

# Weather Architecture Jonathan Hill

*Outer Edge Architectural Association (Great Britain). School of Architecture*

occupying architecture proposes a complete reworking of the relations between design and experience to transform the practices of the architect as well as ways of seeing and using architecture

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 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

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

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 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

drawing on the work of a wide range of architects artists and writers this book considers the relations between the architect and the user which it compares to the relations between the artist and viewer and the author and reader the book s thesis is informed by the text the death of the author in which roland barthes argues for a writer aware of the creativity of the reader 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 and concepts of authorship in architectural design identifying strategies that recognize user creativity such as appropriation collaboration disjunction diy montage polyvalence and uselessness actions of architecture states that the creative user should be the central concern of architectural design

weather architecture further extends jonathan hill s investigation of 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 a critical re evaluation of contemporary responses to climate change

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

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 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 anything and by anyone

each architectural design is a new history to identify what is novel or innovative we need to consider the present past and future we expect historical narratives to be written in words but they can also be delineated in drawing cast in concrete or seeded in soil the aim of this volume is to understand each design as a visible and physical history historical understanding is investigated as a stimulus to the creative process highlighting how architects learn from each other and other disciplines this encourages us to consider the stories about history that architects fabricate an eminent set of international contributors reflect on the relevance of historical insight for contemporary design drawing on the rich visual output of innovative studios worldwide in practice and education wide ranging and thought provoking articles encompass fact fiction memory time etymology civilisation racial segregation and more features elizabeth dow pezo von ellrichshausen terunobu fujimori perry kulper lesley lokko yeoryia manolopoulou niall mclaughlin aisling o carroll arinjoy sen amin taha and sumayya vally

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