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Re-stating the “**Carnival**” in Architecture

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A thesis submitted to
The Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

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Abstract

The visual phenomenon of Carnival is molded into an architectural expression by mapping Trinidad and Tobago's traditional folkloric masquerade. This thesis through a reading of historical traditions investigates the transformation of space as a celebration of social interruption within the urban fabric. The grand gesture of appropriating public, political and structured space is the preamble for Carnival. The ephemeral ritual leaves a metonymic trace of rhythm and form throughout the landscape of the diasporic Carnival in Toronto. The choreography of the masquerade in space and the design strategies of *Abstinence, Intensification, Reversal, Trespass, Confrontation, Wandering and Gathering* transform the Workaday World into the Festival World thereby creating architecture that "IS" Carnivalesque.

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Prologue: Get in your Section!

Summer: the two months of the year I yearned for, after migrating to Canada from the Caribbean island of Trinidad and Tobago at the impressionable age of seven. The sun was hot, sometimes too hot in Toronto, but it was a clear sign that Caribana was coming. I was too young to ‘play’ but I looked on in admiration and anticipation as my mother prepared for the event in which she religiously took part each year. It was the highlight of our summer. I would accompany my mother to the *Mas camp* where illustrations of men and women splashed with bright colours and feathers hung on the wall. Time stood still as we gazed at these images, transforming our state of mind and allowed our imaginations to take over.

I preferred the extravagant costumes extending beyond the head and body, but my mother would say, ***“Dat ting go weigh mi handong! How ah go jump up?!”*** We left the *Mas camp* with confidence, assured that we had selected the most comfortable yet spectacular ensemble. I was only a spectator then, but I knew that my time would come, perhaps next year. Later, participating in Toronto’s Caribana would allow a re-connection to Trinidad, the place I once called home.

It was finally my turn. No more staring at the television trying to find my family amongst the crowd. It was my time. When arriving at the *Mas camp* I knew exactly what I was looking for. I could hardly contain my excitement. I remained in suspense, even though the parade was a month away. I was finally a ‘big woman’, or perhaps a refugee finally claiming her territory. The street would be my stage, where I would mimic my mother and cousins, releasing through movement the tensions that were trapped in my heart.

The big day came, “What time is it Mr. Wolf? Bacchanal time!” I awoke to my mother’s commandeering yet peaceful voice, “*Allyuh, is time to get ready. All ah we ha’ to bade. Doh take long. Is almost 8 o’clock. Dey go call we to leave jes’ now.*” The sleep was gone from my youthful eyes as I put on the costume. I looked into the mirror; a new expression of power and energy overcame me. With our costumes we stepped outside; neighbors stopping by as we gathered on the front lawn to take photos. Then there was the ceremonial waiting for the TTC to transport our group to the destination, Exhibition Place. Upon arrival we weaved through the thousands of participants, dressed in costumes that filled the rigid and banal parking lot with moving colour. There was a sense of unity in that space and moment.

I felt the vibration from the music through my whole body. My feet moved to the rhythm. It was time! The Marshalls yelled, “Get in your section!” I followed the others. Wow, what an array of colours, so many people.

We crossed the stage, the sacred space. It was time to ‘*get on bad!*’ We danced, we sang, we rejoiced. But this was just the beginning. As I looked off into the distance, I saw the highway that brought me home from the airport transformed into a space of festival. The road lined by a fence, held back the spectators who breached the barrier to become part of the action. We danced, with rhythm, for hours. The sun beat down on us and we glittered like gems with the grand King and Queen costumes.

I didn’t want it to end. But there was some satisfaction knowing that the next Caribana was just around the corner. As I washed the day off, I lay in bed, asking myself. “How did Trinidad Carnival reach Toronto?”

Figure 1: Carnival Montage. This montage illustrates the visual phenomena of the festival. The single masque is in celebration alongside multiple masqueraders liberating themselves through dance. The Moko Jumbie's height is evident as the horizon is also re-masked through rhythm and colour. The grand King masques are vibrant gems, overpowering in both dimension and scale compared to the individual. These are all manifestations of the traditional folkloric characters in *Ole Mas*. The aesthetic of materiality, music and dance have evolved but the essence that Carnival is a celebration of emancipation is present when the streets are transformed into a street theatre, a space of festivity a *bacchanal*.

Introduction

There are over sixty international Carnivals distributed worldwide modeled after the Trinidad and Tobago Carnival. It is the world's most popular transnational celebration. They all incorporate the three main aspects of the festival: the *Pan*, the *Mas* and the *Calypso*. The diaspora is a representation of the original. Transplanted along with the Trinidad Carnival are sociopolitical/cultural conflicts based on Race, Class, Gender, Ethnicity, and Nation. These are all located in the metropolitan area of the city hosting the diasporic Carnival where they become an arena of cultural affirmation. "Diaspora Caribbean carnivals are a powerful trans-cultural force which has expanded the geo-economic and geo-political space for Caribbean people, at home and abroad" (Riggio 251). It becomes a way to incorporate the national into the local.

"1967 marked the centennial of the passing of the British North America Act- the legislation that made Canada a dominion in the British Commonwealth. In an effort to commemorate its hundredth year, the Canadian government invited different cultural communities within the dominion to participate in the celebration" (Sandy 11). It was a community goal to promote a "Caribbean trade and cultural exhibition." Thus, Caribana was appropriated as a "community heritage project for Canada's Centennial year." It is an example of the atmosphere in Trinidad-but it now includes music, dance, food, and costumes of Jamaica, Guyana, Bahamas, Brazil and various other countries and cultures. It is a festival that incorporates the diversity within a city.

The diasporic Carnival in Toronto, currently known as "Scotiabank Caribana" is a two week celebration of Caribbean Culture. It is the largest diasporic Carnival in North America, attracting 1.5 million spectators

annually. In 1967 the parade route began from Varsity Stadium and travelled east towards Yonge Street. Increased participation however, forced the parade to relocate to University Avenue for a time, and with ever-growing crowds to its present location, a 3.6 km parade route down Lakeshore Boulevard.

Each micro unit in Trinidad Carnival is part of a collective social organization. Similarly, the diasporic Carnivals allow for the re-appropriation of the host neighborhood or city. The actions by a collective body of trans-migrants is a nostalgic reenactment that creates a relationship with their past together with their new social environment. The parade down Lakeshore Boulevard, the artistic creations, the large King and Queen masquerades and the syncopation of the Steel Pan in Toronto are, “nostalgic enactments [of] specific events that emerge out of representations of the past...these nostalgic activities are ways of doing and being that concretize identity and identification...fluid movement between individual process, people attain and demonstrate understanding of their national identity through particular activities and representations of those activities”(Green 65).

The diasporic Carnival then becomes, “a vehicle for communication, affirming the values of the [original] society and for strengthening the cultural bonds that binds them. They guarantee the migrant’s psychic survival and existence beyond survival” (Bettelheim and Nunley 197). In the multicultural tapestry that is Canada, and more specifically Toronto, the phenomenon of Carnival is also competing with a spectrum of events that highlight the diverse cultures that are present in the city. The political role of Carnival however sets this festival apart.

Carnival is a response to the political and structured order of society. The festival behavior is translated through the individual and then re-appropriated into the organization of space. Consequently, this thesis and

its project employs a methodology based on Carnival's 'abating' and 'abetting' between the authorities of tradition and the dialogue of creating liberties in the creation of its architecture. This transformation with the urban fabric alludes to the Carnavalesque in/of Architecture.

The *genius loci* of Trinidad and Tobago National Carnival, is the primary example how the subversive qualities of Carnival can transform a nation. The parlance of this cultural expression is translated into the diasporic Carnival in Toronto. The nostalgic representations engage the contextual limitations of the North American city, giving birth to a new myth of cultural affirmation through spatial transformation.

The assertion of a cultural ensemble successfully transplanting their identity is derived from the traditional Carnival, known respectfully as *Ole Mas* in Trinidad and Tobago. The folkloric characters which performed through political satire in *Ole Mas* have constantly been adapting to the demands of society and are continuously evolving the masquerade of aesthetics and performance.

The *Midnight Robber* a fantastic storyteller is the perfect expression of transforming politics into festivity. "This popular masque varies widely in form so as to accommodate individual tastes and talents. Its essentials include a whistle to attract the victim's attention, a costume of baggy pants, embroidered shirt, long cape, a huge brimmed hat, a gun or dagger with which to menace the victim and a sack to hold the swag, which is Carnival "pounds" or pennies." (Crowley 263, ^(*) refers to quotes taken from Caribbean Quarterly: The Midnight Robber)

In the text that follows, the *Midnight Robber* will weave the reader through a choreographed sequence of syncopation, abstraction, and crossing boundaries to appropriate a new space—the Carnavalesque.

SECTION ONE

*“Long time ago before Carnival was so improved, I studied to play mask for money, but now I play just for enjoyment.”**

i. Living Through Celebration

Carnival is a ritual that is part myth and part cult. "Of all the gods of the Greek pantheon, Dionysus, (or the Roman equivalent, Bacchus) epitomized the ancient mystic legacy of orgiastic fertility rites. Today the word Bacchanalia¹ still describes the wild cult of the god of life, of joyous sensual liberation, the god of wine, music, art, theatre and dance, the god of creative madness" (Orloff 22).

The mythological origin of Carnival time ascends from the paradox where opposites unite, and moments are invented that allude to the idea of 'time out of time'. In the Legend of Orsis from ancient Egypt, this ritual occurred in five days that were considered outside of time.

Figure 2: The Procession of Bacchus from the 17th Century.

The European festival shifted from a cult to a Carnival. “Carnival disguises worn during the traditional European cycle of festivities [were] a means of dissimulation, metamorphosis, and de-personification of the individual” (Orloff 9). These disguises evolved into folkloric characters and spirits of culture, poking fun at society through anarchism. One of these spirits is the devilish Arlecchino² who inspired the infamous *Commedia dell'arte*³. The Carnival spirits would peruse the *communitas* for gifts and if the citizens refused they would be pestered into surrendering. This is a common trope that is translated into the Carnivals of the New World.

The Church as a strong governing body condemned the Carnival and fought unsuccessfully to dismantle this expression of rebellion. They were successful in the sixteenth century in banning all masks covering the face, but only for a short time. Mikhail Bakhtin explains that Carnival is part of a ‘second life’ or ‘second culture’ supported by the plebian way of life. And even though the Industrial Revolution forced some Carnivals into subordination, it did not stop the phenomenon of Carnival from re-emerging, thus impacting contemporary society.

ii. History of the Masquerade

The Carnival of Trinidad and Tobago⁴ is a celebration of emancipation⁵ from Britain and its ruling lords. Carnival evolved as a weave of two festivals, the first imported from Europe which integrated the fancy balls and street masking into the celebration. The second is from the African Creole, which included the emancipation rituals known as *Cannes Brûlées*⁶, a festival of resistance. Also many repatriated Slaves and indentured workers of Chinese and Indian descent transplanted their cultural traditions, which the European plantation owners and upper class outcast and defined as vile. Carnival shifted from an elite celebration in the first half of the nineteenth century to a *Jamette*⁷ Carnival of the streets. The *Jamette* Carnival was a procession of the *camboulay*⁸. The participants who reenacted the *Cannes Brûlées* rituals would wave green branches, symbolizing the enslaved people who worked on the plantations and were herded with whips to smother the flames that burnt the sugar cane before the harvest.

Ole Mas is the traditional Carnival of Trinidad and Tobago. *Mas* has transformed both in scale and through its aesthetic form since the early nineteenth century. *Mas* bands were once comprised of ten to twenty people. This intimate assemblage allowed for the participants to put more meaning and energy in developing the unique qualities of each folkloric character and their individual performance, expressing the traditional beliefs, legends, and customs, current among the common people.

The folkloric culture of Trinidad emerged as an art form, without direct precedent, by means of appropriating the confrontations with Western culture, and the current events in local and global cultures, into the

masquerade. The terms masque⁹ and masquerade are used interchangeably in this thesis to signify what is worn by the body and the character portrayed in the Carnivalesque.

In Caribbean Quarterly: The Traditional Masques of Carnival, Daniel Crowley comments that, “the word “masque” refers to a band wearing costumes based on a theme from history, current events, films, Carnival traditions, from the imagination, or from a combination of these. And a mask is the covering of the face and or head, something that is worn by masquers” (Crowley 194).

Anthropologist C.M Jedrej describes three possible relationships for the mask; first, the object, the mask, in attempting to deny visibility is significant, not the mask. Secondly, spirit masks are central in order to reflect a specific ideology, and because of this hierarchy the role of the individual is down—played. And lastly both the mask and the masked individual have meaning. In this thesis, the conventional term mask is replaced by masque. And this reflection of masque through Carnival is the idea that masque structures the masquerade by animating the individual representational character through dance and music. The masque signifies an alternate dimension. Performance in a masquerade is not merely a costume but a state of mind. The masque is the assumed identity of the character, not a disguise.

The Italian theatre movement *Commedia dell'arte* greatly influenced [the] French culture, and as a former colonial power this had a significant influence on Trinidad's culture. The folkloric character, *Pierrot Grenade* is a *Commedia dell'arte* character tailored to *Ole Mas*. The traditional characters of *Ole Mas* make fun of the colonial rulers through masquerade and political satire in an expression of oppositional anarchy.

iii. Traditional Folkloric Masquerade

There was a hearty attempt to reposition the characters of *Old Mas* by inaugurating two new events in the Carnival schedule, *the Viev la Cou*¹⁰ and an *Ole Time Mas* parade. These events are held prior to the main Carnival parade and bring to light the traditional masque performances that are gradually being forgotten with every passing Carnival.

However the exuberance of the Carnival event and the associated celebratory space is successful because of the culturally loaded portrayal by the actors, their costumes, as well as the collective band expression of the masqueraders. This thesis looks at the structure and content of the traditional masque and performance, and its relationship to the participants and observers. The traditional characters “reveal a gender focus and a performance aesthetic based on a combination of stylized choreography, eloquent speeches, and dramatic reenactments” (Franco 30). These characteristics, at the same time set the stage for the architecture to demonstrate the Carnavalesque of Space. The following traditional folkloric characters have helped to identify and elaborate the sequence of expression in search of an appropriate architectural counterpart.

The traditional Carnival character the *Midnight Robber* composes through language similar satire as the *Schnitzelbang*¹¹ from Basel's festival, Frasnacht. In Trinidad and Tobago the *Midnight Robber* wandered through the streets with an eccentric masque, his speech avenging the injustices of slavery. He would challenge other robbers to a battle of intense dialogue filled with verbal abuse. The spectators are drawn into the spectacle and are insulted if they refuse to give money. “He is a master of hyperbole or metaphor and malapropism” (Mason 113).

“Have you ever heard of my street of forgotten men? Well back far away into the corner of a lonely city, way back into the ages, there’s a street you might have heard or read about. That’s my street of forgotten men. Upon this sinful earth, there are drifters and unhappy men like you, who once knew fame and honor, but today know nothing but shame and disgrace. I, Tucson Wayo, a bandit, son of a bandit, is the ruler of this desolate universe. And today I’m no longer robbing for the lust of wealth. But the tradition of my bandit ancestors must be carried out. As doctors fish into my father’s body, looking for 97 bullets placed into him by policeman and civilian alike, these are the words he said to me in agony. He said, “My Son, I wanted revenge. Revenge those who have cause my death. Rob! Rob for the tradition of your bandit ancestors. Kill! Kill for every bullet placed into my body.” And with these few words he died. And today with my most atrocious career, I have added no less than 576 murders to my father’s death, in the most terrifying and agonizing way, to quench my burning desire. For wherever I go, whatever I do, men fear and respect my name.”

(Crowley 197) —Midnight Robber Speech

The Robber idiom is part of the Carnival pattern. Young boys learn from their elders the mannerisms of the *Midnight Robber*, hoping to one day participate in *Old Mas*.

One of the most recognizable characters of the traditional masquerade is the stilt dancer *Moko Jumbie*. This character's lineage is from West Africa; he is the spirit of Moko, the Orisha god. This folkloric character would dance through the streets on stilts mincing a jig, similar to his African dance. His elevated choreography allowed him to extend his performance from street level to the observers on balconies and upper storey windows. The *Moko Jumbie*'s height, "emphasize that even as he endured centuries of brutal treatment he remains 'tall, tall, tall'". His height allows his head to touch the sky as he stands astride the crossroads to waylay unwary late-night travelers" (Martin 230).

Figure 3: The Original *Ole Mas* Parade. Throughout Port of Spain, Trinidad and Tobago, the streets were animated by the traditional folkloric characters. This photo shows the masques of the Bats and the Moko Jumbie.

Figure 4: The Blue Devils. These young adolescent boys represent the next generation of the Carnival spirit.

The *Pissenlit* is another masque who shares a dialogue role of reversal. Men masque themselves as women and parlance¹² through the streets of Port of Spain in sheer nightgowns.

The *Jamet Bands* portrayed the desires of the underworld. They were made up of drummers, dancers, stickfighters, prostitutes and pimps. "They boasted their skill and bravery, verbal wit, talent in song, dance and drumming, their indifference to the law, their sexual prowess, their familiarity with jail, and sometimes their contempt for the church" (Bereton 54). These immoral bands of men and women took over the Carnival during the 1860s and 1870s.

The *Bats*' choreographed their dance to mimic the authentic movements of bats in their natural surroundings. Their sweeping motion illustrates how to dance the *mas*'¹³ and the mobility of the masque, with wings that are attached to the masquerader from the shoulders down to the ankles.

The *Jam Molasi* characters' role is to touch the pretty costumes and taint them with the mud and silt that cover their bodies. Their bodies are coated in oil, chocolate or paint, reminiscent of the passage into the ritual space that is Carnival. These characters are similar to the *Blue Devils* that are covered in blue mud and are restrained with ropes by *Imps*, preventing them from accosting the spectators. A common way to impede this behavior is to throw money their way.

The *Jab Jab* is disguised as a blissful medieval European clown but he is really a devil. The character "attacks" other *Jab Jabs* and challenges them to a mock battle by snapping his whip.

The *Burroquite* character is part donkey and part masquerader. This character emerged in medieval times and can be found in European, Middle Eastern and Indian communities.

Fancy Sailors developed a dance from the local dance step called *Marika*. The choreographed dance involves contorting the body so the core and the derriere projects out as he rotates his legs in circular motions. His head, at the same time, oscillates to and fro. Moving in a hopping motion, his hands pantomime multiple activities as part of a routine, (i.e. flying a kite, grating cassava, driving a car, skiing, making love).

The *Dame Lorraine* is a traditional folkloric masque that was performed within the preparation of street theatre. This sequence took place in the private yards, from midnight on Sunday to the start of *Jouvay*. She plays a special role in the structure of Carnival by reenacting the class segregation within society.

"Originally there was a very elegant grand march of people dressed in the costumes of the French aristocracy of the 18th century. A haughty butler announced the mouth-filling names of each couple as they entered the stage. A stately dance was then performed, and a slave was seen peeping in the

window, looking on in amazement. The next act was a parody of the first. The scene is a schoolroom, and the butler is replaced by a “maître” or schoolmaster. He calls roll as the pupil assemble, and marks down their presence in a big book” (Crowley 195).

This masque is performed by respectable men and women who exploited this masque to hide their identity thus protecting their anonymity.

The theatrical characteristics described above can be traced to, “ex-slaves [who] fled the plantations and relocated to the capital city of Port of Spain. In Carnival, they introduced an “Africanized” style of performance —a multimedia affair— that included singing, dancing, mime, theatrical reenactments, and a percussive style of music” (Franco 29). The role of theatre was advanced through the performance of the folkloric characters within Carnival.

“The success of the traditional *mas* performances was due, in part, to the audience’s very active participation and their acceptance of the character on its own terms. Also, the old time characters were performed, almost exclusively, by male maskers; their disguises were of a persona other than themselves; their performances often consisting of a combination of dance, mime, song, and verbal virtuosity” (Franco 34).

Figure 5: Traditional Folkloric Characters that Performed in *Ole Mas*. 1. Fancy Indian Chief, 2. Fancy Indian, 3. East Indian Burroquite, 4. Sailors— of Bad Behaviour type, 5. Black Indian Warrior, 6. Bats, 7. Moko Jumbie, 8. Wild Indian—forerunner of Fancy Indian circa 1930, 9. Robbers, 10. Baby Dolls, 11. Jab Molasi, 12. Mad Bull, 13. Fancy Clown, 14. Fancy Sailor, 15. The Spirit of Carnival, 16. Job Job, 17. Male Member—Cow Band 18. Female Member—Cow Band 19. Half-Breed Apache Scout Showing the influence of the American Cinema.

iv. Changing the Syncopation

The participants of *Ole Mas* were predominantly men. Even masques of female personifications were played by men. The women that did participate were considered to have disgraced a woman's maternal image. However, beginning in the post World War II period, the role of women shifted from spectator to participant. Their presence in the Carnival countered the "masculinization" of the traditional female folkloric characters. There was no authority or politics capable of suppressing women's involvement. As a result they were liberated through dance and song and the masques became expressions of gender emancipation. "The sensuality, centered on the female form, extended to the Harts"¹⁴ selection of colours and the stylistic arrangement of each section of their bands which move in undulating soft curves of colour that intensify and recede. Impressionistic waves of colour, moving curved outlines, and the female form combined to effect the Harts' success" (Bettelheim and Nunley 101). This translation of the masquerade allowed for the modernization of Carnival by reinventing the masque to reveal and celebrate the body.

Figure 6: The *Tamboo Bamboo Bands*. This musical procession once performed with the steel bands alongside the folkloric characters of *Ole Mas*.

Playing *Mas* before modernization was more of a spectacle, a dramatization expressed by the characters. The role of the masqueraders and observers were considered sacred to the ritual of Carnival and the Carnival space. Now, the sound of Carnival is also very different, the traditional beat once emanating from the *Tambo* *Bamboo* bands, a pan worn around the neck and the steel bands are replaced by large sound speakers and DJ's on flat bed trucks. In today's Carnival calypso artists and music bands perform on these flatbed trucks, play a special Carnival music based on local and foreign popular music both old and recent, but marked by "syncopation", which in Trinidad signifies the constant repetition of a short phrase of music combined with very strongly marked rhythms. This music encourages ecstatic "jumping-up", while the steel band music shifts to a slower, shuffling step. The typical dance step of historical masques included the opening and closing of a cloak or the holding forward of the edges of a shirt or jacket while the lower part of the body is bent forward executing "winning" and the head is thrown back while the feet occasionally leap up or perform complicated acrobatic arabesques. Now with the explosion of sound from large speakers the voice of the traditional characters is often overpowered.

In the 1940's when the middle class started to break down the class barrier and participate in the spectacle of Carnival, *Ole Mas* began to disappear. In today's modern Carnival the quantity of masqueraders is overwhelming, numbering thousands of masqueraders per individual section. The emphasis is now on the ability of colour to make both a visual and an artistic impression. It is still, however, a space where you are free; no chains, no rules, and no limitations. It is a festive ideology, the moment when the Workaday World is transformed into the Festival World.

NOTES

¹ *Bacchanalia* is a term used to describe wild cults from the Greek gods Dionysus or the Roman equivalent: Bacchus. The term bacchanal, in a Carnival context, is used to describe any rowdy behavior or any situation where there is excessive confusion.

² *Arlecchino* is a character from the Macabre processions of European Carnivals, inspiring *Comedia dell'arte*, and the following characters, the French "Pierrot", and the "Pulcinella", the Russian "Petrushka", in Germany the "Hans Wurst" and in Spain the "Don Cristobal".

³ *Commedia dell'arte* is an Italian theatre that emerged in the fifteenth century.

⁴ *Trinidad and Tobago* was discovered in the 15th century by Christopher Columbus. It is a former colony of the Spanish, the French, and the British Empire.

⁵ *Emancipation*, is the act of emancipating, the act of being set free in reference to Slavery. The British captured Trinidad and Tobago in 1797 and in 1834 the Emancipation Act passed in Britain and Slavery was abolished on August 1st 1838.

⁶ *Cannes Brûlées* is an emancipation ritual that reenacts the enslaved Africans that put out the fires before harvest on the sugar cane plantations.

⁷ *Jamette* a term that is speculated to have derived from the French word, 'diametre' meaning boundary or border.

⁸ *Canboulay* is derived from the French word for burning cane, *cannes brûlées*.

⁹ *Masque* is the French spelling of Mask. The term masque was used in noble courts in England during the sixteenth century and the first half of the Seventeenth century. The Oxford English Dictionary defines it as a form of "amateur histrionic entertainment...consisting of dancing and acting in dumb show, the performers being masked and habited in character; afterwards including dialogue usually a poetical song." The masque therefore developed into an assembly of people wearing masks and other fantastic disguises. Therefore mask is a visor and the term masque encompasses the experience of the masquerade. The term masquerade will reference the ensemble of a group diverting themselves through song, dance and other amusements

¹⁰ *Viey la Cou* translates to "The Old Yard" (fr. Yielle cour), it began as a show in 1988 as an attempt to highlight the rich history and importance of the traditional folkloric characters. It takes place on the Saturday before the Carnival parade in the parking lot of Queen's Hall in Trinidad and Tobago. The Viey la Cou creates a stage where the characters perform outside their traditional context of interaction with spectators.

¹¹ *Schnitzelbunag* is a satirical humorous rhyme that was performed in the evenings from tavern to tavern during Fasnacht in Basel. Comic images accompanied this rhyme which was printed on coloured paper. This tradition was revived by the Fasnacht committee who hosted a competition for the best assembly of word displaying wit and political irony.

¹² *Parlance* is a particular manner of speaking, such as a vernacular tongue. “Parlance” is the 2010 Road March Song by JW and Blaze in Trinidad and Tobago.

¹³ *Mas* is also a reference to masquerade. See *masque*.

¹⁴ *Harts* is a well know Masquerade Band in the National Carnival of Trinidad and Tobago. Along with Tribe, Peter Minshall, MacFarlance, Island People, (to name a few) these bands attract thousands of participants. The diasporic Carnival in Toronto also has an accomplished list of Masquerade bands; Louis Saldenah, Carnival Nationz, Callaloo, and Toronto Revellers and others.

SECTION TWO

*“But it your action, you know. Just because you playing a mask, and you ain’t have the action, that ain’t no use, you know. It my action that carry me through, the action I perform. It just like you can’t say you playing a Robber and you just go and tell a man- softly- **“Stop, my man.”**”*

*This is nothing. Walk a man. Say, **“Stop!!!** When I say Stop! I advise you to*

*stop...”**

i. Structure of the Masquerade Now!

The masquerade reflects the current polis. It is a form of antistructure that defines the *communitas* year round. “Carnival is the enemy of form, pretence, and appearance with its laughter it crumbles the façade of social structure, politics and reason that is so bogged down by form” (Orloff 91).

In the current masquerade “masques” no longer make visible, “the classical tensions between master and servant, [and] between rich and poor tensions” (Orloff 67). This historical component of Carnival has been lost and the Carnival now mostly serves the desires of the modern working class culture.

In Trinidad and Tobago, Carnival is celebrated year round with the exception of the Lenten period¹ that commences at midnight on Carnival Tuesday. However the preparation for the next Carnival begins the moment the current Carnival ends. Its structure is a cycle of renewal. The different divisions of competition staged throughout the festival of Carnival are examples of how the masquerade has been read and translated over the centuries. The following are a list of specific events that currently take the stage in Trinidad and Tobago. A variation of these events are transplanted to the diasporic Carnivals of Toronto, Brooklyn and Notting Hill.

The *Dimanche Gras*² event is the apex of the Carnival spectacle. This competition takes place prior to the Carnival. In the European Carnivals, “The king, is the star of Carnival who acts out the passion of death and resurrection. He is at the same time hero and villain who brings joyful anarchy and the folly of a world turned on its head” (Orloff 38). Similarly the Carnival’s King and Queen competition is a presentation of a unified yet dramatized culture and identity. These costumes measure up to 9 meters high and 7.3 meters wide (30 feet

high and 24 feet in width) and weigh approximately 180 kilograms. The large King and Queen masque are judged for their design, craftsmanship, and authenticity with authenticity linking back to the traditional *Ole Mas*. When the lavish King and Queen masque is performed on stage, it connects to the movement of the

Figure 7: The Man crab. This is a King masque designed by Peter Minshall in 1983. The Man crab dances to the beat of the tassa drum. The white silk clothe dances with his movement, until the blood red dye transforms the silk suspended above him, depicting the destructive powers of the Man crab.

tropics and its accelerated nature cycle, expressing the individual through masque, dance, and aesthetics.

Panorama is also an event that precedes the Carnival. Pan groups compete for the best sound. Kiddies Carnival allows for the next generation to experience the energy and spirit of the ethos of Carnival. *Jouvay*³ occurs in the early hours of predawn at 2:00am on Monday morning before Ash Wednesday and stops at the break of dawn with the sound of roosters. Revelers are covered in oil, mud or paint and parade through the

streets to the syncopated sounds of the pan. This ritual is derived from the celebration of emancipation. “Soca musicians, steel bands and other less organized groups play with a fiery syncopation that breathes movement into the fatigued revelers” (Bettelheim and Nunley 86).

Monday Mas is the first of two days of Carnival. The masqueraders are organized in their designated bands and sections and perform for spectators through the aesthetic of dance and song. *Monday Mas* is for freeing up. *Pretty Mas* is on Tuesday, the official day of competition. *Last Lap* occurs after two full days of intense celebration. The dynamic masquerader will continue celebrating until midnight. At this time abstinence plays its role and the religious ritual of Lent forces the Festival World to relinquish its hold.

Through this festivity cultural identity is preserved by constant renewal. Carnival reflects a process of resistance, a sense of personal and cultural identity. It is a sense of internal decorum that unites excess, artistic expression that is manifested into a public expression. Carnival, “has become a cement of society: its ritualized excitements, the deep competitive feeling of the bands, the blend of tradition and novelty, the saturnalian release of emotions, smother for a time divisions within the body politic and provide an invaluable catharsis for all” (Bettelheim and Nunley 113). It is about the interaction of the body as it relates to dance and music such as Soca⁴, Calypso⁵ and Pan⁶.

The ideology of the Carnival costume referred to in this thesis as the masque is the symbol of liberation, the liberation from man by man. Craftsmanship and attention to detail is evident in the individual masque and the large masque of the King and Queen. According to Peter Minshall⁷ all costumes have the integrity to, “weave motion, theatre, and costume together” (Bettelheim and Nunley 105).

Figure 8: The Body Celebrated Through Choreography and Dance. The masque transforms the entire band into an alternate dimension where both the mind and body are liberated. The large King and Queen masque perform on stage, highlighting the craft and form of the masque which is translated into an architectural expression by the thesis project.

The scale of the large King and Queen masque in proportion to the individual is created by engineering a form and structure that is both mobile and flexible. This allows choreographed movements without restriction. The lightweight materiality of sequins and an assortment of illuminating materials, added for visual and aesthetic effect, glitter in the light. The aesthetics of the masque are made using a variety of materials and techniques, such as molded plastic, wire bending, aluminum, fiberglass rods and feathers. With the use of feathers, there is an association between masques and spirits.

“Masks with feathers symbolize flying beings. A feathered person is a tangible being and a spiritual force. Although the feathered masker is walking or parading, the inner person, within that feathered radiance, flies in his mind to other worlds as long as the person is conceptually flying within such mask, it is impossible for him to contract sickness that can lead to death. Illness to death only if the inner person stops flying, an expression for the loss of this soul” (Bettelheim and Nunley 25).

Figure 9: The Grand King Masque. This masque titled, “The Corba”, designed by Saldenah Mas Band was awarded first place in the 2004 King and Queen Show at Allan Lampport Stadium.

ii. Choreography of the Masquerade in Space

Mikhail Bakhtin's notion of laughter can be aligned in parallel to the representation of dance in the masquerade. Bakhtin states that "laughter emphasizes movement and draws attention to the forms of relationship, rather than the components within the relationship, which are often fixed in one sided, hierarchical meaning" (Elliot 130). The choreography of the characters in *Ole Mas*, once portrayed through codenced and dramatic expressions, has been translated into a different mapping of the masquerade. The traditional characters as powerful symbols of resistance are now interpreted through specific movements of the body.

For example *Chip* or *Chippin* is a shuffling to the down beat of a Carnival song in a manner that has subtle rhythmic reverberations in the rest of the body. *Chippin* is ubiquitous, a simple Carnival dance uniting people young and old in a pushing flow of group movement.

By contrast, *Jump* and *Wave* is a more exuberant dance of simultaneous jumping and waving of the arms that, when performed in large masquerade groups, creates a joyful sense of mass movement- the individual contributing to the continuous bodily flow of the whole band.

Wine or *Winning* is a dance with fluid pelvic rotations. It is either performed alone or in full physical contact with another person. The expression comes from winding the hips in a circle. The erotic movement can be traced back to various African dances.

The list of Carnavalesque dance rhythms is extensive and includes colourful names such as: *Shadow, Butterfly, Push Back, Footsteps, Tay lay lay, Swing de Engine, Kakalalay, and Hold up Your Foot and Jump*, to name a few. Each Carnival season new performances are born in the Trinidad Carnival, as a response to an evolving culture and in parallel to changing masques. A great masque, and a choreographed dance, “like any other art form, must have the additional *fillip*⁸ that makes it a thing apart” (Crowley 264).

iii. Reading the Masquerade Through Abstraction

The ability to communicate through abstraction is a language that is part form and part dialogue, mediating between the real world and the world of fiction. This is a metaphor for the Carnavalesque, where the negotiation is a transition, between the Workaday World and the Festival World.

The festival world		The workaday world	
<i>Concepts of time: seasonal</i>		<i>Concepts of time: clock time</i>	
Movements of the ocean		Regularity	
Diurnal – light		Punctuality	
Agrarian (mango, puoi)		Steady measurement	
Sense of the eternal		Temporal materiality	
<i>Social structuring</i>		<i>Social structuring</i>	
Family		Urban infrastructures	
Neighborhood		Government	
Community		Policing agencies	
Church as folk worship		Church as institution	
<i>Significant social spaces</i>		<i>Significant social spaces</i>	
Yards		Factories	
Streets as festive arenas		Streets as thoroughfares	
Domestic spaces		Corporate/government offices	
Public space, freely accessed		Regulated public spaces	
<i>Epistemology</i>		<i>Epistemology</i>	
Imagination, intuition		Rationality, logic, logical cause and effect	
<i>Activities (vocations) of value</i>		<i>Activities of value</i>	
Rites of passage		Money making	
Art in all its forms		Commerce, trade, manufacturing	
Music, painting, costume-making		Consumerism	
Poetry, drama		Law and legal processes	
Imaginative creativity		Progressive development	
Resistive/constructive play		Obedient behavior	
Transgressive behavior			
<i>Essences</i>		<i>Essences</i>	
Spiritual, metaphysical		Material	
Fantasy, magic		Science	
The primacy of the unseen		Phenomenology	

Figure 10: Festival World vs. Workaday World.

The Festival World is a negotiation of Festival Time in juxtaposition to the Workaday World. The idea of time becomes the sign, the moment of transition.

“This idea of the “Signe” freezes narrative as dynamic action, arrests time in the sense of passing time and reinterprets physical movement as gesture. In their place come an impression of timelessness and individual imagery” (Stoffman 32).

This abstracted language is a method of representation illustrating the essence of the masquerade experience.

In *Words and Buildings: A Vocabulary of Modern Architecture* referencing Roland Barthes, Adrian Forty writes: “language’s power relative to images lies in ‘abstraction and synthesis,’ and in the ability to draw out the meaning of ‘ensembles and movements’.” In response, Adrian Forty asks, “what are its competencies within architecture?” (Forty 37) Through a metalanguage of abstraction, we can look at the competencies of language within the Carnavalesque.

Language translates the inception of an idea in the brain and projects it into the tangible dimensions. Language can be speech, a physical form, or a momentary gesture. It is a vehicle that is capable of communicating and translating an experience.

The Twentieth century French artist Henri Matisse used his canvas to translate movement and the essence of the human body into an artistic expression of space, colour, and form. Henri Matisse’s process included image making and decorative organization. Specifically, in his “cut-out” series, Matisse drew out the essence of the object and created a “purified sign” (Elderfield 7). Matisse’s use of abstraction to communicate emotion is a language of artistic expression, a metalanguage that captures the human narrative of free movement in space.

Figure 11: *The Swimming Pool* by Henri Matisse. (1952) 7' 6 1/2" by 53' 11 3/4"

The masquerade of the traditional folkloric characters can be explored through the pictorial abstractness of “the cut-out”. Pictorial abstractness is, “drawing with scissors on sheets of paper coloured in advance, one movement, linking colour, contour, and surface” (Elderfield 22). The representation is animated and projects a metonymic relationship between the observer and the coloured surface.

Borrowing from this technique, this thesis aims to employ abstraction to express movement and fictional narrative. This new rhythm is a translation of dance in the masquerade that informs both the permanent and the ephemeral qualities of the architectural project.

“The descriptions of objects in space increasingly give way to the denotation of objects as ideational signs” (Elderfield 19). For Matisse space became a property of colour. This thesis attempts to reconcile the idea that, “Colour must not simply ‘clothe’ the form; it must constitute it” (Elderfield 22). The colours as individual fragments studied in the Carnival cut-outs, when put together illustrate the rhythm and movement of the

Figure 12: Carnival Cut-out: “Rhythm”.

Carnavalesque. The translation from the real time and space into a drawing has allowed for the abstracted forms to read as a performance. The drawing becomes a performance, a dialogue between the participant and the spectator.

On the conversational nature of Matisse's work, John Elderfield writes: "the artist puts his card on the table, and we become partners in the game. In the process of looking, there is a continuous interplay between visual emotion and critical reflection. Thus, making and looking becomes practically one and the same thing. They are part of a shared responsibility between the artist and the viewer, for the making of visual forms" (Elderfield 79).

Figure 13: Carnival Cut-out: "Gathering".

Similarly the pure forms in the Carnival cut-outs tell a story that is associated with the rhythm, music, and the traditional folkloric traditions of Carnival or the *Cannes Brûlées*. It becomes a language of layering through colour and abstraction, no longer expressing and describing with words, but with colour. It is a narrative of the

event capturing the moments of fantasy and myth. The drawing is a live performance of human interaction. Through a distilled observation it is up to the individual to accept the reading of the masquerade.

This visual phenomenon of the Carnavalesque is a phenomenon that can be molded into an architectural expression. Matisse's technique has been used to define and create architectural space isolating pure forms of Carnival and translating the experience through the medium of colour. The Carnival cut-outs sculpt the event into representations of thematic sequences such as *Confrontation*, *Wandering*, *Movement* and *Rhythm*, *Spectacle*, and *Gathering*. All of these are inherently architectural in that they relate to spatial as well as temporal conditions defined by the cut-outs.

Confrontation is the collision of past expressions of Carnival space and current interpretations of Carnival space. It is a representation of layered architectural and spatial experiences. *Wandering* refers to the exploration and transversing through space. The path can be an indefinite and meandering route or a structured linear route. *Movement* and *Rhythm* modify the experience of spaces through the introduction of dance and music. The *Spectacle* is the phenomena of the performance itself. It is the presence of architecture as mnemonic devices. "Carnival masking has a mystique that both manifests and calls into question varying senses of identity and process of cultural memory" (Riggio 93). Lastly, *Gathering* is the assemblage and congregation of differences. The idea of gathering is related to Melville Herskovits notion of *acculturation*, which is, "those phenomena which result when groups of individuals having different cultures come into continuous first-hand contact, with subsequent changes in the original cultural patterns of either or both groups" (Franco 32).

The congregation of differences is seen in the masque of the *Moko Jumbie*. This West African masque character on stilts, is dressed in a European stylized costume with an Admiral's hat. The *acculturation* that is prominent in the folkloric characters is a past assimilation; the contemporary integration of the Caribbean culture and the multicultural landscape of Canada currently occurring in the diasporic Carnival in Toronto.

In the Carnival cut-outs, the choreography of the masquerade is relived through the spatial juxtaposition and composition of colour. This specific language of colour becomes a catalyst to evoke Carnavalesque architecture, the vehicle to explore how an event can be abstracted through colour and form.

"Language does not deal in directness; it deals in metaphor and ambiguity" (Forty 38). The competency within architecture is to successfully demonstrate an idea. The idea in this thesis is to translate the experience of the Carnavalesque, where the language of abstraction communicates the expression through drawing. In *Words and Buildings, A Vocabulary of Modern Architecture*, French theorist J.N.L. Durand emphasized that, "all language, to fulfill its object, must be in perfect harmony with the ideas of which it is to be the expression" (Forty 30). The process of drawing the phenomena through the "cut-out" creates an alternate dimension or playing field. This new dimension allows the observer to experience the Carnavalesque through its re-presentation. It is an abstraction that translates the event, a dialogue between space and colour, and, through the language of reading the Carnavalesque, a transformation of the lived experience into an architectural expression.

Figure 14: Carnival Cut-out: "Confrontation".

NOTES

- ¹ *Lenten Period* is a reference to the Christian calendar indicating the forty days plus, from Ash Wednesday to Easter Sunday.
- ² *Dimanche Gras* is the French term for “fat Sunday”, in the Carnival schedule this is the Sunday before Ash Wednesday. It is the crowning of the King and Queen of Carnival. In the diasporic Carnival of Toronto, this event takes place the Thursday before the Civic Holiday.
- ³ *Jouvay* is derived from the French word, “jour ouvert” which translates to open day. This event opens the Carnival in the early morning of the Monday before Ash Wednesday. This Mas ends at dawn.
- ⁴ *Soca* is at the heart of calypso. “Soca is a fusion of East Indian rhythms with the African musical structure of calypsos’ inflected with influences from North American soul music” (Martin 293).
- ⁵ *Calypso* is the music originating in Trinidad. “Calypso is closely associated with layway or the call-and-response of stickfighting” (Martin 285).
- ⁶ *Pan* is an instrument originating in Trinidad that is made from recycling steel oil drums. In *Die Mas* steel bands performed the music. They currently compete in annual steel band competitions known as Panorama in Trinidad and the diasporic Carnivals.
- ⁷ *Peter Minshall* is a leading masquerade designer in Trinidad. He is known internationally as a great *masman*.
- ⁸ *Fillip* in a Carnival context is any characteristic that highlights a distinctive feature within the traditional masques.

SECTION THREE

“Stop! Drop your keys and bow your knees,
and call me the Prince of Darkness, Criminal Master.
For I gather my teeth and stamp my feet
it will cause a disaster. So bow your knees,
you infernal traitor, and call me your **Master.**”*

i. Appropriating Social Space

Henri Lefebvre describes “social space” as a moment of encounter, or the potential of a space to become a congregation and assembly. “The form of social space has an affinity with logical forms: it calls for a content and cannot be conceived of as having no content; but thanks to abstraction, it is in fact conceived of, precisely, as independent of any specific content”(Lefebvre 101). Festival space takes place by interrupting the order of public spaces in the urban fabric and through planned as well as unplanned social exchanges. Carnival transforms these into social spaces.

Social space (perceived, conceived, and lived) is made up of three concepts: spatial practice, representations of space and representational spaces:

“This is the dominated-and hence passively experienced- space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects. Thus representational space may be said, though again with certain exceptions, to tend towards more or less coherent systems of non-verbal symbols and signs” (Lefebvre 39).

Figure 15a (left): The Urban Walls are Transformed into Viewing Platforms.

Figure 15b (right): The Surfaces are Re-masked by the Carnavalesque.

Carnival uses the imagination to appropriate space through the transformation of elements in the urban fabric, such as urban walls into seating and the roof tops of houses, institutional and commercial buildings into viewing platforms to observe the parade in the streets.

Festive space is a contradictory space. "The essence of Carnival remains its inherent capacity to appropriate spaces and transgress boundaries in order to manifest and celebrate aspects of human community" (Riggio 15). Masquerade dissolves the boundaries of the inside and the outside and the relationship of the private to the public. It has the ability to liberate and suspend the hierarchy of authority. The Carnival interweaves with the urban fabric and evolves into a space of ethnic diversity and cultural traditions. The festival of Carnival dominates urban space by reversing the social hierarchies, and affirming the villages within a city. It brings forth the community within the city, transforming the idea of urban space. The Carnival manifests what Shakespeare called, "a world elsewhere." It is a sense of externalized decorum that unites excess, artistic expression manifested into a public expression.

The streets have served as a forum for confrontations regarding politics and confrontation. This gesture and transformation of space creates a public arena and an outdoor theatre. This grand gesture of appropriating public, political and structured space is the setting for, "a kinetic sculpture, street theatre, a great fête, a bacchanal, a cultural goldmine just waiting for benevolent entrepreneurial exploitation for the good of the country and community"(Green 9). The urban landscape erupts with emotion,

"the road is the gathering, the concentration, the intense focus of the earth; it is a place of dwelling and journeying, a space of play and struggle. It is here that the energies of our people are found. However, Carnival does not dissolve cultural expressions of artifacts. The space is engaged by living

CARNIVAL BOUNDARIES

communities, who assimilate, contest, and participate. It is out of this that real communion emerges” (Riggio 83).

Figure 16: Lakeshore Boulevard, City of Toronto. The street is transformed into a space of festivity. It is the action of letting go, it is an animated experience. Like the building, similar to the Carnival, the architectural space allows for improvisation and re-interpretation.

ii. Translating the Workaday World into the Festival World

“Theorizing space has been a crucial preoccupation of urban specialists and philosophers of the last two decades of the twentieth century, just as theorizing about time was in the beginning of the century. But those dealing with space have not developed theories linking space to festivity as Turner and others did for time” (Riggio 29).

This thesis explores how space can be temporarily transformed into a Festival experience. The ephemeral qualities of the space demand from society a reversal into the subversive¹. This becomes a way of re-interpreting the horizon and juxtaposing a new ideology onto a space. This thesis looks at the transformation of space through Carnival. It is a way of analyzing how the Workaday World can be translated into the Festival World. In the realm of the Carnivalesque the structure of society is blurred and an alternate set of rules present themselves as the new authority, playing through dance, laughter and fantasy.

In Time Out or Time In? The Urban Dialectic of Carnival Riggio, compares the paradigm of the Festival World and the Workaday World. Presented here are two hierarchies that rule over these different worlds, the first is expressive and emotional and the second is an agency of control. This thesis will further explore how the Festival World acts as a threshold to engage with the imagination and suspend into a world of reversal, breaking free from social structure. The paradigm or the Festival World shifts the *communitas*² frame of reference from one of consumption and fixation with the time clock to a new social rhythm.

Time is crucial to the Carnival theory. The term *Trini Time* refers to a suppression of life's structured events while isolating the moments that allow for the potential of a full experience and enjoyment of play. During

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Carnival, time is taken from the Workaday World by stopping the clock and suspending this paradigm, allowing for the subversive qualities of the Carnivalesque to take place.

Trinidad is suspended in an elongated moment of celebration. The city concedes to the festival and everyone is in agreement that Carnival is a sacred time. In Trinidad and Tobago, within each demographic area, there is a two-day Carnival parade. The most extravagant display of the masquerade is in the capital city of Port of Spain. The entire city partakes in the festivities and the major arteries of transportation normally used to transport local goods, linking business and trade together are subverted into avenues of festivity. If you are not participating in this Festival World you are observing it in close proximity, from the sidelines, but still enjoying the rhythm and colour of the Carnival.

Figure 17a (left): The Parade Route in Port of Spain, Trinidad and Tobago.

Figure 17b (right): The Re-masked A|oupa. The Festive Time transforms the entire city into an elongated moment of play.

As part of the transformation into the Festival World, there are new *market places* that emerge to facilitate in sheltering, feeding, and feasting to the participants and observers alike. These temporary structures are an adaptation of the *Ajoupa*.² This vernacular architecture of Trinidad and Tobago is situated around the Savannah. The urban walls, as mentioned earlier are also transformed into temporary and transportable market places that sell goods and refreshments to the exhausted observers.

Festival Time is also a subconscious feeling that allows you to embrace the transition of the Festival World. The many obligations and responsibilities of the Workaday World are temporary dissolved as both the mind and body experience the Carnavalesque. However, once Carnival ends, after the Last Lap, at twelve am on the eve of Ash Wednesday the restrictions of society are reinstated such as; work, rules and order.

Similarly, Hans Peter Duerr in Dreamtime: Concerning the Boundary Between Wilderness and Civilization, uses the analogy of the fence to define the boundaries within society,

“...the fence or hedge, separating the domain of the wilderness from that of culture, was not an insurmountable boundary to the archaic mind. At certain times this fence was, in fact, torn down. Those who wanted to live consciously within the fence, had to leave the enclosure at least once in their lives. They had to roam the forest as wolves, as “savages.” To put it in more modern terms, they had to experience the wilderness, their animal nature, within themselves. For their ‘cultural nature’ as only one side of their being which by destiny was inextricably bound to their animal fylgja³, visible only to him who stepped across the dividing line, entrusting himself to his ‘second sight’ (Duerr 64).

This describes the relationship of the subversive quality of Carnival in society, and how the boundaries are eliminated or breached. This boundary exists also in the human consciousness. By liberating the mind the body can also be liberated and vice versa. The liberation of the body takes place through dance where the rhythm of

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the music hypnotizes the body. The apex of liberation occurs when two bodies move in sync to the adrenalin of the masquerade. “Interestingly, the winning dance movements prevalent in soca are found in many of the Afro-Creole traditions in Trinidad and in the Caribbean and are hence not new. But the central importance they have acquired in soca both on stage and among fans has been criticized, not because they foreground a new cultural politics that links identity and culture irrevocably with the expression of sexuality, but rather because this new politics challenges the norms of who can express sexuality and to what extent” (Guilbault 233).

In the Festival World, Carnival behavior is a collaboration of “*Absinence*,” “*Reversal*,” “*Intensification*,” and “*Trespassing*”. By crossing the boundaries, the Festival World is juxtaposed between the pre-industrial era’s, historical and conservative ideas of society, and the complexity of contemporary culture.

Figure 18: *The Fight Between Carnival and Lent*, by Pieter Bruegel. The Carnival King sits on a barrel and is driven out by Lent. The insert photo on the right is an image of the real Carnival kings within the parade.

Abstinence is self control. There is a relationship between the duration of Carnival and the start of Lent that validates practicing abstinence in Carnival. Society either identifies with the intensity of the Festival World or they abstain from the “upside down world” that Carnival manifests. Spatially, abstinence can deny access to an event by obfuscating what is seen or predetermining what can be experienced.

Reversal in the realm of Carnival is to switch the role of order and invert the social hierarchy of a society. The masquerade helps to affirm this behavior. It is a way of seeing through a different and liberated perspective. By wearing a masque you allow the persona within, while assuming a role or alternate identity, to trespass into another dimension as another.

Intensification can be achieved through the contrast between cultural amalgamation and nostalgia. The diasporic Carnivals transgress through borders, continents, and races to participate in a shared experience. “It has been said that nostalgia is a particularly powerful mode of cultural expression that emerges with great intensity in relation to the post modern fragmentation of social life” (Green 96). Toronto is a mosaic of cultures. The innate quality of the Carnival was brought over by each individual from Trinidad and Tobago through a trans-migrant experience of events; the festival emerged as a way to adapt to a foreign place, bringing the national into the global. Each micro unit in Trinidad Carnival is part of a collective social organization. Similarly, the diasporic Carnivals that take place allow for the re-appropriation of the neighborhood or city.

Trespass serves to interrupt the limits and boundaries set up by society, while being subversive in the name of Carnival. These moments are necessarily temporary interruptions. Wearing the masque is one way to *trespass* into space. The Toronto fence installed for the diasporic Carnival signifies a temporary takeover and *Playing*

Mas bridges the Festival World to social practice, crossing the boundaries to redefine a territory. This gives a new dimension to a place. It transforms the everyday into an appropriation of the Carnivalesque. It is the re-making of space. In the diasporic Carnival, the site undergoes the process of trans-culturalization, where the everyday is *re-masked* into the Festival World, of the Carnivalesque.

iii. Carnival as Theatre

Victor Turner refers to “liminal” space as a threshold and “liminoid” as structured.

“The distinction between liminal and liminoid phenomena suggests that the concept of the festival ought to be extended so as to include both organized mimesis of an apparently non-ritual kind, such as theatrical performances and spectacles, and unplanned, contingent outbreaks of misrule and resistance, such as riots. Turner argues that an actual crisis in social life is very likely to manifest itself as a ‘social drama’ ” (Bristol 38).

In relation to the Carnivalesque this liminal space is the link between the Festival World and the Workaday World, even if it is for only a moment. This occurs in a fragment of time when structure is suspended and opposites unite. This liminal condition exists in time and in space allowing for new form, imagery and interaction.

Victor Turner and Richard Schechner accept the notion that performance has ritual at its core. Like the Carnivalesque ancient rituals, “separated specified members of a group from everyday life, placed them in a limbo that was not any place they were before and not yet any place they would be in, then returned them, changed in some way, to mundane life” (Turner 25).

Turner suggests that a performance’s function is not simply to reflect a culture but it has the responsibility to evoke change. The masquerade like the performance, “may themselves be active agencies of change, representing the eye by which culture sees itself as the drawing board on which creative actors sketch out what they believe to be more apt or interesting designs for living” (Turner 24). The performance is a social exchange of emotion, politics, and life experiences between the spectator and the participant; even if it is silent, both

halves are crucial for its success.

Elizabethan⁴ and Jacobean theatres were referred to as playhouses. There was a strong opposition by authority whom,

“complained about crime, about contagion, and about the adverse affect of theatre going on prevailing standards of social discipline, especially among the subordinate classes. Puritans and other moralists were concerned with blasphemy, immoral behavior and especially with the power of dramatic images to influence the social conduct of the members of the audience.”(Bristol 106)

The authorities were not rattled by the playhouse’s ability to congregate a diverse class of spectators, but more so, by the political success of the theatre to shift the structure and distribution of authority. At this moment in history, the theatre was seen as the subversive that created a division in the “fabric of social authority” (Bristol 110).

“The public playhouses, however, substantially altered the pattern of dissemination. To the already pervasive exchange of cultural experience in the free, public spaces of the street it added the anonymous, impertinent forms of the players, in the shape of familiar stock routines and innovative improvisatory competence. “The playhouse is not simply a theatre in which a literary heteroglossia⁵ is performed, but an actual heteroglot institution in which the exchange of experience crosses every boundary, and the diversity of speech types traverses the genres of literature and of authoritative discourse” (Bristol 122).

Figure 19: Environmental Theatre. The concept of taking space is like appropriating space. It is open to improvisation. Environmental Theatre looks at the shared space, but there is still the act of competition within that sacred space.

In *Environmental Theatre*⁶, spectators are invited to participate in the spectacle. The audience completes the theatrical performance, through the constant shifting of the roles within a special place⁷. The spatial separations, which act as bifurcations of space within the performance, are transgressed interchangeable by both the spectator and the participant. This is a new realm that is often neglected by traditional theatre. This atmosphere of happenings is similar to the relationship of the folkloric characters in Carnival, and their relationship to the spectators.

An interesting similarity between Carnival and Environmental Theatre is the concept of multi focus, where multiple performances are occurring at the same time in a shared space, each one competing for the attention of the audience. This is a vital concept in *Ole Mas*, when all the traditional characters perform at the same time and within the same public space.

The third principle of Environmental Theatre, Taking Space parallels the appropriation of the festive space through the Carnavalesque. As Richard Schechner states,

“Environment can be understood in two different ways. First, there is what one can do with and in a space; secondly, there is the acceptance of a given space. In the first case, one creates an environment by transforming a space; in the second case, one negotiates with an environment, engaging in a scenic dialogue with a space. In the created environment the performance in some sense engineers the arrangement and behavior of the spectators; in a negotiated environment a more fluid situation leads sometimes to the performance being controlled by the spectators” (Schechner 50).

Like the Carnavalesque, the theatre is successful in creating a temporary dimension within society, one that allows for play outside the structured order of work and religion.

Carnival has its own unique structure which includes the following five components: hybridity, competition, hierarchy, inversion and playing on the world stage. Don Handelman and David Shulman study how the idea of play in Carnival can be put into the following theory: Top-down and Bottom-up. Top-down is derived from the Sanskrit-Hindu idea of *maya-lila*. This is translated to signify that the “whole world exists as the playing of the gods” (Riggio 9). This also restates that Carnival is more of a celebration than a rebellion, whereas Bottom-up is more a Bakhtinian theory of the mockery of authority. Handelman and Shulman state that play is inherent in the hierarchy of the cosmos and to participate in play is to allow yourself to self-transform. However,

“Bottom-up play means that the ludic is often formulated in opposition to, or as a negation of, the order of things. This is the perception of play as unserious, illusory and ephemeral, but it is also the perception of play as subversive and resisting the order of things. [...] Bottom-up play has deep roots in monotheistic cosmologies. In related societies, the Bottom-up entry of the ludic into routine living is often a battle for presence, a struggle over space and time devoted to their practices, and a confrontation over legitimacy, apart from those special occasions and places that indeed are set apart” (Riggio 11).

In this context, in the Carnival of Trinidad and Tobago there is a constant tension between the theory of Top-down and Bottom-up, because one concept is always threatened by the other. In the deliverance of the performance on the world’s stage, there is a respect for the role that the *Bottom-up* plays in Carnival and its counterpart the *Top-down*. Like masquerade on Carnival Monday, the participants are free to transverse between the different sections of *Mas* and challenge the authority within the Carnival organization. Whereas, in strong contrast to *Tuesday Mas*, more specifically *Pretty Mas*, the *Top-down* recants the behavior accepted during *Monday Mas* on the previous day and demands order within the subverted play of Carnival.

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This characteristic of Carnival is accepted by all participants in order to judge the competition, determining the best masquerade band.

NOTES

- ¹ *Subversive* qualities in Carnival are juxtapositions in the urban fabric that disrupt the authoritative and structured order of society.
- ² *Ajoupa* is the vernacular building system that existed before Imperialism. The Spanish and the French both used this typology to appropriate their culture in the architecture, developing the Spanish Ajoupa and the Hillside Tapia. This is an organic form of building, and each house or home creates an identity with the individual. There are spatial relationships created between each Ajoupa that sit on the narrow streets of a village. Each new relationship displays the liberal expression of its inhabitants.
- ³ "The word *fylgia* does not seem to have anything to do with 'follow', but is probably related to fulga, 'skin', cover, i.e. the 'clothing of an animal' " (Duerr 275). This *fylgia* or 'skin cover' is an analogy of the masque that clothes the body.
- ⁴ The *Elizabethan Theatre* grew out of the confrontations between the medieval ceremony and renaissance disturbances.
- ⁵ *Heteroglossia* is a combination of terms, hetero, and gloss. The Etymological Dictionary defines the components of the word where *hetero* (Greek) means combining form, the idea of combining things that are different or of the other. Gloss (L. glossa) meaning interpretation, Therefore the combined meaning of heteroglossia is a projection or the interpretation of things that are different from one another. The term *heteroglot* is also a combination of terms. The Etymological Dictionary defines glottology as the science of language. Therefore heteroglot is the study of heteroglossia, the specific interpretation of differences.
- ⁶ *The Six Axioms for Environmental Theatre* are one; the theatrical event is a set of related transactions, two; all the space are used for performance; all the space are used for audience, three; the theatrical event can take place either in a totally transformed space or in "found space", four; focus is flexible and variable, five; all production elements speak in their own language, and six; the text need be neither the starting point nor the goal of a production. There may be no text at all.
- ⁷ *Special place* is a theatre convention that has survived from the ancient Greek era, it is the creation of a specific space marked off in the theatre for the sole purpose of the performance.

SECTION FOUR

*“Boy ,you looking oogly ,Boy! I the fellow, the Robber, who play with the largest hat in the world. Traffic had was to stop. I make it in a house, I had to ask the people permission to get up and move the partition. I rent the room for that purpose. I make it out of wire and paper, and overcover it with velvet, Nice!”**

i. Visual Narrative

The Carnavalesque rejuvenation of space revolves around Rhythm, Masquerade, Movement, and Colour. This allows for transformation and the appropriation of space and its transformation into a festive space.

The mapping of the traditional folkloric characters in Carnival are the vehicle of discovery to analyze how the masquerade transitions through time, and the social and political aspects of culture. This realm of performance and the spectacle can inform the architecture, resulting in Carnavalesque architecture.

The *Midnight Robber* and other traditional folkloric characters, through movement, can choreograph the social space through dance, rhythm, and storytelling. This dynamic relationship reinvents the Carnavalesque in the city.

This thesis molds the visual narrative of Carnival into an architectural expression. The observations made from the mapping of the masquerade have translated into the architecture through; *Abstinence, Reversal, Intensification, Trespass, Confrontation, Wandering, and Gathering.*

Figure 20: Site Analysis for the Diasporic Carnival in Toronto.

ii. Project: Re-Masking Allan A. Lamport Stadium

Allan Lamport Stadium is important to the diasporic Carnival in Toronto. It is the stage for the King and Queen Spectacle (*Dimanche Gras* in Trinidad) and the Panorama. These two significant events retain the traditional aspects of the Trinidadian Carnival precedent. The future of this host building, however, is in question. It not only services the festival of Carnival but is a vital component to the greater Liberty Park community. According to a report by *Parkdale Liberty Economic Development Corporation* the building is in a state of decomposition.

Figure 21: Site Analysis for Allan Lamport Stadium.

The process of the revitalizing architecture evolves as a parallel relationship to the reading of the masquerade, translating the site into an expression of the Carnavalesque, where the Festival World intercepts the Workaday World. It is the moment where the politics of Carnival are revealed in the diasporic Carnival in Toronto

whereby, “those who conceived and organized the event. Their work demonstrates how Carnival becomes a highly charged political issue as subordinated social groups struggle themselves over the content and form of their public representation as part of a larger struggle for legitimacy and status within the social order in which they are subordinated” (Green 12).

Allan Lamport Stadium is also the site of the first Women’s Reformatory in Canada, the Andrew Mercer Reformatory for Women, opened in 1872. The reformatory would teach women Victorian virtues, and domesticated tasks before being reinstated into society.

Figure 22: The Andrew Mercer Reformatory for Women.

However this ideology of promise and reform reversed and it became a place of confinement with severe allegations of misrule, torture, experimental surgery, and drugs. According to the Mercer superintendent, “of

all wretched women the idle are the most wretched. We try to impress upon them the importance of labour, and we look upon this as one of the great means of their reformation." Ironically, for women of means, freedom from work was a sign of success, but for poor and working women, inactivity was a mark of dissolution.¹ The reformatory was condemned and demolished in 1969. Ironically the only remaining structure of the reformatory is the Warden's house on the north-west corner of the site and the undisclosed dungeons that lay beneath the current playing field of the stadium.

Currently Allan Lamport Stadium is a multipurpose arena located at 1155 King Street West in Toronto, Ontario. It opened in 1974 with a playfield designed for Canadian Football and can accommodate 9,600 people. The entire site is 37,000 square meters. This thesis project proposes a renovation of 12,000 square meters, a combination of both landscape and structure.

Re-masking Allan Lamport Stadium will allow for the transformation of the Carnivalesque into Architecture. The approach through the narrative of the phenomena of Carnival, and the design strategies of *Abstinence, Reversal, Intensification, Trespass, Confrontation, Wandering, and Gathering*.

The building is an "Engine Room"² for the Arts. The reinterpretation of the site will serve as a revival of the existing playing field, while the other programmatic elements will incorporate the ideology of the Carnivalesque with a judging area for the King and Queen Spectacle and Panorama, facilities for the arts with large celebratory spaces, artist studios and interdisciplinary workshops, staging areas, performance spaces to accommodate dance studios, amateur theatre and multiple events hosted by the community at large, and finally outdoor gardens and roof terraces.

iii. Molding a Carnivalesque Landscape

This landscape will respond to the needs of the diasporic Carnival in Toronto, the “Scotiabank Carnival”. The parade down Lakeshore Boulevard will integrate with Marilyn Bell Park. The parade route will have ephemeral moments along its periphery programmed to demonstrate the Carnivalesque of the street as street theatre. This transformation of space into a Festival space will have elements of Carnival that will, year round, suggest an event- spectacle has taken place or will again take place such as traces left in the urban landscape and stadium evoking cultural memories and anticipation of future events. These mnemonic devices will add a new dimension to the space. Some elements will be permanent, others transient. The objective is to look at the landscape as a binary site, juxtaposing the Festival World and the Workaday World.

The transient and ephemeral programmatic elements developed in the thesis project are based on spatial interpretations of Carnival. This pause in the rhythm of the parade will appropriately blur the division marked by the six foot fence that separates the participant and the observer. This temporary architecture will have platforms for viewing, that illustrate how the horizon, comprised of thousands of masqueraders, shifts to reach the vertical with large scale costumes extending from the body. This temporary exhibition of space will appropriate portions of the landscape for refreshments stands, shelters from the sun, lavatory facilities, and platforms for viewing the Festival World.

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Site Information: The entire area of Marilyn Bell Park measures 113, 000 square meters; the temporary installation will be approximately 5, 000 square meters.

Figure 23: Site Analysis for the Temporary Architecture. The Carnivalesque installation will be along Lakeshore Boulevard in Toronto, the site for the diasporic Carnival parade.

iv. Festival Architecture

Festival architecture brings what Henri Lefebvre refers to as the 'imagined' dimension and makes this visible by transforming the urban centre. All the components of the city have a part to play in festivity. The urban ornaments are transformed, creating a metonymic relationship with Carnival. The urban landscape transforms into a subversive playground. In the diasporic Carnival in Toronto, the road, sidewalk, fence, green space, and the identifiable lamp post all play a significant part in manifesting a festive space. These city elements are symbols of the political structure that is temporary taken over by the Carnivalesque on Lakeshore Boulevard.

The temporary architecture has a significant character; it is a signifier for the Carnivalesque in the landscape and the ephemeral trace of the Carnivalesque in the re-masking of Allan Lamport Stadium. The components used for the temporary architecture are part of the stadium. It remains as a visible trace throughout the landscape of Marilyn Bell Park and connects back to the *Engine Room*, Allan Lamport Stadium.

Historically, the metonymic fragments have a purpose similar to the temporary architecture in the World's Fair and in antiquity which was advertisement. Temporary architecture also appealed to the public through propaganda. During the Renaissance and Baroque periods the temporary structures symbolized both public celebrations and public mourning that were part of a lavish ceremony or parade. This form was a significant part of the celebrations. In the thesis' architectural proposal both the temporary structure and the permanent architecture have a metonymic relationship that speaks to the character of their design.

Figure 24: The Ephemeral Landscape. This structure acts as an indicator for the Carnival, signifying the event and anticipation. The viewing platforms allow the spectator to create a link with the participant. The project of architecture in this thesis allows for the event to leave a trace in the urban fabric and reinstates the idea of renewal and cycle. The boundary is breached by this installation, allowing for the subversive quality of the landscape and the spectators to impact the Carnival parade down Lakeshore Boulevard in Toronto.

In the re-masking of the stadium there are traces of the folkloric characters that remain as the Festival World transform back in to the Workaday World. For example there are dance sequences in the building, when the light enters casting shadows on the horizontal and vertical surfaces, revealing the temporal trace of the character *Jab Jab*. An example of the permanence within the building is the *wandering* path of the folkloric character the *Midnight Robber* and the intense moments created through the building that engage *confrontation*".

Figure 25: Conceptual Site Plan for Rejuvenating Allan Lamport Stadium.

v. Choreography of Space

This thesis investigates the relationship between the mapping of the masquerade and the choreography of the festive space. The exploration drawings, inspired by Henri Matisse cut-outs, provide a vehicle of investigation into the structure and order of Carnival in order to apply it to the re-masking of Allan Lamport Stadium. Through this metalanguage of abstraction the essence of the Carnavalesque can be seen to emerge through the building's existing structure. This is a renovation through form and movement that maps the rhythm of the folkloric characters.

The process of transformation was based on the concepts of **1. Abstinence**, **2. Reversal**, **3. Intensification**, **4. Trespassing**, **5. Confrontation**, **6. Wandering**, and **7. Gathering**, as described in detail in the previous chapter.

The structure of architectural representation which is drawing was inversed. The process of design in this thesis reversed the reading of the space; this is analogous to the reversal of Carnival behavior on the structure of society. The duality of the positive and negative reinforce the duality present in the Carnival world. The politics of the space is subverted and the politics of Carnival take over. This process animated the sculpting and carving of space which allowed the architecture to evolve and the Carnavalesque to emerge.

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Figure 26: The Workaday World. The Allan Lamport Stadium is re-masked through the Carnavalesque by transforming the space, allowing the subversive quality of Carnival behavior to take over. The spaces highlighted in this plan start to identify how the architecture becomes the masque.

Figure 27: Choreography of Movement. The path of Wandering (item 2), attributed to the folkloric characters of Trinidad's *Die Mas* is layered with the existing floor plan of Allan Lamport Stadium. The rejuvenation of the Carnivalesque creates moments of reflection, anticipation and confrontation throughout the building (item 3). The temporary and transient element of the stage creates a focal point during the Festival World when the events of the King and Queen Show and the Panorama take place (item 5). The void (item 1) celebrates the procession of the masquerade as they transition through the architecture, transforming the building into a festival space.

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The path of wandering is overlaid onto the existing circulation space. It is reminiscent of the character the *Midnight Robber* and other folkloric characters, and their choreographed wandering through the streets of Carnival in Trinidad enticing participation.

Figure 28: Carnival Cut-out (Top): "Wandering". (Right): Festival Architecture.

The moment of confrontation, takes many forms within the building. First is that of the Carnivalesque on the existing structure. This is the moment when the phenomena of the Carnival ideology transforms the architecture.

Drawing through section and abstraction allows for investigation into the aesthetic properties of the masque. The duality of “the reverse” reveals what is translated into the alternate dimension of play. The role of trespass begins to play a significant part in developing the architectural space.

Figure 29: Conceptual Sketch.

The sections evolved to reveal moments of play, a frozen choreography of the “jump up” known to the festival, as a way to inhabit and transform the existing spaces. The architecture is seen as the moment or the liminal space when the boundaries between the existing structure and gesture are crossed. “Many who start by wandering half attentively, or even skeptically, through the complex will be drawn into these and other elementary exercises in social observation. In what has been called the acting area, for instance, there will be no rigid division between performers and audience- a generalization of the technique used in Theatre Workshop for many years”³ (Littlewood and Price 129).

The building reveals a process of play with form, structure, and colour. There are elements that are temporary, fragile, while others are permanent and forceful. Architectural moments reveal the struggle and oppression and the idea of emancipation, liberating the mind.⁴ The carving out of the space is a way to emancipate the site, the people, and the Carnival. The commitment to revive the essence of the traditional folkloric characters is reflected by the juxtaposition of colour and gestures, that accentuate spaces which are both functional and expressive of play. These spaces overlap and become moments of interest, or moments of speculation. They identify moments of entry, discovery, and transition. The differentiations in colours help to differentiate the areas for the participant and for the spectator.

Figure 30: The Re-masked Allan Lamport Stadium. This section illustrates how the Museum of Emancipation, the former Warden's house for the Andrew Mercer Reformatory for Women re-connects to the re-masked Allan Lamport Stadium. The flow of rhythm and movement can be seen in the architectural form. The architecture is an expression of emancipation, human will and the lived experience. It is visually represented in the architectural gestures and form.

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The goal for the new architecture is to engage the building and its inhabitants through observation and participation. Once you enter the building you are in the Carnivalesque, you are part of the spectacle; you are engaged in a different state of mind. The spectator is part of the historic significance of the Carnival, and the performance of the architecture through choreography to become the participant.

Figure 31: Carnivalesque Architecture. These models study the spatial relationships of the folkloric characters and the architectural fabric. (Top Right): Sketch model, (Bottom): Final Model

vi. Chippin Through the Building.

Allan Lamport stadium is transformed into a *Gayelle*.⁵ The void made through both the landscape and the existing building creates the entrance for the King and Queen masquerade, revealing a procession that follows the fragments of the masquerade installed through the void. The entry and the inhabited void is the liminal space linking the Festival and the Workaday Worlds. As participants maneuver through the building and assemble the fragments on the central playfield, the concept of the “Top-down” is acted out. The renovated stadium and stage will accommodate this as part of the competition and the hierarchy of the Carnival. Each band will perform their large individual masque on a grand stage. There are four sections of judging, and four entries into the competition allowed by each band. The order of judging is as follows; first the junior King masque, the junior Queen masque, the grand Queen masque and finally the grand and most spectacular display of creative and artistic talent, the King masque. This sequential order illustrates the hierarchy of masque currently present in the Carnival and the inevitable build up of suspense generated by the grandeur of the masques. The energy of the performance is translated to the spectators, with every choreographed move, the spectators reciprocate through dance and song.

The secondary entrance dedicated to the Workaday World slopes down to engage with the dungeons of the Andrew Mercer Reformatory for Women. This excavation highlights experience of imprisoned women, their absence and release again making reference to the emancipation of slaves that the Trinidad and Tobago Carnival celebrates. The Gardner’s house is transformed into a Museum of Emancipation. The prison cells are liberated through “reversal” into gardens and artist studios. These are all spaces of inspiration. There are elements throughout the building that further convey the idea of emancipation and liberation.

A water element, for example, flows through the building, symbolizing the cycle of life and assisting in the life of the garden.

Some of the existing entrances remain operational during the Workaday World. Some programs are affected by the insertion of the Carnivalesque. The presence of the traditional folkloric characters is formally translated throughout the buildings by the use of texture, material and colour and more importantly by the choreography of the space. The masquerade is mapped through the building. The different characters have a specific role to play in engaging the individual. These remain as traces of the masquerade in the building after the event of the spectacle has come and gone. Therefore the architecture is not only for the Carnival but an architectural expression that IS Carnival. The Carnivalesque is translated through the building's tectonics.

There are moments in the building that allow for time to reprogram the space by the action of stealing space. This is a trope from the traditional folkloric characters. This occurs by the use of moveable partitions that re-appropriate space within the building. There is a rentable area that can be used as an incubator for the making of the masquerade. This is awarded in retrospect to the winner of the Carnival and is used during the Workaday World.

Figure 33: Traditional Folkloric Section. This section looks at the character *Jab Molasi*, and the intent of the folkloric characters to leave a trace throughout the building, translating the Workaday World. The idea of "play" informs how the spaces are programmed to allow for multiple uses. The following colours were assigned to each character and allow for the appropriation of space in both the architectural form and the urban landscape. Transparencies is the *Pissenlit*; Red is *Jamet Band*; White is the *Bats*; Pink is the *Imps*; Yellow is the *Jab Jab*; Green is the *Fancy Sailor*; Purple is the *Dame Lorraine* and Blue is *Jam Molasi*.

Certain program elements, such as the artist studios, performance stages and celebratory spaces, are always in transition. The spirit of the Carnival is translated through the space, and this open interpretation becomes one of the many subversive qualities in the building. The area of feasting gathers both the participant and the observer. For Mikhail Bakhtin the meaning of feasting is placed on,

“The Carnival emphasis [of] orifices, both physical and conceptual, emphasizes the absence of the individual boundaries in the medieval imagination. Mouths for instance, are always open, eating and drinking, laughing, shouting: they take in and commune with the other world and never shut it out. This openness corresponds to a cosmic openness: nothing is fixed in Bakhtin’s Carnival world, and everything is in a state of becoming” (Elliot 130).

This area of feasting in the *re-mak*sed Allan Lamport Stadium encourages a moment of becoming where during the Festival World the spaces become a *market place* of discourse among the participants and observers. This relationship reoccurs in the temporary architecture along the parade route at Marilyn Bell Park during the Carnival parade. The architecture project in this thesis transforms both the urban and the architectural fabric into an expression of the Carnivalesque. The gesture of rhythm and colour is observed and experienced through participation by entering the building and becoming part of the phenomena of Carnival. The interruptions in the landscape perform as a gateway to the Carnivalesque. This suspension of time in the Workaday World encourages human celebration through dance, music, and play.

Figure 34: Section of the *Midnight Robber* Stealing Space. This cross section shows how the gesture of the Carnivalesque is translated into the architecture through form and structure. The roof acts as a barrier between the outside and the inside (the Workaday World and the Festival World); it is a translation of the traditional folkloric character the *Imp*. When two of the parabolic roof forms meet, the natural rain water is collected and filters through the building watering the plants and liberating the dungeon cells below. The *Midnight Robber's* position throughout the section continues to illustrate the re-appropriation of space. This is the true spirit of the improvisational character of the Carnivalesque.

NOTES

¹ *McCord Museum of Canadian History*
<http://www.mccord-museum.qc.ca/en/collection/artifacts/PERS-01?Lang=1&accessnumber=PERS-01#description>

² *Engine Room* is a term associated with the percussion section in the steelband. It is also a reference to the engine room in a ship. It is the heart of the band that motivates the performance.

³ *The Fun Palace* is a theoretical project by visionary architect Cedric Price who takes an unconventional look at the division between work and leisure. In this design he looks at the flexibility and the ability to adapt to the spontaneity of life. Joan Littlewood describes the potential of the buildings and the freedom of the un-planned, non-programmed spaces. Cedric Price approach to the architecture in the Fun Palace supports the idea that festive space can create transformations from the Workaday World into the dimension of play-experience and experimentation

⁴ *Emancipation* of the building occurs through my interpretation of the masquerade.
 Bob Marley's famous song *Redemption* also supports this idea of the masquerade.
 "Emancipate yourselves from mental slavery;
 None but ourselves can free our minds."

⁵ *Gayelle* is the traditional arena for stickfighting. It is a form of dance in Ole Mas. The inscribed circled is created by the spectators.

LAST LAP

LAST LAP

*“What death you will like to die, now, after you deliver up your hidden treasure.”**

i. CONCLUSION

This thesis and its project employ the transformation of space as a celebration of social interruption through the gestural characteristics of the traditional characters of *Ole Mas* in Trinidad and Tobago and their response on society and culture. The Carnival ethos is transplanted from Trinidad and re-represented successfully by the multicultural city of Toronto. The diasporic Carnival of Toronto has become the playing field for this investigation. This thesis investigated the Carnavalesque of space through Abstinence, Reversal, Intensification, Trespass, Rhythm, Confrontation, and Wandering. These concepts were derived from the theatrical performance of the folkloric characters portrayed in the masquerade and the Carnival.

Through the Masquerade we have the flexibility to transform “*between* and *betwixt*” the Festival World and the Workaday World. In the realm of play we are suspended in Festival Time. The methodology of Henri Matisse’s, “pictorial abstractness” is applied to the Carnival “cut-outs” illustrating the translation of the masquerade from the real space, where the spatial experience of rhythm is analyzed, becoming one of the architectural representations of the Carnavalesque.

In this design, the ephemeral characteristics of Carnival reveal a trace through the landscape along the parade route and the permanent structure at Allan Lamport Stadium. This is a mapping of the traditional characters as they engage the existing urban and architectural fabric. The structure of the stadium was therefore re-masked, and the political satire once performed by the traditional folkloric characters is now reflected onto the building, becoming subversive elements in the architecture and urban landscape.

Figure 35a: Making the Masque.

Figure 35b: Making the Architecture.

Making the masque is about translating a concept of being into a persona of material and form. This layer worn by the individual allows for the transformation from the Workaday World into the Festival World. Similarly the architecture starts from a sketch, (in this thesis project it is the original floor plan of Allan Lamport Stadium) and it is re-masked into the Carnavalesque. Like the masque which is comprised of different fragments and only fully complete when it is worn by the body, the architecture is complete when the Festival World takes places through the event of Carnival.

The shift in time experienced in the Festival World also occurs in the building as the embodied folkloric characters in the architecture steal and appropriate space. Social space is appropriated both in the landscape and within the building. The historical precedence of these characters is lost in the “Mecca” of all Carnivals and the international diasporic Carnivals, including the diasporic Carnival in Toronto. This thesis looks at the memory of precedent elements of Carnival past as the inspiration for future Carnivals. These essential fragments are reclaimed in both the transiency and permanency of the proposed architecture. This becomes the central theme of the thesis project’s design objectives namely the investment of the Carnavalesque in architecture. The cultural memory translated into architecture is therefore relived through the ritual of Carnival. The architectural ephemeral components restate this memory through traces left behind by the central characters and their abstracted qualities. (*Midnight Robber*, *Jab Jab*, *Jab Molasi*, and *the Fancy Sailor*).

The project drawings capture two realms of the Carnavalesque of space, the first being how the building functions during Carnival, or the Festival World, and secondly how it participates in the Workaday World. This metonymic relationship between these two Worlds also occurs within the building. There are components in the building that are translated into temporary and metonymic relationships in the landscape, while others find implantation only within the time of Carnival.

The projects’ representation of the masquerade allows the metonymy of spaces to transgress into spatial moments of participation and spectacle. One can observe the building without entering and still engage in the visual phenomena of the Carnival. While the architectural form brings together the active spaces, circulation spaces, and moments of rest into a spectacle, which defines the Carnavalesque. Furthermore, the form

responds to the phenomena that is a **lived** experience. This is reflected in the thesis project which captures the Carnavalesque through rhythm and memory, while framing the human experience of celebration and performance.

Figure 36: Carnival Vignettes. The procession of the masque through the building and onto the playing field allows for the reciprocal role of the spectator and the participant to take place. This performance occurs in the Festival World with the event of the King and Queen Show and the Panorama. The experience, the architecture and the spectators are transformed by the presence of colour, music and dance.