

THE RUMI  
CULTURAL  
EVENTS  
CENTRE



- Design for Winnipeg's Second Generation Muslims

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## ABSTRACT

The Rumi Cultural Events Centre explores how the built environment can reflect a cultural phenomenon such as the evolution of Muslim communities in Western secular society of Canada. The centre has been designed for second generation Muslims, whose simultaneous exposure to religious and secular values change their outlook on religion and culture (Greif, 2007; Amor, 2006, Hadjiyanni, 2007; Kohut, Allan & Wike, 2006; Akyol, 2011; Mandaville, 2001; Distin, 2001). They reinvent the notion of Islam in a secular context, and create a synthesis that embodies religiosity, culture and secularism. The Rumi Centre is a new typology of space that emerges from a need to synthesize the new Muslim identity and values in order to create a non-traditional cultural environment.

The Rumi Centre is not a religious institution. It is a culturally appropriate and contemporary events venue where forward looking and traditional Muslims come together with the local community. The centre's design language reflects the attitude of Muslims who embrace modernity and secular lifestyle but remain true to their culture.

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# I. INTRODUCTION

Overview

Purpose of the Practicum

Rationale

Research Questions

Learning Objectives and Methodology

Assumptions

## Overview

The Rumi Cultural Events Centre, located in Winnipeg, will be a new typology of space that incorporates venues for Islamic cultural as well as secular events, and will serve as a hub for immigrants, helping them to transition to a new society. The cultural programs of the Rumi Cultural Events Centre will include Eid celebrations, whirling Dervish performances, classes and lectures related to Islam along with secular events such as wedding parties, graduation celebrations, art exhibitions, theatrical performances, and various music events.

The venue will be open to all members of society. The centre will be a place where people can experience culture in a different, less traditional way. It is foremost aimed at forward-looking and progressive second generation Muslims who need a modern but culturally appropriate space. The centre will also attract more traditional first generation Muslims who will feel at home as the space will 'speak' to them in spiritual terms, and non-Muslim guests will discover Islam as a culture. The environment will be welcoming to Muslim newcomers who will have a chance to share the varied food traditions of different Muslim countries through community cooking classes. They will also have access to the centre's sport programs, such as indoor soccer and basketball, which will give newcomers a chance to meet and interact with the locals. These opportunities will be a both a celebration of home cultures and an adaptation to a new society, and the general community will get exposure to new cultures and learn about the complexity and richness of Islamic world. In addition to community services, the Rumi Centre will feature a gallery space with examples of Islamic material culture, restaurant that will offer a variety of Muslim dishes, and a small retail shop where the locals will be able to purchase hand-crafted gifts from Muslim countries.

The Rumi Cultural Events Centre, commissioned by the Aga Khan Foundation of Canada, will be a new construction that is inspired by the original design of the now demolished Winnipeg International Airport concourse building. Architectural components of the building such as the façade, structure and overall building footprint will be based on the original blueprints. Major change to the original design will come in the form of repurposing the interior of the building as well as additional structures in order to meet the programmatic requirements of the project. Reinvention of the building as an events centre signifies the appreciation of mid-century Modernism in Winnipeg and recognition of prominent local architects. Modernist language of the Winnipeg International Airport speaks to the simplicity and linearity of Islamic art and architecture (Jodidio, 2008, p. 32).

The move towards reincarnating a historic building can be seen as a gesture celebrating Modernism in Winnipeg. The city has a legacy of remarkable and sophisticated buildings designed by prominent architects. The Winnipeg International Airport terminal building was designed by Winnipeg architects Green, Blankstein and Russell in the International Style, and constructed in 1964 (Higgins & Rankin, 2012, p. 33). It was one of the first three airports in Canada commissioned by the Federal Government to embrace "the dawning of the Jet Age", a new form air transportation at the time (p. 33). The design of the building acknowledged the northern prairie landscape with its spacious and wide architectural features such as large mezzanine and extensive use of local materials such as Tyndall stone. It brought awareness about Modernism, architecture and public art to the local community, and soon became the pride of Winnipeg. With its minimalist colour and material palette, use of post-war Modernist furniture, sculptures and murals, the interior space of the terminal was reminiscent of an art gallery (p. 34). The building was a visual means of communicating progressive humanist aspirations in post-war Canada to visitors. For this reason the building also has a symbolic meaning as the place that welcomed newcomers to Winnipeg some of whom were immigrants who came in search of opportunities and new way of life.

The building will be located at 2445 Waverley St., Winnipeg, Manitoba, adjacent to the Manitoba Islamic Association which it will collaborate with organizing events for the public. The programmable area is 11756 sq. m. that spans the basement, main level and mezzanine. The simple rectangular shape of the building is flexible in terms of allocating spaces for different events and functions. The building will be oriented differently than at the original site, with its back façade facing south-west, in order to create sightlines to the prairie landscape, particularly, during sunset. Such orientation of the building will also allow to create a private, back patio space for outdoor functions.

## Purpose of the Practicum

The built environment plays an important role in the expression of cultural values. Architecture is "a revelatory art" that enables us to see intangible aspects of culture such as notions of the sacred (Eck, 2010, p.113). In his book *In Praise of Shadows* Yunichiro Tanizaki illustrates how the contrast between light and shadow in Japanese interiors reflects Shinto and Buddhist principles. The dim alcove of a Japanese room represents a tranquil space where sacred religious scrolls are hung and incense is burned, and alluded to the notion of Nirvana, the ultimate resting place for enlightened beings (Tanizaki, 2008, pp. 336-337).

The purpose of the practicum is to examine ways in which the built environment can reflect cultural phenomena. The phenomenon in question is the evolution of Muslim communities in Western societies such as Canada. The primary focus of the practicum investigation will be to demonstrate how the unique identity of second generation Muslims, characterized by their secular lifestyle and religious values, can be interpreted through interior design.

## Rationale

Since the purpose of this project is to interpret spirituality and culture from a non-traditional perspective, the emphasis on the design will be to employ non-traditional architectural language, and use Islamic ideas and motifs analytically, in contemporary ways. The Rumi Centre will become an appropriate environment that reflects and fosters the unique identity of second generation Muslims but also responds to the intellectual, cultural and societal needs of all Muslim and non-Muslim visitors.

Through its progressive interpretation of Islamic visual motifs and architectural vernacular, the space will become a way to communicate Muslim values and spirituality from a secular, non-traditional perspective. The centre's spatial programming will allow for various social interactions and cultural exchanges through diverse events as well as collaborations with local communities. These factors will become an affective catalyst in constructing a new knowledge of Muslim culture for the users of the space. The Rumi Cultural Events Centre will become an inspiration for first and second generation Muslims to challenge and reconsider traditional Islam as well as discover it anew while respecting spiritual values of Muslim customs. As an unusual environment, the centre will also allow the visitors to experience the progressive and secular aspects of modern Islamic cultures such as Sufism.

Precedents such as the Sancaklar mosque in Istanbul, Turkey, and the Aga Khan Museum in Toronto will be studied because they reflect new ways of interpreting Islam, spirituality and culture in a modern, more secular context. The Aga Khan Museum, designed by Fumihiko Maki for The Aga Khan Development Network, embodies the progressive Ismaili school of thought, and sets a tone for new secular direction in the Islamic world. The Agha Khan foundation was established to promote "the improvement of human life" through education, healthcare, social welfare and economic development in developing nations regardless of race, ethnicity, religion and gender ("About the AKDN," 2007). My project is inspired by the Aga Khan Development's social activism, and is named after Mevlana Rumi, Persian-Turkish philosopher and poet, who demonstrated spiritual devotion through mystic poetry

and meditation rather than traditional sermons and prayers. His poem inspires the proposed Rumi Cultural Events Centre:

Come, Come, Whoever You Are  
Wonderer, worshipper, lover of leaving.  
It doesn't matter.  
Ours is not a caravan of despair.  
Come, even if you have broken your vow a thousand times  
Come, yet again, come, come.

Rumi (PoemHunter.Com, n.d.)

## Research Questions

As I examine the modern evolution of Islamic culture and Muslim community in the West, and the role second generation Muslims play in this phenomena, my research will be formulated around the following questions:

1. How are secular values embraced and accommodated alongside cultural values?
2. Can the architectural language of the interior of a building inform a dialogue between the built environment and a new Muslim identity?
3. Can secular needs of second generation Muslims and non-Muslim guests be accommodated in a unifying and harmonious space without upsetting the traditional values of the first generation?

## Learning Objectives and Methodology

The learning objectives with this practicum as I seek answers to the research questions are as follows:

1. Discuss a new Muslim identity, in the context of the host secular society, and the way that this new identity defines a new approach and new values.
2. Study how architecture and design can contribute to society by reflecting abstract concepts in a built form.
3. Create an environment that is a harmonious representation of religious, cultural and secular values.

4. Form an understanding of Islamic culture, and careful consideration of Islamic and North American notions of private and public spaces during the establishment of programmatic functions of the Rumi Cultural Centre.

While the discussion of context and issues will define the research problems, the literature review will lay a foundation for the theoretical background of the proposed practicum. The precedent review will include examination of design languages of, and current trends in, secular Islamic architecture and interior design through examples such as the Sancaklar Mosque and the Aga Khan Museum. The Rumi Centre's programmatic features will be in part informed by the Rady Jewish Cultural Centre and Manitoba Grand Mosque in Winnipeg, Manitoba. These examples will provide a model and precedent due their relevance in terms of how secular and religious spaces can be combined in one environment thus creating a new typology. The Rady JCC features venues that host Jewish ceremonies such as Shabbath dinners as well as secular events that include jazz and theatrical performances, and a fitness centre while the Grand Mosque offers rentable spaces for secular functions, and sports facility ("About Rady JCC," 2015; "Community Services," 2014).

## Assumptions

In this practicum project I made two assumptions as I explored the issue of second generation Muslims in the West. The first assumption is that first generation Muslims who immigrated to Canada and other Western societies, originated from Middle East, Central Asia, Asia Minor, Africa, South Asia and South-East Asia. The second assumption is that first generation Muslims are parents of second generation Muslims who were born in Western societies.

The term 'second generation Muslims' or 'secularized Muslims' denote the children of Muslim immigrants who grew up in secular societies in Europe, the USA and Canada.

## 2. LITERATURE REVIEW

Context

Theoretical Framework

Spatial Implications for Practicum

## Context

### *Islam, Muslim Diaspora and Secular Second Generation Muslims in the West*

Review of literature on Muslim diaspora in the West suggests an evolution in the attitude toward Islam and Islamic culture. This attitude is characterized by transformation from a Muslim identity that associates with Islamic traditions towards a new identity that embraces Western secularism alongside religious values. At the forefront of this cultural transformation are second generation Muslims. Their dual identification with religion and Western secular values help them to become catalyst in redefining what Islam means in modern society.

Cultural theorist and sociologist Stuart Hall's argues that identity is in the constant state of reconstructing itself through negotiations of different, often conflicting, viewpoints with the individual and society (in Hadjiyanni, 2007, p. 14). Second generation Muslims integrate the parental tradition of observing religion with Western values that are adopted through education and other social factors. These two sets of values are often in conflict as suggested by Adi Greif, political scientist at Yale University, in her article titled *Double Alienation and Muslim Youth in Europe* (2007). She closely examines some of the root problems of alienation among young Muslims in Europe. Greif states that many European Muslims strongly adhere to Islam as a source of identity but also as a refuge from the alienation that European society imposes on them. The author also argues that many Muslim youth embrace the duality of their identity as being both Muslim and European, and strive to fit in just like any other young member of society. Muslim youth accept secular values while retaining religious values taught at home by parents and other community members, combining them to create a new Muslim identity. However, they often feel alienated because of discrimination by non-Muslim European communities due to the faith they adhere to, as well as by the Muslim community that considers them "too fragmented" and secularized (Greif, 2007, para. 7).

A survey conducted by Andrew Kohut, Jodie Allan and Richard Wike of Pew Research Center also derive similar conclusions (2006). Muslims in Europe, who are mostly first or second generation immigrants, are more worried about their economic well-being and unemployment than preserving their culture, and enjoy living in Western societies due to better human rights and more freedom than in their countries of origin (p. 3). The heightened sense of Muslim identity, which leads to adoption of extremist Islamic values, is the result of hostility from the locals towards the minority group. The authors suggest that, beyond economic well-being, the issue of hostility and extremism constitutes the biggest concern for Muslims in Europe. As a result, majority Muslims prefer "moderate version of Islam" in contrast to traditionalism (p. 9). Despite the retention or strengthening of their Muslim identity,

immigrants were willing to be European and Muslim, and adapt to Western values such as accepting the changing role of Muslim women influenced by Western secular ideas (p. 4).

Greif and Kohut, Allan and Wike's studies suggest that Muslims, particularly young second generation, are willing to negotiate between traditional religious and secular Western values in order to gain societal acceptance and understanding. In this process new Muslim values, new dual Muslim-European (or Western) identity, and a unique relationship with religion are created. Investigation of Muslim spaces such as home environments illustrates how these new phenomena emerge and manifest in the lives of Muslim immigrants. Author and Professor of Interior Design at Ryerson University Lois Weinthal captures the relationship between built space, culture and identity by stating that "(i)nterior space, spatial views, and architectural objects create the setting where internal and cultural dramas are played out" (2011, p. 502). Built spaces capture identity negotiations as these negotiations are translated into changes in spaces, artifacts and behaviours. Some of these negotiations happen in the form of changing attitudes towards private and public realms in Muslim spaces.

Home is regarded as a private realm in Islam, and the visual and auditory privacy, *sutra*, "is one of the recurrent, inescapable themes" in domestic life of Muslim Arab-Americans (Amor, 2006, p. 10). Professor of Interior Design at Virginia Commonwealth University Cherif Amor notes that Islamic notions of privacy are changing in home environments of Arab-American immigrants (p. 12). Although respect for *sutra* is observed in all Arab-American home environments, certain spatial elements of privacy, like the private entryway, along with other traditional decorations, and furnishings tend to disappear gradually in homes of immigrants who lived in the US fifteen years or more. According to Amor, a number of factors contribute to this phenomenon: motivation to be accepted by the American society, reducing stereotypes about Muslims, adoption of American lifestyle, dual-income households, changing roles of women and children obtaining higher education (p. 12, 14). Subtler implication of this observations is that ethnic Arab traditions that do not align with more fundamental religious concepts of privacy fade away although it is possible that even some religious beliefs of privacy become obsolete over time. In this process ethnic traditions add a new dimension to the problem of negotiating the secular Muslim identity and values, and render the issue even more complex and rich.

Despite facing difficulties by living in an unfamiliar environment, many Muslim immigrants display resilience in adapting to their host society. This is demonstrated in studies on Somali refugee housing conducted by Tasoulla Hadjiyanni, Associate Professor at the Department of Design, University of Minnesota. Unlike the Arab-

Americans, many Somali refugees in Minnesota, show a more conservative approach to housing: they prefer to rent as opposed to purchasing property because Islam prohibits paying interest on loans. Renting means that tenants do not have any power over changing their homes to fit their needs, and therefore, many Somalis felt they were far too constrained in their apartment units (Hadjiyanni, 2007, p. 13). However, these constraints do not deter the expression of Somali culture and identity as the apartment interiors are appropriated for Somali lifestyle by introduction of cultural and religious artifacts, separation of public and private spaces, and burning incense. Alternatively, traditions were adapted to fit the constraints of the environment as a measure to retain and communicate identity and cultural values to the younger generation (p. 16). Hadjiyanni suggests that to minimize these struggles and avoid stereotypes associated with cultural buildings, practical solutions to the design problems that affect cultural and identity expression should be implemented. In the case of Somali refugees, an exemplary solution could be creating apartment units with closed kitchens because women often have to cover their heads while cooking in front of guests (p. 21). These practical solutions increase the confidence and bolster dignity of immigrants and refugees because they would be interpreted as gestures of welcome and integration.

The above examples illustrate that as Muslims integrate into the fabric of Western societies, they face challenges of negotiating religious, ethnic and secular Western values. Although first generation Muslim immigrants are less flexible in adapting to the new environments, second generation Muslims display a greater willingness to identify with both societies that have different, often opposing values. This process is captured most notably in built environments where traditional religious notions of privacy give way to concepts of privacy that reflect a mediation between culture, religion and secularism. Nevertheless, religion and certain religious notions of privacy are unavoidable even as ethnic traditions tend to disappear over time, which alludes to the importance religion and culture play in the lives of all Muslims.

## Theoretical Framework

### *Overview*

(Continued on the following pages)



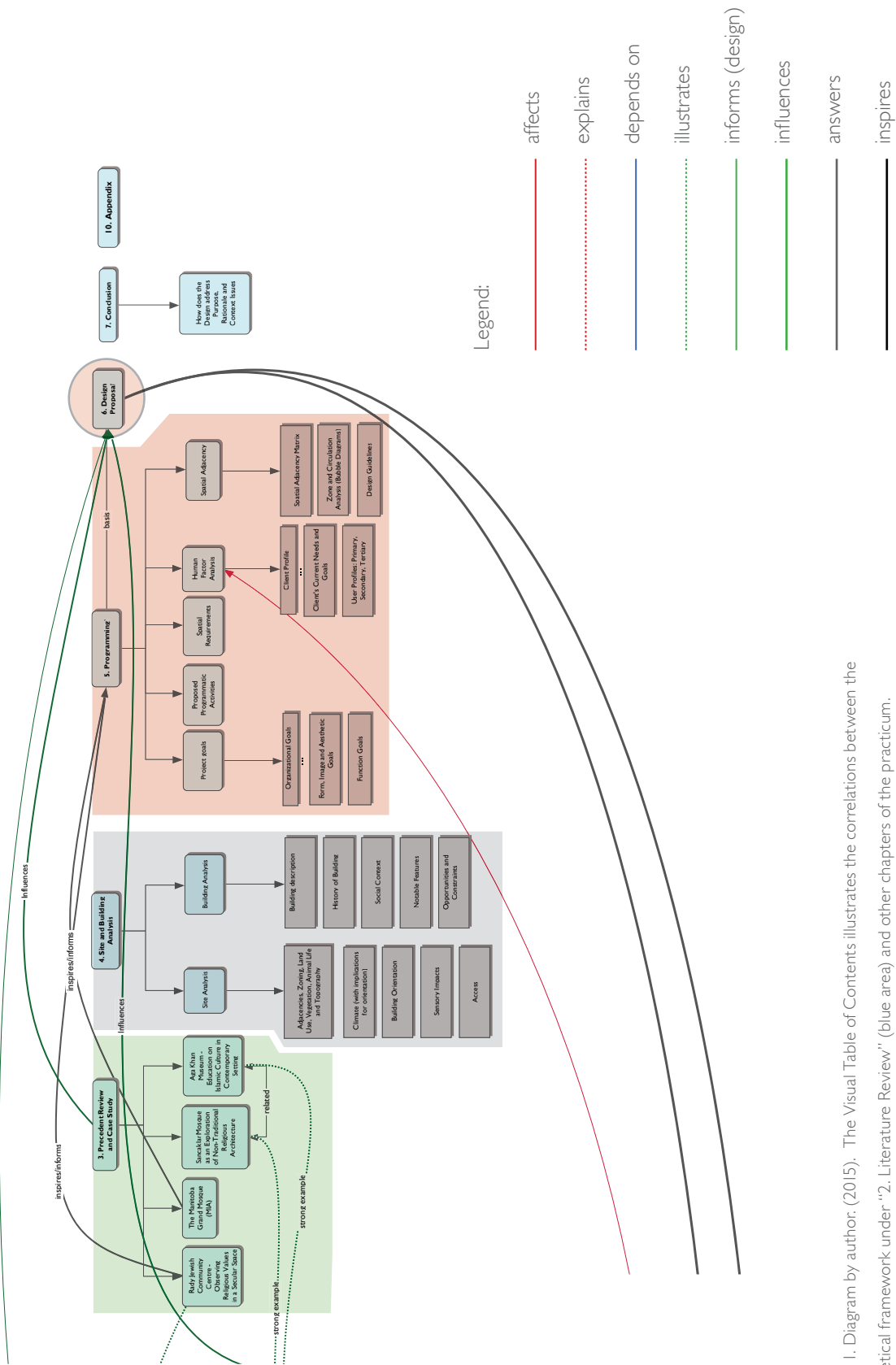


Figure 1. Diagram by author: (2015). The Visual Table of Contents illustrates the correlations between the theoretical framework under "2. Literature Review" (blue area) and other chapters of the practicum.

This portion of the literature review has been informed by concepts that support the idea behind the Rumi Cultural Centre. Concepts such as Muslim identity, Islamic cultural evolution, religion as a cultural and psychological phenomenon, and how these phenomenon reflects religious cultural architectural spaces will be analyzed.

As indicated in the **Context** there is strong evidence which shows that Muslim communities in the West are undergoing a cultural evolution (Amor, 2006; Akyol, 2011; Greif, 2007; Kohut, Allen, & Wike, 2006; Mandaville, 2001). This cultural evolution is characterized by the emergence of a new identity for secularized Muslims (Akyol, 2011; Pigott, 2008, Ibish, 2013; Mandaville, 2011), which becomes a foundation for reinterpretation of Islamic values and mindset. The literature suggests that second generation Muslims are catalysts in driving the cultural evolution of Islam.

As a result of the adoption of secular Westernized lifestyles, many second generation Muslims do not follow the Islamic traditions of their parents (Amor, 2006, p.1, 12), thus opening ground for reinterpretation of what Islam and Islamic culture mean today. However, despite distancing themselves from the traditions, secularized Muslims still identify as Muslims (Gref, 2007, para. 7; Kohut, Allen, & Wike, 2006, pp. 7-11). They live secular lifestyles, and are comfortable with the duality of their identity. Greif's (2007) study of European Muslim youth and Kohut, Allen, & Wike's (2006) analysis of the Muslim demographic in the West, suggest that seeing oneself as French and Muslim heightens the sense of belonging to European society. However, the studies also suggest that second generation Muslims see Islam as a source of refuge, self-exploration and spirituality. I believe this is due to the influence of their secular self, being outside the authoritative pressure to follow a more traditional form of Islam. This argument is supported by Akyol (2011, pp. 262-287) and Hazleton (2013) who suggest when Islam or any other religion, mystic moral code or philosophy, are removed from historic influences such as ethnic traditions, greater self-reflection, a heightened sense of self, and a moral code is evidenced in followers. Accordingly Islamic traditions, which are seen as extremist and harsh, are in fact a result of a centuries-long process of the dispersion of Islam. During this process many cultures and ethnicities that adopted Islam retained their pre-Islamic traditions, blending them with Islamic teachings to produce many forms of Islam. Some of the traditions would be considered quite inhumane by contemporary standards, argues Akyol (2013, p. 32). Akyol, along with Ibish, are themselves examples of secularized Muslims who embrace the changing face of the world, and call for reinterpretation and re-appropriation of religion to fit the standards of contemporary society. Their outlook should be regarded as an urge to look at religion as a philosophy, and learn from historical philosophical movements in Islam such as Sufism that interpret the religion as a source of spirituality rather than set-in-stone traditional system.

Theories from *Social Identity* by Richard Jenkins (2008), *Collective Identity and Expressive Forms* by David Snow (2001), and *Cultural Evolution* by Kate Distin (2011) presented in this review examine the concept of identity and cultural evolution from anthropological and sociological points of view. Understanding these core concepts will lay the foundation for the analysis of the identity I refer to as 'second generation Muslims in the West', sociological and anthropological cases for the emergence of this identity, and its influence on the cultural evolution of Islam.

Understanding Islam in its historical context reveals the reasons behind Akyol (2011), Hazleton (2010, 2013) and Ibish's (2013) urge to challenge traditional Islam by embracing secularism. This outlook also helps to develop a different perspective on not only Islam but all faiths by differentiating religious culture from ethnic traditions of non-religious origin, and discovering religion as an important and relevant human condition (Akyol, 2011, pp. 30-33; Le Corbusier in Britton, 2010, p. 14).

The Importance of religious thinking in shaping human psyche and forming moral judgment as well as acting as an "implication for behaviour" (Peterson, 1999, 13) will be discussed. Within this discussion axiomatic forces that give rise to religious, i.e. transcendental experiences will be analyzed in detail. This analysis will include psychologist Carl Jung's theory of archetypes, particularly, the Self and Shadow which translate into concepts of 'God' and 'Chaos'. As these archetypes are manifest in religious experiences, their imagery is often expressed in geometric built forms or pictorial representations as seen in religious buildings.

## *Second Generation Muslim Identity*

Second generation Muslims are forming a new understanding of religion (free from traditional influences) due to being exposed to secular Western lifestyle as suggested by Amor (2006) and Greif (2007) . Young Muslims who were born in the West are brought up with dual identities that shape their understanding of the world including the religious culture of their parents' countries. This understanding becomes the basis of cultural evolution of Islamic communities in the West.

Interdependent yet distinct, social and personal identities interact. They contribute to the formation of the collective identity of secular second generation Muslims that leads to creation of a new religious culture, constantly analyzed through the lens of secularism.

According to *The Oxford English Dictionary* the word 'identity' was derived from a Latin word *idem* which means 'the same' (Jenkins, 2008, p. 16). Identity in relation to objects means sameness based on shared attributes, and

continuity of that sameness. The concept of 'human identity' is different in the sense that humans are 'identified' in social interactions (Jenkins, 2008, p. 16; Snow, 2001, p. 2). Humans identify their similarities and differences only when they socially interact with other humans, thus establishing their identities. The 'human identity process' involves categorization of other humans, and attributing oneself to another person or group of people (Jenkins, 2008, p. 17).

Snow defines three conceptually different types of identities that are interrelated and often overlap: social, personal, and collective identities. Social identities are assigned to individuals by others in order "to situate them in social space." (Snow, 2001, p. 3). They often manifest in social roles like 'engineer' or 'father', and wider range of social categories such as gender groups or ethnicities. Personal identities involve self or external declaration of meanings and characteristics that are unique to that person. Although personal identities may emerge from social identities, their semantic differences still render them distinct identities. Collective identities are also related to personal and social identities. Snow suggests that at the foundation of any collective identity lies the sense of "one-ness" or "we-ness" (Snow, 2001, p. 3). The "we-ness" embodies meanings or attributes shared by a group or collectivity. "Collective agency" is a term that refers to collective action that "we-ness" encourages. Thus Snow's further defines collective identity as being "constituted by a shared and interactive sense of "we-ness" and "collective agency." (p. 3).

Snow's definitions of the three identities infer that collective identity emerges with constant interaction of group members' personal and social identities, and to an extent, personal and social identities need to be in accordance for collective identity to exist. This suggests that being born to an immigrant, often traditional, Muslim family as well as growing up in secular Western society constitute two opposing social identities. Snow's analysis suggests that the personal identity of second generation Muslims opposes both social identities but also wants to be associated with elements of both. Personal identity here should be regarded as a reflexive and analytical process that tries to compromise and combine opposing (Jenkins, 2008, p. 125) elements. There are several factors that influence this reflexive process such as impression management, conformity, conformism (Jenkins, 2008, pp.72, 125), traditional concepts of values (Cauquelin, Mayer-Koenig & Lim, 1998, pp. 1-17), the concept of duty (Ghai, 1998, pp. 21-31), and metarepresentation (Distin, 2011, p. 5), which will be discussed later. As a result of interaction between social identities and personal identity, patterns of a new collective identity for secular second generation Muslims start to emerge. as illustrated in Figure 2. This new identity synthesizes values from both cultures, then re-appropriates those values to fit the demands of its surroundings. In this regard, personal identity has a direct

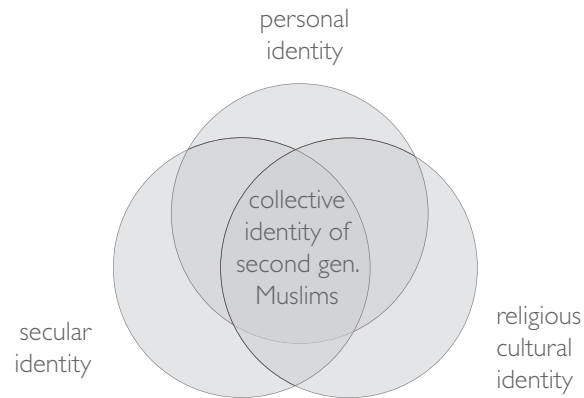


Figure 2. Diagram by author. (2015). Formation of collective identity of second generation Muslims.

correlation to and overlaps with collective identity which is a synthesis of opposing social identities.

In all instances, second generation Muslims identify equally with both secular Western societies as well as the religious communities of their parents but the identification involves 'borrowing' of elements from each culture in order to create a new religious culture, community and identity, contributing to the evolution of Islamic communities in the Western world.

Cultural theorist and sociologist Stuart Hall's argues that identity is in the constant state of reconstructing itself through negotiations of different, often conflicting, viewpoints with the individual and society (in Hadjiyanni, 2007, p. 14). This argument suggests that collective identity has a reciprocal relationship with personal and social identities. It becomes projected onto individual lives as well as society through social interactions, negotiations and collaborations. Cultural spaces and hubs, where these actions occur, play an important role in this process.

Group identity is a sociopolitical construct and is based on the constant debate and dialogue that revolve around the question "who are we?" (Mandaville, 2001, p. 170), which is in accordance with Hall's idea of identity negotiation. Mandaville elaborates that within the Muslim diaspora in the West the struggle to answer the question is stronger compared to a society with Muslim majority (2001, p. 172). Situated outside their cultural and ethnic hegemony, Muslims in the West have better chances of creating ideological conflicts, questioning traditions, and debating on intracultural issues, most often observed in less formal milieus such as weddings, religious rituals and ceremonies (pp. 171, 172). These actions lead to a strong and emotional search for identity as the diasporic community adapts to new circumstances. As a result meanings and boundaries of culture expand, giving a new definition for its identity. Such cultural and identity evolution is exemplified in Mandeville's reference to diasporic

Muslims of Europe as 'culturalist', or 'cultural', Muslims who have ethnic and historic ties to Islam but do not practice it in the traditional sense. This definition strongly coincides with and expands my description of the collective identity of second generation Muslims in that homogenization of the group happens based on the idea of Muslim unity rather than on the group members' ethnicities or traditional religious practices (Mandeville, 2001, p. 171), and they achieve this using Western 'tools', symbols or institutions such as the common European language, secular habits or new media (p. 173).

Muslims in the West thus become 'cultural Muslims' who are capable of analyzing religious, cultural and secular values into a synthesis which I have referred to as a new collective identity and new values of second generation Muslims. It is achieved through a complex array of processes such as social interactions, negotiations and collaborations.

### *Metarepresentation*

While factors such as duty, impression management, and conformism help cultural Muslims to retain religious and cultural values, the analytical process of negotiation, that changes their outlook on religious culture, is attributed to metarepresentation. It is a more prevalent factor of the analytical process because it is afforded by the secular circumstances that the Western society offers, and alludes to a shift in thought patterns.

Cultural theorist and psychologist Kate Distin defines metarepresentation as a way of

...thinking not only about the content of our representations but also about the representations themselves, lifting information out of its original context, reflecting on it in the abstract, choosing how best represent it and in what medium. (2001, p. 6)

This statement infers that if a religion is a form of cultural representation of values, beliefs and traditions, then metarepresentation is the means of interpreting this cultural representation that embodies the interpreter's point of view. It is an integral part of cultural evolution, which Distin argues as the process of transmission of information from generation to generation (p. 5).

Second generation and other progressive Muslims, who are influenced by secular values such as freedom of expression, can reflect on the content of information passed on by the Islamic community, and understand

the underlying meaning outside the hegemony of Muslim-majority society. Media that serve as the tools for metarepresentation are education (pp. 7, 179), secondary language or bilingualism and alternative environments where religion is practised:

...language acquisition provides learners with access to a particular culture, and...their subsequent use of that language affects their behaviour by priming them to interpret the world through a particular cultural lens. (Hong et al in Distin, 2001, p. 83).

These media allow second generation Muslims to look at their culture from a new perspective, and understand abstract and complex notions in their own terms, and express them in new creative ways. While metarepresentation preserves the essence of Islamic cultural information, it also diversifies means of cultural expression.

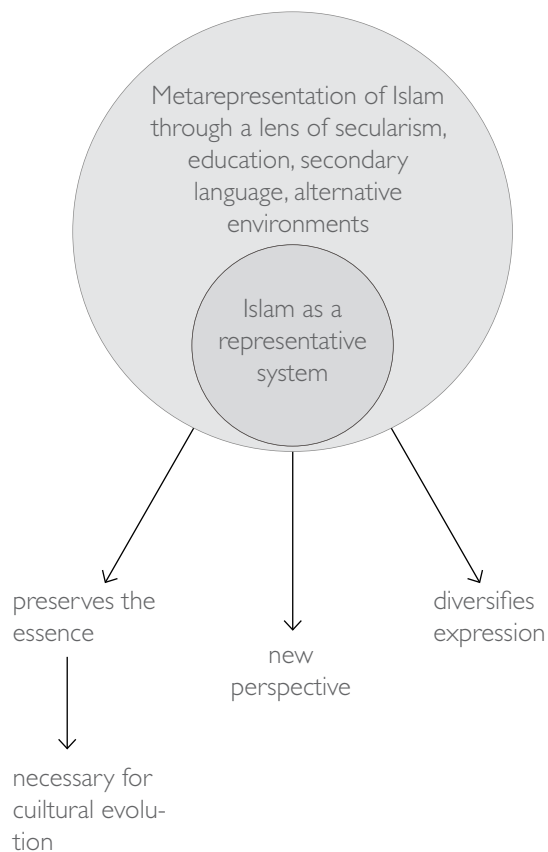


Figure 3. Diagram by author. (2015). Metarepresentation of Islam by second generation Muslims.

Metarepresentational thinking has produced a considerable shift in thought in Muslim communities that embrace secular values. It has opened a dialogue about what secularism means in religious culture. For example, countries such as Turkey are highly secular in their internal and external politics due to many factors including their proximity to Europe. In the case of Turkey, where East meets West, the society has succeeded in creating a sociopolitical environment where both religion and Western values, including secularism, co-exist thanks to the introduction of progressive ideas (Akyol, 2011, preface). Turkey has addressed religion from the perspective of secularism, i.e. religious pluralism (Ibish, 2013, para. 2), and attempts to reinvent Islam and secure its future alongside contemporary ideas have been largely successful. BBC Religious Affairs correspondent Robert Pigott (2008) describes one example of reinventing Islam in Turkey. He writes how the “Ankara School” of theology that began reinterpreting religious texts, the Quran and Hadiths (prophet's sayings), in order to ‘update’ the religion, i.e. to re-appropriate the texts to reflect the current complex state of the world. The purpose, Pigott states, is to understand how secular ideas fit within religious teachings. This example shows that many religious scholars of Turkey (those who are well versed in secular issues) have developed a new perspective on religion, while stressing its anthropological and spiritual importance in shaping the modern Turkish society.

Metarepresentational paradigm also suggests that progressive Muslims challenge traditionalism by “freeing (cultural information) from its old patterns of discretization and altering the ways in which we can conceptualize it.” (2001, p.172). In his book titled *Islam without Extremes* (2011), religious scholar and journalist Mustafa Akyol displays a critical approach to Islamic culture with a purpose of rediscovering the religion in the contemporary context.

Akyol links traditionalism in Islam to the culture of authoritarianism and sociopolitical structure rooted in Middle East, birthplace of Islam (2011, 29-32, 103-116). Akyol is an advocate for change in the world of Islam where religion should be a spiritual path rather than a political agenda. He urges the reader to reinvent religion as a fluid and dynamic force which can adapt to the constantly changing world, and up-to-date with the needs of today. This urgency emerges as a reaction to oppressive religious practices such as religious policing in Saudi Arabia that corrects un-Islamic behaviour, and force people to pray in mosques, or women to fully cover their bodies. In Iran religious clerics exercise absolute power over people by, for example, forbidding them to install satellite dishes on rooftops in order to prevent access to Western media. Such cases of authoritarianism can be observed in many Muslim fundamentalist societies. Although other Muslim countries are not as extreme as in these examples, Akyol argues that there is still a sense of restriction of freedom in Muslim majority societies, while Muslim community in

general has little tolerance for criticism of its religion (2011, p. 30). All these illustrations paint a picture of Islam that is associated with repression, intolerance, suppression, and violence.

Akyol argues that many traditions and customs in Islam are in fact non-religious in origin including those that oppress gender. For example the practice of genital mutilation among Muslims in North-East Africa predates Islam, is well documented, and not mandated by any religious teaching (Akyol, 2011, pp. 31-32).

Due to a large number of interpretations of holy book in Islam, the Koran, arbitrary additions to Hadiths, Prophet Muhammad's didactic sayings, and fourteen centuries of cultural influences of ethnicities that adopted the religion, Islam evolved beyond recognition, (p. 33). Akyol argues that other religions also witnessed a similar past, and therefore the concept of religion should be approached with open mindedness and without bias.

The case for challenging traditionalism emerges from an effort to define the meaning of Islam today among second generation Muslims. This was illustrated in Amor's study of Arab-American home interiors which indicated that second generation Muslim Arabs do not follow traditions to the extent that their first generation immigrant parents do (2006). It was also a subject of Greif's study of European Muslim youth that accepts its dual identity (2007). These examples implied that young, progressive Muslims challenge traditional Islamic anti-secularism by accepting Western secular values, and yet they adhere to Islam as a source of identity and spirituality. Greif's study was further verified by Kohut, Allen and Wike's findings that European Muslims often identify themselves equally as European as well as Muslim, and "prefer moderate versions of Islam" (2006, p. 9). The moderate version of Islam is a result of metarepresentational thinking by Muslims immersed in Western societies. Removing traditional aspects of religion, and rethinking its relevance in the modern world (Pigott, 2011) can be regarded as advocating for a new vision of Islam, a new "representational system" of core Islamic values (Distin, 2001, p. 172).

The struggle to create a moderate version of Islam is not a recent phenomenon. Medieval rationalist Qadari and Mutazalite movements, esoteric Sufism and progressive Ismailism (Akyol 2011, pp 88-90; The Aga Khan in Jodidio, 2008, pp. 6-10) explored the concept of free will in relation to spirituality, and epitomized the secular approach in Islamic thinking. All of these movements were a direct response to the traditional view of Islam, and contributed to the evolution of Islamic thought.

Inclusion of Rumi's poetry in the introduction is not a coincidence. With this poem, prominent and well-known Sufi poet and mystic, Jalal al-Din Rumi (also Mevlana Rumi, or simply Mevlana) captures the essence of the Sufi philosophy. It signifies acquisition of intimate knowledge of God through ritual meditations, renunciation of the world, arcane spirituality, piety, humility (Wolper, 2003, p. viii), open-mindedness (p. 1, 5), and intellect (p. 102).

In her discussion of Sufi lodges, or **tekkes**, in Anatolia, historian and scholar of Islamic culture Ethel Sara Wolper implies that Sufi philosophy of tolerance and acceptance has been widely observed since the medieval ages. This led to diversification of Islamic practices and debates regarding the subject of religion and spirituality in the region (2003, p. 8, 12). In many cases, these lodges, that were places of congregation for devotees, scholars, and even non-Muslims and Christians, were used as centres of resistance against implementation of strict Islamic way of life by Seljuk rulers (p. 11). The dervish lodges united people from different backgrounds, and in doing so they helped to bridge the cultural barriers.

Like their historic counterparts, the modern Mevlevi Sufi lodges in Turkey invite the general public, regardless of faith, to experience esoteric dances of whirling dervishes and listen to meditative songs, and allow to see a different side of Islamic spirituality. Mevlevi order founded by Mevlana Rumi in 13<sup>th</sup> century in Konya, now Turkey, and in his poetic commentaries on the Qu'ran, known as **Masnavi**, he urged a personal and individual relationship with God. This was in contrast to the traditional, legalistic and communal approach to piety as expounded by religious scholars. Rumi advocated for inward reflection and meditation as the path to spirituality, and developed rituals and ceremonies such as **sema** that would enable his disciples to experience such a state (Lewis, 2003, p. 21).

Dervish lodges were a medium of metarepresentation for Sufis to express their open-minded interpretation of Islam. These environments allowed for analytical thinking, social interactions and collaborations in order to explore a spiritual dimension of Islam. They implied that Islam was never meant to be a static doctrine immune from criticism or analysis, and challenging it with secular ideas is not only permissible but also necessary (Hazleton, 2013). It is necessary in order to ensure the evolution of Islamic culture, and to establish its relevance in the contemporary world. Hence second generation Muslims' metarepresentational rejection of tradition while forming new views of the religion seems significant.

The renewed interest in Rumi's ecumenical philosophy is evident in both the East and West thanks to the work of scholars such as Shebli Nomani, Muhammad Iqbal, Homai, Pir Vilayat Khan, Jelaluddin Loras, George Gurdjieff,

Helen Luke, Abdol Reza Arasteh and many more. Although in the West Rumi is seen as a non-parochial religious figure, whose teachings reach beyond any religious affiliation, he is also gaining popularity the modern Islamic world.

In Turkey all orders of Sufism and their rituals were banned in the secular reforms of 1925 under Ataturk but Mevlana's lodge and mausoleum in Konya continued to operate as a museum. In the 1950's the Turkish government and public started to realize that Rumi, Sufism, Mevlevis and their rituals are a part of not only Turkish heritage but also the whole Muslim world. For this reason the dervish dances and other rituals were brought back, and instantly became popular among both Muslims and non-Muslims while pilgrims from other Muslim nations started to visit Rumi's tomb and started treating it as a sacred site. Scholars such as Abdalbaki Golpinarli and Muhammad Iqbal also brought a modern scholastic and literary dimension to the study of Rumi's work, and Muslim psychoanalysts such as Abdol Reza Arasteh did a research on the Mevlevi philosophy, its self-actualization and phenomenological qualities (Lewis, 2003, pp. 467-489, 499-524). No matter what form Sufism revival takes, it is evident that Sufi thinking lives on in the unconscious of the Muslim public, and emerges as the need for spirituality and evolution of Islamic thought is heightened.

Challenging traditions, as a means of reimagining religious thinking, also has implications for built form.

Metarepresentation is the process of creating a new representational system. In this sense architecture and design become novel representations of a new cultural phenomenon that challenges Islamic tradition through built form, pattern, and proportions.

### *Religious Spirituality and Its Spatial Expressions*

Islam, like many religions and mystic traditions, is about spirituality and realization of the transcendent qualities of life. Religion also helps to formulate the moral judgment necessary to function in society. Psychologist Jordan Peterson explains that mythology, which comprises the root of religious thinking, acts as an "implication for behaviour" (Peterson, 1999, p. 13) and that religion, unlike scientific enterprise, attempts to describe the world and reality not as a place full of objects but rather as a place to act.

Swiss psychoanalyst Carl Jung developed a theory of archetypes describing fundamental psychological structures or patterns that influence human behaviour and viewpoint of the world, including those that give rise to religious thought (Douglas, 2008, p. 21; "Concept of Archetypes at Carl Jung", n.d.). He called them "archetypes" and they have strong implications for the emergence of religious imagery as seen in sacred spaces. The concept

of archetypes becomes a filter through which I analyze the shift in representation of sacred imagery in the contemporary setting. The contemporary symbolic representation of Jungian archetypes found in religious sacred architecture reveals a shift towards an analytical mindset as seen in examples such as Sancaklar Mosque by Emre Arolat Architects and The Church of The Light by Tadao Ando.

Jung's archetype referred to as the Self and Shadow are the focus of my discussion. As equivalents of the concepts of 'God' and 'Chaos', these archetypes have shaped the vision of sacred space most significantly. This analysis will benefit the practicum as it will influence the way the design language addresses spirituality and transcendental qualities of the human psyche.

Sacred built environments such as churches, mosques, synagogues and temples represent attempts to formalize the experience of spirituality. Spirituality marks the dimension of human life which transcends time and space, and Le Corbusier refers to it as a "fundamental human condition" (Britton, 2010, p. 14). Twentieth century humankind has seen the erosion of the role of religions only to witness the emergence of a religion-like phenomena. Some of these phenomena manifested in an increased interest in Eastern philosophies like Buddhism, while others included seeking alternatives to spirituality in ideologies such as Nazism, in which personas like Adolf Hitler became projections of god-like images (Peterson, 2014, 10:50). Carl Jung, prominent twentieth century Swiss psychologist, noted the emergence of these phenomena, determining that it is in human nature to construct conceptual meaning (Ulanova, 2008, p. 321). In his clinical practice Jung noted that patients with psychological problems became ill because they lost their ability to construct meaning through means of abstraction (320). The meaning of life is sought through abstract connections one makes between conscious ego and the deepest layers of the unconscious (p. 316). Jung was interested in these layers of the unconscious which he referred to as archetypes or collective patterns of behaviour, and this concept became the focal point of his analytical psychology.

Jung developed the concept of archetypes in an attempt to explain psychological symbols of human behaviour. He postulated that the unconscious part of the human mind produces symbols or images as a result of trying to understand the complexity of life (Sahakian, 1977, p. 105).

Religious architecture and interior spaces often symbolize and are formal representations of two of the primary Jungian archetypes: The Self and Shadow. However contemporary religious buildings such as the Sancaklar Mosque by Emre Arolat Architects and Tadao Ando's Church of Light capture these archetypes differently compared to historical counterparts such as Gothic churches like the Abbey Church of Sainte-Marie-Madeleine or 17<sup>th</sup> century

Sultan Ahmet Mosque in Istanbul. The modern buildings not only celebrate the notion of God but also express the architect's analytical interpretation of God and embody a human element. Historical building act as direct references to divinity, and seem to impose this notion on the occupants of the space.

The Self plays an essential role in both historical and contemporary religious sacred architecture because it directly correlates to the notion of 'God'. Jung defines the Self as one of the dominant "centres of energy and imagery working on us from within", and it represents the wholeness of the person's mental state "of which the conscious ego is only one essential part" (Hart, 2008, p. 96). The Jungian Self archetype is a continual dialogue between the vast unconscious and the contained conscious parts of the mind. This dialogue is not merely a reductive process in which the conscious mind attempts to rationalize the unconscious but rather respects and accepts the unconscious as an abstract entity that exists outside of rational reductionism. Within this process the 'God' image manifests itself in the moment when the unconscious, as the infinite universe, comes in contact with the conscious. According to Ulanov the image of this moment is 'the centre' where God resides, and hence God is the centre around which the universe unravels and revolves (2008, p. 317).

This image of God is very powerful because, while it is abstract, it can creatively be translated into a spatial form. In many religious traditions mandala or "magic circle" signifies the Self as an "undifferentiated unity and integrated wholeness" (Salman, 2010, p. 58). Early Christian churches adopted the Roman temple typology, seen in Pantheon, with circular plan and domed ceiling because it represented the Christian idea of the infinite universe with God in its centre (Scully, 2010, p. 34). Enclosure created by the circular plan also resonates with the archetypal mandala. The Circle and the sphere have no beginning nor end, and the line that delineates a circular form is uninterrupted. Scully states that in early Christianity God resided and came in contact with masses inside this circular form which symbolized infinity and became the essence of the Christian church typology. As God was revealed inside the 'infinite' space, it provided people with protection, meaning and enlightenment by keeping chaos and disordered nature beyond the walls. Order prevails within the walls of church: another manifestation of the Self archetype. Jung named chaos as the Shadow archetype which can be visualized as darkness, unknown and untamed nature and Lucifer – all part of the unconscious of every human being. The tension between the Shadow and Self, Satan and God, order and chaos, human and nature is most visible in Gothic churches such as the Abbey Church of Sainte-Marie-Madeleine. Here large mosaic windows fill the space with different hues of light, reflecting off ornaments which tell the story of orderly patterning of natural elements (Figure 1; Scully, 2010, p. 35). In this space the Self triumphs over the Shadow in the way light fills the dark corners of the church, and the attention is drawn

to the semi-circular altar, the most illuminated part of the space, where crucified Jesus is suspended in the aura of light, another image of the Self.

Islamic architecture adopts a similar approach to represent divinity in its sacred spaces, as seen in the Sultan Ahmet Mosque in Istanbul (Figure 2). In this space God's presence is felt in the permeating light, colours, motifs and hemispherical geometry of the dome. Islamic sacred spaces are traditionally devoid of any pictorial



Figure 4. Francois Verillon (Photographer). (1976). Nave of Abbey Church of Ste.-Marie-Madeleine looking toward the Gothic choir [digital scan of the original photograph], Creative Commons license, Retrieved October 23, 2015 from [https://en.wikipedia.org/wiki/Vézelay\\_Abbey#/media/File:Nef\\_de\\_la\\_basilique\\_de\\_Vézelay\\_à\\_14h27\\_le\\_23\\_juin\\_1976.jpg](https://en.wikipedia.org/wiki/Vézelay_Abbey#/media/File:Nef_de_la_basilique_de_Vézelay_à_14h27_le_23_juin_1976.jpg)

representation of God because it is thought that the transcendent quality of the divine cannot be expressed in human form created by other humans. In this instance upward gestures, geometric forms and abstract calligraphic motifs become a powerful means of conveying the presence of divinity in such spaces.

While traditional religious spaces are successful in communicating the Self archetype, they focus excessively on the ordered and structural aspect of the Self, and the overwhelming theme becomes the triumph of the Self,



Figure 5. Photograph by author. (2014). Interior of Sultan Ahmet Mosque in Istanbul [digital photograph].

the element of order, over the Shadow, the element of chaos. But the previous discussion on Jungian archetypes reveals that the relationship between contrasting elements is the underlying principle of the Self archetype. It is logical that the relationship between the Self and Shadow should also emphasize harmony and balance that acknowledges that one justifies the existence of the other. Ulanov analyzes the relationship of God to Satan by stating that evil is part of God's nature (2008, p. 327). She further says that "God's nature is complex and it bears its own shadow. It needs human beings, with their focused body-based consciousness, to incarnate these opposites of divine life and thus help their transformation" (p. 327).

Such an analytical thinking is embedded in contemporary religious architecture which utilizes a non-traditional and post-structural mode of conveying the concept of divine. The result is a heightened sense of spirituality that stems from acknowledging the Self and Shadow as co-existing entities. This thinking can also be attributed to the force of metarepresentation, i.e. rethinking its relevance in the modern world while removing traditional aspects of religion



Figure 6. Thomas Mayer (Photographer). (2014). Sancaklar Mosque prayer hall, [digital photograph], Used with permission obtained September 16, 2015. Purchased September 16, 2015 from <http://thomasmayerarchive.de/>.

in order to ensure its evolution. An example is the Sancaklar mosque by Emre Arolat Architects which represents a departure from the traditional dome and minaret vernacular of Ottoman Islamic architecture (Figure 3; Pepitone, 2013). Instead the focus becomes the strong gestures that choreograph the descent of the visitors into a cave-like structure where one discovers a dark space with a cascading ceiling and brightly illuminated wall. The intent of the space is to evoke rediscovery of Islamic spirituality in a non-traditional way: all typical associations such as repetitive calligraphy motifs are removed except for one symbol. The ceiling which suggests the traditional dome is elongated and decentered, unlike the perfect hemispherical domes of Ottoman mosques. The ceiling, which is the symbol of the Shadow archetype, brings the element of imperfection into the space emphasizing the symbiotic relationship between chaos and order; human and nature. The wall denotes the direction of prayer, and draws the gaze upward

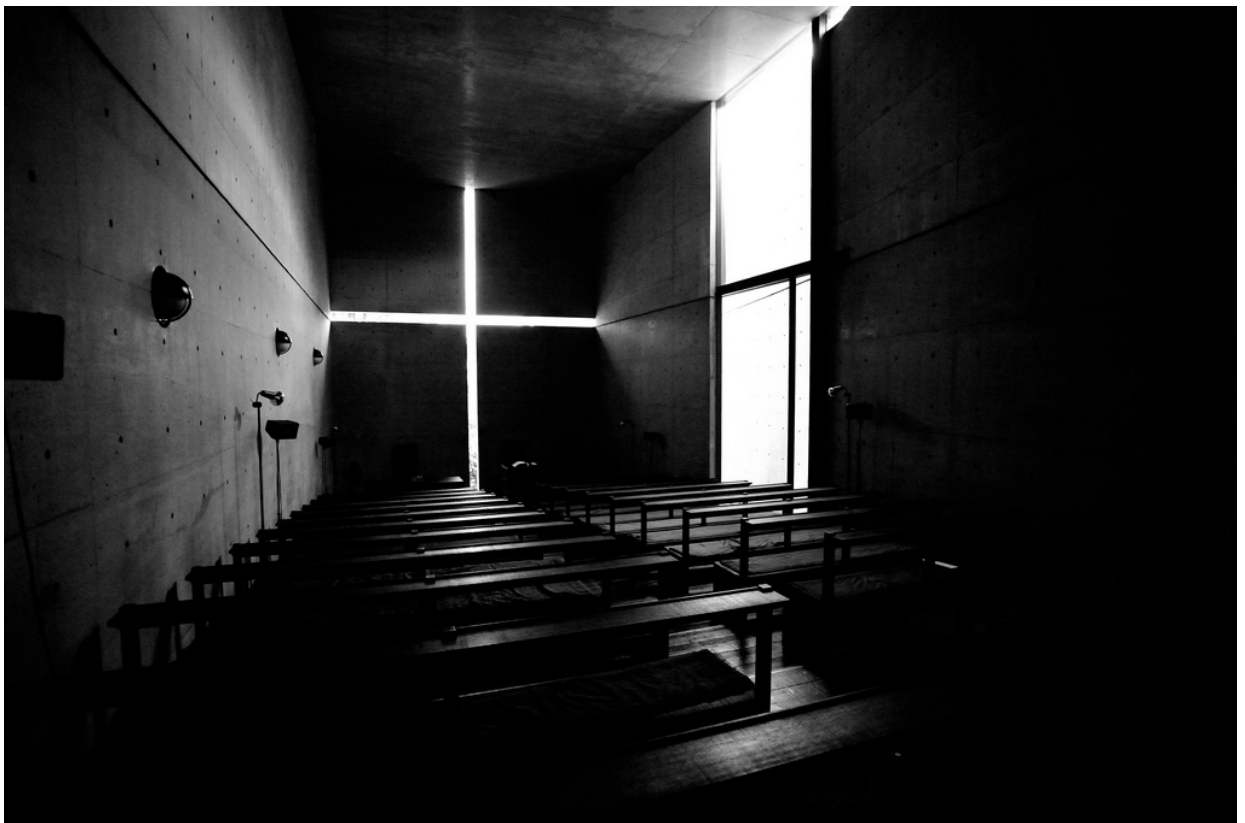


Figure 7. Mith Huang. (Photographer). (2011). Ibaraki-Kasugaoka Church (The Church of the Light) by Tadao Ando [digital photograph], Creative Commons license, Retrieved October 23, 2015 from <https://www.flickr.com/photos/mith17/6212766739/in/photostream/>.

into a long slit that washes the wall with light. This gesture summons the visitor into the light, who falls into a meditative state and experiences the "presence" of God. It all happens in an eerie isolation evoked by the darkness that envelopes the rest of the space.

The interior of Tadao Ando's Church of Light (Figure 4) evokes a similar experience of spirituality, and acknowledges the harmonious relationship between the Self and Shadow, conscious and unconscious, light and dark. Unlike Gothic churches where the light does not prevail over darkness and is evident in the dimness of the environment. In Church of Light, light exists alongside darkness; it compliments and respects its opposite because without one the other cannot exist. Ando creatively combines symbols of the Self, crucifixion, God and light, into one. This unified symbol is both a threshold space to the outside world, nature and chaos, as well as an allegory to one's enlightenment out of ignorance. It expresses the Jungian idea that the Self is a mediating force and liminal state of mind between the unconscious and conscious where both entities are acknowledged.

## Spatial Implications for Practicum

The discussion of the previous sections revolved around the idea that Islam should be re-envisioned outside of its traditional view. The architectural language of the Rumi Cultural Centre project should reflect the idea of representing religious and cultural archetypes in analytical ways.

Although the Rumi Centre is not intended to be a religious space, it needs to be culturally appropriate, and all Muslims should feel at home. In this regard, the design of ceremonial space within the centre will need to be a contemporary response to the spiritual aspect of the events, and hence embody the Jungian archetypes Self and Shadow. The overall architectural language will be regarded as a departure from the traditional Islamic vernacular architecture while retaining religiosity and innate need for spirituality. Spirituality in this context means the necessity to be made aware of the unconscious and, recognize the experience of the unknown as a powerful force that guides us towards action. Such design decisions are not correlated as they speak directly to the cultural and secular evolution of the Muslim community in the West.

### 3. CASE STUDIES AND PRECEDENT REVIEWS

Religious Community Centre Typologies

Contemporary Religious Spaces

## Religious Community Centre Typologies

Community centres play an important role in the lives of community members. Unlike commercial enterprises, leisure activities that community centres offer focus on the community as a whole rather than individuals. These activities are divided into three categories: social, educational and physical training or recreation. Such activities are often seen as complementary to formal educational systems for young generation, and sometimes, even necessary for continuing education for adults. Activities that bring community together cultivate social living and steer towards a common goal of harmonious community life (Morgan et al, 1947, pp. 563-564).

The Rady Jewish Community Centre (Rady JCC) and Manitoba Islamic Association (MIA), both located in Winnipeg, represent a new typology of community centres founded upon religious values. This attribute makes these centres strong case studies in terms of understanding how various community centres emerge. The Rady JCC was founded on Judaic values and MIA represents Islamic thinking, and both organizations strive to serve the community at large while abiding by their respective religious teachings ("About Rady JCC," 2015; "Article III – Purpose," 2014). However, there are differences between these two centres in the way they embed religious thinking into their activities and programs within a secular Canadian setting.

### *Case Study: The Rady Jewish Community Centre*

The Rady Jewish Community Centre's mission statement states that it strives "to be the centre of the community providing the best in Jewish culture, fitness and wellness programs for all stages of life ("About Rady JCC," 2015). Although the centre is founded upon religious values, many activities offered are secular in nature and open to general public. Religious activities and events held at the centre are also organized in a way that the general non-Jewish public is welcome to attend and participate. This way the Rady JCC celebrates Jewish culture and Judaism in a transparent fashion through secular means, and blends religious values with secularism. It ensures that the Jewish community feels at home in the centre by catering to their cultural and religious needs, thereby becoming an appropriate atmosphere for Winnipeg's Jewish diaspora. Yet it avoids one-sided association with religion by allowing events and ceremonies that are not sensitive and do not require strict Jewish notions of privacy. It is a unique environment that has implications for how a community centre can help a minority group to integrate into the fabric of society, as well as how the general public can be educated about the group's values.

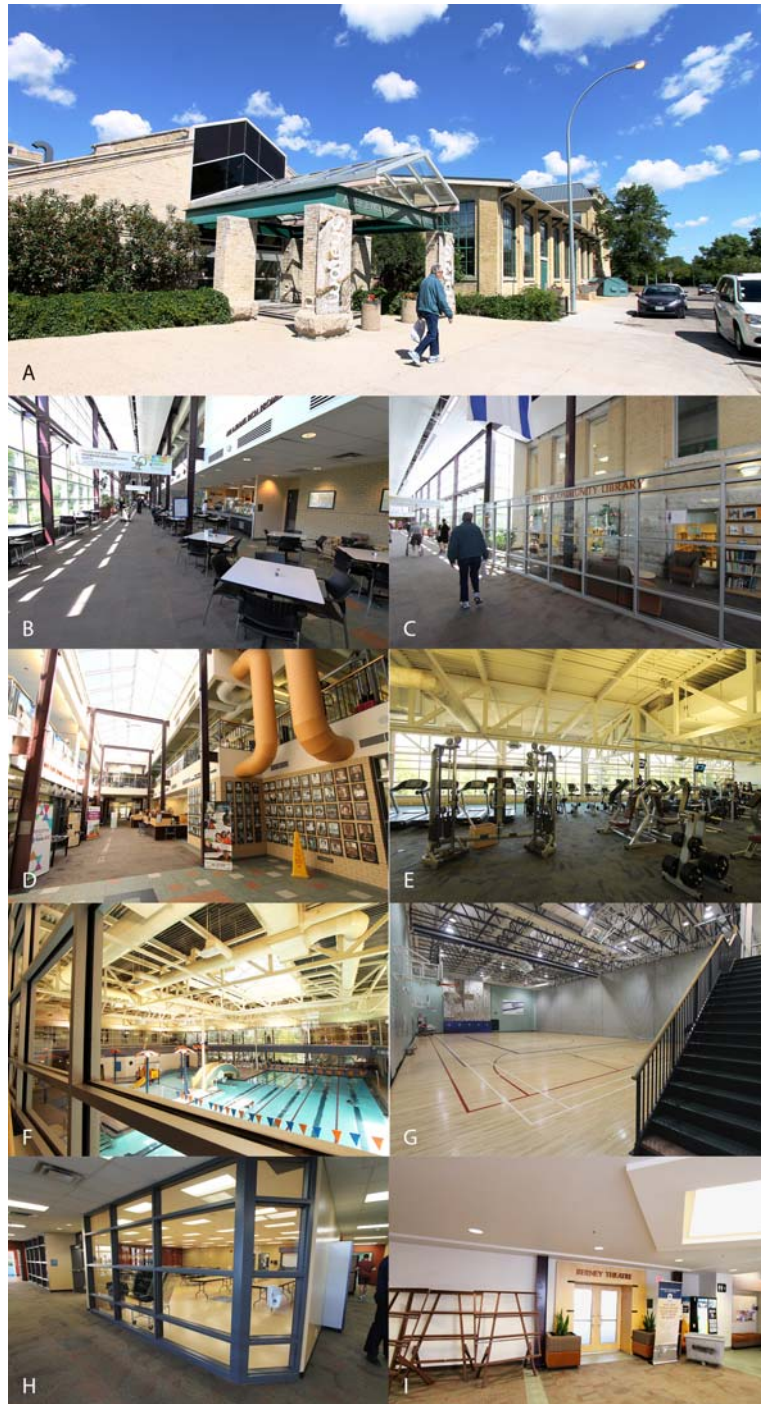


Figure 8. Photographs by author. (2015). A) Entrance to Asper Jewish Community Campus; B) Corridor with views to The Jewish Foundation of Manitoba patio, Schmoover's Cafe and Rady JCC pool; C) Rady JCC Kaufman-Silverman Community Library; D) Rady JCC reception; E) Cardio and weightlifting gym; F) Swimming pool; G) Basketball/volleyball court; H) Syd and Pearl Morantz multipurpose room. I) Berney Theatre. [digital photo collage].

The Rady JCC traces its roots to the YMHA Jewish Community Centre that opened in 1919. Prior to 1935, there were several venues used for the organization's activities, and in 1936 these venues were brought under one roof at 91 Albert Street, YMHA's new home. Since its reincarnation at the new location, the YMHA's focus was sports and culture. In 1952, the centre moved yet to another location at 370 Hargrave Street. Finally in 1997, with the opening of the new Asper Jewish Community Campus on 123 Doncaster Street, it was a natural step that the community centre would relocate to its current location and unite with other Jewish organizations that share its values. At this point the YMHA was renamed the Rady Jewish Community Centre, and with the new title came new opportunities to conceive new programs and events ("Organization and Campus History," 2015). Associations that neighbour the Rady JCC's at the Asper campus include Gray Academy of Jewish Education, Jewish Theatre and Jewish Federation of Winnipeg. The campus also features the centrally located Schmooszer's Café and Restaurant that caters kosher food to events organized by the community centre ("Asper Jewish Community Campus," n.d).

Programs at the Rady JCC are organized under three categories: Fitness and Wellness, Culture and Community, and Children and Youth ("Rady JCC," 2015). Most programs are family friendly while some activities are intended only for adults and seniors, and as the name suggests, the target user group of Children and Youth category is mainly children and teenagers.

Fitness and Wellness programs require a paid recreational membership. It allows users to access a 58,000 sq. ft. sport facility within the community centre's complex which features two gyms with basketball courts, swimming pool, locker rooms, babysitting and daycare rooms on the lower level, and fitness studio, hall for weightlifting, resistance and cardiovascular training, adult lounge as well as multipurpose hall on the upper level. The fitness centre is adjacent to Rady JCC's other facilities that include Berney Theatre and Kaufman-Silverberg Community Library. The variety of the classes that the fitness centre offers ensures that all age groups from children to seniors are accommodated, and this is one of its the strengths. The pre- and postnatal physical care for mothers is another important feature that allows children to be exposed to the centre from a very early age.

The Children and Youth differs from the other categories in that it offers cultural, educational and physical activities to children with a purpose to provide "a common thread to family life at all stages of child growth and development" ("Children & Youth," 2015). This strategy not only is a direct reference to the Jewish values of the importance of family in one's life but also represents the intent to introduce children to the community through

both secular and religious means. Programs include sports classes, day camps, birthday parties, child care, after school care, social events for teenagers such as dance studios and Shabbat dinners (“Youth Programs,” 2015). These programmatic features allow the centre to become an affective environment for young people to learn about Jewish culture and Judaism. Although it is not clear whether non-Jewish community is allowed to be a part of activities that pertain to Jewish culture, it is strongly implied that the programs are intended for Jewish youth.

Cultural and Community also requires a paid membership (“Membership Categories,” 2015), and it is more affordable than fitness membership considering the fact the centre aims to attract and educate the general public about the Jewish culture and values. The centre's cultural programs reflect Jewish religiosity but they are delivered in secular ways in order to appeal to the general public, young generation and members of the Jewish diaspora with secular European backgrounds. The organization states that “the Rady JCC embraces a heritage that is always evolving, questioning and inclusive” which attests to the welcoming nature of its programs that are divided into two categories: Cultural Arts and Community Programming (“Cultural Arts,” 2015). The diverse cultural programs that include Tarbut: Festival of Jewish Culture, Izzy Asper Jazz Performances, Winnipeg International Jewish Film Festival, Mameloshen: Festival of Yiddish Entertainment & Culture, and Music ‘N’ Mavens are creative and engaging. Many of these events are held outside of the Rady JCC grounds at Doncaster Street at venues such as Winnipeg Art Gallery, which proves their popularity and integration into the city's cultural landscape. Presence of Berney theatre as a venue for performing arts, which is also the home for Winnipeg Jewish Theatre, allows to host events that contribute to the awareness of Jewish culture in Winnipeg, and demonstrates that music and performance are a big part of Jewish life and creative arts. Community based programs also emphasize the importance of community in Jewish culture. The Rady Centre regularly holds family holidays like Sukkot Sunday, Chanukah, Purim and Passover workshops. Despite the religious nature of these events, the Rady JCC succeeded in making them accessible and welcoming to everyone along with non-religious events such as *People of the Book* Jewish Book Club, Zooming In lecture series on Jewish culture, art and life, and Hebrew and Yiddish lessons for adults.

The Rady JCC, located inside a modern building, is integrated seamlessly with the early 20<sup>th</sup> century neoclassical buildings of the Asper campus. The most prominent heritage building of the campus, which houses the Gray Academy, reflects the Jewish design vernacular without appearing stereotypical. The façade of this building features a Greco-Roman style portico, supported by Doric columns, under the familiar Jewish dome. The main entrance to the campus also incorporates contemporary glass and steel construction into the tyndall stone neoclassical façade. This combination, along with stylized “Shalom” glass signage plates in English and Hebrew, evoke the

sense of the harmony of the old and new, as well as Jewish culture and secularism. The campus is surrounded by green landscape with trees and shrubs. The courtyard adjacent to the café is utilized for private functions. The large curtain wall, which separates the café from the courtyard, allows the visitors to enjoy sightlines to the neatly landscaped oasis with pergolas and outdoor furniture.

The Rady Jewish Community Centre is an organization that is founded on Jewish cultural values but it is not a religious institution. The centre's core values reflect the openness and secularism that the organization has adopted, and are in line with Canadian values of multiculturalism. Although fitness services of the centre are commercialized, they help to sustain the extensive cultural and community services that are easily accessible to everyone. The Rady JCC stands as an example of secular tolerance built upon the strong sense of pride in Jewish traditions and heritage.

### *Case Study: The Manitoba Grand Mosque (Manitoba Islamic Association)*

The Manitoba Grand Mosque, two-storey community centre and home to the Manitoba Islamic Association (MIA), is located at 2445 Waverley Street in Fort Richmond neighbourhood. The MIA established the Grand Mosque along the Hazelwood mosque, oldest in Manitoba, with a purpose is to provide Muslims of Winnipeg "the opportunity to practice their faith" in a family friendly and culturally appropriate atmosphere ("About the MIA," 2014). The Grand Mosque is not only a place of worship but also the cultural hub where Winnipeg's Muslim community gathers to socialize and observe major religious events and ceremonies. Through the centre the Manitoba Islamic Association also offers educational programs for families and children, welfare assistance to Muslims in need, and rentable spaces for private or public functions.

The MIA recognizes the secular and recreational needs of its members as well as local community, and this is reflected in the facilities that the centre features. These facilities include the gym with a basketball court, which also serves as a multipurpose hall, boardrooms, office spaces, library, commercial kitchen, and small classrooms. These facilities occupy the majority of the building's footprint with the basketball court at the centre. The accessibility and versatility of the spaces embody the organization's commitment to be an open environment for Muslim and non-Muslim users. The community centre organizes birthday parties, non-profit events like blood drives for Canadian Blood Services, day care events, sports events and many more.

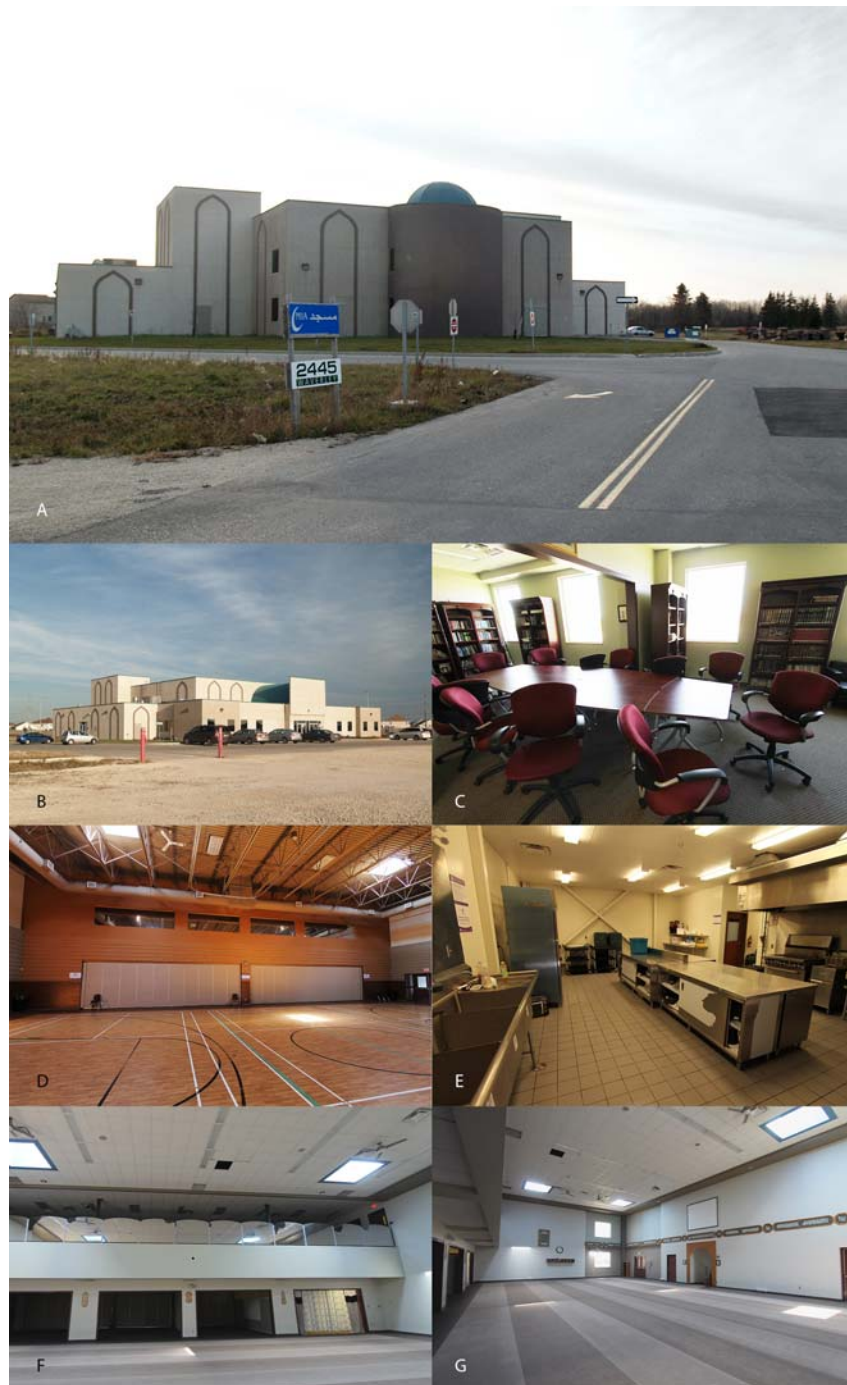


Figure 9. Photographs by author. (2014-2015). A) North-east front façade of the Grand Mosque (Manitoba Islamic Association Headquarters); B) South-west rear façade; C) Library and meeting space; D) Basketball court, mezzanine windows, and folding doors that open to prayer hall; E) Commercial kitchen adjacent to basketball court; F) Prayer hall mezzanine, folding doors to basketball court, and women's curtained entrance; G) Prayer hall. [digital photo collage].

The MIA's community services that relate to the cultural needs of Muslims include access to the mosques five times a day, facilities for religious ceremonies such as Eid dinners, weddings and funeral ceremonies, marriage commissioner services, funeral (Janazah) arrangement services, financial assistance through Takafful committee, and access to the library that contains literature on Islamic history, philosophy and law. The MIA also offers Arabic language and Qur'an lessons at the Grand Mosque to anyone who want to learn about the Islamic culture or improve their religious literacy. The Takafful committee at the MIA, responsible for confidential financial assistance to the community, organizes charity events, many of which take place at both Hazlewood and Grand Mosque locations. The charity committee also helps to deliver Halal meals to the Muslims in need ("Community Services," 2014).

However, the MIA strictly prohibits alcohol consumption and gambling on the Grand Mosque property due to religious reasons, and asks the guests and users to respect this policy. The building plan is also organized around the Muslim notion of gender separation. The prayer hall, which is located at the back of the building, is accessible via two entrances separated by the basketball court. Removable partitions allow women to pray in the left corner of the hall, should they prefer to do so. The left entrance opens into the women's wing, and the right entrance leads into the men's wing. Each wing features washrooms, ablution stations, lounge area, coat and shoe storage, and staircase access to the upper level mezzanine which is used as a learning space outside of prayer times. Women's wing also contains a smaller gym for women's recreational needs. The basketball court can be expanded to accommodate more people via folding doors that open to the front vestibule and prayer hall at the back. The large commercial kitchen is conveniently located to the left of the court, and easily accessible during events that require on-site cooking. The offices and library are located at the front of the building, and open to the vestibule.

The building could benefit from a better separation between secular public and religious private spaces. For example, the left and right wings do not bypass the basketball court in order to access the prayer hall. As a result, during prayer times the mosque visitors have to cross through the court where a private function might be taking place. The building is surrounded by surface parking, and does not feature any green, landscaped space that could have been beneficial for community's outdoor programs. Absence of large fenestration makes the building feel enclosed, especially, around the front public entrance and vestibule. Incorporation of curtain walls around public circulation areas could have helped to connect the interior and exterior, create sightlines to the prairie landscape to the west, and bring more daylight into the space. However, the sense of enclosure could have been a deliberate attempt to ensure the privacy of the religious events.

The Grand Mosque is a young and small community centre with a potential for growth and expansion in the years to come. Despite the religious privacy issues in the building layout and absence of outdoor activity space, the MIA has succeeded in making the Grand Mosque a thriving community centre for Muslims and non-Muslims alike. Its open policies, inviting atmosphere, friendliness of staff and volunteers reflect the Islamic values of generosity. By establishing the Grand Mosque, the Manitoba Islamic Association has taken an important step in bridging the gap between the Winnipeg's Muslim community and general public. The facilities allow the visitors of the centre to experience from a secular perspective, and learn about the faith in a more intimate atmosphere than in an environment dedicated to only religious practice.

## Contemporary Religious Spaces

In order to accomplish the task of creating a non-traditional Islamic space, The Aga Khan Museum and Sancaklar mosque were chosen as design precedents the Rumi Cultural Centre. These projects represent analytical approach to expressing religious values through contemporary design language. By doing so, they open a discourse on what spirituality means in the modern world, and how built environment can respond to the complexity of the problem.

### *Design Precedent: The Aga Khan Museum Toronto*

The Aga Khan Museum in Toronto represents a new museum typology in Canada. It creates a new perspective on the religion of Islam through exhibitions of material culture as well as venues for music and scholastic events. The museum's contemporary design language, created by architect Fumihiko Maki, embodies a modern and secular approach to understanding Islamic philosophy.

The museum opened to the public in September 2014 along with The Ismaili Centre Toronto by architect Charles Correa, museum ground gardens and reflective pools by landscape architect Vladimir Djurovic. These projects were commissioned by the Aga Khan, Prince Shah Karim Al Hussein, who is spiritual leader of Shia Ismaili Muslims. The Aga Khan is regarded as a secular and philanthropic leader by his followers. He founded the Aga Khan Development Network that focuses on improving health, education and economic development in the Muslim world (Hague, 2015, para. 2; Wainright, 2015, para. 3).

Located on the intersection of Wynford Drive and Eglinton Avenue, busy business district on the edge of Toronto, the museum grounds are like an open “oasis...in the middle of noise and crowds” but away from other museums and attractions of the city core (Kim in Lee, 2014, para. 3). The purpose of creating an oasis-like setting was to give people an opportunity to contemplate on spirituality, and the role of Islam in a contemporary and pluralistic society of Canada (Jodidio, 2008, pp. 7-9, 26).



Figure 10. Janet Kimber (Photographer). (2014). Aga Khan Museum – front façade at sunrise, [digital photograph], Used with permission obtained September 28, 2015 from the Aga Khan Museum. Retrieved September 28, 2015 from [http://connect.agakhanmuseum.org/\\_PVdHIyIhOIzkNR](http://connect.agakhanmuseum.org/_PVdHIyIhOIzkNR).

The Aga Khan's intention of building this museum in Canada is not coincidental. Prior to the construction of Ismaili Centre in Toronto, there were two buildings commissioned by the Aga Khan: The Ismaili Centre in Burnaby, BC, and The Delegation of Ismaili Imamat in Ottawa, both of which the client regards as tokens of appreciation of Canadian pluralism and openness. Canada welcomed many Ismaili immigrants from East Africa, India and Pakistan in the 1970's who have since settled permanently across the country and call Canada home. By building the museum in North America, Ismaili and other Muslim communities will be able to connect to their religious heritage through arts, material culture, and education. Other communities and general public will learn about various interpretations of Islam, esoteric philosophies such as Sufism, as well as pluralism and diversity of ethnic

communities that adopted Islam in a secular and welcoming environment. It will open a dialogue about tolerance of other cultures, and help to dispel prejudices and misconceptions not only about Islam and Muslims, but also other communities (Jodidio, 2008, 7-23).

The museum embodies the Aga Khan's vision that Islamic traditions need to be reinvented in the contemporary world by interpreting meaning of each philosophical thought and value to fit the spiritual as well as secular needs of Muslims today. The Pritzker Prize winner Fumihiko Maki was chosen to realize this vision. Maki, like many Japanese architects, demonstrates sensitivity towards cultural history in his designs. With this building, the architect represented people who are “forward-looking...but true to their traditions (and)... not fearful of modernity and the future” (p. 25). With this project Maki conveys his message that the past and deep rooted traditions need to be respected, their meanings and implications should be studied, understood and considered if modern religious communities are to preserve their culture for future generations. The museum is not intended to be a theological space but rather contain subtly spiritual spaces that inspire (p. 52).



Figure 11. Janet Kimber (Photographer). (2014). Aga Khan Museum – front entrance, [digital photograph], Used with permission obtained September 28, 2015 from the Aga Khan Museum. Retrieved September 28, 2015 from [http://connect.agakhanmuseum.org/\\_PVdH1yhOIZkNR](http://connect.agakhanmuseum.org/_PVdH1yhOIZkNR).

In one of his letters to Maki, Aga Khan expressed that he wanted to see the building as “the celebration of Light” (p. 53). Light is often referenced as an archetypal symbol of knowledge, intellectual inquiry and human soul in Islamic texts. It is also the root of the word “Enlightenment” that marked the scientific revolution during the Renaissance which began with exploration of celestial bodies that emit light. Thus it was important that architecture of the building would represent philosophical, spiritual and scientific notions of light through geometry and materiality.

The complex, that includes the Aga Khan Museum, The Ismaili Centre and gardens, covers 7 hectares (70,000 sq. m.). The museum spans a rectangular 11,500 sq. m. area with its long axis oriented towards North-East, direction of Mecca. The floor plan of the museum is reminiscent of Middle Eastern houses with a fortress-like exterior and layers of functional spaces that surround a courtyard. Borrowing from the spatial organization of this house typology, spaces of the museum closer to the main entrance on the south-west end are more public, such as the auditorium and restaurant, than private areas of the north-eastern perimeter. The folding planes and sharp lines on the exterior of the building, which were inspired by precious stones, accentuate light reflected at different angles. The boxy profile and uniform white granite cladding give the building a heavy, monolithic stance. (Jodidio, 2008, 55; Hague, 2015, para. 1). The large cantilevered awning of the entrance extends at human scale, and its wedge shape gestures the visitors to proceed into the atrium.

Upon entering the building, the exterior monolith appearance becomes elusive. The interior of the museum feels airy with ample daylight to illuminate the atrium space thanks to large curtain walls that surround the central courtyard. To the right from the entrance is a restaurant called “Diwan” with a view to the museum pool, gardens and The Ismaili Centre. Inside the restaurant, nineteenth-century hand-carved wood panels adorn the walls and ceiling, and give an Oriental flare to the Western style canteen. Across the restaurant and to the left side of the entrance is the vestibule to the auditorium, intended for live performances and lectures, as well as the ticket office. Straight across the main entrance are the doors to the permanent exhibition hall that houses Aga Khan's private collection of over a thousand artifacts that represent ten centuries of Islamic history (Hague, 2015, para. 7). Etched geometric patterns on the courtyard curtain walls, which are a direct reference to Islamic abstract art, help to reduce glare from the sun and perform a similar function as window screens found in traditional Islamic architecture. Such geometric patterns, found all around the museum on wood screens, courtyard floor, and acoustic panels, are like hidden gems and reminders that this is a spiritual and contemplative space. The courtyard, guarded yet visible through the glass, also symbolizes the sacred centre of the museum (Jodidio, 2008, 55). By

this it implies an abstracted notion of Kaaba, holy site in Mecca that pilgrims circle during Hajj. The north-eastern perimeter of the building is populated by classrooms, conference halls, coatroom and washrooms, which, as aforementioned, are more private spaces.



Figure 12. Janet Kimber (Photographer). (2014). Interior of Divan restaurant with wooden panels from a Damascene house mounted on the ceiling and walls, [digital photograph], Used with permission obtained September 28, 2015 from the Aga Khan Museum. Retrieved September 28, 2015 from [http://connect.agakhanmuseum.org/\\_PVdHIylhOIZkNR](http://connect.agakhanmuseum.org/_PVdHIylhOIZkNR).

The atrium materials are minimal with white walls, dark granite floors and staircases that lead to the upper level temporary exhibition hall, offices and patron's lounge. These simple but elegant colours and surfaces recede to the background, and allow to focus on the highlights of the museum. Some of the design highlights of the museum include the auditorium, auditorium stairs and skylights in the exhibition halls. Hidden on the left corner of the auditorium vestibule, a "chiselled" and graceful limestone spiral staircase emerges (Wainwright, 2014, para. 8). Its plan is tied to the stretched hexagon footprint of the auditorium. Like the auditorium, the staircase reflects Islamic divine art in which upward gesture suggests spiritual enlightenment.

This effect is accentuated by the background wall painted in blue, popular colour in Islamic culture, that frames the entire staircase. From the exterior, the auditorium is visible as a stainless steel, geometric protrusion above the flat roof which is an abstract representation of an Islamic dome. This abstraction continues on the interior with



Figure 13. Tom Arban (Photographer). (2014). Aga Khan Museum – view to courtyard, [digital photograph], Used with permission obtained September 28, 2015 from the Aga Khan Museum. Retrieved September 28, 2015 from [http://connect.agakhanmuseum.org/\\_PVdHIyIhOIZkNR](http://connect.agakhanmuseum.org/_PVdHIyIhOIZkNR)

rectangular white planes, similar to medieval Islamic dome vaults, that converge into an oculus that illuminates the entire space. The oculus, however, is false and instead of a skylight, it is a powerful light fixture for a better lighting control of the venue. The blue seat upholstery is contrasted by the natural wood finish across the hall, except the ceiling, and the wood acoustic panels feature the familiar Islamic geometric pattern. Another contrast created by the presence of the grand piano on the stage and the religious theme of the dome implies that this is a simultaneously spiritual and secular setting. The hexagonal theme is also repeated with skylights that are cut out where wall and ceiling planes intersect. Because these skylights filter daylight into the exhibition spaces, Maki

utilized specially engineered screens to mitigate the negative effect of UV light on exhibited artifacts (Jodidio, 2008, p. 59).

Fumihiko Maki succeeded in making The Aga Khan Museum in Toronto a space that responds to the vision of pluralistic and secular enlightenment with a religious foundation. His sensitivity to the past, traditions and the Aga Khan's appeal allowed him to synthesize the essence of Islamic architecture, represented by linearity, simplicity, abstraction and light, and apply it to the contemporary setting.

The Aga Khan Museum was created with great ambitions to reach out to as many people as possible, regardless of their faith, race or gender. It is more than a museum: it is an educational institution, work of art, secular temple and a community centre where diversity is celebrated.

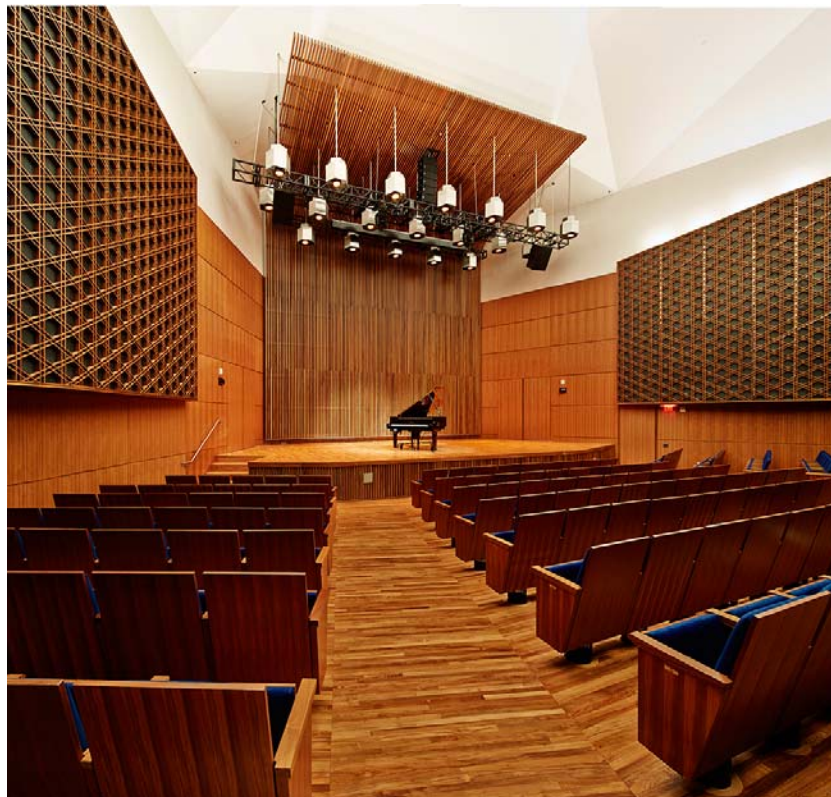


Figure 14. Tom Arban (Photographer). (2014). Aga Khan Museum Atrium and Courtyard, [digital photograph], Used with permission obtained September 28, 2015 from the Aga Khan Museum. Retrieved September 28, 2015 from [http://connect.agakhanmuseum.org/\\_PVdHIylhOIZkNR](http://connect.agakhanmuseum.org/_PVdHIylhOIZkNR).

## *Design Precedent: Sancaklar Mosque*

The mosque is located in a prairie park area of suburban Istanbul, in Turkey (Furuto, 2012, para. 2). It was designed by Emre Arolat Architects, and commissioned by Sancaklar district of Istanbul. Completed in 2011, its area comprises 1050 m<sup>2</sup> (11,300 ft<sup>2</sup>).

The building is set into the ground, and is accessed from the north via stairs. These stairs are part of cascading retaining walls as seen in Figure 5 that lead to the cobblestone courtyard. Staggered walls, that separate the courtyard from the entrance to the building, slow down the movement of visitors. The floor plan of the mosque features a large cave-like prayer hall, rectangular minaret, offices, kitchen, and sleeping quarters for building caretakers, ablution rooms, and large washrooms (Figure 9). The striking feature of the mosque is the upward cascading concrete ceiling that mimics the topography of the site (Figure 8). The space is dimly lit to convey a sense of being in a dark cave, while minimal decoration of the space accentuates the austere and minimal character of the space (Figure 10).



Figure 15. Thomas Mayer (Photographer). (2014). Cascading steps leading to courtyard, [digital photograph], Used with permission obtained September 16, 2015. Purchased September 16, 2015 from <http://thomasmayerarchive.de/index.php?!=english>.

According to Emre Arolat Architects, the purpose behind the design language of this project was “to address the fundamental issues of designing a mosque by distancing itself from the current architectural discussions based on form and focusing solely on the essence of religious space” (2011). Sancaklar mosque represents a new departure from the classical Ottoman ‘dome-and-minaret’ style, and makes a commentary on what a religious space means in the modern world. Also, this non-traditional approach reflects the return to religion as a source of spirituality in contemporary society. Gulden Canol argues that the classical form is not necessarily the only form of mosque architecture, and the Islamic holy scriptures do not specify how mosques should look like (in Pepitone, 2013). The only requisite is that the prayer place needs to be clean. Cleanliness is further emphasized by the minimal decoration and lack of any ornamentation often seen in classical Ottoman mosques such as the Blue Mosque in Istanbul. The entire mosque celebrates Islam in a whole new light, in a sense, it represents the evolution of the religion akin to the way modernist churches, such as Notre Dame du Haut Chapel by Le Corbusier that reflected the changing face of Christianity in the turn of the 20<sup>th</sup> century.



Figure 16. Thomas Mayer (Photographer). (2014). Sancaklar Mosque prayer hall, [digital photograph], Used with permission obtained September 16, 2015. Purchased September 16, 2015 from <http://thomasmayerarchive.de/index.php?l=english>.

Pepitone states that the mosque “is ahead of its time” while discussing the Emre Arolat Architects’ approach to spatial form (2013, para. 2). As mentioned, the entire building is constructed as a cave-like structure, and the interior space further accentuates the feeling of being enclosed in a monolithic cave. The spatial form reminds mosque goers of the isolated state of prophet Mohamed when receiving the first revelation of the Koranic verses (Hazleton, 2010). The surrounding walls, that clearly delineate the outside world from the cave-mosque, emphasize sacred isolation and the privacy needed for prayer rituals (Figure 10).

The architect’s intent of creating a spiritual, almost pantheistic, space is in line with Sufism’s most renowned figure, Rumi’s, teachings that advocated for individual and personal relationship with God (Lewis, p. 21). The mosque draws upon the Sufi concept of humble piety in its simple design language. The use of simple materials is also a direct reference to the Sufi preference for the spiritual over the material.

Sancaklar mosque uses linear separation of spaces extensively. Entrance walls delineate the exterior courtyard from the interior space, and create a layered buffer and threshold space (Figure 11). The 20-foot wall, on the other hand, becomes a clear separation between the outer world and religious realm. The Qibla wall, that denotes the direction for prayer; also becomes a linear demarcation between the public realm and sacred entity embodied in the space (Figure 10).

Use of texture, colour, and light enhance formal representations of the sacred entity in the space. One notices how the exterior and interior spaces are devoid of any particular pattern associated with Islamic building traditions. A traditional Ottoman tughra, prevalent throughout the space is the single Arabic letter “Waw” which alludes to the sacred nature of the building. Such an absence of traditional Islamic patterns in the space is another manifestation of the architect’s attempt to move away from the traditional means of representing a religious space.

The prayer hall is a simple space that consists of an interplay between textures, light and colours. The rough texture of cobble stone on the exterior is carried over into the interior in the form of raw, untreated concrete. Neutral colours are prevalent in accordance with notions of austerity and simplicity. Darkened glass becomes a canvas for the glowing Sufi “Waw”, whereas the wood stamped linear concrete texture of the Qiblah wall disappears into the ceiling orifice that brings light into the dark space. The prayer hall is lit by various light sources such as the articulated sloped entrance, underlighting of the large steps and the side wall openings. These light

sources are carefully selected and positioned in order to keep the space sufficiently dim in order to evoke the sense of being inside a cave.

The scale of the building is elusive from the exterior, particularly when approaching from south where the building is sunk in the ground. It appears hidden, and therefore it is hard to see and experience the grand presence of the 'interior' courtyard space. However, once the visitor descends the cascading staircases, the large scale of the courtyard is revealed. This scale relationship (along with material treatment) creates a tension between the man-made and natural worlds: the manmade cobble stone courtyard is carved out of the ground. The way the cave interior is formed is an allegory to the way burial chambers are dug in the Islamic tradition. This, perhaps, is not coincidental because in Islam, like in many religions, death symbolizes a spiritual transformation.

The scalar relationships between building elements are achieved through the relationship of the horizontal to the vertical elements, and the relationship of these elements as a whole to the vast landscape in which it is situated. A rectangular minaret on the exterior overlooks the building complex, and becomes a beacon for the visitors. Its scale relationship to the horizontal walls is proportionate as the overall horizontality of the complex is not compromised. The overarching horizontality is further accentuated by the staggered entrance walls that span the entire entrance canopy. The horizontal lines of stairs also dominate the interior of the space, however, the slightly upwardly sloped Qiblah wall with its wood stamp concrete texture breaks this pattern.

Sancaklar mosque can be regarded as the outcome of a discourse on the representation of Islam in a radically new light. The architect's approach is to create a religious space from the perspective of contemporary architectural language that speaks directly to the intended design language of the Rumi Cultural Events Centre. A drastic departure from traditional forms such as circular domes, minarets, or traditional patterns in favour of analytical and comprehensive forms and patterns to represent religious spaces is in accordance with the idea of changing Muslim identity. In this regard, Sancaklar mosque embodies the cultural evolution of Islam through its contemporary form, and therefore, is an important precedent for the Rumi Cultural Centre.



## 4. SITE AND BUILDING ANALYSIS

Site Analysis

Building Analysis

# Site Analysis

## *Adjacencies, Zoning, Land Use, Vegetation, Animal Life, and Topography*

The future site of the Rumi Cultural Events Centre is the lot currently owned by Muslim Association of Manitoba. It is located on the left side of Waverley Street in Southpointe neighbourhood. The adjacent buildings are mainly single-family residences to the east and south, and undeveloped grass and cattail fields, surrounded by spruces, trembling aspens, and laurel willow, to west and north of the lot. Canadian geese were spotted during photographic investigation of the site. According to the city of Winnipeg this is an agricultural zone but study and aerial photographs of the site point to concentrated residential building development with little agricultural activity in the immediate vicinity.

The City of Winnipeg is located in the lowest of the three interior plains that cover south central part of Canada. This plain is known as Manitoba plain, and its topography features "low, broad, parallel ridges interspersed with elevated flats representative of strandlines of glacial beaches of the former Glacial Lake Agassiz" (Transport Canada, 1984, p. 12).

The following detailed information about zoning of the lot was obtained from the City of Winnipeg (2015):

Street Priority:	PI - Regional Street
Snow Route:	Yes - Regional
Snow Zone:	D
	Note: Snow Zone related residential parking ban and snow clearing schedule do not apply to P1 and P2 priority streets. However, if an address is on a service road adjacent to a P1 or P2 street, the residential parking ban will apply to the service road as per the snow zone.
Parking Zone:	Fort Richmond
Electoral Ward:	ST. NORBERT
Zoning:	A
	Agricultural
Property:	Institutional with taxable property valued at \$388,000 and tax exempt property valued at \$3,331,000
Property use code:	PIICH - Church
Assessed Land Area:	12.2 Acres (43,600 sq.ft., 4000 sq.m)



Figure 17. Drawing by author. (2015). MIA (Grand Mosque) at 2445 Waverley St., and surrounding grounds.



Figure 18. Photograph by author. (2015). Grass and cattail fields surrounded by trees looking north-west from 2445 Waverley St. [digital photograph].



Figure 19. Photograph by author. (2015). Canadian geese roaming the fields north-west of 2445 Waverley St. [digital photograph].

## *Climate*

Winnipeg's climate is humid continental with severe winters, no dry season and warm summers. Average temperature in winter is -21.2 degrees Celsius overnight, and in summer the average temperature climbs to 24.8 degrees Celsius. Annual precipitation is 505 mm, and there are a total of 2192 hours of sunshine annually ("Winnipeg, Manitoba Climate & Temperature," n.d.). The prevalent wind in Winnipeg blows from North West which brings chilly Arctic gusts during long winter months while the strong South West orientation of the afternoon sun can produce direct glare (Yakichuk, 2014, p. 4). Considering these facts, cooling efficiency can be achieved by implementing shading devices on South West walls of the building. Warm summer months suggest a courtyard space should be considered for outdoor functions.

## *Building Orientation*

Only a rectangular concourse portion of the Winnipeg International Airport building will be used as a basis for the new Rumi Cultural Events Centre (See History of the Building). Orientation of the new building will be different than at the airport site, i.e. its curtain wall façade will face north-east as opposed to previous south-west direction. The new orientation allows the back façade to face the prairie landscape, and create an opportunity for outdoor space behind the building. The front of the building will face Manitoba Grand Mosque entrance, its vehicular access and parking lot which can be shared by both organizations. Additional underground parking under the Rumi Centre can be allocated during busy events. The north-east facing front façade coincides with the direction of prayer toward Mecca, holy city in Islamic culture.

Although the new orientation fits better with the surroundings, symbolically appropriate, and counteracts the north-west wind along its long axis, it poses a number of challenges. North-east and south-west facing curtain walls create strong sun glare conditions as indicated in the shadow studies in Figure XX. To mitigate this problem, the curtain walls can be equipped shading devices such as tinted or patterned glazing, louvers, overhangs, and screens. Incorporation of a courtyard inside the building can help to bring daylight into the interior in the case the building perimeter shading blocks sunlight.

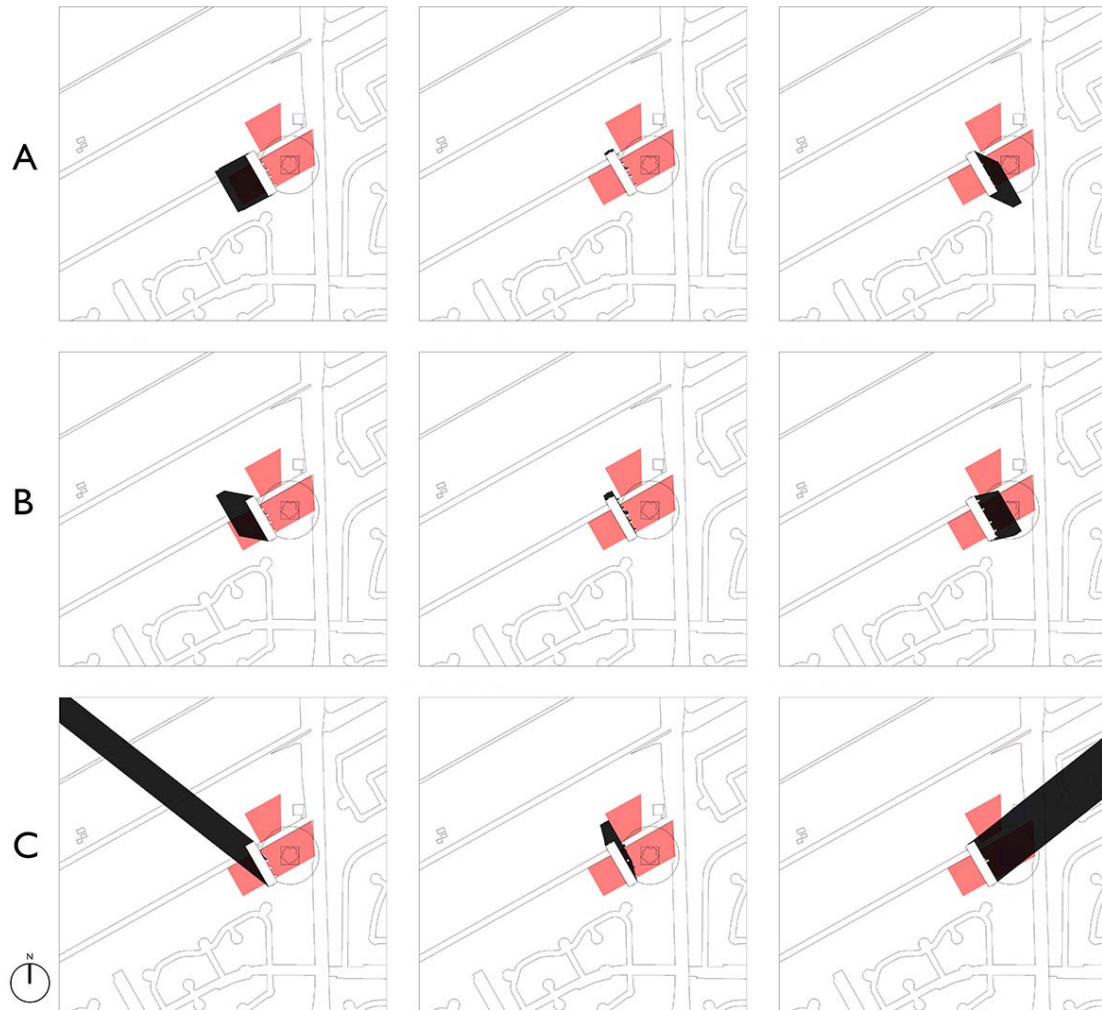


Figure 20. Drawing by author. (2015). Early morning, midday and evening shadow studies of the Rumi Cultural Events Centre during a) Summer solstice, b) Fall or Spring equinox, and c) Winter solstice. [rendered site plan overlaid on map]. Not to scale. Note: red shading indicates lot owned by the Manitoba Islamic Association.

## *Sensory impacts*

The views to the grass fields will bring rich visual experience. The relatively quiet neighbourhood will not disrupt the events held at the centre. To retain the peaceful nature of the area, the building will feature good sound insulation to keep the noise indoors. The setback of residential zones will help to mitigate noise levels that might arise during functions with large gatherings such as weddings.

Paid underground parking will be offered to guests of the Rumi Centre as well as the Grand Mosque. Guests will also be able to park on the free surface parking lot, shared by both buildings, on a first-come-first-serve basis. Employees of the Rumi Centre will be issued special underground parking permits free of charge.

## Access

Winnipeg Transit provides with bus routes 183 (Richmond West Express), 72 (University of Manitoba) and S436 (Acadia/Fort Richmond Schools) to this location. The closest bus stop 61179 at Brookstone is located in the residential compound to the south, and serviced by Route 183 northbound to Downtown (See Figure 19).

Pedestrian access is limited as the site lacks adequate sidewalks. The current building is designed to be accessed primarily by vehicles.

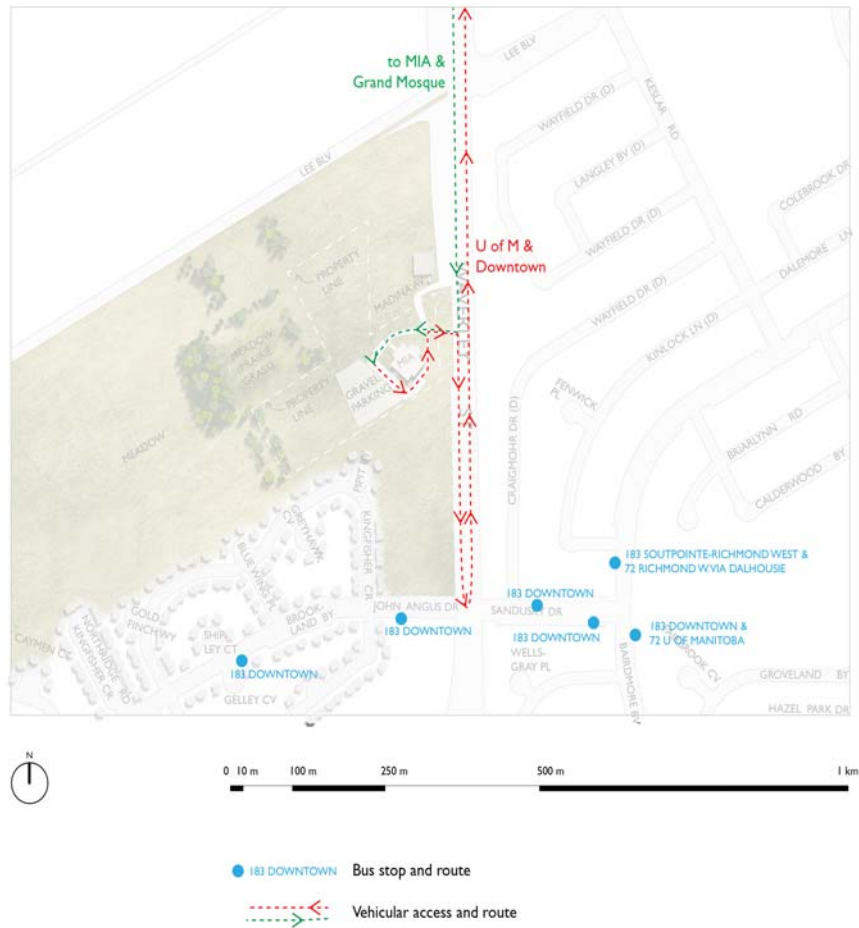


Figure 21. Drawing by author: (2015). Vehicular and public transit access to MIA (Grand Mosque) at 2445 Waverley St., and surrounding grounds. [rendered site plan overlaid on map].

## Building Analysis

### *Building Description*

The Winnipeg International Airport terminal was constructed in 1964. It consisted of three interconnected components: an administrative building with a control tower, concourse building with check-in counters, baggage carousels and waiting areas, and the arrival and departure lounges. The 'fingers' that connected these components were separated by open-air courtyards. It was described as a place of "beauty and utility" reference for its forward looking Modernist design, easy circulation and art pieces featured throughout the terminal.

The practicum project aims to repurpose only the concourse building that spanned 11756 sq. m., including the basement, main floor and mezzanine levels (Higgins & Rankin, 2012, p. 33-37). The two buildings stood two stories tall from the ground level. The concourse building was a pavilion building with a clear span steel structure that allowed for large, well-lit open spaces ("Winnipeg International Airport," 2013-2015). The east and west facades of the concourse were glazed steel curtain walls while the north and south walls were concrete structures. The main floor featured a long public lobby with mural sculptures and baggage carousels on both ends. The mezzanine level, which canopied over passenger check-in, ticketing tills, immigration offices and arrivals hall, was a relaxing place populated with Modernist furniture. Walkways from the mezzanine led passengers to the second floor of the third building where six departure halls, upscale "Horizon Room" restaurant lounge, and café were located. Main floor of the third building was dedicated to baggage reception and ground service personnel (Glover, 1964).

The original design of the building was modified in order to meet security needs and expanding demand of air travel, the building was renovated and expanded multiple times during 1984-1994 period. The renovations resulted in the courtyards being enclosed, and the addition of more baggage handling spaces which merged the concourse and departure buildings into one structure.

The floors were accessed using elevators and escalators at the North and South ends of the ticketing as well as via stairs by the arrivals lobby. North side elevator was wheel chair accessible.

## *History of the Building*

The architectural language of the Winnipeg International Airport became an inspiration for the Rumi Centre because it resonated with the abstract linearity and geometric simplicity of Islamic art. The building was designed by the prominent Winnipeg architecture firm Green, Blankstein and, Russell in the International Style but with consideration of the prairie landscape. It was completed in 1964 and featured in Flaman's article "The Winnipeg Airport". Flaman praised the building as one of the most important Modernist buildings of Winnipeg, and deserving of historic heritage status (2006, pp. 183-196). The design of the Rumi Centre will be a homage to Mid-century Modernism in Winnipeg. It will be a symbolic celebration of Western modernity, Islamic traditions and pluralism.

## *Social context*

Secular and non-religious cultural programs at the Rumi Centre will complement religious and sports programs offered by the MIA at the Grand Mosque, and will attract more members of Winnipeg's 11,000-strong Muslim community and general public to this new cultural complex ("Census Profile," 2011). Due to religious reasons and prevalence of family-friendly events at the centre, alcohol consumption will be restricted to events supervised by adults. Alcohol consumption and loud music will be restricted to specific venues, and will not be allowed elsewhere in the building or on the property.

The building will embrace its natural setting by creating sightlines to the meadow landscape to the north-west, and provide a pleasant outdoor venues for events like weddings. As a cultural hub and events centre it will serve the local community's social and cultural needs. The Rumi Centre will diversify the composition of South Pointe neighbourhood, and attract further institutional and commercial projects to the area

## *Notable Features*

As previously mentioned, Winnipeg International Airport was designed in the International Style heralded by Mies van der Rohe. Architects Green, Blankstein and Russell adopted the popular style of their era when designing this building as a symbol of the modernization of Canada while staying true to the nature and soul of the prairies. The

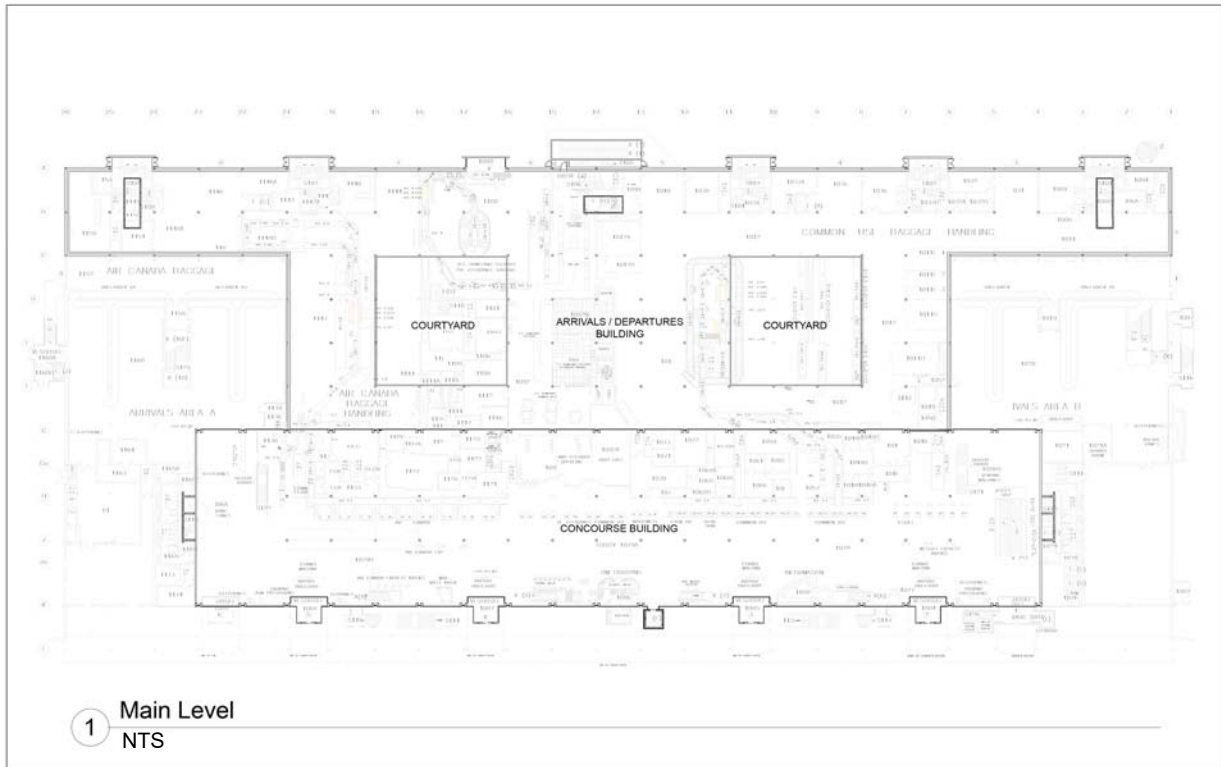


Figure 22. Drawing by author: (June 6, 2015) Airport Main Floor Plan. [digital plot of CAD drawing], Used with permission obtained April 1, 2015 from Winnipeg Airports Authority. Not to scale. Note: dark outlines corresponds to 1964 construction, and grey areas indicate additions starting 1984.

building is primarily a clear-span steel structure permeated with ample natural light that enters through the curtain walls.

Many abstract interpretations of the prairie landscape are reflected in the design of the building such as the large mezzanine which “evoked a feeling linked to the landscape of the Winnipeg area” (Flaman, 2006, p. 190). Another aspect of the design that spoke to the nature of Manitoba was the extensive use of Tyndall stone in the lounge areas (p. 189).

An expressive lighting fixture that almost covered the mezzanine ceiling, and gave a futuristic feel to the space. It flooded the space with light, and made the building to appear as if it were glowing from within (See Figure 22).

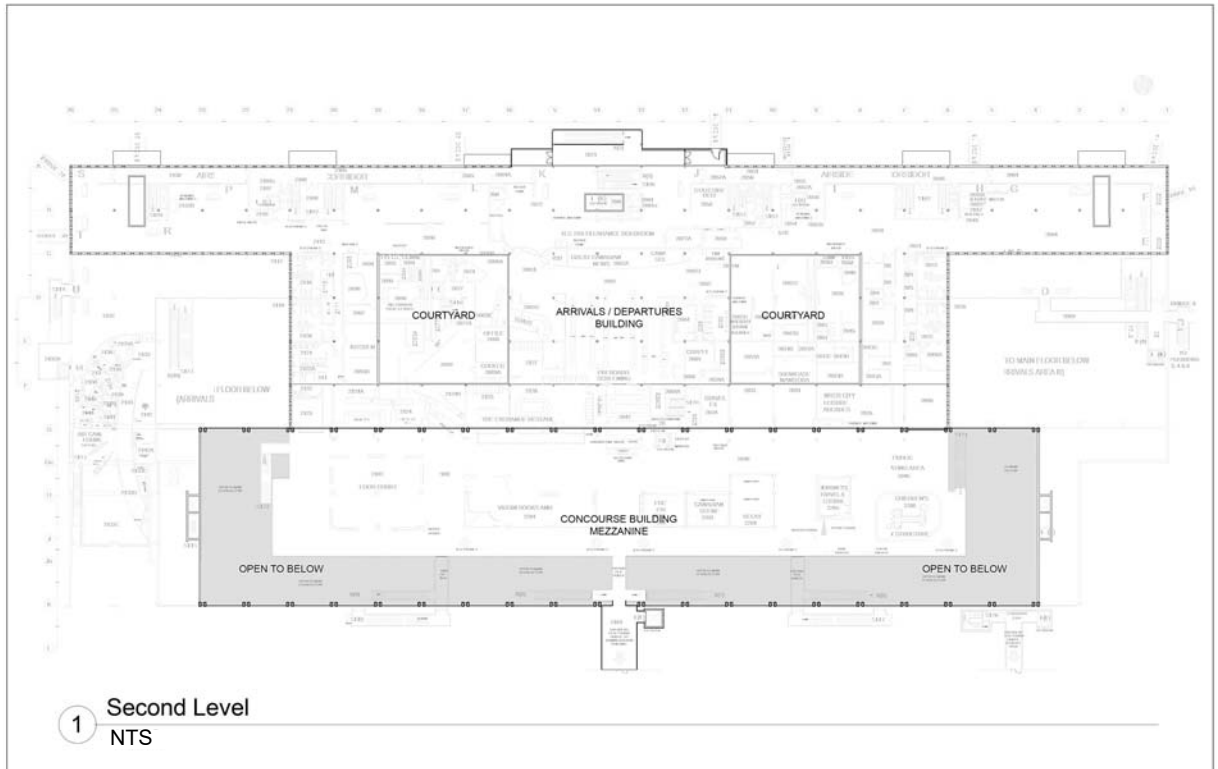


Figure 23. Drawing by author. (June 6, 2015) Airport Second Floor and Mezzanine Plan. [digital plot of CAD drawing], Used with permission obtained April 1, 2015 from Winnipeg Airports Authority. Not to scale. Note: dark outlines corresponds to 1964 construction, and grey areas indicate additions starting 1984.

### *Opportunities and constraints*

The historic significance of the building will also attract Winnipeggers who have a memory of the old airport. The large footprint of the building will allow for large gathering spaces for the programmatic events.

The building will represent a symbol of transition for second generation Muslims. The Modernist jetport building was the place where their parents first arrived before settling into Winnipeg.



Figure 24. Author unknown. (1964) Interior of Winnipeg International Airport. [scan of the original photograph], Winnipeg, MB: University of Manitoba Winnipeg Building Index. Retrieved October 30, 2014 from <http://wbi.lib.umanitoba.ca/WinnipegBuildings/showBuilding.jsp?id=1291>



Figure 25. Author unknown. (1964) East Façade of Winnipeg International Airport. [scan of the original photograph], Winnipeg, MB: University of Manitoba Winnipeg Building Index. Retrieved October 30, 2014 from <http://wbi.lib.umanitoba.ca/WinnipegBuildings/showBuilding.jsp?id=1291>

## 5. PROGRAMMING

Overview

Project Goals

Proposed Programmatic Activities

Spatial Requirements

Human Factor Analysis

## Overview

The centre will be a new typology of space that incorporates venues for cultural and secular events. The Rumi Centre will not be a place for sensitive Islamic religious practices such as prayers or funerals. It will be a contemporary and culturally appropriate built environment where Muslims of Winnipeg celebrate traditional holidays or secular events. Through these events and restaurant, and retail services of the centre, the general public will also have an opportunity to learn about culture and ethnic diversity of Muslims.

The programming of the Rumi Cultural Centre is intended to analyze the proposed new typology and inform its spatial planning. It is a study of functions, sizes and adjacencies of individual spaces within the centre. Bubble diagrams and adjacency matrix will inform, what spatial combinations reflect the physical, behavioural and psychological needs of the users. These needs will be analyzed from the perspective of three user groups: primary, secondary and tertiary. Profiles of the client and each user group will be discussed in detail.

## Project Goals

### *Organizational Goals*

The client's intention with the project is to create an environment that cultivates understanding of Muslim culture from a new non-traditional perspective as well as build a hub where secular and cultural values are brought together. In doing so, the foundation aims to become a catalyst in bringing together the Muslim community, and creating a mutual understanding between the Muslims and non-Muslim public. The success of the Rumi Centre will mark re-invention of a new type of community centres, and ensure the future of similar centres across Canada.

### *Form, Image and Aesthetic Goals*

Design language of the proposed space should emphasize cultural, spiritual as well as secular characteristics of the events that will take place. This will be achieved through the development of a contemporary design language that represents the underlying issues, such as the need for a culturally appropriate built space. The design language should reflect values of forward looking Muslims who embrace modernity while remaining true to religious and cultural values as a part of their unique identity.

New contemporary language will help to reinvent the image of Muslim culture in the secular Western world. By doing so, it will reflect the expression of analytical understanding of what culture means to a diasporic community.

### *Function Goals*

Major functions of the space will include cultural ceremonies such as Eid dinners, celebrations, Sufi ceremonies; semi-secular and educational functions such as conferences, talks, and exhibitions of Islamic material culture; and secular events like weddings, graduations, birthday socials, Christmas celebrations and dinners. Inclusion of a recreational facility will help to bring Muslims together in a less formal, secular and neutral setting such as sporting events. Additionally, the centre will accommodate a restaurant that serves different foods representing different cultures within the large Muslim community of the world. There will also be a retail component that sells gift items, souvenirs and literature pertaining to Islamic culture.

### **Proposed Programmatic Activities**

- Eid Dinners
- Birthday Parties
- Graduation Ceremonies
- Reception
- Whirling Dervish Performances
- Entertainment (Performances)
- Daycare
- Lectures, classes
- Waiting
- Administrative Activity
- Basketball and Soccer

## Spatial Requirements

### Area, Functional, Aesthetic and FFE Requirements of Spaces

Areas and occupancy loads were derived from Interior Graphic and Design Standards by Reznikoff (1986, pp. 442-545), Interior Graphic Standards by Binggeli (2012, pp. 326-421), and "J&J Floors" (John, 2013, para. 2).

Figure 26. Table by author. (2015). Area, material, colour, atmosphere and FFE requirements for spaces on the basis of occupant load and standards.

Space	Max occu. Load	Min area (sq.m)	Details	Material & Colour Req's + Desired Atmosphere	FFE (quantity)
Ceremony & Banquet Space	260 (desired 160)	530	Large scale events like weddings, graduation ceremonies, Eid dinners, Eid prayers, holiday (Christmas) celebrations.	Glazed walls with views to the prairie vista. Screen devices to shield direct sunlight. Hardwood and carpeted floors. Warm colours, inviting and open	Circular tables (24), rectangular table (3), chairs (160), space dividing curtains (2), data projector + screen
Courtyard	130	200	Outdoor functions: barbeques, birthday parties, weddings, receptions	Deciduous and coniferous trees for shading, hedges, tiled or asphalt floor; "Oasis" feel	Pergolas, hedges, outdoor furniture: tables (10), chairs (40), potted plants
Banquet storage	N/A	30	Storage for tables, chairs, table coverings, and utensils.	Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	Storage shelving, dollies (2)
Multipurpose room	100	95	Medium-size birthday parties, holiday celebrations, dinners, children's birthday parties	High-traffic LVT flooring, one side glazed wall, acoustic treatment	Circular or rectangular tables (17), chairs (102), space dividing curtains (1)

Basketball / indoor soccer courtyard	Up to 100	503	Mainly for sport events, medium size functions are accommodated at request	Solid and glazed walls,	Basketball hoops (2), soccer nets (2), low benches (4)
Gym change room M	8	16.5	Changing, clothes storage	Carpeted floors, solid walls, adequate lighting and HVAC, soundproofing	Mirror, ambient lighting, shelving, chairs (2), built-in casement table
Gym change room F	8	16.5	Changing, clothes storage	Carpeted floors, solid walls, adequate lighting and HVAC, soundproofing	Mirror, ambient lighting, shelving, chairs (2), built-in casement table
Gym storage	N/A	15	Sport equipment storage	Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	Storage bins (2), shelving
Guest lounge	30 (desired 22)	100	Medium-size private functions	Glazed walls with views to the prairie vista. Screen devices to shield direct sunlight. Hardwood and carpeted floors. Warm colours, inviting and open	Soft seating (12), lounge sofa/bench (1), bar tables (5), bar chairs (14), side tables (2), beverage bar (1), bar stools (3) artwork data projector + screen, TV, curtains or blinds
Conference room	30 people	100 sq.m.	Scholarly talks, workshops, educational lectures, private functions	Glazed and solid walls, carpeted flooring, soundproofing	Conference stacking chairs (24), work lounge chairs (8), training tables with integrated data/power outlet (12), whiteboard, TV, credenza (1), lectern, blinds
Classrooms (2)	21	60	Arabic, Persian, Urdu, Turkish lessons; lectures on Islamic culture; Halal cooking lesson	Solid walls, carpeted flooring, glazing, soundproofing. Open with warm colour scheme.	Tables (5), conference chairs (16), task chair (1), work lounge chairs (4), data projector, whiteboard

Beverage storage	N/A	10	For storing alcoholic and non-alcoholic beverages. Cooling required	Solid walls, heavy duty rubber tile flooring, adequate HVAC	Storage shelving, dolly (2)
Restaurant	100	460	Eclectic cuisine, small private events	Solid and glazed walls, Middle Eastern atmosphere, ample daylight, LVT or ceramic tile flooring	Square table (50), rectangular tables (50), banquet seating, chairs (100), wallcovering, artwork, chandeliers, wall sconces, plants, traditional Middle-Eastern/Islamic decorations and wallboards
- Outdoor patio	80	440	Outdoor dining summer only	Deciduous and coniferous trees for shading, hedges, tiled or asphalt floor; "Oasis" feel	Pergolas, hedges, outdoor furniture: tables (10), chairs (40), potted plants
Kitchen (2)	8	175	One kitchen is for restaurant use while the other is for community use.		
- Food prep & cooking	N/A	100	N/A	Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	Range-oven, fryer, broiler, hood (above), steamer, mixer, kettle, roast oven, pan rack, cook's table, steam table, sink, warmer, overhead shelving
- Walk-in refrigerator	N/A	10	N/A	Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	N/A
- Walk-in meat storage	N/A	7	N/A	Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	N/A
- Walk-in freezer	N/A	7	N/A	Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	N/A

- Dish washing	N/A	12	N/A		Solid walls, solid walls, heavy duty rubber tile flooring, adequate HVAC	Soiled dish table, clean dish table, dishwasher; spray rinse, waste disposal, overshelves, drainboard
- Dry storage	N/A	16	N/A		Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	Horizontal shelving
- Kitchen storage	N/A	12	N/A		Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	Horizontal shelving
Gift shop	19	72		Gifts (bags, jewellery, utensils, teas, spices and snacks)	Warm ambient lighting, accent lighting for merchandise, solid and glazed walls	Perimeter shelving, cash register (1), cashier counter (1), stool (2), free standing display shelves, jewelry case (1), full body height mirror (1), saddles
Offices	12	120		Accounting, building management, reception, catering service administration	Carpeted floors, glazed and solid walls, warm tones with ample daylight	Task seating (12), office stations with task lighting (12), shelving, personal storage units (12)
- Office staff	10	100				
- Building Manager	2	20				
Staff boardroom	12	45		Staff meetings, conference calls, learning	Carpeted floors, glazed and solid walls, warm tones with ample daylight, soundproofing	Tables (5), conference chairs (60), data projector, whiteboard, TV, mobile phone cart
Staff lounge	12	23		Lunch breaks, small office functions, after-hours socialization with co-workers	High-traffic LVT flooring, one side glazed wall, ample daylight, soundproofing, contemporary	Lounge chairs (10), sofas (1), coffee tables, TV, beverage dispenser,
Washroom Female office staff washr.	6	4.6		Accessible	Safe and secure access, solid walls, ceramic tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener
Washroom Male office staff	6	4.6		Accessible	Safe and secure access, solid walls, ceramic tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener

Washroom unisex accessible	1	5.15	Accessible	Safe and secure access, solid walls, ceramic tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener
Female public washroom (2)	150	30	Accessible	Safe and secure access, solid walls, ceramic tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener
Male public washroom (2)	150	30	Accessible	Safe and secure access, solid walls, ceramic tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener
Reception & waiting area	300	225	Accessible	Safe and secure access, solid walls, ceramic tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener
Custodial room	2	14	Used by caretakers for storing cleaning supplies	Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener
Performance Auditorium	147	365	Sufi ceremonies, namely, whirling Dervishes, music, dance and theatrical performances will be accommodated. Acoustic and lighting qualities to be considered. Theatre style seating is mandatory.	Carpeted floors, hardwood floors, acoustic walls, drapery +Blues and greens, dimly lit performance space	Curtains surround the theatre, with concentrated lighting. Side aisle format
Backstage	16	92	Used by performers backstage operations for changing, makeup application and small rehearsals	Carpeted floors, solid walls, adequate lighting and HVAC, soundproofing	Ambient lighting, curtains
- Dressing room female	8	16.5	Changing, makeup application and small rehearsals	Carpeted floors, solid walls, adequate lighting and HVAC, soundproofing	Mirror, ambient lighting, shelving chairs (2), built-in casement table
- Dressing room male	8	16.5	Changing, makeup application and small rehearsals	Carpeted floors, solid walls, adequate lighting and HVAC, soundproofing	Mirror, ambient lighting, shelving chairs (2), built-in casement table
- Washroom accessible F	1	5.15	Accessible	Safe and secure access, solid walls, ceramic tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener

- Washroom accessible M	I	5.15	Accessible		Safe and secure access, solid walls, ceramic tile flooring, adequate HVAC	Grab bar, toilet paper dispenser, air freshener
- Auditorium storage	N/A	49	Storage for stage props, AV equipment		Safe and secure access, solid walls, heavy duty rubber tile flooring, adequate HVAC	Storage shelving, dollies (2)
Auditorium vestibule	100	75	Ticket sales, public gathering, food tasting		High-traffic LVT or ceramic flooring, one side open to the centre vestibule, ample daylight, acoustic treatment	Bar tables (4), sales counter, chairs (2), cash register (2), printer, coat storage, desk lamp (2)
Exhibition space	100	44	Islamic art and historic exhibits		Secure and safe access, glazed and solid walls, wardwood and carpeted floors. Warm Islamic colours, inviting and open	Accent and ambient lighting, signage, display cases (6).
Security office	2	10	Security in the event halls will be monitored in this facility via CCTV (closed circuit television) cameras.		Solid walls, LVT flooring, adequate HVAC; views to shipping/receiving, entrance; outdoor access	Computer monitors, chairs (2), table (1), desk lamp (2)
Loading dock vestibule	N/A	10	Restaurant and exhibition shipping/receiving. Straight trucks allowed only		Solid walls, concrete floors, galvanized steel bed, adequate lighting	Dollies (4), desk (1), chair (1), desk lamp (1)
Mechanical room	N/A	35			Solid walls, concrete floors, adequate lighting	
Electrical room	N/A	10			Solid walls, concrete floors, adequate lighting	
<b>Net area</b>		<b>4697</b>				
<b>Circulation &amp; structure</b>		<b>1644</b>				
<b>Gross area</b>		<b>6341</b>				

## Human Factor Analysis

### *Client Profile*

The client is the Agha Khan Foundation of Canada that advocates for social, economic and cultural development in both developing and developed world. ("AKDN in Canada." 2007). It belongs to the Agha Khan Development Network (AKDN) that operates other sub-organizations such as Agha Khan Award for Architecture, Agency for Microfinance, numerous universities, and museums. The network was founded by the Agha Khan, spiritual leader of Ismaili Shia Muslims, who is also a businessman, and philanthropist.

The advocacy for humanitarian and cultural development stems from the progressive school of thought which supports secularism, pluralism and tolerance in the Islamic world and elsewhere. The foundation operates in over 30 countries, and its mission statement expresses that the foundation strives "to improve living conditions and opportunities for the poor, without regard to their faith, origin or gender" ("About the AKDN," 2007). Many of the organization's programs provide communities with opportunities to work closely with professionals in the fields of education, engineering, urban planning, medicine, and architecture. Agha Khan Foundation raises awareness of world issues, raises funds and builds partnerships with Canadian institutions and private donors in order to facilitate development. Some notable projects that were funded by the foundation are The Agha Khan Music Initiative in Central Asia, Allpack Corrugated Packaging Manufacturing in Kenya, University of Central Asia in Kyrgyzstan, Bamyán Provincial Hospital in Afghanistan, and revitalization of historical sites in Syria ("About the AKDN," 2007).

Canada is one of the few Western countries to feature more than one building commissioned by the Agha Khan. These include the Ismaili Centres in Burnaby, BC and Toronto, Ismaili Imamat Delegation in Ottawa and the Agha Khan Museum in Toronto which was inaugurated in 2014. These projects represent the vision of promoting cultural awareness through art and architecture. The Rumi Cultural Events Centre will be the first of its kind in the Prairie region, and will help to bridge the gap between the East and West coast representative of the Agha Khan Network in Canada.

## Client's Current Needs and Future Goals

- Promote secularism within Muslim communities
- Help Muslim immigrants integrate better into Canadian society by providing social, economic and cultural support.
- Seek to work closely with local governments, public as well as other religious affiliations in raising awareness of issues immigrants face in host societies.
- Create cultural hubs and culturally appropriate secular venues in major urban centres within Canada.
- Concentrate in supporting evolution of Muslim communities within secular society of Canada.

## User Profiles

The environment will reflect a specific cultural phenomenon, namely the evolution of the Muslim community in the secular society of Canada. Thus the main focus of the project will be second generation Muslims, born and raised in Canada, who are part of the **primary user group**. The group will also include first generation Muslim immigrants as well as guests representing the general public. These users will occupy the building most at events, during educational programs, and performances.

Figure 27. Table by author. (2015). Primary user data.

Primary Users (cumulative)	Age	Gender	No.
Second generation Muslims (born in Canada)			150
Adults	19 - 50	M/F	75
Teenagers	12 - 18	M/F	40
Children	6 mo. – 11	M/F	35
First generation Muslims (born outside of Canada)			100
Elderly	50 and above	M/F	10
Adults	19 - 50	M/F	75
Teenagers	12 - 18	M/F	40

Children	6 mo. – 11	M/F	35
General Public (Canadian, non-Canadian, and non-Muslim)			160
Elderly	50 and above	M/F	10
Adults	19 - 50	M/F	75
Teenagers	12 - 18	M/F	40
Children	6 mo. – 11	M/F	35

The **secondary user group** is comprised of employees of the centre such as office workers, building managers, cooks, servers, security personnel and building caretakers. Office works and building managers will occupy the space mostly during office hours from Monday to Friday, however, the other staff might be present during the centre's functions.

Figure 28. Table by author. (2015). Secondary user data.

Secondary Users	Age	Gender	No.
Building Managers	35 - 50	M/F	2
Office employees	20 - 45	M/F	10
Security personnel	30 - 50	M/F	2
Cooks	21 - 55	M/F	4
Kitchen staff	18 - 30	M/F	4
Servers	18 - 35	M/F	5

The **tertiary users** are postal and courier service workers, and delivery personnel who spend minimal amount of time at the Rumi Centre.

Figure 29. Table by author. (2015). Tertiary user data.

Tertiary Users	Age	Gender	No.
Building caretakers	18 - 50	M/F	3
Event setup crew	18 - 50	M/F	Up to 10
Postal service worker	20 - 50	M/F	2
Courier service worker	20 - 45	M/F	1
Delivery personnel	25 - 40	M/F	2

Figure 30. Table by author. (2015). Human factor analysis of primary user group and its spatial implications.

Primary User Group -Second Generation Muslims	Defining Characteristics	Behavioural/ Activity Needs	Physiological Needs	Psychological Needs	Spatial Implications
- Adults	Exposed to secular values outside of home. Western style higher education. May or may not follow Islam; Cultural Muslims	Dining, ceremony, celebrations, enjoying outdoors, socialization, occasional drinking, dancing, discussions, resting, learning, collaboration, sports	Comfort, Western style formal clothing, cultural clothing, privacy, safety	Importance, recognition, spirituality, belonging to religious and secular communities, modernity, respect for cultural and religious values, appreciation for art, individualism, positive cultural experience, visual and aural stimulation	Space for private functions, Western style comforts with traditional flare, contemporary events venue, outdoor space, brightly lit space, ample daylight, Islamic colours, washrooms, theatre/auditorium
- Teenagers	Exposed to secular values outside of home. Western style secondary education. May or may not follow Islam; Cultural Muslims	Dining, celebrating, ceremony, enjoying outdoors, socialization, dancing, resting, sports, learning, collaboration, exploration, performing	Comfort, Western style formal clothing, privacy, safety	Belonging to religious and secular communities, belonging with peers, modernity, respect for cultural and religious values, individualism, positive cultural experience, high visual and aural stimulation	Space should be supervised by adults, Western style comforts, outdoor space for socialization with other teenagers, Western style learning environment such as A/V enhanced spaces with informal seating, creative self-expression spaces like auditoriums, washrooms

- Children	Exposed to secular values outside of home. Western style primary education. May or may not follow Islam; Cultural Muslims	Playing, dining, celebrations, enjoying outdoors, socialization, dancing, resting, sports, learning, collaboration, exploring, performing	Comfort, Western style formal clothing, privacy, safety, eating sweets	Belonging to religious and secular communities, individualism, positive cultural experience, multisensory stimulation	Space should be supervised by adults, Western style daycare, outdoor space for socialization with other children, Western style learning environment such as A/V enhanced spaces with informal seating, creative self-expression spaces like auditoriums, playgrounds, wide spaces for running, ample daylight, washrooms
<b>Primary User Group – First Generation Muslims</b>	<b>Defining Characteristics</b>	<b>Behavioural/ Activity Needs</b>	<b>Physiological Needs</b>	<b>Psychological Needs</b>	<b>Spatial Implications</b>
- Elderly	Little exposure to Western lifestyle	Dining, celebrations, birthday parties, enjoying outdoors, socializing, discussions, resting, collaboration	Comfort, traditional clothing, privacy, safety	Importance, spirituality, strong sense of religious heritage, respect for cultural and religious values, strong sense of community, positive cultural experience	Space for private functions, appropriate contemporary events venue that evoke traditional comfort, outdoor space, brightly lit space, ample daylight, Islamic colours, washrooms, theatre/auditorium

- Adults	Some exposure to Western lifestyle. Educated in country of origin and/or Canada	Dining, celebrations, birthday parties, enjoying outdoors, socializing, dancing, discussions, resting, collaboration, sports	Comfort, Western style formal clothing, cultural clothing, privacy, safety	Importance, spirituality, strong sense of religious heritage, respect for cultural and religious values, strong sense of community, positive cultural experience	Space for private functions, appropriate contemporary events venue that evoke traditional comfort, outdoor space, brightly lit space, ample daylight, Islamic colours, washrooms, theatre/auditorium
- Teenagers	Exposed to secular values outside of home. Western style secondary education	Dining, celebrating, ceremony, enjoying outdoors, socializing, dancing, resting, sports, learning, collaboration, exploration, performing	Comfort, Western style formal clothing, privacy, safety	Belonging to religious and secular communities, belonging with peers, modernity, respect for cultural and religious values, individualism, positive cultural experience, high visual and aural stimulation	Space should be supervised by adults, Western style comforts, outdoor space for socialization with other teenagers, Western style learning environment such as A/V enhanced spaces with informal seating, creative self-expression spaces like auditoriums, washrooms
- Children	Exposed to secular values outside of home. Western style primary education	Playing, dining, celebrations, enjoying outdoors, socializing, dancing, resting, sports, learning, collaboration, exploring, performing	Comfort, Western style formal clothing, privacy, safety, eating sweets	Belonging to religious and secular communities, individualism, positive cultural experience, multisensory stimulation	Space should be supervised by adults, Western style daycare, outdoor space for socialization with other children, Western style learning environment such as A/V enhanced spaces with informal seating, creative self-expression spaces like auditoriums, playgrounds, wide spaces for running, ample daylight, washrooms

Primary User Group–	Defining Characteristics	Behavioural/ Activity Needs	Physiological Needs	Psychological Needs	Spatial Implications
- Elderly General Public	Member of secular society. Western style higher education. May or may not follow religion	Dining, ceremony, celebrations, enjoying outdoors, socializing, occasional drinking, dancing, discussions, resting, learning, collaboration	Comfort, conservative, Western style clothing, privacy, safety	Importance, recognition, spirituality, respect for cultural and religious values, appreciation for art, individualism, positive cultural experience, conservatism	Space for private functions, contemporary events venue, outdoor space, brightly lit space, ample daylight, conservative colours, washrooms, theatre/auditorium
- Adults	Member of secular society. Western style higher education. May or may not follow religion	Dining, ceremony, celebrations, enjoying outdoors, socializing, occasional drinking, dancing, discussions, resting, learning, collaboration, sports	Comfort, Western style formal clothing, cultural clothing, privacy, safety	Importance, recognition, spirituality, belonging secular community, modernity, respect for cultural values, appreciation for art, individualism, positive cultural experience, visual and aural stimulation	Space for private functions, contemporary events venue, outdoor space, brightly lit space, ample daylight, conservative colours, washrooms, theatre/auditorium

- Teenagers	Member of secular society. Western style secondary education. May or may not follow religion	Dining, celebrating, ceremony, enjoying outdoors, socializing, dancing, resting, sports, learning, collaboration, exploration, performing	Comfort, Western style formal clothing, privacy, safety	Belonging to religious and secular communities, belonging with peers, modernity, respect for cultural and religious values, individualism, positive cultural experience, high visual/aural stimulation	Space should be supervised by adults, Western style comforts, outdoor space for socialization with other teenagers, Western style learning environment such as A/V enhanced spaces with informal seating, creative self-expression spaces like auditorium, washrooms
- Children	Member of secular society. Western style primary education. May or may not follow religion	Playing, dining, celebrations, enjoying outdoors, socializing, dancing, resting, sports, learning, collaboration, exploring, performing	Comfort, Western style formal clothing, privacy, safety, eating sweets	Belonging to religious and secular communities, individualism, positive cultural experience, multisensory stimulation	Space should be supervised by adults, Western style daycare, outdoor space for socialization with other children, Western style learning environment such as A/V enhanced spaces with informal seating, creative self-expression spaces like auditoriums, playgrounds, wide spaces for running, ample daylight, washrooms

Secondary User Group	Defining Characteristics	Behavioural/ Activity Needs	Physiological Needs	Psychological Needs	Spatial Implications
Building Managers	Employed from Muslim and non-Muslim communities	Concentration, communication, resting, storage, knowledge of the building, access to the building, eating and drinking, socializing, entertainment, collaboration, learning, sports	Comfort, appropriate clothing, privacy, safety, sense of direction	Importance, coping with stress and pressure during emergencies, individualism, positive cultural experience	Reception area, adequate personal and organizational storage, lounge space, daylight, views to nature, conference rooms and meeting spaces, parking, washrooms
Office employees	Employed from Muslim and non-Muslim communities	Organization, Concentration, communication, resting, storage, access to the building, eating and drinking, socializing, entertainment, collaboration, learning, sports	Comfort, appropriate clothing, privacy, safety	Importance, individualism, positive cultural experience	Reception area, adequate personal and organizational storage, lounge space, daylight, views to nature, conference rooms and meeting spaces, parking, washrooms

Security personnel	Employed from Muslim and non-Muslim communities	Concentration, communication, resting, storage, knowledge of the building, wayfinding, access to the building, eating and drinking, socializing, entertainment, collaboration, learning	Comfort, appropriate clothing, privacy, safety, sense of direction	Importance, coping with night shifts and large crowds, individualism, positive cultural experience	Reception area, adequate personal storage, lounge space, daylight, views to nature, parking, washrooms
Cooks	Employed from Muslim and non-Muslim communities	Concentration, communication, resting, learning, being efficient, storage, access to the building, eating and drinking, socializing, entertainment, collaboration, learning, sports	Comfort, appropriate clothing, privacy, safety	Importance, coping with stress and pressure, individualism, positive cultural experience	Well-ventilated commercial kitchen, lounge space, daylight, views to nature, parking, washrooms

Kitchen staff		Concentration, communication, resting, learning, being efficient, storage, eating and drinking, socializing, entertainment, collaboration, sports	Comfort, appropriate clothing, privacy, safety, sense of direction	coping with stress and pressure, individualism, positive cultural experience	Well-ventilated commercial kitchen, lounge space, daylight, views to nature, parking, washrooms
Servers	Employed from Muslim and non-Muslim communities	Concentration, communication, resting, learning, being efficient, storage, wayfinding, eating and drinking, socializing, entertainment, collaboration, learning, sports	Comfort, appropriate clothing, privacy, safety, sense of direction	Importance, coping with stress and pressure, individualism, positive cultural experience	Well-ventilated commercial kitchen, lounge space, daylight, views to nature, parking, washrooms

Tertiary User Group	Defining Characteristics	Behavioural/ Activity Needs	Physiological Needs	Psychological Needs	Spatial Implications
Building caretakers		Organization, wayfinding, access to building, communication	Comfort, appropriate clothing, privacy, safety, sense of direction		Parking space, well-lit areas, washrooms
Event setup crew		Organization, wayfinding, access to building, communication	Comfort, appropriate clothing, privacy, safety, sense of direction		Parking space, signage, directions, temporary storage, washrooms
Postal service worker		Wayfinding, access to building	privacy, safety, sense of direction		Parking space, signage, directions
Courier service worker		Wayfinding, access to building	privacy, safety, sense of direction		Parking space, signage, directions
Delivery personnel		Organization, wayfinding, access to building	privacy, safety, sense of direction		Parking space, signage, directions



## Zoning and Circulation Analysis

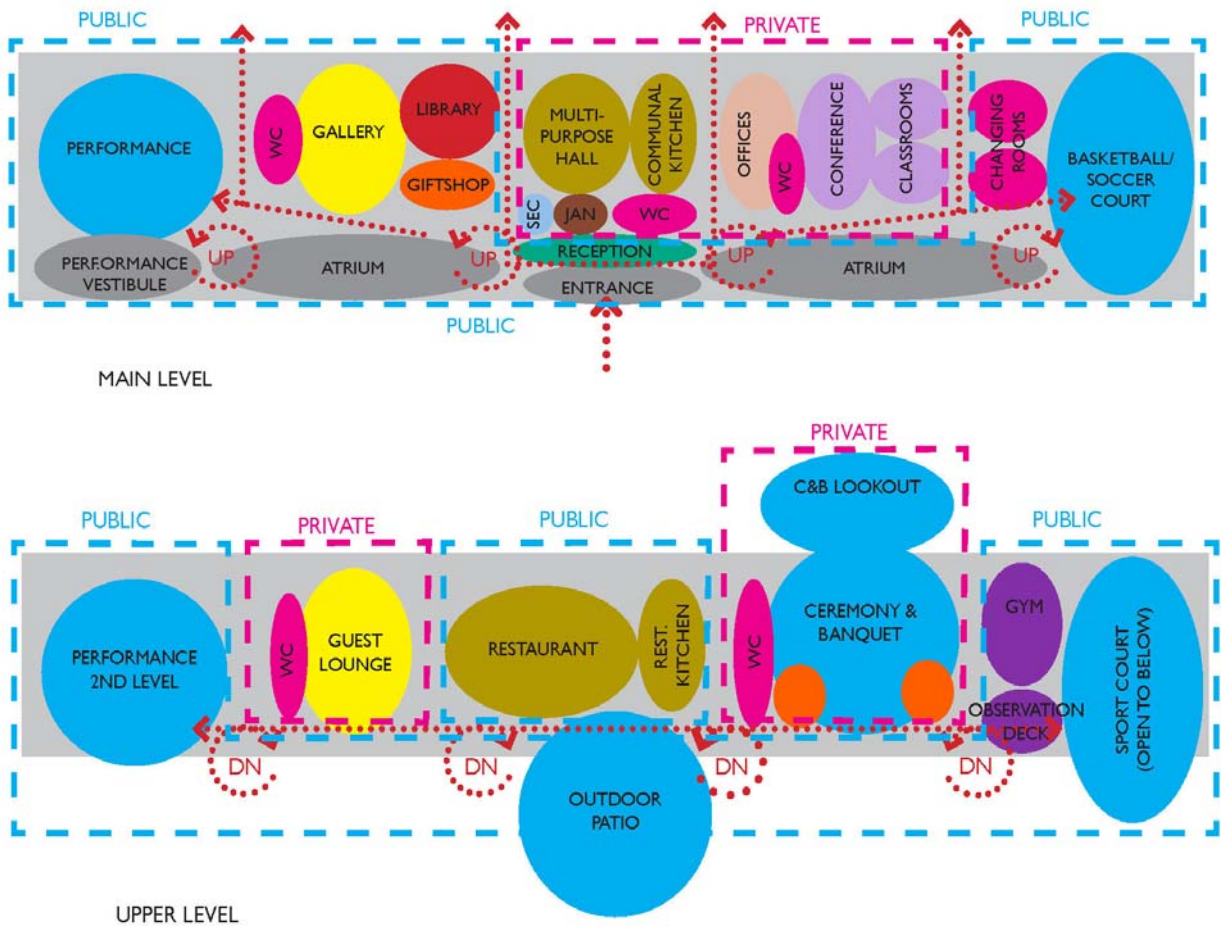


Figure 32. Drawing by author (2015). Spatial adjacency and circulation bubble diagrams.

## *Design Guidelines*

### Factor: Privacy

#### Issues

- Privacy of religious and secular events.

#### Objectives

- Creating a clear delineation between designated spaces due to the 'nature' of each space but retain the unifying architectural language.

#### Concepts

- Analytic approach to creating spiritual space:
  - Metarepresentational space.
  - Circularity and sense of enclosure.
  - Polarity of events.
  - Verticality.
  - Containment and Tension.

### Factor: Inclusivity

#### Issues

- Consider expectations of what ideal space should look or function as.

#### Objectives

- Attract users with familiar yet contemporary design.
- Appeal to a wide variety of users.

#### Concepts

- Transparency.
- Contemporariness: The Aga Khan Museum as inspiration.
- Progressivity: Sancaklar mosque as inspiration.
- Balancing of large spaces with smaller ones.
- Warm materiality.



## 6. DESIGN SOLUTION

Concept

Design Development

Design Drawings

Furniture, Fixtures and Equipment

Material Finish Selection

Furniture, Fixtures and Equipment

## Concept

### *Non-Traditional Sufi Worship as a Secular Perspective*

The purpose of the practicum is to explore ways cultural phenomena can be expressed and interpreted through interior design. The phenomenon that I have chosen to examine is the evolution of Muslim communities in the West. At the heart of this phenomenon is the identity of second generation Muslims, characterized by a harmonious and complex fusion of secular lifestyle and religious values.

The design concept for the Rumi Cultural Centre is inspired by the Sufi idea of peaceful spiritual culture and tolerance embodied in the rituals Sufi dervishes perform. For example, the non-traditional Sufi worship involves meditative dancing and singing, *sema*, and is symbolic of how second generation Muslims regard religion and culture from a modern, secular perspective.



Figure 33. Author unknown (Photographer). (2006). Whirling dervishes, [digital photograph], Public Domain license. Retrieved October 26, 2015 from <https://upload.wikimedia.org/wikipedia/commons/b/bf/Whirlingdervishes.JPG>.

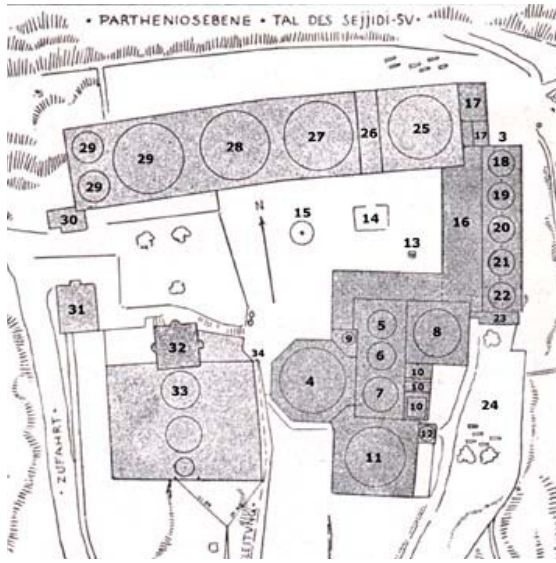


Figure 34. Karl Wulzinger (Photographer). (1913) Seyit Battal Gazi Külliyesi –site plan of complex, [scan of the original photograph], Public Domain license. Retrieved July 30, 2015 from [http://archnet.org/sites/4170/media\\_contents/43314](http://archnet.org/sites/4170/media_contents/43314).

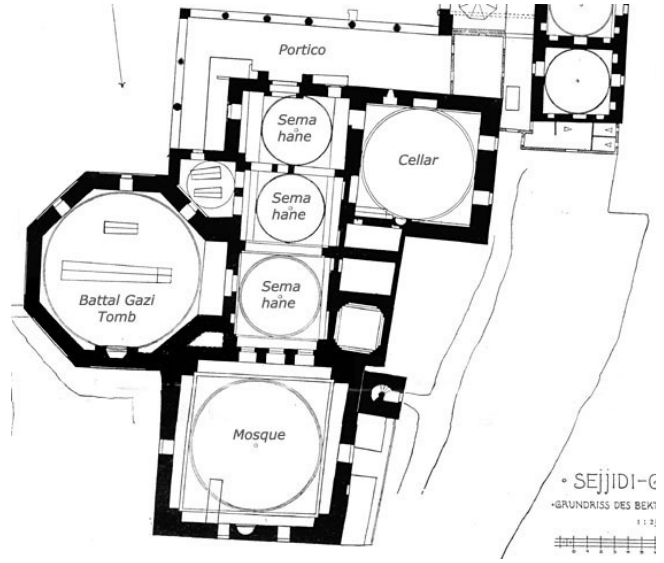


Figure 35. Karl Wulzinger (Photographer). (1913) Seyit Battal Gazi Külliyesi –floor plan of the tomb, mosque and ritual hall (semahane), entered from the portico to the north, [scan of the original photograph], Public Domain license. Retrieved July 30, 2015 from [http://archnet.org/sites/4170/media\\_contents/43337](http://archnet.org/sites/4170/media_contents/43337).

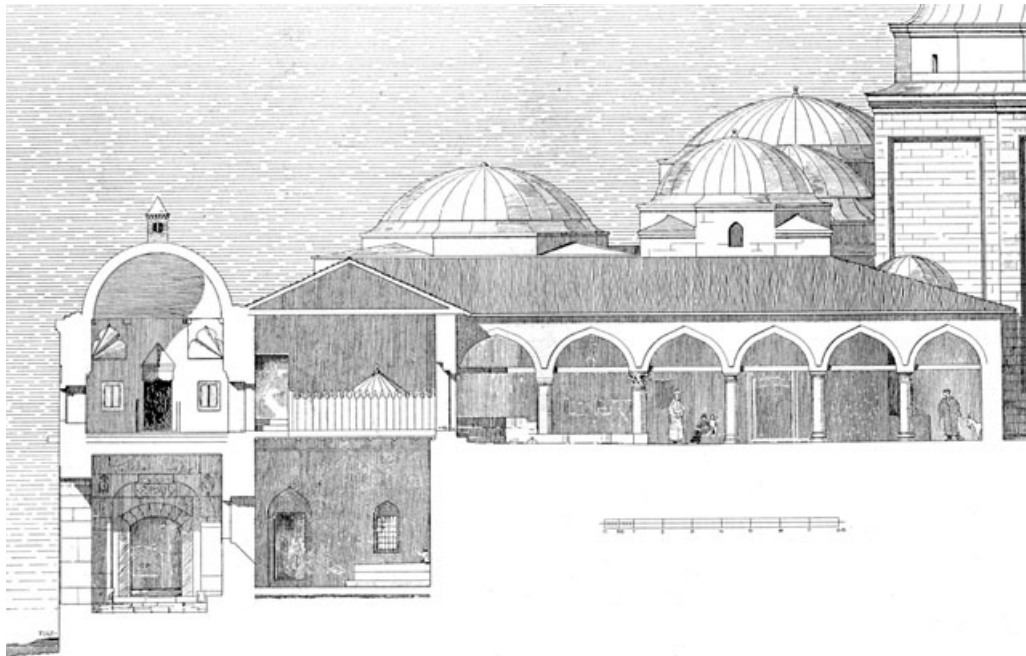


Figure 36. Karl Wulzinger (Photographer). (1913) Seyit Battal Gazi Külliyesi – east-west cross-section of convent courtyard looking south. From left to right: two stories of dervish cells with arcade, mosque dome, semahane portico and domes, and tomb of Battal Gazi, [scan of the original photograph], Public Domain license. Retrieved July 30, 2015 from [http://archnet.org/sites/4170/media\\_contents/43337](http://archnet.org/sites/4170/media_contents/43337).

## Design Development

### *Conceptual and Volumetric Studies*

This form of worship is characterized by the way dervishes traverse circular trajectory in a meditative state, and start to define the space they occupy. One also notices another phenomenon of the ritual, as I did in 2013 when I had a chance to see the ceremony live in Istanbul: as each dervish spins, he becomes the centre of waves of the centrifugal whirlwind he creates with his long robe. The winds become an invisible, yet powerful, way of connecting with the audience, and renders the ritual even more celestial. The dervish ceremony hall, semahane, seen in most Ottoman dervish lodges, or *tekkes*, reflects this archetypically circularity in the way circular stage was inscribed inside a rectangular building (See Figures 34-36).

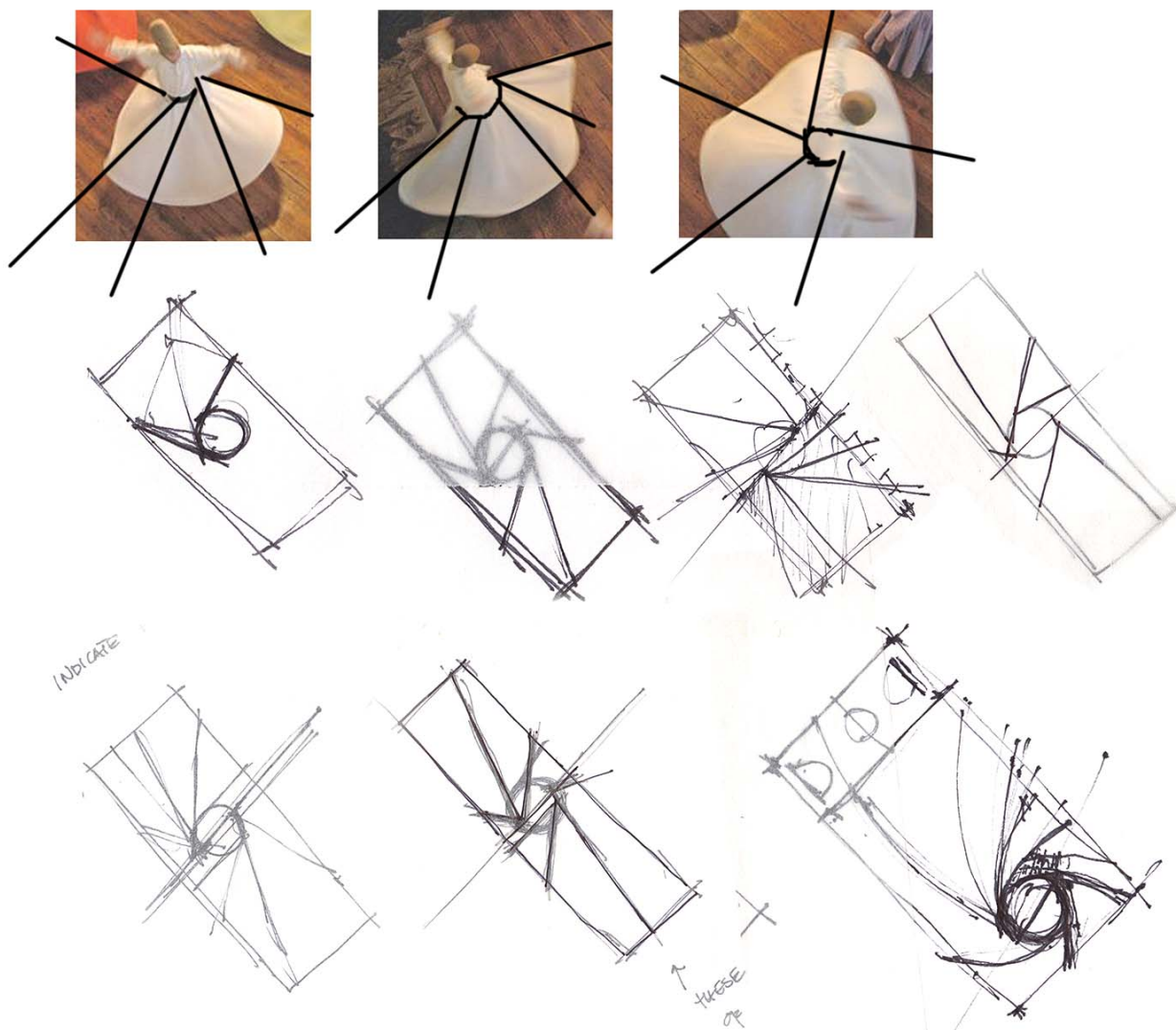


Figure 37. Drawing by author. (August, 2015). Concept Development - sketches, [scans of the original sketches, collage].

The floor plan of the Rumi Centre abstracts the circular 'shape' of the dance by tracing the centrifugal winds that emanate from the dervish's robe. The centre of the wind lines is the auditorium where staged performances and whirling dervish ceremonies are held. The lines define the boundaries for other programmatic functions but they also become circulation patterns that converge into the spiritual core of the Rumi Centre. The circular-shaped auditorium and other programmatic spaces are inscribed within the boundaries of the rectangular building. This dynamic tension is carried over to the restaurant and banquet hall that feature skewed quasi-circular and oval footprints of the screens which are placed within geometric shapes.

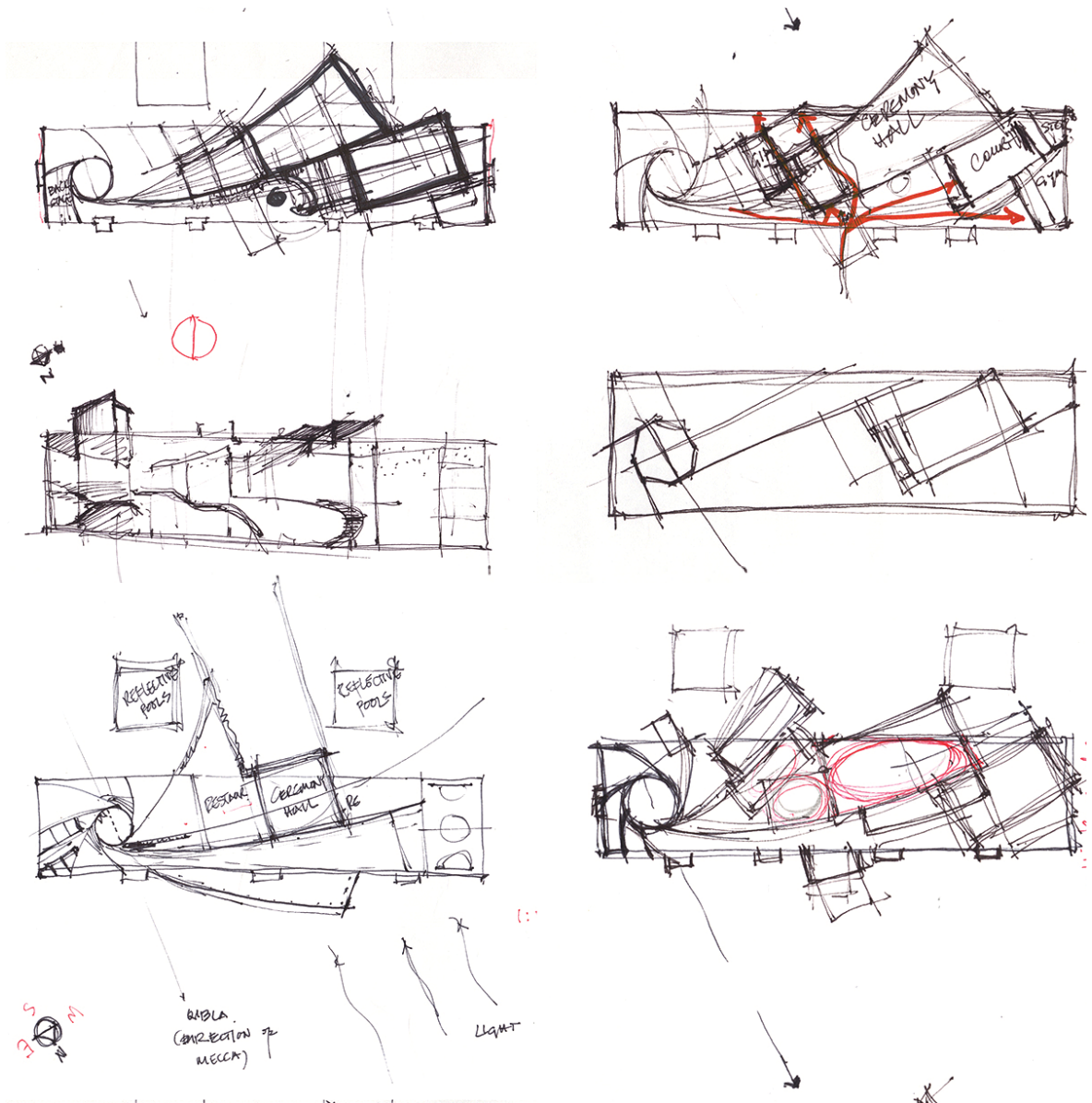
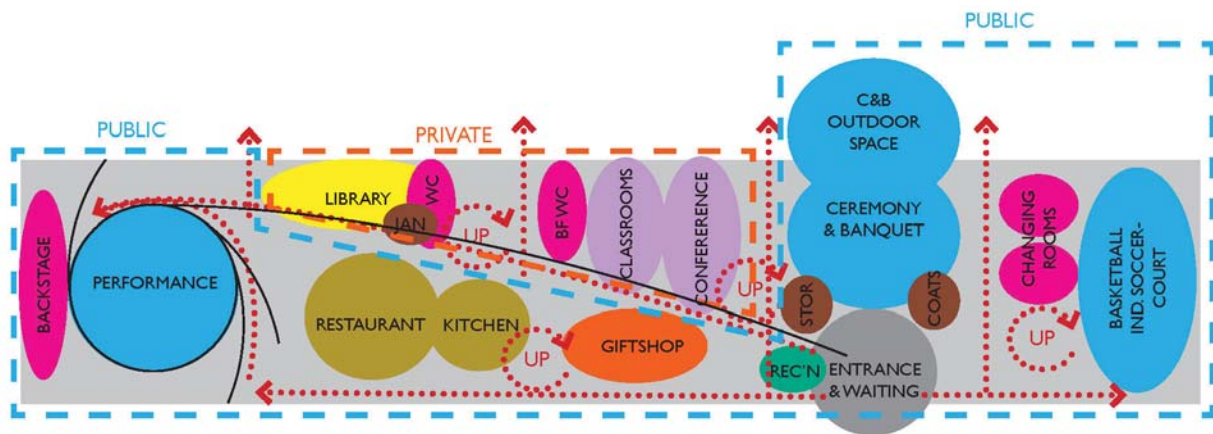
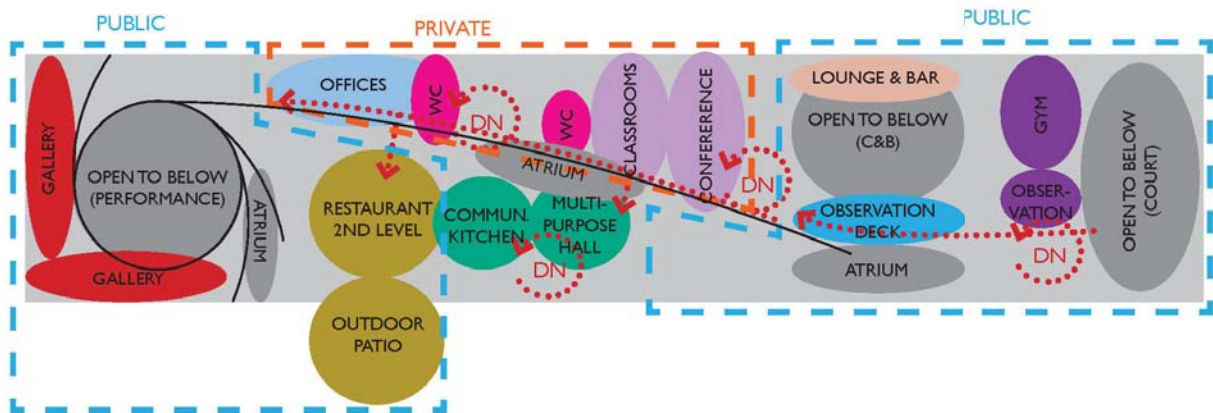


Figure 38. Drawing by author: (August, 2015). Concept Development - sketches, [scans of the original sketches, collage].



MAIN LEVEL



SECOND LEVEL

Figure 39. Drawing by author. (2015). Concept Development with Programming incorporated.

There is an inverse relationship between the left and right side of the building; the circular auditorium represents the spiritual and cultural aspect while the basketball and indoor soccer court embodies the secular aspect of the building.

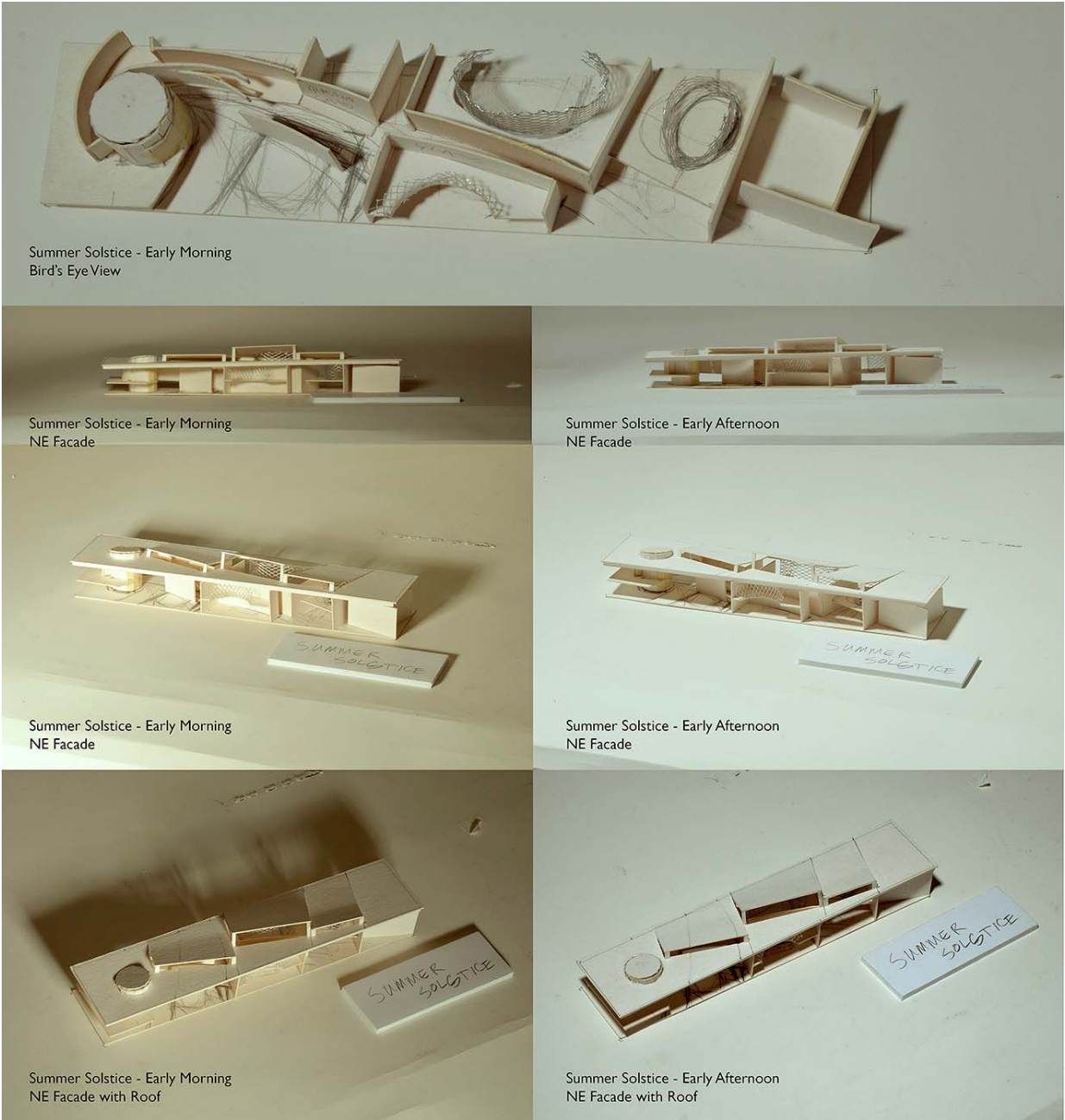


Figure 40. Photograph by author. (2015). Formal studies I, [photocollage].



Figure 41. Photograph by author. (2015). Formal studies 2, [photocollage].



Figure 42. Photograph by author: (2015).  
Formal studies 3, final, [scans of the original  
sketches, collage].

## Mood

While general colours are neutral warm, and create a sense of canvas to the interior's monumental architectural elements such as screens, scattered pendants, abstract patterns, and geometric forms, the accent colour are earth-tone and Islamic in nature. The choice of this colour palette was to embody the humble nature of Sufi philosophy and Islamic teachings, but also to create a warm and welcoming space for guests, especially, during Winnipeg's cold winters.

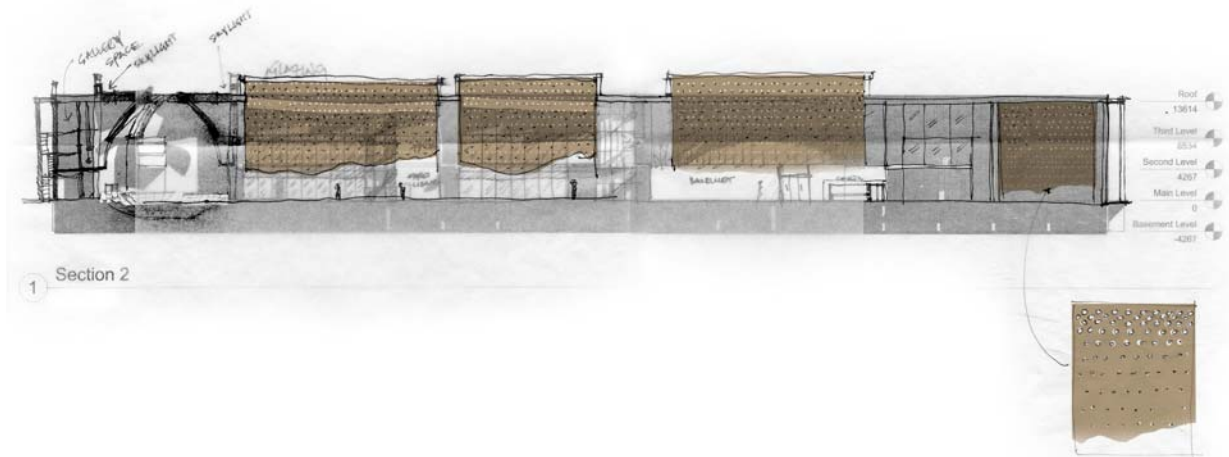


Figure 43. Drawing by author. (2015). Building longitudinal section sketch with perforated mesh screen concept, [colour overlay on a scan of the original sketch].

## Veilance

One of the features of the design is the use of ceiling-suspended large screens that serve various functions throughout the space (See Figure 43). These earth-tone, copper mesh screens separate more private and public spaces within the building but also act as a protection from direct sun glare. For example, screens that run through the middle and along the length of the building separate the public realm - restaurant, giftshop, and multipurpose room - from the private realm - offices, classrooms, conference halls, and library. However, the distinction between these types of spaces are based more on their secular values rather than religious.

## Circulation

The interior of the building is meant to choreograph and lead the visitor into its cultural hub, the auditorium, from the moment they enter the space, and let them discover other spaces along their journey akin to the spatial organization of *tekkes* such as Seyit Basal Kulliyesi (Figures 34 and 36). The main access to the building is from north-east (Figure 53). Visitors are greeted by the revolving doors with a low ceiling, and once past this entry

sequence, large, 14-metre tall vestibule opens. At the end of the vestibule is the banquet hall with its large oval copper screen that shimmers in sunlight. To the right of the entrance is the gym and sports court. To the left is the reception desk with its back wall that acts as one of many screens throughout the building.

Past the reception desk is a curved path that leads to gift shop, restaurant, and stairs to the upper level multipurpose room. Screens above this hallway do not fully descend to the floor, and end with a wavy pattern, thus visitors have direct access and sightlines to the ground level classroom and library. At the end of this hallway the curved path tightens and becomes an entrance to the auditorium. Two-tone terrazzo flooring also helps to navigate through space: pathways are darker and entryways to major spaces are lighter.

There are two spiral staircases and elevators along the curved hallway that lead to the second and third level offices and conference rooms. Second level circulation paths connect all major spaces via open, accessible and barrier free ramps. As the visitors of the Rumi centre roam along these paths, they can explore the centre's public art gallery, and access the restaurant, banquet hall lounge as well as the gym from the second level. Observation decks allow to catch a glimpse of public performances at the auditorium, sport events at the gym court, and traditional ceremonies held in the banquet hall.

### *Auditorium*

The auditorium seats sink with each concentric pattern towards wood floor centre which acts as a stage for whirling dervish ceremonies. (Figure 59) The high ceiling seems to swallow light, with its deep stylized white dome. The linear skylight that slices the dome in half widens towards North-East, direction of Mecca, and allows daylight to enter the space through clerestory windows above. Darkness, solemnity and choreographed entry give the auditorium a sense of esoteric spirituality but inviting and uplifting at the same time. At the far end of the stage is a secondary rectangular stage where musicians and other performers are seated. Performers access the stage from the opposite end which opens to the backstage that features changing rooms, and green room.

The walls are covered with acoustic panels that are wrapped in dark blue velvet. Pleating and gathering stitching techniques (Singer, 2013, pp. 29, 77) are used to manipulate the fabric which help to bring the 'flowing' gestures of the mesh screens into the space and mimic whirling movements of the sema ceremony. The contrast between light coming through the directional slit in the ceiling and heavy, grounded presence of the walls creates a sense of being drawn upward towards light and qibla.

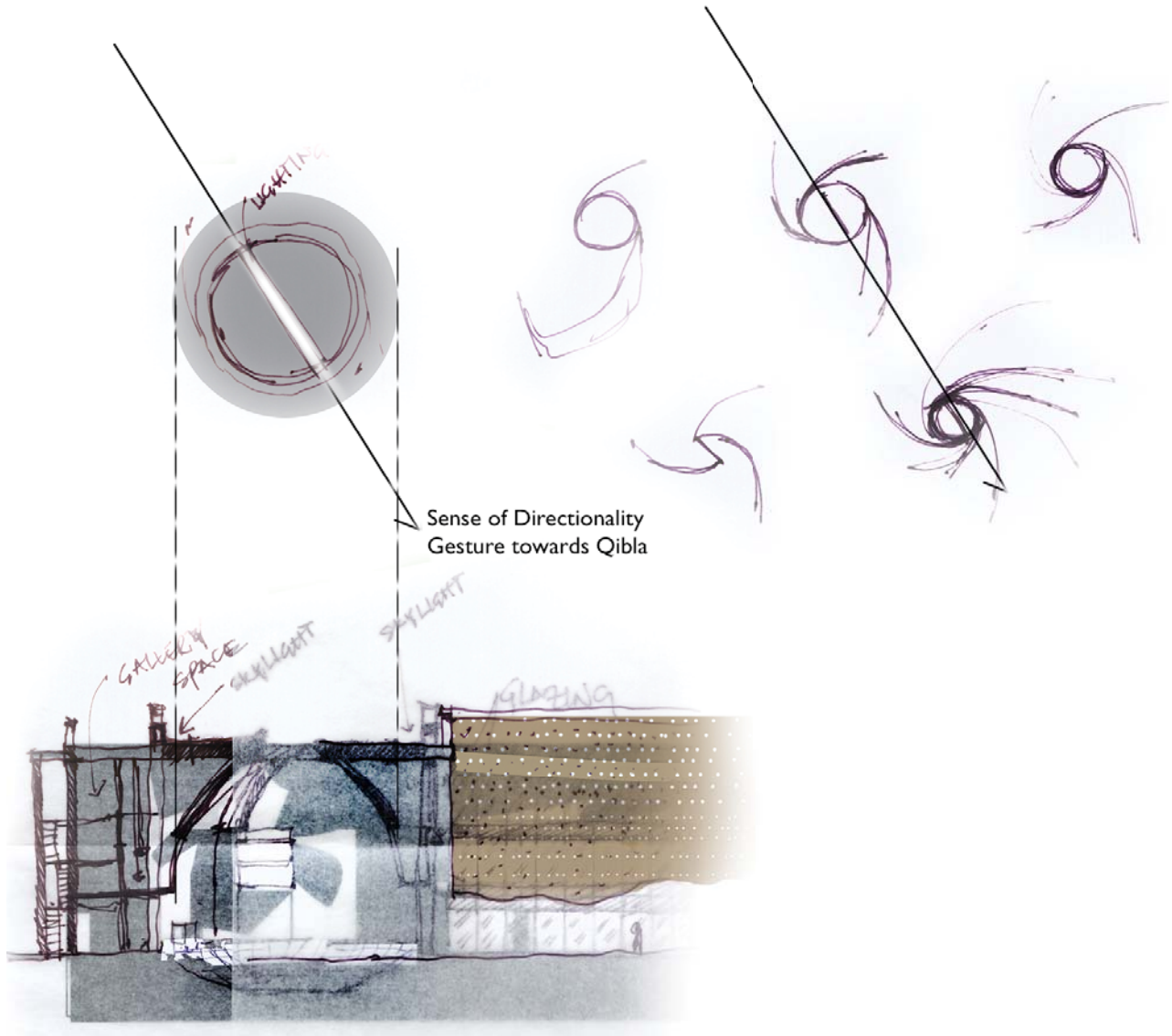


Figure 44. Drawing by author. (2015). Auditorium dome and linear skylight study, [colour overlay on a scan of the original sketch].

The strong sense of directionality, large formal elements such as the dome, tension between the light and dark as well as use of contrasting materials accentuate the design intent to create a spiritual, uplifting space. Archetypally religious elements such as the dome and daylight speak to the Islamic nature of the space without referencing any stereotypically Islamic architectural motifs while retaining semi-secular nature of the auditorium.

## *Restaurant*

The main entrance to the Rumi centre's restaurant is located along the north-east corridor which also leads to the auditorium. Guests are greeted by the host at the restaurant reception, and invited into the dining hall. Similar to other spaces, the reception and waiting area represents a low ceiling portico which opens to a larger volume of the dining hall. The secondary atrium within the restaurant is enclosed with the familiar bronze mesh curtains to convey the sense of visual intimacy, a direct reference to the central courtyard in traditional Islamic architecture. On the main level the curtains partially surround the atrium, and free-standing divider walls create a lounge space with banquet style seating. During summer months, restaurant opens its elevated patio to the patrons where they can enjoy exquisite meals in warm summer breeze.

The mesh screen filters the daylight penetrating through clerestory windows, and turns it into a soft ambient light. Concentric light fixtures, that hang low above the curtain-enclosed space, help to connect the lower and upper levels. The second level of the restaurant is accessed via stairs that spiral around the central, curtained area. Glass walls of the restaurant render the space airy and open while etched wavy fret patterns give the guests some visual privacy (Figure 58). Earth-tone lighting fixtures complement the warm tone of the mesh screen and wood flooring. Walls are adorned with carpets from different Orinetal cultures which speak to the multicultural Islamic cuisine that the restaurant offers. The carpets also act as acoustic insulation to help to reduce the background noise. Colours of the furniture upholstery and other fabrics also represent the traditional Islamic blues and greens while remaining abstract and contemporary in pattern. Intricate mosaic tile work on the northern walls subtly mimic Damascus patterns, and shimmer in the northern light of Winnipeg, particularly during sunset.

The restaurant kitchen is located on the main level but shares the same exhaust ducts with the community kitchen above, utilized for private functions held in the multipurpose hall. Members of the Muslim diaspora and community at large can rent these spaces to host birthday parties, small-scale Eid dinners, and other family functions. Talented chefs from the diaspora are invited once a month to volunteer to cook one meal that is unique to their respective ethnic culture in front of a small audience, and thus help to raise awareness about the diversity of the Islamic world. All proceeds from these special cooking events go to charities to help the immigrant community in need.

## *Banquet and Ceremony Hall*

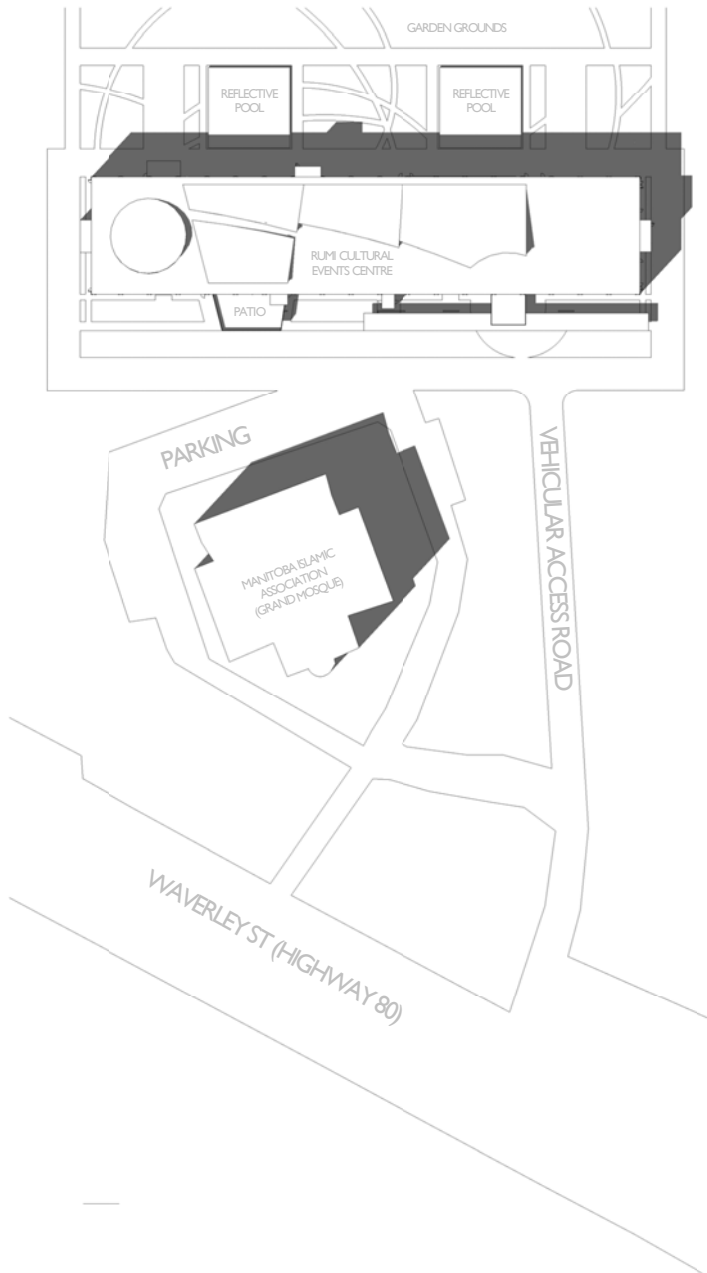
The entrance facade of the hall features a coat check desk and large doors that open to a short narrow corridor. The corridor passes through the low portico, and gives way to the large cylindrical volume. Mesh curtains, suspended from the roof structure, envelope the upper portion of the hall, and end in wavy patterns 2.7 - 3 metres above floor. Sunlight passing through the mesh screen bathes the space with warm ambience. The wood floor finish of the central volume accentuates the oval footprint, and contrasts the carpeted perimeter space with a low ceiling. Low-hanging concentric light fixtures emphasize the verticality of the volume (Figure 54).

South doors open to the corridor that can be used for catering purposes. The free-standing divider wall separates the central area from the warming tables and catering station. There is a raised stage at the north end of the hall with a retractable screen above that the patrons can use for slideshows. The north end also features a discreet door to the staircase that leads to the upper level private lounge. Islam prohibits alcohol consumption but considering the semi-secular nature of events, non-Muslim guests, who might want to enjoy alcoholic beverages, are invited to do so discreetly in the upper level lounge. However, alcohol consumption is not permitted in the hall proper even when the space is rented for non-Islamic events.

Large circular tables that accommodate six guests per table can be reconfigured depending on the nature of the event or ceremony. The chairs and tables are simple and elegant that allow easy portability during setup. The upholstery colour of the chairs is traditional blue, and the tubular structure allows easy sliding. At festivals that involve dancing or praying, the furniture can be stowed away in the banquet hall storage room.

# Design Drawings

## Site Plan



Site



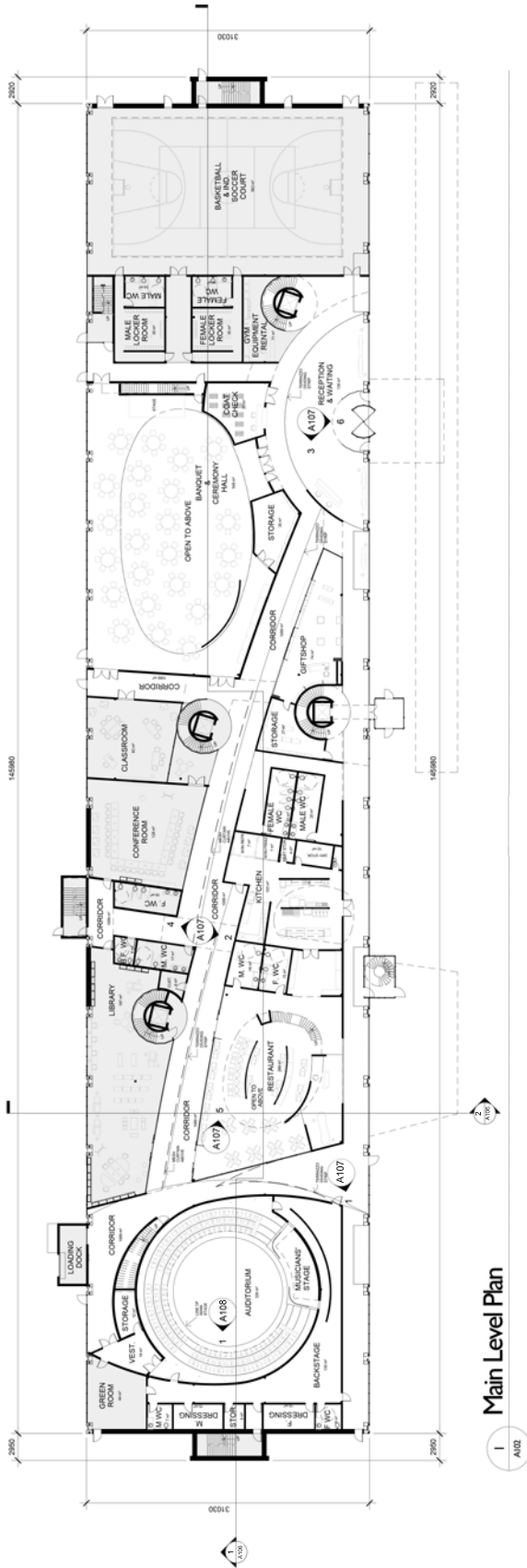
RUMI CULTURAL EVENTS  
CENTRE - WINNIPEG MB

### SITE PLANS

Project number	0001
Date	Issue Date
Drawn by	Author
Checked by	Checker

AI01

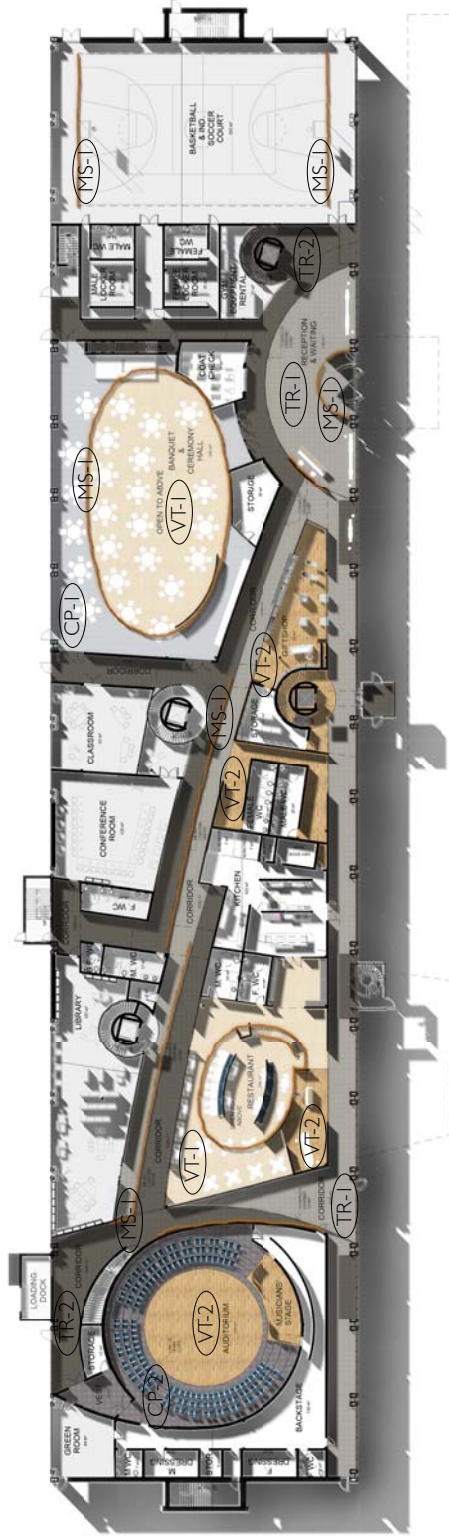
Figure 45. Drawing by author. (2015). Site plan.



Main Level Plan

0 10m 20m 50m





2 Main Level Plan - Rendered

2  
ANS

0 10m 20m 50m



**FLOOR FINISH LEGEND**

- TR-# Terrazzo
- CP-# Carpet tile
- VT-# Vinyl tile
- MS-# Mesh shade

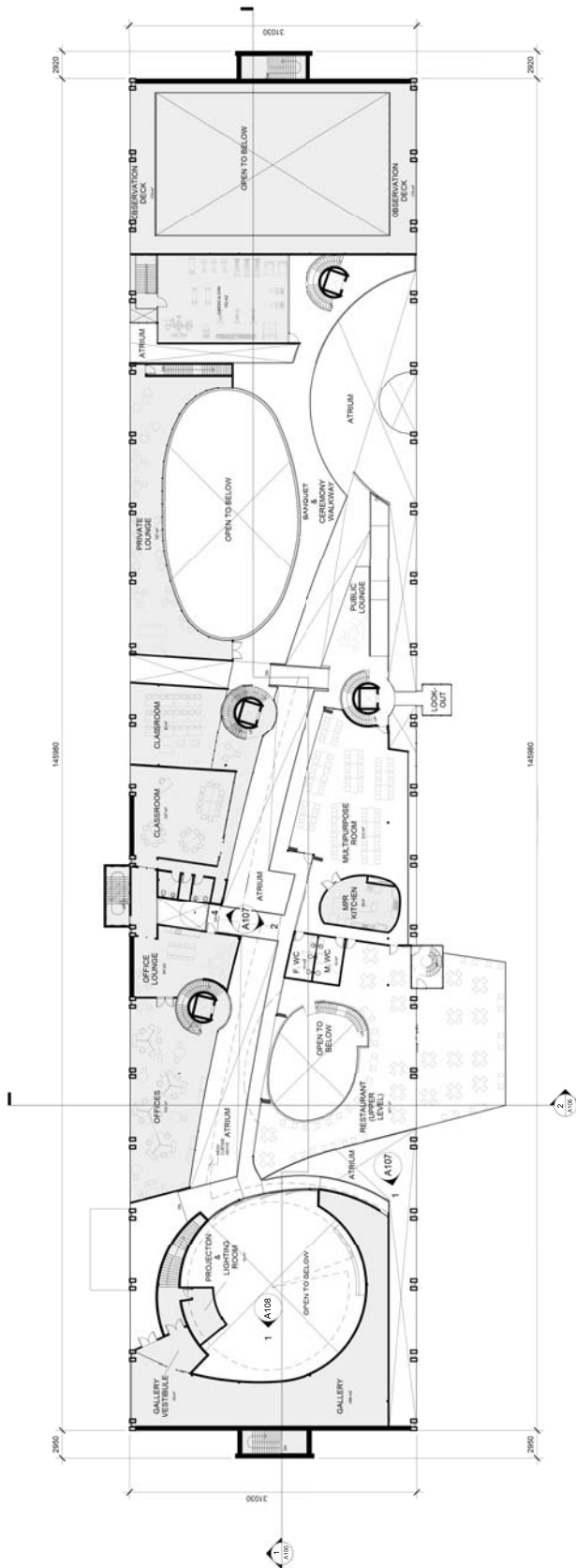
**RUMI CULTURAL EVENTS CENTRE - WINNIPEG MB**

**MAIN LEVEL PLAN**

Project number	0001
Date	Issue Date
Drawn by	Author
Checked by	Checker

A102

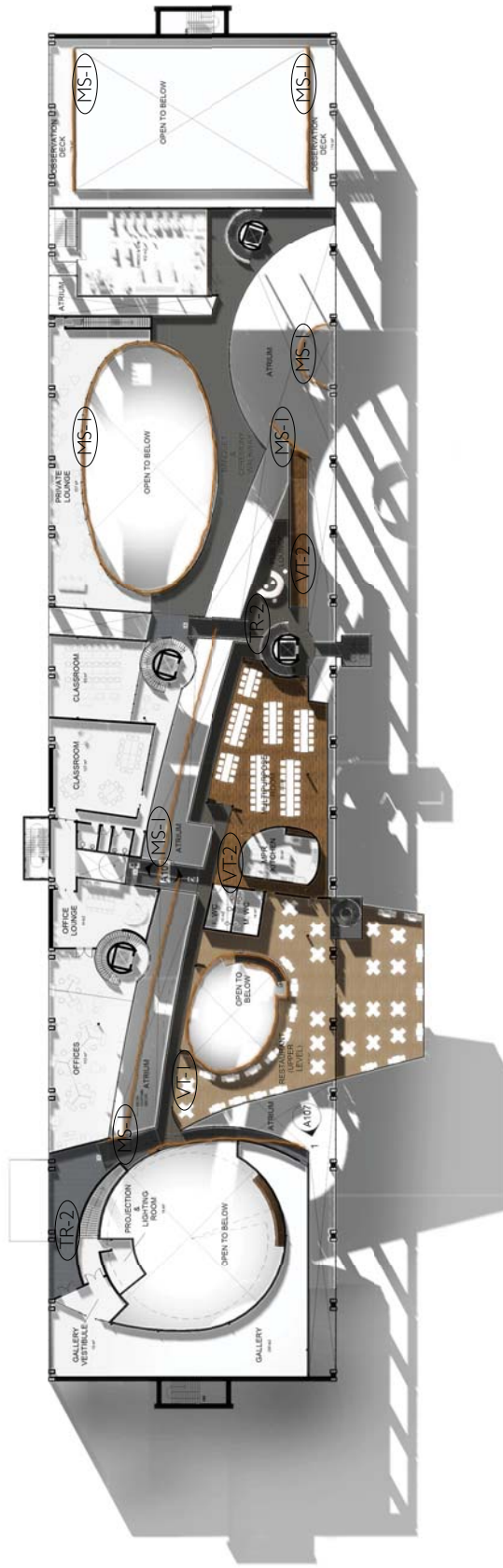
Figure 46. Drawing by author. (2015). Main level plans.



1 | A108  
**Second Level Plan**

0 10m 20m 50m





2 Second Level Plan - Rendered

RUMI CULTURAL EVENTS CENTRE - WINNIPEG MB

**SECOND LEVEL PLAN**

Project number 0001  
 Date Issue Date  
 Drawn by Author  
 Checked by Checker

A103

**FLOOR FINISH LEGEND**

TR-# Terrazzo  
 CP-# Carpet tile  
 VT-# Vinyl tile  
 MS-# Mesh shade

Figure 47. Drawing by author. (2015). Second level plans.

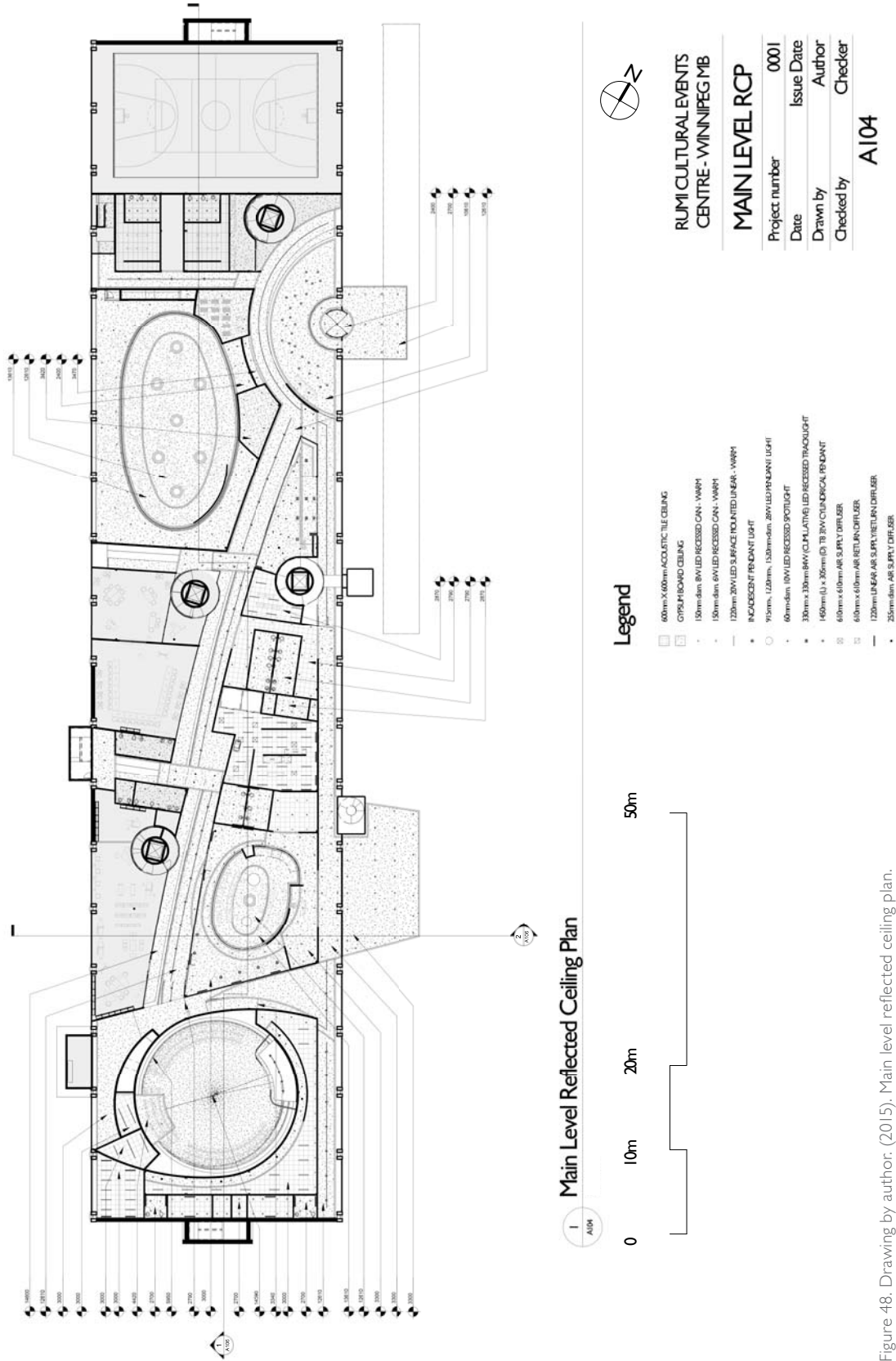
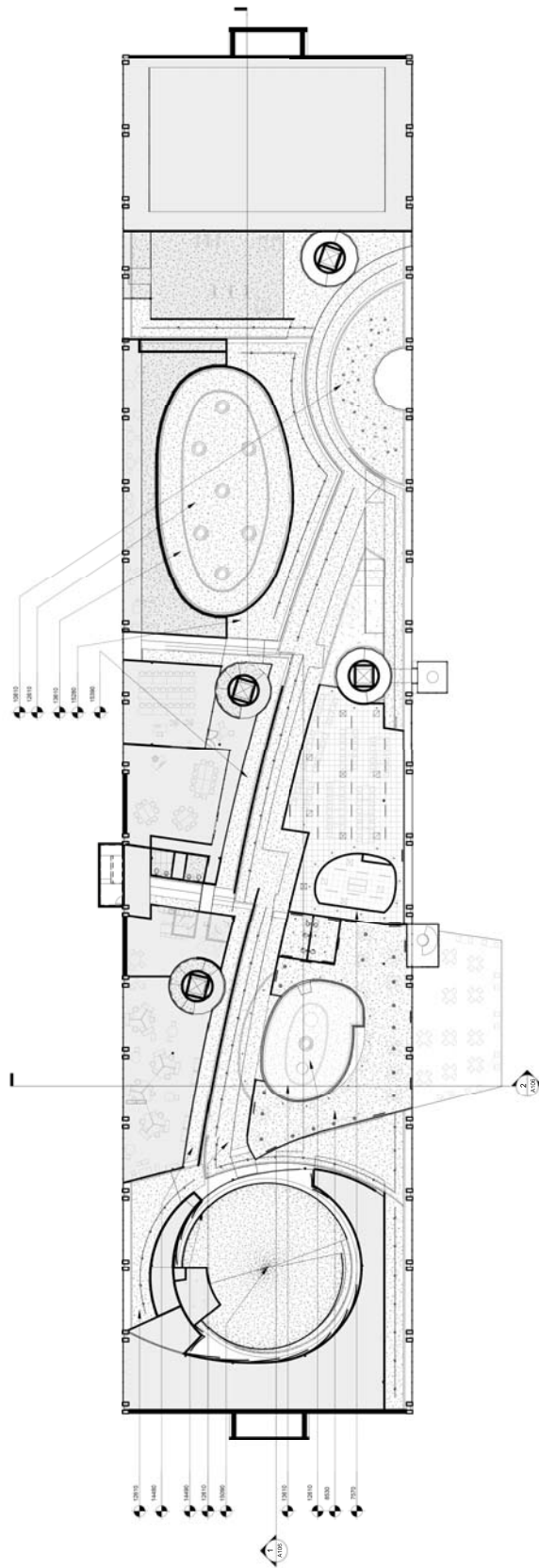


Figure 48. Drawing by author. (2015). Main level reflected ceiling plan.



Second Level Reflected Ceiling Plan



**Legend**

- 60mm X 60mm ACOUSTIC TILE CEILING
- GYP PLANK BOARD CEILING
- 150mm dia. 8W LED RECESSED CAN - WARM
- 150mm dia. 6W LED RECESSED CAN - WARM
- 120mm X 20W LED SURFACE MOUNTED LINEAR - WARM
- INCANDESCENT PENDANT LIGHT
- 915mm, 120mm, 1320mm dia. 28W LED PENDANT LIGHT
- 60mm dia. 10W LED RECESSED SPOTLIGHT
- 30mm x 30mm 6W (CAL. ATING) LED RECESSED TRACK LIGHT
- 140mm (L) x 25mm (D) TB 3W CYLINDRICAL PENDANT
- 40mm x 60mm AS SUPPLY DIFFUSER
- 60mm x 60mm AS RETURN DIFFUSER
- 120mm LINEAR AS SUPPLY/RETURN DIFFUSER
- 255mm dia. AS SUPPLY DIFFUSER

**RUMI CULTURAL EVENTS CENTRE - WINNIPEG MB**

**SECOND LEVEL PLAN**

Project number	0001
Date	Issue Date
Drawn by	Author
Checked by	Checker

**A105**

Figure 49. Drawing by author. (2015). Second level reflected ceiling plan.

# Sections



1 Longitudinal Section

1  
A106



2 Cross Section

2  
A106



RUMI CULTURAL EVENTS  
CENTRE - WINNIPEG MB

## SECTIONS

Project number	0001
Date	Issue Date
Drawn by	Author
Checked by	Checker

A106

Figure 50. Drawing by author. (2015). Building sections.

# Elevations



1 AUDITORIUM-FACADE-SOUTH-EAST

1  
AUD



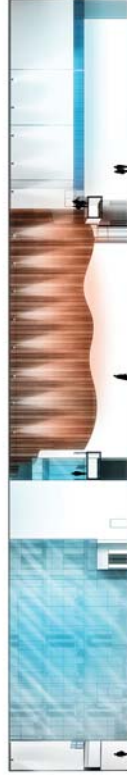
2 CORRIDOR-NORTH-EAST

2  
AUD



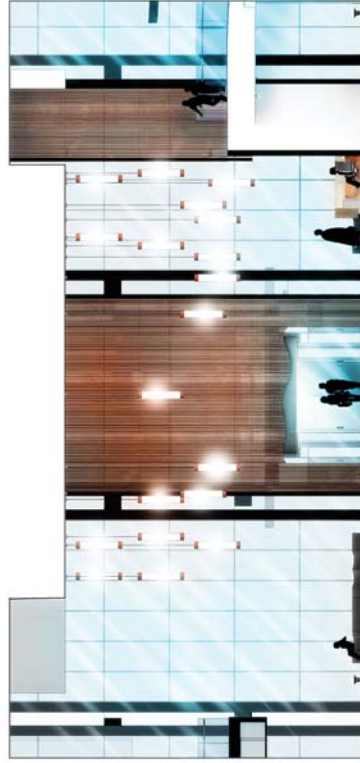
3 RECEPTION DESK

3  
AUD



4 CORRIDOR-SOUTH-WEST

4  
AUD



6 VESTIBULE-NORTH-EAST

6  
AUD



5 RESTAURANT-NORTH-WEST

5  
AUD

RUMI CULTURAL EVENTS  
CENTRE - WINNIPEG MB

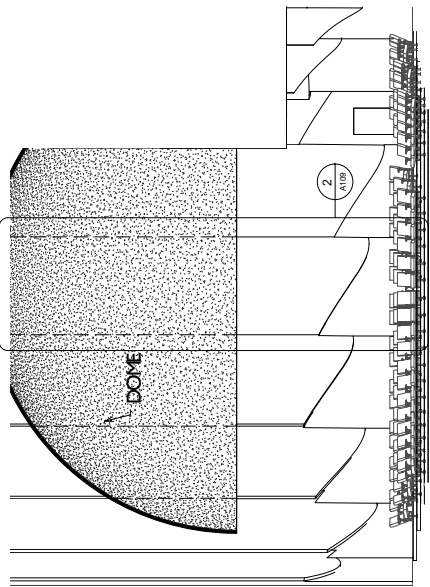
## ELEVATIONS

Project number	0001
Date	Issue Date
Drawn by	Author
Checked by	Checker

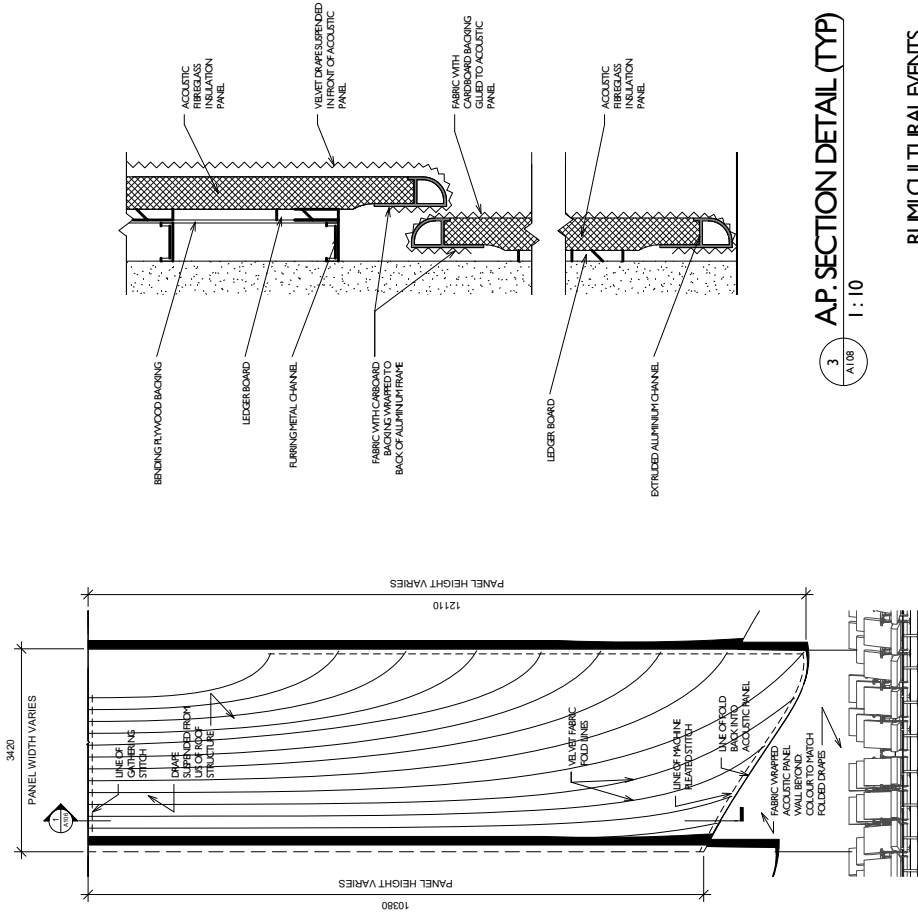
A107

Figure 51. Drawing by author. (2015). Key elevations.

Detail



1  
A108  
AUDITORIUM-SOUTH-WEST  
1 : 100



2  
A108  
ACOUSTIC PANEL ELEVATION DETAIL (TYP)  
1 : 50

3  
A108  
AP SECTION DETAIL (TYP)  
1 : 10

RUMI CULTURAL EVENTS  
CENTRE - WINNIPEG MB

DETAIL

Project number	0001
Date	Issue Date
Drawn by	Author
Checked by	Checker

A108

Figure 52. Drawing by author. (2015). Acoustic panel drapery detail.

Perspective Views



Figure 53. Drawing by author. (2015). Vestibule, atrium and banquet / ceremony mesh curtain visible [digital rendering].

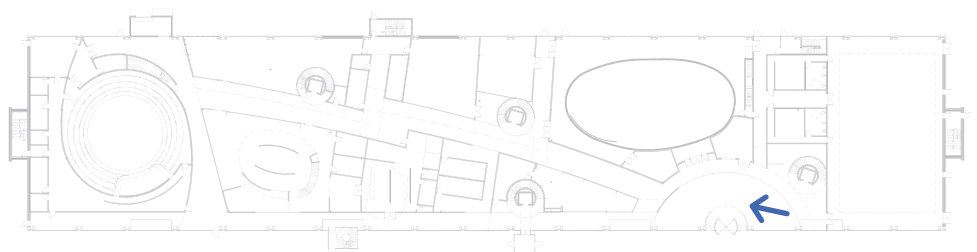




Figure 54. Drawing by author. (2015). Banquet and ceremony hall [digital rendering].

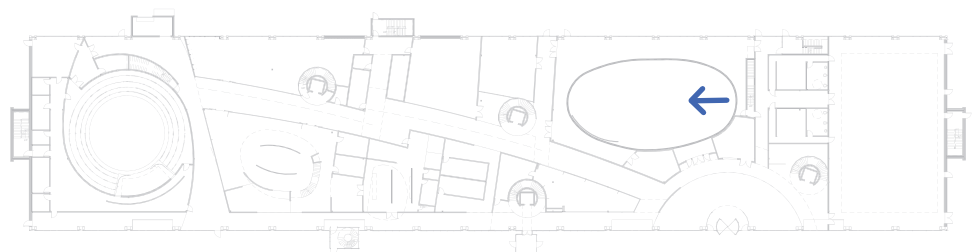




Figure 55. Drawing by author. (2015). Corridor with mesh curtains [digital rendering].

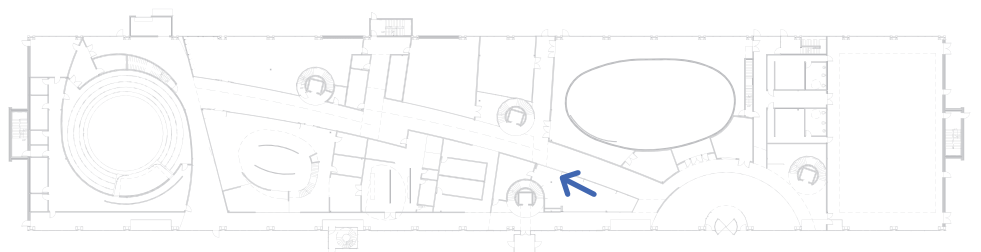




Figure 56. Drawing by author. (2015). Overhang overlooking vestibule, [digital rendering].





Figure 57. Drawing by author: (2015). Restaurant entrance, main level [digital rendering].





Figure 58. Drawing by author. (2015). Performer entrance to Auditorium [digital rendering].

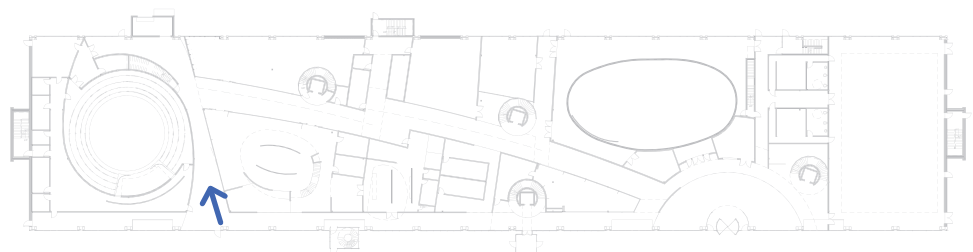
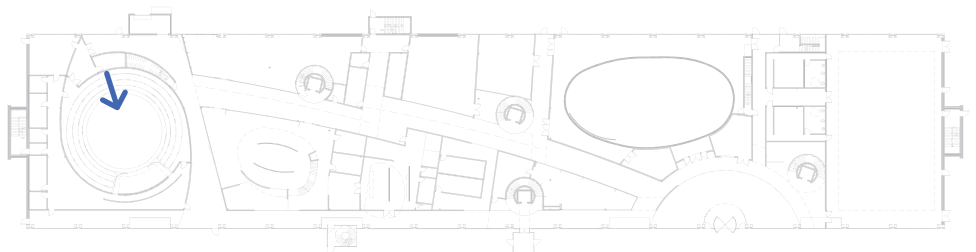




Figure 59. Drawing by author: (2015). Auditorium during Sema ceremony [digital rendering].



# Material Finish Selection



Figure 60. Photograph by author. (2015). Finish material palette [digital photograph].

Figure 61. Table by author. (2015). Finish material designations.

Finish Designation	Type of Finish	Area of Application	Colour Code, Pattern, Size and Manufacturer
CP-1	Carpet tile	Banquet and ceremony hall perimeter flooring	KALI38 (blue-grey), Kaleidoscope, Fretwork series, 1m x 1m, Milliken Design, Inc.
CP-2	Carpet tile	Auditorium seating area flooring	OPA79-122 (blue-grey), Op Art, Art Media series, 1m x 1m, Milliken Design, Inc.
GP-1	Glass guard	Second level circulation	Solarban 60 (blue tint), Vistacool Pacifica
LC-1	Limestone	Main reception and restaurant desk accent countertop	Mare Blanco honed, veined limestone, nominal 300mm x 900mm, Stonetile
MT-1	Porcelain mosaic tile	Restaurant north-east feature wall	BAO001 (white and gold), Barocco pattern, Tessuti series, Appiani Mosaics (via Stonetile)
P-1	Paint	General wall paint	OC-86 white blush, eggshell finish, Benjamin Moore
PF-1	Velvet fabric	Drapery over Auditorium acoustic panels	Render, Aria 459950-028, 100% Cotton, Maharam
PL-1	Plastic Laminate	Restaurant and banquet hall low partitions; reception and restaurant desk face	Moonscape 230G, Chemetal
SS-1	Solid Surface	Reception and restaurant countertop	Cameo White (A), 6mm thickness, Corian by Du Pont
TR-1	Cast-in-place terrazzo	Main level reception and waiting area; circulation	Marmo colour, sealed with 2 coats of P-M clear sheen penetrating sealer, CCI Edcon
TR-2	Cast-in-place terrazzo	Circulation	Pewter colour, sealed with 2 coats of P-M clear sheen penetrating sealer, CCI Edcon
VT-1	Vinyl tile	Banquet and ceremony hall, and restaurant flooring	Millbrook Maple KLTKPRI14, Robusto Plank, 220mm x 1520mm x 5mm, Enstyle by Kraus Flooring

VT-2	Vinyl tile	Giftshop, restaurant vestibule, multipurpose hall, and auditorium stages	Dayton Oak KLTkPL411, Lonsdale Plank, 150mm x 1220mm x 6mm, Enstyle by Kraus Flooring
UF-1	Upholstery fabric	Restaurant chair upholstery	Centric (blue-green), 466056-007 Splendor, 34% Rayon, 33% Cotton, 33% Polyester, Maharam
UF-2	Upholstery fabric	Restaurant banquet seating and auditorium seating upholstery	Cadet (dark blue), 466074-014 Fluent, 52% Polyester, 37% Post-Industrial Recycled Polyester, 11% Post-Consumer Polyester, Maharam

## Furniture, Fixtures and Equipment

### *Vestibule, Reception, Waiting, and General Public Areas*

Figure 62. Diagram by author. (2015). Vestibule, Reception, Waiting and General Public Area FFE [photocollage of manufacturer supplied images].



Item	FFE	Quantity	Dimensions (mm)	Notes
A	“Dip”, 2-seat bench, stainless steel (by B&B Italia)	5	L 2300 × D 470 × H 440	movable
B	Eames walnut stool (by H. Miller)	6	D 337 × H 380	movable
C	6300-series fixture with 3×58W T8 fluorescent lamps by (Delray Lighting )	29	D 250 × H 2665	decorative chandelier
D	“Gong” side table (by Cappellini)	14	D 510 × H 430	
E	“LTB” curve bench, upholstered top (by Haworth)	10	D 660 × H 425	movable

## Banquet and Ceremony Hall

Figure 63. Diagram by author. (2015). Banquet and Ceremony Hall FFE [photocollage of manufacturer supplied images].



A



B



C

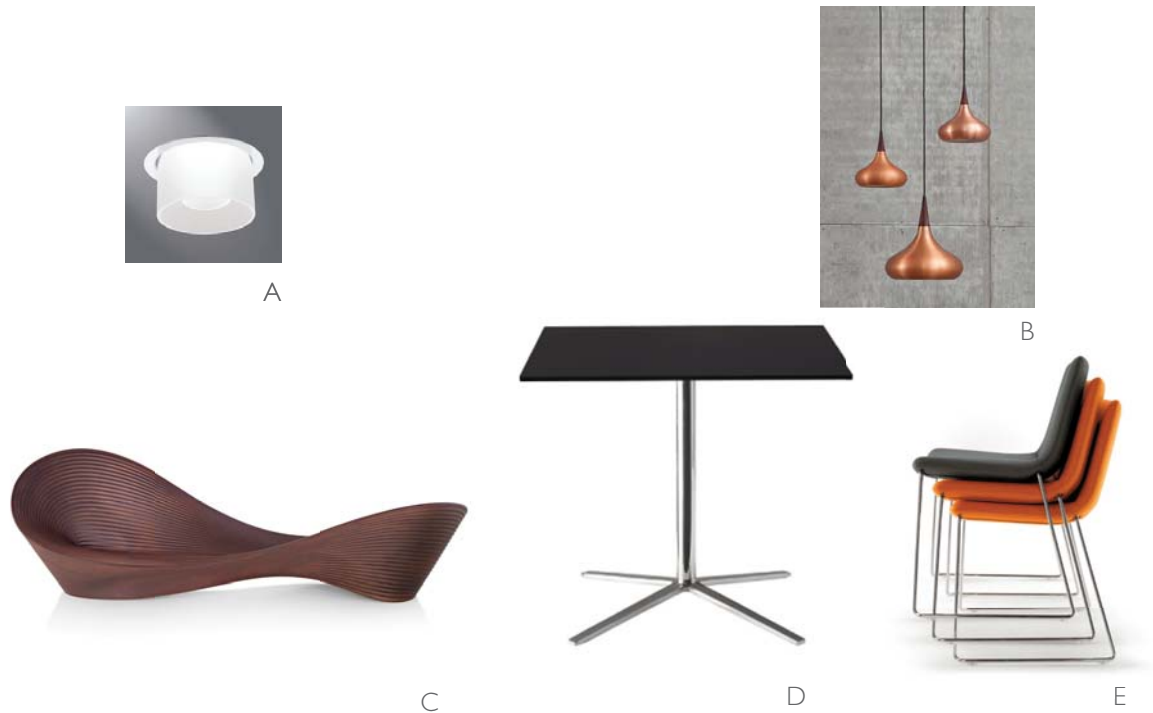


D

Item	FFE	Quantity	Dimensions (mm)	Notes
A	340-6 downlight with 4W LED lamp (by Cooper Lighting)	57	D 150 × H 142	dimnable
B	6700-series fixture with centrally mounted LED 30-, 35-, and 40W white lamp (by Delray Lighting )	25	D 900, 1220, 1500 × H 1800 minimum mounting height	three types mounted concentrically to form one luminary
C	"Brno" chair with tubular frame and fabric upholstery (by Knoll)	29	W 578 × D 572 × H 800	movable, and easy sliding
D	"Pan" P3/5L table with natural oak top and tubular detachable steel legs (by H. Miller)	24	D 1500 × H 740	easy storage

## Restaurant

Figure 64. Diagram by author. (2015). Restaurant FFE [photocollage of manufacturer supplied images].



Item	FFE	Quantity	Dimensions (mm)	Notes
A	340-6 downlight with 4W LED lamp (by Cooper Lighting)	16	D 150 X H 142	dimnable
B	"Orient" PI pendant with polished copper lacquer finish (by Lightyears)	25	D 250 x H 222; cord length 300 maximum	soft light
C	"Folly" polyethylene outdoor bench (by H. Miller)	1	L 360 x D 94 x H 110	movable
D	"Cosmos" square table with white top (by Teknion)	24	1000 x 1000	light weight
E	"Cosmos" sled chair with fabric upholstery (by Teknion)	144	W 590 x D 540 x H 780	stackable

## Multipurpose Hall

Figure 65. Diagram by author. (2015). Multipurpose Hall FFE [photocollage of manufacturer supplied images].



Item	FFE	Quantity	Dimensions (mm)	Notes
A	BOA4S White surface mount linear slot 20W LED fixture (by RAB Lighting)	24	W 2440 X 64 aperture opening	
B	"Planes" folding table on casters with clear maple tabletop finish (by Haworth)	21	W 1500 x D 760 x H 735; cord length 300 maximum	
C	"Very Wire" stacking chair with plastic seat and armrest (by Haworth)	84	W 550 x D 590 x H 775	variety of colours

## Auditorium

Figure 66. Diagram by author. (2015). Auditorium partial FFE [photocollage of manufacturer supplied images].



A



B

Item	FFE	Quantity	Dimensions (mm)	Notes
A	"Yori" Large 30W tracklight, embossed white finish (by Reggiani)	12	D 90 x W 200 x H 220	warm dimming LED technology
B	Fixed spectator seating with 3 seats per unit (by Hussey Seating Company)	204 seats	D 250 x W 500 x H 915	



## 7. CONCLUSION

The Rumi Cultural Events Centre embodies the exploration of concepts such as religious cultural identity, secularism, cultural phenomenon and metarepresentation in relation to built environment. Through understanding and implementation various contextual issues and theories, I have drawn connections between the importance of metarepresentative thinking, secularism, religious culture and interior design. As a conclusion to my practicum project, I would like to reiterate key findings of my theoretical framework in response to the research questions that guided me through my quest.

*1. How are secular values embraced and accommodated alongside cultural values?*

The study of context revealed that second generation Muslims in the West are capable of identifying with both religious cultural identities of their parents as well as secular identity and lifestyle of the Western society. They employ their metarepresentative faculties in achieving this duality in identity. Metarepresentation is an analytical process of identifying, negotiating and representing aspects of culture that best suits the societal circumstances, in this case, secular lifestyle. If Islam is a representative system, then analyzing it in the context of secular thought becomes a metarepresentation of Islam.

Metarepresentational thinking allows conceptualization of the considerable paradigm shift in Muslim communities that have adopted secular lifestyle. It creates a dialogue about secularism, and how it can be accommodated alongside religious thinking. Metarepresentation requires that the individual exists in an environment that affords freedom of thought, outside of particular cultural or religious hegemony. Western societies are often such environments that allow secular values such as freedom of speech and worship.

*2. Can the architectural language of the interior of a building inform a dialogue between the built environment and a new Muslim identity?*

I explored Carl Jung's theories of Archetypes that permeate religious thinking, and sometimes constitute a priori presumptions on which religions rest upon. For example, the Archetypes of the Self and Shadow are tightly linked with the idea of the divine spirit. Religious and pseudo religious spaces such as cultural centres embody Archetypes through expressive imagery and spatial compositions.

In order to create a space that reflects the changing identity of second generation Muslims, I looked at precedents

such as the Sancaklar mosque and Aga Khan Museum that reflect metarepresentation of Islam, i.e. understanding Islamic culture within secular context. My research and observations indicated that in order to create a successful space for second generation Muslims it is important to understand the essence of Islamic worship and its spatial implications such as directionality and volume while avoiding any stereotypes that might be ethno-cultural, rather than religious, in nature.

*3. Can secular needs of second generation Muslims and non-Muslim guests be accommodated in a unifying and harmonious space without upsetting the traditional values of the first generation?*

At the centre of this discussion is the creation of a moderate version of Islam that allows second generation Muslims to coexist alongside other members of society, including first generation Muslims who might have more traditional view of Islam. This thinking accommodates the sense of privacy which is important in traditional Islam. Therefore, a clear delineation of culturally and religiously sensitive spaces and secular spaces is important which informed the concept of veilance in the Rumi Centre.

My goal with The Rumi Cultural Centre was to create a modern and metarepresentative interpretation of Islamic culture. In doing so I was drawn to Jelaluddin Rumi's Sufi philosophy of inclusion and peaceful meditation which inspired the spatial composition of the centre. Located in Winnipeg's prairie landscape, the Rumi Centre beckons Muslims and non-Muslims alike who find it to be peaceful space where religious, cultural and secular values merge.



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## 9. APPENDIX A: BUILDING CODE ANALYSIS

Occupant safety and accessibility requirements described in this section comply with the 2010 National Building Code of Canada (NBC).

### *3.1.2 Occupancy Classification*

The building is intended to house several occupancy classes. Per the NBC Major Occupancy Classification Section 3.1.2 these occupancies are described as:

1. Group A, Division 1: Assembly occupancies intended for the production and viewing of the performing arts (auditorium).
2. Group A, Division 2: Assembly occupancies not elsewhere classified in Group A (restaurant, banquet/ceremony hall and sports court).

### *3.1.17 Occupant Load*

Total available floor area: 4443 sq. m.

Auditorium hall: 365 sq.m.

- Space with fixed seating: 148 people per given number of fixed seats.
- Stage: 85 sq.m. Required area per person: 0.75 sq.m. Occupant load:  $85/0.75 = 113$  people.
- Total occupant load: 261 people.

Dining, beverage and cafeteria space (banquet and ceremony hall): 1020 sq.m. Required area per person: 1.20 sq.m. Occupant load:  $1020/1.20 = 850$  people.

Dining, beverage and cafeteria space (restaurant): 460 sq.m. Required area per person: 1.20 sq.m. Occupant load:  $460/1.20 = 383$  people.

Standing space (sports court): 503 sq.m. Required area per person: 0.40 sq.m. Occupant load:  $503/0.40 = 1257$  people.

## Building Fire Safety

### *3.1.3.1 Separation of Major Occupancies*

Major occupancies shall be separated from adjacent major occupancies by fire separation with fire-resistance ratings of minimum 1 hour between Group A – Division 1 and Group A – Division 2.

### *3.2.2.15 Storeys Below Ground*

If any storey of the building constructed below the adjoining ground level, it will be sprinklered throughout; the floor assembly of this level shall be constructed as a fire separation with a fire rating of 2 hours.

### *3.2.2.18 Automatic Sprinkler Systems*

Automatic sprinkler system shall be required for all levels.

### *3.2.2.20 Group A, Division 1, Any Height, Any Area, Sprinklered; 3.2.2.23 Group A, Division 2, Any Height, Any Area, Sprinklered*

The building shall be of noncombustible construction, and sprinklered throughout. Floor assemblies shall be fire separations with fire rating not less than 2 hours, and mezzanine levels, if constructed, shall be fire separations with fire rating of no less than 1 hour. Fire rating of loadbearing walls, columns and arches shall be no less than the fire rating of supporting assemblies.

### *3.2.7.1 Minimum Lighting Requirements*

Exits, public corridors and corridor access to exit for the public or classrooms shall be equipped with lighting fixtures that provide no less than 50 lux illumination at floor or tread level, at angles and intersections at changes of level where there are stairs or ramps.

### *3.2.7.3 Emergency Lighting*

Emergency lighting shall be no less than 10 lux at floor or tread level in exits, access to exit in open floor areas, public corridors, and food preparation areas in commercial kitchens.

### *3.3.1.4 Public Corridor Separations*

No fire separation is required between a corridor and the remainder of the building if the storey is sprinklered throughout unless travel distance from any part of the floor area to an exit exceeds 45 m.

### *3.3.2.13 Stages for Theatrical Performances*

All areas within the theatre space shall be sprinklered. A fire separation between ancillary spaces and stage shall be no less than 1 hour. Stage and ancillary services shall be separated from the seating area by a 1-hour fire separation except a proscenium opening which shall be equipped with a sprinkler deluge system, unframed fire curtain if the opening is no more than 20 m wide or semi rigid fire curtain if the opening is more than 20 m wide.

At least 2 vents for fire and smoke venting shall be provided above the stage. The vent area shall not exceed 1/8 of the area of the stage behind the proscenium, and shall be programmed to open upon the sprinkler actuation.

### *3.4.2.1 Minimum Number of Exits*

Every major occupancy floor area shall have 2 exits.

### *3.4.2.3 Distance Between Exits*

Distance between 2 exits shall be no less than ½ the maximum diagonal distance of the floor area but not more than 9 m where there is a public corridor, and not less than 9 m where there is no public corridor. These requirements are not mandatory if the floor area, separated by a fire separation, is not less than 1/3 of the floor area or if it is necessary to pass through the fire separation in order to escape the building through an exit.

### *3.4.2.4 Travel Distance*

Travel distance is the distance from anywhere on the floor area to an exit measured along the path of exit. Travel distance is permitted to be measured from the egress door of a room to the exit provided that a) the room is separated by a non-rated fire separation from the rest of the sprinklered floor area, or 45-minute fire separation from the rest of the unsprinklered floor area, b) the egress door opens to the exterior passageway or fire separated public corridor, conforming to Article 3.3.1.4.

### *3.4.2.5 Location of Exits*

Travel distance to the exit shall not be more than 45 m, or 105 m if the floor areas with rooms are not separated by fire-rated separations provided that the corridor length is not less than 9 m, the corridor ceiling is not less than 4 m AFF, the building is sprinklered throughout, and not more than ½ of the egress doors of any room open to the corridor leading to the exit. The exits shall be visible and accessible at all times.

## **Plumbing Facilities**

### *3.7.2.2 Water Closets*

In the auditorium space, the occupancy load of 261 people requires 5 male and 10 female water closets. The ceremony and banquet space, with the occupancy load of 850 people, requires 9 male and 17 female water closets. The restaurant with the occupancy of 383 people requires 6 male and 12 female washrooms. The sport court with the occupancy load of 1257 shall be served by 8 male and 8 female water closets considering that the space might be used for semi-religious ceremonies per Article 3.7.2.2.8).

### *3.7.2.3 Lavatories*

The auditorium shall have 3 lavatories in male and 5 lavatories in female washrooms. The ceremony and banquet space shall have 5 lavatories for male and 9 lavatories for female washrooms. The restaurant shall have 3 lavatories in male and 6 lavatories in female washrooms. The sport court shall have 4 lavatories in male and 8 lavatories in female washrooms. When circular washbasins are used in lieu of lavatories, the washbasins are required to have 500 mm circumference. Each lavatory shall be operated automatically or manually with a lever handle that does not close when spring actuated.

## **Accessibility**

### *3.4.2.6 Principal Entrances*

At least one door shall be provided as a means of entrance into the building from the exterior, and it will be designed in accordance with the requirements for exits.

### *3.4.3.2 Exit Width*

The minimum aggregate exit width to a) auditorium shall be 1600 mm (6.1 mm x occupancy of 261) at 1:8 ramps, doorways, corridors and passageways, or 2100 mm (8 mm x occupancy of 261) at stairs with not more than 180 mm riser and not less than 280 mm run, b) banquet shall be 5185 mm (6.1 mm x 850), or 6800 mm (8 mm x 850), c) restaurant shall be 2340 mm (6.1 mm x 383), or 3065 mm (8 mm x 383), and d) sport court shall be 7670 mm (6.1 mm x 1257), or 10,060 mm (8 mm x 1257).

### *3.8.1.2 Entrances*

Half or more of all entrances in the building shall be barrier-free, and shall lead to the exterior at sidewalk level or ramp that leads to sidewalk.

### *3.8.1.3 Barrier-Free Path of Travel*

The unobstructed width of a barrier-free path of travel shall be no less than 920 mm. The barrier-free path of travel shall have no floor opening bigger than 13mm in diameter, shall have any elongated openings oriented perpendicular to the path of travel, shall be stable, firm and slip-resistant, shall have ramps 1:2 when the level change is no more than 13mm, and shall have ramps or sloped floors when the level change is more than 13mm. Atrium and corridors shall have a width of a minimum of 1500 mm when their lengths are 30m or long.

### *3.8.3.2 Exterior Walks*

Barrier-free exterior walks shall have slip-resistant, continuous and even surface, be at least 1100 mm wide and have a level area near entrances.

### *3.8.3.3 Doorways and Doors*

Every door, including washroom doors, in the building shall have 800 mm clear width when fully open, and barrier-free path of travel doors shall be either equipped with a power door operator or have a clearance of 600 mm beyond the edge of the door opening on approach side, if the door swings in, or 300 mm if the door swings away.

### *3.8.3.8 Water Closet Stalls*

One separate unisex, universal accessible washroom shall be provided alongside male and female washrooms for a greater comfort and ease of access (See 3.8.3.12).

Each washroom shall have at least one barrier-free accessible water closet that is at least 1500mm x 1500mm, can be latched from inside, has a clear opening of at least 800 mm, and swings outward, unless there is enough room to clear the inward swing of the door. The accessible water closet shall have a) a tankless toilet fixture with a clearance of 285-305 mm from the wall on one side, b) equipped with a 30-40mm diameter, horizontal grab bar on side wall, extending not more than 450 mm past the fixture, and another minimum 600 mm long grab bar behind and centered to the fixture, both mounted between 840-920mm AFF with a 35-45mm clearance from the wall, c) coat hook mounted at 1200 mm or less AFF on a side wall with a 50mm or less protrusion, and d) a 1700 mm clearance between the outside face of the stall wall and face of the in-swinging washroom door and 1400 mm clearance between the outside face of the stall wall and fixture.

### *3.8.3.9 Water Closets*

Fixture for persons with disability shall have a seat at 400-460 mm AFF, easily reachable hand operated flushing controls or automatic controls, and seat lid.

### *3.8.3.10 Urinals*

Urinals in barrier-free washrooms shall be wall-mounted with the rim between 488-512 mm AFF. Urinals shall have a clear 800 mm approach with no step, and wall mounted vertical, minimum 300 mm grab bar with its centerline at 1000 mm AFF, and located maximum of 380 mm from the centerline of the urinal.

### *3.8.3.11 Lavatories*

Barrier-free washroom lavatory shall have its centreline at minimum 460 mm from the side wall, rim height at maximum 865 mm AFF, clearance beneath at a) 760 mm wide, b) 735 mm high at the front end, soap dispenser nearby at maximum 1200 mm AFF, and a towel dispenser or hand dryer nearby mounted at maximum 1200 mm AFF. The bottom of the mirror shall be at maximum 1000 mm AFF or inclined towards the wheelchair user.

### *3.8.3.12 Universal Toilet Rooms (Unisex Washrooms)*

This type of washroom shall be accessible via a barrier-free path of travel. The door shall be lockable with a fist from inside with a latch that is 900-1000 mm AFF. The universal toilet room shall have all the barrier-free requirements of 3.8.3.8, 3.8.3.9, and 3.8.3.11, and shall have an area with a wheelchair turning diameter of 1500 mm for easy maneuverability.

### *3.8.3.14 Counters*

Counters that are more than 2 m long shall have a barrier-free section that is a minimum of 760 mm long centred over a knee space, and a) its surface shall be a maximum of 865 mm AFF, while b) the knee space shall be at least 760 mm W x 685 mm H x 485 mm D.

