



## TRANSFERABILITY STUDY

# A COMMUNITY FESTIVAL CELEBRATING THE CITY'S BUILT HERITAGE AND COMMON VALUES

Come in! – Talking Houses / Shared Stories



# TABLE OF CONTENTS

<b>1. THE GOOD PRACTICE</b>	<b>4</b>
1.1. INTRODUCTION: EXPLORING OUR COMMUNITY THROUGH OUR HERITAGE	4
1.2. 'OUR HERITAGE' IN THE GLOBAL CONTEXT	6
1.3. 'OUR HERITAGE' IN THE EU POLICY ARENA	7
1.4. BUDAPEST100 EXPLAINED – THE GOOD PRACTICE DESCRIPTION	8
1.5. BUDAPEST100 FOR EVERYONE! - THE OVERALL TRANSFER POTENTIAL OF THE GOOD PRACTICE	10
<b>2. PARTNER PROFILES</b>	<b>14</b>
2.1. INTRODUCTION	14
2.2. ÚJBUDA: ONE OF THE MOST MULTIFACETED DISTRICTS OF BUDAPEST	15
2.3. GYERGYOSZENTMIKLOS: A TOWN WITH UNIQUE, BUT MOSTLY UNEXPLOITED CULTURAL HERITAGE	20
2.4. VARAZDIN: VALORISING A RATHER SENSITIVE MODERN HERITAGE	24
2.5. TARGOWEK DISTRICT: UNITING DIVERGENT NEIGHBOURHOODS THROUGH THE FESTIVAL	28
2.6. PLASENCIA: FURTHER BOOSTING PARTICIPATORY POLICY MAKING	32
2.7. FORLI: PROCESSING A SENSITIVE LEGACY BY EXPERIMENTING CONTEMPORARY PRACTICES	36
2.8. PORI: AN URBAN GREEN SPACE TO STIMULATE COMMUNITY SPIRIT AND LOCAL IDENTITY	42
2.9. PARTNERS' TRANSFER POTENTIAL ASSESSMENT	47
<b>3. SYNTHESIS, TRANSFERABILITY AND METHODOLOGY OUTLINE</b>	<b>49</b>
3.1. INTRODUCTION: MOBILISING CITIZENS IS A KEY TO MANY URBAN POLICIES	49
3.2. <i>TRANSFER NETWORK METHODOLOGY AND RELATED OUTPUTS</i>	49
3.3. OVERALL TRANSFER ASSESSMENT: BOOSTING OTHER URBAN POLICIES THROUGH THE GOOD PRACTICE	52
3.4. CONCLUSIONS: BUDAPEST100 IS AN EFFICIENT URBAN ACUPUNCTURE	53







# 1. THE GOOD PRACTICE

## 1.1. Introduction: exploring our community through our heritage

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The 'Come in! – talking houses shared stories' URBACT Transfer Network is centred on the good practice entitled Weekend of Open Houses. This is a community festival in Budapest called "Budapest100" celebrating the city's built heritage and common values. The Budapest100 community festival was initiated in 2011 by the Open Society Archives and the Contemporary Architecture Centre, celebrating buildings turning 100-years old that year during a thematic weekend. Since 2015 the celebration of 100-year-old buildings is not possible anymore due to WWI, so each year the focus is on different themes (2017: buildings along the Danube, 2018: buildings around squares).

Nevertheless, the main method is the same, expressed well by the festival's motto: every single building is interesting and important. This is a two-day long festival co-organised by local residents and a massive group of volunteers to highlight values of the built environment as well as common values to decrease urban isolation. Each year approximately 20 000 visitors come to look behind the doors of 50-60 open houses of downtown Budapest, explore hidden treasures and listen to urban stories told and shared by local residents and volunteers. This rather attractive urban initiative is definitely not about money: the whole programme costs about 20 000€ each year including the development of a website and the salary of a part time employee.

The main aim of the good practice is primarily not to protect buildings, but to encourage civilian power alongside the built environment as a catalyst. Its broad mission is to initiate a common discussion about urban revival and to inspire the establishment and strengthening of residential communities and to take action against urban social isolation by using cultural heritage and built environment as a tool.

The Come in! URBACT network is led by Municipality of Újbuda, the multifaceted 11th district of Budapest, a district whose downtown area is usually very active in Budapest100. The municipality also has a strategic relationship with the Contemporary Architecture Centre to boost local dynamics of the creative sector (this is the aim of the Creative Spirit URBACT Implementation Network, also led by Újbuda). Using the Budapest100 good practice as a method, Come in! focuses on mobilising residents and raising their awareness towards the values of their built, mainly residential environment, which is not necessarily protected by law, and not necessarily old, but where there is an intangible identity, spirit or story behind, on which a community building process can be strongly built. This is to be done by involving volunteers to make research on houses to be involved (collecting facts, stories and histories about houses and their residents), as well as residents putting together the programme (organising for example walks or programs with residents of the houses).

The Weekend of Open Houses is about creating an opportunity for citizens to uphold cultural values and traditions and to promote positive societal change. The aim is to *"allow and encourage individuals to become more active in every aspect of cultural heritage. A thorough understanding of local culture and environmental issues will render any participation more effective"* says the Turku Manifesto 2017 (Taking part in cultural heritage matters, European Heritage Congress, 2017 Turku), which is also the main philosophy of the good practice and of the Come in! URBACT network. This highlights the fact that it is really in line with contemporary trends of cultural heritage management and integrated urban development in the EU.

In addition to this, Europe is celebrating its diverse cultural heritage at all levels in 2018. The aim of the European Year of Cultural Heritage is to *"encourage more people to discover and engage with Europe's cultural heritage, and to reinforce a sense of belonging to a common European space"*. The slogan for the year is: *"Our heritage: where the past meets the future"*.

It seems that Come in! is tapping on an important thematic field: perceptions of cultural heritage in Europe – which is extremely rich in cultural values - are changing. Cultural heritage is not seen any more as a financial burden, but increasingly recognised as an asset, which can provide a catalyst for enhanced growth and wellbeing, stimulating important spill-over effects.

The *'Come in! – talking houses shared stories'* network provides exchange and learning activities for a number of cities and their stakeholders coming from different corners of Europe and having a residential area with strong spirit, to understand the good practice, prepare local plans for its adaptation and test its reuse on small-scale.

This Transferability Study intends to draw up briefly the most important European trends and policies related to cultural heritage management in the mirror of community engagement and volunteering, explain how the good practice works in practice as well as its innovative character, analyses and assesses the transfer potential of the good practice in general and in terms of each partner city as well, and finally set up the methodology, the outputs and dissemination tools for exchange and learning activities in Phase 2 and transferring the good practice.



## 1.2. 'Our Heritage' in the global context

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To what extent is cultural heritage and participation in cultural heritage management embedded into global and European policies? - we might ask in this specific year of 2018 which is highlighting joint cultural values in Europe. And more specifically, how does the good practice behind the Come in! Transfer Network contribute to these goals?

Putting the theme in a global context and answering the first question is not as easy as it seems to be for the first sight. On the one hand, cultural heritage as such is rarely mentioned directly in main global or European policy frameworks. On the other hand, since the adoption of the Historic Urban Landscape (HUL) approach by the UNESCO's General Conference in 2011, cultural heritage is a very important reference point and crosscutting field in urban policies both on global and European level.

The UNESCO's HUL Recommendation seems to be the alpha and omega regarding cultural heritage, and indeed most urban policies are rooted in that framework stressing the importance and urgency of involving communities in the valorisation and conservation of the built environment. The HUL approach moves beyond preservation of the physical environment and focuses on the entire human environment with all its tangible and intangible qualities. It seeks to increase the sustainability of planning and designing interventions by taking into account the existing built environment, intangible heritage, cultural diversity, socio-economic and environmental factors along with local community values. It integrates the goals of urban heritage conservation and those of social and economic development. According to this approach tangible and intangible heritage are sources of social cohesion, factors of diversity and drivers of creativity, innovation and urban regeneration. By actively engaging the public, private and civic sectors any city, may it be historic or contemporary, can be better preserved.

How is the HUL approach reflected in urban policies? A core accomplishment of the New Urban Agenda (Habitat III, 2017), the new global standard for sustainable urban development, is that an internationally negotiated document calls for compact cities, polycentric growth, mixed-use streetscapes and prevention of sprawl. This is important as historic cities and settlements with their mixed uses, human scale, density and vibrancy are typically models for the above urban vision. As such, the adoption of the New Urban Agenda should further valorise both the safeguarding of existing historic urban areas and the attention they are given as reference models for new development.

This is why ICOMOS, the international organisation dedicated to the conservation of the world's monuments and sites (International Council on Monuments and Sites) has welcomed the New Urban Agenda (NUA), even if the role of culture and heritage in urban sustainability could have been more coherently addressed. According to ICOMOS (The position of Cultural Heritage in the New Urban Agenda), key themes of NUA such as disaster risk reduction, climate change, public spaces, migration and others reflect topics in which the role of heritage is profoundly implicated. Moreover, the NUA expressly commits the parties to sustainably leverage natural and cultural heritage, both tangible and intangible, in cities and human settlements through integrated urban and territorial policies and adequate investments (Section 38). *"By linking cultural and natural heritage, by acknowledging heritage in its multiplicity of forms, and by highlighting the role heritage plays in both the spatial and social qualities of cities, the NUA establishes a strong, comprehensive and progressive role for heritage in urban development"* (Potts, 2016).

Although cultural heritage is not directly referred to in the NUA, ICOMOS appreciates these people-centred urban and rural development goals to promote culture and respect for diversity, and equality as key elements in the humanization of our cities and human settlements (Section 26). It is clearly in line with ICOMOS doctrines on sustainability, including the 2011 Paris Declaration on Heritage as a Driver of Development.

Similar to the NUA, the 17 UN Habitat Sustainable Development Goals (SDGs), being the broader framework do not target cultural heritage directly, yet the link with cultural heritage as a tool for integrative urban policies is



again clear in the SDGs. The most relevant goal is number 11 (Make cities inclusive, safe, resilient and sustainable) because it contains cultural heritage as target within the Urban Goal (11.4) and it correlates clearly with the NUA (Participatory, integrated and sustainable human settlement planning and management in all countries). SDG10 (Reduce inequality within and among countries) and the correlating NUA field (Strengthening social cohesion) are also important as the good practice intends to contribute to social cohesion by activating residents along exploring and valorising their own heritage. Last, but not least as NUA intends to promote civic engagement and a sense of belonging and ownership of cities for all their inhabitants (section 13), it clearly correlates with SDG 16 (Promote just, peaceful and inclusive societies).

All in all, involvement of local communities into decision-making related to and valorisation of cultural heritage is the way forward. Key global as well as European (see below) policies treat it as a priority. In order to achieve this, fresh means of ensuring the widest possible participation and interaction are needed.

### 1.3. 'Our Heritage' in the EU policy arena

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The EU values cultural heritage as an irreplaceable repository of knowledge and a valuable source of economic growth, employment and social cohesion. Moreover, heritage provides highly important spill-overs to a large variety of economic (e.g. tourism, urban and rural development, retail and food services industry), social (e.g. well-being, culture and remembrance) and also natural protection fields (e.g. through the close interlinkage of cultural heritage with their natural environment).

There is growing awareness among public and private investors of tangible cultural heritage that there is a need for new models going beyond the traditional focus of mere restoration or renovation of heritage, while undervaluing its potential positive impacts for our social, economic and natural surroundings. This is especially pronounced in urban centres that are home to a clustering of heritage sites, social and economic activities.

The study "[Cultural Heritage Counts for Europe](#)" emphasises that cultural heritage enhances quality of life, helping to make a location more attractive as a place to live and work, and also creating a powerful sense of civic pride and identity. In urban areas, cultural heritage can provide a cornerstone for regeneration activities and support the achievement of sustainable and inclusive growth. This new reflection on cultural heritage is also mirrored in the principles of the [Framework Convention on the Value of Cultural Heritage for Society](#) (the Faro Convention, adopted by the Council of Europe's Committee of Ministers, and entered into force on 1 June 2011): 1. Connection to a community and territory determines a sense of belonging; 2. Social cohesion is founded on various levels of cooperation and commitment; 3. Democracy is practised by engagement of civil society in dialogue and action, through shared responsibilities based on capacities.

Last, but definitely not least, it is worth mentioning that promoting participation in cultural heritage management is even more in the air in 2018, not only due to the dedicated European Year of Cultural Heritage, but also because a [new partnership](#) on culture and cultural heritage within the Urban Agenda for the EU is being organised.

Yet again, the good practice is not only about exploring the built environment, but people getting to know one another and creating social connections too through the jointly explored built environment. Due to its strong social character the good practice also contributes to EU2020 Flagship Initiative "[European Platform against Poverty and Social Exclusion](#)" that aims „to promote shared collective and individual responsibility in combating poverty and social exclusion". Experience of the past 8 years of the good practice clearly shows that through participating in the Weekend of Open Houses inhabitants of the affected houses have become communities and continue to act collectively also after the festival.

This is clearly reflected in the [Thematic Objectives of the European Structural and Investment Funds](#) too. Due to its strong social character, the priority contribution of the Come in! is linked to TO9: Promoting social inclusion,

combating poverty and any discrimination. Creating an emotional link towards the built environment and using this link among residents to start a dialogue, and supporting local people to participate in volunteering is a great tool to promote social inclusion, but more indirectly it also contributes to combat poverty and decrease discrimination. The second most important TO the good practice refers to is TO6: Preserving and protecting the environment and promoting resource efficiency. Weekend of Open Houses initiates a common discussion about preservation and inspires the establishment and strengthening of residential communities. The program also encourages self-organization of residents. The project gives residents access to knowledge that helps them getting closer to their own stories, their buildings and through that their cities, making them feel more responsible. As a result, many apartment blocks started repeating community action in a self-organized way after the festival, meaning renovations and smaller architectural interferences or organizing a yard picnic or a concert.

Of course Budapest100 does not stand alone, there are many similar concepts in Europe and worldwide. The most well-known initiative is perhaps the Open House Network and the European Heritage Days. But there are two crucial differences between Budapest100 and the other similar initiatives: 1) involvement of residents and 2) having a strong social focus besides the architectural one. These initiatives are about showcasing outstanding architecture for all to experience (mainly in public buildings). For Budapest100 every house is interesting, not only those with outstanding architectural value or the ones protected by law. These initiatives invite everyone to explore and debate the value of a well-designed built environment. Budapest100 also invites everyone to explore and debate the value of built environment, but at the same time also common values and this together with local residents and their communities. These initiatives are organised and elaborated by professionals and in some cases volunteers. Budapest100 is about activities the local communities initiate and organise, strongly coordinated and supported by enthusiastic volunteers.

The combination of the three pillars (built environment, but not only outstanding value, strong involvement of communities, applying volunteers) makes Budapest100 unique in the EU context.



## 1.4. Budapest100 explained – the good practice description

### Mission

The mission of Budapest100 is complex: firstly, it wishes to reform the urban community co-existence, secondly, to change the relationship between residents and the city, and thirdly to help the crowds to become more responsible citizens. Isolation is not a new social problem, but according to the initiators of the good practice there have not been many initiatives with such an experience-based process in focus. It is the strength of the event that even if sometimes it is stretching the limits of the intimate sphere, it creates a demand for sharing and value transfer. The easiest way of social mobilization is to create emotional engagement. The festival organizers are willing to create a platform that gives the stories and values behind closed doors a chance to be



seen and to start dialogue. Budapest100 highlights the possibility of and makes the first step towards a clean, cleverly organized, friendly city that is willing to form its future consciously, involving the residents along shared values.

### **Structure and organisation**

Throughout Europe there are similar initiatives, but with a much lower social impact. The examples thought of as good practices are only concentrating on the built environment, they let the audience enter a building who are then told the most important data about this building. Compared to these, Budapest100 adds the extra factors of community-building and creating value.

Even though its organizational structure is gradual, there is no declared hierarchical relationship between organisers. The structure is transparent, the team uses open communication. Preparation of the event, involvement of volunteers, fundamental building and urban historic research are all done by a 6-member-team. The project leader, the coordinator of volunteers and the research leader have a role to create the work-phases and get the whole process work. Volunteers work together in smaller teams all having a team leader, who helps them with the research processes, the involvement of residents and realizing their own ideas for programs. Volunteers who are selected based on filling in an online form, meet every 2 weeks. In 2017 the board organized team-building trainings for the volunteers for the first time, where they modelled the situations that might come up throughout the organization process, they gave the volunteers information about the event and the theme, and helped them function as a team. After that phase, the volunteers go to the houses, deliver letters to the mailboxes, and start conversations with the locals, resulting in community and volunteer-led programs.

Compilation of the volunteers is very mixed, in terms of age and professions; the group contains university students, high school students, retired people, architects, employees of companies, artists, among others. Budapest100 is a platform also for transgenerational meetings. Volunteers have a big freedom to realize their creative ideas, however, they have to take the responsibility coming with this freedom. They work to reach a common goal, but they have to do it themselves. The addressed residents (living in the selected houses) are invited to a Resident Meeting, where the organizers present them the structure of Budapest100 and what it means exactly to join the program. The involved residents and the volunteers assigned to the given houses realize programs together alongside the principles articulated by the board of Budapest100: culture development, information transfer, preservation of values and community cooperation. Based on all these the basic programs are the following: house history and city history walks; community picnic; memoirs of the elderly (personal stories); exhibitions; theatrical and music programs; interactive city questionnaires.

Besides the programs realized in houses (both apartment blocks and institutions) workshops and discussions are also organized mostly for professional audiences and decision makers about the questions of urban planning and new approaches in city planning. These events are realized separately, with specific professional mentors, by the leading team. The board closely cooperates with architects, landscape architects, art historians and sociologists. However, organizers pay attention to the residents as well and make sure they are getting involved in these discussions, so they have a chance to tell their own opinion and ideas, and the organizers also make sure that every professional team dealing with social problems has a chance to appear at these professional events.

The prime moment of the organizational process is the Budapest100 weekend, which usually happens on the closest weekend to the 100<sup>th</sup> day of the year. After the festival, the board organizes evaluation meetings both for the residents and the volunteers. The organizers' principal is that they do not provide financial aid to realizing the programs and for the buildings, but they help the volunteers and the residents with infrastructural and relationship capital. The engagement rate is very high despite of the financial conditions.

## Results

In the past 7 years, Budapest100 has opened the gates of 50-60 houses and institutions each year. Year by year they work together with 100-150 volunteers, and festival attracts some 20.000 people each year. In terms of involved residents, encouraging them for self-organization is a great result. Based on residents' feedback, the weekends were full of experiences and lessons learned. Many of them have highlighted that they would never have thought that so many people were interested in their lives or in their neighbourhood. In an indirect way the organizers offered the feeling of uniqueness and importance to residents. Also, the organizers made them take a glance into the situation where the neighbourhood is cooperating and acts towards a common goal, and make their voices heard. Additionally the organizers gave them access to knowledge that helps them getting closer to their own stories, their building and through that their cities, making them feel responsible. It is an even more concrete success that after Budapest100 many apartment blocks have started repeating community action in a self-organizing way, meaning renovations and smaller architectural interferences or organizing a yard picnic or a concert. At this point, the cooperation with the related municipalities is crucial. The volunteers gain professional knowledge on one hand, and also they can become a member of a community, and they are more willing to act and believe that they are able to work creatively for a good cause by themselves. From the professional aspect, they are given project management skills and research knowledge, and they are also encouraged to be proactive. The organizers also think of the increase of audience as a success, and also that on a professional level, the acceptance of the program has become better, and even local government actors have become aware of the potential in the festival to create value, and they are supporting Contemporary Architecture Centre on the level of principles.

## 1.5. Budapest100 for everyone! - The Overall Transfer Potential of the good practice

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The need for fostering participation and engagement in cultural heritage management (both within the residential communities themselves and among volunteers) as well as in social innovation, and promoting volunteering are clearly set out as goals by all related global and EU policies. While the importance of community engagement in social policies is obvious, the relatively new political recognition of cultural heritage also stresses the widest possible participation and interaction with residents and communities. Involvement of local communities into the valorisation of cultural heritage is the way forward. The good practice provides a rather simple model to mobilise residents as well as volunteers to engage with their own cultural heritage and communities while decreasing social isolation at the same time.

Participation in cultural heritage management can be effectively boosted by community actions like the good practice, which thus clearly contributes to the above described policies, while also meets the HUL approach (especially linked to the following sub-themes: involvement of local people into the full assessment of the city's natural, cultural and human resources; using participatory planning and stakeholder consultations to decide on conservation aims and actions; prioritising policies and actions for conservation and development, including good stewardship for example).

The transfer of the Good Practice can effectively incentivise citizens to volunteer in three ways: firstly, by offering an opportunity for feeling "belonging somewhere"; secondly, because the impact of small-scale local projects (e.g. planting a mini-garden in the courtyard during the festival) is both obvious and immediate; and thirdly, because such projects are approachable, especially with the minor support provided by local authorities. In addition to their economic benefits, voluntary activities have a variety of broader social impacts that deliver significant added benefits to volunteers, local communities, and society in general. Many of these impacts contribute directly to a number of key objectives set out in EU policies (e.g. social inclusion and employment, education and training, active citizenship, sport, promoting legal and policy frameworks to support volunteering,



measuring the economic value of volunteering, supporting volunteering among senior and young people, increasing recognition of volunteering, developing validation procedures applicable to volunteering).

Volunteering and community engagement remain key topics for social policy as well as cultural heritage agendas, as participation is a key element of the relevant EU policies in both fields. Since the good practice indeed meets relevant EU policy targets and links to urban trends (e.g. the rise of thematic walks) and does not require serious investment, generally speaking, it could be replicated in almost any city in Europe, almost regardless of its size or type of residential cultural heritage or built environment. As the good practice is not complex, it is “just” a two-day event, we can talk about complete adoption of the good practice in each transfer city. However, while each transfer city is aware of ‘what’ to adapt, there are more differences regarding ‘how’ to adapt.

Regarding the built environment, the only “filter” is the local ‘spirit’ or ‘identity’ of the local residential area where the community festival should be organised. This is why finding this ‘spirit’ was the most important factor for building up the partnership. The good practice will be adapted in various built environments, e.g. city centre in Gheorgheni with unique Armenian heritage; exploring modern buildings next to the beautiful Baroque city centre of Varaždin, Rationalist heritage in Forlì, and it will even be tested in newly built environments as well (e.g. modern housing estates in Újbuda or Pori).

Besides having a very limited number of obstacles regarding the good practice transfer related to the built environment, the other two pillars (community engagement and volunteering) of the good practice fundamentally highlight more theoretical, but serious challenges related to the overall transfer potential of the good practice. Simply because it is hard to enhance these factors in a relatively short timeframe as they are deeply rooted in the socio-economic environment and cultural attitudes of a given country. In general, we can say that the good practice can be easily adapted in any residential area with a clear identity behind, as normally there are communities and volunteers in each residential area. But more attention shall be paid to proper community and volunteer engagement during the transfer process.

Moreover, an important factor is to promote a feeling of belonging and create a symbolic small-scale project locally that can be interpreted as a reward by many residents. Incentives are relevant because many local people wish for local actions and local change, but only a few of them are committed enough to initiate action. The programme makes people take a glance into the situation where the neighbourhood is cooperating and acting towards a common goal. Furthermore, residents who participate in the Good Practice in Budapest highlight that they would never have thought that so many people could be interested in their lives or in their neighbourhood. In an indirect way, the program offers them the feeling of uniqueness and importance.

Regarding the level of volunteering and community engagement, the gap between the West and East, but also between North and South is to be taken into consideration. Low level of participation in former socialist countries for example is mainly a result of the legacy of communism, while informal volunteering (e.g. in South-Europe) is another factor. The good practice promotes creative and active volunteering through providing a motivation system for volunteers and giving space for volunteers’ own ideas and thus sharing responsibility. To be able to engage enough volunteers and residents the following seem to be essential: 1. tackling a strong local spirit (‘our heritage’) linked to a partly unexploited heritage (e.g. modern built environment); 2. positioning and marketing the theme in a contemporary way (e.g. effective use of social media); 3. incentivising volunteers and residents, especially young ones through gamification for example; 4. linking the festival to major urban trends and a broader context along the target area selected (e.g. the rise of thematic walks, discussion about brutal heritage in post-Socialist countries, the importance of urban green spaces).

Although the final product will be a community festival, it is also important to have municipalities on board that are able to facilitate bottom-up development without controlling what should not be controlled, act as matchmakers, and harvest and accelerate the results of such a community festival by crossing silos (besides the clear link towards the cultural and the community development department at the municipality, there are more

indirect links e.g. towards urban development through more self-organised communities able to take part better in renovation processes, and especially towards social innovation through enhancing local residential networks during the festival). To harvest spill-overs, municipalities within the network have to understand the philosophy of “letting them go responsibly”. This is a difficult process, requiring a trusted brokerage function that can knit together different partners with distinct interests and values. For collaborative leadership municipalities have to learn mediation techniques and need to be able to speak the ‘languages’ of the different stakeholders. Often the city has to let power go and trust other players to take the lead, while in other situations the city should support the development of new organisations. We believe that such a small-scale community festival is a great and powerful tool to start this difficult process.

Proper motivation tools, team- and capacity building for Urbact Local Group members to overcome resistance and create quick wins is essential for Come in! partner cities. Without equal and reciprocal partnership with local stakeholders a due community festival nurtured by the municipality within Come in! cannot be realised.

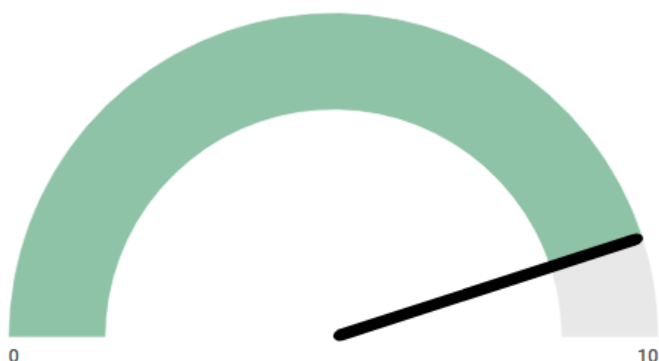
The below infographics sum up the relevance of the good practice in the context of urban policies, its overall transfer potential, and last, but not least the strengths and weaknesses of the good practice linked to its overall transfer potential.

## Relevance of the Budapest100 in the context of global and EU urban policy priorities

Budapest100 is tapping on an important thematic field: perceptions of cultural heritage in Europe is changing and involvement of local communities into the valorisation of cultural heritage is the way forward. The widest possible participation and interaction with residents and communities is a priority both to cultural heritage agendas and social policies. A community festival celebrating the city's built heritage and common values thus clearly contributes to relevant EU priorities and is in line with the Historic Urban Landscape approach as well (relevance is 90%).

## Overall transfer potential of Budapest100 (Weekend of Open Houses) as URBACT Good Practice

On the one hand, as the good practice is really not complex (it is “just” a two-day event) it could be easily replicated in almost every residential environment of each European city having a strong local ‘identity’ the community festival can be built on. On the other hand, the other two pillars (community engagement and volunteering) of the good practice highlights serious challenges related to the overall transfer potential of the good practice (transferring it well), simply because it is hard to increase these factors as they are deeply rooted in the socio-economic environment and cultural attitudes of the given country. Tackling a strong local spirit (*our heritage*) linked to a partly unexploited heritage, positioning and marketing the theme in a contemporary way fitting to urban trends, incentivising volunteers and residents, especially young ones and putting the theme into a broader context seem essential for successful transfer.



● Overall Transfer Potential



## Strengths of the good practice related to its overall transfer potential

<p>The practice is not complex, no need for investment 30</p>	<p>Promotion of the feeling of belonging as reward to volunteers 20</p>	<p>Built environment is a good catalysator to encourage civilian power 20</p>
<p>"Sexy" character of the good practice, fitting to urban trends 25</p>	<p>Being strongly in line with EU priorities 5</p>	

## Weaknesses of the good practice related to its overall transfer potential

<p>Mobilisation of residents and link it to other policy fields on the long run 30</p>	<p>Lack of cooperation among relevant NGOs 10</p>	<p>Lack of political support towards bottom-up initiatives 10</p>
<p>Impact on communities is hardly measurable 15</p>	<p>For efficient community organising, brokerage role from the municipality is needed 10</p>	<p>Adaptable mainly in residential areas with special character or local identity 10</p>
<p>The different level of volunteering and community engagement in Europe 15</p>		



## 2. PARTNER PROFILES

### 2.1. Introduction

It is quite obvious that a European capital or a bigger regional centre has not only a huge building stock with outstanding architectural value, but also many residential areas with a characteristic local identity and interesting built environment where the Weekend of Open Houses could be organised efficiently. In line with the URBACT principles and the key features of the good practice, we intended to involve into the Come In! partnership mainly medium and smaller cities with a strong local character or 'identity' around local residential areas where the community festival should be organised. Another selection criteria was the existence of un- or underexploited cultural heritage in those residential areas in partner cities. The link between the local context and major urban trends and issues regarding cultural heritage and social innovation – as explained above - was also taken into consideration while building up the partnership. It is also important to mention that we intended not only to select "nice cities", but cities where cultural heritage is somehow a sensible issue. Last, but not least, due to the fact that Central-Europe is underrepresented in the Open Houses Worldwide network, we intended to involve at least one major city from this region. Some major cities in Central Europe that had been contacted (e.g. Ljubljana, Vilnius, Prague, Gdansk) rejected cooperation since they are involved in that network (however there are important differences between Budapest100 and Open Houses Worldwide as pointed out above). Besides cities involved in Open Houses Worldwide network, we also contacted Brno, Riga, Cracow and Łódź with the same purpose, but even if they were interested they rejected to join due to lack of capacity. Finally we could involve Targówek District from Warsaw.

Many cities expressed interest to join our network, however, many of them stepped back when they realised that the good practice has a strong social and community aspect, it is not simply about raising awareness towards outstanding architectural value or tackling vacant buildings (e.g. s'Hertogenbosch), or it is not a pure artistic festival to boost local dynamism (e.g. Lugo, Pleternica, Kaunas). The below table sums up basic information about the cities finally selected, while the partner profiles that follow provide a deeper picture about each of them.

Partner	Population	Country	Joined the network
1. Újbuda	140.00	Hungary	Initial partner (Phase1)
2. Gyergyószentmiklós (Gheorgheni)	18.000	Romania	Initial partner (Phase1)
3. Varaždin	47.000	Croatia	Phase 2 partner
4. Targówek District, City of Warsaw	125.000	Poland	Phase 2 partner
5. Plasencia	41.000	Spain	Phase 2 partner
6. Forlì	118.000	Italy	Initial partner (Phase1)
7. Pori	84.000	Finland	Phase 2 partner



## 2.2. Újbuda: one of the most multifaceted districts of Budapest

Until the 1890s, Újbuda's present territory was a field south of the historical town of Buda. The construction of a new residential area started in the 1900s, the present district was formed in 1930. From 1880 Újbuda's population significantly increased. Nowadays, the 11th district of Budapest (Újbuda) is the most densely populated part of the capital with ca. 140.000 inhabitants and a continuously growing population. The district is divided into highly different zones representing several urban fabrics: Bartók Béla street and its surroundings is one of the most elegant parts of Budapest city centre, Gellérthegy and Sashegy are among the top green-belt areas of the capital, while there are huge panel blocks, abandoned industrial places and several deprived urban areas as well. In addition to this, two of the biggest university campuses of the country (Eötvös Loránd University and Budapest University of Technology and Economics), the European Institute of Innovation and Technology and the first innovation and technology park of Central Europe (Info Park) are also located in the district, stimulating innovation on all levels, including the municipality.

The centre of Újbuda (Bartók Béla street and its surroundings) is characterised by a unique built heritage, with traditional coffee-houses representing a remarkable chapter of the history of Budapest, proximity both to the city centre and the Danube, mixed functions with galleries and new wave coffee-houses and bistros. The district also has a rich cultural offer: an immense number of cultural programmes take place in public spaces (mini-festivals, performances, exhibitions, concerts, cultural walks). Since 2015 Contemporary Architecture Centre - which has a long-lasting relationship with the municipality - has been operating in the district, in a municipality-owned gallery space that is rented in the frame of a subsidized rental scheme developed by the municipality for cultural purposes (to transform Bartók Béla street into a creative district, which is the goal of the Creative Spirit URBACT Implementation Network, also led by Újbuda). This part of Újbuda is traditionally strongly represented in Budapest100 (running in the whole downtown area of Budapest) which hopefully further stimulates the "creative momentum" at that area, which is an important strategic goal of the municipality.

Besides having deep knowledge about the organisation of Budapest100, municipality of Újbuda intends to pilot the good practice in a completely new environment, in another part of the district. So besides acting as the Good Practice City together with the Contemporary Architecture Centre, Újbuda will be a "Transfer City" as well. Thus it would be an easy choice to test and organise the good practice somewhere in the downtown area of Újbuda, for example on the nearby Gellért Mountain which is usually not involved in Budapest100, but which is full of outstanding architecture and excellent stories. But after a research made in Újbuda to map local identities, the municipality has decided to test the good practice in a completely new and different environment in Újbuda: a specific socialist housing estate built in the late 70ies, providing a huge challenge for the good practice itself too, since it has been organised so far only in Budapest's downtown area.

### **The good practice challenge - Órmező as a 'village': one of the most liveable socialist housing estates in Budapest**

So can we transfer Budapest100 to a typical socialist housing estate? Every single house is interesting and important - says the motto of the good practice, so the answer is more yes than no. But are there strong communities in such an area the festival could be built on? Is there a local spirit in such an area? Is the built environment interesting enough? Are there hidden stories there to be explored? Are there people telling those stories? What is the urbanistic issue behind to be able to tackle a broader message and attract people from outside the area? A preliminary walk with some local residents on 22 May 2018 and the first stakeholder meeting on 22 June 2018 convinced both the Network Expert and the Lead Partner that yes, Órmező is a great location to test the good practice in this socialist housing estate. However, rethinking and reusing the good practice in such a new environment is a big challenge for each actor. Órmező indeed has a local spirit: perhaps because this relatively small housing estate (with ca. 7000 inhabitants) is located at the edge of the city, and highly separated from neighbouring areas by the train and the motorway, mobility has been rather limited and local people really know each other (they call the two parts of the area divided by a road like in a real village:

'upper village' and 'lower village'). However, this situation has started to change as the new metro line in Budapest has a stop in the area.

Although it is being challenged, some community spirit indeed works in Órmező, at least better than in other similar places in Budapest: all mini gardens in front of the houses are nicely cultivated and maintained by residents; one of the most successful community gardens of Budapest operates in Órmező; almost all houses got new insulation - among the first ones in Hungary -, thanks for the fact that owners joined into housing cooperatives; there is an association of local patriots, and the local elderly' association is also one of the strongest ones in the elderly friendly 11th district; and last, but not least there are stories like one father contributing to cleaning up the playground as a volunteer every day. These soft "indicators" show that community resources can be activated to organise a community festival in Órmező. And the little passages in the huge buildings provide an excellent pilot for community planning as a feature of the good practice, not to mention the dozens of good stories we heard about locally interesting people (some of them can be involved in person into the festival).

In addition to this, due to its compactness, Órmező is a showcase of socialist housing estates, thus it can efficiently refer to the changing reputation of these building stocks and call for a broader context: while in the everyday language people still say that it is not nice to live in such a house, the market shows increased interests towards such flats, and Órmező is one of the best socialist housing estates in Budapest according to surveys. Exploring the sensitive built heritage of socialism is also a new urban trend in Hungary (the first thematic walks and some interesting initiatives such as [ModernGyőr](#) or [retropolisz.com](#) have just been started lately), thus the transfer could contribute to this process. Another general urbanistic feature of the area that can attract people from outside Órmező is the famous and well-known fountains at the edge of the area. Now it is a protected area, but fountains have been dried up partly because of building the huge houses. It is also a strong asset related to urbanistic issues to be highlighted that Órmező has a very high rate of green spaces, and the municipality's tree-planting process is really a good practice, combining story-telling tools (stories of the trees): it might refer to how green spaces can act as advocates of pro-environmental attitudes.

So the built environment is interesting, urban trends can be reflected on, and the active community is also given. Where are the problems? The major conflict in the area is the presence of the Kossuth Lajos Orphanage. Although several attempts have been made by the municipality to get pupils and residents closer to each other to help overcoming existing conflicts, but pupils have rarely been invited out into the public spaces, programmes were always organized inside (and thus not many people visited). The community festival must tackle this conflict, inviting children living in the orphanage to actively take a part in the festival (because invitation is stronger than intervention).

Every autumn there is a local, 1-day long, mainly top-down cultural event, organised only in a small part of the housing estate. It provides a superb possibility to combine it with the community festival on the next day. The local member of the municipal assembly is very much committed, perhaps also because he grew up in the local orphanage, so he has very deep roots in Órmező (however he should not be over-dominant in the transfer process).



### **Finding the engine and avoiding conflicts: potential stakeholders to mobilise citizens along a community festival**

Besides relevant actors from the municipality, ca. 15 local residents gathered in the first stakeholder meeting on 22 June, 2018, where resources, assets and barriers and potential activities were identified (see them below) with the help of the network expert and the representative of the Contemporary Architecture Centre. Many of them are members of the association of local patriots or the local elderly group – the most important stakeholder organisations. The big question here is how to find the best person to be the key organiser (the 'engine'), as it should be a bottom-up event, thus the municipality should not take the lead. A second challenge is the involvement of young people and families (very few of them attended the meeting). A third challenge – not independent from the above two - is how to organise an innovative event, which is local in its focus and can attract many different social groups, but able to attract people from outside the area, too. And last, but not least, how to involve in a pro-active manner the Kossuth Lajos Orphanage?

In terms of public institutions and local history the most important stakeholders will be the Budapest City Archives, Metropolitan Ervin Szabó Library and the local municipality - providing important resources for the urban historic research that precedes the event. Another key actor is most likely the Contemporary Architecture Centre as the original curator of the good practice.

### **Celebrating a socialist housing estate? Resources to be activated, assets and barriers influencing the transfer process**

Resources (other than stakeholders), assets and barriers influencing the transfer process as well as potential activities are summed up below.

#### Resources:

- Existing Órmező days with good reputation, but on limited area of the estate. The good practice can be easily attached to this event on a second day.
- There are local people incl. architects living here since the buildings were built, providing a great knowledge on the area
- Schools as locations shall be involved
- Órmező Café used to operate. Revival of the café at least temporarily should be aimed
- The local community centre is very well organised, community developers also work there
- Strong local NGOs: elderly community and association of local patriots
- Active local FB site (ca. 1700 members)
- A new office building under construction at the edge of the area (sponsor? location?)

#### Assets:

- Órmező can activate broader urbanistic issues as well, most importantly the issue of socialist housing estates, but also related to green spaces
- Some poets and other nationally famous people also used to live here
- The significant number of young families should be targeted
- Kids from the orphanage should be involved
- Community Garden is a great location for cooking for example
- "Everyone knows everyone"





#### Barriers:

- Involvement of young people, especially orphans from the Orphanage seems to be difficult
- Looking too much back to the past – too much emphasis on programs initiated by elderly people. Involvement of young families is crucial
- Community spirit is being challenged
- Finding a good organiser in an open way without generating conflicts within the community. This should be a really bottom-up festival.

#### Potential Activities:

- Guided tours (by locals as well as by professionals)
- Reflection on broader topics (e.g. housing estates in art, exploring the heritage of closed fountains, green spaces)
- Discussions about the future of Órmező
- Amateur photo exhibitions about how the area looked like in the past
- Drawing competition among pupils
- Community Picnic
- Remove and Rethink Graffiti
- Community planning along the passages
- Discussion among generations
- Exploring the area through gamification
- Story-telling and happenings by locally famous people
- Using staircases for exhibitions or mini concerts
- Visiting old flats (with more or less original furniture)
- Cooking in the community garden
- VR tour, combining old photos with drone shots
- Story of the local street names
- Community actions e.g. exchange of books, clothes, painting the playground, joint plantation
- Programs for young mothers
- Urban games: quiz, slam poetry, treasure hunting
- Cooking competition with voting (both amateur and professional levels)
- Rethinking and reusing local urban sport facilities (urban sport games)

#### **Summary – what experts realised during the city visit**

First and foremost, despite the doubts towards the idea to transfer the practice to a socialist housing estate in the beginning, the first stakeholder meeting was so intensive and convincing, people were so enthusiastic, starting automatically to think about how to organise the community festival, that the transfer potential in Órmező indeed seems a great idea. It would be a big issue to organise Budapest100 in a socialist housing estate in Hungary, with an important message that a socialist housing estate is also important and interesting (it would be a great challenge to the good practice itself since it has been operating so far only in the historical city centre of Budapest). It is true that during the festival most likely there will be less emphasis on what's behind the doors, but buildings can be the main actors in another way as iconic units of a bigger and typical environment (not to mention that staircases offer interesting venues for community actions).

Although Újbuda is the national and European flagship when it comes to active ageing initiatives, and this is important as the municipality is aware of the fact that increasing the identity of the inhabitants, enhancing the cohesion of local communities and social solidarity can be achieved in a more sustainable manner when relying on the residents, the biggest challenge in Órmező regarding the good practice transfer is whether the municipality will be able to 'only' provide the frames in which a true bottom-up community festival can be born, and will be not a less characteristic top-down event in the frame of the existing festival (just one of the many



programmes). Regarding transfer barriers another issue is that the local civil organiser has not been identified yet. Taking all of this into consideration, the transfer potential level in Újbuda is *high*, and Újbuda is in *Group B* where full-scale reuse of the good practice within the timescale of the project is foreseen, but finding the local organisers, and enabling them to create a due community festival is still not completely visible.

The valorisation, especially community valorisation of socialist housing estates would be a strong asset also on national level regarding the good practice. The vision on how to transfer the good practice in Órmező can be easily clarified in the Transfer Plan in due time, finances are mainly provided by the budget of the existing event on the long run. Újbuda will successfully pilot the good practice (full-scale reuse) event in September 2019, embedding it to the above detailed event. If broader urbanistic topics will be tackled well, that is a great opportunity for replication and dissemination also outside the Órmező area.



## 2.3. Gyergyószentmiklós: a town with unique, but mostly unexploited cultural heritage

Gyergyószentmiklós (in Romanian: Gheorgheni) is located in Transylvania, in a picturesque basin surrounded by the Eastern-Carpathians mountains. The town's history goes back to the 12th century. It became wealthy during the 18th and 19th centuries due to its crafts and trading activities that were mainly initiated and led by the local Armenian community settled down here in 1637, after escaping from Moldova. The Armenian community could fill an important economic niche as noble people did not care about trading, while peasants did not have resources to take a part in it. Also because the town was close to the border of Transylvania, Gyergyószentmiklós became one of the most important Armenian centres in Eastern Europe. Besides Transylvania's famous tolerant attitude towards minorities in those decades, another important factor regarding the rise and preservation of the Armenian culture in Gyergyószentmiklós was that Armenian people joined the Catholic Church in 1687, keeping however their own liturgy, thus despite strong assimilation they also kept their cultural identity.



Today, this Armenian heritage is hardly valorised by the community and almost completely unexploited: although almost all buildings of the historical city centre have been built by Armenian families, the local knowledge about the Armenian past and the secrets of these houses is rather limited, and despite its uniqueness very few visitors come to the town to explore its Armenian heritage. This is also because there are no attractions dedicated to Armenian culture, and neither is the also significant Armenian intangible heritage (e.g. gastronomy) exploited at all.

Of course this is also related to the fact that Armenians have been very much assimilated in the last centuries. According to the census in 2011 the town's population was 18 377 inhabitants, out of which 95% was Sekler (Hungarian), and only very few people declared themselves as Armenian (the low proportion of people of Romanian origin in the town is partly the result of the ethnic policies pursued by the Ceausescu regime during the post war period). However, the 400-500 people with Armenian family names and roots are very proud of their origin, even if they clearly declare themselves as Seklers and none of them speaks Armenian.

Today much of local industry depends on forestry and timber processing, while tourism shows significant potential for growth. This is mainly because one of the key national attractions in Romania, the Red Lake is in close proximity to the town and is managed by the municipality. It is the largest natural mountain lake in Romania, and it is among the top priority areas of the country regarding tourism development. This is important with regards to the project theme too, as tourists do not really stop in the city, perhaps some Hungarian visitors jump out to visit the unique Armenian Church, but the majority of visitors travel directly to the lake. The valorisation of this unique Armenian heritage can be supported by tackling the potential spill-over effects in tourism.



## Contemporary valorisation and innovative exploitation of the unique Armenian heritage

How to valorise together with the community and how to exploit this unique heritage in a very contemporary way in order to be able to mobilise and involve young people and also to create competitive attractions for visitors? How to “wake up” local people and raise their awareness towards their own unique heritage? This is the main challenge in Gyergyószentmiklós regarding the good practice transfer.

As the whole town centre has Armenian roots, this heritage emerges in all development activities targeting the historical centre. The once attractive town centre including its main street (Márton Áron út) towards the Armenian Church, a number of other churches, a residential quarter which used to house the Armenian community and an open air museum built mainly in the second part of the 18th century have suffered from many decades of neglect and under-investment resulting in a poor physical environment today.

The historical buildings are primarily in private ownership, but the rate of social housing is relatively high as well, which calls for serious socio-economic rehabilitation methods once the city centre will be renovated. Many buildings have a poor appearance and are in need of substantial repair, and in addition, individual retailers promote their businesses in ways which are unsympathetic to the historical features of the buildings they occupy. But some very positive examples are visible too: local architects have already renovated some buildings finding an aesthetic balance meeting modern requirements but harmonised with neighbouring traditional houses (e.g. the Armenian Community House).

Since the Armenian identity – important for the whole city - is getting to be more and more lost, the local community including the municipality has already made steps to invite people to remember the town's great history along its Armenian roots. But more steps have been made on remembrance, and less on contemporary valorisation. The most important action is the yearly Armenian Cultural Festival taking place in September, consisting of activities like dissemination of books, organisation of symposiums, concerts and gastro events in the Armenian Community House. Although there are big development plans (e.g. the Armenian Community House should host a visitor centre with traditionally furnished Armenian flat or pharmacy, etc.) and the relationship with other Armenian communities in Romania and other countries is good, this is a small, a bit ‘old-school’ and rather closed event, mainly visited by local intellectuals, and not able to reach everyday citizens, especially not from nearby villages and towns.

Although there are some plaques on the facades telling who has once lived in a given house, at the moment the Armenian Church is the only open reminiscence of the Armenian built heritage. Visitors are not guided through the town either with the help of maps, leaflets or signposts. Although the intangible heritage is also significant, this is mostly not visible at all (the first restaurant offering the famous Armenian soup opened only in 2016).

But promising steps have been already made regarding intangible Armenian heritage too, where most likely the rethinking of cuisine is a key factor: some years ago local restaurants were asked to rethink some pieces of the Armenian cuisine and a basic recipe book has been published. Despite its advantageous location, little coordinated effort has been made to create a coherent offer for tourists passing through the town on the way to the Red Lake. Promising marketing activities have been just started to promote local Sekler customs, foods or crafts, and great outdoor possibilities. Within this process Armenian heritage, especially intangible one definitely has a significant role.

Of course, a strong reason behind all of this is the underdeveloped situation of the region, where EU funds have been spent in the last years to tackle some of the most pressing issues, such as improving the physical infrastructure or roads, renovation of public buildings and open spaces, and this is also the reason why cultural consumption is low.

### **Finding the engine and avoiding conflicts: potential stakeholders to mobilise citizens along a community festival**

The first stakeholder meeting was held on 29 May 2018, combined with the city visit by the Network Expert and the Lead Partner. Regardless of the biggest questions related to the good practice transfer (see them below), participants of the meeting can form the strong core of the Urbact Local Group and most likely one of them can be the engine of the organisation work as well. The core, participating actors are: 1. The cultural centre of the municipality; 2. Armenian Catholic Church; 3. Armenian Catholic Association; 4. the local branch of Caritas working with lots of young people; 5. Tourism Office; 6. innovative and committed local architects like the representatives of the Larix Studio.

Of course this group shall be and can be extended, for instance the involvement of the local patriots' association (one of its representative participated at the meeting as private architect), local schools and the local university campus (also dealing with tourism) should be essential.

### **Resources to be activated, assets and barriers influencing the transfer process**

During the first stakeholder meeting resources, assets and barriers and potential activities of the future community festival have been mapped together. Participants agreed that the most burning questions regarding the transfer process are as follows (to be clarified in the Transfer Plan as latest):

- Is it better to embed the good practice into the existing Armenian Cultural Festival which has not been able to mobilise too many people so far, or should it be embedded into the more popular Summer Cultural Festival in order to reach more people? Or both or even more events should be tackled, using the good practice as a method to enrich these festivals with the philosophy of the practice....

There are many potentially interesting events in the town ("The square is ours" – when NGOs can occupy the main square for one day, events linked to other traditions such as living in mountain shepherd huts, Youth Days), but the above two seem to be the most relevant ones. The Summer Cultural Festival in July attracts lots of people and it has a more popular scope than the Armenian Cultural Festival. Besides, it already includes urbanistic elements (e.g. quiz about the city in general, treasure hunting, different historical period of the town highlighted each year), moreover, in 2016 the festival was partly organised in the courtyards of involved inhabitants (with a great success). During the Summer Cultural Festival each year there is a day dedicated to programmes organised on public spaces, in 2017 the Armenian street was closed from traffic and local people really appreciated that feeling. Another factor against including the good practice only in the Armenian Cultural Festival is that a strong cultural event is taking place at the same time nearby (in Gyergyószárhegy).

- How to use marketing tools to reach and involve lots of people including youth?

Volunteering has a strong basis in Gheorgheni as it is a small town, where everyone knows each other. Thus the biggest challenge is not to involve volunteers, but to activate residents and invite people who are passive and not open for cultural events. It was agreed during the first ULG meeting that the expression of «cultural programme» should be avoided and the municipality has to stay in the background and an NGO should take the lead. Successful adoption requires colorful, trendy programs, interesting for the whole society, but especially for youth and most likely centred on/strongly related to gastro events.

- The lack of education programs linked to built heritage

Schools should be involved by using reward schemes: participation in the festival should be a part of the curricula and thus beneficial for all pupils. This needs serious preparation. But at the same time education programs linked to the town's built heritage in general and on the long run should be initiated. This could lead to the long-term sustainability of the practice.

- No doubt, the town centre is looking for its identity, and revitalisation is needed. Although there are no concrete plans or submitted applications yet, this process should boost the good practice transfer and the valorisation of the town's unique heritage on the long run.

The central square once was a market place, without trees, providing a view to the surrounding buildings, but after losing its original function now it is completely "forested". But it is not really a park, people do not use the green surface, only the benches, and the current development plans consists of radical "deforestation", providing space for public functions. This is a crucial and ambivalent topic in the life of the town at the moment, and stakeholders are active in this field (e.g. participation in the "The square is ours" event).

Resources (apart from stakeholders), assets and barriers influencing the transfer process as well as potential activities are summed up below.

#### Resources:

- Various events with link to the Armenian heritage, in which thus the good practice could be potentially embedded into
- Newsletter to all surrounding villages in the basin
- Volunteering is strong as it is a small town
- Local schools could be involved as a pool for volunteers through incentivising pupils

#### Assets:

- Although on the small scale, thematic architecture events (guided walks during the summer festival, symposiums, etc.) have been already organised as part of the existing events. Also, last year the Summer Cultural Festival hosted activities similar to the good practice: direct involvement of courtyards (however they just provided space).
- Political support is clearly given, the local project leader is a member of the assembly (with Armenian roots). The town also has relevant URBACT experience (place-making), which can be shared with the partnership, and the committed mayor was also involved in that network. Staff is also experienced
- The city centre is looking for its identity, revitalisation. This is an important asset on the long run.
- Years ago there was a beer festival, and the Armenian gastro book was prepared in that frame. It seems that the gastro revolution can be a pulling factor in the replication of the good practice.

#### Barriers:

- Low level of engagement, which further affected by the high portion of social housing at the target area
- Armenian identity is getting more and more lost
- People are introvert and due to poverty cultural consumption is low. This shows the need to embed the good practice into the more popular festival.
- It is sometimes not easy to invite people from surrounding villages.
- Armenian community is closed, the decision/solution on the main organiser of the good practice might generate conflicts.
- A parallel cultural event in the next village.

#### Potential Activities:

- Gamification and oral history as method must be used (e.g. get a glimpse of the life of Armenians through story telling)
- Education programs linked to the built heritage



- Gastronomy should be a core element (community cooking competition, rethink of Armenian beer and cognac, explanation of “why Armenian”)
- Flat theatre or flat restaurant
- Highlighting a specific, unexploited and piquant part of the history each year (e.g. Armenians as smugglers)
- Strong need to organise guerrilla actions
- Supporting inhabitants to take the lead

### Summary – what experts realised during the city visit

Both the network expert and the representative of the Contemporary Architecture Centre as owner of the good practice, and the Lead Partner are convinced that the transfer potential in Gyergyószentmiklós is *high*. The need to activate communities along the hidden Armenian heritage, involving them into its valorisation and exploitation is high and in time, moreover, the town also has some previous experience on similar topics. Stakeholders were active during the first meeting, potential ‘engines’ can be identified, and trust between the supportive municipality and organisations seems given (e.g. it was openly discussed that the invitation should not come from the municipality). The valorisation and exploitation of the Armenian heritage is “in the air”, and the theme can be organically stimulated during the city centre renovation, but the good practice can also boost the rehabilitation process. The vision on how to transfer the good practice can be easily clarified in the Transfer Plan, finances are mainly provided by the budget of existing events. The town will successfully pilot the good practice (full-scale reuse) event in September 2019 (and most likely repeated in 2020), embedding it into one of the events detailed above. Although the town is small, yearly replication of the festival is foreseen as the topic is unique and deep enough.

Experts recommend to involve some public buildings too: the great building of the Salamon Ernő Lyceum or the Csiky Botanical Garden most likely hide lots of interesting stories. Involvement of students by inserting their participation in their curricula should be highly aimed, and it can be a strong feature of the good practice transfer. The most important transfer barrier is that people are introvert in general, while the Armenian community is closed, and due to poverty cultural consumption and engagement is low. Due to this situation and to the fact that the local civil organiser has not been identified yet, Gyergyószentmiklós is in *Group B* with regards to the transfer potential level. Full-scale reuse of the good practice within the timescale of the project is foreseen, but finding the local organisers, and enabling them to create a due community festival is still not completely visible, thus there is a risk whether the good practice will lose its unique character when being embedded into one of the existing events.

## 2.4. Varaždin: Valorising a rather sensitive modern heritage

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### Varaždin: Croatia’s Little Vienna

If you stop a resident in the historic city centre of Varaždin, one of the most preserved Baroque complexes in Central Europe, the person most likely will proudly speak about the city’s rich cultural heritage. The city, built at river Drava and at the junction of important trading routes among surrounding territories and countries in North-Western Croatia, 80 kilometers from Zagreb and close to the Slovenian and Hungarian borders, has played an important role throughout history. During the fights against Turks, Varaždin became the capital of Croatia until 1776 when a huge fire destroyed the city centre. After the fire the city lost its fame as capital, but as the city was rebuilt in great Baroque style and this complex in the historic centre has been preserved until today, Varaždin became Croatia’s Little Vienna (alongside dozens of other cities with similar title in the former Habsburg Monarchy).

The city is the capital of Varaždin County and it serves as an administrative, business, education, culture and health centre not only for the county but for a wider region (population: approx.. 47.000). Regarding the topic targeted by the Come in! network it is worth mentioning that Varaždin is a well-known continental Croatian tourism destination with its beautiful historic city centre, owning Croatia's most beautiful cemetery and a 16th century castle. With a significant number of events and festivals organized, such as Varaždin Baroque Evenings (international festival of classical baroque music), Špancirfest (international street festival with workshops and concerts) or Vafi (international festival of cartoons) it fosters urban and cultural tourism. In 2015 Varaždin was one of the Croatian candidates for the European Capital of Culture title in 2020, but finally it was not selected as a finalist.

Some new initiatives have started recently in the background of these top-down, and quite often "glorious" (too much focus on the city centre) events. One of them is the "Festival of courtyards", the other is the new cultural route dedicated to the city' modern heritage (see below). Moreover, the city being "the youngest city" in Croatia in terms of the number of university students living here compared to the total population, is also applying for the European Youth Capital title in 2021, and in this process rethinking the city's relationship with youth plays an important role also with regards to the good practice transfer, which will hopefully contribute to this important process.

### **Behind the scenery and "good old times": getting to know and valorising the outstanding, but rather sensitive modern heritage**

Many residents in Varaždin also say that the "ugly" modernist buildings just next to the preserved historic centre (especially the water tower hosting now state offices and the shopping mall, which is under reconstruction) was the reason why Varaždin has not been able to get the UNESCO World Heritage status.

No doubts, the built environment and the unique cultural heritage is an important feature in the city, but most residents (not to mention tourist) see only the Baroque historic centre (which is by the way was just rebuilt in Baroque times, but many buildings have older roots), and do not want to look behind this scenery and talk about more uncomfortable heritage. At the moment, only very few enthusiastic local patriots can see and valorise other segments of the built environment, including modern buildings. According to Maja Kireta, the local representative of the Croatian Architects' Association people are not aware that previous city leaders, who opened a new, modernist avenue along the historic centre built some very significant modern buildings such as the local court from 1964 by Nikola Filipović, and the local office of the electricity company from 1977 by Boris Krstulović. As a very first step of valorising the city' new heritage, this organisation has recently initiated a cultural route in the city to raise residents' awareness towards the values of modern buildings and give them a more complex impression about their own city (the initiative was combined with a series of articles in local media), which is also strongly supported by the municipality. In light of the above it is quite obvious that exploring and valorising the city's unexploited modern cultural heritage is the biggest challenge regarding the good practice transfer.

According to Ms Sandra Malenica, vice mayor responsible for culture, the lack of a due community-based valorisation of the entire built environment is one of the reasons why the city is missing a broad and long-term development vision, which would be extremely important now, when the city is being competed on international level (European Youth Capital). The municipality intends to avoid getting into a situation where it decides on a direction, and citizens will just not like it and complain about it. In line with the European Year of Cultural Heritage, she wants to encourage residents to discover and engage their own heritage, old and modern, and to reinforce their sense of belonging to Varaždin as well as to Europe. The vice-mayor wishes to involve everyone, but mainly youth into this valorisation process, and also shape the broader developmental directions of the city based on that on the long run (the city can benefit the spill-overs of the heritage, e.g. new tourism services, retail and food services, well-being, culture and remembrance). Last, but not least the target area can

be valorised by local residents through the contemporary thinking on urban fringes (which also provides a great opportunity for the city to position the festival in a new urban dialogue on national level).

### **Finding the engine: potential stakeholders to mobilise citizens along a community festival**

Based on the experience of the first stakeholder meeting held in the frame of the city visit on 27 June 2018, the local members of the Croatian Association of Architects and the local Youth Centre should take a central role in organising the community festival. Besides them and the colleagues of the municipality including the committed vice mayor, Ms Sandra Malenica, the Media Faculty of the local university and a local conservation professional attended the meeting. On top of these actors, the local cultural museum, the local branch of the state archives, journalists, the local tourism board, relevant city departments and community boards working in the neighbourhoods should take a central role in the transfer process.

### **Tapping on a sensitive heritage: resources to be activated, assets and barriers influencing the sensitive transfer process**

Resources (other than stakeholders), assets and barriers influencing the transfer process as well as potential activities are summed up in the table below.

#### Resources:

- Local museum and its conservation professionals
- Croatian Association of Architects
- State archives
- Journalists active in the field of cultural heritage
- Tourism board
- University
- City departments
- Community boards
- People with interesting life and city memories
- Vacant spaces and buildings
- Schools and elderly homes as pools of volunteers

#### Assets:

- existing initiatives the transfer should build on: most importantly the Festival of Courtyards, and also neighbourhood events (in e.g. Trenkova, Kolodvorska) should be involved
- possibility of multimedia mapping by the university media faculty
- Building on a just started initiative and the knowledge (thematic walk linked to modern heritage)
- High number of students in the city and the European Youth Capital proposal
- Building owners or managers
- Support is already given for existing events

#### Barriers:

- Low level of participation in public issues (in general)
- Lack of public spaces and community points outside the city centre (topic of a future community planning process)
- Changing perceptions towards the city takes time
- “Everything has to be on the main square” – an attitude both by residents and the municipality





### Potential Activities:

- Promotion of local identity through story telling
- Adapting the good practice in the whole city
- Street art and murals
- App for the event by university
- Rooftop parties
- Guided tours
- Staircase performances
- Lights off/on painting

### **Summary - what experts realised during the city visit**

It is obvious that built heritage is an issue in Varaždin and that the good practice clearly fits and enhances an ongoing, but rather sensitive issue, but it can also contribute to the bigger picture, namely rethinking the city together with youth. It is also great that the municipality most likely has already identified the strongest actors, concretely the Croatian Association of Architects (whose representative was the ULG coordinator in the previous URBACT network MAPS), the youth centre and the university. The good practice transfer can be clearly built on their mutual interests. The transfer potential in Varaždin thus seems very high, and it would be a big issue not only on local, but also on national level to organise the good practice partly around modernist heritage.

The Croatian Association of Architects has more holistic goals, and it is a highly positioned local actor to organise the good practice in the entire city. The municipality is extremely active, which is a very positive element, yet it has to be bear in mind that the success of the festival will depend on whether local communities will be open to engage to this good practice. After having a decision on ULG coordinator, the vision on how to transfer the good practice in the city can be easily clarified in the Transfer Plan in due time. Since most likely the festival will be organised along with an already existing festival, finances can be provided by the budget of that existing event on the long run. The town thus will successfully pilot the good practice (full-scale reuse) event in April 2020. Broader urbanistic topics (exploring the modern or even the brutal heritage from the socialist regime) provide opportunity for replication and dissemination outside the city.

Taking all of this into consideration, the city is in Group A, where transfer barriers (residents' aversion towards modern heritage; too much emphasis on the city centre) and challenges will be successfully overcome and a due bottom-up community festival will be born.



## 2.5. Targówek District: uniting divergent neighbourhoods through the festival

### **Targówek: the place where Warsaw began: three different worlds approaching to shape a united front based on local spirit**

Targówek is the 9<sup>th</sup> biggest district of Warsaw located on the right bank of the Vistula River (with approx. 125.000 people living there). The history of Targówek is inseparably connected with New Praga, another district nearby. The area of both districts was once one locality, a noble village called Targowy Mały since the 14<sup>th</sup> century, and Targówek from the 18<sup>th</sup> century. This unity ended in 1875 by the construction of the Vistulan Railway, which separated Targówek that remained poor. In the late 19<sup>th</sup> century, a large proletarian settlement was established here, with houses constructed by workers, craftsmen and shop owners. Targówek (along with Bródno) became part of Warsaw in 1916. After the 2nd World War, Targówek was recognised as one of the poorest, peripheral districts of the capital. However, everything changed in the 1970s, when the construction of a massive housing estate was begun.

Today, thanks to well thought-through spatial development plans and good investments, bleak complexes of blocks of flats have been transformed into a place where people live well and comfortably. Modern housing estates are changing the industrial part of district's landscape as a part of a planned revitalisation: Park Tivoli, Park Leśny, Klonowa Aleja, and the Wilno housing estate had been inspired by the buildings of Vilnius. The area of Targówek is naturally divided into a residential part, including Bródno, Targówek Mieszkaniowy (Residential Targówek), and Zacisze and a part of Targówek Przemysłowy (Industrial Targówek). Green areas covering over 30% of Targówek include the Bródnowski Forest, Bródnowski Park Wiecha Park. The three different areas of Targówek are as follows:

1. Obszar Bródno (Bródno Area): In Bródno high blocks of flats predominate the landscape that were built in the 1970s. Bródno for a long time had the reputation of a boring place inhabited by an anonymous community. Slow changes began in the 1990s, but the real breakthrough was the year 2000, when lots of artistic initiatives took place thanks to the local artist and performer, Paweł Althamer, who organized performances in cooperation with the local communities. The Bródnowski Park, located in the centre of the Bródno housing estate, is the favourite leisure place of the locals and a unique centre for organising big open-air events. In 2009, a Sculpture Park was also established here thanks to Paweł Althamer.

2. Obszar Targówek Fabryczny (Industrial Targówek Area) is a part of the Targówek district, which due to its unfavorable location next to two large railway lines and away from the main communication routes, has for years remained an isolated enclave of a unique character. From the 19<sup>th</sup> century, it was a place of workers' estates, factories and suburban farms, the remains of which are still visible today. After WWII, this industrial character was maintained, gradually liquidating the housing development and transferring the inhabitants to the newly created housing estates at Targówek Mieszkaniowy (Targówek Residential) and Bródno. The construction of a new housing estate – named Vilnius - has also begun. As part of the revitalization program, house renovations and improvement of road infrastructure were carried out. In 2014 the first grass-root neighbourhood activity was established in Targówek: the neighbourhood club "Cafe Sąsiad". The continuation of this activity is the creation of the Center for Culture and Local Activity at Siarczana Street in a historic villa, formerly belonging to the owners of the chemical factory Kijewski and Scholze.

3. Obszar Targówek Mieszkaniowy (Residential Targówek Area): the majority of the area is occupied by a housing estate from the seventies, but in the Eastern part there are residential buildings from the 1930s as well. The area was included within the borders of Warsaw in 1916, previously these had been agricultural areas. The current housing estate was built between 1972-1978, agricultural areas, poor quality of wooden housing and small industrial plants razed to the ground. The center of the estate is Wiecha Park with the Rampa Theater, which was designed and built as a cultural center and was transformed into a theater in 1975. The Eastern part of the

area along Radzymińska Street features residential buildings from the 1930s. Most of them are social and communal flats, inhabited by low status people, struggling with living problems. In the area outside the theater, there is a branch of the Public Library of Targówek District and three neighbourhood clubs (run by a housing cooperative), located in the basement of block buildings. Many social and cultural activities are also conducted by non-governmental organizations and parishes.

Based on the different histories of the given parts of the districts visible within the urban fabric, the signs of change are pretty remarkable, which are a part of a strategic revitalisation and re-identification project of the municipality.

**The good practice challenge: how to overcome the distances and create a unified profile by engaging three divergent neighbourhoods?**

The architectural characteristics display a unified image, mainly block of flats from the 1970s represent the built environment. Although the district landscape is dominated by revitalized socialist blocks of flats and green areas, there are also some single-family housing areas, as well as areas where post-industrial functions are mixed with housing. Besides the majority housing type a onetime industrial profile and contemporary investments shape the district. Moreover, some of the wooden architectural pieces from the 1930's remained to broadcast the image of the pre-war architecture.

The roots of participatory, community-based, bottom-up initiatives are strongly represented in Targówek. The practice of mobilizing people through art has roots in the neighbourhood. Artists were involved in engaging the local community, this process resulted for example in the neighbourhood playground and a renovated staircase. The Sculpture Park highlighted above is also an artistic experiment, an example of an integration of modern art and urban architecture involving artists, residents, local government staff and the Museum of Modern Art in Warsaw. Community places like Café Sasiad are spreading around the district and the Rampa Theatre is leading an involving, participatory workshop series for locals regardless of their age.

An important cooperation with artists resulted in "Bródno 2000": together with residents from Krasnobrodzka street, artists made light performance by lighting apartments at the same time (a huge, light inscription "2000" appeared). A brand new project of the same artist group is the Venice Bródno Biennale that happened in 2018, when the artists turned Bródno into an exhibition place with residents.

In the industrial part of the district residents have also organized themselves, creating the District Council of Targówek Fabryczny in 1999, and together with the local authorities, they created local spatial development plans for the area.

The local know-how and capability of mobilising the communities have a strong presence in the district. Among the plenty remarkable programmes the most relevant could be the following (from the perspective of the good practice): Courtyard theater and music performances, Unexpected Targówek, Neighbor's days, Social Garden, Courtyard Encounters and Street Festival. The outstanding motivation of the inhabitants is implied by community spirit connected to the long line of events, thus it is most likely that the community-building principle of the Come In! network will be easily fulfilled. Introducing the modern housing estates and controversial connotations of the socialist time-period however is most likely going to raise some challenges in the transfer. The industrial and the wooden houses area can spark the uniqueness of the local re-discovery during the adapted pilot event. Although the focus of the pilot festival might not strictly linked to open buildings themselves, but on the communities, stories and potential collective actions behind.

The biggest challenge is how to connect the independently, sporadically well-operating district parts, their inhabitants, the audiences of their events, and even the programme oversupply itself. What can be such a strong guideline/organising force or territorial identity, which appears in each and every district part and makes the citizens willingly overcome the huge distances of the area. There are still some open questions in terms of which local NGO will be dedicated to take the leading role and the platform of adaption (whether one already



existing programme will overarch the district's parts in relation to the principles of the good practice). The composition of the population is mixed and changing, so the different residential and visitor target groups will challenge the adaptation and will have to evoke various strategies to gain engagement.

### **Finding the engine and avoiding conflicts: potential stakeholders to mobilise citizens along a community festival**

The first stakeholder meeting was held on 25 September 2018 in the frame of the city visit, combined with a guided tour led by representatives of Targówek Municipality and a local resident ("Mariusz B. the walking Wikipedia"). Besides the questions listed based on the good practice transfer (see them below), one of the participants most likely can take a leading role in the Urbact Local Group. More than 10 people gathered for the ULG workshop to meet the good practice and brainstorm its transfer in the mirror of local assets, barriers, recourses. It is still not decided which NGO(s) should be the engine of the organisation. Besides the representatives of the different departments from the municipality the core civilian participants were also present: 1. Rampa Theatre 2. Cultural centre Świt 3. Public library 4. Ta Szansa Organisation (working with families and children) 5. Kolejka Marecka Association (related to ecological subjects, working with youth). The leading role from the ULG side in the transfer process is not defined yet, but according to the attendance list various socially and culturally engaged associations and municipality-led institutions are well represented in the area. It is also important to note that the municipality has good relationship with inhabitants. Some of the local knowledge keepers are usually involved in research projects connected to the urban development of the district. University campuses are not present in the district, but the number of elementary/secondary and high schools are outstanding.

### **Upgrading the image of the outskirts: turning "dangerous" into "charming". Resources to be activated, assets and barriers influencing the transfer process**

Resources, assets, barriers and potential activities of the future community festival were mapped during the first stakeholder meeting. The burning issues and remarkable assets of the transfer process could be listed as follows :

- As a principle of the good practice, volunteering is essential. Based on the fact that university students rarely show up in the neighbourhood, their role should be replaced by locally available human resources.

The fear of not having enough volunteers emerged among the participants. It is common for residents to take part in public actions, help on the spot during a street festival or bake something for the Neighbourhood Feast. A long-term commitment, however, is a bit unusual yet, so during the transfer process the organisers need to find the suitable pool to address and engage enough volunteers. Schools and elderly groups can be taken into consideration too.

- Storytelling is already a practicing thing in the area, so research-wise the knowledge sticks with the locals, the community projects and the inhabitants are well documented.

'My Neighbours' videos, 'Targówek Says', 'Tasty and Multicultural st Targówek Fabryczny' and other audio documentation are already available. This unique asset is worth to spread and pass on the know-how to another district parts, or even to another Warsaw districts. Creating an online database out of all the data gathered can be also a unique selling point of Targówek.

- What happens if from the uncountable NGOs nobody will grab the leading role, or if the inhabitants will simply not be interested in the project because of the programme oversupply ?

The upcoming transfer process in the Phase2 will help to clarify the direction of the pilot festival. The chance is given to Targówek and to its ULG group to build a strategy and it was decided which already existing events (like

the Neighbourhood Days or the Street Festival or Courtyard Encounters) should be supplemented with the principles of the good practice to win over the offer of the cultural market. Also a strong message about the integrity of the three parts should be developed to emphasize the strong identity of the neighbourhood.

- Negative connotations also exist in Targówek. On the one hand, the history of before and after the war of the poor suburbs of Warsaw still remains in the memory of residents, when factories and small workshops were hidden there, chaotically surrounded by wooden buildings. On the other hand, Targówek has the image of a 'dangerous' estate, a place where nothing happens and nothing can be done. This situation was changed, however, among others, by the modernization of Park Wiecha, completed in 2006.

The participation of Targówek in the Come in! network is part of a well-designed district development strategy which aims to legitimate the need of perceptions-change and replace the negative connotations by showing a livable and prosperous path the district has taken. Community driven actions as part of a wider urban planning process can attract tourists, investors and buyers to consider Targówek as a must-move-there space. Resources, assets and barriers influencing the transfer process as well as potential activities are summed up below.

#### Resources:

- Well-bounded local network linked to the municipality
- Culture of self-organising is present
- Local know-how on artistic projects and storytelling possibilities
- Well-documented neighbourhood and active civic actors

#### Assets:

- City in the city – synergies of different identities can cause a new stronger identity
- Strong support from the municipality (intention of changing the image of the district)
- Scaling potential – spreading the transferred practice also to other districts in Warsaw
- The staff is well-organised and experienced in international projects
- By elaborating a solution to overcome the distances and to unify the district with the tools of the good practice there is a potential for Targówek to develop a unique methodology, which can be broadcasted to another cities and city districts struggling with the same issue

#### Barriers:

- Huge distances within one district – synthetizing different worlds
- Oversupply of local events may cause lack of interest
- Lack of university campuses
- Non-discovered network of mobilizing youngsters (informally and institutionally)

#### Potential Activities:

- Outdoor festival in the backyards
- One-week-long event series - activities every day like street folklore music on backyards
- Historic programme like Knightly Tournament, Gord Bródno
- Cultural activities like theatrical performances, cabarets on the backyards
- Street marches with shows
- Location-based game - looking for the history
- Grażówka' - Neighbour's meetings around garages
- Oral history collection

## Summary – what experts realised during the city visit

The Municipality of Targówek has an excellent chance to pilot the good practice (full-scale reuse) event in 2020 Summer. During the pilot event - most probably, but undecidedly as part of an already existing festival - personal storytelling, community activities and interventions will dominate instead of traditionally opening up the houses. The built environment plays an organising force in the system, but the territorial bounds and identity formations are stronger than the tangible heritage. The vision how to transfer the good practice in Targówek can be easily clarified in the Transfer Plan in due time, finances are provided by the budget of the proposed pilot event.

Both the network expert and the representative of the Contemporary Architecture Centre as owner of the good practice and the Lead Partner are convinced that the transfer potential in Targówek is *high*. Besides the strong community spirit and research skills, however, the lack of already identified organiser and the character of the area are the main reasons why Targówek is placed in *Group B* regarding its transfer potential.



## 2.6. Plasencia: further boosting participatory policy making

### Plasencia: the Pearl of the Valley and the Benchmark of cultural heritage-driven local economic development?

Plasencia is located in Iberia's last undiscovered gems, Extremadura, in the West side of Spain, one of the most important tourist destinations of the world. Plasencia is 80 kilometres from the Portuguese border and 250 kilometres from Madrid. Extremadura maintains its authentic soul while elegantly incorporating it into the present. *"Inspired by the stunning beauty of the land, it is a place where time seems to move more slowly, where quality is cherished over quantity and where the blissfulness of simplicity reigns supreme"* (pureiberia.com). Extremadura conceals many hidden treasures, as is the case of Plasencia. The capital of the Jerte Valley still preserves its rich heritage intact since its foundation in the 12th century, as a result of which it is highly-acclaimed as a cathedral and monumental city.

But the city, which has 41,047 inhabitants and offers services to more than 200,000 people living in the surrounding area, does not want to be only a touristic gem, while of course fostering the touristic offer of the



city is high on the local political agenda. Plasencia is home to one of the four University of Extremadura campuses. The city, in collaboration with the Regional and Province Authorities, runs a very complete service to entrepreneurs, and thus has been awarded by the Regional Government for its commitment towards entrepreneurs. Plasencia also has a remarkable background regarding stakeholder involvement. The Local Economic and Social Committee is an advisory board including representatives of the civil society. Moreover, the city council has established focus groups in specific themes (e.g. environment, disability, women) to support the council in analysing specific issues and take decisions accordingly.

Participating in the Come in! network fits very well to local policy priorities and helps the municipality both in community valorisation of its cultural heritage in a broader context as well as in mobilising citizens along policy issues such as tourism and active ageing.

### **Further boosting participatory policy making through a community festival**

In 2015 Plasencia city council approved a sustainable and integrated urban development strategy that includes actions regarding the improvement of the cultural and architectural heritage. The strategy was developed with the active participation of stakeholders. Cultural heritage is an issue in Plasencia mainly because during the last years some historical buildings have been restored, but there are also many private heritage buildings that are closed at the moment and are difficult to keep in good condition. Partly reflecting on this phenomenon, the city created an integrated action plan within the IN FOCUS URBACT network, consisting of actions like revitalization of the commercial and tourism sector; designing an intelligent city brand; support for the cultural and creative sectors to improve cultural activities; and improvement of public infrastructure and professionalization of the tourism sector.

One of the strongest assets of the city is that citizen and neighbourhood associations are very cohesive and participatory and they have a great impact on public politics. But their involvement has not tackled yet the valorisation of the city's built heritage in the mirror of the new touristic appeal and brand of the city and also the mobilisation of communities in neighbourhoods outside the historic centre to create better public spaces.

Regarding the first issue, the attraction and involvement of cultural companies into this valorisation process means an important local policy challenge. There are many open spaces, squares, parks and gardens in Plasencia. Some of them are used daily by the citizens, but many of them, especially in peripheral areas are not used at all. Regarding the second issue, using placemaking tools to create emotional connection to public spaces as well as to the "less important" residential built environment outside the historic centre is a clear policy goal linked to the good practice transfer.

Another important asset regarding the good practice transfer is the newly built Senior Centre, an open place to the citizens in which intergenerational activities should be carried out. While preparing the good practice transfer in Plasencia, active ageing policies and the promotion of solidarity between generations should be taken into account as well.

There are several cultural events organised in Plasencia, but the best positioned one for the good practice transfer is undoubtedly the "NocheAbierta" (Open Night). During this event many public and private buildings, most of them museums and art galleries, are open for citizens. Although it is a top-down event, there are many cultural and artistic activities in the public squares of the historic city centre.

All in all, also in line with the outcomes of the first stakeholder meeting organised in Plasencia (see below), the good practice transfer should effectively stimulate policies around public spaces, new identity creation and tourism, and active ageing through a community festival focusing on collective art, street art, heritage stories and placemaking guerrilla actions.

## **Finding the engine and avoiding conflicts: potential stakeholders to mobilise citizens along a community festival**

Due to technical reasons (summer holidays) there was no city visit organised in Plasencia with the network expert, but based on several online meetings and presentations between the staff, the network expert and the Lead Partner, the municipality organised a successful stakeholder meeting on 11 September 2018 to collect potential resources to be activated while organising the festival, assets and barriers regarding the good practice transfer and potential activities, as summarised below.

Besides Plasencia municipality (project coordinator, representatives from the culture and youth departments), the following organisations participated in the first stakeholder meeting: Creativos extremeños (organisation of graffiti artist, coming from a leisure school organised by the municipality); Funámbulus (clown shows, animations and parades); 24 Fotogramas (NGO of movie makers and school festival); Plétora (theatre NGO); Espacio Bloomberg (culture and art gallery); ColectivaErrante (NGO of community management and cultural activities); Euexia (NGO managing European projects through ERASMUS PLUS); Megagumi (NGO about Japanese culture, comic and ICT, very active organisation that makes an annual event Gumiparty with more than 8.000 young participants); Plasencia Foto (NGO of artistic photography); Algarabia (NGO dealing with education for children in deprived areas). Altogether there were 14 participants and during the active debate they pointed out the below points as crucial with regards to the good practice transfer:

- To choose an overarching theme for the first festival to which the whole society can connect ('Plasencia on the cross-roads', 'claiming public squares back').
- The festival should have an intergenerational focus.
- The activities have to involve the residents, not only to participate, but to have an impact on decision-making. This is why rather active neighbourhood associations are key in the organisation process, and they should be coordinated by the main organiser (Colectiva Errante or a university teacher active in cultural heritage seem to be the most relevant actors).
- The festival should foster local and regional identity through rethinking traditions in a contemporary way.
- The festival should not only consist of oral histories around residential and public buildings, but co-created placemaking solutions in dedicated urban places, too.

Participants seemed very interested in the good practice transfer, they see it as a new 'global' activity that further stimulates residents' involvement in the decision making processes used in the city.

## **Resources to be activated, assets and barriers influencing the transfer process**

Resources (apart from the above mentioned stakeholders), assets and barriers influencing the transfer process as well as potential activities are summed up below.

### Resources:

- Active society ready to cooperate.
- The city is rethinking itself in various ways and it creates an ideal moment to organise the festival.
- Conscious policy towards citizen engagement.
- 'Leisure Schools' of the city established for active young people with common interests.
- Senior Centre.
- Local teachers and the presence of a university campus.

#### Assets:

- The architectural event Rehabilita (a technical event for architects and experts in buildings and rehabilitation) might provide an important link to professionals.
- Noche Abierta with the collaboration of NGOs. It provides a great opportunity to organise the good practice along this already existing event.
- Political support and enthusiastic municipal departments.
- Possibilities to spread the festival in the whole city.
- Invasion Street Urban Festival is another existing cultural event (street art) that might also contribute to the success of the good practice transfer.
- Creativity and active nature are normally connected with young people, but there are also organisations of elderly people that are very active and could add a lot to the project.

#### Barriers:

- In the last years the municipality might have perhaps asked volunteer participation too often and this might jeopardize a new activity.
- Difficult partnership to build up: municipality – umbrella organisation responsible for the event – neighbourhood associations - citizens.
- Engagement of young people is difficult (in general).
- The cultural heritage in Plasencia is very much linked to the centre and tourism, it is not easy to shift the focus onto residents and neighbourhoods.

#### Potential Activities:

- Urban murals telling stories of the citizens and neighbourhoods, a step forward from the Invasion Street Urban Festival
- Street art, graffiti
- Stimulating life in underused public spaces (placemaking guerrilla actions)
- Storytelling of the history of the cultural and patrimonial heritage of the town
- Local sightseeing
- Activities promoting health and active ageing through art
- intergenerational activities

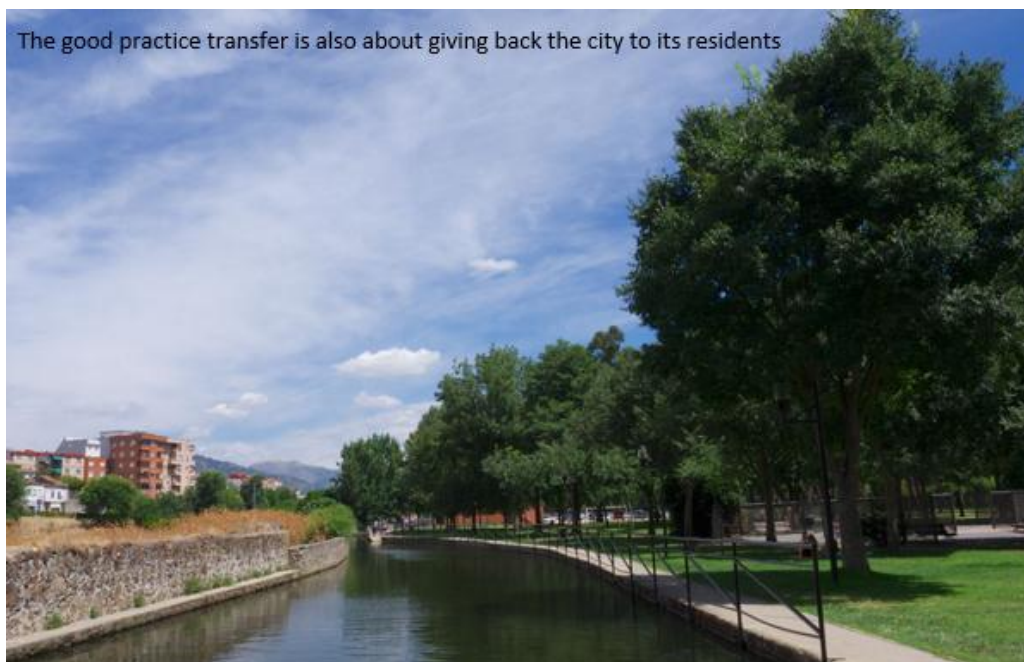
#### **Summary – what experts realised during the discussions with city officials**

As participatory policy creation is an ongoing issue in Plasencia, and because the city is facing renewal regarding its touristic appeal and city image, this situation offers a very adequate, timely and supportive environment for the good practice transfer. The vision on how to transfer the good practice can be easily clarified in the Transfer Plan, finances are partly provided by the budget of existing events. Plasencia has the change to successfully pilot the good practice (full-scale reuse) event in autumn 2019, embedding it into the NocheAbierta event.

Since potential organisers and main actors have been already identified and active stakeholders have agreed on major topics the festival should link up with (placemaking, street art, ageing), positioning the festival in a contemporary way seems guaranteed. Based on its background in participatory approaches, the municipality will be able to nurture the bottom-up process without exercising too much control, while it will also be able to make actions to benefit spill-overs on the above policy fields. Thus the challenges linked to proper community and volunteer engagement will be overcome. There are some barriers towards the successful good practice transfer of course, the most important one being that the good practice requires a sensitive partnership in the town (municipality as contractor, umbrella organisation as event organiser, neighbourhood associations and citizens as co-creators), that might generate conflicts of interests. Hopefully, the municipality's experience will solve that potential situation. Taking all of this into consideration, the transfer potential level in Plasencia is very



*high*, full-scale reuse of the good practice is clearly foreseen. Potential organisers have been already identified, thus Plasencia is placed in Group A.



## 2.7. Forlì: processing a sensitive legacy by experimenting contemporary practices

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### **Forlì: processing a haunting architectural legacy by experimenting with contemporary practices - turning a supposed weakness into a virtue**

Forlì is in the north of Italy in the Emilia Romagna Region. It is the capital of Forlì-Cesena province. It has 118.000 inhabitants. The greater part of the town was built in the Fascist period (1922-1943). During that time, dictator Benito Mussolini carried out a vast political project in the region of his origin. The territory of Romagna was supposed to become the cradle of Fascism with various pilgrimage sites celebrating the Fascist leader, so he transformed Forlì, the city being closest to his hometown into a showcase of modernity, a kind of prototype of the ideal Fascist town, with the aim of demonstrating the power of the regime and building consensus among the population. This so-called rationalist style of architecture plays a significant but not exclusive role in the character of the city.

Today, Forlì is an open-air museum, capable of telling the entire history of architecture during the twenty years of Italy's Fascist period. However, it's not easy citizens to come to terms with their dissonant heritage, which seems to be one of the main local challenge. The programme ATRIUM (*Architecture of Totalitarian Regimes of the 20th Century in Europe's Urban Managements*), so-called "Cultural Route" by the Council of Europe was established in 2014. Forlì is the Lead of the Route, whose goals are to draw an increased attention to heritage, to promote joint initiatives and enrich the knowledge of places by involving the territory as well as to actualize this heritage. 44 buildings are part of the ATRIUM Cultural Route such as the Former GIL building (1933-1935), the Former Military College of Aeronautics (1934-1941), the Former SITA factory (1935) and the Former House of the War (1930-1933). The latter is used as a private museum today just like the abandoned but marvelous kindergarten - Ex Santarelli - which has a huge alumni community among Forlì citizens. In the building of the

Former Military College of Aeronautic, now home to a secondary school, there is a number of untouched mosaics from the period, whose illustrations were created to sneak into the viewers' consciousness and propagate Fascist ideas of privilege and superiority by conquering the world from the sky. The mosaics were covered for some decades, but they have been visible again for some time now in the secondary school's halls without contemporary interpretation for the younger generations. Moreover, the mosaics are not even widely well-known among the citizens. The Former SITA factory (a bus depot and repair) has been reactivated and re-identified by a two local cultural: Spazi Indecisi and Città de Ebla. They named the place EXART, which is operated in cooperation with the Municipality and it is available to be used for performances, small festivals, film screenings and workshops.

Except for the loaded Fascist legacy there is so much more that Forlì can offer. The Emilia Romagna Region has a special spirit characterized by the ancient Romans - the signs of this regional place identity and special space attachment are tactile also in the City of Forlì. The whole of Italian history, each and every single chapter of the past has left a recognisable imprint here. Visitors can discover how complex and multi-coloured the city is by passing through the main square where the Abbey of San Mercuriale and the Town Hall stand, or by wondering among the medieval buildings in the downtown area.

The city's cultural life and the accompanying active associations show a diverse picture of Forlì's art and cultural scene as well. On the institutional level for instance Musei di San Domenico is an unavoidable resource for the good practice transfer, because its corpus and research materials. A vibrant cultural life characterizes the city:

- Such as short film, theatre, dance, murals festivals
- FORLÌ CITTÀ DEL 900, IL FESTIVAL is a part of the ATRIUM route programme with urbanism and architecture as side-topics,
- There is also a festival called Settimana del Buon Vivere festival, where the citizens can celebrate the so-called well-being through concert, leisure time activities

All in all, the City of Forlì has already gained experiences in architecture related actions such as guided tours approaching the Atrium route spots as well as in organising community-driven festivals and establishing a growing and potential relationship with the members of the civil sector.

**The good practice challenge: How to treat this burning legacy in its socio-cultural environment, which is linked to a much larger local context and how to approach it from the people's perspective**



Do we celebrate fascism if the municipality renovates an iconic public building still in function, but built in those years?

The work has already started. The ATRIUM route and the job already done related to that programme are an excellent starting point, a baseline for the good practice transfer. The issue has been detected, research and the networking took place, actions took place (e.g. guided walks available) and mediating process has already begun. 44 buildings in Forlì are involved into the ATRIUM project. Besides, various restoration projects, it also involves findings of new meanings and new uses for some of the buildings listed on the ATRIUM project map.

A cornerstone of heritage conservation is valorisation, and a community-based festival such as Come in! can contribute to utilization efforts already carried out in this context. The ATRIUM network aims for the route(s) becoming a supporting element in the preservation of the architectural heritage of 20th century totalitarian regimes as a testimony of European history. They are also promoting the process of finding new meanings and new uses for abandoned and non- or misinterpreted totalitarian buildings. The route aims to encourage a critical historical discussion among citizens on a local and European level. The City of Forlì is exemplary in inclusive action planning and producing strategic documents with participatory approaches (mainly by involving local stakeholders). A few examples:

- A part of the STRUCTURAL FUNDS ERFD 2014-2020: 'Attractive and Participating City' - implementing the Urban Agenda for measures related to development and management of activities aimed at citizens' innovation services and 'Cultural Heritage e Citta dinanza Attiva' (Cultural Heritage and Active Citizenship) – a document containing the whole intervention strategy of the Santarelli building being turned into a cultural hub
- Successful participation on the rejuvenations of degraded peripheral areas on a city level – call to revitalize the ancient meat butcher's market

Good vibes are already emerging in Forlì, where the circumstances – municipal willingness to provide free space for civil action, the exciting social dynamics, the institutions for local history - seem to be solid bases for a smooth transfer of the good practice. The know-how related to the good practice also has remarkable roots and examples in the city. There are three main local or locally connected members, which are active in the City of Forlì.

Città di Ebla, one of the two associations that manage EXATR, has started since 2017 cultural and social inclusion projects developed in connection with the festival of performance arts IPERCORPO that the association organizes every year inside the EXATR space. These projects affect the inhabitants (adults and children) of the neighbourhood of social housing whose buildings, built in the 30s, that arise in the same neighbourhood of EXATR. The focus of these projects is to have a social return maintaining always an artistic priority which is guaranteed by the artists involved themselves.

Spazi Indecisi association, the other EXATR manager, carries out many projects in the Forlì context related to the knowledge of the historical and architectural heritage, especially the abandoned one. They realised in the last few years exhibitions, is an association that carries out many projects on the territory related to the knowledge of the historical and architectural heritage, especially the abandoned one: documentary, cycle tourist itinerary, guided tours of city buildings realised also in strictly collaboration with ATRIUM.

Casa del Cuculo cooperative, which develops and manages project to value the cultural heritage of communities has been involved in ATRIUM projects.

There was a project called 'The hour we did not know each other' initiated in 2017, where a number of private houses in a specific neighbourhood were open to visitors, who were asked to bring a gift that represented a gesture of gratitude to the people they met. This project combined with the theme of the ATRIUM programme and supplemented by the methodology of the good practice have a high chance of achieving an outstanding pilot transfer. However, this sensitive legacy is divisive as only a minority of Forlì's inhabitants are able to and willing to confront the architectural mementos of Mussolini. It is undoubtedly going to be a challenge to encourage residents to open up and probably even harder to convince them to participate in the recovery and re-interpretation phase.

In addition to all this, change is required in the point of view of the good practice and a different approach is also needed among the local stakeholders and municipality members. The good practice uses the built environment rather as a tool in addressing communities and less the other way around. Therefore, the transfer conducted by Come in! should be focused on the variety of perceptions and personal stories, which are predominantly shaping

the collective memory and the accompanying mental processes to understand the city. The population of city is also changing: the presence of immigrants is getting significant just like the increasing number of university students. Moreover, the number of vendors is growing citywide and replacing the original owners. These groups might have completely different approaches and visions towards their (temporary) environments since they are not influenced by the haunting legacy and they are able to act more as fresh eyes in helping to rediscover the City of Forlì. In this sense, the research and the strategy built solely upon the ATRIUM project can also mean a boundary for widening the spectrum of built environment and that can also be true for the human aspects; it can also limit the efficiency of the good practice's community-building principle.

### **Finding the engine and avoiding conflicts: potential stakeholders to mobilise citizens along a community festival**

The first stakeholder meeting was held on 25 June 2018, combined with a city visit led by a professional tour guide from the pool of Forlì Municipality. Besides conversing about the listed questions based on the good practice transfer (see them below), participants of the first meeting seemed completely competent in taking a leading role in the Urbact Local Group (ULG). More than 20 people gathered for the ULG workshop to familiarize themselves with the good practice and brainstorm about the local assets, barriers, resources. The Managing Department of the Municipality has a clear vision according to which NGOs should be the engine of the organisation. Besides the representatives of the different departments of the Municipality (employees of the Social, Cultural and European project office), the core civilian participants were also present at these sessions. Regarding the NGO sector, the Valverde Social Youth Centre, the Spazi Indecisi (art profile association) and the Association of Refugees and Foreign People have to be taken into consideration as primary actors of the adaptation procedure. The members of Spazi Indecisi, Città di Ebla and Casa del Cuculo cooperative are really experienced in working with local communities and leading grassroots initiatives, so they might be on board managing the ULG of Come in!. Forlì Municipality has a dedicated European Projects department with many years of experience in managing European projects financed by various kinds of programmes.

The Forlì Campus of the University of Bologna and its students highlight an unexploited capital, which should be discovered in relation to the good practice transfer. Representatives of the creative industries should be also involved in the upcoming phases just like the members of neighbourhood committees. It is not a hidden goal that the Municipality intends to work more closely with local communities plus to experiment with new forms of local governance and move towards a brokerage kind of role thus enabling various stakeholders to have a say in the management of built heritage.

### **A multifaceted population is able to reform its identity and its spatial awareness, which leads them becoming a citizens who take pride in the city - Resources to be activated, assets and barriers influencing the transfer process**

During the first stakeholder meeting, the resources, assets, barriers and potential activities of the future community festival were mapped. The following list of burning issues of the transfer process were compiled by the participants of the meeting:

- Should the pilot festival be focusing only on the ATRIUM heritage or is it possible for the spectrum to be extended to other parts of architectural legacy, too?

The target area of the initiative of 'The hour we did not know each other' project was not limited to the rationalist buildings, so the local know-how is not yet specified for solving the Facist legacy issue on the human-centered level. The participants of the stakeholder meeting argued that another heritage of Forlì (such as the memories and buildings from the medieval times) should be considered as well as a part of the transfer. As it was previously mentioned, a secondary purpose of the adaption is to connect the outskirts of the town with the city centre, which might imply that downtown buildings could be also addressed besides the rationalist buildings



of the outskirts. The sensitive legacy no doubt has to be treated, analysed and processed with respect and understanding, but perhaps an additional element can soften the intangible fear for reaction and the anxiety generated by the subject. The involvement of the medieval heritage can also be the next step, an expansion after gaining experience (lesson learned) the pilot festival.

- The number of students is significant in the city, but they form a segregated, inaccessible community, that has untapped fresh potentials and a useful capital for the city.

Participants of the workshop were struggling when this issue emerged. In order to reach students, special platforms and special ways of communication are needed, which are definitely worth it to invest in since students are the ideal 'material' for becoming volunteers or researchers. On the one hand, they are a target group as potential volunteers for the festival, but they are also a target group as visitors who should have a stronger attachment to the city, making it part of their identity. Transferring the good practice most likely could provide them with contemporary programmes, alternative and exciting city tours and help the students' to proceed their engagement with the city.

- Fragmented civil community and individualist plus unwelcoming behavior of the inhabitants can cause problems during the organising process.

Forlí is a really gifted city, because a wide range of generations and cultures are represented here -human resources are a given and the civilian spirit blooming. But a busy and boosted city life can be overwhelming for the citizens, resulting in the actors becoming competitors, especially when it is about financial problems and bureaucratic operations. According to the second-hand experiences transmitted by the ULG members, the locals are not so welcoming towards foreign people like immigrants/ vendors, which can be also a challenge to overcome.

The transfer requires a united front and a unified/shared knowledge among the ULG members, which can possibly be managed through workshop mediation.

- The adoption of the practice would aid the cultural promotion of the city through the enhancement of specific and distinctive aspects of its cultural context, the architecture and the memories related to the Fascist period. It also draws the attention of tourists.

The good practice definitely affects tourism and adds extra layers to the city image, but most importantly it encourages local tourism and can create passages between downtown and suburban areas. Examining the transferable practice in the long run proves the strong motives of the city and highlights its forward-thinking strategical approaches. Resources, assets and barriers influencing the transfer process as well as potential activities are summed up below.

#### Resources:

- Free space for bottom-up initiatives, creative thinking and urban planning by the municipality
- Numerous local events, sparking cultural life and young, committed NGO representatives
- Local know-how on open house type of actions, on research procedures, on organising events and activating communities

#### Assets:

- Strong support from the Municipality (strategic level)
- The city also has remarkable URBACT experiences, which can be shared through the partnership. The mayor was also involved in that network. The staff is experienced as well.
- ATRIUM route network gives a special flavour and preparedness to the smooth good practice transfer
- The ongoing re-interpretation process of the local legacy is also part of strategic urban planning
- The multifaceted population and the diverse built heritage can be a key for sustainability
- Experience in revitalization of the abandoned buildings and organising art actions



Barriers:

- Divided civil scene (oversupply of events)
- Bureaucracy and financial difficulties
- Temporary vendors instead of permanent owners
- Social isolation and unwelcoming attitude towards foreign people
- ATRIUM heritage can also block the spectrum
- Processing this legacy can unfold deeper and more complex problems

Potential Activities:

- Concerts in unusual locations
- 'Cultural heritage happy hour' – tours
- Thematic architectural exhibitions
- Rooftop visits and programmes there
- Mapping a different Forlí with the help of foreigners
- Involving the parks also in the festival
- Art and craft activities / workshops in the houses
- Dance lessons – generations teaching each other
- Storytelling sessions
- Interviews about the sensitive heritage
- Conducted research (participatory action research) with the help of university students

**Summary – what experts realised during the city visit**

The City of Forlí regardless of the listed barriers has all chances for a successful piloting of the good practice (full-scale reuse) event in 2020 Spring (May). The pilot event most probably will be organized as an independent festival apart from any already existing Forlí event. This pilot action will most likely fulfill all the principles (volunteering, community building, built environment) of the Come in! network on the same level of intensity. Despite the open spectrum of target focus, the built environment is clearly a crucial part of the transfer, just like the promotion of volunteering among university students and involving local residents to share their stories as a part of establishing a collective memory. The so-called rationalist architecture has a feasibility to get more recognition from the citizens, with explanatory and exploratory purposes. Even the pilot includes the possibility of follow-up and a continuation by extending the proposal to other styles of architecture and different parts of the city.

These kinds of scaling opportunities are able to verify the concept of the integrated city and the renewable identity of citizens in the long run. The vision of how to transfer the good practice in Forlí can be easily clarified in the Transfer Plan in due time, finances are provided by the budget to realize a pilot event as a good practice adaption. Both the network expert and the representative of the Contemporary Architecture Centre as owners of the good practice, and the Lead Partner are convinced that the transfer potential in Forlí seems to be very high. Considering the local knowledge and local experiences, the forward-thinking attitude of the Municipality, and the consciously involved ULG member it is completely understandable why Forlí is placed into Group A when its transfer potential was evaluated.



## 2.8. Pori: an urban green space to stimulate community spirit and local identity

### **Pori: an enchanted forest surrounded by different communities**

Established in 1558, Pori is situated on the west coast of Finland. The city has a population of about 84.500. It is the 10<sup>th</sup> largest city and the 7<sup>th</sup> largest urban area in Finland. Pori is also the capital of the Satakunta region (pop. 224.028) and the Pori sub-region (pop. 136.905). The city has been through a number of fire the 19th century, which made the life of the Pori people unpredictable (in 1852 the Great Fire destroyed 75% of the town) and caused the almost full-scale disappearance of the traditional wooden architecture (its Town Hall is among the very few examples that survived the disaster). Because of those fires the city centre of Pori was completely renewed and rebuilt in the so-called empire style, which also included building network of boulevards crossing the town. The Swedish architect G. Th. Chiewitz was leading the reconstruction. Notable buildings from that time are the Pori Theatre and the Hotel Otava. Culture wise, Pori is today well-known and appreciated nowadays for its artist communities working in the city, producing a strong alternative scene of music, art, performance art and films. Having been arranged every year since 1966, Pori Jazz Festival is famous across the continent. In the Käppärä Cemetery you find the only mausoleum in Finland, the Juselius Mausoleum. Besides the Pori Art Museum there is also the Satakunta Museum with its building centre called Toivo. The centre was established to display the traditional wooden houses of the 1900's.

Narrowing the scope of the city for the Come in! project the target area is located 4km to the East from the centre consisting of a park (Koiviston ulkoilupuisto) and the nearby residential areas built between 1950 and 1970, representing the main trends of post-war architecture in Finland. The residential areas, which were built before the 1970s in order to enhance the image of the outskirts are often simply labeled as "suburbs". The park area remains unbuilt because of a shortwave radio station, planned by architect Hugo Harmia, located in the middle. The station is an outstanding example of the Finnish functionalist architecture of the war-time period but still not listed as a monument. The shortwave station is owned by the City of Pori and used since 2012 by the local artist community called T.E.H.D.A.S. as well as an old vehicle club. With the permission of the city the artists operate the building as a creative space. In the last years, they have opened it to the public several times.

The park (it could be even called as a little forest) is surrounded by four different types of areas including both residential and industrial: Sampola, Metallikylä, Koivistonluoto and Väinölä. Metallikylä territory is more recognizable for its detached houses and industrial heritage. The other areas are mainly characterized by the block-of flats and apartment houses trend of the '60s and '70s. The park with the shortwave radio station is a place for hearsays, myths and tales. Due to its military nature, it was not advised to approach the territory for a significant amount of time, so the obscurity of the place gave way to number of speculations. The park defines the infrastructure of the area (e.g. transportation, locations of recreational facilities). It also divides the communities and separates people living different lifestyles. Its situations remain unresolved and its ground unreclaimed.

### **The good practice challenge: how can a forest stimulate community gatherings linked to the built environment?**

The situation is special in Pori, since the cohesive force of the selected target area is dominated by nature instead of a built environment. The residential houses are located around this huge forest and identified by different type of housing, socio-cultural layers and generational categories. The detached houses are primary inhabited by families, while the block of flats are home mostly to elderly and immigrants. The ageing populations here is also a typical feature, but the community services aim to keep the neighbourhood active and provide small-scale interventions according to the local needs, such as installing benches in front of the houses and street clothes dryers at various locations as well as planting flower beds, which are voluntarily nurtured by the residents.

The City of Pori has already taken some actions towards the social rehabilitation of the park, which included artistic workshops and guided tours organized in the last years for different residential groups. In addition, they have established some running paths on the territory of the forest. These investments and interventions will proceed according to the forecasts.

The leaders of the city envision the park's future as an essential place for the entire neighbourhood, where the inhabitants have the chance to bond with their neighbors as well as with nature. The actions already carried out created promising basis for more extensive interactions with the residents of the surrounding areas. The built environment is a crucial part of the good practice used as a tool to connect communities and residents, to raise spatial awareness and to encourage small-scale interventions on locations that make the environment more liveable. Besides that, all means of existing organizing force can be a core of community building and can be extended by storytelling towards local history. The park itself on the one hand has an intangible, even haunting heritage, on the other hand, it is a neutral spot for sharing and gathering, which also has the potential to provide a protected base for the transition to the residential environment. Nature can host these first steps towards personal stories behind buildings, and in line with the artificially created environment, it can establish a common ground for historically and socially loaded multi-layers.

The question is still open in regards to what kind of actions have to be taken in order for residents to acknowledge this special urban landscape, to overcome the divisive (but healing) reputation of an urban forest, to leave their safe, habitual environment (their own flats and houses) and to open up to the possibility of inhabiting a green area just waiting to be discovered. In addition, it is very important to note that the selected target area with its unique features can be part of a general revitalization objective of the city. The impact of this potential transfer can be a good example of local stakeholders' collaboration and it can foster the trust toward further development plans.

### **Finding the engine and avoiding conflicts: potential stakeholders to mobilise citizens along a community festival**

The stakeholder meeting was held on 19 June 2018, combined with a city visit led by the representatives of the Pori Municipality. Regardless of emerging questions related to the good practice transfer (see them below), the participants of the meeting can take leading roles in the Urbact Local Group and most likely one of them can be the engine of the organisation work as well. Besides the representatives of the different departments from the Municipality (Social, Cultural and City planning) the main civilian participants are: 1. Residential Centre (Väinölään Nuorisotila/Asukastupa) 2. Members of the elderly group located in the block of flats area. The Residential Centre seemed to have the practice and knowledge of mobilizing people and a cultural NGO (which could not represent itself at the meeting) called Rapajöoti has experiences in community driven grass-root initiatives. The previously mentioned T.E.H.D.A.S. art group should be highlighted as a potential ULG member due to their field experiments realized in the target area. The pool of stakeholders could be widened by youth-related associations or university groups. Furthermore, non-formal architectural formations should also be addressed.

### **Celebrating a historically multi-layered urban landscape, facilitating social inclusion and cultural integration - Resources to be activated, assets and barriers influencing the transfer process**

During the first stakeholder meeting, the resources, assets, barriers and potential activities of the future community festival were mapped. The following lists of burning issues of the transfer process were compiled by the participants of the meeting.

What could be the best possible format and profile of the transferred and adapted good practice that refers to the special circumstances of the suburb landscape while merging the know-hows and the strengths the city and the area already owns?



There are already a number of hugely successful citywide events like the Pori Jazz Festival in the city centre, which is more of an upscale programme because of its international profile. However, in the same time of this music feast, a public debate forum called Suomi Areena is organized, where local NGOs and decision makers have a place to discuss topics related to politics, society, culture and sports. Another grassroots programme is the Urban village festival usually held in Toivo with a focus on preservation and open garden features outside of the target area. One of the grassroots initiatives is a Light Castle, where residential buildings, more precisely their windows are decorated occasionally with colorful lighting objects. Within the frame of the targeted area a performing arts festival was organized also for locals and immigrant by the radio station. Besides the occasional events, the Residential Centre (Väinölän Nuorisotila) provides various programmes for the elderlies, immigrant mainly with lower opportunities and even for the youth. These programs include lunches, cleaning services, bike repair workshops, a club for kids and library services, all of them with a social inclusion purpose.

Ways to find users and suitable resources for preserving valuable pieces of built environment and maintaining the historically multi-layered aspect of the urban landscape?

On the one hand, this question is related to the suitable ULG leadership but on another level, it is more about the volunteering culture in terms of human resources. According to the first ULG meeting, volunteering and the inclusion of young folks in the spoken neighbourhood in question is not a well-known routine, since financial difficulties make the locally based social systems (the old people's homes and the public library) vulnerable. Immigrants are highly represented in the area's population - it is challenging to access that community and guide them to engage with local history and encourage them to take actions in order to better their living space and to avoid isolation. One potential core ULG member is the artist group that showed interest in working with local people, offered to provide art pieces to entertain them, but the undecided question is whether the artists are ready to grab the leading role by creating a more socially engaged art.

The suburban territory at stake is under a re-identification process. One of the first steps of this was inviting the group of artists to re-frame prejudices against the park, but how the adaptation of the good practice can assist to the revitalisation/valorisation process? Transferring the good practice can push the NGOs towards strengthening their still forming networks and proving their capability to the city's decision makers by using local assets (such as debate culture, the power of nature, the importance of diverse identities) as a united front while also helping to define the special identity of this suburb.

Resources, assets and barriers influencing the transfer process, as well as potential activities are summed up below.

#### Resources:

- Relevant departments of the City of Pori (city planning, Street and Parks planning, cultural units, the Satakunta Museum, the Väinölä school, the Pori Library, the Pori Children's Cultural Center) including schoolchildren of local schools
- T.E.H.D.A.S ry. association of artists
- Satakunnan mobilistit ry.
- Residential associations of Väinölä and Sampola districts (Väinölän kirjastoyhdistys ry & Sampolan asukkaat ry)
- Rapajöoti cultural NGO
- Pori has long a tradition of co-operation with Nordic, Baltic and other European areas as well as with Universities, University of Applied Sciences, private companies and the civic society
- University units of as part of the University Consortium of Pori (University of Turku / Degree Programme of Cultural production and Landscape Studies; Pori Urban Platform of Aalto University) Satakunta University of Applied Sciences (SAMK) and Diaconia University of Applied Sciences (Diak) and other secondary/ high schools from the region should be involved

- Wide range of local events related to activating citizens in relation to on common issues and cultural events
- Local knowledge on social community services and on inclusion of immigrants

#### Assets:

- The project clearly has a strong political support : the soon-to-be-announced project leader will be a member of the relevant department of the City of Pori (collaborating tightly with the operational City planning unit)
- The city also has remarkable URBACT experience, which can be shared through the partnership. The mayor was also involved in that network. The staff is experienced as well.
- The service units are familiar with gathering knowledge, creating exhibitions and involving the citizens in these processes. The Cultural Unit cooperates with the Pori City Planning Office in order to make the city more meaningful and livable place for its citizens.
- There is an ongoing re-identification process of the neighbourhood for the long-run
- The existing culture of discussions on public affairs is very strong
- Love and responsibility towards nature, which connects people
- A diverse population with different cultural backgrounds can share a lot with each other
- Place-making in a forest – abandoned forest/park can be recaptured by people

#### Barriers:

- It is hard to reach real decision makers with such a focused target area to help the rehabilitation process and the transfer process
- Lack of free spaces for NGOs to operate, which is a distraction for NGOs in focusing on their initial mission
- 'Cultural' label can evoke controversial feelings in people
- Intercultural openness is in a starting phase
- Lack of an outstanding civic NGO, which could lead the realisation
- Difficulties among the ULG group to narrow down the target group of the pilot event according to real needs and challenges
- Integration of immigrants requires expertise even in terms of the good practice transfer
- A forest/park as an organizing power can distract the attention from the built environment and requires higher mobilizing forces (to make people visit the forest too)

#### Potential Activities:

- Organizing something based on the eerie myth related to the park
- Residents from the '80's were interviewed about their relation to the military radio station and the signals that could be caught also at home – play those stories
- Workshop for people mapping their skills and knowledge (social inclusion purpose)
- A festival where foreign people and Finnish people get to know each other
- A festival built around a fairy tale (myth)
- A festival which connects art, culture and democracy = Metsä (forest) Arena – public discussions, guided tours, art workshops, storytelling (elderlies and immigrants), talking to local politicians about housing, civilian interventions by activating and discovering local skills (who can paint a wall, who can fix a fence), world's kitchen by the immigrants community



### Summary: what experts realised during the city visit

Despite the doubts towards the relationship between nature and built environment as a principle of the good practice the concept of Pori is convincing because its roots are in storytelling and in local identity. Nature is an integrated part of that identity, which requires its own space in the transfer. The presence of the park as a special conditions provide more like a platform, where the cohesion of local community and social solidarity can appear and local people can present their uniqueness to the other citizens. During the pilot event, which most probably will be independent from an already existing festival, there will most likely be less emphasis on what is behind the doors in an architectural sense, but buildings can appear through their inhabitants. Furthermore, the unknown post-war architecture can be highlighted with the help of guided tours and small-scale renovations, which evoke stronger relations between resident and cause higher place attachments. The transfer has a great potential to induce real public debates regarding the issue of education and democracy. The exploitation of the diverse cultural backgrounds and a nature-urban intersection through the pilot event can serve other exemplary strategies and can be part of a wider city planning action. Although the target area is small, an annual reiteration of the festival is foreseen and expected since the topic provides space for development year by year.

The project should also focus on the Involvement of university students and participatory-planning experts. Trust between the supportive municipality and organisations seems given, but the reason why Pori scored in *Group B* is because the emblematic and outstanding civilian background is not a hundred percent visible in this phase of preparation. Based on the current analyses the city has an excellent chance to pilot the good practice (full-scale reuse) event in September 2020. The vision on how to transfer the good practice to Pori can be easily clarified in the Transfer Plan in due time, finances are provided by the budget of the proposed event period.

Both the network expert and the representative of the Contemporary Architecture Centre as owner of the good practice, and the Lead Partner are convinced that the transfer potential in Pori seems to be *high*.



## 2.9. Partners' Transfer Potential Assessment

Each partner city will be able to entirely transfer the good practice within the project lifetime. This statement is based on partners' opinion as well as on the network expert's and the good practice city's assessment. Each partner city will co-create a clear transferability plan in due time, and going through the different learning activities each of them will be able to transform the plan into a detailed operational plan resulting in the organisation of a pilot festival before the end of the project. This is partly due to the character and size of the good practice, but also because each selected partner city has a strong local character or spirit ('our heritage') linked to a partly un- or underexploited heritage, on which the good practice transfer can be built. Sustainability of the good practice is also ensured at each partner city, if the good practice transfer will be able to create a strong link towards wider urban topics and ongoing trends, and if the involvement of youth will be successful. Sustainability of the good practice transfer is also based on whether the festivals will be due community and trendy events, disseminated in contemporary ways, and nurtured, but not over controlled by related municipalities.

Organising a festival reflecting on the built environment is ensured at each partner city, but tackling community engagement and volunteering properly as challenges will vary from partner to partner. To be able to engage enough volunteers and residents, and ensure the sustainability of the good practice transfer in each city, the following seem to be essential: 1. tackling a strong local character or spirit ('our heritage') linked to a partly unexploited heritage (e.g. modern built environment); 2. positioning and marketing the theme in a contemporary way (e.g. effective use of social media); 3. incentivising volunteers and residents, especially young ones through gamification for example; 4. linking the festival to major urban trends and a broader context along the target area selected (e.g. the rise of thematic walks, discussions about brutal heritage in post-Socialist countries, the importance of urban green spaces). A successful good practice transfer is also based on the fact that the community festival should not necessarily be a separate event, but a (rather coherent) part of existing events.

Evaluating all these factors during the city visits, two groups have been created regarding the potential success of the good practice transfer at partner cities (as Újbuda intends to test the good practice in a new environment, the LP has been evaluated as well). In *Group A* the transfer potential is *very high* because local change makers (potential organisers – as person or organisation - of the festival) have already been identified. The organisers will be able to position the festival in a contemporary way also linking it to major urban issues ensuring its sustainability, while the municipality will be able to nurture the bottom-up process without exercising too much control, while it also will be able to make actions to benefit spill-overs. Thus the challenges linked to proper community and volunteer engagement will be surely overcome within this group. Within *Group B* full-scale reuse of the good practice within the timescale of the project is also foreseen, but the transfer potential is "only" *high* because finding the local organisers, and enabling them to create a due community festival is still not completely visible, thus overcoming the challenges linked to proper community and volunteer engagement most likely needs more time. This might result in the fact that the festival somehow will lose its character, and instead of being a unique event separately organised or embedded into an existing event in a comprehensive way, it will be a less characteristic element of an existing, top-down festival.

In order to better tackle challenges related to community and volunteer engagement the Come in! network fosters peer-to-peer learning besides learning from the Good Practice City. Thus the structure of learning is a mixture of the radial and the carousel model. In line with this, according to partner cities' built environment, interests, socio-economic background and the broader urban context they intend to position the festival on national level, smaller working groups were established in Phase 1 (see details in chapter 3).

The potential transfer assessment of partner cities is summed up in the below table.



Partner	Transfer Assets	Transfer Barriers	Transfer Potential Level	Un- or underexploited heritage	Major urban trends to tackle
<b>1. Újbuda (HU), pop. 140.000</b>	<ul style="list-style-type: none"> <li>- Local identity exists</li> <li>- Existence of young families</li> <li>- Compact area</li> <li>- Enthusiastic local politician</li> </ul>	<ul style="list-style-type: none"> <li>- Finding the civil organiser, able to organise a due bottom-up event</li> <li>- Involvement of youth</li> <li>- Municipality is able to nurture the initiative</li> </ul>	B (high)	"Let's talk about socialist housing estates that can be liveable"	<ul style="list-style-type: none"> <li>- exploration and new dialogue about socialist heritage</li> <li>- Importance of urban green spaces</li> <li>- (Socially) Resilient City</li> </ul>
<b>2. Gheorgheni (RO), pop. 18.000</b>	<ul style="list-style-type: none"> <li>- Enthusiastic local politician</li> <li>- The city centre is looking for its identity (revitalisation)</li> <li>- Thematic architecture events already organised</li> </ul>	<ul style="list-style-type: none"> <li>- People are introvert and due to poverty cultural consumption and engagement is low</li> <li>- The Armenian community is closed</li> <li>- Low level of engagement</li> <li>- Issue of the good practice possibly losing its unique character when being embedded into one of the existing events</li> </ul>	B (high)	Very unique Armenian heritage	<ul style="list-style-type: none"> <li>- Learning about built environment and cultural heritage as part of the curriculum in grammar schools</li> </ul>
<b>3. Varaždin (HR), pop. 47.000</b>	<ul style="list-style-type: none"> <li>- High number of students, the Youth Capital initiative and the involvement of the university</li> <li>- existing initiatives the transfer should build on</li> <li>- Enthusiastic local politician</li> </ul>	<ul style="list-style-type: none"> <li>- Lack of public spaces and community points outside the city centre</li> <li>- Residents' aversion towards modern heritage</li> <li>- Too much emphasis on the city centre</li> </ul>	A (very high)	Modern buildings ("not everything that was built during socialism is bad")	<ul style="list-style-type: none"> <li>- dialogue about the modern heritage that might generate national level interests</li> <li>- Valorisation of the "fringe" (between the centre and the peripheries) in Croatia</li> </ul>
<b>4. Targówek District, city of Warsaw (PL), pop. 125.000</b>	<ul style="list-style-type: none"> <li>- Strong support from the municipality</li> <li>- Strong local activities</li> <li>- Ongoing urban rehabilitation</li> <li>- Scaling potential (Warsaw)</li> </ul>	<ul style="list-style-type: none"> <li>- Lack of an identified organiser</li> <li>- Involvement of youth</li> <li>- Need to synthetise different parts of the district</li> <li>- Whether the good practice will lose its unique character when being embedded into one of the existing events</li> </ul>	B (high)	<ul style="list-style-type: none"> <li>- Intangible heritage formulated within lost identity</li> <li>- Modern buildings ("not everything that was built during socialism is bad")</li> </ul>	<ul style="list-style-type: none"> <li>- How bottom-up initiatives support large-scale urban rehabilitation</li> <li>- Storytelling as a tool for urban rehabilitation</li> </ul>
<b>5. Plasencia (ES); pop. 41.000</b>	<ul style="list-style-type: none"> <li>- Ongoing participatory policy creation</li> <li>- Active NGOs</li> <li>- Renewal linked to touristic appeal and city image</li> </ul>	<ul style="list-style-type: none"> <li>- The new partnership required by the good practice might generate conflict of interests</li> </ul>	A (very high)	Underused public spaces and the life on them	<ul style="list-style-type: none"> <li>- Placemaking as a tool to give back the city to residents</li> <li>- Dialogue between generations</li> </ul>
<b>6. Forlì (IT), pop. 118.000</b>	<ul style="list-style-type: none"> <li>- The existence of ATRIUM route</li> <li>- Ongoing re-interpretation process of the local legacy</li> <li>- Experience in abandoned buildings and related artistic actions</li> </ul>	<ul style="list-style-type: none"> <li>- Legacy processing is slow and full of conflicts</li> <li>- Divided civic scene (oversupply of events)</li> </ul>	A (very high)	- Unique, but rather sensitive Rationalist heritage	<ul style="list-style-type: none"> <li>- Exploration and community dialogue about the modern (brutal) heritage that might generate national level interests</li> </ul>
<b>7. Pori (FI), pop. 84.000</b>	<ul style="list-style-type: none"> <li>- Culture of discussions on public affairs</li> <li>- Love and responsibility towards nature</li> <li>- Experience in placemaking and culture-based innovations</li> </ul>	<ul style="list-style-type: none"> <li>- 'Cultural' label can evoke controversial feelings in people</li> <li>- Lack of an outstanding NGO leading the realisation</li> <li>- A forest as an organising power can distract attention from the built environment</li> </ul>	B (high)	<ul style="list-style-type: none"> <li>- Green areas as heritage</li> <li>- Intangible heritage</li> <li>- Garden City</li> </ul>	<ul style="list-style-type: none"> <li>- The importance of Urban Green Spaces towards urban planning, community development and democracy</li> </ul>

## 3. SYNTHESIS, TRANSFERABILITY AND METHODOLOGY OUTLINE

### 3.1. Introduction: mobilising citizens is a key to many urban policies

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Come in! partner cities have a joint understanding that mobilising citizens is a key to make many urban policies successful, and celebrating common values along the built environment, strengthening the feeling of belonging and this way enhancing local social networks is a great tool to start this difficult process. Although the good practice is not complex, it is “just” a two-day event, it is foreseen that it will be transferred entirely in each partner city as each target area involved has a strong local character or ‘spirit’ the community festival should be based on, even if tackling community engagement and volunteering properly will vary from partner to partner. Thus the big challenges within the Come in! network are on the one hand to learn how to mobilise citizens and nurture communities in order to organise a truly community based festival and on the other hand, how the municipalities can benefit from spill-over effects the festival might generate.

The expectation is that all Transfer Cities will entirely implement the good practice within Phase 2, but – as described above – two groups have been identified regarding the level of collaborative action resulting in due community festivals. The below chapters explain how the project structure reflects on the different starting points and local contexts at partner cities. The structure of learning in Phase2 is about learning by doing. Partner cities will not only ‘plan’ the good practice transfer, but they will also pilot it based on the common methodology. This opportunity provides space for peer-to-peer learning within the partnership and experiments on local level. Partner cities will face new, not expected barriers and assets while implementing the festival. Some partner cities have decided to organise the pilot festival already at the end of 2019 in order to have a structured way of collecting feedbacks within Come in! network and thus organise the festival hopefully better in the next year. This will highly strengthen the efficiency of the good practice transfer.

### 3.2. Transfer Network Methodology and Related Outputs

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In line with the programme requirements, the first transnational and exchange event (Warsaw, February 2019) is to provide a *Capacity Building to all Urbact Local Group (ULG) coordinators* linked to the preparation of the Transfer Plans and the proper operation of ULGs. Within the meeting, as an output, ULG coordinators have to prepare a detailed Journey Map (My Ideal Festival) about the crucial steps need to reach a successful transfer.

The second transnational event is a *Masterclass* in Budapest, during the 2019 yearly Budapest100 event (to be organised in late April or early May). Besides providing an opportunity for all partners to have a deep look how the festival works in real life and a masterclass on placemaking linked to small-scale interventions on public spaces to be provided by an ad-hoc expert, this meeting will be combined with presentations and workshops related to how the festival is being organised (detailed explanation of the organisation process step by step). During the meeting, participating staff members as well as ULG members will have to create an Innovation Flowchart as exchange and learning output (moving a step forward from the Transfer Plan and the above Journey Map towards implementation of the good practice). The Innovation Flowchart gives a detailed overview of the various stages in an innovation process (in this case the good practice transfer), listing the activities, requirements and goals of each stage. These include an overview of the different people, skills, activities and finances that the good practice transfer might need in order to succeed. The structured overview this tool provides, helps review where partner cities are in the process, and to organise the next steps in the transfer process. This tool also helps partner cities to spot opportunities for growth by helping them understand which resources to focus on.

After the Masterclass, bi- or trilateral group work starts with a strong cooperation and support of the network expert and the LP. In Phase 1 three groups were created according to partner cities' built environment, interest and socio-economic background: 1. Újbuda and Pori will work together as both of them focus on modern housing estates, and urban green spaces are a common link too; 2. Targówek District and Gheorgheni cooperate as they deal with (mainly) old, historic buildings in the frame of a bigger rehabilitation programme the community festival should enhance, and their geographical location is also a common link (relatively same attitudes influence the interaction between citizens and the municipality); 3. Varaždin, Forlì and Plasencia: all of them have a nice historic centre, but they would like to valorise their modern buildings along historic centres. Within these groups participating cities are "Treasure Fellows" and between May 2018 and May 2019 they visit each other in the frame of *Treasure Hunting Workshops* – they have to jointly analyse the most important factors, the "treasures", within a peer-review process towards successful good practice transfer (the related indicator is at least one visit per city to a Treasure Fellow). However, it is not set in stone that a transfer city cannot attend the meeting of another group (e.g. for Varaždin the work of Újbuda is also interesting and due to the distance it is easy to organise a bilateral meeting in this case). Each meeting will be participated either by the network expert or the LP as well.

Treasure Hunting Workshops are basically about peer-reviewing, and the selected method is entitled as Learning Loop. Participating cities have to create at least one Learning Loop for the host city, so for the Treasure Fellow. Learning is an ongoing cyclical process and the Learning Loop is a tool that helps partners to jointly define how the work the host city does informs what they do next. It provides a high-level perspective on how implementing social change can be broken down into a gradual process of iterative cycles. The Learning Loop describes four different stages that partner cities' work might pass through in a cycle of continual improvement. Using this tool can help understand the different phases involved when trying to implement their ideas.

During the phase of "Treasure Hunting", in September 2019 there will be a joint partner meeting at that partner which starts the pilot festival first, Gyergyószentmiklós (*Progress Review Meeting*, September 2019). This is a mid-term opportunity for all partner cities to jointly analyse how the transfer process looks like in real life context. The tool helping partners to contribute to the improvement of the local good practice transfer is the *Photo Safari* (taking photos during the festival based on guiding questions and joint discussion generated based on them – the related indicator is one Photo Safari Impression Pitch per city).

At the end of the Treasure Hunting phase the Come in! *Treasure Box Meeting* will be organised in 2020 April-May in Varaždin. Besides visiting jointly a second community festival and analysing how the good practice is actually transferred there and in other partner cities, this joint meeting is about sustainability of the good practice transfer (by an ad-hoc expert to be invited). During the workshop each partner city has to make a Scaling Plan as output (1 per city): once the pilot festival has been successfully implemented, the next step is to build upon this success context by sustaining and growing it further. Essentially this means extending the reach of the work to a bigger population. In the context of the Come in! network it means basically to replicate the project across geographies and also by referring to new themes. But up-scaling the community festival includes many other challenges: keeping a clear focus; negotiating cost structures and revenues (e.g. sustainable income rather than one-of grants or capital); handling effective supply and demand (e.g. demonstrable results, at the right costs); choosing the right organisational form (e.g. grow the organisation, partner, merge, take over). There are several resources that need to be in place for a pilot project to be scaled without compromising the necessary impact it must have. Regardless of how and when to scale, it is key to first build a shared vision for scaling within the organisation. The Scaling Plan aims to stimulate serious dialogue about this with key internal and external stakeholders.

Starting already in autumn 2019, running until autumn 2020 partner cities will organise their own community festival (the implementation of the good practice) as the result of the transfer and learning process (the pilot festivals are entitled as *Treasure Hunting Festivals*). Each partner city shall organise at least 1 festival and have the possibility to visit 3 other festivals as peer. Of course this is a great opportunity for peer-learning, which will

be based on Mood Records to be prepared by visiting cities for the host city (in line with the above mentioned, three mood records per city are foreseen). Similar to the Photo Safari, it is a creative way to collect personal observations and track participants' mood (through use of smart phones, computer or even drawings) during the festival that can be discussed later on. Participants have to sum up their observations in Impression Pitches for the host city.



The basic principle to create bridges between the transnational and local (ULG) learning processes is to have *ULG meetings* before and after transnational events (min. 8 ULG meetings per city are foreseen at least), where participants discuss and watch the related – above mentioned - exchange and learning outputs as those are clearly feed the elaboration of the *Interim* and *Final Learning Log*. In line with the URBACT guidelines, and based on the capacity building session dedicated to ULG Coordinators, they will produce the obligatory Transfer Plans in due time.

Exchange and learning outputs – each partner city have to create during the different exchange events – have been chosen on a way enabling partner cities to automatically move forward from transfer plans towards learning logs and the organisation of the good practice by going through the following learning phases journey map after the capacity building, transfer plan required by URBACT, innovation flowchart after the masterclass, learning loop after the treasure hunting festivals, and the scaling plan after the treasure box meeting. Before every single transnational seminar the network expert will launch an online meeting mainly with ULG Coordinators in order to get to know how the related exchange and learning outputs fed the local learning process and what messages the ULG formulated with regards to the next transnational seminar. ULGs have their own financial resources incl. the possibility to organise interactive sessions and invite local guests, but key ULG members can also participate in exchange and learning activities.

Citizen Diarists (min. 3 key persons to be selected per each city) will be selected in the beginning of the project too. In the case of the Come in! network each partner city should ideally select an active citizen, a participating NGO



(but perhaps not the organiser), and a senior municipal staff member: they will prepare a Series of Transfer Diaries in the form of Come in! Comics along 5 key topics (so min. five times altogether): 1. getting involved into the local work, 2. failure- and 3. success faced by the person in the good practice transfer process, 4. “my favourite place/activity” identified by the person during transnational events, 5. final observations. ULG coordinators will sum up the key messages of these diaries in English - these will be entitled as ‘My Learning Journey’, while graphic design is also planned for each partner city to be able to publish some of these diaries.

Interim and final learning logs, as summaries of the lesson learnt and the good practice transfer on local level, will be co-produced by ULG members, in line with UTBACT guidelines to be published later on. In order to foster group dynamism among ULG members, 1 team building session per each city is also planned in the beginning of the project.

General and specific communication and dissemination tools support the learning process too. Besides the obligatory project level communication tools (Detailed Communication Plan and complete graphic identity; Setting up online presence (mini site + Twitter account) and regular updates on these online platforms including institutional websites; Communication Kit for each partner (flyer, poster, release, boilerplate) and Newsletter (fed by Újbuda), each partner city will create a local social media account (e.g. FB, Instagram or local website) to disseminate the local Festival too. Transfer Stories will be interviews with residents after the festival (at least 1 interview per city posted in local newspapers), while Vox-pops will be videos interviewing several participants during the festival (at least 1 video spot with 3 interviews per city is foreseen). Partner cities will actively participate in the good practice transfer events to be organised by the National Urbact Points. The Final Conference will be held in Budapest (October, 2020), linked to a major urban topic (e.g. Socially Resilient Cities or “Brutal” or uncomfortable Heritage).

The above flowchart sums up the structure of learning activities within the network. It is also available [here](#) with higher resolution.

### 3.3. Overall Transfer Assessment: boosting other urban policies through the good practice

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Celebrating and organising a feast is a core part of the community building tools. Celebration is a big part of common culture that creates an opportunity to bond together and establish deep trust. Celebration and connection is key. Communities organize events, such as a big annual festival and several smaller regional events throughout the year. These facilitate real-life connections by stimulating people to come together.

Each partner city will be able to entirely transfer the good practice within the project lifetime. This is partly due to the character and size of the good practice, but also because each selected partner city has a strong local character or spirit (‘our heritage’) linked to a partly un- or underexploited heritage, the good practice transfer can be built on. Sustainability of the good practice is ensured in each city if the good practice transfer will be able to create a strong link towards wider urban topics and ongoing trends, and if the involvement of locally active community groups (especially youth) will be successful. While full-scale reuse of the good practice within the timescale of the project is foreseen at each partner city, in some cases finding the local organisers, and enabling them to create a due community festival is still not completely visible, thus overcoming the challenges linked to proper community and volunteer engagement needs more time. This might result in the fact that the festival will lose its character, and will be “just one element” of an existing, top-down festival.

Come in! provides a great opportunity to rethink the good practice itself running in Budapest, which happens in due time, as organisers are seeking now new possibilities in terms of thematic fields and community organising. One of the most important experiences realised so far is that having a clear and concrete developmental goal on the micro level gets people closer to each other than celebration. So in the future, besides celebrations during a festival much stronger emphasis should be put on concrete, small-scale placemaking initiatives co-created with

residents. The plan is that the most active houses should get an expert support in the frame of co-designing a local small-scale action to be disseminated during the festival. Tackling modern heritage by many partner cities also provides a great opportunity to rethink the future of the good practice. If testing the good practice in modern built environments will be successful, the original good practice in Budapest might step towards this field too. But sustainability is also provided by the size of the city (e.g. on the long run the festival should move out from Targówek to Warsaw) or the possibility to involve new heritage fields (e.g. the city centre in Forlì and Varaždin that are not the main focus in the network)

If mobilising citizens along the festival will be successful at partner cities, linking the theme to other urban policies and harvest spill-overs provides sustainability to the good practice in the partner cities. The transfer of the good practice thus might open important doors in many urban policies. Feeling of belonging and a feeling that our house is important might generate new policies regarding urban poverty (e.g. in Gheorgheni or Varaždin). The efficient use of the good practice can create spill-overs towards tourism strategies (e.g. in Gheorgheni, Plasencia and Targówek, through digital storytelling for example), the use of placemaking and street art within urban strategies (e.g. Plasencia, Forlì), city marketing and branding (e.g. Targówek which may attract visitors from the city centre, and a new dialogue between the different parts of the district through the organisation of the festival might generate new joint activities too). Seeing the target areas with new eyes in Pori, Targówek or Plasencia might start urban planning around the urban fringe. In Gheorgheni and Targówek the success of the good practice transfer might have an important impact on the urban rehabilitation processes, while in some cities, especially in Central and Eastern Europe it might start a new dialogue between the municipality and residents (“right to the city”).

Tackling sensitive or brutal heritage in Újbuda, Varaždin and Targówek, and rethinking the importance of urban green spaces also seems a very important theme from the good practice’s point of view as explained above. Regarding social fields, the most direct links are the facilitation of dialogue and activities across generations, social inclusion including migrants (e.g. Pori and Forlì) and rethinking the situation of tenants.

### 3.4. Conclusions: Budapest100 is an efficient urban acupuncture

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In these challenging times more and more people are ready to re-think the whole “system” we all live in, including its social, environmental and economic aspects. It seems that an increasing number of people consider the crisis of our days as an opportunity to do something different, something extraordinary. Indeed there is an inevitable need for a paradigm shift, and we can all be happy to see that in some cases top-down structures, which are usually not efficient and unable to move forward, have found ways to support bottom-up initiatives.

In cities, which are experimental places in many terms, we can witness some strong bottom-up movements to ‘claim the city back’ (e.g. Cities of Commons in Italy, the new municipalism movement in Spain or the open democracy platform in Helsinki - just to mention countries involved into the Come in! network), but also many policy frameworks aiming to stimulate innovation on the ground. Hopefully these first attempts from both sides can act as points for ‘urban acupuncture’ (quoted from Jaime Lerner, the former Mayor of Curitiba, Brazil), meaning that these smaller symbolic projects can have an effect in creating points of energy and initiating a snowball effect, transforming not only the given city, but the larger urban context in Europe.

Regarding social policies we can witness not only big challenges, but big changes too. As a result of the economic crisis many European cities and public agencies have realised that existing top-down services too often reproduce social inequalities and create dependency, while they are poor at preventing social problems, and better equipped for reacting to emergencies, which is very expensive. Many cities and public agencies have also realised that in times of emerging needs and austerity measures people-powered (collaborative) public services should be a core organising principle in future services. During smaller or bigger pilot projects on this field, the public sphere transfers power from the state to individuals, neighbourhoods and the lowest possible tier of government, since in many cases families and communities – not the government – are more efficient sources of

assistance and support. In order to enable residents using their own strengths and networks and making them more self-reliant, cities need to strengthen local social networks.

A community festival celebrating common values along the city's built heritage might be a very important first step within the processes described above, thus Come in! is a great opportunity for involved municipalities and communities to rethink not only cultural heritage and the more direct thematic fields mentioned in the previous chapters, but the way how public services are delivered and how public spaces function, and can generate a better understanding and joint platform on socially resilient cities.

