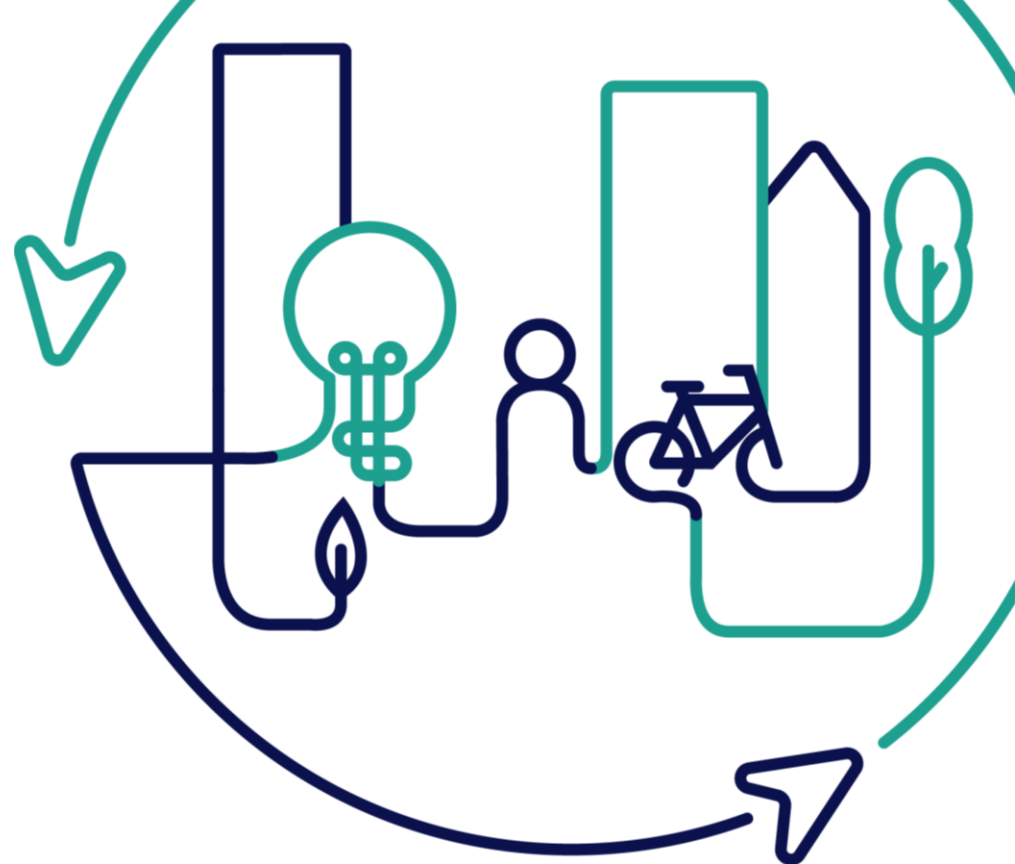


EUROPEAN U R B A N INITIATIVE



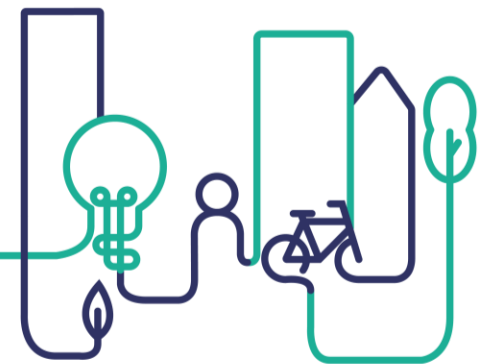
Co-funded by
the European Union

Parallel Workshops: Design & Delivery - Operational Solutions for Creative Regeneration

Wednesday 26th November 2025 – 14.00 to 15.30

Facilitated by Carlotta Fioretti

Case Studies: The Model, Sligo / Youth Culture House -UKH, Aarhus



Co-funded by
the European Union



Session Aims

1

To understand the operational challenges facing 2 regeneration projects: The Model, Sligo and the Youth Culture House -UKH, Aarhus

2

To discuss in groups those operational challenges and co-produce potential solutions

3

To share the potential solutions with the 2 regeneration projects and discuss what happened in reality

4

To apply learning to your local contexts in Ireland



Session Plan

14:00

Introduction

14:05

**Case Study Presentations
(Challenges)**

14:25

Group Activity

15:05

Feedback and Discussion

15:20

Case Study Response

15:30

Wrap Up

Technical challenges facing regeneration projects

- Building adaptation and structural constraints
- Material reuse and circular construction
- Energy retrofit and environmental performance
- Accessibility and inclusive design
- Legal and regulatory compliance (e.g. heritage protection constraints)
- Integration of modern technologies

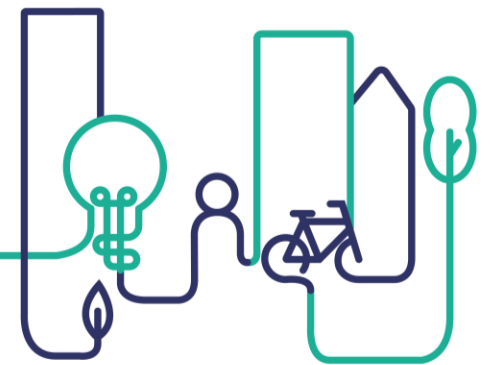


**Let's hear
from Lone
Jensen,
Aarhus**

Youth Culture House – UKH

The context and the project

Lone Jensen, Head of UKH, Municipality of Aarhus



Co-funded by
the European Union

Context and a few numbers

Aarhus:

- Second largest city in Denmark – 301,049 inhabitants
- University town – approx. 1/3 are between the ages of 16 and 29
- Youth clubs for those up to the age of 18
- A city in need of facilities for young people
- Unhappiness among young people
- 2018: the city with the highest proportion of young homeless people per capita



The starting point for the project

- **#1** 2010: The ECoC 2017 survey showed that there was a lack of production facilities for the next generation of artists.
- **#2** 2012: The Children and Youth Council requested a house for young people.
- **#3** 2013: A report was produced which showed a need for a guidance centre for young people.
- 2013: Initial project description linking the three.
- 2013: The city council decided to allocate funds for a three-year project to investigate whether there was a need for a youth cultural house.
- 3 municipal departments: Children & young people; Social conditions & employment; Culture.
- Culture as the intermediary and RE-THINK.
- 2014: The project starts.

Culture can make a difference

“Culture is a core asset, which is strategically used to build bridges between the municipality and citizens, thus facilitating dialogue.”

Buildings/empty spaces and skills by employees of the municipality are combined in new ways.



Resources are “reused”

- Physical temporary use - More is possible, but also uncertain.
- Free space, physical as well as mental.
- Different spaces provide different solutions to different issues
- Sustainable development by using unexploited resources such as empty buildings and areas, which we temporarily reactivate.



Example

The Youth Culture House - UKH

Participation around **culture** is the integrated and leading strategy facing **complex problems** such as loneliness, inclusion of vulnerable young people and youth unemployment.

Flexibility: Trying out things in practice and in a temporary context, rather than working with permanent solutions.



The **experiment** consisted of

Co-creation with young people

- gave us knowledge, solutions and opportunities.

Cross-sectoral cooperation within the municipality

- an experimental release for many rules, principles and "usually we do..."



Three temporary locations, furnished by young people

- Start-up: Pavillions, March 2014
- New start: Building with outdoor area and activity hall, June 2015 – June 2017
- Moving on: Office property, 2017 - 2019

Ungdommen flytter i nyt kulturhus

I hvert fald året ud. Rådmænd håber på en permanent løsning.



I resten af 2017 vil Ungdomskulturhuset flytte ind i bygningen i Knudrigsgade, der tidligere husede Folkeregisteret.
Foto: Casper Dalhoff



And now a permanent building at the old hospital 😊

2019: We moved in.

2020: We opened UKHome - our new hall of residence with space for 24 residents. 12 students & 12 on the brink of homelessness.

At UKH we have 966 m² + a full basement.

We have renovated a large part of the building.

2026: We are renovating the basement.

We have approximately 500 unique users per week.





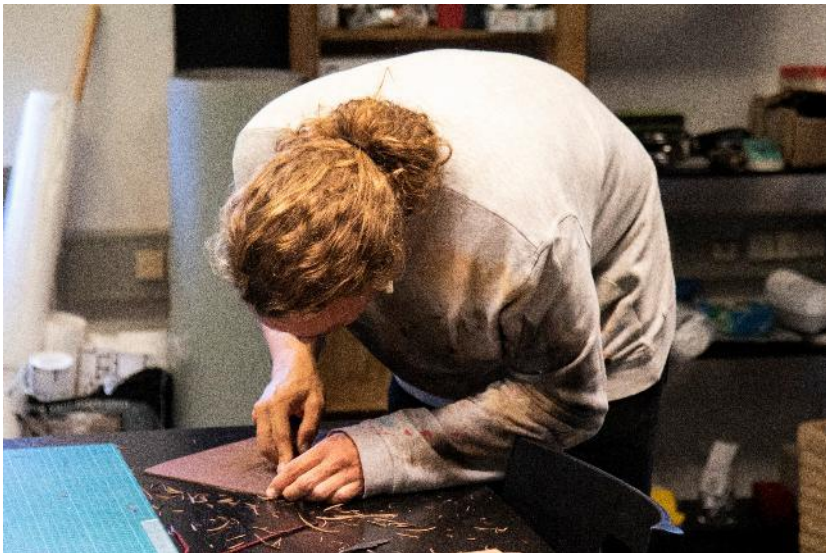
**The
challenge**



KEY ELEMENTS OF THE CHALLENGE

1. **Young people** as key target of the project:
 - Their needs are **diverse** and can **rapidly change** over time.
2. Fast pace of activities
 - The project requires being **flexible** and **responding to emerging ideas**
3. Four very different buildings
 - Each building had a **distinct spatial configuration**, making it suitable for different activities.
4. Constraints when **relocating**
 - Moving between buildings meant that not all activities could be hosted in the same way or under the same conditions.

THE 3 FIRST BUILDINGS



THE CURRENT BUILDING



THE CHALLENGE

We are about to open up a new building next to the Youth Culture House.

How can we develop flexible spatial solutions that can adapt to the evolving needs of the community of users?

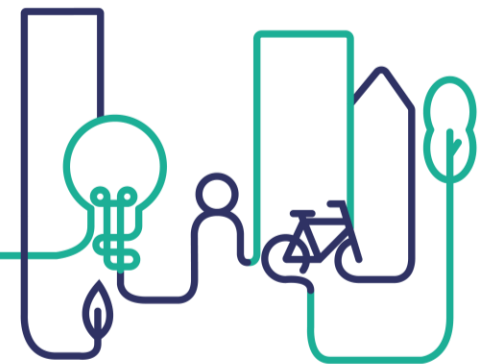


**Let's hear
from Michael
Carty & Seán
Martin, Sligo**

THE MODEL_SLIGO_IRELAND

Contemporary Arts Centre incorporating the Niland Gallery

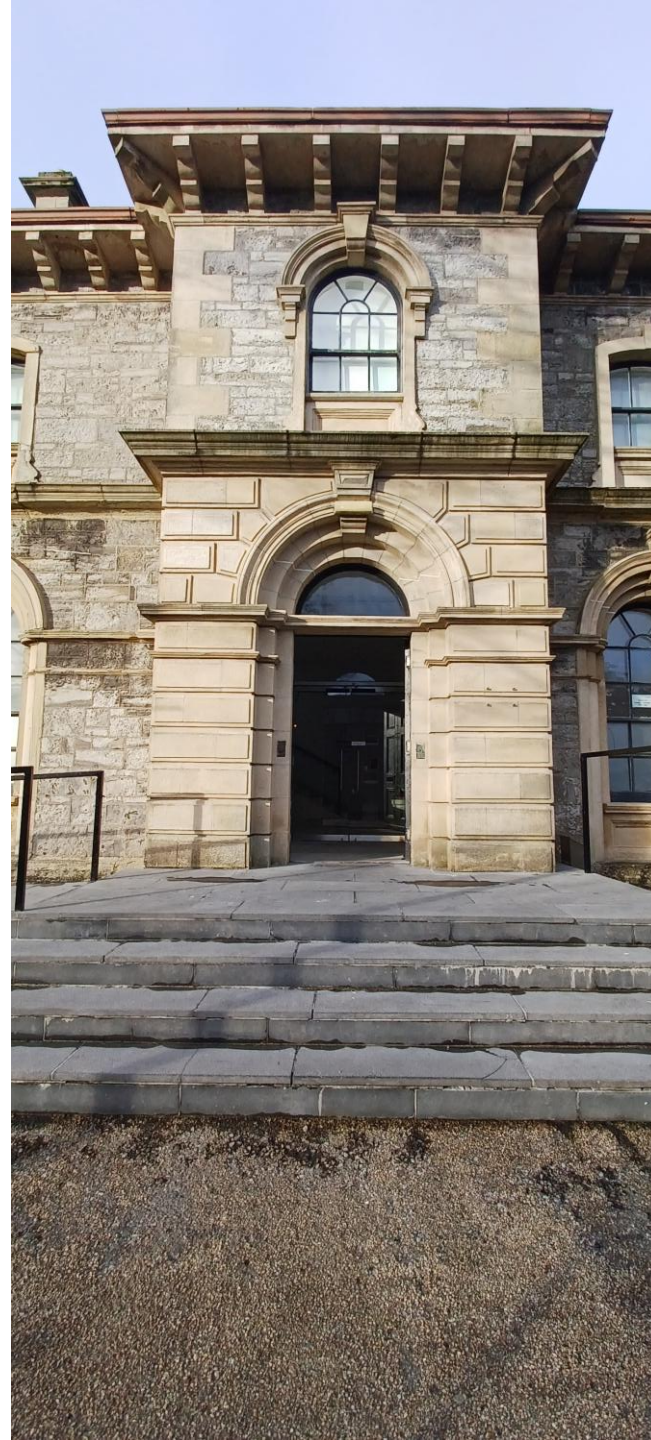
Michael Carty, Snr. Engineer & Seán Martin Snr. Architect Retired



Co-funded by
the European Union

PRESENTATION

1. LOCATION
2. HISTORY & BACKGROUND
3. IMPLEMENTATION STRUCTURES
4. CHALLENGES





SLIGO – Administrative & Cultural Centre for the North West:

Urban Core: 20,608*

Development area: 31,000

County: 70,198*

*Census: 2022

Regional Headquarters: Banks, Insurance Industry, University Hospital, Sligo (SUH); Atlantic Technical University_Sligo (ATU); Government Departments: Revenue and Dept. of Social Welfare, Local Authority

Regional Connectivity:

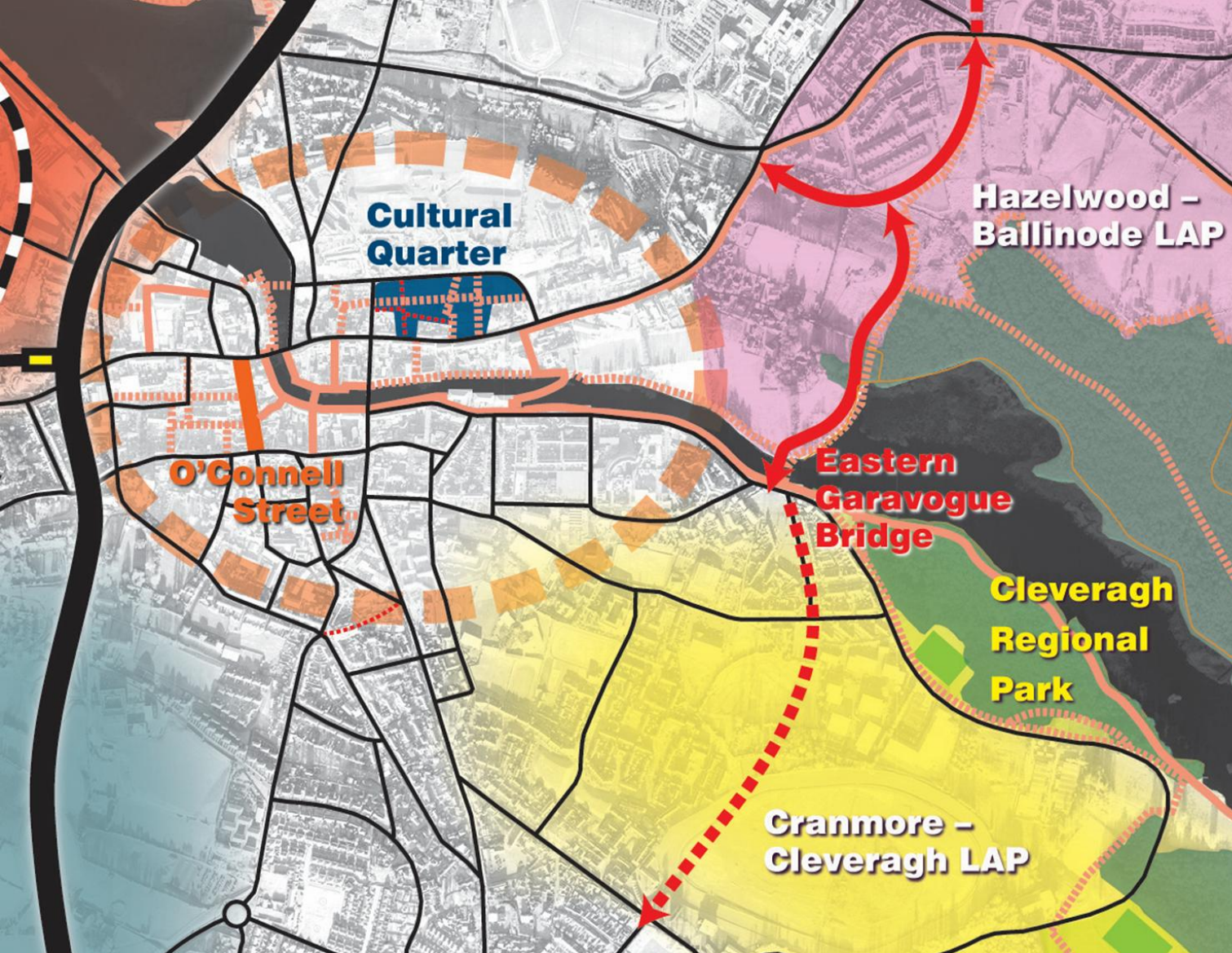
Airport, Port, Train/ Bus network

Cultural Venues: Hawkswell Theatre; Blue Raincoat Theatre Company; The Model; Yeats Society & Gallery

Industries:

Services, Healthcare, Tool Making, Sciences & Technology, Education, Indigenous retail sector





History & Context

1831 - National Commissioners of Education 1831 – Initiation of the Primary School System in Ireland

1862 - The Model School was completed to a design prepared by Architect, James H Owen, in the Italianate Romanesque style constructed by local firm Keighton & Son at a cost of £8.300

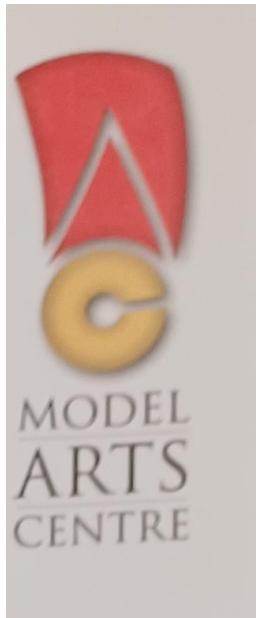
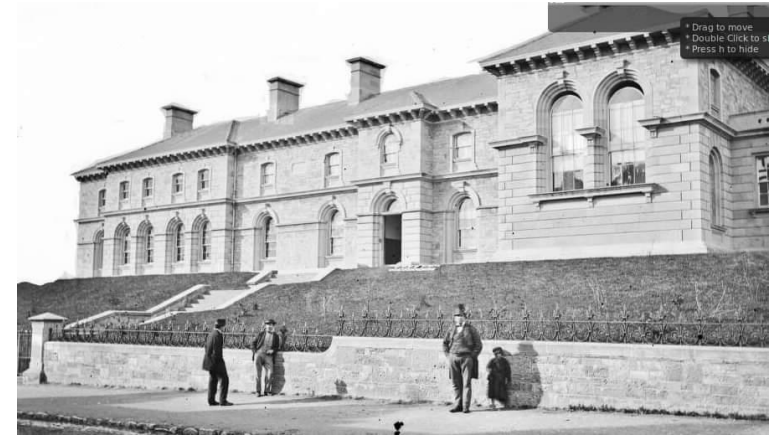
1922 – The Free State, replaced the Board of Education with the establishment of the Minister of Education - the modern Department of Education was established by the Ministers & Secretaries Act of 1924

1977 – The school was vacated and pupils moved to the nearby and newly completed Carbury School

1978 – Occupied by Dept. of Agriculture & Dept of Forestry for 10 years

1990 – Public Meeting – Sligo Arts Festival – Use as an Exhibition Space

1991 – The Model Arts Centre was born



THE MODEL

BRIEF:

EXISTING BUILDING

- > New Reception area
- > The Atrium Space
- > Performance space
- > Exhibition Space
- > Education
- > Toilets & Office Space

NEW BUILDING WORKS

- > Basement Store
- > A Café facility
- > The Niland Gallery
- > West Gallery
- > East Offices

EXTERNAL WORKS

- > Stone restoration – Mountcharles Sandstone decay – Health & Safety
- > Site Works – Service & Disability parking , access ramp



STRUCTURES & IMPLEMENTATION

1990 - 1997 – Thru’ Dialogue between the Model Arts Centre, the Local Authorities, (Sligo County Council & Sligo Corporation) a **SHARED VISION** was generated while an active arts programme was implemented in the building – Exhibitions, Performance, Film, Literature

The Model Arts Centre:

Community based partnership; Non-Profit, Limited Company by Guarantee
Directors: 8no. Primarily arts-based activists & business sector

1998 – 2001 – Working Group

The Model Arts Centre

4 Members of the Board

Local Authorities:

County Manager (CEO)
Senior Architect – Technical, Client Representative
County Librarian – Niland Collection (Municipal)
Senior Staff Officer – Project Officer Grant Funding
Assistant Staff Officer - Administration

Technical Team

McCulloughMulvin - Architects (MCM)
AJ McCaul - QS
CHH - Structural Engineers
JV Tierney - M&E Engineers
David Slattery - Stone Consultant
Passive Energy Consultants Conservation Engineering Ltd.



THE MODEL

STRUCTURES & IMPLEMENTATION II

Funding Package: 1998-2000

Dept. Arts Heritage an Gaelteacht, and The Islands £1,250,200

Sligo Corporation £500,000

Sligo County Council £500,000

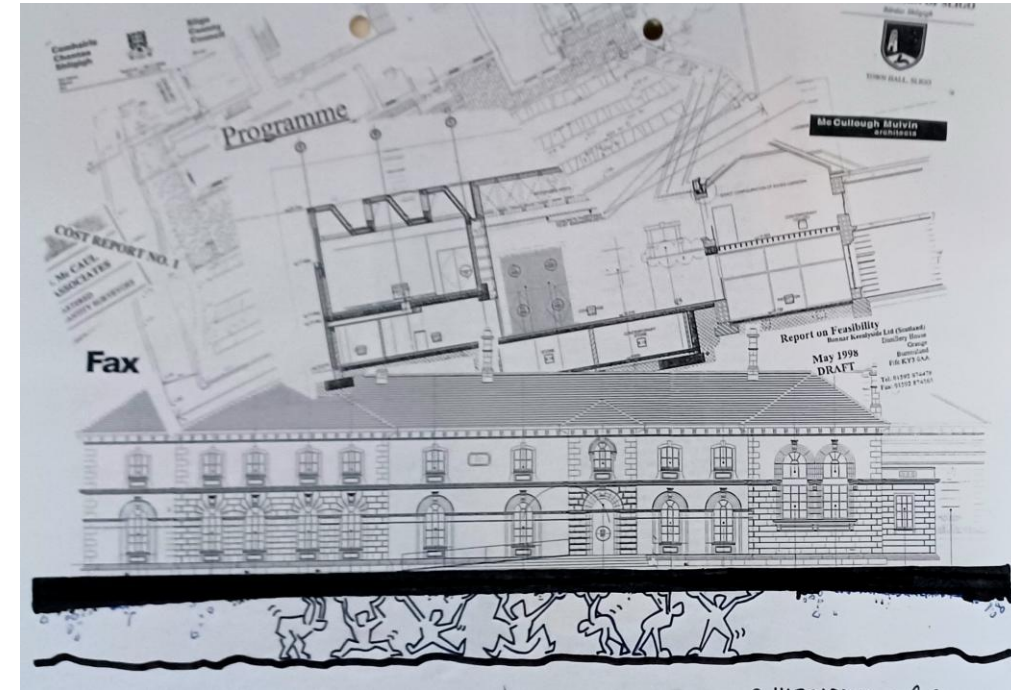
Operational Programme for Local, Urban & Rural Development (Conservation Grant Scheme) £135,784

International Fund for Ireland (IFI) £250,000

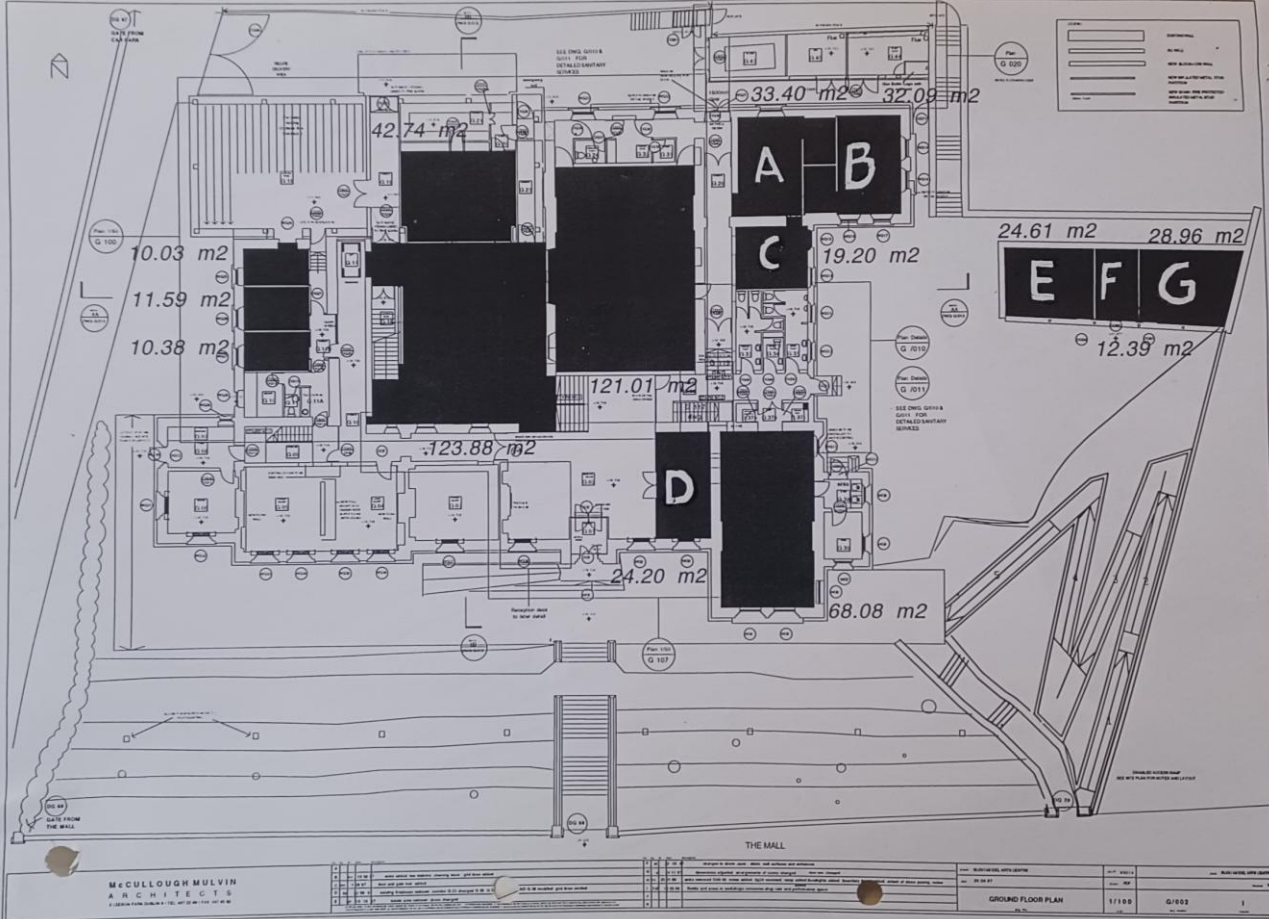
Chamber of Commerce £100,000

County Enterprise Board £50,000

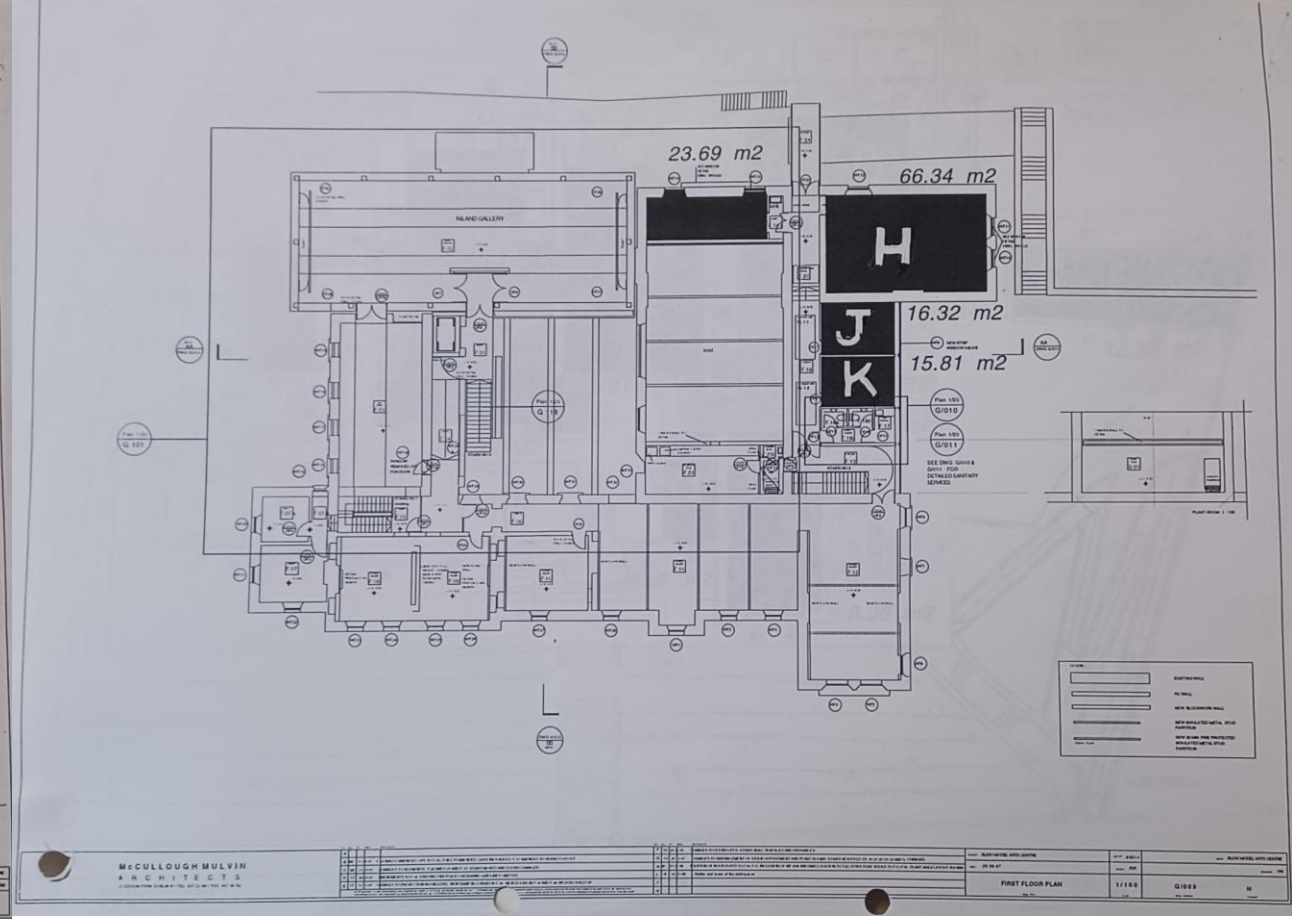
Total £2,785,784 - Final A/C £ 2,548,555



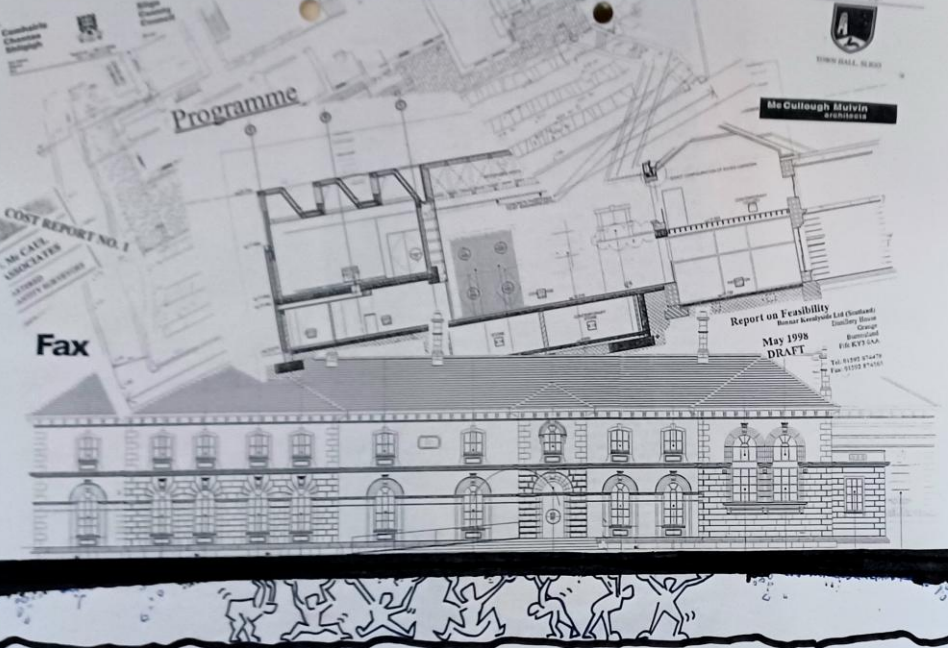
THE MODEL



GROUND FLOOR



FIRST FLOOR



2001

ABOUT US

ARCHITECTURE

040469274 9
file 1.13 copy 8



The impressive Model Arts and Niland Gallery in Sligo is a prime example of how refurbishment can enhance an old property. Robert O'Byrne hopes its artistic programme can live up to the promise of the building



• The Model Arts and Niland Gallery on Sligo Mall brings together art galleries, a large auditorium and artists' studios

equipment of pitched glass roof. What makes this area especially attractive is its extravagance; it serves no function other than to give the structure a beautiful and bright central space.

The greater part of two walls have been retained from the original school and those are, therefore, of limestone and sandstone. The western wall is of lightly dressed concrete, part of which is concealed by a plaster screen, behind which runs the stairs leading to the first floor.

The remaining southern wall and part of the adjoining eastern wall are predominantly of red cedar, with a series of glass doors on the former's lower section leading into what will be a cafe. Add the floor of off-white limestone into this mix and the risk of materials clashing with one another would appear unavertable.

IN fact, this does not occur for two reasons: the area is big enough to absorb the contrasts in texture and colour, and all those contrasts have been kept on the outer limits of the space — the greater part of which is left unadorned.

If not to the same generous extent, the same quality of spaciousness can be found throughout the centre, not least in the entirely new Niland Gallery, constructed at the rear of the site. North-south, with plain white walls and a bleached oak floor, this substantial room — 22 metres long, eight metres wide and with hanging eave four metres high — would hardly be plastered and, therefore, more suited to its role as a setting for the centre's historic collection of paintings.

An adjoining gallery to the east has a semi-transparent polycarbonate ceiling set below the glass roof and to offer more diffused light for the display of work.

Inevitably the new galleries and those installed in the older, front section of the building exhibit certain differences, but these are less powerful than might have been the case, thanks to the same understated approach being taken in the design and decoration of both sections.

A suite of three small rooms on both the ground and first floor in the south-west corner of the building now serve as galleries perfectly suitable for the display of more intimate work. On the upper story, these lead into a pair of bigger spaces which together approximate an L-shaped gallery — so giving the venue still more exhibition space.

In fact, creation of abundant space has been one of the most distinctive features of the entire redevelopment. In addition to the galleries, the centre also holds a very large auditorium which can act as a lecture hall or cinema, a big picture store, six artists' studios — one of which is residential — offices, a bookshop, a schoolmaster's workroom and the various other facilities required in such a building.

The Model Arts and Niland Gallery lives up to its name by being a model example of redevelopment in which an old property is enhanced by the interventions made to its original structure. Despite the problematic nature of the site which climbs at a dauntingly steep gradient, and the inevitable budgetary restrictions, the centre gave the impression of being luxuriously substantial.

In fact, now that construction work has finished, the challenge for the centre's administrative team will be to devise a programme worthy of the building.

Living up to its model name

Responsible for the old school's transformation, had to find a means of conserving as much of the original property as possible, while providing vastly superior resources than existed until just recently.

For this reason, the principal front of the building appears almost unaltered, save only for the introduction of new steps and a wheelchair ramp leading to the main entrance. It is at the back of the site that the radical nature of the new intervention becomes more apparent, but only examination of the interior reveals just how substantial the changes have been.

To give one example but telling instance: the largest spaces on the ground floor are now covered not by their old black and terracotta tiles — although these were salvaged and reused on adjacent corridors.

The flooring in the public areas is now flagged in pale Portuguese limestone, picked up the same subdued tones used elsewhere in the building, where galleries in the old section have retained their floors of pitched pine and those in the new one

have been given oak floors; in both instances, the wood has been limed.

Entering a large new lobby created by clearing away internal walls, the initial impression is therefore of ample space and cool light, this effect aided by the front's large south-facing windows. The most stunning section of the entire building lies off the entrance lobby up a short flight of steps.

Constructed from a number of exterior yards, mean of size and grim of character, this is a double-height atrium top-lit by a

It is a too rare pleasure to discover a building in which the architect's aspirations have been satisfactorily realised. The more common circumstance is that, due to budgetary constraints, a variety of compromises will have to be made — the eventual outcome being a structure bearing only modest comparison with the original design.

The newly-refurbished Model School in Sligo therefore commands approval, not simply because the building is satisfactorily met the purpose for which it has been overhauled, but also because it does so without having been subject to the customary financial cutbacks.

What makes this achievement even more remarkable is that the work was achieved within a relatively small budget: in the region of £24 million, with the funds coming from a wide variety of sources including local, national and international organisations. Furthermore, at over 1,900 sq metres, the new centre is much larger than many other purpose-built equivalents around the country.

Originally designed by James Owen and built around 1855 for the Board of Works as a school and teachers' residence, the Model Arts and Niland Gallery, as it is now called, occupies a distinguished site at the eastern end of Sligo's Mall, raised high above the roadway by a series of three broad terraces; the ground continues to climb behind the property, which explains why it is unusually long.

A low two-storey building in loosely Italian-Romanesque style, its façade replete with rhythmic variations, the school is predominantly constructed of grey limestone. Pale Monachale sandstone was used for the door and window surrounds, as well as for the deep cornicing which remains one of the structure's most striking features.

While the building had long since ceased to serve its original purpose and was acting as an art centre, only in the last two years has any serious structural work been undertaken to assist its new role.

McOullough Mulvin Architects, the prac-

tice responsible for the old school's transformation, had to find a means of conserving as much of the original property as possible, while providing vastly superior resources than existed until just recently.

For this reason, the principal front of the building appears almost unaltered, save only for the introduction of new steps and a wheelchair ramp leading to the main entrance. It is at the back of the site that the radical nature of the new intervention becomes more apparent, but only examination of the interior reveals just how substantial the changes have been.

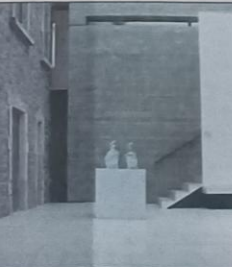
To give one example but telling instance: the largest spaces on the ground floor are now covered not by their old black and terracotta tiles — although these were salvaged and reused on adjacent corridors.

The flooring in the public areas is now flagged in pale Portuguese limestone, picked up the same subdued tones used elsewhere in the building, where galleries in the old section have retained their floors of pitched pine and those in the new one

have been given oak floors; in both instances, the wood has been limed.

Entering a large new lobby created by clearing away internal walls, the initial impression is therefore of ample space and cool light, this effect aided by the front's large south-facing windows. The most stunning section of the entire building lies off the entrance lobby up a short flight of steps.

Constructed from a number of exterior yards, mean of size and grim of character, this is a double-height atrium top-lit by a



• 'Creation of abundant space has been one of the most distinctive features of the entire redevelopment.' Left, interior view of Sligo's Model Arts and Niland Gallery. Right, photograph by McOullough Mulvin Architects

£3.5m boost for Sligo's arts venues

Cultural tourism seen as a potential growth area

WB Yeats helped rekindled the artistic spirit of his day over the past century. His poems, plays and prose have inspired generations and his work has become a source of pride for the county. The same spirit could be used to help Sligo's cultural venues, which are currently in a state of decline. A £3.5 million investment in the Model Arts and Niland Gallery, the Yeats Memorial Centre, the Yeats Museum, the Sligo Theatre, and the Sligo Music Centre, would help to revitalize the county's cultural scene. The investment would be used to refurbish the buildings, improve the facilities, and create a new programme of events. The Model Arts and Niland Gallery, in particular, is a prime example of a building with great potential. It was designed by James Owen and built around 1855 for the Board of Works as a school and teachers' residence. It is now called the Model Arts and Niland Gallery, and it occupies a distinguished site at the eastern end of Sligo's Mall. The building is a fine example of Italian-Romanesque architecture, and it has been carefully restored to its original glory. The investment in the gallery would help to ensure that it remains a vibrant and active part of the county's cultural life.



The Model Arts Centre in Sligo, located in the 150-year-old former Model School, which is being refurbished at a cost of more than £2 million. The building of a new gallery is included in the project. Photograph: Pa Laguna

the works displayed in their new surroundings.

The new gallery has been designed by the standards set by the National Gallery of Ireland and will be capable of housing a large touring exhibition.

Meanwhile, an ambitious refurbishment is also taking place at another of the county's key cultural venues, the Yeats Memorial Centre. The building, which was designed by the architect James Owen and built around 1855, is now being transformed into a modern arts and cultural centre. The investment in the centre would help to ensure that it remains a vibrant and active part of the county's cultural life.

The investment in the Model Arts and Niland Gallery, the Yeats Memorial Centre, the Sligo Theatre, and the Sligo Music Centre, would help to revitalize the county's cultural scene. The investment would be used to refurbish the buildings, improve the facilities, and create a new programme of events. The Model Arts and Niland Gallery, in particular, is a prime example of a building with great potential. It was designed by James Owen and built around 1855 for the Board of Works as a school and teachers' residence. It is now called the Model Arts and Niland Gallery, and it occupies a distinguished site at the eastern end of Sligo's Mall. The building is a fine example of Italian-Romanesque architecture, and it has been carefully restored to its original glory. The investment in the gallery would help to ensure that it remains a vibrant and active part of the county's cultural life.

Nurses fight ward plan as retrograde move

NURSES in Sligo General Hospital are opposing a plan to merge the hospital's two wards into a single ward. The plan, which was approved by the hospital's board of directors, would result in the loss of 12 beds and the closure of the ward's entrance. The nurses are concerned that the plan would result in a loss of patient care and that it would be a retrograde move. They are also concerned that the plan would result in a loss of staff jobs. The hospital's board of directors is currently reviewing the plan, and the nurses are hoping to persuade them to withdraw it.

SLIGO
COUNTY COUNCIL
COMHAIRLE CHONTAE SHLIGHIGH

THE MODEL

STRUCTURES & IMPLEMENTATION III

SITE OWNERSHIP

The **STATE** managed by the **OPW**

LEASE

SLIGO LOCAL AUTHORITIES

SUB-LEASE

THE MODEL ARTS CENTRE 1990

MODEL::NILAND 2001

(Model Arts and Niland Gallery)

PHASE 2 EXTENSION & REFURBISHMENT

THE MODEL 2009

Home of the Niland Collection



2001 BOARD OF DIRECTORS 14NO.

Sligo Local Authorities – 5no. Councillors, County Manager,
County Librarian

Model Arts Centre – 6no. Including Chairman
Arts Council - 1no. nominee



THE MODEL

STRUCTURES AND IMPLEMENTATION IV – CHALLENGES

FUNDING – Agencies, Conditions, Matching Funding Tender v's Budget/Funding

COMMUNICATIONS – Community, Government Agencies – Design Team

MANAGING EXPECTATIONS – Community, Government/Funding Agencies/ Local Councillors

CONSTRUCTION – PROTECTED STRUCTURE – How do you intervene? Value judgement & decisions

TOPOGRAPHY – STEEP SITE – ACCESS DISABILITY – Standards

SUSTAINABILITY - GALLERY CONTROLS – HUMIDITY/TEMP TO National Museum Standards

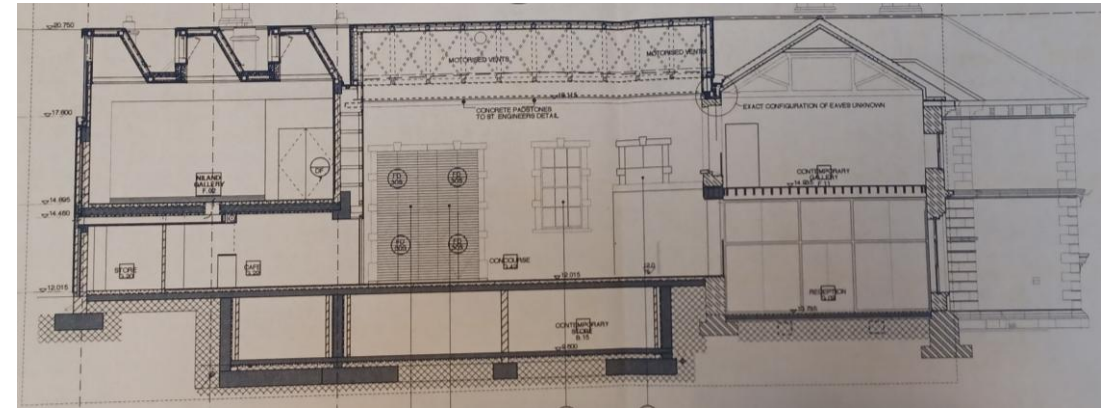
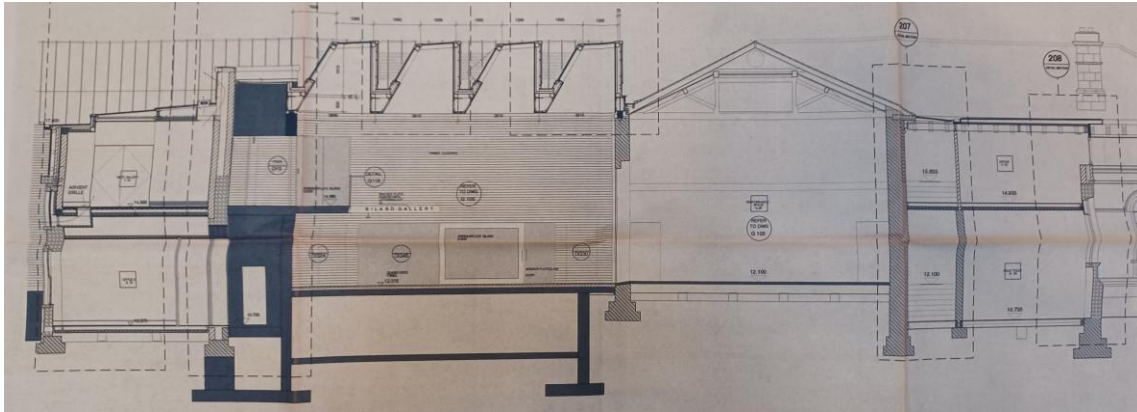
MANAGEMENT MODELS & STAFFING RESOURCES - Arts Director/Curator, team structure

MAINTENANCE & SERVICES - Budget allocation to provide for exterior maintenance as well as interior



**The
challenge**

TECHNICAL CHALLENGE – The challenge of adapting a Protected Structure



How to integrate the Technical Challenges of services, programme and sustainability into a historic building – a Protected Structure with National Importance rating, specifically the Gallery standards demanded by the National Gallery of Ireland?



**Group
Activity**

CHALLENGE CANVAS

HOW DOES IT WORK

- Based upon the presentations of the Youth Culture House and The Model, detail on the Challenge Canvas:
 - Step 1 – your understanding of the core operational challenge and how it relates to your own experiences
 - Step 2 – how you would address the core operational challenge
 - Step 3 – how you would transfer the solution to your own contexts

THE TWO CHALLENGES

Youth Culture House, Aarhus:

We are about to open up a new building next to the Youth Culture House. How can we develop flexible spatial solutions that can adapt to the evolving needs of the community of users?

The Model, Sligo:

How to integrate the Technical Challenges of services, programme and sustainability into a historic building – a Protected Structure with National Importance rating, specifically the Gallery standards demanded by the National Gallery of Ireland?



Feedback

CHALLENGE CANVAS

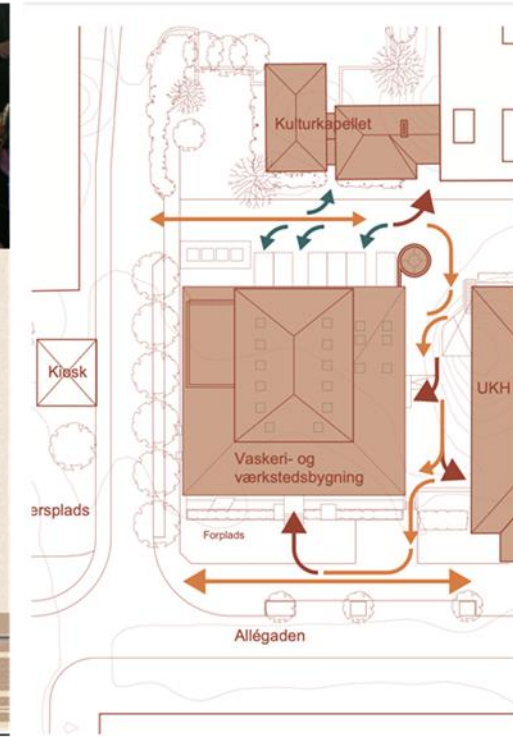
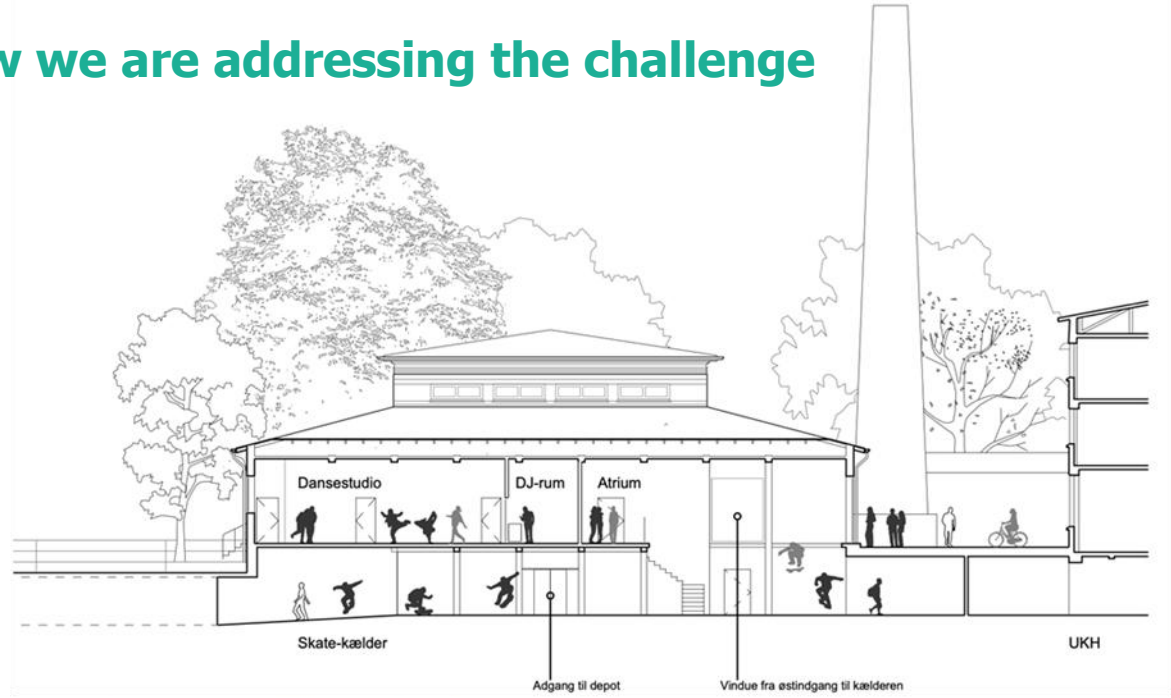
- Each Group to feedback on their Challenge Canvas



**Let's hear
from Lone**



How we are addressing the challenge



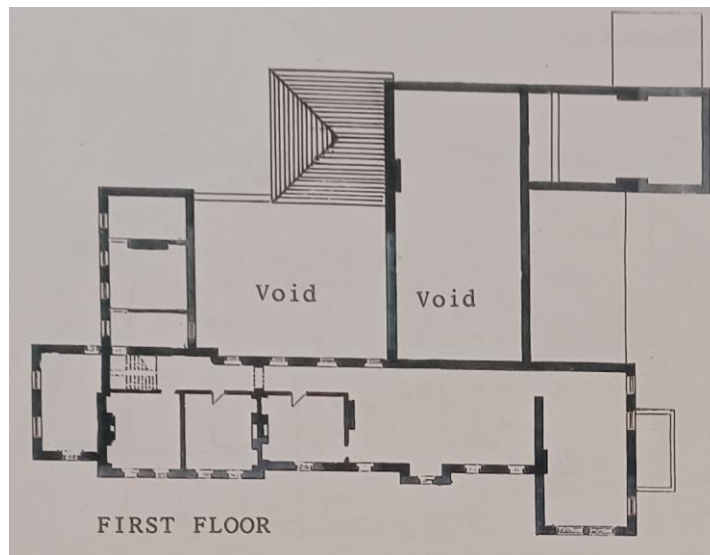
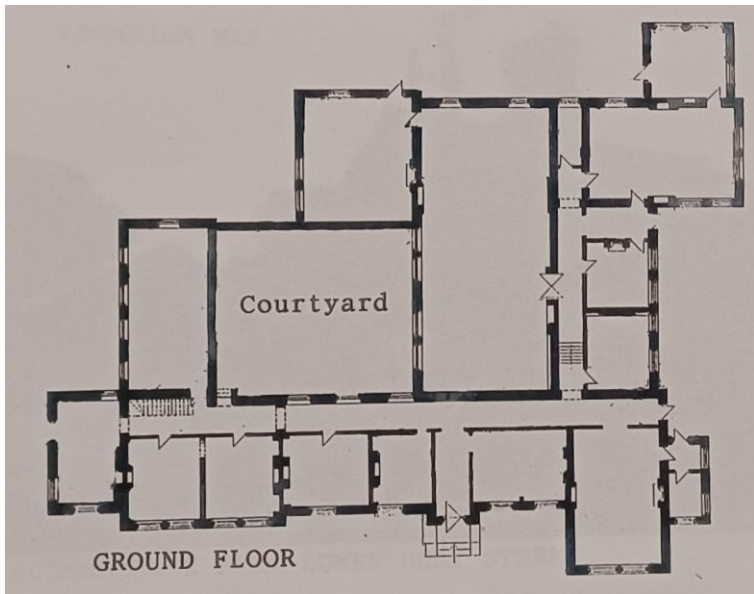
A white graphic on a dark blue background. It features a circular arrow pointing clockwise. A callout box, shaped like a speech bubble, points to the center of the circle. The text inside the callout box is white and reads "Let's hear from Seán and Michael".

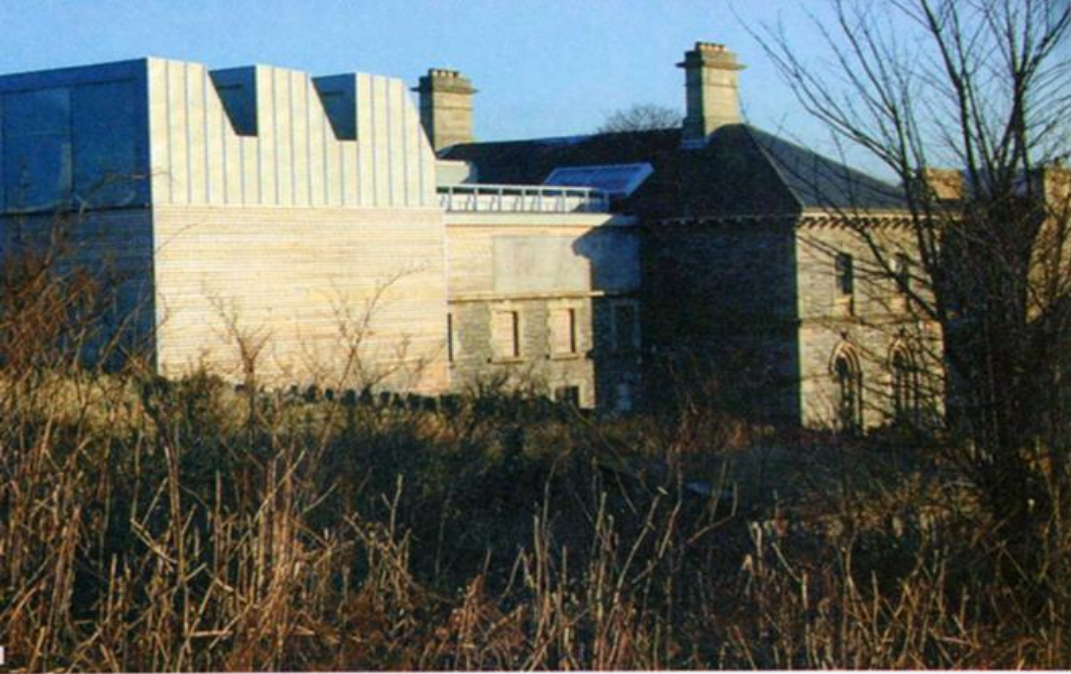
**Let's hear
from Seán
and Michael**



How we addressed the challenge

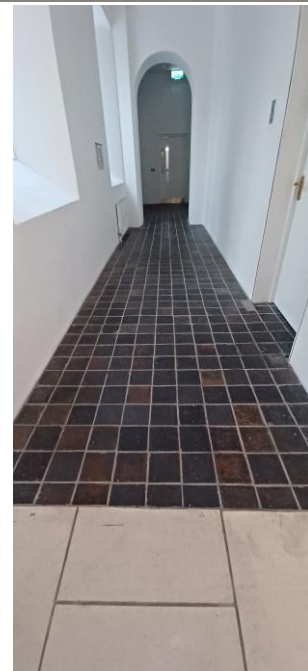
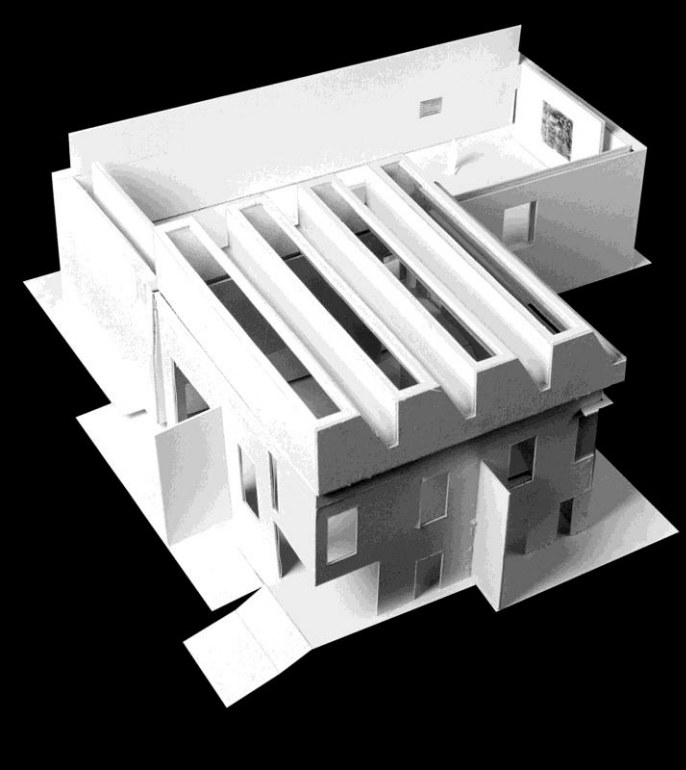
- A Sustainable Solution – Using the resources of Trinity College Dublin
- Confining the solution to the new-build elements of the project
- Integrated building Management System using fresh tempered air and cross ventilation



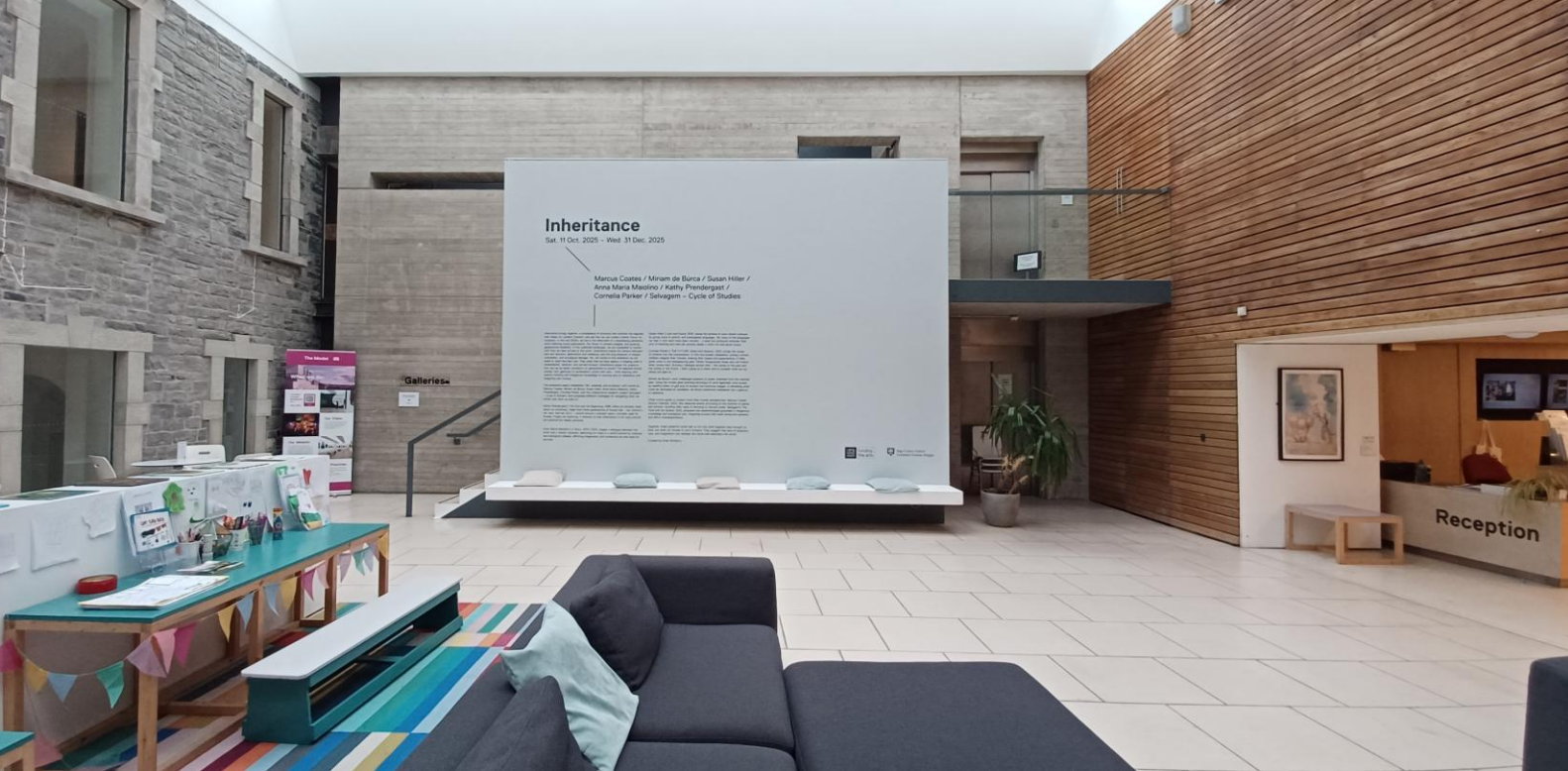


SLIGO
COUNTY COUNCIL
COMHAIRLE CHONTAE SHLIGH

THE MODEL



THE MODEL





THANK YOU



**Wrap Up
from
Carlotta**



What's next?

15:30

Coffee break

16:00

Site visits

19:00

Drink reception and dinner

SITE VISITS – LOCAL REGENERATION SITES



The Peace Campus

Liam Bradley,
Museum Curator
Monaghan County Council



Monaghan Courthouse (Headsets needed)

Paddy Sherry
Monaghan Town Heritage Tour Guide



Former St. Louis Convent Chapel (THRIVE)

Drew Hurley
Senior Executive Planner
Monaghan County Council

ABOUT THE SITE VISITS

- **Your designated site visit group is written on the back of your badge – Please stay with your group**
- **Group 1 Departs 16:00**
- **Group 2 Departs 16:10**
- **Group 3 Departs 16:20**
- **Please provide your reflections at each site – Scan QR code**
- **At the end, a bus will take participants back to the Peace Campus and/or the Westernra, 4 Seasons and Hillgrove Hotels.**



Bus transportation to and from dinner

- **Drinks reception with exhibition of all THRIVE 2 recipients
Dinner at the Hillgrove Hotel at 19:00**
- **Buses will depart from the 4 Seasons Hotel at 18.30 and
18.45 to the Hillgrove**
- **The bus will offer a return service from the Hillgrove to the 4
Seasons at 22:00 and 22:30**

➤ LUNCH & EVENING COFFEE LOCATIONS

Ground Floor

Key

	Main North Entrance		Leibhliothéan Library
	Main South Entrance		Library Outreach Room
	Reception / Information		Community Bookable Space
	Cafe Café Self Service Barista Bar		Audience
	Fóroige		Performance Stage



Thank you

