

Disclosing the Value of Makovecz's Work.

The Value of the Contribution of Architecture to Cohesion and Social Engagement: Imre Makovecz's Work within the Faluházak Project During the 1970s and 1980s.

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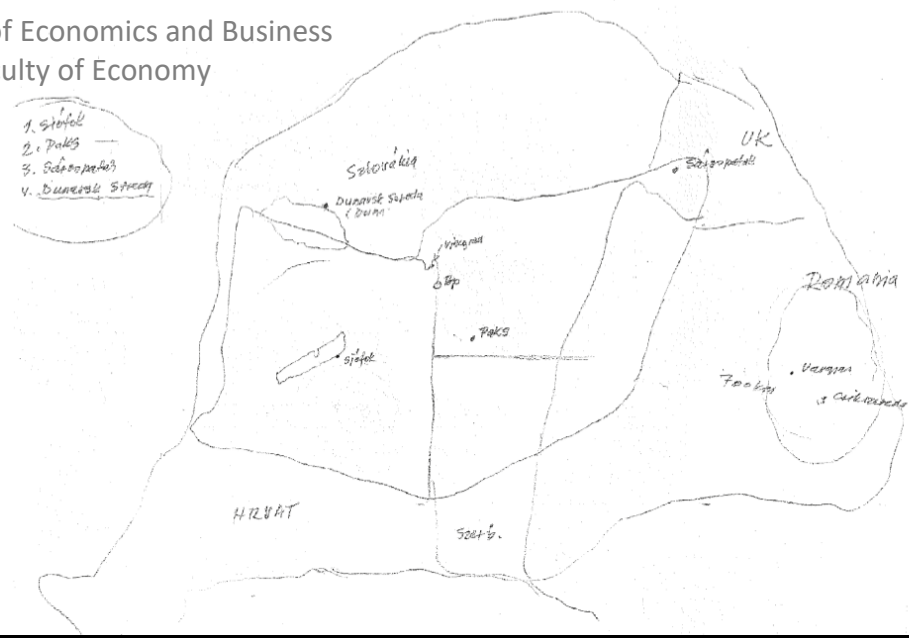
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Imre Makovecz's freehand drawings.

The first time I met Makovecz, he drew me a map of Hungary, marking the most significant places through which I could get closer to his work. With the promise that I would return, we said goodbye.

From this map, my research began (Giustra, M., 2014).

1. Introduction

Over the past 10 years, I've been in contact with Imre Makovecz's architecture, both practicing at firms connected to his studio Makona, such as Triskell and Axis and carrying on research activities on his thought and oeuvre as architect and public personality.

Furthermore, it was through a direct observation and a direct contact with local communities living in villages where, during the last forty years, architectures designed by Imre Makovecz were established, that I could experience and verify the centrality of these buildings in community life.

Such experiences and further considerations on the phenomenon which I observed, pushed me to continue the research on a more multidisciplinary level to be able to describe and represent the changes and values generated by the interventions of Makovecz and the governance of buildings on a more scientific basis, researching and implementing in the analysis of data collected the SROI methodology.

Although the social and aggregate role of Makovecz's oeuvre is recognizable in both religious and secular architecture, it is most probable that this address was fully setup and implemented with the *faluházak*¹ project. Beginning with the building of the cultural centres, and the study and creation of the appropriate social, architectural and environmental conditions, a process of awakening and great modernity was born, which continues until today.

The Houses of Village, or *faluházak*¹, whose systemic design is a real statement of intent, were intended to reactivate processes of social cohesion through both the design features and meanings, and a variety of cultural programmes.

The major part of these buildings, designed by Makovecz, were built during the 1970s and 1980s in small Hungarian villages and cities on the basis of a multidisciplinary and participatory approach that involved different actors, specialists and disciplines (architecture, engineering, urban planning, sociology), and also thanks to a real feat of propaganda involving local administration and the population.

Some of these buildings have worked seamlessly for over thirty years, surviving major economic, social, and political changes that have affected the areas in which they stand, adapting their cultural offerings to the changing times.

The aim of this research is therefore to investigate, evaluate and represent some of the characteristics of the social, cultural and economic values generated by the oeuvre of Imre Makovecz and the group of specialists who collaborated with him – Pál Béke, Tamás Varga, and Ferenc Péterfi – within the *faluházak*¹ project. Said project was carried out in local communities living in small villages scattered throughout Hungary, during the 1970s and 1980s.

The current research work focuses on the Hungarian Organic Architecture of the architect Imre Makovecz, concentrating the analysis particularly on the Cultural Houses and Village Centres that were built, with a specific multidisciplinary and participatory approach to encourage cohesion and social engagement, in the Hungarian villages of Bak (1985), Zalaszentlászló (1985) and Kakasd (1986).

The current research is based on a multiple case studies approach, architectural data, and on the investigation of the governance of buildings, taking into account the urban and social

contexts in which the buildings are located. Data has been collected through direct observations, semi-structured interviews, archive research and user-centred perspective surveys. Valuable benchmark data and qualitative data were collected, as these points of architecture represent virtuous examples for their peculiar history, participatory approach within the entire design process, architectural features, and social and ecological value. The SROI (Fig. 1.1) methodology has been used in order to evaluate and represent the impact value generated.

Through the research work and finally the SROI analysis of the House of Village in Bak it was possible to understand whether: What are the values of Imre Makovecz's architecture? Is architecture even a driver capable of generating tangible evidences on the local community and territory? What is the return generated by the Bak *faluház*¹ for stakeholders? Is the social impact generated by the Bak *faluház*¹ within the local community quantifiable, and how?

The quantitative approach of the data required the use of descriptive techniques, averages, correlations and probability calculation. This made it possible to take a picture of the main stakeholders involved, as well as to measure the changes and the impact generated by the House of Village in Bak in a period of time from 2014 till 2017.

Keywords – Participatory design, community, heritage, architecture, social cohesion,

governance



Fig. 1.1 SROI figurative scheme
(Social Return on Investment)

2. An Overview of the Hungarian Organic Architecture Imre Makovecz

Since his youth, Imre Makovecz (Budapest, 20 November 1935 - 27 September 2011), major representative of Hungarian Organic Architecture, always showed great curiosity toward the world of art and architecture and was often involved by his father, who was a cabinet maker, in the reconstruction of ligneous carpentry of the houses hit by World War II in the area of Lake Balaton. Initially inclined to become a painter, he was then encouraged by his father to study architecture, which could offer him a more secure future in terms of salary. Makovecz undertook his studies at the Technical University of Budapest and it was there, during those years, that he encountered the texts and drawings by architect Frank Lloyd Wright for the first time, thanks to special permits of some professors and archivists.

The Technical University was, in my opinion, an eclectic conglomeration, a palace of wonders into which it was an honour to be included. I was happy and proud to have been accepted into the Technical University. In my second year I discovered the university's documents office, a place I am grateful for to this very day. In the documents office I found piles and piles of articles – all in manuscript form – that were completely unavailable to the rest of the country. There were a lot of translations to be found there too. Thanks to Professor Weichinger's recommendation – for which he had to accept full responsibility – the people working there were willing to let me read them. Thus, I came to be familiar with the persona, thoughts and work of Frank Lloyd Wright. Think, for a moment, of what this meant! In 1955 the rest of the country had just absorbed the Zhdanov school of Socialist-Realist architecture (Gerle, J., Makovecz, I., 2005).

This occurred when the ideology on force at the time imposed uniformity to the architecture of the Socialist-Realist regime and the adjustment of such imposition to all universities. Subsequently, graduates did not have much of a choice but to start practising architecture at the collective state offices, which were designing according to the guidelines of the Socialist-Communist regime. In this context, student Makovecz, who had already showed pronounced tendencies to develop projects according to organic and biomorphic shapes, was not encouraged by his professors to follow his creative ideas.

Then, in my third year I received the task of designing a *halászcserda*, a traditional Hungarian kind of fishermen's pub and restaurant. I tried to solve this problem by bending a fish-like shape. This was to be the building. Another fish-like shape was then placed upright, thus becoming the chimney. This was my attempt to design my buildings around living forms. As kindly and patiently as possible, my advisor, Csaba Virág, made me put this drawing aside. Instead he had me design some kind of little house with a thatched roof. His comment was that if I have to be this way, this should suffice for now. Out of this came a design for which I received high marks, yet it still was not what I had wanted the building to be. In the next semester I was told to design a public bath. I took all kinds of tall domes of different sizes, lined

them up beside each other and used a flat, shapeless sort of form to tie the whole thing together (Gerle, J., Makovecz, I., 2005).

In 1956, Makovecz took part in the popular revolt against the Regime, subject to the guidelines of the Soviet Union: the event was violently repressed by the military invasion, and caused

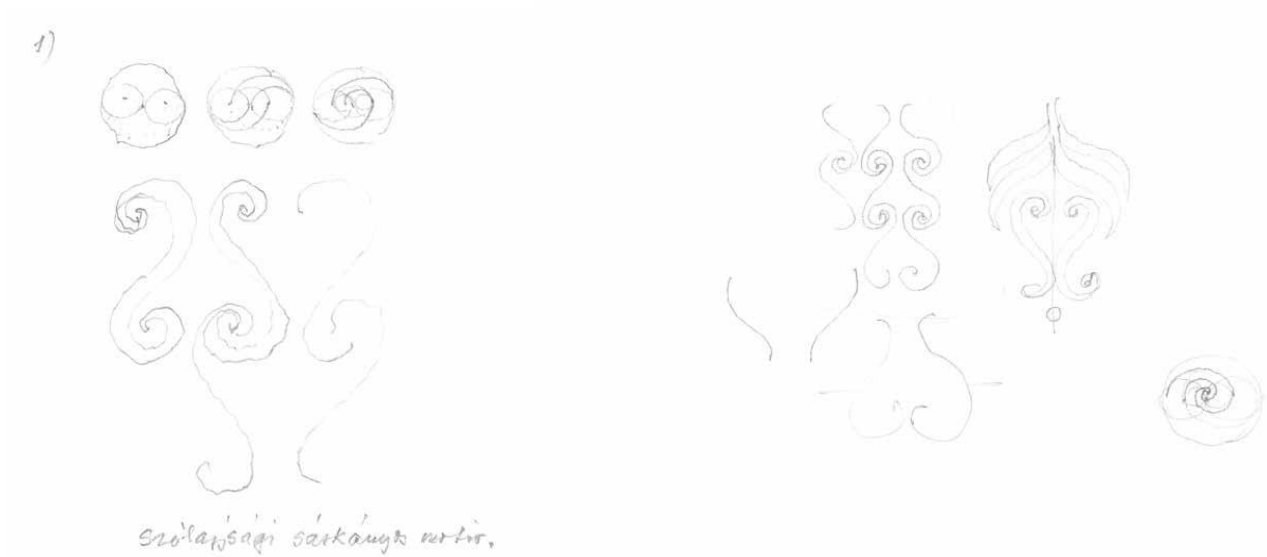


Fig. 2.1 Imre Makovecz's freehand drawings

Yin-Yang and the double helix development on the level, generated from the shape of the yin-yang. According to Hungarian local tradition, this pattern is also defined as the symbol of the dragon.

suspension from the university, which he was able to complete only three years later, in 1959. Having studied architecture and obtained his Diploma in 1959 at the Polytechnic University of Budapest (*Budapesti Műszaki Egyetem*), during the early 1960s Imre Makovecz started his professional career at the state offices, the only opportunity available for young architects in Hungary at the time, which considered the participation in the elaboration of commissioned projects.

Following the first years at the BUVÁTI studio, whose manager offered Makovecz to work with him, after the latter has obtained the Diploma -, which was mainly dealing with small constructions in the areas surrounding Budapest that were to be urbanised, Makovecz moved to the SZÖVTERV state office, most probably urged by his friends István Kovách and Tibor Szauer, met during the years at the university, and worked there from 1962 until 1971. Important during these years are the encounters with Erzsébet Várlaki and the interior designer Gábor Mezei, who collaborated and supported Makovecz in the elaboration of various projects until the year 2011.

Marovecz's first years as a professional were characterised by a production which ranges from minor buildings to larger and structurally more complex constructions. The minor buildings are mainly small inns and restaurants, such as the projects for the Tavern Sió in Szekszárd in 1964 (*Sió csárda, Szekszárd*) and for the Tavern Csákányosi in Tatabánya between 1966 and 1968, (*Csákányosi csárda, Tatabánya*), later destroyed by a fire and rebuilt, deployed along the main communication routes connecting Hungary's major centres. The *csárdák* are mainly formed by mixed casings in masonry and reinforced concrete. The traditional roofing of such buildings, completed from the outside by means of a typical layer of canes, is supported by perimetral walls and sometimes also by trunks and pillars in reinforced concrete, from which an umbrella-like structure, made of wooden lintels, branches off.

The more complex buildings, mainly department stores, located in major, highly populated centres, according to a precise governmental programme, are constructed in reinforced concrete and were clearly inspired by the architecture of Frank Lloyd Wright and Rudolf Steiner: an exemplary instance is the project for the Department Store of Sárospatak, designed in 1969 (*Bodrog áruház, Sárospatak*).

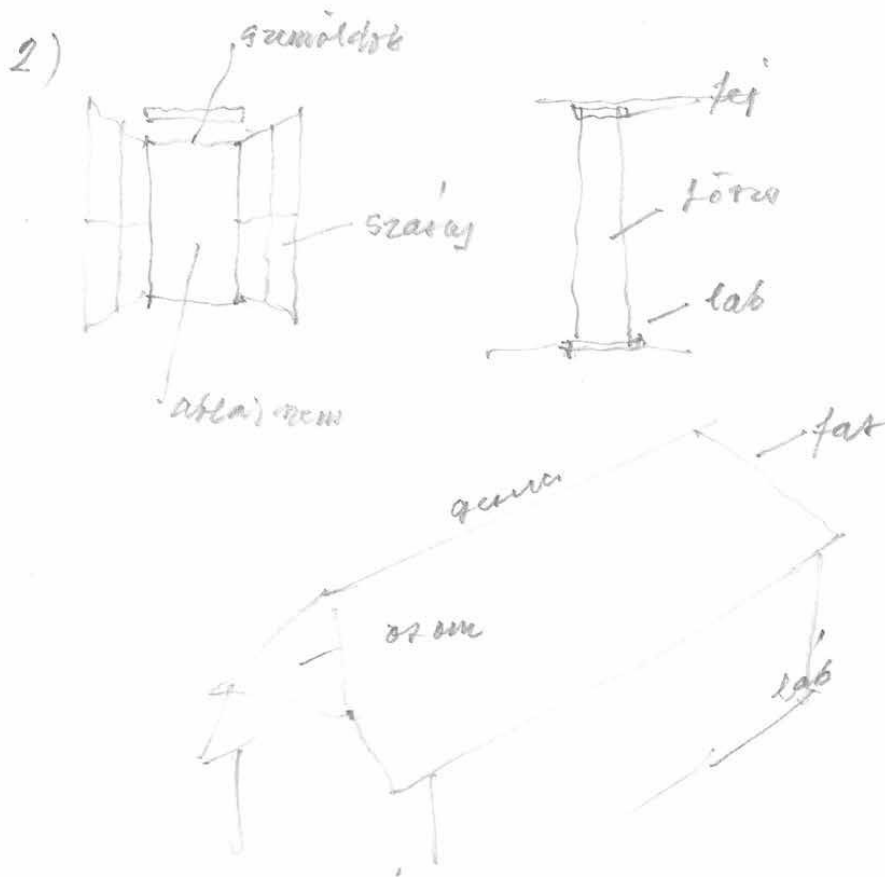


Fig. 2.2 Imre Makovecz's freehand drawings
Hungarian terms that describe the parts of a building relating them to those of a living being.

In 1969, Makovecz received the *Ybl Prize*, the most important Hungarian prize for architecture: in 1970, he went to Transylvania to meet Károly Kós, amongst the most important professional reference models for him, who had retired there. Makovecz, during one of the meetings - and I like to recollect this- told me about this very same visit during which he was hosted with great simplicity and in such a pleasantly informal way by the architect, who was sitting in the veranda at his house, located on top of a green hill. Imre Makovecz's work is oriented toward a strongly expressive language and can be placed in the wider field of organic architecture which includes the oeuvre of Frank Lloyd Wright, Bruce Goff, Antoni Gaudí, Henry van de Velde and Alvar Aalto. Makovecz himself cited the oeuvre and philosophy by many Hungarian architects of the past such as Ödön Lechner, István Medgyaszay and Károly Kós as very important and essential references for his work. Makovecz is amongst the main promoters of Hungarian organic architecture together with György Csete and his work, founded on the Hungarian vernacular tradition, is influenced by the anthroposophical philosophy of Rudolf Steiner, for a type of architecture based on local traditions, on the understanding of natural laws and on the glorification of the relationship between man and universe, all themes that he analysed in depth, also following the visit to Dornach, Switzerland, in 1964, to the second Goetheanum, a building that stands as a symbol of Rudolf Steiner, that resumes his philosophy in regard to organic architecture.

The origins of Makovecz's research can be identified in Hungarian folk art, Celtic and Shiite ancient cultures, and the work of Rudolf Steiner on eurythmy, whose guide concept is that language and music can be expressed through movement.

Between 1970 and 1971, Makovecz founded a study group with other young architects and started his researches, reflexions and studies in regard to *mozgásformák*, minimal spaces generated by the human body on the move.

Amongst the people joining this group were also János Gerle and László Sáros. Belonging to the same time period are some projects of one-family houses, such as the Fóth Ernő House in Budapest in 1972 (*Fóth Ernő családi háza, Budapest*), and summer residences, some of which were in the area surrounding the Lake Balaton.

Following some misunderstandings with György Rózsa, the then manager at the SZÖVTERV state office, with the help of some friends Makovecz was able to move to the VÁTI office. Between 1972 and 1976, he elaborated the project for the House of Culture of Sárospatak (*Művelődés háza, Sárospatak*), whose construction ended in 1982.

This project, considered too complex from a structural point of view and not in compliance with the directives of the Social-Communist regime, led to Makovecz's dismissal in 1977 and the consequent suspension of his licence to practise architecture (Makovecz, I., 2009).

Meanwhile, Makovecz established such strong relationships with László Madas, manager of the Pilis Reserve (*Pilisi Parkerdő*), north-west of Budapest, that he gained the role of *főépítész*² of the area between 1977 and 1984. During the same period, László Madas asked Makovecz to design small installations and wooden toys for children, to make the reserve accessible by families.

In the early 1980s, Makovecz was appointed to supervise the construction of the ligneous structures, designed by Makovecz himself at the time when he was working at the VÁTI office, at the building site of the House of Culture in Sárospatak, assigned to the Company of the Pilis Reserve. Soon after, private clients, probably abreast of the structures realised for the *Művelődés háza* in Sárospatak, asked Makovecz to design a small wooden shelter for the touristic zone of Normafa, up the hills of Buda.

During these years, Makovecz re-discovered wood, as well as traditional building techniques, realised some prototypes, by experimenting the theme of zoomorphic and anthropomorphic architecture, which were developed in the following years, and deepened his studies and research in regard to archaic Hungarian terms used to describe the elements and structures forming a building, which at the same time indicate the body parts of a living being.

Makovecz continued his research, reflexions and studies in regard to eurythmy and minimal spaces, started between 1970 and 1971. Some projects, such as that for the Funerary Chapel, planned in collaboration with Gábor Mezei, designed for the Farkasrét cemetery in Budapest in 1975 (*Ravatalozó, Farkasrét Budapest*), hark back to these studies.

Belonging to these years are numerous projects for buildings made entirely out of wood, amongst which are the pavilions for workshops such as the House for the Community in Tokaj in 1977 (*Közösségi ház, Tokaj*), small inns such as the House of the Ski-lift in Dobogókő constructed in 1979 (*Síház, Dobogókő*), and structures for welcome compounds such as the building for the toilets, the restaurant and the bungalows of the Camping Site of Mogyoróhegy, in Visegrád, designed between 1976 and 1982 (*Fogadóépület, Tisztasági épület, Szállásépületek és kemping, Mogyoróhegy Visegrád*).

Imre Makovecz studied and examined in depth the signs and figurative motifs of the Magyar tradition, transferring them into the field of architecture. Such motifs, considered as local and regional, are the results of the cultural stratification that took place in the course of time and united and mixed the multiple cultures present across the Magyar territory, which at present seem to be rather distant one from the other. It is on this way of thinking and these signs that Makovecz founded part of his theory: in fact, in the planning of buildings, the architect made constant use of the symmetry, common feature to all living beings, yin-yang and double spiral that this figure generates in space, and of the floral and ornamental motifs and the signs belonging to the Celtic and Scythians tradition, evident in Hungarian culture (Fig. 2.1; Fig. 2.2).

In 1981, Makovecz organised an exhibition on the works in Finland, very much appreciated and for which he received various invitations to work from abroad; in the same year, he organised the first Visegrád Camp with his students and many more young architects.

In 1983, Makovecz started to work independently and opened the small cooperative named MAKONA GmK (*Magasépítés Korszeni Normatívál Alapján*), together with his friends Ervin Nagy and Zsoltán Koppány. In 1985, the cooperative expanded; significant was the fall of the Berlin Wall in 1989, which marked the beginning of a new period for Makovecz, who was finally able to found his own office, Makona Kft, and to continue his practice as architect.

In these years, Makovecz gained increasingly bigger international fame and received prestigious awards. Already in 1985, the House of Culture of Sárospatak (*Művelődés háza, Sárospatak, 1974-77*) was voted by the *International Society of Architectural Critics* as one of the tenth more relevant buildings of the previous decade. In 1989, Makovecz received the nomination as honorary member of the *American Institute of Architects*. Furthermore, the year 1989 marked

the date of foundation of the Kós Károly Association (*KKE - Kós Károly Egyesülés*) and of the *Vándoriskola*⁴, as wanted by Miklós Kampis and István Kálmán. Makovecz was an author of a great number of works characterised by a fresh and creative use of ligneous structures, mainly concentrated in small regions in Hungary, far away from the centres of political power.

Important projects during the Eighties were undoubtedly that of the House in the village of Bak in 1985, (*Faluház, Bak*), of the Cultural Centre of Szigetvár in 1985 (*Vigadó, Szigetvár*) and of the House in the village of Kakasd in 1986 (*Faluház, Kakasd*) (Priori, G. e Scatena, D., 2001). During this decade, Makovecz was also involved with an out-and-out propaganda to favour the construction of buildings for the community in different areas of the country, also with the help of mayors and *főépítészek*¹⁰, who assigned Makovecz to this task for their villages. Such buildings, which are still operational, were places where the community could meet and organise various activities, strengthening in this way their cohesion and preserving their cultural memory in such a historical moment during which whatever personal initiative of free expression was forbidden and severely punished. Among the most known *Faluházak*, I like to remember also the *Faluház* of Bagod, the *Faluház* of Győrvár and the *Faluház* of Somogysámson.

It is also thanks to the many tasks received that Makovecz, unable to deal with them all directly, decided to entrust a number of projects to his young students, who consequently became *főépítészek*² in many centres in Hungary.

This decade was deeply productive for Makovecz, who during these years worked on different projects such as the Gubcsi House (*Gubcsi-ház, Budapest*) and the Richter House (*Richter-ház, Budapest*), both carried out in 1983 in Budapest, up the hills of Buda, the House for Environmental Education up the hill Mogyoróhegy in Visegrád in 1984-88 (*Erdei Művelődés Háza, Mogyoróhegy Visegrád*), the Gym for the Junior High in Visegrád in 1985 (*Iskola Tornaterme, Visegrád*) and the Junior High in Sárospatak in 1988 (*Árpád Vezér Gimnázium, Sárospatak*).

The projects for the Evangelical Church of Siófok in 1986 (*Evangélikus Templom, Siófok*) and for the Catholic Church of Paks in 1987 (*Szentlélek Templom, Paks*) represent two moments of maximum expression, which Makovecz himself considered to be amongst the most illustrative of his philosophy and work (Heathcote, E., 1997; Tischhauser, A., 2001; Portoghesi, P., 2001).

Between the early Nineties and 2011, Makovecz continued his profession in a more liberal political climate. Makovecz mainly worked in Hungary and certain cities in Transylvania and Slovenia, which, before the new political configuration defined by the Treaty of Trianon, used to belong to the Hungarian state.

As architect, artist, philosopher and charming personality, Makovecz interpreted his work as a mission, conferring an educational and social role upon architecture, which relates with natural environments. In 1990, Makon Kft was divided into many independent associate studios, founded by Makovecz's students. Such studios, amongst which were Triskell Kft, Quadrum Kft, Axis Kft and many more, would then continue, during the following decades, autonomous projects and various important collaborations with Makona Kft. During the same year, Makovecz received the Kossuth Prize, the most important cultural award in Hungary, and founded the magazine entitled *Országépítő*, with the purpose of promoting the cultural activities and projects of his group.

In the same year, in 1990, Makovecz was appointed to plan the Hungarian Pavilion for the Expo in Seville, which took place two years later, in 1992. Together with the project for Seville, the architect also supervised that for the Theatre of Lendva in 1991 (*Színház, Lendva*).

The Hungarian Pavilion for the Expo in Seville in 1992 (*Magyar Pávilon, Expo, Sevilla*) represented a moment of international exposure for Makovecz, who worked in his territory, between and for his people, becoming the interpreter and spokesperson of the local culture and figurative memory, in order to preserve and bequeath them.

In Seville, Makovecz interpreted the theme provided for by the Expo "The era of discoveries" and planned a building representing the most important milestones in the history of Hungary to the world.

In Seville, the tree (Fig. 2.3), recurring theme in Makovecz's buildings, inserted in the architectural context in the same way as it appears in nature, with its asymmetrical ramifications, was showed in the whole of its entirety, positioned on the glass pavement which allowed to see the roots, which instead are never visible in nature. The tree represented for Makovecz the symbol of life, the sign of a fertile and harmonious relationship with the land, which, just like man, lives in a dimension that is half way between light and shadow, as a link between the mundane dimension and the supernatural.

Sometimes, in his buildings, the logs, without their bark, are used as supporting elements; sometimes, instead, concrete turn into trees, branching out toward the sky in order to support the roofing, evoking in this way the present of a forest.



Fig. 2.3 The tree, Hungarian Pavilion for the Expo 1992, Seville (Spain) – Imre Makovecz
Ph. Lázsló Geleta

The year 1992 also marked the time when Makovecz founded the Hungarian Academy of Arts (*Magyar Művészeti Akadémia*). In 1997, he received the *Grande Medaille d'Or* from the French Academy of Architecture, in 1998 he became honorary member of the *Royal Institute of British Architects* and, in 2001, he was awarded with the *Corvin Chain*, a prestigious Hungarian award.

This period was also characterised by the design of majestic buildings, whose structure and composition embrace the work and research of Makovecz.

To name the most important projects, the Town Pool of Eger in 1993 (*Sportuszoda, Eger*), the Building for private offices in Budapest in 1994 (*Kecske utcai iroda, Budapest*), where Makovecz moved his Makona Kft office in 1995 and where he would then set the final domicile of the Hungarian Academy of Arts (*Magyar Művészeti Akadémia*), the Protestant Church of Kolozsvár, in Romania, in 1994 (*Református Templom, Kolozsvár*), the Auditorium Stephaneum within the campus of the Pázmány Péter Catholic University of Piliscsaba in 1995 (*Stephaneum, Pázmány Péter Katolikus Egyetem, Piliscsaba*), the Catholic Church II of Százhalombatta in 1995 (*Római Katolikus Templom II, Százhalombatta*), the Theatre of Makó in 1996 (*Hagymaház, Makó*), the Catholic Church of Csíkszereda, in Romania in 2001 (*Millenniumi Római Katolikus Templom, Csíkszereda*), the Catholic Church dedicated to St. Michael the Archangel, monumental project for the city of Budapest, in 2004-05, still subject to a debate for its concrete realisation (*Mihály Arkangyal Templom - Felső-krisztinavárosi Római Katolikus Templom, Budapest*), the Bus Station of Makó in 2008 (*Buszpályaudvar, Makó*), the Thermal Baths for the city of Makó in 2009 (*Városi fürdő, Makó*) and the Ecumenical Chapel of Devecser in 2011 (*Ökumenikus Kápolna, Devecser*) (Giustra, M., 2014).

In January 2010, Makovecz received a honorary degree in Architecture from the La Sapienza University in Rome and in July 2011, together with other artists and architects, he was invited to participate in the exhibition "The Splendor of Truth, Beauty of Charity", staged at the Paul VI Hall, on the occasion of the sixtieth anniversary of the priesthood of Pope Benedict XVI. In March of 2013 the monograph exhibition on the work of Imre Makovecz was opened at the Cultural Center of Budapest (*Vigadó*). The exhibition, entitled "Uniting heaven and earth", is edited by Gábor Mezei and supported by the Academy of Arts Hungarian (*Magyar Művészeti Akadémia*) and the Makovecz Foundation (*Makovecz Imre Alapítvány*) (www.makovecz.hu).

3. Constructive and Typological Characteristics in the Architecture of Imre Makovecz

The architecture of Imre Makovecz is characterized by the use of structures in which reinforced concrete, load-bearing brick walls and wooden structures often used to create and support the large spans of roofs and skylights are masterfully mixed.

The use of a mixed load-bearing structure is not the prerogative of a specific architectural typology, but of most of the buildings built, be they churches, theaters, spa buildings or private villas.

While maintaining a strong evocativeness with respect to the construction typology, think for example of religious buildings, and openly differentiating itself in terms of use, each building is designed on the basis of the cornerstones that characterize the architecture of the architect Imre Makovecz.

Respecting the main characteristics of the corresponding typology (Pevsner, 1976), Makovecz designs spaces for the community, opportunities for socialization.

These nerve centers intended to perform the main function for which the building is built are designed according to a system of symmetries and hierarchies and, declined in various ways, characterize school buildings, houses of culture, private and community houses.

3.1 Public and Cultural Buildings

The most conspicuous architectural production of the architect Imre Makovecz is the one with a public and cultural address. In this category can be included the buildings for entertaining, cultural and education purposes such as theaters, school buildings and the numerous buildings for communities, houses of culture and houses of village. The construction type and the planimetric system lend themselves to the declared function. Especially in buildings such as House of Culture and House of Village, the large spaces of the free plans, or part of them, expedients made possible by a mixed structure of reinforced concrete, bricks and wood, guarantee large, fluid spaces, which can be the places for socializing and that can be adapted to the needs of users and the cultural offer.

3.2 Religious Buildings

Numerous religious architectures were commissioned to Imre Makovecz during his long and productive career. Catholic, Evangelical, Lutheran, Ecumenical churches and chapels have been built following bureaucratic vicissitudes and often direct involvement of local communities. These buildings conceived for the profession of the Creed are also lived and perceived as a place of aggregation and sociality by local communities. The mixed structure typical of Makovecz architecture allows in most of the religious buildings one spacious and large central nave. Think for example of the church of Siofok, Paks, Szaszalombatta. Perimeter walls in reinforced concrete or bricks surmounted by wooden beams covering large spans often complemented by large skylights. Particularly the religious buildings represent the figurative repertoire and the thought of the Master. Decorative and structural elements are shaped to become wings, eyes, trees, angels, sun, moon, and interpret the *genius loci*.

3.3 Commercial and Touristic Buildings

The large buildings for commercial and touristic purposes, designed by Imre Makovecz, have survived the passage of time, others, of small scale, have often been destroyed, dismantled or transformed.

3.4 Private Houses

Imre Makovecz also worked for private clients, designing mainly single-family houses.

Even the private projects were opportunities for confrontation with the clients, called to illustrate the way of living inside the home. Dialogue was the basis of the project, and helped to identify the central spaces. These private buildings appear often with a round-shaped plan, hierarchically arranged and connected with the services and minor spaces.

In 2011, Imre Makovecz took part in the reconstruction of the residential areas of Devecser, partly destroyed by the industrial disaster of red mud, designing some of the family houses.

The speed of execution and the technologies chosen to cope with the housing emergency also took into account the Master's approach to the project.

4. The Social Dimension of Imre Makovecz's Organic Architecture: Tangible and Intangible Heritage

It is on structure, understood not as a single technique, but as a complex of the human activities taking place within it, that organic architecture focuses its attention. Organic as it searches for material, psychological and spiritual happiness of man in its spaces, in the isolated setting, at home, in the city. Organic is therefore an attribute based on a social idea, rather than a figurative idea; in other words, it refers to an architecture that aims at being human, before being humanistic (Zevi, B., 1945).

All this can be found in Imre Makovecz's oeuvre, where social commitment is constant³ (Sasso, U., 2006). His oeuvre, writings, and drawings represent a precious heritage, which must be preserved and disclosed. Imre Makovecz, whose work must also be understood in light of the geopolitical context and historical period in which he operated, in respect to which the architect always expressed a clear ideological position, was a man of rare expressive abilities, a visionary, a creative inspiration and an enthusiastic individual who was devoted to the community (White, A., 1990) and to the collective interest. He was a man of strong personality and extreme consistency, up to the point of appearing surly on many occasions. He gave priority to social expectation (justified by his profession) by balancing and conciliating with his personal talent (Szegő, G., 2010).

His architecture, the roots of which can be found in tradition, was able to adapt to the changes and innovations in the industry during the passing of the decades, by absorbing new techniques and materials. This was harmoniously dosed with the great technical and traditional heritage of which Makovecz's architecture was the mouthpiece; knowledge that was passed on for generations, including by means of the work of skilled workers.

We can discuss his architecture's social and ecological value, as he utilised local materials, made great use of traditional techniques and locally produced wood, re-used pre-existing construction parts and stones for many buildings, encouraged the involvement of citizens to contribute to the construction of edifices, worked in accordance with locations themselves, local histories and natural environments, and created a dialogue with nature, with the result being that some buildings look as though they are rising from the soil, completing the surrounding landscape.

Imre Makovecz designed places for communities; public spaces with an appropriate form that had to meet the needs of an aggregative type, with social and cultural goals, as well as respecting formal and technical rules (the planimetric system, prospectuses, sections, volumes, constructive elements, etc.)

The operation that Makovecz accomplished began between the late 1970s and the early 1980s, at a time when the control of the regime was basically less pressing than the previous decades. The post-war political-historical events almost barred or indeed denied some fundamental values, such as freedom of thought, freedom of expression, and freedom of association in various forms of organization. In this de-articulation of civil society operated by central power, Makovecz's systemic intervention (in collaboration with other professionals, carried out during

a time of true propaganda, and whose purpose was the construction of the Houses of Village in various settlements throughout the territory) had, and still has, the power to recover the individual and community dignity and identity, and wanted to allow the aggregation and programming of social and cultural activities in said communities.

The *faluházak*¹ project therefore contributed to the initiation of a process of civil and social democratization of the local population. Delivering democratic work to the city and the wider community meant activating processes that implement and augment a continuous self-generation (awareness, self-determination).

More specifically, the work and philosophy of Imre Makovecz and of Hungarian organic architecture, far from promoting self-referentiality, is representative of traditional figurative heritage and of the language of patterns and signs, as well as the memory of places and local communities.

The Hungarian organic movement speaks a universal language and is committed to the passing on of a way of thinking and practising architecture which has been conceived as a service to the people, continuously placing man and common interests at the very centre of the project, whilst at the same time aiming to improve social and spiritual relations both amongst people and between people and places (Gerle, J., 2003).

Therefore, the participatory approach of Imre Makovecz's architecture is to be considered to have an intrinsic characteristic and value; there are many examples that have seen the involvement of members and communities as a whole, in various levels from planning to construction (Clark, K., 2000; Goddard, S., 2009).

Stories, anecdotes, and memories of the communities are linked to each building; the practice of participation, from planning to construction, profoundly affected the history of local communities and contributed to the self-determination of the communities in the particular historical moment in which these buildings were designed and built (Albrecht, J., 1988).

Ultimately, participation in architecture constituted of an exercise and experience of micro democracy, strengthening the social life (Borin, E., et al., 2016).

Architecture generates and participates in welfare and growth, measured also through the architectural quality of buildings (performances of both a building's parts and as a whole: comfort, acoustics, light, etc.). Thus, architecture also embodies itself as an instrument in the social, political and economic life, generating impacts in transformations and regenerations of built spaces and environments.

Important projects during the eighties were undoubtedly that of the House in the village of Bak in 1985, (*Faluház, Bak*), the Cultural Centre of Szigetvár in 1985 (*Vigadó, Szigetvár*), and the House in the village of Kakasd in 1986, (*Faluház, Kakasd*). During this decade Makovecz was also involved with out-and-out propaganda favouring the construction of buildings for the community in different areas of the country, also with the help of mayors and *főépítészek*², who assigned Makovecz to this task in their respective villages. Such buildings, which are still operational, were - and are - places where the community could, and still can, meet and organize various activities, in this way strengthening their cohesion and preserving their cultural memory in such a historical moment during which whatever personal initiative of free expression was forbidden and severely punished.

This decade was deeply productive for Makovecz, who, during these years, worked on different projects, including the Gubcsi House (Gubcsi-ház, Budapest) and the Richter House (Richter-ház, Budapest), both carried out in 1983 in the Buda hills in Budapest, the House for Environmental Education up on the Mogyoróhegy hill in Visegrád in 1984-88 (Erdei Művelődés Háza, Mogyoróhegy Visegrád), the gym for the Juniro High in Visegrád in 1985 (Iskola Tornaterme, Visegrád) and the Junior High in Sárospatak in 1988 (Árpád vezér Gimnázium, Sárospatak).

The projects for the Evangelical Church of Siófok in 1986 (Evangélikus Templom, Siófok) and for the Catholic Church of Paks in 1987 (Szentlélek Templom, Paks) represent two moments of maximum expression, which Makovecz himself considered to be amongst the most illustrative of his philosophy and work.

It is therefore important to highlight that in all of these projects participation of the local community was crucial, and local people were indeed involved from preparatory drawings and planning (Cristofoli D., et al., 2014; Donato, F. and Lohrasbi, A., 2017) - the moment in which Makovecz and his group study and transfer the needs, desires and aims of the community into architecture - to the actual construction phase, in which local workers and members of the community were called to make their own contribution in multiple ways. Individuals and families were called to donate wood and trees, and on many occasions, traditional construction techniques were preferred over more technologically advanced solutions, in order to facilitate the involvement of local workers and non-professionals.

5. Evaluating the Impact Related to the Organization Cultural Initiative Using Historical, Heritage and Architectural Resources

The Cultural Heritage, whether internationally recognized or of proximity to the territories and local communities, through managerial choices, can constitute a strategic driver for the development of the territory and generate economic and social impact whose value can be measured (Catalfo, P., Giustra, M., 2020).

Governments, Cultural Heritage Offices and local Institutions transpose the guidelines set out by the main European Conventions and international agreements on cultural heritage (some of the more relevant EU Conventions) - such as: 1954, European Cultural Convention, Paris; 1985, Convention for the Protection of the Architectural Heritage of Europe, Granada; 1992, Convention for the Protection of the Archeological Heritage of Europe, Valletta; 2000, European Landscape Convention, Florence; 2005, Convention on the Value of Cultural Heritage for Society, Faro; 2017, Council of Europe, Convention on Offences relating to Cultural Property; - and implement them by putting in place adequate policies and measures for the protection, conservation and enhancement of Cultural, Archaeological, Architectural and Landscape Heritage, promoting their use also for cultural initiatives and events.

In fact, if on one hand the continuous work of maintenance and conservation of the Cultural Heritage generates an enormous cost for local Governments, on the other hand, a management that foresees its use for cultural and artistic purposes, as in the case of events, shows and live performances, can constitute revenue in economic terms and determine a direct and indirect socio-economic impact of broader scope in favor of the local industry.

This *modus operandi* certainly guarantees greater prestige in the cultural offer and a more effective involvement of users in the scheduled events, and must necessarily take into account the specific features, often of the fragility and intrinsic rules that the use of the cultural asset imposes. Only in full respect of the complex balance between economic, managerial and protection and enhancement interests can the combination of Cultural Heritage and cultural business be sustainable and constitute a real resource for the territory and the population. (Lorusso, S., et al., 2016; Lorusso, S., et al., 2018)

The impact generated and its measurable value constitute valuable information for the continuity in strategic planning and the governance of the territories and local communities.

Measuring this impact guarantees transparency with respect to the work of the Administrations, Bodies and Institutions involved and returns the measure of change, facilitating the understanding and communication of strategic management choices at local, intra-territorial and transnational level.

The Bak Faluház case study represents a virtuous example and a model in which we meet relevant issues such as management complexity, strategic choices for the use for artistic, cultural and recreational purposes of Heritage building and virtuous work of an administration.

The result of these measures, balances and alliances has set up over the years a wide and very rich cultural offer, capable of generating a great impact, at different levels, on the local community and therefore on the territory.

In most of the case, making cultural initiatives in locations that are significant for a community, is a way to enhance cultural path in order to appreciate historical heritage and places of importance from the past, with a feature of cultural identity, creating a relationship between material and cultural resources and intangible ones.

Culture, as a social fact, is a collective product capable to generate cohesion, social appreciation with its precise endowment.

It protects values and the relevance of historical heritage. In this sense, Culture is based on control systems linked to both social remuneration and incentive mechanisms which drive production and innovation processes, and, at the same time, to mechanisms which select preferences and define the system of purposes to aim for (Durkheim, 1912).

Therefore, the role of public institutions in this contest could be to promote or to actively contribute to the generation of cultural initiatives with resources that, as public, must find justifications for their use, through accountability and disclosure of the self-realized effects of the impacts generated.

Measurement of impacts and accountability for that reason become essential and therefore the question of the preciseness of the measure is combined with the need for reasonable significance of the measurement made. Thus, the focus of the present work is the relation between measurement and value representation; it is not the methodology of measurement itself under a narrow methodological angle, but it takes into consideration the value of the rhetoric and managerial value of measurement and therefor the work focuses on the characteristics that a measurement process must also have in reaction to some epistemological cornerstones. In this direction the case study that will be proposed supports empirically this research and wants to propose a methodological solution not in relation to its precision but in relation to its capability to represent and highlight the value of the different quality of performance and the framework of the political choices made through the reconstruction and weighing of the benefits acquired by the various stakeholders .

Furthermore, the aim of this research is to investigate, evaluate and represent the complexity of the social, cultural and economic values generated by the public Institutions, using a case study approach and adopting the SROI methodology in order to represent the complexity of value generated like in the case of the Bak Faluház, which was established in 1988-89, in Bak, aiming at promoting and at organizing rich and prestigious cultural initiatives for the local community.

The understating and the measurement of the impacts related to creation of cultural initiatives in architectural-archaeological heritage contest is a topic that cannot be treated without taking into consideration both the methodological choice and the definition of a reporting and representation approach which can contextualize this choice. The process of cultural initiatives creation involves information of different nature that need to be integrated. As a consequence, the methodology, to be chosen to carry on the research, has to avoid the loss of value in the representation of the phenomena observed, due to reductions and large simplifications of the complexity of the reality, (simplifications are generally accepted, for example, as a necessity in order to implement statistical and mathematic methodology to make precise measurements and applications of quantitative models) .

From these considerations comes the conscious adoption, for structuring the case study, of a methodology, such as Social Return on Investment (SROI), which integrates trustable balance sheet data, derived from the recorded financial data, with data resulting from estimates and conjectures. Thereof, the methodology takes into account both discretionary choices and data derived from conditions of incontrovertibility.

More deeply, this methodology can be interpreted as a new theoretical practice because it transfers the focus of the evaluation process and the methodological choice from the technical precision to the richness of the conscious experience. (Catalfo, P., Giustra, M., Cardillo, A., 2020).

6. The Case Studies

Three Houses of Village were selected among the more representative buildings of this type designed by Makovecz: the House of Village in Kakasd, the House of Village in Bak, and the House of Village in Zalaszentlászló. These architectures belong to territories and communities with different backgrounds and local histories, however they differ from each other while still maintaining common compositional rules based on an organic methodology (Table 6.1). Many of the buildings designed by Makovecz have existed for over 30 years and need continuous maintenance and, in some cases there has been interest in renovations. (Table 6.2; Table 6.3). Recently, the Hungarian Government Decree no. 2022 of 2015 has enabled the preservation of Imre Makovecz's built heritage, and those in disrepair may be restored in the coming years (Catalfo, P., Giustra, M., 2020).

The selected study case buildings were all affected by major renovations during 2017 and 2019, guaranteeing the calendar of cultural activities or reducing them minimally, where possible. Although there are precise laws and regulations governing the life and operation of the houses of culture within the Hungarian territory, the selected case studies have similarities and differences with respect to the design project and construction of the buildings, the urban scale on which they exist, how the buildings and their functions are perceived by the local community, cultural offerings and how cultural programs are decided, opening hours and usability, and accounting and management aspects. (Grefe, X., 2009; Loulanski, T., 2006).

Table 6.1

Summary of Houses of Village case studies - general data						
n°	type of building	city / village	inhabitants	design	completion of the construction	m ²
Case study 1	House of Village	Kakasd	1756	1986	1994	700
Case study 2	House of Village	Bak	1578	1985	1988-89	506
Case study 3	House of Village	Zalaszentlászló	800	1985	1985	750

Table 6.2

Summary of Houses of Village case studies - main features						
n°	organization	restoration	built environment	room provided	services offered	type of structure
Case study 1	local administration/ municipality	2017-2018 full conservative renovation	domestic scale, stand-alone building in a rural context	Open space layout – can be divided per function in 6 big areas	Theatre, common space for social and cultural programs, library, offices, kitchen, services, technical room	mixed structure: reinforced concrete, brick walls, wooden structures and surfaces
Case study 2	local administration/ municipality	2012 partial conservative renovation (roof); 2018 full conservative renovation	domestic scale, stand-alone building in a rural context	Open space layout – can be divided per function into 9 large areas	Theatre, common space for social and cultural programs, library, cine-forum, open kitchen, offices, green backyard, services, gallery, technical room	mixed structure: reinforced concrete, brick walls, wooden structures and surfaces
Case study 3	local administration/ municipality	2011 partial conservative renovation for heating system and backyard; 2018-2019 full conservative renovation	domestic scale, stand-alone building in a rural context	Open space layout – can be divided per function into 8 large areas	Theatre, library, cinema, art gallery, common space for social and cultural programs, offices, kitchen, services, technical rooms	mixed structure: reinforced concrete, brick walls, wooden structures and surfaces, glass wall-windows

Table 6.3

Number of building users in each case studies			
	Case study 1	Case study 2	Case study 3
users	21740	18289*	9.000
cultural operator	1	1	1
instructor	1	1	1
Fix volunteers + occasional volunteers	-	20	40+30
centre staff	1	1	1

*statistic data acquired from official reports (2016)

6.1 The House of Village in Kakasd

The project for the Village Center of Kakasd (Fig 6.1.1) involved the entire local community, who participated in the construction by raising funds and gathering materials. The L-shaped building evolves on two sides of a small square, which is used today as a parking lot. In the lowest part of the building there are offices, restrooms and a large venue used for meetings, as a theatre, and where the most important events are held. The two bell towers of the building symbolise the town's history and are a tribute to the origins of the community, which resulted from the encounter of two ethnic groups. The first are known as Székely, originating from the area of Transylvania that was once a part of the Hungarian territory, whose members were forced to scatter into different places as a consequence of the massacre conducted by the Austrian Army in 1764, and the second are the Schwäbisch, belonging to Germanic lineage, who chose Kakasd as the ideal place to settle, following religious persecution during the Ottoman domination.

The Swabian tower is an interpretation of the typical Baroque bell towers which can be seen in many Hungarian villages, built under Austrian influence. The Székely is an abstraction of the wooden bell towers typical of Transylvania. The entrance to this tower is highlighted by five 'Székely gates', typical Transylvanian doors carved out of wood, which in this case are realised to a much bigger scale and are displayed one behind the other in decreasing order, creating a false perspective (Priori, G. and Scatena, D., 2001).

The covering of the meeting room is supported by a ligneous structure, including three pillars without bark, a gift from the families of the community.

Square panels, painted with figurative and floral motifs belonging to Transylvanian tradition, are secured to the chains of the ligneous trusses and recall the image of a panelled ceiling. A loft goes around two sides of the room, supported again by wooden structures (Fig. 6.1.2; Fig. 6.1.3; Fig. 6.1.4; Fig. 6.1.5; Fig. 6.1.6).



Fig. 6.1.1 House of Village in Kakasd, interior, photographer Dénes György (2012), courtesy of the Imre Makovecz Foundation, for research purposes.

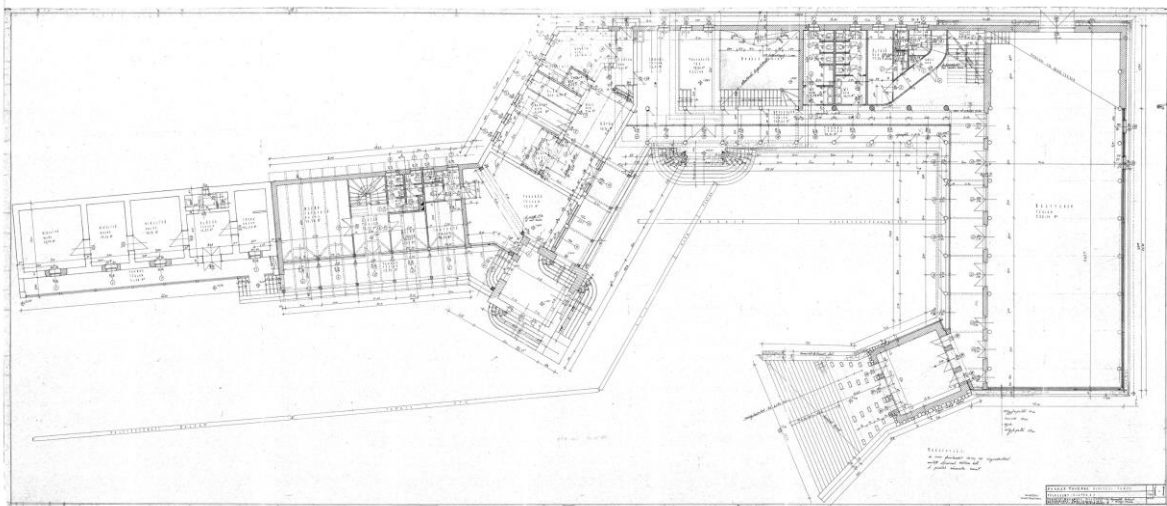


Fig. 6.1.2 House of Village in Kakasd, general plan of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

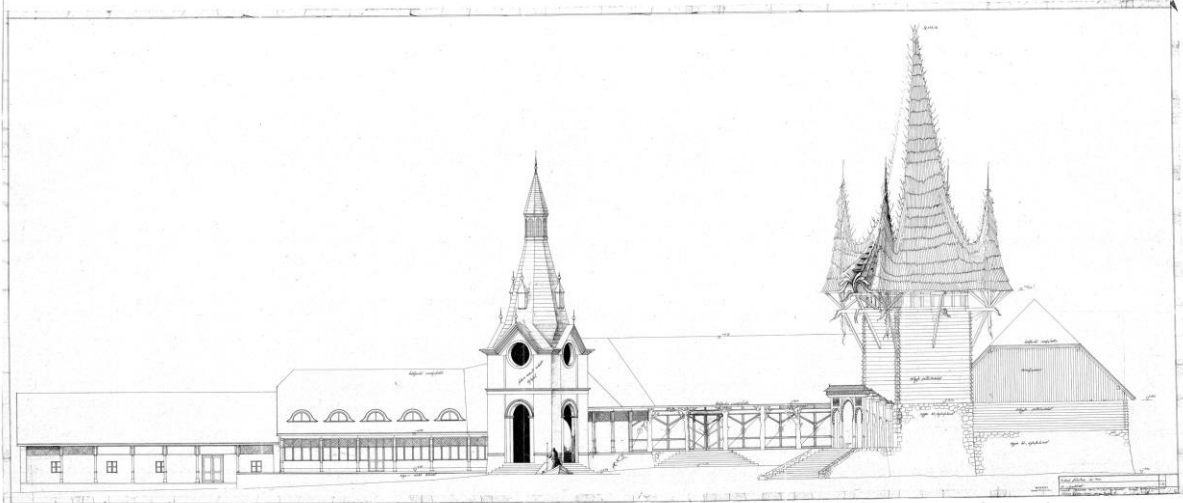


Fig. 6.1.3 House of Village in Kakasd, main prospect of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

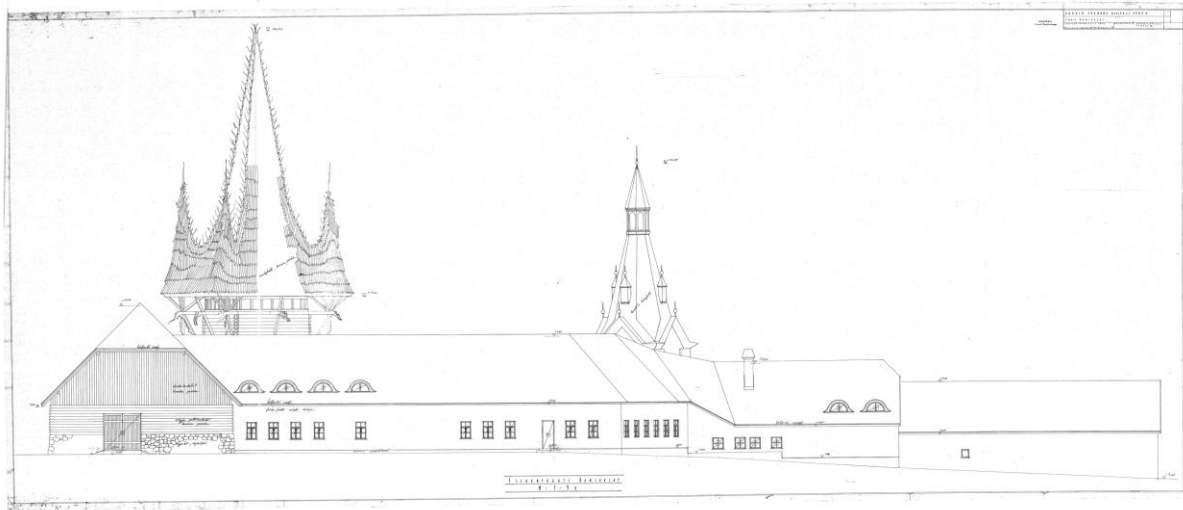


Fig. 6.1.4 House of Village in Kakasd, main prospect of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

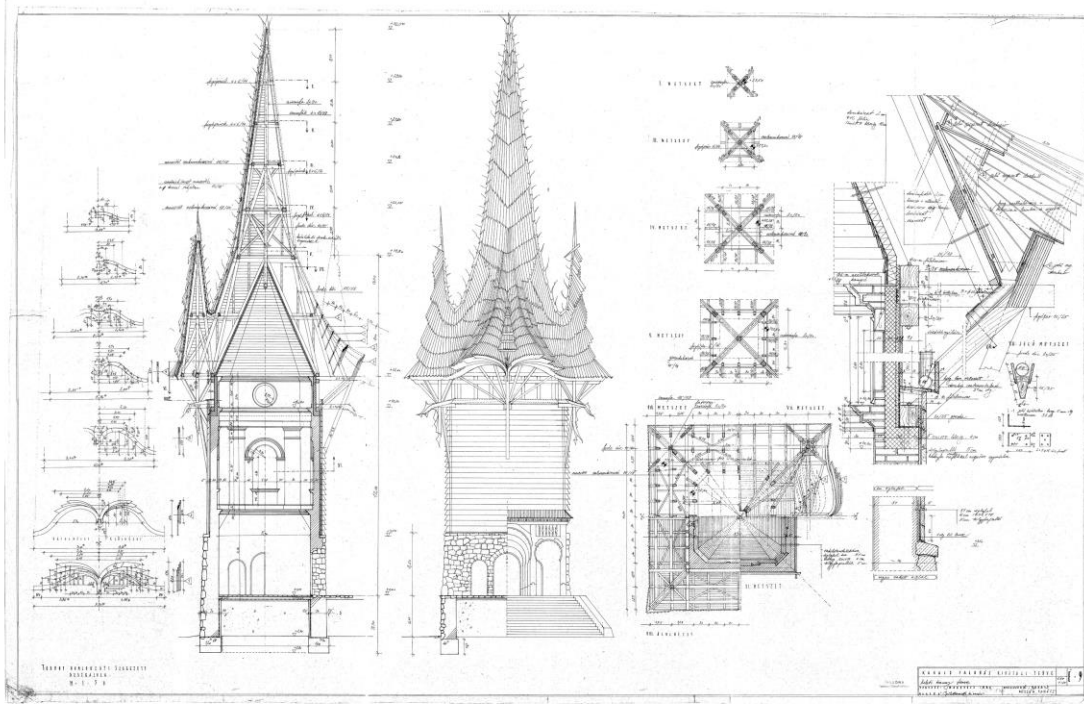


Fig. 6.1.5 House of Village in Kakasd, construction detail of the wooden tower, courtesy of the Imre Makovecz Foundation, for research purposes.

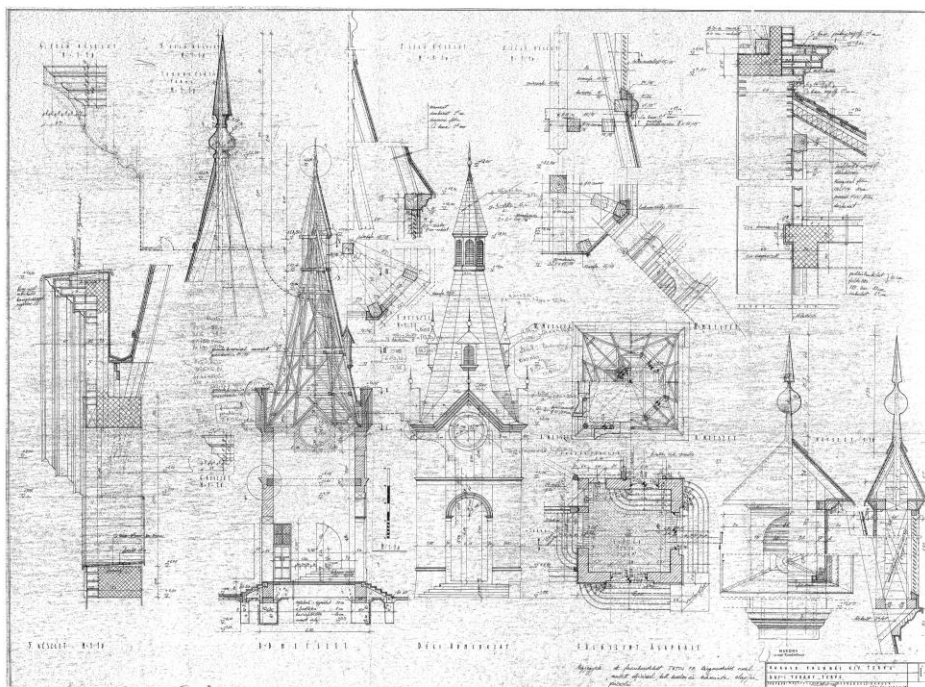


Fig. 6.1.6 House of Village in Kakasd, construction detail of the wooden tower, courtesy of the Imre Makovecz Foundation, for research purposes.

6.2 The House of Village in Bak

The village of Bak is located in the province of Zala in north-western Hungary. The local administration is comprised of a total of eight villages: *Bak, Bocfölde, Sárhida, Tófej, Baktüttös, Pusztaederics, Zalatárnok és Szentkozmadombja*.

The villages have common departments for social affairs, censuses, finance, and accounting, while they independently manage schools, kindergartens, and cultural offerings.

The Village Centre of Bak (Fig. 6.2.1) is a multi-functional building, designed for a small village in Western Hungary. The construction hosts a large activities room, a kitchen, an office area, a library in which over ten thousand books are available, a reading space also used as a cineforum, an aula with a stage for traditional dance courses, shows and multiple other activities, a gallery used as an exhibition space, service rooms, and a backyard which also used for open air activities.

During the day, as the various programs and activities follow on from one another, the space is adequately prepared back-to-back with the necessary equipment.

The building is characterised by a symmetrical structure, resembling the image of a bird with open wings. The wooden axes covering the entire building, which almost touch the ground, recall the bird's thick plumage.

The building is a tribute to the legendary winged figure of the Turul, an ancient, zoomorphic symbol that, according to tradition, represents the Hungarian people. The House of Bak is not the only House in the village which was built by Makovecz.

In fact, several are the *faluházak*¹ scattered throughout the entire Hungarian territory, bearing the architect's signature. Such buildings were designed for local communities and often commissioned by the *főépítészek*² in charge at the time, and are often located in small villages in the Hungarian countryside, far away from the centres of political power. They were built to help people cultivate and keep the local historical and artistic memories alive, reactivate processes of social cohesion through both the design features and meanings, and a variety of cultural programmes, and are considered nowadays as out-and-out meeting points for the entire community.

The House in the village of Bak is developed on two floors, with its entrance located along the axis of symmetry of the building.

The roofing, as seen in several buildings by Imre Makovecz, is supported by masonry walls marking the perimeter of the building, and by ligneous lintels, which are inserted into the pillars in reinforced concrete, surmounted by decorated capital, according to motifs typical of Hungarian traditional culture.

The ligneous lintels and the shelf, which covers the roofing from within, are painted in green, in contrast with the white plaster used for the internal and external walls and the pillars realized in reinforced concrete.

Natural elements are perfectly integrated within the building, such as, for instance, the peeled tree staircase connecting the two floors (Fig. 6.2.2; Fig.6.2.3; Fig. 6.2.4; Fig. 6.2.5; Fig. 6.2.6; Fig. 6.2.7).



Fig. 6.2.1 House of Village in Bak, detail of the facade (1985), photographer Martina Giustra (2009).

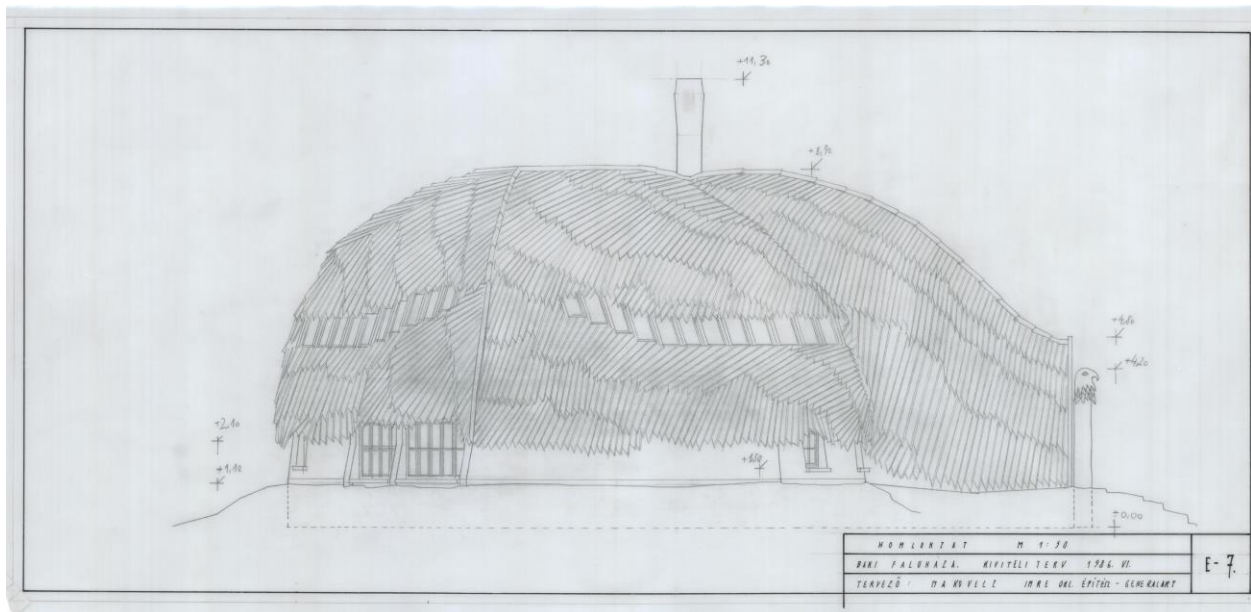


Fig. 6.2.2 House of Village in Bak, main façade, courtesy of the Imre Makovecz Foundation, for research purposes.

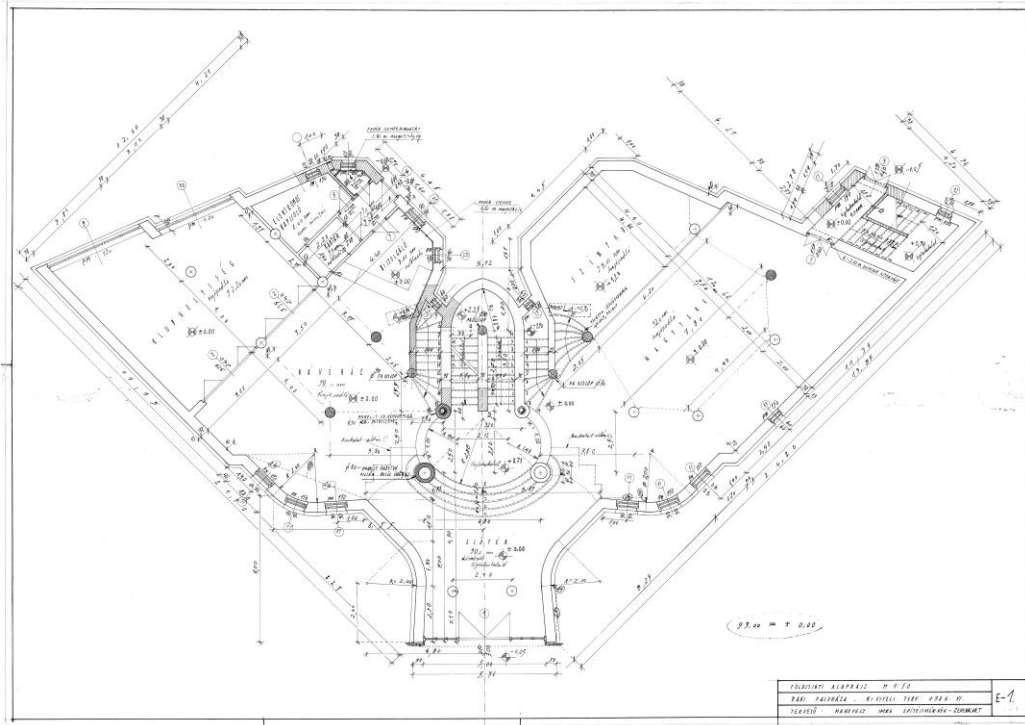


Fig. 6.2.3 House of Village in Bak, main plan of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

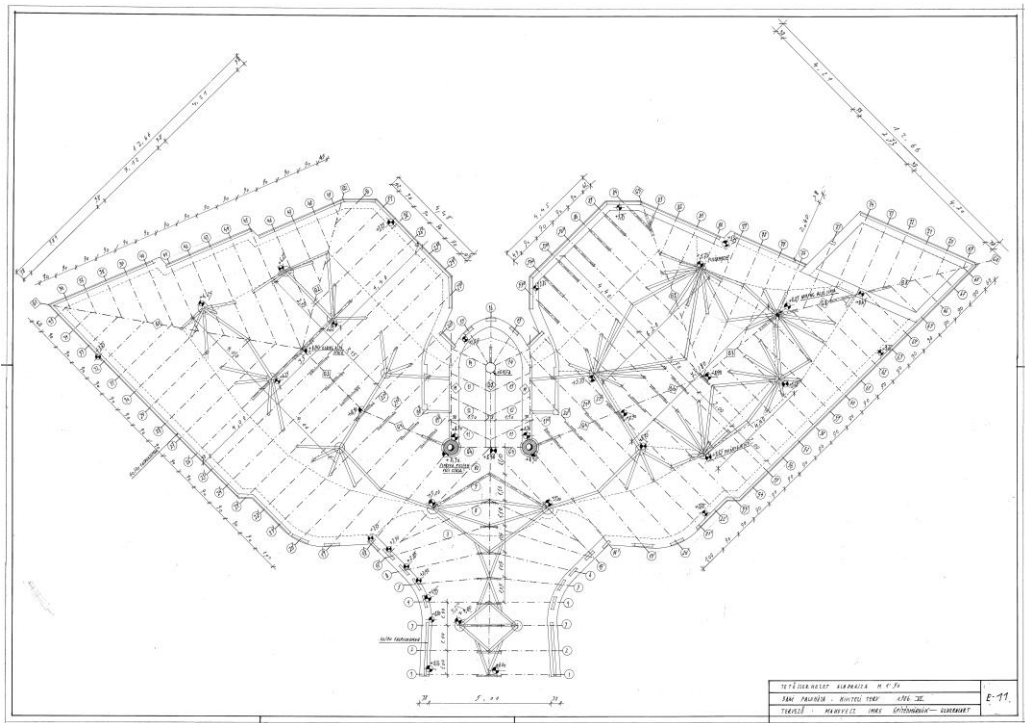


Fig. 6.2.4 House of Village in Bak, main plan with structure details of the pillars and beams supporting the roof, courtesy of the Imre Makovecz Foundation, for research purposes.

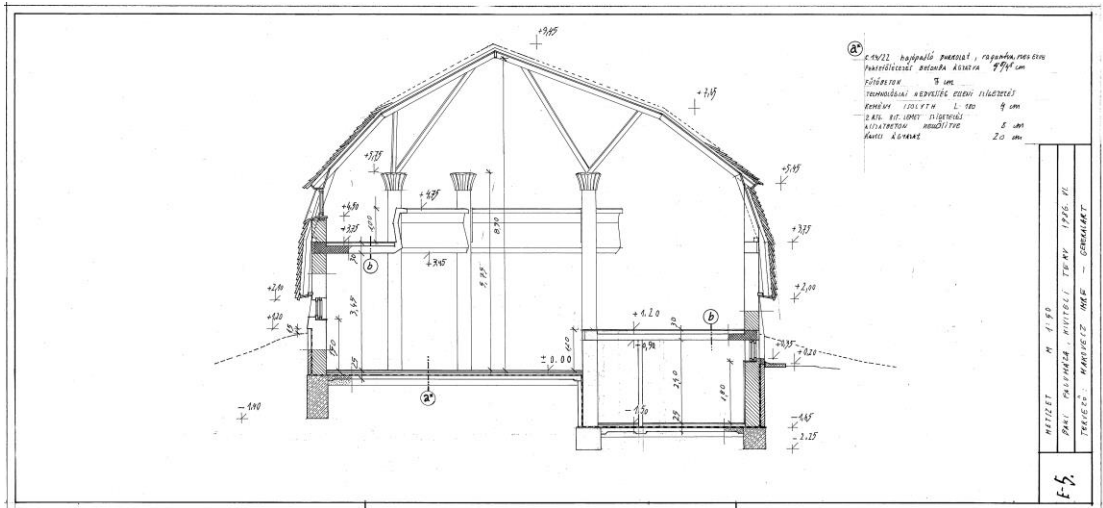


Fig. 6.2.5 House of Village in Bak, main section of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

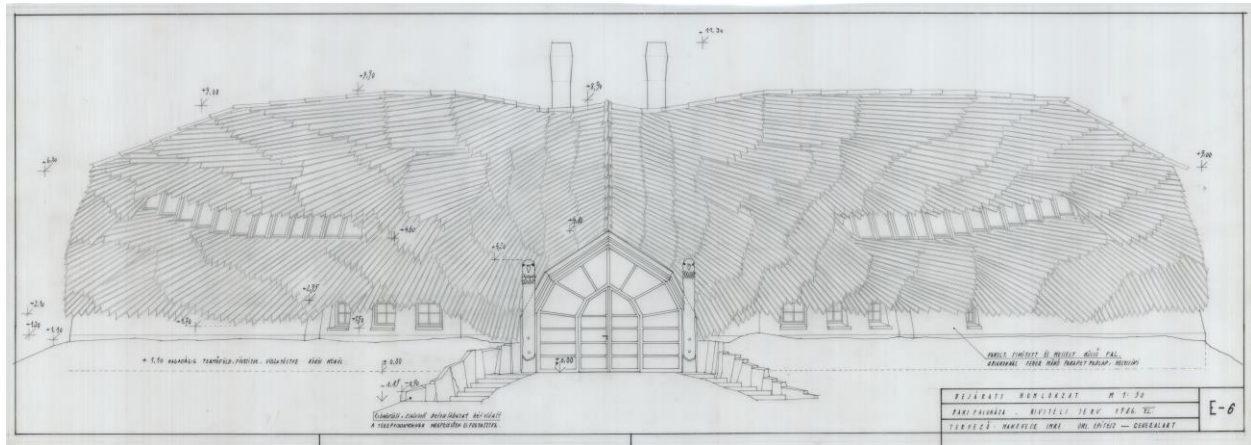


Fig. 6.2.6 House of Village in Bak, main facade of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

6.3 The House of Village in Zalaszentlászló

The new project for the House of Village in Zalaszentlászló (Fig. 6.3.1) of 1985 incorporated the then pre-existing socialist house of culture, which functioned as a peripheral extension of the Ministry of Culture for popular education and regime propaganda.

In 1985, the project by architect Imre Makovecz and his group of specialists incorporated the perimeter wall of the old building facing the main street of the village, expanding it in height and at the backyard, forming a C shape, where different functions are located: the main hall for various activities, a playroom, a library, a kitchen, and a tourist accommodation wing.

The design and structural and finishing solutions took into account the local professional skills, fully realizing that participatory planning process for which Imre Makovecz often acted as spokesperson in the execution of public buildings for social and/or religious purposes.

The building contains within it the so-called architectural elements and motifs of the popular and vernacular tradition. Masonry decks and large window surfaces combine with the 'tree' pillars to support the characteristic roof, and allow a large internal free area to be used for various functions and activities.

The characteristic furnishings of the interior were built locally by the inhabitants and carpenters of the village. More recently, in 2011 renovations occurred to implement the heating system of the building and a new pergola and oven were built in the courtyard behind the building, with the view of hosting outdoor events and activities (Fig. 6.3.2; Fig. 6.3.3; Fig. 6.3.4; Fig. 6.3.5; Fig. 6.3.6; Fig 6.3.7).



Fig. 6.3.1 House of Village in Zalaszentlászló, interior, photographer Martina Giustra (2018).

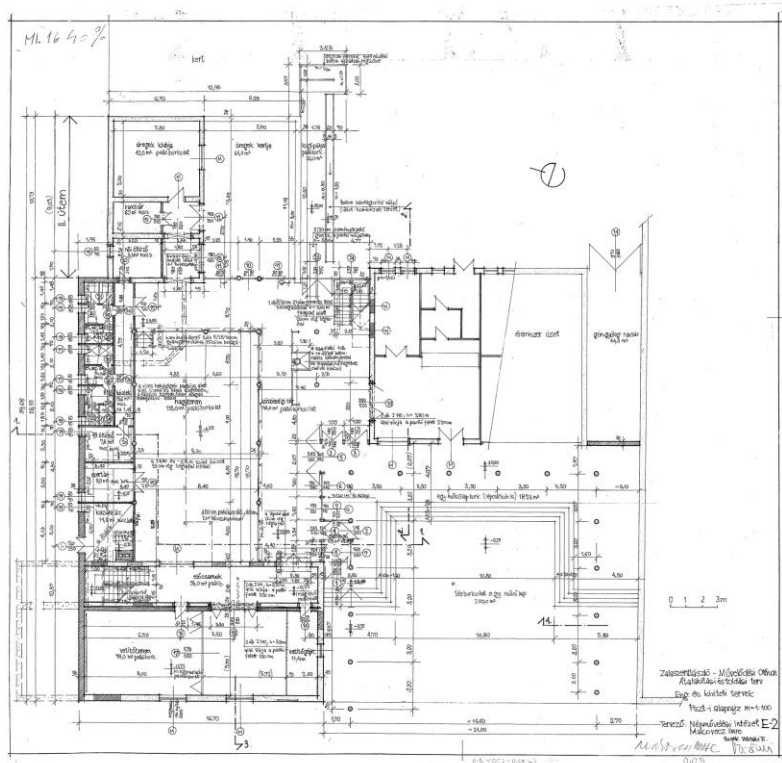


Fig. 6.3.2 House of Village in Zalaszentlászló, general plan of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

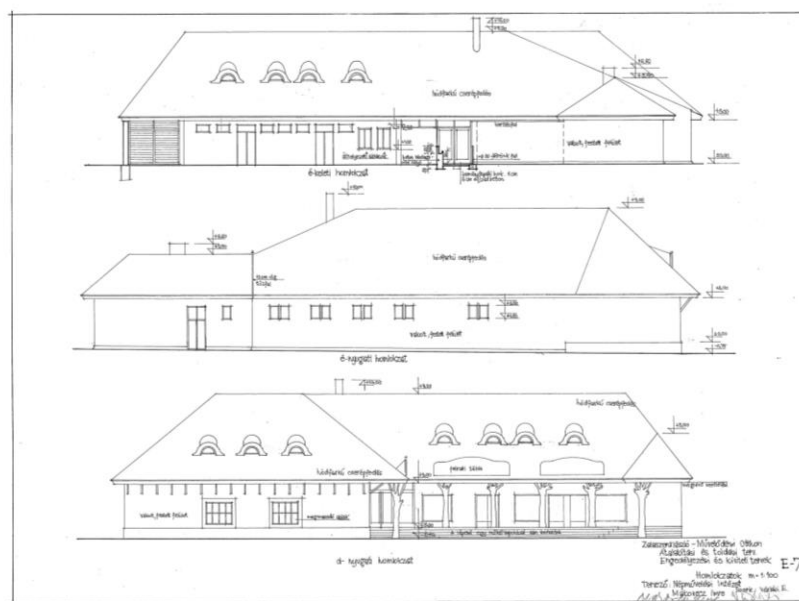


Fig. 6.3.3 House of Village in Zalaszentlászló, main facades of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

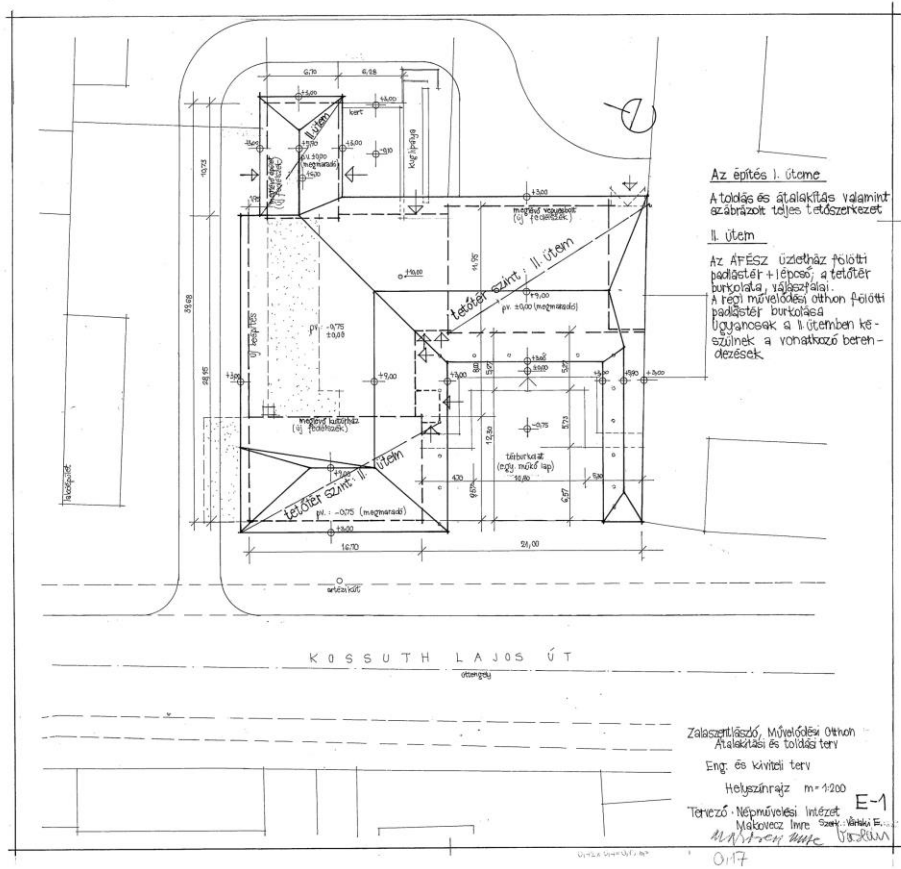


Fig. 6.3.4 House of Village in Zalaszentlászló, main plan of the roof, courtesy of the Imre Makovecz Foundation, for research purposes.

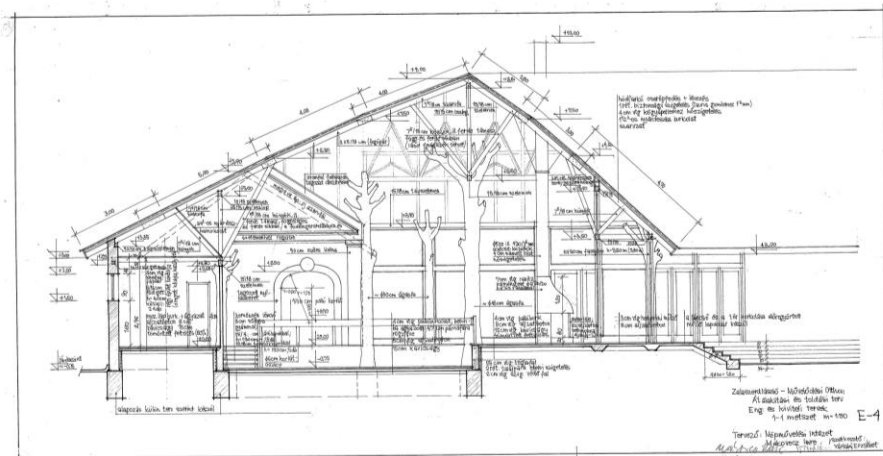


Fig. 6.3.5 House of Village in Zalaszentlászló, main section of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

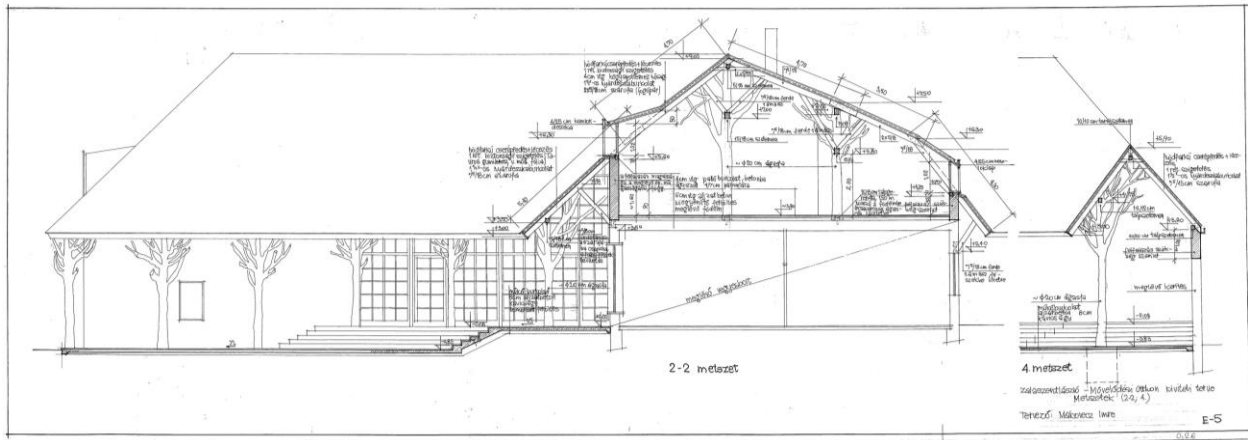


Fig. 6.3.6 House of Village in Zalaszentlászló, main section of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

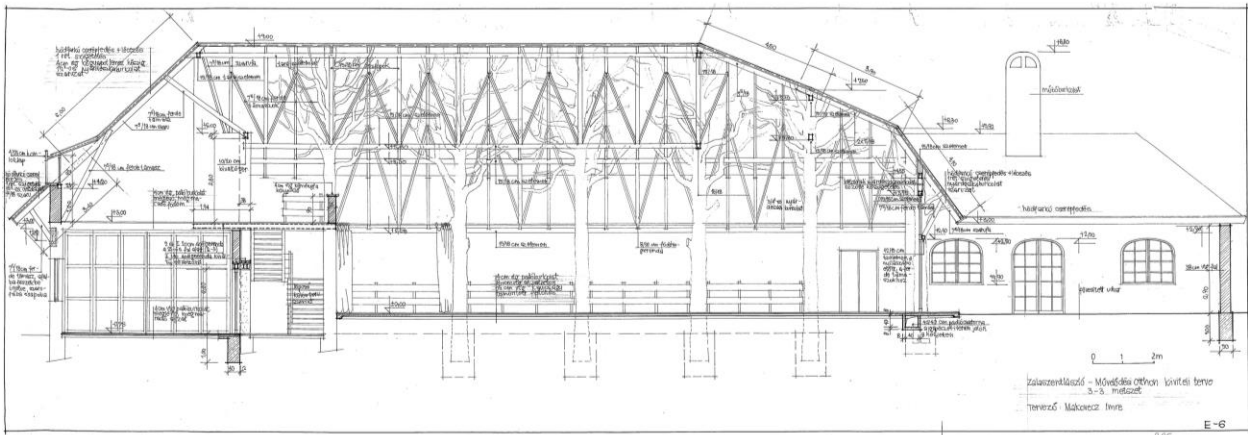


Fig. 6.3.7 House of Village in Zalaszentlászló, main section of the building, courtesy of the Imre Makovecz Foundation, for research purposes.

6.4 Administrative Aspects and Local Governance

Each local government has the obligation to plan and organize cultural offerings for the local community in its municipality, according to Hungarian law 1997 evi CXL, (this law represents the development of a previous law already regulating the Cultural houses), which states that "every Hungarian person has the right to use cultural services in the place where he resides".

Organizing and planning what the law establishes is the task of the local government, which can be affiliated to neighbouring municipalities where the resident population does not exceed five thousand units.

However, maximum freedom is given in the case of the use of cultural programs of municipalities where one does not reside, and several times a year there are organized events common to several cultural centres that involve different communities. From an administrative point of view, we could say that the *faluházak*¹ are an extension of the local administrative offices, and their cultural operators and instructors are, in effect, dependent on the mayor of the city or village that they belong to.

6.5 Cultural Planning, Organizational and Decisional Aspects

The cultural program focuses on issues such as: health, culture, youth, library, information (administrative, legal, refresher courses), the internet, the civil service, and electronics. The programs are divided into stable programs, financed by competitions and governmental calls, guaranteed by the civil service.

Every year, once a year (or several times, if necessary) a meeting takes place in which the cultural operators of the centre, the instructors, the villagers, and the civil service volunteers participate, giving rise to a real participatory planning approach. Based on the activities and programs established, a possible budget is hypothesized. The management, together with the cultural operators, the instructors and the volunteers, whilst interpreting the will of the assembly, look for competitions and calls for funding for the planning (Moore, M. and Khagram, S., 2004).

6.6 Funding Cultural Life

Economic contributions were, and still are, essential in ensuring a rich cultural offering over the years, and also the proper functioning and maintenance of the building. The contributions come from the central government, the local government, and the European and governmental calls for the largest financial contribution.

The calls are dedicated to the implementation of extracurricular study activities, collaboration, social relations, adult and child education, community building, and activities for building relationships between people. Other contributions are made up of donations and sponsors.

6.7 Notes on Recent Conservative Restorations and Building Performances

In recent years, after conferring the status of Heritage to numerous buildings designed by Imre Makovecz, the Hungarian Government has allocated funds for their protection, enhancement, promotion, renovation and energy efficiency. Thanks to these funds, many interventions have already been carried out and others will take place according to the principles of the conservative restoration. These interventions are necessary nowadays for many of these buildings after over thirty years of activity.

The House of Village of Bak, Kakasd and Zalaszentlászló were also recently restored thanks to this policy. The interventions aimed to restore the damaged parts and consolidate the existing structure, restoring insulation, partitions, fixtures, flooring, finishes, masonry and wooden elements affected by atmospheric agents and use over the years, improving internal comfort for users, through modernization of building systems.

In some cases, the parts of the buildings damaged by rising damp and infiltrations have been restored and artificial hills surrounding many of these buildings were reconstructed. Heating systems and sanitary services were also modernized.

7. Some Methodological References and Features on SROI

SROI Definition

“Social return on investment (SROI) is a principles-based method for measuring extra-financial value (i.e., environmental and social value not currently reflected in conventional financial accounts) relative to resources invested.”

There is increasing recognition that we need better ways to account for the social, economic and environmental value that results from our activities. The language varies – ‘impact’, ‘returns’, ‘benefit’, ‘value’ – but the question around what sort of difference and how much of a difference we are making are the same. Understanding and managing this broader value is becoming increasingly important for the public and private sectors alike. This is true whether it is civil society organization working to create value, Governments commissioning and investing in activities to create social value, investors seeking to ensure that their investments will make a difference, or private business recognizing both risk and opportunities in the wider effects of operations.

All this, means that it is also more important that we have some consistency and a shared language when we talk about value. SROI is the application of a set of principles within a framework that is designed to help bring about that consistency, whilst at the same time recognizing that what is of value will be very different for different people in different situation and cultures.

Every day our actions and activities create and destroy value; they change the world around us. Although the value we create goes far beyond what can be captured in financial terms, this is, for the most part, the only type of value that is measured and accounted for. As a result, things that can be bought and sold take on a greater significance and many important things get left out. Decisions made like this may not be as good as they could be as they are based on incomplete information about full impacts. Social return on Investment (SROI) is a framework for measuring and accounting for this much broader concept of value. SROI measures change in ways that are relevant to the people or organizations that experience or contribute to it. It tells the story of how change is being created by measuring social, environmental and economic outcomes and uses monetary values to represent them (The SROI Network, 2012).

The Social Return on Investment (SROI) method is designed to measure the outcome of an intervention, rather than merely tracking outputs, and its monetization technique facilitates the comparison of otherwise incommensurable benefits across different activities, producing a transferable evidence base that can be communicated to a wide range of audiences. The results are distributed using ‘return-on-investment’ language that is familiar with investors and commissioners, and is based on real data collected through qualitative stakeholders’ engagement, to ensure that what is being measured is what matters to users. This is realized through a comprehensive method that is robust and replicable due to recent standardization work (Aeron-Thomas, D., et al., 2004). As a result, Social Return on Investment has achieved a

significant deal of traction within the social enterprise sector and, increasingly, public policy and commercial industry. It therefore has potential as a novel post-occupancy tool to capture the impact of design for building users, and disseminate the findings in a more powerful way across the variety of actors in the design and construction sector (Watson, K.J. and Whitley, T., 2016). The intangible impact of design on building users cannot be understood without consideration of the social context that mediates user experience, yet existing post occupancy methods measure predetermined criteria about building performance.

A shift in evaluative focus is required, away from measuring building performance from a user perspective towards measuring the outcomes experienced by building users as a result of the dynamic interactions between buildings, users and the social context that mediates them.

The need to capture post-occupancy feedback from building users in a more meaningful way shares a considerable overlap with the concept of social value and the impact-evidencing activities of mission-led organizations and programs. Recognizing the subjective, malleable, and variable nature of social value is key to the development of metrics suited to its capture and measurement (Watson, K.J. and Whitley, T., 2016).

In the same way that a business plan contains much more information than the financial projection, SROI is much more than just a number. It is a story about change, on which to base decision, that includes case studies and qualitative, quantitative and financial information. An SROI analysis can take many different forms. It can encompass the social value generated by an entire organization, or focus on just one specific aspect of the organization's work. there are also a number of ways to organize the 'doing' of an SROI. It can be carried out largely as an in-house exercise or, alternatively, can be led by an external researcher (The SROI Network, 2012). There are two types of SROI:

- Evaluative, which is conducted retrospectively and based on actual outcomes that have already taken place.
- Forecast, which predicts how much social value will be created if the activities meet their intended outcomes.

Carrying out an SROI analysis involves six stages:

1. Establishing scope and identifying key stakeholders. It is important to have clear boundaries about what SROI analysis will cover, who will be involved in the process and how.
2. Mapping outcomes. Through engaging with your stakeholders, you will develop an impact map, or theory of change, which shows the relationship between inputs, outputs and outcomes.
3. Evidencing outcomes and giving them a value. This stage involves finding data to show whether outcomes have happened and then valuing them.
4. Establishing impact. Having collected evidence on outcomes and monetized them, those aspects of changes that would have happened anyway or are a result of other factors are eliminated from considerations.
5. Calculating the SROI. This stage involves adding up all the benefits, subtracting any negatives and comparing the result to the investment. This is also where the sensitivity of the results can be tested.
6. Reporting, using and embedding. Easily forgotten, this vital last step involves sharing findings with stakeholders and responding to them, embedding good outcomes processes and verification of the report.

7.1 SROI Methodology: Criticality and Strengths

SROI is a social impact methodology that allows not-for-profit organizations to evidence the wider value of their work. It is based on traditional cost-benefit analysis and assigns a monetary value to social returns using financial proxies, which are compared against the level of investment to produce an SROI ratio of costs to social outcomes. It was originally developed by the Roberts Enterprise Development Fund (REDF) in the US in the mid-1990s. More recently, an emphasis on stakeholder engagement using a standardized methodology has evolved through the work of the New Economics Foundations (NEF) in the UK.

SROI has been critiqued in academic and applied literatures due to what is considered a reductionist approach to monetizing qualitative social outcomes. It is often argued that reducing social outcomes to monetary measures is neither possible nor desirable, and the methodology is considered to underestimate the true value created.

Supporters of SROI argue that its ability to draw attention to otherwise intangible outcomes by presenting them in a commonly recognized unit of value promotes a broader discussion about what is important. In the case of the intangible benefits of good design, SROI has the potential to ensure user perspectives are taken into account in design and commissioning decisions [...]. For the built environment, the variety of data produced by the SROI approach is key for its effective communication to a variety of design professionals, end user clients and organizations (Watson, K.J. et al., 2016).

8. Analysis, Data Processing, Application and Results Under SROI Methodology of the Selected Case Study: Bak Faluház

This research investigates architecture as a driver, the effects of which are relevant and measurable pieces of evidence.

By referring to a certain architecture of which the purpose and function has been declared, the generated impact investigation and evaluation has to be conducted, not only considering the mere construction and technical assembly of materials, but also all actions taken and activities required for its full operation that can guarantee the complete functioning of the building and consequent fulfilment of the purpose for which it was built. The generated values and impact of a building on its surroundings are therefore not just the result of mere construction and technical solutions, but also the choices undertaken to manage both the building itself and planned activities and services offered within it (Daum, J.H., 2003).

Through the selected case studies, we are studying architecture as a practice capable of generating and maintaining social cohesion and engagement within local communities.

Focusing on the chosen case studies of this research, due to the specificity of the architecture and the socio-political context in which these buildings were built and the purpose for which they were built, now more than thirty years ago, these buildings can represent an interesting example of good practice.

Methodology

The research is based on a multiple case studies approach (Ridder, H., 2017).

The study is concerned with architectural data, the urban and social context in which the buildings exist, and the governance of buildings. Data has been collected through semi-structured interviews, archive research, and user-centered perspective surveys. Valuable benchmark data and qualitative data were collected as these architectures represent virtuous examples for their peculiar history, design and governance. Also, the data collected is an important reference for further studies to investigate architecture which constitutes a fundamental element of the public building sector, for social purposes and policy development (Buchholz, R.A., 2003; Ecorys, 2012).

We collected stories and experiences of buildings and communities, researching the people in the villages closely and attending the buildings for direct investigation. We collected these stories through direct observation, interviews with the community members who use these cultural centers, and interviews with members of the local administration. Alongside, we performed archive research over a period of time, and listened to the direct testimonies of those who participated in the construction of these buildings (Table 8.1).

The intent of the study is to represent the effectiveness of these paths in terms of cohesion and social engagement, through documentary evidence of collected data.

Furthermore, with the uniqueness of contexts, data collected, and analysis results within the

selected study cases we aim to contribute to the theorization, experimentation, and verification for future applications such as Social Return on Investment on which some methodological considerations will be presented marginally and other qualitative/quantitative research methods to the built environment.

Table 8.1

Data on interviews, surveys, timeframe of research carried out			
	Case 1	Case 2	Case 3
Research timeline	2017-2019	2017-2019	2017-2019
Number of interviews	1	6	4
Actors involved	2 (architects in charge of last renovation)	6 (major, director of the centre, volunteers, group of users, teacher, architect in charge of last renovation)	4 (director of the centre, group of users, architect in charge of last renovation)
Length of interviews	1 hour each	1 hour each *	1 hour each *
Surveys provided	-	100 copies	100 copies
Archive research	2017-2019	2017-2019	2017-2019
Publication research	2017-2019	2017-2019	2017-2019

* in some case more time was spent with actors involved as majors and directors of the Houses of Village, speaking about the governance of the buildings and reading financial reports.

Data Processing for Social Impact Under the SROI Methodology.

The study and data collection regarding the history of the buildings, architectural aspects and current functioning have affected all three buildings, and have been done to understand similarities and differences regarding the architectural features and the governance of the buildings.

The impact calculation concerned the case study of Bak Faluház.

Establishing scope involved the selection of case buildings and defining what is under study (Donaldson, T. and Preston, L. E., 1995; Gray, R., et al., 1996).

The Houses of Village, with their peculiar architecture, wide cultural offerings built with respect to the needs/proposal of the local communities, funding regulation, governance, and organizational setup, were selected to investigate the capacity of architecture (understood as a set of architectural and spatial aspects, and the management of the building and services that these are intended to offer) to generate social cohesion and identity values within the local communities to which the buildings and their cultural offerings belong.

After identifying the main subjects to be involved in the analysis activity, semi-structured interviews were conducted with the manager of the Houses of Village of Bak, operators within the building, and selected groups of users.

Further studies and research activities were conducted with the architects responsible for the renovation of the building, and the Imre Makovecz Foundation, established after the death of the architect Imre Makovecz in 2011.

In order to calculate the social return (SROI) it was necessary to know the costs ‘investments’ per each year included in the analysis (the amount in HUF currency intended to finance the cultural programs costs, service costs and building renovations costs, for 2014, 2015, 2016 and 2017).

For this reason, each investment component necessary for the assessment has been extracted from the 2014, 2015, 2016 and 2017 official financial reports and tender’s documentation (Table 8.2).

The processing of the data, necessary for the assessments of the social impact generated by the House of Village in Bak is based on assumptions and variables verified and measured through primary sources, archive researches, building studies, financial report evidences, focus groups interviews and surveys, which all together allowed us to understand how the building works, its governance, to identify stakeholders and outcomes to take into account in the SROI analysis and Impact Maps.

Table 8.2
Investment of Funders - House of Village of Bak 2014-2017

	2014			2015			2016			2017		
Funders	service cost	building renovation cost	cultural offer cost	service cost	building renovation cost	cultural offer cost	service cost	building renovation cost	cultural offer cost	service cost	building renovation cost	cultural offer cost
Local Government + Tenants fees	13.426.715 + 120.604			8.601.082 + 309.437			8.411.416 + 137.306			8.283.864 + 293.801		
Central Government		-			-		8.621.416				74.000.000	
Donors			437.000			568.000			532.000			533.000
EU tenders and other tenders			6.682.020			1.350.590			1.838.635			-
	TOT* =		20.666.339			10.829.109			11.781.499			16.510.665

*The Total per each considered year is given by the sum of service cost + cultural offer cost + 10% of building renovation cost)

** costs are expressed in HUF currency

Source: official financial reports 2014-2017 House of Village in Bak

The need to explain how it is hypothesized to obtain change and evaluate it through the data collected requires a specific analysis for each stakeholder, as a result of different types of change (expected or unexpected - positive or negative), and also requires an enhancement operation of quantities that often do not approach an economic value because they are abstract. It becomes necessary to present useful evidence to demonstrate that the change has occurred, and to contextualize it over time.

In the context of the theory of change, the following have been identified: input (with its value); output and outcome (with related indicators, quantity, and duration).

However, in regards to the determination of the outcomes, and subsequently of the impact, indicators were used for the monetization of non-market assets, for which it is not possible to obtain an exact measure and, therefore, not always objectively determinable.

Once the field of analysis has been defined, the stakeholders identified, and the expected or planned changes defined, it becomes appropriate to formulate a logical framework that allows

to adequately understanding how the change has been made by the organization.

This logical model, which in the SROI approach takes the name of 'impact value chain' (input, output, outcome, impact), allows us to identify the different quality dimensions by which the House of Village in Bak generates a certain change in people's lives (social impact), or specific benefits.

Subsequently we proceed with the measurement and quantification of the change in terms of outcome, defining the indicators for each outcome.

As previously explained, the SROI methodology aims to identify and measure what has really changed thanks to the intervention carried out, and what would have happened anyway. In that sense we can consider an indicator determinate as a measurement of this general value.

Not all changes detected, however, could be the result of the House of Village impact. By analysing this problem, it is possible to consider an indicator estimated according to the idea of 'plenum' - in order to have a more complete result we have to clean the total impact from some interferences. So,

to measure the impact of the House of Village in Bak, we have to multiply the value of the attributed outcome by the value of the indicators.

Then, a counter-factual analysis (dead-weight) was performed for each stakeholder. The weight of other factors or actors in determining the outcome (attribution) and the reduction of the impact (displacement), or impact over time (drop-off), was also considered. This was done even if, for reasons of simplification, it was necessary to consider an evaluation period of only one year, even when changes were foreseen for longer periods, but which would be difficult to evaluate objectively. The assessment was very prudent, which can be seen from the fact that significant attribution, deadweight and displacement, based on the outcomes rated by users of the House of Village in Bak, have been included in the calculations.

Analytically, we consider VAO as the value of the attributed outcome, Fpx the value of the indicators, SDW the size of the deadweight (indicates to what extent the results would have been achieved without the House of Village in Bak.), ATT the attribution (indicates to what extent the results are attributable to the House of Village in Bak), DSP the displacement (indicates to what extent the results of the House of Village in Bak creates costs elsewhere), and DRO the Drop-off, and the Impact IMP per Stakeholder as the (amount of outcomes per indicators (less deadweight, attribution, displacement and drop-off)).

We can generalize taking in account that

$$K_0 = (\text{VAO} * \text{Fpx})$$

assuming that T is expressed as a percentage and in general $T_1 \neq T_2 \neq T_3 \dots \neq T_n$

and in this case $T = (T_1 = \text{SDW}; T_2 = \text{ATT}; T_3 = \text{DDF};)$

and the Impact per stakeholder is IS_{j+1} and J from 0 to n-1

$$IS_{j+1} = IS_j * (1 - T_{j+1})$$

$$IS_{j+1} = IS_j(1 - T_{j+1}), \quad j = 0, \dots, n - 1$$

$$IS_{j+1}^s = IS_j^s(1 - T_{j+1}^s), \quad j = 0, \dots, n - 1; \quad s = 1, \dots, q$$

$$IS_{j+1} = \sum_{s=1}^q IS_{j+1}^s = \sum_{s=1}^q IS_j^s(1 - T_{j+1}^s), \quad j = 0, \dots, n - 1$$

$$IS_3^1 = IS_2^1(1 - T_2^1)$$

$$IS_3^2 = IS_2^2(1 - T_2^2)$$

To run the process, it is important to define and evaluate an indicator for each stakeholder in order to understand in which way the value was produced.

Finally, for the calculation of the SROI Ratio, all previously analysed financial information was summarized. The financial value of the investment was calculated.

Through the process of generating and processing the data, it has been possible to demonstrate that the House of Village in Bak has a positive social impact on the local territory and community within the timeframe considered (2014 - 2017).

Furthermore, several Impact Maps have been implemented according to all the outcomes (wellbeing, building relationship, cohesion, high quality of cultural offer and services as a result to being/attending in the building) rated by users through the surveys, to better express and describe the generated social impacts and how they affect users experience and life.

All the SROI RATIO found are shown in the Table 8.3 which help us to compare the value found through the years taken into account in the analysis.

Table 8.3

SROI RATIO generated taking into account all the outcomes rated by users through the surveys, to better express and describe the generated social impacts and how they affect users experience and life.

	wellbeing	building relationship	cohesion	high quality cultural offer	high quality services offer
2017 (19.630.665 HUF)	1.6	1.2	1.4	1.2	1.1
2016 (14.901.499 HUF)	1.7	1.3	1.6	1.4	1.3
2015 (13.949.109 HUF)	1.7	1.3	1.6	1.5	1.3
2014 (23.786.339 HUF)	1.5	1.1	1.4	1.2	1.1

Source: Social Impact Maps for the years took into account 2014, 2015, 2016, 2017.

Calculation

For a better understanding of the data implemented in each Social Impact Map chart, I report the details of the calculation done to get the Total Social Impact amount for the year 2017, describing the Social Impact through the outcome 'wellbeing'.

The initial investment (input) done by the stakeholder 'funders' of HUF 16.510.665 (service costs + cultural funds + 10% of renovation building costs) for the 2017 year has been multiplied for the number of funders (6 units or organizations), and multiplied again for the duration of the evaluated year (year 2017 = 1 year).

This value is equal to HUF 99.063.990.

The initial investment done by the stakeholder 'volunteers' of 3.120.000 HUF (8 hours per day are paid 1.500/h per 260 days) for the 2017 year has been multiplied per the number of volunteers (20 units or people, the volunteers provide their services during the cultural activities and within the preparation of them).

This value is equal to HUF 62.400.000.

The two generated values express the outcomes values (HUF 99.063.990 and HUF 62.400.000). The outcomes values are then discounted by percentages (attribution, deadweight, displacement, drop-off) generated by the outcomes described and evaluated by users of the House of Village in Bak through surveys. Through the surveys has been possible, previously in the data collection phase, to identified outcomes and giving them a value.

In the above-mentioned survey, the outcome 'wellbeing as a result to stay in the building', is rated +33% (in a scale from -100 to +100) showing us how the House of Village in Bak generates

a significant contribution to user's wellbeing. Therefore, according to that, attribution is rated +33%, the deadweight is rated +67%. The displacement is evaluated +12% as an implementation of costs for the stakeholder 'funders' and +15% for the stakeholder 'volunteers' assuming that the cultural offer and the House of Village in Bak did not exist. The sum of these two discounted amounts (HUF 19.274.682,41 and HUF 11.727.144) express the Total Social Impact value generated by the House of Village in Bak, describing the Social Return in terms of wellbeing for the users of the building.

Having noted the above, in 2017, the Total Social Impact value generated by the House of Village in Bak related to the outcome of wellbeing amounts to HUF 31.001.826,41, as it is shown on the Impact Map 'House of Village of Bak - Social Impact Map 2017 – WELLBEING outcome' pp. 51-53.

The RATIO SROI was calculated in the ratio between the Total Present Value HUF 31.001.826,41 and Total Investments made HUF 19.630.665 (corresponding to the gross cost of the House of Village in Bak).

RATIO SROI = 1.6

It has been shown that for every HUF invested in the event there was a social return of HUF 1.6. Therefore, for every 1000 HUF invested in the House of Village in Bak, gains or benefits were induced for all stakeholders, estimated at 1600 HUF.

Furthermore, we have used the official impact map table that is available on the socialvalueuk.org website to report the data collected. Infact it is clear that in the eventual dissemination of the results obtained to a wider audience, the use of the same methodology of exposure has undeniable advantages.

House of Village of Bak - Social Impact Map 2017 – WELLBEING outcome

Bak Faluház (2017) - Impact Map - wellbeing					
Spreadsheet for developing SROI analysis.					
Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	16,510,665	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	·		
teacher	working time	working time (72+ hours per month)	·		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			19,630,665.00		

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter number st</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			99,063,990.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
67%	12%	33%	0%	19,274,682.41
0%	0%	0%	0%	-
0%	0%	0%	0%	-
67%	15%	33%	0%	11,727,144.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	31,001,826.41
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Present value of each year	31,001,826.41
Total Present Value (PV)	31,001,826.41
Net Present Value	31,001,826.41
(PV minus the investment)	14,491,161.41
Social Return	1.6
Value per amount invested	

House of Village of Bak - Social Impact Map 2016 – WELLBEING outcome

Bak Faluház (2016) - Impact Map - wellbeing

Spreadsheet for developing SROI analysis.

Stage 1 →		Stage 2 →			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	11,781,499	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			14,901,499.00		

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			70,688,994.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
67%	12%	33%	0%	13,753,816.18
0%	0%	0%	0%	-
0%	0%	0%	0%	-
67%	15%	33%	0%	11,727,144.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	25,480,960.18
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Present value of each year	25,480,960.18
Total Present Value (PV)	25,480,960.18
Net Present Value	25,480,960.18
(PV minus the investment)	13,699,461.18
Social Return	1.7
Value per amount invested	

House of Village of Bak - Social Impact Map 2015 – WELLBEING outcome

Bak Faluház (2015) - Impact Map - wellbeing					
Spreadsheet for developing SROI analysis.					
Stage 1 →			Stage 2 →		
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	10,829,109	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			13,949,109.00		

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter number s!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			64,974,654.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
67%	12%	33%	0%	12,641,988.48
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
67%	15%	33%	0%	11,727,144.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	24,369,132.48
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Present value of each gear	24,369,132.48
Total Present Value (PV)	24,369,132.48
Net Present Value	24,369,132.48
(PV minus the investment)	13,540,023.48
Social Return	1.7
Value per amount invested	

House of Village of Bak - Social Impact Map 2014 – WELLBEING outcome

Bak Faluház (2014) - Impact Map - wellbeing					
Spreadsheet for developing SROI analysis.					
Stage 1 →			← Stage 2 →		
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency (<i>only enter numbers!</i>)	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	20,666,339	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			23,786,339.00		

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			123,998,034.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
67%	12%	33%	0%	24,126,049.48
0%	0%	0%	0%	-
0%	0%	0%	0%	-
67%	15%	33%	0%	11,727,144.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total 35,853,193.48

Present value of each year	35,853,193.48
Total Present Value (PV)	35,853,193.48
Net Present Value	35,853,193.48
(PV minus the investment)	15,186,854.48
Social Return	1.5
Value per amount invested	

House of Village of Bak - Social Impact Map 2017 – BUILDING RELATIONSHIP outcome

Bak Faluház (2017) - Impact Map - building relationship					
Spreadsheet for developing SROI analysis.					
Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency (only enter numbers)	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	16,510,665	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			19,630,665.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			99,063,990.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
79%	12%	21%	0%	14,462,550.03
0%	0%	0%	0%	-
0%	0%	0%	0%	-
79%	15%	21%	0%	8,799,336.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	23,261,886.03
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Present value of each year	23,261,886.03
Total Present Value (PV)	23,261,886.03
Net Present Value	23,261,886.03
(PV minus the investment)	6,751,221.03
Social Return	1.2
Value per amount invested	

House of Village of Bak - Social Impact Map 2016 – BUILDING RELATIONSHIP outcome

Bak Faluház (2016) - Impact Map - building relationship					
Spreadsheet for developing SROI analysis.					
Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency (only enter numbers!)	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	11,781,499	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	.		
teacher	working time	working time (72+ hours per month)	.		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			14,901,499.00		

Stage 3

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			70,688,994.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
79%	12%	21%	0%	10,320,027.61
0%	0%	0%	0%	-
0%	0%	0%	0%	-
79%	15%	21%	0%	8,799,336.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	19,119,363.61
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Present value of each year	19,119,363.61
Total Present Value (PV)	19,119,363.61
Net Present Value	19,119,363.61
(PV minus the investment)	7,337,864.61
Social Return	1.3
Value per amount invested	

House of Village of Bak - Social Impact Map 2015 – BUILDING RELATIONSHIP outcome

Bak Faluház (2015) - Impact Map - building relationship

Spreadsheet for developing SROI analysis.

Stage 1 →		Stage 2 →			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	10,823,103	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			13,943,103.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? [<i>Only enter number s?</i>]	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? [<i>Only enter numbers?</i>]	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			64,974,654.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
79%	12%	21%	0%	9,485,779.69
0%	0%	0%	0%	-
0%	0%	0%	0%	-
79%	15%	21%	0%	8,799,336.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	18,285,115.69
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Present value of each year	18,285,115.69
Total Present Value (PV)	18,285,115.69
Net Present Value	18,285,115.69
(PV minus the investment)	7,456,006.69
Social Return	1.3
Value per amount invested	

Bak Faluház (2014) - Impact Map - building relationship

Spreadsheet for developing SROI analysis.

Stage 1 →		Stage 2 →			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an effect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers!)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	20,666,339	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			23,786,339.00		

Stage 3

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			123,998,034.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
79%	12%	21%	0%	18,102,720.98
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
79%	15%	21%	0%	8,799,336.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	26,902,056.98
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Present value of each year	26,902,056.98
Total Present Value (PY)	26,902,056.98
Net Present Value	26,902,056.98
(PY minus the investment)	6,235,717.98
Social Return	1.1
Value per amount invested	

House of Village of Bak - Social Impact Map 2017 – COHESION outcome

Bak Faluház (2017) - Impact Map - cohesion

Spreadsheet for developing SROI analysis.

Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an effect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	16,510,665	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			19,630,665.00		

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter number st</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			99,063,990.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
72%	12%	28%	0%	17,574,744.34
0%	0%	0%	0%	-
0%	0%	0%	0%	-
72%	15%	28%	0%	10,632,864.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	28,267,608.34
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Present value of each year	28,267,608.34
Total Present Value (PV)	28,267,608.34
Net Present Value	28,267,608.34
(PV minus the investment)	11,756,943.34
Social Return	1.4
Value per amount invested	

House of Village of Bak - Social Impact Map 2016 – COHESION outcome

Bak Faluház (2016) - Impact Map - cohesion					
Spreadsheet for developing SROI analysis.					
Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an effect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	11,781,499	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			14,901,499.00		

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			70,688,994.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 				
Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
72%	12%	28%	0%	12,540,793.05
0%	0%	0%	0%	-
0%	0%	0%	0%	-
72%	15%	28%	0%	10,692,864.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	23,233,657.05
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Present value of each gear	23,233,657.05
Total Present Value (PV)	23,233,657.05
Net Present Value	23,233,657.05
(PV minus the investment)	11,452,158.05
Social Return	1.6
Value per amount invested	

Bak Faluház (2015) - Impact Map - cohesion

Spreadsheet for developing SROI analysis.

Stage 1 →		Stage 2 →			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	10,829,109	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			13,949,109.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter number st.</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers.</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			64,974,654.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
72%	12%	28%	0%	11,527,023.42
0%	0%	0%	0%	-
0%	0%	0%	0%	-
72%	15%	28%	0%	10,692,864.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	22,219,887.42
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Present value of each year	22,219,887.42
Total Present Value (PV)	22,219,887.42
Net Present Value	22,219,887.42
(PV minus the investment)	11,390,778.42
Social Return	1.6
Value per amount invested	

House of Village of Bak - Social Impact Map 2014 – COHESION outcome

Bak Faluház (2014) - Impact Map - cohesion					
Spreadsheet for developing SROI analysis.					
Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	20,666,339	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			23,786,339.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? [<i>Only enter numbers!</i>]	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? [<i>Only enter numbers!</i>]	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			123,998,034.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
72%	12%	28%	0%	21,998,243.22
0%	0%	0%	0%	-
0%	0%	0%	0%	-
72%	15%	28%	0%	10,692,864.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	32,691,107.22
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Present value of each year	32,691,107.22
Total Present Value (PV)	32,691,107.22
Net Present Value	32,691,107.22
(PV minus the investment)	12,024,768.22
Social Return	1.4
Value per amount invested	

Bak Faluház (2017) - Impact Map - high quality of cultural

Spreadsheet for developing SROI analysis.

Stage 1 →		Stage 2 →			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	16,510,665	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500th per 260 days	3,120,000		
Total			19,630,665.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter number st</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			99,063,990.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
63%	48%	37%	0%	12,007,744.36
0%	0%	0%	0%	-
0%	0%	0%	0%	-
63%	15%	37%	0%	12,363,624.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total 24,371,368.36

Present value of each gear	24,371,368.36
Total Present Value (PV)	24,371,368.36
Net Present Value	24,371,368.36
(PV minus the investment)	7,860,703.36
Social Return	1.2
Value per amount invested	

House of Village of Bak - Social Impact Map 2016 – HIGH QUALITY CULTURAL OFFER outcome

Bak Faluház (2016) - Impact Map - high quality of cultural

Spreadsheet for developing SROI analysis.

Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	11,781,499	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			14,901,499.00		

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter number s!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			70,688,994.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
63%	48%	37%	0%	8,568,354.34
0%	0%	0%	0%	-
0%	0%	0%	0%	-
63%	15%	37%	0%	12,363,624.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	20,931,978.34
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Present value of each year	20,931,978.34
Total Present Value (PV)	20,931,978.34
Net Present Value	20,931,978.34
(PV minus the investment)	9,150,479.34
Social Return	1.4
Value per amount invested	

House of Village of Bak - Social Impact Map 2015 – HIGH QUALITY CULTURAL OFFER outcome

Bak Faluház (2015) - Impact Map - high quality of cultural

Spreadsheet for developing SROI analysis.

Stage 1 →		Stage 2 →			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers!)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	10,829,109	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500th per 260 days	3,120,000		
Total		13,949,109.00			

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? [Only enter numbers]	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (Only enter numbers)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			64,974,654.00	focus group, semi structured interviews; Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
63%	48%	37%	0%	7,875,707.76
0%	0%	0%	0%	-
0%	0%	0%	0%	-
63%	15%	37%	0%	12,363,624.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total 20,239,331.76

Present value of each year	20,239,331.76
Total Present Value (PV)	20,239,331.76
Net Present Value	20,239,331.76
(PV minus the investment)	9,410,222.76
Social Return	1.5
Value per amount invested	

House of Village of Bak - Social Impact Map 2014 – HIGH QUALITY CULTURAL OFFER outcome

Bak Faluház (2014) - Impact Map - high quality of cultural					
Spreadsheet for developing SROI analysis.					
Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an effect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers!)</i>	Summary of activity in numbers	Description How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	20,666,339	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	.		
teacher	working time	working time (72+ hours per month)	.		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			23,786,339.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			123,998,034.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
63%	48%	37%	0%	15,030,049.70
0%	0%	0%	0%	-
0%	0%	0%	0%	-
63%	15%	37%	0%	12,363,624.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	27,393,673.70
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Present value of each year	27,393,673.70
Total Present Value (PV)	27,393,673.70
Net Present Value	27,393,673.70
(PV minus the investment)	6,727,334.70
Social Return	1.2
Value per amount invested	

House of Village of Bak - Social Impact Map 2017 – HIGH QUALITY SERVICES OFFER outcome

Bak Faluház (2017) - Impact Map - high quality of services					
Spreadsheet for developing SROI analysis.					
Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency (only enter numbers)	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	16,510,665	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1.500/h per 260 days	3,120,000		
Total			19,630,665.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			99,063,990.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
69%	48%	31%	0%	11,018,689.48
0%	0%	0%	0%	-
0%	0%	0%	0%	-
69%	15%	31%	0%	11,345,256.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	22,363,945.48
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Present value of each year	22,363,945.48
Total Present Value (PV)	22,363,945.48
Net Present Value	22,363,945.48
(PV minus the investment)	5,853,280.48
Social Return	1.1
Value per amount invested	

House of Village of Bak - Social Impact Map 2016 – HIGH QUALITY SERVICES OFFER outcome

Bak Faluház (2016) - Impact Map - high quality of services					
Spreadsheet for developing SROI analysis.					
Stage 1 →			Stage 2 →		
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	11,781,499	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	-		
teacher	working time	working time (72+ hours per month)	-		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			14,901,499.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter number s!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			70,688,994.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
69%	48%	31%	0%	7,862,595.42
0%	0%	0%	0%	-
0%	0%	0%	0%	-
69%	15%	31%	0%	11,345,256.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	19,207,851.42
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Present value of each year	19,207,851.42
Total Present Value (PV)	19,207,851.42
Net Present Value	19,207,851.42
(PV minus the investment)	7,426,352.42
Social Return	1.3
Value per amount invested	

House of Village of Bak - Social Impact Map 2015 – HIGH QUALITY SERVICES OFFER outcome

Bak Faluház (2015) - Impact Map - high quality of services					
Spreadsheet for developing SROI analysis.					
Stage 1 →		Stage 2 →			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency (<i>only enter numbers!</i>)	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	10,823,109	The cultural programs are taking place: they focuses on several topics such as health, culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	..		
teacher	working time	working time (72+ hours per month)	..		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			13,943,109.00		

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter number st</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers.</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			64,974,654.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
69%	48%	31%	0%	7,227,000.82
0%	0%	0%	0%	-
0%	0%	0%	0%	-
69%	15%	31%	0%	11,345,256.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	18,572,256.82
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Present value of each year	18,572,256.82
Total Present Value (PV)	18,572,256.82
Net Present Value	18,572,256.82
(PV minus the investment)	7,743,147.82
Social Return	1.3
Value per amount invested	

House of Village of Bak - Social Impact Map 2014 – HIGH QUALITY SERVICES OFFER outcome

Bak Faluház (2014) - Impact Map - high quality of services					
Spreadsheet for developing SROI analysis.					
Stage 1		Stage 2			
Stakeholders	Intended/unintended changes	Inputs		Outputs	The Outcomes
Who do we have an affect on? Who has an effect on us?	What do you think will change for them?	What do they invest?	What is the value of the inputs in currency <i>(only enter numbers)</i>	Summary of activity in numbers	Description
					How would the stakeholder describe the changes?
Funders (local administration, central administration, European funds, national funds, sponsors, renters).	1. The local administration intends to use the Cultural House to offer to the community members a rich cultural offer. Such experiences at the Cultural House aim to generate a sense of satisfaction and well-being, and values of cohesion in the local community. 2. The local administration participates in the policies of enhancement and protection of the Cultural House, as architectural heritage.	Funds for the cultural programmes, for the Cultural House and its maintenance.	20,666,339	The cultural programs are taking place: they focuses on several topics such as health culture, youth, IT and technology, civil service, among others.	Users are attending the courses and activities organized at the Cultural House reporting a general sense of well-being and satisfaction, having the possibility to take part to high quality cultural offer, experiencing cohesion and building up relationships with other members of the local community.
management	working time	working time (40+ hours per week)	.		
teacher	working time	working time (72+ hours per month)	.		
volunteers	civil service and volunteering	8 hours per day are paid 1500/h per 260 days	3,120,000		
Total			23,786,339.00		

Stage 3 

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Outcomes start	Financial Proxy	Value in currency	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last after end of activity? (<i>Only enter numbers!</i>)	Does it start in period of activity (1) or in period after (2)	What proxy would you use to value the change?	What is the value of the change? (<i>Only enter numbers!</i>)	Where did you get the information from?
number of funders	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation	6	1			123,998,034.00	focus group, semi structured interviews, Cultural House registry and financial reports, tenders documentation
	semistructured interviews	-	-				semistructured interviews
	semistructured interviews	-	-				semistructured interviews
number of volunteers	semi structured interviews and survey	20	1			62,400,000.00	semi structured interviews and survey

Stage 4 

Deadweight %	Displacement %	Attribution %	Drop off %	Impact
What would have happened without the activity?	What activity did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
69%	48%	31%	0%	13,792,053.33
0%	0%	0%	0%	0
0%	0%	0%	0%	0
69%	15%	31%	0%	11,345,256.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00
0%	0%	0%	0%	0.00

Total	25,137,309.33
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Present value of each year	25,137,309.33
Total Present Value (PV)	25,137,309.33
Net Present Value	25,137,309.33
(PV minus the investment)	4,470,970.33
Social Return	1.1
Value per amount invested	

9. Findings and Conclusions

The original goal of our kind of architecture is to create a connection between the sky and the earth, while, at the same time, interpreting and expressing the movement and place of human beings. A building should be magic. A building should have a secret effect on its surroundings. We are working towards a mythical period in architecture. It is our goal to balance out the imperceptible, magical strengths of a technical civilisation with other imperceptible, magical forces. The individual, the community, the nation, the world, are, for us, overlapping layers of flower petals swirling out from one stem. Like the leaves of a rose, they cannot be torn from their place or replaced by something else. This is why our kind of architecture and buildings that are connected to people, to the landscape, to the nation, to Europe and to Earth (Gerle, J. and Makovecz, I., 2005).

1.

The contribution of Imre Makovecz's Architecture is an integral part of a dynamic and virtuous governance system aimed at creating identity and social values.

The Organic Architecture of Imre Makovecz, far from promoting self-referentiality, is representative of traditional figurative heritage and of the language of patterns and signs, as well as the memory of places and local communities.

To his architecture we can confer fundamental values for the life of a community such as artistic, cultural, identity, social, sustainability and architectural values, among others.

The participatory approach - that accompanies all phases of the project of the *Faluházk*¹, from the conceptual genesis of the floor plan to satisfy both the needs and aspirations of the community and also serving the functions and activities that will take place in the buildings, till the construction processes - is also an integral part of the governance policy and cultural activities programs proposed within the buildings.

These architectures have been fundamental for local communities as an alternative and meeting opportunity for people, for their self-determination as individuals and groups. Inside these spaces, people were able to experience a small democracy, a micro-democracy, in a historical period in which dictatorship and authoritarianism had prevailed over a complex political democracy system.

Through his work and architectures Makovecz gave and still is giving an important and fundamental contribution in terms of social cohesion to local communities.

Imre Makovecz remained devoted for the whole of his professional life by constantly committing to spread strong values through his work, conferring to the architect's full responsibility of his role, and to architecture an educational role toward society (Sasso, U., 2006) and an ethical dimension for the sustainable development of human citizenry. The data collected regarding the history of selected case studies, the organization of the cultural activities that take place within the buildings, the outcomes collected through the various consultations with local administrations and users regarding governance and community

involvement, show us how the practice of participatory architecture is capable of generating and maintaining social cohesion and engagement. These buildings are conceived as nerve-centers for the cultural life of communities; an extension of homes, wherein relationships can be made through activities, confrontations and direct encounters. The design of the structures for these buildings allows the creation of a versatile spatiality that adapts to the continuous change of activities, cultural offerings and users, during the hours of the days and through changing of the seasons. The elements of traditional architecture, as well as the natural elements that Makovecz used (among others, the trunks of barked trees that branch up to roofs), which are perfectly integrated in the buildings, refer to the history of the community, revive the sense of belonging, and become tangible signs of people's memories, constituting intergenerational values. The practices of participation are extended from design to governance; the themes and goals of cultural life and the calendar of activities are also an expression of the collective will, of which cultural operators, local administrations, and volunteers at various levels, are interpreters. Finally, the fact that these buildings have continued to operate without interruption for decades suggests that Makovecz had an awareness of the most original founding elements of the local community.

2.

Architecture and Heritage building can constitute strategic drivers for the development of society and territory.

This research investigates architecture as a driver, the effects of which are relevant and measurable pieces of evidence.

Through the selected case studies, we are studying architecture as a practice capable of generating and maintaining social cohesion and engagement within local communities.

The Cultural Heritage, whether internationally recognized or of proximity to the territories and local communities, through managerial choices, can constitute a strategic driver for the development of the territory and generate economic and social impact whose value can be measured (Catalfo, P., Giustra, M., 2020).

Governments, Cultural Heritage Offices and local Institutions transpose the guidelines set out by the main European Conventions and international agreements on cultural heritage (some of the more relevant EU Conventions) - such as: 1954, European Cultural Convention, Paris; 1985, Convention for the Protection of the Architectural Heritage of Europe, Granada; 1992, Convention for the Protection of the Archeological Heritage of Europe, Valletta; 2000, European Landscape Convention, Florence; 2005, Convention on the Value of Cultural Heritage for Society, Faro; 2017, Council of Europe, Convention on Offences relating to Cultural Property; - and implement them by putting in place adequate policies and measures for the protection, conservation and enhancement of Cultural, Archaeological, Architectural and Landscape Heritage, promoting their use also for cultural initiatives and events.

In fact, if on one hand the continuous work of maintenance and conservation of the Cultural Heritage generates an enormous cost for local Governments, on the other hand, a management that foresees its use for cultural and artistic purposes, as in the case of events, shows and live

performances, can constitute revenue in economic terms and determine a direct and indirect socio-economic impact of broader scope in favor of the local industry.

This *modus operandi* certainly guarantees greater prestige in the cultural offer and a more effective involvement of users in the scheduled events, and must necessarily take into account the specific features, often of the fragility and intrinsic rules that the use of the cultural asset imposes. Only in full respect of the complex balance between economic, managerial and protection and enhancement interests can the combination of Cultural Heritage and cultural business be sustainable and constitute a real resource for the territory and the population. (Lorusso, S., et al., 2016; Lorusso, S., et al., 2018)

The impact generated and its measurable value constitute valuable informations for the continuity in strategic planning and the governance of the territories and local communities.

Measuring this impact guarantees transparency with respect to the work of the Administrations, Bodies and Institutions involved and returns the measure of change, facilitating the understanding and communication of strategic management choices at local, intra-territorial and transnational level.

The Bak Faluház case study represents a virtuous example and a model in which we meet relevant issues such as management complexity, strategic choices for the use for artistic, cultural and recreational purposes of Heritage building and virtuous work of an administration.

The result of these measures, balances and alliances has set up over the years a wide and very rich cultural offer, capable of generating a great impact, at different levels, on the local community and therefore on the territory.

3.

The House of Village in Bak generates a significant impact both for stakeholders and users.

The Social Impact Maps and the values of SROI RATIO results show us how the House of Village in Bak generates a significant impact both for stakeholders and users.

These data are important and confirm a positive return in terms of social impact on the investments made by the Stakeholders to guarantee the conservation and functioning of the building, recognized in the recent years as Heritage building, and a continuous, rich and varied cultural offer.

Furthermore, as a result to stay in the building and take advantage of the cultural and services offer, users rated the outcomes highlighted and detected during the research phases and through interviews and surveys as +33% wellbeing, +21% building relationship, +28% social cohesion, +37% high quality of cultural offer, +31% high quality of service offer, in a scale from -100 to +100.

4.

SROI (Social Return on Investment) is an important tool in strategic planning.

The result shown also through the calculation summary tables – Impact Maps - indicate that the SROI, despite its methodological limits and a certain laboriousness, has balanced different needs such as that of sustainability of the calculation, that of simplicity of method, that of considering data coming from different information system, and above all, that of acting to identify the value of the strategic choices made and identify new indication of future interventions, together with that of supporting relevant and clear accountability processes.

The systemic project of the *Faluházak*¹ buildings and their governance policy within time generated a dynamic system for the creation of values. The described changes and impacts can be measured and through a 'financial language' better shared within the scientific community and stakeholders involved, both to constitute an example to look at for future interventions and to generate feedbacks on strategic decision taken and future ones, on a political, social and economic level.

The Social Return on Investment - SROI methodology responds to needs that go beyond economic evaluation, such as measuring the social value impact in the built environment. The Social Return on Investment method is designed to measure the outcome of an intervention, rather than merely tracking outputs, and its monetization technique facilitates the comparison of otherwise incommensurable benefits across different activities, producing a transferable evidence base that can be communicated to a wide range of audiences. The results are distributed using 'return-on-investment' language that is familiar with investors and commissioners, and is based on real data collected through qualitative stakeholders' engagement, to ensure that what is being measured is what matters to end users.

It therefore has potential as a novel post-occupancy tool to capture the impact of design for building users, and disseminate the findings in a more powerful way across the variety of actors in the design and construction sector (Watson, K.J. and Whitley, T., 2016). The intangible impact of design on building users cannot be understood without consideration of the social context that mediates user experience, yet existing post occupancy methods measure predetermined criteria about building performance. A shift in evaluative focus is required, away from measuring building performance from a user perspective towards measuring the outcomes experienced by building users as a result of the dynamic interactions between buildings, users and the social context that mediates them. The need to capture post-occupancy feedback from building users in a more meaningful way shares a considerable overlap with the concept of social value and the impact-evidencing activities of mission-led organizations and programmes. Recognizing the subjective, malleable, and variable nature of social value is key to the development of metrics suited to its capture and measurement.

The multidisciplinary approach proposed by this research suggests how methodologies belonging to apparently distant fields, can be implemented in new research, offering new perspective for investigation and constitute a wealth to represent and detect phenomena, data, fundamental elements for strategic planning, also in terms of saving of resources and sustainability.

5.

Good practice in one place may not be transferable to another – but it may inspire an action that will work in another place.

The aim of the research is also to bring to the attention of the scientific community and the international community of architects, through the case study object of the analysis, good practice in architecture.

Focusing on the chosen case studies of this research, due to the specificity of the architecture and the socio-political context in which these buildings were built and the purpose for which they were built, now more than thirty years ago, these buildings can represent an interesting example of good practice.

The outcomes of the research show the effects and tangible evidence of certain good practices and multidisciplinary approaches in architecture, aiming at improving social and spiritual relations both amongst people, and between people and places. The design approach, together with specific governance of buildings devoted to social engagement, may help to solve conflicts within communities, or contribute in determining virtuous attitudes, and may also contribute to the creation of good policy based on a community's intangible assets/resources. The relationship we have found between architecture and social engagement constitutes an immaterial asset that is extremely important for a community. That asset comes to life from the very genesis of the architectural project, of which participatory approach constitutes an intrinsic feature, and of which the inclusion of fundamental values for the community represent its collective wealth.

Notes on Hungarian Terms:

1. The Hungarian term *faluház* literally means 'house of village' (*faluházak* – houses of village) and can be translated as community centres or village centres.
2. The *főépítész*, which in English can be translated into the term *head architect*, is a Hungarian professional figure, officially recognised by the current regulations, conducting the role of assistance and supervision, holding decisional power in architectural and urban planning, collaborating with the technical offices of the local boroughs, working in respect of construction and urban laws and dealing with the management of all related activities. The *főépítész* maintains her independency from the bureaucratic organogram, in spite of being an elective, multi-year position. The *főépítész* has full decisional power in regard to the propositions for change, fulfils the tasks for suggesting interventions aiming at the renovation, respect, protection of the existing architectural heritage, and is involved in the diffusion of a strong civic sense for the preservation of artistic and architectural culture, memory and heritage. He must supervise the respect, protection and formation of a unique architectural landscape, examines and prepares the requests of urban development, both for residential areas and for the establishment of productive structures, a procedure that also requires the involvement of the applicant owner of the building. He follows and manages transactions. The role of the *főépítész* and of his interventions is crucial to guarantee coherence of the construction and respect for the environment. Although his duties vary considerably depending on whether he is dealing with a big city, characterised by large infrastructures and large urban areas, or with a minor centre, the *főépítész* must become an interpreter of the practical and spiritual needs of the local communities, and conducts the role of supervising and guiding, acting as a mediator between the interests of the individual and those of the community, always giving priority to collective interests, in order to improve the constructed environment and to maintain the local architectural memory and culture.
The figure of the *főépítész* has been historically recognised in Hungary since 1905 in the city of Sopron, North-West of Budapest, when it appeared in a treaty countersigned by the Hungarian king János and by Maria Teresa of Austria. It deployed in many centres of the area of Lake Balaton and in all major Hungarian centres following World War I, with the purpose of a coherent management of the reconstruction interventions, made necessary by the conflict. An election system considering a renewable triennial contract for the position of *főépítész* was documented up to 1933. Such role was based on building regulations that are simpler than the current ones, influenced by intuitive rules of composition, respect of minimum distances and heights, and coherence with the context, made of basic information, in which the preparation and awareness of the professionals and of the workforce involved in the execution of projects and constructive details play a fundamental role.
Martina Giustra, *Ragioni e necessità – La figura dell'architetto capo in Ungheria* [Reasons and necessity - The figure of chief architect in Hungary], *Bioarchitettura* vol. 82, September 2013.
3. Sasso U., (April -July 2006) *Architettura edificante – Makovecz e il nostro tempo*, Bioarchitettura n°48-49, Mancuso Editore, Roma
"We are dealing with anthropophysical echoes of Rudolf Steiner and aspects of international organicism, as well as influences from Austrian Baroque and Bohemian Cubism; it takes inspiration from Frank Lloyd Wright, Bruce Goff, Herb Green, Alvar Aalto. These and others are the roots which merge into Makovecz's oeuvre, but as affirmed by Hungarian critics, the complex should be read, above all, in an original localistic tune referring to mythological and esoteric components typical of the Magyar tradition. Those who stopped at the surface of the formal image and at the aesthetic definition of the single elements and of the complex would not understand the genesis and, above all, the role carried out by Makovecz. Because the true charm – and also extreme validation to that critique that limits all evaluation in terms of elegance, form, stylistic consistency, invention and similar mawkishness – lies in the ardent and tense political commitment which confers upon architecture the status of manifesto against foreign military and

cultural invasions, against left-wings dictatorship (and its ideology based on ready-made homogenisation), but also against the denial of the spirit by the side of consumerism, which destroys integrity. Therefore, architecture plays (almost anachronistic in a time of disillusion and weak thinking) an educational role toward society, with its forms, distributions and structures which engage in helping changes and in guiding such transformations. For example, being at the service of the people, addressing to the unpretentious, touching their soul together with their imagination; but also, more prosaically, strengthening the social life in small residential areas by means of the creation of sociocultural facilities, working in order to revitalise the most ancient centres, establishing aware relationships with the environment and with traditions, paying attention to the most genuine needs of the commission, even when it looks rather stunned and dazzled”.

4. The *Vándoriskola* is a three-year post-graduate specialisation school for young architects, nowadays officially recognised by the Hungarian government. Founded by Imre Makovecz, Miklós Kampis and István Kálmán in 1989, the school is still operational. Each year, those who succeed in passing the admission exam carry out the professional practice at the architecture offices linked to the school and participate in the cultural activities programmed during six semesters. In the past, through the *Vándoriskola*, many young architects have been able to approach the organic movement and begin professional practice under the guidance of Imre Makovecz and his staff, according to a virtuous model hierarchically organized.

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