On Resurfacing

A Case for a Cultural Renaissance

by

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AUTHOR'S DECLARATION

I hereby declare that I am the sole author of this thesis.

This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

ABSTRACT

Globalization and the advancement of technology have made the world smaller. Boundaries that define nations and nationalities have blurred and the resulting sense of displacement has undermined assumptions of identity and conversely made the search for identity more urgent.

This thesis investigates the dialogue between the contemporary arts and architecture through the lens of the Filipino culture as a way to recapture and bring to the surface the contemporary identity of Filipinos and the Philippines. It proposes an understanding of history, geography and culture as a complex floating archipelago out of which our identity as individuals and nations emerge. It suggests that the events of history and the characteristics of geography are the grounds out of which art, myths and legends continue to be formed and sustain their relevance.

Today, these compelling narratives often emerge through the works of contemporary artists. They help us view and understand our flaws, struggles, triumphs, and future as a society in a way that speaks of our culture and time. Architecture, as a container and stage for culture must be sensitive to this artistic contemporaneity if it is to be indexical to our time.

The Philippines, as a culture of hybrid and regional identities, has long struggled to make sense of the Contemporary in a largely Traditional society. The thesis proposes a new Centre for Contemporary Arts in Manila to bring the diverse artistic activities of the country into focus. It intervenes at interface between the Traditional and the Contemporary, which bridges the gap between the two, thus heralding a Cultural Renaissance and help generate a sense of contemporary nationalism.

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DEDICATIONS

To future generations of Filipinos and to those living outside the archipelago:

May you have the chance to look at our heritage in its Traditional and Contemporary conditions and find pride in our history, geography, and culture.

To my Family, for their continued love and support, no matter where I am.

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PROLOGUE

In August of 1993, my parents and older sister and I left the Philippines to move to Canada, leaving behind a younger sister of just 4 months old to my mother's younger brother and his wife. I was just 11 years of age, prepubescent and very excited to move to a new country. Little did I know then that it would take me 13 years before going back.

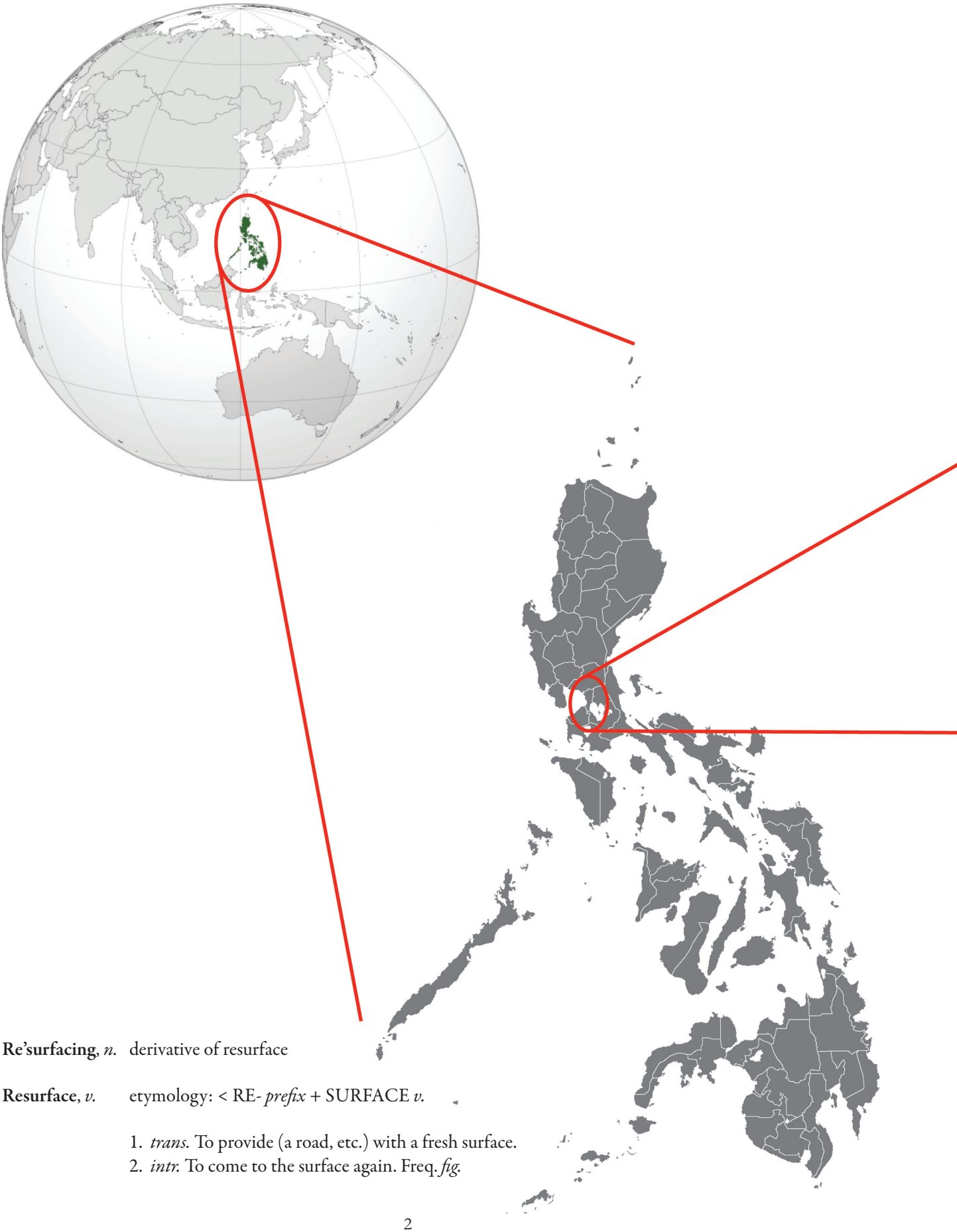
That first return trip in 2005 to the country of my childhood was exciting, nerve wracking, confusing, scary, and enjoyable. On that trip, I simply absorbed and familiarized myself again with all the sights, sounds, and smell of the city, the province, and the country. Upon my departure, it dawned on me why I experienced such emotions. Part of me felt lost.

Did I miss something?

Looking back now, I realize, I had neglected my own Filipino cultural heritage. Canada has provided me with such a great and diverse outlook on life, arts and culture that I never considered my own cultural upbringing in the Philippines.

This thesis is a journey of rediscovery and a search for a narrative of what it now means to be Filipino – in the Philippines and abroad. Is the Filipino identity inherent in our blood or in our upbringing; in our education or in our experiences; in the images we see or in the events we participate in?

This thesis may have stemmed from my own ignorance of my mother country and cultural identity, but I hope it will shed light on us Filipinos who have lost our way – to the contemporary Filipino.

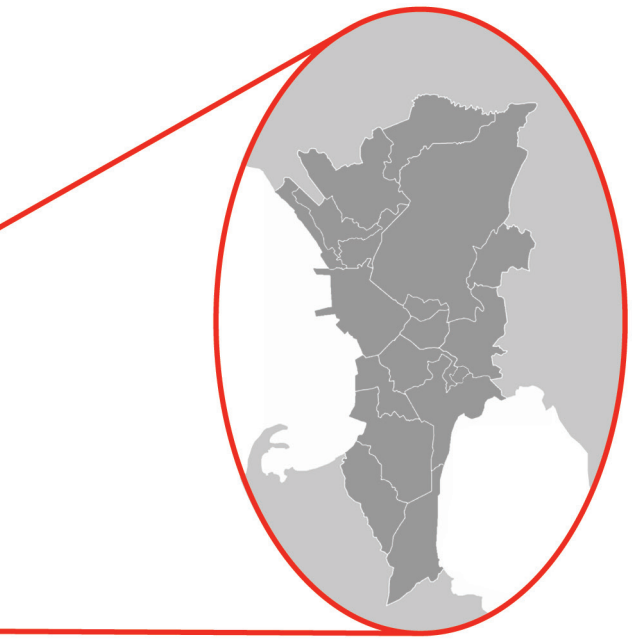


Re'surfacing, *n.* derivative of resurface

Resurface, *v.* etymology: < RE- *prefix* + SURFACE *v.*

1. *trans.* To provide (a road, etc.) with a fresh surface.
2. *intr.* To come to the surface again. Freq. *fig.*

INTRODUCTION



[0.1.1] On the Philippines and Manila

On the Philippines

In the context of this thesis, the term *resurfacing* employs the definition in which the object or subject is brought again to the surface, from a substrate that has kept it hidden. The object or subject can now to be seen, pondered, speculated, examined, studied, and showcased. Hope, understanding, and promise are projected onto what has been unseen for too long. To *resurface* is to see, anew.

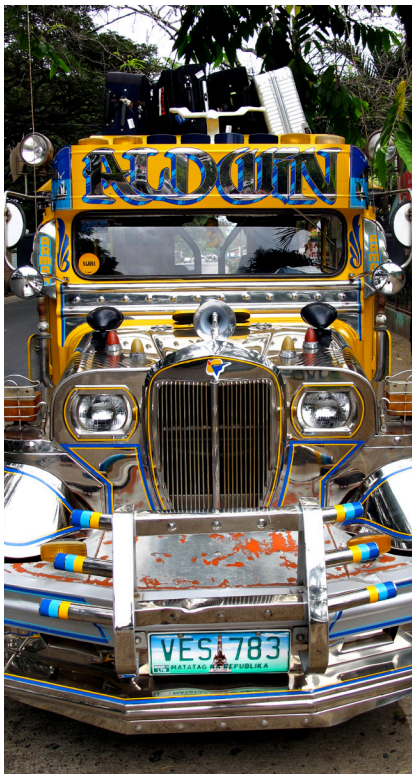
Resurfacing in this thesis applies to the culture of the Philippines, in particular, its contemporary culture. The thesis investigates the Philippines from all angles, present, past, and future. As with all countries, complexities in each's history, geography, and culture distinguish one from the next. It is in these unique complexities that ground each nationality and finds its identity.

Despite its many natural wonders and 7,107 islands, the Philippines is often by-passed by tourists. It has thus lagged behind many of its Southeast Asian neighbours from the tourism industry. In return, this economic misfortune has prevented the country from elevating itself from its economic, and thus, political conundrum. Rather than present a marketing ploy to promote the Philippines, this investigation will seek to illuminate why the country is in its current state. It will also begin to shed light on the culture that is influencing the contemporary Filipino, who now sees more of the world through the forces of globalization, the World Wide Web, and accessibility of travel than his or her parents ever did.

The role of history, politics, economics, geography, art, architecture, and culture shape the making of a national identity, which influences personal identities, and vice versa. Many post-colonial countries still question their national identity as they struggle to build their own nations and face contemporary society. The Philippines is a country that has had to fight to find its own identity throughout its existence. The colonial powers of Spain and America, primarily, have had tremendous impact in the development of the Philippines. Now, as it stands independent of colonial controls, what makes the Philippines its own cultural society? What distinguishes Filipinos from other ethnicities and cultures?

This thesis investigates the *identity* of the Philippines, as it applies to the contemporary identity or identities of Filipinos. It speculates on the primacy of the arts and architecture in establishing, nourishing and promoting a cohesive national identity, a rich cultural identity, and authentic personal identities. Using the capital city of Manila as the main focus for this investigation and speculation, this thesis hopes to illustrate a new way of looking at the culture and potential means for connectivity. This Southeast Asian island nation has been by-passed by Western cultural scholars numerous times, often in favour of other neighbouring nations, such as Thailand, Malaysia, Singapore, and Taiwan due to their centuries long histories and more recent rise to power and significance in the world market. Thus, where and how can the Philippines participate in this new economic reality?

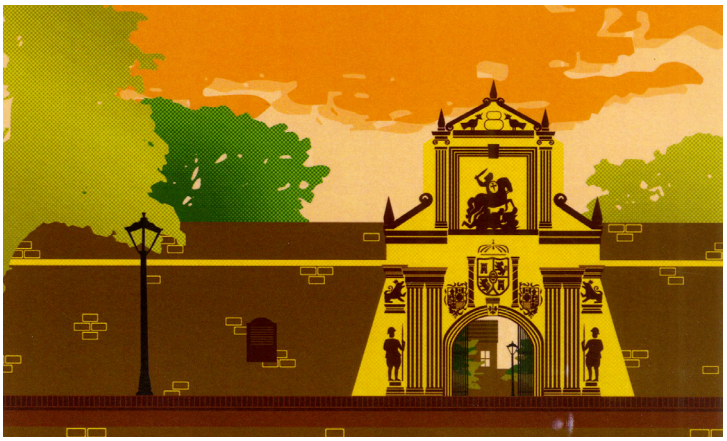
This thesis argues for the culture of the arts and architecture in favour for building contemporary national, cultural and personal identities, but also creating education and awareness of contemporary issues. Promoting identity through contemporary art and architecture may prove to be a challenge since tradition still holds sway in the present identities of the Philippines. However, this investigation into resurfacing the Philippines holds an optimistic view of finding the right balance between Traditional and Contemporary identities.



[0.1.2] Philippine jeepney
an expression of appropriation and hybridity

Contemporary identities can carry numerous requirements, and approached architecturally, they can only be understood contextually. On his essay "Architecture, Globalization and Identity," Bartle Professor of Art History and Sociology, Anthony D. King emphasizes, "[t]here is no identity outside its social, cultural, historical or geographical context."[1] This should not be seen as a hindrance, but rather as an intensifier of contemporary identity's place hold in the social and cultural fabric of a given location, because identities are "often temporary, unstable and multiple," and "relational and comparative."[2] According to Peter Herrle:

> [C]ontemporary identity needs to be created and constantly recreated in a revolving process of destroying and reestablishing the critical level of emotional and physical stability that is needed to make people 'identify' themselves with buildings, their environment, and thereby, counter-balance fragmentation. ... Uniqueness alone would not suffice to create the needed level of emotional appeal.[3]



Similarly, Dutch architect Aldo van Eyck has stated, "to resist change is to lose identity."[4] As a predicament of the modern era, the constancy of change has now become inherent. The need to constantly change identities provides a constant re-evaluation of priorities. This many be challenging, but necessary if one is to continue one's connection with the ever changing world.

The composition of this thesis has been broken into three parts: On the Edge, On the Surface, and On Resurfacing. Further, in each part, three sections begin to look at Today as the country stands, Yesterday with history, and Tomorrow as future prospects. This breakdown begins to decipher the many makings of the country and its possibilities.

Also, in each part and in each section, a selection of contemporary Filipino artists and their work are showcased, studied, and speculated upon as they influence the culture of the country. These artists have been selected for their craft and sustained criticality, which allows them to push the boundaries of traditional and conservative thinking.

The arts have always had a strong influence on Filipino identity. The art of the past and today has strength in its Filipino style and essence, be it in crafts, furniture, paintings, religious iconographies, or fashion. However, the country's built environment has always struggled to find its identity and the architecture being built today emphasises this lack of foundation and strength. Most new constructions fashion themselves after Western ideals, but neglect to consider the appropriate design choices for the tropical climate and the site's surroundings.

So how does one begin to introduce an architecture that speaks of its contemporary identities?

[0.1.3] Fort Santiago postcard *(top left)* 2011

[0.1.4] Fort Santiago gate *(top right)*

In her book, *Art and Architecture: A Place Between*, Jane Rendell, Director of Architectural Research at the Bartlett School of Architecture, University College London, investigates the recent developments in the nature of collaboration between artists and architects where she suggests a new term that draws attention to both the critical and spatial "aspects of interdisciplinary processes or practices that operate between art and architecture", engaging "both the social and the aesthetics, the public and the private" – *critical spatial practice*.[5] Her investigation concludes with her emphasising that:

> [T]o develop as a critical practice architecture must look to art, and move outside the traditional boundaries of its field and into a place between disciplines. As a mode of cultural production that enjoys a greater degree of separation from economic and social concerns, art can offer architecture a chance for critical reflection and action.[6]

Consequently, this thesis looks at Ole Bouman and Roemer van Toorn's *The Invisible in Architecture,* which proposes architecture as a medium of dialogue and critical activity on contemporary social conditions. Due to architecture's dual role of participant and critical bystander in the process of image making, it is also credible to reveal what lies beneath the surface, the *invisible*. Here, Bouman and van Toorn break down various contemporary interests and social conditions affecting architecture and culture at large and identify them as eight 'vectors' (durée, context, border, topos, programme, space, identity, and representation). Adjacently, they compose three 'strategies' of prevailing ideologically motivated approaches to contemporary architecture (archaism, façadism, and fascinism). The result is a matrix of twenty-four 'positions' that begins to see architecture as "*loci* where individual artistic creativity intertwines with cultural, social and economic processes."[7] Here, Bouman and van Toorn place contemporary architects within each position correspondingly and critically according to their bodies of work. The result is a collection of architects, historians and critics that "attempt[s] to sketch the world as it looks today on the basis of architecture."[8]

	ARCHAISM "touchy-feely" emphasis on the 'thing' tries to RETREAT represents the unconscious - ID	***FACADISM*** "looky-glossy" emphasis on the 'image' tries to ATTRACT operates at the level of the EGO	***FASCINISM*** "brainy-flashy" emphasis on the 'atmosphere' tries to DRAW US ON represents the SUPEREGO
DURÉE stands for the persistence of the past in the present; historical lines and patterns; unravels myths and rituals		LEO ABAYA	
CONTEXT everything is relative; context is the text; inclusivity, the urge to recognize the forgotten		TEAM MANILA	MIDEO M. CRUZ
BORDER border creates order and awareness of difference; emphasised dividing line; dissolution of the interface		LESLIE DE CHAVEZ	
TOPOS topos is 'place'; directly related to the subject of Being; genius loci; place is a rooting in the ground	OLIVIA D'ABOVILLE		
PROGRAMME conveys an order, functionality and rationality in architecture; it is the vehicle of an ideology - the raison d'etre			GREEN PAPAYA ART PROJECT
SPACE literally - encompassed by walls; figuratively - the region to which meaning is given; an existential and moral problem - implicit or explicit			BRILLANTE MENDOZA
IDENTITY character of the individual, philosophically or psychologically; in architecture - a result of the interaction of space, image and programme		JOY MALLARI	
REPRESENTATION the externalization of an 'underlying' meaning; the process by which meaning comes about; representation is not neutral			PAULO VINLUAN

Using this same matrix of twenty-four architectural 'positions' as a precedent, this thesis will attempt to sketch the Philippines as it looks today on the basis of nine contemporary Filipino artists. The selected artists are positioned on Bouman and van Toorn's heuristic matrix, where each is speculated on the *architecture* of their work. From this, an exercise was conducted that extracted essences and themes evident in each artist's body of work whereupon architectural expressions, embodiments, reflections, and interpretations were explored. Here, a dialogue between contemporary art and architecture begins to take shape.

Inspired by the architectural studies of the selected artists, this thesis proposes an architecture that begins to embody contemporary art forms and art practices, and provide for the needs of artists, and which hopes to achieve a renewed, recaptured, and resurfaced identity for the contemporary Philippines, a richly complex and beautifully troubled country.

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1 Anthony D. King, "Architecture, Globalization and Identity," in *Architecture and Identity*, edited by Peter Herrle, Erik Wegerhoff & Technische Universität Berlin (Habitat Unit. Berlin: Lit., 2008), 221.

2 King, "Architecture, Globalization and Identity," 222.

3 Peter Herrle, "Architecture and Identity? Steppenwolf and the Carriers of Change," in *Architecture and Identity*, eds. Peter Herrle, Erik Wegerhoff & Technische Universität Berlin (Habitat Unit. Berlin: Lit., 2008), 19.

4 Aldo van Eyck, "Orientation," alternative version of the guideline for CIAM 10, written in October 1954, taken from *Aldo van Eyck: Collected Articles and Other Writings 1947-1998*, edited by Vincent Ligtelijn and Francis Strauven (Amsterdam: SUN, 2008), 193.

5 Jane Rendell, *Art and Architecture: A Place Between* (New York: I.B.Tauris, 2006), 6.

6 Rendell, *Art and Architecture*, 191.

7 Ole Bouman and Roemer van Toorn, *The Invisible in Architecture* (London: Academy Editions, 1994), 14.

8 Bouman & van Toorn, *The Invisible in Architecture*, 15.

[0.1.5] From *The Invisible in Architecture* to Filipino artists *(opposite page)*

[0.1.6] Manila's lights at night *(above)*

PART ONE: On the Edge

Geographically, the Philippines is *in-between* – all 7,107 islands floating in the vast Pacific Ocean, between the East and the West. This condition places the island nation on the constant periphery of transition.

This part of the thesis investigates this edge condition in which the country finds itself. Current ills, throws the system off balance, while still attempting at progress. The country's history was at constant play between free and oppressed. However, teetering on the edge may prove to be the country's own solution.

[1.0.1] On the edge of Manila Bay
(opposite page)

"Thou shalt love thy country after God and thy honor and more than thyself; for she is the only Paradise which God has given thee in life, the patrimony of thy race, the only inheritance of thy ancestors, and the only hope of thy posterity; because of her, thou hast life, love and happiness, honor and God... Thou shalt strive for the happiness of thy country before thy own, making of her the kingdom of reason, of justice, and of labor; For if she be happy, thou, together with thy family, shalt likewise be happy."

– Apolinario Mabini, 1898, from his *True Decalogue* [1]

1.1 Today

No country is without its faults, ills and problems. It is how it rises to the occasion that proves the country's strength and worth. Today, the Philippines is in a constant struggle to overcome its difficulties. As a developing nation, it plays its part in continually "developing" the country's well being. However, numerous problems restrict the development and progression of the country into the twenty-first century.

From a census in 2010, the country reached a population of 92.3 million people.[2] With only a land coverage of 300,000 km^2, this island(s) nation is one of the most densely populated countries in the world with 308 people per square kilometre, without counting areas unsuitable for habitation. Also, based on the census, the population grew at a rate of 1.90% annually from the period of 2000-2010.[3] With such a rapid population growth, the country's resources are bound to be spent and depleted. This also causes major concern for the country's economics, infrastructure, ecosystem, and social and health conditions.

Like with many developing countries, population often grows fastest within the impoverished population.[4] This is also the case in the Philippines. The reasons why this rapid population growth is occurring within the poor population of the country are numerous. For example, plutocracy and the great divide between the rich and the poor hold great power over the country, as corruption among those in power maintains their position from such acts. As well, the Roman Catholic Church has deep roots in the foundation and influence in the country causing stagnant and conservative views on contemporary social issues like women's reproductive health. Lastly, not enough resources are being allocated to alleviate poverty, which only perpetuates the cycle.

[1.1.1] **Informal vernacular settlements stretching out to sea** *(opposite page)*

The country's poverty rate is now at 26.5 percent.[5] This is a clear indication of the disparity between the rich and the poor, and visibly evident in the capital region of Metro Manila. In this metropolis of twelve million people,[6] "[a] third of the population [...] live in informal settlements or what is used to be referred to as "squatter colonies" or "slums." Another third live in housing considered sub-standard even in developing countries. The rest live in gated and secured "villages," walled off to a greater or lesser extent from, and surrounded by, the other two-thirds."[7] Not only in the capital region but throughout the country, the wealthy control the economics and governance of the country. The political culture of the Philippines is dynastic in nature, where local officials are often related to each other by blood. Resources and projects that could otherwise be given to competitive start-up companies are likely to be given to relatives or friends of the ruling party, which only exacerbates the income inequality in the country. As a result, corruption has become ingrained within the political system of the country.

Corruption has its roots as deep and old as the foundations of the nation. During the Spanish colonial occupation the land was distributed amongst the Spaniards, leaving the native Filipinos no choice but to work their land for the benefit of the Spaniards. The Filipinos who rebelled were either executed or bribed to convince their fellow countrymen to keep quiet. Men of the cloth would also give favours and special privileges to the wealthy in order to get their donations for their congregations. This system perpetuated the concentration of money and power circulating among the wealthy and privileged. Soon, only a few family names had monopoly over land, money and power in the country.

Power is related to control in the Philippines, and the Roman Catholic Church has such a tight grip on the governing parties it too holds control over the country. With 83% of the population as Roman Catholics, the influence the religion has on the country and its culture cannot be denied. Some of the best cultural events and artefacts still thoroughly enjoyed today are of Catholic heritage. The conservative and traditional values taught by the Roman Catholic Church have made Filipinos one of the most devout Catholic groups in all of Christendom.

[1.1.2] Afternoon rest in the shade

[1.1.3] Shocked Imelda Marcos

This devotion to very conservative and traditional values was recently challenged in July 2011. At the Cultural Center of the Philippines' (CCP) 32 artists exhibition *Kulo* (Boil), artist Mideo Cruz's found objects installation *Poleteismo*, a bold challenge to the Philippines' culture of idolatry, became the contested work. The Catholic Church caused an uproar over the artist's irreverent depiction of the crucifix with a phallus. Even former first lady Imelda Marcos and current President Aquino made known their disapproval, with the President "referring to the art as an "insult" to an entire religion."[8] This topic was hotly debated as artistic and freedom of expression versus conservative dogma and ideology, as Senate hearings were broadcasted live on national television. CCP and the curator were showered with negative responses, disapproval, and even threats that they were left with no choice but to close the exhibit early.

Another highly contested issue where the Church heavily imposes its influence has been on the issue of the Reproductive Health (RH) Bill. The bill, which has been in front of Congress for more than a decade, does not encourage abortion, but rather proposes to make family planning and contraception universally available, and advocates sex education, especially among the impoverished population where they are most needed. This issue is critical to a country with a very high rate of population growth with minimal resources to give. Church leaders have often controlled political leaders, and for this case, the discussion has been framed in "Manichean religious terms, as a battle either for or against human life."[9] The issue is so contested political leaders are torn between religious ideologies and economic, social and health benefits of the country. In 2000, Mayor Lito Atienza of the City of Manila, one of Metro Manila's semi-autonomous municipalities, issued an order effectively banning birth control from city-funded clinics, because he agreed with Archbishop Paciano Aniceto, who chairs the influential Commission on Family and Life for the Catholic Bishop's Conference in the Philippines, who called birth control advocates "propagandists of a culture of death", and even stating sex as a "privilege and should always be open to the transmission of life."[10]

[1.1.4] Watching the night go by

Though there are national funds to purchase condoms and pills, giving local governments free access to them, many like the City of Manila just won't because of government leaders' religious pro-life stance. International organizations like USAID have for years supplied condoms to the country. They have now phased out their contraception program because they were told

"contraceptives should be sold, not distributed for free," according to Suneeta Mukherjee, a representative for the United Nations Population Fund, as she further worries "there is no safety net for the poor."[11] Instead, government and church officials promoted "natural" family planning, advising women to "purchase a thermometer, monitor their cycle, and abstain from sex on all but their least fertile days."[12] This conservative, traditional, pious, and naïve thinking by the government and the church is hurting and causing much of the strain on the country, and the ones who suffer the most are the poor.

Twelve years have passed and the ban on contraception still exists, along with government and church officials' denial of the link between population and poverty. Now a former mayor, Atienza emphasized, "I reject the notion that we are poor because we are plenty. [...] Poverty is caused by mismanagement, not by the number of people."[13] This longstanding denial by government officials is heavily influenced by the Catholic Church. Any government official in power who crosses the line fear getting reprimanded by the Church. "That's why I say don't fool with the [C]hurch. Because she will bury you," said Filipino Archbishop Emeritus Oscar Cruz recently.[14] Even the current president Benigno Aquino III, a devout Catholic, has been threatened with excommunication for his support of the bill.[15]

For the Church and those opposed to passing the bill, they insist the solution is simple, and that is to simply grow more food. It is easier said than done in a country "already beyond its carrying capacity," where the country has already "become the biggest importer of rice on the planet," according to Ernesto Pernia, a

[1.1.5] Lunch on the sidewalk *(above)*

former lead economist for the Asia Development Bank.[16] Robert Zeigler, director of the International Rice Research Institute in the Philippines, emphasized, "with climate change and an increasing crowded planet, the huge increases of the past [referring to high-yielding rice strains] may be harder to come by this time around."[17] It is not just rice at risk, but the fishing industry as well, with over fishing and illegal fishing using dynamite or cyanide, which indiscriminately kills everything within reach.[18] With 2 million babies born every year, demographers expect the population to double by 2080.[19] It is thus critical for this bill to pass for the Philippines' own well being economically, environmentally, socially, and medically.

As stated, poverty is of critical concern for the Philippines. In 2000, the United Nations (UN) adopted the UN Millennium Declaration which affirms commitments from all UN members towards reducing poverty and the worst forms of human deprivation. The Millennium Development Goals (MDG) were developed to track progress in attaining 8 goals and 18 targets, a set of time-bound and measurable indicators over the period of 1990 to 2015. Since then the Philippine government has been diligent in achieving these goals. Current President Benigno S. Aquino III, recently elected in 2010, the son of the assassinated opposition leader to the Marcos government in the early 1980s, the late Benigno Aquino Jr. and the late former president Cory Aquino who succeeded the Marcoses, has been determined and reaffirmed the country's commitment to achieving the MDGs in four years.[20] In his speech during 2011's Independence Day (June 12), President Aquino stressed that the country cannot be truly independent if it remained entangled in corruption and poverty. "Let's fight poverty and corruption, just like what the revolutionaries did in freeing the country from colonial rule. Let's get rid of poverty and corruption by supporting good governance, education, and other actions that are right and just for the country and the people," said the President.[21] He then emphasized how he valued results more than brownie points, headlines, and grasp on power. Aquino's presidency is promising for a country that has had a wave of embarrassing previous governments. Though words and promises alone are not enough, his attitude and priorities are headed in the right direction.

[1.1.6] Kids happy at play outside

Fully alleviated corruption and poverty is a distant goal for the country right now. What is urgent is employment for the working population. Though the National Statistical Coordination Board of the Philippines states the unemployment rate at 6.4%

for October of 2011, this data should only be seen limitedly and considered critically.[22] One need not dive too deep into economic calculations to realize from the poverty in the country that unemployment, or better said, lack of employment in the country is prevalent. This leaves many Filipinos little choice but to find better opportunities elsewhere, from rural to urban centres, or even leaving the country for work abroad.

There are now more than 10.5 million Philippine-born Filipinos residing or working overseas, 4.9 million permanently, 4.5 million on temporary conditions, and as many as 1.1 million irregulars, based on stock estimate as of December of 2011.[23] In addition, in 2010, there were as many 1.47 million deployed overseas foreign workers (OFW), who leave the country temporarily on contract based work abroad.[24] This worldwide diaspora counts up to 11% of the total population of the Philippines, and the money that comes back to the country and to the remaining families is generous and very helpful. In 2009, Bangko Sentral ng Pilipinas (BSP) estimated the money transferred by OFWs to relatives in the Philippines was at $17.348 billion, up by 5.4% from the previous year, and was expected to grow by 8% in 2010.[25] However, the World Bank urged developing countries like the Philippines not to rely on remittances to keep the economy afloat or see overseas employment as a "substitute for economic development in the origin country."[26] Though this helps in the short term, the World Bank feared high remittances contribute to "complacency in addressing fiscal deficits and low productivity growth" in the country.[27] Developing countries need to look at their long-term goals, where investments, development and growth should be made domestically for the country's own economic independence and stability.

[1.1.7] Racing to work

Though earning more money abroad is attractive, it is also illusive. The World Bank has expressed concerns about the issue referred to as "brain drain," where skilled workers take up unskilled work overseas. This is particularly concerning in the health and education sectors where doctors downgrade to nursing and teachers to maids so they can work overseas.[28] Though this is a loss of vital skills for the Philippines, this cannot be beneficial to one's morale either. Still, Filipinos persevere through the sacrifice and hardships to support themselves and their families. They are resilient and ever so faithful; even at a time when Church leaders deny their rights to plan their families, their beliefs, values and faith keep them coming to church.

[1.1.8] Mobile market

In November of 1987, James Fallows of The Atlantic Monthly magazine wrote "A Damaged Culture: A New Philippines?" The article chronicled his recent visits to the Philippines, a year after the People Power revolution where the Marcos regime was overthrown. The article painted a bleak outlook on the future of the Philippines and Filipinos, outlining economic and social disparities as factors that could break the country. He pointed out, "[i]f the problem in the Philippines does not lie in the people themselves or, it would seem, in their choice between capitalism and socialism, what is the problem? I think it is cultural, and that it should be thought of as a failure of nationalism."[29]

If so, is nationalism a cultural act?

On the 12th of June, the Philippines annually celebrates its Independence Day. This is the day when Filipinos should celebrate with excitement and exude a strong sense of nationalism and great pride. Instead, there is a lack of appreciation, unity, and pride in the nation.[30] It is undeniable the country faces numerous challenges, which may take many years to resolve, or may require overhauling the whole system, or even a revolution. However, actions, no matter how small, must begin somewhere.

So, how can a nation recover and reclaim its nationalism?

As sombre as the above facts may appear, these do not illustrate the breadth of the identity of Filipinos. They are presented to illustrate that when at the bottom, there is nowhere else to go but up. Filipinos' resilience may have come from their faith, but expressing faith in each other may prove to be their own salvation. One of the founders of the newspaper *The Philippine Star*, Maximo V. Soliven, once wrote:

> Every cause has its effect.
>
> What "cause" can we embrace today that can give meaning to our disappointed lives? Until the Filipino's search is completed, until he finds himself, we will have neither happiness nor rest.
>
> We are meant for higher things, I can feel it with every tingling fiber of my soul. We can do it, if we only relearn to dream, to hope – to dare and to aspire.[31]

[1.1.9] Living on the edge *(top of page)*

[1.1.10] Waiting to cross dangerously *(above)*

1 Apolinario Mabini, often referred to as "the Brains of the Revolution," was a Filipino political philosopher and revolutionary who wrote a constitutional plan for the first Philippine republic of 1899-1901, and served as its first prime minister in 1899; as quoted by Maximo V. Soliven, co-founder of the Philippine Star, on his column in the early '90s entitled: "A portrait of the Filipino as hero: In search of himself," to reinstate and refresh every Filipino why Independence Day is celebrated on June 12 of every year.
Sara Soliven de Guzman, "One hundred thirteen years of independence and what have we achieved?" *The Philippine STAR*, June 13, 2011:14.

2 "2010 Census and Housing Population," National Statistics Office, Republic of the Philippines, last modified April 2012, accessed September 20, 2012, http://www.census.gov.ph/data/census2010/index.html.

3 Ibid.

4 Keli Goff, "10 Facts About Contraception (And How It Change the World) That Every Man and Woman Should Know," Huffington Post, last modified February 13, 2012, accessed February 18, 2012, http://www.huffingtonpost.com/keli-goff/contraception-facts_b_1274828.html.

5 National Statistical Coordination Board, accessed February 18, 2012, http://www.nscb.gov.ph/.

6 From the 2007 census, the population of the National Capital Region was already at 11,547,959 people, and with a growth rate of 2.10 from 2000-2007, by 2012, the NCR is sure to have reached 12 million.
RP National Statistics Office, "2007 Census of Population," last modified April 2008, accessed February 18, 2012, http://www.census.gov.ph/data/census2007/index.html.

7 Paulo Alcazaren, Luis Ferrer, and Benevenuto Icamina, introduction to *Lungsod Iskwater: The Evolution of Informality as a Dominant Pattern in Philippine Cities* (Manila: Anvil Publishing, Inc., 2010), xvi.

8 Carlos H. Conde, "Art pricks Philippine sensitivities," Asia Times Online, last modified August 18, 2011, accessed February 18, 2011, http://www.atimes.com/atimes/Southeast_Asia/MH18Ae01.html.

9 Emily Rauhala, "The Philippines' Birth Control Battle," Time World, last modified June 6, 2008, accessed February 18, 2012, http://www.time.com/time/world/article/0,8599,1812250,00.html.

10 Ibid.

11 Ibid.

12 Ibid.

13 Ibid.

14 Sam Eaton, "Philippines: Too many mouths?" Marketplace: Food for 9 Billion, last modified January 23, 2012, accessed February 18, 2012, http://www.marketplace.org/topics/sustainability/food-9-billion/philippines-too-many-mouths.

15 Ibid.

16 Ibid. Ernesto Pernia, a former lead economist for the Asia Development Bank said, "Right now the Philippines is already beyond its carrying capacity. [...] Otherwise we would be doing well. We would not just be muddling through. The fact that we have been muddling through, we have overreached."

[1.1.11] Manila's skyline from the bay

17 Ibid.

18 Sam Eaton, "Food for 9 Billion: Turning the Population Tide in the Philippines," PBS News Hour, last modified January 23, 2012, accessed February 18, 2012, http://www.pbs.org/newshour/bb/globalhealth/jan-june12/philippines_01-23.html.

19 Eaton, "Philippines: Too many mouths?"
Filipino Congressman Walden Bello says demographers expect the population to double by 2080. "He has been trying to pass a reproductive health bill in congress for more than a decade so that women at least have the tools to choose their family size. It would offer universal access to birth control for the first time in the Philippines' history."

20 Jennifer A. Ng, "Aquino: PHL to achieve MDGs in 4 years," Business Mirror, last modified February 12, 2012, accessed February 18, 2012, http://businessmirror.com.ph/home/top-news/23195-aquino-phl-to-achieve-mdgs-in-4-years.

21 Genalyn D. Kabiling, and Anthony Giron, "Aquino: Freedom from poverty, corruption new chapter in our history," *Manila Bulletin*, vol.462, no. 13 (2011): 1 & 6.

22 "Labor and Employment," National Statistical Coordination Board, accessed February 18, 2012, http://www.nscb.gov.ph/secstat/d_labor.asp.

23 "Stock Estimate of Overseas Filipinos," Commission on Filipinos Overseas, accessed February 20, 2012, http://www.cfo.gov.ph/images/stories/pdf/2011_Stock_Estimate_of_Filipinos_Overseas.pdf

24 "Overseas Employment Statistics 2010," Philippine Overseas Employment Administration, accessed February 20, 2012, http://www.poea.gov.ph/stats/2010_Stats.pdf

25 "New system to slash OFW remittance fees, says BSP," GMA News Online, last modified May 24, 2010, accessed February 20, 2012, http://www.gmanetwork.com/news/story/191757/economy/new-system-to-slash-ofw-remittance-fees-says-bsp.

26 Oliver Teves, "Remittances can't replace good economic policies, RP told," Associated Press, last modified 2005, accessed February 20, 2012, http://web.archive.org/web/20060305192447/http://www.inq7.net/globalnation/sec_new/2005/dec/02-01.htm.

27 Ibid.

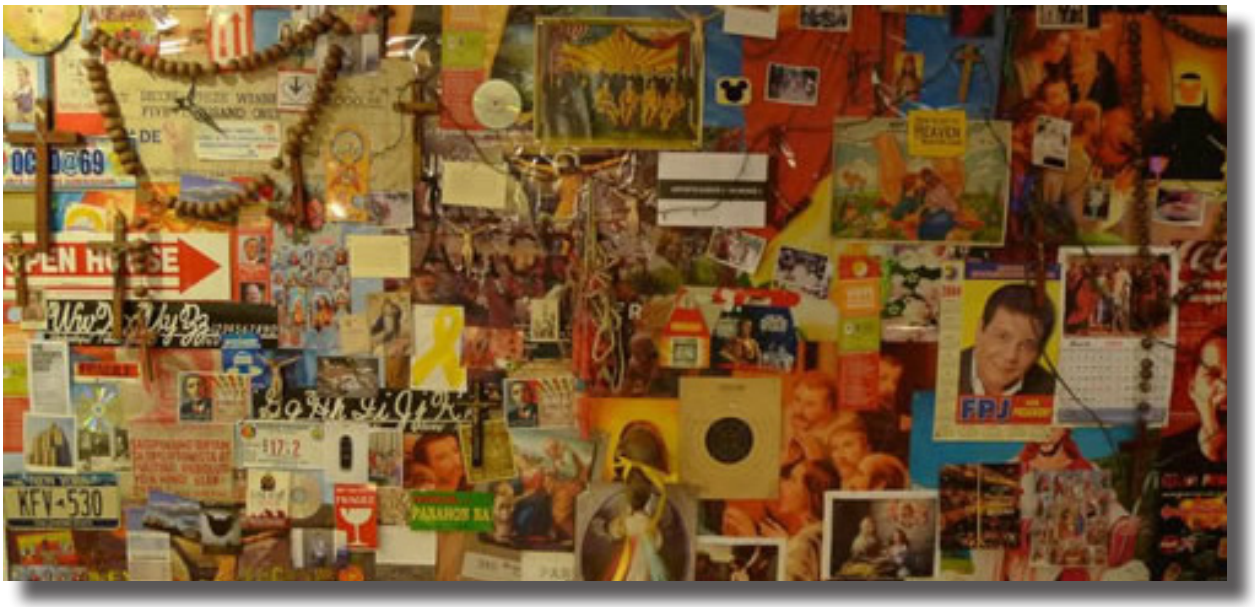
28 Ibid.

29 James Fallows, "A Damaged Culture: A New Philippines?" *The Atlantic Monthly*, November, 1987, accessed February 18, 2012, http://www.theatlantic.com/technology/archive/1987/11/a-damaged-culture-a-new-philippines/7414/.

30 Sara Soliven de Guzman, "One hundred thirteen years of independence and what have we achieved?"

31 Ibid. Maximo V. Soliven, co-founder of the Philippine Star, on his column in the early '90s entitled "A portrait of the Filipino as hero: In search of himself," to reinstate and refresh every Filipino why Independence Day is celebrated on June 12 of every year.

[1.1.12] Arising from the underpass



Artist: **Mideo M. Cruz**

(b. 1973)

For a soft spoken and shy artist, Cruz's cross-disciplinary work speaks volumes. Evident in his art, art production and art practice is a great deal of conviction. In painting, installations or performance, a consistency in conceptual rigour, discursive engagement and sustained criticality are explicitly present. Unlike earlier social realist painters of the late 70s and early 80s in the Philippines, Cruz has evaded the issue of class struggle, violent revolution and anti-government movement in his work. However, his focus has been geared on one issue alone, towards a deep-seated awareness and resentment against the Philippines' colonial history and a hidden desire to free his "wounded country" from the damages made by its colonizers and their powerful hold on the country.[2] Employing kitschy motifs, pop imagery, religious iconographies, and found objects, with juxtapositions of Jesus Christ, Coca-Cola, Mickey Mouse, and Batman, Cruz strongly alludes to the social order and contrast at play in the social fabric of the country. Considered as protest art, his work does not shy away from confrontation, but rather engages in dialogues and further questions.

"One should see oneself at the cross."
- Mideo M. Cruz [1]

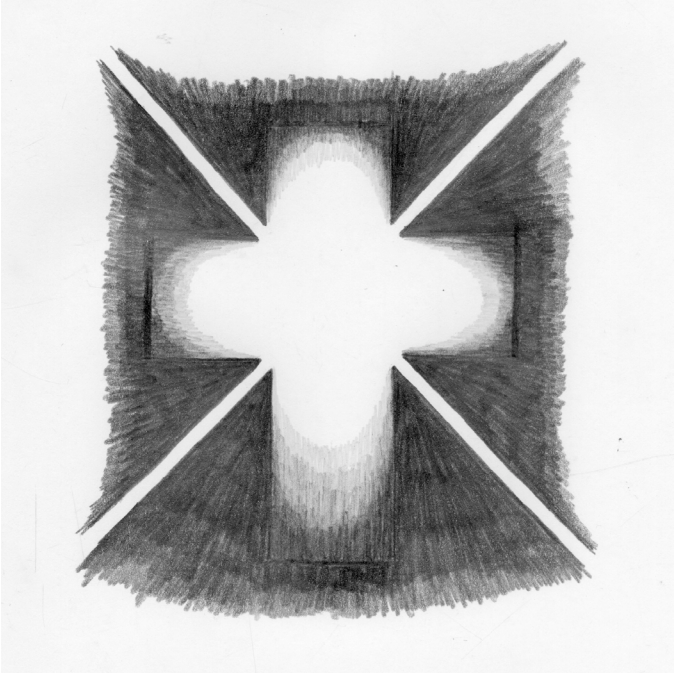
[1.1.13] ***Poleteismo / Kulo*** **2011**
(top of page) found objects installation, 2002-2011

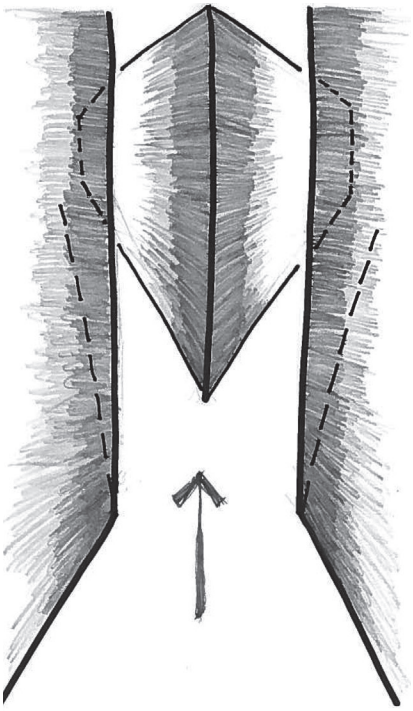
[1.1.14] ***Poleteismo / Kulo*** **2011**
(above) found objects installation, 2004

[1.1.15] ***Poleteismo / Kulo*** **2011**
(opposite page) relics, found objects installation, 2004

1 Filipina Lippi, "Mideo Cruz: His Thorny Avenue of Liberation," in *Manila Bulletin*, October 17, 2011, accessed October 18, 2011, http://www.mb.com.ph/articles/337987/mideo-cruz-his-thorny-avenue-liberation.

2 Ibid.





The architecture of Mideo M. Cruz

Placed in the realm of architecture, Cruz's work falls under Fascinism and Context. His mixed-media installation *Poleteismo* in 2011 proved so controversial it had to be taken down a few days before the exhibition's actual closing. Though the piece had previously been exhibited at the University of the Philippines' Vargas museum and the Jesuit university Ateneo de Manila without much press, its recent incarnation at the Cultural Centre of the Philippines became the centre of media frenzy and public outcry. The presentation of Christian iconographies as phallic jabs into the culture's obsessions proved to be contextually appropriate in its exhibition at the Cultural Centre, which was built in the Marcos years to be the sacred monument to the country's cultural heritage. Cruz's work achieves its strength and value at its time of production and exhibition. The attachment to time is critical in his exploration, dissemination, and criticism of current Filipino culture of idolism, materialism, and consumerism. The architecture relies heavily on the atmosphere of confrontation. Vivid imagery blurs visions of reality and fiction. An over-exposure to images leads viewers to loose sight or have a heightened sense of awareness, either confronting viewers with thoughts of disorder and chaos, or peace and harmony.

[1.1.16] Cross entry *(above left)*

[1.1.17] Edge ahead *(above right)*

[1.1.18] Conflicting levels *(opposite page)*

PEOPLE POWER MOVEMENT
1986 - present
MARCOS YEARS
1965 - 1986
THIRD PHILIPPINE REPUBLIC
1946 - 1965
JAPANESE OCCUPATION
1942 - 1945
IMPERIAL AMERICA
1899 - 1942
FIRST PHILIPPINE REPUBLIC
1898 - 1899
SPANISH COLONY
1565 - 1898
AGE OF TRADE & CONTACTS
9th - 16th Century
FILIPINO ORIGINS

1.2 Yesterday

The history of a nation is its viewport to its present and the events of the past will always be part of today's cultural fabric. The Philippines is no exception. Since its beginnings, the archipelagic nation has had to battle with elements and forces larger than its own. The layering of numerous cultures throughout its history has had grave effects on the country. The history of the Philippines is not linear, but rather a series of folds, of eras, ages, and periods of time that make their mark on the country's cultural landscape. Today, these folds are layered and compressed, with some more visible than others, still together to make a whole.

Following is a brief examination of the milestone events that has shaped the Philippines and the corresponding cultural acquisitions that add to the development of cultural and national identities.

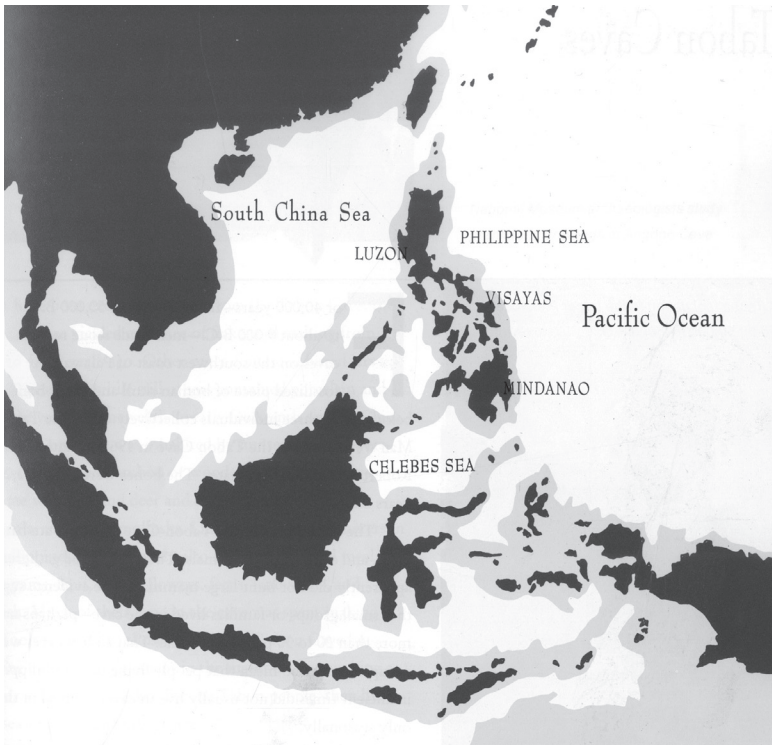
[1.2.1] Philippine history in layers
(opposite page)

MILESTONE EVENTS

Over 50,000 years ago, ancestors of present day Filipinos, crossed over land bridges that connected mainland Asia to Indonesia and the Philippines.

As early as 1000 B.C., Austronesian-speaking peoples from South China to Korea, Japan, Taiwan, the Philippines, Borneo, and Indonesia were migrating in boats all over Southeast Asia.[2]

[1.2.2] Austronesian migration



[1.2.3] The Philippine archipelago during the last ice age

800s 900s 1000s 1100s 1200s 1300s

Age of Trade and Contacts

Origins

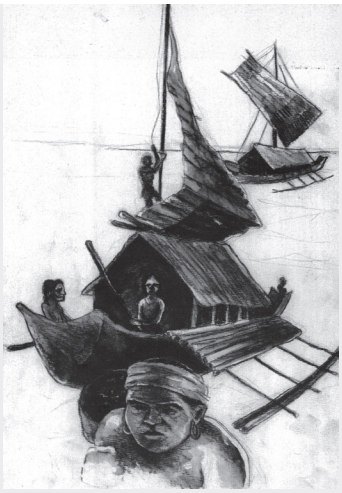
CULTURAL ACQUISITIONS

[1.2.4] Prehistoric pottery

The Stone Age, around 5,000 B.C. to 500 B.C., the regular food supply from agriculture and fishing allowed time for crafts as pottery, woodwork, boatbuilding, and barkcloth making.[1]

The Metal Age, around 700 – 200 B.C., the introduction of iron knives, bolos, daggers, rings, spearheads, projectile points, and digging tools further broadened food cultivation, cultural production, and efficient exploitation of bamboo, branding Filipinos as "bamboo people."[3] Bamboo became synonymous with the culture of the people as it is used in; homes as walls, pillars and floors; for music and dance, with *tinikling* as a famous bamboo dance; used in cooking as containers, cups and knives, and even as ingredients with bamboo shoots as most edible; and as weapons for hunting and fishing.

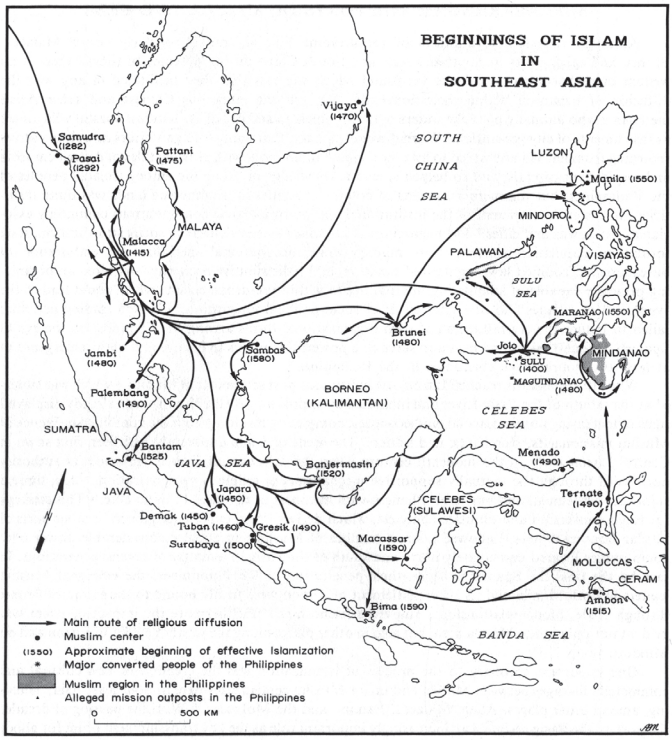
[1.2.5] Ancestral (Ifugao) wood carving



[1.2.6] Island hopping in boats

By the 8th century A.D., with open seas and existing trade centres at the mouths of major rivers, Filipino merchants began trading with peoples from Vietnam, Thailand, Burma, Borneo, Malaysia, Indonesia, Laos, China, India, Pakistan, Arabia, and Japan.

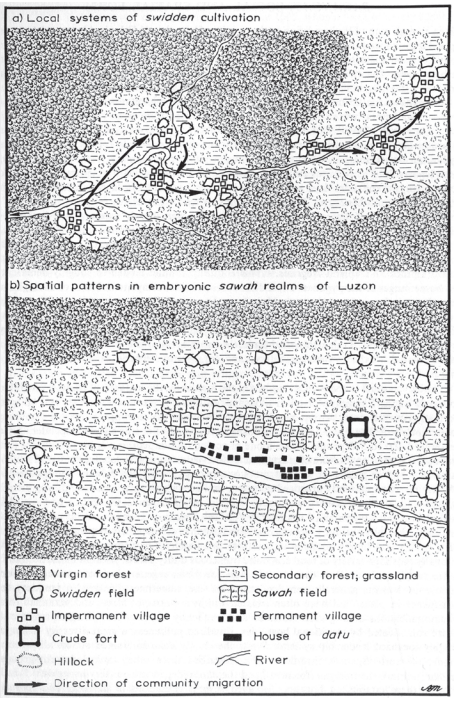
[1.2.7] A Kalinga woman



[1.2.8] The spread of Islam in Southeast Asia between 13th and 16th centuries

1400s 1500s 1600s 1700s 1800s >

Spanish Colony



By 1000 A.D., migrants from Java, Sumatra, and coastal Indochina arrived in the archipelago as communities of 30 to 100 households known as a *barangay,* with most members related to each other.[4] Due to the geography of the archipelago, migrants and *barangays* dispersed themselves and settled along rivers and the coast, and in protected bays and sheltered channels between islands. The lack of a central or larger community helped keep each *barangay* distinct from one another, in language and culture. *Barangays* located near the mouths of rivers eventually became trading centres for coastal fishing communities and upriver farmers and hunter-gatherers.[5]

[1.2.9] Primary forms of land use and *barangay* clusterings in the Philippines, c. 1565

MILESTONE EVENTS

By mid-13th century, Muslim missionaries traveled with traders over the sea routes of the spice trade, and arrived in Sulu, the south-western islands in the region of Mindanao. Their status and influence soon grew as they settled within the coastal communities.[6]

[1.2.10] Early Filipinos in their adornments, from the Boxer Codex

In 1480, Islam reached the main island of Mindanao, where about the same time, Muslim traders from Borneo, Indonesia, the Malay Peninsula and Islands reached Manila, introducing Islam as a religion and a socio-political institution.[9] In Manila, the Muslims established an economically progressive community, engaged in settled agriculture, trade, craft making, and governance, and were noted for their orderliness, discipline, bravery, skill in military defences, and elegance in clothing.[10] However, Islam had not taken root in Manila and Christianity soon flourished upon Spain's conquest. Instead, Muslims remained on the southern islands of the archipelago, in Mindanao, until today.

800s 900s 1000s 1100s 1200s 1300s

Age of Trade and Contacts

Origins

CULTURAL ACQUISITIONS

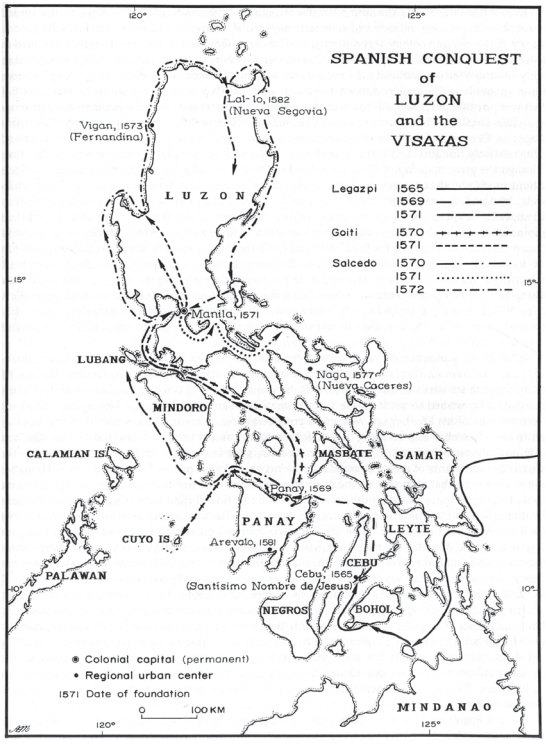
The Chinese became their largest trade partners. Chinese goods such as iron, bronze, gold, silver, lead, porcelain, silk, mirrors, scales, coins, jade, coloured glass beads, lacquered ware, copper cauldrons, ivory, tin products, and weapons of war, were traded for forest and marine products such as cotton, abaca, hardwoods, gums, resins, beetle nuts, pearls, precious shells, sponges, rattan, wax, edible bird's nests, musk, sandal wood, leather, mats, and pepper.[7] Since then, the Chinese have continued to trade and migrate to the islands, imprinting their influence on economics, culinary techniques, craftsmanship in construction and woodwork, and familial culture.[8]

[1.2.11] Map by Cornelis de Jode showing Asia, 1593

The first recorded Westerner, Ferdinand Magellan set foot on the Philippine islands on March 17, 1521. His arrival was met with pleasantness and hospitality by the natives of Homonhon, Limasawa, and Cebu, whereupon the native king Rajah Humabon of Cebu pledged his and his people's allegiance to the King of Spain and agreed to be baptized to Christianity.[11]

[1.2.12] The meeting of Legazpi and Lakandula

Determined to gain access to the riches of the East, Spain named the islands *Las Islas Felipinas* after Prince Felipe, who later became King Philip II of Spain.[12] Upon the King's instructions, Miguel Lopez de Legazpi arrived on April 27, 1565 on the island of Cebu.



[1.2.13] Spanish conquest of Luzon and the Visayas

1400s 1500s 1600s 1700s 1800s

Spanish Colony

The neighbouring island chief of Mactan, Lapu Lapu refused to neither participate in any allegiances with the Spaniards nor convert to Christianity. Determined to subjugate the natives to Spain and the cross Magellan sailed with Humabon and their men to battle Lapu Lapu, but were met with fatalities. Upon Magellan's death on the shores of Mactan, Humabon turned against the Spaniards, finally drawing them out of their shores. The archipelago's regional disconnections, as evident with the kinship rivalry between Humabon and Lapu Lapu continue to impede on the country's quest for a more unified economy and governance at both local and national levels, to this day.

[1.2.14] *Ati-atihan* festival

Legazpi built the first Spanish settlement, San Miguel, and the first Spanish church, on the site where a small statue of the Holy Child Jesus was found. This Christian icon, known as *Santo Niño*, is believed to have been from Magellan given to the Cebuano queen, Humabon's wife upon her baptism in 1521.[13] Used for religious conversions then, this icon has remained highly revered until today, with festivals such as the *Ati-atihan* of Kalibo which pays homage to this image of Christ child.

MILESTONE EVENTS

Within five years of the Spaniards' arrival, Cebu, Panay, and neighbouring barangays had all been pillaged. Legazpi, determined to find a permanent base for Spain sailed from Panay and reached Manila on May 16, 1571. After some hesitation and negotiations with the Muslim chief of Manila, Rajah Sulayman, Manila and the region of Luzon were officially claimed as "the New Kingdom of Castile" around May 17-19, 1571.[14] By June 24, Legazpi appointed judges, the municipal corporation, and notaries, completing the foundation of Spanish Manila, *Insigne y siempre leal Ciudad* (Distinguished and Ever Loyal City), as the capital of Spanish dominion in the Philippines.[15]

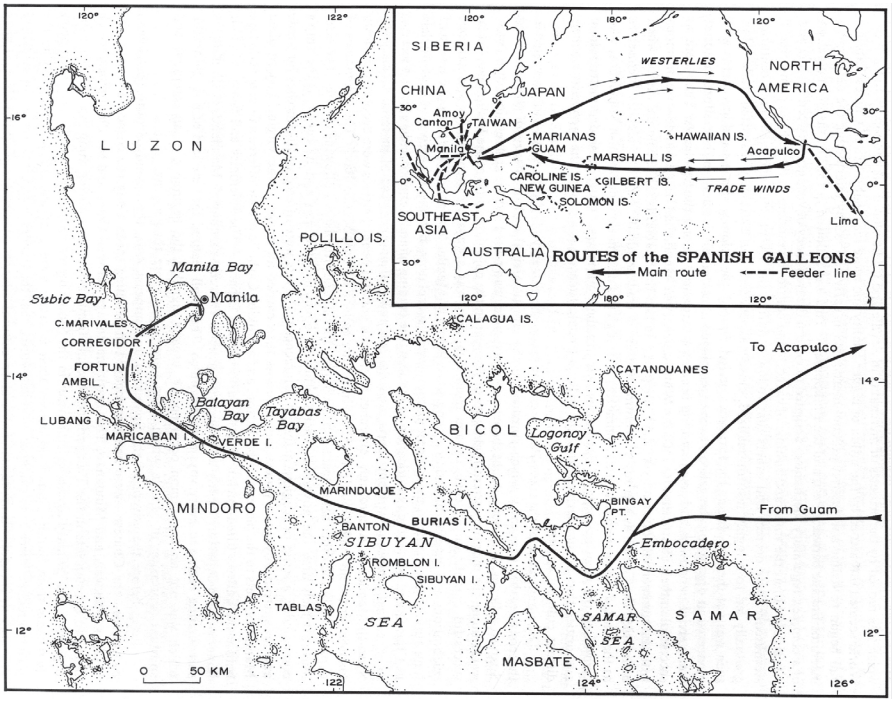
[1.2.15] Early Spanish map of Southeast Asia

800s 900s 1000s 1100s 1200s 1300s

Age of Trade and Contacts

Origins

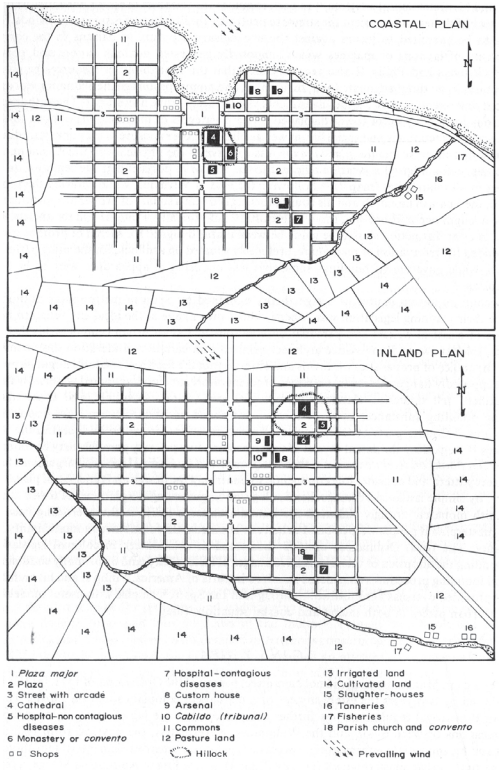
CULTURAL ACQUISITIONS



From 1571 to 1815, known as the Manila Galleon Trade, ships crossed the Pacific from the archipelago to Acapulco, Mexico. Exchanges in wares and goods from China and other Asian countries to Spain and the rest of Europe made Manila a conduit between the East and the West. This Asian-American/Mexican-European trade gained tremendous profits for Spanish merchants and Chinese traders in Manila.

[1.2.16] Routes of the Manila Galleon Trade

By the decree of King Philip II, *Leyes de Indias* (Laws of the Indies) 1573 were to be used as prescriptions for establishing the foundations of Hispanic colonial towns.[16] The ordinance of an urban axial pattern systematized the organizations of plazas, churches, government buildings, hospitals, schools, shops, and slaughterhouses. The introduction of urbanism provided the Spaniards easier access and control over the natives, and particularly in their mission of converting natives to Christianity.



[1.2.17] Hispanic urban plans according to the Ordinances of 1573

By 1580, the Spaniards controlled most of the islands, lasting for more than three hundred years under the crown colony of Spain. This Spanish Age brought on the Westernization of the East, but also the spread of Eastern cultures to the West.

[1.2.18] Manila Bay c. 1684

1400s 1500s 1600s 1700s 1800s

Spanish Colony

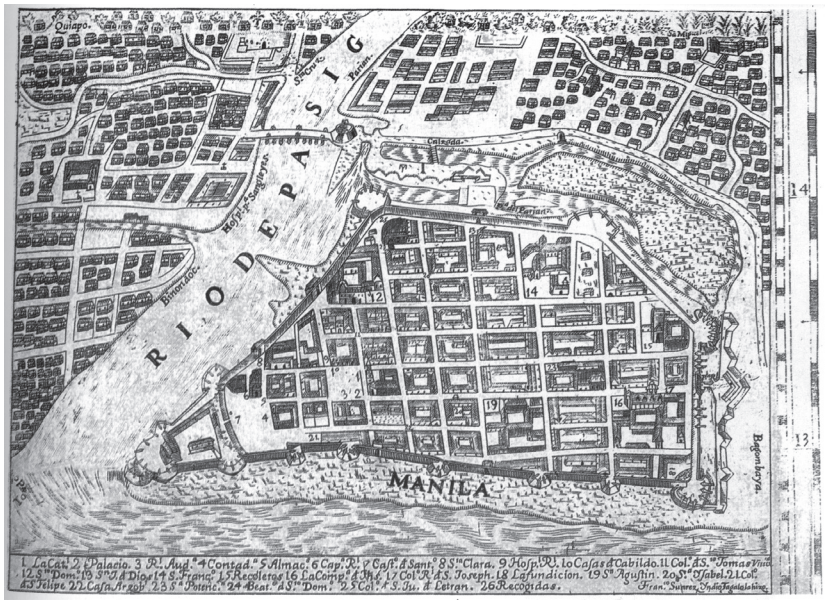
The Spanish introduced the concept of a central government, a concept unknown to a people whose culture and primary social unit was based on the *barangay*, the village community of a kinship group with a respected chief. Though the *barangay* remained a feature of Filipino society at the local level, they now had to follow orders from the distant Governor-General, who was also the commander-in-chief of the army, President of the Supreme Court, and an authority over the Church, as appointed by the King of Spain. The distance from the King gave Spanish administrators reign to express their superiority and expected to be recompensed accordingly, particularly in favours, which heralded a culture of corruption.[17]

Spanish colonization also spread the Roman Catholic faith. In the process of Christian conversion, needs for churches generated a culture of art and architecture. Building of churches, of heavy massive stone which are conceived to last, introduced an architectural concept, building technologies, and materials previously unknown in the Philippines. Furthermore, Christian rituals called for interior décor, statuary and religious iconographies, paintings, and liturgical music, spearheading Philippine fine arts, architecture, painting, sculpture, literature, music, and theatre.[18]

[1.2.19] First Catholic mass, 1521

MILESTONE EVENTS

On August 23, 1896, upon news of a secret society's existence, the *Kataastaasan, Kagalang-galang na Katipunan ng mga Anak ng Bayan* (KKK, or *Katipunan*, "society") began the violent revolution led by Andres Bonifacio, a warehouse clerk from a poor background, who aimed to win independence from Spain through revolution.[21]



[1.2.20] Map of the walled city of Manila (*Intramuros*) c. 1738

On December 30, 1896, Jose Rizal was executed on charges of leading the propaganda movement, of having started a revolution, and for writing *Noli Me Tangere* (Touch Me Not) and *El Filibusterismo*. Rizal was a highly respected *illustrado*, doctor of medicine, artist, poet, and novelist, whose two novels were his personal contributions to the propaganda movement as they explicitly described the life and conditions of the Filipinos under Spanish rule, particularly under friars' control.[22]

800s 900s 1000s 1100s 1200s 1300s

Origins

Age of Trade and Contacts

CULTURAL ACQUISITIONS

The sense of Filipino nationhood was inadvertently encouraged by the Spaniards as they abused their power and refused the native Filipinos any shares of the wealth. Filipinos, instead, turned to commerce, banking, real estate, and agriculture. By mid-19th century, a wealthy native class and middle-class had emerged, educating more children, with some sent abroad to master professions, and upon their return were identified as *illustrados*.[19] With their scholarly education, Filipino *illustrados* began to demonstrate that Filipinos were equal to their Western counterpart, and were capable of self-representation and even self-government. Their agitation for reform grew as Filipino *illustrados* campaigned to Filipinos, arousing a national identity and pride in their ancient culture and indigenous roots.[20]

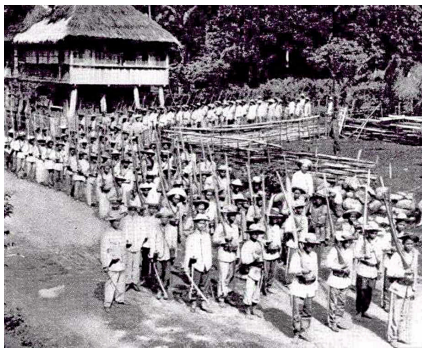
1887, *Noli Me Tangere* (Touch Me Not) by Jose Rizal is published.

1891, *El Filibusterismo* by Jose Rizal is published.

[1.2.21] Jose Rizal and his masterpieces

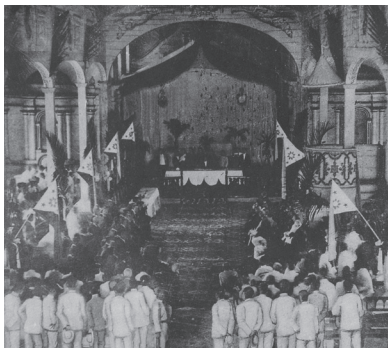
[1.2.22] Creation of the Philippine flag, 1898

By late March 1897, after losing a series of battles, Andres Bonifacio and Emilio Aguinaldo, the elected president of *Katipunan's* provincial counterpart in Cavite, south of Manila, disputed over who should lead the revolutionary government. Unfortunately, Bonifacio lost the dispute and was arrested, found guilty of treason, sentenced to death, and executed on May 10, 1897.[23]



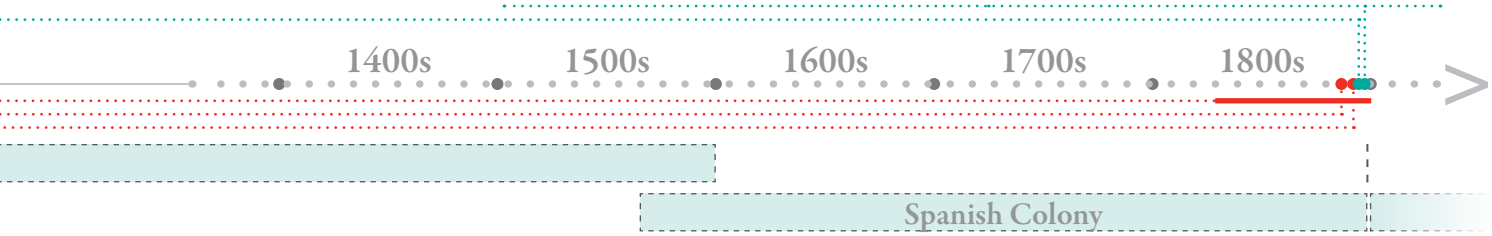
[1.2.23] The Battle of Alapan, 1898

On April 24, 1898, The United States declared war on Spain and ordered Commodore George Dewey, as instructed by U.S. Undersecretary of War Theodore Roosevelt, to capture or destroy the Spanish fleet in Manila. On May 1st, the Battle of Manila Bay ensued and outshined by the Americans' fewer modern vessels with vastly superior weapons, the Spanish fleet was swept, and the Spaniards surrendered.



[1.2.24] The Malolos Congress

On May 19, 1898, Emilio Aguinaldo returned to the Philippines ready to resume the Revolution against the Spanish. On June 2, the Spanish commanding general in Cavite surrendered whereupon Filipino forces laid siege on Intramuros. Ten days later, on June 12, Aguinaldo proclaimed the Philippines' independence, and the First Republic of the Philippines was established by the Malolos Congress.



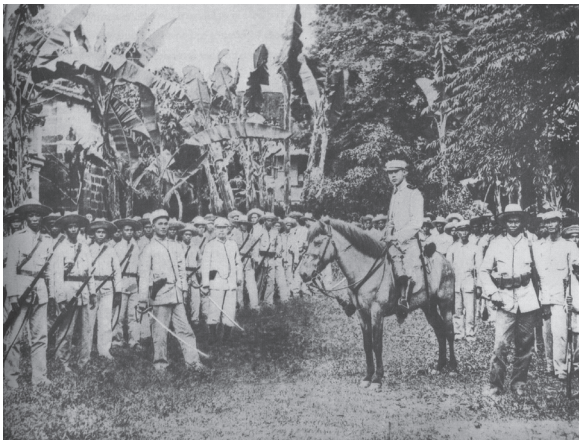
[1.2.25] View of Cavite in the Manila Bay by French artist Jean F. de la Pérouse, 1792

MILESTONE EVENTS

[1.2.26] Battle of Caloocan

Unbeknownst to the Filipinos, the Spanish secretly made a deal with the Americans. For the price of $20 million, Spain ceded the Philippines to the Americans, known as the *Treaty of Paris*.[24] Outraged and betrayed that the United States had not intended to grant self-government to the Philippines, Filipinos continued the revolution.

On February 4, 1899, the Philippine-American War began. American president McKinley downplayed the extent of Philippine resistance to the American military occupation, insisted on calling the resistance "Tagalo insurrection," because many Americans were against the U.S. government's imperial presence in the Philippines.[25] The war officially ended upon Aguinaldo's capture on March 23, 1901. However, resistance against the Americans persisted throughout the country until 1912. The casualties of the war was more brutal and widespread than the revolution against Spain, and American military records showed 16,000 insurrectionists and 200,000 civilians dead.[26]



[1.2.27] General Gregorio del Pilar and his command

1900s 1910s 1920s 1930s 1940s 1950s

<First Philippine Republic

Japanese Occupation>

Imperial America

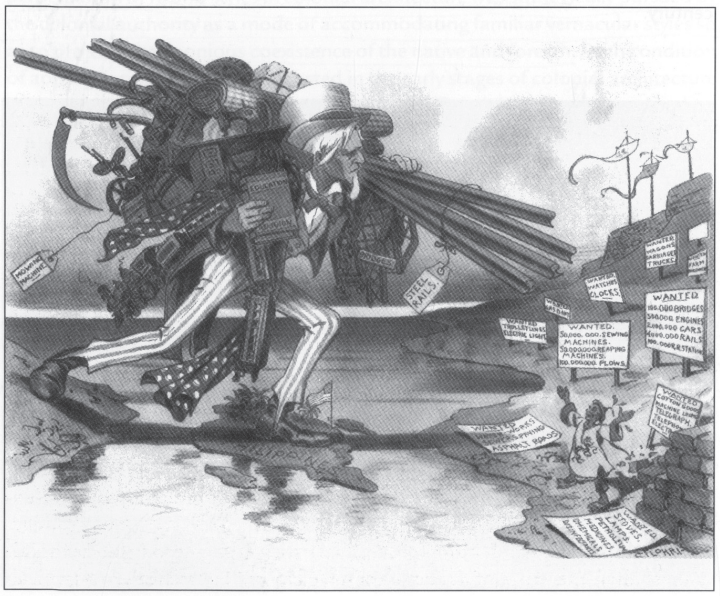
CULTURAL ACQUISITIONS

The Americans were quick to transition the country from Spanish style of governance to one of American. Reforms were made in areas of health, education, and government with great emphasis on civil rights, democracy, freedom of speech, and urbanization. Epidemics such as bubonic plague, cholera, dysentery, typhoid, and small pox were causing casualties of massive proportions, even before the war started. Public sanitation was systematically imposed, which subsequently introduced the Board of Health and modern public health system in the country.[27]

[1.2.28] Disinfection by Municipal Board of Health, Manila, 1905

[1.2.29] Public school children c. 1901

Appalled by the deficiency and inefficiency of the education system under the Spanish, the Americans sought to recuperate the system with free public education, implementing a comprehensive modern education system of the three R's (reading, writing, and arithmetic), establishing English as the language of instruction, and focusing on more than religious teachings, but on literature, arts, and sciences.[28]



[1.2.30] Philippines as a stepping stone to China (published in *Judge*, March 21, 1900)

In 1934, the Tydings-McDuffie Act was negotiated and passed, establishing a Commonwealth government intended that the Philippines would be self-governing in ten years.

[1.2.31] Commonwealth inauguration

On November 15, 1935, Manuel L. Quezon was sworn into office as the Commonwealth's first elected president and first Filipino chief executive.[31]

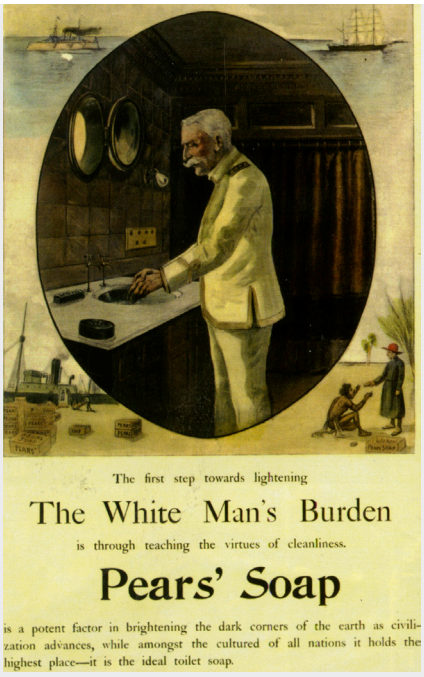
1960s 1970s 1980s 1990s 2000s

Marcos Years

People Power Movement

America's expansionist and imperialist policy drew many oppositions and criticism in America. To appease the American people, the U.S. government immediately transferred military rule to civil rule after the war. Though transferring executive control to the Filipinos was not an option at the time, the Americans made provisions to grant Filipinos protection under the American Bill of Rights, and benefits from civil service systems, local self-governance, free public education, and government positions upon sufficient experience and English education.[29]

The influences of America quickly found home in the Philippines. Freedom of speech and of free press immediately took hold as Filipinos thought free from oppression. Within a year of American presence, in 1899, the country already boasted 24 newspapers in print.[30] This expression of free speech and press remains today. New technologies from America would also make their way to the archipelagic nation at this period, such as radio, television, telephone, automobile, and city scale urbanism.



[1.2.32] "The White Man's Burden," ad in *McClure's Magazine*, October 1899

As a measure to unify the country and establish a national identity for a soon to be independent nation, President Quezon proclaimed Tagalog, a widely spoken and understood language predating the Spaniards, as the national language of the Philippines on December 30, 1937.[32]

MILESTONE EVENTS

[1.2.33] Japanese soldiers in tanks, 1942

[1.2.34] Filipino "Death March"

[1.2.35] General Douglas MacArthur landing on Palo Beach, Leyte

On January 2, 1942, the Japanese entered Manila and invaded the Philippines. By April 9, the Japanese defeated the Filipino-American forces in Bataan, a peninsula between Manila Bay and the South China Sea. This resulted in the "Death March", where some 75,000 Filipino and American soldiers who fought side by side were taken prisoners and forced to march 104 km to San Fernando, Pampanga.[33]

On October 20, 1944, US General Douglas MacArthur returned as promised in Leyte. Manila was recovered in March 1945 after a month long battle called, "Battle of Manila." The city was left in devastating ruin, suffering the worst damage next only to Warsaw, Poland.[42] It was estimated over a million Filipinos died because of the war.[34]

World War I

Bombing of Pearl Harbour on December 7, 1941.

World War II

1900s 1910s 1920s 1930s 1940s 1950s

<First Philippine Republic

Japanese Occupation>

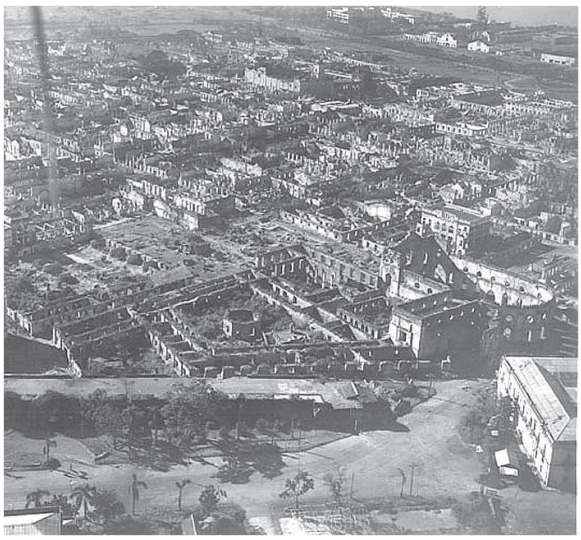
Imperial America

CULTURAL ACQUISITIONS

The Japanese occupied the Philippines until 1944. During this time, with an absence of a president, a Japanese puppet regime was established, the Second Philippine Republic under Jose Laurel. At this time, the Japanese attempted to implicate an ideology of a liberated Asians, free from Western influence, while expanding their empire and abusing their power.[35]

[1.2.36] Greater East Asia Co-Prosperity Sphere *(left)*

[1.2.37] Manila as an open city, 1941 *(right)*



[1.2.38] The sack of Manila, 1945

On July 4, 1946, the Third Philippine Republic was inaugurated, as America granted the Philippines its due independence after 48 years of colonial rule.

[1.2.39] Inauguration of the Third Philippine Republic

1960s 1970s 1980s 1990s 2000s

Marcos Years

People Power Movement

In May of 1945, the Philippine Rehabilitation Act was proposed on the U.S. Congress which would grant US$400 million as payment for war damages, US$100 million worth of surplus military property, and US$150 million to repair and construct infrastructure and other public facilities.[36] However, before these aids could be transferred, the Philippine Constitution had to be amended, granting parity rights for Americans, rights to dispose, exploit, develop, and utilize the country's natural resources, and rights to operate public utilities, also known as the Philippine Trade Act.[37] American military and naval presence, a U.S.-Philippine mutual defense agreement, also continued as part of the rehabilitation assistance. This continued American presence provided a political ally and economic benefits for both nations.

In 1961, the election of Diosdado Macapagal heralded a period of economic growth and prosperity, turning the Philippines into the most Westernized country in all of Southeast Asia. He fought graft and corruption, introduced a land reform law, which freed many poor peasants and farmers from the burden of tenancy, and encouraged free enterprise to stimulate the economy.[38]

[1.2.40] Ayala Avenue, Makati City, 1960s

MILESTONE EVENTS

[1.2.41] Emancipated land labourers

From 1969 to 1971, anti-government sentiments and demonstrations took hold in Manila as students and workers protested against the growing political warlordism, land grabbing and violence, a bankrupt education system, and oppressively low wages.[39]

[1.2.42] Anti-government protests

1900s 1910s 1920s 1930s 1940s 1950s

<First Philippine Republic

Japanese Occupation>

Imperial America

CULTURAL ACQUISITIONS

The stimulated economy of President Macapagal would not last under succeeding President Ferdinand Marcos (1965-1986). Though his administration showed early promise of further unifying the country with development in agriculture, education, and industry, constructing bridges, ports and roads, dissatisfaction with the government gradually increased.

[1.2.43] Dissatisfied Filipinos

[1.2.44] Government resistance march

On September 21, 1972, President Ferdinand Marcos signed Proclamation 1081 placing the country under Martial Law where freedom of speech was curtailed, opponents were imprisoned or exiled, and the Marcos regime abused their power, crashing the economy, violating human rights, while amassing mega-fortunes from graft and corruption.

[1.2.45] Marcos signing Proclamation 1081

[1.2.46] The tyranny of Ferdinand Marcos

Martial Law was lifted on January 16, 1981, but Marcos continued to rule by decree.

1960s | 1970s | 1980s | 1990s | 2000s

Marcos Years

People Power Movement

During Martial Law, Marcos introduced a socio-political agenda to transform Philippine society into a "New Society," based on social justice, equal sharing of the increments of development, participatory democracy, and the promise of national rebirth and resurrection of old Filipino traditions.[40] Though tinted by political agendas and extreme squalor, the 1970s heralded a cultural renaissance for the Philippines, and the task of national rebirth was bestowed on the First Lady Imelda Marcos.

[1.2.47] Imelda in front of CCP

The aesthetic maxim of "the true, the good, and the beautiful" was applied to the cultural and architectural agenda that prompted to create an identity of state power, modern progress, national identity, and the aesthetic of development.[41] This period saw the broadening of modern and vernacular Philippine art and architecture, and traditional and indigenous cultures, with the construction of the Cultural Centre of the Philippines (CCP) on reclaimed land in Manila Bay as its pinnacle.

[1.2.48] Cultural Centre of the Philippines complex

MILESTONE EVENTS

On February 8, 1986, Corazon "Cory" Aquino, widow of Marcos' exiled and assassinated arch-critic and opponent, Senator Benigno "Ninoy" Aquino, had declared herself the winner of the presidential election based on an independent tally. But on the 15th, the Philippine National Assembly declared Marcos the victor with evident large-scale manipulation of the count.[42]

[1.2.49] "Everybody's Fight, EDSA for All"

[1.2.50] "People Power"

From February 22 to 25, 1986, hundreds of thousands of Filipinos took to the streets of Manila in a show of 'People Power.'

1900s 1910s 1920s 1930s 1940s 1950s

<First Philippine Republic

Japanese Occupation>

Imperial America

CULTURAL ACQUISITIONS

[1.2.51] Flag bearer

Unsatisfied and un-accepting of Marcos' triumph, the people walked up the main thoroughfare of Manila, Epifanio de los Santos Avenue (EDSA), to the military camp, and demanded that Marcos stand down. Here, at two million strong, Filipinos stood strong against military tanks with rosaries, in peace and in prayer.

[1.2.52] "In faith we trust"

On February 25, as his last act of defiance, Marcos was privately inaugurated as re-elected president in Malacanang, but pressure from the U.S. government finally forced him and his party to evacuate and flee into exile. On the same day, in a simple ceremony at Club Filipino in San Juan, Corazon "Cory" Aquino was sworn as the seventh president of the Philippine Republic and as the first ever presidential candidate to be elected by the people.[43]

In 1987, the Constitution of the Philippines would be rewritten and would state, "The Philippines is a democratic and republican state. Sovereignty resides in the people and all government authority emanates from them," and would only permit a single term of six years in office as President of the Republic.[44]

[1.2.53] From widow to president, Cory Aquino (January 27, 1986)

1960s 1970s 1980s 1990s 2000s

Marcos Years

People Power Movement

[1.2.54] Human barricade in faith

MILESTONE EVENTS

[1.2.55] "Judgment of the people. Guilty!" against President Estrada

[1.2.56] Men in uniform in support for President Macapagal-Arroyo, February 26, 2008

However, his successor, Joseph Estrada (1999-2001), a former action movie star, would not be in his seat long when scandals of massive corruption, harem of mistresses, and extravagant lifestyle would transgress his presidency, provoking impeachment and protest.

1900s 1910s 1920s 1930s 1940s 1950s

<First Philippine Republic Japanese Occupation>

Imperial America

CULTURAL ACQUISITIONS

Aquino's presidency was mired with numerous coup attempts by Marcos loyalists and other opportunists, as she struggled to revive the economy and morality of the Philippine society. Succeeding president, Aquino's Defence Minister, General Fidel Ramos (1992-98) fared better and managed to introduce the global market in the country and revive the economy.

[1.2.57] Fighting for economic growth and poverty reduction

[1.2.58] EDSA II

In a show of defiance, the Filipinos took to the streets again for a second display of 'People Power,' known as EDSA II, on January 17-20, 2001, and deposed Estrada from office. Supported by the Defence Secretary, the military and police, Vice-President Gloria Macapagal-Arroyo took over the Presidency for the remainder of Estrada's term.

In 2004, Macapagal-Arroyo ran for the seat again, winning a hotly contested election. Her presidency would fail to pick up the economy too, as armed conflicts and terrorist threats from anti-government and separatist groups from Mindanao posed threats to the government.

1960s 1970s 1980s 1990s 2000s

Marcos Years

People Power Movement

[1.2.59] "The Next Aquino: Can Noynoy Save The Philippines?"

However, what has remained and failed through this period of People Power Movement is the eradication of poverty, which has deterred economic progress. The current President Benigno "Nonoy" Aquino III, son of "Ninoy" and "Cory" Aquino is determined and hopeful, but only time can tell if he could revive the country his parents dreamed and fought for.

[1.2.60] Pre-presidency cover of TIME, April 26, 2010

The present is never too far from its past. The events that occur and the actions people take in response are what shift the landscape of the time and add to the nation's cultural breadth. These events will always resonate and play their role in the making of the individual, the city, and the nation. The People Power revolution of 1986 left such a strong mark on the national identity its legacy is still felt today as the citizens no longer fear marching on the streets to demand actions and reform, as they did for the second People Power movement of 2001. Also, the layering of influences, external or internal, affects how ideas become reality. The Muslim foundations of the country and the colonial powers of Spain and America have turned the archipelago into a cultural conduit between the East and the West. The only tradition that seems to remain is that of *change*, where appropriation and hybridization become apparent facilitators of development and progress, especially on this nation.

Though the Philippines and its people have gone through many injustices, such as racism, prejudice, oppression, abuse, and tyranny, they have pulled through with resilience, faith, and positivity. The country is far from the ideal. However, understanding and learning from the past can move the nation to a more ideal state. Opportunities are abound from this richly layered history and culture. The nation has always stood on the edge in search of its identity as foreign powers paved its path. Now, independent from colonial rule, it can create its own path to its ideal future.

1 Alfredo Roces and Grace Roces, *Culture Shock! A Survival Guide to Customs and Etiquette: Philippines*, 7th edition (New York: Marshall Cavendish, 2009), 13.

[1.2.61] Rizal Monument at Rizal Park, Manila *(top of page)*

2 *100 Events That Shaped the Philippines*, 2nd edition (Quezon City, Manila: Adarna House, Inc., 2009), 44.
3 Roces, *Culture Shock*, 13.
4 *100 Events*, 50.
5 Ibid.
6 *100 Events*, 68.
7 *100 Events*, 56-57.
8 Roces, *Culture Shock*, 16-17.
9 *100 Events*, 76.
10 Ibid.
11 *100 Events*, 81.
12 Graham Colin-Jones and Yvonne Quahe Colin-Jones, *Culture Smart! A Quick Guide to Customs and Etiquette: Philippines* (London: Kuperard, 2004), 22.
13 *100 Events*, 96.
14 *100 Events*, 99.
15 *100 Events*, 101.
16 Robert R. Reed, *Colonial Manila: The Context of Hispanic Urbanism and Process of Morphogenesis* (Los Angeles: University of California Press, 1978), 71-73.
17 Colin-Jones, *Culture Smart*, 23-24.
18 Roces, *Culture Shock*, 25.
19 Roces, *Culture Shock*, 30.
20 Roces, *Culture Shock*, 31.
21 *100 Events*, 204.
22 *100 Events*, 202.
23 *100 Events*, 206.
24 *100 Events*, 236-237.
25 *100 Events*, 246.
26 Roces, *Culture Shock*, 34.
27 *100 Events*, 252-255.
28 *100 Events*, 266-269.
29 *100 Events*, 263.
30 *100 Events*, 256.
31 *100 Events*, 320.
32 *100 Events*, 326-327.
33 Colin-Jones, *Culture Smart*, 31-32.
34 Colin-Jones, *Culture Smart*, 33.
35 Gerard Lico, *Arkitekturang Filipino: A History of Architecture and Urbanism in the Philippines*. (Quezon City, Manila: The University of the Philippines Press, 2008) 358.
36 *100 Events*, 348.
37 *100 Events*, 349.
38 Colin-Jones, *Culture Smart*, 36.
39 *100 Events*, 381.
40 *100 Events*, 380.
41 Lico, *Arkitektura*..., 451 & 455.
42 Colin-Jones, *Culture Smart*, 38.
43 *100 Events*, 389.
44 Colin-Jones, *Culture Smart*, 39.

Artist: **Leo Abaya**

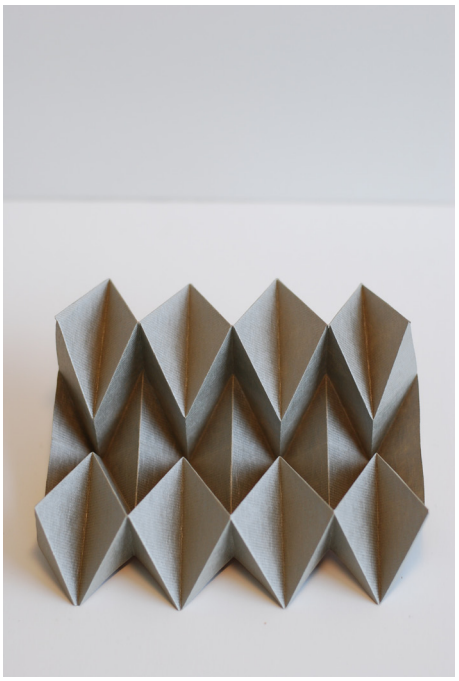
(b. 1960)

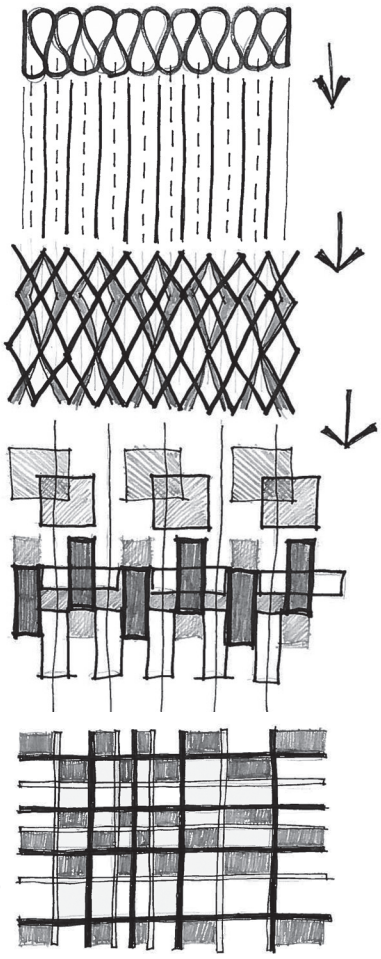
Scholarly and multi-disciplinary in approach, Abaya's work concerns itself visually and in the representation of his subject. Viewed as contested and contradictory fields, contemporary conceptions of nation, history and self are texturally and contextually displaced and manipulated creating moments of compression and expansion. Concurrently, Abaya's use of multiple visual aides such as illustrations, photography, print reproductions, silk-screened commercial products, and canvas fabric has allowed him to step beyond the bounds of the frame. Through such devices and commitment to visualizing and materializing historical research and reflection, the viewer is welcomed to discover previously unseen themes and subjects, such as collusion, suppression, liberation, and empowerment.

[1.2.62] ***Despues del Pacto de la Sangre***
(top of page) 2008, oil and acrylic on draped/ shaped canvas with fabric cutouts and attachments, 137x91cm

[1.2.63] **This Can Happen Elsewhere**
(above) 2004, 2005, 2007, 2009, oil and acrylic on on linen, panel 60x60cm, overall dimensions 80x165cm

[1.2.64] **Tropical Baroque**
2008, oil and acrylic on canvas, 152x122cm





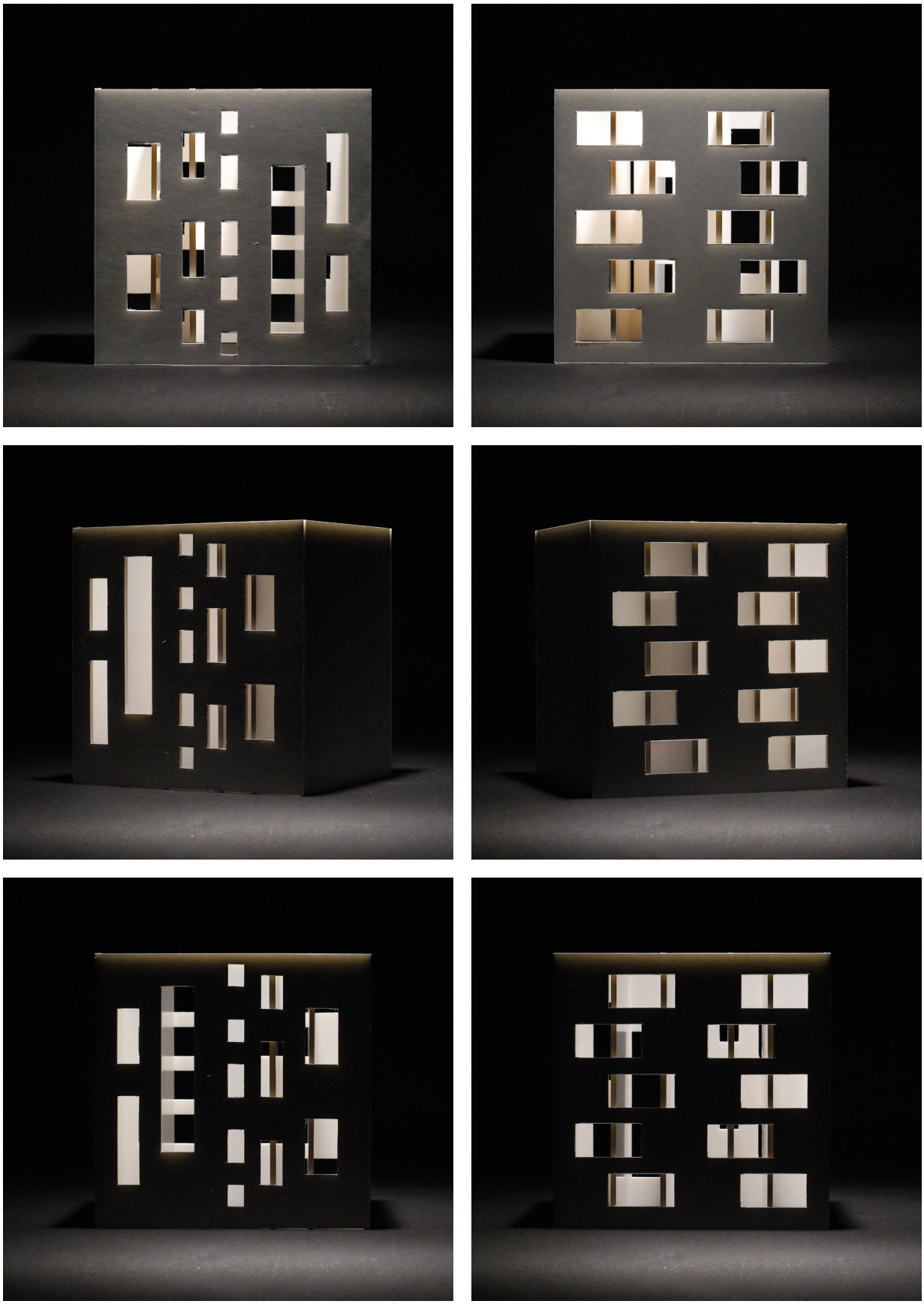
The architecture of Leo Abaya

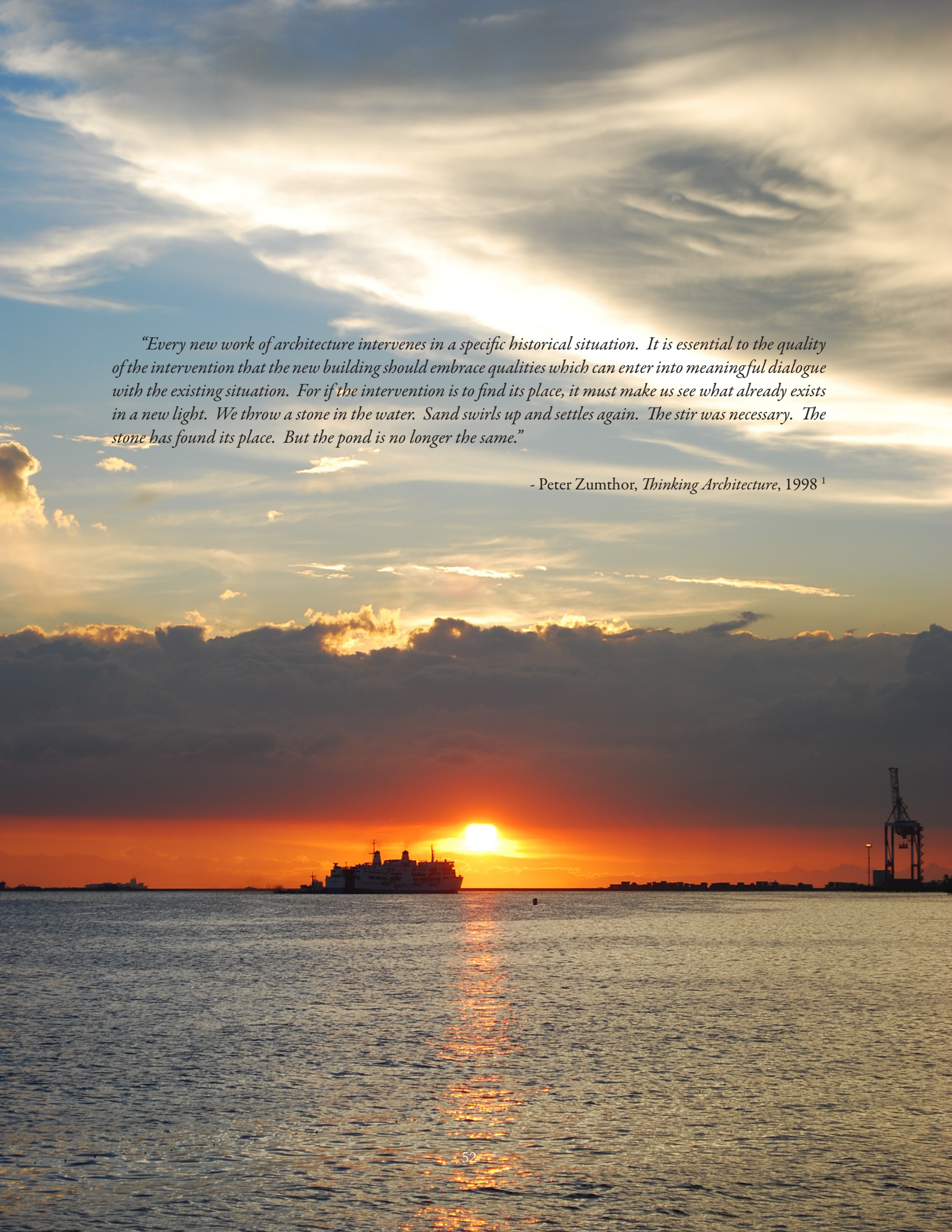
Leo Abaya's work translates to an architecture of Facadism and Durée. The persistence of the past is very evident in the work. His piece *Tropical Baroque* in particular understood the country's contested colonial past. The adornment of the native with the European ruff expresses constraints of native cultures experienced with Western influences and ideals. The ruff is a symbol of both a contraption and decoration of a colonized native culture. The historical context of his work is what provides the understanding of current crises. Abaya's manipulation of historical subjects and images are his starting points in investigating the powers beneath understanding and accepting of history. Architecturally, this translates to studies of edifices, whereupon only through their full comprehension can they be disseminated and reinterpreted, and have their true purposes revealed. Through these exercises new surfaces will begin to emerge as architectural reflections of their place in time.

[1.2.65] Fold 1: face out *(above left)*

[1.2.66] Folding to transitions *(above right)*

[1.2.67] Plates and its many faces *(opposite page)*





"Every new work of architecture intervenes in a specific historical situation. It is essential to the quality of the intervention that the new building should embrace qualities which can enter into meaningful dialogue with the existing situation. For if the intervention is to find its place, it must make us see what already exists in a new light. We throw a stone in the water. Sand swirls up and settles again. The stir was necessary. The stone has found its place. But the pond is no longer the same."

- Peter Zumthor, *Thinking Architecture*, 1998 [1]

1.3 Tomorrow

The Philippines has been at constant struggle being on the periphery, but being on the edge also presents opportunities for a better tomorrow. In a recent compendium of cultural anecdotes, accounts, and narratives, *Manila Envelope*, journalist David Guerrero emphasized the benefits of being a 'developing' country and being on the edge:

> Anything we do is a plus! [...] We can enjoy the absence of the spotlight rather than hoping in vain for it to skim across the land. Experimentation can flourish! New forms can form![2]

It is with this attitude that one can generate actions, as evidenced in the rise of contemporary art in the country (see On the Surface – Today). Who knows how far the country can get, but in the meantime, it must still persist on overcoming its plights. Guerrero further states:

> The Philippines. The antithesis of trendy. So cold it could be hot [...] - but no, it will never be in. That means we don't have to worry about being out. We are permanently out. And we're happy about it.[3]

Happy or not, being on the periphery also feeds into the identity of the nation. Globalization affects most developing countries like the Philippines, than most. Be it through competitive business enterprises or homogenization of culture, especially with Western influences, globalization is known to eradicate local and regional cultures, and dissolve boundaries as its size and force increases. Today, the world has gotten smaller and more accessible as technology expands exponentially along with global economics. Though this may sound more advantageous, the forces of globalization have inevitably propagated conflict between the interests of the old and the new, and between the

[1.3.1] **Across the bay** *(opposite page)*

Traditional and the Contemporary. The challenge is how to mediate between the homogenization of the world and maintain local and regional cultures, individualities, and identities.

However, globalization does not have to be seen as ineffective or detrimental to the identity of the nation. In his essay, *Globalization and Cultural Identity*, sociologist John Tomlinson argues for globalization as "the most significant force in *creating and proliferating* cultural identity [and national identity]."[4] Accordingly, he argues, cultural and national identities are "the product of deliberate cultural construction and maintenance via both the regulatory and socializing institutions of the state: in particular, the law, the education system and the media," which are inherently attached and belonging to a place or a community.[5] This rather debunks the argument for globalization's sole role in homogenizing the world, which instead creates a heightened sense of awareness of one's own locale, ethnicity, culture, and identity. He cites "globalization is really the globalization of modernity, and modernity is the harbinger of identity," and as such, identity too is bound to modernity's forces of multiplicity, complexity, and flux.[6] Thus, globalization should not be seen as a hindrance, but rather as a cause for constant re-evaluation and amplification of the important and meaningful aspects of one's culture and identity.

Tomlinson also states, "modern culture is less determined by location because location is increasingly penetrated by 'distance.'"[7] Globalization has dissolved boundaries, it has also promoted the diaspora of peoples. In 2003's *International Journal of Population Geography*, Caitríona Ní Laoire's editorial introduction on 'Locating Geographies of Diaspora', cites Michael Samers who suggests diaspora as "the metaphor of 'our time', denoting such conditions as displacement, hybridity and transnationalism."[8] This idea emphasizes diaspora's connection to the modern condition of multiplicity, complexity and flux, where diaspora is seen "as a social condition involving multiple allegiances and belongings, a recognition of hybridity, and the potential for

[1.3.2] Fiesta Market! *(above)*

creativity."[9] Ní Laoire then cites Gilroy (1993) who "proposed the idea of diaspora as a kind of intermediate space between nations and cultures."[10] The diasporic model now acts as a bridge, a marginal space of in-between, which Ní Laoire further suggests are sites for "creativity and change through constant interchange and dialogue."[11] This reassures that nothing is stable or fixed, like identities, of individuals, cultures or nations.

Like many developing nations, the Philippines are embracing the forces of globalization and diaspora. Given the hardships many Filipinos face, relocating to other locales, nationally or internationally, is often seen as the only solution. This process of relocation shows their assertiveness and resilience in finding better opportunities for themselves and/or for their families. However, this detachment from place of origin or 'home' is emotionally straining and can often only be alleviated by a return to the 'homeland' or with the arrival of compatriots. But, if there is anything that could be learned from the Philippine multi-ethnic ancestry and international cultural influences is that hybridity, appropriation, and assimilation are appropriate and legitimate, in the Philippines or in adopted homelands. Filipino journalist Randy David asserts it best: "we fit so well in the global labour market," because, "[n]either place, nor tradition, nor ethnicity binds us. We can be in any part of the world, and not feel strange."[12] David even goes on to say that Filipinos are "the original global postmodern nomads."[13]

There could be truth in Filipinos as "the original global postmodern nomad," but the assertion that "neither place, nor tradition, nor ethnicity binds [Filipinos]" is a stretch. What would Filipinos be if not for their place of origin, their traditions, and ethnicity to bind them? Where would this lead the Philippines?

A country in peril will always be vulnerable to the forces stronger than its parts. However, learning from the country's past is that strength in numbers along with the will of the masses can often overthrow oppressors. As a nation of 7,107 islands and 92.3 million people, the future of the Philippines lies with its numbers and the connections that need to be established. Also, as a society on the periphery, establishing unity and pride amongst the people will not be an easy task. However, recognizing the potentials of being on the edge can bring forth both welcomed wonders and learned disappointments. With an agenda that recognizes every citizen's potential and facilitating, encouraging, and nurturing these potentials are the beginnings of a more understanding and unified people.

[1.3.3] Local market vendor

According to philosopher Michel Foucault: "[t]he present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed."[14] But he also says that "the anxiety of our era has to do fundamentally with space."[15] This anxiety comes from the multitude of available spaces and their relative readings and translations. Foucault introduces the counter-site to the unreal spaces of utopia – *heterotopia*. Heterotopias are real contemporary sites and spaces that simultaneously speak and reflect both reality and idealized utopia. They thrive on simultaneity, juxtaposition, extremes, and the periphery, in all, "a placeless place."[16] According to Foucault, museums, libraries, theatres, and cinemas are heterotopic spaces. Museums and libraries for their indefinite accumulation of time, and theatres and cinemas for juxtaposing several incompatible spaces in a single real space. All four express states of being in-between the past, the present, and the future.[17]

As heterotopic spaces, museums, libraries, theatres, and cinemas are also harbinger, carriers, and collectors of culture, where a nation's identity can be viewed, read, experienced, and participated in. Thus, here lies a proposal that can begin to connect this archipelagic nation through its own contemporary culture. With the architecture of the museum, the library, the theatre and cinemas, the re-birth of a cultural infrastructure can introduce an awakening for recognition, appreciation, strengthening, and assertion of pride in the cultural and national identity of the Philippines.

In response to James Fallow's assertion of nationalism's failure as a reflection of the failed culture: Nationalism is a Cultural act. The coming together of people, of compatriots in particular, no matter the differences, under a guiding principle of understanding

[1.3.4] In-between lanes *(above)*

[1.3.5] Ecstatic for democracy

and unity, is an act of building community, it is a production of *culture*. Either regarded to social manners or the arts, *culture* is the identitarian badge an individual or a nation can express. Using the arts and architecture for expressing identity highlights a nation's priorities, and the products are its explicit expression of ideas and ideals. The use of these cultural expressions in connecting the archipelago also creates a common ground on which the nation and its people can access and appreciate.

The Philippines is on the threshold of tomorrow. Contemporary aspirations of connectivity, nationhood, pride, and peace may be distant, but again, to aspire is a start. This thesis therefore proposes a new cultural hub within the core of the city of Manila, a new Centre for Contemporary Arts comprised of a museum of contemporary art, artist studios, learning annex and open workshop, cinemas, a theatre, a library, and public plaza to spearhead a Cultural Renaissance and generate a sense of Philippine contemporary national identity.

[1.3.6] Selling home-made ice cream and nostalgia

1 Peter Zumthor, *Thinking Architecture* (Baden: Lars Muller Publisher, 1998), 18.

2 David Guerrero, "Cultural Malays," in *Manila Envelope: Dispatches From The End Of The World*, ed. Jessica Zafra (Manila: Philippine Daily Inquirer, 2005), 8.

3 Ibid.

4 John Tomlinson, "Globalization and Cultural Identity," last modified March 19, 2003, accessed on February 27, 2012, http://www.polity.co.uk/global/pdf/gtreader2etomlinson.pdf, 270.

5 Tomlinson, "Globalization...," 271-272.

6 Tomlinson, "Globalization...," 271, 276.

7 Tomlinson, "Globalization...," 273.

8 Caitríona Ní Laoire, "Editorial Introduction: Locating Geographies of Diaspora," in *International Journal of Population Geography 9*, accessed on September 8, 2011, DOI: 10.1002/ijpg.286 (2003), 276.

9 Ibid.

10 Laoire, "Locating Geographies of Diaspora," 277.

11 Ibid.

12 Randy David, "Was Andrew Cunanan a Filipino? or, The Original Global Postmodern Nomads," in *Manila Envelope: Dispatches From The End Of The World*, ed. Jessica Zafra (Manila: Philippine Daily Inquirer, 2005), 66-67.

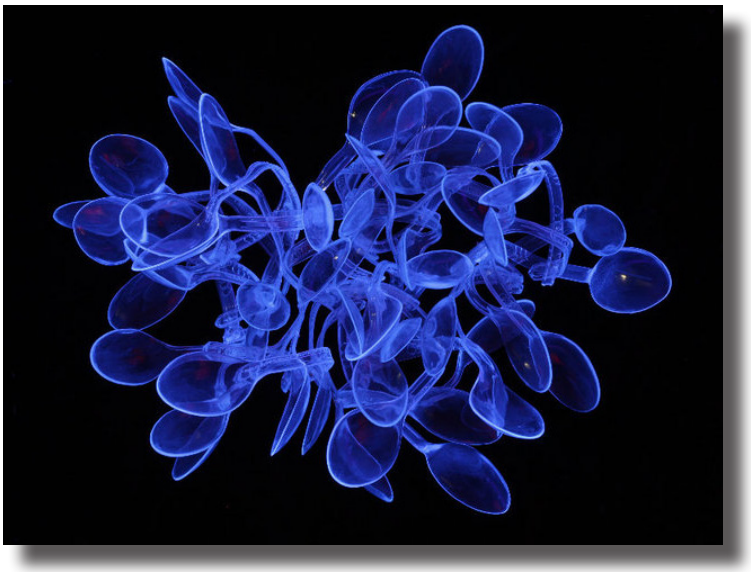
13 David, "Was Andrew Cunanan a Filipino? ...," 67.

14 Michel Foucault, "Of Other Spaces (1967), Heterotopias," in *Michel Foucault, info.*, accessed on January 26, 2012, http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html, 1.

15 Foucault, "Of Other Spaces...," 2.

16 Foucault, "Of Other Spaces...," 3.

17 Foucault, "Of Other Spaces...," 4.



Artist: **Olivia d'Aboville**

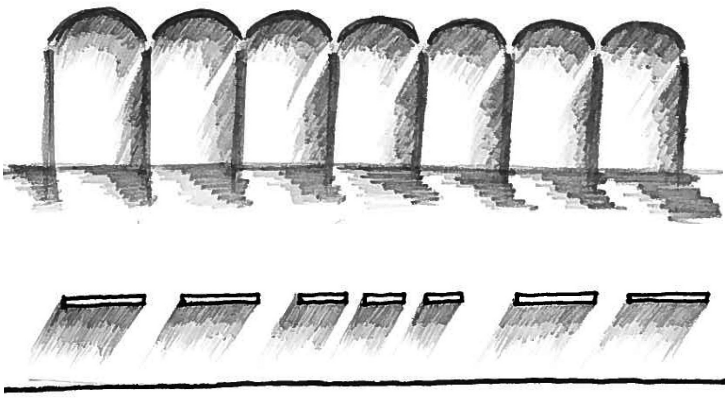
(b. 1986)

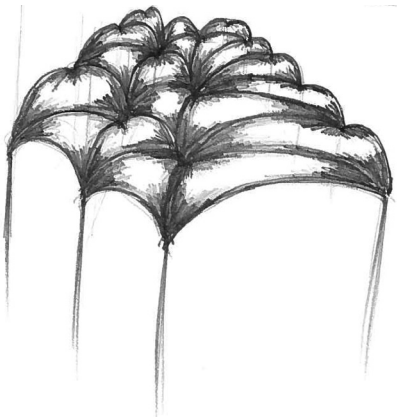
Born of a French father and a Filipino mother, d'Aboville's dual nationality has afforded her an objective yet engaged perspective into art production in the Philippines. Having studied textile design in Paris, her work is an exhibition in three dimensional tapestry and weaving, whereupon her skills of traditional and contemporary techniques are used on unconventional materials. Using everyday objects such as plastic spoons, metal pins, water bottles, nylon fishing lines, coffee stirrers, pencils, etc., she transforms these static and synthetic objects into organic shapes and forms. Manipulating her choices of mediums by heating, bending, twisting, cutting, stretching, gluing, drilling, stitching, and assembling, the end projects are textile and tapestry sculptures sensitive to light, fluidity, and movement. Inspired by the Philippines' rich marine life, her sculptures of synthetic materials are reconfigured and transformed into organic and almost living and breathing creatures of the deep.

[1.3.7] ***Lophelia***
(top of page) 2010, plastic spoons, nylon, silver beads, 32x24x18cm

[1.3.8] ***Rosasea***
(above) 2009, plastic spoons, nylon, beads, 50x21x20cm

[1.3.9] ***Labyrinthiformis*** *(opposite page)*
2010, plastic cover and nylon, size varies



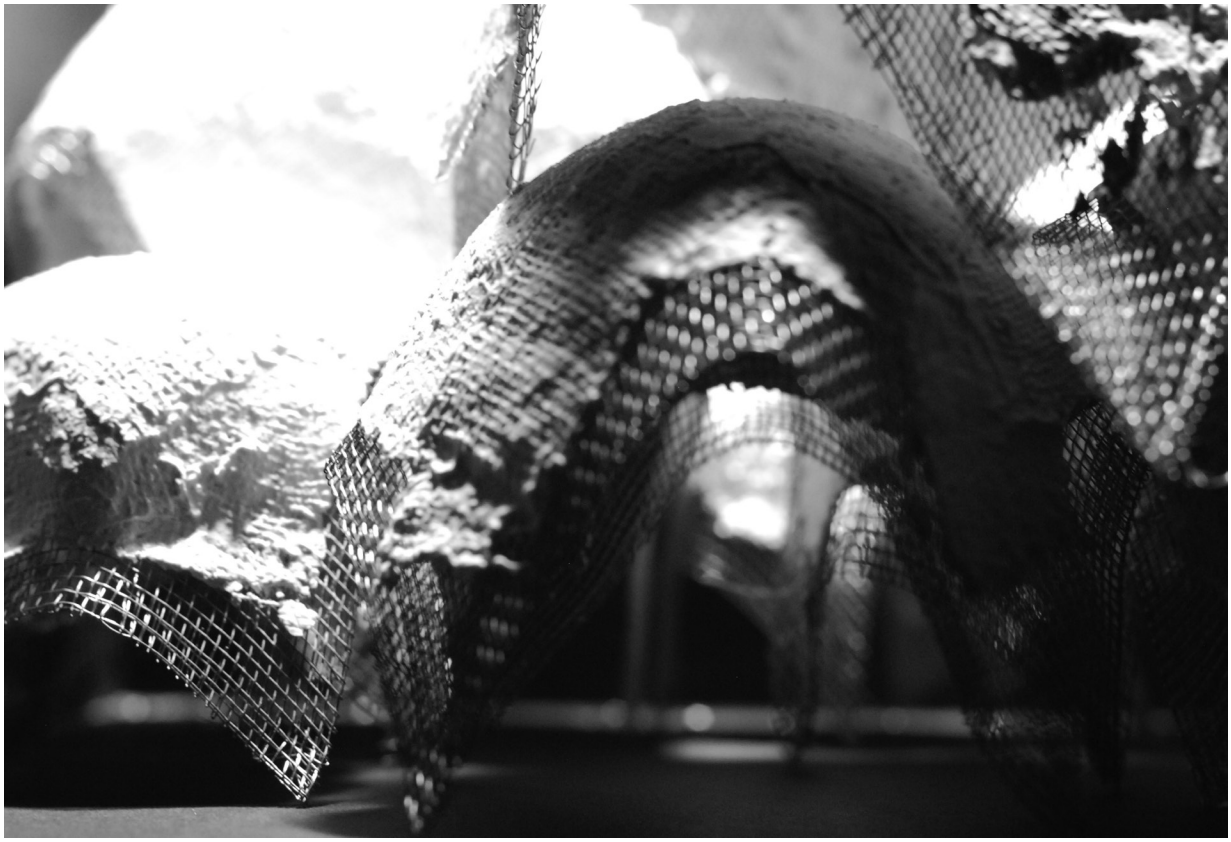


The architecture of Olivia d'Aboville

Within the realm of architecture, d'Aboville's sculptures of the deep would find themselves in Archaism and Topos. Inspired by the mystique of the aquatic life, her work will always find its roots in the waters of the archipelago. This sense of connection to the water translates directly to the materiality and transparency of her work. The three-dimensionality of the synthetic yet organic sculptures draws the viewer to a sensory attraction towards the light and materials. Furthermore, her work is best exhibited and viewed with the manipulation of light that supports the aesthetic qualities of her weaved materials. This play of light and dark is evident throughout her work. *Rosasea* for instance exhibits the interplay of the light source and the material, which without either looses its graphic appeal and quality. Architecturally, sensations directed and inspired by her objects would begin to translate into forms that are grounded in the materials of the culture, synthetic or natural. Here the viewer can find solace in connecting to the tapestry of materials of the place.

[1.3.10] Spacing and shadows *(above left)*

[1.3.11] Chained arches *(above right)*



[1.3.12] **Voluptuous Canopy** *(top)* detail

[1.3.13] **Voluptuous Canopy** *(above)*

[1.3.14] **Voluptuous Canopy** *(right)* detail

PART TWO: On the Surface

Attraction to surfaces, edifices, and images equally validate the object's presence. Furthermore, visual representations can often speak more than intended. It is how the audience absorbs and reads the hidden intentions that can generate an understanding of schemes larger than the object.

This part of the thesis examines the visual world that permeates the Philippine landscape. Art and architecture carry abundant weight in establishing a national identity. The contemporary art scene is rapidly becoming a booming and influential industry. Architecture, on the other hand, pales in comparison to the strength of the arts scene but its built presence directly affects the culture and identity of its inhabitants. Letting the two collaborate with each others' strength may generate a richer culture, reflective of their place in time.

[2.0.1] Carving the surface
(opposite page)

"The experienced, remembered, and imagined are qualitatively equal experiences in our consciousness; [...] Art creates images and emotions that are as equally true as the actual encounters of life; fundamentally, in a work of art we encounter our own 'being-in-the-world' in an intensified manner."

– Juhani Pallasmaa, 1999 [1]

"Art is "a language as universal as it is powerful," [...]; through it, artists leave "an immediate and direct transcript" of moral and intellectual experience that embodies the full nature of man. The broad benefits of art therefore belong by natural right to everyone – the nation as a whole – and not just the privileged few. [...] no nation is whole without the arts."

– Thomas Wyse, 1837 [2]

2.1 Today

The arts are the means through which a nation and a culture's identity can be explicitly seen, explored and examined. Though there are many means of artistic expression that can be investigated and explored, this section of the thesis will look primarily at visual arts that permeate the cultural landscape of the Philippines.

Today, the Philippines exhibits one of the richest and most diverse cultural and artistic scenes in Southeast Asia. Largely due to the effects of geography, history and ideologies, the Philippines now boasts a thriving contemporary arts scene, comparable to its neighbours, while still maintaining a stronghold on traditional arts and crafts. This cultural plurality has not only made the Philippines attractive to foreign visitors, but also a contender in the competitive international arts market.

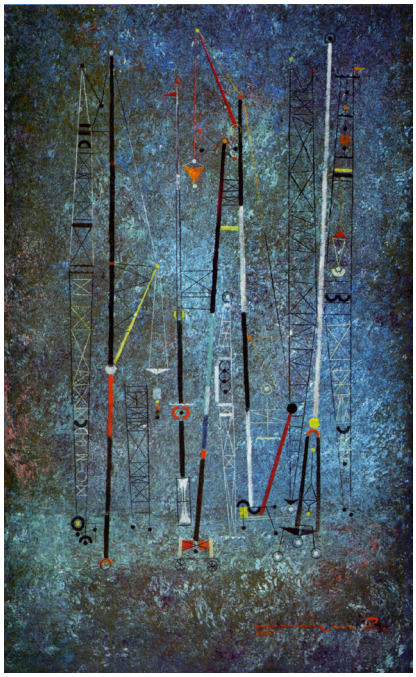
Evident from the geography of this tropical archipelagic nation is abundance and diversity in natural materials and cultures. Dating back to the nation's beginnings, pre-colonization, craft and artistry in woodwork, textiles and ceramics made these islands attractive to traders. This traditional craftsmanship was further developed with the Spaniards and their emphasis on Christian art. Since then, this culture of arts and crafts has been synonymous with the traditional identity of the Philippines, and it still attracts foreign trade and tourism.

[2.1.1] ***City*, by Arturo Luz**
(opposite page) 1959, detail,
oil and graphite on canvas, 152x85cm

The abundance and diversity of this seven thousand plus islands nation have provided for a rich palette of cultures. Though geography has hindered politics from a more unified government, the cultural plurality of the nation is its cultural strength. Further emphasized with the effects of neo-colonialism, globalization and modernity, urban complexities and social inequities, struggles of ethnic and national identities, gender roles and personal psychologies, and periods of oppressions and revolutions, Philippine or *Pinoy* art today thrives in search of expressions for these complexities, and is therefore central to its identity.

The multiplicity of influence, issues and context has produced a plethora of types of artistic expressions and practices that Filipinos thrive in. The end product has often been referred to as "unique."[3] This "uniqueness" of Filipino art can be traced back to Spanish colonial rule, when Western ideals were implemented in an Eastern context. The Spanish's spread of Catholicism was the source of inspiration and subject matter for artists. The evangelical work was successful in teaching Western style of oil painting, sculpture, engraving, and architecture to Filipinos because they were needed to build and decorate churches. The application of the West to the East was reiterated when the Americans took over. But what became evident was the hybridity that had to occur for Western ideals to become applicable in the East, especially on these Philippine islands. This is explicitly more so in the architecture (See Part Two – On the Surface, 2.2 Yesterday), yet, Filipinos used these issues to express their desires for independence, peace, and national identity.

Further reasons for Philippine arts' uniqueness are the artists themselves, with their tremendous talents, passion, dedication, and commitment to their search for truth, beauty and authenticity. The history of Philippine art illustrates it best as the artists participate and instigate in the discourse, not just of art, but of social, political, economical, and technological matters. Their engagement and investment in the country's well being often mirrors the art produced.



[2.1.2] *Vanguard*
by Manuel Rodriguez, Sr.
1960, oil on canvas, 73.5x121cm

[2.1.3] *Woman With Manton*
by Juan Luna
c. 1880s, oil on canvas, 77x112.5cm

[2.1.4] *El Spoliarium*
by Juan Luna, 1884

"Luna and Hidalgo are the pride of Spain as well as of the Philippines. Though born in the Philippines they might have been born in Spain, for genius has no country, genius bursts forth everywhere, genius is like light and air – the patrimony of all: cosmopolitan as space, as life, and as God[.]

Both, by depicting from their palettes the dazzling rays of the tropical sun, have transformed into rays of unfading glory the beauties of the Fatherland. Both express the spirit of our social, moral, and political life: humanity subjected to hard trials, humanity unredeemed, reason and aspiration in open fight with prejudice, fanaticism, and injustice, because feeling and opinion make their way through the thickest walls, because for them all bodies are porous, all are transparent; and if the pen fails them and the printed word does not come to their aid, then the palette and the brush are not only a delight to the view, but are also eloquent advocates."

– Jose Rizal
"Our Luna and Hidalgo."
Toasting Juan Luna and Felix Resurreccion Hidalgo at a banquet attended by Filipinos and their guests in Madrid, June 25, 1884.[6]

The history of Philippine art and its pinnacles have corresponded with the country's most critical and political moments. Beginning with the Spanish and the Catholic Church, artists of the 19th century such as Damian Domingo, Juan Luna, Simon Flores de la Rosa, Juan Arzeo, Justiniano Asuncion, and Jose Lozano painted religious icons, beautiful women, prominent government officials, and panoramic landscapes.[4] The Filipino's talent would eventually surpass Spanish oppression as Filipinos made their presence known in the international arts scene. In 1884, at the Madrid Exposition, Juan Luan won the first gold medal (of three awarded) for his large-scale academic painting *El Spoliarium*, and Felix Resurreccion Hidalgo won the ninth silver medal (out of 15) for his painting *Las Virgenes Cristianas Expuestas al Populacho* (Christian Virgins Exposed to the Public).[5] This achievement earned the respect of art critics, artists, and dignitaries from all over Europe, and was hailed by Filipino propagandists in Spain as proof that Filipinos could be as good as the Europeans and deserved to be treated as equals. The timing of this achievement heralded the continued efforts of the propaganda movement, which eventually led to the revolutionary movement against the Spanish.

By the late 19th to mid-20th century, upon declaration of Philippine independence, a period of realists or genre paintings would provide great acclaim to Filipino artists. This period was spearheaded by Fernando Amorsolo, whose paintings portrayed bright, optimistic, idyllic, and pastoral Philippine landscapes, daily activities, and cultural events. The tone of classicism and romantic expressionism provided a sense of nationhood for a young country finding its cultural identity under American jurisdiction. His paintings became so popular and favoured by the Filipino elite, American officials and visitors that his style of painting became a mainstream movement called the 'Amorsolo school of painting,' where artists congregated and set up studios along Mabini Street in Manila.[7] Purita Kalaw Ledesma, the founding president of the Art Association of the Philippines (AAP, est. February 15, 1948) later referred to these artists as "the Mabini school" or "conservatives", as "[t]hey catered to the tourist market, making money because they were prolific, fast-selling painters with a good hand. But artistically they remained in a rut."[8]

[2.1.5] ***Palay Maiden***
by Fernando Amorsolo
(opposite page) 1920,
oil on canvas, 60.3x85.5cm

[2.1.6] *Bagong Taon (New Year)*
by Arturo Luz
1952, oil on fiberboard, 49x70cm

[2.1.7] *St. Thomas Aquinas*
by Alfonso Ossorio
1952, encaustic on paper, 62x82cm

Immediately after World War II, as the country struggled to recover from the devastating destruction, a sense of change began to grow amongst Filipino artists. Coinciding with rebuilding the country, especially the city of Manila and the 1946 inauguration of the Third Philippine Republic, artists challenged the mainstream Amorsolo school of painting as they sought to find new means of expression with this new sense of renewal. Ledesma, described those early moments of the new movement best:

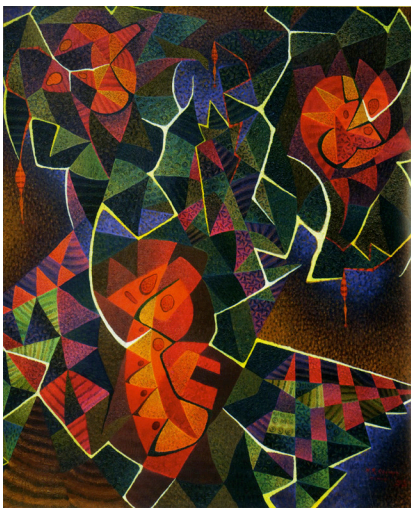
> The experience of the War had a profound effect on the Filipino and his lifestyle. While the scenes of hunger, loss and desolation still lingered in people's minds, a great deal of transformation was also taking place...[T]he effects of the War went far beyond the physical and the material... the old cherished values were being swept away... even the manner of dressing had changed. Laying aside formal wear, people began to dress for comfort... The American influence had become pervasive, enhanced by the burgeoning American-type school system. The schools provided the climate for individuality, freedom of speech, and the right to disagree.
>
> In the face of the harsh realities experienced during the War, the spirit of idealism waned. For people who had been through a difficult war, it was much easier to be pragmatic and to try new things to enrich their lives.
>
> A salutary effect brought about by this breakdown in moral values was the fact that it had become easier for the artists to rebel against the accepted norms of art. Formal composition began to change as some artists started to veer away from the classical tradition of painting. They were now ready to accept the freedom of Modern art.

– Purita Kalaw Ledesma, *Philippine Art Gallery (PAG): The Biggest Little Room* (Manila: Kalaw-Ledesma Art Foundation, 1987), 11-12.[9]

Thus, from that moment on, heralded by Victorio Edades, 13 artists known as Neo-Realists or 13 Moderns paved the ground of Modern art in the Philippines. The establishment of the Philippine Art Gallery (PAG) in the early 1950s, the first commercial gallery dedicated to modern art triumphantly surpassed the conservative genre painting of the Amorsolo school. A walk out by the conservatives in protest of the AAP's 8th Annual Art Exhibition in 1955, as it honoured modernists Galo Ocampo, Manuel Rodriguez and Vicente Manansala, would attest to the modern art movement's force, and the eventual binary construct and discourse of the conservatives versus the moderns.[10]

The first Neo-Realist exhibition was held on June 17, 1950, which brought new works from Hernando Ocampo, Vicente Manansala, Cesar Legaspi, Romeo Tabuena, Victor Oteyza, and Ramon Estella. A second exhibition in May 1951 brought the addition of Fernando Zobel, Lyd Arguilla, Anita Magsaysay-Ho, Arturo Luz, Cenon Rivera, and Nena Saguil, along with original group, but without Manansala and Estella.[11] Poet, critic and former Ateneo Art Gallery senior curator, Emmanuel Torres, described the distinguishable characteristics and priorities of this new movement, as he quotes Lyd Arguilla: their insistence on "the reality, not of objects and subject matter, but of relationships – how "line, color, shape, texture and space interact – establishing points of movement and rest, tension and relaxation." More important was "'plastic reality'...[h]ow a work holds together as design...[and] not a reproduction."[12] Fernando Zobel (1924-1984), considered a "pioneer of Philippine art", along with Juan Luna (1857-1899) and Fernando Amorsolo (1892-1972), was one to thoroughly explore and express this modernist idea of abstraction and non-objective art, as his body of work from the 1950s to his death would influence a generation of artists and contribute significantly to the development and popularity of modern and contemporary art in the Philippines.[13]

[2.1.8] *Still Life With Green Guitar*
by Vicente Manansala
1952, oil on plywood, 50x60cm



[2.1.9] *53-Q (Sarimanok)*
by Hernando R. Ocampo
1953, oil on canvas, 93.5x108.5cm

"During a period of intense nationalism, such as the one that the Philippines [is] passing through at the present moment [post-WWII], it is natural and even healthy that a search be made in every direction to discover what can, with pride, be pointed at as being truly Filipino.

Similar explorations in other countries…have always wound up searching longest and most deeply into the arts, where the spirits of the period and race remain preserved…with a clarity and purity seldom found in other fields."

– Fernando Zobel, 1953 [14]

[2.1.10] ***Icaro,*** **by Fernando Zobel**
1962, oil on canvas, 200x137.5cm

As advancement to the movement, the Neo-Realists sought means to express this Modernist aesthetic within the Philippine context. They explored forming a Filipino 'character' or idiom through abstraction of local subject matter and themes, as evidenced in the works of Carlos Francisco, Hernando Ocampo and Galo Ocampo. Then with more knowledge of the aesthetics of cubism, surrealism, and expressionism, young modernists explored in-depth the formal elements of art and the creation of non-objective art forms, as evidenced in the introduction of non-representational paintings and sculptures by Vicente Manansala, Napoleon Abueva, Jose Joya, Cesar Legaspi, Arturo Luz, and especially Fernando Zobel. The progression of this Modern art movement would later introduce conceptual art, minimalism and performance art.[15] As a further testament to exploring new forms of expression and innovation, these Modern artists and their successors began utilizing more than one point of view and saw the canvas as a spatial and compositional component. Ledesma, a champion of Philippine art, recognized that these artists "[did] not believ[e] in perspective, they painted from all sides. What was important was to get new interesting colors, shapes, textures, perceptions. Subject matter was secondary. What counted was what the artist did with it, impact and total effect. In always seeking the new, [the] moderns always had to be on their toes."[16] And on these toes, these Moderns shaped a new landscape of Philippine art.

[2.1.11] ***Judas Kiss***
by Napoleon Abueva
1955, adobe, 35x33x59cm

On his first term in office, President Ferdinand Marcos and First Lady Imelda, became patrons of the arts. The construction of the Cultural Center of the Philippines (CCP) in 1969 heralded a 'cultural renaissance' for the nation throughout the 70s. This new establishment also provided a home for non-objective art and abstract art exhibitions and performances. However, major financial and political crises, along with social unrest, student activism, communism, and Muslim separatist movements led to the imposition of Martial Law in 1972. These societal crises did not go unnoticed as art became politically and socially charged and engaged. In 1974, Purita Kalaw Ledesma with Amadis Ma. Guerrero penned *The Struggle for Philippine Art* (Manila: Vera-Reyes, Inc., 1974). Here, they quoted Manuel D. Duldulao: "To make the work of art itself the bearer of its own message in its own terms is the crux of the struggle."[17] This reference was appropriately timed to a period when the country was strictly under dictatorial rule and monitored under Martial Law. Art became "an active mirror and initiator of social action, [as] artists criticized the relevance of self-referential abstract and non-objective art in a society in turmoil."[18] Art groups and collectives, such as *Kaisahan* (Together) Group and ABAY (*Artista ng Bayan*/ Artists of the Nation) grew in number during this period, as artists (Orlando Castillo, Papo de Asis, Antipas Delotavo, Renato Habulan, Jose Tence Ruiz, Pablo Baens Santos, Edgar Fernandez, and Neil Doloricon*)* banded together and aligned with the protest movement. Known as Social Realists, these artists, with the addition of Jaime de Guzman and Danilo Dalena, drew on American Imperialism, revolution and dejection, social inequities, religious piety, and political editorials of the Marcos regime.[19] Founding activist of Social Realism, Alice Guillermo defined social realism as "based on struggle and social contradictions, [where] it can never be ingratiating, complacent, or self-indulgent, nor does it engage in puerile exercises of self-adulation. It is not an art of myths because it is an art of the dynamic present."[20] The 1970s up to the 1980s signalled the movement for "communal" or "people's art."[21]

[2.1.12] ***Panangis Ni Ina (Mother's Mourning),*** **by Pablo Baen Santos**
1973, acrylic on canvas

[2.1.13] ***Itak sa Puso ni Mang Juan (A Knife to Mang Juan's Heart)*** **by Antipas Delotavo**
1978, watercolour on paper

MANIFESTO:

***KAISAHAN* – Declaration of Principles (1976)**

We, the artists of *KAISAHAN*, commit ourselves to the search for national identity.

We believe that national identity is not to be found in a nostalgic love of the past or an idealized view of our traditions and our history. It cannot be achieved by using the common symbols of our national experience without understanding the reality that lies within them. We recognize that national identity, if it is to be more than lip service or an excuse for personal status seeking, should be firmly based on the present social realities and a critical assessment of our historical past so that we may trace the roots of these realities.

We shall therefore develop an art that reflects the true conditions and problems in our society.

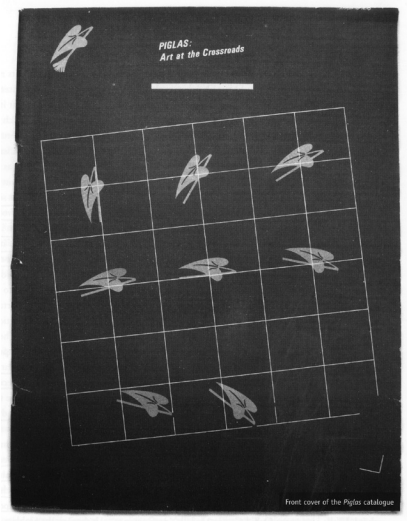
This means, first of all, that we must break away from the western-oriented culture that tends to maintain the Filipino people's dependence on foreign tastes and foreign ways that are incompatible with their genuine interests. We reject this culture in so far as it perpetuates values, habits and attitudes that do not serve the people's welfare, but draw from it whatever is useful to their actual needs.

We shall therefore move away from the uncritical acceptance of western models, from the slavish imitation of western forms that have no connection to our national life, from the preoccupation with western trends that do not reflect the process of our development.[22]

The uprising of the people to depose Marcos pinnacled with the People Power Revolution of 1986. The reclamation of democracy gave a renewed sense of nationhood to Filipinos. As an act of liberation from the 'conjugal dictatorship' of the Marcos regime, artists immediately took hold of the CCP as they freely exhibited works on the "theme of social change" under the banner *Piglas: Art at the Crossroads*, or To Liberate.[23] Every occupiable space of the CCP was filled with a gamut of art forms, from paintings to performances to installations, as the atmosphere of "change" filled the air.[24] On the exhibit's catalogue Alice Guillermo prefaced on that atmosphere of change:

> A new phenomenon is taking place: instead of art running away from history to seek a mythical realm, no man's land, where neither time nor country matters, present art is now running to capture history, which in recent times has been exceedingly fluid. Most artists are now out entrapping bright luminous moments, insights, from the quicksilver flux of lived history.[25]

This defining moment also led artists to redefine the social and racial identity of Filipinos: exploring the ideological base and social substratum of Philippine life; challenging to rethink nationhood and national history; and rethink the basic concepts of art as they relate to the geographical context of the country and its indigenous foundations.[26] Arnel Agawin, Santiago Bose, Roberto Feleo, and Imelda Cajipe-Endaya looked to non-Western and local materials as bamboo and *sawali*, twig and paper fibres, seeds and growing mediums, as they explored indigenous and folk



[2.1.14] PIGLAS: Art at the Crossroads
1986, exhibition catalogue front cover

art techniques and processes. This period sought to create and discover a Filipino expression that was distanced from its Western colonisers and reflected the country's geographical and indigenous roots. However, the pervasiveness of colonialism still lingered for dissemination, exploration and appropriation. Noel Cuizon and Alwin Reamillo created non-easel art works that assembled layering of images, objects and text of indigenous and pop culture, of historical and cultural characters, and of Spanish and American imperialist ideologies to express their anger and reconciliation.[27]

Sensing the growing social disparity of the new democracy, the early 1990s marked the period of artist collectives and artist initiatives as Social Realism made a comeback. Dominated by older individual artists, younger artists and students sought to break into the field of art discourse. *Grupong Salingpusa*, a collective of young artists successfully got the art world's attention through their interactive mural paintings created within minutes. A performance art on its own, they painted contemporary environs of negative social emotions and realities of "dread, isolation and disconnectedness in highly surreal urban environments" in their own individual painting styles wittingly mixed onto one canvas.[28] Though this collective would disseminate towards the middle of the decade, members Mark Justiniani, Elmer Borlongan, Karen Flores, Antonio Leano, Ferdinand Montemayor, Gemo Tapales, Neil Manalo, and Anthony Palomo would individually continue to make a name for themselves, with the same critique on the country's social inequities and urban complexities. Another artist collective explored the same collective mural painting, but strove to "mix their individual styles to create one work that appears to be executed by one artist" of highly political subjects.[29] Known

[2.1.15] *Eulogy*, by Mark Justiniani
1998, mixed media, 91.5x76.2cm

[2.1.16] *Pedo*, by Elmer Berlongan
acrylic on canvas, 61x61cm

MANIFESTO:

The Role of the Artist in the Development of Nationalism

We believe, [ ] that art must play a significant role in the life and culture of a people. Through meaningful and expressive images, the visual artist must contribute to the enlightenment and liberation of the people who are hungry to learn through images.

[N]ationalist art takes root in the life and experience of a people. It is an art for the large majority as it espouses its struggles, interests and aspirations.

Nationalist art, by its very terms, is based on the premises of nationalism.

The nationalist artist, however, rejects the facile, sentimental, and concocted definitions of nationalism. He rejects the false concept of nationalism based on an unprincipled unity which glosses over critical contradictions in society. [ ] True nationalism is to be defined only in terms of the interests of the large majority of Filipinos in struggle against US economic domination operating through its local agents.

The primary artistic expression of the nationalist artist is social realism. While it is not an art of tourists and investors, nor an art of outworn clichés, social realism is a people-oriented art.[30]

[2.1.17] *Second Coming*
by *Sanggawa* Group
(left) 1994, oil on canvas, left detail of mural

[2.1.18] *Second Coming*
by *Sanggawa* Group
(right) 1994, oil on canvas,
right detail of mural

as *Sanggawa* (Made By One), members included Justiniani, Borlongan and Flores, with Federico Sievert, Joy Mallari and Emmanuel Garibay. By the late 90s, Brenda Fajardo would lead *Kasibulan*, a women artists group that explored women's issues and histories. From then, to the turn of the millennium, concerns, issues and art discourses diversified to include gender issues, sexuality, environmentalism, and the continued ever growing social and economic disparity.[31]

Today, more than a decade into the 21st century, contemporary art in the Philippines continues to critically examine and explore ideas and issues that deeply affect the psyche of the nation. Like its predecessors, Philippine art today is thriving due to this energy of criticality and urgency in finding resolutions to numerous societal plights. Artists are finding media other than the traditional easel painting to express their work. New media and film are being explored to their essences and potential to find new ground of investigations. Digital graphic design is used to bridge and connect collectives separated by distance through computer screen interfaces and branding (Paulo Vinluan, Team Manila). A critique of contemporary material culture and consumption is being investigated with renewed perspectives into the materials and their alternate potentials (Mideo Cruz, Olivia D'Aboville). The availability of digital film has created a new generation of filmmakers who are tackling issues of poverty, sexuality, urbanity, crime, and grime, with untrained and unknown actors who are best suited for their intimate relations to the actual roles they portray (Brillante Mendoza). Also, layering and mixing of various mediums in unexpected venues also bring forth previously unseen perspectives as collectives interact and perform their said pieces (Green Papaya Art Project). Evident from the selected artists in this thesis, as with other contemporary artists in the country, an overall spirit of exploration and criticism is still valued.

[2.1.19] *The Nature of Life: for the Red, for the White,* **by Brenda Fajardo**
1999, ink on paper, 54.6x36.8cm

Similar to the folding of periods of Philippine history, the history of art in the country has corresponded accordingly. The diversity of styles and expressions are reflections of the country's history of changing ideologies. Furthermore, these ideologies have triggered passion, action and execution of thoughtful and meaningful work. These values continue today, as artist collectives and artist initiatives permeate the arts in the country (Green Papaya Art Project, Neo-Angono Artists Collective, UGATLahi, TAMA – Tupada Action and Media Art, Kasibulan, tutoK, etc.), as does the need to reassess priorities and goals of the said artists. Also, evident from the number of journals, publications, websites, festivals, associations, collectives, and galleries dedicated to the discourse and proliferation of art, Philippine art does not show any resistance to turbulences nor signs of retreat. This can only be accounted for based on the various ideologies, goals, and manifestos contemporary artists hold firmly. Philosopher Giorgio Agamben defined the *contemporary* as the one willing to be at odds with the time and courage to see the light in the darkness of the time.[32] This light is what will shed the nation's dark problems.

On the back of the watershed exhibition *Piglas'* catalogue, a manifesto stated:

> The Cultural Center of the Philippines during the Marcos era was marked by elitism and autocracy, while it also discriminated against cultural events that were in any way critical to the government. The Marcos regime has now been toppled and the new government has taken power in the name of the people, promising amongst other things, democracy, consultancy and integrity. The Filipino Art community has felt this new air of freedom, and has been led by the new government's promises to aspire for a CCP that, in contrast to the past, is fully democratic in every aspect of its structural and artistic existence.
>
> (Various. *Piglas: Art at the Crossroads*. Manila: Cultural Center of the Philippines, 1986.)[33]

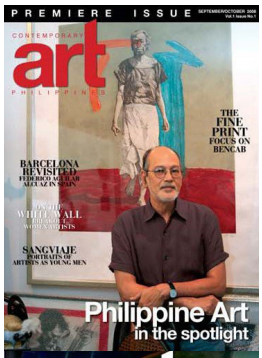
Affirming the call to provide protection, security and liberation of culture and the arts to the people, the new democratic government of 1986 under President Corazon C. Aquino immediately penned Executive Order No. 118 in 1987, which created the Presidential Commission on Culture and Arts.

[2.1.20] *The Fisherman*
by Santiago Bose
1998, mixed media, 122x121cm
(part 1 of "The Middle Kingdom" triptych)

[2.1.21] *The Holy Mountain*
by Santiago Bose
1998, mixed media, 122x122cm
(part 2 of "The Middle Kingdom" triptych)

[2.1.22] *The Hunter*
by Santiago Bose
1998, mixed media, 121x122cm
(part 3 of "The Middle Kingdom" triptych)

[2.1.23] Contemporary Art Philippines
(opposite page) first 20 magazine covers


PREMIERE ISSUE
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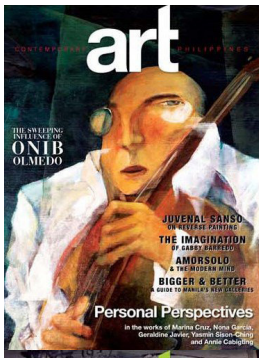
Philippine Art in the spotlight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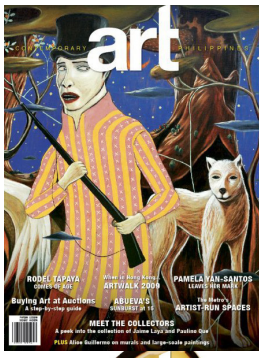
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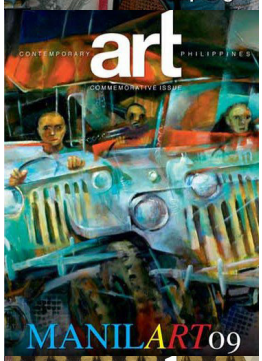
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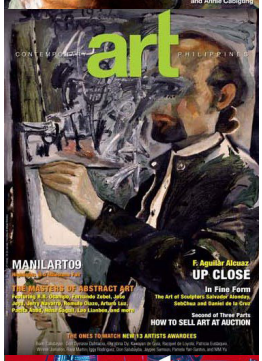
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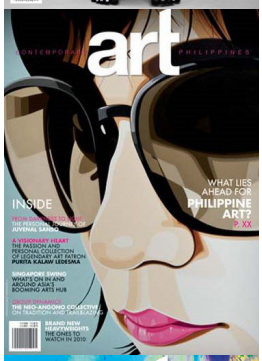
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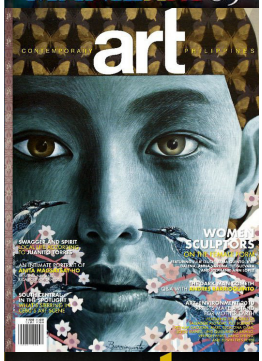
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ECCENTRIC GENIUS

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MANILART10

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FASHION + ART

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ART AUCTIONS?

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MANILART 11
COMMEMORATIVE ISSUE

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FRANK CALLAGHAN
ROMULO GALICANO

art
CURATORIAL VOICES

art
MARCEL ANTONIO's ANTI-NARRATIVES

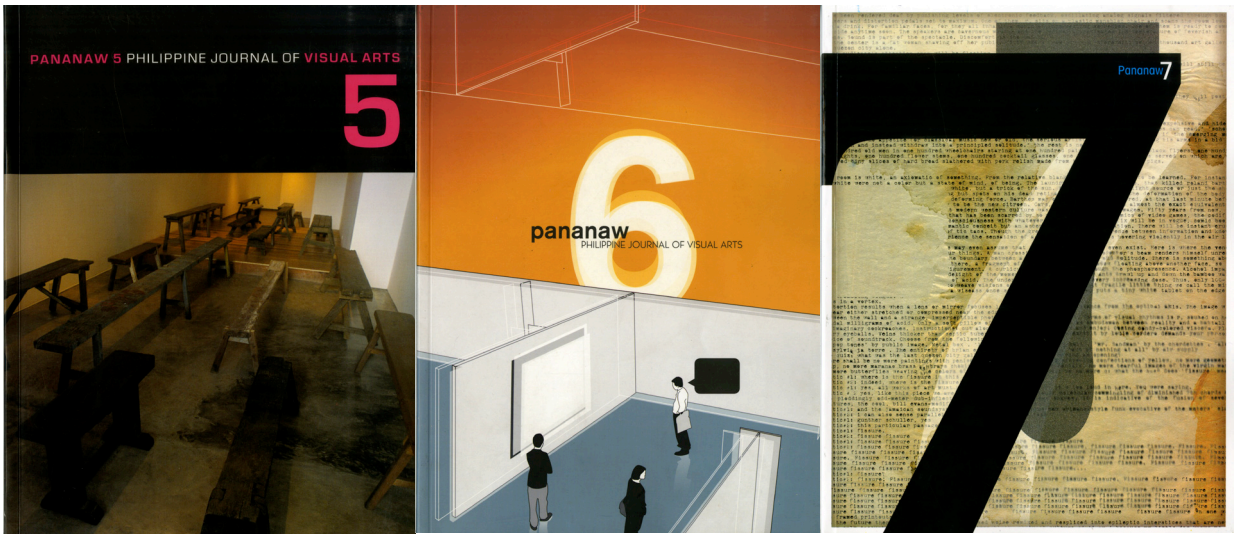
MANIFESTO:

Concerned Artists of the Philippines – Declaration of Principles

- We hold that artists are citizens and must concern themselves not only with their art but also with the issues and problems confronting the country today.
- We stand for freedom of expression and oppose all acts tending to abridge that freedom.
- We affirm that Filipino artists are workers in the field of culture and are entitled to just compensation for their labours, protection of their intellectual property, protection from unfair foreign competition, and economic well-being in general.
- We stand for the development of a genuine national culture responsive to the contemporary needs of the Filipino people.[34]

Within five years, in 1992, Republic Act 7356 was enacted into law, creating the National Commission for Culture and the Arts (NCCA), which envisions "a Filipino nation united, empowered, and sustained by its cultural and artistic life and heritage."[35] As the overall policy making body, the NCCA coordinates and gives grants for the preservation, development and promotion of both traditional and contemporary Philippine arts and culture. Essentially the Ministry of Culture in the Philippines, the NCCA coordinates cultural agencies under its belt, such as the CCP, the National Historical Institute, the National Museum, the National Library, the National Archives, and Komisyon sa Wikang Filipino. With this ministry, the Philippines boasts festivals of national and international acclaim, such as having hosted the first Association of Southeast Asian Nations (ASEAN) Culture Capital in 2010-2011, the Dia Del Galeon Festival in 2010, the annual Philippine International Arts Festival in February, the Aliwan Festival which gathers major cultural festivities from different provinces in Manila, the Metro Manila Film Festival, and *Sungdu-an*, a series of national visual art exhibitions featuring art from various islands throughout the archipelago. Further to the promotion of culture and arts are the recognitions given to pioneering contributors to the development of culture and arts, such as the National Artists Award given to the categories of architecture, cinema, visual arts, literature, fashion design, theatre and film, dance, and music.[36] Also, to capture the younger generation, with 40 years of age as maximum to be eligible, Thirteen Artists Award, inspired by the 13 Moderns, is given to artists of "integrity, innovativeness and forcefulness of ideas."[37] Through these various agencies and events, the Philippines has maintained an active participation and dialogue in its preservation, development and promotion of arts and culture.

[2.1.24] National Commission for Culture and the Arts

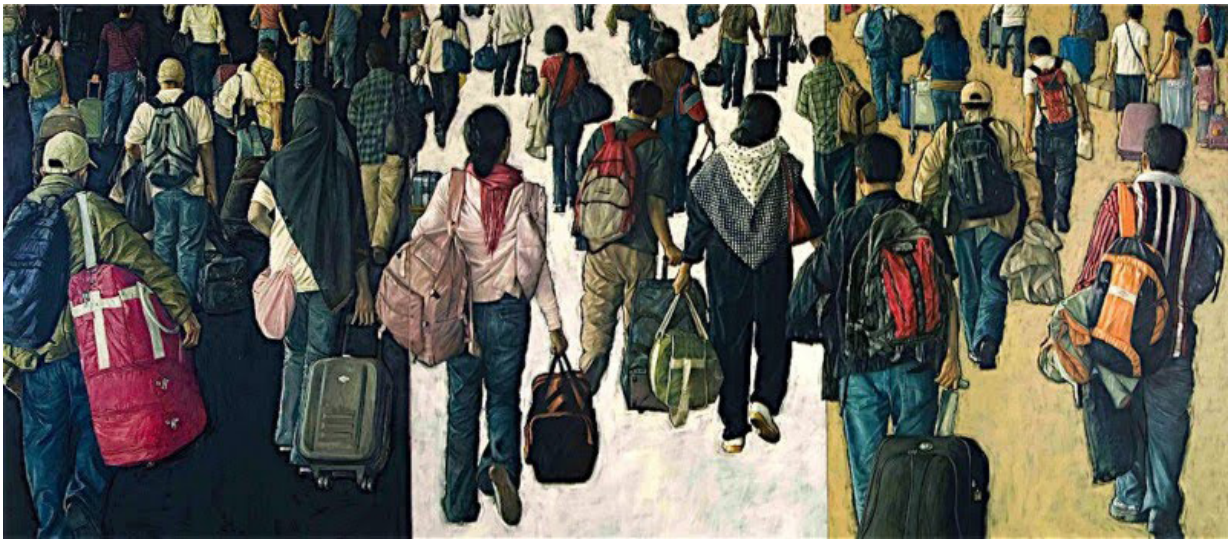


[2.1.25] **Pananaw: Philippine Journal of Visual Arts**
journal covers

Given the history, complexity, and diversity of Philippine art, and the artists investments in maintaining a dynamic relationship with their disciplines, technique, craft, styles, practices, and ideologies, it is appropriate to give credit for their due recognition in the international arts market as "[w]orks by Filipino contemporary artists are now generating bids that equal those for the masters' works."[38] Unafraid to show the "gritty, ironic, haunting, obscene, offensive, comical, thought provoking, urban, sublime, [and] fleeting," contemporary Filipino artists are the country's both critic and visionary.[39] They are also "unique," "original," and very much in demand because of their understanding of the hybridity and plurality of the culture they live in.[40] Benito H. Legarda, Jr. illustrated it best when he said:

> We have come to realize that Filipino is as Filipino does, that the process of acculturation is not a simple addition of layers that can be peel away but that it was an irreversible chemical process where various elements combine to form something new and, to go beyond a chemical analogy, that it is a biological process in continuous evolution.[41]

[2.1.26] ***Baston ni Kabunian, Bilang Pero di Mabilang (Cane of Kabunian, numbered but cannot be counted)***
by Rodel Tapaya
2010, acrylic on canvas, 610x305cm



[2.1.27] ***Diaspora*, by Antipas Delotavo**
2007, oil on canvas, tryptic

1 Juhani Pallasmaa (1999), "Lived Space: Embodied Experience and Sensory Thought," in *Encounters: Architectural Essays*, eds. Juhani Pallasmaa and Peter B. MacKeith (Helsinki: Rakennustieto Oy, 2005), 130.

2 Thomas Wyse was a member of select committee of the House of Commons in England in 1835, along with William Ewart and John Bowring, concerned themselves with the purpose of the National Gallery being built on Trafalgar Square in London and the study of the government's involvement with art education and its management of public collections. The Select Committee *Report* of 1836 concluded "that art galleries, museums, and art schools, if properly organized, could be instrumental of social change capable of strengthening the social order," and "[t]hey also believed that culture and the fine arts could improve and enrich the quality of national life. To foster and promote a love of art in the nation at large was political work of the highest order." The Committee "promot[ed] free admission to all places in which the public could see works of artistic and historical importance." Quoted here from Carol Duncan's *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1985): 44.

3 Regina P. Baxter, "What's Next for Philippine Art?" *Contemporary Art Philippines* Issue No. 8 (2010): 74.

4 Ibid.

5 *100 Events That Shaped the Philippines*, 2nd edition (Quezon City, Manila: Adarna House, Inc., 2009), 198.

6 Ibid.

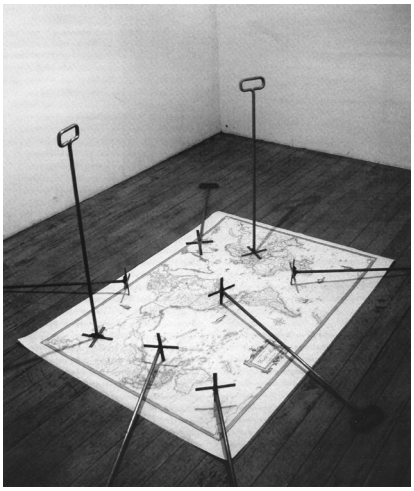
7 *Pioneers of Philippine Art* (Manila: Ayala Foundation, Inc., 2004), 47-65.

8 Patrick D. Flores, "Temerities," *Pananaw: Philippine Journal of Visual Arts* 7 (2010): 20.

9 Purita Kalaw Ledesma, *Philippine Art Gallery (PAG): The Biggest Little Room* (Manila: Kalaw-Ledesma Art Foundation, 1987), 11-12. Quoted here from Ramon E.S. Lerma, "Philippine Art in the Eye of Modernity," in *In the Eye of Modernity: Selections from the Permanent Collection of the Ateneo Art Gallery* (Manila: Ateneo Art Gallery, 2010), 9-12.

10 Flores, "Temerities," 20.

11 Lerma, "Philippine Art," 27-30.



[2.1.28] ***Stilled Life***
by Lyra Abueg Garcellano
2003, mixed media on-site installation, dimensions varies

12 Lerma, "Philippine Art," 34-35.
13 Jaime Zobel de Ayala, Chairman of the Ayala Corporation, on the Foreword to *Pioneers of Philippine Art*, 8.
14 *Fernando Zobel in the 1950s: The Formative Years* (Manila: Ayala Foundation, Inc., 2009), 68.
15 Ronald Hilario, "Roots of Diversity in Philippine Contemporary Art," in *Asian Art Now*, accessed November 4, 2010, http://www.asianartnow.com/p_rh_main.html.
16 Lerma, "Philippine Art," 49.
17 Lerma, "Philippine Art," 48.
18 Hilario, "Roots of Diversity."
19 Ibid.
20 Alice Guillermo, *How Can We Generate the Social Realist Aesthetics Proper to this Country*, report given at the First National Convention of Artists in the Visual and Plastic Arts, page 8, 1981. Quoted here from Flores, "Temerities," 24.
21 Eileen Legaspi-Ramirez, "Snob Appeal or the Art of our Dis-affections," *Pananaw: Philippine Journal of Visual Arts 7* (2010): 7.
22 *Pananaw 7*, 16.
23 Flores, "Temerities," 22.
24 Ibid.
25 Ibid.
26 Hilario, "Roots of Diversity."
27 Ibid.
28 Ibid.
29 Ibid.
30 *Pananaw 7*, 26-27.
31 Hilario, "Roots of Diversity."
32 Giorgio Agamben, "What is the Contemporary?" in *What is an Apparatus and Other Essays*, trans. David Kishik and Stefan Pedatella (Stanford: Stanford University Press, 2009), 41.
33 Flores, "Temerities," 23.
34 *Pananaw 7*, 60.
35 "About NCCA: History," *National Commission for Culture and the Arts*, accessed October 4, 2010, http://www.ncca.gov.ph/about-ncca/about-ncca/about-ncca-history-mandate.php.
36 "Organizational Awards: The National Artists of the Philippines," *National Commission for Culture and the Arts*, accessed October 4, 2010, http://www.ncca.gov.ph/about-ncca/org-awards/org-awards-national-artist-list.php.
37 "Thirteen Artists Awards," *Cultural Center of the Philippines*, accessed March 29, 2012, http://www.culturalcenter.gov.ph/page.php?page_id=549.
38 Baxter, "What's Next...?" 77.
39 Yael Buencamino, "Branded," *Pananaw: Philippine Journal of Visual Arts 7* (2010): 106.
40 Baxter, "What's Next...?" 74 & 77.
41 Benito H. Legarda, Jr., from an essay based on a talk given at the Filipinas Heritage Library on August 27, 2002. Quoted here from *Fernando Zobel in the 1950s*, 12.

[2.1.29] *Santuario*, by Jose Tence Ruiz
2012, mixed media on-site installation
(wooden cathedral wrapped in red velvet)

Artist: **Leslie de Chavez**

(b. 1978)

De Chavez's work can be described as dark, haunting, brooding, and pessimistic. His approach to art is never shy of being explicit about his outlook on the current political, social and cultural plights of the Philippines. Socially critical and thematically multifaceted, his work evokes issues of power, collusive politics, cultural imperialism, social values, contemporary culture, and neo-colonialism. It is also critical of the forces of globalization, the Philippine diaspora, and the disparity of the wealthy and the poor, and of corruption, materialism, ignorance, and hypocrisy of Filipinos. The use of shadows, distortion of proportion and gestures of his characters, of cunning grins, ghoulish faces, vulgar gesticulations, and poseur types litter his work much like the landscape of current day Philippines. Through paintings, sculptures or installations, dark, dense and manipulated, a distinctly Philippine narrative is made in the story-like quality of his work.

"Art will never be enough for a society to change. It can be a catalyst but never a solution to problems."

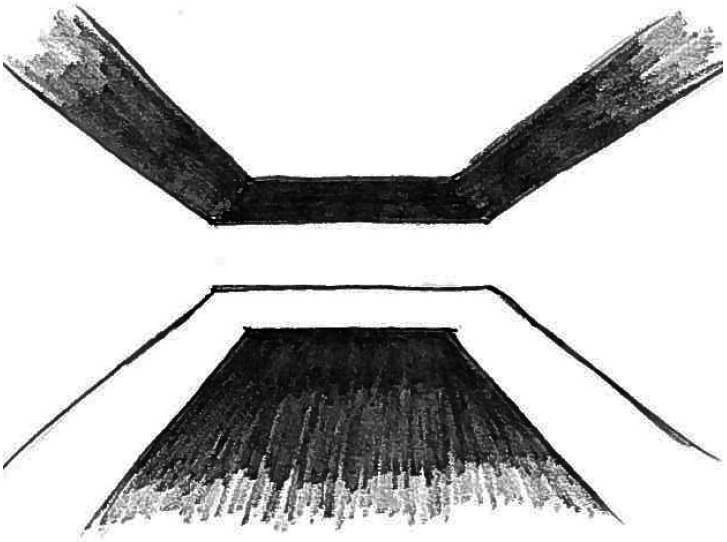
- Leslie de Chavez [1]

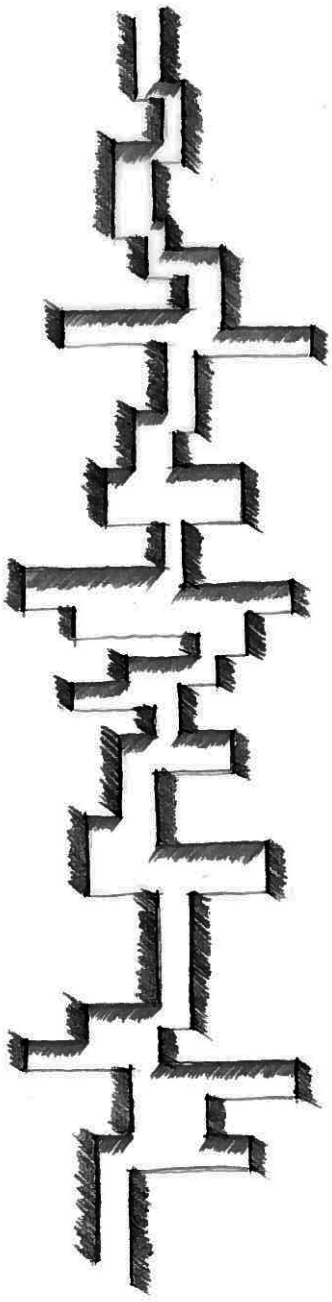
[2.1.30] Signus
(top of page) 2006, oil on canvas, 676x190cm, detail

[2.1.31] The Bait *(above)*
2004, mixed media, 184x184cm

1 Duffie Hufana Osental, "Leslie de Chavez's Small Narratives Waiting to be Read," in *Contemporary Art Philippines*, Issue No. 14 (2010): 52.

[2.1.32] Everyday
2007, oil on canvas, 300x200cm





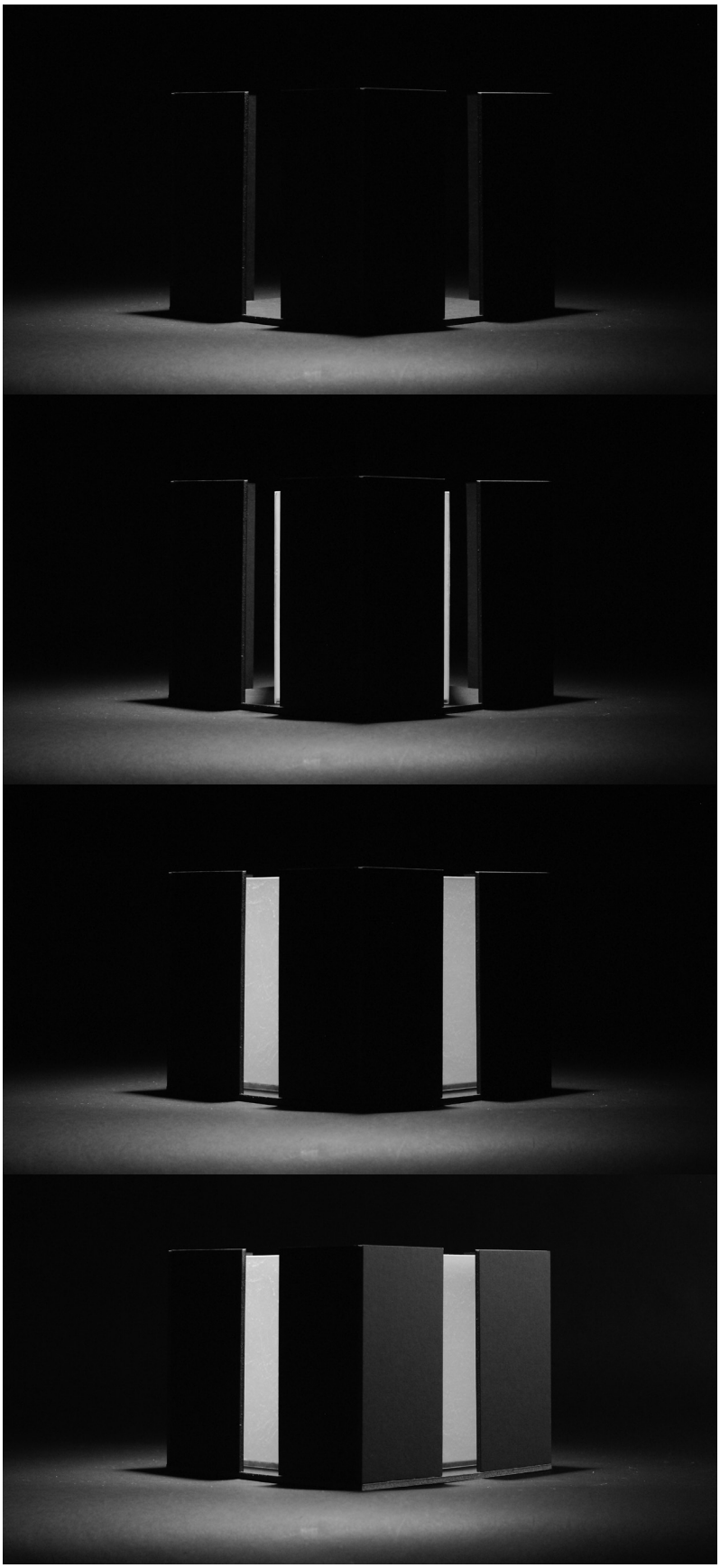
The architecture of Leslie de Chavez

Architecturally, de Chavez handles the issue of Facadism and Border explicitly. His critical views and disappointments on the Philippines' current plights are evident in the work. *Signus*, in particular, evocative of Leonardo da Vinci's *Last Supper*, composes a menagerie of Philippine and international characters yearning for their moments in the spotlight and on the canvas. What de Chavez has evoked are characters framed at certain lights, where together provide a dense tapestry of grit, decay, and shadows that teeter on a cultural collapse from their own problems. Here, the architecture lingers along dark and decaying edge conditions, where the interstitial space makes known the juxtaposition of complementary and opposing forces. The juxtaposition begins to frame spaces of varying qualities – open, closed, private, public, clean, dirty, holy, and obscene.

[2.1.33] Peeled and inside out *(above left)*

[2.1.34] Decay in order *(above)*

[2.1.35] Light play *(opposite page)*



"History teaches us that the development of architecture depends on intrinsic factors that determine character and style. Climate, geography and materials are but some of these factors. But culture also plays an important part, and the task of the architect is to see how far it can be pursued in his works."

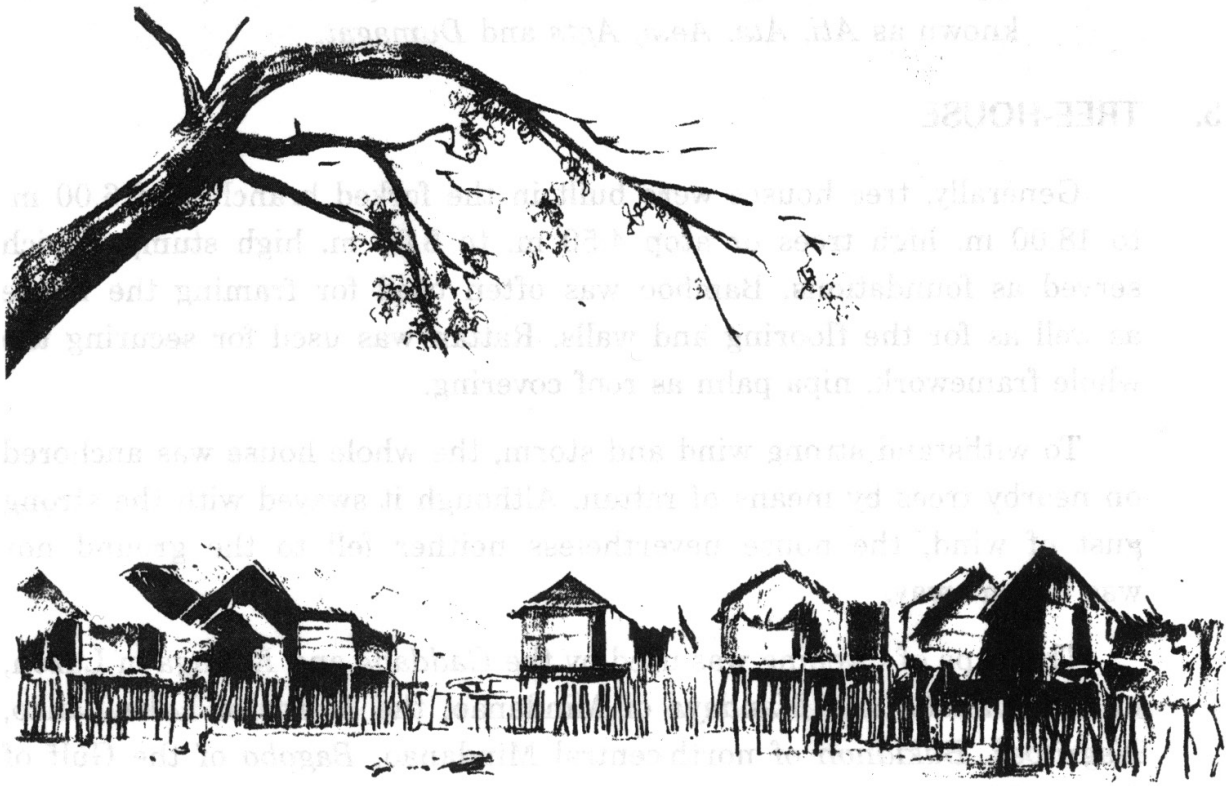
– Francisco Mañosa, Filipino architect [1]

2.2 Yesterday

Similar to the mediums of fine arts and applied arts, architecture as both, can express as much to the identity of a culture or a nation. As built space, architecture also has a more direct relation and effect on its inhabitants, whereupon this immediate and tangible relation can affect the psyche of its inhabitants. Great architecture is meant to last, but unfortunately, poor architecture is as prevalent, if not more so in urban areas. Architect, professor and writer Juhani Pallasmaa said, "architecture's task is to frame, structure, and give meaning to our being-in-the-world,"[2] and "it is also the contour for the consciousness, and the externalization of the mind."[3] Thus, if these were to be the task of architecture, architecture must in turn be an expression of its time and its visionaries, and a reflection of its creators and inhabitants.

The building of architecture is not as immediate as the other arts. The methodical process required for the design and construction of built architecture speaks of the available technology and materials of the building's designated site. Though this may have been a hindrance in the past, today's globalized market has made the exchange of technology, material, and even labour available anywhere. This process throughout the history of architecture has made great architecture and bad architecture coexist and last together. Today, cities and nations bear witness to the built visions of their ancestors, as layers of history are told through the fabric of the built environment.

[2.2.1] **Risen Lord Chapel**
Las Piñas City, Metro Manila
by Francisco Mañosa, 1999 *(opposite page)*



[2.2.2] ***Badjao* houses,** along coastal waters

The Philippines, as it stands today, is a witness to the layering of its multiple identities applied by its various colonisers and leaders. The remaining architecture from the country's various incarnations, though most are in need of preservation, continue to affect and participate in the daily lives of Filipinos. From attending a Catholic mass in a Spanish Baroque church to going to a Neoclassical Beaux-arts government building to attending a performance in a Brutalist cultural centre, Filipinos are made aware daily of the influence and impact their ancestors have left behind.

Following is a brief look at the architectures of the Philippines. Situated within the tropical region, with thousands of islands and multiple existing and historical indigenous populations, vernacular and regional architecture still participate in the discourse and practice of architecture in the country. Remains of Spanish colonial and American imperial building typologies are still occupied and studied for their role in the making of Philippine urban fabrics. Lastly, the works of Filipinos, architects or not, in building of cultural icons that speak of a national identity or of informal settlements are debated and questioned for their validity as reflections of contemporary Philippine identity.

[2.2.3] **Victorian Cake House**
San Miguel, Bulacan

Vernacular Architecture

Filipinos' Austronesian ancestry accounts for the early forms of architecture to inhabit the islands. Considered vernacular architecture, these dwellings were built in the context of geographical location, availability of materials, openness to adaptation and variation as construction is done through tradition and trial and error, and the balance of values, economics and aesthetics. These early settlers along riverines and coastal regions had to consider for their proximity to the water, which resulted in homes constructed on stilts with raised living floors and pitched roofs. Primarily a post and beam construction, this vernacular architecture varied its shape, profile, or section per region and per indigenous, folk, tribal, ethnic, or traditional community. The result is the quintessential Philippine vernacular architecture known as the *bahay kubo* or nipa hut. This dwelling unit is usually made entirely of organic materials native to the region, such as wood, bamboo, coconut and palm leaves, and grass and plant fibres like cogon, nipa and rattan. The common feature of its elevation from the ground is also a practical regional application that prevents dampness during the rainy season or heat from the ground during the warm season, while also providing protection from insects, vermin, wild animals and floods. The toilets and kitchens are usually built separately from the main living floor.

[2.2.4] ***Bahay kubo*** **(nipa hut)**
(above)

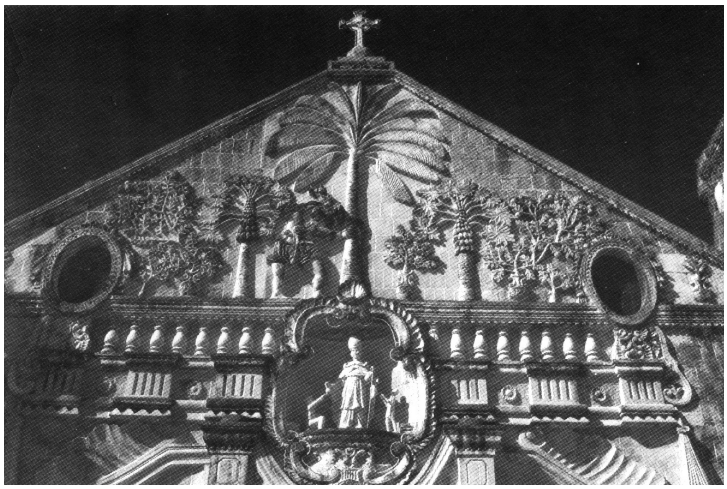
Arquitectura Mestiza

The arrival of the Spanish brought new architectural ideas, technologies and styles previously unknown on the archipelago. Western modes of urbanity and construction would leave their legacy, as the Philippines became a conduit for trade, as well as a colony for Spain. Two main architectural structures forever left the Spanish mark on the urban landscape – the house and the church. The Spanish colonial house, also known as *bahay na bato* or stone house was inspired by the vernacular *bahay kubo*, as it traced the same layout but on a grander scale and with more permanent materials less prone to earthquakes, fires and typhoons. This necessitated the introduction of stone and mortar construction, tiled roofs, wooden spindles, iron grilles, and lattice walls. Coined as "*arquitectura mestiza*," "this half-breed architecture used wood in the upper floor and stone in its ground floor to make it resistant to earthquakes."[4] This hybridic construction dominated the urban centres of Philippine Spanish colonial towns as wealthy Spaniards permanently made their presence known on the Philippine urban landscape.

[2.2.5] ***Bahay na bato*** **(stone house)** *(above)*

124. In inland towns, the church is to be on the plaza but at a distance from it, in a situation where it can stand by itself, separate from other buildings, so that it can be seen from all sides. It can thus be made more beautiful and it will inspire more respect. It would be built on high ground so that, in order to reach its entrance, people will have to ascend a flight of steps.

– Laws of the Indies: Prescriptions for the Foundation of Hispanic Colonial Towns,
Philip II, July 3, 1573.[5]



Ecclesiastical Architecture

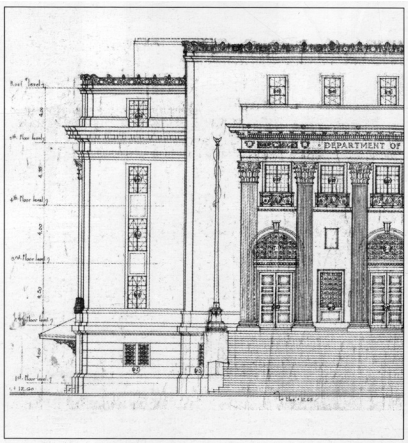
In their mission to "cement[ ] their territorial and spiritual takeover," the Spaniards organized their colonial towns and cities around the "plaza complex," as prescribed by King Philip II in 1573 through the Laws of the Indies.[6] This gave prominence to the church, government buildings, schools, and markets around the outdoor public space of the plaza as an implementation of Western urbanism. During this Spanish colonial period, the mission to convert the native Filipinos to Catholicism was carried out by missionaries who arrived via the galleon trade and were dispersed throughout the islands. The Spanish friars were generally appointed in planning and constructing churches because professional architects were fearful of legends and stories about the islands, and the sacrifices of low salaries and uncertainty of the job would keep them from their home country.[7] With the friars in charge, they enforced architectural styles they had seen and studied in Europe, such as Romanesque, Gothic, Renaissance, and Baroque with basilican or cruciform church plans with convents attached on church grounds. However, due to native Filipinos' lack of knowledge and experience in stone construction, the Chinese and the Muslims were also employed. Eventually, the collective participation of the varied ethnic and cultural heritage, and the influences of the region heralded a unique ecclesiastical architecture, a hybrid of European origin with interpreted ornamentation that suited the confluence of non-Western styles. Though the church's imposing image and ideology was enforced upon the natives, as prescribed through the Laws of the Indies and the Spanish political strategies, the Spaniards left a legacy of building construction and technology, urbanism, and craft and culture of artistic excellence in architecture.

[2.2.6] Miag-ao Church, Iloilo
(top of page) detail of pediment

[2.2.7] Binondo Church, Manila
(above) church in the late nineteenth century

American Beaux-Arts

On the other hand, as the Americans continued the imposition of colonialism on the islands, they also perpetuated the production of colonial space and subjugation of the natives through the application of built forms. Within fifty years of imperial occupation, the Americans recreated a Philippines suitable, clean, and beautiful for the 'white man' at a more expansive scale than the Spanish. Upon the United States' acquisition of the archipelago, the pathologic spaces of the country were immediately sanitized, quarantined and transformed as the new regime deployed its resources in revolutionizing the urban landscape to yield economic gain. The establishment of the Bureau of Public Works (BPW) built public architecture, such as markets, slaughterhouses, power plants, crematories, fire stations, public toilets and baths, prisons, ports, bridges, roads, public parks, transit stations, hospitals and asylums, scientific buildings and laboratories, exposition grounds, schools, official residences and capitol buildings.[8] These built works immediately urbanized, industrialized and modernized the Philippines, which Filipino architect and art historian Gerard Lico argued created "intimidating and disciplining space[s]."[9] Whether to incite obedience, discipline, or order, America's imperial imaginings led to visions of harmonized city fabrics and constructions of monumental architectural expressions. Prescribed by the City Beautiful masterplans of Daniel H. Burnham for the city of Manila and Baguio, Beaux-Arts became the "official style of the colony," as American Neoclassical capitol buildings germinated every provincial urban centre to embody the American republican ideals.[10] Furthermore, motivated by a hybridic framework in enforcing colonial architecture, the Americans "consciously appropriated and integrated locally derived building motifs" strategically placed within the bounds of neoclassicism as means of assimilating and projecting a harmonious coexistence with the natives.[11]



[2.2.8] Legislative Building
by Juan Arellano, 1927
(top of page) pediment detail

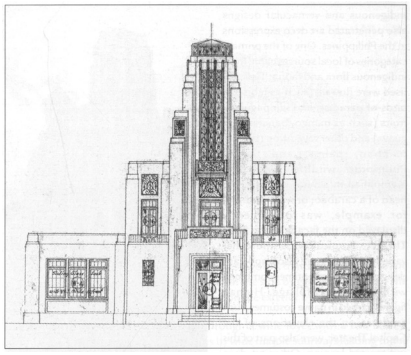
[2.2.9] Department of Agriculture Building
by Antonio Toledo
(above) façade detail

[2.2.10] Legislative Building
by Juan Arellano, 1927
(opposite page - top)

[2.2.11] Burnham Plan of Manila, 1905
(opposite page - bottom) photographic view

Philippine Art Deco

With the liberal economic policies of the Americans, pre-war Philippine urban centres began to exhibit new building types and styles. Under American colonial tutelage with university educations in the United States and European travels, Filipinos studied architecture and returned to practice in the Philippines. The second-generation Filipino architects' return challenged the dominance of the neoclassical style and shifted the architectural landscape towards the new and stylistic mantras of the Art Deco movement. Between 1928 and 1941, the country cultivated three taxonomic categories to classify the variety of Art Deco architectures, as proposed by architectural historian Edson Roy G. Cabalfin, in his extensive study, "Art Deco Filipino: Power, Politics, and Ideology in Philippine Art Deco Architectures (1928-1941)."[12] Eclectic and Classical Deco, Zigzag Moderne, and Streamlined Moderne became visible embodiments of American and European influences. Though "confined to surface ornamentation, decorative appendages, and streamlined motifs, and not upon moral, ideological, or functional imperatives," Art Deco allowed Filipino eclecticism and aesthetics of local motifs to be expressed and exhibited.[13] However hybridized in its structure and expression, the Art Deco movement in the Philippines still perpetuated the American imperial imagining through building surfaces.

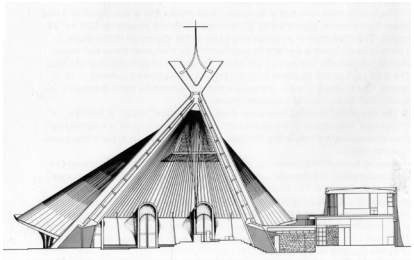


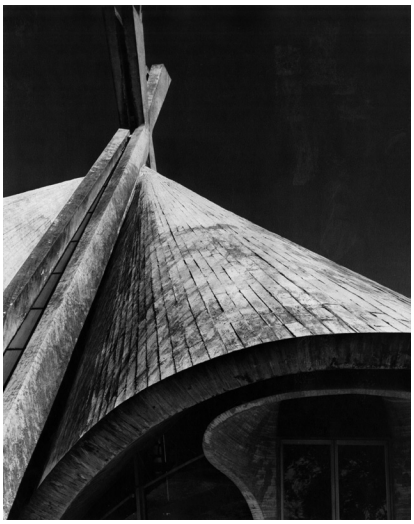
[2.2.12] The Metropolitan Theatre
by Juan Arellano, 1931
(top of page)

[2.2.13] Elevation of the Jaro Municipal Building
(above) drawn by Juan Arellano, 1934

Post-Colonial Modernity

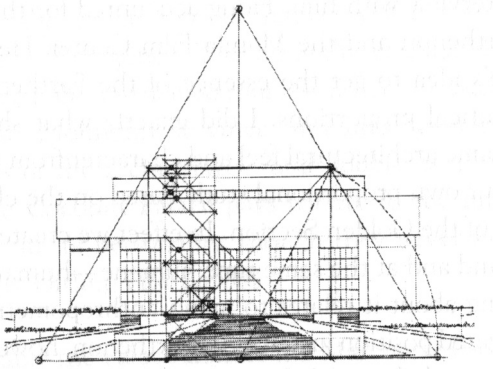
The Pacific War obliterated the city of Manila and left the rest of the country in a devastating state of economic ruin as the nation's resources were exhausted. However, the end of the war also signalled the Philippines' independence from American imperialism. This post-war, post-colonial period heralded rehabilitation and a capital dilemma that sought to find a "national" style. Lico argues modern architecture provided the appropriate architectural image as it "possessed a symbolic appeal of technological advancement, economic prosperity, and cultural progress that an emerging nation aspires for."[14] Immediately upon colonial independence, the Philippine government sought to find a new location for its seat of government. With the advice of leading Filipino architects and engineers of the time, the new Capital City was proposed in Quezon City where Modern architecture became the visionary scheme. Due to insufficient funds, the entire project was abandoned in August 1960. However, Modernism and the International Style continued to proliferate the Philippine urban landscape. Filipino architects used the momentum to capitalize on experimenting with visual forms and volumes in search of the "Filipino" style. By the 1950s, the International Style had morphed into Tropicalism, which allowed for the maintenance of individualistic cultural expressions while responding to the tropics' climatic and ecological needs. The application of *brise soleil* or sun breakers such as lattices, pierced screens, blinds, and verticals on the facades of otherwise monotonous Modernist buildings reduced the effects of the sun's glare, while giving expression to the culture if designed appropriately. However, Lico further iterates, "[i]t is paradoxical to note, ... that while modernism was viewed by non-Western societies as a means of creating an identity free of Western colonial images, modernism itself was sourced from Western ideas. In this way, Western domination subtly continued."[15]



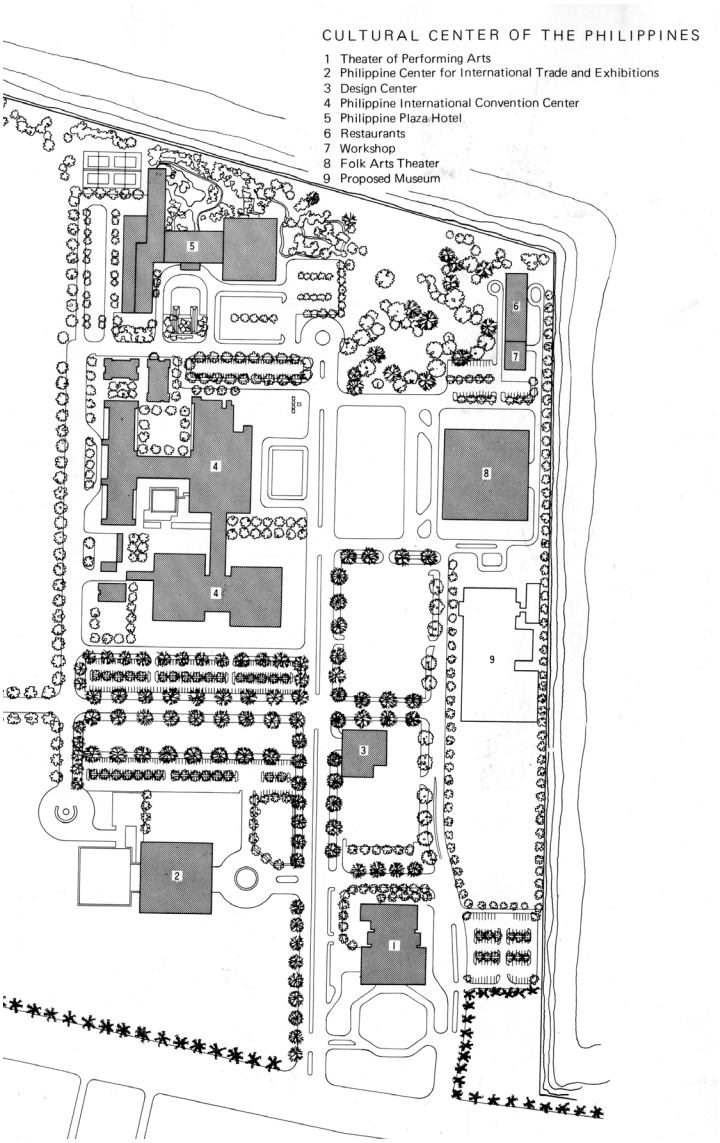


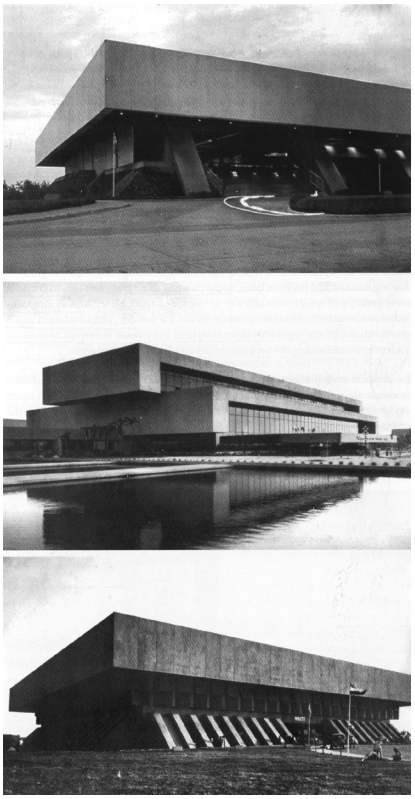
[2.2.14] **Capitan Luis Gonzaga Building**
by Pablo Antonio, 1953
(top of page)

[2.2.15] **Church of Saint Andrew**
by Leandro V. Locsin, 1968
(above) section-elevation and photo of finished construction



[2.2.16] Manila Film Centre
by Froilan Hong, 1982
final construction and
mathematical proportions





[2.2.17] Folk Arts Theatre (1974), Philippine International Convention Centre (1977), and PHILCITE (1977)

[2.2.18] Cultural Centre of the Philippines master plan
by Leandro V. Locsin, 1969 *(left)*

Edifice Complex

During Ferdinand Marcos' autocratic and kleptocratic rule (1965-1986), the promise of a "New Society" prompted *palingenesis* as a cultural development agenda.[16] First Lady Imelda Marcos styled herself as the Patroness of the Arts and took upon herself to implement this political agenda. The arts and architecture were manipulated to accomplish a veneer of social welfare and cultural rejuvenation for a singular national identity under the catch phrase *Isang Bansa, Isang Diwa* (One Nation, One Soul).[17] However, the results were exercises in abstraction and contradiction as the Marcoses fashioned a national identity based on primeval and indigenous ancestry, and cosmopolitan aspirations of human progress and modernity. The architecture of the Cultural Centre of the Philippines, the pinnacle of this cultural renaissance was abstracted from the *bahay kubo* while exemplifying megalomaniac monumentality of national pride, state power, and modern progress. Prompted by the "edifice complex," the Marcoses sought all means for spectacular public displays of power to the sacrifices of political cohesion, human rights, and economic stability.[18] The expedited, monumental, and imposing architecture remain as the conjugal dictators' legacy of false expressions of national unity, prosperity and good governance.

[2.2.19] **Cultural Centre of the Philippines Theatre of Performing Arts**
by Leandro V. Locsin, 1969
(top of page)

[2.2.20] The World at Mall of Asia, Metro Manila *(top of page)*

[2.2.21] Outside Mall of Asia, Metro Manila *(left)*

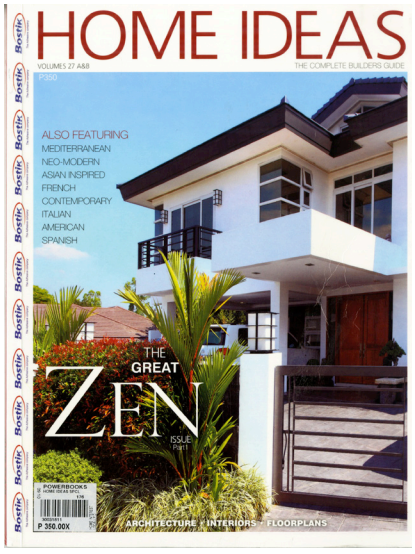
The Architecture of Consumption

The demise of the Marcos regime and reclamation of democracy from 1986 to the present, heralded relative economic prosperity. This turn strengthened the landscape of corporations and consumption. As the nation began to exercise democracy again, the lure of postmodernism's eclecticism and flexibility became the aesthetics of false grandeur and excess, as consumerist values had become highly regarded. The result is a kitsch of corporate and consumer architecture where "images from the past, recreated or simulated, are consumed for their surface appearance at the expense of content, substance, and meaning."[19] This period saw the germination of corporate towers and sprawling big box shopping centres or megamalls, devoid of identifiable Filipino designs or contextual relationships. These new urban spatial phenomenon, especially the shopping mall, with their air-conditioned, singular, enclosed domain, had since become an alternative and preferred destination for congregation, recreation, leisure, and space for consumption.

[2.2.22] Interior of MegaMall, Metro Manila

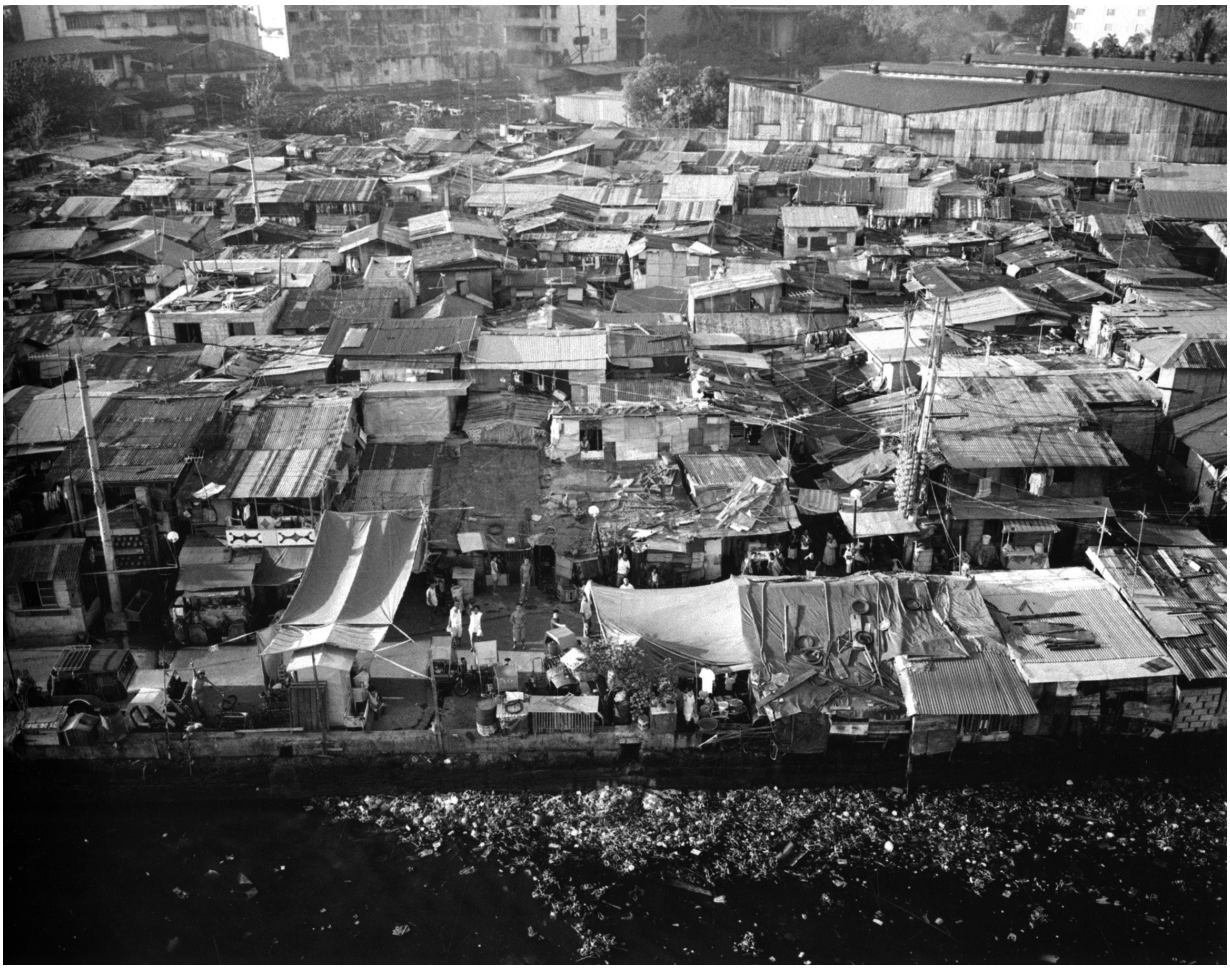
[2.2.23] Bonifacio Global City, Metro Manila

The Architecture of Globalism



[2.2.24] World Home Ideas for the Philippine Islands
2011 magazine cover

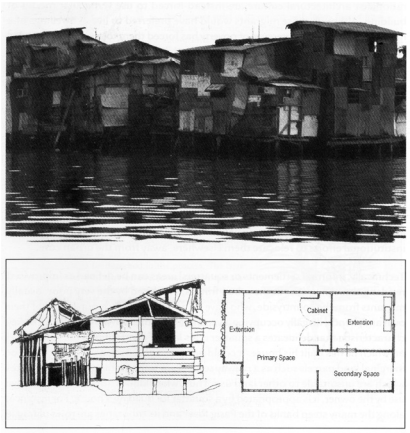
By the middle of the 1990s, then President Fidel Ramos launched an ambitious economic program which aimed to elevate the nation to the status of a "newly industrialized country" geared toward economic recovery and global competitiveness by the start of the new millennium.[20] "Philippines 2000" was to promote the country as an investment destination. Its success came through the arrival of foreign businesses and investors, and multinational global economics. This compelled the production of "global architecture" in the forms of master plans of corporate headquarters and mixed-use commercial districts as "global cities."[21] Catered to and for foreigners and wealthy *balik bayans* or ex-patriots, these global cities are microcities of self-contained total environments that internalize the multiple functions of the surrounding city without the harsh realities of Third World urban conditions. Autonomous, idealized, polished, and surveilled, these micro-global-cities offer synthetic charm, semblance of communal collectivity, and urban spectacle unprecedented in the country. Another phenomenon that offer the same "global" pitch is the market for model homes of various foreign-regional aesthetics catered to the middle-class and upper-middle-class' domestic fantasies and reality of gated communities.



[2.2.25] **Informal community**

Informal Architecture

Contrary to the image making agendas of foreign colonisers, local dictators, corporate magnates, and wealthy socialites are the architectures more than half of the population inhabit. Also considered vernacular architecture, informal or slum architecture are the true expressions of necessity and "people power." Built by their own inhabitants, without blueprints, and using salvaged materials from the immediate vicinity, no attention is paid to the social, economic, or aesthetic values of these places. However, they exhibit immediate adaptability and flexibility necessitated by the constant maintenance required for temporary and illegal structures. Also, the concepts of appropriation and hybridity are well used on all available materials and spaces for domestication, leisure, recreation, and even for business enterprises. But due to their inherent non-legal statuses, these improvised residential communities, shanty towns, slums, informal or squatter settlements have posed challenges to the government, as floods and fires cause human casualties and city wide infrastructural damages.



[2.2.26] **Informal dwellings**
exterior and plan compositions

[2.2.27] **San Miguel Building**
Mandaluyong City, Metro Manila
by Manuel, Jose & Francisco Mañosa, 1976

[2.2.28] **Mary Immaculate Parish**
Las Piñas City, Metro Manila
by Francisco Mañosa, 1988 *(right)*

Critical Regionalism

[2.2.29] **Mañosa House *veranda* (porch)**
Muntinlupa City, Metro Manila
by Francisco Mañosa, 1983

The geographic location of the country should account for how buildings are built and designed. The hot and humid climates of the tropics and devastating monsoon seasons need to be considered from design schematics to construction to finishing touches. Though it has not been the case for majority of the built environment in the country, studies in critical regionalism has began to participate in the architectural pedagogy and dialogue. Evidence of this application occurs now more on private residences or exclusive resorts where wealthy clients can commission regionally thoughtful designs than on public works. Still, the forces of post-modernity, post-colonialism, and globalization are forcing further critical analysis and interpretations on culture and architecture. Now, as more and more Filipino architects are learning, not just from their own history, but from precedents, teachings, and ideas worldwide, prospects of regionally and culturally sensitive architecture are abound.

Though the term "Filipino architecture" is heavily charged with the quest for a national identity, it is not farfetched to realize the workings of Philippine history, geography and culture on the country's built environment. As briefly illustrated, the Philippine architectural phenomenology is greatly layered and extremely multifaceted. The country's cultural plurality is embodied on the architecture through the energy, vitality, intricacies, and multiplicity of cultural appropriations and hybridities.

[2.2.30] ***Tahanang Pilipino***
(Filipino House)
also known as Coconut Palace
Pasay City, Metro Manila
by Francisco Mañosa, 1980
(top of page)

[2.2.31] **Greenbelt Shopping Centre**
Makati City, Metro Manila *(above left)*

[2.2.32] **Jaime Zobel Hilltop Guesthouse**
Puerto Galera, Mindoro
by Noel Saratan, 1996

[2.2.33] **Knox House**
Punta Fuego, Nasugbu, Batangas
by Eduardo Calma, 2003

1 Eric S. Caruncho, *Designing Filipino: The Architecture of Francisco Mañosa*, ed. Francisco T. Mañosa (Manila: Tukod Foundation, 2003), 197.
2 Juhani Pallasmaa, 1999, "Lived Space: Embodied Experience and Sensory Thought," in *Encounters: Architectural Essays*, eds. Juhani Pallasmaa and Peter B. MacKeith (Helsinki: Rakennustieto Oy, 2005), 132.
3 Pallasmaa, "Lived Space," 134.
4 Gerard Lico, *Arkitekturang Filipino: A History of Architecture and Urbanism in the Philippines* (Manila: The University of the Philippines Press, 2008), 117.
5 Robert R. Reed, *Colonial Manila: The Context of Hispanic Urbanism and Process of Morphogenesis* (Los Angeles: University of California Press, 1978), 72.
6 Lico, *Arkitekturang Filipino*, 103 & 113.
7 Norma I. Alarcon, *Philippine Architecture During the Pre-Spanish and Spanish Periods* (Manila: University of Santo Tomas Publishing House, 2008), 79.
8 Rueben Ramas Cañete, "Imperial Manila: American Colonial Architecture and Urbanism (1898-1945)," *BluPrint* Special 01 (2011): 114.
9 Gerard Lico, "Imperial Manila: Empire Building and the Ideology of American Colonial Architecture and Urban Design (1898-1936)," *Espasyó: Journal of Philippine Architecture and Allied Arts*, Vol. 1 No. 1 (2009): 59.
10 Cañete, "Imperial Manila," 117.
11 Lico, "Imperial Manila," 70.
12 Lico, *Arkitekturang Filipino*, 324.
13 Lico, *Arkitekturang Filipino*, 319.
14 Lico, *Arkitekturang Filipino*, 375.
15 Ibid.
16 Gerard Lico, *Edifice Complex: Power, Myth, and Marcos State Architecture* (Manila: Ateneo de Manila University Press, 2003), 39. (*Palingenesis* or *palingenetic*, a form of utopianism which evokes the idea of rebirth or spiritual regeneration; a new birth; a re-creation; a regeneration; a continued existence in different manner or form.)
17 Lico, *Edifice Complex*, 40.
18 Lico, *Edifice Complex*, 51. (Edifice complex is a syndrome which plagues an individual, nation or corporate institution with an obsession and compulsion to build edifices as a hallmark of greatness, as a signifier of national prosperity, as a conveyor of an individual's status, or as a projection of a corporate image.)
19 Lico, *Arkitekturang Filipino*, 497.
20 Lico, *Arkitekturang Filipino*, 509.
21 Lico, *Arkitekturang Filipino*, 559.

Artist: **Joy Mallari**

(b. 1966)

Inspired by myths, history, novels, movies, documentaries, physics, and philosophy, Mallari's work exhibits Filipino identity struggling to come to terms with Western influences and ideals. The contestation of the colonial experience and the delineated structures of dominant and dominated cultures resonate in her work. Her use of Western classical iconographic works of art layered with traditional imagery of the Filipino evokes a constant play and conflict with Western ideals, especially of beauty. The juxtaposition works to frame the lingering remnants of Philippines' colonial past. The end results are beautiful images of multiple and layered iconographies of both past and present at interplay *to* the surface.

"Identity is practiced and we are who we are at this point in history. We continue to evolve and adapt to changes."

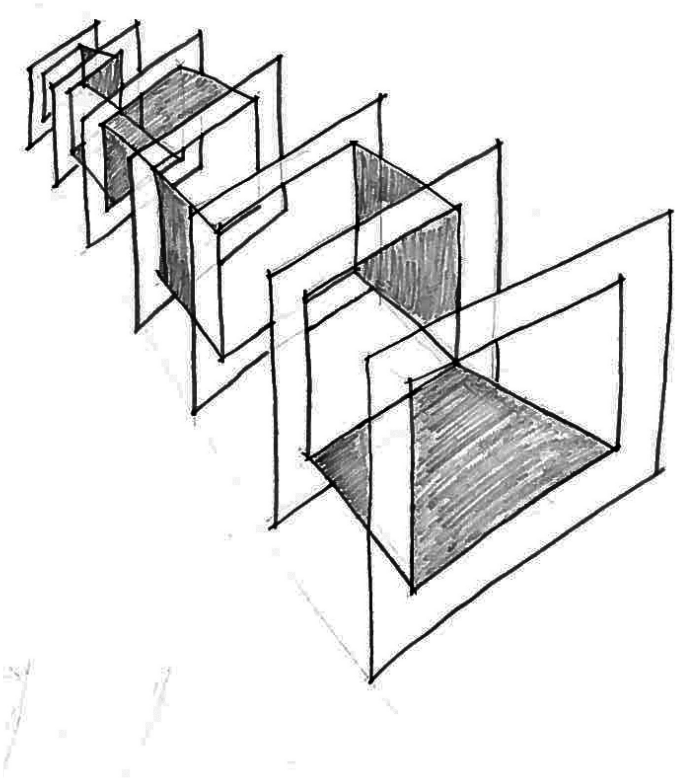
- Joy Mallari [1]

[2.2.34] ***Bestida***
(top left) 2006, oil on canvas, 98x114cm

[2.2.35] ***Ligaw***
(top right) 2006, oil on canvas, 91x122cm

1 Jewel Chuaunsu, "A Question of Identity," in *Contemporary Art Philippines*, Issue No. 15 (2010): 58.

[2.2.36] *Angkas*
2006, oil on canvas, 104x79cm

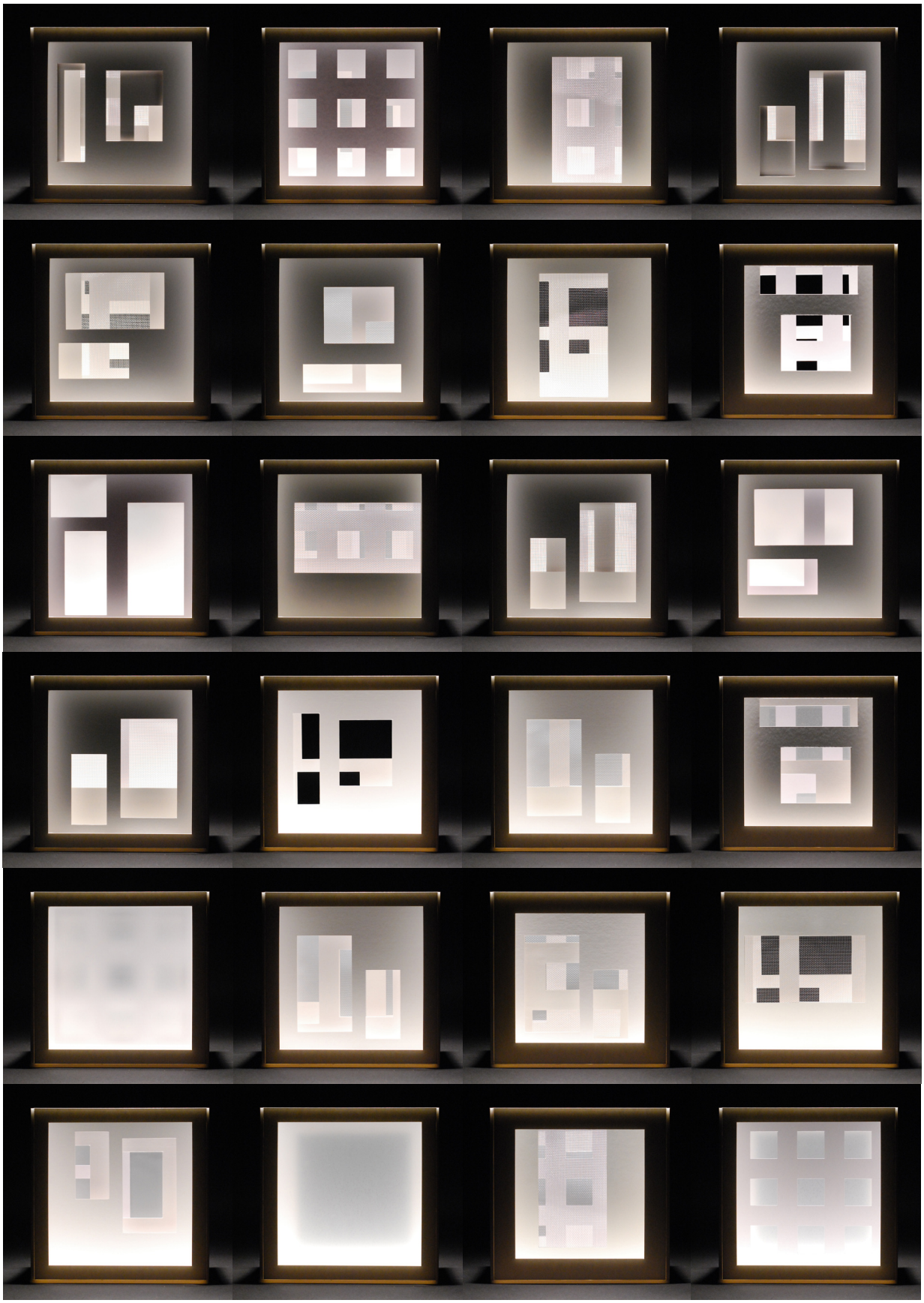


The architecture of Joy Mallari

In architecture, Mallari's work deals with the evocation of Facadism and Identity as its essence. Her use of multiple and layered images, juxtaposing Western and Filipino, and past and present achieves a façade at play. In *Ligaw*, her overlaying the image of undressed Adam and Eve with fully clothed young Filipino couple challenges perceptions of depth as each layer begins to frame different contexts and purposes. Here, framing and masking provides the impetus for investigations on focus and clarity, and varying degrees of order. Furthermore, the use of masking helps to mediate the transition from the colonial attachment to a more liberated present.

[2.2.37] Framing forward *(above)*

[2.2.38] Masking patterns *(opposite page)*



"Art is not a mirror held up to reality, but a hammer with which to shape it."

- Bertold Brecht [1]

"This multiplicity of perspectives gives cause for reflecting upon the massive shifts taking place in the country, a change in the landscape, worldview, ideas, and mores which reflected in the art of the time and distilled the very essence of Philippine modernity. Through such an interface, what emerges is a picture of a society caught somewhere between the obliteration of a bygone era and, against the background of its ruins, the rise of reconfigured environment combined with a mindset oriented towards change."

– Ramon E.S. Lerma, Director and Chief Curator, Ateneo Art Gallery [2]

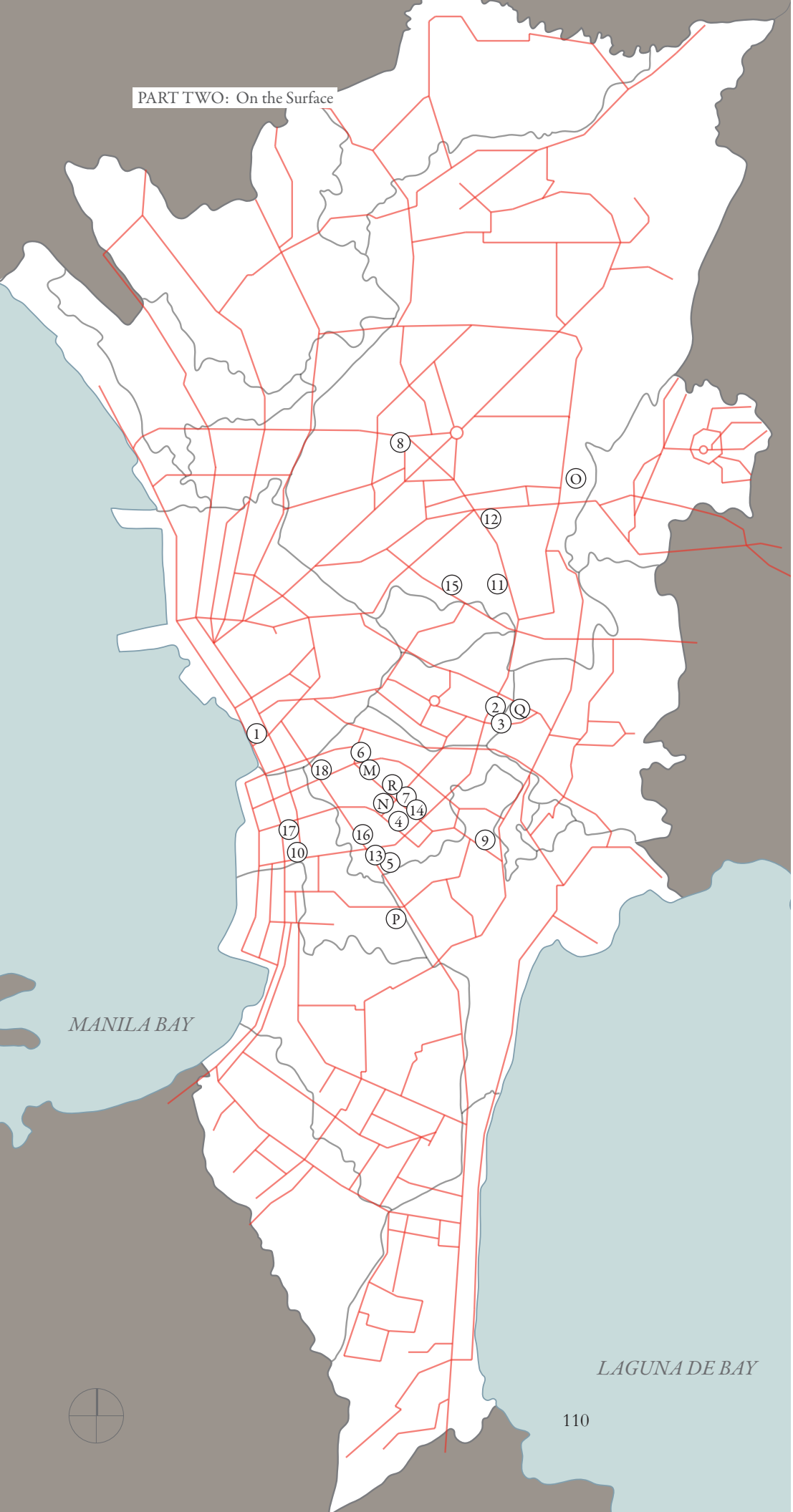
2.3 Tomorrow

*M*odernity is tied to the forces of multiplicity, complexity and flux. A nation, a culture or an individual unwilling to recognize these forces risks falling behind and losing their connection with the rest of society. The constancy of change allows for identities to morph and develop in accordance with the multitude of forces at work. Thus it becomes inherent in the modern era the need for constant re-evaluation of identities as they pertain to the changing socio-cultural, political, technological, and physical landscape of society. This necessity paves the way for recognizing the struggles, challenges, opportunities, and meaningful aspects of one's nation, culture and self.

However, at certain moments, an overhaul may be required. This turning of the page is not about erasing or forgetting the past, but about being in the moment and recognizing the needs of the present. The contemporaries of multiplicity, complexity and flux provide numerous readings, questions, possibilities, and solutions to these needs. The right answer or solution can only fit in the specificity of each space and time.

As illustrated, the Philippines boast a rich art history and a thriving contemporary arts scene. This is due to the passion, talent, dedication, and commitment of artists in their ideas and explorations, in their criticality, and in their bodies of work. With the immediacy of practice, execution and production of fine arts and applied arts, identities can be readily expressed, along with critical views, ideas and dreams. This immediacy provides the strength of the Philippine contemporary arts scene as evident through the numerous independent and private galleries that dot the Metro Manila area. This art scene is only gaining momentum as the international art market has begun to seek works from Filipinos.

[2.3.1] Manila Bay's edge and beyond
(page 142)

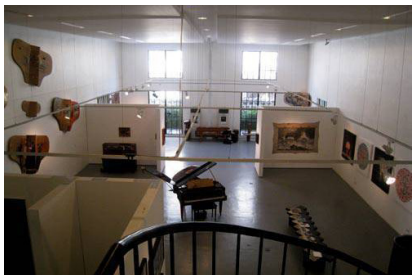


1) Sining Pilipino Complex

2) Gallery Row at SM Megamall

3) Art Centre at SM Megamall

4) Art Space at Glorietta Centre



5) Manila Contemporary

6) The Drawing Room

7) Tin-Aw Art Gallery

8) West Gallery

9) MO Space

10) Galleria Duemila

11) Art Informal

12) Pablo

13) Silverlens Gallery

14) Blanc Peninsula Manila

15) Ronac Art Centre

16) Finale Art File

17) Avellana Art Gallery

18) The Collective Art Space

[2.3.2] **Metro Manila and its art communes;** these are just some of the numerous galleries the city now boasts

Unfortunately, the same cannot be said about the current culture of architecture in the Philippines. Architecture in the country has always been about the transference of power in built form. Politically, religiously, socially, or commercially motivated, these built forms exercised control rather than the democratic free will of the people. Additionally, the contemporary architectural landscape, especially of public buildings, lacks the criticality and immediacy of expressions of contemporary identities. On the contrary, this is explicit in the vernacular and informal architecture of the poor. Much can be learned from the informality of this architecture, where the reclamation of space and made manifest into their 'place' is prioritized.

The majority of traditional culture and cultural production in the Philippines has been religiously based or inspired, with the church as the main cultural institution. Today, though many traditional cultural events still revolve around the church, contemporary culture has managed to infiltrate all available media. However, despite the strength of the contemporary arts scene, the country lacks facilities that can foster, encourage and showcase art and art production. Though many attempts are made to give exposure to this growing community and market, such as the annual Manila Art Fair and Manila Film Festival, there is still a gap between the nation's traditional and conservative thinking. Furthermore, the architecture of existing cultural institutions does not reflect the needs of their contemporaries nor encourage participation. This thesis proposes an architectural intervention that will begin to dissolve the interface between Traditional Philippines and its Contemporary.

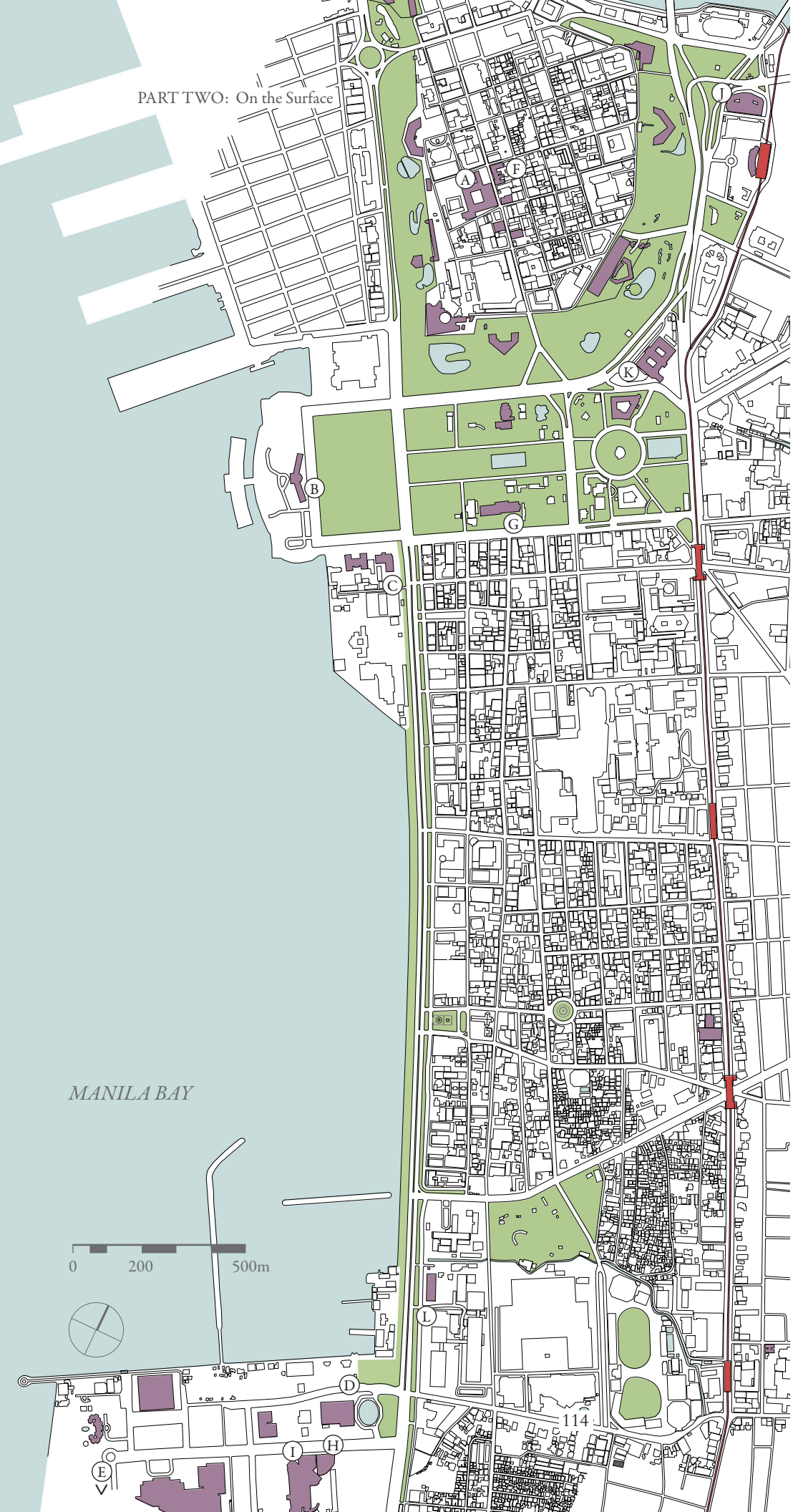
[2.3.3] Manila Art 2012
(4th Philippine Contemporary Art Fair)

[2.3.4] The 38th Metro Manila
Film Festival

[2.3.5] Craft, artistry
and Christian iconography

The role the arts and architecture play in the making of the nation is priceless. Through these, national, cultural and personal identities are manifested and become explicit expressions of the people. Thus, if art and architecture are to embody contemporary national, cultural and personal identities it is only fitting to find means for the two to collaborate. The country is not foreign to this notion. Churches were built on these premises of art and architecture together. Following Jane Rendell's critical spatial practice, this thesis proposes a new cultural centre in Manila as a new hub for the arts. Here, the collaboration between art and architecture is expressed through the *place* and *place-making*.

The introduction of a new cultural facility that prioritizes on the contemporary arts presents various ways of reflection on the meaning and importance of *place* and *place-making*. Making available and visible a place dedicated to the arts and arts production fosters a new understanding and education of culture, especially of its contemporary issues and identities. In turn, this inspires a Cultural Renaissance.



A) St. Agustin Church and Museum

B) Quirino Grandstand

C) Childrens Museum

D) Cultural Centre of the Philippines

E) Manila Film Centre

F) Casa Manila Museum

G) National Library of the Philippines

H) Aliw Theatre

I) Star City

J) Metropolitan Theatre

K) National Museum of the Philippines

L) Metropolitan Museum of Manila

M) **Yuchengco Museum** in Makati City

N) **Ayala Museum** in Makati City

O) **Ateneo Art Gallery**
in the Rizal Library at Ateneo de Manila University in Quezon City

P) **Resorts World Manila** in Pasay City

Q) **Lopez Memorial Museum**
inside the Benpres Building in Pasig City

R) **Filipinas Heritage Library** in Makati City

[2.3.6] Manila and its cultural icons
(for locations of other icons, see map in Fig. 2.3.2)

International Cultural Precedents

Reviving a nation's culture through art and architecture is not a new phenomenon. For the past three decades, numerous countries have seen resurgence in the interest in building stronger and distinguishable cultures through the arts and built architectures.

Spain welcomed a cultural transformation since the death of dictator Francisco Franco in 1975 and the country's subsequent democratic restoration. Since then, the country has witnessed a cultural building boom which highlighted the breadth and depth of Spain's culture, its colonial past, contributions to modernity and contemporaneity. Promotion of regional identities have also been reinforced and encouraged as new buildings showcased Spanish modern and contemporary art and architecture. This Spanish revival has been eloquently and forcefully expressed with works from Spanish architects such as Rafael Moneo (San Sebastián's Kursaal), Santiago Calatrava (the City of Arts of Valencia) and Enric Miralles (Huesca Sports Hall), among many others. Foreign architects have also made their marks on Spanish soil, such as Frank Gehry (Bilbao's Guggenheim), Herzog & de Meuron (Barcelona's Forum Building and Caixa Forum) and Jean Nouvel (Madrid's Reina Sofia Museum). Today, Spain boasts over 800 museums and art galleries of Spanish heritage and contemporary work, which has reinforced the country's cultural command.[3] Though the country has been suffering from a recession since 2008, revenue from its cultural tourism has kept the nation from complete economic collapse.

[2.3.7] City of Arts and Sciences, Valencia, by Santiago Calatrava, 1998

[2.3.8] Guggenheim Museum, Bilbao by Frank Gehry, 1997

[2.3.9] **'Bird's Nest' National Stadium for Beijing Olympics 2008**
by Ai Weiwei and Herzog and de Meuron, 2008

[2.3.10] **China Pavilion for Shanghai Expo 2008 turned China Art Palace**

[2.3.11] **Ningbo History Museum**
by Wang Shu, 2008

The other country that has shown sudden and rapid cultural revival is China. As of late, the country has become a dominant force in the arts and architecture industries. The rise of capitalism in China has given rise to a working middle-class and a class of new millionaires. As disposable incomes rise, eyes have been drawn towards alternative investments, and art has filled some of the void.[4] Asia's art market has been on a steady increase for the last decade and there seems to be no decline in sight as more Asian collectors, museums, galleries, and their Western counterparts are purchasing traditional and contemporary Asian art.[5] As of 2011, global auction house Christie's had grossed $904 million, up from $179 million in 2004, from its Asia-based sales.[6] Today, with looser restrictions on what can be exhibited in China, the global art market has fed a boom in new studios, galleries, museums and art districts in many Chinese cities.[7]

The new cultural boom in China, at such a large scale and rapid pace offers an interesting study into the marriage of state-run government and capitalist market. The post-Mao rule of the Chinese Communist Party had essentially spearheaded a cultural revival for contemporary China, reinforced by the Beijing Olympics in 2008 and Shanghai Expo in 2010. Ironically, the Communist Party has strongly embraced the contemporaneity of capitalism with investments in contemporary art and architecture. Referred to as "museum fever," local governments and some wealthy individuals have recently been vying to outdo one another with museum projects of architectural wonders.[8] Since the death of Chairman Mao in 1976, museums have multiplied from around 300 to more than 2,000 by the turn of the 21st century. Officials estimate the numbers to rise around 3,000 by 2015.[9]

Contrary to China's rapid contemporary cultural revival is the European Union's annual selection of Capitals of Culture. Since 1985, the European Union has designated cities in countries part of the Union on one year periods to showcase their cultural life and cultural development, while highlighting and promoting the richness and diversity of European cultures. A city's selection has proven invaluable to the city's development economically, socially, and most specially, culturally. Capitals of Culture have had positive impact on the identity of Europe, as support for its cities is carried through the boost in tourism, urban regeneration, and cultural development.[10]

One European capital that has never had the need to be designated as a Capital of Culture is Edinburgh. Every year, for three weeks every August, Edinburgh hosts the largest arts festival in the world. Established in 1947, the Fringe has grown substantially. In 2012, 2,695 shows were presented in 279 venues across the city, encompassing theatre, comedy, dance, physical theatre, musicals, operas, music, exhibitions and events, with an estimated 1,857,202 tickets issued.[11] This festival has been beneficial to Edinburgh as it transforms the city on an annual basis to accommodate for the hundreds of shows, and thousands of performers and spectators. Above all, Edinburgh's identity has become synonymous with welcoming, introducing, and promoting avant-garde shows and performers.

In 2010 and 2011, the Philippines was designated the first Culture Capital of the Association of Southeast Asian Nations (ASEAN). This appointment has been made in conjunction with the Philippines hosting the ASEAN Ministers Responsible for Culture and Arts – AMCA meeting and the 4th ASEAN Festival of the Arts in March of 2010.[12] Though the appointment spans for two years, it was however short sighted. The designation was made in January of 2010 and the meetings and festival were held two months later. This sudden recognition left not much time for preparation. Though the Philippines was successful in promoting its regional and indigenous cultures, and appointing cities throughout the archipelago as 'Cities of Culture', it missed the opportunity to have a larger impact and lasting legacy in its cities.

[2.3.12] Liverpool's turn as Capital of Culture 2008

[2.3.13] Flamenco on Golden Mile

[2.3.14] Philippines as Culture Capital

[2.3.15] Cebu City as ASEAN City of Culture

Principles of a Cultural Renaissance

Given the scale and progressive development of the preceding cultural phenomena, the Philippines will be hard to compare. The capital may not be there to begin with, but the aspiration will be essential to the foundation of its Cultural Renaissance. Below are essential lessons from these international cultural precedents as principles for cultural revival and maintenance, which can enhance the application of a Cultural Renaissance:

1) Encourage & Demand

The participation of agencies with governing powers, artists and local citizens are crucial to the development and running of a cultural renaissance. Encouraging and demanding revitalization and reinvigoration of the city fabric with the arts and culture should be seen as beneficial acts for the city's vitality. With collaboration and strategic development amongst the stakeholders, a community can take shape that participates in constant interaction and dialogue with events, productions and exhibitions.

2) Integration & Inclusion

Culture is based on people and is for the people. The priority should be about the artists, the locals, the patrons, and the participants. Integrating and including people from all walks of life at all times should be mandated. An investment on the people is investing on their education as learning opens opportunities and promises a vibrant and bright cultural life. Furthermore, the spirit of the people will foster a community who would nourish and take pride in their involvement.

3) Facilitate & Accommodate

Spaces will be required to accommodate, nurture and develop culture. Making facilities available and accessible, while encouraging exploration, education and production are necessary means for the revitalization of the city with arts and culture. However, this will be most beneficial if these spaces and facilities are contextualized within the local urban fabric. Using the existing human and physical density of the urban landscape will help populate and germinate vibrancy in these spaces of arts and culture.

4) Exhibit & Showcase

Lastly, venues and platforms will be required to exhibit and showcase the produced art. Within the city fabric, free space may be lacking or non-existent but by simply appropriating available spaces and using them for cultural purposes will give them new life and vibrancy. Furthermore, by combining various cultural facilities into a larger venue can give patrons and participants direct access to other disciples. Within these hybrid spaces, a forum for dialogues and discussions becomes available for audiences and artists of various disciplines.

[2.3.16] Culturally connected contemporary Philippines

Any nation can apply the principles above to its urban centres deemed in need of cultural revitalization. With goals of generating a new awareness for the arts, this renaissance can only foster connections, within the community and with other urban centres through dialogue and cross-national relations. Stakeholders such as the municipality, participating artists, and locals can all benefit from the availability and accessibility of such facilities. The economics may prove challenging in the beginning, but with proper management, exposure and maintenance, these new cultural facilities could benefit the economies of its surrounding businesses and locals.

Heterotopic Precedents

The principles above are not new inventions. They have all been tried and tested, as best expressed with the following built works. As heterotopic spaces – museums, libraries, theatres, and cinemas – these 'placeless places' find their essences in their simultaneous juxtaposition against the extreme and periphery, while managing to stimulate their locale's resurgence.

Museums

New Museum of Contemporary Art
New York City, USA

Architects: SANAA

Completed in 2007, the New Museum is an addition to New York City's very strong, vibrant and diverse art scene. It has since become a "must" for contemporary art aficionados, while attracting the glances and curiosities of passers-by. Located in Lower Manhattan, along Bower Street, a former derelict part of the city, it has contributed to the neighbourhood's current revitalization and appeal. Foremost, the appeal stems from the New Museum's successes as an architectural project and cultural facility. The shifting white boxes arising from the ground immediately differentiate it from its neighbouring low-rise brick buildings with a strong impact, and clarity and precision in concept, while maintaining a consistent open store-front quality on grade.[13] Inside, white-box gallery spaces accommodate for flexibility as the compositional shifts of the building allow for natural lighting in the galleries.

[2.3.17] New Museum balcony *(above)*

[2.3.18] New Museum in context *(left)*

Libraries

Idea Store Whitechapel
London, England

Architects: Adjaye Associates

Meeting the needs of local residents, the Idea Stores concept was launched in April 1999 with the support of the Secretary of State for the Department of Culture, Media and Sport, and the Borough of Tower Hamlets. Since then, four Idea Stores have opened from the Borough's £20 million investment. These Idea Stores are more than neighbourhood libraries, they are centres for learning, training and support, meeting and resting, and arts and leisure. In September 2005, designed by David Adjaye, the third Store was unveiled in Whitechapel. Located on Whitechapel Road, along a main commercial street with an operating street market, the architecture is "accessible, not patronising, crowd-pleasing but not dumb, glamorous but not glib," according to Rowan Moore of The Evening Standard.[14] The architecture does attract accessibility amongst the locals with its retail at grade, five-storey atrium overhanging the street market, street-level escalators that directly ascend up to the learning floors above, and its unified curtain wall patterning of coloured and clear glass, and glass faced aluminium panels.

[2.3.19] **Street market level entry** *(above)*

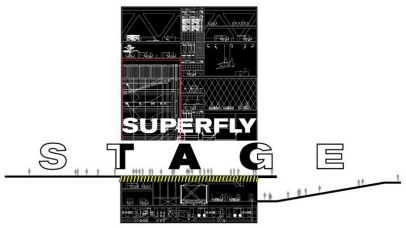
[2.3.20] **Idea Store in context** *(right)*

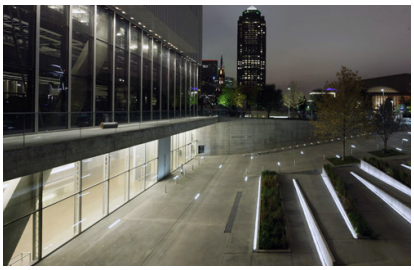
Theatres

Dee and Charles Wyly Theatre
Dallas, USA

Architects: REX|OMA

The Dallas Theatre Centre (DTC) is renowned for its innovative theatre work, due to its leadership's experimentation and its long-time home's availability for flexibility, the Arts District Theatre. Their need for a new home that would allow for the same freedom in its theatre space while minimizing its operational cost in constantly reconfiguring its stage resulted in the Wyly Theatre, completed in October 2009. Designed by REX and OMA, the traditional notion of a theatre's front-of-house and back-of-house functions was instead reconfigured to 'below-house' and 'above-house'. The outcome revolutionizes the theatre into one big "theatre machine."[15] With all of the theatre's amenities stacked into a tower, the seats can come from above and below the floor allowing the theatre to transform between proscenium, thrust, arena, traverse, studio, and flat floor configurations with only a small crew in a few hours. This "multi-form" theatre with its auditorium enclosed by an operable acoustic glass façade allows for the performance space to open to its urban surroundings.[16] The flexibility of this theatre continues the innovative work DTC is known for, as its architecture further gestures to the community of its presence as a centre for innovative performances.





[2.3.21] Theatre machine *(above top)*

[2.3.22] Theatre entrance and stage wall *(above)*

[2.3.23] Wyly Theatre in context *(left)*

Cinemas

FACT
Liverpool, England

Architects: Austin-Smith : Lord

Based in Liverpool, Foundation for Art and Creative Technology (FACT) is the UK's leading media arts centre. Originated in 1985, the organization has since evolved towards a commitment to new and emerging media art forms, crowd-sourcing, knowledge-sharing, and joint idea generation.[17] In February 2003, FACT finally settled into its new home, designed by architects Austin-Smith : Lord. Located in Liverpool's Ropewalks, the first purpose built arts centre for over 60 years at its completion heralded the district's £100 million redevelopment. FACT's bold architecture differentiated itself from the neighbouring red-brick warehouses with its zinc tile-clad façade, while linking itself to Bold Street, one of Liverpool's main shopping roads through a narrow public square. The centre houses three galleries, four cinema screens, a café, a bar, and media labs for the development and production of artists' projects. FACT was a key organization in the execution of Liverpool's European Capital of Culture year in 2008, and remains to be with Liverpool Biennial of Contemporary Art 2012.

[2.3.24] **FACT across the square** *(above)*

[2.3.25] **Corner FACT** *(right)*

[2.3.26] Lincoln Centre, New York City
(top of page)

Cultural Centres

The successes of the cultural precedents above prove the value cultural facilities have in their given contexts. As individual facilities, they cater to their specific needs. However, given the opportunity to conglomerate these spaces, as new architectural containers, according to Rem Koolhaas, they become contemporary "apparatuses for reinventing city life."[18] The heterogeneity of cultural centres, with the combination of time, place, and complex offerings of programmes, events and opportunities, also generate encounters and relationships through its permeable borders with its community and other cultures.[19] The characterization of the "cultural centre" as "hybrid space", with its "indeterminacy, contamination, and simultaneity of events" has become "identifiable" with the "multiform, contradictory and unpredictable phenomena of contemporary life."[20] The architectural typology of 'cultural centres' have since become attractive solutions to many urban spaces in need of strong and clear cultural identity in their respective locales.

Centre Georges Pompidou
Paris, France

Architects: Renzo Piano and Richard Rogers

In 1977, culture was stripped to its bare essentials. The opening of Centre Georges Pompidou in Paris introduced an unprecedented "cultural island" where cultural "production" and that of its "consumption" were brought together in one place.[21] The confluence of artistic research, study, invention, performance and exhibition, along with commercial enterprises in the same time and place became "the reflection of a community... discovering a democratic form of culture and appealing for new ways of experiencing public property."[22] According to the Pritzker jury who awarded the prize to Richard Rogers in 2007 said, the Centre "revolutionized museums, transforming what had once been elite monuments into popular places of social and cultural exchange, woven into the heart of the city."[23] Designed and built in the style of high-tech architecture, Pompidou, with its open floor plans and structure and services laid around its exterior, became a cultural beacon in Paris contrary to the Louvre. Though controversial at its origin, it has now become a beloved emblem to Paris' contemporary culture. Not only has the monumental scale of the architecture contributed to its attraction, but the urban condition it offers the city, with its open plaza, has brought cultural, social, and economic benefits to its surrounding neighbourhood.

[2.3.27] **High-tech elevation** *(above top)*

[2.3.28] **Communal lobby** *(above)*

[2.3.29] **Centre's plaza** *(right)*

Tenerife Espacio de las Artes (TEA)
Santa Cruz de Tenerife, Spain

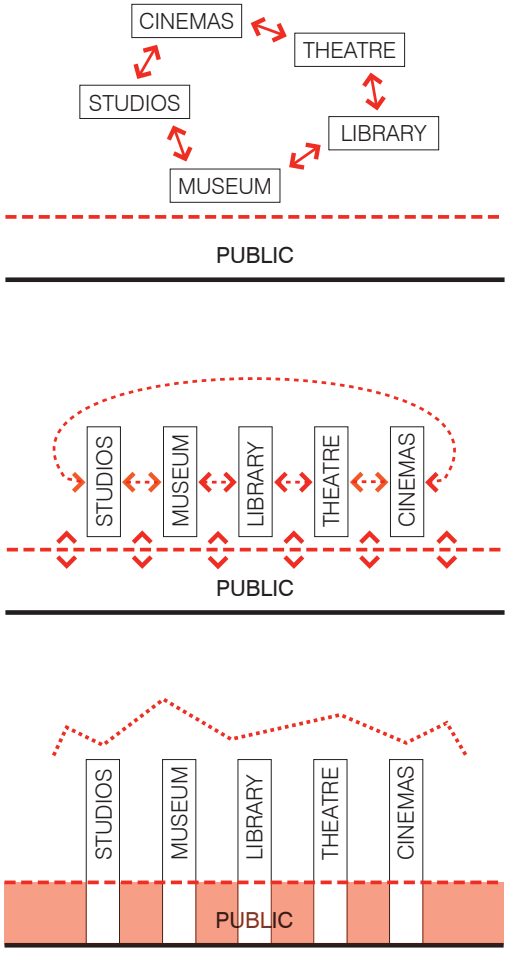
Architects: Herzog and de Meuron

On Tenerife Espacio de las Artes' (TEA) opening in 2008, their press release stated, the goal is to "create a centre with a strong vocation for public service to integrate, present, promote and discuss art in contemporary society... with the hope that the TEA will be a space that creates a more thoughtful society... and that can have wide-ranging social and media resonance, both in its activities and in the very conception of a space that is accessible, close, alive, dynamic and participatory."[24] Designed by Herzog and de Meuron, TEA's architecture is un-monumentally shaped towards achieving the centre's goals. The multiplicity of programs, such as a contemporary art institute, a photography centre, a public library, and other supporting programs as an auditorium, bookshop, restaurant, and offices, all under the guise of one roof and material composition creates an urban landscape of intersection for Tenerife's old city and contemporary city. As a place of encounter and intersection, the architecture was opened on all sides for accessibility and flow, congregating towards an elongated triangular courtyard which looks onto all the surrounding programs. Here, TEA's architectural gesture is centered towards local visibility and participation as inside and outside seamlessly blend, integrating the centre to the rest of Santa Cruz's urban landscape.[25]

[2.3.30] Triangular courtyard *(above top)*

[2.3.31] Bridged entry *(above)*

[2.3.32] TEA in context *(left)*



[2.3.33] Manila's new Centre for Contemporary Arts' programming sequence *(above right)*

Inherent in the typology of a "cultural centre" is the shared public space between the programmatic requirements of the centre. As heterogeneous space, it too becomes a heterotopic space of the *in-between*. According to Vincenza Farina:

> [T]he *in-between* is capable of creating situations where what exists in between the objects or fragments of reality will prevail over the rest; the evolving relations as a whole, like rhizome, connect the object to the surrounding context on the one hand, and to man on the other. The *in-between* – gives rise to a space in which architectural elements and processed alike relate to each other, thus becoming a space for evolution, happening, a virtual space.[26]

Thus, within this concept, the shared public space, or at times the central plaza, often becomes the gateway and nerve centre to all functions and programs. This is the space of congregation, of interaction, and of encounter. The cultural centre has not only provided the architecture but has become the facilitator of communal experience, which grants individuals lead roles in the successes of the space.

Following the cultural precedents and principles of a Cultural Renaissance already discussed, this thesis envisions a new Centre for Contemporary Arts in Manila to awaken awareness for the country's contemporary identities, artistically and culturally. This new recognition will herald a Cultural Renaissance which will reflect on, question, and celebrate the nation's talents, accomplishments, and participation in the development of contemporary arts and culture. Primarily, this new Centre for Contemporary Arts will create a *'place'*, democratic in nature as it becomes open, available, and accessible to the masses. Here will be a place for forum, dialogue, reflection, and celebrations of contemporary issues and identities.

Renowned Filipino architect Francisco Mañosa has said, "New Filipino architecture must be, in a way, a return to the old. Its forms, materials, uses and applications must stem from its beginnings, from the age-old customs and traditions of the people and the lessons of the past."[27] In the same book, he further added, "As architects, we are in the business not only of creating spaces but also of place-making. Architecture must have a sense of place that is distinct and unique, and that embodies the essence of the Philippines and the Filipino."[28] The contradictions in his statements have steered this thesis to argue for the creation of a new Filipino architecture that embodies the essence of the Philippines and the Filipino not through the past, but rather through the approach of its contemporary identities. As previously stated, this thesis does not devalue the importance history, age-old customs and traditions have on this nation, but rather to propose a place that carries the same Filipino essences and yet exemplifies the contemporary Philippines and Filipino.

In his essay "Place: Permanence or Production," architectural professor of history and theory Ignasi de Solà-Morales searches for the spirit of the *place*'s origin. Here, he recognizes *place* born out of the permanence of topography, archaeology and genius loci, and also *place* born out of the production of the event. The essay concludes to find that *place* originates from a deliberate action in the production of the event, which precedes its permanent spirit. The architecture of the event is the deliberate result from the captured intensity of present crises and energies, which results in *place-making* truly reflective of its *place* and time. Solà-Morales ends the essay by saying:

> The contemporary place must form a crossroads, and the contemporary architect must have the talent to apprehend it as such. Place is not a ground, keeping faith with certain images; nor is it the strength of the topography or of archaeological memory. Place is, rather, a conjectural foundation, a ritual of and in time, capable of fixing a point of particular intensity in the universal chaos of our metropolitan civilization.[29]

Here, he understands the creation of *place-making* is also the creation of spatial experiences and identities.

Inspired by the current crises of the Philippines and the energies of contemporary artists, this *place*, the new Centre for Contemporary Arts asserts the creation of *place-making*, spatial experiences and identity. As such, the dictum of Critical Regionalism, as proposed by architectural critic Kenneth Frampton, further contextualizes the proposal within its designated region.[30] Spanish architect Juan Navarro Baldeweg further iterates, "the building becomes the point at which the most contradictory characteristics of the different parts of the city and landscape merge together; colliding and annulling each other to give rise to a 'place.'"[31] In time, the new Centre for Contemporary Arts aspires to become part of the city's *genius loci*.

[2.3.34] **Manila's new Centre for Contemporary Arts** *(top of page)*

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15 ___, "Dee and Charles Wyly Theatre / REX|OMA," in *ArchDaily*, last modified July 13, 2011, accessed October 18, 2012, http://www.archdaily.com/37736/dee-and-charles-wyly-theatre-rex-oma/
16 ___, "Wyly Theatre," *REX*, accessed October 18, 2012, http://www.rex-ny.com/work/wyly-theatre/#
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Artist: **Paulo Vinluan**

(b. 1980)

A melange of art styles dominate Vinluan's work. Through his fusion of pop, figurative, symbolic, folk, and cartoon art, he achieves a threading of various narratives linking the past and the present. In each piece, whimsical, surrealist and distorted dream sequences can be seen, revealing disjunction, tension, conflict, and disorder in the social fabric where the exotic, the elegant, the religious, and the banal are layered side by side and on top of one another. Vinluan's art challenges the everyday values, norms and beliefs of Filipinos where he manages to extract dialogues of "propriety and personality, the social and the psychological."[1] The overall effect is of fusion and morphology of ideologies, history and of contemporary Filipino culture.

[2.3.35] Signs, Symbols and Misinterpretation
(top of page) 2008, acrylic on canvas, 274x183cm

[2.3.36] Mounds of Monstrocity
(above) 2009, acrylic on canvas, 122x152cm

[2.3.37] Conflicts of Lore
(opposite page) 2008, acrylic on canvas, 122x152cm

1 Lisa Ito-Tapang, *Without Walls: A tour of Philippine Paintings at the turn of the millennium* (Manila: Winrum Publishing, 2010), 12.

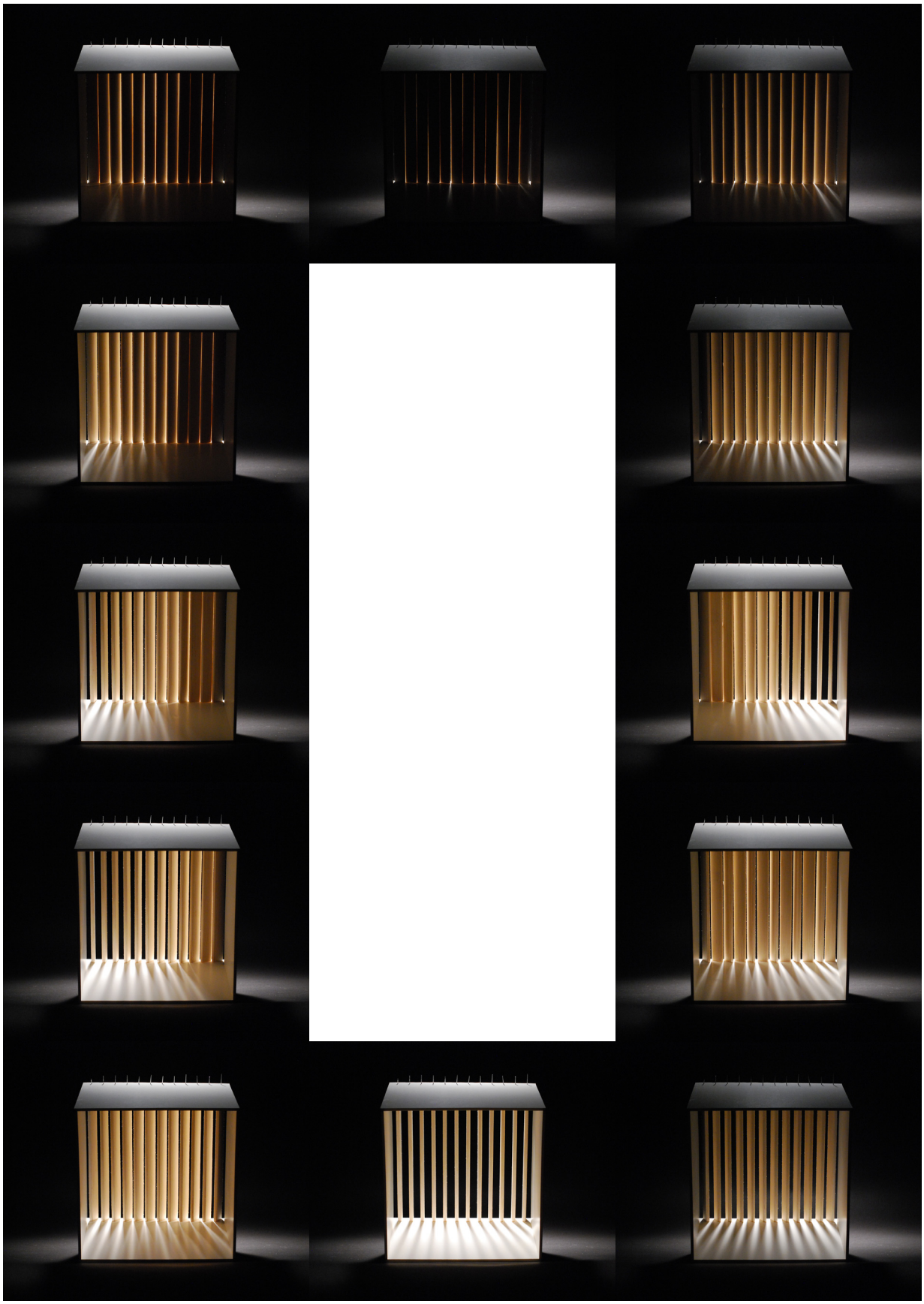
Conflicts of Love

The architecture of Paulo Vinluan

The architecture of Vinluan's work relies heavily on Fascinism and Representation. As he morphs human and animal figures or symbolically illustrates human qualities in animal form, the atmosphere created is of transition and tension between intertwined realities. In *Signs, Symbols and Misinterpretations*, visual representations of wolf-men, ostrich-hands, a native-girl, and a Christ-head on a green island surrounded by floating garbage envokes multiple readings. No matter the result, the process of investigation, of tearing each figure to find their meaning and purpose within the whole proves the painting's worth. As in architecture, within multiple spaces, layers and layers of surfaces are afforded to be scratched and torn revealing all underlying and varying mechanisms supporting the function of the space. Here, the audience or viewer can witness the transition in progress.

[2.3.38] Strips and reveals *(above)*

[2.3.39] Eclipse *(opposite page)*



PART THREE: On Resurfacing

To emerge from peril requires strength and courage. This transition is no easy task, but rather requires the collaboration of many parties and stakeholders.

This part of the thesis proposes a Cultural Renaissance through the collaboration of the arts and architecture. In every architectural proposal, the context is as valuable as the proposed. Within this locale, the proposal can herald change. The larger context may prove to challenge the intention of the idea, but the creation of *place* can highlight and intensify the identity of the place. Change is challenging, but it is necessary if the culture and nation is to transition into its next life.

[3.0.1] Fountain up *(opposite page)*

"Architecture is a social and cultural process. It not only fulfils a functional need for shelter and territorial boundaries, it also gives expression to the prevailing values and standards in a particular society. Architecture not only renders a service, it is also a narrative form."

- Hedy d'Ancona, Minister of Welfare, Health and Cultural Affairs, Netherlands, on a letter in support of *The Invisible in Architecture*, 1994 !

3.1 Today

*M*anila is the nexus of change for the Philippines. Thus, it is only fitting to locate and exercise the beginning of a Cultural Renaissance in the capital city.

The National Capital Region of the Philippines, or simply known as Metro Manila is composed of 16 cities and one municipality, and a total population of 11.85 million people.[2] Within is the capital city of Manila, which is composed of 16 geographical districts and a total population of 1.65 million people.[3] With only an area of 38.55 square kilometers, the city has become one of the densest cities in the world, with 42,858 people per square kilometer.[4]

The contemporary arts scene in this city is vibrant and thriving. This proposal will give a face and prominence to this community, providing a core for various art disciplines to inter-relate to each other, while allowing the public access and experience on all aspects of arts production and exhibition. The chosen site for the proposal is an under-used parking lot, which is currently occupied by temporary structures for drinking, dining, and nightly entertainment to the west of the lot, and single storey fast-food restaurants and a vacant bank building to the south in the district of Malate, Manila. The lot is along Roxas Boulevard and Manila Bay, adjacent to Rajah Sulayman Plaza and the historic Malate Church of Our Lady of Remedios. This location is central to Manila's identity as a city as various institutions, commerce, residences, daily activities, special events, tourist destinations, and cultural facilities are weaved within the urban fabric.

[3.1.1] Manila from the sky
(opposite page)

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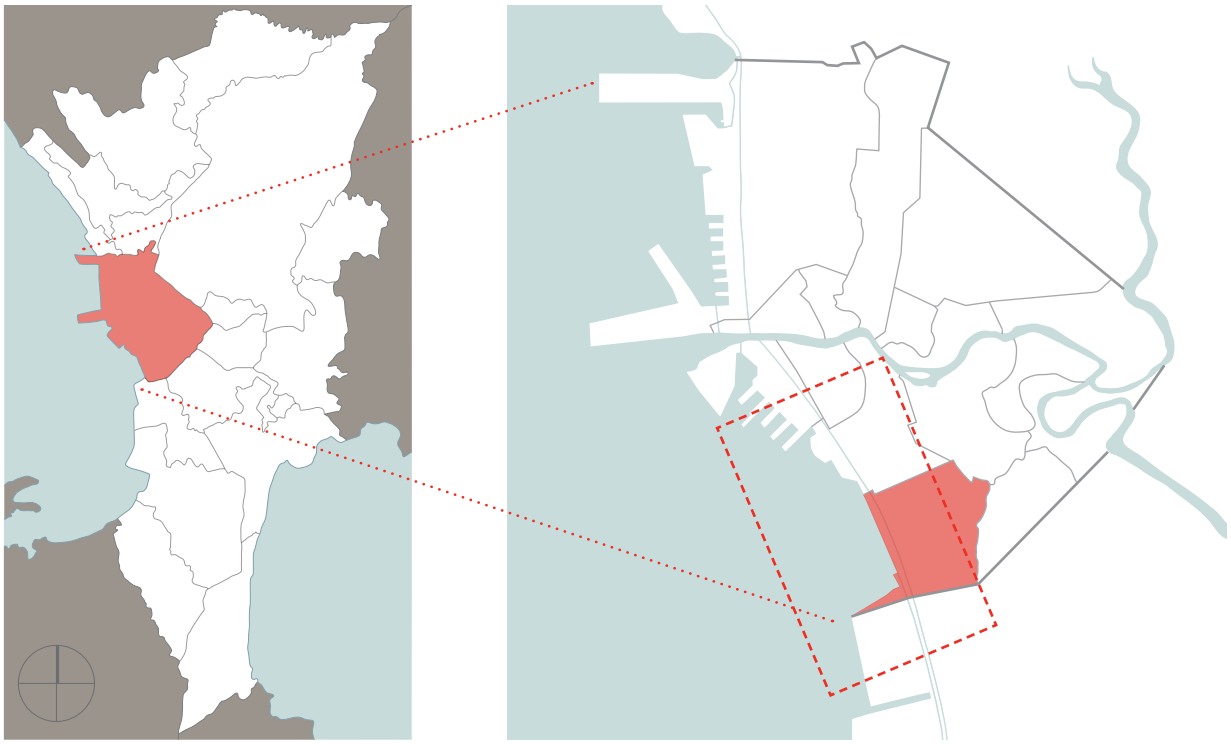

[3.1.3] Metro Manila, the City of Manila, and Malate

[3.1.4] Malate in the sun

[3.1.5] On the way home in a tricycle

[3.1.2] Manila as built city *(opposite page)*

Here, 77,513 people reside in Malate.[5] Furthermore, adding to the density of the city are the thousands of students who attend the various schools; shoppers who come for luxury shopping experiences at the mall; office workers at banks and government buildings; and foreigners who come for business and leisure and stay at the multiple hotels and *pensionnes*.

This district of Manila is multi-layered and multi-faceted. The energy is pulsing and dense within the urban locale, and calmer along the water's edge. Depending on the time of day, certain frenetic order will develop as jeepneys, cars, taxi cabs, tricycles, and buses snake their way through the main thoroughfares, often bumper to bumper to get through the day's business.

During the day, the city presents its many faces. Dirt, grime, and toxicity in the air leave residue on building fronts. Advertising prints plastered on all available walls, with new ads covering old ones, and old ones creating new ads from the layers of decaying paper. Malate is certainly not the prettiest or most picturesque of neighbourhoods, but it is here that the city thrives. In daylight, the variety of building types and styles are very visible. High rise hotels, gated private residences, two-storey store fronts and offices, new condominiums, old *pensionnes*, churches, temples, schools, banks, restaurants, fast-food joints, videoke bars, clubs, coffee shops, empty lots, abandoned buildings, low-income housing, and slum housing all somehow cohesively thrive beside each other.

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PASIG RIVER
CENTRAL TERMINAL
UNITED NATIONS
PEDRO GIL
QUIRINO AVENUE
VITO CRUZ
MANILA BAY
0
200
500m

CULTURAL SPINE

Intramuros	1
Casa Manila Museum	2
National Commission for Culture and Art	3
Metropolitan Theatre	4
Manila City Library	5
National Museum of the Philippines	6
Museum of the Filipino People	7
Planetarium	8
National Library of the Philippines	9
Quirino Grandstand	10
Museum of Manila & Childrens Museum	11
Aryan Theatre	12
Metropolitan Museum of Manila	13
(*Tahanang Pilipino*) Coconut Palace	14
Folk Arts Theatre	15
Philippine International Convention Centre	16
Design Centre of the Philippines	17
Cultural Centre of the Philippines	18
Aliw Theatre & Star City (Philcite)	19

UNIVERSITY BELT

i	Colegio de San Juan de Letran
ii	Lyceum of the Philippines University
iii	Mapua Institute of Technology
iv	Manila High School
v	Pamantasan Lunsod ng Manila
vi	Philippine Normal University
vii	Technological University of the Philippines
viii	Adamson University
ix	Santa Isabel College
x	Araullo High School
xi	Emilio Aguinaldo College
xii	University of the Philippines - Manila
xiii	UP College of Medicine
xiv	St. Paul College of Manila
xv	Philippine Womens University
xvi	Aurora Quezon Elementary School
xvii	De La Salle University
xviii	DLSU College of St. Benilde
xix	St. Scholastica College

CHURCH

CULTURAL

FINANCE

GOVERNMENT

HOSPITAL

HOTEL

SHOPPING MALL

RESTAURANT/BAR/SHOP

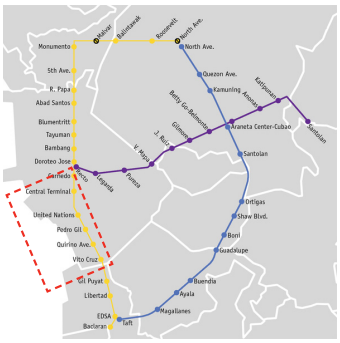
SCHOOL

SPORTS

TRAIN STATION

A	CENTRAL POST OFFICE
B	MANILA CATHEDRAL
C	ST. AGUSTIN CHURCH
D	MANILA CITY HALL
E	MANILA SHOPPING MALL
F	MANILA HOTEL
G	RIZAL PARK
H	EMBASSY OF THE UNITED STATES OF AMERICA
I	PACO PARK
J	ROBINSON'S PLACE MANILA
K	PHILIPPINE GENERAL HOSPITAL
L	RAJAH SULAYMAN PLAZA
M	OSPITAL NG MAYNILA
N	MANILA ZOO & BOTANICAL GARDEN
O	HARRISON PLAZA
P	NINOY AQUINO STADIUM
Q	RIZAL MEMORIAL COMPLEX
R	PHILIPPINE YACHT CLUB & NAVY OFFICE
S	CENTRAL BANK OF THE PHILIPPINES COMPLEX

[3.1.6] Manila and its layered components *(opposite page)*



[3.1.7] Map of Manila Light Rail Transit System (LRT) and Manila Metro Rail Transit System (MRT)

In Malate and its adjoining districts, Ermita and Intramuros to the north are essentially two parallel streams which highlight these districts as cores of culture and education in the city. Along the edge of Manila Bay is the city's equivalent version of the 'museum mile,' or Manila's 'cultural spine,' as evident from the numerous museums and other cultural facilities that dot the water's edge. Parallel to the east, along Metro Manila's elevated rapid transit system, the Manila Light Rail Transit System (LRT) and Taft Avenue are various universities and colleges. Known as the 'university belt,' this area of the city has become the educational centre of the country.

The evenings are another story. Depending on which street you are at, you can find various activities and evening revelries. The neighbourhood becomes a haven for revellers, dreamers, and misfits alike. Some are locals and tourists, but most are wealthy patrons coming from afar, evident in the luxury vehicles that occupy the streets. Adjoining the numerous hotels are red light businesses such as massage and hostess parlours, and casinos, karaoke and videoke bars, and clubs. This area also boasts Manila's, albeit small, gay village. The coolness of the evening also draws diners as food joints set up makeshift kitchens and grills on sidewalks. Dining in the open air on the street, while jeepneys, cars and tricycles pass and kids play are just the few authentic experiences this city boasts.

[3.1.8] Malate and its residents *(top left)*

[3.1.9] Malate and its nightly visitors *(top right)*

[3.1.10] Dining in Malate *(middle left)*

[3.1.11] Malate's night dwellers *(middle right)*

[3.1.12] Malate and its foodcarts *(bottom left)*

[3.1.13] One of Malate's un-fortunates *(bottom right)*

[3.1.14] Baywalk's promenade and seawall *(above left)*

[3.1.15] Out for a stroll along Baywalk *(left)*

[3.1.16] Resting between palm trees

Furthermore to what makes Malate interesting, special and unlike other districts in Manila is its proximity to Manila Bay. The popular 'Baywalk' that curbs the water's edge is famous for its vista of the western horizon and beautiful sunsets. This promenade has becomes a destination for pause from the hustle and bustle of urban life. Though only across the road away, the very busy thoroughfare of Roxas Boulevard detaches Baywalk from the urbanity of Manila, making it difficult and dangerous to cross and access the pleasures of the water's edge. Also, this bay side promenade is poorly maintained and currently under-utilized and under-developed for the stature it has on the city's landscape. Nonetheless, Baywalk and Manila Bay are staples to Manila's cityscape.

[3.1.17] Rajah Sulayman Plaza along Roxas Boulevard *(above)*

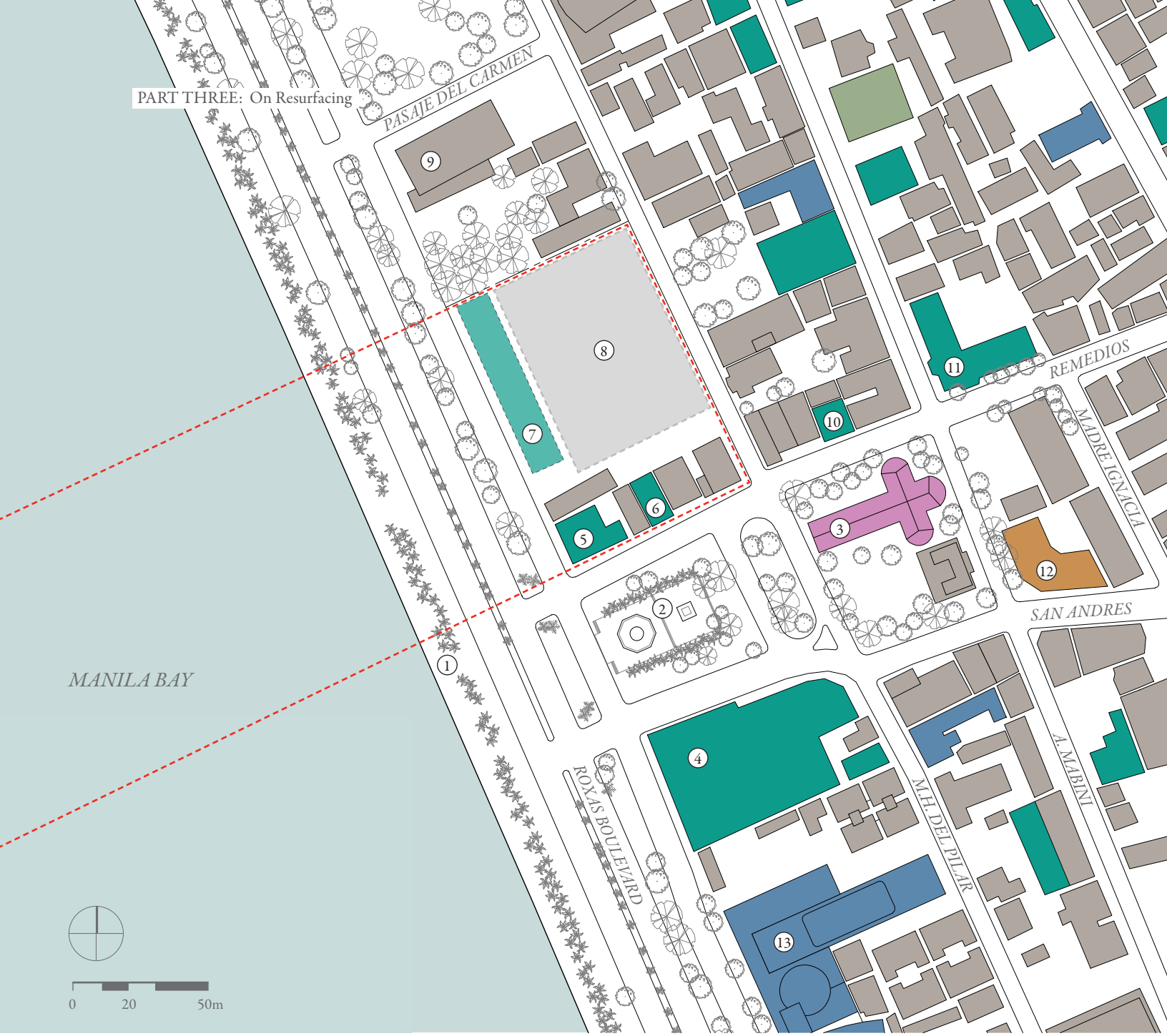
[3.1.18] Baywalk during the typhoon *(left)*

Manila's geographical location is prone to typhoons, and in late September 2011, devastation hit the city. Typhoon Pedring's force obliterated Manila Bay's seawall, along with Baywalk's promenade, while also flooding Roxas Boulevard. Manila Mayor Alfredo Lim and the Department of Public Works and Highways have estimated to spend 30 million pesos to repair the damages.[6] Though damages were inevitable, future devastations could be minimized with proper design and construction along the water's edge. Now would be the time to propose potential design explorations and interventions to enhance the Baywalk experience.

[3.1.19] Manila Bay in full force during the typhoon

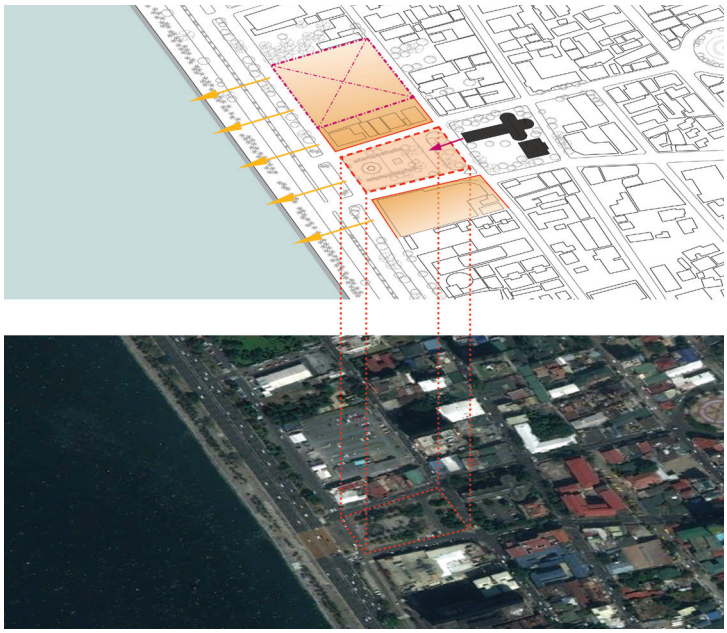
[3.1.20] Lovapalooza by the Baywalk
(above right)

This relatively large open space against the urban density of Malate also holds events for thousands of people. With Rajah Sulayman Plaza at the core and the use of Roxas Boulevard and Baywalk, this site becomes ideal for events such as Valentine's Day 'kiss-a-thon', Santa Cruzan in May, Gay Pride Parade in December, and the annual fiesta of Our Lady of Remedios in September. These events and many others have contributed to the attraction and identity of this place.



1 BAYWALK
2 RAJAH SULAYMAN PLAZA
3 MALATE CHURCH - OUR LADY OF REMEDIOS
4 ARISTOCRAT RESTAURANT
5 MAX'S RESTAURANT
6 JOLLIBEE
7 TEMPORARY STRUCTURES
8 UNDER-USED PARKING LOT
9 PALACIO MAYNILA EVENT CENTRE
10 7-ELEVEN
11 PADI'S POINT
12 MALATE CATHOLIC ELEMENTARY SCHOOL
13 GRAND BOULEVARD HOTEL

[3.1.21] Existing site and surrounding neighbourhood

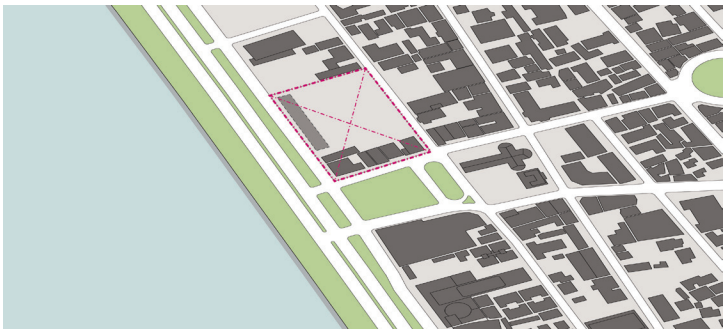


According to philosopher Giorgio Agamben the *contemporary* is the willingness to challenge the present time.[7] Then, this architectural proposition of a new Centre for Contemporary Art is only fitting in this location. Apart from the site's scale, relative availability, connection to Manila's urbanity and beloved waterfront, this site selection will also begin to pose challenges to the country's traditional thinking. The site's adjacency to Rajah Sulayman Plaza and the Malate Church will reinstate the historic precedence of the 'plaza complex,' introduced by the Spaniards. Here, the new Centre for Contemporary Arts will take advantage of a well known urban planning scheme which historically pins the Church as the core of urban life in historic Spanish colonial cities. However, now, the arts will begin to challenge the Church's primary role and influence on the Philippine society. This location for a new Centre for Contemporary Arts will make known the presence of contemporary arts, education, and exhibition to those unexposed and unaware of the making of culture through and of the arts.

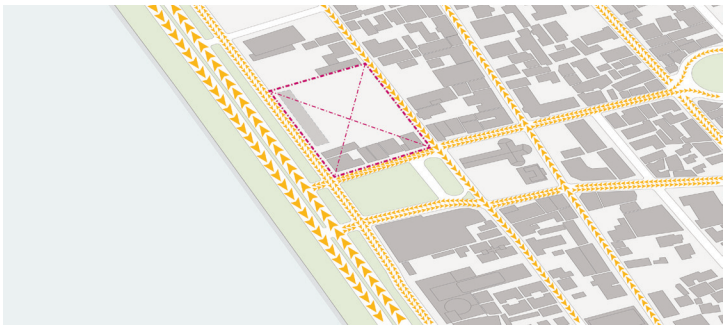
Furthermore, this proposal will reinvigorate Malate to what it once was, a haven for artists and bohemians alike. Artists will once again flock to this district, not to reinstate the 'Mabini school', but to create a new community, ready and willing to pose challenges amongst themselves and to the rest of the country. In the 1980s, Malate had also been home to poets, writers, theatre actors, journalists, photographers, and musicians.[8] This new cultural hub will continue to welcome anyone willing to learn and participate in the arts.

[3.1.22] Reinstating the 'plaza complex' *(top of page right)*

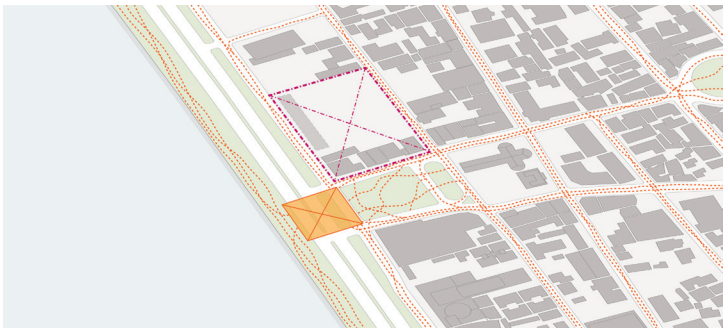
[3.1.23] Historic map of Rajah Sulayman Plaza *(above)*



[3.1.24] Site
An under-used parking lot with temporary structures for drinking, dining and nightly entertainment on the west, and single storey fast-food restaurants and a vacant bank building to the south will be the site for the new Centre for Contemporary Arts.

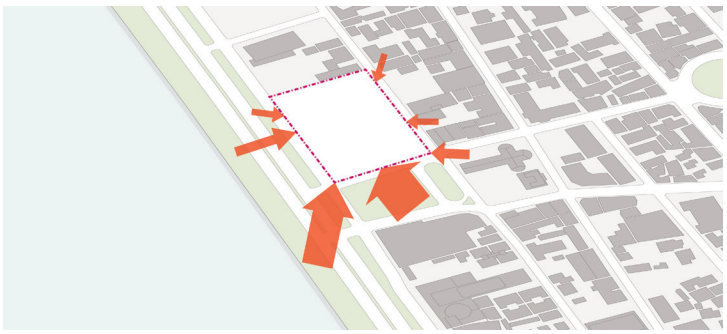


[3.1.25] Vehicular routes
The main thoroughfare of Roxas Boulevard restricts the city's direct access to Baywalk. But vehicular circulation is nonetheless dense within the city fabric.



[3.1.26] Pedestrian routes
City people make their own routes and meander as they see fit. However, the crossing at the end of Rajah Sulayman Plaza is a very dangerous intersection, especially with non-working crossing lights.

[3.1.27] Critical edges and corners
The city fabric offers the site three critical edges. The fourth backs into a private property.

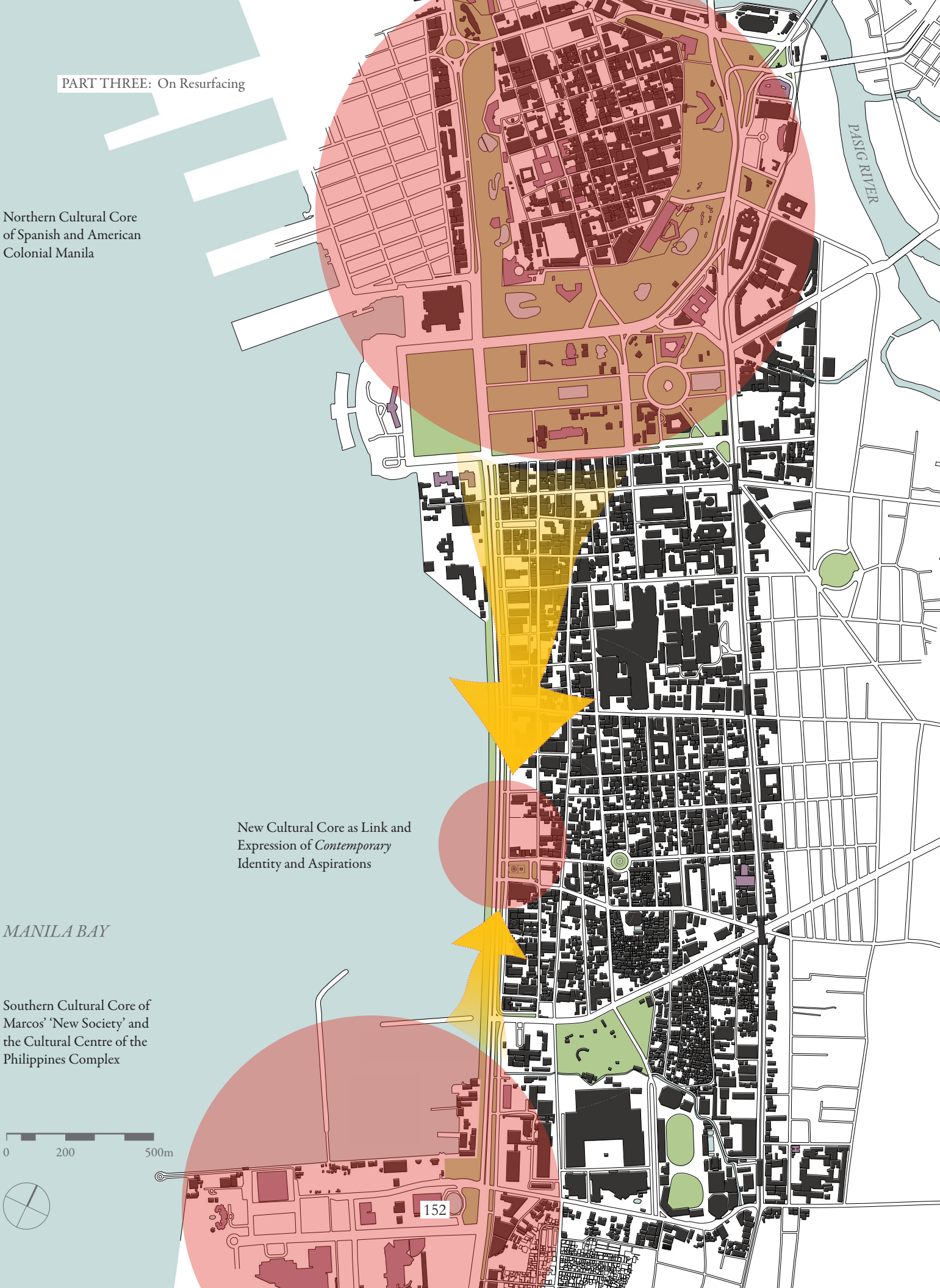


[3.1.28] Critical entry points
From the available edges, critical points of entry become apparent responses to the surrounding context.

[3.1.29] Rajah Sulayman Plaza and Malate Church beyond

[3.1.30] Malate Church of Our Lady of Remedios

Filipinos have never shied away from challenges. The nation's numerous revolutions all began as subversive enterprises to challenge the oppressive governments. Today, this subversive task is continued by the poor as they occupy unclaimed and in-between spaces among buildings, parking lots, breakwater, and green open spaces. According to Filipino architecture historian Gerard Lico, this spatial subversion has been a consequence of "exclusionary architecture" and the poor's "assertion of their class identity."[9] Though not necessarily claimed by the poor, this architectural proposal will however begin to facilitate discussions on class and identity. The reclamation of an under-utilized parking lot and vacant building will rather transfer the power to those in need, which in this proposal are contemporary artists. The proposal will be an inclusive architectural gesture to the city.


Northern Cultural Core
of Spanish and American
Colonial Manila
PASIG RIVER
New Cultural Core as Link and
Expression of *Contemporary*
Identity and Aspirations
MANILA BAY
Southern Cultural Core of
Marcos' 'New Society' and
the Cultural Centre of the
Philippines Complex
0
200
500m

[3.1.32] Site of Manila's new cultural core

This site and district makes for an ideal location for a new cultural core because its intense urbanity and adjacency to a natural wonder provides for many potential accesses, local participation, and unplanned experiences. As the site creates a new cultural core, it will begin to connect the various cultural cores north and south of Malate, which are completely detached from any urban context and are isolated in their own presence. This new cultural core will become a link in which contemporary identity and aspiration finds its place and architectural expression. Furthermore, this site provides a more urban approach to arts and culture building, where the proposed arts facilities will have a stronger connection and access to the rest of the city's urban fabric and the city's edge along the water. This immediate proximity to other functions of the city will not only garner visibility but also the public's participation in its daily activities. In return, the concentration of the arts, arts production, and learning will also enhance the surrounding neighbourhood's access to culture, education, and possible economic standing.

[3.1.31] Manila's cultural cores
(opposite page)

1 Hedy d'Ancona, Minister of Welfare, Health and Cultural Affaris, Netherlands on a letter in support of *The Invisible in Architecture*.
Ole Bouman and Roemer van Toorn, *The Invisible in Architecture* (London: Academy Editions, 1994), 11

2 "Quickstat on National Capital Region - August 2012," National Statistics Office, Republic of the Philippines, last modified September 27, 2012, accessed October 10, 2012, http://census.gov.ph/content/quickstat-national-capital-region-august-2012.

3 "Population and Housing," National Statistics Office, Republic of the Philippines, last modified April 4, 2012, accessed October 10, 2012, http://census.gov.ph/statistics/census/population-and-housing.

4 "World's Densest Cities," Forbes.com, last modified December 20, 2006, accessed October 10, 2012, http://www.forbes.com/2006/12/20/worlds-most-congested-cities-biz-energy-cx_rm_1221congested_slide_2.html?thisSpeed=15000.

5 "Population and Housing."

6 KD Suarez, "P30-M for Manila baywalk reconstruction," Rappler, last modified December 1, 2011, accessed April 11, 2012, http://www.rappler.com/video/newscast/63-my-city/metro-manila/174-p30-m-for-manila-baywalk-reconstruction.

7 Giorgio Agamben, "What is the Contemporary?" in *What is an Apparatus and Other Essays*, trans. David Kishik and Stefan Pedatella (Stanford: Stanford University Press, 2009): 41.

8 Diana Moraleda, "LRT1-Quirino: Bohemia Manila," OfficiallyPhilippines.com, last modified March 15, 2011, accessed April 11, 2012, http://old.officiallyphilippines.com/article/6-lrt1-quirino-bohemia-manila-.

9 Gerard Lico, *Edifice Complex: Power, Myth and Marcos State Architecture*, (Quezon City, Manila: Ateneo de Manila University Press, 2003): 155.

Artist: **Green Papaya Art Project**

(est. 2000)

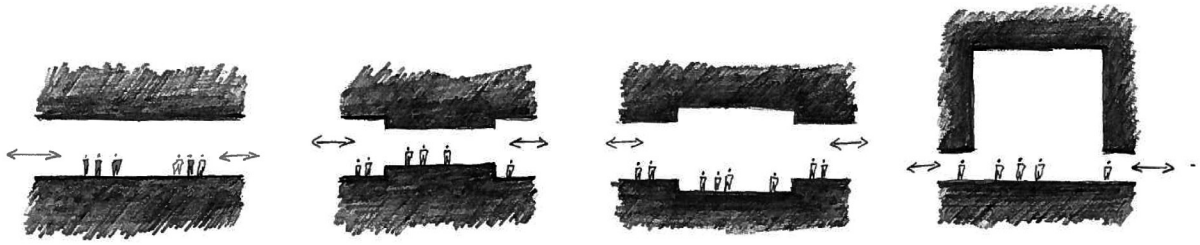
Established in 2000, this artist run initiative has been critical in providing an alternative venue for young emerging artists in the Philippines. Located in a suburban mixed-use residential community in Quezon City, Metro Manila, in a former two-level two-car garage, the 60 m^2 structure with its neutral and extremely versatile space accommodates various types of exhibitions, small concerts, dance-music-theatre rehearsals, artists' talks and presentations, discussions, screenings, and performances. The availability of such space and collective of artists of various media provides a commitment and encouragement towards artistic and practical collaborations, intellectual exchanges, information sharing, and critical dialogue in the production of contemporary art. As a non-profit art association, Green Papaya also provides support to propositions that explore alternative approaches to the production, dissemination, research, and representation of art in various disciplines, such as visual arts, dance, sound, theatre, and new media. Despite the Philippines' dismal state of art infrastructure, Green Papaya aims to organize and design exhibitions that offer new ways of looking at Philippine and Asian contemporary realities, where witness and participation in the process of art production is both explored and encouraged.

[3.1.33] ***Alptraum***
(above) 2012, traveling international group exhibition

[3.1.34] **On Surface by Lizza May David**
(opposite page) 2012, residency exhibition and artist talk

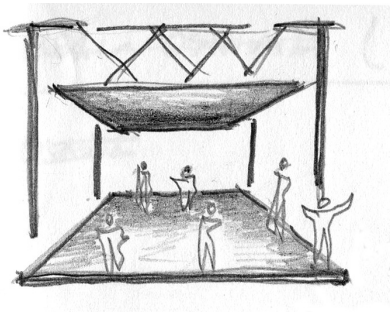
On Surface
LIZZA MAY DAVID
Opening 6 PM, March 14, 2012
GREEN PAPAYA ART PROJECTS
Open 6PM -10PM Wednesday/Friday/Saturday only
Exhibition until March 30, 2012
This project is organized by Lian Ladia.
Acknowledgements: Roni and Rami Jilloca,
Robert Langenegger, Maria Cruz and MM Yu.
On Surface runs simultaneously with GENERATION LOSS
be Berlin
Lizza May David's residency and exhibition in Manila is supported by the BERLIN SENATE CULTURAL AFFAIRS DEPARTMENT in cooperation with GREEN PAPAYA ART PROJECTS

LIZZA MAY DAVID
ARTIST TALK: diaspora,
postcolonialism and memory
FEBRUARY 16 (THURSDAY) 2012, 7PM
AS IN SHOP
59 Mahabagin St., Teachers Village East, Quezon City
For inquiries call 433-1615 or text 0939-524-9289
Organized by Lian Ladia
Acknowledgments: MM Yu and Maria Cruz
Image: Interpretation/Reenactment of "Wild Places" by Lisl Ponger
Lizza May David's residency in Manila is supported by the BERLIN SENATE CULTURAL AFFAIRS DEPARTMENT in cooperation with GREEN PAPAYA ART PROJECTS and AS IN SHOP
FILIPINO
GUILT
GERMAN
ANGST
be Berlin
AS IN



The architecture of Green Papaya Art Project

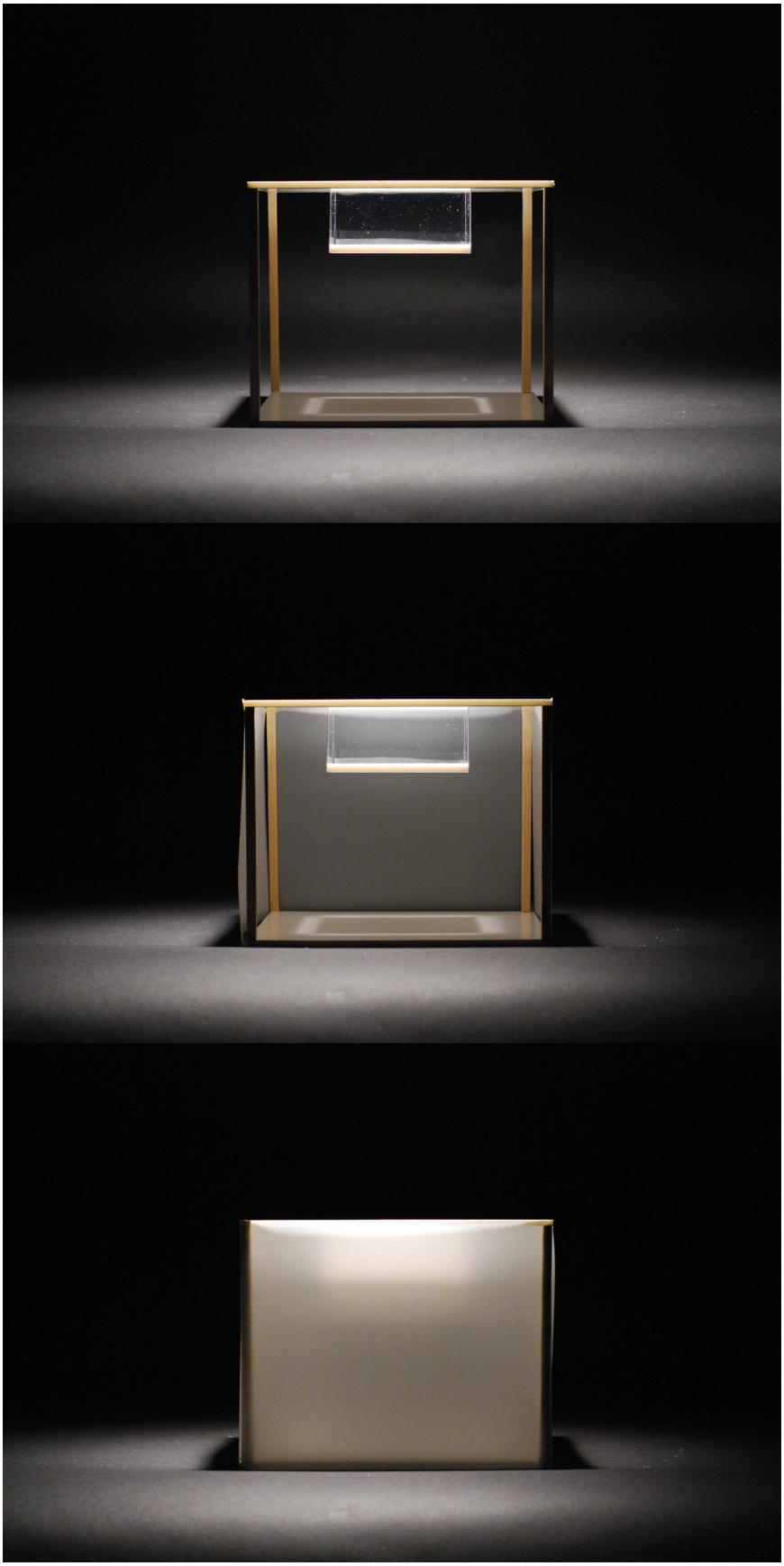
Green Papaya's mission is an embodiment of the architecture of Fascinism and Programme. The initiative has a clear agenda in facilitating the needs of young emerging contemporary artists. The raw and versatile space provides multiple use and interpretations creating a vibe and aura of creative endeavour, collaboration, and execution. Within this collective art enterprise, the energy of multi-disciplinary arts and artists are given platforms whereupon they transform the meek architecture into a pulsating, spontaneous beacon of artistic structure and collaboration. The multiple appropriation and re-appropriation of the space allows for the porous flow of ideas and productions. Recent appropriation of the space have been handed down to an artist, Lizza May David, who took residency in the gallery with an on-site installation and various talks on diaspora, post-colonialism and memory, and to *Alptraum*, a traveling international collaborative exhibition. Events such as these continue to foster dialogue, collaboration, and artistic expression.



[3.1.35] Appropriated and re-appropriated space *(top of page)*

[3.1.36] Raw collective *(above)*

[3.1.37] Inclusive space *(opposite page)*



"Under the seeming disorder of the old city, where the old city is working successfully, is a marvellous order for maintaining the safety in the streets and the freedom of the city... This order is all composed of movement and change... we may fancifully call it the art form of the city and liken it to the dance... to an intricate ballet in which the individual dancers and ensembles all have distinctive parts which miraculously reinforce each other and compose an orderly whole."

- Jane Jacobs, *The Death and Life of Great American Cities* [1]

3.2 Yesterday

[3.2.1] Towering Metro Manila
(opposite page)

[3.2.2] Tourism pamphlet, c. 1920 *(above)*

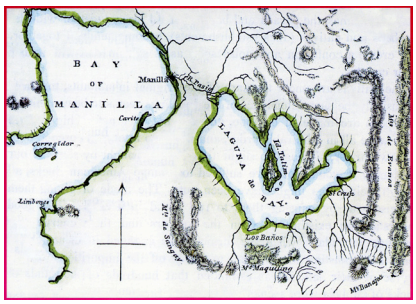
As the capital of the Philippines, Manila remains to be the conduit to the archipelago and the world. Historically, it has been referred to as 'The Pearl of the Orient,' 'Paris of the East,' and 'Queen of the Pacific.' Today, it struggles to define itself as it is mired in social inequities, political injustices, and economic disparities.

The city of Manila has been through numerous incarnations and occupations, from a Muslim settlement, to a Spanish colonial city, to an American imperial experiment, to being flattened by war, to rising again under a New Society, and lastly to be reclaimed rightfully by the People Power. This rich, complex, and multiple history of Manila has created a city so diverse, vibrant, and so full of life, even the poorest of the poor find happiness with the smallest of means. However, consistent throughout the city's numerous incarnations is its ability to regenerate and rebuild itself to find its new identity. This thesis proposes to extend this rebuilding and find a new identity through the arts and architecture.

Muslim Kingdom of Manila

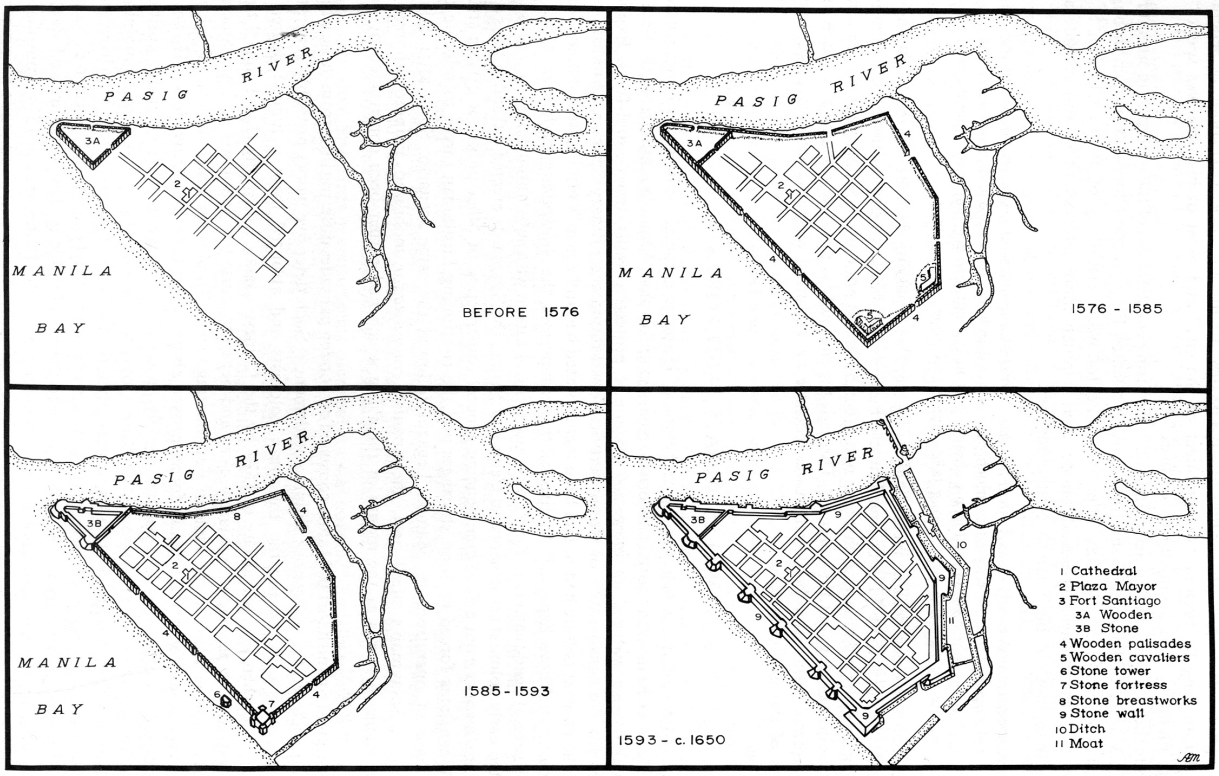
Before the Spanish came and colonized the islands, there were the Muslims from Borneo, Indonesia, the Malay Peninsula and Islands from the south. On their search for a new world to settle in, in row boats cruising up the leeward side of Luzon Island, they stumbled upon the inlet that was the mouth of Manila Bay by accident. It is within this bay, the forefathers of the Filipino nation settled. They settled at the mouth of the Pasig River along the harbour where freshwater runs through it from the large lake Laguna de Bay on the east. Due to its predominantly level shoreline with waters deep enough for large ships and flanked by volcanic peaks on either side of the bay, this bay presented the best natural harbour in the archipelago, which it still does today.

Here three Muslim kingdoms settled and established themselves, where they prospered in wealth, government, society and religion. Due to the harbour's calm waters and soft shelter the settlement became a popular trading port for the Muslim settlers with Chinese traders and other Asian nations such as Vietnam, Thailand, Burma, Borneo, Malaysia, Indonesia, Laos, India, Pakistan, Arabia, and Japan. By acting as middlemen for the thriving commerce at the bay, the delta kings increased their wealth and power. However, this wealth did not produce a tradition of urbanism or permanent structures. The Muslim kingdoms simply relied on the natural resources and settled in homes made of wood, bamboo and coconut trees. With the impending threats of Spanish occupations, Manila was destroyed and burned to the ground on several occasions. Spanish occupation was inevitable, and Manila was eventually turned over to the Spaniards, gaining the Muslims protection from further threats.

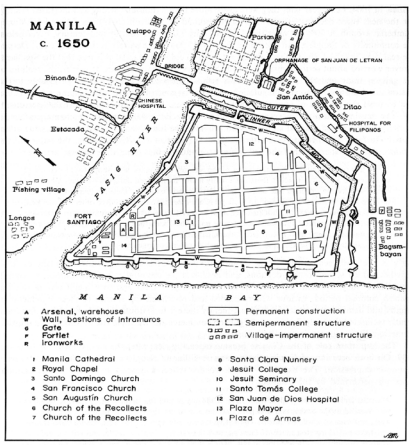


[3.2.3] Vernacular coastal homes *(top of page)*

[3.2.4] Wood engraving of Manila Bay and regions by Charles Wilkes, 1845 *(above)*



Spanish Colonial Manila



[3.2.5] Early development of Manila's walled city, ***Intramuros*** *(top of page)*

[3.2.6] Manila, c. 1650 *(above)*

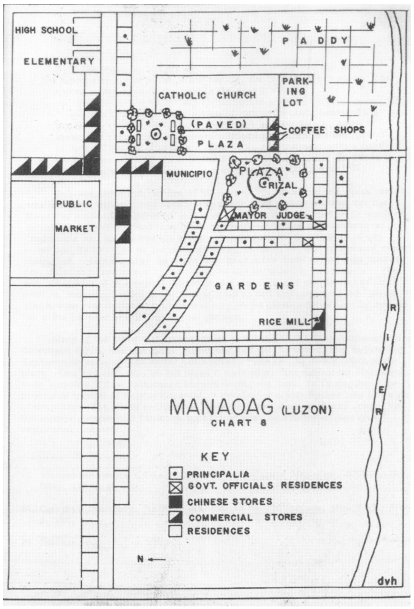
On June 24, 1571, Manila was declared the capital of the New Kingdom of Castile. In this new city, Spanish objectives for the Philippines became clear: to become a base for further colonial expansion, to be a centre for the production and export of tropical spices, and to convert the natives to Christianity.[2] Following the recommendations of the decree issued by King Philip II in 1573, *Leyes de Indias* or Laws of the Indies (Prescriptions for the Foundations of Hispanic Colonial Towns), Western style of urbanism and architecture were introduced.[3]

Equating civilization with urbanism, the Spaniards implemented a grid-pattern for the urban fabric to institute the social, economic and political control of those in power. Here the "plaza complex" or "*cuadricula*" was established where streets and blocks were laid out with uniform and hierarchical precision with the central plaza as its focal point. Within this urban structure, the church made its presence known, locating itself at the core. Also, to further exemplify the authority of the colonizers, racial and social differentiations were placed to give order and organization to the urban fabric. Manila became the rigid practitioner of this

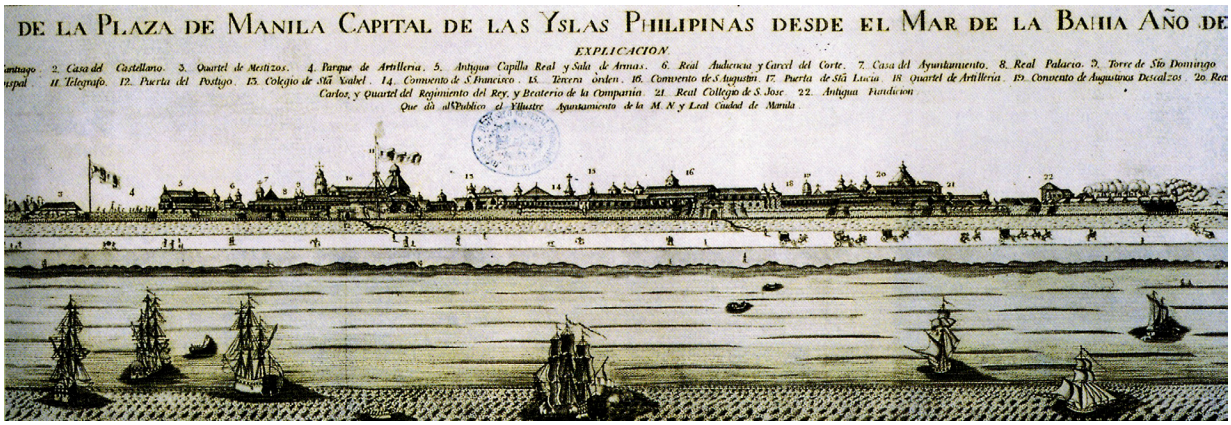
[3.2.7] Plaza mayor in Manila, 19th century

model of organization. Intramuros (within the walls) exclusively catered to the Westerners, while Extramuros (outside the walls) belonged to all non-Western people. The wall began to take form in 1590, patterning Intramuros after the medieval city-fortresses of Europe, virtually making Intramuros into an island with a moat and drawbridges along the edge not bordered by Manila Bay or Pasig River.

During the construction of Intramuros, both city and wall, the port of Manila maintained its stronghold as a well garrisoned commercial emporium. The Manila Galleon Trade's existence from 1571 to 1815 created prosperity for the city. Within Manila's first century, the Spaniards expanded outside the walls, building residences in the suburbs or *arrabales*. Church authorities also followed to expand their mission. Just south of Intramuros, in Malate, ambitious *maharlika* (noblemen) or tradesmen who amassed their wealth from the new imperial order made their home.[4]



[3.2.8] The Philippine Plaza Complex in Manaoag, Luzon



[3.2.9] A panorama of Manila from the bay, c. early 19th century

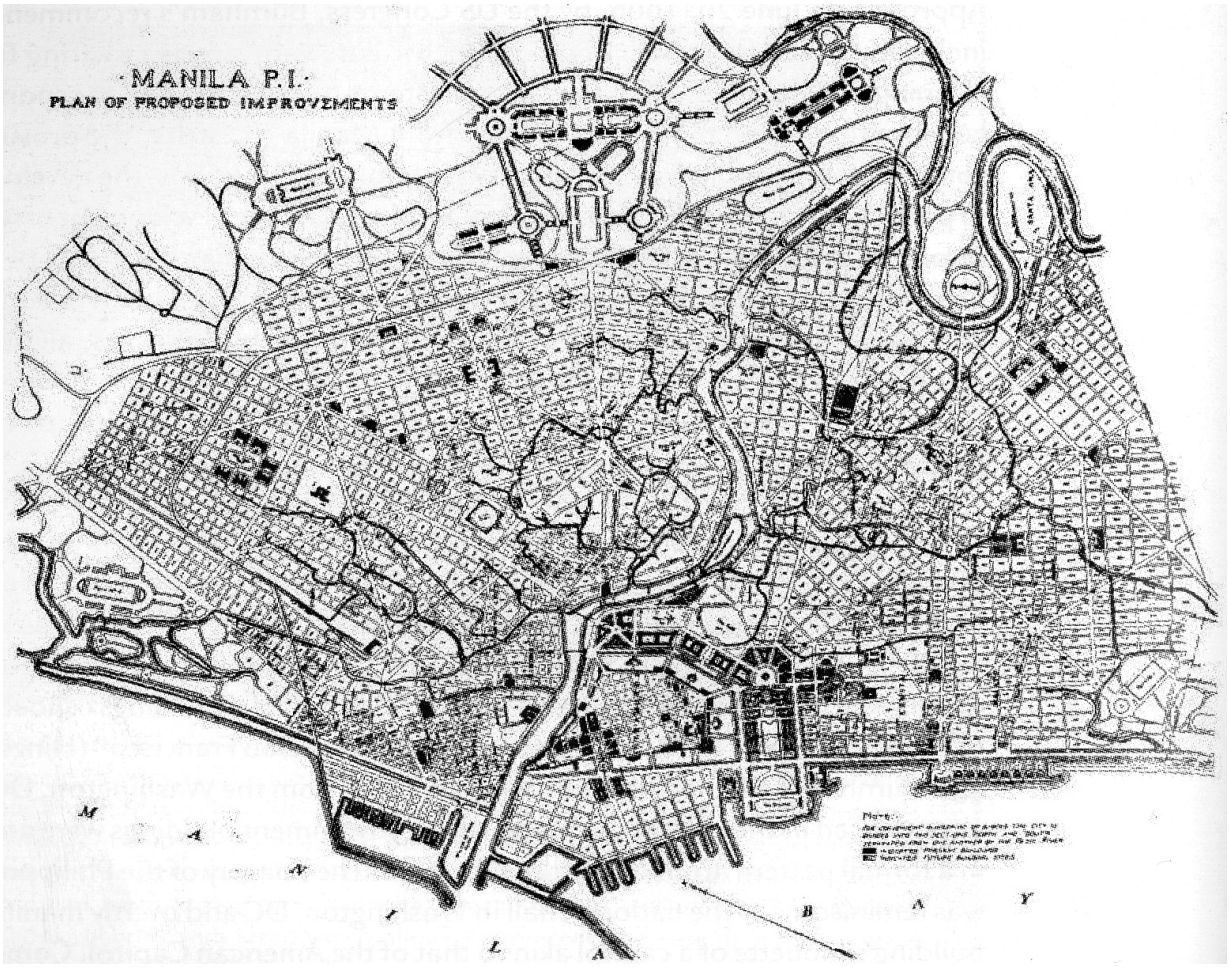
Americanized Manila

Following the Treaty of Paris in 1898, Spain handed over the Philippines to the United States. The Americans used architecture as a cultural instrument of colonial politics. The imperial imaginings of the United States on this tropical landscape brought an authoritative vision to a country in transition. This vision brought a new official style to the occupation of the islands, the neoclassicism of the Beaux-Arts movement as the iconographic image of power.

To permanently establish the American imperial ambition on these tropical islands, a strong statement had to be made on the capital of Manila. The federal government conscripted the services of Daniel H. Burnham to recommend preliminary plans for the development of this American colonial city, and Burnham submitted the master plans and reports on June 28, 1905. Burnham appeared to have modelled his plans on the City Beautiful movement, which transformed Manila into a beautiful, orderly, efficient, healthy, and democratic place, consisting of a civic core, wide radial avenues, landscaped promenades, and visually arresting panoramas.[5]

On June 20, 1906, the US Congress approved Burnham's plan which borrowed elements from the Washington D.C. plan. This envisioned a national capitol complex, establishing a central civic core, where government buildings are arranged in a formal pattern

[3.2.10] Manila tourist map, c. 1930



[3.2.11] Burnham's plan for the City of Manila, 1906

around a rectangular mall, with streets radiating from it; cleaning and development of canals and waterways for transportation; construction of a bay shore boulevard from Manila to Cavite; the provision of zones for major public facilities, such as schools and hospitals; the development of parks and open spaces for recreational activities; and the development of summer resorts near the capital.[6] The imposition of the image of City Beautiful was wholeheartedly applied to civic buildings as neoclassical architecture became the image of colonial supremacy and democratic iconology.[7]

At this time, the rest of Manila was also transforming into a colonial metropolis as American influences and economics were making their mark on the urban landscape. The city fabric was transformed into a more efficient system as series of tree-lined boulevards superimposed on an efficient grid street system. Malate had maintained its seminal aristocracy as it became the newest and trendiest exclusive residential area for American families and some old Spanish *mestizo* families.

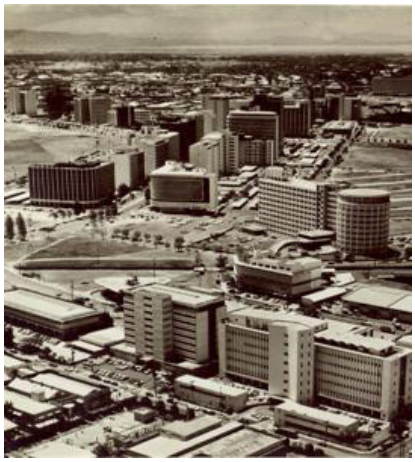
[3.2.12] Stretch of Dewey Boulevard (now Roxas Blvd.), c. 1930

War and Post-War Manila

During World War II's Japanese occupation of the Philippines, Manila was pillaged and completely destroyed. Manila became the second most destroyed city in the world after Warsaw, Poland. However, by the end of the war, on July 4, 1946, the Philippine flag was raised for the first time in Rizal Park achieving independence from the United States.

With Manila destroyed, it soon afterward became a haven for homelessness. Postwar destitution, economic limbo, and lack of housing littered Manila's urban landscape with shantytowns. The almost un-populated countryside south of the Pasig River, like Ermita and Malate, were transformed into makeshift communities of huts and shelters of light materials. In 1959, as part of his crusade to maintain peace, order and good government in Manila, Mayor Arsenio H. Lacson ordered bulldozers to clear the squatter colonies in Ermita and Malate. The eradication of the shantytowns in Malate reintroduced the displaced wealthy families who abandoned their posh homes back into the district and re-built their private villas, which kept the whole district west of Taft Avenue exclusively residential for the wealthy and the lower middle class families east of Taft Avenue until the 1970s.

Also, as an immediate measure, American designer Louis P. Croft was made responsible for the rehabilitation of war-torn Manila. By 1945, the Metropolitan Thoroughfare Plan for Manila and the 1947 Downtown Manila Plan were proposed. The Metropolitan Thoroughfare Plan for Manila proposed the laying of six circumferential and ten radial roads covering Metropolitan Manila.[8] Also, with the help of the US War Damage Rehabilitation Fund in 1946, pre-war neoclassical government buildings such as the Manila City Hall, the Post Office building, the Agriculture and Finance buildings, the Legislative building, and a group of buildings of the University of the Philippines were restored to their original splendour. This period heralded economic prosperity and experimentation in building forms, as industrialization and modernism influenced the country and Manila especially.



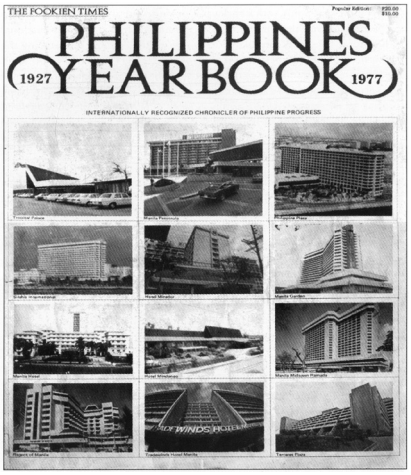
[3.2.13] **Manila, c. 1950s** *(top of page)*

[3.2.14] **Makati City, c. 1960s** *(above)*

Manila of the New Society

However, such prosperity would not last under Ferdinand Marcos' presidency. The Marcos regime, though devastating to the country's social and economic standing, gave rise to the vision of a New Society. A promise of national rebirth and resurrection of old Filipino traditions was initiated by the First Lady Imelda Marcos. Through a cultural and architectural agenda, a cultural renaissance of the nation was heralded. The reclaimed land south and along the scenic and historic Manila Bay became the ground on which the Cultural Center of the Philippines (CCP) was built, marking the pinnacle and monument to the New Society's cultural and architectural agenda. The rest of the reclaimed land became the site "that conveyed state power, modern progress, national identity, and, most of all, the aesthetics of development," as other cultural monuments were built, such as the Folk Arts Theatre, *Tahanang* Filipino (or Coconut Palace), Philippine International Convention Center, and PHILCITE (an international trading arena, now demolished).[9]

This agenda and momentum forever changed the urban landscape of Manila, as the 1970s spurred a construction boom and influx of rural provincial immigrants in the city. Hotels were built along Manila Bay, especially within the districts of Ermita and Malate, within close proximity to the CCP complex in anticipation for the influx of foreign guests. During this time, Malate was transformed from an exclusively residential area to a bustling commercial area which catered to foreigners, with the business influence of the red-light district in the neighbouring Ermita. The big residential houses were converted into small hotels or *pensionne* houses. Specialty restaurants, cafes, night clubs, bars and discotheques opened, making Malate into a haven for artists, poets, writers, actors, and film industry professionals. However, such rapid growth and transition from the Marcos regime would not be without its faults, as the state of the nation suffered most in creating a false image of the Filipino nation. The influx of provincial immigrants would continue to populate the city, as informal settlements become permanent vistas in the city.



[3.2.15] Cultural Centre of the Philippines Complex *(top of page)*

[3.2.16] Building boom of the 1970s, cover of the *Philippine Yearbook* for 1977 *(above)*

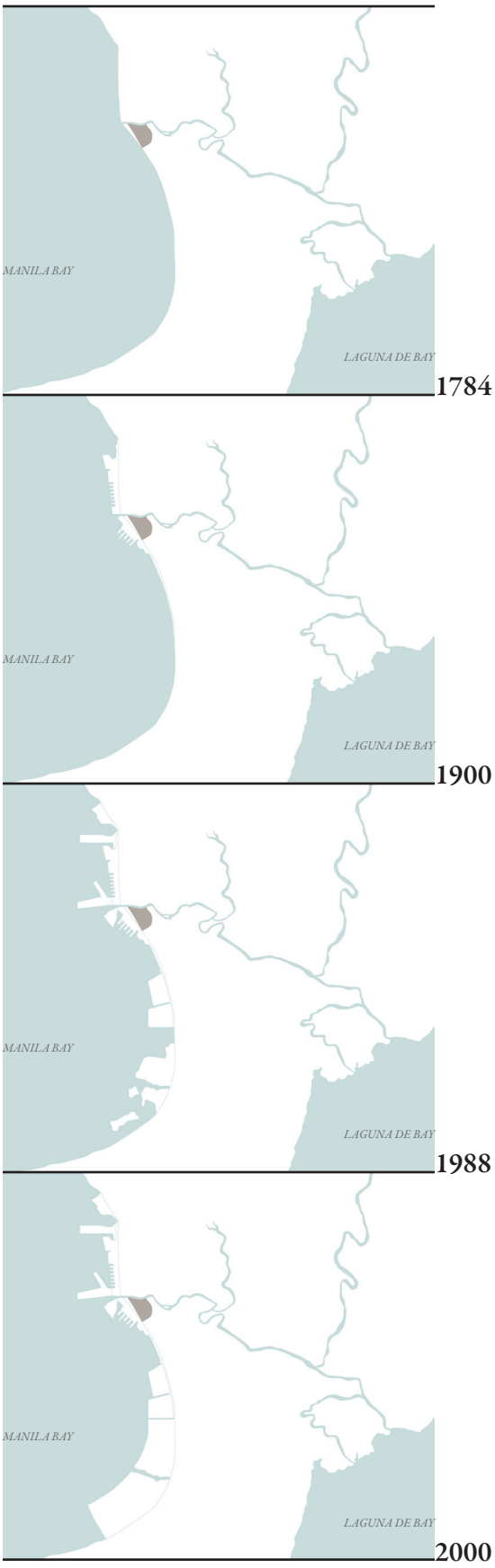
[3.2.17] Shrine of Mary
Queen of Peace, Our Lady Of EDSA

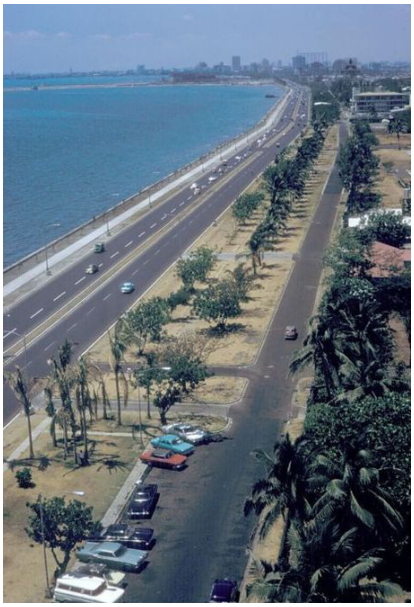
People Power`s Manila

The rise of the People Power revolution overthrew the Marcos regime in February of 1986. This transference of political power from a dictatorship to a full democracy also brought a variety of artistic expressions that signified the country's struggle to survive amid economic and political turbulence, and social change. This new energy was reflected in the new architecture the Philippines, especially Manila, experienced in the late 1980s until today, the rise of postmodernism. This new pluralistic expression with emphasis on the façade, historical references and blunt symbolism defied and shunned modernism's stark composition and brutal use of materials.

Furthermore, the revived democracy spearheaded the transference of power back to the people through consumption. Manila would experience the rise of big-box shopping complexes, and more recent, autonomous micro-global-cities. Manila's density has left little room to build on and demand has resulted in Manila Bay's shoreline being altered again as more land was reclaimed south of the CCP complex to make room for more commerce and shopping. Today, Manila's skyline is rapidly changing as residential towers are being built throughout the city to provide for the ever growing population. In sharp contrary to these pristine towers many slums and informal settlements continue to grow as well.

[3.2.18] Reclaimed land on Manila Bay





[3.2.19] Dewey Boulevard (now Roxas Blvd.), c. 1960s

[3.2.20] The morphology of Manila Bay's shoreline
Since first settled, Manila's shoreline has been in constant transformation, expanding into the waters of the bay.

[3.2.21] Quezon Avenue, July 2011

Manila's history as a conduit of cultures has led to the city's resurrection as the node of convergence for the country. The city continues to exist as an amalgamation of its previous incarnations and present imaginings. Today, Manila is a city on the edge. The polarities in social orders are visibly present as the rich minority have control over the poor majority. This continues to plague the city as it tries to find its identity amidst the organized chaos of traffic jams, pollution, and dense population. However, what resonates in the city is the authentic experience of Manila's urban life. Jeepney rides, street vendors, the hyper-energy and density of the city, and its multi-faceted environs of luxury and grime all collectively present truly authentic Manila experiences. This thesis, through the proposal of a new Centre for Contemporary Arts in Manila taps into this energy and engages in the experience as the arts and the architecture begin to be fully immersed into the city's life and eventual contemporary identity.

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1 Jane Jacobs, *The Death and Life of Great American Cities* (New York: Vintage Books, 1961), 50.

2 Gerard Lico, *Arkitekturang Filipino: A History of Architecture and Urbanism in the Philippines* (Quezon City, Manila: The University of the Philippines Press, 2008), 113.

3 Lico, *Arkitekturang Filipino*, 105.

4 Lico, *Arkitekturang Filipino*, 121.

5 Lico, *Arkitekturang Filipino*, 244.

6 Lico, *Arkitekturang Filipino*, 247.

7 Lico, *Arkitekturang Filipino*, 244.

8 Lico, *Arkitekturang Filipino*, 366.

9 Lico, *Arkitekturang Filipino*, 455.

Artist: **Team Manila**

(est. 2001)

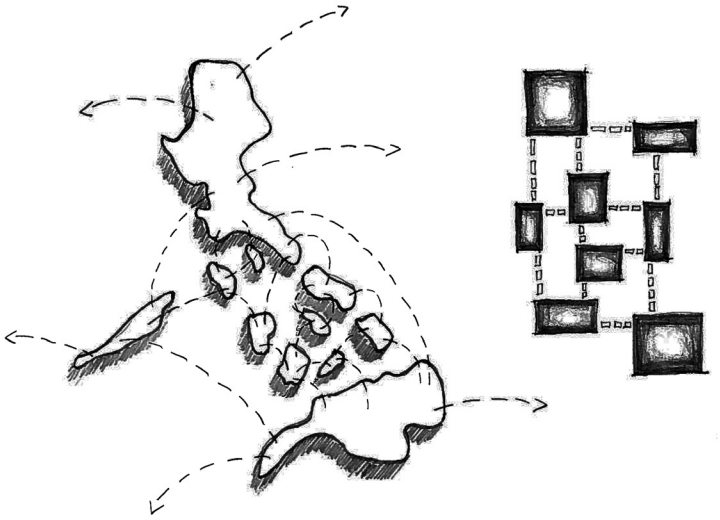
Using available computer technologies and graphic softwares as their means, this multi-disciplinary graphic design studio based in Manila strives to achieve nationalism by marketing to the Filipino youth. Their work infuses local flavours, national and historic icons, and all things Filipino, like flaunting images of fish-ball vendors, elaborate jeepneys and Jose Rizal in Ray-Bans. With these images at hand, their graphic designs, art, and creations inspire a movement of remembrance, embrace, celebration, and pride of the country's rich culture and heritage. Celebrating the Filipino past and present through meaningful and relevant imagery rich with narratives, values, and personalities promote positive views of Philippines and Filipinos locally and abroad. Started as a small brand of limited edition t-shirts, Team Manila is now continuously developing into a full lifestyle brand, from apparel to home accessories, all carry a passionate message of Filipino nationalism.

[3.2.22] 2011 Lifestyle Merchandises *(above)*

[3.2.23] - 2011 Q3 Lookbook *(right)*

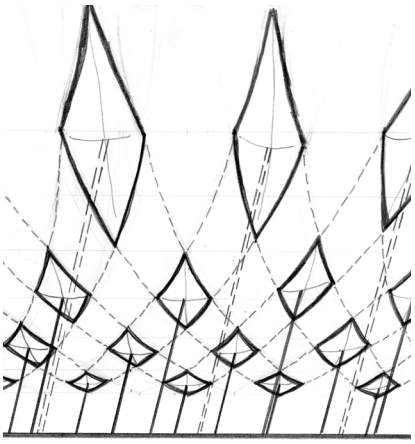
[3.2.24] **Cultivate Culture**
(left) 2011, key holders

[3.2.25] **Cultural Revival**
(right) 2011, key holders



The architecture of Team Manila

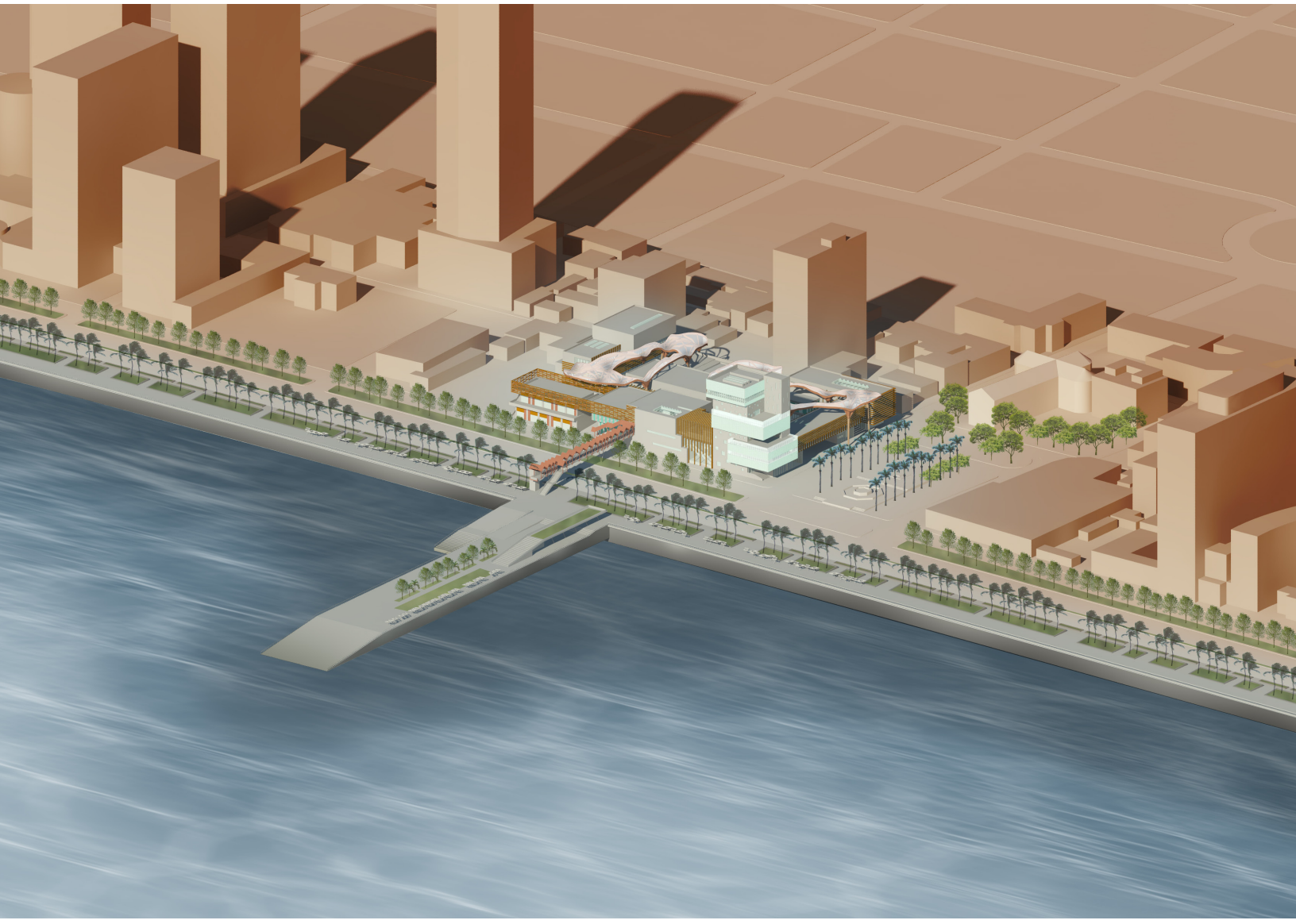
The work of Team Manila architecturally finds itself under Facadism and Context. Their mission in promoting nationalism under the auspice of lifestyle branding taps into the current culture of consumerism in the Philippines. Materialistic needs are inevitable and Team Manila's work in image making fills the consumer's desire in branding, labelling and consumption. Their use of Manila and the Philippines as their muses contextually grounds their work in their chosen focus. The effect is an architecture that aims to create a patchwork of bold and graphic iconographies, traditions, and melange of cultural anecdotes catered to a vibrant clientele. Their iconic marketing brand of national hero Jose Rizal in Ray-Ban aviator glasses also begins to bridge history to its contemporary relevance, blurring the interface between the two. The architecture is now a network of relatable spaces, of both historical and contemporary importance.



[3.2.26] Stitching the archipelago *(top of page)*

[3.2.27] Strung kites as shades *(above)*

[3.2.28] Patched bridges *(opposite page)*



3.3 Tomorrow

"The architect of today regards himself not merely as the builder of an edifice, but also as a builder of contemporary life. [...] Like all real artists, he has to realize in advance the main emotional needs of his fellow citizens, long before they themselves are aware of them. A wholeness, a togetherness of approach has become a "must" for any creative spirit."

- Sigfried Giedion, from "The New Regionalism", 1958 [1]

"We do not **have** *architecture, therefore, but rather, a part of us* **is** *architecture. Architecture is a way of being, just as science, art, and the other major culture-forms are ways of being. So when we come to define the true and deeper functions of architecture, we will not be simply describing the production of a certain type of artefact, but explaining one of the original ways in which we know ourselves."*

- Chris Abel, from "Architecture as Identity", 1980 [2]

[3.3.1] New Centre for Contemporary Arts
(opposite page)

BRILLANTE MENDOZA

LESLIE DE CHAVEZ

LEO ABAYA

GREEN PAPAYA ARTPROJECT

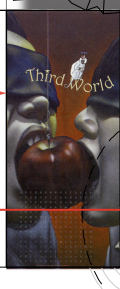
OLIVIA D'ABOVILLE

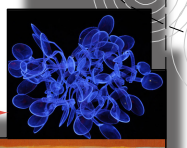
JOY MALLARI

MIDEO M. CRUZ

TEAM MANILA

PAULO VINLUAN

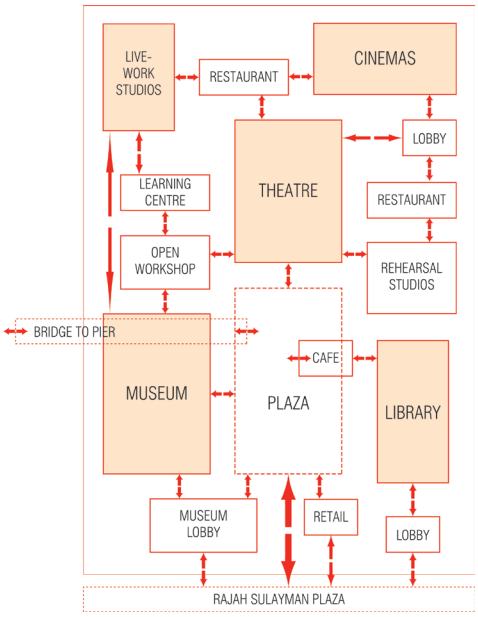




Nations, cities, and individuals are and will forever be changing. How these changes are recognized and acted on will stir the course of the nation, the city, and its inhabitants' cultural identity.

This thesis and design proposal posits collaborative readings of the selected nine contemporary Filipino artists and the context on which their works are based. Inspired by the essences, themes, and proposed architecture of their work, this thesis proposes to acknowledge these with programs and an architectural language suitable for their needs as artists and citizens. The proposal for a new Centre for Contemporary Arts in Manila will acknowledge their needs for space and visible recognition, which will accommodate and facilitate collaborative productions and engagements. This new Centre for Contemporary Arts will house a museum of contemporary art, artist studios, learning annex and open workshops, a library, a theatre, cinemas, and commercial spaces. Acting as an archipelago of cultural and artistic endeavours, these programs can work independent of each other. Yet their given proximity to each other and share of public outdoor spaces, a forum for exchange and collaboration also becomes inherent. Through these, art and architecture find their bridge within the contemporary context of Manila.

As a conglomeration of programs, the heterogeneity of this cultural centre welcomes artists of various disciplines and patrons alike in dialogue of its contemporary identities as it begins to challenge the traditional and conservative aspects of the Filipino culture. In the late 18th century, French and German Romantics began to view the museum as "temple of art", though not as a correspondence to the 'Church' as religion, but rather as a secular attitude which revered art combined with a new feeling for the national past as advocacy for nationalism.[3] By the 19th century, German Romantics viewed art as a means to "raise the emotional level of the museum and to give a dimension of spirituality to nationalism."[4] As a continuation to this philosophy, this proposal for a new Centre for Contemporary Arts, though not specific to the museum, will herald a Cultural Renaissance, beginning in Manila, and thus invigorating a contemporary sense of nationalism in the Philippines.

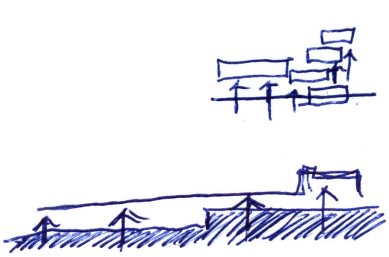


[3.3.2] **Archipelago of artists on site** *(opposite page)*

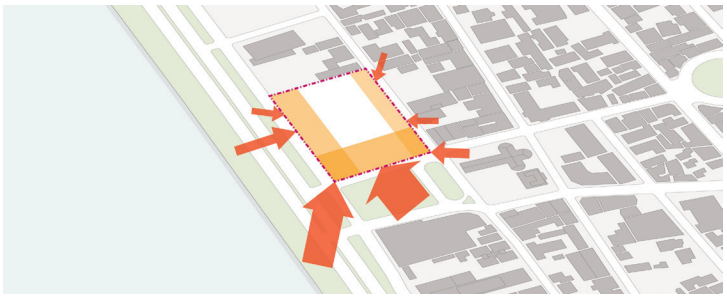
[3.3.3] **Cultural centre's programmatic organization** *(above)*

Site Approaches

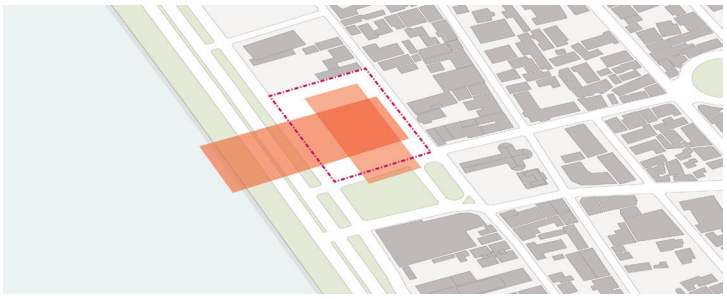
As investigated in detail in Part 3.1, the selected site to introduce the country's Cultural Renaissance is along the edge of Manila Bay in the district of Malate in Manila. Here, the proposal's location along Manila Bay and the famous Baywalk promenade and adjacent to Rajah Sulayman Plaza provide opportunities for urban extensions as an expansion for engagement and attraction. The proposal has been approached with connections to its context through various levels of thresholds. These connections are achieved through a canopied plaza, a tower, a bridge, the promenade, and a pier. With these, the new Centre for Contemporary Arts will attract a wider audience into the country's thriving and vibrant contemporary art scene.



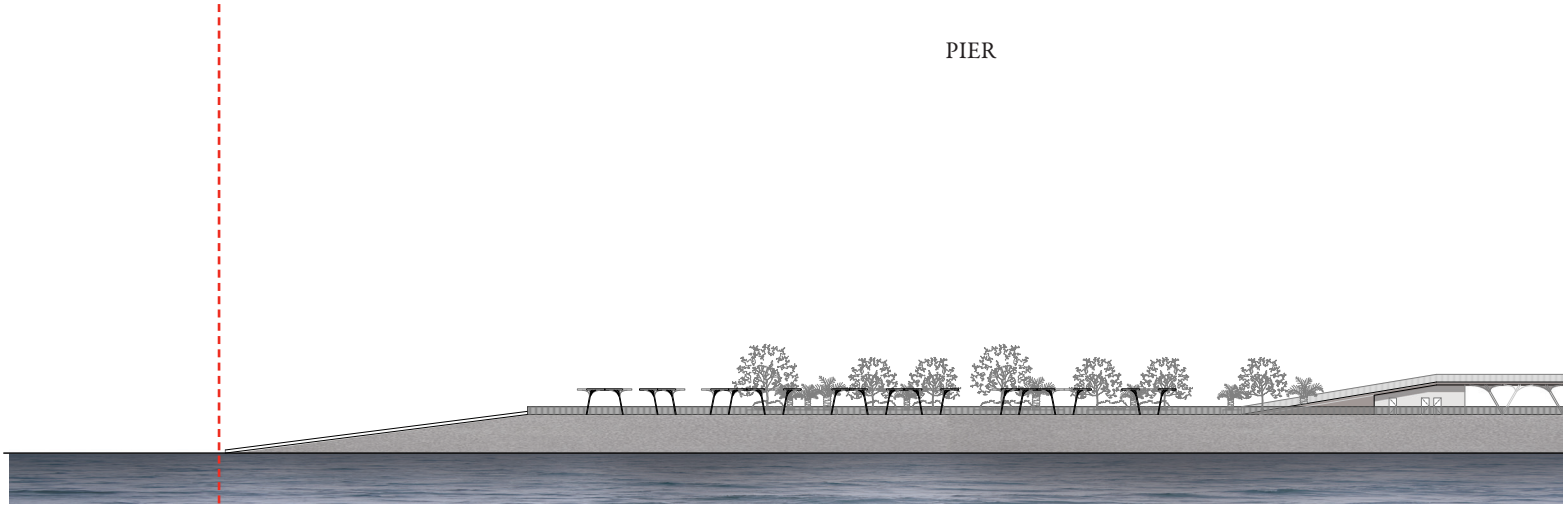
[3.3.4] **Architectural propositions on resurfacing**



[3.3.5] Critical edges and points
These critical edges and corners make for critical entry points into the new cultural centre. At these points, the threshold becomes ideal for architectural highlights.

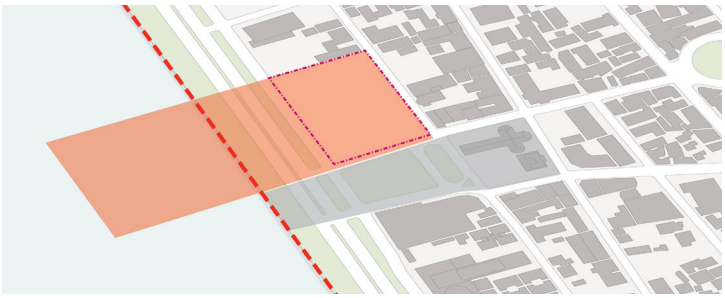


[3.3.6] Extensions and core
The site`s bordering conditions leaves two sides of the site for possible expansion. In return, with two gestural moves, a core is created.



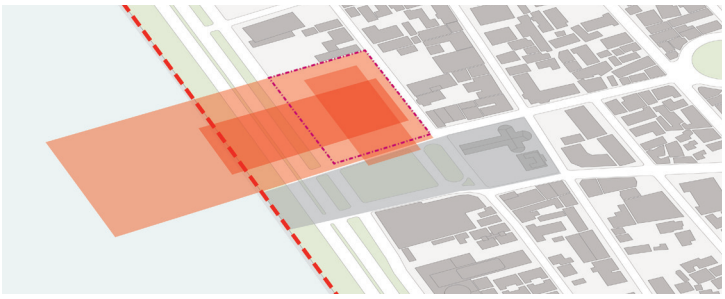
[3.3.7] The Contemporary against the Traditional

The site`s adjacency to Rajah Sulayman Plaza and the Malate Church of Our Lady of Remedios, reinstates the historical precedence of the 'plaza complex.' However, this proposal will leave Rajah Sulayman Plaza untouched, creating an edge condition of historic and traditional culture, against its contemporary counterpart.



[3.3.8] Traversing edges

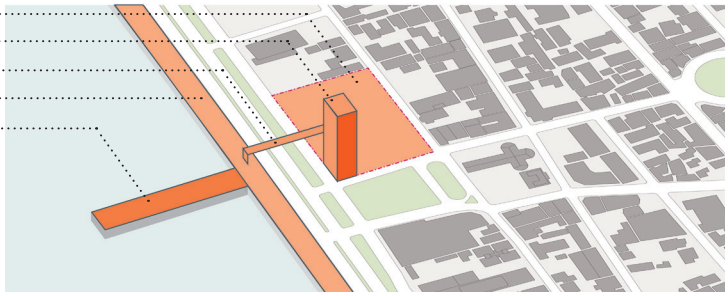
With the new Centre for Contemporary Arts, the proposal can begin to penetrate and traverse these edges, be they the traditional culture, or the physical barrier of Roxas Boulevard and Manila`s Baywalk.

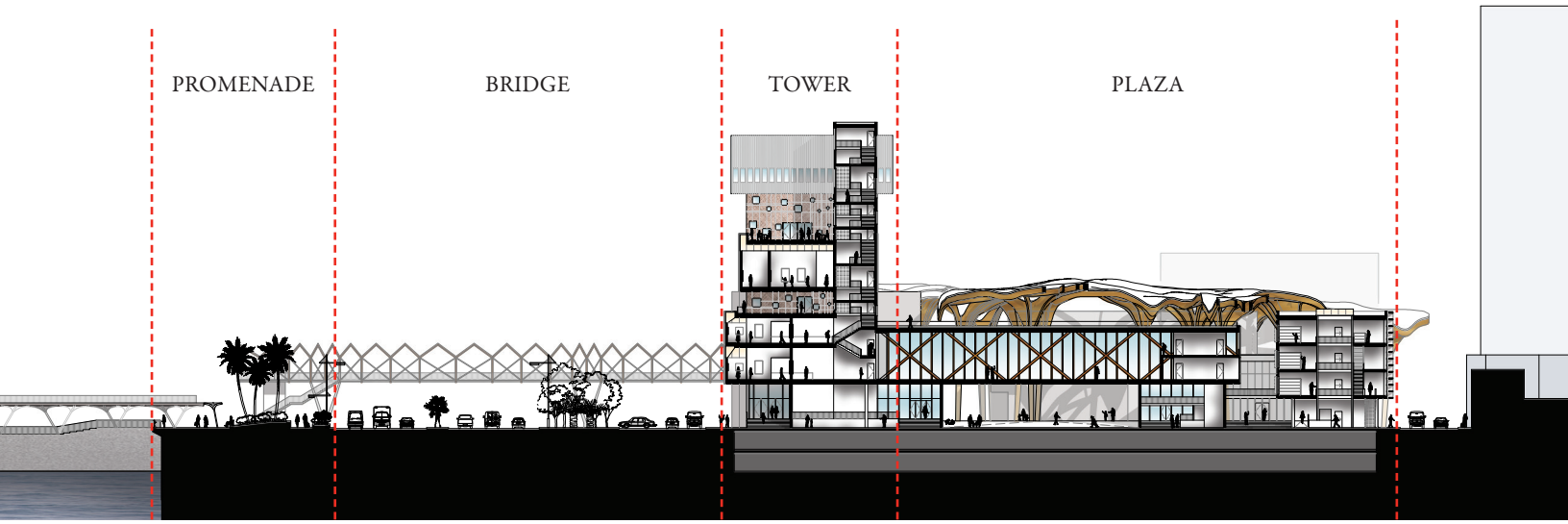


PLAZA
TOWER
BRIDGE
PROMENADE
PIER

[3.3.9] Sequencing an urban and cultural narrative

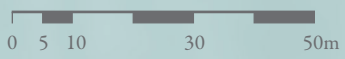
Through these, the narrative of the cultural centre is contextually placed in its contemporaneity.



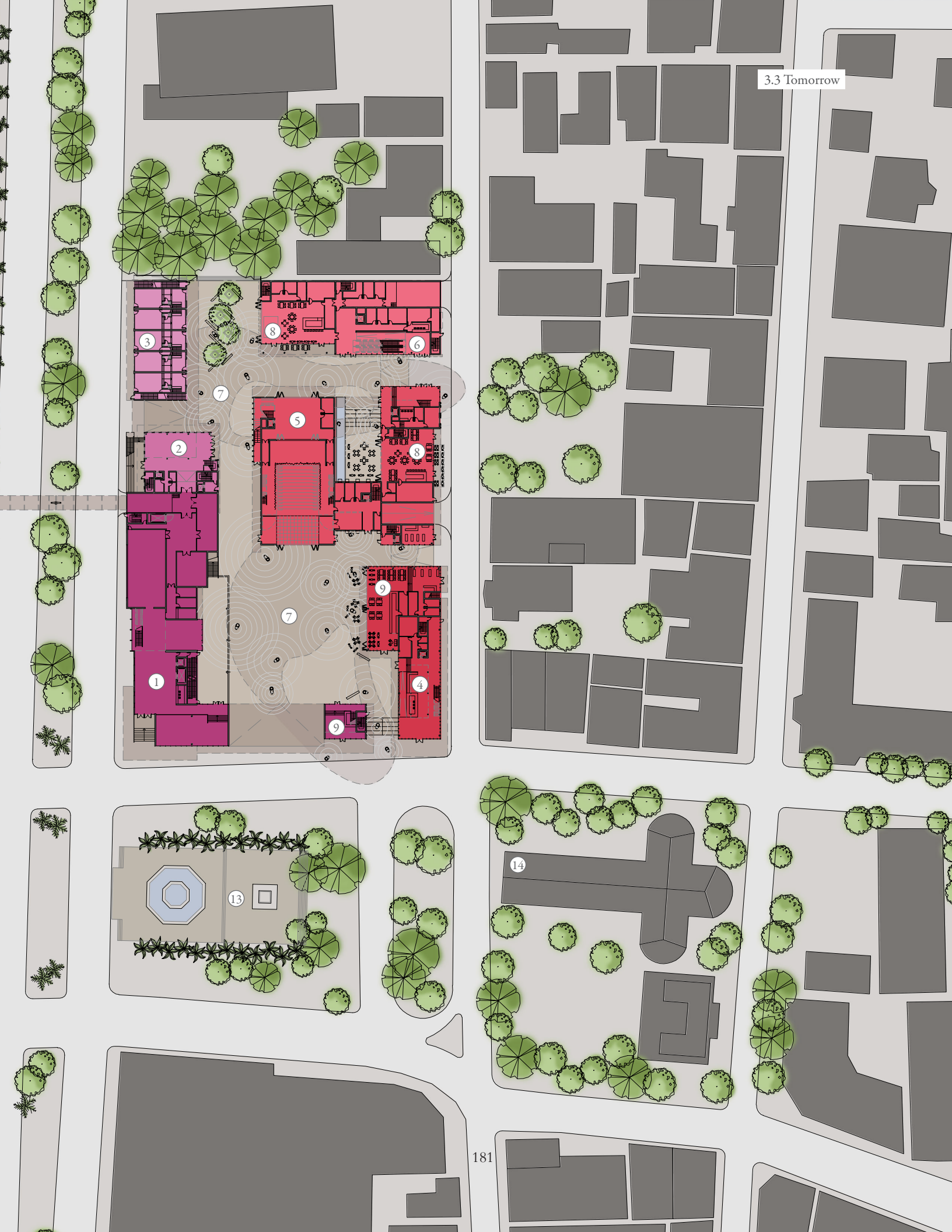


[3.3.10] Section through the length of the proposal

1 MUSEUM OF CONTEMPORARY ART
2 LEARNING ANNEX / OPEN WORKSHOPS
3 ARTIST STUDIOS
4 LIBRARY
5 THEATRE
6 CINEMAS
7 PLAZA
8 RESTAURANT
9 RETAIL
10 BRIDGE
11 PROMENADE - REVIVED BAYWALK
12 PIER
13 RAJAH SULAYMAN PLAZA
14 MALATE CHURCH OF OUR LADY OF REMEDIOS



[3.3.11] Site plan of new Centre for Contemporary Arts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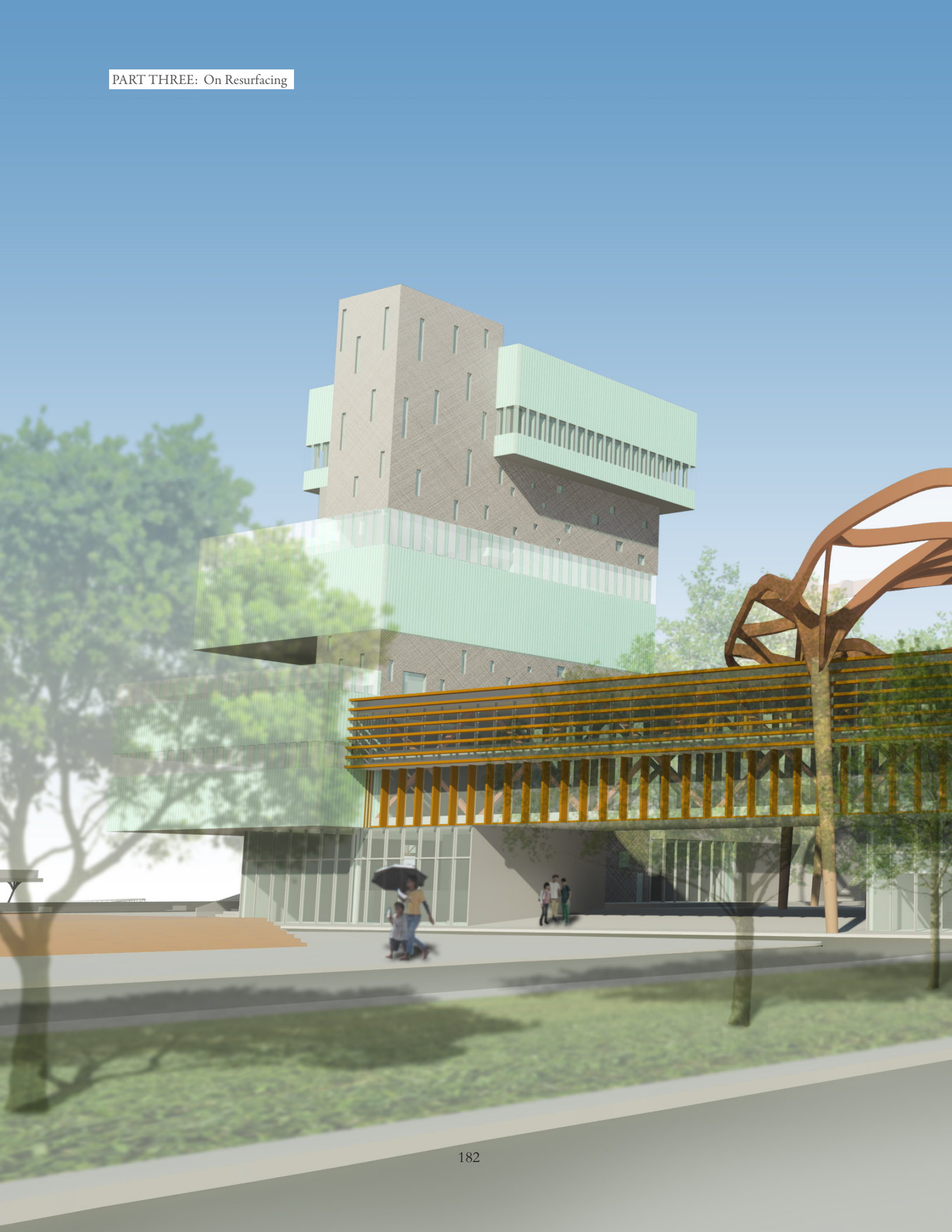
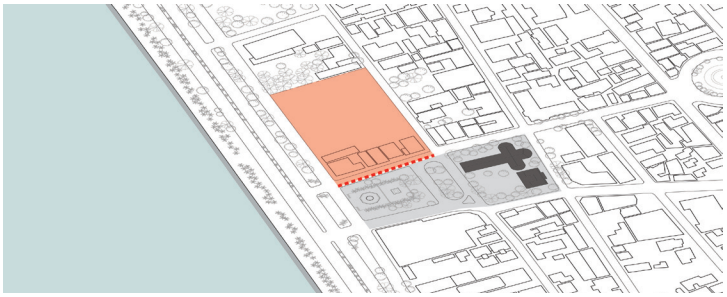


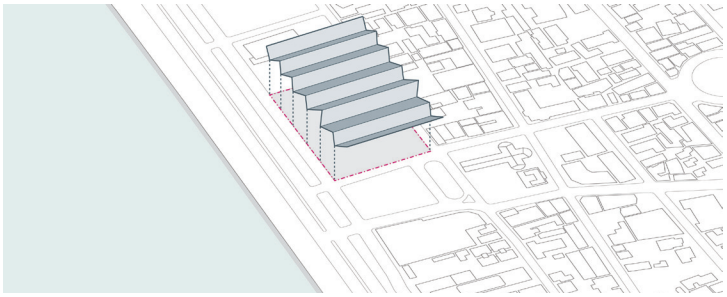
[3.3.12] View of new Centre for Contemporary Arts from Malate Church of Our Lady of Remedios

Plaza

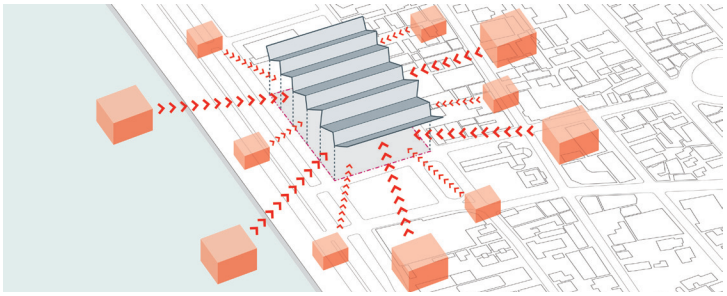
As an extension to the reinstated 'plaza complex', this proposed Plaza will be dedicated to the cultural needs of contemporary arts. The new Centre for Contemporary Arts' museum, library, theatre, and cinema, as heterotopic spaces also create a heterotopic space in their shared space of the outdoor plaza, courtyards and corridors. With this new cultural centre`s archipelagic programming, the spaces in-between become spaces of circulation, encounter, interaction, spectacle, and exchange. These dynamic spaces are further enhanced and reinforced with the articulated canopies.



[3.3.13] Plaza as ground surface
The proposed site's current under-used parking lot along with temporary structures west of the lot and under utilized buildings on the south will be levelled to make way for the new Centre for Contemporary Arts.

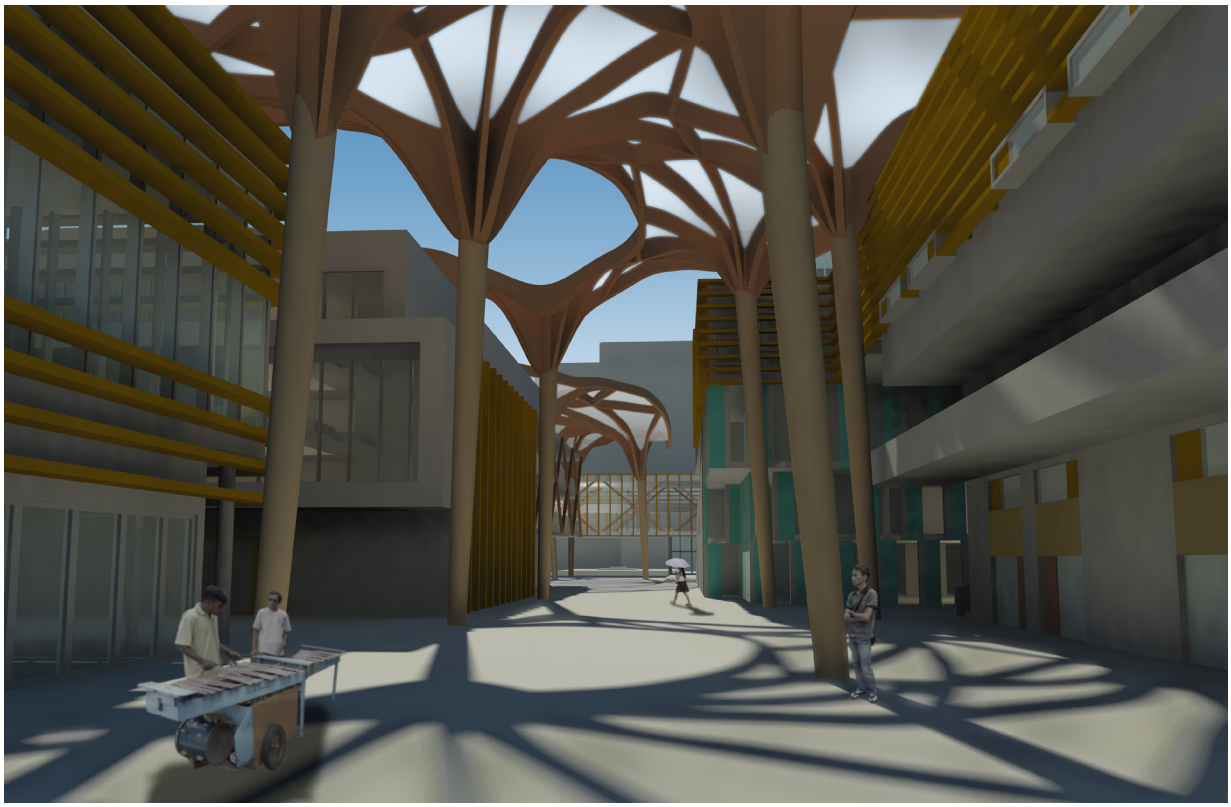


[3.3.14] Canopy as shading surface
From this cleared ground will arise a new surface that will provide shade and protection from rain. An expansive canopy will attract the public to congregate, communicate, debate, and exchange ideas.

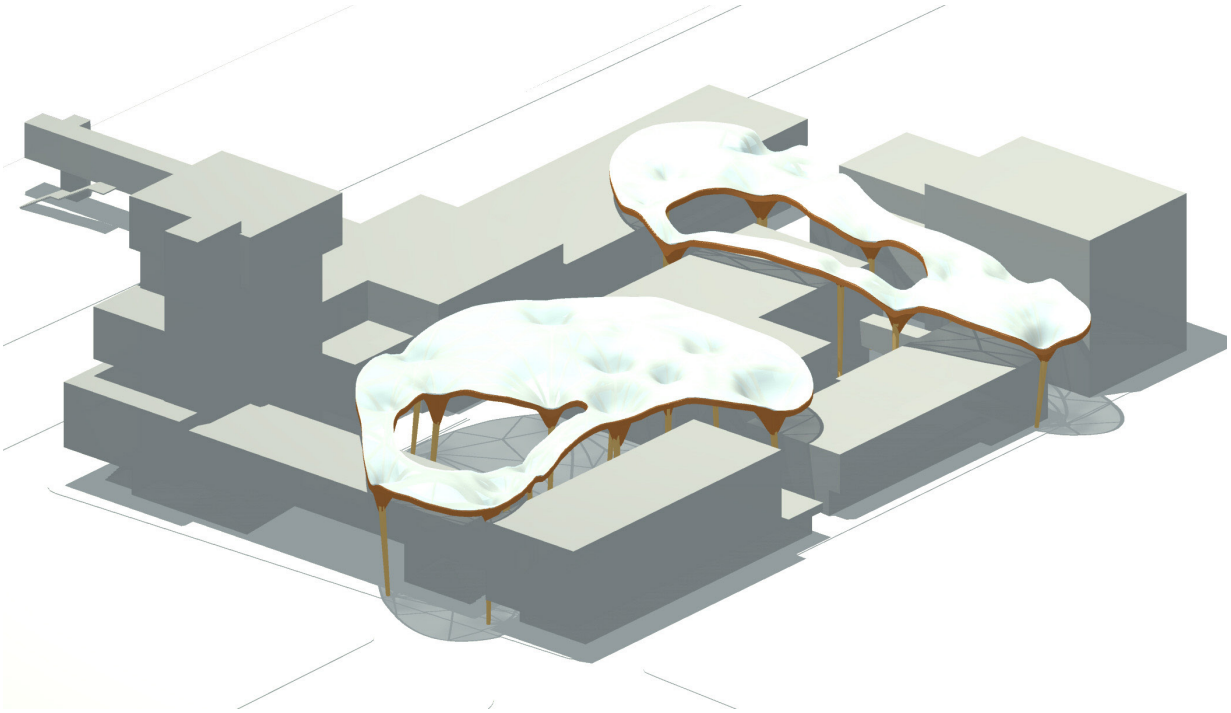


[3.3.15] Art programs as occupied surfaces
Beneath the canopy and along the site's edges, various programs of contemporary art needs will occupy the open space. These programs will begin to facilitate, educate, encourage, and exhibit art and art production.

[3.3.16] View of South Plaza

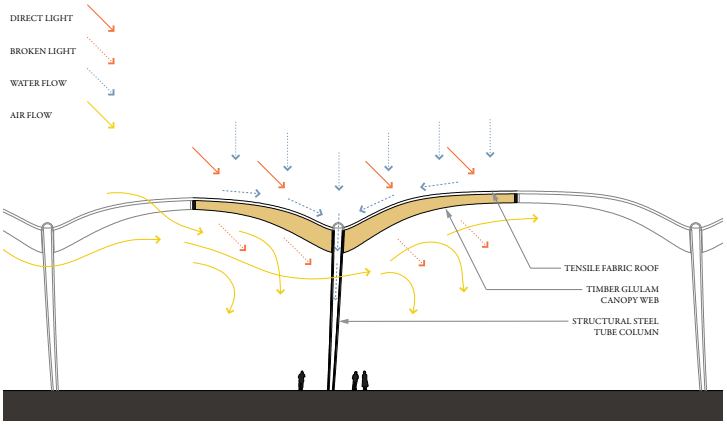


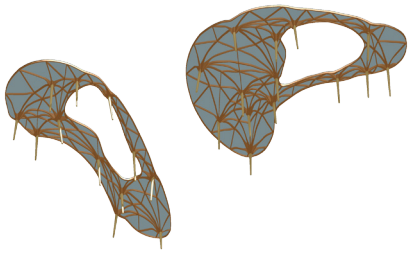
[3.3.17] View of North Plaza



Canopy

The geographic location of the Philippines in the Tropics is prone to rain downpours, humid temperatures, and scorching sun. Sources of shade are critical in the successes of public spaces in this region of the world. Thus, as a third surface, the canopy will provide protection from the Tropical sun and rain, while also attracting air circulation into the Plaza.





[3.3.18] Canopies on site *(top of page)*

[3.3.19] Canopy and its components *(left)*

[3.3.20] View of canopies from under *(above)*

Tower

The introduction of the Tower on the site will act as a beacon and point of reference along the shoreline of Manila Bay and Roxas Boulevard's thoroughfare. Here, the Tower will also act as a source for viewing the city from above. This proposal will showcase the Tower as the Museum within the new cultural centre.

[3.3.21] View of new Centre for Contemporary Arts and Tower as arts beacon

The following are the programmatic components of the proposed Centre for Contemporary Arts.

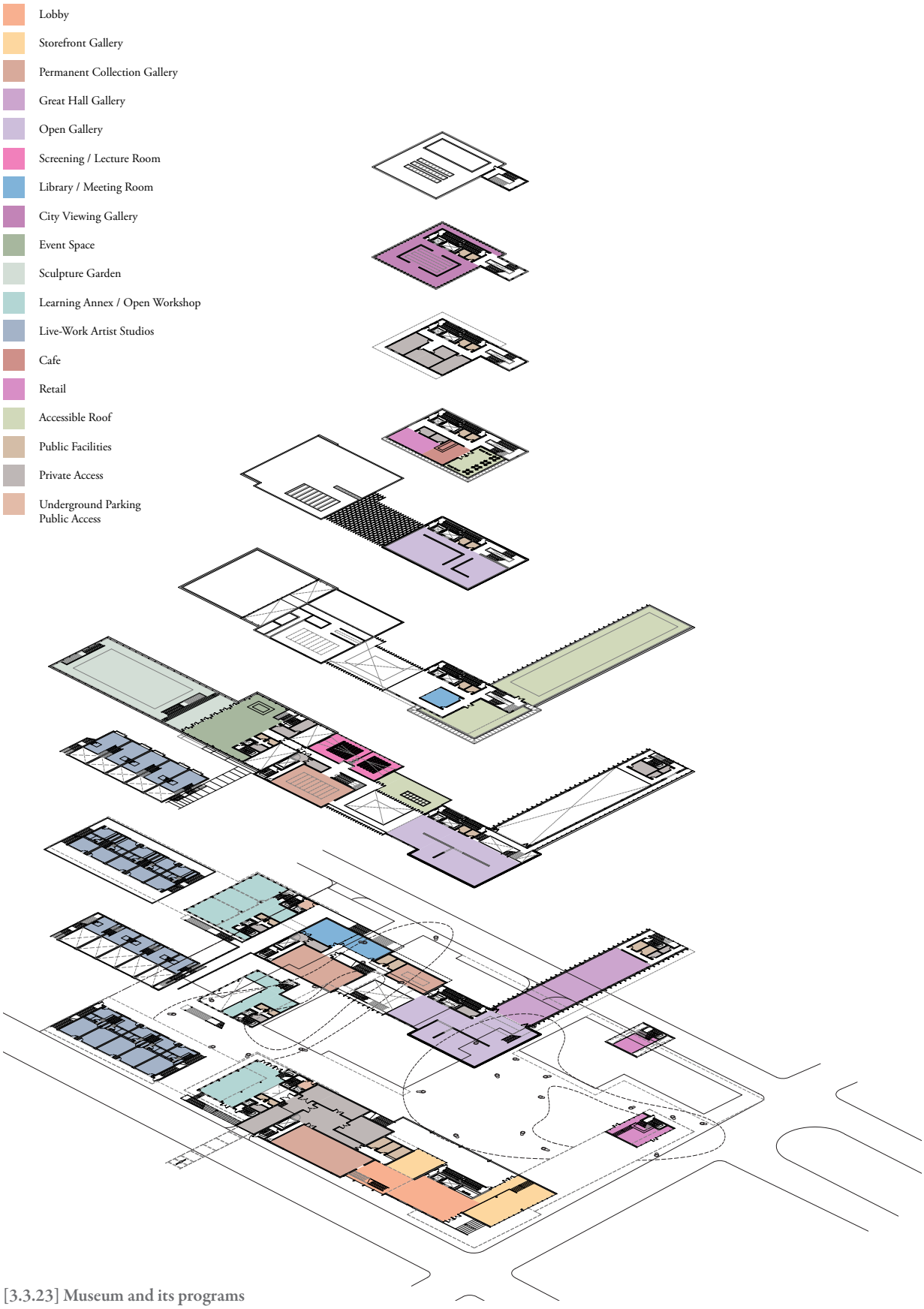
Museum & Studios

The Museum of Contemporary Art will house and exhibit nationally and internationally renowned contemporary art works. Permanent and travelling exhibitions can be accommodated in the number of galleries of various sizes, needs, and lighting conditions. The Museum has been oriented on the site to maximize its presence while its architecture achieves an on the ground presence with its Storefront galleries. Within the Museum, the galleries begin to speak of a sequential narrative into the foundations of contemporary art in the Philippines, to its present and future.

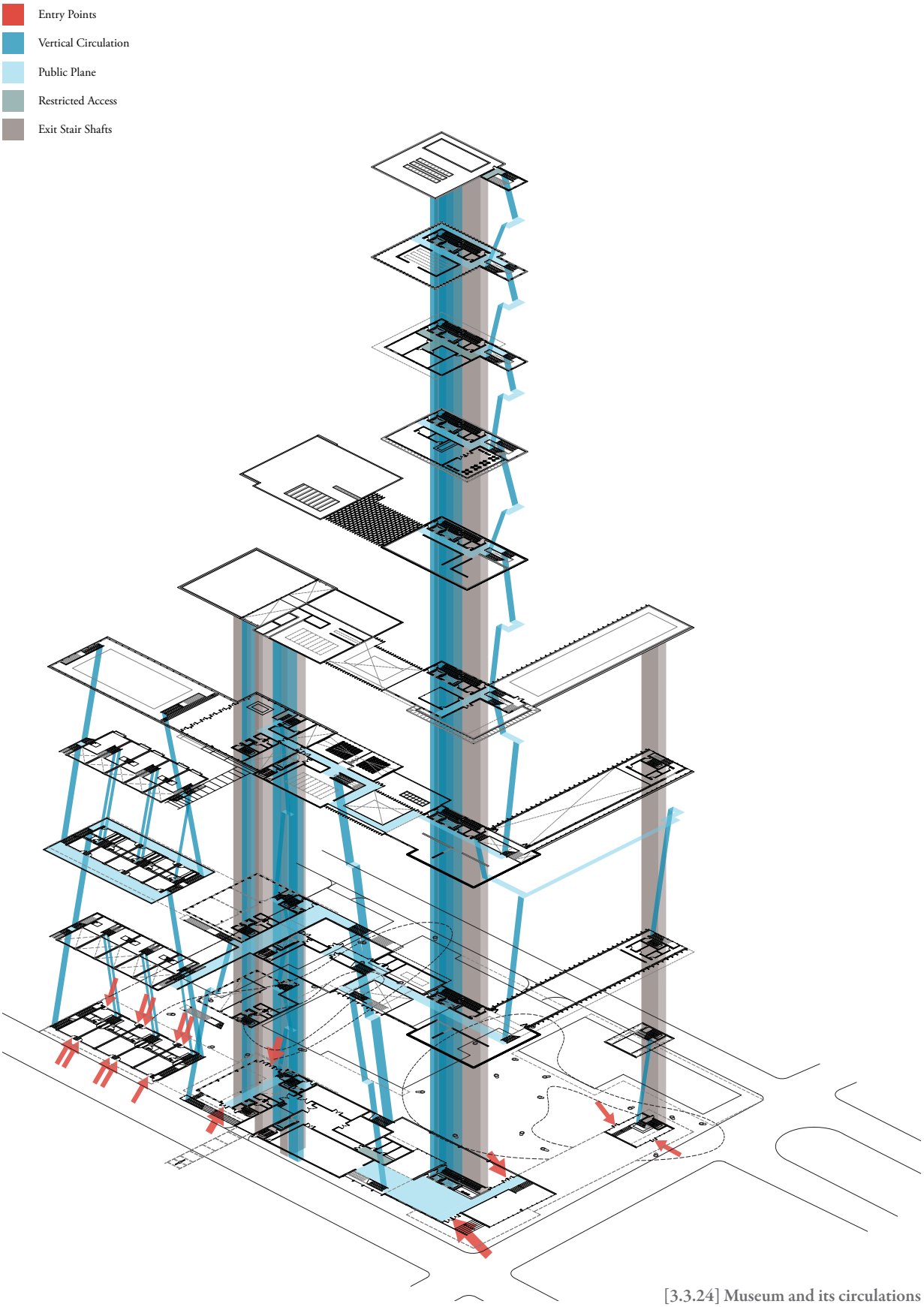
The Museum is connected to a series of Artist Studios and Learning Annex and Open Workshop through one of its multi-purpose rooms and sculpture rooftop garden. The connection visibly encourages and fosters the value of art production and its immediate exhibition. The live-work spaces of the Artist Studios within the cultural centre provides a clear view into art dissemination and production. Concurrently, the adjacent Learning Annex and Open Workshop provides flexible venues for education, assistance, and small scale exhibitions or performances.

The congregation of the Museum, Artist Studios, and Learning Annex and Open Workshop adheres to the principle of a collective environment dedicated to the arts.

[3.3.22] Approaching the Museum

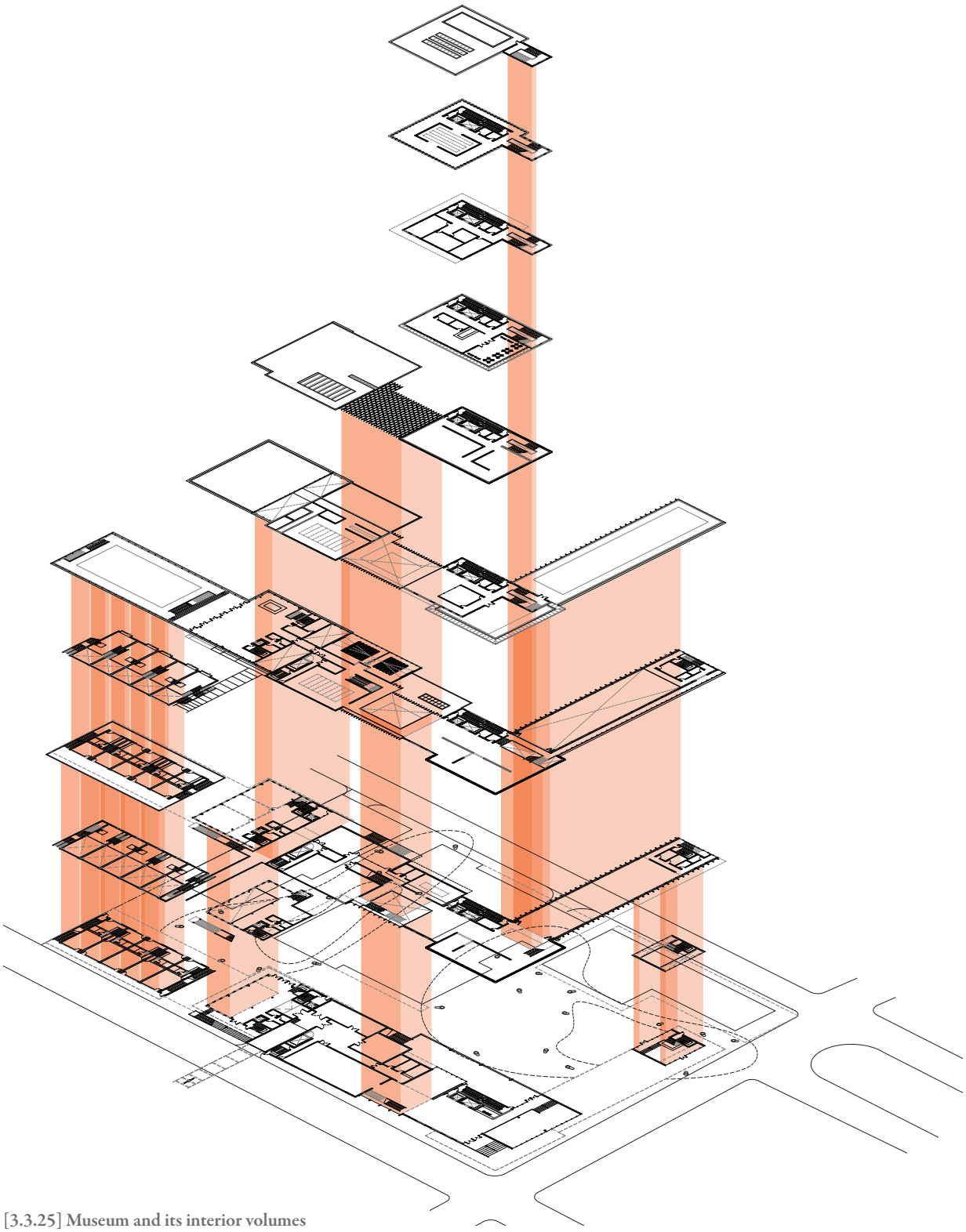


[3.3.23] Museum and its programs



[3.3.24] Museum and its circulations

Multi-level Volume



[3.3.25] Museum and its interior volumes

Material Palette *(typical throughout the new cultural centre)*

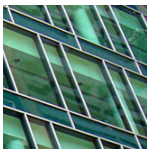
Ceramic half-tubes *(inspired by regional split bamboo)*

Brushed metal panels

Polished concrete

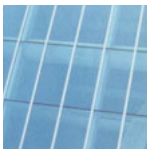
Timber fins / louvres

White stucco

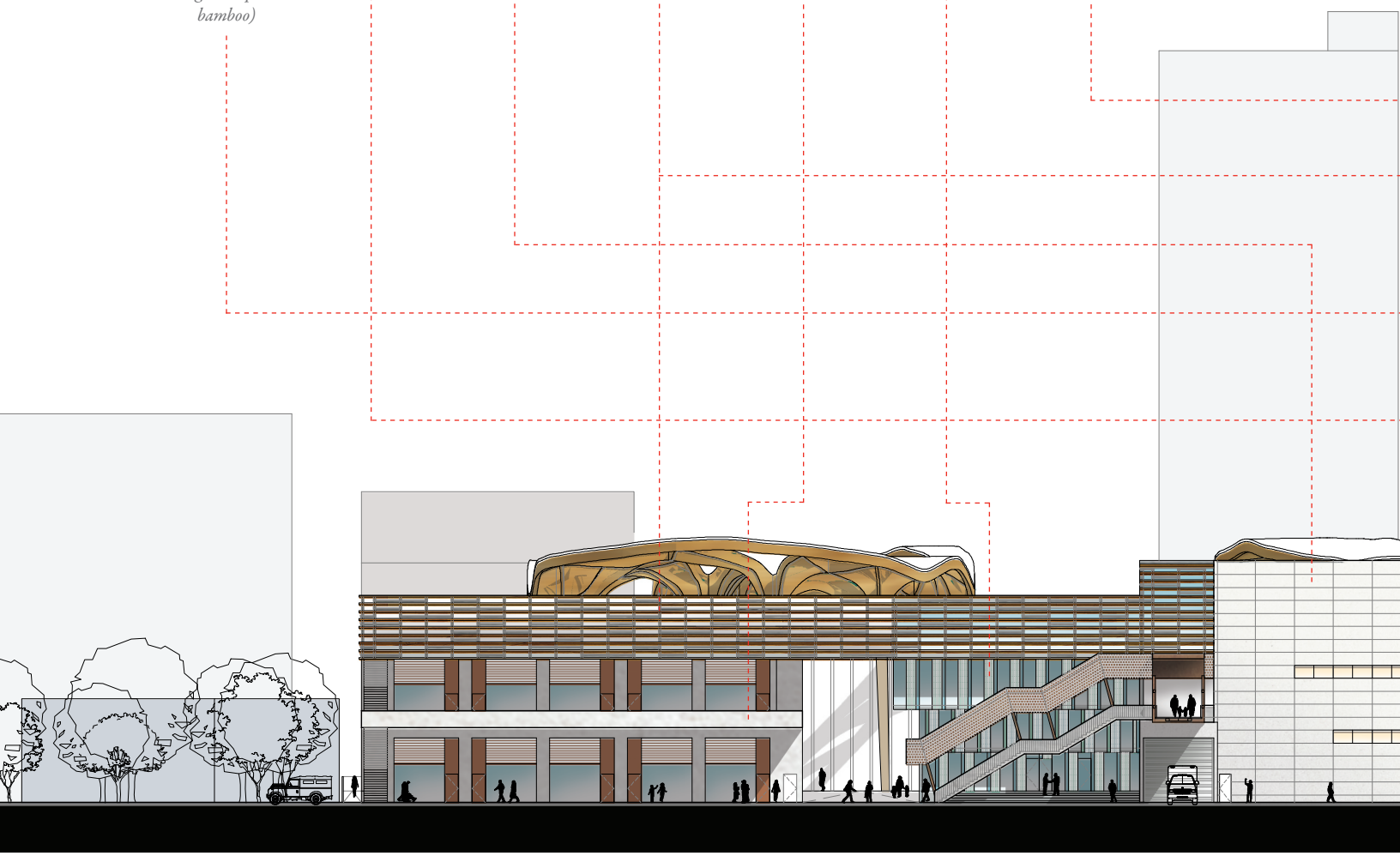


Screen panel on coloured glazing

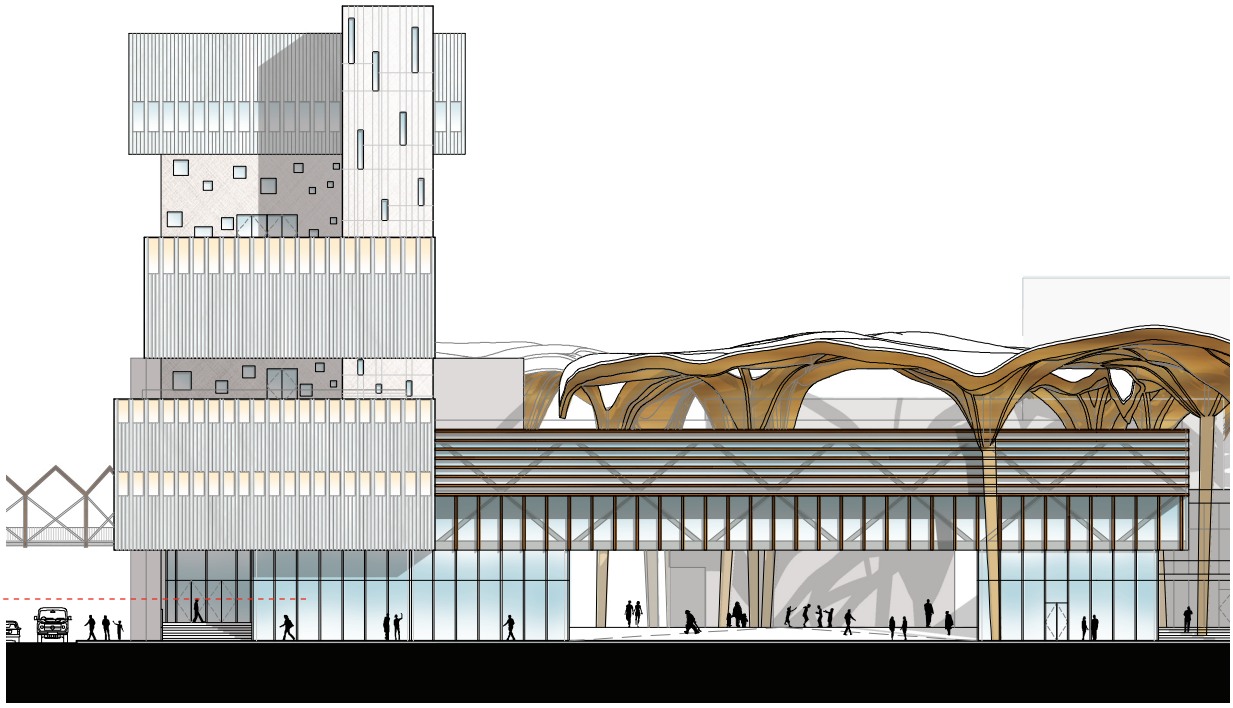
Translucent skylights



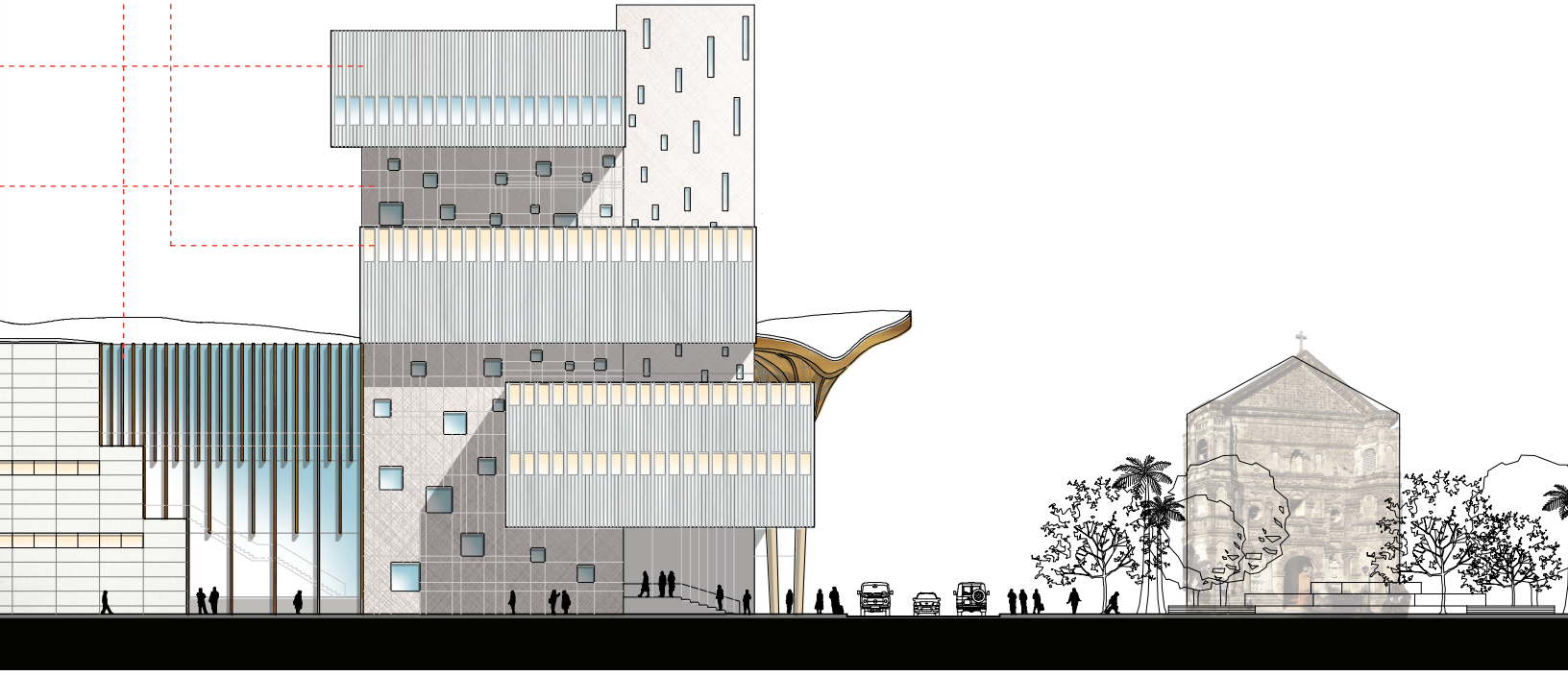
Clear glazing

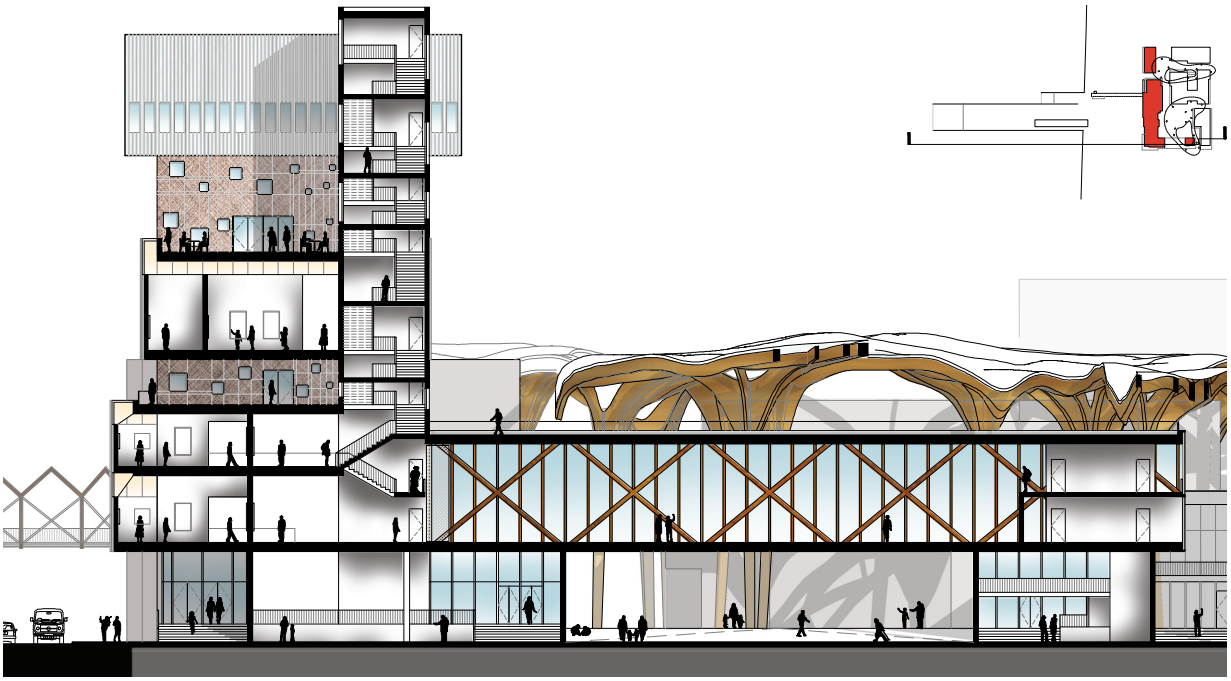


[3.3.26] Museum, Studios and Learning Annex / Open Workshop west elevation

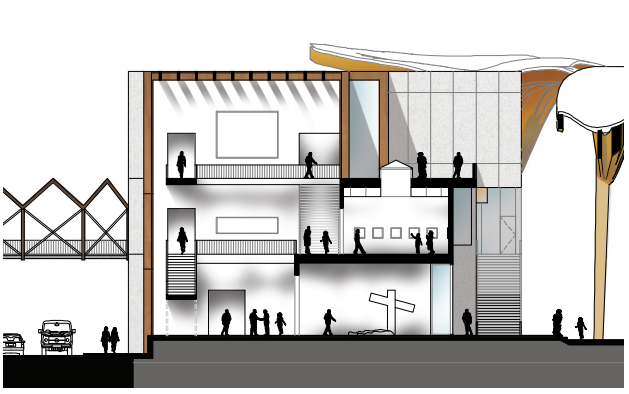


[3.3.27] Museum south elevation

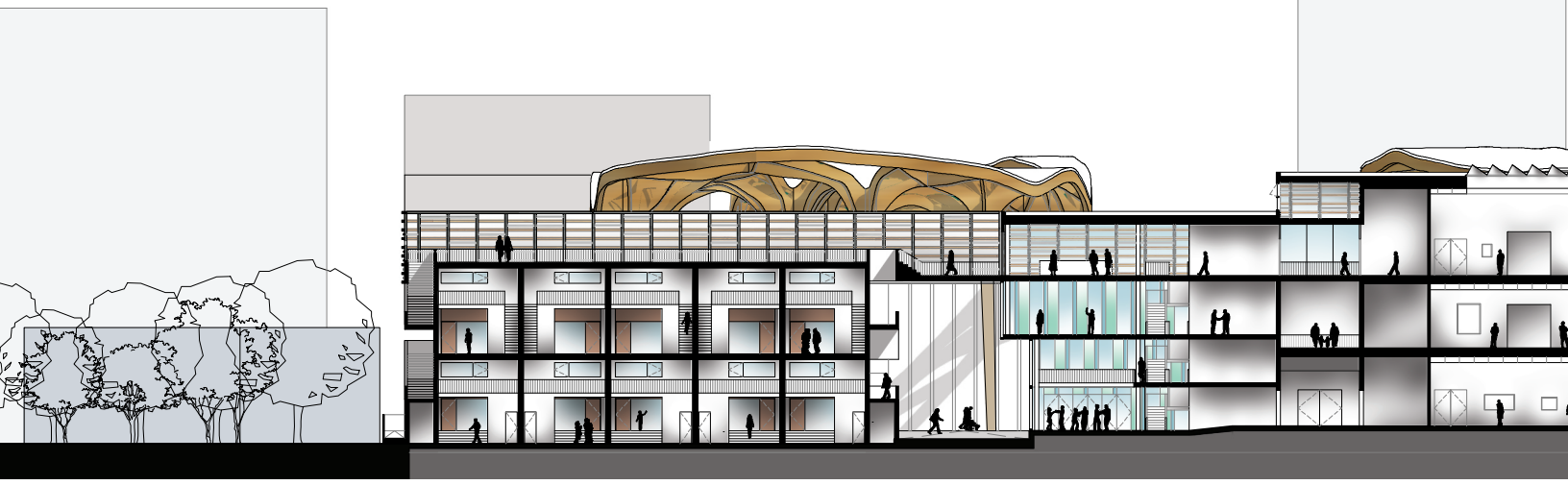




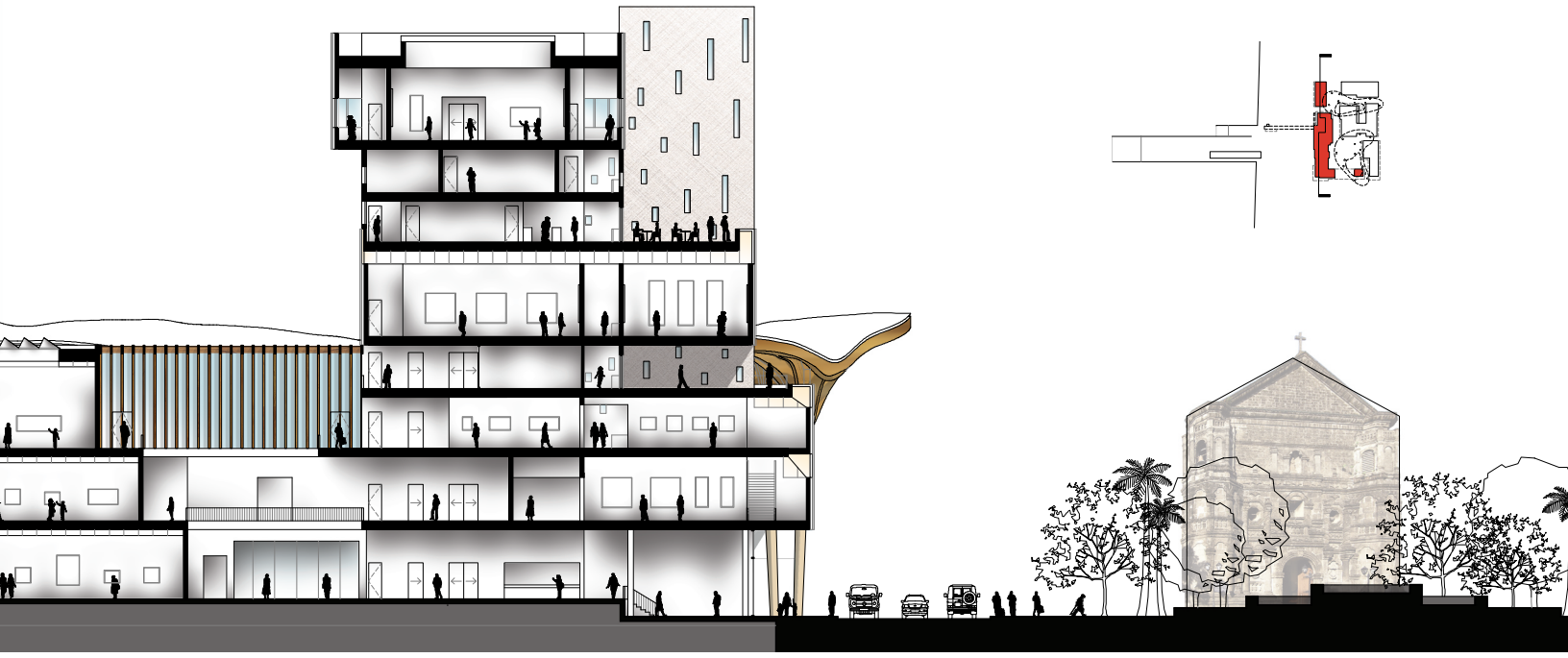
[3.3.28] Section through Museum tower and Great Hall Gallery



[3.3.29] Section through Museum lobby and Museum Storefront 2



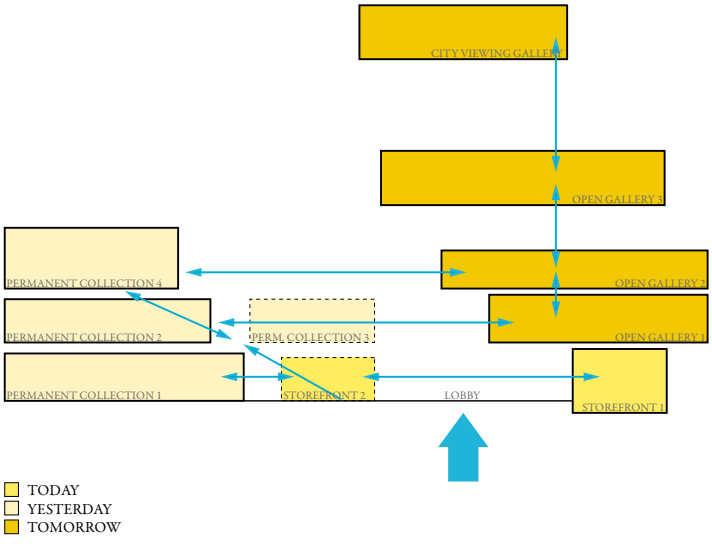
[3.3.30] Interior view of Museum atria from lobby



[3.3.31] Section through west face of Museum

The Museum galleries adhere to a narrative of *Today*, *Yesterday*, and *Tomorrow*. The ground floor Storefront Galleries give passer-bys glimpses and immediate views into the Museum and its exhibitions. Upon entry, the first visible galleries are the Permanent Collection Galleries, which will house and chronicle the progression of contemporary Filipino art since 1970 and the beginnings of the Social Realists movement. From the second floor, as expressed through the floating box galleries of the architecture, are the Open Galleries which will cater to new exhibitions by contemporary Filipino artists or traveling international exhibitions. On the eighth floor, the top box gallery will be the City Viewing Gallery, which has a 360° view of the city, surrounds a gallery which will showcase avant-garde exhibitions. On the second floor, is the Great Hall Gallery, which is an expansive volume, will cater to performances, installations, events, or large scale works of note, as the gallery can be viewed on two levels.

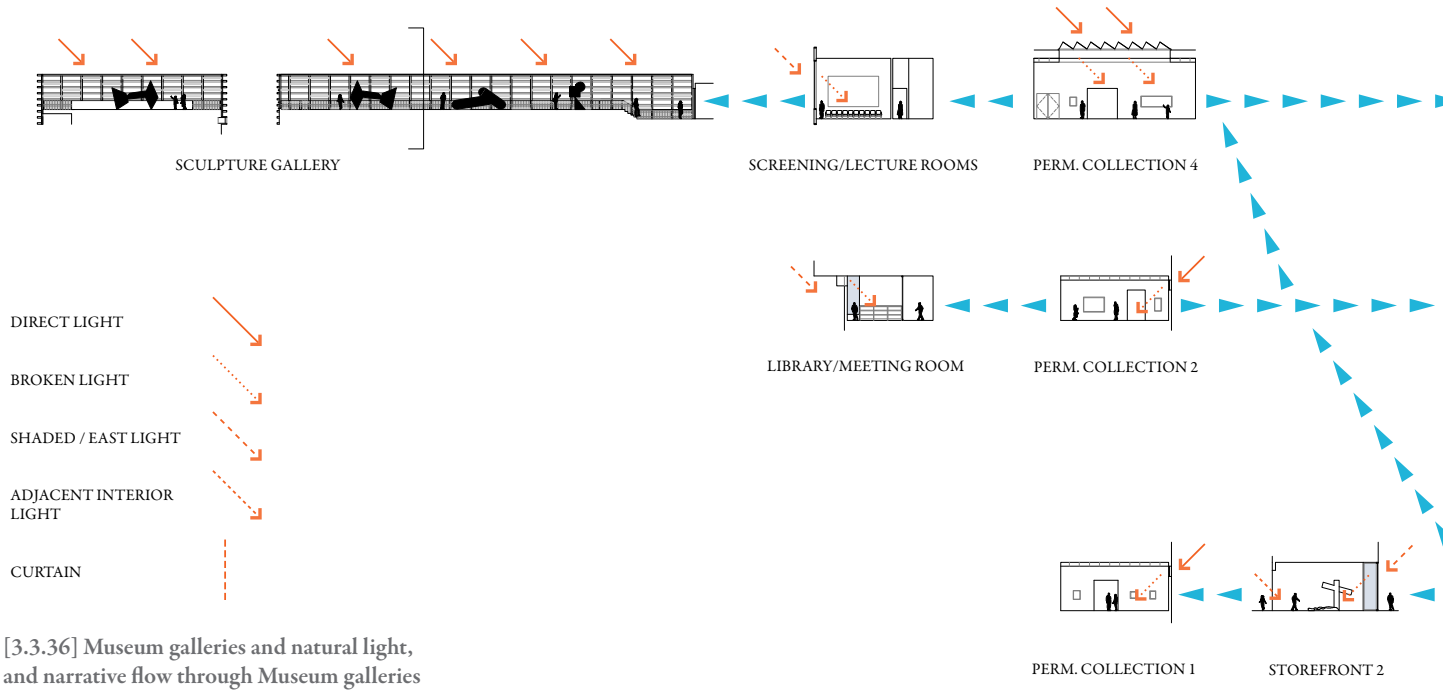
[3.3.32] Interior view of atria from third floor



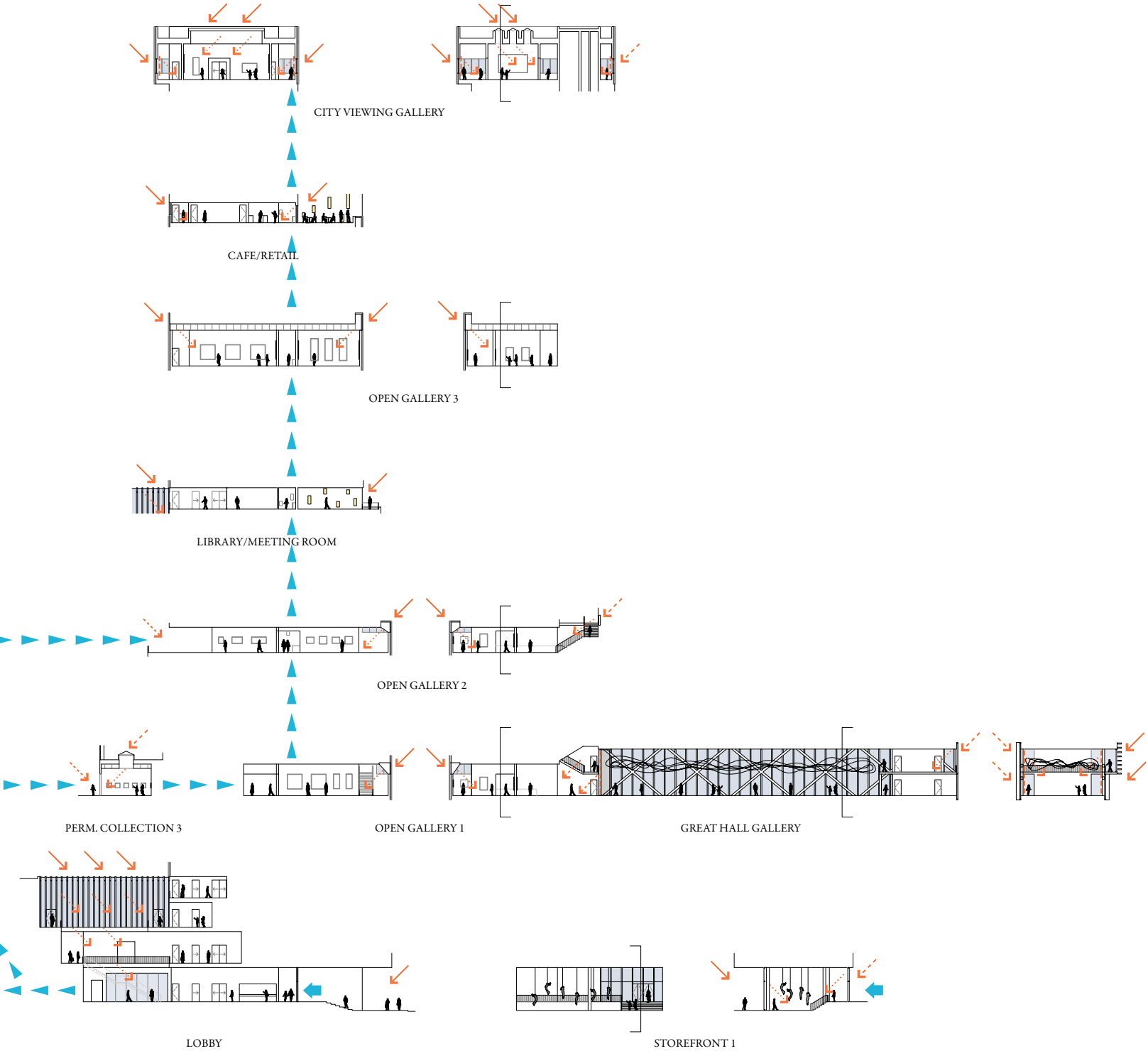
[3.3.33] Interior view of Great Hall Gallery *(top of page)*

[3.3.34] Galleries and narrative flow through the Museum *(right)*

[3.3.35] Interior view of City Viewing Gallery



[3.3.36] Museum galleries and natural light, and narrative flow through Museum galleries

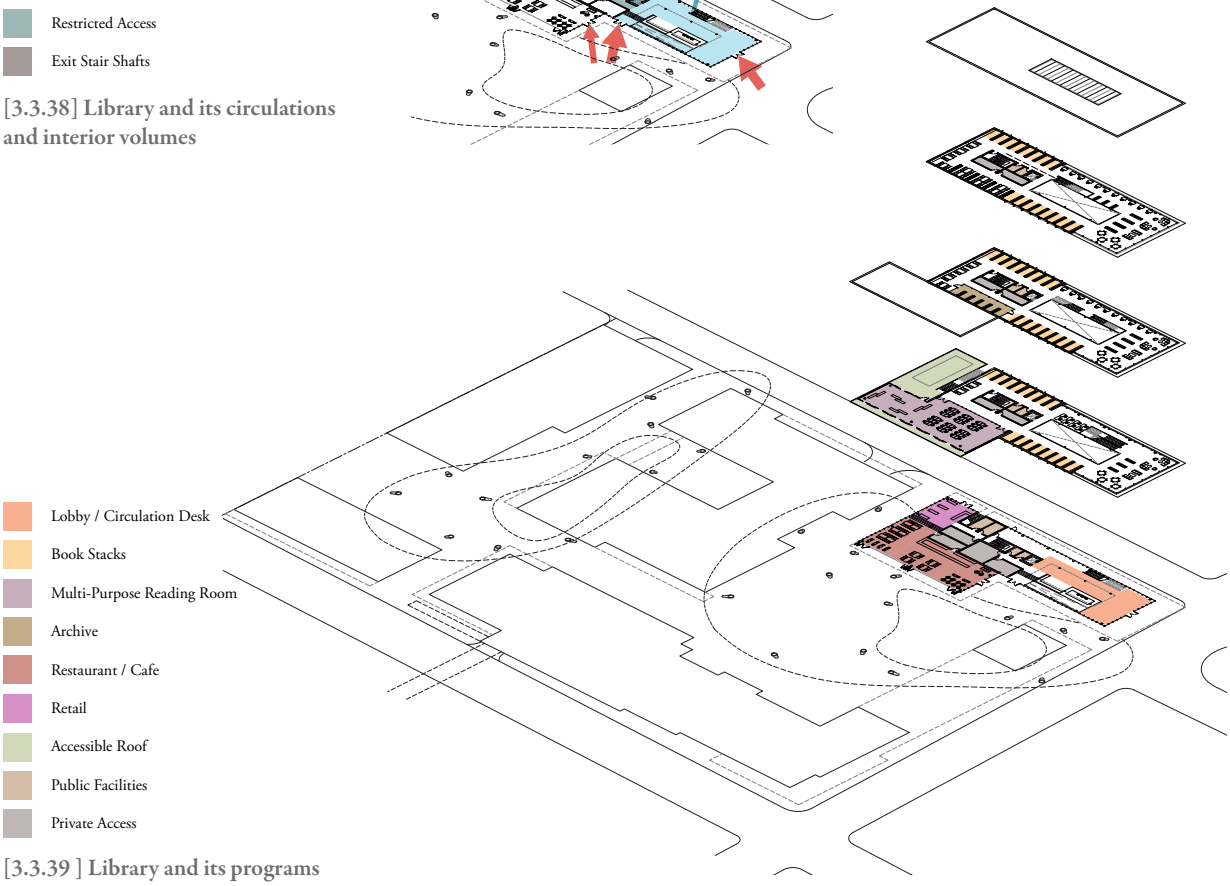

CITY VIEWING GALLERY
CAFE/RETAIL
OPEN GALLERY 3
LIBRARY/MEETING ROOM
OPEN GALLERY 2
PERM. COLLECTION 3
OPEN GALLERY 1
GREAT HALL GALLERY
LOBBY
STOREFRONT 1

Library

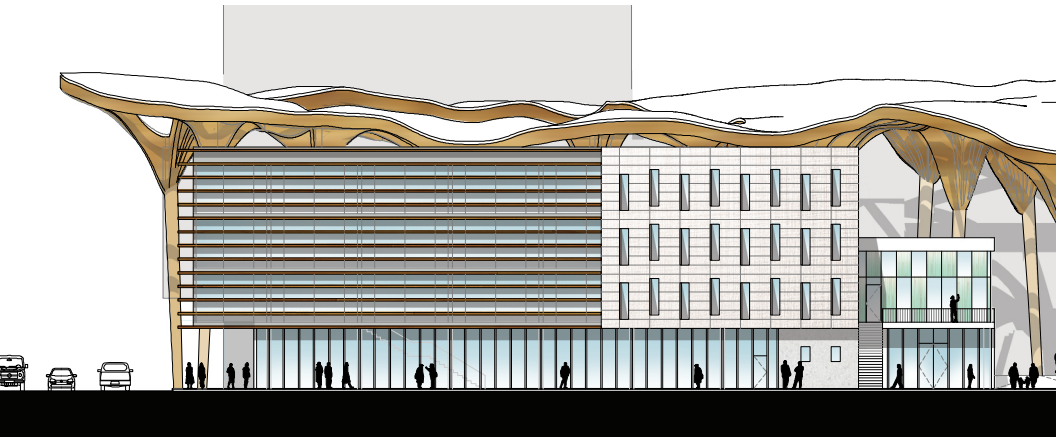
Libraries are not common facilities in local neighbourhoods in the Philippines. Libraries are left to some high schools and most higher learning facilities to manage and maintain, accessible only by attending students. It is critical now for libraries to become more accessible to the general public. The Library, as source of information and knowledge will be central in promoting and fostering education, especially in this locale with nearby schools and universities. The transparency of the ground floor level will further entice the curiosity of passers bys. Given this library is within a new Centre for Contemporary Arts, it will specialize and carry a collection of art books, films and music of Filipino importance.

[3.3.37] View of Library entrance and alley

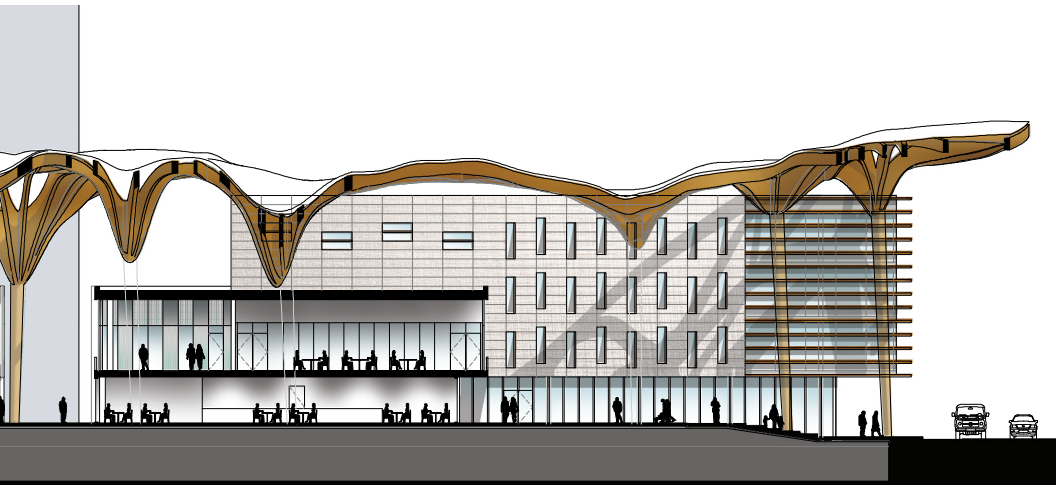
[3.3.38] Library and its circulations and interior volumes



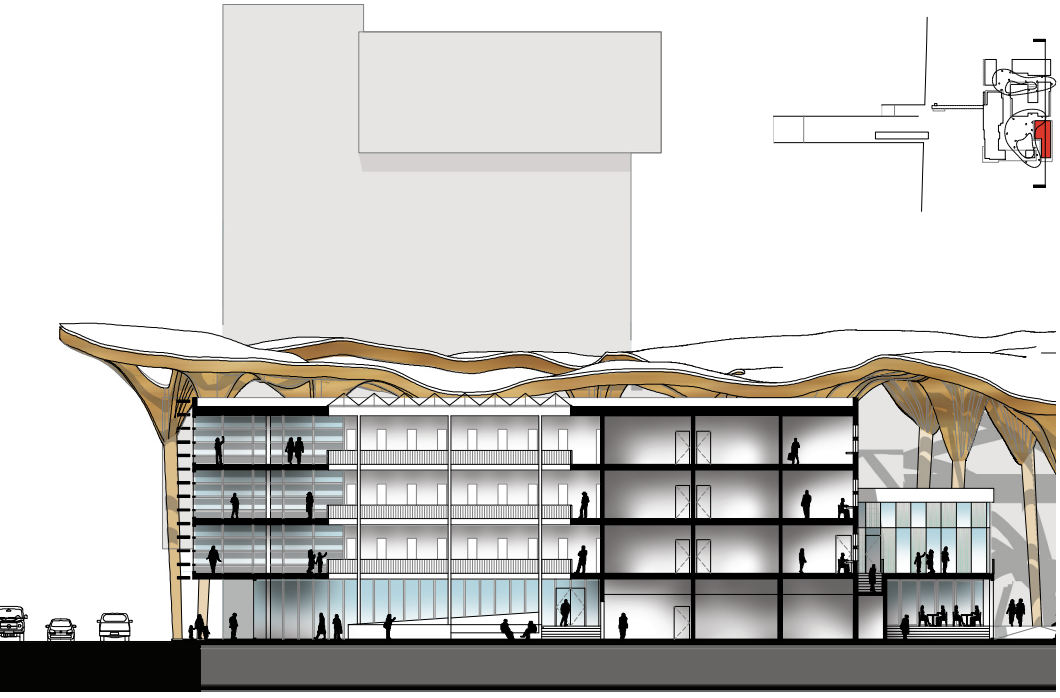
[3.3.39] Library and its programs



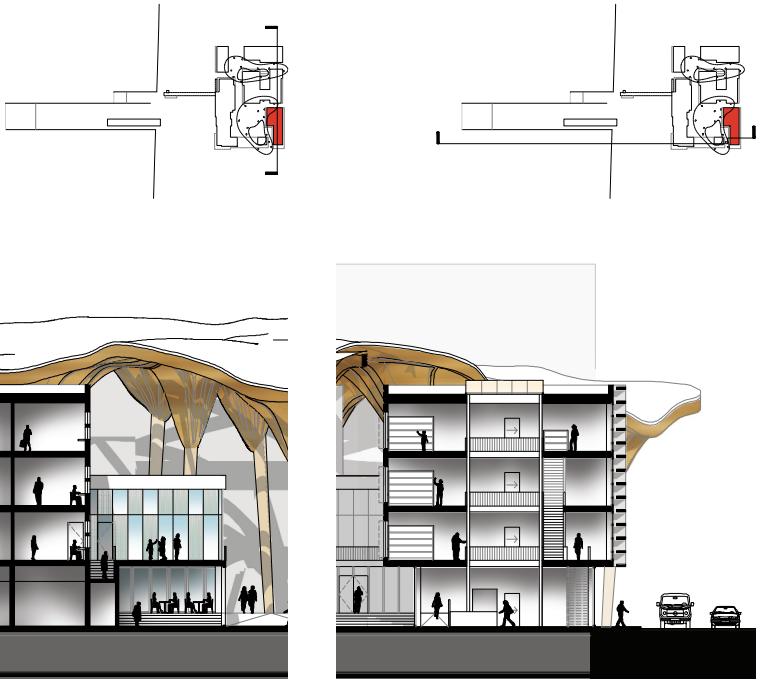
[3.3.40] Library east elevation



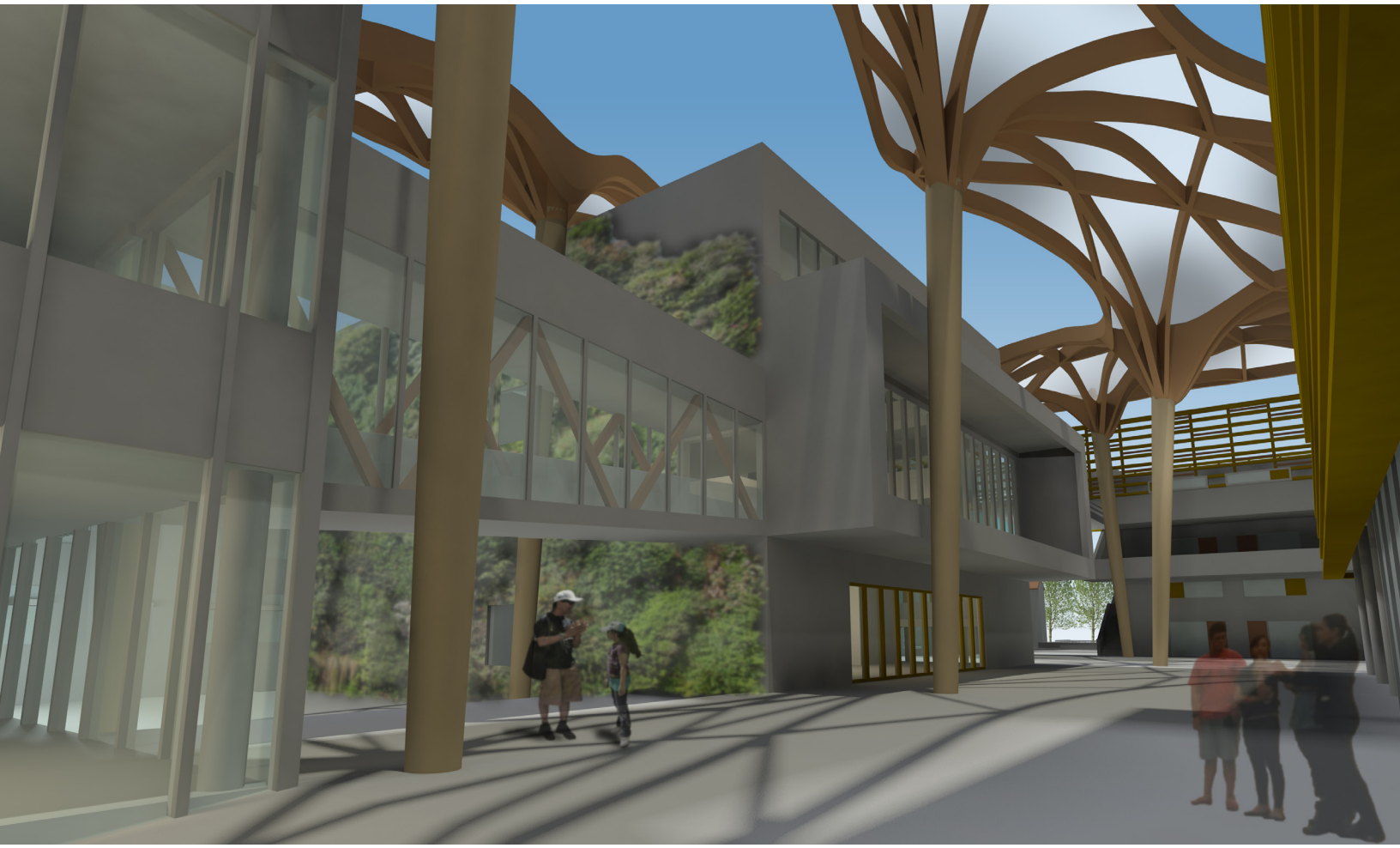
[3.3.41] Library west elevation



[3.3.42] East section through Library



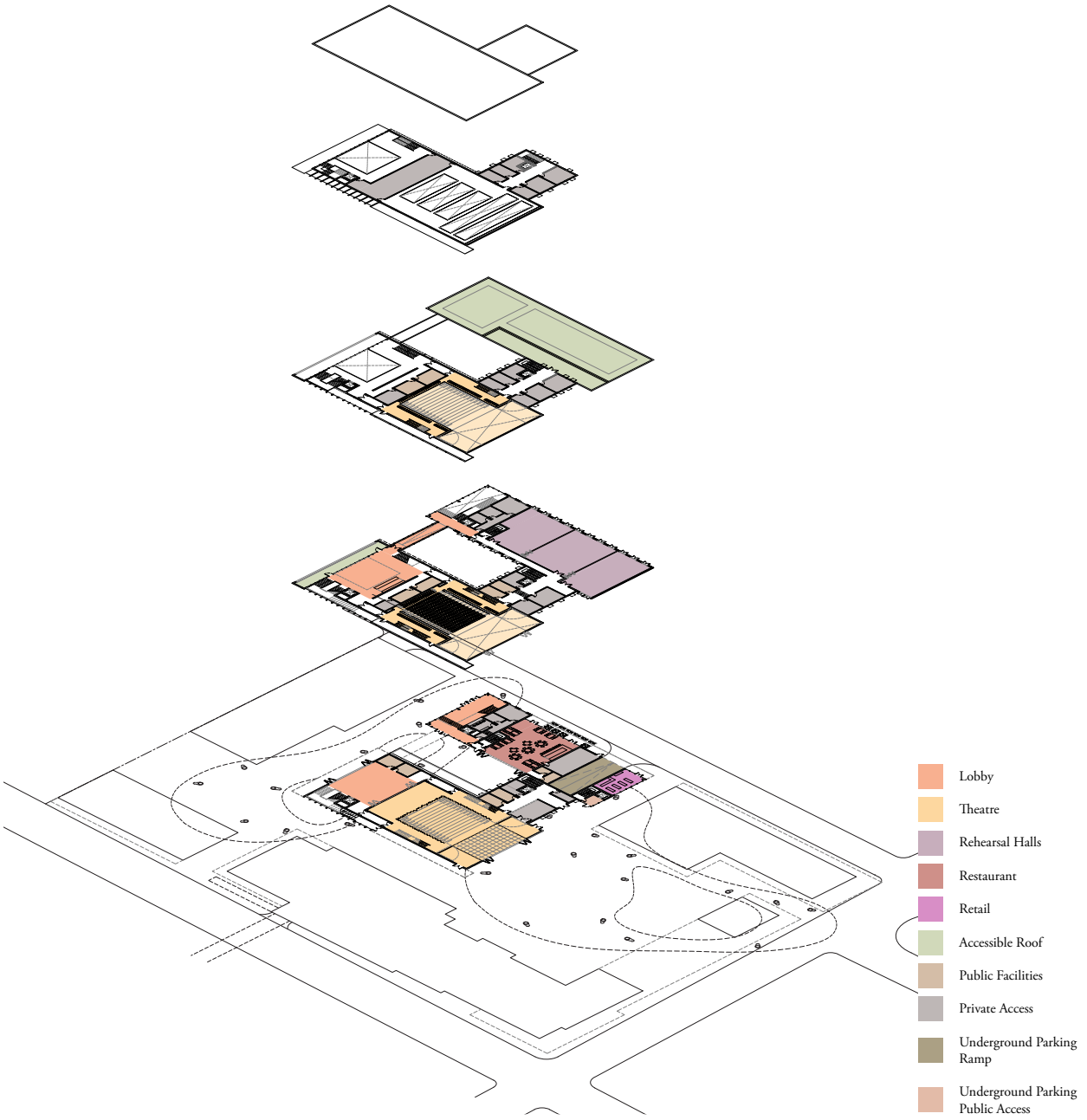
[3.3.43] South section through Library



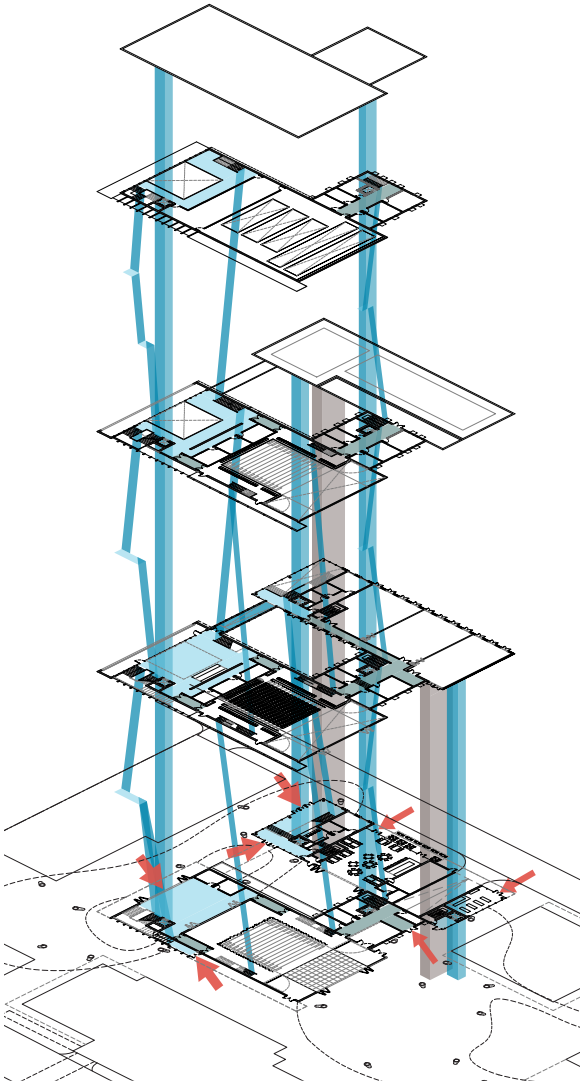
Theatre

The Philippines has a history with live theatre, known as *zarzuela*, a Spanish lyric-dramatic genre that alternates between spoken and sung scenes as inherited from the Spaniards. These were often performed in *teatros al aire libre* (open air theatres) or *camarin-teatro* (barn theatre) where temporary podiums were enough to be considered as performance spaces. Here, the blank canvas of the podium forced spectators to use their imagination to set the scene. The proposed Theatre here will continue that tradition, where the stage can take many shapes. Considered as a black box theatre, this Theatre will have the flexibility in plan to take the form of a proscenium, thrust, arena, traverse, or studio. The flexibility of this Theatre could be further stretched out on the Plaza as the back wall can open and turn the Theatre as the stage and the Plaza as the auditorium. Also, along with the necessary ancillary spaces required for a theatre to run, this Theatre also has rehearsal spaces that could turn into one large open hall. Here, the Theatre and its rehearsal spaces provide venues for performances, screenings, and exhibitions of multiple kinds.

[3.3.44] Approach to the Theatre from east

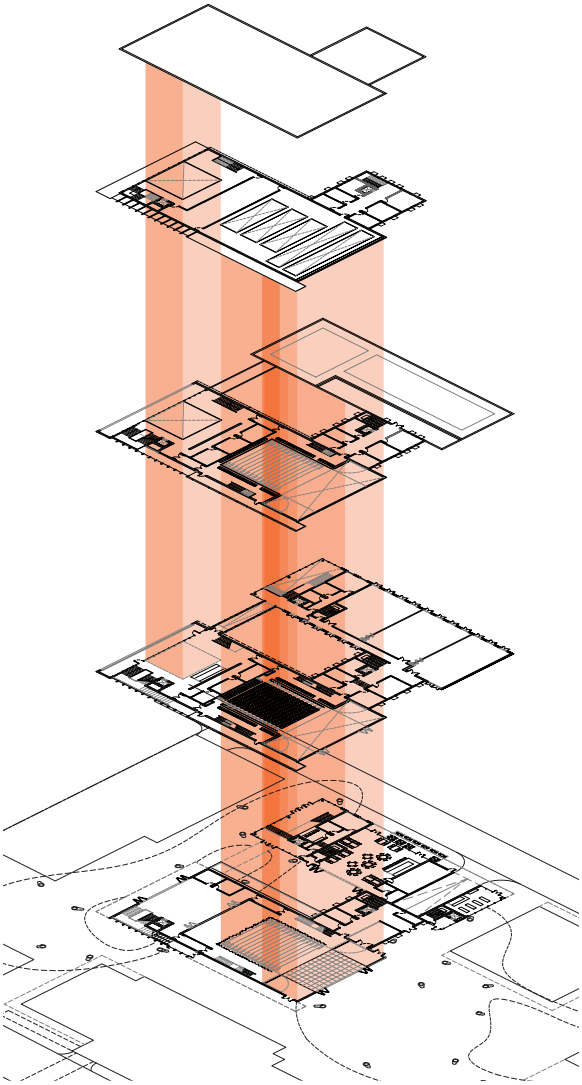


[3.3.45] Theatre and its programs



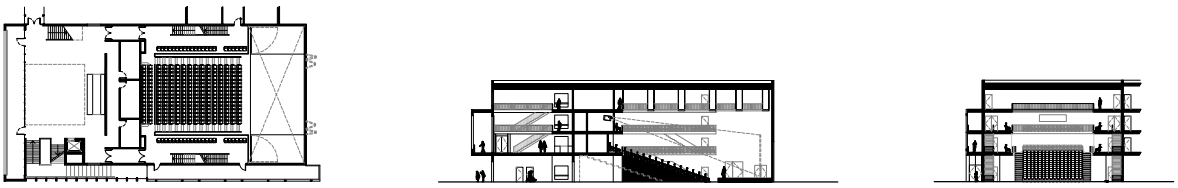
Entry Points
Vertical Circulation
Public Plane
Restricted Access
Exit Stair Shafts

[3.3.46] Theatre and its circulations

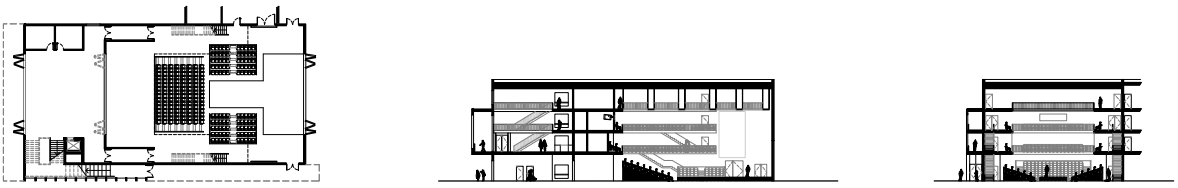


Multi-level Volume

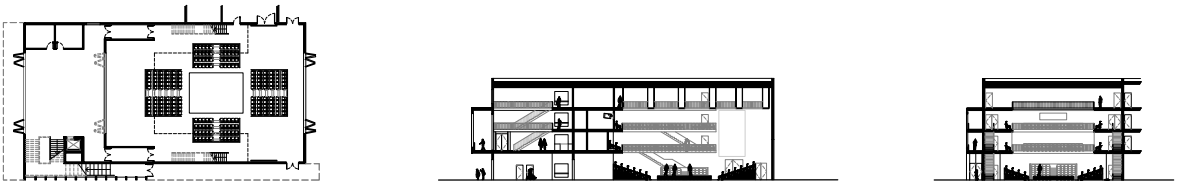
[3.3.47] Theatre and its interior volumes



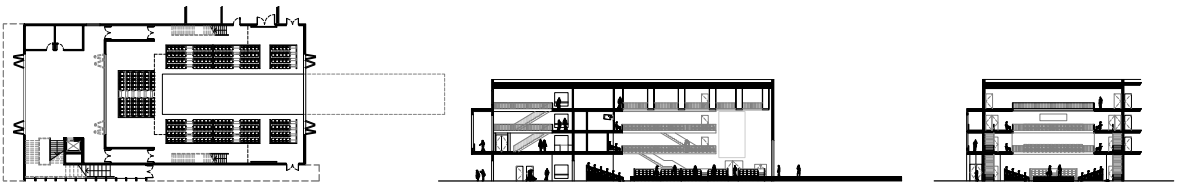
PROSCENIUM



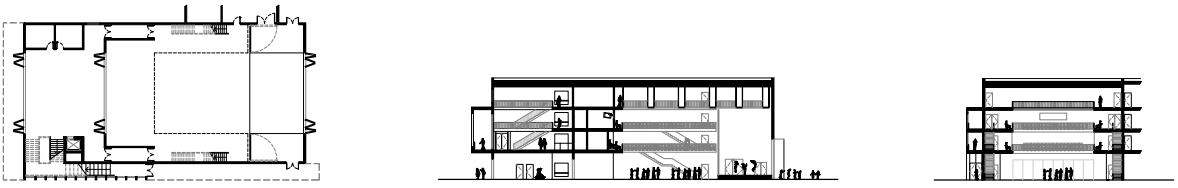
THRUST



ARENA

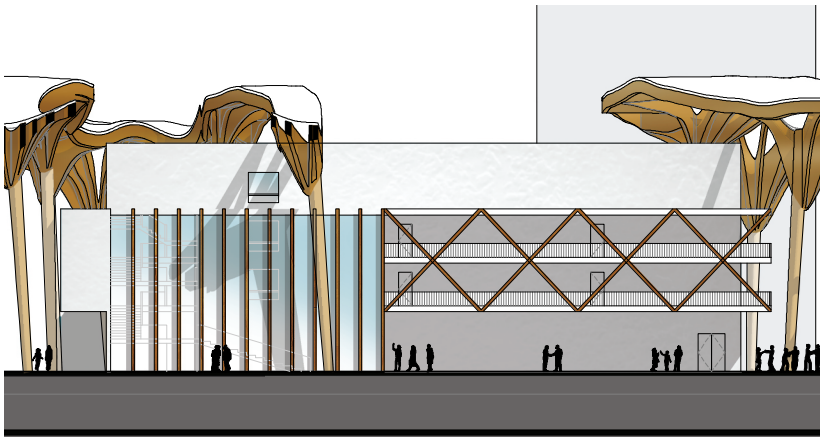


TRAVERSE

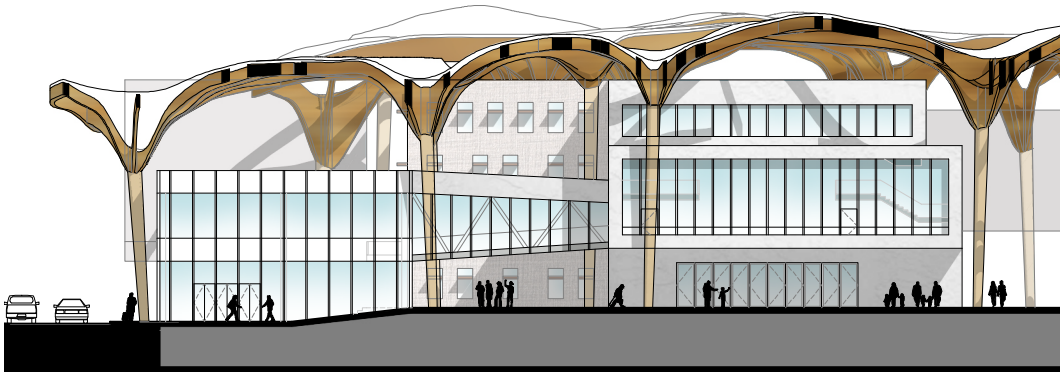


STUDIO

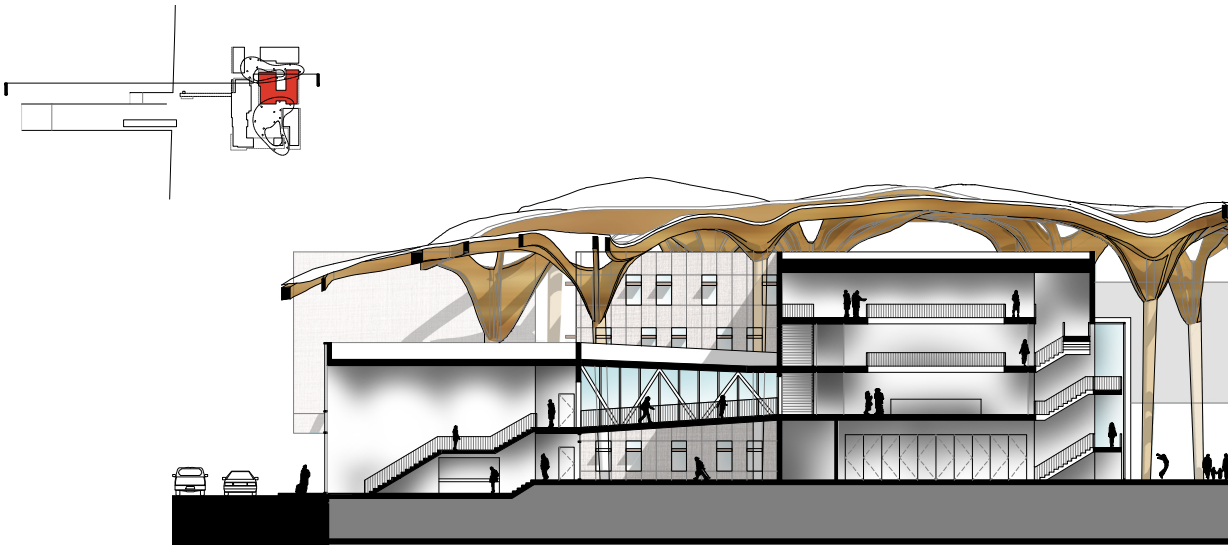
[3.3.48] Theatre and its various stage configurations



[3.3.49] Theatre west elevation



[3.3.50] Theatre north elevation

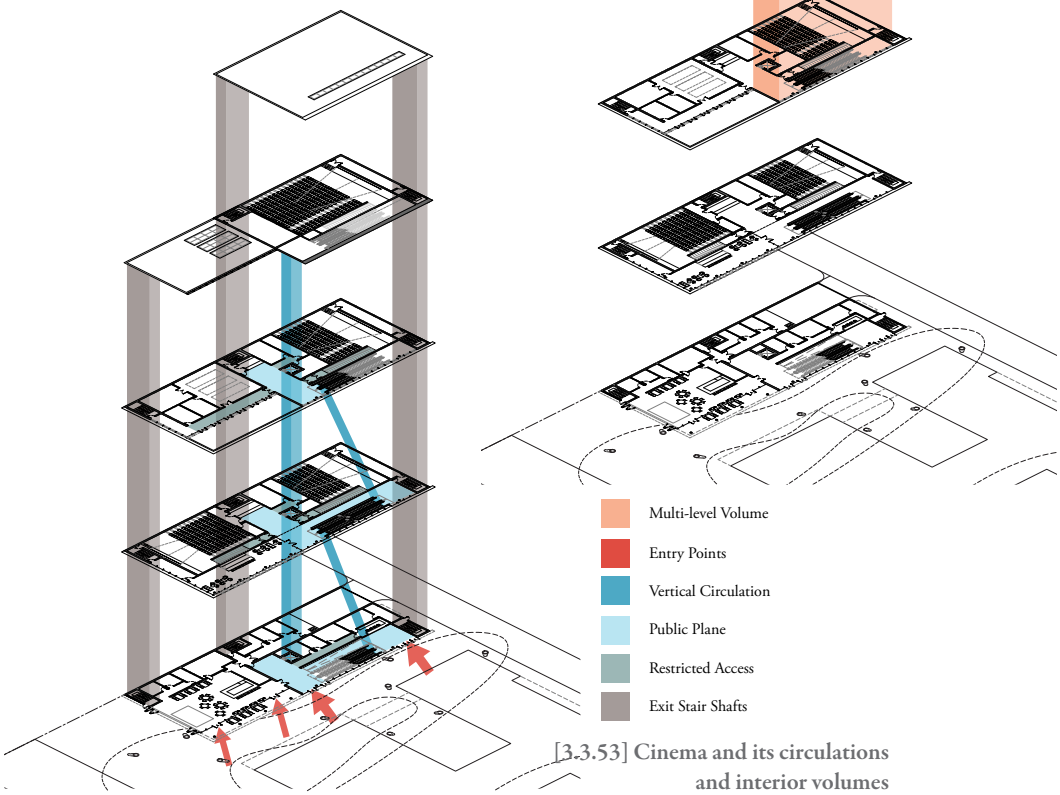


[3.3.51] North section through Theatre

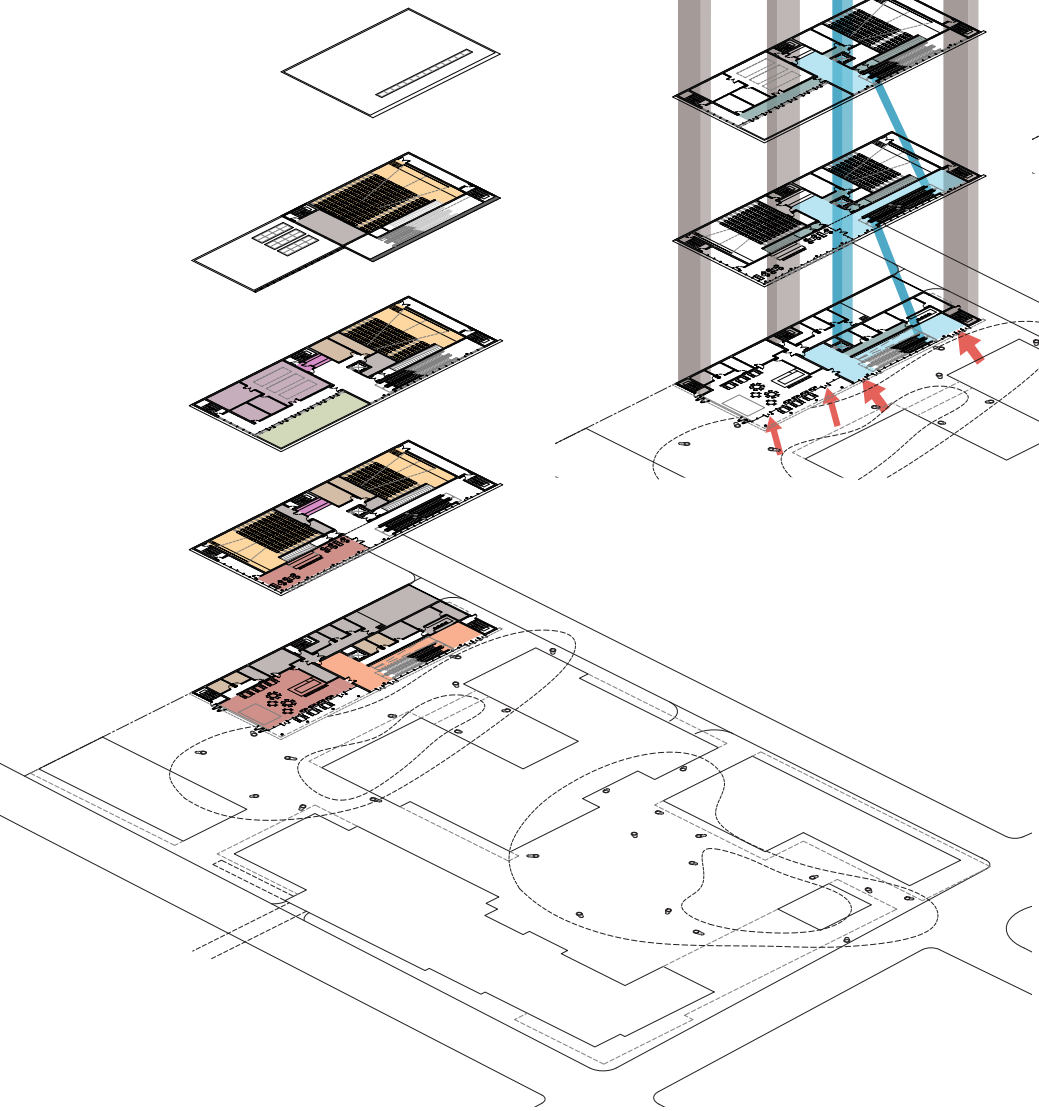
Cinema

The rise in digital technology has made digital film making an accessible venture into the film industry. Filipinos have since taken advantage with the surge of independent films. Contrary to the big budget Filipino and international films, here, the Cinema will accommodate for the screening of local and international independent films on a regular basis. A couple of times a year, the Cinema will participate in Film Festivals, such as the annual Metro Manila Film Festival, Cinemalaya Philippine Independent Film Festival, Cinemanila International Film Festival, and Pride International Film Festival. Apart from screening, a new media studio will also provide a facility for film education and experimentation.

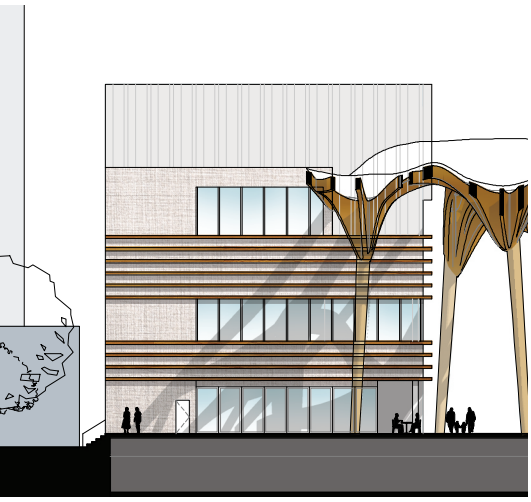
[3.3.52] View of Cinema from North Plaza *(above)*



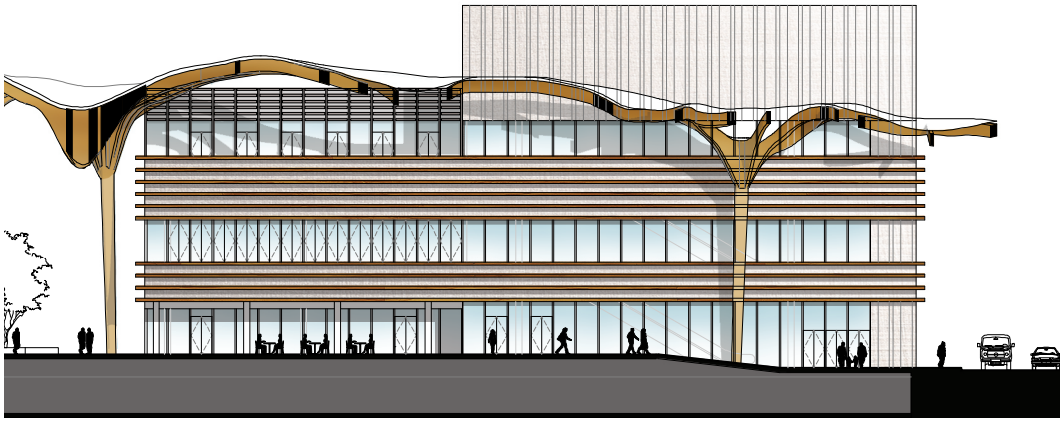
[3.3.53] Cinema and its circulations and interior volumes



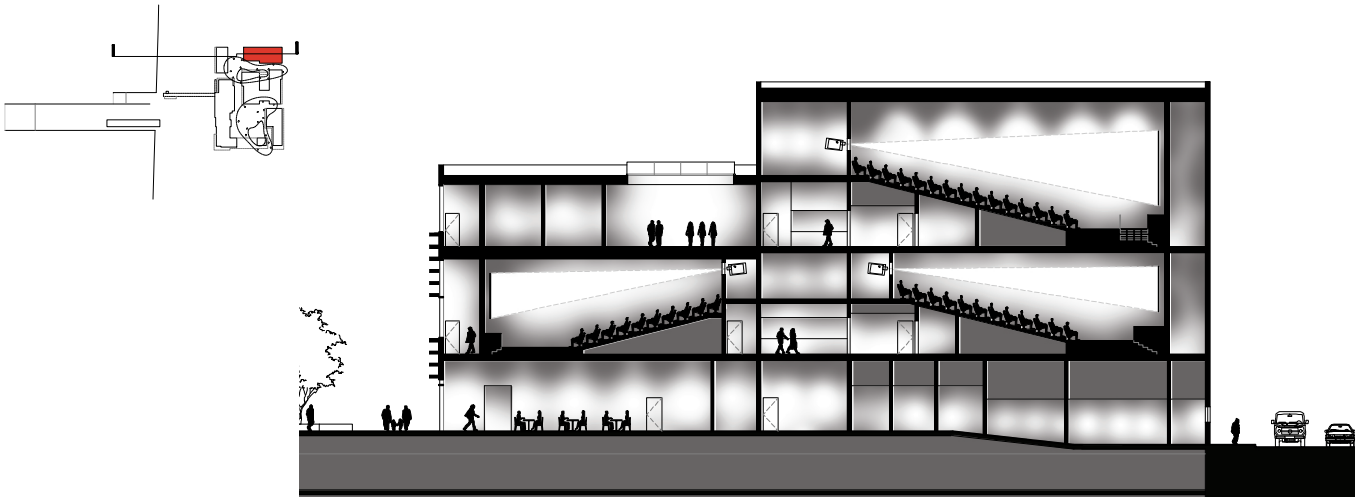
[3.3.54] Cinema and its programs



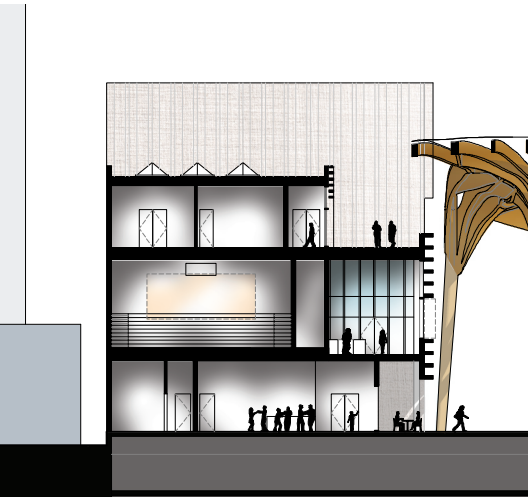
[3.3.55] Cinema west elevation



[3.3.56] Cinema south elevation



[3.3.57] South section through Cinema



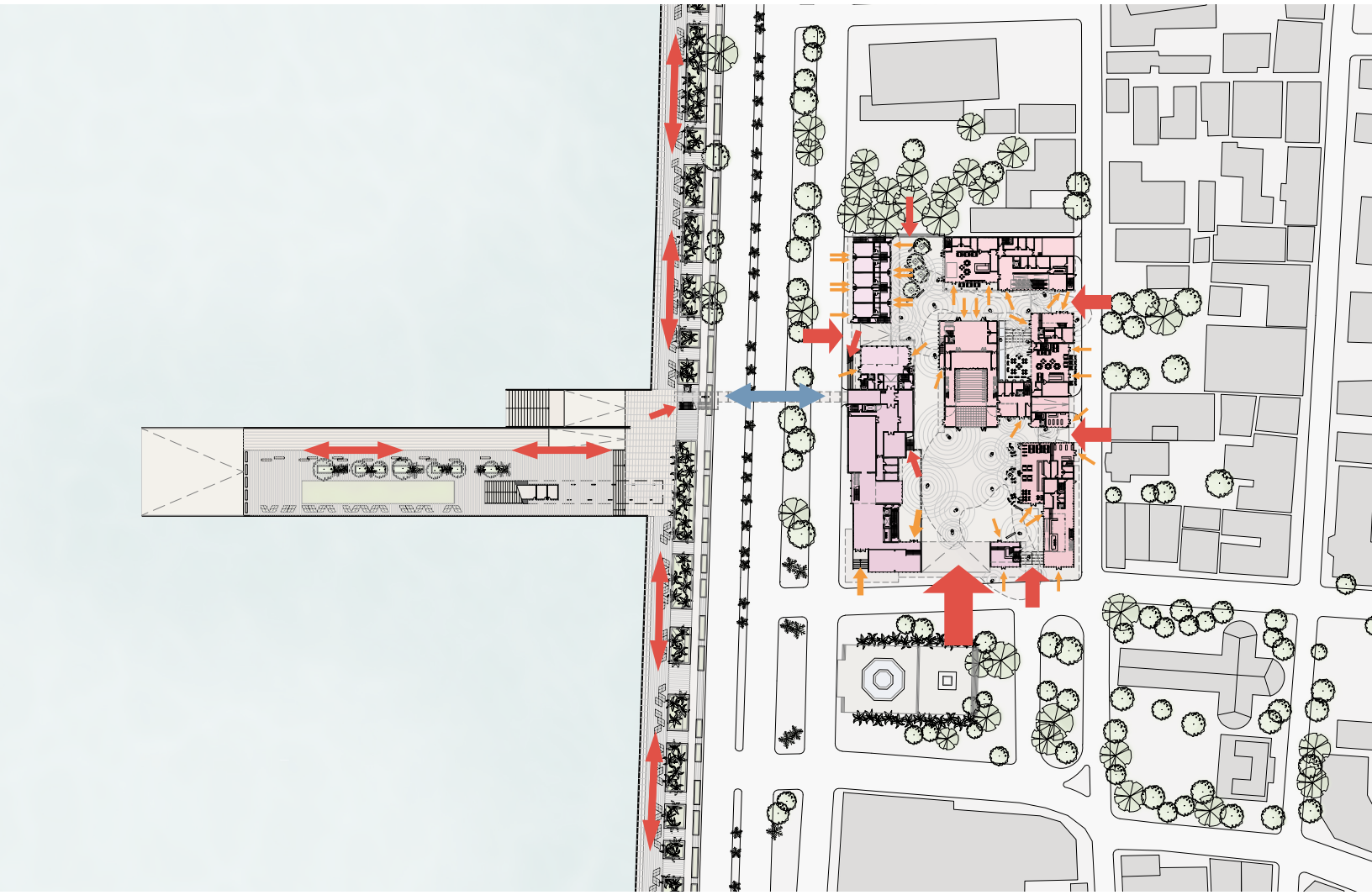
[3.3.58] West section A through Cinema

[3.3.59] West section B through Cinema

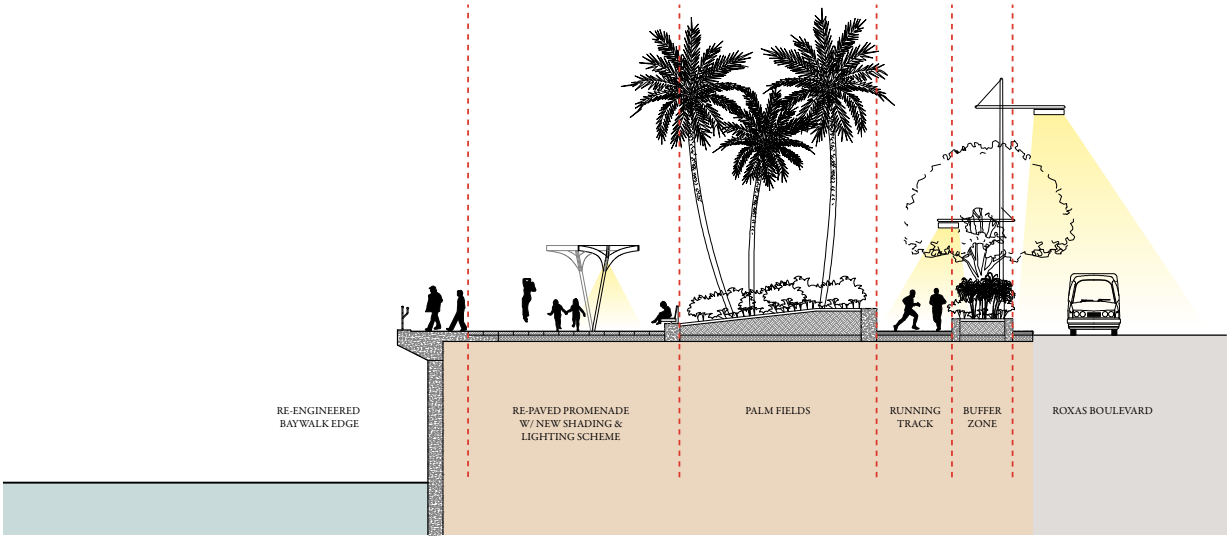
Bridge, Promenade & Pier

For a large cultural gesture to the city and given the contextual siting of the proposal, it would be amiss to pass on connecting the Centre for Contemporary Arts to the much loved and visited iconic promenade of Baywalk. The proposal will Bridge the new cultural centre to Baywalk's Promenade with its renewed spacing and surface, and out to a Pier for leisure and repose. The addition of the Pier will also add to the ground surface on which to view the beautiful sunsets that befall Manila Bay. This initial punctuation of Baywalk could also become an impetus for other programming potentials along Manila Bay.

[3.3.60] View of Bridge and new Centre for Contemporary Arts



[3.3.61] Entry points and public accesses through the proposal

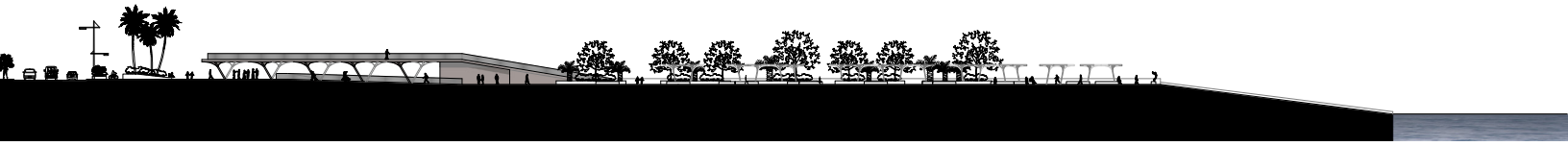


[3.3.62] Section of renewed Baywalk promenade

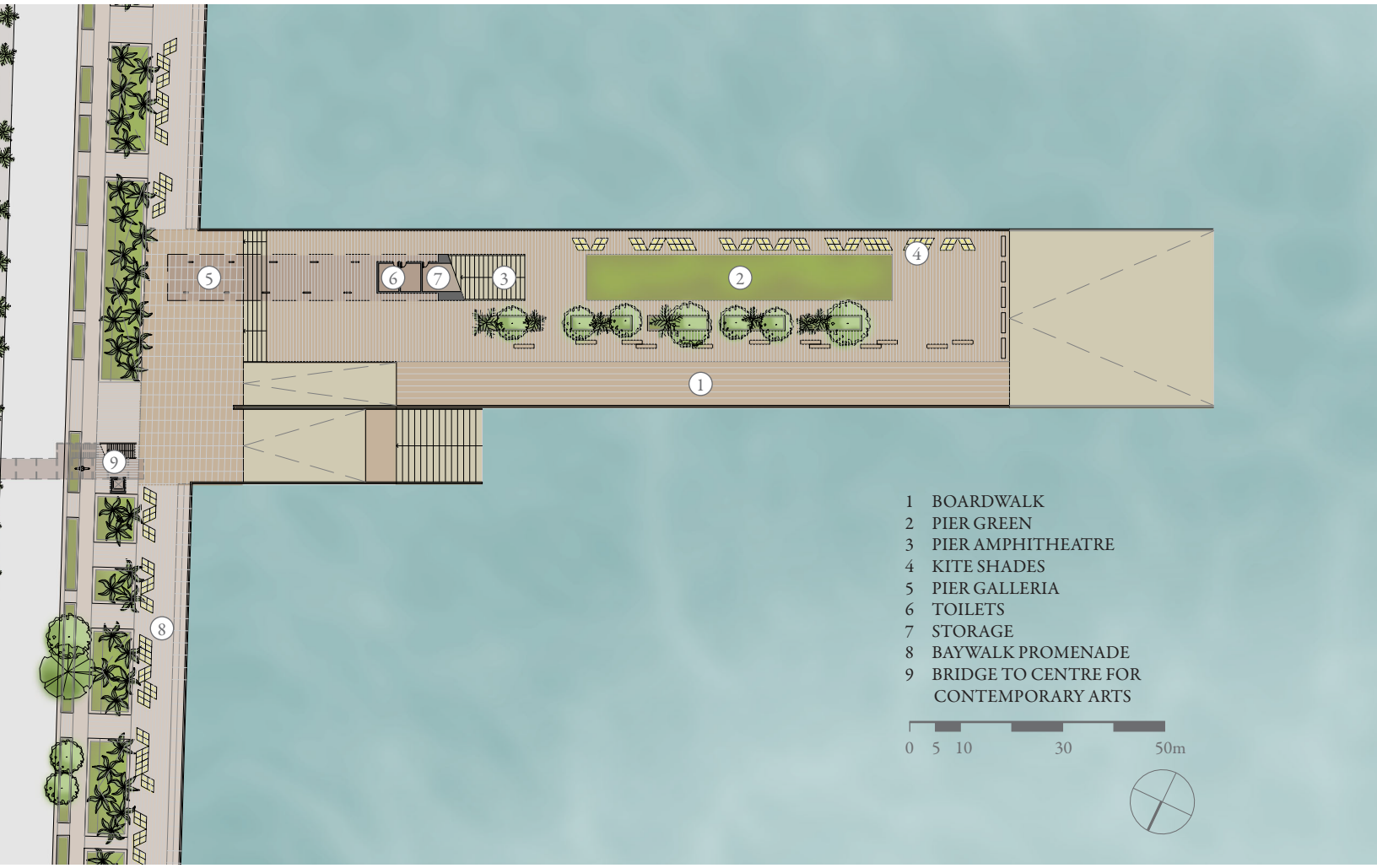
Promenade

After the devastation of Typhoon Pedring in 2011, Baywalk's promenade needed much revitalization. The shoreline's seawall needed to be re-engineered to absorb future hits from typhoons. Also, tiled paving materials are no longer justifiable when they could easily come off the ground. A system of pre-cast concrete shoring walls, ledges, and planks that are securely anchored are solutions worth investing into to prevent or at least absorb minimal damage on future typhoons. The organizational spacing of the Promenade is also worthy of renewal. Here, a series of rows designate the Promenade into different functions and uses, creating regions of occupancy and protection. Also, an introduction of a new lighting and shading system is most welcomed, like a ribbon of kites.

[3.3.63] View of renewed Baywalk Promenade and Pier Galleria *(above)*



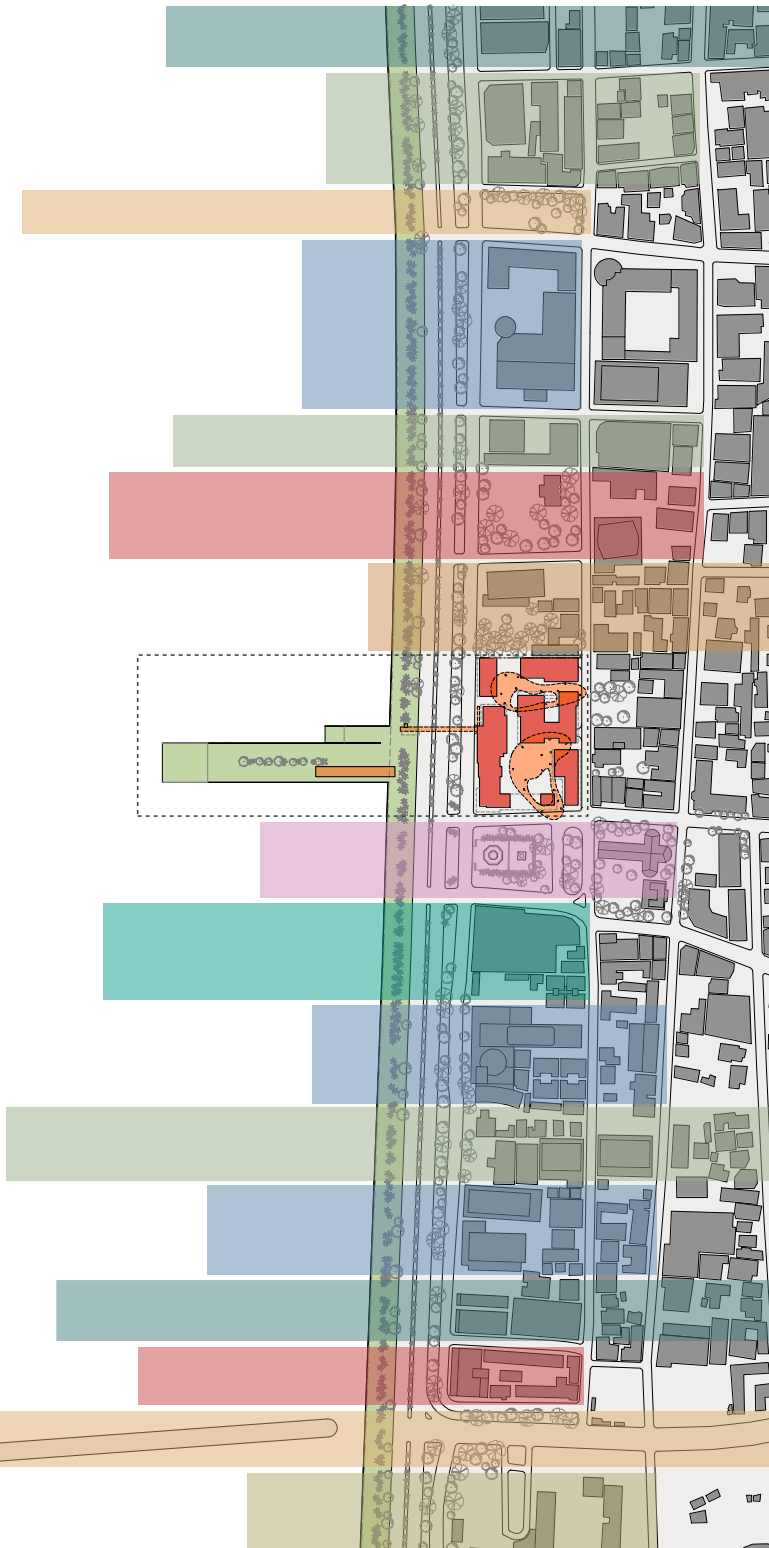
[3.3.64] Pier section



[3.3.65] Pier and its components

Pier

The introduction of a Pier along Baywalk will add extra ground surface on which to view the beautiful sunsets that befall Manila Bay. Furthermore, the Pier will provide more green space for leisure and repose for Manileños. The Pier Amphitheatre and Green could also act as spaces on which to screen films or for performances. The Pier Galleria not only provides shade, but room for vendors to sell their wares, or as a gathering space. The Pier's direct adjacency to the new Centre for Contemporary Arts will garner attention to both as the Bridge connects the two together.



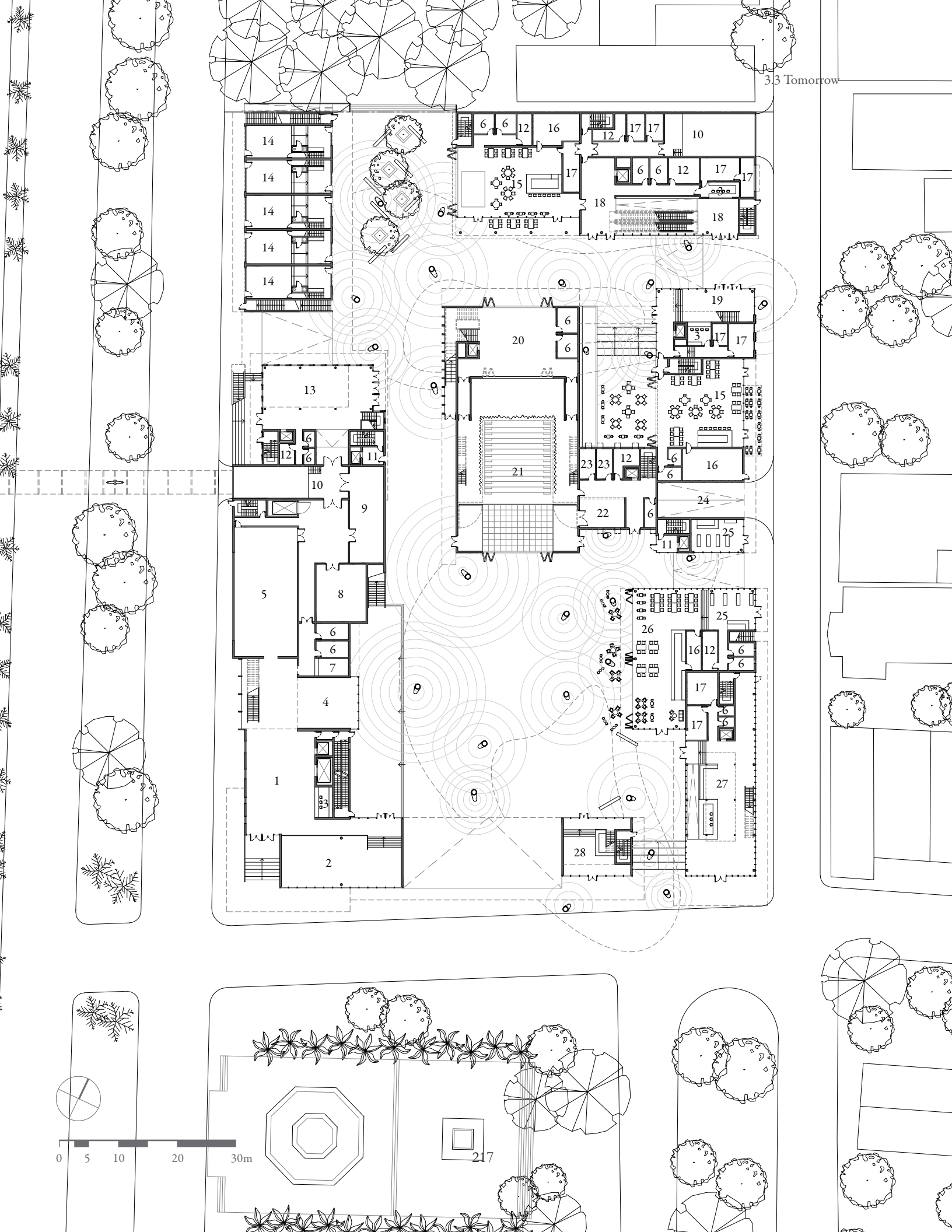
[3.3.66] Traversing Baywalk with other potential programs

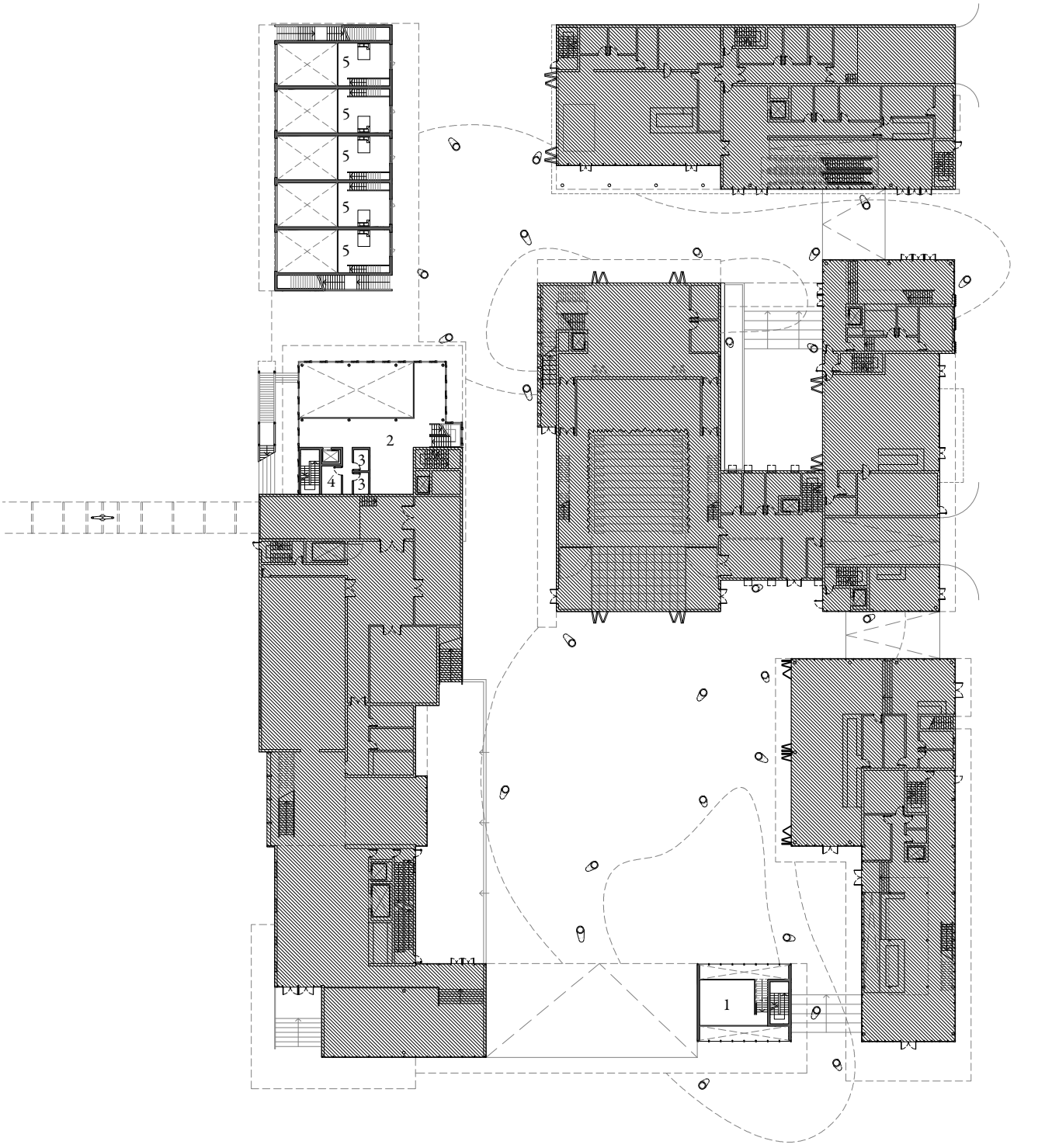
Philippines' new Centre for Contemporary Arts

The following pages are the detailed design plans, elevations, and sections of the new cultural centre.

1 Museum lobby
2 Museum Storefront Gallery 1
3 Box office
4 Museum Storefront Gallery 2
5 Permanent Collection Gallery 1
6 Toilets
7 Coat closet
8 Museum acquisition
9 Museum ancillary
10 Loading dock
11 Parking access
12 Storage
13 Learning Annex / Open Workshop
14 Artist Studio
15 Restaurant
16 Kitchen
17 Administration office
18 Cinema lobby
19 Theatre lobby
20 Theatre gallery
21 Theatre performance space
22 Theatre storage/wing
23 Dressing room
24 Ramp to basement parking
25 Retail
26 Cafe
27 Library lobby and circulation desk
28 Museum Store

[3.3.67] **Ground Floor** *(opposite page)*

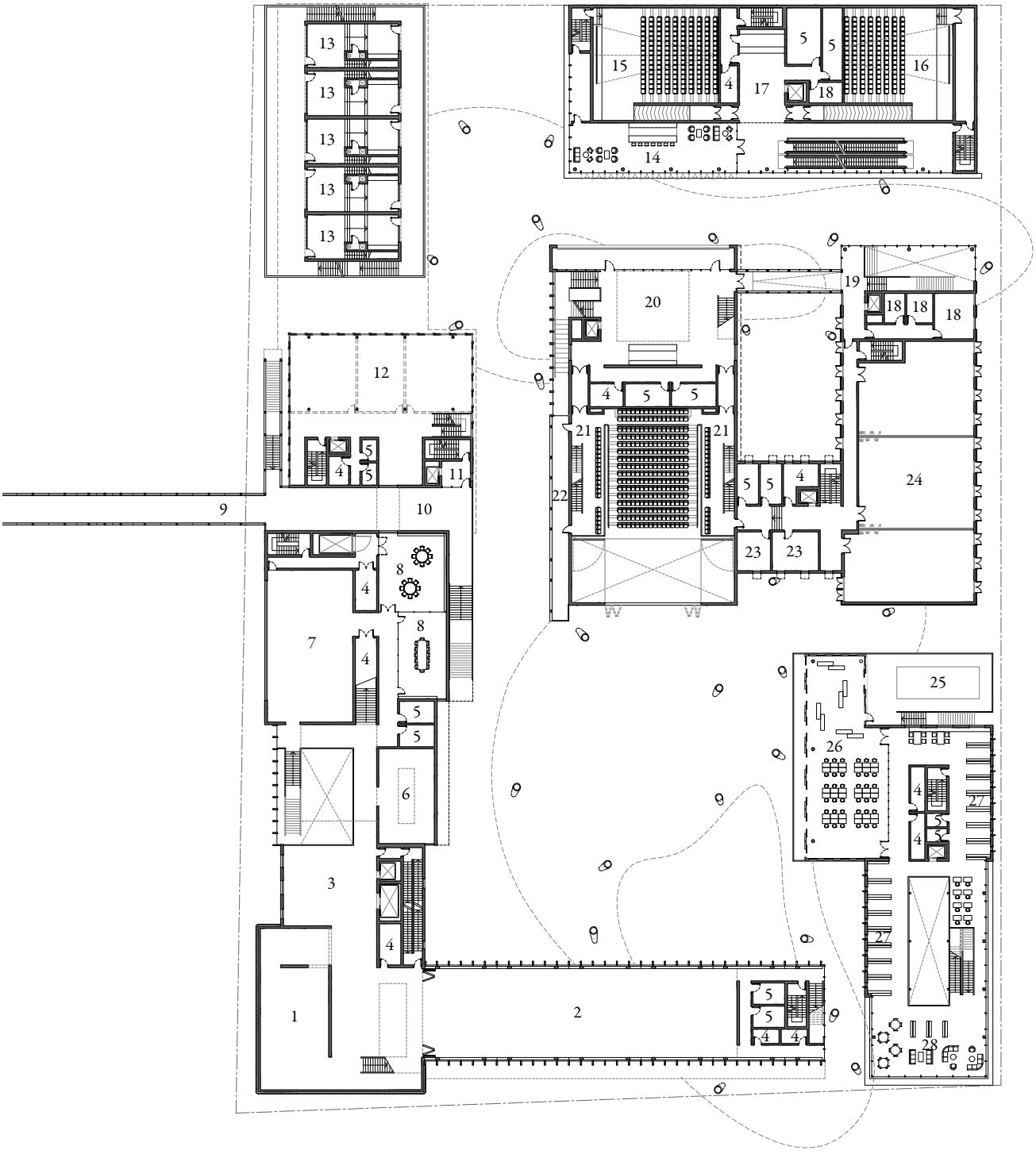

0 5 10 20 30m



1 Museum Store
2 Learning Annex / Open Workshop
3 Toilets
4 Storage
5 Artist Studio

0 5 10 20 30m

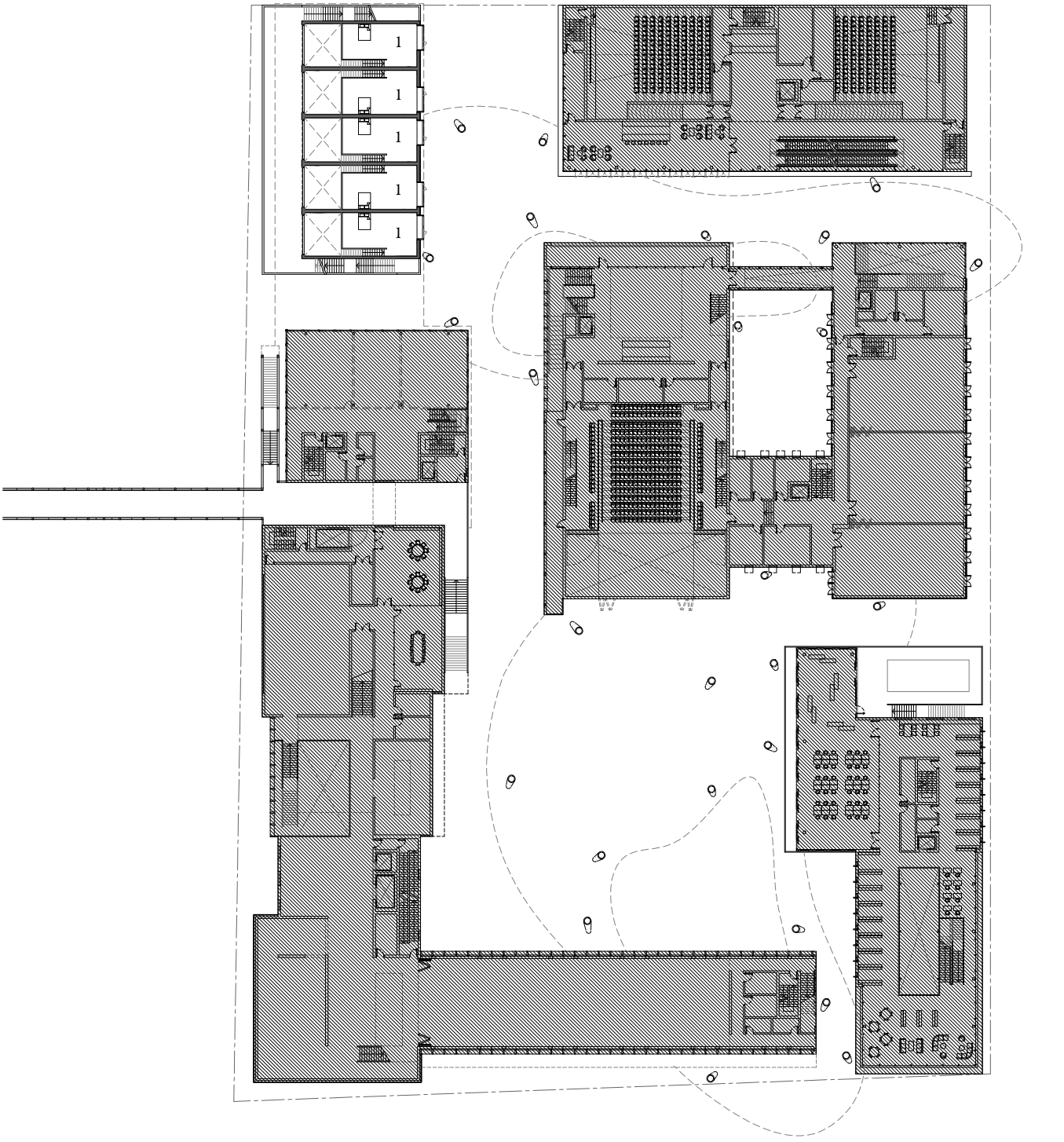
[3.3.68] Ground Floor Mezzanine



1 Museum Open Gallery 1
2 Museum Great Hall Gallery
3 Museum second lobby gallery
4 Storage
5 Toilets
6 Museum Permanent Collection 3
7 Museum Permanent Collection 2
8 Museum Library / Meeting Room
9 Bridge to Baywalk promenade
10 Bridge alley to Plaza
11 Parking access
12 Learning Annex / Open Workshop
13 Artist Studio
14 Cafe
15 Cinema Screen 1
16 Cinema Screen 2
17 Concession
18 Administration
19 Theatre lobby
20 Theatre gallery
21 Theatre balcony
22 Theatre terrace
23 Dressing room
24 Theatre rehearsal hall(s)
25 Library garden
26 Multi-purpose reading room
27 Book stacks
28 Library living room

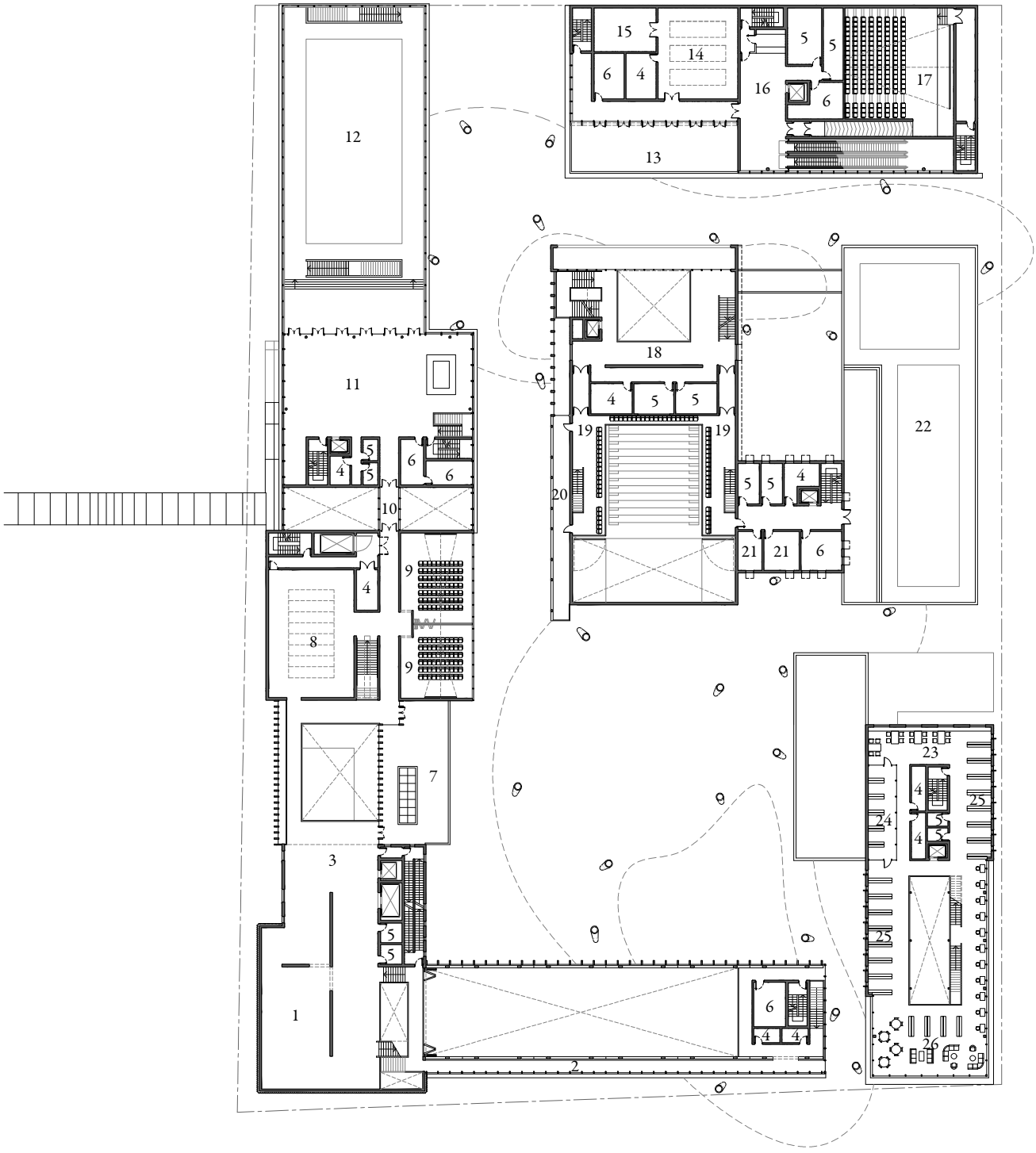
0 5 10 20 30m

[3.3.69] Second Floor



1 Artist Studio

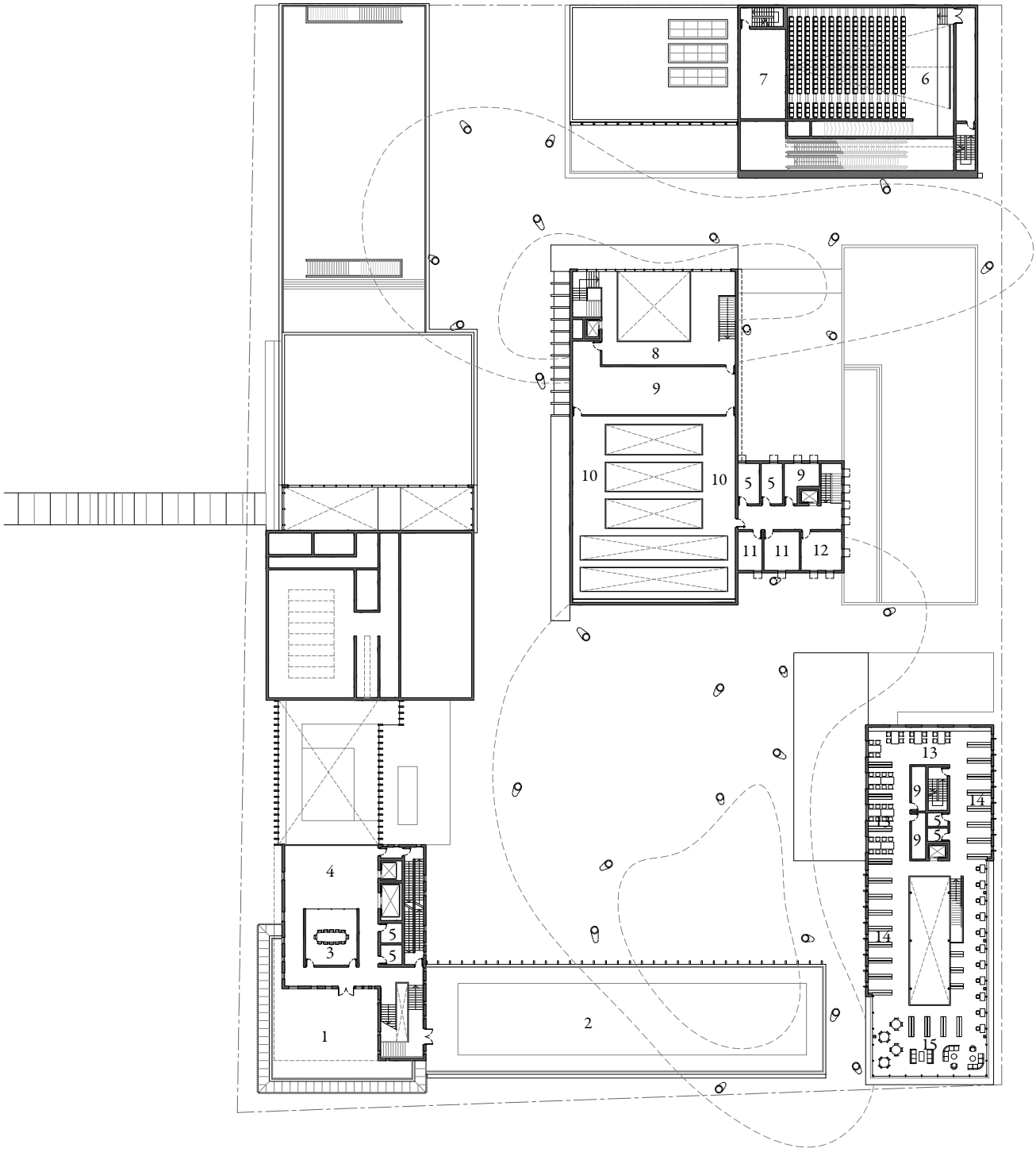
[3.3.70] Second Floor Mezzanine



0 5 10 20 30m

[3.3.71] Third Floor

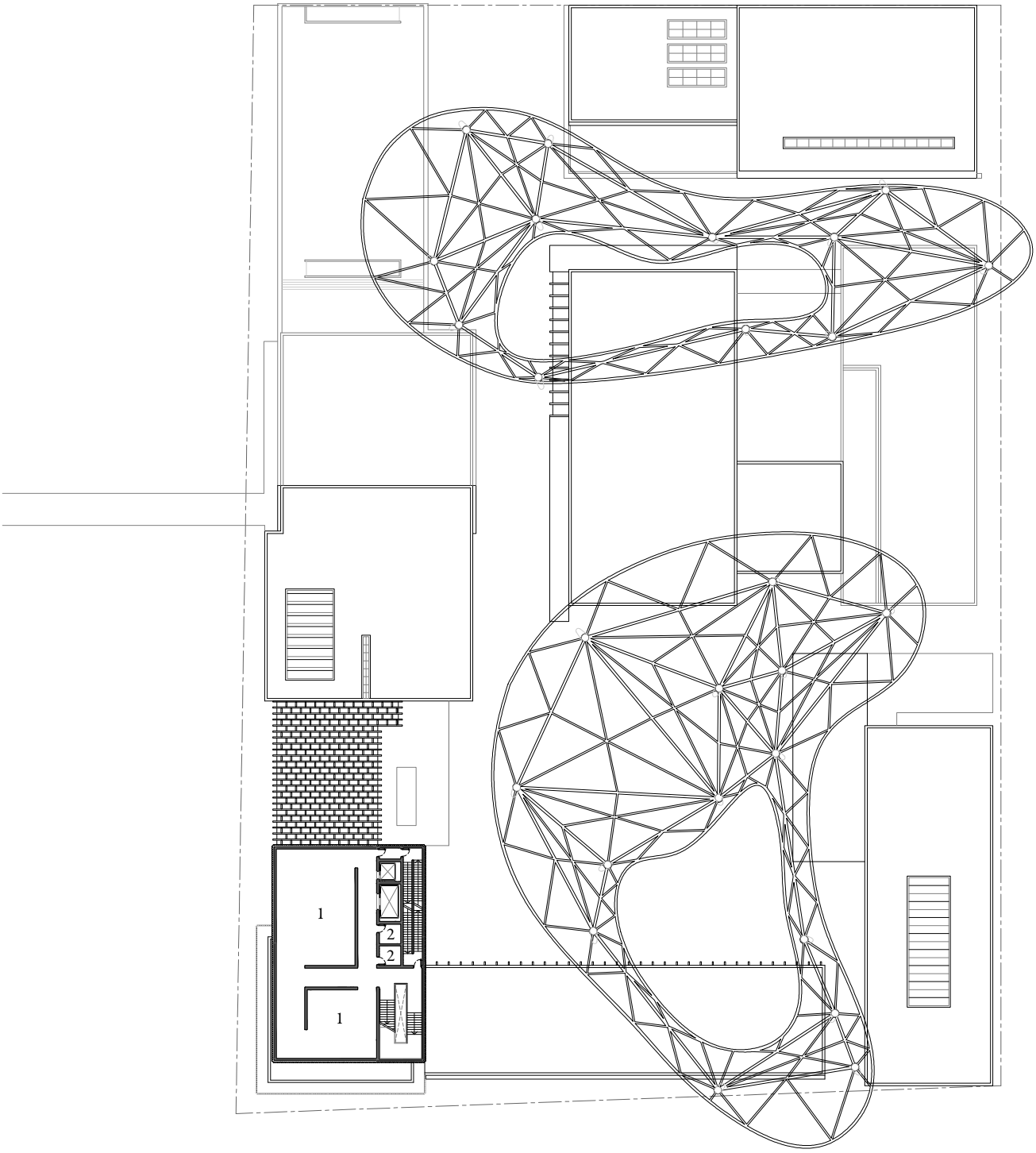
1 Museum Open Gallery 2
2 Museum Great Hall Gallery balcony
3 Museum third lobby gallery
4 Storage
5 Toilets
6 Administration
7 Museum roof garden
8 Museum Permanent Collection 4
9 Museum Screening / Lecture Room
10 Bridge to Sculpture Garden
11 Event Space
12 Sculpture Garden
13 Cinema roof garden
14 New Media Labs
15 New Media Labs office
16 Concession
17 Cinema Screen 3
18 Theatre gallery
19 Theatre balcony
20 Theatre terrace
21 Dressing room
22 Theatre roof garden
23 Library reading area
24 Library Archive
25 Book stacks
26 Library living room



1 Museum administration roof garden
2 Museum Great Hall Gallery roof garden
3 Museum Library / Meeting Room
4 Museum fourth lobby gallery
5 Toilets
6 Cinema Screen 3
7 Cinema projector room
8 Theatre gallery
9 Storage
10 Theatre catwalks
11 Dressing room
12 Administration
13 Library reading area
14 Book stacks
15 Library living room

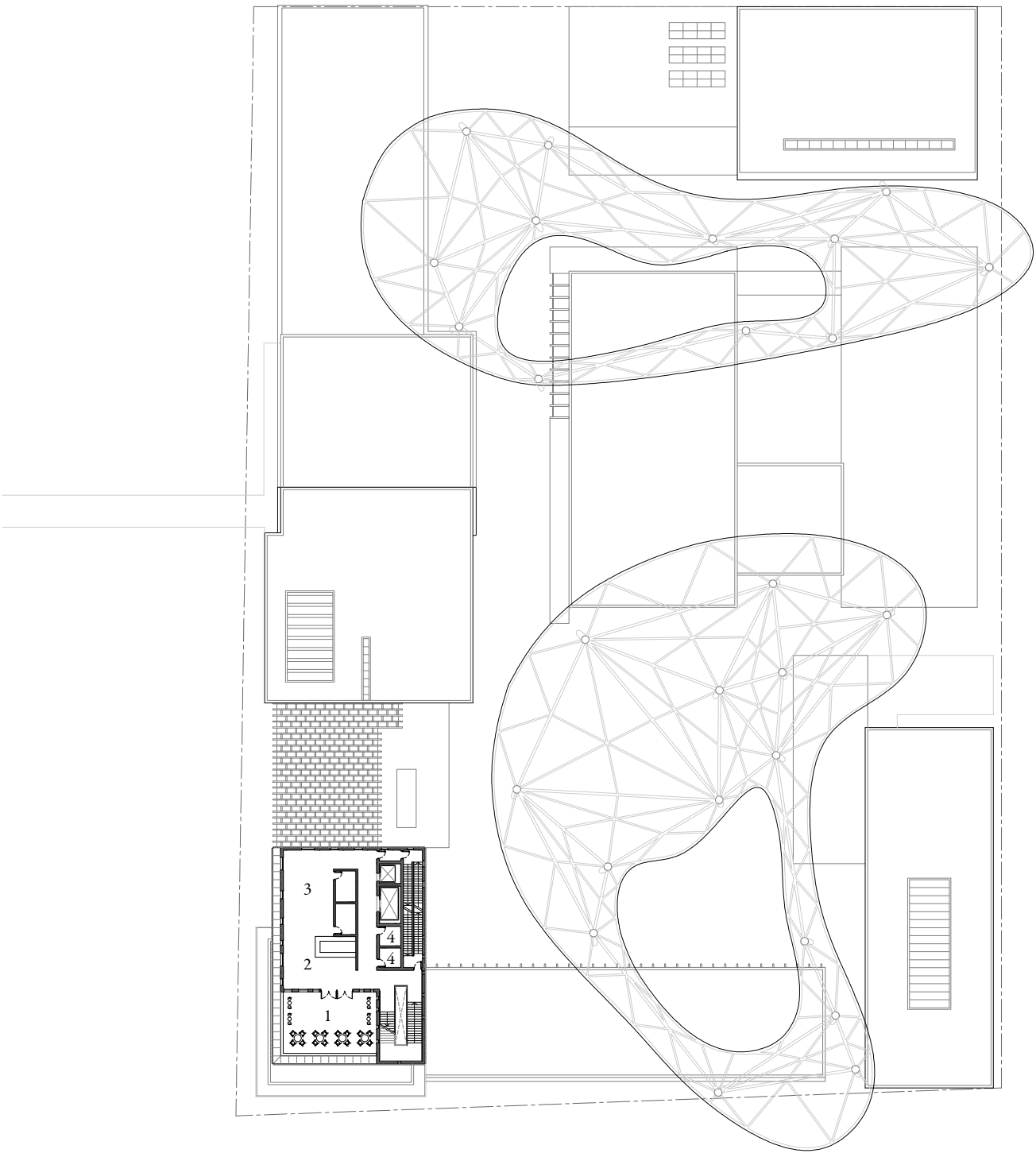
0 5 10 20 30m

[3.3.72] Fourth Floor



[3.3.73] Fifth Floor

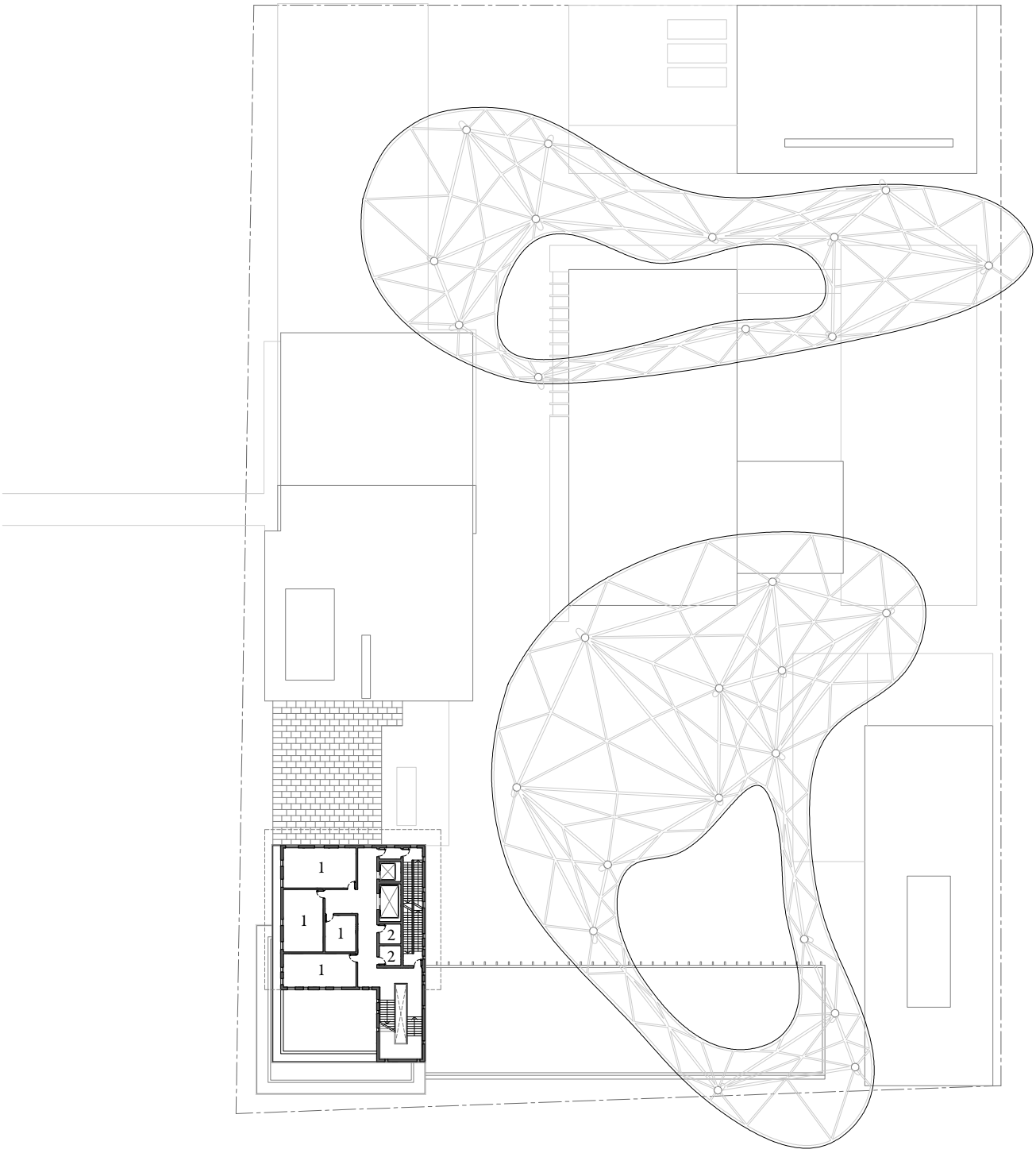
1 Museum Open Gallery 3
2 Toilets



1 Museum rooftop cafe
2 Cafe
3 Retail
4 Toilets

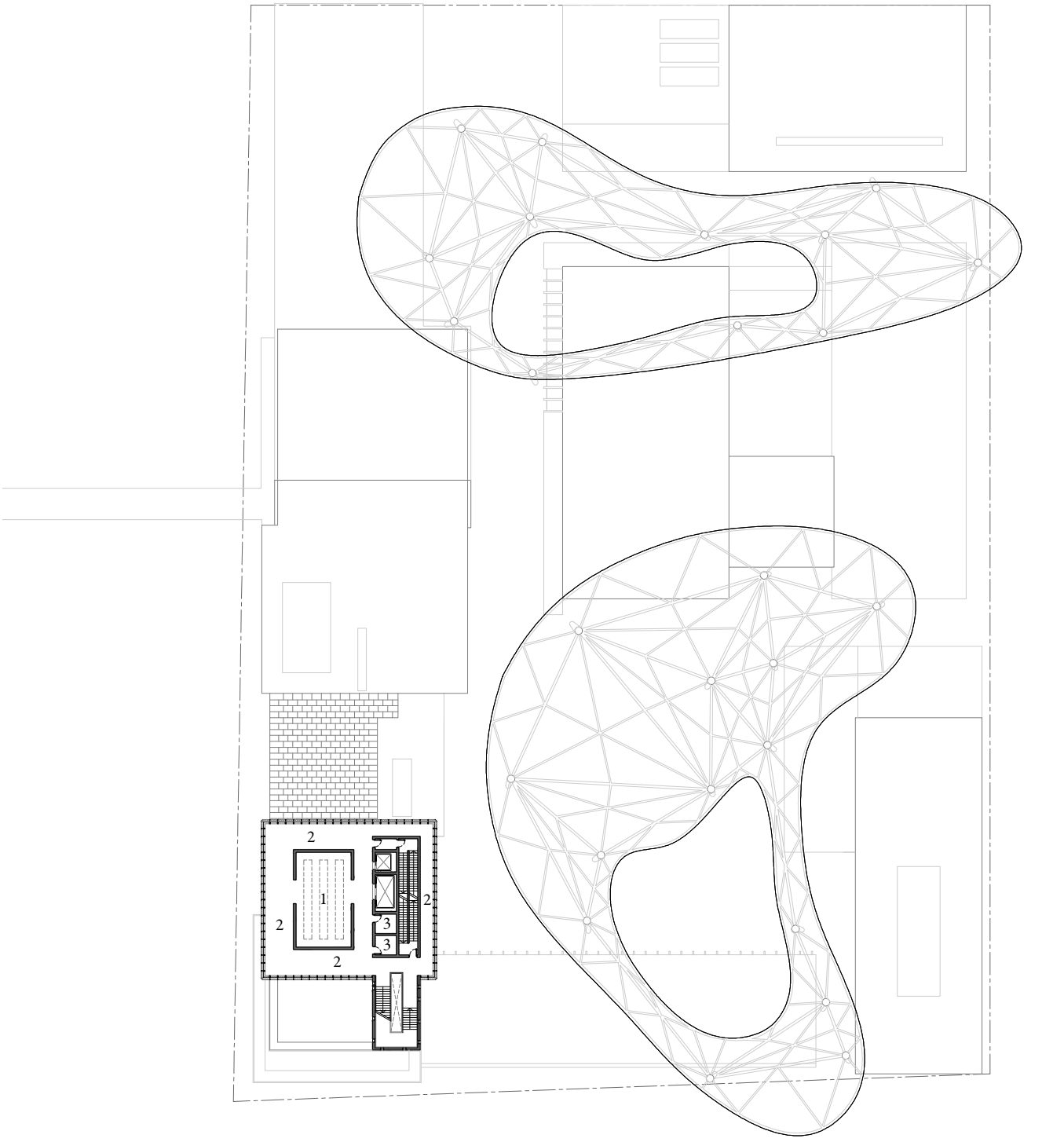
0 5 10 20 30m

[3.3.74] Sixth Floor



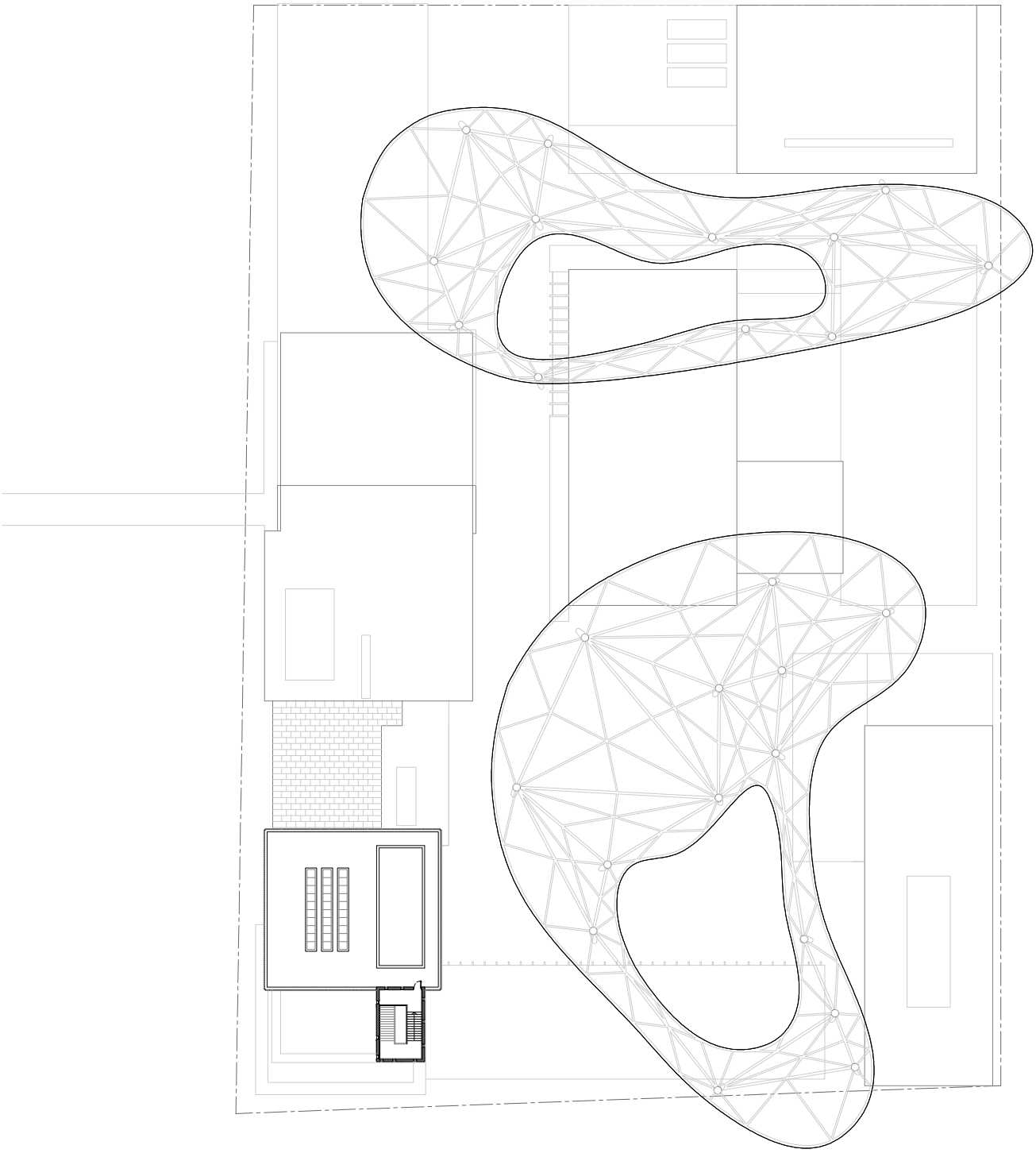
[3.3.75] Seventh Floor

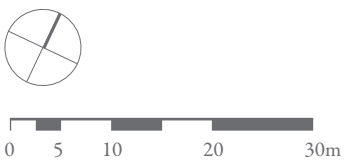
1 Museum administrative offices
2 Toilets



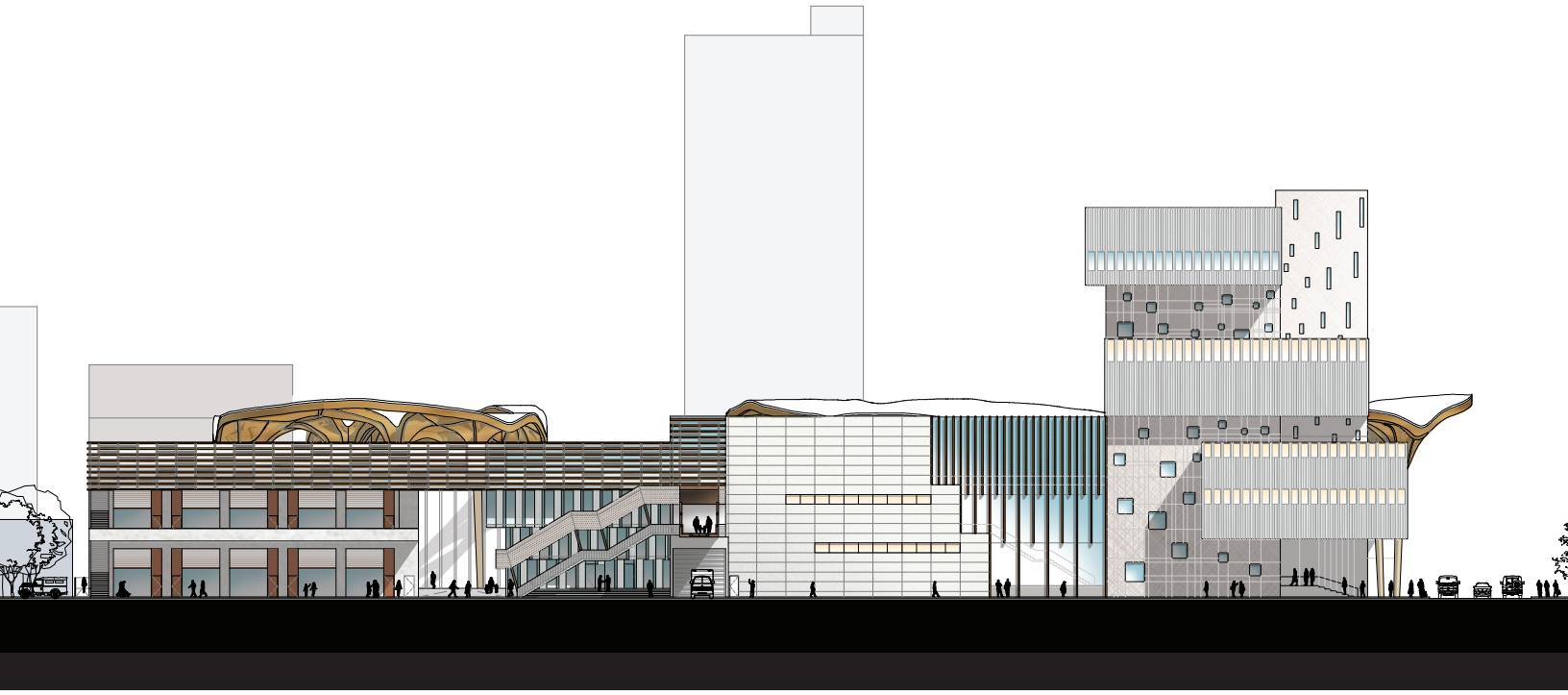
1 Museum City Viewing Gallery
2 Museum City Viewing Gallery lookout alleys
3 Toilets

[3.3.76] Eighth Floor

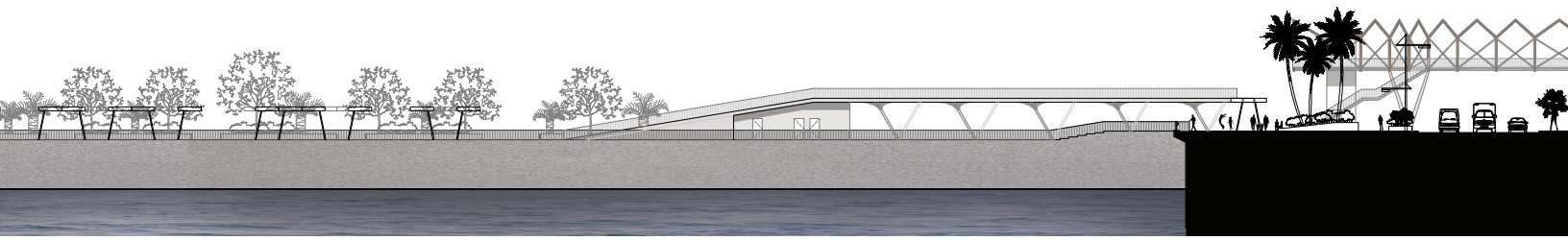


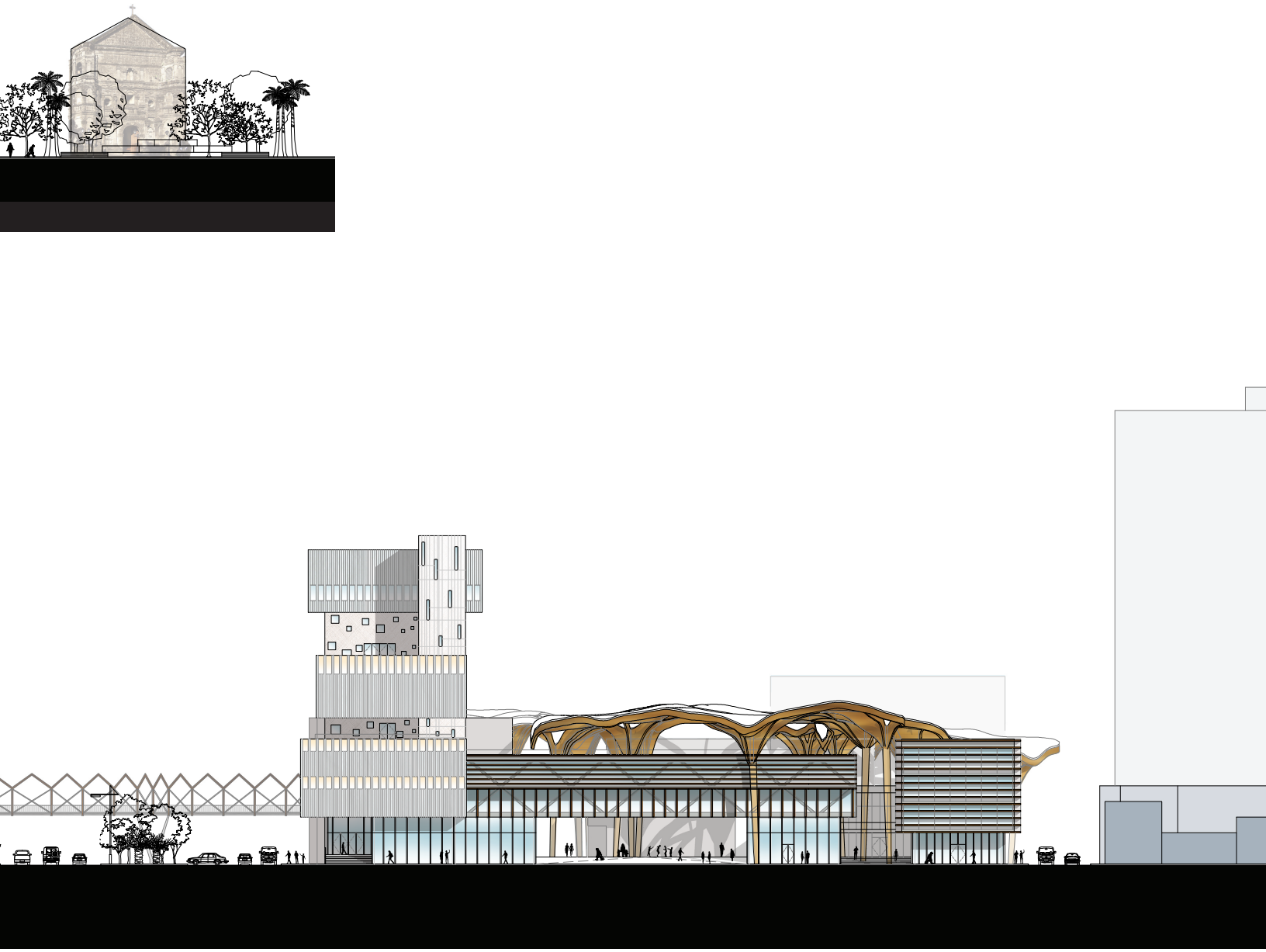


[3.3.77] Ninth Floor / Roof Top

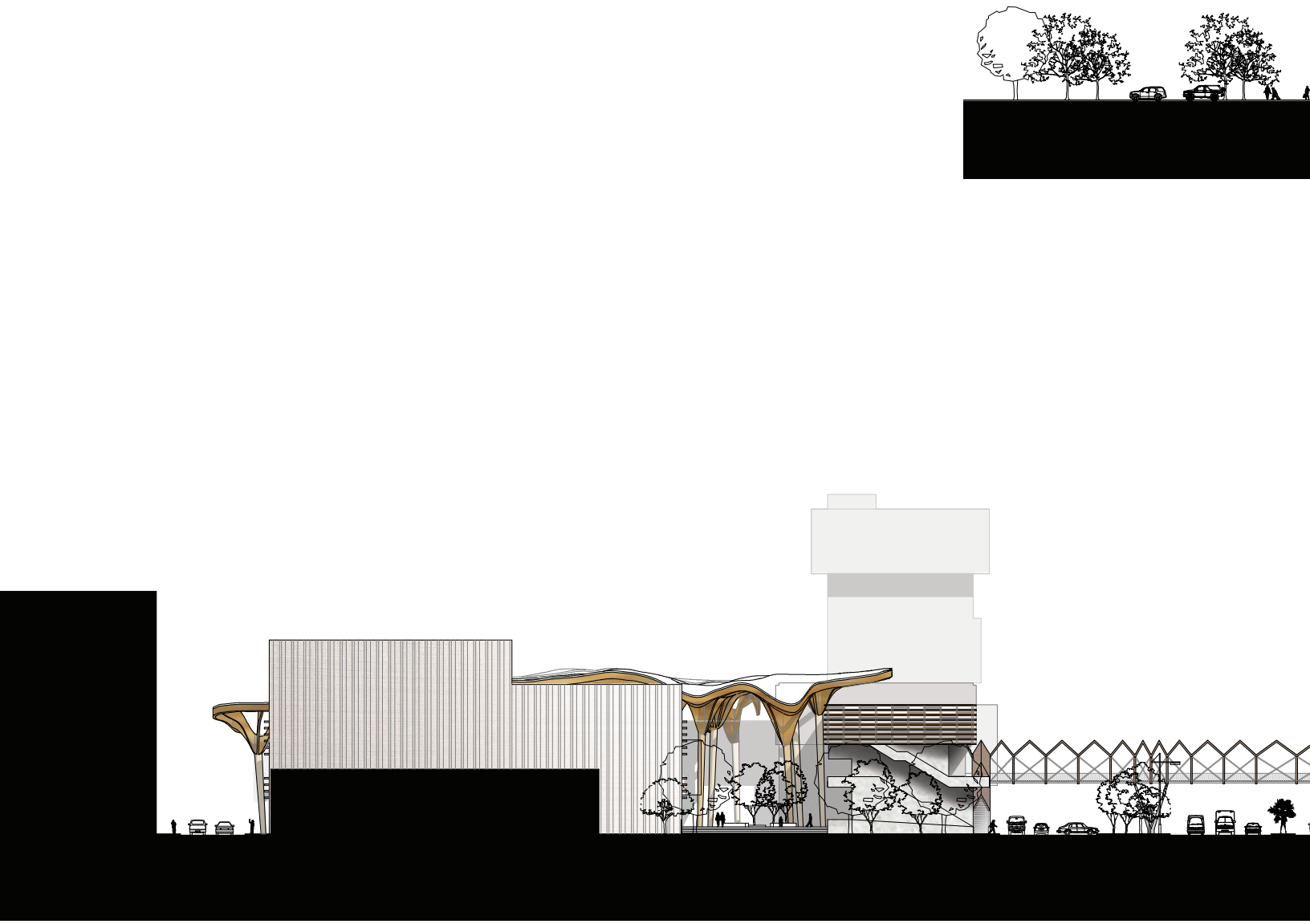


[3.3.78] West Elevation



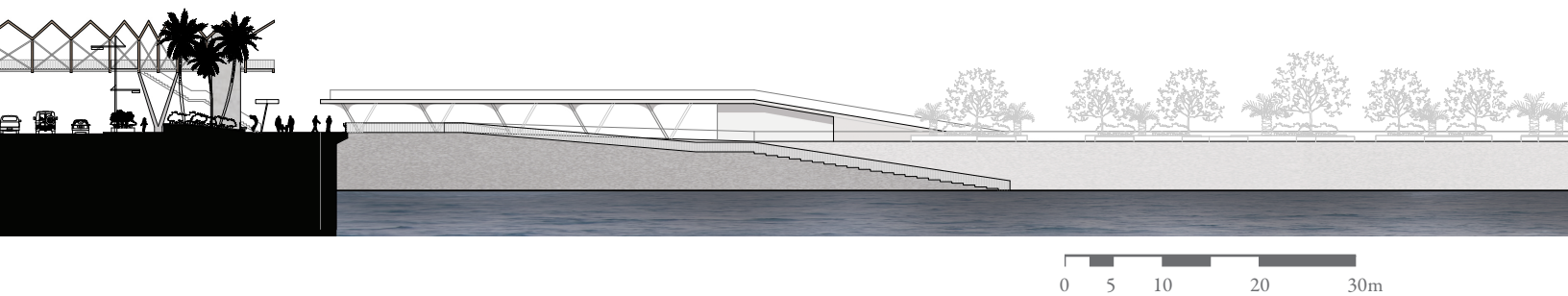


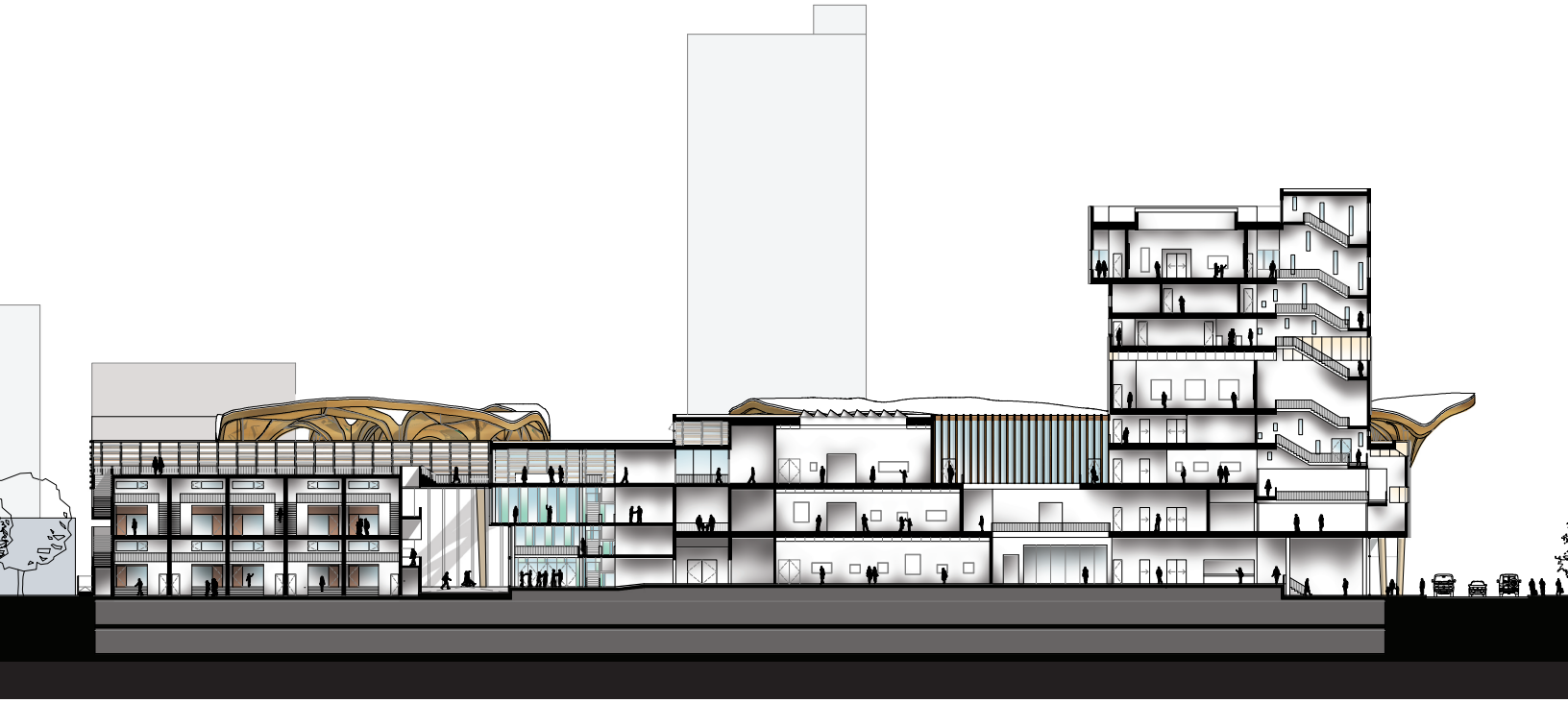
[3.3.79] **South Elevation**



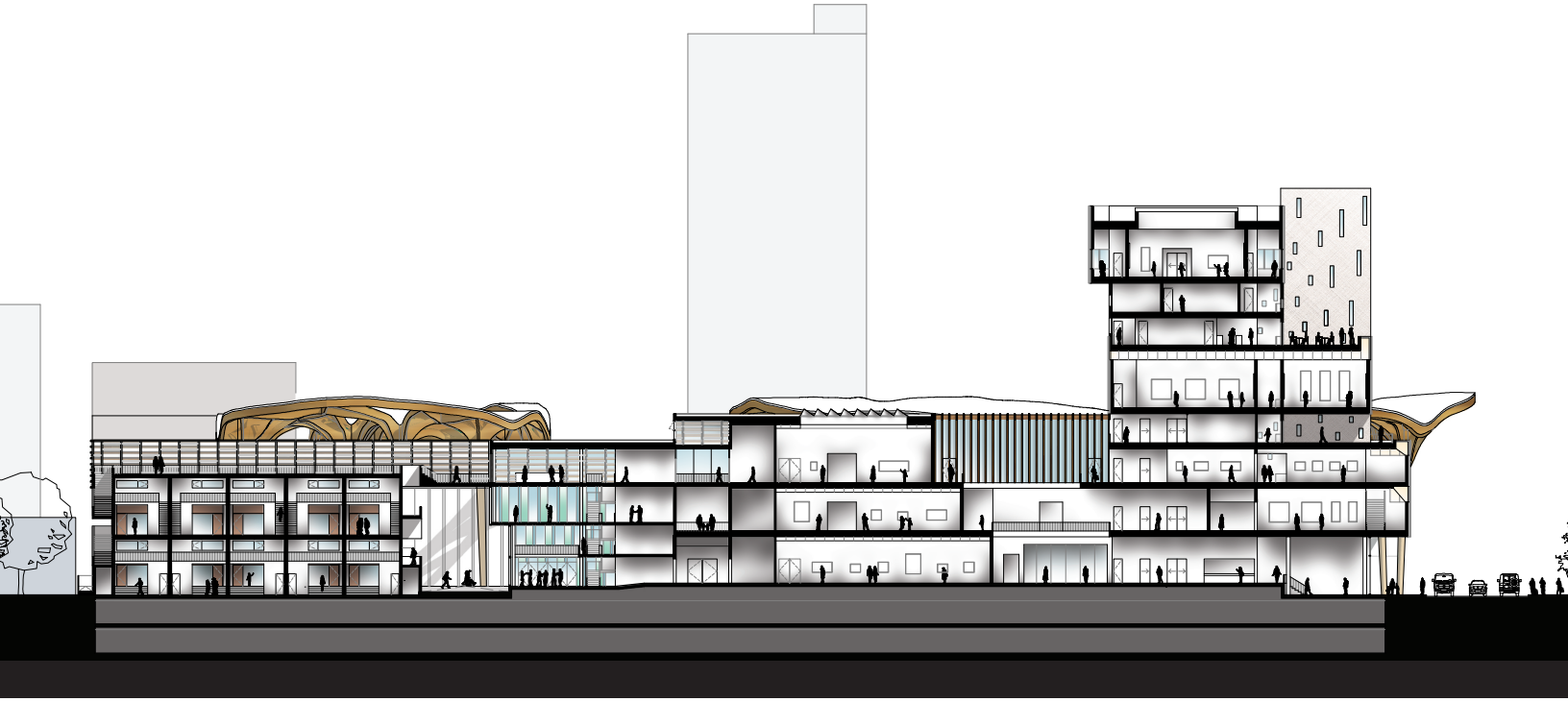
[3.3.81] North Elevation

[3.3.80] East Elevation

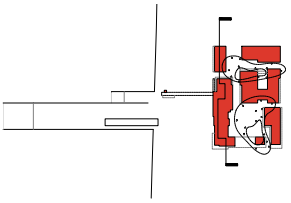


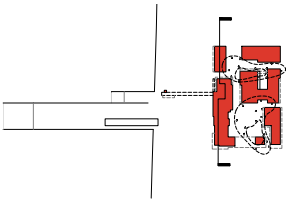


[3.3.82] West Section A



[3.3.83] West Section A-2





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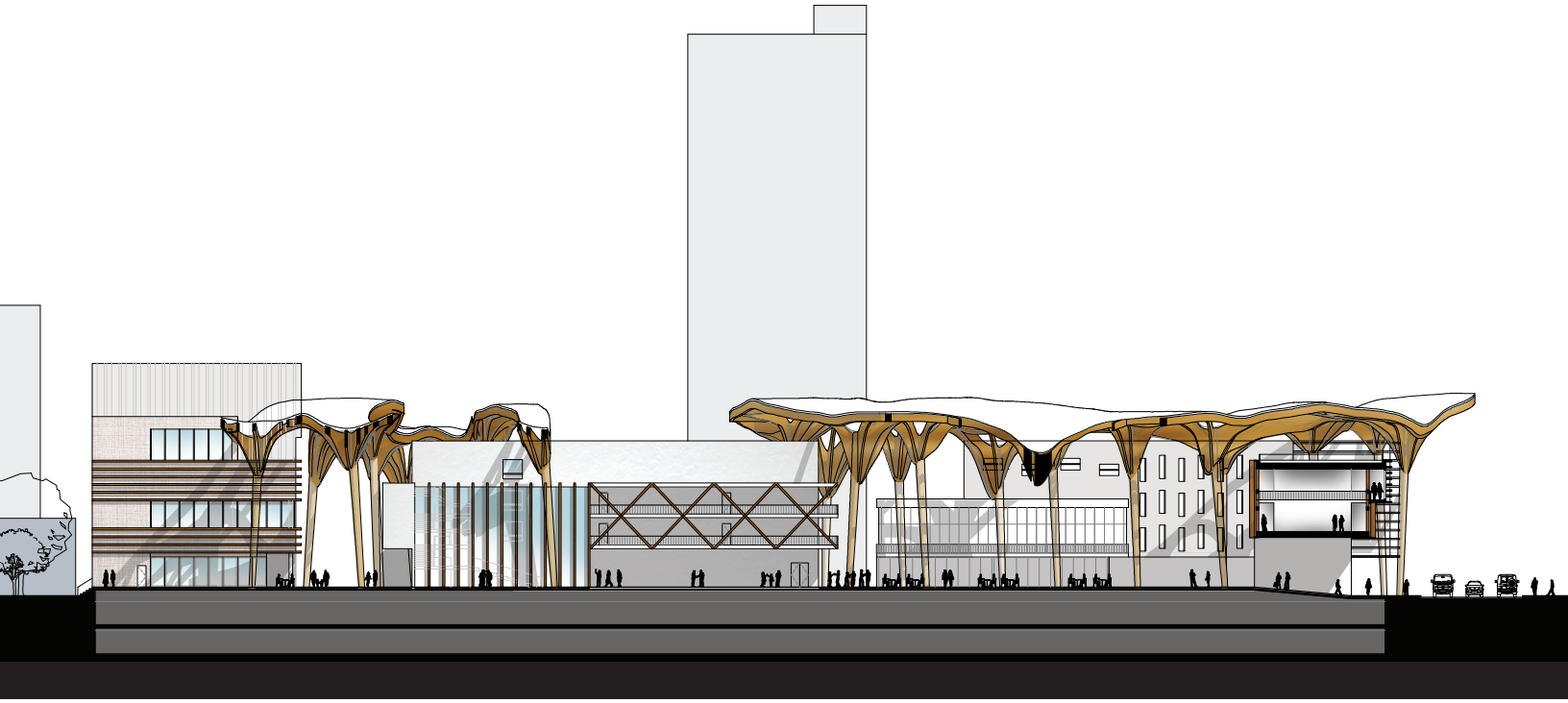
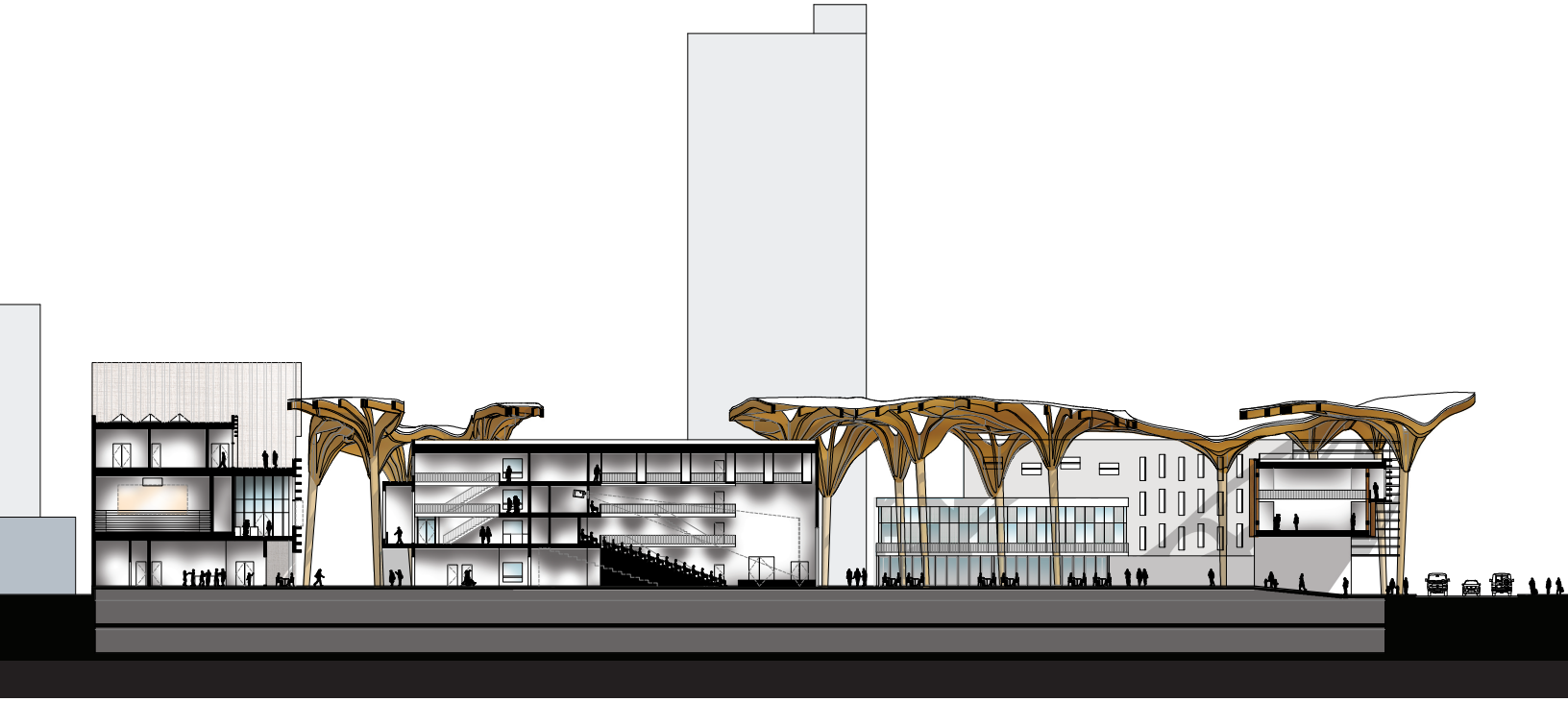
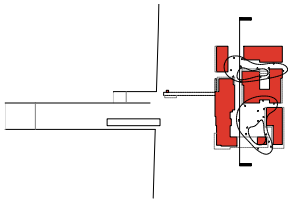
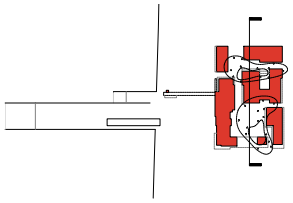


[3.3.84] West Section B



[3.3.85] West Section C





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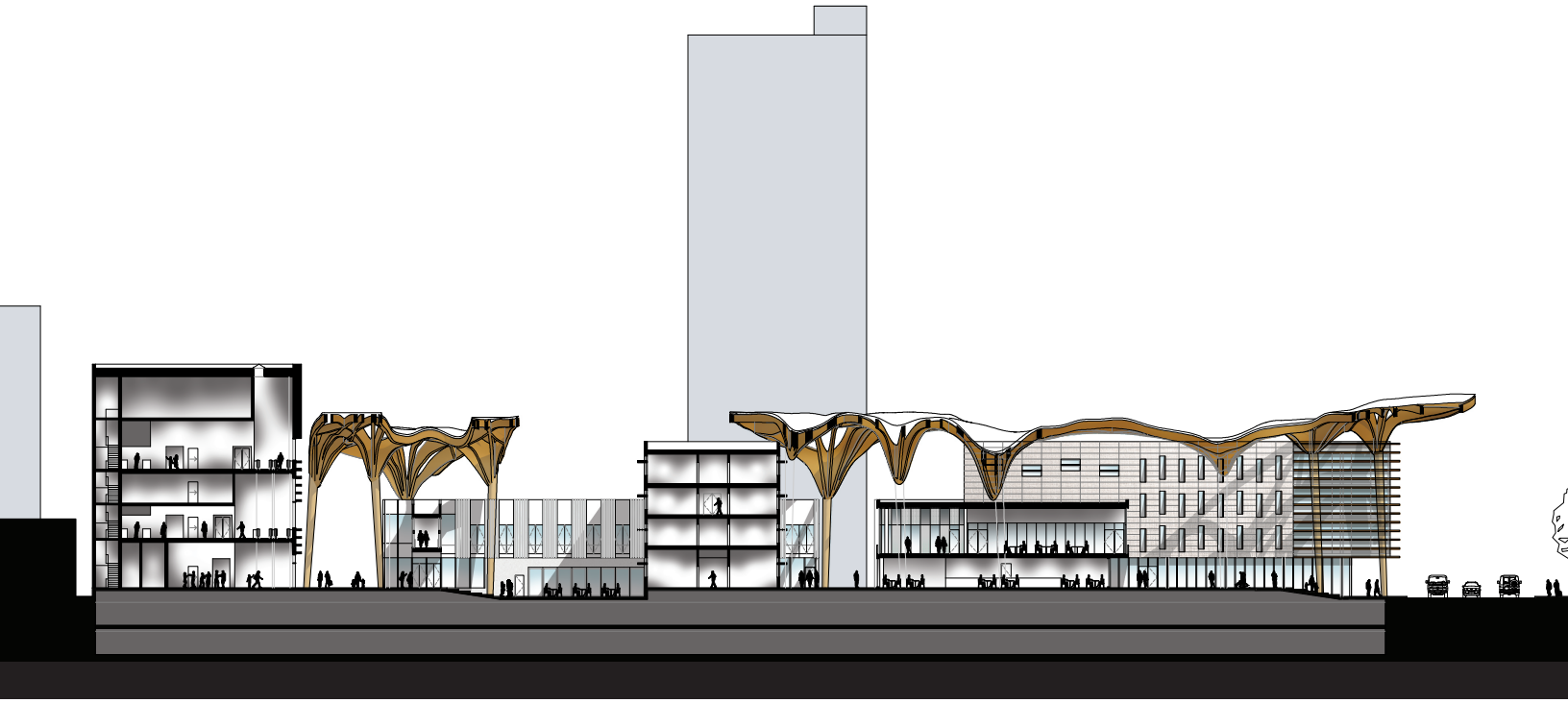
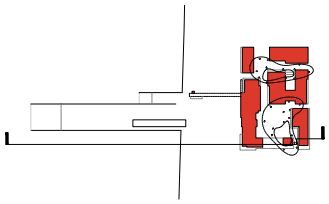
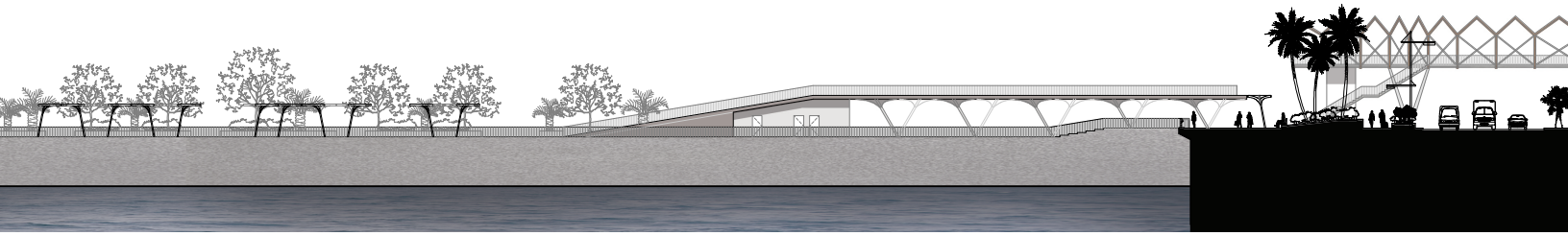


[3.3.86] West Section D





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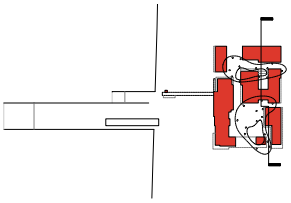
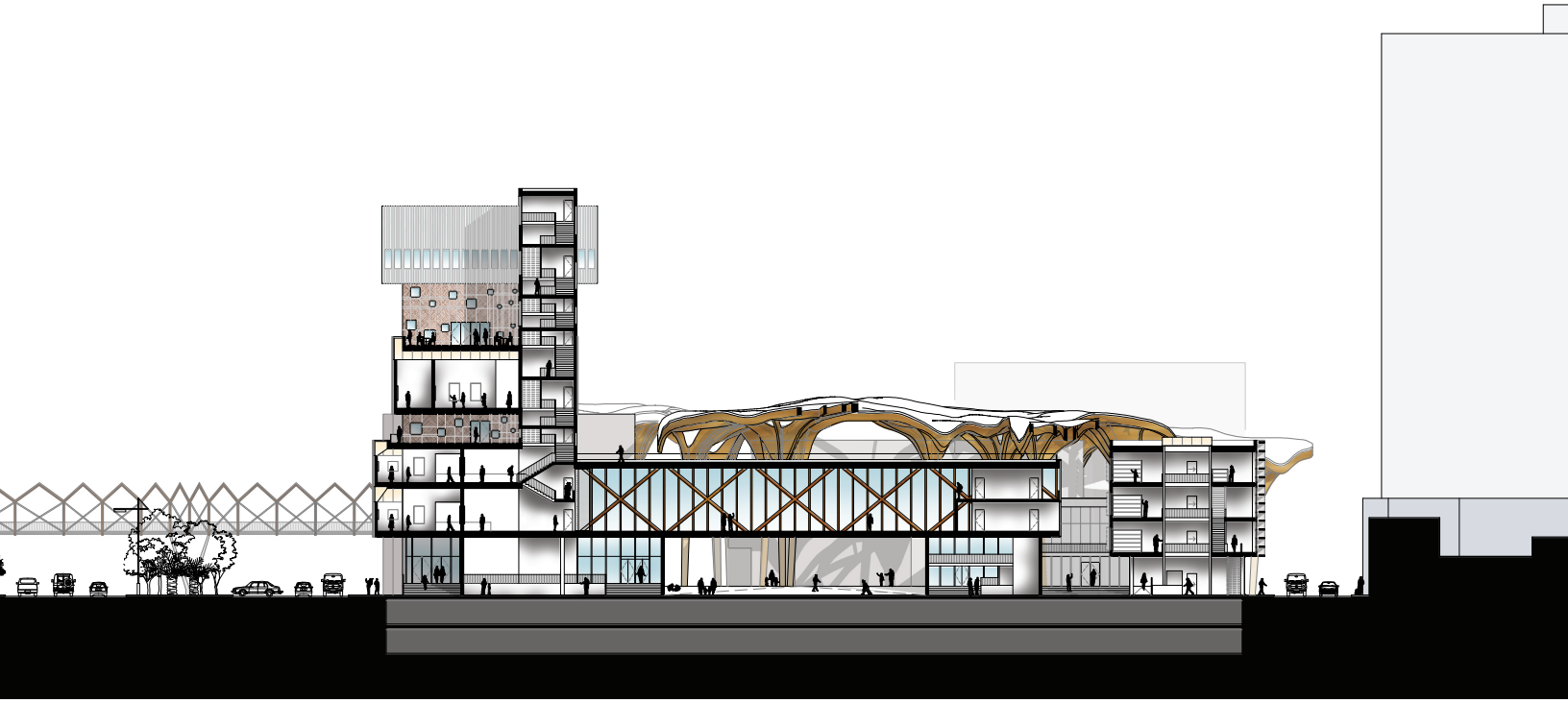
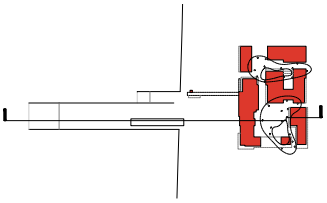
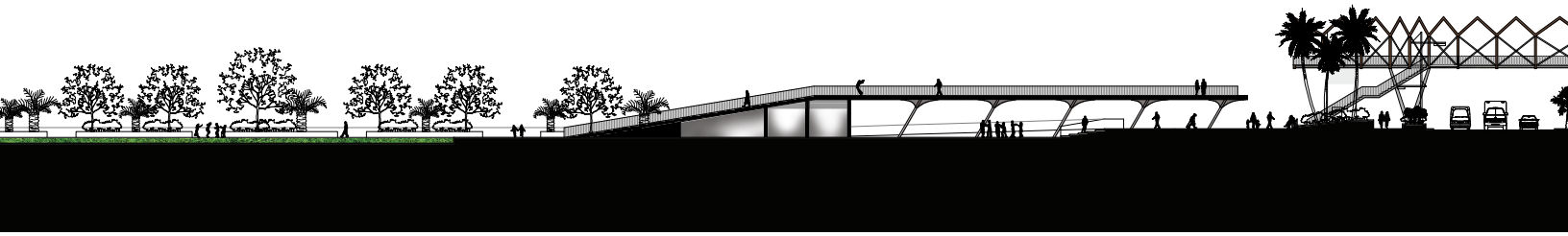
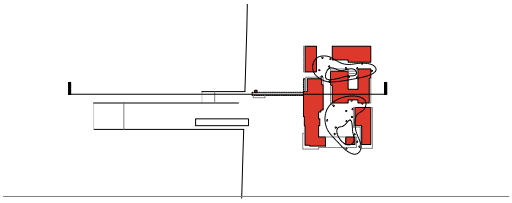


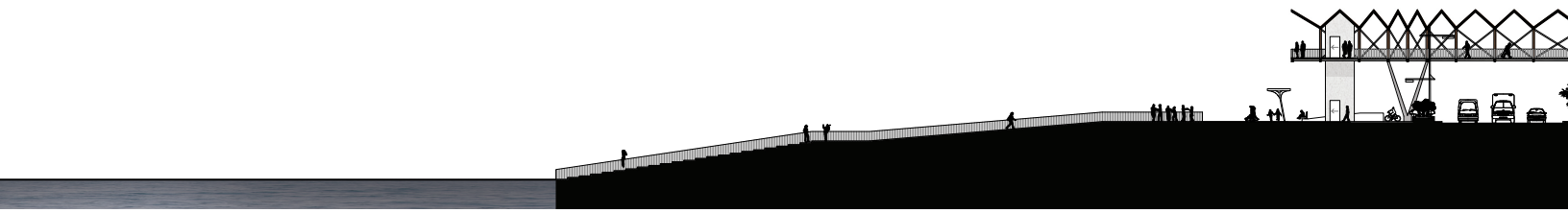


[3.3.87] South Section A









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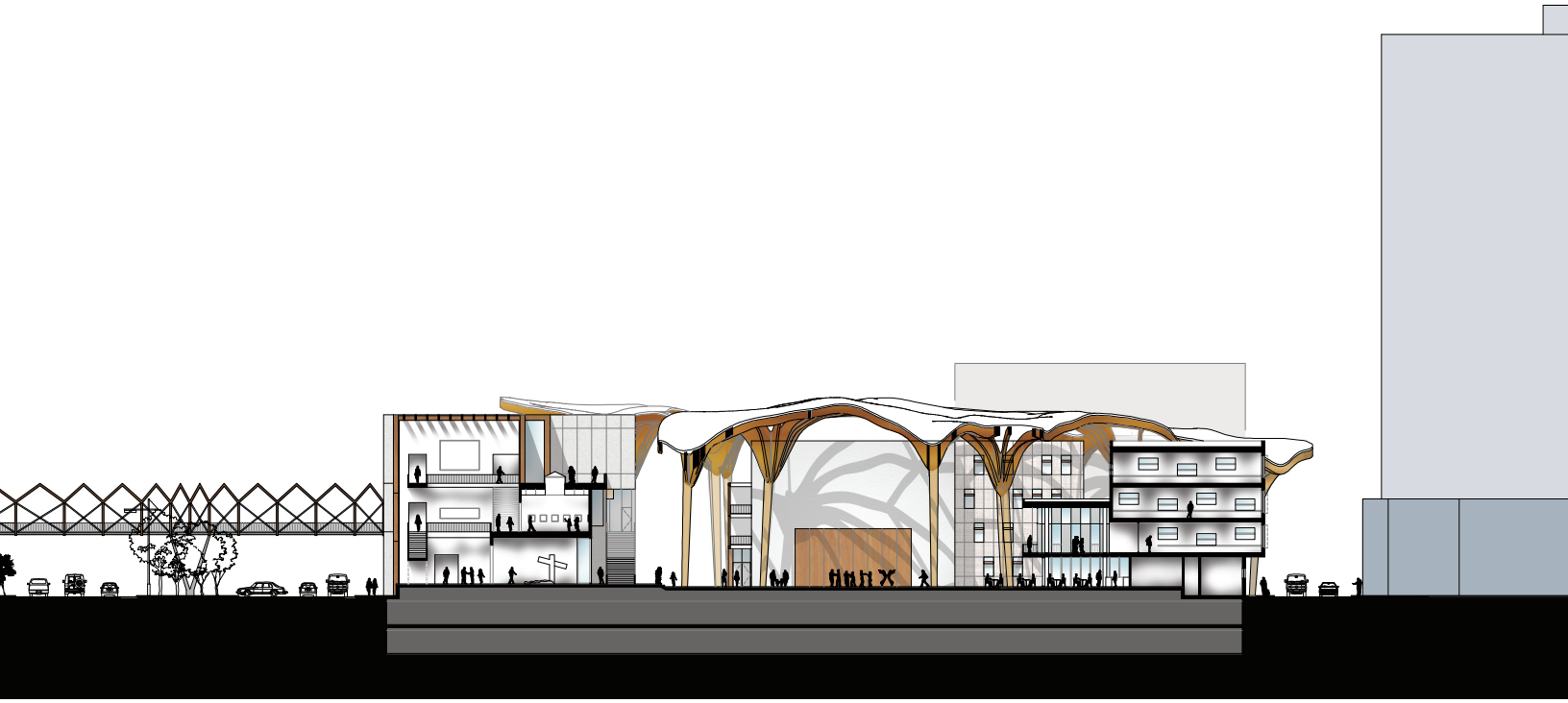
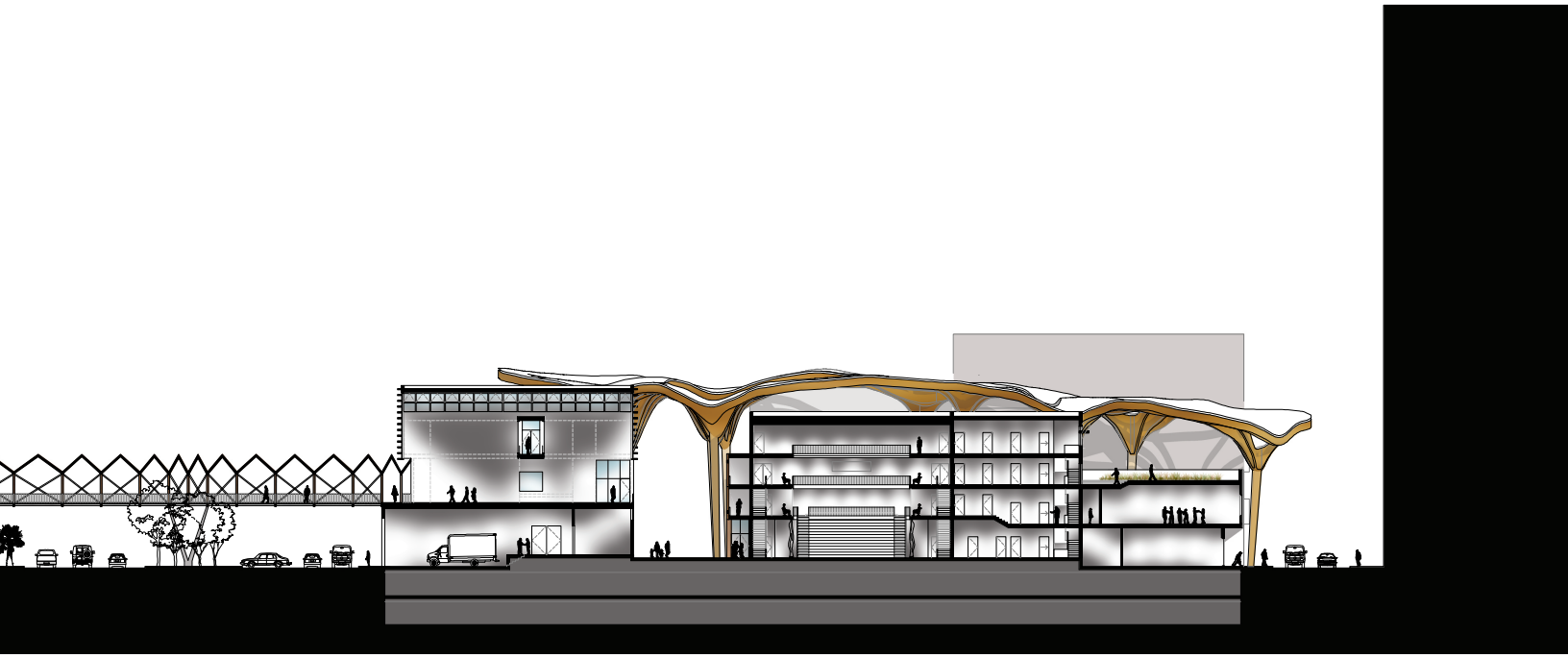
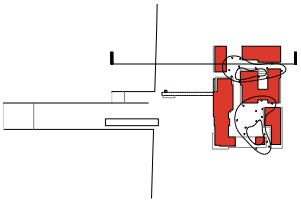
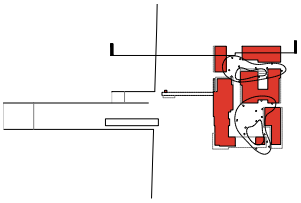


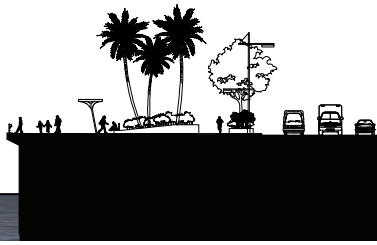
[3.3.88] South Section B



[3.3.89] South Section C







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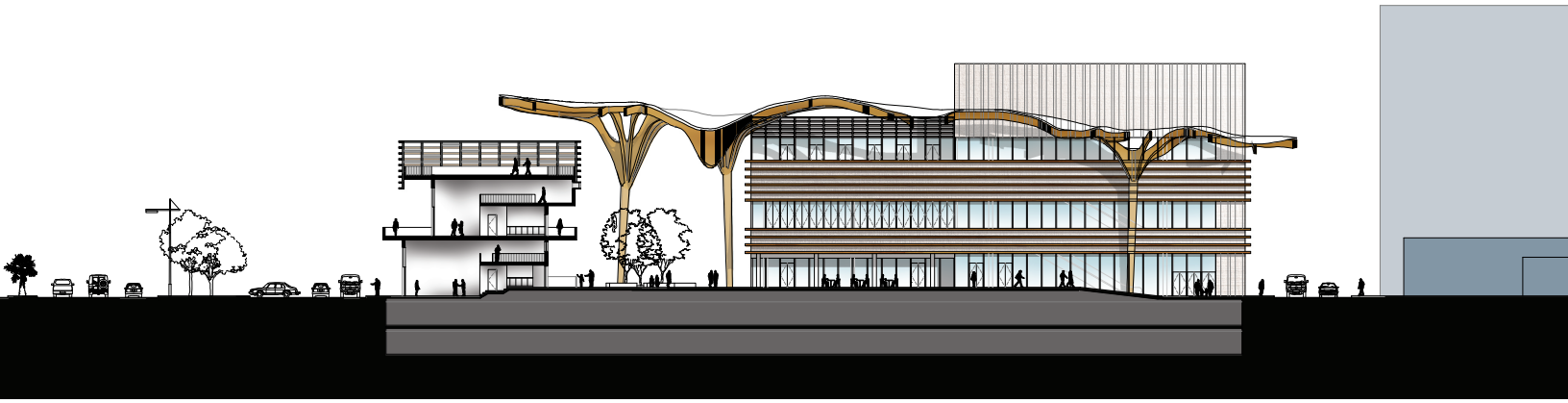
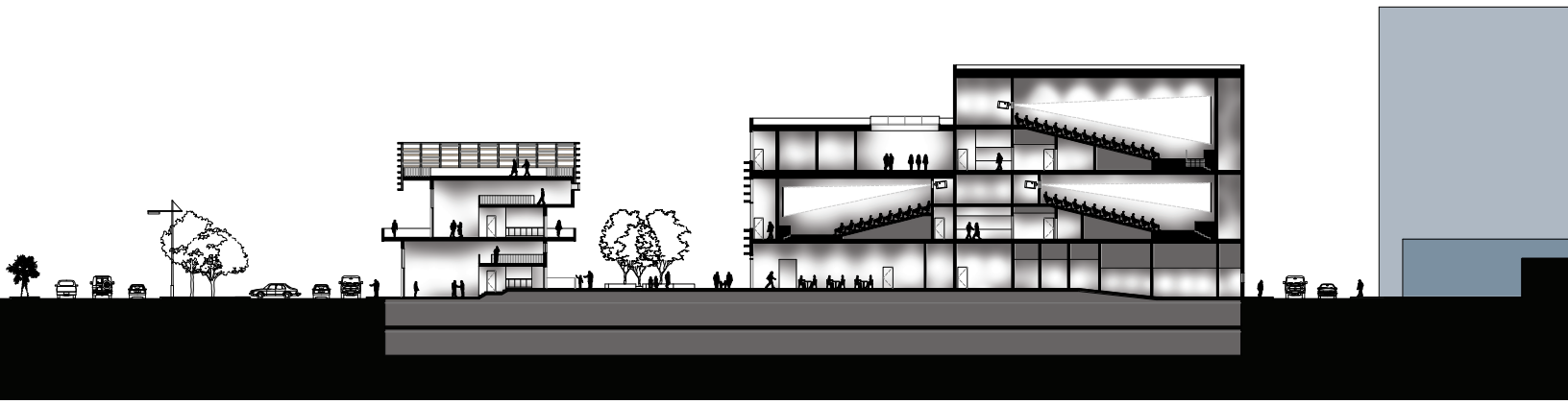
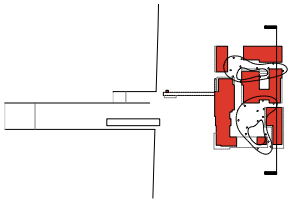
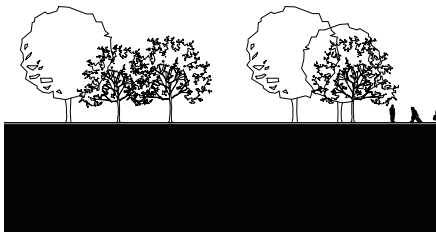


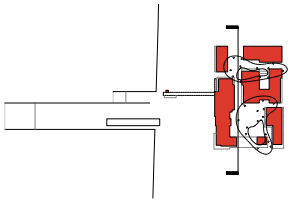
[3.3.90] South Section D

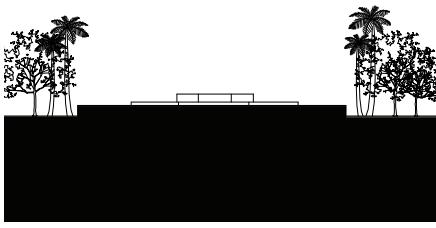


[3.3.91] South Section E









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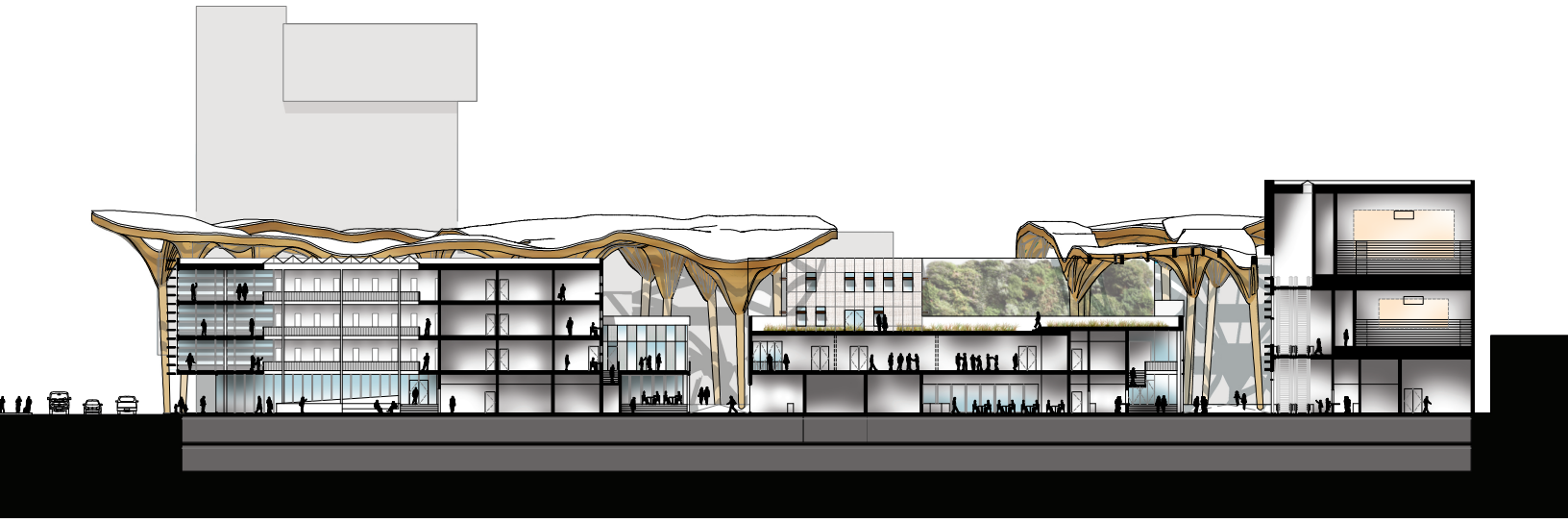
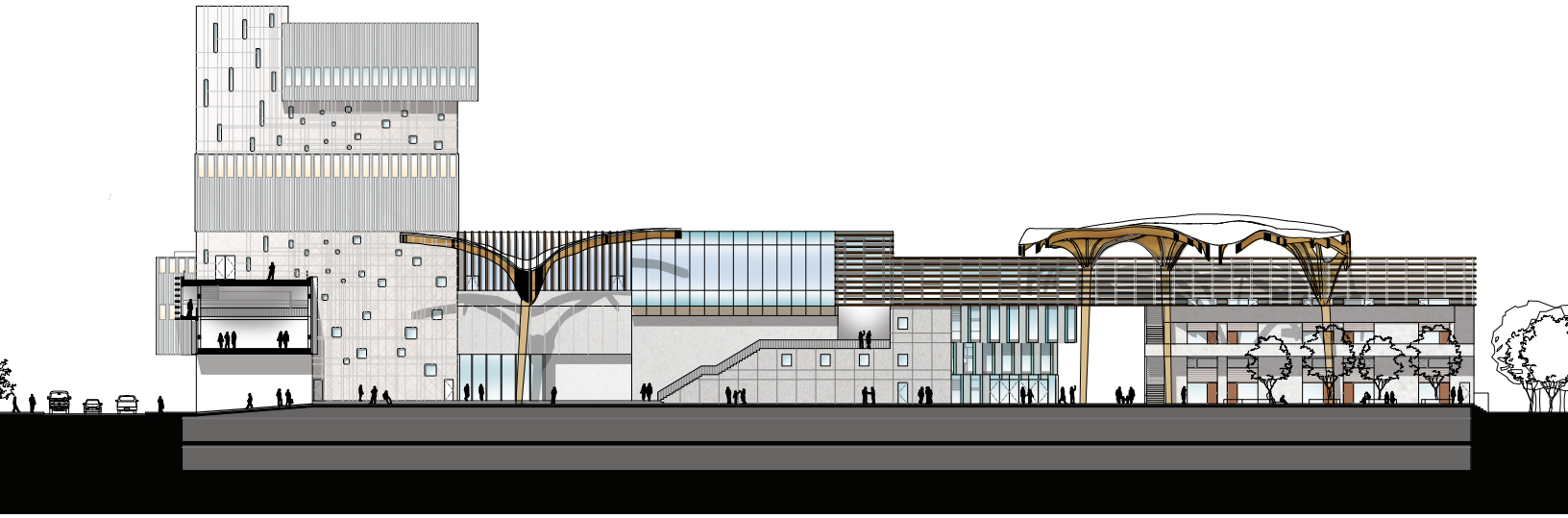
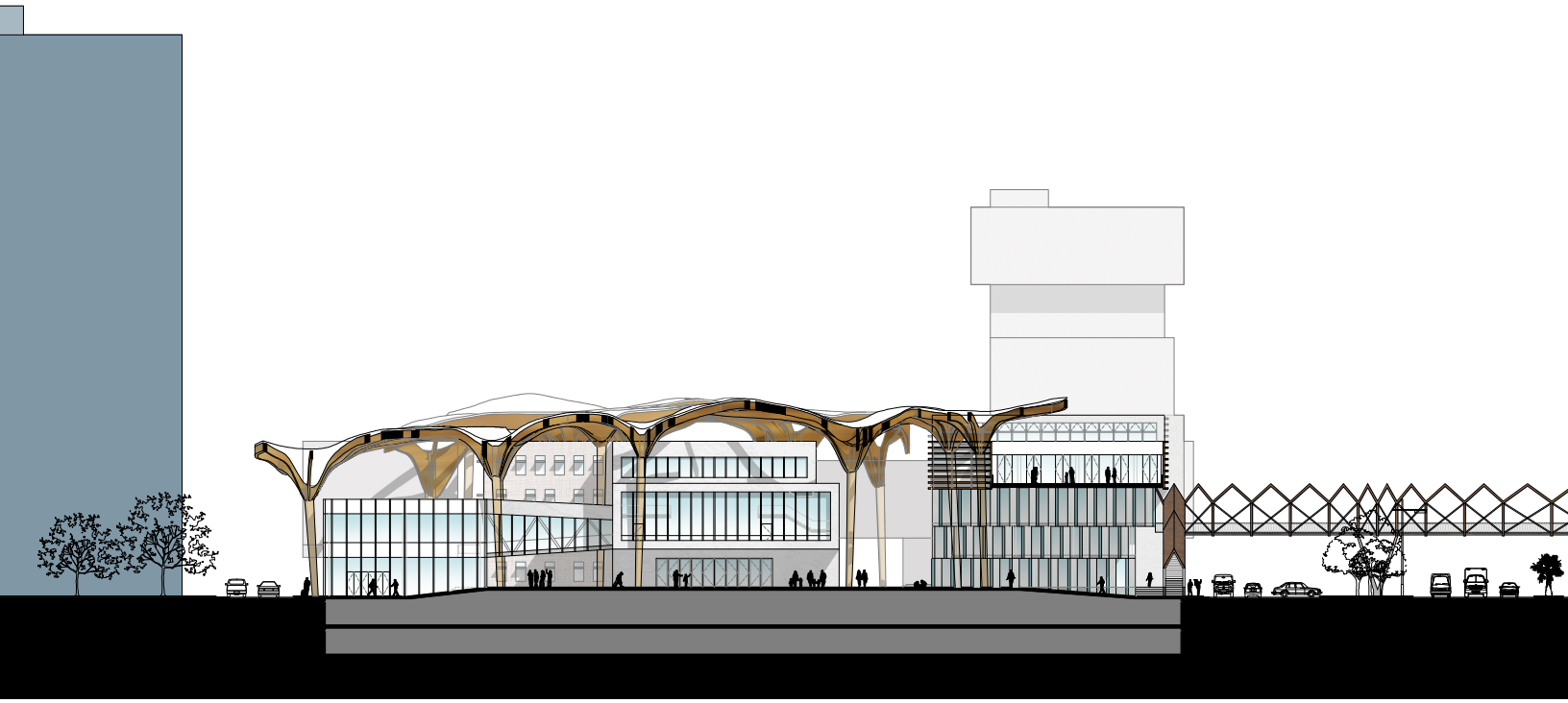


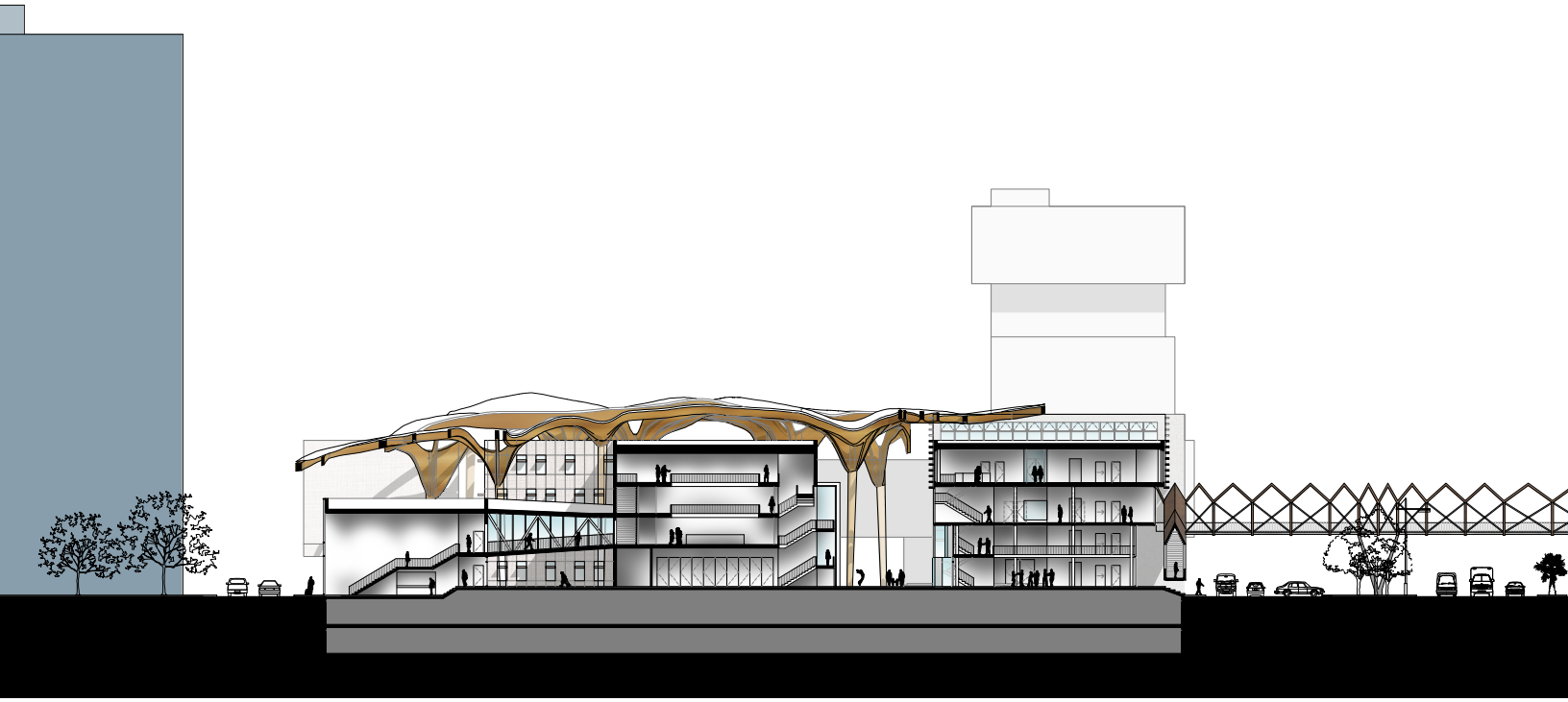
[3.3.92] East Section A



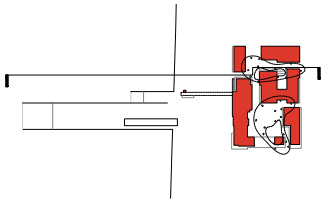
[3.3.93] East Section B / Museum East Elevation

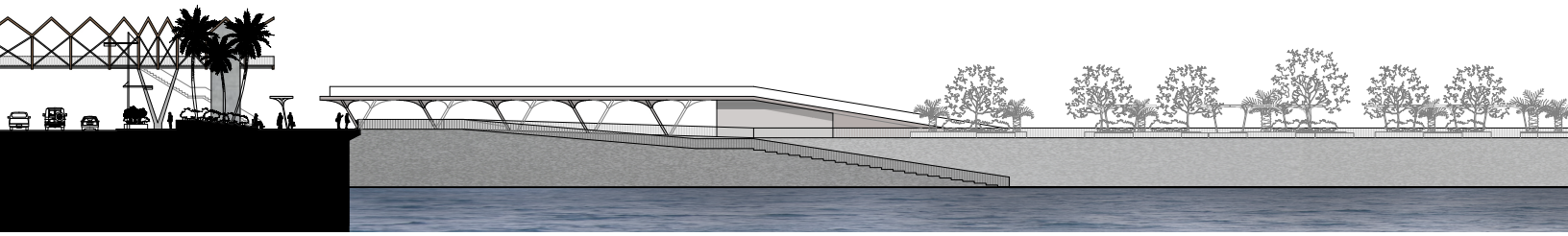


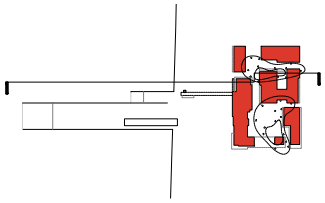
[3.3.94] North Section A

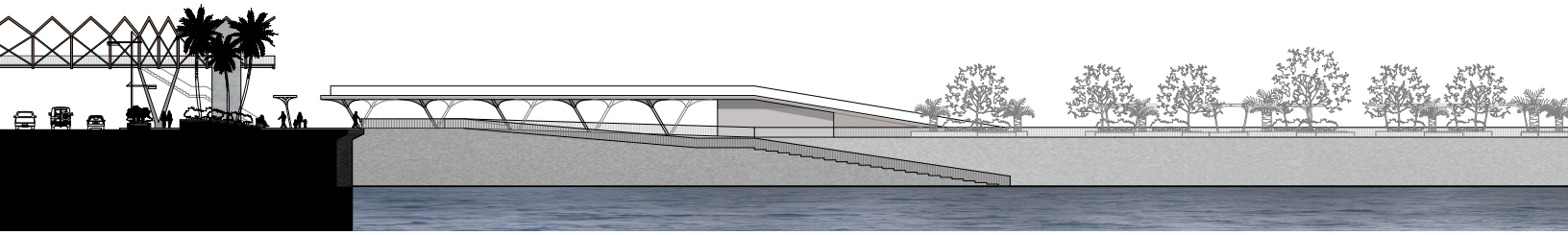


[3.3.95] North Section B









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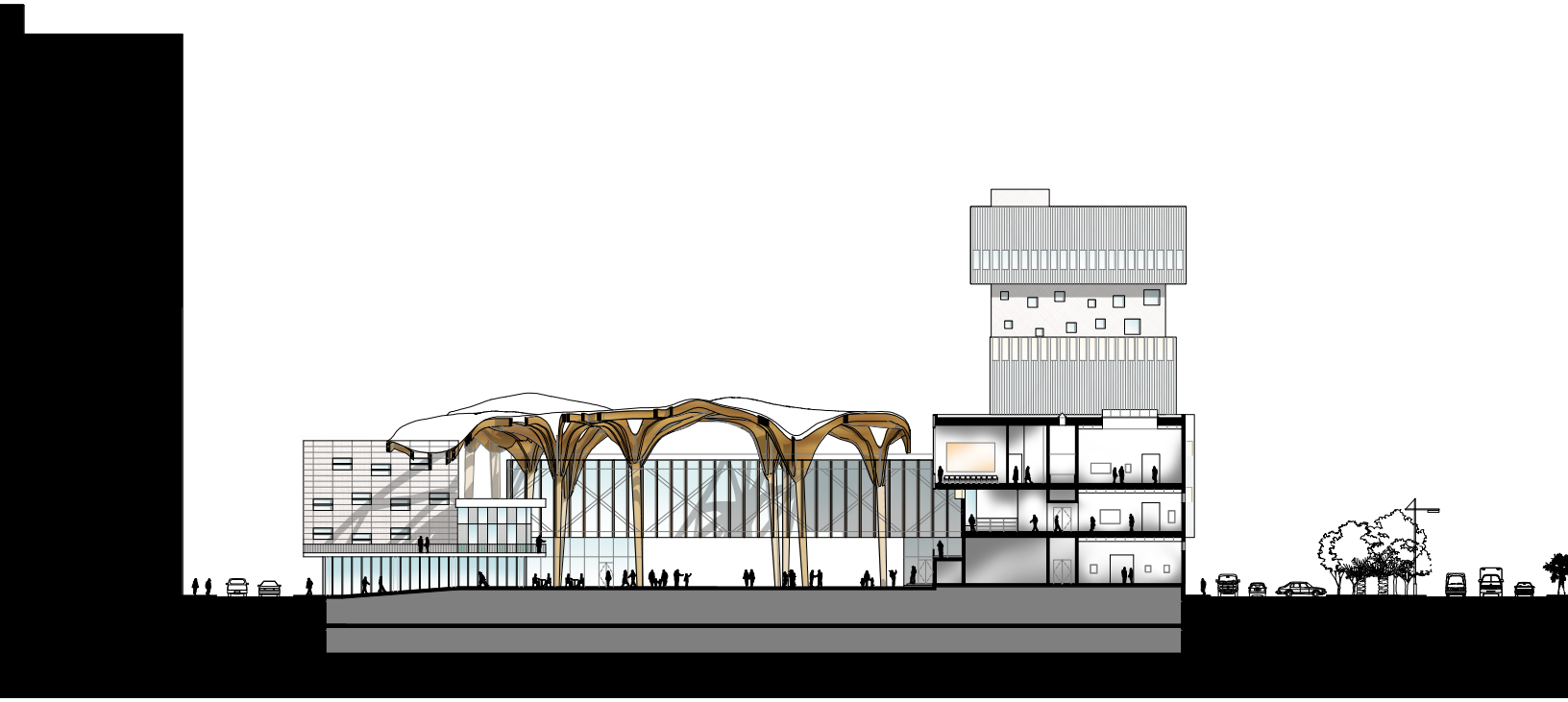

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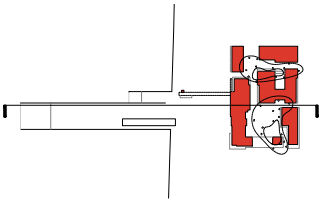

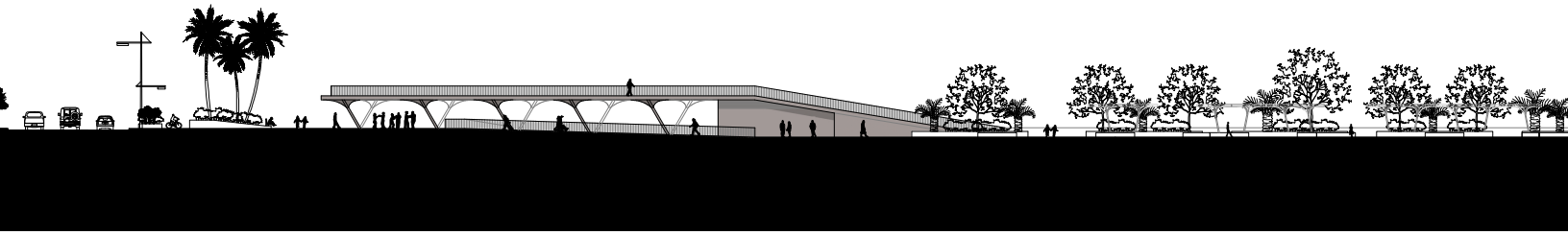

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As a conglomeration of various programs, elements, and activities, this proposed new Centre for Contemporary Arts hopes to create an awareness of the richness, complexity, and vibrancy of the arts and culture in the Philippines. Driven by the principles of inclusivity, accessibility, linkage, availability, and permeability, the architecture of this new cultural centre will be a *place* for the arts and culture, their patrons, the locals, and for those unaware of the energy, talent, and commitment Filipinos have towards their craft and their country. Furthermore, such *place* will herald a Cultural Renaissance for the country's contemporary arts and culture, while at the same time highlighting the country's contemporary identity.

[3.3.97] The Plaza through the Museum threshold

1 Sigfried Giedion, (1958) "The New Regionalism," in *Architectural Regionalism: Collected Writings on Place, Identity, Modernity, and Tradition*, ed. Vincent B. Canizaro. 1st ed. (New York: Princeton Architectural Press, 2007), 311.
Originally published in *Architectural Record* as "The State of Contemporary Architecture I: The Regional Approach," January 1954, 132-137. This slightly revised version is from *Architecture You and Me: The Diary of a Development* (Cambridge, MA: Harvard University Press, 1958), 138-151. Reprinted courtesy of Andres Giedion and VNU Business Media © 2005.

2 Chris Abel, (1980) "Architecture as Identity," in *Architecture and Identity: Responses to Cultural and Technological Change*, 2nd ed. (Boston: Architectural Press, 2000), 150.
First presented to the 5th Annual Meeting of the Semiotic Society of America, Lubbock, 16-19 October, 1980. First published in M. Herzfeld and M. Lenhart (eds). *Semiotics* 1980. Plenum Press, New York, 1981.

3 Kenneth Hudson, *Museums of Influence* (Cambridge, England: Cambridge University Press, 1987), 43.

4 Ibid.

Artist: **Brillante Mendoza**

(b. 1960)

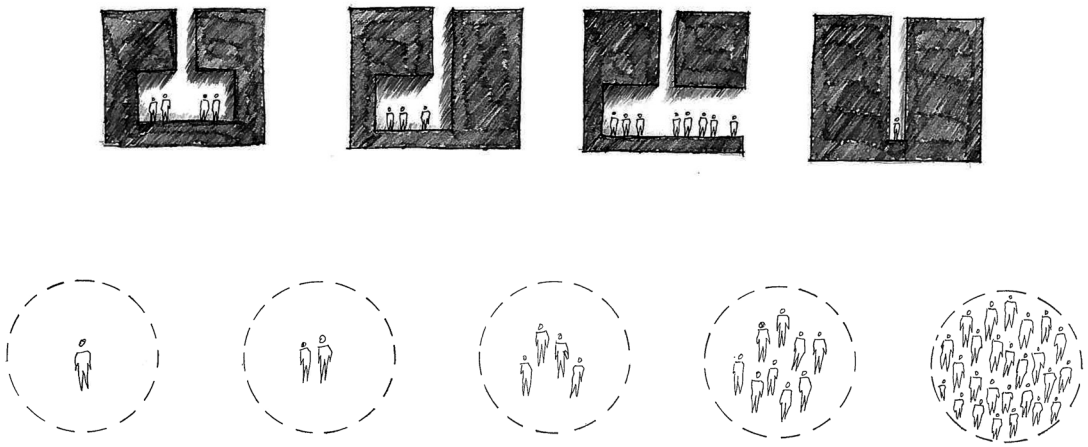
As the first Filipino to win a Best Director award at the Cannes Film Festival in 2009, for his film *Kinatay* (The Execution of P), Mendoza not only got a career defining recognition, but garnered a certain promise of international recognition for Filipino cinema in general. Though a late-comer in film direction, only starting in 2005, within 5 years he had completed 8 feature films of varying subject matters and themes. However, all his films are linked together by their hyper-realism and imparted truth. Though Mendoza mentions he is not as vocal or confrontational as other Filipino directors, his films speak for his own views of the world he lives in. His films have thus far spoken of the constant responsibility, sacrifice, and struggle ordinary Filipinos go through to survive and better themselves economically, socially, and politically. Whatever means this may take – prostitution, petty crimes, corruption, child-rearing, or homicide – Mendoza spares no page unturned. The hyper-realism of the films begin to blur the interface between reality and fiction.

"I didn't know if I was doing the right thing. I just followed my heart."
- Brillante Mendoza [1]

1 Bibsy M. Carballo, *Filipino Directors Up Close: The Golden Ages of Philippine Cinema 1950-2010* (Manila: Anvil Publishing Inc., 2010), 174.

[3.3.98] *Kinatay* (The Execution of P)
(top of page) 2009, screenshot

[3.3.99] *Tirador* (Slingshot)
2007, screenshots

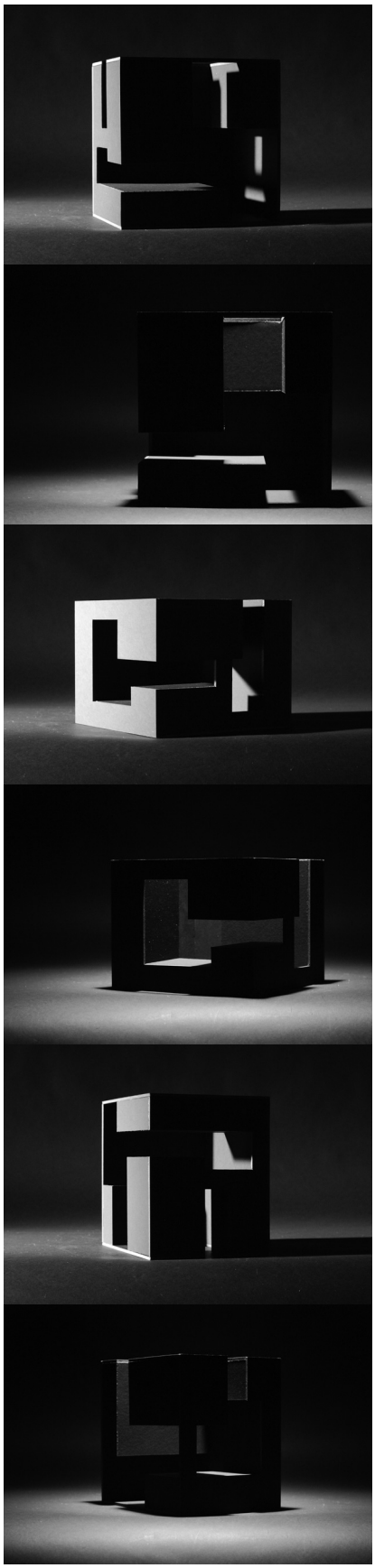


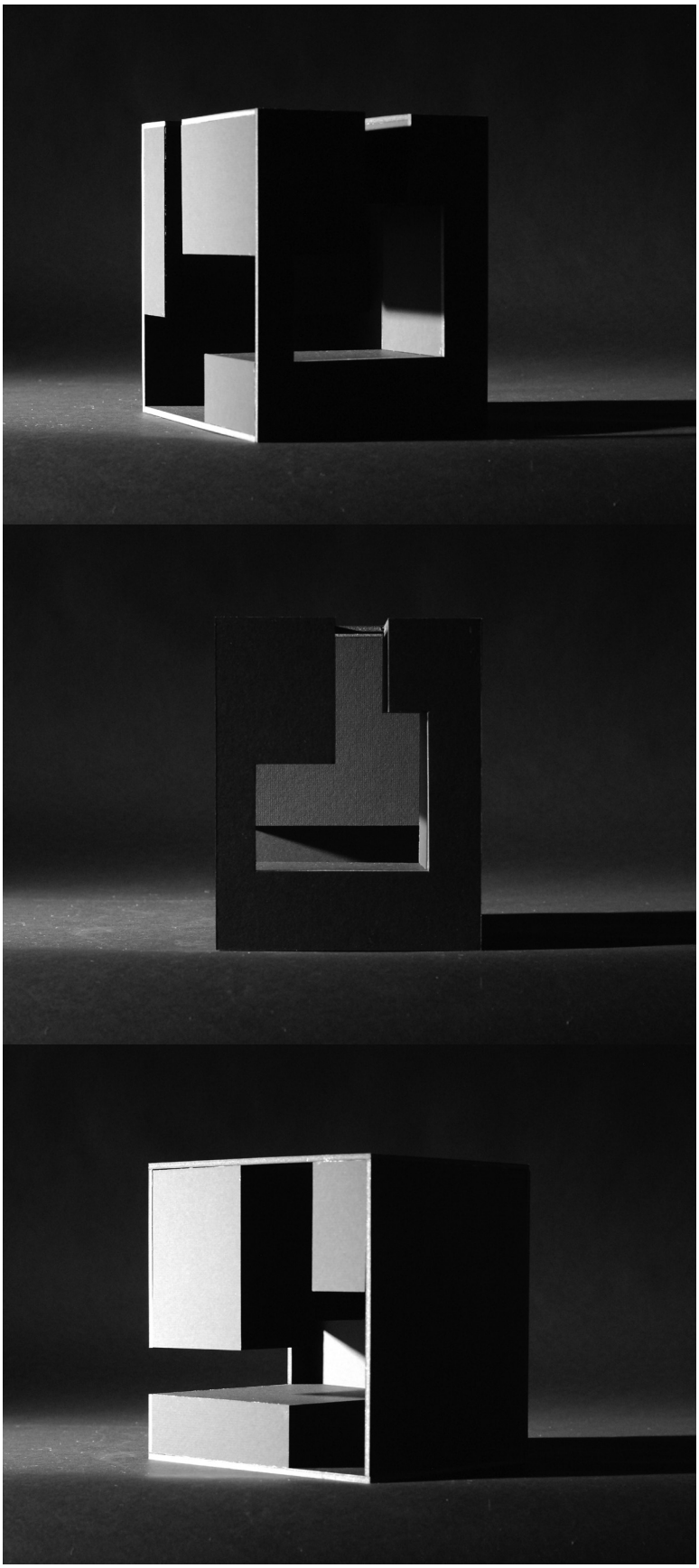
The architecture of Brillante Mendoza

The work of Mendoza can be seen under the architecture of Fascinism and Space. The hyper-realism of his films and style of film-making has allowed him to simply capture characters in their natural habitats, whereupon their lives begin to fold and unfold in the films. In the 2007 film *Tirador*, Mendoza weaves the lives and stories of various characters in one of the many slum neighbourhoods in Manila. The density of the location is intensified as inhabitants try to survive through petty crimes and political bribery. Though the film only encompasses a few days in the lives of these characters, it paints a broad picture of the many years of struggle in such locales. Mendoza's style of film-making creates a sense of intimacy through close proximity and investment in the characters. Reality versus fiction begins to blur at close encounters. The locations are as rich, deep, textured, layered, and unstable characters as the humans that inhabit them. The constant sense of living on the edge of survival is what ties his films together. Fiction can be as real as the real world.

[3.3.100] Intimacy in numbers and with space *(above)*

[3.3.101] Intimately enclosed *(opposite page)*





"Identity must be continually assumed and immediately called into question."

- from *S, M, L, XL* [1]

CONCLUSION

The initial approaches to this thesis have been on questions of *identity*. How can a collective reclaim and/or maintain its identity as a culture, a nation, a people? Is there such a thing as 'architecture of identity' and/or can a collective 'identify with architecture' to give a sense of belonging, place, nationality, and pride? What role can architecture play in generating a sense of identity?

Throughout this thesis, the present, the past and the future of the Philippines have been touched upon. With critical perspectives on the making of the nation and its prospects, this investigation have shed light and awareness on the role culture, especially of art and architecture provide for the nation and its people. As a developing nation, the Philippines is in constant transition, on the edge of a brighter or troubled future. However, for a country drowning from its many ills and troubles, there is rather nowhere else to go but up and resurface.

The question, why the Philippines is poor, or at the state it is at, may still persist. History, geography and traditional values have clearly indicated their effects are still persistent and relevant. Furthermore, a social norm of "*bahala na*" (let it be), as a deep seated faith in that things will turn for the better has not really been beneficial to the nation. From its colonial influences, of having been 'taken care of' by others, the epoch of independence, as heralded by the People Power Revolution is here. Now is the time Filipinos took action and take command of their future. Ahead of the pack are the many contemporary artists that are beginning to challenge the nation's Traditional values and thinking. Much like the country's national hero Jose Rizal, as an artist, poet, novelist, and a doctor, his work changed the course of the nation.

This thesis does not de-value the role post-colonial constructions of national identity through exoticism of indigenous forms, but rather, it argues to promote the validity in constructing a contemporary national identity through its contemporary culture. Identity is never static, it is constantly changing. It is often challenging and difficult, but necessary. This thesis has approached this modern day condition through the nation's art and architecture. The current successes of the country's contemporary arts have heralded a forward thinking approach. On the other hand, the country's architectures have much to catch up to.

By showcasing the selected nine artists, this thesis hopes to have given the reader an insight into the many works and crafts of contemporary artists in the Philippines. Through closer inspection, dissection and exploration of their work, a more detailed and critical view of the Philippines is seen. It is through their work and approaches to art production that critically places the Philippines in the spotlight. The artists investigated here also share a nationalistic urgency to promote the Philippines, through their fascination and critical observations of the culture and governing bodies. It is through them and in their work that issues of corruption, poverty, globalization, diaspora, and effects of colonialism still become relevant and fresh, presenting perspectives previously unseen. It is in these works that the identity of the Philippines is resurfaced.

As Jane Rendell mentioned, "art can offer architecture a chance for critical reflection and action." Inspired by the works and needs of the selected artists, the proposal for a new Centre for Contemporary Arts will be a place of artistic production and exhibition, a place of education, a place of encounter and dialogue, and a place of celebration for the nation's contemporary identities. This thesis' proposal for a Cultural Renaissance through the creation of *place* and *place-making* is also the creation of spatial experiences and identities. The new cultural centre's place in the city will herald a collaborative and engaging space for artists, patrons, and locals. In turn, it becomes part of the city's authentic experience, with a focus on the contemporary arts.

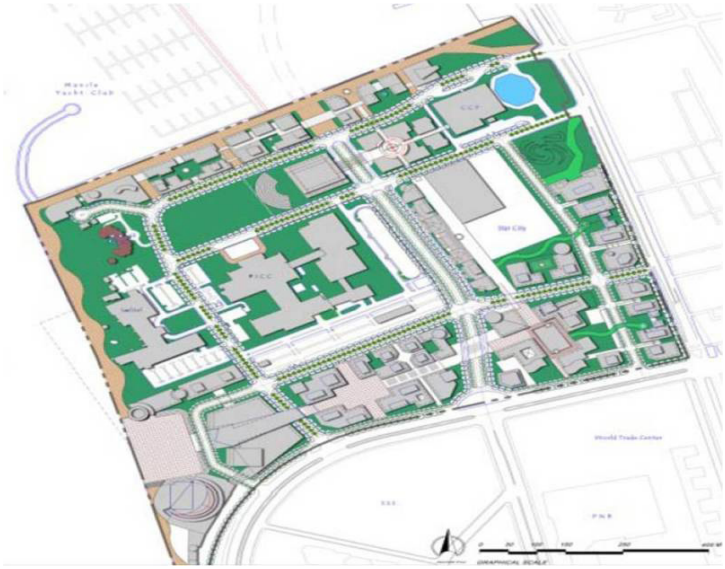
[4.0.1] Contemporary Philippine souvenir

However, to answer the question, why has the Philippines been by-passed by international tourists. Though the country is successful in its promotion of resort destinations and eco-tourism, it is struggling to attract the same calibre to its cultural programs. The country's designation as ASEAN Cultural Capital in 2010 and 2011 was short-sighted and did not garner as much attraction because of the focus on indigenous and traditional cultures. The establishment of Cultural Capitals have been means on which cities enhance their cultural programs and infrastructures in hopes of attracting tourism capital and exposure. Often times, cities resort to building new and iconic cultural buildings to add or enhance their cultural presence. National cultural centres are inherently iconographic. They monumentalize the ideal and make great picture postcards. However, it is how these monuments enhance and amplify the intensity of city life that makes them worthy of *place* in the city. Though the architecture and cultural program attracts people, in the end, it is about the city experience that lasts.

The proposal for a new Centre for Contemporary Arts, with its place in the city of Manila will participate in the city's lived-in space. Here, the architecture's participation in the dialogue with other contemporary art forms and art practices resurfaces the identity of the Philippines and express its contemporary conditions. The resulting Cultural Renaissance will further foster, promote, and encourage a sense of pride, nationalism, community, and identity among Filipinos in the Philippines and abroad.

[4.0.2] "Filipino in thinking, in speaking, and in action"

1 Office for Metropolitan Architecture, Rem Koolhaas, and Bruce Mau, *Small, Medium, Large, Extra-Large* (New York City, New York: Monacelli Press, 1998), 784.



"The CCP Complex shall be a center for arts and culture in Asia. Primarily, it shall be the centerpiece of artistic expression of the Filipino soul and spirit, created for the Filipino artist and all sectors of Philippine society. The CCP Complex shall be the major cultural, ecological and tourism landmark of the Philippines. It shall be a home for the Filipino artist and an urban oasis for the Filipino people."

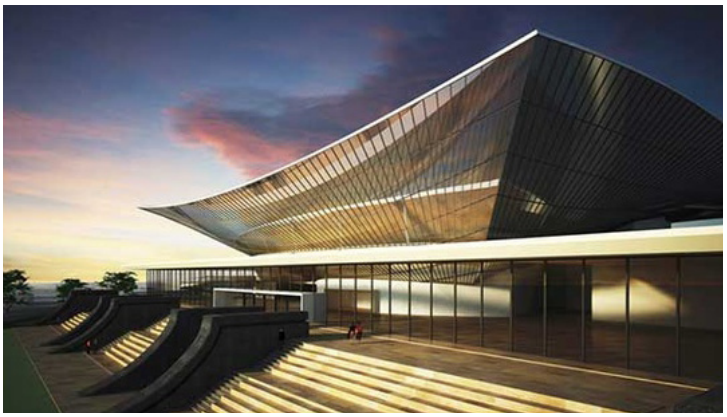
- Cultural Centre of the Philippines Complex Master Development Plan [1]

EPILOGUE

In 2002, the Cultural Centre of the Philippines (CCP) began their mission to revitalize the reclaimed land on which CCP Complex lies with the CCP Complex Master Development Plan. By 2004, a master planning guideline was established to develop 57.8 hectares of 62.4 within the existing CCP Complex with land use allocations to artistic and cultural, commercial, residential, office spaces, and open green spaces. As of 2011, after a nationwide competition, Leandro V. Locsin Partners Architects were awarded the winning entries for a new Artists Centre and new Performing Arts Theatre. No doubt that this is fantastic news for the progressive development of arts and culture for the Philippines. However, I fear it will turn into an empty arts enclave. The CCP Complex is already distanced and isolated from the rest of the vibrant urban life of Manila. Maybe in time it will be what the development team hopes it will turn out to be, as other programs involving the city become integrated into the plan.

[4.1.1] Scope of CCP Complex Master Development Plan *(opposite page top)*

[4.1.2] Land use parcelling of CCP Complex Master Development Plan *(opposite page top)*



[4.1.3] New Artists Centre
by Leandro V. Locsin Partners Architects
(top)

[4.1.4] New Performing Arts Theatre
by Leandro V. Locsin Partners Architects
(left)

Throughout this thesis and design process, it dawned on me how ingrained the clustering of buildings and programs had been in me. I grew up in my grandmother's house in the province of Pampanga, where her house was behind her parents', as her other siblings had their own beside hers. In between their houses are the garage for my great-uncles' jeepneys, open air kitchens, gardens, and an open lot. I remember spending many days and hours playing within these open spaces of in-between. Here are the spaces on which we would annually celebrate the holidays with a big family reunion. What I recall is the sense of family and community that had become part of the space.

[4.1.5] **Alfonso Family compound** *(top of page)*

[4.1.6] **Enjoying a cool night at the compound** *(above right)*

1 ___, "CCP Complex Master Development Plan Executive Summary", in *Cultural Center of the Philippines*, accessed December 2, 2012, http://culturalcenter.gov.ph/complex-development/

APPENDIX: Cultural Anecdotes

The following are Filipino cultural anecdotes that gives the reader a fresh and detailed look at the Philippines. Much like the islands that make this nation, Filipino culture is as varied as the geography and topography of the archipelago. Whether humorous, banal or shocking, these anecdotes are the symbols of this nation. It is through these that the identity of the people becomes clearer, in both Contemporary and Traditional, as the results of cultural hybridities and appropriations. What they all share are the human connections and relationships built from such events, spaces, or activities. These are the characteristics that make the Philippines its own.

TEXTING

[5.0.1] Man on bike and cellphone *(above)*

Cellphones and texting are now staples to the daily lives of Filipinos. The Philippines has become one of the texting capitals of the world, where at one point more text messages were produced than in all of Europe combined. Due to the inexpensive cost of cellphones and text messaging, everyone practically has a cellphone and texts. Rural areas that normally do not have reliable landlines can now communicate by text. Texting has become so common that not only do parents use it to get in touch with their kids, but it has been used by battling military and Muslim insurgents in the southern island of Mindanao by hurdling heckles and insults by text messages. Texting has become so popular the Catholic Church has had to ban confessions by text.

FIESTA

Throughout the year, anywhere in the country, there is bound to be a festival, better known as a *fiesta*. They range from simple village gatherings to week-long extravaganzas. *Fiestas* are now mainly associated with the Catholic Church as cause for celebration of the patron saint of the town or the Virgin Mary. However, elements of local and indigenous traditions still partake in the celebrations, such as parades of floats on the river and rain and water dances as thanksgiving or prayers for plentiful harvests. During *fiestas* one can clearly see the fun-loving and hospitable nature of Filipinos. This is the time when homes are spruced up, tables filled with food, and guests from out of town, especially prodigal sons and daughters are welcomed. In the cities, *fiestas* may not be a priority in the community's yearly functions, but in the countryside, this becomes the time when village or town centres are cleaned, brightly coloured decorations are hung along the streets, and everyone gets involved in processions, music, games, sideshows, pageants, and food. Despite the poverty in the country, with Filipinos' faith in Catholicism, they still manage to enjoy themselves during *fiestas*.

[5.0.2] Betis during *fiesta* *(above)*

LENTEN RITES

[5.0.3] Penitent men *(above)*

Filipinos are devoutly Catholic and the Lenten season is when this devotion encompasses the whole country with solemn rituals. During Holy Week, the days between Palm Sunday and Easter, the whole country often quiets down while Christ's Passion is read at churches throughout the week, also known as *pasyon*. Also, Spanish missionaries introduced flagellation and re-enactments of the climactic tragedy of the life of Jesus, such as the washing of the Apostle's feet, the Stations of the Cross, and Palm Sunday rites. These biblical stories are often performed as short theatrical folk plays or *sinakulo*, involving the community and sometimes movie or television personalities playing the lead roles. Some fanatical Catholics have also taken these re-enactments to heart where they literally offer themselves to be crucified. As part of *penitensiya*, a local rite believed to cleanse the sins of devotees, cure illnesses and even grant wishes, hundreds of men, with their heads covered, bare-footed and bare-chested whip their backs until bloody as they march down narrow roads. On Good Friday, some of these men make their way to the *barangay* of San Pedro Cutud, San Fernando, Pampanga, just north of Manila, where they voluntarily offer themselves to be physically nailed to wooden crosses.

SANTA CRUZAN

In the month of May, the last month of the dry season, just before the rains and the planting season, *fiestas* abound throughout the country. *Fiestas* are usually associated with the village or town's patron saint, but during May, *fiestas* also become associated with prayers for rain, a good harvest, and a bountiful supply of fish. Introduced by Spanish missionaries, *Flores de Mayo* or "Flowers of May" is a month long flower festival where Catholic devotees offer flowers to the Virgin Mary, mother of Christ, as they pray for these graces. After nine days of prayer, in respect of the Holy Cross and the Virgin Mary, *Flores de Mayo* culminates in a *Santa Cruzan*, a religious procession remembering Queen Helena, mother of Constantine the Great and her mythical finding of the Holy Cross in Jerusalem. This procession brings out Filipino's obsession with beauty and pageantry. Beautiful town belles are dressed as the various accolades of the Virgin Mary, including Faith, Hope, Charity, and Justice, and they are paraded around town with handsome male escorts under hand carried bamboo arches elaborately decorated with fragrant native flowers. This historic tradition, performed in rural towns and villages, and large cities, has become identified with youth, love, and romance.

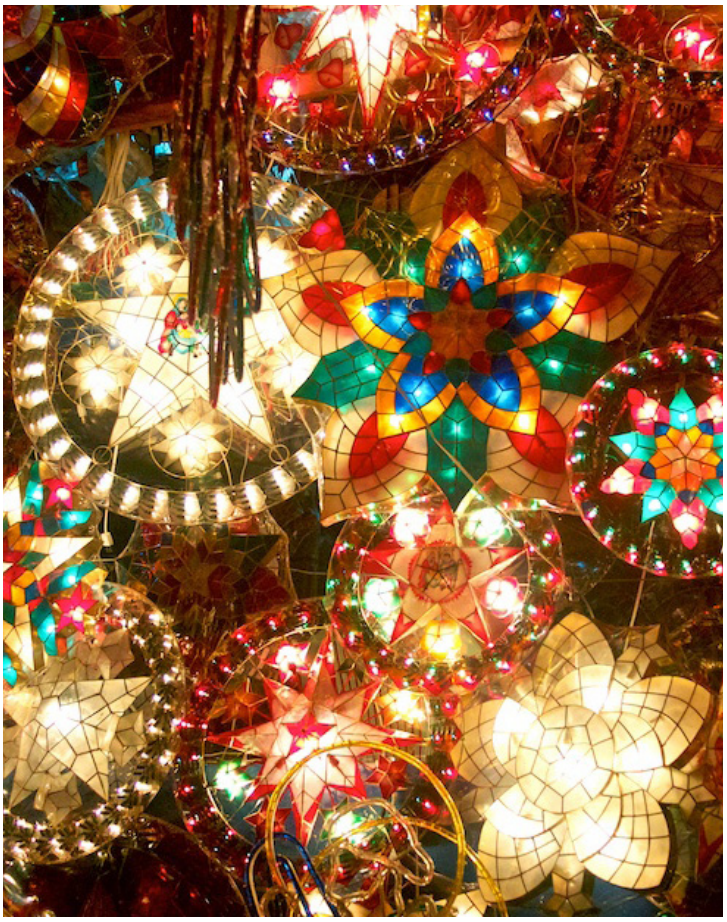
[5.0.4] Three Marias *(above)*

BEAUTY PAGEANTS

[5.0.5] Beauty Queens *(above)*

Beauty is so highly admired in the Philippines every village, town, city, and province holds beauty pageants to crown their most beautiful girl. It is no surprise former First Lady Imelda Marcos got her start to power by winning her town's beauty queen title and a name to match, the 'Rose of Tacloban'. A beauty queen title often brings great opportunities for fortune, career and success for these young ladies. Winning the nationwide contest, the annual *Binibining Pilipinas* or Miss Philippines bestows upon the winner the honour of representing her country in the international Miss Universe Pageant. Her win alone as Miss Philippines guarantees her advertising contracts with shampoo, soap and skin-whitening lotion companies. If she is smart and talented, she could even land television and movie deals. Up to her old age, her beauty queen title will always be carried with her name.

PAROLS



Filipinos love Christmas. Decorations are hung and Christmas songs are played in shops as early as October. The quintessential expression of a Filipino Christmas is the *paról*, derived from the Spanish word *farol*, meaning "lantern". Traditionally, they are made of bamboo strips and coloured Japanese tissue paper to the shape of a star, which is meant to represent the star of Bethlehem, signifying not only the birth of Christ but also the guiding light for the Three Wise Men, the spirit of hospitality. Lit from the inside with a candle, these were also originally used to guide church goers' paths during the ritual nine days yuletide dawn masses called *Misa de Gallo* or *Simbang Gabi* nine days before Christmas. Today, these traditional bamboo and paper *parols* are still made, sold and hung, though new materials such as plastic, shells, glass, and metal, and electricity have afforded them to get embellished, and made more durable and waterproof. Many competitions are now held to determine who makes the best *parol*. On the Saturday before Christmas, the city of San Fernando in Pampanga holds its annual Giant Lantern Festival, where giant *parols* as wide as 12 meters are decorated, illuminated, and made to perform a light show as accompanied by a musical band. Whether rich or poor, the Filipino Christmas spirit gets expressed through the *parol*.

[5.0.6] Hand-made stars *(above)*

DEBUT

[5.0.7] Lady of the night *(above)*

Among wealthy Filipino families, when the daughter turns 18, a customary formal social dance called a *debut* is held in her honour. As a coming-of-age of a woman, this occasion, which dates back to the Spanish occupation of the country, presents the young lady or *debutant* to society and deems her ready for marriage. Family and friends of the debutant are invited, and among the invited are eighteen of the debutant's friends, nine boys and nine girls or eighteen pairs of boys and girls. This formal occasion is usually catered for dinner where guests are assigned seats and presented with a program of songs, speeches, and dances. The highlight of the event is the *cotillion* dance to the tune of a classic waltz. Here, the debutant dressed in a ball gown is paraded with a male partner followed by her eighteen friends, who are often co-ordinately dressed as chosen by the debutant, and they dance the much choreographed and much rehearsed cotillion. After, eighteen candles are presented to her by her female friends as they say their well wishes, and eighteen roses are presented to her by her male friends with a dance. The event closes with the memorable "Father and Daughter dance."

SARI-SARI STORE

The '*sari-sari*' store is ubiquitously Filipino. *Sari-sari* means "various" or "a variety." It is often a small and humble store that sells eclectic but practical goods in areas where the supermarket is kilometres away. Here you can buy shampoo, body lotion, laundry detergent, cigarettes, rum, beer, painkillers, soft-drinks, chips, crackers, candies, chocolates, toys, and so forth. However, what makes a *sari-sari* store unique is everything is sold in small quantities. Shampoo comes in packets the size of a credit card, medicine can be bought by the pill, cigarettes by the stick, and candies per piece. These items are often hanging or placed in jars behind a screened front as a precaution from thefts. Do not be perplexed when purchasing a soft drink or beer and the vendor hands you a plastic bag with your purchase inside and expects you to drink it through a straw. This is to keep the bottle and return it for the deposit of a few centavos. These stores are very familial, with names that often reflect their owners, like the Three Sisters or Jon-jon's. These also act as the unofficial community centres. Locals are often seen hanging around the store, on benches placed next to the store and under the store's awning. Here, news and gossip is often exchanged amongst neighbours and store owner.

[5.0.8] Sari 2x store *(above)*

COCKFIGHTS

Filipinos have an obsession with gambling and this is obvious given the popularity of cockfighting, locally known as *sabong*. Considered the national sport of the common man, cockfighting places two roosters into a cage and lets them fight for their lives. These roosters are raised and trained for months on special diets and medications, and even washed with special shampoos before the big fight. Once in the cage or cockpit, they are outfitted with a lethal three-inch ankle blade, which are often wiped with alcohol to ensure they have not been tampered with poison. The fight is usually brutally short with the winner immediately whisked away to get treated for any wounds and dosed with antibiotics, while the loser makes its way to the cooking pot. It is possible for a rooster to have a fighting career, and can be back in the pit for as short as two weeks. A lot of money rides on these roosters. The winner can earn as much as 300,000 pesos in a fighting tournament. Owners and caretakers of these roosters sometimes spend more time and money with them than with their families because of the potential payoff. Cockpits can be found on the outskirts of most towns and villages in the countryside, more so than in the cities. The weekends are when the cockpits are filled with men, who are unashamed by the brutality of this so called "sport," stamping their masculinity while escaping their worldly woes.

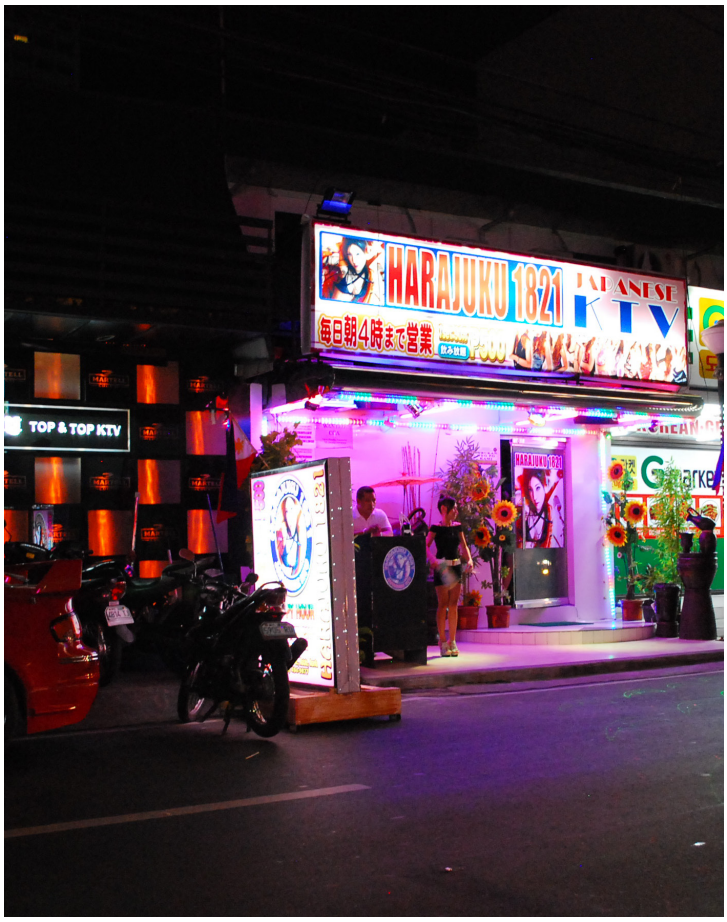
[5.0.9] **Fight for life** *(above)*

JEEPNEYS & TRICYCLES

Jeepneys and tricycles are the main sources of public transportation in the Philippines and have been a uniquely Filipino concoction and quintessentially Filipino. Jeepneys are mainly used on arterial roads, while tricycles on narrower roads, back roads, to dirt roads. Both can be flagged down anywhere when available and they can stop on demand. Jeepneys are re-appropriated from US Army jeeps left from World War II and hybridized into paying passenger vehicles. Each is uniquely customized by their owner and driver with names, slogans, badges, horns, aerials, air fresheners, icons, secular and religious, mirrors, chrome horses, any accessory one can imagine, paint of every colour of the rainbow, and a sound system loud enough to buffer the actual noise of the engine. These vehicles are often the main sources of income for families, so the driver may wait long at a passenger depot to load the vehicle with as many passengers allowable on the two rows of benches behind. Tricycles, on the other hand, are motorcycles or bicycles with sidecars, which can comfortably seat one passenger or eight on desperate times. These too are the hybrid concoctions of their owner with customized labels, tags, curtains, and windshields.

[5.0.10] Hybrid rides *(above)*

KARAOKE



[5.0.11] Beer, girls and karaoke *(above)*

It has been often said, "it is not a Filipino party, until there's karaoke," abroad or in the Philippines. When it comes to unwinding and having a good time, sober or inebriated, Filipinos often gather around the karaoke machine. Filipinos have a penchant for thinking they can all belt a tune like Celine Dion or Frank Sinatra. Be as it may, this activity has been a source of promise and disappointment for many, but above all, entertainment for the rest. Karaoke machines can be found anywhere in the Philippines, from beer gardens to local restaurants to the latest KTV (karaoke television) nightclubs, where cheap beer is offered along with song menus from Western and Filipino favourites. However, beware of criticising or making fun of someone's performance as it is a grave insult. There have been known cases of arguments and violence breaking over karaoke, and even a case of murder after someone sang Frank Sinatra's "My Way."

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