

УДК 912.43

**MAPPING A CITY'S HERITAGE AS A TOOL FOR PRESERVING  
AND USING ITS HISTORICAL AND CULTURAL POTENTIAL  
(METHODOLOGICAL APPROACHES AND PRACTICAL IMPLEMENTATION)<sup>1</sup>**



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**Abstract.** Cultural heritage mapping is a relatively new area of cartographic practice. Compilation of historical, cultural and natural heritage maps of urban settlements can be considered as a task of presenting encyclopedic information that summarizes the results of a comprehensive study of a city's heritage. Currently, such maps are practically non-existent, and heritage as a special sphere of urban life, its qualitative indicator and potential for city development, is not adequately reflected. The article discusses tasks for creating such cartographic works, formulates approaches to heritage mapping; offers examples of completed maps for small and medium-sized historical cities.

**Keywords:** cultural and natural heritage sites; heritage of a historical city; heritage mapping.

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<sup>1</sup> The article was prepared within the framework of a grant provided by the Ministry of Science and Higher Education of the Russian Federation (grant agreement number: 075-15-2022-325 dated 04/25/2022).

**For citation:** Shulgin P.M., Shtele O.E. Mapping a city's heritage as a tool for preserving and using its historical and cultural potential (methodological approach and practical implementation) // Social Novelties and Social Sciences: A view from Moscow. – 2025. – N 2. – P. 25–35.

URL: <https://snsen-journal.ru/archives>

DOI: 10.31249/snsneng/2025.02.02

## **Introduction**

Cultural, historical, and natural heritage is a crucial component of the urban environment. It is largely the «visiting card» of any city, playing a special role in preserving the identity and uniqueness of urban settlements, attracting visitors, and forming the basis for the development of the tourism sector.

At the same time, heritage can and should be considered as a specific economic resource of a city. Properly utilized, the potential of heritage can form the basis for a new branch of specialization, transforming into a city-forming function of an urban settlement. This is especially important for small historical cities, where heritage can become a driver for economic and social development, a factor in a city's recovery from depression [Shulgin, 2019, p. 8–31].

The heritage of cities is multifaceted, but, as a rule, it is not fully identified, or properly registered in the official heritage protection bodies and, accordingly, does not receive adequate state protection. Moreover, official statistics only partially reflect the real potential of urban historical, cultural, and natural heritage. The number of landmarks, memorial buildings and sites, buildings of architectural interest, and cultural-landscape urban objects is several times greater than the number of historical and cultural monuments that have been officially listed in the Unified State Register of Cultural Heritage Sites (historical and cultural monuments) of the peoples of the Russian Federation and accepted for state protection [Shulgin, Shtele, 2022a, p. 7–32].

## **Approaches to heritage mapping**

Soviet-era tourist maps provided a rather distorted picture of heritage. They omitted many church buildings, only showcasing monuments that aligned with the state's ideological policy at the time, and largely ignored the architecture of the late 19th and early 20th centuries, deeming it devoid of artistic value.

Modern maps are free from ideological constraints, but the information they provide is often just a set of random data. A striking negative example is the information scheme of Tobol'sk, published by the local largest oil and gas chemical company SIBUR, which was distributed in hotels, museums, and other social facilities. In this map, only about ten landmarks are marked, which completely distorts and impoverishes the idea of the real cultural potential of this oldest Siberian city.

In many cities, outstanding historical and cultural monuments are registered, but, for example, the eclectic architecture of the late 19th century, Soviet architecture of the 1920s–1950s, and the ordinary buildings of small historical towns are practically not accepted for protection. In the official lists of cultural heritage sites, we will hardly find any objects of industrial architecture, and traditional wooden buildings of small urban settlements (which have been destroyed and demolished over the past three decades) are almost absent.

Cultural and landscape objects, which form an important part of the perception of many small historical cities, are hardly taken into account anywhere. Few places preserve historical sections of roads and streets with traditional paving (cobblestones, paving stones, white stone). For a long time, objects of intangible cultural heritage, as well as the historical toponymy of streets and individual urban parts and tracts, were not considered as historical and cultural monuments.

One of the primary tasks for preserving the historical and cultural potential of cities is to create a complete list of heritage sites, which can be presented in a cartographic form, providing visibility, linking objects, and allowing for specific claims and requirements for urban planning. At the same time, the task of creating maps of the cultural and natural heritage of historical (and not only historical) cities is considered as a kind of encyclopedic cartographic work, summarizing the results of a multifaceted study of the cultural and natural heritage of a city.

Currently, there is no widespread practice of compiling such systematized and encyclopedic maps, and heritage as a sphere of urban life, its qualitative indicator and the potential for city development are not adequately reflected in available cartographic products. At the same time, over the past two decades, clear principles of heritage mapping have been formulated [A.A. Lyutyi and the mapping ..., 2003], which were applied during the preparation of cultural heritage maps for the National Atlas of Russia (Volume 4 «History. Culture») [National Atlas..., p. 217–496] and in the compilation of heritage maps for a number of historical cities and territories [El'chaninov, 2017, p. 48–66].

### **Examples of new heritage maps of historic cities**

A good example is the small town of Ishim in the Tiumen' region. The city has a rich history and interesting architectural monuments (from Siberian Baroque monuments to Soviet constructivism monuments). However, only 26 monuments are registered in the city, this figure includes both cultural heritage sites under state protection and newly-identified ones. Research by local historians, confirmed by the conclusions of specialists, made it possible to present more than 200 significant heritage sites on the territory of Ishim [Paramonova, 2021, p. 110–124].

The heritage sites shown on the Ishim map have the following structure [Ishim, 2019]:

1. Architectural and urban planning monuments, which in turn are divided into the following categories:

- Siberian Baroque;
- Classicism;
- Historicism;
- «Brick style»;
- Art Nouveau and neoclassicism;
- Constructivism;
- Soviet neoclassicism.

## 2. Historical sites and memorial places, including:

- associated with historical events and names;
- with the Ishim peasant uprising;
- memorial places of military history.

## 3. Monumental art sites and memorial signs.

## 4. The name of P.P. Ershov on the city map (the famous Russian poet, author of the fairy tale «The Little Humpbacked Horse» was born in the village of Bezrukovo near Ishim).

### 5. Natural objects.

### 6. Cultural institutions – custodians of heritage.

### 7. Historical boundaries.

### 8. Historical toponymy.



Fig. 1. Map of the cultural heritage of Ishim.

The map also shows tourist and social infrastructure facilities: hotels, restaurants, cafes, major shopping centers, etc. (Fig. 1).

A special legend and symbol system was developed for the map, reflecting the structure of the selected heritage sites. Various forms of icons placed on the map and their color scheme were used, which made it possible to clearly highlight, separate and present the full set of information on the cultural and natural heritage of Ishim placed on the map. Other possibilities of cartographic representation were also used, for example: various historical borders shown in different colors; historical names highlighted in a special font; modern toponymy, also highlighted in font and color of the inscriptions.

In general, the cultural heritage map of Ishim was formed to fit one sheet, which presented: the map itself (at a scale of 1: 18,000), legend, a full list of objects shown on the map (including about 250 names), as well as a separate cartographic insert on the central part of the city [Ishim, 2019]. On the back of the map sheet there is brief information about Ishim and photographs of the most interesting sights (Fig. 2).



**Fig. 2. The back of the Ishim cultural heritage map.**

The map is actively used by local cultural institutions and local historians for cultural and educational work and conducting educational excursions and special lessons, to inform tourists. A simplified version of the map (showing a smaller number of objects) was separately made for a preliminary acquaintance with the city, which can be distributed in hotels, travel agencies, and used for advertising purposes.

The developed legend of cartographic images can be complicated when shown on a map sheet, for example, simultaneously with heritage sites and their dating. For this purpose, a color scheme is added to the symbol system, reflecting the time of creation of a particular architectural or archaeological monument or the time of historical events (Fig. 3). However, in case of the Ishim map, such detailed dating was not required.



**Fig. 3. Fragment of the legend of the cultural heritage map using symbols showing the dating of heritage sites.**

A more complicated version of the cultural heritage map of a historical city can be demonstrated using the example of the map of Yelabuga, a historical city in the Republic of Tatarstan, and the map of Tobol'sk, a former provincial city and now a district center of the Tiumen' region [Yelabuga, 2021; Tobol'sk, 2022].

Yelabuga is one of the most interesting historical cities in the Kama basin. Its architectural and historical heritage is a source of pride and inspiration not only for the Republic of Tatarstan, but also for Russia as a whole. The richness and diversity of its architectural monuments, interesting historical events, personalities associated with this city (I.I. Shishkin, N.A. Durova, M.I. Tsvetaeva, etc.), the picturesque landscape – all this created unique conditions for the formation of a historical and cultural protected area here.

In 1989, a museum-reserve was created in Yelabuga (an open-air museum concept). By now, it can be said that the entire historical center of the city has been restored, turned into a museum and is actually an open-air museum. More than ten museum expositions on various topics have been formed on the basis

of the museum-reserve, and active work is underway to attract visitors; Yelabuga now receives about half a million tourists a year.

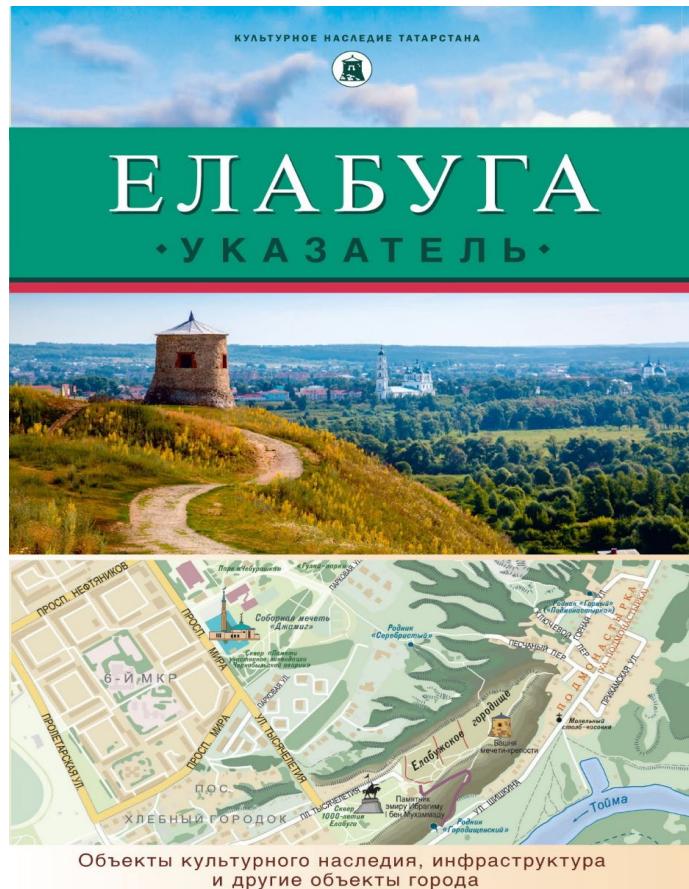
The city map (Fig. 4) shows about 450 objects, including historical and architectural monuments, memorial sites, and operating cultural institutions; tourism institutions and socially significant infrastructure facilities are shown separately. It should be noted that lost cultural heritage sites (destroyed churches and a number of civil architecture buildings) were specially marked. The map clearly shows the cultural landscape of Yelabuga – the bank of the Kama River and the floodplain territory, the gully and ravine network in the central part of the city. Two detailed inserts have been made on the central parts of the city, where the main part of the heritage sites is located. On the back of the sheet there is a map of the Yelabuga region with the sights located there.



**Fig. 4. Map of attractions and tourist infrastructure of Yelabuga.**

Given the diversity of objects placed on the map of Yelabuga, detailed information about them is shifted to a special index, published as a separate brochure, into which a folded map of the city is inserted (Fig. 5). The index contains reference information about the history and architecture of Yelabuga, as well as information about the objects placed on the map according to the following very detailed structure [Yelabuga, 2021]:

- objects of the Yelabuga State Historical, Cultural and Art Museum-Reserve;
- event tourism;



**Fig. 5. Index of cultural heritage sites and tourist infrastructure to the Yelabuga heritage map.**

- other museums of the city;
- architectural and urban planning monuments;
- archeological monuments;
- historical monuments;
- lost objects of cultural heritage;
- monumental art structures;
- graffiti;
- memorial plaques;
- memorial stones;
- genre sculptures and decorative objects;
- mosques and churches;
- natural and forest park objects, city parks and squares;
- springs;
- cemeteries;
- cultural, leisure and sports institutions;
- restaurants and cafes;
- hotels and hostels;

- retail facilities;
- viewpoints;
- city administration and other objects;
- historical parts of the city (names of historical city territories, settlements, etc.);
- a list of streets included in the protected area of the Yelabuga Museum-Reserve with their modern, historical names and renamings.

Even more complex and detailed is the content of the cultural heritage map of Tobol'sk. The historical city of Tobol'sk is a unique phenomenon not only in Russian, but also in world culture. Founded in 1587, Tobol'sk was the de facto capital of Siberia for almost three centuries. The only stone Kremlin in Siberia was erected here, an administration managed Siberian affairs, a customs and transit center for trade between Europe and Siberia and the countries of the East operated here, and in 1620 the largest Siberian diocese was established. In the period from the 17th to the beginning of the 20th century, Tobol'sk was the largest cultural and educational center of Siberia. Chronicles were kept here, the first school in Siberia opened, the first Siberian magazine was published, and the first theater in Siberia and one of the first Siberian museums were founded [Shulgin, Shtele, 2022b, p. 57–72].

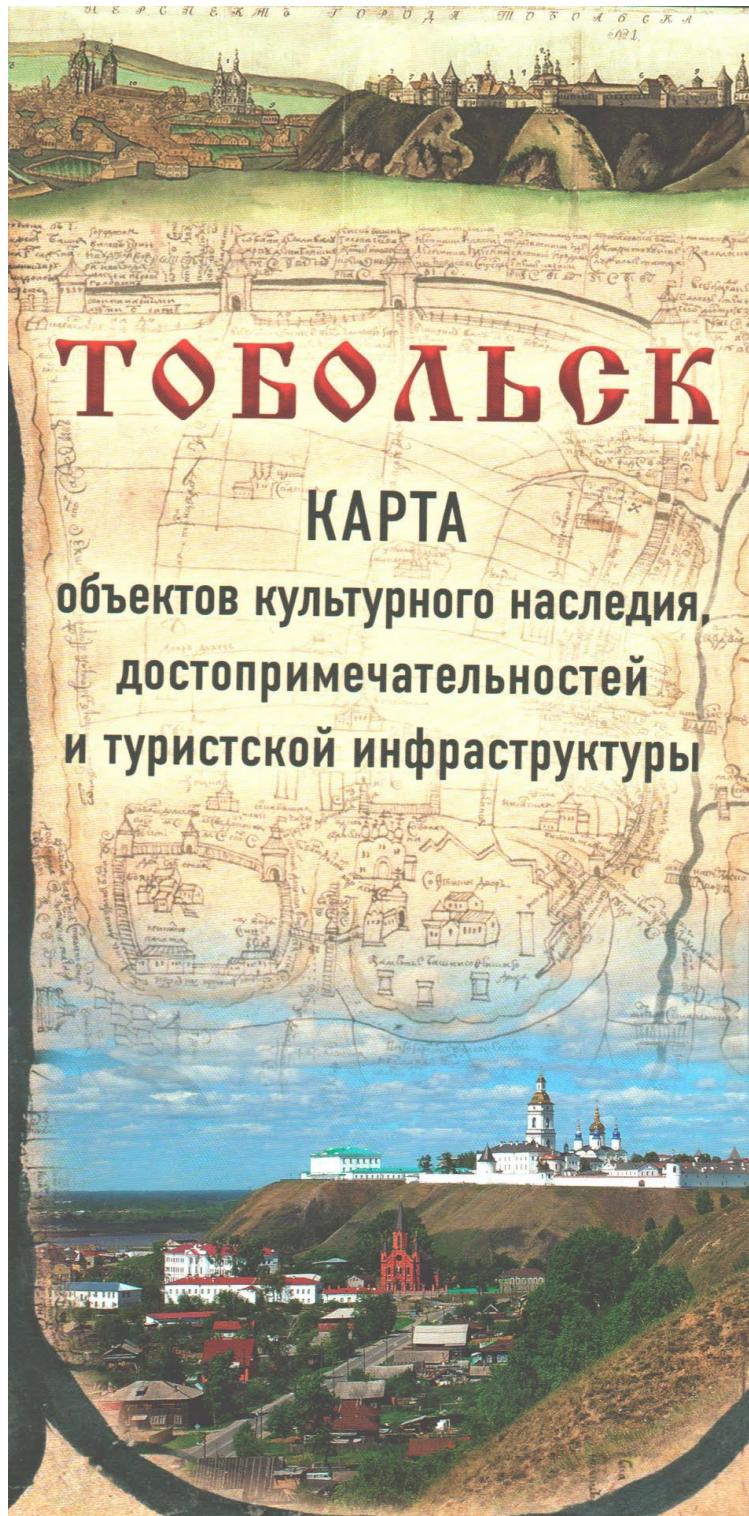
During the 20th century, the economic and social significance of Tobol'sk declined disproportionately, and the city largely lost its administrative and social functions, becoming a district center of the Tiumen' region. However, Tobol'sk remains one of the most picturesque and spectacular cities in Siberia, making an indelible impression with its breathtaking panorama and the beauty of its architectural monuments.

The creation of the Tobol'sk cultural heritage map was intended to reflect the entire accumulated historical and cultural potential of this city (unlike the map published by SIBUR, which shows only a dozen objects), to clearly present this treasure trove of Siberia to tourists and everyone interested in the history and culture of Russia. The published Tobol'sk cultural heritage map (Fig. 6) reflects more than 400 heritage sites and tourist infrastructure objects. A more complex legend was chosen for their depiction, reflecting not only the types of objects, but also the time of their creation (17th–20th centuries). In addition to the insertion of the Red Square and Tobol'sk Kremlin ensemble, a map of the Tobol'sk environs was made and a panoramic image of Tobol'sk and its immediate surroundings from a bird's eye view was created, which conveyed the complex landscape of the city standing on the steep bank of the Irtysh-river.

Together with the Tobol'sk map, an index was also published as a separate brochure, which included not only a complete list of objects displayed on the map with their brief historical characteristics, but also historical information about Tobol'sk, fragments of historical maps, diagrams of the Abalak Monastery, the Abalak tourist complex, and the Ermakovo Pole botanical garden.

## Conclusion

The work carried out to create above-mentioned cartographic works made it possible to formulate modern approaches to heritage mapping. Possible classifications of the city's heritage are considered using specific practical examples, and the experience of compiling a cartographic legend and types of cartographic signs for creating such heritage maps is tested. The cartographic approach also allows for the creation of competent material to help tourists, schoolchildren and all others interested in the history and culture of Russia.



**Fig. 6. Cover of the map of cultural heritage sites, attractions and tourist infrastructure in Tobol'sk.**

Mapping the city's heritage as an important tool for preserving and using its historical and cultural potential. The cartographic approach allows for:

- to fully identify the heritage and record it;
- to create an almost encyclopedic collection of the city's heritage, on the basis of which a system of introductory and thematic excursions, educational classes can be built;
- to ensure visibility of the city's cultural potential;
- to create a clear territorial link between heritage sites and set specific requirements for urban development plans for the transformation of the urban environment, to resist illegal and unwanted demolitions and interventions in the fabric of historic urban areas.

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