

## ABSTRACT

### RESISTANCE, ASSIMILATION, AND THE BUILDING OF THE FILIPINO REPUBLIC: ARCHITECTURE OF ARCADIO AND JUAN ARELLANO

This thesis maps the two modes of architectural reaction to the American military intervention in the early twentieth century Philippines, namely assimilation and resistance. I examine three architectural works by two brothers, Arcadio and Juan Arellano, as examples of both reactions. First is the home of Filipino revolutionaries, the *Bahay Nakpil-Bautista*, which was designed by Arcadio Arellano in 1914, and stands today as a museum that commemorates the 1896 Filipino Revolution. Second is the Old Congress Building, which was built in 1926 by Juan Arellano and company, and served as the seat of the Philippine House of Representatives and the Senate until 1997. Today the building serves as the National Museum of the Philippines. Third is the Manila Metropolitan Theater, which was designed by Juan Arellano and inaugurated in 1931.

In these buildings, I argue, exist design choices that reflect both the progressiveness of a young democratic nation and the rise of nationalistic ideologies. This analysis opens the door to a wider discussion on the effect of architecture on the society, culture, and politics of the Philippines during the early twentieth century.

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May 2013



RESISTANCE, ASSIMILATION, AND THE BUILDING  
OF THE FILIPINO REPUBLIC: ARCHITECTURE  
OF ARCADIO AND JUAN ARELLANO

by

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## CHAPTER 1: INTRODUCTION

The Philippines is a republic made up of about 7,000 islands in Southeast Asia. It is a nation with a unique heritage fused by both eastern and western cultures. The influence of Malay, Chinese, and other Asian neighbors, as well as European, Spanish and American cultures, has left a distinctive mark on the people, land, and their history. I am writing this thesis from a unique perspective, being a second-generation Filipino America, brought up in a household where both English and Filipino dialects are used interchangeably, and where the American way of life and Catholicism are the norm. Very few Filipino Americans in my generation have access to understanding their personal roots or have interest in Philippine history. I have always been fascinated about my Filipino heritage, especially the Philippines my great grandfather and grandparents portrayed of their stories during the booming American era. However, I wanted to know more and understand what was so special about this era.

I approached this thesis topic not knowing where to start, first researching my passion for Philippine architecture in a broad sweep, and then running into the politics of the Philippine Revolution and the American regime. It was only when I saw the evolution of architectural traditions in the Philippines and the change in administration that I began to understand the impact of the American era, as one regime ends and another begins. To understand the progress, which took place during the American regime, I first studied this transition in government, researching the aspirations of the Filipinos during the revolution; the goals of Americans and the freedoms the Filipinos were granted under American rule. Secondly, I researched the achievements of Filipino architects and the buildings they produced during this time.

A few of authors that discuss similar topics to this thesis, which are instrumental for the inspiration for this research, are Gerard Lico author of *Arkitekturang Filipino: A History of Architecture and Urbanism in the Philippines* and Dominado Castañeda author of *Art in the Philippines*. These researchers thoroughly examined Philippine Architecture, art and culture. Lico gives the reader an insight as to how Philippine Architecture and society has evolved from pre-Hispanic times to present, while Castañeda, who wrote his piece forty years earlier than Lico, examines Filipino art and architecture during the Spanish era leading into the American Era, and into the independent Philippines after World War II. Instead of focusing on the broad range of time and architecture history, like other researchers have in the past, this thesis examines only the architecture of the early American period in the Philippines, starting from the establishment of the First Philippine Commission in 1899, and ending right before the establishment of the Philippine Commonwealth in 1935.

I concluded in my primary research that two major reactions occurred both in architecture and in society, namely resistance and assimilation to the American regime. For the matters of this study I look at the lives and architecture of two Filipino architects whose architecture demonstrates the varying reactions in the architectural community of the time, which in-turn helped build the modern Philippine Republic. The two revolutionary architects I chose for this thesis are Arcadio G. Arellano, and his younger brother Juan Marcos G. Arellano, in doing so; one can see the differing reactions in architecture and society in a more concise manner.

This thesis explores the lives of the Arellano brothers, their architecture and the society they lived in at the time of the American occupation. Chapter 2 looks at

their beginnings in Tondo and goes on in to their architectural fortés and contributions to the building of the early Philippine Republic.

Chapter 3 examines the three architectural examples by the brothers, demonstrating the varying reactions to architecture during the American era. The first structure is the Bahay Nakpil-Bautista built by Arcadio Arellano in 1914 for the Nakpil and Bautista families, notable families that contributed to the Philippine Revolution. The house was built using the traditional Filipino style called *bahay na bato*, which means ‘house of stone,’ because the house is essentially a traditional stilt dwelling sitting on top of a masonry wall, harking back to the native form in the countryside. Furthermore, the house integrates hints of a branch from Art Nouveau called Viennese Secession style. The second structure is the Old Congress Building also known as the Legislative Building, known today as the National Museum of the Philippines built by Juan Arellano and company in 1926. The Congress building is done in the Neoclassical/ Beaux Arts tradition, built in accordance to the Burnham Plan for Manila of the early 1900s, proposed by Daniel H. Burnham a city planner and architect from Chicago. The third structure is the Manila Metropolitan Theater, which was inaugurated in 1931, also built by Juan Arellano. This theater was designed in the Art Deco style, featuring streamlines with native Filipino forms like floral, fruit, leaf and vine motifs throughout. Juan was both criticized and praised for its radical style at the time, however it represents a shift into the modern and progressive Philippines. In addition toward the end of chapter 3, as stated in the title of this thesis “building a Philippine Republic,” the last section of this chapter will present the other architects, contemporaries of Arcadio and Juan, who also help change the architectural landscape of the Philippines, setting the stage for independence.

In chapter 4, this section looks at the differing responses in society as seen in the politics, culture, entertainment, and education in Philippines, which historical events coincide with the changes in architecture. In the beginning this chapter discusses the background of the Philippine Revolution, and the aspirations of the Filipinos for democracy. The Filipinos gained certain freedoms under the American regime, which were unheard of during the Spanish occupation. The next section that follows looks at the politics of the time, how the Americans ruled the Philippines through the elite Filipinos and ruling families, and the progress they achieved through collaboration. Furthermore, this chapter will investigate the cultural and entertainment changes that took place during this time in periodicals, art, music and theater. Finally, in the last segment of chapter 4, I discuss one of the most important aspects that affected the Philippines greatly, the establishment of public education and the usage of the English language as the medium communication.

In chapter 5, I conclude this research analyzing the effect of the west, namely American governance, on the formation of the modern Philippine Republic, as we know it today. Furthermore, I answer in this section the underlining theme of this thesis “Is the conversation of assimilation and resistance still evident today in the modern Philippines? And are there any signs of a revivalist ideologies in the current society manifested in building traditions and politics?”

It is the goal of this thesis to inform the public and building professionals that there are much more than just old building, but a rich history. In the case of the three structures that are presented in this thesis, all have made an impact in the Philippines either in art, culture, architectural preservation, and history. The awareness of the importance of such buildings is very sparse among the public,

which many have been forgotten or neglected, due to the ignorance of local history or the lack of community support and funding. Fortunately, the three Arellano buildings that are presented here have survived the ravages of war, urban decay and time, standing today as national symbols of Filipino heritage and ingenuity.

## CHAPTER 2: THE ARELLANO BROTHERS

This chapter discusses the lives of the two Arellano brothers from their upbringing in Tondo to their immortalization as architects of new revolutionary designs in Filipino architecture. The first section deals with the brothers' common history, their parents, hometown, and private education at Ateñeo. The second section covers Arcadio's life and architectural achievements, and the last section looks at the life of Juan from his education in the United States to his designs in public works.

### The Arellano's Hometown: Tondo

The Arellano brothers were born in a *barrio* (village) of Manila called Tondo: a place where kings, artists, and revolutionaries were born through out the centuries (Flores par. 1). Tondo was part of the section of Manila called *Extramuros*, or Outside the Walls, where foreigners and people from the provinces stayed. Extramuros consisted of Binondo, Quiapo, Tondo, and Malate during the brothers' lifetimes (Lico 121). In contrast, *Intramuros*, also known as The Walled City, housed the Spanish seat of government and various religious institutions, nobility and religious, while trade with *indios* (natives) and *sangley* (Chinese) were reserved for outside the walls (Lico 121-23). A shadow of its former glory, Tondo remains the cradle of Philippine history. It was in Tondo where the last Raja of Manila, Raja Soliman, made his last stand and was killed by the Spanish in the Battle of Bangkusay in June 3, 1571. After the raja died, “the Spanish made Manila their colonial Capital” (Flores par. 6). In addition, during the era of the brothers, Katipunan founder Andres Bonifacio and another influential member of the society, Emilio Jacinto, were born in the same area (Flores par. 8). The word *Katipunan* is the shortened form of the name of the secret society, which was also

founded in Tondo in July 7, 1892. The full name of the society is *Kataas-taasan, Kagalang-galang Katipunan Ng Mga Anak Ng Bayan* which is translated into English as The Highest and Most Honorable Society of the Children of the Nation. Furthermore, Tondo was the tragic location where the ill-equipped Katipunan started the revolution in 1896 (Flores par. 9). Tondo, from its simple beginnings as a barrio for outsiders, has become a historical and diverse community to which the Arellano brothers contributed.

#### The Arellano Brothers' Parents

Arcadio and Juan Arellano were born to Bratola De Guzman and to Luis C. Arellano who was from Bulacan, Philippines, a province in central Luzon close to Manila. Luis is credited with helping to build the Franciscan Church in San Juan Del Monte. The church was called San Juan Bautista Church in 1894 but is known today as Pinaglabanan Church to commemorate the Philippine Revolution of the Battle of San Juan (“Arcadio G. Arellano” par. 1; Lee 1). After the completion of the church, their father worked as an assistant to Spanish architect Juan Hervas who was the municipal architect of Manila from 1887-1893 (Zialcita and Tinio 52). In addition, Luis became the superintendent of the San Juan del Monte Waterworks, a water regulation plant in San Juan, Manila. During this same time, he was also planning to start a construction company, but he became a *maestro de obras* (general contractor) (“Arcadio G. Arellano” par.1; “Juan Marcos G. Arellano” par. 2). It is very possible that the brothers got their inspiration to work in the building profession and public work projects from their father; however, during their lifetimes, able-bodied males ages sixteen to sixty were mandated by Spanish colonial authorities to work in public works/forced labor called *polo* (Zaide and Zaide xxix). Following in the steps of their father, who

contributed to the community of San Juan, the Arellano brothers made an even bigger contribution to the building of the Philippines.

### Early Education

The education the brothers received in the public school system under Spanish rule was very different from the twenty-first century educational system. In 1863, the Spanish government established the primary public education system in the Philippines, which consisted of two public schools for each town, one school for boys and another for girls. These schools were run by the friars of different Catholic institutions, like the Jesuits and the Dominicans, and were funded by the Spanish government. The decree states that primary schools were to:

[Disseminate] as far as possible the instruction in the Holy Catholic Faith, in the mother tongue, and in the elementary branches of knowledge. [...] The immediate supervision of said schools entrusted to the parish priests who are given sufficient powers to make it efficient, and the instruction of Catholic doctrine and morals is placed under their exclusive direction of the prelates. (Salamanca 10-11)

This demonstrates the rigid and authoritarian power administered by the Spanish government and ultimately the Catholic institutions.

### Education at Ateñeo

Both Arcadio and Juan attended Ateñeo Municipal, later named Ateñeo de Manila, a Jesuit college in Manila. Like their public school in Tondo, the Ateñeo was funded by the Spanish government and was managed by the Catholic institution, the Society of Jesus, better known as the Jesuits (“History” Ateñeo par.

1). The Jesuits acquired the school after their return to the Philippines in 1859, having been expelled from the islands in 1768. The schools evolved and grew into one of the prestigious schools for boys in the islands, rivaling The College of San Juan de Letran, a school run by the Dominicans (Zaide and Zaide 27). The Jesuit system of education was more advanced than other schools of its time in that it rigorously trained individuals in religion and discipline, and it also promoted studies on culture, humanities, and science, ultimately leading to a Bachelor of Arts degree (Zaide and Zaide 28). For further education, the college “offered vocational courses in agriculture, commerce, mechanics, and surveying” (Zaide and Zaide 28). Both brothers attained their Bachelor of Arts degrees: Arcadio in 1892 and Juan in 1908 (“Arcadio Arellano” par.2; “Juan Arellano” par.3; Zaide and Zaide 28). During the American era, the school lost government funding and became a private school but was still managed by the Jesuits (“History” Ateñeo par. 9). In this same era, the school received recognition as a licensed college, which offered bachelor’s degrees and certificates in various disciplines (“History” Ateñeo par. 9-10). Both their education in Tondo and Ateñeo, the brothers experienced the transition of the public school system of the time, changing into the private institutions during the American era.

#### Arcadio’s Biography

Arcadio G. Arellano graduated from Ateñeo Municipal with a Bachelor of Arts Degree in 1892. After graduation, he entered into Escuela de Artes y Oficios in Manila, an arts and trades school, to take courses to attain the titles of *perito mercantile* (commercial expert) and *maestro de obras* (general contractor) (“Arcadio Arellano” par. 2; Zaide and Zaide 28). Arcadio graduated in 1895 and was one of the most notable students to be licensed during the Spanish regime

(par. 2). Schools like Escuela de Artes y Oficios that were established by the Spanish Crown in Pampanga, Iloilo, and Manila to educate builders on proper building techniques (Zialcita and Tinio 39). This type of instruction came about as a result of the devastating earthquake disasters that occurred in July 1880 and in year's prior (40). The school's licensed builders understood and carried out the regulations set by the government, the contemporary equivalent of building codes (41). These types of regulations were established to remedy the inconsistencies of the "old master builders" such as under-estimation of building materials, wrong angles of windows, doors, etc. (39). As early as 1870, "all buildings planned had to be submitted to the government's Public Works Division for approval" (39-40). This shows the early development of the building restrictions set by the Spanish Government toward the end of the nineteenth century and the demand for licensed builders like Arcadio.

With the oppression and colonial control under the unified church and state form of Spanish Government over the Filipino masses, the prospects of revolution were imminent. The outbreak of the Philippine Revolution took place in 1896. Arcadio joined the second phase of the revolution in 1898. In the second revolt, more *illustados* (enlightened/ educated individuals) and *cauquies* (chiefs/ ruling class) joined because the Spaniards would not heed their demands for reform and for keeping their positions in Filipino society (Salamanca 17). In the first revolt of 1896, the *illustados* doubted the success of the revolution due to the competency of the Katipunan leaders, lack of arms, and support. (Salamanca 17-18).

Upon joining the revolution, Arcadio first worked as a volunteer in the Engineering Corps and was eventually promoted to captain in the Engineering Corps of Volunteers of General Aguinaldo's revolutionary army ("Arcadio G. Arellano" par. 3). While he was captain, he led the rebuilding and repair

operations of the Barasoain Church and Convent in Malolos, Bulacan which was the seat of the revolutionary offices government while the Americans were in Manila and was also the site of the Malolos Congress of 1898 (“Arcadio G. Arellano” par. 3). It is worth noting here that Manila, more specifically Intramuros, was a stronghold of the Spanish forces during the revolution. With the surrender of the Spaniards at the Battle of Manila, the Americans occupied Intramuros while Philippine forces regrouped outside the walls; hence, the establishment of the revolutionary government in Malolos.

With the end of the revolution, the American occupation was born. Governor General William Howard Taft became the first civilian governor of the Philippines after the American Military rule (Castañeda 55). During the Taft Administration in the Philippines, the policies for the “betterment of health education, and the living condition of the natives” took effect (Castañeda 55). At this same time, Arcadio was hired by Taft as personal advisor on architectural matters, the construction of public buildings, and reconstruction of existing buildings (Rodell 90). From February 15, 1907 to October 7, 1916, Arcadio worked as board advisor for the city of Manila at various times. As a board member, he “formulated the city’s regulations pertaining to electricity and power rates, gambling, land reclamation on the Tondo Beach and the law providing monetary incentives to investors of fire- proof building materials” (“Arcadio G. Arellano” par. 6). This shows the wide range of government projects Arcadio was involved in during the infancy of the American Occupation.

Even though Arcadio did not work for the government as long as Juan did, one very important government project stands out from the others. During his last years working for the government, Arcadio was commissioned to design a memorial to commemorate the 1896 Philippine Revolution against Spain called

*Panteon de los Veteranos de la Revolution* (The Mausoleum of the Veterans of the Revolution) at Manila North Cemetery. Governor General James F. Smith issued the commission for the memorial in August 28, 1908 (Lico 289). The structure consisted of a square plan on top of a dais, with a dome that rests on a drum (Lico 289). The design of the facade is neoclassical with a somber motif of “swags, frets, with key patterns and anthropomorphic relief sculptures alluding to death and mourning (289)”. After working for the government for some years, he returned to his private practice working with his younger brother, Juan, until his untimely death in 1920 (Lico 289). Even though the two brothers worked together in their private practice only briefly, Arcadio made a lasting impression on Juan, and this is evident in the designs and native motifs Juan implements in his buildings.

In Arcadio’s private practice, which consisted of both commercial and residential buildings, he used neoclassical, Renaissance, neo-gothic, and Art Nouveau styles. In addition to the styles mentioned, Arcadio added his own native motifs to his buildings such as using *capiz* (concha shell windows) or the floor plan of a traditional Filipino house, *bahay kubo/ bahay na bato* (stilt square house/ House of stone). For example, the commercial building El 82 Bazar has a combination of neoclassical and Renaissance styles. The Gota de Leche building (see Figure 1), a woman and child center, was modeled after the Ospital degli Innocenti, an orphanage in Florence, Italy, and is done in the Renaissance style with native elements like the capiz windows. Other buildings worth mentioning that also have native and foreign influences include: “Carmelo and Bauermann Inc., Carmelo residence, Casino Espanol, Gregorio Areneta Residence, Hidalgo House, and Hotel Francia” (Lico 289). In chapter 3, this thesis will discuss in detail the *Bahay Nakpil – Bautista* (the Nakpil and Bautista House) from the

occupants' history to the Art Nouveau style, which Arcadio incorporated into the design of the whole house.



Figure 1. *Gota de Leche Building: built in 1917.* Jaycee Gopez. Photograph. Manila, Philippines. Arkitekturang Filipino, Web. 11 Nov. 2012.

### Juan's Biography

Juan Marcos de Guzman Arellano was the younger brother of Arcadio. When their father passed away in 1900, Juan was 12 years old and put under Arcadio's care (NHCP, “Juan Marcos G. Arellano” par. 3). When Juan became of age, he attended Ateneo Municipal de Manila, just like his older brother, and graduated in 1908 at the age of 20 (NHCP, “Juan Marcos G. Arellano” par. 3). After graduation, he followed his passion for art, studying “drawing and painting under the old master of Philippine art: Lorenzo Guerrero, Fabian de la Rosa, and Toribio Antillon” (“Juan Marcos G. Arellano” par. 3). While studying under the old master, he also worked as a draftsman at the Bureau of Lands (“Juan Marcos G. Arellano” par. 3; Lico 308). After the loss of their father, and with the

guidance of Arcadio, Juan started a new chapter in his life as a pensioñado in America, attaining what many strived for: a higher education. *Pensioñado* (pensioner) was a term used during the Spanish era to refer to someone who received government funding or assistance. In 1911, Juan became one of the early pensioñados to go to school in America (Lico 287).

The pensioñado program was government-funded program that educated students in American standards of civil education, and acceptance into the program was a source of pride to both students and their families. The program was started in August 26, 1903 by Governor General Taft and the Philippine Commission, and it last until 1941 (Orosa 2). The program “arose out of the desire for higher-leveled Filipino civil servants and the complete absence of secular higher education in the Philippines capable of meeting American standards of expertise” (Kramer 204). During the early phase (1903-1914) of the program, only about 200 students completed the program (Orosa 2). The pensioñados were awarded scholarships similar to that of the Rhodes or Fulbright scholars (Orosa 1). The appointment to the position of pensioñado was very similar to that made by the United States Military Academies like West Point, giving great pride to families, communities and schools (Orosa 2). The students came from both privileged and under-privileged backgrounds (Kramer 204). In addition, students were chosen from public schools in different provinces, and some were personally picked by the governor-general in office (Kramer 204). The pensioñados who chose to pursue a degree in architecture went to institutions like Cornell, Drexel, and Harvard where the Neoclassical and Beaux Arts styles were stressed (Lico 296). After receiving a degree in America, the pensioñados were required to return to the Philippines and work as teachers, engineers, or other civil servants for five years (Kramer 204). This is the reason why Juan, like many architects of his time

who went to study in America, worked at the Bureau of Public Works (BPW). Like his predecessors in the program, Antonio Toledo, Tomas B. Mapua, Carlos Barreto and many others graduated from American universities, Juan went to the Philadelphia Academy of Fine Arts and transferred to Drexel Institute, graduating with a bachelor's degree in architecture (Lico 282). Juan became one of many successful pensioñados who actually completed a degree at the time, proving that the pensioñado program was effective and manageable for Filipinos in American institution.

Like some of his predecessors in the program, Juan wanted to go further in his education, and through additional coursework and extensive travel, Juan expanded his design knowledge beyond the neoclassical. After graduation, Juan completed course work at the University of Pennsylvania and at the Beaux Art School in New York City ("Juan Marcus G. Arellano" par. 4). In addition, during his stay in New York City, he worked for some time at the architectural firm George Post and Sons before taking a tour of Europe, "sketching and painting architectural monuments and landscapes" (Alcazaren par. 1). After his trip to Europe, he returned to the Philippines and worked for the BFW and at his brother's private practice, working on projects like the Gota de Leche Building and the Casino Espanol (Alcazaren 1; Lico 308). While he worked at the BPW, he designed a number of buildings in the neoclassical style such as the Chamber of Commerce Building, the Manila Yacht Club, Manila Post Office, Villamor Hall on the University of The Philippine (U.P.), Manila campus (now the Supreme Court Building), Benitez and Malcolm Hall on the U.P. Dilliman campus, the Jones Bridge, The Legislative Building (now the National Museum), and many more structures outside of Manila in the provinces (Lico 308-11). Out of all the magnificent neoclassical structures he designed, three stand out: The Manila Post

Office (see Figure 2), the details and lines of which parallel that of the Lincoln Memorial in Washington D.C.; The Legislative Building, which will be discussed in more depth in chapter 3; and the Jones Bridge which “evok[es] the grandeur and elegance of Parisian urbanity in the American tropics” (Lico 309-11).



Figure 2. Paul Blasco. *Manila Central Post Office: Built in 1926*. Photograph. Manila, Philippines. Arkitekturang Filipino, Web. 8 Jan. 2013.

Juan's reached international status for his “virtuous articulation of neoclassicism,” but he was also known for his use of Art Deco and traditional Filipino motifs (“Juan Marcus G. Arellano” par. 6; Lico 309). At a competition that was held in New York in 1924 he was awarded 60,000 pesos for his design of the Bank of the Philippine Islands (Lico 309). Like his older brother, Juan added hints of native/ traditional Filipino motifs in his neoclassical and Art Deco designs. Juan worked at the BFW until 1927 when he took a trip to the United States to study Art Deco because he wanted to expand his knowledge from the neoclassical style in which he typically designed and which was the style of

government buildings at the time (Alcazaren, par. 9). After Juan received his degree in America and returned to the Philippines, his hunger for knowledge did not subside; hence, his second trip to America to study Art Deco.

Upon his return to the Philippines, Juan designed the Manila Metropolitan Theater in the Art Deco style; this design choice was controversial despite Manila's being a progressive and modern city. His design for the theater integrated Philippine plant and floral forms throughout (Castañeda 69). Juan's shift in style paved the way for modern architecture in the Philippines even while it retained the spirit of the native/ traditional motifs and contributed to the national identity of the Philippines through design (Castañeda 69; "Juan Marcus G. Arellano" par. 8-9). For example, Juan was both criticized and praised by architects and non-architects for his designs for the U.P. Dilliman building which used heavy Southeast Asian, Muslim, and Philippine motifs (Castañeda 70-71). In addition, he implemented the use of roof designs seen in traditional stilt houses, and the use of Tausug gable finials, or naga (serpent) designs (Lico 313). Furthermore, after his second visit to America, Juan returned to the BPW as a consulting architect and worked there until the outbreak of World War II (Alcazaren, par. 10). When the Japanese in WWII occupied the Philippines, Juan and other government contemporaries distanced themselves to avoid being associated with the Japanese Occupation. Many are not aware that Juan was also a leader, a recipient of national award, and even a skilled painter. Juan established and designed the logo for the professional organization, Philippine Institute of Architects, serving as the organization's president for two years as well as becoming a fellow ("Juan Marcus G. Arellano" par. 6). Other achievements and positions he held were: Head of the Board of Examiners for Architects in 1935 and from 1947 to 1948; Director of the National Planning Commission by President

Elpidio Quirino; and recipient of the Gold Medal of Merit for Architecture in 1958 (“Juan Marcus G. Arellano” par. 6). Juan retired in 1956 at the age of sixty-eight, returning to his first passion: painting. In the end, Juan became an advocate for native art and architecture, believing tribal designs from the north and south were “truly Filipino” which “evolved from within to without, from their soul, from their heart” (“Juan Marcus G. Arellano” par. 9). He lamented that the Filipino artists and architects of his generation “were blind to the presence of native art forms, designs and colors found in tribal art and functional pieces”; finally, he longed for the day “when Philippine architecture and applied arts would reflect the soul of the ‘wild hills and rivers’” (“Juan Marcus G. Arellano” par 9). Juan Marcus G. Arellano passed away in December 5, 1960 at the age of seventy-two (“Juan Marcus G. Arellano” par. 9). To this day, Juan’s architectural masterpieces set the standard for contemporary Filipino architecture, both what it is and what it can be, inspiring architects and designers alike.

## CHAPTER 3: THE ARCHITECTURAL CONTEXT

This chapter explores three structures the Arellano brothers designed. The first to be examined is the Bahay Nakpil-Bautista designed by Arcadio Arellano, and the final two buildings are designed by Juan Arellano: the Legislative or Congress building known today as the National Museum of the Philippines; and the Manila Metropolitan Theater. Prior to each section in this chapter, this thesis presents a background of the style and/or the occupants of the building followed by the reasons the designs were used in each structure. It is the goal of this chapter to map out the architectural progressiveness of the respective architects and the society, which both the Americans and, ultimately, the Filipinos strived to build during that era.

### Bahay Nakpil-Bautista

Before discussing the style of the Bahay Nakpil-Bautista, one must take into consideration its occupants, for they were truly the ones who changed this particular house into a home. There were numerous occupants of the Nakpil-Bautista home; however, three individuals stand out from the rest. The first occupant was Dr. Ariston L. Bautista, a medical doctor and philanthropist who was born in 1863 (“Ariston L. Bautista” par. 1). Dr. Bautista came from a wealthy family who sent him to study at Spain’s Universidad Central de Madrid (“Ariston L. Bautista” par.2). While in Europe, Dr. Bautista helped Dr. Jose Rizal, who was a Filipino national hero, and some companions with the Filipino Propaganda Movement. While back in the Philippines, Dr. Bautista aided the Propagandists in “distributing Rizal’s forbidden novels” and was even arrested and imprisoned in Fort Santiago in Manila during the 1896 Revolution (“Ariston L. Bautista” par. 3). Dr. Bautista’s imprisonment demonstrates the restrictive and oppressive authority

of the Spanish government to stifle any hint of revolution in the Philippines at that time. At the height of the revolution, Dr. Bautista joined the Malolos Congress and became a professor of medicine at the short-lived university, Universidad Científico-Literaria de Filipinas (“Ariston L. Bautista” par. 3). A few years after the end of the war, in 1903, Dr. Bautista married Petrona Nakpil and moved into the ancestral Nakpil home (the precursor of the Bahay Nakpil Bautista). Since the couple was childless, they invited Petrona’s siblings, Julio and Ramon Nakpil, to live with them (Santos par. 5). Dr. Bautista was also known as a dedicated patron of the arts and dramas, and he owned a painting by artist, fellow revolutionary, and friend, Juan Luna, titled “Parisian Life” which depicted Dr. Jose Rizal, Juan Luna, and Dr. Bautista in a Parisian café (Ocampo 153). Dr. Bautista was also a philanthropist who supported various hospitals and religious organizations. For example, Dr. Bautista gave the less fortunate free medical attention and medicine (“Ariston L. Bautista” par.5). Because of his giving back to his community, Dr. Bautista’s legacy of philanthropy lives on as part of the mission of the Bahay Nakpil Bautista.

The second individual who occupied the house was the younger brother of Petrona, Julio Napkil, who was born in 1867 and was a talented musician and composer (Santos- Viola par.1). Napkil was an accomplished violinist and pianist, and he was a “regular pianist at the Malacañang Palace,” the Spanish Governor’s Palace at the time (par.4). During the revolution and at age 29, he served as Secretary of Command under Andres Bonifacio, the leader of the Katipunan, until Bonifacio’s execution (par. 7). As a composer, he was inspired by the revolutionaries’ struggle to gain “freedom for the country” (par. 8). During the latter part of the revolution, Julio fell in love with the widow of Andres Bonifacio, Gregoria De Jesus, and married her on December 10, 1898 (par. 9).

The third resident of interest was Gregoria De Jesus, known to her family as Oriang and known to the Katipunan as “Lakanbini” or “Princess” (“Gregoria De Jesus” par. 3-4). Gregoria was born in 1875. She stopped her schooling in the first grade so she could help support her family and brothers who were studying in Manila (par.2). This custom was very common among Filipino families, especially when adult male siblings were going to university in the city. Gregoria joined her sisters who managed the rice fields, tenants, and laborers; at times, she would also assist her mother with the housework (par.2). When she came of age, she was a fine, young woman. Katipunan leader, Andres Bonifacio, courted her and they married in 1893 (par. 3-4). As part of the Katipunan, she recruited members and guarded the secret papers, seals, and standards from the Spaniards (par. 5). When the Katipunan was discovered by the Spanish authorities, the couple went into hiding until Andres was executed (par. 9-12). Gregoria remarried Julio Nakpil in 1898, and the couple had six children, one of whom was nationally acclaimed architect Juan F. Nakpil (F. Nakpil par. 5). Ramon Nakpil, the younger brother of Julio and Petrona who ran the Nakpil jewelry studio, also occupied the home along with his wife, Eniqueta Sancho Nakpil (J. Nakpil par. 1; Villalon par. 8). It was very common during this period for multigenerational or extended families to live under one roof in Filipino households, and this tradition continues to this day.

The Bahay Nakpil-Bautista is located in a part of Manila called Quiapo, across the Pasig River and across from Intramuros. It is approximately one block from the Minor Basilica of the Black Nazarene, also known as Quiapo Church, and fronts Calle Barbosa now known as A. Bautista. Behind the house is an *estero* or estuary, where Francisco Nakpil recollects that it was a “free-flowing stream which was clear enough to swim in and contained healthy fish” that their Lola

Goria (Grandma Gregoria) turned into excellent meals” (F. Nakpil par.7).

According to the Bahay Nakpil Bautista website, prior to 1914, the existing lot contained two ancestral Nakpil homes which now stand as one large *bahay na bato* (stone house) (J. Nakpil par. 1).

The house was designed by Arcadio Arellano who was already well known Filipino architect at the time, designed in a style befitting the revolutionary ideologies of the occupants. Arcadio designed key elements of the house around a set of Viennese Secession-style furniture that was a gift to Dr. Bautista and Petrona (Santos par.13; Villalon par. 11). According to “Vienna Secession (1897-1939): Austrian Artistic Movement” on Senses-ArtNouveau.com, the Viennese Secession style came from young Austrian artists who wanted “to bring more abstract and pure forms to designs of buildings and furniture, glass and metal work,” following and blending the ideas of “Symbolists, Naturalists, Modernists and Stylists” (par. 1). In addition, the name “Secession,” which the modernistic artists coined themselves, “represented a protest of the younger generation against the traditional art of their forebears, a ‘separation’ from the past toward the future” (par. 2). Thus, Arcadio’s adaptation of the Viennese Secession style for the house complemented its residents who played a vital role in the birth of a nation.

In addition, Arcadio incorporated the *bahay na bato* (house of stone) concept into the structural framework and ventilation system<sup>1</sup>. One major design concept of the house is that the second floor is built of wood and the first floor is built with heavy masonry walls; independent from first floor concealing the structural posts (see Figure 3). This type of structural design has its roots in the stilt houses in the rural areas called *bahay kubo*, or cubed house. This design was

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<sup>1</sup> For more information on the history of the bahay na bato, see the Appendix.

used in the bahay na bato as a result of devastating, Philippine earthquakes and was intended to help make the structures earthquake proof. One Bahay Nakpil-Bautista occupant recalls that during the August 1968 Manila earthquake, the house creaked and swayed violently during the quake, but it did not break apart; rather it flexed (J. Nakpil par. 6). In addition, on the upper floors, the *calados*, or tracery/transoms, help ventilate the house, keeping the house airy. These calados extended from post to post and had an abstract floral/tulip design (see Figure 4). Another element that carries the signature designs are the grills of the *ventanillas*, an opening below the windowsill, again in an abstract floral design done in a more complex style (see Figure 5). Instead of glass windows, the windowsill contains *capiz* (shell) windows and wooden shades that slide on a track to shade or conceal the interior. All of the above-mentioned elements, the calados, ventanillas, and capiz windows and shades, contribute to the traditional style of the bahay na bato.



Figure 3. *Bahay Nakpil Bautista* built in 1914. John Lindley C. Agustin. Photograph. Quiapo, Manila, Philippines. History lives on in Quiapo house, Web. 11 Nov. 2012.



Figure 4. *Calados or tracery vents inside the Bahay Nakpil Bautista.* Znecniv. Photograph. Quiapo, Manila, Philippines. Bahay Nakpil Bautista. Web. 11 Nov. 2012.

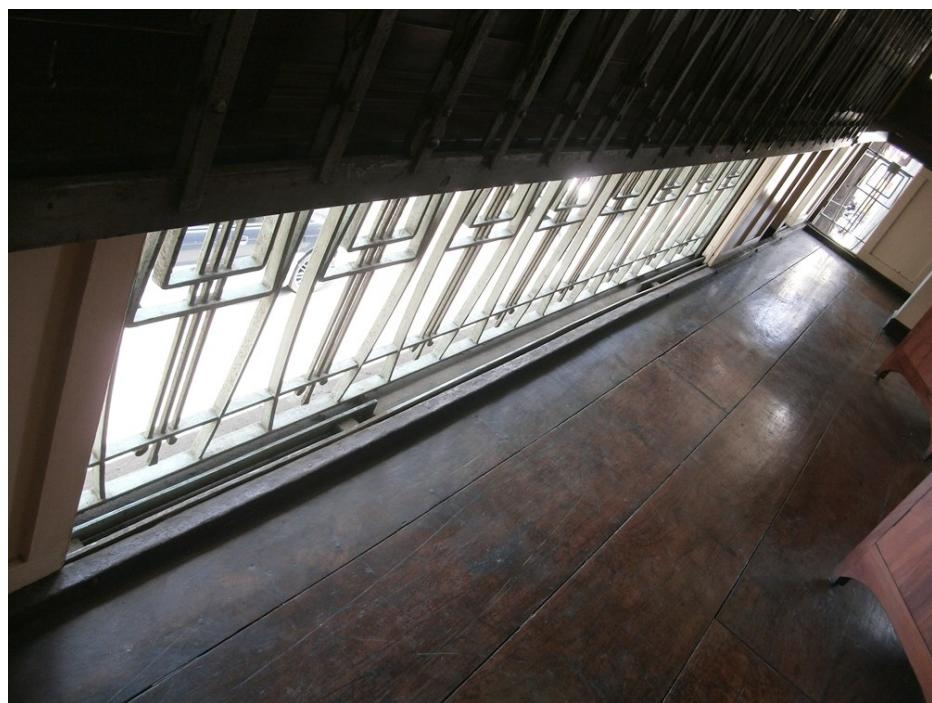


Figure 5. *Ventanillas or vents below the main window.* Katherine, Photograph. Quiapo, Manila, Philippines. Bahay Nakpil Bautista, Web. 11 Nov. 2012.

The Viennese Secession style that was incorporated into the different parts of the house were truly modern and new in the Philippines at the time, for its abstract, linear forms contrasted with the curvilinear Art Nouveau style which was very popular in Filipinos homes (Santos par. 12). The curved, abstract, floral designs throughout the Bahay Nakpil-Bautista places the home into the “floral” architectural category of rather than the “geometrical” because the home lacks the diamond or simple motifs found in geometrical houses (Zialcita and Tinio 150). In addition, another major difference between floral and geometrical bahay na bato houses is the placement of calados which run from post to post in the floral and are restricted to above the doors in the geometric (150). The calados were typically fine tracery of floral, vine, or architectural designs that acted as decoration and/ or ventilation screens and give the house an airy feeling in a very humid climate.

To get a better understanding of how the designs were incorporated into the bahay na bato, a walkthrough of the Bahay Nakpil-Bautista is provided. When entering the Bahay Nakpil-Bautista through the massive front wooden doors, the signature design welcomes visitors: a simple grill with vertical bars grouped in threes and topped with squares, much like flowers on long stems (see Figure 6). The initial door is taller for carriages and religious processional carts, and there is a smaller door for normal use (Santos par. 17). The room one enters from the doorway is the *zaguan* (entrance hall), which has varying purposes for storage, parking, or commercial use (Santos par. 17). In the case of the Nakpil-Bautitas house, the zaguan was used as a stable and for storage. The traditional flooring for rooms such as this was compacted dirt, tiles or granite slabs, and much later concrete, but in this case, china tiles with a floral design were used (Santos par. 16). Arcadio did not place the stairs ascending to the upper floors where they would have been located in a traditional bahay na bato. To emphasize the

stairway's sweep and grandeur, Arcadio did not set it against a "shadowy wall, but surround[ed] it by the windows and door," giving the whole ensemble "insistent vertical rhythm," like seeing a curtain of trees when light shines in (Zialcita and Tinio 52). The balusters of the stairs themselves have a distinct pattern, which is carried throughout the whole length of the stairs (see Figure 7). Like the window and door grills, the pattern is in a set of threes, having three square cutouts in between, then three columns with a larger square on top. When one ascends the first set of stairs, one reaches the *entrsuelo*, or menzzinean, which contained either a "bedroom or office in the early days" (Santos par. 12). This space is more private than the zaguán, for the higher one ascends into the house, the more personal and private the rooms become. According to Dr. Obusan, curator of the house today, the estresuelo was the room that "Julio, Gregoria, and children occupied, which now is a rental to families that take care of the house" (Santos-Viola par.19). Finally, the room at the head of the final flight of stairs is the *antesala* (anteroom), or *caida*, which means, "fall" in Spanish. This room was where women used to "let their trains of their skirts fall after ascending the stairs" (Santos par. 21). When considering the lines and proportions of the bahay na bato in the floral tradition, one may observe that the base was typically a lot denser, giving the feeling of strength and protection, much like a fort; the second floor, which contained the living quarters, was lighter in design and construction by comparison.

Moving into the main part of the house, one of the most important rooms in a Filipino home is the *salas* or living room. In the case of the Nakpil-Bautistas, the salas was the setting of numerous "evening programs, musical gatherings, dances and concerts," not only for the family, but also for the well-known families of Quiapo (Santos par.6). In addition, this is where Juan Luna's famous painting,



Figure 6. *The front door of Bahay Nakpil Bautista.* Tielle. Photograph. Quiapo, Manila, Philippines. Architecture, Web. 11 Nov. 2012.



Figure 7. *The second floor of Bahay Nakpil Bautista.* Lifeisacelebration. Photograph. Quiapo. Manila, Philippines. Rediscovering Quiapo ( Manila) Web. 11 Nov. 2012.

the “Parisian Life,” once resided for many years (today a replica is in its place) (Santos par. 24). An even more important space for Filipino families is the *comedor*, or dining room. Since the Nakpil women were renowned cooks in the old Spanish Filipino tradition, the comedor was exceptionally special, much like those in many provincial homes, and was the focal point during holidays and everyday meals (J. Nakpil par.3; F. Nakpil par.8; Villalon par. 7). The salas and comedor are the most seen and used in Filipino households, both then and today, and these rooms are status symbols, giving the family great pride when they entertain guests or host family gatherings.

### The House Today

Today, Bahay Nakpil-Bautista stands as a museum that commemorates the heroes of the 1896 Philippine Revolution and is still owned and run by the descendants of the Nakpil’s (Santos par. 11). Even though it is surrounded by contemporary Manila’s urban decay, it has become a beacon in Quiapo and the surrounding communities. It is also a center for community activities and promotes urban redevelopment, philanthropy, and Philippine arts (“Features” par.2-3). The house is a place that has preserved not only the history and ideals of the revolution but also the architectural style of the time, and it is one of the few surviving Arcadio Arellano’s designs. According to the Bahay Nakpil-Bautista website, the living room, dining room, and other smaller rooms can be rented for seminars and workshops, and the house even possesses a small Philippine library that includes literature about the revolution (“Features” par. 1).

In addition, the house also contains a large collection of artifacts and paintings related to the Katipunan and the revolution. For example, a set of chairs used by the founding fathers of the revolution when they formed the Liga Filipina,

a precursor to the Katipunan, occupies a section of the living room; and in another room, a cabinet that explains the events of the 1896 Philippine Revolution, “the first revolution in Asia that fought for democracy” (Bahay Nakpil-Bautista par.3). There is also a special room dedicated to Gregoria De Jesus containing a triptych painting depicting the different stages in her life, and in an adjacent room, paintings of Katipunan soldiers and the teachings of the Katipunan (par. 4-5). Because Bahay Nakpil Bautista may be one of the last remaining structures built by Arcadio Arellano, it is fortunate that the Nakpil and Bautista families have preserved this house and its history rather than giving way to modern development or letting it be forgotten altogether as have other old dwellings of its caliber.

### The Old Congress Building

Like every new nation that has been granted the freedom of democracy, the seat of government becomes the pride of the nation. The Legislative Building, which was also known as the Congress Building at the time, housed the Philippine House of Representatives (HREP) and the Senate until 1997 (“History of Senate” par.15). The precursor to the congress was the Philippine Commission, which was established by the United States President and the military government in 1900 (par.15). The Commission, which later became the Senate (or the upper house), started off with an all-American membership; by 1913, Filipinos gained a majority of the seats in the Philippine Legislature (par. 16). The formation of the Philippine Assembly occurred in 1907, and this later became the House of Representatives (or the lower house). The HREP was divided at this time into two dominant political parties: the Partido Nacional, which had the majority seats and the Partido Nacional Progresista (par. 19). With the passage of the Jones Law in 1916, which gave more power to the legislative branches, the Philippines adopted the bicameral

style of government consisting of the House of Representative and the Senate; this was known as the Philippine Legislature (par. 20-21). When the Philippines attained semi-independence as a commonwealth nation in 1935, the Philippine Commonwealth Congress started off as a unicameral government, but it reverted back to a bicameral government in 1940 (par. 28). This shows the strong parallels between the United States Congress and the Philippine Congress, which also stretched to other aspects of government such as government positions and laws. The quarters of the legislative body of the Philippines have evolved with the needs of a growing nation through the addition of congress members.

When the Philippine Assembly was formed and inaugurated in October 16, 1907, the inauguration ceremony was held at the Manila Grand Opera House. However, that same afternoon, the first secession was held at the Ayuntamineto (city/town hall) of Manila (“Official Buildings of the House” par. 1-2). The Ayuntamiento (see Figure 8) fronts Plaza de Roma, which is located in Intramuros adjacent to the Manila Cathedral and the former location of the Governor’s Palace (par.3). Beginning in 1921 and during the summer months, the American Governor Generals held legislative sessions in Baguio (a city in the northern mountainous region of the Philippines), at The Mansion House. The Mansion House was built by the Americans to serve as a summer residence and office for the governor-generals (par.5). By July 16, 1926, the Philippine Congress moved into its new residence, the Legislative Building (see Figure 9). This magnificent building was intended to house the National Library, which was allowed to occupy the basement, while the Senate and HREP utilized the upper floors (par.6-7). The building was part of David Burnham’s Manila city plan of a “Capitoline structure” or “National Group” which had all government buildings in one central area similar to Washington D.C.’s National Mall (par.6). However, the Burnham plan

did not totally materialize due to the First Commonwealth's President's initiative to move the capital outside of Manila. Only three structures were built: the Agriculture, Finance, and the Legislative buildings (par. 6). The Legislative building was used regularly until 1945 when most of Manila was bombed and destroyed in the liberation of Manila in World War II (par. 7). Between 1949 and 1950 the rebuilding process began, and office spaces and annexes have been added in subsequent decades to meet the needs of Congress (par. 9-10). It is surprising that even though planners intended to relocate the seat of government, the Legislative building and adjacent buildings were still rebuilt after the war.



Figure 8. *Casas Consistoriales (Ayuntamiento) Building early twentieth century.* John T. Pilot. Photograph. Intramuros, Manila, Philippines. John T. Pilot's photostream, Web 11 Nov. 2012.



Figure 9. *Philippine Legislative Building, c1927.* John T. Pilot. Photograph. Manila, Philippines. John T. Pilot's photostream, Web. 11 Nov. 2012.

When the Americans acquired the Philippines, not only did they bring their style of government and lifestyle, they also brought their architecture. During the early American era, the architectural style they implemented in government, medical, and educational buildings was, as Ralph Doane, a Consulting Architect in the BPW, deemed it, “bare, severe, undecorated” next to the comparatively lavish and decorated architecture of the Filipinos (Lico 276). Doane goes on to assert that the Filipinos were dissatisfied with the unexpressive architecture of the Americans, and if the Filipinos were taught a new architecture that was more expressive, the Filipinos would richly embellish their public buildings (Lico 276). Hence, the introduction of a more stylistic neoclassical architecture not only flourished in the public buildings in Manila but also in the town halls and capitals in the provinces (see Figure 10) (Rodell 91). With the transition from Spanish rule

to American democracy, the government focused not only on changes to the central government, but it also extended more freedoms and representation to the provincial and local levels (Rodell 91). For these reasons, the rapid growth of the administration during the American era occurred, and a larger, formal plan for the seat of government was needed.

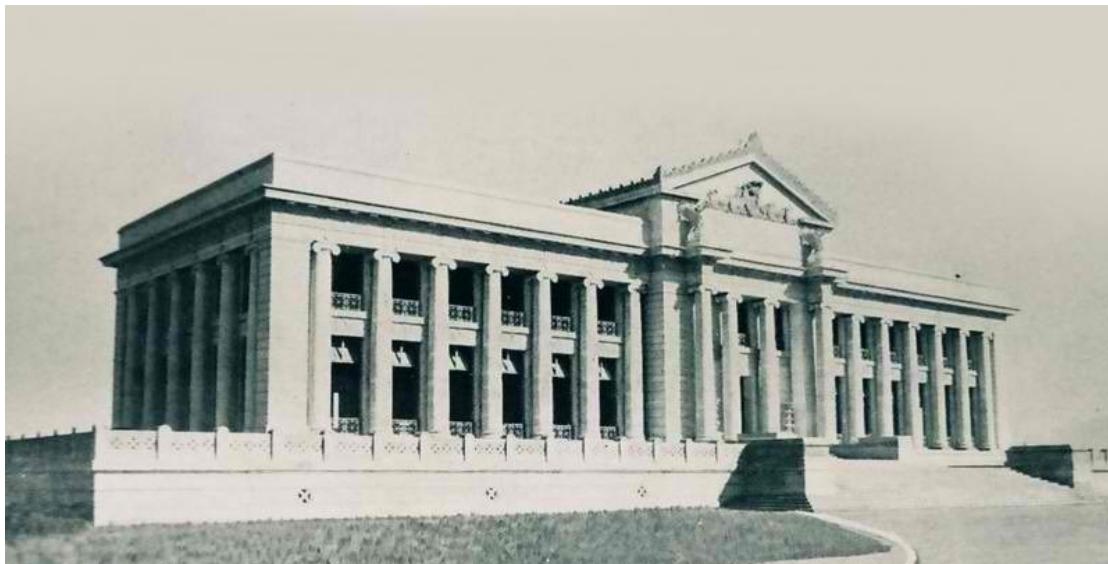


Figure 10. *Pangasinan Provincial Capitol Built in 1918*. Paul Blasco. Photograph. Pangasinan, Philippine Arkitekturang Filipino, Web. 11 Nov. 2012.

The Burnham Plan for Manila was proposed by Daniel H. Burnham, an architect and city planner from Chicago who was chosen in 1905 by Governor General William Taft and President Theodor Roosevelt (Castañeda 56). The plan was based upon the City Beautiful Movement, which was very much in vogue in American urban planning during the 1890s (Lico 245). The purpose of this type of plan was to advocate the beautification of the city:

[It] was envisioned to sweep away social ills, as the beauty of the city inspires civic loyalty and moral [honor] of the impoverished; bring American cities up to cultural parity with their European

competitors through the use of European Beaux-Art idiom. (Lico 245)

This type of plan was successfully implemented in the 1901 Plan for Washington D.C. in which Burnham was involved (Lico 245). The following is an excerpt of the description of the plan and the proposed placement of the Capital Building (Legislative Building) from Daniel Burnham to the Philippine Commission in June 1905 (see Figure 11):

Among the building groups, the first in importance is the Government or Nation group, which would include the Capital building and department buildings [...] Grouping itself closely about the capital building at the center, it forms a hollow square, opening out westward to the sea. The gain in dignity by grouping these building in a single formal mass has dictated this arrangement, the beauty and convenience of which has been put to the test in notable examples from the days of old Rome to the Louvre and Versailles in modern times.

The Eastern front of the Capital group faces a semi-circular plaza whose center radiated a street system communicating with all sections of the city—an arrangement entirely fitting for both practical and sentimental reasons; practical, because the center of government activity should be readily accessible from all sides.[see Figure 12] Sentimental, because every section of the Capital City should look with deference toward the symbol of the nation's power. The plaza allows space at its center for a national monument of compact plan and simple silhouette. (Castañeda 57)

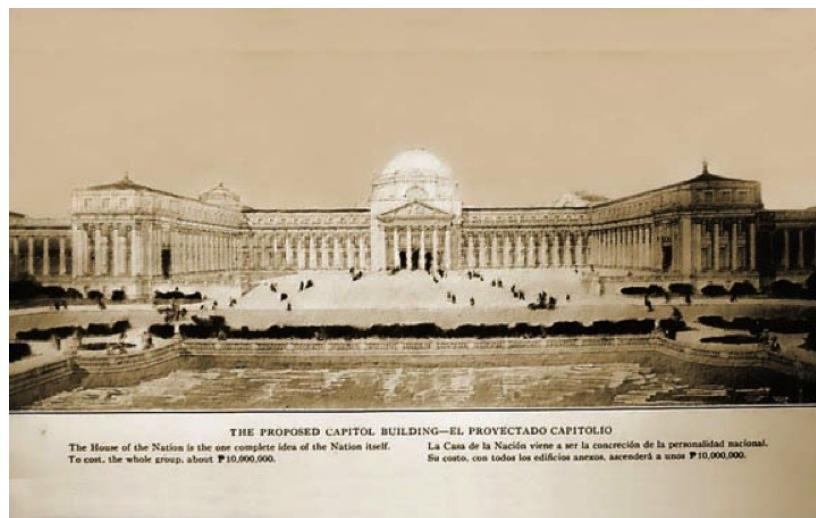


Figure 11. *Proposed Capital Building for the Philippines part of the 1904 Burnham Plan*. Aaron Quinto. Photograph. While Rome Burns, Web. 11 Nov. 2012.

Moreover, Burnham explains that the outlining communities of Manila could benefit from the improvements on the estuaries for transportation and commerce; the development of a street system connecting the communities; the establishment of open spaces like parks and water fronts for the public; and the development of public buildings such as club houses, hospitals, and schools (Castañeda 56). This type of city planning style coincides with the City Beautiful Movement, which Burnham implemented in many similar plans.

Since Daniel Burnham was only in the Philippines for a few weeks to survey the landscape and planning, in subsequent years after his departure, architects came to the country and executed what he had envisioned. The first architect entrusted to begin the project was William E. Parsons a well-trained architect of the neoclassical from Akron, Ohio who studied at the Ecole de Beaux Arts in Paris (Lico 256). Parsons worked for the Philippine government as a consulting architect from 1905-1914 and was followed by George Fenhamen and Ralph Doane (Castañeda 57). It was only in 1918, the last year that Doane was in



Figure 12. *Bird's-eye view of the proposed Burnham Plan for Manila*. Photograph. Image Shack, Web. 11 Nov. 2012.

the Philippines, that the National Library (which would later become the Legislative Building) began to take form; however, due to a shortage of funds, only the foundation was laid, and construction was halted (Lico 277, 285). As stated previously in this section, “the Philippine Legislature needed a venue to perform its lawmaking functions so an official decision was made to convert the building to serve the said purpose” (Lico 279). Construction resumed in 1922 with Juan Arellano who revised the original plans, adding a fourth floor and various chambers for the members of congress (Lico 279, 285). When the building was completed in 1926, the second, third, and fourth floors were occupied by the Senate and the House of Representatives, and the ground floor was occupied by the National Library (“National Museum of the Philippines” [NMP] par. 1-2). Like his contemporaries, Juan Arellano was also trained in the Beaux Art style in the United States when he was a *pensioñado*. In addition, many of those Filipinos who came to America as *pensioñados* were returning to the Philippines to serve in government positions (Lico 298).

Furthermore, with the passage of the Jones Law (also known as the Philippine Autonomy Act)<sup>2</sup>, the restructuring of government offices occurred, and “the number of Americans in government service dropped tremendously” while the number of Filipinos in government offices increased, especially in the BPW (Lico 281). Thus, the gradual but steady transition from what was basically an American majority in leadership and ideology to a more assimilated and independent governance by Filipinos began.

The importance of having a government building in the Philippines was more than symbolic; it also helped instill in the people a sense of belonging to

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<sup>2</sup> This was a recommitment by the American government to grant the Philippines independence.

democracy and of patriotism. As Walzer puts it, “the state is invisible; it must be personified before it can be seen, symbolized before it can be loved, imagined before it can be conceived” (Lico 282). The Legislative Building is a perfect example of the state that has been personified. The statuary and columns that decorate its halls, chambers, pediments, and exterior help embody what the progressing republic wanted to achieve. For example, the central portion of the statuary of the exterior pediment done by Vidal Tampinco depicts a personified female figure of Mother Philippines with two consorts next to her (see Figure 13) (Lico 285). Mother Philippines and her consorts are not clad like the other figure on the outer perimeter of the pediment, in toga and tunics, but in Filipino garb. To her left is a male figure in native, warrior regalia, holding a sword and representing the non-Christian population; to her right, a female in a simplified baro’t saya represents the Hispanicized population; and Mother Philippines herself is dressed in a majestic baro’t saya, holding in her hands a scepter and orb (Lico 285). It is worth noting here that even though the buildings and many similar projects were commissioned by the American authorities, the architects, sculptors, and muralists were free to express themselves in their work—within certain parameters as in the case of the Legislative Building, artist had to design in the Beaux Art tradition.

Vidal Tampinco worked closely with Juan Arellano in the overall ornamentation of the building; having also executed the interior statuary and columns, especially in the two main session halls of the House of Representatives and the Senate (Castañeda 60). For example, the grand Senate hall was about 115 feet by 66 feet, colonnaded, and had three aisles in addition to a visitors’ gallery around the rostrum. The central portion of the hall had a recessed ceiling with a suspended frieze depicting Greek and Philippine figures in bas-relief (see Figure



Figure 13. *Exterior pediment of the Old Congress Building completed in 1926*, Roy John De Guzman. Photograph. Manila, Philippines. Arkitekturang Filipino, Web. 11 Nov. 2012.

14) (Castañeda 60). The statuary and the decoration in the halls and building were destroyed during World War II. Relying upon blueprints (without measurements) that were saved by Tampinco, the building was faithfully reconstructed, mostly from memory, after the war (see Figure 15) (Lico 285). After the reconstruction, the building served the Philippine Government until 1997 when the Senate moved into their new complex in Pasay, a district of Manila (“NMP” par.7). The building that stands today is only a replica of the original; it is less ornate, having pilasters instead of a full set of Corinthian columns adorning the main façade.

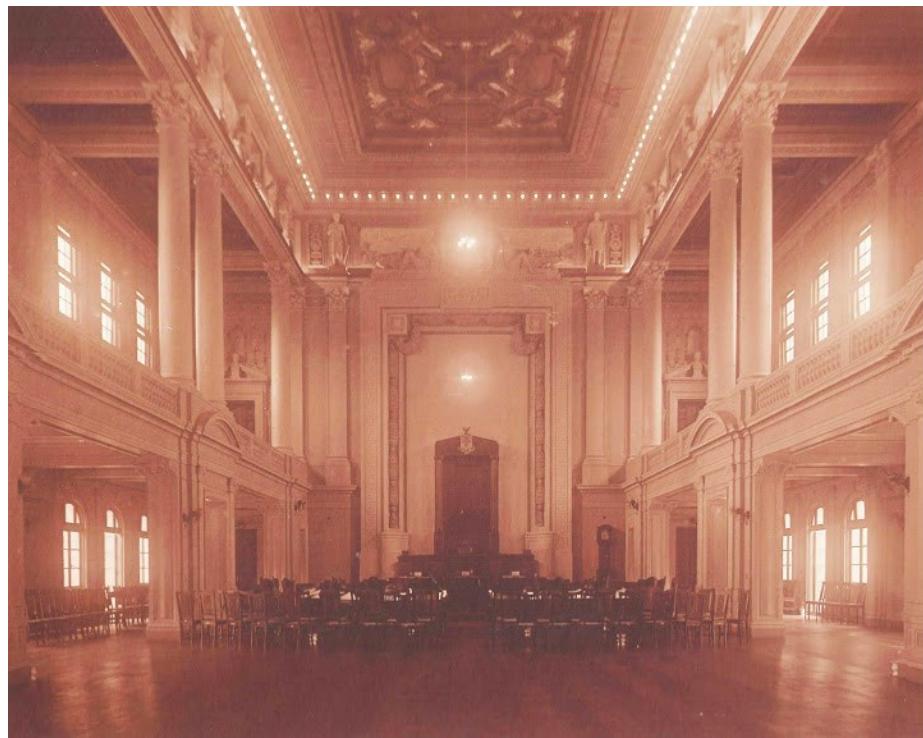


Figure 14. *The Old Senate Hall*. Photograph. Manila, Philippines, Official Gazette, <http://www.gov.ph/the-the-national-museum/#SenateHall> 11 Nov. 2012.



Figure 15. *The rebuilt Congress building after World War II*, Jaycee Gopez. Photograph. Manila, Philippines. Arkitekturang Filipino, Web. 11 Nov. 2012.

### The Building Today

Even though the building no longer houses the representatives of the nation, it now holds the national treasures of the country. The Old Congress Building stands today as the National Museum of the Philippines, housing the National Art Gallery after being converted into a museum in 2003 (“History” NMP par. 3). The museum contains anthropological, archeological, ethnological, national, historical, and Fine Art collections—artifacts ranging from cultural items from the provinces to fine paintings by the old Filipino masters (“NMP” Collections). For example, the museum carries such historical treasures as the famous *Spoliarium* (the largest painting in the Philippines and painted by Juan Luna in 1884), as well as an ivory stamp seal from around 1002 A.D., which was possibly used to seal trading documents (“History” NMP par.3). The National Historical Commission of the Philippines (NHCP) declared the building itself a National Historical Landmark on September 30, 2010 (“Manila Metropolitan Theater” [MET] par. 9). The Old Congress Building, today the National Museum of the Philippines, continues to hold its historical significance; once representing the seat of democracy, the building now houses the history and art of a people.

### The Manila Metropolitan Theater

With the advent of the availability of electricity in the Philippines, movie theaters started to appear, beginning in Manila and spreading into the provincial cities. Between the 1910s and 1930s, the evolution of theaters took place; they changed from simple, converted, native barns to majestic standalone movie theaters (Lico 349). When the cinema culture in the Philippines was in full swing (1920s-1940s), watching movies became the Filipino national pastime, enticing large numbers of people from different walks of life (349-50). For the Filipinos, it was an hour or two of escape from the “realities of their mundane” lives outside of

the theater to the fantasy world of the modern and the “American Dream” (349). The Filipino cinema was a “slow but effective means of channeling the American Dream, [and] together with the movie theaters and the Hollywood cinema industry, it would play an indispensable part in the Americanization of the Filipinos” (350). The architectural style of the theaters played a major role in transforming the local environment of the viewer to an imaginary, futuristic, or fancy world. Much like the monumental public buildings done in the neoclassical style that dotted the Philippine landscape conveyed “image[s] of American benevolence and civilizing presence, so did motion picture palaces that tapped exotic archeological sources for their themes and motifs, but on a less grand scale” (350). Thus, American ideologies rapidly spread throughout the Philippines and were absorbed by the Filipino masses with the aid of architecture. The architecture of movie theaters may have been subtler in its effects on Filipino thinking than that of government buildings, but architecture was influenced Filipino culture nonetheless.

Because of the cross-cultural interaction between Americans and Filipinos, the latter slowly but surely adopted many aspects of the “new” style of western living. For example, in the 1920s-1930s, the second generation of *pensioñado* architects was returning home to the Philippines, after studying in America and in Europe, and they brought with them the knowledge of the latest style in architecture: Art Deco. This style was becoming more evident in films, furniture, art, fashion, machines, and designs (Cabalfin par. 13; Lico 315, 318). The new architects were willing to learn this new style because it “adapted the new aesthetic as they [had] deemed it to be ‘contemporary’ [...] and to express the manifestations of a new age” (Cabalfin par. 13). In other words, the veering away from the old colonial system (Spanish architecture) and adopting the new colonial

styles (modern architecture) was a signal of the progressive attitude the architects learned while they were abroad studying (Cabalfin par. 12). Furthermore, during the pensioñados return to the Philippines, the BPW was gradual transferred to all Filipino professionals; with this change came the shift from the previous style of government buildings, ornate neoclassical/ Beaux Arts, to Art Deco. Art Deco was favored over the previous style due to the economic recession of the 1930s, which called for a more toned-down, economical, and straightforward style (Lico 327). This is yet another example of how the Art Deco style came to the Philippines as a result of the creativity and innovative style of the pensioñado architects.

During the 1920s-1930s, the Art Deco style that the architects implemented, mostly in movie theaters and apartment blocks, was influenced by stylized forms from different cultures such as Egyptian, Native American, and primitive cultures. However, in the Philippines, Filipino architects also incorporated vernacular motifs that were indigenous to the Philippines. Edison Cabalfin questions the Filipino style and asks, “Does it seem that the Filipino designers operated on a different idea of appropriating imagery?” (par. 18, 27). Yes, it may seem as if they did, but as an extension of the Art Deco histories of both European and American traditions; furthermore, this was also part of the formation of a country. The act of “self-exoticism” can also be read as an act of nationalism and forming identity (Cabalfin par. 29-33). Filipino architects also used non-indigenous designs just like their counterparts in other countries. The Filipino architects that used indigenous forms returned to what they believed was essential and pure Filipino culture [and being] able to distinguish themselves from the rest of the architectural world [...] The use of tropicalized landscapes, scenes from rural life and patterns from

fabrics were then construed as a return to the roots. (Cabalfin par. 31)

A perfect example of this type of Philippine Art Deco is the Manila Metropolitan Theater.

Juan Arellano built the Manila Metropolitan Theater also known as the MET in 1931 in the Art Deco style with Filipino motifs (see Figure 16). Juan is noted for his magnificent execution of the neoclassical style in buildings and structures all over the Philippines, but he was also known for his controversial building of the MET, the style of which later became the standard for what was considered “modern” for Manila and the rest of the country (Alcazaren par. 9-10). Juan, trained in the Beaux Arts tradition, left the BPW in 1927 and went on a leave of study to the United States to research Art Deco, especially theater design, in preparation for his building the MET (Alcazaren par. 9). Juan studied under the guidance of Thomas W. Lamb who was “one of America’s leading experts on theater design” at the time (Lico 336). Upon Juan’s return to the Philippines, he started on the designs for the Metropolitan Theater.



Figure 16. *Manila Metropolitan Theater, 1930s.* John T. Pilot. Photograph. Manila, Philippines, Web. 11 Nov. 2012.

The MET is located just outside the walls of Intramuros, which fronts Plaza Lawton and is across from the Philippine Post Office (built by Arellano in 1931). The theater was built on the historical location of the Botanical Gardens of the plaza, the “Flower Garden of Manila,” which was also the location of commercial stalls for selling fresh flowers (Castañeda 68). The overall footprint of the theater is very symmetrical and balanced, in line with the Beaux Art tradition; however, the decoration and ornamentation is done in Art Deco (see Figure 17) (Lico 327). Juan got the inspiration for the layout from a phrase: “On Wings of Song”; it has a central, rectangular auditorium and two side pavilions similar to wings (Lico 336). The concept for the MET is recalled in an interview with the architect:

The Philippines needed a modern cultural center for operas, concerts, and plays, and he planned to achieve a monumental one through its dimensions, elevation, and splendid decorations, and through its harmonious lines would symbolize an organ or a cathedral (Montinola 88).

This shows the massive expectation Juan had for this theater: it was to be, in essence, a “cultural center” for the nation. Juan further explains that he “chose to develop something modern” because it was inexpensive and because he had the opportunity to implement pure native forms like “Philippine flora and fauna” which he had “observed in ancient Filipino art” (Montinola 88). Some examples of indigenous and vernacular designs are the depictions of flowers (hibiscus, birds of paradise, and sampaguita) fruits (mango, guava, and banana), animals (water buffalo, and tropical birds) and plants (bamboo, ferns, palms); even human figures where dressed in simplified Filipino costumes (Lico 336). Unlike the “Spanish colonial and the neoclassical system of designing which were not as flexible as Art deco,” architects and designers now had the “capacity to accommodate adaptation,

transformation, and reinterpretation of visual allusions” (Cabalfin par. 21). Hence, the MET is another great example of the various ways Filipino artists and architects were able to express themselves.

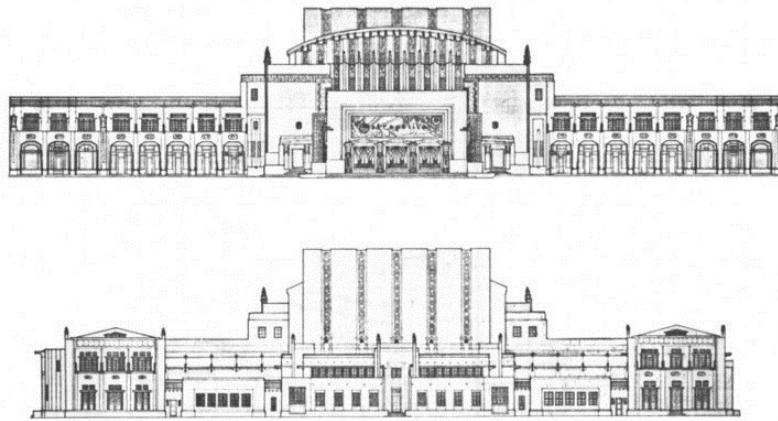


Figure 17. *Elevation Plan of the Manila Metropolitan Theater*. Jaycee Gopez. Photograph. Manila, Philippines. Arkitekturang Filipino, Web. 11 Nov. 2012.

The design of the theater was a huge undertaking for Juan because the design for the MET consisted not only the auditorium itself but also lighting, decoration, and other aspects. When the theater opened its doors on December 10, 1931, the auditorium capacity was 1,670 (846 in the orchestra, 116 in the loge, and 708 in the balcony); the auditorium ceiling consisted of lowered arches made of “rich and fragrant Filipino wood” which had panels of brightly colored motifs of bananas and mangos (see Figure 18) (“MET” par. 3; Montinola 89). One interior design of which Juan was very proud was the Art Deco, crystal bamboo stalk, lamps that featured indirect lighting, and which was a new innovation at the time (Montinola 89).



Figure 18. *Ceiling detail inside the auditorium*. Photograph. Manila, Philippines. Manila Metropolitan Theater Tumbler, Web. 11 Nov. 2012.

Furthermore, the auditorium “proved to be an Art Deco masterpiece with impeccable acoustics and faultless lighting”; it became the prime venue for “*Zarzuelas* (Filipino operas), operas, symphony concerts, plays, and films for more than a decade until the Japanese occupation in Manila” (Montinola 91). Outside the auditorium in the central hall, sculptures of Adam and Eve by Italian sculptor Francesco Ricardo Monti<sup>3</sup> guarded the entrance; Monti also made several sculptures of female figures that adorn the exterior of the MET (83,93). Filipino artist Fernando Amorsolo, another individual who contributed to the MET, painted the murals *The Dance* and *The History of Music*, which were just above the Monti sculptures in the central hall (93). In addition, much like he did in the Congress Building, Vidal Tampinco assisted Juan with the stylized, bas-relief carvings that decorated the central hall walls and other interior surfaces of the theater (Castañeda 69). Finally, the façade of the MET, with its multicolored, sponge-painted exterior and stained glass window with the inscription, *Metropolitan*, was the most striking and brilliantly colored structure at the time (Lico 336; Montinola

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<sup>3</sup> Monti lived in Manila from 1930 until his death in 1958.

84). To emphasize the main entrance into the theater, Juan framed the front with radiantly colored, traditional, Southeast Asian batik tile (see Figure 19), and to crown the whole ensemble, the façade was lined with small finials that adorned the entire edge of the wall (see Figure 20) (336). It is little wonder why Juan set the standard for what was considered modern in Filipino architecture: he implemented a wide variety of very innovative designs.



Figure 19. *Detail of Batik tile façade*. Photograph. Manila, Philippines, Indio: Bravo, Web. 11 Nov. 2012

Just like in the bahay na bato tradition, Juan incorporated traditional elements into the theater's design, such as the elegant grill work which can be seen in the central hall's stairway and in the entrance and window grills of the exterior which consist of a cloud, sunburst, and birds-of-paradise motif, which protected, but not completely conceal the space. In addition, the ceiling carvings of fruit and vegetation within the auditorium harken back to the calados or transoms that ventilate and decorate a bahay na bato. Furthermore, the capiz light fixtures that framed the front entranceways are reminiscent of the romantic glow of a bahay na bato at night (see Figure 21). The traditional elements that Juan added in the MET gave the theater a nostalgic feel and brought to mind what was provincial and native.



Figure 20. *Details of the finials on the front façade of the theater.* Photograph. Manila, Philippines. Manila Metropolitan Theater Tumbler, Web. 11 Nov. 2012



Figure 21. *Detail of the grill work of the gates and capiz lantern in the front entrance.* Tielle. Photograph. Manila, Philippines. Architecture, Web. 11 Nov. 2012

### The Theater After the War

Manila was no different from many cities ravaged by war in that numerous buildings were damaged or completely destroyed. The MET was heavily damaged in the liberation of Manila during WWII in 1945, “losing part of its roofing and walls” (“MET” par. 4). During the reconstruction era after the war, the Americans did minimal repairs to the theater, which stayed in ruins for more than three decades. At one point, it housed a boxing arena and basketball court in the auditorium, and at other times, it was converted into a cheap motel, gay bar, and squatter settlement (“MET” par. 5; Montinola 91). It was not until 1978 when Imelda Marcos, then First Lady of the Philippines and governor of Metro Manila, started the initiative to restore the MET (Montinola 91). With the help of Juan’s nephew, Otilio Arellano (Arcadio’s son), the MET was meticulously restored to its former glory as a cultural center; however, it later fell into decay and closed its doors in 1996 (Montinola 91). With the help of the City of Manila and the National Commission on Culture and Art (NCCA), the MET was refurbished and renovated, and on June 23, 2010, President Gloria Macapagal-Arroyo and Manila Mayor Alfredo Lim reopened the MET with the hope of reviving the “people’s theater” (see Figure 22) (“MET” par. 8, 12; Montinola 98). Just like the MET’s sister theaters, other standalone theaters are being replaced by multiscreen cinemas in malls which lack the glamorous aesthetics possessed by the theaters of yesteryear (Lico 352). In addition, many standalone theaters of similar quality have been demolished, stripped of their beautiful façades, divided, converted for other purposes, abandoned, or forgotten altogether (Lico 352). It is fortunate that the Manila Metropolitan Theater has survived the war, numerous remodels, and closures; it has persevered through time and the curtains have not permanently been brought down upon its stage.



Figure 22. *The Manila Metropolitan Theater* 2012. Chit Tribiana. Photograph. Manila, Philippines. Salt and Pepper: because life doesn't have to be bland, Web. 11 Nov. 2012.

#### Building a Philippine Republic: The other Filipino Architects

The following section briefly looks at the architecture of other Filipino architects at the time, contemporaries of Arcadio and Juan Arellano, who also helped change the architectural landscape of the Philippines with their own expertise and ideologies. Antonio Toledo (1889-1972) was one of the youngest *pensionados* to study in America in 1904, and he graduated from Ohio State in 1910 (Lico 291). Upon his return to the Philippines in 1915, Toledo worked as a draftsman under William Parsons, and stayed in the government services until 1954; he specialized in the neoclassical with great fidelity, “yielding many monumental and memorable edifices” such as the Manila City Hall (see Figure 23) and the Agriculture and Finance Buildings, to name a few, and he also assisted

Juan Arellano with the building of the Legislative Building (Lico 291).

Concurrently when he was working for the government, Toledo was also one of the first professors to teach at Mapua Institute of Technology (MIT) in 1925 until World War II and continued after the war retiring in 1967 (291).



Figure 23. *Manila City Hall by Antonio Toledo (1939)*. Jun Acullador, Photograph. Manila, Philippines. Jun Acullador's photostream, Web. 29 Nov. 2012

Tomas Bautista Mapua (1888-1965), founder of MIT, was also one of the first pensioñados, graduating from Cornell University in 1910 (Lico 295). Mapua's greatest contribution to the Philippine architectural world was establishing MIT, which spearheaded the creation of numerous architecture and design schools in the Philippines at the time. His architectural preferences ranged from the revivalist styles like Renaissance and classical architecture to Art Deco. Examples of his work include: Centro Escolar University Building, De La Salle University (see Figure 24), and Mapua Memorial Hall (Lico 295, 298, 299). Toledo, Mapua, the Arellanos, and other architects who studied architecture in the Philippines or in America prior to the 1920s are considered first generation architects, experiencing the transition from Spanish to American occupations and

reaping the benefits of the American democracy's establishment of the BPW and the pensioñado program.



Figure 24. *St. La Salle Hall* by Tomas Mapua (1924). Jason Cruz. Photograph. Manila, Philippines. jsncruz, Web. 29 Nov. 2012.

Second generation architects who were trained in architecture either in Europe or America and who returned to the Philippines during the 1920s and 1930s were now armed with the knowledge of a new style of architecture, Art Deco. Andres Luna De San Pedro (1887-1952), the son of the famous Filipino painter Juan Luna, was the most senior among the second-generation architects. He received his education from numerous European schools but attained his architectural degree in France in 1918 (Lico 316). Luna returned to the Philippines in 1920 working as an architect for the City of Manila until 1924 when he opened his own private practice (Lico 316). Even though he was trained in the Beaux Arts tradition, he excelled in the revivalist style of Filipino architecture, which he used in the Legarda Elementary School, Rodriguez House (see Figures 25 and 26), Regina Building, and the Enriquez Mansion. However, he was also known as one of the pioneers of modern Art Deco architecture as used in the

Perez-Samanillo Building, and his most famous Art Deco building, the Crystal Arcade (see Figures 27 and 28), considered one of Manilas most modern buildings before WWII (Lico 316).

Juan Felipe De Jesus Nakpil (1899-1986) was the son of Filipino revolutionaries Julio Nakpil and Gregoria De Jesus. Nakpil graduated from Harvard in 1926, and in that same year, he worked as assistant architect for the BPW (Lico 317). He was partners in the architectural firm with Andres Luna De San Pedro and taught at MIT and at the University of Santo Tomas (UST) until 1938. His architectural style ranged from the neobaroque to Art Deco and into International style. Some examples of structures that Nakpil built during the American era are: the Avenue Hotel and Theater; the Rizal, Ever, Capital, and State Theaters (see Figure 29); and the Gala-Rodrigues Mansion (see Figure 30) (Lico 317).

Pablo Sebero Antonio (1902-1975) was the most modern in his architectural designs at the time. Antonio graduated from the University of London in 1930, returned to the Philippines in 1932, and worked as an architect at various institutions and corporations in Manila, building schools and government buildings as well as theaters and apartments (Lico 315, 318). His designs were characterized “by clean lines, plain surfaces, and bold rectangular masses—a striking digression from the traditionalists and academic style prevalent at the time” (Lico 318). Some examples of his work include: the Manila Polo Club, Boulevard Alhambra Apartments (see Figure 31), Far Eastern University Complex (see Figure 32), and Ideal Theater (Lico 318). The second generation of Filipino architects, like their earlier colleagues, experienced a shift of styles in the design world, from the neoclassical to Art Deco, flourishing amid the struggle for independence from America.



Figure 25: *Don Catalino Rodriguez Ancestral House* built by Andres Luna de San Pedro (1922). De Anda. Photograph. Sariaya, Quezon, Philippines. With One's Past, Web. 26 Nov. 2012.



Figure 26. *The interior of the Don Catalino Rodriguez Ancestral House.* Photograph. Sariaya, Quezon, Philippines. lifeisacelebration, Web. 29 Nov. 2012



Figure 27. *The Crystal Arcade* by Andres Luna de San Pedro(1932). Photograph. Jaycee Gopez. Manila, Philippines. Arkitekturang Filipino, Web. Nov. 2012.



Figure 28. *Interior of The Crystal Arcade*. Paul Blasco. Photograph. Manila, Philippines. Arkitekturang Filipino, Web. 29 Nov. 2012

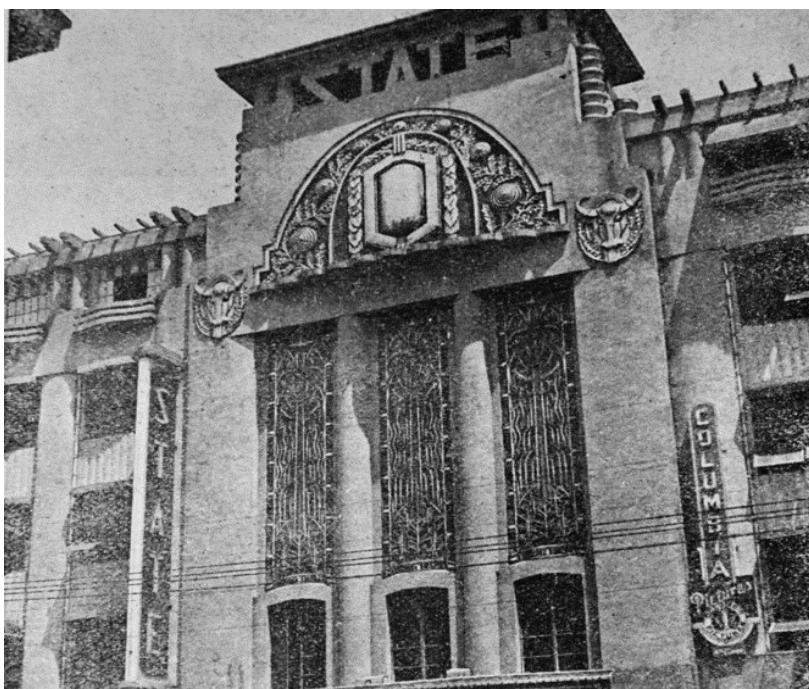


Figure 29. *State Theater* by Juan Nakpil (1930s). Paul Blasco. Photograph. Manila, Philippines. Arkitekturang Filipino, Web. Nov. 2012.



Figure 30. *Gala-Rodriguez Mansion* by Juan Nakpil (early 1930s). Photograph. Go Philippines. Sariaya, Quezon, Philippines, Web. 26 Nov. 2012



Figure 31. *Boulevard-Alhambra Apartments (Bel Air)* by Pablo Antonio 1937.  
Photo. Manila Philippines, History of Architecture, Web. Nov. 2012



Figure 32. *Nicanor Reyes Hall, Far Eastern University* by Pablo Antonio (1939).  
Paul Blasco. Photo. Manila, Philippines. Arkitekturang Filipino, Web. 26 Nov.  
2012

## CHAPTER 4: SOCIAL, POLITICAL, AND CULTURAL CONTEXT

In a very similar instance to the reaction of Filipino architects to the architecture during American era, so were the varying ideologies among the Filipinos about the administration. This chapter looks at two trends that were part of a larger reaction to the American colonial experience in the Philippines, assimilation and resistance as seen in the politics, culture, entertainment, and education in society.

### Caught in Between

The colonizing imprint on subjugated peoples has a lasting effect, and the Filipino people experienced this imprinting in a variety of ways: one manner being politics. When the Philippine Revolution was at its climax, Philippine General Aguinaldo and American Admiral Dewy reached their dubious agreement to take over Manila and arranged the surrender of the Spanish forces to the Americans instead of to the Filipinos; this agreement changed the course of Philippine history (Kramer 96-97). President McKinley espoused the strategy of the early American occupation: the “benevolent assimilation” (a product of an admixture of “Christian values” and “American commercialism,”) of the Filipinos. Unknown to a majority of Americans at the time, the Philippines was already predominantly Catholic, although a minority of animist and Muslim communities did exist, and some Americans “believed they could ‘beat [the] blessings into those Filipinos who were non-Christian’” (Brody 83). McKinley’s ideology “to rationalize the expansion of America overseas ” went hand-in-hand with the spirit of Manifest Destiny, motivating the ideas further into the “national honor, commerce, racial superiority, and altruism” (Lico 200-01). Despite their hopes for independence

from an external power, after the revolution, the Philippines were once again under a foreign regime: the United States of America. During the revolution, the First Philippine Congress Constitution was written by Filipino ilustrados in response to the American acquisition of the Philippines. As stated in the constitution, Filipinos desired “proper functions of government, the limits of governmental authority in a free society,” and that the government “recognize the freedom and equality of all religious worships, as well as separation of the church and state” (Salamanca 22-24). When declaring the Philippine independence, and in an attempt to win recognition as a new republic, General Aguinaldo said,

[B]y borrowing and adopting the Monroe Doctrine against the United States [...], [n]ow we witness the truth of what the famous President Monroe said, that the ‘United States is for Americans,’ he said. Now I answer that ‘the Philippines is for the Filipinos.’  
(Kramer 99)

During the early part of the American regime in the Philippines, the First Philippine Commission also known as the Schurman Commission (a governing body of Americans in the Philippines to carry out laws passed by Congress) passed the Sedition Act in 1901 which banned the formation of secret societies, “having as its object, in whole or in part, the promotion of treason, rebellion, or sedition, or the promulgation of any political opinion or policy” (Kramer 175). The Act continues by stating that:

[I]t was unlawful for any person to advocate orally or by writing or printing or by like methods the independence of the Philippine Islands or their separation from the United States, either by peaceful or forcible means. (Kramer 175)

This demonstrates the restrictions the Americans placed on the Filipinos during the early years of the occupation, which also affected Manila Americans who harbored anti-imperialist ideologies and called for independence of the Philippines. When the American annexation of the Philippines was imminent, and knowing the racial problems that were rampant in the United States at the time, Philippine Revolutionary Foreign Secretary Apolinario Mabini commented regarding the Philippine Commission that “race hatred will curtail these prerogatives” [...] “even if they [the American citizens] follow the rights and liberties of the American flag” (Kramer 116). He further expresses his concerns by questioning the rationale behind prerogatives that “unite us perpetually to a nation whose manners and customs are distinct from ours, who hate mortally the colored race, and from which we shall not be able to separate ourselves except by means of war” (Kramer 116).

However, by July 1, 1902 the passage of the Organic Act, also known as the Philippine Act,<sup>1</sup> “granted [the Filipinos] a bill of rights that included due process of law, freedom of religion, and freedom of speech (which was previously crushed under the Sedition Act), but not the right to a jury trial and right to bear arms” (Kramer 165). The struggle for the freedoms the Filipinos aspired for during the revolution were starting to be realized, even though in minor increments.

### Ruling Through the Elite

With the new freedoms granted to the Filipinos under the Organic Act, the commission needed to rebuild the postwar economy and government even during occasional outbreaks and resistance of forces in the provinces; to do this, they (the

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<sup>1</sup> This act was carried out by the Taft Commission, also known as the Second Philippine Commission.

Americans) strived to win the trust of the *illustados* and *principalia* (ruling individuals or families) to guarantee stability of the civilian colonial government (Kramer 171). The winning over of the Filipino elite classes to help govern the Philippines was a big step and transition during the early American period due to the prior dominance and rule of the military which had been very blunt and forceful—a “[reflection] of the American military operations and [strategies]” of the time (Lico 203). The policy of the Taft Commission was to reconcile with the Filipino people believing that there was “no genuine freedom where the military power is not subordinated to the civil”; the commission goes on to state that with the reconciliation of “Filipinos to American sovereignty,” a greater power of civil justice and cooperation will help preserve and develop “the rights and liberties” and the advancement of the happiness and prosperity of the Filipinos (Salamanca 29-30). Early on in the Taft Commission, the Filipino elite were skeptical of the collaboration with their U.S. counterparts; however, history shows that both sides strived to work together, eventually winning the social and political recognition of the people.

### Culture and Entertainment

With the passage of the Philippine Act, many changes took place in both social and political relations between the Americans and the Filipinos. One example is freedom of speech. Filipino newspapers like *El Renacimiento / Muling Pagsilang* (Rebirth), a nationalist paper that voiced the political and intellectual views of the Filipinos, and *La Democracia*, a progressive Americanized paper which was backed by the Federalista party, flourished, showing the different “edges of American-generated ‘freedom’ in the islands” (Kramer 177). On the other hand, Dean Worcester, author of “*The Philippine Islands and Their People*”

argues that Filipino masses even the “civilized few” were “utterly unfit for self government” (Kramer 180). In addition, an editor of the *Manila Freedom* states that the Filipino people have no native literature and artistic expression and nothing “purely” Filipino arguing that the Filipino culture has been “singularly adulterated by foreign influences” (Kramer 196).

In defense to these type of inaccurate ideologies, individuals like Philippine Resident Commissioner Pablo Ocampo argued in his address on “*The Aspirations of the Filipinos*,” having been inspired by the phrase “*e pluribus unum*,” that the United States was made up of many states with different ideologies, “Maryland was a Catholic colony, Virginia an Anglican, Massachusetts a Puritan, the Carolinas aristocrat, and Pennsylvania a democrat” (Kramer 322). Ocampo used this strategy to make a two points clear that a country should not be perpetually doomed from progress and that all countries are made up of different races and cultures. In addition, in direct response to Worcester’s publication, Filipino nationalist publicist Sixto Loepz states that the Filipino “non-Christians had a religion and code of morals of their own” (Kramer 124). These types of ideologies defending the identity of the Filipino people had different responses both in the Philippines and in the United States promoting the fight for independence, but also for statehood.

Another facet in culture that was strongly debated was the representation of the Filipino in Art. American periodicals depicted the Filipino both as “bad Filipino or good Filipino” depending if the publication promoted pro or anti-independence (Kramer 192). However, among Filipino artists, the question arose as to how they, would represent themselves against the American public. One good example, that became very popular during the early American era, was the depiction of the Filipino as a Hispanicized female figure, just like in the painting

by Filipino artist Felix Resurrection Hidalgo, titled *Through Peace and Liberty* depicting a Filipino female moving upward to an armored Columbia representing the United States (Kramer 254). The Hidalgo depiction of the Filipino figure set the benchmark as to how the Philippines would be personified during the American era. Numerous interpretations of this figure were executed in sculpture; adorn town plazas and government buildings all over the archipelago.

In a very similar reaction to the visual representation of the Filipino in Art, Filipino theatrical authors, and social lights found a channel to express their creative license and patriotism. For example, *zarasuelas*, Filipino plays, which were popular during the Spanish era, evolved into patriotic plays, narrating the struggle of the Filipinos during the revolution and their fight for independence (Kramer 177). These types of *zarasuelas* were referred to as the “Seditious Plays,” during the early American era, due to their revolutionary content which were repressed by authorities whenever discovered (177). By the time of the formation of the Commonwealth republic, *zarasuelas* transformed into movies along side the more popular Hollywood movies of the era, which became a “Filipino national pastime” (Lico 349). Even though the medium of entertainment changed from theatics to moving picture, the story of the *zarasuelas* remained the same, containing the same patriotic spirit even to this day. In the case of for the entertainment of the social lights, both American and Filipinos participated in what was called “fiesta politics,” which ranged from town fiestas or events, to elegant balls in the homes of the elite. The dedication of Santa Cruz bridge in Manila (1903) is one example of *fiesta politics*, but similar events happened all over the archipelago. The dedication was held with great splendor, and as one reporter states it, the bridge, “not only bridges the Pasig [River]” but also two cultures: the native Filipino and the American citizen (Kramer 159). In addition,

elaborate balls and dances were hosted and attended by both Americans and Filipinos. When General Bell, an American, danced with an illustrado's daughter, the wife of Commissioner Moses asserted, "he did more pacifying that night than he had accomplished during his entire campaign" (Kramer 186). At these fiestas and balls music played a major roll, which was both criticized and praised. For example, at a parade after the Philippine Assembly elections in 1907, a writer for the *Manila Opinion*, an American newspaper in Manila, states that the Filipino band "lustily played the Aguinaldo March amid the cheers of hundreds of native on-lookers" while the band played the Star Spangled Banner muffled by the "groans and moans of the crowd", which was followed by a "Funeral March" (Kramer 330). In contrast, the Philippine Constabulary band was praised for their musicianship and progress, by the Americans and Filipino, having been invited to a number of events during the St. Louis Worlds Fair in 1904, both inside the and outside the exposition (Kramer 253).

### Education and English

With the establishment of a democratic style of government, other components of society evolved and flourished, as seen in the development of public education and the use of English in the Philippines. As mentioned in chapter 2, the Arellano brothers attended "public" schools that by today's standards would be considered "private." This was due to the unity of church and state under the Spanish regime (Salamanca 24). Even during the formation of the revolutionary government and into the American era, the Filipinos strived for a separation of church and state. One aspect of society that was affected was the school system because most schools were run by Catholic institutions (Kramer 42). One of the first directives of the American regime in the Philippines was to

find a “common medium of [communication and] instruction” due to the numerous Filipino dialects spoken on the island and the scarcity of Spanish-speaking American teachers and government officials. It became very obvious to the Taft Commission that English would become the “preferred language of instruction” (Salamanca 83). Furthermore, many Filipinos actually chose English over Spanish, and excelled in learning the language. Dr. Frei states that the Filipinos looked at the opportunity as an “‘Open Sesame’ for cultural, economic, and political advancement and achievement” under American rule (Salamanca 84). However, in the provinces, some parents welcomed the American public school system under the Faribault Plan, but others still wanted the Catholic/religious instruction to be taught in school. To solve this issue, the commission added to the Faribault Plan to provide religious education, taught by a priest or minister, three times a week in the public schools to “school pupils whose parents or guardians desired it” (Salamanca 78).

In the long run, English instruction and education had a major role in aspiring Filipino youth. Resident Commission Maximo Kalaw stated that the contact with Americans, principally teachers, “familiarized young Filipinos with personal characteristics like ‘self-reliance’ and ‘love of freedom’” (Kramer 287). Kalaw further asserts that “[t]he English language itself was the most forceful language for the expression of free thoughts and free actions,” containing “masterly pleas for freedom by the likes of [Thomas] Jefferson, [Edmund] Burke, and [Lord] Byron” (Kramer 287). The use of English in education and, ultimately, also in government helped to unify the Philippines during the American era. Upon the establishment of the Commonwealth republic in 1935, Commonwealth President Quezon declared Tagalog as the National Language along side English (Kramer 392). However the English language in the end, assisted in the formation

of a nationalism that strengthened the Filipino identity and their demands for independence. With the close of one chapter in Philippine history, and the beginning of a new chapter under the American regime, Filipinos excelled in the secular, free world, armed with the knowledge of English, and the with the spirit to fight for freedom.

## CHAPTER 5: CONCLUSION

In Spring 2013, I took a trip to the Philippines to visit family and to celebrate the Easter holiday in what I consider ‘my imagined home’. As an American born to Filipino parents, my existence in what would be very foreign to most Americans felt like home. I asked myself why is this? Is it because the trappings of America and western society are so much intertwined into Philippine society and culture that I feel at home in the Philippines, or is it just me? The truth is, after more than a century of interaction with United States, the Philippines even though independent from its former colonizer, uphold the western traditions they acquired from the Americans, be it in politics, culture, and architecture.

In answering the questions posed in the introduction: “Is the conversation of assimilation and resistance still evident today in the modern Philippines?” I can surely say yes. For example, the use of the English language for welcome signs and everyday signage, in some towns that I passed along the way had signs in English at their entrances while others used the local Filipino dialects. In these provinces the regional identity is very strong, very similar to the situation in Quebec, Canada, which is predominantly French speakers in what, is a British Commonwealth. However, even though the west has a strong presence in the Philippines, Filipino families, especially parents, worry about their children being overtly too western or in more current terms too ‘modern’ either in mentality or dress, assimilating into the materialistic and individualistic trends of society. The balance of a mixture of both assimilated and resisted ideologies has shaped the Filipino identity we know today.

In answering the second question presented in the introduction: “Are there any signs of a revivalist ideologies in the current society manifested in politics and

building traditions. ?”, the answer is yes. For example, in the different political campaigns that are going on in the Philippines currently, some politicians use traditional Filipino or classic tunes to promote their campaign slogans while others use the current tunes in society. In addition, at the political rallies, speakers state their cause, for the most part in the local dialect, quite contrary to that of the official language used in government, English. Both examples demonstrate the traditional and the progressive sides of the modern Philippine government. Furthermore, one constant that is worth mentioning, which was maintained by the Spanish and the Americans into the present Philippines from pre-colonial era, is the political structure of towns and cities made up of a number of *barangays* or barrios, a more localized type of governance which has evolved and has become a major part of the political realm in the Philippines.

In discussing the revivalist building traditions in the Philippines, it is safe to say that western- modern architecture has a stronger following than traditional methods of building. However, in order to capture the ambience of the yesteryear styles, i.e. the *bahay kubo* or *bahay na bato* styles are still popular among, conservationists, aficionados of traditional architecture, resort owners, and professionals in the building tradition, who seek to reinvent the nostalgic nature of such structures in either a grand or simple manner. Furthermore, the *bahay kubo*, can still be found in the countryside, accommodating those who cannot afford the materials for a more permanent structure in the town proper and those who use it as a getaway from noisy and busy streets of the city. In another instance, the use of revivalist buildings can be found in historical sites protected by government through zoning laws. In other words the building of what is considered revivalist architecture is either determined by the needs of the client be it due to, financial restraints, laws, or just for pleasure, the Filipino architecture tradition still lives on.

In conclusion, I have found that just like in the larger scheme of views in government and society the conversation of the resistance and the acceptance of the American regime which happened not only in the lives of the brothers, but also in other families all over the Philippines and is still relevant today. Thus, I encourage further research and preservation of similar structures like the Arellano buildings and even older structures; these are part of the rich national history of the Philippines. With this study, I also hope, others will come to know and understand the existence of Philippine architecture, a mixture of cultures and traditions that make it unique and special. Finally, I challenge future scholars and designers who are also interested in Philippine architecture to follow their passions and strive to incorporate the traditional Filipino building methods in to the modern world. If the architects and designers of yesteryear integrated western motifs into their buildings, we too can design in hybridity, continuing to build the modern Philippine Republic.

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APPENDIX: WESTERN CIVILIZATION AND THE  
PHILIPPINES

### Western Civilization and Architecture

This section will discuss the relationship of the progress of Western civilization and architecture from the later part of the nineteenth century to the early part of the twentieth century in general and the West's impact in the Philippines. According to Gloag's text "Guide to Western Architecture," Western architecture has evolved over time with the rises and falls of various eras in Western civilization: the Ages of Faith, Humanism, the Renaissance, and the scientific and industrial revolutions of the nineteenth and twentieth centuries (Gloag 307). Scholars have divided the determining factors of Western civilization into four traditions: the classical (Greek and Roman cultures), Christendom (more specifically, Western Christianity), and Enlightenment throughout the modern age (Kurth 5). This thesis examines the effects of the transition from one Western tradition to another in the Philippines (Christendom to Enlightenment thought), (Kurth 6). At the time of the Philippine Revolution, ninety-five percent of Filipinos were already exposed to Western civilization through Spanish institutions while the other five percent were either Muslim or believed in a native or animist religion (Kramer 67, 124). Compared to the Christianized, "state and church unity" of Spanish rule in the Philippines, American secular ideas both flourished and were criticized in the Philippines; the American administration focused on "liberty and individualism, institutionalized in liberal democracy, free markets, constitutionalism, and rule of law" (Kurth 7). With the ideals of the "American creed" in the Philippines also came the progressive industrial methods of building, which were the products of the industrial revolution in America (Kurth 7, Gloag 332). With the U.S. military victory in 1898 and the expansion of the American Empire, "business entrepreneurs, engineers, planners, contractors, and architects began to forge a first

crucial portion of the foundation for exporting of American architecture" (Cody 2-3). For example, the early Philippine Commission (a governing body that acted like a senate) urged the Filipino revolutionaries to surrender, promising good local government, the building and opening of schools, courts of law, railroads, and establishing "a civil service administration in which the natives should participate" (Brody 76-77). In addition, the Americans made a major contribution with the provision of reinforced concrete which became the preferred building material during this era; an example of this construction material is the Khan system which used steel bars imbedded in concrete.

#### The Development of Philippine Architecture: Bahay Na Bato (House of Stone)

The relation of foreign influence on American architecture is very similar to the situation in the Philippines (Ternar par. 1-2). Philippine architecture is a mixture of influences from Southeast Asia such as Indonesia and Malaysia, and European/Western (Spanish and American) (Ternar par. 3-4, 11). Furthermore, Philippine architecture is more specifically influenced by neighboring countries like Malaysia and Chinese, and cultures such as Islam, Hinduism, and Buddhism. In addition, there is a heavy influence from Christian Europe through the Spaniards and, much later, the Americans (Ternar par. 11-12). This can be identified by the military and institutional buildings that are done in the Baroque, Byzantine, or Romanesque style of the Spaniards and which left a distinct mark of Filipino architecture.

In addition to the linguistic, culinary, and moral similarities Filipinos have with other Southeast Asian countries, Filipinos share the art of building stilt dwellings (Zialita & Tinio 11). For the purposes of this study, this section examines the development of the bahay na bato (stone house) from the bahay kubo

(cubed house). The bahay kubo is a stilt dwelling, built like a basket, with a roof made of either “cogon grass, rice stalks, sugar cane leaves, split bamboo, and black moss; however, the most common material used was leaves from the nipa palm” (Zialcita and Tinio 13). The roof was constructed on the ground and then “mounted and lashed on tightly to the post, if the house was not so big” (13). In addition, the walls and different “parts were woven, fitted, inserted, coiled, tied or stitched together,” sharing the same methods of constructing a basket, using rattan vines, buri palm, and bamboo of varying thickness (13). The materials used were determined by the environment and how readily available specific materials were in the region. For example, the Ifugaos who live in the mountainous regions have stilt houses made of wood, which are raised due to the moist and cold floor (Rodell 78). In this type of house, there is one living space with an attic for storage; the hearth is located within the house to provide warmth; however, this causes health issues due to the absence of windows (Rodell 78, Waterson 53). In contrast, the stilt houses of the lowland Filipinos, the bahay kubo, are raised on wood or bamboo, to facilitate air circulation from beneath the house because of the humid climate. This is also done also to escape from “insects, rats, and occasional flooding” (Zialcita & Tinio 10). Both types of houses are examples of how respective regions have adapted their dwellings to the environment.

Just like many progressive communities and societies around the world, farmland was where communities grew. The bahay kubo was originally only a temporary structure, abandoned after fertile soil around it for farming was depleted of nutrients (Zialcita & Tinio 12). As families and communities grew, permanent villages were formed around a *maginoo*’s (ruling family’s) bahay kubo, which were fortified, by moats, earthworks, or fences (12). Unlike the peasants’ bahay

kubo which usually only had one room, the maginno's houses were, as one Spaniard accounts:

“large and strong [...] built of timber and planks [...] with many narrow rooms and comforts [...], furnished and supplied with all that is necessary and are much finer and more substantial than the others [...] They are roofed, however as are the others, with nipa palm”  
(Zialcita & Tinio 12-13).

When the Spaniards first settled in Manila, they built their structures as the natives did because “it was impossible to live on the ground like in Spain, for it was too wet”; churches (even the cathedral), and government buildings were first built of wood, bamboo, and nipa (Zialcita & Tinio 24-25). However, during the funeral of Governor Roquillo in 1583, a fire was started at the cathedral, which consumed both the cathedral and the city within a few hours (25). After that unfortunate event, the first bishop of Manila Domingo de Salazar and Jesuit missionary Antonio Sedeno went on a mission to start reconstructing the city in stone. He found the materials, volcanic tuff, in the quarries in San Pedro, Makati, located in close proximity to Manila (25). Fr. Sedeno rebuilt the bishop's residence and other structures, and also taught the native workmen “the art of quarrying stone” and building methods (25). By the year 1645, Manila's Walled City (Intramuros) consisted of 600 large stone houses that were more like palaces; they were either two or three floors high and had tile roofs, and they even rivaled the houses in the new capital of Spain, Madrid (Zialcita & Tinio 26). However, on the night of November 31, 1645, a massive earthquake destroyed the city once again, and “stone walls were shaken and bent like sheets of paper or parchment fluttered by the wind; the towers swayed and bent like trees, and the tallest trees broke like the mast of a ship in the midst of a fierce hurricane” (26). Survivors escaped into the

plazas, outside the Walled City, into the seacoast and fields, spending the night at the *indios'* (natives) bahay kubo, which survived the quake (26). Unlike the stone buildings of the Spaniards, the native bahay kubo, which started as a temporary dwelling, proved to be more successful with the local environment.

After the 1645 earthquake, the structures in Manila changed form. Shrinking to two floors, overhanging balconies receded into the house and *ventanillas*, or little windows below the main window, took form. In addition, stairs made of stone were restricted to the set of stairs on the first floor, and the second sets ascending to the upper floors were wood (Zialcita & Tinio 24). Furthermore, nipa palm roofs became an alternative to tile roofs, which were still popularly used. One major change that occurred was in the architecture; the second of the bahay na bato was constructed of timber while the first floor was only a masonry decorative skirt that concealed the supporting posts. Very similar to the native bahay kubo in structural construction, "the new Manila palaces held together because of its skeletal frame and its legs" (24). Even though the palaces the Spaniards built resembled that of the popular styles in Northern Spain during the middle ages and into the Renaissance, the Spaniards used the foundational, architectural elements of the Philippines. As Juan de Medina, an Augustinian Missionary avows, "we have all made use of this method of building in these islands," and he goes on to list the advantages of the native houses (Zialcita & Tinio 24). Finally, with the fusion of the Spanish Medieval style and the bahay kubo, a new style was born, the *bahay na bato* "the house of stone" (28).

The bahay na bato developed further into two distinct styles, the geometrical and floral. The Geometrical style started around the 1800s, diminishing in popularity by the 1870s and giving way to the floral style, which lasted until the 1930s (Zialcita & Tinio 150-151). It is unknown from where the

geometrical style originated; however, the floral styles most likely came from the more educated *illustrados* (educated/ enlightened individuals) and/or fortunate Filipinos who were well traveled and desired a more informal, flowery design (151). The main difference between the two styles is the exterior appearance; the geometrical style used diamond or square forms for its capiz (shell) windows and decorations while the floral styles used organic leaf or floral designs (150-151). Another difference is the *calado* (wall tracery) in the interior walls. In the geometric style, the calados were restricted to just above the doors while in the floral style, they expanded from post to post, making the house even more ventilated (150). In comparing the two house styles, the geometrical styles were simple, massive, and grand, evoking a warm, nostalgic feeling. While the floral style used lighter building materials, like wood, tin, or iron sheets for its decoration, the house was graceful, whimsical, and airy. The foreign styles that were used to facilitate the transition from geometrical to floral were a mix of styles: Asian, Gothic, Moorish, Victorian, Neo-classical, and, toward the late nineteenth century into the twentieth century, Art Nouveau and Art Deco. The addition of these styles made the houses eclectic works of art (162). The bahay na bato evolution in to the twentieth century heralded the progress of Filipino brilliance in architecture, but also an awareness of the art world and fashion all around them.

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