

OASIS

9. semester

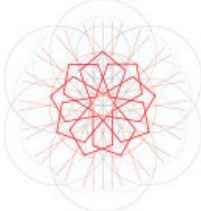
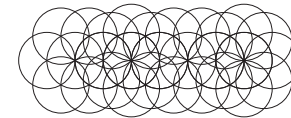
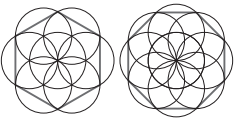
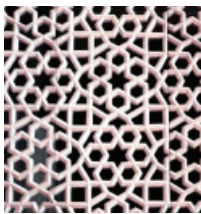
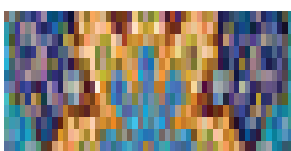
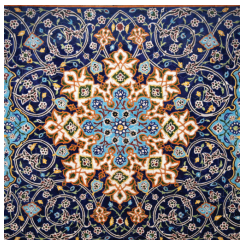
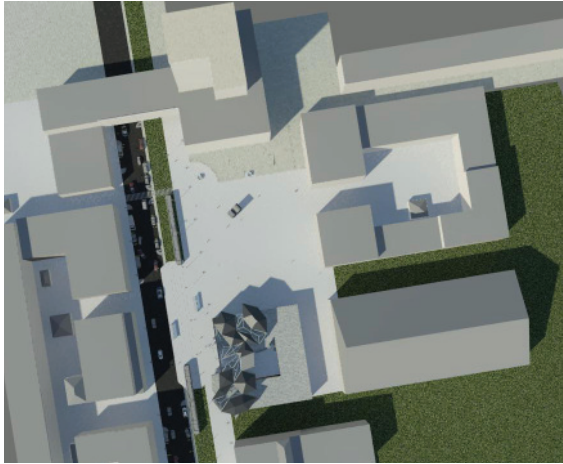
-A place for Rest, Nourishment, Shadows and Companionship

Sharp volumes move withing and out of the skin. Like a crystal in growth it breaks down and opens up the building. The deconstructed corner is a place for view and relaxation, both going into dialog with and shading the streets activity. According to Wigley deconstruction means systems being broken down from within, by something inherent. The geometric shapes are accordingly deforming the building with its own properties and thoughts. A building in a time of upheaval.

The plan for the Gelleup area tries to do away with the bad reputation of the area by supplanting parts of the area and inserting new axes with streetscale functions, businesses and education. Modernism in reverse. To-day it is a place you move out of if you can, but by using its potential, it could become the place to move to.



HELHEDSPANEN, GELLERUP AND OASIS



Facade

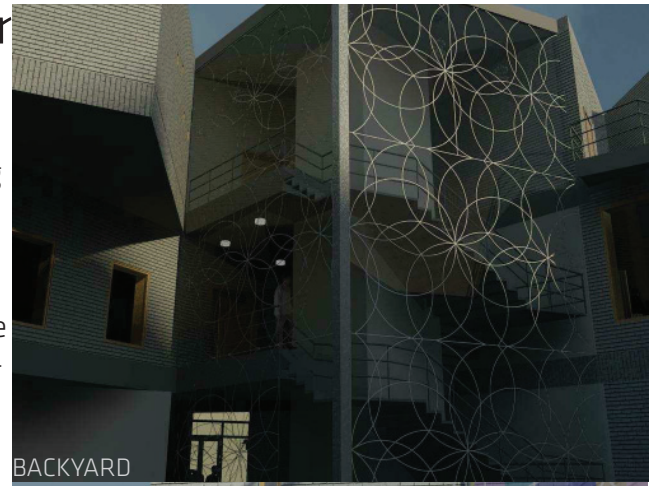
The facade took its inspiration from Lebanese tiles and the starting-point of geometry: The circle.

All shapes begin with the circle. The method employed to assembled a set of circles will, by drawing lines between intersections, determine the shape.

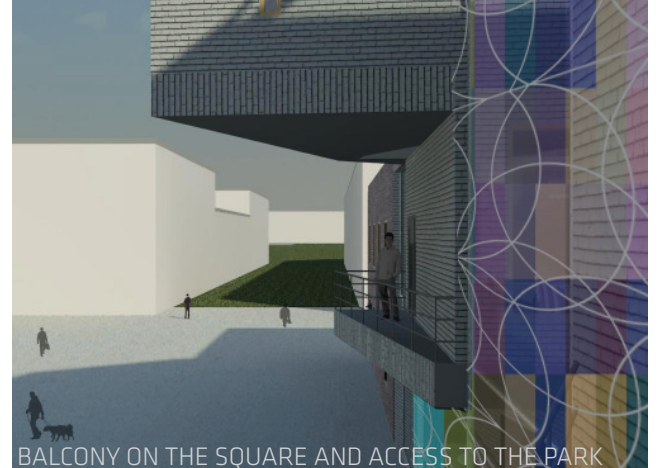
The circles on the glass on the facade on OASIS began as the ones behind drawing a hexagon and the ones for drawing a octagon.

These are then repeated, and a traditional pattern from Lebanon is added.

Together, this creates a shading glassfacade with pattern and colour, seperating and clarifying the seperation of street and interior. By placing this glassscreen strictly at the outline of the site, an extra layer is created between the volumes of the inner spaces and the street, and a play of colour will paint the interior in the day and the street at night.



BACKYARD



BALCONY ON THE SQUARE AND ACCESS TO THE PARK



VIEW NORTH



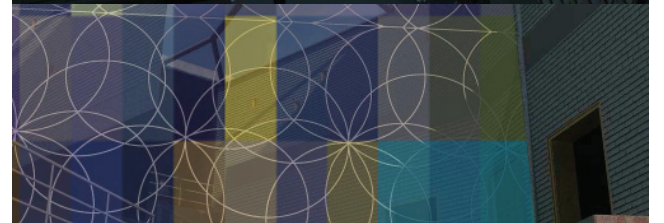
FACADE AT NIGHT



FACADE AND LIGHT RAIL STOP

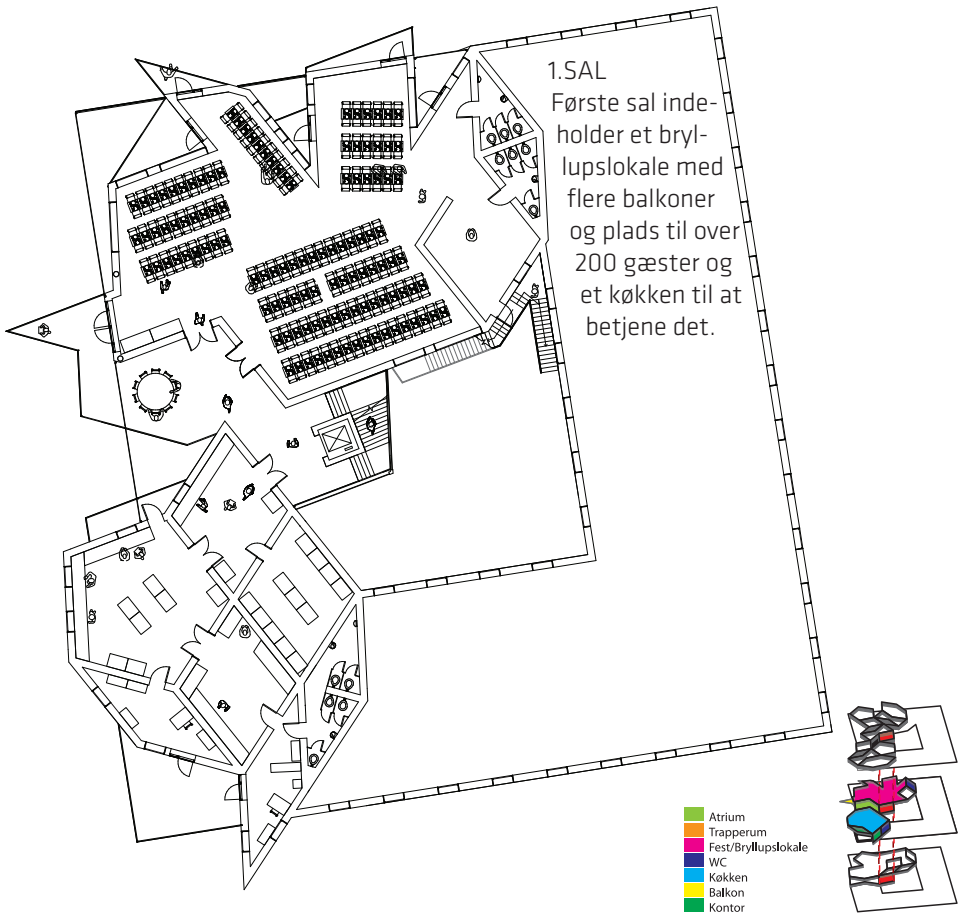
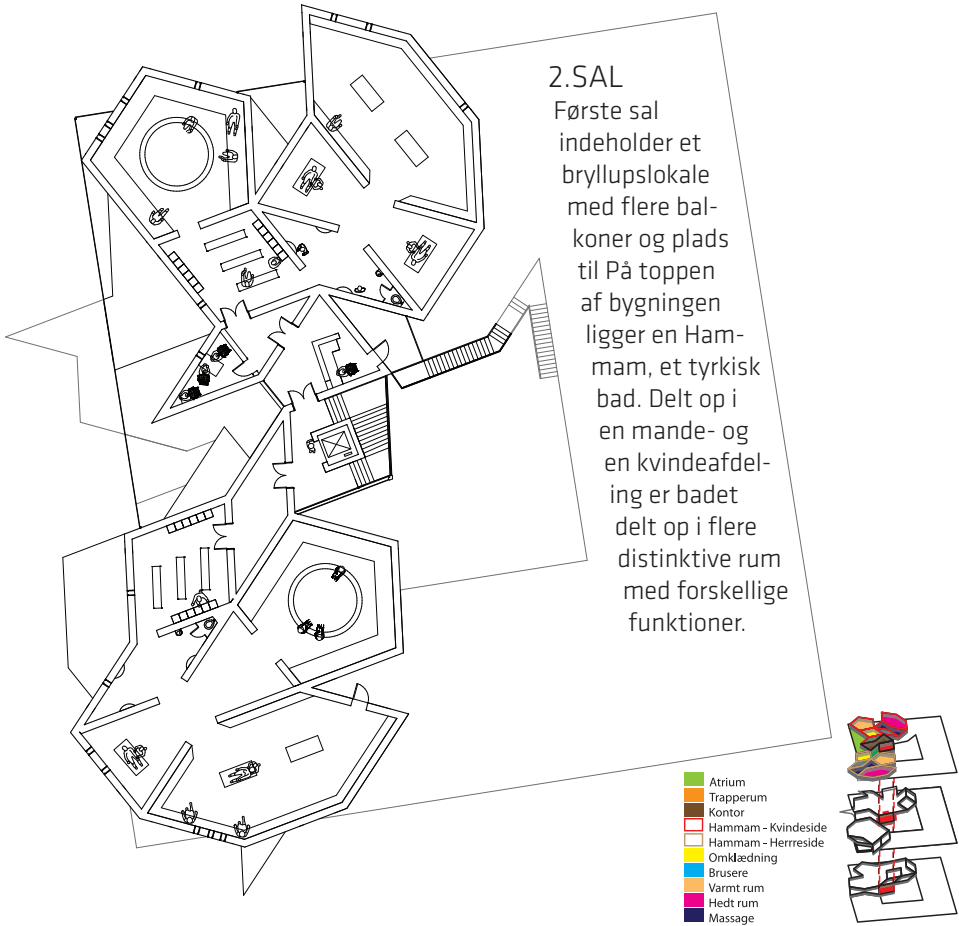
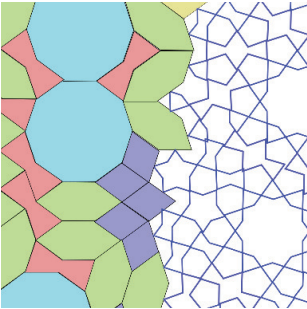
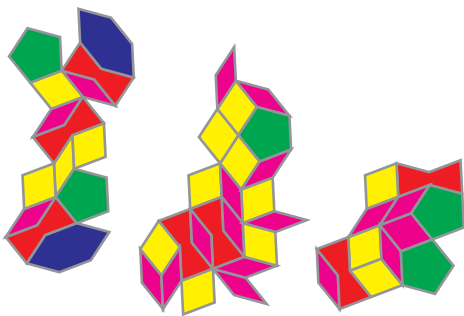


VIEW TO THE FACADE FROM THIRD FLOOR



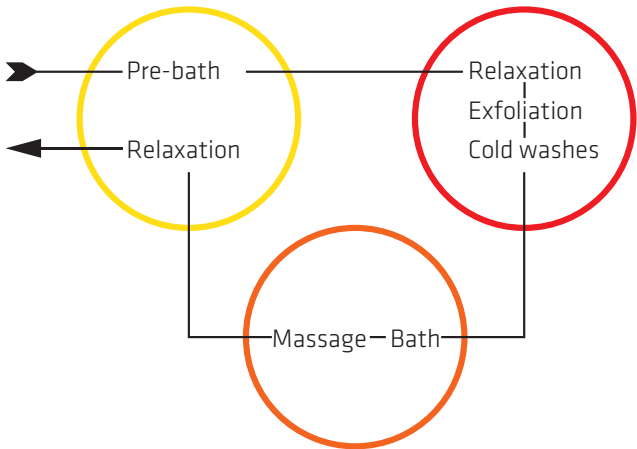
Girih

Girih-tiles are a traditional way of cladding and protecting buildings in some arabic countries. the sides of the tiles are equally long, and their angles are all multiples or equal to 36 degrees. The way the pieces add up is called quasi-crystalline tessellation. Girih-tiles are different from normal tiles due to their ability to be laid in semi-fractal patterns, and that they traditionally are made with inlaid patterns, so the underlying tiles become hidden. This project brings the underlying system to the fore, by letting the possibilities for patterns and order in the system become the plan.



HAMMAM

A Hammam, a Turkish bath, is historically a variant of the Roman baths. The difference lies in the types of rooms and the treatments. Principally the bath is only made of three rooms: The “cold”, the “warm” and the “hot” room, all three with very different temperatures and humidity. First you enter the “cold” room where you take a pre-bath. Then you enter the “hot” room where you relax, followed by exfoliation with a rough glove and cold washes. Then you enter the “cold” room for a massage and take a bath and relax either here or in the “cold” room.



“Cold” room “Sogokluk”	“Warm” room “Sicaclik” “Calidarium”	“Hot” room “Tepidarium”
dry air 20-30% temperate 22-29	semi-moist air 40-50% warm 30-38C	Moist air 90-100% warm 40-50C

