

# DesignLab: Exploring Skylines

through the V&A+RIBA Architecture collections

## Images

To accompany activities at school or college



A Tribute to Sir Christopher Wren, Charles Cockerell © RIBA Library Drawings Collection

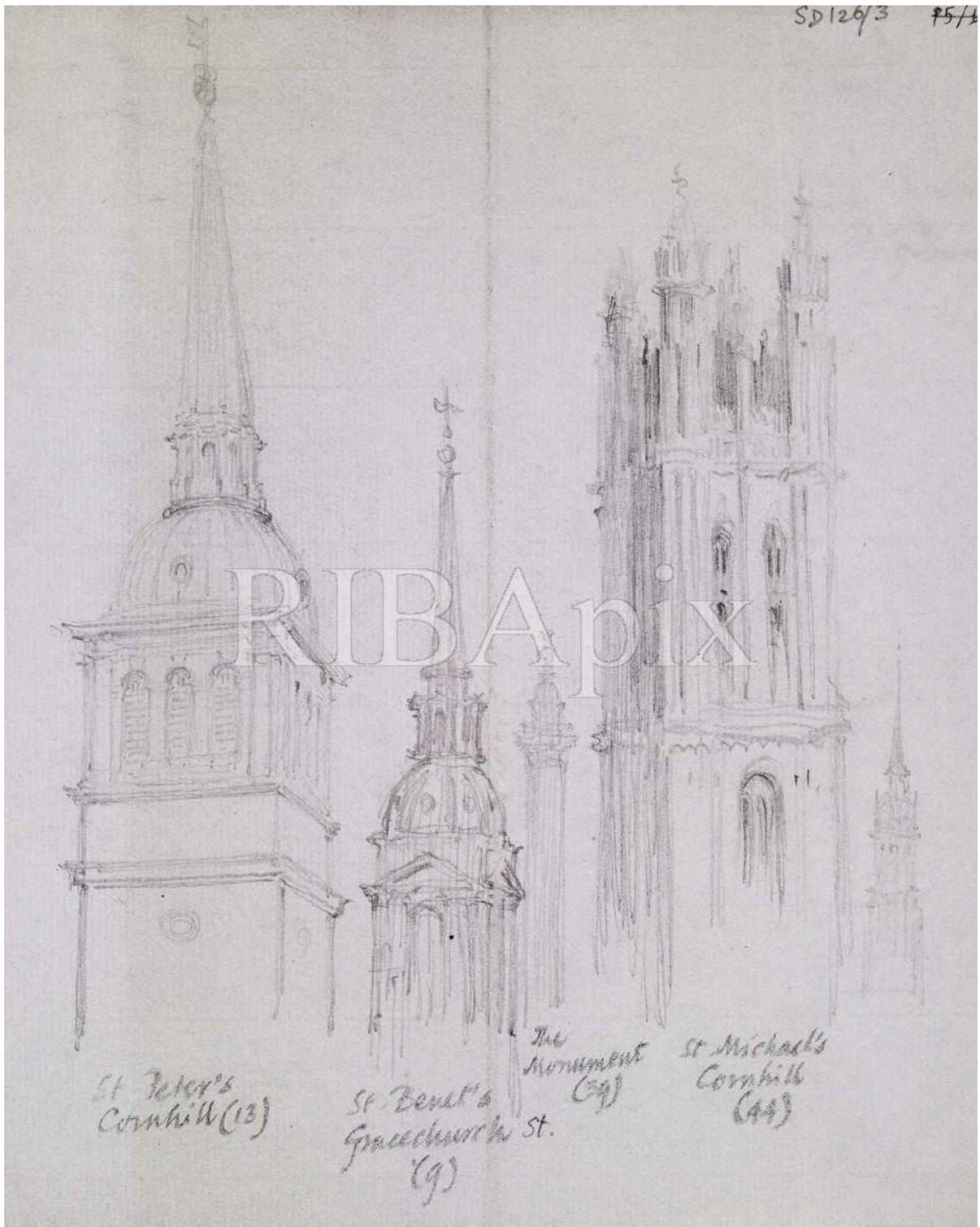
Charles Robert Cockerell  
A Tribute to Sir Christopher Wren  
c. 1838  
Drawing, watercolour and pencil  
RIBA Library Drawings Collection

This important drawing of an imaginary skyline by Charles Robert Cockerell (1788 – 1863) brings together all the major buildings that in the early 19th century were believed to be by Sir Christopher Wren (1632-1723) into one vast urban landscape. It was exhibited at the Royal Academy in 1838. Cockerell was one of the finest British architectural draughtsmen of his time and a leading figure in Victorian architecture. He was president of the Royal Institute of British Architects in 1860. Cockerell had an intimate knowledge of Wren's buildings - he was for many years Surveyor to the Fabric of St Paul's Cathedral - and he borrowed and used in his own designs architectural features from the Wren buildings he studied.

This composition accurately depicts over 55 buildings; including 33 London churches, palaces, colleges, hospitals and monuments (including the Monument to the Fire of London) which were built following the Great Fire of London, as well as some buildings from outside London including Chichester Cathedral, Winchester Palace and All Souls Oxford. Most of Wren's work was constructed in silvery-grey Portland stone, but the combination of red brick and stone dressings shown in many buildings here became the hallmark of late 17<sup>th</sup> century English Baroque architecture. The result was that many buildings not by Wren were attributed to him.

Wren was the first architect to dramatically influence London's skyline. His Classical design for London's St Paul's Cathedral had, and still has, a considerable impact on London's skyline. Following the Great Fire of London in 1666 a surge of rebuilding occurred using fireproof materials such brick and stone, combined with more rigorous planning guidelines. This led to the creation of 52 churches built under Wren's design, including St Paul's Cathedral. The shapes and forms of church spires as well as the colossal dome belonging to his greatest work, St Paul's Cathedral, soon dominated the city skyline.

This drawing can be viewed in the RIBA Prints and Drawings Study Room.



Sketch for a Tribute to Sir Christopher Wren, Charles Cockerell, circa 1838 © RIBA Library Drawings Collection

Charles Robert Cockerell

Sketched perspectives of the Monument and bell towers and spires of churches including St Peter's Cornhill, St Benet's Gracechurch Street and St Michael's Cornhill, City of London

c1838

Pencil drawing

RIBA no. SD126/3

[www.RIBApix.com](http://www.RIBApix.com) RIBA35246

RIBA Library Drawings Collection

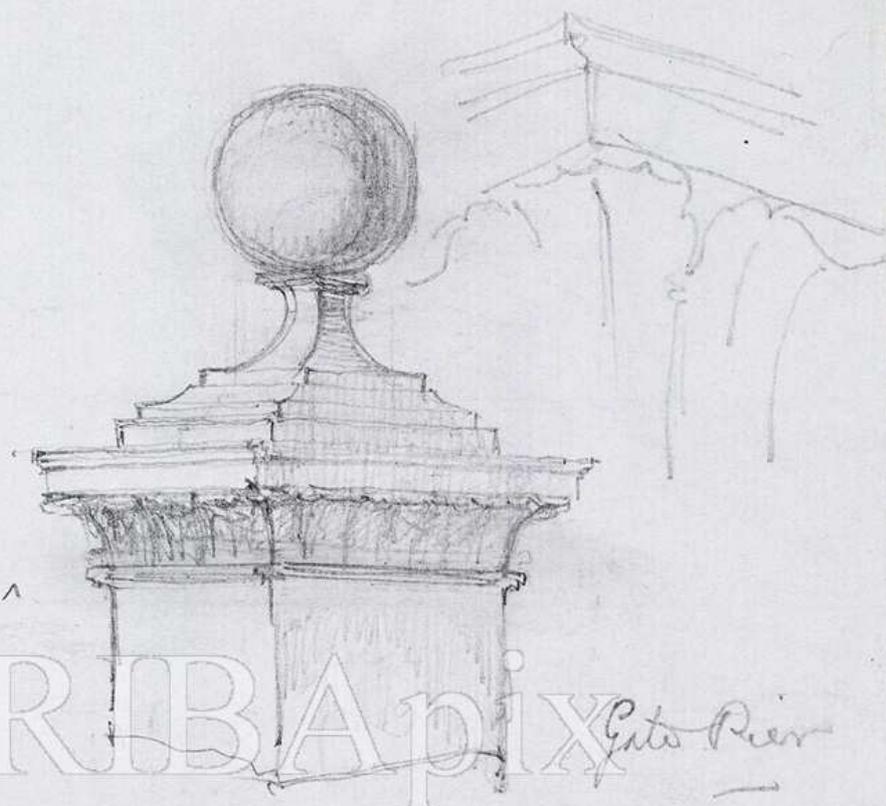
This drawing was formerly part of an album entitled 'Ichnographia Publica', compiled by Charles Cockerell (1788 – 1863) from 1825 as a private 'scrapbook' containing measured drawings, notes and studies relating to the architecture of public buildings. Amongst the album's contents were a group of studies of churches, palaces, public and domestic buildings by (or which were then believed to be by) Wren that he used to develop, 'A Tribute to Sir Christopher Wren'.

The album attests to Cockerell's profound admiration of Wren's architecture and a sympathy for English Baroque architecture which is rare for the period. Charles Cockerell (1788 – 1863) had an intimate knowledge of Wren's buildings - he was for many years Surveyor to the Fabric of St Paul's Cathedral - and he borrowed and used in his own designs architectural features from the Wren buildings he studied. The drawings are significant as fine examples of Cockerell's draughtsmanship and as a demonstration of his pioneering appreciation of Wren's architecture. They are also a valuable topographical record of the buildings which they depict, many of which - especially the Wren City churches - have been demolished or otherwise altered since Cockerell's day. The bracketed numbers which accompany many of the sketches refer to the numbered 'key' to the engraved version of 'A Tribute to Sir Christopher Wren'.

This drawing can be found in RIBA Print Room Box 'Exploring Skylines'.

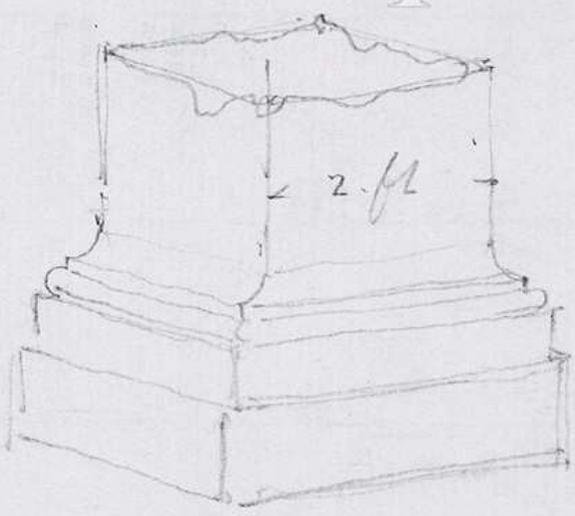
SD 127/22 P6/70

1.6  
3  
4.6  
6.3  
10.9



RIBA *Apix* Gate Pier

10.9



Chelsea

Sketch for a Tribute to Sir Christopher Wren, Charles Cockerell, circa 1838 © RIBA Library Drawings Collection

Charles Robert Cockerell

Sketched details of a gate pier surmounted by an orb, Chelsea, London  
c1838

Pencil drawing

RIBA no. SD/127/22

[www.RIBApix.com](http://www.RIBApix.com) RIBA35220

RIBA Library Drawings Collection

This drawing was formerly part of an album entitled 'Ichnographia Publica', compiled by Charles Cockerell (1788 – 1863) from 1825 as a private 'scrapbook' containing measured drawings, notes and studies relating to the architecture of public buildings. Amongst the album's contents were a group of studies of churches, palaces, public and domestic buildings by (or which were then believed to be by) Wren that he used to develop, 'A Tribute to Sir Christopher Wren'. Christopher Wren designed the Royal Hospital, Chelsea in 1692, and the gate pier shown here may relate to this structure.

The album attests to Cockerell's profound admiration of Wren's architecture and a sympathy for English Baroque architecture which is rare for the period. Cockerell had an intimate knowledge of Wren's buildings - he was for many years Surveyor to the Fabric of St Paul's Cathedral - and he borrowed and used in his own designs architectural features from the Wren buildings he studied. The drawings are significant as fine examples of Cockerell's draughtsmanship and as a demonstration of his pioneering appreciation of Wren's architecture. They are also a valuable topographical record of the buildings which they depict, many of which - especially the Wren City churches - have been demolished or otherwise altered since Cockerell's day.

This drawing can be found in RIBA Print Room Box 'Exploring Skylines'.



Sketch for a Tribute to Sir Christopher Wren, Charles Cockerell, circa 1838 © RIBA Library Drawings Collection

Charles Robert Cockerell

Church of St Benet, Paul's Wharf, City of London: sketched details of the dome, lantern and weathervane surmounting the bell tower

c1838

Pencil drawing

RIBA no. SD/127/10

[www.RIBApix.com](http://www.RIBApix.com) RIBA35235

RIBA Library Drawings Collection

This drawing was formerly part of an album entitled 'Ichnographia Publica', compiled by Charles Cockerell (1788 – 1863) from 1825 as a private 'scrapbook' containing measured drawings, notes and studies relating to the architecture of public buildings. Amongst the album's contents were a group of studies of churches, palaces, public and domestic buildings by (or which were then believed to be by) Wren that he used to develop, 'A Tribute to Sir Christopher Wren'.

The album attests to Cockerell's profound admiration of Wren's architecture and a sympathy for English Baroque architecture which is rare for the period. Charles Cockerell (1788 – 1863) had an intimate knowledge of Wren's buildings - he was for many years Surveyor to the Fabric of St Paul's Cathedral - and he borrowed and used in his own designs architectural features from the Wren buildings he studied. The drawings are significant as fine examples of Cockerell's draughtsmanship and as a demonstration of his pioneering appreciation of Wren's architecture. They are also a valuable topographical record of the buildings which they depict, many of which - especially the Wren City churches - have been demolished or otherwise altered since Cockerell's day.

This drawing can be found in RIBA Print Room Box 'Exploring Skylines'.

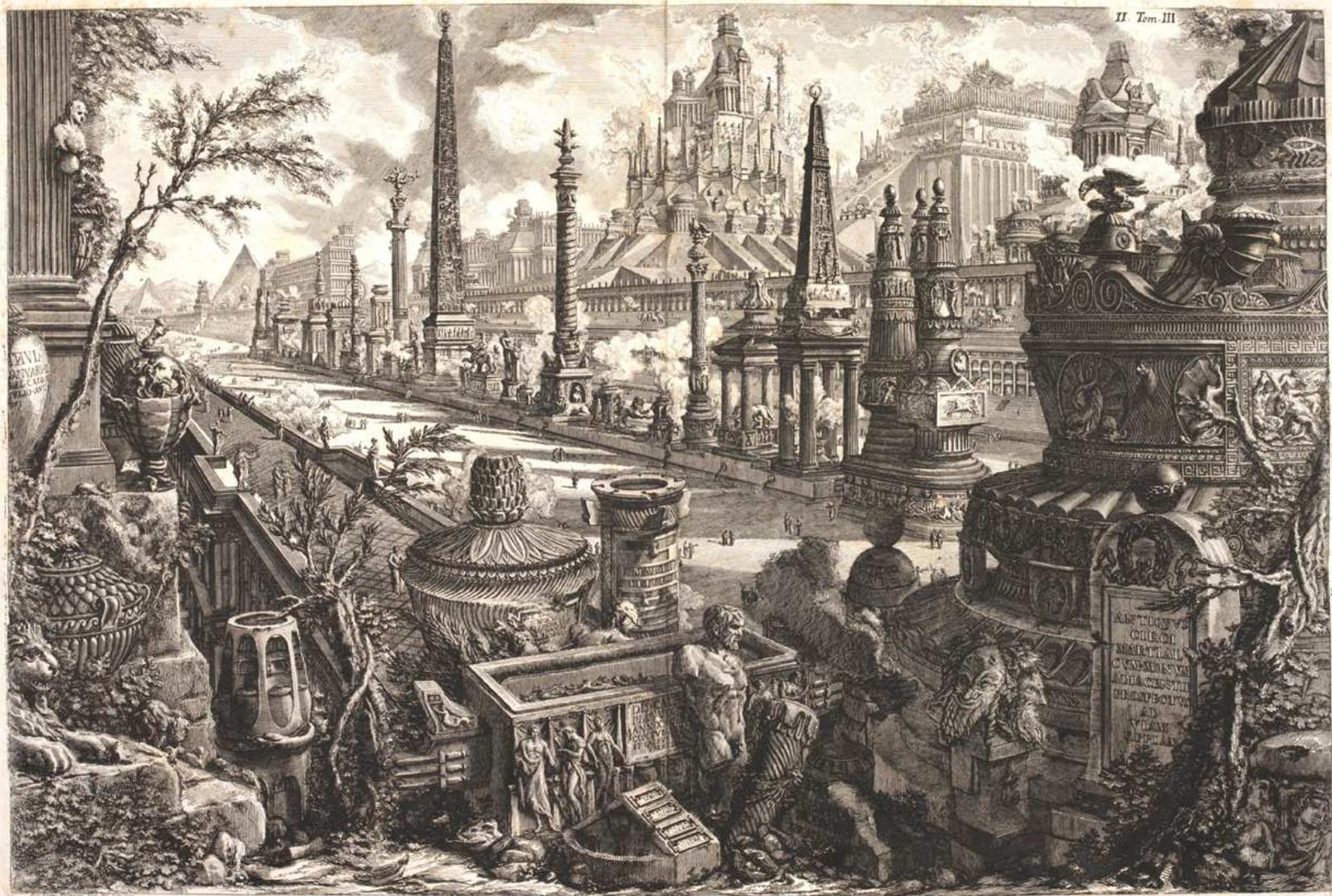


A Tribute to Sir Christopher Wren. Charles Cockerell © RIBA Library Drawings Collection

Giovanni Battista Piranesi  
Rome Books  
c.1700  
Lithograph  
Museum no. LL3 E.4099-1908  
V&A Collection

Giovanni Battista (Giambattista) Piranesi (1720-1778) was an Italian artist known for his etchings of Rome and also imaginary prisons. From 1748-1774 he became famous for his detailed views of Rome. The city's Classical remains proved a rich source of material for his observational, allegorical and fanciful compositions, all exploring the fragmented architecture of Rome. These were published in bound volumes as *Roman Antiquities of the Time of the First Republic and the First Emperors*. Piranesi presents a view of Rome that is both documentary and visionary. The prints are 'capricci': scenes combining Classical monuments and ruins in a picturesque setting. They strongly influenced Neoclassical art and architecture. Piranesi published more than a thousand etchings depicting Rome and its ancient monuments to promote his conception of the city and his aesthetic of monumentality.

This drawing can be viewed in the V&A Prints and Drawings Study Room.



A Tribute to Sir Christopher Wren. Charles Cockerell © RIBA Library Drawings Collection

Giovanni Battista Piranesi

Rome Books

c.1700

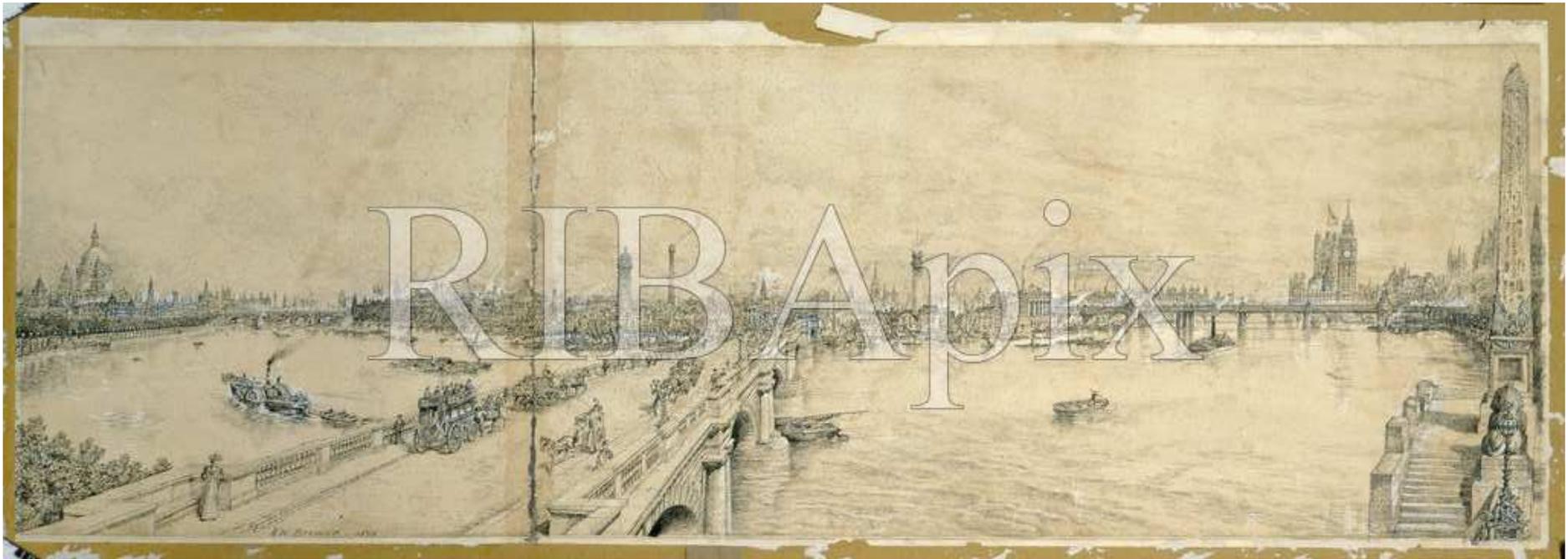
Lithograph

Museum no.LL2E.4036-1908

V&A Collection

Giovanni Battista (Giambattista) Piranesi (1720-1778) was an Italian artist known for his etchings of Rome and also imaginary prisons. From 1748-1774 he became famous for his detailed views of Rome. The city's Classical remains proved a rich source of material for his observational, allegorical and fanciful compositions, all exploring the fragmented architecture of Rome. These were published in bound volumes as *Roman Antiquities of the Time of the First Republic and the First Emperors*. Piranesi presents a view of Rome that is both documentary and visionary. The prints are 'capricci': scenes combining Classical monuments and ruins in a picturesque setting. They strongly influenced Neoclassical art and architecture. Piranesi published more than a thousand etchings depicting Rome and its ancient monuments to promote his conception of the city and his aesthetic of monumentality.

This drawing can be viewed in the V&A Prints and Drawings Study Room.



Panorama of London, Henry William Brewer, 1898 © RIBA Library Drawings Collection

Henry William Brewer

Panorama of London from the North end of Waterloo bridge, looking south, showing St Paul's Cathedral, Blackfriars Bridge, Tower Bridge, South Bank, Hungerford Bridge, Houses of Parliament and Cleopatra's Needle

1898

Pen and ink drawing with gouache

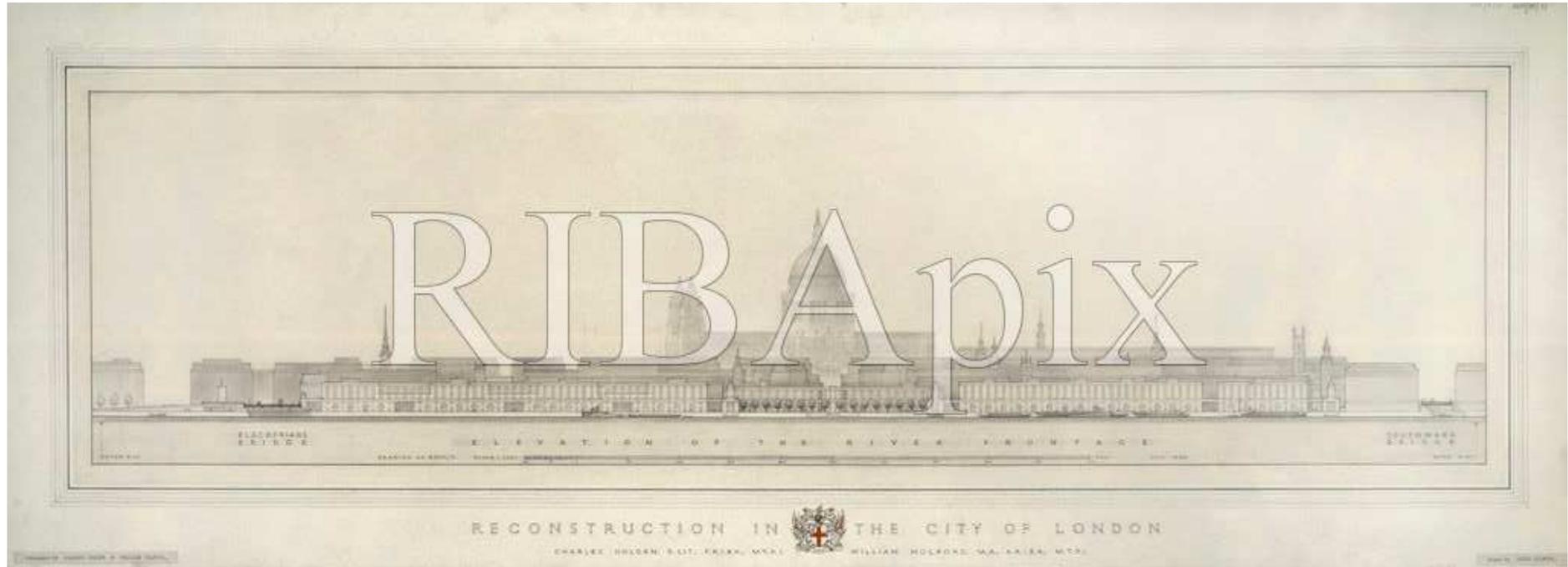
RIBA no. DR19/6

[www.RIBApix.com](http://www.RIBApix.com) RIBA41481

RIBA Library Drawings Collection

Henry Brewer (1836-1903) was probably a draughtsman or artist rather than an architect. There is no further information available either about him or this drawing.

This drawing can be viewed in the RIBA Prints and Drawings Study Room.



Charles Holden and William Holford, Designs for Post-War London, 1945-55 © RIBA Library Drawings Collection

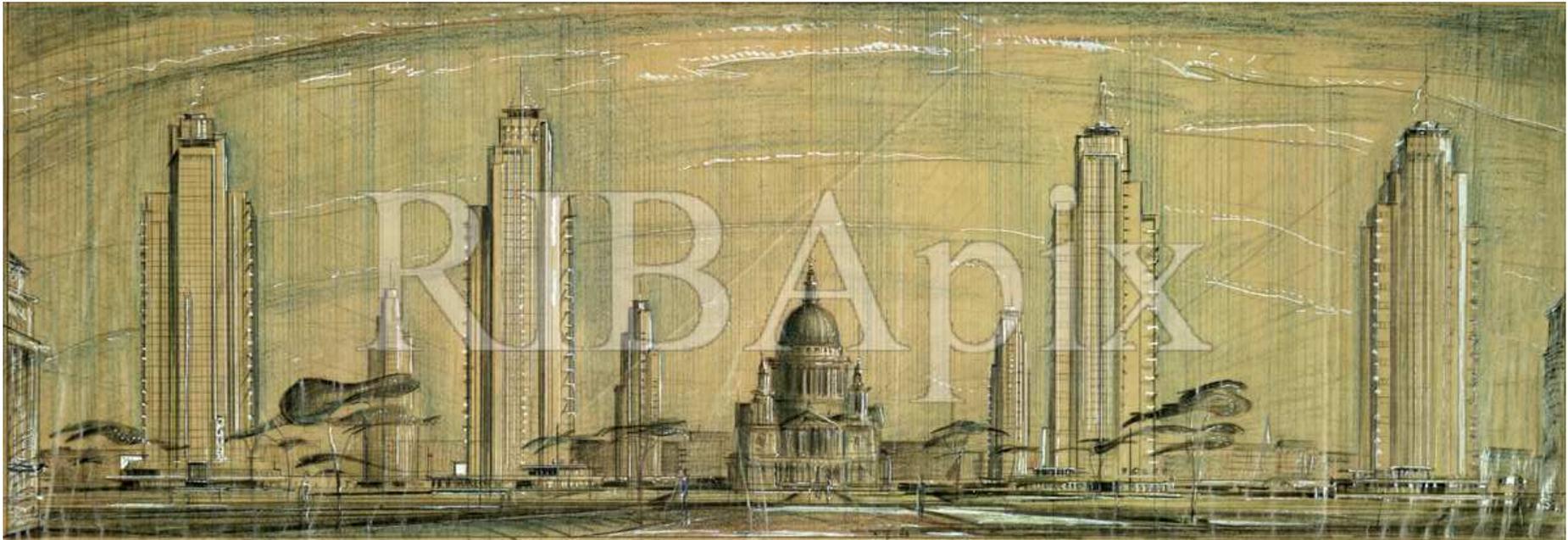
Charles Holden and William Holford  
Designs for Post-War London, St Paul's  
1945-55  
Pencil drawing  
RIBA no. DR18/3  
[www.RIBApix.com](http://www.RIBApix.com) RIBA41484  
RIBA Library Drawings Collection

Holden (1875-1960) and Holford (1907-1975) were asked to create a plan for the rebuilding of the City of London following the bombing of World War Two. They carried out a survey of the City in which every building was listed and its area recorded before drawing up their plan for reconstruction and improvement of the area. Their main intention was to achieve a balance between accommodation space and circulation space and the employment of a variety of architectural styles was encouraged except in the vicinity of historic monuments like St Paul's, 'where some form of setting has to be provided that is not entirely out of character with the design of the building'. The needs of office workers and pedestrians were taken into particular account, with parks, walks and traffic system, to create a new east-west route and to tidy up circulation. They envisaged correctly the growth in car ownership and, although they thought it unwise to encourage people to come to the City by car, attempted to cater for it by providing underground car parks, traffic lights and roundabouts.

Special consideration was of course given to St Paul's and the City's other historic buildings. The views of the Cathedral opened up by bombing to the south-east were to be retained and a processional way leading from steps on the river to the south transept was suggested.

Holden and Holford are largely responsible for the layout and appearance of the City today, and the effect of new buildings on the view of St Paul's is still very much a consideration in planning decisions. Charles Holden is best known for his designs for stations for the London Underground. William Holford was heavily involved with the development of post-war planning and was largely responsible for drafting the Town and Country Planning Act 1947.

This drawing can be viewed in the RIBA Prints and Drawings Study Room.



Suggested development for St Paul's area, Joseph Emberton, 1946 © RIBA Library Drawings Collection

Joseph Emberton

Design for a suggested development of multi-storey buildings surrounding St Paul's Cathedral, London, with the River Thames in the foreground

1946

Pencil drawing

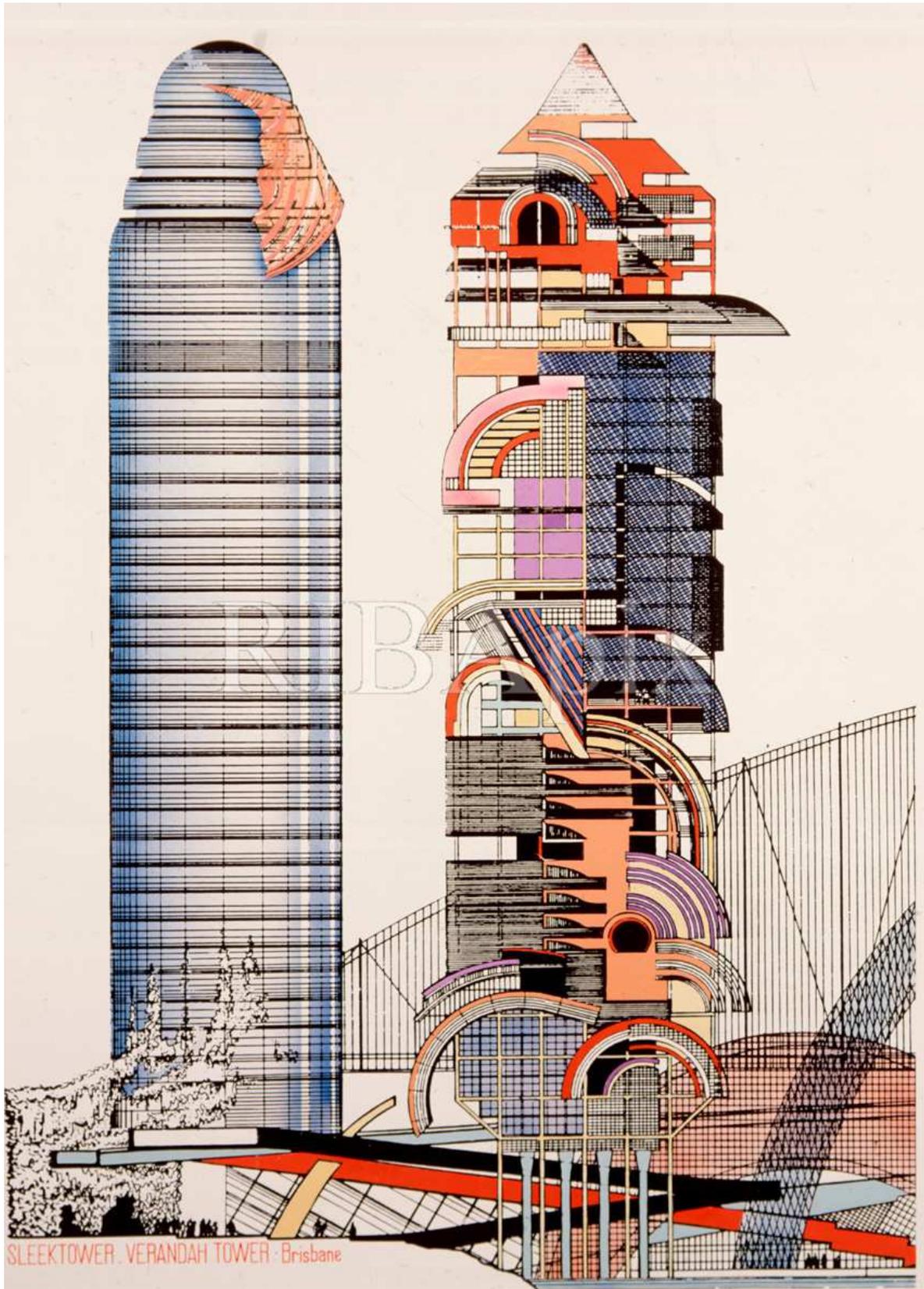
RIBA no. PA233/2

[www.RIBApix.com](http://www.RIBApix.com) RIBA20381

RIBA Library Drawings Collection

Emberton (1889-1956) was an influential pioneer of modern architecture in Britain during the 1930's and 1940's. He was strongly in favour of high-rise buildings and innovative materials such as concrete and stainless steel. Here, he has envisioned a new development of high office buildings dwarfing St Paul's Cathedral. Had it gone ahead, this scheme would have dramatically altered London's skyline and would not have been in keeping with Holden and Holford's more sympathetic plan for the area.

This drawing can be found in RIBA Print Room Box 'Exploring Skylines'.



Sleek Tower and Verandah Tower, Peter Cook, 1984 © RIBA Library Drawings Collection

Peter Cook

Designs for Sleek Tower (left) and Verandah Tower (right), Brisbane, Queensland, Australia

1984

Print

RIBA no. PA579/1

[www.RIBApix.com](http://www.RIBApix.com) RIBA4060

RIBA Library Drawings Collection

The architect and writer Peter Cook (1936 -), a founder member of the influential architectural group Archigram, came up with this fantastical design for two towers whilst on a visit to Brisbane. The Sleek Tower follows the principles of the International Style of architecture, with a lack of ornamentation and a balance of symmetry. The Verandah Tower is less elegant and more colourful. Its many verandas show the influence the local Australian architecture had on Cook. Cook's intention was for the contrasting, high-rise towers to give Brisbane's skyline more architectural impact.

This drawing can be viewed in the RIBA Prints and Drawings Study Room.

# ARCHIGRAM

In 1961 a small group of frustrated architects in London put together a wild, woolly broadsheet; an 'Archigram' (as opposed to a 'telegram' or 'aero-gramme'). Instantaneousness, open-endedness and invention have sustained the group (and others who have subsequently joined it) through an ever-widening series of experimental projects that have carried the name of the original broadsheet.



A WALKING CITY

Ron Herron

The 'Walking City', the 'Plug-in City', the 'Living-Pod' and the 'Instant City' - which is illustrated on this panel - are among the seminal architectural statements of the 1960's - yet, in their all-out questioning of the need for the buildings at all, they threaten the discipline of architecture itself. They suggest that in order to survive we must invent new artifacts, new situations, and regard shelter or urbanism merely as a term of reference that does not demand a 'house' or a 'city'.



LIVING POD

D. Greene

In 1969 the group was invited to submit a scheme for an entertainments facility in Monte Carlo. The scheme was accepted and the blue panels illustrate the development of this project from the competition stage to the final designs.

In 1972 the group was asked to take part in a second competition on another site in Monte Carlo, this time for a Summer Casino, and two designs were submitted. They are known as the 'Palm Tree' Casino (shown on the red panels), and the 'Chameleon' Casino (shown on the yellow panels).



Archigram

Monte Carlo Camp, Introductory Sheet 1

1961

Collage and photomontage

V&A Museum no. LD31 LD32 /circ 472-1974

V&A Collections

Archigram were a small group of radical architects working in London during the 1960's. Their approach was open ended, inventive and resulted in a series of experimental projects that were never built. The 'Walking City', the 'Plug-In City', the 'Living Pod' and the 'Instant City' (illustrated on the panel) suggest that in order to survive we must invent new artefacts, new situations and regard shelter or city living merely as a term of reference that does not demand a 'house' or 'city'.

In 1969 the group submitted a scheme for an entertainment facility in Monte Carlo. The collage technique used combines magazines, cuttings from photographs with their own architectural drawings in aerial perspective. The curved corners of the board were characteristic of 1970s style. The experimental designs of the Archigram group, though never carried out, influenced many later buildings including the Pompidou Centre in Paris. Much of their appeal lay in Archigram's graphic style, which resembled Pop Art from the same period.

This drawing can be viewed in the V&A Prints and Drawings Study Room.