



# *u n / Making home:*

Spatialising diasporic rituals and the poetics of bread-making.



un/Making Home: *spatialising diasporic rituals and the poetics of  
bread-making.*

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2019

## Attestation to 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.

10<sup>th</sup> of May 2019

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Date

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Signature

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# Abstract

Un/Making home: spatialising diasporic rituals and poetics of bread-making investigates place-making as a daily practice of domestic rituals. In this practice-led research, my family's ritual of bread-making has been translated through my creative practice, as a series of intimate encounters with home performed through the acts of slowness to embark on the making and unmaking of home.

The project retraces the origins of my own personal history to understand these habitual everyday domestic rituals as expressed through my current spatial practice. The creative and contextual research unfolds as a series of processes, as set out in the recipe of Nan e Barbari, as a series of transformational processes – To Sift, To Fold, To Knead, To Rise, To Cut and To Burn. The stages of the bread-making process structure my inquiry into the home as a series of encounters engaged through family rituals around bread making, exploring migratory processes through slowness, ritual and object.

Through an inquiry into the diasporic condition, a dialogue between object and memory has been re-assembled through various scales of inhabitation by way of practice-based making and unmaking. By elemental and pure forms, this project imagines to reflect and emulate moments of ritual, migration and refuge.



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# I.

## Ingredients List

Nān e Barbari

Before I begin, I ask the reader to gather the following items:

2 cups of all purpose flour,

3 cups of water (more or less),

3 teaspoons of active dry yeast,

a drizzle of olive oil,

2 teaspoons baking powder,

3 pinches of salt,

4 pinches of sugar,

and a handful of black, white and golden sesame seeds.

Place these items before you on a kitchen countertop, and let us go about on this trajectory together – to *make home*.

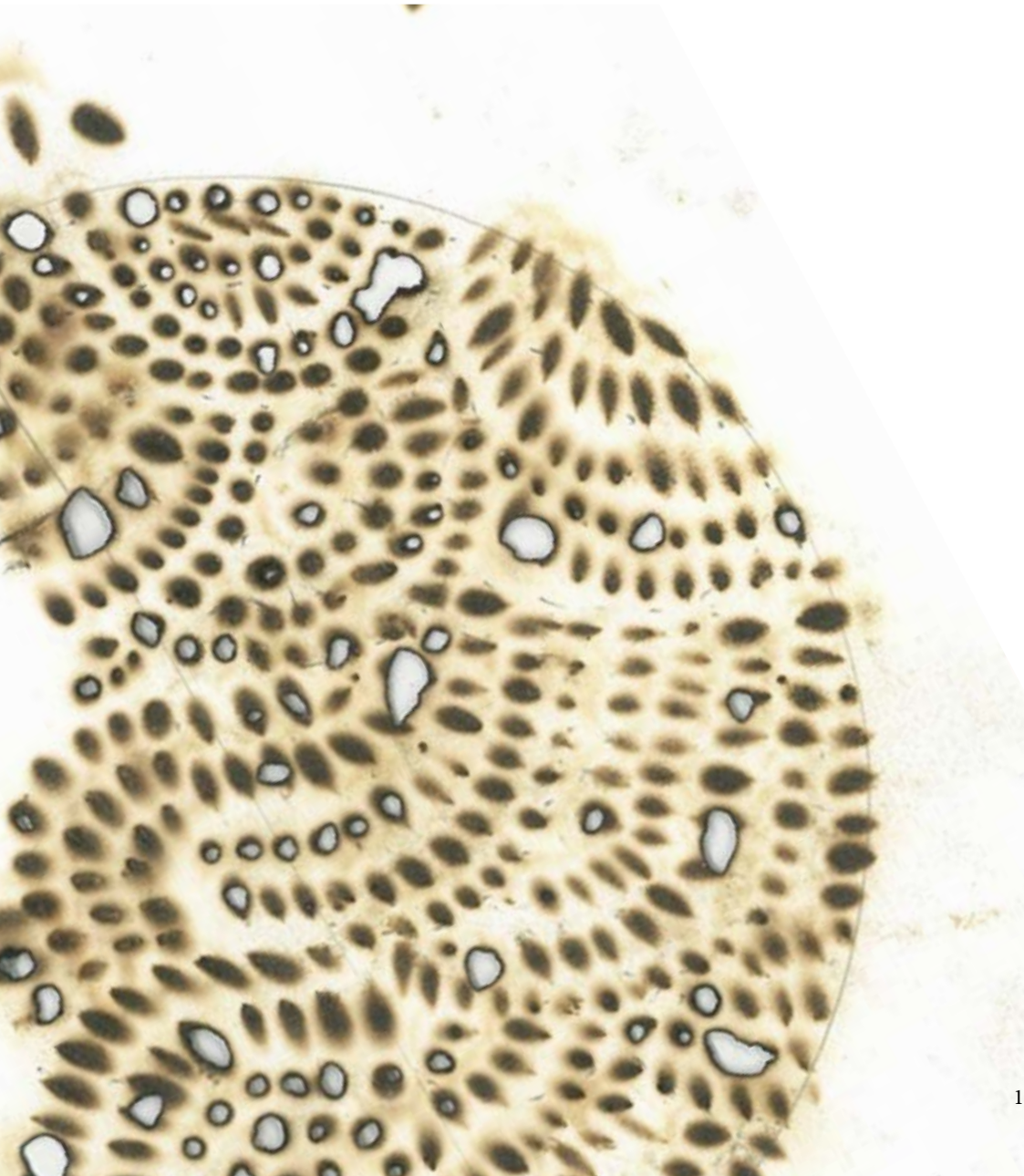
## II.

### An Invitation,

This exegesis is structured as a recipe, which sequences and folds together, a series of critical contexts, research methods and reflection on my research project, alongside the physical acts of making and baking bread. The intention of this approach is for the reader to slow down, and to engage with the exegesis through performative encounters with the design research, through following the steps of the recipe. By performing the physical tasks of bread-making alternating with reading sections of the exegesis, allows idle time to make connections between the personal accounts and familial narratives which inform this research, and the critical contexts and methods underpinning this research to be brought in relation.

An autoethnographic study into family narratives told through the acts of bread-making discuss the embodied phenomena of the recipe, as a way to place make. Pre-eminent discussions have been reconsidered by measures of, *To Start*, *To Sift*, *To Fold* as they unpack themes of 'home-loose-ness', place-making, slowness, stilled life, and ritual through a reflective practice as I begin to un/make *home*. Measures *To Knead*, *To Rise*, *To Cut* express a methodological framework that unveils an exploration of the diasporic being through a re-articulation of the recipe itself.

As you make the recipe the reading, therefore, may allow for a subtle migration towards moments of slowness and pause beginning to un-make the act of breadmaking.







# III.

TO START,

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## pre-Journey/Home-loose-ness

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*To start off, we must prepare the yeast by dissolving the culture within a half a cup of warm water and the four pinches of sugar. Set this concoction of ingredients to sit aside and allow it to ferment for five minutes or so.*

In the winter of 1997, a few weeks after my first birthday my family and I had migrated from Bombay (old Mumbai, India) to Auckland. As I have grown older, there are aspects of who I am that have been displaced over time and part of this research has become the catalyst within me to trace steps aswell as create new lines scattered over time and place; delving deeper in to a specific encounter of the domestic sphere that is quite personal to me – bread making. A translation of this encounter of bread making as a means to interpret rituals and poetic responses to home, place and a yearning for the human spirit. Using an autoethnographic inquiry I begin to make home in a place I seek out, a place where I reside my day, a place I long to return and a place where I completely belong. So I ask this question to start this dialogue;

*How might processes of diaspora be translated within the domestic rituals of breadmaking and begin to manifest a spatial agenda as a way to ‘make home’?*

But this journey has an alternate beginning, going back to a time before I was born...

My paternal grandfather was born in Yazd, Iran but left during the mid 1930s for India, where he met and wed my grandmother, who was born in a small town just outside of Mumbai, India. Together they opened a small Iranian styled bakery and raised six children, one of the six being my father. On my mother's side, my maternal grandmother who was also born in Iran, in the mid-southern city of



Fig. 2 Katki, Areez. *Hotel Bawa Inn/ Irani Bakery in Udawada, India*. Instagram, January 23 2018.

Shiraz, immigrated to India for tertiary education and that's where she met my maternal grandfather. They would both travel back and forth from the state of Gujarat to Maharashtra, when finally they decided to settle in Mumbai after getting married. They had two children, one of the two being my mother. Now, my parents met in highschool, a few years passed my parents married, gave birth to my eldest sister and after I was born they decided to migrate to New Zealand, which at the time was such a shock to them, since they were suddenly subjected to an unfamiliar culture and way of life.

Moving to New Zealand at such a young age in my life I hadn't had a chance to question cultural identity. Though as I grew older, a combination of apparent differences made me inquire upon my being influenced by all angles; asking myself *where is home? And where do I belong?* My family and I would travel back and forth to India, but at times I would still feel out of place in both environments, being confronted by various unfamiliarities with culture, language, climate, etc... "If you grow up between cultures, if you get accustomed to constant movement, its easy to find yourself on the outside of things, looking in."<sup>1</sup> Such a simple question as to where is home, conjured such complicated answers, I was seen as a foreigner in both the place I was born aswell as the place I grew up in.

To call upon this reality of a certain 'outsider-dom',<sup>2</sup> added nodes of displacement lead to a redefinition or a re-finding of my sense of place. Taking a worthwhile moment to reflect upon these terms of migration

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<sup>1</sup> Pico Iyer, *The Man within My Head*, reprint. vol. 1 ( Knopf Doubleday Publishing Group, 2013).

<sup>2</sup> Outsider-dom: a term used to describe conditions of being an outsider or a state of displacement.

and diaspora with a gaze upon my own peculiar position within this project, and I shall do so with care to James Woods' essay "*On not going home*". With regards to my own journey, I was not born in New Zealand nor did my family have any previous ties to this country, moreover our refuge here was not at all forceful in any aspect. Woods describes this notion as a condition of '*homeloosness*'<sup>3</sup> being a form of voluntary emigration, contrary to a more traumatic dislocation, "in which the ties that might bind one to Home have been loosened, perhaps happily, perhaps unhappily, perhaps permanently, perhaps only temporarily."<sup>4</sup>

This state of 'voluntary emigration'<sup>5</sup> also considers conditions of loss, though this loss of home is not depicted tragic in any way, instead this '*homelooseness*' is considered as this desire to gather and return to all that has been lost. I have come to identify with this term of '*homelooseness*' as a way to understand certain banalities of diaspora: puzzling together memories of place which invoke feelings of place. (locating these significant normalities of everyday encounters with place, whether it be certain sounds, scents or even people that conjure up hazy memories of home).

I allude to, this loss as Woods describes, as an experience I identify with, yet growing up and adapting to this medley of culture, the loss I have endured has become entangled in to my identity. Acknowledging these aspects of loss, I do not recognise them disadvantaging to my current state: instead they become a part of this cultural journey.

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<sup>3</sup> The concept of *Homelooseness* was introduced to me in James Wood's essay 'On Not Going Home', and to me it poetically described processes of diaspora, as encountered through an individual's experience with displacement.

<sup>4</sup> James Wood, *On Not Going Home*, London Review of Books, February 20, 2014.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

Positioning myself, I resonate with Woods' term of loss, for me these memories or losses in turn have a chance to be found or remade.

The instant we depart from the place where we supposedly belong, home ceases to exist as a whole entity to return to. It is in this incompleteness, in this uncertain departure and equally unsettling arrival that a hybrid self is situated.

This journey is not only of leaving fragments of home and identity behind, but of a constant longing and carrying with. Identity has been a very important way in approaching the concept of home, and this project begins to embark on the desire to translate and position myself within these happenings of *homing*; that have unfolded a conscious questioning of belonging and identity.



# IV.

TO SIFT,

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## making Home / Slowness / Stilled life

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*To sift, we must gather the flour and the baking powder and disperse the two on to a surface or bowl of some sort. Once the two dry ingredients have been thoroughly sifted through, create a well in to the centre of the culmination with your fingers. By now the yeast should have risen to a foamy cap, the perfect time to introduce the dissolved culture filling in the well. Sprinkle the three pinches of salt as the yeast mixture streams over.*

In this chapter, I would like to ruminate over certain themes through intimate reflections of how I begin to find home. Over the years, my understanding of what home is has expanded over horizons: being something more than just four walls, a roof and an address, as I was finding home it became so much more. *Home* was not something stagnant, instead I would find home in the ephemerality of space and place.

*“For more and more of us, home has really less to do with a piece of soil than, you could say, with a piece of soul.”<sup>7</sup>*

Travel writer and novelist, Pico Iyer, having grown up a part of - and apart from - English, American and Indian cultures begins to write up Iyer's identity. Iyer is well known for his writings and perspectives on home, identity and global disorientation. A dialogue raised in his TED talk, *Where is home?* begins to unpack relations of place to people, and what resonated with me was that Iyer's views on this idea of home came about by trying to see within certain cultures but from an outsider's perspective. His TED talk, takes us on a journey into the meaning of home, and where home is: expanding on this very essence of home and what it represents nowadays, especially in the world of people that live some where different to where they were born, people that decide, or have to, leave their country of origin and find themselves in need to give another meaning to a word as simple, yet complicated, as home.

*What defines home?* When I think about it, I cannot give a precise definition of what home truly is for me. Though, Iyer's discussion

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<sup>7</sup> Pico Iyer, TED Talk Transcript of *“Where is Home?”*, accessed May 2, 2019. [http://www.ted.com/talks/pico\\_ayer\\_where\\_is\\_home/transcript](http://www.ted.com/talks/pico_ayer_where_is_home/transcript).

brought upon various notions of what home could be, as place, as domicile, as affinity, as family, as soul, “home lies in the things you carry with you everywhere and not the ones that tie you down.”<sup>8</sup> Therefore, how do we decipher these differing meanings, rewritten further when we be within more than a sole ‘home’? Can home manifest in not only place, but in also people, objects and memory? Pico Iyer’s meditation to these questions echo elements of reflection, as he goes on to say, “I am not rooted in a place, I think, so much as in certain values and affiliations and friendships that I carry everywhere I go; my home is both invisible and portable.”<sup>9</sup> Suggesting home as an assemblage of memories, intimacy and the souls poetic imagery, rather than the material.<sup>10</sup> So, perhaps it is through ethereal materiality, in which I can aesthetically respond to home, place and a yearning for the human spirit.

In care of approaching this notion of home as something that celebrates the ephemeral and intangible, I appreciate how Iyer sifts over moments of slowness and calm as he tells: “...Only by stopping movement that you can see where to go... and its only by stepping out of your life and the world that you can see what you most deeply care about and find a home.”<sup>11</sup>

In praise of slowness, I confer this idea of slowing down to possibly be the elixir for the mayhem of today’s advancing world. It is now I want to begin to sympathize with the concept of slowness, with all this movement, this era we live in has been defined by movement and diaspora, to the point that the idea of being at a slower pace makes us uncomfortable.

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<sup>8</sup> Pico Iyer, TED Talk Transcript of “Where is Home?”, accessed May 2, 2019. [http://www.ted.com/talks/pico\\_ayer\\_where\\_is\\_home/transcript](http://www.ted.com/talks/pico_ayer_where_is_home/transcript).

<sup>9</sup> Angie Brenner, “TYER: Pico Iyer - Global Writer, Heart & Soul”, Wild River Review, June 21, 2016, accessed April 24, 2019

<sup>10</sup> Bachelard Gaston, “The House, from Cellar to Garret, the Significance of the Hut”, in Poetics of Space (Boston: Beacon, 1958)

<sup>11</sup> Pico Iyer, TED Talk Transcript of “Where is Home?”, accessed May 2, 2019.

Iyer goes on to say: “Movement is a fantastic privilege, and it allows us to do so much.. but movement, ultimately, only has a meaning if you have a home to go back to. And home is, in the end, is of course not just the place where you sleep. It’s the place where you stand.”<sup>12</sup> In keeping with this concept of slowness I offer a dialogue of experiencing the world, moreover being aware about the way we make sense of place, to come forth by allowing certain everyday activities a second energy, moments dispersed within these activities allowing for us to linger, savour and reflect on. Slowness was realised as a method to break down processes of the diasporic being, alluded to measures of reflection and almost beginning to make and then unmake home. A project by This evoked an idea of interpreting objects that form space with the makings of potentialities of the diasporic condition, capturing moments through stilled life within the acts of movement and migration.

Korean installation artist Do-Ho Suh’s exhibition *Home within Home* (see Figures 3 - 5) beautifully captures moments of migration through a full scale recreation of a transparent residential building – the artist’s first house in the United States – surrounding a silk replica of his ‘seoul home’, being a life sized representation of the artist’s childhood house as “it floats, out of place and out of time, untouchable and somehow dematerialised.”<sup>13</sup> These mesh sheets express Suh’s nomadic existence, as the artist explores the idea of truly inhabiting a place as the ‘homes’ assemble boundaries and passageways of the artist’s migratory journey within the gallery space. A lot of Suh’s work, illustrates home by “an entity we all have, not from the perspective of

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<sup>12</sup> Pico Iyer, TED Talk Transcript of “Where is Home?”, accessed May 2, 2019.

<sup>13</sup> “Do-Ho Suh’s Fabulous Fabric Flats | Arts Critics | Guardian.co.uk Arts,” accessed April 24, 2019, <https://www.theguardian.com/arts/critics/feature/0,1169,728487,00.html>.



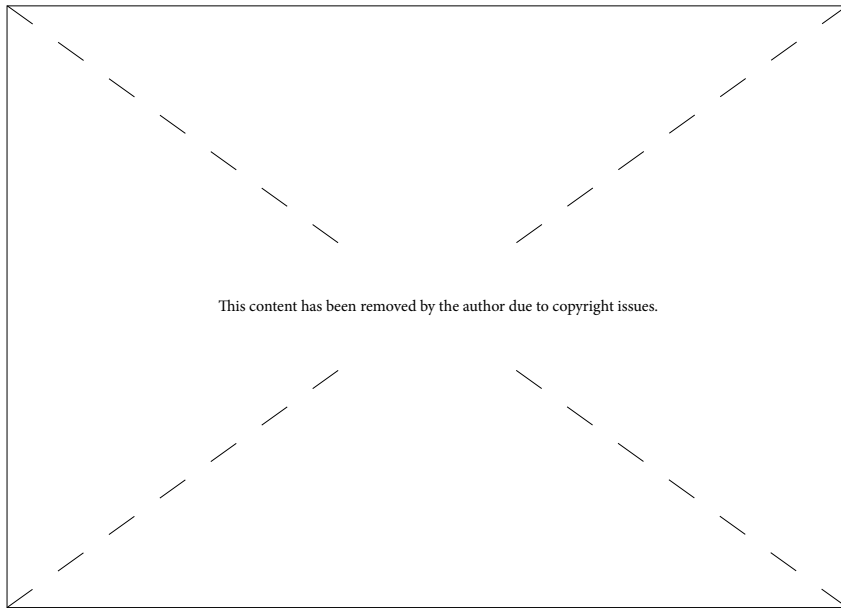


Fig. 3

Fig. 3 Suh, Do-Ho. *Home within Home*, artist drawing, 2003 <http://www.fantomeditations.com/exhibition-do-ho-suh-moca-cleveland/>  
 Fig. 4 Suh, Do-Ho. *Home within Home*, Installation. Sheer textile, 2003 <https://mymodernmet.com/do-ho-suh-home-within-home-new/>  
 Fig. 5 Suh, Do-Ho. *Home within Home Details*, Installation. Sheer textile, 2003 <https://mymodernmet.com/do-ho-suh-home-within-home-new/>

Fig. 4

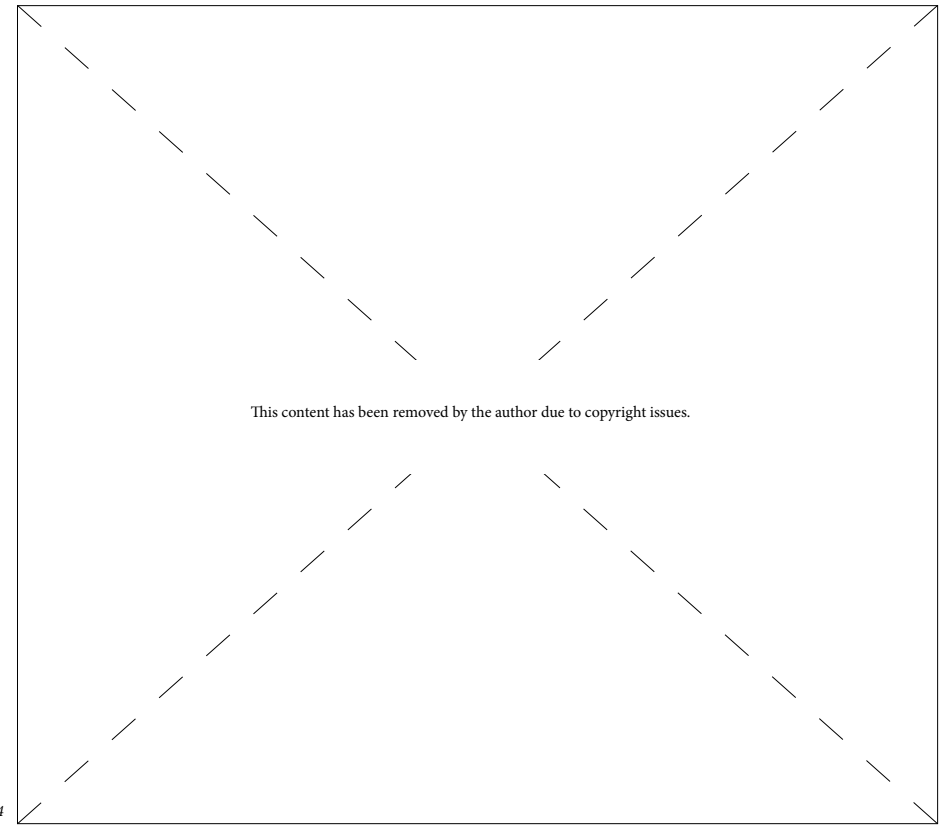
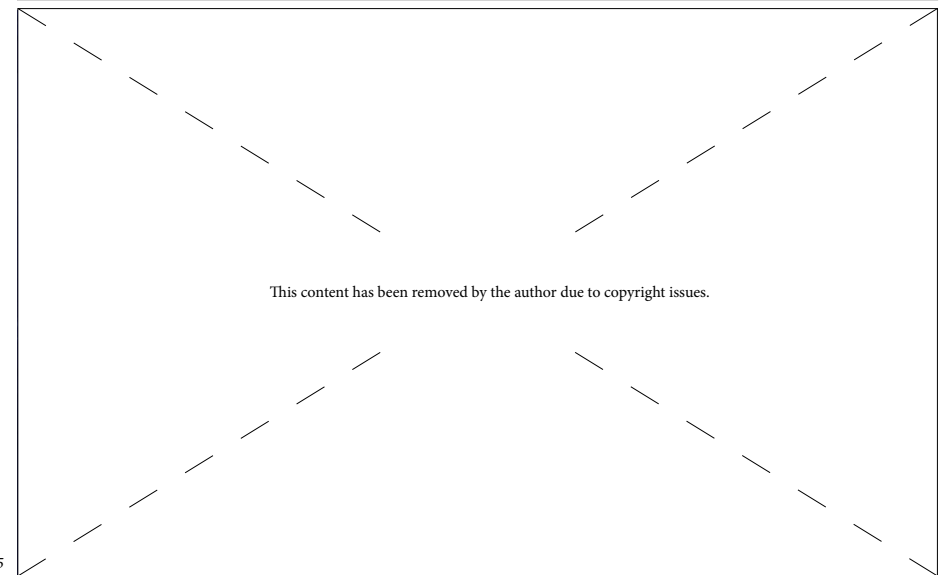


Fig. 5



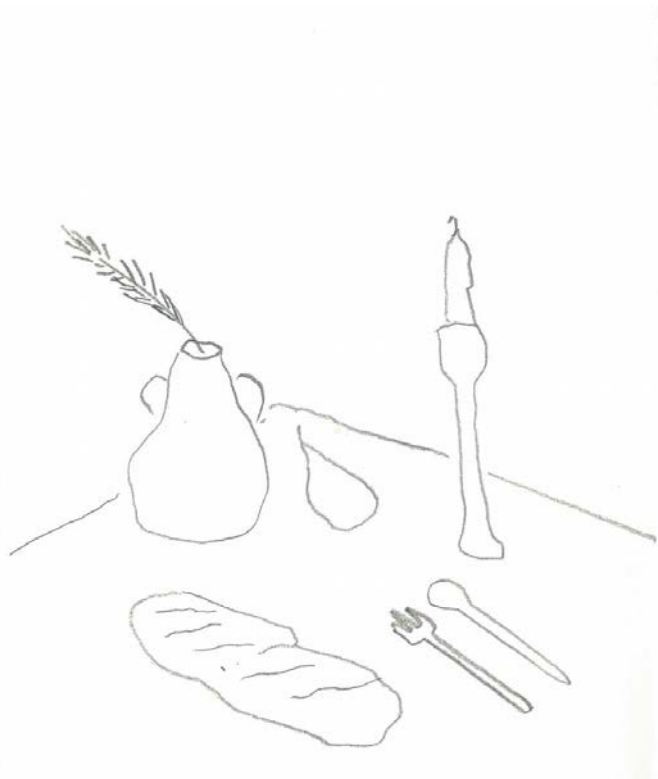


Fig. 6 Irani, Zeenia. *Re-invigorating the still*, pencil sketch from notebook, 2018.

locality but from that of universality beyond the boundaries of different spaces and times.”<sup>14</sup> The transcendental materiality of Suh’s work poetically captures those moments in transit, amidst cultures and countries. The nomadic nature of the installation, allowing it to be packed away and showcased in various locales, is ruminant of Suh’s journey as it implies a kind of displacement, moreover recalls back upon Pico Iyer’s ideals on a peripatetic home. This stilled life interpretation of Suh’s recollections of *home* voices his journey of a being in a somewhat poetic diaspora, through an assemblage of meaning and materiality. The overall installation acts as a symbol of Suh’s being, as he finds home within this transcultural world through imagery of his intimate spaces, gathering all aspects of his identity.

It is now I come to this contemplation, *how do I begin to find home within this globalised world? How has the way I approach conditions of migration, belonging and identity impacted the way I consider home that manifest a spatial agenda?* With careful consideration of Iyer’s understanding of home and Suh’s ideals of longing for place, I believe to find place in an intangible reality has become a way I inhabit and find home within the slowness and stilled life of the objects, memories and energies I traverse through.

Drawing upon personal accounts of migration I begin to explore how stories of family objects and rituals – in their presence, absence, and reproduction accomplish the task of making home. Objects, affirmed by Jane Bennett, inhabit ‘thing power’<sup>15</sup>, which “gestures toward the strange ability of ordinary man-made items to exceed their status as

<sup>14</sup> “Do-Ho Suh: Home within Home - Announcements - e-Flux,” accessed April 24, 2019, <https://www.e-flux.com/announcements34391/do-ho-suh-home-within-home/>.

<sup>15</sup> Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke University Press, 2010.)



Fig. 7 Irani, Zeynep Erkin: *Dough Rising on chair*, Still life image. 2019

objects and manifest traces of independence and aliveness.”<sup>16</sup> Like stories, objects have the capacity to migrate materially and innately, with/in bodies between existence. In telling stories through stilled life, I propose that objects add affect and carry out a means of belonging within our belongings by befitting inherent ties that un/make home. To suggest occupation within stilled life is to help assert a sense of being within this life of movement, offering a space that allows for identity, at the scale of the body, yet in this constant nomadic condition.

An element of this migratory life, is the ability to create a diasporic inhabitation of space through the transient quality of still life. Capturing moments that envision physical place, but still being a *non-place*.<sup>17</sup> Encountering home through subtle moments of inhabitation and repose, still life stretches the transitory existence of place and seizes the threshold in which we long to exist.

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<sup>16</sup> Jane Bennett, *Vibrant Matter: A Political Ecology of Things* (Durham, NC: Duke University Press, 2010.)

<sup>17</sup> Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity* (London, United Kingdom: Verso, 1995) This idea of non-places was brought upon by this reading by Marc Augé, as he describes a non-place as a space of transit, a space where we live amongst - but in a partial or disconnected manner.



Fig. 8 Irani, Zeenia. *Rangoli Stencil - Revealing 'thing power'*, Still Life image. 2019.





V.  
TO FOLD,

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## Ritual / the *Recipe*

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*To fold, I ask you to gently turn over this medley of wet and dry, entwining lumps that little by little knock in to one another before being pulled under until they stretch into themselves to assemble a larger mass, tough yet smooth-skinned at the same while.*

For me, ritual was a way to understand this embodied phenomena that takes place within the *object/house*.<sup>18</sup> These rituals mirror ones values, reminding us of where we have been, as well as replenishing moments for our days ahead. Acts of ritual that make place in space for our family, friends and everything in between.

From the beginning of time, bread has been a medium tied to historical and contemporary importance. An article of food that has become a globalised necessity, as a symbol for people, place and culture.

Whatever is left behind becomes an insight to the way I dwell. Everything in my home embodies the promise for ritual. Seen as small tasks of the banalities of everyday life, tasks such as folding clothes, eating, sleeping, cleaning, cooking and so on. Motivations within the domestic interiority have entailed these rituals as modes of revealing the extent of dwelling. I translate the word ritual within the domestic as a sequence of events which involve gestures, words and objects to make means of the spaces we inhabit and the spaces we create, drawing connections between consciousness and form which in turn begin to inform and influence the way we place make.

In order to fathom the intricate workings of the home, we must recognize an aspect of what the home holds, converting the domestic terrain in to a series of social interactions at the scale of the household; all playing a vital part within its confines. I'd like to consciously begin to decipher these domestic rituals within the home - with reference to the ritual of the recipe - becoming into an archive of ceremonial homely happenings. A cyclic response to material and

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<sup>18</sup> I explore the notion of the house as an object, speaking to the *home* as an embodied phenomenon within the object being the house.



Fig. 9 Irani, Zeenia. *Performances of diasporic ritual*, photographic sequence, 2018.

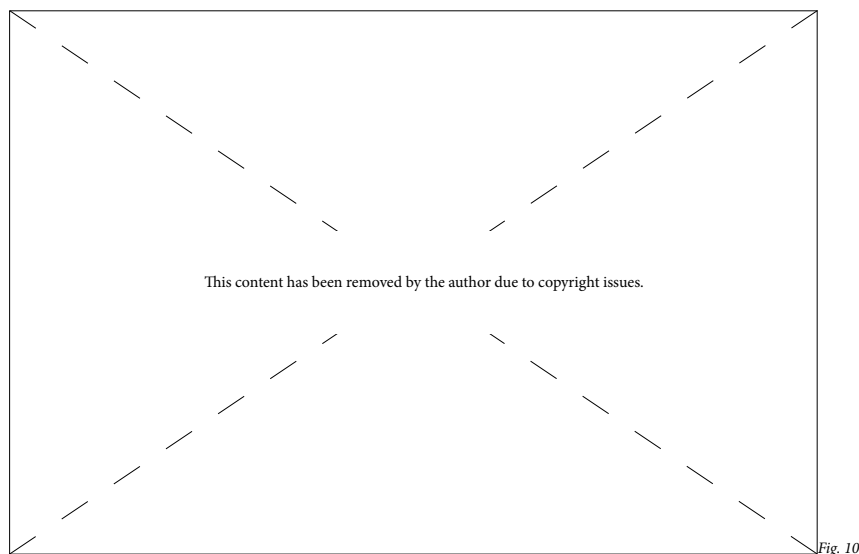


Fig. 10

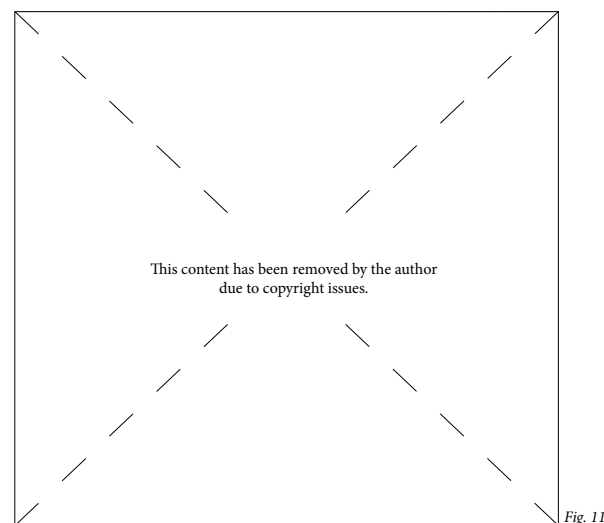


Fig. 11

Fig. 10 Laib, Wolfgang. *Pollen from Hazelnut*, 1986. Pollen. 126 x 142 inches. Installation: capc Musée d'Art Contemporain, Bordeaux. All photos by Wolfgang Laib unless otherwise noted. All images copyright of the artist and courtesy of <https://imagejournal.org/article/still-points/>

Fig. 11 Laib, Wolfgang. Laib sifting pollen, 1986. All photos by Wolfgang Laib unless otherwise noted. All images copyright of the artist and courtesy of <https://imagejournal.org/article/still-points/>

immaterialities collected and found in our dwellings, inhabiting a sense of place. To me, these rituals help recognise how humans create place in space.

Wolfgang Laib's installation "*Pollen from Hazelnut*" (1986), of a vast rectangle of yellow pollen powdered across the New York gallery floor similarly uses processes of slowness to explore everyday materials like milk, rice, and in this case pollen. Laib's devotion to each and every element of the work, to the collection of pollen to the sifting of powdered yellow dust across the gallery floor, being an integral part of his projects that a single person completes each task (see Figures 10 & 11). Slowly, but carefully Laib harvests varieties of pollen located near his home, results would display an ephemeral aspect to the site, constructing a temporality. Interpreting Laib's work as a somewhat diasporic aesthetic, though the powdery pollen veil makes no direct correlation to its original location; one is instead left with the remnants with a tangible contemplation of what once there and is now here. This sense of displacement of materials in contrast with place, delicately illustrates an impression of perspective through acts of slowness and ritualistic gathering. Though the 'Pollen from Hazelnut' piece is still placed in a concept, the investment in time makes them as momentous as objects, not purely as image. His works of art at no way of become spiritless studies upon space and form; instead preserves something ethereal.<sup>19</sup>

A concept I have been heavily interested in from the beginning is of the domestic ritual, and using the kitchen and dining space as a catalyst to propose new ideas and explorations.

<sup>19</sup> "Still Points: The Quiet Spaces of Wolfgang Laib", *Image Journal*, n.d, accessed April 5, 2019, <https://imagejournal.org/article/still-points/>.



Spatial rituals within the kitchen has been a starting point for me as this space in particular holds many narratives and stories within the social activity of the space. A ritual I choose to discuss within this chapter is the recipe, as it suggests an appearance of everyday domicile rituals commonly choreographed through acts of repetitive tasks. The rituals discussed through the acts of the recipe begin to traverse in to a dialogue of space which invites a reflective objectivity on what it means to physically make home. When I say 'make home' I refer to the memory of place that in turn translates all the reveries of home. According to Juhani Pallasmaa, in his collection of essays on encounters he states, "A home is also a set of rituals, personal rhythms, and routines of everyday life. A home cannot be produced at once; it has its time dimension and continuum, and it is a gradual product of the family's and individual's adaptation to the world."<sup>20</sup>

There were stories my grandfather would always tell me when we would bake nan e barbari together, for Nowrooz (Persian New Year), as we wait for the dough to rise. We would bake Barbari auspiciously on the eve of Nowrooz, in remembrance of people and places. Each year he would tell me a different story, but which ever tale he told he would wait until the dough rose to a swell and would draw and mark that story for me as a child. I would ask him what good would the cuts on the surface do when he had already told me the story, and he would go on to say – these marks I make on to the bread serve as a way to identify, to find your loaf within all of the others.

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<sup>20</sup> Juhani Pallasmaa and Peter MacKeith, "Inhabiting Identity, Intimacy and Domicile," in *Encounters, Architectural Essays* (Helsinki: Rajebbystuetti Oy, 2005) 111 -127.



Fig. 12 (above) Irani, Zeenia. *Still life toasted drawings, laser-etched sliced bread*, 2018.

Recounting to that time, made me think of a series of toast drawings I had begun as an inquiry in to domestic rituals, re-interpreting my grandfathers mark making processes as stilled life allowing me to envisage home through abstracted forms and materials. At the time I hadn't thought much of it, but now reflecting back, bread as a medium became a rationale to the way I place-make. Choosing bread as a medium to blur cultural boundaries, the material expresses our relationship with the material world, not only serving as a staple food but as a meditation on the fundamental processes of both art and life. Situating the production of bread-making as an intergenerational/ transcultural activity, I have informed a spatial agenda through a re-articulation of the bread-making recipe as a mode of cultural and physical exchange.

In rite of the recipe, I would like to take the time to retrace the origins of the bread recipe mentioned throughout this exegesis, being Nan e Barbari. The etymology of the name Barbari comes from an archaic Iranian term for the Hazara people. Firstly Naan or Nān meaning bread and Barbari meaning barbaric, quite literally translating to Barbaric bread. The Hazaras were accustomed as barbarians or nomadic, as they would migrate from place to place. This bread was first baked by the Barbari's (now known as the Hazara people) and taken to Tehran, where it became common amongst all folk.<sup>21</sup> Much like the Barbari people, the bread itself took form of this nomadic nature morphing in to this transitory medium over people, region and place. The recipe of Nan e Barbari symbolizes the significance of cultural and personal accounts acquired through narratives of pasts, presents and futures: where the food made is symbolic of moments in history of people and place.

<sup>21</sup> "BREAD - Encyclopaedia Iranica," accessed December 6, 2018, <http://www.iranicaonline.org/articles/bread-persian-nan>.

The Barbari recipe in turn transforming into an *migratory object*<sup>22</sup> (the recipe was passed down to me over time and place, much like a being in the state of a diaspora) - the mobility and hybridity of rituals embarked to make home is investigated through the narrative of the recipe; the ritual of the recipe embarks on an undetermined journey whilst embodying home and identity in the specific methods carried out. Creating place within the foreign to allow moments of dwelling in the familiar. To interpret memories of space in to spatio-temporal objects, such as an item as toast, I translate the recipe of bread to describe ritualistic processes as ways we begin to make sense of the world around us, starting with our first world - being our homes.

Ritual became this way of encountering home, as a way to connect all of the missing pieces. Re-articulating our sense of being-in-the-world, as a mediating form of experiential knowledge, these rituals reimagined as spatialised encounters express this yearning for cultural exchange.

The rituals carried out in the domestic space become a dialogue between the inhabitants and the space itself. A series of actions performed day in and day out becoming habitual gestures which begin to map the domestic space at hand and sort of help deconstruct the space. . This ontology of ritual opens up a conversation around the spatial poetics and voices a temporal expression of everyday life. These domestic rituals are a way of affirming our self in the world, as it becomes a means of retreat from the mundane. The act of breadmaking manifested as a mindful response to daily activities, which in turn manifest a series of gestures that indicate a slowness towards everyday habitual actions. I had interpreted this task to be isolated and focused on this ritual envisioning what it means to be home, as this ritual being performed in the act of measures to decipher the diasporic condition.

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<sup>22</sup> Migratory Object: People have always migrated and moved around the world, and as people move they bring their culture and customs with them. Similarly, a migratory object, to me, takes on an abstracted inhabitation through varying degrees of culture, tradition and memory that manifests over time and place.



# VI.

TO KNEAD,

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## *Diaspora / Aesthetics/ Conditions*

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*To knead, there becomes a moment where the dough bounces back to a touch. Soft, yet shapely it is now we press the medley for at least ten laborious minutes until it is all homogenous and supple. Run your hands over the dough and let it find its own shape, this is when my mother would call it 'mahjenu' (meaning good enough). Once the dough has kept to its push she would divide it in to four equal pieces. Placing these pieces on to a plate, and scattering about a handful of flour coating the cushioned surface.*

With regard to my spatial practice, installation art by its very nature appeal to qualities which takes in to account a broader sensory experience, representing not only the subject matter, but also artistically addressing this subject matter in its process, from fabrication through to the immersivity of the works. It is these aspects of installation art that have been expressed within my spatial practice, through experience and process there has been a personal connection within the realm of this research.

My discoveries of an inhabitation of diasporic processes begins with the body, which through modes of inhabitation specific to the diaspora is able to encompass a manifold of temporalities.<sup>23</sup> This exploration of the body as a diasporic figure was introduced to me by Awan Nishat's readings on "Diasporic Agency: Mapping the City Otherwise" Experiencing space through the difference it embodies, a difference that plays out in varying scales and intensities. The migratory being thus arouses ubiquitous notions of belonging and inclusion through an understanding of space and time grounded in difference. These spatio-temporalities<sup>24</sup> emerges as of an importance for those in the diasporic condition - for us, presence as well as the present are constituted differently. These variances are connected to the ways in which spatio-temporalities are imagined differently by us. The mileage of the contemporary interpretation of time makes no sense from those whose ideas of time are embodied with memories and nostalgias that disperse out to the present and beyond.<sup>25</sup> "At the same time the rhythms of everyday life for us are often not only tuned to the time zone that we physically inhabit, but are also attuned to other places. This connection with other places also transforms the

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<sup>23</sup> Nishat Awan and Matthew Carmona, *Diasporic Agencies: Mapping the City Otherwise* (London, UK: Routledge, 2016), accessed January 2, 2019

<sup>24</sup> Spatio-temporality: Introducing time and space as one, and *place* regarding to the product of time. The quality of considering space and the time sequence to exist in conjunction with one another. Spatio-temporalities allow us to experience various conceptions of spatiality and temporal duration as one.

<sup>25</sup> Ibid.

diasporic experience of space, which is always multiple. It also confounds traditional architectural conceptions of physical space, linear time and the static ideas of scale.”<sup>26</sup>

To demonstrate the role of process that engages with the diasporic condition, I begin to negotiate acts of the ritual, illustrated with the use of the *recipe* as an attempt to make home through an influence on design decisions based on diasporic aesthetic. Exploring this point through working amidst diasporic inhabitations of space in form to tell how diasporic mediation manifests through installation art practices. Through an on-going explorative process, I have implemented rules of the recipe to reflect this idea of the diasporic condition. A form of spatial re-orientation is configured as an attempt to envisage the recipe to resonate as a migratory process, essentially expressing ideas of displacement as physical encounters and objects that slowly but surely begin to display a diasporic aesthetic.

To understand these models of spatial identity, I offer this notion of the medium of bread inhabiting the means of a migratory object and the recipe discussing the characteristics of the diasporic process, allow me to make home in any scenario. The recipe entails the diasporic being turning into a process that describes the , where the product makes a means of home. Essentially discussing these rhythms and movements in to a recipe I grew up *making home* with.

An earlier temporary installation, *Barbari Rug*, began a dialogue of idea around grounding and materials derived from the recipe. There had been earlier conversations around potentialities of the flour as a traversal medium, seeking place not necessarily through a specific site, but through its materiality.

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<sup>26</sup> Nishat Awan and Matthew Carmona, *Diasporic Agencies: Mapping the City Otherwise* (London, UK: Routledge, 2016), accessed January 2, 2019



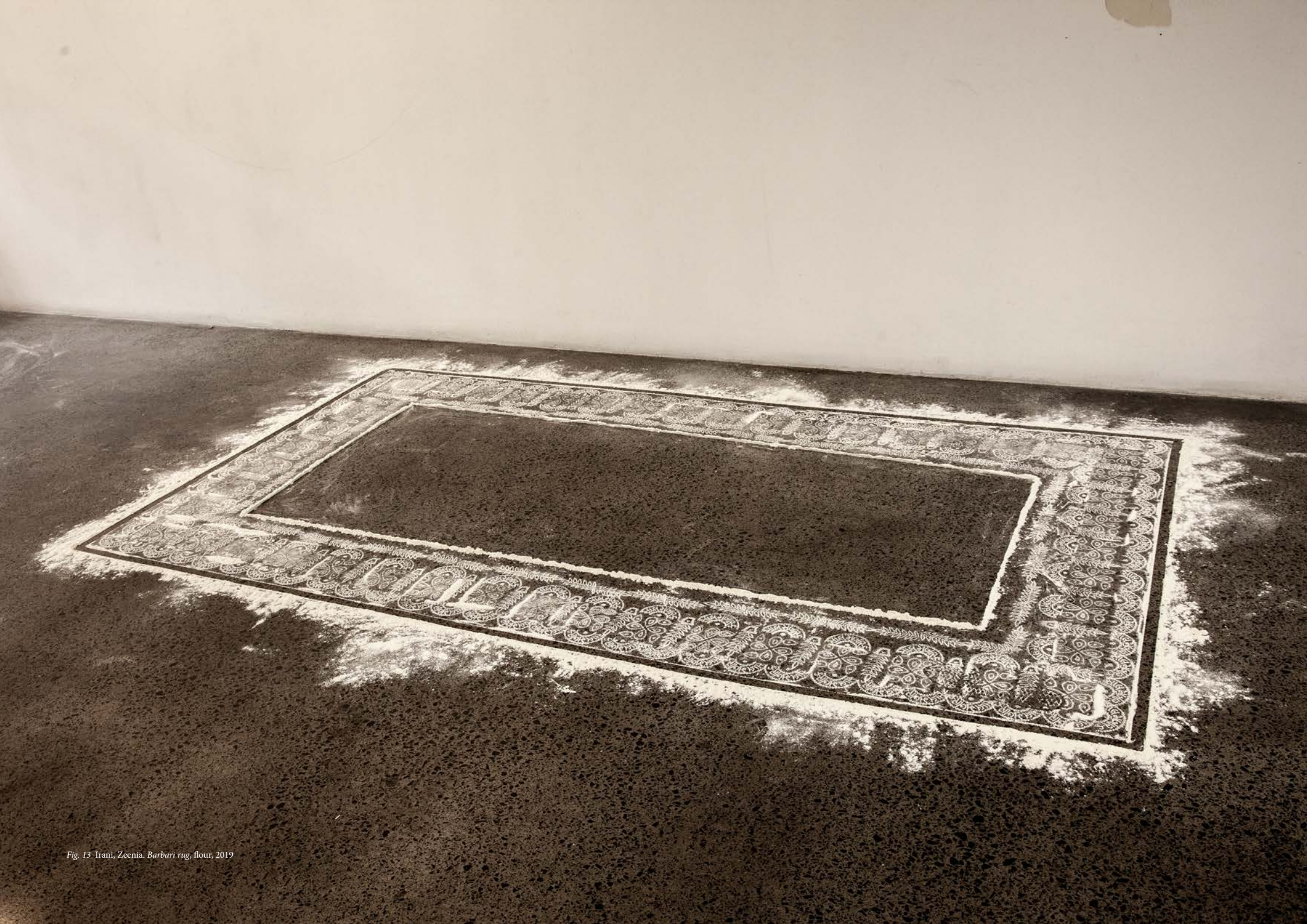


Fig. 13 Irani, Zeenia. *Barbari rug*, flour, 2019





Fig. 14 Irani, Zeenia, *Barbari rug Details*, flour, 2019





Fig. 15 Irani, Zeenia. *Barbari rug Details*, flour, 2019





Fig. 16 Irani, Zeenia. *Barbari rug installation, flour*, 2019

This piece began as a work that would reference time and place, being a somewhat autobiographical work referencing parts of place. By using the form of a Persian rug, the sifting mechanism of Indian rangoli in a New Zealand contemporary context. Focusing on techniques of slowness, passed down knowledge and displacing the intended spatial agenda of the material and its original uses.

Flour was used as a medium to connect each encounter of the recipe with entails to my research, a visual inventory of time and place as the shifting qualities of the milled grain would spread across surfaces becoming its own migratory material (I want to try and consider a foreign element to my work; the word foreign being one that can be interpreted into various terms of the unfamiliar) when working through elements of *Barbari Rug*, there was thought upon invisioning a fusion of foreignalities:

For instance, the flour carpeted could take place in India, with reference to location of an earlier New Zealand context of the work; taking on cultural form to compose images of the diasporic aesthetic. In this way, the traversality of the material from another place could express a diaspora of sorts, in its physical being as well as its symbolic nature, with consideration to a reasoned choice of material to set out an relevant narrative, regarding to its appropriate culture and place.

Themes of displacement were interpreted through forms and figures by cultural significance and influences. This notion of displacement within the experiment itself, became a way to understand this globalist aspect through an intensified movement of material, people and peoples; transitory experiences as well as experiences in transition in to new modalities moreover new ways of being. A somewhat symbolic response to imagery, objects and making to inscript aswell as an attempt

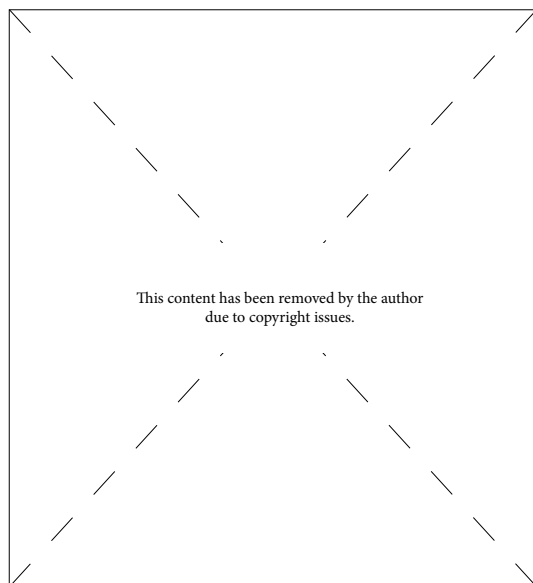


Fig. 17

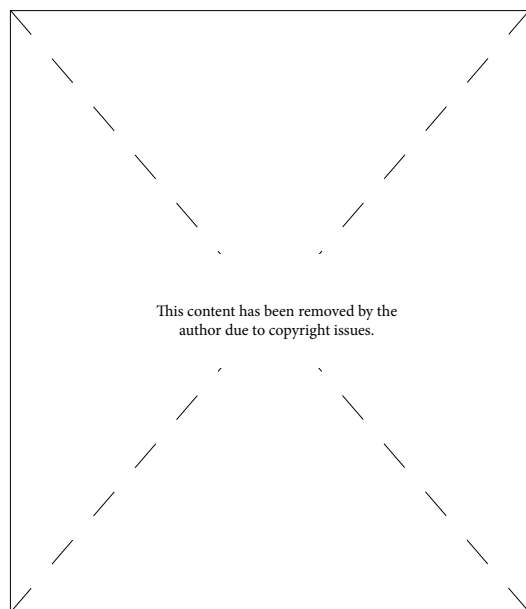


Fig. 18

Fig. 17 Pruitt, Rob. In collaboration with YOOX, *Migration Moving Blanket*, Limited edition quilt. Image, 2019.

<https://www.flaunt.com/content/rob-pruitt-yoox-blanket>

Fig. 18 Pruitt, Rob. In collaboration with YOOX, *Migration Moving Blanket*, Limited edition quilt. Close up image, 2019.

<https://www.flaunt.com/content/rob-pruitt-yoox-blanket>

to embody a narrative that suggested migration and movement. The piece then turning in to a migratory object in itself, being recreated and relocated these processes of displacement become triggered by movement of culture and people. This piece draws attention to transition, between lives and countries, as a subject-on-hold and in process, deciphering various shifts in boundary.

The formulation of certain diasporic aesthetic process draws attention to the way in which aesthetic practice might be constituted by acts of diaspora, as a way to negotiate a new set of modernities consisting of this new age and tradition; these new modes of modernity begin to weave those lost chords of the world in which we live.

Similarly, American artist Rob Pruitt debuted a series of patterned quilts in collaboration with YOOX, named “*Migration Moving blanket*”. The project saw Pruitt create 40 distinctive, limited edition moving blankets designed to be wrapped around furniture during a move. Each blanket features silkscreen prints of geese in flight adorned in bold graphic, pixelated patterns which reference the multifaceted matter of migration. The stylized geese play into the bigger picture of the project, being migration. With comparisons to the term on a natural versus anthropological perspective, many species migrate seasonally seeking comfort, whilst similarly humans migrate for more complex reasons - ‘to escape from oppression and autocracy, or more simply to relocate with the hope of seeking a better way of life’.<sup>27</sup>

These aesthetic objects carefully harbour an essential reflection on ideas around the diasporic condition in the age of migrations: each piece being rare and different from one another, as unique and special as the stories of the people who find themselves having to leave their

<sup>27</sup> “Rob Pruitt’s Pixelated Moving Blankets Comment on ‘the Complexity of Migration,’” *Dezeen*, last modified February 12 2019, accessed April 15, 2019

homeland for other countries, surpassing ideas of scale as the blankets enfold multiple temporalities of site and place. According to curator Beatrice Trussardi, the blankets house a deeper meaning rooted in American history, specifically during the era of the slave trade. During this time an underground network of secret routes in America led to safe houses, mostly used by black slaves to flee towards Canada.

The quilting of each blanket not only alludes to traditional textile methods but also, it is said that allies would communicate to one another by sewing special codes within the quilted blankets.<sup>28</sup>

Though representing notions of displacement through site and place can become quite complex; halfway between ideology and rhetoric, even so more in the current climate, Pruitt's work transcends this commentary on migration in a globalized context; drawing meaningful parallels with the locale for the moving blankets moreover an understanding of how this work goes beyond those boundaries.

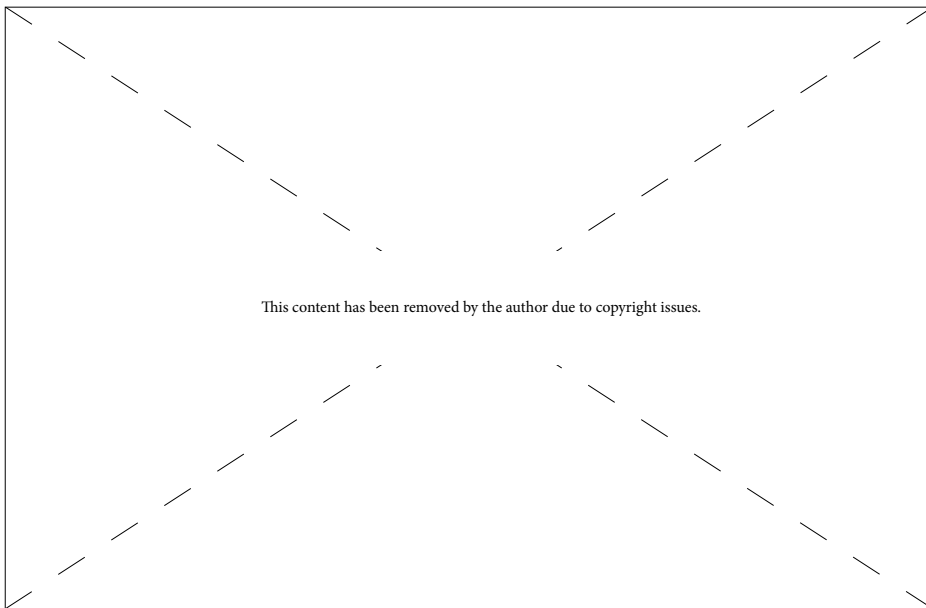


Fig. 19 Pruitt, Rob. In collaboration with YOOX, Still from *Moving to Canada - The Journey*. 2019 <https://www.youtube.com/watch?v=dnzawJWDHCg&feature=youtu.be>

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<sup>28</sup> Ibid.



# VII.

TO RISE,

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## *Encounters/ Memory/ Senses*

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*To rise, we must cradle the dough and blanket with a thin cloth. Leaving the dough, its swelling roundness, to let rest and rise over in a warm dry place. Meanwhile, in a saucepan, we begin to prepare the ingredients for the romal, which being two table spoons of flour, two table spoons of baking soda and lastly one cup of water. Bring these three to a boil and set aside to cool.*

*Prepare a well floured work surface, and gather the pieces of dough to flatten by dipping your hands in to the romal, brushing over the surface so the dough does not stick to your fingers, obtaining an oval like shape with a thickness of about two or so centimetres.*

In this chapter I seek to explore our embodied experiences with the spaces quite dear to us, moreover beginning a critique on our tendencies to disengage by introducing the importance of concepts of encountering through acts of memory recollected with sensorial engagements. When encountering, one begins to make means of the space around them through a perception of surface, time and hapticity. These encounters we face within the domestic will be discussed as a regard to place, memory and senses.

Memory can be perceived through an embodiment of sensory ethnographic encounters. Theorist, Andrew Stevenson locates this phenomenon as emplaced and multisensory, expressing the performativity of perceivable responses to the way we remember and store memories. Through a series of experiments, Stevenson facilitates this phenomenon as they manifest themselves through various sensory ethnographic procedures. These observations theorize that mundane activities maybe a way to position the emplaced memory stored in our embodied knowledge of the world, Stevenson says that “the body relays information – our emotional history... manifested in the individuals postures, gestures, use of space, and movements, large and small.”<sup>29</sup> The voice of this text expressed a cultural stance, which resonates within my practice: this sensory ethnographic approach has prompted a perception of my work through a more globalised lens, as well as using these engagement techniques to examine domestic rituals and motivations within the interiority, as an interpretation of conscious cognitive responses.

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<sup>29</sup>Andrew Stevenson, ‘We Camer Here to Remember: Using Participatory Sensory Ethnography to Explore Memory as Emplaced, Embodied Practice’, *Qualitative Research in Psychology* 11, no. 4 (October 2, 2014): 335 -349.



Fig. 20 Irani, Zeenia. *The Rising Table* - AD18, Redwood, Brass, Jute, Cheesecloth and Flour. 2018

*The Rising Table*, a participatory installation work of mine that echoed the ritual of breadmaking by imagining a series of encounters, began a way of exploring the recipe as a method to decipher, a somewhat, poetic diaspora. Detailing traditional elements of the recipe and regenerating them in to sculptural forms, with nodes to ritualistic making. The table began a way to draw upon traditional vernacular objects that would allow the participant(s) to perform the ritual of the recipe within one object. From my initial mock sketches. *The Rising Table* had been an encounter that explored the senses through a recollection of memory: through a consideration of materiality the form brought upon a material language in relation to the body, as “the body knows and remembers. Architectural meaning derives from archaic responses and reactions remembered by the body and the senses.”<sup>30</sup> The dip in the table represents the continuous ware of the object as it begins to cast an imprint of the users daily gestures and habits. The flour gently sits within a woven body, interpreting traditional milling practices, also it speaks to the notion of slowness mentioned earlier – imitating a hourglass, as it captures the durational spatiality of the ritualistic task of the recipe of bread.

The simple, yet structured elements of the table act as a commentary on the recipe as a diasporic process - allowing for an interpretation of the form as well as the functionality. The material narrative was an important part of the design process, as each element became a reflection of sensory ethnographic encounters. The spatial object spoke through its own material peculiarity, semiotically discussing each part of what the table constructs. These encounters would not have been possible without participation, and understanding the movements of the bodies drawing in space.

<sup>30</sup> Juhani Pallasmaa, *The Eyes of the Skin: Architecture and the Senses* (Chichester: Hoboken, N): Wiley-Academy; John Wiley & Sons, 2012)



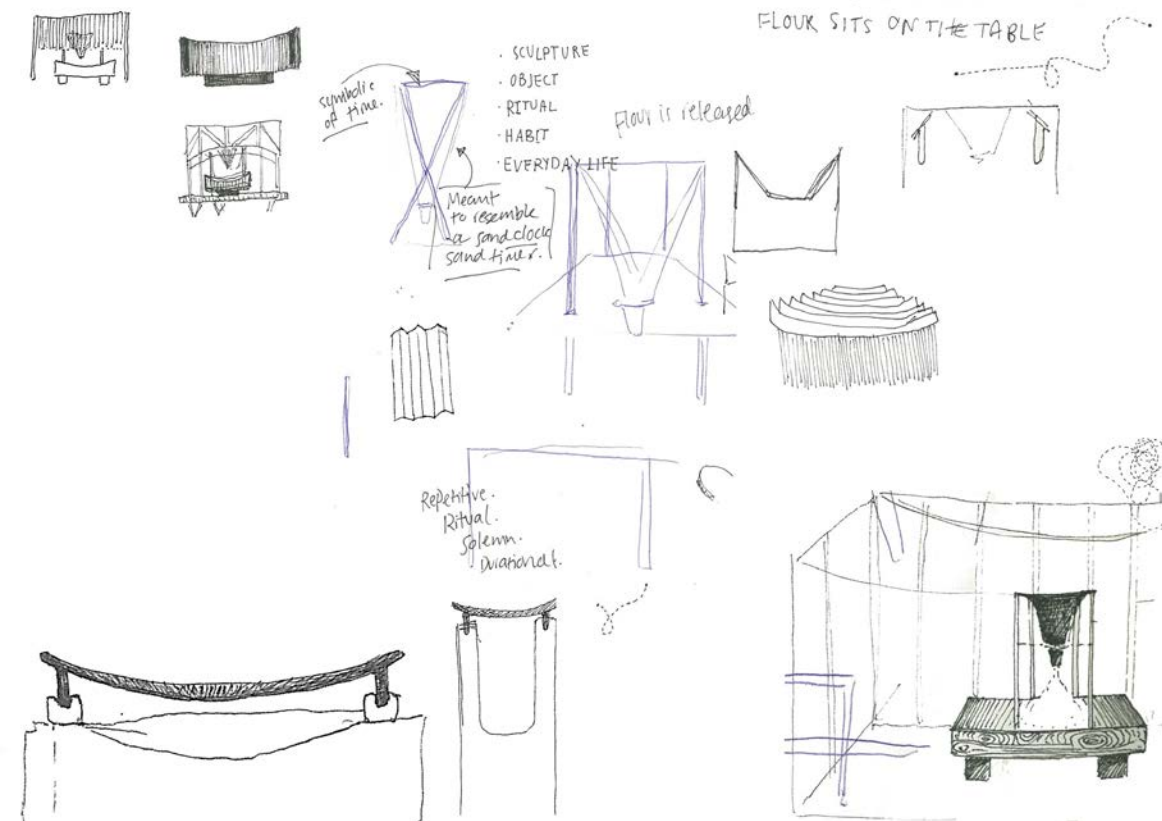


Fig. 21 Irani, Zeenia. Mock sketches of *The Rising Table*, Process work. 2018

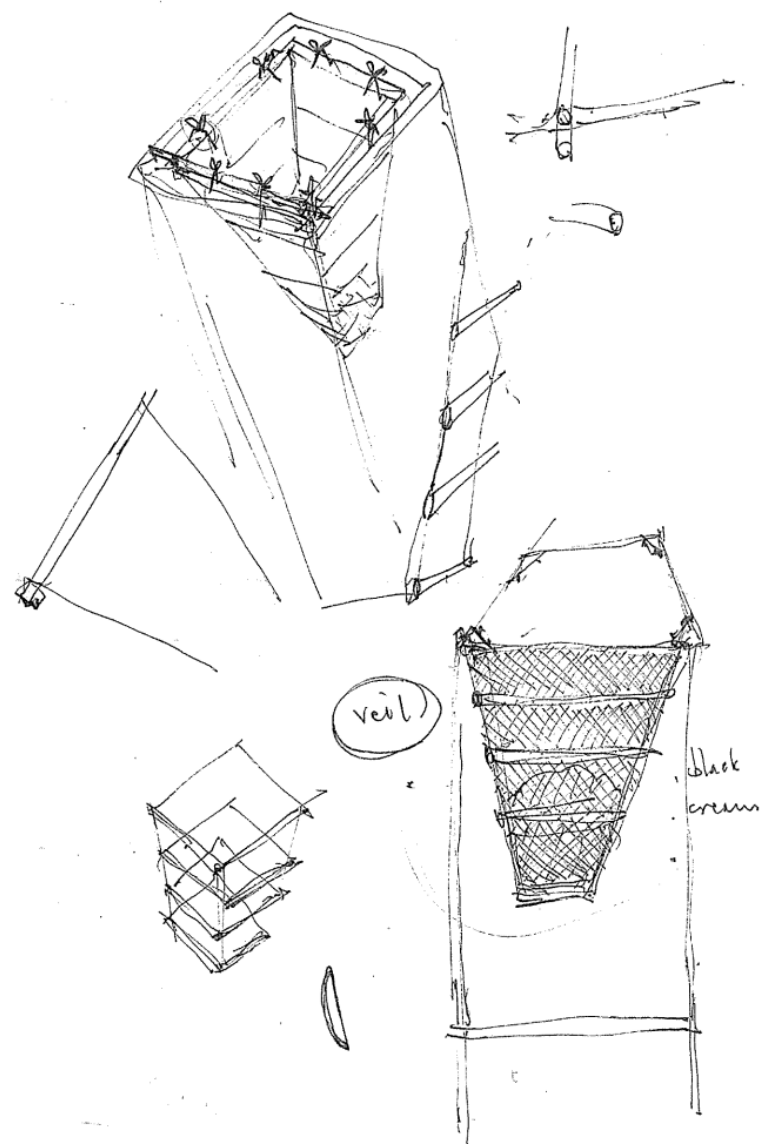


Fig. 22 Irani, Zeenia. *The Rising Table* - AD18, Redwood, Brass, Jute, Cheesecloth and Flour. 2018





Fig. 23 Irani, Zeenia. *The Rising Table* - AD18, Redwood, Brass, Jute, Cheesecloth and Flour. 2018



HOME BEING A SERIES OF ENCOUNTERS  
emulating a symbolic presence of home.

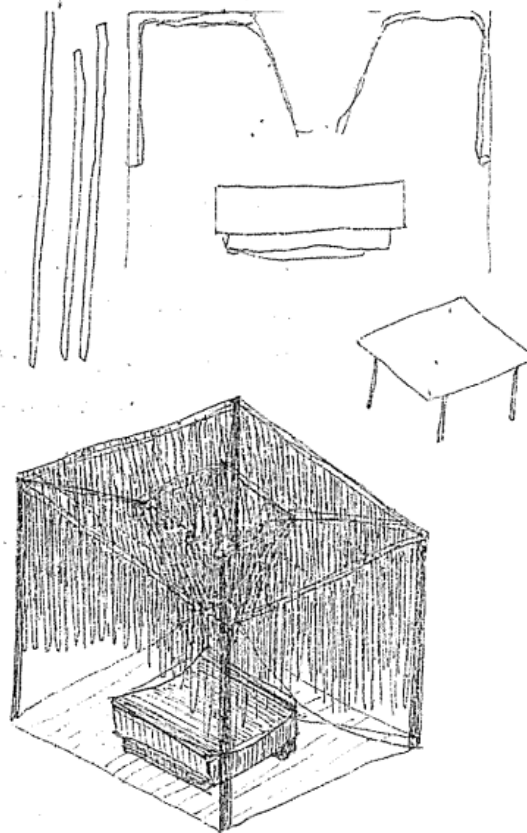


Fig. 24 Irani, Zeenia. Mock sketches of *The Rising Table*, Process work. 2018



Fig. 25 Irani, Zeenia. *A new topology - The Rising Table, Flour on Redwood*. 2018



Fig. 26 Irani, Zeenia. *Acts of dusting - The Rising Table, Dough and flour*. 2018





Fig. 27 Irani, Zeenia. *Embodying the recipe - The Rising Table*, AD18 participatory event. Flour on Redwood. 2018

The body, in this case, is envisaged as a condensing and releasing form, creating a field of space that reflects a sense of inhabitation experience by the participant, enfolding multiple temporalities through the spatial conditions. Taking familiar forms and regenerating them in a sculptural contemporary context, with nodes to ritualistic mindful making through the domestic sphere. I have deciphered these ideas through a method of drawing and reflecting upon traditional vernacular objects which have led to a series of encounters that illustrate this discussion of the everyday through the practice of bread making. A performative piece through a visual unfolding of rituals of the recipe as well as a domestic object that holds its own sculptural integrity.

Collecting these encounters, this project intends to express a collection of entities that establish a dialectic relationship amongst the physical constructs of our daily lives through the habituality of domestic tasks. Home, being a series of encounters which navigates the creation of space, composing a presence of empathic gestures which mediate qualities of environment - which directly correlate back to an individual's own identity.

To discover place is to encounter it, through this collection of domestic encounters, I suggest that memory entangled with sensorial responses could act as a *homing apparatus*<sup>31</sup>, which is then embodied through our being. These apparatuses serve as echoes of the senses, triggered by sound, touch, smell and what is seen. In this sense the activation of the body in space becomes a vital part of the work, with the presence of the body it enacts the poetics of the diasporic condition.

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<sup>31</sup> I introduce this notion of a homing apparatus as a way humans intuitively find a way to make place, wherever they may be. A homing apparatus can be understood as an interpretation of various sensorial encounters related to memory and body imagery.

Using domestic rituals of bread making as an encounter to make home, it has become a sort of *homing apparatus* for me to connect parts of my memory and identity. There have been instances where certain memories have been lost and forgotten within the flux of the world, yet as I keep encountering, the potential to keep in touch with ways of being-in-the-world have become clear.



# VIII.

To Cut,

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## Meaning/ *un*Making

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*To cut, you must be gentle yet thorough. It is now your chance to make your mark and incise new lines, that release the loaf. With the tip of your fingers or using a sharp knife score the surface creating small scratches. These scratches should then be generously brushed over lengthwise with the romal, then scatter about with the white, black and golden sesame seeds. Let rise for another forty five minutes.*

Transitioning from a spatial practice heavily based on iterative making to a experiential installation work, has engaged a new dimension to my research and has encouraged part of this journey of discovery. I tend to explore ways of working that heavily involve temporal elements, time and change being techniques that guide meaning and making. Manners of making include cooking and eating, domestic rituals, reflective writing, sketches, hand crafted maquettes, still and moving images are practices employed through out the duration of this research project. These techniques have often been used in collaboration with processes that reflect a spatial understanding of an additional experimental perspective. Coming from a spatial design background, certain ways of meaning and making have often been considered around traversing an idea further in a mode of abstraction, many a time being correlated by sketches and model making. Methods that align with an autoethnographic inquiry, carefully reveal the character of the project, as findings are not as generalized, holding a more sincere dialogical performativity to them.

I correlate with practice based research instinctively, as it allows for a platform that configures creative opportunity, as this approach commends a meaning through making, as productions and destructions of artefacts become a vital part of the research within the field I go on to explore. Artefacts conceived may allow for further answers to the proposed intentions of the project, as well as grasping an aesthetic choice on the research outlook.



Artist and writer, Marketta Luutonen, discusses how craft and making conveys memories in her article “*Handmade memories*”, she examines the phenomena through a ‘product essence analysis’<sup>32</sup> and goes on to say that “often, the stories related to the product provide the product with special meaning”<sup>33</sup>. The text discusses how we use semiotics to interpret meaning in everyday objects, and the purpose of language, craft and objects as a repository process to anchor specific meaning and memories. Luutonen comments on handmade and craft as means of expressing cultural identity, by analysing the unseen properties of an object. Recognising the potentiality of various forces which embody knowledge, meaning and memory, a collaboration of elements acquired through the tactile nature of production. “Meaning is assigned to a product through a culture-bound process. Ideas are transferred from culture to product, and these ideas are then perceived as passing on to the person who uses the product... once it belongs to the user, the product begins to lead a life of its own; the user makes it their own.”<sup>34</sup>

This notion of empathising an object through its unseen projectory, together with signifying signs which attach meaning to the object itself helps direct the study of objects systematically. In relation to my practice the article deciphers a symbolic association to handmade items, and this analysis to craft has directed my practice and harvested a semiotic meaning to the objects I create. Experimental discoveries, have allowed me to consider the conditions of semiotic anchoring within the way I place make, as well as inhabiting meaning within the greater outcome.

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<sup>32</sup> Marketta Luutonen, “Handmade Memories”, *Trames* 3, The Finnish Crafts Organisation, Helsinki (August 3, 2008) 331-341.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.



Fig. 28 Irani, Zeenia. *Material discoveries*, recycled Rimu timber bed frame. 2019

“I am not playing primitive. I use my hands because this is the best way to do most of my work. If I need tools, then I will use them.”<sup>35</sup> I engage with site by using hand crafting methods to embody cycles of ritual to learn and reflect upon making processes. Not entirely influenced with the making of materialistic things, these methods allow for a sense of the object to inhabit its own being. Creating ties to its previous life and its future materialism, I consciously make with materials that engage with conditions of diaspora within the loop the objects exist in – taking in to account of the arrival of the material and returning it as an object. Allowing this connectedness with the final form it explores this dialogue between the crafter and the objects fabricated as there is a personal engagement to the making, therefore meaning a lot more. This has involved sourcing materials that have had previous histories to a *home*, gathering wood from old domestic objects and recycled native timber framing (Fig. 26).

When exploring material, the integrity of that entity becomes a way to recognise the making process as a whole, it is over intuitive and critical renewal that we may realize the peculiarities that arouse the value of the work. Thus, it is this activation I seek with my un/making of home, beginning with my explorations with the bread.

Bread always seems to inhabit a poetic evocation of the ubiquitous nature of human life and experience. Habitual acts of hands pounding, mixing, folding, kneading and pulling reveal the familial gestures and activity of bread making. In itself, the symbolic value of bread has affected many people and cultures, bread being one of the most quintessential pieces of human food.

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<sup>35</sup> Andy Goldsworthy, *Viking*, 1990

Though, its value lies within a large part of the history of human existence, not only connected to acts of everyday life and eating but also spreading connections across people to culture, religion and tradition.<sup>36</sup>

As I explore bread as an aesthetic medium, I am liberating this idea of how I *make* and then *unmake*, and how those processes begin to reflect the diasporic being. Notions of constant movement and change within the bread making is representative an individual's response to belonging to place, contrary to encountering place from an outsider's perspective - it is this view from the outside which has allowed me to make home in the unfamiliarity's of place.

Yet, many a time these processes of finessing my craft have not often been definite. The discourse of my work has every so often meandered me across certain delineated paths, where I delve in to making, and then drawing back upon encounters of the making process. Processes of making, then unmaking have in turn allowed new projectories that have allowed me to discover new possibilities with design decisions.

Drawing back to the *Barbari rug*, mentioned earlier, it was not until I began to unmake the work that I understood its true purpose within my practice as a whole. Not only was I deinstalling the work, but those processes of the deinstall slowly revealed the embodiment of the work completing its diasporic journey.

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<sup>36</sup> "Bread, Symbolism of | Encyclopedia.Com," accessed May 4, 2019.



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33

Fig. 29 Irani, Zeenia. *Acts of un/Making*, De-installing the Barbari Rug, 2019  
 Fig. 30 Irani, Zeenia. *Acts of un/Making*, De-installing the Barbari Rug, 2019  
 Fig. 31 Irani, Zeenia. *Acts of un/Making*, De-installing the Barbari Rug, 2019  
 Fig. 32 Irani, Zeenia. *Acts of un/Making*, De-installing the Barbari Rug, 2019  
 Fig. 33 Irani, Zeenia. *Acts of un/Making*, De-installing the Barbari Rug, 2019



# IX.

TO BURN,

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## Conclusion

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*To burn, the final encounter. I ask you to preheat the oven to one hundred and ninety degrees celsius. Baking the bread for about thirty minutes or until the surface exudes a golden brown hue. Being the last encounter with this ritual, it becomes a moment in which time comes to a still. Whilst the bread bakes I thank you for allowing me to share this recipe as I guide you and make sense of what I truly see as home.*





What began as an inquiry in to processes of diaspora and bread making sifted me down paths of retracing lines between identity, place, spatial objects and this un/making of home. Ascribed from a point of origin, these meanderings helped me discover parts of my research journey that shifted towards discovering this elsewhere defined by a lineage of migration and familial narrative. As I untangle these threads across personal history, however far they may have dispersed, for the first time in my life it seems that I have come to a point of arrival - a point of inhabitation of space that recognises me.

The subject of realizing my works may well be seen as migratory in the impression of being through a rumination of various cultural motivations. Consequently, they became interesting points of conscious questioning and contemplation, with an engagement through a enriched installation/object practice. With care to a new sense of identity and home, this research has bloomed as a bildungsroman of sorts; by acts of slowness and ritual, paving the journey of what processes through a contemporary commentary and understanding of the diasporic body in space.

A re-interpretation of everyday rituals as spatial experience has shaped the essence of what it means to make home in any place: it is these everyday encounters that are moving maps of identity, hence, locating myself through a consideration, in the manner in which my journey has steered me, is a worthy view of my work facing this notion of movement and diaspora.

Neither here nor there, but somewhere in-between, I hope that my works stay lingering within this journey as they take on a transience of their own, *making* and *un-making home*.





X.

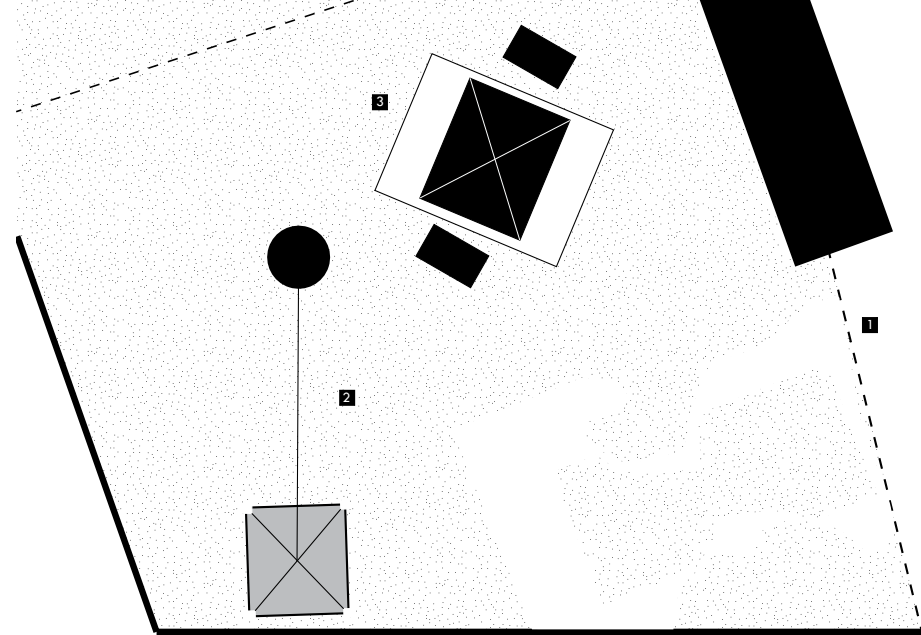
TO GATHER,

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*un/Making Home*  
Final Install

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The following images and writings display works for the final exhibition install.



### **Un/making home:**

*spatialising diasporic rituals and the poetics of breadmaking.*

*Un/making home* seeks to investigate place-making as a daily practice of locating oneself within diasporic state. In this practice-led research, a dialogue of family rituals have been translated into a series of intimate encounters with home engaged through the acts of making then unmaking home.

An autoethnographic study into family narratives told through the acts of bread-making discusses the embodied phenomena of the recipe, as a way to place make. A personal history of migration entails this research for a diasporic aesthetic commentary on a culmination of cultural shifts with ongoing experience. The three works exhibited illustrate gestures made in regard to encounters found within the recipe. An interrogation of both personal and spatial motivations, evokes a richness of cultural resonance by capturing my migrant experience of diasporic memory.

Through an inquiry into the diasporic condition a dialogue between object and memory has been re-assembled through various scales of inhabitation, by way of practice based making. By elemental and pure forms, this project imagines to reflect and emulate moments of ritual, migration and refuge.

- 1** *The Barbari Rug* (sifted flour) was adapted from this notion of grounding through materiality re-worked from the recipe of Nan e Barbari. This piece began as a work that would tie varying spatio-temporalities, being an autobiographical work it references personal accounts of place. From a stylized Persian rug, the sifting tray of Indian Rangoli in a New Zealand contemporary context. This piece introduces a dialogue of family rituals has been translated into a saga of intimate encounters with acts of the diaspora.
- 2** *Sifting Territories* (rope, cheesecloth, brass, rimu, flour) two suspended sieve instruments, that activate gestures of sifting and dispersal. As the two objects swing back and forth flour is scattered, drawing new territories across the gallery floor as acts of displacement.
- 3** *The Rising Table* (brass, rimu, cheesecloth, flour) locates the ritual of bread-making as an series of encounters which navigates the creation of space. The dip in the table represents the continuous ware of the object as it begins to cast an imprint of the users daily gestures and habits. The flour gently sits within a woven body, interpreting traditional milling practices, also speaking to the notion of slowness imitating a hourglass, capturing the durational spatiality of the ritual of bread-making.





Fig. 35, Irani, Zeenia. *Barbari Rug*. Final Install welcoming piece, 2019





Fig. 36, Irani, Zeenia. *Sifting Territories*, suspended sifting tray detail with abstracted form and utensils, 2019

Fig. 37, Irani, Zeenia. *The Rising Table*, close up detail of flour mound as encountered through the gallery. 2019

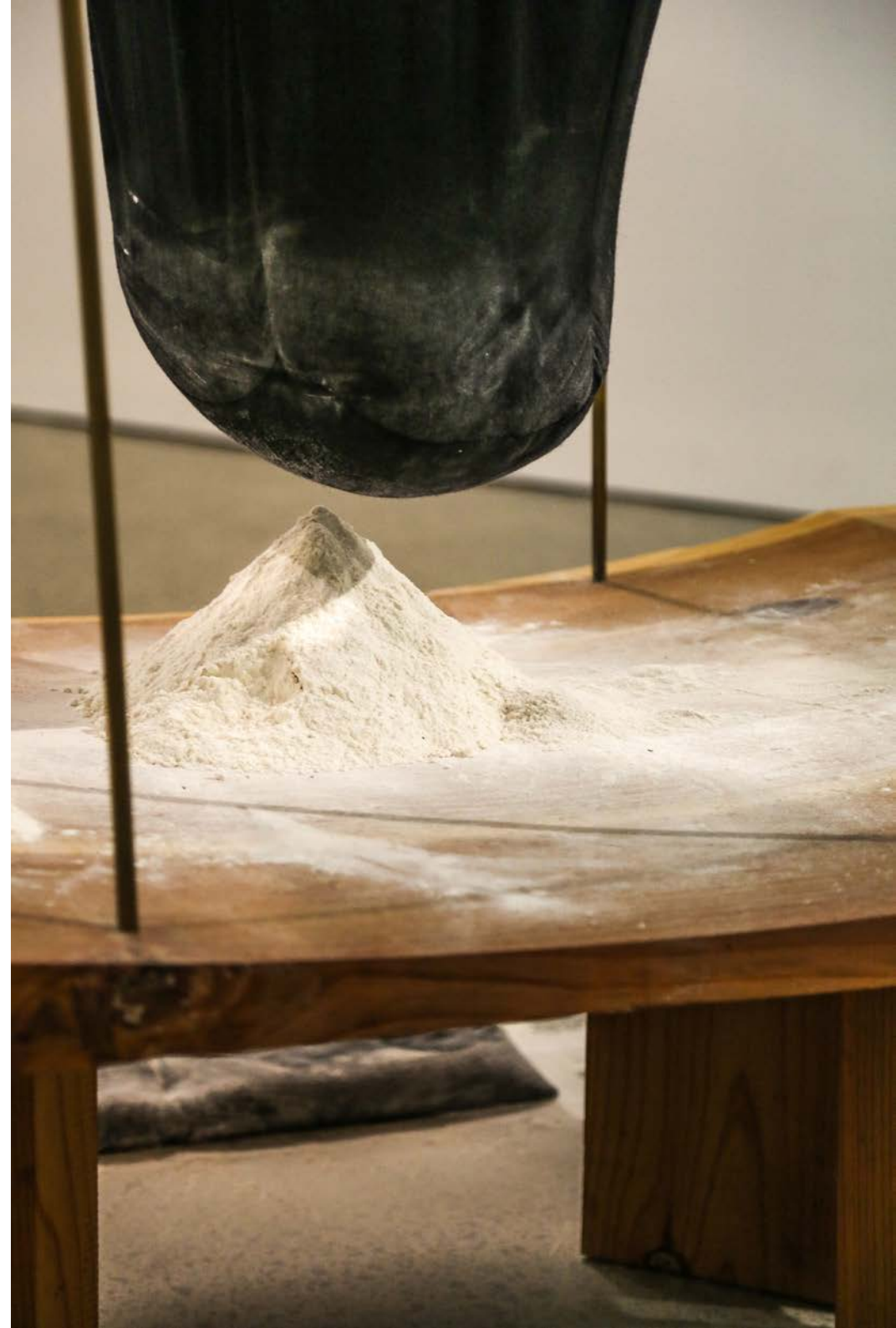






Fig. 38. Irani, Zeenia. *Un/making Home*, final install with each piece of the work. 2019





Fig. 39, Irani, Zeenia. *Sifting Territories*, flour bag detail. 2019





Fig.40, Iranj, Zeenia. *Barbari Rug*, close up detail of flour dispersal. 2019





Fig. 41, Irani, Zeenia. *Sifting Territories*, Flour Bag suspended in space - sifting boarders through encounters of the body. 2019





Fig. 42, Irani, Zeenia. *The Rising Table* - close up of install. 2019

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## Appendices of Images

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Fig. 43 Irani, Zeenia. *Abstracting forms and shapes for utensils/vessels*, marker pen on paper. 2019





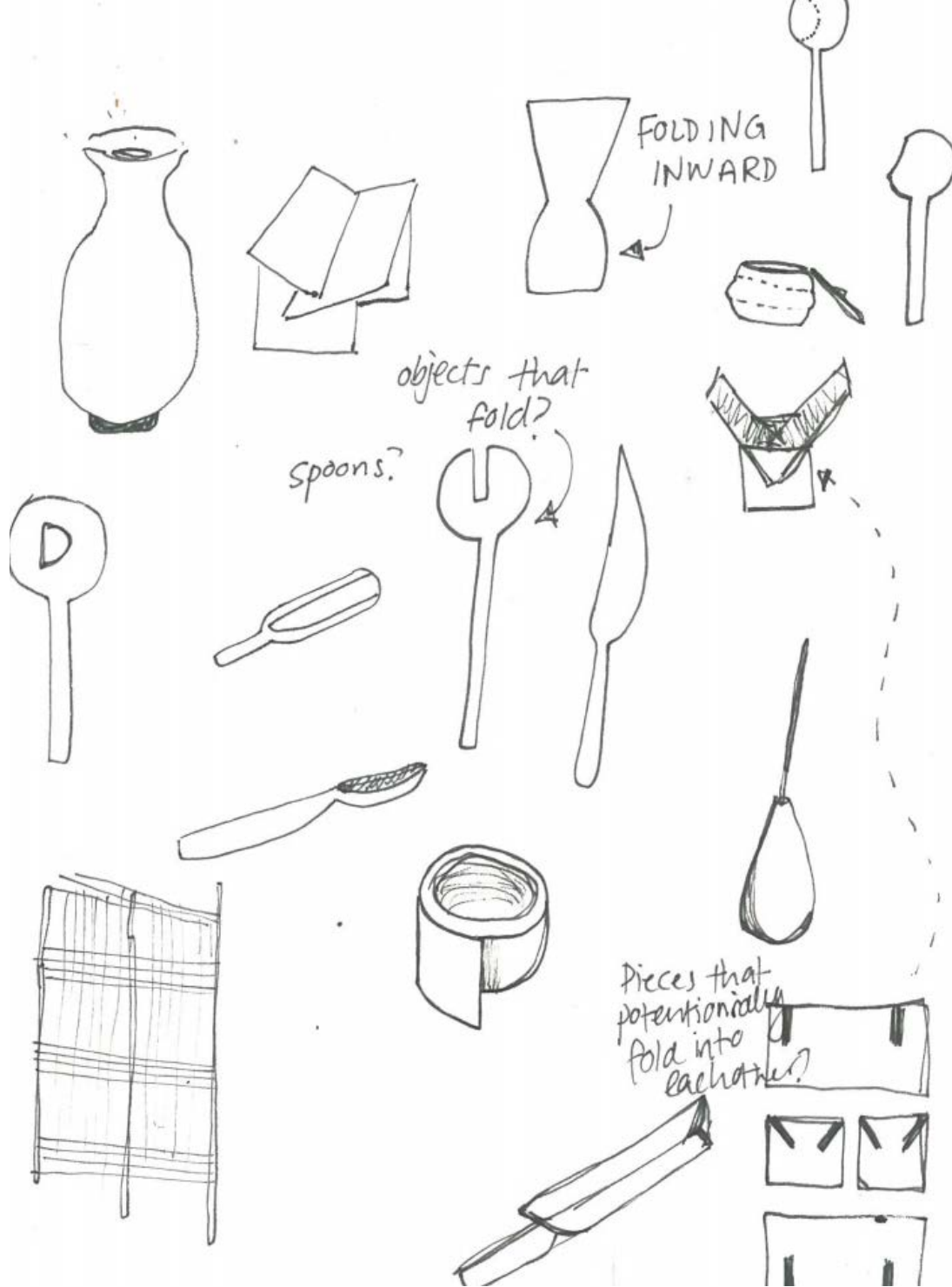


Fig. 46 Irani, Zeenia. Envisioning each encounter of the recipe as objects, pen on paper, 2019.



Fig. 47 Irani, Zeenia. Woodcarving handmade utensils, Recycled Totara wood, 2019.

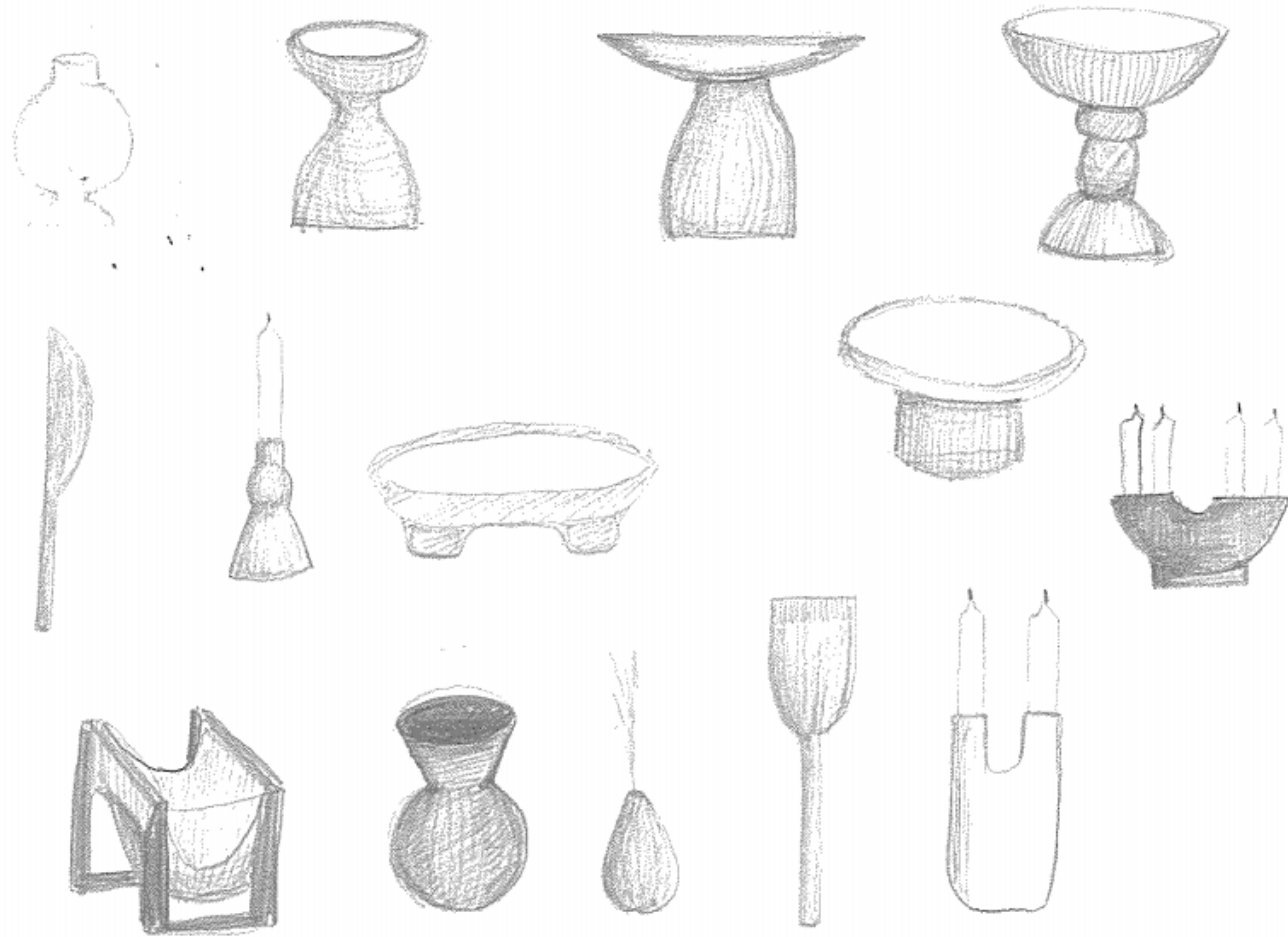


Fig. 48 Irani, Zeenia. *Preparing the work surface*, Recycled Totara wood, 2019

Fig. 49 Irani, Zeenia. *Finishing sketches of utensils and vessels*, forms speak to previous design explorations with curved shapes, pencil on paper, 2019.





Fig. 50 Irani, Zeenia. *Mapping new shapes and lines*, Recycled Totara wood, 2019.

Fig. 51 Irani, Zeenia. *Hand crafting and dispersing a semiotic connection*, Recycled Totara wood, 2019.





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un/Making Home: *spatialising diasporic rituals and the poetics of bread-making.*

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2019

