



ISLAMIC CULTURAL CENTER

At Navi Mumbai

Shaikh Mohamed Sharukh

University of Mumbai



Plot # 2 & 3, Sector-16, Near Thana Naka, Khandagaon, New Panvel, Navi Mumbai Pin 400614

CERTIFICATE

This is to certify that **Shaikh Mohamed Sharukh Shamsuddin** with roll no. 12 ARC 31 student of Final Year B. Arch of AIKTC- SoA has completed the Design Dissertation titled **“ISLAMIC CULTURAL CENTER”** is his bonafide work and was carried out in college under our guidance.

(Signature of the guide)

Ar. MominZaki

(Name of the guide)

Date: _____

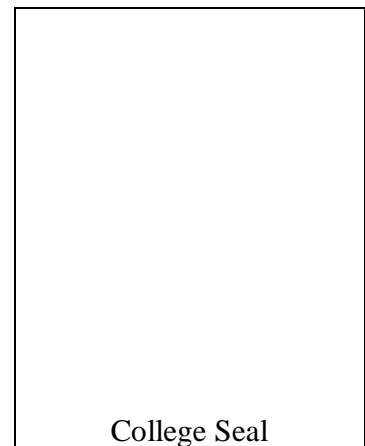
Examiners: (Name and Signature)

1. _____

2. _____

(Signature of the Dean)

Date: _____



College Seal

(AIKTC SoA)

University of Mumbai



Plot # 2 & 3, Sector-16, Near Thana Naka, Khandagaon, New Panvel, Navi Mumbai Pin 400614

DECLARATION

I declare that this written submission entitled “**ISLAMIC CULTURAL CENTER**” represents my ideas in my own words and has not been taken from the work of others; and where others' ideas or words have been included, I have adequately cited and referenced the original sources. Direct quotations from books, journal articles, internet sources, other texts, or any other source whatsoever are acknowledged and the source cited are identified in the dissertation references. No material other than the cited and listed has been used. I have read and know the meaning of plagiarism and I understand that plagiarism, collusion and copying are grave and serious offences in the university and accept the consequences should I engage in plagiarism, collusion or copying.

I also declare that I have adhered to all principles of academic honesty and integrity and have not misrepresented or fabricated or falsified any idea/data/fact/source in my submission.

I understand that any violation of the above will be cause for disciplinary action by the Institute and can evoke penal action from the sources which have thus not been properly cited or from whom proper permission has not been taken when needed. This work, or any part of it, has not been previously submitted by me or any other person for assessment on this or any other course of study.

(Sign of the Student)

Shaikh Mohamed Sharukh Shamsuddin

(Name of student)

12ARC 31

College Seal

ACKNOWLEDGEMENT

ISLAMIC CULTURAL CENTER

I would like to express my great appreciation to **Ar.MominZaki** for guidance and supervision as well as providing necessary information regarding the project and his support in completing the dissertation. He inspired me greatly to work in this research. His willingness to motivate, contributes tremendously to my project. I would also like to thank him for helping me to find some examples that related to the topic of my research.

I take this opportunity to offer my thanks all the faculty members for their comments and support. I would also like to acknowledge with much appreciation my Dissertation Coordinators **Ar.Swapna Joshi** and **Ar.SonamAmb** for their support and for giving me a good guideline for this research throughout numerous consultations.

Finally, I would like to thank **all my friends** and the heartiest thanks to **my parents** and family, without their continuous support and encouragement I never would have been able to achieve my goals.

Contents

DECLARATION 2

ACKNOWLEDGEMENT 2

1. ABSTRACT 6

2. AIM 7

OBJECTIVE 7

3. TOPIC JUSTIFICATION 8

4. INTRODUCTION- ISLAM IS A RELIGION OF LOVE AND PEACE..... 9

4.1 THE DEFINITION OF ISLAM..... 9

4.2 THE PURPOSE OF ISLAM 9

4.2.1 MERCY AND FORGIVENESS 10

4.2.2 TRUSTWORTHINESS 10

4.2.3 SOCIAL PEACE..... 10

4.3 THE ACCOMODATIVE NATURE OF THE PROPHET TOWARDS OTHER RELIGIONS
 11

**4.3.1 EXAMPLES OF RELIGIOUS TOLERANCE FOR PEOPLE OF OTHER FAITHS
 FOUND IN THE CONSTITUTION WHICH THE PROPHET LAID IN MEDINA.** 11

4.3.2 FREEDOM OF RELIGIOUS ASSEMBLY AND RELIGIOUS AUTONOMY..... 13

4.4 CONCLUSION 14

5. INTRODUCTION- ISLAMIC ART AND CULTURE 15

5.1.1 CLASSIFICATION 16

..... 16

5.2 ART FORMS 17

5.2.1 CALLIGRAPHY 17

5.2.2 PILE CARPET..... 19

5.2.3 POTTERY..... 23

5.2.4 DRESSES AND JEWELRY 25

5.2.5 MINOR ARTS 25

5.2.6 GEOMETRIC PATTERNS..... 26

5.3 ART OF ARCHITECTURE..... 29

5.3.1 INDO-ISLAMIC ARCHITECTURE..... 30

5.4 ISLAMIC CULTURE..... 36

5.4.1 LIFESTYLE AND FAMILY VALUES..... 36

ISLAMIC CULTURAL CENTER

5.4.2 FESTIVALS	38
6. CASE STUDY	40
6.1 INDIAN ISLAMIC CULTURAL CENTER	40
6.2 VIRASAT- E- KHALSA	45
6.3 MOSQUE & ISLAMIC CULTURAL CENTRE	49
ROME, ITALY	49
6.4 ISLAMIC CULTURAL CENTER OF MADRID	56
7. COMPARATIVE ANALYSIS	60
8. SITE INTRODUCTION	68
9. BIBLIOGRAPHY	73

ISLAMIC CULTURAL CENTER

1. ABSTRACT

The dissertation talks about design of a cultural center with 2 main objective. The first objective is to invite people of all faiths to come together and develop a mutual relationship. The second main objective of the center will be to promote the Islamic culture, arts and crafts and its conservation.

The center will allow people to understand the culture of Islam. Inviting scholars for conducting lectures, discussions, interactions, seminars and sharing of different Islamic values. . It will allow people to understand the culture of Islam. It will also have a space which will give people an opportunity to study and gain Islamic knowledge. The center will have an auditorium, seminar hall where discussions will happen. It will have an exhibition area and performing center for displaying of different art forms.

ISLAMIC CULTURAL CENTER

2. AIM: To design spaces for people to study, learn and understand the religion of Islam, its social and culture life.

OBJECTIVE:

- To study and understand the Islamic culture.
- To identify the cultural art form which all will be included in the cultural center.
- To identify the community or area in which the center will come up
- To make a center which is open to all irrespective of their faith and caste
- To give provision for the people to understand and share Islamic knowledge.

3. TOPIC JUSTIFICATION

In today's world some people have wrong perception about the religion of Islam thus people have a wrong impression about Muslims. Such as extremist and non-accommodative nature.

“Humanity is but a single brotherhood. So make peace with your brothers” (Quran 49:10)

“And when the ignorant address them harshly, they say peace” (Quran 25:63)

“And speak to people good words” (Quran 2:83)

“Whoever killed a person, it is as if he had killed the all of mankind” (Quran 5:32)

There are many verses in the Quran itself which states that it is a peaceful religion.

Islam says to respect all religion and love all human being for the peace and harmony of the world. It urges its believers to engage with people of other faiths and its value with them. It brings my thoughts to have an atmosphere of discussing, debates, interactions where this sharing of these values can be done.

Thus in order to portray the true face of Islam thereby eradicating the misconceptions from the people an Islamic cultural center is the need of the hour for the people of the world.

India has only one Islamic cultural center and it's the second largest Muslim populated country. So a need for a center where people come to common terms and share their knowledge is necessary. It can be proposed where there is a good mix of people from different community.

4. INTRODUCTION- ISLAM IS A RELIGION OF LOVE AND PEACE

The root of the word Islam, silm, refers to "making peace, being in a mutually peaceful environment, greetings, rescue, safety, being secure, finding peace, reaching salvation and well-being or being far from danger, attaining goodness, comfort and favor, keeping away from troubles and disasters, submitting the self and obeying, respect, being far from wrong." The "submitting the self and obeying" here means "submitting to justice and righteousness in order to reach peace and safety and being in a peaceful environment by one's free will." "Islam" as either a noun or a verb with these meanings is mentioned in many verses in the Qur'an.

4.1 THE DEFINITION OF ISLAM

In order to be able portray a fair image of Islam, we have to consider its divinely inspired purposes, which yield, as a result, a just worldly order. By applying preventive measures to ensure security of wealth, life, mind, religion, and reproduction, Islam aims to build a society in peace, serenity, friendship, collaboration, humanity, justice, and virtue.

4.2 THE PURPOSE OF ISLAM

Divine compassion and Prophetic mercy assign special importance to forgiveness and tolerance. As God the Most Gracious is merciful to all people, His Prophet Muhammad (peace be upon him) is merciful and compassionate to all believers (Qur'an, 9:128). God's clear order to the Prophet Muhammad (peace be upon him) is to embrace forgiveness.

By the blessing of God, the Prophet succeeded in establishing unity among people by acting with compassion and mercy. If he had treated the people around him severely and rudely, they would have left him and their unity would have collapsed.

4.2.1 MERCY AND FORGIVENESS

4.2.2 TRUSTWORTHINESS

An important dimension of being a Muslim is trustworthiness. Every Prophet is introduced in the Qur'an with the attribute of trustworthiness. First and foremost, the Prophet Muhammad, and all the prophets preceding him, made efforts to promote trustworthiness in their societies. In a place where trust does not exist, love, respect and solidarity are also absent. The lack of trust destroys family, as well as social, cultural, and economic life. The Prophet Muhammad (peace be upon him) states that trustworthiness and betrayal cannot exist together and declares, "One, who betrays, harms, or deceives a Muslim, is not of us." He describes the ideal Muslim as thus: "A Muslim is one from whose hand and tongue people are safe. A believer is one from whom people know that their wealth and lives are safe." In one hadith, the Messenger of God describes those who are good and those who are bad: "The good amongst you is the one from whom good things are expected and by whom people are sure that they will not be harmed. The bad amongst you is the one from whom good things are not expected and from whose evil people do not feel safe." From this, it can be understood that a believer is one who is trustworthy, and therefore, no one would fear any danger from him or her under any circumstances.

4.2.3 SOCIAL PEACE

In Islam, the right to life is an absolute value: He who kills a soul unless it be (in legal punishment) for murder or for causing disorder and corruption on the earth will be as if he had

killed all humankind; and he who saves a life will be as if he had saved the lives of all humankind (Qur'an 5:32).

When the Messenger of God (peace be upon him) explained Islam's potential to contribute to safety and peace in society, he specified one goal in his time as the following: "A rider will travel from Sana'a (a city in Yemen) to Hadhramaut (a region in the southwest of the Arabian peninsula) fearing none but God, or a wolf as regards his sheep."

4.3 THE ACCOMODATIVE NATURE OF THE PROPHET TOWARDS OTHER RELIGIONS

Many believe mistakenly that the religion of Islam does not tolerate the existence of other religions present in the world. The practical example of the life of the Prophet Muhammad laid the matter of dealing with people of other faiths.

4.3.1 EXAMPLES OF RELIGIOUS TOLERANCE FOR PEOPLE OF OTHER FAITHS FOUND IN THE CONSTITUTION WHICH THE PROPHET LAID IN MEDINA.

ISLAMIC CULTURAL CENTER

The dealings of the Prophet, may the mercy and blessings of God be upon him, with other religions can best be described in the verse of the Quran:

“To you be your religion, to me be mine.”

The lives of the practitioners of other religions in the Muslim society was also given protective status. The Prophet said:

“Whoever kills a person who has a truce with the Muslims will never smell the fragrance of Paradise.” (Saheeh Muslim)

Since the upper hand was with the Muslims, the Prophet strictly warned against any maltreatment of people of other faiths. He said:

“Beware! Whoever is cruel and hard on a non-Muslim minority, or curtails their rights, or burdens them with more than they can bear, or takes anything from them against their free will; I (Prophet Muhammad) will complain against the person on the Day of Judgment.” (Abu

4.3.2 FREEDOM OF RELIGIOUS ASSEMBLY AND RELIGIOUS AUTONOMY

There are also examples in the life of the Prophet in which he cooperated with people of other faiths in the political arena as well. He selected a non-Muslim, Amr-ibn Umayyah-ad-Damri, as an ambassador to be sent to Negus, the King of Ethiopia.

These are only some of the examples of the Prophet's tolerance of other faiths. Islam recognizes that there are a plurality of religions on this earth, and gives the right to individuals to choose the path which they believe to be true. Religion is not to be, and was never, forced upon an individual against their own will, and these examples from the life of the Prophet are an epitome of the verse of the Quran which promotes religious tolerance and sets the guideline for the Muslims' interaction with people of other faiths. God says:

“...There is no compulsion in religion...” (Quran 2:256)

4.4 CONCLUSION

The Qur'an emphasizes peace and reconciliation as basic to all social and even international relations. As mentioned in the Qur'an, Paradise, which is the reward for the pious, is a place of serenity. One of the ninety-nine names of God is Salaam, which means peace. Throughout history, Muslims have made every effort to establish peace and serenity everywhere in all divergent fields, only taking military measures when their enemies tried to hinder these efforts for humankind. Over the course of history, the general approach of Muslims has been supportive of maintaining peace, spreading an environment of serenity and trust, and constructing a civilization of love, compassion, and mercy to share with other people in peace.

5. INTRODUCTION- ISLAMIC ART AND CULTURE

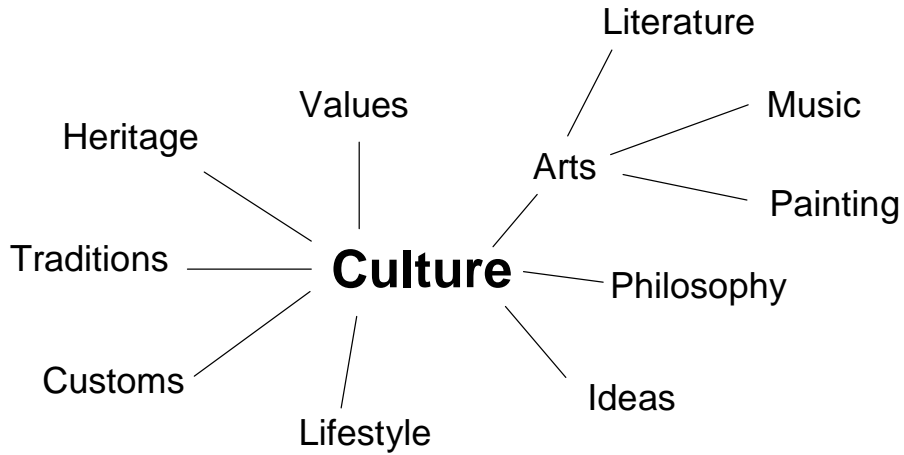
Islamic culture offers a unique cultural diversity for the reasons that it came to encompass diverse geographical regions ranging from Spain to Indonesia and ancient cultural spaces like Iraq, Persia and India. The successful acquire of characteristics of Islamic identity of Muslim rulers, traders, etc. To these new lands was possible because Islam, both in theory and practice, accommodated native practices in terms of literature, art forms, architecture, concepts of politics, economy, etc. as long as they did not out rightly violate the Shariah (the core principle of Islam).

Islamic art includes the visual arts as varied as architecture, calligraphy, painting, and ceramics, among others.

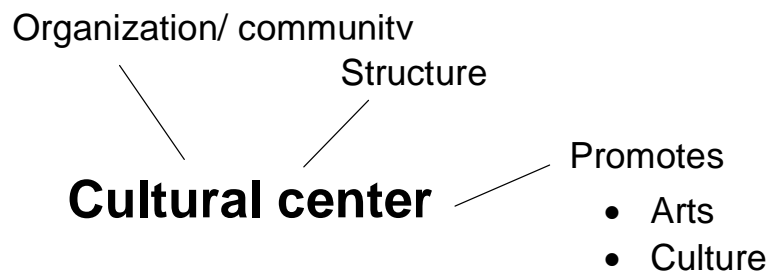
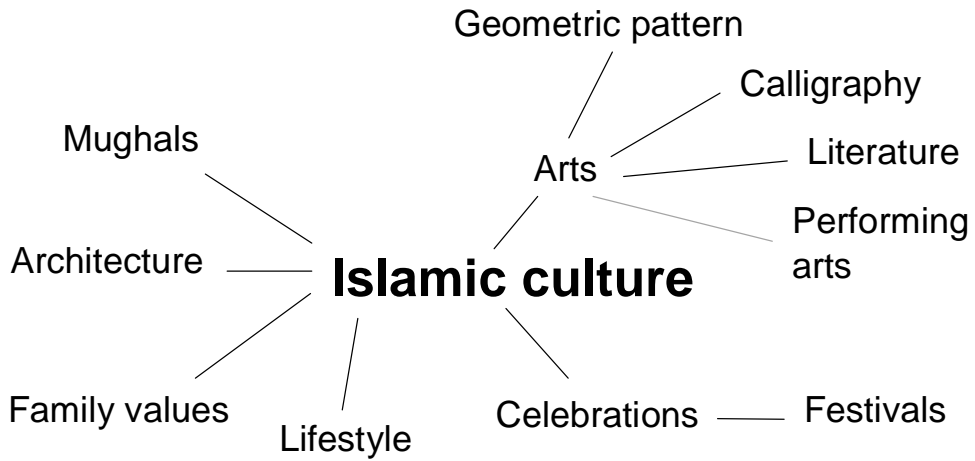
Islamic art is not an art pertaining to religion only. The term "Islamic" refers not only to the religion, but to the rich and varied Islamic culture as well.

Calligraphy can also become part of an overall ornamental program, clearly separated from the

5.1.1 CLASSIFICATION



Islamic culture is a very controversial term. It has different significant in different country.



5.2 ART FORMS

5.2.1 CALLIGRAPHY

Calligraphy is the most highly regarded and most fundamental element of Islamic art. It is significant that the Qur'an, the book of God's revelations to the Prophet Muhammad, was transmitted in Arabic, and that inherent within the Arabic script is the potential for developing a variety of ornamental forms. The employment of calligraphy as ornament had a definite aesthetic appeal. While most works of art had legible inscriptions, not all Muslims would have been able to read them. One should always keep in mind, however, that calligraphy is principally a means to transmit a text, although in a decorative form.



Figure 1

Section of a Quran manuscript

Objects from different periods and regions vary in the use of calligraphy in their overall design, demonstrating the creative possibilities of calligraphy as ornament. In some cases, calligraphy is the dominant element in the decoration. In these examples, the artist exploits the inherent

possibilities of the Arabic script to create writing as ornament. An entire word can give the impression of random brushstrokes, or a single letter can develop into a decorative knot. In other cases, highly esteemed calligraphic works on paper are themselves ornamented and enhanced by their decorative



Panel of four calligraphic tiles



Dedicatory Inscription from a Mosque

5.2.2 PILE CARPET

ISLAMIC CULTURAL CENTER

Carpets were used both in ancient and medieval India. But the skill of carpet weaving touched new heights only during the Mughal era in the 16th century. The favorite motifs of these Mughal carpets were scenes from court life, floral patterns and designs of animals. These Indian hand knotted carpets were made of silk and were brightly colored. They had as high a number as 4224 knots per square inch. The motifs on Indian carpets are an exquisite blend of original Persian patterns, and ethnic Indian designs. There are about fifteen popular patterns woven into carpets.

Under the Ottoman, Safavid, and Mughal dynasties, carpet weaving was transformed from a minor craft based on patterns passed down from generation to generation into a statewide industry with patterns created in court workshops. In this period, carpets were fabricated in greater quantity than ever before. They were traded to Europe and the Far East where, too precious to be placed on the ground, they were used to cover furniture or hung on walls. Within the Islamic world, especially fine specimens were collected in royal households.

In Iran, the carpet and textile industries formed part of Shah 'Abbas' program for restructuring the economy and attracting European merchants to the country. He transferred silk merchants and weavers to the new capital of Isfahan and signed trade treaties with Spain, England, and France. Of the scores of carpets exported abroad at this time, the "Polonaise" type was the most popular; over 300 of them are in foreign collections, and many bear the coat of arms of the family that commissioned them. Vase and garden carpets were among the other common types. In each of these, vegetal motifs replace the figural ones of the previous century.

In Ottoman Turkey, weaving patterns and techniques changed in the early sixteenth century after conquests in Persia and Egypt. Anatolia had been known for carpets with stylized animal and geometric designs, but with these new cultural contacts, carpets designed around a central medallion and with flowing saz-style vegetation came into vogue. Similar motifs also appeared on book covers, textiles, and in manuscript borders. The style of these Ottoman court rugs, first produced in Istanbul, then spread to other weaving centers in Cairo and Ushak, but never fully overtook the various regional carpet traditions. Caucasian and Armenian carpets retained their



Carpet with Geometricized Floral Design

ISLAMIC CULTURAL CENTER

Before the time of Akbar , it seems that few carpets were produced in India—perhaps because of the climate—but his court historians record royal workshops in the capitals of FatehpurSikri, Lahore, and Agra. Early Mughal rugs closely resemble those from contemporary Persia, and in particular those produced in Herat. Later in the seventeenth century, patterns changed as European engravings and illustrated books circulated at the court, and a Mughal idiom, distinct from the Persian manner of depicting flora, developed. With the work of European traders, Indian carpets traveled to the West and as far east as China and Japan, and were avidly collected in England and Portugal.

Many carpets now have no record of date or place of origin. Early scholars devised one dating system based on carpets that appeared in Italian and Flemish paintings, and some rugs are now known by the name of the artist in whose paintings they appear, such as Lotto and Holbein. More recent studies focus on the technical aspects of carpet production, such as material, dyes, and weaving structure, finding these to be important clues in determining where a particular carpet was made. While patterns were popular over wide geographical areas or were sent from court workshops to provincial production centers, each region had a characteristic style of weaving that remained the same over time. In Persia, for instance, an asymmetrical knot was most often used, and in Turkey a symmetrical one. Egyptian carpets are always fully wool, and Indian ones are recognized by their distinctive red hue.

5.2.3 POTTERY

Islamic art has notable achievements in ceramics, both in pottery and tiles for buildings, which reached heights unmatched by other cultures. Early pottery had usually been unglazed, but a tin-opacified glazing technique was developed by Islamic potters. The first Islamic opaque glazes can be found as blue-painted ware in Basra, dating to around the 8th century. Another significant contribution was the development of stonepaste ceramics, originating from 9th century Iraq. The first industrial complex for glass and pottery production was built in Ar-Raqqah, Syria, in the 8th century. Other centers for innovative pottery in the Islamic world included Fustat (from 975 to 1075), Damascus (from 1100 to around 1600), and Tabriz (from 1470 to 1550). Lusterware is a type of pottery or porcelain having an iridescent metallic glaze. Luster first began as a painting technique in glass making which was then translated to pottery in Mesopotamia in the 9th century.



Bowl, Iraq, ninth century, Earthenware, *Ewer*, Greater Iran, Nishapur or Samarqand, overglaze polychrome luster painted tenth century, Earthenware, underglaze painted

ISLAMIC CULTURAL CENTER

Techniques, shapes, and decorative motifs of Chinese ceramics were admired and emulated by Islamic potters, especially after the Mongol and Timurid invasions. Until the Early Modern period, Western ceramics had little influence, but Islamic pottery was highly sought after in Europe, and was often copied. An example of this is the albarello, a type of earthenware jar originally designed to hold apothecary ointments and dry drugs. The development of this type of pharmacy jar had its roots in the Islamic Middle East. Hispano-Moresque examples were exported to Italy, inspiring the earliest Italian examples, from 15th century Florence.

The Hispano-Moresque style emerged in Al-Andaluz, or Muslim Spain, in the 8th century, under Egyptian influence. More refined production happened much later, presumably by Muslim potters working in areas reconquered by Christian kingdoms. The Hispano-Moresque style mixed Islamic and European elements in its designs and was exported to neighboring European countries. The style introduced two ceramic techniques to Europe: glazing with an opaque white tin-glaze and painting in metallic lusters. Ottoman Iznik pottery produced most of the finest ceramics of the 16th century, in tiles and large vessels boldly decorated with floral motifs influenced by Chinese Yuan and Ming ceramics. These were still in earthenware, since porcelain was not made in Islamic countries until modern times. The medieval Islamic world also painted pottery with animal and human imagery, with examples found throughout the medieval Islamic world, particularly in Persia and Egypt.

5.2.4 DRESSES AND JEWELRY

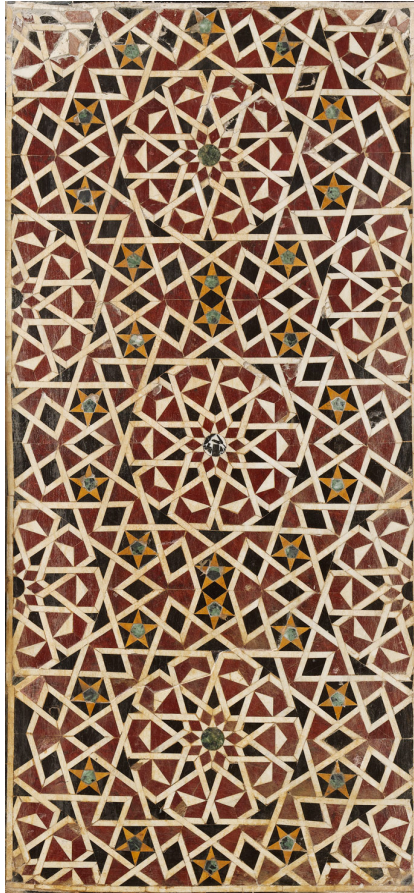
It would be legitimate to trace the origins of contemporary fashion industry to the medieval dresses. Design, embroidery of various types of dresses and jewelry are being directly taken from the medieval Indian culture. This aspect deserves scholars' attention. Deccan has made rich contribution in this area. Deccani clothes, dresses and jewelry continue to attract the eyes of fashion loving people across the country.

5.2.5 MINOR ARTS

It would be legitimate to trace the origins of contemporary fashion industry to the medieval dresses. Design, embroidery of various types of dresses and jewelry are being directly taken from the medieval Indian culture. This aspect deserves scholars' attention. Deccan has made rich contribution in this area. Deccani clothes, dresses and jewelry continue to attract the eyes of fashion loving people across the country.

5.2.6 GEOMETRIC PATTERNS

Geometric patterns make up one of the three nonfigural types of decoration in Islamic art, which also include calligraphy and vegetal patterns. Whether isolated or used in combination with nonfigural ornamentation or figural representation, geometric patterns are popularly associated with Islamic art, largely due to their aniconic quality. These abstract designs not only adorn the surfaces of monumental Islamic architecture but also function as the major decorative element on a vast array of objects of all types. While geometric ornamentation may have reached a pinnacle in the Islamic world, the sources for both the shapes and the intricate patterns already existed in late antiquity among the Greeks, Romans, and Sasanians in Iran. Islamic artists appropriated key elements from the classical tradition, then complicated and elaborated upon them in order to invent a new form of decoration that stressed the importance of unity and order. The significant intellectual contributions of Islamic mathematicians, astronomers, and scientists were essential to the creation of this unique new style.



Consisting of, or generated from, such simple forms as the circle and the square, geometric patterns were combined, duplicated, interlaced, and arranged in intricate combinations, thus becoming one of the most distinguishing features of Islamic art. However, these complex patterns seem to embody a refusal to adhere strictly to the rules of geometry. As a matter of fact, geometric ornamentation in Islamic art suggests a remarkable amount of freedom; in its repetition and complexity, it offers the possibility of infinite growth and can accommodate the incorporation of other types of ornamentation as well. In terms of their abstractness, repetitive motifs, and symmetry, geometric patterns have much in common with the so-called arabesque style seen in many vegetal designs. Calligraphic ornamentation also appears in conjunction with geometric patterns.

ISLAMIC CULTURAL CENTER

The four basic shapes, or “repeat units,” from which the more complicated patterns are constructed are: circles and interlaced circles; squares or four-sided polygons; the ubiquitous star pattern, ultimately derived from squares and triangles inscribed in a circle; and multisided polygons. It is clear, however, that the complex patterns found on many objects include a number of different shapes and arrangements, allowing them to fit into more than one category.

5.3 ART OF ARCHITECTURE

The Islamic world, with its vast geographical expansion and rich cultural history, has shaped a unique tangible and intangible heritage. This heritage has enriched human history with its scientific and artistic achievements, and contributed both within and outside of Islamic borders to the beginning of the modern time.

HISTORICAL BACKGROUND

The field of Islamic architecture is a key example of this rich inheritance. As a manifestation of Islamic civilization, architecture is a physical expression of the unity of Islamic ideals that respects and presents both societal and regional boundaries.

This lecture introduces the history of Islamic cultures through their most materialistic signs: the ultimate Architecture that spanned for fourteen centuries and over three continents —Asia, Africa, and Europe. The lecture presents Islamic architecture both as a historical tradition and as a cultural means that influenced and was influenced by the civilizations with which it came in contact.

From the Islamic West on the shores of the Atlantic and the Mediterranean Sea to the Far East of Asia, architecture demonstrated the embodiment of Islamic values through the exploration of various forms and styles while stimulating the local and regional creative genius.

5.3.1 INDO-ISLAMIC ARCHITECTURE

Indo-Islamic architecture begins with the Ghurid occupation of India at the close of the 12 century A.D. The Muslims having inherited a wealth of varied designs from Sassanian and Byzantine empires and being naturally endowed with good taste for buildings, never failed to adapt to their own requirements the indigenous architecture of almost every foreign country that they conquered.

The most important factors common to both forms of architecture, especially in respect of mosques and temples, were that to both styles, ornamental decoration was very vital and that the open court in many cases was surrounded by colonnades. But the contrast was equally striking: the prayer chamber of the mosque was spacious, whereas the shrine of the temple was comparatively small. The mosque was light and open, whereas the temple was dark and closed. The difference between the lay-out of a temple and a mosque is explained by the essential difference between the Hindu and Muslim forms of worship and prayer. A cell to house the image of the deity, garbha-griha, and often small halls in front for the worshippers was regarded adequate for a simple Hindu temple. But the Islamic form of worship, with its emphasis on congregational prayer, requires a spacious courtyard with a large prayer hall, pointed towards Mecca, as its western end that is, to the West of India. In the rear wall of the prayer-hall, the centre is occupied by a recess or alcove, called mihrab; and indicates the direction of prayer (qibla). A pulpit (mimber) at its right is meant for the imam who leads the prayer. A tower or minaret, originally intended for the muazzin to call the faithful to the prayer, later assumed a mere architectural character. A gallery or compartment of the prayer hall or some other part was screened off to accommodate the ladies who observed purdah. The main entrance to a mosque is on the east, and the sides are enclosed by cloisters (liwans). A tank is provided for ablutions usually in the courtyard of a mosque.

ISLAMIC CULTURAL CENTER

The style of construction incorporated not only certain new modes and principles but reflected also the religious and social needs of the Muslims. The Muslim style of construction was based on arches, vaults and domes, on columns and pyramidal towers or slender spires, called *trabeate*.

In the Hindu style of construction spaces were spanned corbels, held together by making courses project, each further than the one below, so that the open span was gradually reduced to a size which could be covered with a single slab or brick. Although there exists some evidence to suggest that the true arch may have been known in India earlier, it is the Muslims who are believed to have brought the principle of building a true arch so as to hold up the roof or ceiling or a top part of a structure, the bricks or stones laid to reproduce a curve, held together by the key-stone on the top of the rise. In many cases even if the true arch was familiar to indigenous architects in ancient times, it was re-introduced by the Muslims. The result was that flat lintels or corbelled ceilings were replaced by arches or vaults, and the pyramidal roof or spire by the dome. The necessity of raising a round dome over a square construction introduced multiplication of sides and angles by providing squinches so that a base with many sides usually 16, could be obtained to raise a circular drum for the dome. A sunshade or balcony was laid on *canti* lever brackets fixed into the projection from the walls, which introduced the *chajja* (caves or sunshade). The practice of the burial of the dead, as distinct from the cremation practised by the Hindus, chamber, a *mihrab* in the western wall and the real grave (*qabr*) in an underground chamber. In larger and more complex tombs, there is also a mosque, and well planned garden. The mode, theme or motifs or ornamentation employed in Islamic buildings also made a departure from the earlier vogues. The Hindu style or ornamentation is largely naturalistic showing human and animal forms and the luxuriant vegetation life. As among the Muslims the representation of living beings was taboo by way of decoration or ornamentation, they introduced geometrical and arabesque patterns, ornamental writing and formal representation of plant and floral life. In short the contribution of the Muslims to Indo-Muslim architecture is profound and no less interesting. Among the architectural features introduced by them mention may be made of arches, domes, minars and minarets, the pendentive, squinch arch, half domed double portals, kiosks (*chhatris*) and the use of concrete as a factor of construction. They also introduced gilding and painting in varied colours and designs. Muslim decorative elements are usually of the nature of embroidery. Even though lime was known and to certain extent used in construction work in India fairly early, mud was generally used for brick work and large blocks

ISLAMIC CULTURAL CENTER

The Muslims, like the Romans, were also responsible for making extensive use of concrete and lime mortar as an important factor of construction and responsible for making extensive use of concrete and lime mortar as an important factor of construction and incidentally used lime as plaster and a base for decoration which was incised into it and held enamel work on tiles.

As the first - Muslim invaders of India were merely armed horsemen who had come into the country to loot and plunder and not think in terms of founding towns, cities or empires. Consequently they did not bring with them architects or masons. The building material obtained from the destruction of other buildings was used for new improvised buildings such as Quwwat ul-Islam Mosque in Delhi and the Adhai din-ka-Jhonpra at Ajmer. The advent of the Muslims in India therefore did not immediately make a great impact on Indian architecture and as the physical conquest of India actually took more than a thousand years it was only with the conquest of India by Emperor Babar in 1526 that the Muslims began to think in terms of settling down in the country and in course of time had the satisfaction that they now belonged to the country and that the country belonged to them. As such from the 7th century to the 16th century Muslim architecture in India reflects the unsettled condition of the conquerors who felt that they were living amidst the conquered inhabitants, many of who were hostile to them. As such the accent thus far was on security which could be had only in walled fortifications. It is, therefore, that early Muslim towns and cities, even when they are tombs were made as fortified places which they could easily defend against hostile forces.

The Quwwat-ul-Islam Mosque was constructed by Qutub-ud-din Aibak around 1197 A.D. and as is very clear from inscriptions he demolished 27 Hindu and Jain temples within the Rajput citadel of Lalkot as well as the Quila-Rai Pithora and that their carved columns, lintels, ceiling slabs, all showing Hindu gods and goddesses, Purnaghatas and temple bells hanging by chains, were utilised to construct the mosque known as the "Might of Islam". The massive stone screen with five graceful arches, the central one being the highest, not built on the true arch principle with voussoirs and key-stone, but by corbelling the successive courses (a system known to Indian masons for over 2,000 years) it is a trabeate construction, with lintels holding up the top and the arch only an ornamental false element. As the entire work was carried out by native Indian craftsmen, the ornamentation of the screens show typical Hindu decorative floral elements, serpentine tendrils and undulating leaves.

ISLAMIC CULTURAL CENTER

The only new element that was introduced by the Muslims is the Arabic inscription. In front may also be seen the Iron pillar, 7.20 metres high and 32 cm. To 42 cm. In circumference. An inscription on it, engraved in characters of the 4th century A.D. proclaims it to be Garudarwaja, the lofty named Chandra believed to be none else than Chandragupta II Vikramaditya. Even though this pillar has been standing there for over 1600 years it has not been corroded by rust and is a standing testimony of the metallurgical skill of its manufacturers.

The QutubMinar of Mehrauli was built around 1199 by Qutub-ud-din and finally completed by his son-in-law and successor iitutmish (1210-35). In one sense this tower was raised in adjunct to the mosque to allow the mulah to call the faithful to prayer: it could also be a tower of victory, not unlike some erected by Hindu rulers. Originally the minar had four storeys, the uppermost of which was damaged by lightning in 1373. Feroz Shah Tughlaq (1351- 88) rebuilt its two storeys. With its projecting balconies, carved with decorated elements on the underside, inscriptional surface carving and variegated fluting, this 72.5 m. High minar with 399 steps, is the highest stone tower in India.

The GolGumbad of Bijapur is the mausoleum of Muhammad Adil Shah (1627 -57). It is the largest dome cubicle in the world covering a total interior surface of over 1600 sq. Metres. Architecturally it is a simple construction, its underground vaults consisting of a square grave chamber and a large single square chamber above ground. The large hemispherical dome surmounting it and then seven storeyed octagonal towers on its corners lend it a unique appearance. Each of its walls on the outside is divided into three recessed arches, the central one panelled, with a running bracket - supported Chhajja at the cornice. A 3.4 m. Wide gallery rests on its interior at the level of the drum. It is known as the whispering gallery, as even a whisper here reverberates as an echo under the dome. The large dome is hemispherical but is covered with a row of petals at the base.

The first distinct example of proper Mughal architecture inspired by Persian architecture, is the tomb of Humayun, in Delhi, built by his widow, Begha Begum. This tomb is important for a proper study of the development of later Mughal architecture and has provided the prototype, followed by architects who designed the Mausoleum of Jahangir at Shahdara, Lahore, as well as the celebrated Taj Mahal, at Agra. Although Sikander Lodi's tomb as the first garden tomb built in India, it is Humayun's tomb which strikes a new note. It is a memorial erected by a devoted wife for her imperial husband and is magnificent, grand and impressive

ISLAMIC CULTURAL CENTER

Raised on a vast platform, the tomb proper stands in the centre of a square garden, divided into 4 main parts by causeways (Charbagh) in the centre of which ran shallow water-channels. The square, red, sandstone, double storeyed structure of the mausoleum rises over a high square terrace, raised over a series of cells which are like a musical composition. The octagonal form of the central chamber containing the cenotaph, is inspired by Syrian and earlier Islamic models. It is for the first time that pink sandstone and white are used with admirable effect, the white is used cleverly to emphasise, surround and underline doors and windows, strengthening the design.

There is a certain rhythmic quality in the whole structure in its symmetrical design and the repetition of the large dome in the similar pavillions with small but similar domes. The mausoleum is a synthesis of Persian architecture and Indian traditions, in the arched alcoves, corridors and a high double dome as well as the kiosks (chhatris) which give it a pyramidal shape from a distance. The tomb stands as a loving creation of a devoted wife for a great emperor, an intrepid warrior and a strong man and is in character, solid and massive.

Shahjahan was the greatest builder of the Mughal dynasty and with him architecture was a passion. He looked upon white marble, expensive and splendid, as the right and proper building material for an emperor of Hindustan. By this time the Mughal artistic tradition had matured and refined to a great extent. It was during Shahjahan's time that there was the highest efflorescence of Mughal architecture in India. As against the sturdy, robust and plain construction of Akbar, Shahjahan's buildings are highly sensuous, delicate and feminine. Instead of the earlier simple relief work in red sandstone used by Akbar, Shahjahan's buildings are full of delicate carvings in marble, almost like filigree and inlay with pietra dura work. The arch became foliated, the dome became bulbous with a constricted neck and pillars raised with shafts capitals. He even demolished some of Akbar's simple pink sandstone structures in the Agra Fort and replaced them with more luxurious looking, magnificent marble building.

ISLAMIC CULTURAL CENTER

Besides constructing a number of elegant, lavishly decorated buildings, such as Khas Mahal, Diwan-i-Khas, Moti Masjid, as well as the Jama Masjid in Delhi, Shahjahan erected the most romantic and fabulous building, the Taj Mahal, the tomb of his beloved wife, aijumandBano Begum entitled Mumtaz Mahal. It is a dream in marble and is the logical culmination of the conception of a garden tomb, starting with Humayun's tomb at Delhi. The Taj is a square tomb built on a raised terrace, with graceful tall minarets at its four comers. As in Humayun's tomb, the tomb chamber is octagonal, with subsidiary chambers at the angles and the tomb is surmounted by a graceful double dome. The doorway is narrower and loftier, the dome is much more soaring. The dome has acquired a lotus pattern below with the finial. The Taj is noted for its ethereal and dreamlike lightness, graceful proportions and a harmonious balance between architecture and ornamentation. There is profuse carving and beautiful inlay work with precious multicolour stones in its floral and arabesque pattern, inscriptions in black marble, delicate traceries and trellis work executed against the background of white marble. In its dreamlike airy lightness as well as in its precious inlay work, the feminine character is apparent, like the lovely lady in whose memory it was built, gentle, sweet and yielding. Like Humayun's tomb it was laid in a charbagh, or gardens with water channels and full of flowers.

5.4 ISLAMIC CULTURE

Ordinary every day activities can become rewarding acts of worship if a Muslim does them for the sake of pleasing Allah. Of them, the regular, consistent deeds are best. Allah's Messenger, may Allah praise him, said, "The deeds most loved by Allah are those done regularly, even if they are minute." We do not have to do anything extraordinary in our day to obtain divine rewards, but we should establish some daily routine that incorporates not only *salah* prayer, but reading Quran, remembrance of Allah (*Dhikr*), and other simple good deeds. This will bring satisfaction to the heart, heal the soul, and keep the believer on the Straight Path.

Many of us are students or work full time. We are teenagers, single moms, full time mothers, or retired from the workforce. Muslims vary, and this means everyone has a unique life and schedule, but the common spiritual practices of Islam bring harmony and balance in all our lives.

Raising children is an important and honorable task for a woman. A Muslim mother should spend quality time with her children. Especially, the young ones need the additional care of the mother. It is essential to include quality time with the children in a busy daily schedule. Quality time may include such things as reading books, teaching basic manners and morals, reading Quran together, playing games, going to the park and library, and more. The emphasis should be on the children's spiritual, intellectual, emotional, and physical development. Doing this early in the day also makes it more likely that children will be content to play with themselves later on, freeing time for other activities.

Fathers should also spend time with their children as they have an important role to play in raising them. A Muslim father should spend time with them in the evening or on the weekends, listen to their concerns, and bond with them by doing healthy activities with his children. The essential thing, however, is that your devoting time to your children be not merely for their sake or your own, but that you do it seeking Allah's reward.

5.4.1 LIFESTYLE AND FAMILY VALUES

ISLAMIC CULTURAL CENTER

Conducting a study circle within the home. The evening is a good time for family members to gather for study of Quran, hadeeth, Seerah (biography of Prophet Muhammad) and other areas of Islam knowledge. This is something that can be made a regular part of the daily or weekly schedule. Although parents will be primarily responsible for the topics and discussions, older children may be given assignments to prepare for the group. Encouraging them to actively participate will enhance their excitement and interest in learning. Creative and engaging methods may be used to maintain the attention of younger children, although they should not be forced to sit for long periods of time. Regarding the importance of teaching, the Prophet said:

“Each of you is a guardian, and each of you will be asked about your guardianship. The leader is a guardian, and the man is a guardian over the people of his house, and the woman is a guardian over her husband’s house and children. So each of you is a guardian, and each of you will be asked about your guardianship.”

5.4.2 FESTIVALS

EID AL-FITR

Many Muslims celebrate Eid al-Fitr on the first day of Shawwal in the Islamic calendar. It marks the end of the month-long fast of Ramadan and the start of a feast that lasts up to three days in some countries.

Eid al-Fitr is an important Islamic holiday for the Muslim community in the world. This event involves many Muslims waking up early and praying either at an outdoor prayer ground or a mosque. People dress in their finest clothes and adorn their homes with lights and other decorations.

Old wrongs are forgiven and money is given to the poor. Special foods are prepared and friends or relatives are invited to share the feast. Gifts and greeting cards are exchanged and children receive presents. Eid al-Fitr is a joyous occasion but its underlying purpose is to praise God and give thanks to him, according to Islamic belief.

Public Life

Eid al-Fitr is not a national public holiday in every country in the world. However, many Islamic businesses and organizations may alter their business hours during this event. There may be some congestion around mosques around this time of the year.

It is one of Islam's two major festivals, with Eid al-Adha being the other major festival. Eid al-Fitr celebrates the end of the fasting that occurs during Ramadan.

It is not possible to predict the date of Eid al-Fitr according to the Gregorian calendar accurately. This is because the month of Shawwal begins, and hence the month of Ramadan ends, after a confirmed sighting of the new moon. The new moon may be sighted earlier or later in specific locations. Hence, Muslims in different communities, two countries that are far away from each other, may begin the Eid-al-Fitr celebrations on different dates.

EID AL-ADHA

Known as the “Feast of the Sacrifice” is the 10th day of Dhu al-Hijjah. It is a commemoration of Prophet Ibrahim (Abraham)’s willingness to sacrifice his son Ismail (Ishmael) as an act of submission to Allah’s command and Ismail’s acceptance to being sacrificed. According to the story, despite being very sharp, the knife did not cut Ismail by following the command of Allah and great angel Jibreel (Gabriel) brought a ram to be sacrificed instead

At Eid al-Adha, many Muslims make a special effort to pray and listen to a sermon at a mosque. They also wear new clothes, visit family members and friends and may symbolically sacrifice an animal in an act known as qurbani. This represents the animal that Ibrahim sacrificed in the place of his son.

In some traditionally Muslim countries, families or groups of families may purchase an animal known as udhiya, usually a goat or sheep, to sacrifice, but this is not common or legal in many parts of Australia, Canada, New Zealand, the United Kingdom, the United States or many other countries. In these countries, groups of people may purchase a whole carcass from a butcher or slaughterhouse and divide it amongst themselves or just buy generous portions of meat for a communal meal on Eid-al-Adha. People also give money to enable poorer members of their local community and around the world to eat a meat-based meal.

In the period around Eid al-Adha, many Muslims travel to Mecca and the surrounding area in Saudi Arabia to perform the Hajj pilgrimage. Package holidays are organized from many countries. Muslims may plan and save for many years to enable them to take part in this event, which is one of the five pillars of Islam.

ISLAMIC CULTURAL CENTER

6. CASE STUDY

6.1 INDIAN ISLAMIC CULTURAL CENTER

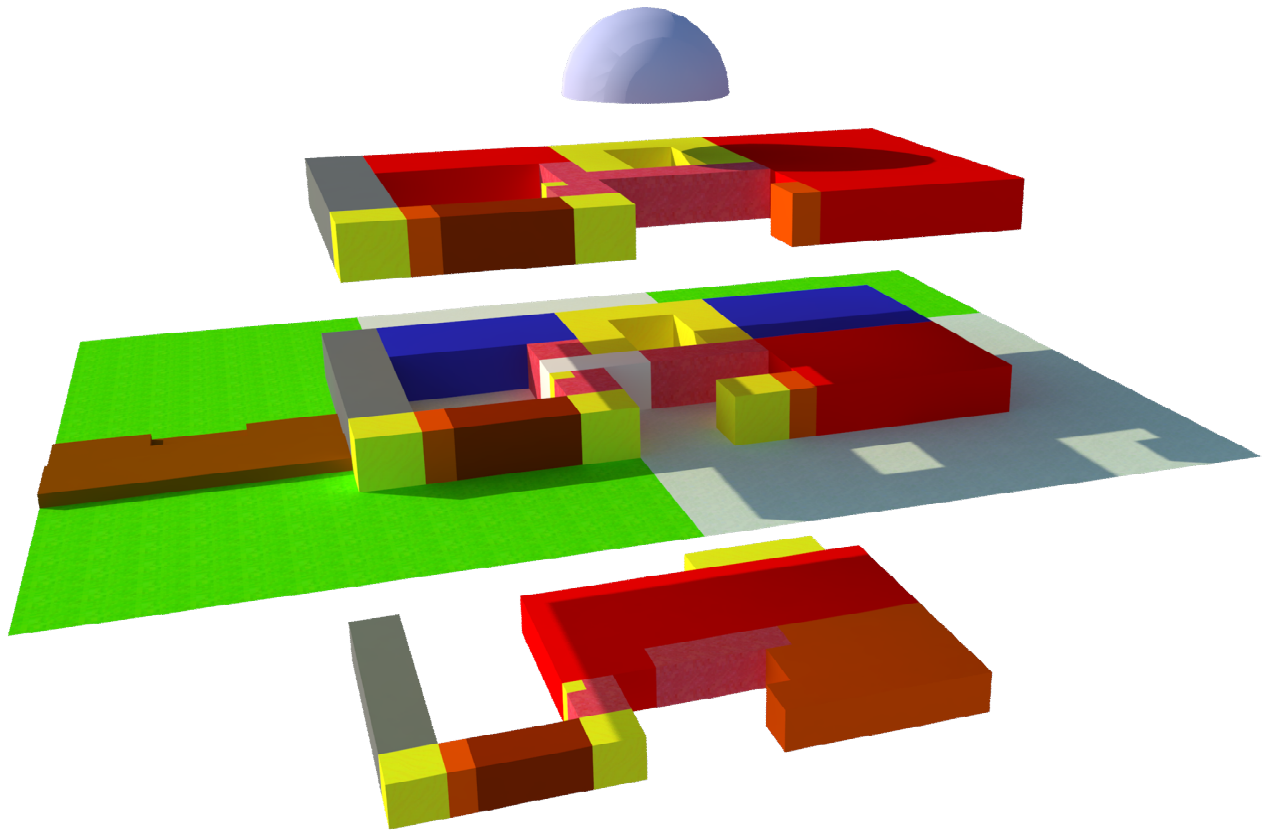


Architect: Rajiv Bhala

Location: Delhi



ISLAMIC CULTURAL CENTER



Vertical circulation
Staircase and lifts

Coffee shop
and restaurant

Public interaction
space

Guest rooms

Manager room

Services area

ISLAMIC CULTURAL CENTER

The main purpose of India Islamic Cultural Centre is to promote mutual understanding and amity amongst the people of this country and to depict the true face of Islam which is most tolerant, liberal, progressive, rational and forward looking religion besides being based on cardinal principles of human values irrespective of faith, caste, creed and color.

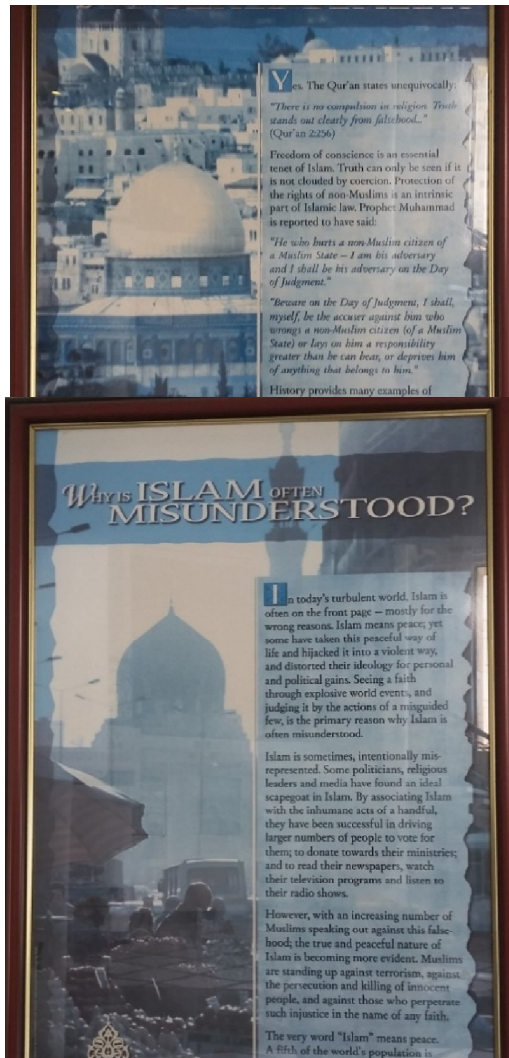
Aim and objective of the center:

In order to achieve this objective the center organizes various programs which are conducted in the auditorium and exhibition area. various programs include debates, discussions, exhibition, book launch, music programs, training and coaching center for students and other art and cultural activities.



LOBBY

ISLAMIC CULTURAL CENTER



Above is the image of some of writings on Islam on the walls of lobby area. The two writings on the wall shown in above pictures are 'Why Islam is often misunderstood?' and 'Is Islam respectful of other beliefs?' . The writing include quotes from Quran and is open to be read by all.

MATERIALS:

- Red sand stone is used for the facade with ceramic tile mosaic.
- Wooden partitions engraved with Islamic jali pattern used in interiors.

ISLAMIC CULTURAL CENTER

- Kadappa flooring with marble inlay of islamic pattern.
- Auditorium side walls engraved with wooden work.
- Large turquoise blue dome with calligraphy done using ceramic tiles.
- False facade with arches.
- Water fountains and huge area for gardens.

6.2 VIRASAT- E- KHALSA



ARCHITECT: MOSHE SAFDIE

SITE AREA: 75 ACRES BUILT UP: 20 ACRES

It is a museum located in ANANDAPUR SAHIB, PUNJAB.

The museum celebrates 500 years of Sikh history and 300th Anniversary of Khalsa.



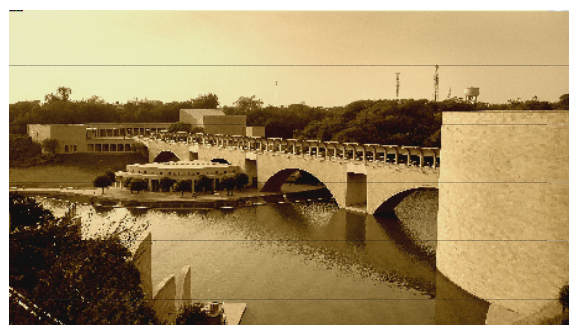
ISLAMIC CULTURAL CENTER

Virasat - e - Khalsa was conceived as a repository of the rich heritage of the Khalsa community and the history and culture of the Punjab, while also inspiring visitors with a renewed relevance of the message of the great Gurus for the world today.

Towards the end of the fifteenth century, in the Punjab region of Northern India, Guru Nanak Dev founded a faith rooted in the core values of universalism, liberalism, and humanism. The nine Gurus who followed Him built upon and consolidated His teachings, thereby establishing Sikhism not only as a belief system but also as a way of life. Two hundred years later, in 1699, on the occasion of Baisakhi, the Tenth Guru Gobind Singh formally instituted the Khalsa Panth at Anandpur Sahib, establishing a social order committed to peace, equality and justice for all. Today, on the same site, stands the majestic Gurdwara Takht Sri Keshgarh Sahib. The year 1999 marked the Tercentenary of the Birth of the Khalsa. To commemorate this event, the Government of Punjab envisioned the Virasat - e - Khalsa at Anandpur Sahib.

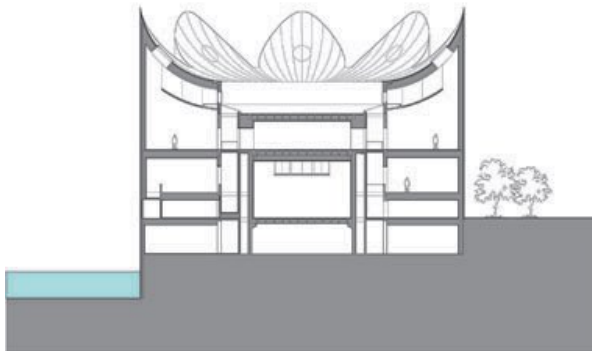


Cafeteria

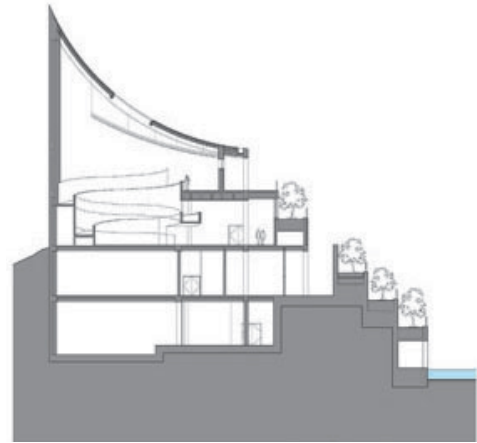


Bridge

ISLAMIC CULTURAL CENTER



Gallery 1 section



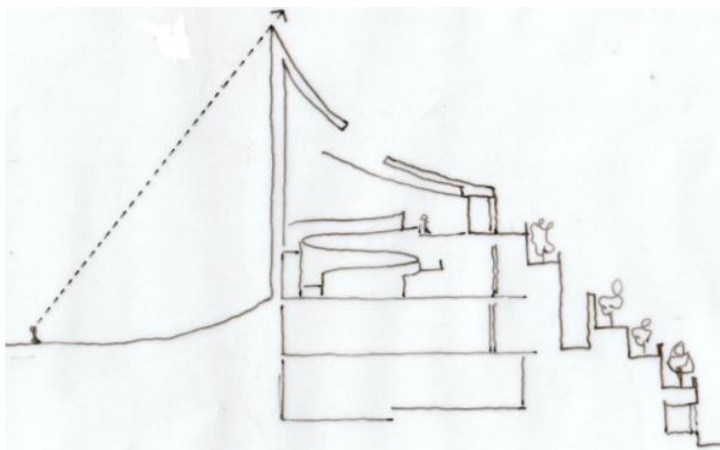
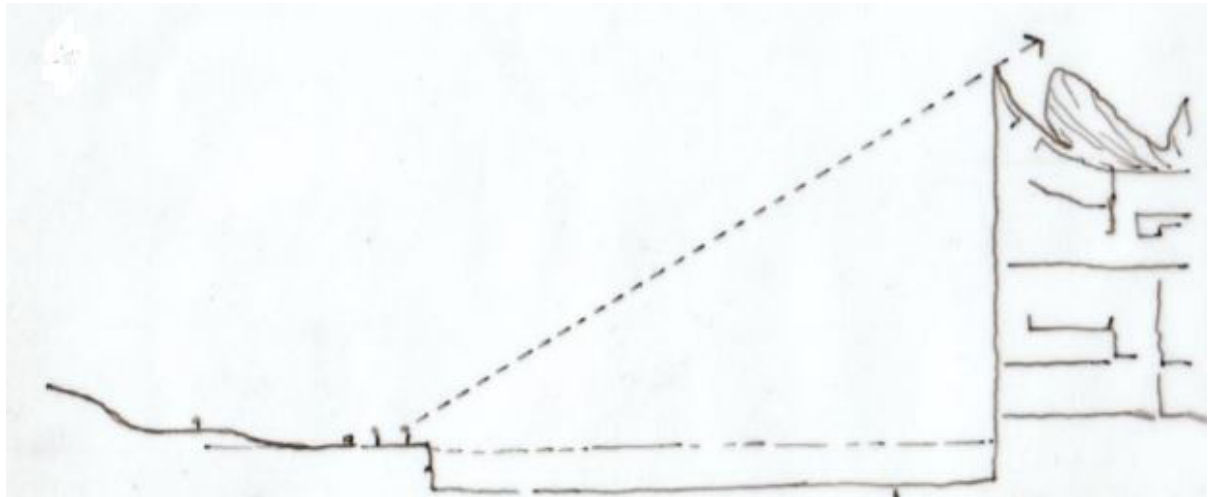
Gallery 2 section



CIRCUCATION DAIGRAM

As we approach the building, it stands tall in front of us introducing itself with all its glory with sandstone claded walls which is the analogy of the fort walls, and then you start moving along the wall and slowly you discover waterbody and allows the built to be over it giving us farther viewto the building.

ISLAMIC CULTURAL CENTER



ISLAMIC CULTURAL CENTER

6.3 MOSQUE & ISLAMIC CULTURAL CENTRE ROME, ITALY

Architects: Paolo Portoghesi, Sami Mousawi, Vittorio Gigliotti

Client: Islamic Cultural Centre of Italy

Design: 1976

Completed: 1992-1995



ISLAMIC CULTURAL CENTER



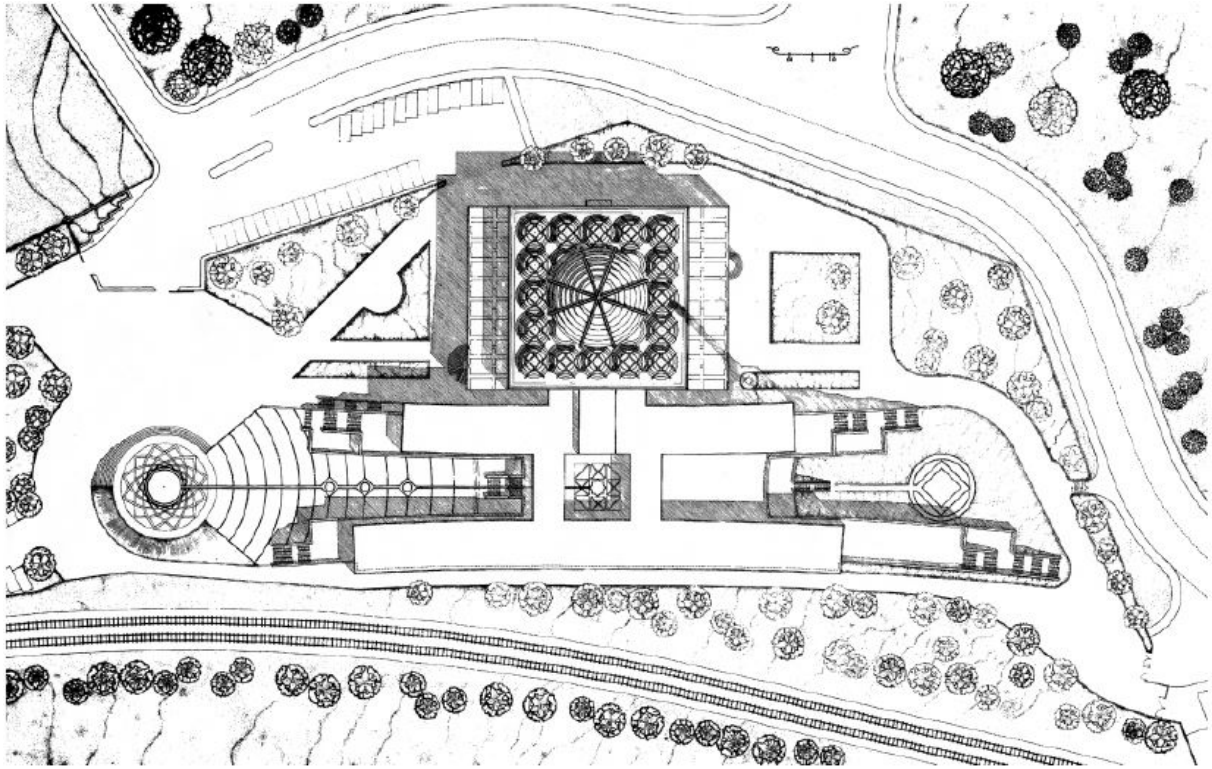
ISLAMIC CULTURAL CENTER

The Mosque and Islamic Cultural Centre of Rome was officially inaugurated in 1995 after 20 years of design and construction when the idea of its establishment was envisioned as an international competition in 1976. The centre is located 5 km to the north from the city centre.

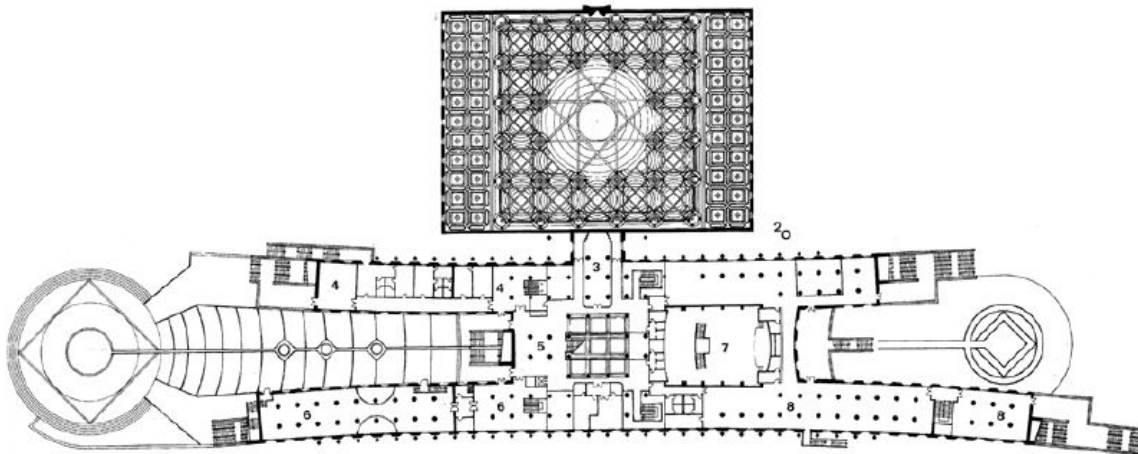
Objectives

With a clear vision the client, the Islamic Cultural Centre of Rome prepared an architectural program for a mosque and a cultural centre that encompass religious, social, cultural, and educational activities. The objectives of the program were to provide an architectural setting where Muslims can perform the prayers, and to accommodate a wide spectrum of educational and cultural activities such as lectures, seminars, and exhibitions. Via these activities the centre helps to provide the Italian community with a clear and better understanding of Islam. As well, one of the important objectives was to provide social and socio-religious services to the Muslim community.

ISLAMIC CULTURAL CENTER



SITE PLAN



1. MAIN PRAYER HALL
2. MINARET
3. DAILY PRAYER HALL
4. ISLAMIC CULTURAL CENTRE
5. RECEPTION HALL
6. ISLAMIC LIBRARY
7. CONFERENCE HALL
8. MEETING ROOMS & MUSEUM
9. FOUNTAIN

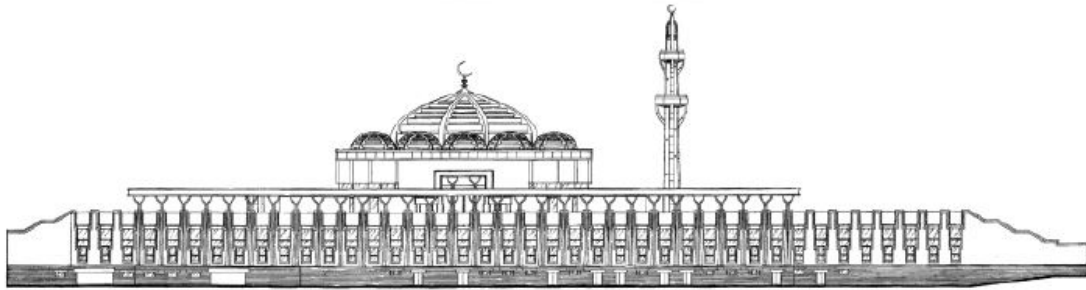
LAYOUT PLAN

ISLAMIC CULTURAL CENTER

1. SUHAN
2. MULTI PURPOSE HALL
3. CONFERENCE HALL
4. PARKING



MAIN SECTION



WEST ELEVATION

ISLAMIC CULTURAL CENTER



The Approach

ISLAMIC CULTURAL CENTER



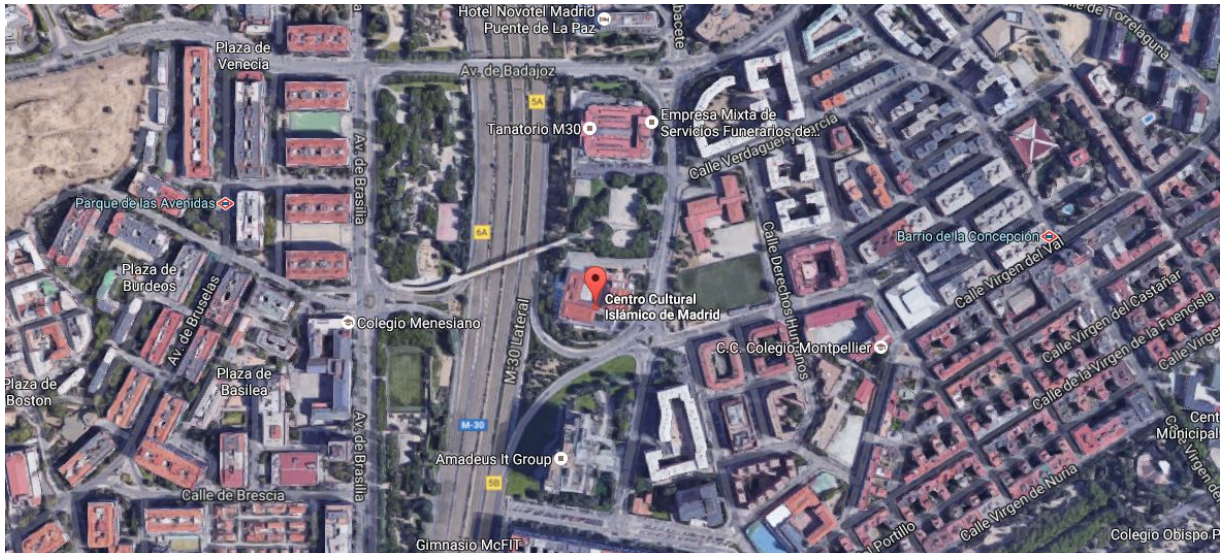
South view

ISLAMIC CULTURAL CENTER

6.4 ISLAMIC CULTURAL CENTER OF MADRID



Client: Islamic Cultural Centre of Madrid



ISLAMIC CULTURAL CENTER

Facilities of the Center Premises:

They comprise the following:

School: This educational institution, which is officially recognized by the Spanish Ministry of Education, consists of classes ranging from kindergarten to secondary stage.

Library: This is replete with a number of Islamic reference books and journals in Arabic, Spanish, French, and English.

Assembly Hall: This is a modern style-conference hall, furnished with advanced interpretation system for live languages, and having a seating capacity for more than 500 individuals.

Exhibition hall: This is a hall which furnished with the means required for display of various art works.

Zahra Restaurant: It is a luxurious Arabic restaurant that serves its customers with daily distinctive Arabic meals at reasonable prices.

Cafeteria: This is situated at an appropriate site and serves customers with tea, coffee and Arabic confectionery.

Gymnasium hall: It is furnished with training apparatus for physical fitness and muscle building.

ISLAMIC CULTURAL CENTER



ISLAMIC CULTURAL CENTER

Cultural Activities:

They include:

Deliverance of special classes to Spanish Muslims for elevating their level of knowing Islamic religion and refuting allegations and suspicions leveled against it.

Giving JumaKhotba (Friday Congregation ceremony) and ceremonies of

Fostering close cooperation with the Spanish universities for provision of researchers and students with correct information about Islam and Muslims.

Promoting cooperation with center's library and the Spanish academic institutions and universities for making available for researchers and students the required research service.

Distributing Islamic literature and publications as well as copies of the Holy Qur'an in Arabic and Spanish languages.

Conducting series of symposiums as well as cultural and literal lectures that concern the Muslim community for the public Spanish as well as for those concerned with the Arabic culture.

Attending and participating at symposiums, lectures and conferences that serve the objectives of the center whether inside or outside Madrid.

ISLAMIC CULTURAL CENTER

7. COMPARATIVE ANALYSIS

AREA: 7120 SQ.M (BUILT UP- 7120 SQ. M)

DESIGN:

Rectangular plan with square courtyard

Islamic architecture,

False facade, arches, gardens,

Geometric pattern



AREA: 81000 SQ.M (BUILT UP- 304000 SQ. M)

DESIGN:

Regional architecture of 17th century

Inspiration- hills and forts

The form forms silhouettes against the dramatic hilly terrain.

Stainless steel curved roof with dome counterpart.

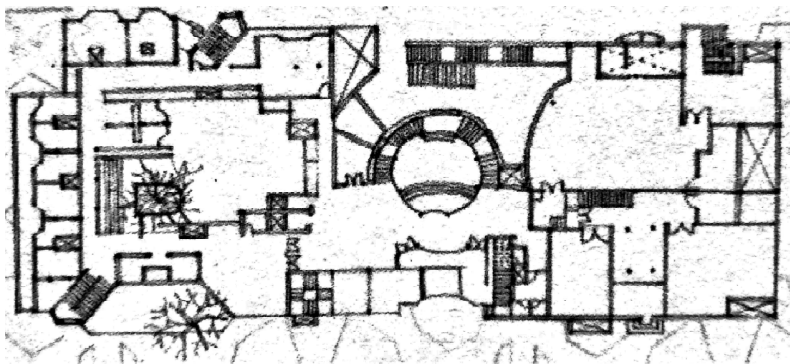
Gigantic nature



INFERENCE

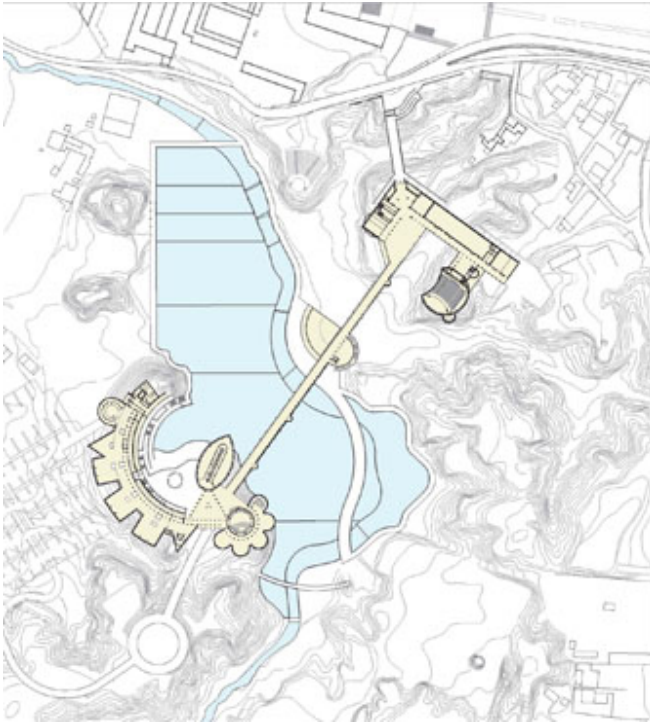
The area for Indian Islamic Cultural Center restricts the design opportunity for the structure.

As for the design of Virasat-e-Khalsa the architect used the area available in the form an architectural marvel in Anandapur Sahib.



ISLAMIC CULTURAL CENTER

Plan



INFERENCE

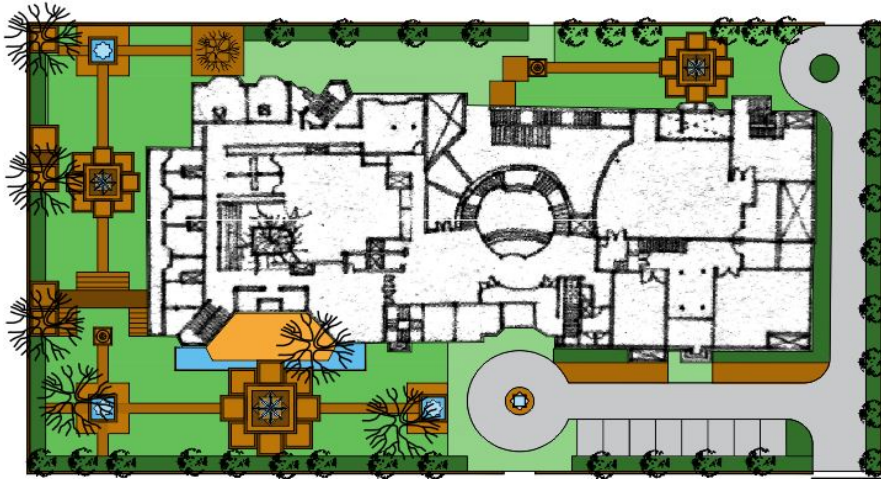
The design of the building is restricted due to space constraints. It followed the Islamic architecture and false facade treatment.

The design was thus inspired by local architecture of 17th century forts, hill and terrains

LANDSCAPE



ISLAMIC CULTURAL CENTER



Landscape- 56 %

LANDSCAPE



INFERENCE

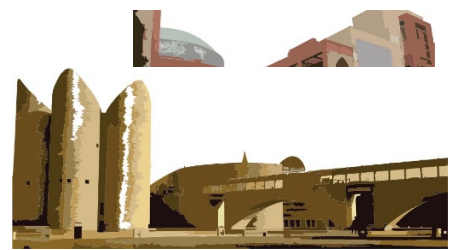
Landscape plays an essential part in the design of a cultural center.

Both the structure have their fair share of landscape area.

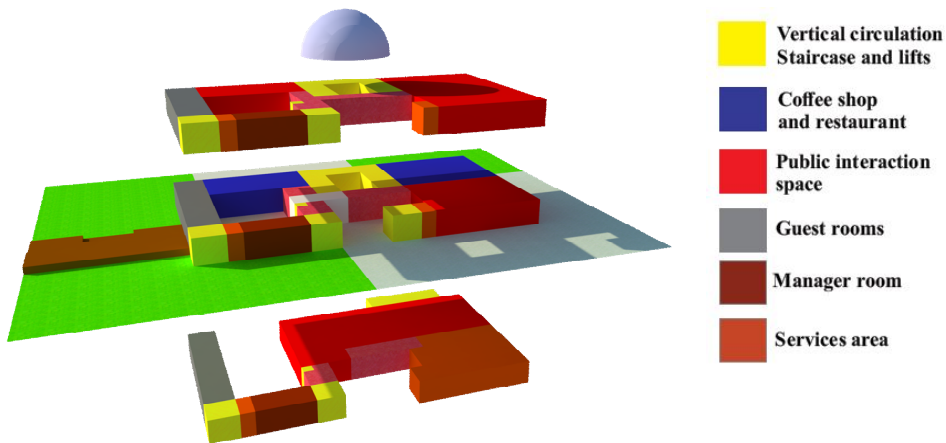
In indianislamic cultural center the landsce was taught of after the design of the building, while in virasat- ekhalsa the landsce itself is a part of the design.

ZONING& CIRCULATION

ZONING& CIRCULATION



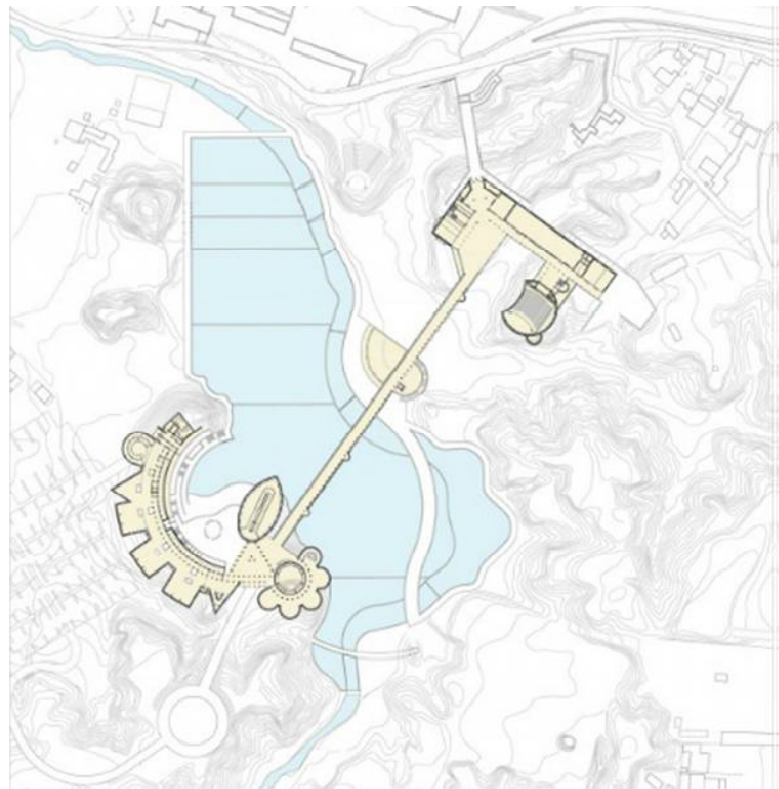
ISLAMIC CULTURAL CENTER



Indian islamic cultural center staircase and lift as vertical circulation.

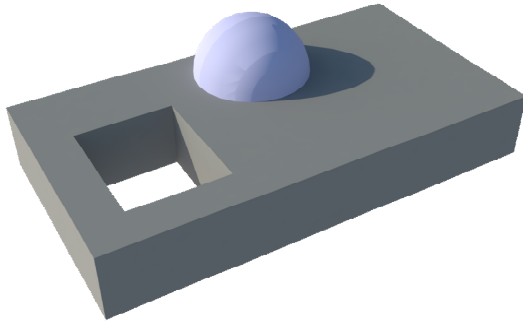
The horizontal circulation pattern is the same has the floor plan are same but the fuctions on the floor plans are different.

Virasat- e- khalsa has a scattered zonnig. The circulation of the building show the entire design of the building.

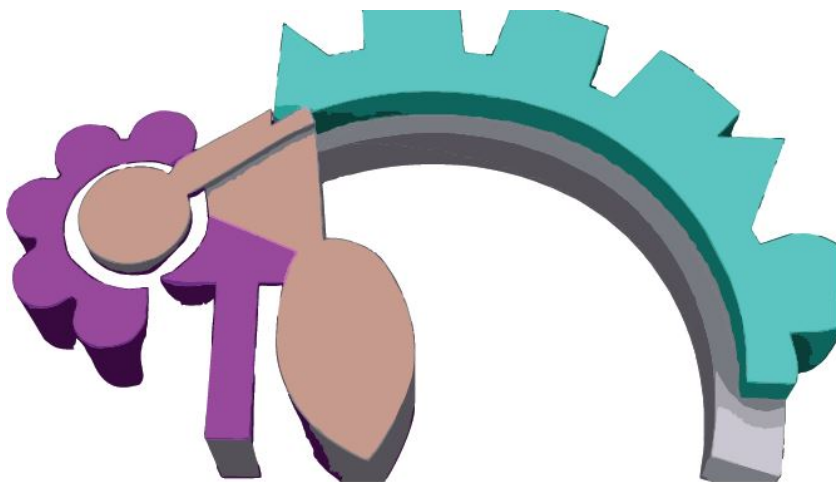


ISLAMIC CULTURAL CENTER

MASSING



MASSING



INFERENCE

Indian islamic cultural center has a rectangular mass with a square courtyard.
Virasat- e- khalsa has a scattered mass with some connection in the massing.
It was well worked out in the form of massing and design

ISLAMIC CULTURAL CENTER

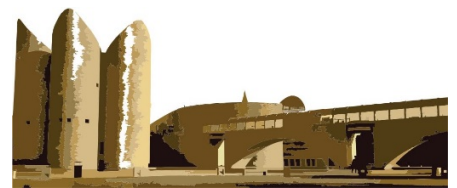
ISLAMIC CULTURAL CENTER

ACTIVITIES

- Discussions, debates,
Music program,
Book launch
- Meeting
- Exhibition
- Teaching, training
& coaching center
- Reading
- Prayer&

PROGRAMS

- Auditorium
- Conference& meeting
room
- Exhibition area
- Coaching center
- Library
- Library
- Prayer hall
- Reception
- Coffee shop & restaurant
- Guest rooms
- Manager rooms



ACTIVITIES

- Exhibitions & Permanent
museum
- Audio- visual galleries

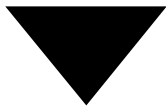
PROGRAMS

- Museums
- Galleries
- Admin & maintenance
area
- Reception
- Cafeteria
- Amphitheatre
- Landscape
- Parking

From Casestudy

Activities

- discussions, debates,
- Music program,
- Book launch
- meeting
- exhibition
- teaching, training
& coaching center
- reading
- prayer
- exhibitions &
- Permanant museum
- audio- visual galleries



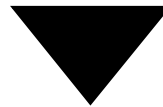
Derived program

- Auditorium
- Conference& meeting room
- Exhibition area
- Coaching center
- Library
- Prayer hall
- Reception
- Museums
- Galleries

From research

Art and cultural activities

- Teaching of different arts such as
- ceramics
 - potteries
 - glassware
 - calligraphy



- Workshops / studios
- sacle modles,
- Photographs,
- Repilcas of paintings of
- Islamic historyas
- Permanaent exhibitions

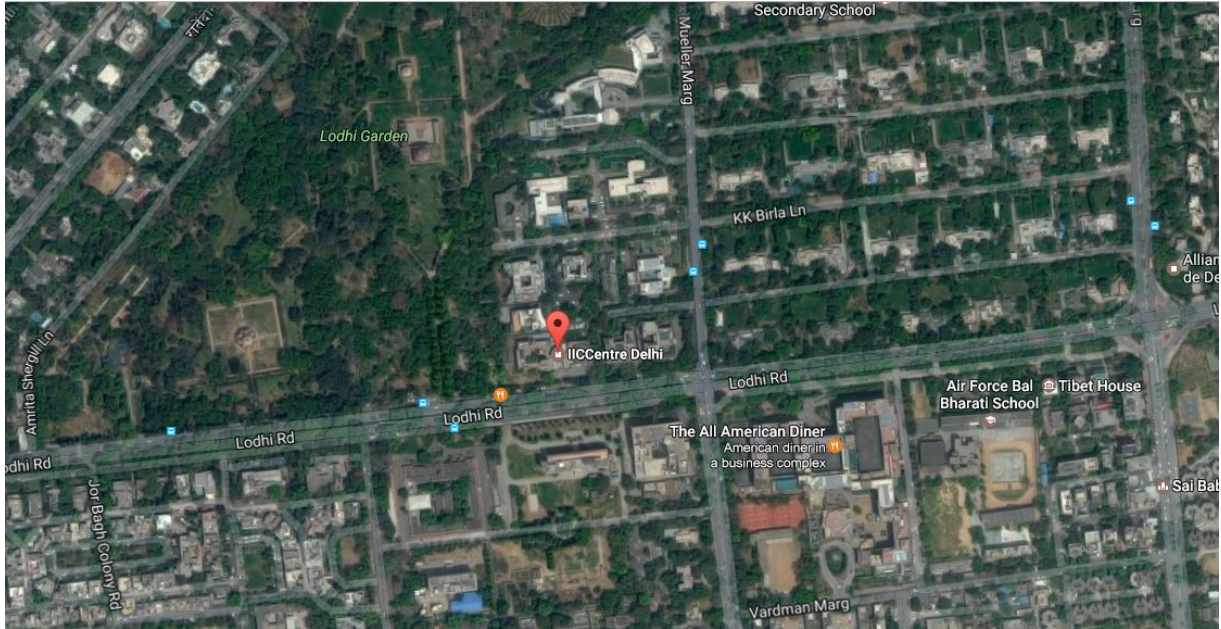
8. SITE INTRODUCTION

Kharghar, Beside central park

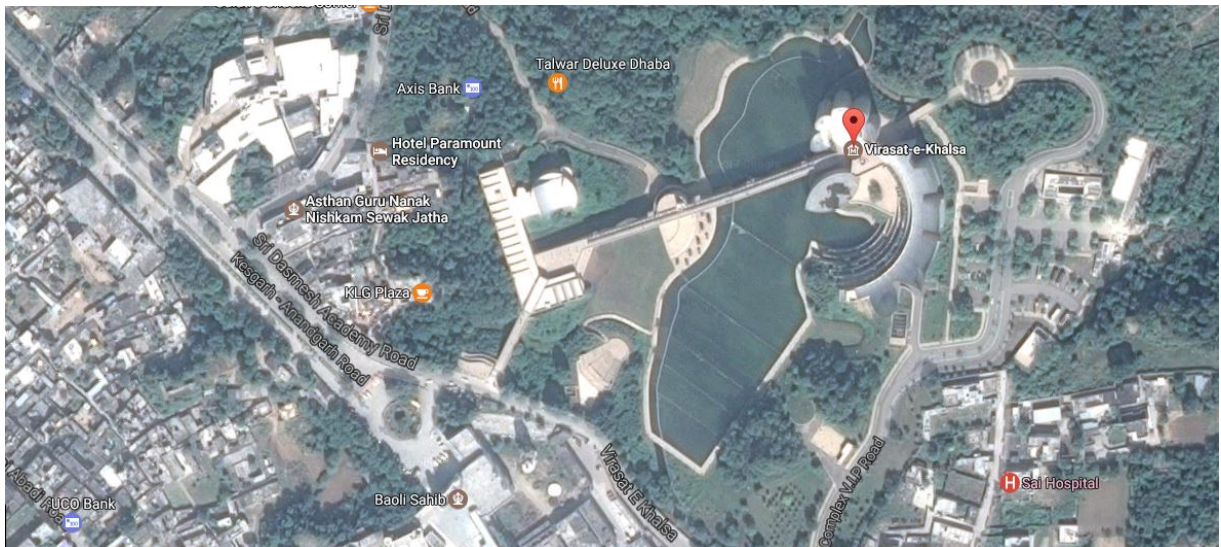


ISLAMIC CULTURAL CENTER

Site justification

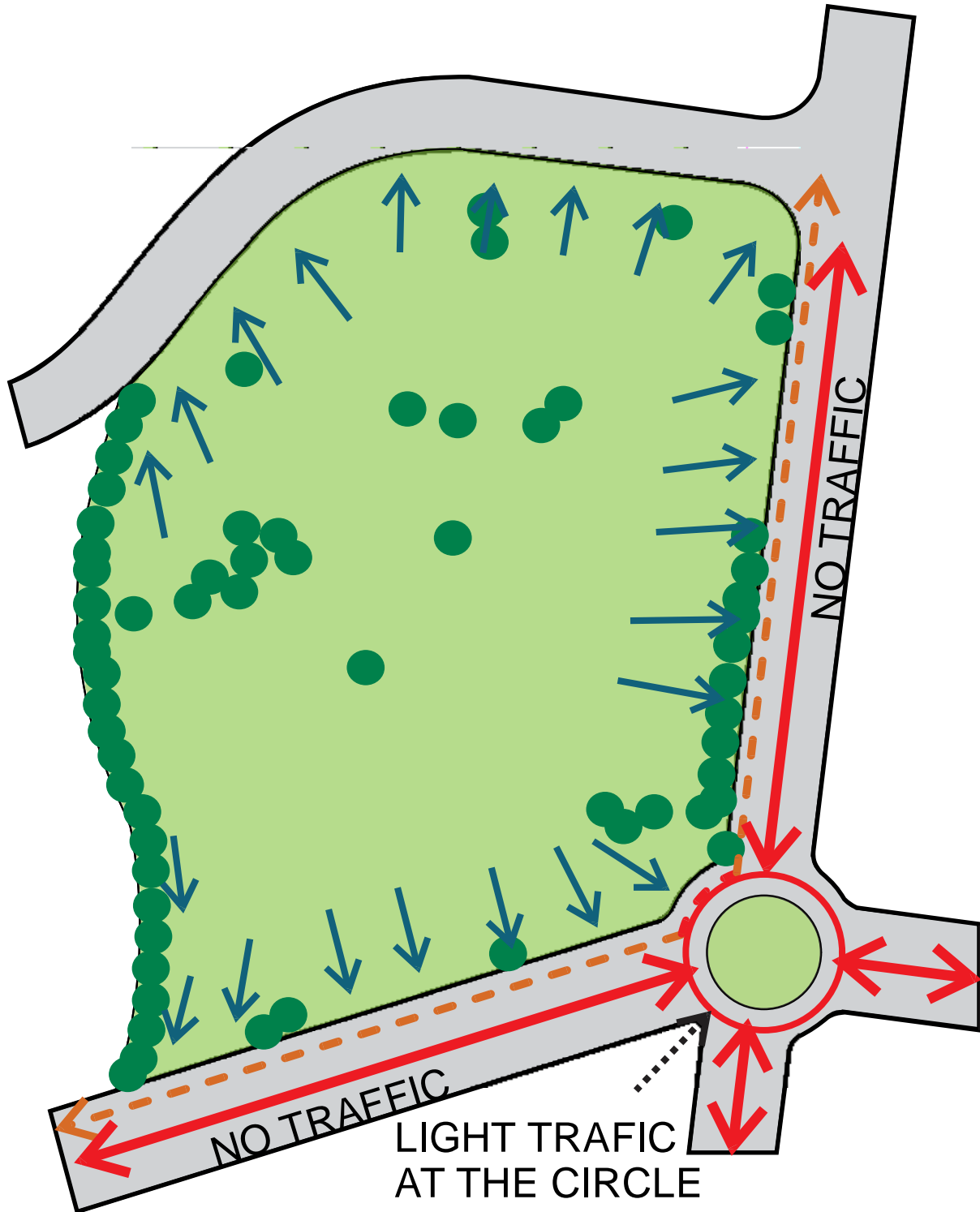


Site- Indian Islamic Cultural Center

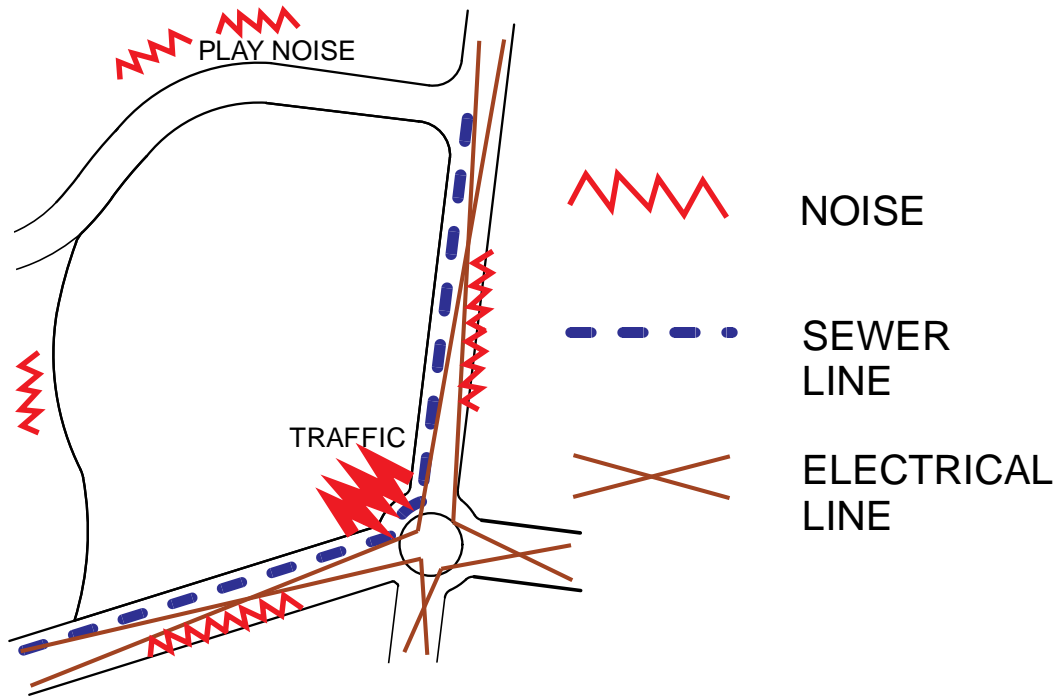


Site- Virasat- e- Khalsa

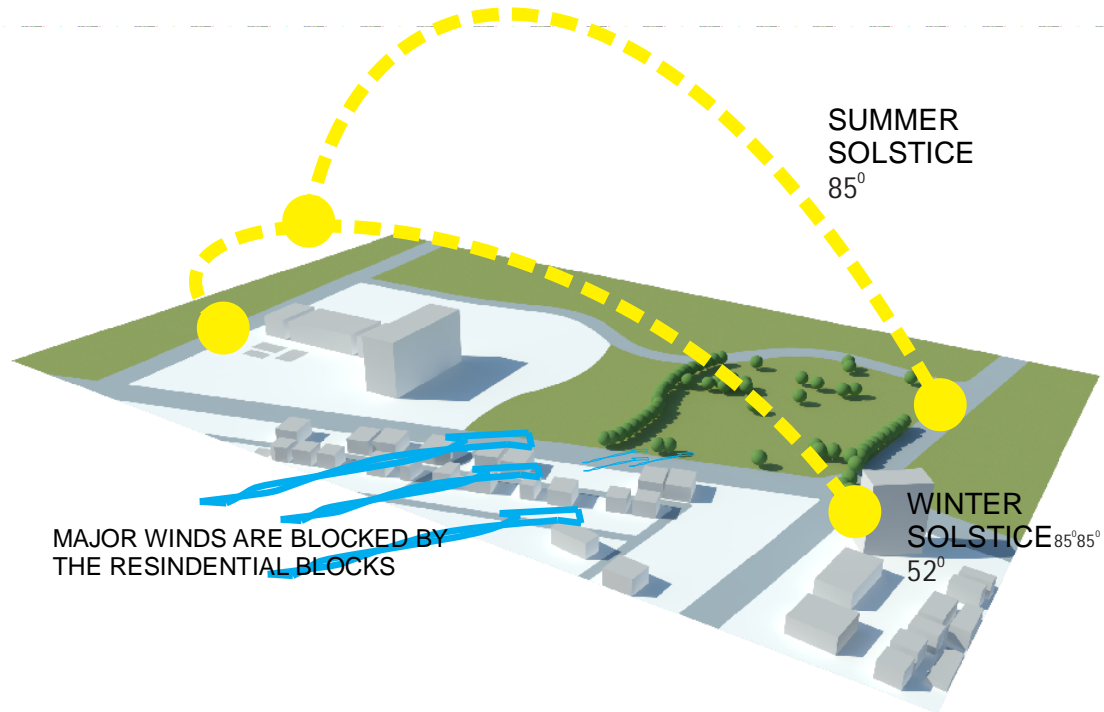
Site analysis



ISLAMIC CULTURAL CENTER



ISLAMIC CULTURAL CENTER



9. BIBLIOGRAPHY

[Http://www.metmuseum.org](http://www.metmuseum.org)

[Http://www.islamreligion.com](http://www.islamreligion.com)

[Http://www.peaceandislam.com](http://www.peaceandislam.com)

<http://www.newmuslims.com>