



READING ARCHITECTURE AS A BOOK

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introduction

The standards for classifying good or terrible architecture are usefulness and beauty, or what we commonly refer to as practicality and aesthetics. However, practicality might quickly direct us toward functionalism, which is the only viable option, or toward the design of sculptural structures.

The architect **Le Corbusier** once stated, "If you create a house with stone, wood, and concrete, that's just a building; if you touch my heart, that's architecture." However, perhaps the readability of architecture might serve as a criterion for good architecture: Reading architecture as a book with complete words and sentences that stand up to careful consideration.



Legibility and readability

. Legibility and readability are two different concepts in architecture.

Architectural legibility is a term used to describe the degree to which a building facilitates the ability of users to find their way within it.

Architecture readability is defined as a building with perfect logic and rich details, a recognizable form, and a space that has the ability to evoke strong emotions. Giving users the experience and spirit that good architecture tries to elicit in them. Due to the time dimension and place.



The principles of readability in architecture

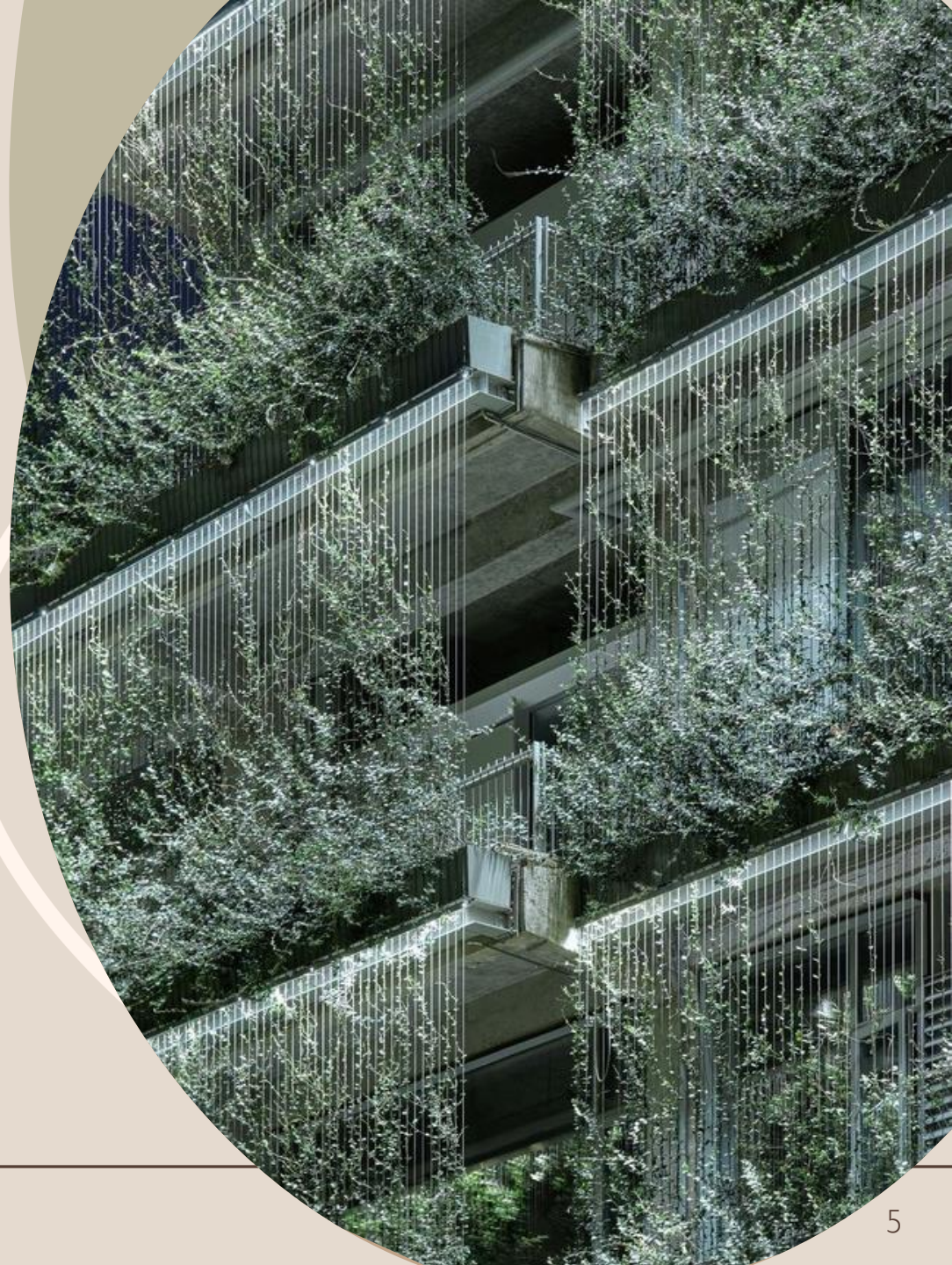
1. Integrity with logic

Architectural integrity is demonstrated by the building's compatibility with its surroundings, the regularity of the building's form, structure, and interior space, as well as the organization of the complex elements that lie beneath the surface of the entire building.

Green Hill / Original Design Studio

Green Hill only retained the structural framework of the shuttered tobacco warehouse as part of the renovation project. The design follows a simple logic. In order to lessen the oppressive feeling of the building's large volume, it descends in two directions in layers by means of a receding platform. The entire building is connected to the city and the river bank at various heights and directions through various traffic spaces such as the city road, ramps, stairs, and double helix atrium, constituting a bridge. Finally, the whole structure resembles a giant green bridge.





2.Uniqueness with cultural recognition

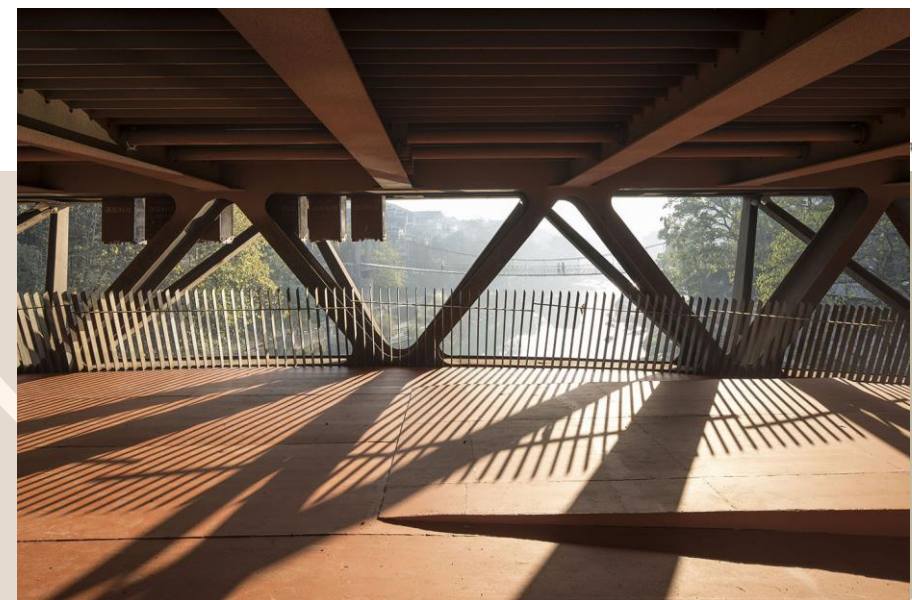
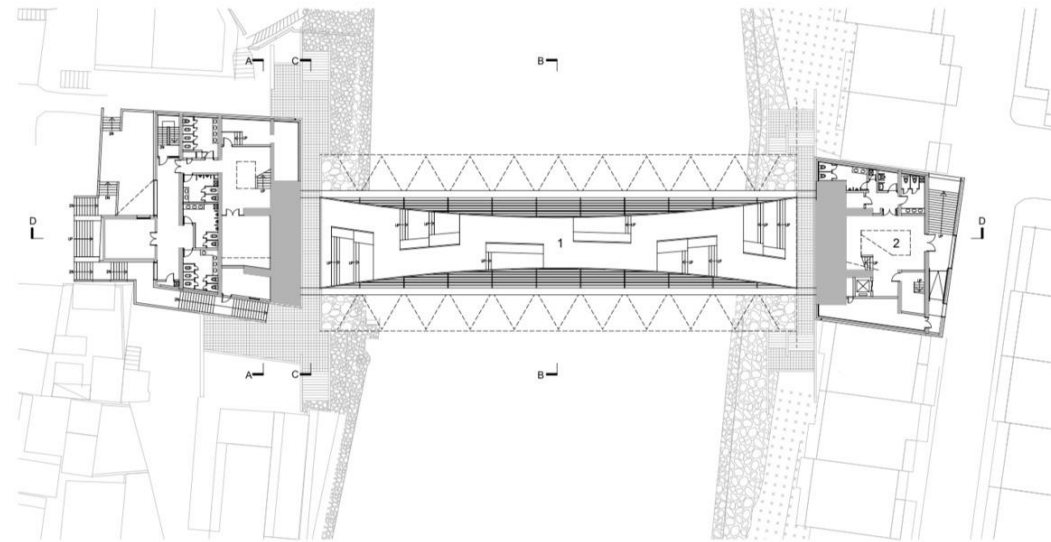
The cultural significance of architecture is becoming more and more prominent for nowadays .

A good structure should have its own distinct personality depending on the environment, resources, and inhabitants of the area.

Jishou Art Museum / Atelier FCJZ

A river called Wanrong runs through the middle of Jishou, which makes the most central location for the art museum over the watercourse and the art museum then doubles as a pedestrian bridge naturally. Therefore, the front entrances of the Jishou Art Museum on both riverbanks are part of the mixed-use street walls and integrated into everyday life. This project is a modern interpretation of the traditional "Covered bridge" architectural type. They have a long history in the Chinese highlands and are referred to as "Fengyu Qiao." In addition to being used as bridges over rivers or valleys, they are also used as common areas for people to rest and sell their wares. The design keeps the intended purpose while bringing additional artistic elements and modernizing Fengyu Qiao's formal language.





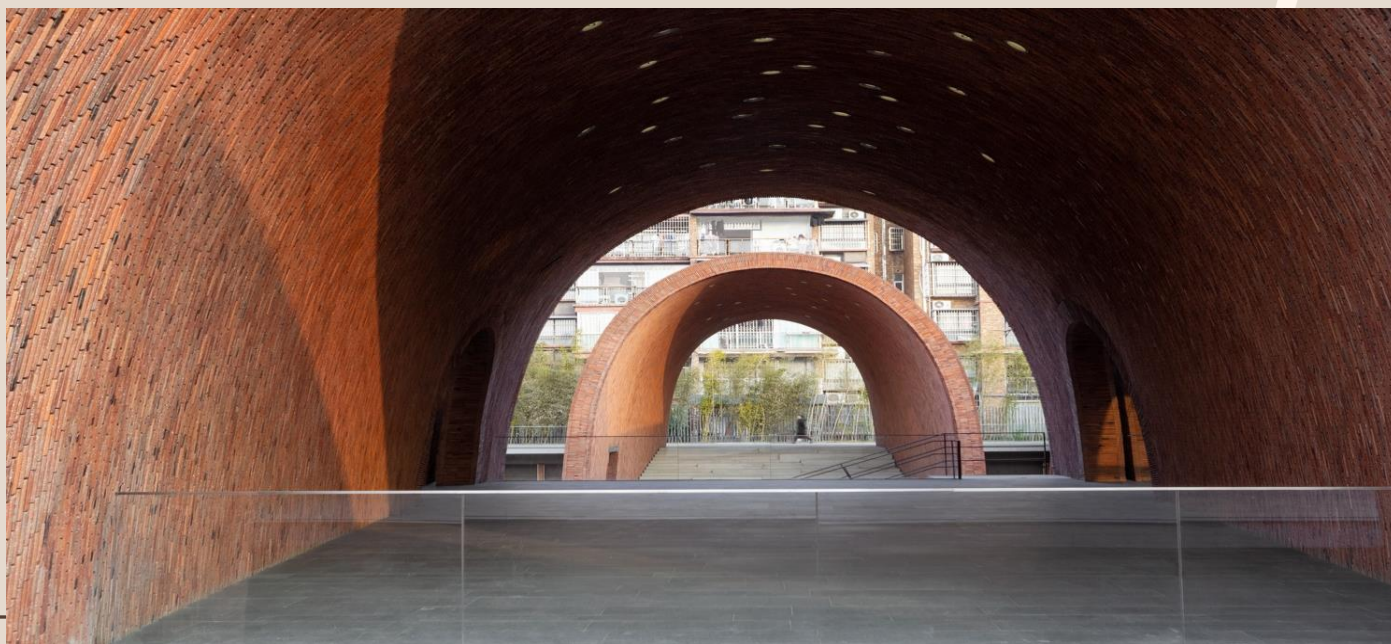
3. Spirituality with emotional resonance

The existence of a spirituality in architecture that emotionally connects with its viewers is the third principle of architectural readability. People respond favorably to spaces that resonate with them, and good architecture does this.

Culture The Renovation of Tianbao Cave District of Erlang Town / Jiakun Architects

"Born of kiln, bloom of porcelain" describes Jingdezhen. The brick kiln is not just where Jingdezhen originated, but it is also a place where people live and interact, preserving the warmth of memory that is inextricably linked to city life. The architectural form of the museum originates from the local traditional firewood kiln with oriental arches, which is an important part of Jingdezhen's cultural memory and the life of the city. The entrance is on the upper ground floor of the museum structure, which has two stories above and below ground. When you enter there, you get a very similar spatial experience to the craftsmen who worked here in the past. Taking a left turn, the Ming Dynasty ruins and the lavish underground courtyard are passed through as one moves through a series of arched structural chambers that varies slightly in scale, sometimes indoors and sometimes outdoors. Beginning a journey of museum experience with kiln, porcelain, and people of the same origin.





The background features a light gray base with large, soft-edged organic shapes in muted red and olive green. A thin white line outlines a shape on the right. In the top left, there is a faint sketch of a leafy branch.

Thank you