



PAMBANSANG KOMISYON PARA SA KULTURA AT MGA SINING

17 May 2022

NOTICE TO THE PUBLIC

CASE NO: **NCCA – 05 – 2022 – 01**

SUBJECT: PETITION TO REMOVE THE PRESUMPTION OF THE RAMON COJUANGCO BUILDING LOCATED AT MAKATI AVENUE, MAKATI CITY AS AN IMPORTANT CULTURAL PROPERTY

In compliance with the publication requirement and pursuant to Section 8 of Republic Act 10066 and Section 11 of its Implementing Rules and Regulations, this notice is hereby served to the public that Philippine Long Distance Telephone (PLDT) INC. has filed with this Commission a Petition to Remove the Presumption as an Important Cultural Property (ICP) of the Ramon Cojuangco Building on the following grounds:

1. The RCB does not demonstrate exceptional cultural, artistic, and historical significance. Thus, it cannot be regarded as an ICP.
 - a. The RCB does not represent the iconic works of National Artist (NA) for Architecture, Leandro V. Locsin (L.V. Locsin).
 - b. The RCB is generic, nondescript, and purged of any references to local culture, tradition, climate, or identity of the place.
2. The actual condition of the RCB considerably differs from the distinctive style of L.V. Locsin

Under Section 3 of R.A. 10066, an **Important Cultural Property** is defined as a cultural property having exceptional cultural, artistic, and historical significance to the Philippines, as shall be determined by the National Museum of the Philippines and/or National Historical Commission of the Philippines. Additionally, Section 5 states that the works by a Manlilikha ng Bayan and works by a National Artist shall be considered Important Cultural Property unless declared otherwise by this Commission.

Section 30 of R.A. 1133 provided that all regulatory functions of the National Museum, as provided for by R.A. No. 4846, Presidential Decree No. 260, Presidential Decree No. 374, Presidential Decree No. 1109, R.A. 8492, R.A. 9105, R.A. 10066, and all other laws and issuances amending or citing as legal basis the same, has been transferred to this Commission.





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Section 11 of the Implementing Rules and Regulations of R.A. No. 10066 further provides that:

“A declaration or a lifting of cultural property as National Cultural Treasure or Important Cultural Property shall commence upon the filing of a verified petition by the **owner, stakeholder or any interested person** [emphasis added] with the Commission, which shall issue temporary remedies, if necessary to protect a site prior to declaration, after which it shall refer the matter to the appropriate cultural agency.”

In view of the foregoing, the appropriate cultural agency having jurisdiction in determining whether or not the subject property bears significance is this Commission. Any person adversely affected by said petition may file their written support or opposition with this Office or through heritagelaw@ncca.gov.ph not later than **June 7, 2022.**



Facade of the Ramon Cojuangco Building along Makati Avenue



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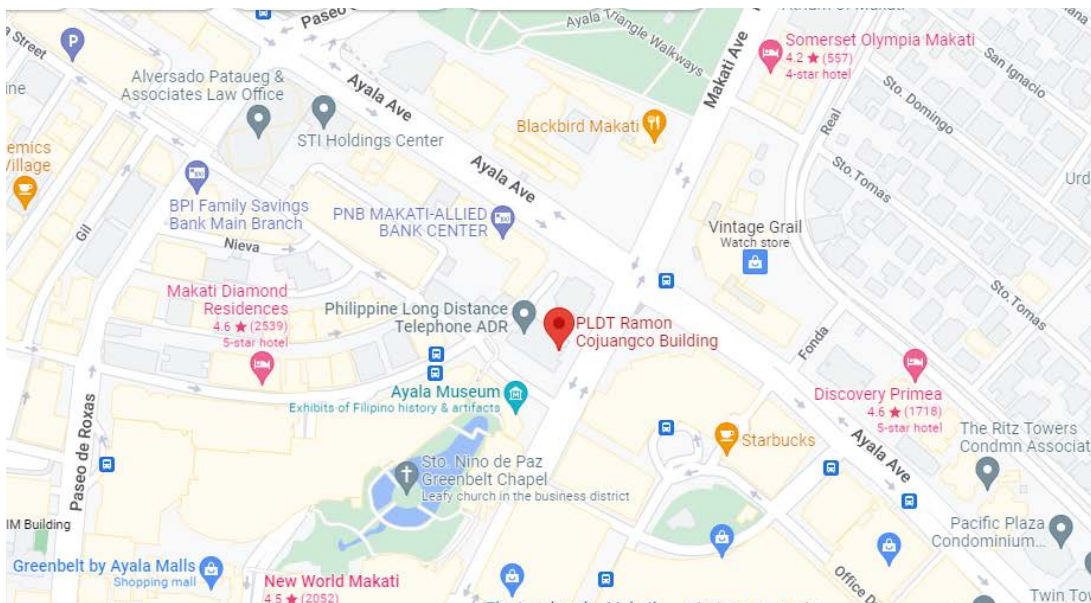
Facade of the Ramon Cojuangco Building along Dela Rosa Street



Facade of the Ramon Cojuangco Building along Legazpi Street



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Location Map (Taken from Google Maps)



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May 10, 2022

Report on the Conducted Ocular Inspection of the Ramon Cojuangco Building, Makati Ave., Makati City

Introduction

On 12 April 2022, this Commission received the petition of Philippine Long Distance Telephone Company (PLDT) INC. through their Corporate Affairs & Legal Services to remove the presumption of the Ramon Cojuangco Building (RCB) in Makati Avenue, Makati City as an Important Cultural Property (ICP).

Their grounds for the petition are:

1. The RCB does not demonstrate exceptional cultural, artistic, and historical significance. Thus, it cannot be regarded as an ICP.
 - a. The RCB does not represent the iconic works of National Artist (NA) for Architecture, Leandro V. Locsin (L.V. Locsin).
 - b. The RCB is generic, nondescript, and purged of any references to local culture, tradition, climate, or identity of the place.
2. The actual condition of the RCB considerably differs from the distinctive style of L.V. Locsin

In line with the procedures on the removal of presumption of ICP, this Commission conducted an on-site assessment of the said structure last 05 May 2022. The NCCA personnel met with the PLDT Corporate Affairs & Legal Services team and their consultants, and explained to them the processes that the petition will undertake.

Background of the National Artist

Leandro V. Locsin was born on 15 August 1928 in Silay, Negros Occidental. He is the eldest child of Guillermo Locsin and Remedios Valencia. He stayed in Silay for his early education before coming to Manila to acquire his high school diploma and bachelor's degree.¹ In her article analyzing the architecture of L.V. Locsin, Ar. Caryn Paredes-Santillan, Ph.D. posits that getting exposed to a "culturally-rich environment such as Silay" in his childhood years enabled L.V. Locsin to "become

¹ Rodrigo D. Perez III, Rosa C. Ladrado, and Nicanor G. Tiongson, 2020, "Locsin, Leandro V." Encyclopedia of Philippine Art (EPA) Cultural Center of the Philippines (CCP). <https://epa.culturalcenter.gov.ph/2/11/2670/>





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more aware of the forms and spaces of Spanish-period Filipino architecture” whose characteristics had been influential in his body of works.²

L.V. Locsin entered the UST School of Architecture in 1949. As an architecture student, he was hired by the Ayala Corporation as an artist-draftsman for the initial developments to be undertaken in Makati. Just a year after his graduation in 1953, he was commissioned to design the Chapel of the Holy Sacrifice at the UP Diliman, which is remarkable for its circular plan and concrete-shell dome.³

In his more than three decades of experience in producing a distinctively Filipino architectural style, L.V. Locsin harmoniously blended modern architecture, as characterized by Western standards, into the climate and conditions of Southeast Asia.⁴ In his own words, L.V. Locsin expounds that true Philippine architecture is “...the product of two great streams of culture, the oriental and the occidental, seemingly so different and so opposite...”⁵

Using a variety of literature on the architecture of L.V. Locsin as sources, L.V. Locsin's works may be characterized for having the following features:

1. Bipolarity in architectural forms and spaces
 - a. floating effect
 - b. grounded flight
 - c. enclosed openness
 - d. alternation of opposite spatial characters
2. Appreciation of modern styles, owing to international influences, and adapting it to Philippine setting and culture

Paredes-Santillan explains in her dissertation the bipolarity present in the architecture of L.V. Locsin. She categorizes the manifestations of this bipolarity into four: (1) floating effect, (2) grounded flight, (3) enclosed openness, and (4) alternation of opposite spatial characters. According to Paredes-Santillan, “the floating form is... a reflection of the process of human integration into the traditional house on stilts.”⁶ This resembles traditional houses in the Philippines where entry is

² Caryn Paredes-Santillan, 2018, “A Study on Bipolarity in the Architecture of Leandro V. Locsin.” *Journal of Asian Architecture and Building Engineering* 8:1, 1-8, DOI: 10.3130/jaabe.8.1. p. 3.

³ Perez III, Ladrado, and Tiongson, 2020, “Locsin, Leandro V.” <https://epa.culturalcenter.gov.ph/2/11/2670/>

⁴ “Biography of Leandro V. Locsin,” Leandro V. Locsin / Arts and Culture Prize 1992 (Fukuoka Prize), accessed May 12, 2022, https://fukuoka-prize.org/files/download/en/Laureates18n/laureate_blocks/e4a7da3c-73b9-4f80-9e1a-14dd085b801c/value01/value02.

⁵ “Biography of Leandro V. Locsin,” Leandro V. Locsin / Arts and Culture Prize 1992 (Fukuoka Prize), accessed May 12, 2022, https://fukuoka-prize.org/files/download/en/Laureates18n/laureate_blocks/e4a7da3c-73b9-4f80-9e1a-14dd085b801c/value01/value02.

⁶ Paredes-Santillan, 5.





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marked by access through the upper floor while the lower floor is reserved for storage. This style is very much noticeable in how the CCP Theater of Performing Arts (1977) was constructed wherein a singular floating mass is emphasized as the main entrance to the building. Moreover, multiple floating planes may also be observed in L.V. Locsin's works, for instance, the Hyatt Regency Hotel (1967) as well as the Ninoy Aquino International Airport Terminal 1 (1979). On the other hand, grounded flight refers to the quality of having anchored masses that are directly connected to the ground. This is evident in the Osaka Pavillion and in the Istana Nurul Iman wherein the roof is anchored to the ground and extends skyward, denoting movement. Meanwhile, enclosed openness is defined as "the quality of Locsin's work that involves 'multiple enclosures around a central core.'"⁷ Resembling traditional Filipino architecture that utilizes an open and multi-purpose plan, this enclosed openness is seen in the design of the Church of the Holy Sacrifice (1955) wherein the division of different levels of participation is marked by three concentric layers that restrict entry to the core through porous residual space. Finally, the alternation of opposite spatial characters is the characteristic that pertains to the use of non-physical barriers to delineate space, as in the creative use of narrow and wide, and/or light and dark in design. L.V. utilized this in the construction of the Philippine International Convention Center, the CCP Theater, and the main clubhouse of the Canlubang Golf and Country Club.

Because of his sojourn to Japan in 1956, L.V. Locsin became heavily influenced by "how traditional forms in a specific culture could be rendered with a contemporary spirit that transcends time and fashion."⁸ In his discussion on "*Leandro Valencia Locsin, Filipino Architect*," Jean-Claude Girard considers Monterrey Apartments in 1957 as the perfect example of Japanese influence. Here, L.V. Locsin has incorporated a Japanese-like garden at the entrance of the building. Moreover, he also used a technique that impressed formwork on unpainted concrete, which according to him was something the Japanese were skilled at.

In 1959, L.V. Locsin went to the United States upon receiving a grant from the American State Department. On his trip, he was able to visit the Glass House of Philip Johnson is an American architect known for his Classical style, focusing on "symmetry, order, clarity above all,"⁹ and "purged of individual sentiment."¹⁰ Girard suggests that L.V. Locsin has applied classical values "to compose buildings with a strong symbolic content"¹¹ in the University of the Philippines Los Banos. In addition, L.V. Locsin was able to visit Frank Lloyd Wright's winter residence and his school of architecture. He was influenced by Wright's theories in form and design. This includes the idea of a "new architecture which he calls organic," meaning "values capable of renewing links between man and his environment."¹² Moreover, Girard adds that L.V. Locsin's "use of aesthetic continuity and of

⁷ Paredes-Santillan, p. 6.

⁸ Girard, Jean-Claude. 2021. *Leandro Valencia Locsin: Filipino Architect*. p. 95.

⁹ Girard, p. 101.

¹⁰ Girard, p. 102.

¹¹ Girard, p. 102.

¹² Girard, p. 120.





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elements such as cantilevers” was influenced by the American architect. This idea of organic architecture is evident in three churches designed by L.V. Locsin: Saint Andrew’s Church, Magallanes Village Church, and the Church of the Immaculate Heart of Mary.

Upon his return to the Philippines, L.V. Locsin became more convinced about the use of reinforced concrete as inspired by American architects who were enthusiastic about the possibilities offered by the malleability of concrete.¹³ The use of raw reinforced concrete in the construction of the Church of the Immaculate Heart of Mary for instance made it easier to present “a continuity between the architecture and the setting” as the roof rises whilst being anchored in the ground.¹⁴

From 1955 to 1994, L.V. Locsin translated his style to seventy-five (75) residences, eighty-eight (88) buildings, including eleven (11) churches, twenty-three (23) public buildings, forty-eight (48) commercial buildings, six (6) major hotels, and an airport terminal building.¹⁵ In 1990, he was awarded as National Artist for Architecture by Corazon Aquino. L.V. Locsin is among the few major architects that did not pursue formal training abroad.¹⁶

The Property

The RCB was designed by NA L.V. Locsin as commissioned by the PLDT in 1974, and was then completed and inaugurated in 1982. It is situated on a quadrilateral lot on the corner of Dela Rosa Street and Makati Avenue, adjacent to the L.V. Locsin Condominium building and across from PLDT Makati General Office (PLDT MGO). It is a fifteen-story building with a roof deck, podium garden, and three basement levels. Access points to the building include two sets of entry and egress to the basement parking levels each along Makati Ave. and Legazpi St., and three sets of steps leading to the interior of the building with one adjacent to the basement parking entrance leading to the RCB MGO Documents Receiving area.

Girard describes L.V. Locsin’s treatment of the repetitive program required of the RCB to avoid the massive appearance that could result from the superposition of identical floors as follows¹⁷:

1. utilization of the limits of the site to compose his floor plan
 - a. truncated triangular shape
 - b. introduction of a series of recesses seen in the section.

¹³ Girard, p. 100.

¹⁴ Girard, p. 123.

¹⁵ “Order of National Artists: Leandro V. Locsin”, n.d.

¹⁶ Perez III, Ladrado, and Tiongson, 2020, “Locsin, Leandro V.” <https://epa.culturalcenter.gov.ph/2/11/2670/>

¹⁷ Girard, p. 196.





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2. usage of 1.8m tall horizontal bands that run around the entire perimeter of the building and bend at points where the building is set back.
3. introduction of vertical bands at the entrance locations as interruptions, bringing verticality to the dominant horizontality of the facade.
4. incorporation of breaking the lower angle of bands at 45 degrees to introduce a new geometry in the floors' stacking system.

The exterior of the RCB is enveloped by floating horizontal masses of concrete finished with exposed aggregates. Its horizontality is delineated by flat vertical walls along Makati Avenue and Legazpi Street. In viewing the section of the masses, it can be seen that they extend outward from the windows of the building and are triangularly truncated at the soffit, providing shade to the interior spaces. These masses are 1.8 m in height that run around the entire periphery of the building and bend orthogonally where the building is set back.¹⁸

A characteristic seen in L.V. Locsin's mid to high-rise buildings are the attempts to imply that the building rises from the ground through the emphasis on the vertical or articulation of platforms as seen in the Ayala Office Building¹⁹ and the First National City Bank in Makati.²⁰ However, the approach to the RCB is near immediate from the exterior spaces, and only minimal floor level difference transitioning to the driveway can be noticed. In approaching the main lobby, the pavement is noticeably finished with stamped multi-colored concrete, while the steps are clad with a natural stone finish. In response to the building section, we can see how L.V. Locsin derives inspiration from dominating, heavy, widened roofs of vernacular, particularly northern Philippine architecture, leaving minimal wall surface exposed to the elements.²¹ This makes a disparate ceiling height from the entrance and the interior spaces. In the book *Architecture in the Philippines*, it is said that the pyramidal shape of the Ifugao House may have inspired Locsin's design of the National Arts Center of the Philippines in Laguna.²² However, the ceiling height from the canopy soffit towards the interior lobby space of the RCB shows no considerable difference upon approach.

The main entrance to the lobby faces southeast in response to the given orientation of Makati Ave., Upon entry, personnel or guests would have to turn right towards the building core located on the eastern corner of the building. The main offices where the main function of the building face southwest. In the book *Sustainable Building Design for Tropical Climates*, the writers suggest the following building configurations in response to a hot-humid climate²³:

¹⁸ Girard, p. 196.

¹⁹ Klassen, Winand. 1986, 2010. *Architecture in the Philippines*. Cebu City: University of San Carlos Press., p. 312

²⁰ Girard, p. 195.

²¹ Klassen, p. 48.

²² Klassen, p. 49.

²³ Adhikari, Rajendra, Niccolò Aste, and Federico Butera. 2014. *Sustainable Building Design for Tropical Climates: Principles and Applications for Eastern Africa*. Nairobi, Kenya: UN-Habitat. p. 53.





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1. Response to hot humid climate shall be prioritized as indicated:
 - a. wind
 - b. shade
2. The recommendations to suffice these responses are to:
 - a. dispose buildings in staggered pattern to favour ventilation;
 - b. orient streets 20 - 30 deg. oblique to predominant winds;
 - c. elongate east-west axis; and
 - d. widen streets for wind flow.

The RCB is elongated along the West-Northwest (WNW) and East-Southeast (ESE) axis. Elongation of the east-west axis of a building maximizes the north-south facing facades and reduces east-west exposure thus reducing heat gain to a minimum.²⁴ Moreover, positioning of less frequently used spaces such as bathrooms, storage, and other core spaces can be effective thermal barriers if located on the east or better, the west side of the building.²⁵ The typical floor plan of the RCB shows that the core spaces and emergency core spaces (fire exit and service elevator) are located on the eastern and western corners respectively, thus acting as thermal barriers for the main office floors.

In the elevator lobby, it can be noticed that the fiber cement board (FCB) panels covering the hall station²⁶ are treated with a moon crater concrete finish, and upon arrival on the upper floors, it can be seen that this treatment is applied to most of the hall stations. The elevator lobby areas are separated from the main floor; in this area, the application of horizontality can be seen from the inside as applied on the continuous arrangement of the fenestrations²⁷ as emphasized with the framing made by the concrete bands on the building. With respect to its location, this area also offers a view of the L.V. Locsin building and the fountain at The Peninsula Manila.

The main floor areas of the building where the core processes are located were designed with an open floor layout. This creation of versatility in main function spaces is seen in Traditional Filipino architecture, where open, multi-purpose plan is used.²⁸ This is also an apparent application in Locsin's designs of the Sarmiento Office,²⁹ First National City Bank,³⁰ and L.V. Locsin Building in Makati.³¹ Lastly, the uppermost elevator lobby on the 15th floor has a high ceiling about two stories high, creating another layer of windows above the beamline. However, the main floors have a low ceiling which perhaps is Locsin's response to the delineation of building spaces.

²⁴ Adhikari, Rajendra, Niccolò Aste, and Federico Butera. 2014. *Sustainable Building Design for Tropical Climates: Principles and Applications for Eastern Africa*. Nairobi, Kenya: UN-Habitat. p. 55

²⁵ Adhikari, Rajendra, Niccolò Aste, and Federico Butera. 2014. *Sustainable Building Design for Tropical Climates: Principles and Applications for Eastern Africa*. Nairobi, Kenya: UN-Habitat. p. 56

²⁶ panel

²⁷ the arrangement, proportioning, and design of windows and doors in a building

²⁸ Paredes-Santillan, p.6.

²⁹ Girard, p.186.

³⁰ Girard, p.195.

³¹ Girard, p.199.





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Current Condition of the Property

For the exterior of the RCB, the vertical walls that delineate the horizontal bends along Makati Avenue and Legazpi Street are painted red and grey. A canopy was added to the driveway along Makati Avenue to accommodate the employees.

The interior design of the main lobby is characterized by eclectic postmodernism design styles with ceilings finished with asymmetrical coffers and dome-type lighting fixtures. At the same time, the walls are clad with light and dark wooden paneling. The moon-cratered finished FCB panels on the elevator hall stations are painted in assortments of metallic silver and beige, some hall station walls are now clad with seemingly red polyvinyl chloride panels.

The office cubicles have been replaced with modern, stainless-lined canvas modular cubicles. Moreover, the executive offices of the PLDT are now located on the sixth and seventh floors and are now designed with an updated contemporary interior. A section of the sixth-floor executive common area is partitioned with a low wall and paved with wooden laminate flooring, emulating a café type area. Most of the interior of the spaces on the sixth floor is fully enclosed in glass which uses a mix of frosted glass and a portion of the wall in the café area is clad with opaque red glass panels.

The seventh floor shows a dapper interior with a central section ceiling, exposed utilities, and LED lighting framed by perforated gypsum dropped ceiling. Most of the senior executive spaces and the board room are adjacent to the garden framed by full-height windows. This gives them a full view of the garden which contains plant boxes lined with aggregate concrete finishes. The toilets in the building have been changed to more modern fixtures (lavatories, water closets, faucets, urinals, etc.) These were changed since these are high contact spaces, thus needing constant upgrading to meet current needs. The basement parking features low-beam lighting, and a wall in the basement parking, however, showcases an original pebble-wash finish with glass fragments that shimmers with the play of lights

The structure and its structural integrity hold their rigidity, the main changes of the building are in the interiors, fixtures, furniture, finishes, exterior paint, and flooring.

Conclusions

The RCB is one of the few high-rise office buildings designed by L.V. Locsin, located along Makati Avenue, right at the apex of Ayala Triangle and adjacent to the L.V. Locsin Condominium building.





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L. V. Locsin's language is evident in the floating effect characteristic of RCB, as seen in multiple floating planes of its exterior. Further, the multiple floating planes in the exterior of the building remain unchanged, indisputable of its truncated or chamfered design at the bottom. There are no remarked alterations of fenestration design throughout the structure that would affect its floating effect attributes. While the original *beton brut* design is voided by the introduction of paint, nonetheless, this does not posit that the structure is not reflective or has diminished L. V. Locsin's style. L.V. Locsin's response to vernacular design exists in the RCB but it is minimal and ambiguous. It is also aberrant that the deliberate application of masses as its volume, though symmetrical in nature, seems irregular whence the indicators of its order are hidden from plain sight.

It is noted that the approach of the building wall from the exterior is near immediate without gradual transitions, hence it does not showcase L.V. Locsin's signature grounded flight which aims to imply the anchoring of the building to the ground as it rises vertically.

Moreover, there were certain interventions that are uncharacteristic of Locsin or were not originally applied by him that can be reversed. The floor areas of the main office spaces remain the same in terms of shape and size, retaining the modularity and versatility of the open-plan floors. It can also be noted that the spaces are still located in the same areas with respect to their original orientation, hence benefitting from the thermal barriers set by the core spaces.

It is discerned that there are distinguishable changes in the common areas of the structure such as the elevator lobbies that have different finishes per story level. Regardless, the changes introduced to the elevator lobbies are reversible and do not exhibit a major change in the structure.

In summation, the RCB has gone through several interventions over time in its exterior facades and interior spaces, nevertheless, these are reversible and can be returned to the original finishing.



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References

- [1] "Order of National Artists: Leandro V. Locsin." n.d. National Commission for Culture and the Arts. Accessed May 12, 2022. <https://ncca.gov.ph/about-culture-and-arts/culture-profile/national-artists-of-the-philippines/leandro-v-locsin/>.
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- [8] Adhikari, Rajendra, Niccolò Aste, and Federico Butera. 2014. *Sustainable Building Design for Tropical Climates: Principles and Applications for Eastern Africa*. Nairobi, Kenya: UN-Habitat.
- [9] Butera, Federico, Rajendra Adhikari, and Niccolò Aste. 2014. *Sustainable Building Design for Tropical Climates: Principles and Applications for Eastern Africa*. N.p.: UN-Habitat.





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Photos

- Facade of the RCB along Makati Avenue



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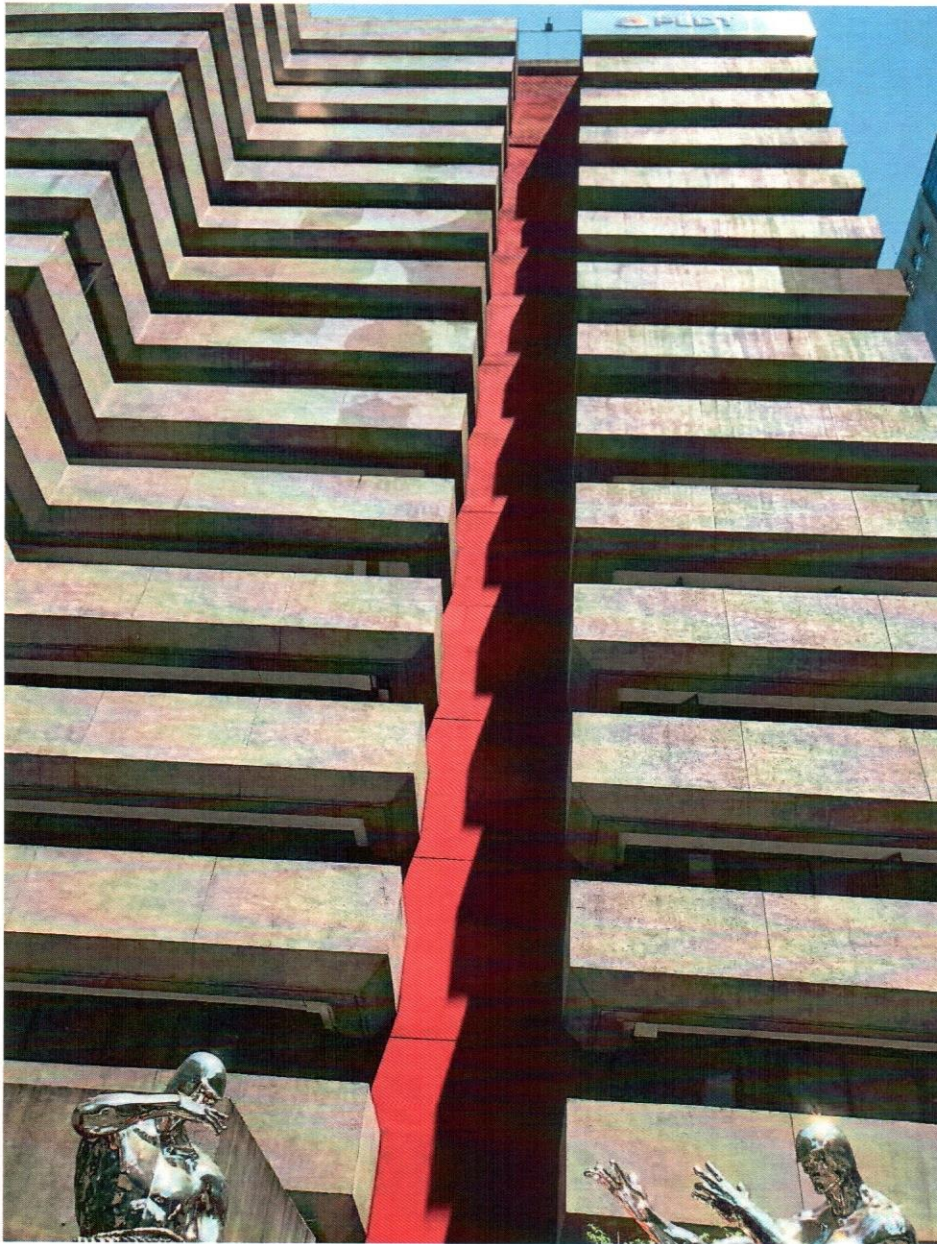
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- Facade of the RCB showing the vertical flat wall (red) that separates the floating planes





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- **Facade of the RCB along Dela Rosa Street**



- **Facade of the RCB along Legazpi Street**



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- **Stairs and entrance to the basement located at the facade of RCB along Legazpi Street**



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- **Main Entrance to the lobby**



- **Interior view of the windows of the common or core space**



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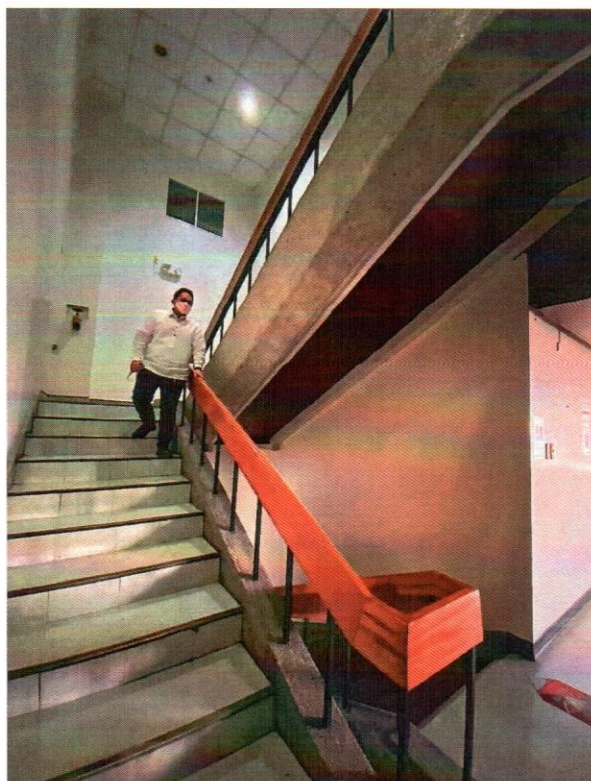


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- **View of the L.V. Locsin Building and The Peninsula Manila from the elevator lobby**



- **Fire exit stairs**



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- Elevator lobby at the 5th floor



- Elevator lobby at the 15th floor



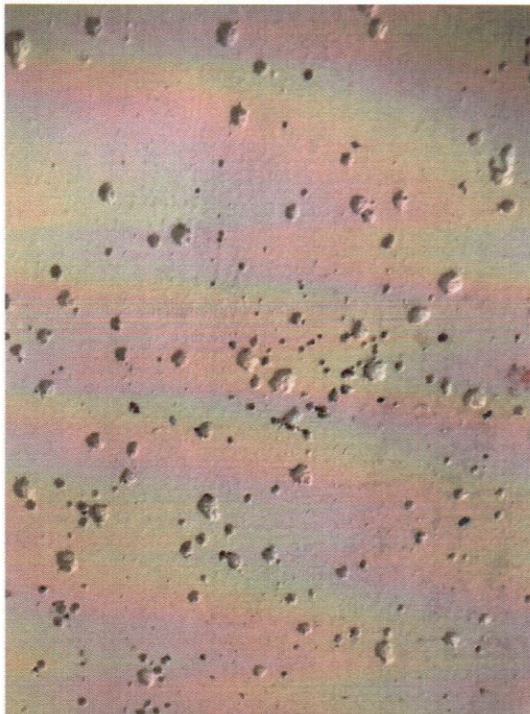


PAMBANSANG KOMISYON PARA SA KULTURA AT MGA SINING

- Elevator lobby at the 6th floor



- Closeup view of the elevator lobby wall in beton brut finish.



Republic of the Philippines Office of the President

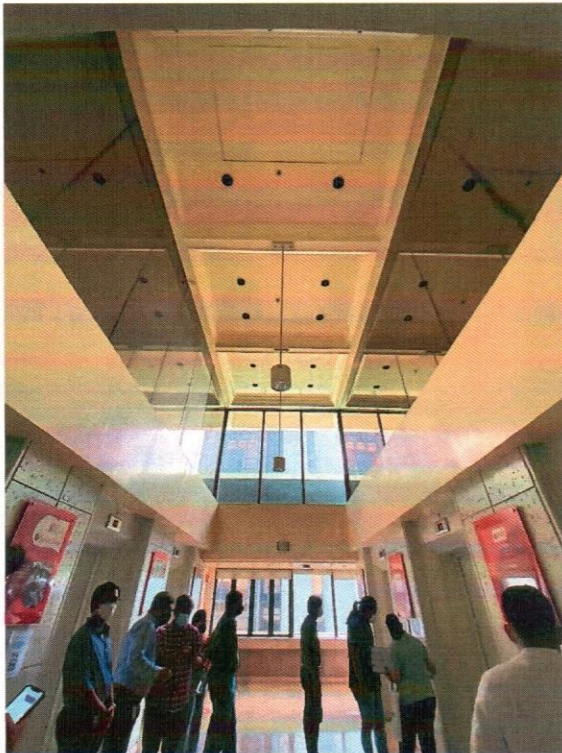
NATIONAL COMMISSION FOR CULTURE AND THE ARTS

633 General Luna Street, Intramuros, 1002 Manila / Tel. 527-2192 to 98 / Fax 527-2191 & 94 / e-mail: info@ncca.gov.ph / website: www.ncca.gov.ph



PAMBANSANG KOMISYON PARA SA KULTURA AT MGA SINING

- Elevator lobby at the 15th-floor



- Basement



Republic of the Philippines Office of the President

NATIONAL COMMISSION FOR CULTURE AND THE ARTS

633 General Luna Street, Intramuros, 1002 Manila / Tel. 527-2192 to 98 / Fax 527-2191 & 94 / e-mail: info@ncca.gov.ph / website: www.ncca.gov.ph

REPUBLIC OF THE PHILIPPINES
OFFICE OF THE PRESIDENT
NATIONAL COMMISSION FOR CULTURE AND THE ARTS
MANILA

**IN RE: REMOVAL OF PRESUMPTION
THAT THE RAMON COJUANGCO
BUILDING IS AN IMPORTANT
CULTURAL PROPERTY**

Case No. _____

PLDT INC.,

Petitioner.

X-----X

PETITION

Petitioner PLDT INC. (“Petitioner” or “PLDT”), by counsel,
respectfully states:

PREFATORY STATEMENT

As the country’s leading, dynamic, and customer-centric multimedia organization, Petitioner intends to redevelop and transform its main offices, the Ramon Cojuangco Building (the “RCB”), into a modern, ecologically sustainable, and open campus-type headquarters for the strategic purpose of promoting collaboration, agility, and efficiency among PLDT’s business units and allowing PLDT to effectively respond to constantly evolving customer needs and a hyper-competitive landscape.

Before it can embark on this significant milestone in its more than 90-year history, Petitioner is required by law to obtain the approval of the National Commission for Culture and the Arts (the “NCCA” or the “Commission”) to remove the RCB’s status as an Important Cultural Property (“ICP”). The RCB is presumed as an ICP by operation of law under Republic Act No. 10066 (“R.A. 10066”), otherwise known as the National Cultural Heritage Act, for being one of the several works of the late National Artist for Architecture, Mr. Leandro V. Locsin (“L.V. Locsin”).

The ICP presumption on the RCB is disproved by incontrovertible proof, as set out in this Petition, that the RCB is a utilitarian office building that exhibits none of the essential characteristics and poetic choices exemplified in L.V. Locsin’s iconic body of works. Without in anyway diminishing the remarkable contribution of L.V. Locsin to Philippine architectural history, the RCB greatly resembles the generic International Style of building design that is nondescript, unremarkable, and deliberately devoid of any references to Filipino culture, tradition, and identity.

STATEMENT OF FACTS

1. Petitioner is a corporation duly organized and existing under and by virtue of the laws of the Republic of the Philippines and holds its principal office at the RCB which is located in Makati Avenue, Makati City.

2. Petitioner is the absolute and registered owner of: (a) the RCB, which is a 15-storey office building covered by Tax Declaration ("TD") No. E-027-00455; and (b) the parcel of land, upon which the RCB stands, covered by Transfer Certificate of Title ("TCT") No. S-67257.

Certified true copies of TD No. E-027-00455 issued by the Assessor's Office of Makati City and TCT No. S-67257 issued by the Registry of Deeds of Makati City are attached herewith as **Annexes "A" and "B"**, respectively.

3. In 1974, Petitioner commissioned the construction of the RCB based on the architectural design of L.V. Locsin. The RCB was completed and inaugurated in 1982.

4. On May 23, 1990, President Corazon C. Aquino signed Proclamation No. 576 declaring L.V. Locsin as a National Artist.

5. On March 26, 2010, R.A. 10066 was signed into law. Section 5(b) of R.A. 10066 provides that for purposes of protecting a cultural property against exportation, modification, or demolition, all works by a National Artist shall be considered an ICP, unless declared otherwise by the NCCA. Thus, all the works of L.V. Locsin were henceforth automatically considered an ICP by mere operation of law.

6. Consequently, the RCB was listed as a "Work of National Artist for Architecture Leandro V. Locsin" in the Philippine Registry of Cultural Property ("PRECUP"), the repository of all cultural properties of the country deemed important to cultural heritage pursuant to Section 14 of R.A. 10066.

7. Section 5 of R.A. 10066 expressly provides that "the property owner may petition the appropriate cultural agency to remove the presumption of important cultural property which shall not be unreasonably withheld."

8. Petitioner, as the owner of the RCB, seeks to obtain the Commission's approval to remove the presumption that the RCB is an ICP on the grounds set out below.

ARGUMENTS

- I. THE RCB DOES NOT DEMONSTRATE EXCEPTIONAL CULTURAL, ARTISTIC, AND HISTORICAL SIGNIFICANCE. THUS, IT CANNOT BE REGARDED AS AN ICP.**
 - A. THE RCB DOES NOT REPRESENT THE ICONIC BODY OF WORKS OF L.V. LOCSIN.**
 - B. THE RCB IS GENERIC, NONDESCRIPT, AND PURGED OF ANY REFERENCES TO LOCAL CULTURE, TRADITION, CLIMATE, OR IDENTITY OF THE PLACE.**
- II. THE ACTUAL CONDITION OF THE RCB CONSIDERABLY DIFFERS FROM THE DISTINCTIVE STYLE OF L.V. LOCSIN.**

DISCUSSION

- I. THE RCB DOES NOT DEMONSTRATE EXCEPTIONAL CULTURAL, ARTISTIC, AND HISTORICAL SIGNIFICANCE. THUS, IT CANNOT BE REGARDED AS AN ICP.**

1. Section 3(w) of R.A. 10066 and Section 6(w) of its Implementing Rules and Regulations (the “IRR”) refer to an ICP or “important cultural property” as a “cultural property having exceptional cultural, artistic and historical significance to the Philippines.”

2. In addition, Section V(C), paragraph 3, of the NCCA Guidelines on the Declaration/Delisting of the Cultural Properties as National Cultural Treasures or Important Cultural Properties and Removal of Presumption as Important Cultural Property¹ (the “2021 NCCA Guidelines”) provide a two-level assessment and evaluation of the cultural property subject of a petition for removal of presumption as ICP, to wit:

- a. The first level is to determine the heritage values of the cultural property subject of the petition;

¹ Annex A of NCCA Resolution No. 2021-313, September 16, 2021.

- b. The second level is to determine the level of significance through the conduct of comparative analysis of the heritage values of the cultural property subject of the petition relative to similar cultural properties;
 - i. An analysis of the integrity to determine if its key heritage values remain intact; and
 - ii. An analysis of the authenticity to determine if the heritage value is genuine or of undisputed origin.

3. As discussed hereunder, on the basis of empirical evidence, the RCB fails to meet the above prescribed standards that would elevate it to the status of a veritable ICP.

A. THE RCB DOES NOT REPRESENT THE ICONIC BODY OF WORKS OF L.V. LOCSIN.

4. The RCB enjoys the *disputable* presumption of an ICP by mere virtue of L.V. Locsin's status as National Artist for Architecture. However, this presumption fails to hold upon an objective assessment of the RCB's aesthetic and architectural merits particularly when juxtaposed with the larger body of works of L.V. Locsin.

5. Dr. Gerard Lico, heritage architect and academic, conducted a technical and heritage assessment of the RCB ("Lico Report"). A copy of Dr. Lico's *curriculum vitae* and his full report are attached herewith as **Annexes "C" and "D"**, respectively. The Lico Report explains that the RCB is a modernist reinforced concrete office building designed in the International Style "predominated by horizontal bands of concrete overhangs wrapping all faces of the building, creating deeply recessed fenestrations surfaced in glass."² An illustration of the RCB is attached herewith as **Annex "E"**.

6. According to the Lico Report, the RCB lacks the exemplary qualities of L.V. Locsin's more remarkable works, which critics and scholars of architecture have studied and characterized as follows:³

- a) Soft modernism, which demonstrates the sculptural potential of concrete's plasticity to come up with soft, fluid, and organic forms such as the thin shelled concrete dome of the Parish of the Holy Sacrifice or the U.P. Diliman Chapel, the Immaculate Heart of Mary Parish (Claret Church) in Quezon City, and the St. Andrew the Apostle

² Lico Report, 4.

³ *Id.* at 9-18. Illustrative examples of LV Locsin's iconic works are found in the Lico Report.

Parish in Makati, illustrations of which are attached herewith as **Annex “F”**;⁴

b) Soaring triangulated geometry, that is epitomized by sweeping triangular wings rising from the ground towards the sky, such as in the Philippine Pavilion for the Expo ‘70 in Osaka, Japan, and the Istana Nurul Iman in Brunei, illustrations of which are attached herewith as **Annex “G”**;⁵

c) Buoyant pure geometric forms/cantilevered mass and volume, which are frequently characterized as ‘floating volume’-- massive, heavy elements that are seemingly buoyant, such as in the National Theater at the Cultural Center of the Philippines, Folk Arts Theater and the Philippine International Convention Center, illustrations of which are attached herewith as **Annex “H”**;⁶

d) Truncated pyramid, inclined trapezoid, or sloping contours, which adapt modern architecture to the tropics. L.V. Locsin experimented with trapezoidal forms and overhangs, providing shade or serving as roof forms, such as in the Manila International Airport (Terminal 1), and the Social Welfare Complex in Makati, illustrations of which are attached herewith as **Annex “I”**;⁷

e) Highly articulated facades with high contrast (sol y sombra effect), which explore the play of light and shadow through complex, articulated facades; and using deep recessions and large cantilevers such as in Philcote, Ayala Building 1, and Makati Stock Exchange, illustrations of which are attached herewith as **Annex “J”**;⁸ and

f) Juxtaposition or interpenetration horizontal and vertical planes and slabs to create stepped geometry, which are characterized by massive vertical slabs intersecting with horizontal planes creating an abstracted sculptural reference to mountainous forms such as in the Benguet Center in Ortigas (now demolished), an illustration of which is attached herewith as **Annex “K”**.⁹

7. Compared to L.V. Locsin’s notable works cited above, the RCB’s “orthogonal rigidity of form and repetitive horizontal alternation of solids and voids”¹⁰ do not demonstrate the essential characteristics of L.V. Locsin’s works. None of his acclaimed architectural trademarks is exemplified in the RCB, nor does it showcase plasticity of concrete, floating

⁴ *Id.* at 9-10.

⁵ *Id.* at 11.

⁶ *Id.* at 12-13.

⁷ *Id.* at 14-16.

⁸ *Id.* at 17.

⁹ *Id.* at 18.

¹⁰ *Id.* at 4.

volume, complex and articulated facades, sloping contours, and triangulated or stepped geometry. This finding is aptly supported by the Lico Report, which states as follows:

“The Ramon Cojuangco Building is a digression from [L.V. Locsin’s] daring formal experimentation and sensuous exploration of concrete’s materiality, as he responded to his client’s aesthetic preference for the International Style, to which he conformed via a building where uninspiring repetitions and serial monotony are compositional staples. A rudimentary box with a dispensable applique of extended concrete overhangs, and interior spaces dominated by an open office plan, the building lacks the finesse and the iconicity of Locsin’s more remarkable works.”¹¹ (emphasis supplied)

8. In its Resolution No. 2015-481 dated December 18, 2015, the Commission granted the petition to remove the presumption of ICP on Hotel InterContinental Manila on a similar ground that “the hotel’s architecture and landscape lack the generally accepted design signature of the bodies of work of the National Artists [L.V. Locsin and Ildefonso Santos].”

9. In the same vein, the RCB is not representative of the iconic body of works of L.V. Locsin and it features none of the exemplary characteristics for which he is critically acclaimed. Consequently, the RCB should not be accorded exceptional aesthetic and architectural significance that would qualify it as an ICP.

B. THE RCB IS GENERIC, NONDESCRIPT, AND PURGED OF ANY REFERENCES TO LOCAL CULTURE, TRADITION, CLIMATE OR IDENTITY OF THE PLACE.

10. The presumption that the RCB is an ICP is further refuted by the showing of its lack of significance. Section IV(12) of the 2021 NCCA Guidelines defines “significance” as “the quality of being worthy of attention and importance. It is the summation of the different values of heritage attached to a cultural property.”

11. The RCB is not stylistically consistent with L.V. Locsin’s iconic architecture. Designed in the generic International Style, the RCB is

¹¹ *Id.* at 9.

nondescript and bears no reference to the local culture and tradition, or the Filipino identity. The Lico Report states:

“Through the Ramon Cojuangco Building, Locsin fell into the pervasive allure and hegemony of the International Style as he responded to PLDT’s design brief at that time to adapt a globalist architectural imagery well-suited for the company’s corporate aspiration and identity as a key player in intercontinental telecommunications in the mid-1970s. The global proliferation of the International Style resulted in the obliteration of many traditionally built environments and created buildings and landscapes that purged any references to local culture, tradition, climate, or identity of the place. The International Style eschewed regional identity, thus the Ramon Cojuangco Building adapted simple Cartesian geometries and a series of protruding rectilinear volumes with unadorned exposed aggregate surfaces devoid of associative ornamentation to deny any local cultural referents, thereby becoming a truly global architecture. Through this structure a globally identifiable building iconography was crafted but the blandness of the building was doomed to anonymity and sterility as it denies the culture and climate of its location.”¹² (emphasis supplied)

12. The RCB’s design completely disregards the climatic and environmental setting in the Philippines, which is bolstered by the Lico Report’s finding of the RCB’s “architecture of placelessness,” as quoted below:

“In the Ramon Cojuangco Building, Locsin employed continuous band concrete eaves to articulate each floor level, wrapping all planes of curtain wall of the tower with protruding horizontal sunshade overhangs. This gesture is an abandonment of the tropical design principles with regard to application of the appropriate sun-shading at each face of the building (horizontal solar shades for North-South exposure while vertical solar shades for East-West exposure), as this disregards proper solar orientation by favoring horizontal sun-shading devices to achieve a uniform building elevation at all sides. Principles of energy efficiency and tropically responsive geometry were set aside to craft a monotonous architectural form aligned with the aesthetics of the International

¹² *Id.* at 19.

Style. The enveloping continuous overhangs were reduced to mere elevational applique without regard for the proper response to solar exposure, to make the building look tropical. **Tropicality or the ability of a designed environment to adjust to the imperatives of the tropical climate is fundamental to forging a Filipino identity in the cityscape as the tropical ecology is a form-giver to Filipino culture.**¹³ (emphasis supplied)

13. The RCB is neither a rare or unique example of a style, type, method of construction or scientific innovation. In fact, the RCB's design can be easily reproduced as indeed there are many similar structures that were built contemporaneously in the Philippines and across the globe including: the Strata 2000 Building (Ortigas Center), the Atrium Building (Makati), State Center Building (Binondo, Manila), National Irrigation Administration (Quezon City), APMC Building and CSJ Building (Makati City), Quad Alpha Centrum Building (Mandaluyong City), Menara Cakrawala (Jakarta, Indonesia), Trinity Car Park (United Kingdom), ASEAN Secretariat Building (Jakarta, Indonesia), the 1976 Montreal Olympics Athlete's Residence (Canada), Wisma Pahlawan Building (Malaysia), Tung Wai Commercial Building (Hong Kong), and UTS Tower (Australia), illustrations of which are attached herewith as **Annex "L"**.¹⁴ According to the Lico Report:

"Locsin had created a generic and unremarkable building which can be easily reproduced regardless of geographic location and cultural context: flat roofs, smooth and uniform wall surfaces, windows with minimal exterior reveals (which are perceived as continuations of the surface in another material rather than as holes in the wall), and windows that turn the corner of the building are among the means by which the effect of volume is obtained. Much use of the cantilever principle as an appended exterior treatment, rather than as integral structural elements for carrying upper floors outside the supporting columns or for balconies and other projecting features; wall surfaces are of plain aggregate finish; and horizontality—most marked in the ribbon window—and rectilinearity predominate his design for the building. The building's visual presence and overall geometry resonates, if not directly quotes, the work of his architect-idols such as Kenzo Tange's Kanagawa Prefectural Office (1958) or Paul Rudolph's Boston Government Service Center (1962).

¹³ *Id.* at 37.

¹⁴ *Id.* at 22-36.

The stylistic ubiquity of the Ramon Cojuangco Building is so palpable that one can easily identify the same geometric lineaments and similar buildings both local and abroad. ... which exhibit the same architectural motif, a number of which predate the RCB or are relative contemporaries.”¹⁵ (emphasis supplied)

14. In Resolution No. 2015-481, the Commission granted the removal of the presumption over Hotel InterContinental Manila also on the ground that “its design and landscape were generic to the pool of hotels under its worldwide franchise.”

15. According to the Lico Report, the RCB has negligible historical, scientific and intellectual, cultural, aesthetic, architectural, and social importance, as explained below:¹⁶

“Historical Significance

The RCB is not a result or outcome of a significant event, phase, movement, process, activity, or way of life that has made a significant contribution to the evolution or pattern of development of our society or of our environment.

X X X

The RCB was not the headquarters of the PLDT even when it was turned over from American to Filipino owners, nor when it was nationalized during the Martial Law era—this distinction would go to the neighboring building which is referred to today as the Makati General Office or MGO Building, which the company still uses to this day. Moreover, its place in historical events such as the 1989 Coup d’état—which saw action in multiple locations around the National Capital Region and the Makati Central Business District (CBD)—is not an event for which the RCB is particularly associated with nor remembered, nor did it exemplify the events that unfolded during the failed coup attempt.

Scientific and Intellectual Significance

The building does not exhibit any groundbreaking feats of architecture or engineering, nor has its existence contributed to nor influenced the development or evolution of the environment in which it is located.

¹⁵ *Id.* at 21-22.

¹⁶ *Id.* at 40-42.

As discussed earlier, as an office building, the RCB had to address the needs of running a corporate entity, thus was built with straightforward, typical, and established solutions to fill the need for functional office space. Its existence does not demonstrate a pioneering use or design of office spaces of the 1980s when the building was finished, nor does it serve as an exemplar of a typical office of the period, as its interiors are not stylistically cohesive nor consistent with Locsin's signature treatment.

Cultural Significance

In terms of cultural significance, the RCB does not exhibit a rare, uncommon, or endangered aspect of the nation's cultural heritage. It was not a site of a unique custom, and its land use is common especially given its location in the Makati CBD.

Aesthetic Significance

The RCB does not demonstrate a high degree of creative or technical achievement from the time of its construction. As established previously, the design of the building is not a unique architectural development during its time and has even been preceded by buildings bearing a similar exterior articulation, using the same concept of stacked horizontal planes. The use of such exterior architectural treatment also does not constitute an iconic nor characteristic example of Leandro Locsin's work, as the exterior treatment does not form an integral structural element in the design of the RCB, and only serves as an extraneous applique on the structure.

Architectural Significance

The building does not possess much significance in terms of its ability to demonstrate the principal characteristics of Filipino architectural development. While a work of Leandro Locsin, a National Artist for Architecture, the extant building fabric does not bear significant hallmarks of his design, such as the application of sculptural and bold geometries in creating structural elements in his design.

Within the context of International Style architecture in the Philippines, the RCB does not bear innovations of the style which may be attributed as unique to Locsin's body of work, which shows a unique response to the environmental context of the nation.

The structure does not make an influential contribution to the development of the Philippine built environment, neither is it a unique example of Locsin's commercial building design work. Moreover, its stylistic and functional elements are typical and may be found in its contemporaries in the 1980s and even earlier.

Social Significance

The RCB's significance does not constitute a strong or special association with a particular community or cultural group's social, cultural, or spiritual aspects. The building's function as a corporate office means that it is not a place of congregation for the general populace, and even its more public oriented functions such as those in the frontline transactional offices of the PLDT do not constitute a unique social experience or ritual."

16. Based on the foregoing, it is abundantly clear that the RCB cannot be accorded the status of an ICP and thus, the removal of said presumption is warranted.

II. THE ACTUAL CONDITION OF THE RCB CONSIDERABLY DIFFERS FROM THE DISTINCTIVE STYLE OF L.V. LOCSIN.

17. Even assuming *arguendo* that the RCB holds any significance as a notable work of L.V. Locsin, the RCB's interior spaces and exterior façade demonstrate stylistic incoherence, which considerably differs from the distinctive style of L.V. Locsin.

18. Section IV(8) of the 2021 NCCA Guidelines defines "integrity" as "a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes." Section V(C), paragraph 3(b)(i), of the 2021 NCCA Guidelines provides that integrity is another measure of cultural heritage significance.

19. According to the Lico Report, the RCB's key interior spaces are markedly different from the signature design of L.V. Locsin:

- a) "The main entrance area, defined by a rectilinear cantilevered canopy and raised from the ground by eight steps, features stamped multi-colored concrete pavement, and its steps are clad with a natural stone finish which does not match with Locsin's style of floating stair treatment and preference for pebble-dash, as seen in

the RCB's fire exit stairs and the neighboring L.V. Locsin Building's entrance steps;"¹⁷

- b) "The entire lobby flooring bears an asymmetrically laid out paving of various natural stone finishes forming patterns which are uncharacteristic of Locsin's signature style and material palette. Perhaps the only elements that are consistent with L.V. Locsin's signature design are the sections of bush hammered finish walls which are coated with paint;"¹⁸
- c) "The executive level lobbies feature a white drop ceiling with LED lighting, bright red wall panels, and synthetic carpet tiles in an abstracted neutral color pattern. The latter floor treatment is uncharacteristic of Locsin's work, as he would often use much denser, luxuriant carpeting for his designs, as seen in his original design for the Tanghalang Pambansa at the Cultural Center of the Philippines, interior spaces of the Philippine International Convention Center, and in his residential projects;"¹⁹ and
- d) "The executive offices at the sixth and seventh floors of the RCB exhibit interior finishes that bear the least resemblance to Locsin's designs, which are typically decorated richly in dark wood paneling, natural stone, dramatic lighting, and thick carpeting to suit the status of its users."²⁰

20. Given that the integral condition of the RCB's interior space and exterior façade falls short of conveying the RCB's significance, the RCB cannot be characterized with exceptional merit and the validity of the presumption that it is an ICP must necessarily fail.

PRAYER

WHEREFORE, premises considered, Petitioner PLDT INC. respectfully prays that the Honorable Commission issue an ORDER removing the presumption that the Ramon Cojuangco Building is an important cultural property under Republic Act No. 10066.

Petitioner prays for any other just and equitable relief.

¹⁷ *Id.* at 43.

¹⁸ *Id.* at 45.

¹⁹ *Id.* at 46.

²⁰ *Id.* at 53.

RESPECTFULLY SUBMITTED.

Makati City for Manila City, April 04, 2022.

**Corporate Affairs & Legal Services
PLDT INC.**

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MCLE Exemption No. VI-000725; 06/25/2018

VERIFICATION AND CERTIFICATION OF NON-FORUM SHOPPING

I, **ATTY. JOAN A. DE VENECIA-FABUL**, of legal age, Filipino, with office address at 9F, Makati General Office Building, Legaspi corner Dela Rosa Streets, Legaspi Village, Makati City, after having been sworn, in accordance with law, hereby depose and state:

1. I am the Deputy Chief Legal Counsel – Legal Practice of PLDT INC. (“**PLDT**”), the petitioner in the above-captioned case, with full power and authority to cause the preparation and the filing of the foregoing petition (“**Petition**”), as confirmed by the Secretary’s Certificate dated February 23, 2022, a copy of which is attached to this *Verification and Certification of Non-Forum Shopping*.

2. Pursuant to the authority granted to me, I caused the preparation and filing of the Petition.

3. I have read the Petition and I confirm that all the allegations therein are true and correct of my own personal knowledge or based on authentic records in my or PLDT’s possession. The factual allegations in the Petition have evidentiary support at present, which may also be supplemented after a reasonable opportunity for discovery. I also attest to the authenticity of the annexes to the Petition.

4. I hereby certify that the Petition is not filed to harass, cause unnecessary delay, or needlessly increase the cost of litigation.

5. I hereby certify that neither I nor PLDT has commenced any other action or filed any claim involving the same issue/s raised in the Petition before this Honorable Commission, the Regional Trial Court, the Court of Appeals, the Supreme Court, or in any other court, tribunal, agency, or quasi-judicial agency, and to the best of my knowledge, there are no other cases involving the same parties, facts, issues, and reliefs pending before this Honorable Commission, the Regional Trial Court, the Court of Appeals, the Supreme Court, or in any other court, tribunal, agency, or quasi-judicial agency.

6. If PLDT or I should learn that a similar action, proceeding, or claim has been filed, or is pending before this Honorable Commission, the Regional Trial Court, the Court of Appeals, the Supreme Court, or in any other court, tribunal, agency, or quasi-judicial agency, I undertake to report that fact to this Honorable Commission within five days from notice.

IN WITNESS WHEREOF, I have signed this *Verification and Certification of Non-Forum Shopping* on April 04, 2022 at Makati City, Philippines.


JOAN A. DE VENECIA-FABUL

REPUBLIC OF THE PHILIPPINES)
City of Makati) SS.

Before me, a notary public in and for the city named above, personally appeared:


Name	Competent Evidence of Identity	Place of Issue
Joan A. De Venecia-Fabul	Philippine Passport P5553353A valid until 07 January 2028	DFA Manila

who was identified by me, through competent evidence of identity, to be the same person who presented the foregoing *Verification and Certification of Non-Forum Shopping*, signed the document in my presence, and who took an oath before me as to such document.

Witness my hand and seal this 4th day of April 2022.

Doc. No. 173 ;
Page No. 36 ;
Book No. 3 ;
Series of 2022.




JOYCE A. SAPLA
Notarial Public for the City of Makati
Until December 31, 2021
Notarial Commission valid until June 30, 2022
per SC Resolution Re: E.M. 3795 dated September 28, 2021
Appointment No. M-103
Roll of Attorneys No. 80429
PTR No. 8558543 - 01/06/2022 Makati City
IBP Lifetime No. 010874 / RSM
9/F MGO Bldg. Legazpi St. Legazpi Vill., Makati City, MM

SECRETARY'S CERTIFICATE

I, **ABNER TITO L. ALBERTO**, Assistant Corporate Secretary of PLDT Inc. (the "Company"), a corporation duly organized and existing under the laws of the Philippines, with principal office address at Ramon Cojuangco Building, Makati Avenue, Makati City, hereby certify that:

1. At a meeting of the Board of Directors of the Company held on March 26, 2002, the following resolutions were approved and adopted:

Resolution No. 3-2002-06

"RESOLVED, that the General Counsel, Corporate Secretary, Assistant Corporate Secretary, Head, Corporate and Legal Affairs Sector, Head, Legal Center, and whomsoever any of them may designate, name, constitute and appoint (the "Representatives") be, and are hereby, individually authorized to be the true and lawful attorney-in-fact of the Company and in the Company's stead and behalf, to do and perform any and all of the following:

- a) to initiate, file and prosecute any suit, action or proceeding for and in behalf of the Company and to initiate, file and prosecute any defense and counterclaim in any suit, action or proceeding against the Company (the "Case") with or before any court, tribunal, administrative or quasi-judicial bodies (the "Tribunal");
- b) to sign, execute, verify, serve and file with the relevant Tribunal any and all pleadings, papers or documents, in connection with any Case;
- c) to enter into any compromise agreement, or act on any and all matters in respect to the possibility of an amicable settlement or of a submission to alternative modes of dispute resolution, the simplification of the issues, the necessity or desirability of amendments to the pleadings, the possibility of obtaining stipulations or making admission of facts and of documents to avoid unnecessary proof, the limitation of the number of witnesses, the advisability of a preliminary reference of issues to a commission, and such other matters as may aid in the prompt disposition of any Case pending before any Tribunal;
- d) to sign, execute, verify, serve and file any and all pleadings, papers or documents, for purposes of seeking a reconsideration or annulment of, appealing or enforcing, any decision or judgment rendered in any Case by the relevant Tribunal.

RESOLVED FURTHER, that all prior resolutions passed and adopted by the Board of Directors regarding the matters covered herein which are inconsistent with the foregoing resolutions be, and are hereby, deemed superceded;

RESOLVED FINALLY, that the Corporate Secretary and the Assistant Corporate Secretary be, and are hereby, individually authorized to execute the necessary Certification attesting to the approval and adoption by the Board of Directors of the Company of the foregoing resolutions."

2. At a meeting of the Board of Directors of the Company held on March 4, 2021, the following resolutions were approved and adopted, which amended, in part, Resolution No. 3-2002-06:

Resolution No. 03-2021-10

"RESOLVED, that the first paragraph of Resolution No. 3-2002-06 adopted by the Board of Directors on March 26, 2002 ("Res. 3-2002-06") be, and is hereby amended, to delete the General Counsel, Head of Legal Center, and Head of Corporate and Legal Affairs Sector, and add the Chief Legal Counsel, Deputy Chief Legal Counsel - Legal Practice, as the Representatives of the Company for the purposes stated in Res. 3-2002-06;

RESOLVED FURTHER, that effective immediately, the Representatives of the Company who are individually authorized to be the true and lawful attorney-in-fact of the Company for the purposes stated in Res. 3-2002-06 shall be the Chief Legal Counsel, Deputy Chief Legal Counsel - Legal Practice, Corporate Secretary and Assistant Corporate Secretary, and whomsoever any of them may designate;

RESOLVED FINALLY, that Res. 3-2002-06 shall remain in full force and effect, as amended by this Resolution No. 03-2021-10."

3. The aforequoted resolutions are still in full force and effect.

IN WITNESS WHEREOF, I have set my hand and affixed the seal of the Company this ____ day of FEB 23 2022 in Makati City, Philippines.


ABNER TITO L. ALBERTO
Assistant Corporate Secretary
PLDT Inc.

SUBSCRIBED AND SWORN to before me, a notary public in and for the City of Makati, this ____ day of FEB 23 2022 2022. Affiant, whom I identified through the following competent evidence of identity: Social Security System Number: 0375441381 personally signed the foregoing instrument before me and avowed under penalty of law to the whole truth of the contents of said instrument.

WITNESS MY HAND AND SEAL on the date and at the place first abovementioned

Doc. No. 301
Page No. 72
Book No. VI
Series of 2022.




ALEX AARON A. RIOS
Notary Public for the City of Makati
Until December 31, 2021
Notarial Commission valid until June 30, 2022
SC Resolution Re: B.M. 3795 dated September 28, 2021
Appointment No. M-97
Roll of Attorneys No. 51139
ISP Lifetime No. 1031694 - 02/16/16
PTR O.R. NO. 8658537 - 01/06/2022 Makati City
9/F MGO Bldg. Legazpi St. Legazpi Vill., Makati City, MM

JUDICIAL FORM No. 109
(Revised June 1, 1977)

Book 332
Page 71

REPUBLIC OF THE PHILIPPINES
DEPARTMENT OF JUSTICE
Land Registration Commission
REGISTRY OF DEEDS, NINTH FLOOR, MANILA DISTRICT IV

Transfer Certificate of Title

20. _____

IT IS HEREBY CERTIFIED that certain land situated in the _____
 _____, bounded and described as follows:

is registered in accordance with the provisions of the Land Registration Act in the name of*
PHILIPPINE LONG DISTANCE TELEPHONE COMPANY, a corporation duly organized and
existing under the laws of the Philippines
as owner thereof in fee simple, subject to such of the incumbrances mentioned in Section 39 of said
Act as may be subsisting, and to

It is further certified that said land was originally registered on the _____ day of _____ in the year nineteen hundred and _____ in the Registration Book of the Office of the Register of Deeds of _____ Volume _____ page _____ as Original Certificate of Title No. _____ pursuant to Decree No. _____ issued in L.P.C. Record No. _____

This certificate is a transfer from [redacted] Certificate of Title No. [redacted] which is cancelled by virtue hereof in so far as the above-described land is concerned.

Entered at
Philippines, on the day of
in the year nineteen hundred and
at m.

Attest: FOR THE REGISTER OF DEEDS

(Owner's postal address) _____

Register of Deeds

*State the civil status, name of spouse if married, age if a minor, citizenship and residence of the registered owner. If the owner is a married woman state also the citizenship of her husband. If the land is registered in the name of the conjugal partnership, state the citizenship of both spouses.

This is a Certified True Copy of TCT S-67257 on file at Registry of Deeds of Makati City. This consists of 4 page(s) and does not require a manually affixed signature pursuant to R.A. No. 8792. Printed at Registry of Deeds of Makati City. Requested By: EMARIE A. PELAEZ.

Ref. No. : 2022001835 OR No. : 1025893726
Date : 02/23/2022 OR Date : Feb 22 2022
Time : 02:10:47 PM Amt. Paid: 273.35

MEMORANDUM OF ENCUMBRANCES

(When necessary use this page for the continuation of the technical description)

Entry No.

Love

ALBERT S. GALT, Pres. and Treas.

Entry No. 90703/3-67257-RESTRICTIONS, EASEMENTS, RESERVATIONS, AND LIMITATIONS

A. THE AYALA COMMERCIAL ESTATE ASSOCIATION

1. The owner of this lot or his successor in interest is required to be and is automatically a member of Ayala Commercial Estate Association and must abide by such rules and regulations that are laid down by the Association in the interest of security, maintenance, beautification, and the general welfare of the commercial zone. The Association will also provide for and collect assessments which will constitute liens of the property, junior only to liens of the Government for taxes and to voluntary mortgages for sufficient consideration entered into in good faith.

B. USE OF LOTS

1. The property cannot be subdivided from date of sale until 31 December 2010, provided, however, that two or three lots may be consolidated or used for a single building with privilege to reunite into its original components.

2/ The property shall be used for the construction thereon of a building for offices and/or display rooms for the use of the owner, its tenants or licensees, except in lots devoted to parking buildings. PROVIDED, THAT IN BLOCK 4, (LNC) Pcd-6132 and PLAN (LNC) (PCS) 41332 ALONG PASEO DE LAS AMERICAS AND MARITI AVENUE, AND IN ALL THE LOTS OF TEXAS TRIANGLE (LNC) Pcd-26990 AND (LNC) Pcd-83285 AND AYALA TRIANGLE, (LNC) Pcd-2671, "BUILDINGS WILL BE DETERMINED USES" FOR THE USE OF THE OWNER, ITS TENANTS, OR LICENSEES, MAY BE ALLOWED IN LIEU OF OFFICE BUILDINGS ONLY, and provided, further, that not more than one building may be constructed on each subdivision lot. In lots occupied or intended for office buildings, a separate structure dedicated exclusively to covered parking and/or to house machinery to service the essential functional requirements of the building may be constructed, subject to approval by the VENDOR, provided, that underground basement parking may be built in.

(Memorandum of Encumbrances continued on Page B)

Technical Description continued on Additional Sheet....., Page.....

Register of Deeds



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Ref. No. : 2022001835 OR No. : 1025893726

Date : 02/23/2022 OR Date : Feb 22 2022

Time : 02:10:47 PM Amt Paid: 273.35

GOVERNMENT COPY • GOVERNMENT COPY • GOVERNMENT COPY

to the "LIMIT" line subject to the easements in favor of public utilities and services mentioned in these restrictions but the top or roof thereof should be properly landscaped and not visible as though it were an independent building. **NOTE:** The phrase "building for offices" or "BUILDING FOR PROFESSIONAL USES" shall not be interpreted to include (a) industrial plants, factories, and machine shops; (b) public gas and/or service stations; (c) ordinary or common retail shops or stores, except retail outlets with form a minor part of predominantly wholesale establishments and carried to primarily for public relations and display of products. Subject to compliance with requirements of the VENDOR and/or the Ayala Commercial Estate Association (and the VENDOR hereby acknowledges having been apprised of such requirements and agreed to the same), well appointed and spacious establishments that will not upset the parking space pattern or impair the general sanitation of the area may be allowed, as well as test, repair, painting or processing shops or department for light precision instruments. Previous stores and hotels may be maintained as an essential element in the operation of wholesale establishment, provided that no disturbing noises or noxious odors are produced thereby or emanate therefrom.

1. The building proper that have a total gross floor area of not more than 30,000 square meters. Gross floor area is herein defined as all covered floor areas of the building including office areas, corridors, lobbies, staircases, hallways, elevators, restrooms, machine and electrical rooms, closets, storage rooms, balconies, terraces, and other areas of similar use, and areas occupied by the columns of the building but excluding covered areas exclusively devoted to parking, driveways and walks and uncovered areas for air conditioning cooling towers, overhead water tanks and roof decks.

2. The existing height of the building must not exceed 11 stories at 30 meters measured vertically from the roof floor of the building proper to the nearest street curb level, and in any case, no addition to the existing height is subject to the following conditions: a. Addition of height of the building is to be made in such a manner as to maintain the existing character of the building and its surroundings. b. The addition of height is to be made in such a manner as to maintain the existing character of the building and its surroundings. c. The addition of height is to be made in such a manner as to maintain the existing character of the building and its surroundings.

[illegible]

Other conditions are set forth in the contract and General Order No. 1, of 1977 of Nat. Pub. for Makati, Metro-Manila, Saeonio C. Matala, Jr.)

Date of instrument - 26 December 1977
Date of inscription - April 21, 1978

ARTURO G. SOLITO, Dep. Sec. of Defense

Entry No. 2008/3770 - Consolidated and Revised and
Restrictions as provided to A.M.A. 2008/3770 of
Revised Restrictions being 2008/3770. Page No.

(Continued on Page 2)
 Book 1 of 1915 of
 Notary Public Wm. P. Deane
 as directed in the process of said "Clerk" by this
 Court House of said Register of Deeds

Lat - 3° 45' N	Long - 100° 15' E	Depth - 100 f
Time of day - 10:00	Date - 10/1/54	Loc - 100

Ref. No. : 2022001835 OR No. : 1025893726
Date : 02/23/2022 OR Date : Feb 22 2022
Time : 02:10:47 PM Amt. Paid: 273.35

THE REGISTERED OWNER IS REMINDED TO UPGRADE THE "PAPER TITLE" TO "COMPUTERIZED TITLE" FOR FASTER TRANSACTIONS.

(Continuation of the Memorandum of Encumbrances from Page B)

(Continued on Additional Sheet , Page
Register of Deeds

GOVERNMENT COPY • GOVERNMENT COPY • GOVERNMENT COPY



L R A 109409766

This is a Certified True Copy of TCT S-67257 on file at Registry of Deeds of Makati City. This consists of 4 page(s) and does not require a manually affixed signature pursuant to R.A. No. 8792. Printed at Registry of Deeds of Makati City. Requested By: EMARIE A. PELAEZ

Ref. No.: 2022001835 OR No. : 1025893726
Date : 02/23/2022 OR Date : Feb 22 2022
Time : 02:10:47 PM Amt Paid: 273.35

TAX DECLARATION NO.

Declarant/
Owner PHIL.LONG DISTANCE TEL.CO. Cor. Mkt. Ave. Dela Rosa
st. S.L.V. Mkt. City

(Address)

(Address)

IMPORTANT: Issued for taxation purposes only and should not be considered as title to the property.

(Number and Street)

(Barangay/District)

(Municipality/City/Province)

Cadastral Lot No

Assessor's Lot No. **B(DRC)**

Block No.

North:

South:

East:

West:

(State streets, lots, or streams by which bounded or names of owners of adjoining lands)

I. (b) LAND (AGRICULTURAL/MINERAL)

OWNER'S DECLARATION

ASSESSOR'S FINDINGS

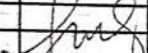


DESCRIPTION			ASSESSOR'S FINDINGS				
Kind	Area	Value	Kind	Area	Class	Unit Values	Market Value
Total			Total				

ADJUSTED MARKET VALUE

I (b) PLANTS & TREES

~~CERTIFICATE OF DISSEMINATION~~

ASSESSOR'S FINDINGS

Kind	No./Area	Value	ASSESSOR FINDINGS			
			Kind	No./Area	Unit Value	Market Value
 FLORDELIZA DL. LOLARGA OIC RECORDS MGT. DIVISION OR# 8919865 02-24-2022 			Market Value _____ 100% Adjustments _____ (a) Along or no rd frontage _____ % (b) kms. to all weather rd _____ % (c) kms to _____ % Market (pob) _____ % Total Adjustments _____ % Adjusted Market Value _____ %			
Total 			Total Adjusted Market Value _____			

DENTIAL, COMMERCIAL, INDUSTRIAL, SPECIAL)

ASSESSOR'S FINDINGS

ASSESSOR'S FINDINGS			ASSESSOR'S FINDINGS				
Kind	Area	Value	Kind	Area	Unit Values	Adjustments	Market Value
On the land of Phil. Long Distance Tel. Co. TD#E-027							

(3) BUILDING AND OTHER IMPROVEMENTS

1. OWNER'S DECLARATION

DESCRIPTION	Floor Area	Construction Materials				Market Value
		1st Story	2nd Story	3rd Story	Roof	
						₱
						₱
Total						₱

2. ASSESSOR'S FINDINGS

DESCRIPTION	Floor Area	Construction Materials				Market Value
		1st Story	2nd Story	3rd Story	Roof	
"OFFICE BLDG."						
Ground Floor	2,403.96	0 one. up to 15th flr.				₱ 202,001,700.00
2nd floor	2,124.08					
3rd to 15th flr.	8,512.49					₱ 202,001,700.00
7th to 15th flr.	10,248.84					
Roof Deck	973.98					

1. OWNER'S DECLARATION

DESCRIPTION	Date of Operation	Original Cost	Depreciation	Market Value
Basement	9,245.28			₱
Total				₱

2. ASSESSOR'S FINDINGS

DESCRIPTION	Date of Operation	Replacement Cost	Depreciation	Market Value
Note: Subject for inspection or re-assessment if any				
Total				₱

SWORN STATEMENT OF OWNER

Under the provisions of Presidential Decree No. 464, I HEREBY CERTIFY that the current and fair market value (x) of the foregoing described property of which I am the owner/administrator, is to the best of my knowledge and belief, as follows:

Land _____
 Improvements _____
 TOTAL VALUE _____

[Signature] 11/19/03
 (Signature)
 TIN _____

Subscribed and sworn to before me this _____ day of _____, 19____ the _____
 person taking oaths presenting Residence Certificate No. _____ issued on _____
 19____ at _____

(x) State in nearest multiple of 10 as P 950
 Instead of P948. P1,000 instead of 1,004.

(Signature of official administering oath)

 Official Title
 TIN _____

(CITY /PROVINCIAL ASSESSOR ASSESSMENT BY BOARD OF ASSESSMENT APPEALS CENTRAL BOARD OF ASSESSMENT APPEALS)

Kind of Property	Actual Use	Market Value	Assessment Level	Assessed Value
Imp.	Com.	₱ 202,001,700.00	80% %	₱ 161,601,360.00
TOTAL ASSESSED VALUE		TOTAL	Total	Total
ONE HUNDRED SIXTY ONE MILLION SIX HUNDRED		ONE THOUSAND THREE HUNDRED SIXTY PESOS		161,601,360.00

APPROVED:

ENGR. MARIO V. BADILLO
 City Assessor

Provincial/City Assessor
 By: _____
 Deputy
 Date _____

THIS DECLARATION CANCELS TAX NOS. D-027-00170 IS CANCELLED BY
 TAX NOS. _____
 YEAR 1997 CEASES WITH THE YEAR _____ TAX UNDER THIS DECLARATION BEGINS WITH THE
 ROLL FOR 10 _____ ENTERED IN THE REAL PROPERTY ASSESSMENT

Technical and Heritage Assessment of the Ramon Cojuangco Building

(PLDT Building)



Prepared by:

Arc Lico International
Services Corporation

March 2022



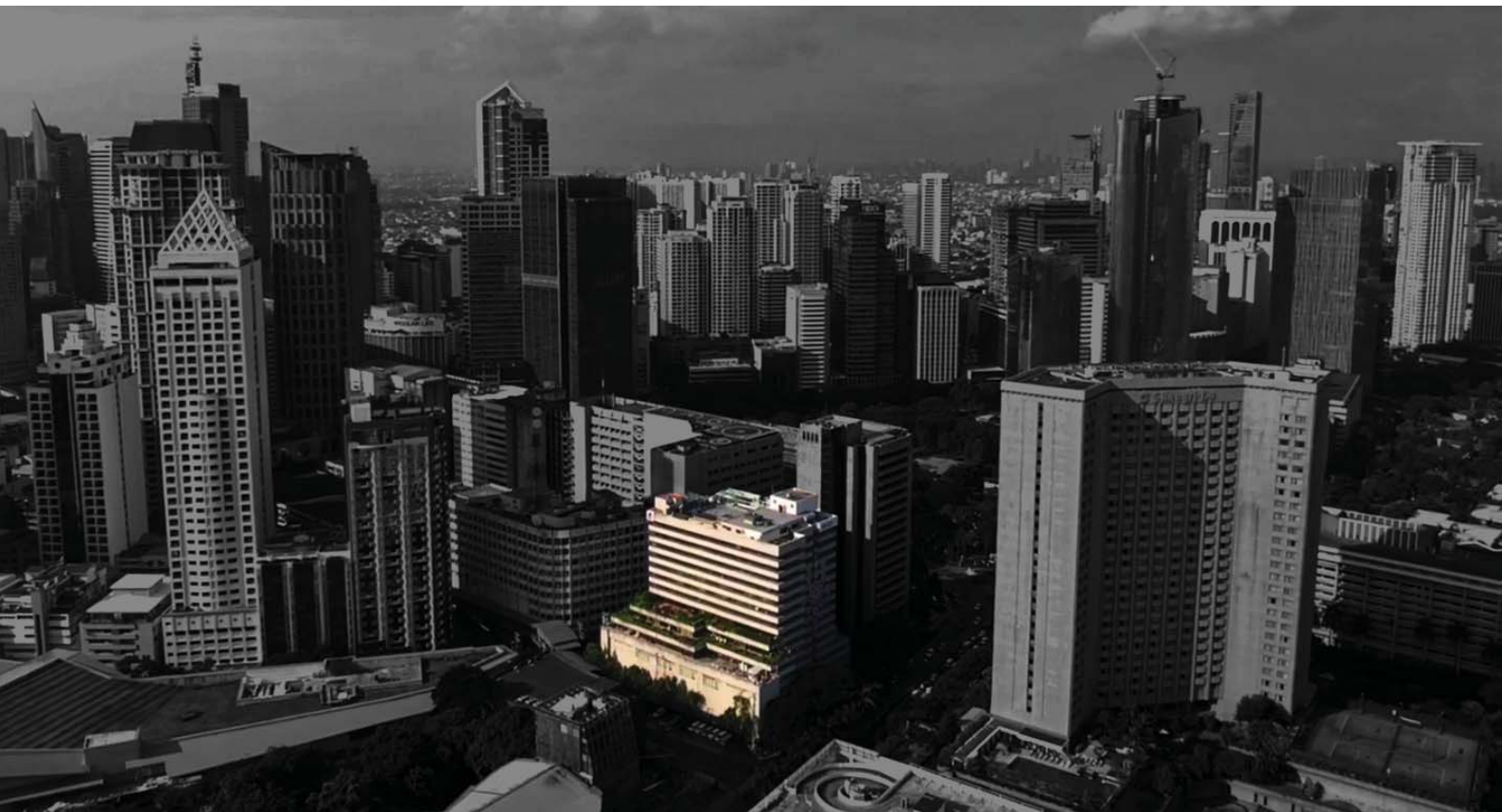
Introduction

The Ramon Cojuangco Building (also known as the RCB) is a modernist reinforced concrete office building housing the offices of the PLDT Inc. (formerly the Philippine Long Distance Telephone Company), located in a corner block situated along Dela Rosa Street corner Makati Avenue, Legaspi Village in Makati City. The building was designed by National Artist Leandro Locsin in 1974 in the International Style with exposed aggregate finish. Completed eight years later, the building rises 15-storeys high with three basements, a roof deck, and podium garden and was inaugurated in 1982.

Below:
The Ramon Cojuangco Building (RCB) dwarfed in the Makati Skyline

Next Page (Top):
Main lobby *porte cochere* facing Makati Avenue

Next Page (Bottom):
Aerial view of the RCB as seen from The Residences at Greenbelt, Makati





The building's overall geometry is predominated by horizontal bands of concrete overhangs wrapping all faces of the building, creating deeply recessed fenestrations surfaced in glass. This orthogonal rigidity of form and repetitive horizontal alternation of solids and voids is a highly pervasive architectural motif, constituting trite building elements of the late modern period of the 20th century. As a building that celebrates the homogenizing tendencies of the International Style, it is devoid of originality, tropical responsiveness, and above all a unique Filipino character—becoming a nondescript structure with many look-alikes that were produced contemporaneously in the Philippines and across the globe.

There is a need to revisit this building and situate it within the larger body of works of Locsin. To appraise the significance and cultural value of the Ramon Cojuangco Building necessitates a critical lens that is untinted by the mantle and myth of Locsin's creative genius as a National Artist which automatically elevates this architectural work as a venerated masterpiece.



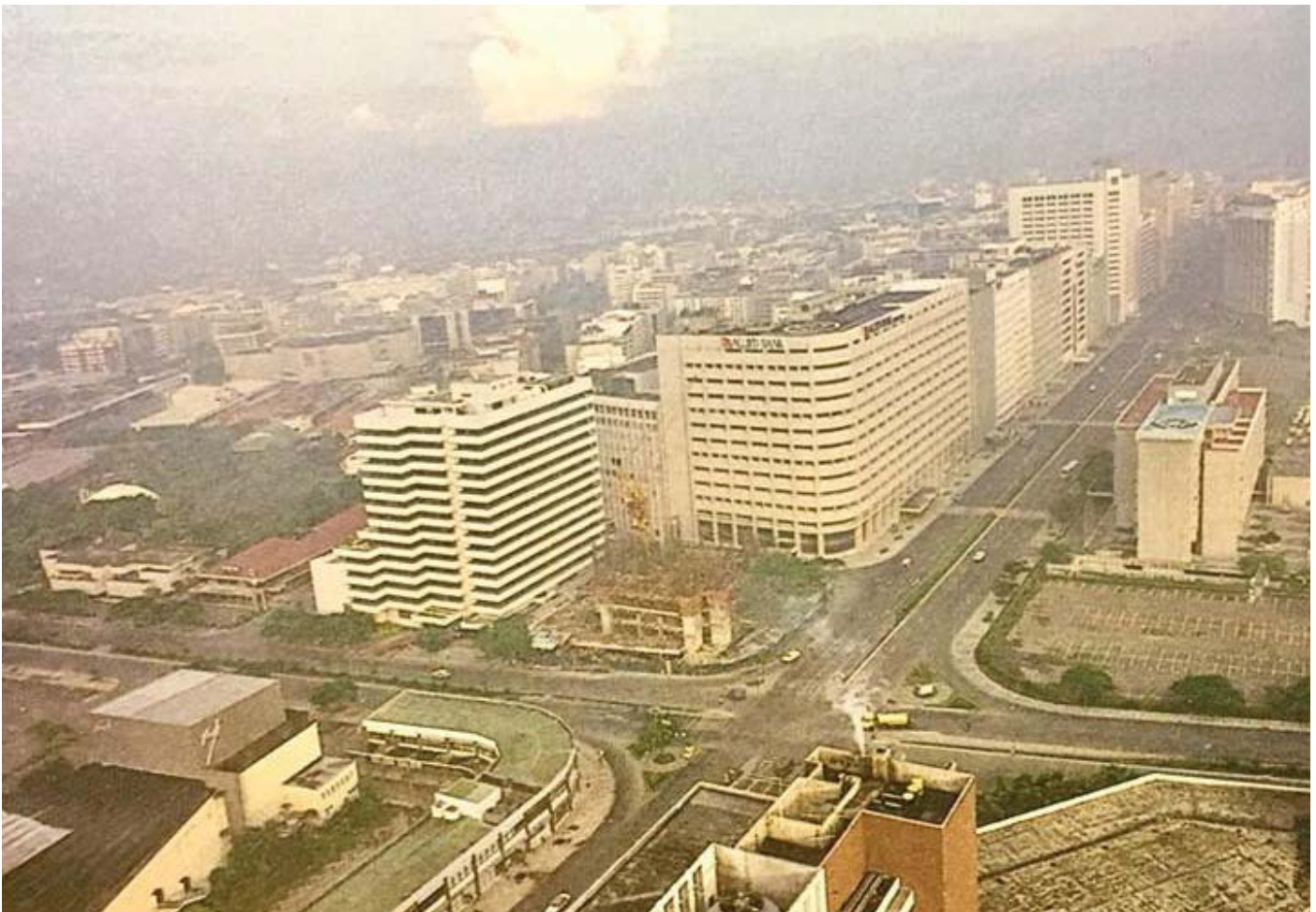
Left:
Horizontal lines define
the rectangular mass of
the RCB

Evaluating the Ramon Cojuangco Building's Significance

As a work of National Artist for Architecture Leandro V. Locsin, the Ramon Cojuangco Building is considered by virtue of Republic Act No. 10066 as a *Presumed Important Cultural Property* (ICP). Moreover, the RCB has been included in the Philippine Registry of Cultural Property (PRECUP)—a digital repository of all information pertaining to cultural properties in the Philippines deemed significant to cultural heritage of the country—as the building is a Presumed ICP. The presumption that the RCB is an important cultural property must be further substantiated with an objective criterion to evaluate its cultural significance—a valuation system goes beyond the authorship by the creative genius of a National Artist to include singularity, iconicity, rarity, physical integrity, aesthetic, and design authenticity.

Below:

Aerial View of Makati corner Ayala Avenues, circa mid-1980s. The Ramon Cojuangco Building is seen in the middle, with the L.V. Locsin Building being constructed beside it



This presumption is examined in this assessment which shall revisit the *Criteria for the Selection of National Artists*, with respect to the evaluation of the Ramon Cojuangco Building's significance. The relevant provisions of the criteria are identified as follows:

- 4.2. Artists who through the content and form of their works have contributed in building a Filipino sense of nationhood;
- 4.3. Artists who have pioneered in a mode of creative expression or style, thus, earning distinction and making an impact on succeeding generations of artists;
- 4.4. Artists who have created a substantial and significant body of works and/or consistently displayed excellence in the practice of their art form thus, enriching artistic expression or style.

To assess the aesthetic and technical merits of the Ramon Cojuangco Building, its structure is situated along the grids of significance against the iconic corpus of works of Leandro Locsin, and with respect to the legal provisions listed above. A discussion of the hallmarks of Locsin's architectural oeuvre is presented, followed by an analysis of the edifice, locating it within the larger framework of local and international architectural movements, as well as through a matrix of evaluation to determine the salient features of the building's cultural heritage significance. Finally, an examination of the actual condition of the building is outlined to show the edifice's current state.



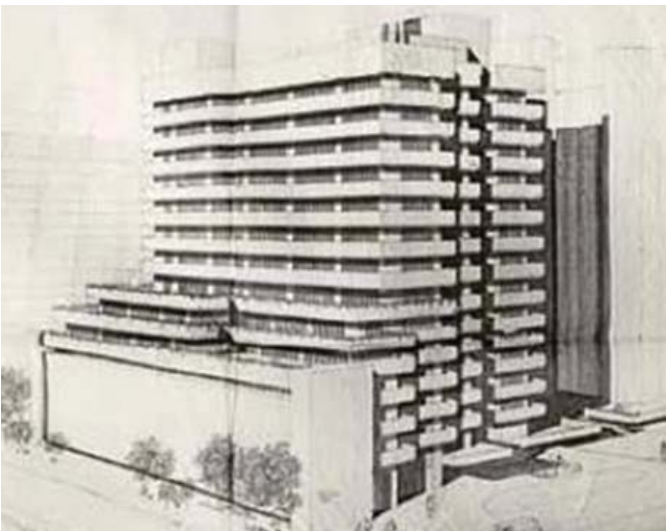
Above:
The RCB and its hulking stack of horizontal concrete masses

Morphology of Locsin’s Architectural Geometry

Dissecting its architectural morphology and stylistic provenance will demystify this modern building as a masterpiece, automatically canonized by virtue of its auteur’s status as National Artist for Architecture. The Ramon Cojuangco Building is just one of the 50 commercial buildings (Perez 1996, 99) Leandro Locsin had produced in his entire professional career. Locsin had been renowned by his peers as a “poet of space” for his lyrical articulation of space defined by stark modernity, spatial purity, strong space, distinct outlines, and straightforward geometry. During his early years as an architect, Locsin was greatly influenced by two brief visits to Japan in 1956 and the US in 1959 during which he met with Kenzo Tange and Paul Rudolph. While the former gave him an idea of how to mediate tradition and modernity, the latter served as inspiration for the textural and volumetric manipulations of reinforced concrete.

Below, Left:
The RCB as shown in perspective drawing from the original plans

Below, Right:
Locsin (circa late 1980s), pictured with the L.V. Locsin Building in the foreground and the RCB in the background



His corpus of works consistently bear his architectural trademark: lightness in form, transparency, and grace imparted by slender tapering columns; delicately thin brise soleil (sun breakers); and the projecting and suspended structural cantilevers.

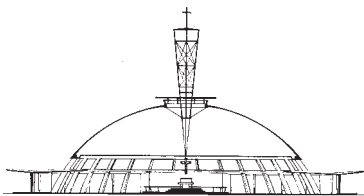
Sculptural, interpenetrating spaces, governed by his fascination with strict geometric inclination, were a mainstay of Locsin's architecture. His works were sculptural manipulations which were established through the interplay of geometric solids and voids while transgressing the defined boundary between the enclosure and the environment. The interaction between Cartesian solids was a product of his intense exploration of the plastic possibilities of concrete, and, for him, this material "was by no means cheap and gave the opportunity to create plastic shapes, forms, and sculpture" (Polites 1977, 10).



Left:
The Lobby of the
Cultural Center of the
Philippines Theater for
the Performing Arts
(1969)

The Ramon Cojuangco Building is a digression from his daring formal experimentation and sensuous exploration of concrete's materiality, as he responded to his client's aesthetic preference for the International Style, to which he conformed via a building where uninspiring repetitions and serial monotony are compositional staples. A rudimentary box with a dispensable applique of extended concrete overhangs, and interior spaces dominated by an open office plan, the building lacks the finesse and the iconicity of Locsin's more remarkable works, which critics and scholars of architecture have studied and characterized. The essential characteristics and architectural tropes are as follows:

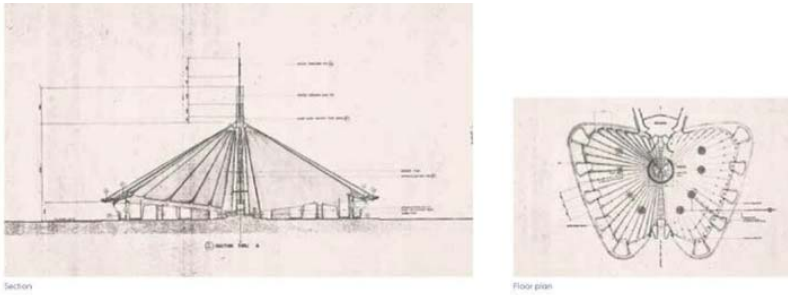
1. **Soft Modernism**, which experimented with the sculptural potential of concrete's plasticity to come up with soft, fluid, and organic forms;



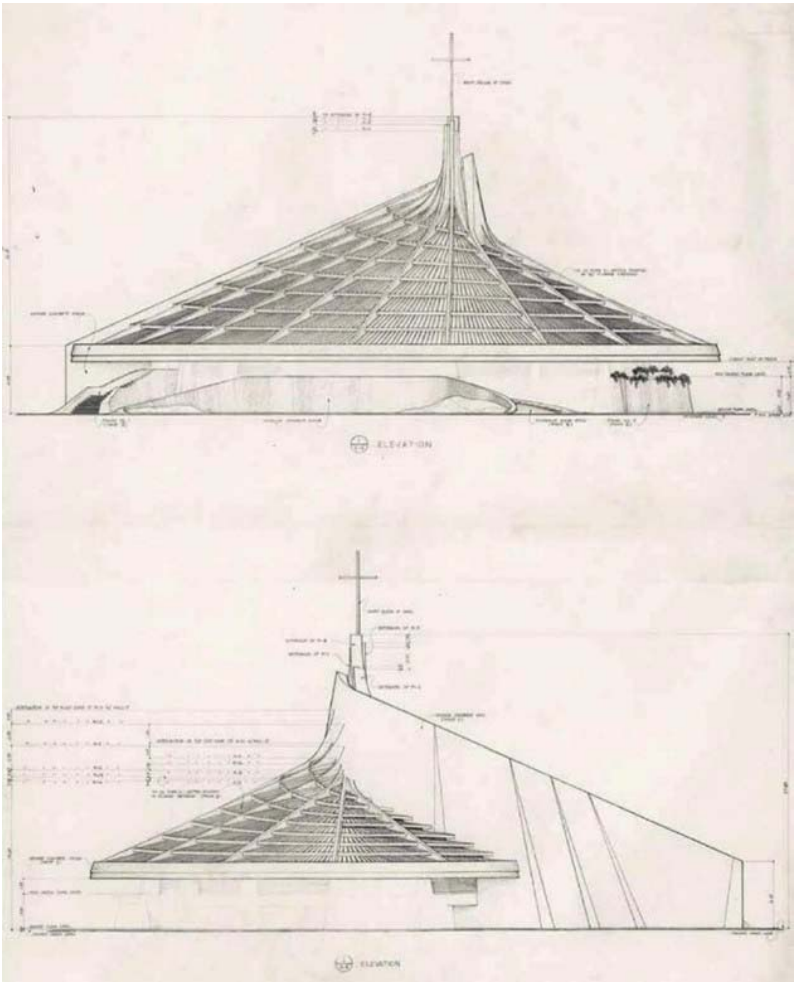
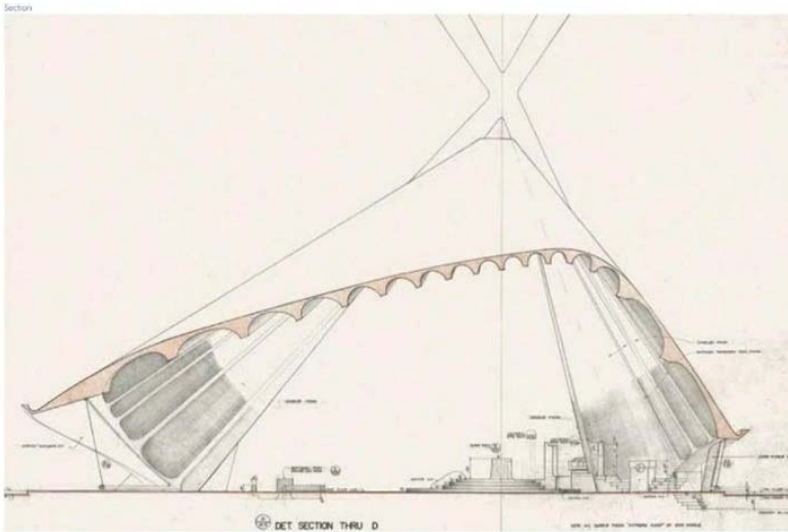
Above:
Section drawing of the
UP Chapel

Below:
The thin shelled
concrete dome of the
UP Chapel





Left: The plasticity of concrete is best expressed by Locsin's sweeping concrete roof forms such as the conch-shell roof of the Immaculate Heart of Mary Parish (Claret Church) in Quezon City (Bottom) and the St. Andrew the Apostle Parish in Makati (Left)



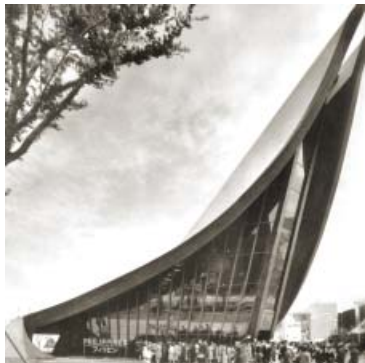
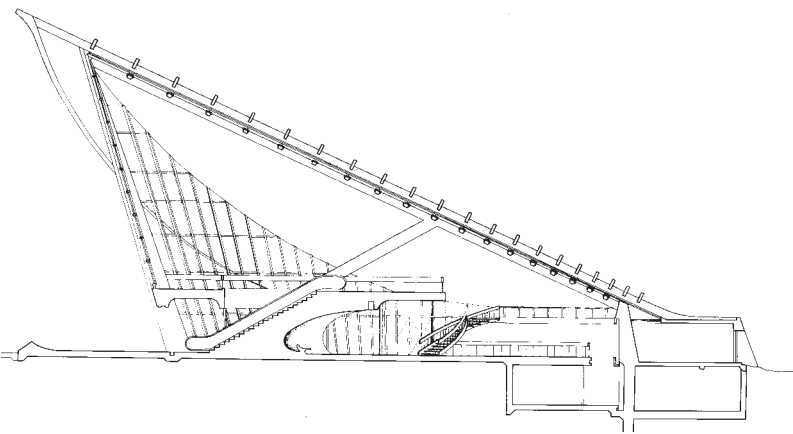
2. **Soaring triangulated geometry**, epitomized by sweeping triangular wings rising from the ground towards the sky, such as in the Philippine Pavilion in Osaka and the Istana Nurul Iman in Brunei;



Left: The Istana Nurul Iman in Brunei Darussalam

Bottom Left: Cross-sectional drawing of the Philippine Pavilion for the Expo '70 in Osaka, Japan

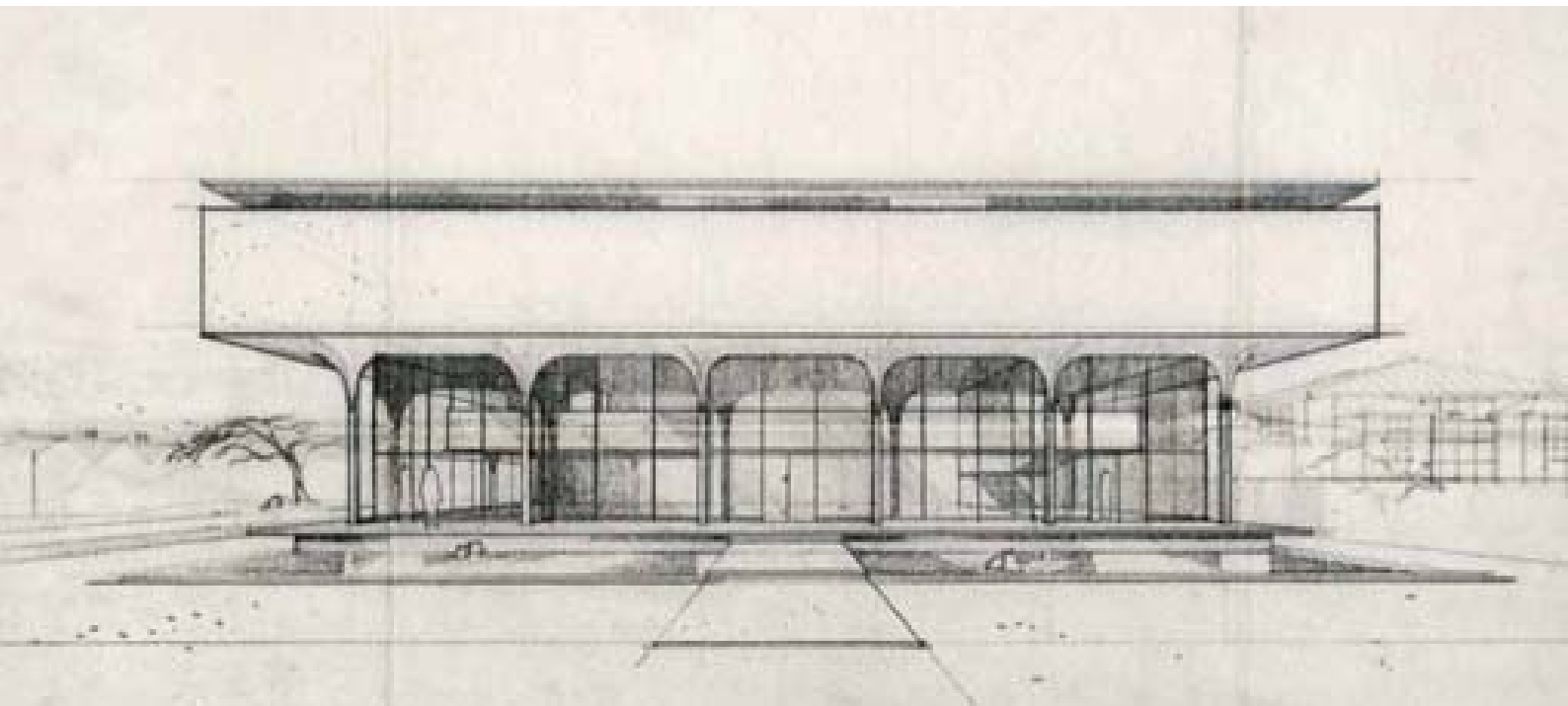
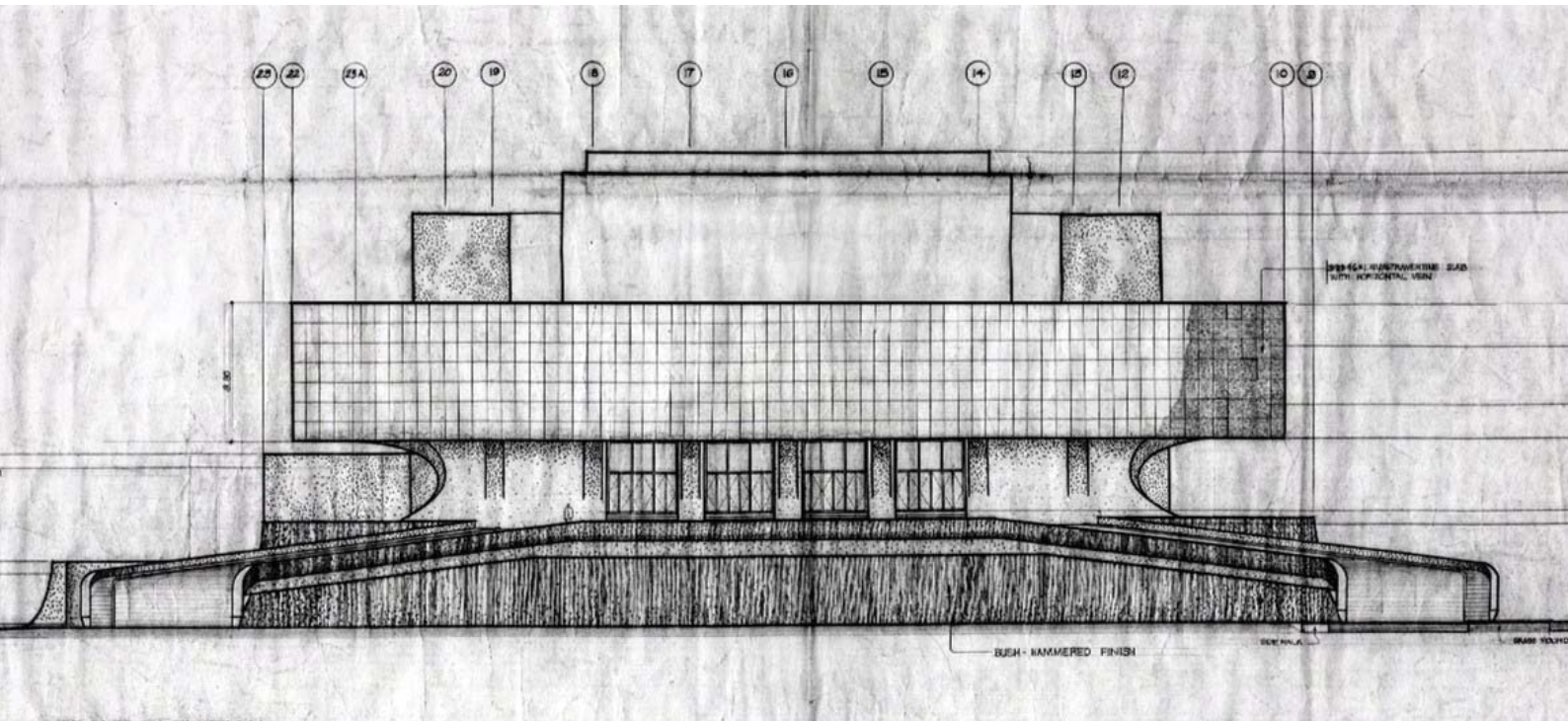
Bottom Right: Interior and Exterior of the Philippine Pavilion

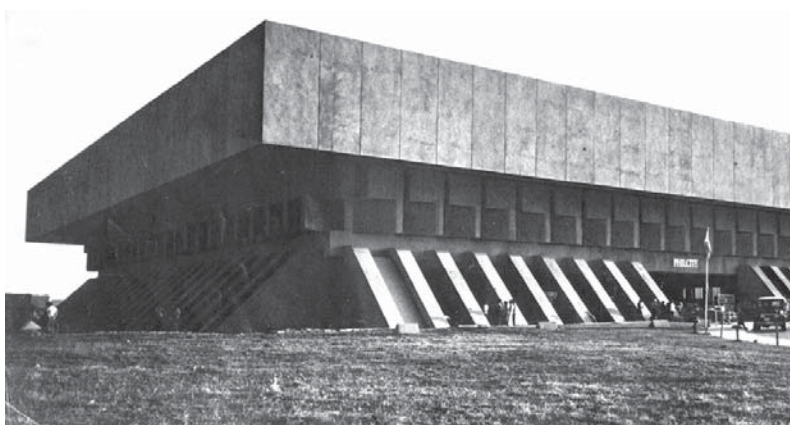


3. **Buoyant pure geometric forms/ Cantilevered mass and volume**, frequently characterized as ‘floating volume’--massive, heavy elements that are seemingly buoyant;

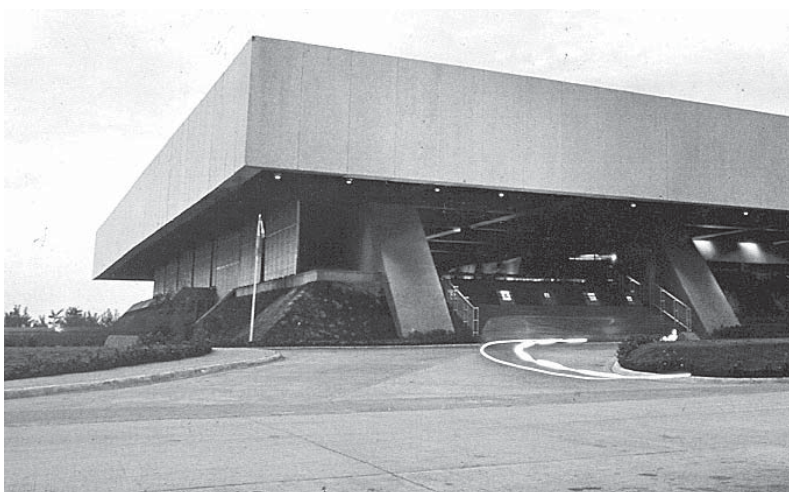
Below: Elevation drawing of the National Theater at the Cultural Center of the Philippines (1969)

Bottom: Elevation drawing of the Commercial Credit Corporation Building in Makati

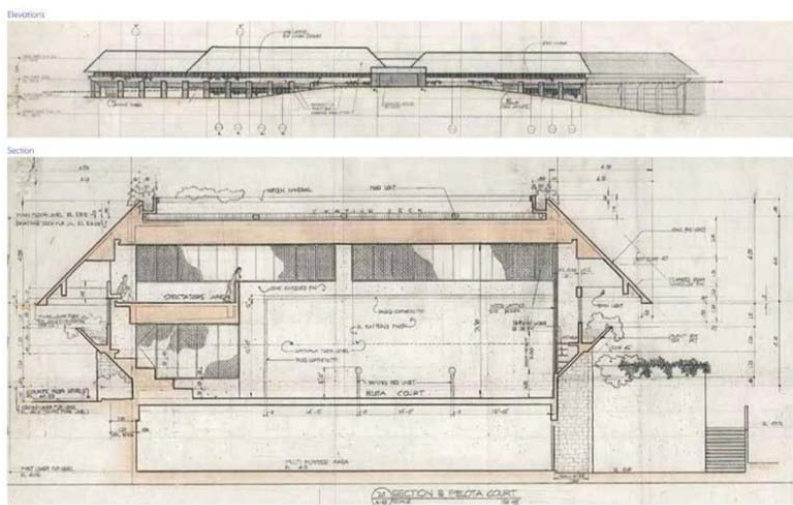




Left: 'Floating volumes' were used extensively at the CCP Complex. (Top to bottom): Philcote, Folk Arts Theater, and the Philippine International Convention Center (PICC)

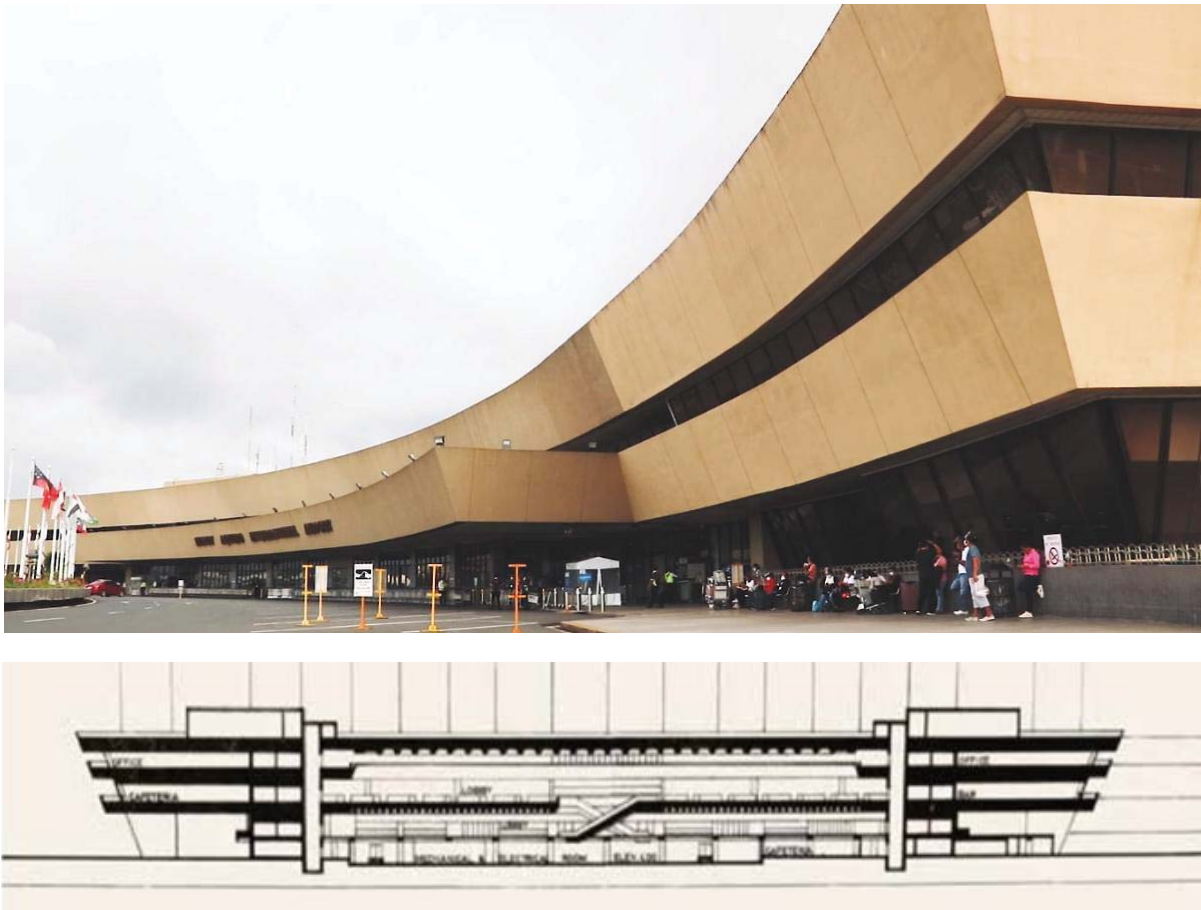


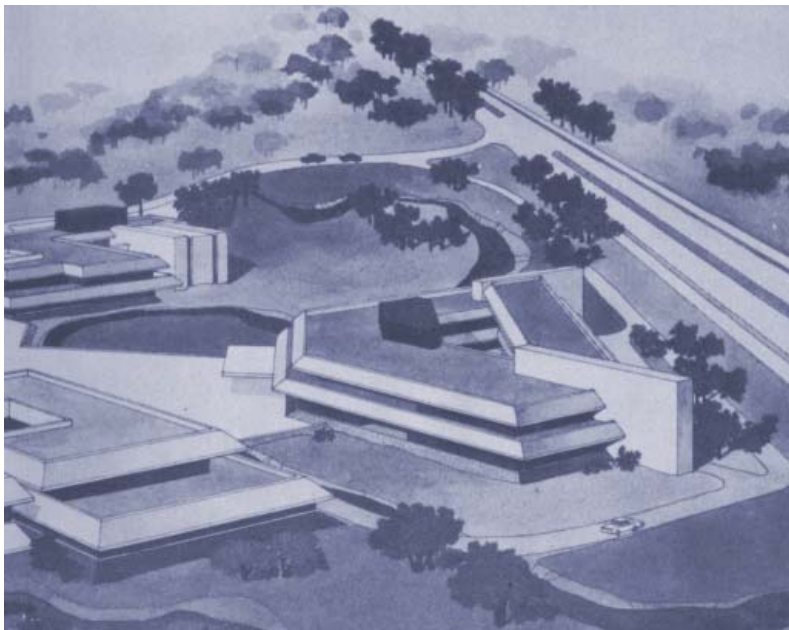
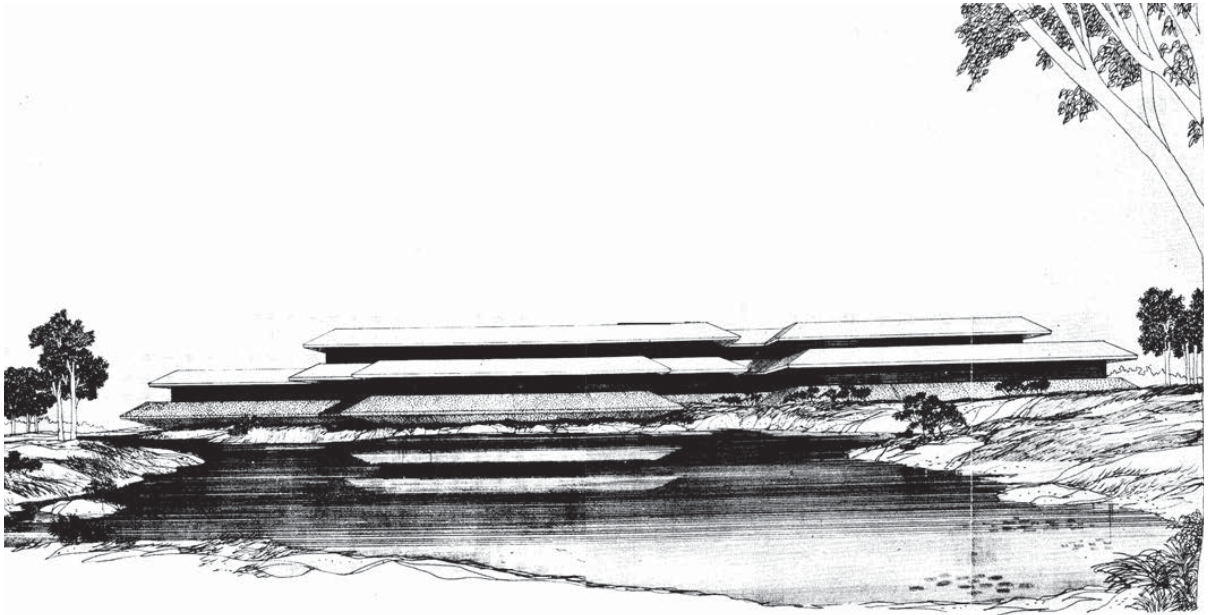
4. Truncated pyramid, Inclined trapezoid, or sloping contours - Adapting modern architecture to the tropics, Locsin experimented with trapezoidal forms and overhangs; providing shade or serving as roof forms;



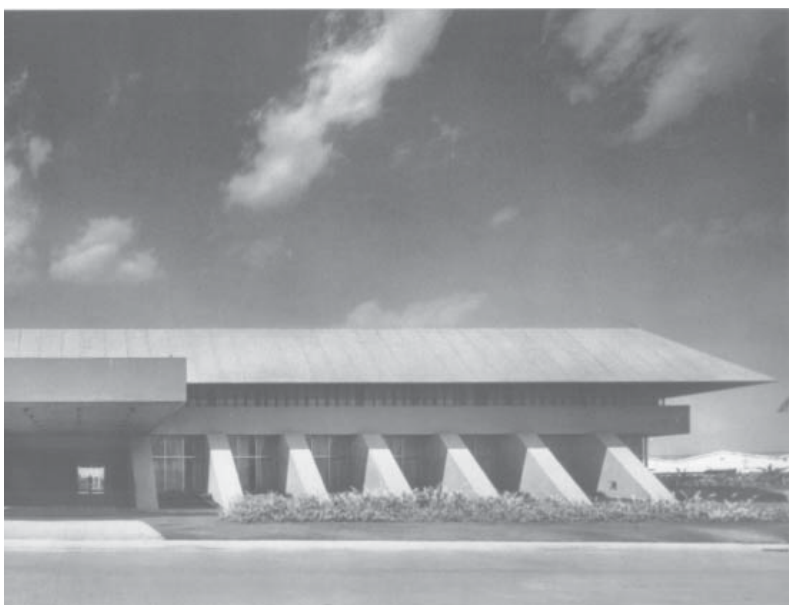
Left: Sloping roof overhangs at a golf and country club

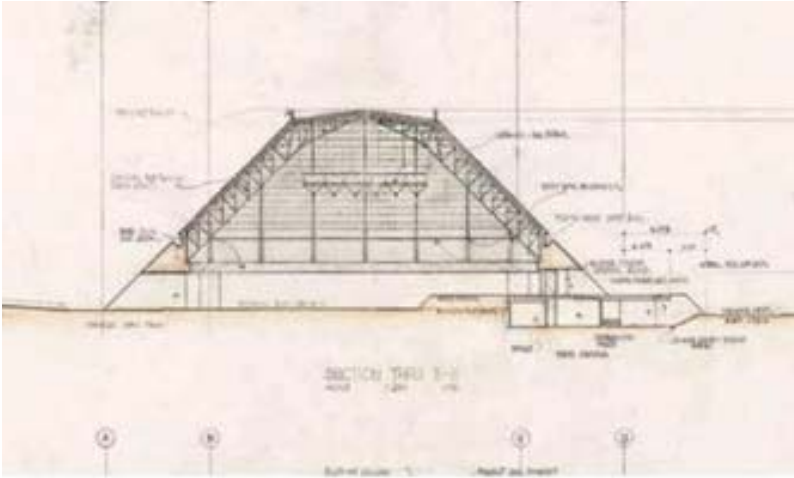
Below: Manila International Airport (Terminal 1)



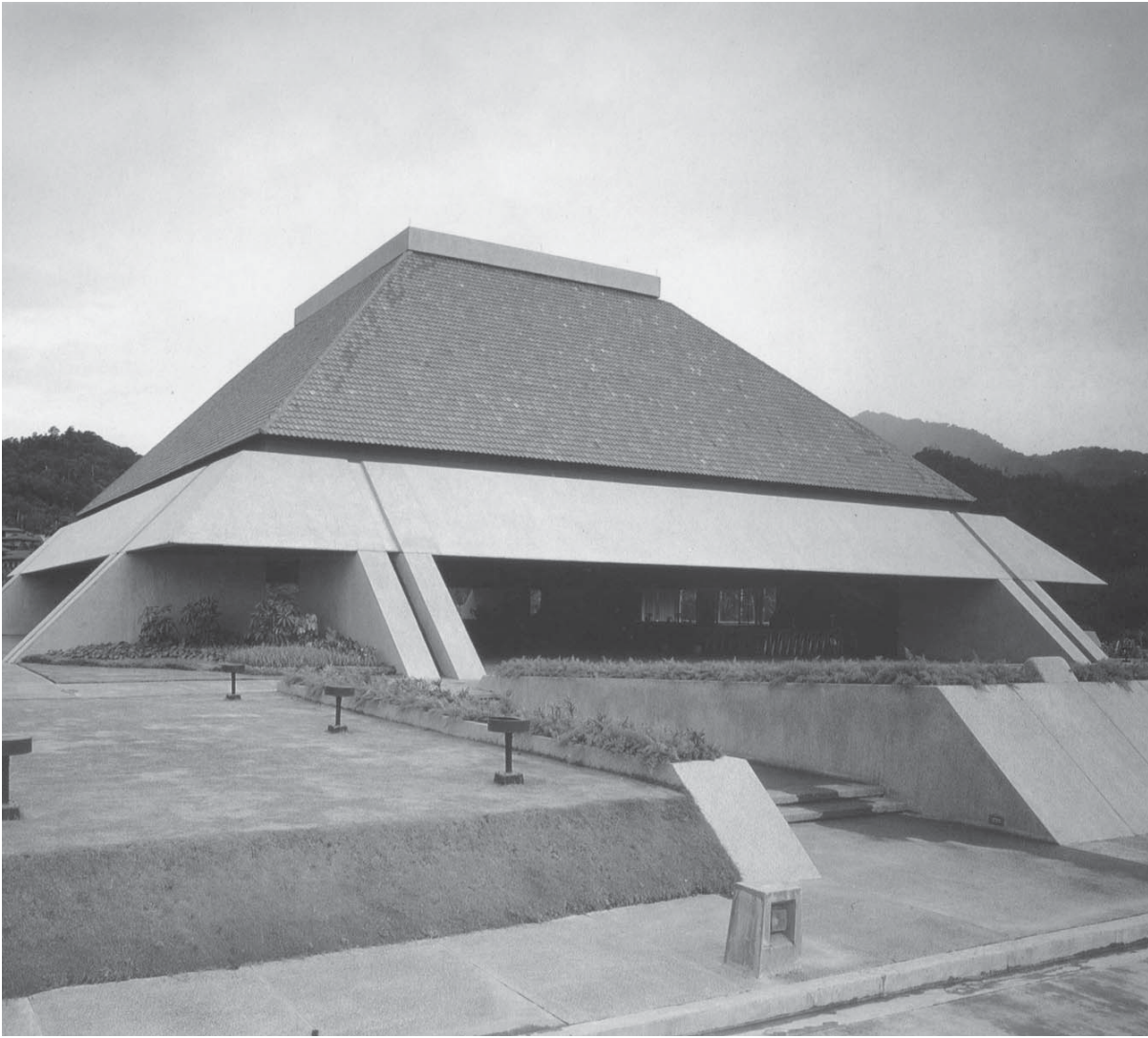


Left: Social Welfare Complex,
Makati





Below: Philippine High School for the Arts



5. **Highly Articulated Facades with high contrast**
 (*sol y sombra effect*) - Locsin explored the
play of light and shadow through complex, articulated
facades; using deep recessions and large cantilevers;



Leftmost: Geometric
overhanging facade elements of
Philcote

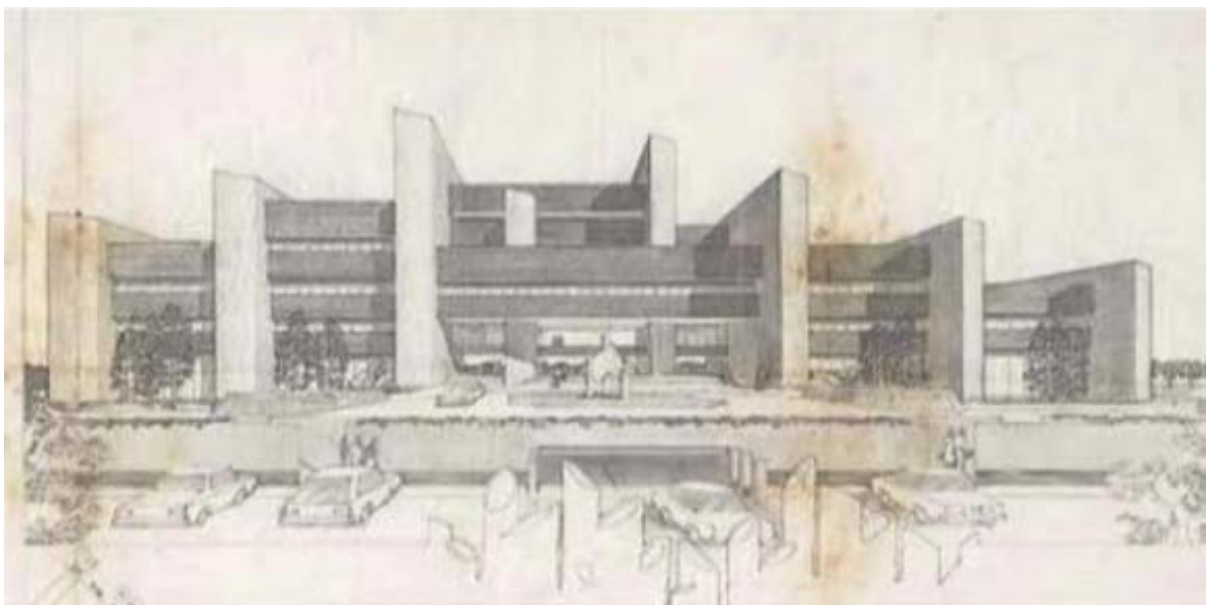
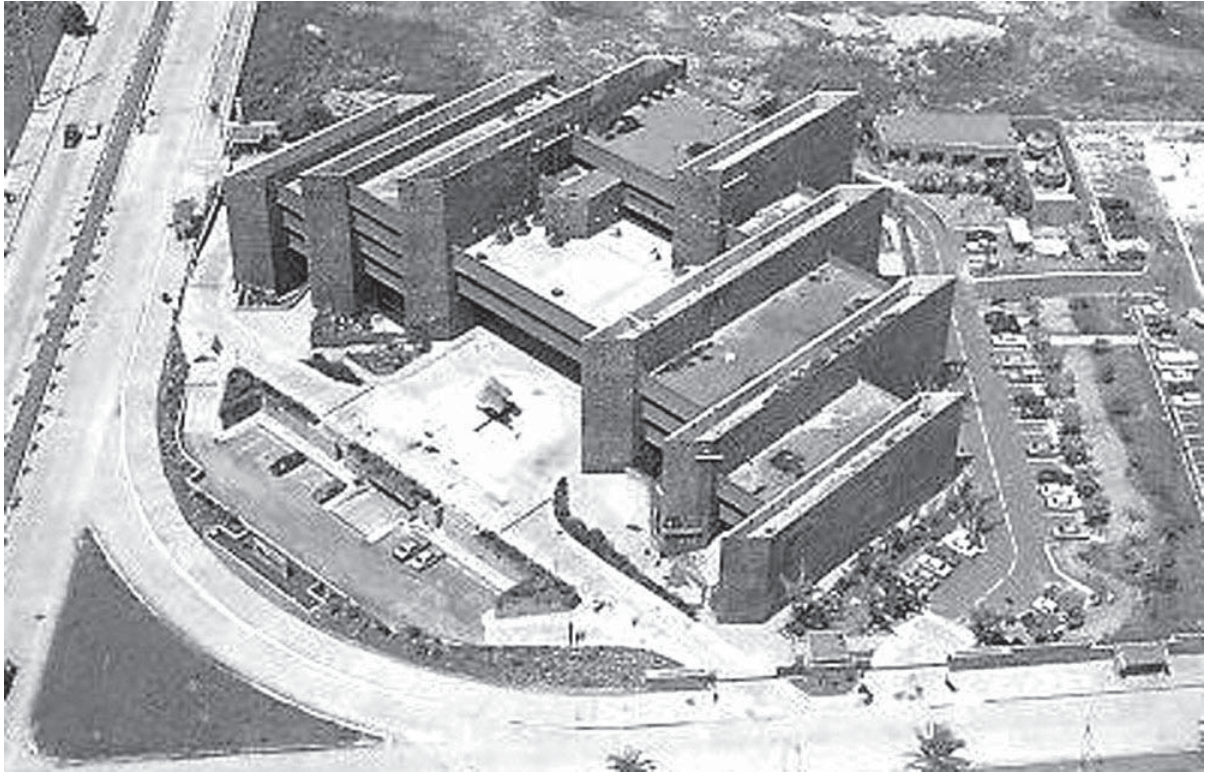
Left: Brise soleil at the Ayala
Building 1

Bottom: The Makati Stock
Exchange and its deep recessed
windows and overhanging fins



6. Juxtaposition or Interpenetration horizontal and vertical planes and slabs to create stepped geometry - Massive vertical slabs intersect with horizontal planes creating an abstracted sculptural reference to mountainous forms.

Below: The Benguet Center in Ortigas (now demolished)



The Architecture of the Ramon Cojuangco Building

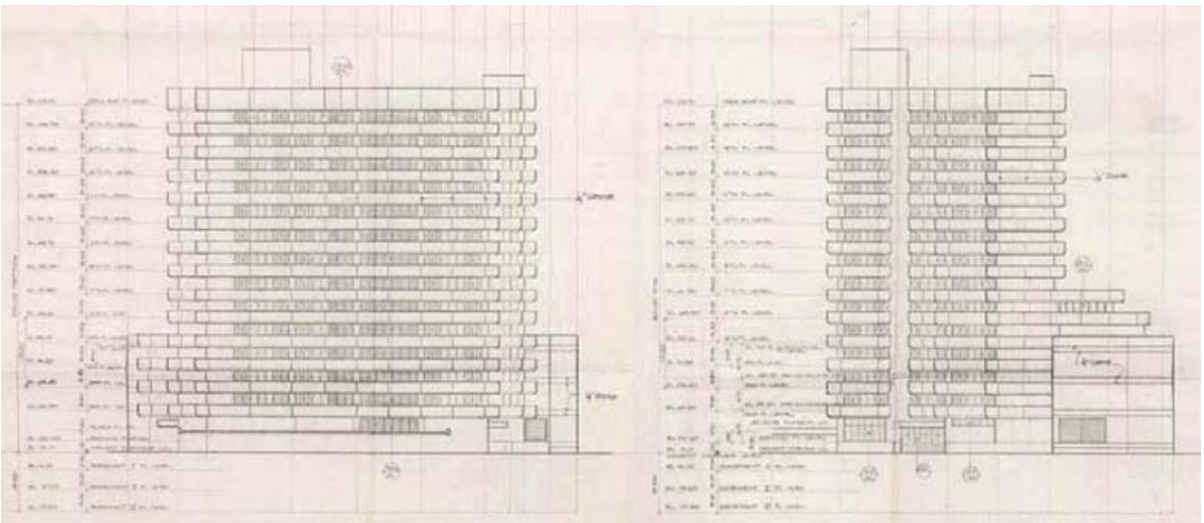
Charting the genealogy of Locsin’s architectural formalistic lineage, the Cojuangco Building is an aberrant break from his publicly renowned and critically acclaimed works. Through the Ramon Cojuangco Building, Locsin fell into the pervasive allure and hegemony of the International Style as he responded to PLDT’s design brief at that time to adapt a globalist architectural imagery well-suited for the company’s corporate aspiration and identity as a key player in intercontinental telecommunications in the mid-1970s. The global proliferation of the International Style resulted in the obliteration of many traditionally built environments and created buildings and landscapes that purged any references to local culture, tradition, climate, or identity of the place. The International Style eschewed regional identity, thus the Ramon Cojuangco Building adapted simple Cartesian geometries and a series of protruding rectilinear volumes with unadorned exposed aggregate surfaces devoid of associative ornamentation to deny any local cultural referents, thereby becoming a truly global architecture. Through this structure a globally identifiable building iconography was crafted but the blandness of the building was doomed to anonymity and sterility as it denies the culture and climate of its location.



Above: Perspective drawing of the RCB

Below: Unadorned cantilevered concrete volumes

Bottom: Archival elevation drawings of the RCB



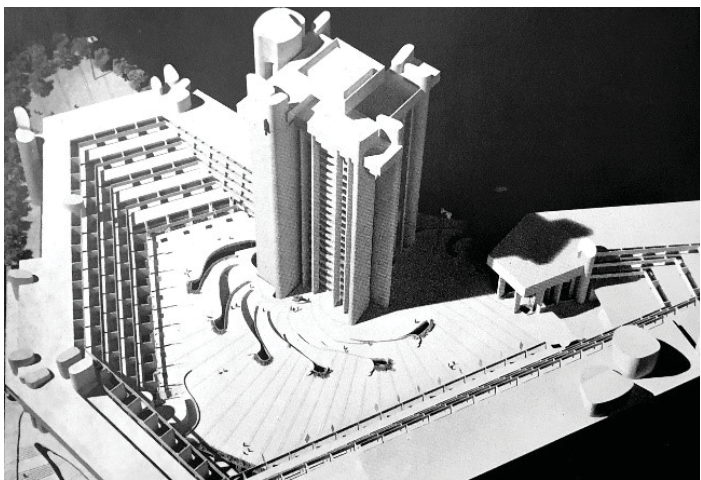
Below: Front Elevation of the RCB



Locsin had created a generic and unremarkable building which can be easily reproduced regardless of geographic location and cultural context: flat roofs, smooth and uniform wall surfaces, windows with minimal exterior reveals (which are perceived as continuations of the surface in another material rather than as holes in the wall), and windows that turn the corner of the building are among the means by which the effect of volume is obtained. Much use of the cantilever principle as an appended exterior treatment, rather than as integral structural elements for carrying upper floors outside the supporting columns or for balconies and other projecting features; wall surfaces are of plain aggregate finish; and horizontality—most marked in the ribbon window—and rectilinearity predominate his design for the building. The building's visual presence and overall geometry resonates, if not directly quotes, the work of his architect-idols such as Kenzo Tange's Kanagawa Prefectural Office (1958) or Paul Rudolph's Boston Government Service Center (1962).

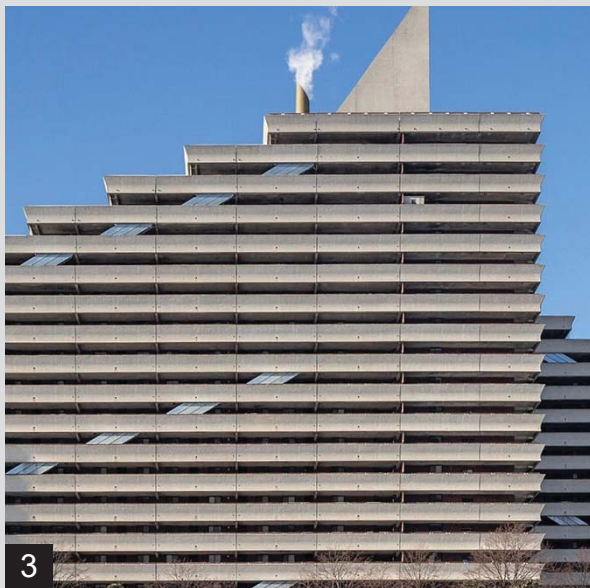
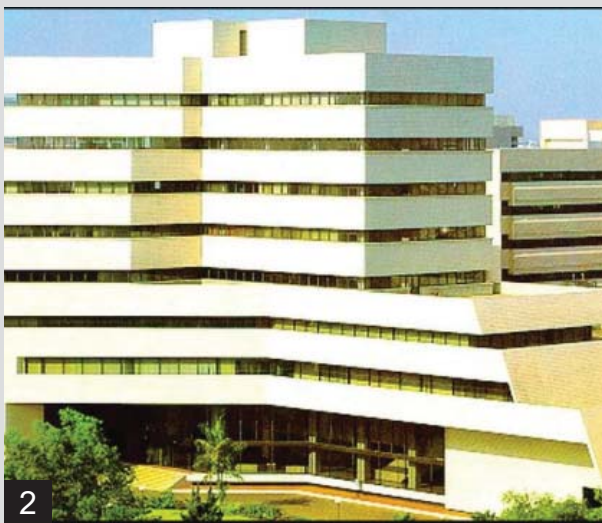
Below, Left: Boston Government Service Center (1962), Paul Rudolph

Below, Right: Kanagawa Prefectural Office (1958), Kenzo Tange



The stylistic ubiquity of the Ramon Cojuangco Building is so palpable that one can easily identify the same geometric lineaments and similar buildings both local and abroad. The following pages display some notable examples from abroad which exhibit the same architectural motif, a number of which predate the RCB or are relative contemporaries:

- 1. Universitas Trisakti, Jakarta, Indonesia, circa 1970s-1980s
- 2. ASEAN Secretariat Building Jakarta, Indonesia 1981
- 3. 1976 Montreal Olympics Athlete's Residence, Canada
- 4. 44-5-15 Union Street, Parramatta, New South Wales, Australia





5



6

5. Ming Building (Bangunan Building) Kuala Lumpur, Malaysia 1972

6. Wisma Pahlawan Building, Kuala Lumpur, Malaysia 1972

7. The Concourse Tower, Singapore

8. Bank Negara Malaysia, Kuala Lumpur, Malaysia 1970



7



8



9. Résidence Le Centre, Bordeaux, France (1976)

10. Residential Flats in Torremolinos, Spain

11. Barbican, London, UK, 1965-1976

12. Tsing Yi Police Station, Hong Kong



13. Menara Cakrawala, Jakarta, Indonesia 1974. Note the similarity in vertical massing with the RCB.



14. Trinity Car Park, Gateshead, England, UK 1971. Note the application of chamfering on the lower edge of the horizontal blocks.



15. Tung Wai Commercial Building, Wan Chai, Hong Kong

16. Legg Mason Building, Baltimore, USA

17. Mitsubishi Heavy Industries Building, Yokohama, Japan

18. UTS Tower, Australia, 1979

19. Chase Plaza, Jakarta, Indonesia

20. Banguna Bank Rakyat Building, Kuala Lumpur, Malaysia 1964

Here are some analogous buildings to the Ramon Cojuangco Building found locally and completed within the same time:

- 1. Bureau of Internal Revenue Head Office, Quezon City
- 2. APMC Building, Makati
- 3. Office Building, Roxas Boulevard, Manila
- 4. ACE Building, Makati
- 5. Cityland 10 Tower 1 & 2, Makati
- 6. Dusit Hotel, Makati





7. Century Plaza, Makati

8a and 8b. CSJ Building, Makati.
Noteworthy is its chamfered
overhang underside



9. Feliza Building, Makati

10. La Paz Centre, Makati

11. Legaspi Towers 300, Roxas Boulevard, Pasay

12. Quad Alpha Centrum Building, Mandaluyong

13. National Irrigation Administration, Quezon City

14. Lyceum College of Law, Makati





15a en vicka S. Estrella



15b

15a and 15b. Strata 2000 Building, Ortigas Center, Pasig. Note the similarity of the horizontal massing with chamfered bottom edge.



16. State Center Building,
Binondo, Manila



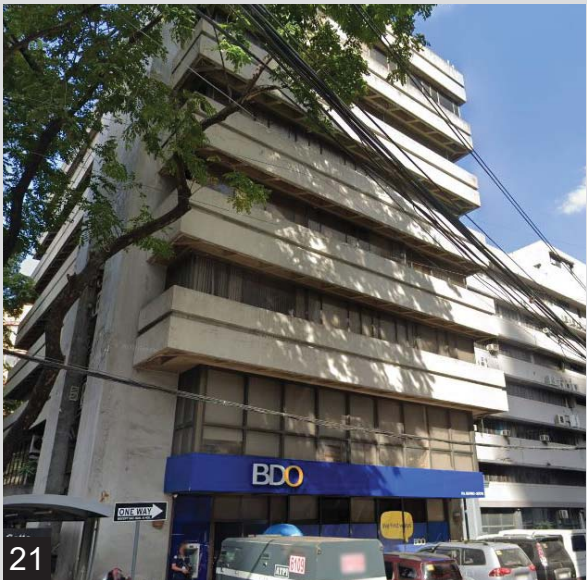
17. The Atrium Building, Makati. Located down the road from RCB, the building demonstrates the same stacked horizontal massing of the RCB.

18. SyCip Law Center, Makati

19. Sunny Bay Suites, Manila

20. Tropical Palms Building, Makati

21. Y.L. Finance, Makati



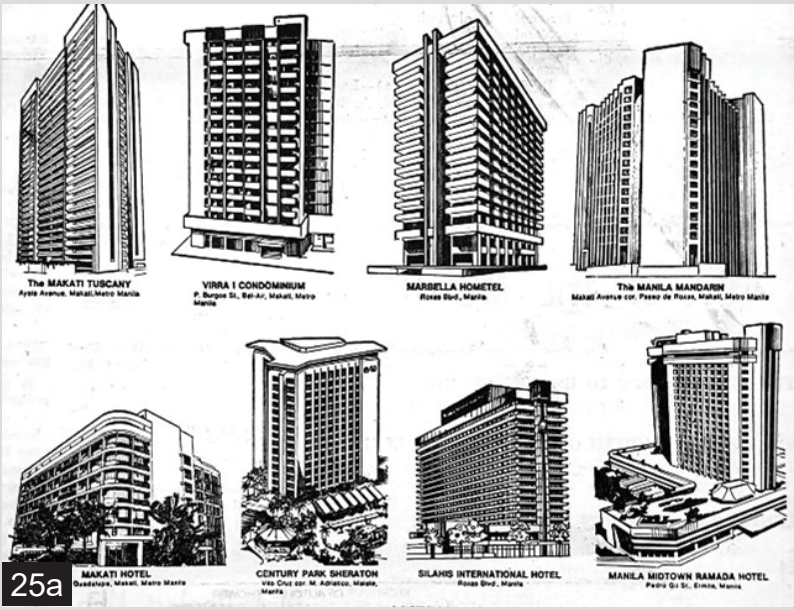


22. Twin Towers Building, Makati

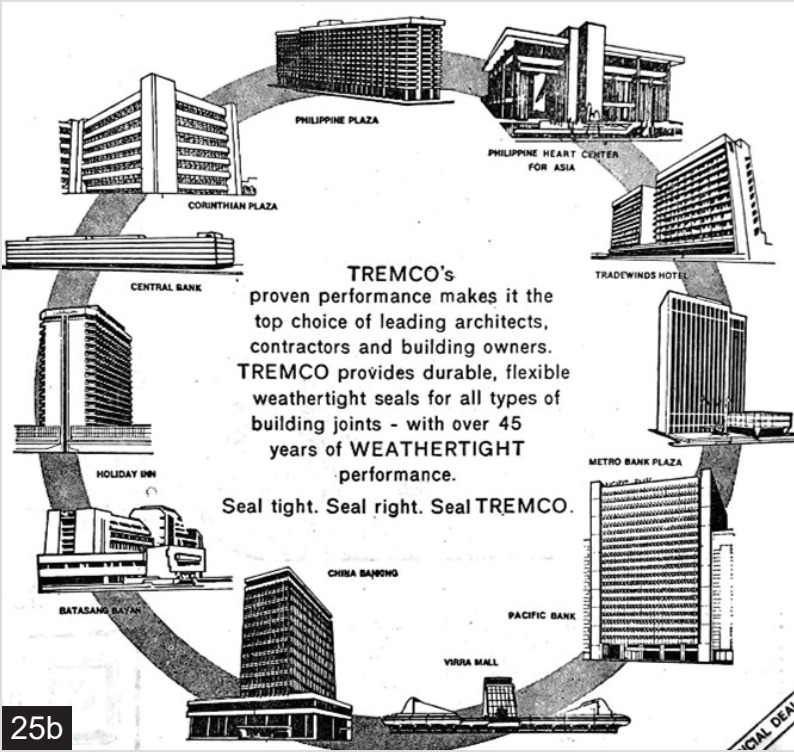
23. Tytana Plaza, Manila

24. Sedcco I Building, Makati





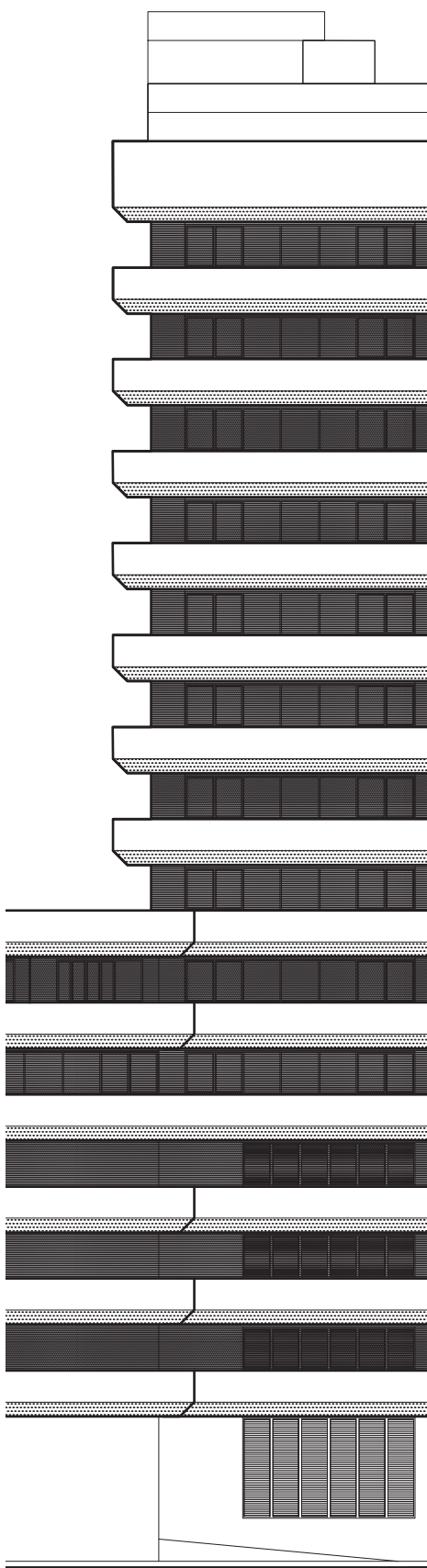
25a and 25b: Advertisement of a waterproofing material from the early 1980's showing local buildings such as the Philippine Heart Center, Manila Midtown Ramada, Mandarin Hotel, and the China Bank Building. Repetitive horizontal lines and massive rectangular blocks were dominant building forms of the period



International Style - An Architecture of Placelessness

Criticism of the International Style is rooted in an observation that is increasingly universally accepted: the architecture produced by the generalization of prefabricated construction is monotonous, repetitive, and devoid of identity. Architects stopped bothering about the relationship of buildings to its climatic and environmental setting because artificial means of ventilation and air conditioners can be relied on to correct any discomfort. Ambiguity, surprise, and delight in architecture were disregarded as irrelevant and circulation as a primary social function of architecture was also undervalued. The stark, unornamented appearance of this style has caused it to be described as inhumane, colorless, sterile, and elitist.

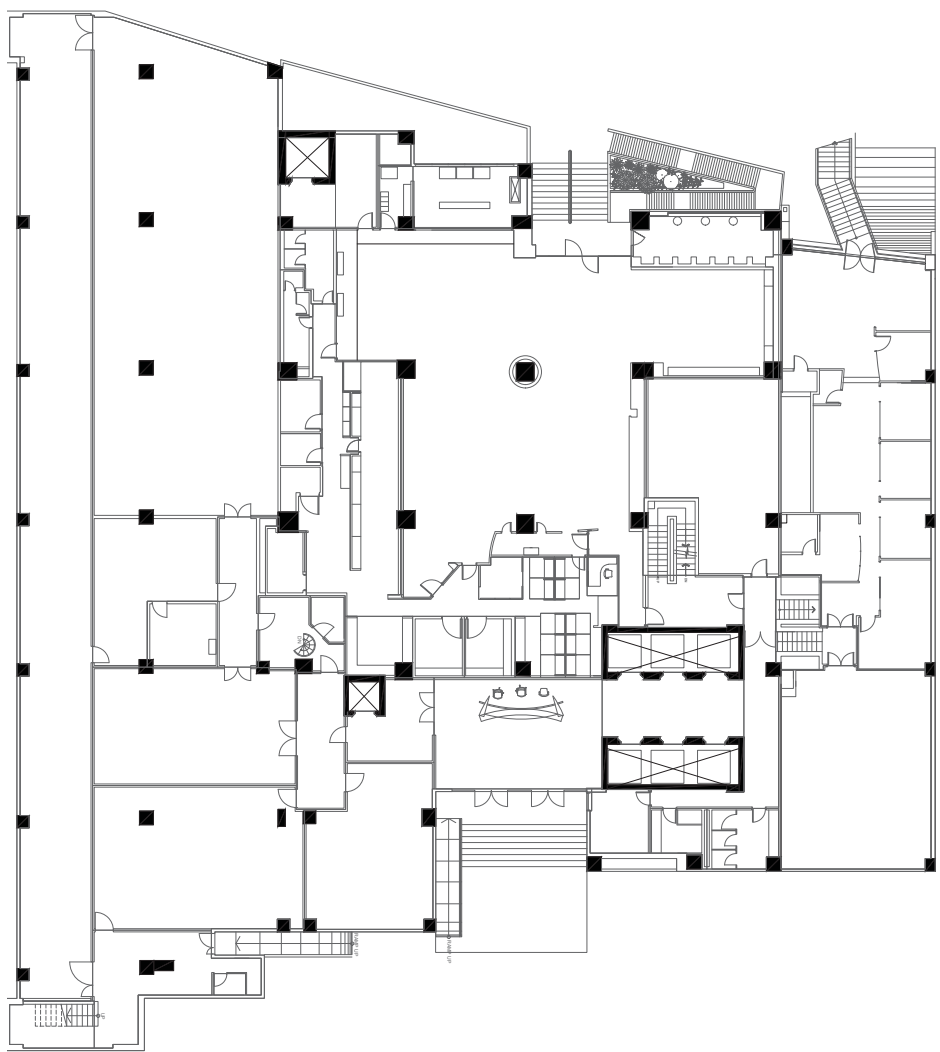
In the Ramon Cojuangco Building, Locsin employed continuous band concrete eaves to articulate each floor level, wrapping all planes of curtain wall of the tower with protruding horizontal sunshade overhangs. This gesture is an abandonment of the tropical design principles with regard to application of the appropriate sun-shading at each face of the building (horizontal solar shades for North-South exposure while vertical solar shades for East-West exposure), as this disregards proper solar orientation by favoring horizontal sun-shading devices to achieve a uniform building elevation at all sides. Principles of energy efficiency and tropically responsive geometry were set aside to craft a monotonous architectural form aligned with the aesthetics of the International Style. The enveloping continuous overhangs were reduced to mere elevational applique without regard for the proper response to solar exposure, to make the building look tropical. Tropicality or the ability of a designed environment to adjust to the imperatives of the tropical climate is fundamental to forging a Filipino identity in the cityscape as the tropical ecology is a form-giver to Filipino culture.

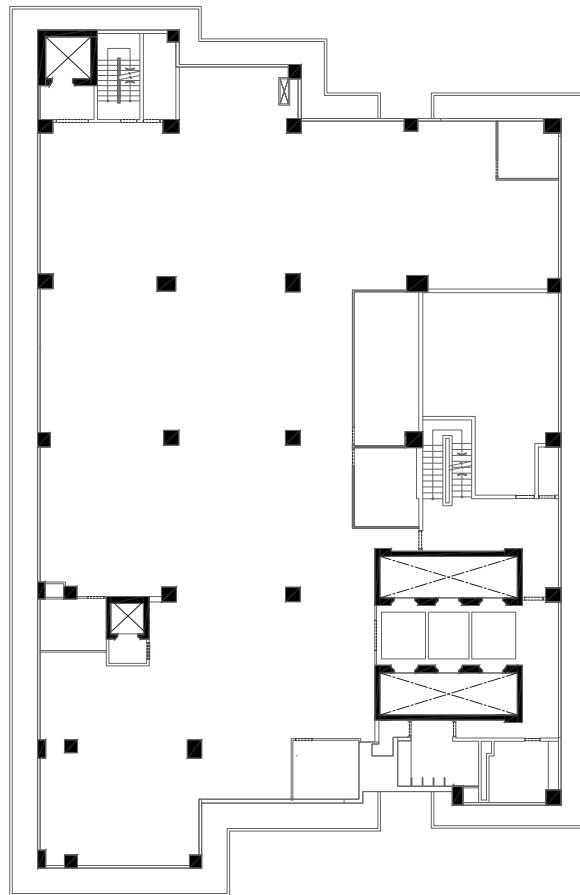


Above: Detail of Continous Bands and Ribbon Windows at the RCB

Akin to the exterior, the interior floor plan is repetitive and modular, primarily generated through the principles of open office planning. The open office plan, which Locsin employed in the internal spatial programming of the building, was a result of a scientific approach at that time which placed emphasis on efficiency through an adoption of rigid, regimented office layouts that resulted in workers sitting at endless rows of desks with managers located in encircling offices where they could observe.

Below: Ground Floor Plan of the RCB





Left: Typical Floor Plan (10F)

Below: Typical Office Floor Interiors



The main interior office spaces, typical on most floors, feature plain white vinyl tile floors, acoustic tile ceilings, troffered tube lighting, white-painted walls, polyester-fabric covered padded cubicle partitions, are ubiquitous elements in office design the world over.

These elements, digress greatly from the typical design of Locsin and failed to adapt materials and finishes compatible with the brutalist rawness of the textures within the building's interiors. Ancillary areas such as the fire exit shaft, and the basement parking are the only elements that resonate with respect to the architect's design sensibilities.

The Ramon Cojuangco Building must be assessed based on the different types of significance to determine its overall heritage value.

Historical Significance

The RCB is not a result or outcome of a significant event, phase, movement, process, activity, or way of life that has made a significant contribution to the evolution or pattern of development of our society or of our environment. Its conception was not influenced by an event or movement that contributed to societal evolution. Its existence has not influenced historical development of the nation, nor has its existence had any symbolic association with movements that have made an influential contribution to the developments in our history.

The RCB was not the headquarters of the PLDT even when it was turned over from American to Filipino owners, nor when it was nationalized during the Martial Law era—this distinction would go to the neighboring building which is referred to today as the Makati General Office or MGO Building, which the company still uses to this day. Moreover, its place in historical events such as the 1989 Coup d'état—which saw action in multiple locations around the National Capital Region and the Makati Central Business District (CBD)—is not an event for which the RCB is particularly associated with nor remembered, nor did it exemplify the events that unfolded during the failed coup attempt.

Scientific and Intellectual Significance

The building does not exhibit any groundbreaking feats of architecture or engineering, nor has its existence contributed to nor influenced the development or evolution of the environment in which it is located. The building as well does not have the potential to yield information that will contribute to an understanding of our history and culture.

As discussed earlier, as an office building, the RCB had to address the needs of running a corporate entity, thus was built with straightforward, typical, and established solutions to fill the need for functional office space. Its existence does not demonstrate a pioneering use or design of office spaces of the 1980s when the building was finished, nor does it serve as an exemplar of a typical office of the period, as its interiors are not stylistically cohesive nor consistent with Locsin's signature treatment.

Cultural Significance

In terms of cultural significance, the RCB does not exhibit a rare, uncommon, or endangered aspect of the nation's cultural heritage. It was not a site of a unique custom, and its land use is common especially given its location in the Makati CBD.

Aesthetic Significance

The RCB does not demonstrate a high degree of creative or technical achievement from the time of its construction. As established previously, the design of the building is not a unique architectural development during its time and has even been preceded by buildings bearing a similar exterior articulation, using the same concept of stacked horizontal planes. The use of such exterior architectural treatment also does not constitute an iconic nor characteristic example of Leandro Locsin's work, as the exterior treatment does not form an integral structural element in the design of the RCB, and only serves as an extraneous applique on the structure.

Architectural Significance

The building does not possess much significance in terms of its ability to demonstrate the principal characteristics of Filipino architectural development. While a work of Leandro Locsin, a National Artist for Architecture, the extant building fabric does not bear significant hallmarks of his design, such as the application of sculptural and bold geometries in creating structural elements in his design.

Within the context of International Style architecture in the Philippines, the RCB does not bear innovations of the style which may be attributed as unique to Locsin's body of work, which shows a unique response to the environmental context of the nation.

The structure does not make an influential contribution to the development of the Philippine built environment, neither is it a unique example of Locsin's commercial building design work. Moreover, its stylistic and functional elements are typical and may be found in its contemporaries in the 1980s and even earlier.

Social Significance

The RCB's significance does not constitute a strong or special association with a particular community or cultural group's social, cultural, or spiritual aspects. The building's function as a corporate office means that it is not a place of congregation for the general populace, and even its more public oriented functions such as those in the frontline transactional offices of the PLDT do not constitute a unique social experience or ritual.

Actual Condition Evaluation

Exteriors

The exterior of the PLDT's Ramon Cojuangco Building resembles much of its exterior volumetric programming, however the surface finishes of key areas are such that they do not resemble the characteristic design elements found in Locsin's corpus of works. The flat vertical bands of blank wall defining the façades of the building from Makati Avenue and Legaspi Street, are painted in red where the rest of the RCB's exterior surfaces are exposed aggregate concrete finish. On the ground level along Makati Avenue, the walls are painted gray. The main entrance area, defined by a rectilinear cantilevered canopy and raised from the ground by eight steps, features stamped multi-colored concrete pavement, and its steps are clad with a natural stone finish which does not match with Locsin's style of floating stair treatment and preference for pebble-dash, as seen in the RCB's fire exit stairs and the neighboring L.V. Locsin Building's entrance steps.



Above: Imported natural stone-clad stairway to the main lobby--noticably different from Locsin's preference for pebble-dash for entry stairways. Locsin would also typically make use of shadow lines to create a series of seemingly levitating steps.

Below, Left: Driveway paved in colored stamped concrete from the 2000s

Below, Center: New, young plantings on a berm

Below, Right: Damaged surface revealing polystyrene cladding.





Above: Ayala Avenue in 1982 with the newly-built RCB. Note the neighboring L.V. Locsin Building has not yet been constructed.



Left: Vertical band painted red

Main Lobby

The main entrance lobby exhibits eclectic postmodern aesthetics, with its ceiling finished with deep, asymmetrical coffers and saucer-dome type lighting fixtures, while the walls are clad with light and dark wooden paneling. The entire lobby flooring bears an asymmetrically laid out paving of various natural stone finishes forming patterns which are uncharacteristic of Locsin's signature style and material palette. Perhaps the only elements that are consistent with Locsin's signature design are the sections of bush hammered finish walls which are coated with paint.

Top, Left: Bush hammered concrete finish end-wall; coated in white paint

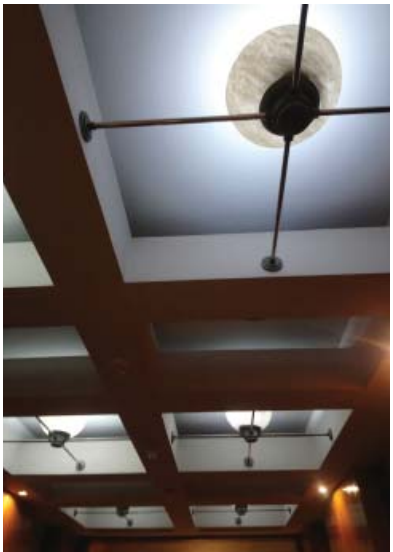
Top, Center: Telltale elements that deviate from Locsin's aesthetics--coffered gypsum ceilings, asymmetrical marble tiled floor, caramel-colored wood panelling, and LED lighting fixtures

Top, Right: Deep coffered gypsum ceiling and unusual postmodern lighting fixtures

Bottom, Left: A post-modern circular ceiling recession.

Below, Center: Elevator lobby with poor lighting

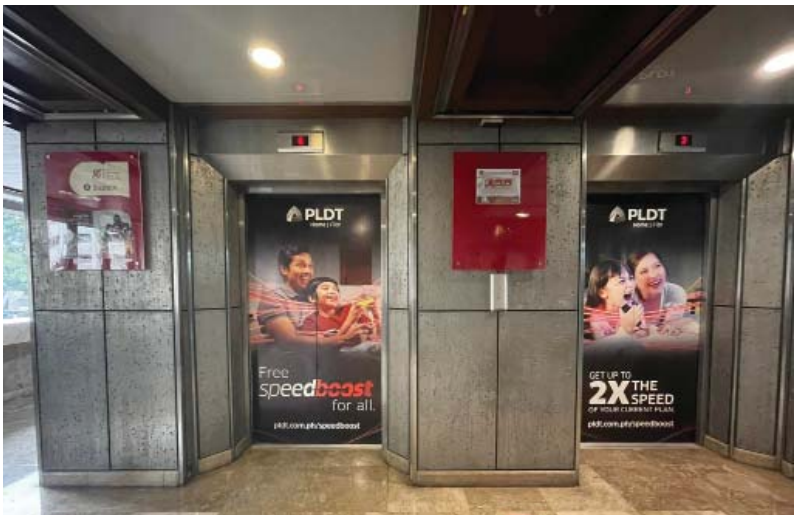
Below, Right: Matchbooked marble tiles forming diamond patterns



Circulation and ancillary spaces

High-traffic circulation spaces of the RCB are in differing states of preservation, while several backroom areas maintain much of their original appearance from when the building was constructed. The elevator lobbies at different levels show significant inconsistencies in style and surface treatment, whereas Locsin's design would have featured similar if not identical elevator lobbies, establishing an overall coherence with the building.

The typical design for elevator lobbies, in the building, as seen in the third and fifth floors are defined by brown marble flooring, dark wooden ceiling with shadow lines at its terminations along the walls, and paneled lunar finished concrete walls framed by steel bands and painted over with a silver metallic paint. Walls on the ninth and fifteenth floor elevator lobby, however, have different wall treatment and are painted with a cream color. Additionally, the ceiling at the ninth floor shows a contemporary white drop ceiling. The elevator lobbies for the executive offices in the sixth and seventh floors have a different design. The wall panels are clad in red velvet paneling with dark wooden framing, with carpeted floors. The executive level lobbies feature a white drop ceiling with LED lighting, bright red wall panels, and synthetic carpet tiles in an abstracted neutral color pattern. The latter floor treatment is uncharacteristic of Locsin's work, as he would often use much denser, luxuriant carpeting for his designs, as seen in his original design for the Tanghalang Pambansa at the Cultural Center of the Philippines, interior spaces of the Philippine International Convention Center, and in his residential projects.



Left: Elevator banks with an assortment of surface treatments and styles

Below: A closeup of one of the lunar finish concrete panels. This one is painted in a metallic silver.





Left: A hall leading to the toilets from the elevator lobby, with original floor (brown marble), wall (cream paint and brown marble), and ceiling finishes (dark wood with shadow lines).

Below: A closeup of one of the transition between the pebble-dash finish and brown marble tile





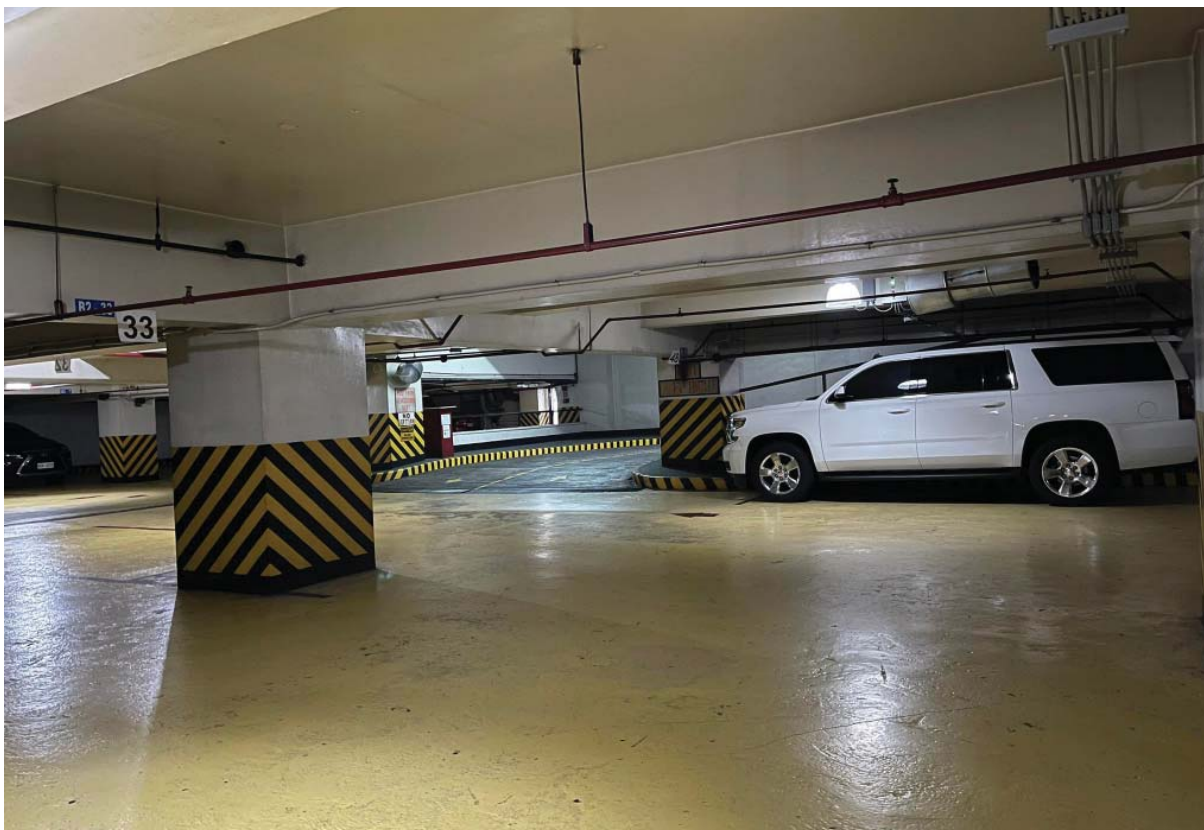
Left: Plain painted wooden doors and vinyl tiles from the 1980s are found in the ancillary spaces.

Below: Cream-colored marble and a double-height elevator bank at the 15th floor, where a gym and other executive amenities used to be located.



Ancillary facilities of the building such as the gym and other executive amenities at the top level of the building are now used as additional office spaces. Frontline offices of the PLDT, located at the Legaspi Street side of the building, reflect updated and contemporary interiors. Only the fire exit stairwell and its adjacent maintenance area landings resembles Locsin’s typical finishes and layouts. The floors and steps of the fire exit area have a pebbledash finish, coupled with a thick rectilinear varnished wood railing supported by black metal bars.

Below: Utilitarian basement parking level



Toilets

The toilets in the building sport modern textured rectangular tilework on both floors and walls, phenolic board partitions in wood veneer finish, and contemporary bathroom fixtures such as sinks, faucets, toilets, and urinals. As toilet facilities are high contact spaces, generally, these are often the first areas in a building which are upgraded, or need constant upgrading to meet the current needs of the users.

Basement Parking

The basement parking area features LED low-beam lighting, and a coat of painted epoxy traffic markings to facilitate traffic in the area.

Cafeteria

The cafeteria and the former kitchen area at the ninth floor sport new 60x60-centimeter tiles. The kitchen space likewise espouses contemporary wall and floor tiles.



Above: Unremarkable toilets can be found all throughout the building

Left: The cafeteria with its relatively new 60x60cm tiles

Main office spaces

Locsin’s design for these office spaces would have had an expansive central area filled with cubicles for staff members, with manager’s offices located at the perimeter or corners of the space, following the standard office layout of the period the building was constructed in. These spaces had blank white walls, vinyl tile flooring, and acoustic panel ceilings, with overhead lighting arranged on a grid conforming to the locations of cubicles below them. Few areas still resemble this layout and finishes. The material selection and spatial morphology are typical of office spaces of the period and are thus unremarkable.

Below: Offices with 'traditional' open-plan office with cubicle partitions as seen circa 1990s (left) and the same offices at present (right). The floor and ceiling treatment for the space is the same, but the cubicle partitions are different



Executive offices

The executive offices at the sixth and seventh floors of the RCB exhibit interior finishes that bear the least resemblance to Locsin’s designs, which are typically decorated richly in dark wood panelling, natural stone, dramatic lighting, and thick carpeting to suit the status of its users.

Below: Recieving area for the executive floor



From the elevator lobby, the abstract patterned carpet tiling continues into the rest of the executive offices. A section of the sixth-floor executive office common area is partitioned with a low wall and paved with wooden laminate flooring to demarcate a café-type area which leads to the garden. Continuing along the interior, most of the spaces on this floor are fully enclosed in glass, and originally served as senior executive offices. Most of the inner rooms have been converted into small conference rooms, while the rooms along the perimeter of the floor remain as executive offices. The interior finishes at the sixth level use a mix of contemporary frosted glass for partitions while a portion of wall in the café area is clad with opaque red glass panels framing a feature wall for artwork—these red glass panels are found as a recurring decorative motif throughout the sixth floor. These material selections are congruent with contemporary design trends.

Below, Left: Sleek cafe area next to the rooftop balconies

Below, Right: Typical junior executive office





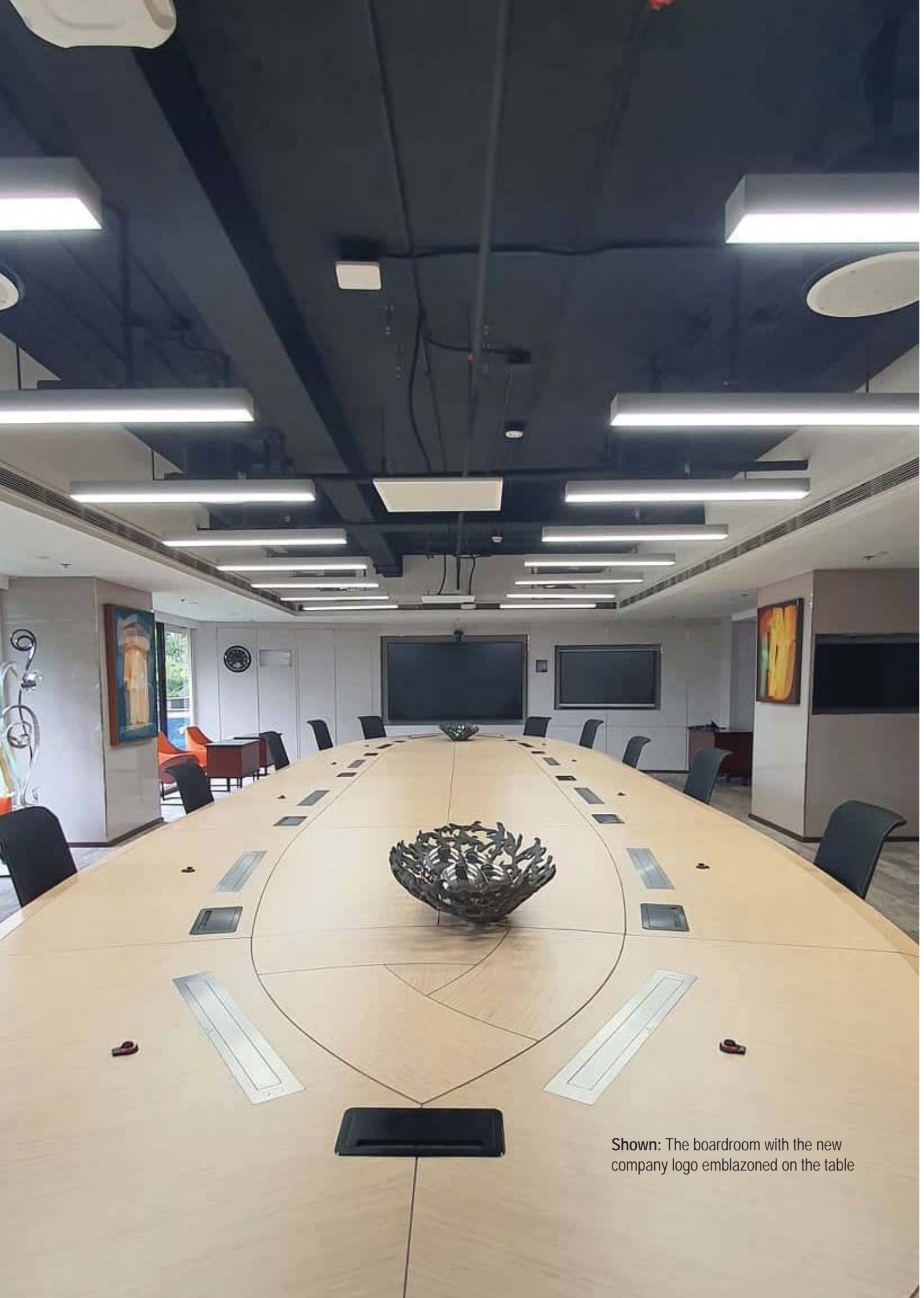
Above: The strikingly contemporary boardroom

On the seventh floor are the offices of the central administration and the board room. This floor has a large receiving area which leads to the rest of the offices and board room. As with the sixth floor, the carpeting pattern continues into the rest of the spaces. The board room possesses a markedly contemporary chic interior. Its ceiling has a central section with exposed utilities and contemporary LED lighting, framed by a perforated gypsum drop ceiling. The center of the space is dominated by the long conference table, decorated at either end by the silhouette of the company's new logo. The board room and the most senior executive offices (on both executive floors) are adjacent to the garden and are clad with full-height windows to the exterior, affording them a garden view as well as access to the outdoor space.

The garden terraces are lined with a wrap-around plant box in exposed aggregate concrete finish. The terrace wraps around the perimeter of the sixth and seventh floors facing the corner of Makati Avenue and Dela Rosa Street and crowns the podium that originally housed the data center. The floor of this outdoor space is covered with faux grass on both levels. The terraces feature a planting program and an expanse of artificial turf, which became popular in roofscapes in the last decade because of its wide availability in the market.

Below: The garden terrace and its faux grass





Shown: The boardroom with the new company logo emblazoned on the table

Conclusion

In its present state and in the context of assessing its heritage and cultural significance, the Ramon Cojuangco Building failed to demonstrate architectural and stylistic rarity, techno-scientific innovation, physical integrity and the fundamentals of Filipino identity. Much more, there have been no associated historical events and cultural practices that emanates from the building or took place within its premises. The building does not embody a distinctive type, period style, method of construction or scientific architectural innovation.

The integrity of the structure, that is, its ability to convey its significance in a substantive way, is not intact because of the stylistic incoherence in its interior and exterior spaces. The contrast between the contemporary, dated, and original design elements reflect the evolving tastes and ideas of productivity and corporate image.

Key spaces that would have demonstrated Locsin's architectural prowess are unrecognizable nor attributable to his style and careful attention to detail, as seen in the main lobby and executive offices. Circulation spaces such as the fire exit stairs are the only parts of the building which resemble a contiguous remnant of the typical Locsin design. While some office areas and exterior elements bear resemblance to material selections from the period, they are unremarkable elements which are more utilitarian rather than poetic choices—informed by practical concerns necessary for the efficient dispensation of duties and utilization of spaces. The different treatments found in the elevator lobbies show an incongruent mix of styles bearing little of Locsin's design sensibilities.

Overall, the RCB deviates greatly from the typical and iconic design intent of Leandro Locsin, and is thus not representative of his corpus of work. The building, especially its interiors, is nondescript and utilitarian. In terms of uniqueness and exceptionality, the building is not rare, special, nor the last nor the best kind of work attributed to National Artist Locsin based on the architectural and morphological lineage shown in the previous pages. Nor does the building present anything innovative or groundbreaking. Its style is neither unique nor endangered. It can be argued that Locsin is well remembered for his mastery of concrete—buoyancy, lightness, soaring forms, and massive geometries; but these qualities are poorly represented in the Ramon Cojuangco Building.

Therefore, with the findings of this report, without diminishing the talent and genius of National Artist for Architecture Leandro V. Locsin, we conclude that the Ramon Cojuangco Building, completed in 1982 for the Philippine Long Distance Telephone Company, does not represent the artistic merits of Locsin's oeuvre, and is of negligible cultural, scientific, or social significance.

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ANNEX E



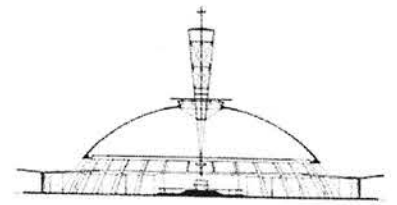
Below: The Ramon Cojuangco Building (RCB)



ANNEX F

The Ramon Cojuangco Building is a digression from his daring formal experimentation and sensuous exploration of concrete's materiality, as he responded to his client's aesthetic preference for the International Style, to which he conformed via a building where uninspiring repetitions and serial monotony are compositional staples. A rudimentary box with a dispensable applique of extended concrete overhangs, and interior spaces dominated by an open office plan, the building lacks the finesse and the iconicity of Locsin's more remarkable works, which critics and scholars of architecture have studied and characterized. The essential characteristics and architectural tropes are as follows:

1. **Soft Modernism**, which experimented with the sculptural potential of concrete's plasticity to come up with soft, fluid, and organic forms;



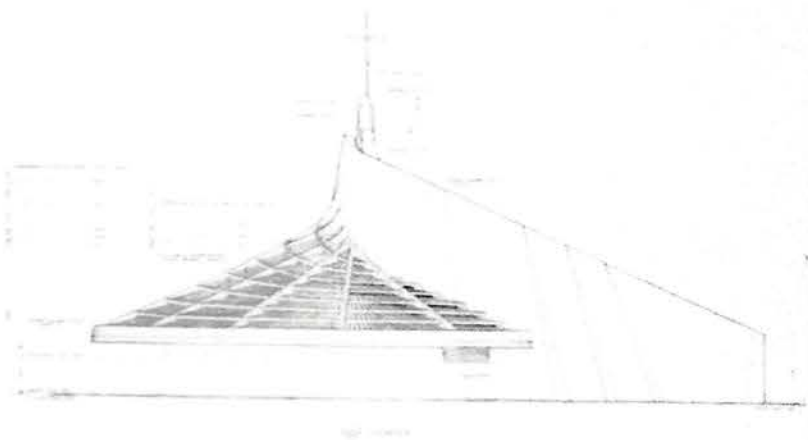
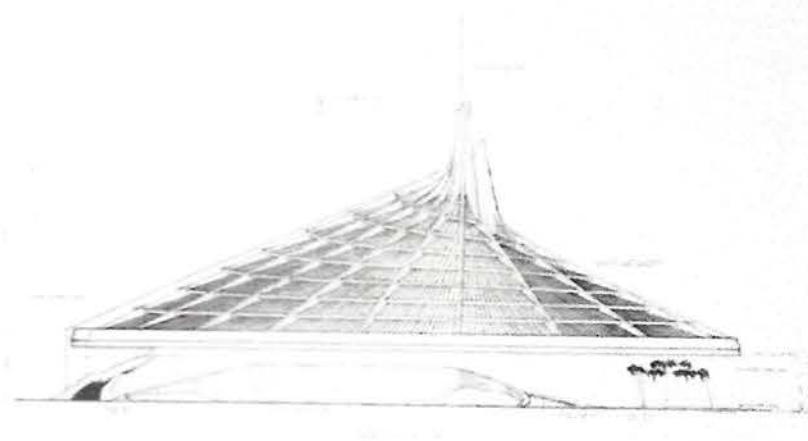
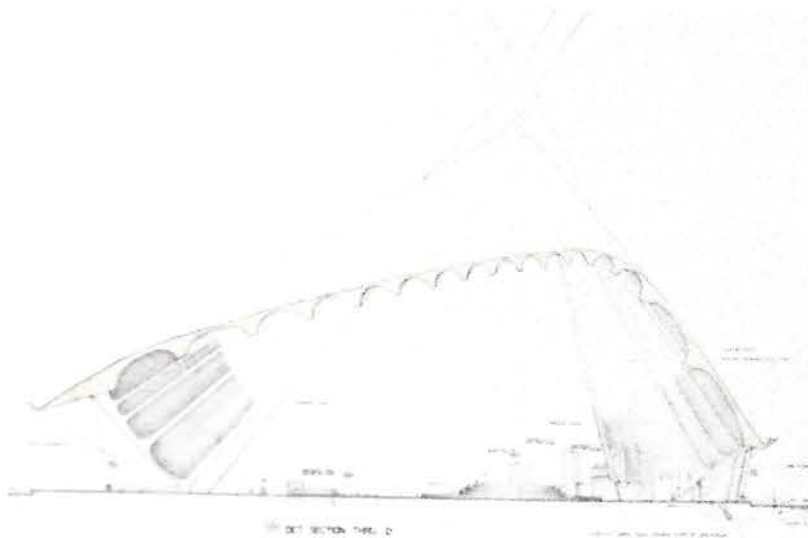
Above:
Section drawing of the
UP Chapel

Below:
The thin shelled
concrete dome of the
UP Chapel





Left: The plasticity of concrete is best expressed by Locsin's sweeping concrete roof forms such as the conch-shell roof of the Immaculate Heart of Mary Parish (Claret Church) in Quezon City (Bottom) and the St. Andrew the Apostle Parish in Makati (Left)



ANNEX G

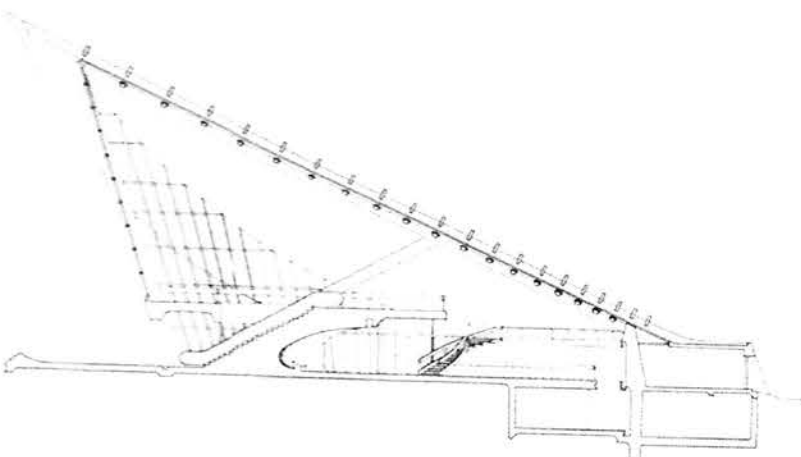
2. **Soaring triangulated geometry**, epitomized by sweeping triangular wings rising from the ground towards the sky, such as in the Philippine Pavilion in Osaka and the Istana Nurul Iman in Brunei;



Left: The Istana Nurul Iman in Brunei Darussalam

Bottom Left: Cross-sectional drawing of the Philippine Pavilion for the Expo '70 in Osaka, Japan

Bottom Right: Interior and Exterior of the Philippine Pavilion

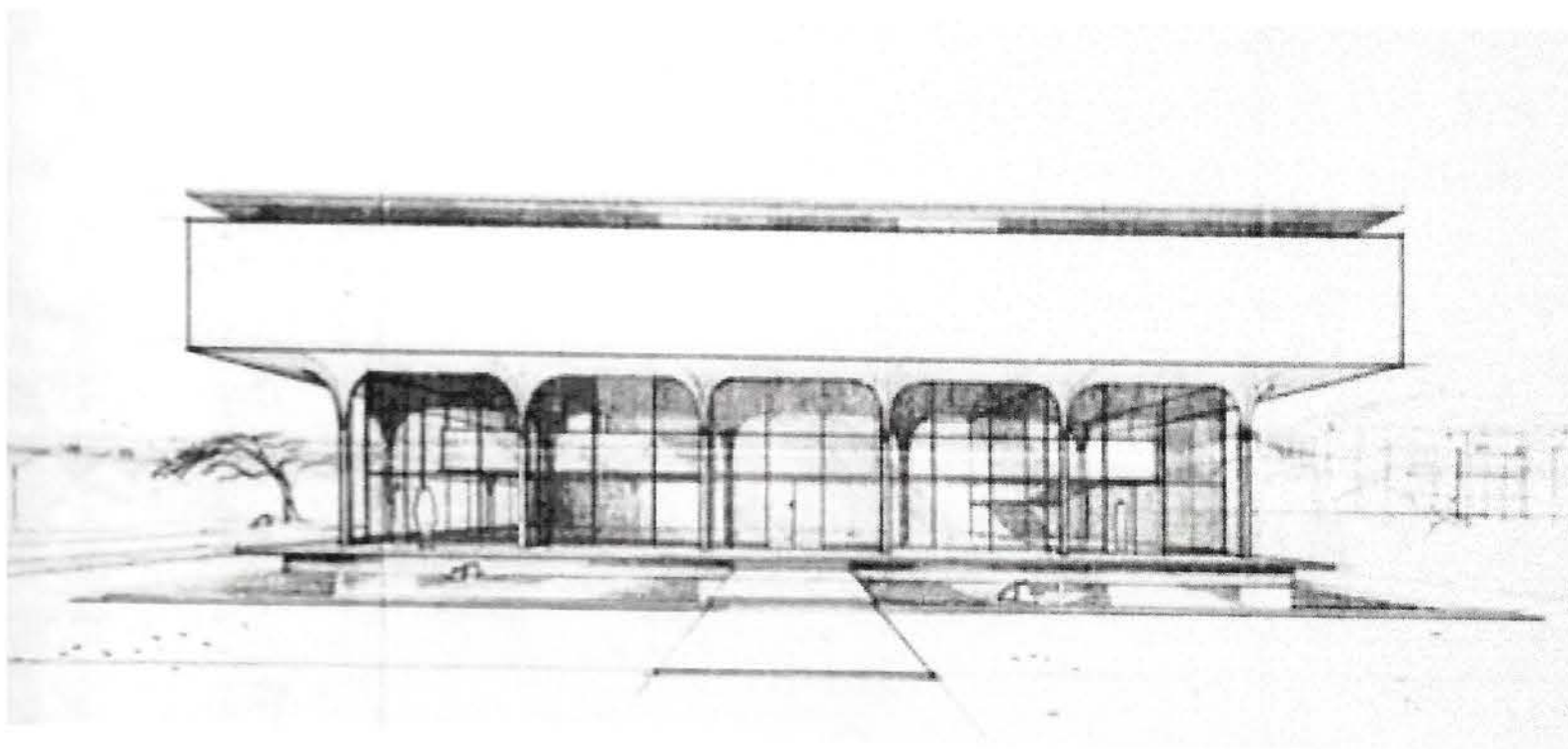
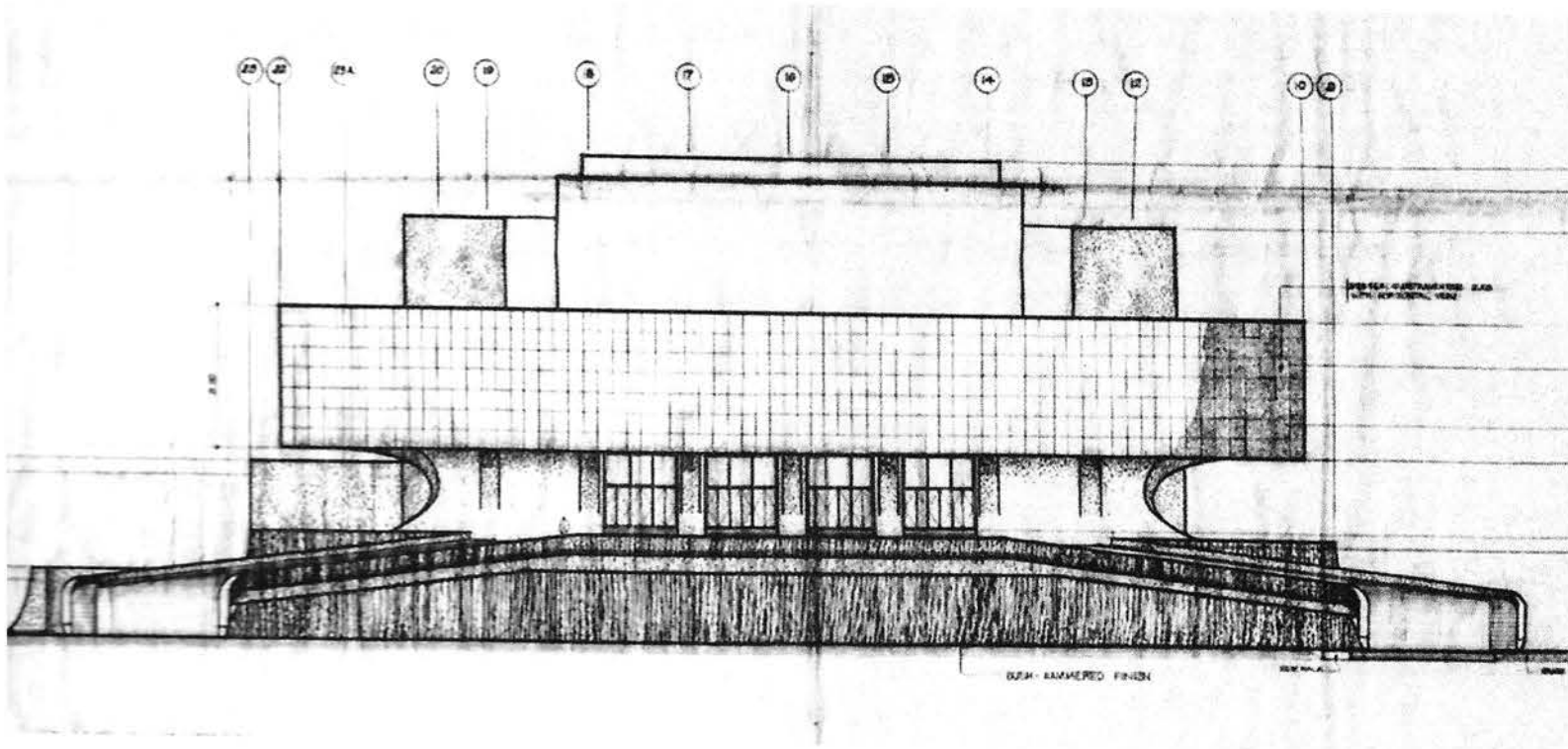


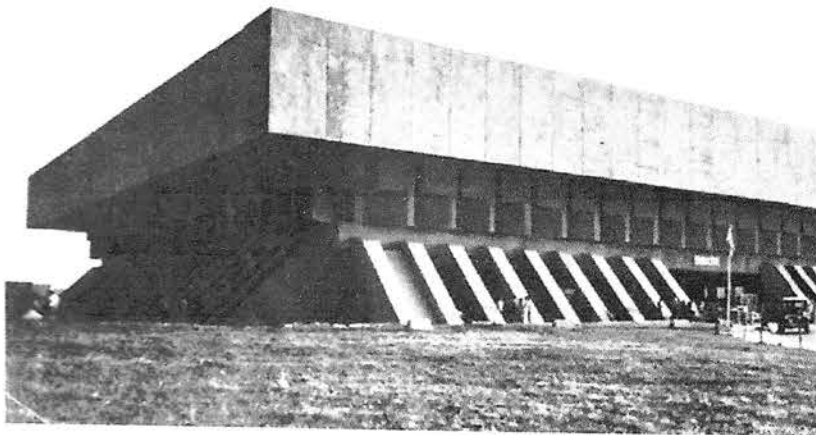
ANNEX H

3. **Buoyant pure geometric forms/ Cantilevered mass and volume**, frequently characterized as 'floating volume'--massive, heavy elements that are seemingly buoyant;

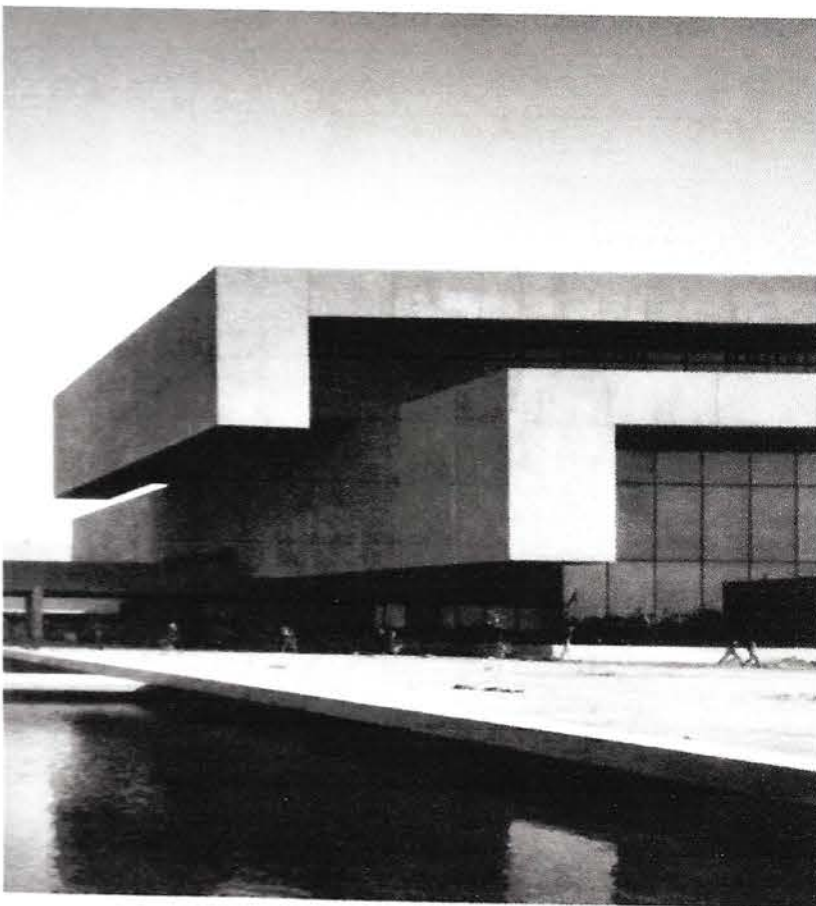
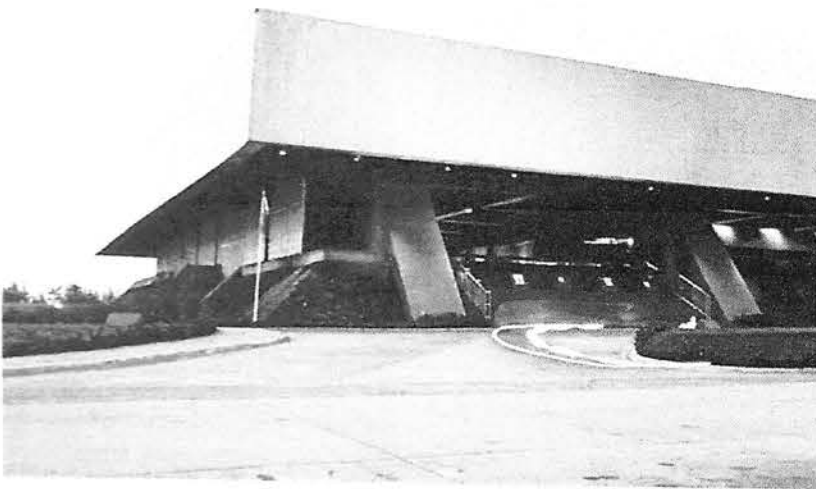
Below: Elevation drawing of the National Theater at the Cultural Center of the Philippines (1969)

Bottom: Elevation drawing of the Commercial Credit Corporation Building in Makati



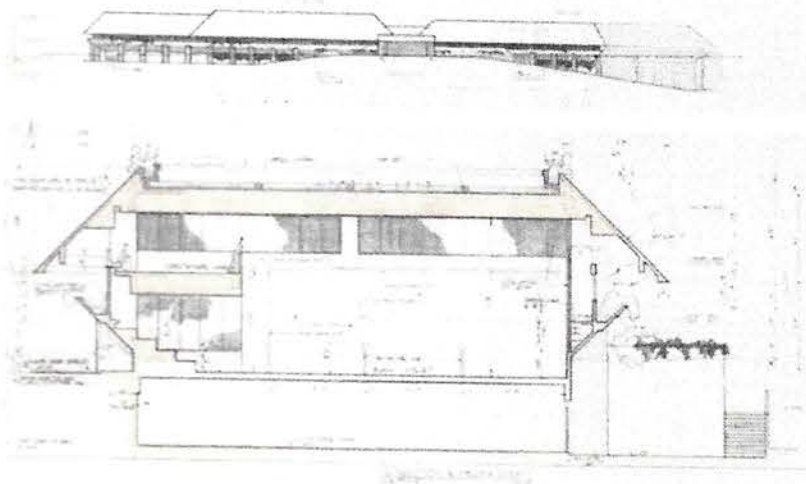


Left: 'Floating volumes' were used extensively at the CCP Complex. (Top to bottom): Philcote, Folk Arts Theater, and the Philippine International Convention Center (PICC)



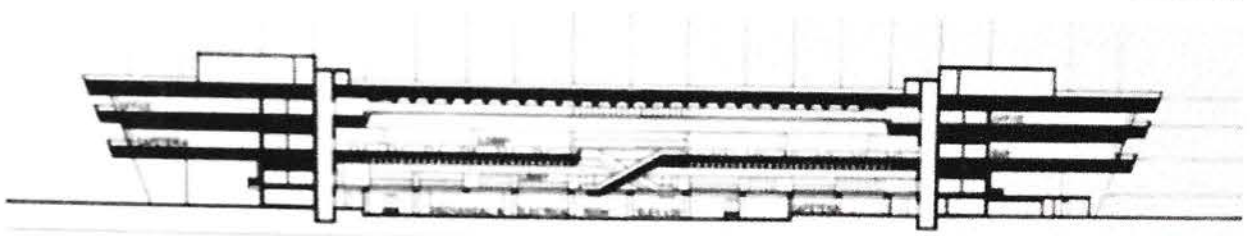
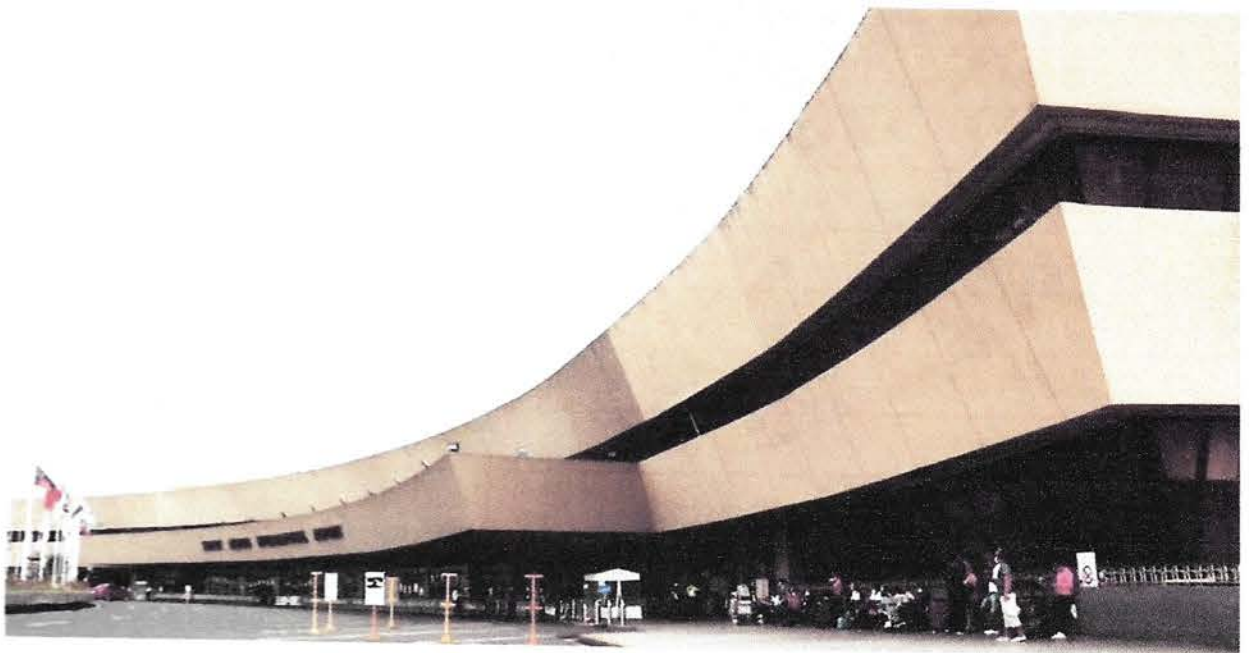
ANNEX I

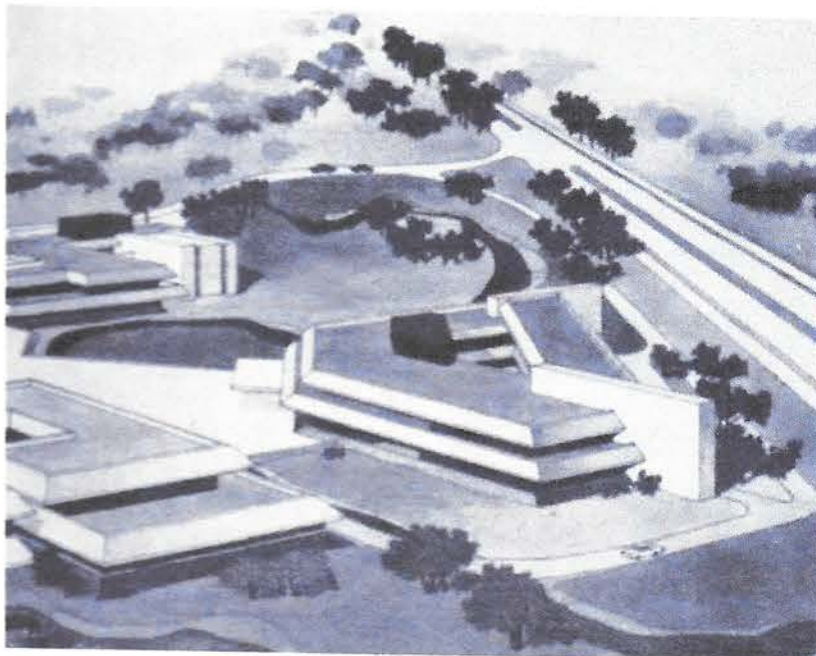
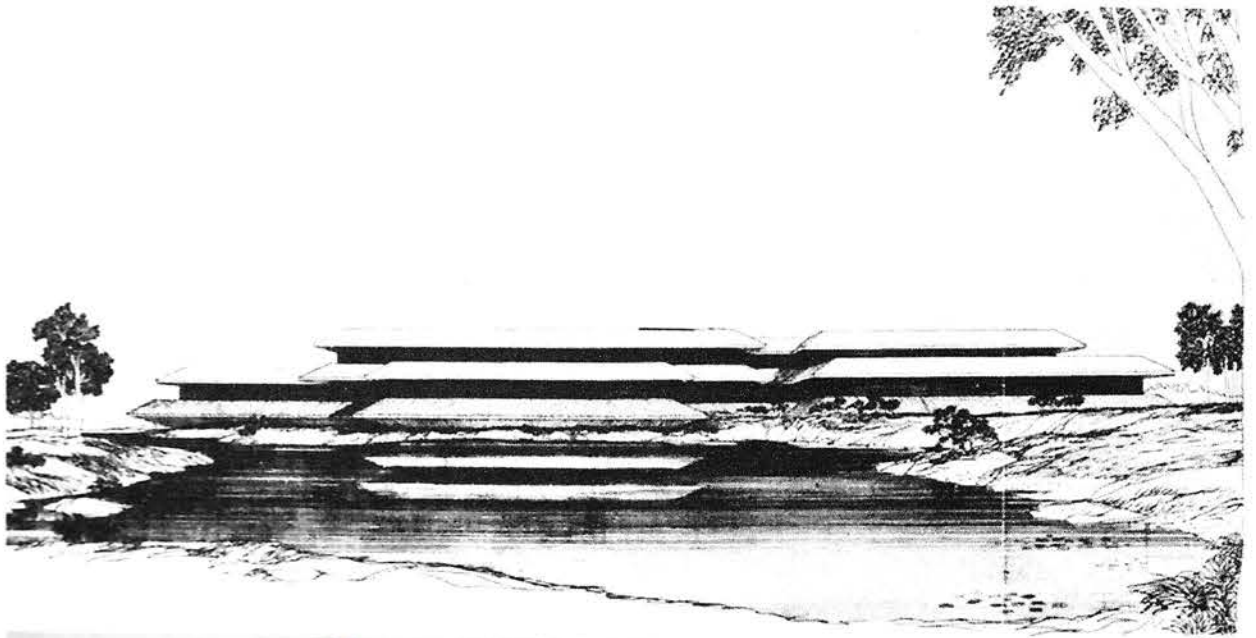
4. **Truncated pyramid, Inclined trapezoid, or sloping contours** - Adapting modern architecture to the tropics, Locsin experimented with trapezoidal forms and overhangs; providing shade or serving as roof forms;



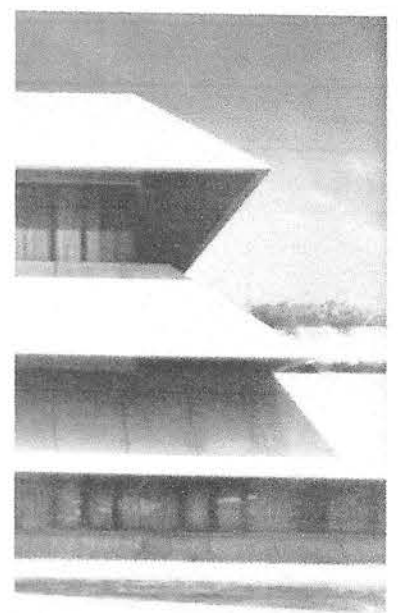
Left: Sloping roof overhangs at a golf and country club

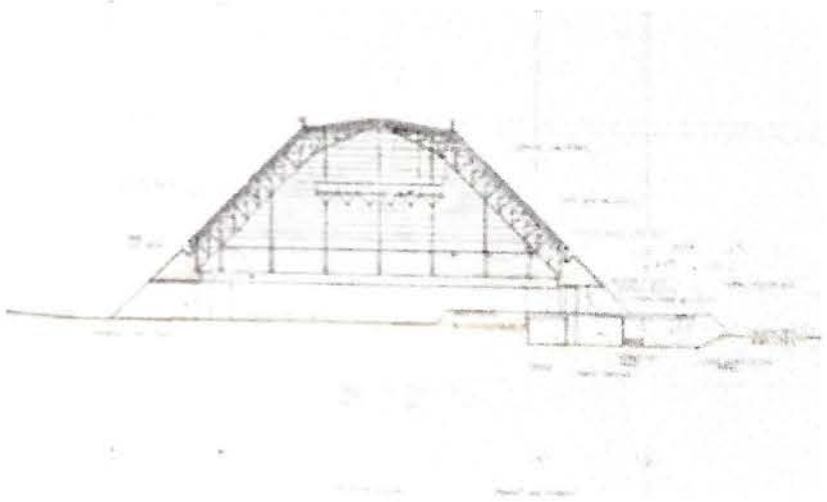
Below: Manila International Airport (Terminal 1)



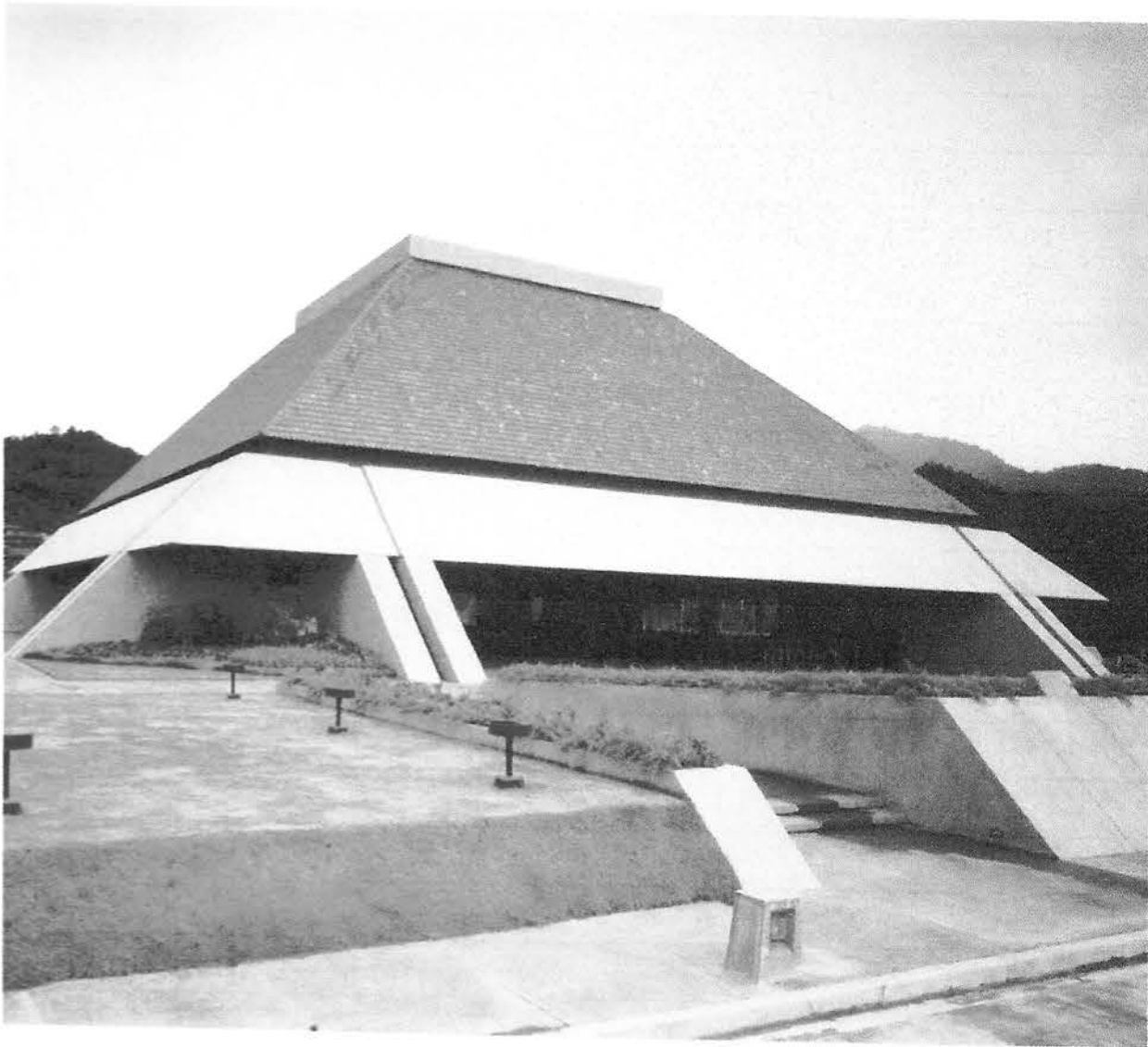


Left: Social Welfare Complex,
Makati

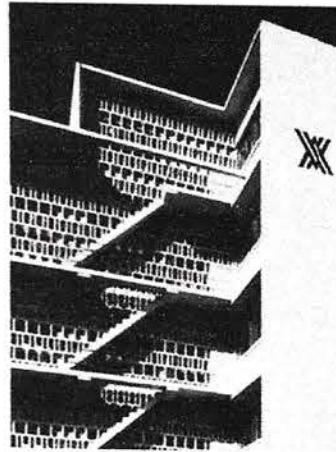
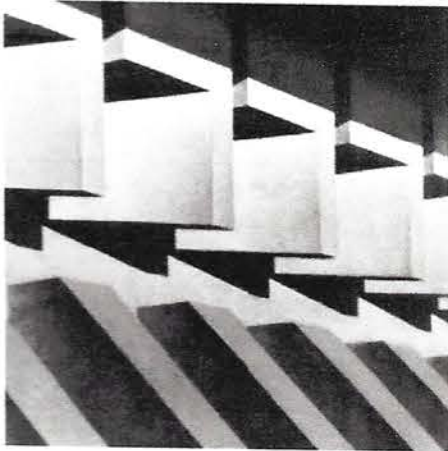




Below: Philippine High School
for the Arts



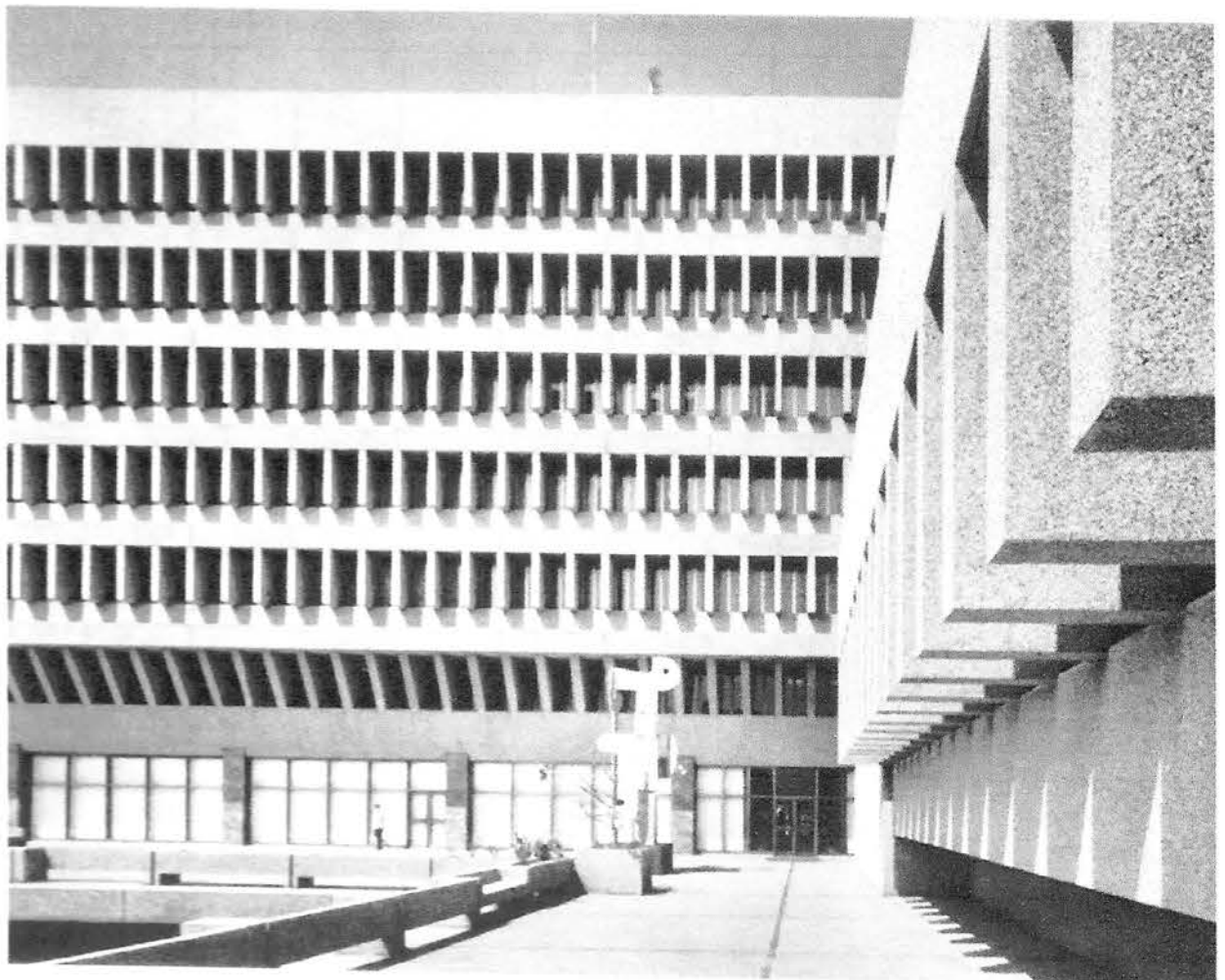
5. **Highly Articulated Facades with high contrast**
(*sol y sombra effect*) - Locsin explored the play of light and shadow through complex, articulated facades; using deep recessions and large cantilevers;



Leftmost: Geometric overhanging facade elements of Philcote

Left: Brise soleil at the Ayala Building 1

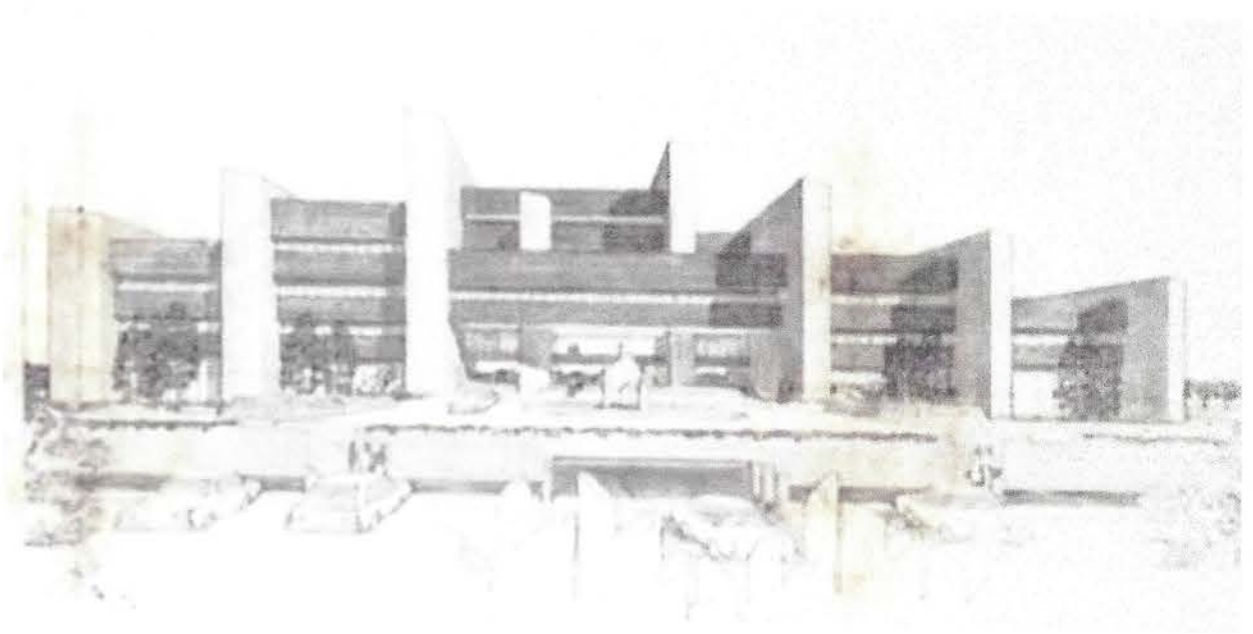
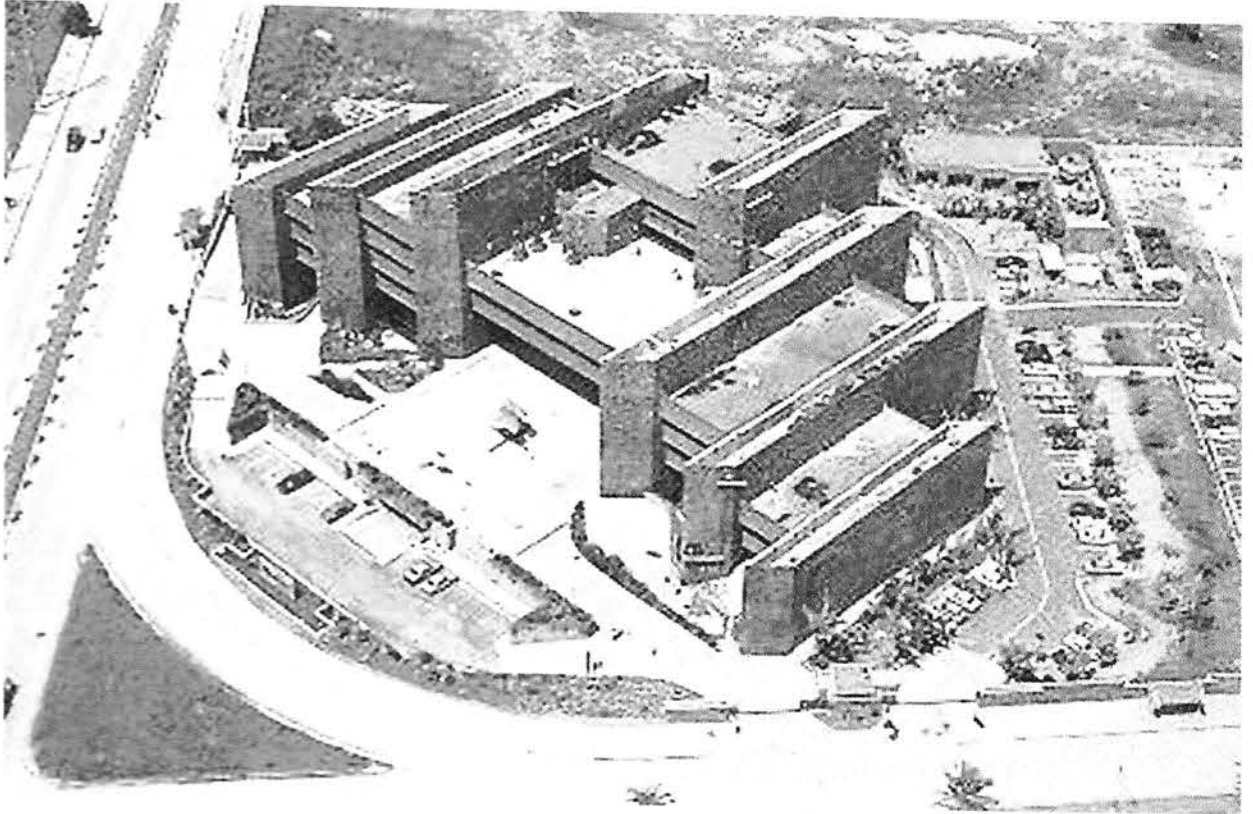
Bottom: The Makati Stock Exchange and its deep recessed windows and overhanging fins



ANNEX K

6. **Juxtaposition or Interpenetration horizontal and vertical planes and slabs to create stepped geometry** - Massive vertical slabs intersect with horizontal planes creating an abstracted sculptural reference to mountainous forms.

Below: The Benguet Center in Ortigas (now demolished)



ANNEX L

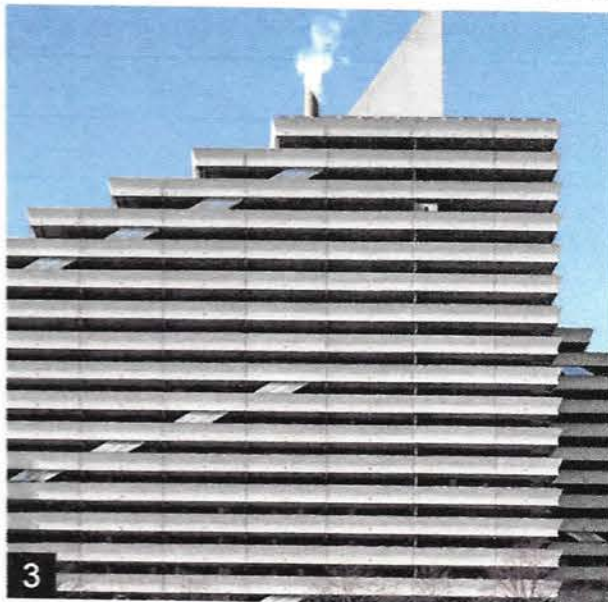
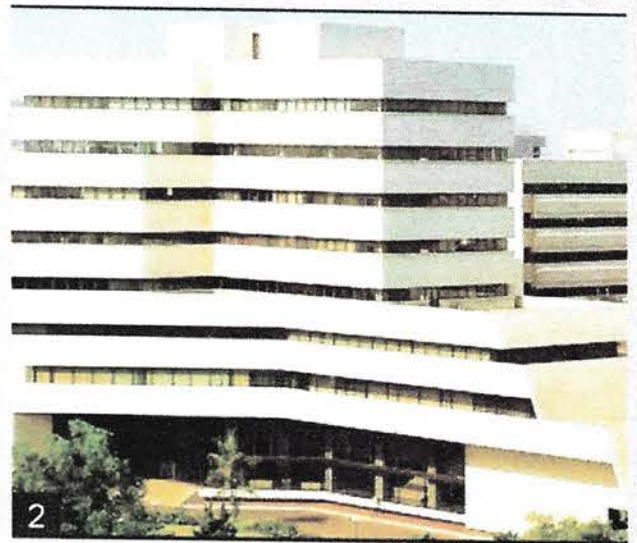
The stylistic ubiquity of the Ramon Cojuangco Building is so palpable that one can easily identify the same geometric lineaments and similar buildings both local and abroad. The following pages display some notable examples from abroad which exhibit the same architectural motif, a number of which predate the RCB or are relative contemporaries:

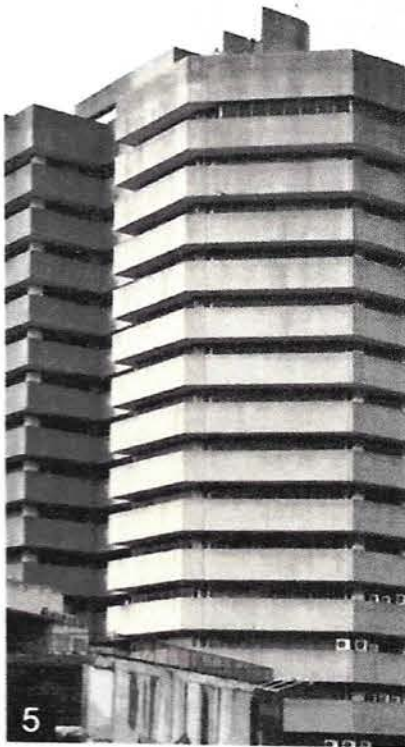
1. Universitas Trisakti, Jakarta, Indonesia, circa 1970s-1980s

2. ASEAN Secretariat Building Jakarta, Indonesia 1981

3. 1976 Montreal Olympics Athlete's Residence, Canada

4. 44-5-15 Union Street, Parramatta, New South Wales, Australia





5



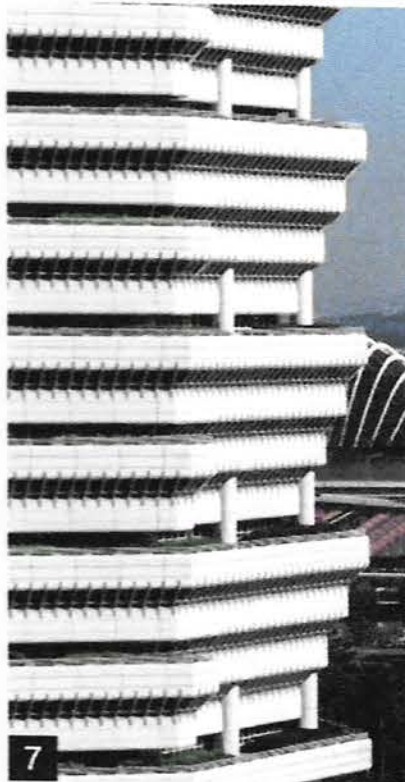
6

5. Ming Building (Bangunan Building) Kuala Lumpur, Malaysia 1972

6. Wisma Pahlawan Building, Kuala Lumpur, Malaysia 1972

7. The Concourse Tower, Singapore

8. Bank Negara Malaysia, Kuala Lumpur, Malaysia 1970



7



8



9. Résidence Le Centre,
Bordeaux, France (1976)

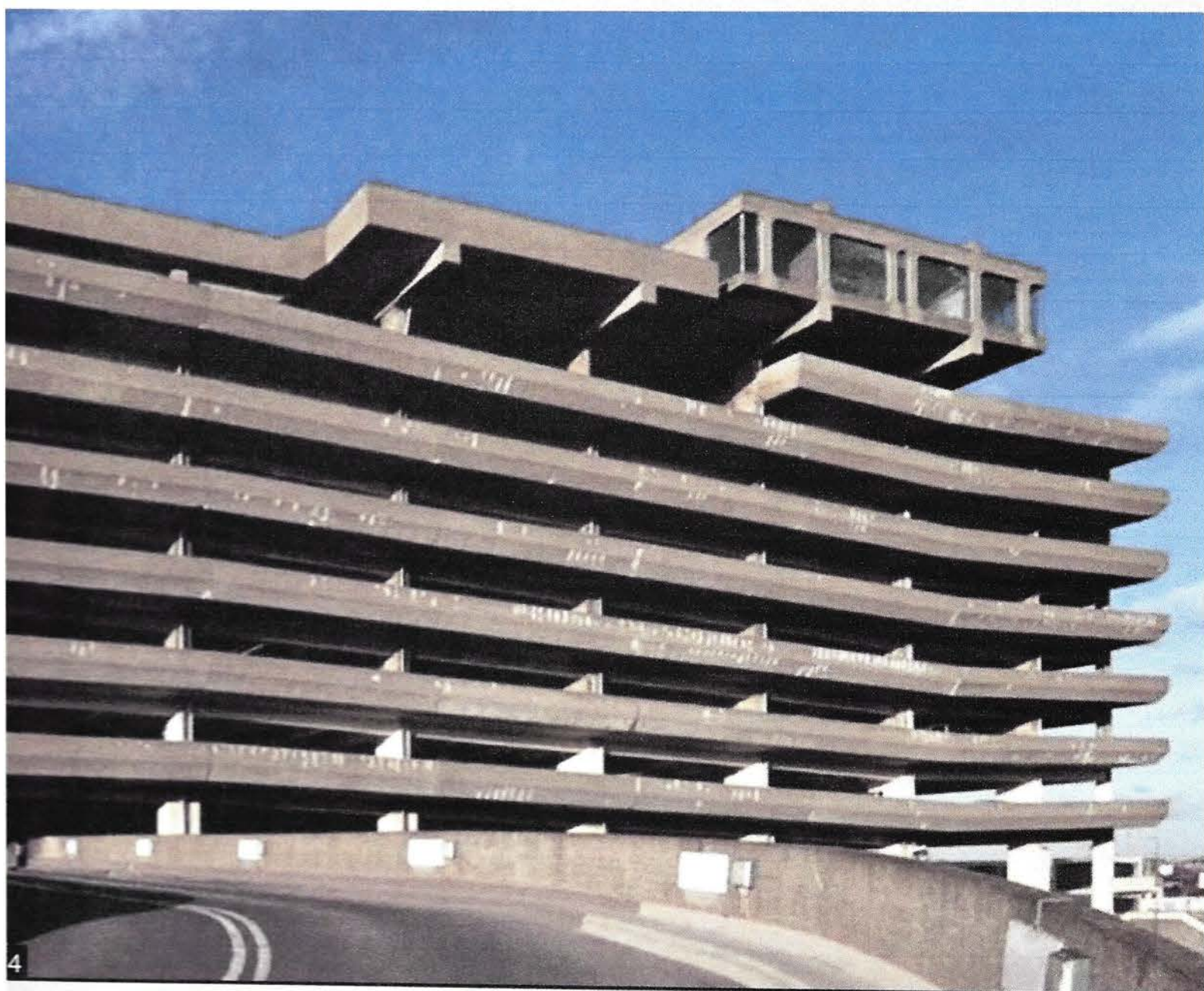
10. Residential Flats in
Torremolinos, Spain

11. Barbican, London, UK, 1965-
1976

12. Tsing Yi Police Station, Hong
Kong



13. Menara Cakrawala, Jakarta, Indonesia 1974. Note the similarity in vertical massing with the RCB.



14. Trinity Car Park, Gateshead, England, UK 1971. Note the application of chamfering on the lower edge of the horizontal blocks.



15



16



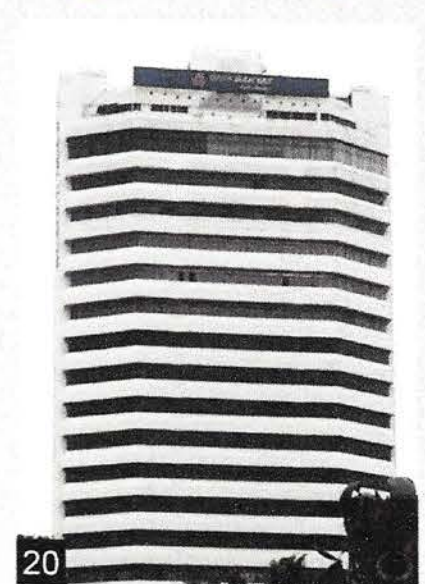
17



18



19



20

15. Tung Wai Commercial Building, Wan Chai, Hong Kong

16. Legg Mason Building, Baltimore, USA

17. Mitsubishi Heavy Industries Building, Yokohama, Japan

18. UTS Tower, Australia, 1979

19. Chase Plaza, Jakarta, Indonesia

20. Banguna Bank Rakyat Building, Kuala Lumpur, Malaysia 1964

Here are some analogous buildings to the Ramon Cojuangco Building found locally and completed within the same time:

1. Bureau of Internal Revenue Head Office, Quezon City
2. APMC Building, Makati
3. Office Building, Roxas Boulevard, Manila
4. ACE Building, Makati
5. Cityland 10 Tower 1 & 2, Makati
6. Dusit Hotel, Makati





7. Century Plaza, Makati

8a and 8b. CSJ Building, Makati.
Noteworthy is its chamfered
overhang underside



9. Feliza Building, Makati

10. La Paz Centre, Makati

11. Legaspi Towers 300, Roxas
Boulevard, Pasay

12. Quad Alpha Centrum
Building, Mandaluyong

13. National Irrigation
Administration, Quezon City

14. Lyceum College of Law, Makati





15a and 15b. Strata 2000 Building, Ortigas Center, Pasig. Note the similarity of the horizontal massing with chamfered bottom edge.



16. State Center Building,
Binondo, Manila



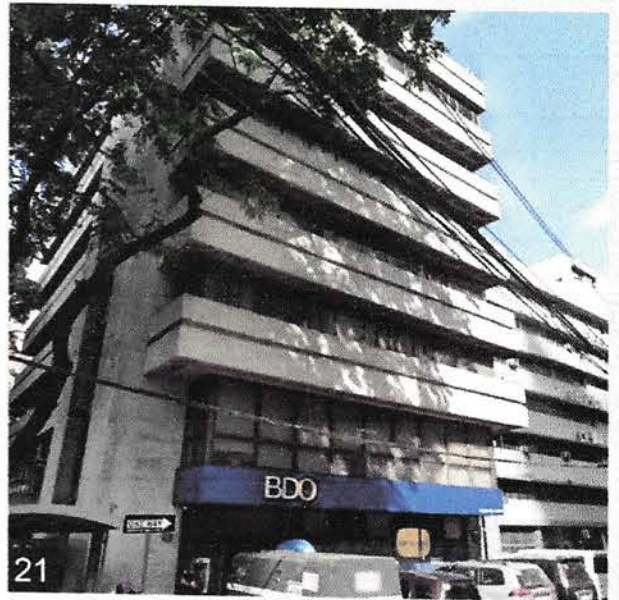
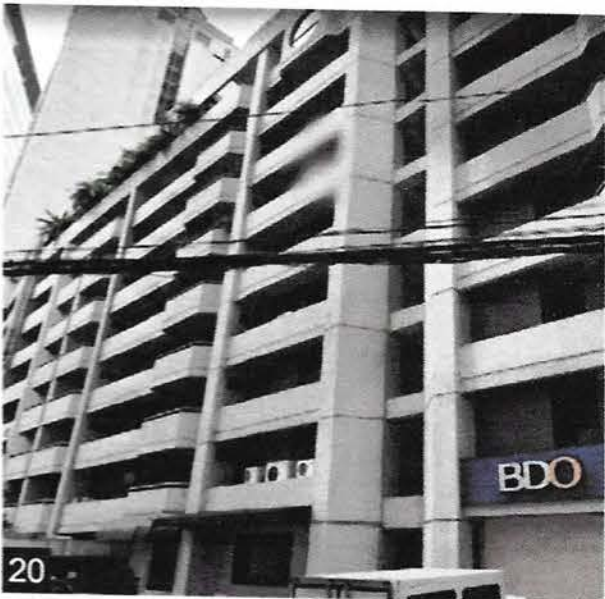
17. The Atrium Building, Makati. Located down the road from RCB, the building demonstrates the same stacked horizontal massing of the RCB.

18. SyCip Law Center, Makati

19. Sunny Bay Suites, Manila

20. Tropical Palms Building,
Makati

21. Y.L. Finance, Makati



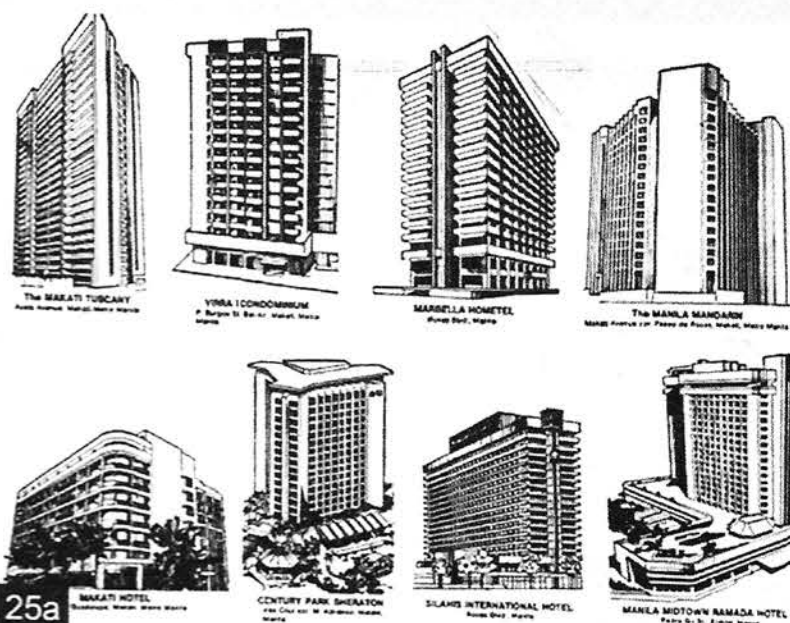


22. Twin Towers Building, Makati

23. Tytana Plaza, Manila

24. Sedcco I Building, Makati





25a and 25b: Advertisement of a waterproofing material from the early 1980's showing local buildings such as the Philippine Heart Center, Manila Midtown Ramada, Mandarin Hotel, and the China Bank Building. Repetitive horizontal lines and massive rectangular blocks were dominant building forms of the period

