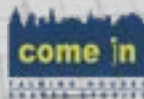


From buildings to people and public policies /  
From revalorisation to rebranding

Transfer outcomes of the Come in!  
– Talking Houses / Shared Stories  
URBACT Transfer Network

Authors: Ferenc Albert Szigefi, Rita Szerencsés  
and the Come in! partnership



# 1. INTRODUCTION

## ÚJBUDA: A MODERN EUROPEAN CITY

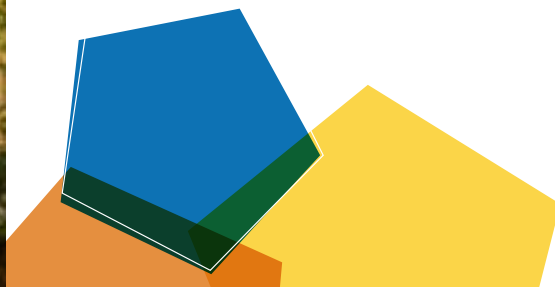
According to an old cliché: “Think globally, act locally.” This has been the guiding principle why the Municipality of Újbuda (Budapest XI district) decided to lead the Come in! network. As you will learn about how partner cities transferred Budapest100 as a good practice step by step, the mastermind of the project is the Hungarian Contemporary Architecture Centre, an urbanist NGO. We are proud to have internationally acclaimed experts in the district and excited to learn from them in making our neighbourhoods more liveable for those who belong here: the locals.

But why exactly did we decide to join to this European endeavour? What is the point of joining a transnational network at all? Let us take a few steps back and find a new angle! These transnational networks are useful in at least two ways: on one hand you can share knowledge or learn something new; on the other, these networks are effective in creating a common European identity as well. Working together, getting to know each other better, making friends abroad lead to a more unified, more effective Europe that can face the real challenges of the XXI century. Europe, a home that we all feel be part of.

Now let's turn to the actually good practice, the Budapest100. URBACT has selected around 100 good practices, many from here, Hungary, but why did we think to work on this specific one? When thinking globally, we often forget about our immediate surrounding: our neighbourhood, our locality. As you will see in the following chapters and the related videos, Budapest100 is an outstanding tool that forges strong communities and hence creates meaningful local identity. By discovering local stories and histories, residents can claim the city back that belongs to them. These real and virtual communities have the potential to shape the perception of their living environment too. By reinventing, rediscovering these spaces, they not only gain ownership over the area and make it more like their home, but they can rebrand whichever neighbourhood, make them hip/cool again. These achievements have lasting impact that stays well after the project ends.

What is the role of municipality in all this? As a result of the economic crisis many European cities have rethought the role of urban authorities: they must be able to facilitate bottom-up initiatives, to involve and activate citizens, NGOs and other actors and let them thrive. Budapest100 is a great tool to activate residents and start the above process.

Please take a look on the following chapters and [related videos](#) to see what and how we have achieved together.



# 2. THE GOOD PRACTICE EXPLAINED

Seven cities transferred Budapest100 as a labelled good practice within the Come in! network. The “Budapest100 - weekend of open houses” was established in 2011 to celebrate 100-year old buildings and their residential communities by the cooperation of volunteers, locals and residents, originally initiated by the Open Society Archives and the KÉK Contemporary Architecture Centre.

Due to the historical crises a hundred year ago, from 2016, the event changed its focus and now centred around different themes or locations, like the Grand Boulevard of Budapest, in 2016, or the houses along the Danube in 2017 or the Bauhaus jubilee year in 2019. It is a well-known civil festival with more than 20.000 visitors per year.

The main goal of the festival is to encourage residents to literally open their buildings' doors for the visitors, to team-up with neighbours, organise a program in cooperation with external volunteers and to share their stories and values, moreover, to initiate a conversation about urban revival, take action against social isolation and inspire the establishment and strengthening of residential communities.



One of the 3 key principles of good practice is the volunteer. The festival operates with ca. 150 volunteers each year, who

work closely with the residents or do architectural research. The mixed group of volunteers work together with a team leader in smaller teams, who helps them with the research processes, the involvement of the residents, and the realization of their own ideas for programs.

Second, residents and community. The easiest way of social mobilization is to create emotional engagement. The basic idea is very simple: volunteers work together with the residents in a coordinated way, to change the relationship between the built environment and its residents by using built environmental heritage as a tool. Budapest100 intends to help locals to become more responsible, active and proactive citizens. Budapest100 is about the involvement of enthusiastic citizens, who can realize their own ideas and areas of interest within an organized framework.



Third, Budapest100 is using the built environment as a tool, involving residents through territory-based storytelling resulting in emotional engagement and shaping locals' space identity. Besides creating more personal relations between the buildings and their residents, another strength of the practice is to uncover unknown or lesser-known information about the buildings of Budapest and share them with the larger public, also generating a significant database.

### 3. ŐRMEZŐ (ÚJBUDA): HOW DID WE ENHANCE SENSE OF BELONGING BY USING THE GOOD PRACTICE?

Budapest100 is a simple, cheap, but very efficient tool to enhance a sense of belonging since everyone is keen on looking behind the closed doors, getting to know little secrets of buildings, especially if told by residents. A very typical feedback of participating residents is that they have never ever thought that their buildings and stories can be interesting for anyone. That is why we used the method of Budapest100 in a new set-up at Őrmező, namely in a symbolic prefabricated housing estate of Budapest and this is why we recommend this method to other cities!



**LET'S SEE HOW IT WORKS AND WHY IT IS SO IMPORTANT!**

#### 1. Understand that sense of belonging and local identity is place-based!

Doing volunteering for your own neighbourhood strengthens the sense of belonging very much! Budapest100 activates residents on a super local level through celebration of residential buildings, not necessarily with outstanding architectural values, collecting and sharing stories, and what's more, doing a small piece of community action since communities are being formed when we do something together. Celebrating and using the method of Budapest100 is an ideal first step to activate communities!

#### 2. Select what to celebrate!

Pick up a suitable neighbourhood, then find out what to celebrate exactly! Celebration creates an opportunity to bond together and establish deep trust. Celebration and connection are key! We say that Budapest100 can be implemented in any neighbourhood where building on local identity is still possible, because every building is interesting - says the motto of Budapest100 and every life is full of stories! Őrmező was not an easy choice, especially since the good practice has been tested in historic buildings so far.

#### 3. Find some characteristic storytellers among residents!

Articulate what is unique about the neighbourhood and build on their local knowledge! In Őrmező we built on the fact that people still say hello to each other there, like in a village, and this is important, as it is definitely not regular in Budapest.



#### 4. Use what is already there and do not be afraid of failures - it is a part of the story!

In order to properly engage residents, build your activities on collective ownership of local initiatives and let people go! In our case it was the local community

garden and a popular Facebook group. So, we started there. We also built on local NGOs and other "connectors" of the community: community house, youth centre, but also the agile local committee member. Yet, during the first festival we coped with many barriers and failures as community building takes time.

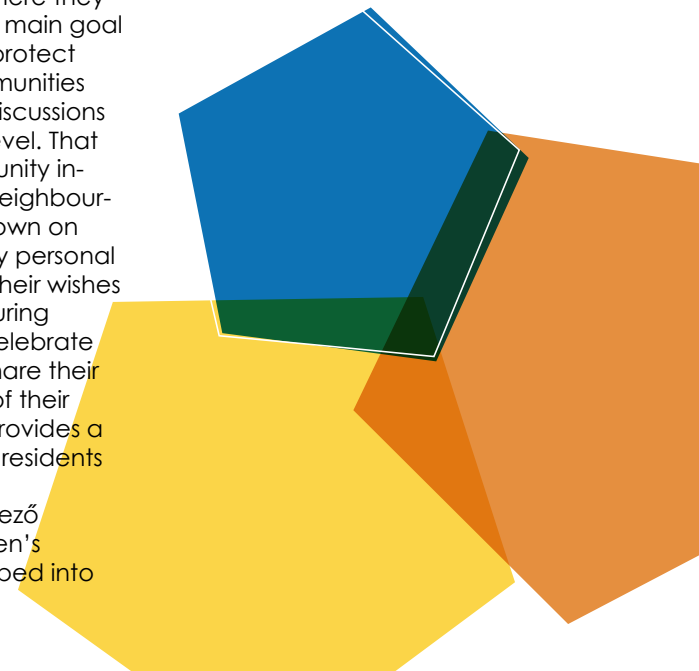


#### 5. Co-create community and place-making actions to increase community spirit, and thus sense of belonging!

Organise co-creation activities with the residents or create a display where they can express their thoughts! The main goal of the good practice is not to protect buildings, but to activate communities through heritage and initiate discussions on urban revival on the local level. That is why we established a community installation in the middle of the neighbourhood where locals could go down on their collective memory lane by personal photos and parallelly, express their wishes for a better neighbourhood. During Budapest100 we do not only celebrate but try to involve residents to share their thoughts regarding the future of their neighbourhood. Celebration provides a supportive environment where residents feel themselves encouraged. Fotók: community map of Őrmező Work of art created at a children's sculpting workshop photoshopped into Őrmező's public spaces

#### 6. Why is it important?

We believe that enhancing a sense of belonging efficiently motivates people to care about their built environment and their local community, it increases the so-called social capital, community spirit or neighbourliness. Enhancing sense of belonging and thus neighbourliness has profound effects on individuals including better mental and physical health, but also related to the community including informal social control and it can facilitate mutual aid and support between people. The method is efficient as people care and value public spaces better when they have knowledge, emotional connection, and responsibility. Ownership of public places creates responsible citizens. Responsible citizens take care of their environment. Taking care of our environment transforms cities. That was our mantra. And thanks to URBACT, we tried it and the first steps were successful, even in cities like Varazdin, Plasencia, Targówek (a district of Warsaw) or Pori, where we unusually celebrated modern heritage, proving for residents that their modern buildings are also valuable! We believe that every building is interesting!



## 4. GYERGYÓSZENTMIKLÓS (GHEORGHENI): HOW DID WE BRING LOCAL HERITAGE CLOSER TO RESIDENTS THROUGH STORYTELLING?

"The shortest distance between two people is a story" (Terrence Gargiulo). Storytelling is as old as human beings, and it might have an important role in urban regeneration through shaping identity and city image.

### 1. What is storytelling and how does it work within Budapest100?

Storytelling is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the listener's imagination. "We are in 1904. An Armenian man buys a lottery ticket. The little boy sitting and picking the



numbers. The family won so much money that they built a house at the main square of Gyergyószentmiklós. My great-grandfather was the little boy" – said István, the local coordinator and volunteer of the festival. Storytelling is powerful, because it is an iterative process: it is not only the listener who learns, but the storyteller too, who also becomes aware (and often proud, like István after getting to know the lottery story) of his or her own unique experiences and background. Budapest100 is a powerful tool because we all live in stories. Everyone has a story, and every story is interesting. What's more, every single building has a story and all of them are interesting! A city is an unbelievable source of stories! And everyone is keen on looking behind the doors and walls and

getting to know these stories especially if they are told by residents.

### 2. We need residents to tell stories, not experts!

Scan your targeted community and invite its members to tell their stories! There are plenty of ways to connect with residents. You can post a call in the media, you can send a letter. You can use your contacts, call around friends, and ask them to tell their friends about your project. That's what we did and some of them signed up to tell their stories. Invite residents and not just experts. It may not be perfect professionally, but it is a community festival, so it fills with life. Storytelling was the key tool applied in Gyergyószentmiklós to reveal the history of our Armenian past around the city centre where the community festival took place.

### 3. The power of storytelling

Match stories with locations – let people talk about their own profession, interest and memories in their own surroundings and let people be connected. Gyergyószentmiklós organised the festival to highlight its unique Armenian heritage, which is partly unknown locally. There is a high-level cultural festival dedicated to this heritage, but everyday stories from the past are not so well known, however they are as important as high culture as they shape local identity strongly. The local organisers engaged members of the Armenian community to open their doors



to visitors and tell their stories, knowledge in their own buildings. And this is how local stories change the local mindset.

- A resident of one of the houses, who has no Armenian ancestry, told the story of



the house with as much enthusiasm as if we were only 100 years ago and the constructions had just been completed.

- You can tell a story not only in words but also in pictures. The house of a famous Armenian man, now it is an architectural studio. A young architect re-photographed the buildings shown on old postcards. He put the pictures next to each other and it became a nice exhibition. The office's architects also marveled at the value of such a project.
- Unfortunately, several houses are in a dilapidated condition, which makes the city residents annoyed. The themed walks during the festival revealed the true history of these houses. The evictions introduced in 1949, the value-destroying work of the communist regime, the disorderly legal relations. Aware of this, several people's perspectives have changed, as they already knew that it is not simply negligence.

### 4. How storytelling can be used?

Find the storytellers, define your techniques how you want to collect and broadcast stories then create a platform to share them with your visitors and locals. There are many ways to collect stories: oral history collected by volunteers and shared on video and audio archives, a website dedicated to collecting stories of residents, live storytelling, guided or thematic walks.

Gyergyószentmiklós used traditional and contemporary ways of telling stories. With in URBACT the pilot festival allowed them to organise thematic walks with architects and historians. Participants could play a street game while they visited open houses, they used urban exploration by opening closed places, they had pop-up exhibitions and motivated residents to personal storytelling by furnishing an abandoned apartment with personal items of the town's senior residents.

### 5. Why is storytelling important for urban development?

In Gyergyószentmiklós storytelling was used as a new reflection on cultural heritage, both tangible and intangible, which, can provide a cornerstone for regeneration activities. Getting to know our own heritage makes residents aware of regeneration opportunities.



### 6. Storytelling everywhere!

Our Finish partner, Pori gave people the possibility to write down and share their memories during the quarantine and it helped many people to cope with these difficult times. Finally, instead of a community festival, which was not allowed due to the pandemic, they created a website to collect stories about a neighbourhood told by residents. As a reaction to COVID-19, Gyergyószentmiklós opened a Facebook group where residents were asked to take a photo from their window and tell a story. This super simple tool turned out to be very successful. Storytelling is indeed powerful!

## 5. VARAŽDIN: HOW DID WE USE THE METHOD OF BUDAPEST100 TO BRING DISSONANT HERITAGE CLOSER TO LOCAL IDENTITY?

When you implement the method of Budapest100 you are fully in line with contemporary theories on cultural heritage. You encourage individuals: to engage with their own cultural heritage, to reinforce a sense of belonging and thus to promote positive societal change. Varaždin, just like most partner cities, the good practice was used to raise awareness of local citizens towards 20th century architecture, which is often not recognized or admitted neither by officials nor residents.



### 1. Dissonant heritage - modern buildings vs. historical buildings

More people live in modern buildings than historical ones, and modern buildings are also part of our history. The neighbourhood of Đurek was built in 20th century and it represents a very significant moment in the urban development of the city. In Varaždin the historical, often called baroque city centre has been the symbol of the city for decades,

but using the good practice gave us the opportunity to see other urban areas in a different way and reveal information about the forgotten heritage.



### 2. How to start?

Choose a neighbourhood reflecting your dissonant heritage, then gather already active citizens and mix them with architects! Varaždin could use the preliminary work of a passionate group of young architects, voluntarily working on the promotion of 20th century architecture. Regardless, as always, a committed group of stakeholders is key. Volunteers were both architects and citizens, all connected to Đurek somehow: they live there, work there, or they are passionate about the modern built environment. Establishing such a group is a breakpoint, showing that something important is going on.



### 3. Tackle local identity - research the built and cultural history of the chosen neighbourhood!

When residents feel the distinction of their built environment, try to grasp the local identity! For example, how Đurek was created as a part of modern city planning tells a broader (rather European) story of the 1960-ies when the city needed to expand rapidly due to the high number of newcomers from villages. As a result, thousands of new residents got flat and started a new and completely different, modern way of life. Besides being the symbol of this process, "Đurek" is also interesting because lots of attention was given to proper neighbourhood planning (green spaces, kindergarten, elementary school, and health centre). Despite many negative connotations (built in Socialism = ugly), Đurek still represents well-being in our city.



### 4. We are all visual!

Use your research to frame a story, get people to speak and shoot a video interview! First, Varaždin created a short video in which they combined "local voices" with professional views. This short professional documentary - voluntarily done by young architects - was shown during the community festival. It was a perfect and powerful way of raising awareness!



### 5. Increase local pride! - Find local people and local institutions, get them on board!

When you dedicate a community festival to the values of a neighbourhood - you will break the ice. But it works only through a real bottom-up process. In Varaždin the involvement of the local elementary school and kindergarten was crucial. Involving children and applying environmental education helps raising awareness among parents as well as diversifies what values your festival offers.



## 6. Find storytellers - provide space to share their stories!

What Varaždin also did: making "space" for local storytellers both at the festival and in the documentary. Residents talked about life in Đurek 60 years ago and today.



## 7. Professional context - use your research to offer thematic tours!

Varaždin organised architectural walks during the festival. First, it increased locals' appreciation towards their own neighbourhood, and second, they are great at engaging citizens in a dynamic way.



## 8. Create a movement!

Croatians are all surrounded by dissonant heritage. This is an important topic. URBACT Transfer Network Come in! provided a great opportunity for the city for learning by doing, especially as most partners (Forlì, Plasencia, Órmező, Targówek and partly Pori) dealt with modern neighbourhoods as well. Varaždin hopes that they might even launch a movement through Come in! in Croatia!

## 6. TARGÓWEK (WARSAW): HOW DID WE BOOST CROSS-SECTORIAL AND INTERGENERATIONAL DISCUSSIONS?

Targówek learnt how important it is to create a safe space for people to exchange their opinions and feel connected/engaged. The very best idea was to show the local heritage and ask people to tell their own personal stories about the buildings they were associated with. The good practice is a great opportunity for elderly to share their stories, for youngsters to share their insights related to their own neighbourhood and explain what change they want. It is also a great opportunity for families to create connections, and finally it is a great tool for the municipality to get insights from different social environments. The best way to do it is to create the local stakeholder group responsible for the organization of the festival. The group should represent different age groups and has a cross-sectorial aspect. Amazingly when you join the different age groups together you might experience fresh minds and you can get an inside from a different social environment. You can also try to find unusual groups for your assignments. You can

join the volunteers from primary and high schools to activate promotion as Targówek did.

When you prepare the first stakeholder meeting with representatives of a multi-stakeholder group, try to be creative and unusual and make up an environment when people feel engaged. Joint meetings with equal partnership among the participants let Targówek better understand the needs and motivations and realise common aim - promoting local, partly intangible heritage.

Targówek focused on building an open and creative atmosphere by using lots of exercises relating to creativity and coaching tools which gave participants space for an "out of the box" approach. Finally, they found out that it was what participants needed the most, especially during the pandemic. Creating a strong connection between members of a local group generates a big social impact. It is also really helpful when you need to adjust quickly to changing





pandemic conditions. Our group was very creative: participants had a lot of ideas and they were motivated to do the uncommon festival together.

The local group had a perfect match - older members knew a lot of compelling curiosities and the youngsters knew how

to present it. Thanks to this combination they created a city game which interested Warsaw inhabitants representing different age groups. Targówek has a highly recommended way to create activities that bring different people together. They organised a city game with a lot of historical curiosities. For the real history lovers, they created an audio path recorded by local ULG members and inhabitants. They also used tangible heritage to encourage people from outside of the neighbourhood to visit the place and get to know the local stories. Targówek realized that local diversity is the main advantage of the neighbourhood. It is unusual for the rest of Warsaw to have such a strong community level collaboration and sense of belonging. The Come in project helped them understand how it works.

## 7. PORI: HOW DID WE USE BUILT HERITAGE TO REINFORCE LOCAL IDENTITY

The built environment is the catalyst within Budapest100: every building has a history, and their residents' personal stories make connections between people and neighbourhoods. Sharing unfolded information helps connect people and places and at the same time raises awareness and even responsibility towards the city as a living canvas, and buildings as reference points.

Pori decided to address a suburb location of the city, which is a mixture of residential and industrial areas surrounding a green woodland park with an old shortwave radio station right in the middle. Pori aimed to put this peripheral area on the map by using an emblematic and semi-known organising force: the radio station itself.



### 1. Where to start? – After choosing your location and mapping the targeted built environment, list potential buildings and start your research!

Research is an essential part of this process. The first step is to discover unknown or lesser-known oral or written historical information about the buildings and its residents which can be shared with the larger public, while on the other hand, it is a tool to create more personal relations between the buildings and their occupants. In Pori local organisers nar-

rowed down the focus to the shortwave station and worked with an experimental artist group to gain information about the history of the building. Conducting research, they discovered that turning built heritage into a focal point and reference for action and knowledge the power of narratives raises.

### 2. Find the flagships of your project – based on the research combined with intuition, grasp the most interesting information which can be a call for locals and outsiders as well!

In Pori the radio station functions as a bridge, bringing into focus the shared heritage of the surrounding communities. As industry brought with its people and the surrounding suburbs were born the radio station stood witness as a mysterious and ominous forbidden zone in the collective imagination of east Pori. Broadcasting for decades around the world remained closed off from the communities surrounding it. Revealing facts behind the mysteries seemed to be connecting people, local organisers only needed to find a way to showcase the research materials to reach locals and address public management as well.

### 3. Gather stories and people – armed with the research materials address the local stakeholders to collect people's voices

Obvious challenge was bringing residents on-board, but active members emerged from the local resident's associations. Through events at the radio station, local organisers were introduced to local radio amateurs and people who had a personal history and connection to the station. People who had stories to share. Besides, Pori managed to bring the municipality aboard with the different heads of departments

enthusiastic to be a part of the development of the area.

#### **4. Start the action – Having research materials, peoples on board the next step is to design the format how all the collected knowledge can be broadcasted**

Originally, Pori planned to realize the community festival just like all other partners: all the collected knowledge could have been presented aiming to highlight the built environment of the neighbourhoods, its character and stories. Due to the pandemic Pori needed to reorganise its plans and find a solution which can remain valuable in the post-corona reality as well. The radio station had held central stage from the beginning and a digital platform had been an element of the plans all along and finally it all came together to become the main focus point. The radio station was literally a talking house that shared stories for decades and its reach was global in the era before the internet.

So, building a website for the radio station to share and animate built heritage was a natural next step. As the society around came to a halt, organisers wanted a new digital approach to dealing with community and a way to highlight the built heritage. They decided to build a website for the history of the building and the local stories relating to it. Stories, photos and different kinds of historical material was crowdsourced with the help of social media, and collaboration

with local radios and other media. They also hosted a popup exhibition showcasing the station's history and introduced the newly freed up space to the curious members of the socially distancing public.

#### **5. Detect the spill-over effect and lesson learned of the project – After realizing the project using built environment as a tool the following step is to conclude, collect feedbacks and draw conclusions!**

As the city itself has become more aware of the station thanks to the community activities, an interest in its development has grown significantly. Using built heritage to draw attention to a peripheral area succeeded since the municipality started to renovate the radio station and involve the area to the city-level participatory agency project. So, the usage of built heritage helps to gain tangible and visible results that can be communicated both on site in the neighbourhood and online to wider national and international audiences. Pori thinks the website created is an effective way to popularize historical research and make it more accessible (both on site and online) in regard to situated knowledge. Understanding built heritage as a media both analogue and digital might appear in other URBACT Come in! partners cases just to mention Forlì where buildings are imminent carrying the traces of a dissonant historical era.



## **8. PLASENCIA: HOW AND WHY TO INVOLVE VOLUNTEERS?**

One of the three key pillars of the good practice is volunteering, which is a great form to motivate locals to become more responsible, active and proactive citizens. The activities behind the good practice are actually initiated by enthusiastic citizens regardless of their age and background, who can realize their own ideas within an organized framework.



can be your volunteer while adapting the method of Budapest100. Plasencia decided not to have a general open call to recruit volunteers but to address NGOs working in the festival neighbourhood directly, taking advantage of the previous collaboration of the city council with these associations. NGOs have their own networks and target groups, so inviting them seemed more powerful than intervention.

### **1. Why are volunteers so important to the method?**

Usually volunteers are locals, or they have some kind of attachment to the festival area. Volunteers are the most appreciated assets, the engines of engagement. Having a group driven only by passionate volunteers provides a place for self- and community development.



### **2. Who can be volunteers? – map your stakeholders to address the most various pool of people who can be interested to join your festival!**

Citizens in a wider sense, NGO members, seniors, students, actually anyone

### **3. What roles volunteers can play in the project? – Assign activity areas to your community festival but let your volunteers decide what they want to do!**

Depending on the recruited people's interest, volunteers can help the project by organising programmes together with the residents or they can initiate their own ideas and take the opportunity to





realise their own passion related to the neighbourhood or urbanism as such. Volunteers can conduct research in cultural and architectural history, they can take roles in communication, lead guided tours, display exhibitions. Volunteers can be storytellers and placemakers. In Plasencia for example an association interested in archaeology and heritage seemed the best vehicle for gathering information on buildings, while PlanVE, a local online leisure activity guide helped to publicize the project.

#### 4. How to involve volunteers? – Different groups require different tools.



Plasencia directly addressed association members like youth centres, family associations, NGOs dealing with local history, and residents unions. They emailed and phoned the representatives to introduce the project to them. In smaller cities direct contacts and living acquaintanc-



es are more efficient. Though, you can also create an open call, post it on social media, use influencers, send out invitation letters, place invitation posters, etc. An email may be enough to involve an association, but to convince a neighbour, family ties or friendship can be more effective.

#### 5. How to keep your volunteers on board? – Once you raised their interest you also need to maintain it!

Volunteers are great assets, but you need to invest time to keep their motivation level up since volunteering is an



extracurricular activity. The most important thing you can do is to give space and responsibility to them to initiate different ideas, but you must be able to nurture their journey with personal support. Plasencia created plates as



rewards for the volunteering houses and NGOs to have some tangible long-lasting memory, and they have always tried to

maintain a festive atmosphere, which encourages volunteers to remain linked to the project. You can even divide them into smaller groups and organise team building activities, informal gatherings, knowledge sharing sessions. Doing volunteering is pretty much benefitting for the volunteer as well.

#### 6. Conclusions

What Plasencia learnt is that they need to discover the potential of this new citizen participation, to work in environmental, circular economy projects, etc. Come in! city partners might agree that volunteers are never enough, but having a few but enthusiastic volunteers can

attract more people to join for further editions just how the good practice itself proved.



## 9. FORLÌ: HOW TO CREATE SOCIAL IMPACT BASED ON BUDAPEST100?

Budapest100 addresses a complex issue in a simple way: it models behaviour change by emphasising common and hidden values, using a human-centred approach and storytelling. Forlì was fascinated by Budapest100 because it is crucial there to create a space for residents to learn about their city and their buildings: a heritage built between 1920 and 1935, the Italian Fascist period, a heritage not easy to tell, a dissonant heritage. Reflection on this heritage through "celebration" is key.

Budapest100 can be a strong tool for any city to tackle complex social challenges in a fun-based approach: change the perception of the city or a neighbourhood, enhance sense of belonging, develop relationship between citizens, and last, but not least, talk about dissonant heritage.

So how did Forlì approach the transfer process of Budapest100 in order to have an effective impact?

First, the involvement of residents. Forlì followed the original method and launched a public call giving to the project an immediate choral imprint. Forlì wanted to involve not only common citizens but also sensitive sections of the population:

elderly for the storytelling, children from social housing to work with them on the topic of housing. Dissonant heritage can be found all around Europe, this approach can help in humanising architecture, sharing its history made of small memories of former or current residents, and it can break down the preconceptions and heal collective memories. Forlì used historical research of the buildings carried out by volunteer citizens and storytelling to reframe the dissonant heritage. The first step was to involve ordinary people, accompany them in a historical research, collect images and historical facts together. Organisers together with volunteers understood a lot about these places: how they have changed over the years, and how these changes have affected the city. These materials were used to trigger discussion with the residents and inspire them to share their stories. Moreover, it also represents an awareness for the municipality of its historical built heritage. A community festival like Budapest100 has the potential to draw the attention of decision-makers to undervalued neighbourhoods and heritage.



## 10. FROM REVALORISATION TO REBRANDING: THEMATIC JOURNEY OF THE PARTNER CITIES BEYOND THE COME IN! NETWORK

During the transfer process Come in! partner cities moved away from pure transfer in many ways and started to use the good practice as an urban development tool. So, what policies can be stimulated through the good practice? What was the added-value of the Come in! network with this regard? What is the next after transferring Budapest100 in your city?

First, partners moved away from historic city centres to dissonant and modern heritage. Instead of "nice houses", post-war modern heritage was highlighted in Varaždin, Pori and Plasencia, Fascist legacy in Forlì, prefabricated housing estate in Órmező, and industrial heritage in Targówek. By using the good practice project partners paved the way for a new dialogue about dissonant heritage. Through the good practice it is also possible to explore new thematic fields linked to "heritage", such as urban green spaces. In addition to this, experimenting the good practice also helps to better understand participatory approaches, co-creation and placemaking processes within urban renewal on a super local level. Most importantly, partners used the good practice on neighbourhood level with the aim to rebrand them by using storytelling. They moved away from celebration to rebranding neighbourhoods and shape public policies by using storytelling.

Perhaps this is the most important "policy spill-over" of the Come in! network.

The Come in! network was a great opportunity for involved municipalities to rethink not only cultural heritage, but the way how public services are delivered and how public spaces function and can generate a better understanding

on socially resilient cities. This is simply because of the innovative character of Budapest100!

First, the good practice is successful because everyone is keen on looking behind the scenes, and creating emotional engagement is the easiest way of social mobilisation. Second, Budapest100 addresses a very complex issue in a simple and very cheap way: through the revalorisation of our own heritage and built environment it is able to mobilise citizens, foster civilian power and urban stewardship, and create connections to decrease social isolation. Third, built environment and the concept of "our heritage" is effective in mobilising citizens. Last, but not least, it is a kind of neutral space to foster neighbourliness or social capital. It brings people of different social backgrounds and generations closer. It creates conditions for stakeholders including citizens as equal participants to initiate discussion on urban revival, and to effectively and creatively shape urban environment and public policies for greater social impact!

All in all, Budapest100 is an efficient "urban acupuncture". A symbolic project which can initiate a snowball effect, if managed well.

Budapest100 touches a very simple issue: every house and story are interesting. Stories are the shortest way between people. And people care and value public spaces better when they have emotional connection and responsibility. Ownership of public places creates responsible citizens. Responsible citizens take care of their environment. Taking care of our environment transforms cities.

