant method for Cultural mapping practices which mean planning constructed environment from bottom to top. Unlike other participatory photo mapping (PPM) events, however, our method does not attempt to bring up meaningful views of numerous personal perspectives. The uniqueness of our method is that it is systematic, repeatable and the photo capture itself lacks the meaning.

In this sense, our project approaches the methods of visual landscape monitoring. Visual landscape monitoring is performed on a systematic basis according to certain guidelines, several times and possibly within a long period of time.

Having detailed instructions was necessary for the success of the event, even though participatory photographing event often involves some sort unpredictability factor. According to the original idea, we wanted to have as similar images as possible and in a format with each other. The reason for this included both artistic, aesthetic, and practical aspects. When the corresponding shooting is repeated in five or ten years' time, the result is photos cropped and exposed same way. Comparing photos from the contrasting times is easier and more meaningful.

We wanted to have the photos as free as possible of the photographers' own interpretations and artistic views. The instructions asked to take the most accurate picture without any effects or filters, and all images were asked to take in landscape orientation. We also instructed that the images would be taken promptly, just as the scenery happened on the be. So, for example photographers would not wait for the possible waste car to leave the picture or more beautiful lighting. The instructions and their compliance were crucial for the similarity of the photos and repeatability of the event.

SPATIAL INFORMATION AND SOCIAL MEDIA AS TOOLS

From the outset it was clear that the technology is a key part of project implementation. The photographs were to be taken in certain places according to the instructions given beforehand. It was obvious that a map-based booking system was needed to keep the project coordinated. Lots of fieldwork, planning and test-shooting was needed before booking system could be built. Our IT-administrators Adele Halttunen and Juho Virtanen had a huge task in creating and fine-tuning the web-page and booking system for the project.

Since booking sites were made through the website, special attention was paid to the marketing and visibility of the event. Our method combined today's technology, spatial data and social media in the implementation and marketing of the event. The map base used for booking with its numbered shooting locations linked the collected material to its locations and served also as a document and as a tool for storage and subsequent use of the material. During our entire project we analyzed the web-page and booking system with Google Analytics

tool. Collected data will enable us to develop further the method, communication and marketing in social media in our future projects.

Calculations showed that there were approximately 100 crossings in the Old Rauma area, which meant that at least 400 photos were to be taken. Instructing all participants in advance, as well as receiving and storing such number of photographs in one hours' time was a bit of a challenge, but due to careful planning our relatively small group managed to cope well indeed.

THE D-DAY AND H-HOUR

The D-day was full of excitement. We met in the morning at Renovation center Tammela for the last arrangements. Hot drinks and

gingerbreads were prepared to be served for participants. Our group hadn´t had time to meet for a few weeks and we knew that during the last days prior to the event the number of pre-registrants had changed quite a lot. Before night a reminder and invitation to come to Tammela for hot drinks after shooting was sent to all 40 participants who had enrolled in advance. Even after this reminder, several new people enrolled, though the official booking-site in our web-pages was already closed. Fortunately, the scale of the project was small enough and we were able to guide the last-minute participants to a join the effort.

One of the challenges was how to stay up-to-date of the situation on the field in real time. Since the whole idea was to shoot all sites within one hour between 11:30 a.m. and 12:30 p.m., we had to knew whether we have a photographer for every crossing. In order to have full coverage we prepared ourselves to shoot unreserved crossings or to rush anywhere in the area in case of a no-show. These "empty" locations were then marked on the map and the tasks were divided.

Media was invited to follow the event. Prior to the shooting, the project manager for LiviHeri Laura Puolamäki and Taneli Pyysalo,

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Liisa Jaakkola
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Laura Puolamäki

stepped in front of the television camera to inform the reporter of the Western Finland regional news. Reporters from newspapers Satakunnan Kansa and Raumalainen were also on the spot and interviewed participants and organizers.

The hours around noon were hectic. As the clock approached mid-day we went to streets to take our own photos. Here and there we could see people standing in the middle of crossings capturing images with their cellphones or SLR: s. Cameras captured people of the town going to a lunch, entering a shop, driving through streets... In chilly weather the fingers got cold quite quickly. The shooting instructions given were strict about orientation of camera, but the final decision how to crop was left to each induvial participant. With a few steps forward, backward or to the side one could catch slightly narrower or wider view or different angle.

One of the organizers was on the duty in Tammela all the time. Surprisingly quite many participants wanted to come to the place and

bring their pictures personally, have a mug of warm drink and chat with organisers. Simultaneously our e-mail began to fill with pictures captioned with the number of the site as was instructed. Before our one-hour timeslot was closing we could happily notice that there was only one no-show participant and site to be photographed. One of the organizers then went to the site and took these few missing pictures. After this it looked like the whole neighborhood was done. The day was a success!

At this point pictures were partly in e-mail of the project and partly in the different devices of organizers. Within few days all pictures were stored in Google Drive. When storing pictures, we could see that pictures hadn´t only captured the views of the streets but also nice collection on varied weather conditions. It seemed that within shooting hour weather was cloudy, sunny, rainy and snowy. This is quite unique even in Finland.

The event Old Rauma in a Moment was successful and gave us plenty of lessons and experience in project management. It is not quite straightforward to get several dozens of people to act in accordance with written instructions given in advance. Still, everything worked better than we could imagine; people participated enthusiastically and provided us the pictures we needed as it was planned. The images were very much like intended and our aim is to bring the image collection accessible for larger audiences and in larger scale somewhere in near future. Samples of images are already available to public in our website: *www.vanharaumahetkessa.com*. Our goal is also to develop the method further by organizing more events. Our method of photo documentation brings many new opportunities for monitoring changes in landscape and enables people to participate in environment which they are involved.

Cultural heritage databank is a valuable resource for conservation work, community work, art, education, tourism activities and many other purposes.

Local heritage cannot be found from archives. It is in possession of people, saved in their memories, photo albums, houses, and in the landscape. It can be traced and mapped with interviews, interpretive walks, home visits and exploring home archives. This process requires cooperation between lay people and experts, and can at its best lead to continuous dialogue of local values, enhance cultural identity and sense of belonging.

When data is collected in a joint process with the local community, the intangible values and local perceptions of heritage can be mapped and saved, and acknowledged equally with authorized heritage values set in listings, legislation and land use planning documents. Together these parallel approaches create a holistic view to cultural landscape and its shared values.

1. Framing

Framing the research is essential for keeping in track in the middle of the information coming in from different sources and for finding the right pieces when processing the data later.

Framing can be done by asking the basic questions:
- What do we want to know? Is it about a place, a custom, an event or an era?
- Why do we want to know? For conservation, for an exhibition, publication, guided tour, art?

When you have answers to these questions, you can create your set of questions to be asked from all of your informants or other sources.

2. Collecting data

Data set can be divided in four blocks: Narratives, Maps, Photos, Location

Use of narratives as an empowering element

The method for collecting narratives, storytelling, is known to be an empowering tool. It builds trust and connection between people, but also connection between people and places. When several generations are involved, storytelling can reveal some unexpected nodes in the landscape, around which mundane life has anchored with different meanings.

Storytelling has multiple values. It is a process, which brings people together to learn from each other about their cultural landscape and heritage. Recorded narratives from storytelling events can be used to connect the stories into the landscape on a map, and when published, as triggers for further discussions and enlarged social learning.

NARRATIVES

Who would know about this? Who would remember it?

Find people and ask questions. Typically, the amount of respondents increases along the way, when informants suggest more people to be interviewed.

PHOTOS

Search from digital and museum archives

Ask from people about home albums when interviewing them


MAPS

Search for historic maps from museums and digital archives.

Find modern map from internet or municipality office.

Ask informants to draw mental maps, reflecting their memories with the environment and perceived landscape.

Maps are needed for attaching the narratives and photos on a place. Comparison of maps from different decades or centuries opens up the historic layers of the landscape and visualizes the changes in it.
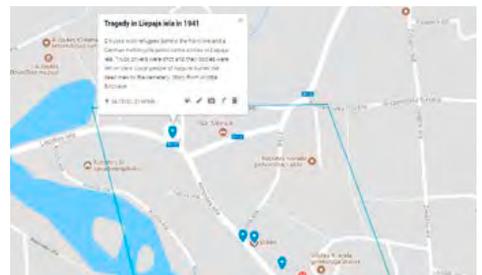
LOCATION

Location is needed for attaching information on a map.

Ask your informants to show location of their narratives and photos.

Try to locate archival photos. You can ask assistance from your informants or the local community.

Location, or coordinates, enable re-placing of the data on a different maps or images. They also enable to perceive the current landscape from the same location where the narrative emerged or a photo was taken earlier.

3. Saving data

Actual data bank begins to form, when all data collected from different sources is saved in one place. Data should be saved systematically, in order to increase or process it later.

Using PGIS for saving and sharing data

PGIS, participative geographic information system, is a useful tool for sharing and co-creating place-based data. It is also a tool for spatialization and temporalizing our knowledge about the particular places in which we live.

When saving data to cultural heritage databank, digital and open medium would greatly enhance the further use of this collection. Therefore PGIS applications should be considered.

In Aizpute workshop we used Google Drive and Google Maps for saving and sharing data collection.

Databank can be used in community workshops, educational events, for research, for conservation or as a source for creative work or tourism. Anyone with access to internet can be invited to view or to collaborate the collection. Narratives and photos are placed on a map as points or areas, and they can be edited or increased when more knowledge is gained from the community or from archives or researchers.

This kind of socio-cultural PGIS can also be used for community planning, when local values need to be identified and mapped.

WHAT TO SAVE?

NARRATIVES	PHOTOS	MAPS	LOCATION
List of informants	Photos labelled by location and source	Maps labelled by source	Placed on a map
Recordings	(also date and photographer for photos taken during the running project)	Maps used for field work with remarks labelled by working group members	Labelled by source (informant, archive, field notes etc.)
	Publication rights		

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4. Processing data

Big amount of data collected in various formats and from various sources needs to be structured and contextualized in order to reflect it to the surrounding society at the time when memories were born, photos were taken and maps were drawn.

A starting point can be a place; everything connected to one place or area is put together and arranged in a timeline. Some data can be connected to several places.

This arrangement creates pinpoints. If material is digital or digitalized, it can be presented on a digital GIS platform, like Google Maps, connected to a location. Material can be photos, transcribed interviews or parts of them, recorded interviews (audio or video), mental or other maps, links to other digital sources like archives or web pages or social media platforms.

For contextualizing data in Aizpute we applied a method for urban heritage analysis called DIVE.

In DIVE data is structured in temporal layers. DIVE comes from describe, interprete, value, enable. In Aizpute the data was structured as description, interpretation, field notes and archived material.

Toolkit for Co-Creation of
Cultural Heritage Databank

DIVE Aizpute, Latvia LiviHeri storytelling workshop / **(D) description (I) interpretation (V) valuing (E) enabling**

Timeline	(D) Description of the event/memory/photo Built enviroment, land-scape, town life, events	(I) Society context of the event	(I) Interpretation researcher's notes	Other notes	Photos or other material
1930 and earlier	Jew community & synagoga Johanna Bergers's bicycle & sewing machine shop *1 Cultural center in Atmodas 7 Horse Born in the yard of Atmodas 5 Before the 1st WW Valija Fūrmane's uncle had household goods shop at Lielā street 9	Multicultural First independency Nationalization - after this reform uncle's shop had been taken away from him	 Warm childhood memories about spending time at uncle's shop	*1 Narratives about the Jews of Aizpute Household goods shop at Lielā street 9	Detail from a German map from 1843
WWII	Tragedy in Liepaja street Cultural center in Synagoga Valija Fūrmane had witnessed WWII crimes against jews and gypsies Post office in Atmodas 9 (Mirdza Birzniece)	German time Dorman house in Serde Society sees the cruelty but can't do anything	Locals buried the victims of Liepaja street Strong community Despite the fact that Valija knew german soldier's crimes as a child, she had very good relationship with them	Narrative, recorded Town center around Atmodas 9	Recorded interview Valija Furmane Memory map by Mirdza Birzniece
Soviet time	Atmodas 9 divided in 6 apartments Shops downstairs Secret meeting places Velta Strode worked at alcohol shop at Podomju street 9, which had an emergency button to call the police Illegal business (alcohol sale) at Podomju street 9 No running water at the house	Visible society and hidden society Velta had help from police: protection, running water -> police had chance to get alcohol. "Blats" = "under the counter/ favouring the customers"	Perceived landscape varied from mapped landscape collectively Despite living in the crowded conditions, people cooperate to deal with everyday challenges	Information based on narratives. No archival sources available Sport equipment shop Furniture shop Bike & motorbike shop Gun shop Consumer association office Carpenter's office Alcohol shop & storage (also in modern time?)	Soviet era map Recorded interview Velta Strode
Modern time	Waterpipe 1990's Shop in other end Veranda built 1993 & demolished 2015 In all interviews informants know about Serde and their activities.	Second independency 1991 Almost none of the informants has been at the events at Serde, but they still know about them.	Restoration period started Serdes activities are very noticeable.	Town center around old Herzberg house Transfer point for empty glass bottles Grocery Clothing store	Municipality officer's photo archive Photos of the persons who are somehow connected with Atmodas 9 Recorded interviews (audio files)

5. Databank as resource

Cultural heritage consists of the resources inherited from the past in all forms and aspects – tangible, intangible and digital (born digital and digitized), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity, as well as collections conserved and managed by public and private bodies such as museums, libraries and archives. It originates from the interaction between people and places through time and it is constantly evolving. These resources are of great value to society from a cultural, environmental, social and economic point of view and thus their sustainable management constitutes a strategic choice for the 21st century. (CoE 2014)

Cultural heritage databank is a valuable resource for local conservation work, community work, art, education, tourism activities and many other purposes.

In conservation work sufficient knowledge regarding the temporal layers and motives behind the visible changes enables holistic understanding of heritage and its core values. This knowledge base enhances also fostering and improving the human capital of the local community regarding their cultural heritage and its management. Especially built heritage is a resource and living lab of sustainable construction, providing concrete models, methods, materials and scaling.

Databank can inspire artists and creative workers to modern expressions and interpretations of heritage. Art can also offer methods for cultural heritage education.

Educational materials and art can be modified for tourism, as well as conservation projects. Conservation projects highlight the processual nature of heritage; it is evolving in time in interaction between people and places, as have many buildings, which have sustained for centuries. In a historic town there is always some ongoing conservation work. Presenting conservation sites and processes, instead of finalized conservation work, the human capital expressed in craftsmen skills, conservation management and local commitment to heritage can be turned into the most authentic tourist attraction.

Continuous co-creation of cultural heritage databank with contribution possibilities for all community members can greatly enhance cultural identity and sense of belonging.

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Partner towns of Living with Cultural Heritage – LiviHeri -project – Rauma in Finland, Visby in Sweden and Kuldiga and Aizpute in Latvia – are historically connected by the Baltic Sea trade routes, and they all have been permanently inhabited since the Medieval Period and are lively, bustling towns today.

In this book we discuss how historic towns can be conserved, and simultaneously maintained lively and meaningful places for stakeholders with co-creation. A central idea is to participate, to listen and to acknowledge. In this way sustainable development can also be incorporated in tourism.

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