

# MEDIEVAL MASSING

Bauman Lyons' office blocks are in keeping with Lincoln's historic surroundings, says *James Pallister*.  
Photography by *Martine Hamilton Knight* >>



**Below** Rooftop photovoltaics help supply the building's electricity needs  
**Bottom** View of public space created at the corner of Flaxengate and Grantham Street

**Right** The view up Flaxengate towards the cathedral. Panter Hudspith's City and County Museum is on the right



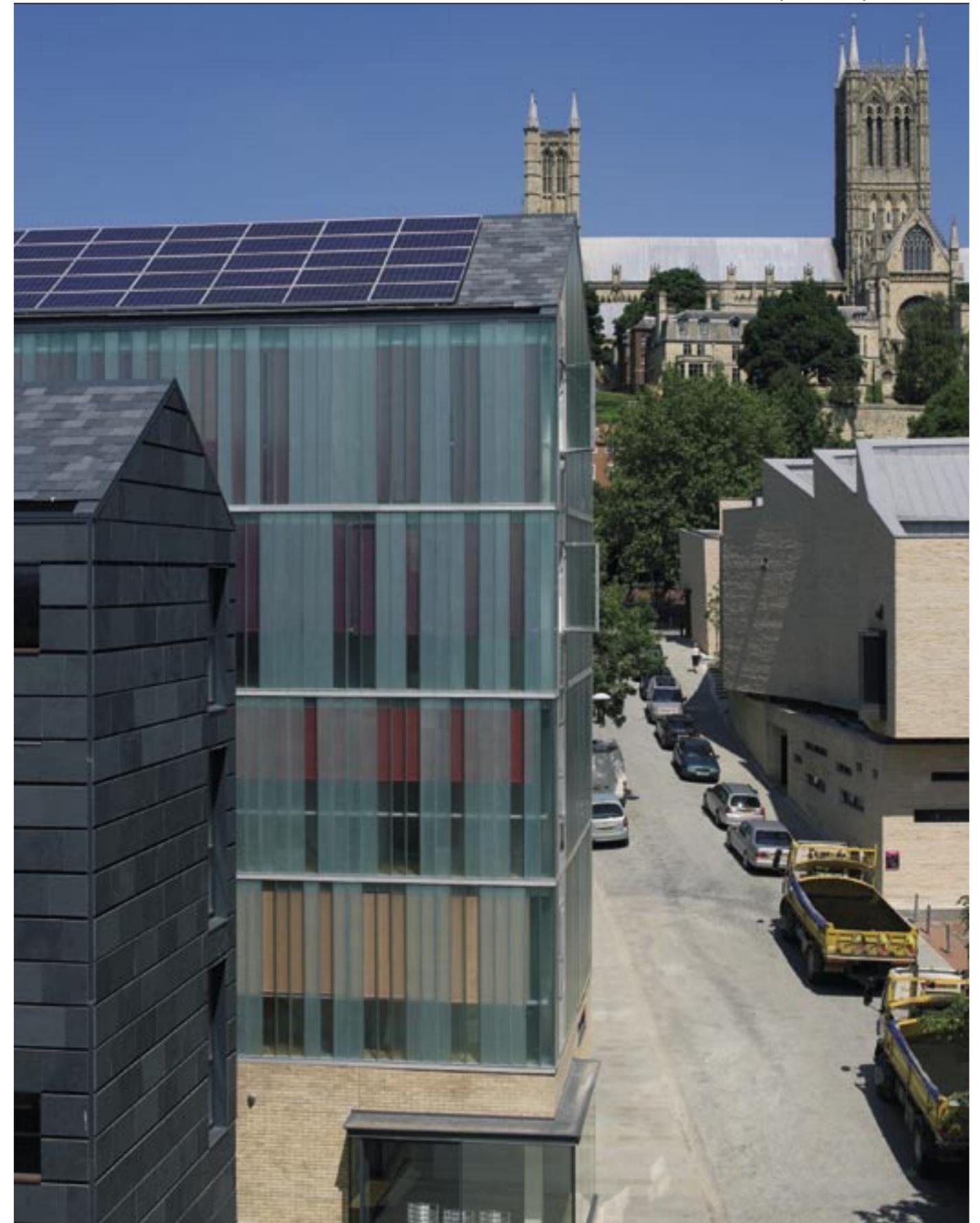
Friday morning finds me huddled underneath an umbrella between Phil North of City of Lincoln Council and Guy Smith of Bauman Lyons Architects. Across the street is The Terrace, Leeds-based Bauman Lyons' latest addition to what North refers to as Lincoln's 'cultural quarter'. It's a set of three linked buildings, containing offices and workspaces for young businesses in the creative sector.

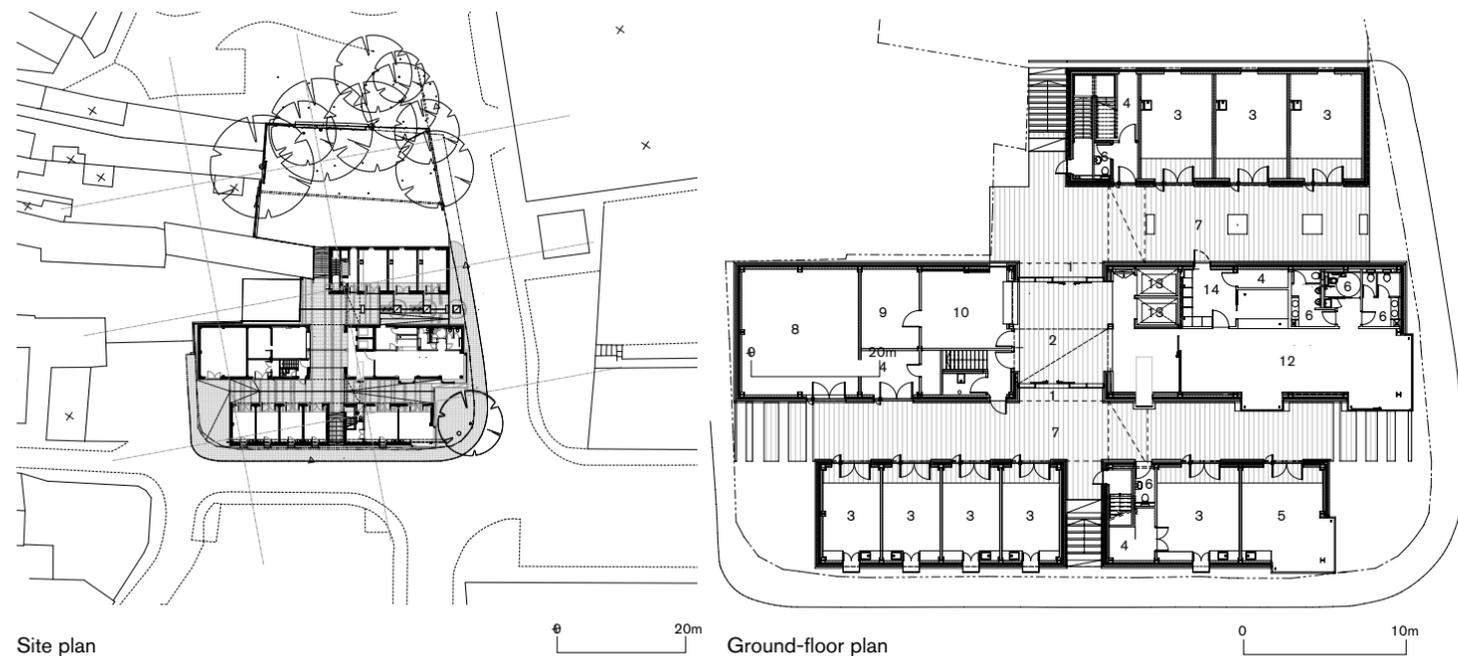
Peering through the rain we can see Panter Hudspith's City and County Museum, completed in 2005. It sits to the east of The Terrace, just before the shallow incline of the road steepens toward the medieval cathedral that dominates the city. 'We are dealing with the same problem [as Panter Hudspith] of how to provide a large modern building volume that sits in a medieval city,' says Smith. His solution is a building divided into three separate pitched-roof masses that run parallel to the contours of the sloping site. The forms reflect the many pitched-roof terraces that run east-west around the city's hillside.

Won in competition in 2004, the project is part of a wider plan by the council to build office space for creative businesses. The council retains control over certain conditions of tenancy, in this case holding an approved list of what constitutes 'creative'. 'Lots of people come to university here,' says North 'our aim is to keep that intellectual capital from leaving the town.'

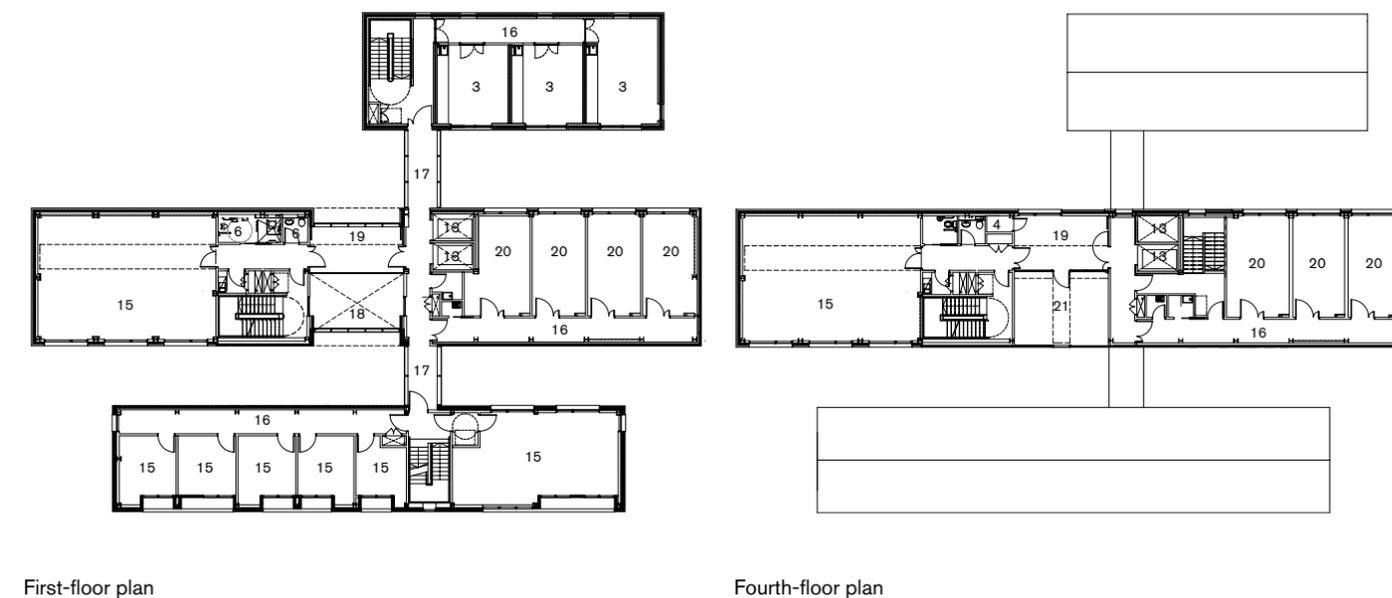
After being cleared in the 1960s to make way for a ring road that was never built, the site was used as a car park. Bauman Lyons' buildings, stepping up the hill towards the >>

*'We had to provide a large, modern building in a medieval town'*





- 1. Entry
- 2. Foyer
- 3. Workshop
- 4. Store
- 5. Studio/shop
- 6. WC
- 7. Alleyway
- 8. Plant room
- 9. Comms room
- 10. Reception/admin
- 11. Waiting area
- 12. Café
- 13. Lift
- 14. Kitchen
- 15. Office
- 16. Corridor
- 17. Bridge link
- 18. Void
- 19. Breakout
- 20. Studio
- 21. Meeting room

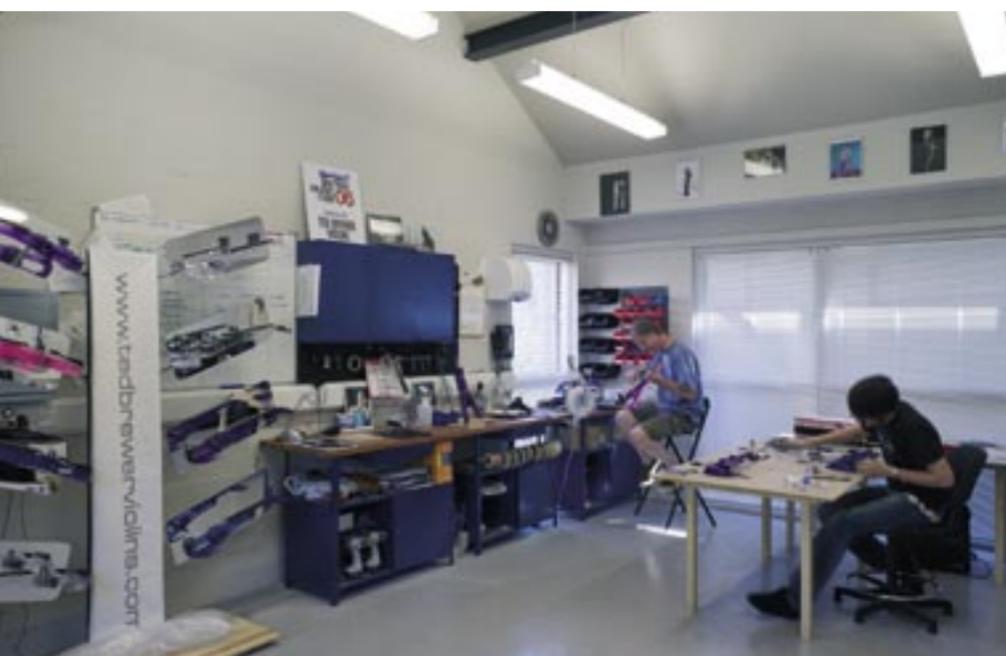


Site plan

Ground-floor plan

First-floor plan

Fourth-floor plan



*'This is my clean room, that's my smelly one'*

cathedral along Flaxengate, are four, five and three storeys high respectively. The open plot of the original car-park site afforded large open views of the cathedral, a state that Smith and North felt was out of character with the area. The Terrace makes the view smaller, drawing the eye up Flaxengate, to reinstate the feel of a medieval street pattern. 'Now the view of the cathedral takes you by surprise as you round the corner, it's much more in keeping with the medieval street pattern that still exists there,' says Smith.

He adds: 'Each of the building's volumes is only 6m wide, which suits how big the workshops need to be as well as being perfectly in keeping with the surroundings.' The three gabled buildings are connected by glazed footbridges at first-floor level. In plan

and height the central volume is the largest. A mini plaza with a bench was created on the corner by a space nibbled out from the building that faces Grantham Street.

We enter through an archway in the street-facing slate-covered building. This takes us on to a 3.6m-wide alley – a scale that Smith says echoes medieval street patterns – running between the building and its neighbour. Artists' work studios face onto the alley, with a 'shopfront' of windows and access doors brightening up the walkway. Crossing the alley you enter the centre's main reception through an automatic glass door. This is a double-height space with a mezzanine walkway, a seating area on the right and a café beyond. The café's corner windows look onto the new pocket square.

Inside the three buildings are 24 offices, 14 studios and 15 workshops – between 30 and 274m<sup>2</sup> in size. The smaller studios and workshops are located off corridors, with larger office spaces occupying the width of >>



**Above left** East elevation  
**Left** North elevation of slate-clad building  
**Top right** The timber floor in the main circulation space  
**Top far right** The reception space  
**Right** Looking towards the slate building's entrance area from the reception space's mezzanine floor

the buildings. The Grantham Street-facing building has balconies on the south, cut out of its top-hung slate facade. The largest office looks out through 2.6m-wide windows on to the semi-transparent Reglit glazing of the largest building.

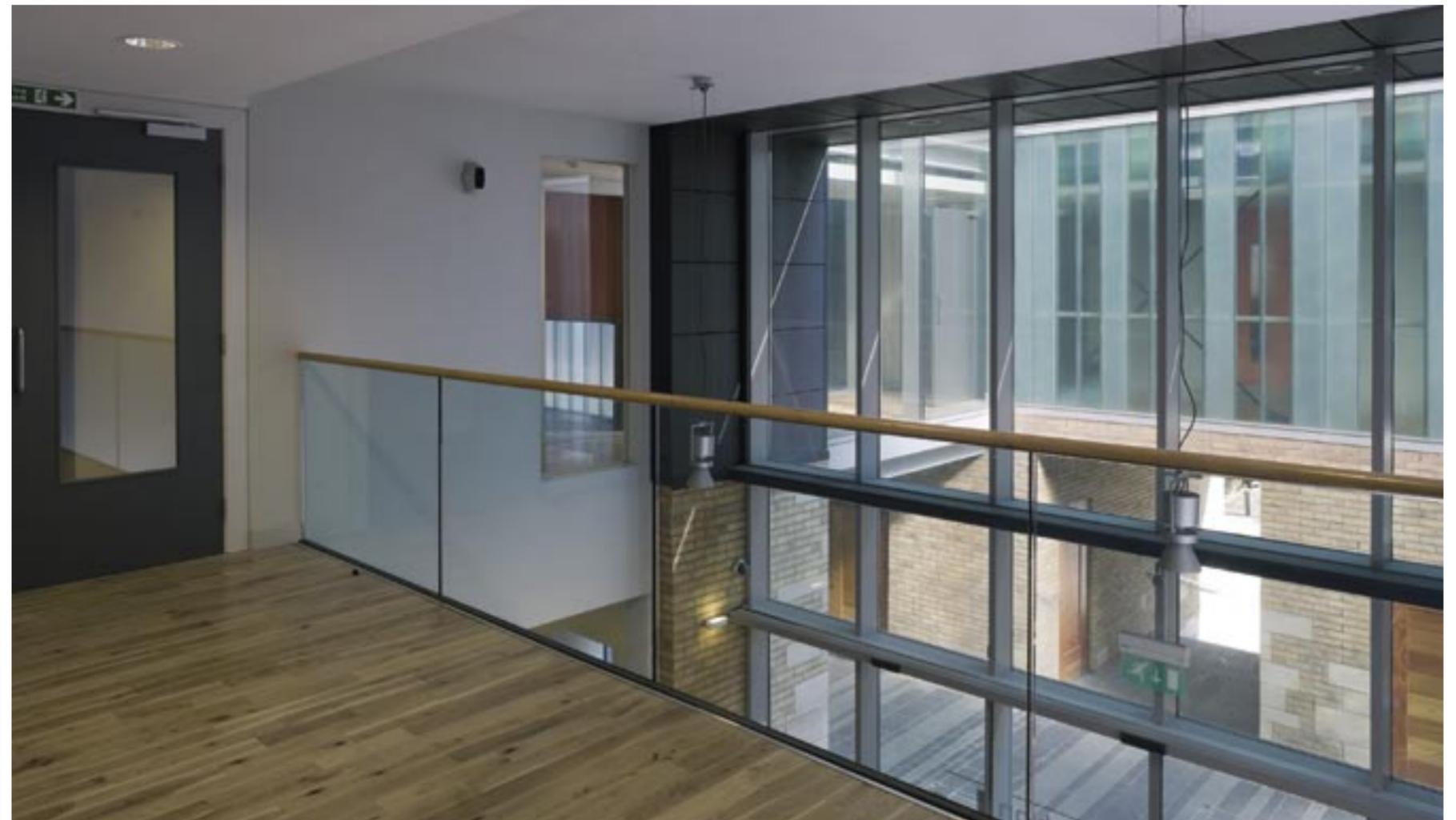
'The slate and Reglit buildings have steel frames, while the other is in load-bearing brick. The steel-framed buildings leave their skeletons exposed and match that with raw concrete on their two staircases. 'This is a cheap building, approximately £1,400/m<sup>2</sup>, and using a deliberately raw aesthetic in some of the interior furnishings helps us achieve this,' Smith says as we climb the stairs. The risers are exposed concrete, balustrades in galvanised steel, and exposed services run along the soffit,

unhindered by suspended ceilings or bulkheads.

One of the workshop spaces is occupied by Ted Brewer, an electric-violin maker whose workplace is spread between two rooms in the brick block. 'This one's my clean and tidy room, That's my smelly room where we do all the mucky stuff,' he says, gesturing to a studio off the corridor kitted out with a pillar drill. 'I used to commute [approximately 80km] to Barnsley, but since this opened it's much less hassle. And it is a well-designed building.'

The Terrace is one of three centres Lincoln Council has part-funded to try to raise the aspirations of commercial development in the area. Phil North says: 'The idea is that they will help grow and diversify business and >>

*'The building is cheap, with a deliberately raw aesthetic'*





**Left** View from the reception space across the granite brick paved alley to the entrance arch

**Below** Glazed bridges connect the buildings. The Reglit helps to reflect the sunlight into the alley



*A 'shopfront' of windows brightens up the walkway*

safeguard the city's economic future.' The final centre in this programme, The Innovation Centre by Marks Barfield Architects, will open at the Brayford Enterprise Park in December. 'It's about showing the private sector that we can put up well-designed and sustainable buildings to budget, and still turn a profit,' North tells me.

For between £207 and £430 per calendar month, a small business can hire out a room in The Terrace, something the council hopes help retain talent emerging from the city's university. Perhaps as a result of this civic aspiration, the building has a generous attitude towards the city, transforming a formerly scruffy car-park site, creating a small square between Flaxengate and Grantham Street, and making a building of a scale appropriate to its medieval context. Its tenants have the advantage of a forward-looking building, that should become a convivial and productive workspace. ■

**Tender date** October 2005  
**Start on site date** January 2006  
**Contract duration** 18 months  
**Gross external floor area** 2,960 m<sup>2</sup>  
**Form of contract** JCT98 with Quantities and Amendments, Contractor Design Portion, for Local Authorities  
**Total cost** £4.4 million  
**Client** City of Lincoln Council  
**Architect** Bauman Lyons Architects  
**Structural engineer/services engineer** Arup  
**Quantity surveyor** Thornton-Firkin  
**Main contractor** Lindum Construction  
**Annual CO<sub>2</sub> emissions** 44 kg/m<sup>2</sup> (estimated)