

## SOURCES AND INFLUENCES

Various design traditions and building technologies have been introduced, applied, and assimilated in the various forms of Philippine architecture.

### The Southeast Asian Tradition

Anthropologists theorize that the cultures of Southeast Asia have a common root, as shown in similarities in their languages classified by linguists as belonging to the Austronesian language family. One of the world's largest language families, it stretches more than halfway around the world from Easter Island, its easternmost distribution, to Madagascar, its westernmost. It encompasses the islands Southeast Asia, Micronesia, Polynesia, parts of the Malay Peninsula, South Vietnam, Taiwan, the coastal pockets of New Guinea, and, some theorize, Japan.

The common culture revealed by these related languages can explain why similar features are found in Southeast Asia, namely, pile or post construction, saddleback roof, and decorative gable-finials shaped like carabao horns. The use of piles or stout posts to raise the floor of the ethnic house is seen, with variations all over the Philippines, both among lowland communities and tribal groups. The *bahay kubo* (nipa hut) is usually built with wooden posts as its framework. The four posts of the *Ifugao* house, which is both granary and home, is distinctive for circular rat guards, while the *Maranao torogan* (sleeping place) stands on stout log posts resting on round stones. Houses built on the sea, like the *Badjao* houses, are raised on slim posts or stilts. Although Philippine ethnic houses generally lack the graceful curve characteristic of saddleback roofs of the architecture of the Minangkabau in Sumatra or the noble houses at Lemo, Tana Toraja, Sulawesi, their hip roofs are closely related to the saddleback type. As in most of Southeast Asia, the roof is the dominant architectural feature of most dwellings. In some cases, the house is mostly a roof, as seen in the *Ifugao* dwelling and older *bahay kubo* where the roofs are pitched more steeply than in the modern version. As for decorated gables, these are generally suggested by crossed poles that meet at the apex of the roof, although the Tausug *sungan* roof is decorated at either end of the house by a horn or crescent-shaped *tadjuk pasung*, generally a stylized *manuk-manuk* (bird) or *naga* (dragon) design with swirling leaflike *ukkil* (carving). Longhouses used for clan or village gatherings are common in Southeast Asia. A Philippine example is the *Maranao torogan* with its *okir*—decorated *panolong* or beams resembling a ship's prow (*Folk Architecture* 1989; Waterson 1990).

More clearly related to the Southeast Asian tradition is the function of the dwelling in a community. This is generally used for sleeping, cooking, and storing grain and valuables. For instance, in the *Ifugao* house a corner is set aside for the *dapog* (hearth) while storage shelves are placed above it. Here grain is stored. Most of the day-time activities happen outdoors or under the house, like weaving, traditionally the activity of women, and carving, a craft of men.

As in other parts of Southeast Asia, many beliefs surround the building of a house in the Philippines. The choice of a location and orientation is important; so is the need to placate spirits. Rites of blessing and propitiation are performed in house construction. In Southeast Asia, the ethnic dwelling is sometimes considered animate and believed to be inhabited by spirits. Similar beliefs are found among the Tausug who name different parts of a house after body parts. The central and most important post, for instance, is called the navel.

Monuments of stone, like temples and palaces in the Asian manner, are not found in the Philippines. This may be explained by noting that the Philippines was a frontier of the Asian mainland and the Malay archipelago, and that these monumental structures were related to the institutions of kingship and to the organized religions of Hinduism and Buddhism. Prehispanic Philippine society did not develop the intricate hierarchical structure or caste system found elsewhere. Much less were religions organized as in the great traditions of the world.

Indian culture was one of the influences that shaped Southeast Asia. Some Indian kingdoms, such as Pallava, stretched up to the Malay peninsula, while the Hindu-Malayan ShriVijayan empire spread its influence up to Borneo. However, Indian influence in architecture is not extant although it remains in the languages of the Philippines, where words denoting inner states are based on Sanskrit, and in the oral literature of Mindanao, which preserves aspects of the *Ramayana* epic. Indian influence is also noted in the weaving tradition where cloths, called *patola*, follow Indian patterns.

### **The Islamic Influence**

Islamic influence in Philippine architecture came through two routes: through Southeast Asia and through Spain.

By the second half of the 13th century, a few principalities of Southeast Asia had rulers who had converted to the Islamic faith. Malacca became a center of Islam with the conversion of its ruler in 1414. During the reign of Mansur Shah, 1458-1477, missionaries left Malacca for Malaysian lands. Islam in the Philippines is deeply colored by Southeast Asian traditions. As in most of Southeast Asia, Muslim traders established settlements among the native population in southern Philippines. In time, they married into the native population, often taking the daughter of the local chief who himself converted to Islam. Muslim missionaries arrived to reinforce the faith. The earliest evidence of Muslims in Sulu, and possibly a settlement of Muslims, is the tomb of Tahun Maqbalu (Muqbalu) who died in 710 AH or 1310. With the coming of more Islamic teachers, the faith spread rapidly and reached as far as Luzon, its progress and deeper assimilation hampered by the coming of the Spaniards.

Islam discouraged the depiction of the deity and, in general, of any human being; hence the dominance of abstract patterns in Islamic art. An example of such abstraction may be found in the okir carvings found in the panolong of the Maranao torogan and in the *masjid* (mosques). The panolong are shaped like boat-prows and ornamented with patterns like the *naga* or snake, and *pako rabong* or fern. These are rendered in abstract floral swirls.

Islam introduced two types of mosques: the *masjid*, and the *ranggar* in Maranao or *langgal* in Tausug and Yakan. The *masjid* is the “larger and more permanent structure, built on stone foundation, often near a stream or a body of water.” It is only in the *masjid* where the Friday noon assembly prayers with the *khutbah* (sermon), and Id observances may be held. The *ranggar* or *langgal* is some sort of chapel, a “small semipermanent structure built for the convenience of the faithful who are not in easy walking distance to the *masjid*,” for the afternoon prayers during the Ramadan season (Gowing 1979).

While the general features of Philippine mosques approximate the traditional Islamic type of mosque, some of their characteristics are peculiar to the country. The *sahn* (wide enclosed courtyard), for example, is generally absent; instead, benches are provided outside the mosque where people may sit and talk while waiting for the next prayer. Likewise, the *mimbar* (elevated pulpit) is not high unlike those of Africa and Western Asia. An elevated platform, a chair or any similar structure could even take the place of the *mimbar* in some mosques. Furthermore, the call to prayer is usually done not on tall minarets, but inside the mosques like in Indonesia. Suspended drums, called variously *tabo*, *jabu-jabu*, or *dabu-dabu*, are beaten to call the people to the mosque. While minarets may be present in Philippine mosques, they are usually not functional.

Until the monarchs Ferdinand and Isabela united Spain as one country under a European ruler, parts of Spain were under Islamic rule. Islamic influence was deeply felt in the southern regions where Moorish leaders set up their palaces. A monument to the Islamic culture in Spain is the Alhambra, formerly a residence, decorated with trefoil arches, fountains, and geometric patterns. Through the instrumentality of the Spanish Inquisition, many conquered Muslims adopted the Christian faith, often through force. These converted Muslims were called “mudejar.” These Islamic peoples brought their own traditions to Spanish architecture and the style of architecture that evolved from their contact with Iberian tradition was named after them. Among the elements of mudejar are the trefoil arch, the octagonal towers used for fortification, the predilection for surface ornament often in abstract motifs, and the pierced screen. This architectural tradition combined with Spanish *plateresco* (plateresque) to produce the distinctive Spanish baroque.

Mudejar elements appear in some colonial churches. A graceful trefoil arch decorates the main entrance to the Santo Niño shrine in Cebu, while a less than graceful one adorns the Tayabas Church in Quezon. Octagonal towers flank the Malate Church

facade in a manner reminiscent of fortification. The pierced screen is found in many choir lofts and *tribuna*. Choir lofts with pierced screens are found in the Santo Niño Church and the Argao Church in Cebu. Tribunals with pierced screens are found in Indang, Cavite, and Argao, Cebu. Mudejar elements enjoyed a revival from circa 1880s to circa 1910. Using this style for its facade was La Insular Cigar and Cigarette Factory in Binondo, Manila. Common features of neomudejar are horseshoe arches and arabesque tracery.

### **The Chinese Influence**

Chinese trade contact with Southeast Asia is believed to have begun in the middle of the third century, and with the Philippines, during the 10th century. The Sung annals report traders from Ma-i or Ma-yi reaching Canton in 982. Excavations at different sites have recovered porcelain from the Tang dynasty, indicating trade contact by the late 10th century. Although Chinese traders had settled in centers like Manila by the 16th century, there is no indication that they built houses or temples in the Chinese manner. The skilled artisans among them were employed by the Spaniards in the construction of houses and other buildings beginning in the late 16th century. The Dominican Bishop Domingo de Salazar reports in 1595 that the Chinese provided builders with materials such as bricks and tiles. The Chinese, in spite of many programs against them by the Spaniards, were essential to the architectural and artistic activities in colonial Philippines. For instance, the construction of the Seminario de San Clemente in the 18th century was entrusted to a Chinese contractor, Jeronimo Tongco. The Chinese were active well into the late 19th century, providing materials like brick, wood, and lime, and furnishing churches with retablos, and homes with furniture.

Chinese elements have been detected in colonial architecture. For instance, the use of capiz shell windows has its counterpart in southern China, although this may be an example of countercultural influence where the use of *capiz* windows was perfected in the Philippines and imported by Chinese artisans to their homeland. The upward curve of tile roofs in residences is reminiscent of Chinese-style roofing. Other decorative elements are found like the *fu* dogs, lions, stylized clouds, dragonlike scroll work, geometric lattice screens, and the Chinese features of many ivory santos.

### **The Spanish Influence**

During the Spanish colonial regime, from 1565 to 1898, many Spanish and European architectural influences were introduced into the Philippines and were adopted or adapted by native builders. Among the major influences were the classical, gothic, renaissance, baroque, rococo, and the revivalist.

**Classical or Graeco-Roman Architecture.** This is the fountainhead of all European architecture. Its elements, like columns with capitals, pediments,

arches, and domes, have been reinterpreted in subsequent periods to produce such diverse styles as romanesque and postmodern architecture. For many centuries Graeco-Roman architecture was normative, hence, called classical.

Classical architecture originated in Greece circa the 7th century BC and there developed and flourished until about 30 BC. It developed in Rome from about 300 BC and flourished until the fourth century. In succeeding centuries it continued to influence European architecture, particularly of the Early Christian, romanesque, renaissance, and neoclassic periods.

Greek architecture is celebrated for its purity of form and sculptural character. The Greek temple, for instance, seems to be nothing more than a roof resting on columns, yet it is marked by an ingenious interplay of space and volumes. Aside from temples, which were their finest work, the ancient Greeks built theaters, council houses, assembly halls, stadiums, gymnasiums, and monumental tombs.

Roman architecture, while influenced by the Greek, surpassed it in terms of grandeur of scale and structural innovation. The use of the arch, vault, and dome and the development of concrete enabled the Romans to construct larger buildings notable for the organization and expanse of interior space. Temples, forums, basilicas which were halls of justice and commercial exchange, palaces, baths, theaters, stadiums, circuses, aqueducts, and triumphal arches were architectural accomplishments befitting an empire.

The characteristic feature of classical architecture is the order. In architectural vocabulary, an order consists of a column, the vertical element, and the entablature, the horizontal element, resting on the column. Greek architecture, which employed post-and-lintel construction, is described as columnar and trabeated, from Latin "trabs," beam. The Greek orders were originally of timber, later of marble.

A column consists of a base, a shaft, and a capital. The capital (from Latin "caput," head), is the crown of the column and may be simple or ornate. The shaft, or body of the column is round in section, and may be plain or fluted. Flutes are shallow, concave channels that run vertically all around the shaft, relieving the appearance of solidity, and stressing verticality. The shaft of the column, is given an entasis, i.e., a gentle curve tapering towards the capital, giving the effect of a slight bulge. Entasis was devised by the Greeks to correct the optical illusion that made straight columns appear slightly concave. The proportion between the diameter and the height of a column is said to have been based on the proportions of the human figure.

The entablature is a decorated beam, just as a column is a decorated post. The entablature has three parts. The cornice, the uppermost section, projects above the rest. The middle portion, called the frieze, is sometimes decorated, depending on the order. The lowest portion, which rests directly on the column, is called the architrave. With its three divisions defined by projections and adorned with moldings, the entablature has a pronounced horizontal character, which complements and controls

the vertical thrust of the columns.

While the classical orders are regarded as styles of decoration, and were in fact used as decorative and nonstructural elements in later periods, they actually represent in their original form the ideal integration of structure and ornament.

The Doric is the simplest of the Greek orders. The column has no base and rests directly on a platform called the stylobate. Its height is 6 to 7 times the lower diameter. The shaft tapers upward to three-fourths or two-thirds of the lower diameter, and has about 20 flutes or channels. The capital suggests a square slab placed over a shallow bowl.

The Doric entablature is in height one-and-a-half to two-and-one-fourth times the lower diameter of the column. It is divided horizontally into three sections. The lowest, the architrave, represents the beam resting on the columns. The middle section, the frieze, is a horizontal strip with triglyphs and metopes alternating. The former are rectangular blocks with three vertical channels. The latter are square spaces adorned with relief sculpture. The uppermost section, the cornice, is a set of horizontal moldings.

The Ionic order is distinguished by its capital shaped like a scroll. While the volutes might have developed from earlier floral forms, like the Egyptian lotus, the Roman architect Vitruvius says that since the Ionic column represents a woman, the volutes correspond to the curls of her hair.

The height of the Ionic column is nine times the lower diameter. The shaft has 24 flutes. Unlike the Doric column, the Ionic column has a base. Between the volutes of the capital is an egg-and-dart molding over a bead molding.

The Ionic entablature has three sections: the cornice, frieze, and architrave. The frieze is sometimes plain, but is more often decorated with a continuous band of sculpture. One decorative feature of the cornice is the row of teethlike blocks called dentils.

The Corinthian column, its height 10 times the lower diameter, and its shaft fluted, is the most slender and elegant of the Greek orders.

The bell-shaped capital is slightly more than one diameter in height. It is decorated with volutes and acanthus leaves. Vitruvius explains its origin as follows: A basket of offerings covered with a tile was placed over a maiden's grave and was unwittingly set over the root of an acanthus plant. The plant grew and covered the basket with leaves and with sprouting stalks that curled under the corners of the tile.

The Corinthian entablature resembles the Ionic. Of the Roman orders, the Tuscan is the plainest. The height of the column is seven times the lower diameter. The column has a base, and the shaft is not fluted. The capital is simple. The entablature is not adorned.

The Roman Doric resembles the Greek Doric, except that its column has a base. The Composite order, so called because it combines Ionic and Corinthian features, was developed in the first century. It has the same proportions as the Corinthian. The capital has the acanthus leaves of the Corinthian and the larger volutes of the Ionic.

While each order represents a distinct style of architecture, orders were combined in buildings of more than one story, following the rule of supercolumniation or superposition. Under this rule, the simpler order was used on the lower story, and the more ornate on the upper. The Colosseum in Rome has the Doric order on the first story, the Ionic on the second, and the Corinthian on the third.

The classical orders appear in buildings of the Spanish and American colonial periods. The Tuscan order is used in the baroque facade of the church at Morong, Rizal. The Post Office Building in Manila has massive Ionic columns. The Corinthian order adorns the old Legislative Building (now the senate and national museum) and the Agriculture and Finance Buildings. The facade of the church in Tanay, Rizal is a fine example of supercolumniation, using the Ionic, Corinthian, and Composite orders.

Caryatid, atlas, herm, and term refer to columns or decorative elements in the form of human figures. The caryatid, from Greek “Karyatides,” priestesses in the temple of Diana at Karyai, is a column or pillar carved in the shape of a draped female figure and holding up an entablature. The most famous caryatids are those in the southern porch of the Erechtheion, one of the temples on the Acropolis in Athens, which was built from 421 to 405 BC. The six figures stand on a low wall and support the roof of the porch.

Columns in the form of women carrying baskets on their heads are called *canephorae*. Columns in the form of men are called *atlantes*, after Atlas, or *telamones*. A herm is a rectangular stone post, tapering towards the base, and topped by a head or bust, usually of the god Hermes. A term or terminal figure resembles the herm, except that the human head, bust, or body surmounting the pedestal is merged with it or appears to grow from it.

Caryatids were used in some buildings during the Spanish colonial era, not as structural members, but as decorative elements. The Bautista house in Malolos, Bulacan, is unique for its caryatids.

In classical architecture, the pediment is the low-pitched triangular gable resting over a portico or row of columns marking the entrance of a building. The base, called the horizontal cornice, is the cornice of the entablature. The sloping sides are called the raking cornice. The enclosed panel, called the tympanum, is decorated with sculpture, or may be left plain. In renaissance architecture, the term is applied to any roof end, whether triangular or curved. Triangular or curved surface ornaments over doors and windows are also called pediments.

Roman and baroque architecture used the so-called broken pediment which had a gap in the apex, providing space for some ornament, such as an urn or a cartouche. A broken pediment could have its gap at the base or horizontal cornice.

A fine example of pediment in the classical style is that of the former Legislative Building. Classical features are also found in the facade of the Malabon Church. Churches of the Spanish colonial period are notable for the various forms of pediments—triangular, curved, and broken—on their facades and also on their retablos.

**Gothic Architecture.** Gothic architecture had nothing to do with the Goths, the Germanic people who overran the Roman empire in the early centuries of Christianity. The architecture that developed in France in the late Middle Ages was called “gothic” in contempt of its departure from Greek and Roman classical norms. It is sometimes called “ogival architecture,” after the shape of its characteristic arch.

The construction of the choir of the Abbey of St. Denis near Paris in 1140 marked the beginning of gothic architecture. From then on until the 16th century, gothic cathedrals rose throughout France, then in England, the Low Countries, Germany, Spain, and parts of Italy.

With their strong, upward thrust expressing man’s desire for transcendence, these cathedrals are monuments to an age of faith and mysticism. That era saw the growth of cities and the rise of universities, the founding and fervent activity of the friar orders, the flowering of scholastic philosophy and theology, and the violence of the Hundred Years War and the crusades.

The pointed arch, the ribbed vault, and the flying buttress that characterize the gothic style made possible wider spans between columns, less dependence on walls as supports, more spacious interiors, larger windows, and a lighter looking structure. Larger windows led to the extensive use of tracery and stained glass.

With plain columns or clustered piers rising to arches and ribbed vaults, and with tracery silhouetted against stained glass, gothic architecture is a play of lines and space, dramatized by light and color.

In France, the gothic style went through three stages: the lancet in the 12th century, so named after the pointed arch; the rayonnant in the 13th century, with circular windows and wheel tracery, and the flamboyant in the 14th and 15th century, with flamelike tracery.

In England, the periods of development included the Early English or lancet, from the late 12th to the early 14th century; the decorated, in the 14th century, and the perpendicular, in the late 14th to late 15th century, so called because of its emphasis on straight vertical and horizontal lines.

Gothic survival refers to the continued use of gothic forms during the Renaissance



until the 17th century.

Gothic revival refers to the movement and style that flourished in the 18th and 19th century in Europe and the United States. In England, the architect Thomas Rickman built 57 churches in the gothic style, four of which made prominent use of iron.

The gothic style came into Philippine architecture in the 19th century through the gothic revival, which influenced both domestic and church architecture. Imported into the islands, it became primarily a decorative style characterized by pointed arches and finials, tudor arches, spandrels with trefoils, statuary in pointed niches, and lace tracery. Verticality and height were out of the question in the earthquake belt. Still, neogothic did produce meritorious designs, like the churches of Cordoba, Cebu, 1876; Bantay, Ilocos Sur, 1892; and above all, Santo Domingo in Intramuros, 1868. Unfortunately, the last was destroyed during World War II. A curiosity is the San Sebastian Church in Manila, 1891, whose prefabricated steel parts were made in Belgium. Gothic influence is also seen in private houses as in the Claparols residences, circa 1880 in Talisay, Negros Occidental; the Tecson house, circa 1900, in San Miguel de Mayumo, Bulacan, and the Tiongson house, circa 1880, in Malolos, Bulacan. Only a few Catholic churches of the Spanish and American colonial periods were designed in gothic revival style, such as the Santo Domingo and the San Sebastian. However, numerous Protestant churches built during the American regime adopted the gothic revival style in simpler form.

**Renaissance Architecture.** The renaissance (French for “rebirth”), i.e., the rise of humanism and the revival of classical learning, began as a literary movement in Florence in the 14th century, with the poet Petrarch as its leading figure. It was stimulated by the patronage of princely families, particularly the Medici, the banking dynasty that rose to political dominance. In Italy, the centers of the renaissance were Florence, Rome, and Venice.

Renaissance architecture began to develop in the early part of the 15th century. The first building in renaissance style, the Foundling Hospital in Florence, was designed by Filippo Brunelleschi and built from 1421 to 1445. Its outstanding feature is the arcade with arches supported by Corinthian columns and with medallions on the spandrels, i.e., the triangular space between the curves of adjacent arches.

Renaissance architecture aimed to revive the ancient Roman forms. In its early style, it employed the classical orders, round arches, and symmetrical composition. The revival of classical architecture was not a difficult task, since in Rome monuments and ruins of the imperial era were still standing and could be studied and measured.

In the 16th century, with the development of the high renaissance, architects exercised more freedom and creativity in their use of classical motifs. In the style called mannerist, the elements of classical architecture were used in unconventional ways. Columns, for instance, did not serve a structural purpose but became purely

decorative. From the discipline and ingenuity of the renaissance emerged the opulence of the baroque.

Renaissance architecture is characterized by the rational organization of space which, on one hand, recalls the ancient Romans' dramatic handling of interior areas, and, on the other hand, reflects the humanist vision that places human beings at the center of this world. The design of space was influenced by the newly discovered science of perspective. An interior was so shaped that its total visual effect could be enjoyed from only one focal point where viewers could also perceive themselves as the center and measure everything around them.

Whereas romanesque and gothic architecture consisted largely of churches, renaissance architecture comprised not only churches, but also palaces, villas, and public buildings such as hospitals. The prominence of secular architecture was inevitable in an age that was avowedly humanist and that fostered scientific learning, invention, exploration, and the expansion of trade.

From Italy the renaissance spread to France, Spain, the Low Countries, Germany, and England. The invention of movable type and the printing press resulted in the wider dissemination of ideas and the expansion of studies, while the use of copper-plate engraving facilitated the reproduction of architectural drawings for wider circulation and study.

In Philippine architecture, the influence of the renaissance style is evident in such buildings as the Nurses' Home of the Philippine General Hospital and the Villamor Hall, which were built during the American colonial period.**Baroque Architecture.** The term baroque (from Portuguese "barroco" or Spanish "barrueco," a rough or imperfect pearl; or Italian "barroco," extremely verbose or illogical arguments), was originally derogatory and disparaged what were regarded as excesses of late renaissance architecture.

In the late 19th century, "baroque" lost its perjorative sense when applied by German and Austrian scholars to a particular style of architecture and art in Italy, France, Spain, Germany, and Austria in the 17th and 18th centuries. Baroque, as a description of a style, is applied to architecture, painting, sculpture, and music. It is rarely applied to literature.

The Baroque period began circa 1600 and ended circa 1715, or according to some sources, 1760. It brought to extravagant fullness what had begun in the Renaissance, namely, the revival of learning that opened the way to vigorous creativity.

It was an age of rising and expanding power. Exploration and colonization brought unprecedented wealth into Europe, raising merchants to the princely class. Nation states and powerful monarchies, such as Spain, France, and England, reshaped the politics of Europe, which had been built upon the internationalism of the Church

of the Holy Roman Empire. A new kind of power was generated by the development of science and philosophy, leading to secularism. Europe had been split by the Reformation, but the Catholic Church had reinvigorated herself in the Counter-Reformation. The energy of the era was inevitably expressed in its art.

The baroque vision aimed towards the unification of the arts. Architecture, painting, and sculpture were integrated in such monuments as churches and palaces, while music, drama, poetry, and painting were brought together in the opera. Architecture itself seems to have been influenced by the theater.

If gothic architecture is an expression of the spirituality of the era, baroque art is the expression of sensuousness. Its opulence and extravagance aim for visual impact. Baroque architecture, while marked by the abundance of decoration, is characterized by a sense of drama, as it plays with movement, depth, and contrast.

Baroque space is so designed to achieve a sense of movement or direction. Parts are subordinated to the whole to dramatize the total effect. Spaces interpenetrate, resulting in a sequence marked by progressive expansion. Structural elements as columns and piers are so arranged to create rhythm and movement. Walls are broken by vertical and horizontal elements, creating deep recesses and bold protrusions.

One feature of baroque architecture is the oval shape, or the oval as the starting point of a complex spatial composition. Unlike a circular space which has one center, or a rectangular space which is rigidly defined, the oval suggests movement.

The use of curves extends to the configuration of the exterior. Thus the undulating wall or the play of concave and convex planes replaces the flat facade, giving the building a sculptural character.

Baroque ornament, while following the basic classical renaissance design, namely, columns, pediment, and base, is sumptuous and exuberant, sometimes to the point of excess. Fruits, flowers, and foliage appear in such profusion as to overwhelm the structure. Pediments are broken, at the top or at the base, and the gap filled with ornamentation. Columns are twisted, indulging the obsession with movement and sensuousness. Volutes are employed for various purposes, as surface ornaments or as functional supports. As curves defined baroque space, so do curves abound in baroque decoration, lending fleshlike fullness and rousing movements to its various motifs. Colors are vivid, textures are rich, and materials are declarations of wealth, gold being among them. The great monuments of baroque architecture include St. Peter's Basilica and Square in Rome, Italy; the Palace of Versailles in France; the Charterhouse in Granada, Spain; St. Paul's Cathedral in London, England; and San Carlo Alle Quattro Fontane in Rome.

St. Peter's Basilica and Square were built from 1506 to 1626. Its architects include Bramante, Rafael, Michaelangelo, Della Porta, Fontana, Vignola, Madama, and

Bernini. The dome, the rear end, and the transept, designed by Michaelangelo, belong to the renaissance; while the nave and facade by Maderna, and the baldachin, the throne of St. Peter, and the colonnade by Bernini, belong to the baroque.

The Palace of Versailles exemplifies the baroque building dominating its environment. A stunning masterpiece of organization of both interior and exterior space, it symbolizes the grandeur of secular power. Because of its relative restraint, the architectural style of Versailles is referred to as baroque classicism.

San Carlo alle Quattro Fontane has an undulating facade and a basically oval interior space.

Although Italian in its origins, baroque underwent transformation as it encountered indigenous traditions. The Iberian peninsula, to which Spain and Portugal belong, was somewhat cut off from the rest of Europe by the Pyrenees Range that straddled the boundary of Spain and France. A strong Moorish presence in Spain contributed to a predilection for ornament and abstract patterns on surfaces.

In Spain, baroque followed upon the late gothic, characterized by the use of spires and ornamentation. It was baroque in spirit, untempered by the rationality of the renaissance.

Spain always welcomed foreign artists, and thus did the Italians come to work in Spain. A hispanic and a classical stream is often distinguished in the evolution of baroque in Spain. The latter, also called “heretical” because of strong foreign influence, is closer in spirit to Italian baroque. But a more indigenous development is seen in the fusion of Flemish and German artistic tradition with the mudejar, resulting in a style called Isabelline, which persisted to as late as 1483. Typically, Isabelline combined gothic forms with surface ornamentation. Under Carlos V, structural members rather than decorative motifs dominate architectural design. The Escorial Palace, designed by Juan Bautista de Toledo and completed in the mid-16th century by Juan de Herrera, a Spanish architect who spent some time in Italy, was a monument to Spanish renaissance and a good example of the classical stream.

Spanish baroque was not confined to the Peninsula. A vigorous movement, it followed upon the expansion of the Spanish empire. The style spread to Naples, Sicily, and Malta—regions which were more or less politically linked to Spain since the 15th century. But its real flowering occurred in Latin America and the Orient, where it took unexpected turns. Brought to Mexico, baroque produced a type of ornamentation characterized by undercutting a surface, called *tequitqui*. An extreme form of baroque was churrigueresque, named after the Churriguera brothers, Spanish furniture makers. A common element of Spanish baroque was the twisted or helix column, the salomonica.

While the baroque flourished in Europe, Christianity was taking root in most of the

Philippine archipelago. Philippine churches were first made of wood, bamboo, and thatch, or *de carrizo* or *ligero* type, although in time native artisans developed the skill and art of carving stone and wood, following European designs. The friars, who designed the churches and supervised their construction during the 17th and 18th centuries, introduced the baroque style to the local culture, while the native artisans interpreted it according to their taste and vision.

While a number of churches have baroque facades, and while a greater number are adorned with baroque altars and finishings, no church of the colonial period employs baroque space. Churches were basically stone boxes with decorated fronts. The rectangular church with apse follows the basilican form of early Christian architecture, while the church with a cruciform plan and a dome over the transept derives from the romanesque and early renaissance rather than from the baroque.

Baroque facades, i.e., baroque in overall form and ornament, include those of the church in Binondo, Manila and the church at Morong, Rizal, the latter completed in 1853, long after the Baroque era in Europe had ended. The three-tower facade of the church in San Luis, Pampanga has a recessed central portion and protruding side walls that suggest baroque undulations. Baroque ornaments embellish the facades of the churches in Paete, Pakil, and Nagcarlan, all in Laguna; and Daraga, in Albay.

The masterpieces of baroque expression in the colonial churches are the retablos, with salomonica columns, tightly coiled or sprawling volutes, floral garlands and festoons, discreet or lavish gilding, and veritable explosions of ornament. Native fruits and vegetation are sometimes grafted on the European transplants. Filipino Baroque ornament is inspired by both European motifs and the lush tropical landscape.

**Rococo Architecture.** Rococo (from French “rocailles,” rock work, referring to the artificial rock arrangements in the gardens of Versailles, and also to rocks with serrated edges of shell-like or coral-like forms), the style of decoration that flourished from circa 1715 to 1790, is considered by some scholars as the final phase of baroque, limiting the term to interior decoration, while others consider it an architectural style, distinct from baroque. While the center of baroque was Italy, the center of rococo was France. The style became popular in Southern Germany and Austria, and spent its last years in Spain and its colonies.

While baroque is heavy, massive, somber, forceful, and structured, rococo is light, delicate, playful, graceful, and relatively free. While baroque is characterized by vivid colors and the use of gold, rococo uses pastel hues and the natural colors of wood. While baroque plays with planes and solids, rococo plays with lines.

Rococo motifs include shells with twisted curves, crimped shells, scrolls, flowers in garlands or bouquets, leaves and branches, and C-and-S curves. With the importation of porcelain into Europe, Chinese motifs, called Chinoiserie, became part of the rococo style.

Rococo architecture aimed to unify space and simplify structure. Columns were reduced in bulk and rose to maximum height, crossing the horizontal lines of the entablature. The structure's vertical thrust was emphasized. Arches were raised and domes were made lighter by being ribbed and punctured. Numerous small windows were provided to flood the interior with soft light. The continuity of vertical lines was matched by the continuity of decorative schemes.

Like baroque, rococo came to the Philippines through Spain. The earliest-known rococo works appeared circa 1780, about 60 years after the style was introduced in Europe. Rococo was adopted in the Philippines as a decorative rather than architectural style. It appeared in the ornaments calligraphers used in manuscripts, printed texts, silverware and wooden ramilletes, church facades and retablos. The Miag-ao Church facade, built between 1787 and 1797, is Philippine rococo at its richest, incorporating native *flora*. The facade of the San Vicente Church in Ilocos Sur is restrained yet eminently graceful. The Argao Church in Cebu abounds with rococo ornaments, especially at the altar and choir loft.

Among the glories of rococo are the retablos in the Tanay Church in Rizal and the Betis Church in Pampanga. Rococo retablos are also found in Pakil, Laguna; Tagbilaran, Bohol; San Jacinto Sanctuary in Tuguegarao, Cagayan; and Tayabas, Quezon. While in Europe, rococo had run its course before the end of the 18th century, in the Philippines vestiges of its influence appear in minor works of the early 19th century.

**Revivalist Architecture.** Archaeology as a science was born in the late 18th century with the methodical excavation of ancient Roman cities. History, as a science seeking to reconstruct past events on the basis of written documents, emerged at the same time. Together, the two had a profound influence on the arts.

Architects during the Renaissance and Baroque periods were no doubt deeply interested in classical antiquity. But they were not antiquarians; they took liberties with classical forms. Thus, by classical standards, the columns on the facade of San Agustin, 1604, are incorrectly designed. Their trunks are too thick in proportion to the thin capitals. Later in that century, baroque architects invented forms unknown to classical antiquity, like the twisted salomonica columns and the estipite. In contrast, revivalist architects carefully copied details from extant monuments.

The classical tradition of the Romans and the Greeks dominated the 19th century because it connoted reason in a world where science and political centralization were triumphant. However, a countermovement, romanticism, soon popularized the once-despised medieval tradition. Buildings began to imitate the gothic, the romanesque, and the byzantine. Eventually, the historical fever revived other forms from the past: the renaissance, which never ceased to command respect, and the baroque, which for some time was derided for its fantasies. The Romantic imagination reached out even to non-Western styles, like the Egyptian and Indian,

and popularized their motifs. As an expression of nationalism, Spanish designers utilized Moorish or mudejar forms from the past.

Neoclassicism preferred a sober dignity to the excesses of baroque. It sought exact classical proportions and ornamented surfaces with correctly rendered pilasters, massed either singly or in pairs, under semicircular or triangular pediments.

This movement developed in Europe in the 18th century as a reaction to what were regarded as excesses of late baroque and rococo architecture. Its earliest proponents were Carlo Lodoli (1690-1761), a Venetian Franciscan priest, and Marc-Antoine Laugier (1713-1769), a French Jesuit priest. Lodoli's theories were published 25 years after his death in a book, *Elementi d'architettura lodoliana* by Andrea Memmo. Laugier's *Essai sur l'architecture* was published in 1753. While both were criticized and opposed by their contemporaries, their ideas laid the foundation for a new approach to architecture that influenced the 18th and 19th centuries as well as the 20th. Both advocated a rational style of architecture characterized by honesty, simplicity, and due regard for function, based on fundamental principles of design rather than on imitation of historic styles.

While neoclassicism advocated a break from the postrenaissance style, it led to the revival of ancient Greek architecture which it upheld as the ideal—being pure, honest, and simple.

Conforming to the Greek aesthetic, neoclassic design emphasized the structural elements—columns, entablature, and roof—and underplayed or eliminated decoration. Whereas volumes merged in the baroque and rococo architecture, masses were clearly defined or simply juxtaposed in neoclassic architecture.

While renaissance architects sought inspiration in the splendid buildings of Imperial Rome, neoclassic architecture turned to the relatively simple, colonnaded, and pedimented temples of Greece. And while the renaissance architects used the forms and motifs of the Roman style with freedom and creativity, neoclassic architects tended to imitate the features of the Greek style, producing works that ranged from the elegant to the aridly academic.

The outstanding architects of the neoclassic period and their best-known works include the following: Karl Fredrich Schinkel, German, Altes Museum, Berlin, 1823-1830; Jacques Germain Soufflot, French, the Pantheon, Paris, 1757-1792; and Sir Robert Smirke, the British Museum, London, 1823-1847.

While the neoclassic style had its golden age in the late 18th and early 19th centuries, its influence continued on to the early 20th, maintained by the Ecole de Beaux Arts of Paris.

In the United States, the Greek revival made its first appearance in the 1820s. Neoclassic buildings there include the US Capitol, the White House, and the New

York Public Library. The 1893 Chicago's World Fair, of which Daniel H. Burnham was Chief of Construction, featured buildings in the neoclassic style according to the Beaux Arts standards and sparked the second neoclassic revival in the United States. Until the 1920s architectural schools in the United States were dominated by the disciples and devotees of the Ecole de Beaux Arts.

While the neoclassic style is evident in some Filipino churches of the Spanish colonial period, it came to this country with greater impact in the early 20th century, when Filipino architects, trained in the United States under the shadow of the Ecole de Beaux Arts, designed such government buildings as provincial capitols and public schools. Examples of neoclassical church facades from the Spanish period are those of Taal, Batangas, 1878, and Malabon, Rizal, 1861-1863, both designed by the Spanish architect Luciano Oliver. Probably the most outstanding example of the style was the small but stately San Ignacio Church in Intramuros, 1878-1889.

The most notable examples of neoclassic architecture of the American period are the Post Office Building, the Legislative Building, the Agriculture and Finance Buildings, and the buildings in the former site of the University of the Philippines on Taft Avenue and Padre Faura Street. The identifying marks of the style on these buildings are the Ionic and Corinthian orders and two- or three-story high front porticoes evoking Greek temples.

Tuscan, Ionic, and gothic columns became fixtures of private residences, whether on house fronts or drawing rooms. Examples are the ground stories of the Ilagan house in Taal or the Constantino house, 1840, in Balagtas, Bulacan. Doric and Ionic friezes became popular decorations, while lotus leaf and honeysuckle anthemias became commonplace in grillework and roof antefixes. Some houses, like the Bautista house, 1877, in Malolos, Bulacan, even sported caryatids inspired by the Erechtheum at the Acropolis.

The vogue for the distant in time also revived the romanesque. When the Manila Cathedral was rebuilt in 1879, it adopted deeply recessed arched portals framing a tympanum with bas-relief and a rose window. Similar features appeared in provincial churches such as Santa Lucia in Ilocos Sur. Rounded arches, embellished with interlacing vines in low relief, and large trapezoidal capitals, exuberantly decorated with acanthuses and crosses over slender colonettes, entered the houses as decorative features, although in wood.

Unique is the Pavia Church in Iloilo, 1899, which was inspired by early Christian Roman basilicas. Unlike most churches of the colonial period, it has a rounded apse and a deep portico with three Roman arches of equal height.

A perennial challenge was how to span the naves. True stone vaults, like that of San Agustin, were dangerous to build in a quake-prone country. One option was to hang a flat wooden ceiling, but this contrasted with the neoclassical and neogothic aspirations of the facade. Another option was to simulate a barrel vault with



wooden boards. The latter became popular. To decorate this, neorenaissance trompe l'oeil techniques were used. Three-dimensional friezes, framed paintings, niches, coffers, columns, and pediments were painted on curved surfaces, many of them with considerable charm, some with true mastery. The painted interiors of the San Agustin in Intramuros, 1875, the Batangas cathedral, circa 1880 and the Apalit church typify this style. Paintings of religious scenes on these ceilings were sometimes executed in the prevailing Romantic style.

Other renaissance details gained currency in private homes, such as French-style quoins to contrast with brick walls, applied or incised bouquets on wooden wall surfaces, and atlantes under roof eaves.

Non-Western motifs also influenced these houses. From the neomudejar came horseshoe arches, salomonic stars, and arabesque wall tracery. Examples are the Insular Cigar and Cigarette Factory and the former motherhouse of the Augustinian Order in Intramuros, recently restored but now a commercial building.

Revivalism's significance has been ambiguous. The fondness for copying dead styles, while ignoring context, has persisted to this day. During the 19th century, technological and environmental constraints imposed limits on literalness of imitation. For instance, the danger of earthquakes and the tropical heat kept houses low, emphasized the use of frame construction, and made many wide openings necessary regardless of the neo-style. But with the use of reinforced concrete and air-conditioning during the 20th century, these constraints have been disregarded. Inappropriate and uncomfortable structures have resulted.

A positive effect of revivalism has been to revitalize art styles. While it began by proposing classical as the only norm, it ended up eliciting appreciation for art styles hitherto derided as barbaric, such as gothic or Moorish. Filipino architects began to realize the need to experiment with new forms deriving from their tradition and environment. The 19th century ended with the sculptor Isabelo Tampinco using local flora in his interior decor.

## **The American Influence**

The American colonial regime from 1901 to 1946, and the strong influence of American media throughout the 20th century introduced European and American styles of architecture into the Philippines.

**Art Nouveau** (French for "New Art"). This international style, mainly in the applied arts, flourished from about 1890 to 1905. In Germany, it was known as *jugendstil*, *bandwurmstil*, or tapeworm style; in Italy, *stile inglese* or English style, or *stile liberty*, after the furnishings and textile shop Liberty of London; in Spain, *modernismo*; and in Austria, *sezession*, since its advocates seceded from the Academy of Art in Vienna.

In 1895 Samuel Bing, a native of Hamburg who had an art shop in Paris, began promoting a new line of art objects—stained glass, sculpture, paintings, posters, and jewelry by contemporary artists—and appropriately called the shop Art Nouveau, the same later adopted by the movement.

The origins of art nouveau go back to the 1850s in England when the development of arts and crafts was promoted by the government. In France a similar movement began with encouragement from the state. Exhibits were organized, societies were founded, and interest in the decorative arts was promoted through publications.

With the growing rejection of historical styles in the applied arts, artists and artisans were urged to turn to nature for inspiration. Contributing to the new consciousness was the influx of Japanese art, particularly woodblock prints, into Europe, as a result of Japan's opening to the West in the 1850s. Artisans also became acquainted with Japanese batik and Egyptian art, and went into studying Celtic art.

The long, curving, flowing, rhythmic line that characterizes art nouveau began to appear in the 1880s in graphic art, particularly on book covers and illustrations. It later found its way into architectural ornament, in wrought-iron grilles, railings, and tracery.

The graceful, undulating line was especially effective in interior design, where it provided the decorative pattern for both objects and their surroundings—furniture, accessories, walls, floors, and grilles.

Art nouveau rediscovered the power and vitality of the line, i.e., the line as active, restful, disciplined, expressive, austere, sensuous, and unifying. The sinewy line, while significant by itself, provided a suitable underpinning for organic forms—buds and tendrils, leaves and branches, seaweed, fish, reptiles, birds, bats, dragonflies, flames, and the slender woman with long flowing hair. While art nouveau could be quite naturalistic, it could also be abstract, exploiting the potentials of pure line and pure form.

The best-known art nouveau works are those of Victor Horta, Henri van der Velde, Hector Guimard, and Antoni Gaudi.

A staircase designed by Horta, with exposed iron supports, floral grilles, and swirling lines on wall and floor, is the classic example of art nouveau. Furniture designed by van der Velde is functional and graceful, representing a somewhat austere version of art nouveau. Guimard designed the metal arches of the Paris metro stations. The uncompleted Sagrada Familia basilica in Barcelona, Spain, Gaudi's major work, combines gothic forms with animal and earth forms. An apartment building by Gaudi is daringly shaped like a giant sea rock.

Art nouveau is better known as a decorative style than as an architectural idiom.

Yet art nouveau architecture is significant for its innovations and concepts. The preference for simple geometric forms and the extensive use of glass and metal mark art nouveau architecture as a break from the historicism of the time.

In spite of its having been promoted by numerous exhibitions and by crusading publications, art nouveau was short-lived. By 1905 it began to decline, and it survived in watered-down form. Its floralism continued to be popular in the 1920s and 1930s. On one hand, it lost ground to the neoclassic revival in the early 20th century. On the other hand, it also contributed to the emergence of modern architecture. Art nouveau was hospitably received in Philippine upperclass residential architecture in the 1900s. Following the integrated approach of the style, painter Emilio Alvero used the circle as the basic form for arches, furniture, and trellises when he remodelled the sala of the Bautista-de los Santos house in Malolos, Bulacan, in the 1900s. Anahaw and areca palms, banana leaves, and the camote vine provided the motifs for Tampinco's version of art nouveau which graced many elegant homes. Arcadio Arellano designed Ariston Bautista Lin's house in Quiapo, Manila, around a set of Vienna secession furniture that the latter had brought home after a European tour. Large, asymmetrical picture frames with curvilinear and floral motifs are among the relics of art nouveau. Painted floral decorations on walls, ceilings, and window shutters in a number of houses attest to the favor once enjoyed by art nouveau in the Philippines.

**Art Deco** (French, "art decoratif"). This was a style of design and decoration promoted by the Exposition Internationale des Arts Decoratifs et Industriels Modernes, which was organized by French designers and held in Paris in 1925. The Exposition had more than 100 pavilions and 20 European, African, and Asian nations participating.

The aim of the exhibit was to raise the status and expand the application of the decorative arts and to stimulate contemporary design. In line with this aim, artistic design was adapted to the requirements of mass production. The exhibit covered a wide range of work, such as glass, ceramic, and metal objects for domestic use, jewelry, textile, embroidery, musical instruments, scientific equipment, furniture, and interior design.

Art deco, also called *style moderne*, reached its peak in the 1930s and is associated with the Jazz Age. Because its primary objective was the applied arts, it had no influence on the fine arts, but was, on the other hand, influenced by such modern art styles as cubism, fauvism, futurism, and abstraction. Its impact on architecture was limited to surface ornament and decorative work and to streamlining forms and motifs. It did not contribute to developments in the concepts of space and structure. It became the fashionable style for movie houses, hotel interiors, and ocean liners.

While the exponents of modern architecture ruled that form should follow function, art deco advocates considered form superior to function, thereby producing an antifunctional aesthetic. Art deco furniture, for instance, could be uncomfortable

and impractical. It was form and style that mattered.

Art deco derived its forms partly from classicism and partly from avant-garde art. Its first phase, influenced by art nouveau, the Russian ballet, Egyptian art, and Aztec art, aimed for grace, elegance, and the exotic. Its second phase, developing in the 1930s, turned to such materials as glass, chrome, and plastic, to solid rectilinear forms, and to angular, zigzag, or lightning motifs. Art deco followed the principle of stylization.

In the United States art deco's influence on architecture is seen in the Rockefeller Center, the Radio City Music Hall, and the Chrysler Building.

The introduction of art deco in the Philippines in the late 1920s marked the end of the neoclassic dominance and the beginning of modern architecture. The style is found in the Metropolitan Theater, the Central Seminary of the University of Santo Tomas, the Perez-Samanillo building, the Rizal Memorial Coliseum, the Capitol Theater, the State Theater, and the Times Theater. **Modern Architecture.** Something is modern (from Latin "modo," meaning "just now") when it is characteristic of the present or recent times. Thus, even in medieval Europe, the word was used to describe whatever was new at the time. Gothic architecture, for example, was called "opus modernum." In the 20th century, "modern" is applied to various aspects of contemporary life, to what was developed since the early part of the century, or simply to what is new.

"Modern architecture," then, refers to that which emerged in the 20th century, or slightly earlier, in opposition to historicism or the adherence to historical styles.

Like modern art, modern architecture represents a radical departure from or rejection of what has been traditionally accepted or revered. Apart from that, it is, from the sense of the term, the architecture of the present.

However, the term "modern architecture" has been recently limited to the architecture of a particular period in the 20th century, or to a particular style or styles. A distinction is often made between "modern" and "contemporary," the latter referring to the immediate present. The currently fashionable term "postmodern" implies that "modern" is a thing of the past and that a new style or concept has emerged.

Although modernism in architecture may be viewed as the rejection of historicism, it might well have had its roots in neoclassicism, which began as a rejection of baroque and rococo but developed into the historicism of the Greek revival. Neoclassicism, in promoting a rational approach to design and in attacking the addiction to ornament, upheld the ideals of simplicity and honesty.

Modern architecture in its present form would not have been possible without the architecture of the engineers. In bridges and industrial buildings, the science of

construction advanced and acquired the character of art. The introduction of such materials as cast iron, wrought iron, steel, and reinforced concrete, and the new science of structural engineering expanded the possibilities of architectural design and fostered innovation and originality.

Columns, beams, and arches could be less bulky and yet stronger. The size and number of structural supports could be reduced. Larger covered spaces could be created. Buildings could rise higher, and with mass-produced components, construction could be more rapid and efficient. New materials and new methods of building gave rise to new forms.

Modernism in architecture, however, was not merely the inevitable consequence of an aesthetic and technological evolution but the dynamic response to rapid and extensive changes in society. The industrial revolution, progress in science and technology, the increase of wealth and the rise of capitalism, the expansion of cities, the restructuring of politics towards the democratic ideal, the yearning for an egalitarian society, the questioning and rejection of traditional ideas and values, and the experience of freedom or the hunger for it—all these created a new age in the history of man and a new spirit that demanded new forms of expression.

In the new age arose new needs, and particularly the need for new types of buildings—factories, railway stations, urban housing, schools, hospitals, theaters, museums, and public libraries. The traditional forms and formulas of architecture were inadequate, if not unsuitable, for the new types of structure. A new approach to design was imperative.

The revolution in form was based on a renewal of ideals. Truth, honesty, simplicity, and efficiency were the values to be embodied in a building. Function dictated form, and the building was to express its function by the truthfulness of its form. In other words, a railway station should be a railway station and not the imitation of a Roman bath. The space designed to serve the purpose of a building was to determine the outer form of the building and not vice versa. The structure that enclosed properly designed space possessed aesthetic value in itself and did not need applied decoration. Simplicity meant not only the absence of ornament but also the purity of form and the employment of only what was essential. “Less is more” was another dogma of design.

The rectangle or the box became the dominant motif of modern architecture. Structures were characterized by the interplay of lines, planes, and volumes. Spaces within the building were to be efficiently as well as aesthetically related. Indoor space was to flow visually or actually into outdoor space. Not only space but light was to be the object of design. Thus the broad expanse of windows in modern architecture.

The building was not only properly adapted to its site but was in communion with it. The strengthened horizontal character of buildings made them appear to

hug the ground. On the other hand, the vertical thrust of a structure made it appear to spring upward while rooted in the ground.

The interplay of horizontal and vertical was dramatized by exposing and emphasizing beams and columns. With the movement of lines, planes, and masses in dynamic rather than static balance, symmetry was not a primary concern.

The beauty of a building was to result from the configuration of space, the movement and rhythm of structure, and the color, texture, and character of material—the smoothness of glass and marble, the shimmer of metal, the ruggedness of brick and stone, and the plasticity of concrete.

While modern architecture is associated with “functionalism” or with boxlike forms, it is not limited to one style nor to rigidly rectilinear design. It embraces a variety of styles, including the romantic, the expressionist, the organic, and the fantastic, which employ curvilinear shapes, nature forms, and a sculptural approach to design.

In the Philippines modern architecture is exemplified by buildings, such as the Cultural Center of the Philippines Main Building; the Central Bank of the Philippines Buildings on Roxas Boulevard and on East Avenue; the Philippine Heart Center Building; the San Miguel Corporation Head Office Building; malls like the Shoemart (SM) City North EDSA Mall and Robinson’s Galleria; churches like the University of the Philippines Catholic Chapel of the Holy Sacrifice and St. Andrew’s Church; townhouses like the Valle Verde Townhouses; condominiums like the Twin Towers and Ritz Towers; and private houses like the duplexes in Project 2 and 3, the bungalows in Philamlife Village, and houses of one or more stories in Dasmariñas Village and Forbes Park. • R.D. Perez III/F. Zialcita/R.T. Jose/R. Javellana

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