



A Tribute to

Architect Francisco T. Manosa

Fellow, UAP

As The Seventh Recipient of the

LIKHA AWARD

and

GOLD MEDAL

Conferred By The

United Architects of the Philippines

April 11, 2003

THE UNITED ARCHITECTS OF THE PHILIPPINES

To All Who Shall See These Presents

GREETINGS

Know Ye, that

ARCHITECT FRANCISCO T. MANOSA

Fellow, United Architects of the Philippines,

For having contributed to the attainment of the highest standard of ethical conduct and excellence in the practice of the architectural profession, for being the exponent of PHILIPPINE ARCHITECTURE, and whose works depict a continuous search and development of "Filipino Architecture" both in traditional and modern sense:

For having achieved excellence in the development of indigenous architecture, looking and working on other inventors in creating new materials for architecture and interior design as exemplified in the famous "Tahanang Pilipino" popularly known as the Coconut Place, not only as a showcase of Philippine Architecture and form but a repository of new materials such as the shell and stone craft : a mainstream in Philippine industry, as well as Philippine Culture, heritage and integrity;

For continuously and painstakingly developing Philippine Identity in Architecture locally and internationally as shown in his Pearl Farm Resort in Davao and the "Amanpulo Resort" in Palawan both of which are world class resorts that imbibe the culture and character of the Filipino.

For having contributed in the promotion of the rich culture of the Philippines through the use of indigenous materials in almost all of his projects especially his very own residence, the "Bahay na Bato" which has become a tourist attraction both local and international; thus leading to the design of several Philippine pavilions in the Seville Exposition, Lisbon Exposition, Berlin Exposition, Seoul Travel Fair and London World Travel Market.

For setting the pace for landscaped building collaboratively with his siblings, the well known Manosa Brothers : Jose, Manuel and himself as design architects of the San Miguel Corporation Complex in Pasig City, the first of its kind.

For having achieved a marked excellence in the design of numerous landmarks through his forty nine years of high ethical standards of professional practice reflecting a distinct architectural style : a truly "Filipino Character, Culture and Heritage" that meet the modern requirement of the clientele:

For having made notable contribution in his organization, community and country by his numerous design excellence awards and merits in the field of architecture, interior design, tourism and religious organizations.


For his untiring and unselfish Lecture Series on Philippine Architecture and Culture in almost all architectural schools in the Philippines and neighboring Asian countries.

And for all these distinguished accomplishment worthy of the emulation of his peers and deserving recognition through the bestowal of the highest distinction upon a FELLOW of the United Architects of the Philippines in accordance with the UAP By-Laws, and the unanimous approval of the UAP National Board, the

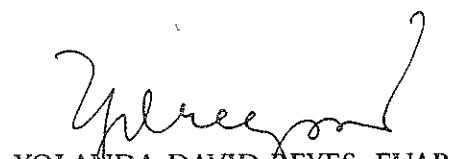
LIKHA AWARD and GOLD MEDAL

Is hereby given this eleventh day of April in the year of Our Lord, two thousand and three and that of the UAP the twenty ninth.

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 Chancellor of the College of Fellows, the Chairperson and Co-Chairperson of the Committee on Awards and attested by the Secretary General.



ROBERT S. SAC, FUAP
National President



YOLANDA DAVID-REYES, FUAP
Chancellor, College of Fellows

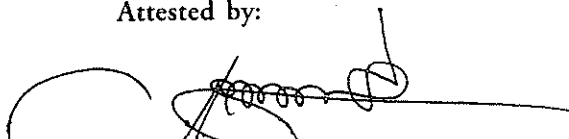


CELIA CAUDAL-DIZON, FUAP
Chairperson, Committee on Awards



CORAZON FABIA-TANDOC, FUAP
Co-Chairperson, Committee on Awards

Attested by:



MANUEL L. FERNANDO, FUAP
Secretary General

ARCH. FRANCISCO T. MAÑOSA

Architect FRANCISCO T. MAÑOSA, Fellow, UAP

Seventh UAP LIKHA AWARDEE

Architect Francisco T. Mañosa was born in Manila. He graduated from the University of Sto. Tomas with the degree of Bachelor of Science in Architecture in 1953, passed the Board Examinations for Architects in 1954, with registration no. 724 and accredited through the Grandfather Clause in Interior Design in 1993 with registration no. 441.

He is the Managing Partner of Francisco Mañosa & Partners since 1976. From 1962 to 1976, he was a partner of Mañosa Brothers and Associates, a design firm composed of his architect brothers, Jose and Manuel.

He is the recipient of numerous awards from his peers and various civic and religious organizations. Among them are the "Bahay Filipino Award" given by the Ministry of Human Settlements on the use of indigenous materials in 1978, the Papal Knighthood of the Pontifical Order of St. Gregory the Great given by Pope John Paul II in 1979, "the Patnubay ng Kalinangan" Architect of the Year Award from the Manila Commission on Culture & Arts in 1982, Cited by Asia Week Magazine as one of the Seven Visionary Architects of Asia in 1983, the Las Piñas Church Renovation Award from His Eminence Jaime Cardinal Sin in 1984, the "Metrorail Award" given by the Metro Manila Commission in 1985, the 1st recipient of Golden Award in the field of Filipino Architecture from the United Architects of the Philippines in 1989, the "Kalakbay" Special Award for Architecture in 1994 for his outstanding contribution to Philippine Tourism, the Most Outstanding Professional of the Year Award from the Professional Regulations Commission in 1994, the Most Outstanding "Las Piñero" Award in the field of Architecture from the Perpetual Help College, Rizal in 1996, and the Design Award of Excellence in Architecture from the United Architects of the Philippines in 1996.

The architecture of Francisco "Bobby" Mañosa has been a consistent search and development of Philippine architecture both in the traditional and modern sense. His works are centered in the development of indigenous materials and as exponent of Filipino Architecture, he has been invited to lecture in Malaysia, Singapore, Indonesia, Thailand as well as in local Schools, Universities, the UAP and PIA Chapters on the following subjects: Church Architecture, Philippine Architecture and Tourism, Filipinism for the new Millenium, Philippine Culture in Architecture, Design Trends in the Philippines in the Last Decade, Culture and Tradition as Design Directions, Update on Philippine Architecture, Philippine Culture and Tourism, Tomorrow's Architecture Today, Church Design and Construction, The Changing Environment and the Need to Integrate the Environmental Perspective in Architecture, "Kawayan" is the Answer, What Makes Architecture Filipino?, Where is Filipino Architecture Going? Philippine Contemporary Architecture, Palettes for Filipino Architectural Design, Career Talk: The Architectural Profession, Evolution of Philippine House, Restoration as another Form of Architecture, Insights into Philippine Architecture, Pesrpective on Philippine Architecture, The Need for Design, Lets Build Indigenous, Filipino Craft in Interior Design, Ecological & Environmental Issues in Interior Design, Clinic and Medical Offices Design Update, Use of Indigenous Materials, Natural Light: Influences and Opportunities in Filipino Architecture, Old and New Architectural 'Design Relationship, Recognizing the Value of Our Heritage, Historic Preservation: Corregidor, a Historic Park.

As a private practitioner, he has designed numerous projects depicting "Filipino Architecture" of the Coconut Palace, the Pearl Farm Resort in Davao, the Amanpulo Resort in Palawan where he received a Design Award of Excellence from the UAP, the "Bahay na Bato" his very own house and a showcase of Filipino architecture, the Moonwalk Church and the Renovation of Saint Joseph Parish Church in Las Piñas, Philippine pavilions in the 1987 Philippine Independence Celebration in San Francisco Union Square in USA, 1992 Seville Exposition in Spain, 1998 Lisbon Exposition in Portugal, 1987 & 2002

in Germany, 2002 Seoul Travel Fair in Korea & 2002 London World Travel Market, the San Miguel Building, the Ateneo Professional School in Rockwell, Ateneo Science Education Complex in Loyola Heights, the Environmental Research Center in Miriam College, the Aquino Center in Tarlac and the Mactan Shangrila Hotel & Resort in Cebu.

For five consecutive years from 1994 to 1998, the world famous Amanpulo Resort in Palawan has been cited and awarded by the Gallivanter's Guide of London as the Best Beach Resort Worldwide. It was also awarded by the Asia Pacific Interior Design Award in Hong Kong for excellence in Interior Design in 1994. Another renowned resort, Pearl Farm was awarded the Kalakbay Award as the Resort of the Year in 1994 and 1995 by the Department of Tourism.


Highlights of his 50-year career in architecture will be featured in a forthcoming book entitled: "Designing Filipino : The Architecture of Francisco T. Mañosa" to be released end of July this year.

His undying support to the welfare of the future architects through his lecture series in various schools and universities, books and manuals on Filipino architecture are his greatest contribution to the United Architects of the Philippines as a member of the UAP Makati Chapter and a Fellow of the United Architects of the Philippines.

His community activities include his membership to the Makati Architects Foundation, Inc., National Bamboo & Rattan Research & Development, Philippine Bamboo Foundation and the Philippine Small & Medium Business Development Foundation as Board Member and as a Member of the National Commission on Culture & Arts, Philippine Institute of Interior Designers, an Honorary Fellow of the Philippine Institute of Architects and Affiliate Member of the International Network for Bamboo & Rattan.

Architect Mañosa is the seventh among the eight children of Manuel T. Mañosa and Maria Tronqued Mañosa. Bobby as he is fondly called by close friends is a devoted and loving husband to Denise Singh Mañosa. With 36 years of happy married life, they are blessed with three children, Ma. Isabel "Bambi" Mañosa Tanjutco, an Art Educator with two children (Natasha & Isabela); Francisco "Diño" Mañosa II, a businessman also with two children (Sabina & Martin) and Miguel Angelo Mañosa, an Architect and a Professor in the University of Sto. Tomas College of Architecture.

COMMITTEE ON AWARDS



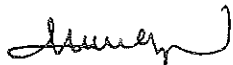
CELIA CAUDAL-DIZON, FUAP

Chairperson



CORAZON FABIA-TANDOC, FUAP

Co-Chairperson



MARIA ELENA CARLOS-CAYANAN, FUAP



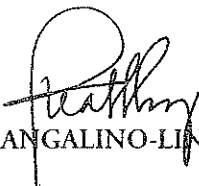
NORALITA CRUZ-DUMLAO, FUAP



CESAR V. CANCHELA, FUAP, LA



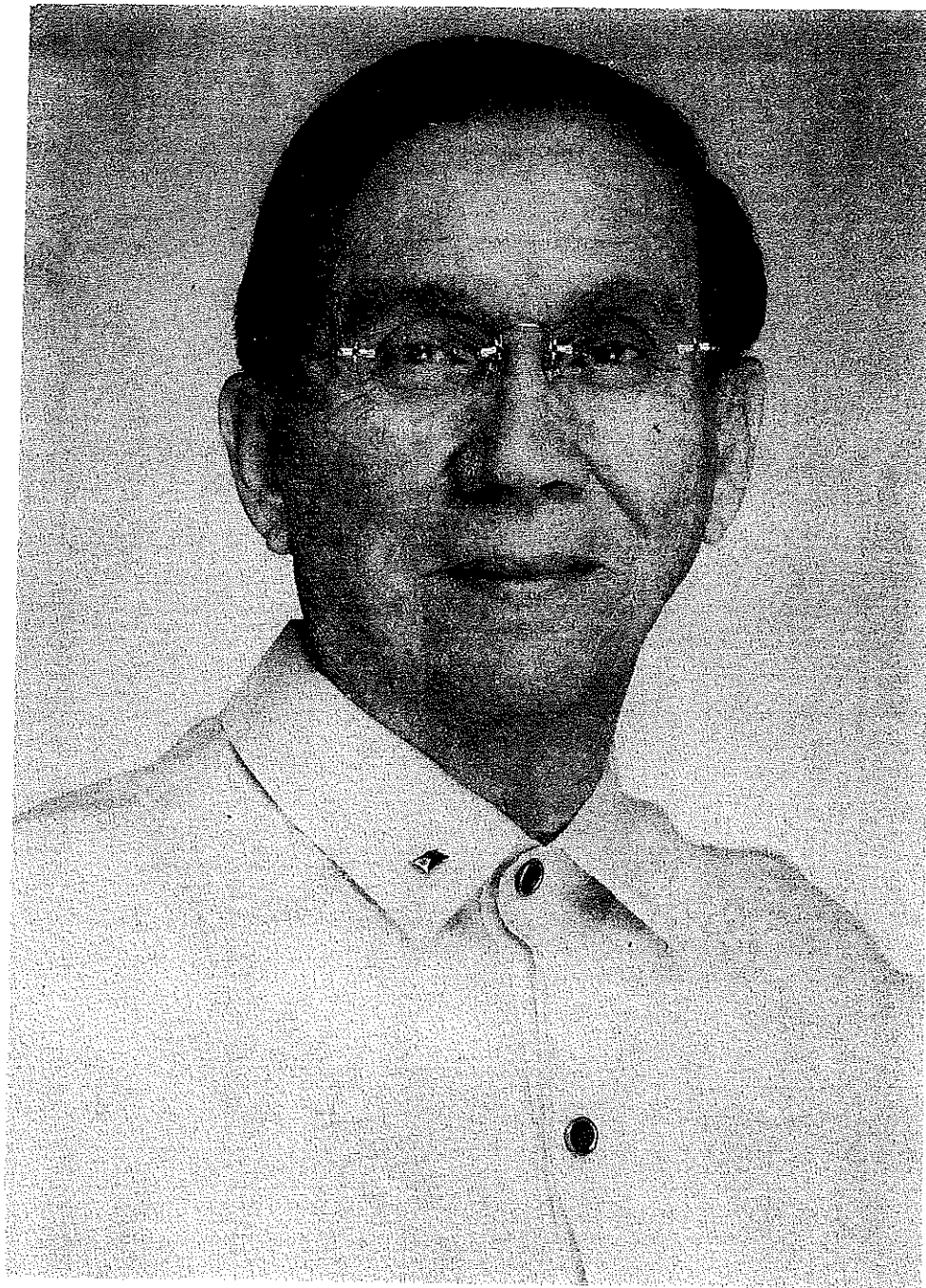
CARMENCITA L. ROSALES, FUAP



ANA MANGALINO-LING, FUAP

ARCH. FRANCISCO T. MAÑOSA





ARCH. FRANCISCO T. MAÑOSA, FUAP
7th LIKHA AWARDEE

MY BELIEF AS AN ARCHITECT

Arch. Francisco "Bobby" Mañosa, FUAP

I am a Filipino architect. By this I mean not only that I am an architect who happens to have been born and raised in the Philippines, but also one whose architecture is Filipino. I am Filipino not only by birth, but also by choice. In short, I design Filipino.

When I was still an architecture student in my alma mater, the University of Santo Tomas, some of my professors taught us that there was no such thing as "Filipino architecture". There was "vernacular architecture". There was of course the bahay na bato, but that was a just a Spanish version of "tropical architecture". Some of us classmates, to name a few – Arch. Nonoy Benedicto, Arch. Rafael Ng, (a successful contractor); Desiderio Santos, Alfonso Cortez, Mauro Simpliciano (all three became deans of Architecture in UST); Fr. Bobby Perez who years after became the Rector of the San Beda College, Lindy Locsin, a National Artist -- were not satisfied with this answer. Each of us, in our own way, tried to investigate the question of Filipino architecture, and come up with our own answers. In a way, my career as an architect for the last 50 years has been a search for a truly contemporary Filipino architecture.

I have always said that architecture must be true to itself, to its land and to its people. For the design of the built environment reflects man's expression of his way of life, his emotional, philosophical, religious, technological and material values in response to his needs and environmental challenges.

Culture is the dividing line. In order to design Filipino, you must know what it means to be Filipino, and accept the multitude of cultural influences that weave into the tapestry of our lives today. The architect's own sense of identity is what lends strength to his designs. If he is secure in his own identity as a Filipino, then he can have full confidence in the integrity of his designs, and know that they can survive transformation and incorporate the most advanced technology without losing that essential Filipino character.

Three factors make architecture truly Filipino: Filipino values, Philippine climate and the use of indigenous materials.

Central to the Filipino value system is the preeminence of the extended family and its place in the wider social network. As intensely social beings, Filipinos exult in the company of others, and this trait is reflected in the prominence of shared spaces: balconies, verandas, plazas. The minimalist aesthetic and the severe lines of the modernist school go against the grain of the Filipino's baroque sensibility and an apparently inherent affinity for ornamentation, embellishment and the accretion of objects of both sentimental and practical sides,

As far as climate goes, Philippine architecture is tropical architecture. Its most characteristics features are accommodations to two seasons: wet and dry. These features include high ceilings, large windows, low eaves and overhangs to provide both shade and protection from rain. Filipino structures need to breathe, with a free interchange between interior and exterior spaces, for the Filipino instinctively rebels against enclosure. Long before there was such a notion as a "sustainable"

and "environment-friendly" architecture, our forefathers were already designing comfortable, energy-efficient living spaces that made use of passive cooling and natural light.

Materials are to an architect as medicines are to a doctor. The wrong materials limit an architect's creativity; the right materials free it. I have always tried to innovate using indigenous materials, not only because local materials give a design a sense of belonging to a specific place, and provide a "local" flavor -- but also because in many cases, they are the most appropriate. Because of the advances in the technology that have brought us such things as "ply-boo", bamboo laminates and other modern transformations of traditional building materials -- there is no longer any excuse not to include them in contemporary design.

Architecture is an interpretative art, and my design philosophy revolves on principles:

We must be aware of what we have. Philippine architecture is an attempt to capture the Filipino psyche. Therefore the Filipino architect must be aware of the forms, spaces, symbols and materials that surround the Filipino and abound in his country to successfully interpret them. We must also be aware of our 'indigenous materials'; how they have been used in the past, how they are being used today, and the technologies that can be applied to these raw materials to make them responsive to our needs today.

After knowledge and awareness must come acceptance. We must remove the mantle of inferiority that foreign domination has placed on us. We must believe in ourselves, our capabilities, innovativeness and creativity, and stop imitating alien cultures and architectures. You and I have our own and the Filipino architect must translate this rich culture into architectural design forms.

We have to assimilate all the properties and elements that make the Filipino, and create from them. Because creativity in design is what raises architecture to an art.

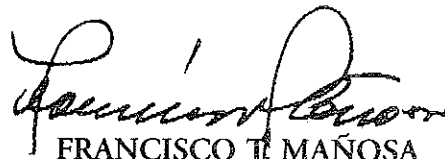
We are Architects working towards a common end, that of place making and time making. Although we present a strong identity, ours is not the only formula for creating Filipino Architecture. We are not here to change the road to Filipinism in Architecture but we are glad to be part of it.

In conclusion then, we can say architecture is shelter for man, shelter for the Filipino.

"Walang makakatulong na ipagmalaki ang Arkitekturang Pilipino kundi ang ating mga sarili. Kung hindi pa tayo, sino pa? Amerikano? Pranses? Aleman?"

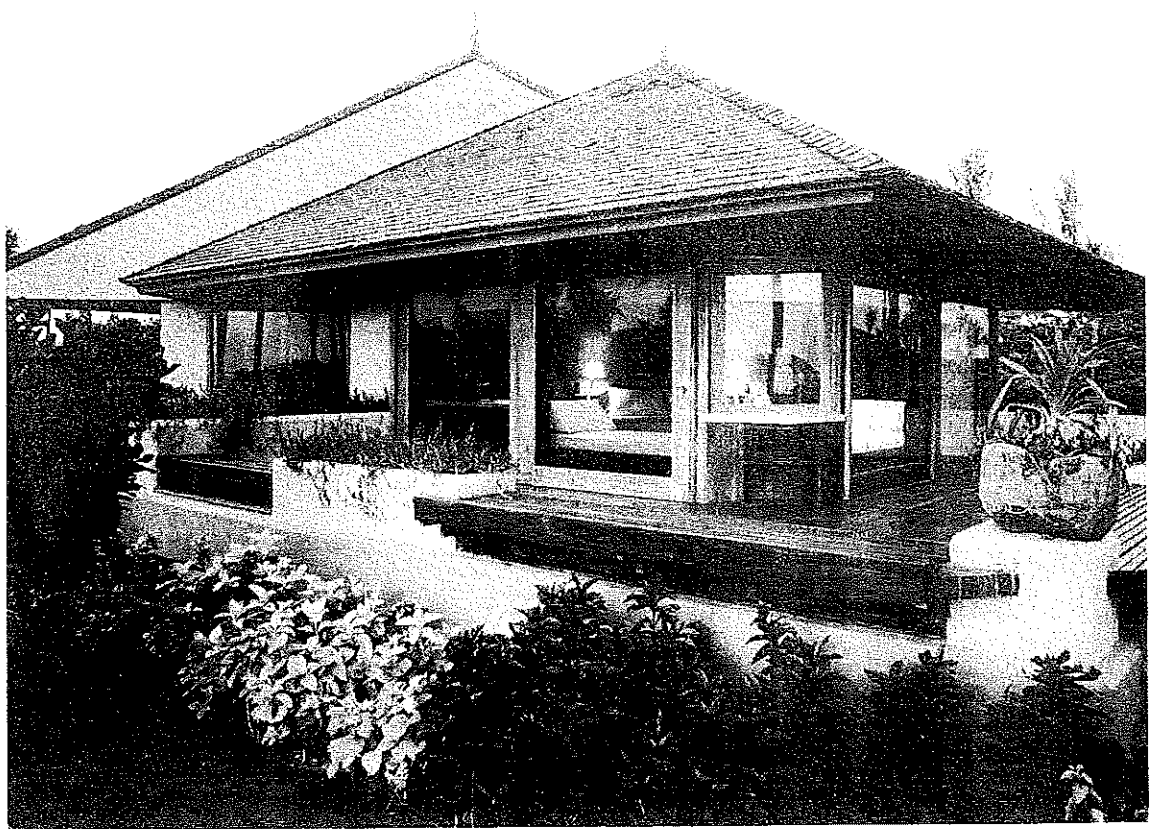
Philippine Architecture for the Filipino.

Mabuhay po tayong lahat!



FRANCISCO T. MAÑOSA
7th LIKHA AWARDEE

ARCH. FRANCISCO T. MAÑOSA



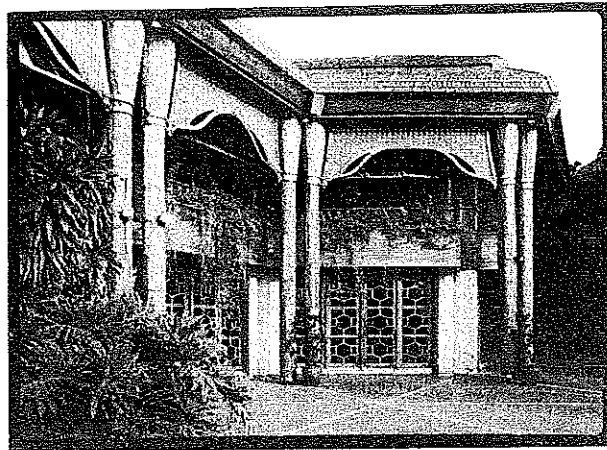
CASITA COTTAGES, AMANPULO RESORT, Pamalican Island, Palawan



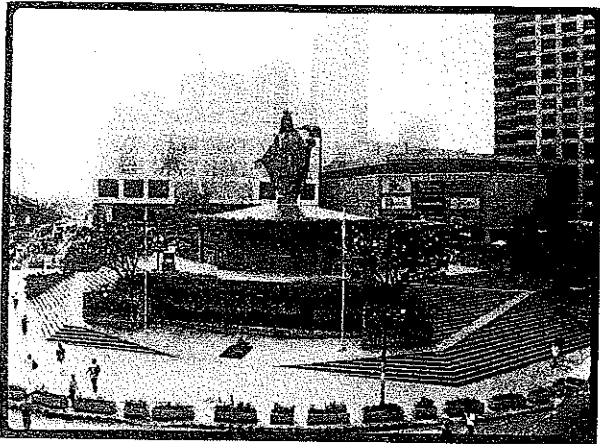
FAMILY VILLA, Pearl Farm Resort
Samal Island, Davao



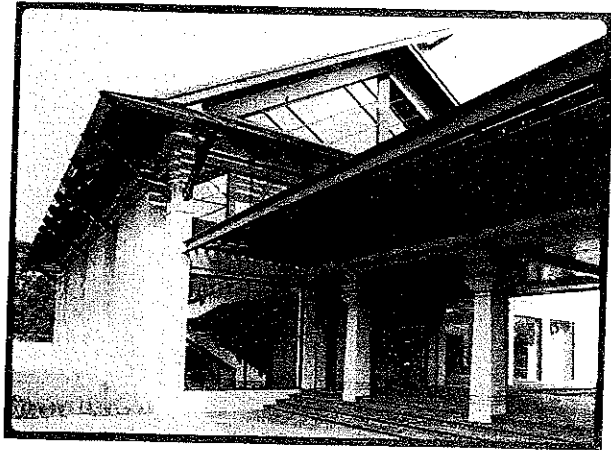
MAÑOSA RESIDENCE, Ayala Alabang Village



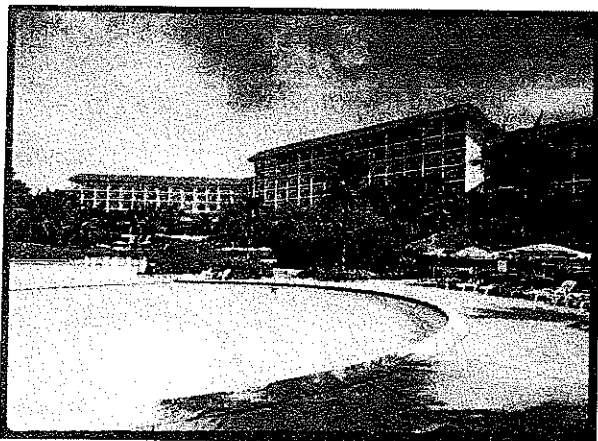
COCONUT PALACE, CCP Complex
Roxas Blvd., Pasay City



SHRINE OF OUR LADY QUEEN OF PEACE
Our Lady of EDSA
Ortigas Avenue, Q. C.



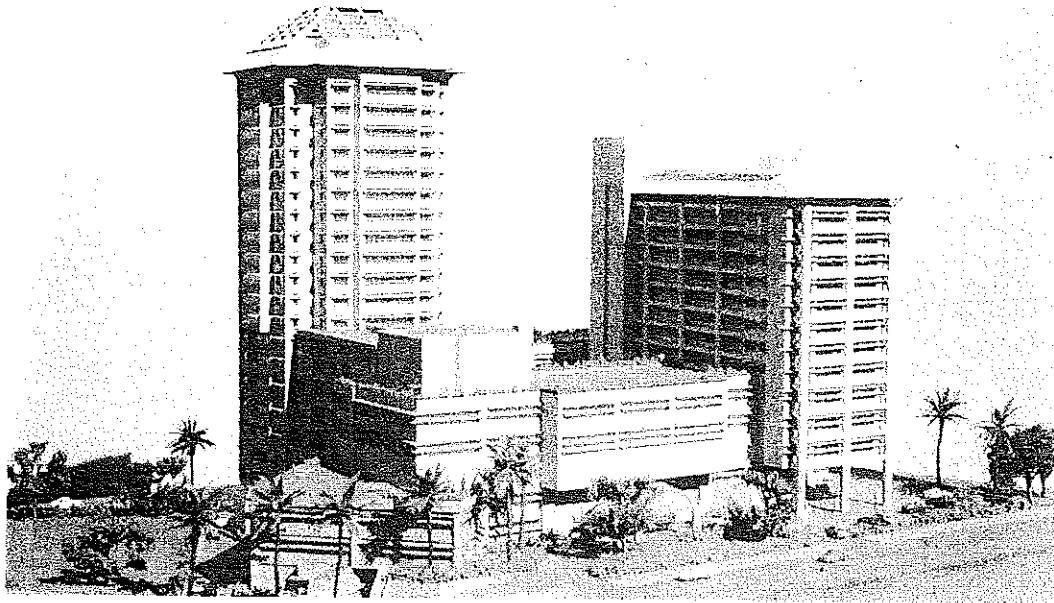
AQUINO CENTER
Hacienda Luisita, Tarlac



Mactan Shangri-la Resort & Hotel & Resort
Mactan Island, Cebu



JMT Corporate Condominium
ADV Avenue, Pasig City



THE NEW MEDICAL CITY HOSPITAL, Ortigas Avenue, Pasig City



ATENEO PROFESSIONAL SCHOOL
Rockwell Power Plant, Makati City



the united architects of the philippines

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