

THE AMERICAN COLONIAL AND CONTEMPORARY TRADITIONS

The American tradition in Philippine architecture covers the period from 1898 to the present, and encompasses all architectural styles, such as the European styles, which came into the Philippines during the American colonial period. This tradition is represented by churches, schoolhouses, hospitals, government office buildings, commercial office buildings, department stores, hotels, movie houses, theaters, clubhouses, supermarkets, sports facilities, bridges, malls, and high-rise buildings. New forms of residential architecture emerged in the *tsalet*, the two-story house, and the Spanish-style house. The contemporary tradition refers to the architecture created by Filipinos from 1946 to the present, which covers public buildings and private commercial buildings, religious structures, and domestic architecture like the bungalow, the one-and-a-half story house, the split-level house, the middle-class housing and the low-cost housing project units, the townhouse and condominium, and least in size but largest in number, the shanty.

History

The turn of the century brought, in the Philippines, a turn in history. Over three centuries of Spanish rule came to an end, and five decades of American rule began. The independence won by the Philippine Revolution of 1896 was not recognized by Spain, nor by the United States, whose naval and military forces had taken Manila on the pretext of aiding the revolution. In 1898 Spain ceded the Philippines to the United States, and after three years of military rule the Americans established a civil government.

With a new regime came a new culture. The English language was introduced and propagated through the newly established public school system. A new consciousness developed among the native population as American colonial policy focused on education, public health, free enterprise, and preparation for self-government. The landscape was transformed as highways, bridges, ports, markets, schools, hospitals, and government office buildings were rapidly constructed. The monuments of the Spanish era continued to stand proudly, while the future began to rise around them with triumphant vigor.

In the course of the Spanish colonial era, native design and European styles came together in an evolving synthesis that culminated in the stately architecture of churches and aristocratic houses in provincial towns. As Spanish words were absorbed by the native languages, so were baroque, rococo, neoclassic, and gothic revival motifs absorbed by the Filipino's architectural vocabulary. That language continued to find utterance in upper-class residential architecture in the early decades of the American regime.

The beginning of the new age was especially evident in Manila, where, as John Foreman (1906) reported, "...works of general public utility were undertaken ...

the Luneta Esplanade ...was reformed, the field of Bagumbayan ... was drained; breaches were made in the city wall to facilitate the entry of American vehicles; new thoroughfares were opened; an iron bridge, commenced by the Spaniards, was completed; a new Town Hall, a splendidly equipped Government Laboratory, a Government Civil Hospital, and a Government Printing Office were built; an immense ice factory was erected on the south side of the river to meet the American demand for that luxury...”

The ice factory was the Insular Ice Plant and Cold Storage built circa 1902 by the Philippine Commission. It was a massive brick building with high and narrow blind arches on its facade that recalled the 19th-century neoromanesque style in the United States. The ice plant survived until the 1980s when it was demolished to give way to the elevated track of the light rail transit.

In the early years of the American Regime construction projects were undertaken by the engineers of the US Army. In 1901 Architect Edgar K. Bourne of New York was appointed chief of the Bureau of Architecture and Construction of Public Buildings, which was under the Department of Public Instruction. Holding the rank of Insular Architect, Bourne was in charge of the construction and repair of public buildings belonging to the Insular Government. Bourne served until the latter part of 1905. Other sources state that in 1901, a Filipino, Arcadio Arellano, was appointed architectural consultant by Governor William Howard Taft (Dakudao 19?). Arellano, a locally trained *maestro de obras* (master builder), had served as an officer in the Engineer Corps of the Revolutionary Army. In later years he would design a number of notable houses and buildings in various revivalist styles, including the neogothic, neorenaissance, and neobaroque.

One of the priorities of the American government was the development of a summer capital in a cool region. Thus in 1904 the American architect and city planner Daniel H. Burnham came to the Philippines upon the invitation of Commissioner William Cameron Forbes primarily to survey Baguio, and, to use Forbes' own words, “try to lay out a new city and, in addition, to make some plans for the development of Manila.” In the early years of his career Burnham belonged to the Chicago School that pioneered in modern architecture. He was the chief designer of the World's Columbian Exposition held in Chicago in 1893, and from then on was a zealous advocate of neoclassicism. As a city planner, he promoted the “City Beautiful” movement, and prepared plans for Cleveland, Chicago, San Francisco, Baltimore, and Washington DC.

For Baguio, Burnham proposed a general scheme for the street system, the location of buildings, and recreation areas. Although his plan was followed in principle, it was adapted by later architects who were entrusted with its implementation.

For Manila, Burnham prepared a more comprehensive and detailed proposal that aimed to develop the waterfront, parks, and parkways; the street system; building sites; waterways for transportation; and summer resorts.

“The bay front,” he proposed, “from the present Luneta southward should have a continuous parkway extending, in course of time, all the way to Cavite . . . The banks of the Pasig should be shaded drives beginning as close to town as possible and continuing up the river, the south bank drive going to Fort McKinley, and beyond this to the lake.” Since what was the Luneta then would be occupied by a government center, a new Luneta would be built farther out on reclaimed land, and would “give an unobstructed view of the sea.” Nine parks were to be “evenly distributed over the city” and were to be connected by parkway boulevards.

The street system in the districts would, for the most part, remain unchanged; the street system in areas to be developed would follow a radial pattern, while diagonal thoroughfares would link the city districts. Burnham recommended that building sites should avoid a rigid north-south or east-west orientation, so that houses would enjoy sunlight on all sides throughout the day.

The government center, comprising the capitol and department buildings, would be erected south of the Walled City and near the bay. The courthouse, the post office, and cultural facilities would be on separate sites. Beside the bay, on a site north of the Luneta, a hotel would be built. The estero or estuaries were to be developed and maintained as waterways. Summer resorts were to be established on higher elevations around Manila. Charmed by the old houses with tile roofs and overhanging second stories, Burnham proposed that these be preserved, and recommended that new, simple, well-proportioned buildings of reinforced concrete follow the arcaded style of the old Spanish edifices.

Manila, Burnham remarked, “possessed the bay of Naples, the winding river of Paris, and the canals of Venice.” With his plan he proposed to “make Manila what the Spaniards used to call it—the Pearl of the Orient.”

For the implementation of his plans for Manila and Baguio, Burnham recommended William E. Parsons, a product of Yale, Columbia, and the Paris Ecole des Beaux Arts. Parsons served as consulting architect of the Bureau of Public Works from 1905 to 1914. In that short span he supervised the implementation of the Burnham plans for Manila and Baguio; prepared city plans for Cebu and Zamboanga; directed the development of parks, plazas, and shoreline areas in many provinces; and designed a number of outstanding buildings.

Heeding Burnham’s counsel on the design of buildings for Manila, Parsons evolved a style that was refreshingly modern yet unmistakably evocative of the local tradition. With pitched roofs, plain walls, wide arches, deep galleries, and capiz windows, the new buildings that Parsons created echoed the ambiance of Spanish colonial Manila, and at the same time enunciated the principle that form should follow function.

An outstanding example of Parsons’ approach to design is the Philippine General Hospital (PGH), constructed in 1910, a building neoclassic in its disciplined elegance

and highly practical in its loose and airy arrangement of pavilions. Parsons' other major works include the Manila Hotel, the Army-Navy Club, the Elks Club, the Young Men's Christian Association (YMCA) Building, the Normal School and the adjacent dormitory, later called Normal Hall. His works outside Manila include provincial capitols and their plazas, schoolhouses, and markets.

Towards the end of his service in the Philippines, Parsons designed the initial buildings of the University of the Philippines (UP), then on Taft Avenue and Padre Faura. The first building, the University Hall, was in the neoclassic style, surrounded by porticoes with Ionic columns. In this and in works produced after his Philippine assignment, Parsons succumbed to the revivalism of the Ecole de Beaux Arts from which he had been successfully freed in his earlier work. It was ironic that the architect who had introduced a new direction for Filipino architecture would reverse it by implanting the neoclassic style that would be the official architecture of the government for the next quarter of a century.

The first Filipino to receive the academic title of architect during the American regime was Carlos Barretto, who in 1903 was sent as a government pensionado or scholar to the Drexel Institute in Philadelphia. After graduating in 1907 he returned to the Philippines, and from 1908 to 1913 worked in the Division of Building Construction of the Bureau of Public Works.

In 1911 Antonio Toledo, a product of Ohio State University and Cornell University, joined the Bureau of Public Works, and in 1928 became consulting architect of its Architectural Division, a post which he held until his retirement in 1954. Toledo assisted Parsons in the design of several buildings. In the 1920s Toledo designed the College of Medicine Annex and University Library of the UP, the Leyte Capitol, and, in the late 1930s, the City Hall of Manila, the Agriculture and Commerce (now the Tourism) Building and the Finance Building. Toledo's works were all in the neoclassic vein.

Tomas Mapua graduated from Cornell University in 1911, and worked as draftsman at the Bureau of Public Works from that year until 1915, when he went into private practice. Returning to the Bureau in 1918, he was named supervising architect and served in that position until 1927. Mapua designed the Nurses' Home of the PGH, one of the finest examples of the neorenaissance style in the country. In 1925 he founded the Mapua Institute of Technology.

An acknowledged master in his time was Juan Arellano, a younger brother of Arcadio. Juan Arellano studied at the Drexel Institute in Philadelphia, and after graduation travelled through several European countries. He returned to the United States for further studies at the University of Pennsylvania and the Beaux Arts School in New York. On returning to the Philippines he worked briefly with his brother Arcadio. One of their joint projects was the Cota de Leche Building on Lepanto (now Loyola Street). One of its prominent features was a neorenaissance arcade consisting of semicircular arches springing from columns, and decorated with

medallions on the spandrels. In 1917 Juan Arellano joined the Bureau of Public Works. As supervising then consulting architect, he became a dominant figure in Philippine architecture.

His first major work was the Legislative Building. Originally intended to house the public library, the building had been designed by Ralph H. Doane, a successor of Parsons at the Bureau of Public Works. Construction began in 1918. When it was decided that the building should be for the legislature, the revision of the plans was entrusted to Juan Arellano. The Legislative Building was completed in 1926 and was described by A.V. H. Hartendorp, editor of the *Philippine Education Magazine*, as “the most magnificent and impressive structure ever erected in the Philippines . . . dominantly Roman in architecture, but Greek in its grace, Renaissance in its wealth of ornament, modern in its freedom from academic restraint, and Oriental in its richness and color.”

In 1931 Juan Arellano completed two of his greatest works: the Post Office Building, a masterpiece of neoclassicism, and the Metropolitan Theater, a magnificently successful experiment in the romantic style, which Hartendorp described as “modern expressionistic.”

The Post Office portico, with its 14 massive Ionic columns, is an overpowering presence that both welcomes and astonishes the visitor. Departing from the conventional rectangularity of neoclassic buildings, Juan Arellano flanked the main rectangular mass with semicircular blocks, thereby adding grace to strength.

Exuberance characterizes the exterior of the Metropolitan Theater. Its festive spirit arises from the rich combination of color, sculpture, light from built-in lamps and the large illuminated window over its entrance, the lively play of receding and protruding flat and curved surfaces, and the insistent verticality of pinnacles. Two movements in architectural design are here noted: an obeisance to the West in the art deco ornament, and homage to the tropics in the batik patterns and various fruit and plant forms.

A few years after the completion of the Metropolitan Theater, Juan Arellano designed government buildings for Banaue, Ifugao, and Glan, Cotabato, and adopted regional architectural forms, such as posts with rat guards from Ifugao, protruding beam ends from Cotabato, and steep roofs from both.

As Juan Arellano brought neoclassicism in the Philippines to its summit, so did he masterfully open new avenues for architectural design, particularly romanticism and the recovery of native forms.

From Parsons' last years at the Bureau of Public Works to the year before World War II, i.e., from 1913 to 1941, government buildings were designed in the neoclassic style. Among the last of these were the Agriculture and Commerce Building, the Finance Building, and the City Hall of Manila.

Neoclassic architecture enjoyed nationwide visibility, for provincial capitols from north to south of the archipelago were built in that style, notably those of Pangasinan, Negros Occidental, and Leyte. Following the guidelines set by Parsons in 1913, the provincial capitols and related structures were located in parks, away from population centers, “in a position of dignity and retirement.” The orderly arrangement of provincial government buildings was supposed to reflect the order in government itself.

The implantation of 20th-century neoclassicism in the Philippines was inevitable. Parsons had been trained in the Ecole des Beaux Arts in Paris, which actively promoted revivalist design, particularly neoclassicism. Barretto, Toledo, Mapua, and Juan Arellano were products of American schools that were under the lordly influence of the Ecole de Beaux Arts, which then enjoyed secure dominance even while modern architecture began to emerge as a revolutionary force that would eventually prevail.

The neoclassic style was appropriate during a colonial regime when the country was being prepared for independence. Since government buildings in the great capitals of the world were in that style, it seemed logical that a people who aspired for equality with free nations and powerful states should adopt the same style in all its grandeur for the seats of civil authority.

The genesis of modern architecture in the Philippines covers a period of about 30 years, and involves an interrupted infancy and a shift from early loyalties. It begins with Parsons whose earlier works signified a departure from historical styles and embodied a new approach based on the primacy of function. But in his last works in Manila, Parsons turned to the Greek revival and established the local neoclassic regime in architecture, thereby nipping in the bud a development that he had auspiciously initiated.

A departure towards a different direction appeared in the Uy-Chaco (now Philtrust Bank) Building on Plaza Cervantes. Built in 1914, it was considered Manila’s first skyscraper, and is probably Manila’s first and last building in the art nouveau style.

Juan Arellano was a master of neoclassicism, but in the Metropolitan Theater and in his designs for government buildings in Ifugao and Cotabato, he signaled the break from historicist styles. In his later work, however, he returned to revivalist design. Andres Luna de San Pedro, who returned from Paris in 1920, and Fernando Ocampo Sr., who returned from Rome and Philadelphia in 1923, began working in revivalist styles, but by 1930 had produced some of the first modern buildings of Manila. Juan Nakpil, who returned from the United States and Paris in 1926, and Pablo Antonio, who returned from London in 1932, were committed to modernism in architecture from the very start of their practice.

As the Ecole des Beaux Arts of Paris was the source of the neoclassic style in the

Philippines during the early American regime, so was the art deco exposition held in Paris in 1925 the source of early art deco architecture in the Philippines.

Art deco was not a major influence on the development of modern architecture in Europe or the United States. It did not advocate any revolutionary concepts of space or structure, or contribute to the emergence of new architectural forms. It was largely a decorative style, limited to surface ornaments that consisted of stylized motifs ranging from the curvilinear to the angular.

Art deco architecture in the Philippines was significant because it marked the rejection of the prevailing neoclassicism. While it rejected such Graeco-Roman staples as columns, capitals, entablatures, arches, and pediments, it did not reject decoration as such but in fact adopted its own ornamental style.

What differentiated modern or art deco architecture from the neoclassic was the simplified structure defined by posts, beams, walls, and windows. The structural scheme of a building was revealed to some extent on the exterior, and was emphasized with the discreet use of ornament. While the neoclassic building was massive, formal, faithful to the canons of traditional design, and endowed with solemn grandeur, the early modern building was visually light, less formal, liberated from academic historicism, and relatively cheerful.

As the neoclassic buildings were symbols of national dignity, the early modern buildings were symbols of economic progress. In style, neoclassic buildings looked back to the past, but the early modern buildings looked to the future. Neoclassic architecture was identified with the government, early modern architecture with private enterprise.

With progress attained through widespread education, expanded public services, improved transportation and communication, increased production and trade, and greater exposure to the West, new buildings had to be designed and constructed to satisfy emerging needs. Commercial buildings, school buildings, hospitals, hotels, apartment buildings, movie houses, and clubhouses required a new approach to design that only modern architecture, with its freedom and freshness, could provide. Experiments with form could be successfully undertaken with the help of reinforced concrete, the wonder material of the time.

Luna de San Pedro, chief architect of the City of Manila from 1920 to 1924, designed the Legarda Elementary School on Lealtad Street, in the French renaissance style. Within the 1920s he moved on to modernism and produced the Perez-Samanillo Building and, subsequently, the Crystal Arcade. The Perez-Samanillo is a straightforward, no-nonsense office building, with a somewhat elaborate exterior that reflects its structural frame. Columns, beams, and exterior walls appear to have been kept down to minimum dimensions to maximize the expanse of windows and the natural illumination within.

Before World War II, the Crystal Arcade was celebrated as Manila's most modern

building. Its ground floor could be considered the forerunner of present-day shopping malls, i.e., a long gallery with mezzanines on both sides and skylights at the front and rear sections. The striking features of the exterior were the continuous bands of glass windows and plain concrete walls that gave the building both purity of line and bold simplicity. In both the Perez-Samanillo Building and the Crystal Arcade, Luna de San Pedro employed art deco forms in various ornaments.

By 1930 Ocampo Sr. had designed a number of buildings that were highly regarded for being modern. The Paterno Building (now a building of the Far Eastern Air Transport Inc or FEATI University), located at the foot of Santa Cruz (now MacArthur) Bridge and completed in 1929, was notable for its unembarrassed simplicity and functional design. The Oriental Club was modern and had a proper touch of oriental character. The seven-story Cu Unjieng Building, that once stood on Escolta and T. Pinpin, was a “skyscraper” so well designed that the structure was its own adornment.

One of Ocampo Sr.’s most impressive works is the Central Seminary Building of the University of Santo Tomas (UST). E-shaped in plan with courtyards between the wings, the building has a long front with continuous balconies and large windows on the second and third floors. The horizontal movement of the balconies is broken by exposed columns, and more decisively, by the slightly projected central section over the entrance and two similarly projected end sections. Art deco ornaments accent the vertical thrust of these sections and dramatize the entrance.

In 1925, after his studies in the United States, Nakpil went to Paris for further training and, while there, visited the art deco exposition, where he picked up new ideas on architectural treatment, indirect lighting, and furniture design.

Upon returning to Manila in 1926 he was employed at the Bureau of Public Works, then from 1928 to 1930 worked with Luna de San Pedro. In 1930 he established his own practice. One of his earliest works, the Geronimo de los Reyes Building, replaced by the Soriano Building, at Plaza Cervantes in Manila, was in the art deco style. At about the same time he designed the neobaroque Quiapo Church.

Nakpil’s other works before World War II include the Avenue Theater and Hotel Building and the Capitan Pepe Building on Rizal Avenue, and the Quezon Institute Administration Building and Pavilions on España extension (now E. Rodriguez Avenue). With round columns, rounded corners, plain surfaces, continuous horizontal bands of walls and windows, and the minimum of ornament, these buildings belong to the streamlined style of art deco.

While his predecessors in the local modern movement strove for correctness and elegance, Antonio aimed for boldness and vigor. His first work, the Ideal Theater (now replaced by another building) on Rizal Avenue, Manila, built in 1933, was notable for its strong, rectangular masses and minimum decoration.

Antonio could afford to be daring. He was one architect who from early experience was familiar with the rich possibilities of materials and the practical side of construction. The main building of the Far Eastern University (FEU) on Quezon Boulevard was another exercise in architectural virility. Boldly projecting piers at each end of the front support the dominant horizontal block that defines and shelters the wide expanse of the building. The interlocking of horizontal and vertical elements creates both movement and stability.

A less visible but nonetheless significant work of Antonio is the Ramon Roces Publications Building (now The Eastern Telecommunications Building), on Soler and Calero Streets, Manila. Set on the odd-shaped peninsula of a city block, the building follows the form of the lot and capitalizes on its irregularity. The broken planes of the exterior come together in dynamic movement, heightened by a rounded corner on one side, and a protruding semicylindrical three-story window on another. Long strips of windows and corresponding strips of slab overhangs and projecting wall sections, which conceal lower openings for ventilation, give the building a strong horizontal character.

Aside from the works of Luna de San Pedro, Antonio, Ocampo Sr., and Nakpil, other buildings in Manila of the same period are of historical importance. The main building of the UST, designed by Fr. Roque Ruaño, OP and completed in 1927, is unique for its earthquake-proof construction. The structure consists of 24 separate sections with a slit of about one inch between them, which is filled with a soft material. The building being precracked, so to speak, can sway with a tremor without its walls or floors suffering any damage. The concrete used in the walls is of such quality that it has needed neither plastering nor painting. It has been exposed since the building's completion and has successfully resisted the weather.

The Rizal Memorial sports complex, built during the 1930s, is an accomplishment not only of its architects but also of the engineers who designed its cantilevered steel structures. The concrete portions of the building, where public entrances and administrative offices are located, are art deco in style. The front of the Coliseum consists of a high, flat wall flanked by undulating walls, and a cantilevered canopy over the portal. The Rizal Memorial Buildings were designed by architects of the Bureau of Public Works.

The Jai-Alai Building on Taft Avenue, completed in 1940, was designed by the American architects Walter C. Wurdeman and Welton D. Becket of Los Angeles, California. Massive walls with strip windows form a backdrop for the towering semicylindrical window set behind slender columns. The contrast between solidity and transparency, and between flat walls and a fully curved window creates a surprisingly festive effect. The Jai-Alai Building is an example of the International Style as interpreted by California architects.

The Times Theater on Quezon Boulevard, designed by Luis Ma. Araneta and completed in 1941, appears to have been inspired by the glossy architecture of the

1939 New York World's Fair. A pair of high, white undulating walls stand apart from each other against a higher wall of glass blocks. It is the last striking art deco statement of the decade that preceded the outbreak of World War II.

During the last days of World War II, the American liberation forces shelled and bombed Manila to drive out, if not annihilate, the remaining troops of the Japanese army. In Intramuros all the churches, except San Agustin, and all the houses were gutted and shattered. The stately neoclassic buildings, such as the Legislative Building, the City Hall, the Agriculture and Commerce Building, the Finance Building, and the Post Office Building, became monumental ruins. Soon after the war these government buildings were reconstructed in accordance with their original plans. In response to the needs of burgeoning postwar business, commercial buildings were hastily constructed. These were mostly cheap-looking, sometimes fancifully designed makeshift structures, most of which fortunately have not survived.

The second phase in the development of modern architecture in the Philippines began after the war, during the building boom of the reconstruction years, and during the emergence of a new generation of architects, a number of whom had been trained in the United States. Both Cesar Concio and Carlos Arguelles had earned master's degrees from the Massachusetts Institute of Technology; Angel E. Nakpil had a master's degree from Harvard University, where he had been a disciple of Walter Gropius; and Alfredo Luz held a bachelor's degree from the University of California at Berkeley. One prestigious architect of this period who had no foreign training was Gabriel Formoso.

The architecture of the 1950s was influenced by the International Style, which was characterized by asymmetric composition, bold rectangular forms, plain wall surfaces, clean lines, and large windows. The style was understood to be based also on the principle that form follows function.

A characteristic feature of many buildings of this time was the brise-soleil, also called sun-break or sunbreaker, a reinforced-concrete screen composed of vertical and horizontal fins which protected windows and interiors from the glare and heat of direct sunlight. The invention of this device is attributed to the French-Swiss architect Le Corbusier (Charles Edouard Jeanneret). Its popularity in the Philippines could have resulted from its successful application in the Ministry of Education and Health Building in Rio de Janeiro, designed by the Brazilian architects Lucio Costa and Oscar Niemeyer with Le Corbusier as consultant, which was completed in 1942.

One of the first local buildings that used the brise-soleil was the Engineering and Architecture Building of the UST, designed by Julio Victor Rocha, then dean of the school of architecture. The entire front of the three-story building has continuous sun-breaks protecting its second- and third-story windows. Since its introduction in the early 1950s the brise-soleil has appeared in many variations. Vertical fins are set close together and the number of horizontal fins are minimized, as in Luz's World Health Organization Building on Taft Avenue and United Nations (UN) Avenue. In

Luz's Ermita Center on Roxas Boulevard, horizontal bands replace the horizontal fins as braces and thereby give the building stronger horizontal lines. In Concio's Insular Life Building on Ayala Avenue and Paseo de Roxas, narrow vertical fins are set close together within well defined squares. In a number of sun-breaks, the horizontal fins are slanted to form giant louvers. For the Capitan Luis Gonzaga Building on Rizal Avenue and Carriedo, Antonio designed double sunshades, i.e., concrete slab overhangs at both ceiling height and windowsill height for each floor, braced by staggered vertical fins of half-story height. The double sunshades are effective protection against both sunlight and rain.

Sun-breaks became necessary because wider and higher glass windows had become the fashion, courtesy of the International Style. On the other hand, they intimated that the Filipino architect was seriously concerned with solving the problem of tropical sunlight. Such concern was not always matched by results since faulty orientation often made the sun-breaks ineffective and nothing more than useless and costly ornaments.

One of the outstanding buildings of the period is the National Press Club (NPC) Building on Magallanes Drive, designed by Nakpil. Since the building is on an east-west axis, it avails of maximum exposure to both north and south. The NPC's expanse of windows and its neat, straightforward structure give it an engaging transparency and cheerfulness. That transparency becomes daring in the glass-sheathed cylindrical staircase and elevator shaft, the building's distinctive and once controversial feature.

Likewise significant is Arguelles' Philamlife Home Office Building on UN Avenue, a long rectangular seven-story block with a one-story section housing a spacious lobby and a 780-seat auditorium. The building is a glass box in the International Style but with tropical adaptations. The gray-tinted, antiglare, heat-absorbing glass curtain wall enveloping the building is shielded from sun and rain by horizontal aluminum sun-baffles.

The pierced screen was the celebrated feature of the US Embassy Building in New Delhi, India, designed by the American architect Edward D. Stone and completed in 1958. Not long after, the pierced screen was introduced in Manila and adopted as a kind of improvement over the brise-soleil. The device, which covers an entire side or several sides of a building, is a perforated wall which reduces and diffuses the natural light entering the building. Pierced screens were made of perforated concrete or ceramic blocks, precast concrete, or thick aluminum bars. The most notable pierced screen in Manila is that of the US Embassy Building on Roxas Boulevard, designed by the American architect Alfred L. Aydelott and built in 1961.

With the use of reinforced concrete and structural steel, buildings could break out of the post-and-lintel pattern and employ such visually exciting features as cantilevers. Canopies over entrances, wide overhangs, spacious balconies, and stairways project daringly from walls or columns, and appear to float. Cantilevers create a sense of

lightness, movement, and unimpeded space. Thus they were used with increasing frequency in the second phase of the development of modern architecture in the Philippines, and would be used more stunningly in the succeeding phase.

A romantic strain appears in Filipino architecture of various traditions and periods. It can be recognized in churches and houses of the Spanish colonial period, in their evocation of past ages and distant lands, in sentimental expression that infuses rational design, and in the inevitability of ornament. In the Philippines neoclassicism seems to have been sustained by the nostalgia of the romantic mentality. Probably the first great romantic of Filipino architecture was Arellano. Although modern architecture professes to be rational and scientific, it can be romantic in spirit—expressionist, lyrical, adventurous, and even nostalgic. And so it came to be in the 1950s, and more clearly in the 1960s.

Pursuing a direction initiated by his uncle Juan Arellano, Otilio Arellano sought inspiration in such motifs as the salakot or wide-brimmed hat, the *mandala* or haystack, and the *panolong* or Maranao protruding beam-end. Some of his contemporaries would later evoke the steep roofs, capiz windows, wooden panels, and stone walls of the *bahay na bato* (stone house). While the early modern buildings concealed the pitched roof and its gutters behind parapets to create the appearance of a flat roof, some later buildings would expose, if not dramatize, the pitched roof, and thereby emphasize their tropical character.

A better grasp of the possibilities of reinforced concrete led to the more extensive use of cantilevers, shell construction, and folded plate construction, and to a wider range of architectural form. With pre-stressed concrete beams or post-tensioning, vast interior spaces with no intervening posts could be created. Concrete was the material par excellence, not only for its strength but also for its plasticity. It enabled the architect to approach the task of architectural design not only as a planner but also as a sculptor.

With the strength assured by structural steel and steel bars, buildings could go beyond the 30-meter limit on height imposed by the building regulations. Thus began the race towards the sky, a challenging adventure for the Filipino architect and his inseparable associate, the structural engineer.

With the contest of height came the contest of size. While condominiums and office buildings take pride in their height, shopping malls glory in sheer expanse, measured in hundreds of thousands of square meters. Notable amidst all these are the expansion and liberation of artistic or architectural imagination and its happy marriage with the increasingly sophisticated technology of construction.

The imaginative use of wood and stone and the overall impression of strength in Antonio's Manila Polo Club, built in 1955, are persuasive indications of latter-day romanticism.

The circular Chapel (now Church) of the Holy Sacrifice of the UP, designed by Leandro V. Locsin and built in 1955, represents a departure from conventional form but in fact recalls early church architecture. Its dome-shaped roof is a concrete shell 7.5 centimeters thick. In the main building of the Cultural Center of the Philippines (CCP), completed in 1969, Locsin brings his romanticism to full expression, particularly in the massive, cantilevered, visually floating block of the facade and the sculptured space of the main lobby.

Two buildings by Formoso, both in Makati, are distinctively modern yet evocative of past styles. The Pacific Star building, completed in 1990, pays homage to the Roman arch and does so with refinement and grace. The Asian Institute of Management (AIM) building, built in 1970, with stone walls and modern *bandeja* (traylike) panels, evokes the *bahay na bato*.

The San Miguel Corporation (SMC) Head Office in Mandaluyong, designed by Jose Mañosa and completed in 1984, shines like a giant prism and recalls the Banaue rice terraces. Francisco Mañosa's *Tahanang Pilipino* at the CCP complex and his tent-shaped Mary Immaculate Parish Church in Las Piñas are statements of the nativism he advocates, i.e., the return to indigenous architectural forms and the use of thatch, bamboo, and wood in contemporary buildings.

Various currents converge and flow together in the romantic phase of modern Filipino architecture: liberation from formalism; rediscovery of the native heritage; a sense of history; a sculptural approach to design; adventurousness and the willingness to experiment; focus on the symbolic and the expressive in architecture; the striving for warmth, vitality and richness, and commitment to the human being as the center of architecture.

Until the 1950s the height of buildings was restricted by law to 30 meters. Research on the ordinance revealed that the original reason for the limit was not earthquakes or the load-bearing strength of the soil, but the height that water could reach under natural pressure. In 1960 Manila's Building Ordinance No 4131 was amended to permit the construction of buildings up to a height of 45 meters. As of 1992, high-rise buildings in Makati and Mandaluyong have reached close to or beyond 140 meters. The Pacific Plaza Condominium in Makati rises to 43 stories or 130.9 meters above ground level and has a four-and a-half level basement for parking. The Palladium Summit Condominium in Mandaluyong is 138 meters high and has 46 stories. The Rufino Tower, an office building in Makati, is 150 meters high, including radio antenna, and has 42 stories. Fast becoming a forest of skyscrapers is Pasig, which began to develop more rapidly in the mid-1980s.

A new type of building that arose in recent years is the shopping mall. The word "mall" originally meant a plaza or a promenade. It has recently come to mean an open or covered concourse flanked by shops. What was once called a shopping center is now called a shopping mall or a galeria. The concourse, flanked by shops, could be one story in height or could rise to two or more stories, with continuous

balconies serving as access to shops on the upper floors. A skylight above the concourse provides natural illumination during the day. Fountains, plants, and small trees give the mall an outdoor feeling as well as a festive atmosphere.

A mall is a small city in itself, housing shops, restaurants, supermarkets, department stores, movie houses, and recreational facilities. The Shoemart (SM) Megamall on Epifanio de los Santos Avenue (EDSA), Mandaluyong, is six stories high, more than 500 meters long, and 330,000 square meters in area. It was designed by Antonio Sindiong, who also did the 43-story Pacific Plaza.

Whatever else may be the motive for the skyscraper and the colossal mall, they are spawned by the drive to surpass and excel, and the desire to achieve a breakthrough. They exemplify architecture as adventure. In this sense they are statements of a romantic vision.

Romanticism appears to have taken an unhealthy turn in the current mania for postmodern ornament. Many a sufficiently well designed building has to be topped off by a postmodern pediment and/or arch which is, even on hasty examination, extraneous, uncalled for, and absurd. It is unfortunate that postmodernism is seen only in terms of one particular decorative device, an overworked cliché at that, and not as a new direction for creativity. Postmodernism, in fact, has a romantic component which accounts for its vitality.

Forms

Residences. Upper-class houses built in the 1900s and 1910s followed the general form of the bahay na bato. The living quarters were on the upper floor. Bedrooms opened to the sala or living room. In some houses part of the sala projected beyond the rest of the facade, creating a sheltered entrance on the ground floor. While the house was covered by a hip roof, the projecting portion of the sala was crowned with a gable which carried the family monogram.

The masonry walls on the ground floor were thinner than those of the bahay na bato and were pierced with rectangular windows. On the upper floor the windows resembled those of a bahay na bato, with sliding shutters and with capiz or glass panels, *ventanillas* (window shutters) on floor level, and fixed transom windows or fanlights over the window head.

In 1917 Arcadio Arellano designed the Ariston Bautista Lin house in Quiapo around a set of Vienna *secession* furniture. Architectural ornaments echoed the elegant art nouveau lines of the chairs and tables, giving the house, which was in the bahay na bato style, a touch of novelty.

One type of house in the 1920s had two stories, a front porch on the lower floor, and living quarters on both floors. Some houses had a front porch on both first and

second stories. The sidings on both floors were of wood. The first floor was slightly raised above the ground, providing space for storage underneath.

A number of wealthy families built houses of reinforced concrete in a modified neoclassic style with a colonnaded veranda in front or on three sides, and on both first and second floors. An impressive example of reinforced concrete houses of the period is the Nelly Garden in Iloilo City, built in 1928.

The 1930s saw the development of the so-called Spanish-style house, which had tile roofs, balustraded balconies, salomonica columns, arched windows, lacy wrought-iron grilles, and a three-story tower in front. Living room, dining room, and kitchen were on the ground floor, and bedrooms on the upper floor. Some houses had a curved stairway dominating a hall two-stories high. The Rafael Fernandez house on Arlegui Street, Manila, designed by Luna de San Pedro, was in its original form a classic of this type. The house was renovated during the Marcos regime and was used by President Corazon Aquino as her official residence.

The art deco house made its appearance also in the 1930s. Like the Spanish-style house, it had a three-story tower, the roof of which was sometimes an observation deck. The roof over most of the structure was concealed by parapets, and in some sections was a concrete deck. Rounded corners, porthole windows, corner windows, and balconies with handrails were features apparently derived from ocean liners. A curved window, two stories high, was a dramatic feature. Walls were usually white and without ornament. However, the interplay of volumes made the building a visual delight. The Benigno Aquino Sr. house on San Rafael Street, San Miguel, Manila, designed by Fernando Ocampo Sr., is one of the few surviving examples of this style.

After World War II, sprawling one-story houses, inspired by the California bungalow or ranch house, became fashionable. A terrace, open or roofed, replaced the porch. Large picture windows, sliding doors, and French doors brought the outdoors in. Whereas the house of earlier years opened to a front yard, the house of the motorized age shielded itself against the street and opened to landscaped lawns at the back.

Later versions of this house had prominent roofs, recalling the bahay na bato, and wooden lattices similar to the frames of capiz windows, elegantly carved woodwork, and massive stone walls. With the rising cost of land and the reduced size of lots even in affluent areas, home owners went back to building two-story houses.

The tsalet was the typical dwelling in middle class neighborhoods in the early decades of the 20th century. A two-story house with living quarters on the upper floor, or a one-story house elevated above the ground, the tsalet could be plain and simple or stylishly ornamented. An exterior stairway, which was single-flight, L-shaped, or T-shaped, led to the front porch that covered the entire width of the house or half of it. The interior was divided longitudinally with living room and dining room on one side, bedrooms on the other, and kitchen at the back. Although representing a change in house-form, it still had such traditional features as capiz

windows, *ventanillas*, and *calado* (fretwork) panels over partitions. The need for more space led to the construction of two-story houses with living room, dining room, and kitchen on the first floor, and bedrooms on the second floor.

The one-and-a-half-story house, which emerged after World War II, had one story on one side and two on the other. The one-story section was the living room and dining room; the second story section had bedrooms on the upper floor. The roof sloped down from the two-story section to the one-story section, giving the latter a high ceiling on its two-story side. Access to the bedrooms was through a balcony from which one could look down to the living room. One-and-a-half story houses did not always have this kind of roof; some types had separate roofs for the two-story and one-story sections.

The middle-class bungalow was far more modest than its upper-class counterpart. Instead of a fully enclosed garage, there was a carport which could function as a covered terrace. Depending on the size and shape of the lot, the house was compact in plan, or somewhat loose and open. The latter form was more conducive to cross ventilation.

Since some of the middle class enjoyed economic mobility, their houses would be remodelled or expanded whenever funds allowed. The facade would be improved and decorated, or a porch or rooms would be added, or in the case of one-story houses, a second floor would be built. The Filipino's concept of a house is not that of something fixed and immutable, but of something that could be improved, enlarged, or completely altered.

The Philamlife Homes in Quezon City, a 600-unit housing project for middle-income families, was an architectural highlight of the 1950s. The units, designed by Arguelles, were the result of thorough research and scientific study. While the comfort of the occupants was the chief consideration, the architect saw to it that construction would be economical and could be rapidly undertaken. From one basic idea came three typical units, each of which allowed four variants, making a total of 12 different schemes. Although compact in plan, the units enjoyed natural ventilation and had provisions for expansion. Since the inauguration of the project 40 years ago, most of the houses have undergone a metamorphosis.

Low-cost urban housing was provided in the early 20th century by the *acesoria* (rowhouse) which had a row of contiguous two-story units, each with access to a common alley or the street. The units were rented by the occupants. An *acesoria* unit was one room wide, its width varying with the liberality of landlords.

A living-dining room and kitchen were on the first floor, the bedrooms on the second floor. The kitchen opened to a small yard. To save on plumbing, the bathroom was located sometimes on the first floor.

In the postwar period the government built several low-cost housing projects, such

as Projects 2, 3, and 4 in Quezon City, in response to the needs of the fast-growing population. The housing units were one-story structures, which were either detached or joined to others in duplexes or rowhouses. With low roofs, floors on ground level, and minimum space, the houses were unappealingly plain. The walls were of concrete hollow blocks and the roofs, of asbestos. Since asbestos did not transmit heat, ceilings were considered unnecessary. It was not well known then that asbestos sheds fibers that cause respiratory ailments.

In the early 1960s another form of mass housing was attempted, namely, the tenement, a multistory, multiple-unit building, such as that along the South Superhighway.

The Bagong Lipunan Sites and Services (BLISS) housing projects of the Marcos regime consisted of four-story buildings with two or four units per floor. While better designed than the housing project units and tenement, the BLISS apartments were too costly for the low-salaried worker.

In the 1980s mass housing developers promoted a new scheme that took into account the Filipino's preference for a dwelling on ground level. A so-called starter house of 20 square meters is built on a 60-square meter lot. The house can be expanded to 40 square meters on ground level, and 20 square meters can be added further by constructing a second floor.

A new method of construction has been applied in a housing project in Vitas, Tondo, comprising 1,664 units distributed among 27 four-story buildings on a 2.5-hectare site. Prefabricated box-shaped concrete units are stacked in such a manner that 29 units and the spaces between them result in a total of 50 dwellings. The system, designed by Cesar Canchela, is called the Canchela Shelter Components and Stacking Process for Multi-Story Buildings.

Ermita, a district favored by the foreign community, became the setting of apartment buildings in the 1920s and 1930s. The more fortunate of these were built along Dewey (now Roxas) Boulevard, or just a block away from it. The multistory buildings, some hitting the maximum of 10 floors, had spacious units and a magnificent view of the city and bay. The Admiral Apartments (now Hotel) on Dewey Boulevard, designed by Ocampo Sr., has touches of revivalist design. The Boulevard Alhambra (now Bel-Air Apartments), also on the Boulevard, designed by Antonio, was one of the stunningly modern buildings of the time. The Peralta Apartments on UN Avenue is unique for its protective overhangs on every floor.

Makati is the birthplace of condominiums. While apartments are rented, condominium units, which could be residential or office space, are bought. Some of the best apartment and condominium buildings stand in a row on Ayala Avenue, like the Urdaneta Apartments designed by Arguelles, the Twin Towers by William Coscolluela, and the Ritz Towers by Sindiong.

Most town houses are, curiously, located not in town but in the suburbs or in quiet residential areas. The spacious lots of old mansions in Quezon City and San Juan have been taken over by townhouses. A townhouse is the upper class version of the rowhouse. It is a two-or three-story substantially built unit that stands cheek by jowl with similar units. Townhouses are usually in guarded compounds and are arranged in a straight line or around courts. Common facilities in the compound include playgrounds and swimming pools.

Barong-barong or shanties represent the architecture of poverty. Built on public land, idle land, or land owned by others, along railroad tracks or near garbage dumps, along esteros or on riverbanks, along seawalls or under bridges, they form settlements ranging from 10 or 30 households to several hundreds or thousands. They may have only one room or several rooms, and one or more floors. Their floor area ranges from 6-30 square meters. They are generally of discarded or recycled materials: rusty iron sheets, plywood, cardboard, sawali, thatch, plastic sheets, mats, canvas, and just about anything that can serve as a roof and sidings.

The floor may be raised a few steps above the ground, or it may be the ground itself, covered with plastic mats to protect the dwellers from dampness. The roof is usually of one slope. A larger structure may have a double-slope roof or a combination of one-slope roofs. It may have a window or two on only one side, if the house is too closely built to others, or windows on two or more sides, if the house is far enough from its neighbors.

Its sidings are a patchwork of various materials. Posts, beams, rafters, and studs are put together hastily, whether with nails or lashing. Easily consumed by fire, knocked down by storms, washed away by floods, or demolished by eviction teams, the shanty just as easily rises from total collapse. Its fragile construction reveals both the native genius for improvisation and an endemic fatalism.

Government Office Buildings. These may be classified according to level: national, provincial, and city or municipal. On the national level, government office buildings include those serving the legislative, executive, and judicial branches; the various departments and bureaus under the executive branch; and other government institutions such as banks.

The provincial government office buildings are mainly the *kapitolyo* (capitol), which house the governor's office, the offices of the provincial board, the courts, and other offices. City halls or municipal halls, like the provincial capitols, accommodate the three branches of the city or municipal government: the mayor's office, the city or town council, and the local courts. Local government buildings include the post office, the police station, and the fire station.

Government buildings of the American colonial regime were designed and constructed in line with the policy of preparing the Filipino people for democratic self-government. Provincial capitols were built in the second decade of the 20th century: the Laguna capitol in 1912, the Sorsogon capitol in 1916, and the Pangasinan capitol

in 1918. The Legislative Building in Manila was completed in 1926.

The Executive Office in Malacañang was built in 1921. The Department of Finance and Department of Agriculture and Commerce buildings were completed in 1940. For many years after World War II, the Supreme Court occupied the Villamor Hall on Taft Avenue, which had originally been the School of Fine Arts and the Conservatory of Music of the UP. Since 1991 the Supreme Court has been housed in the former Rizal Hall of the UP on Padre Faura Street. The Post Office Building, the most monumental of government office buildings, was completed in 1931. The City Hall of Manila, completed in 1940, was large enough then to accommodate not only the city departments, but also some national government offices.

Symmetrical in plan, formal in massing, with rooms along corridors or around courtyards, pre-World War II government office buildings were in the neoclassic style, following the trend set by Parsons in 1913 in the University Hall of the UP. American and Filipino architects who succeeded him in his post as consulting architect of the Bureau of Public Works maintained it as the official style. Its last burst of glory is visible in the Agriculture (now Tourism) and Finance Buildings.

The end of World War II marked the liberation of government office buildings from traditionalism. The neoclassic buildings that were destroyed, such as the Legislative Building and the Post Office Building, were repaired or restored following the original plans. New government buildings, however, experimented with modernism. Floor plans broke away from the formalism of historicist design, and such features as plain walls, large windows, and exposed columns and beams were adopted from the International Style. Sunbreaks and concrete screens were employed.

Whereas in the past only the Bureau of Public Works architects designed the government buildings, in the post-World War II period private practitioners were engaged to undertake some major projects. The Social Security System (SSS) Building in Quezon City was designed by Juan Nakpil. The National Library on T.M. Kalaw was the work of a consortium of architects called Hexagon Associates, including Formoso, Angel Nakpil, and Felipe Mendoza. The Central Bank Buildings were designed by Formoso; the Development Bank in Makati and the Philippine National Bank on the Escolta were designed by Arguelles. The Batasang Pambansa Buildings were designed by Mendoza. The Government Service Insurance System (GSIS) Building at the reclamation area was designed by Jorge Ramos.

In the early decades of the 20th century, government office buildings were regarded as, among other things, symbols of authority. In the post-World War II years they aimed to be symbols of progress, of looking forward to the future. Embodying a certain freedom of design, they foreshadowed the increasing freedom and restlessness of a new age.

Schools. Education was one of the priorities of American colonial policy in the Philippines. The public school system was developed, a teacher-training institute

was organized, and the UP was established in the early years of the regime. Private education also flourished as Catholic, Protestant, and nonsectarian institutions were founded. The school buildings of the period include those of the public and private school system from the elementary to university level.

Under Act 1801 of the National Assembly, called the Gabaldon Law after its author Isauro Gabaldon, the amount of one million pesos was allocated to the construction of elementary school buildings in barrios or villages throughout the country. Several types of schoolhouses were designed by Parsons, consulting architect of the Bureau of Public Works. These one-story buildings, which were slightly elevated above the ground, had classrooms on one side of an open gallery. Features derived from indigenous architecture were the hip roof and swing-out window shutters with capiz panes. Many of these buildings still exist and are still called Gabaldon schoolhouses.

Public high-school buildings, usually located in cities and provincial capitals, were much larger but followed the same plan of rooms along an open gallery. The gallery was in the neorenaissance style, with arches springing from columns and medallions on the spandrels or the space between arches.

For the Normal School (now Philippine Normal University), a teacher-training institute, Parsons designed a three-story reinforced-concrete building in a style that was modern but with traditional touches. The tight fabric of the exterior wall is pierced by wide windows, each flanked by narrow windows. The continuous line of the hip roof is broken by curved gables. While solid in appearance, the building is characterized by a tropical airiness.

University Hall, the first building in the Manila campus of the UP, was designed by Parsons in the neoclassic or Greek revival style. This established the pattern for the other university buildings which were the work of his successors at the Bureau of Public Works, among them, Toledo. For the UP School of Fine Arts and Conservatory of Music, Juan Arellano designed the neorenaissance Villamor Hall, notable for the Serlian or Palladian motif of its entrance, i.e., a three-part opening divided by columns with an arch on the wide central section, and niches with busts between the upper-story windows.

School buildings are generally longitudinal in plan and therefore have long impressive facades. Wings may extend from the ends and sometimes the center of the main block to form an E or a shallow U or H plan. Some buildings could be quadrangular, with a courtyard within or with two courtyards separated by a central block.

Luna de San Pedro designed the Legarda Elementary School, completed in 1922, in the French renaissance style, with a Mansard roof and dormer windows. The building may be described as a French chateau interpreted in wood and capiz.

Although floor plans followed a standard pattern, decorative styles were varied. De La Salle College (now University) is notable for its neat, precise neoclassicism

employing the Corinthian order. Centro Escolar University's main building is unique for its neo-tudor style. Both were designed by Mapua. St Scholastica's College adopted the neoromanesque, and San Beda College revived the neogothic that had been fashionable decades earlier.

The earthquake-proof main building of the UST is characterized by an austere majesty that recalls Spanish architecture. The Central Seminary Building is in the art deco style. The first building of the FEU, located along Quezon Boulevard, is the country's first modern school building, evoking the vigorous style of the American architect Frank Lloyd Wright.

Benitez Hall and Malcolm Hall, built in 1941 at the UP Campus in Diliman, were designed by Juan Arellano in keeping with the traditional style of government architecture then. The post-World War II buildings, the Administration Building and University Library designed by Juan Nakpil, and the Palma Hall and Melchor Hall designed by Concio, all in the modern style, set the tone for the other buildings of UP Diliman.

The building of the UST engineering and architecture school buildings, designed by Rocha, was the first school building to use sun-breaks. A school unique for its setting and tropical architecture is the National Arts Center on the slopes of Mount Makiling in Laguna, the buildings of which were designed by Locsin. The AIM in Makati, a major work of Formoso, is an efficient, well-equipped building with wooden panels and adobe stone on the exterior. Spacious, carpeted, air-conditioned classrooms set apart the International School, designed by Jose Mañosa. The Benedictine Abbey School in Alabang, Muntinlupa, also by Mañosa, departs from the standard floor plan. Instead of rectangular rooms arranged in a row along a corridor, hexagonal classrooms are clustered around a central space, creating a sense of community.

Hospitals. The American colonial government's program to improve and expand health services included the construction of hospitals. The largest building erected in the first decade of the 20th century was the PGH. The plans, dated 1908 and 1909, show a building composed of several pavilions in parallel array. A front pavilion, housing the administration, leads to a central area where common facilities are located and from both sides of which pavilions branch out, separated by courtyards and connected by arcaded galleries. Each pavilion houses a department: medical, surgical, orthopedic, and maternity. One pavilion is devoted to private rooms. The provision for future expansion indicates space for five additional wings. The building is formal and symmetrical, the plan being somewhat like an organizational chart. The design is most appropriate for the tropics, since each wing is designed for maximum ventilation and protection from rain. In the PGH, Parsons introduced a style of modern architecture, functional in plan, and employing the traditional arch while minimizing surface ornament.

Since tuberculosis was then the fatal disease that claimed the most lives, it was

inevitable that a sanatorium for tubercular patients would be built. The Quezon Institute, designed in the 1930s, a major work of Juan Nakpil, consisted of pavilions symmetrically arranged and liberally spaced out. The pavilions included paywards, and the teachers' and children's pavilions. As in his buildings of the same period, Juan Nakpil employed the art deco style. A native touch appears in the pitched roof of the central building.

The largest construction project within a few years after World War II was the Veterans Memorial Hospital (now Medical Center), a sprawling two-story building with the front pavilions branching out at oblique rather than right angles. The hospital presides over vast grounds which have been developed into a golf course. A boxlike structure with slab overhangs over the windows and parapets concealing the pitched roofs indicate the influence of the International Style.

Built in the 1950s, the Children's Memorial Hospital (now Children's Medical Center Philippines), located on Banaue Street, Quezon City and designed by Concio, departed from the conventional plan consisting of wings or pavilions. All rooms are in one curving multistory block at the left side of the entrance, while at the right, in a low and compact block, are an auditorium and various common facilities. While the building exemplifies freedom of form in modern design, its shape was dictated by practical considerations.

Designed by Luis Araneta, the original Manila Doctor's Hospital on UN Avenue, completed in 1956, was notable for introducing elegance into hospital design. The lobby was dominated by a curved stairway set against a large curved window. Rooms were liberated from antiseptic white walls and sported cheerful or soothing colors. The hospital was entirely airconditioned, which made it a novelty then. Jutting out on the right of the entrance was a restaurant.

The Makati Medical Center (MMC), Araneta's largest work, was built in 1965, and with its nine floors, was the tallest in its time. The building, in a large rectangular block, was accented at one end by a cylindrical block housing operating rooms, the intensive care unit, the nursery, and private rooms. On the exterior are flat, horizontal strips that serve as sunshades. The MMC represents the high-rise trend in hospital design which continued in such buildings as St. Luke's Medical Center on E. Rodriguez Avenue in Quezon City, Medical Center Manila on General Luna Street, and the annex of the PGH.

The Philippine Heart Center for Asia in Quezon City, designed by Ramos and inaugurated on 14 February 1975, has two types of accommodations for patients: wards and private rooms. The latter are grouped into "petals," i.e., 10 to 14 rooms are clustered around the nurses' station and are accessible to visitors through peripheral corridors, which are continuous glassed-in balconies. This arrangement requires more space than the standard rows of rooms along corridors.

The National Kidney Institute, also in Quezon City, is a two-story, Y-shaped

building with a courtyard at the center.

The floor plan of the Lung Center of the Philippines is basically two “diamonds” or two squares in diagonal position, hanging by their top corners from the arms of a T and joined at their middle corners at the shaft of the T. A horizontal bar, running through the center of the diamonds, forms the “spine” where common facilities are located. The sides of the diamonds, called “wings,” contain the rooms and wards. Vertical bars running through the centers of the squares are supplementary corridors. In the T-block are common facilities. The bottom of the T, aligned with the bottom corners of the diamonds, form the entrance area. The “wings” of the building do not spread out, so to speak, but are folded and interconnected in a compact plan.

With rapid developments in medical science and technology, and with the specialized services and sophisticated facilities expected by clients and patients, the design of hospitals and medical centers has increasingly challenged the ingenuity and creativity of architects.

Commercial Buildings. The term refers to buildings serving the needs of private enterprise, and thus includes office buildings, stores or shopping complexes, factories, and warehouses. Office buildings and stores are more significant as architecture and have been the harbingers of new concepts and styles.

Commercial office buildings fall into two general types: first, those occupied exclusively or almost entirely by a corporation, such as a bank or an oil company; and second, those that are rented out to various offices, such as clinics, law firms, and small companies.

The latter type, usually located on urban property, would have stores, bank branches, or restaurants on the ground floor, and office space on the upper floors. The high cost of urban land and the maximization of income from rent are significant factors in planning such buildings. A building occupies the space up to the property line, leaving only a minimal area for a light well or a small courtyard as may be required by government building regulations. Rentable space is further increased by providing several stories. With progress in structural design and building technology, the increased efficiency of elevators, and the ever escalating cost of urban land, vertical expansion is inevitable.

Downtown commercial office buildings are often enclosed on three sides by neighboring buildings, leaving only the front for access and for natural illumination and ventilation. Some buildings may have both front and rear exposure, while hemmed in at the sides by adjacent structures. Fortunate is the building on a corner lot or on a lot open on three sides. More fortunate is the building with a whole city block to itself. If the lot of a commercial office building is large enough, open space may be provided in front or on two, three, or all sides. The best-designed buildings are those surrounded by open space.

The five-story Uy-Chaco Building on Plaza Cervantes was called Manila's first skyscraper when it was inaugurated in 1914. Its undulating balconies and iron grilles mark it as art nouveau. Other buildings of the period are the El Hogar Building and the First National City Bank (FNCB) Building on Muelle de Banco Nacional along the Pasig River. While El Hogar is airy and arcaded, has large glass windows, and employs a graceful adaptation of the renaissance style, the FNCB is solidly neoclassic, with Ionic columns dominating its facade.

The Perez-Samanillo Building on the Escolta, built in 1927, is one of the early art deco buildings in the city. As in many commercial buildings occupying a corner lot, each corner is chamfered or bevelled, thereby eliminating a right-angled edge and providing a narrow vertical face for architectural treatment.

The Crystal Arcade was Manila's most modern building in the 1930s. Called Crystal Arcade because of its abundant use of glass for the skylight, long exterior windows, interior windows along its mall, and glass blocks on the floor of the mall to light the basement, the building was notable for other features, like the grand, cantilevered, curving stairway and underground parking.

The Ramon Roces Publications Building (now The Eastern Telecommunications Building) on Soler and Calero Streets, originally housed company offices and a printing press. With its asymmetrical design and its vigorous juxtaposition of forms—planes, blocks, curves, and a cylinder—it is an early example of the sculptural approach to architecture.

The Capitan Pepe Building on Azcarraga (now Recto) employs a streamlined version of art deco, i.e., with round columns, plain walls, large windows, and a rounded corner.

Reconstruction after World War II, the development of Makati beginning in the 1950s, and the emergence of new architects led to more imaginative and adventurous approaches to the design of office buildings.

The first of Makati office buildings to exceed the old 30-meter limit on height, the Insular Life Building curves grandly along the intersection of Ayala Avenue and Paseo de Roxas and is veiled with sun-breaks. On the lower part of its facade is a bas-relief mural depicting aspects of Philippine life.

The Capitan Luis Gonzaga Building at the corner of Rizal Avenue and Carriedo stands out for its unusual sun-breaks: continuous horizontal slabs with staggered vertical fins that also serve as signboards for offices.

With office buildings constructed away from the urban centers, sites could be more spacious and design no longer dictated by real estate considerations.

The Philamlife Home Office Building on UN Avenue is one of the first designed with

a tall block to house offices and a lower block for various facilities, in its case, an auditorium. The Magsaysay Memorial Building and the Ermita Center, both on Roxas Boulevard, are basically office towers with lower buildings attached. The strong vertical component is balanced by a horizontal one that also serves to anchor it visually to the ground. The Meralco Building (also called Lopez Building) on Ortigas Avenue in Pasig has a curved, concave facade, the consequence of a curved interior space so designed to avoid the trainlike effect of long corridors. Behind the building, on a block of its own, is the Meralco Theater.

The wide spectrum of office building design is represented by the Pacific Star Building in Makati, with its soaring arches; the SMC Building in Pasig, suggesting geometric glass sculpture; and the Benguet Corporation Building in Pasig, evoking the rugged grandeur of stone-walled rice terraces.

Central air-conditioning and artificial lighting have been major factors in the design of office buildings, and of other buildings as well. No longer is provision made for natural ventilation and natural illumination, as in pre-World War II and early post-World War II buildings, since urban pollution rules out the former. Thus architects have been encouraged to design towering glass facades that are unembarrassed imitations of the slick-tech architecture of the United States. Some office buildings are costly attempts at First-World architecture in a Third-World setting.

Stores, Superstores, and Malls. For maximum access, stores are traditionally located on ground level. In an urban setting, they usually occupy the ground floor of buildings that contain offices or apartments on their upper stories. Stores that sell a variety of goods are sometimes called bazaars. In the Philippines, stores that entirely occupied multistory buildings developed in the early 20th century. Such stores, called department stores, sell a wide variety of merchandise including clothing, home appliances, furniture, dinnerware, cosmetics, jewelry, and toys. They are overseas offsprings of the American department store. One of the large and fashionable department stores before World War II was Heacock's on the Escolta. A popular department store also of that period was the L.R. Aguinaldo Department Store on Juan Luna.

While foodstuffs, such as fresh meat, fish, and vegetables, were sold in markets, imported items such as canned goods, fresh fruits, butter, cheese, and frozen meat were sold in groceries and cold stores prior to World War II. The post-World War II groceries expanded to what came to be called supermarkets, one of the earliest and largest of which is Unimart in Greenhills.

After World War II new department stores flourished in downtown Manila. Their buildings were utilitarian in character and of little architectural importance. Large department stores rose later in Makati and in Cubao, Quezon City, as urban development spread to what were once the suburbs and the countryside.

Rustan's in Makati, which combined the department store and the supermarket in

one building, initiated the superstore trend. More recent superstore buildings include those of Shoemart (SM) and Landmark in Makati, Rustan's in Cubao, Plaza Fair on Plaza Lacson in Manila, and Isetann in Manila and in Cubao.

In Makati, Quezon City, and Manila, stores were grouped in arcades and malls which developed from one-story clusters to multistory buildings. Shopping malls now contain not only shops and supermarkets, but also restaurants, amusement centers, movie houses, and complete department stores, and are adjoined by multilevel parking buildings.

The Milelong Arcade, the Creekside Arcade, and Sunvar Plaza in Makati are long narrow buildings with shops, restaurants, and offices in linear array on ground level and on upper floors.

The Quad and the Greenbelt Mall in Makati and the Ali Mall in Quezon City are large, sprawling multistory buildings housing a variety of establishments. In the SM City in Quezon City, the SM Megamall in Mandaluyong, the SM Centerpoint in Santa Mesa, the Robinson's Galleria in Pasig, the Shangri-la Plaza in Mandaluyong, and the Gotesco Grand Central in Caloocan, the shopping mall is attached to a large department store, or vice versa. Shopping malls, such as Virra Mall and Shoppesville in Greenhills, Harrison Plaza in Manila, and various malls and arcades in Makati, are clusters of commercial establishments with no dominant superstore.

Lately introduced is the mall that occupies the ground floor of a parking building. Examples of this are the Greenbelt Mall and Park Square I and II in Makati.

The mall or galeria, as recently developed, is a long building with a high central concourse flanked by several levels of galleries on which various establishments are located. Levels are linked by stairs, escalators, and elevators. Where a long building is not possible, the concourse becomes a plaza or atrium, likewise several stories high. An outdoor feeling is created in the concourse or plaza with the use of skylights, fountains, and greenery. Banners, several stories in length, hang over the concourse, giving it a festive air. The ambiance is appealing to people for whom shopping is an act of celebration. The mall is not only a market magnified and a compact movie district, but also a covered promenade made especially inviting by central air-conditioning.

Clubhouses. The turn of the century and the decade that followed was an especially "clubbable" time. In 1898 American army and navy officers formed the Army-Navy Club and used as their clubhouse an old building in Intramuros. That same year, patriotic upperclass Filipinos organized El Club Filipino Independiente, which was soon renamed Club Internacional to conceal its nationalist light. In 1906 it was renamed simply Club Filipino. In 1901 British residents founded the Manila Golf Club, which had its golf course in Caloocan. The Benevolent and Protective Order of the Elks or Elks Club was organized in 1902. The Baguio Country Club was founded in 1905, the Philippine Columbian Club in 1907, and the Manila Polo Club

in 1909. The YMCA was established in Makati circa 1910. But there were older clubs by then: The Manila Jockey Club, founded 1867; the Manila Club (or British Club) in 1878, and the Manila Boat Club, an offshoot of the Manila Club, in 1895.

Club facilities are generally the same, but certain features may vary. The standard facilities are social halls, lounges, dining rooms, game rooms, and club offices. Some clubs have lodgings for members and guests. Sports facilities depend on the type of club. These could include swimming pools, tennis courts, pelota courts, bowling alleys, and billiard rooms. Some clubs have libraries, and might even be well known for their collections.

The first clubhouses of the Baguio Country Club and the Manila Polo Club were built in the native style, i.e., with wooden frames, wooden sidings, an elevated floor, and a thatch roof.

For the Army-Navy Club, the Elks Club, and the YMCA, Parsons designed reinforced-concrete buildings which were among the first modern structures in the country. The Army-Navy Club and Elks Club are still standing. The YMCA Building, located on the block bounded by San Marcelino, Concepcion, and Arroceros, has been demolished.

The Army-Navy Club, located at the east end of the Luneta and built in 1908, is an H-shaped building, with two stories at the center, three stories on each side, and arcaded verandas on the first floor. Behind this building, connected to it by galleries, is a one-story pavilion that served for many years as a theater. Large windows bring in the breeze from the bay, while verandas protect the rooms from rain and the heat of the sun. With the roof concealed by parapets, the outline of the building is somewhat severe. However, the wings projecting towards the front visually beckon and lead the visitor into the sheltered entrance at the central block.

In 1917 the Casino Español inaugurated its new building on Taft Avenue. The work of Arcadio and Juan Arellano, the clubhouse was in the neorenaissance style which the same architects employed in the Gota de Leche Building on Lepanto Street. Along its facade was a series of deep arches supported by pairs of columns. This building was destroyed in World War II. The new Casino was built in 1951 on San Luis Street (now T. M. Kalaw), behind the old site. By far the largest clubhouse in its time was the University Club, at the corner of San Luis and Dewey (now Roxas) Boulevard, built circa 1920. The seven-story building had accommodations for its members. After World War II it was converted into a hotel.

In the late 1920s Juan Arellano designed the Manila Yacht Club on Dewey Boulevard and the Wack Wack Golf Club in Mandaluyong, Rizal, both of which, according to contemporary accounts, were in the Spanish-colonial style.

The clubhouse of the Manila Jockey Club on Felix Huertas Street, built in the 1930s, was designed by Juan Nakpil. The four-story, art deco building has a semicylindrical

facade with round columns flanking large, rectangular windows. On both sides of the facade are semicylindrical stairwells encased in glass, a daring feature at the time.

The Manila Polo Club in Makati, designed by Antonio, was completed in 1950 and set the style for future clubhouses. The abundant space, the openness to the outdoors, the soaring hip roof, rugged stone-work, and hefty woodwork came together to symbolize the vigor, daring, and sense of liberation associated with sports.

The NPC Building, designed by Angel Nakpil, exemplifies the influence of the International Style on Philippine architecture after World War II. The concrete and glass structure is characterized by transparency and a virile leanness. There is nothing extraneous in the design. Its outstanding feature is the spiral stairway encased in glass and winding around a cylindrical elevator shaft.

The Valley Golf Club in Victoria Valley, Angono, Rizal, designed by Formoso, was completed in 1960. The floor plan combines a circle and a triangle, i.e., a golf ball resting on a tee. In the Club Filipino in Greenhills, built in 1970, Formoso underscores the Filipino character of the Club by simulating the bahay na bato. A hip roof, capiz windows, ventanillas, and stone walls recall the Club's first home on Calle Alix (now Legarda) in 1898.

The Alabang Golf and Country Club, designed by Formoso and completed in 1978, contains its complex of indoor facilities in one vast rectangular structure. It represents the architect's constant striving for simplicity in design. The massive roof, basically hipped but varied in height and configuration, harmonizes with the outline of distant mountains.

The Philippine Columbian Association clubhouse in Paco, Manila and the Makati Sports Club, both the work of Rogelio Villarosa, are sports complexes in an urban setting. While massive walls on the street side protect privacy, wide, covered porches leading to an open area provide companionable space. **Hotels.** In Burnham's "Report on Proposed Improvements at Manila," written in 1905, he says: "To the north of the Luneta park is a space approximately 500 to 600 feet reserved for a hotel whose size, surroundings and appointments are intended to deliver Manila once and for all from the standing reproach of inhospitality toward a traveller. A hotel on a sufficient scale in this location could be made renowned the world over, and constitute in itself alone an attraction strong enough to draw to Manila every traveller in the Orient. With three sides fronting on parks and boulevards, and the fourth side fronting the sea, the hotel site offers every possibility for a world famous resort."

When Burnham visited Manila in 1904, there were a number of hotels in the city, in Intramuros, on the Calle Real, and in Binondo, at Plaza Calderon de la Barca, Plaza Cervantes, and the Escolta. The Hotel de Oriente at Plaza Calderon de la Barca was considered Manila's best at the time. It was housed in an elegant two-story building

with seven bays along its front. On the ground floor was a narrow arcade with Moorish arches, with the arch on the central bay rising to the top of the second floor. The windows and *ventanillas* on the lower floor were protected by iron grilles. There were windows also on the *entresuelo* (mezzanine). The windows on the upper floor had sliding glass shutters and *ventanillas* with iron grilles.

Burnham's proposal for a hotel fronting both park and bay became a reality in the Manila Hotel, which Parsons designed. The hotel was built on the site chosen by Burnham, and its architectural style conformed with his recommendations: "Flat walls, simply built of concrete (with steel reinforcing rods to resist earthquake), and depending for their effect upon beautiful proportions rather than upon costly materials, are from all points of view most desirable for Manila. The old Spanish buildings with their relatively small openings, their wide arched arcades and large wall spaces of flat whitewash possess endless charm, and as types of good architecture for tropical service, could hardly be improved upon."

Old aerial photographs indicate that the Manila Hotel was originally an H-shaped building. In the course of the years, annexes were constructed, particularly on the side along the bay. A bayside annex was designed by Luna de San Pedro. The lobby was originally a long narrow concourse along the front. An elegant dining room at the bay side of the building became a spacious foyer for an annex, the vast Fiesta Pavilion. Like other buildings done by Parsons at the time, the Manila Hotel had capiz window shutters. With its incomparable location beside the bay, and its lawns, gardens, swimming pool, and ballrooms, the Manila Hotel became the country's first resort-hotel and was the only one for a long time.

While other hotels were built during the American regime, they were in the nature of downtown hotels, built on urban lots of limited area. The Luneta Hotel on San Luis Street (now T.M. Kalaw Street) is said to have been built circa 1910. It is the only building in Manila in the French renaissance style, and must have been designed by an architect trained in the Ecole des Beaux Arts tradition. The four-bay, six-story building is crowned by a pair of Mansard roofs. On the front, French windows open to balconies with cast-iron grilles. The balconies are supported by consoles.

Built before World War II, the Bay View Hotel at the corner of Dewey Boulevard and Isaac Peral (now UN Avenue) was one of the early high-rise buildings. A handsome structure of functional design, it abstained from the art deco ornaments of the period. The building has recently undergone major renovation.

The Great Eastern Hotel on Echague Street was a pre-World War II high-rise downtown hotel. A survivor of the shelling in the last days of the war, it has recently been demolished to give way to new construction.

Although presently a victim of neglect, the Avenue Hotel and Theater on Rizal Avenue, built in 1938, stands as a fine example of art deco architecture. One of the tallest buildings at the time, it was notable not only for its height but also for its

elegance.

Within the decade after World War II the first-class hotels included the Manila Hotel, the Bay View Hotel, the Filipinas Hotel, the Shellborne Hotel (the former University Club), all of which were along Dewey Boulevard.

The Manila Hotel at this time set the pattern for future hotels of its category. Aside from offering deluxe accommodations, the hotel had a variety of restaurants, a ballroom, function rooms, a bar and lounge, a shopping arcade, and recreational facilities such as a swimming pool and gym. The hotel had all the elements of a vacation resort, a convention center, a social center, and a tourist attraction.

With tourist traffic swelling to an unprecedented scale, more hotels were built not only along Manila Bay and in the Manila tourist belt, but also in Makati, and in such tourist venues as Baguio, Cebu, Iloilo, Legazpi, Davao, and Zamboanga. At present Metro Manila continues to have the most hotels.

The major architects who designed hotels in the post-World War II period include Arguelles, Formoso, Locsin, Villarosa, and Juan Nakpil. The postwar hotels represent major developments in design, construction, and technology, particularly with respect to structural design, prefabrication, air-conditioning, and fire protection. Aside from the battery of engineers and technical consultants, interior designers and landscape architects have been the architect's indispensable assistants in creating not only landmarks but the pleasure domes of this age.

Theaters and Cinemas. Of the many theaters built in the 19th century, the Teatro Zorrilla at Calzada de Iris (later Azcarraga and now Recto), inaugurated in 1893, was the only one that lasted well into the 20th century. It survived the Teatro Filipino at Echague, built circa 1880, which was also the venue of *sarswelas* and concerts until the early 1900s. Operas, *sarswelas*, and concerts were performed at the Zorrilla. It was one of the stars of the golden age of the sarswela, but when motion pictures became the rage, the Zorrilla, like an old actor adapting to a new medium, became a cinema. The grand wooden building, celebrated as it was in its heyday, did not age well. In less than 40 years it deteriorated, and in 1936 was demolished.

A younger competitor of the Zorrilla was the Manila Grand Opera House, built in 1902. In the opera house tradition, it had tiers of boxes around the main floor, above which was a dome. Italian and Russian opera companies, and later a Filipino opera company, performed in this theater. Here prima ballerina Anna Pavlova enthralled Manila with her "Dying Swan." The Opera House is perhaps best remembered for having been the setting of the first Philippine Assembly in 1907. Burned in 1943, the building was rebuilt soon after World War II, no longer with the tiers of boxes, but with the standard main floor, loge, and balcony of movie houses. From then on it was a cinema, but it also presented popular stage productions.

The emergence of world-class Filipino opera singers in the 1920s, the founding of the

Manila Symphony Orchestra in 1925, and renewed interest in the theater enlivened the cultural scene in Manila and well justified the construction of a new theater in the grand manner.

Juan Arellano, acknowledged master of the monumental, was commissioned to design the Metropolitan Theater which would be located at the Mehan Gardens, formerly the Campo de Arroceros where theaters stood in the 19th century. Departing from the neoclassic style for which he was celebrated, Arellano created a sumptuous yet eminently functional theater building that combined native motifs, art deco, and oriental opulence in its embellishments.

The building was surrounded by open space, and thus stood with regal prominence. The auditorium was flanked by two-story buildings, but separated from them by courtyards. A ballroom, offices, shops, and a restaurant were housed in these buildings. The theater, which accommodated 1,670, had a large stage equipped with flies. Although designed primarily for stage productions, the Metropolitan also exhibited movies. Destroyed in World War II, it was restored in 1978.

The 1930s saw the birth of the first-class cinemas, the work of major architects of the time. These first-run movie houses exhibited only American films. In the 1930s Antonio designed the Ideal Theater on Rizal Avenue and the Lyric on the Escolta. Juan Nakpil designed the Capitol Theater on the Escolta, and the State and Avenue on Rizal Avenue. Araneta designed the Times on Quezon Boulevard.

The cinema houses of the period were in the art deco style and were considered a novelty for their use of indirect lighting. Decorative motifs in some theaters included the salakot, carabao heads, and tropical foliage. The lobbies had wide portals that opened directly to the street. On one or both sides of the entrance were the ticket booths. On the left and right walls of the lobby were display boards announcing the current and the coming shows. A few steps led down to the orchestra, and elegant stairways led up to the loge and balcony.

Although the theaters were designed mainly for movies, they had stages of sufficient depth and sometimes had provisions for an orchestra pit. These stages were put to good use during World War II, when the importation of American movies was stopped, and the operations of the Filipino film industry were suspended. Filipino movie actors and directors formed companies and presented what were then billed as “stage shows” in the movie houses. Short enough to be performed several times a day, these included drama, comedy, farce, musicals, and variety shows. Old American movies considered safe enough by the Japanese censors were shown between stage performances.

New movie houses were built after World War II, among them the Galaxy on Rizal Avenue, designed by Antonio, as well as the Ever on Rizal Avenue and Rizal Theater in Makati, both designed by Juan Nakpil and Sons. The Ever was unique for its asymmetrical lobby, the stairs on one side set against a wall-sized mirror. The Rizal

Theater, now gone, stood on a lot of its own, and was not hemmed in by adjacent buildings, as was the case with urban cinemas. Instead of the balcony and loge being on a second floor above the orchestra, as in earlier cinemas, the three sections formed one grand ascending curve. The stage was large enough for concerts, spectacular musicals, and a memorable performance by the Royal Ballet of England.

Aside from the first-class movie houses there were the second-run cinemas, which showed double programs and charged less for admission. These were housed in small buildings or in former first-class movie houses that had suffered poor management or poor maintenance.

In the 1960s the Manila cinema district shifted from Rizal Avenue and the Escolta to Azcarraga and Quezon Boulevard, or the area of the university belt where the greater audience or market was. With the urban sprawl, movie houses were built in Cubao, as well as in Makati, Greenhills, Caloocan, Pasay, Mandaluyong, Pasig, and Alabang.

Equipped with escalators to carry large crowds, the new movie houses have moved up from street level to the upper floors of urban buildings, while the ground floor has been given over to shops. The latest movie houses are now on the upper or uppermost floor of shopping malls. Presently there are about 200 cinema houses in Metro Manila of varying size, levels of comfort, and degrees of architectural value.

The FEU Auditorium, designed by Antonio, was housed in the university's Administration Building on Morayta (now Nicanor Reyes Street). In the 1950s it was the only and much used venue for concerts, operas, ballets, musicals, and plays. Manila's first international film festival was held here. Aside from the usual sections—orchestra, loge, and balcony—it has a presidential box on loge level at the left of the proscenium.

The Philamlife Auditorium, designed by Arguelles and completed in 1961, is noted for its acoustics, and is still one of the best concert halls in the country. While its stage was not designed for theatrical performances, it has been used nonetheless for operas and musicals.

The Meralco Theater, an adjunct of the Meralco head office building in Pasig, is a tastefully designed auditorium that accommodates 1,080 persons. The orchestra, loge, and balcony are on one vast sloping floor. The stage is well equipped and more than sufficiently spacious for performances.

The CCP Main Building, designed by Locsin and inaugurated in 1969, has two theaters: the Tanghalang Nicanor Abelardo, which seats 1,893, and the Tanghalang Aurelio V. Tolentino, which seats 402. The larger hall is a cubical structure, so formed for acoustical purposes. Seating sections include the orchestra, parterre boxes, two levels of side boxes, and two balconies. With its vast stage, excellent acoustics, sophisticated lighting system, and first-rate stage machinery, the larger hall, called Tanghalang Nicanor Abelardo, is an incomparable venue for symphony

concerts, operas, musicals, and ballets, while the smaller hall, called Tanghalang Aurelio V. Tolentino, is ideal for solo recitals, chamber music groups, and drama. The main building also houses offices, galleries, a library, and a storage area converted into an unconventional venue for plays, called Tanghalang Huseng Batute. The building is an example of architecture as sculpture: a massive block protruding from the main mass of the structure appears to float over the entrance, which is on a podium reached by a driveway that curves around a reflecting pool with fountains.

The Folk Arts Theater (FAT) at the CCP complex is close to a hectare in area and seats 8,558. Described as a sheltered plaza, the building is naturally ventilated. The enormous roof rests on only eight columns, which support a span of 80 meters. The FAT established a record for having been built in 77 days. In its race against time, the construction was a dramatic event.

Churches. In the early years of the American colonial regime, the churches built during the Spanish period continued to serve the needs of the predominantly Catholic population. No new churches of architectural significance were built in the first two decades of the 20th century.

Some old churches were improved or rebuilt following revivalist styles. The San Miguel Church, which had been rebuilt several times since it was constructed in 1835, was rebuilt in the neoromanesque style in 1913. In the 1920s Luna de San Pedro designed the neoromanesque Paules (Vincentian) Church at San Marcelino Street, Paco, Manila. The neogothic abbey church of Our Lady of Montserrat, also known as the San Beda Church, was designed by George Asp, an American architect. The paintings on the ceiling and walls are the work of a Spanish Benedictine monk, Lesmes Lopez. The Paco Church, originally built in the 18th century and rebuilt several times, was rebuilt in the 1930s in the neoclassic style. The Quiapo Church, reconstructed in 1933, was designed by Juan Nakpil in the neobaroque style. These churches were academically correct but lacked the vigor and folksy originality of the more notable churches of the Spanish period.

Intramuros had seven churches, namely, the Cathedral, San Agustin, San Francisco, Santo Domingo, San Ignacio, Recoletos, and Lourdes, and several chapels. When all these, except San Agustin, were destroyed during World War II, the country lost some of its greatest historical treasures. The destruction of these and other churches compelled the Catholic Church to build new ones.

The Manila Cathedral was reconstructed a decade after the war and was completed and dedicated in 1958. Ocampo Sr., the architect for the reconstruction, preserved the remaining neoromanesque facade and restored the church in the same style. A new bell tower was built. The stained-glass windows were designed by Galo B. Ocampo, one of the pioneers of modern Filipino painting.

The new Santo Domingo Church in Quezon City, designed by Jose Zaragoza and completed in 1954, is in a modernized Spanish mission style on a gigantic scale. The

murals at the crossing tower were painted by Carlos V. Francisco aka Botong Francisco. These depict events in the life of St. Dominic. Antonio Garcia Llamas painted the four evangelists, and Galo B. Ocampo designed the stained-glass windows.

The church of Our Lady of Perpetual Help in Baclaran, designed by Concio and built in the 1950s, has a modern facade and a ceiling that evokes the ribbed vaulting of gothic architecture. Large doors on both sides of the building are conducive to cross ventilation and turn the outdoors into an extension of the church for the overflow congregation.

After its completion in 1949, the Chapel of St. Joseph at Victorias Milling Co. in Negros Occidental, was featured in *Life Magazine* and called the first modern church in the Philippines. The chapel was designed by an American firm, Raymond and Rado. Antonin Raymond was a disciple of Frank Lloyd Wright. At the sanctuary is an apocalyptic mural by Alfonso Ossorio, depicting the Blessed Trinity and the Last Judgment. On the facade and in the baptistry are glass mosaic murals by Ade de Bethune. The wooden images of Christ, Mary, and Joseph are the work of Benjamin Valenciano.

The dome-shaped Chapel (now Church) of the Holy Sacrifice at the UP campus in Diliman, Quezon City, was designed by Locsin and built in 1955. The central plan was adopted to bring the congregation closer to the altar. The 7.5-centimeter thick concrete dome rests on a ring beam, which is supported by 32 columns that follow the curvature of the dome. Wide openings on all sides make the interior accessible from any direction. On the walls between the openings are the *Stations of the Cross* painted by Vicente Manansala. Adorning the floor of the aisles is the *River of Life* by Arturo Luz. The crucifix, with the crucified Christ on one side and the Risen Christ on the other, is the work of Napoleon Abueva. Crowning the dome is a round skylight pierced by a triangular space-frame whose upper, outer section is a bell tower. From the pointed inner end hangs the Abueva crucifix.

The Christ the King Seminary Chapel on E. Rodriguez Avenue, Quezon City was built in 1959. The floor plan is fan shaped with an apse. Behind the altar table is a large stained-glass window. Tall, narrow windows light the interior. On both sides of the choir loft are two tiers of balconies.

Another notable church designed by Locsin is the Church of St. Andrew at Bel-Air Village, Makati, which was completed in 1968. The basic structure is fittingly the X-shaped cross of St. Andrew, from which emanates a billowing roof and a butterfly-shaped floor plan. The roof rests on deep arches, which are the entrances to the church. The baptismal font located at the entrance signifies that one enters the Church through the sacrament of baptism. Inside and out, the church exemplifies architecture as sculpture.

The Mary Immaculate Parish Church in Moonwalk Subdivision, Las Piñas, designed

by Francisco Mañosa and completed in 1988, is a tent open on all sides. The roof hangs from cables attached to concrete pylons, and is lined within by chemically treated anahaw leaves. The dove-shaped lamps hanging from the ceiling are of capiz shells.

For the Hacienda Rosalia at Manapla, Negros Occidental, Fr. Luis Gaston built a church using discarded cartwheels. The church is unique for being made of recycled materials.

In the 20th-century, churches of the Spanish colonial period were in many instances kept as they were, with at most minor repairs. Some churches, on the other hand, were mindlessly renovated. The entire nave would be demolished and replaced with a new structure or, if the old structure was preserved, windows were enlarged by chopping off sections of the old walls.

Restoration efforts have had varying results. The Las Piñas Church, famous for its bamboo organ, and the Barasoain Church, where the Malolos Congress was held in 1898, count among the very few examples of proper restoration. In many old churches the plaster finish has been scraped off to expose the brick or adobe walls. This has resulted in exposing the material to the elements and to possible deterioration. Water seeping into the walls could eventually damage them. Seeds that get embedded in crevices and joints grow into shrubs whose roots could dislodge stones and bricks from their stable alignment.

From the 1950s on, many of the old churches lost their statues, retablos, altar frontals, sanctuary lamps, and silver ornaments to art collectors and antique dealers. With the growing interest in sacred art, church robberies have become common.

With few exceptions, such as those mentioned above, Catholic church architecture in the Philippines in the 20th century has consisted of serviceable, conventional buildings, some aspiring for originality, and some obviously lacking in inspiration.

Protestant missionaries began to evangelize in the Philippines in 1898 and soon after started to build churches. Like the first Catholic churches in the Philippines, the earliest Protestant churches were of nipa, bamboo, and wood. Later buildings were made of reinforced concrete.

The gothic-revival style and motifs appeared in both small and large churches. Doors and windows took the form of lancet arches. In larger churches rose windows adorned the facades.

The Ellinwood Malate Church, built in 1932, is one of the older buildings in the neogothic style. The Central United Methodist Church on T. M. Kalaw, founded in 1899, built its first chapel in 1901. The present church, built in 1949, has a large recessed gothic window in its gabled facade. Other Protestant churches in the neogothic style are the Knox Memorial Church on Rizal Avenue, and the United

Church of Manila on Recto Street.

The neogothic style, the architecture of the Romantic period, developed in Europe in the 18th and 19th centuries, and continued to be employed in the Philippines in the early 20th. Since most Catholic churches in the Philippines were in revivalist styles derived from Graeco-Roman architecture, the neogothic style became the identifying mark of Protestant churches.

By midcentury the Protestant churches turned to new forms. For the Protestant church at the UP, Diliman, Quezon City, Concio designed a saddle-shaped building with a parabolic roof. Windows are cut into the lower slopes of the roof.

The Cathedral of St. Mary and St. John of the Philippine Episcopal Church, located on E. Rodriguez Avenue, Quezon City, was designed by American architect and missionary John Van Wie Bergamini, and was completed in 1960. The tower, which rises over the chancel or sanctuary, is capped by a four-tiered stepped pyramid. Over the glass jalousies on both sides of the nave are three horizontal rows of capiz windows on square frames. The interior design combines dignity with a tropical openness.

The Union Church of Manila, located in Makati, has an elliptical sanctuary or assembly hall. The roof, a disk with a crown at the center, appears to be of folded-plate construction.

The Philippine Independent Church, popularly called “Aglipayan” after its founder Gregorio Aglipay, took over a number of Catholic churches during the Philippine Revolution, but was compelled by a US Supreme Court decision to return them. The Aglipayans built churches of bamboo, then later of wood. Since their rites were derived from the Catholic religion, their churches resembled the Catholic.

The Cathedral of the Holy Child, the National Cathedral of the Philippine Independent Church, located on Taft Avenue, Manila, was designed by Arguelles. The building has a rectangular nave and a rectangular apse with an east window. The baptistry is at the entrance. Aside from the choir loft, there are side balconies. The exterior consists of an upper block with sloping trapezoidal walls, resting on a rectangular block. The sides of the upper block project beyond the walls of the lower block to form wide overhangs. On the roof, running above the central aisle, is a row of concrete vertical fins set apart from each other, probably intended as baffles for the skylight.

The Iglesia ni Cristo (INC) call their churches *kapilya*. The earliest of these were made of wood. The first concrete INC church, located on Washington (now A. Maceda) Street, Sampaloc, Manila, was designed by Rufino Antonio and completed in 1948. It incorporated gothic arches and spires that later developed into the identifying marks of the INC churches.

Juan Nakpil designed the Bishop's Palace and Chapel, located in San Juan, Rizal and completed in 1952. The kapilya in Cubao, Quezon City, designed by Carlos Santos-Viola and Alfredo Luz, then partners, was built in 1954. After Santos-Viola established his own firm, he was commissioned to design most of the larger kapilya. In 1971 the INC organized its Engineering and Construction Department (INCECD), which undertakes the design, construction, and maintenance of INC buildings.

The INC churches have been described as neogothic. However, since neogothic refers to a particular style closely imitating gothic architecture or employing gothic motifs, the term does not seem appropriate for the INC churches that in fact employ a modernized neogothic style.

The pointed arch, the triangular arch, towers and spires, and tracery on walls are the mark of the INC style. Other decorative motifs are rosettes and interlocking trapezoids. The INC style may be considered as having traditional elements, since it is derived from gothic motifs; contemporary, since it pursues the modernist approach of simplification; and distinctively Filipino, since nowhere else in the world is it encountered. The architectural style is symbolic of the religion which, while based on the Bible, departs from traditional doctrine and is rooted in Filipino values.

A program of extensive and simultaneous construction of meeting houses throughout the country has given the Church of Jesus Christ of the Latter-Day Saints extraordinary prominence in a relatively short time. The majestically modern Manila Mormon Temple at Greenmeadows, Quezon City, designed by Felipe Mendoza, has a steep roof and monumental spires. Meeting houses in various parts of the country, designed by Cresenciano de Castro, are characterized by gable roofs, plain walls, and an air of efficient simplicity.

Like other building types in the Philippines in the 20th century, churches have moved from revivalist design, such as the neoclassic and neogothic, to modern and contemporary styles, whether functional or romantic.

The INC Church and the Mormon Church appear to favor a standard style. The INC style allows a certain diversity within basic forms. The apparent uniformity of style could be understood to signify solidarity or a common single-mindedness. In fact, such uniformity heightens the visibility and ubiquity of a minority church.

Whether they adhere to revivalist styles or experiment with modern or contemporary design, the buildings of the Catholic Church and some Protestant churches, are characterized by diversity and individuality, and attest to the freedom that is possible within the framework of faith.

Whatever be its outward form or style, the church is expected not only to provide space for worship but to inspire worship. The architecture of an epoch is an expression of its values and aspirations. Future generations viewing the church

architecture of our time will judge whether or not this was a golden age of the spirit.

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