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history of weather and thus to consider the
weather as an architectural author that
affects design, construction and use in a
creative dialogue with other authors such
as the architect and user.

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Weather Architecture by Hill, Jonathan
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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).

Jonathan Hill - The Bartlett School of
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Jonathan Hill. Weather Architecture
Grounding environmental awareness in historical understanding, Weather Architecture begins in the Enlightenment. Alongside a concern for reason and empirical science the eighteenth century gave new attention and reverence to subjective experience and the natural world, so that one became a means to explore ...

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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.

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Jonathan Hill has published a number of books including:

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Weather Architecture - Jonathan Hill - Bok (9780415668606 ...

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

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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), *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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authorship by recognising the creativity of the weather. At a time when environmental awareness is of growing relevance, the overriding aim is to understand a history of architecture as a history of weather and thus to consider the weather as an architectural author that affects design, construction and use in a creative dialogue with other authors such as the architect and user. 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

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a critical re-evaluation of contemporary responses to climate change.

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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

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imagined as a ruin. This design practice conceives a monument and a ruin as creative, interdependent and 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

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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

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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.

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,

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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.

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

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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.

The aim of this book is to expand the subject and matter of architecture, and to explore their interdependence. There are now many architectures. This book acknowledges architecture far beyond the familiar boundaries of the discipline and reassesses the object at its centre: the building. Architectural matter is not

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always physical or building fabric. It is whatever architecture is made of, whether words, bricks, blood cells, sounds or pixels. The fifteen chapters are divided into three sections - on buildings, spaces and bodies - which each deal with a particular understanding of architecture and architectural matter. The richness and diversity of subjects and materials discussed in this book locates architecture firmly in the world as a whole, not just the domain of architects. In stating that architecture is far more than the work of architects, this book aims not to deny the importance of architects in the production of architecture but to see their role in more balanced terms and to acknowledge other architectural producers. Architecture can, for example, be found in the incisions of a surgeon, the instructions of a choreographer or the movements of a user. Architecture can be made of

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anything and by anyone.

The pressing economic, environmental and social crises emanate the need for a redefinition of the dominant views, perspectives and values in the field of architecture. The intellectual production of the last two decades has witnessed an impressive number of new design techniques and conceptual displacements reflecting the dynamic and fluid relation between man and his dwelling space. However, the contemporary market forces are favouring the growth of a star-system in architectural production based on technological innovation, spectacular imagery and formal acrobatics, and are neglecting the social, environmental and moral implications of spatial design. Perhaps the time has come to think anew the possible critical intersections between space and ethos, not only as an answer to

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the negative consequences of Modernity, but also as a remedy to the negative aspects of globalisation. The aim of the present collective volume is to enliven the ethical dimensions and dilemmas of architecture as they are shaped within the complexity of our times on two levels: the level of critical and reflective discourse and the level of social and cultural reality occasioned by post-industrial modes of production and new technologies.

Thirteen distinguished academics and researchers investigate the complex relations between architecture, space and ethics from divergent and interdisciplinary perspectives: philosophy, sociology, the humanities, the arts, landscape design, environmental design, urban design and architectural history and theory.

With the continued growth of PhD

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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-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

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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.

The *Illegal Architect* follows two simultaneous journeys, one 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

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responsive to the creativity of the user,
who questions and subverts the
conventions, codes and laws of
architecture. 27 colour & b/w illustrations

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