

ABSTRACTS

'Prime Time' Geographies: Dancehall Performance, Visual Communication and the Philosophy of 'Boundarylessness' – Sonjah Stanley Niaah

The video camera or more popularly the 'videolight', forms part of the popular mechanism for channeling images and messages of/from Jamaican popular culture into 'prime time' visibility, both inside and beyond Jamaica. Using 'boundarylessness' as a theoretical point of departure, this paper expands research I have conducted on the phenomenon of the videolight, the making of dancehall celebrities, and the evolution of the dancehall performance aesthetic afforded by the spectacle of, and for the videolight. Premised on over fifteen years of research examining a period of over sixty years, and using a combination of participant observation, visual ethnography, case studies and content analysis, the paper establishes that dancehall celebrities of urban Kingston are produced and catapulted into the global domain on their own terms using creative performance modes that communicate first at the community level as they simultaneously establish a world wide web of performance practice beyond the innercity. Ultimately, this paper analyses the unique ways in which this music and its videoscape provide agency and mobility for largely disenfranchised youth, their messages and lifestyles behind and in front of the videolight. While a focus on urban visualsapes characterised by reggae and dancehall has been largely underrepresented in the scholarship on communication and visual culture studies broadly, this paper positions the context of amateur dancehall video creation vis-à-vis professional video commercialisation in contemporary debates about visual culture.

Norman & Dawbarn, the UCWI, and Tropical Modernist Architecture in Jamaica – Suzanne Francis-Brown and Peter Francis

British modernist architect Graham Dawbarn laid the design baseline for the University College of the West Indies and its associated teaching hospital in the late 1940s and early 1950s, with layouts and buildings that reflected responsiveness to climate and a spare sensibility. The UCWI was one of the early greenfield universities of the period, contemporaneous with Ibadan in Nigeria and others, as Britain sought to ameliorate negative conditions in its colonies towards the end of empire. Dawbarn, the surviving partner of recognised British architectural firm Norman & Dawbarn, did work that paralleled that of other, better recognised British architects working in the tropics post-World War II; work that would continue in other universities in the decolonising empire. In the end, the firm's contribution to modern architecture of the tropics, through the UCWI project, married new technology, available materials, an efficient ordering and planning system, and a respect and response to environmental conditions, if not historical landscape or context.

Building Belmopan: Establishing a Capital for an Independent Belize – Shannon Ricketts

As the British colony of British Honduras prepared for independence, it adopted two important symbols of its emerging identity: the name of Belize was chosen for the new country and a new capital was planned from which this emerging nation would be governed. That new capital was called Belmopan and was to be established inland from the old coastal capital of Belize City. Designed by the British planning and architectural firm of Norman & Dawbarn, this new city followed in the tradition of British Garden City planning, while its

architecture made discrete reference to the Mayan heritage of the region, within the modernist architectural vocabulary typical of so much of the infrastructural development taking place at this time in various nations emerging from colonial status.

New capitals were being designed and constructed throughout the former British empire: 1954 saw the rise of a new Punjabi capital, Chandigarh, while in 1960 two new capitals appeared, Islamabad (Pakistan) and Brasilia (Brazil). In 1970 – the same year that Belmopan was officially opened – Dodoma was begun in Tanzania and Abuja in Nigeria. The designs for these new cities followed established European precedents, usually organised on Garden City planning principles, while the architecture reflected the tenets of the modernist movement in both aesthetic and philosophical objectives. New nations were being prepared for independence with shining new examples of “tropical architecture”, providing much-needed amenities such as hospitals, schools, university campuses, and administrative buildings.

While Belmopan was, perhaps, the smallest example of these new planned cities, it followed in the same tradition. This article examines the historical, aesthetic and theoretical underpinnings of the work of the architects and planners involved in these designs, comparing the work of continental European architects and their admirers to British-inspired designs appearing in the new Commonwealth countries. Finally, the article looks at the original plans for Belmopan, its original architecture, and discuss how the city has evolved over the twentieth century to answer the needs of its growing population.

Albert Helman: Between Erudition and ‘Primitivity’ – The Odyssey of a Europeanised Surinamese – Johanna W. Visée

Through three works of the Surinamese author Albert Helman (1903–1996) – *South-South-West*, *The End of the Map* and *Chieftains of Oayapok!* – the traumatic experience of “colonialism in the soul” is examined and thus the psychological dichotomy of distance/proximity, the sense of alienation and the wish to “belong to”, the traumatic split between two worlds (in this case Surinam/South-America and the Netherlands/Europe), the relation between culture (ratio) and nature (instinct, “primitivity”), civilisation and identity. Centuries of humiliation stay at the roots of the problem leading to different kinds of reaction or counter-action at an individual and collective level – on the other hand the way peoples of the colonising part of the world have learned to look at the ‘other’.

Challenging the Negative Image of Postcolonial, Post-conflict and Post-disaster Destinations Using Events: The Case of Haiti – Hugues Séraphin, Mustafeed Zaman and Anestis Fotiadis

Postcolonial, post-conflict and post-disaster (PCCD) destinations may struggle to attract visitors because of their negative image, or the lack of education of tourists at the pre-visit stage. One study on Haiti found that pre-visit education of tourists can affect destination image recovery, but no studies so far have shown the effect of combined tourist education and events development. This article addresses that gap by providing some preliminary evidence that festivals and cultural events are an effective type of activity to be used at the pre-visit stage of the tourism process to give a positive image of a destination and encourage potential visitors to travel to the destination. That said, further research on the potential of festivals and cultural events like needs to be conducted, in order to identify the extent to

which people will actually visit a PCCD destination after having attended an event related to that destination in their own country.