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Weather Architecture | Taylor & Francis Group

Jonathan is the author of various publications, including: *The Illegal Architect* (1998), *Actions of Architecture* (2003), *Immaterial Architecture* (2006), *Weather Architecture* (2012), *A Landscape of Architecture, History and Fiction* (2016) and *The Architecture of Ruins: Designs on the Past, Present and Future* (2019).

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Jonathan Hill (born 1958) is an English architect, architectural historian, and book author/editor. Hill joined University College London, part of the University of London, England, in 1989. He is Professor of Architecture and Visual Theory in the Bartlett School of Architecture at UCL. Jonathan Hill has published a number of books including:

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Like Georg Simmel's reading of the ruin, the fear of the architect was that his exquisite creation might somehow be undermined by the will of another agent: Nature. In *Weather Architecture*, his seventh book, Jonathan Hill seeks to deconstruct this conceit as part of his ongoing investigations into the nature of architectural authorship.

Come rain or shine: Joseph Deane on Weather Architecture ...

An architect and architectural historian, I am the author of *The Illegal Architect* (1998), *Actions of Architecture* (2003), *Drawing Research* (2006), *Immaterial Architecture* (2006) and *Weather Architecture* (2012), editor of *Occupying Architecture* (1998),

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Architecture—the Subject is Matter (2001) and Research by Design (2003), and co-editor of Critical Architecture (2007) and Pattern (2007).

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Environmental discussions in architecture tend to focus on the practical or the poetic but here they are considered together. Rather than investigate architecture's relations to the weather in isolation, they are integrated into a wider discussion of cultural and social influences on architecture. The analysis of weather's effects on the design and experience of specific buildings and gardens is interwoven with a historical survey of changing attitudes to the weather in the arts, sciences and society, leading to a critical re-evaluation of contemporary responses to climate change.

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This fascinating argument from Jonathan Hill presents the case for the significance and importance of the immaterial in architecture. Architecture is generally perceived as the solid, physical matter that it unarguably creates, but what of the spaces it creates? This issue drives Hill's explorative look at the immaterial aspects of architecture. The book discusses the pressures on architecture and the architectural profession to be respectively solid matter and solid practice and considers concepts that align architecture with the immaterial, such as the superiority of ideas over matter, command of drawing and design of spaces and surfaces. Focusing on immaterial architecture as the perceived absence of matter, Hill devises new means to explore the creativity of both the user and the architect, advocating an architecture that fuses the immaterial and the material and considers its consequences, challenging preconceptions about architecture, its practice, purpose, matter and use. This is a useful and innovative read that encourages architects and students to think beyond established theory and practice.

Actions of Architecture begins with a critique of strategies that define the user as passive and predictable, such as contemplation and functionalism. Subsequently it considers how an awareness of user creativity informs architecture, architects

The Architecture of Ruins: Designs on the Past, Present and Future identifies an alternative and significant history of architecture from the sixteenth century to the twenty-first century, in which a building is designed, occupied and imagined as a ruin. This design practice conceives a monument and a ruin as creative, interdependent and

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simultaneous themes within a single building dialectic, addressing temporal and environmental questions in poetic, psychological and practical terms, and stimulating questions of personal and national identity, nature and culture, weather and climate, permanence and impermanence and life and death. Conceiving a building as a dialogue between a monument and a ruin intensifies the already blurred relations between the unfinished and the ruined and envisages the past, the present and the future in a single architecture. Structured around a collection of biographies, this book conceives a monument and a ruin as metaphors for a life and means to negotiate between a self and a society. Emphasising the interconnections between designers and the particular ways in which later architects learned from earlier ones, the chapters investigate an evolving, interdisciplinary design practice to show the relevance of historical understanding to design. Like a history, a design is a reinterpretation of the past that is meaningful to the present. Equally, a design is equivalent to a fiction, convincing users to suspend disbelief. We expect a history or a novel to be written in words, but they can also be delineated in drawing, cast in concrete or seeded in soil. The architect is a 'physical novelist' as well as a 'physical historian'. Like building sites, ruins are full of potential. In revealing not only what is lost, but also what is incomplete, a ruin suggests the future as well as the past. As a stimulus to the imagination, a ruin's incomplete and broken forms expand architecture's allegorical and metaphorical capacity, indicating that a building can remain unfinished, literally and in the imagination, focusing attention on the creativity of users as well as architects. Emphasising the symbiotic relations between nature and culture, a building designed, occupied and imagined as a ruin acknowledges the coproduction of multiple authors, whether human, non-human or atmospheric, and is an appropriate model for architecture in an era of increasing climate change.

The Illegal Architect follows two simultaneous journeys, one

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conceptual, from the professional architect to the illegal architect; the other physical, from the Royal Institute of British Architects to the Institute of Illegal Architects sited directly in front of it. Hill's book is a proposal for an architectural producer, unrestrained by professionalism and responsive to the creativity of the user, who questions and subverts the conventions, codes and laws of architecture. 27 colour & b/w illustrations

Critical Architecture examines the relationship between critical practice in architecture and architectural criticism. Placing architecture in an interdisciplinary context, the book explores architectural criticism with reference to modes of criticism in other disciplines - specifically art criticism - and considers how critical practice in architecture operates through a number of different modes: buildings, drawings and texts. With forty essays by an international cast of leading architectural academics, this accessible single source text on the topical subject of architectural criticism is ideal for undergraduate as well as post graduate study.

Architecture can be analogous to a history, a fiction, and a landscape. We expect a history or a novel to be written in words, but they can also be cast in concrete or seeded in soil. The catalyst to this tradition was the simultaneous and interdependent emergence in the eighteenth century of new art forms: the picturesque landscape, the analytical history, and the English novel. Each of them instigated a creative and questioning response to empiricism's detailed investigation of subjective experience and the natural world, and together they stimulated a design practice and lyrical environmentalism that profoundly influenced subsequent centuries. Associating the changing natural world with journeys in self-understanding, and the design process with a visual and spatial autobiography, this book describes journeys between London and the North Sea in successive centuries, analysing an enduring and evolving tradition from the picturesque and romanticism to

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modernism. Creative architects have often looked to the past to understand the present and imagine the future. Twenty-first-century architects need to appreciate the shock of the old as well as the shock of the new.

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With the continued growth of PhD programs in architecture and the simultaneous broadening of approaches, *InterVIEWS: Insights and Introspection on Doctoral Research in Architecture* begins a timely survey into contemporary research at academic institutions internationally, in the context of the expanding landscape of architectural inquiry. The eighteen interviews with scholars who direct or contributed to doctoral research programs in areas of architecture history and theory, theory and criticism, design research, urban studies, cross-disciplinary research, and practice-

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based research expose a plurality of positions articulating a range of research tactics. Renowned scholars narrated the stories, the experiences, and the research that shaped and are shaping doctoral education worldwide, providing an invaluable knowledge resource from which readers may find inspiration for their work.

InterVIEWS acknowledges the diversity in approaches to research to evidence meaningful differences and the range of contributions in academic institutions. The relevance of this self-reflection becomes apparent in the exposition of vibrant and at times divergent viewpoints that offer a thought-provoking opportunity to consider the openness and breadth of a field that is unrelenting in redefining its boundaries along with the probing questions.

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