

CAD

caribbean architecture design

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The Barbados Institute Of Architects



The Welcome Issue

SUSTAINABILITY IN ISLAND DESIGN | BECOMING A LICENSED ARCHITECT IN BARBADOS
CARIBBEAN CONTEMPORARY ARCHITECTURE | DESIGNING FOR THE NATION





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The CAD Mission

Our mission is to bridge the gap between architects and design professionals with those who experience architecture and design.

CONNECT: Give insight from our perspective to deepen relationships with the public.

INSPIRE: Share knowledge and educate on matters surrounding architecture and design for the benefit of the people.

ILLUMINATE: Celebrate architecture and design in Barbados and the Caribbean.

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President's Message



Dear Readers,

Welcome to the first issue of CAD (Caribbean Architecture Design) Magazine, the official publication of the Barbados Institute of Architects (BIA). We hope to engage and interact with you in a way that we feel has been missing for some time: gone are the days of friends and neighbours chatting on the street about things of interest and import; no longer is the professional seen as the “go-to” for advice in their fields. In our fast-paced, digital world, information is now at our fingertips; sometimes leaving us overwhelmed with too many options and not enough good guidance.

Design professionals can find themselves disconnected from potential clients, who sometimes do not understand what we do or the value we can bring to their projects. In this magazine, we want to share our voice about matters in the design and construction industry in a way that informs the public: shining a light on what we do and how it benefits current

and future development.

This is who we are as architects and designers, but more specifically who we are as Caribbean professionals who are here to work with you to build our nation better. Like all Caribbean islands, Barbados is innately unique, providing our local design professionals with a rich palette of natural beauty, distinct culture, and history to work with. Here, we explore how we define our creativity, express our culture and appreciate our environment, while also embracing change. We are proud to be active participants in the development of beautiful, comfortable, safe and sustainable spaces where you live, work and play.

This is Caribbean Architecture Design!

Neomie Tavernier
President
The Barbados Institute Of Architects

Publication Committee



Lisa Clarke



Devonne Coll



Lisa Deane



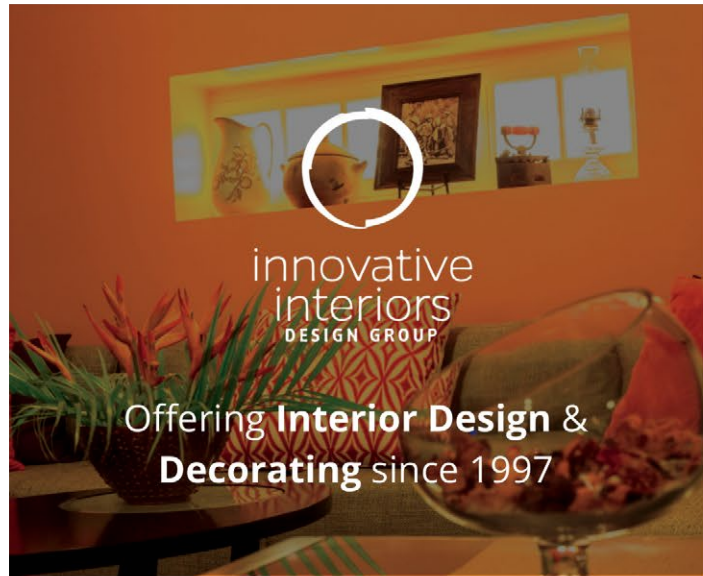
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Denise Young –Browne– Founder

CAD

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As the official publication of the BIA, **Caribbean Architecture Design (CAD) Magazine** is an annual publication and key source for information on the industry, projects, and ideas of architects and design professionals within Barbados and the Caribbean.

CAD gives insight from our perspective on accessibility and interactions with professionals; the creation of public awareness in matters of the built and natural environment; and more. We exist to share the stories of and from the people who create the places we live, work, learn, and play as expressions of our art and our purpose to significantly influence and contribute to the development of community and country.

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The Barbados Institute of Architects (BIA) is the local body for architecture and the architectural profession. The Institute was established on the 10th April 1968 as the "Barbados Society of Architects" and was later renamed to its current title on the 30th May 1979.

Our membership has grown over the years and consists of registered architects, associates, affiliated professionals and students. Together, we make up the BIA and all it stands for: We are an integral part of the design industry in Barbados.

So what does the BIA do?

01 Regulate

We safeguard matters of professional practice in the interest of the public and members of the Institute.

02 Educate

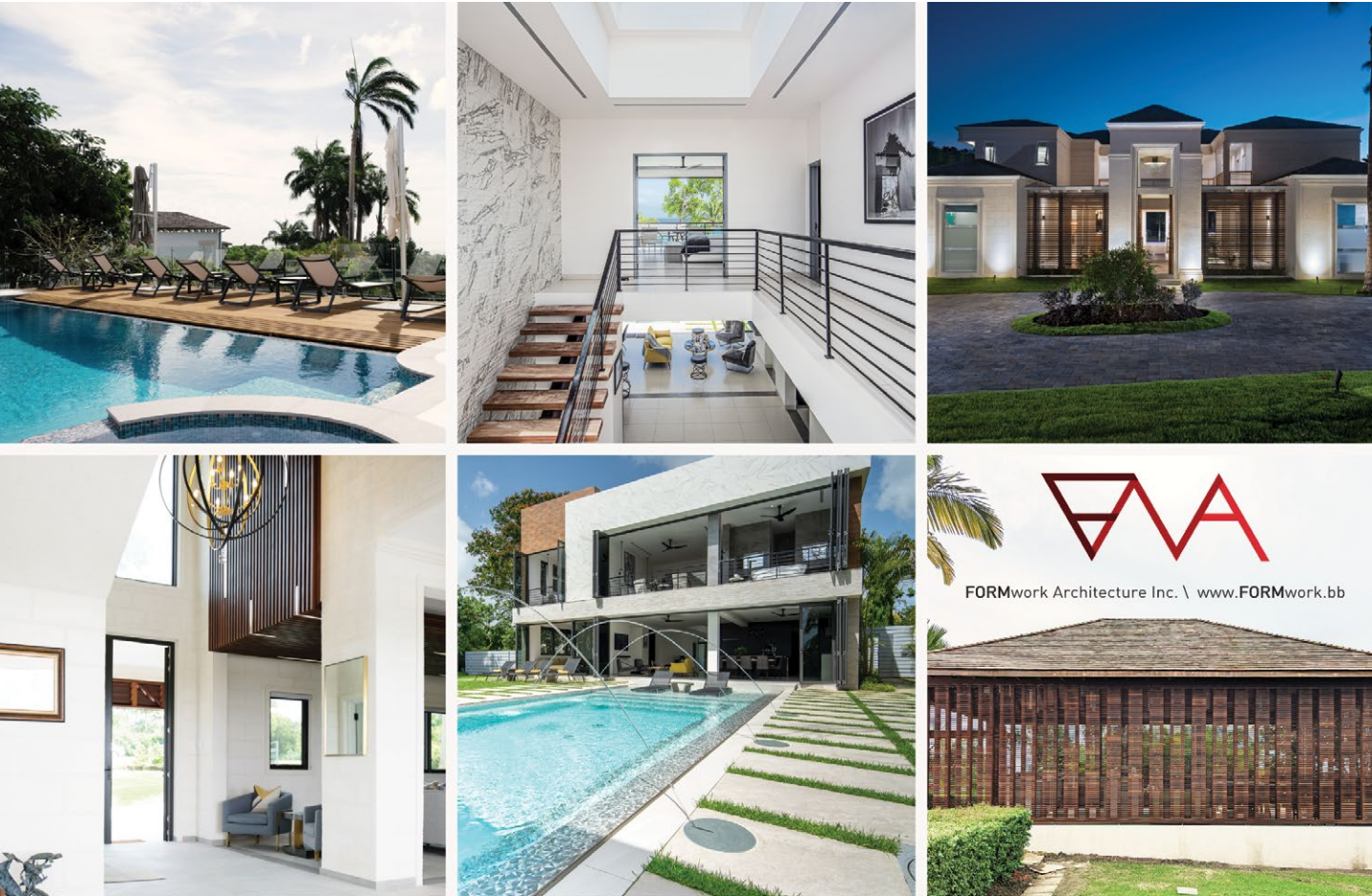
We provide guidance to local students, schools and colleges on the requirements for the education of architects.

03 Support

We support our members in the form of training, Continuing Professional Development (CPD) seminars, technical services, publications, hosting events and contributing to the standards for the education & registration of architects.

04 Promote

We help the public to learn more about the built environment and the profession of Architecture through information and advice services, facilitating & hosting exhibitions, our website, and through the presentation of awards.



TALMA MILL STUDIOS

A leading Caribbean landscape architectural firm. Since 1991 the firm has been at the forefront of developing Caribbean landscape architecture with a global relevance. The firm has experience in all aspects of Landscape Design, Urban Design, Environmental, Development and Tourism Planning.

The goal of the studio is to make a positive impact on the built and natural environment and contribute to our client's success and happiness. We provide a design and planning product that harmoniously brings together natural and constructed elements on the land while responding to past, present and emerging social, economic, political and environmental conditions. This process is executed with special attention to artistic and technological sensitivities of time and place.

Talma Mill Studios operate in an open studio environment with offices in Barbados. The small scale of the studios and the complex nature of today's environmental design challenges have led the firm to develop both regional and international personal and working relationships.



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for more information.

What Does An Architect Do?

An architect is a well-trained, highly qualified and registered professional who provides services related to the planning, design and construction, supervision of the built environment.

Architects as professionals have a duty to exercise reasonable care, skill, and due diligence. As members of the BIA we are all held accountable to the standards outlined in the BIA and ARB Codes of Professional Conduct.

Architects can be involved in a project from inception to completion and handover. As a client you should expect that your architect can add value to your project both in quality of design and management of your budget. Your architect will tailor the service provided to meet your needs; whether requiring full services, partial services or other affiliated skillsets.

Architects also coordinate with affiliated professionals who provide services such as:

- Quantity Surveying
- Civil & Structural Engineering
- Mechanical, Electrical, Plumbing, Engineering
- Landscape Design
- Urban Planning
- Interior Design
- Graphic Design
- Specialist Consultations

01 Strategic Definition

Engage with a client to identify the core requirements of their project (scale and budget) and consider the team of professionals to be assembled.

02 Preparation & Brief

Assist the client in developing a concise project brief, project objectives and timelines, project budget; assess site feasibility; and agree the terms of their services agreement with the client.

03 Concept Design

Consider all the relevant project and site information to prepare a conceptual design for client approval.

04 Developed Design

Prepare developed designs in coordination with other components of structure and services as may be required; and make submissions to the various regulatory agencies for approvals.

05 Technical Design

Prepare technical design drawings and production information in coordination with other components of structure and services as may be required for the pricing and construction of the works.

06 Construction

Supervise and administer the contract for the construction process, inclusive of providing valuations and certificates of payment.

07 Handover & Close Out

Facilitate the smooth handover of a project from contractor to client at the close out of a project.



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Composed of fully qualified professionals, our team has a strong track record of not only meeting our community obligations, but frequently over-delivering on expectations.

Our relationships are built on transparency, honesty and, above all, our values of excellence, passion, integrity and collaboration. Our team's passion to continuously evolve and grow is driven by the desire to provide unparalleled experiences throughout your construction journey.

Never failing to provide some of the best services this island has to offer. ICON Construction Inc. has proven time and time again that we are the right choice for any of your construction needs. From design, through demolition and reconstruction, we will ensure you are satisfied every step of the way.



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Visit www.bcc.edu.bb for more information on their programs.

BCC Student Spotlight

This year's Student Spotlight looks at the work of two notable students from the 2022 graduating class of the **Barbados Community College (BCC) Architectural Studies Program**. These are their final design projects on the theme of "A Place for Mourning and Celebrating the Passing of a Life."



T-yana Jones

My name is T-yana Jones and I am a graduate of the Barbados Community College. I am 21 years old, and it is my goal to become a registered architect in Barbados. Architecture has always been the most fun and productive way in which I am able to express my creativity and talents, being able to share a useful something of myself. I am always on the lookout for new experiences and ways to support and achieve my dream.

My final design project was based on the concept of a funeral home influenced by the surroundings and my personal interests in our culture. The Newton Slave Burial Grounds in Barbados are relatively close by, and the history of this location prompted me to research the burial rites of the Africans who were brought here to the Caribbean. I found that these were people of the Igbo tribe who prepared two separate ceremonies to celebrate their final rite of passage. The first ceremony is a funeral for the family, while the second ceremony is a parade through the neighbourhood to celebrate the life they lived with the people they had known.

To represent the first ceremony, the building's floor plan resembles a person in a flexed/foetal position, which is similar to how the Igbo buried their dead, and in elevation, the green roof gives the impression of a person partially covered in earth. The second ceremony takes place in the memorial gardens, which is a conducive environment for peace and reflection on the deceased's life; a place where they can gather and connect. I relate peace very closely with nature, which is shown in the implementation of a pond, trees, and glass, creating interactive indoor and outdoor spaces.

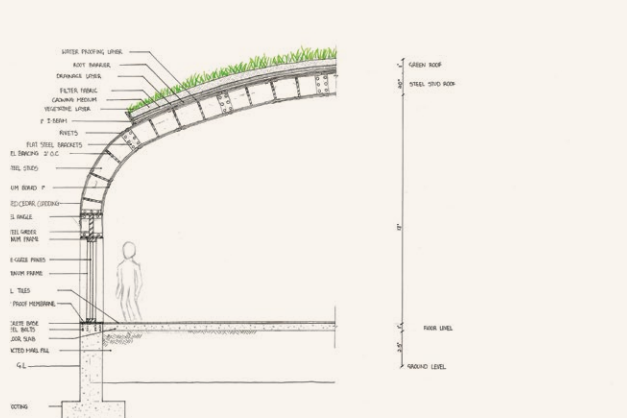
While designing the building, it was important to consider circulation and the separation or even symbiosis of public and private spaces. Ultimately, this is my interpretation of a business-like, functional, and helpful environment to grieve one's loss, while bestowing a sense of connection to our ancestry.



Exterior Perspective



Site Plan (not to scale)



Wall Section D-D (not to scale)



South Elevation (not to scale)

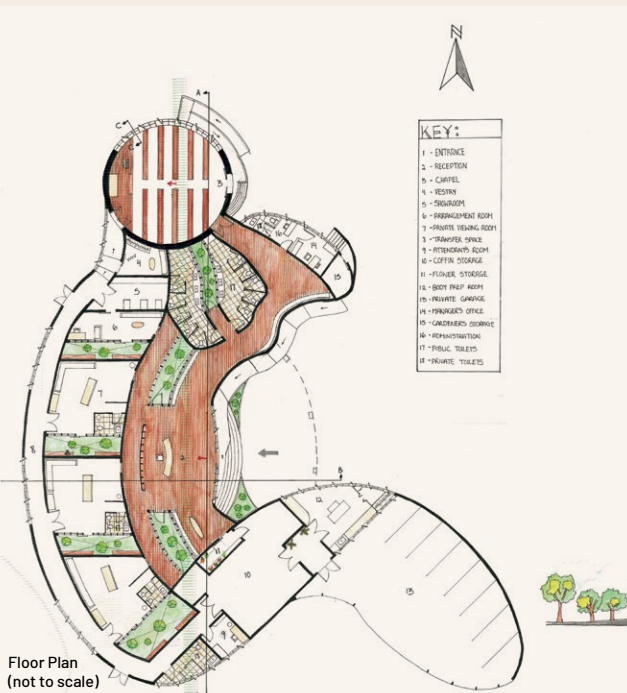


East Elevation (not to scale)



Perspective: Waiting Area

Perspective: Chapel



Floor Plan (not to scale)



Section A-A (not to scale)



Section B-B (not to scale)



Timothy Tait

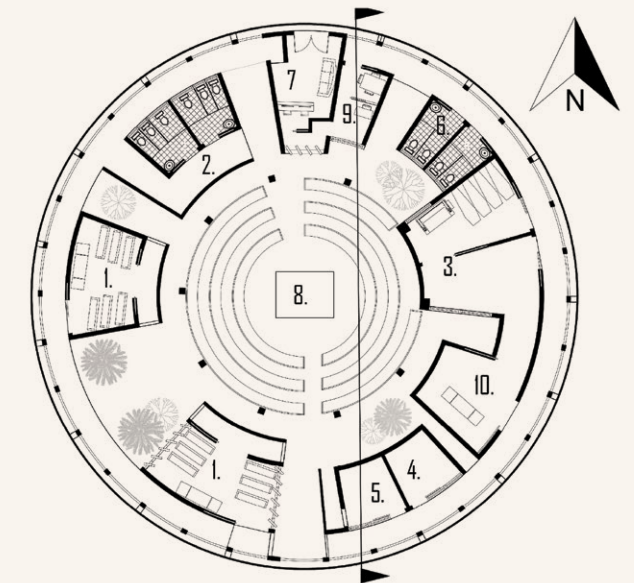
My name is Timothy Tait. I am a graduate of the Barbados Community College with an Associate Degree In Applied Science In Architectural Studies. I am a polite and punctual young man who enjoys working with others but who can also work independently when required.

My final collection of works was influenced by my experience from projects completed during my studies at the Barbados Community College and my private research and understanding. Putting together this presentation was an absolute delight for me.

We were charged with designing a structure that could be used for both mourning and celebrating the passing of a life. I chose to focus on the nimbus/halos for my concept. The structure is constructed in the shape of a circle, with wide glass pivoting windows all around it for natural light and ventilation.



Site Plan (not to scale)



1. Private Viewing Rooms
2. Public Bathrooms
3. Coffin Storage / Transfer Camber
4. Attendance Room
5. Vestry For Clergy
6. Private Bathrooms
7. Lobby
8. Chapel
9. Office / Administrative Suite
10. Embalming Room

- Public Areas
- Semi Private Areas
- Private Areas

Floor Plan (not to scale)



The **Barbados Community College (BCC)**, established in January 1968, exists to provide education and training to students in Agriculture, Commerce, Fine Arts, Liberal Arts, Science and Technology. From an initial roster of 325 students in Commerce, Liberal Arts and Science, the BCC has grown over the past five decades, increasing its numbers and program offerings to include the Associate Degree in Applied Science in Architectural Studies Program within the Department of Technology since 1998.

This 2-year preparatory design program is a stepping stone for students planning to study architecture at the tertiary level. Through the indelible efforts of its teachers and with the support of local/regional architecture professionals, this program aims to fulfil the vision of the BCC: "To be a world-class centre of excellence in education and training."

"Eyrie", Howell's Cross Road, St. Michael, BB11058, Barbados
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North Elevation (not to scale)



West Elevation (not to scale)



East Elevation (not to scale)



South Elevation (not to scale)



Interior Perspective



Section (not to scale)

Written By Neomie Tavernier
B.Arch, LEED Green Associate, RA, BIA

Images Supplied By
Leslie St. John and Elements Architecture Ltd.

Sustainability In Island Design

"For a solution to be truly sustainable and good it must have a positive return to the environment and society." - Eric Wicks

We live in a world where there is global concern and discourse on "sustainability": from what we grow and consume, to what we use, to where we live and beyond. If we want to live long and healthy lives - and more importantly - if we want to leave a world that can sustain many generations to come, then we must "be kind" to the world that we have. Whether or not we agree on the cause, the change we've seen in our environment has been significant and not necessarily sustainable. This makes the discussion about how we can help the world heal a valid one.

What is Sustainability?

The Oxford Dictionary defines sustainability as "the ability to continue or be continued for a long time." In an environmental context, it is alternately defined as "the use of natural products and energy in a way that does not

harm the environment." To be agents of sustainability, we must avoid doing harm and foster regeneration.

Long before "sustainability" and "green" became buzzwords, they were the foundation of island design. We live in countries which have developed more slowly than the first world and we have retained strong connections to our historical practices and culture. We who exist in the industry of design here have grown with a respect for our environment that is innate and true.

We have evolved given our knowledge of technological developments but our sense of living with the environment remains steadfast: strong island design is in harmony with the earth around us; whether it be the limestone in Barbados, the trees from our forests, or the stone and sand from the volcanic islands. This is not to say that we do not utilize other

materials, but we rely on what we have available. We do not have ready access to many new technologies, whether due to proximity or cost, and this reality is a dynamic we cannot ignore. This is true throughout the industry for different regions around the world; it is part of what distinguishes design from one place to another.

Our tropical climate enables us to live both inside and out all year round, another reason why island design endeavours to make connections and find balance between the built and natural environments. Balancing the requirements for human comfort and safety from the climate (such as the occasional storms that plague our region) is where true sustainability resides. How do we create safe spaces for people that also respect the lavish natural beauty we have been blessed with in this region? Out of necessity,





Studio Blue Architects Inc. (Photo: Leslie St. John)

From understanding basic sun and wind patterns for our region we know how these natural elements interact with our roof pitches, our placement and sizes of wall openings, the orientation of space and the strength in our building connections.

this beauty sustains our local economies and deserves respect; it also provides life-giving sustenance. Thus, it is with great responsibility that we must consciously select materials that are locally accessible and renewable, using only what we need as we try not to devalue our surroundings.

The years have taught us that when we ignore simple methods of traditional island design, our environment humbles us in the worst of ways. We have seen simple forms stand up to raging winds and spaces which remain cool and comfortable with no mechanical assistance. From understanding basic sun and wind patterns for our region we know how these natural elements interact with our roof pitches, our placement and sizes of wall openings, the orientation of space and the strength in our building connections.

How island people live and use space also has a pivotal role in what makes these spaces work sustainably, whether they are small or large, the family gathering is the heart of our homes. It should be every designer's intent to create functional space that meets the immediate needs of the family with a timeless sensitivity towards their ongoing evolution; this not only speaks to residential design but all types of architecture. Both our public

and private spaces are framed around the families we create at work, school, church, and wherever we interact within our communities. Architecture is to be experienced and requires a human connection.

This is not to say that we cannot have our own styles or follow trends, but that we must be sensitive to the creation of space that connects us to our environment and each other. As we aim to build stronger, we must not create disconnection.

As designers, we want to explore new and interesting things; we want to create our own identity. We are at our best when we remember the basics: Every design must respond to place and space, both from within and without - nothing exists in a vacuum. When we find the balance between the built and the natural, we find the sustainability that has existed throughout time in island design. This key tenet is one which we, the experienced professionals, work hard to instil in the minds of the next generation of designers.

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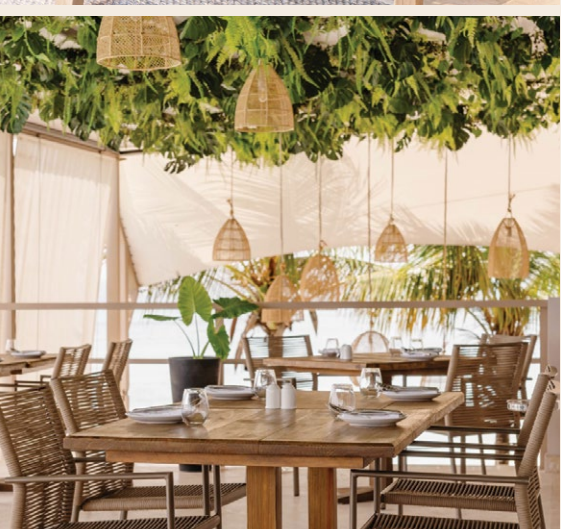
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Meet The Barbados-Based Design Studio Making Waves In Interiors.

KFB DESIGN STUDIO - Island charm meets aesthetic minimalism.

First opening its doors in early 2015, what was originally KFB Interiors has since evolved to become an established design studio based in its greatest source of inspiration - the sun-drenched shores of Barbados.

Having worked under the wing of many experts in architecture and interiors over the years, Founder & Lead Interior Designer Kia Foster-Blades was able to pair her passion for bespoke interiors with more technical knowledge of the trade, allowing her to launch a boutique studio that's been blazing a trail through her island home. With years of experience under her belt of bolts & brushes, paired with a fresh lens on the future of her business, Kia decided to officially rebrand KFB Design Studio in March of 2020.

While the pause of the pandemic threatened to throw a spanner in the works for the studio, Kia did not let the hiatus hinder the vision she had for her company. Instead, this period of reflection only fuelled her spirit to strategise the next steps forward. Since then, KFB Design Studio has quickly made its mark on the island, becoming well-known for its distinct blend of coastal chic interiors and modern, minimalist design.

Having come from a long line of creative mavens including musicians, poets and painters, Kia's innate artistry was honed during her studies at George Brown and Sheridan College in Canada. As a rare, right-brained hive of creativity, it is this skill set combo that has enabled Kia to scale her studio while doing what she loves and does best - crafting dynamic spaces that evoke a sense of ease and ooze Caribbean charm; effortlessly inviting spaces that can be enjoyed by everyone. If you've ever visited a space enhanced by her designs, you'll quickly become familiar with her signature style - carefully curated interiors that fuse the essence of island living with timeless designs.

Today, KFB Design Studio's extensive portfolio includes a range of residential projects - from small, intimate spaces to large, luxurious homes across the island. The studio's sophisticated interiors are also found within a number of commercial spaces lining Barbados' West and South Coasts, including social hotspot The Salt Bar at Sea Shed restaurant, a popular foodie haven and seaside escape enjoyed by locals and visitors alike. Here, Kia's flair for marrying Caribbean culture with barebone beauty comes to life, creating a welcoming, cocktail-clinking,

conversation-lending lounge in the tropics.

Since its rebranding in 2020, KFB Design Studio has hit the ground running and hasn't stopped; successfully establishing its own studio space, team of experts and client portfolio. Kia and her team are further inspired by reflecting on the strides the design studio has made over the last few years, but this is just the beginning of the exciting journey ahead. In the year to come, she has a number of projects and plans in the pipeline for broadening the studio's client base across the Caribbean region - one elevated, island-inspired design at a time.

Looking to spruce up a space on the island? You can get in touch with the team at KFB Design Studio below.



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www.kfbdesignstudio.com

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Written By Jamila Haynes
 MArch, B A (Hons) Arch Studies, PMP., RA, BIA

Images Supplied By
 Elements Architecture Ltd., The Barbados
 Institute Of Architects and SRM Architects Ltd.

More Than A House: The Meaning Of Home

Nothing perhaps captures the spirit of ages in any country better than the architecture of that country – if only we are able to look and see perceptively. For architecture, particularly as reflected in domestic dwellings, encloses and organises space into a variety of shapes and sizes, and for a variety of purposes to suit the needs of human beings.
 (Fraser & Hughes, 1986)

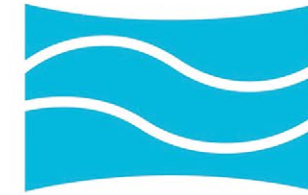
When we speak of houses we tend to discuss their aesthetic qualities, but they are more than visual objects. A house is a place for shelter that contains daily patterns. They are domestic spaces for the human activity of living: cooking, eating, bathing, and sleeping.

There is also the meaning that we attach to the house that transforms it into a home – a place of protection, rest

and privacy. Homes can also express the personalities and lifestyles of those who inhabit them. For each of us, our day starts and ends at home. It is where family values are instilled, routines of everyday life are found, and memories created. In Barbados, many hope to own “a piece of the rock” and build a place they can call “home.” Let us take a look beyond the façade of the Barbadian single-family house and see what we can discover about the concept of the Barbadian home.

The origin of the Barbadian home finds its roots in the chattel house. Early chattel houses were single units separated into two spaces for sleeping and living; the cooking and washing were done out in the yard. During slavery, the colonial society gave rise to this basic way of living; these small wooden houses were the solution to





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In the 1990s and beyond, societal change evolved the need for the houses to become more specific to individual preferences.

the temporal circumstances of the workers. The nature of the plantation system meant that workers moved from plantation to plantation. This insecurity required a home that was easily transported, placed on a loose foundation and not fixed to the ground.

The labour system of the 1930's reinforced the ties of the formerly enslaved individuals to the plantation. They were leased a small piece of land and the chattel house remained a common housing structure throughout Barbados. Upgrading and extending the single unit chattel house occurred as resources became available; homeowners created additional units for bedrooms, eating and kitchen areas as well as verandahs and entry porches. When piped water was introduced, bathrooms were attached to the houses. Many people repaired and extended their timber houses to

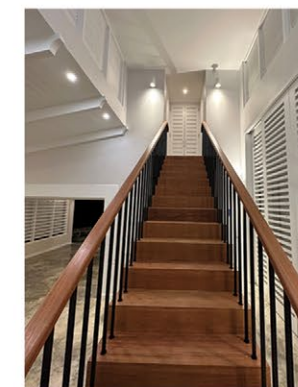
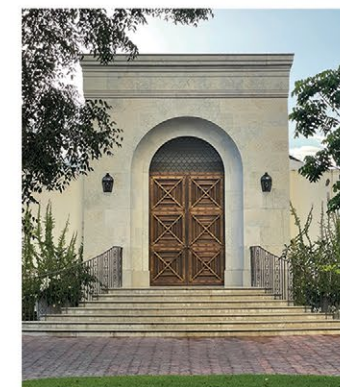
incorporate this new convenience. Later, the traditional chattel house concept was transferred to early concrete houses as a step towards the modernization of houses in Barbados.

In 1966, Independence brought with it many social changes, including access to education, improved health care, and infrastructure with the development of roads and telecommunication networks. These developments, combined with the shift from a plantation-based economy to a service-based one, led to the development of the Barbadian working class, and a rise in social mobility creating a large middle-income group. This was the beginning of the socio-economic changes that continue to influence people's attitudes and values today.

Historically, the privilege of owning land and a house represented freedom

from the elite ruling class, and building a house was typically achieved through the private effort of the individual. If you could afford to own your own land and home, you had done well for yourself and your family. However, when population increase created too strong a demand, government and private entities had no choice but to become involved in the production and supply of houses. The building industry expanded and mass houses were designed and built for a typical customer profile.

In the 1990s and beyond, societal change evolved the need for the houses to become more specific to individual preferences. There were changes in the number and kinds of rooms used in houses, such as the inclusion of the study or laundry and utility areas. The houses also contained spaces for activities beyond basic living requirements such as the family room,





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Likewise, the relationship between the house and the street changed. Unlike the upgraded chattel houses with a front-facing verandah, outside living was now a private activity occurring on the back patio.

powder room, garage and storage. Likewise, the relationship between the house and the street changed. Unlike the upgraded chattel houses with a front-facing verandah, outside living was now a private activity occurring on the back patio.

From the 1930s to now, homes in Barbados have changed from single-room timber chattel houses to two-storey multi-room concrete blockhouses. The chattel house was a unique expression of incremental change in Barbadian economy, convenience and comfort despite the inequalities of the time and few opportunities in society. However, houses are more than physical objects; there was stigma attached to living in a chattel house and hence drove an aspiration to own a concrete one. The wall house became a notion of ownership and a mark of achievement. History was rejected in favour of newness; the modern replacing the traditional.

In the 2020s, there is still a segment of the Barbadian population with financial constraints to owning a “piece of the rock.” The rise of the large middle-income group did not mean an increase in opportunity and general prosperity for all. It begs us to ask the question: How do we design to address the ever-evolving Barbadian society and its associated housing needs?

There will always be new problems and new solutions required to address housing the masses versus housing the individual. In housing developments, the house is seen as a physical commodity – a product to be marketed. Can we offer design solutions that maintain the dignity and the importance of the individual's aspirations for their expression of home and family life?

Whether the architect is designing a house for an individual client or housing developments to serve a group in society, domestic architecture must respond to people and their needs. As architects, we create in collaboration with developers, governments and society; our designs must respond to the socio-economic considerations of the time and the intrinsic desire to create a space to call home.



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Visit www.studiobluearchitects.com to download a detailed, step by step guide to your next architectural project. Let us hold your hand through the process from start to finish. This guide will answer many of your questions including:

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- How do architects charge their fees?
- What should I expect from my architect?
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- Do I need planning permission?
- How do I go about getting prices for my project?
- How are payments to the builder managed?
- Does my finished building have a warranty?

INCEPTION -
When you contact us, we will discuss your project with you on the phone and give you some initial thoughts and answer your questions. We can then arrange a meeting to discuss what you and any others involved (often your

family or business partners) want to achieve both now, and in the future. We'll walk around your building or plot, talk about your own ideas, and often come up with some that you may not have thought of. We'll give you our outline thoughts on planning, design, budget, timescale (although budget and timescale can only be indicative at this stage). This will allow us to obtain enough information about the project to provide you with a quotation for the services you require and give you a better sense of what might be possible. Services can vary greatly depending

on the complexity of a project and the experience of the client. Sometimes a client will come to us with firm ideas, however, more often, the owner needs our experience and researching capabilities to properly determine the project's requirements.

The architectural profession has been around for a long time, and with that has come some established standards for how we practice. The most important thing to understand is that getting a project designed and built is a complex process which takes time. Decisions are not made all at once, but throughout the duration of a project.

STAGES -

Standard stages bring an order to the design process. Each stage has a purpose and a level of expectations that you as the client can expect to see. In general, the stages are sequential and you as the client will sign off on the completion of each stage, allowing the project to move forward based on the decisions you have made up to that point. The timeframe to complete each stage varies depending on the complexity of your project. The first step is for the designer to prepare an Architectural Services Proposal for the client's approval. Following this, there are typically seven stages:

- 1 Feasibility & Master Planning
- 2 Concept Design
- 3 Developed Design
- 4 Technical Design
- 5 Tender
- 6 Construction - Administration & Inspection
- 7 Completion

BUDGET -

It is important at the inception to generally assess if the budget is

adequate to complete the project given the project type and quality intended. The client's budget should have estimated costs for both the "hard costs" and "soft costs" involved in the project. Hard costs are construction related costs including material, labour, and the contractor's overhead and profit. Soft costs are non-construction related costs including the designer's fee and expenses, consultant's fees and expenses, application fees, furnishings, appliances, bank fees, interest and insurance.

While every job is different, we approach it with the same passion, energy and design ethos. We are contemporary - modern architects meaning that, whether building new, altering or renovating, our designs maximize the potential for light and space, combine old and new, and blur the boundaries between "inside" and "outside." We will work with you to create modern, sustainable architecture for easy 21st century living, working and play.

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Written By Devonne Coll
BA(Hons), MArch, PG Dip., RA, BIA

Images Supplied By
Architects Cubed Inc.

Designing For The Nation – The HOPE Housing Initiative

When the Barbados Labour Party government came into power in 2018, they promised to tackle the rising housing crisis in the country by pledging to build 10,000 homes over the course of five years. Many of these will be built through the HOPE (Home Ownership Providing Energy) Housing Initiative. Local practice Architects Cubed, led by Directors Shawna Beechley and Linda Moore, have been tasked with designing the first developments within this housing revolution.

The innovative HOPE programme allows first time homeowners to own both land and a new build house; the land is provided at no cost to the buyer and is used as collateral to qualify for the mortgage. The initiative will recoup the cost of the land by installing photovoltaic systems on every house; after 20 years, the systems will be transferred to the homeowners. It's a refreshing take on a sustainable and affordable housing model, providing a

win-win situation for both homeowners and the government.

The first HOPE developments are Vespera Gardens, Lancaster (160 units: houses); Fustic Gardens (83 units: houses and townhouses); and Pool, St John (201 units: houses and townhouses). Architects Cubed provided the initial designs, which included single storey 2 and 3-bedroom houses, townhouses, and additional add-ons such as carports and patios. They also determined the overall arrangement of the development masterplans, which include green space.

The Client's Brief was to design an "aspirational" house; one which spoke to the typical Barbadian vernacular of the familiar chattel house. Architects Cubed took this concept and ran with it, providing a new take on this traditional housing typology.

"We saw the development as a solar

farm with housing beneath it," describes Shawna Beechley, which was a driving force behind a key design feature: the shaping of the roofs. One side has been angled at 13 degrees, the optimal angle to maximise solar gain based on the country's latitude. The other side is angled at 45 degrees, referencing the slope of a typical chattel house. This asymmetry influences how the houses are arranged within the masterplan, optimising the collection of solar energy throughout.

Understanding these site-specific conditions and incorporating them into the design not only aspires to create a sustainably functioning home, but is fundamental to the success of an initiative such as HOPE. "It's a cleverer design than you think," enthuses Linda Moore. "The easy thing to do would have been to design the same thing as every other house when you have these constraints. But these have style; they're sassy!"



These seemingly simple design moves have significant thought and process behind them, and demonstrate the value that an architect's knowledge can bring to a project.

Traditionally, chattel houses are constructed from timber, but here, blockwork has been used to provide more resilient structures that require less maintenance. The houses are compact: the 2-bedroom layout is approximately 800 sq. ft. and the 3-bedroom is 1,030 sq. ft. Meticulously considering the furniture layouts influenced considerations like door swing directions so the overall plan creates the most efficient use of space. Window heights and sizes have been determined using the EPD (Environmental Protection Department) requirements as well as furniture placement and joinery. These seemingly simple design moves have significant

thought and process behind them, and demonstrate the value that an architect's knowledge can bring to a project.

The first developments are currently onsite; providing benefits to the local construction industry as well as the soon-to-be homeowners. "This was started during Covid," Linda explains, "[and] the idea was that we would use this infrastructure to get the island's economy kickstarted again. We would use lots of small contractors rather than one big one to spread the wealth and the work around." This widely beneficial venture is particularly commendable, and demonstrates a sustainable model within the local construction

community.

The HOPE housing initiative is redefining the typical Barbadian housing model, whilst effectively responding to financial and climatic constraints. Architects Cubed's modernisation of the island's traditional housing aesthetic is the crux of what makes these developments so exciting: In demonstrating the inherent value that architects and designers can bring to the built environment, they are paving the way for how all future Barbadian housing should be designed and constructed.



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Written By Lisa Clarke
Graduate Architect, BIA Associate

Images Supplied By
GSA Architecture + Interior Design

Designing The Caribbean Villa - Life In The Tropics

Often developed in close collaboration with landscape architects, Caribbean villas are designed to feel distinct from the everyday home. Living on a tropical island means taking full advantage of the natural surroundings and these villas are intended to blur the distinction between indoor and outdoor spaces. Naturally ventilated with passive design cooling systems, they feel breezy, open and light, even in the hottest of months. Native tropical plants create a garden oasis, often with a traditional lagoon-like pond or modern infinity edge pool as a central focus. Varying in style and scale, some of these villas sit quietly inside these lush surroundings, carefully hidden from the public eye, while others are much more prominent, standing boldly in contrast to their natural context.

The beauty in the design of a Caribbean villa is its ability to create unique experiences through thoughtful spatial planning and intricate detailing, driven by each owner's personal touch.

Caribbean villas accommodate an elite lifestyle where every need is met. With a plethora of high-end amenities and smart design features and facilities, these private villas are designed with comfort and leisure in mind. Many often include private cinemas, spas and saunas, gyms, yoga studios, and fully equipped indoor and outdoor kitchens. The grounds may feature tennis courts, multiple pools, and beautifully manicured gardens.

Well designed villas take full advantage of stunning ocean views and lush garden scenery, and encourage the open-concept indoor/outdoor living the Caribbean is famous for. Spacious and luxurious ensuite bedrooms enjoy seamless transitions to carefully landscaped terraces, sunny pool decks and private balconies. High-end interiors, Caribbean bespoke or contemporary in style, feature a blend of local artisanal items and quality imported furnishings. Stunning hand-painted murals and unique handcrafted

finishes blend with the sound of the crashing waves and swaying palm trees to complete the desired ambiance.

With the demand for sustainable living options on the rise, the Caribbean villa can neatly hark back to its origins. Historical island villa design incorporates locally sourced natural resources in its construction, passive cooling concepts for breezy indoor living, sun-shading elements for cooling and the use of rainwater catchments for irrigation purposes. The modern Caribbean villa additionally includes leading edge photovoltaic technology for solar energy use.

Spending time in a Caribbean villa represents a lifestyle of luxury and respite away from the hustle and bustle of everyday living. These elegantly designed spaces for many, create a comfortable environment which becomes a home away from home.



GSA Creates Elevated Experience By Design.

Listening. Interpreting. Transforming.

These are the pillars on which GSA builds every design project.

Design, though functional, is also about creating unique experiences. At GSA, each design brief presents opportunities to listen, interpret, innovate and transform ideas into a sophisticated, designed experience. We relish the occasion to do so; ultimately, creating art out of an architectural undertaking.

The Modern Gable Villa exemplifies this approach. Reimagined from the island's architectural vernacular, this villa emerged as a contemporary response to Caribbean living, born of an intense collaboration between a visionary client and our talented design team. A mutually trusting working relationship resulted in a continuous process of architectural refinement, careful listening, and measured interpretation, creating something truly distinct.

Client relations and dialogue are critical to the successful completion of a visionary project. During design development, there were opportunities to create in concert with the client, where GSA applied a wealth of expertise. This included zoning of the residence's spaces, teamwork with local artisans, selection of a superior material palette, and furnishing of the home.

Specialised knowledge of spatial use and management by homeowners,

guests, and staff was essential to a successful design. At 10,000 sq. ft. and located off a major thoroughfare, the villa presented a unique chance for the composition of a seamless arrangement of spaces for private and semi-private uses, as well as for guests. Courtyards and gardens were positioned to maximise shading, screening and concealment where necessary for the private enjoyment of these spaces. Operations, maintenance and staff areas were strategically and gracefully designed to accommodate the home's functional requirements, while still maintaining a welcoming and vibrant atmosphere for all.

Notable features such as the bespoke handrails and staircase details allowed for follow through on the client's interests and GSA's design ethos. Through cooperation with local specialist subcontractors GSA collaborated on fabrication techniques, resulting in visually impressive details.

Similarly, GSA worked with the general contractor on the unconventional application of coral render to add texture and visual interest, making this typically traditional finish contemporary. A new monolithic floor finish was used well-suited areas and specialist plaster wall finishes were used to create feature walls. GSA worked with these

subcontractors throughout the process, and the exploration of these visual and tactile layers throughout elevated the overall design.

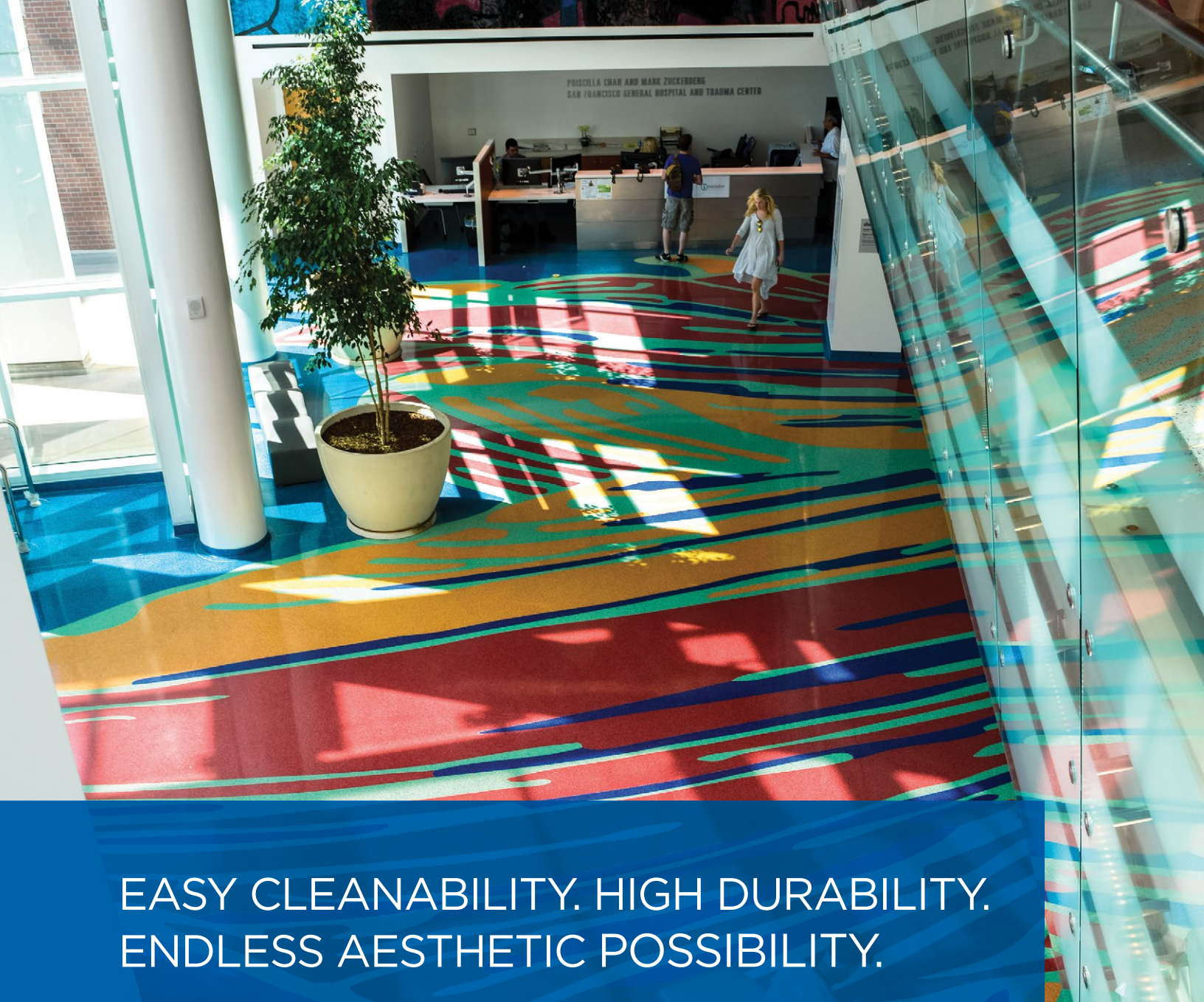
The interior design team worked closely with the client to ensure the thoroughness of the interiors. Each design element – accessories, window coverings, furniture pieces and decorative light fixtures – was selected and assembled with the whole in mind. Each piece, while individually impactful, combines to add to the home's atmosphere.

The Modern Gable Villa embodies how client vision fused with GSA's expertise creates lasting, purposeful and elegant design. Generous spatial arrangements, careful material selection, collaborative detailing, and thoughtful landscaping are the features that make this a sophisticated addition to the architectural landscape in Barbados.



"Our biggest achievement was the client's agreement on the potential of the lot and the complete trust in our design team to create something very special for the family."
Jeremy Gunn, Lead Designer, GSA

"Through frequent conversation and partnership with our client, we achieved something unique; in the end delivering a home that really speaks to their lifestyle."
Lisa Deane, Interior Designer, GSA



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Written By Kerry Dragon

B.A(Hons), M.Arch., RIBA Adv. Dip., RA, BIA

Images Supplied By

Architects Cubed Inc., P.B. Simpson Architects and Leslie St. John

Caribbean Contemporary Architecture

We sat down with Paul Simpson, a Jamaican-born architect based in Barbados, to chat about his thoughts on modern and contemporary design in the Caribbean, where his architectural brand fits into it, and his aspirations for regional design.

Looking around Barbados today, it is clear that there is a wider range of architectural styles being used than ever before. This starts to make you think, what is influencing design on the island today and what are the most popular trends? Are there names for the most commonly used styles and what is next for architecture in the Caribbean?

In conversations with architects and designers in Barbados, you will hear words like “post-colonial”, “transitional” and “modern design” being tossed around as current Caribbean architectural trends. These terms are

a clear indication of a shift away from traditional Caribbean design, with an emphasis on replicating architecture from the “Motherland” to what could be described as a more modern or contemporary approach to island living.

Although “modern architecture” has been present since the early 1900s in different shapes and forms, there are many opinions on how to define this style today. Typically associated with buildings that emphasize function, it favours a streamlined form over ornamentation and usually involves sharp, clean lines. Describing this style

in our local context is an interesting proposition - it seems in complete contrast to the Caribbean’s close links to colonial architecture, characterized by elaborate and decorated facades.

Paul Simpson, a Jamaican-born architect based in Barbados, has developed an impressive portfolio spanning the Caribbean region, from Jamaica in the north to Guyana in the south, and a number of islands in between. We sat down with Paul to discuss where his architectural brand fits into contemporary architecture in the Caribbean, and his aspirations for





regional design.

In Paul's eyes, there is a distinct difference between modern and contemporary architecture. He defines his style as "Caribbean Contemporary"; which moves beyond modern design. Rather than rely on the starkness of straight angles and lines, his style is connected to the Caribbean by the distinctive rhythm of every line he draws.

How would you describe your brand of modern architecture?

"My work is contemporary Caribbean architecture. You can say it's like a dance, as there is a blend of colours used and the intentional collision of volumes and shapes to create distinct buildings."

What makes your caribbean style of architecture "contemporary"?

"Many people see contemporary architecture as blocks that you can stick together to create a building. When you are dealing with something flat you are talking about the lines that make it up. To me, it is more about the movement of those lines. It's like the rhythm of the Caribbean. This moves the design from a series of blocks to a more rhythmic way of responding to our Caribbean context."

What is one thing that is crucial to developing a "caribbean contemporary" design?

"I always ask myself, is the building design soft enough or is it too harsh? Am I giving it the softness that I desire for the space and if not, how do I get the right balance? I can achieve this feeling of softness with not just materials, but colours, light, and landscape as well."

What are some of the features we can find in your designs?

"I tend to use a lot of wood and add courtyards in my buildings - they add softness to my designs. I also do a lot of work with flat concrete roofs. I have experienced three category-five hurricanes and I believe a concrete roof is one design feature that can help mitigate the effects of hurricanes. The safer you can make the structure for occupants, the better."

How do you translate your style "caribbean contemporary" into commercial design?

"My approach is similar to residential, except that commercial is more externalised: it becomes more about the external facade, and how it comes together to give you that same contemporary feeling. Unlike when designing for residential, which is more personalised internally, the internal functions of commercial buildings will always be what it has to be."

How would you see your brand of Caribbean Contemporary architecture evolving in barbados?

"You have to be mindful of what we consider to be contemporary and how we use it locally. It should always tie back to the Caribbean. It's a creation of my language and I'm not looking at it in a Barbadian framework but rather a wider Caribbean setting. My language will not be the same as someone else's but the key component never changes. What makes a building design contemporary and how you translate it from paper to reality is the key component."

How do you address environmental issues and sustainability through contemporary architecture?

"Barbados is a small island but the environment in every region is slightly different. The west coast is different from the east, the center from the south and so on. Changes of environment across the island mean that my design should be specific to each microclimate. Looking at natural light and ventilation and what happens at different times of the day and year is also key."

"Things like tackling natural disasters, while also 'greening' the building - these all need to be achieved in a Barbadian and Caribbean sense. How you treat your surfaces and how you reduce the level of maintenance is also very important. We need to be mindful of the materials we use and where certain functions are located for users in buildings."

What is your vision for Barbados and the Caribbean?

"It's not about what I want, but what I think one should strive for as a Caribbean architect; it is a clear definition of what we call modern or contemporary Caribbean architecture in this new age. We had colonial; where do we go from there? There are obvious aspects of it that worked, but how do we translate that into the modern 'Bajan' environment? What is it that Barbadians want to see, feel and interact with? How do they want to be portrayed? How do we then take all of that, and interpret it into the architecture that we want as Caribbean people and as predominantly black Caribbean people?"



P.B. Simpson Architects



P.B. Simpson Architects



P.B. Simpson Architects



P.B. Simpson Architects

What are the challenges of designing “Caribbean Contemporary”?

“I am always mindful that I live in the Caribbean. Living here you need to remember that you don’t always have the budget to do all the things that you want. Although you need to temper your ambitions, it doesn’t mean tempering your creativity. You can still make your building look good by using other things. It requires more thinking and knowledge and designing. The challenge is to take those external elements which may be outside of your budget and replicate it in a more affordable fashion.”

Any words of advice to students and young architects?

“Where you can push the envelope, try it, however small. It’s your mark and it may influence others. It may influence thinking, discussion, a feeling, and you never know it may even be a movement. We all tend to get caught up in what a building should be, but you need to be creative and don’t restrict yourself - it’s about you being as creative as you can be. We come from one of the most creative regions in the entire world. As Caribbean people, our culture, food, and natural existence are all forms of creativity. Although most of our architects are trained abroad in other people’s cultures, the idea is for you to take what you have learned and marry your designs with our local context and the feel of the Caribbean.”

What is your main goal?

“It is trying to get to that level where my architecture feels like soca, calypso, reggae, dancehall, zouk - where my architecture feels like it belongs here.”

Contemporary architecture is certainly the trend of the 21st century, and internationally, no single style is dominant. Here in the Caribbean, it may be safe to assume that things are a little different. Like our people, our present day architecture is one big melting pot, and from that a very distinctive style is emerging. From our chat with Paul, we wonder how local architects can personalize our take on contemporary architecture. Although this style plays homage to modern architecture and even postmodernism, there is something more contextual about it. It appears that the Caribbean’s version of contemporary architecture encourages the use of island colours, texture, natural materials and the integration of tropical landscaping to create a special connection with our inherent environmental conditions.

Most of our Caribbean architects are no longer transposing foreign designs locally, but rather incorporating elements of what they have learned abroad and transforming their designs to suit our vibrant culture and environment. We are excited to see how “Caribbean Contemporary” architecture will continue to change the built landscape of Barbados and help forge a new identity for the island and the wider Caribbean.



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As we look to the next 20 years, it is important to further commit to our responsibility as the Caribbean's shield.

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our customers by reducing heat gain, thereby lowering energy usage. We aim to guard their most prized possession, be it their homes and/or businesses, and we aim to build our region's resiliency against adverse weather conditions, especially in the face of climate change. We will champion the cause of hurricane preparedness; educating and assisting our market in being better able to mitigate against the threat faced by tropical systems. Unlike jurisdictions in North America that exist along the hurricane belt, evacuation is not an option for us, and our greatest defense will be our level of preparation. CariGuard will partner with key agencies, entities, and individuals to

advance this cause as we aim to better equip our region for the climatic threat ahead."

- Kelly Cahill, CEO, CariGuard

CariGuard's range of hurricane protection solutions are among the most trusted to mitigate against the life threatening dangers and costly property damage caused by hurricanes. Our Accordion Shutters, Clearly SAFE Panels and Security Laminate are strong enough to protect any property from the severe storms and hurricanes that regularly threaten our region, which has been further impacted by climate change. These storm panels are easy to handle and store; a great solution for property owners looking for a quick, effective solution. Hurricane Fabric acts as a barrier to rain and projectiles powered by wind.

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By reducing the heat gain of your home, Habitat Screens contribute to your overall energy savings. This product reclaims your outdoor living space, improves thermal comfort, and reduces air conditioning costs. By reducing your carbon footprint, CariGuard puts its clients several steps ahead.

We offer a range of products that enhance the homeowner experience: our Habitat Screens provide exceptional bug and pest protection. Their unique edge retention system holds the screen into the rail system, creating the barrier needed to keep insects where they belong.

CariGuard is an authorized dealer of Generac Generators. Power outages can be costly, disruptive, and inconvenient, especially after a disaster strikes. As an internationally acclaimed brand, Generac Generators has been powering homes and businesses across the globe.

As CariGuard looks to the next chapter, it remains committed to maintaining its can-do culture and customer-focused approach to help each client weather the storm.



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Written By Lisa Clarke
Graduate Architect, BIA Associate

Images Supplied By
Lisa Clarke

Becoming A Licensed Architect In Barbados

The Architects Registration Act states that the 'practice of architecture' means rendering one or more of the following professional services to clients: advice; consultation; evaluation; planning design; inspection of construction; and other services where expert knowledge, skill and experience are required in connection with the erection, enlargement or alteration of any building or accessories thereof; or creation of the building environment where public amenity is concerned.

The journey to becoming a licensed architect is an intellectually vigorous and creative challenge spanning ten or more years of study and apprenticeship. Earning the title "architect" in Barbados is a tremendous feat that should be held in high esteem.

Candidates desirous of becoming architects in Barbados typically have varied backgrounds in both education and work experience. To achieve a homogeneous environment for the architectural profession, a minimum standard for architects' registration has been established.

Education

Potential candidates must complete a Professional Degree/Diploma in Architecture satisfactory to the A.R.B. (Architects Registration Board) requirements. Aspiring architects learn about design, drawing, 3-D modelling, problem-solving, and mathematical skills relevant to the profession. Most importantly, candidates learn the significance of communicating their design ideas effectively, allowing their creative concepts to transfer onto paper and ultimately, into the real world. This skill is achieved through numerous in-person exam presentations amongst peers, where guest critics are often invited to contribute to the conversation. Design communication is arguably the most important lesson to learn; with every design brief, there are environmental, budgetary and material limitations that prepare candidates for future clients in the real world. The length of time required to graduate from these programs is specific to the country of education and the type of degree. Candidates can choose to complete the 3-year Bachelor of Architecture (B.Arch) program with

one-year internship; followed by a 2-year Master of Architecture (M.Arch) Program and a minimum 3-year internship. Another option is the direct education route, where the Bachelor and Master degrees are combined into a 5-year program with an internship period immediately following. Barbados does not offer the required Bachelor or Master of Architecture programs necessary for architectural registration; candidates are required to travel overseas to complete these degrees.

Internship Explained

Candidates are expected to complete the internship program under the guidance of an architect(s) who is registered to practice in Barbados. It is expected that candidates learn the practical side of the profession; initially, the creative 'freedom' obtained during the architectural educational component differs quite significantly from your day-to-day architectural office responsibilities, but the knowledge and experience gained are transferrable. The minimum period allotted for candidates to acquire the required

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practical experience is three years, and must be documented in the BIA Practical Training Log Book. This is available for download via the BIA website’s “Members Lounge” portal or directly from the A.R.B. It is strongly advised that candidates review the “Intern Architect” section of the BIA website to better understand the restrictions and guidelines for the internship program. If the candidate is conducting the internship overseas and intends to obtain foreign accreditation, different rules apply. Candidates can review the “International Verification” section of the BIA website for more information.

Sitting the B.A.R.E.

Once a candidate has fulfilled the required education and internship requirements, they need to apply to take the Barbados Architects Registration Examination (B.A.R.E.). The examination is scheduled in March and September each year. Candidates should refer to the A.R.B and/or the B.A.R.E. section of the BIA website to learn more about

the A.R.B. exams and the supporting documents required to accompany these applications.

Part I of the B.A.R.E. consists of five categories: preliminary design, structures, building systems, building services and contracts. Containing 50 questions each, this totals 250 questions completed in one exam sitting. Part II of the B.A.R.E. includes a project presentation made by the candidate to the A.R.B., and Part III is an interview exam conducted by the A.R.B. Candidates must pass all of Part I in order to complete Parts II and III; passing Part I itself can take a year. Candidates can expect the full A.R.B. examination process to take approximately 2 years.

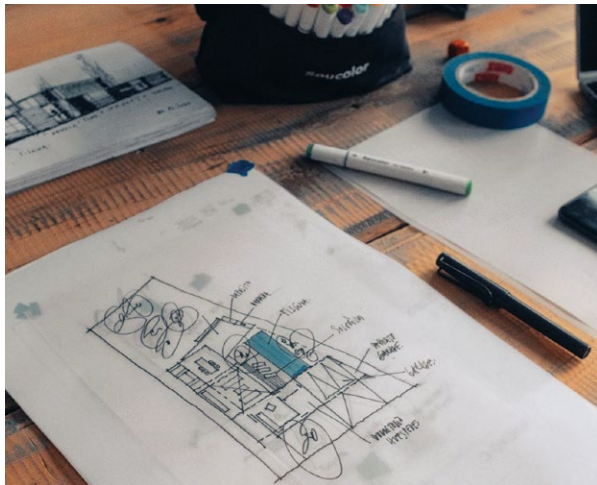
Foreign Accreditation

If an architect is registered in another country whose requirements for registration are, in the opinion of the Board, no less exacting than those required for registration in Barbados, consideration for exemption from the

B.A.R.E. is given. Candidates can review the International Accreditation section of the BIA website for more information.

This highly regulated and lengthy licensing process focuses on protecting the influence architects have on the built environment and local human condition. By certifying aspiring candidates who demonstrate the competence, knowledge and understanding of effective design and construction standards, the B.A.R.E. ensures the health, safety, and welfare of the public. Past, present and future Barbadian Architects who have and continue to commit to this vigorous and rewarding process, can be held to a higher standard; the future development of Barbados depends on it.

Interested in becoming a licensed architect in Barbados?
Visit the BIA website to learn more.
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Written By:
Neomie Tavernier, Linda Moore & Bruce Jardine

Images Supplied By
The Barbados Institute Of Architects

In Memory Of Architect Andrew Voss, FBIA

On December 6, 2022, the Barbados Institute of Architects (BIA) Executive Council had the distinct pleasure of presenting the honorary award of BIA Fellow to Architect Andrew Voss, in recognition of his contributions and achievements within the field of architecture.

Architect Voss made a significant contribution to both the architectural profession and the BIA. He was the author of many noteworthy buildings throughout Barbados; was an evening lecturer at the Samuel Jackman Prescod Polytechnic; and was involved in the Institute's establishment as President from 1974 - 1976. His contributions to the BIA were previously recognized with an Institute appreciation award in 1998.

Design

At the opening ceremony of the Barbados Mutual Life Assurance Society (Collymore Rock Office Building), the late J.M.G. "Tom" Adams, Prime Minister at the time of completion, said:

"When first I saw this spectacular building, I was immensely gratified that I had been invited to declare it open. I consider it to be one of the major

architectural landmarks of this latter part of the 20th century in Barbados and in the Caribbean, and I am sure that it will be a credit to Barbados for hundreds of years. This building is of course much smaller than the run of the mill skyscrapers going up all over the world, whose architects balance matchboxes to effect a design and look only to the use of materials to achieve distinction from 10,000 others. This structure is an example of what we can do on our necessarily smaller scales, by applying thought and imagination to the visual creative genius given to just a few of us, even fewer of whom practice as architects in small countries."

Practice Management

TomlinVoss was established over 50 years ago with Architect Voss as Principal. The firm, although reduced in size, is still in practice today, where Architect Voss served as Senior Partner

until his passing earlier this year. The longevity and success of the firm reflect his strong practice management and influential leadership during his tenure with the company.

Service To The Profession

Architect Voss recalled that the BIA (first known as the Barbados Society of Architects) was established for convenience by either inexperienced persons or very busy professionals. In 1973 however, the administration - driven by an idea developed by Andrew Steel which was enthusiastically adopted by David Rundle, David Senior, and Architect Voss - rallied together to create a worthwhile governing body for the profession.

In particular, David Rundle's excitement about the publication of a magazine-format office diary not only served its purpose for members but also provided

an unexpected source of income for the emerging Institute.

Suddenly, there was a viable social core for the relatively few architects of the time, including meetings, talks, and a rather smart dinner dance held at the Hilton Hotel attended by members and government ministers. This social development gave the profession a new prominence and public standing.

Public Service & Education

Architect Voss served as an evening instructor (unpaid) for an academic year at the (then) Samuel Prescod Technical College, located at the port at that time.

After the college was relocated, he subsequently designed the Port Department Building on the same site. For him, this was an exercise in achieving practical and economic designs for buildings/complexes.

Architect Voss was also involved in significant historical restoration projects, sharing his knowledge of architectural design across many different religions.

His public contributions to the development of our local youth through sports, while not architectural, are also notable; throughout his adult life, he taught windsurfing, rugby, and cricket on Saturday mornings.

Those who knew Architect Voss have their own recollections of his contributions to architecture, and how he has influenced them both personally and professionally. His work remains a living testament of his dedication to his craft and his profession.

Examples Of Buildings Designed By Architect Voss Include:

- Northern Business Centre, Speightstown
- Cave Shepherd Department Store, Bridgetown/Sunset Crest
- (Edutech) Primary School Programme (St. Paul's, St. Matthew's, St. Bernard's, St. Andrew's, St. Joseph's, and St. Alban's)
- Banks Breweries (Hospitality areas, warehouse, main entrance, and new sports pavilion), Wildey
- BET/Cable & Wireless/Lime, Wildey (Presently university offices)

- Rockley Golf Country Club, Rockley (Part design and complete construction of all phases (ongoing))
- Queen Elizabeth Hospital, (Major amendments and additions including Lions Eye Care Centre), Bridgetown
- Palm Beach Development including EU Office Complex, Hastings
- Canadian Imperial Bank of Commerce (FCIBC), Fontabelle, Marhill Street, St. Pandoras Courtyard, Peronne Plaza Rendezvous, Rock Dundo, Speightstown, Sunset Crest, and Worthing)
- University of the West Indies, Cave Hill Campus (Original completion & subsequent additions)
- Barbados Synagogue Restoration (Military cemetery development), Bridgetown
- St Francis Church, St Matthias Church, St George's Church (Additions and restorations)

Notably, all sports, charity and religious projects were completed pro bono.





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Chantelle Alicia Interiors + Design (CAID) is a boutique interior design firm specializing in extraordinary interiors including but not limited to luxury residential, commercial and hospitality interiors. Located in beautiful Barbados, CAID has produced multiple international award-winning interiors while maintaining meaningful relationships with their clients.

CAID strives for excellence with each of their bespoke and carefully curated spaces while focusing on making their clients happy with their customized step by step design services program – from initial conception to completion. The leading founder, Chantelle Ward, explains, "Each of our interiors we produce exudes a beautiful and seamless emotion or feeling in the most sophisticated and timeless manner. Our clients feel secure and calm in their environments and the spaces we have designed. This makes us feel we have fully accomplished our goal".

The team brings each space to life with passion, inspiration, and dedication. Chantelle further discusses "We love to push the boundaries with our clients in relation to new ideologies for their interiors. It makes the process fun and we always want our clients to feel comfortable and excited throughout the entire design process." CAID looks for

design inspiration through other types of design genres such as architecture, fashion, technology, as well as bespoke artisans from all parts of the world. CAID is continuously pushing boundaries, learning and growing to be the best that the world has to offer with ever-evolving design possibilities.

CAID's multi-talented team has demonstrated their advanced technical skill, marrying their interior architectural and styling services ranging from design concepts and bespoke millwork to a full range of specification packages. The team offers interior construction drawings, project management, sourcing of furniture, procurement and installation.

With so much to look forward to, CAID is trailblazing the design industry with beautifully designed interiors, impeccable customer service and a well-valued clientele based in the Caribbean.



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The Sail House (Photo: Kevin Scott)

Written By Devonne Coll
BA(Hons), MArch, PG Dip., RA, BIA

Images Supplied By
Kevin Scott, True Blue Bay Resort, Oil Nut Bay
and GSA Architecture + Interior Design

Design & Environment – How Do They Work Together?

When designing architecture, considering the surrounding environment and its context is intrinsic to the creative process and decisions made. The term “environment” can refer to both the physical setting, such as site and climatic conditions, and the social setting, taking into account cultural, community and societal circumstances. The role of an architect is to reflect upon these variable aspects, and create a design that is both responsive and inclusive of all conditions.

Understanding how architecture can be designed and constructed in a way that positively utilises its local conditions and performs to the benefit of its surroundings is the basis of sustainable design; an increasing necessity in our modern world.

Throughout the Caribbean, architects

have produced innovative, thoughtful and sustainable architecture that responds exceptionally to its environment. Here, we showcase some of the most notable examples:

The Sail House **Bequia, St Vincent & The Grenadines**

The Sail House is a great example of sustainable residential architecture: the main house and guesthouses each feature a tensile roof structure, a contextual nod to the sailing culture of the Grenadines, whilst also serving the environmentally-led utility systems of the buildings. The roofs provide extensive shading and allow for passive ventilation; they also collect rainwater, which is transported through the masts of the roof structure to storage cisterns at foundation level. The collected water is used throughout the buildings,

The role of an architect is to reflect upon these variable aspects, and create a design that is both responsive and inclusive of all conditions.

making them self-sufficient in water reuse. On site photovoltaic panels further provide energy self-sufficiency.

The structures were prefabricated in the United States using reclaimed materials, which were then shipped to the site with precisely scheduled journeys to reduce time wastage. Many of the finishes throughout were locally sourced, including intertwined palm leaves and coconut shell, providing a minimalistic yet stunning natural palette.

The Sail House creates a particularly imaginative and novel response to its surrounding environment, and proves that sustainable architecture can also be beautiful.

True Blue Bay Resort
Grenada

True Blue Bay Resort is driven by its fundamental philosophy: it must operate in a sustainable way that

reduces impact on the planet. The resort has been designed with this in mind, ensuring sustainability is second nature for its guests.

Solar panels provide 30% of electricity needs, supplemented by low energy bulbs, fans and air-conditioning systems, as well as solar water heaters. Electric golf carts and buses transfer guests and luggage throughout the resort, and a biogas generator uses waste materials from the restaurant and gardens to fuel the bakery. Rainwater is collected and stored for the dry season, and wastewater is used to irrigate the gardens year-round. Recycling collection points and using up-cycled items are part of everyday operations.

Sustainability extends beyond the design of the resort: True Blue Bay uses locally-sourced fresh foods and grows vegetables and herbs onsite. All restaurant and other biodegradable waste are used as fertiliser, and non-vegetable waste is given to local

farmers to feed animals. No plastic products are used and paper waste is limited. Regular beach clean-ups are also organised and encourage guest participation.

The Cliff Suites
Oil Nut Bay, British Virgin Islands

The Cliff Suites are a collection of three luxury 1-bedroom villas nestled into a rocky hillside overlooking Oil Nut Bay. The sensitivity of their design ensures they blend seamlessly into the surrounding landscape; located on Oil Nut Bay's southeast bluff overlooking the coastline to maximise views of the stunning scenery, they have been placed within the hills rather than on top, allowing the forms to disappear within the existing landscape. The external colour palette features earthy tones, and green roofs planted with indigenous vegetation further reduces the visual impact of the buildings.

These green roofs have a number of





Apes Hill Development

sustainable benefits: they provide insulation to reduce air conditioning costs, improve air quality, absorb run-off water, and offer noise reduction. Furthermore, rainwater is harvested on site, solar panels are discreetly incorporated, energy conserving insulation is utilised, and roof overhangs act as shading devices. Floor to ceiling glazing offers beautiful views of the Caribbean Sea and blurs the line between internal and external spaces.

The Cliff Suites provide a particularly important example of how being respectful and responsive to nature, landscape and environment can create architecture that is unexpected yet luxurious, contemporary and charming.

Apes Hill Development
St. James, Barbados

The Apes Hill Development, comprising 475 acres of golf course and luxury

villas, is one of the largest tourism projects currently under development in Barbados.

Set within the Scotland District, the site is formed from a sub-marine mountain range that rose above sea level, creating a particularly unique golfing location where nature flourishes. The development is committed to embracing and sustaining this natural environment, and views the 18-hole championship golf course as its own ecosystem.

The course has been designed around the existing gully system, preserving the natural habitats. An artificial lake will collect rainwater for irrigation, and reduce flooding in nearby areas. Drought-tolerant grass is used to further reduce water consumption.

In addition to the golf course, there are approximately 70 acres of agricultural land within the resort; indigenous fruits

and vegetables as well as livestock will provide the on-site clubhouse with fresh produce following a “farm to fork” concept. Beehives, butterflies and other insects are integrated within the habitats for pollination.

The resort’s contemporary villas are designed and constructed sustainably, incorporating passive ventilation strategies, energy efficiency, natural fenestration, and photovoltaic panels. Electric vehicle charging points have also been included.

Apes Hill plans to build a solar energy farm to minimise its carbon footprint, furthering its commitment to becoming power neutral within three years of opening. Apes Hill is a fantastic example of how sustainability can be implemented and maintained throughout the entirety of a development.

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Written By Lisa Deane
M.Sc. (Interior Design), LEED
Green Associate, BIA Affiliate

Images Supplied By
JOSBRA Design, Dane Deaner,
Leslie St. John and Mike Toy

Hiring An Interior Designer: Five Benefits For Clients

Interior designers have the training, knowledge, and experience to help you design and develop a space that works for you.

With so much style inspiration at your fingertips, you may question why you should hire an interior designer. Building and fitting out an interior space can be overwhelming, whether it be a home, commercial or hospitality space. Interior designers are the experienced professionals who can guide you through that process, from the first concept sketch to the final placement of artwork and every step in between.

The International Interior Design Association (IIDA) defines interior design as “the professional and comprehensive practice of creating an interior environment that addresses, protects, and responds to human need(s). It is the art, science, and business planning of a creative, technical, sustainable, and functional interior solution that corresponds to the architecture of a space, while incorporating process and strategy, a mandate for well-being, safety, and health, with informed decisions about style and aesthetics.”

Here are five reasons to consider hiring an interior designer for your upcoming design project:

01 Clarify Your Vision

Some people excel at knowing what they want, and others, not so much. If you have a Pinterest board or hundreds of screen shots saved on your phone, an interior designer will help you streamline your inspiration and help turn it into a clear, realistic design plan. This conceptual design phase is typically collaborative to ensure your needs and wants are addressed, with aesthetics, building code and important technical aspects taken into consideration.

02 Facilitate The Process

Design is an on-going process with several planning stages, and once the conceptual design has been developed, those ideas are solidified into a formal construction plan. An interior designer can help with this technical aspect of the project, producing detailed drawings in order to obtain pricing. Once everything aligns, you're ready to get started with the onsite work. This stage can also be daunting, as anything can happen during construction. An interior designer can streamline the process so it runs as smoothly as possible, and help you keep an open mind and positive outlook during design implementation.



Mike Toy



Dane Deaner



Leslie St. John

03 Manage The Budget

It can be difficult to understand how much a project will cost, and most people don't have unlimited budgets. Based on your needs and wants, an interior designer can advise how much your overall spend will be, working with other professionals to confirm costs. Using this information, they can advise what big-ticket items should be prioritized (such as electrical and HVAC systems) and where savings can be made by adjusting the design and construction plans, while still meeting your needs.

04 Save Time

In today's world, time is a currency of its own. Design projects are not only significant financial investments, but can also be very time consuming. It is pertinent to devote significant time and effort during the initial planning phases to ensure a clear path is set. As the project progresses, an interior designer will further assist with the detailed nuances of the onsite work, allowing you to better allocate your time to other priorities while ensuring your project is completed successfully.

05 Team Management

No matter the size of your project, it's important to have the right team in place. Projects typically require an architect, interior designer and a contractor to bring your ideas to reality. Other team players may include a structural engineer, mechanical / electrical / plumbing engineer, quantity surveyor, millworker or procurement agent - and the list can go on. An interior designer can help build the right team and assist in its management to keep the project on time and within budget. The designer can also act as an intermediary between you and the other professionals needed to make the project a reality, ensuring everyone's interests are managed in an equitable way.

When embarking on any interiors project, it's important to remember that design and construction is a team sport. Working with professionals who can support you during the process ensures you create spaces that are beautiful, functional and customized to your wants and needs. It is extremely fulfilling to have your design vision successfully realized, and interior designers can help make that process run as smoothly as possible.

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Written By Christian Marshall
BSc., ArE, BIA

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Build Better: The Role Of Building Codes In Sustainable & Resilient Design

The art of building grew through the ages out of humankind's desire for shelter from the elements. Different architectural solutions developed in response to particular climatic and environmental challenges, utilising technology and methods available at the time. This produced a wide variety of building forms from the igloo in the frigid north to the hacienda in arid regions and everything in between. These structures remain both resilient and sustainable in their climatic context, as they were born out of their particular environment and the local resources available.

The issue of how to build sustainably is largely a self-inflicted problem: global travel helped design influences spread, and they were sometimes successfully adapted to different climates, but often introduced significant problems. For example, early European settlers to

Barbados brought building designs and methods suited to temperate climatic conditions. Transplanting these buildings into our tropical climate proved to be both unsustainable and non-resilient. The ravages of hurricanes in the 1600's, 1700's and 1800's severely damaged or destroyed many of these buildings, providing the driving force to amend the local design criteria. Each time the buildings were rebuilt, experience improved both sustainability and resilience given the demands of the tropical environment. Larger windows and sacrificial verandas were added to improve comfort conditions by providing light, natural ventilation, and shade. Hoods and shutters were incorporated for security, privacy, and functionality in both sun and rain conditions. Roof shapes were revised and roof parapets incorporated to mitigate the destructive impacts of hurricanes. This progressive development of tropical

design criteria was driven by necessity and was reflected throughout society's architecture from the plantation home to the chattel house.

In more recent decades, improved communication, accessible travel, and the relatively recent introduction of the Internet have created an explosion of information, and with it a vast, uncontrolled assault on building design. It is not uncommon to see building forms developed out of foreign climatic and environmental conditions yet again transplanted into our harsh tropical environment. These buildings largely depend on advances in both engineering and technology: they require advanced structural solutions to mitigate the impact of hurricanes, mechanical comfort control, and photovoltaic and other renewable energy sources to alleviate high energy demands. Whilst these buildings can be engineered



Whilst engineering and technology gives us the tools to build almost anything we can dream of, it is prudent to set minimum design codes that both educate and regulate the design and implementation of future building development.

to be resilient, the sustainability is questionable regardless of renewable energy sources; they still impose issues that more thoughtful design would avoid and remain unsympathetic to Barbadian history and culture.

The explosion of information is matched, or even exceeded, by the explosion of misinformation available to the public and designers alike. Whilst engineering and technology gives us the tools to build almost anything we can dream of, it is prudent to set minimum design codes that both educate and regulate the design and implementation of future building development. This goal is reflected in the LEED (Leadership in Energy and Environmental Design) Green Building Certification Program, and other design certification programs aimed at energy efficiency and sustainability for a better planet.

In 2013, the Barbados Government introduced a new building design code, replacing an earlier code from 1997. In the interest of economy and practicality, the new code was adapted from temperate country building codes suited to climatic and cultural conditions foreign to Barbados. Much time, effort, and good intent was invested in adapting the foreign code to local needs, and whilst many

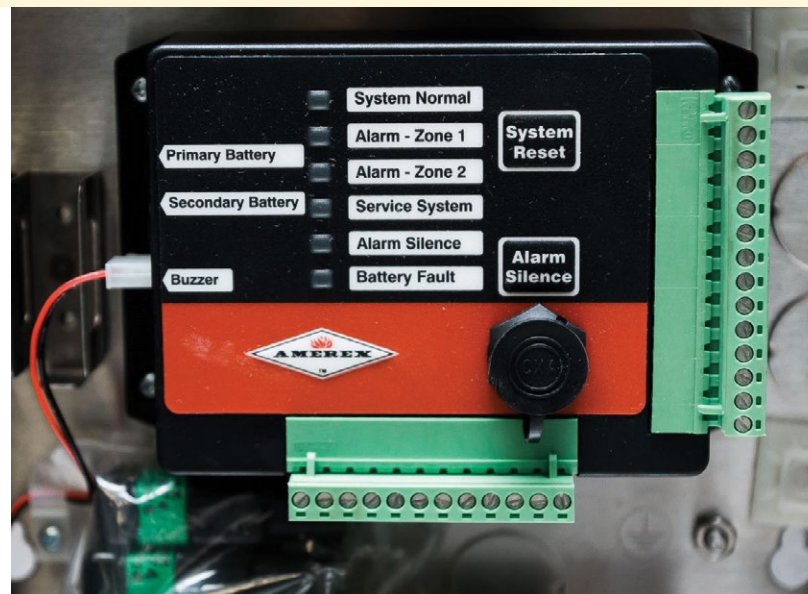
provisions in the code are applicable worldwide, it presents significant climatic and cultural challenges. Much like the introduction of foreign building design to Barbados in the 1600's and 1700's, the code was developed out of climatic and environmental conditions that are irrelevant to sustainability and resilience in the tropical context. Whilst specific references to climatic issues such as snow or freezing temperatures can be easily excluded, the underlying premise of the original foreign code is born out of a culture and tradition in spatial planning for combating temperate conditions; not tropical conditions where natural ventilation and shade provision are paramount.

The integration of sustainability and resilience into our local building codes is intended to promote positive results, but to be effective they must speak to the tropical context and employ passive design solutions over heavy reliance on engineering and technology developed for foreign climates and lifestyles.



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BIA Member Listing (2023)

A directory of contact information for our Fellows, Full, International, Associate, Affiliate & Student Members.

BIA Fellows

Members or past members nominated by Council as having contributed exceptionally to the development of Architecture in Barbados.

Full Members

Members shall be qualified architects registered with the Barbados Architects Registration Board.

International Members

A person not practicing in Barbados but qualified and/or registered to practice Architecture in their jurisdiction, subject to Council's approval.

Associate Members

A person who has completed an Undergraduate and/or Masters Degree in Architecture or Architectural Technology acceptable to Council.

Affiliate Members

Persons of Affiliated professions with a personal or professional interest in architecture. This shall include professions such as Technicians / Draftspersons, Planners, Landscape Architects, Interior Designers / Decorators, Quantity Surveyors, Engineers, Land surveyors, Contractors or other persons considered acceptable by the Council of the Institute.

Student Members

Persons actively engaged in the study of Architecture or Design at an educational institution acceptable to Council.

BIA Member Listing (2023)

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W: islandtiles.net

KFB Design Studio
T: (246) 267-9866
E: info@kfbdesignstudio.com
W: kfbdesignstudio.com

Lynch Insurance Brokers Limited
Sky Mall, Haggatt Hall, St. Michael
T: (246) 426-5062
E: info@lynchbrokers.com
W: lynchbrokers.com

ORAN Ltd.
Harbour Industrial Park, Bridgetown,
St. Michael, BB11142
T: (246) 436-6863
E: info@oranltd.com
W: oranltd.com

Paints Plus Ltd.
Green Hill, Bridgetown, St. Michael,
T: (246) 436-7270
E: administration@premiumcoatingsinc.com
W: premiumcoatingsinc.com

Panoramic Builders
28 Warrens Industrial Park,
Unit #5, St. Michael
E: info@panoramicbuilders.com
W: panoramicbuilders.com

Park Lane Interiors & Distributors Inc.
Taxi Co-Op Complex, Thornberry
Hill Rd, Durants, Christ Church
T: (246) 288-7567
E: robert@parklaneint.com
W: parklaneint.com

Sherwin-Williams
Haggatt Hall Rd, St Michael, BB11060
T: (246) 537-0265
W: sherwin-williams.com

Tile Gallery
Lot #8 Butcher's Ave,
Lears Industrial Estates, St. Michael
T: (246) 421-8400
E: home@tilegallery.net
W: tilegallery.net

BIA Member Portfolios

FORMwork Architecture Inc.
#15, Suite 2, 9th Avenue,
Belleville, St. Michael.
T: (246) 622-1560
E: info@FORMwork.bb
W: FORMarch.bb

Gillespie and Steel Associates Ltd.
'Dormers', Prior Park,
St. James, BB23017
T: (246) 425-1356
E: studio@gsabb.com
W: gsabb.com

Innovative Interiors & Design Group Inc.
Warrendale Close, Lot 1,
Farm Road, St. Phillip, BB18056
T: (246) 271-6978
E: designinfo@innovativeinteriorsdg.com
W: innovativeinteriorsdg.com

Studio Blue Architects Inc.
P.O. Box 25, Worthing,
Christ Church, BB15130
T: (246) 228-1666
E: info@studiobluearchitects.com
W: studiobluearchitects.com

Talma Mill Studios
Hythe House, Welches,
Christ Church, BB17154
T: (246) 420-8558
E: kevin@talmamillstudios.com
W: talmamillstudios.com

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Useful Contacts

We have compiled a list of contacts that we hope will be useful as you make your plans throughout the year.

Government Agencies, Departments and Services

Architects Registration Board (ARB)
C/O Ministry of Transport, Works and Water Resources
Pine East-West Boulevard
The Pine, St. Michael
T: (246) 536-0101

Barbados Fire Service Headquarters
Level 5 General Post Office Building
Cheapside, Bridgetown
PBX: (246) 535-7800
W: fireservice.gov.bb

Barbados National Standards Institution (BNSI)
Ministry of Small Business, Entrepreneurship and Commerce
Small Business Centre, Fontabelle, St. Michael BB11000
PBX: (246) 426-3870
T: (246) 426-3871 / 3873 / 3878
E: office@bnsi.com.bb
W: bnsi.bb

Barbados Water Authority (BWA)
Pine Commercial Estate
The Pine, St. Michael
PBX: (246) 434-4200
E: customercare@bwa.gov.bb
W: barbadoswaterauthority.com

Coastal Zone Management Unit (CZMU)
8th Floor, Warrens Tower II, Warrens
St. Michael BB12001
PBX: (246) 535-5700
E: info@coastal.gov.bb
W: coastal.gov.bb

Department of Emergency Management (DEM)
#30 Warrens Industrial Park
Warrens, St. Michael
T: (246) 438-7575
E: deminfo@barbados.gov.bb

Electrical Engineering Department
Verona House, Bank Hall
Main Road, St. Michael
PBX: (246) 535-7100
T: (246) 535-7101 / 7102 / 7103
Chief Electrical Officer
T: (246) 535-7105
Deputy Chief Electrical Officer
T: (246) 535-7106
Chief Electrical Inspector
T: (246) 535-7107

Engineers Registration Board (ERB)
Christie's Building, Garrison Hill
St. Michael BB 14038
T: (246) 243-4779
E: erb@caribsurf.com
W: bape.org

Environmental Protection Department
Ministry of Environment and National Beautification
L V Harcourt Lewis Building
Dalkeith, St. Michael
PBX: (246) 535-4600
Chief Building Department Officer
T: (246) 535-4604
E: epd.secretary@epd.gov.bb

Fair Trading Commission (FTC)
Good Hope, Green Hill, St. Michael
T: (246) 424-0260
E: info@ftc.gov.bb
W: ftc.gov.bb

Lands & Survey Department
Ground Floor East, Warrens Office Complex, Warrens, St. Michael
T: (246) 310-2000
E: lsdept@babrbados.gov.bb
W: landsandsurveys.gov.bb

Ministry of Transport, Works, and Water Resources
The Pine, St. Michael
PBX: (246) 536-0000
Building Unit
T: (246) 536-0194
Senior Building Officer
T: (246) 536-0188

Barbados Building Standards Authority (BSA)
T: (246) 536-0196
(246) 536-0197

Urban Development Commission
Bridge Street,
Bridgetown, St. Michael
T: (246) 417-1420
E: udc@barbados.gov.bb

Value Added Tax (VAT) Division
Weymouth Corporate Centre,
Roebuck Street,
Bridgetown, St. Michael
T: (246) 467-1100

Natural Heritage Department
Ministry of Environment and National Beautification
One Sturges, St. Thomas, BB22022
T: (246) 438-7761
E: heritage@barbados.gov.bb
W: heritage.gov.bb

National Housing Corporation (NHC)
Country Road, St. Michael
PBX: (246) 467-6200
E: nhcbarbados@nhc.gov.bb
W: nhc.gov.bb

National Petroleum Corporation
Wildev, St. Michael BB11000
T: (246) 430-4000
E: bimgas@caribsurf.com
customerserv@npc.com.bb
W: npc.com.bb

Planning & Development Department
Warrens Office Complex,
Warrens, St. Michael
T: (246) 535-3000
E: contact@planning.gov.bb
W: townplanning.gov.bb

Associations

Barbados Association of Architectural Technologists
C/O Interior Design Group
White Hall Road, St. Michael
T: (246) 425-2695
E: baat2003@gmail.com

Barbados Association of Professional Engineers (BAPE)
Christie Building, The Garrison
St. Michael BB 14038
T: (246) 429-6105
E: engineers@caribsurf.com
W: bape.org

Barbados Association of Quantity Surveyors
C/O Henry L. Taylor Associates Ltd
"Sherwood" Corner Hoytes and Government Hill, St. Michael
T: (246) 228-1578
E: hentay@caribsurf.com

Barbados Land Surveyors Association
C/O Mr. Andrew Weekes
Penrith, 11th Avenue,
Belleville, St. Michael
T: (246) 427-7019

Barbados Real Estate and Valuers Association
P. O. Box 130 Worthing, Christ Church
T: (246) 624-1811 / 836-0650
E: info@beavainc.com
W: beavainc.com

Barbados Town Planning Society
C/O Richard Gill Associates Ltd.
Prior Park House, St. James, BB23017
T: (246) 425-1488 / 1489
E: barbadosplanningsociety@gmail.com
W: barbadosplanningsociety.org

Non-Governmental

Barbados Light & Power Company Limited
Garrison, St. Michael
T: (246) 626-1800
E: customerservice@blpc.com.bb
W: blpc.com.bb

Barbados Coalition of Service Industries (BCSI)
Building #3 Unit 2B, Harbour Industrial Estate, St Michael
T: (246) 429-5357
E: info@bcsi.org.bb
W: bcsi.org.bb



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