



A Tribute to
Architect Leandro V. Locsin

Fellow, UAP

Hon. Fellow, AIA

As The Recipient of the

LIKHA AWARD

and

GOLD MEDAL

Conferred by the

United Architects Of The Philippines

October 15, 1987

UNITED ARCHITECTS OF THE PHILIPPINES
To All Who Shall See These Presents

GREETINGS

Know Ye, that

ARCHITECT LEANDRO V. LOCSIN
Fellow, United Architects of the Philippines
Honorary Fellow, American Institute of Architects

for having contributed significantly to and influenced the development of Philippine Architecture through his practice of the architectural profession conducted in the highest standard of ethical conduct and excellence, a practice acclaimed to be phenomenal and unparalleled by any Filipino architect, a practice that brought new impetus and vigour to the Filipino Architects' ingenuity, originality, sensitivity, audacity and style;

for having shown the way for others to emulate deep concern and selflessness, in actively giving consistent, distinguished contributions and service to National Architectural Organizations prior to and up to the unification of the 3 architecture organizations into the United Architects of the Philippines which he has served with humility and steadfastness in various leadership capacities;

for having attained an enviable professional reputation hailed throughout the world no less recognized by an honorary fellowship to the American Institute of Architects; a Pan Pacific Architectural Citation for consistent excellence in design by the AIA Hawaii Chapter after barely seven years into practice, a Prof. R. Gordon Brown Memorial Lectureship by the School of Architecture, University of Hongkong; a book by Nicholas Polites, published by John Weatherhill, Inc., a feature in "Contemporary Architects" as the only Filipino in a gigantic compilation of the world's 15,400 leading architects; features in international books and magazines such as Ugo Kulterman's "Architects of the Third World," Architectural Record, Architectural Digest, Arts and Architecture, House and Garden, Progressive Architecture, Interiors, Connoseiur, Architekten der Ditten Weld, Reader's Digest (USA), Space Design, Japan Architect, Vogue Living (Australia) and La Francaise;

for having deserved such unprecedented recognition from his grateful countrymen beginning with a TOYM Award to the numerous other awards in architectural/professional and academic fields which the private and government organizations could bestow on him;

for having exemplified the total Filipino artist and the noble spirit of a true Renaissance man as manifested by his affinity with the other Arts such as music, painting, sculpture, dance, stage and archaeology;

for having shared his bounty and humanity through his philanthropic foundation for arts and sciences, community development and assistance to the underprivileged; a foundation which since 1972 had supported close to a thousand high school scholarships for the underprivileged youth in Puerto Galera, Oriental Mindoro, and more than 110 college and vocational scholarships; now offers 160 scholarships annually and support a medical clinic which handles about 16,000 cases a year; has brought spring water to barrio Sto. Niño and made efforts to improve cottage industry — indeed a gifted individual bringing gifts to his people;

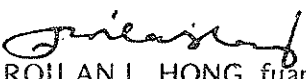
and for all these accomplishments worthy of emulation and deserving the highest recognition and upon recommendation of the UAP Committee on Awards and the Committee on Resolutions, the UAP National Board unanimously approved, to give the highest distinction that may be bestowed by the National Board upon a Fellow of the United Architects of the Philippines in accordance with the UAP By-Laws,


is hereby bestowed the

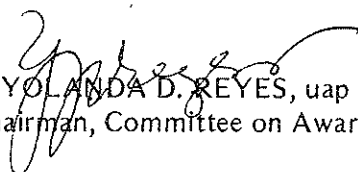
LIKHA AWARD AND GOLD MEDAL

this fifteenth day of October in the Year of Our Lord, nineteen hundred eighty seven and that of the UAP, the thirteenth.


In witness whereof, are hereunto affixed the Seal of the UAP, the signatures of the National President of the United Architects of the Philippines, the Vice Chancellor of the College of Fellows, the Chairman of the Committee on Awards, the Chairman of the Special Committee on Likha Award and attested by the National Secretary.


FROILAN L. HONG, fuap
National President


MANUEL T. MANOSA, JR., fuap
Vice-Chancellor, College of Fellows


YOLANDA D. REYES, uap
Chairman, Committee on Awards

Attested:


ANGEL LAZARO, JR., fuap
National Secretary and
Chairman, Special
Committee on Likha Awards



UAP BY-LAWS, ART. III—SECTION 5

Likha Award. The highest distinction that may be bestowed by the National Board upon a Fellow of the United Architects of the Philippines is the Likha Award. This award shall be given as a recognition of his having achieved the highest standards of ethical conduct and excellence in the practice and service of the architectural profession and for his distinguished contribution and service to the UAP organization and to his community, his government and country.

Leandro V. Locsin Architect

In 1955, two years after graduating from the University of Santo Tomas with a Bachelor of Science Degree in Architecture, LEANDRO V. LOCSIN completed his first commission — the Chapel of the Holy Sacrifice in the University of the Philippines Campus. The success of this uniquely structured chapel thrust its designer into a remarkable career as an architect.

From 1955 to 1987, Locsin produced 71 residences and 80 buildings, 39 of which are major office buildings, nine churches and chapels, seventeen public buildings, including complexes, seven major hotels, and several airport terminal buildings. His largest single work is the palace of the Sultan of Brunei with a floor area of 20,000 square meters.

Among his earliest buildings in Makati are: the Monterrey; the Elizalde; the Ayala; the Filipinas Life Assurance; the Commercial Credit Corporation; the Sarmiento; the American International Underwriters; the Sikatuna; and the J.M. Tuazon. Simultaneously, in many parts of the country, Locsin-designed edifices continued to rise: the Davao Insular Hotel in Mindanao, the Philamlife Company Building in Cagayan de Oro City, the Manila Memorial Park Chapel in Paranaque, and the Hyatt Regency Hotel on Roxas Boulevard, Pasay City.

In 1966 Locsin was commissioned by the former First Lady Imelda Romualdez Marcos to design the Cultural Center of the Philippines Complex which includes the Theater of the Performing Arts, the Folk Arts Theater, the Philippine Center for Industrial and Trade Exhibits, the Philippine Plaza Hotel, and the National Arts Center in Laguna. Other principal government buildings include the Manila Hotel; the Philippine International Convention Center; the National Power Corporation Building; and the Manila International Airport, now the Ninoy Aquino International Airport Terminal.

Notable among his major buildings for the private sector are the Manila Inter-Continental Hotel; the Manila Mandarin Hotel; Citibank Bldg; Philippine Bank of Commerce Bldg; Asian Reinsurance Pool Bldg; Makati Stock Exchange Bldg; Philippine Commercial & Industrial Bank Bldg; Ayala Museum; Greenbelt Square; Philippine Long Distance Telephone Co.; the Locsin Building on Ayala Avenue; the Benguet Center; the Integrated Bar of the Philippines; the Magnolia Dairy Product Bldg; the Valle Verde Country Club; and the Canlubang Golf & Country Club in Laguna.

Locsin's religious commitment is reflected in the time he dedicated to structures of worship. In this category are the Doña Corazon Montelibano Memorial Chapel, Bacolod; Church of St. Andrew in Makati; Holy Cross Memorial Chapel, Novaliches; Church of St. Alphonsus Liguori, Makati; Church of the Immaculate Heart of Mary, Quezon City; and Cadiz Church, Negros, Occ.

While his output has been prodigious, not only in number of buildings but more so in total area or cubage, the high quality of design has been consistent as the variety of design has been extensive. Every Locsin building is an original, and identifiable as a Locsin.

The floating volume, the duality of light and heavy, buoyant and massive, has been the theme of Locsin's better known works — the Cultural Center Theater of Performing Arts and the Philippine International Convention Center. However, the floating volume is not the only reconciliation of opposites that can be recognized in Locsin's work. Locsin's buildings are remarkable for their boldness, for strong lines, assertive masses, and dynamic thrusts. They are simultaneously noted for a certain restraint, a delicacy of proportion, and impeccable taste. In his residential buildings, traditional Filipino features and contemporary concepts enter a happy marriage. Steep high roofs with protectively wide eaves, delicate lattice work, and the use of texture and ornament blend harmoniously with the clean lines, geometric abstraction and structural daring of contemporary design.

In his major edifices Locsin has proved himself a master in the design of space on a grand scale. The lobbies of the Cultural Center, the Philippine Convention Center, the Philippine Plaza Hotel, and the Manila Hotel, to cite a few examples, strikingly demonstrate how space envelopes but enshrines its occupant, enabling him to affirm and celebrate his significance. Locsin dramatizes the interplay of space — the space surrounded by space, one space flowing into another — that characterizes Filipino indigenous and colonial architecture. It is particularly in this aspect of design that Locsin reveals not only ingenuity in the configuration of space, but a profound sensitivity to tradition and to the archetype of native architecture.

Locsin's architectural vision is no doubt enriched by his involvement in other arts and disciplines as artist, scholar, art collector, and musician. Locsin, whose architectural practice was preceded by a brief involvement in set design, found himself once again in that enterprise after many years. In 1975 Martha Graham, the high priestess of modern dance, commissioned him to design the set for *Lucifer* celebrating the golden jubilee of her company, which featured Dame Margot Fonteyn and Rudolf Nureyev. Miss Graham later commissioned two more sets, for *Adoration* and *Point of Crossing*.

Locsin inherited his love for music from his grandfather, the first elected governor of his province, and a passionate opera buff. Daughter of statesman and industrialist Jose Yulo, Mrs. Locsin holds a Bachelor degree in music theory from Manhattanville College in New York, and a Master's degree in Archaeology from the Ateneo de Manila University. She shares her husband's interest in music, painting, archeology, Chinese pottery, and Philippine colonial sculpture. The Locsins co-authored *Oriental Ceramics Discovered in the Philippines* which no less than international experts esteem for its contribution to scholarship on pottery. The Locsin collection of oriental export ceramics is one of the finest in the country. Both Locsins are dedicated environmental conservationists. They have two children, Leandro Jr. and Luis.

Architecture and the arts do not exhaust the range of Locsin's commitment. In the multitude of interests and activities there has been time for philanthropy. Leandro and his wife Cecilia Yulo Locsin, both from Negros Occidental, have established a foundation for arts and sciences, community development and assistance to the underprivileged. Beginning 1972, the foundation supported close to a thousand high school scholarships for out of school youth, and more than 110 college and vocational scholarships. The foundation now offers 160 scholarships annually and supports a medical clinic which handles about 13,000 cases a year.

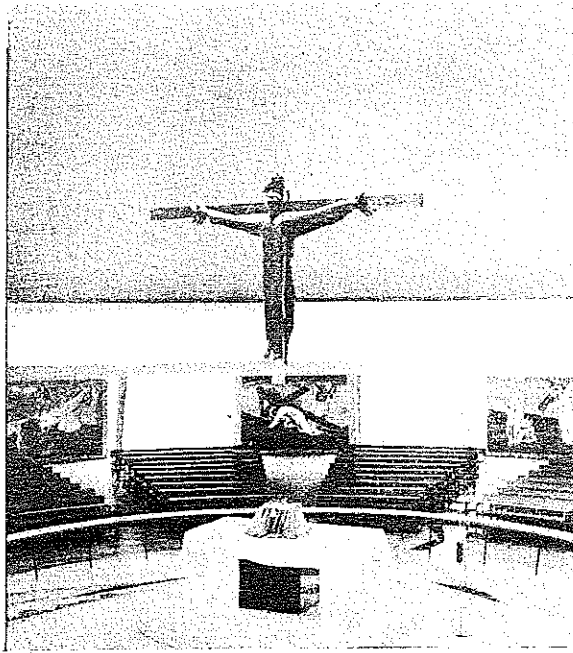
Locsin is also involved in other civic, educational and humanitarian institutions. For several years he was a member of the Fulbright Scholarship Committee on arts and architecture and of the UNESCO National Commission of the Philippines; Locsin also served as President of the Research Foundation in Philippine Archaeology and Anthropology and as Vice-President of the De La Salle Alumni Association. He was a Trustee of the De La Salle University and is now a Trustee of the Malacanang Museum Foundation and the Cultural Center of the Philippines. He has lectured on Architecture in the University of Georgia, University of Hawaii, Rice University, University of Hongkong, University of Santo Tomas, De la Salle College and National University.

Barely 4 years after his first commission, Locsin received the much coveted Ten Outstanding Young Men (TOYM) Award instituted by the Philippine Junior Chamber of Commerce. To date, he remains the sole awardee for Architecture. The TOYM Award in 1959 marked the beginning of a series of National and International Awards for Locsin. In 1960, the American Institute of Architects, Hawaii Chapter, awarded him the Pan Pacific Architectural Citation for Consistent Excellence in Design. In conjunction with this, a month long architectural show of Locsin's work was held at the University of Hawaii. Among his other honors and awards are: A Specialist Grant from the State Department of the United States of America (1959); Music Patron of the Year Award by the University of the Philippines (1961); the Rizal Centennial Award for "Outstanding Work in Architecture" conferred by the President of the Philippines (1962); after which he served as President of the Philippine Institute of Architects for two consecutive terms; The University of Santo Tomas Gold Medal Award as "Outstanding Alumnus of the College of Architecture and Fine Arts" (1968); Philippine Republic Cultural Heritage Award conferred by the President of the Philippines (1970); Philippine Cultural Center Award for "Excellence in Arts and Letters" also conferred by the President of the Philippines (1970); Philippine Arts and Architecture Award for "Outstanding Contributions to Architecture and the Allied Arts (1971); Araw ng Maynila Cultural Award for Architecture conferred by the Mayor of Manila (1972); De La Salle University Outstanding Alumnus Award for "Achievements in Architecture and Cultural Development" (1973); the Gold Medal from the Philippine Institute of Architects; the Architect of the Year Award given by the Professional Regulation Commission (1978); Professor R. Gordon Brown Memorial Lectureship by the School of Architecture, University of Hongkong (1981). In 1980 Locsin was singularly honored when he was unanimously elected Honorary Fellow of the American Institute of Architects on the basis of his architectural accomplishments. In 1981 he became the President of the United Architects of the Philippines and was re-elected for another term. Under all succeeding Presidents, Locsin wholeheartedly served the UAP in various capacities and is currently the Chancellor of the College of Fellows. In 1986 he was cited by President Cesar Canchela for serving the UAP with exemplary dedication and honor and was given the Presidential Award.

Locsin and his architectural works are the subject of a book "THE ARCHITECTURE OF LEANDRO V. LOCSIN", by Nicholas Polites, published by the American firm of John Weatherhill, Inc. He and his works have been featured in "Contemporary Architects", a gigantic compilation of the world's 15,400 leading architects. He is the only Filipino architect to be included in this magnificent volume (1980), and in Ugo Kulterman's "Architects of the Third World" as well. Locsin and/or his works have been featured in international magazines such as Architectural Record; Architectural Digest; Arts and Architecture; House and Garden; Progressive Architecture; Interiors; Connosieur; Architekten der Dritten Welt; Readers Digest (USA); Space Design; the Japan Architect; Vogue Living (Australia); La Revue Francaise; Winand Klassen's scholarly volume entitled "Architecture in the Philippines", and in numerous newspapers and publications.

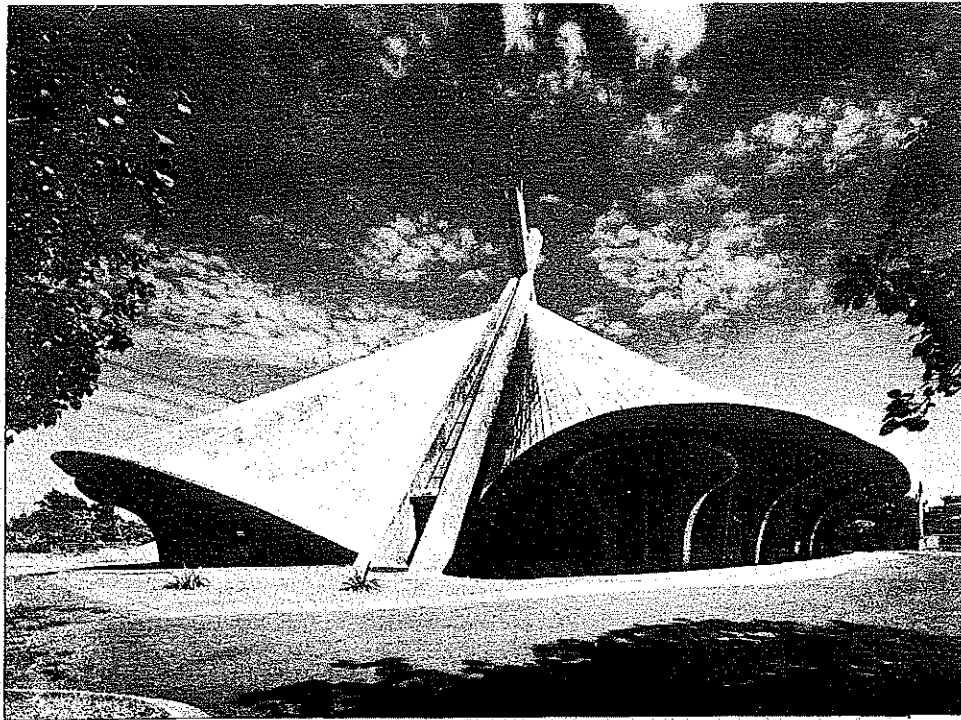
Locsin is the only Filipino architect who early in his career attained international recognition. Filipino architects of the early twentieth century were trained in Europe and the United States, and since then almost every Filipino architect of note has taken undergraduate or graduate studies abroad. Locsin, however, is a strictly home-grown architect, a product of the University of Santo Tomas, and of no other school. His phenomenal career is not only evidence of a natural wealth of talent, but also a tribute to his Filipino mentors and to Filipino culture which in its colorful variety has been a cradle of genius.





Chapel of the Holy Sacrifice

Church of St. Andrew



River of Life mosaic and Abueva's unique cross were all integral components of the total concept of the Chapel. This vision of the unity of arts I have carried into my designs of other public buildings. In hotels, theaters, and art and convention centers, Philippine art is integrated into the architecture. Spaces are often conceived with works of Philippine artists in mind.

Architecture is a social art. It exists for people at many levels and it serves their needs. At the level of social housing, architecture is no less challenging. Permanent shelter must be delivered to a sector that needs it most but can afford it least. However efficient, a techno-economic solution is not enough. Each man's need for beauty must be satisfied. The aesthetics are not to be separated from the functional. Hampered by limited resources, the architect's integrity nevertheless binds him to strive for the beautiful, the harmonious, however small the canvas.

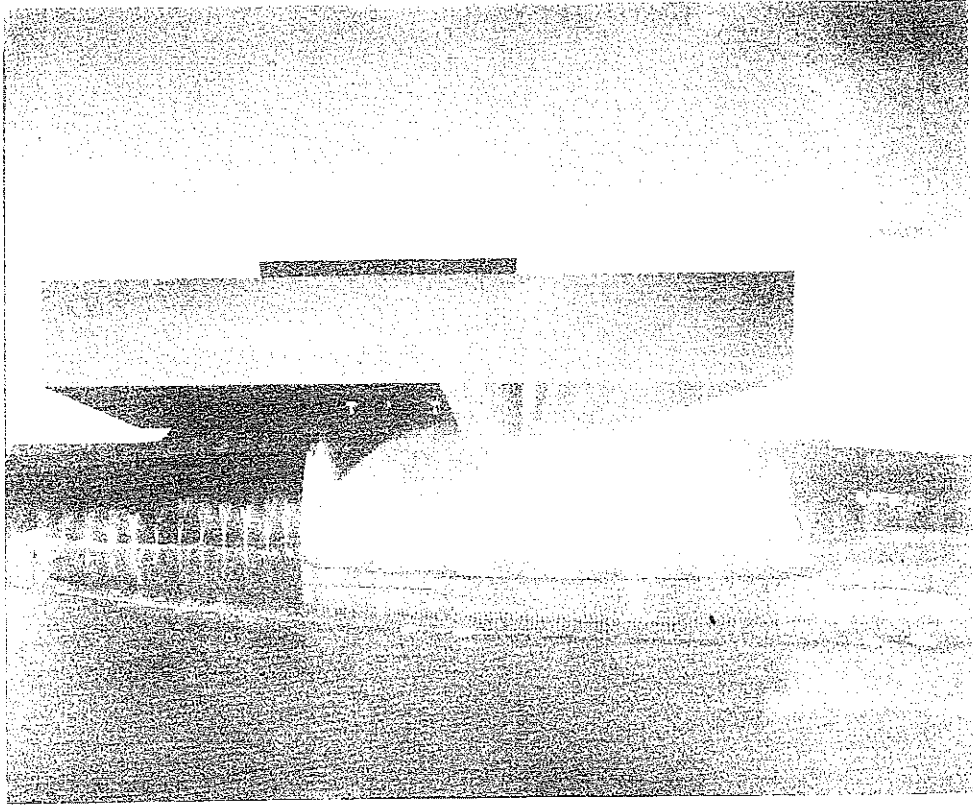
It is extremely difficult to know exactly what impression architecture makes on the ordinary man. If a house or a building is good, people will respond positively even if they do not know why they like it. A building exists for everyone. It exists not only for the client but also for the users, the people who see it from the outside, and the visitors who stroll into it. Architecture should at once express the building's function, rationalize the space utilized by man, and enhance and relate to the environment. It should create an emotional impact and even inspire. If a building fails to stimulate some kind of reaction or emotion, I believe it is somehow deficient.

Space is the essence of architecture. The sensitivity to space and the mastery of scale are extremely important. The deft handling of space and scale can make the difference between a dull, uninteresting building and an exciting one; between the good and the bad.

One individual building is not as important as the sum total of its surroundings. It should rise from its site and relate to its environment in the same manner as the solution relates to the problem addressed. Architecture should always exist in context.

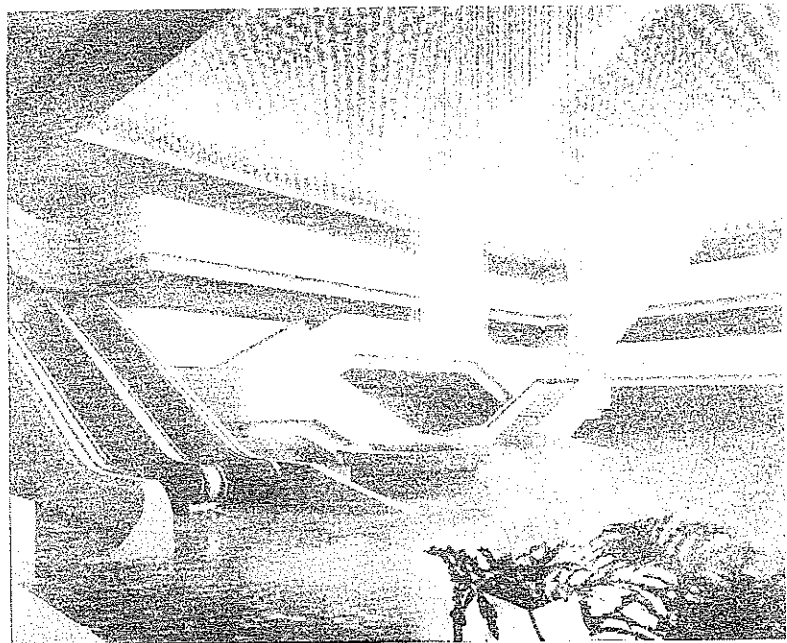
I believe that the architect should study his country's past and be involved in its history and culture, for this gives him an exhilarating perspective in his role in history. Indeed, the good architect does not copy the past but derives inspiration and knowledge from it. Only then, can he attune himself to the future and anticipate its requirements. The architect's work is a link between the past and the future and may someday be the inspiration for a new generation of architects.

Philippine architecture is an expression of the Filipino people, of ourselves. It is architecture wholly related to the culture which gives it body and purpose. If art is the form and the expression, culture must surely be the substance of our nation's architecture.



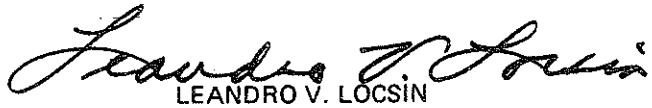
Cultural Center of the Philippines

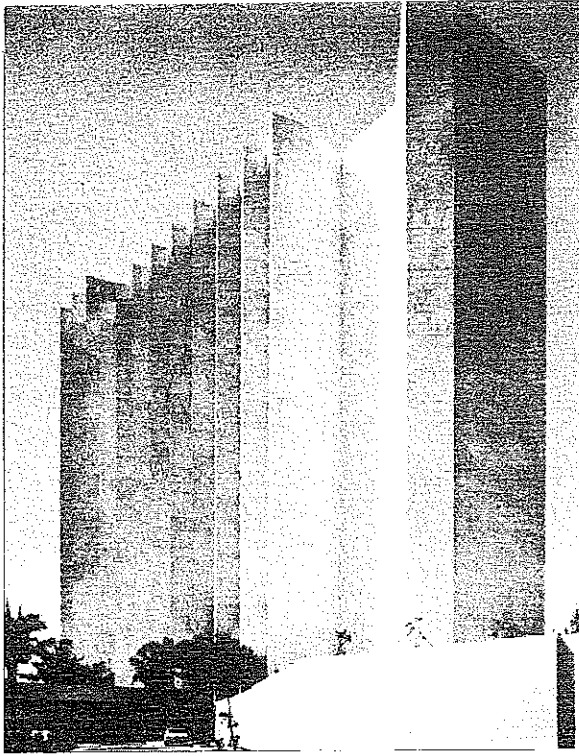
Philippine International Convention Center



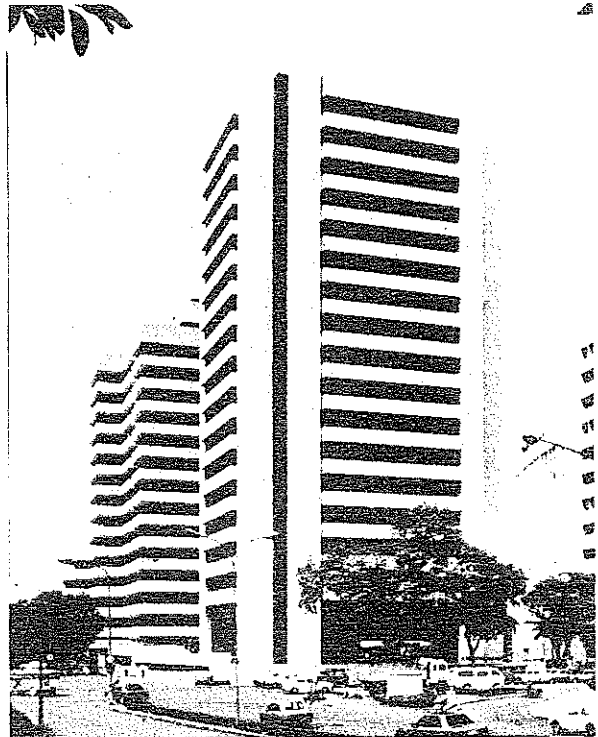
The architecture of our country is a synthesis, the totality of our society. Our art of building reflects what our people are at a specific time, their aspirations, traditions, culture, economic resources, technology, ideology, environment, climate and all the other components of Philippine life. This relationship between architecture and society is universal for it exists in all other cultures. Yet the relationship has another dimension inasmuch as an architect's work is the statement of one individual regarding the problem that a particular structure addresses, whether it be a house, a building, or any structure designed for a particular function. In a sense, it is the architect's subjective view of a specific challenge to which he responds with a personal solution and a personal statement.

In our country where culture is a synthesis of various influences and a plurality of lifeways, it would seem that the search for a recognizable Philippine architecture goes on. The multiplicity and flexibility of its manifestations make it elusive to the untrained eye and to those who refuse to see. But true Philippine architecture exists — it is here — the product of two great streams of culture, the oriental and the occidental, seemingly so different and even so opposite. What is most important is that they have merged! Within one country and within one people, these cultures have converged and united to produce a new object of profound harmony, of uniqueness, of remarkable beauty and excellence.

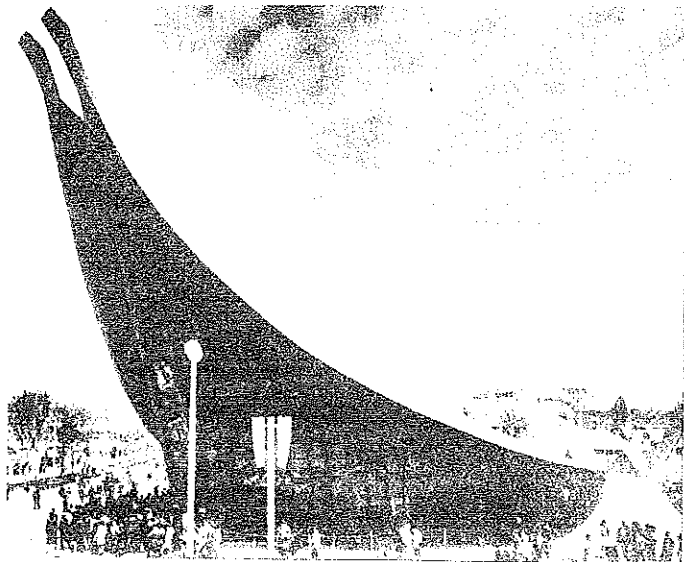

LEANDRO V. LOCSIN



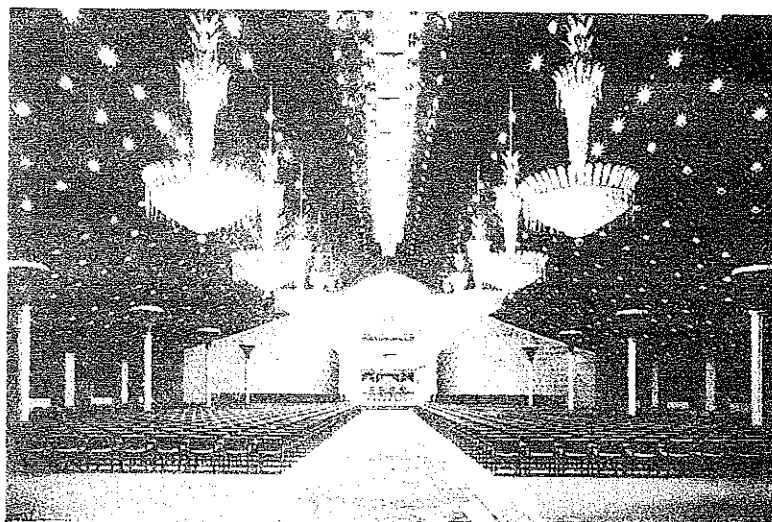
Manila Mandarin



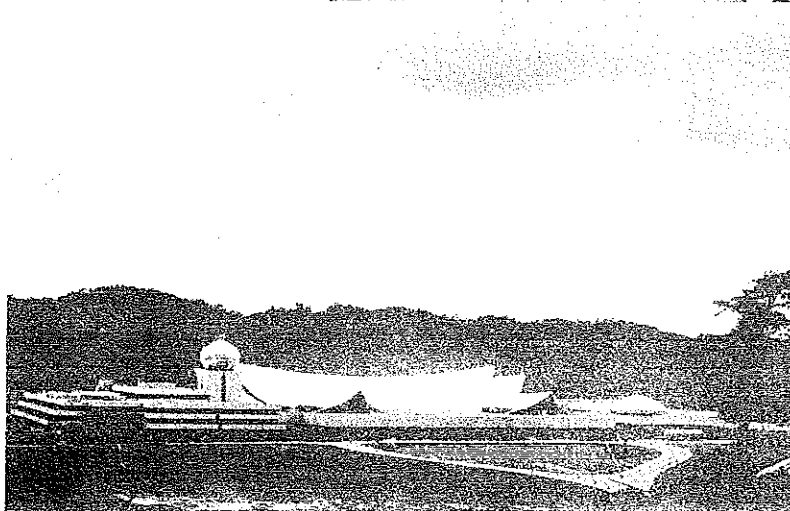
LVL Building



*Philippine Pavilion
(Tokyo Exposition)*



*The Throne Room
Istana Nurul Iman*



Istana Nurul Iman



UNITED ARCHITECTS OF THE PHILIPPINES

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