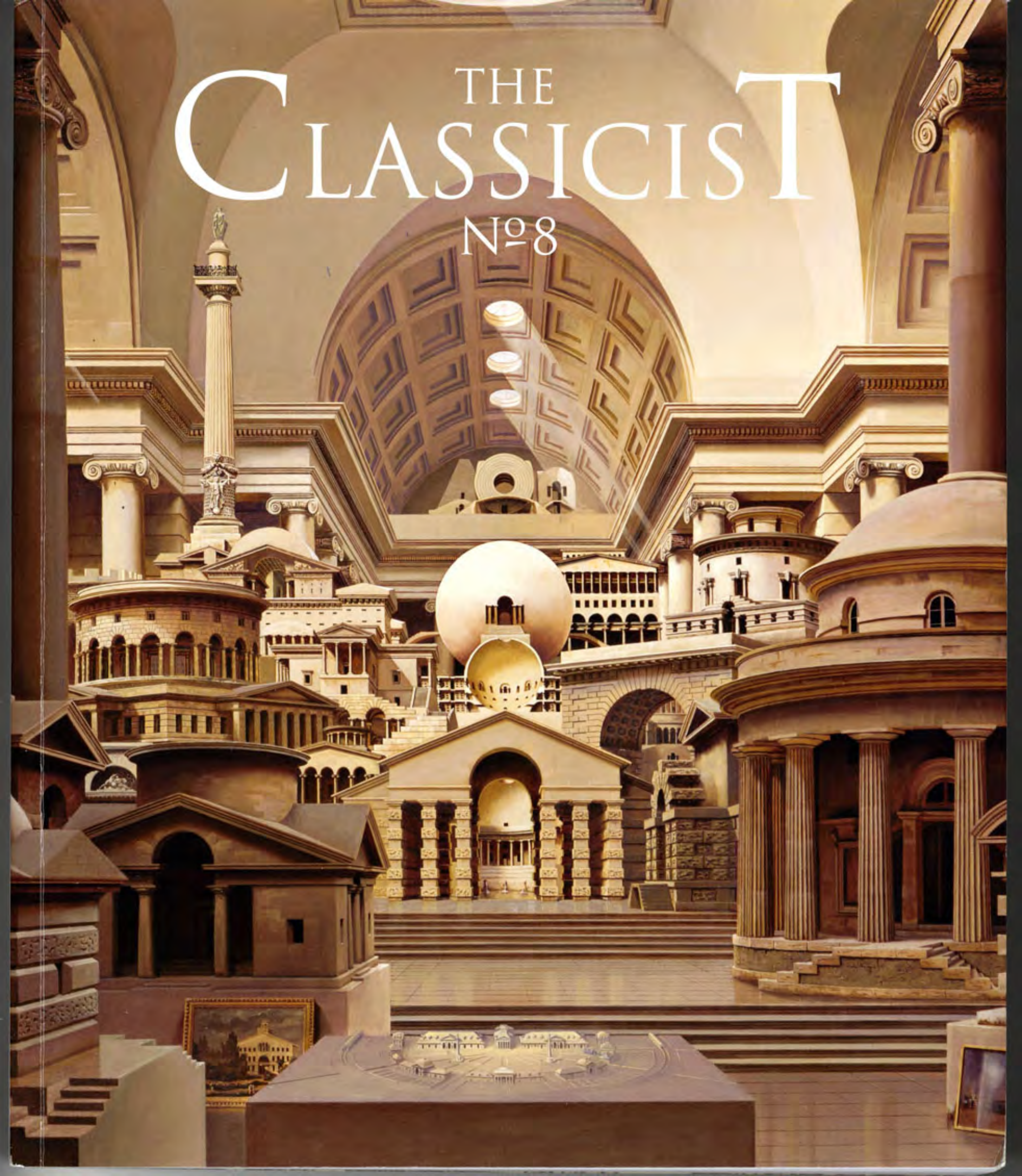


THE CLASSICIST

Nº8



CA'LIZA

New Providence, Bahamas

PROJECT TEAM:

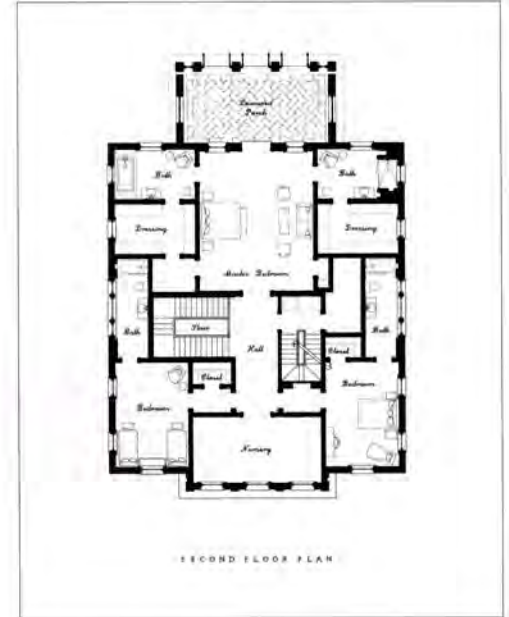
Maria de la Guardia and Teófilo Victoria, Principals;
Anne Finch, Ricardo Lopez, Josh Arcurio,
Elizabeth Pereiro, Jose Venegas.

CA'LIZA, NAMED AFTER THE NEW BORN DAUGHTER OF THE PATRONS, is a single-family residence built on the shores of the Atlantic Ocean on the northern coast of the island of New Providence in The Bahamas. The site is approximately ten miles west of the capital city of Nassau. The design of the house was begun in the summer of 2005 and construction was completed in the spring of 2008.

The location and program of the project is consistent with the guidelines established by a regional master plan that promotes the preservation of the existing rural character of the western side of the island by relying on a traditional Bahamian urban pattern of concentrated building in villages and towns, allowing for large extensions of green open space to remain between the urban areas. The master plan relies on vernacular and colloquial building types to maintain architectural consistency and continuity not only in New Providence but also with the neighboring Family Islands.

In The Bahamas, architecture traditions in vernacular building as well as in works of civic significance have been greatly influenced by Palladianism. In Nassau, the Parliament buildings, the Supreme Court, and Governor's House, for instance, are neo-Palladian schemes, but Palladian influences are evident as well in the homes, large and small, along George and Queen Streets. This building tradition was first brought to Nassau by Loyalists from the Carolinas, but eventually it would become prevalent throughout the country, imbuing the laconic landscape of sand and brush of The Bahamas with a classical and enduring beauty.

Ca'Liza adheres to this tradition, typologically and stylistically, and pursues a familiar pictorial frame of architecture and landscape. The house, surrounded by a subtropical hammock of sea grape, palm, ficus, silk cotton, and gumbo limbo, sits on a



ridge overlooking the sea. It is approximately 6,000 square feet plus an attic floor. The public functions are housed in the first floor and the private rooms are in the second story with several more guest rooms in the attic. In addition, two carriage houses provide for a garage and staff quarters. The main house and carriage house are aligned along a central axis, which runs the entire length of the site and connects the deep green of the landscape with the turquoise hue of the sea.

The main house, clad in coralina limestone, has two fronts, one to the ocean and the other towards the hammock and the street. The ocean side is dominated by a two-tiered loggia composed of the Tuscan order at grade and the Doric order above. The portico on the land side is open below and enclosed above. Due to an enlightened zoning code, which measures building heights in terms of stories rather than dimensions, the house is cubic in volume, approximating the proportions and scale of a Palladian villa from the Veneto. Despite the vernacular character of the limestone and the shuttered loggias, the building nonetheless recovers an essential quality of the architecture of Andrea Palladio and inspires the name of the house in the Venetian manner, Ca'Liza.

DESIGN CHALLENGES

Even though Palladianism has been a prevalent building tradition in the history of The Bahamas, today knowledge of classical architecture has practically disappeared from building standards. For this project building crews had to be trained in classical composition and detailing, and the level of craftsmanship had to be improved. The owner of the house, Orjan Lindroth, a builder with a long-standing interest in recovering Bahamian traditions in the building arts, has jointly with his wife Amanda sponsored books, symposia, and conferences on preservation and traditional building and urbanism in The Bahamas.

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