KAABA: THE HEART'S CENTRE

Kashf al-Makān/Unveiling Spaces of Being

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Contents

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Dedication

This study is dedicated to the memory of the fifty-one *shuhada* (martyrs) who died on March 15, 2019, in Ōtautahi Christchurch.

Al-Fatiha

بسم الله الرحمان الرحيم
ٱلۡحَمۡدُ لِلَّهِ رَبِّ ٱلۡعَٰلَمِينَ
ٱلرَّحۡمَٰنِ ٱلرَّحِيمِ
مَٰلِكِ يَوۡمِ ٱلدِّينِ
إِيَّاكَ نَعۡبُدُ وَإِيَّاكَ نَسۡتَعِينُ
ٱهۡدِنَا ٱلصِّرَٰطَ ٱلۡمُسۡتَقِيمَ
صِرَٰطَ ٱلَّذِينَ أَنۡعَمۡتَ عَلَيۡهِمۡ غَيۡرِ ٱلۡمَغۡضُوبِ عَلَيۡهِمۡ وَلَا ٱلضَّآلِّينَ

The Opener

In the name of Allah, the Gracious, the Merciful,

Praise be to Allah, Lord of the Worlds,

The Most Gracious, the Most Merciful,

Master of the Day of Judgment,

You alone we worship, and you alone we ask for help,

Guide us to the straight path,

The path of those You have blessed, not (the path) of those against whom there is anger, nor of those who are misguided.[1]

[1] Qur'ān, 1:1–7 (chapter: verse).

Attestation and Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed Date: June 2022

Abstract

On March 15, 2019, the Al-Noor Mosque and the Linwood Islamic Centre in Ōtautahi Christchurch were the sites of the first terrorist attack on Muslim people in Aotearoa New Zealand, where fifty-one *shuhada* (martyrs) were killed, and forty people wounded. It was an act of terror inflicted on a largely immigrant group that was peacefully attending *Jum'ah salāt* (Friday congregational prayer) in the safe haven of the South Island of New Zealand. The attack left the Muslim community traumatised and wounded. With this, there is also trauma associated with a legacy of years of violence and hatred directed at this diasporic community; thus, trauma and diasporic experience are never separated, they remain joined through degrees of *kashf* (unveiling) that surface in events like the Christchurch attack. In the aftermath of the attack, Christchurch suddenly became the heart of collective grief, and New Zealand's attention was turned to this place of sorrow. Compelled to confront this event, this practice-led PhD research *draws-out* an autoethnographic response as a form of *tahqīq* (witnessing and attestation) that faces the image of trauma and mourning, unveiling the past, present and future. The study, therefore, turns to the ontology of Islamic philosopher Ibn al-'Arabī (1165–1240), and undertakes a close reading of *wujūd* (being and existence), which is made up of three modalities or *worlds of being*: *dunyā* (present-world/corporeal), *barzakh* (intermediate-world/imaginal) and *akhira* (afterworld/spiritual). By using a spatiotemporal drawing practice in the manner of *tahqīq*, the study creates a spatial cosmopoiesis or worldview through a series of cosmogram drawings. By doing this, I identify *khayāl* (imagination), as being pivotal for unveiling what matters in both my material world and my spiritual world, and that my most authentic being is located in my ***Kaaba***, my heart (of being), and is found in the act of drawing. By adapting Ibn al-'Arabī's cosmological framework, together with my own experiences, the study creates and presents *'ālam al-mithāl* (a world of images), which expresses the Islamic notion of time and space (*zamān wa makān*), and constructs a series of *makāns* (places/spaces of being) that unveils my witnessing as a diasporic person.

Introduction

Research Questions

This study unveils a spatial ontology accounting for a worldview based on *wujūd* (being and existence), and as a framework from which to develop a spatial practice-led research. Crucial to this PhD study is the work of philosopher Ibn al-'Arabī (1165–1240), particularly his philosophy found in his magnum opus *Futūhāt al-Makkīyah* (*The Meccan Openings*).[2] As a response to the Christchurch terrorist attack on two mosques on March 15, 2019, where fifty-one *shuhada* (martyrs)[3] were killed and forty people wounded, the focus of the study examines the concepts of *tahqīq* (witnessing and attestation), *khayāl* (imagination), *wujūd* and *makān* (place/space of being).[4] The main research questions in the study are:

How can Ibn al-'Arabī's philosophy be read against[5] the tragedy of the 2019 Christchurch terrorist attack and provide a contemporary[6] spatiotemporal understanding of an Islamic[7] worldview?

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[2] Michel Chodkiewicz, "Introduction: Towards Reading the Futūhāt Makkiyya," in *The Meccan Revelations*, vol. 2 by Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, ed. Michel Chodkiewicz, trans. Cyrille Chodkiewicz and Denis Gril (New York: Pir Press, 2004), 3–55. According to Michel Chodkiewicz, the *Futūhāt al-Makkiyah* was completed in 1231 but was lost, and Ibn al-'Arabī completed a revised second edition in 1238. The first publication (in Arabic) was in Cairo in 1857. It contains thirty-seven volumes that correspond to thirty-seven books or 'journeys' (*asfaar*), with 560 chapters. The first translation from Arabic was in French, by Chodkiewicz, *Illuminations de La Mecque* (Paris: Sinbad, 1988). The *Futūhāt al-Makkiyah* has never been translated in its entirety from the original classical Arabic. Since 2012, Eric Winkel has been working exclusively with Abd al-Aziz Sultan al-Mansoūb's twelve-volume edition, in order to produce the first complete translation into English. Winkel has several self-published books, which are currently being revised and published by Pir Press.

[3] See Appendix 1 for a list of the fifty-one *shuhada*. Out of respect for the *shuhada* and the Muslim community, I have chosen not to acknowledge the name and details of the terrorist.

[4] Henry Corbin, *The Man of Light in Iranian Sufism* (New York: Omega Publications, 1994). Henry Corbin's translation of *'ālam al-mithāl* in Latin is *mundus imaginalis*. It is the image world of witnessing.

[5] The term 'against' is considered in respect to a range of contexts within the study, such as the notion of *bearing witness*, which is underpinned by an ethos that is categorically 'against' modes of terror and violence undertaken on any communities; the study uses a method for unveiling an Islamic metaphysics 'against' a more monocultural rendering of being and belonging to/with Aotearoa New Zealand. Furthermore, there is a spatial reading of how we might think of the term 'against' as something that sits alongside, has a relationship with, forms a juncture with, bridges, and is coming into be(ing).

[6] Souleymane Bachir Diagne, *Open to Reason: Muslim Philosophers in Conversation with the Western Tradition*, trans. Jonathan Adjemian (New York: Columbia University Press, 2018). According to Diagne, it is important for the spirit of the contemporary/modern Muslim world to develop critical thinking that is open to religion and philosophy.

[7] The term 'Islamic' reflects the religious identity for Muslims, which denotes the people connected to the Islamic religion.

How can an autoethnographic[8] research project that centres on drawing spatiotemporal cosmograms[9] *bear witness* to the 2019 Christchurch terrorist attack?

How can a spatial exposition of Ibn al-'Arabī's concepts provide the means to claim an alternative understanding of spatial constructions and drawn expressions?

Positioning the Study

The study uses an autoethnography methodology, which places value on research that is a reflective practice or a self-told account of experiences.[10] It is qualitative research that reveals and analyses cultural belief-systems and rituals; balances personal and societal perspectives; and opens up discourse on tensions and struggles that the individual and community face. Thus, this study's journey can be described in terms of a trajectory that begins with the stirrings in the actuality of *experience*, followed by a question of *existence,* and then the outlay of (e)motions in *expression*. A fundamental question of *experience* is more thoughtfully approached and primordially asked, as questions of *expression* and of *existence*, as to how the logos connected to cosmopoiesis (world-making)[11] opens an understanding to a sense of being in the emerging scholarship in Islamic thought.

This study, as a means to understand and visualise the diasporic experience of being, fills a gap in research that exists within the general fields of architecture, spatial design and visual art.[12] In this, Ibn al-'Arabī's notion of *wujūd* provides a conceptual springboard for a spatial exposition to demonstrate the practice of *tahqīq*, that of witnessing, attestation and the revelation of an Islamic ontological worldview. By doing this, the study *draws out* and identifies *kashf*, the 'inner unveiling' or knowledge of one's *Kaaba*

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[8] Tony E. Adams, Stacy Holman Jones, and Carolyn Ellis, *Autoethnography*: *Understanding Qualitative Research* (Oxford and New York: Oxford University Press, 2014).

[9] John Tresch, "Cosmogram," in *Cosmograms*, ed. Melik Ohanian and Jean-Christophe Royoux (New York: Lukas & Sternberg, 2005), 67–76. This practice-led study produces cosmograms to spatially map an Islamic ontology and cosmopolitics.

[10] Adams, Jones, and Ellis.

[11] Marco Frascari, *Marco Frascari's Dream House: A Theory of Imagination*, ed. Federica Goffi (London: Routledge, 2017), 9.

[12] Diaspora is commonly understood as unsettlement, uprooting and moving into the foreign in order to re-settle within the foreign (in not-being-at-home). In this sense, dwelling is a mode of not-having: the not-having of one's soil, one's people, one's way of dwelling. That notion of not-having is an essential way of grasping what is missing (what is not-there in what shows itself) and a making-good in a new settlement: a home, Mosque, community, language, etc.

or heart (of being), and *khayāl* (imagination). Thus the title of the study, *Kaaba: The Heart's Centre - Kashf al-Makān/Unveiling Spaces of Being*, inscribes how Ibn al-'Arabī's philosophy informs the practice of architectural drawing to express spatial constructions and expressions as an act, event, and artefact.

In the aftermath of the Christchurch attack – what I now understand as a space of witnessing, which is explored in the work – I became aware of the existence of different modalities or *worlds of being* (sensible, imaginal and spiritual) that I (and others) can orientate ourselves towards for healing, re-grounding and re-establishing who we are. The study explores the role of drawing in a process of healing and of witnessing towards what can be described as a self-disclosure; a pilgrimage that will eventually reveal the most intimate and unexplored aspects of who I am and the community or *nasab* (filiation) that I belong to. In the study, it is through drawing that life is remembered, recognised, and the perception of time is about one's orientation towards origin and location. Each drawing frames my position in the world, which allows for a continual return to aspects of the Christchurch attack in witnessing and illuminating a potential future. The drawings reflect the dark feelings of the trauma of the attack, and they express a return (again and again) of memories that are captured, that are held in the imagination, and, at the same time, are released.[13] These images project a sense of connection to the event, and the resulting melancholia signifies mourning and the traumatic relationship with memory, like in Roland Barthes's notion of the *punctum*.[14] To deal with trauma, it is necessary for a process of unveiling to happen. For this study, it is carried out through an autoethnographic or personal viewpoint that combines and mirrors the attack with my own experiences and memories, in which the invisible is made visible through images.

From the Christchurch attack, I experienced pain and displacement connected to the trauma of what was encountered, so the task for me, in remembering, must therefore be centred on the *heart* of the event. The hearts and minds of New Zealanders turned to Ōtautahi Christchurch, which became the place of collective grieving – it became the centre for people to connect with Islam, and its Muslim community

[13] For a diaspora, the concept of the return is commonly understood whereby there is need to travel back to points of cultural origin, to witness where one came from, and the current paradigm of dwelling. In this sense, the notion of dwelling, for diaspora, is fundamentally grounded in not only the post-colonialist notions of identity, but in the 'return,' which deals with post-memory of current events and associated traumas. In this study, I add the importance of an ontological return as well. This definition implies it is important to be aware of the legacies of our past, because they help mould the position of the present. Thus, looking back at my filiation together with looking back at the 2019 Christchurch attack and the ontology of my religion, I try bridge the generational gaps and, more importantly, shape my own generational return.

[14] Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981).

in Aotearoa New Zealand. My personal image of the collective remembrance and commemorations after the attack was one of unity – how pilgrims circle the *Kaaba* in Mecca (the heart of the Islamic world). I made several visits (pilgrimages) to Christchurch and participated in the Royal Commission's inquiry into the attack; several hui were held at Ngā Hau e Whā Marae, in the east of the city; and my own heart and memories of personal grief were unveiled. With each trip, I had time to mourn, heal, deepen my experience, and ponder Ibn al-'Arabī's unveilings.

The objective of the study is therefore to externalise my internal trauma of the event and make it public (activated through visual material), which echoes the words of Jacques Derrida about memories and how they are stored, in which "there is no archive without a place of consignation, without a technique of repetition, and without a certain exteriority. No archive without outside."[15] In this sense, I am attempting to work with memory after the event, seeking to create and exhibit an *'ālam al-mithāl* (world of images) for the formation of *makāns* (places/spaces of being) where my drawings uncover my heart's centre. The study develops cosmograms as the means of expression that links moments in time to the dynamic structures of the Islamic spatiotemporal ontologies, which produces a cosmology for a present-day diasporic condition that finds itself in an image – in an image archive in the making.[16] The storage of memories of the trauma is also a way to maintain an archive as a collection of drawings that traces the 'turning' after the attack; such that the creative practice is an archival turning that renders ontological turns.[17] The drawings serve as arcs (and shadows) in moments in which the here-and-now of the work operates to bind the imaginary and action in time and space.[18] The purpose is to unveil the configurations of the world from an Islamic view point, as becomings in space and time. The images therefore, actively work to animate the *modalities of being/worlds of being*[19] that are explored by Ibn al-'Arabī's. In this sense, drawing in this study is spatiotemporal and asserts an aniconic[20] mode of

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[15] Jacques Derrida, *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz (Chicago: University of Chicago Press, 1988), 11.

[16] Hal Foster, "An Archival Impulse," *October* 110 (October 1, 2004): 3–22, https://doi.org/10.1162/0162287042379847.

[17] Paolo Heywood, "Anthropology and What There Is: Reflections on 'Ontology'," *The Cambridge Journal of Anthropology* 30, no. 1 (2012): 143–51, https://doi.org/10.3167/ca.2012.300112. Heywood, in reviewing the current scholarship on the ontological turn in anthropology, suggests that it is an attempt to present alterative worldviews to counter the Western-dominated philosophical ontologies that try to present a universal view of how reality comes to be in the definition of nature as a singular phenomenon.

[18] Foster, "An Archival Impulse."

[19] Samer Akkach, *Cosmology and Architecture in Premodern Islam: An Architectural Reading of Mystical Ideas* (Albany NY: SUNY Press, 2012), 132.

[20] Laura U. Marks, *Enfoldment and Infinity: An Islamic Genealogy of New Media Art* (Cambridge, MA: The MIT Press, 2010), 49. A theological approach is valuable to drawing and spatial understanding because it allows one to be

representation that uses abstract pattern and geometry (non-figurative), highlighting the importance of *drawing* on imagination and experience. Aniconic images aim to make visible that which is invisible – they call for the viewer to not only gaze at the surface of the image but also to look beyond it and conceive of the divine and a complex set of ontological interfaces. Thus, the drawings work not just as modes of capturing reality[21] but as "material for interpretation, to be interrogated, mined, for its meanings and its possibilities."[22] Therefore, drawing in the study endeavours to reveal and conceal, remember and forget the event; the drawings in their darkness contain this paradox – they are shadows that hold a unique physicality to the real, defined through the alchemy of events in time.[23] By remembering those who have died in the massacre, the divine also becomes revealed, and we can attest to the co-mingling of the past, present, and future. As an inquiry into the cosmological spatialisation of Islamic philosophy and an expression of the ineffable, the study utilises a legacy of knowledge in spatial representation from scholars in the field, particularly Marco Frascari, Alberto Pérez-Gómez, Franco Purini, Massimo Scolari, John Tresch, and Mark Wigley.[24]

Ibn al-'Arabī

Abū 'Abd Allāh Muḥammad ibn al-'Alī ibn Muḥammad ibn 'Arabī al-Ḥātimī aṭ-Ṭā'ī, commonly known as Ibn al-'Arabī, was born in Murcia, Spain, on July 28, 1165. In 1172 Ibn al-'Arabī and his family moved to Seville, Spain, and in 1223 he settled in Damascus, Syria, where he lived until his death on November 9, 1240.[25] Although the work of Ibn al-'Arabī' was known in the Middle East, in the West it is thought of as controversial and enigmatic, and it wasn't until the mid-twentieth century that his writing began to gain recognition. Henry Corbin (1903–1978) and Toshihiko Izutsu (1914–1943) were

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contemplative, meditative, imaginative, and mystical – unexpected experiences can unfold, and space for difference can be created. Although critics such as philosophers Gilles Deleuze and Félix Guattari argue that religions are too limiting, Marks argues that thinkers wrestle with such limits to arrive at new concepts.

[21] Barthes, *Camera Lucida*. The drawings also rely on metaphors that are narrative based and act as prose pictures.

[22] Annette Kuhn, *Family Secrets: Acts of Memory and Imagination* (London: Verso, 2002), 186.

[23] Marianne Hirsch, *Family Frames: Photography, Narrative, and Postmemory* (Cambridge, MA: Harvard University Press, 1997), 4.

[24] See Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination* (London: Routledge, 2011); Alberto Pérez-Gómez and Louise Pelletier, *Architectural Representation and the Perspective Hinge* (Cambridge, MA: The MIT Press, 1997); Franco Purini, "Elementary Observations on Drawing," *Diségno* 1 (September 2017): 059–072; Massimo Scolari and James S. Ackerman. *Oblique Drawing: A History of Anti-Perspective*, trans. Jenny Condie Palandri (Cambridge, MA: The MIT Press, 2015); John Tresch, "Cosmogram." In *Cosmograms*, ed. Melik Ohanian and Jean-Christophe Royoux, 67–76 (New York: Lukas & Sternberg, 2005); Catherine de Zegher and Mark Wigley, ed. *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond* (Cambridge, MA: The MIT Press, 2001).

[25] Henry Corbin, *History of Islamic Philosophy*, trans. Liadain Sherrard (New York: Routledge, 2014), 292.

two key philosophers who brought a particular awareness in the West to Ibn al-'Arabī's writings. They believed his ontology and metaphysics possessed a unique originality that synthesised science, philosophy and theology.[26] This study, in particular, recognises the seminal work of Corbin and Izutsu, and the important works of several other more recent scholars of Ibn al-'Arabī' such as Samer Akkach, Salman H. Bashier, William C. Chittick, Michel Chodkiewicz, Tom Cheetham, James Morris, Stephen Hirtenstein, and Eric Winkel.[27] Much of Ibn al-'Arabī's work is still in the process of being translated, but ongoing scholarship presents recent translations, interpretations and explanations of the work for our own examination. Chittick argues that Ibn al-'Arabī is one of the most important Islamic philosophers to have lived, and says that he was also known as Muhyī al-Din (The Revivifier[28] of the Religion) and al-Shaykl al-Akbar (The Greatest Master).[29] It is generally understood that Ibn al-'Arabī's theological and philosophical works are the result of his synthesising of metaphysical knowledge gained in his study of Sufism, the Qur'ān and Hadith.[30]

Although Ibn al-'Arabī grew up as a Sunni Muslim, he experienced the teachings of Sufism in his early youth and this led to a meeting with the philosopher Ibn Rushd (1126–1198).[31] Chittick states this meeting was:

> of great symbolic importance, since it demonstrated the wide gulf Ibn 'Arabī perceived between the formal knowledge of the "men of reason" and the mystical "unveiling" (*kashf*), or vision of

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[26] William C Chittick, "Ibn Al-'Arabī," in *The Encyclopedia of Cosmology*, ed. Norriss S. Hetherington (New York: Garland, 1993), 299–301.

[27] See Samer Akkach, *Cosmology and Architecture in Premodern Islam: An Architectural Reading of Mystical Ideas* (Albany, NY: SUNY Press, 2012); Salman H. Bashier, *Ibn Al-'Arabi's Barzakh: The Concept of the Limit and the Relationship between God and the World* (Albany, NY: SUNY Press, 2004); Henry Corbin, *Mundus Imaginalis or the Imaginary and the Imaginal*, trans. Ruth Horine (Ipswich: Golgonooza Press, 1976); Toshihiko Izutsu, *Sufism and Taoism* (Berkeley: University of California Press, 1984); William C. Chittick, "Ibn 'Arabi and His School," in *Islamic Spirituality: Manifestations*, ed. Seyyed Hossein Nasr (New York: Crossroad, 1990), 49–79; Michel Chodkiewicz, *An Ocean Without Shore: Ibn Arabi, the Book, and the Law* (Albany, NY: SUNY Press, 1993); James W. Morris, introduction to *The Meccan Revelations*, vol. 1, by Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, ed. Michel Chodkiewicz, trans. William C. Chittick and James W. Morris. (New York: Pir Press, 2002), 3–26; Tom Cheetham, *The World Turned Inside Out: Henry Corbin and Islamic Mysticism* (Woodstock, NY: Spring Journal, Inc, 2003); Stephen Hirtenstein, "The Mystic's Ka'ba: The Cubic Wisdom of the Heart According to Ibn 'Arabī," *Journal of Muhyiddin Ibn 'Arabi Society* 48 (2010): 19–43; Eric Winkel's video series The Futuhat Project, 2020.

[28] The etymology of 'revivifier' is of French origin, meaning 'one who revivifies' (revitalise, reinvigorate, bring back to life [transitive verb]).

[29] William C. Chittick, "Ibn 'Arabi and His School," 49.

[30] Chittick, 49. 'Hadith' literally translates to 'discourse'; they are reports or accounts of the Prophet Muhammed's actions and words.

[31] Ibn Rushd was known in the West as Averroes (Latin).

spiritual realties with the eye and of the heart that characterises his own doctrine and teachings.[32]

It is believed that during the discussion, Ibn al-'Arabī' highlighted their different philosophical views; in particular he explained the limitations of Ibn Rushd's thought being heavily influenced by Aristotle's logic.[33] Although having alternative views, it is understood that Ibn al-'Arabī was inspired by Ibn Rushd, as well as by other Andalusian mystical teachers such as Ibn Masarrah (883–931),[34] and Ibn Qasī[35] (birth date unknown, died 1151). The schools of Ikhwān al-Safā'[36] and Neoplatonism were also an influence, but Ibn al-'Arabī fundamentally formulated his unique philosophy or illuminations on *wujūd*, from which we can understand an Islamic metaphysics of space and time, founded on his own methodology of *tahqīq* (witnessing) and *kashf* (unveiling).

At the age of thirty-seven, Ibn al-'Arabī had a vision of God's Divine Throne and was instructed to travel to the Middle East.[37] Two years later (in 1202) he travelled to Mecca to perform the Hajj pilgrimage. This is where he had a crucial vision that would shape his philosophy.[38] A 'Youth' appeared to Ibn al-'Arabī in the moonlight to reveal a sacred text that was etched on their body. This text became Ibn al-'Arabī's *Futūhāt al-Makkiyyah*,[39] which is the central guide in this study. After his journey to Mecca (and other parts of the Middle East), and meeting with several spiritual leaders, in 1233 Ibn al-'Arabī travelled to Damascus and permanently settled there, where he wrote and composed the 560 chapters of the *Futūhāt al-Makkiyyah*.[40]

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[32] Chittick, "Ibn 'Arabi and His School," 50.

[33] Charles Genequand, *Ibn Rushd's Metaphysics: A Translation with Introduction of Ibn Rushd's Commentary on Aristotle's Metaphysics*, ed. Hans Daiber (Leiden: BRILL, 1986).

[34] Rafael Ramón Guerrero, "Ibn Masarra, Muḥammad Ibn 'Abdallāh," in *Encyclopedia of Medieval Philosophy*, ed. Henrik Lagerlund (Dordrecht: Springer Netherlands, 2011), 492–94.

[35] Michael Ebstein, "Was Ibn Qasī a Ṣūfī?" *Studia Islamica* 110, no. 2 (2015): 196–232.

[36] Marks, *Enfoldment and Infinity: An Islamic Genealogy of New Media Art*.

[37] Chittick, "Ibn 'Arabi and His School," 51.

[38] Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, *The Openings Revealed in Makkah (al-Futūhāt al-Makkīyah)*. Books 1 & 2, translated by Eric Winkel (NY: Pir Press Inc, 2019).

[39] James W. Morris, preface to *The Meccan Revelations*, vol. 2, by Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, ed. Michel Chodkiewicz, trans. Cyrille Chodkiewicz and Denis Gril (New York: Pir Press, 2004), 1.

[40] Ibn al-'Arabī also wrote: *The Fusūs al-hikam* (*The Ringstones of Wisdom*), *Tarjumān al-ashwāg* (*The Interpreter of Desires*), *Shajarat al-kawn* (*The Tree of Engendered Existence*).

Ibn al-'Arabī's writings in *Futūhāt al-Makkiyyah* are not structured in a straightforward narrative manner. His revelations are presented as a collection of stream-of-consciousness writings that can be described as discursive, poetic and mystical, full of symbolism and allusion.[41] The manner in which the chapters flow appears as a record of how divine inspiration came to him. Themes oscillate, circling back and forth according to the process of his *tahqīq*. Therefore, his writing can be difficult to decipher, as scholar James Morris observed:

> [W]ith its repeatedly jarring sudden shifts of perspective, tone, irony, paradox, mystery and (momentary) piety … [it is] marvelously constructed, like its constant model in the Qur'an, to break through each reader's particular unconscious structures of belief and levels of habitual programming in order to make possible an immediate, unitive, perception (at once spiritual and intellectual) of things as they really are.[42]

Structure of the Exegesis

In line with an autoethnography methodology, the exegesis is structured on a 'connective model,'[43] which integrates a 'context model' (reflecting how the historical or theoretical context informs the creative practice) and a 'commentary model' (which focuses on a personal reflection of the practice). Therefore, the 'connective exegesis' reflects on the creative practice by orientating itself to both the contextual field of research and the experiences, methodologies, and processes that led to the creative work.[44] In this way the exegesis synthesises a variation of writing styles for its reflexivity. Hence, it incorporates both a traditional academic and theoretical language/tone, and a poetic personal voice (one is substituted for the other along the way). This is done to communicate a "polyphony of voices"[45] – a multi-perspective expression that presents the challenges and insights in practice-led research.

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[41] Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, *The Meccan Revelations*, vol. 1, ed. Michel Chodkiewicz, trans. William C. Chittick and James W. Morris (New York: Pir Press, 2002), 9.

[42] James W. Morris, introduction, 11–12.

[43] Jillian Hamilton and Luke Jaaniste, "A Connective Model for the Practice-Led Research Exegesis: An Analysis of Content and Structure," *Journal of Writing in Creative Practice* 3, no. 1 (2010): 31–44.

[44] Hamilton, Jillian. "The Voices of the Exegesis," in *Pre-Conference Proceedings of Practice, Knowledge, Vision: Doctoral Education in Design Conference*, edited by Lorraine Justice and Ken Friedman (Hong Kong: The Hong Kong Polytechnic University, 2011), 340–43.

[45] Hamilton and Jaaniste, "A Connective Model for the Practice-Led Research Exegesis," 42.

A connective model for the exegesis allows for a synchronicity with the methods of the Qur'ān and Ibn al-'Arabī's writings, which are discursive, poetic, allusive, mystical and symbolic.[46] Hence, my drawings, creative descriptions and poems (in italics), are used in the study as modes of expression that allow for *empathic renderings* that are appropriate for remembrance and recognition. Within each chapter there are *witnessing* sections, which are personal reflections on events and reflections on the creative practice. Each drawing, poem and description is carefully spaced throughout the exegesis, producing a connective practice that develops a unique *mastūr* (language) bridging across research, imagination and direct experience;[47] and like the opening and closing of a circle (drawn many times in this study), each chapter begins with an *Opening Point* and ends with a *Closing Point*.

KEY

1 *Nasab – Filiation*

2 *Tahqīq – Witnessing*

3 *Khayāl – Imagination*

4 *Wujūd – Being and Existence*

5 *Makān – Place/Space of Being*

Figure 1. Rafik Patel, *Diagram of Project Structure*, 2022, pencil on permatrace.

In *Chapter One* I introduce myself by connecting my *nasab*, or filiation, with a recollection of my family's migration from India to Aotearoa New Zealand. I identify this as being a significant moment of arrival that (with a few others) led to the establishment of the Muslim (and Indian) community – gaining a strong foothold with the construction of New Zealand's first Mosque in Ponsonby, Tāmaki Makaurau

[46] Ibn al-'Arabī, *The Meccan Revelations*, vol. 1, 9.

[47] John Hejduk and David Shapiro, *Such Places as Memory: Poems 1953–1996* (Cambridge, MA: The MIT Press, 1998).

Auckland (Al-Masjid Al-Jamie).[48] This chapter also outlines racial difficulties that the community experienced, and still faces, as highlighted now by the Christchurch terrorist attack and the wider Islamophobia exposed in its aftermath. Contextually, the chapter provides an insight into how I position myself as the researcher within this PhD study.

Chapter Two scopes out the ideas connected to *tahqīq* in relation to the metaphysics of Ibn al-'Arabī. The section starts with an account of his vision of the Youth, claiming he experienced *kashf* (spiritual unveiling) as he circled the *Kaaba* in Mecca. Following this, the chapter discusses the *Kaaba* as the heart of the Islamic world, and that each person has a *Kaaba* located inside themselves, known as the *heart of being*. Closing the chapter, I discuss the idea of drawing as *tahqīq* (autoethnographic methodology) and present an account of my own 'witnessing' of the Christchurch attack.

Chapter Three begins with a spatial exposition of Ibn al-'Arabī's ideas pertaining to images and *khayāl*, (imagination), and how they allow us to understand and perceive *wujūd* (being and existence). The chapter explains how *khayāl* is considered a cosmos or *barzakh* (isthmus) in itself, where we can manifest spiritually what is existent and non-existent. What follows is a discussion on how we can access a self-disclosure of *kashf* through imagination and that its cosmos contains *manāzil* (spiritual abodes) that we can dwell within. Lastly, this chapter analyses *khayāl* in relation to a creative practice of drawing; how we can process that which ruminates in our mind (trauma) through visualising *'ālam al-mithāl* (a world of images). [49]

Chapter Four begins with an explanation of *wujūd* in terms of being and existence. *Wujūd* is explored and *drawn-out* through a spatial exposition of the cosmos and its tripartite worlds that look inward and outward – from finitude to the horizon, the horizon itself as a limit, and horizon to infinite being. The three modalities or worlds of *wujūd* discussed are: *dunyā* (the present world), *barzakh* (the intermediate world) and *akhira* (the afterworld). To elaborate, I will discuss how Ibn al-'Arabī interprets *dunyā* as an illusion – a mirror image of the Absolute (God) is unveiled through shadows. Following this, and in part an extension of *Chapter Three*, I will discuss the *barzakh*, as the in-between posthumous world. Finally, I will discuss the *akhira* as the spiritual world that exists in the highest dimension. For each of these

[48] According to Firoz Patel, Secretary of the New Zealand Muslim Association (Ponsonby Branch), in 2013 the Ponsonby Mosque was renamed Al-Masjid Al-Jamie, which translates to The Mosque of Congregation/Assembly.

[49] Corbin, *The Man of Light in Iranian Sufism*.

modalities, I will present a cosmopoiesis through cosmogram drawings (with written narrations) that act as a mode of witnessing in response to the Christchurch attack.

In *Chapter Five*, the final chapter, I explain the concept of time and space through Ibn al-'Arabī's concept of *makān* (place/space of being). I explain how the main concepts of this study are developed in a series of exhibitions of drawings, prints and structures. Each exhibition, being an extension of the previous collection of works, mirrors the notion of a *return*, and is considered a manifestation of a *makān* that is 'in memoriam' to the victims of the 2019 Christchurch terrorist attack that unveils the spaces of my *heart and being*. These exhibitions are: *Silvering (slowly)* (St Paul St Gallery Three, 2019); *In Memoriam: A Spatial Exposition of Wujūd* (St Paul St Gallery Two, 2021); *A Place to Stand: Contemporary Indian Art in Aotearoa* (Auckland War Memorial Museum Tāmaki Paenga Hira, 2022); and, finally, *Wujūd fi 'Ālam al-Mithāl (Being in a World of Images)* (St Paul St Gallery Two, 2022).

Chapter One: *Nasab*[50]

> The migrant is the political figure of our time.
>
> – Thomas Nail[51]

1.1 Opening Point

In this chapter I position myself as the researcher by introducing my *nasab* (filiation) with an account of my family's arrival in Aotearoa New Zealand in 1912.[52] Their arrival is a significant event in the cultural beginnings of the Muslim and Indian diasporic communities. My extended family were involved in the founding and eventual construction of New Zealand's first mosque in 1982 in Ponsonby, allowing the community to establish a strong foothold in central Tāmaki Makaurau Auckland. The chapter also outlines the racism and difficulties that myself and the community have encountered.

1.2 Arrival

Muslim lascars (seamen from India) have been traveling to New Zealand since 1769; however, it wasn't until 1854 that the first settlement happened, with the arrival of Mahomet and Mindia Wuzeerah.[53] They arrived on HMS *Akbar* and settled in Ōtautahi Christchurch. A growing number of immigrants began arriving in the early twentieth century.[54]

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[50] Alexandre Papas and Catherine Mayeur-Jaouen, *Family Portraits with Saints: Hagiography, Sanctity, and Family in the Muslim World* (Berlin: Walter de Gruyter GmbH & Co. KG, 2020), 9. The Arabic word *nasab* is taken to mean filiation.

[51] Thomas Nail, *The Figure of the Migrant* (Stanford, CA: Stanford University Press, 2015), 235. According to Nail, the twenty-first-century figure of the migrant is not a fixed identity or a specific person, but a mobile social position that flows. It has no absolute origin or destination, rather it is dynamic and begins in the middle of things, with a social persona that depends on the relative social conditions of the place where it locates itself. Depending on the social force the figure is subjected to, it can alter its course to find stability or ground within an empire, state or community. Hence the migrant may choose to immigrate, but the milieus into which they enter are unpredictable and are vulnerable to events of expulsion, racism and economic sanctions.

[52] Rafik Patel, "A Flowing Culture: Images of Early Gujarati Indian-Islamic Migrants in Aotearoa New Zealand," *Transitions: Journal of Transient Migration* 1, no. 2 (October 1, 2017): 251–67.

[53] Jacqueline Leckie, *Invisible: New Zealand's History of Excluding Kiwi-Indians* (Auckland: Massey University Press, 2021).

[54] Eva Nisa and Faried F. Saenong, "The History of New Zealand's Muslim Population," Victoria University of Wellington, 2019, https://www.wgtn.ac.nz/news/2019/03/the-history-of-nzs-muslim-population.

Although many parts of Gujarat were called the 'gardens of India,' pressure of agricultural growth, monsoons, and famine and disease impacted rural communities there.[55] The dream of owning one's own land to cultivate became difficult, hence migration to another land offering opportunity was very appealing. The majority of those seeking a new home were searching for economic stability, and a better life and place for raising a family. Many emigrants felt that leaving their extended families and friends behind was a necessary risk worth taking for the sake of a brighter future for their children, with higher education, work opportunities and safety on their minds.

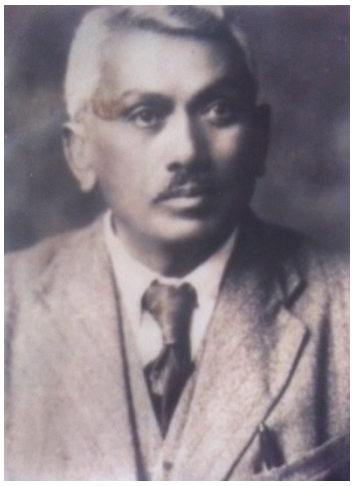

Figure 2. Esup Musa, ca. 1960, courtesy of the Mussa family archive.

In 1925 my grandfather, Ebrahim Mussa (1909–1961), arrived in Auckland on the RMS *Niagara*.[56] He had travelled from his birthplace in Sitpon, Bharuch (in the State of Gujarat), India. Esup Musa (c.1890–1963, Figure 2),[57] who had arrived in Auckland in 1912 from Sitpon, Bharuch, became his adoptive father for the purposes of immigration. Esup had brought with him his biological son Ally Esup Moses (c.1909–1973) and a nephew, Essa (or Esau) Musa (1909–1989). Hence, they were among the first group of Gujarati Indians to immigrate to New Zealand, at the beginning of the twentieth century. Eventually they settled in Parawera, Te Awamutu. Esup went back to India in 1916 and returned to settle in New Zealand in 1921.[58]

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[55] Jacqueline Leckie, *Indian Settlers. The Story of a South Asian Community* (Dunedin: Otago University Press, 2007), 28–29.

[56] The RMS *Niagara* was a steam ocean liner, and served the Pacific route for approximately twenty-five years; it became known by her passengers as the Titanic of the Pacific. In June 1940 it sank in the Hauraki Gulf after hitting a minefield laid by the German cruiser *Orion* (see https://www.wrecksite.eu/wreck.aspx?58561).

[57] Esup Mussa later anglicised his name to Joseph Moses.

[58] Nail, *The Figure of the Migrant*. According to Nail, in the late-nineteenth century developments in transportation allowed migrants easy access to return home via sea, and later by air travel. It is important to note that both arrival and departure are moments of movement, spatio-temporal trajectories not bound by fixed points in a linear motion. The lowered cost of transportation and shorter duration of trips made it easier to have multiple homes. In 1921 the New Zealand Population Census recorded the Indian population at 671. A steady increase occurred until 1991, during which year the figure stood at 30,609, but since then the numbers have risen dramatically, with a recording in 2001 of an increase to 62,187; from 2006 to 2013 the number increased from 104,583 to 155,178, and from 2013 to 2018 it increased to 239,193.

Ebrahim returned to India in 1933 to marry my grandmother, Bibi Ibrahim Ali (1919–1999).[59] Bibi was born in Suri, Bharuch, and was a National Citizen of British India. When she arrived in New Zealand with Ebrahim in 1937 she was a pioneer,[60] being among the first females from Gujarat, India, to immigrate here. Ebrahim and Bibi settled in Tauranga (Figure 3), where Ebrahim sold fruit from a barrow. Later they opened a general store (Figure 4) on Matakana Island in the Western Bay of Plenty. Almost all their customers were the local Māori,[61] and they traded kūmara, potatoes and watermelon using a hired boat. Their first child, Mahumad Ebrahim Mussa (1938–2011, Figure 5), is considered to be the first practising Muslim born in New Zealand,[62] signifying the beginning of a new generation and culture.[63] Like his father, he exuded confidence and took on the primary family responsibilities after his father's premature death in 1961. In 2005, during an interview with Greg Dixon for *Metro* magazine, Mahumad remembered:

> [W]e used to go by horse and cart two or three times a week and supply the mill people with groceries or whatever they wanted …. It was ninety-nine percent Māori, we were the only Indians and the headmaster was the only European.[64]

Figure 3. Mussa Family, ca. 1946, Matakana Island, courtesy of the Mussa family archive.

[59] My grandfather died on January 28, 1961, and my grandmother died thirty-eight years later on February 12, 1999. One can only imagine how difficult it must have been for my grandmother to be left alone with no family other than her children. Underneath, there exists a family story of irreplaceable loss and mourning.

[60] Leckie, 112–116. According to Leckie, women experienced isolation as well as the weight of domestic responsibilities; hence, my grandmother is considered a female icon who bravely faced the difficulty of living in a new homeland with no extended family, and no culture of support.

[61] Leckie, 39–40.

[62] Abdulla Drury, "New Zealand's First Mosque: A Short History," *The Muslim World League Journal* 28, no. 11 (2001): 45.

[63] Greg Dixon, "The Muslim Aucklanders," *Metro*, September 26, 2005, 48–56.

[64] Dixon, 52.

Figure 4. Ebrahim Mussa's Store, ca. 1937, Matakana Island, Tauranga, courtesy of the Mussa family archive.

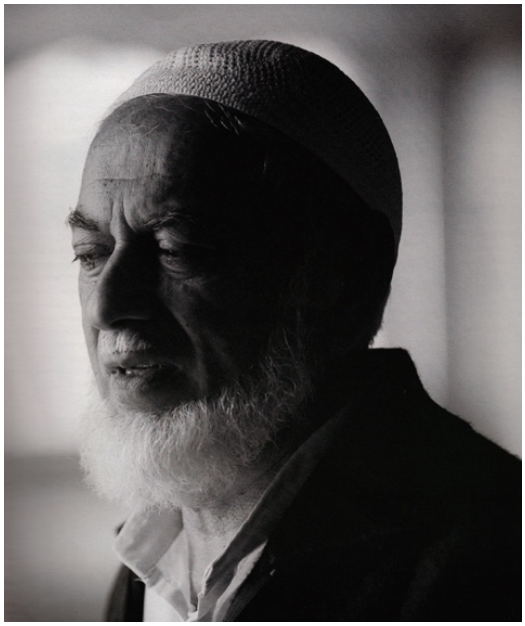

Figure 5. Mahumad Ebrahim Mussa, in Greg Dixon, "The Muslim Aucklanders," *Metro*, September 26, 2005, 55. Photograph: Adrian Malloch, reproduced with permission.

By 1953 Ebrahim and Bibi had ten children, and felt they were ready for a new adventure. The opportunities of a metropolis appealed and so they moved from Matakana Island to Auckland (Figure 6.), where they opened a general store in the inner-city suburb of Freemans Bay. It is understood that the early migrants had little support – no wider community networks had been established. Families largely depended on other newly arrived migrant friends, and so the close ties of a community evolved.[65]

[65] The New Zealand Population Census of 1951 records the Muslim population at 205. The 2018 census records the Muslim population at 57,276.

1.3 Figuring Place

The Muslim community grew slowly in the 1940s after India and Pakistan gained independence from British rule and the arrival of refugees from Turkey and the Balkans.[66] Not much was known about Islam in New Zealand at that time and practising the faith (for the predominantly Indian community) had its challenges. There were no community facilities for daily prayers. There were no local butchers selling *halal* (permissible) meat. In order to obtain *halal* meat, families would directly liaise with farmers for the ritual slaughter of animals according to religious guidelines. Many of my family members later took on work at the Westfield Freezing Works in South Auckland, to provide the necessity of food. Importantly, friendships were made, and as time passed, food and grocery businesses were established. Factors such as the Great Depression in the 1930s and racial discrimination made life difficult initially for Indian immigrants, with many forced out of the city to seek employment opportunities in other areas such as the Coromandel. After World War II, the demand for supplies increased and successful hawkers were able to establish greengrocer shops, and the transportation of goods shifted from using a basic wheelbarrow, or horse and cart, to using vehicles, resulting in more returns and capital. Some Indians who had agricultural backgrounds from back home attempted to establish businesses in the farming industry; however, this was not an easy path due to expensive setup and running costs, as well as dealing with discrimination from non-Indians.

Figure 6. Bibi Ibrahim (Ali) Mussa and children, ca. 1953, Queen Street, Auckland, courtesy of the Mussa/Patel family archive.[67]

[66] Dixon, "The Muslim Aucklanders."

[67] Children left to right: My mother, Julica Ebrahim (Mussa) Patel; my uncles, Harsard Ebrahim Mussa and Joseph Ebrahim Mussa. My father, Yakub Mohammed Patel, immigrated from Bharuch, India, to Auckland, New Zealand, in 1971, and in the same year, he and my mother were married.

For Muslims, rituals such as regular *salāt/namaz* (prayers) were performed at home. It wasn't until 1950 that the New Zealand Muslim Association, the first local Muslim organisation, was established by the Gujarati community.[68] In 1963 the community purchased land and property with the intention of setting up prayer spaces. The first prayer house was a property at 35 Hargreaves Street, St Marys Bay, Auckland – an old villa with no furniture. After knocking down a few interior walls, the first Auckland communal Mosque/Masjid was created.[69] Maulana Ahmed Said Musa Patel[70] was appointed the first *Imam* (Muslim cleric); he arrived from India in 1966, marking a pivotal moment or 'junction' in the development of Islam in New Zealand.[71] Maulana Patel conducted prayers, taught the first *madrasa* classes (religious lessons), and was also registered to perform marriages and conduct funerals for the community. For the children, regular *madrasa* were attended on Sundays; records show twenty-three pupils attended on July 2, 1972, and this grew to forty-three by 1978.[72] The following year, in 1979, I attended and began religious instruction on Islamic principles, prayer, and learning and reciting the Qur'ān. Most of the other young students were my cousins – it was a significant learning experience. Another community-owned property, 33 Pompallier Terrace, was sold on December 7, 1972, to the Ministry of Education; this became the site of Ponsonby Intermediate School. With the sale of 33 Pompallier Terrace, and the Hargreaves Street residence in 1973, 17 Vermont Street, Ponsonby, was purchased to support the growing Muslim community, becoming the site of the first purpose built Mosque in New Zealand (Figure 7). Designed by Wellington designer and artist Robert Abdul Salam Drake,[73] then known as Bob Drake before converting to Islam, the Mosque was funded by both local and international communities, and was completed in 1982.[74] In August that year, the first communal

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[68] William Shepard, "Muslims 'in' New Zealand or 'of" New Zealand," in *Muslim Integration: Pluralism and Multiculturalism in New Zealand and Australia*, ed. Erich Kolig and Malcolm Voyce (London: Lexington Books, 2016), 93–112.

[69] Dixon, "The Muslim Aucklanders."

[70] Maulana (or Imam) is an Islamic title taken to mean religious scholar/leader/educator.

[71] Nail, *The Figure of the Migrant*, 27–28. According to Nail, *junctions* are points of stasis – they are points of relative "stability in a sea of turbulence … the house is a territorial junction, the city is a political junction, and the commodity is an economic junction."

[72] Abdulla Drury, *Islam in New Zealand: The First Mosque: A Short History of the New Zealand Muslim Association & the Ponsonby Mosque* (Christchurch: Self-published, 2007).

[73] In a conversation with Robert Drake, he acknowledged the name Abdul Salam was bestowed on him by his Islamic teacher Sheikh Abdulla Isa Neil Dougan. Drake was born in Wellington in 1936, and now resides in Katikati, where he continues his creative practice. Drake did the sketch design for the Ponsonby Mosque, and the construction drawings were carried out by J. M. Stiffe Hooker & Associates, Architects – Engineers. Although the construction drawings indicate the dome of the mosque was to be built out of fiberglass, Drake confirmed that steel was the chosen material. The New Zealand Islamic Association is currently looking at plans to renovate the Ponsonby Mosque; they have consulted with me, and I have advised that because the Mosque embodies an important history, the design integrity of the existing building needs to be preserved.

[74] Drury, "New Zealand's First Mosque: A Short History," 47.

Eidul Fitr salāt were performed to mark the end of *Ramadan* (the month of fasting). The design features are typical characteristics of Islamic architecture: a dome (Figure 8 and Appendix 3), a minaret (not built), and the prayer space orientated towards *qibla* (Kaaba in Mecca).[75] The first elected Chairman of the Ponsonby Mosque was Suliman Ismail Bhikoo, and the first elected Secretary was Ismail Ali Moses, grandson of Esup Musa.

Figure 7. Suliman Ismail Bhikoo, first elect Chairman of the Ponsonby Mosque, places the first shovel of concrete for the foundations of the first *masjid*/mosque in Aotearoa New Zealand, Tāmaki Makaurau Auckland, ca. 1979. Courtesy of the New Zealand Muslim Association, reproduced with permission.

Figure 8. Steel dome for the Ponsonby Mosque being lifted into place, Tāmaki Makaurau Auckland, ca. 1979. Courtesy of the New Zealand Muslim Association. Reproduced with permission.

[75] Drury, *Islam in New Zealand: The First Mosque: A Short History of the New Zealand Muslim Association & the Ponsonby Mosque*, 53. According to Drury, in 1998 it was discovered that the *mihrab* (niche), which indicates the direction of prayer, was incorrectly set up, and therefore had to be adjusted 34 degrees west.

Now, after over one century of Muslim immigration to New Zealand, there are firmly established families, social structures, places of worship and places of study that support the community, which is made up of Muslims of disparate international origins who have arrived here at different times. Muslims come from all over the world, from far-flung places such as Africa, Asia, the Middle East, Fiji, Pakistan and India. There are now Mosques with diverse congregations scattered all over Auckland's suburbs, with many Imams now leading daily *salāt* and Qur'ānic lessons for children.

1.4 Witnessing Racism

The White Australia immigration policy introduced in 1901 provided the reasoning to settle in New Zealand; however, immigrants faced numerous challenges on arrival.[76] After clearing immigration, the difficulty of finding accommodation and work was evident, with limited community to provide resources and support. The problems associated with being excluded, from gaining both employment and lodging, saw most settlers working as hawkers and rural labourers. Those who could not afford to lease property sought accommodation in boarding houses, and most settled in the inner-city of Auckland.[77] The question of 'home' was uncertain. It was common for men to travel solo to investigate the possibilities and safety of a new land. Many left wives and families in India, which made traveling the long distance back and forth not uncommon before finally settling in New Zealand.[78] Sadly, these immigrants faced xenophobic racist attitudes, with false propaganda exacerbated through the media. The *New Zealand Observer* and the *Franklin Times* labelled Indians as 'Asiatics,'[79] claiming:

> The peril is from those dark skinned races which have long ago put a thin veneer of semi-civilisation but have remained for centuries without rising any higher or constitutionally incapable of rising any higher.[80]

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[76] Leckie, *Indian Settlers. The Story of a South Asian Community,* 66. According to Leckie, Canada and South Africa also had discriminatory immigration policies in the late nineteenth century and, in 1920 the White New Zealand policy was established, and through the Immigration Restriction Amendment Act 1920, this gave officials the power to prevent Indians and all non-white subjects entering New Zealand

[77] Leckie.

[78] Leckie.

[79] "Influx of Asiatics," *Franklin Times*, November 20, 1925, vol. 14, issue 205, https://paperspast.natlib.govt.nz/newspapers/FRTIM19251120.2.15.1.

[80] "Our Asiatics," *Franklin Times*, January 18, 1926, vol. 16, issue 7. https://paperspast.natlib.govt.nz/newspapers/franklin-times/1926/01/18/4

Figure 9. Slim, "The Peril," *The New Zealand Observer*, July 10, 1920. https://paperspast.natlib.govt.nz/newspapers/observer/1920/07/10/1.

In 1923 white supremacy showed it existed in New Zealand, with Ku Klux Klan (KKK) groups being formed in Auckland, Wellington and Christchurch.[81] That year, during The University of Auckland graduation parade, students dressed in white KKK robes and rode horses along Karangahape Road, Auckland (Figure 10). Four months later, the KKK acknowledged they were responsible for the torching of four shops in Mount Eden.[82] Such incidents stemmed from a long history of hatred towards Indian immigrants.

[81] Leckie, *Invisible: New Zealand's History of Excluding Kiwi-Indians*, 76.

[82] Leckie.

Figure 10. *University of Auckland Graduation Parade*, 1923, Auckland Libraries Heritage Collections 755-ALB18-39-1. Reproduced with permission.

In 1925 a group of Pukekohe farmers formed the White New Zealand League, lobbying to have legislation put in place restricting Indians from immigrating, and for those already here from leasing and purchasing land.[83] They claimed that Indians threatened New Zealand's moral code. The Minister of Customs, Downie Stewart, responded that the government would not discriminate against 'Asiatics,' especially those being British subjects,[84] but the traction of discrimination continued. The *New Zealand Herald* published editorials calling for tightening of immigration, and the Canterbury Fruit Growers Association, New Zealand Natives Association, and the Returned Soldiers Association affirmed the White New Zealand Policy. In 1926 the New Zealand Indian Central Association was formed, in response to such racial xenophobia. A letter was written to Parliament reacting to the White New Zealand League movement:

> We, the undersigned British born Indian subjects, protest against the efforts of the White New Zealand League to create racial discrimination between His Majesty's Loyal Subjects in peaceful New Zealand and most respectfully appeal to the New Zealand Government to safeguard the interest of the Indian community domiciled in the Dominion, who unflinchingly offered their lives and wealth for the victory of the British banner in the world war; despite our brown colour we are

[83] Leckie, *Indian Settlers. The Story of a South Asian Community,* 66-83.

[84] Leckie.

> better for the future of the Empire than those white nations who have proved to be enemies of our great British Empire.[85]

However, there is no evidence that it was presented in front of Parliament. The prejudice and stereotyping impacted the Indian community, making it even harder to assimilate into an already unfamiliar place. As well as being subjected to racial slurs they were barred from many popular establishments such as barbers and theatres, and it wasn't until 1936 that the Labour Government granted them access to social welfare. In the minds of most colonials, cultural difference was not celebrated; it was considered to be problematic to empire building of a nation-state in New Zealand. Thus, cultural and political boundaries were set.[86]

As the community grew, racism towards Muslims continued. An example of this was in 1979, when the *New Zealand Listener* published an article, "Minarets in Ponsonby," which discussed the plans to build the Ponsonby Mosque. It shared a quote from the *Challenge* newspaper, which published an article "Tyranny of Islam," in which it stated that Islam was the "manifestation of the spirit of the anti-Christ …. This religion of the Muslims is reactionary, cruel and bloodthirsty."[87] Later, in 1986, Australian Military Historian John Laffin, a so-called "leading authority on Islam and the Arab world,"[88] toured New Zealand giving lectures discriminating against Muslims as terrorists and warning that the "Muslim Community are 'sleeper' agents who will be activated when the time is right."[89] A number of newspaper articles were published giving voice to Laffin's opinions, which, alongside his lectures, are believed to have inflamed religious intolerance.

Growing up during this period in Auckland, I can attest to being subjected to severe racial stereotyping and abuse. As well as being taunted for being Indian, being a Muslim during the events of the Gulf War in 1990, and the 2001 attack on the World Trade Centre in New York (9/11), proved to be challenging. I was often told by Pākehā to "go back to where you came from" and being targeted like this became familiar; I was also subjected to countless security checks at airports, particularly in Australia, and more

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[85] Leckie, 69. Copy of petition held by the New Zealand Indian Central Association.

[86] Tony Ballentyne, *India in New Zealand: Local Identities, Global Relations* (Dunedin: Otago University Press, 2010).

[87] Peter Trickett, "Minarets in Ponsonby," *New Zealand Listener*, April 21, 1979, 18 –19.

[88] "Islam Mired in Past, Says Mideast Expert," *Manawatu Standard*, September 18, 1986. https://canny.click/islamnz/archives/LaffinSaysIslamMired1986.jpg

[89] Alexander Fry, "The sword of Islam," *New Zealand Listener*, vol. 115, no. 2454, March 7, 1987, 12–14.

so when arriving back home in New Zealand. While working with the Royal Commission of Inquiry into the March 15, 2019, Christchurch terrorist attack, my assumptions of being targeted were somewhat confirmed – I heard many stories of others in the community having had similar experiences. The report produced by the Royal Commission in fact identified that the Muslim community has been subjected to excessive surveillance, that there has been an "inappropriate concentration on counter-terrorism recourses on the threat of Islamic extremist terrorism."[90] To this day, despite being a second-generation New Zealander, I am frequently asked where I am from. Although people may be genuinely interested in my ancestral heritage, this is often their opening line when meeting me for the first time. In my view, this has the effect of inferring and emphasising that I appear not to be from New Zealand. After the Christchurch attack, the phrase "They are us" was used by many to show empathy and solidarity; however, for the Muslim community this was categorising all Muslims as being recent immigrants with no real affiliation to New Zealand, therefore perpetuating that we ("they") are foreign.

1.5 Closing Point

In this chapter I have introduced the diasporic origins of my Muslim and Indian filiation, and have identified the difficulties and trauma associated with growing up in New Zealand. Early migrants from Gujarat who arrived here in the early twentieth century were marginalised and subjected to many challenges. Political powers worked towards determining new exclusionary immigration policies alongside the White New Zealand League propaganda. New Zealand newspapers characterised Indians as posing a serious threat to the economic infrastructure and cultural identity of New Zealand. The propaganda attempted to present an image of Indians as inferior in regard to their labour force, products, social class and religion. Over time the delineation of both physical and political boundaries has given rise to a new social and cultural landscape;[91] however, a high level of racism is still experienced by the community today. Having set the context of the Indian-Muslim grounding in New Zealand, the following chapter will examine how the *Kaaba* in Mecca and the *Kaaba* of our heart are sanctuaries that Muslims always orientate to for guidance.

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[90] Royal Commission of Inquiry, Report of the Royal Commission of Inquiry into the Terrorist Attack on Christchurch Masjidain on March 15, 2019, vol. 1 (Wellington: New Zealand Government, 2020), 14.

[91] Ballentyne, *India in New Zealand: Local Identities, Global Relations*.

Chapter Two: *Tahqīq*[92]

2.1 Opening Point

In this chapter I describe how the *Futūhāt al-Makkīya* (*The Meccan Openings*) came to Ibn al-'Arabī as a vision while he was circling the *Kaaba*, or black cube (Figure 11), during his Hajj pilgrimage in Mecca.[93] The *Kaaba* is explained as the heart and centre of the Islamic world, but also that our own heart is a *Kaaba*. I will discuss how Ibn al-'Arabī's vision and his recollections are considered as a methodology of *tahqīq* (witnessing and attestation), and explain how drawing in this study is *tahqīq* of the 2019 Christchurch terrorist attack, and a pilgrimage for centring one's heart.

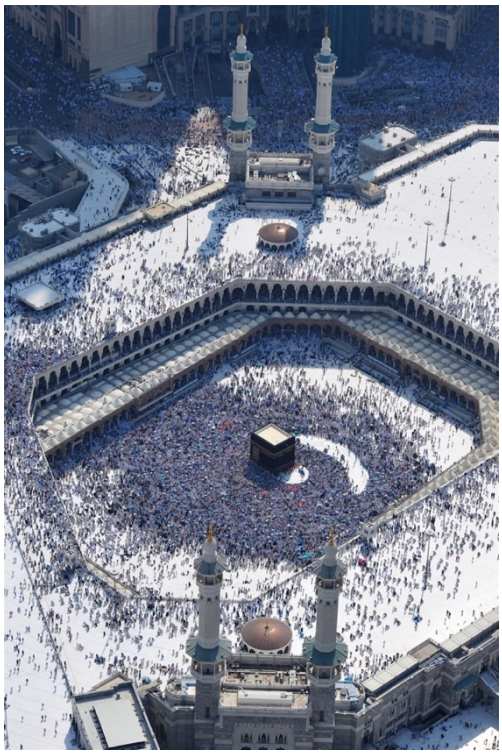

Figure 11. The *Kabba*, Mecca, 2011, Wikimedia Commons (public domain).

[92] The Arabic word *tahqīq* is taken to mean witnessing and attestation.

[93] Sachiko Murata and William Chittick, *The Vision of Islam* (St. Paul, MN: Paragon House, 1998), 8–20. According to Murata and Chittick, the Hajj pilgrimage is the fifth pillar of Islam; the four other pillars are: 1 – the *Shahadah* (testify to the reality of God and Muhammed as his Messenger); 2 – *Salāt* (ritual prayer); 3 – *Zakat* (alms tax); 4 – *Sawn/Rōzah* (fasting during the month of Ramadan).

2.2 The Youth

The entirety of Ibn al-'Arabī's *Futūhāt al-Makkīya* is considered *kashf* (unveilings) as illuminated knowledge. The chapters were revealed in light-etched text, inscribed on the moonlit vision of a mysterious being or spirit who had appeared before Ibn al-'Arabī as he circled the *Kaaba* in Mecca.[94] He identifies the mysterious being as a 'Youth,' and explains the encounter as *tahqīq* in which the mysteries and realities of the cosmos created by *tajallī* (God's light) were unveiled.[95]

The word *tahqīq* comes from the same root as *haqq*, a word of multiple meanings. It is a verb, noun and adjective, denoting reality, truth, rightness, properness, appropriateness and justness. *Haqq* is one of many names to address God, and is applied to all things in creation.[96] As *Haqq*, God is considered the Real or the Absolute Reality, the True or the Truth, the Right or Rectitude, the Proper, the Just.[97] *Haqq* is the representation of God in our worldly reality. In relationship to this, *tahqīq* is the process of actively seeking what is real. It combines the inner process of realisation and reflection, and the outer expression of social and ethical conduct.[98] Therefore it is considered a method of *drawing-out* from experience in the symbolic language of *wujūd* that has its origins in Qur'ānic and Hadith cosmology and cosmogenesis (origins of the universe). According to Chittick, *tahqīq* is the recognition of God as the absolute truth that can be achieved through attestation – meaning to witness, to verify and to make real.[99]

In his encounter with the Youth, Ibn al-'Arabī describes seeing "the House [*Kaaba*] being circled by those with the unseen inner secret of the Revelation … a people who are the Way and the Intelligence [with] wide-open, kohl-lined eyes."[100] He describes how God shines *tajallī*, or light of knowledge, to us from a light-essence radiating from within his luminescence. Eric Winkel explains that the "*tajallī* is the radiant brilliance made to shine, a display and a disclosure, from the divine to all beings in creation,

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[94] Ibn al-'Arabī , *The Openings Revealed in Makkah (al-Futūhāt al-Makkīyah)*. Books 1 & 2, 131.

[95] Ibn al-'Arabī, 132.

[96] William C. Chittick, "Time, Space, and the Objectivity of Ethical Norms in the Teachings of Ibn al-'Arabi," *Islamic Studies* 39, no. 4 (2000): 581–96. According to Chittick, Ibn al-'Arabī, and many other Islamic philosophers such as Abū Hāmid al-Ghazālī (1058–1111), referred to existence as God because all things created have a relationship to the divine.

[97] Chittick, 582.

[98] Chittick, 582.

[99] Chittick, 583.

[100] Ibn al-'Arabi, *The Openings Revealed in Makkah (al-Futūhāt al-Makkīyah)*. Books 1 & 2, 135.

whether they perceive it or not."[101] It is understood that the Youth instructed Ibn al-'Arabī to follow him, and watch the traces illuminated by the moonlight in order to unveil what is invisible. The Youth gestured to Ibn al-'Arabī, speaking in metaphor, and said, "I am the ripened meadow, the universal harvest, so lift my veils and recite what is contained etched in my lines. What you learn from me, put in your book, and speak directly in it to everyone dearest to you."[102] Ibn al-'Arabī' responded, "show me some of your mysteries, so that I may be among your calligraphers transcribing you."[103] The Youth replied, "look at the sectioned segments of my configuration and the ordered arrangement of my shape, and you will find that what you are asking of me is imprinted throughout me."[104] Ibn al-'Arabī then lifted the veil and read the lines of light etched into the Youth's body, revealing the knowledge of the *Futūhāt al-Makkīya.* Within the crowd of pilgrims, the *tajallī* made the Youth visible only to Ibn al-'Arabī, as he was receptive to knowledge and recognitions (*ma'ārif*).[105]

This witnessing of the Youth proved to be the fundamental key to unlocking Ibn al-'Arabī's philosophy. The event provided him with an experience that would govern his metaphysics of the cosmos (disclosed mysteries and secrets). Henry Corbin considers Ibn al-'Arabī's unveilings as "so original that [they] could have occurred only at the heart of Abrahamic esotericism … only at the heart of the Islamic."[106] For Pablo Beneto, the enigma of Ibn al-'Arabī's unveilings and insights as an essential approach to reality has the capacity to inspire all, no matter what one's background is or personal beliefs are.[107] It is understood that *tahqīq* became the method that allowed Ibn al-'Arabī' to move beyond a primarily rational worldview that students of both Western and Islamic philosophy were bound to. Hence, importance was given to writing about how his spiritual experience opened up an original Islamic ontology of *wujūd* – where one keeps life in relation to divine unity, which activates a space for remembrance, where the sensible world meets the spiritual world.[108]

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[101] Ibn al-'Arabī, 132.

[102] Ibn al-'Arabī, 157–58.

[103] Ibn al-'Arabī, 157–58.

[104] Ibn al-'Arabī, 140.

[105] Ibn al-'Arabī, 146.

[106] Corbin, *History of Islamic Philosophy*, 291–92.

[107] Pablo Beneito, foreword to *The Openings in Makkah (al-Futūhāt al-Makkīyah)*, The Youth: The Figurative Made Literal. Book 1, by Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, translated by Eric Winkel. (Columbia, SC: Eric Winkel, self-published, 2018), xiii–xiv.

[108] William C. Chittick, *Ibn 'Arabi: Heir to the Prophets* (Oxford: Oneworld Academic, 2012), 67.

2.3 The *Kaaba* and Making *Tawāf*[109]

My response to the Islamic ontology of Ibn al-'Arabī that underpins this study began by drawing the *Kaaba* (Figure 12).[110] In the drawing I have depicted it as the architectural edifice circled by Ibn al-'Arabī with the aid of a spiritual presence.[111]

[109] *Tawāf* is the ritual of the circling of the *Kaaba* seven times (while reciting prayers).

[110] *Kaaba* can also be spelt *Ka'ba*

[111] In this exegesis, written poetic responses accompany my drawings. These provide a link with Ibn 'al-'Arabī and the Qur'ān's poetry-like literary style. See Thomas Hoffmann, "Ritual Poeticity in The Qur'ān: Family Resemblances, Features, Functions and Appraisals," *Journal of Qur'ānic Studie*s 6, no. 2 (2004): 35–55.

The traveller pursues a route that will give redemption, they seek a desired state of illumination in this shadow world.
From the South position facing North, movement begins counter-clockwise from the outer edge.
With each rotation of the seven lines you get closer to the centre-point.
Moving forward along the line of the circle the future is veiled, looking back the veil has been lifted and we can glance at the past.
With each return, refuge is in drawing nearer to the heart. His Right Hand guides in the right direction, finding one's deep spiritual self along the journey.
The Youth is witnessed and its being illuminates the path to take.
In closing in towards the Kaaba, space compresses, but an opening of the heart begins.
The heart expands and surrenders to God's Light.
The foundation to divine mystery has been given.
Believe in the experience of spiritual knowledge because you have accumulated the gifts to the wondrous meaning of being.

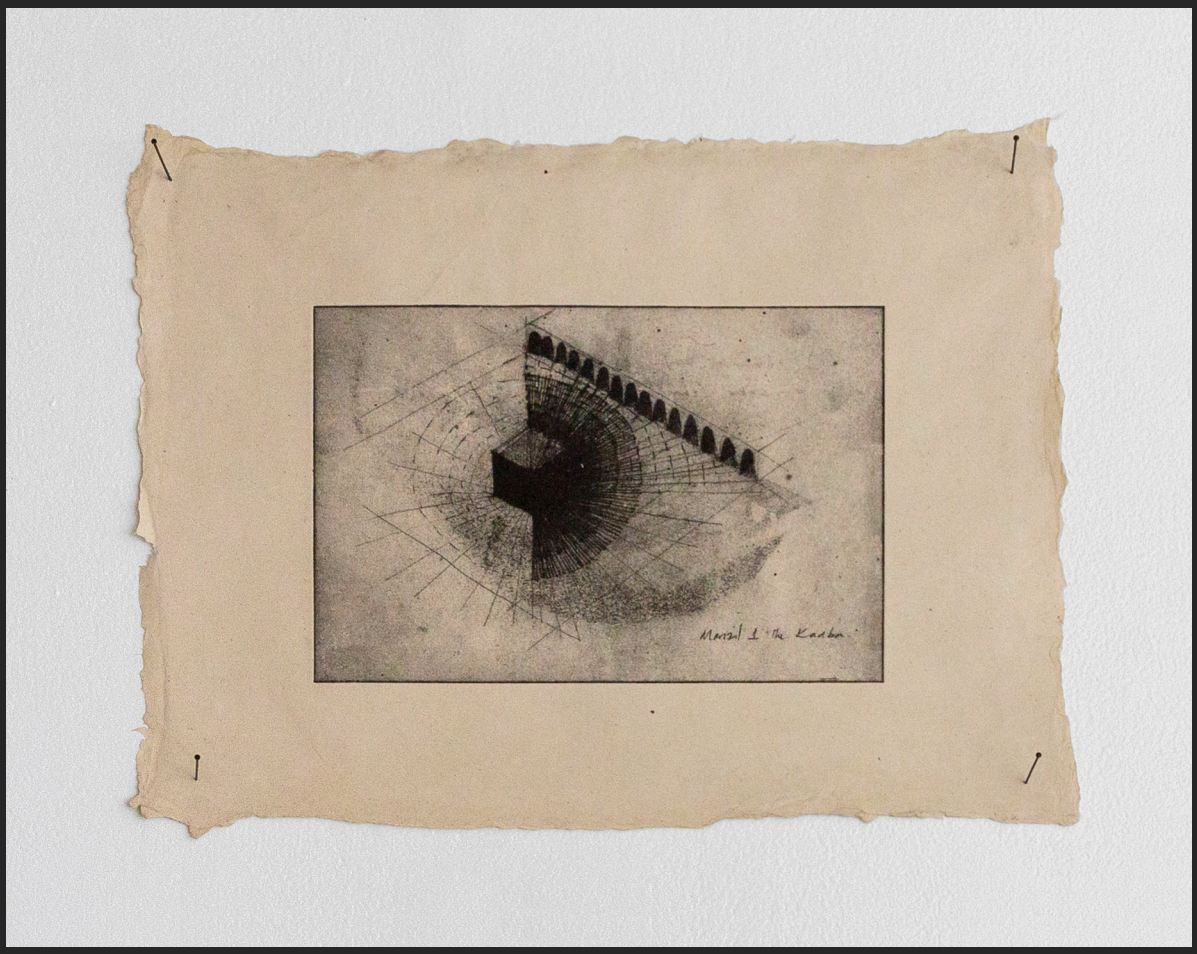

Figure 12. Rafik Patel, *The Kaaba*, 2021, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

In the Islamic world, Mecca is considered the heart and centre of the Earth, with the *Kaaba* being the primordial first house of worship, whose form is a synthesis of the cosmology and architecture.[112] In any location in the world, prayers are orientated towards this place.

According to the Qur'ān, the *Kaaba* was established by the first man, Adam, and subsequently rebuilt by Abraham and his son Ishmael after it was damaged by flooding.[113] In order to determine the exact location and form for the *Kaaba*, God sent Abraham an *al-sakīna*, or 'speaking cloud,' in the form of the *Kaaba*, which was then traced.[114] Ibn al-'Arabī tells that the command was to "[b]uild according to the measure of my shadow."[115] As an embodiment of *al-sakīna*, the *Kaaba* represents centrality, peace, stillness and dwelling – a house that holds the heart of the world.[116] Samer Akkach states:

> The cube-like form is a crystallization of the cube of man. It is an embodiment of the human as well as cosmic spatial structure and a visible manifestation of the three-dimensional cross. Facing four directions correspond to the human nature, its six faces to the human figure, and its three dimensions of length, breadth, and depth to the human body.[117]

Ibn al-'Arabī reflects in the *Futūhāt al-Makkīyah* that the *Kaaba*'s form is a cosmological structure that is a mirror replicating twenty-eight mansions[118] of the moon and the stations of the heart that are continually traversed by the planets in order to manifest events that occur within the soul. The mansions of the moon and mobile planets also influence events that occur in the natural world.[119] Thus, as a sacred

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[112] Akkach, *Cosmology and Architecture in Premodern Islam,* 179.

[113] Qur'ān. 2:121–127

[114] Akkach, *Cosmology and Architecture in Premodern Islam*, 179.

[115] Muhammad b. 'Alī Al-Tirmidhī, *Kītāb Khatm Al-Awliyā*, trans. U. I. Yahyā (Beirut: Imprimerie Catholique, 1975), 350, 372.

[116] Akkach, *Cosmology and Architecture in Premodern Islam*, 180.

[117] Akkach, 180.

[118] The twenty-eight mansions correspond to the twenty-eight phases of the moon, and to the twenty-eight letters of the Arabic alphabet.

[119] Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (Beirut: Dār Sādir, n.d.), I.666. Reference indicates volume and page.

site, the *Kaaba* acts as a ritual attractor[120] that connects the actual world with cosmological events connecting the soul, the transcendental world of God and our proper conduct in the corporeal world.

Therefore, the *Kaaba*'s spatial relationship is materialised accordingly to concepts of centrality, axiality, triplicity and quadrature. Its manifestation reflects the principles of divine geography and a cosmic landscape.[121] Not only does it locate the centre of the Earth, it marks the spreading out (*duhiyat*) of the Earth, and the point of rising vertically above the level of the Earth.[122] Ikhwān al-Safā' writes that the centre, or middle, is reflected in a fractal relationship from the elemental qualities of the cosmos, to nature and the social world:

> The house (*al-bayt*) in the middle of the holy mosque (*al-masjid al-harām*), the holy mosque in the middle of the sanctuary (*al-haram*), the sanctuary in the middle of al-Hijāz, al-Hijāz in the middle of the Islamic countries, is in the likeness of the earth in the middle of the atmosphere, the atmosphere in the middle of the lunar sphere, the lunar sphere in the middle of the [celestial] spheres. And those who pray in the horizons oriented toward the house are in the likeness of the planets in the spheres – their radiations are directed towards the center of the earth. And the rotation of the heavens with their planets around the earth is in the likeness of the rotation of the ambulants around the house.[123]

The *Kaaba* becomes the sanctuary connecting these relationships and, according to Akkach, is "a tectonic expression of the manifestation of the divine presence from the unmanifest principle of Being [that corresponds to the expression of] … Life, Knowledge, Will, and Power [Figure 13] … [in a throne of] primordial Light."[124] Its cosmic axis penetrates the terrestrial and celestial terrains, it intersects the seven heavens and the seven earths, and also marks the centre of *Jannah* (Heaven), hence the *Kaaba* indicates the closest point to Heaven.[125]

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[120] Jennifer G. Kahn, "Ritual House Posts, and 'House Societies' in Polynesia: Modeling Inter- and Intra-Household Variability," *Rapa Nui Journal: Journal of the Easter Island Foundation* 22, no. 1 (2008): 14–29.

[121] Akkach, *Cosmology and Architecture in Premodern Islam*, 181.

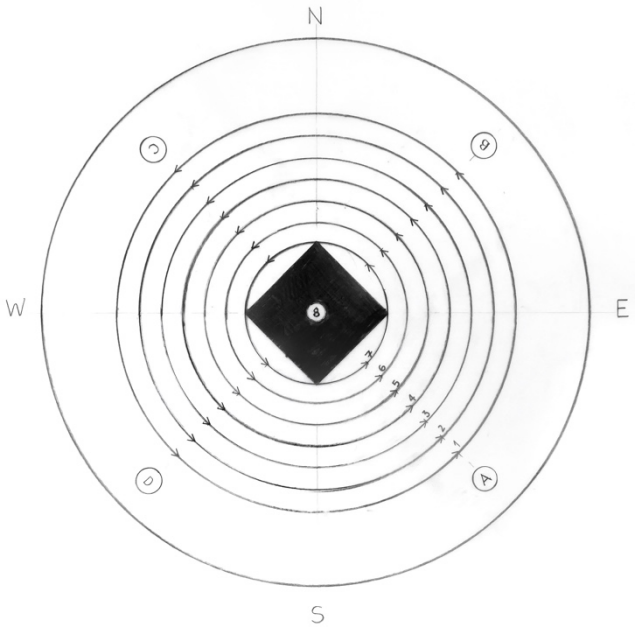
[122] Akkach, 182.

[123] Ikhwān al-Safā', *Rasā'il Ikhwān al-Safā' Wa Khillān al-Wafā'* (Beirut: Dār Sādir, n.d.), 2.39.

[124] Akkach, *Cosmology and Architecture in Premodern Islam*, 182.

[125] Akkach, 183.

In terms of form, the *Kaaba* is roughly a cube, covered in a *kiswa* (a black silk and gold covering) with four corners of the cube facing the points of the compass, extending to four corners of the world.[126] The image of the *Kaaba* and the pilgrims performing *tawāf* – constantly circling it seven times continuously, anticlockwise – is understood as the process for reflecting on truths about our own *kashf*.[127] In this sense, the ritual of circumambulation relates to the divine celestial cycles and revolutions of the atlas sphere and "qualifies space by differentiating its four cardinal directions."[128] The *Kaaba* is a pure expression of architecture created through a cosmic manifestation of *wujūd*.



KEY

A	Power
B	Knowledge
C	Life
D	Will
1	Living
2	Seeing
3	Knowing
4	Hearing
5	Speaking
6	Desiring
7	Powering
8	*Kaaba*

Figure 13. Rafik Patel, *Diagram of the Kaaba (Heart of Being)* – spatial orientation according to Ibn al-'Arabī, 2022, pencil on permatrace.

[126] Hirtenstein, "The Mystic's Ka'ba: The Cubic Wisdom of the Heart According to Ibn 'Arabī." According to Hirtenstein, Prophet Muhammad proclaimed the *Kaaba* to be dedicated to the One God Allah. As a result, Muhammad and his followers were forced to flee for Medina in 622 (the Hijra). Muhammad returned to Mecca on January 11, 630, fully armed on his camel, and rode straight to the south-east corner of the *Kaaba*, touched the Black Stone with his staff and said "*Allāhu akbar*" (God is great). He then performed the *ṭawāf*, the seven circumambulation rounds of the *Kaaba*. After entering the *Kaaba* building itself, he had all the pictures of deities stripped from the walls.

[127] Hirtenstein, 22–23.

[128] Akkach, *Cosmology and Architecture in Premodern Islam*, 188.

Ibn al-'Arabī indicates that there are seven gifts for circumambulation of the *Kaaba*: Living, Seeing, Knowing, Hearing, Speaking, Desiring and Powering.[129] He states:

> This returning is just as the arm of the draftsman's compass returns, during the opening of the circle, after reaching the end of the circle's being, to the beginning point. Thus the last matter is connected to the first, and its endlessness curves with kindliness into its timelessness, and there is nothing but a *wujūd* (being) continuous and a vision stable, enduring.[130]

Ibn al-'Arabī, in the quote above, explains the metaphor of existence is like the drawing of a circle, or *tawāf*, whereby one arm is fixed on a centre point, the other arm is stretched out to 'open' the circle, creating a line from the centre point to the arc of the circle, then as a pencil touches its surface, it rotates and meets back where it began. In this sense, this is a model of existence that illustrates the idea that the future that we move towards and seek is behind a veil, and therefore the past is an unveiling.[131]

2.4 The Heart

So what is Ibn al-'Arabī's position on the *Kaaba*? He says that it is a "heart of being … a [t]hrone belonging to the heart [as] a bounded body."[132] Those who circle the 'heart' he calls the "secret souls … circling [the] stones."[133] And as we come into its orbit, we enter into a direct contemplation of the inner world of the divine through the outer form, a doorway to Heaven. This is a place "where the sacred and the profane meet … [an] earthly image of a heavenly prototype, the Frequented or Visited House (*al-bayt al-ma'mūr*), where angels constantly circle"[134]

All Muslims know the significance of the *Kaaba* and the Hajj pilgrimage. However for those not fortunate to attend the Hajj,[135] finding an alternative way to circumambulate (get closer to the heart) is a personal

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[129] Ibn al-'Arabī, *The Openings Revealed in Makkah (al-Futūhāt al-Makkīyah)*. Books 1 & 2, 149.

[130] Ibn al-'Arabī, 142.

[131] Ibn al-'Arabī, 142–43.

[132] Ibn al-'Arabī, 153.

[133] Ibn al-'Arabī, 153.

[134] Hirtenstein, "The Mystic's Ka'ba: The Cubic Wisdom of the Heart According to Ibn 'Arabī," 20.

[135] Due to Covid-19, my travel plans to visit the *Kaaba* were cancelled.

journey of discovering one's being, because the heart is the true place where we meet the divine face to face.[136] Ibn al-'Arabī explains that the *Kaaba* and the heart are interconnected. He states:

> When God created your body, He placed within it a *Kaaba*, which is your heart. He made this temple of the heart the noblest of houses in the person of faith (*mu'min*). He informed us that the heavens, in which there is the Frequented House (*al-bayt al-ma'mūr*), and the earth, in which there is the [physical] *Kaaba*.[137]

Therefore the human heart is considered a celestial temple and source of being, and in this sense when one prays or bears witness, one is attesting from one's *Kaaba*.[138] Hence, the human heart, with its four chambers, is understood to be the place where knowledge is located and the place where God dwells. Ibn al-'Arabī uses the metaphor of the heart as a reflective mirror,[139] which needs polishing in order to manifest the *heart-Kaaba* relationship as the journey to the 'reality of the heart' (*safar al-qalb*). If we move away from being 'self-centred' to 'heart-centred,' we are open to witnessing a space around us towards one of remembrance. In this way, the interior of every Muslim's heart is a reflection of the edifice described here as the *heart-Kaaba* relationship.[140]

In Ibn al-'Arabī's ontology, the heart as the locus of the divine reflects light "just as the moon in its fullness perfectly reflects the light of the Sun."[141] The fourth and middle day (Wednesday) of the week is described as the day of Light. In the Qur'ān, Muslims are stated to be the 'Middle Community' (*wasaṭ*). Hirtenstein states that "Islam in its true sense is portrayed as the Middle Way (between extremes of transcendence and immanence, exterior and interior, etc.); we may accurately describe Islam as the 'religion of the heart.'"[142]

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[136] Hirtenstein, "The Mystic's Ka'ba: The Cubic Wisdom of the Heart According to Ibn 'Arabī," 25.

[137] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), III.179.

[138] Hirtenstein, "The Mystic's Ka'ba: The Cubic Wisdom of the Heart According to Ibn 'Arabī," 25.

[139] Bashier, *Ibn Al-'Arabi's Barzakh: The Concept of the Limit and the Relationship between God and the World*. According to Bashier, the symbol of the mirror was used by other philosophers, such as Plato and al-Ghazalī; however, Ibn al-'Arabī developed an argument based on the relationship between God, the world and its inhabitants.

[140] Hirtenstein, "The Mystic's Ka'ba: The Cubic Wisdom of the Heart According to Ibn 'Arabī," 28.

[141] Hirtenstein, 35.

[142] Hirtenstein, 36.

Ibn al-'Arabī intimates that the relation between heart and mind is "bound by alteration."[143] He explains that the heart possesses the 'will to turn' (*qalb*) and alter (*taqlīb*) from state to state. The mind, on the other hand, is bound by shackles (*'uqūl)* and this binding is that of alteration, which is constantly turning.[144] Thus he emphasises the contrasting nature of the intellect and the heart, which work in tandem. Therefore, the "mind is free-flowing, and can act as a transmuter of spiritual light into knowledge."[145] If the heart and intellect are 'bound by alteration,' then a 're-turn' is possible. For Ibn al-'Arabī, the six-sided cubic geometry of the *Kaaba* represents the perfect number because the heart faces outwards in six spatial directions but also is receptive to light and revelation from six directions. In this sense, the heart encompasses everything, and provides the essence for *tahqīq*.

2.5 Bearing Witness

The sociologist Fujuki Kurasawa, in *A Message in a Bottle*, suggests we now exist in a "transnational mode of ethico-political labour"[146] whereby an autoethnographic methodology of 'bearing witness' allows us to confront the perils of our day. Bearing witness, he outlines, is formed on the basis of "giving voice to mass suffering against silence … interpretation against incomprehension … the cultivation of empathy against indifference … remembrance against forgetting … and prevention against suffering."[147]

Kurasawa identifies the ways in which witnessing has gained traction with the 'practice of testimony' that surfaced in stories told of the Holocaust.[148] He uses a quote from the philosopher Giorgio Agamben's *Remnants of Auschwitz: The Witness and the Archive* to ground this:

> The paradox here is that if the only one bearing witness to human is the one whose humanity has been wholly destroyed, this means that the identity between human and inhuman is never

[143] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), III.198–99.

[144] Hirtenstein, "The Mystic's Ka'ba: The Cubic Wisdom of the Heart According to Ibn 'Arabī," 38.

[145] Hirtenstein, 38.

[146] Fuyuki Kurasawa, "A Message in a Bottle: Bearing Witness as a Mode of Transnational Practice," *Theory, Culture & Society* 26, no. 1 (January 1, 2009): 92, https://doi.org/10.1177/0263276408099017.

[147] Kurasawa, 92.

[148] Kurasawa, 93.

> perfect and that it is not truly possible to destroy the human, that something always *remains. The witness is that remnant*.[149]

With today's acts of terrorism, revolution, war, slavery, genocide, racial and sexual discrimination, Kurasawa believes we have continued further into an 'era of witnessing,' where there is more recognition of human suffering and injustice.[150] We are in a period where accounts of these events have entered the public realm – with testimonies being expressed in a variety of mediums. There is a social conscience to acknowledge atrocities, and the demand for accountability. Today there is larger global audience for the work of bearing witness, and there are new types of spaces for dispersal of images, discussion and debate, such as the internet and social media. In addition to institutional mechanisms for bearing witness, such as tribunals and commissions, we have seen communities protest against violence and injustice associated with events as the March 15, 2019, Christchurch attack on two mosques, the 'Muslim ban' by Donald Trump, the killing of George Floyd,[151] and the Black Lives Matter and Me Too movements. The fight for human rights is strongly focused on a "moral horizon,"[152] which attempts to open things up rather than cover up. As difficult as it is, in aid to this fight, creative practitioners such as artists, writers and academics create work to illuminate the legitimate reality of telling the truth – many from an inside perspective.

Kurasawa categorises the *witness* into 'primary' *witness* and 'secondary' *witness*. He identifies that primary witnessing is a first-hand account by the victims and survivors, and a secondary witnessing is also a first-hand account, but differs in that the witness did not directly experience the event.[153] In relation to the 2019 Christchurch attack, I would position myself (and my work) within the secondary category as a witness to the event, and primary to several events in the aftermath. To Kurasawa:

> Both primary eyewitnesses … and their secondary counterparts … pursue the representational task of attempting to reconstitute and transmit their first-hand experiences of catastrophe in

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[149] Giorgio Agamben, *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel Heller-Roazen (New York: Zone Books, 1999), 34.

[150] Kurasawa, "A Message in a Bottle: Bearing Witness as a Mode of Transnational Practice," 93.

[151] George Floyd, a citizen of the US, was killed on May 25, 2020, by a police officer in Minnesota, US.

[152] Kurasawa, "A Message in a Bottle: Bearing Witness as a Mode of Transnational Practice," 94.

[153] Kurasawa, 96.

> order to initiate struggles against silence, incomprehension, indifference, forgetting and return; they write messages, place them in bottles and send them out to sea.[154]

Kurasawa acknowledges that in both cases there needs to be an audience to communicate with, to 'receive the bottle.' In this sense the testimony needs to reach others and they need to connect with its message. It then has the potential to make a difference – to trigger others to remember and discuss, share their responses and encourage change.

[154] Kurasawa, 96.

2.6 Witnessing March 15, 2019, and the Aftermath

I am inside the mist, hunz *(sorrow). The invisible has now been made visible. A refractive mirroring of the true ground makes connection through separation. The ground on which I locate myself has been pulled out from under, and I now hover over an invisible plane. In this state of instability, there is a 'return' to a space of memory that questions my being and belonging. Forced to face my inside world with the world outside, I augment myself towards the spiritual.*

Figure 14. Rafik Patel, *Memorial Park Cemetery*, 2021, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

The Al-Noor Mosque[155] and the Linwood Islamic Centre[156] are locations of faith and spiritual unity. They have been known as places of refuge for a diverse range of immigrants from across the world, many being refugees and foreign students seeking a more peaceful life.[157] However, on March 15, 2019, they became places of death and terror. A feeling of instability, insecurity and trauma lingers now – sanctuaries like mosques are now compromised by a memory of fear and tragedy. Even though the visible traces of gunfire and blood have been removed, a landscape of terror is still present.

Like most Muslims in Aotearoa New Zealand, I was thrust into trauma and shock. I was confronted with an insurmountable feeling of insecurity. Although I cannot speak on behalf of the victims and their families, I share in their grief. This feeling was further heightened when I became a member of the Muslim Community Reference Group working alongside the Royal Commission's inquiry into the attack,[158] where I encountered this tragedy not as a victim, but as a witness to the memory of the event.

As difficult as it is, I recognised the need to address my experience. Hence, after some time, and beginning to process what had happened, I felt compelled that this study[159] needed to reflect on the event and what was unfolding. To ground myself, I turned to Ibn al-Arabī's ontology of *wujūd*, which acknowledges the past, present and future (memory traversing the spaces of being). Like many other creative practitioners dealing with catastrophe, in order to reflect, I confront the terror with my own remaking of this memory. For this, I use a practice of drawing – I draw to remember, I draw to process the space of terror and trauma, and therefore I draw to return to a state of peace, and my heart-self – not to produce definitive answers. Hence, my spatial inquiry uses memory to 'draw from,' which, as

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[155] Abdullah Martin Drury, "Once Were Mahometans: Muslims in the South Island of New Zealand, Mid-19th to Late 20th Century, with Special Reference to Canterbury" (master's thesis, University of Waikato, 2016), https://researchcommons.waikato.ac.nz/handle/10289/10630. According to Drury, the Muslim Association of Canterbury was established in 1977, and the Al-Noor Mosque (House of Light) was built in 1985, on Deans Avenue, Christchurch. It was the second purpose-built mosque in New Zealand, the first in the South Island.

[156] The site of the Linwood Islamic Centre was previously a Bahá'í centre. It was repurposed as a mosque in 2018.

[157] Erich Kolig, *New Zealand's Muslims and Multiculturalism* (Leiden: BRILL, 2009).

[158] The Royal Commission of Inquiry into the Attack on Christchurch Mosques on March 15, 2019, presented its report of findings and recommendations to the Governor-General of New Zealand on December 8, 2020.

[159] Before the Christhurch terrorist attack, the main research question of the PhD was: How can a Gujarati-Muslim diaspora archive be made using family and community photographic records, oral stories and letters? Hence, the central focus of the study shifted as a result of the attack.

James E. Young writes in *At Memory's Edge*, is a terrain worthy of exploration;[160] it is a method of rumination, an auto-ethnographic self-disclosure of the work *coming into being*, revealing my heart and perception of the world and the cosmos.

Personally, I hope to find meaning and solace in presenting my drawings, but also that the darkness in its wake is felt – in the drawings, the darkness lingers and is not forgotten. In this sense, the drawings are shadows that contain traces of the event with my anamnesis. They remind us that "martyrs live on in the memory of subsequent generations … as a profound reassurance of group survival against the odds,"[161] that, in some way, the drawings reflect a diasporic community who will never forget this day, and will encounter trauma for some time, but will survive.

Below is a personal diary of events from the March 15, 2019, Christchurch attack to the Remembrance Service on March 27, 2019, Hagley Park, Ōtautahi Christchurch.

Friday March 15, 2019

News that a shooter has opened fire at Masjid Al-Noor and the Linwood Islamic Centre during Jum'ah salāt *(Friday congregational prayer). State of shock, state of sadness, state of suspension, state of darkness – Prime Minister Jacinda Ardern calls it "New Zealand's Darkest Day."*

Saturday March 16, 2019

Unsettling feeling. Memories of being a child and experiencing racism return – questions of identity linger – am I 'other'?

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[160] James E. Young, *At Memory's Edge: After-Images of the Holocaust in Contemporary Art and Architecture* (New Haven, CT: Yale University Press, 2000), 3–4. Young says the works of artists such as Art Spiegelman, David Levinthal and Shimon Attie in reference to the Holocaust are valuable auto-ethnographic "after-images … [and] remain true to their forms and chosen media as they do to their 'memory' of events."

[161] Lucia Volk, *Memorials and Martyrs in Modern Lebanon*, illustrated ed. (Bloomington: Indiana University Press, 2010), 31.

Sunday March 17, 2019

Uncomfortable feeling of being in public – difficult to look people in the eye – felt like shutting off from the world – visited the Ponsonby Mosque, ironically felt safer inside than outside in public. Inside felt grounded and safe – connected – space was quiet (no discussion of events), place of 'quite' prayer, and greetings. Outside world in turmoil – inside world safe haven.

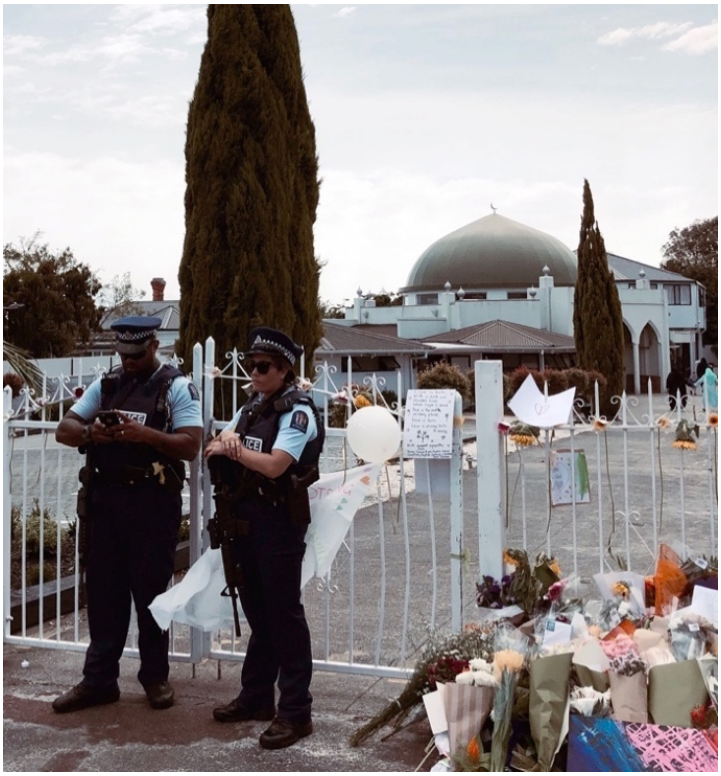

Figure 15. Police guarding the Ponsonby Mosque, March, 2019. Photograph: Rafik Patel.

Figure 16. Ponsonby Mosque grounds, March 2019. Photograph: Rafik Patel.

Monday March 18, 2019

Desire for solitude – difficult to be at work, difficult to talk/express/be in same space as others, overwhelmed by a state of melancholic – sadness – sorrow. Feeling ungrounded and unstable. The effect was exhausting.

Tuesday March 19, 2019

News, news, and more news. Uneasy with the rhetoric of "this isn't New Zealand" and "you are us" – who are they referring to as "us"? The feeling of 'belonging' has drastically changed.

Wednesday March 20, 2019

First burial, body lowered, my heart dropped.

Thursday March 21, 2010

Looking for flights to go to Call to Prayer service happening in Hagley Park, Christchurch.

Can I stomach the public tomorrow?

Friday March 22, 2019

Couldn't get a flight to Christchurch, so attended the Call to Prayer service at the Ponsonby Mosque – the feelings of sadness are almost unbearable. Warmth in the outpouring from the non-Muslim community – love, kindness, flowers, letters, and hugs. Silence was felt with the Call to Prayer, the Imam gave solace in his kutba *(sermon). I needed this.*

Figure 17. Auckland community showing support at the Ponsonby Mosque, March, 2019. Photograph: Rafik Patel.

Figure 18. Call to Prayer at the Ponsonby Mosque, March, 2019. Photograph: Rafik Patel.

Saturday March 23, 2019

Don't know what to do, don't know where to go, don't know how to feel.

Sunday March 24, 2019

I see my son today; he brings me some light.

Monday March 25, 2019

Wake up from a nightmare – dreamed another attack happened.

Tuesday March 26, 2019

Do I have the will, will I go, I will. Booked flights to attend the Remembrance Service in Christchurch.

Wednesday March 27, 2019

6.30am flight – landed in Christchurch 8.00am. Streets were quiet, walked through the police barricades. Walked through Hagley Park, airy feeling of emptiness – I feel vulnerable. Gathered with the crowd outside the cordoned area (inside the high fence was for the reserved), why was I being kept out/excluded?

Several moving speeches, songs, and prayers. Afterwards, walked with the sea of people through the park and arrived at the wall of flowers. Flowers – some alive, some dead. Lots of colours, candles and cards, but also lots of darkness.

Walking through the park towards the Al-Noor Mosque, walking in the shadows of the park – haunting silence.

Walked inside Al-Noor Mosque, my thoughts quickly turned to that day.

A few people were lined up in prayer, I joined the line. Afterwards, I embraced a few.

Walking out, I was slow in my footsteps – they felt heavy, difficult to leave.

5.10pm flight back to Auckland, returned 6.30pm. Feeling of sadness hovers into the night.

Figure 19. Girl on a bridge drawing a heart, Hagley Park, Ōtautahi Christchurch, March, 2019. Photograph: Rafik Patel.

Figure 20. Looking into Al-Noor Mosque, Ōtautahi Christchurch, March, 2019. Photograph: Rafik Patel.

2.7 Witnessing the Call to Prayer

One week after the attack, a 'call to prayer' (*adhan*) was broadcast throughout New Zealand. In Christchurch the *Jum'ah salāt* (Friday congregational prayer) was held in Hagley Park (Figure 21). It sparked a new cultural phenomenon of empathy for the Muslim community never before seen. I observed that during the times of prayer and the accompanying sermons and gatherings held across the country, public spaces were filled with people demonstrating *hubb* (love) and compassion. It occurred to me that, for a reconciliatory moment, Hagley Park and the Ponsonby Mosque were transformed into a shared space 'held in common' – an arena of a collective self-awareness and completely open in its proclamation – a moment of *kashf* (unveiling) for a collective reconciliatory agency, a time for *dhikr* (remembrance) and knowledge. In this moment, it became necessary for Muslims to have visibility – it felt "like a cry and a demand."[162] Through coming together in shared grief, the crowd demanded tolerance and change.

During the public *Jum'ah salāt* held in Hagley Park the space was transformed into what Hannah Arendt termed a "space of appearances."[163] For individuals, as well as the collective, the *salāt*, traditionally performed in the privacy of the mosque, was now exposed on the 'open' ground/site of the park.[164] The size of the open space also allowed the large number of people to pray together, whereas they would normally pray in small groups at several mosques. Members of the public lined up in rows, shoulder to shoulder facing towards the *Kaaba* in Mecca. Thus, in this moment there occurred a duality – the public was orientated to the heart of the Islamic world, while being connected to the heart of the Muslim community in New Zealand. The terror created by the attack made visible a critical reflection of ourselves and our community. The performance of *salāt* can be thought of in a similar way: although taking place within a space filled with sorrow, the performance of *salāt* reminds us of the beauty associated with the ethos and meaning of Islam as '*a way to peace*.'[165]

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[162] Henri Lefebvre, *Writings on Cities*, ed. Eleonore Kofman and Elizabeth Lebas (Cambridge, MA: Wiley-Blackwell, 1996), 152.

[163] Hannah Arendt, *On Revolution* (New York: Penguin Books, 1990), 23.

[164] Rafik Patel, "Conflict, Speech, and Truth within the Urban Space of Tahrir Square," *The Urban Transcripts* 1, no. 4 (2018).

[165] Rafik Patel, "An Opening of Tanwir," *Interstices: Journal of Architecture and Related Arts* 12 (2011): 117.

Figure 21. *Jum'ah salāt*, in Hagley Park, Ōtautahi Christchurch, March 2019. Photograph: Adam Dean, reproduced with permission.[166]

Out of a 'rupturing,'[167] a cultural practice existing in New Zealand that usually takes place in private was shared, and it has also shed light on a 'way out'[168] of intolerance and being silent: that in our *tahqīq* we encounter a moment of illumination that is both political and spiritual (perhaps a form of Enlightenment). It can be said that the rupture has opened up a space for reflection and remembrance. A type of terror that was hidden is now visible in New Zealand, but with the death of fifty-one human

[166] https://archive.reduxpictures.com/?1346032811168195024 0&MEDIANUMBER=15195914

[167] Michel Foucault, *The Foucault Reader*, ed. Paul Rabinow (New York: Pantheon, 1984), 38.

[168]Immanuel Kant, *Answer the Question: What Is Enlightenment?*, tran. Daniel Fidel Ferrer (2013). https://archive.org/details/AnswerTheQuestionWhatIsEnlightenment. Immanuel Kant defined enlightenment, in the eighteenth century, as a 'way out' of a self-imposed state of immaturity. Kant suggested that enlightenment is extremely difficult to achieve individually; it is more likely to be achieved as a group. Enlightenment is a state that can be achieved as a collective, as well as through a person's individual courage. For Kant, though, enlightenment happens without subjection to authority and affects all of 'mankind.' By contrast, Foucault holds critique to be beneficial and powerful only when one understands its operations and position relative to history; the potential for enlightenment emerges when we cease to accept knowledge as universal and recognise it as arising from an opening of discourse.

lives we find ourselves in a place of new possibilities,[169] where boundaries created according to knowledge and truth can be reconfigured. Hence, the attack becomes an 'anchor point' for determining what is known, what must be done, and what we must hope for.[170]

2.8 Drawing as Witness

Communicating my first-hand lived experience of the event has had a heavy weight. The responsibility of being in proximate distance to it at all times has been tough. The work of the Royal Commission of Inquiry gave rise to the first Muslim Community Reference Group, which carried out its civic duty of speaking on behalf of the victims, survivors and community to uphold justice and do what it can to help prevent such an atrocity happening again. The formation of such a group has constructed a socio-political space for bearing witness as individuals and as a collective (Figure 22 and Figure 23). By listening to heartfelt testimonials from family members of victims, community members of Christchurch and wider New Zealand, I too became a witness, but I was also an audience member willing to learn. Eyewitness accounts of the event and experiences with past racism were recorded and explored in detail, and the task of making a difference was felt by every member. There was an openness, stories were heard, there were many tears – emotions were no longer repressed. From this experience, I began to question how I break my silence outside of the group, and appropriately communicate my witnessing and trauma to others. My response to this question:

I face the hurtful and evil. It is imperative to draw to address the burden. My body doesn't feel pain, but my soul does. God gives solace if acknowledged, pulls aside the hurt in the image. In the grieving of those afflicted, drawing becomes a pattern for uswāt *(peace-making) – a meditative way to deconstruct and reconstruct my world. My intellect rationalises what something isn't, and my soul (*naf*) grants me the ability to look for what is.*[171] *Every day God's brilliant radiance shines and refreshes the command to Be.*

My drawings are dreams that oscillate between worlds. Truth applies to both worlds (the seen and the unseen). I recognise the polarity, it's me, it's not me, and it's not not me. Looking into the darkness of the drawings is like looking into a mirror, with two eyes, one sees my image and other sees the distortion. I must take many looks at the image to see what it is becoming; it is constantly changing. The space and time of the image has many moments.

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[169] Lefebvre, *Writings on Cities*, 154.

[170] Foucault, *The Foucault Reader*, 38.

[171] Eric Winkel, "Fighting Injustice – Insights from (Muhyiddin) Ibn Arabi," The Futuhat Project, June 7, 2020, https://www.youtube.com/watch?v=cSi8_SeH11c.

Drawing becomes a pilgrimage; it calls out in remembrance and prepares me to be present – there is no end to it. The body needs pain to remember to be present. When the body is suffering, the body calls out. The drawing is suffering so it is calling out, it exists through its polarity. First thing that hits my chest is the light of tajallī. *My chest comes out to be touched so that the heart can receive God's light. Desire to front that which is divine – I face it to remember. The creative process removes the veil to 'face the face,' it, a self-disclosure bringing an intimate connection with the spiritual realm for healing body, mind and soul.*[172] *Drawing becomes a process of unveiling or unfolding – meaning is what happens with the breath of my marks. Lost before – the heart guides – necessary to meet a different face.*

Figure 22. Pōwhiri for the Royal Commission and Muslim Community Reference Group, Ngā Hau e Whā Marae, Ōtautahi Christchurch, July, 2019. Photograph: Rafik Patel.

[172] Eric Winkel, "The Special Face God Has in Every Being – Insights from (Muhyiddin) Ibn Arabi," The Futuhat Project, May 23, 2020, https://www.youtube.com/watch?v=Hh0-8FYulCk.

Figure 23. Royal Commission and Muslim Community Reference Group Hui, Ngā Hau e Whā Marae, Ōtautahi Christchurch, July, 2019. Photograph: Rafik Patel.

I am aware that there is uncertainty regarding the way an audience may react to my personal response to trauma, but I anticipate there is a willingness from other New Zealanders to reflect with me in the shadow of the event. There is a hope that an audience will interpret the drawings as a way to provide a glimpse into my worldview gained from experiences and memory, without trying to trivialise the suffering of those who have survived. In order for this study to have a profound effect one has to draw on the empathy of the audience, hoping they will see the significance of the subject matter and circumstances of this study. I don't wish to bring the audience into the trauma of the atrocity, but to be in the moment of alterity that appeals to their humanity. Recognising empathy as being an emotive understanding or reaction, it is unfolded through the expressive visual narrative with the aim of "fostering the moral imagination."[173] As such, there is an attempt to build an empathy between the creator and the viewer; a relationship that may never occur without a vulnerable testimony.

[173] Kurasawa, "A Message in a Bottle: Bearing Witness as a Mode of Transnational Practice," 102.

Figure 24. Public candle memorial outside Al-Noor Mosque, Ōtautahi Christchurch, March, 2019. Photograph: Rafik Patel.

During multiple visits to Christchurch, I witnessed the process of memorialising. The local community was in mourning. Row upon row of flowers were laid, remembrance candles were lit as flickering symbols of *hubb*. Makeshift memorials were formed (Figure 24 and Figure 25). Being aware of the difficulties of representing what has happened and the sensitive nature of what was at task, making visual my witnessing came through what is most natural to me, which is drawing. As a spatial and architectural practitioner, my initial response was to design an architectural memorial (Figure 26). Using Ibn al-'Arabī's concept of *wujūd*, and reference to *three modalities of being* (analysed in *Chapter Four*), I planned out an edifice for the ground of Hagley Park as public space for an annual *call to prayer* to mark the date March 15, 2019, as a Remembrance Day. The design incorporated a minaret, prayer platform (like a large *janamaz* [prayer mat]) raised above the ground, a *wudu* (cleansing ritual) space below, and an outdoor sculpture park containing fifty-one large vertical pillars referencing the fifty-one *shuhada* rising to the Heavens. However, after going through the process of designing such a memorial, I was conflicted with this idea of proposing a large structure. Firstly, I didn't want to suggest there was a finite solution

and, secondly, I was mindful of not wanting to memorialise the actions of the terrorist.[174] Later a third reason arose: in discussions with community members I found out it wasn't common practice in Islam to memorialise and remember via building architectural monuments – however there are some examples of memorials in Lebanon[175] and over a year later a memorial plaque was officially unveiled by Prime Minister Jacinda Ardern at Masjid Al-Noor on September 24, 2020 (Figure 27).

Figure 25. Public wall of flowers memorial, entrance to Hagley Park, Ōtautahi Christchurch, March, 2019. Photograph: Rafik Patel.

[174] James E. Young, *The Stages of Memory: Reflections on Memorial Art, Loss, and the Spaces Between* (Amherst: University of Massachusetts Press, 2018), 28.

[175] Volk, *Memorials and Martyrs in Modern Lebanon*.

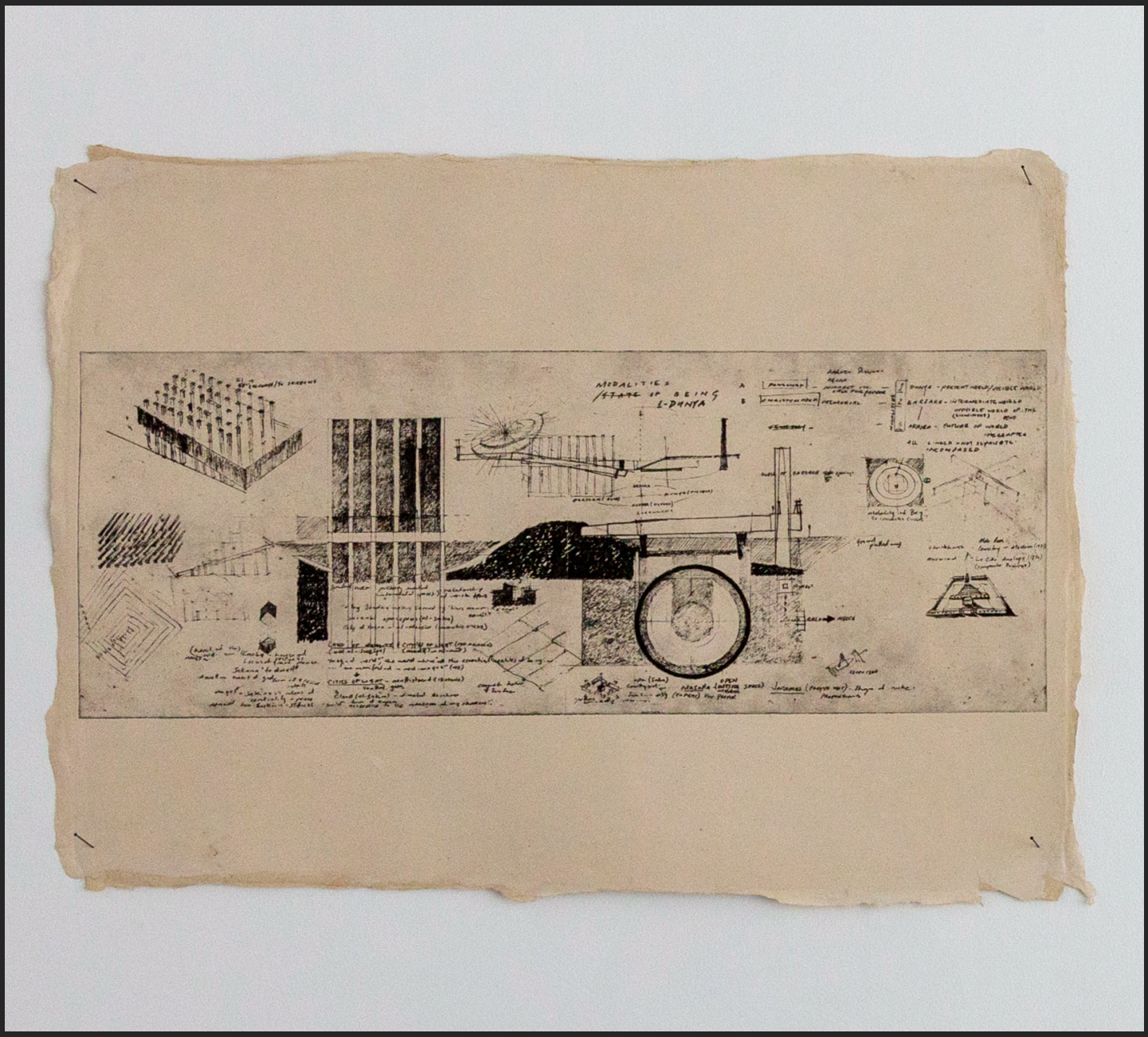

Figure 26. Rafik Patel, *Memorial to the Christchurch Attack*, 2019, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

Figure 27. Memorial plaque unveiling at Al-Noor Mosque on September 24, 2020. Photograph: John Kirk-Anderson, reproduced with permission.[176]

The memorial design, therefore, was an important step for *drawing-out* or *expositing* concepts (spatially and architecturally) of *wujūd*, but also for determining that study moves beyond proposing a built form. I realised it was important that my creative practice be a continuum of memory and "commemorate life with life … to emphasize the process of memorialization over its end result, thereby making room for a necessarily evolving place of memory."[177] In this case, drawing continues the narrative of memorialising through ungrounding and speculation. The work deals with the reality of what confronts us by looking back in remembrance. Like witnessing photographs of my family and cultural filiation, my drawings work as a collection of images that serve as framed moments which suspend and extrapolate the traumatic space to face the past, present and future – as a mode of witness I can return to when needed. There is no attempt to fill any voids, instead there is the desire to construct and express the *heart-Kaaba* relationship. In this way, the images work to reveal the self-disclosure of being (with trauma) and the ontology of a diaspora. A process of tracing experience. Such method involves taking as a starting point expressions of memory and working outwards from them, in observations that open up broader issues and propositions about the nature and workings of staging cultural memory, and how drawing operates as a type of cultural text that is narrative based, working through the power of imagery.[178] In this way, drawings are diagrams of language, culture and emotion, and embody love and loss, presence and absence, and life and death. Sketching provides the basis of a beginning, a conviction to the project with no sign of an exit strategy. Like Italian architect Franco Purini, I consider the sketch

[176] Dominic Harris, "Prime Minister Jacinda Ardern Unveils Memorial at Christchurch's Masjid An-Nur," *Stuff*, September 24, 2020, https://www.stuff.co.nz/national/politics/122873114/prime-minister-jacinda-ardern-unveils-memorial-at-christchurchs-masjid-annur.

[177] Young, *The Stages of Memory: Reflections on Memorial Art, Loss, and the Spaces Between*, 30.

[178] Kuhn, *Family Secrets: Acts of Memory and Imagination*.

as being a pivotal type of drawing because it quickly maps the "synthesis of theme and motif"[179] of a project.

As I draw, a transmutation of time and space, new thoughts, new forms and new spaces arise. What might appear determinant and rigid is in fact fluid, where memory and feelings are added to the surface. There is no signification of intent, nothing fixed or finite, but there is a conviction to light and darkness, and there is a willingness to open up to moments in time. The sketchbook becomes my immediate field notebook that contains the collections of spontaneous and unpredictable traces, and an archive of this study that anthropologist Michael Taussig suggests Walter Benjamin might call a "magic encyclopaedia,"[180] I myself, would call it a personal *kitab* (spiritual book). The sketchbook (Figure 28) served to record the fleeting marks and notes that are chronologically ordered by the nature of its binding. Opening it, flicking between its pages, I travel back and forward in time, exposing and concealing, returning to moments inside that chart my process of grief and understanding. A portable companion, it is the place to record raw feeling – both in sketch and note form. Some pages make immediate sense to me, and some just mark out territory to survey in the future (see Appendix 4: Selected sketchbook drawings).

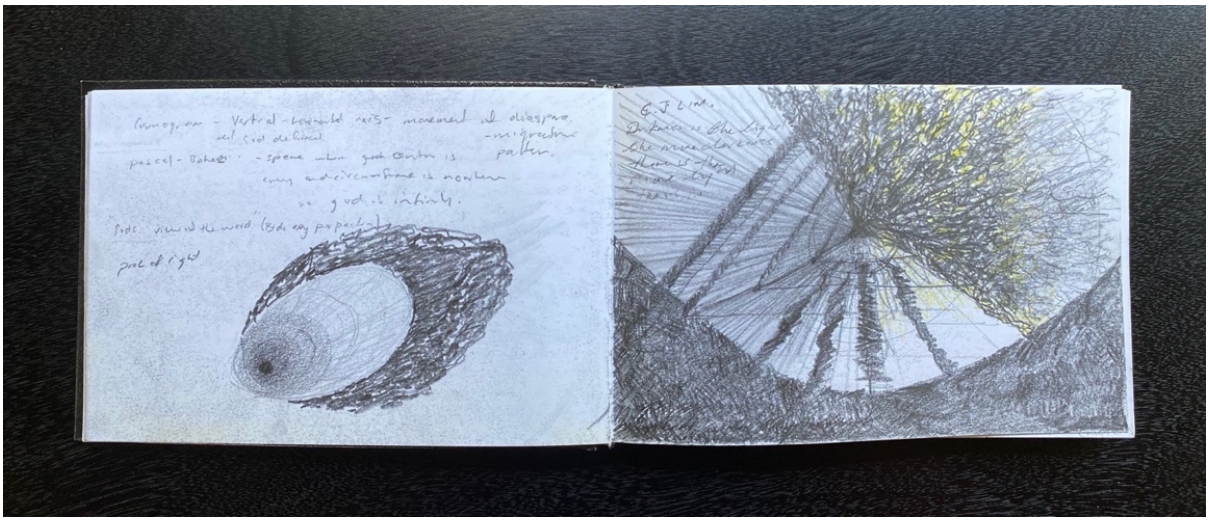

Figure 28. Rafik Patel, sketchbook page, 2019. Photograph: Rafik Patel.

[179] Franco Purini, "Elementary Observations on Drawing," *Diségno* 1 (September 2017): 63, https://doi.org/10.26375/disegno.1.2017.8.

[180] Michael Taussig, *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own* (Chicago: University of Chicago Press, 2011), 47.

The visual and spatial fields articulate a method of 'spatial exposition,' that in the words of Albert L. Refiti "exhibit[s] the contents of the concept of space."[181] Developed from preparatory studies in sketching, a series of drawings are carefully redefined and become 'unbounded' in more extensive drawings on permatrace (drafting film) (see *Chapter Five*, Section 5.4.1, *Silvering [slowly]*), and finally into intaglio prints on wasli paper (Figure 29 and Figure 30).[182] In these drawings, the line is one of delineating form, and the effects of light and shadow through various methods of mark-making illuminate the surface, memory, and event. The word 'drawing' is beneficial in ethnographic fieldwork as a mechanism for explaining things that we are 'drawn to,' 'drawn along,' or can 'draw out' and 'draw on.'[183]

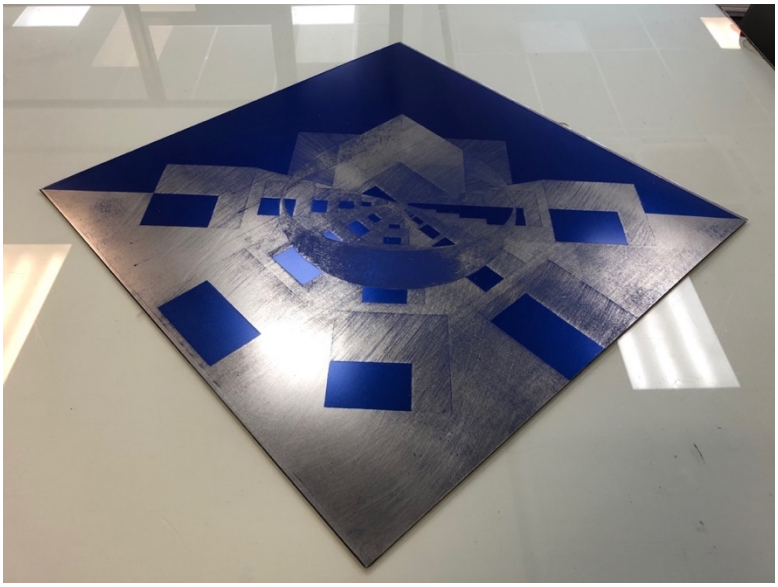

Figure 29. Rafik Patel, etching plate – *Barzakh*, 2020. Photograph: Rafik Patel

[181] Albert L. Refiti, "A 'Psychedelic Method,'" in *Of Other Thoughts: Non-Traditional Ways to the Doctorate: A Guidebook for Candidates and Supervisors*, ed. Anna Christina Engels-Schwarzpaul and Michael A. Peters (Rotterdam: SensePublishers, 2013), 28, https://doi.org/10.1007/978-94-6209-317-1_4. According to Refiti, *exposition* is the task of opening/unfolding, and interpreting spatial concepts, which then provides the potential for constructing new spaces and architecture. He points out that the word 'exposition,' derived from the Latin word *ponere* (set, put, or place), can therefore be understood as a method that exhibits or makes something public, particularly cultural concepts and lived experiences.

[182] I have primarily been using a photo-polymer film (light-sensitive) process to make the intaglio prints. This includes laminating film onto stainless-steel plates, and then making a double exposure; one with a stochastic dot-screen of extremely fine dots, and a second exposure with the drawn image (exposure to ultraviolet light). The stochastic screen creates lots of tiny little pits that hold ink and give tonal variation. The plates are developed in a mild alkaline solution, dried, and then printed intaglio style – this means black ink is spread over the plates and forced into the pits that were made with the first exposure, followed by the surface being wiped (removing excess ink) and then run through an etching press under pressure onto dampened wasli paper. Wasli paper is handmade paper that I have sourced from India, from a family business that has been operating since the fourteenth century. It was typically used during the Mughal era (sixteenth to eighteenth century) to produce manuscripts, paintings, calligraphy, and the Qur'ān.

[183] Taussig, *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own*, xii.

Figure 30. Rafik Patel applying ink to an etching plate, as part of print-making process, 2021. Photograph: Struan Hamilton.

Michael Taussig, in *I Swear I Saw This*, explains how his drawings are made while conducting ethnographic research as a type of "modernist literature … that serves as a means of witness … imaginative logic of discovery … thus a depicting, a hauling, an unravelling, and being impelled toward something."[184] For Taussig, literally *drawing-out* from one's experience is not just seeing – it is a witnessing that is "holy writ: mysterious, complicated, powerful and necessary."[185] This suggests drawing as a mode of witnessing goes beyond what we see on the surface to a deeper level of what we know and believe. For Taussig, Roland Barthes's concepts on film and photography (the production of the image) in *The Third Meaning* provide a way for him to consider the confines of 'theory'; he suggests we should place more value in drawings for being more 'open,'[186] and for having three levels of meaning: information level, symbolic level and a level of significance. For Barthes, film stills and comic strips provide the

[184] Taussig, xii–2.

[185] Taussig, 2.

[186] Taussig, 6.

stillness where meaning can be interrogated.[187] For Taussig, drawing can also be added to this list.[188] He points out that while writing and photography are bound to realism, drawings can be more surreal and authentic in their recordings. He makes reference to artist and writer John Berger, who considers that the act of drawing encompasses time; this is in contrast to taking photographs, which stops time.[189] Taussig also suggests that the ethnographic drawing studies of others such as Allen Ginsberg, Frank Kafka, Walter Benjamin and Sigmund Freud, who use imagination and dreams, are "fragments that are suggestive of a world beyond, a world that does not have to be explicitly recorded and is in fact all the more 'complete' because it cannot be completed."[190] Hence, what is sometimes important is to not focus on an objective reality per se, but to draw that which is intimate, suggestive and metaphysical. This is what Henry Corbin would say is responsible for creating *'ālam al-mithāl* (the world of images) or, in Latin, *mundus imaginal*, which I discuss in *Chapter Three*. It should be noted that these types of drawings are not thought of as fantastical illustrations, rather they are the construction of one's own 'real reality,' informed by events and the world.[191]

Taussig says that "drawing is an act of witness[ing] … [it] aspires to a certain gravity beyond the act of seeing with two eyes … [it] is to be implicated on a process of judgment … such that the mere act of seeing tilts the cosmos."[192] Following this line of thought, I can say the drawings in this study 'bear witness' as form a language operating a *modus operandi* for testifying and bringing forward a voice after the events of the 2019 Christchurch terrorist attack. As opposed to drawing for pleasure, my drawing is motivated by the need to ensure there is no permanent erasure or forgetting. In addition, "[w]itnessing practices aim to disrupt or puncture self-delusions about the disappearance of structural and situational violence … to remain vigilant regarding its reoccurrence."[193] In this sense, one needs to be close to it at all times, to never be too distant from what is witnessed so as to not lose sight of what matters and what can be done in the present and future to prevent such a thing happening again. Therefore, as memories can naturally recede or become faint over time, no matter how traumatic it may be, we must continually return to the image of witnessing to remember March 15, 2019, as a significant day. In this sense,

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[187] Roland Barthes, "The Third Meaning: Research Notes on Some Eisenstein Stills," in *A Barthes Reader*, ed. Susan Sontag (New York: Hill and Wang, 1983), 317–333.

[188] Taussig, *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own*, 11.

[189] Taussig, 22.

[190] Taussig, 13.

[191] Taussig, 30.

[192] Taussig, 71.

[193] Kurasawa, "A Message in a Bottle: Bearing Witness as a Mode of Transnational Practice," 105.

Benjamin might say this type of retaining and depiction "means to seize hold of memory as it flashes up at a moment of danger."[194] Although it might open the wound, it also might provide the coping mechanism to deal with such pain.

For Taussig, 'bearing witness' encompasses close observation in which one who is considered a participant is "seeing from the inside as well as the outside and translating between."[195] The example he uses to highlight this point is Primo Levi's *Survival in Auschwitz*.[196] Taussig refers to Levi's writing as a way of him liberating the horror that was inside by sharing his accounts and allowing others to feel connected to the story.[197] However, Levi also experienced a feeling of shame in testifying as a survivor. For myself, there was an initial hesitancy to search for meaning and a process of interpretation; however, the pure significance of the situation provided enough meaning to 'draw from' and 'return to.'[198] Therefore my diasporic world of belonging situates but also moves, across multiple axes of space and time.[199] While this space is intimate, there is an ethical obligation to make it public. Hence, in this study, the creative practice has the ability to counter violence through an "aesthetics of reattachment,"[200] marking a terrain of survival that belongs to the individual and collective.

2.9 Closing Point

In this chapter, I have described how this PhD study takes on board a methodology that is autoethnographic and is about seeing or drawing as witnessing in relation to my experience (the embodiment of a diaspora). I have discussed how the spatial configuration and architecture of the *Kaaba* is based on a metaphorical relationship between God and the world. I have used the *Kaaba* as a symbol to demonstrate that an interior/exterior relationship exists between the heart of one's mind and soul, and the heart of the Muslim world. In this sense, the *Kaaba* is the *heart of being*, something that every

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[194] Walter Benjamin, *Illuminations: Essays and Reflections*, ed. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1969), 255.

[195] Taussig, *I Swear I Saw This: Drawings in Fieldwork Notebooks, Namely My Own*, 133.

[196] Primo Levi, *Survival in Auschwitz* (New York: Simon & Schuster, 1996).

[197] Taussig, 133.

[198] Marianne Hirsch and Nancy K. Miller, introduction to *Rites of Return: Diaspora Poetics and the Politics of Memory*, illustrated ed. (New York: Columbia University Press, 2011), 3.

[199] James Clifford, "Diasporas," *Cultural Anthropology* 9, no. 3 (1994): 302–38. According to Clifford, one might say, although there is commonly a nostalgic search for one's origin of 'home,' our home may exist in the very nature of 'departure' by returning to several places: a return to ancestral land, a return to the self, a return to the community, and a return to justice. I would also add, a return to the divine.

[200] Hirsch and Miller, introduction, 9.

person is considered to have – an individual container for reflection. This segues into *Chapter Three: Khayāl* (imagination), in which I discuss how *reflection* and being exist in *ʿālam al-mithāl* (a world of images).

Chapter Three: *Khayāl*[201]

> The world is an illusion; it has no real existence. And this is what is meant by 'imagination' (*khayāl*). For you just imagine that it (i.e., the world) is an autonomous reality quite different from and independent of the absolute Reality, while in truth it is nothing of the sort … know that you yourself are an imagination. And everything that you perceive and say to yourself, 'this is not me,' is also an imagination. So that the whole world of existence is imagination within imagination.[202]
>
> – Ibn al-'Arabī

3.1 Opening Point

This chapter teases out the notion of *khayāl*, the imagination, that gives rise to the idea of the image, an important concept in Ibn al-'Arabī's ontology. It will provide a discussion on how we can access or unveil self-disclosure through imagination, for the production of cosmological tracings in which one can create *'ālam al-mithāl* (a world of images). In this sense, imagination is understood as the ruminating space that processes trauma for picturing our reality or *wujūd* (being and existence).

3.2 *Mithāl*[203]

Ibn al-'Arabī understands human existence as being immersed in the world of images, that "the realm of being is nothing but image … in truth it is *haqq* [absolute reality]."[204] All things or everything other than God are images of *wujūd*. As explored in *Chapter Two*, drawing is considered a mode of *tahqīq* in which *barzakh* (the intermediate world/imagination) comes into contact with *nur* (light of the *tajallī*), casting a shadow image onto the world and its events. Therefore, the *barzakh* is considered as space between being and nonexistence, light and darkness, consciousness and unawareness.[205] Our perception of ideas or dreams is encountered with what is possible and what isn't, in which dichotomies exists:

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[201] The Arabic word *khayāl* is taken to mean imagination or the imaginal.

[202] Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, *Fusūs Al-Hikam*, ed. Sharh al-Qāshanī (Cairo: Al-matbū'āt al-maymāniyya, 1903), 117. Ibn al-'Arabī follows the rationale that we are asleep in this world, and it is only when we die that we wake up.

[203] The Arabic word *mithāl* is taken to mean images.

[204] Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, *Fusus Al-Hikam*, ed. A. Afifi (Beirut: Dar al-Kutub al-'Arabi, 1946), 159.

[205] Chittick, *Ibn 'Arabi: Heir to the Prophets*, 106.

"awareness and unawareness, depth and surface, meaning and words, spirit and clay, inward and outward, non-manifest and manifest – all coalesce to become one,"[206] and with this said, imagination is the result of an encounter between what is intelligible in the mind and the senses.

Ibn al-'Arabī explains that *self-disclosure* is a process of image making in which everything other than God is "an image, an in-between."[207] The imagination is an in-between space of becoming that enables us to recognise beauty pertaining to *wujūd*, and realise the divine form of the cosmos. Ibn al-'Arabī often refers to imagination as a cosmos that continuously provides ever-changing images of *wujūd*. The cosmos, he says, is "the dream of the Real."[208] He further suggests that, for instance, the imagination is where we can comprehend what can be made real:

> For imagination is the most all-embracing of engendered things and the most perfect of existent things, and it accepts spiritual forms. It is for things to assume shape in the diverse forms of engendered transmutation …. Do you not see the one who sets up "the image on the screen [*barzakh*]"? He [God] sets it up only so that the viewer will realize the knowledge of *wujūd's* actual situation …. What brings these things into existence, making them move and stand still between us and Him, is the screen that is set up. It is the separating limit between us and Him, through which the distinction occurs.[209]

Henry Corbin argues that the concept of imagination is important for understanding an Islamic worldview. He refers to *'ālam al-mithāl* (the world of images) as being equivalent to the term *mundus imaginalis*, which he understands to be the screen of the imaginary world that stands between this world and the afterworld.[210] Egyptian scholar Abu al-Ala Afifi defines the character of the imaginary in Islamic thought as forms "that [stand] between 'fineness' and 'coarseness,' that is, between pure spirituality and pure materiality."[211]

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[206] Chittick, 107.

[207] Chittick, 112.

[208] Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (Cairo: Bulāq, 1911), II.380.

[209] Ibn al-'Arabī, II.311.

[210] Izutsu, *Sufism and Taoism*, 13.

[211] Ibn al-'Arabī, *Fusus Al-Hikam* (Beirut: Dar al-Kutub al-'Arabi, 1946), 74. Commentary by Abu al-Ala Afifi.

In this sense, the imagination is considered a *barzakh,* an in-between space that reflects the sensible world, and, at the same time, reflects the spiritual world. Thus, it is the image world of witnessing. In the study, drawings are *kashf*, unveilings/openings, that enable the viewer to apprehend things via a symbolic register, and provide *ayn al-basīrah*, or spiritual eyesight, to deal with trauma. This concept is used in the study as a method "that renders possible the inner transformation"[212] and "allows the transition from the worldly state of being (*al-nash'ah al-dunyawīyah*) to the otherworldly state of being (*al-nash'ah al-ukhrawīyah*).[213] Therefore, an inner transformation comes from *drawing-out* the lived experiences of events and our connection to the divine world. Thus, imagination is a place in the corporeal world where we are closest to God.[214]

3.3 *Kashf*[215]

Kashf, as introduced above, is an outcome of the act of *tahqīq* (witnessing). A person who can access *kashf* sees things with the aid of *khayāl*.[216] Unveiling or witnessing is not deemed as prophetic revelation, but as spiritual opening.[217] Only an ontology based on mysticism that is motivated by what can be disclosed by mystical experience will be unveiled, one that is graspable through the sensible and spiritual.[218] What is important here is that *kashf* is dependent on multiple views of an interior and exterior *tahqīq*. What one experiences of the event is formed from an internal and external witnessing of the event that makes up the totality of *kashf*, and moves us towards an understanding of the reality of being.

In contrast to Aristotle's philosophy, which sees the search towards being as the access to reality and what physically exists, Ibn al-'Arabī treats the material world like a dream – what is experienced and sensible is deeply connected to the immaterial. Abd al-Razzāq al-Qāshānī commented that "everything which comes manifesting itself from the world of the unseen into the world of sensible experience is a revelation, … an instruction or communication from God".[219] Hence, imagination is spiritual space

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[212] Izutsu, *Sufism and Taoism*, 15.

[213] Ibn al-'Arabī, *Fusūs Al-Hikam* (1903), 234–35.

[214] William C. Chittick, "Death and the World of Imagination – Ibn 'Arabi's Eschatology," *The Muslim World* 78 (1988): 58.

[215] The Arabic word *kashf* is taken to mean unveiling.

[216] Shaykh al-Akbar Muhyiddin Ibn al-'Arabi, *The Openings in Makkah (al-Futūhāt al-Makkīyah), Species and Kinds in the Universe*. Book 4, trans. Eric Winkel (Columbia, SC: Eric Winkel, self-published, 2016), 23.

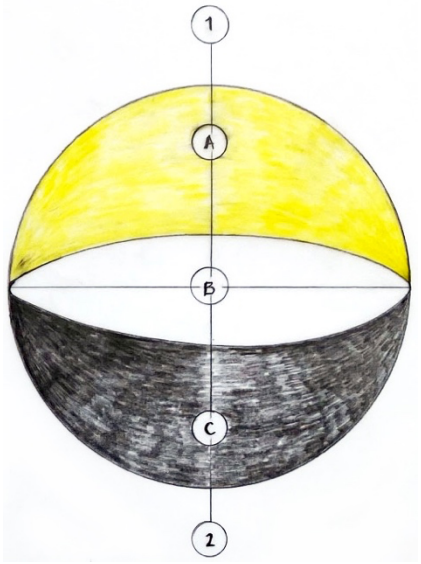
[217] Chittick, *Ibn 'Arabi*.

[218] Izutsu, *Sufism and Taoism*, 12.

[219] Ibn al-'Arabi, *Fusūs Al-Hikam*, (1903), 110.

made to be sensible in our lived world. Existence, therefore, is understood by coming to terms with the cosmos being visible and invisible at the same time.[220]

Figure 31 is an attempt to diagram out the concept, illustrating Ibn al-'Arabī's notion of *barzakh* as a discontinuous isthmus, in which there is a boundary line separating the spirits and corporeal bodies, which he terms *nonexistence*.[221] Nonexistence is the state of an entity in the cosmos before God brings them into existence. However, since being belongs to God (Nondelimited Being), entities remain forever in a non-existent or non-being state.[222]



KEY

1	Nondelimited Being (God)
A	*akhira – spiritual*
B	*barzakh – discontinuous imagination*
C	*dunyā – corporeal*
2	Nonexistence

Figure 31. Rafik Patel, *Diagram of Existence and Nonexistence According to Ibn al-'Arabī*, 2022, pencil on permatrace.

What is perceived in the world is the imaginal form of reality.[223] Our perception of the world is that of ordering things around us, via our senses, and that things are pieced together to distinguish a whole. Toshihiko Izutzu suggests that this does not mean that we should go in search of a different world, a

[220] Chittick, "Death and the World of Imagination – Ibn 'Arabi's Eschatology," 55.

[221] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), III.46.

[222] Chittick, "Death and the World of Imagination–Ibn 'Arabi's Eschatology," 57.

[223] Izutsu, *Sufism and Taoism*, 8.

"really real world,"[224] because the imaginary world is a representation of that which is truly real.[225] Therefore, if we think of images on an ontological level, we can consider their reality as that which is existent (*mawjūd*) and nonexistent (*ma'dūm*). The analogy is that of a person who looks into a mirror, who knows definitively that what they see is the figure of themselves but, also, that the image is not truly them.[226]

In chapter twenty-two of the *Futūhāt al-Makkiyyah*, which is titled *fi ma'rifat 'ilm manzil al-manāzil* (concerning knowledge of the abode of abodes),[227] Ibn al-'Arabī identifies a list of nineteen[228] heavenly spiritual abodes (*ummahāt al-manāzil*), which are interpreted in Figure 32 as spiritual *abodes* or *way-stations* that exist within the world of the imagination.[229] As abodes/way-stations, the *manāzil*[230] are illuminated places where we ascend to when attempting to connect to the divine realm, and where, at the same time, God descends toward us.[231] Thus, imagination in itself becomes a cosmos where one can dwell within multiple abodes for reflection (and healing), and "gives form to sheer nonexistence, to the impossible, to Necessity, and to possibility."[232] Imagination unveils and provides an image that makes "existence nonexistent and nonexistence existent."[233] Imagination is therefore considered a form of ascension (*mi'raj*). Even though the *manāzil* have different states, they are unified and whole in their angelic properties and encompassed knowledge.[234]

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[224] Izutsu, 7.

[225] Izutsu, 7.

[226] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (1911), III.304.22–26.

[227] Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, *The Openings in Makkah (al-Futūhāt al-Makkīyah), Cosmography: Writing the Universe*. Book 3, trans. Eric Winkel (Charleston, SC: Self-published, Eric Winkel, n.p., 2016). *Manāzil* is the plural of manzil, defined as 'abodes' or 'way-stations.' It is commonly considered that each *manzil* relates to the 114 *surah* (chapters) of the Qur'ān; however, in Eric Winkel's translation he suggests there is no concrete evidence to make this assumption.

[228] The number nineteen is attributed to several elements of the Qur'ān. For example, the opening line to each *surah* in the Qur'ān begins with the words *bismillah bahman rahim* (in the name of God, the most gracious, the most merciful) which in Arabic is made up of nineteen letters. Therefore, it is understood that nineteen is the gematrical value of God. Many verses of the Qur'ān are divisible by nineteen.

[229] Michel Chodkiewicz, *An Ocean Without Shore*, 64.

[230] Ibn al-'Arabi, *The Openings in Makkah (al-Futūhāt al-Makkīyah), Cosmography: Writing the Universe*. Book 3, 59–60.

[231] Chodkiewicz, *An Ocean Without Shore*, 71.

[232] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), I.306.6.

[233] Ibn al-'Arabī, I.306.

[234] Ibn al-'Arabi, *The Openings in Makkah (al-Futūhāt al-Makkīyah), Cosmography: Writing the Universe*. Book 3, 57–87. The following is a list and description of *manāzil* (spiritual abodes) and each *manzil* according to Ibn al-'Arabī:

1. The *Manāzil* of Praise and Laudation

1. *Manzil* of opening.

2. *Manzil* of strange wonders.

3. *Manzil* of intermediate and upper spirits.

Ibn al-'Arabī wrote:

> *A manzil of laudation and splendor is many manāzil having no end. Don't search in the heights for a praise; the things the people use for praising are in lowly soil. Whose soul is thirsty for fighting the ego drinks from the most sweet waters.*

2. The *Manāzil* of Symbol and Puzzle

1. *Manzil* of the Oneness.

2. *Manzil* of the First Intellect, and the great Throne overlooking all.

3. *Manzil* of the hearts and veils.

4. *Manzil* of the settling of the *fahwāni* [Divine address heard face to face in the intermediary world] and the night cloud Divinity.

5. *Manzil* of the bounded null surfaces, and the Divinity, the augmentation, the protective jealousy.

6. *Manzil* of loss and emotion.

7. *Manzil* of lifting doubts and the profusion of treasures.

8. *Manzil* of coercion and disgrace.

9. *Manzil* of Vast Earth.

10. *Manzil* of strange verses and Divine Wisdoms.

11. *Manzil* of preparation and adornment, and command.

12. *Manzil* of remembrance and negation.

Ibn al-'Arabī wrote:

Manāzil of existence in the wujūd, manāzil, all of them symbolic. Manāzil for the mature ones there, indications, all of them conceivable. When the seeker comes in search to obtain something, they are recompensed with it. So you slaves of existing things, take that which was sent to you and passed on.

3. The *Manāzil* of Entreaty

1. *Manzil* of intimacy of the counterpart.

2. *Manzil* of *being* nourished.

3. *Manzil* of Mecca/Makkah, and the circle of the *Kaaba*, and the curtains.

4. *Manzil* of curtained enclosures and being chosen.

5. *Manzil* of gathering together and separating, and preventing.

6. *Manzil* of intoxicated ones and the holy.

Ibn al-'Arabī wrote:

For you O Kīnd One, you have manāzil, so answer the call of the True, obediently, you someone. The mursalāt are raised to you, their long hairs not held back; you hope for the bestowal but the petitioner does not respond. You are the one who said the evidence is in its excellence, but we have against it witnesses and proofs. If not for your being distinguished in truth, the manāzil would not be proud of you most high descending to alight at its side.

4. The *Manāzil* of Actions

1. *Manzil* of excellence and inspiration.

2. *Manzil* of Spiritual Ascent.

3. *Manzil* of tenderness.

4. *Manzil* of destruction.

Ibn al-'Arabī wrote:

The manāzil of action has a lightning flash, and their winds churn the clouds into a gale. And their darts pierce the worlds, and their swords slice the existences into sections. They are cast to the inaccessible which is verified for yourself, as the eye sees, but the attainable is distant.

5. The *Manāzil* of Beginning

1. *Manzil* of roughness and swimming orbit.

2. *Manzil* of descents and knowledge of Divine *tawhid*.

3. *Manzil* of intense kindness.

4. *Manzil* of truth and freight.

Ibn al-'Arabī wrote:

> *For the beginning are the seers and indicators, and it has manāzil when the rider dismounts. Encircling around the eye of the New ones his wisdom, God extends it, the Gracious, the Doer. There is no relation between anyone and the Divine, except the taking on of characteristics and wujūd attained. Don't listen to the statement from the ignorant: "The structure of wujūd is truths seen, and other than wujūd, there is the impossible, the false.*

6. The *Manāzil* of Transcendence

1. *Manzil* of thankfulness.

2. *Manzil* of wrong.

3. *Manzil* of proclamation.

4. *Manzil* of victory and gathering together.

5. *Manzil* of profit and loss and transformation.

Ibn al-'Arabī wrote:

> *The manzil of transcendence and holiness has a secret spoken, its wisdom intelligible.*
> *A knowledge referring to the one who makes transcendent one's wisdom, the holy Garden of Firdaws, and its garden towering high. One deeming transcendent the True, clarified, is come to pass; he did not tell him, so his attempt is a swerving error.*

7. The *Manāzil* of Approaching

1. *Manzil* of breaking the fabric of the conventional.

2. *Manzil* of the oneness of God.

Ibn al-'Arabī wrote:

> *The manāzil of getting closer have an imposition He took on Himself, known, and (f) He has the final decision over existence's very being. When the stipulation imposition comes on the day of judgment and her Jabbār [Almighty – one of God's names] settles and is triumphant, all being submits and serves. No, the soul will not reap their fruits, except the one produced while you were embodied.*

8. The *Manāzil* of Expectation

1. *Manzil* of Divine path.

2. *Manzil* of audition.

Ibn al-'Arabī wrote:

> *The manāzil appeared to the expectant desert nomads, and their plucking is in the hand of the one approaching ever nearer. So pluck from the nearer branches their fruits; don't pluck from the distant branches. Don't depart from your balance, stay attached; you will see in the middle of the way the nomadic truths.*

9. The *Manāzil* of Blessings

1. *Manzil* of gathering together and separating.

2. *Manzil* of intermediating adversaries. It is a manzil of kingdom and domination.

Ibn al-'Arabī wrote:

> *Manāzil of blessings have a light that radiates; the light has an expectation in the inner core of the hearts.*
> *In them is an increase for every seeking seer, and they have an overflowing yearning for the soul of wujūd.*
> *If a secret of the seeker of wisdom verifies the truths of the blessings, he will be alone in the ascension.*
> *So praise to God who in His being has entities seeing and hearing.*

10. The *Manāzil* of Oaths

1. *Manzil* of compassionate address heard in the intermediary world.

2. *Manzil* of spirit-based shares.

3. *Manzil* of the written down.

4. *Manzil* of the light-fall.

5. *Manzil* of poets.

6. *Manzil* of spirit-being ranks.

7. *Manzil* of the All-Soul.

8. *Manzil* of the Pivot.

9. *Manzil* of light-splitting.

10. *Manzil* of the ranks of the Articulate Souls.

11. *Manzil* of different paths.

12. *Manzil* of affection.

13. *Manzil* of inspired knowledge.

14. *Manzil* of living souls.

15. *Manzil* of the middle prayer.

Ibn al-'Arabī wrote:

> *Manāzil of oaths in the Length of their principles in the world of the Earth, Flowing through the orbits of good fortune over one who establishes the Sunnah and the Obligatory, Their knowledge is an inheritance or their 'ayn, and their wisdom is in the Length [unseen world] and Width [seen world].*

11. The *Manāzil* of Eternity

1. *Manzil* of *Sulaymān* [prophet].

2. *Manzil* of the complete cover.

3. *Manzil* of difference in the created beings.

4. *Manzil* of the Spirit.

5. *Manzil* of knowledge.

Ibn al-'Arabī wrote:

An innīyat [truth in the mode of absolute reciprocal relation], purely apart, seen in a vison, her wujūd with the Men has many manāzil. Existence vanishes when a form shines brilliantly as a form in tajallī, her signs comparatively more excellent. You see you in you, her wujūd in her epithet behind the shadows; her wujūd for you is enveloping.

12. The *Manāzil* of Ipseity

1. *Manzil* of precedence.

2. *Manzil* of majesty.

3. *Manzil* of spirit beings in orbits.

4. *Manzil* of Divine command.

5. *Manzil* of childbirth.

6. *Manzil* of weighing.

7. *Manzil* of joyful gift from the meeting.

Ibn al-'Arabī wrote:

Of the manāzil there is something assigned, like the time period, because time is illusory. The circling indicate it by their orbits, and it has the expending and the great position.

13. The *Manāzil* of *Lam Alif* (ligature)

1. *Manzil* of two oceans joined and two things joining.

2. *Manzil* of nobility of *Muhammedī*.

3. *Manzil* of everlasting.

Ibn al-'Arabī wrote:

Manāzil of the lām in the verification, and the alif, when there is a meeting; a disconnection in the state and the two link up. The two are the indication for the own who said, I am indeed the secret wujūd, and I am its 'ayn. Thus the two are good fortune indicators, as they point with their state, not like the one who points with his argument, so the two are served.

14. The *Manāzil* of Stability/Regulation

1. *Manzil* of counted good fortune.

2. *Manzil* of removing harm.

3. *Manzil* of absolute shirk.

Ibn al-'Arabī wrote:

> *The manāzil are regulated by the grammatical rest-stop, and the emergent outweighs the hidden; And indicates by eyewitness [i'yān] the eyes ['uyūn] of bursting water of the spring [ma'īn]; And indicates by lightning strikes the clouds carrying rain, when flashes over a light clarifying.*

15. **The *Manāzil* of Vision**

1. *Manzil* of annihilation of existence.

Ibn al-'Arabī wrote:

> *In annihilation of existence is a manzil, his spirit in us descended. He is a night of my power having no light and no shadow. He is an 'ayn of light exactly, pure; no shifting from it does he have. I am the imam, in truth, a king in the first origin. With him are the keys of my command, entrusted to you and discharged. My spears are tall; I am not in Virgo, in the Spica Virginisis. The place of the True in you is eternal, unchanging. He is the compeller of him, and he is the leader most just. There is no resemblance to the light; no, compared to the Sun he is more perfect. I am from him certainly, in a secret place most excellent. In the eye of the eye I lead upward, and in the command of the command I send down.*

16. The *Manāzil* of Affection

1. *Manzil* of intimacy.

Ibn al-'Arabī wrote:

> *The manāzil of affection are well-loved and known by this epithet. Say to the one who slept to arise there, Rise, she is guarded by the safe one. She is halted in even duality, and averted from the torment of the odd witr [night prayer].*

17. The *Manāzil* of Testing

1. *Manzil* of spirit-based strife.

2. *Manzil* of strategies of felicity; how to defeat wretchedness and vice versa.

3. *Manzil* of existence before human being.

Ibn al-'Arabī wrote:

> *When I understood the loves of my heart, I tried to understand my words. Their manāzil by your phrase is only my misfortune, coming on account of that, and bad fortune. I counseled the self, Do not look at them, and be not intimate with their incoming thoughts, against my counsel. I spoke them, perhaps I gained some existent thing; they were my existence itself, my phrase itself.*

18. The *Manāzil* of Threat

1. *Manzil* of threat.

Ibn al-'Arabī wrote:

> *The threat is for two houses, both for the one who leaves the journey and to the straighter path [outwardly and inwardly]. When you verify for yourself the perfection of his being and walk along the higher order steps, They return in good-fortune before you, so your good-fortune is in the Fire – and it is a good-fortune of each generous one.*

19. The *Manāzil* of Command

1. *manzil* of intermediary spirit.

2. *manzil* of instruction.

3. *manzil* of liberality.

4. *manzil* of relations.

5. *manzil* of finishing.

6. *manzil* of the *qutb* and two *imāms*.

Ibn al-'Arabī wrote:

> *The manāzil of the matter of fahwānīyah [face to face with God in the realm of the imaginal] of dhāt [essence], by her we reach my joy and my dhāt. How I wish I could stand by her, my life prolonged, and not disappear to the moment of meeting!*

3.4 Witnessing *Manāzil*

The drawing *Cosmogram I – Manāzil* illustrates the heavenly spiritual abodes (identified above) as a map of nineteen spheres or places one can travel to via the imagination to unite with the cosmos, and to become closer to God in the present world. The space of the *manāzil* is likened to a *sūrah* (prayer) or dream that transports us to another dimension, with its periphery outlining a limit that protects everything inside. The nineteen *manāzil,* and each individual *manzil,* allow one to become alight, to rest and gain knowledge. These abodes encircle and recede towards a centre – they begin and end at the centre.

The soothing of the eye for the one who chooses is his, when she protrudes from the centre chest of the secret conversation during salāt.

The aim is not one of accumulation by entering each sequentially, one abode can be the perfect step to the next realm. Like the circle of reality, you encounter each moment as you move along the path of imagination.

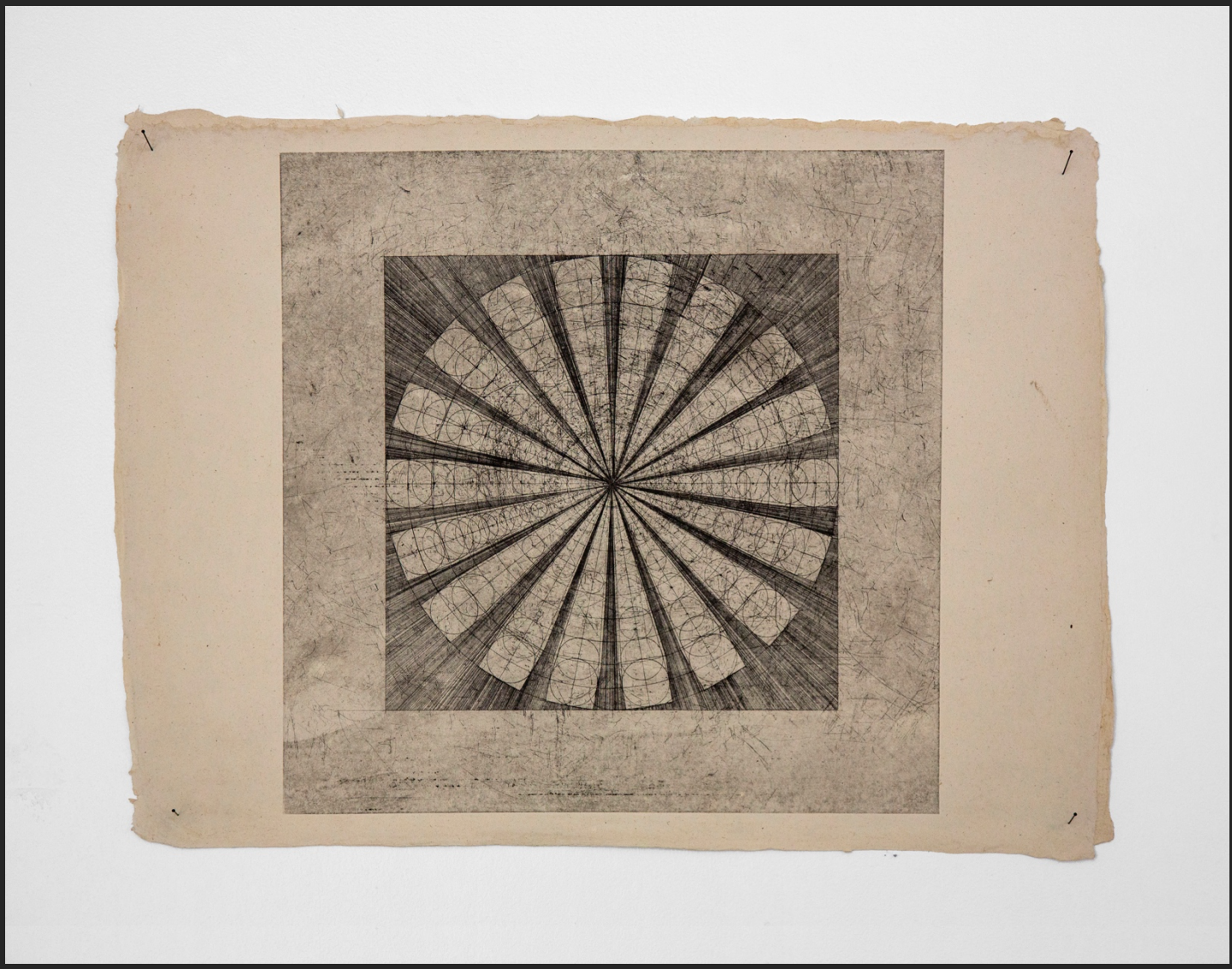

Figure 32. Rafik Patel, *Cosmogram I – Manāzil,* 2021, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

3.5 *ʿĀlam al-Mithāl*

In this study, cosmogram drawings are constructed using the architectural drawing method of integrating perspectival and axonometric projection. They trace a spatial exposition of Islamic concepts of origins, in which the maker (the author) and the marks that are made create a cosmos that seeks to uncover, amplify and compose multiple horizons. *Khayāl* thus becomes the container in which to dwell as the "first universe, a real cosmos."[235] The drawings in the study are, thus, considered types of cosmological tracing that illuminate the interrelationship between the *three worlds of being* (*dunyā*, *barzakh* and *akhira*). They connect to what the architectural historian Marco Frascari asserts:

> Cosmological tracings [are] the real drawings of architecture. They are not prescriptive but descriptive instructions for constructions within a horizon, resolving the contrast between the immediate intuition of the imaginative world and the mediative materiality of architectural practice.[236]

The French philosopher Gaston Bachelard (1884–1962) sees imagination as being stimulated in the unexpected pleasure or mourning of our surroundings. Pleasure is present in the joy of that which is visible, such as experiencing the beauty of nature in the first bloom of spring flowers. Mourning, on the other hand, is triggered by loss, like experiencing the death of a loved one, which turns our minds to that which is invisible, such as eternal being. Bachelard states:

> Imagination is not … the faculty for forming images of reality; it is the faculty for forming images which go beyond reality, which sing reality … it invents a new life, a new spirit; it opens eyes which hold new types of visions.[237]

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[235] Gaston Bachelard, *The Poetics of Space*, trans. Maria Jolas (Boston: Beacon Press, 1969), 4.

[236] Marco Frascari, "Horizons at the Drafting Table: Filarete and Steinberg," in *Chora Volume 5: Intervals in Philosophy of Architecture*, ed. Alberto Pérez-Gómez and Stephen Parcell (Montreal: McGill-Queen's University Press, 2007), 180.

[237] Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter*, trans. Edith R. Farrell, 3rd ed. (Dallas: Dallas Inst Humanities & Culture, 1999), 16.

For Bachelard, this imagination is awakened through the creative work of writing poems, and following this line of thought I also add drawing. Hence, I would say, poetry and drawing are true illuminations that retain memories,[238] and 'bring to the surface' our inner *Kaaba* that is deep inside us.

Based on Bachelard's concept of imagination, Marco Frascari explores the notion through a series of drawn *cosmopoietic* maps, described as acts of world making (Figure 33),[239] that allows us into his imaginary world.[240]

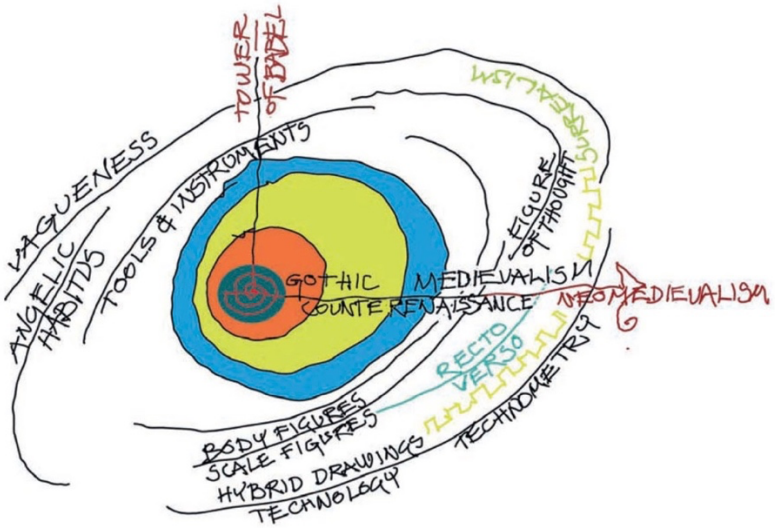

Figure 33. Marco Frascari, *Architectural Cosmopoiesis and World-Making*, n.d.[241]

Frascari's work resonates with me, as it indicates that theories of drawing and architectural representation stem from acknowledging the processing of the experiences of one's own imagination (dreams, daydreams and wakeful consciousness).[242] In *Marco Frascari's Dream House: A Theory of Imagination,* architectural theorist Federica Goffi comments that "these material imagination maps are more than diagrammatic illustrations of a concept; they make visible a drawn material, spatial,

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[238] Bachelard, 16.

[239] Marco Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination* (London: Routledge, 2011), 93–108.

[240] Frascari, *Marco Frascari's Dream House*, 10.

[241] Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination*, 2.

[242] Frascari, *Marco Frascari's Dream House*, 9.

cultural and timely embodied cosmopoiesis."[243] Therefore, a creative aim of this study follows a Frascarian method, demonstrated particularly in the cosmogram drawings of the study: *Cosmogram I – Manāzil* (Figure 32), *Cosmogram II – Al-Ālam* (Figure 37), *Cosmogram III – Dunyā* (Figure 40), *Cosmogram IV – Barzakh* (Figure 41), *Cosmogram V – Akhira* (Figure 42); and also in the installation *Re-turning Stations* (Figure 49 and Figure 56). The cosmogram drawings, and other drawings in the study, illustrate my experience after the Christchurch attack as a form of *autoethnographic world-making*.[244]

Frascari believes that drawing enables us to trace the fractures of the past and enables the examination of a unique spatial dimension of time and place relative to cultural events.[245] Thus, drawings have the ability to record and illustrate paradigm shifts.[246] For Frascari, imagination is central to the process of creating architecture, and for reading the constructed world.[247] He argues that within creative disciplines (in particular architecture) there is a bias against that which is immaterial, and therefore there is an inherent gap in dealing with the discipline of imagination. Hence, he affirms that imagination is crucial to the design field because it looks forward and back, and can make visible the invisible.[248] To emphaise this point, Frascari refers to Corbin's work that defines "*the mundus imaginalis*[249] as an intermondo, a space where visual imagination establishes true and real thoughts: an imaginative perception and an imaginative knowledge that is an imaginative consciousness."[250] Corbin coined the term 'imaginal' to describe the 'world of images' as real cognitive visualisation.[251] Corbin argues that it is crucial to look past the West's "agnostic reflex"[252] and affirm that we need to look to the cosmology of Islamic philosophers such as Ibn al-'Arabī, which provides a structure for understanding our *worlds of being*.

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[243] Frascari, 10.

[244] Tresch, "Cosmogram."

[245] Frascari, *Marco Frascari's Dream House*, 14.

[246] Frascari, *Eleven Exercises in the Art of Architectural Drawing: Slow Food for the Architect's Imagination*.

[247] Frascari, *Marco Frascari's Dream House*, 30.

[248] Frascari, *Marco Frascari's Dream House*.

[249] Henry Corbin, *Mundus Imaginalis or the Imaginary and the Imaginal*, 9.

[250] Frascari, *Marco Frascari's Dream House*, 39.

[251] Corbin, *Mundus Imaginalis or the Imaginary and the Imaginal*, 10.

[252] Corbin, 4.

Drawings in the study trace a dialogue between the surface, the body, the imagination and spirit as a meditative process[253] of dealing with trauma. There is both an internal and external projection of world-making that is drawn, etched and printed. This operation is considered the manifestation of a cosmopoiesis, a making and remaking of what exists and doesn't exist. Thus, if we examine the imaginal world, we can offer new meanings in graphic form to provide a deeper understanding of our experiences and reality.[254] The phenomenology of drawing can unveil "a kind of philosophical divination, a divination by memory"[255] in which drawings become statements and reflections, and "places where geometry, philosophy, and architecture discover their common origin."[256]

3.6 Drawing and Illumination

> Drawing not only represent what has existed, what exists, and what will exist. It is also able to make visible what has never existed in the past, but which could have or could not have …. Drawing is therefore much vaster than reality, comprising the impossible, that is, the unreal, the fantastic, the astonishing, the prodigious.[257]
>
> – Franco Purini

In *Elementary Observations on Drawing*, Italian architect Franco Purini emphasises that architectural drawing (in its many types) possesses more value than just for constructing buildings. It is a misunderstanding to consider drawing solely for its practicalities; instead we must embrace the value of its "creative complexity of graphic research … [where] drawing is text made of text … [and] expresses its own reality as an artifact."[258] For Purini, drawing has three planes of meaning. The first is the 'referential,' whereby the subject matter is depicted; the second is 'metaphor,' whereby the thematic or theory synthesises the parts to the whole; and the third is autonomy, whereby the drawing stands on its own as a piece of artwork.[259]

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[253] Marco Frascari, "Introduction: Models and Drawings – the Invisible Nature of Architecture," in *From Models to Drawings* (New York: Routledge, 2007), 4.

[254] Frascari, *Marco Frascari's Dream House*, 40.

[255] Frascari, 41.

[256] Frascari, 44.

[257] Purini, 'Elementary Observations on Drawing," 64.

[258] Purini, 61.

[259] Purini, 66–67.

In *The Activist Drawing*, architectural theorist Mark Wigley refers to the way paper became the site for an artist or architect, and that the paper's surface was not just worked on but was worked across.[260] Wigley says, "it was not by producing solid objects with certain aesthetic qualities that architecture attained the higher status of an artistic discipline. It was by producing work on paper. Paper became the real building site."[261] He observes that it wasn't until the fifteenth century that drawing was seen as a site to display unique ideas, and in the late 1550s historian Giorgio Vasari affirmed the notion that 'drawing and idea' is the basis of all art. The speculative architectural drawings of this thesis are in a way similar, but differ slightly from Vasari's position that drawing must be considered as the concrete invention of idea and form of the intellect. In the study, it is asserted that the processes of both intellect and experience are in a mode of *tahqīq*, where the act of drawing is elevated to a metaphysical activity through its disclosure via the spiritual, imaginative and material worlds.

A closer connection would be to Federico Zuccari's[262] concept of *disegno*, where drawing is considered the combination of idea, communication and memory. Zuccari introduces two concepts: first, the *disegno interno* as the interior image or idea being the transcendental light that guides; secondly, *disegno externo* as the resulting revelation that follows.[263] Zuccari's *disegno interno* and *disegno externo* appear to be similar to Ibn al-'Arabī's notion of the imaginal. Both link the image with the spiritual and intellect (not to be divisible). Drawing is the revelation and projection of the artist's intelligence and circumstance. It is illuminated reality; autoethnographic in that the marks are the external confessions of one's intimate interior. During the Renaissance, drawing was regarded as highly intellectual, that it was both poetic and scientific. The nature of the drawn line through perspective, for example, was considered a personal "window to reality … its subjectivity was regarded as spiritual."[264] Hence, in this study, the intellectual process through drawing is also considered 'illumination' via *tahqīq*.

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[260] Catherine de Zegher and Mark Wigley, eds., *The Activist Drawing: Retracing Situationist Architectures from Constant's New Babylon to Beyond* (Cambridge, MA: The MIT Press, 2001), 38. In this study, permatrace provided a surface/ground to explore transparency, and wasli paper provided a surface/ground to explore darkness.

[261] De Zegher and Wigley, 39.

[262] Federico Zuccari (ca. 1540–1609) was an Italian Mannerist painter and architect.

[263] Bernice Rose, *Drawing Now* (New York: Museum of Modern Art, 1976), 9.

[264] Rose, 10.

Philosophies pertaining to truth as illumination emerged from Classical Greek thought organised around an understanding of philosophy as metaphysics.[265] Ibn al-'Arabī's ideas emerged from this metaphysical tradition and developed it towards Islamic thought. Importantly, Ibn al-'Arabī's cosmo-ontology regards *haqiqa* (reality) as 'light' (luminous reality), a realm of metaphysical truths, where access to and vision of this reality is only obtained by the assertion to seek knowledge via experience "in their quest for the apperception of those lights."[266] In Plato's allegory of the cave, what is outside the cave (in view of the cosmos) is the place of the wise and represents the higher state of being, whereas the interior of the cave represents our ordinary state of being. For Plato, and the Islamic philosopher Shihāb al-Dīn al-Suhrawadī, light is superior to darkness,[267] and detaching oneself from the darkness is crucial to becoming an educated individual of the human polis. For Muslims, God is the "light of the heavens and the earth"[268] and therefore light is considered *wujūd* because God's radiant brilliance brings things into being.[269] For al-Suhrawadī, light is not defined as the opposite of darkness; rather, in the presence of light, darkness is destroyed and overcome with an unrelenting bright light – visible light that illuminates truth and the inner moral self-evidence, proving darkness is ontologically inept. In contrast, Ibn al-'Arabī comes to the conclusion that light and darkness are never totally separated, that a unity of existence is manifested in their polarity. Obtaining pure knowledge, he suggests, occurs through the individual's ability to witness the 'darkened illumination'[270] of the corporeal or shadow world (*dunyā*) as a face-to-face encounter with events of our world and with the light of God. This is a rethinking of the allegory of light, which I attempt to capture in my drawings by constructing space, articulating distance, indicating orientation, applying knowledge, expressing spirituality and contemplating the state of things; for the production of picturing a worldview.[271]

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[265] Hans Blumenberg, "Light as a Metaphor for Truth," in *Modernity and the Hegemony of Vision*, ed. David Michael Levin (Berkeley: University of California Press, 1993), 30–62.

[266] Roxanne Marcotte, "Suhrawardi," in *The Stanford Encyclopedia of Philosophy*, ed. Edward N. Zalta (Stanford University: Metaphysics Research Lab, 2019), https://plato.stanford.edu/archives/sum2019/entries/suhrawardi/.

[267] John Walbridge, *The Wisdom of the Mystic East: Suhrawardi and Platonic Orientalism*, SUNY Series in Islam (Albany, NY: SUNY Press, 2001), 53.

[268] Qur'ān, 24:35

[269] Chittick, *Ibn 'Arabi: Heir to the Prophets*, 42.

[270] Junichiro Tanizaki, *In Praise of Shadows*, by Thomas J. Harper and Edward G. Seidensticker, (Stony Creek, CT: Leete's Island Books, 1977).

[271] Blumenberg, "Light as a Metaphor for Truth," 31.

3.7 Thinning the Line

The act of drawing has emotional gravitas, the act itself having the ability to embody a moment in time and illustrate a philosophical position.[272] Drawings are more than just art, they are a "tracing of metaphysics of presence,"[273] essential to the production of an architectural image of being and belonging. Therefore, as an embodiment of knowledge, drawings not only operate descriptively, they are signatures of the imagination that stem from "read[ing] between the lines"[274] or 'drawing between the lines'. In addition, I propose drawing is also an act of 'thinning the line' of the imaginal world. Paradoxically, the line of the *barzakh* is thinned (a concept explored below) by drawing more lines; the thinner the line, the closer we are to the divine. In this sense, drawing brings forth the invisible or immaterial through an additive process.[275] Thus, each image is not simply a representation, but rather the rendering of an ontological turn.

A drawing not only has value in its aesthetic attributes, but also through its ability in the disclosure of ethics, time and space, and event. It has links to the concept of *makān*, or place/space of being (discussed in *Chapter Five*). In this sense, a drawing operates as a projection that ontologically "illuminates the space of culture, of our individual and collective existence."[276]

Architectural historian Alberto Pérez-Gómez identifies that during the early Renaissance, architecture was considered in the realm of being a prophetic act "emulating the order of the Heavens"[277] through its geometric projections. Influenced by the optic works of mathematicians Euclid (c. 325 BC–c. 370 BC), and Ibn al-Haythem (965–1040) of the Golden Age, the Renaissance developed its metaphysical concept of projection (conical vision) through perspective drawing[278] as seen in Leonardo da Vinci's drawing *Adoration of the Magi* (Figure 34). It was understood that the phenomenon of vision gave way to projection, a perception of the world as witness to God. Pérez-Gómez, in *Architectural Representation and*

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[272] Frascari, "Introduction: Models and Drawings – the Invisible Nature of Architecture," 5.

[273] Frascari, 6.

[274] Frascari, 5.

[275] Tim Ingold, *Lines* (London: Routledge, 2016).

[276] Alberto Pérez-Gómez, "Questions of Representation: The Poetic Origin of Architecture," in *From Models to Drawings* (New York: Routledge, 2007), 13.

[277] Marco Frascari, Jonathan Hale, and Bradley Starkey, eds., *From Models to Drawings: Imagination and Representation in Architecture* (New York: Routledge, 2013), 14.

[278] Robin Evans, *The Projective Cast: Architecture and Its Three Geometries* (Cambridge, MA: The MIT Press, 1995), 128.

the Perspective Hinge, states, "the point is not to 'find' truth but to 'bring it into being,' accepting the perspectival nature of perception while redefining reality beyond the objectified split of a *cogito* and its world in homogenized space and linear time."[279]

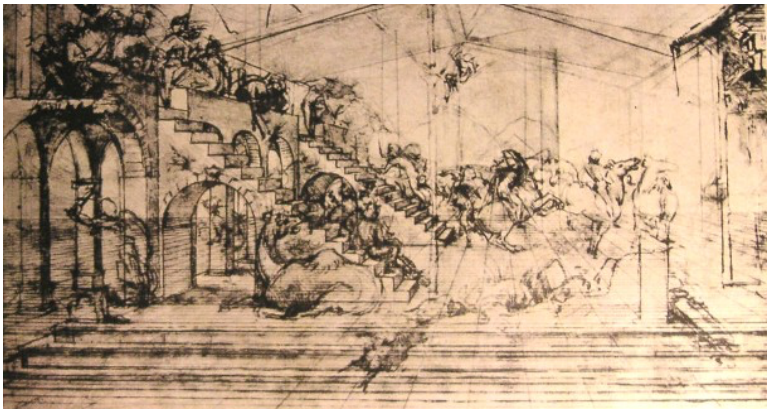

Figure 34. Leonardo da Vinci, perspective study for *Adoration of the Magi*, 1481, drawing, Wikimedia Commons (public domain).

Taking into account the manner in which Ibn al-'Arabī reconfigured another way to imagine vision, I suggest that the lines of a vanishing point that create pictorial depth are analogous to the invisible lines that connect one with God and link the corporeal to the spiritual. I suggest that the receding lines of perspectival convergence go in two directions, and mark the intersection of the horizontal and vertical, which denotes the location of being or *heart of being*.

3.8 Closing Point

To summarise, Ibn al-'Arabī suggests that witnessing is dependent on an unbound imagination (*al-khayāl al-mutlaq)* because it provides an image of reality. The production of space and the language of form are shaped by images. Thus, the cosmos and the experience of the world are understood to be like a dream created by the light of God.[280] Relying on the transcription of the imagination and following Frascari, drawing is therefore considered a method of melding the cosmic world in order to record an accurate account of one's reality and spiritual being – it is one of observation and perception that opens up broader issues and propositions about the cosmos. The act of drawing then becomes a generative voyage of discovery, invention and statement, and is transcendental. Taking an approach in which drawing is

[279] Alberto Pérez-Gómez and Louise Pelletier, *Architectural Representation and the Perspective Hinge* (Cambridge, MA: The MIT Press, 1997), 291.

[280] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (1911), II.380.

an autoethnographic process (refer to *Chapter Two*, Section 2.8) allows me as mark maker to express a personal view of things. I have identified that perspective drawing possesses a celestial link and therefore holds value in depicting a wordview. In the next chapter, perspectival and axonometric projections[281] are combined in cosmogram drawings. Their projections intersect, aiding in illustrating a cosmopoiesis, as Purini would say, aiming to "reveal space theorems [depicting images like revelations] … which identifies the components of a particular architectural language … of a radical awareness of the primacy of imagination."[282]

[281] Massimo Scolari and James S. Ackerman, *Oblique Drawing: A History of Anti-Perspective*, trans. Jenny Condie Palandri (Cambridge, MA: The MIT Press, 2015), 13. In contrast to perspective drawing, Italian architect Massimo Scolari observes that parallel projection provides an alternative method to counter-balance the issues of distorted extension of space. For Scolari, axonometric/orthographic drawing, in its use of plan and volume, provides an opportunity to more accurately "measure the world and represent it." Scolari also observes that the Islamic teachings of existence based on light provide a way to understand the unification of space and time, and that although orthographic projection is used in the West, we see it predominantly used in manuscripts from the Middle East illustrating the *Kaaba* in Mecca.

[282] Purini, "Elementary Observations on Drawing," 66.

Chapter Four: *Wujūd*[283]

4.1 Opening Point

This chapter begins with an explanation of *wujūd* in the context of what existence is and its relations to being. It then explores and examines Ibn al-'Arabī's three worlds of *wujūd*: *dunyā* (present world), *barzakh* (in-between/intermediate world) and *akhira* (afterworld). I will discuss how Ibn al-'Arabī interprets *dunyā* as an illusion in which the image of *wujūd* is unveiled through shadows. Following this, and in part an extension of *Chapter Three*, I will discuss the eschatological posthumous world of the *barzakh*, which is shown as an intermediate space, and, thirdly, I will discuss the spiritual realm of *akhira*. Using Ibn al-'Arabī's metaphysics of these three worlds, and reflecting on the trauma associated with the terrorist attack in Ōtautahi Christchurch, I will present drawings/prints in response to the event. Poems and text accompany the drawings as interchanges that abstractly move in and out, in an attempt to suspend the viewer within the project within a particular moment.

4.2 *Wujūd*

> If you possess the power of reasoning and you perceive the image you realize that you have perceived an affair of being [*wujūd*].[284]
>
> – Ibn al-'Arabī

As highlighted throughout the study, Ibn al-'Arabī's work relates to God and the cosmos (*al-ālam*).[285] The word 'cosmos' being understood as everything other than God. Hence, Ibn al-'Arabī refers to God as true *Wujūd* (Being), and everything else embodies a mode of *wujūd* (being and existence). Sufi scholars alongside Ibn al-'Arabī' consider the literal meaning of *wujūd* as 'finding' or 'to be found'; thus, *wujūd* is the reality of finding, which is to say that it is awareness (as in the subjective side of reality), consciousness, understanding and knowledge, which can also be construed as a synonym for words like 'witnessing'

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[283] The Arabic word *wujūd* is taken to mean being and existence.

[284] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (1911), III.304.22–26.

[285] Chittick, "Death and the World of Imagination – Ibn 'Arabi's Eschatology," 74. According to philosopher William C. Chittick, Ibn al-'Arabī's cosmos includes 'four pillars of divinity' – Living, Knowing, Desiring, and Power.

and 'unveiling.'[286] Chittick acknowledges that, for Ibn al-'Arabī, experience as well as the knowledge obtained from Qur'ānic verses gives an awareness and reality of *wujūd*. Ibn al-'Arabī calls this "a knowledge of tasting,"[287] in which we fall in love with learning the secrets of the cosmos and God.

It is believed that God is always aware of the world and is the creator of *wujūd*. In this sense, knowledge (*'ilm*) is a divine attribute dependent on life and the 'essence' (*dhat*) with which we are able to distinguish what is and can be real.[288] Knowledge of the cosmos is therefore knowledge of God's inward and outward intentionality that we can interpret as spatial relationships. The key to understanding knowledge (that is connected to God) is to understand what *wujūd* entails. To comprehend is to be illuminated and "recognize who we are in terms of a radical in-betweenness (*bayniyya*)." That is, the path to knowing is between spirit and body, light and clay, knowledge and ignorance, awareness and unconsciousness.[289] Knowledge is therefore considered as existence in relationship to the limits between truth and error, reality and unreality, accuracy and inaccuracy.[290] What we know corresponds to our perceptive ability and it is only when:

> Reason and imagination are kept in the delicate balance … [that we] will recognize that all things are in-between, placed in their specific niches with wisdom and order. True understanding will then dawn from the horizon of darkness, delusion, and deception.[291]

As explained in *Chapter Three*, in order to comprehend images of existence, we have to witness the cosmos through the lens of *wujūd*. If we judge images purely based only on rational ideas, we will underestimate the power they have, and ultimately deny their existence (and non-existence). Since it is believed that the only permanent thing in our world is God, it is argued, therefore, that we occupy a position of self-knowing while being caught in an ever-changing in-betweenness with the divine realm.[292]

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[286] Chittick, *Ibn 'Arabi: Heir to the Prophets*, 36.

[287] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (1911), IV.7.2.

[288] Chittick, *Ibn 'Arabi: Heir to the Prophets*, 70.

[289] Chittick, 102.

[290] Chittick, 102.

[291] Chittick, 103.

[292] According to the Qur'ān, this is the first posthumous realm; the word *barzakh* is also interpreted in *Chapter Three* as the space of the imaginal. For Ibn al-'Arabī, every space and being in existence is an in-between space, or isthmus, that allows us to have a relation with God

4.3 Witnessing *al-Ālam*[293]

> Allah it is who created seven heavens, and of the earth the like thereof.[294]
>
> – The Qur'ān

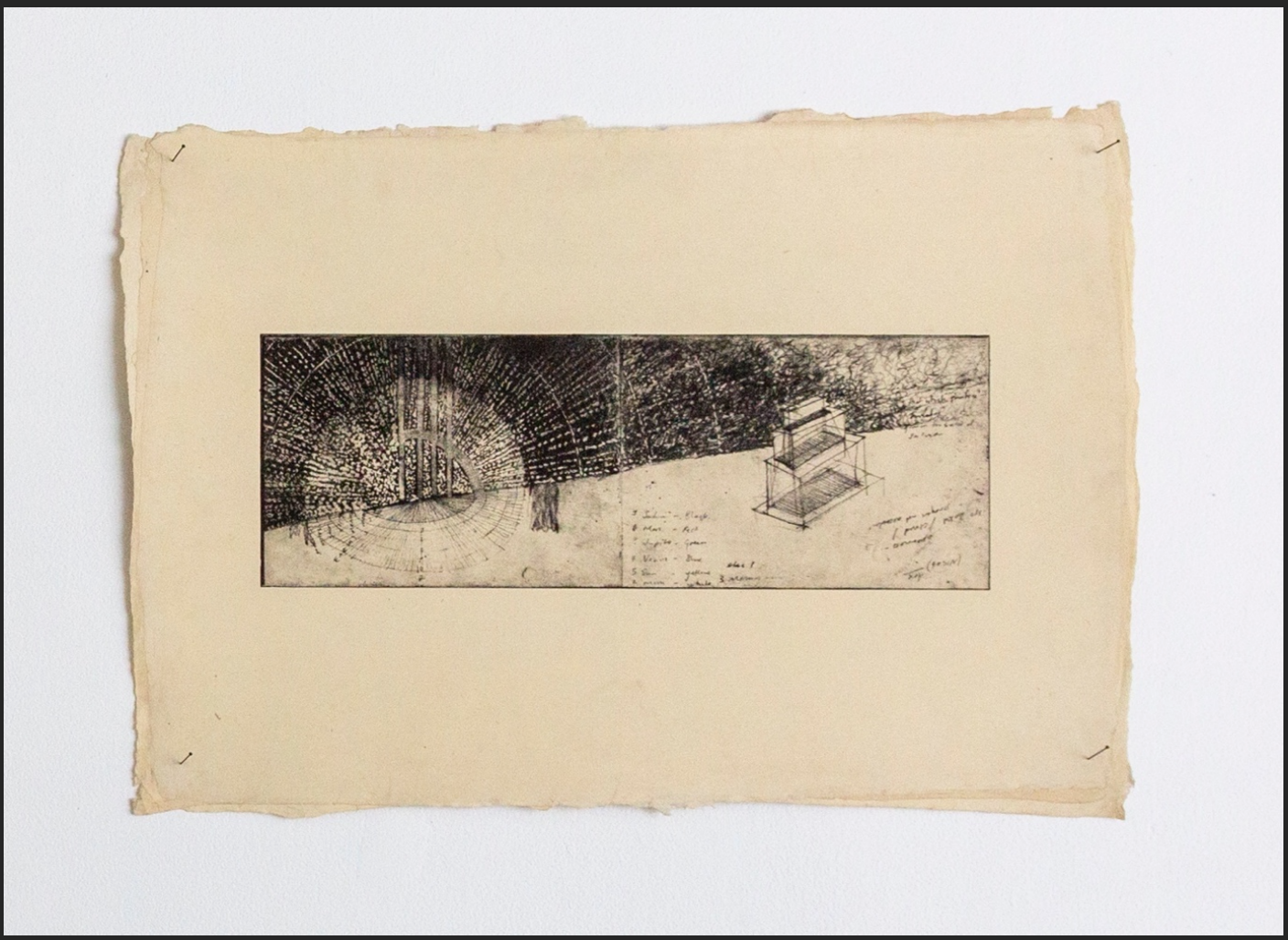

Figure 35. Rafik Patel, *Domes of the Universe*, 2021, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

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[293] The Arabic word *al-ālam* is taken to mean the cosmos.

[294] Qur'ān, 65:2.

According to Samer Akkach, Ibn al-'Arabī's cosmology originated from the prophetic tradition that espoused the idea that within the sphere of the fixed stars and the ground of the Gardens of Paradise, God unfolded the seven heavens and the seven earths into the world of space and time (Figure 36 and Figure 37).[295]

As mentioned in *Chapter Three*, drawings themselves are not categorised as prophetic. However, it is considered that drawing is like the prophetic tradition of the pen and tablet, in which God revealed his design of the world through the luminous traces the pen inscribed upon the tablet. The pen is identified as the 'first intellect' (*al-aql al-awaal*), and the preserved tablet as the 'universal soul' (*al-nafs, al-lulliyya*). Theologically, it is believed that God created a pen and a tablet with a length that equalled the distance between Heaven and Earth, its width stretching from East to West.[296] It is believed that human spirituality and its inwardness is linked to the vertical axis of the pen that also corresponds to the letter *alif* (ا),[297] and to the trunk of the *Tree of Being*.[298] The tablet, on the other hand, refers to the horizontal plane of human corporeality, which corresponds to the letter *bā* (ب),[299] and to the branches of the *Tree of Being*. The essence of the world is transcribed by the flow of ink on the tablet. For me, the drawing of a circle (foundational geometry) is analogous to divine creation. The centre marks the point of Being/Essence (God), the radius marks the line of Will, and the circumference (*muhīt*) manifests the coming into being as explained by Ibn al-'Arabī,[300] and recorded in the Qur'ān.[301]

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[295] Akkach, *Cosmology and Architecture in Premodern Islam*, 120–41.

[296] Frithjof Schuon, *Dimensions of Islam* (London: George Allen and Unwin, 1970), 102.

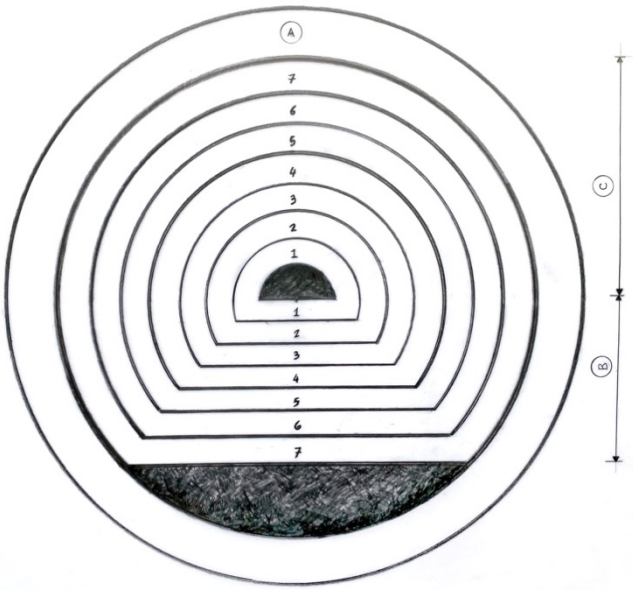
[297] *Alif* is the first and most upright letter of the Arabic alphabet.

[298] Akkach, *Cosmology and Architecture in Premodern Islam*.

[299] *Bā* is the second letter of the Arabic alphabet.

[300] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), I.260.

[301] Qur'ān, 57:3



KEY

A God's Throne

B *al-ardūn* (seven earths)

C *al-samāwāt* (seven heavens)

Figure 36. Rafik Patel, *Diagram of the Cosmos According to Ibn al-ʿArabī*, 2022, pencil on permatrace.

With God sitting on the throne, it is believed that the skies were constructed as a canopy in the form of a dome upon the flat expanse of the Earth (Figure 35).[302] The drawing *Cosmogram II – al-Ālam* (Figure 37) uses a perspectival frame that attempts to order and construct a detailed window into this reality of a cosmos that embodies God's creative command to "Be!"[303] It illustrates the seven domes of the seven heavens (*al-samāwāt*) resting upon their respective seven layers of earth (*al-ardūn*) (each being smaller than the one below it); at the centre of the drawing a vertical pillar (*al-qutb*)[304] represents the invisible cosmic pillars that hold up the vaults of Heaven; the cosmos is bound by a primordial cloud in the form of an encompassing circle, the circumference of which encompasses thirty stations of angels ecstatic with love,[305] the *three worlds of being*, four gardens, twelve constellations, and a *Kaaba* circumambulating. As a result of producing this drawing, I realised that this was the best method for tracing the cosmic manifestation of *wujūd*.

[302] Akkach, *Cosmology and Architecture in Premodern Islam*, 134.

[303] Schuon, *Dimensions of Islam*, 103–4.

[304] Akkach, *Cosmology and Architecture in Premodern Islam*, 139.

[305] Akkach, 120.

Floating in, around, and above the world of 'being,' the manifestation of life comes into sight.
Mystical truth is revealed, reality emanating from the intellect, cadence through the column of light, it penetrates the falling weight, hollowing out the blinding darkness, illumination of spirit is bright.
Repetition, depth, and motion of being 'with-in,' angels in flight, shadows come into being and then disappear, the layered radiating worlds unite.[306]

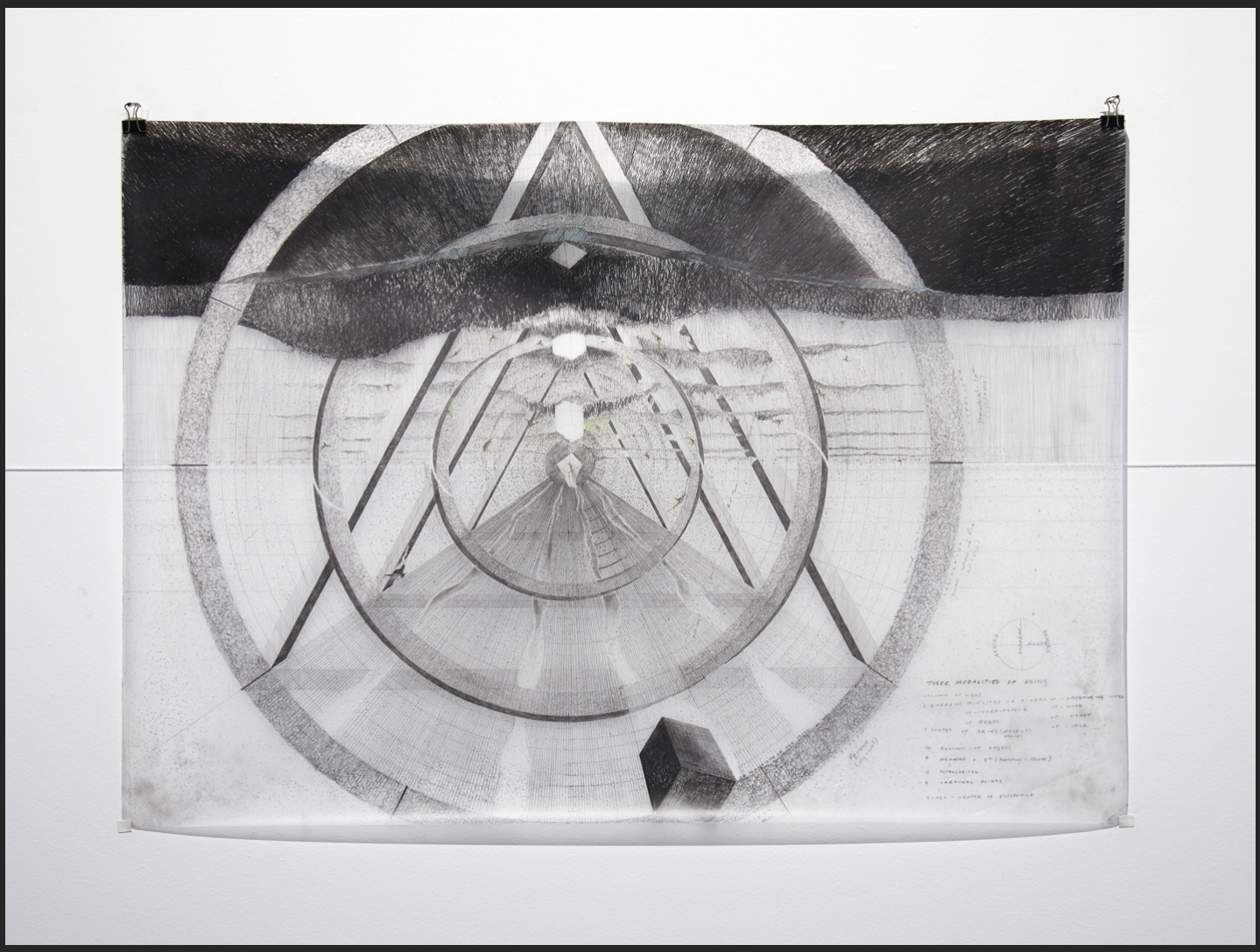


Figure 37. Rafik Patel, *Cosmogram II – al-Ālam* (the cosmos), 2019, pencil on permatrace, in the exhibition *Silvering (slowly)*, 2019, St Paul St Gallery Three. Photograph: Samuel Hartnett.

[306] Rafik Patel, "Worlds Unite," *Architecture New Zealand*, June 2019, 19.

4.4 Three Worlds of *Wujūd*

According to Ibn al-'Arabī, the cosmos is made up of three worlds of *wujūd* (Figure 38).[307] He explains, the first world is our corporeal *dunyā,* then when we die we are transmuted into the world of the *barzakh,* and from there we are further transmuted into the last world, *akhira,* "where we witness nothing but a new creation in one entity."[308] Traces of space from each of the worlds manifest within the next, whether spatially confined or unbounded, all forms, spirits and bodies are in perpetual movement between the three realms. *Wujūd* is created by *nafas al-rahmān,* the 'Breath of the All-Merciful' God.[309]

Broken down, the three worlds can be identified as:

Dunyā	corporeal/present world	Place of shadow	The finite – temporal
Barzakh	imaginal/intermediate world	Place of light and shadow	The in-between
Akhira	afterworld/resurrection	Place of light	The infinite – eternal

*God's breath of creation pronounces the wounding words 'be and become' (*kun fayakūn*).*[310] *The unseen emanates into the seen world. Radiating light shivers the surface of the screen and the image is made on the other side. The image-making process is unseen, but the image made is seen. Light comes from the unseen and arrives as a shadow in the seen world. This is what is going on in the world. The shadow-play shows what puppets are doing, but it doesn't show what it means. God's brilliant radiance (*tajallī*) creates three worlds, with many shadows. Like the universe that stands still until God commands it to move (fluctuate), images are mute until witnessed. God sees the world through our eyes. Being becomes manifest through things becoming aware with vision and remembrance (*dhikr*) of the heart.*

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[307] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (1911), IV.198.

[308] William C. Chittick, *The Self-Disclosure of God: Principles of Ibn Al-'Arabi's Cosmology* (Albany, NY: SUNY Press, 1997), 62.

[309] William C Chittick, "The Words of the All-Merciful," *Parabola* 8, no. 3 (1983): 18–25.

[310] Winkel, "The Letters – Insights from (Muhyiddin) Ibn Arabi," The Futuhat Project, May 4, 2020, https://www.youtube.com/watch?v=ZH49w1oQaf4

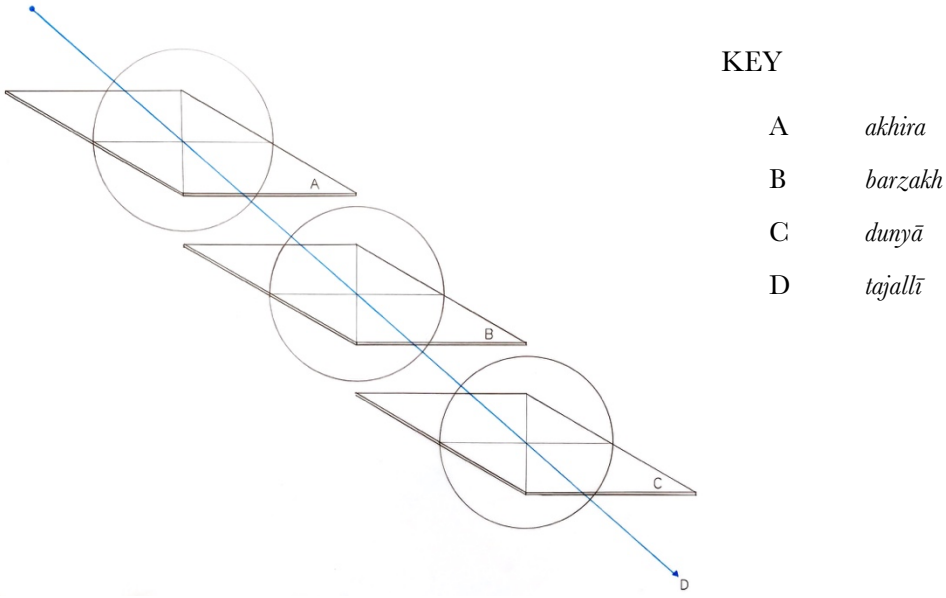

Figure 38. Rafik Patel, *Diagram of the Three Worlds of Wujūd*, 2022, pencil on permatrace.

4.4.1 *Dunyā*

> God's Essence is intervening imagination and vanishing shadow.[311]
>
> – Ibn al-'Arabī

Driven not only by theology, Ibn al-'Arabī was also influenced by the rational thought of Plato.[312] In particular, Plato's Theory of Forms, which proposes that "the physical realm is only a shadow, or image, of the true reality of the Realm of Forms … [where f]orms are abstract, perfect, unchanging concepts or ideals that transcend time and space."[313] In Islamic thought, the most common metaphors used to illustrate this, are that God is the Light of Lights,[314] the true Being, and in his shadows are the forms he illuminates.

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[311] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), II.313.

[312] Plato, *The Republic*, trans. Desmond Lee, new ed. (London: Penguin Classics, 2007).

[313] Bashier, *Ibn Al-'Arabi's Barzakh: The Concept of the Limit and the Relationship between God and the World*, 86.

[314] Shihab al-Din Suhrawardi, *The Philosophy of Illumination*, trans. John Walbridge and Hossein Ziai (Provo, UT: Brigham Young University, 2000).

Dunyā, our corporeal world, is located in the *zill* (shadow) of the Absolute (God). It is separated from the Absolute world and exists because it is 'made' to appear – it is a cast form of the Absolute and is a mirror image of it: the world in this sense is the 'shadow' of God.[315] God's shadow, also known as the shadow of the Absolute, is cast from his *tajallī*, or light, from which the appearance of the world is known and made visible.[316]

Simply put, this *shadow-play* (Figure 39) is articulated by the presence of:[317]

1. an object that casts the shadow (the real Being or the Absolute);

2. a place where it falls, (modality/plane of being);

3. light (*nūr*) by which a shadow is transferred and becomes distinctively existent (*tajallī*).

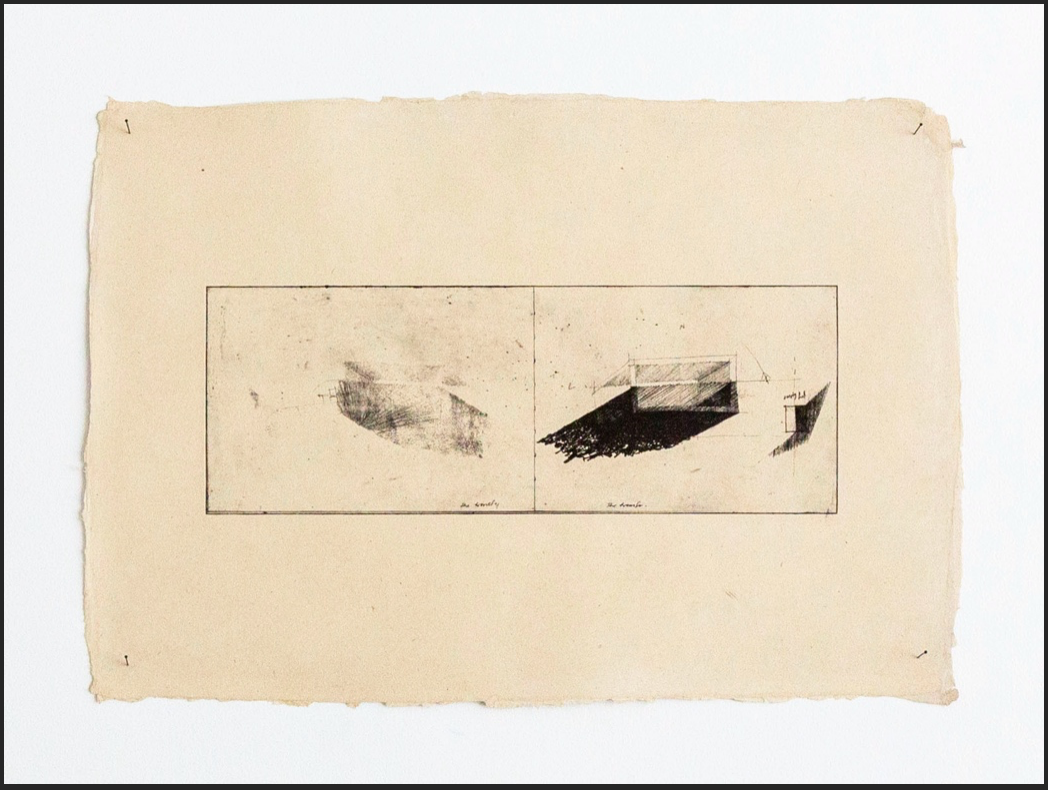

Figure 39. Rafik Patel, *Shadow-Play*, 2021, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

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[315] Ibn al-'Arabī, *Fusūs Al-Hikam* (1903), 113.

[316] Izutsu, *Sufism and Taoism*, 90.

[317] Ibn al-'Arabī, *Fusūs Al-Hikam* (1903), 113–14.

Ibn al-'Arabī states:

> The locus of the appearance of this Divine 'shadow' called the 'world' is the archetypal essences of the possible things. It is on these archetypes that the shadow (first) spreads. And the shadow becomes perceivable in accordance with the amount actually spread of the Being of the One who projects it upon them. The perception of it, however, can take place only in virtue of the name 'Light.'[318]

The shadows projected on the Earth are therefore dark, rendered in black, and they symbolise that "the source of the 'shadow' is a Mystery, an absolutely Unknown-Unknowable."[319]

The divine light projected through the membrane or veil of the *barzakh* creates a dark shadow due to the distance it has to travel. Therefore the luminosity of light turns black, and we can witness God's manifesting light in the midst of the blackness and darkness of the world.[320]

Our perception of darkness can change according to our relative distance from things. In the distance, things may appear blackish, but in reality they may also be light. In this sense, darkness can be understood when we understand separation and position – fundamentally the ontology of existence and non-existence.[321] Therefore, our world is perceived at any moment relative to the degree of darkness in the shadow. This may indicate God's relation to us, but we may never really know because the Absolute is known and unknown at the same time.[322] Izutsu interprets the shadow as "nothing else than the Absolute itself, because it is a direct projection of the Divine Unity (*ahad-iyah*)."[323] Hence, according to

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[318] Ibn al-'Arabī, 114.

[319] Izutsu, *Sufism and Taoism*, 90–91. However, it is not until we pass to the other side, or afterworld, that the mystery of mysteries might be perceived.

[320] Ibn al-'Arabī, *Fusūs Al-Hikam* (1903), 114.

[321] Ibn al-'Arabī, 114.

[322] Ibn al-'Arabī, 115.

[323] Izutsu, *Sufism and Taoism*, 93.

Ibn al-'Arabī, being*s* are created in God's mirror image,[324] and our ontological position is known in relation to the shadow of *wujūd*.[325]

4.4.2 Witnessing *Dunyā*

In response to the Christchurch attack, the drawing *Cosmogram III – Dunyā* (Figure 40)*,* as well as the other cosmograms in this chapter, illustrate a worldview in the form of a testimony to my *tahqīq* and *wujūd*. *Cosmogram III – Dunyā* paradoxically depicts the perception of a shadow world that casts *kashf* (disclosure) of my own experience and of God's *tajallī* dispersed from the spiritual afterworld, but also indicates the impact of the attack and the subsequent shadows cast on the Earth. This refers to the way the *tajallī* pushes things out so we can witness reality, and a search for meaning in its darkness.

The *shadow-play* created in the drawing illuminates the dark space of mourning, where the bodies of the fifty-one *shuhada* (martyrs) fall into the depth of the earth. They descend before moving upwards towards God in the spiritual world. In this corporeal world evil shows its side, the *shadow-play* provides a parable on how to view this world, and the next, and to come to terms with tragedy. What has occurred in this world ultimately brings one closer to the divine realm. God dislikes taking a soul, but is thankful of what comes next, and in the 'belly of tragedy' we witness love.[326]

At the centre, the cube form of the *Kaaba* is drawn, reflecting the heart of this *dunyā* and the centre of the Islamic world that every Muslim is drawn to.[327] The harmony of the cube form is the manifestation of the corporeal world coming into being. The top is open to the Heavens and the light of God, and its underside faces the deep earth below. It also represents the stability of those still standing on this Earth, who survive and try to see our true selves with tears (*rahmā*) of compassion and cares of the heart.[328]

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[324] Souad Hakim, "Unity of Being in Ibn 'Arabī: A Humanist Perspective," trans. James Lees, *Journal of Muhyiddin Ibn Arabi Society* 36 (2004): 15-37. According to Hakim, the nature of a mirror is to receive and transmit images – it captures the true self and reflects the image of the true being; therefore, it is argued that God is the mirror of the world and we see our image in the mirror of God.

[325] Izutsu, *Sufism and Taoism*, 94.

[326] Eric Winkel, "The Exemplar Space of the Divine – Insights from (Muhyiddin) Ibn Arabi," The Futuhat Project, April 23, 2020, https://www.youtube.com/watch?v=9B-OcvKo8M8.

[327] Jane Carol, "The Point of the Compass," Ibn 'Arabi Society, July 3, 2020, https://www.youtube.com/watch?v=l8MHnPhtQHQ.

[328] Eric Winkel, "Thinning the Membrane – Insights from (Muhyiddin) Ibn Arabi," The Futuhat Project, April 23, 2020, https://www.youtube.com/watch?v=DcAy_fUvPZ0.

According to Ibn al-'Arabī, in the arc of the world, the space between the centre point (position of God) and the circumference of the circle is the space of the possible.[329] It is believed that we are on a circular path until we return to the starting point, thus the circle is bound up with the concept of return. Being exists in the circumambulation, and in the end, the reason for *dunyā* is so that we can return to God.

In the act of drawing *Cosmogram III – Dunyā*, the line created by the turning of the compass signifies the guiding path from the beginning to the end with our hearts orientated towards God's central position.[330] The compass legs represent the first two letters of the Islamic alphabet, *alif* and *bā* (see *Chapter Four*, Section 4.3). The standing leg of the compass that holds the pin marks the point from where manifestation happens, the point of God, the True, the Real, and signifies *alif.* The second leg of the compass, holding the pencil lead, signifies *bā,* and is the arm that creates the circle of existence.[331] In relation to *al-ālam* (the cosmos), the *alif* marks the line of the vertical and *bā* marks the horizontal. The circle is, therefore, drawn because of separation and connection, and its line (a returning arc) marks a *coming into being* where one can see the *two-ness*.

[329] Stephen Hirtenstein, "The Circle and the Compass," Ibn 'Arabi Society, June 4, 2020, https://www.youtube.com/watch?v=wLXogr_HXyw.

[330] Eric Winkel, "Dhikr of Allah and the Assemblies – Insights from (Muhyiddin) Ibn Arabi," The Futuhat Project, June 14, 2020, https://www.youtube.com/watch?v=TLW4rv6ub1c.

[331] Hirtenstein, "The Circle and the Compass."

*Looking backwards (along the circle), we see what has happened behind. The veil has been lifted and the past and present are unveiled. Looking forward the future is veiled. Nothing is recorded until we make a mark or notch on and along the circumference. Everything we encounter is a polarity of the horizontal and vertical. The centre point marks the origin of existence, the true Being (God), and the circumference marks the encapsulated divine realm and manifestation. Within the circumference there exist multiple points that are manifestations of the manifest. Therefore, everything in-between is the potential that is created (*khalq*), everything outside the circumference is non-being. Being is squeezed between the point and circumference.*

Figure 40. Rafik Patel, *Cosmogram III – Dunyā*, 2021, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

4.4.3 *Barzakh*

In Chapter Sixty-three of the *Futūhāt al-Makkīya*, Ibn al-'Arabī explains the concept of *barzakh* as a limit. He provides an exposition that is central to the primordial existence of being that manifests between the realms of the physical (*dunyā*) and spiritual (*akhira*).[332] His conception of imagination (*khayāl*), as discussed in *Chapter Three*, and the eschatological posthumous, the in-between world after death, are both defined as *barzakh*. The *barzakh*, therefore, is the intermediate world or isthmus between death and the final judgment.[333] In the Qur'ān, the *barzakh* is mentioned three times in the context of a barrier or limit that separates two entities; they face each other but are not able to combine. In this sense, the absolute beginning and absolute end is delimitated.

The three verses relating to the *barzakh* in the Qur'ān state that:

(i) In falsehood will they be until, when death comes to one of them, he says: "O my Lord! Send me back (to life)—in order that I may work righteousness in the things I neglected"—"By no means! It is but a word he says"—Before them is a partition [*barzakh*] till the day they are raised up.[334]

(ii) It is He Who has let free the two bodies of flowing water, one palpable and sweet, and the other salt and bitter. Yet has He made a barrier [*barzakh*] between them, a partition that is forbidden to be passed.[335]

(iii) He has let free the two bodies of flowing water [ocean and rain], meeting together: between them is a barrier [*barzakh*] which they do not transgress.[336]

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[332] James W. Morris, "Divine 'Imagination' and the Intermediate World: Ibn 'Arabī on the 'Barzakh,'" *POSTDATA* 15, no. 2 (1995): 106.

[333] Bashier, *Ibn Al-'Arabi's Barzakh: The Concept of the Limit and the Relationship between God and the World.* Bashier suggests that Ibn al-'Arabī developed his idea of the *barzakh* from al-Ghazālī's *Revival of the Sciences of Religion* (*Ihyā' 'Ulūm al-Dīn*). Ibn al-'Arabī indicates there are two types of death: a 'greater death' that is attributed to a person after death, and a 'lesser death' that is attributed to the experience of sleeping/dreaming.

[334] Qur'ān, 23:99-100

[335] Qur'ān, 25:53

[336] Qur'ān, 55:19-20

These verses suggest, despite two entities coming together, each entity maintains its essence due to the strength of the *barzakh*. The *barzak* becoming the essential limit of limited things.[337] Ibn al-'Arabī links his concept of the *barzakh* to these Qur'ānic verses and emphasises that it is false to conceive of the 'limit' as a duality, rather it is a concept of unity. He explains that the *barzakh* is an in-between barrier that meets the sides of two faces and extends his definition of it as an intermediate world or abode.[338] The *barzakh* takes on the likeness of each face that it meets (each being distinct); it is not one thing or another but is the essence of its forms connecting and separating simultaneously. Hence the true *barzakh* is attributed to the number one, it divides but manifests as one, and those who enter the abode of the *barzakh* have reality disclosed, the self-disclosure of the one true God.[339]

The *barzakh* becomes the unifying line that manifests or creates definition and allows the act of defining to even be possible. To separate is to define what is being separated and define the act of defining. In this sense, it embodies a process of *tafriqa* (differentiation) that provides a way to understand limits and the *khilāf* (relation) between one thing and another, life and death, whereby the act of differentiation becomes the mode that unifies.[340] Ibn al-'Arabī suggests that the ultimate unification is when something makes one thing disappear within itself to become one. This paradoxical concept of coming-to-be as ceasing-to-be is like an image in the mirror.[341] Ibn al-'Arabī says:

> Look at the form manifest to the eye in a polished surface and verify your vision. You will find that the form has come between you and your perception of the polished surface, which is the locus of disclosure. So you will never see the surface.[342]

This suggests that the image in the mirror merges with the surface of the mirror, and the form, the image and mirror have now become one. Therefore, Ibn al-'Arabī's metaphysics of the *barzakh* provides a mechanism to understanding that what we might perceive to be impossible (*muhāl*) is possible.

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[337] Bashier, *Ibn Al-'Arabi's Barzakh: The Concept of the Limit and the Relationship between God and the World.*

[338] Bashier, 86–87. Referring to Ibn al-'Arabī, Bashier states, "[the] limit is the essence of everything, but his limit is the essence of everything not in the Aristotelian but in the Platonic sense, that is, in the sense that things participate in the limit not that the limit constitutes the final part of a thing."

[339] Bashier, 87.

[340] Bashier, 87.

[341] Bashier, 88–89.

[342] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (1911), III.116.

While it is believed that our time in the corporeal world prepares us for death, the time in the *barzakh* prepares us for resurrection in the next world. Therefore, in the eschatological sense, it is the plane between death and resurrection[343] where every human being is held accountable to what they have acquired in the form of deeds.[344] Entering the *barzakh* after death, the Qur'ān says, "We have removed from you your covering, so your sight today is piercing."[345] This indicates that a veil has been removed so things become clear, and Ibn al-'Arabī indicates it to be the *place of awakening*.[346]

4.4.5 Witnessing *Barzakh*

Cosmogram IV – Barzakh (Figure 41) depicts the story of separation and unification as discussed above. The *barzakh* is illustrated as the meeting of the plane of our world and the plane of next world. It is the most perfect world in which two sides face each other – entities *come into being* in their splitting, before joining together (like seeing with two eyes). There is separation noticeable in the unifying line of the drawing, but in reality, there is no gap. It is not a duality, it is a polarity. Like the prayer beads or people praying shoulder-to-shoulder,[347] the buried *shuhada* are a force of one. Forever *sālih* (integrated) and complete, knowing *Shaytan* (the Devil) cannot disrupt or dissipate. The darkness in death is folded inside the depths of the black earth, which now undergoes a transformation. As shadows, the *shuhada* fall, but move towards the light; what is lost in our world is received on the other side. Every life lost is an event and drawn as a volume within a larger volume of the hypersphere that we dwell within – the circle indicating the space of the past, present, and future. The shadow of the *al-sakīna* or *speaking cloud* is drawn in the form of the *Kaaba*, referencing the cosmological transformation between the corporeal and elevated spiritual worlds (see *Chapter Two*).

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[343] Chittick, "Death and the World of Imagination – Ibn 'Arabi's Eschatology," 60. Ibn al-'Arabī and al-Ghazàli also connect the *barzakh* with understanding human existence at the microcosm and macrocosm levels. Ibn al-'Arabī suggests that we also internally embody the three created worlds (spiritual, imaginal and corporeal). Primordially, the body is considered the vessel or individual light for the manifestation of God's spirit; for example, like sunlight entering the window of a house

[344] Ibn al-'Arabī, *The Openings in Makkah (al-Futūhāt al-Makkīyah), Species and Kinds in the Universe*. Book 4, 290.

[345] Qur'ān, 50:22.

[346] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), II.313.

[347] Winkel, "Thinning the Membrane – Insights from (Muhyiddin) Ibn Arabi."

You cannot enter the afterworld directly from dunyā, *and therefore access is through the cross sections of events moving through the* barzakh. *There are volumes within a volume that all link up. All volumes are connected by time and space, and gathered to move towards the other side, where they will see the full picture.*

Figure 41. Rafik Patel, *Cosmogram IV – Barzakh*, 2021, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

4.4.6 *Akhira*

Akhira, or the afterworld, refers to the world of death, judgement and the final destiny of the soul.[348] It is the realm where one is on an elevated ontological level, and no longer the mirror image of God.[349] Ibn al-'Arabī posits that the spiritual *akhira* is more real[350] than the *barzakh.* The *barzakh* in relation to the *akhira* is like a dream, just as *dunyā* (this world) is a dream in relation to the *barzakh*.[351] During resurrection, or the return (*al-ma'ād*), or compulsory return (*al-rujif al-idtirāri*), Ibn al-'Arabī indicates that the presence of the *tajallī* will make everything clear and disclose everything that is true.[352]

It is believed that being outside of our bodies in the *akhira*, our level of reality will be more existent within. Our imaginal plane of this world will exist in the outer plane of the next world; however, it will undergo transformation from a sensory existence (*al-hissiyya*) to a spiritual existence (*al-rūhāniyya*). As a result, in the *akhira* we will reflect God's outward nature.[353] Therefore, the *akhira* is considered spatially more 'outward' (*al-zāhir*), in contrast to the more 'inward' (*al-bātin*) space of this world. Ibn al-'Arabī states, "It is in your fall that your elevation comes, and it is in your earth that your heaven is found."[354]

It should be noted that God created both Heaven and Hell (*Jahannam*) and, since good and evil have their being in God, it does not come across as dualism but rather monism. For Ibn al-'Arabī, the blessed souls who have God's Mercy (*rahma*) are closest to the divine, existing on an spiritual plane within Heaven, and the dammed are subjugated to the Wrath of God (*ghadab*) and are located far away in the fires of Hell in the lowest level of the earth. However, in analysing the Qu'rān, Ibn al-'Arabī, deduces that God has unlimited mercy and therefore all 'sinners' (*al-mujrimūn*) do not dwell permanently in Hell. This suggests that the *akhira* in its essence is a space of mercy.

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348 Chittick, "Death and the World of Imagination – Ibn 'Arabi's Eschatology," 76.

349 Chittick, 69.

350 Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), III.156.

351 Chittick, "Death and the World of Imagination – Ibn 'Arabi's Eschatology," 66–67. Although Ibn al-'Arabī identifies that *akhira* and *barzakh* are different, Chittick suggests both are sensory realms, as "imagination is by definition sensory … [and] … just as the Isthmus is an awakening in relation to the sleep of this world, so the resurrection is an awakening in relation to the Isthmus."

352 Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), II.485.

353 Chittick, "Death and the World of Imagination – Ibn 'Arabi's Eschatology," 69.

354 Shaykh al-Akbar Muhyiddin Ibn al-'Arabī, *Al-Tanazzulāt al-Mawsiliyya*, ed. 'Abd ar-Rahmān Hasan (Cairo: Maktabat 'Ālam al-Fikr, 1986), 103.

4.4.7 Witnessing *Akhira*

Cosmogram V – Akhira (Figure 42) illustrates the transmutation of moving from the *barzakh* into the spiritual realm of *akhira*. The drawing connects to Ibn al-'Arabī's position that links geometry to eternal knowledge and order, in which "geometry is not transient, and it will not decay."[355] In the drawing, there is an 'arc of descension' (*qaws al-'nuzūl*) and an 'arc of ascension' (*qaws al rujū*).[356] The fifty-one *shuhada* encounter the sequence and depth that squeeze together; one is made aware of the beginning, the end, the inside and the outside, and all directions of the axes.[357] The *sabil* (will) of God is absorbed in the hearts (*Kaabas*) of those lost, and unified (*tawid*) at the centre with the *al-Maqām al-ilāhi* (the Divine Station). Surrounding the cosmos of the *akhira* are twelve zodiac watch-stations drawn to mark and encompass, and protect the circumference. The illuminating shadows of the lower world are transmuted into rays that project upwards. With help from the *barzakh* (intermediate world), the rays signify life moving and transforming to the other side, knowing everything that comes next has full awareness of what has happened. Thus, the vertical lines drawn indicate the *jadhba* (attraction) in the direction to God and *sulūk* (progression) to God, moving through the planes of the *three worlds of being*.

[355] Carol, "The Point of the Compass."

[356] Paolo Urizzi, "The Symbolism of the Two Arcs: Some Reflections," Ibn 'Arabi Society, July 31, 2020, https://www.youtube.com/watch?v=bBqiWJvHF_4.

[357] Eric Winkel, "You Can't Get There from Here – Insights from (Muhyiddin) Ibn'Arabi," The Futuhat Project, September 18, 2020, https://www.youtube.com/watch?v=eDdtVLFwZxA.

In the dunyā *world we are composed of shadows, then we have heavenly ascension (*mi'rāj*) to the intermediate* barzakh, *and finally to* akhira, *where our shadow decomposes, and we are absorbed into light. Meaning is in the afterworld, the 'cross-over' is the lesson to be learned. The circle of existence begins (with a mark or notch) and ends with beauty, mercy, and kindness (*rahma*). The world of God is the volume of love, where we will witness truth.*

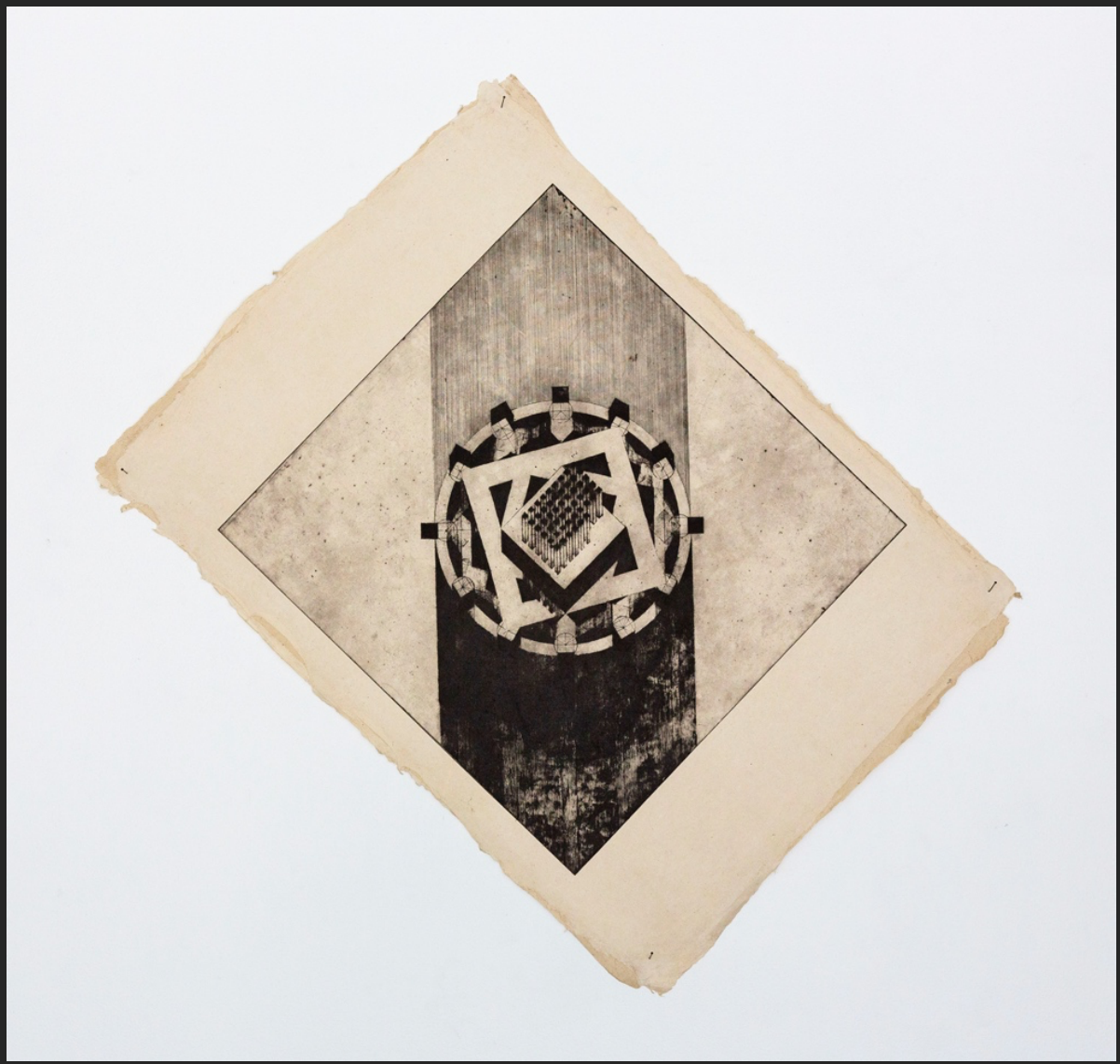

Figure 42. Rafik Patel, *Cosmogram V – Akhira*, 2021, intaglio print on wasli paper, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

4.5 Closing Point

In this chapter, I have presented a cosmopoiesis of *wujūd* as a manifestation of the cosmos and the *three worlds of being* that exist within. Although manifestation belongs to the light, darkness embodies light itself, and, therefore, it is concluded that both light and darkness contain *wujūd* – both are beautiful and luminous. With such mystical understandings, and reference to the fifty-one *shuhada* or victims of the 2019 Christchurch massacre, the drawings act as the mode of witnessing that draws out a spatial field between the upper (light) and lower (dark) worlds. In this sense, the presence of space is revealed and witnessed in the transmutation of the *three worlds of being* – *dunyā, barzakh* and *akhira*.

Chapter Five: *Makān(s)*[358]

> [E]very point of the circumference is an end to a line, while the point out of which a line projects to the circumference is the beginning of that line, so He is the first and the last. He [God] is the first of every possible being just as the point is the beginning of every line.[359]
>
> – Ibn al-'Arabī

5.1 Opening Point

In the final chapter, I highlight the concept of time and space through Ibn al-'Arabī's idea of *makān*, the *place/space of being*. The chapter examines, through my creative practice, ideas from Islamic thought and the philosophy of Ibn al-'Arabī in which an exploration and experimentation with drawing and installation is carried out in the research. I discuss below how each exhibition, held during the course of this study, is an extension of the previous one, and builds on the idea of *al-ma'ād* (return).[360] Each exhibition in this sense is considered the manifestation of a *makān* that unveils the *spaces of being* that are being examined in the thesis, and which culminates in the final examination exhibition *Wujūd fi 'Ālam al-Mithāl (Being in a World of Images)*.

5.2 Space and Time

Our view of the world must go beyond material causality to understand ourselves as well as the cosmos, and if one applies a personal and intimate connection to the metaphysics of Ibn al-'Arabī, then we may see the mysteries behind truth and reality. Corbin is the most attentive Western thinker to explore Ibn al-'Arabī's metaphysics, and he saw in Martin Heidegger's *Being and Time* the possibilities to examine the intersection between Western thought and the Islamic concept of space and time.[361] In particular, Heidegger's notion of *Dasein* (being-there) proved to be useful for Corbin in describing being and existence as a mode of *presence*,[362] as he employs *presence* to explain that existence is not "an attempt to

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[358] The Arabic word *makān* is taken to mean *place/space of being* or space of being.

[359] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), III.275.

[360] Chittick, "Death and the World of Imagination – Ibn 'Arabi's Eschatology," 51. According to Chittick, 'voluntary return' (*al-rujū al-ikhtiyāri*), refers to the journey of seeking spiritual guidance.

[361] Tom Cheetham, *The World Turned Inside Out: Henry Corbin and Islamic Mysticism*, 2.

[362] Cheetham, 3.

reduce or explain one thing or appearance by another … [but as a] disclosure, the uncovering, of that which shows itself in the appearances."[363] The phenomenology of *presence* deals with the revelation of space and time; that by orientating ourselves, we are able to spatialise the world around us. For example the "four cardinal points, east and west, north and south, are not *things* encountered by this presence, but directions which express its sense, man's acclimatization to the world, his familiarity with it."[364] Corbin suggests that our mode of being is made manifest through experience or event in relation to our *nasab*, or relation of things in Islamic thought. Examining this in closer detail, he noted that at the centre of one's *Kaaba* or heart's axes, it is the vertical heavenly pole that provides our orientation, from where we are able to determine our *presence*, relative to the horizontal ground of the Earth. Thus, we can geographically and spiritually navigate a personhood with regards to what is in front and behind, above and below.[365]

If we consider Corbin's idea of *presence* as the locus of spatial orientation, then time is an ontological structure related to events.[366] Thus, space and time are fundamentally manifested when significant events are encountered and witnessed. Although Corbin was heavily influenced by this work of Heidegger's, he searched for an extension to the study of *Dasein*, which became possible in his discovery of Ibn al-'Arabī and Suhrawadi's works. Corbin found Heidegger's fundamental premise of *being-towards-death* ontologically limiting for a modern worldview. He argues there is something more expansive to the conditions set by the past, that we should explore what is beyond death and not follow such a finite concept of space and time that is presented in Heidegger's ontology. This study attempts to understand this conundrum by expositing Ibn al-'Arabī's idea of *wujūd*, in which spatial orientation is focused on *being-towards-eternal*,[367] a shift away from perceiving the world as linear and secular, towards a mystical conception of reality: such a conception of *presence* can help determine one's *makān* (place/space of being).[368]

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[363] Cheetham, 5.

[364] Corbin, *The Man of Light in Iranian Sufism*, 1.

[365] Corbin, 1.

[366] Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson (Oxford: Basil Blackwell, 1962), 41.

[367] Cheetham, *The World Turned Inside Out: Henry Corbin and Islamic Mysticism*, 10.

[368] Cheetham, 11.

5.3 *Makān*

In analysing Ibn al-'Arabī's notion of *makān,* the drawings for the study are makes present these ideas connected to *wujūd* by exhibiting them. Ibn al-'Arabī refers to a *makān* as a position or location that can be fixed upon, not voided (*khala*), but is able to be located in space and time.[369] To understand this, we can break down the Arabic meaning of the word *makān* itself. Chittick explains that the grammatical pattern of the word comes from *mafal*, and designates a 'name of place,' thus a location. The root of the word *makān* is *kawn*, a noun that can be translated as 'being,' a word that embraces all created things. So the word *makān* can be translated further to mean the *place/space of being*, and indicates a specific location in which a specific thing exists.[370] Hence, the use of the word *makān* registers that something has acquired a *place/space of being* in the visible world with a fixed location such as our present world, or *dunyā.*

For Ibn al-'Arabī, space and time is ruled by *kawn wa fasād*, or 'generation and corruption,' an expression that is applied philosophically to everything that can have a place. However, God is untouched by space and time – this is what is meant by words like *qadim* and *sarmadi*, both of which mean 'eternal' or 'outside of time' or 'beyond time.' In contrast to 'eternal,' which is an attribute of God, the *makān*, or temporal (*zamārfi*), is the changing states that occur with created things.[371]

As discussed in *Chapter Four* (Section 4.2.2), the model for creation is understood as a sphere or circle in which the creator God is located at the centre-point, while the world of existence is located at the circumference. Spatially, *makān* is the state in which one imagines that we are located at a point on the circumference of a sphere, and a projecting line drawn from the centre-point to where we are located is the measure of the distance of our orientation, and our proximity to the divine. A possible world therefore exists between the centre and a circumference in which the centre comes first, and the circumference last. This is a way to understand the analogy that, in the end, there is always a return to the divine, and a projecting line from a centre-point to the circumference is a reminder of this.[372] In the

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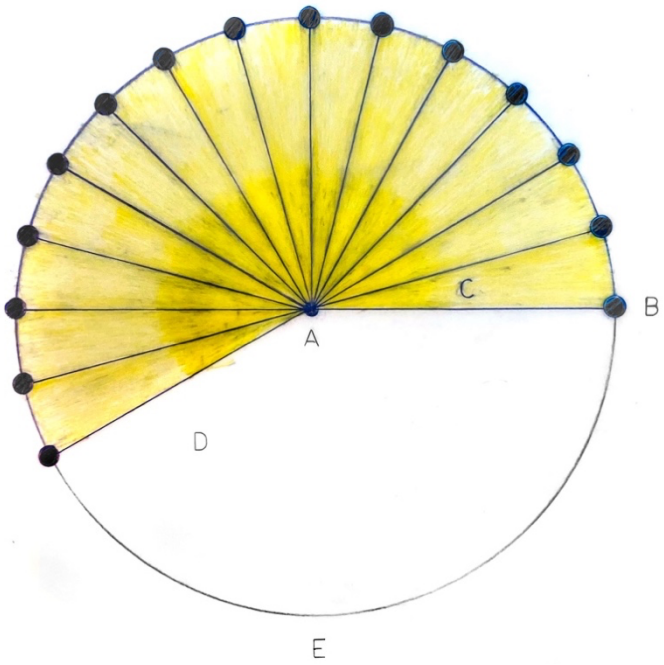
[369] Chittick, "Time, Space, and the Objectivity of Ethical Norms in the Teachings of Ibn al-'Arabī," 585.

[370] Chittick, 587. According to Chittick, in the Qur'ān, *kawn* (or being) plays an important role in the discussion of creation. When God desires to create something, "He says 'Be', so it comes to be (*qāla kun fa yakūn*). In other words, God gives *kawn* to the thing, and *kawn* is its specific being. Once the thing has *kawn*, the word *makān* can designate where the thing's being is found relative to the being of other things. The universe as a whole is often called simply *al-kawn*, that is, '*the being.*'"

[371] Chittick, 588–89.

[372] Ibn al-'Arabī, *Al-Futūhāt al-Makkīyah* (n.d.), III.275.

research, this also becomes an analogy for the creative practice in which the centre marks the *Kaaba* or *heart of being*, and each drawing is a point located on the circumference of the sphere that creates a world of images, and *in-turn* exposits a *makān* or a *place/space of being* (Figure 43).



KEY

A	*Kaaba* or *heart of being*
B	drawing – point
C	*khayāl*
D	*'ālam al-mithāl*
E	*makān*

Figure 43. Rafik Patel, *Diagram of Makān*, 2022, pencil on permatrace.

5.4 Witnessing the *Makān(s)*

A parallel trajectory to the archival study of Ibn al-Arabī's philosophy are experiments and exhibitions that constitute the creative practice of the research. The exhibitions were structured around the interrelation of my experiences as a member of the Muslim diaspora in the light of the 2019 Christchurch terrorist attack, which traumatised me and affirmed my perceptions that I am a subject of diasporic life. Other 'memories of trauma' also resurfaced as a result of the attack – growing up in the Tāmaki Makaurau Auckland suburbs of Grey Lynn and Ponsonby, diverse ethnic communities were subjected to overt racism.[373] My mosque in Vermont Street, Ponsonby, and the act of drawing became sanctuaries for healing – safe spaces of belonging. In *drawing-out* these moments as *tahqīq* in the exhibitions that accompanied the research, they intimately folded together to frame and articulate (figuratively and literally) my *presence*, and in turn create an authentic *makān*. Having Ibn al-'Arabī's

[373] Leckie, *Invisible: New Zealand's History of Excluding Kiwi-Indians*.

philosophy as a guiding principle for understanding different stages of an Islamic *world and being* allowed me to access a kinship with a legacy of ideas that has existed for nine centuries.

The exhibitions presented a memoriam to the 2019 Christchurch terrorist attack, a key event in my current development as a thinker and practitioner, towards an ontological turn. For diasporic people, any trauma brings up all other traumas, and a process of re-turning[374] to origins becomes an important way to try and alleviate the suffering. With this being said, I return 'over and over' to the origins of my diasporic conditions, with each experience there an attempt to recover with the thoughts of belonging. In this sense, I observe that we accrue our sources of origins with each trauma, whereby the diasporic is not only a spreading (or dispersal) of our origins, but also one of convergence. Thus each encounter with trauma or marginalisation is the building of a legacy (a consolidation) that alters the appearance of the *makān*.

5.4.1 *Silvering (slowly)*

The work titled *Samāwat al-Ardūn* (*Heavens and Earths*) was created and shown as part of the group exhibition *Silvering (slowly)*, held at Auckland University of Technology's St Paul St Gallery Three[375] in September 2019. This was a joint exhibition with AUT Spatial Design colleagues Dr Carl Douglas, Dr Sue Gallagher, Dr Emily O'Hara and Dr Nooroa Tapuni (see Appendix 5), and was the first opportunity I took to show and test new work in progress, exactly six months after the 2019 Christchurch attack. *Samāwat al-Ardūn* consists of three drawings that incorporate a mix of architectural drawing conventions. Drawn in pencil on permatrace/drafting film, they were installed on three walls of the gallery's rear room, connected by a string line acting as a horizon line, and held in place by surgical tape (Figure 44). The string-line technique was noted by reviewer Dr Andrew Douglas[376] as being analogous to the suturing of a wound. The first work was located on the left wall, a perspective drawing that is titled *Cosmogram II – al-Ālam* (Figure 37 and Figure 45, discussed in *Chapter Four*, Section 4.3); the second work was located on the centre wall, a section and plan drawing titled *Memorial to the Christchurch Attack* (Figure 26 and Figure 46, discussed in *Chapter Two*, Section 2.8); and the third work was located

[374] Karen Barad, "Diffracting Diffraction: Cutting Together-Apart," *Parallax* 20, no. 3 (July 3, 2014): 168–87.

[375] In 2020, Auckland University of Technology's St Paul St Gallery Three moved from WB Building on Wellesley Street to WS Building on St Paul Street.

[376] A public panel review of *Silvering* (*slowly*) was held on September 13, 2019. The invited reviewers were Dr Andrew Douglas (The University of Auckland), Kim Paton (Objectspace) and Dr Susan Hedges (AUT).

on the right wall, titled *Cosmogram III – Dunyā (work in progress)* (Figure 40 and Figure 46, discussed *in Chapter Four*, Section 4.4.2).

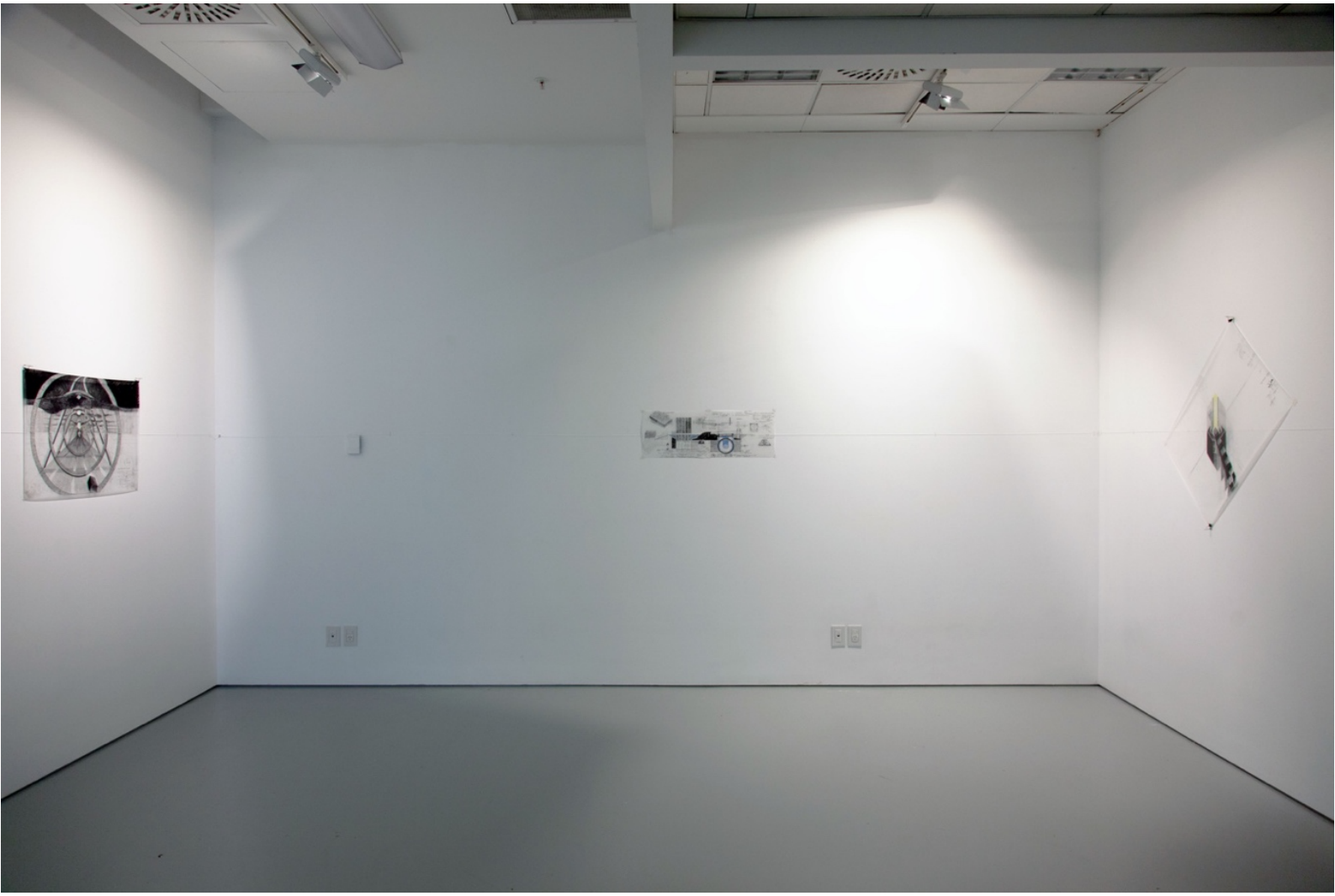


Figure 44. Rafik Patel, *Samāwat al-Ardūn (Heavens and Earths)*, 2019, in the exhibition *Silvering (slowly)*, 2019, St Paul St Gallery Three. Photograph: Mitchell McGrath.

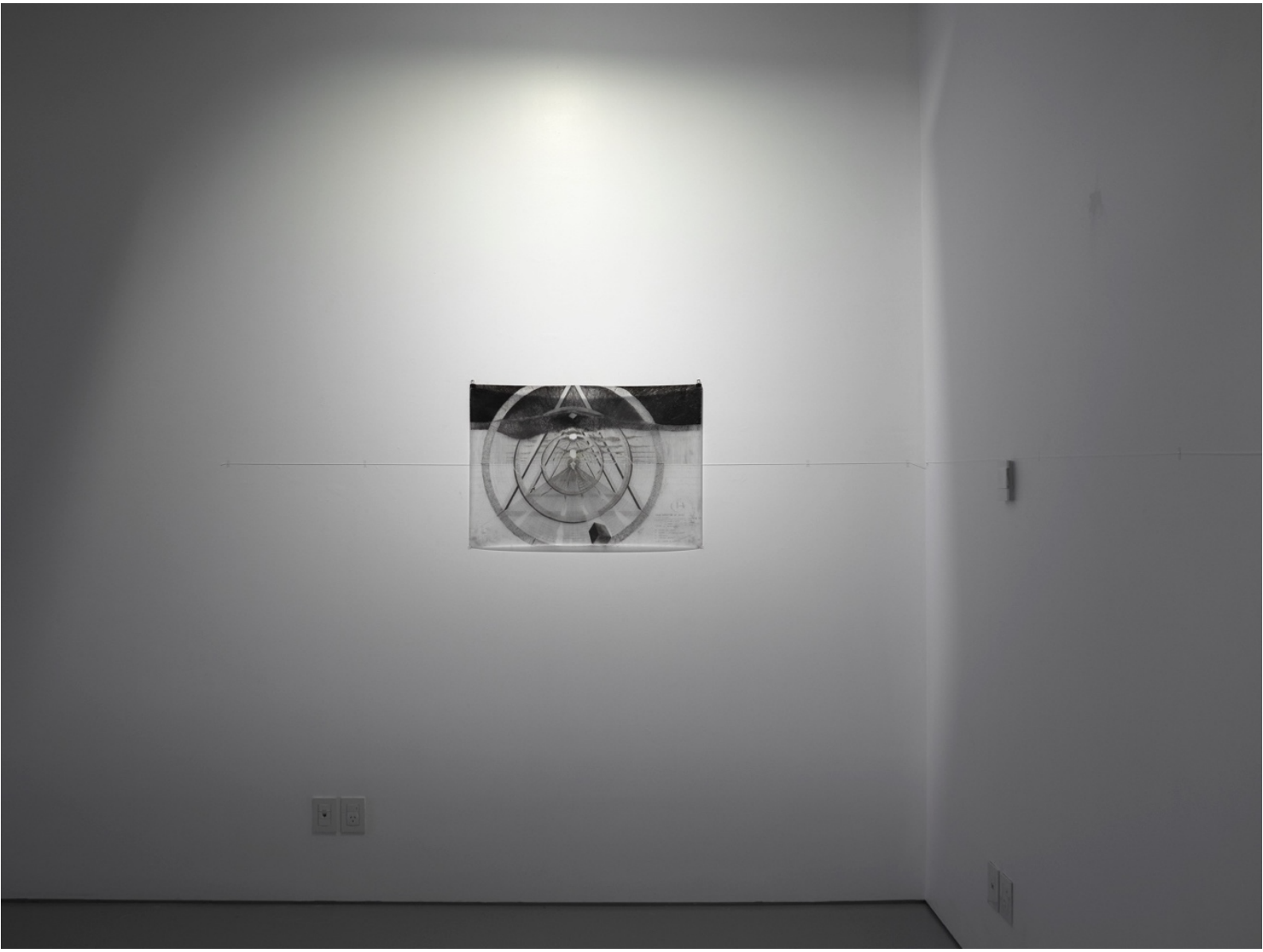


Figure 45. Rafik Patel, *Samāwat al-Ardūn (Heavens and Earths)*: *Cosmogram II – al-Ālam*, 2019, pencil on permatrace, in the exhibition *Silvering (slowly)*, 2019, St Paul St Gallery Three. Photograph: Samuel Hartnett.

Having the work displayed in a public space (an *exposition*) presented a vulnerability that I was not expecting. It was difficult to publicly open up my feelings about the attack, and present a first response to something so traumatic outside of my Muslim community.

Sue Gallagher, in response to the work, wrote:

> *Heavens and Earths* dwells in the shadowy recesses of the gallery. The luminous graphite lines emerge slowly from the darkness making visible the invisibility of sacred dwellings and details which offer us glimpses of your imaginary world-making …. The interplay of worlds within worlds that I can see in your cosmological drawings draw us from our everyday into a sphere of ancient knowledge of gods and love.[377]

The exhibition was not only helpful for a critique of the drawings, but it allowed me to see the importance of installing the work in space, and how the space of the gallery needs to be designed to hold or locate the work.

[377] Carl Douglas et al., "Silvering (slowly). Augmentation, Age, and Mattering," *IDEA Journal* 17, no 1, 2020, 198–99, https://doi.org/10.37113/ij.v17i01.384.

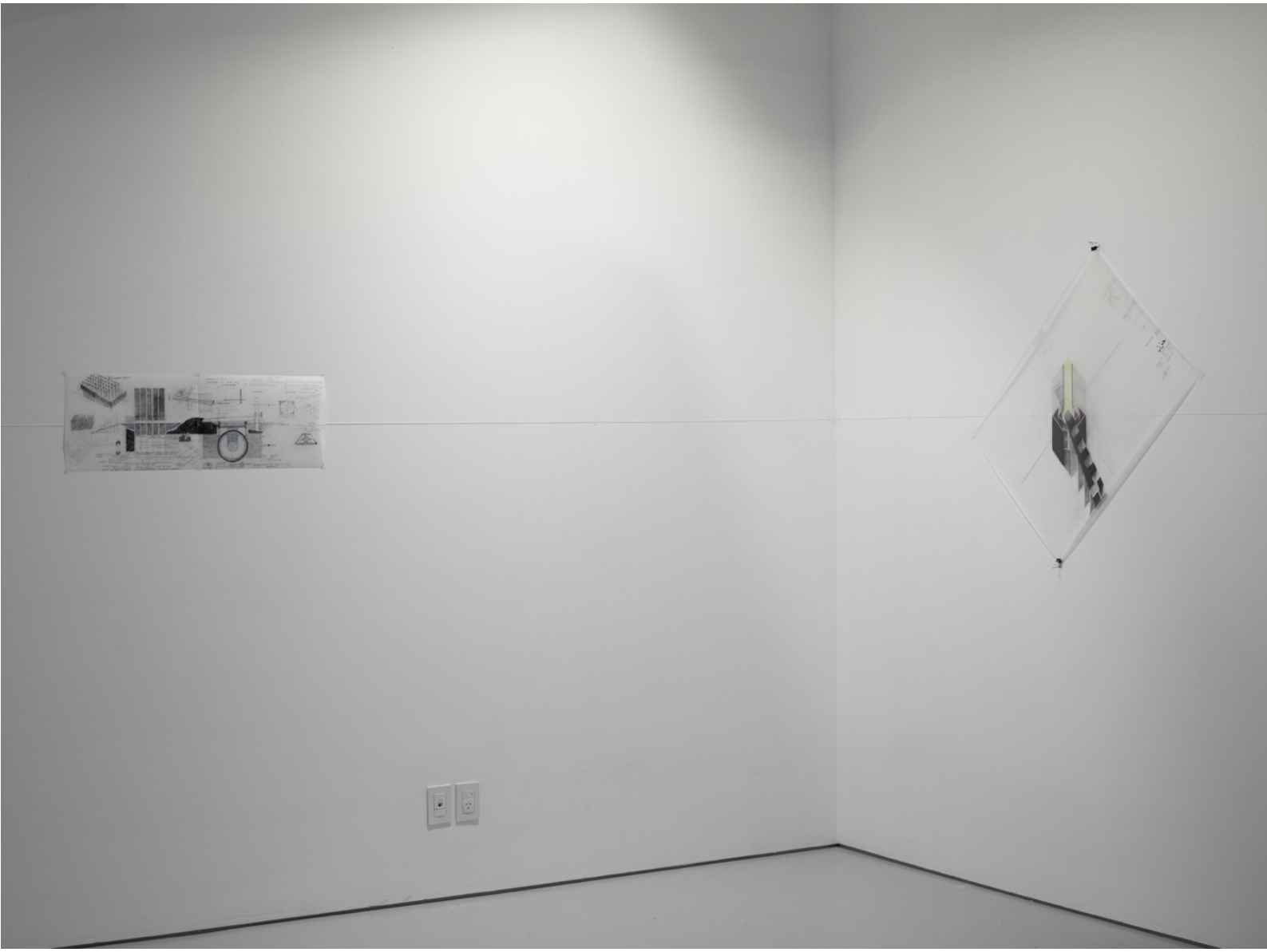


Figure 46. Rafik Patel, *Samāwat al-Ardūn (Heavens and Earths)*: *Memorial to the Christchurch Attack*, 2019, pencil on permatrace, and *Cosmogram III – Dunyā (work in progress)*, 2019, pencil on permatrace, in the exhibition *Silvering (slowly)*, 2019, St Paul St Gallery Three. Photograph: Samuel Hartnett.

5.4.2 *In Memoriam: A Spatial Exposition of Wujūd*

In a solo exhibition titled *In Memoriam: A Spatial Exposition of Wujūd*, held at Auckland University of Technology's St Paul St Gallery Two, March 2021 (Figure 47 and Appendix 6), I presented a series of works that was organised around an understanding of translation or inscription. Drawings were mounted on the walls of the gallery and installed in rotating devices titled *Re-turning Stations* that took Ibn al-'Arabī's philosophy of *wujūd* (being and existence) and connected it to the event of 'memoriam.' The exhibition drew on memories of the of the 2019 Christchurch terrorist attack and my own personal diasporic history. In this sense, filiation, as a personhood that connects one to an ancestry or kinship system, is shown to link and span across the event and archive – the archive being a mode of translation that orientates us to where we come from and the continuation of our connections to ancestry through the act of remembering.[378]

The exhibition balanced the need for showing a series of cosmogram drawings that work as descriptive diagrams (or descriptive geometry) for the illustration of a worldview with the expression of sorrow and trauma. I saw in the viewers an enthusiasm, that on a deeply personal level they were connected to the work and its aesthetic expression. Tongan academic Hūfanga 'Okusitino Māhina found the drawings compelling, in the sense that they were ontologically translating across cultures, offering some kind of "cross-cultural affiliation to a cosmological wonder."[379] In this sense the drawings locate a similar sensibility to other Indigenous cultural positioning of being and belonging. Therefore, it is worth noting that there appears to be cross-cultural translation happening in my work, which I look forward to exploring in future projects.[380]

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[378] Hirsch, *Family Frames: Photography, Narrative, and Postmemory*.

[379] A comment made by Dr Maria O'Connor, who was present at the discussion.

[380] I refer here to the current research by the Vā Moana Research Cluster, which I am part of, to look at the Moana notion of vā and wā; see the Vā Moana Talanoa inteviews https://www.vamoana.org/talanoa.

Figure 47. Rafik Patel, *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

The question of the human was raised in the public-panel review.[381] It came up specifically because the origins of Islamic faith did not (and still don't) produce anthropocentric or anthropomorphic images to represent the divine or God. The drawings I made follow an Islamic aniconic (non-figurative)[382] model that relies on symbolic language of the universe with the use of geometry and patterns, and therefore continues to refuse a figurative depiction of the human image. However, it might be argued that I myself am bringing the anthropos to the project in that my drawings bring into being the human (my being) through the act of drawing and its reflective self-disclosure, and the installation was aligned according to a horizon line, set in place using my eyeline. The promotion of a haptic interaction between the human body and the *Re-turning Stations* (rotating devices) also sets up a possible anthropological encounter. While I did receive some questions on how the work sits within the Western institutional

[381] In conjunction with Vā Moana Research Cluster, a public panel review of *In Memoriam: A Spatial Exhibition of Wujūd* was held at St Paul St Gallery Two at the opening on March 11, 2021. Invited reviewers were Lynda Simmons (The University of Auckland), Chris Barton (The University of Auckland) and Nooroa Tapuni (AUT).

[382] Marks, *Enfoldment and Infinity: An Islamic Genealogy of New Media Art*, 49.

framework for these type of events, there was enough encouragement for me to focus the work from an Islamic point of view without having to justify it within a Western critical-theory context.[383] In response to the exhibition, my supervisors indicated that although each drawing was powerful, the final exhibition for this study would need more 'affect' so that the audience might be moved.

Figure 48. Rafik Patel, *Re-turning Stations*, 2021, permatrace drawings in steel rotating devices, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

[383] Jan McArthur, "Critical Theory in a Decolonial Age," *Educational Philosophy and Theory*, 2021, 1–12, https://doi.org/10.1080/00131857.2021.1934670.

Figure 49. Rafik Patel, *Re-turning Stations*, 2021, permatrace drawings in steel rotating devices, in the exhibition *In Memoriam: A Spatial Exposition of Wujūd*, 2021, St Paul St Gallery Two. Photograph: Karen Reis.

5.4.3 *A Place to Stand: Contemporary Indian Art in Aotearoa*

Figure 50. Photograph of the entrance to *A Place to Stand: Contemporary Indian Art in Aotearoa*, 2022, Te Taunga Community Hub, Auckland War Memorial Museum Tāmaki Paenga Hira. Photograph: Richard Ng, reproduced with permission.

The exhibition titled *A Place to Stand: Contemporary Indian Art in Aotearoa* opened at Auckland War Memorial Museum Tāmaki Paenga Hira in May 2022, and was the catalyst for starting a conversation between the Indian community and the Museum.[384] Myself and several other Indian artists formed an artist's collective called Kshetra,[385] and we were invited to transform the Te Taunga Community Hub by exhibiting works from our creative practice (see Appendix 7). The artists were Shruti Yatri (painter), Mandrika Rupa (filmmaker), Jacob Rajan (playwright and actor), Tiffany Singh (installation artist),

[384] *A Place to Stand* was held from May 13 to July 24, 2022.

[385] The Sanskrit word *Kshetra* is taken to mean sacred ground or hallowed ground.

Sarah Dutt (painter) and Mandy Rupa-Reid (dancer). With the collective having links to a vast Indian diaspora, the exhibition showcased the diversity of Indian rituals, spirituality, religion, and languages. The artworks communicated each artist's individual ideas and professional practice, much of which is born out of their own experiences and creative interests while domiciled in Aotearoa New Zealand. I exhibited the work *Cosmogram* (a re-working of *Cosmogram II – al-Ālam*), in which the process of screen-printing was used to create a large eight-piece tiled print.

Figure 51. Rafik Patel, *Cosmogram*, 2022, screen print on wasli paper, in the exhibition *A Place to Stand: Contemporary Indian Art in Aotearoa*, 2022, Te Taunga Community Hub, Auckland War Memorial Museum Tāmaki Paenga Hira. Photograph: Richard Ng, reproduced with permission.

Figure 52. Kshetra, *A Place to Stand: Contemporary Indian Art in Aotearoa*, 2022, Te Taunga Community Hub, Auckland War Memorial Museum Tāmaki Paenga Hira. Photograph: Richard Ng, reproduced with permission.

The Museum has acknowledged that this is the first time it has exhibited contemporary Indian art, and the exhibition is the first of its kind in New Zealand.[386] This marks an important moment in acknowledging that a significant history of art and culture associated with the Indian diaspora exists within New Zealand. Collaborating with the group of artists was a wonderful experience; I would say that our collective work is an exposition of Indian diasporic experiences that have opened up a space for the community and its culture to be more visible and recognised. The opening ceremony was very moving – the karakia and waiata provided me with an overwhelming feeling of being and belonging.[387]

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[386] Alex Robertson, "Indians Find a Space to Tell Their Story," *The New Zealand Herald*, May 16, 2022, https://www.pressreader.com/new-zealand/the-new-zealand-herald/20220516/281638193804664.

[387] The opening waiata was led by Ena Manuireva from the Auckland Museum; the opening karakia was performed by Otene Reweti, of Ngāti Whātua Ōrākei, and Kaumatua Toi Katipa of Tainui; a response on our behalf was given by Atutahi Chris Riki, of Ngāti Hauā and Ngāti Māhanga.

5.4.4 *Wujūd fi Ālam al-Mithāl*

The final result of the practice-led PhD study is an exhibition titled *Wujūd fi Ālam al-Mithāl*, translated as *Being in a World of Images*, held at Auckland University of Technology's St Paul St Gallery Two, in August 2022.[388] The exhibition theoretically connects with Ibn al-'Arabī's philosophy examined in the study, the 2019 Christchurch terrorist attack, and the general experiences of who I am as part of the Indian-Muslim diaspora in New Zealand. What has been created is an 'affective,' a shadow world as the manifestation of a *makān* to bring together the realities I have *witnessed* during this research (Figure 53).

Wujūd fi Ālam al-Mithāl excludes natural light; the gallery interior is intentionally made not visible from the outside, creating a threshold moment on entry through a darkened glass door. The space, a dark cosmos, conveys distance, and extension, voided by black walls at each end of the gallery. The first image (with a reflective poem to its side - see Appendix 8) encountered in the space (on the right wall) is *Memorial Park Cemetery* (Figure 14 and Figure 53). This intaglio print created from a photograph (the only one) depicting the burial site of the fifty-one *shuhada*, martyrs of the Christchurch attack, signals the context of the exhibition and provides an impression to hold in the heart while the rest of the work is viewed. The prints (drawings and poems) are carefully lit and evenly spaced along the gallery's rectilinear periphery, emphasising dispersal, separation, and joining. This creates an edge condition to traverse along to give a sense of dwelling between each mounted drawing that is a *makān* within a *makān* (sites within a site) – one is always in a mode of translation.

[388] *Wujūd fi Ālam al-Mithāl* was held from August 8 to August 13, 2022.

Figure 53. Rafik Patel, *Wujūd fi Ālam al-Mithāl*, 2022, St Paul St Gallery Two. Photograph: Samuel Hartnett.

In a move away from three separate *Re-turning Stations* (Figure 48 and Figure 49) that individually contain each permatrace drawing for the *three worlds of being* (*dunyā, barzakh and akhira*), as seen in the 2021 exhibition *In Memoriam: A Spatial Exhibition of Wujūd,* there are now only two*: Re-turning Station – Wujūd* and *Re-turning Station – Manāzil* (Figure 53 and Figure 56). *Re-turning Station – Wujūd* frames, layers and brings together the three permatrace drawings or *transparent worlds* to form one drawing (Figure 54); and *Re-turning Station – Manāzil* now holds the drawing *Cosmogram I – Manāzil* (Figure 32) but now printed using a laser-etching process (Figure 55 and Figure 58). *Cosmogram III – Dunyā* (Figure 40), *Cosmogram IV – Barzakh* (Figure 41) and *Cosmogram V – Akhira* (Figure 42) are shown separately as framed intaglio prints,

and installed along a vertical axis with *Akhira* at the top, *Barzakh* in the middle and *Dunyā* at the bottom, emphasising the ordering or position of the realms (Figure 57). The two *Re-turning Stations* are lit from above. As the illuminated drawings rotate, the transparency of the drawings is revealed (and concealed), and as Taussig suggests (discussed in *Chapter Two,* Section 2.8), a tilting of the cosmos happens. Positioned in the gallery to align with the centre of the framed *three worlds of being* cosmograms (Figure 56) and *Cosmogram VI – al-Ālam* (Figure 61),[389] which are placed on the end walls, the *Re-turning Stations* act as bridging devices that bind the space.

[389] *Cosmogram VI– al-Ālam* has been developed from *Cosmogram II – al-Ālam* (Figure 37) and *Cosmogram* (Figure 51); it has been reworked for the final exhibition and is now an inverse screen-print of the previous works. I have done this to emphasise the light of the *tajallī* coming from the spiritual world above, which creates the dark cosmos and shadow world of *dunyā*.

Figure 54. Rafik Patel, *Re-turning Station – Wujūd*, 2022, three worlds layered together, pencil on permatrace, in the exhibition *Wujūd fi Ālam al-Mithāl*, 2022, St Paul St Gallery Two. Photograph: Samuel Hartnett.

Figure 55. Rafik Patel, laser etching tests on acrylic, 2021. Photograph: Rafik Patel.

Figure 56. Rafik Patel, *Wujūd fi Ālam al-Mithāl*, 2022, St Paul St Gallery Two. Photograph: Samuel Hartnett.

Figure 57. Rafik Patel, *Wujūd fi Ālam al-Mithāl*, 2022, St Paul St Gallery Two. Photograph: Samuel Hartnett.

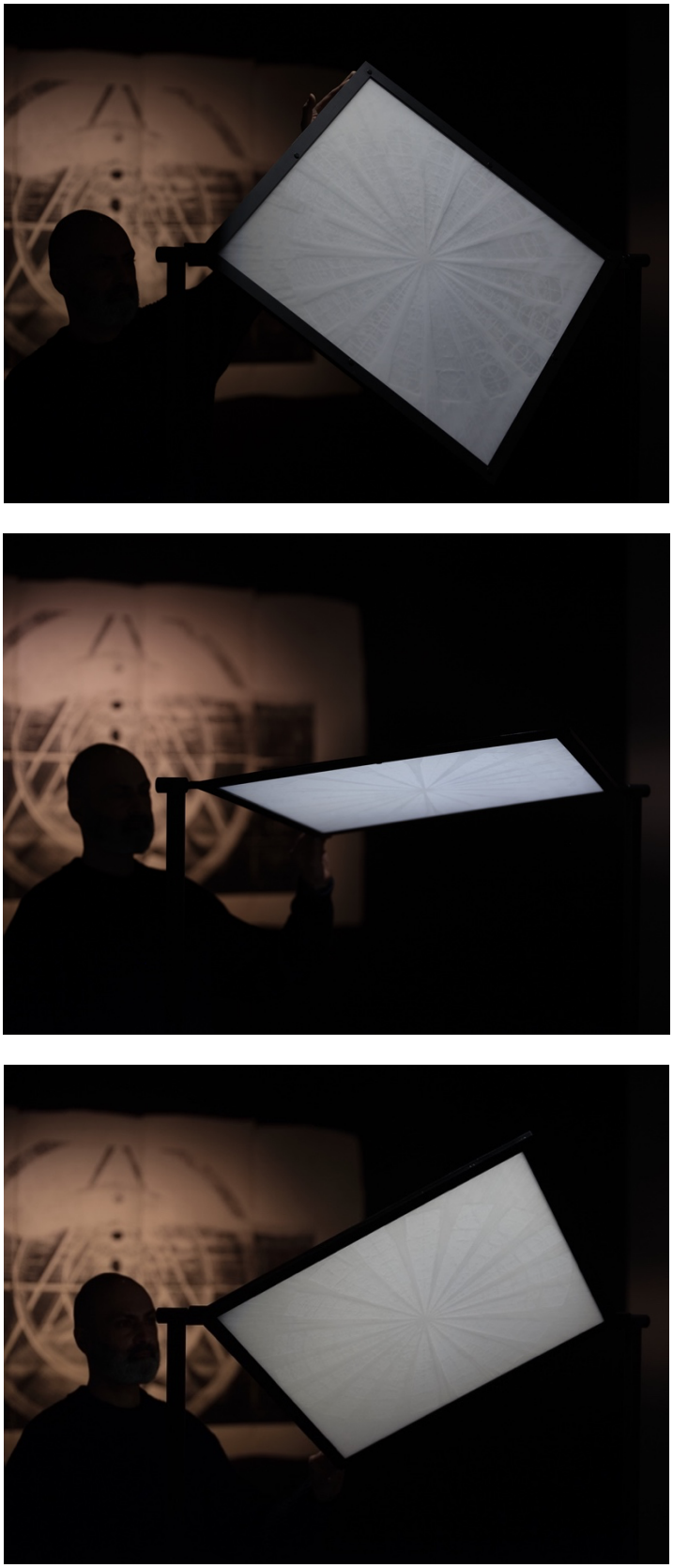

Figure 58. Rafik Patel, *Re-turning Station – Manāzil*, 2022, laser etching on acrylic being rotated and illuminated, in the exhibition *Wujūd fi Ālam al-Mithāl*, 2022, St Paul St Gallery Two. Photographs: Samuel Hartnett.

Personal reflections expressed in poems are discretely engraved on each base of the *Re-turning Stations* (Figure 59 and Figure 60). They demonstrate how something may be unveiled or revealed (or not) for different visitors – if one sees them (if illuminated), then one is expected to kneel and read them. If they are not noticed or seen, they still exist. The inscriptions aim to offer a tactile invitation to touch the words etched to the bases, as though one is touching braille; although unreadable from a distance, tracing over with fingertips helps with the reading and translation of their meanings.

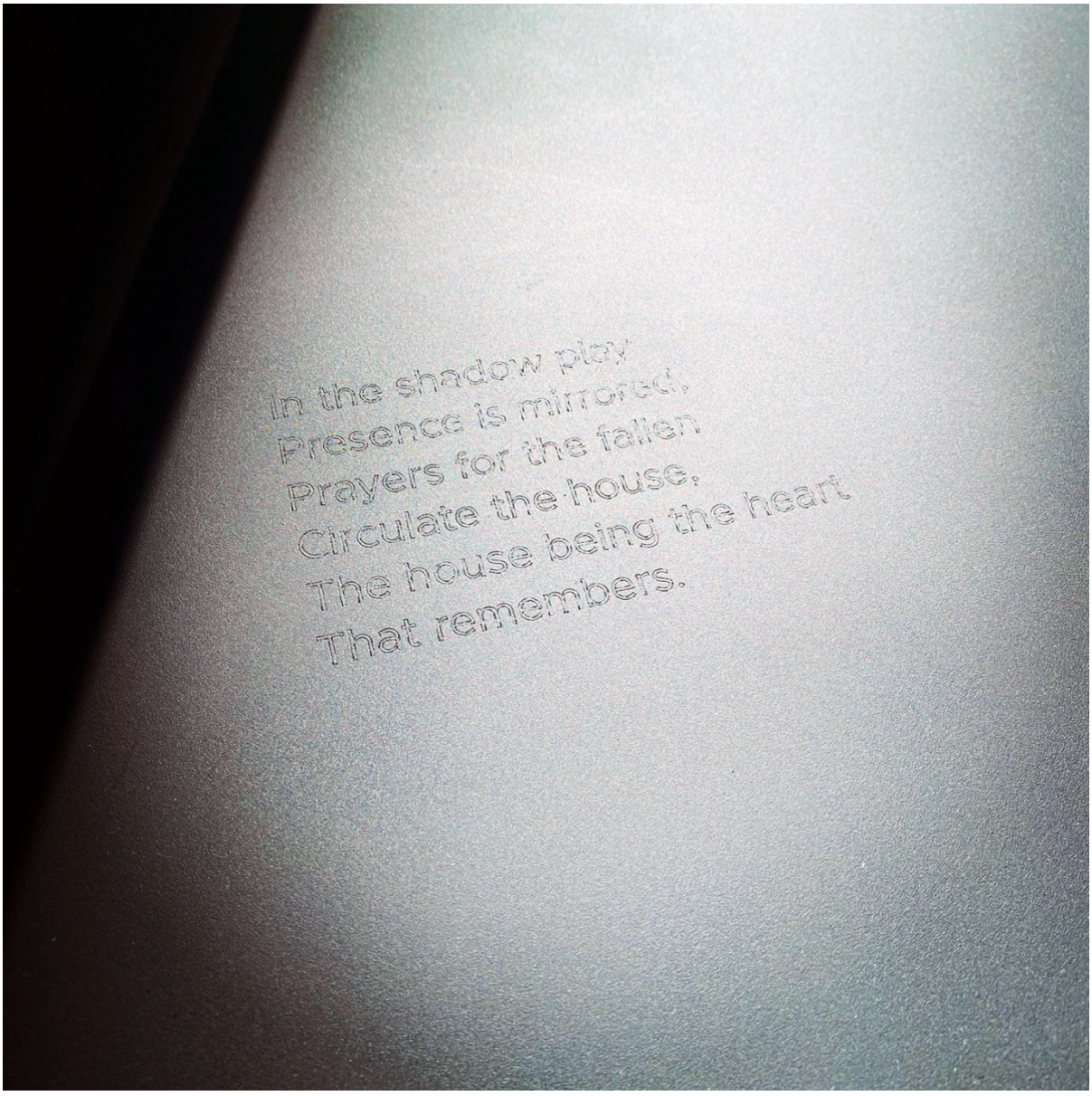

Figure 59. Rafik Patel, *Re-turning Station – Manāzil*, 2022, poem etched into the steel base, in the exhibition *Wujūd fi Ālam al-Mithāl*, 2022, St Paul St Gallery Two. Photograph: Rafik Patel.

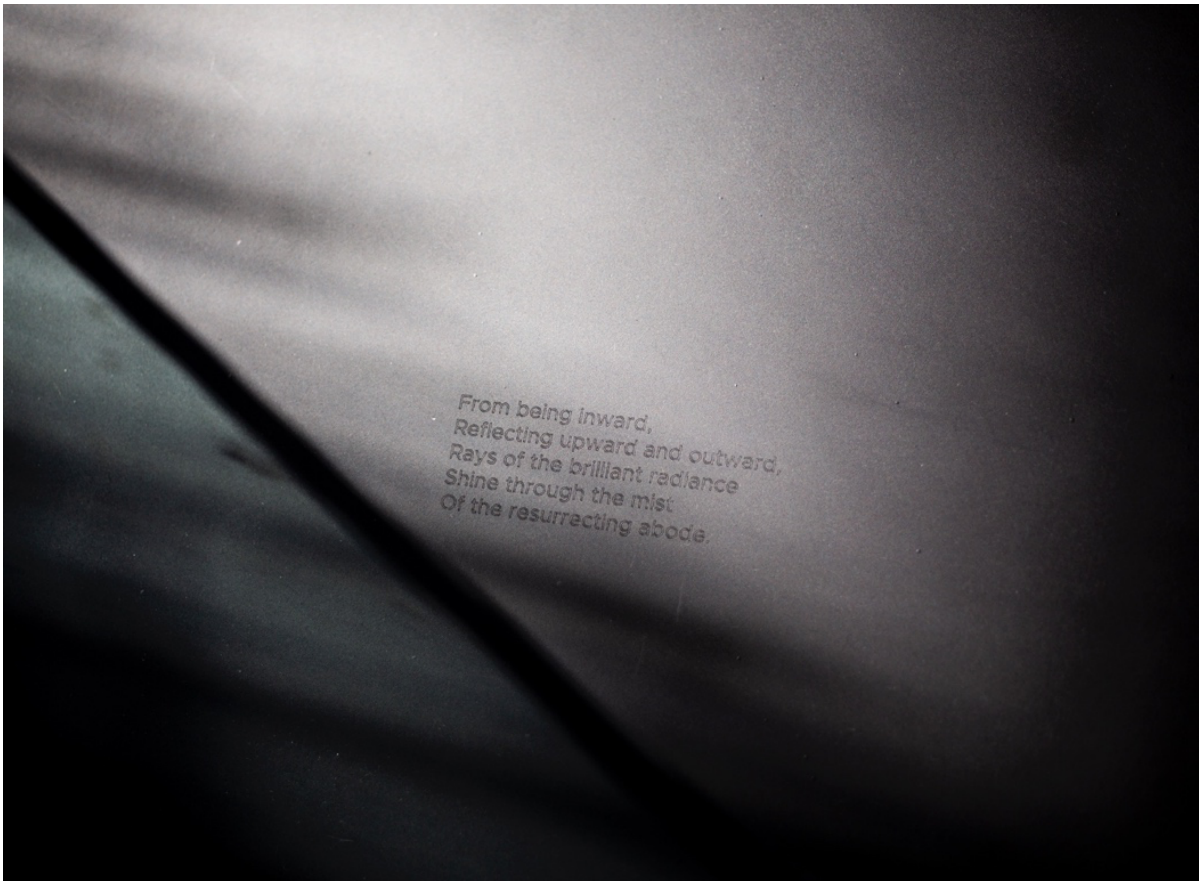

Figure 60. Rafik Patel, *Re-turning Station – Wujūd*, 2022, poem etched into the steel base, in the exhibition *Wujūd fi Ālam al-Mithāl*, 2022, St Paul St Gallery Two. Photograph: Rafik Patel.

Wujūd fi Ālam al-Mithāl invites visitors to dwell for a moment into the depth of their heart - into a cosmopoesis of the event, a site of bearing witness to grief and diaspora of Indian-Muslim worlding in Aotearoa.[390] The work delicately *bears witness* to a deep (unsayable and unseeable) well of disparate mourning that can never be papered over, only folded and refolded along each singular being's attempt for having a presence being here/in space and on the edges of Aotearoa and its multiple dispersals.

[390] Visitors commented that the exhibition was powerful and moving; some expressed that they were held in the space for quite some time and that the exhibition made them question notions being and belonging.

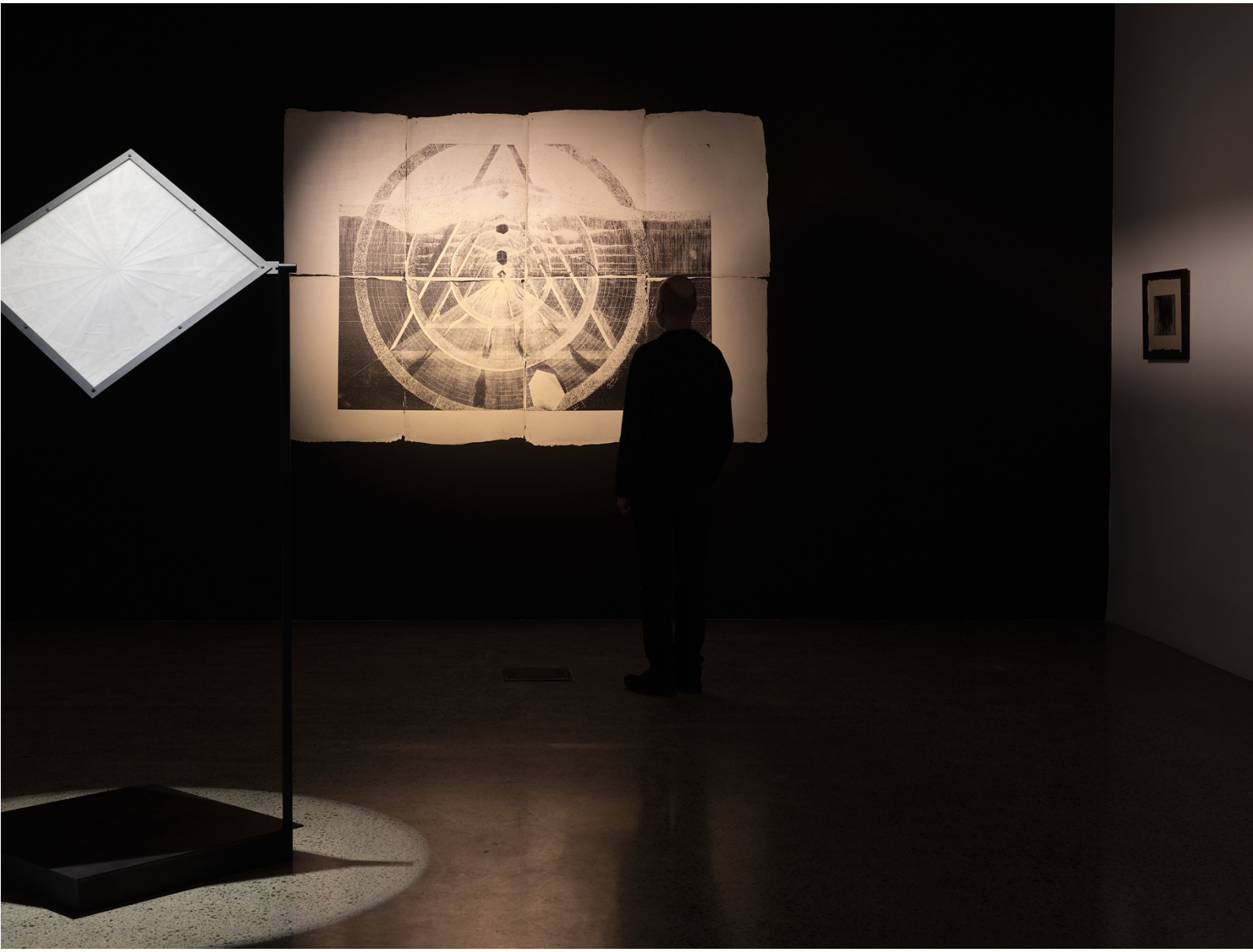

Figure 61. Rafik Patel, *Cosmogram VI – al-Ālam*, 2022, screen print on wasli paper, in the exhibition *Wujūd fi Ālam al-Mithāl*, 2022, St Paul St Gallery Two. Photograph: Samuel Hartnett.

5.5 Closing Point

This chapter has described the ways in which the practice-led research in the study has been tested and made public via four exhibitions. It demonstrates that the body of work has evolved with different mediums associated with drawing and printmaking, along with interpretations and examination of Ibn al-'Arabī's idea of *makān*. With each exhibition, the manifestation of space and time is created to reflect the returning or circling back to the tragedy of March 15, 2019. The exhibitions mark out places for

centring our heart and spiritual being, so that we can remember those whom we have lost, and connect to all who have been affected. As an end point to the study, the final exhibition embodies the totality of the research, and presents this author's *coming into being*. It signifies a moment of release, not as a closure, but as point for *re-turning*, for opening or unveiling the heart's centre.

Conclusion

Return and Reflections

This PhD study uses an autoethnographic methodology that positions the research through a process of experience, existence, and expression. The question of existence or belonging is thoughtfully contextualised through experiencing the event of the 2019 Christchurch terrorist attack, and how this has set in motion a cosmopoiesis expression (combinations and mirrors; veilings and unveilings) for articulating (in cosmogram drawings) a possible coming to be(ing) as a Muslim in Aotearoa New Zealand today. The ethnographic approach taken in the study is essential and necessary for situating and understanding my identity as an Indian-Muslim, and orientating and navigating a collective modern Islamic world. The study, therefore, offers an original contribution to invite the existence of others into a moment of alterity that appeals to the heart of what it is to be human, and opens up a phenomenology of *presencing*.

In the aftermath of the Christchurch attack, deep historical tremblings regarding diasporic existence or experience were stirred up. As such, the heart of this study has arrived out of a deeply rooted trajectory orbiting a violent history of racism in New Zealand. In the study, my auto-self-expression (exegesis and practice) genuinely and sensitively extends out to reach anyone nearing a sense of belonging in New Zealand. The genuine heart of the work is also an offering as an expression of collective memoriam (or grieving), and connection with Islam and Muslim life in New Zealand. The unique philosophy of Ibn al-'Arabī provides a spatial framework for bearing witness to contemporary reality in experiencing the terror of the attack, and for expositing an Islamic worldview that embraces three *modalities* or three *worlds of being* as *dunyā* (the corporeal/present shadow world), *barzakh* (the intermediate imaginal world) and *akhira* (the spiritual afterworld). The study, therefore, provides the cosmopoiesis that allows one to come face to face with the image of trauma and mourning. In return, and articulated in the work, a view is given that uncovers the legacy of diasporic life in which 'anchor points,' like the Christchurch attack, and reported violence carried out by racist and xenophobic people, reveal the day-to-day experiences of diasporic people. During the study, I have become acutely aware of the polarities and paradoxes in the perception of what exists in this world and what comes next – in a sense, a moment of enlightenment or illumination has occurred. Unveiled through the gift of imagination (revelation), trauma and mourning have become life-affirming, and working outwards from here has resulted in the opening of a nuanced understanding of the nature of *wujūd* (being and existence).

With my visits to Ōtautahi Christchurch and with my heart at the centre, autoethnographic modes of discovery and expression have folded into the creative practice that connects, relates and frames suspended moments of *tahqīq* (witnessing and attestation) so that I (and we) can repeatedly return in order to remember and live on. In this way, the creative practice becomes an archival turning that renders ontological turns and is distinct from a passive archive. Therefore, this archive is always open to ongoing work, mourning and interpretation. The drawings in the study move beyond the limits of representation and operate as ethnographic material in the sense that they bear witness and attest to events in space and time, offering a new body of spatiotemporal drawing knowledge within the context of diasporic roots and the paradigm of migrancy today. As images or evidence, they trace an outline of a new cosmological mapping of *'ālam al-mithāl* (a world of images) that produces a *makān* (place/space of being), which is experienced particularly in the final exhibition. The drawings are also *makans* in themselves – operating as aniconic images, they call for viewers not just to gaze at the image itself, but also to look beyond the surface – beyond the material to the immaterial.

Following a legacy of spatiotemporal drawing, wherein geometry, philosophy and architecture find common ground, I have discovered that cosmogram drawings offer a way to analyse and depict the *makan*, providing a way to ground my experience and reality. At their core, I have discovered that my drawings are made up of love and loss, presence and absence, and life and death. And through the phenomenon of drawing as witnessing and attestation, it has become the mechanism that connects the past, present, and future. My analysis has revealed that drawing serves to diagram a language, culture, memory, and emotions and is a reflection of our *intermediate being*. This has been proven as a way for me, as the mark-maker, to dwell in what is considered a cosmos that incorporates both the event and the divine. I can therefore conclude that drawing has become a way to circumambulate and get closer to the *heart of my being* – that my most *authentic being* is located in my ***Kaaba***, which can be found in the act of drawing. In knowing how to be, I can connect in a meaningfully with others.

Circling Back

The written exegesis is an exposition of ideas and reflections, and should be read in parallel to the drawings that trace a palimpsest of layered memories, the markings of survival.

This study opens with positioning of who I am as a descendant of diasporic Indian-Muslim parents in *Chapter One*. I have drawn attention to how my family settled in New Zealand, discovering they were important figures within a community that established some of the first Islamic institutions, which gave

rise to Indian-Muslim culture in this country. I have also found that there has been a dark and repressed history of racial discrimination towards this community, which I have personally witnessed. However, despite this, the community is shown to have had the resilience to build a new home and to expand its art and culture in New Zealand.

After introducing in *Chapter One* my *nasab*, or filiation, as a person of Indian-Muslim descent, in *Chapter Two,* I have drawn attention to Ibn al-'Arabī's unique philosophy and his illuminations on *wujūd*, based on *tahqīq,* and the encounter with the moonlit 'Youth.' I have analysed and explained *tahqīq* as a process of actively seeking what is real, in asking, "What is an interior and an exterior in the process of realisation and reflection?" I have posited that my approach in the research is to operate a method of spatial exposition to demonstrate the practice of *tahqīq* as a mode of unveiling that *draws-out* one's inner knowledge, described as the *Kaaba*, or *heart of being*, that we all possess. The Christchurch massacre has displaced lives, but has also grounded the survivors and those living to bear witness and attest to the resulting trauma, by turning towards the divine, and to the hearts of the Muslim community in New Zealand. As a witness to the memory of the terrorist attack, I have opened up with a written account (and photographic documentation) of my own experiences in the aftermath. In this sense, the autoethnographic method used here has enabled me to mirror my own reflections and has allowed me to face the residual terror by remaking and reinterpreting these memories. As an extension of this, following Kurasawa and Taussig, I have explained that drawing is an autoethnographic process to document one's experience. It is a personal pilgrimage and a process of peacemaking that frames who I am in the world by making the invisible visible, allowing a continual return so that I (and we) will always remember and never forget.

Chapter Three has unfolded Ibn al-'Arabī's notion of *khayāl*, or imagination, which is necessary for understanding existence as *'ālam al-mithāl* (a world of the images), and finding that *kashf* (unveiling or self-disclosure) is dependent on the act of *tahqīq*. In this way, drawing has been considered as mode of *tahqīq*, whereby imagination is considered as *barzakh* – the space between being and nonexistence, light and darkness, consciousness and unawareness. Light is considered metaphysical and symbolic, providing the basis for a reconfigured science and a philosophy for creative practice. It has been proposed that the act of drawing is a method of creating light out of the darkness of the medium – a moment of simultaneous existence, a construction, and a spatiotemporal space of darkened illumination.

In *Chapter Four,* I have focused on the specifics of Ibn al-'Arabī's metaphysics of *wujūd*, particularly on the Islamic modal differences of being, and the expressive possibilities of showing the locus of my cosmopoiesis in relation to the Christchurch attack. I have drawn attention to the fundamentals of these modalities or *worlds of being* as *dunyā*, *barzakh* and *akhira*. Working with these three different modalities/worlds, the study has exposited Ibn al-'Arabī's metaphysical reading of light, darkness and shadow. I have presented and described cosmogram drawings that reveal the interrelationship and the differences between these *three worlds of being*. This has been a significant method to *draw-out* a worldview that joins Ibn al-'Arabī's philosophy and the Qur'ān with that which is apposite or supportive to a creative practice of light-shadow-writing (print, drawing, etching, installation), for finding my being, and *drawing-out* trauma – one that is connected to a spatial sensibility of circumambulation, descension and ascension.

Through *Chapter One* to *Chapter Four*, I have drawn attention to how Ibn al-'Arabī's ontology has provided a roadmap for *drawing-out* a worldview and ethics of trauma. In *Chapter Five*, I have described how the drawings presented in this exegesis have made their way into several exhibitions. The drawings imply that the three stages – experience, existence, and expression – are a mapping of *being in memoriam* or vice versa. Each exhibition has built on the previous and has been the development of a process of thinking and making, and in this sense the exhibitions have followed the strategy of the *return*. While bringing something new, they return to a prior outpouring of emotions and remembrance in creative works. Each exhibition has been an unveiling or self-disclosure, giving vision to what matters in both my material world and my spiritual world. As a spatial exposition, I have showcased an Islamic notion of time and space (*zamān wa makān*), and I have described each exhibition as the formation of a *makān* or *place/space of being* that has brought forth my witnessing and attestation as a diasporic person.

Future Orientations

The events that occurred in Christchurch have impacted my role as a researcher. The period of this study is a coming of age for me, particularly as a New Zealand Indian-Muslim, and it will have an impact on the trajectory of the research that will follow. Therefore, moving forward, my work will continue to respond to what is relevant to the human condition, my community, and its cultural and political space. In recent times, decolonisation has impacted the way research can be oriented, indigenous principles and rights are now becoming widely acknowledged. There is also space for Islamic knowledge to be explored further, especially within the field of practice-led research. Ibn al-'Arabī' has left behind a considerable body of work and scholarship, too vast to cover in this study, and a large amount is yet to be fully translated into English. Although I have explored some core concepts of Ibn

al-'Arabī's philosophy (*tahqīq*, *khayāl*, *wujūd,* and *makān*), there is still a wealth of knowledge to immerse oneself in that needs analysis (by myself and others), and further creative-practice research to explore more deeply.

I look forward to researching into how an Islamic ontology of space can be read against a Pacific ontology of space and time, both in metaphysics and artistic expression. The possibility of establishing a creative dialogue between Islamic philosophy and Pacific thought has a bright future. This study has made me aware that more support in this field of research is needed. There is growing expertise in Islamic thought, but what needs to be added is a research platform that can support and develop research in this part of the world. Establishing a research lab for Islamic and East-Asian research in the Pacific would allow new questions to be raised and explored. It would open a space for participation and the exchange of ideas. I plan to collaborate with others to build an inclusive space that brings together multiple networks and communities.

This study has provided a springboard from which to develop ongoing scholarship. It has enabled me to return to a creative practice in drawing. Learning intaglio etching and screen-printing processes have added a new dimension to my practice-based research. Exhibiting my work in an art gallery environment has been rewarding and a new experience. Collaborating with colleagues in the exhibition *Silvering (slowly)*, and exhibiting with the newly formed Indian artists collective Kshetra in *A Place to Stand* were rich experiences. I envision more shows being activated with these (and other) inspiring creatives. I also intend to exhibit my work in a community setting, outside of an academic and gallery context; exhibiting the creative work from this study in Christchurch would mean a lot.

Due to the Covid-19 pandemic, I could not conduct research abroad, which impacted on the trajectory of this study. I was not able to have the experience of performing the Hajj pilgrimage in Mecca – not being able to perform the *tawāf* (circumambulation) of the *Kaaba* (black cube) was extremely disappointing; it would have provided an embodied knowledge to reflect on when analysing Ibn al-'Arabī''s work. I also missed out on attending the *Breath of Creation, Breath of Compassion* symposium held by the Ibn 'Arabi Society in Oxford in May, 2020. I was also unable to carry out research at The Muhyiddin Ibn Arabi Society Library in Oxford. However, I was able to conduct my research mainly from field studies, written text, and online lectures. Having now got a grasp of some complex ideas in Islamic thought, my practice-led research in the future will become even richer when I can layer it with experiences gained from these places, hopefully in the not-too-distant future.

My community has encountered a tragedy, and it is vital to acknowledge the deep and personal suffering experienced, the loss, and the anguish. After being forced to confront such a horrific event, the Muslim community and the wider New Zealand community have come together to form a stronger connection that will have impacting effects as we move forward. My heart will guide my future orientations to constantly return to what matters most to the diasporic community. I hope to build on the work done with the Muslim Community Reference Group for the Royal Commission, to continue in the space of critical dialogue and investigations that are happening on the ground with counter-terrorism in New Zealand. As this study ends, a new initiative has just begun. I recently accepted an invitation to become a member of the Aotearoa New Zealand Islamic Think Tank (ANZITT), an independent group of Muslim academics from all over the country, working together to share research, raise awareness of issues and support the community. This opportunity will broaden my experience and help orientate my future towards a continuation of *unveiling spaces of being*.

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Glossary

adhan	call to prayer
asfaar	journey
akhira	afterworld/hereafter
ʿālam al-mithāl	world of images
alif	first letter of the Arabic alphabet
Allah	God/Absolute/He
al-ʿālam	the cosmos
al-nūr al-mu-jarrad, al-nūr al mahd	self-subsistent immaterial or pure lights
al-aql al-awaal	first intellect
al-ardūn	seven layers of earth
al-ashyā	state of things
al-bātin	inward
al-bayt	people of the house
al-bayt al-maʿmūr	Frequented House
al-dyān	entities
al-haram	great mosque of Mecca
al-hay'a al-ghāsiq	dusky substances
al-hay'a al-zulmāniya	dark modes
al-hissiyya	sensory existence
al-kamil/al-kulli	universal man
al-khayāl al-mutlaq	unbound imagination
al-maʿād	return
al-Maqām al-ilāhi	the Divine Station
al-mujrimūn	sinners

al-nafs, al-lulliyya	speaking cloud/universal soul
al-nash'ah al-dunyawīyah	worldly state of *being*
al-nash'ah al-ukhrawīyah	otherworldly state of *being*
al-nūr al-ārid	accidental lights
al-rūhāniyya	spiritual existence
al-rujif al-idtirāri	compulsory return
al-samāwāt	seven heavens/skies
al-sakīna	speaking cloud
al-qutb	vertical pillar
amad	pillars
amund	a mighty column
ayn al-basīrah	spiritual eyesight
azhara min nurihi nuran	God's distinct light that created Muhammed
bā	second letter of the Arabic alphabet
barzakh	the intermediate/in-between world
dhakira al-maadi	the past world of memories
dhāt	essence, quiddity
dhikr	remembrance
duhiyat	spreading out
eidul fitr salaat	community prayer marking the end of Ramadan
fahwānīyah	face to face (God) in the realm of the imaginal
Fusūs Al-Hikam	*Bezels of Wisdom*
Futūhāt al-Makkīyah	*The Meccan Openings*
hadith	report
Hajj	pilgrimage to Mecca
haqiqa	truth/reality

hijab al-'azama	veil of the Majesty
hijrah	migration
hikmat al-ishrāq	the science of lights
hubb	love
imam	priest
insān	human heart
ishrāq	illumination
jadhba	attraction
Jahannam	Hell
janamaz	prayer mat
Jannah	Heaven
Jum'ah salāt	Friday congregational prayer
Kaaba, Ka'ba	cube (first primordial house in Islam) or heart (of being)
kashf	unveiling
kashf al-makān	unveiling spaces of being
kawn	being (noun)
kawn wa fasād	generation and corruption
khala	void
khayāl	imagination
kiswa	*Kaaba's* black silk and gold covering
ma'ārif	knowledge
mafal	name of place (location)
makān	place/space of being
mala	plenum
manāzil	spiritual abodes (plural of *manzil*)
manzil	spiritual abode

manāzil al-qamar	twenty-eight houses/dwellings of the moon
masjid	mosque (Islamic Centre)
mastūr	language
mā siwaā Allāh	everything other than God
mi'raj	ascension
nasab	filiation/relation
nūr	light
nur Muhammed	light of Muhammed
qadim	eternal/ or outside of time /or beyond time
qalb	turning (heart)
qaws al-'nuzūl	arc of descension
qaws al rujū	arc of ascension
quibla	direction of the *Kaaba* in Mecca
sabil	will of God
safar al-qalb	heart's journey
sajada,sujda	prostration
salāt, salaat, namaz	prayer
samadi	eternal/ or outside of time/ or beyond time
saum	fasting during the month of Ramadan
shahada	testimony of faith
shuhada	martyrs
sulūk	progression to God
tahqīq	witnessing and attestation
tajallī	radiant brilliance
taqlīb	turning
tawāf	ritual of circling the *Kaaba*

uqūl	shackles
uswāt	peace-making
wasaṭ	middle community
wasli	hand-made paper
wudu	cleansing ritual
wujūd	being and existence
wujūd fi ʿālam al-mithālālam al-mithāl	being in a world of images
zāhir	outwardly
zakat	charitable donation
zamān wa makān	time and space
zamārfi	temporal
zamin	time
zill	shadow-play
zuja	crystal glass

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Appendix 4: Sketchbook (selected pages).

Appendix 5: *Silvering (slowly)* exhibition documentation.[392]

Appendix 6: *Vā Moana Kai Kōrero – In Memoriam: A Spatial Exhibition of Wujūd* exhibition documentation.

Appendix 7: *A Place to Stand: Contemporary Indian Art in Aotearoa* exhibition catalogue.[393]

Appendix 8: *Wujūd fi Ālam al-Mithāl* exhibition poems.

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[391] *Report of the Royal Commission of Inquiry into the terrorist attack on Christchurch masjidain on 15 March 2019*, vol. 1: parts 1-3, (2020): 3. https://christchurchattack.royalcommission.nz/assets/Report-Volumes-and-Parts/Ko-to-tatou-kainga-tenei-Volume-1-v2.pdf.

[392] The exhibition documentation for *Silvering (slowly)* was designed by Dr Carl Douglas.

[393] The exhibition catalogue for *A Place to Stand: Contemporary Indian Art in Aotearoa* was designed by Sarah Dutt and the Auckland War Memorial Museum Tāmaki Paenga Hira.

APPENDIX 1
List of the fifty-one *Shuhada*

Abdelfattah **Qasem**

Abdukadir **Elmi**

Ahmed Gamal Eldin Mohamed **Abdel Ghany**

Ali Mahmoud **Elmadani**

Dr Amjad Kasem **Hamid**

Ansi Karippakulam **Alibava**

Arif Mohamedali **Vohra**

Ashraf **Ali Razak**

Ashraf **El-Moursy Ragheb**

Atta Mohammad Ata **Elayyan**

Farhaj **Ahsan**

Ghulam **Hussain**

Haji Ashraf **Ali**

Haji Matiullah **Safi**

Haji Mohemmed Daoud **Nabi**

Hajji Maheboob Allahlakhar **Khokhar**

Hamza **Alhaj Mustafa**

Dr Haroon **Mahmood**

Husna **Ahmed**

Hussein Hazim **Al-Umari**

Hussein Mohamed Khalil **Moustafa**

Junaid Ismail

Kamel (Moh'd Kamal) Kamel **Darwish**

Karam **Bibi**

Khaled **Alhaj Mustafa**

Lilik Abdul **Hamid**

Linda Susan **Armstrong**

MD Mojammel **Hoq**

Mohamad **Moosid Mohamedhosen**

Mohammed lmran **Khan**

Mohammed Omar **Faruk**

Mohsen Mohammed **Al-Harbi**

Mounir **Soliman**

Mucaad Aden **Ibrahim**

Dr Muhammad Abdus **Samad**

Muhammad Haziq **Bin Mohd Tarmizi**

Muhammad Suhail **Shahid**

Muhammad Zeshan **Raza**

Musa Vali Suleman **Patel**

Naeem **Rashid**

Osama Adnan Youssef **Abukwaik**

Ozair **Kadir**

Ramiz Arifbhai **Vora**

Sayyad Ahmad **Milne**

Sheikh Muse Nur **Awale**

Syed Areeb **Ahmed**

Syed Jahandad **Ali**

Talha **Naeem**

Tariq Rashid **Omar**

Zakaria **Bhuiya**

Zekeriya **Tuyan**

APPENDIX 2
Certificate of Appreciation from the Royal Commission of Inquiry into the Terrorist Attack on Christchurch Mosques on 15 March 2019

CERTIFICATE OF APPRECIATION

The Royal Commission of Inquiry into the Terrorist Attack on Christchurch Mosques on 15 March 2019 recognises

Rafik Patel

as a member of the Muslim Community Reference Group.
Jazāk Allāhu khayran for your work and valuable service.

William Young
Chair

ROYAL COMMISSION OF INQUIRY
INTO THE TERRORIST ATTACK
ON CHRISTCHURCH MOSQUES
ON 15 MARCH 2019

TE KŌMIHANA UIUI A TE WHAKAEKE
KAIWHAKATUMA I NGĀ WHARE
KŌRANA O ŌTAUTAHI I TE
15 O POUTŪ-TE-RANGI 2019

Jacqui Caine
Member

APPENDIX 3
Ponsonby Mosque Plans

Subject to ACC Bylaws & Dr P. Regs

Dept. of Works AUCKLAND CITY COUNCIL			
PLANS RECEIVED BY BLDG. INSP. – DATE			
DEPARTMENT	RECEIVED	FINISHED	SIG. APP.
TOWN PLAN			
PLMB. & DRG.		16-3-79	[illegible]
SEWER CON. SAN.		17-3-79	[illegible]
SEWER CON. S.W.		17-3-79	
SOIL CONTRIB. PIPING & WATERCOURSE			
UNDERPINNING		[illegible]	[illegible]
FIREPROOFING	18-5-79	18/5/79	[illegible]
EGRESS		[illegible]	[illegible]
APARTMENTS			
HEALTH			
STRUCT. CHECK		16-5-79	F. Will[illegible]
BLDG. INSP.	21-5-79		[illegible]

To comply with NZS 4121 (Handicapped Persons) Toilets & Access.

BLDG. ... Approved subject to all work being carried out in accordance with the City By-Laws and all relevant Acts and Regulations. Checking has been completed on these plans and they are now ready for issue of a Building permit.

[illegible] Building Inspector

DESIGN CERTIFICATE ACCEPTED

F. Williams

FOR DESIGN ENGINEER

Date 16-5-79

Notes: Approval of design and detailing of dome NOT INCLUDED in this structural approval. F Williams 16-5-79

Issued subject to the endorsements hereon [illegible] 21-5-79

17 Vermont St

ISLAMIC CENTRE - PONSONBY AUCKLAND

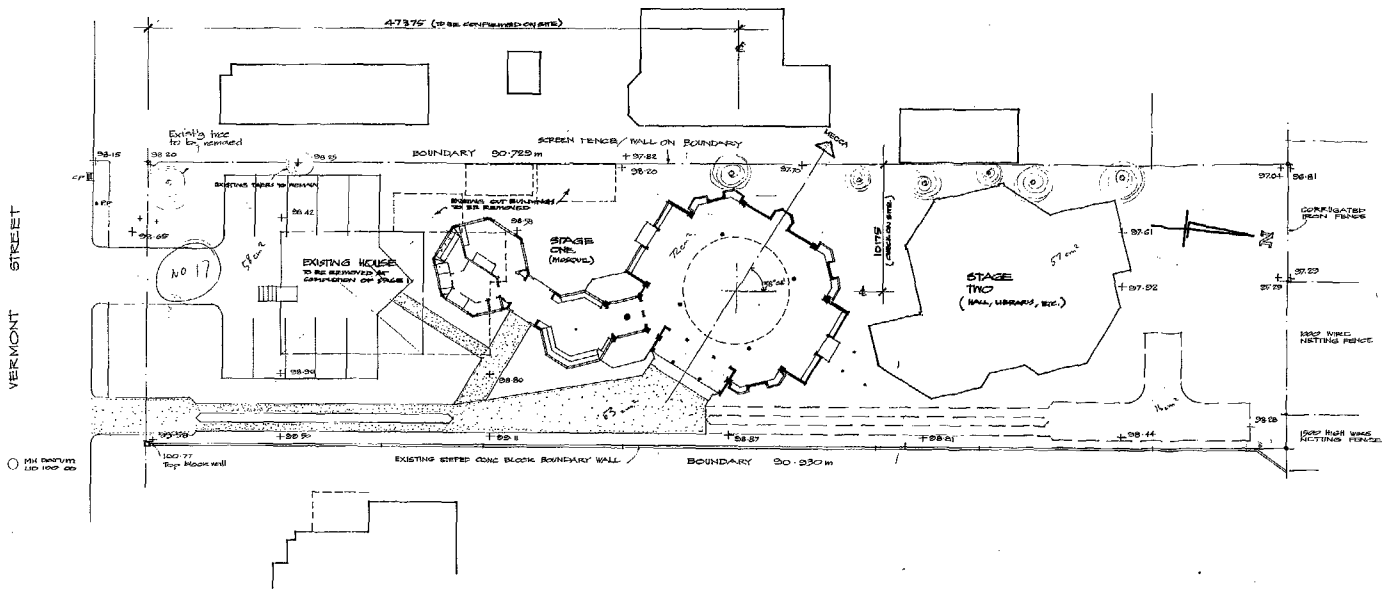
FOR

NEW ZEALAND MUSLIM ASSOCIATION INC.

BUILDING INSPECTORS OFFICE 1 MAR 1979 AUCKLAND CITY COUNCIL

INCHES 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

CENTIMETRES



SITE PLAN SHOWING EXISTING LEVELS

SCALE 1:200

LEGAL DESCRIPTION : LOT 7 ALLOTMENT 30 OF SECTION 8 OF SUBURBS OF AUCKLAND

LEGEND + EXISTING GROUND LEVEL

CITY OF AUCKLAND
District Scheme
Certified as complying with all Town Planning requirements as contained in by Order/Resolution dated 1/10/1979 under Section 72 of the Town & Country Planning Act 1977.
City Planner
Date 23/3/79

17 Vermont St

J.M. STIFFE HOOKER & ASSOCIATES
ARCHITECTS ENGINEERS

AUCKLAND
WHANGAREI
ROTORUA

ISLAMIC CENTRE - PONSONBY AUCKLAND
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.

SITE PLAN

STAGE 1

JOB No. A334

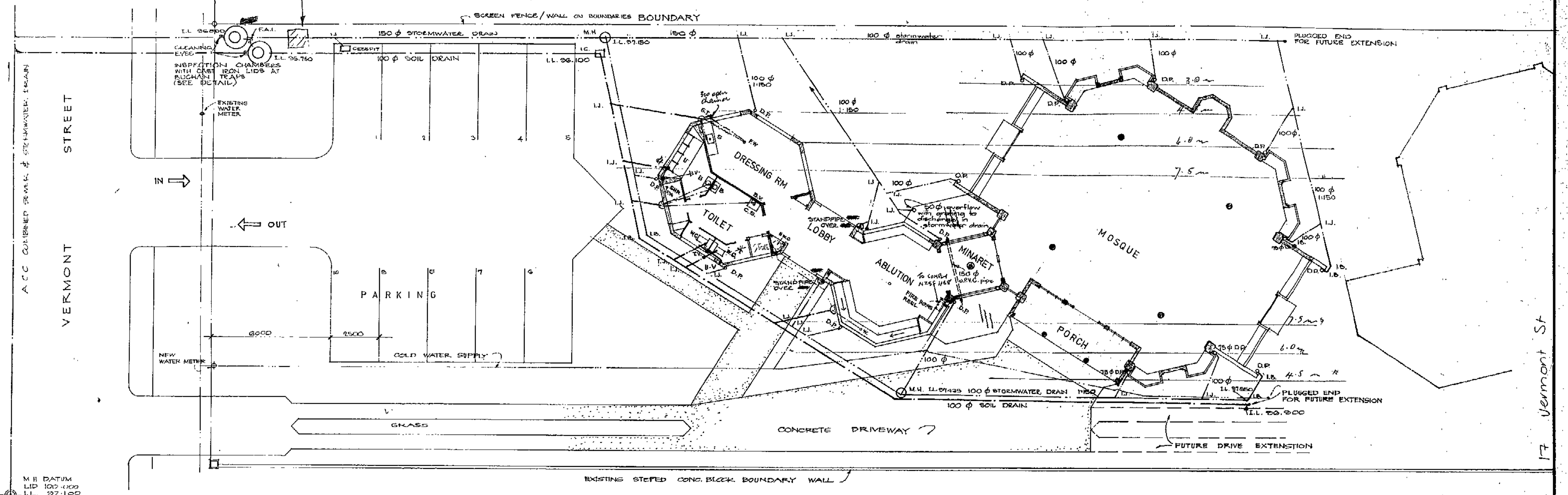
SCALE 1:200

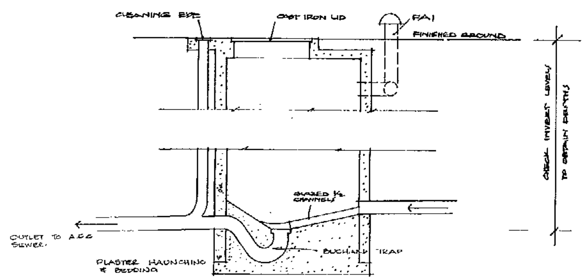
SHEET 1 OF

FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING

INCHES 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Holding Tank. on Storm Water Required
Volume 10·3 m³
Discharge 16·3 l/s. max
orifice plate to have orifice of 96 mm ϕ
for tank depth 1m → 1·3 m.
[signature] Drainage Design





DETAIL OF INSPECTION CHAMBER
(TO A.C.C. STANDARD) 1:20

MINIMUM FIRE RESISTING CONSTRUCTION TO [illegible] 5 NZSS 1900

FIRE RISK GROUP	*A*	No. of STOREYS	*1*
FIRE RISK AREA	*Outer A*	MAX. AREA PER FLOOR	*3000 m²*
FIRE RISK DIV.	*Low*	TYPE of CONSTRUCTION	*3*

EXTERNAL WALLS (FROM TABLE 2)

	SEPARATION DISTANCE	Bearing Walls Struct. Frames	Infill Panels	Percentage Openings
A				
B				
C	*[illegible] 3·0 m*	*3*	*2*	*30% WG*
D	*[illegible] 4·5 m*	*2*	*1½*	*30%*
E	*[illegible] 6·0 m*	*1½*	*1*	*50%*
F	*[illegible] 7·5 m*	*1½*	*1*	*65%*
G				

* W.G. Denotes Wired Glass in Steel Sashes.

FROM TABLE 3 FLOORS *NA*

INTERNAL COLUMNS, BEARING WALLS AND MAIN BEAMS SUPPORTING } CONCRETE FLOORS *NA* F.R.R.
ROOF [illegible] & [illegible] *1½ h* F.R.R.

MINIMUM COVER TO MAIN STEEL } Beams *40 mm* Columns *34 mm*

COMPENSATIONS

[signature] *9·3·79*

** Toilet to comply with Handicapped Persons W/C requirements* *[signature] 21·5·79*

LEGEND

——·——	SOIL DRAIN
——··——	STORMWATER DRAIN
——···——	COLD WATER SUPPLY
M.H. ○	MANHOLE
I.C. □	INSPECTION CHAMBER
▭	CESSPIT
I.L.	INVERT LEVEL
I.J.	INSPECTION JUNCTION
I.B.	INSPECTION BEND
G.T.	GULLEY TRAP
D.P.	DOWNPIPE
F.W.	FLOOR WASTE
B.V.	BACK VENT
C.B.	CLEANERS SINK
T.V.	TERMINAL VENT
B	BASIN
U	URINAL
SHR	SHOWER
S	SINK
F.A.I.	FRESH AIR INLET

CITY OF AUCKLAND
District Scheme
Certified as complying with all Town Planning requirements as provided by Council [illegible] *19/10/1976* under Section *32* of the Town & Country Planning Act 1977.
City Planner
per *[signature]*
Date *13/3/1979*

BUILDING INSPECTION OFFICE
1 MAR 1979
AUCKLAND CITY COUNCIL

J.M. STIFFE HOOKER & ASSOCIATES
ARCHITECTS ENGINEERS
AUCKLAND
WHANGAREI
ROTORUA

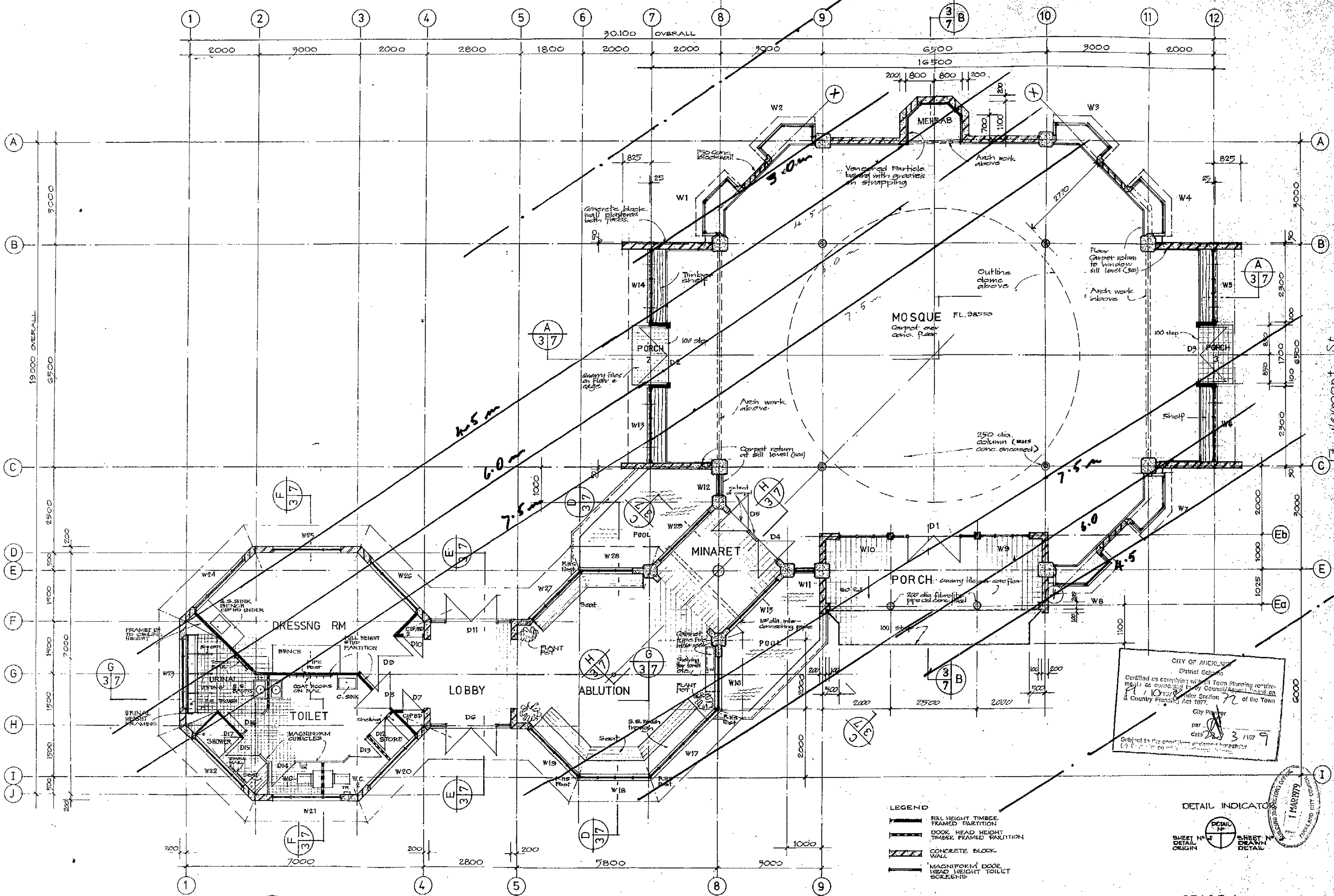
ISLAMIC CENTRE - PONSONBY AUCKLAND
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.

DRAINAGE PLAN & SITE LAYOUT

STAGE 1	
JOB No. A 334	SHEET 2
SCALE 1:100	OF

FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING

INCHES 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
CENTIMETRES



STAGE 1

J. M. STIFFE HOOKER & ASSOCIATES
ARCHITECTS ENGINEERS

AUCKLAND
WHANGAREI
ROTORUA

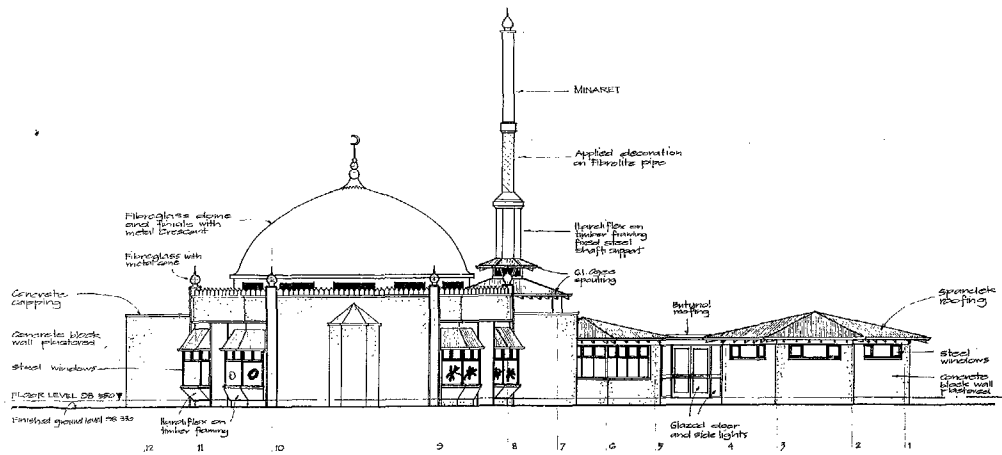
ISLAMIC CENTRE - PONSONBY AUCKLAND
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.

PLAN

JOB No.	A334	SHEET 3
SCALE	1:50	OF

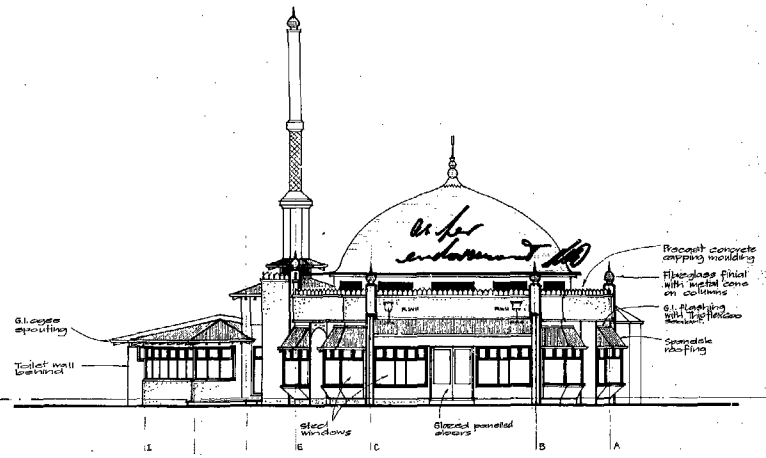
FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING

INCHES 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
CENTIMETRES

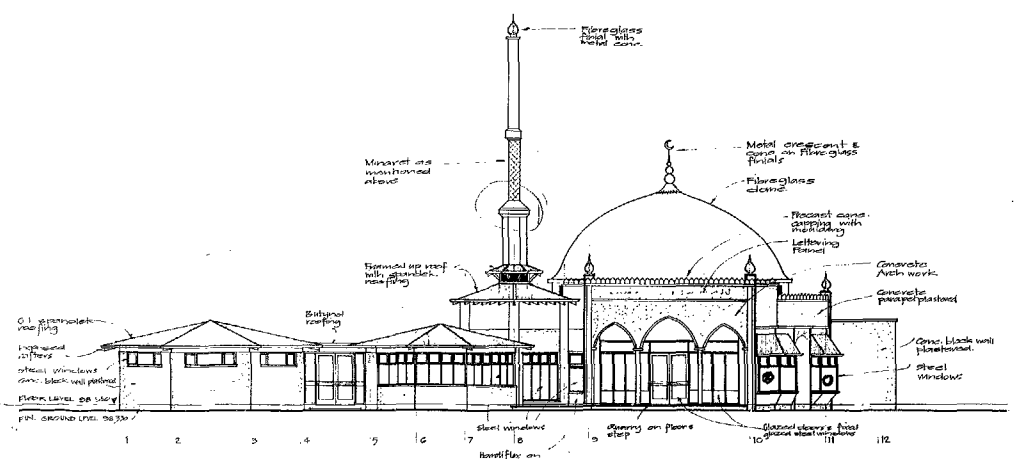


WEST ELEVATION

* 2 hour Infill Panels
= Georgian Wired Glazing

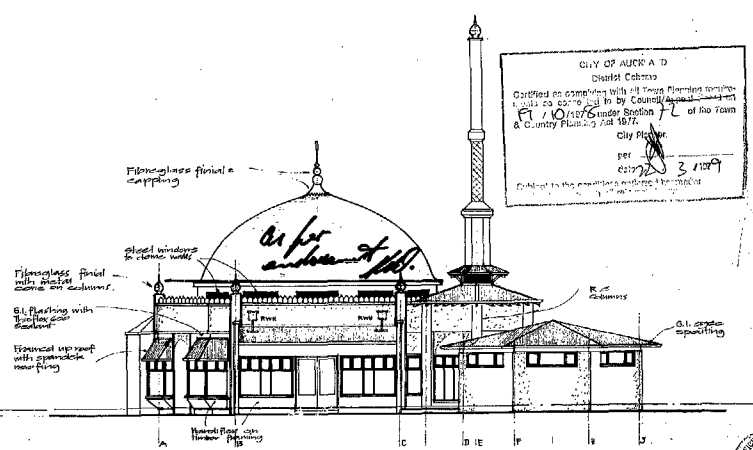


NORTH ELEVATION



EAST ELEVATION

⊗ 1½ hr Infill Panel
○ 1 hr. Infill Panel



SOUTH ELEVATION

17 Vermont St

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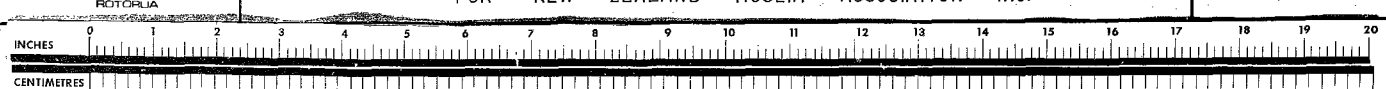
WHANGAREI
ROTORUA

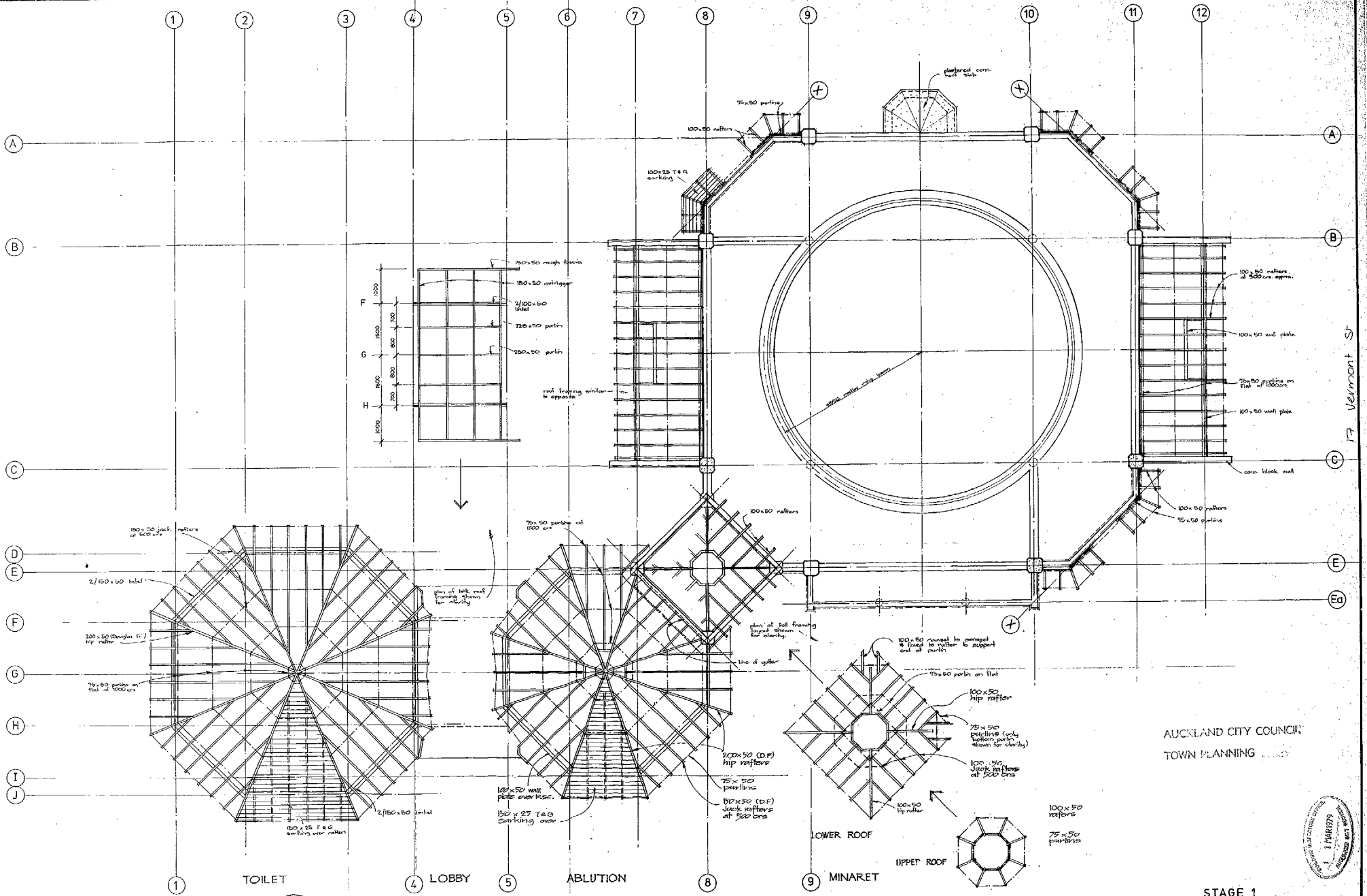
ISLAMIC CENTRE - PONSONBY AUCKLAND
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.

ELEVATIONS

STAGE 1

JOB No. A334
SCALE 1:100
SHEET 4 OF
FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING.





AUCKLAND CITY COUNCIL
TOWN PLANNING

1 MAR 1979

STAGE 1

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ARCHITECTS ENGINEERS
AUCKLAND
WHANGAREI
ROTORUA

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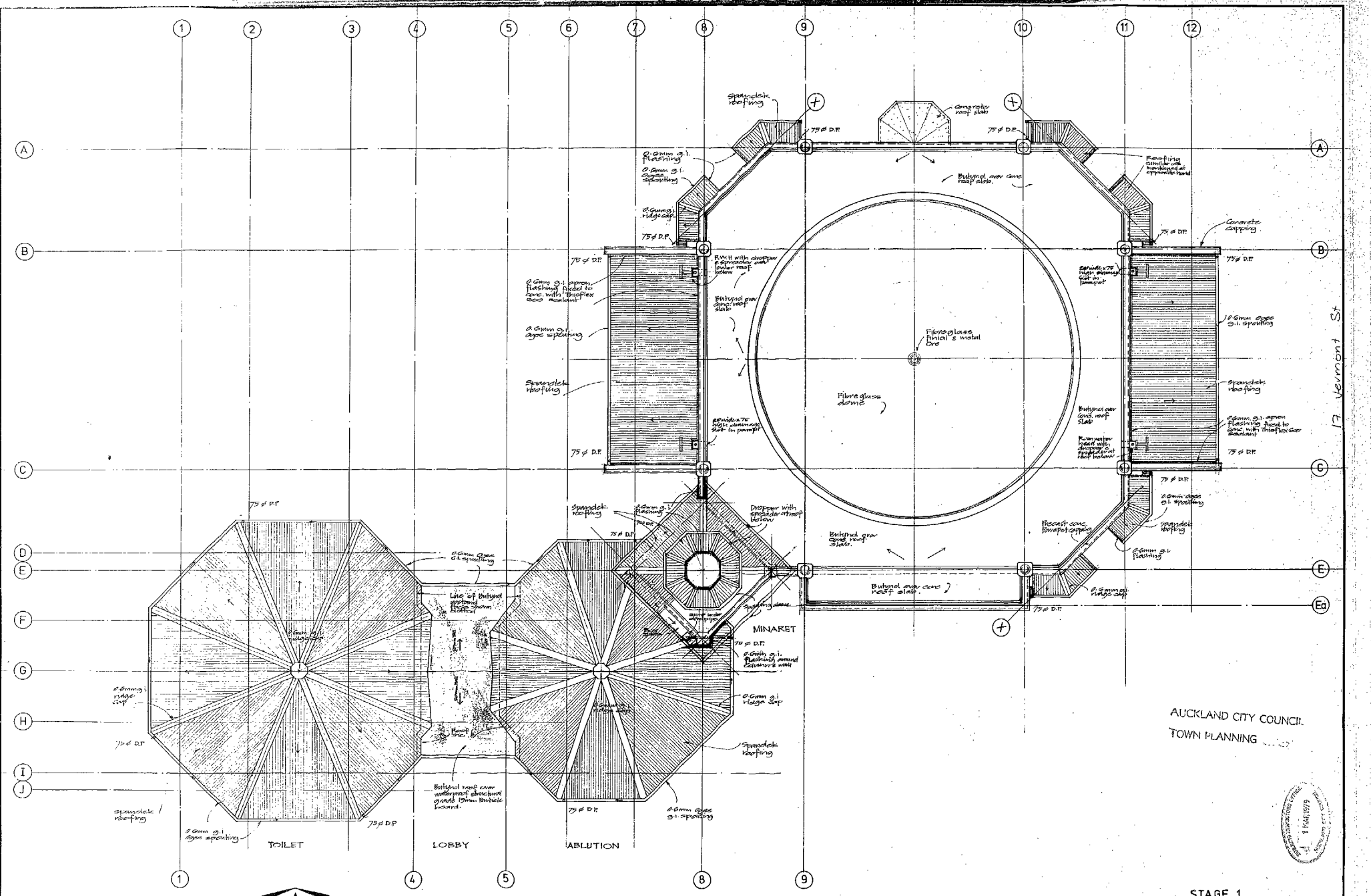
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.

ROOF FRAMING PLAN

JOB No. A334
SCALE 1:50
SHEET 5 OF
FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING

INCHES 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20
CENTIMETRES



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ROTORUA

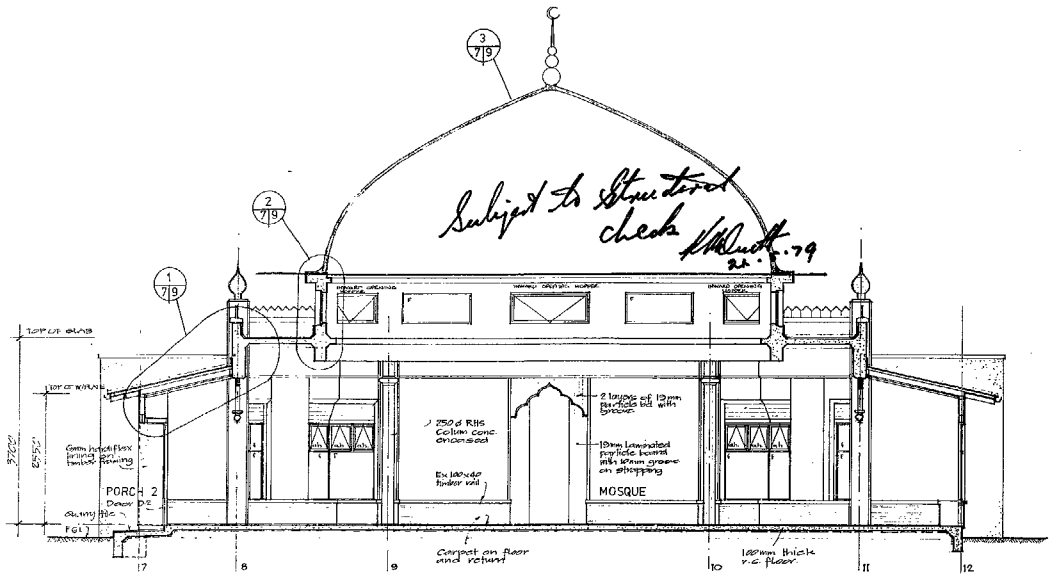
ISLAMIC CENTRE - PONSONBY AUCKLAND
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.

ROOF PLAN

STAGE 1

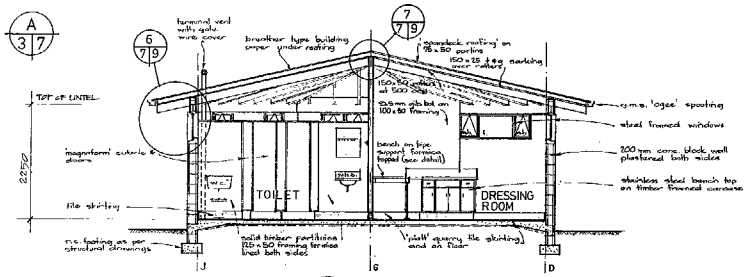
JOB No.	SHEET
A 334	6
SCALE	OF
1:50	

FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING

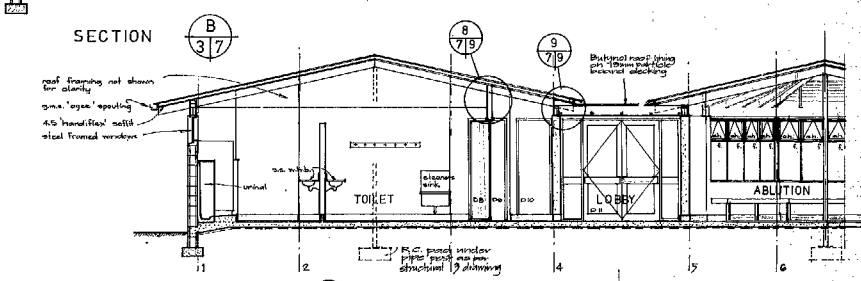


SECTION A 3/7

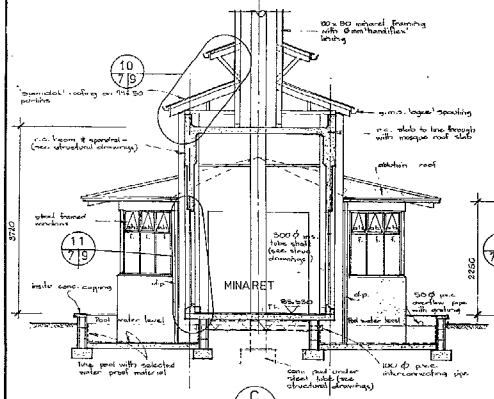
SECTION B 3/7



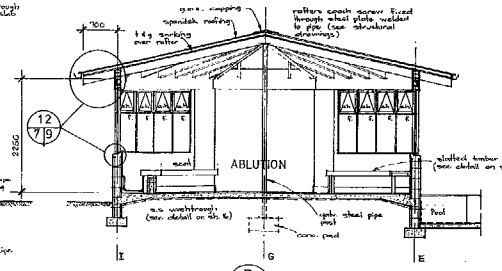
SECTION F 3/7



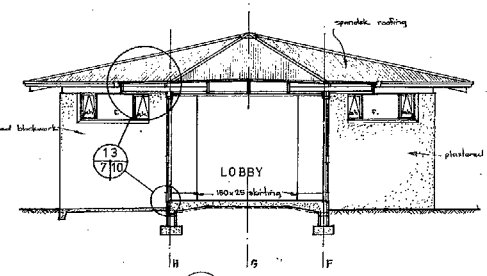
SECTION G 3/7



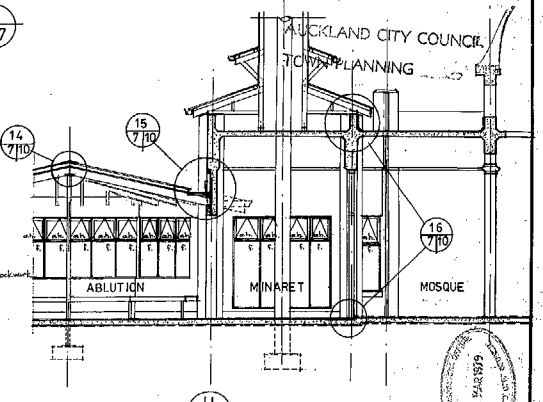
SECTION C 3/7



SECTION D 3/7



SECTION E 3/7



SECTION H 3/7

AUCKLAND CITY COUNCIL TOWN PLANNING

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ROTORUA

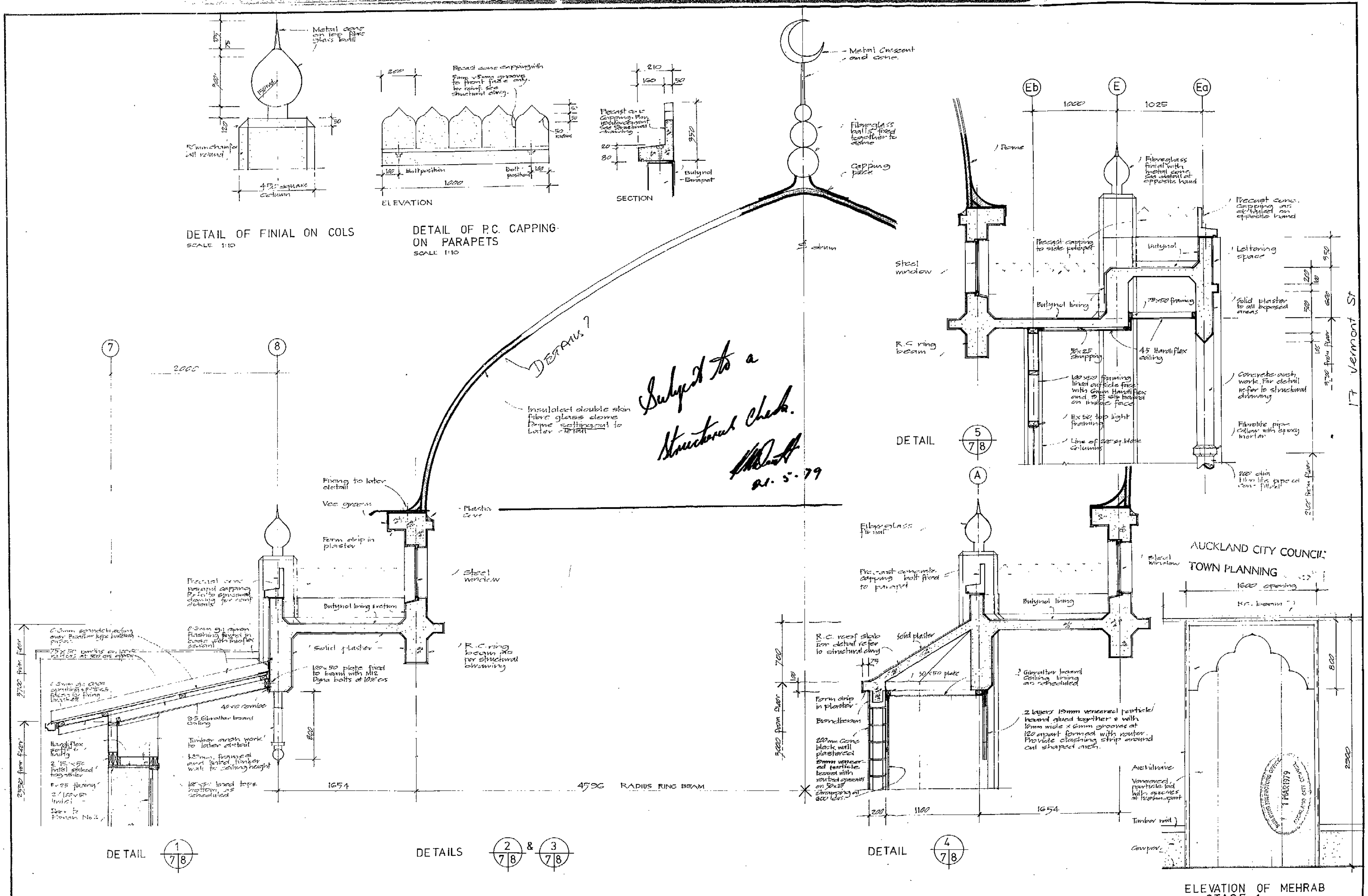
ISLAMIC CENTRE - PONSONBY AUCKLAND
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.

STAGE 1

SECTIONS

JOB No. A334
SCALE 1:50
SHEET 7 OF

FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING


DETAIL OF FINIAL ON COLS
SCALE 1:10
Metal cone on top fibre glass ball
5mm chamfer all round
450 square column
DETAIL OF P.C. CAPPING ON PARAPETS
SCALE 1:10
ELEVATION
SECTION
Bolt position
1000
Metal Crescent and cone
Fibreglass balls fixed together to dome
Capping piece
Dome
Insulated double skin fibre glass dome
Steel window
R.C. ring beam
Solid plaster
Butynol lining
Fibreglass finial with metal cone
Precast conc. capping as detailed on opposite hand
Lettering space
Solid plaster to all exposed areas
Concrete arch work. For detail refer to structural drawing
45 Hardiflex ceiling
Subject to a Structural Check.
21.5.79
4596 RADIUS RING BEAM
1654
DETAIL 1/78
DETAILS 2/78 & 3/78
DETAIL 4/78
DETAIL 5/78
Eb
E
Ea
7
8
A
AUCKLAND CITY COUNCIL
TOWN PLANNING
1 MAR 1979
17 Vermont St

ELEVATION OF MEHRAB
STAGE 1

J. M. STIFFE HOOKER & ASSOCIATES
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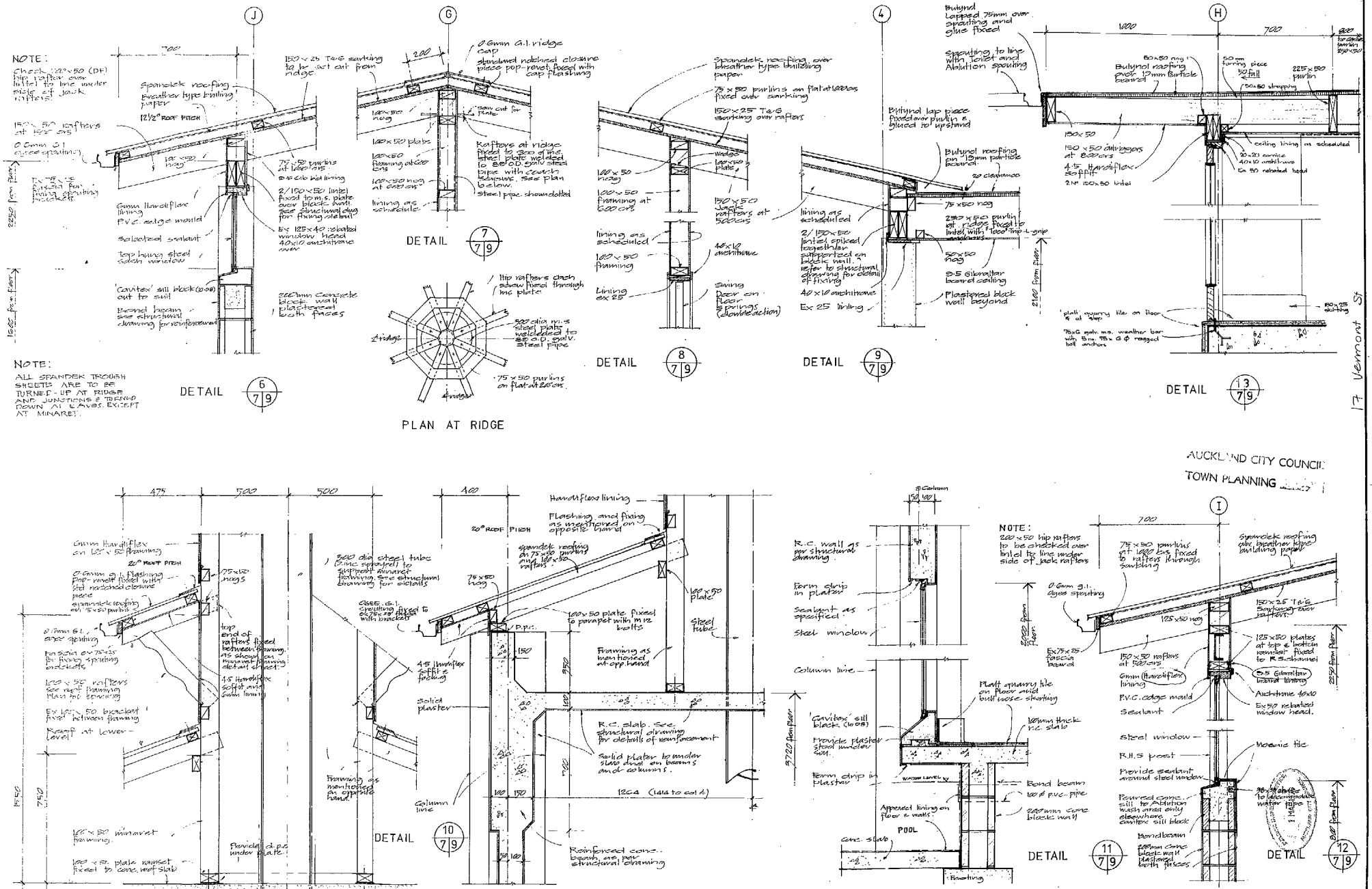
ISLAMIC CENTRE - PONSONBY AUCKLAND
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.

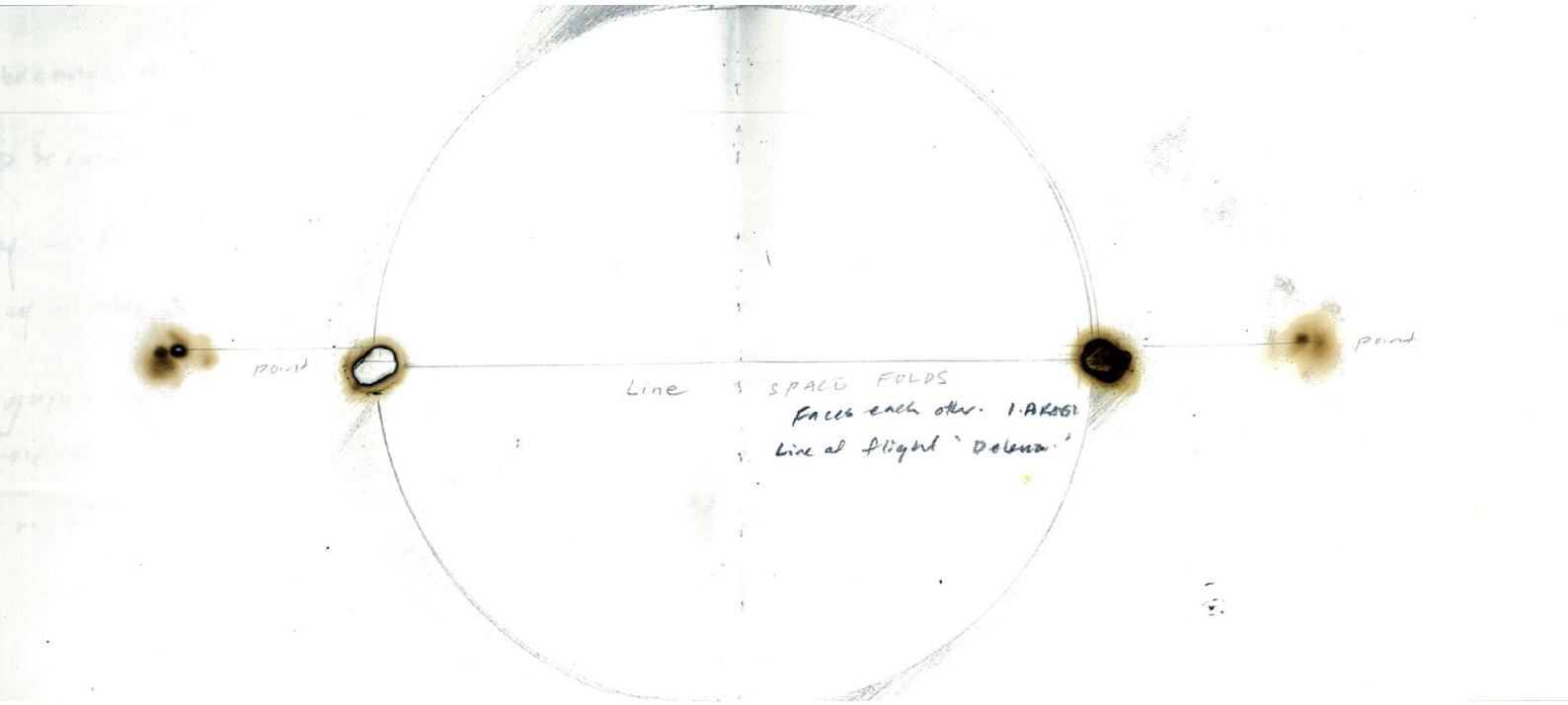
DETAILS

JOB No.	A334	SHEET 8
SCALE	1:10 1:20	OF

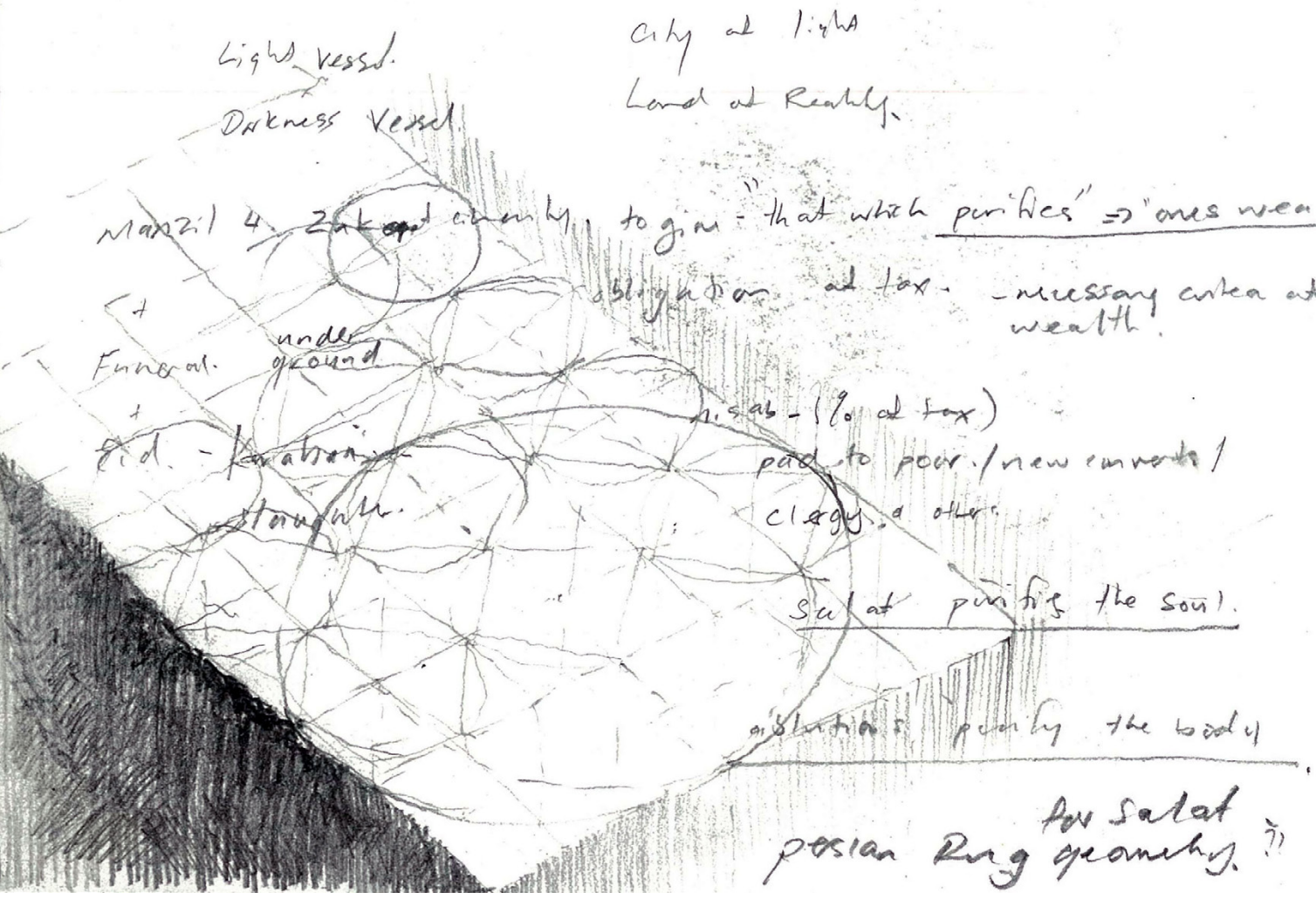
FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING


NOTE:
Check 150 x 50 (DH) hip rafter over lintel to line under side of jack rafters
Spandek roofing
Breather type building paper
12½° ROOF PITCH
150 x 50 rafters at 1.2m crs
0.6mm G.I. eaves spouting
2250 from floor
2/150 x 50 lintel fixed to M.S. plate over block wall. See structural drg for fixing details
Ex 125 x 40 rebated window head 40 x 10 architrave over
Gib lining
Gib wall lining
0.6mm Hardiflex lining
P.V.C. edge mould
Selected sealant
Top hung steel sash window
'Cavitex' sill block (to DB) out to sill
Beam see structural drawing for reinforcement
2400 from floor
200mm Concrete block wall plastered both faces
DETAIL 6/7/9
0.6mm G.I. ridge cap
Standard notched closure piece pop-rivet fixed with cap flashing
150 x 25 T&G sarking to be cut flush from ridge
saw cut for flush
Rafters at ridge fixed to 200 dia steel plate welded to 88.9 O.D. galv. steel pipe with couch fastenings. See plan below.
steel pipe shown dotted
lining as scheduled
DETAIL 7/7/9
Hip rafters each shown fixed through ms plate
500 dia m.s steel plate welded to 88.9 O.D. galv. steel pipe
75 x 50 purlins on flat at 2.85 crs
PLAN AT RIDGE
Spandek roofing over breather type building paper
75 x 50 purlins on flat at 1.2m crs fixed over sarking
150 x 25 T&G sarking over rafters
Wedge
Lap 150 x 50 plates
100 x 50 nog
100 x 50 framing at 600 crs
150 x 50 Jack rafters at 500 crs
lining as scheduled
100 x 50 framing
Lining ex 25
40 x 10 architrave
Swing door on floor springs (double action)
DETAIL 8/7/9
Butynol lap piece fixed over purlin & glued to upstand
Butynol roofing on 19mm particle board
20 clearance
75 x 50 nog
lining as scheduled
2/150 x 50 lintel spiked together & fastened on block wall. Refer to structural drawing for details of fixing
50 x 50 nog
40 x 10 architrave
Ex 25 lining
9.5 Gibanthar board ceiling
Plastered block wall beyond
2100 from floor
DETAIL 9/7/9
Butynol Lapped 75mm over sprouting and glue fixed
Sprouting to line with toilet and Ablution sprouting
1000
700
H
50 x 50 nog
Butynol roofing over 19mm particle board
50mm furring piece
50 full
50 x 50 strapping
225 x 50 purlin
150 x 50
150 x 50 outriggers at 800 crs
4.5 Hardiflex soffit
2 No 150 x 50 lintel
ceiling lining as scheduled
20 x 20 cornice
40 x 10 architrave
Ex 50 rebated head
'plain' quarry tile on floor & at step
150 x 25 skirting
75 x 6 galv. m.s. weather bar with 8mm 75 x 6 ϕ ragged bolt anchors
DETAIL 13/7/9
17 Vermont St
NOTE:
ALL SPANDEK TROUGH SHEETS ARE TO BE TURNED UP AT RIDGE AND JUNCTIONS & TRENDD DOWN AT EAVES, EXCEPT AT MINARET.
475
500
500
400
20° ROOF PITCH
6mm Hardiflex on 125 x 50 framing
0.6mm g.i. Flashing pop-rivet fixed with 1st notched closure piece
spandek roofing on 150 x 50 purlins
0.6mm G.I. eaves sprouting
Ex 50 in 6 x 75 x 25 for fixing sprouting brackets
125 x 50 rafters see roof framing plan for spacing
Ex 125 x 50 bracket fixed between framing
Roof at lower level
1550
750
125 x 50 minaret framing
100 x 50 plate manset fixed to conc. roof slab
Provide d.p.c. under plate.
75 x 50 nogs
top end of rafters fixed between framing as shown on manufacturers drawing. details sheet.
4.5 Hardiflex soffit and 6mm lining
Framing as mentioned on opposite hand.
DETAIL 10/7/9
Hardiflex lining
Flashing and fixing as weathertight on opposite hand
spandek roofing on 75 x 50 purlins over 100 x 50 rafters
76 x 50 nog
500 dia steel tube Zinc sprayed to support minaret framing. See structural drawing for details
G.S.S.E. G.I. sheeting fixed to 50 x 25 x 3 flats with brackets
100 x 50 plate fixed to parapet with M12 bolts
D.P.C.
100 x 50 plate
Steel tube
150
350
Framing as mentioned on opposite hand
Solid plaster
R.C. slab. See structural drawing for details of reinforcement
Solid plaster to under side and on beams and columns.
1200 (1414 to col 4)
Column line
Reinforced conc. beam as per structural drawing
Column
R.C. wall as per structural drawing.
Form strip in plaster
Sealant as specified
Steel window
Column line
Cavitex' sill block (to DB)
Provide plaster steel window sill.
Form strip in plaster
100mm thick r.c. slab
Bond beam
100 ϕ P.V.C. pipe
Apparent lining on floor & walls
POOL
Conc. slab
Footing
3720 from floor
DETAIL 11/7/9
NOTE:
200 x 50 hip rafters to be checked over lintel to line under side of jack rafters
700
I
75 x 50 purlins at 1200 crs fixed to rafters through sarking
Spandek roofing over breather type building paper
0.6mm g.i. eaves spouting
2250 from floor
Ex 75 x 25 fascia board
125 x 50 nog
150 x 25 T&G Sarking over rafters
150 x 50 rafters at 500 crs
125 x 50 plates at top & bottom rainset fixed to R.S. channel
6mm Hardiflex lining
9.5 Gibanthar board lining
P.V.C. edge mould
Sealant
Architrave 40 x 10
Ex 50 rebated window head.
steel window
R.H.S. post
Provide sealant around steel window
Poured conc. sill to Ablution wash areas only elsewhere cavitex sill block
Bondbeam
200mm conc. block wall plastered both faces
Mosaic tile
90 dia hole to accommodate water pipe
1 Metre
2.85 from floor
DETAIL 12/7/9
AUCKLAND CITY COUNCIL
TOWN PLANNING
STAGE 1
J.M. STIFFE HOOKER & ASSOCIATES
ARCHITECTS ENGINEERS
AUCKLAND
WHANGAREI
ROTORUA
ISLAMIC CENTRE - PONSONBY AUCKLAND
FOR NEW ZEALAND MUSLIM ASSOCIATION INC.
DETAILS
JOB No. A334
SHEET 9
SCALE 1:10
OF
FIGURED DIMENSIONS ARE TO BE TAKEN IN PREFERENCE TO SCALING
INCHES
CENTIMETRES

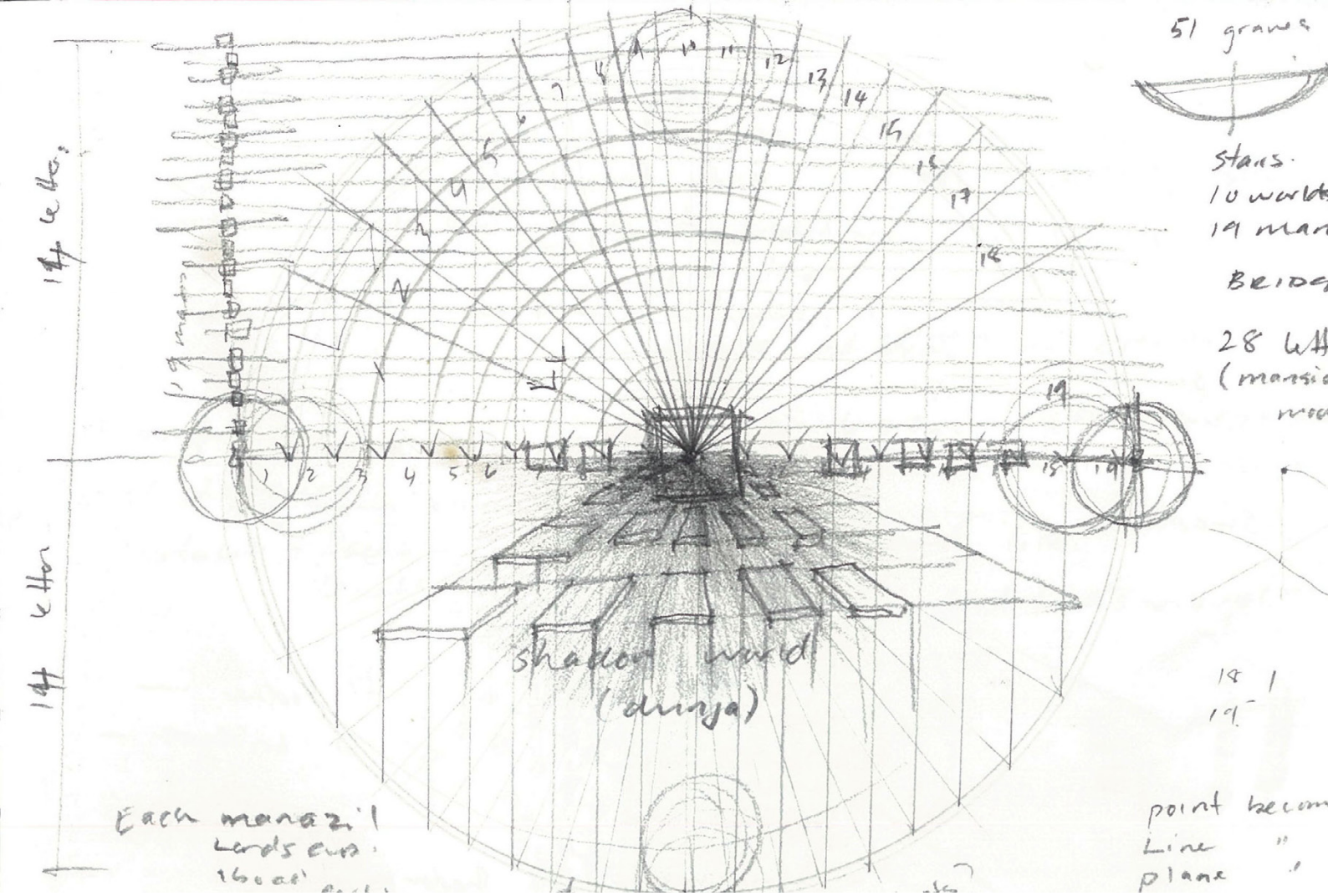
APPENDIX 4
Sketchbook (selected pages)



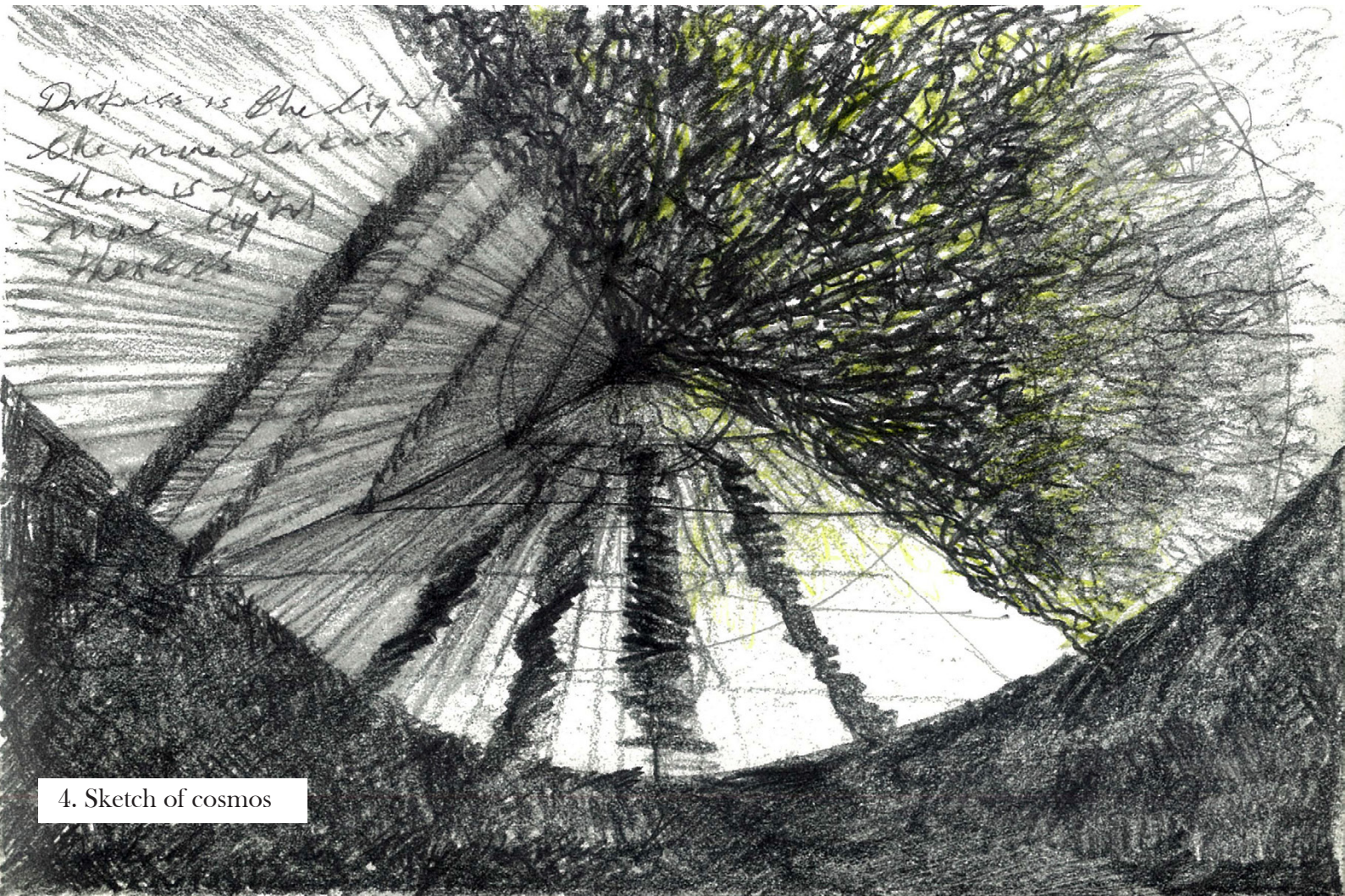
1. Sketch of point to line.



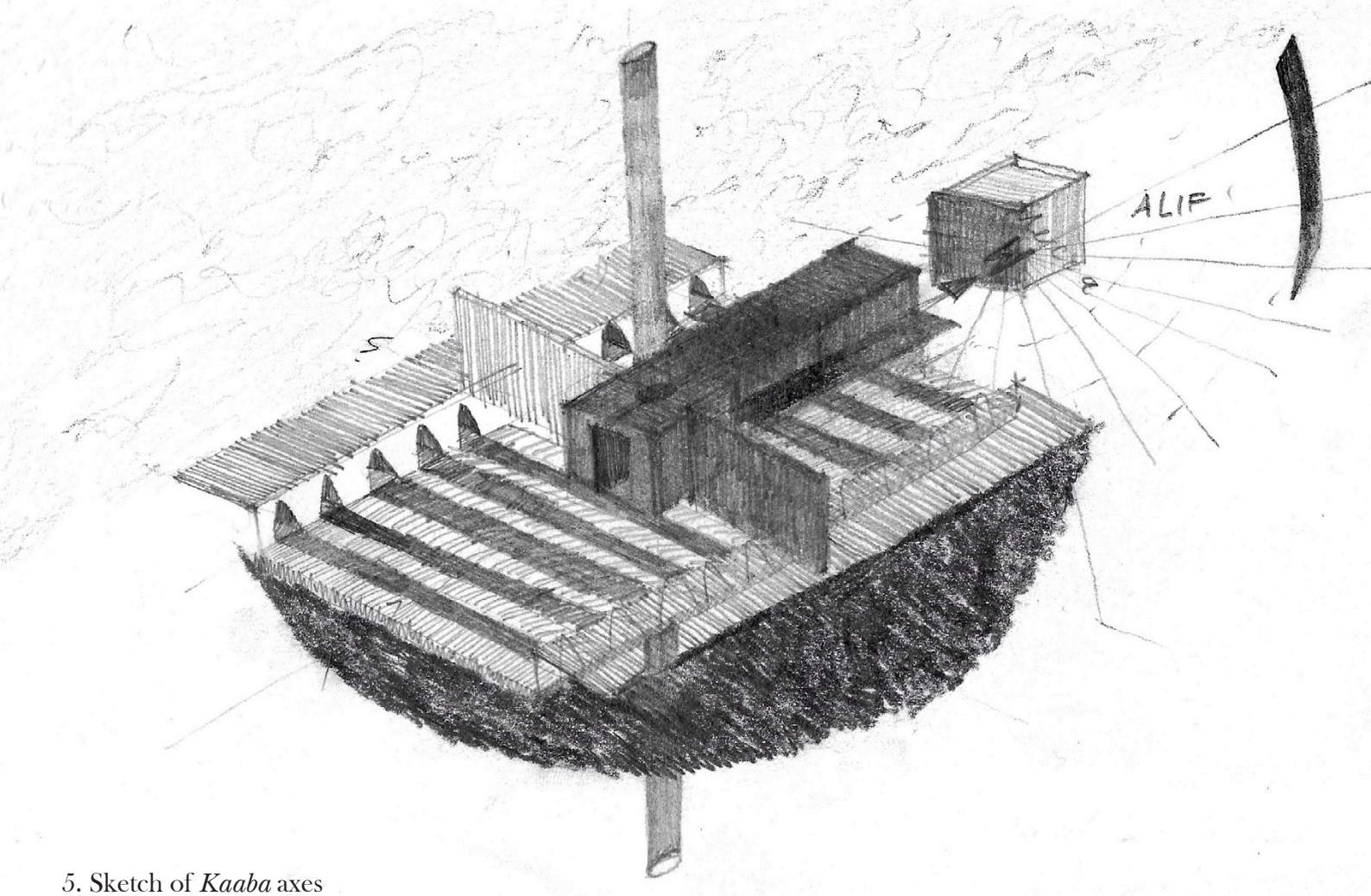
2. Sketch of the 'ground rug'.



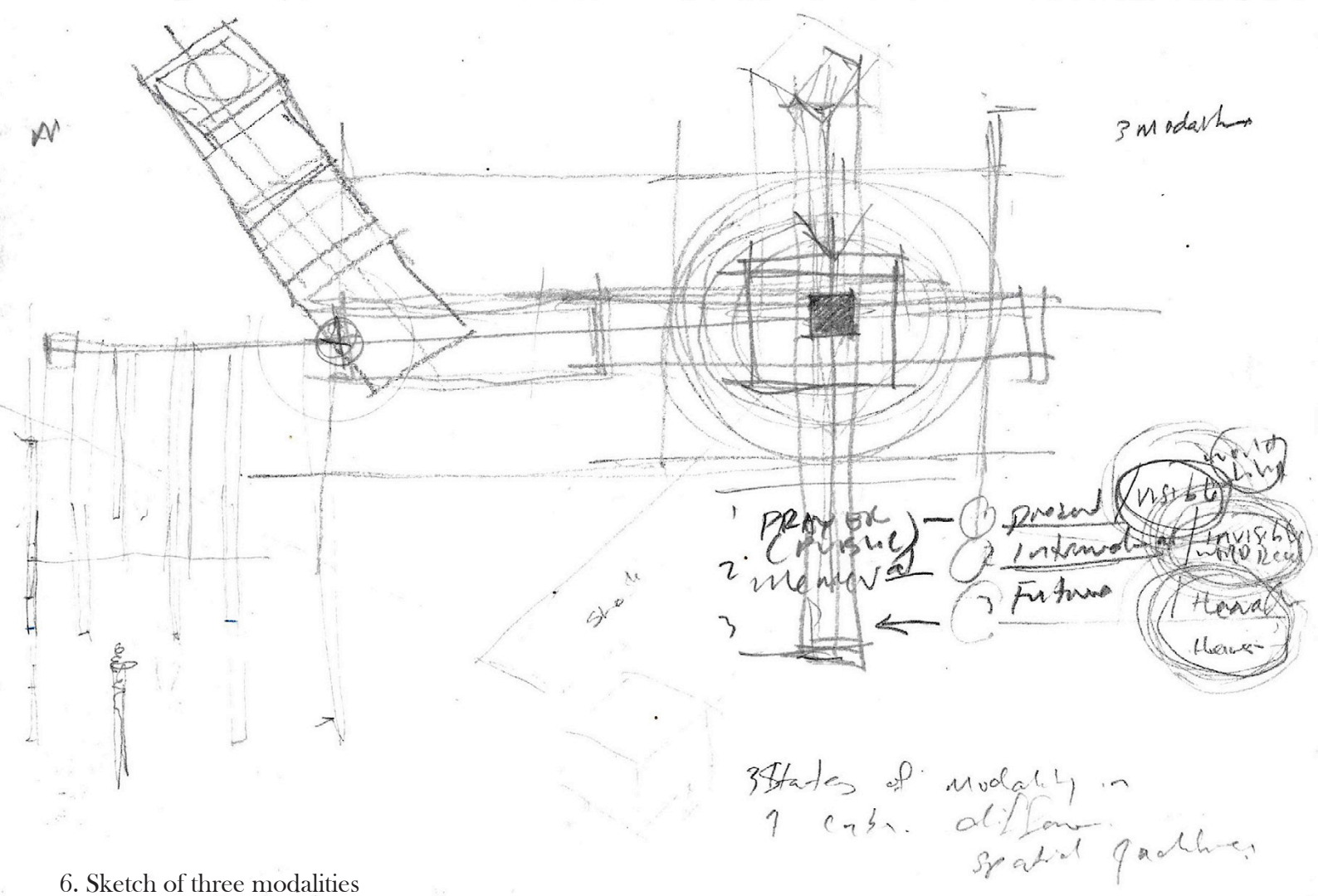
3. Sketch diagram of cosmos.



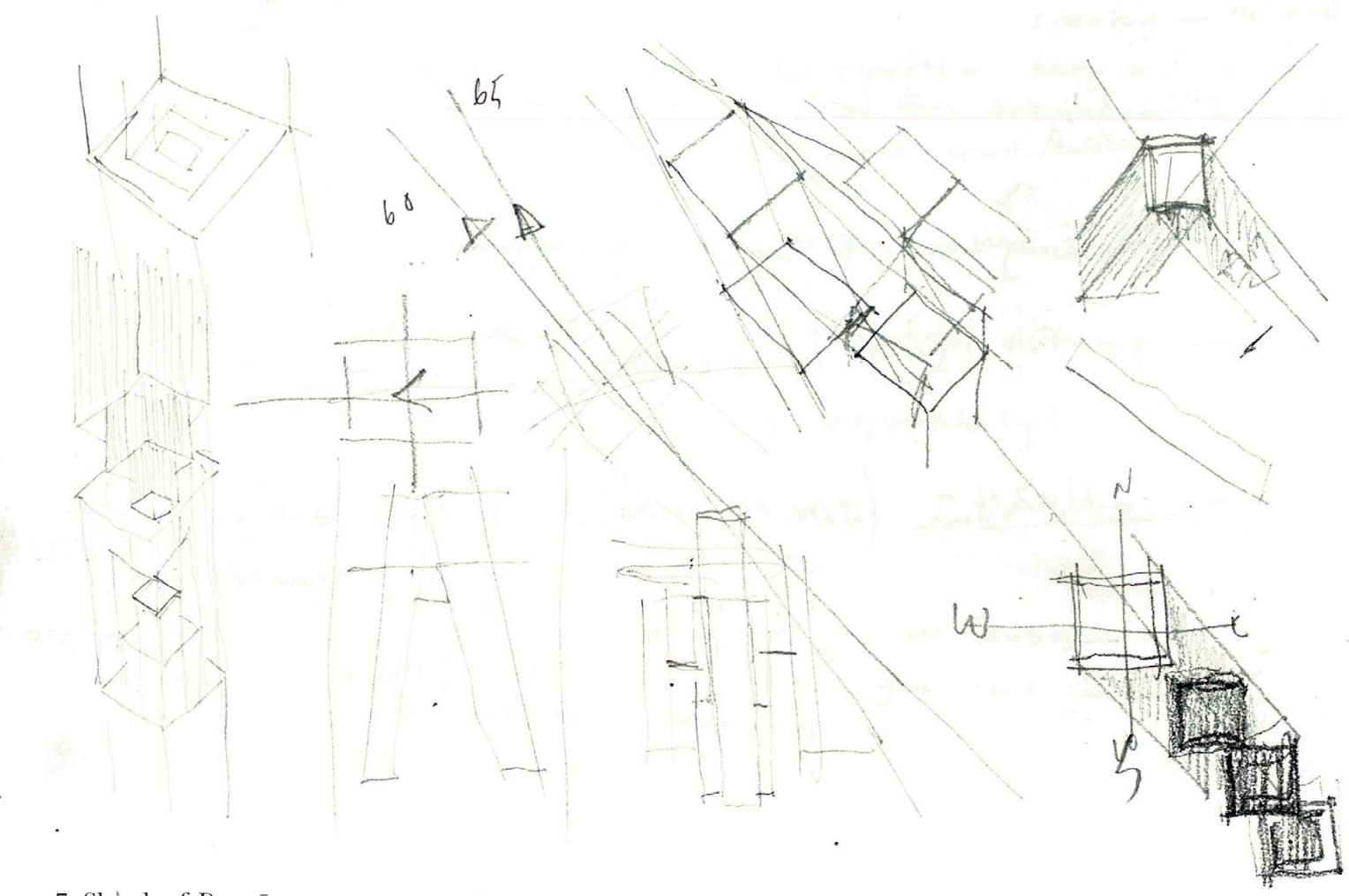
4. Sketch of cosmos



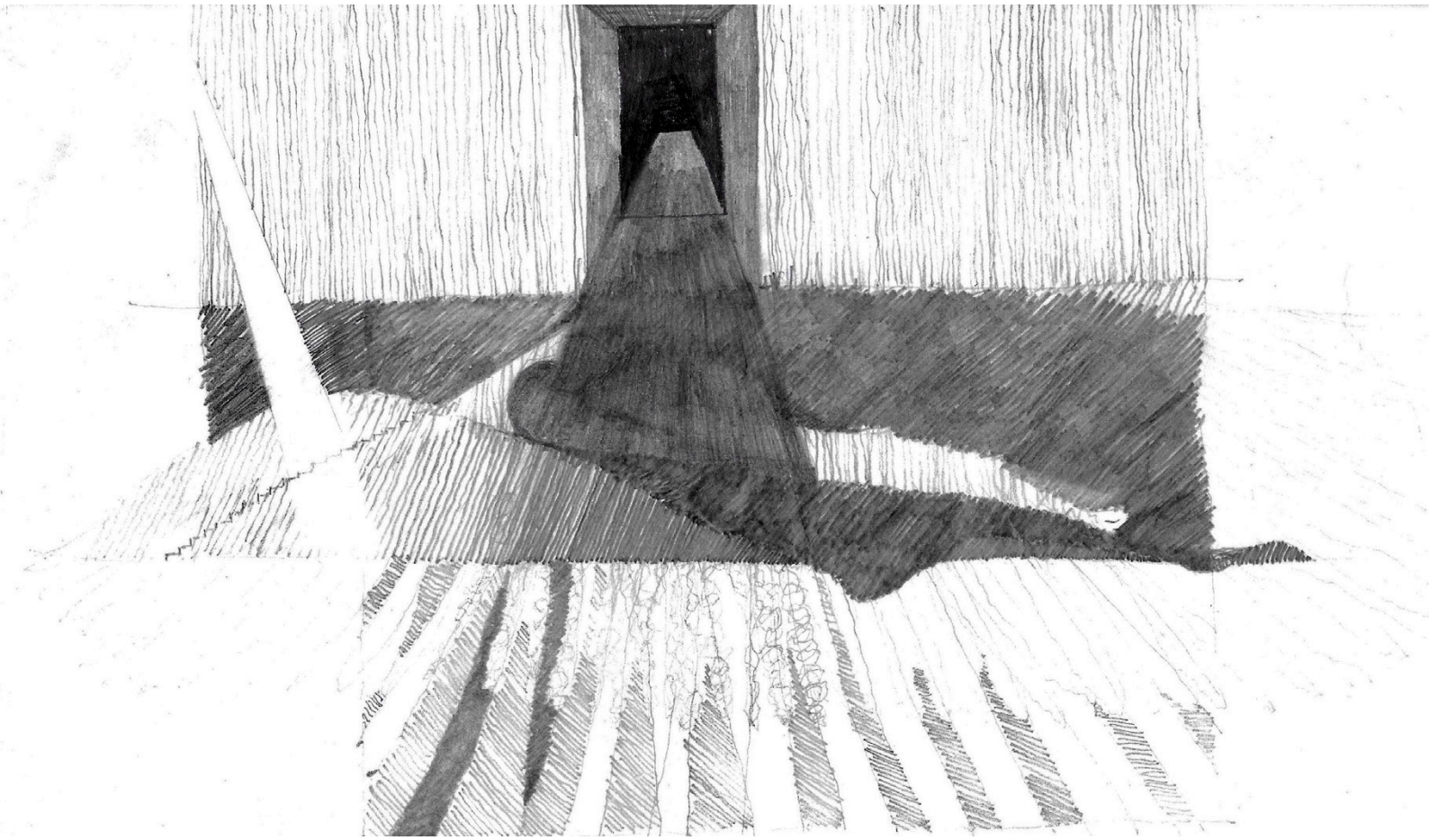
5. Sketch of *Kaaba* axes



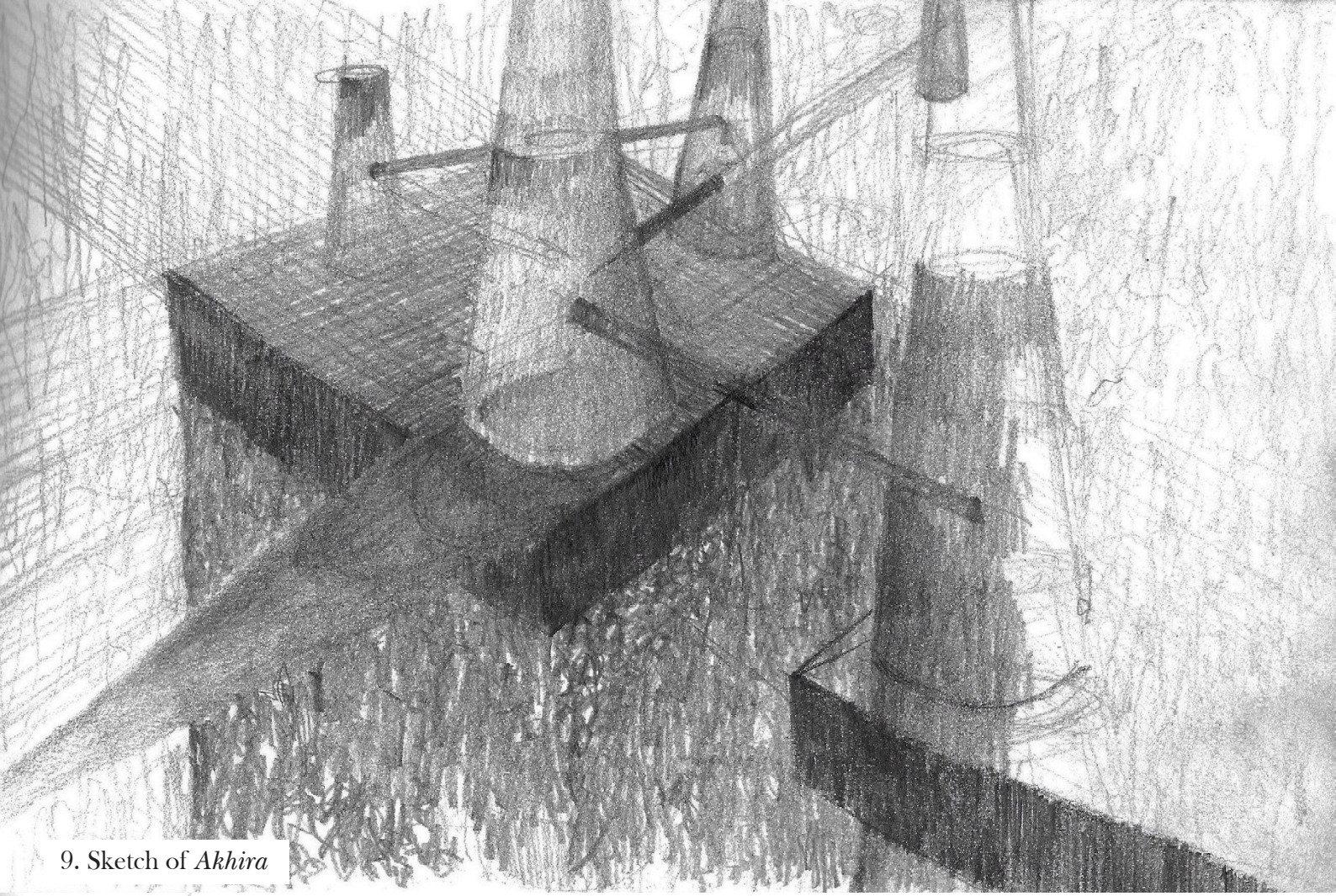
6. Sketch of three modalities



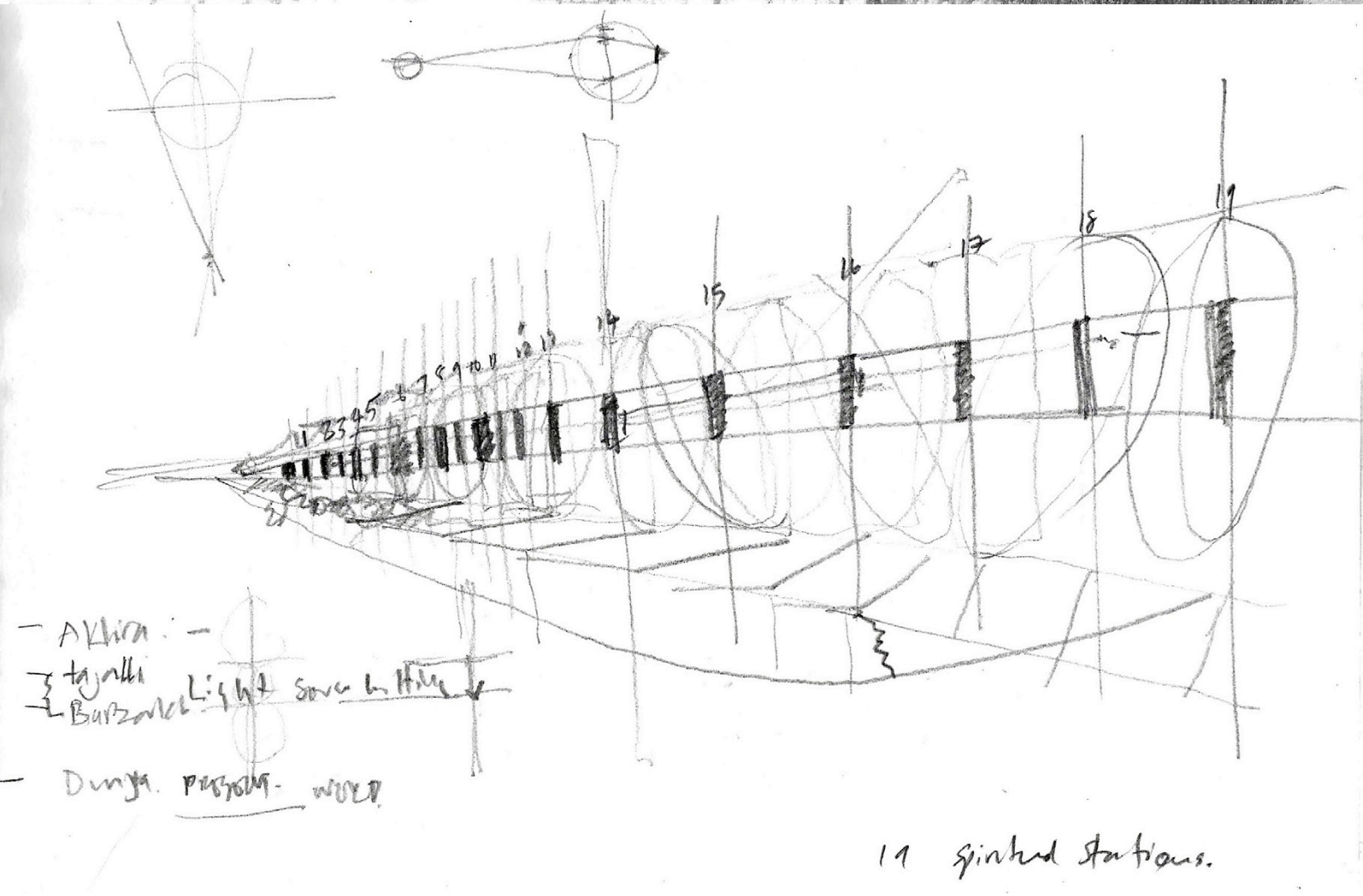
7. Sketch of *Dunyā*



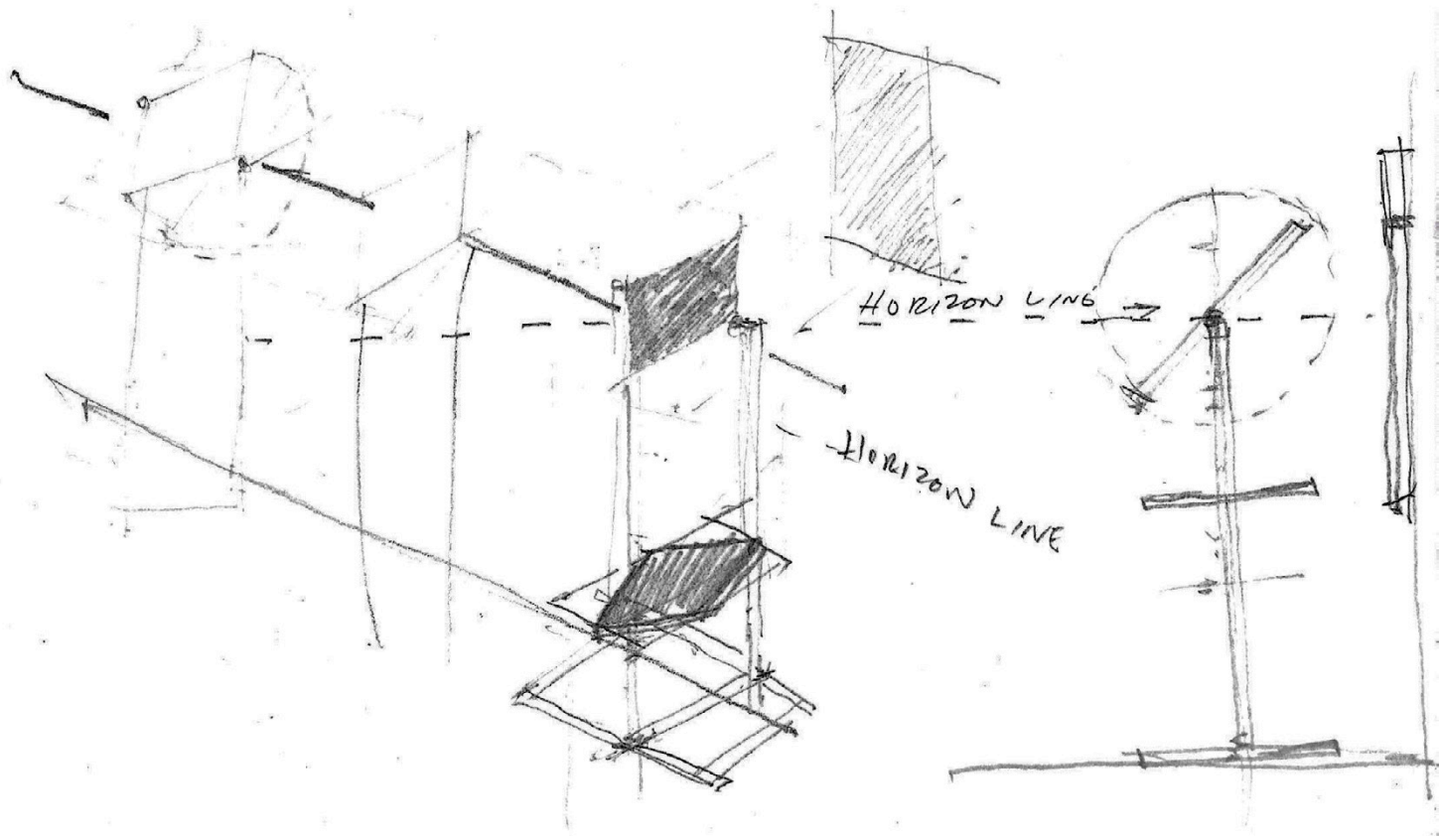
8. Sketch of *Barzakh*



9. Sketch of *Akhira*



10. Sketch diagram of *Manāzil*



11. Sketch of the Returning Stations

APPENDIX 5
Silvering (slowly).
Exhibition Documentation

a. *1000-line dwelling*. Detail of suspended silver chain.

SILVERING (*slowly*)
Spatial Design Work

10–13 September, 2019

St Paul St Gallery 3
63 Wellesley St East
Auckland

Carl Douglas, *Elevations (from the ground looking back)*
(ink on paper; 3 × 500 × 650mm)

Sue Gallagher, *1000-line dwelling*
(knotted silver hair, silver chain, variable lengths)

Emily O'Hara, *Night Stand / 2019 Lunar Index*
(poplar, clay, glaze, palladium, text; dimensions variable)

Rafik Patel, *Heavens and Earths*
(pencil on permatrace; 1 × 300 × 840mm, 2 × 590 × 841mm)

Nooroa Tapuni, *code-switching: (M+B) @ruff cuts 005*
(mixed media)

Silvering

(slowly)

Silver tongued. Silver coated. Acts of silvering occur in various time scales. The silvering of hair from the temple to the crown. The bleaching of timber in sunlight. Layers of graphite silvering the page. The gilded moon reflecting the orbiting passage of light-bodies. The silvering of cities, kaleidoscopic corporate towers awash with silver particles. Silver makes glass into mirrors: voracious, prolific and unsettling surfaces:

I see them as infinite, elemental
Executors of an ancient pact,
To multiply the world like the act
Of begetting. Sleepless. Bringing doom.
They prolong this hollow, unstable world
In their dizzying spider's-web

(Borges, 'Mirrors', 1985)

If a mirror is the frightening multiplier of worlds and the elemental executor of an ancient pact - then metallic silver is the material instigator and silvering is its process. Drawing in the world, pulling its surroundings into itself, mirrors figure the shiftiness of relational things. Everything is connected by invisible threads of relation. To make space is not to work in secure isolation, but to perform in the open, exposed, tugging on threads we can barely see.

St Paul ST Gallery III
63 Wellesley Street East

10 -13 Sep, 2019 // 10am - 5pm

Design Review Panel 13 Sep 1.30pm

Sue Gallagher: 1000 line dwelling

The silvering of hair augments my face, rendering me both transparent and metallic. If the 1000 lengths of knotted hair can be considered as a scalar line, then the measure of each strand is a variable face-length.

(knotted silver hair, silver chain, variable lengths)

Nooroa Tapuni: code-switching: (M) A @ ruff cuts 005 <#onlockdown> series [2019….]

...when the average middle class go into the kitchen and breakout some chicken they don't really enjoy it and a ha ha ha um white skin is a terrible temptation because we look like angels sure deadly temptation to a sense of superiority and a ha ha ha um…

(mixed media)

Carl Douglas: Elevations (from the ground, looking back)

Elevations lift things up from the ground, twisting them into a vertical plane under an orthographic stare from nowhere. These elevations, however, do not tend to infinity and are not part of a chain of befores and afters. They are tenuous fibres, barely-specified worlds.

(Ink on paper, 3 × 500×650mm)

Emily O'Hara: Night Stand with 2019 Lunar Index

An exploration into the Night Stand as a spatial locator for celestial/lunar relations that are both everyday and otherwordly.

(poplar, clay, glaze, palladium, text; dimensions variable)

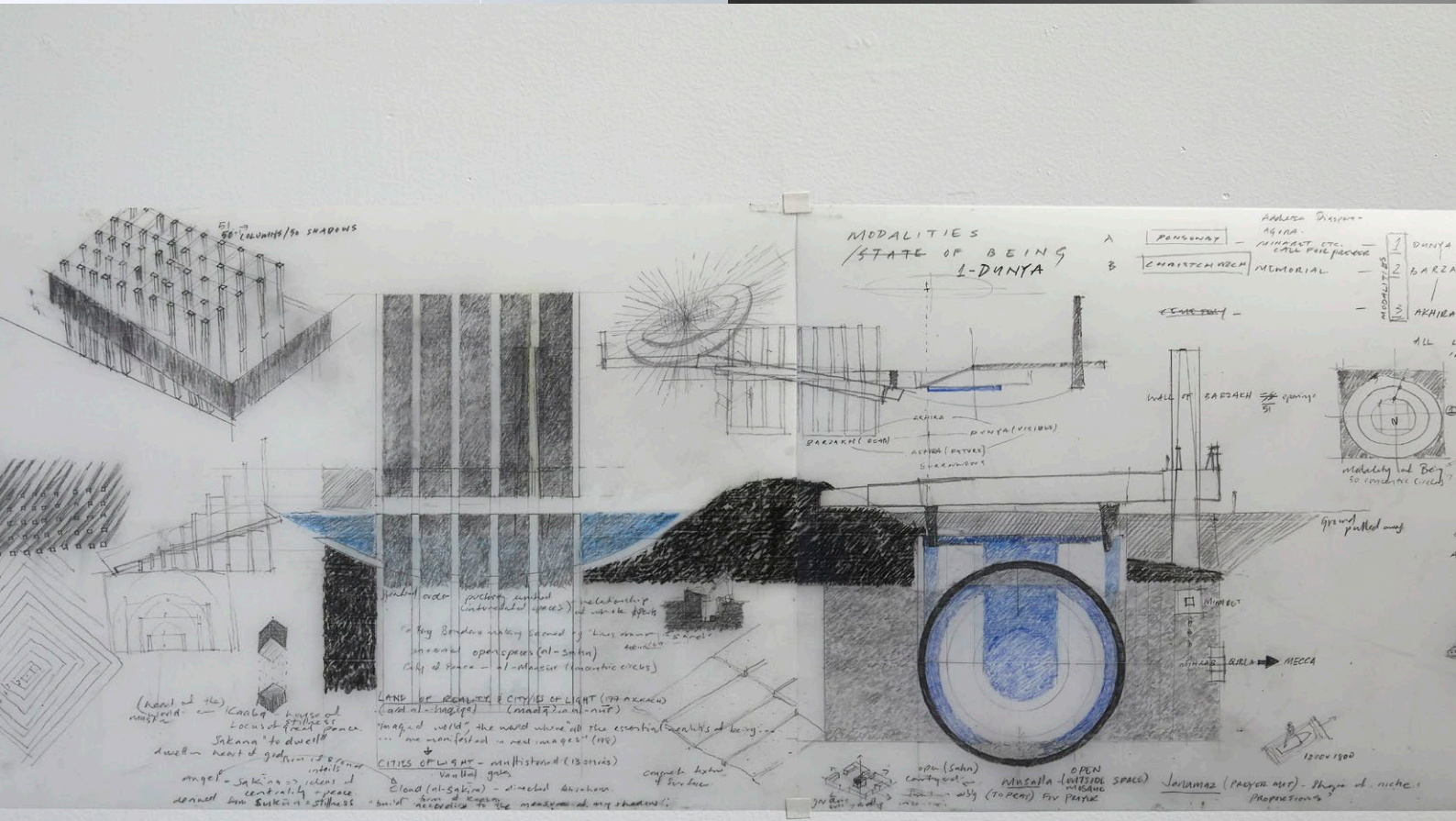
Rafik Patel: Samāwāt al-Ardūn (Heavens and Earths)

Seeking to uncover, amplify and compose multiple horizons, a spatial exposition examines the manifestation of 'three modalities of Being '- dunya (present world/visible world), barzakh (intermediate world/invisible world of the dead), and akhira (future of the world/hereafter).

(pencil on permatrace, 1 x 300x840mm & 2 x 590x840mm)

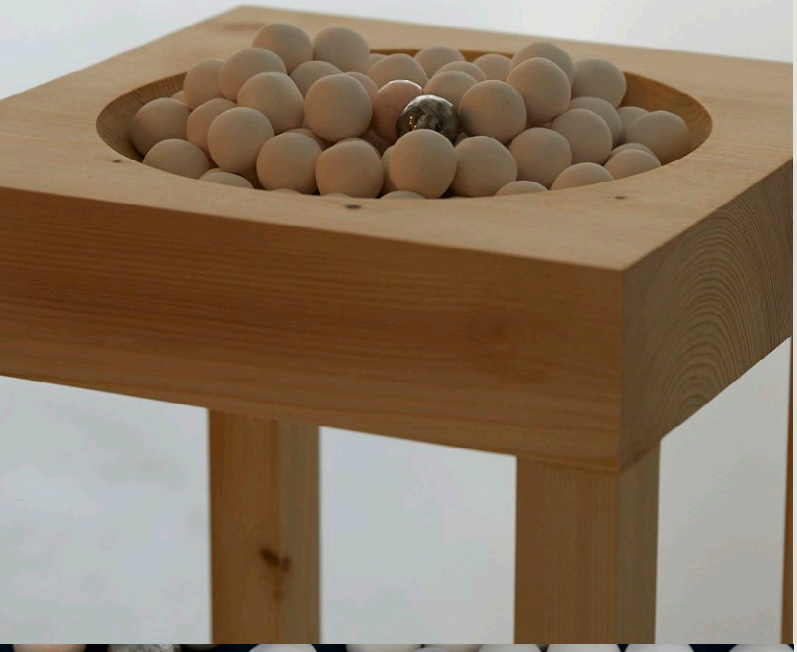
b. Gallery view with *1000-line dwelling* in foreground.

c. *code-switching: (M+B) @ruff cuts 005.*



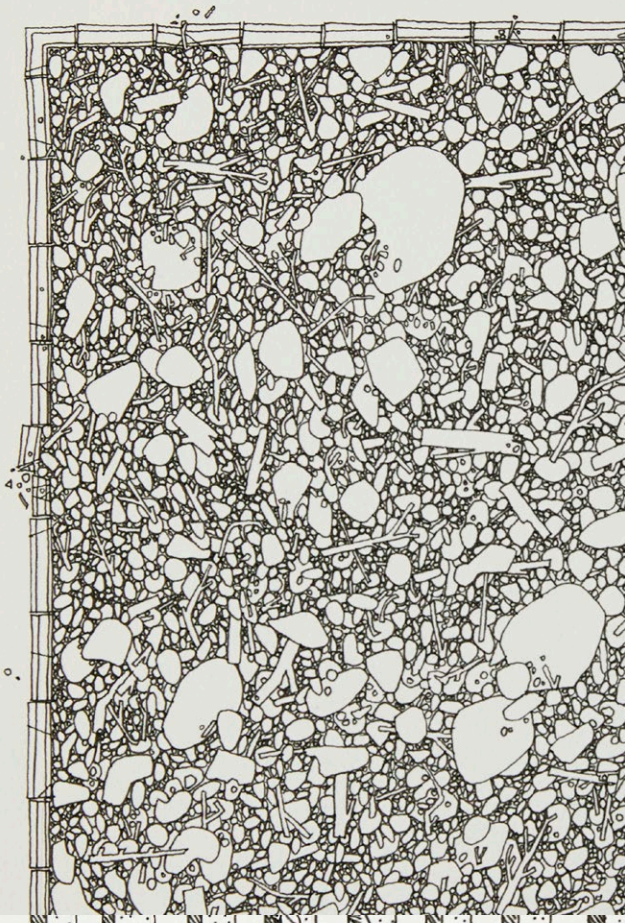
d. *Heavens and Earths, sheet two.*

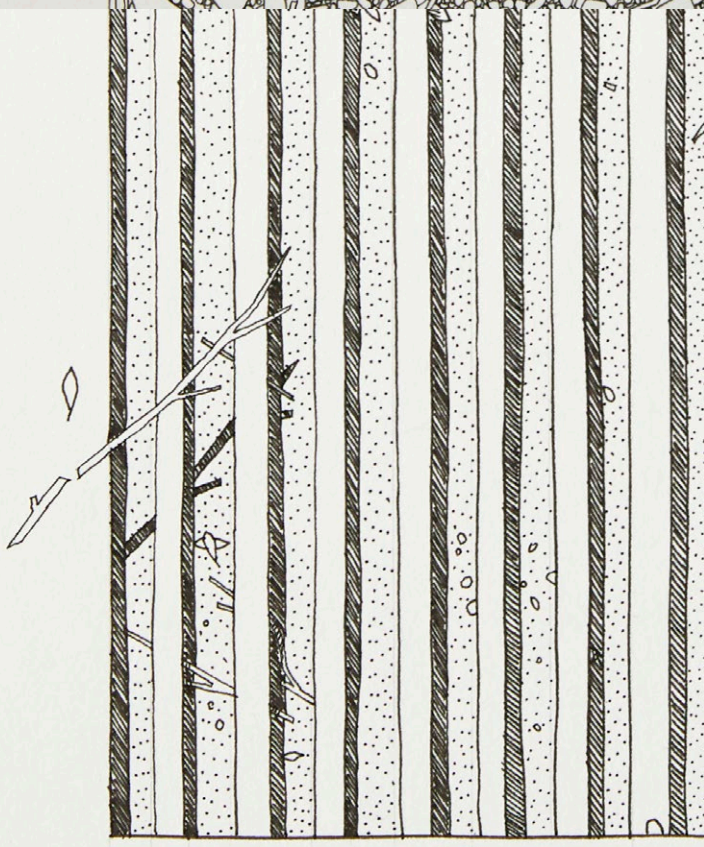
e. *Night Stand / 2019 Lunar Index*. Detail of night stand.



g. *Night Stand / 2019 Lunar Index*. Detail of moons.

f. *Elevations (from the ground looking back)*. Detail of Elevation 1.

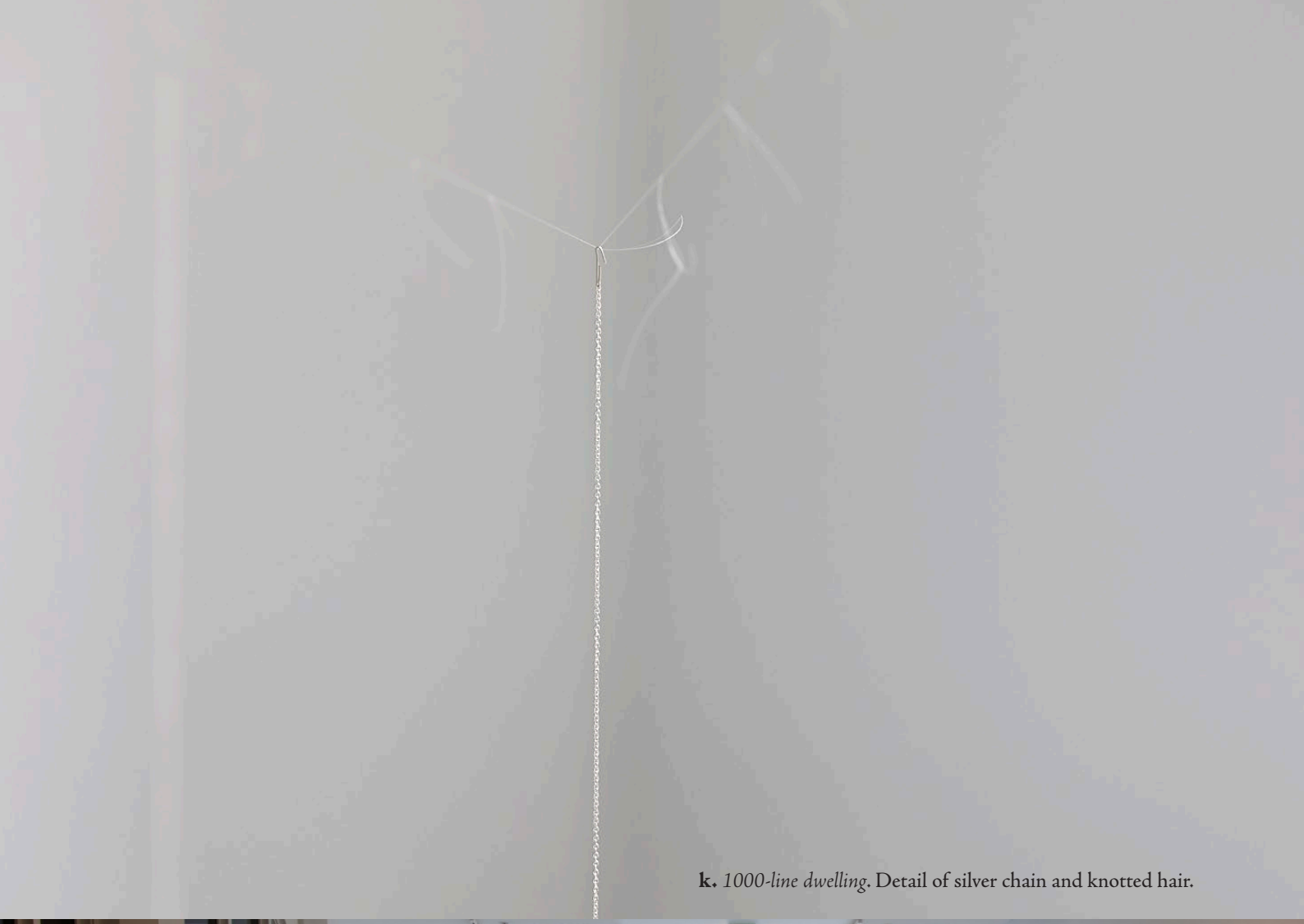




h. *Elevations (from the ground looking back)*. Detail of Elevation 2.

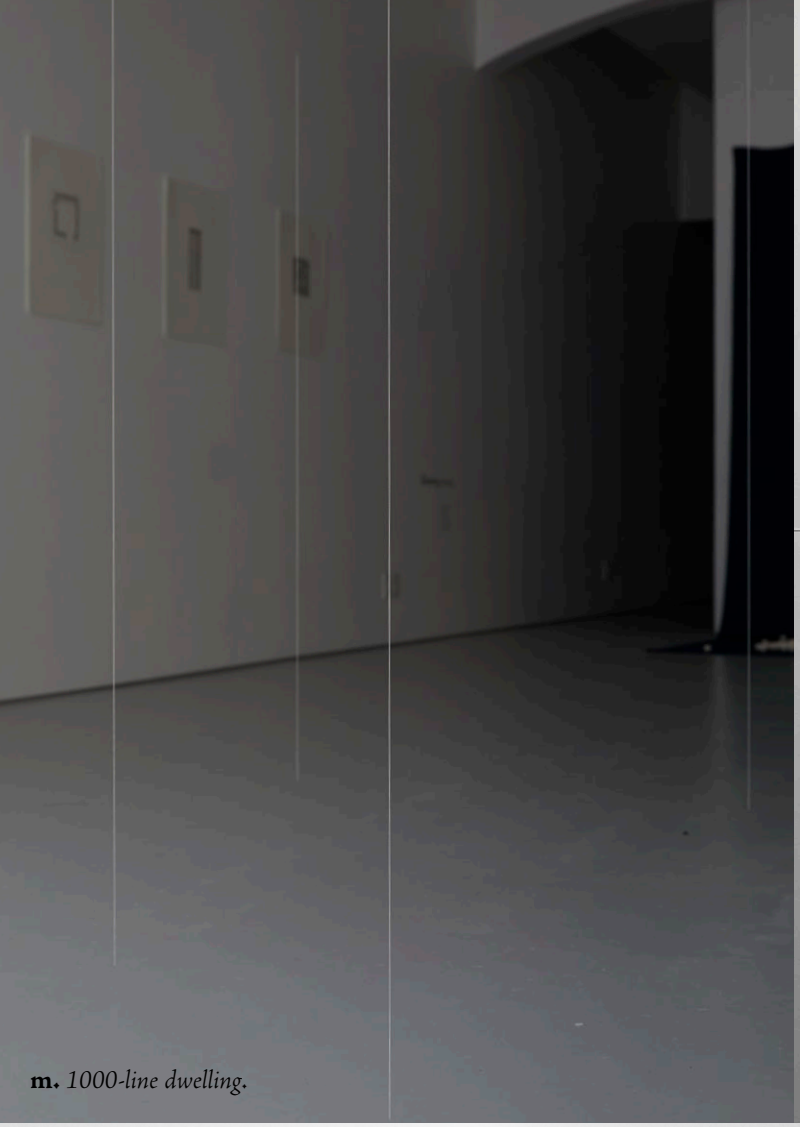
i. *code-switching: (M+B) @ruff cuts 005.*

j. *Heavens and Earths* sheet three.

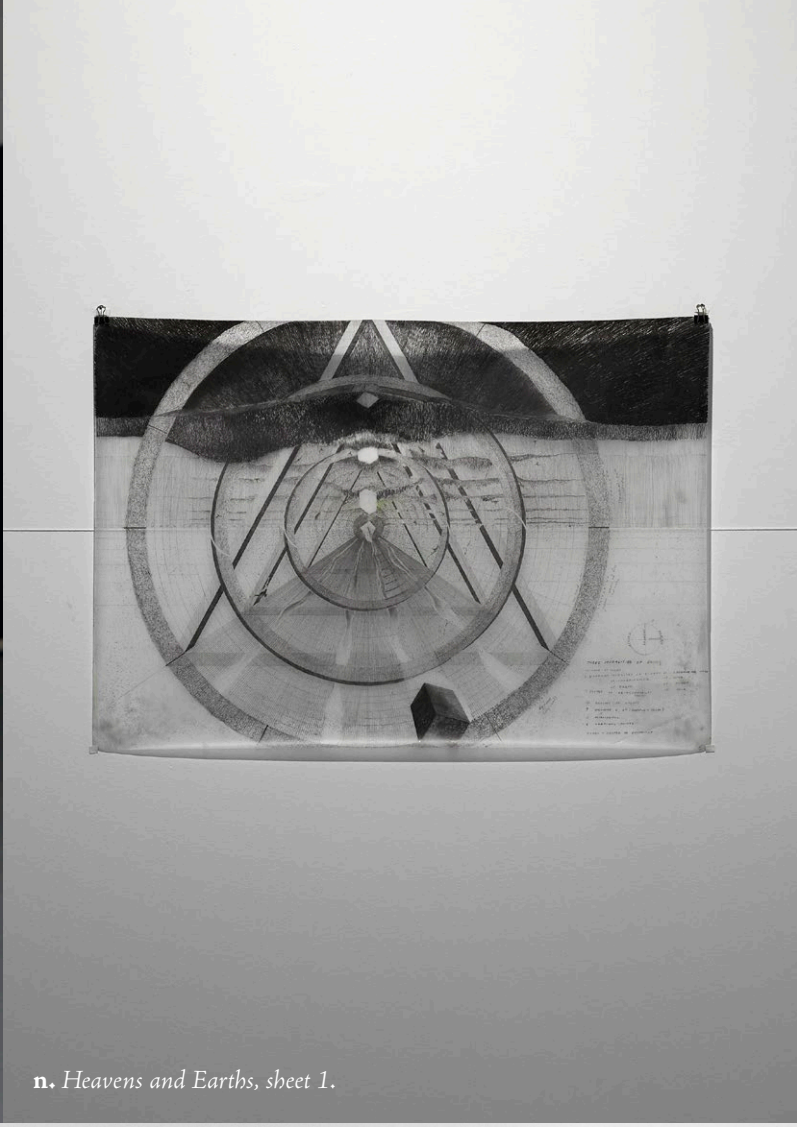


k. *1000-line dwelling*. Detail of silver chain and knotted hair.

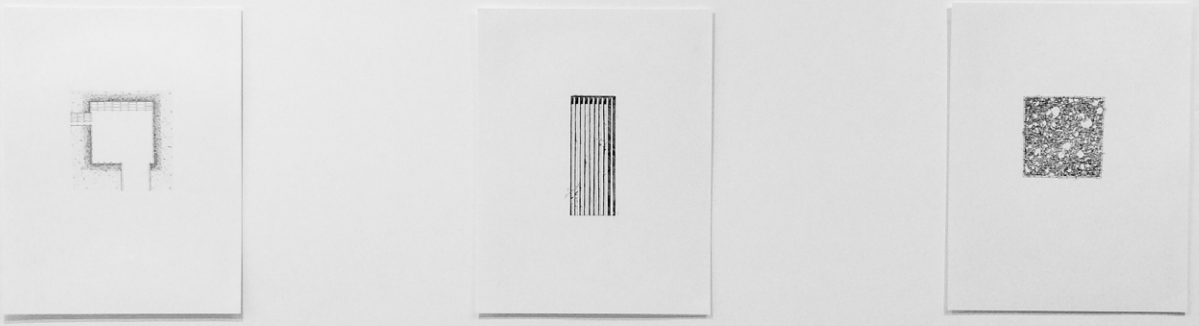
l. Gallery view with *Night Stand / 2019 Lunar Index* in foreground.



m. *1000-line dwelling.*



n. *Heavens and Earths, sheet 1.*



o. *Elevations (from the ground looking back).*

Panel Discussion

A public panel discussion was held on Friday 13 September, 1:30–3pm. The contributors introduced their work briefly, and engaged in conversation with invited reviewers and other guests:

Kim Paton
Director of Objectspace, Auckland
Kim leads Objectspace in its mission "to invigorate exhibition making, support discourse... and provide a wealth of opportunities to engage and expand knowledge of material cultures" in design, craft, and architecture.

Dr. Andrew Douglas
Senior Lecturer in Theory and Design, University of Auckland
Andrew's research is currently concerned with "the role of affect in emerging forms of publicness and governance, colonial-urban formations in New Zealand, and philosophies of image and imagination".

Dr. Susan Hedges
Deputy Head of School of Art and Design, AUT University
Sue's research embraces an interest for architectural drawing, interior architecture, notation, dance, film and critical theory in regarding drawing and visual culture; fields connected by the relationship that exists between the body condition, surface, pattern, architectural notation and visual images.

Individual Reviewers

Substantive discussions of the work were had at a series of individual viewings. These reviewers included Dr. Andrew Withell (Head of School of Art and Design, AUT), Dr. Mandy Smith (Head of Research, School of Art and Design, AUT), Dr. Janine Randerson (Head of A+D Postgraduate, AUT), Monique Jansen (Head of Department, AUT Visual Arts), Fleur Palmer, Associate Professor, AUT Spatial Design, Andrew Lowe (Cachet Interiors).

Writing Workshop

The contributors also participated in two writing workshops during the exhibition, at which they discussed and wrote towards a co-authored paper, aiming for publication in Jan 2020.

p. Carl, Kim Paton, and Susan Hedges.

q. The panel discuss *Heavens and Earths.*

r. Sue Gallagher describing *1000-line dwelling.*

APPENDIX 6

Vā Moana Kai Kōrero - In Memoriam: A Spatial Exposition of Wujūd.

Exhibition Documentation

Vā Moana Kai Kōrero

An exhibition by Rafik Patel, PhD Candidate

Thursday 11 March, from 5.00 pm to 7.30 pm

St Pauls St Gallery II (WM101)

AUT

Thur 11 March, 5.00pm

Rafik Patel is a PhD Candidate and Lecturer in Spatial Design at AUT University. His background is in spatial architecture and has a creative-practice in drawing. Rafik's research explores the Indian and Muslim diaspora in Aotearoa New Zealand. He is also active with community engagement and is part of advisory groups working to support the Muslim community in Aotearoa New Zealand. Rafik's practice-led PhD research is titled, *In Memoriam: A Drawn Exposition of Wujūd*, he will reflect on his PhD project to date, and a peer-review panel will make a response to the work exhibited.

Invited reviewers

Sarosh Mulla, No'oroa Tapuni, Lynda Simmons & Chris Barton

Image: Rafik Patel, *Dunya/Present World,* 2021

a. Rafik Patel presentation, 2021. Photograph, Shahid Patel.

b. Chris Barton (pointing) reviewing work, 2021. Photograph, Shahid Patel.

c. Hūfanga ‘Okusitino Māhina providing a cross-cultural critique, 2021, Photograph, Shahid Patel.

d. Rafik Patel responding to questions during review, 2021. Photograph, Caroline Faigan.

Reviewers for Panel Discussion. Thursday 11 March 2021

Lynda Simmons
Lynda is a Registered Architect and Professional Teaching Fellow at the University of Auckland, School of Architecture and Planning. Lynda co-founded Architecture + Women • NZ which is a professional and research organisation, and has an ongoing passion for research and community support in the area of equity and architecture.

Chris Barton
Chris is an architecture critic and editor of Architecture New Zealand, and Professional Teaching Fellow at the University of Auckland, School of Architecture and Planning. He has a background in journalism, and his research focus is writing in architectural practice, and architecture in the media.

Dr. Nooroa Tapuni
Nooroa is an interdisciplinary artist and Lecturer at AUT University. Her research focuses on indigenous understanding of interconnection as a cybernetic system through interactive digital art practice, and is exploring the ambiguity of communication through the process of code-switching.

APPENDIX 7
A Place to Stand: Contemporary Indian Art in Aotearoa. Exhibition Catalogue

A PLACE TO STAND

ठहराव का स्थान

THAHRAAV KA STHAAN

നിൽക്കാൻ ഒരു സ്ഥലം

ઊભા રહેવે ાની જગ્યા

TURANGAWAEWAE

These families departed India to live in New Zealand, Waikato Aramiro sometime ago

Kala Rupa was the wheels of Aramiro if this wheels stopped turning, so did the wheels of the valley

Genealogy, is our connection

AM Tāmaki Paenga Hira Auckland War Memorial Museum

Who we are

हम कौन हैं

Kam kaun hain

ഞങ്ങള് ആരാണ്

આપણે કોણ છીએ

ہم کون ہیں

Ko wai tatou

Kshetra

The Kshetra Collective is a diverse group of New Zealand artists and creatives with Indian heritage. We the artists have extensive and respected creative practices in Aotearoa New Zealand and on a global stage. We embody a range of New Zealand Indian diversity rather than focusing on a specific group, religion or language within the Aotearoa Indian diaspora.

Our Sanskrit name means Sacred Ground or Hallowed ground. It is fitting that our first show is called A Place to Stand. We challenge notions of the stereotypical and explore ancestral identity as a contemporary Indian diaspora for new audiences, beginning a new and necessary conversation with all communities in Aotearoa New Zealand. Our collective of artists explore the expansiveness of contemporary New Zealand Indian art through different artistic disciplines and practice.

We are; Shruti Yatri (painting), Mandrika Rupa (film), Jacob Rajan - Indian Ink (theatre), Tiffany Singh (installation - fine art), Rafik Patel (spatial design), Sarah Dutt (painting & rangoli) & Mandy Rupa-Reid (classical dance).

A Place to Stand

ठहराव का स्थान

Thahraav Ka Sthaan

നിൽക്കാൻ ഒരു സ്ഥലം

ઊભા રહેવાની જગ્યા

ثابت قدمی والا بلد

Turangawaewae

Welcome! We the Kshetra Collective invite you to explore *'A Place to Stand'.*

Our exhibition includes artworks that represent each artist's professional practice, much of which is born from our own experience and creative interests. This is the first group show of its kind in Aotearoa. It is of great significance from an art historical perspective and also for communities that have had little representation in important public spaces. We aim to explore the diversity around Contemporary New Zealand Indian art. Our work challenges notions of the stereotypical, whilst exploring mixed-race identity.

The Kshetra Collective has created work during the Covid climate with international collaborations building on collective narratives and personal experiences. The exhibition will be archived beyond the term in Tāmaki Paenga Hira Auckland War Memorial Museum's Te Taunga Community Hub space. It will be online permanently.

This catalogue has interactive QR codes that link to interviews with each artist and gives insights about the work from our perspective.

Alongside the exhibition, we will participate in a panel discussion and live activations. For details refer to the last page of this catalogue.

Shruti Yatri

Shruti Yatri was born in India and came to New Zealand in 1976 when he was 26. He was born in Lucknow to Sikh parents. He has lived in Auckland since the 1980s but has made multiple trips back to India and has lived for short periods in Australia and New York.

Shruti graduated from Elam, University of Auckland in 1995. He was awarded his MFA with First Class Honours/University Graduate Scholar. He has been exhibiting and teaching ever since. He has exhibited in New York, Hiroshima, and New Delhi and has shown in galleries throughout New Zealand. He had a Survey Show in Auckland in 2014. His work is held in various collections that include Auckland Art Gallery Toi o Tāmaki, The University of Auckland, The University of Canterbury and The Wallace Arts Trust among others.

Shruti attended an art residency at the Sanskriti Kendra in New Delhi in 1997-98. His art practice has been influenced by both his Indian and his New Zealand experience. Regarding his practice, Shruti has been fascinated by the interconnections of languages, especially those between Dev Nagri (Sanskrit script) and Te Reo Māori. Another core guiding philosophy has been the Hindu concept of Advaita, the interconnectivity of everything. This has been particularly influential in Shruti's more recent works.

Painterly processes have also been intrinsic to Shruti's work. Images have been starting points but other elements such as texture, colour, and paint processes have sometimes taken charge and created their own reality.

E // pumice, gesso, acrylic and oil paint on panel // 1993

This work is from the alphabet series. It depicts the letter 'E' in the Devangari (Hindi) script.

Scan QR codes to learn more

PĪPĪWHARAUROA – Shining Cuckoo // seven panels, mica and acrylic on panel // 2020

This work evolved from my fascination with languages. This grew into an interest into comparing alphabet, vocabulary and sounds. PĪPĪWHARAUROA uses Northern Indian Devnagari letters to spell out and enunciate the name of the bird - Pīpīwharauroa. There is an approximate correspondence between the Hindi and Te Reo syllables. The shape shifting paint is composed of mica, which is a component of the black sands of Auckland's West Coast. So, in this sense this environment is incorporated into my work.

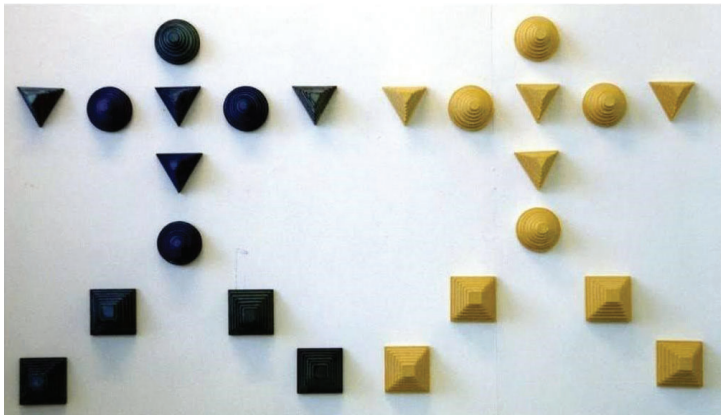
HIRANYAM (Gold Linga) // 24 carat gold leaf & acrylic on panel // 2019

These paintings are a result of my life long interest in parabolic shapes, in the use of primary colours, and the power of repetition. I have always been fascinated that in the vast expansiveness captured in a single curve, in an oval or a circle, matter is made to yield its intrinsic nature so that the inert comes alive, formless becomes form.
There is much in Indian tradition that references colour. To give one example, the Creative Principle is sometimes conceived as a golden embryo. Traditional myth describes that when "the Cosmic Force was about to put forth the universe, the cosmic waters grew a thousand petalled lotus of pure gold - radiant as the sun". (The Tantric Way: Art Science Ritual, Ajit Mookerjee & Madhu Khanna, pg. 67).

RAJATAM (Silver Linga) // silver leaf, acrylic on panel // 2019

Linga / Stupa are an antiquity in India and therefore have many important underlying concepts. Their parabolic shape has always existed as a symbolic image of the Creative Principle that there exists an uncreated, unmanifested Cosmic void or Spirit that creates and sustains the worlds of vibratory material phenomena. The whiplike spherical outer line of the linga are therefore understood as the initial intersect between the formless and form. Therefore, Linga paintings reflect the artist's life-long interest in the Unity within Diversity (Advaita).

MAHAMAYA // acrylic and gesso on wood
1998
On loan from Wallace Arts Trust



In India there is an artistic tradition of representing deities in geometric form – referred to as sacred geometry / Yantra. Yantra are a visual representation of a sacred chant and are often referred to as power diagrams. This sculpture is my creative expression of The Goddess, representing her in her creative and destructive forms.

Mandrika Rupa

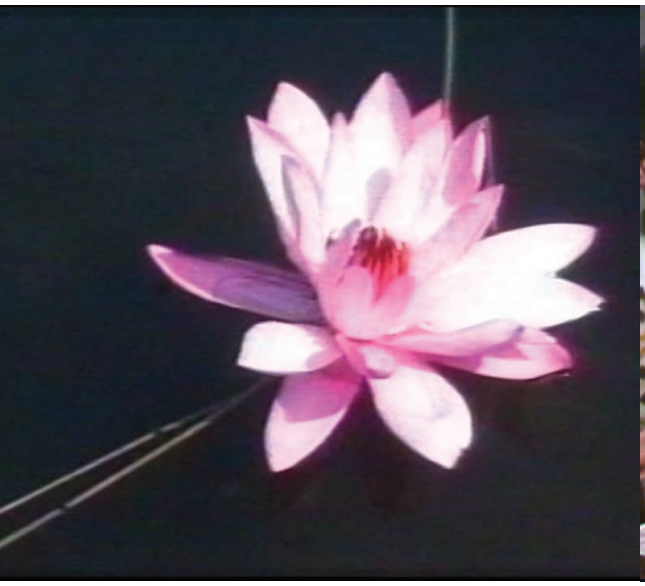
Image credit Eliza Tepania photographer

Mandrika Rupa is an independent artist, born in Gujarat, India. She came to New Zealand as a child in1960. Her family left India to come to New Zealand in the early 1900s. Her artistic sense developed out of social and community work, and a desire to document the stories of coming to a new land. Her films depict individuals from the South Pacific and the Indian diaspora, particularly in the UK and USA, some of India's poorest peoples, that left India to carve out lives outside traditional frameworks.

Mandrika's work has been recognised at an international level with several screenings in London, New York and Paris. Museum exhibitions include Cambridge, UK, the permanent collections at the Museum of Modern Art (MoMA), New York, and presentations at University of California at Berkeley, Columbia Film School, Chicago, Otago University, and Columbia University, New York. Her work has also been shown in the Indian High Commission, Nehru Centre, Mayfair, and Institute of Contemporary Arts (ICA), The Mall, London, UK.

Her work is distributed worldwide by ProQuest, an imprint of Alexander Street Press, to the Academies, and through the Museum of Modern Art (MoMA), New York.

Scan QR code to learn more



INHERITANCE: A LAMENT // 2006 // A film poem // 40 min

Director and Producer, Mandrika Rupa

This piece uses images shot in India of the artist's extended family and clan. The family has a history in the West, with NZ Māori (indigenous) and NZ Europeans, for over 100 years.

TAAMARA SANGAM // 2002 // 58 min

Producer Mandrika Rupa

Te Reo Māori with English subtitles. Elderly Tainui in Aramiro, Waikato, New Zealand speak of adopting Indian as family, spanning five generations. Māori and Indian embrace.

LAXMI // 1999 // 13 **min** *// 35mm*

Writer and Director, Mandrika Rupa

Wartime 1940's Auckland, New Zealand A young Indian girl learns of the prejudices of the new country, and the oppressions the family left behind in India.

NAYA ZAMANA // 1996 // 12 **min**

Writer and Director, Mandrika Rupa

Portrays gender expression. Coming of age of Shobnam, as she navigates her family expectations of an arranged marriage.

POONAM // 1994 // 16 min

Producer and Director, Mandrika Rupa

Three women of Indian descent speak in Aotearoa. Cosmic Mother Energy of Navratri brings intimacy and enlightenment during the Festival of Universal Light.

NARI SHAKTI AUDIO COLLECTION // 1992

Mandrika Rupa Producer

Two of 14 archival interviews. Women of Indian descent among the first to speak of their her story in the S. Pacific diaspora.

Jacob Rajan

Born in Malaysia, Jacob Rajan moved to New Zealand at the age of four with his parents, who are from Kerala, Southern India, in 1970. After completing a BSC in Microbiology and a Diploma in Primary Teaching, Jacob graduated from Toi Whakaari: The New Zealand Drama School in 1994.

Jacob is an actor, playwright and founding member of the Indian Ink Theatre Company. He has performed his work in Australasia, India, Europe and throughout the United States. With director Justin Lewis he has co-written *Krishnan's Dairy, The Candlestickmaker, The Pickle King, The Dentist's Chair, Guru of Chai, Kiss the Fish, The Elephant Thief, Mrs Krishnan's Party, Welcome to the Murderhouse* and *Paradise or the Impermanence of Ice Cream.*

Indian Ink has garnered two Fringe First Awards from Edinburgh, and three productions of the year and two play of the year awards at the Chapman Tripp Theatre Awards in New Zealand. As a performer, Jacob has won multiple Actor of the Year and Outstanding Performance Accolades at the Chapman Tripps. Jacob was made an Arts Laureate by the New Zealand Arts Foundation in 2002 and was made a Member of the New Zealand Order of Merit for services to theatre in 2013.

BEHIND THE DAIRY // Digital video, 16:9 1080p
3 minutes 49 seconds,
copyright this film not to be recorded

This interview with Jacob Rajan explores the origins of Indian Ink Theatre Company, and the creation of its first show, Krishnan's Dairy. In this interview he talks about his connection with mask performance, the genesis of *Krishnan's Dairy* and his collaboration with Justin Lewis to form the Indian Ink Theatre Company.

Scan the QR code to see more about *Krishnan's Dairy*

THEATRICAL MASKS
Justin Lewis & Jacob Rajan. Exhibit design Moraig Humphries.

There is a belief that performance masks should never be displayed on a wall, as to do so will cause them to gradually lose their power. For that reason, we have put these masks from our play *The Candlestickmaker* behind curtains. Feel free to take a peek.

WARNING: These masks may come to life before your eyes!

UNCLE ROHAN // 2000
papier mâché, leather, fake fur, acrylic paint, shoe polish, cool mint

KALYANI // 2000
papier mâché, leather, acrylic paint, shoe polish, pistachio shells

DR CHANDRASEKHAR // 2000
papier mâché, leather, acrylic paint, shoe polish, sheep skin

Scan the QR code to see more about *The Candlestickmaker.*

Tiffany Singh

Born in Aotearoa of Indian and Pacific descent, Singh's practice explores the intersection between arts, education, and wellbeing. Since graduating Elam School of Fine Art with a BFA (hons) in 2008, Singh has worked on sustainable community outreach, exploring engagement in the arts through social practice methodology. Her interest in cultural preservation combined with an integrated social discourse has seen her use the arts as a vehicle to engender policy and advocacy of social justice, mobilising the strength of small artisan communities and social resources for stronger socio -economic development at local and international levels.

Singh has represented New Zealand at the 18th Biennale of Sydney 2012, the Contemporary Asian Arts Biennial 2011 at the National Taiwan Museum of Fine Arts, and the 12th Taewha Eco Arts Festival in Korea in 2018. She is representing New Zealand at the World Women's Art Exchange Festival in Taiwan 2022. She has work held in the permanent collections of Te Papa Tongarewa, Museum of New Zealand, Dunedin Public Art Gallery, Mater Hospital, Brisbane, Australia, The Sunshine Coast Hospital, Australia, and the Ministry of Foreign Affairs & Trade New Zealand.

In 2017, Singh was the recipient of the New Zealand Arts Foundation – New Generation Award and she has received a Human Rights Award for her social justice project Fly Me Up To Where You Are. Indra's Bow was a finalist in the 2017 New Zealand Design Awards and Total Internal Reflection won the gold pin for spatial lighting category in 2018.

Scan QR codes to learn more

REMNANT // foiled ribbon, needles, thread, Siddi quilt, 2 channel projection // 2022
LAMENT 2022 // Monochrome Triptych
Director and Producer Mandrika Rupa
Singh and Rupa's collaboration aims to illuminate alternative histories, re-contextualising national identities, especially those immigrants of Indian descent, in new lands. Here both artists consider their cultural artistic practice to be their own subjective truth to further the narrative around migration. The manipulation of materials and content draws from these artisan lineages. Resulting in Remnant, an installation developed out of both artists' personal need to explore the social implications of immigrant communities and the effects ethnicity has on this process.

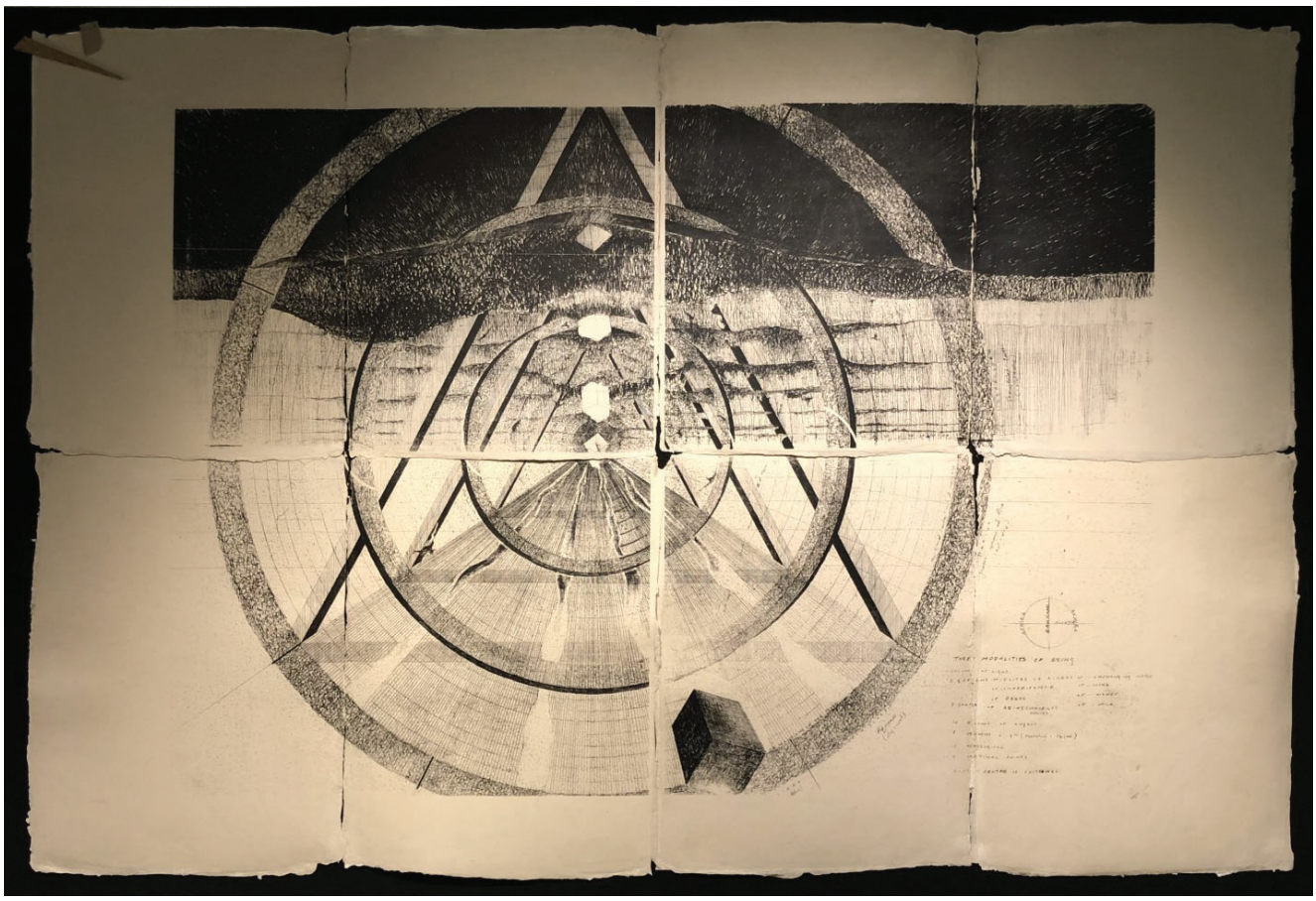
This new work presents a collective voice, handcrafted, assembled by many hands, that carry with them an ode to the domestic and global migrations. Loaded with cultural nuance and a deep sense of fragility. Singh contributes to the preservation of Rupa's moving image through objects that reinforce the collective narrative and personal experience of migration literally threaded together from different times and places. This multi perspective, multi narrative experience brings to light those whose stories have previously been not only unheard but also invisible. Rupas 2 channel Lament 2022 has 3 volumes. Played in monochrome the Triptych, in 3 volumes, disrupts the fundamental power of territory to determine identity. Redefining diaspora by breaking the simple sequence of explanatory links between place, location and consciousness. Rupa's film questions the role of identity, challenging how, for some, national identity is seen to be a political identity.

MANY HANDS
Collaboration // Mandrika Rupa // Siddi quilt community
Stills from Rupas film, sindhoor, mirror, quilt squares, red thread, earth
Collective aspects of the creative process, highlight the relationship between the domestic and art making processes of the women involved. Singh's materials meld past works of searching for cultural and spiritual belonging, blending her own cultural identities; Her Indianness as descended from her great grandfather, who immigrated to Fiji during the girmit in the late 1800's & her Pacific ethnicity descended from Seumanutafa Puaaefu, Paramount Chief of Apia Samoa in the late 1800's, Singh's great great grandfather.

Rafik Patel

Rafik Patel is a Lecturer in Spatial Design at AUT University. His background is in spatial architecture and his creative practice in drawing. Rafik's research, which has been presented and published internationally, explores the Indian and Muslim diaspora in Aotearoa New Zealand and abroad. He is also active with community engagement and is part of advisory groups working to support the Muslim community in Aotearoa New Zealand.

Rafik's research examines an Islamic ontology of space, whereby the philosophy becomes the motile thinking for renewing grounds as a spatial architectural practitioner. Through the medium of drawing, his work explores the notion of wujūd (being) and event as a turn to re-orientate practice and theory. Furthermore, Rafik's drawings are spatial expositions that map the diasporic conditions and reveal the strength and durability of cultural and spiritual belonging.



COSMOGRAM // 2022 // screen-print on wasli paper

Cosmogram uses a perspectival frame to construct a window into a cosmological reality. Seven Heavens are laid, one above the other, each smaller than the one above it, creating a layered space separated by a distance of five hundred years of travel. Similarly, there are seven earths laid, each being smaller than the one below it. At the centre, a vertical cosmic pillar holds up the vaults of heaven. A primordial cloud is in the form of an encompassing circle; within its circumference exist thirty stations of angels ecstatic with love, three modalities of being, four gardens, and twelve constellations.

Scan QR codes to learn more

Sarah Dutt

Sarah is of Māori (Ngai Tai, Whānau-Ā-Apanui & Ngāti Porou) and Fijian-Indian heritage. Her mother is from the East Coast of Te Ika a Maui (North Island). Her iwi and hapū stretch from Whakatōhea to Te Tairāwhiti. Her father's ancestry originates in Gonda and Basti in Uttar Pradesh. Her great grandfather immigrated to Fiji during the girmit in the late 1800s. Her grandmother was born in Trinidad and immigrated with her family to Fiji in 1906. Sarah's father Narendra (Rocky) came to Aotearoa New Zealand in the early 1960s.

Sarah's creative practice started in the mid-1990s. She graduated with a Master's in Fine Arts with honours, from the Te Toi Hou, Elam School of Fine Arts 2005. Her tutors were Selwyn Muru, Brett Graham, Ani O'Neill and Dante Bonica. She has worked in education since 2003. She taught Rauangi (visual art) at Te Wananga o Aotearoa with Dr Richard Cooper between 2003 to 2007. She currently teaches Visual Art and is the New Zealand Curriculum Leader of Social Sciences at Alfriston College.

Lately, her artworks are mainly painting and rangolis. Her works often incorporate motif, a sense of place and stories drawn from her Indian and Māori heritage. She continues her passion to learn and make stone, wood and fibre objects with Dante Bonica, integrating pre-colonial and modern technologies.

Scan QR codes to learn more

WHERE I BELONG, TOKU TURANGAWAEWAE, SWADESH HAI MERA स्वदेश है मेरा // Acrylic, hand made gouache on board // 2022

This work converges aspects of the artists creative journey. It represents a sense of place and belonging culturally, physically, and spiritually, which evolves from the artist's ongoing enquiry of how both symbol and place communicate meaning.

The motifs derive from cultural practice associated with the artist's Indian and Māori cultures. These are intermingled with images of her family's journey to Fiji. For example, the moko kauae design used in the rangoli, belonged to the artist's great grand father's sister, Te Ata Po. The kowhaiwhai is from her wharenui. The S.S. Chenab II and Leonidas are carefully rendered to present the ships her family and many others took from India and Trinidad to Fiji as indentured workers. Sarah also incorporates the basic technology used in the sugar cane industry and motifs from the national flags of Fiji and Trinidad throughout.

The artist has incorporated geometric and organic mehndi patterns. The landscape within the composition is Tōrere Bay where her Ngai Tai iwi have lived since her ancestor Tōrerenuiarua disembarked from the Tainui waka in c.1200. The amo is from the wharenui that bares her name.

Mandy Rupa-Reid

Mandy is a sixth-generation Indian, European/ Pakeha. Her mother came to Aotearoa New Zealand from India as a child in 1960, where she joined her larger family who had settled here in the 1900s. Her father's family were some of the earliest English and Scottish migrants to settle in Christchurch in the 1850s.

Mandy feels very strong ties to her Indian heritage, having lived and schooled in Gujarat, India when she was younger and then becoming a student of Indian Classical Dance in Auckland. She has a 30-year history of dance performance including at Aotea Centre, The Civic, Auckland Town Hall and Bruce Mason Centre, and numerous museums, galleries, festivals, and event spaces around New Zealand.

Her tertiary studies include a Postgraduate Degree in Film and Media Studies from the University of Otago (2004), as well as qualifications in directing, presenting and journalism. She has experience working in film, television, advertising and the performing arts industries in India, London, and New Zealand. More recently, Mandy has returned to her dance career as a full-time student, training towards her Arangetram in 2022, where upon completion she will receive her Diploma in Dance and will be qualified to teach.

Scan QR codes to learn more

MOTI BHEN, BIG SISTER // 2005 // Short Film
13 mins
Director: Mandy Rupa-Reid

This short film profiles three prominent women of Indian descent who were influential in their field of art, film and medicine in Aotearoa, New Zealand. We explore their stories of experience and success over a 50-year history from the 1970s to today.

BHARATANATYAM, INDIAN CLASSICAL DANCE COSTUME (FEMALE) // Silk // 2022

Bharatanatyam is an age-old dance form which speaks stories of Indian mythologies. One of five Indian Classical Dance forms, it is thought to be over 2000 years old. The Bharatanatyam dance costume is one of the most elegant forms of dress, adding to the beauty of the dance and representing the culture and traditions of India.

This style of pleated costume evolved sometime during the 1930s. This particular Bharatanatyam dance costume was made in India and is 100% silk.

Thank you

We would like to thank Tāmaki Paenga Hira: Auckland War Memorial Museum for supporting this important work. Special thanks to Jessica Underwood-Varma, Amanda Watts and the team behind the scenes for their unwavering support to make this exhibition a reality. Ngā mihi nui kia koutou katoa.

Special thanks to Candice Stock (independent videographer and director) for her expertise and generosity in filming and editing interviews with the people of the Kshetra Collective. These can be viewed as the QR codes and across all of Tāmaki Paenga Hira: Auckland War Memorial Museum's online media channels.

The Kshetra Collective would also like to acknowledge Paul Nimmo & Fran Allison from Production and Display, Erin Walker - conservator, Carla Purdue & Anika Klee - Collection Care, Ed Waka, Gilbert Zhao & Liam Brown from AV, Peter Haywood - Graphics, Bex Martelletti - Publicist, Andrew Wright - Marketing, Hannah Roberts - Social Media Producer, Stephanie Stock - Marketing, Ken McKenzie - Head if Security and Health and Safety, Ena Manuireva - content specialist & Maia Faddy - Associate Project Manager for their amazing work to help make this exhibition a success. To the many volunteers for their generosity and time they have kindly given.

Ngā mihi kia koutou to all of our family and friends who have supported this ambitious endeavor. For seeing the value and always being there to help us face the challenge.

Thank you to you, the Auckland community for taking the time to come and see our exhibition.

Events

EXHIBTION OPENS 15 May 2022

Open daily from 10AM - 5PM weekdays
9AM - 5PM Sat, Sun and Public Holidays
Open late every Tuesday evening until 8:30pm

OPENING
Sunday 15 May, 8:30am

ARTIST PANEL DISCUSSION
Saturday 9 July

INTERACTIVE RANGOLI ACTIVATION
Saturday 9 July 11am -1pm

CLASSICAL DANCE ACTIVATIONS
Please refer to the Auckland Museum website for times

https://www.aucklandmuseum.com/visit/whats-on/te-taunga-community

What is Te Taunga Community Hub?

Te Taunga means “the landing place.” Like Tāmaki Makaurau itself, it’s a place of arrival, from different lands, and a coming together of people. We bring our waka up and tie them to one post.

In Te Taunga Community Hub, the Auckland Museum Tāmaki Paenga Hira celebrates the diverse communities of Tāmaki Makaurau by inviting them into the space to create their own exhibit. Our visitors experience a community's story not through the Museum’s interpretation, but through the eyes of the community itself.

Everything you find in the gallery has been chosen by the community to tell their story, from the treasures on display, to the labels, the signage, and the lighting.

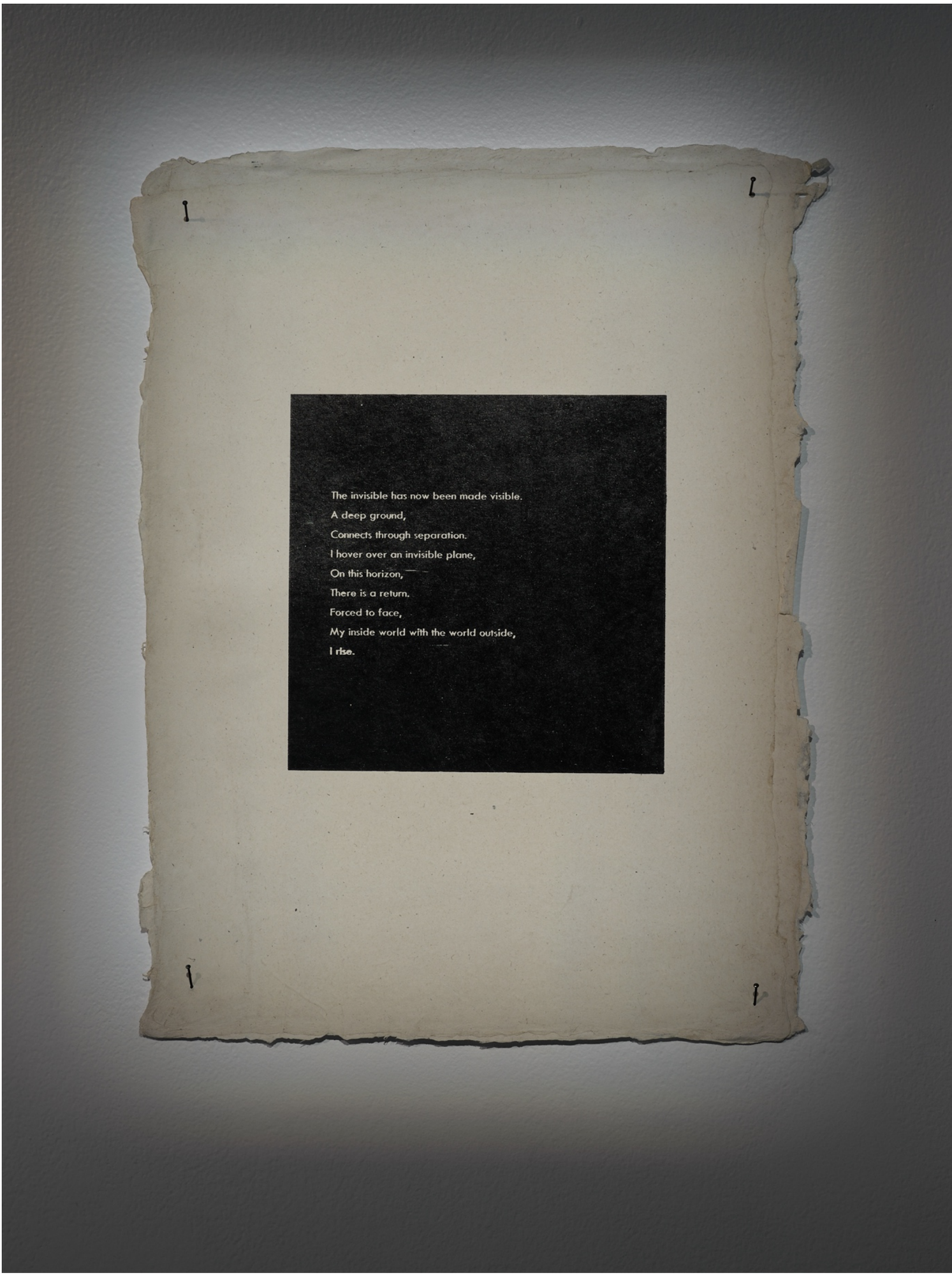
Working closely with members of the community, the Auckland Museum provides exhibit space and technical support.

Online resources

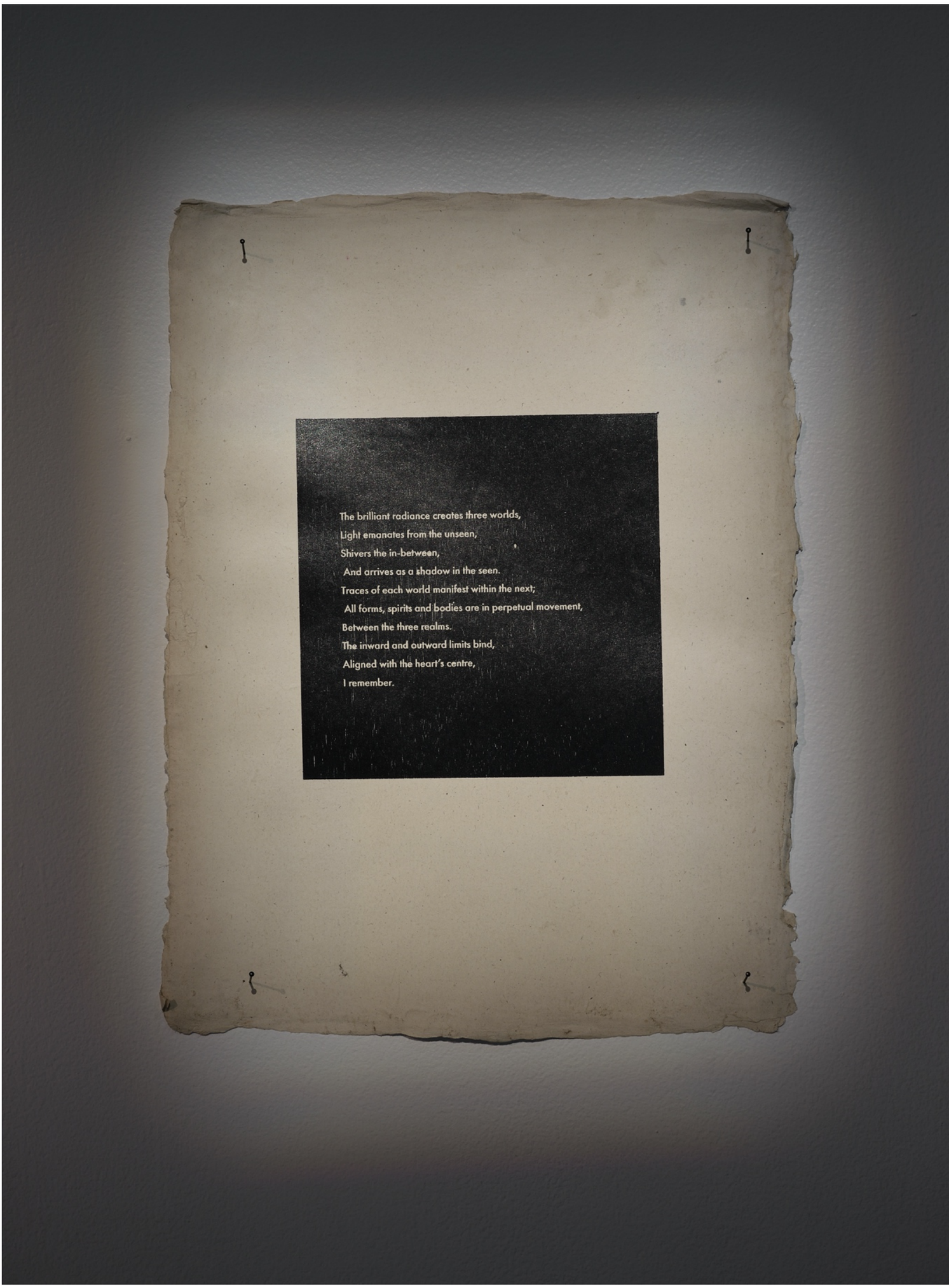
https://www.aucklandmuseum.com/visit/whats-on/te-taunga-community

APPENDIX 8
Wujūd fi Ālam al-Mithāl,
Exhibition Poems

a. Rafik Patel, poem for *Cosmogram VI – al-Ālam*, relief print on wasli paper, 2022. Photograph, Samuel Hartnett.



b. Rafik Patel, poem for *Memorial Park Cemetery*, relief print on wasli paper, 2022. Photograph, Samuel Hartnett.



c. Rafik Patel, poem for the *three worlds of being*, relief print on wasli paper, 2022. Photograph, Samuel Hartnett.