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How to cite this thesis
AN AFRICAN ALMANAC

Ruby Mungoshi

MASTERS PORTFOLIO

THE COSMETIC ALMANAC: Challenging the lens through which we see beauty by means of seduction and acculturation.
UNIT STATEMENT

Framing Statement

‘The void contains in itself all the potential of the space, all the relations not written or experienced. Void is the place of tension of something that will be, a space in power, but also the only place where the recollection of reality, the composition of the parts, the fragments of life, can happen.’ — Simone Pizzagalli

From the Greek διασπορά (‘scattering’, ‘dispersion’) the term ‘diaspora’ refers to a scattered population whose origins lie within a smaller, usually fixed, geographic locale. Diaspora has come to refer in particular to the historic dispersions of an involuntary nature, such as the Jewish Diaspora; the fleeing of Greeks after the fall of Constantinople; the African trans-Atlantic slave trade; the Irish after the Great Famine and, more recently, the dispersion of Syrians, Iraqis and Kurds in the aftermath of the Gulf Wars. Scholars have historically distinguished between different types of diaspora, based on different causes: imperialism, trade, labour or wars, for example. Social cohesion within diasporic communities and the strength of ties to their original or ancestral lands also varies, with some communities maintaining strong political ties with their homelands and others dreaming endlessly of return. Within architecture, however, scant attention has been paid to the spatial, urban and architectural implications of migration. Refugee camps, deportation centres and prisons appear to be the only spaces or architectural programmes that deal in any way with this most contemporary of issues, yet the epistemological potential locked into the history and experience of diasporic communities around the world has far-reaching consequences for all built environment disciplines, at multiple scales and levels, and from multiple perspectives. Unit 12 visited the island of Réunion, a region of France separated from the ‘mainland’ by 6,000km and the outermost region of the EU, in order to uncover new potential spatial languages of movement, migration and diaspora to augment the architectural vocabulary of our times.

The Major Design Project of the year will be the Ministry of Home Affairs. Projects may look at landscapes, seascapes, edge conditions, boundaries between land and sea, between past and present and between ‘home’ and ‘away’. The aim is to challenge each student to find their own appropriate architectural tools of representation, form, structure, materiality, programme, with which to propose a new architecture that, in Derrida’s words, ‘bears some resemblance to that which might be found in it.’
Unit 12 follows the ‘design research’ model of architectural investigation. Broadly speaking, this approach questions the precise relationship between conventional text-driven and project-oriented approaches to architectural research education, and argues that the formation of new knowledge through actual projects (speculative or ‘real’) is crucial to the development of this emerging research category. While there have been numerous architect-scholars since the Renaissance who have relied upon the interplay of drawings/models/textual analyses/intellectual ideas and cultural insights to scrutinise the discipline (of architecture), until recently, there has been a reluctance within architectural culture to acknowledge and accept the role of design as a legitimate part of discourse. This Unit’s work sits within the context of this growing body of knowledge.

Within the Unit’s timetable and framework, the year is broken into four distinct parts:

Q1: Project Exploration
Q2: Project Synthesis
Q3: Project Development
Q4: Project Resolution

The Unit Field Trip which forms a major component of the design-research driven process is crucial in synthesizing students’ interests and agendas before settling on a possible site and programme. In Unit 3, where the design interest and proposition drives the choice of site and programme, rather than the other way around, the proposal is submitted after the Field Trip has taken place.
Seduction has been an innate part of many designs in the past, such as pleasure gardens, arcades or theatres. [As soon as] it was used as a commercial instrument and for consumption goals, seduction has been misunderstood and marked as negative phenomenon. We define seduction as a subtle and suggestive form of power exchange, which, unlike manipulation, does not try to deceive the seduced. – Zdravko Trivic, Ruzica Bozovic-Stamenovic and Limin Hee (2009:1909)

Although 9,000km away from ‘mainland’ France, Réunion Island is defined as ‘territory’ of France in which its citizens enjoy the same rights, privileges and responsibilities as all French citizens, irrespective of locale. This condition of ‘there/elsewhere’ sets up a series of interesting dichotomies in language, ethnicity, race and identity. The vast majority of Réunionese are of créole (mixed-race) descent, although specific statistics in respect of race and ethnicity are not easily identifiable since the French national census does not include ‘race’ or ‘ethnicity’ in its categorisations. Réunion créole, which is derived from French and includes Malagasy, Hindi, Portuguese, Gujarati and Tamil languages and French are the two main languages. Although it is self-evident that créole, not French, is the majority culture in Réunion, French language, art, architecture and political structures are still projected and valued as the ‘ideal’.

In The Anesthetics of Architecture (Leach 1999), Neil Leach examines the French philosopher Baudrillard’s exploration of seduction, describing it as ‘the last resort’. Baudrillard argues that seduction ‘is that which extracts meaning from discourse and detracts it from its truth. It [seduction] attempts to enchant the viewer on a purely visual level and prevent any deeper level of enquiry.’ Seduction, I would argue, is an important component of the architect’s ‘toolkit’, which may be gainfully employed in a more ambitious and adventurous way than the normative direct line of meaning. As Baudrillard notes, ‘in the contemporary world, everything is dominated by production. Everything is to be produced, everything is to be legible, everything is to become real, visible, accountable, transcribed in relations of force, systems of concepts or measurable energy.’ The word ‘seduction’ is derived from the Latin seducere, ‘to take aside’, ‘to divert from one’s path’, whereas ‘production’ is derived from producere, ‘to render visible’ or ‘to make appear.’

My Major Design Project looks in great detail at the processes of ‘acculturation’, understood as the process of social, psychological and cultural change that stems from blending between cultures. The effects of acculturation can be seen at multiple levels in both the original (native or indigenous) and newly adopted (host) cultures. At the architectural level, acculturation can be seen in style, form, building techniques and practices, often adapted or adopted to suit local climatic conditions. Following Baudrillard, my approach will centre on the diversionary, the oblique and the unseen, using tactics of seduction, subversion and subtlety. My site is a prominent site amongst historical buildings, remnants of Réunion’s colonial history. It is on Rue de Paris, which is Saint Denis’s ‘most prestigious’ street and contains ‘impressive’ wooden neo-classical style mansions.

My project is a series of spaces along the Rue de Paris that are multi-sensorial experiences, spaces redolent with mystery and allure. In a series of ‘stills’, similar to a film, I have combined elements of existing material into new and seductive compositions.

‘If the surface of the work could be made seductive enough, then a new opportunity for confronting major issues of value might present itself,’ (Rhowbotham 1995: 43).
Subversive beauty

The earlier projects looked at beauty from a feminine perspective, looking specifically at women’s magazines. Cosmopolitan is one of the world’s most recognisable magazine brands, becoming the industry ‘standard’ in 1965 under the editorial directorship of Helen Gurley-Brown. It currently has 64 international editions, is printed in 35 languages and distributed to over a hundred countries. It is regarded as the world’s most successful women’s magazine. However, its blend of celebrity, sex, beauty and fashion has also been heavily criticized for its overtly Eurocentric stance. Irrespective of edition, the same models and cover girls promote a narrow band of an acceptable beauty ‘ideal’, not dissimilar to architecture. I began the year looking at the construction of beauty and the development of taste. I inserted myself into the magazine covers, communicating ideas about race, skin colour and sexuality. Using montage as a tool, I developed a surgical lexicon (reduction, reshaping, augmentation, insertion and implant), deploying my ‘tools’ in order to subvert the dominant message.
Reunion lens

In many ways, islands are similar to magazine covers: exotic depictions of a utopian, often tropical destination that sits ‘outside’ the humdrum existence of everyday life. Islands have always played a powerful role in the European imaginary: from Robinson Crusoe to Gauguin, islands are often constructed as the ultimate escapist fantasy.
Site Selection

Rue de Paris is the most prominent street in St Denis, the capital city of Reunion. Its architectural ‘elements’ reference traditional ideas of beauty in architecture: ornamental columns, garden landscapes, wrought iron gates and balustrades; decorative friezes and a powerful symmetrical arrangement where the street is aligned with two very important vistas. Owing to its prominence, both historically and architecturally, it seemed to me to be an appropriate location to experiment with ideas of beauty-in-architecture and the role of seduction in processes of acculturation. My aim throughout is to seduce the user/reader into accepting and incorporating ‘otherness’ into the beauty lexicon, thereby claiming space for the créole whose image has historically been suppressed.
Cosmetic Tools and Tactics

Cosmetics (make-up) can be seen as ‘tools’ of seduction, where enhancement, exaggeration, covering and blending techniques are employed to enhance features or conform to convention. The following drawings are deconstructed according to their tools:

1. Tool: Foundation, Studio fix fluid SPF 15
   Action: Buffed into the skin with a brush.
   Effects: Matte finish and medium-to-full buildable coverage. Evens and smooths out skin. Minimises appearance of pores and imperfections.

2. Tool: Mineralize Blush
   Action: Rouge and blend
   Effects: Veils and enhances cheekbones with pearlised shimmer

3. Tool: Lipstick (matte and pearl)
   Action: Blend with finger to conceal and correct imperfections
   Effects: Increases the colour contrast of the mouth (red lipstick is apparently more attractive. Side note: during WWII Winston Churchill exempted lipstick from rations believing it boosted morale)
Multi-sensory experience

“Every touching experience of architecture is multi-sensory; qualities of matter, space, and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle. Architecture involves seven realms of sensory experience which interact and infuse each other.”

– Holl, Pallasmaa and Perez-Gomez
Acculturated beauty

In Almanacs 3-7, I have classified and coded elements according to ‘French’ or ‘Creole’ culture. Créole culture is a blend of African, Indian, Malagasy and French cultures: the artefacts and architectural elements in the following pages reflect this rich and diverse background blend.

1. **Chaitya Arch** in Indian architecture, gavaksha or chandrashala are the terms most often used to describe the motif centred on an ogee, circular or horseshoe arch.

2. **Banister** from the Madagascar rova ambohimanga 'house of glass' upper floor.

3. **The Bourbon Roses** refers to roses which originated in the "Île Bourbon" (now called Reunion Island).


5. Column Arc: a traditional Indian column (base).

6. Column Capital: located at entrance of the chaitya at Cave 17 in India.

7. **Motif Entablature**: located at entrance of the chaitya at Cave 17 in India.

8. **Disrupted rhythm**. According to T. Schumi eroticism has its architectural manifestation in deconstructivism and excess, in discontinuity and non-linearity.

9. **Intricate carving**. These carvings are found at the Adalaj Stepwell or Rudabai Stepwell. It is a stepwell located in the village of Adalaj, close to Ahmedabad city and in Gandhinagar district in the Indian state of Gujarat. It was built in 1498.

10. **Jaali**: Small perforations in a wall that eliminates direct sunlight and also maintains a constant movement of air.

11. **Wall of Tomb**. The tombs found in the southwest of Madagascar.

12. **Stepped well**. Situated near Anokhi Museum at Jaipur-Amer road in India.
TEN Sites of Architectural Seduction

I have chosen to reassemble these elements through ten drawings/models, each depicting aspects and elements from Malagasy, Hindi, Portuguese, Gujarati, Tamil, African and French cultures. These are the forgotten or invisible ‘moments of beauty’ that are absent both from Rue de Paris and wider Reunionese culture.
REFLECTIVE STATEMENT AND ACKNOWLEDGMENTS

This has been an incredible experience that has helped me reshape my thinking and my views on architectural design, statements and representation. I had never imagined tackling on such complex human issue in architecture. The assumed diagnosis for solving most architectural problems is programme and function when in fact there are almost always deeper underlying issues at hand.

Although I struggled to develop a drawing language that communicated seduction, I am quite satisfied with style I eventually managed to produce.

I would like to thank Prof. Lesley Lokko and Ms Sumayya Vally, my supervisors, for seeing something worthy and valuable in my work long before I ever did. I am thankful for their guidance through this entire process as well as their time, effort, and precise editing skills. This thesis was also made stronger with the help of co-supervisor Craig McClanahan. I would also like to thank unit 12 students for encouraging me throughout this entire process. Additionally, I would like to thank my parents. Who not only gave me love and support but also helped keep me calm.
REFLECTIVE STATEMENT
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Ruby
Nyasha Mungoshi
Architectural Portfolio 2018

The Cosmetic Almanac
"The Zulu term for an architect is a ‘magician of space’, loosely related to the word for an alchemist, a shape-shifter or translator, concepts that we argue are central to many African contemporary identities. It is our intention this year to bring these two concepts together — Magician of space and compendium — in projects and texts that underpin our Major Design Project, a Ministry of Home Affairs." - Unit12
**Cosmetic**

*koʊzˈmɛtɪk*

adjective

1. relating to treatment intended to restore or improve a person’s appearance.

   “Cosmetic surgery”

   synonyms: beautifying, improving, non-medical; non-essential, inessential, not required, gratuitous, optional

   “She spent large sums on cosmetic surgery”

2. affecting only the appearance of something rather than its substance.

   “the reform package was merely a cosmetic exercise”

   synonyms: superficial, surface, skin-deep, outward, exterior, external

   “alterations to the original building have been largely cosmetic”
Contents

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Subversive beauty

Almanac ii 09/
Importing ideal beauty

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TEN Sites of Architectural Seduction
Almanac i
Subversive beauty

Black(ish) like me
Hey, Pretty!

VENUS OF WILLENDORF

‘How I build my body’

Fertility goddess

-cultural demands

of female beauty

He Cheated.
Or You Did.

HOW TO FIX IT

‘I WENT TO A SEX PARTY.
Here’s What Happened’

Fertility goddess weight loss

Reduction

Get Your Sneaks On
It’s a Total Shoe Party!
(No Heels Required)

Toned and sexy all over

The routine

10-Million Women Swear By

COSMO’S FAVE BEAUTY BUYS

Under R200
THE COSMETIC ALMANAC UNIT TWELVE

Black(ish) like me
Insertion/ Augmentation/ Reshaping

Professional Afro Implants

RubyNyashaMungoshi_Architectural Portfolio 2018
Almanac ii
Importing ideal beauty
Almanac iii
Embedded Seduction (Acculturated beauty)
In Indian architecture, gavaksha or chandrashala are the terms most often used to describe the motif centred on an ogee, circular or horseshoe arch.
Column Capital

Located at entrance of the chaitya at Cave 17 in India.
Motif Entablature

Located at entrance of the chaitya at Cave 17 in India.
Situated near Anokhi Museum at Jaipur-Amer road in India. It was constructed during sixteenth century. The step-well was mainly utilized as a place of social meetings. People from nearby places come here for getting water, swimming or just to hang out with their loved ones. During ancient times, this place was utilized mainly as a water protect pool.
The tombs found in the southwest of Madagascar are among the most striking and distinctive. They are generally rectangular and partially subterranean. They are distinguished from Highlands tombs by their elaborate decoration: images may be painted on the exterior of the tomb, recalling events in an ancestor’s life.
Throughout Madagascar, houses are rectangular with a gabled roof as in Kalimantan, central pillars are widespread, and in all but a handful of regions, traditional homes are built on piles in a manner handed down from generation to generation, regardless of whether the feature is suited to local conditions.
Disrupted rhythm

According to T. Schumi, eroticism has its architectural manifestation in deconstructivism and excess, in discontinuity and non-linearity.
Oral sensations

Reds, oranges, violets and rich greens accentuate hunger.
Bourbon rose

Refers to roses which originated in the “Île Bourbon” (now called Reunion Island)
Hanging Heliconia

Heliconia rostrata (also known as hanging lobster claw or false bird of paradise) is an herbaceous perennial native to Peru, Bolivia, Colombia, Costa Rica, and Ecuador, and naturalized in Puerto Rico. Their cup-shaped flower bracts store water for birds and insects. This plant is also found in Reunion island.
Banister

Banister from Madagascar Rova ambohimanga ‘house of glass upper’ floor
Intricate carving

These carvings are found at the Adalaj Stepwell or Rudabai Stepwell. It is a stepwell located in the village of Adalaj, close to Ahmedabad city and in Gandhinagar district in the Indian state of Gujarat. It was built in 1498 by Rana Veer Singh of the Vaghela dynasty of Dandai Desh. It is a fine example of Indian architecture work.
Jaali

A rough translation of Jaali would be ‘net’ and is an architectural technique that uses natural/environmental dynamics to create comfort. Jaali is small perforations in a wall that eliminates direct sunlight and also maintains a constant movement of air. Also, it lets light in without glare and so the intensity of light remains unaffected. Jaali effectively applies the Bernoulli and Venturi laws, which says that the speed of air increases when it passes through smaller holes. So even if there is mild wind outside, Jaali still manages to create an intense effect inside.
Column Arc

Traditional Indian Column (archway)
Column Arc

Traditional Indian Column (base)
Koftgari Christian Indian Cross

height: 7.5cm, width: 5.5cm, weight: 14g

This crucifix has been decorated on both sides with gold koftgari work (also spelt kuftgari and kuftkari), a technique of northern India. It is a form of damascening whereby sheet steel is engraved with the desired design and then silver or, as in this case, gold wire is hammered into the engraved grooves.

The form of this crucifix with each of its various ends terminating in three lobes is known as an ‘oriental crucifix’.

Both sides have been decorated with coriander leaf patterns along with arabesque scrolls.

A small, open loop is attached to the top of the crucifix.

It is unusual to have a Christian cross decorated with a technique normally seen on north Indian Muslim items such as pen boxes and dagger blades.
Contemporary Pilasters

Cabinet Pilasters for Contemporary to Traditional Style Kitchens
1. Sight
Natural Materials (stone, brick and wood) allow the gaze to penetrate their surfaces. The patina of wear adds the enriching experience of time; matter exists in the continuum of time.

In the words of Merleau-Ponty, "We see the depth, speed, softness and hardness of objects - Cezanne says we see even their odour."

2. Sound
The echo of steps on a paved street has an emotive charge because the sound bouncing of the surrounding walls puts us in direct interaction with space; the sound measures space and makes scales comprehensible.

"Sight makes us solitary, whereas hearing creates a sense of connection and solidarity; the gaze wanders lonesomely is the dark depths of a cathedral, but the sound of an organ makes us realise our affinity with space."

3. Scent
"The strongest memory of space is often an odour."
Scent can also trigger imagination. "Candy stores make one think of the innocence and curiosity of childhood... whereas the perfume of a pastry shop makes one think of bourgeois felicity."

4. Touch
The skin reads the texture, weight, density and temperature of matter.
But the eye also touches; the gaze implies an unconscious bodily mimesis, identification.
Great architecture offers shapes and surfaces folded for the pleasurable touch of the eye.
The eye is the sense of separation and distance, whereas touch is the sense of nearness, intimacy and affection.

Deep shadows and darkness are essential because they dim the sharpness of vision and invite unconscious peripheral vision and tactile fantasy.

5. Taste
"Vision also becomes transferred to taste; certain colours as well as delicate details evoke oral sensations. A delicately coloured polished stone surface is subliminally sensed by the tongue."

6. Muscle and Bone
"There is an inherent suggestion of action in images of architecture, the moment of active encounter or a promise of use and purpose."

"Every touching experience of architecture is multisensory; qualities of matter, space, and scale are measured equally by the eye, ear, nose, skin, tongue, skeleton and muscle. Architecture involves seven realms of sensory experience which interact and infuse each other."

- S. Holl, J. Pallasmaa and A. Perez-Gomez
Acoustic Intimacy ii
Rue de Paris
Space of Scent
Rue de Paris
“Seduction is not about the culmination or gratification of desire, it is about the thrill of desire itself”

- Pamela Madsen
meɪkʌp
noun: makeup
1.
Cosmetics such as lipstick or powder applied to the face, used to enhance or alter the appearance. “She came downstairs, her face still white under her heavy make-up”
1. Tool: Foundation, Studio fix fluid SPF 15
   Action: Buffed into the skin with a brush.
   Effects: Matte finish and medium-to-full buildable coverage with broad spectrum SPF 15 protection. Evens and smooths out skin. Minimises appearance of pores and imperfections.

2. Tool: Mineralize Blush
   Action: rouge and blend
   Effects: Veils and enhances cheekbones with pearlised shimmer

3. Tool: Lipstick, matte lipstick
   Action: blend with finger to Conceal and correct imperfections
   Effects: Increases the colour contrast of the mouth and with red lipstick you are perceived as more attractive.

4. Tool: Concealer Cream, Studio finish SPF 35 concealer
   Action: blend with finger to Conceal and correct imperfections
   Effects: Invisible correction with a natural finish

5. Tool: Contour cream, Pro face Palette: contour
   Action: Mix and match texture by blending
   Effects: recede and sculpt the face. Slim down nose, slim down forehead and jaw. Contouring your face can make it more symmetrical

6. Tool: Eyeshadow,
   Action: apply with brush using a pressing motion to build colour
   Effects: Sparkle, sheen or matte finish. Enhance colour contrast to make you look more feminine and attractive

7. Tool: Brow pencil, Eye brows styler
   Action: with small quick strokes Fill in and shape brows working with natural shape
   Effects: Thicker eyebrows and makes face more symmetrical

8. Tool: Mascara and eyeliner, In Extreme Dimension lash mascara, Eye kohl
   Action: “ shimmy” brush through Fromm root to tip
   Effects: Accentuated lashes. lines, defines and shades the eyes with colour and a silky smooth, matte/pearl finish. Increase the perceived size of your eyes and enhance colour contrast

9. Tool: Highlighter, Prep + Prime highlighter
   Action: apply and blend well with finger tips
   Effects: accentuate the high points on face and brings a soft, sheer wash of colour to skin

“Makeup acts and stimulates three of our senses: touch (which encompasses all sensations from the body surface), smell (fragrance), and sight (the process of becoming and looking beautiful). The positive stimulation of these senses by makeup can induce sensory as well as psychological pleasure.”

- R. Korichi, D. Pelle-de-queral, G. Gazano and A. Aubert
Red rock Reunion Island Palette

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THE COSMETIC ALMANAC

UNIT TWELVE
Bourbon rose Reunion Island Palette

RubyNyashaMungoshi_Architectural Portfolio_2018
Hanging Heliconia Reunion Island Palette

Ruby Nyasha Mungoshi Architectural Portfolio 2018
Yellow rock Reunion Island Palette

Ruby Nyasha Mungoshi Architectural Portfolio 2018
Purple flower Reunion Island Palette

RubyNyashaMungoshi_Architectural Portfolio_2018
Red Fody Reunion Island Palette

Ruby Nyasha Mungoshi Architectural Portfolio 2018
Almanac v
Material Exploration

Acrylic Paint

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Red Folded Satin on resin block

Polystyrene balls melted with acetone on concrete

RubyNyashaMungoshi_Architectural Portfolio_2018
Eyeshadow in resin

Contrasting Nail Polish on resin
Although cosmetics were rationed in Great Britain during WWII, lipstick was kept in production because Winston Churchill believed it boosted morale.
The Enticement
Garden Walkway
Having looked at the interpretation of nature within architecture, one way to feel the presence of the outside within a space is through reflection. Reflection of light allows for the most elusive and delicate aspects of nature to enter a space, as well as the shifting of hours and seasons pleasure.

Since ancient times, humans have assigned healing and transformational properties to water. In early Rome, baths were an important part of cultural life, a place where citizens went to find relaxation and to connect with others in a calming setting. Rivers have long been seen as sacred places, and in a number of different spiritual contexts, water has symbolised rebirth, spiritual cleansing and salvation. (The Huffington Post)
In this project I am trying to classify and code elements that are French culture and creole culture. I have essentially deconstructed the street through its reading of elements and I argue that these elements are part of the process of constructing beauty and taste in architecture. My task is to reassemble these elements in a series of drawings, models and videos that use the power of seduction to tie those architectural elements together.

My Site is located on Rue de Paris which is Saint Denis most ‘prestigious’ street and contains ‘impressive’ wooden neoclassical style mansion. A lot of these buildings are historical monuments. This automatically means that there is a link between what is deemed a natural monument and what is beautiful. We view value in Architecture in the same way we view value in a person. These sites are selected through the lens of what is deemed as architectural beauty.
Why are we attracted to shiny things?

“The evidence that people are drawn to shiny things is all around us: from the pages of lifestyle magazines to the page stock of lifestyle magazines. One logical explanation for this cultural affection is that we’ve come to associate gloss with wealth and luxury. If the story ended there, though, we wouldn’t expect very young infants to enjoy shiny things as much as they do, nor would we expect remote tribes like the Yolngu of Australia to celebrate shimmering aesthetics as much as they do. There’s clearly a bit more to glitter than gold.

Taking all their findings together, the researchers argue in an upcoming issue of the Journal of Consumer Psychology that an instinct for water may indeed play a role in fondness for glossy. “First and foremost, this paper shows that our preference for glossy might be deep-rooted and very human,” says Patrick. “It is humbling to acknowledge that despite our sophistication and progress as a species, we are still drawn to things that serve our innate needs—in this case, the need for water.”

- Eric Jaffe

My rules/tactics are:
Tools of Seduction that are parallel to female cosmetic make up

Conceal/ Cover
Accentuate
Symmetry
Enhancement/ Augmentation
Colour Contrast
Blending
Disrupted rhythm
Sparkle/ Sheen
1. Sedre building, Office block, 1970s, modern building

2. Evêché, Bishop’s residence

3. Maison Barbot, House, 1830s

4. Maison Timol, House, 18th century, new facade 1930s

5. Villa De La région, House- used by Regional Council since 2008, 1840s, new portico 1920s

6. Musée León-Dierx, Museum, 1960s, second museum to be opened on the island

7. Artothèque, House, 1840s, The General Council set up an Art gallery since 1991

8. Villa Angélique, House serving as a hotel, 1990, renovated 2010

9. Maison Kalidas, House, 18th century,

10. Chapelle et Convent De L’Immaculée Conception, Chapel and convent, 19th century

Existing Elevations
Rue de Paris
Before Intervention
Rue de Paris
After Intervention
Rue de Paris
Site One- Comfortable Gaze

Before

After

Insert water for Augmented reflection

Inserted Inflated Nylon

Inserted Chaitya arch
Site One - Comfortable Gaze

Physical Characteristics
Office Block
Modern Building 1970s
Built of Stone
C峯lo-Roman influences, encompasses Arches

Reaction
Creole Colour Palette
Purple flower Reunion Island Palette: 452c50
Yellow rock Reunion Island Palette: f7c83e

Material
Water and inflated nylon/PVC

Distorted Architectural Elements
Arches - Inserted Chaitya arch
Arches - Inserted Inflated Nylon
Inserted water for Augmented reflection

Human Presence in the Drawing
Deflated dent of a figure leaning

Cosmetic Tactic
Augmentation

Theme
Leaning comfortably whilst gazing at chaitya arch augmented in the water reflection

Reflection
Chaitya arch
Action/Interaction
Deflating
UNIT TWELVE

Final gaze

Site One - Comfortable Gaze

Physical Characteristics

Office Block
Modern Building 1970s
Built of Stone
Gallo-Roman influences, encompasses Arches

Reaction

Creole Colour Palette
Purple flower Reunion Island Palette: #452c50
Yellow rock Reunion Island Palette: #f7c83e

Material
Water and inflated nylon/PVC
Distorted Architectural Elements
Arches - Inserted Chaitya arch
Arches - Inserted Inflated Nylon

Human Presence in the Drawing
Deflated dent of a figure leaning

Cosmetic Tactic
Augmentation

Theme
Leaning comfortably whilst gazing at chaitya arch augmented in the water reflection

Reflection

Chaitya arch

Action/ Interaction
Deflating
Site Two - Access Granted

Before

After

Gold balls replace frieze pattern
Columns made to be bulbous
Motif Entablature located at Chaitya cave
Banister from Madagascar
Copper Concrete Pillow
Wall of Tomb from southwest Madagascar
Gold Koftgari Christian Indian cross
Site Two - Access Granted

Physical Characteristics

- Bishops Residence
- Large garden from 19th century house not visible from street
- Two Entrances
- Main gate is Ornamented with a large cross
- Highest walls on street

Reaction

- Creole Colour Palette
- Yellow rock Reunion Island Palette: c58f33
- Bourbon rose Reunion Island Palette: ed8886

Material

- Liquid Gold

Distorted Architectural Elements

- Cross: New cross with oriental shape and Madagascan Patterns
- Gate: Inserted Madagascan Patterns
- Boundary Wall: seductive materiality (Copper Concrete Pillow)
- Columns made to be bulbous
- Gold balls replace frieze pattern

Human Presence in the Drawing

- Finger print

Cosmetic Tactic

- Accentuate

Theme

- Inaccessibility obtained by lowering the view point of a towering gate

Reflection

- Main gate and Boundary wall

Action/Interaction

- Melting/Smudging
Site Two - Access Granted

Physical Characteristics
Bishops Residence
Large garden from 19th century house not visible from street
Two Entrances
Main gate is ornamental with Madagascan patterns
Higher walls on street

Reaction
Creole Colour Palette
Yellow rock Reunion Island palette: #f8e8c3
Bourbon rose Reunion Island palette: #b98888

Material
Liquid Gold
Distorted Architectural Elements
Cross - New cross with ornamental shapes and Madagascan patterns
Gate - Inserted Madagascan patterns
Boundary Wall - Decorative materiality (Copper Concrete Pillow)
Columns made to be bulbous
Gold balls replace frieze patterns

Human Presence in the Drawing
Finger print

Cosmetic Tactic
Accentuate

Theme
Inaccessibility achieved by lowering the viewpoint of a towering gate

Reflection
Main gate and Boundary wall

Action/Interaction
Melting/Smudging
Site Three- Chanel No. 5

Before

After

Pink satin column capital located at Chaitya cave
Reflective Bourbon rose gold mirrors
Jaali pattern from India
Oil and water garden
Rose gold molten Liquid entrance

Site Three - Chanel No. 5

Before

After

Pink satin column capital located at Chaitya cave
Reflective Bourbon rose gold mirrors
Jaali pattern from India
Oil and water garden
Rose gold molten Liquid entrance
Site Three - Chanel No. 5

Physical Characteristics
House, 1830s
Neoclassical style, Symmetrical facade and entrance
Garden landscaped along French lines
Banal even rhythm on facade
Beam that resembles an entablature

Reaction
Creole Colour Palette
Bourbon rose Reunion Island Palette: cffe9
Bourbon rose Reunion Island Palette: bd8886

Material
Rose gold mirror glass; Rose gold molten liquid; oil and water; pink satin

Distorted Architectural Elements
Pilasters - inserted contemporary design
Column - Inserted Jaali detail
Column Capital - replaced with Chaitya at Cave capital
Column base - replaced with Traditional Indian Column Arc
Beam - Ornamented with Adalaj Stepwell carvings
Window shutter - added creamy texture

Human Presence in the Drawing
Cosmetic Tactic
Disrupted rhythm and Blending

Theme
Scent and Touch
Reflection
Facade
Site Three: Chanel No. 5

Physical Characteristics
House, 1830s
Neoclassical style, Symmetrical facade and entrance
Channel logo on loggia, French Line
Banal even rhythm on facade
Beam that resembles an entableature

Reaction
Creole Colour Palette
Bougain Rose Reunion Island Palette: #cfaaa9

Bougain Rose Reunion Island Palette: #bd8886

Material
Rose gold mirror glass; Rose gold molten liquid; oil and water; pink satin

Distorted Architectural Elements
Pillars - Inserted contemporary design
Columns - Inserted Jaali detail
Column capital - Replaced with Chaitya at Cave capital
Column base - Replaced with Traditional Indian Column Arc
Beam - Ornamented with Indian Stepwell carvings
Window shutter - Added Indian texture

Human Presence in the Drawing
Cosmetic Tactic
Disrupted rhythm and Blending

Theme
Scent and Touch

Reflection
Facade

Final gaze
Site Three- Rose Coloured Glasses

**Before**

- Column capital located at Chaitya cave
- Traditional Indian column arc base
- Oversize Column for disrupted rhythm

**After**

- Intricate carving from Adalaj Stepwell
- Contemporary Pilasters
- Creamy texture on window shutter
- Reflective Bourbon rose gold mirrors
Site Three- Rose Coloured Glasses

Physical Characteristics
House, 1830s
Neoclassical style, Symmetrical facade and entrance
Garden landscaped along French lines
Banal even rhythm on facade
Beam that resembles an entablature

Reaction
Creole Colour Palette
Bourbon rose Reunion Island Palette: cf33a9

Material
Rose gold mirror glass; Rose gold molten liquid; oil and water

Distorted Architectural Elements
Pilasters - inserted contemporary design
Column - inserted Jaali detail
Column Capital - replaced with chaitya at Cave capital
Column base - replaced with Traditional Indian Column Arc
Beam - Ornamented with Adalaj Stepwell carvings
Window shutter - added creamy texture

Human Presence in the Drawing
Cosmetic Tactic
Disrupted rhythm and Blending

Theme
Scents and Touch
Reflection
French wrought iron gate
Site Three - Rose Coloured Glasses

Physical Characteristics
House, 1830s
Neoclassical style, symmetrical facade and entrance
Central pediment above French door
Symmetrical, horizontal lines
Banal rhythmic pattern on facade
Beam that resembles an entablature

Reaction
Creole Colour Palette
Bourbon Rose Reunion Island Palette: #E48E89

Material
Rose gold mirror frame, rose gold mirror lining, oil and water

Distinct Architectural Elements
Pilasters - inserted contemporary design
Column capitals - inserted Jaali detail
Column capitals - replaced with chaitya at Cave capitals
Column bases - replaced with traditional Indian column Arc
Beam - ornamented with Adalaj Stepwell carvings
Window shutters - added creamy texture

Human Presence in the Drawing
Cosmetic Tactic
Disrupted rhythm and blending

Theme
Scent and Touch
Reflection

French wrought iron gate

Final gaze
Site Four - The Attraction

Before

After

Rouged glass

Green satin on window shutters

Wax Lipstick texture entrance

Garden - Inserted Hanging Heliconia flower

Inserted Chaitya arch

Column capital located at Chaitya cave

Trimmings - inserted Wall of Tomb from Madagascar
Site Four- The Attraction

Physical Characteristics
House, 18th century, new facade 1930s
Central circular water feature statue
Neoclassical style; symmetrical facade and entrance
Garden landscaped along French lines

Reaction
Creole Colour Palette
Hanging Heliconia Reunion Island Palette: #a31c2d

Material
Rouged glass; red wax; green satin

Distorted Architectural Elements
Garden- Inserted Hanging Heliconia flower
Entrance door and louvers: green satin inserted
Paving: lipstick texture
Trimmings: Inserted Madagascan patterns
Inserted Chaitya arch at entrance

Human Presence in the Drawing
Lipstick kiss print on glass

Cosmetic Tactic
Colour contrast

Theme
Attraction, red is inherently exciting and naturally draws attention

Reflection
Hanging Heliconia flower and garden

Action/ Interaction
Crashing
Site Four - The Attraction

Physical Characteristics
- House, 18th century, new facade 1930s
- Central circular water feature statue
- Neoclassical style; symmetrical facade and entrance
- Creole landscape design French lines

Reaction
- Creole Colour Palette
- Hanging Heliconia Reunion Island Palette: #e31c2d
- Hanging Heliconia Reunion Island Palette: #2c7f20

Material
- Rouged glass; red wax; green satin

Decorative Architectural Elements
- Creole - Inserted Hanging Heliconia flower
- Entrance door and louvers - Green satin inserted
- Paving - lipstick texture
- Trimmings - inserted Madagascan patterns
- Inserted Chaitya arch at entrance

Human Presence in the Drawing
- Lipstick kiss print on glass

Cosmetic Tactics
- Colour contrast

Theme
- Attraction, red is inherently exciting and naturally draws attention

Reflection
- Hanging Heliconia flower and garden

Action / Interaction
- Crashing
**Site Five - New Patina**

**Before**

**After**

- Columns made to be bulbous
- Portico cut out frieze
- Aged Walkway
Site Five- New Patina

Physical Characteristics
House used by Regional Council since 2008, 1840s
New Portico 1920s
Ancient Greece influence, portico with a pediment
Decorated with cut out oriental frieze
Neoclassical style, symmetrical façade and entrance
Detailed wrought iron gate

Reaction
Material
Light and cracking white clay

Distorted Architectural Elements
Columns- Designed bulbous columns
Portico cut out frieze: added shine
Aged walkway

Human Presence in the Drawing
None

Cosmetic Tactic
Sparkle/Sheen

Theme
Old vs New

Reflection
None

Action/ Interaction
Cracking
Site Five

Physical Characteristics
- House used by Regional Council since 2008, 1840s
- New Portico 1920s
- Ancient Greek influence,Corinthian order and pediment
- Decorative with ornate carved frieze
- Neoclassical style, symmetrical façade and entrance
- Detailed wrought iron gate

Reaction
- Material
  - Light and cracking white clay

Distorted Architectural Elements
- Columns- Designed bulbous columns
- Portico cut out frieze- Added shine
- Aged metal

Human Presence in the Drawing
- None

Cosmetic Tactic
- Sparkle/Sheen

Theme
- Old vs New

Reflection
- None

Action/Interaction
- Cracking
Site Six - Sheen

Before

After

Glowing Traditional Indian column arc capital

Doors - added creamy texture

Glowing Banister - Intricate carving from Adalaj Stepwell

Glowing Gate - Intricate carving from Adalaj Stepwell

Column capital located at Chaitya cave

Gate detail - Banister from Madagascar

Column base - Redesigned with gel balls

Liquid Steel
Site Six- Sheen

Physical Characteristics
Museum, 1960s, second museum to be opened on the island
Neoclassical style; symmetrical facade and entrance
Ionic order columns
Neoclassical ornamental Banister

Reaction
Creole Colour Palette
Hanging Heliconia Reunion Island Palette: a31c2d

Material
Liquid steel; red jell balls; glowing ornaments

Distorted Architectural Elements
Banister- inserted new design
Column base- redesigned with gel balls
Column Capital- replaced with Traditional Indian Column Arc
Doors- added creamy texture
Gate- redesigned wrought iron pattern

Human Presence in the Drawing
Face in liquid steel

Cosmetic Tactic
Sheen and colour contrast

Theme
Light and the diffusion of light

Reflection
Banister; Door; Column Capitals and Base

Action/ Interaction
Flow and movement
Site Six

Physical Characteristics

Museum, 1960s, second museum to be opened on the island
Neoclassical style; symmetric facade and entrance
 Ionic order columns
Neoclassical ornamentation

Reaction

Creole Colour Palette
Hanging Heliconia
Reunion Island Palette: E31C2D

Material
Liquid steel; red jell balls; glowing ornaments

Distinctive Architectural Elements
Banister: Inserted new design
Column base: Re-designed with gel balls
Column Capital: Replaced with Traditional Indian Column Arc
Doors: Added creamy texture
Gate: Re-designed wrought iron pattern

Human Presence in the Drawing
Face in liquid steel

Cosmetic Tactics
Sheen and colour contrast

Theme
Light and the diffusion of light

Reflection
Banister, Door; Column Capitals and Base

Action / Interaction
Flow and movement
Site Seven- Stimulating Touch

Before

After

Inserted interactive gel
Jaali pattern from India
Banister from Madagascar
Site Seven- Stimulating Touch

Physical Characteristics
House, 1840s, The general Council set up an art gallery since 1991
Neoclassical style; symmetrical facade and entrance
Pilasters used for decorative purposes to break up an empty expanse of wall
Banal even rhythm on facade

Reaction
Creole Colour Palette
Red Fody Reunion Island Palette: fd7606

Material
Gel

Distorted Architectural Elements
Pilaster- Inserted new design
Facade- Inserted interactive gel
Facade- Inserted Jali Pattern

Human Presence in the Drawing
Hand print pressing gel

Cosmetic Tactic
Disrupted rhythm and blending

Theme
Touch, interaction and sound

Reflection
Action/ Interaction
Wobbling
Site Seven - Stimulating Touch

Physical Characteristics
House, 1840s, The General Council set up an art gallery since 1991. Neoclassical style with symmetrical facade and entrance. Pilasters used for decorative purposes to break up empty expanses of wall.

Reception
Coral colour palette: Red Fody Reunion Island palette: #f87606

Material
Gel

Distorted Architectural Elements
Pilaster - Inserted new design
Facade - Inserted interactive gel
Facade - Inserted Jaali pattern

Human Presence in the Drawing
Hand print pressing gel

Cosmetic Tactic
Disrupt rhythm and blending

Theme
Touch, interaction and sound

Reflection
Action/Interaction
Wobbling
Site Eight- Imprinted Mark

Before

After

Gate detail: Jaali pattern from India
Gate detail: Intricate carving from Adalaj Stepwell
Wall of Tomb from southwest Madagascar
Sand Paving
Water in Garden/ Caustic effect
Pilaster - Intricate carving from Adalaj Stepwell

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Site Eight - Imprinted Mark

Physical Characteristics
House serving as a hotel, 1990, renovated 2010
Garden Landscape along French lines
Decorated with cut out frieze oriental design
Neoclassical style, symmetrical facade and entrance
No columns only pilasters

Reaction
Creole Colour Palette
Purple flower Reunion Island Palette: 533362

Material
Sand and Water

Distorted Architectural Elements
Pilasters - Inserted New design
Brick paving - Inserted Sand
Boundary wall - Madagascan Tomb wall
Garden - Inserted water
Gate - Inserted new pattern

Human Presence in the Drawing
Foot prints

Cosmetic Tactic
Colour Contrast/ Sheen

Theme
Sound and Movement

Reflection
Facade and light (*caustic effect with water)

Action/ Interaction
Cracking and swirling

* In optics, a caustic or caustic network is the envelope of light rays reflected or refracted by a curved surface or object, or the projection of that envelope of rays on another surface.
Site Eight - Imprinted Mark

Physical Characteristics
- House serving as a hotel, 1990, renovated 2010
- Garden Landscape along French lines
- Decorated with cut-out frieze oriental design
- Neoclassical style, symmetrical facade and entrance
- No columns only pilasters

Reaction
- Creole Colour Palette
  - Purple flower Reunion Island Palette: #53362

Material
- Sand and Water
- Distorted Architectural Elements
  - Pilasters: Inserted New design
  - Brick paving: Inserted Sand
  - Boundary wall: Madagascan Tomb wall
  - Garden: Inserted water
  - Gate: Inserted new pattern

Human Presence in the Drawing
- Footprints

Cosmetic Tactic
- Colour Contrast/ Sheen

Theme
- Sound and Movement
- Reflection
  - Facade and Light (*caustic effect with water)

Action/ Interaction
- Crackling and swirling

* In optics, a caustic or caustic network is the envelope of light rays reflected or refracted by a curved surface or object, or the projection of that envelope of rays on another surface.
Site Nine- Infinite Access

Before

After

- Designed bulbous columns
- Stepped well at Jaipur-Amer road in India
- Oily gel falling in water

Jaali pattern from India
Banister from Madagascar
Motif Entablature located at Chaitya cave
Site Nine- Infinite Access

Physical Characteristics
House, 18th century
Neoclassical style, symmetrical facade and entrance
Banal rhythm on facade
Square columns

Reaction
Creole Colour Palette
Red Fody Reunion Island Palette: fd7606

Material
Gel/oily liquid and water

Distorted Architectural Elements
Stairs- Inserted Stepped well
Trimmings- Inserted Motif Entablature located at entrance of the chaitya at Cave 17 in India.
Shutters- Inserted jaali patterns
Square columns Designed bulbous columns
Pilasters Inserted Madagascan pattern

Human Presence in the Drawing
Figure

Cosmetic Tactic
Colour contrast, Augmentation and blending

Theme
French tactic is about singular viewpoint and my architecture of step-well gives multiple and infinite access

Reflection
Trimmings, Shutters and Square columns

Action/ Interaction
Splatter
Site Nine - Infinite Access

Physical Characteristics
House, 18th century
Neoclassical style, symmetrical facade and entrance
Banal rhythm on facade
Square columns

Reaction
Creole Colour Palette
Red Fody Reunion Island Palette: #f5e0e5

Material
Calcium, lime and water

Distinct Architectural Elements
Stairs - Inset Staircase Well
Trimmings: Inset Architectural Element Located at Entrance of the Chapel at Cave 17 in India
Trimmings: Inset Architectural Element Located at Entrance of the Chapel at Cave 17 in India
Trimmings: Inset Architectural Element Located at Entrance of the Chapel at Cave 17 in India

Human Presence in the Drawing
Figure

Cosmetic Tactic
Colour contrast, Augmentation and blending

Theme
French tactic is about singular viewpoint and my architecture of step well gives multiple and infinite access

Reflection
Trimmings, Shutters and Square columns

Action/Interaction
Splatter
Site Ten - Conceal

Before

After

Traditional Indian column arc base

Trimming - Intricate carving from Adalaj Stepwell
Site Ten - Conceal

**Physical Characteristics**
Chapel and Convent, 19th century
Symmetrical facade and entrance
Garden landscaped along French lines
Gallo-Roman influences, encompasses Arches
Arches as arcade

**Reaction**
Creole Colour Palette
Yellow rock Reunion Island Palette: f7c83e

**Material**
Water Distortion

**Distorted Architectural Elements**
- Arches: new design
- Trimmings: inserted new design
- Square columns: made round and added Indian column arc base

**Human Presence in the Drawing**
Distorted human figure

**Cosmetic Tactic**
Conceal/Distort

**Theme**

**Reflection**
Distorted human figure and light (*Caustic effect with water)

**Action/Interaction**
Ripple effect and distortion

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* In optics, a caustic or caustic network is the envelope of light rays reflected or refracted by a curved surface or object, or the projection of that envelope of rays on another surface.
Site Ten - Conceal

Physical Characteristics
Chapel and Convent, 19th century
Symmetrical facade and entrance
Garden landscaped along French lines
Gallo-Roman influences, encompasses Arches
Arches as arcade

Reaction
Creole Colour Palette
Yellow rock Reunion Island Palette: #f7c83e

Material
Water Distortion

Distorted Architectural Elements
Arches - Thinning, narrowing and spalling and internal column articulation

Human Presence in the Drawing
Distorted human figure

Concept/Tactic
Conceal/Distort

Reflection
Distorted human figure and light (*caustic effect with water)

Action/Interaction
Ripple effect and distortion

* In optics, a caustic or caustic network is the envelope of light rays reflected or refracted by a curved surface or object, or the projection of that envelope of rays on another surface.

Final gaze
'In the case of *Given*, Duchamp was creating physical and spatial work, but he was building it with an awareness of erotic anticipation, through the experience of the limited gaze. Therefore, his work was not designed through physical form, but through the phenomenological act of [seduction.]' (Qiang 2017: 1).