

ARCHITECTS' COMPANY CHRONICLE

SUMMER EDITION, WEDNESDAY 12TH JULY 2023

INSIDE:

A YEAR OF WREN 300 CELEBRATIONS
LFA CITY PAVILION WINNER
MILO LECTURE BY JAN GEHL
A GENOA SKETCHBOOK
ADAM DANT PRINTS



THE
ARCHITECTS'
COMPANY



City pavilion to mark twenty years of the London Festival of Architecture



The winning design for the City of London's eco-house pavilion has been announced!

A team led by Thomas Randall-Page and Lucas Facer has been selected to design a temporary pavilion in, and funded by, the City of London (CILS funds) and commissioned by the Architects' Company for London Festival of Architecture (LFA). They will be supported by Barbara Jones, New Architecture Writers, Phineas Harper and Buro Happold in their design and corresponding programme, which will be delivered in summer 2024.

With this competition, WCCA and LFA aim to highlight the urgency of the global climate crisis, draw attention to the acute national energy crisis and look at the ways the built environment can address these. 'Straw in the Wind' was selected from six shortlisted designs, and a total of 80 entrants. The innovative installation will be made using two key natural materials – straw and timber – and is carbon neutral.



Through their design, the winning team looks to elevate straw and promote it as a modern, efficient construction material which can be prefabricated. The judges commended the team's approach to the 'eco home' concept and saw its potential in shaping the future of building processes. Chris Dyson, WCCA Master praised the "depth of thought, quality and practicality" of their proposal. "Building in timber and straw is both economic and allows for prefabrication for ease

"In the traditional story of the Three Little Pigs, straw is shown as a weak building material easily blown down by the Big Bad Wolf. Our pavilion will prove that straw is, in fact, a super material – not just strong but low carbon, insulating and beautiful."

- Lead designers, Thomas Randall-Page and Lucas Facer

of erection, and is becoming more widely practised in central Europe. The judges felt this could be a provocation for the housebuilding industry in the UK." This sentiment was echoed by the lead curator of the pavilion's public programme, Phin Harper: "The construction of new houses is an enormous source of greenhouse gas emissions, yet tens of thousands of new homes are needed to keep up with demand. The straw pavilion and its public programme will ask big questions about what the homes of the future will be made from and for."

'Straw in the Wind' will act as a temporary events venue, staging a programme of theatrical debates, educational workshops and public performances. This will include a summer residency in partnership with New Architecture Writers and a curatorial programme created by Phineas Harper. Through this packed programme, which will take place in and around the Pavilion, the team wish to interrogate questions of domesticity, family life, diasporic

identity, the housing crisis and ecological construction all framed by the overarching theme of home. Thomas Aquilina, Co-Director of New Architecture Writers added: "This pavilion – our 'summer residence' – will raise and challenge questions of belonging and of migration right in the centre of the city."

Originally planned for 2023, due to ongoing fundraising, the pavilion is intended to be installed for three months in summer, 2024. This coincides with the LFA's 20th anniversary, and the Pavilion will provide one of the focal points for the Festival's activity and debate.

The second round jury panel was chaired by LFA Director, Rosa Rogina and brought together Anna Beckett (Associate Director, Symmetrys), Chris Dyson (Master, WCCA; Principal, Chris Dyson Architects), Martin Gettings (Head of Sustainability, Brookfield Europe), Gonzalo Herrero Delicado (Director, EcoCity Summit), and Nigel Ostime (WCCA; Delivery Director Hawkins\Brown).

"I look forward to seeing how the team uses the fragility of a material such as straw as its main force, and through its clever design and programming opens up discussions around alternative methods of constructing our homes and cities."

- Rosa Rogina, LFA Director

Above: Model view, courtesy Thomas Randall-Page and Lucas Facer.



Chris Dyson
Master, The Architects' Company, 2022-23

As my year as Master draws to a close, it only remains for me to report on progress, highlight a number of significant events, and offer my thanks. There are four components to the creative journey since our Company's inception in 1984, when we received our grant of arms. It has been four years since we gained our Royal Charter, so we are a relatively young Company – a 'modern livery' – as we are often described.

Firstly, there are the values, traditions and our contributions to the heart and soul of the City of London. Secondly, the art of architecture itself; the way the Company influences and champions its raison d'être in a changing built environment. We continue to make great strides in supporting a younger generation seeking creative and professional fulfilment in their architectural careers. Thirdly, the fellowship all livery companies give to their members, and the additional value of learning offered through our professional development. That said, there is still a case for a more diverse

array of the talent in the profession to join our ranks. Finally, the significance of the Lord Mayor and the City Corporation, and the symbiotic relationship between Company and City; neither would be what they are without the other - it is the activities of each that help to make London so effective in its economic influence. We must ensure that we and the wider livery continue to empower those within the City to maintain and utilise this global stage. Our architects are respected and admired around the world, and our showcase is the Square Mile.

So, what have we achieved this year, measuring our performance against these criteria?

We have promoted the Company, its values and achievements. We created the first 'opening of the gates' at Temple Bar for some time – the last royal to pass through her gates was Queen Victoria, on 14th November 1872. We took an active part in Wren 300 events: a service of thanksgiving at St Paul's Cathedral, and our exhibition at Guildhall, 'Wren at Work'. We conceived the eco-pavilion competition, with the assistance of LFA, and determined a winner from over 80 international submissions. We have engaged with many more members of the livery and the general public, particularly through our charitable associations.

We have continued to support the profession through CPDs, talks and seminars at Temple Bar. Our two charities: the Temple Bar Trust London and the WCCA Charitable

Trust support young members and students through a range of awards. The chairs of both entities have conducted their annual reviews to assess how effective this work has been, and whether we can provide more with the existing level of resource – this work is ongoing.

Our own fellowship has seen a return to a full programme of events, and attendance has been impressive. The livery banquet at Fishmongers' Hall, and the spring lunch at Watermans' Hall, were well attended and very enjoyable events. I think this reflects the tenacity of our profession, and the fact that many members live in or near the City. This year, our membership has grown by around 20; next year, we aim to increase this to 40. To aid this, we have appointed a new Assistant Clerk, Lyndon Jones – an excellent choice, who brings significant experience and skills to the role. I feel confident that, with his support, we will have an extremely robust Clerking team, led by Cheryl Reid.

Finally, our support to the Mayoralty and the City Corporation continues: through our participation in civic events, including the election of the Sheriffs, Common Hall at Guildhall, and the United Guilds service at St Paul's. I am pleased to report that the Architects' Company continues to make its presence felt within both civic and wider livery activities.

It has been a great honour and a privilege to serve as Master. I would like to thank my fellow wardens for their support this year, and the court itself. I would also like to thank the various committees and their chairs for the work that they undertake behind the scenes. Without their vital efforts, we would not be able to maintain the profile, influence and significance that the Company achieves. I look forward to being part of our future development; as part of a thread of history that continues treasured livery traditions of philanthropy and fellowship, while boldly creating our own.

Right: Chris Dyson, WCCA Master and Lord Mayor of London elect, Michael Mainelli. Below: Architects' Company walking tour of Spitalfields. Below, right: The first 'opening of the gates' event at Temple Bar in March by HRH The Duke of Gloucester (photo: Ben Derbyshire).



WREN | 300



A year of celebrations to mark three hundred years since the death of Sir Christopher Wren. *The Company* has played a part in many of these activities: a service in celebration of Wren's life and works at St Paul's Cathedral, 'Wren at Work' exhibition at Guildhall and a Club Peloton cycle from Oxford to Cambridge.



1718. As Surveyor General, he supervised all work on the royal palaces and was subsequently knighted in 1673. It was in this capacity that Wren oversaw and administered all royal building work, including the major new extension to Hampton Court Palace; Kensington Palace and the two royal hospitals at Chelsea and Greenwich.

Alongside his royal duties, Wren was responsible for the designing and building of the City Churches after the Great Fire of London. 87 churches were destroyed in the Great Fire and in 1670, construction of the first of 52 new London churches was started, following the merger of a number of parishes. Wren was responsible for them all. Whether it be the jewel of St Michael Cornhill, the beauty of St Brides, or the magnificence of St Stephen Walbrook, the difference in design demonstrated the skill, flair and sure brilliance of the man. There would have been a large team of architects and craftsmen, but it would have been Wren who inspired. It was a masterclass in variety over uniformity, which we can enjoy still today. In fact, the variety of design goes part way to rebuilding the Church itself at the time, after years of religious and political unrest, with each design appealing to a diverse population, allowing the greatest number to be comfortable in their address to God.

design a new cathedral that was "Handsome and noble to all the ends of it and to the reputation of the City and the nation". The design process took several years, but a design was finally settled and attached to a royal warrant, with the proviso that Wren was permitted to make any further changes that he deemed necessary.

The foundation stone was laid by master mason, Thomas Strong on 21st June 1675, and the second foundation stone by master carpenter, John Langland. The building was financed by a tax on coal and was completed within its architect's lifetime, with many of the major contractors engaged for the duration.

The "topping out" of the cathedral, when the final stone was placed on the lantern, took place on 26th October 1708, and was performed by Wren's son Christopher Jr and the son of one of the masons. The cathedral was declared officially complete by

Parliament on Christmas Day, 1711. Construction continued for several years, with the statues on the roof added in the 1720s. In 1716, the total costs amounted to £1,095,556, which would be around £174 million today.

Sir Christopher Wren died on 8th March 1723 and was buried in St Paul's Cathedral with the famous epitaph: "Underneath lies buried Christopher Wren, the builder of this church and city; who lived beyond the age of ninety years, not for himself, but for the public good. Reader, if you seek his memorial – look around you."

"...the outcome for an occasion such as this relies on a team pulling together.. [we had] wonderful participation from other livery companies and our principal sponsors, M&G and LandClan. We are delighted that together we have been able to shine a light on the work of LandAid." - Colin Peacock, Clerk, the Worshipful Company of Chartered Surveyors



"LECTOR, SI MONUMENTUM REQUIRIS, CIRCUMSPICE"
...reader, if you seek his memorial, look around you

Service of Thanksgiving

For Wren 300, the Worshipful Company of Chartered Architects and the Worshipful Company of Chartered Surveyors, in collaboration with the Worshipful Company of Constructors and the Worshipful Company of Paviers, organised a service to celebrate the life and work of Sir Christopher Wren, held on 27th June. Lloyd Grossman, James Bryer and Chris Dyson gave the tributes.

Lloyd Grossman, Chair of Gresham College: When the diarist John Evelyn praised Christopher Wren as 'that miracle of a youth' Wren's architectural career had not yet begun. Born in 1632, offspring of a High Church, Royalist family, Wren's father was Dean of Windsor and his uncle, Bishop of Ely. But it was science rather than religion that was the young Wren's calling. Wren was first celebrated as a mathematical prodigy when there was an ever-growing public interest in new scientific explanations of how the

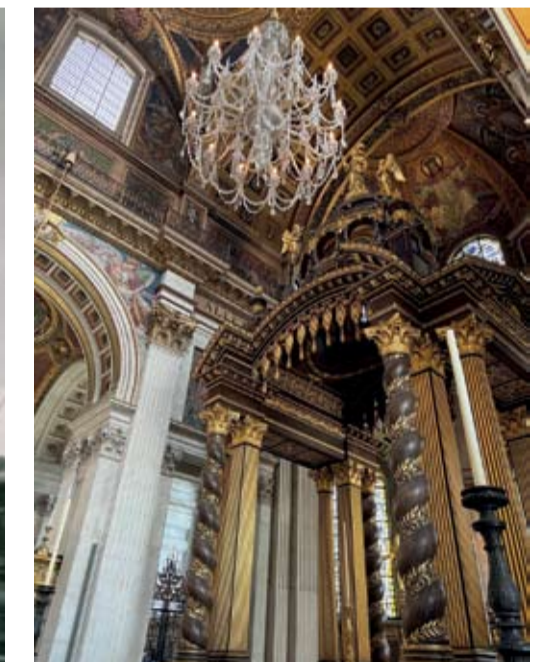
world and the universe worked. Telescopes, microscopes and the recently invented slide rule were the high tech of the time. Wren had considerable interests in anatomy and meteorology, but his first senior academic post was as Professor of Astronomy at Gresham College, at the age of twenty-five. In his inaugural lecture at the college, he declared that 'Mathematical demonstrations... are the only truths that can sink into the mind of man, void of all uncertainty.'

Wren believed that his scientific pursuits could bring real benefits to his countrymen. 'What greater happiness can I wish to the Londoners?' he asked, 'That they may continually deserve to be deemed... the great navigators of the world; that they always may be... "the masters of the sea" and that London may be... the established residence of mathematical arts.' Mathematics was a universal language, and the internet of the 17th century was the growth of scientific societies, which allowed the rapid transmission

of ideas throughout Europe. Wren was a founder of the greatest of those groups, The Royal Society and eventually served as its President. Isaac Newton named Wren as one of the greatest geometers of his era. In his preface to *Micrographia*, Wren's friend and sometime collaborator, Robert Hooke, proclaimed that 'since the time of Archimedes, there scarce ever met in one man, so great a perfection, such a mechanical hand and so philosophical a mind.'

James Bryer, Master of the Worshipful Company of Chartered Surveyors: It was Wren's trip to Paris in 1665 which appears to have inspired his interest in architecture, where he witnessed the remodelling of Versailles and the works of two renown Italian architects Gurarini and Bernini. Over the course of his career, Wren held four official positions: one for the Crown and three for the church. The most important was made in 1669 by Charles II, when he was appointed Surveyor General of the King's Works, a post he held until

Chris Dyson, Master of the Worshipful Company of Chartered Architects: Wren had been working on St. Paul's Cathedral as early as 1666, but with repair rather than renewal in mind. However, the Great Fire of London changed the situation, as it left St. Paul's a roofless ruin. In July 1668, the then Dean of St. Paul's, William Sancroft wrote to Wren that he was charged by the Archbishop of Canterbury, in agreement with the Bishops of London and Oxford, to

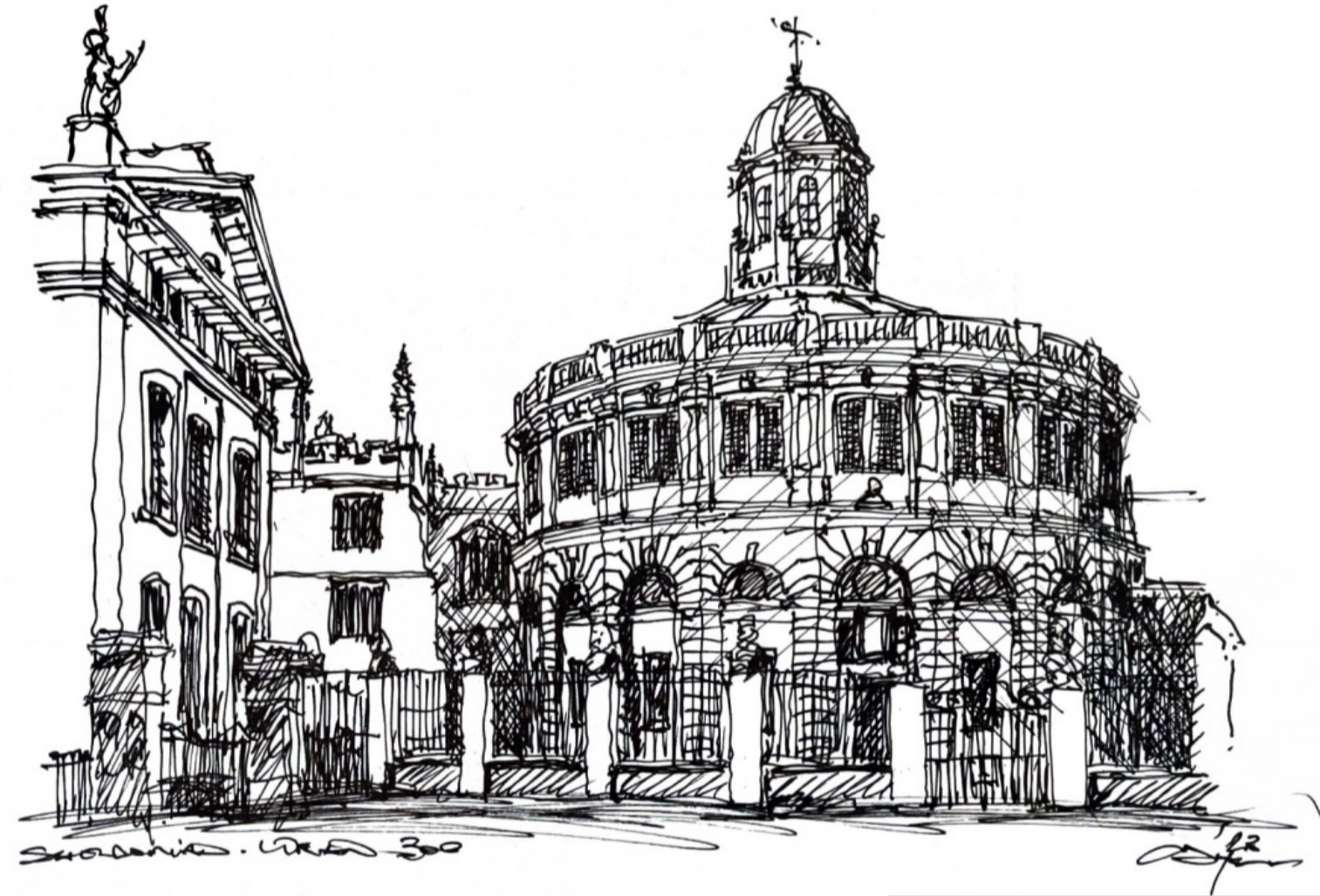


Clockwise from top: St Paul's dome, (photo, Dave Reed); Chris Dyson speaking at the thanksgiving service (photo, Peter Murray OBE); altar and roof detail (photo, Donna White); history through

the lens of the new, view of St Paul's Cathedral from the Millennium Bridge (photo, Dave Reed). Previous page: Sir Christopher Wren by Sir Godfrey Kneller, 1711 (NPG).

WREN 300

Oxford to Cambridge cycle



Day 1, 2nd June:
Oxford - Bletchley: 41.8 miles
Day 2, 3rd June:
Bletchley - Cambridge: 52.8 miles

This page, top: Tim Lucas WCCA member, followed by Chris and Oliver Dyson; sketching the Radcliffe Camera. Below left: cycling under the Bridge of Sighs, or Hertford bridge, by architect, Sir Thomas Jackson, as the group set off to

Cambridge through the winding streets of Oxford. Below: a well-deserved 'rest.' Below right: sketch by Chris Dyson of the courtyard view of Wren's Trinity College Cambridge.



In June, Club Peloton teamed up with the City Livery Companies to run a Wren 300 cycle tour between Oxford and Cambridge, writes Grant Smith.

A rail strike meant that all the cyclists arrived by various and sometimes convoluted routes to Oxford. Eventually all 16 cyclists and 3 support crew met at the arranged starting point at New College Oxford, where Tim Lucas from Price & Myers gave us an impromptu talk about the David Kohn Architects project for a new campus at New College. This was followed by a brisk walk led by the Master, Chris Dyson, himself an alumnus of Oxford Brookes, around Oxford to visit Wren's buildings,

the Sheldonian, the Divinity School Door (a complete surprise to see this joyously carved doorway), and onto Tom Tower at Christ Church College. The quadrangles were closed during this exam period, but the Master charmed the porter, gaining us access. From this perspective, the splendour of Wren's design and its integration could be appreciated. A bitingly cold north east wind wrapped up the tour after only an hour. We set off into the very same wind, which blew in our faces for the entire two days. Lunch at a George and Dragon pub in Quainton, where locals are trying to save this last village pub. The route crossed the path of HS2, revealing the enormity of the works. Onwards to Milton Keynes for the overnight stop at the MK Dons stadium. All the rooms overlooked the pitch, with stadium seating right outside the room. Unfortunately, the doors and windows were sealed shut, so there was no access from the room to the seating.
Setting off for Cambridge, the hardest climb of the tour at 12% was

upon us immediately after breakfast. From the summit, the ride continued over beautiful rolling hills. The expanse of Woburn Estate opened up around us as we admired the views and grazing deer herds. Two mechanical failures en route, a faulty seat post bracket, saw the retirement of the Master shortly before we reached Cambridge. A puncture after a stretch of gravel road delayed us only slightly. We all met in Cambridge, with our tour guide, who led us to the chapel at Pembroke College, Wren's first commission. Emmanuel College chapel could only be appreciated from the gatehouse, as access to the court was prohibited. Oxford has quadrangles, Cambridge has courts. Through the walk through Cambridge, some of the modern architecture was highlighted by Powell & Moya, Freeland Rees Roberts and James Stirling. All of which, according to the tour guide had 'leaking roofs'. We did wonder if this ever happened to any of Wren's buildings, as we took in the view of Wren's magnificent Trinity College Library.

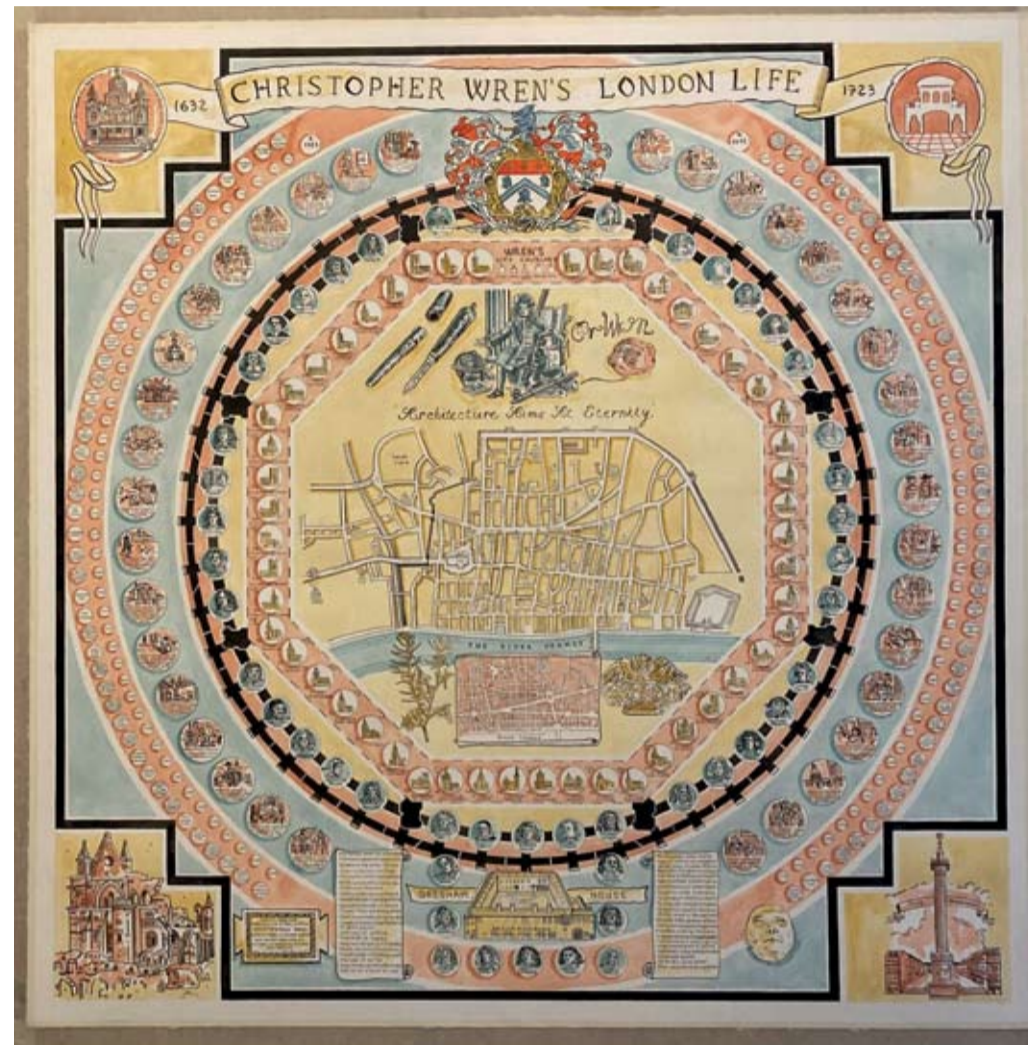


Previous page: outside the Radcliffe Camera (not designed by Wren, though he was on a long list in 1720 with John Vanbrugh, Thomas Archer, James Thornhill, John James, Nicholas Hawksmoor, and James Gibbs. The last surviving architect on the list built it, largely to Hawksmoor's model designs); bicycles lined up for the Club Peloton briefing; the tour at the arch of Tom Tower, Oxford, named after its bell, Great Tom. This forms the entrance to Christ Church, Oxford, which leads into Tom Quad. Its square tower with an octagonal lantern and faceted ogee dome was designed by Christopher Wren, built 1681-82.



WREN 300

Exhibition: Wren at Work



The artist and cartographer, Adam Dant has created a specially commissioned map, which describes all these aspects of Christopher Wren's life and times.

Our thanks to the team at the Guildhall Galleries: Elizabeth Scott (Head of Guildhall Galleries), Ruby Baker (Events Manager), George Hunt (Visitor Experience), and thanks to our sponsors and partners: Dant (concept, curation), Chris Dyson Architects (organisation, research, planning); Chelsea Construction (installation, furniture); The Stonemasonry Company Ltd (artefacts, tools); All Souls College Oxford (archival text, images); Kingston University (model, illustrations); Cityprint (printing).

16 Jun - 28 Sep 2023
Guildhall, City of London

The rebuilding of London and the new St Paul's Cathedral after the 1666 fire was said to have taken place with a frenzy and fervour akin to the conflagration itself. Overseen by the Phoenix and the inscription 'Resurgam', this compact exhibition gives visitors a sense of the intensity of this moment in history through the life and works of Christopher Wren and his contemporaries. Within a re-creation of Wren's St Paul's working 'office', as it is described in James Campbell's *Building St Paul's*, visitors will be able to explore the building methods and tools of the age, drawings and documents from The Guildhall's and other collections, a case study of how citizens lost and regained their properties after the fire and read about their daily lives through 17th century diarists, Robert Hooke, John Evelyn and Margaret Cavendish.

The exhibition also looks at the birth of The Royal Society and new scientific enquiry at Gresham

College, and the similarities and differences of the working world of the English Baroque architect from our 21st century perspective. Entering a faux 17th century environment, constructed by Chelsea Construction, visitors will have a sense of our own age through the lens of one man's achievements. Artist, Adam Dant's map, *Christopher Wren's London Life*, is displayed alongside illustrations from Architect, George Saumarez-Smith and members of the WCCA, a scale model of St Paul's dome, a scale model of St Paul's dome by students at Kingston University, and stone models from master mason, Pierre Bidaud. [Wren300]

If you would like to purchase a signed, dated print of Christopher Wren's *London Life* by Adam Dant (£1,250, unframed), contact Chris Dyson. Silk scarves are also available from St Paul's and Guildhall Art Gallery, along with postcards of George Saumarez Smith's drawing, Phoenix Resurgam.

The Oslo Opera House by Snøhetta, influenced by a custom that is protected by Norwegian law: *alle-mannsretten*, the right to roam. Photograph: Bianca Maria.



Milo Lecture

Jan Gehl: Liveable Cities for the 21st Century



"First life, then spaces, then buildings – the other way around never works."
Jan Gehl

On the 3rd April, the Architects' Company held its 35th Milo Lecture at The Athenaeum Club in Pall Mall. This annual event is named in honour of the sword bearer and first WCCA Clerk, Lt. Col. Peter Milo (1985-1986), and this year's speaker was Professor Jan Gehl, a man who has dedicated his life to making cities more human.

Professor Gehl is not your typical architect. He is not interested in designing flashy skyscrapers or imposing monuments, his work is far more down-to-earth – quite literally. He is interested in making cities better for the people who live in them, by focusing on the human dimension of urban design. Rather than proposing buildings that look good, his interest is in making the fabric of cities feel good. Jan is married to a psychologist and is the first to admit this lifelong partnership has provided him with great insight into the psychology of urban spaces and places.

He cited examples in Italy as his main source of inspiration for active streets and frontages, and talked

us through a process in which we have the knowledge, but not always the political will or power to put it into practice. Some cities are more receptive than others – he used the example of Monocle's Liveable Cities Index. Interestingly, no UK city features, including London! Clearly, we have a lot to do to empower our politicians to enact change. Although Professor Gehl was positive about the realisation of his ideas in Mayfair, there is much for him and his associates to do within the City of London. This is the secret ingredient that makes the city attractive to everyone, the elixir of life!

Gehl's work is truly inspiring. He has been a pioneer in the movement to create more people-centered cities, where pedestrians and cyclists have as much priority as cars, where public spaces are inviting and inclusive, and where people can connect with each other in meaningful ways. As he discussed, in around 1960, the paradigms for city planning radically changed. Modernism became dominant, the focus moved from the city of spaces to the city of objects/buildings, which were surrounded by leftover space. Around the same time, we saw the invasion of motor cars. In this process, any care for the people using cities – looked after for centuries by tradition and experience – was completely left behind. In Gehl's book, *Cities for People*, he explores how people became an overlooked and forgotten dimension, and why protecting the human experience is crucial for livability, sustainability and health.

Professor Jan Gehl is a true visionary and champion of human-scale cities, 'from experience, and being in the right place at the right time,' as he put it. He has worked all over the world, from Copenhagen to Melbourne, and his ideas have transformed the way urban designers approach their work. He also has a great sense of humour and a knack for making his ideas accessible and entertaining; he is like the Jon Stewart of urban design – as he says, "a good city is like a good party – people stay there longer than really necessary, because they are enjoying themselves." [Chris Dyson]



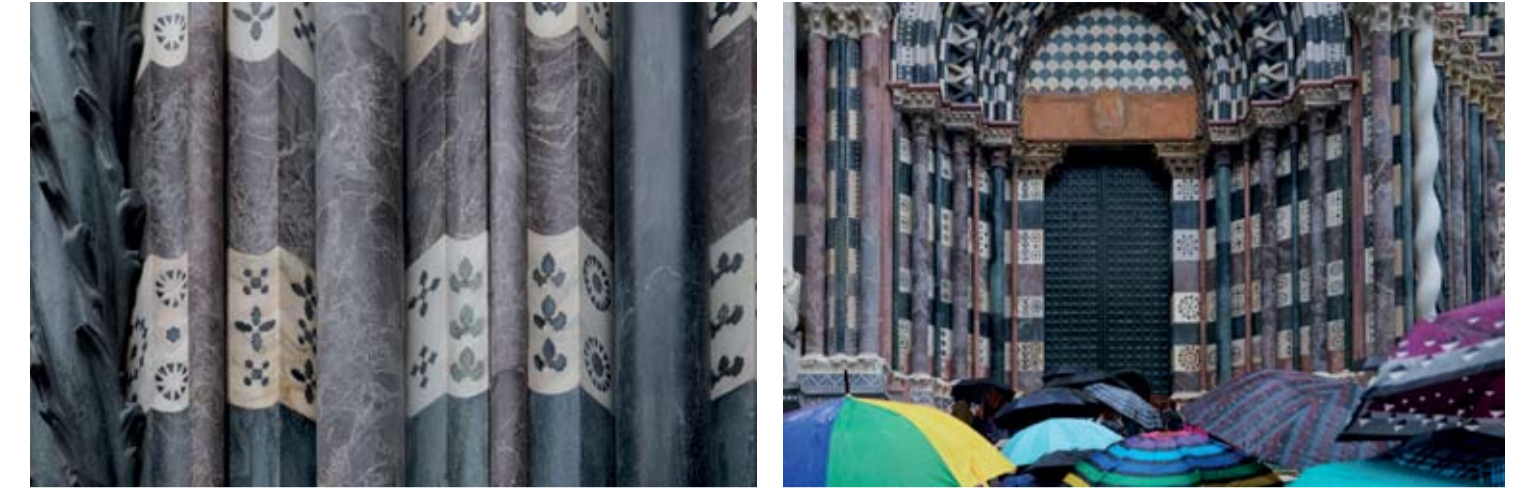
Lord Gus O'Donnell:
"We shape our buildings; thereafter they shape us"
Talk, Mon 05 June 2023



Lord Gus O'Donnell, a former Cabinet Secretary, brought Winston Churchill's observation on architecture to life in his talk on Westminster's corridors of power. Serving under the premierships of John Major, Tony Blair, Gordon Brown and David Cameron, Lord O'Donnell has an intimate knowledge of how Number 10 and the Palace of Westminster affect the machination of our political masters.

"If you want to understand what's happening to the situation in a town in Afghanistan, go down to the market. Is it vibrant? Is it safe? That will tell you an enormous amount about the security situation."
Gus O'Donnell

GENOA



Ways of seeing; *Genoa diary, Chris Dyson*

What a trip! Italy's diamond in the rough did not disappoint. Four days in Genoa felt like a week or more, it was so visually and gastronomically enriching. As Italy's greatest port city, it has a fascinating history and many connections with London. While we were there, just as the sun shined on the water, the place sparkled with illumination in so many ways – and these ripples were deeply felt. We travel to stimulate the mind; and, using the eye and the mind, we create, sketch, compose the photograph, and in doing so, form the memory. Some of these creative processes perhaps push memories further into our consciousness, allowing them to be more easily recalled. To my mind, this is the process of sketching, like electricity through the veins.

The trip brought to mind Charles Dickens on Italy: "...it's a place that grows upon you every day. There seems to be always something to find out in it. There are the most extraordinary alleys and by-ways to walk about in. You can lose your way (what a comfort that is, when you are idle!) twenty times a day, if you like; and turn up again, under the most unexpected and surprising difficulties. It abounds in the strangest contrasts; things that are picturesque, ugly, mean, magnificent, delightful and offensive, break upon the view at every turn."

Thursday

On our first day, there were of course arrivals from many quarters, so our gathering on the roof terrace of the Palazzo Grillo was a welcome relief. There, in the sunshine, we were able to greet each other, unwind, and enjoy the views across the rooftops of this intense and densely packed medieval area of the city. From there, we walked to the opera in our 'glad rags.' We enjoyed a brief tour of the back-of-house areas of the substantial opera house, which was rebuilt after the war by architect, Aldo

Rossi in 1987, before we enjoyed the last available opera of the season, Bellini's *Norma*. This three-and-a-half-hour opera provided a sense of occasion for the trip, and was followed by a few glasses of wine in a local cocktail bar before heading back to the hotel.

Friday

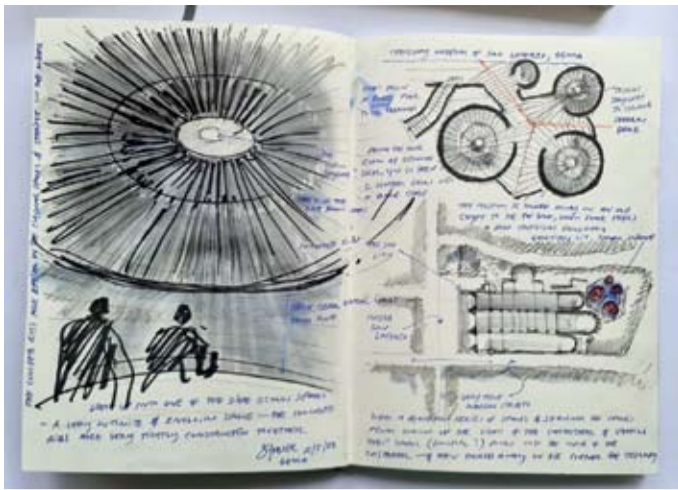
A place of regular rendezvous in a vertical city such as Genova is the roof terrace – and ours did not disappoint in providing the nourishment needed to set us up for each day. Our first tour of the medieval city, led by our guide Rosaleen and her associate, touched on some of the highlights.

Franco Albini at the Palazzo Rosso directors' apartment was sublime, and interesting to see how aspects of a collection could be appropriated for personal enjoyment – the overall effect was a unique experience for today's visitor. This was followed by the architect's crypt of San Lorenzo cathedral, where its treasures are contained within strong geometric volumes of local slate with beautiful in-situ concrete fins at ceiling level. The stone often forms a circular oculus over a particular piece – bespoke and particular to the collection, the architecture makes the experience impressive and memorable. 'Chiaro e scuro' or 'light and dark' is rarely seen in such a manner by one architect; in all cases, it is clear Albini enjoyed the layering of space, light and historical artifacts. As we walked around the streets and these spaces, the city as a palimpsest became evident in his work.

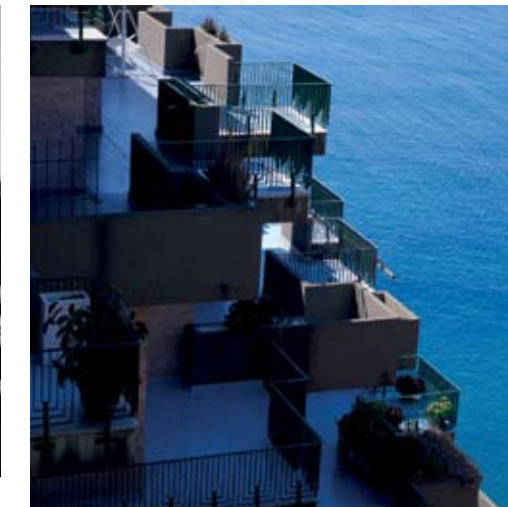


Right:
Charcoal sketch
by David
Thompson,
Piazza di
San Matteo.
Photos by
Mike Tonkin.





Left: Simon Fraser's sketchbook, understanding Albini



On to meet the Mayor... only he was not able to be there, so we were greeted by his deputy team and Head of Urban Planning, Mario Mascia who gave us a warm welcome at Palazzo Tursi. We met as a group in this magnificent palace of the Commune in Via Garibaldi. After speeches and photos, we went to see the museum's famous 1743 Paganini violin, Il Cannone Guarnerius, which was created by the Italian luthier, Giuseppe Antonio Guarneri of Cremona.

Lunch followed at Tre Merli on the harbour's waterfront, which gave us sustenance before boarding the bus to see the Renzo Piano Building Workshop by the sea. The sun was out and the views did not disappoint. Walking into the foundation was a visual feast: models, drawings, books... the presentation room was covered in models, with drawings and sketches of current work carefully pinned – no photographs were allowed, as we heard from several members of the studio, including a young architect (who strangely resembled a young Renzo Piano!) ... from U C Dublin now with an Italian partner living in the same square as our hotel in Palazzo Grillo he is renovating to create their home.

He described the Istanbul gallery they had just completed, and was able to show us 1:1 mock-ups in the garden outside. Shunji Ishida, a long-time partner of the studio, since the days of the Pompidou Centre, gave us the full story of several projects, including the new bridge completed in a record two years, as well as the emerging residential quarter beside Jean Nouvel's big blue project, the Waterfront di Levante. This project, designed by RPBW and OBR Open Building Research won the 2022 edition of the prestigious 'Progetti e Cantieri d'Italia 2022' – the Genoa seafront development was chosen from 54 redevelopment projects under construction in Italy.

Following these presentations, we were allowed into the museum of past projects. On the walls, notably (a challenge given the breadth and depth of work) we saw Kansai airport, the Rome Forum and the studio itself. Special thanks go to Francesca Bianchi for hosting us, and Francesca

Manfredi for organising the visit. We hope to be able to bestow Honorary Freeman status on senator Renzo Piano at some point in the future, when he is well.

Refreshed, we gathered for an aperitivo in the art gallery on the first floor of the hotel, before entering the Clelia Hall on the second floor for dinner and a talk by architect, Enrico Pinna, who described the hotel's refurbishment. He referred to the many layers of painted frescos and decoration that had been revealed in the process of restoration, and our very own Jonathan Ball Cornish jokes aside... a convivial atmosphere.

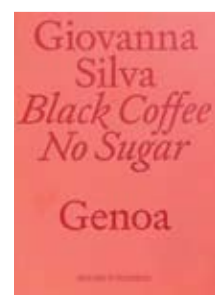
Saturday

After a good night's sleep, we assembled with mild hangovers and misty eyes on Plaza del Vigne before jumping on our bus to Torre del Mare to the west of Genoa, along the coast. This area, Savona was developed by a young Ligurian architect, Mario Galvagni and a developer in partnership – in 1950, aged just 28, he built over twenty houses, all of different styles and forms. Galvagni lived to the ripe age of 92! We walked up the steep hill to enjoy the views and the houses, and were able to enter several, with the reward of a good coffee at the top. We were greeted by Antonio Trossi and the mayor.

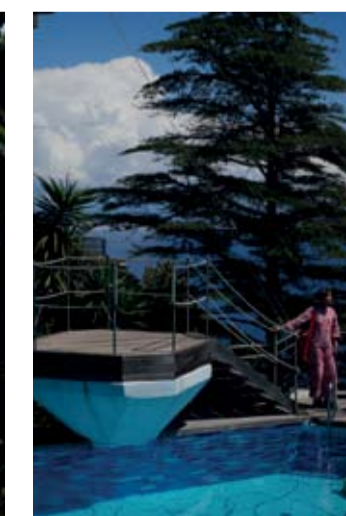
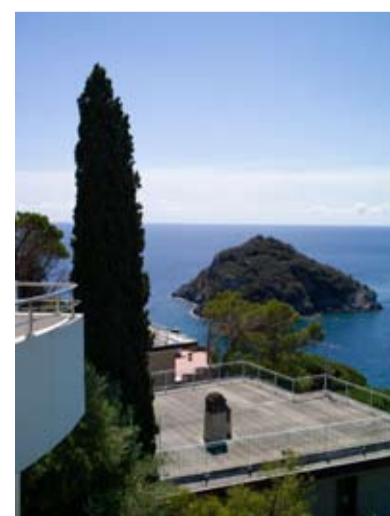
After lunch on the beach, we took the bus inland into the Ligurian mountains to visit Colletta Castelbianco, which was designed by Gian Carlo di Carlo, abandoned in the 1950s, and restored according to a plan by the same architect in 1990. The hilltop village operates on two levels, providing twenty-five houses and one new-build by Ole Wig of NSW Norway, the architect now in charge of the aesthetic development and control of the village. Ole Wig had kindly arranged for us to see inside his ingeniously designed 50sqm apartment. Finally, we ended the day in Locanda Spinola



Photographs on this page courtesy of Mike Tonkin and S.J. Rossi, Genoa.



Images of Torre del Mare, works by Architect, Mario Galvagni. Below right: sketch by Chris Dyson of Colletta Castelbianco by Architect, Giancarlo di Carlo.





a distinguished fish restaurant in the heart of the old town for another gastronomic feast – the hardy (most of us!) retired to the Rouges cocktail bar for negronis and cocktails to round off the evening.

Sunday

A restful start, walking to the waterfront with Rosaleen before embarking our ship for a tour of the industrial harbour. Seeing Genoa from the water gave us another perspective on this gem of a city. Four of our crew departed for the airport from a midway point, before we headed towards the yacht club. Arrival was grand! We were greeted by a landing party of members. The yacht club originated in 1879 and the building was rebuilt in the 1950's after bomb damage. Founded by a group of sailing enthusiasts, Genoa has the oldest yacht club in the Mediterranean and one of the oldest in the world.

We were treated to speeches from Francesca Centurione Scotto Boschieri and Riccardo Miselli, both

of whom eloquently described their understanding of the city and its future, in his role as the President Order of Architects prov. Genova 2021-25. We ate well – lemon rice with saffron and a huge baked snapper, followed by vanilla ice cream and orange jam. Simply delicious, classic Ligurian Genovese food. The building was designed by Marquis Giuseppe Crosa di Vergagni .

After lunch, we went to the Diocesan Museum, where we saw the famous blue jeans 'passion' canvases, which were painted using lead oil-based white paint on a canvas of blue jeans. The scenes were made to cover and decorate the walls and doorways of areas of the church, and date back to the 14th century. It reminded me of the FT's art critic on Wassily Kandinsky "the colour blue was an impulse of humans looking for their intimate nature – a colour that attracts humans towards the infinite and religious, a desire for purity and craving the supernatural". Finally, we retired for a coffee at the socialist Caffè degli Specchi, then home.



Top: Michael Lowndes inspects the paintworks; Past Master Jonathan Ball and Michel Mossessian. Right: Blue monochrome painted canvases from the Abbey of San Nicolò del Boschetto'



"...growing up by the sea, you get an idea of the infinite surface of the world, and you grow up with a number of desires. One is to run away. And I did. The other one is for light. Light is probably the most untouchable, immaterial material of architecture. I have another obsession: fighting gravity. In the sea, everything floats."

- Renzo Piano, *TIME Magazine*, 2011



Hotel Palazzo Grillo
Piazza delle Vigne, 4
16123 Genova
+39 010 2477356

- WCCA attendees:
- Chris Dyson
 - Sarah Dyson
 - Johnathan Ball
 - Peter Bissett Scott
 - Sarah Bissett Scott
 - Richard Brindley
 - Nicola Brindley
 - Christopher Combes
 - Margaret Combes
 - Simon Fraser
 - Roger Hawkins
 - Debs Hawkins
 - Jaki Howes
 - Patrick Lahif
 - Carolyn Trevor
 - Stuart Le Sage
 - Pip Le Sage
 - Jonathan Louth
 - Stephen O'Connor

Above: Gas storage cylinders, unusually set in the hillside (photo, Mike Tonkin). Left: Photograph of the whole WCCA Genoa crew outside RPBW (image courtesy RPBW)

- Michael Lowdes
- Michel Mossessian
- Darylle Mossessian
- Barry Munday
- Jane Munday
- Giles Murphy
- Pippa Murphy
- Nigel Ostime
- Ellie Ostime
- Valerie Owen Le Vaillant
- Chantelle Owen Le Vaillant
- Geoffrey Purves
- Ann Purves
- Mike Taylor
- David Thompson
- Mike Tonkin
- Anna Liu
- Chris Williamson
- Karen Maloney

Thank you to all the people who made this trip possible:

- Prof. Francesca Centurione Scotto Boschieri, Cultural Ambassador to Mayor Bucci
- Prof. Antonio Trossi Architect ptr GCdiC Architects
- Prof. Ole Wig, Architect and resident of Colletta
- Prof. Enrico Pinna, Architect
- Prof. Riccardo Miselli, President Order of Architects prov. Genova 2021-2025
- Trevor Chapman, Colletta resident

- Patrizia Zanardi, St.George's Club
- Mario Mascia, Head of Development to Mayor Bucci
- Barbara Grosso, Ambassador Mayor Bucci
- Robin and Rebecca, CDA clients and friends
- Laura and Mateo, Palazzo Grillo owners and a huge assistance in local planning
- Francesca Manfredi RPBW
- Francesca Bianchi RPBW
- Margaret Dunn, Chris Dyson Architects.

CHARITY

Activities of the Temple Bar Trust and WCCA Charitable Trust

The Gateway to the City Peter Murray OBE, Chairman, Temple Bar Trust

It's nearly half a century since the late Lord Mayor Sir Hugh Wontner said to Stuart Murphy – one of the founders of The Architects' Company and City of London Architect – "If you can bring Temple Bar back to the Square Mile you can have it for your new Company".

It took a bit of time, but just over a year ago, the Temple Bar Trust signed the lease to the building as a space for the Company, for committee and court meetings and as an education centre. We spent five months on refurbishment – generously supported by members – and planned a grand 'opening of the gates' in September. This was postponed following the death of the Queen and finally took place in March this year, when the Duke of Gloucester was ceremonially welcomed by Nicholas Lyons, the Lord Mayor.

During that year the place has been busy. We have a grant from the City of London Community Infrastructure Levy Neighbourhood Fund (CILN) to pay for Grant Smith, our Education and Outreach Officer.

630 pupils from 21 primary schools have attended workshops about the Great Fire of London and Sir Christopher Wren as part of the Wren 300 programme. These sessions include building with wooden blocks, drawing St Paul's and writing with quill pens. We've entertained students to evenings of pizzas and beer, where they hear from practitioners about life in the real world. We've had lectures from a wide range of speakers, from the London Partners of Bjarke Ingels Group to former Cabinet Secretary Gus O'Donnell. We've organised walks around the Square Mile and started a film club. Over 3,000 people have visited Temple Bar, either on open days or to attend a meeting or lecture.

The dining room space has been decorated, the 17th century-style brass chandelier installed, and paintings of Temple Bar, loaned by Child & Co the private bank who used to use the chamber to store their ledgers, have been hung. We are planning an all-out marketing push to get people to book the room in the run up to Christmas. So if you want a very special place to dine, hold a Christmas party, or a partners' meeting, please get in touch. www.templebar.london



A summary of the activities of the WCCA Charitable Trust, with thanks to Audrey Hesse

The WCCA Charitable Trust supports various educational institutions and events in the City, as well as providing bursaries and subsidies to students of the Company. In addition, the Trust aims to support the City's charitable endeavours throughout the year, and provides quarterly reports of accounts, funding and the full list of awards.

Current activities include awards and bursaries to students of architecture. In 2022, the WCCA Bursary was awarded to two students of Kingston University School of

"630 pupils from 21 primary schools have attended workshops about the Great Fire of London and Sir Christopher Wren"

Architecture, and four further students received a WCCA Award. The criteria focus on climate literacy and professional ethics. The Trust allows each School of Architecture to set their own winning criteria which must be in line with the tenets of the WCCA Charitable Trust. Further awards have been made for hardship, achievement in adversity, resilience, drawing, and course-related travel.

In July, the WCCA Charitable Trust will support the WCCA Education Committee at the annual Livery Schools Link event in the Guildhall. This is a careers fair targeted at schoolchildren from diverse backgrounds in East London. The event showcases different professions, with the aim of bringing awareness of different career options available.

Future plans for the Trust include collaboration between the Master's programme and Heads of Schools of Architecture to highlight the role of the Trust and encourage more participation in the awards; restructuring of the Peter Luscombe drawing prize into two sections of hand drawing and digital art; and the reinstatement of the Sturt Murphy Travel Prize.



Students (29)

Unbound:
Kate Foss, Architect
Kat Scott, Architect
Marie Braithwaite, Architect
Katherine Birkett, Architect
Jessie Morley, Architect

Unbound, 12th July:
Nelton Barbosa, Architect
Joanna Mclean, Architect
Dominic Edwards
Samantha Horn
Alex Clarke
Marina Koliowska

Bound:
Miles Elliot
George David
Ellie Stainsby
George Johnson
Shania Burrage
Sofia Yanez
Perteagurdo
Aaron Green

Bound, 12th July:
Camillo Cavarretta
Prajakta Kalamkar
Oliver Dunn

A report was recently undertaken into how effectively students and mentors are working together. Here, we share some of the feedback received.

"My profound thanks to the mentors of the WCCA for providing support for our students."

- Chris Dyson

Mentor: Neil Wilson
Mentee: Tatiana Davis

"Neil has taken me on a few site visits, both during construction and on completion, which have been great to see the workings and process of a project. We also have the occasional chat to update him on my progress, where he's offered me advice and guidance on my future in the profession."

Mentor: Simon Child
Mentee: Aaron Green

"The mentor-mentee program has been very fruitful. Simon has been very helpful in offering advice on maintaining communications with other professionals, and in giving encouragement and insight in how to continue with my future endeavours. He has been inviting me to WCCA events, such as the annual banquet and the annual lecture, which I have found immensely rewarding and beneficial in expanding my mind on architecture - especially in how it relates to other fields, such as urban planning, art and landscape design. Furthermore, through connecting me with Place recruitment, Simon helped me to get the placement where I currently am. On a personal level, we get on very well and I believe we are like-minded in ways, which has greatly aided the mentor-mentee relationship. We exchange references and readings and, as often as we can, we stay up to date with each other through email. I am very grateful for the help he has given me and I look forward to what is to come."

Mentor: Chris Williamson
Mentee: Shania Burrage

"I met up with Shania at the WCCA lunch and other events and we speak regularly. Shania will hopefully be my guest at the Awards Dinner also."

"Chris has so far provided guidance with my decision on Masters and provided scholarship references. He also invites me to the WCCA events, which I really enjoy :)"

Mentor: Richard Brindley
Mentee: Oscar Enoch

"I have received lots of guidance from Richard, in the form of critical feedback on my job application documents, also providing a very helpful reference letter for some work I did for him a couple of years back. Richard, furthermore, assisted me in recommending contacts within the WCCA Company; this has led to me starting a position within Femi's Company (HOK). Femi has also been great in providing crucial feedback to my portfolio."

Mentor: Stella Ford
Mentee: Patrick Theis

"Prior to my final design studio submission, I was able to have a Zoom call with Patrick and Soraya to present my portfolio. In this time, they both gave some advice on how I could improve the communication of my proposal. I found this incredibly helpful, as they both had a great attention to detail, and I feel the feedback benefited the communication of my final second year project. I am grateful for their support this year. Soraya was also particularly helpful in sending me a list of practices I could apply to for work experience this summer."

Mentor: Roger Hawkins
Mentee: Georgos Christofi

"[Roger's] unwavering support, availability, and wealth of knowledge have played a crucial role in my success, ensuring support and guidance when required. As my studies near completion, my mentor has continued demonstrating his commitment by helping me navigate the next steps in my career... I would like to express my sincere appreciation for the ongoing support and guidance. His expertise and dedication have been invaluable... I am confident that his continued mentorship will play a pivotal role in shaping my future career in architecture as I explore freelance opportunities and expand my teaching experiences."

Mentor: Brian Waters
Mentee: Miles Elliott

"Brian has been kind enough to meet me on multiple occasions over the last few months and has been exceedingly generous in his guidance. As I have just (last week!) completed my MA Architecture programme, Brian's guidance has naturally been focused on my next steps. Brian is an invaluable mentor for the insights which he shares from his impressive breadth and depth of professional experience."

"I consider myself incredibly fortunate to have had Justin as my mentor, and I am confident that his guidance will continue to impact my career for many years to come."

- Nelton Bordonhos Barbosa

Mentor: Justin Nicholls
Mentee: Nelton Bordonhos Barbosa

"The support I received during the mentoring process was invaluable and was crucial to my development as an architect. Undertaking the architecture apprenticeship was challenging and time-consuming, but having a mentor like Justin provided me with the necessary guidance and support to navigate through the 3.5 years of study. Justin helped me make important decisions, manage my time effectively, and understand the practical application of the theoretical knowledge I acquired during my Part III studies. His vast knowledge, guidance, and experience exposed me to various real-world scenarios, preparing me not only for the exams but also for the practical aspects of the profession."



Education: on connection and creativity

The WCCA and Temple Bar's education and events programme goes from strength to strength - there really is something for everyone, from lively debate to online seminars and walking tours. Highlights this year have included a talk by Muiyiwa Oki, incoming president of the RIBA, who spoke about the impact of fear of failure on creativity, sparking a lively Q&A session. Stephanie Edwards, co-founder of Urban Symbiotics, is currently leading a number of regeneration frameworks and high-

street strategies across the UK; drawing on these experiences, she led an insightful discussion around themes of engagement and the principles of co-designed place-making. Members also enjoyed visits to HTA's new studio and Tate + Co. There were films, a symposium on the restoration of historic almshouses, and in early April, we enjoyed a cultural and architectural tour of Spitalfields and Shoreditch - a fascinating insight into an area just a stone's throw from the heart of the City. Many of these talks are available to watch on our website: architectscompany.org/about/thought-leadership/

Left: (top) Muiyiwa Oki, RIBA President Elect; (below) HTA's new studio in Hackney Wick.
Right: Stephanie Edwards, Urban Symbiotics.



"It's important that people and histories never get lost, regardless of where it changes... How can [the space] reflect history, but not from decades or centuries ago - current and recent history about the different cultures that live in the area, over sixty, the different languages spoken..."

- Stephanie Edwards



AWARDS

City Building of the Year Awards



The winners of the inaugural Architecture Book of the Year Awards were announced on 23rd June. Launched by the WCCA, Temple Bar Trust, and the World Architecture Festival, they were open to books published between 2020 and 2022. Around 100 entries were received and seven category winners were chosen, along with three special prizes. The overall winner will be announced in the autumn.

The Architectural Book of the Year Award



Bottom row, from left: stepped roof terraces of 60 London Wall by EPR Architects (photo, EPR); 30 Cannon Street by Delvendahl Martin Architects; lift core interior of 60 London Wall and Cannon Street facade detail (photos, Chris Williamson)

Top row: Building of the Year Award winner, Exchange Square by DSDHA. Left, the new cafe pavilion (photo, Chris Williamson); centre, new seating area (image, DSDHA); right, public space under the arch of Exchange House.

Judges' Report, Paul Finch

The judging day, 21st June, was unusual on two counts: first, there were only three eligible projects, that is to say completed and having satisfied all the Corporation of London's planning conditions; and second, the weather, for a change, was excellent! This year's judges were Karen Cook (accompanied by an intern), Chris Dyson, Paul Finch, Mike Taylor and Chris Williamson.

Judges were impressed by two office retrofits, each dealing with a complex series of challenges. At 30 Cannon Street, originally developed in the 1970s as a London headquarters for Credit Lyonnais, Delvendahl Martin Architects have undertaken a series of upgrades, over several years, to a building which was listed during the course of their work. They have retained the distinctive glass-reinforced cement panels, while replacing failing glazing and window

frames. A rooftop extension has been added, with a remodelling of the building's form to concur with protected viewing corridors; the basement strong rooms have been converted for use as physio and cycle store facilities. The work undertaken will ensure the future life of a 46-year-old City landmark.

60 London Wall has been significantly intensified, with a height increase also related to sensitive sightlines. EPR Architects have retained much of the existing structure while transforming a tired Postmodern development via a dramatic atrium/lightwell, multiple terraces and cafes, and basement facilities including the first ground-floor cycle store encountered in our judging programme. Rated BREEM Outstanding, the building size has doubled to 360,000 sq ft net, via a series of additional set-back floors, exploiting a structure capable of taking extra load.

The third project visited was a very clear winner of this year's award. Exchange Square is an exemplary

"They nailed it," commented one juror about the design, which includes a curved-metal restaurant pavilion, a gentle cascading water and pool...

piece of urban design, landscape and architecture by DSDHA, transforming the area between the back of Liverpool Street Station and the spectacular Exchange House building, part of the original Broadgate development. The building is now at grade following a remodelling of the entire space to provide easier routing, with terraced seating which is already hugely successful in attracting both workers and locals. "They nailed it," commented one juror about the design, which includes a curved-metal restaurant pavilion, a gentle cascading water and pool element, with substantial seating and planting.

There is four times as much green space compared to the previous

arrangement, plus a multiplicity of birch trees; the landscape will in future extend west to embrace a reworked Broadgate building, while to the east, an expanded access route to Bishopsgate is planned.

The judges also wished to congratulate the client, British Land, for its commitment to a complex project which has not been compromised by ill-placed 'features', instead providing an area which is both activated and tranquil, the gentle echo of station announcements and birdsong mingling in a sort of urban-sylvan setting. The client also directly appointed DSDHA, who carried out the landscape design in co-operation with planting consultants FFLO, on the basis of a research project and a strategy diagram, rather than a completed design proposal.

Although not a conventional building project, the judges found Exchange Square to be a very complete architectural proposition, and a worthy winner.

Award Winners

History

- Winner: Fabio Barry, *Painting in Stone* (Yale University Press). "The author traces the contribution of marble not merely in terms of its own intrinsic aesthetic qualities, but also how this stone is able to modulate light to create intangible and ephemeral architectural effects."
- Highly commended: Lukasz Stanek, *Architecture in Global Socialism* (Princeton University Press).
- Judges: Professor Murray Fraser; Simon Henley; Professor Elizabeth McKellar

Biography/Autobiography

- Winner: Justin Beal, *Sandfuture* (MIT Press). "Remarkable and original... Something profound about our fallible lust to improve life is unveiled as Beal interpolates his own and his partner's physical experiences, to good, if sometimes puzzling, effect. Recommended for anyone thinking about a life in architecture."
- Highly commended: Nigel Coates (RIBA Publishing), *Lives in Architecture*
- Judges: Eric Parry; Lee Mallett; Gillian Darley

Monograph (building)

- Winner: Stefi Orazi, *Golden Lane Estate. An Urban Village* (Batsford). "Refreshingly independent, being both celebratory but also critical at times of the estate's design. It was particularly praised for bridging the gap between a general and specialist audience, as well as for the clarity of its design."
- Highly commended: The City Works: Eric Parry Architects, edited by Ian Latham and Chris Foges (Right Angle Publishing).
- Judges: Rob Wilson; Glen Howells; Catherine Croft



Monograph (typology)

- Winner: John Brennan, *Scotland's Rural Home*. Nine stories about contemporary architecture (Lund Humphries). "One of remarkably few of the entries to try to define a typology... Given the topicality of Scottish identity, the book opens a discussion about the extent to which contemporary rural architecture, working alongside its wonderful landscape, might help to define it."
- Judges: Jeremy Melvin; Cindy Walters; Niall McLaughlin

Monograph (practice)

- Winner: *Being Ted Cullinan*, edited by Ian Latham (Right Angle Publishing). "Taken together, the mix of anecdote and analysis provides a detailed overview of Cullinan's life, work and influence, but it's equally rewarding to open at any page and start reading."
- Highly commended: Evans + Shalev, with an introduction by Joseph Rykwert (Circa Press).
- Judges: Jo Bacon; Chris Foges

Technical

- Winner: Daniel A Barber, *Modern Architecture and Climate* (Princeton University Press). "A meticulously researched and beautifully written account of 60 years of clever design by modernist architects whose buildings

were 'environmental filters'. It alters perspective on twentieth century architecture – revealing fundamental principles and false trails – to stimulate and inspire as a consequence."

- Judges: John Lyall; John Robertson; Lynne Sullivan

City/country guide

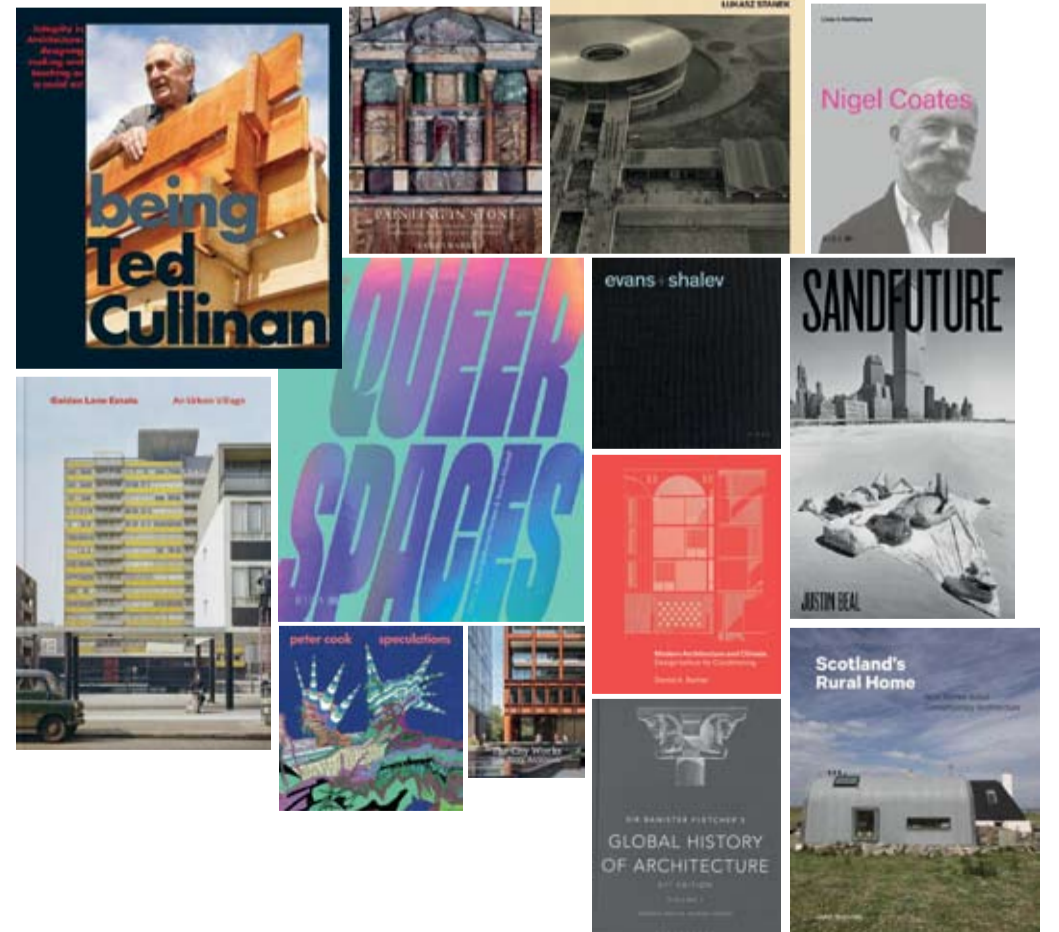
- Winner: Adam Nathaniel Furman and Joshua Mardell, *Queer Spaces: An Atlas of LGBTQIA+ Places and Stories* (RIBA Publishing). "Charting new territory for our discipline and in a guidebook layout/format... Its purpose is very clear, expressed in the introduction, offering a deeper reading of the way countries adopt and carve out safe space in cities."
- Judges: Victoria Thornton; Roger Zogolovitch; Samantha Hardingham

Special prize-winners:

- Sir Banister Fletcher's *Global History of Architecture*, General Editor Murray Fraser; Managing Editor Catherine Gregg (Bloomsbury/RIBA/University of London)
- *Speculations* – Peter Cook (Circa Press).

A posthumous award was announced for Elain Harwood, for her contribution to architectural history, scholarship and publishing. Elain was one of the judges for this year's awards, and her premature and unexpected death was a shock to her fellow judges and to the world of architecture. Two of her books were eligible for this year's programme, but we felt it would be more appropriate to award a special prize, in the hope that this may set a precedent for a future award in her honour, with her name attached, related to 20th century British architecture.

Left: Chris Dyson presenting awards to Stefi Orazi (top) and Joshua Mardell and Adam Nathaniel Furman.





THE ARCHITECTS' COMPANY



Doggett's Coat and Badge Wager Coronation Pageant, 19th July 2023

The WCCA is delighted to be taking part in the first coronation celebrations to be held in the Company's history.

The first race in 1715 was timed by Thomas Doggett to commemorate the accession of George I. Twelve coronations later, this remains the oldest rowing race in the world. Appropriately, our craft, the Newquay Gig is one of the oldest in the procession. The race will be competed over a course from London Bridge to Cadogan Pier, starting at around 11.30am. However, the plan is for the shallop, *Lady Mayoress* to lead the Livery cutters from Waterloo Bridge to Battersea Power Station, pulling over to the south shore as the race competitors go past. Once the race has passed, the cutters crews will be able to disembark around Battersea.

A history of the Newquay Gig

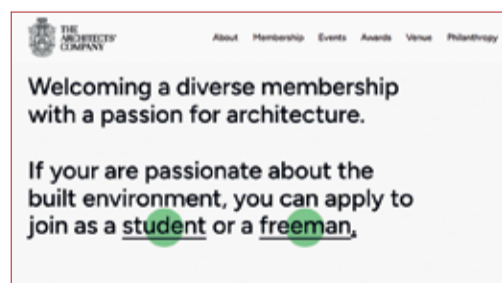
The Newquay Gig was built in 1812 by William Peters of St Mawes, when George III was King, three years before the Battle of Waterloo; as such, she is considered to be the oldest traditional rowing boat still in regular use. She is slightly shorter than most gigs, at just under 30ft with a 4ft 10in beam, and is predominantly red, with a white rubbing strake and underside.

In 1954, Newquay Rowing Club (NRC) were invited to exhibit the Newquay at the Olympia Boat Show in London - she was taken by tractor and trailer, a journey of some 30 hours. In 1987, she was invited to take part at the Serpentine event, and two years later participated in the Henley Regatta, in which she won a few races. Today, she is still used in special races and, alongside the 1820 *Dove* and the 1838 *Treffry*, is held in trust for the NRC. She is the oldest gig still racing in the world, and NRC and the Architects' Company are honoured and privileged to take part in the pageant.



Orpington Sea Cadets

WCCA Member, Stephen Wagstaff has stepped down from the Orpington Sea Cadets committee after more than a decade supporting their work. The relationship with the WCCA continues, and Stephen has donated two crests to the unit, presented at their AGM – these were the first buildings he worked on as a young architect. The photo shows the crests being accepted by unit President Cllr Mike Botting, the new Mayor of Bromley.



New website!

The Company has a new, refreshed public website, funded by the generous legacy of PM Peter Luscombe. This allows us to share more of our work and activities, and demonstrate the WCCA as a modern, forward-looking organisation that shares a passion for the architecture of the past and present. The development team included Chris Dyson, Cheryl Reid, Richard Brindley, Giles Murphy, Nicholas Naidu, Oscar Enoch and Grant Smith. The site was designed by Assembly Studios, and their team of Jon Digby, Emilia Latchford and Matt Fairman. Visit: architectscompany.org

The Architects' Company is a modern livery company that celebrates the global architectural profession and promotes quality architecture in the City of London.

The Architect's Company, formally known as The Worshipful Company of Chartered Architects promotes quality architecture in the City of London and the profession globally; it supports education through awards and prizes as well as a range of charities related to the City.

It is a modern, forward-looking Company. The Worshipful Company of Chartered Architects achieved Livery status in 1988 – just four years after it was founded in 1984, and received the Royal Charter in 2019. It ranks ninety-eighth in the order of precedence for Livery Companies.

Thinking of becoming a member?

The Company welcomes all applications for membership from registered architects and others committed to the promotion of architecture and the built environment generally. Membership of the Company follows the pattern of Modern Livery Companies in the City of London, via a student or professional route.

A unique venue

In 2004 Temple Bar – the ancient western gateway to the City of London – was returned to the Square Mile as part of the redevelopment of Paternoster Square by Mitsubishi Estates. Since the end of the 19th century it had languished at

Theobalds Park in Hertfordshire, having been removed from its original Fleet Street location. "More than 2,500 stones weighing nearly 400 tons, were transported from London to Hertfordshire carried on low flat trolleys and pulled along by a team of horses." [The Temple Bar, history]

The return to the City was arranged by Temple Bar Trust, whose first Chairman Sir Hugh Wontner (Lord Mayor of London 1973-74) suggested that this jewel of a building might become the home of the Worshipful Company of Chartered Architects.

The rooms are available to hire for meetings and dinners. Both rooms are fully accessible to all users. An education programme introduces students, visitors and the City community to the area's architectural heritage and modern architecture.

Coming up this autumn

26th September: Annual Installation Service at St Lawrence Jewry and lunch at Carpenters' Hall.

30th September: Tour of *Sculpture in the City's* 12th Edition with Stella Ioannou, Artistic Director of Sculpture in the City and Director of Lacuna.

About the Architects' Company Chronicle, Summer Edition

This publication has been produced to share some of the WCCA's activities over the past year. We have tried to ensure the accuracy of all content, however we accept no liability for any errors or loss or damage in connection with the use of the information or personal opinions expressed in this publication.

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