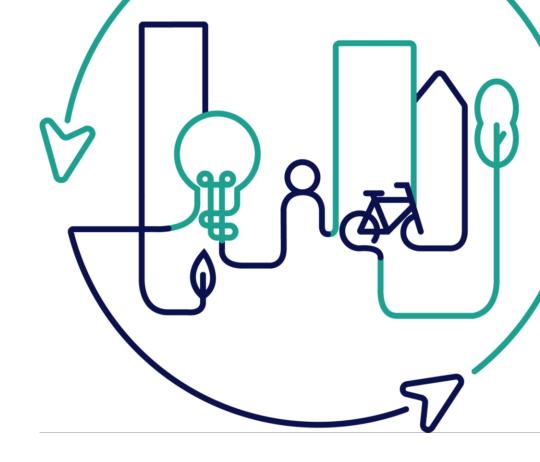
EUROPEAN U R B A N INITIATIVE



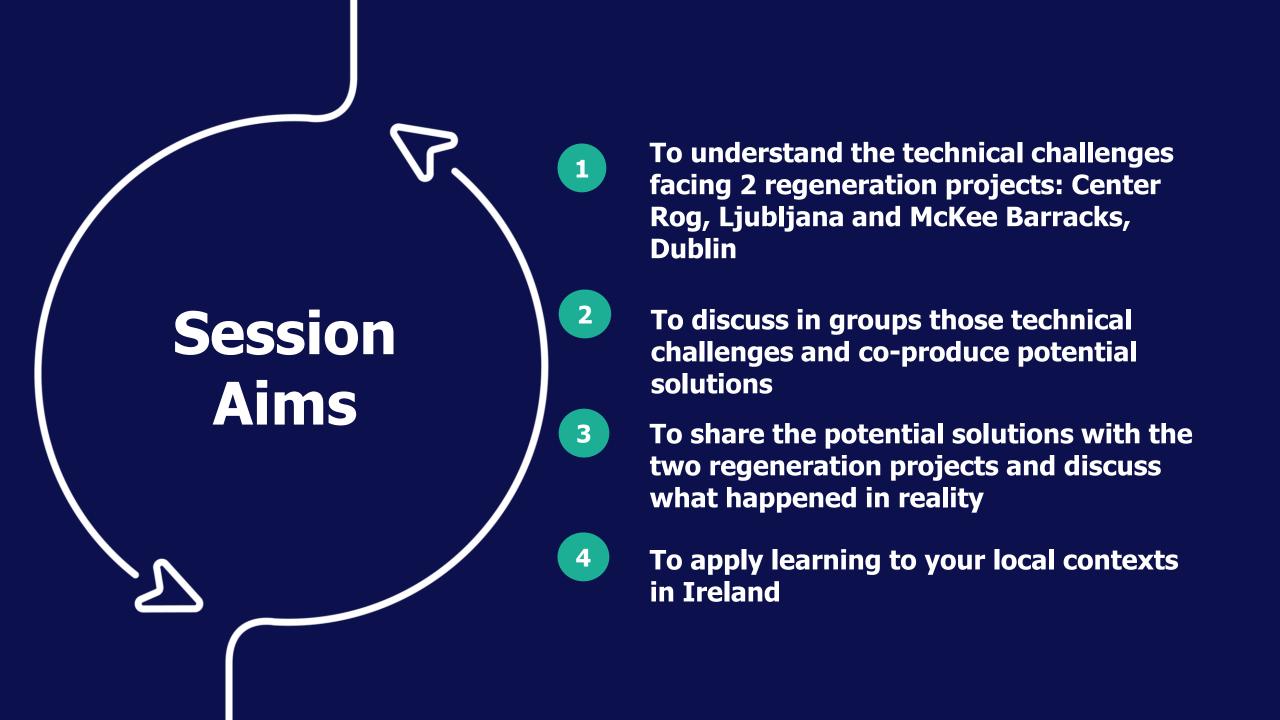


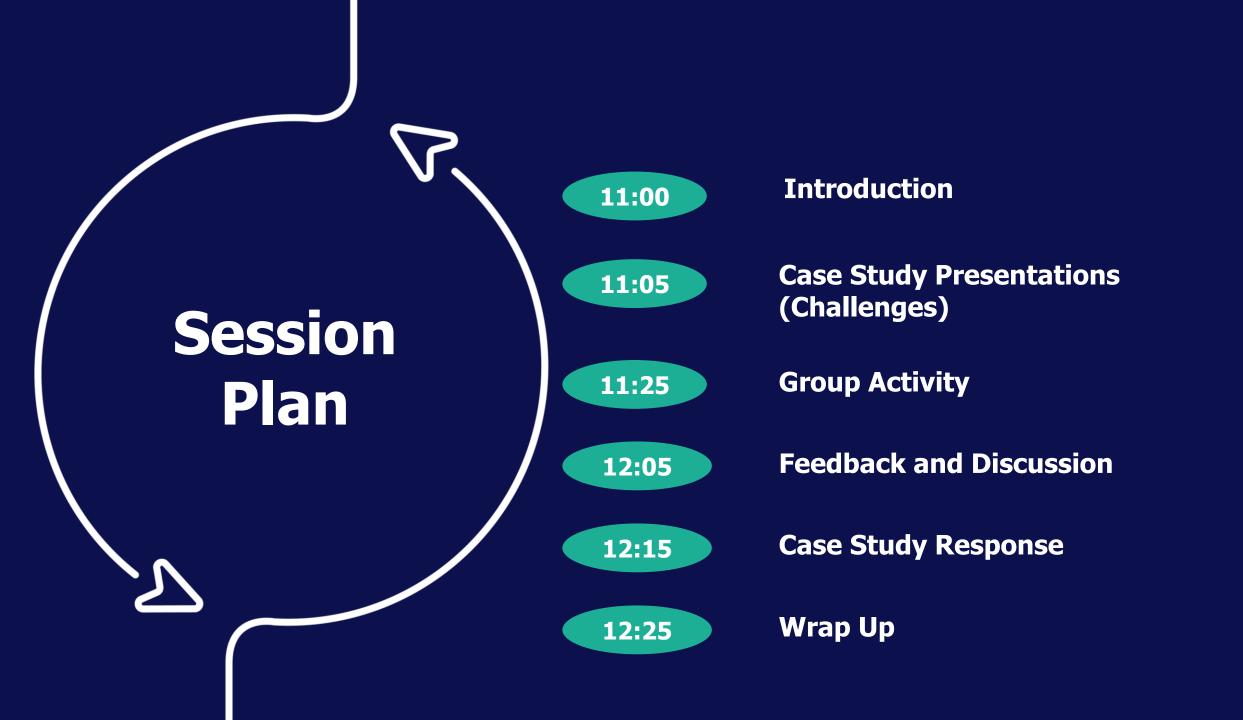
Parallel Workshops: Shared Sparks — Governance and partnership solutions for creative regeneration

Thursday 27th November 2025 – 11.00 to 12.30 Facilitated by Brian Marrinan Case Studies: Center Rog, Ljubljana / McKee Barracks, Dublin









The general operational challenges facing regeneration projects

- > Funding and procurement (e.g. fragmented and uncertain funding streams)
- Citizen participation and stakeholder engagement (e.g managing diverse and conflicting interests)
- ➢ Governance models (e.g. fragmentation across institutions and gov levels)
- Operational management and long-term sustainability of reused sites/buildings (e.g. lack of long-term funding, insufficient business model)



Architectural Conservation

Eamon McCarney – Taylor McCarney Architects



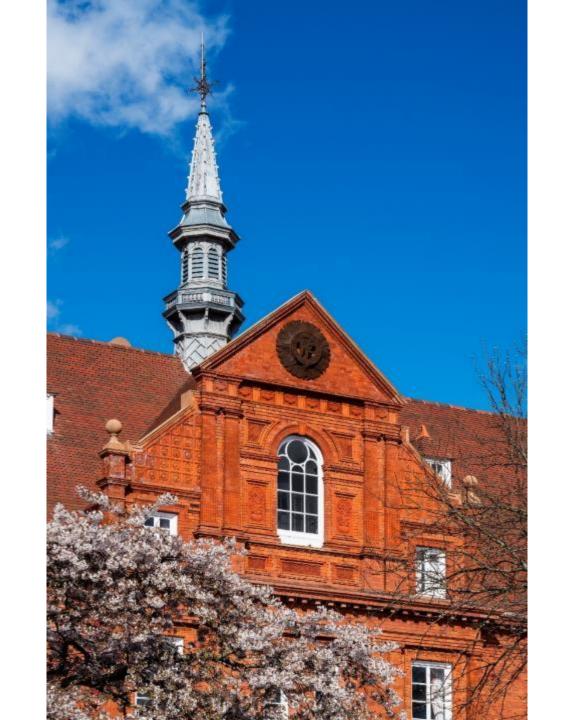














Postcard circa 1920's Source: National Library of Ireland





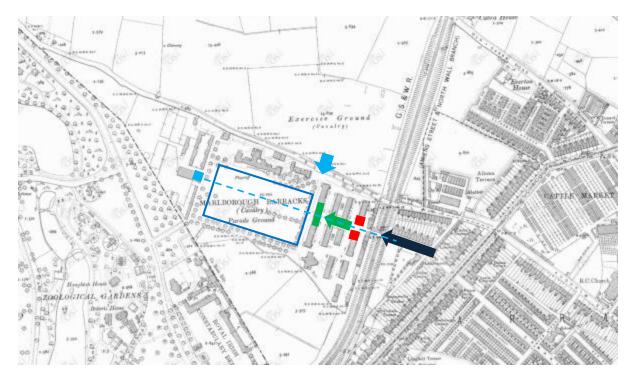


Postcard circa 1920's Source: National Library of Ireland

Marlborough - McKee

- Marlborough Barracks 1891
- Plans prepared by the Royal Engineers Department of the British Army under the supervision of Robert Barklie
- Handed over to Irish forces in 1926.
- Named after Richard McKee who was shot on Bloody Sunday in 1920.





The Entrance to McKee
Barracks by cavalry was a
highly organised sequence
of architectural events
which provided a formality
to:

- Crossing the bridge from Marlborough Road
- Passing between the two imposing gables of the accommodation blocks
- Passing through the archway
- The visual axis framed by the gable of the riding stable
- The symmetry and formality of the Officers Building addressing the parade ground



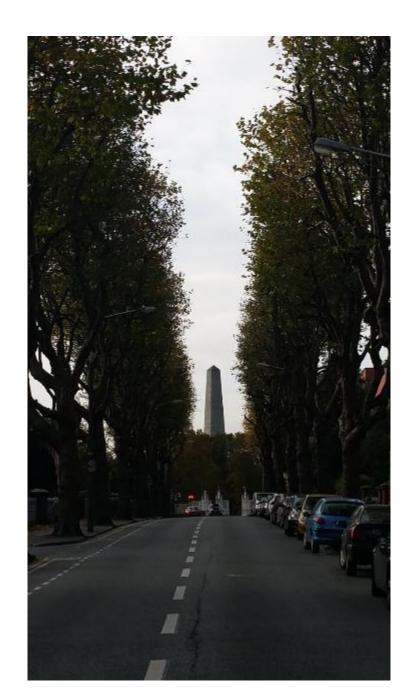


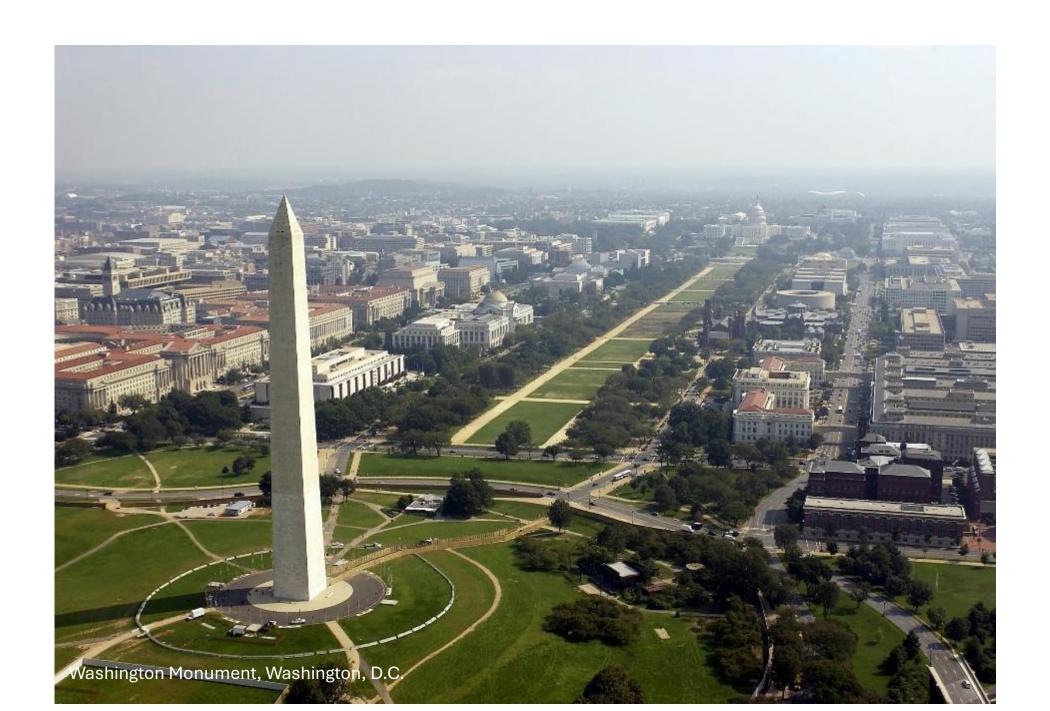


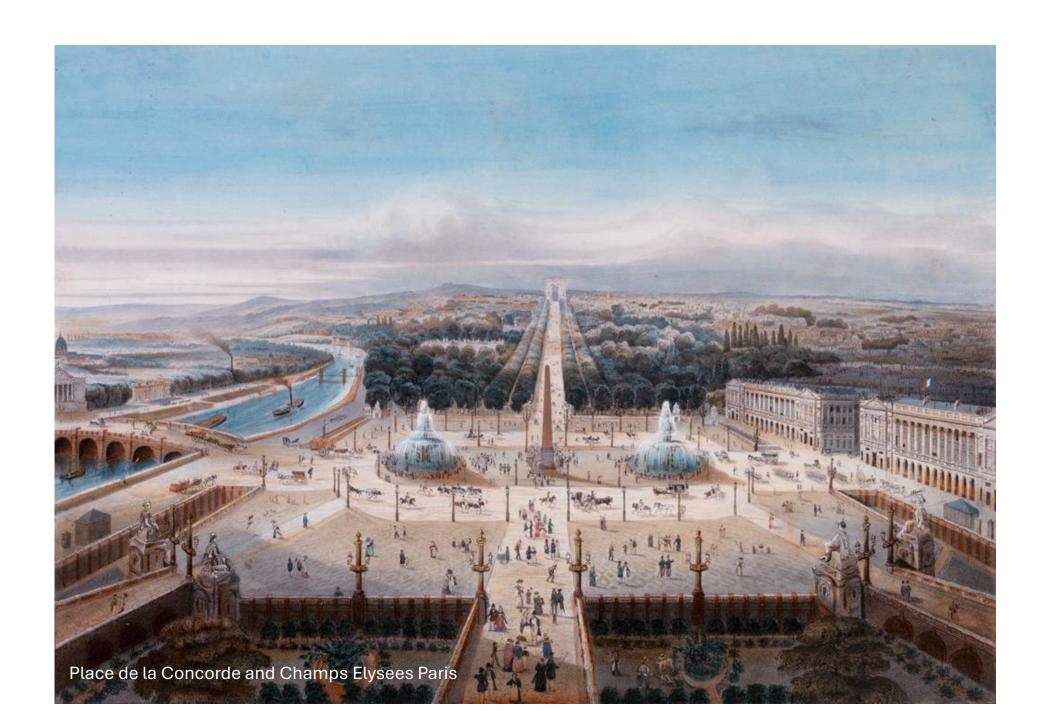














View from Marlborough Road

The single storey building behind the fence is a modern addition.

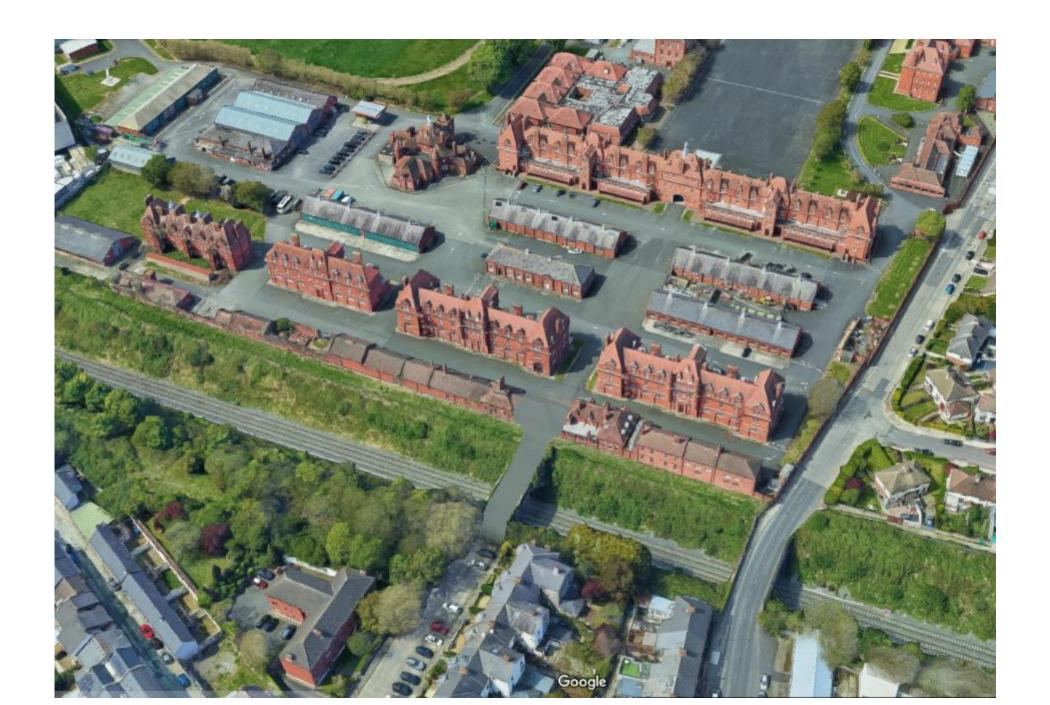
Originally one would have had a view through the arch towards the parade ground.



Original entrance over bridge



Passing between the gables of the accommodation blocks





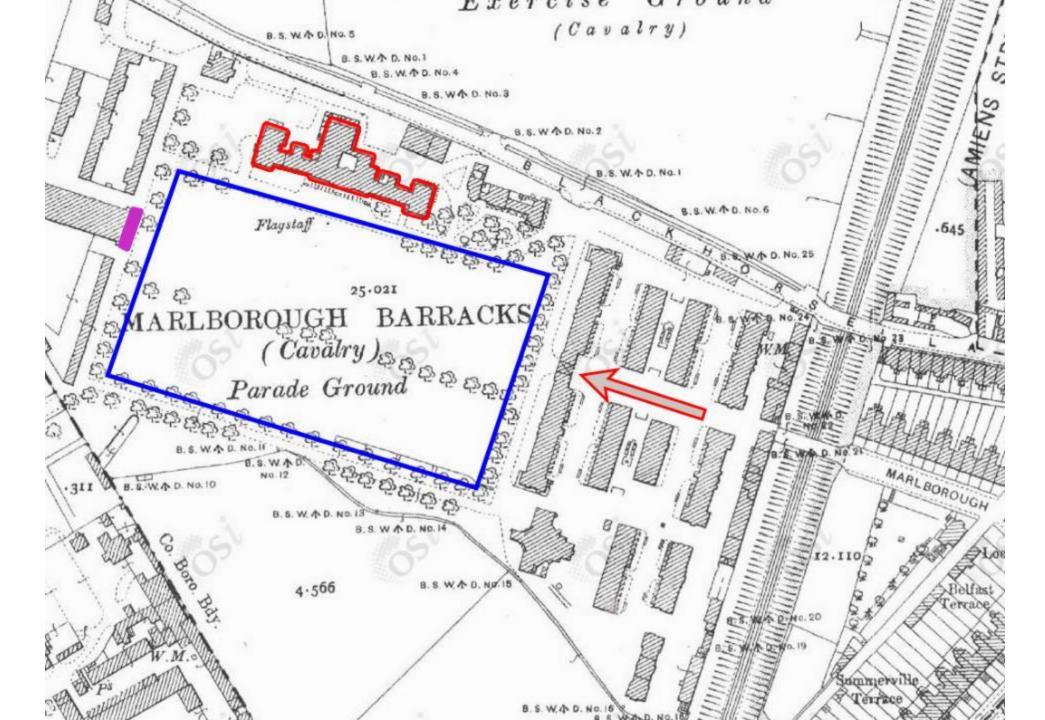
Passing through the archway



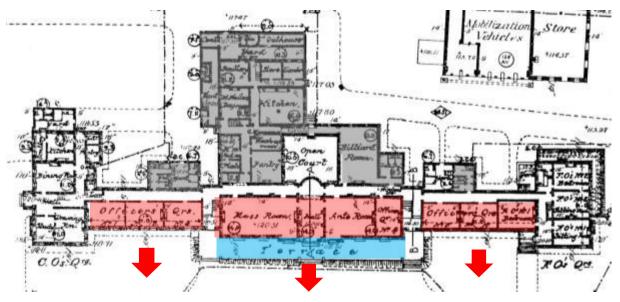
Passing through the archway



The visual axis framed by the gable of the riding stable



Building Layout



- Asymmetrical north façade reflects support spaces, billards room, kitchen, etc.
- Formal symmetry of the southern façade of the building
- Relationship between the building and the formal cavalry presentation

Front Elevation

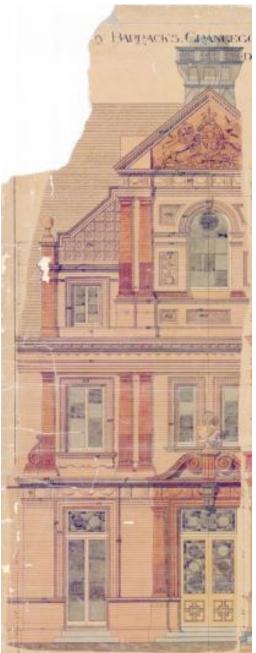


Designed as a French chateau opening out onto a veranda the building does not utilise 'defensive architectural' language.

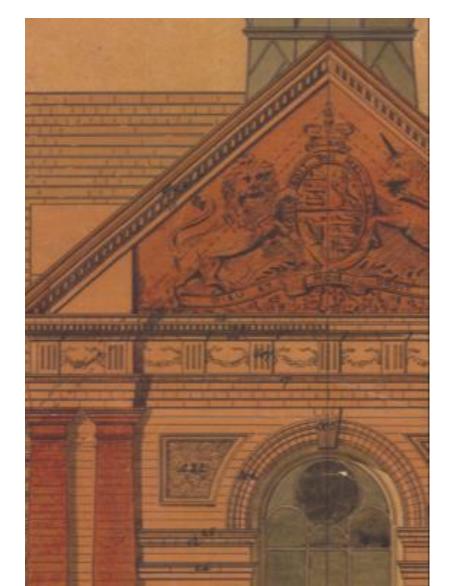
Central Breakfront

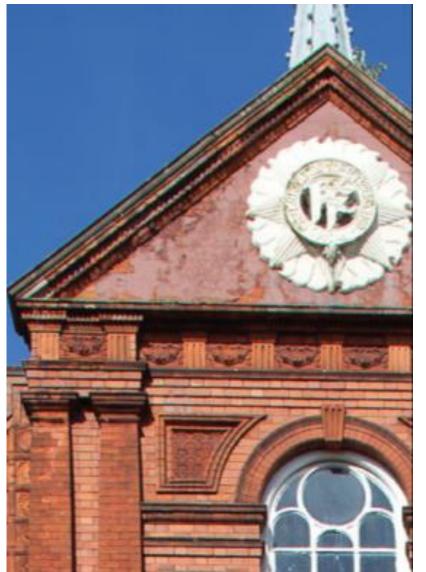
- Barracks constructed as part of the British Empire infrastructure.
- The building utilies classical language in it's composition
- Two types of brick are utilised:
 - Extruded brick
 - Hand moulded 'red rubber' brick for decorative elements





Symbols of British Rule





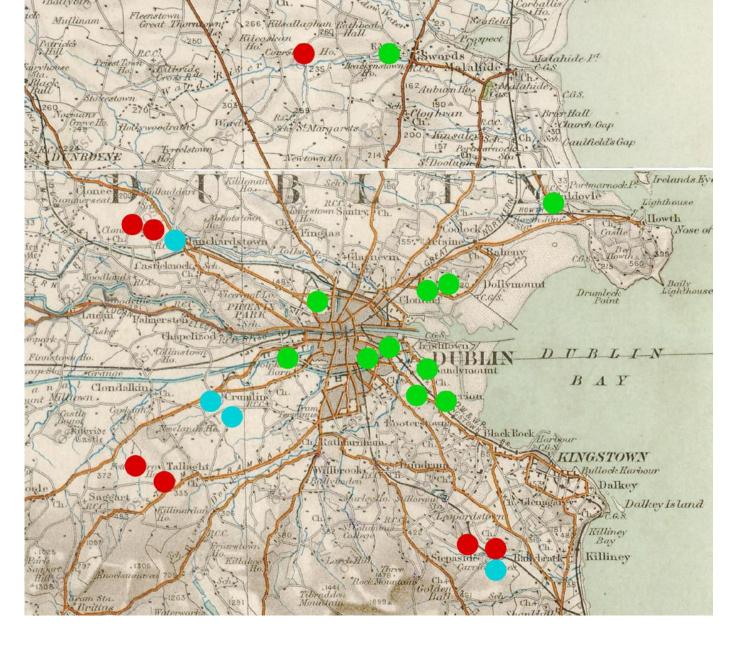
Symbols of British Rule



Duke of Marlborough was located above the entrance









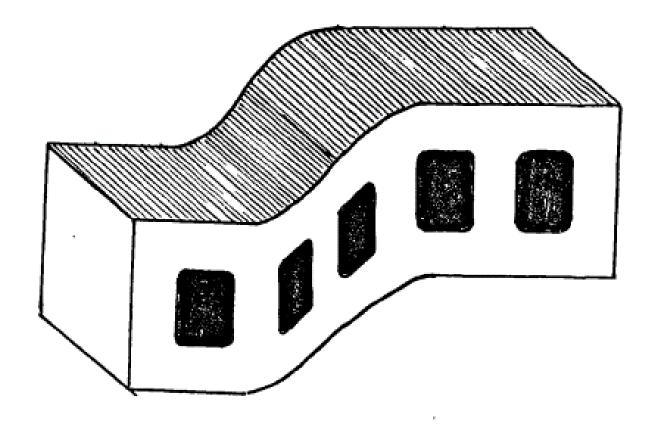


Figure 11.5. Hollow bonding bricks with modified S-curve designed by John Taylor.

[From Rivington's <u>Notes on Building Construction</u> Part III (1879) p. 135]











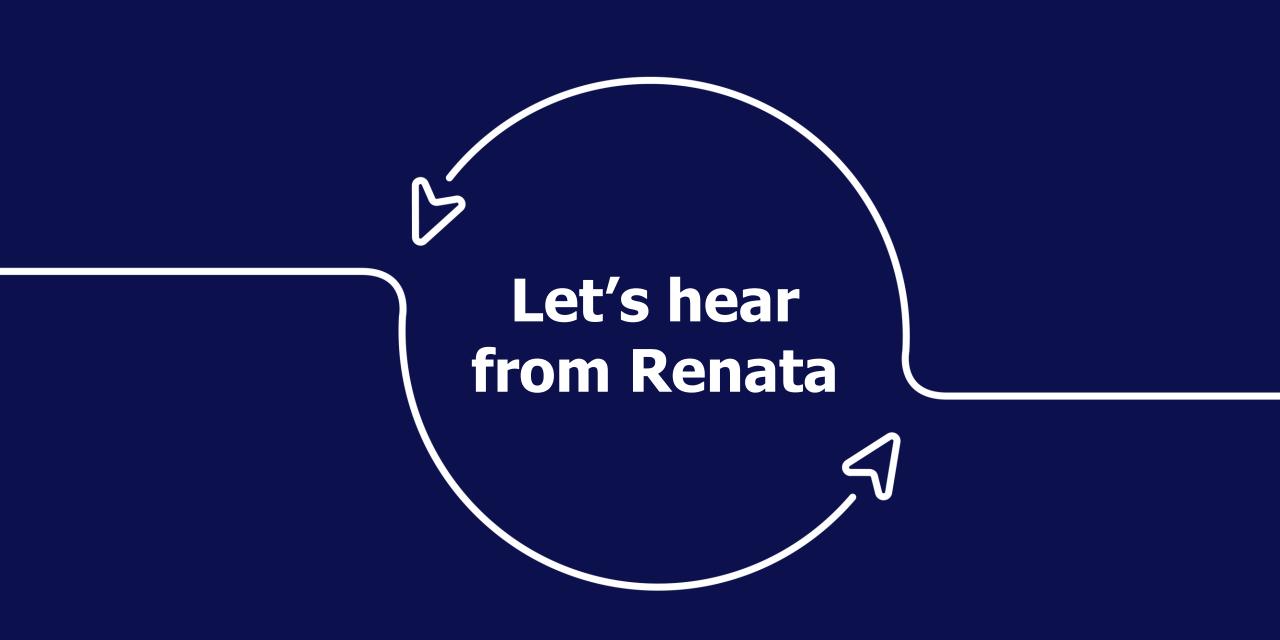






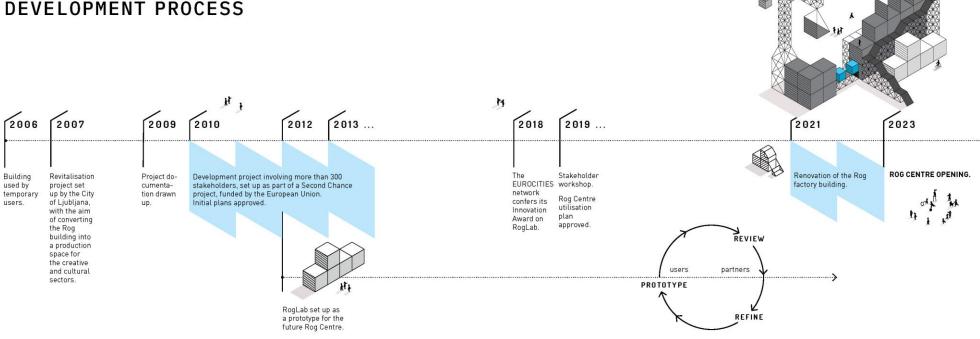








PARTICIPATORY DEVELOPMENT PROCESS



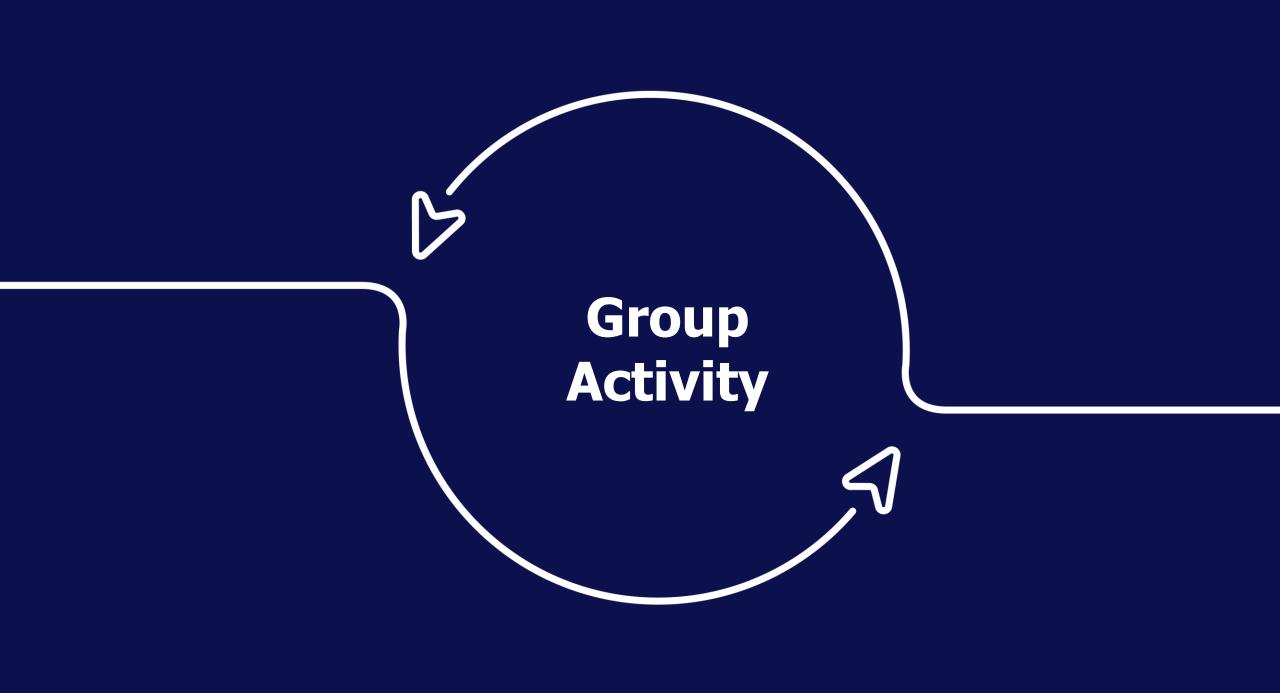
The Rog Centre development process is highly participatory. In the aftermath of the economic crisis of 2008, the City of Ljubljana took part in a Second Chance project, funded by the European Union, to evaluate the initial plans for the site. This project involved over 300 stakeholders and resulted in a new vision for the Rog Centre. Since 2012 this new vision has been tested and refined by more than 6000 users and partners in RogLab, which was set up as a pilot project to develop and test programmes, partnerships and business models for the new Rog Centre. In 2018 it won the prestigious EUROCITIES Innovation Award. On the basis of this field work, the City of Ljubljana continuously revised its plans before submitting the design for review by 40 stakeholders in 2019.





RENATA ZAMIDA, Director General

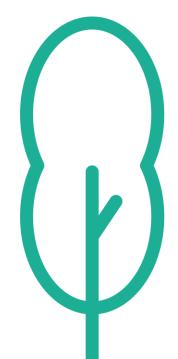
RENATA.ZAMIDA@CENTER-ROG.SI
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CHALLENGE CANVAS HOW DOES IT WORK

- ▶ Based upon the presentations of Centre Rog and McKee Barracks, detail on the Challenge Canvas:
 - Step 1 select a core technical challenge and dig deeply into ensuring you understand that challenge from all its angles.
 - Step 2 consider potential solutions to the challenge
 - Step 3 explore how you would transfer the solution to your own contexts

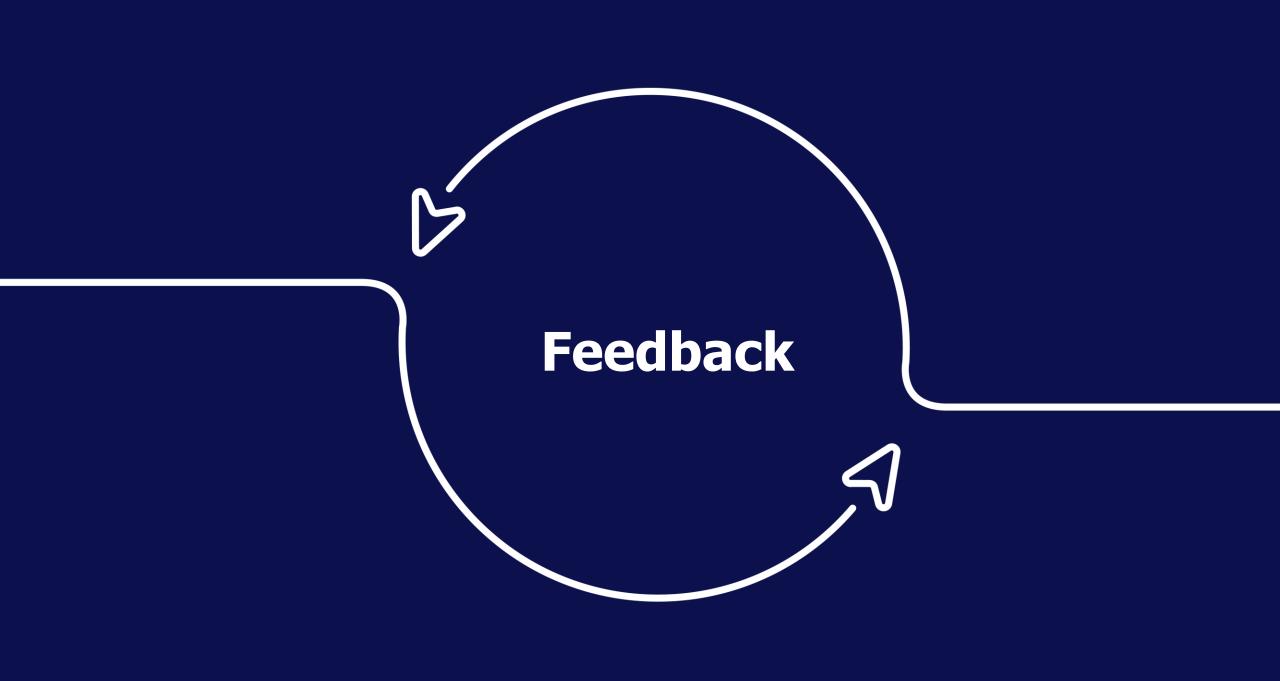
-	STEP 1 UNDERSTANDING THE CHALLENGE AND SHARING EXPERIENCE	STEP 2 ADDRESSING THE CHALLENGE	STEP 3 TRANSFERRING THE SOLUTIONS
DAY	What is the core challenge?What is contributing to this challenge?Have you faced a similar situation?	 How would you address the challenge? Which resources, actors, policies might help? What barriers might you face? What good practices are you aware of? 	 What would work in your local context? What wouldn't work? What could you change to make that work? Who would need to be involved?
McKee Barracks Dublin	Deeply understand THE CHALLENGE	What are the POSSIBLE SOLUTIONS?	What are the BARRIERS AND ENABLERS for transfer?
Centre Rog Ljubljana's Creative Hub	Deeply understand THE CHALLENGE	What are the POSSIBLE SOLUTIONS?	What are the BARRIERS AND ENABLERS for transfer?



THE TWO CHALLENGES

Challenge 1: The symbolism of the sites, purpose, and how they will be used and why. Whose heritage are we saving, and for whom?

Challenge 2: Stakeholder engagement – very different stakeholders require engaging and in different manners?



CHALLENGE CANVAS

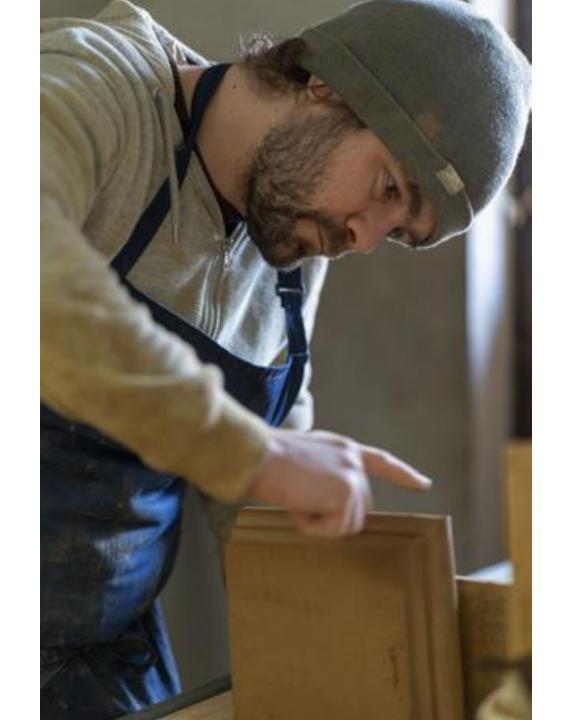
▶ Each Group to feedback on their Challenge Canvas



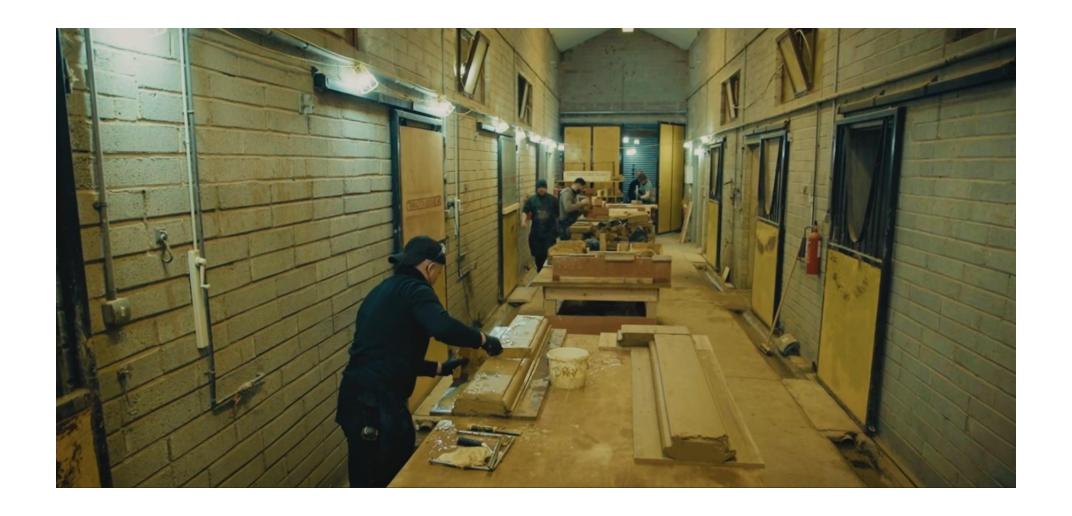






















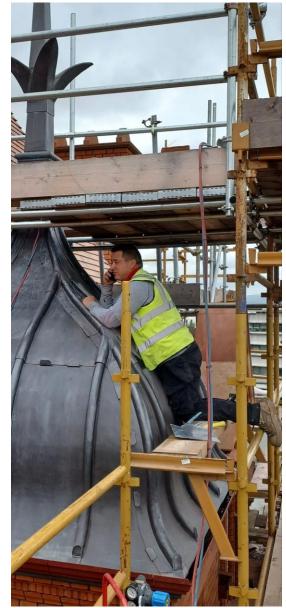








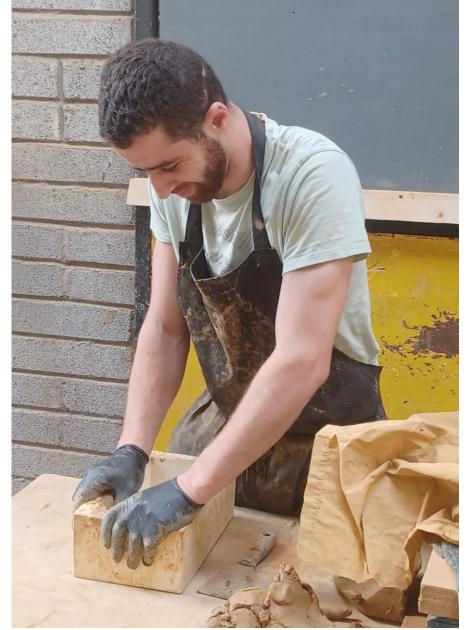




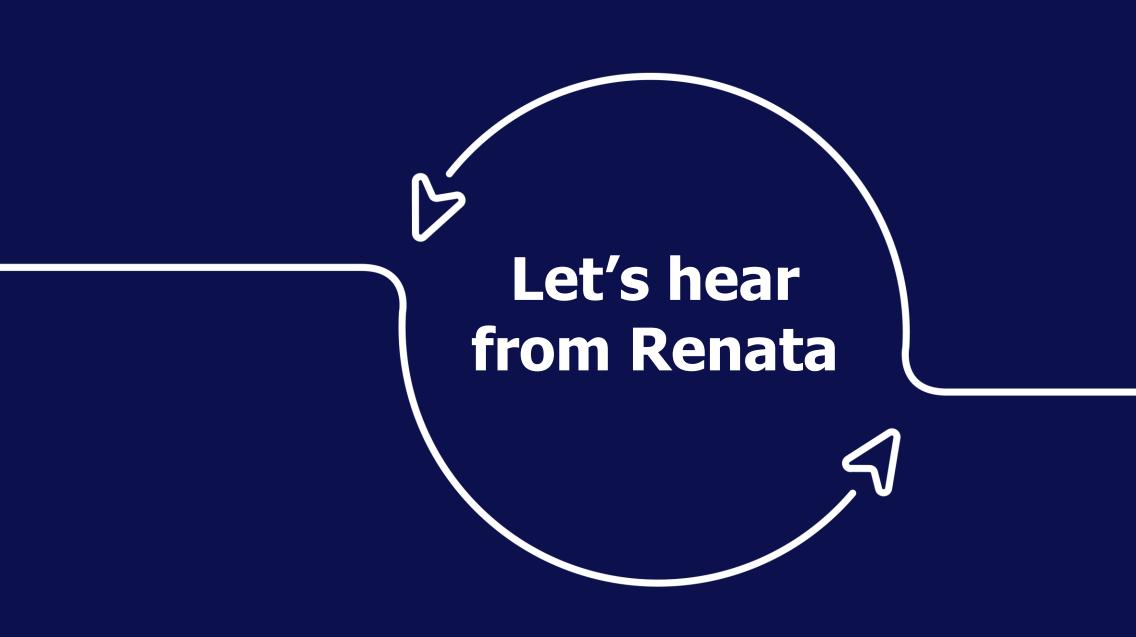


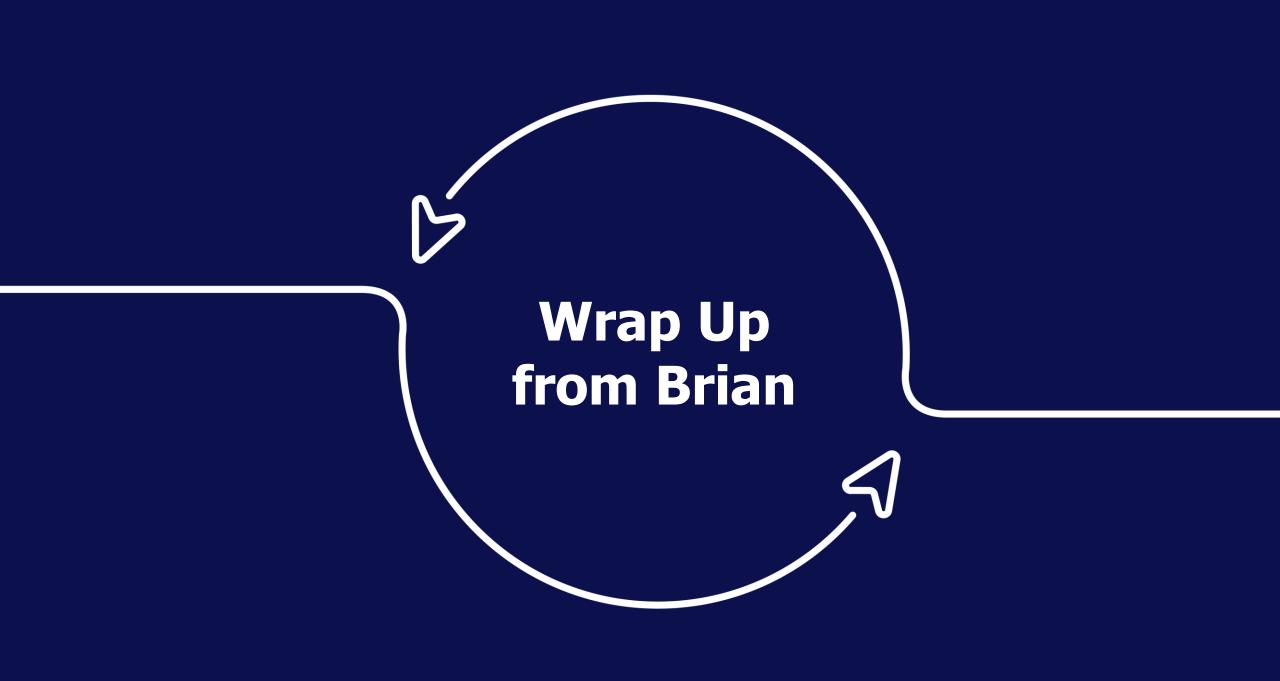


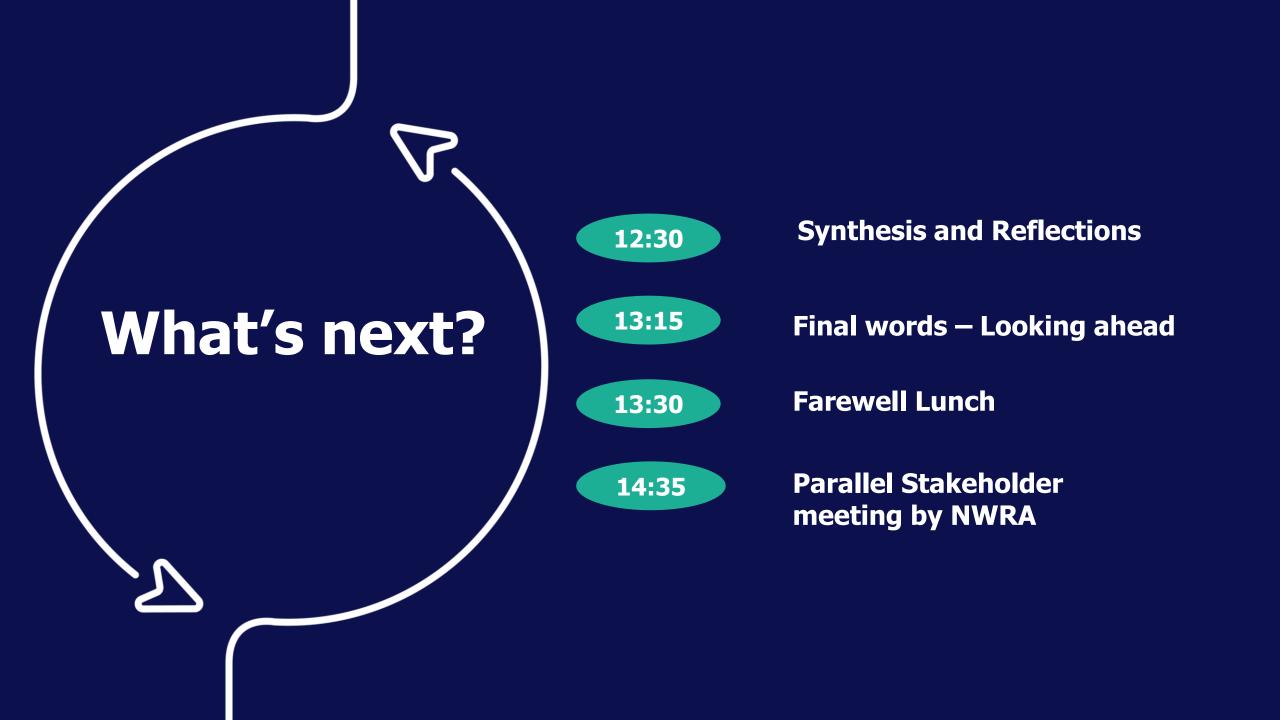












Thank you

