



## **2021 IMPLEMENTING RULES AND REGULATIONS (IRR)** of Presidential Decree No. 1616, as amended

These rules and regulations are hereby adopted and promulgated pursuant to the provisions of Presidential Decree 1616, as amended.

### **RULE I. TITLE AND INTERPRETATION**

- Section 1. Title of the Rules. These Rules shall be known as the 2021 Rules and Regulations of the Intramuros Administration (IA), hereinafter referred to as “Rules”.
- Section 2. Interpretation. The Rules are intended to carry out the policies and objectives of P.D. 1616, as amended, and to enable the Intramuros Administration to oversee the orderly restoration and development of Intramuros.
- Section 3. Suppletory Application of Relevant Laws. In the absence of any applicable provision in these Rules, and in order to effectuate the objectives of P.D.1616, as amended, the pertinent provisions of P.D.1096, otherwise known as the National Building Code, and other relevant laws may, whenever practicable and convenient, be applied by analogy or in a suppletory manner.

### **RULE II. DEFINITIONS**

- Section 1. Definitions. Unless otherwise provided, the following words and phrases shall have the meanings below.
- a. Adaptive Reuse. Refers to the utilization of buildings, other built-structures, and sites of value for purposes other than that for which they were intended originally, in order to conserve the site, their engineering integrity and authenticity of design.
  - b. Administration. Refers to the Intramuros Administration.
  - c. Alteration. Refers to works in buildings/structures involving changes in the materials used, partitioning, location/size of openings, structural parts, existing utilities, and equipment but does not increase the building height and/or floor area.
  - d. Architectural or Historical Precedent. Refers to any structure, condition or event which has been established as a historical fact by Primary Sources.

- e. Bahay na Bato Type or the Intramuros Bahay na Bato. Refers to a type of uniquely vernacular structure native to the Philippines with origins from the Spanish colonial era, as adapted and contextualized in Intramuros. It is an evolved form of the pre-colonial Bahay Kubo and shares with it the same wooden structure and spatial configuration but is more nuanced in ornamentation and aesthetics. In terms of material, this type of structure is entirely made of wood, except for the ground floor which is usually encased in a non-load bearing stone curtain wall. In terms of form, this type of structure in Intramuros has no setback and tended to form a row of attached buildings, each sharing the same side walls or firewalls with the structure directly beside it. In terms of use It encompasses all types, including industrial, commercial, institutional, residential, and educational, among others.
- f. Baroque Style. Shall refer to the Baroque style influenced from Europe, as adapted, and contextualized in Intramuros during the Spanish colonial period.
- g. Board. Refers to the Board of Administrators, which directs the official business of the Administration, created under Section 2 of P.D. 1616, as amended.
- h. Buffer Zone. Refers to the area, as identified by the UNESCO World Heritage Committee, outside the boundaries of or immediately adjacent to the San Agustin Church that need special development control to avoid or minimize harm to the site's Outstanding Universal Value as provided for under its World Heritage List inscription, but within the definition of "Intramuros District" as provided for under Rule II Sec. 1(x), and subject to legal easement requirements under relevant laws and rules and regulations.
- i. Conforming Structures. Refers to structures in Intramuros that conform with the Implementing Rules and Regulations of the Administration.
- j. Conservation. Refers to the protection or preservation of a natural or man-made resource from loss, waste, deterioration, destruction, exploitation, or misuse, while strengthening the transmission of its significant heritage messages and values.
- k. Construction. Refers to all on-site work done in the site preparation, excavation, foundation, assembly of all the components and installation of utilities, machineries, and equipment of buildings/structures.
- l. Cornice. Refers to the uppermost member of a classical entablature, consisting typically of a cymatium, corona, and bed molding. A continuous, molded projection that crowns a wall or other construction, or divides it horizontally for compositional purposes.
- m. Cultural Agencies. Refers to the following national government agencies with their specific areas of responsibility: National Museum of the Philippines (cultural property); the National Library (books); National Historical Commission of the Philippines (Philippine history); National Archives (documents); Cultural Center of the Philippines (culture and the arts); and Komisyon sa Wikang Filipino (language).

- n. Cultural Heritage. Refers to the totality of cultural property preserved and developed through time and passed on to posterity.
- o. Cultural Property. Refers to all products of human creativity by which a people and a nation reveal their identity, including churches, mosques and other places of religious worship, schools and natural history specimens and sites, whether public or privately-owned, movable, or immovable, and tangible or intangible.
- p. Dwelling. Refers to a building designed or used primarily or exclusively for residential occupancy.
- q. Eaves. Refers to part of a roof that meets or overhangs the walls of a building. Known locally in Filipino as *alero*.
- r. Gothic Revival or Neo Gothic Style. Refers to the Gothic Revival style influenced from Europe, as adapted, and contextualized in Intramuros during the Spanish colonial period.
- s. Historic Street Grid. Refers to the layout of the streets of Intramuros original to the Spanish colonial era.
- t. Historic Styles. Refers to Architectural styles extant, contextual, and localized in Intramuros by the 1890s, as informed by Historical Precedents, and as compiled in the Register of Styles, hereto attached to and made an integral part of these Rules as "Annex B." The styles, as referenced in these Rules, shall be grouped into two types of structures: Bahay na Bato and Non-Bahay na Bato.
- u. Important Cultural Property. Refers to a cultural property having exceptional cultural, artistic, and historical significance to the Philippines, as shall be determined by the National Museum of the Philippines and/or National Historical Commission of the Philippines.
- v. Intangible Cultural Heritage. Refers to the practices, representations, expressions, knowledge, and skills, as well as the instruments, objects and artifacts associated therewith, that communities, groups, and individuals recognize as part of their cultural heritage, such as: (1) oral traditions, languages and expressions; (2) performing arts; (3) social practices, rituals and festive events; (4) knowledge and practices concerning nature and the universe; and (5) traditional craftsmanship.
- w. Intangible Cultural Property. Refers to the peoples' learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces, and other aspects of social and natural context necessary for their sustainability.
- x. Intramuros District. Also refers to Intramuros, Old Walled City, Old City, Walled City, Old Manila, Historic Core, Historic Core of Manila, Old Spanish City, Ciudad Murada, and other names or titles historically linked to Intramuros, as referenced in Primary Sources as defined herein and set forth in a map marked as "Annex A" and made an integral part of this Revised Implementing Rules and Regulations.

The technical description of Intramuros District shall be as follows:

Located at longitude east 102°-58'-24" west and latitude north 14°-35'-31.02" south. It is bounded on the north by the following surveys and titled properties:

Plan. FF. 180 and. 1 covered by Block 198 Case 34 consisting of:

Lot 1, containing an area of 18,669.7 sq.m.

Lot 2, containing an area of 295.8 sq.m.

Lot 3, containing an area of 2,500 sq.m.

Lot 5, containing an area of 5,229.4 sq.m.

Plan FF. 180 and. 1:

Lot 3, containing an area of 537.00 sq.m. OCT 4938.

Lot 9, containing an area of 81.60 sq.m. OCT 4938.

Lot 10, containing an area of 1,398.2 sq.m. OCT 4938

Lot 7 B-1, containing an area of 4,288 sq.m.

Block 198, Case 34, TCT 38690.

Lot 7 B-2, containing an area of 9,013.1 sq.m.

Block 198, Case 34, TCT 3861.

Lot 14, containing an area of 1,944.4 sq.m.

Block 198, Case 34, TCT 45446.

Lot 15, containing an area of 13,301.10 sq.m.

Block 198, Case 34, TCT.45446.

Lot 17, containing an area of 1,821.10 sq.m.

Block 198, Case 34, OCT 7292.

Lot 16, containing an area of 55.60 sq.m.

Block 198, Case 34, TCT 45446. Traversed by Magallanes Drive connecting Taft Avenue toward the east side and bounded on the north by the Pasig River.

Intramuros is bounded on the northeast by the following surveyed properties:

Lot 3, Block 196, containing an area of 18,327.30 sq.m. Case 34.

Lot 1, Block 195, Case 34 containing an area of 74,100.30 sq.m.

On the east it is bounded by the following surveyed properties:

Portion of Lot 1, Block 195, Case 34 and linked by Victoria Extension connecting Taft Avenue and P. Burgos Drive.

Lot 1-A, Block 193, Case 35 containing an area of 44,072.98 sq.m. T.D. 0/82.

Lot 1-B, Block 193, Case 35 containing an area of 7,789.24 sq.m. T.D. 0/83

Lot 1, Block 192, containing an area of 3,290.20 sq.m.

On the south it is bounded by:

Portion of Lot 4, Block 191, Case 32 containing an area of 77,438.9 sq.m. T.D.0/84. Far beyond this lot, is the intersection of P.Burgos Drive and A. Bonifacio Drive.

On the southwest it is bounded by:

Still a portion of Lot 4, Block 191, Case 32 is found, also the Legaspi Monument.

Bounded by A. Bonifacio Drive, South Harbor District and Manila Bay.

Lot 5, Block 22, Case 14 containing an area of 19,676.4 sq.m. T.D. 0117,

OCT 4950 linked to Sta. Lucia Gate leading A. Bonifacio Drive. Anda Circle with the Anda Monument is located here.

Lot 3, Block 18, Case 14 containing an area of 5,160.19 sq.m T.D 0114, OCT 4950.

Lot 4, Block 8, Case 14 containing an area of 34,258.60 sq.m T.D. 0061.

Lot 3, Block 8, Case 14 containing an area of 394.6 sq.m OCT. 4938. Beyond is A. Bonifacio Drive, linked by Aduana Street toward South Harbor District and Manila Bay.

All areas in the above technical description of Intramuros District and are included in the identified Buffer Zone for the protection of the San Agustin Church as a UNESCO World Heritage Site, shall be adopted by the Administration, and as part of its mandate for the proper conservation and development of Intramuros.

- y. Intramuros Stakeholder. Refers to permanent residents in Intramuros, non-resident landowners in Intramuros, non-resident property administrators in Intramuros, persons who represent a business with a physical address in Intramuros, persons who represent a non-profit institution with physical address in Intramuros, and persons who represent government offices with physical address in Intramuros.
- z. Nationally Significant. Refers to historical, aesthetic, scientific, technical, social and/or spiritual values that unify the nation by a deep sense of pride in their various yet common identities, cultural heritage, and national patrimony.
- aa. Neoclassical Style. Refers to the Neoclassical style influenced from Europe, as adapted, and contextualized in Intramuros during the Spanish colonial period.
- bb. Non-Bahay na Bato Type. Inclusively refers to any Historic Style not following the Bahay na Bato Type. It shall include the Baroque Style, the Renaissance Revival Style, the Romanesque Revival Style, the Neoclassical Style, the Gothic Revival Style, and other styles extant in Intramuros by the 1890s, as informed by Historical Precedents.
- cc. Original structure or building. Refers to the architectural or structural elements as they existed, or which belonged to the buildings of the 1890s.
- dd. Plaza. Refers to a public square or open space.
- ee. Primary sources. Refers to first-hand testimony or direct evidence contemporaneous with the colonial era of Intramuros created by first-hand witnesses. These shall include, among others: (1) original documents such as photographs, maps, sketches, diaries, plans, official government records, speeches, manuscripts, letters, interviews, news film footage, newspaper articles, autobiographies, pamphlets, meeting notes; (2) creative works including poetry, drama, novels, music, art; and (3) relics or artifacts, such as furniture, clothing, buildings, and are characterized by their content regardless of the format.

- ff. Proportion. Refers to a comparative, proper, or harmonious relation of one part to another or to the whole with respect to magnitude, quantity, or degree.
- gg. Reconstruction. Refers to the returning of a place to a known earlier state with the introduction of new material.
- hh. Register of Styles. Refers to the inventory of architectural styles and forms extant in Intramuros during the 1890s, which is hereto attached as "Annex B" and made as an integral part of these Rules.
- ii. Renaissance Revival Style. Refers to the Renaissance Revival style influenced from Europe, as adapted, and contextualized in Intramuros during the Spanish colonial period.
- jj. Repair. Refers to the mending of a deteriorated or damaged property or a component to such a condition that it may be effectively utilized again for its designed purpose.
- kk. Restoration. Refers to the action taken or the technical intervention to correct deterioration and alterations. Shall also refer to the returning of a place to a known earlier state with the introduction of new material.
- ll. Romanesque Revival Style. Refers to the Romanesque Revival style influenced from Europe, as adapted and contextualized in Intramuros during the Spanish colonial period.
- mm. Scale. Refers to a certain proportionate size, extent, or degree usually judged in relation to some standard or point of reference.
- nn. Sign or signage. Refers to an identification, description, illustration or device which is affixed to a building, structure or land and which directs attention to a product, place, activity, person, institution or business.
- oo. Storey for Floor. Refers to a complete horizontal division of a building having a continuous or nearly continuous floor and comprising the space between two adjacent levels.
- pp. Structure. Refers to any constructed or erected material or combination of materials which requires location on the ground, including but not limited to buildings, radio towers, sheds, storage bins, fences and signs.
- qq. Symmetry. Refers to the exact correspondence in size, form, and arrangement of parts on opposite sides of a dividing line or plane, or about a center or axis.
- rr. Tangible Cultural Property. Shall refer to a cultural property with historical, archival, anthropological, archaeological, artistic and architectural value, and with exceptional or traditional production, whether of Philippine origin or not, including antiques and natural history specimens with significant value.
- ss. Tower. Refers to a building or structure high in proportion to its lateral dimensions, either standing alone or forming part of a larger building.

- tt. Upper Floor. Historically refers to the principal living or working space of a Bahay na Bato type building. Upper Floors are visually distinguishable versus ground floors, and in the context of Intramuros, this level cantilevers or overhangs over sidewalks.
- uu. Walls. Also refers to Walls and Fortifications, Intramuros Walls, Walls of Intramuros, Walls of Manila, Fortifications of Manila, Old Fortifications of Manila, Fortifications of Old Manila. Refers to the extant parts of the original fortifications of the Walled City, now known as Intramuros, including all gates, ravelins, bulwarks, and esplanades.

### **RULE III. POLICIES AND POLICY GUIDELINES**

Section 1. General Policies. The Administration hereby adopts the following policies to govern the exercise of its planning, restoration, and regulatory functions in Intramuros:

- A. Planning and development efforts of the Government and the private sectors shall be synchronized with the promotion of archaeological and restoration objectives, and they shall conform to the approved conservation and development plans for Intramuros and these Rules.
- B. All efforts at planning and restoration shall be directed toward ensuring that the general appearance and architecture of buildings and structures within Intramuros shall conform to the Philippine colonial architecture of the 1890's. For this purpose, development shall be undertaken in accordance with the provisions of these Rules affecting, among others, the height, bulk, and architectural design of buildings.
- C. Development of properties by private individuals and entities and Government agencies shall be undertaken only after the IA Development Clearance has been issued by the Urban Planning and Community Development Division. A Certificate of Appropriateness, as provided for under Rule VI, Section 10, shall be a prerequisite for the issuance of said development clearance.
- D. In implementing the Intramuros conservation and development plans and in enforcing these Rules, the Administration, without prejudice to applicable laws, rules, and jurisprudence, shall respect personal and property rights. Thus, it, with the assistance of the Office of the Solicitor General, shall resort to expropriation only for specifically approved projects. For this purpose, it shall exert all efforts toward arriving at negotiated purchases and encouraging donation by the private sector of their properties which would be needed for Government-approved projects in Intramuros, subject to the applicable existing laws, rules, and regulations.
- E. The Administration shall give full encouragement and support to the development of duly established and recognized private properties by extending technical and other forms of assistance, including incentives and financial grants, subject to procurement and audit rules.
- F. The Historic Street Grid of Intramuros shall be conserved, and structures shall be viewed in relation to its streetscape.

- G. The Walls of Intramuros shall be restored based on their intended designs, and the curtain walls shall be reconstructed and completed.

## **RULE IV. LAND USE POLICIES AND REGULATIONS**

### Section 1. General Land Use Policies.

- A. The Administration hereby adopts the concept of mixed land uses which is the major feature of the development plans of Intramuros. Under this concept, only the following uses shall be allowed in any zone or area in Intramuros subject only to the general and specific terms and conditions that the Administration may impose.
  - 1. Residential, commercial, and mixed uses where, generally, the upper floors of buildings are used as residences and the ground floors as shops, offices, restaurants, sidewalk cafes, craftsmen's workshops, and retail outlets.
  - 2. Current uses of buildings existing as of the date of the enactment of P.D 1616 except warehouses, lots used for parking of trucks and container vans or for the storage of crates and the like, subject to the provisions of Rule IX on nonconforming uses.
  - 3. Institutional uses, including educational institutions, civil societies, religious organizations, charitable institutions, healthcare institutions, government and non-government organizations, international organizations, embassies, and consulates, among others.
  - 4. Other uses and activities that will contribute to the growth of a self-contained community while preserving the essential character and value of Intramuros, as determined by the Administration.
- B. All the allowable uses above shall comply with the architectural and design standards and the prescribed height and bulk limitations provided for in these Rules, as well as other terms and conditions as may be imposed by the Administration.
- C. Harmful and annoying activities which adversely affect the safety, health, morals, public order of the community such as but not limited to pollutive and hazardous industries, factories, laboratories, container vans, trucks and warehouses and other storage facilities shall not be permitted. Likewise, an Environmental Impact Assessment shall also be required prior to any construction. Nothing in this Section is construed to violate vested rights superior to the prohibitions imposed therein.
- D. The Urban Planning and Community Development Division shall maintain a database of land use in Intramuros.

### Section 2. Prohibited Uses in Intramuros. The following uses shall not, under any circumstances, be allowed within Intramuros:

- A. Residential uses: lean-to, make-shift, or similar indigenous dwellings made of light and hazardous materials unless temporary and incidental to construction activities.
- B. Services: gasoline stations and filling stations, bus terminals, warehousing, trucking and brokerage, crematoriums, and mortuaries.

- C. Services Agricultural uses: farms, fishponds, salt beds, rice and cornmills, lumber yards.
- D. Commercial uses: automobile wrecking yards, junkyards, private or commercial stables.
- E. Any factory or heavy industry.
- F. Recreational facilities: cockpits, jai-alai or off-track fronton, racetracks, massage and sauna parlors, betting stations, burlesque theaters, camping grounds, and bullfight rings.
- G. Such other uses and activities similar to the above which the Administration shall determine as incompatible with the essential character and value of Intramuros or offensive, hazardous or pollutive in character.
- H. Any other use or activity not contemplated under this Section shall be allowed subject to terms and conditions that the Administration may further impose.

Section 3. Designated Special Zones. The following areas and buildings are hereby declared as belonging to Special Zones, and are identified accordingly in "Annex A" as such:

- A. Walls and fortifications, including Fort Santiago and all historic Gates by the 1890s.
- B. The block of the San Agustin Church and the block of the Manila Metropolitan Cathedral and all adjoining blocks.
- C. The blocks of the Ayuntamiento, Intendencia, and the block where the former Arellano Building was located.
- D. The lots within the immediate vicinity of the historic Gates.
- E. All designated archaeological sites mentioned in Section 2 of Rule VII.
- F. Lots of all cultural properties declared as UNESCO World Heritage Site, National Cultural Treasures, Important Cultural Properties, Presumed Important Cultural Properties, National Monuments, and National Shrines, as defined by Republic Act No. 10066, or the National Cultural Heritage Act of 2009.
- G. All lots immediately facing General Luna St., A. Soriano Avenue, Muralla St., Arzobispo St., and Santa Lucia St.
- H. Such other areas that the Administration may declare as of such historical or archaeological significance as to deserve being declared Special Zones.

Section 4. Rules Applicable to Special Zones. The following rules shall apply to the areas declared as Special Zones:

- A. Structures shall adhere to all of the following: the appearance, style, height, easement, scale, and proportion of the original building that previously stood on their respective lots by the 1890s, provided Primary Sources as references are extant.

- B. An authentic ambiance of Intramuros of the 1890s shall be re-created. Façade of buildings shall be faithful reproductions of the architecture of the era and shall conform strictly to the use of wood and adobe, brick and capiz and of decorative and architectural motifs relevant to the period, including grilles and lamps. Simulated materials may be allowed, provided that the authentic ambiance shall be assured, as determined by the Administration.
- C. A specific land uses of any block or lot within the zone shall, whenever possible, conform to the original uses of land or structure previously located on it. Where this is not possible, at least the appearance of the original building shall be replicated.

Section 5. Allowable Uses in Special Zones. Only the following establishments dealing in the various trades and activities listed below shall be allowed in the Special Zones:

- A. Specialty shops dealing in leather craft, other types of handicrafts and souvenir shops; jewelry shops; shops dealing in religious articles like rosaries, candles and veils; antique stores and flower stalls.
- B. Art galleries, artists' studios, photographic shops dealing in period portraits, music shops excluding those dealing in electronic guitars and other musical instruments of this nature.
- C. Pastry shops specializing in Spanish delicacies; coffee shops and restaurants.
- D. Post offices, business offices, banks, newsstands and bookstores, barbershops, tobacconists, laundry shops, hat makers.
- E. Pensions and inns.
- F. Any other establishments similar or related to the above which the Administration may deem permissible under the Intramuros development plans.

Section 6. Rules Common to Special Zones and Other Areas. The following uses and activities shall be prohibited in both the Special Zones and the other areas in Intramuros:

- A. Jukeboxes and similar appliances, equipment, and facilities that are considered as noise pollutants.
- B. Any appliance, equipment, or facility which generate noise beyond the decibel range prescribed by the Department of Environment and Natural Resources – Environmental Management Bureau.
- C. Ambulant venders like snack sellers who shall be allowed only in specific areas and in limited number and be subject to other restrictions which the Administration may reasonably impose to preserve the character and quality of Intramuros, and
- D. Neon signs and lights and other similar materials or installations.
- E. Any other uses and activities as may be determined by the Administration to be inimical in the preservation and conservation of Intramuros in line with the objectives imposed by these Rules.

## **RULE V. GENERAL BUILDING REQUIREMENTS**

- Section 1. Applicability of the National Building Code. All buildings or structures, as well as accessory facilities thereto shall, to the extent reconcilable with the regulations of Rule VI concerning specific building requirements, conform to the principles and requirements of P.D. 1096, otherwise known as the National Building Code, and its implementing regulations.
- Section 2. Construction and Maintenance. All buildings or structures to be constructed in Intramuros shall conform to the architectural standards and guidelines provided in the succeeding sections and shall be maintained at all times in safe, clean, sanitary, orderly and structurally sound condition.
- Section 3. Structures shall reflect the prevailing architecture, streetscape, and urban character of Intramuros by the 1890s, inclusive of appearance, style, height, easement, scale, and proportion.

## **RULE VI. SPECIFIC BUILDING REQUIREMENTS**

- Section 1. Architectural Guidelines. The following building requirements and architectural design standards shall serve as mandatory guidelines to developers, both government and private, unless Historical Precedents by the 1890s for a specific parcel of lot allow deviance from the guidelines provided in this Rule. The Register of Styles which shall serve as an inventory of and reference for architectural styles and forms extant in Intramuros during the 1890s is hereto attached as "Annex B" and made as an integral part of this Rule.
- Section 2. General Policies and Principles Affecting Architectural Standards. The following general policies shall be enforced in the construction, reconstruction, or alteration of buildings in Intramuros.
- A. The Historical Precedents on designs, as compiled in the Register of Styles, shall be respected and be the primary consideration in allowing or disallowing specific architectural structures or designs. The Register shall be updated whenever necessary to reflect the latest Primary Sources. Succeeding editions of the Register of Styles shall be adopted upon the approval of the Administrator and shall be posted on the website of the Administration.
  - B. A proposed architectural design that is not found in the Register of Styles may be allowed, subject to the presentation of Primary Sources. The Register of Styles, as such, shall be updated accordingly, as guided under Rule VI, Sec. 2(A).
  - C. The urban scale, inclusive of height, easement, and proportion structures in Intramuros by the 1890s shall be observed. Likewise, the appearance of buildings shall follow specific styles extant in Intramuros of the period, as compiled under the Register of Styles. Post-modern and Avant Garde interpretations as well as unhistorical eclecticism shall be prohibited.
  - D. Post-war properties declared as National Cultural Treasures or Important Cultural Properties shall be exempt from modification and alteration unless clearance is secured from the National Commission for Culture and the Arts (NCCA) or the National Historical Commission of the Philippines (NHCP).

- E. All development in Intramuros shall ensure inclusivity toward children, differently abled persons, the elderly, and other persons of special needs.

Section 3. Historic Styles. Historic Styles shall refer to Architectural styles extant, contextual, and localized in Intramuros by the 1890s, as informed by Historical Precedents, and as compiled in the Register of Styles. Historic Styles shall be grouped into two types of structures: Bahay na Bato and Non-Bahay na Bato.

- A. Allowable Styles. Only Historic Styles shall be allowed in all development. The Historic Styles allowable shall be as follows:

1. Bahay na Bato Type structures and its corresponding styles localized and contextualized in Intramuros.
2. Non-Bahay na Bato Type structures and its corresponding styles localized and contextualized in Intramuros, inclusive of: Baroque Style, Renaissance Revival Style, Romanesque Revival Style, Neoclassical Style, and Gothic Revival Style.
3. Other styles under the Bahay na Bato Type or the Non-Bahay na Bato Type that have basis in Historical Precedents. In this instance, the developer shall be required to present Primary Sources.

- B. Interpretation. The eclectic interpretation of the Historic Styles shall not be allowed unless Historical Precedents are presented, and Avant Garde innovations shall likewise be prohibited. The interpretation and application of architectural styles and forms shall be dictated by how these were contextually adapted and localized in Intramuros during the Spanish colonial period. As such, the interpretation of the Historic Styles shall always be guided by the Register of Styles.

- C. Bahay na Bato Type. The Bahay na Bato Type shall be the default Historic Style type required for all development within the Walls of Intramuros, unless a proposed new construction is located in a lot where a Non-Bahay na Bato Type structure previously stood by the 1890s. In this instance, the developer will have both Bahay na Bato and Non-Bahay na Bato as options. The Bahay na Bato Type shall be applicable for all kinds of building use, including commercial, institutional, residential, or mixed uses. The following shall be enforced:

1. Form. The following shall be observed for Bahay na Bato Type constructions:
  - a. Scale and proportion of a Bahay na Bato contextualized and localized to Intramuros shall be observed.
  - b. Upper Floors, as defined in Rule II, shall be prominent, shall follow the styles as mandated in the Register of Styles, and shall overhang or cantilever over sidewalks. Roof eaves may overhang further, provided the dimensions required under Section 4(A) are enforced.
  - c. Ground floors shall be bare and shall not be allowed to visually compete with Upper Floors. Entrances, however, may be ornamented, and shall prominently display an inscription of the year of construction.
  - d. For a two-storey structure, the second storey shall be designated as the Upper Floor. For a two-storey structure with a mezzanine, the second storey shall be designated as the Upper Floor. For a three-storey

structure with a mezzanine, both the second and third storeys shall be designated as the Upper Floors. Bahay na Bato Type constructions shall not visually go beyond three storeys with mezzanine, and any additional storeys may be hidden as a cellar or basement below or as an attic above. Attics shall be limited to one level. Height specifications shall be guided under Rule VI, Sec. 4(A).

- e. Under in no circumstances shall the line of ground floors or any part thereof project further than the overhang or cantilever of the designated Upper Floors.
  - f. Front yards and setbacks in front of buildings along streets shall not be allowed, except in specific lots where primary sources can provide evidence for a front yard or a building setback in the 1890s.
  - g. Row housing shall be observed. Buildings shall share their sidewalls and their rooflines with the immediate structure next doors.
2. Styles. Only styles contextual to the Bahay na Bato Type Intramuros shall be allowed. This shall be based on Historical Precedents, as informed by the Register of Styles.
  3. Roof. Roof types following the Bahay na Bato Type shall be limited to Hip Roof and Gable Roof. The following shall not be allowed:
    - a. Roof with angles exceeding 45 degrees.
    - b. Mansard roofs.
    - c. Roof decks, unless hidden by a parapet disguised as a roof.
    - d. Flat roof azoteas, unless constructed at the back of a building and not visible from the street.
- D. Non-Bahay na Bato Type. Non-Bahay na Bato Type structures shall be allowed only in lots where a previous Non-Bahay na Bato building stood by the 1890s. This shall be based on Historical Precedents. The following shall be enforced:
1. Form. The following shall be observed for Non-Bahay na Bato Type constructions, unless otherwise shown by the Historical Precedent set by the previous building which stood on the lot by the 1890s:
    - a. Constructions shall be limited to lots where Non-Bahay na Bato buildings previously stood by the 1890s. The developer shall present evidence of a Non-Bahay na Bato building that previously on their lot by the 1890s. If evidence cannot be presented, then the construction of new buildings following the Non-Bahay na Bato Type shall not be allowed for the said lot.
    - b. Scale and proportion of a Non-Bahay na Bato buildings contextual and localized to Intramuros shall be observed.
    - c. Ground floors or any part thereof shall not project further than upper floors.

- d. The construction of towers shall be prohibited unless Historical Precedents are presented.
2. Styles. Only Non-Bahay na Bato styles contextual and localized to Intramuros shall be allowed, as informed by the Register of Styles. This shall be based on Historical Precedents, as compiled in the Register of Styles, hereto attached to these Rules as "Annex B." The following shall be allowed, as defined under Rule II:
    - a. Baroque Style.
    - b. Renaissance Revival Style.
    - c. Romanesque Revival Style.
    - d. Neoclassical Style.
    - e. Gothic Revival Style.
    - f. Other styles that may be presented by Historical Precedents in Intramuros during the Spanish colonial period, as evidenced by Primary Sources.

Other styles may be allowed, provided Primary Sources are presented. In this case, the Register of Styles shall be revised accordingly, as guided under Rule VI, Sec 2(A).

3. Interpretation. The interpretation and enforcement of Non-Bahay na Bato styles shall not be based on their pure forms as directly lifted from Europe, but rather on the actual historical and contextual adaptation in Intramuros based on Historical Precedents. As such, the direct copying of buildings from Spain or from Europe shall be prohibited.

Section 4. Architectural Standards and Requirements applicable to both Bahay na Bato and Non-Bahay na Bato. All buildings and structures shall conform to the following architectural design standards and requirements:

A. Building Heights and Measurements.

The following requirements shall govern the heights of buildings on floor-to-floor basis, except for reconstructions, the measurements of which shall be based on the dimensions of the building to be reconstructed:

1. Allowable Heights per Floor Level
  - a. Cellar: 2.00m to 2.50m
  - b. Ground Floor: 3.00m to 4.00m
  - c. Mezzanine Floor: 2.50m
  - d. Second Floor: 3.00m to 3.60m
  - e. Third Floor: 3.00m to 3.60m

2. Allowable Building Height

- a. Two-story without mezzanine (7.50 meters)
- b. Two-story with mezzanine (9.50 meters)
- c. Three-story with mezzanine (11.50 meters)
- d. Three-story without mezzanine but with basement (10.50m)

3. Other Measurements

- a. Overhang of entire upper floors or Volada: 0.20m to 0.90m
- b. Roof Eaves 0.40 meter to 1.00 meter from cornice and property line, but in no way to exceed 1.50 meters from the property line.

4. Basis for Building Heights

- a. Building with pitched roof: Sidewalk to bottom of roof eaves.
- b. Building with roof decks: Sidewalk to top of parapet.

B. Roof

1. Only the following roof types shall be allowed:

- a. Hip roof.
- b. Gable roof.
- c. Other roof types with Historical Precedent in Intramuros by the 1890s.

2. Flat roofs shall be prohibited, except for azoteas at the backyard or courtyard of buildings.

3. Roof colors shall be limited to terracotta or other similar hues. Finishes shall be in any of the following types:

- a. Clay roof tiles.
- b. Slate.
- c. Lead or bronze sheeting of the ridge and batten type and
- d. Galvanized iron.
- e. Any similar material as may be approved by the Administration.

4. The eaves shall be detailed and shall, whenever applicable, conform to the following requirements for each portion enumerated herein in so far as the following parts are concerned: a. edge of roof; b down spout and gutters; c brackets; d underpart treatment which shall be in wood or sheet metal or masonry; e cornice which shall be in wood or masonry as may be required by the design.

5. Attics and chimneys. Attics and chimneys shall be allowed, provided it is one level only, and depending on the type of roof. Towers and water tanks shall be allowed on a case- to-case basis, provided they are not visible from the street level.
6. Telecommunication towers, weather monitoring instruments, lightning arresters, water tanks, and other contraptions may be allowed, provided that the following are observed:
  - a. It is not visible from the street.
  - b. It does not cause visual clutter from above.
  - c. It does not disrupt the sightline of the San Agustin Church or the Manila Cathedral; and
  - d. It does not cause urban blight by disrupting the ambiance of the streetscape.
7. Flat roofs and roof decks shall be prohibited. For existing buildings with flat roofs or roof decks, the following shall be enforced:
  - a. Hip or gable roofs shall be constructed over the flat roofs or roof decks. In cases where this is not possible, parapets shall be designed in such a way that they simulate hip or gable roofs.
  - b. Permanent structures shall be prohibited except for stairwells and other ancillary structures for purposes of utilities, provided they are not visible from the street.
  - c. Tents, canopies, trellis, huts, or greenhouses atop flat roof decks shall be allowed provided the following are observed:
    1. It is movable and temporary in nature.
    2. It does not cause visual clutter from above.
    3. It follows the prescribed roof color.
    4. It is not visible from the street.
    5. It does not cause urban blight by disrupting the ambiance of the streetscape.
  - d. Basketball courts, volleyball courts, and other sports or recreational facilities that require permanent installations or accessories shall likewise be prohibited.

#### C. Exterior Walls

1. The requirements for the second- and third-floor facades shall consist of the following:
  - a. Any of these types of materials shall be allowed:

1. Wooden sidings which shall be painted and/or tinted and varnished.
  2. Timbered sidings which shall be made of wooden frames with brick or stone fill.
  3. Masonry sidings which shall be made of stucco, reinforced concrete, concrete hollow blocks, adobe, marble, piedra china, granite, which may be plastered and painted, tooled, or veneered.
  4. Other materials that can simulate the materials listed above, as may be approved by the Administration on a case-to-case basis.
- b. Decorations of the following shall be detailed: mullions, columns, pilasters, moldings, grilles, and balconies to include all panelings and carvings.
  - c. Windows can be any of these: sliding, swing-out, swing-in or louvered.
  - d. Types of sashes allowed are shell and glass (clear, frosted, or colored).
  - e. Sash frames shall be made of wood, wrought iron. Alternative materials provided the finishing shall simulate wood or wrought iron.
  - f. Grilles shall be optional and may overhang up to 45 centimeters maximum from the face of the wall and may be made of wrought iron, cast iron, steel bars or wood.
  - g. The following shall be detailed:
    1. architrave may be plain, arched, segmented arch either of wood or masonry.
    2. jambs – wood or masonry.
    3. sashes – wood framed or wrought iron.
  - h. Balconies shall be grilled or balustered and may overhang by 80 centimeters maximum.
2. The following shall be the requirements for the ground floor and the mezzanine façade:
    - a. Sidings shall be made of masonry or any of these materials: stucco, reinforced concrete, concrete hollow blocks, curtain walls, brick, or adobe.
    - b. Finishes can be in any of the following: plastered-painted; stucco-painted; tooled-natural finish; veneered-marble, adobe, granite, etc. Special attention shall be given to finishes and tooling around doors and windows.
    - c. Doors shall be in any of these types:
      1. Wrought –iron sheet and frame
      2. Wrought-iron grilles

3. Solid wood panel doors with escutcheon
  4. Solid wood plank doors with wrought-iron-nail heads, etc.
  5. Casement doors.
- d. Windows may be grilled. Grilles shall be in any of these materials: wood; wrought iron, which may be plain, decorative, or leaded; wooden, which may be plain, square, turned and decorated like balusters.
  - e. Cellar windows shall be in wrought-iron frames with grilles for ventilation.
  - f. Entry passage and sidewalk finishes shall be in any of these: piedra china, cobblestones, synthetic, adobe, bricks, and tiles, except wooden blocks and adobe stones.

D. Building Exterior and Other Requirements

1. Exterior Lighting. For exterior lighting, historically appropriate lights, such as those attached to the exterior facades of buildings shall be allowed
  - a. The allowable materials for the body of exterior lighting fixtures shall be as follows: wrought iron, cast iron, copper, and other materials that can be simulated as wrought iron, cast iron, or copper.
  - b. The allowable materials for the diffusers of exterior lighting fixtures shall be as follows: plain-glass panes, frosted-glass panes, or leaded-shell panes.
2. Exterior Signs. Exterior signs (attached to the building) shall either be parallel to the street or hanging perpendicularly to the street. Materials shall be wrought iron, cutout, sheeting or wood panels and shall be painted or varnished. Sizes shall depend on the façade. Exterior signages, including fonts, shall reflect the prevailing styles, forms, and dimensions of signages in Manila by the 1890s. The following shall in no instance be allowed:
  - a. Neon lights or other similar lights.
  - b. Exterior fluorescent lights.
  - c. Plastic panel signs and/or metallic signboards.
  - d. Roof signs.
  - e. TV aerials visible from the street level.
  - f. Billboards, including TV billboards, LED billboards, or other signages with moving pictures and sounds.
  - g. Pylon signages along sidewalks.
  - h. Sidewalk signs.
  - i. Backlit signages.

- j. Tarpaulins, unless if temporary in nature (less than one month), or unless if for the exclusive purpose of disseminating public advisories by the government.
  - k. Other forms and designs of signages that have no Historical Precedent or that do not reflect the style of signages in Manila during the 1890s.
3. **Parking Facilities.** Parking within individual properties may be allowed, provided vehicles and corresponding accessories are not visible from the street or from any vantage point. Street parking shall likewise be prohibited.
  4. Fences shall not be allowed where setbacks and front yards are not allowed, such as for the Bahay na Bato-type buildings. For existing buildings that already have setbacks, fences shall be gridded.
  5. **Landscaping.** Landscaping shall be done on inner courts, paved and greened patios with trees and shrubs for lots more than 400 square meters.
  6. **Easements for Utility Lines.** Every building of whatever use shall provide for an easement or from 15 to 20 square meters to be used to house the utility services which are required to be concealed. All utility lines shall have underground entry. There shall be at least one of such facilities per street block, the exact location of which shall be determined by the Administration.
  7. **Septic Tanks.** Every structure or building, which has its own toilets, shall provide for its own sanitary septic tanks, in accordance with the prevailing laws, rules and regulations governing the construction of septic tanks, sewage treatment and sewage management system, issuance of waste water discharge permit, waste water treatment facility, sanitary permits, and the like, as may be issued by the Environmental Management Bureau of the Department of Environment and Natural Resources or any other appropriate regulatory agency.

#### Section 5. Rules for Conservation of the Historic Street Grid of Intramuros.

The Historic Street Grid of Intramuros shall be conserved, and the ambiance of narrow streets by the 1890s shall be observed. As such, the following shall be strictly enforced:

- a. Road widenings shall be prohibited. The width of sidewalks shall not be reduced.
- b. Street parking shall not be allowed.
- c. Sidewalks shall be free of obstructions. For sidewalks with widths of less than a meter, stand-alone streetlamps shall be prohibited. In this case, streetlamps shall be installed at the wall of buildings.
- d. Front yards and setbacks in front of buildings along streets shall not be allowed, except in specific lots where primary sources can provide evidence for a front yard or a building setback in the 1890s.
- e. Upper Floors of Bahay na Bato Type buildings shall overhang or cantilever over the sidewalk. Roof eaves may overhang further, provided the limitations under Sec 4(A) are followed.

- f. Parking within individual properties may be allowed, provided vehicles and corresponding accessories are not visible from the street or from any vantage point.
- g. Bridges over streets shall be prohibited, unless in specific sites with Historical Precedents by the 1890s.
- h. Waiting sheds, street furniture, stalls, standees, and other constructions, accessories, or instruments that cause obstructions along sidewalks and streets shall not be allowed.
- i. Footbridges, overpasses, bridges of any kind, flyovers, welcome arches, arches of any kind, or other installations or constructions over streets, across intersections, or along sidewalks shall be prohibited.

#### Section 6. Rules on Parks, Plazas, and Open Spaces

The parks, plazas, and open spaces of Intramuros shall be conserved and protected. As such, the following shall be enforced:

1. The following shall be designated as No-Build Zones:
  - a. The entirety of the golf course surrounding the walls of Intramuros.
  - b. The entirety of the area previously occupied by the outer works of the fortifications of Intramuros during the Spanish colonial era.
  - c. Pre-war plazas, namely: Plaza Roma, Plaza Santo Tomas, Plaza España, Plazuela de Santa Isabel, Plaza Willard, Plaza Armas, and Plaza Moriones.
  - d. Post-war plazas, namely: Plaza Mexico, Plaza Palacio, Plaza Hidalgo, Boy and Girl Scout Triangle, and Anda Circle.
  - e. Church plazas including the plaza fronting the San Agustin Church.
  - f. Contemporary parks associated with the Walls and Fortifications of Intramuros, namely: Baluarte de San Diego Gardens, Puerta Real Gardens, and ASEAN Garden.
2. The following shall be prohibited within the No-Build Zone:
  - a. Parking as the primary activity and purpose.
  - b. New constructions.
  - c. Foreign flora. Only native trees and vegetation shall be allowed.
3. Only the following constructions shall be allowed within the No-Build Zone:
  - a. Gazebos and musical kiosks provided the designs are based on Historical Precedent.
  - b. Fountains.

- c. Temporary installations or exhibitions.
  - d. New monuments, subject to the provisions under Section 7 of this Rule.
4. The significance of the respective parks and plazas enumerated above during the Spanish colonial period shall be identified which in turn shall serve as basis for their individual development. For parks and plazas laid out after the Spanish colonial era, their development shall contribute toward furthering and recreating the ambiance of Intramuros by the 1890s.
  5. Existing buildings within the No-Build Zone constructed prior to this Rule may be allowed to continue, provided that any expansion and structural repairs intended to increase building lifespan shall be prohibited, provided further that nothing in this Section is construed to violate vested rights superior to the prohibitions imposed therein, as determined by the Administration.

#### Section 7. Rules on Monuments

The following shall be observed for monuments in Intramuros:

- A. Existing monuments declared as National Cultural Treasures or Important Cultural Properties shall be protected from relocation and desecration.
- B. For new monuments to be erected on public or government land that are visible from the street, the following shall be enforced:
  1. New monuments for erection shall be relevant to Intramuros.
    - a. For persons to be commemorated: Said person must be nationally significant and must have been deceased prior to the application for the erection of the monument. Said deceased person must have been a Stakeholder of Intramuros. For Non-Stakeholders, their presence in Intramuros at some point in history must be considered nationally significant as well.
    - b. For events to be commemorated: Said event must be nationally significant and must have occurred in Intramuros.
    - c. For institutions to be commemorated: Said institution must have been in Intramuros at some point in history. Likewise, said institution must be nationally significant.
  2. The following new monuments shall not be allowed for erection on public or government land:
    - a. New monuments that are inconsistent with the values of the Administration. These shall include monuments that may be interpreted as commemorating persons, events, or institutions that promote racism, violence, discrimination, hate, or prejudice.
    - b. New monuments with the sole intention of promoting a particular religion, creed, or belief system.
  3. Types of monuments to be erected shall be limited to statuary, obelisks, victory columns, or other types with Historical Precedents in Intramuros. Statues shall

be monumental and in glorious poses, elevated, and supported by elaborate pedestals or plinths. Busts shall not be allowed.

4. New monuments for erection in lands directly under the management of the Administration shall be subject to the approval of the Board. The decision of the Board shall be final and executory.

#### Section 8. Reconstruction of buildings original by the 1890s outside Special Zones

1. Criteria for Reconstruction. Recreation of buildings based on 1890s Historical Precedents in areas outside the Special Zones, as provided for by Rule V, shall be required provided the following criteria are met, as determined by the Administration:
  - a. Primary Sources are sufficient, or the remains of the original building are still extant.
  - b. The reconstruction of the now non-existent building is necessary for the advancement of Intramuros' significance and historical narrative or for purposes of Filipino nation-building.
  - c. The reconstruction is limited to appearance, style, easement, scale, proportion and general character and identity of the original building to be recreated.
2. Markers. A permanent tablet, plaque, cartouche made of concrete, wood, or bronze with design in conformity with the aesthetics of the building shall be installed above the entrance of the reconstructed building, or in the most prominent area of the main façade. Said tablet, plaque, or cartouche shall indicate the year of reconstruction, and shall likewise be immediately visible.

#### Section 9. Guidelines on the Modification of Post-War Buildings

1. Modifications of modern postwar buildings Intramuros shall be encouraged, as guided by RA 10066.
2. If a modern post-war building is declared a National Cultural Treasure or an Important Cultural Property, the following shall be observed:
  - a. Alterations shall be in harmony with the original design of the building.
  - b. The original design of the building shall be protected.

Section 10. The Technical Committee on Architectural Standards shall be established. It shall issue a Certificate of Appropriateness which shall be a pre-requisite for the IA Development Clearance. Appeals shall be submitted to the Urban Planning and Community Development Division. The Committee shall likewise promote consultation with permit applicants, owners, and developers. All evaluations by the Committee shall be guided by these Rules, as well as by the Register of Styles (Annex B).

Section 11. Disaster Risk Management. A committee on resiliency and disaster risk management shall be created to advise the Administration on policies relevant to both man-made and natural disasters, risks, and hazards in Intramuros. The

committee shall be composed of representatives of agencies in the Board, in coordination with the National Disaster Risk Reduction and Management Council.

## **RULE VII. REGULATIONS AFFECTING ARCHEOLOGICAL DIGGINGS AND EXCAVATIONS**

Section 1. Policies Affecting Archaeological Excavations. The following policies shall be observed by the Administration in the regulation of archaeological excavation of properties and exposition of structures in Intramuros:

1. A plan shall be adopted for the systematic archaeological excavation of specific sites in Intramuros.
2. An archaeological registry system shall be adopted which shall document past and present building technology and keep track of the growth and development of the Intramuros District.
3. Any and all diggings and excavations within Intramuros by both Government and private sectors, for whatever purpose such as restoration of ancient buildings and monuments, shall be subject to the supervision and regulation of the Administration and the National Museum of the Philippines.

Section 2. Designated Archaeological Sites. The following sites identified below by lot and block numbers in accordance with the Cadastral Survey of Intramuros in 1914, as reconstituted in 1945, 1947 and 1948, are hereby designated as archaeological sites and shall comply strictly with the rules on archaeological excavation provided herein:

1. First San Ignacio Church, the present site of the Pamantasan ng Maynila –Lot No. 1, Block 52.
2. Site of the Provincial House of the Augustinians, currently occupied by the ECJ Building.
3. Site of the Ateneo compound–Lot No. 2, Block 36.
4. Site of the San Ignacio–Lot No. 3, Block 22.
5. Ayuntamiento–Lot No.1, Block 13.
6. Intendencia–Lot No. 4, Block 198.
7. Walls and fortifications, including Fort Santiago and all the revellins- Lot Nos. 1,2,3,5,6,8,9, and 10, Block 51; Lot Nos. 1 and 2, Block 191; Lot Nos. 2 and 3, Block 193; and Lot No. 2, Block 195.
8. Site of Sta. Clara Convent–Lot No. 2, Block 12.
9. Sunken Garden, golf course, area between walls and Bonifacio Drive, Taft Avenue and Padre Burgos-Lot Nos. 4 and 11, Block 8; Lot No. 3, Block 18; Lot No. 5, Block 22 and 190; Lot No. 4, Block 191; and Lot No. 1, Block 193, 194 and 195.

10. Such other areas as may in the future be declared by the Administration as an archaeological site.

Section 3. Excavations for Treasure-hunting Purposes. Any and all forms of excavations or diggings in Government properties or portions of the public domain or private property shall not be allowed for treasure-hunting purposes without the prior written authority of the National Commission for the Culture and the Arts, and consent of the Administration.

Section 4. Prior Written Authority of the Administration. It shall be unlawful to explore, excavate or make diggings on the archaeological sites designated in Section 2 for obtaining materials of cultural historical value, for construction or for any other purposes without the prior written authority from the Administration. No excavation or diggings on any of the said sites and for any purpose, including that incidental or preparatory to actual construction shall be permitted without the supervision of either an archaeologist certified by the Director of the National Museum, or such other person who, in the opinion of the Administration, is competent to supervise the work. Such archaeologist or authorized person shall, upon completion of the project, deposit with the Administration a catalogue of all the materials, documents or other findings of value found thereon, in accordance with accepted archaeological practices.

Section 5. Suspension of Excavation. When any of the excavators in a duly authorized excavation shall strike upon any buried Cultural Properties, the excavation shall be suspended and the matter reported to the Administration, which shall take the appropriate steps to have the discovery investigated and to ensure the proper and safe removal thereof, with the knowledge and consent of the owner. The suspension shall not be lifted until the Administration shall so allow it and upon presentation of proper authority from the National Museum of the Philippines.

Section 6. Penalty. Violations of the provisions of Section 6 shall be subject to the penal sanctions imposed by applicable laws and/or rules.

#### **RULE VIII. ADMINISTRATION AND ENFORCEMENT**

Section 1. Responsibility for Administration and Enforcement. The administration and enforcement of the provisions of these Rules, including the imposition of penalties for administrative violations thereof, are hereby vested in the Urban Planning and Community Development Division.

Section 2. The Urban Planning and Community Development Division shall be the office in the Administration responsible for processing, evaluating, and granting the IA clearance and other permits to be issued by the Administration.

Section 3. Permit System. No development, improvement or any form of construction or repair shall be undertaken by any individual or corporation without securing a development permit from the Administration. The permit system shall likewise be guided by RA 9485 and the RA 11032. Any violation of this provision shall be subject to the administrative penalties provided for in Rule IX on Penalties, without prejudice to any criminal actions that the Administration may file against the violator for violation of P.D. 1616 as amended.

Section 4. Preliminary Consultations. Before any formal application for development permit is filed, the Administration shall encourage consultation and initial discussion between the applicant and the Administration as to the various requirements of the permit system. To expedite and facilitate processing of the formal application, the applicant must submit two copies of the preliminary drawings.

Section 5. Procedure for Securing Development Permits. The following procedure shall govern the filing of an application for development and improvement of land, buildings or structures or any form of repair or reconstruction of buildings or structures.

- A. The developer shall apply before the Administration by submitting a copy of each of the following required documents to support his or her application form obtained from the Administration. All applications shall be filed in a prescribed form sworn to by the applicant and supported by the following:
1. Transfer certificate of title and/or evidence of right over property and written authority to develop from the owner.
  2. Tax Declaration and copies of receipts on taxes paid.
  3. Survey plan/site-development plan.
  4. Vicinity map showing adjacent streets and buildings.
  5. Permits, if any, previously secured from the Administration or any other regulatory body for the same property.
  6. Project studies, if any.
  7. Architectural plans which shall include floor plans, elevations, sections, details, isometric of building exterior, and perspective superimposed on actual photograph of site.
  8. Environmental Compliance Certificate or Certificate of Non-Coverage from the Department of Environment and Natural Resources.
  9. Heritage Impact Assessment and Archeological Impact Assessment.
- B. The Urban Planning and Community Development Division shall evaluate, process and pass upon the application within the following period from submission thereof: 3 working days for simple transactions, 7 working days for complex transactions, and 20 working days for highly technical applications. RA 11032 or the Anti Red-tape Act of 2019 shall be applied in a suppletory manner. The UPCDD shall define the permits and applications which shall be considered as simple, complex, and highly technical. If the application is approved as to design and architectural standards, the developer shall receive a copy of his development permit, to be known as an "IA Development Clearance" with the terms and conditions that the Administration may impose and a copy of the approved final drawings.
- C. The owner shall reproduce the final drawings into five sets of plans for further evaluation as to compliance with the applicable provisions of the National Building Code concerning plumbing, sanitary, electrical and safety requirements.

- D. The Administration shall issue to the developer the IA Development Clearance and the developer may start its application for building permit. For this purpose, the Administration shall stamp its approval on the original drawings and retain one copy for its file. No changes/alterations from the approved plans may be allowed without prior written approval of the Administration with copy furnished the Local Building Official. In cases where excavation of the site is done for foundations, basements, septic tanks, etc., the provisions of Rule VII of these Rules shall apply. A Certificate of Appropriateness based on conformity with this Rules and Regulations, as provided for under Rule VI Section 10, shall be a pre-requisite for the IA Development Clearance.
- E. An inspectorate office under the Urban Planning and Community Development Division shall be established to inspect, monitor, and exercise the visitorial mandate of the Administration relevant to all new constructions, repairs, excavations, and other development.
- F. On completing the construction or the project, the developer shall secure a "Certificate of Satisfactory Completion" from the Local Building Official of the City of Manila, through the Administration. The Administration shall issue a certificate of undertaking for the owner to use the building in accordance with the list of uses enumerated therein and for no other. The certificate shall be signed by the owner to signify his conformance and commitment. With this, an occupancy permit shall also be issued to him.

Section 6. Life of an IA Development Clearance. An IA Development Clearance issued by the Administration shall be effective for a period of one year from its issuance. Any developer who fails to undertake the development applied for within said period shall be required to revalidate his clearance, and failure to do so before undertaking any development shall be considered an unauthorized development subject to the penalties provided for herein.

Section 7. Appeal from Decision of Urban Planning and Community Development Division. Any applicant dissatisfied with any decision of, or the terms and conditions imposed by the Urban Planning and Community Development Division may, within 15 days from receipt of the decision, appeal to the Board of Administrators. An applicant who is still dissatisfied with the decision of the Board may, within another 15 days from receipt of Board decision, still elevate further his or her appeal to the Office of the President whose decision shall be final and executory.

Section 8. Right of First Refusal. All proposed transactions affecting private properties within Intramuros shall be registered with the Urban Planning and Community Development Division. The Administration shall, in the case of sale, have the right of first refusal.

## **RULE IX. PENALTIES**

Section 1. Monitoring of Developments. The Urban Planning and Community Development Division shall monitor and oversee all developments within Intramuros to determine compliance with its laws, policies and rules and regulations. The Urban Planning and Community Development Division shall likewise prepare and submit a quarterly report to the Administrator relevant to this. In case of any noncompliance or violation

that has been observed, the Administration shall take the steps provided for in the succeeding sections.

Section 2. Issuance of Enforcement Notice. In case of nonconformance or violation of P.D. 1616, as amended, and of the policies, rules, and regulations of the Administration or of the terms and conditions imposed in the permits granted, the Administration shall issue an enforcement notice to the owner and/or occupant of the building or structure. The notice shall contain the following information:

1. Specific violation or nonconformance committed.
2. Period within which compliance must be effected.
3. Opportunity for owner/occupant to be heard or to explain nonconformance or violation.
4. Penalties to be imposed in case of failure to comply with the law and correct the violation.

Section 3. Penalties. The following activities shall be subject to the penalties provided herein:

1. Any deviation from or modification of the approved architectural plans without the official concurrence of the Administrations.
2. Any unauthorized change in the use of building or structure.
3. Illegal construction, which is any construction undertaken without prior approval of the Administration.
4. Violation of the terms and conditions imposed in the clearance or construction permit issued.
5. Violation of any provision of these Rules.

Section 4. Hearings. The Administration shall conduct hearings to determine the nature and extent of the violation. For this purpose, the affected party shall be given the opportunity to present witnesses and documentary evidence in his defense.

Section 5. Continuing Offense. Violations of these Rules shall be considered as continuing offenses. For each day that the violation continues, the penalty of from five thousand pesos (PHP5,000.00) to ten thousand pesos (PHP10,000.00) a day, depending on the seriousness of the offense committed, shall be imposed on the violator until the violation is corrected, exclusive of remediation and/or restoration costs, as determined by the Administration. This shall not preclude the Administration from filing with the appropriate court a criminal complaint against the offender.

Section 6. System of Awards and Citations. To encourage conservation, preservation and programs on heritage and culture, the Administration shall establish an annual conservation and recognition program under which awards, and citations shall be given to individuals, institutions and establishments for their special achievements, contributions and services in line with the initiatives, policies, programs and rules of the Administration.

Section 7. Demolitions. The Administration may, after hearings have been conducted, order the demolition of any building, structure or improvements which has been or is being constructed in violation of these Rules.

## RULE X. FINAL PROVISIONS

- Section 1. Separability Clause. If any of the provisions of these Rules and Regulations shall be declared by a court of competent jurisdiction to be invalid, void, or unconstitutional, such provision shall be deemed deleted and shall not affect the validity of the rest of the provisions which shall remain in full force and effect.
- Section 2. Repealing Clause. All prior rules, regulations and other issuances or provisions thereof inconsistent with these Implementing Rules and Regulations are hereby repealed, revised, or modified accordingly.
- Section 3. Amendments to these Rules. A review of these rules shall be conducted every five years by the Board of Administrators.
- Section 4. Effectivity Date. These Rules shall be approved by the Board of Administrators and shall take effect fifteen days after its publication in the Official Gazette or in a newspaper of general circulation.

Adopted at the Regular Meeting of the Board of Administrators of the Intramuros Administration in 03 November 2021.

Chairperson  
(sgd.)

**HON. BERNADETTE ROMULO-PUYAT**  
*Secretary, Department of Tourism*

Members:

(sgd.)  
**HON. FRANCISCO M. DOMAGOSO**  
*Mayor, City of Manila*

(sgd.)  
**HON. CARLOS G. DOMINGUEZ**  
*Secretary, Department of Finance*

(sgd.)  
**HON. ROGER G. MERCADO**  
*Acting Secretary, Department of Public Works and Highways*

(sgd.)  
**HON. MENARDO I. GUEVARRA**  
*Secretary, Department of Justice*

(sgd.)  
**HON. GUILLER B. ASIDO**  
*Administrator, Intramuros Administration*

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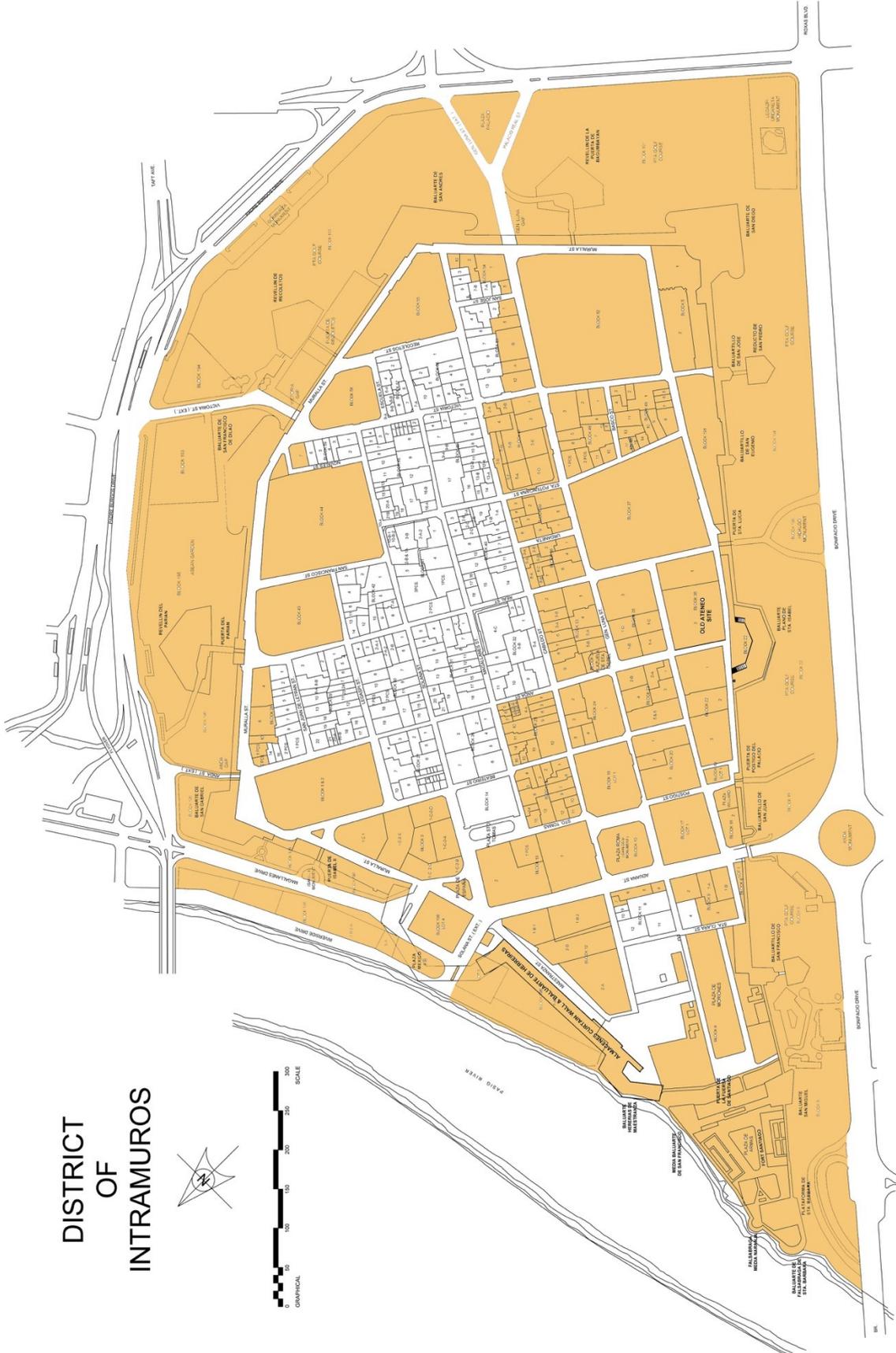
**INTRAMUROS  
ADMINISTRATION**

2021 Implementing Rules and Regulations of  
Presidential Decree No. 1616, as amended.

**ANNEX A**

**Map of Intramuros**  
Including the Special Zone

# DISTRICT OF INTRAMUROS



Special Zone shaded in yellow.

## SCOPE OF THE SPECIAL ZONE

Pursuant to IRR Rule IV Sec 4, Rule VII Sec 2.

### Scope under IRR Rule IV Section 4

1. Walls and fortifications, including Fort Santiago and all historic Gates by the 1890s.
2. The block of San Agustin Church and the block of the Manila Metropolitan Cathedral and all adjoining blocks;
3. The blocks of the Ayuntamiento, Intendencia, and the block where the former Arellano Building was located.
4. The lots immediate vicinity of the historic Gates;
5. All designated archaeological sites mentioned in Section 2 of Rule VII;\*
6. Lots of all cultural properties declared as UNESCO World Heritage Site, National Cultural Treasures, Important Cultural Properties, Presumed Important Cultural Properties, National Monuments, and National Shrines, as defined by Republic Act No. 10066, or the National Cultural Heritage Act of 2009;\*\*
7. All lots immediately facing General Luna St., A. Soriano Avenue, Muralla St., Arzobispo St., and Santa Lucia St; and
8. Such other areas that the Administration may declare as of such historical or archaeological significance as to deserve being declared Special Zones.

### \*Scope under Rule VII Section 2: Archeological Sites

1. First San Ignacio Church, the present site of the Pamantasan ng Maynila –Lot No. 1, Block 52.
2. Site of the Provincial House of the Augustinians, currently occupied by the ECJ Building
3. Site of the Ateneo compound–Lot No. 2, Block 36.
4. Site of the San Ignacio–Lot No. 3, Block 22.
5. Ayuntamiento–Lot No.1, Block 13.
6. Intendencia–Lot No. 4, Block 198.
7. Walls and fortifications, including Fort Santiago and all the revellins- Lot Nos. 1,2,3,5,6,8,9, and 10, Block 51; Lot Nos. 1 and 2, Block 191; Lot Nos. 2 and 3, Block 193; and Lot No. 2, Block 195.
8. Site of Sta. Clara Convent–Lot No. 2, Block 12
9. Sunken Garden, golf course, area between walls and Bonifacio Drive, Taft Avenue and Padre Burgos–Lot Nos. 4 and 11, Block 8; Lot No. 3, Block 18; Lot No. 5, Block 22 and 190; Lot No. 4, Block 191; and Lot No. 1, Block 193, 194 and 195.
10. Such other areas as may in the future be declared by the Administration as an archaeological site.

### \*\*Scope under Rule IV Section 4(6): Declared, Presumed Important, and Marked Structures in Intramuros

Block	Lot	Built Heritage	Declaration	Government Authority	Legal Basis	Year
		Intramuros (District)	National Historical Monument	Congress	R.A. No. 597	1951
			Monument to the Spanish period of Philippine History	The President	P.D. No. 1616	1979
			Buffer Zone to the Outstanding Universal Value of the San Agustin Church	UNESCO World Heritage Committee (Non-government but legitimacy recognized by RA10066)	Decision 37 COM 8B.48 (2013) RA 10066	2013

		Intramuros Fortifications including all baluartes, balaurtillos, ravelins, curtain walls, redoubts, chambers, the moat, and all sites where parts of the fortifications once stood, including the sites on no longer existing baluartes and curtain walls.	National Cultural Treasure	National Museum of the Philippines	R.A. 10066	2014
		Anda Monument	National Cultural Treasure	National Museum	R.A. 10066	2016
1		Colegio de San Juan de Letran	Marked structure	Philippine Historical Committee		1941
			Marked structure (Archconfraternity of Nuestra Senora de Aranzaru)	Historical Research and Markers Committee		1939
3	1C2A	Bureau of Internal Revenue Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
	1C2B	Bank of the Philippine Islands Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
5	2	Site of the Beaterio de la Compana de Jesus	Marked structure (Ignacia del Espiritu Santo)	National Historical Institute		1980 Mar 4
8		Fort Santiago	National Cultural Treasure	National Museum of the Philippines	R.A. 10066	2014
			National Shrine	Congress	R.A. 597	1951
			National Shrine (2 <sup>nd</sup> declaration)	Congress	R.A. 1607	1956
			Marked structure (Fort Santiago)	Historical Research and Markers Committee		1934
			Marked structure (Prison Cell of Jose Rizal)	National Historical Commission		1966
			Marked structure (Pag-aaklas ng Rehimyento ng Tayabas)	National Historical Commission		2017
			American Barracks	Presumed important cultural property (no	Congress	R.A. 10066

			declaration) by default (50 years old and above)			
		Rizal Shrine	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
		Rajah Sulayman Theater	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
		Almacenes Reales	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
9	2	Manila Fire Station	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
10		Carlos IV Monument	National Cultural Treasure	National Museum	R.A. 10066	2016
11	8	Casa Rocha Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
		Shipping Center Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
12	1B2	YMCA Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
		FEMII Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
13	1	Ayuntamiento	Marked structure	National Historical Institute		1989 Sep
	2	Banco Filipino Condominium	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
14		Colegio de Santa Rosa	Marked structure	National Historical Institute		1979 Aug 25
			Presumed important cultural property (no declaration) by default	Congress	R.A. 10066	2009

			(50 years old and above)			
15	10	Ferlaw Building	Marked structure (Jose Burgos)	National Historical Institute		1984 Feb 17
16	1	Manila Cathedral	Important Cultural Property	National Museum	R.A. 10066	2018
			Marked structure	Philippine Historical Committee		1958
17	1	Palacio del Gobernador	Marked structure	Historical Research and Markers Committee		1936
18		Postigo del Palacio	Marked structure	National Historical Commission		1968
19	1	Araullo Building	Marked structure (Ang Pagpapalaya ng Maynila)	National Historical Institute		1989 Feb 3
			Presumed important cultural property (no declaration)	Congress	R.A. 10066	2009
20	2	Tulay ng Kabataan Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
28	8	Herald Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
33	1	Oscar Ledesma Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
35	3	CBCP Building	Marked structure (Daughters of Charity)	National Historical Institute		1987 Jul 22
			Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
37		San Agustin Church	National Cultural Treasure	The President	P.D. No. 260	1973
			World Heritage Site	UNESCO World Heritage Committee		1993
			Marked structure	Historical Research and Markers Committee		1934
43		Lyceum of the Philippines Building	Presumed important cultural property (no declaration) by default	Congress	R.A. 10066	2009

			(50 years old and above)			
44		Mapua University	Marked structure (Tomas Mapua)	National Historical Institute		1989 Dec 21
			Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
47	5D	Knights of Columbus	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
52		Site of the Pamantasan ng Lungsod ng Maynila	National Park	Congress	R.A. 597	1951
			Marked structure	National Historical Commission		1968
			Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
58		Manila High School	Marked Structure	National Historical Institute		1982 Feb 26
59	7	Bay Leaf Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009
190		Puerta Santa Lucia	Marked structure	National Historical Commission		1968
191		Legazpi-Urdaneta Monument	National Cultural Treasure	National Museum	R.A. 10066	2016
		Juan Luna Monument	Marked structure	National Historical Institute		1985 Dec 14
		Revellin de Puerta Real de Bagumbayan	Marked structure (The Aquarium)	National Historical Commission		1968 Apr 23
		Puerta Real de Bagumbayan	Marked structure	National Historical Commission		1968 Dec 8
		Cuartel de Santa Lucia	Marked structure	National Historical Institute		1990 Aug 4
198		Isabel II Monument	National Cultural Treasure	National Museum	R.A. 10066	2016
		Puerta Isabel II	Marked structure	National Historical Commission		1968 Dec 8
		National Press Club	Presumed important cultural property (no declaration) by default	Congress	R.A. 10066	2009

			(50 years old and above)			
	4	Intendencia	Important Cultural Property	National Museum	R.A. 10066	2018
			Marked structure	Historical Research and Markers Committee		1935
	7B2A	Bureau of Immigration Building	Presumed important cultural property (no declaration) by default (50 years old and above)	Congress	R.A. 10066	2009

**Buffer Zone of the San Agustin Church as a World Heritage Site**  
 Decision 37 COM 8B.48 of the UNESCO World Heritage Committee





**INTRAMUROS  
ADMINISTRATION**

2021 Implementing Rules and Regulations of  
Presidential Decree No. 1616, as amended.

## **ANNEX B**

### **The Register of Styles**

An Inventory of Architectural Styles and Forms Extant in Intramuros  
By the End of the 19<sup>th</sup> Century

Prepared by the  
**IA Center for Intramuros Studies**

2021

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## 1. PART 1: INTRODUCTION

Intramuros is a walled enclave constituting the historic core of the present-day City of Manila. Originally simply referred to as Manila until the late 19th Century, this fortified district traces its early origins in the late 16th Century from the wooden fortress of Rajah Soliman, which was eventually subjugated by Spanish conquistadors under the auspices of Miguel Lopez de Legazpi in 1571 (Torres 2005, 3). Noted for its fortification system, the city is also known for its enduring legacy as the end-point of the global Galleon trade as the nucleus of Spain's colonial empire in Asia from the 16th to the 19th Centuries, as well as its reputation as the center of the Catholic hierarchy in the Philippines and its role as the primary springboard for missionary activities to Southeast and East Asia (Intramuros Administration 2019a, 2.32, 1.1., 2.35, 2.31).



Figure 1 Intramuros in 1933<sup>i</sup>

*This aerial photo is the best that we have of Intramuros from the pre-war period. Although this photo is not from the late 19<sup>th</sup> Century, the buildings are presumed to be consistent with the previous century, at most 34 years earlier. This is because no known disaster (fire, earthquake, or war) that would have drastically changed the built environment occurred in that short period. Except for the destruction of the river-side part of the fortifications in 1902 (the Baluarte de Santo Domingo and the Maestranza), the Intramuros of this year (1933) has been consistent for the previous three decades since the end of the Spanish colonial regime and the start of the American colonial administration. This 1933 photo will be used extensively in the Register of Styles for purposes of illustration.*

The relevance of Intramuros may be seen as global, and its notability in world heritage rests on four unique fronts: firstly, it is one of the earliest established European colonial capitals in the Far East; secondly, it was a melting pot of peoples and was one of the first truly globalized cities in the world; third, at a time when China and Japan have officially adopted policies of isolation (Intramuros Administration 2019a, 2.35), it functioned, via the Galleon trade, as a backdoor in connecting these celestial empires with the Americas, and by extension with Europe (Reed, 1978); and fourth, it is a representative example of an entirely fortified town in a grid street pattern completely surrounded by a wall system improved following 18th Century military science. Its position at the apex of the pantheon of Philippine colonial heritage is cemented by state recognition via legislation and over the years (Arcilla 2021a, 2).

The growth of the built environment in Intramuros by the late 19th century was unique. While historic towns are common all throughout the Philippines, what sets Intramuros apart is its environment as well as its social, political, and historical context. Among others, the following were the contextual considerations unique to Intramuros:

- Intramuros is primarily a tropical city troubled by seasonal extreme rainfall and typhoons. It is surrounded by bodies of water: the Pasig River in the North and the Manila Bay in the West.
- The Walled City is in an earthquake prone area nestled within the Pacific Ring of Fire.
- It followed the street layout of an urban grid, which was imposed by formal town planning since its establishment as a colonial capital in 1571.
- Its walls and fortifications, while necessary for protection against foreign invasion and local insurrection, restricted urban growth, ensuring maximum utility for every square meter of space available.
- Intramuros as a center of temporal and spiritual power ensured that the local aristocracy remained aboded in its enclosure for most of its history, especially in its first two centuries of existence.
- It was a highly cosmopolitan and globalized city. It had a political and ecclesiastical hierarchy of Europeans (mostly Spanish) with native-born subjects (native Filipinos, mestizos, etc.). The Manila-Acapulco Galleon trade ensured the city's saturation with foreign visitors and traders of both Asian (Chinese, Japanese, Mainland Southeast Asians, etc.) and European (Dutch, French, Portuguese, Germans, Danish, English, etc.) origins.

With this unique and highly specific context comes an equally unique built environment incomparable versus other historic towns in the Philippines. How can buildings in Intramuros by the end of the 19<sup>th</sup> Century be described? By form they lacked setbacks, were terraced (rowhouses), had courtyards or backyards, and were exceptionally well adapted to the climate. By style it was both vernacular and cosmopolitan. While its Church and State buildings were European in orientation, albeit adapted and localized, most of the buildings enclaved within its walls embraced tropical vernacular constructions as exemplified by the Bahay na Bato. Churches, fortifications, and palaces fashioned in European styles, though few, became icons and objects of popular imagination. In contrast, the vernacular Bahay na Bato, which was adopted in majority of buildings, prevailed in terms of number of constructions.

### **1.1. Terracing**

A terraced house, a rowhouse, or a townhouse, refers to a building or a house in a row of buildings that shares a wall with the houses or buildings next to it. Structures in the Walled City tended to form a row of attached buildings, each sharing the same side walls or firewalls with the structure directly beside it. Except in isolated cases such as churches or buildings which occupied an entire block (e.g. the Intendencia), structures in Intramuros tended to be terraced. This terracing formed an unbroken chain of buildings disrupted only by parks or intersecting streets.

Why were buildings terraced in Intramuros? What made row housing popular in Intramuros? The answer is very utilitarian. The City's walls and fortifications, while necessary for protection against foreign invasion and local insurrection, restricted horizontal growth for new constructions, ensuring maximum utility for every square meter of space available. High rise buildings were not possible due to limitations in construction technology, so residents had to make do with maximizing horizontal development.



Figure 2 General Luna St. in Intramuros, undated.<sup>ii</sup>  
Examples of terraced buildings (row houses) in  
Intramuros.



Figure 3 Real St. in Intramuros, 1927<sup>iii</sup>  
Examples of terraced buildings (row houses) in  
Intramuros.



Figure 4 Arzobispo St., undated.<sup>iv</sup>

Examples of terraced buildings (rowhouses) in Intramuros.



Figure 5 Buildings in Ermita (background), 1898<sup>v</sup>

*In contrast to Intramuros, the buildings in Ermita, a neighboring district of Intramuros, were detached from one another. This unterraced form, while rare in Intramuros, was the usual character of buildings outside the Walled City.*



Figure 6 Sketch of Plaza San Luis, 1981.<sup>vi</sup>

*Plaza San Luis in Intramuros was designed and constructed in 1981 following the terraced form of buildings traditional in the Walled City before the War. Buildings share the same sidewalls with neighbors.*



Figure 7 Plaza San Luis at present.<sup>vii</sup>

*The corner lot of the Plaza San Luis features the Casa Manila. Although based on a building from Binondo, Casa Manila reflects the general form of Intramuros buildings by the late 19<sup>th</sup> century—it has no setback, its upper floors overhang above the street, and its sidewalls are shared with neighboring buildings.*

## 1.2. Setbacks

Except in very rare and specific cases, buildings in Intramuros do not have setbacks. This directly contributed to the ambiance of narrow streets. The building footprint corresponds to the property line itself and as such directly touches the sidewalk outside. Additionally, the *Piso Principal* or upper floor of buildings, protrudes outward extending beyond the property line and directly hovered above the sidewalk below.



*Figure 8 Basco St., ca. 1920. viii*

*Intramuros buildings during the colonial era rarely had setbacks and streets were very narrow. The shadow cast by the protruding upper floors of the buildings (Bahay na Bato type) in this photo provided shade for pedestrians below.*

Unfortunately, however, the entirety of Intramuros was demolished by the end of the Second World War. Unlike constructions in previous centuries, post-war new development (1945 to present) tended to be detached structures which are mostly several meters away from the original footprint of predecessor buildings from before the war. The difference is drastic:



Figure 9 Footprint of Intramuros buildings in 1933.<sup>ix</sup>

Although streets are not outlined here in this illustration, the grid is still very much visible because the building footprints themselves helped shape the layout of the streets. Illustration manually traced from the 1933 aerial photo.



Figure 10 Footprint of Intramuros buildings in 2019<sup>x</sup>

Unlike in its previous urban form before the war, the grid is no longer visually distinguishable unless intentionally outlined. Modern-day developers tend to favor detached buildings as terracing had lost its appeal. Illustration manually traced from the 2019 aerial photo.

There have been attempts at reconstructing the narrow street ambiance of Intramuros. However, since this was not included in the provisions under the previous rules and regulations on architectural standards in Intramuros, the practice has been largely an unregulated voluntary initiative sporadically practiced with fragmented results. Some areas, such as the area around the Plaza San Luis, have seen substantial success in achieving this.



Figure 11 Recreated narrow street ambiance in Intramuros: Cabildo cor. Urdaneta St.<sup>xi</sup>



Figure 12 Recreated narrow street ambiance in Intramuros: Cabildo St.<sup>xii</sup>

In Intramuros as in other traditional towns and cities of the Spanish realm, streets were designed to be narrow while the buildings line their edges with no setbacks. Why was this the case? For Zialcita (nd), the Leyes de Indias (The Laws of the Indies) represented advanced thinking in urban planning in the entire West during the 17th – early 18th centuries. They enshrined the Renaissance ideal of a city laid out rationally on a checkerboard plan. So, why are the streets narrow?

A particular law hints at the reason: “In countries where there is little sun, streets shall be wide; where there is much sun, they shall be narrow.” Streets were to be made pleasant to walk through.

In cold countries, they should be wide to attract more sun for warmth, in the tropics, they should be narrow to allow for shade. Why did not the Leyes provide for trees to be planted along the streets? Simply because the idea of planting trees along avenues was introduced in Western Europe only during the middle of the 19th century. In Manila, examples of these were Calle Aviles leading to Malacañang and Avenida Azcarraga (now Recto) which used to be lined on both sides with bamboo trees. Both were 19th century avenues outside the Walls.



Figure 13 Calle Real del Palacio, ca 1920<sup>xiii</sup>

*An example of an Intramuros building with no setbacks: the Piso Principal or upper floor of this building (Bahay na Bato type) cantilevers above the sidewalk, in such a way that it almost seemingly “brushes” against the passing tram (tranvia).*



Figure 14 Calle Real del Palacio cor. Calle Urdaneta, ca. 1900<sup>xiv</sup>

*Calle Real del Palacio, known today as General Luna St, was extremely narrow. The rows of buildings with no setbacks contributed to this narrowness.*



Figure 15 General Luna St., early 20th century.<sup>xv</sup>

*The narrow street ambiance of Intramuros was enhanced further by the form of its buildings which generally discarded setbacks. Building footprints directly touched sidewalks. Since Intramuros streets were straight, this configuration forms a visually long and continuous corridor of buildings as far as the eye can see.*



*Figure 16 Aerial view of Cabildo St, 1936. <sup>xvi</sup>*

*Narrow streets and cantilevered, terraced buildings with no setbacks provided shade against the sun. This was the unique identity of Intramuros and what set the Walled City apart from other historic towns in the Philippines.*

### 1.3. Courtyards and Backyards

Buildings in Intramuros by the end of the 19<sup>th</sup> Century are defined by their backyards or inner courtyards. As discussed, what sets Intramuros apart is its unique urban landscape and social context—the congestion within the enclosure of the walls restricted horizontal growth, giving rise to elaborate courtyards or backyards to compensate for lost open spaces. Structures in Quiapo during the Spanish colonial regime also share this preference for courtyards, and as such, this courtyard aspect is specifically noteworthy, because while Intramuros and Quiapo share this attribute in abundance, we find that this feature is relatively very uncommon in other districts such as Santa Cruz, Tondo, or Ermita. Colonial Vigan also tended to discard setbacks like in the case of Intramuros. However, unlike in Intramuros where it was the norm, in Vigan backyards and courtyards are rare.

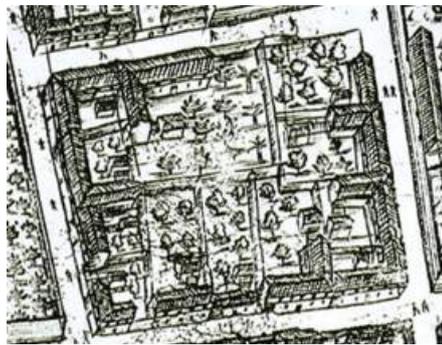


Figure 17 Block 49 in 1717.<sup>xvii</sup>

*Bounded by (from top, clockwise) Basco St., Victoria St., Santa Lucia St., and Santa Potenciana St. Note the elaborate backyard of buildings within this block in this 1717 map (cropped) by Antonio Rojas Fernandez.*



Figure 18 Block 49 in 1933.<sup>xviii</sup>

*By 1933, most properties still sported backyards, though several of them were already fully enclosed to form courtyards.*

### 1.4. Isolated Features

Certain architectural forms are anomalous and can only be found in very specific and isolated cases, and as such should not be understood as representative for any architectural period in Intramuros. While these anomalies can be considered landmarks on their own right, it should be noted that they are extremely rare and as such cannot represent the architectural norm of Intramuros in Intramuros by the end of the Spanish colonial regime. An anomaly, while important, cannot represent the whole. These includes, among others, certain styles, towers, bridges over streets, arcades, and building setbacks—all of which can only be found in specific isolated cases.

#### 1.4.1. Towers

Towers are common in churches. However, when attached to a non-Church structure, they are an anomaly. Only two documented cases are known to have existed in Intramuros by the end of the Spanish regime: the tower of the Colegio de San Juan de Letran, and the tower of the University of Santo Tomas.

#### **1.4.2. Bridges**

Only three over-the-street bridges are known to have existed in Intramuros by the end of the Spanish colonial regime: (1) the Augustinian bridge which connected the Augustinian Provincial House with the rest of the Augustinian convent, and which spanned Real St.; (2) the Jesuit bridge which connected the Jesuit Mission House with the Ateneo Municipal de Manila, and which spanned Anda St.; and (3) the Dominican bridge which connected the Colegio de San Juan de Letran and the Colegio de Santa Catalina, and which spanned over the San Juan de Letran Sts. These are isolated and very specific instances, and as such are considered an anomaly. While they are important rarities, these bridges cannot represent the prevailing architecture of Intramuros and as should not be recreated indiscriminately in any area in Intramuros at the modern period.

### 1.5. Bahay na Bato and Non-Bahay na Bato

Overall there were two types of buildings in Intramuros if we group them all together: the Non-Bahay na Bato and the Bahay na Bato (Arcilla 2021a, 89).

#### Bahay na Bato Type

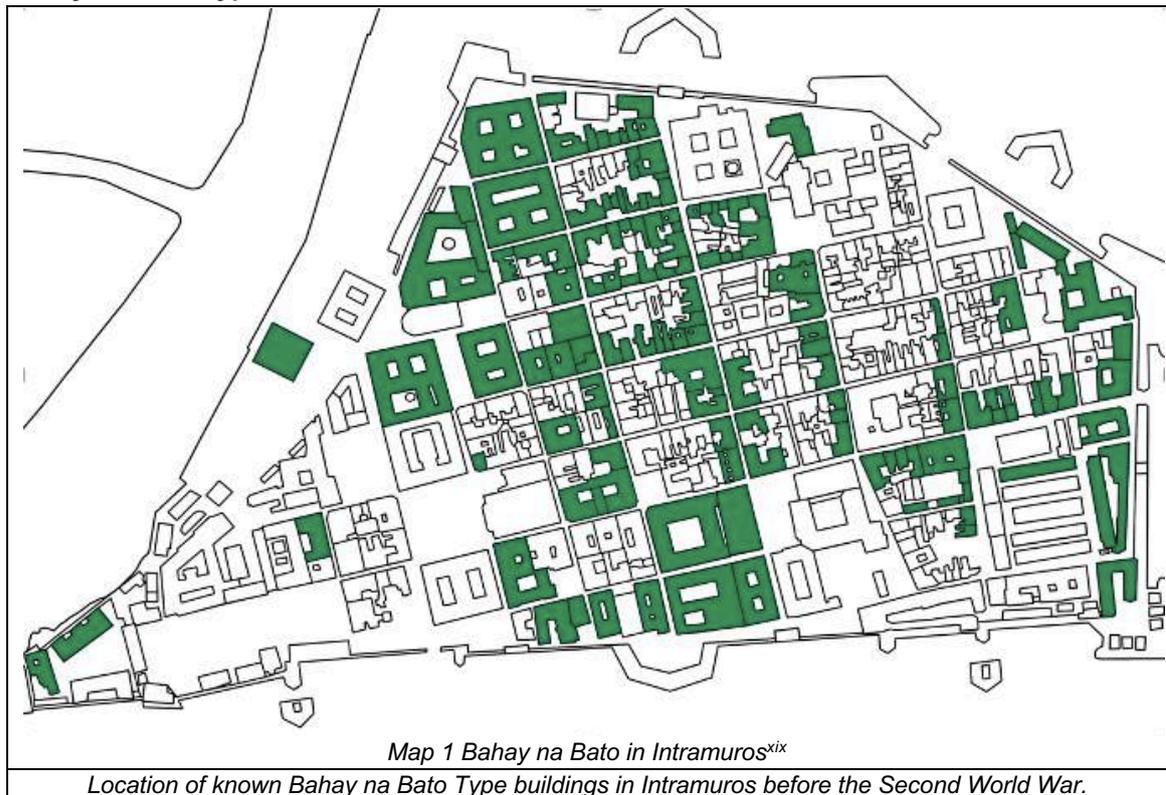
Styles (Mata, nd)	Used in
Board and Batten	Private Houses, Schools, Convents, Palaces, Military installations, Hospitals
Platter	
Flowers in Trellis	
Horizontals and Verticals	

#### Non-Bahay na Bato Type

Styles	Used in
Baroque	Churches, Private Houses, Schools, Convents, Palaces, Military installations, Hospitals
Renaissance Revival	
Romanesque Revival	
Neoclassical	
Gothic Revival	Church (Santo Domingo as the lone case)
Trace Italienne	Fortifications only

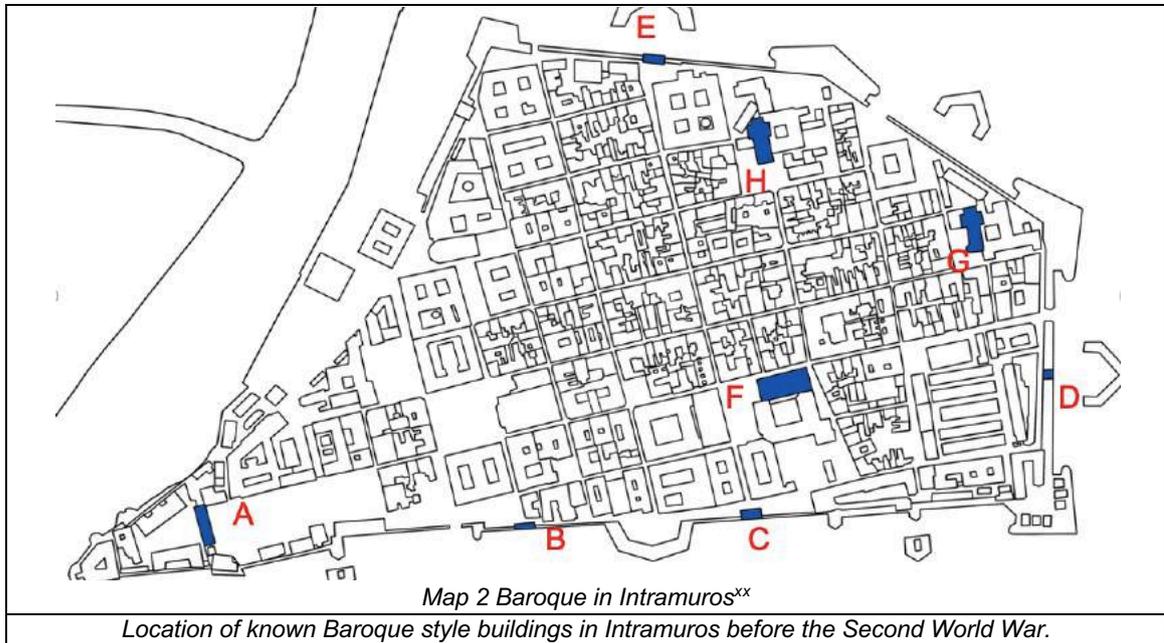
The Bahay na Bato and Non-Bahay na Bato will be discussed further in succeeding chapters.

#### Bahay na Bato Type



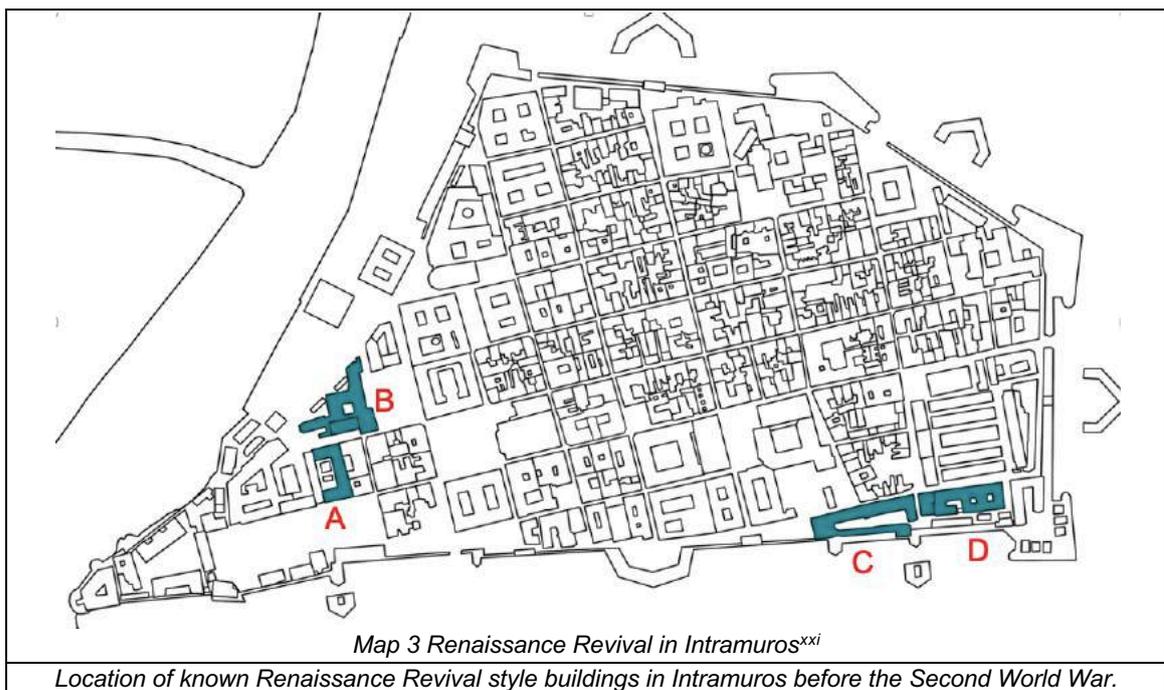
### Non-Bahay na Bato Type: Baroque Style

Indicated in the map below: (A) the Fort Santiago Gate, (B) the Postigo del Palacio, (C) the Santa Lucia Gate, (D) the Puerta Real de Bagumbayan, (E) the Parian Gate, (F) the San Agustin Church, (G) the San Nicolas Tolentino Church, and (H) the San Francisco Church.



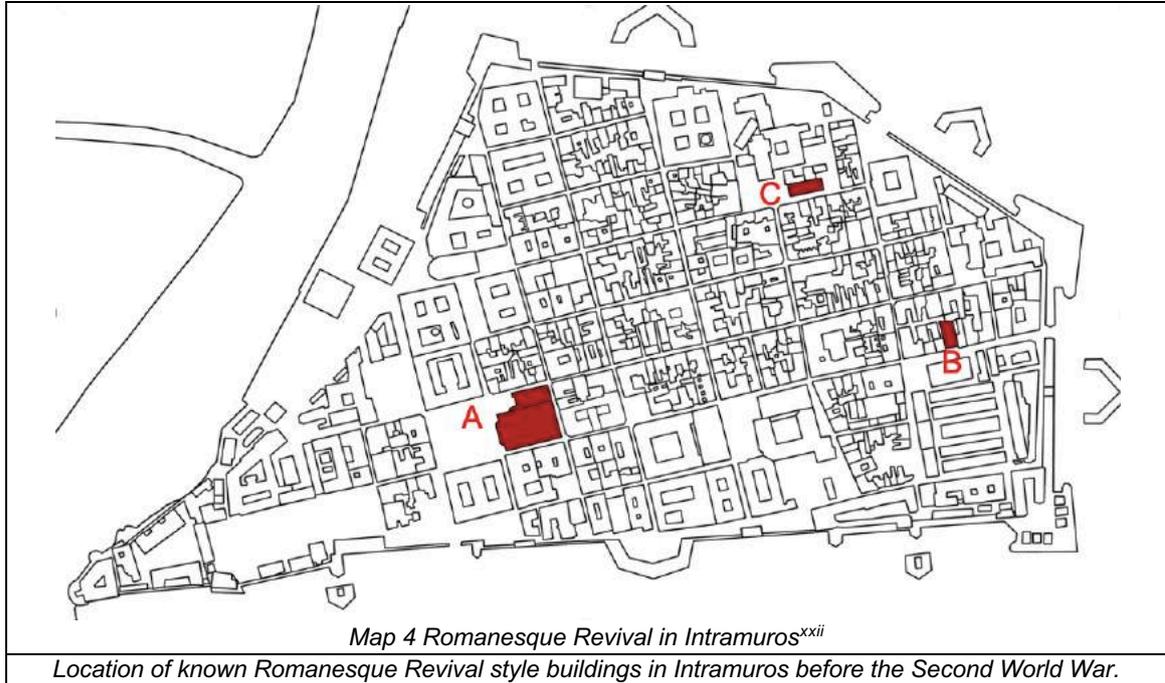
### Non-Bahay na Bato Type: Renaissance Revival Style

As indicated in the map below: (A) the Almacenes Reales in Fort Santiago, (B) the Santa Clara Convent, (C) the Cuartel de Santa Lucia (known as the Philippine Constabulary Barracks by 1933), and (D) the Beaterio de la Compania de Jesus.



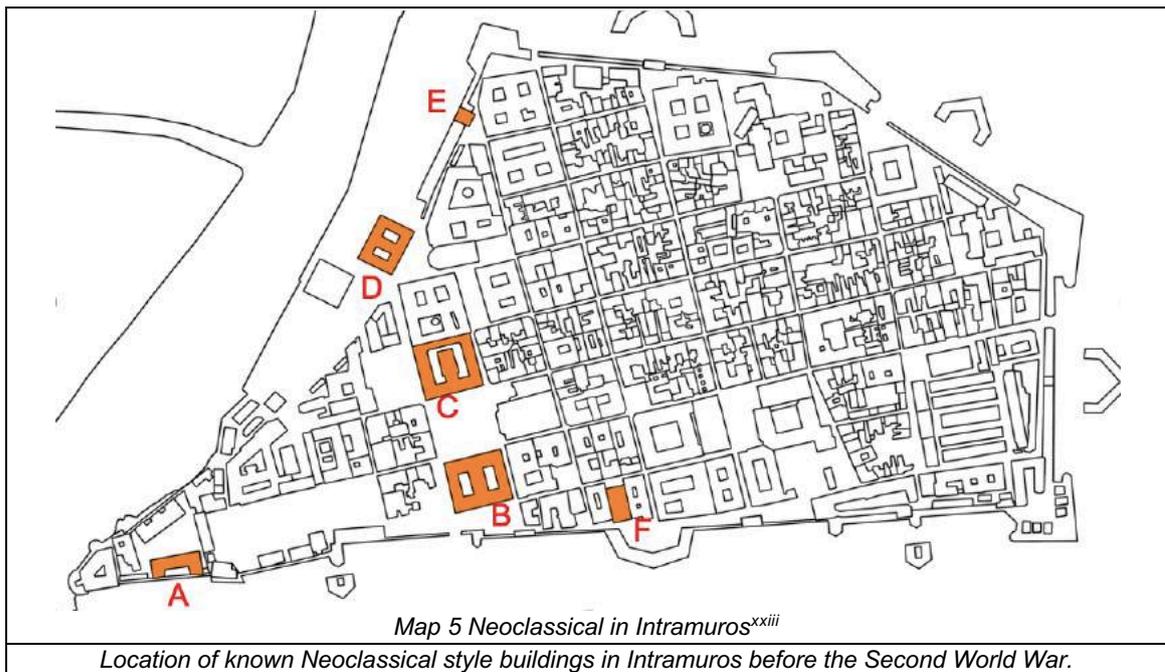
### Non-Bahay na Bato Type: Romanesque Revival Style

As indicated in the map below: (A) the Cathedral of Manila, (B) the Lourdes Church, and (C) the Chapel of the Tertiary Order of the Order of Friars Minor.



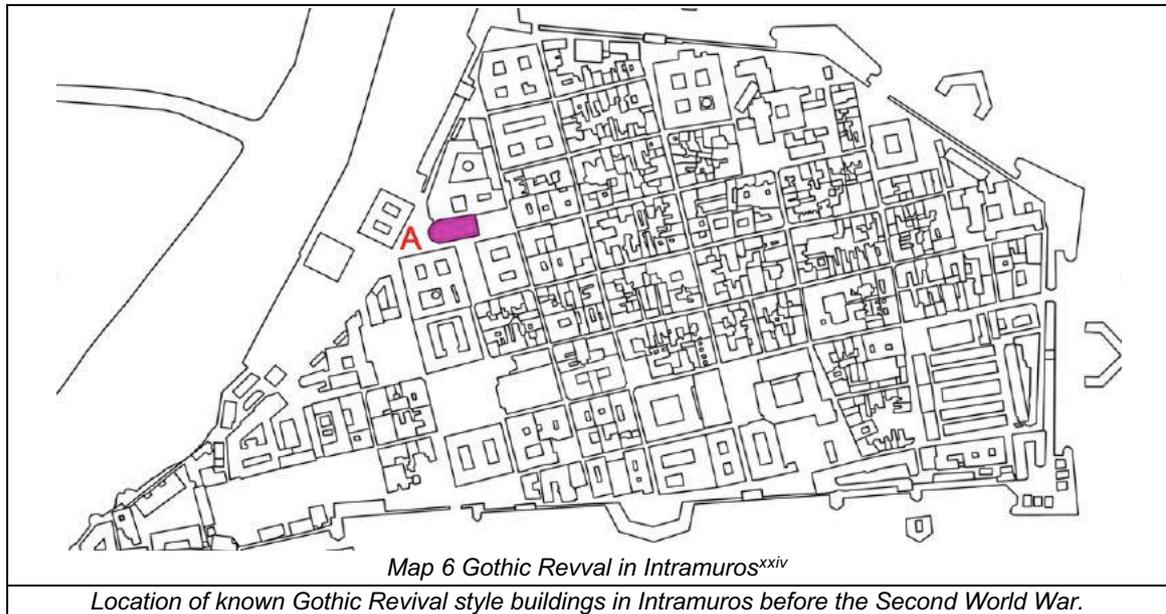
### Non-Bahay na Bato Type: Neoclassical Style

As indicated in the map below: (A) Barracks in Fort Santiago, (B) the Palacio del Gobernador (in ruins by 1933), (C) the Ayuntamiento, (D) the Intendencia, and (E) the Isabel II Gate.



**Non-Bahay na Bato Type: Gothic Revival Style**

As indicated in the map below: (A) Santo Domingo Church.



## 2. PART 2: BAHAY NA BATO TYPE IN INTRAMUROS

What is a “Bahay na Bato?” A “Bahay na Bato” is first and foremost a type of structure native to the Philippines. As a vernacular type of construction, it is an evolved form of the Bahay Kubo. Because of acculturation during the colonial eras from both Western and Asian influences, it is more nuanced in aesthetics and ornamentation. Nevertheless, it shares the same structure and spatial configuration with its ancestress, the Bahay Kubo. Both principal living spaces are in the upper floors, and both are structurally similar when seen from their framing. As the evolution of the Bahay Kubo, it is naturally sturdier, more flexible, and more disaster resistant. Unlike the Bahay Kubo which typically lasts within a single generation, many Bahay na Bato structures have already lasted for more than 100 years, a testament to its strength and vitality. Zialcita (1981) referred to it as the “all-weather house.” By use it encompassed all types, including commercial, industrial, and educational. It is not limited to residential.



Figure 19 A busy Intramuros intersection, 1847<sup>xxv</sup>

*The Bahay na Bato was the most common architectural type in Intramuros by the 19<sup>th</sup> century, as seen in this drawing by Jose Honorato Lozano from 1847. Rows of Bahay na Bato buildings line the streets as far as the eye can see.*

*Note the narrow streets of Intramuros in this drawing. Property lines were maximized with building footprints directly touching sidewalks. The sense of narrowness was enhanced with upper floors (Piso Principales) projecting further outward in such a way that they hover above sidewalks. The natural shade already provided by narrow streets is further augmented by wide roof eaves which further overhangs beyond the Piso Principales. Street lighting fixtures were attached to the buildings themselves, in place of independent lamp posts which would have otherwise caused obstruction in the extremely narrow streets.*

During the pre-war years, there were numerically more Bahay na Bato types constructed in Intramuros versus the Non-Bahay na Bato types (Arcilla 2021a, 89). The Bahay na Bato type was the preferred architectural type by those who are not part of the State-Church hierarchy—the people—because of the following considerations:

First the Bahay na Bato type was “all-weather.” Despite its name, the Bahay na Bato type had universal appeal due to its versatility. Structures in Manila during the early years of Spanish occupation resembled

peninsular and Latin-American constructions, however as earthquakes, fires, and wars repeatedly ravaged the city over the years, the type of architecture resilient to all these eventually returned back the quintessential Bahay Kubo. To respond to earthquakes, the Bahay Kubo evolved to become the Bahay na Bato—the weight of the roof and the entire structure was supported by wooden pillars that were flexible during earthquakes. To respond to rain, heat, and humidity, roofs were slanted, roof eaves were very wide, upper floors projected outward in a cantilever, and media aguas or canopies were installed over the windows. In addition, the windows were very wide, and were extended further with retractable *ventanillas* (small windows), which when opened increased cross ventilation.

Secondly, the Bahay na Bato type was universal. Despite its name, the Bahay na Bato type can be used in all types of uses not just residential, such as educational, commercial, institutional, among others. This is because of the design of the Bahay na Bato type itself, as was previously described.

The specifications for a Bahay Kubo are explicitly provided for under the Implementing Rules and Regulations (1981) of Intramuros today. Schematics such as height, exterior walls, and ornamentations were directly lifted from the unique characteristics of the Bahay Kubo. However, despite the Bahay Kubo's importance as the dominant architectural type in Intramuros during the colonial regime, and despite the official adoption of its characteristics under the present architectural standards in the district, developers and property owners in the Walled City today are still reluctant to adopt this architectural type. This reluctance can be explained by several myths, as detailed below.

## **2.1. Myths around the Bahay na Bato**

The Bahay na Bato in literature is extensive. However, despite its broad presence in literature, there is hardly any discussion of the Bahay na Bato type beyond the usual trope of a quiet ancestral house. Authors such as Salvan (1986), Zialcita (1981), and Laya (2014), for example, were able to discuss to matter extensively. However, these authors were not able to nuance this architectural type beyond residential uses, as was the case with Zialcita when his discussion of the Bahay na Bato type was limited intentionally to ancestral residence, or Laya when he included only residential examples. Fernandez (2015) drops the entire “Bahay na Bato” name altogether by using instead the term “Filipino House” which gives the impression that this architectural type was exclusively residential. Following Fernandez, how would one then refer to commercial or industrial buildings that were constructed following this type? There are several misnomers surrounding the Bahay na Bato type which requires correction. Bahay na Bato, as a general concept, is usually equated with the ancestral house trope with visuals like heirloom furniture, Spanish mestizo blood, family reunions, and the quiet provincial life.

This error stems from three misnomers — the first is that the Bahay na Bato is limited to stone buildings; second it is exclusively residential; and third, that it is a Spanish house.

### **Misnomer 1: Is the Bahay na ‘Bato’ literally made of stone?**

The answer is no. The term “Bahay na Bato,” which literally translates to “Stone House,” is easily confused as a house that is literally made of “stone.” However, this is not correct. Firstly, it is not necessarily made of stone. The “bato” (stone) in Bahay na Bato, though aesthetically dominant in the lower floor, is not structurally necessary as the entire house can stand on its own from its wooden posts which stretches from its foundation to its roof (Zialcita, 1981). The stone component, therefore, becomes a mere accessory in the form of a curtain to conceal the stilts which support the upper floors.

### **Misnomer 2: Is the ‘Bahay’ na Bato exclusively residential?**

The answer is again a no. The “bahay” component of the terminology, which literally means “house,” is also a misnomer. As the “All Weather House” (Zialcita 1981), it “housed” not only the family as it also housed heavy industry (such as in the case of the Sunico foundry), educational institutions

(such as UST, Ateneo, San Jose, among others), military installations (such as Fort Santiago), cigar factories, warehousing, and other non-residential uses. “Bahay” or “House” is used liberally in this context much in the same way as how the term “Rowhouse” is not limited to residential structures.

### **Misnomer 3: Is the Bahay na Bato Spanish?**

The answer is likewise no. There is a misconception that the Bahay na Bato is a Spanish house (Arguson, 2021). Ongsotto’s (2006) textbook for First Year High School students in the Philippines, like most high school textbooks, for example, described it this way. However, this is incorrect as the Bahay na Bato is entirely vernacular in construction and concept. Zialcita (1980, 11) flatly refers to this as misleading, along with the term “Antillean House.” Contextually, the Bahay na Bato can be understood within the perspective of the Bahay Kubo, its architectural ancestress. Zialcita (1980, 11) referred to the Bahay na Bato as a house of stilts, masked by the fact that the ground storey is curtained by a stone wall. Laya et al. (2014) defined Bahay Kubo as “a house consisting of four walls enclosing one or more rooms, while the whole structure [is] raised on stilts.” The term Bahay Kubo is derived from the overall appearance of these structures, which resembles a cube. Consistent with Zialcita, Laya then proceeded to compare the Bahay Kubo versus the Bahay na Bato in that the latter is a sturdy and elegant version of the former, with thick ground floor walls of bricks or stones, with lime mortar binder and lime mortar plaster. Similarly, Alarcon (2008, 71) described the Bahay na Bato as an “improved” version of the Bahay Kubo. The heritage of the Bahay Kubo as the Bahay na Bato’s ancestress is evident in the plan of the living space. As with the Bahay Kubo, the principal living space is in the upper floors (*Piso Principal*), while the ground floor (*Entresuelo*) is typically used as storage space. Both Bahay Kubo and Bahay na Bato share the same domestic configuration.

## 2.2. Examples of Bahay na Bato buildings in Intramuros



Figure 20 Augustinian Provincial House, Santa Lucia St.<sup>xxvi</sup>



Figure 21 University of Santo Tomas.<sup>xxvii</sup>



Figure 22 Colegio de Santa Potenciana.<sup>xxviii</sup>



Figure 23 Colegio de Santa Catalina, Beaterio St.<sup>xxix</sup>



Figure 24 Buildings along San Juan de Letran.<sup>xxx</sup>



Figure 25 Mission House of the Society of Jesus (left) and the Ateneo Municipal (right), 1915.<sup>xxxi</sup>



Figure 26 Colegio de San Jose<sup>xxxii</sup>



Figure 27 Buildings along Real del Palacio St.<sup>xxxiii</sup>



Figure 28 Colegio de San Juan de Letran, Muralla St. <sup>xxxiv</sup>



Figure 29 Buildings along Real St. <sup>xxxv</sup>



Figure 30 Buildings along Real del Palacio St. <sup>xxxvi</sup>



Figure 31 Buildings at Real del Palacio cor. Real St. <sup>xxxvii</sup>



Figure 32 Rows of buildings at Real St (Right). <sup>xxxviii</sup>



Figure 33 Convent of the Augustinian Recollects, Muralla St. <sup>xxxix</sup>



Figure 34 Fort Santiago Infantry Quarters. <sup>xi</sup>

Note that this is the only Bahay na Bato building in Intramuros with an arcaded ground floor.



Figure 35 Santo Domingo Convent (Right). <sup>xii</sup>

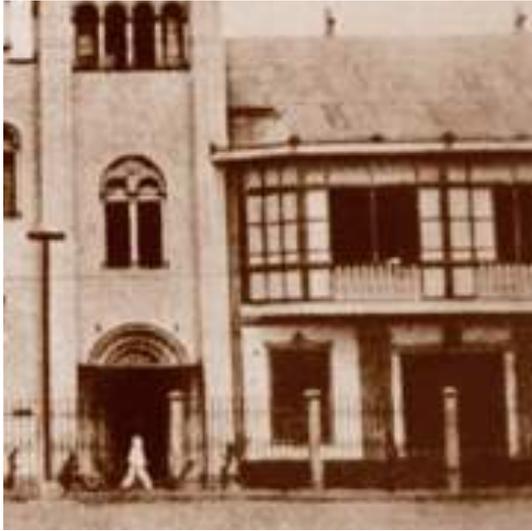


Figure 36 Building at the right side of the Lourdes Church, Real del Palacio St. <sup>xlii</sup>



Figure 37 University of Santo Tomas, Aduana St. <sup>xliii</sup>



Figure 38 A building at the plaza fronting the Recoletos Church. <sup>xliv</sup>



Figure 39 Buildings along Legaspi St., 1904 <sup>xlv</sup>



Figure 40 St. Paul Hospital, General Luna St., ca. 1920 <sup>xlvi</sup>



Figure 41 Maryknoll Sisters' Convent, 1940. <sup>xlvii</sup>



Figure 42 Army and Navy-YMCA Building, Real St.  
xlviii



Figure 43 Colegio de Santa Rosa, 1922. xlix



Figure 44 Buildings at Calle Real del Palacio cor.  
Calle Urdaneta, ca. 1900'



Figure 45 Buildings along Real St.<sup>ii</sup>



Figure 46 Palace of the Archbishop, Arzobispo St.<sup>ii</sup>



Figure 47 Colegio de Santa Isabel, Real del Palacio  
St.<sup>liii</sup>

### 2.3. Bahay na Bato Styles in Intramuros

The Bahay na Bato type typically had four major styles in Manila by the late 19<sup>th</sup> century. This included the following: Board and Batten, Flowers in Trellis, Platter, and Horizontals and Verticals (Mata nd).

#### 2.3.1. Board and Batten Style

The Board and Batten is the oldest Bahay na Bato style. Arguably speaking, this was how the Bahay na Bato type might have started in Manila.



Figure 48 Board and Button style<sup>iv</sup>

*Illustration of a generic 19th Century Manila Bahay na Bato following the Board and Batten Style.*

As what was suggested earlier, structures in Manila during the early years of the Spanish regime resembled peninsular and Latin-American constructions; however as earthquakes, fires, and wars repeatedly ravaged the city over the years, the type of architecture resilient to all of these eventually returned back the quintessential Bahay Kubo, thus, in the later half of the Spanish regime, the Bahay na Bato, the “All-Weather House” was born. When this “All-Weather House” was born, it took the form of the Board and Batten.

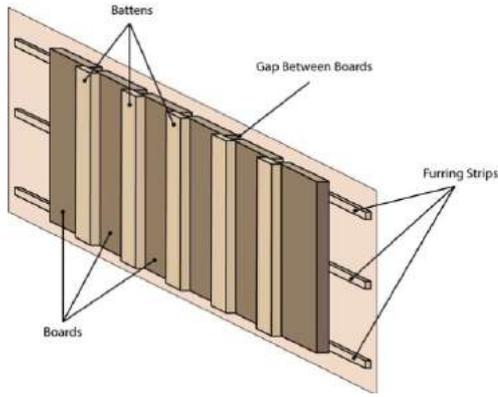


Figure 49 Technical illustration of a Board and batten construction<sup>lv</sup>

Wooden boards buttens functioning as pegs alternate to literally form a board and batten construction.

The Board and Batten Style is characterized by the manner on how the wall of the second-story was constructed. Board and batten, or board-and-batten siding, describes a type of exterior siding or interior paneling that has alternating wide boards and narrow wooden strips, called “battens.”



Figure 50 Zamora House in Hidalgo St., Quiapo, 2017<sup>lvi</sup>



Figure 52 Padilla House in Hidalgo St., Quiapo, 2017<sup>lviii</sup>



Figure 51 A house from Bustos, Bulacan<sup>lvii</sup>

Examples of buildings in Manila and Bulacan following the Board and Batten Style

Aesthetically speaking, the exterior of a Board and Batten Styled house is simple and almost devoid of decorative elements. They tend to have no *ventanillas* at all, and for the few that have, they're usually very small when contrasted against the entire length of the windows.

## Examples of Bahay na Bato – Board and Batten Style in Intramuros

The following institutional buildings in Intramuros were constructed following the Bahay na Bato Type and exhibited the Board and Batten Style during the colonial era:

### Colegio de San Jose



Figure 53 Colegio de San Jose, 1887.<sup>ix</sup>

The Colegio de San Jose in the late 19th century exemplified the Board and Batten style.

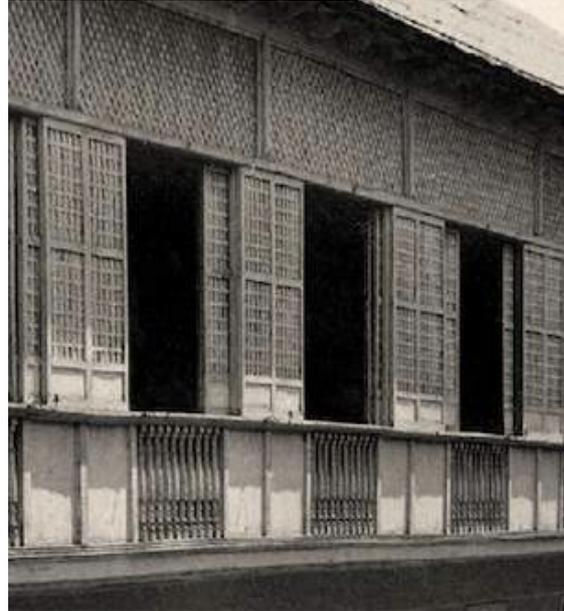


Figure 54 Colegio de San Jose - Details of the Piso Principal.<sup>ix</sup>

### Convent of the Capuchins



Figure 55 Capuchin Convent, 1919<sup>xi</sup>

The Capuchin Convent in the early 20th century exemplified the Board and Batten style.



Figure 56 Capuchin Convent - Details of the Piso Principal<sup>xii</sup>

## Corregidor Hotel



Figure 57 Corregidor Hotel, 1927<sup>lxiii</sup>

The Corregidor Hotel along Real St. in the early 20th century exemplified the Board and Batten style.



Figure 58 Corregidor Hotel - Details of the Piso Principal. <sup>lxiv</sup>

## Colegio de Santa Isabel

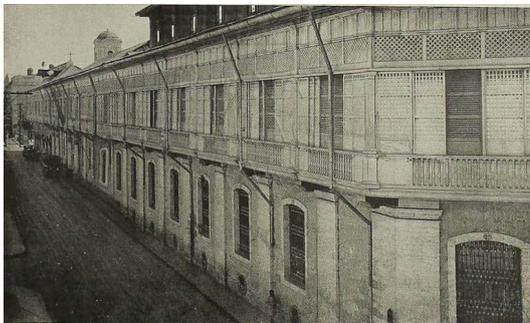


Figure 59 Colegio de Santa Isabel, undated.<sup>lxv</sup>

The Colegio de Santa Isabel along General Luna St. in the late 19<sup>th</sup> century and early 20th century exemplified the Board and Batten style.

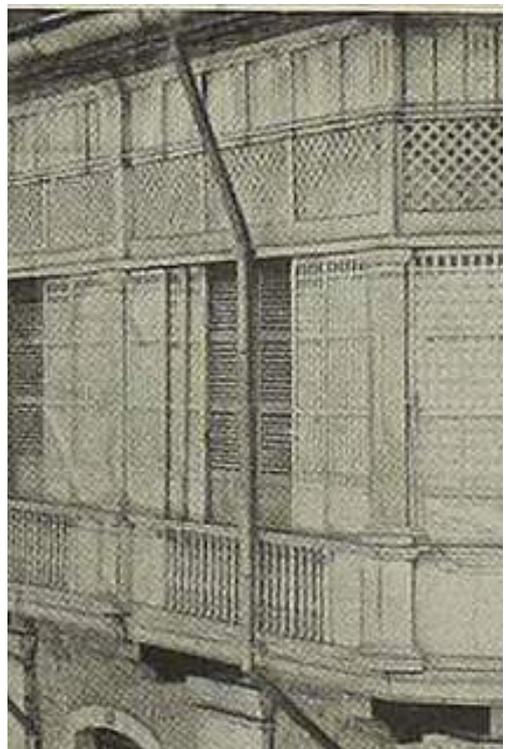


Figure 60 Colegio de Santa Isabel - Details of the Piso Principal. <sup>lxvi</sup>

## Convent of the Order of the Preachers



Figure 61 Dominican Convent, undated.<sup>lxvii</sup>

The convent of the Order of the Preachers (Dominicans) exemplified the Board and Batten style.



Figure 62 Dominican Convent - Details of the Piso Principal.<sup>lxviii</sup>



Figure 63 Army and Navy-YMCA Building, undated.<sup>lxix</sup>

The Army and Navy-YMCA Building also exemplified the Board and Batten Style.



Figure 64 Details of the Piso Principal<sup>lxx</sup>

### 2.3.3. Flowers in Trellis Style



Figure 65 The Flowers in Trellis style<sup>xxi</sup>

*Illustration of a generic 19th Century Manila Bahay na Bato following the Flowers in Trellis Style.*

Of all the basic styles, the Flowers in Trellis was the most elaborate. As what the name suggests, Mata (nd) likened this style to flowers hanging from a garden trellis or net (see image below). Common motifs and design ideas include flowers, acanthus leaves, fruits, vegetables, and sometimes animals. Every space is ornamented, even the roof—such as in the case of the Teotico House which sported exquisite flower-themed acroterias (acroterion).



Figure 66 A photo of flowers (bulaklak) in a trellis (trellis).<sup>lxxii</sup>

This garden feature inspired the naming of its namesake Bahay na Bato style.

Decorative grills are noteworthy in Flowers in Trellis styled houses. A common theme was the abaniko, a type of hand-held fan which in itself mimics the shape of the *anahaw* leaf. The brackets supporting the second floor overhang were usually highly ornamented as well. Vegetables such as pumpkins may sometimes be seen hanging in some of them.



Figure 67 Abaniko themed grills<sup>lxxiii</sup>

The style peaked in the 1890s but as an architectural fad it did not last long, however, and only a few of them remain today. Examples of extant structures following the Flowers in Trellis are found in Quiapo and Bataan—such as the Teotico House along Barbosa St., and the three-story Casa Bisantina at Las Casa Filipinas de Acuzar, a theme-park and beach resort in Bataan.



Figure 68 Flowers in Trellis designs: Ornamental pilasters<sup>lxxiv</sup>



Figure 69 Flowers in Trellis designs: Richly decorated grilles<sup>lxxv</sup>



Figure 70 Flowers in Trellis designs: Abaniko motifs<sup>lxxvi</sup>



Figure 71 Flowers in Trellis designs: Exquisite callados<sup>lxxvii</sup>



Figure 72 Flowers in Trellis designs: Elaborate brackets<sup>lxxviii</sup>



Figure 73 Flowers in Trellis designs: Elaborate screens<sup>lxxix</sup>

## Examples of Bahay na Bato – Flowers in Trellis Style in Intramuros

The following institutional buildings in Intramuros were constructed following the Bahay na Bato Type and exhibited the Flowers in Trellis Style during the colonial era:

### Colegio de San Juan de Letran in the late 19<sup>th</sup> Century



Figure 74 Colegio de San Juan de Letran, 1887<sup>lxxx</sup>

The Colegio de San Juan de Letran in the late 19<sup>th</sup> century exemplified the Flowers in Trellis Style.



Figure 75 Detail of a bay at Piso Principal of the Colegio de San Juan de Letran. <sup>lxxx</sup>

### Colegio de Santa Rosa in the late 19<sup>th</sup> Century



Figure 76 Colegio de Santa Rosa, late 19<sup>th</sup> Century. <sup>lxxxii</sup>

The Colegio de Santa Rosa in the late 19<sup>th</sup> century exemplified the Flowers in Trellis Style.

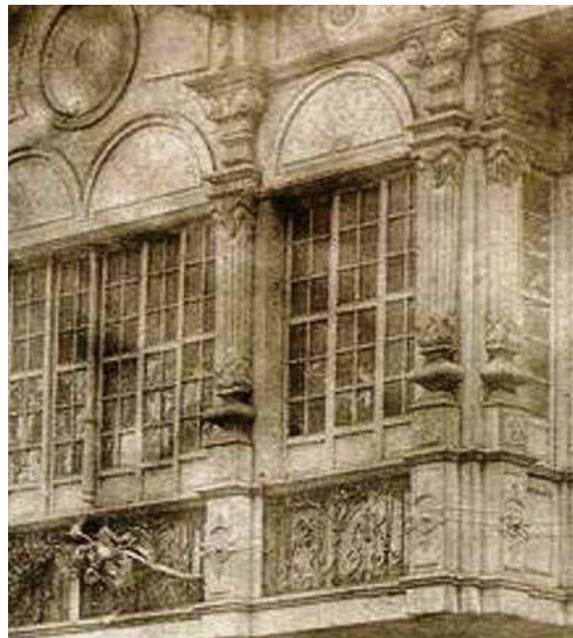


Figure 77 Detail of the central bay at the Piso Principal of the Colegio de Santa Rosa. <sup>lxxxiii</sup>

### 2.3.4. Platter Style



Figure 78 Platter style<sup>lxxxiv</sup>

*Illustration of a generic 19th Century Manila Bahay na Bato following the Board and Platter Style.*

One can find a little bit of humor in comparing Flowers and Trellis with the Platter Style. For one, while Flowers in Trellis was named after flowers hanging from a garden trellis; the Platter Style, on the other hand, is named by Mata (nd) after dishes, specifically large plates or platters—the same items used to serve food in dinners.

Simply put, Platter styled houses are typified by “platter designs,” as if one is purposely hanging dinner plates in the exterior walls of one’s house. While the rectangular platter was the most common, some houses had circular platters as well. This kitchen-themed style was the most flexible as well. While some houses such as the Santiago House in Quiapo exhibit almost purely the Platter Style, most of the houses using this design usually combine it with other styles as well, such as the Flowers in Trellis.

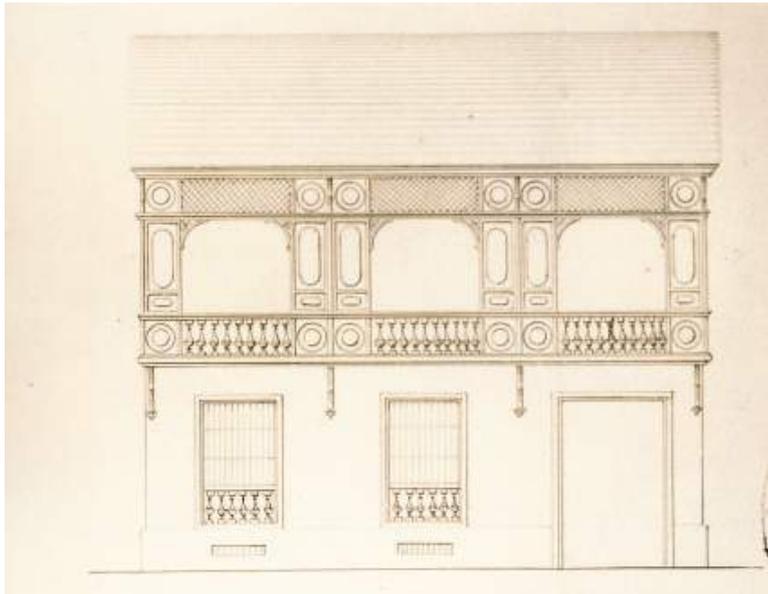


Figure 79 Plan for a house along Encarnacion St. by Estanislao Legazpi, 1891<sup>lxxxv</sup>

Note the circular platter design.

Being very flexible, the Platter Style was the most common Bahay na Bato style in Colonial Manila. Its prevalence lasted from the 1880s, from the decline of the Board and Batten, to the start of World War II in the mid 1940s. The Second World War effectively ended the “Platter era” in Bahay na Bato constructions.

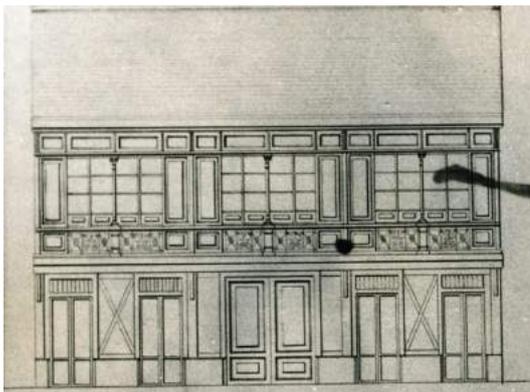


Figure 80 Plan of a house in Binondo by Marcelo Bonoan, 1893<sup>lxxxvi</sup>



Figure 81 Santiago House in Quiapo, 2014<sup>lxxxvii</sup>

Examples of buildings in Manila following the Debandehado Style.

## Examples of Bahay na Bato – Platter Style in Intramuros

The following institutional buildings in Intramuros were constructed following the Bahay na Bato Type and exhibited the Platter Style during the colonial era:

### Colegio de Santa Potenciana



Figure 82 Colegio de Santa Potenciana, undated.<sup>lxxxviii</sup>

An example of a Platter styled building in Intramuros. The Colegio de Santa Potenciana in the late 19th century typified this style.



Figure 83 Colegio de Santa Potenciana - Details of the Piso Principal<sup>lxxxix</sup>

### Colegio de Santa Rosa in the early 20<sup>th</sup> century



Figure 84 Colegio de Santa Rosa, 1922<sup>xc</sup>

The Colegio de Santa Rosa in the early century exemplified the Platter style.



Figure 85 Colegio de Santa Rosa - Details of a bay at the third floor.<sup>xcii</sup>

## **Arellano Building**



*Figure 86 Arellano Building, undated.<sup>xcii</sup>*

*The Arellano Building of the Supreme Court of the Philippines along General Luna St. in the early 20th century exemplified the Platter Style.*



*Figure 87 Arellano Building - Details of the Piso Principal.<sup>xciii</sup>*

## **Ateneo Municipal de Manila**



*Figure 88 Ateneo Municipal de Manila, 1887<sup>xciv</sup>*

*The Ateneo Municipal in 1887 followed the Platter Style.*



*Figure 89 Ateneo Municipal - Details of the third floor<sup>xcv</sup>*

### 2.3.5. Horizontals and Verticals Style



Figure 90 Horizontals and Verticals style<sup>xvii</sup>

*Illustration of a generic 19th Century Manila Bahay na Bato following the Horizontals and Verticals Style.*

The Horizontals and Verticals Style was the most “modern” of the basic styles. Modern in the sense that it emerged the latest (early 1900s) and was also the most aesthetically devoid. The use of wooden horizontal panels running the entire length of the exterior is not new, as the Flowers in Trellis sometimes utilized this. However, in the Horizontals and Verticals Style, this design was most pronounced. As the name suggests, it was characterized by the contrasting vertical lines and horizontal lines made from the lines of the wooden boards running horizontally the entire length of the facade versus the vertical lines of the windows which run the entire height of the second story. This horizontal-vertical contrast was made possible with the absence of decorative elements.



Figure 91 Bahay Nakpil Bautista in Quiapo<sup>xviii</sup>

*Example of a building in Manila following the Horizontals and Verticals Style.*

### **Examples of Bahay na Bato – Horizontals and Verticals Style in Intramuros**

The following institutional buildings in Intramuros were constructed following the Bahay na Bato Type and exhibited the Horizontals and Verticals Style during the colonial era:



*Figure 92 Jesuit Mission House along Anda St., 1915<sup>xcviii</sup>*

*An example of Horizontals and Verticals style in Intramuros. The Jesuit Mission House in in 1915 typified this style.*



*Figure 93 Details of a bay at the Piso Principal<sup>xcix</sup>*

### **2.3.6. Isolated Styles**

Only in very rare and specific instances, Bahay na Bato structures in Intramuros can also follow styles not yet listed above (Board and Batten, Platter, Flowers and Trellis, and Horizontals and Verticals). Since Bahay na Bato is a type of structure, it can theoretically do any style that can be thought of. However, it must be noted that these anomalous styles are isolated cases and have been found in very specific cases only.

#### **Moorish Revival Style**

Only the Augustinian Provincial House (constructed 1898) is known to have incorporated this style. Neo-Moorish architecture drew on elements from traditional Moorish architecture and from the wider Islamic styles of the Middle East. The application of the Moorish Revival style in Bahay na Bato by the end of the Spanish colonial regime is extremely rare and is documented in only this building in the entire district.

#### **Neoclassical Style**

Only the Ateneo Municipal de Manila was known to have incorporated this style in their building. This architectural style emphasized simpler and more direct qualities versus elaborate ornamentation of baroque in both a structure's interior and the exterior. The application of the Neoclassical style in Bahay na Bato by the end of the Spanish colonial regime is extremely rare and is documented in only this building in the entire district.

The rarity of these styles for the Bahay na Bato type, however, must be emphasized as these were ever applied in only very specific cases, and thus are not representative styles of the typical Bahay na Bato in Intramuros.

## 2.4. Basic Form

The form of the Bahay na Bato is graceful. It has a buoyancy and a floating feeling because the *Piso Principal* or upper floors project outward in a cantilever over the first storey and over the sidewalk. The roof above, on the other hand, resembles an umbrella because of its wide eaves.

Similar to its ancestress the Bahay Kubo (literally Cube House), the massing of the Bahay na Bato is also cube-like similar to a box. Massing refers to the three dimensional form of a structure and is not just the outline from a single perspective or elevation. Massing contributes to the overall sense of space which a building encapsulates, and defines the shape of a structure (Jacoby 2016, 52). Although the height of the Bahay na Bato type Intramuros is limited to two or three storeys at most, the overall massing as seen from the street level is voluminous, which is further emphasized by the lack the lack of setbacks as well as the extended nature of the *Piso Principal* which protrudes outward the footprint of the lower floors.

The elevation of a Bahay na Bato structure has three levels: Silong, the crawl space (A), *Entresuelo* (B), and *Piso Principal* (C). In case there is no Silong, the *Entresuelo* (B) is simply the ground floor, with the upper floor (C) remaining as the *Piso Principal*.

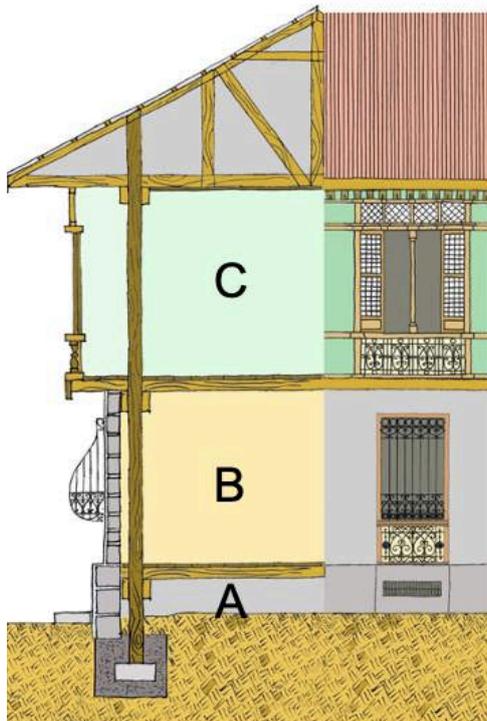


Figure 94 Bahay na Bato with Silong (crawl space)<sup>c</sup>

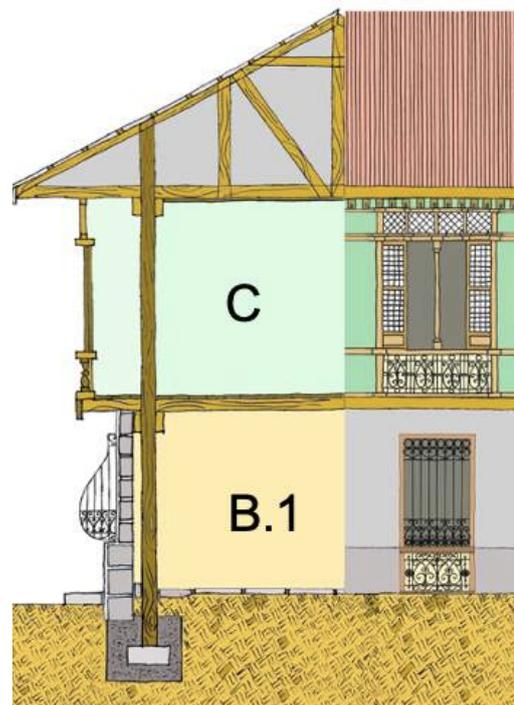


Figure 95 Bahay na Bato with no Silong<sup>ci</sup>

Silong (A), Entresuelo (B), and Piso Principal

Ground floor (B.1) and Piso Principal (C).

### Silong

This was the crawl space. Crawl space was the area in a building having the clearance less than a human height but accessible by crawling, especially such a space below the first habitable level that is enclosed by foundation walls. Bahay na Bato structures were generally elevated due to merciless flooding common in Manila until now, hence the ground floor of residences were usually elevated from the street level. This elevation is known as the *Silong*. Although literally translated to

English as basement, the concept of a *Silong* is different because unlike the modern basement, the main purpose of the *Silong* is to merely elevate the entire house in such a way as to mitigate flooding. The *Silong* is thus an elaborate pedestal for the true ground floor, the *Entresuelo*. The *Silong* is aesthetically distinguishable from the exterior of the house because of the *Zocalo*, a protrusion in the base of the exterior ground floor meant to reinforce the wall against rain splashes. The *Silong* is often ventilated by decorative vents, which are also visible from the exterior ground floor.

When there is no *Silong*. It must be noted, however, that not all Bahay na Bato structures have a *Silong*. In cases where a structure has no *Silong*, then the first habitable layer of the house (Letter B) is simply known as the ground floor, while the upper floors above remain the *Piso Principal*.

### ***Entresuelo***

The true ground floor which rests above the *Silong* is known as the *Entresuelo*. The root word is “*entre*” and “*suelo*,” which literally means between floors, referring to the *Silong* (below) and the *Piso Principal* (above). Both the *Silong* and the *Entresuelo* are usually the visible stone part of the Bahay na Bato structure as seen from the outside. It is understood that if a Bahay na Bato type structure has a *Silong*, then the first habitable-storey directly above it is the *Entresuelo*. However, as previously elaborated if a structure has no *Silong*, then the *Entresuelo* is simply the ground floor. The upper floors above remain the *Piso Principal*.

### ***Piso Principal***

The *Piso Principal* was basically the upper floors above the *Entresuelo* (or the ground floor if the structure has no *Silong*). This was the main level. For residences this was the main living space, while for non-residential buildings this was where most of the commerce was conducted. It included all floors directly above the *Entresuelo* or the ground floor. In most cases it's only one habitable level, but in some instances, such as what eight archival plans yield, there are two—which constitutes what may also be called the third floor.

## 2.5. Basic Parts

The basic parts of the Bahay na Bato are below:

### Legend

<b>A</b>	Puerta	<b>N</b>	Silong
<b>B</b>	Balustraded ventanilla	<b>O</b>	Entresuelo
<b>C</b>	Zocalo	<b>O.1</b>	Ground floor
<b>D</b>	Vents </td <td><b>P</b></td> <td>Piso Principal</td>	<b>P</b>	Piso Principal
<b>E</b>	Grilled ventanilla	<b>Q</b>	Halige
<b>F</b>	Window with sliding capiz panels	<b>R</b>	Buntis na rehas
<b>G</b>	Pasamano	<b>S</b>	Volada
<b>H</b>	Decorative pilaster	<b>T</b>	Alulod
<b>I</b>	Decorative colonette	<b>U</b>	Postigo
<b>J</b>	Media agua	<b>V</b>	Decorative brackets
<b>K</b>	Espejo (transom)	<b>W</b>	Window with glass panels
<b>L</b>	Acroteria	<b>X</b>	Window with persiana (louvres)
<b>M</b>	Hipped roof		

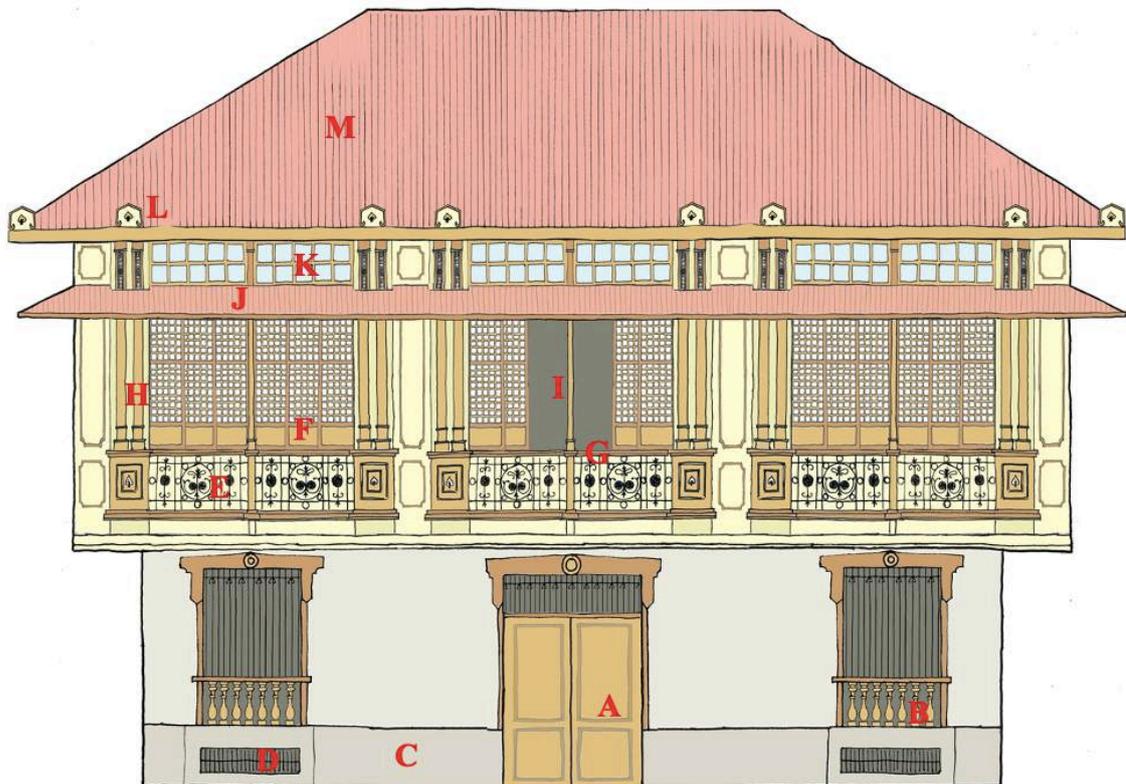


Figure 96 Detail of a front elevation.<sup>cii</sup>



Figure 97 Buntis na Rehas (R).<sup>ciii</sup>

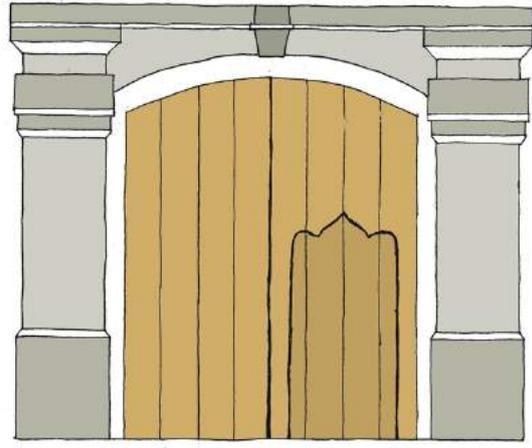


Figure 98 Puerta (A) with Postigo (U).<sup>civ</sup>

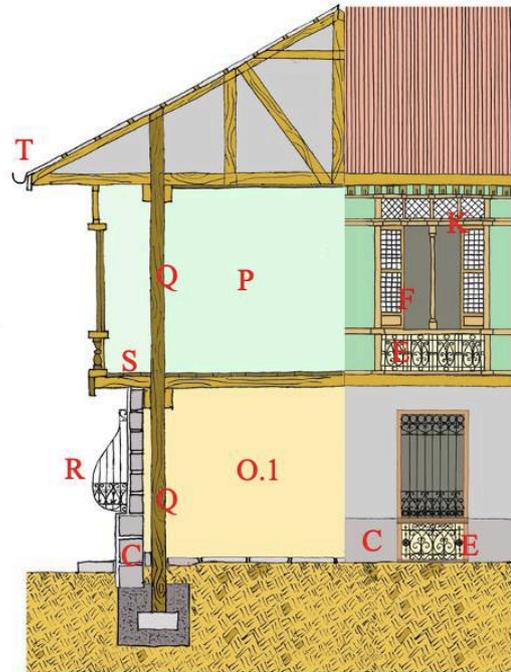
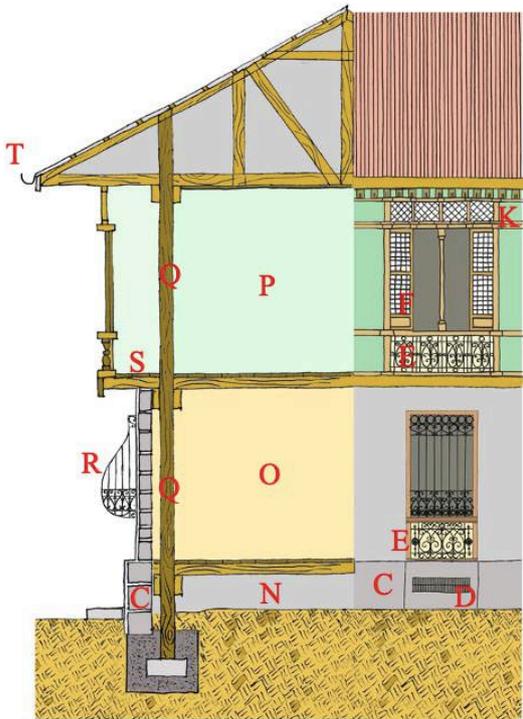


Figure 99 Detail of cross section.<sup>cv</sup>

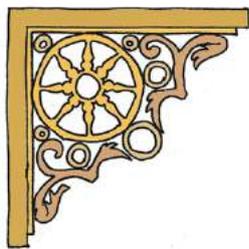


Figure 100 A decorative bracket (V).<sup>cvi</sup>

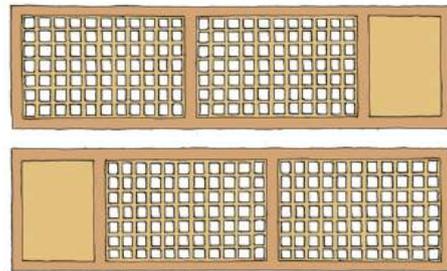


Figure 101 Capiz windows (F).<sup>cvii</sup>

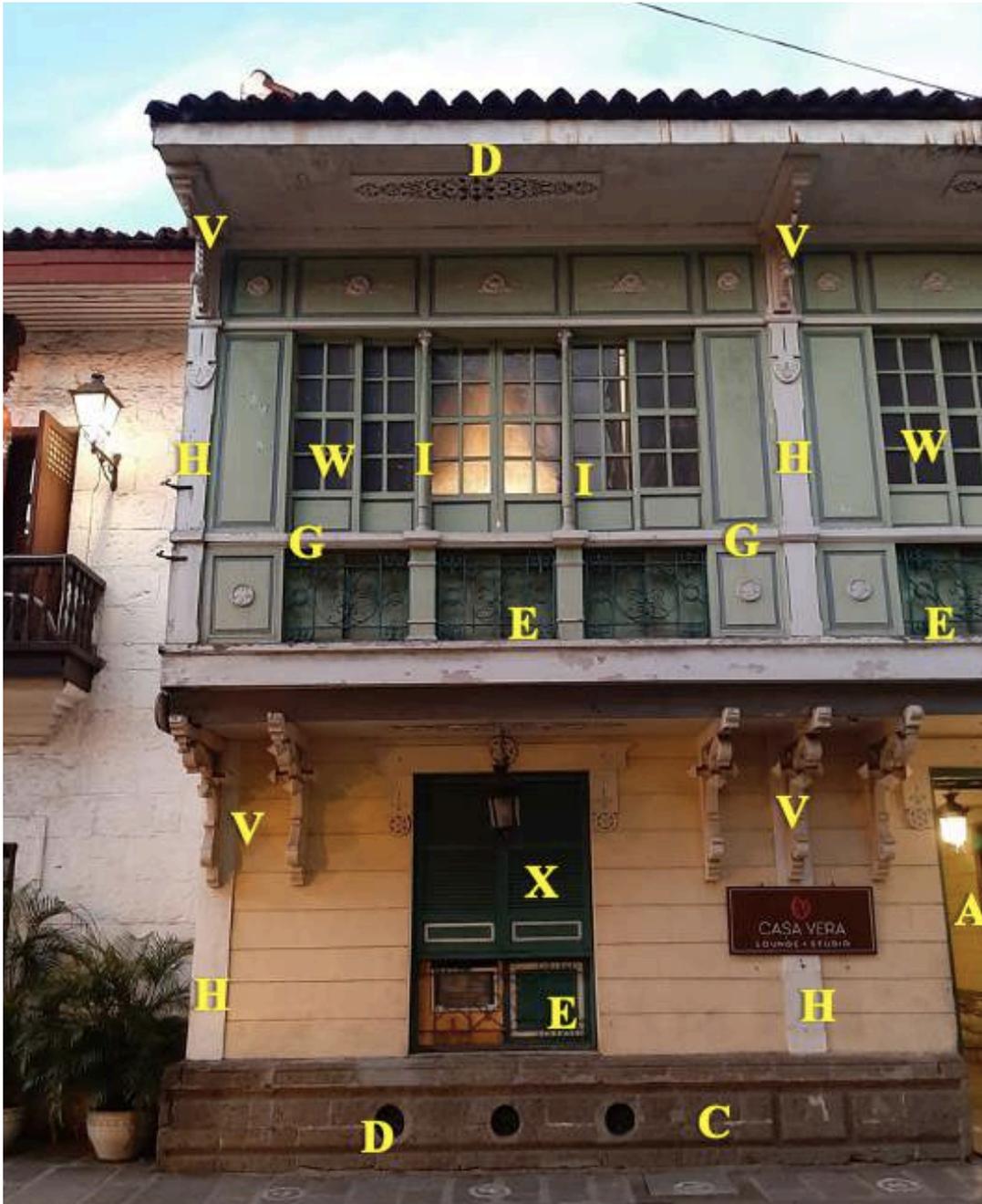


Figure 102 Plaza San Luis.<sup>cviii</sup>

## **2.6. Designs in isolated cases**

Certain architectural Bahay na Bato features are anomalous and can only be found in very specific and isolated cases, and as such should not be understood as representative for any architectural period in Intramuros. While these anomalies can be considered landmarks on their own right, it should be noted that they are extremely rare and as such cannot represent the architectural norm of the Bahay na Bato type in Intramuros by the end of the Spanish colonial regime. An anomaly, while important, cannot represent the whole. These includes, among others, certain styles, towers, bridges over streets, arcades, and building setbacks—all of which can only be found in specific isolated cases.

### **2.6.1. Towers**

Towers are common in churches. However, when attached to a Bahay na Bato structure, they are an anomaly. Only two documented cases are known to have existed in Intramuros by the end of the Spanish regime: the tower of the Colegio de San Juan de Letran, and the tower of the University of Santo Tomas.

### **2.6.2. Bridges**

Only three over-the-street bridges are known to have existed in Intramuros by the end of the Spanish colonial regime: (1) the Augustinian bridge which connected the Augustinian Provincial House with the rest of the Augustinian convent, and which spanned Real St.; (2) the Jesuit bridge which connected the Jesuit Mission House with the Ateneo Municipal de Manila, and which spanned Anda St.; and (3) the Dominican bridge which connected the Colegio de San Juan de Letran and the Colegio de Santa Catalina, and which spanned over the San Juan de Letran Sts. These are isolated and very specific instances, and as such are considered an anomaly. While they are important rarities, these bridges cannot represent the Bahay na Bato type.

### 3. PART 3: NON-BAHAY NA BATO TYPE IN INTRAMUROS

It was the Non-Bahay na Bato types that made the Walled City popular historically and in modern imaginations—this despite its lesser prevalence in terms of number of structures built versus Bahay na Bato constructions. What the Non-Bahay na Bato lacked in number it made up with size and projection of power. This architectural type, which was favoured by the Church-State hegemony, was characterized by size and scale (Arcilla, 2021a). Some were very elaborate, while others projected austerity. Nevertheless, regardless of ornamentation, the Church-State's Non-Bahay na Bato constructions projected dominance.

#### 3.1. Styles

Six styles under the Non-Bahay na Bato type are known to have existed in Intramuros by the end of the 19<sup>th</sup> century: Baroque, Neoclassical, Renaissance Revival, Gothic Revival, Romanesque Revival, and Trace Italienne.

##### 3.1.1. Baroque Style

Baroque developed in the 17th Century in Italy from late Renaissance and Mannerist form, and culminated in churches, monasteries, and palaces in the 18th Century. Its latest phase was called the Rococo which prevailed in England and notably in France during the ancient regime. Its features include the following: twisted or Solomonic columns, curved and broken pediments, huge and heavy scrolls, as well as oval bays (Alarcon 2008, 82-83). The baroque style is heavily used in churches, and in some instances used to ornament the stone entrances of structures following the Bahay na Bato type. Some examples of Baroque in Intramuros include the Order of Friars Minor's San Francisco Church, the Order of Augustinian Recollect's San Nicolas Tolentino Church, as well as the first San Ignacio Church of the Society of Jesus.



Figure 103 San Agustin Church<sup>cxix</sup>



Figure 104 San Francisco Church<sup>cx</sup>



Figure 105 San Nicolas Church<sup>cxii</sup>



Figure 106 Puerta Santa Lucia<sup>cxiii</sup>



Figure 107 Puerta Real<sup>cxiiii</sup>



Figure 108 Puerta del Parian<sup>cxv</sup>

*Examples of Non-Bahay na Bato buildings in Intramuros that followed the Baroque style.*

### 3.1.2. Neoclassical Style

The neoclassical style, which was developed in the late 18th Century, was a reaction and rejection against the Baroque style which preceded it. This architectural style emphasized simpler and more direct qualities versus elaborate ornamentation of baroque in both a structure's interior and the exterior. The effects of light and shadow were more flat in projections and recessed surfaces, similar to bas relief which are likewise also flat and tended to be portrayed and framed on friezes, tablets, or panels. It can be said that this was the first stripping down in classical European architecture, and in this sense made the impression of modernity in the context of the Revolutionary period in Europe. In Intramuros the prime example of an edifice following the neoclassical style would be the second San Ignacio Church of the Society of Jesus, the Palacio del Gobernador, the Intendencia, and the Ayuntamiento.



Figure 109 San Ignacio Church<sup>cxv</sup>



Figure 110 Ayuntamiento<sup>cxvi</sup>



Figure 111 Palacio del Gobernador<sup>cxvii</sup>

*Examples of Non-Bahay na Bato buildings in Intramuros that followed the Neoclassical style.*

### 3.1.3. Renaissance Revival Style

The Renaissance Revival style emphasized a return to the classical traditions of the renaissance with respect to proportions, symmetry, repetition, and a scale. This was contextualized locally in a more simpler form. By the end of the Spanish colonial regime extant buildings in Intramuros that follow this style are notably austere and devoid of any ornamentations. The Renaissance Revival style as interpreted locally is thus like a simple box with plain windows, but rooted in the ideals of scale, proportion, and symmetry of the renaissance revival movement. Examples of buildings which exhibited this style include the convents, such as the Beaterio de la Compana de Jesus and the Monastery of Santa Clara, and military buildings such as the Cuartel de Santa Lucia.



Figure 112 Cuartel de Santa Lucia<sup>cxviii</sup>



Figure 113 Monasterio de Santa Clara<sup>cxix</sup>



Figure 114 Beaterio de la Compañia<sup>cxx</sup>

*Examples of Non-Bahay na Bato buildings that followed the Renaissance Revival style.*

### 3.1.4. Gothic Revival Style

Gothic revival was a reaction against neoclassical architecture in the same way that the later is a reaction against its predecessor, the baroque style. By the mid-19th century, it was established as the preeminent architectural style in the Western world. Architectural elements include pointed arches, steep-sloping roofs and fancy carvings like lace and lattice work. The only known structure to have exhibited this style in Intramuros before the Second World War was the Santo Domingo Church.



Figure 115 Santo Domingo Church<sup>cxxi</sup>

*Example of a Non-Bahay na Bato building in Intramuros that followed the Gothic Revival style: Santo Domingo Church.*

### 3.1.5. Romanesque Revival Style

This style was inspired by the architectural style which dominated Europe from the 11<sup>th</sup> to the 12<sup>th</sup> centuries. It combined features of Roman and Byzantine forms with monasticism, and thus was characterized by its massive walls, round arches, ornamented arcading, heavy pillars, and barrel vaults. Regularity, symmetry, and simplicity were idealized. In Intramuros the Manila Cathedral (the 7<sup>th</sup> construction before the Second World War), the Chapel of the tertiary order of the Order of Friars Minor, as well as the Lourdes Church favored this style.



Figure 116 Manila Cathedral<sup>cxxii</sup>



Figure 117 Chapel of the tertiary order of the Order of Friars Minor<sup>cxxiii</sup>



Figure 118 Lourdes Church<sup>cxxiv</sup>

*Examples of Non-Bahay na Bato buildings that followed the Renaissance Revival style*

### 3.1.6.Trace Italienne Style

This was the architectural style of the fortifications of Manila. The design of the fort is normally a polygon, but in the case of Intramuros, the fortification system followed the contour of the Pasig river. Typically there were bastions at the corner parts of the fortification system. The Trace Italienne typically featured bastions, ravelins, redoubts, and glacises.



Figure 119 Baluarte de San Diego<sup>cxxv</sup>



Figure 120 Baluarte de Dilao<sup>cxxvi</sup>



Figure 121 Baluarte de Dilao<sup>cxxvii</sup>



Figure 122 Baluarte de San Gabriel<sup>cxxviii</sup>



Figure 123 Baluartillo and Reducto de San Francisco Javier<sup>cxxix</sup>

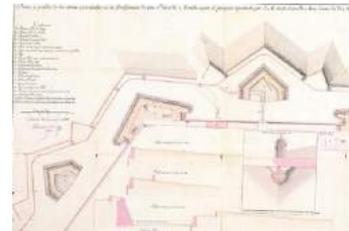


Figure 124 Bagumbayan side of the fortifications<sup>cxxx</sup>

*Parts of the fortifications of Intramuros.*

#### 4. PART 4: Examples of New Constructions Consistent in Both Form and Style with the Architecture of Intramuros by the End of the 19<sup>th</sup> Century

Intramuros in Manila is the only locality in the Philippines where, for cultural reasons, the use, height, scale, and aesthetics of all new constructions and development are pre-determined and strictly regulated under the force of a national law. Curiously however, despite more than four decades of sweeping architectural regulations on what the Intramuros Administration calls “non-conforming buildings”, the IA was able to operate and implement the concept of the “Spanish-era colonial style,” specifically the style of the 1890s, even with the absence of a comprehensive source material on the subject or a codified architectural style manual.

This gap is reflected even in literature. Filipiniana materials on Philippine architecture during the Spanish colonial regime are voluminous---however, this is not the case when contextualized and narrowed down to Intramuros. Several works on Intramuros exist and while all of them discuss the histories of institutions within the Walls, none have so far offered any comprehensive discussion featuring in-depth analyses of styles. Rather than architectural elements, existing literature tend to focus on institutional histories when talking about buildings, as seen in Torres (2005), Gatbonton (1985), Javellana (2003), and Laya (1981)--or historical or grand narratives devoid of any architectural approach, such as in the case of Myrick (1971) and Reed (1978). Moreover, there is no comprehensive discussion on the Bahay na Bato beyond residential uses, and extant literature tend to focus on the Bahay na Bato as residential, as seen in Zialcita and Tinio (1981), Salvan (1986), Alarcon (2008), Laya (2014), Florendo (2012), Fernandez (2015). This perpetuates the myth that the Bahay na Bato is exclusively residential.

The result of this knowledge gap is evident in the present built environment of Intramuros. While many buildings built over the last 40 years were consistent with the historical styles and form of structures in Intramuros by the end of the 19<sup>th</sup> century, the style of equally many new constructions were left unregulated or left to the liberal interpretation of developers--resulting in several of them, while attempting the “colonial look,” having modernist eclectic and sometimes even *Avant Garde* appearances entirely inconsistent with the unique colonial identity of Intramuros. This will be discussed further through examples in Parts 4 to 7.

##### 4.1. Board and Batten Style



Figure 125 White Knight Hotel, Urdaneta St.<sup>cxxxii</sup>

*Built in 1981. Consistent in both form and style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows the Board and Batten Style.*

#### 4.2. Bahay na Bato Type: Platter Style



Figure 126 Casa Manila, General Luna St. <sup>cxxxii</sup>

*Built in 1981. Consistent in both form and style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows the Platter Style. This building was designed following a shophouse historically extant in Binondo by the late 19<sup>th</sup> Century.*



Figure 127 Palacio Grande, General Luna St. <sup>cxxxiii</sup>

*Built in 1995. Consistent in both form and style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows the Platter Style.*



Figure 128 El Amanecer Building, General Luna St. <sup>cxxxiv</sup>

Built in 1985. Consistent in both form and style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows the Platter Style.



Figure 129 A house along Beaterio St. <sup>cxxxv</sup>

Consistent in both form and style. By form it has no setback and its upper-most storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows the Platter Style.

#### 4.3. Bahay na Bato Type: Horizontals and Verticals Style



*Figure 130 Casa Solanda Building, 846 Anda St. <sup>cxxxvi</sup>*

*Consistent in both form and style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows the Horizontals and Verticals Style.*

#### 4.4. Bahay na Bato Type: Board and Batten-Flowers in Trellis Style



Figure 131 Magallanes St. cor. Anda St. <sup>cxxxvii</sup>

*Consistent in both form and style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows a combination of both Board and Batten and Flowers in Trellis Styles*

#### 4.5. Bahay na Bato Type: Platter-Flowers in Trellis Style



Figure 132 Casa Urdaneta, General Luna St. <sup>cxxxviii</sup>

*Consistent in both form and style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows a combination of both Platter and Flowers in Trellis Styles. This structure was based on an archival plan (1891) of a house by Vicente Cuyugan in Ermita, from the National Archives of the Philippines.*

#### 4.6. Bahay na Bato Type: Platter-Board and Batten Style



Figure 133 Casa Maritima, General Luna St. <sup>cxxxix</sup>

*Consistent in both form and style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Bahay na Bato Type and follows a combination of Platter and Board and Batten Styles.*

#### 4.1. Non-Bahay na Bato Type: Neoclassical Style



Figure 134 Casa Azul, Real St. <sup>cxl</sup>

*Built in 1981. Consistent in form and technically by style. By form it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. By style it is a Non-Bahay na Bato Type that follows the Neoclassical Style. This building was based on an illustration of a building of unknown location within Intramuros found in the manuscript *Fiestas in Manila (1825)*. Though based on a real Intramuros building, this description is without prejudice to the fact that this Non-Bahay na Bato type building was constructed on an predominantly Bahay na Bato area by the late 19<sup>th</sup> Century.*

#### 4.2. Non-Bahay na Bato Type: Renaissance Revival Style



Figure 135 Casa El Hogar Filipino<sup>cxli</sup>

*Consistent in form and technically by style. By form it has no setback. By style it is a Non-Bahay na Bato Type that follows the Renaissance Revival Style. Although based on an actual Intramuros building, albeit of unknown location, this description is without prejudice to the fact that this Non-Bahay na Bato type building was constructed on an predominantly Bahay na Bato area by the late 19<sup>th</sup> Century.*



Figure 136 Building along Beaterio St. <sup>cxlii</sup>

*Consistent in form and technically by style. By form it has no setback. By style it is a Non-Bahay na Bato Type that follows the Renaissance Revival Style. This description is without prejudice to the fact that this Non-Bahay na Bato type building was constructed on an predominantly Bahay na Bato area by the late 19<sup>th</sup> Century.*

5. PART 5: Examples of New Constructions Consistent in Style Only



Figure 137 Palacio del Sana, Cabildo St. <sup>cxliii</sup>

**Consistent in style only:** By style it is a Bahay na Bato Type and follows the Flowers in Trellis Style. However, by form it is inconsistent because it has a setback and the cantilevered part of its upper floor does not hover above the sidewalk. Moreover it is fenced, and its easement has a vegetated landscape, features which would have been anomalous in Intramuros by the late 19<sup>th</sup> century.



Figure 138 Ilustrados, Cabildo St. <sup>cxliiv</sup>

**Consistent in style only:** By style it is a Bahay na Bato Type and follows the Platter Style. However, by form it is inconsistent because setbacks several meters away from the sidewalk, giving rise to several installations being installed in its easement. Moreover, the structure is detached from its neighboring buildings.



Figure 139 Museo de Intramuros<sup>cxlv</sup>

**Consistent in style only:** Built in 2017. By style it is a Bahay na Bato Type and follows the Platter Style. However, by form it is inconsistent because it has a setback and the cantilevered part of its upper floor does not hover above the sidewalk. Moreover its easement has a vegetated landscape, a feature which would have been anomalous in Intramuros by the late 19<sup>th</sup> century.



Figure 140 Knights of Columbus, Cabildo St.<sup>cxlvi</sup>

**Consistent in style only:** By style it is a Bahay na Bato Type and follows the Platter Style. However, by form it is inconsistent because it has a setback and the cantilevered part of its upper floor does not hover above the sidewalk. Moreover its easement has a vegetated landscape, a feature which would have been anomalous in Intramuros by the late 19<sup>th</sup> century.



Figure 141 Corte Real, Real St. <sup>cxlvii</sup>

**Consistent in style only:** By style it is a Bahay na Bato Type that follows the Platter Style. By form it is not because it setbacks several meters away from the sidewalk and its easement is fenced--features which would have been anomalous in Intramuros by the late 19<sup>th</sup> century. This design would have been suitable with provincial towns, but not in Intramuros.



Figure 142 Wallem Building, Beaterio St. <sup>cxlviii</sup>

**Consistent in style only:** By style it is a Non-Bahay na Bato Type that follows the Neoclassical Style. By form it is not because its easement at the chamfered corner has a vegetated landscape, a feature which would have been anomalous in Intramuros by the late 19<sup>th</sup> century. This description is without prejudice to the fact that this Non-Bahay na Bato type building was constructed on an predominantly Bahay na Bato area by the late 19<sup>th</sup> Century.

6. PART 6: Examples of New Constructions Consistent in Form Only



Figure 143 A house along Beaterio St. <sup>cxlix</sup>

**Consistent in form only:** Architectural style of this building is entirely inconsistent with the colonial identity of Intramuros by the late 19<sup>th</sup> Century. However, by form it is consistent as it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. Building has potential for conformity even with minimal redesign in style if reconfigured following the Bahay na Bato Type.



Figure 144 Building at Anda St. cor. Legaspi St. <sup>cl</sup>

**Consistent in form only:** Architectural style of this building is entirely inconsistent with the colonial identity of Intramuros by the late 19<sup>th</sup> Century. However, by form it is consistent as it has no setback and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk. Building has potential for conformity even with minimal redesign in style if reconfigured following the Bahay na Bato Type.



Figure 145 Building along Anda St. <sup>cli</sup>

**Consistent in form only:** Architectural style of this building is entirely inconsistent with the colonial identity of Intramuros by the late 19<sup>th</sup> Century. However, by form it is consistent as it has no setback. Building has potential for conformity even with minimal redesign in style if reconfigured following the Bahay na Bato Type.



Figure 146 A building at Anda St. cor Legaspi St. <sup>clii</sup>

**Consistent in form only:** Highly ornamented but failed to assume a historical style. By style the Bahay na Bato Type was attempted, but by detail the overall result is surreal and avant garde. It features historically non-contextual duogong (斗拱) motifs, and its windows lack both an espejo and a ventanilla. Moreover, the modern chamfered glass corner at the upper most floor is out of place with the colonial architecture of Intramuros, as well as the round balcony below and its oversized corbel support. Overall, the design is inconsistent with the Bahay na Bato Type, as well as the colonial identity of Intramuros by the late 19<sup>th</sup> Century. However, by form it is consistent as it has no setback, and its upper storey projects outward in a cantilever in such a way that a portion of said upper storey hovers above the sidewalk.



Figure 147 A building at Anda St. cor Legaspi St.<sup>cliii</sup>

**Consistent in form only:** Assuming that the Bahay na Bato Type was attempted, its form it is consistent because it does not have a setback and the footprint of the upper floors project beyond that of the ground floor in such a way that a portion of the upper floor hovers above the sidewalk. However by style it is unidentifiable. Moreover, the use of brick is unhistorical. Brick would have been limited to firewalls during the colonial era, and none would have been intentionally visible from the street.

## 7. PART 7: Examples of New Constructions Inconsistent in both Form and Style



Figure 148 Colegio de San Juan de Letran, Legaspi St. cor Anda St. <sup>cliv</sup>

**Inconsistent in both form and style:** The architectural style of this building is unidentifiable. By form it is also inconsistent because while it has no setback, its height is beyond three storeys, a level which would have been anomalous in non-church structures in colonial Intramuros.



Figure 149 Victoria St. cor Muralla St. <sup>cliv</sup>

**Inconsistent in both form and style:** By form this building would have been inconsistent with any known types during the colonial era. The upper floor (second floor) lacks prominence, while the roof, as distinguished by the multi-storey dormers, is visually heavy. Highly ornamented but failed to assume a definite historical style. The ornamentations of a Bahay na Bato Type was adopted, but overall the architectural style of this building is unidentifiable.



Figure 150 Palacios de Jose, Anda St.<sup>clvi</sup>

**Inconsistent in both form and style:** Highly ornamented but failed to assume a definite historical style. The ornamentations of a Bahay na Bato Type was adopted, but overall the architectural style of this building is unidentifiable. By form it is also inconsistent because while it does not have a setback, its upper floor does not overhang beyond the footprint of its first storey—on the contrary, the upper floor setbacks inward, a feature non-existent during the colonial era. Moreover, the structure is detached from its neighboring buildings.



Figure 151 Yuchenco Innovation Center, Mapua University, Muralla St.<sup>clvii</sup>

**Inconsistent in both form and style:** The architectural style of this building is unidentifiable. By form it is also inconsistent because it setbacks several meters away from the street and it features a lush garden in front, features which would have been anomalous or extremely rare for non-church, non-convent or non-military buildings in Intramuros by the late 19<sup>th</sup> Century. Moreover, the structure is detached from its neighboring buildings.



Figure 152 Manila High School, Victoria St.<sup>clviii</sup>

**Inconsistent in both form and style:** Assuming that the Bahay na Bato Type was attempted in this construction, the form is inconsistent because the entire structure setbacks away from the sidewalk by several meters, and its upper storey is not given enough prominence versus the ground floor. By style it also failed to follow the Bahay na Bato type. If the Bahay na Bato type was not the intention, then the architectural style of this building is unidentifiable.



Figure 153 Seaman's Center, Cabildo St.<sup>clix</sup>

**Inconsistent in both form and style:** The architectural style of this building is unidentifiable. By form it is also inconsistent because it setbacks several meters away from the street and the structure is detached from its neighboring buildings, features which would have been anomalous or extremely rare for non-church, non-convent or non-military buildings in Intramuros by the late 19<sup>th</sup> Century.



Figure 154 Santa Lucia St. cor. Victoria St.<sup>clx</sup>

***Inconsistent in both form and style:*** The architectural style of this building is unidentifiable. By form it is also inconsistent because it setbacks several meters away from the street, a feature which would have been anomalous or extremely rare for non-church, non-convent or non-military buildings in Intramuros by the late 19<sup>th</sup> Century.

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Sub-Annex A: Inventory of structures extant at the end of the Spanish colonial regime

**Bahay na Bato Type**

**Fort Santiago Infantry Quarters**



Figure 155 Fort Santiago Infantry Quarters.<sup>clxi</sup>

Location in the map (Approximate)

**Palace of the Archbishop**



Figure 156 Palace of the Archbishop.<sup>clxii</sup>

Location in the map (Approximate)

**Building beside (right) of the Manila Cathedral**

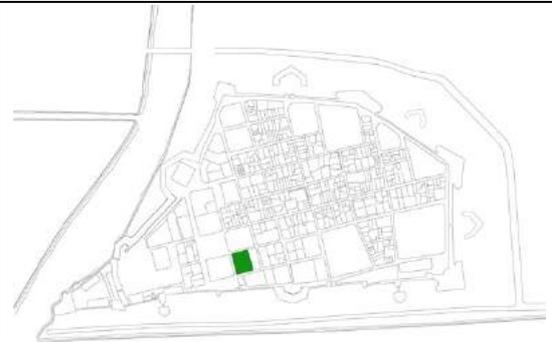


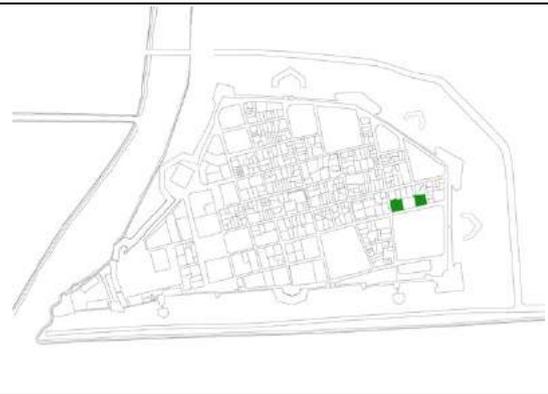
Figure 157 Cathedral of Manila, undated. Probably early 20<sup>th</sup> Century.<sup>clxiii</sup>

Location in the map (Approximate)

**Buildings at both side of the Lourdes Church**



Figure 158 Church of Our Lady of Lourdes. Probably early 20<sup>th</sup> Century.<sup>clxiv</sup>



Location in the map (Approximate)

**Augustinian Provincial House**



Figure 159 Augustinian Provincial House, undated. Probably early 20<sup>th</sup> Century.<sup>clxv</sup>

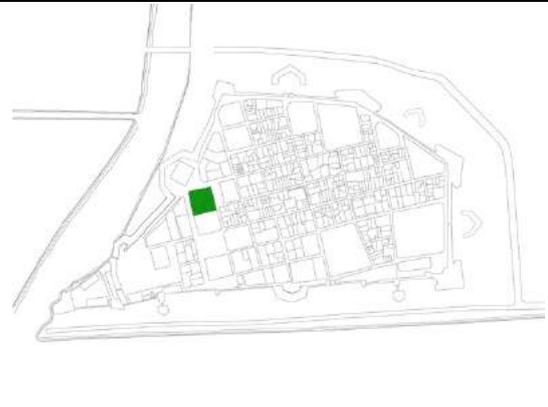


Location in the map (Approximate)

**University of Santo Tomas**



Figure 160 University of Santo Tomas, undated.<sup>clxvi</sup>



Location in the map (Approximate)

**Ateneo Municipal de Manila**

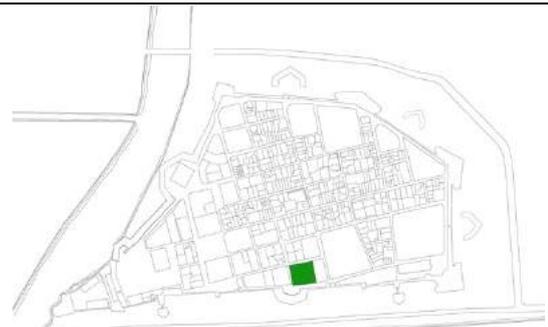


Figure 161 The Ateneo Muncipal, undated. Probably early 20 <sup>th</sup> Century. <sup>clxvii</sup>	Location in the map (Approximate)
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**Colegio de San Juan de Letran**

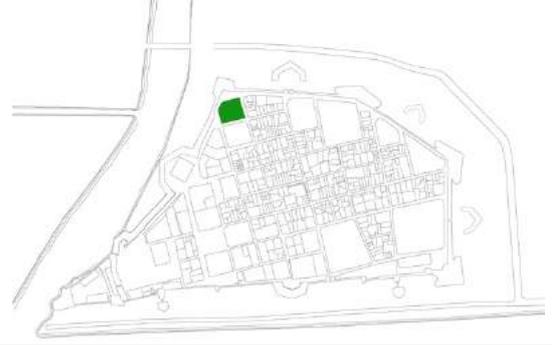


Figure 162 Colegio de San Juan de Letran, undated. Probably early 20 <sup>th</sup> Century. <sup>clxviii</sup>	Location in the map (Approximate)
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**Colegio de Santa Rosa**

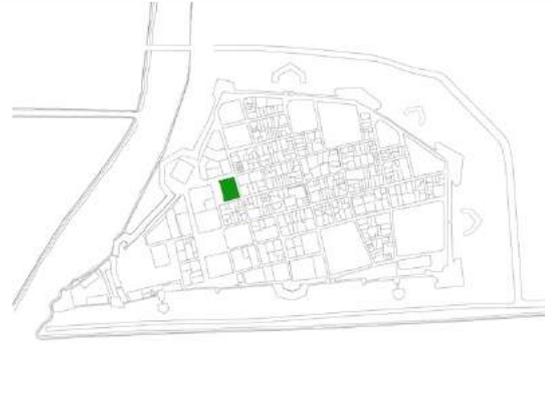


Figure 163 Colegio de Santa Rosa, undated. <sup>clxix</sup>	Location in the map (Approximate)
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**Colegio de Santa Isabel**

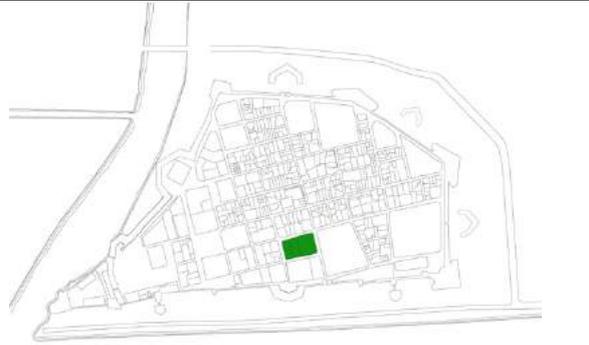
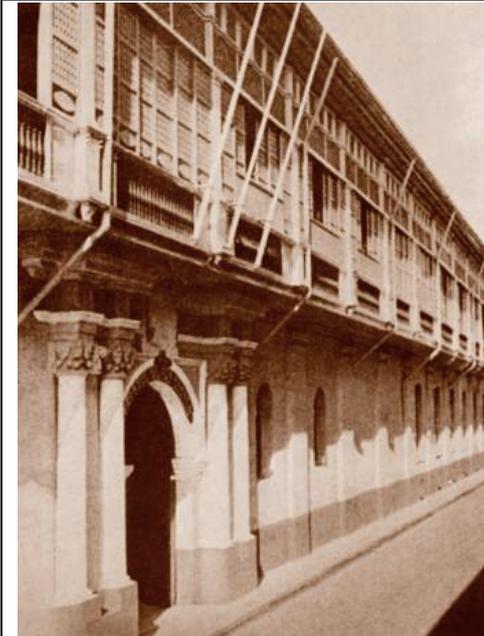


Figure 164 Colegio de Santa Isabel, undated. Probably early 20 <sup>th</sup> Century. <sup>clxx</sup>	Location in the map (Approximate)
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**Colegio de Santa Potenciana**



Figure 165 Colegio de Santa Potenciana, undated. Probably early 20<sup>th</sup> Century.<sup>clxxi</sup>



Location in the map (Approximate)

**Colegio de Santa Catalina**



Figure 166 Colegio de Santa Catalina, undated. Probably early 20<sup>th</sup> Century.<sup>clxxii</sup>



Location in the map (Approximate)

**Buildings along Real Street 1**

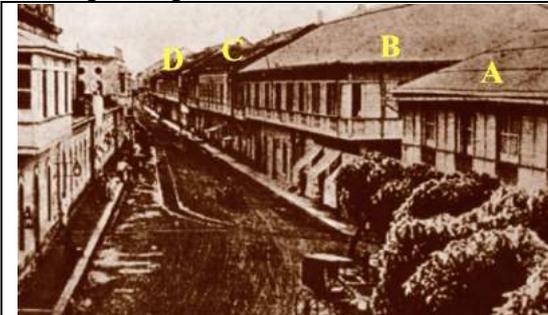


Figure 167 Calle Real, undated.<sup>clxxiii</sup>



Location in the map (Approximate)

**Houses at Basco St. 1**

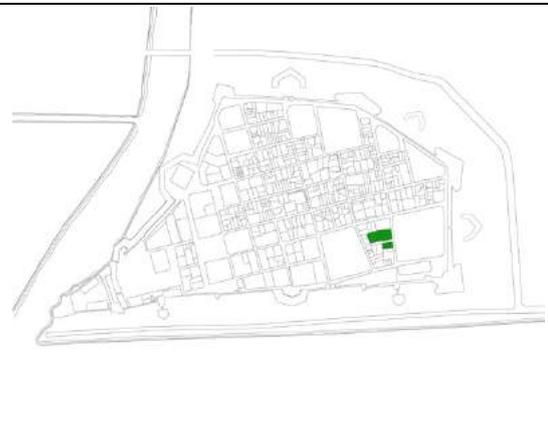


Figure 168 Calle Basco, undated. <i>clxxiv</i>	Location in the map (Approximate)
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**Buildings along San Juan de Letran St. 1**

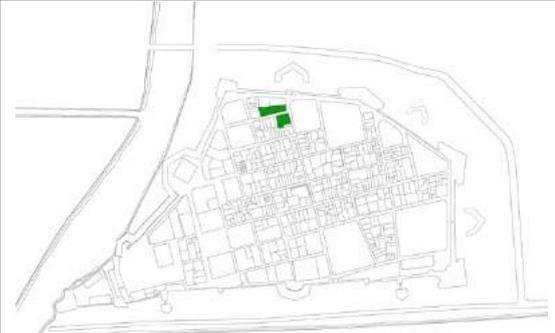


Figure 169 Calle San Juan de Letran, undated. <i>clxxv</i>	Location in the map (Approximate)
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**Buildings along Recoletos St. 1**



Figure 170 Calle Recoletos, undated. <i>clxxvi</i>	Location in the map (Approximate)
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**Buildings along Real St. 2**

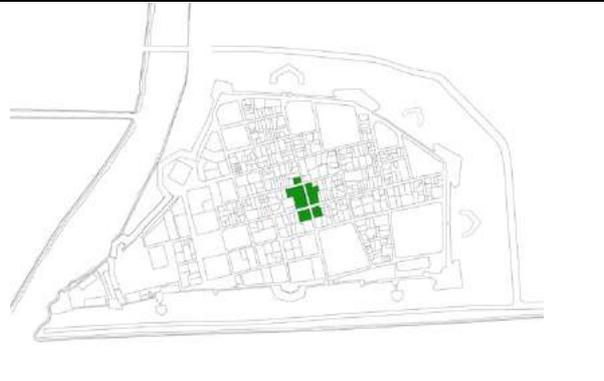
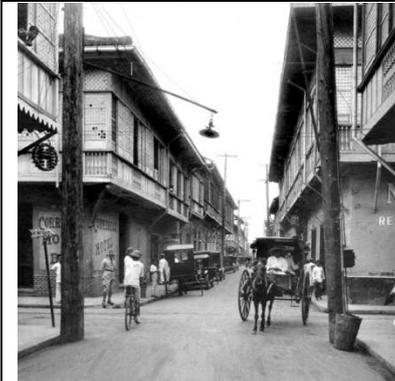


Figure 171 Calle Real, undated. <i>clxxvii</i>	Location in the map (Approximate)
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**Mission House of the Society of Jesus**

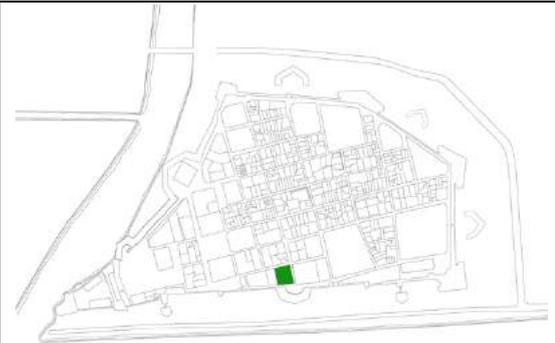
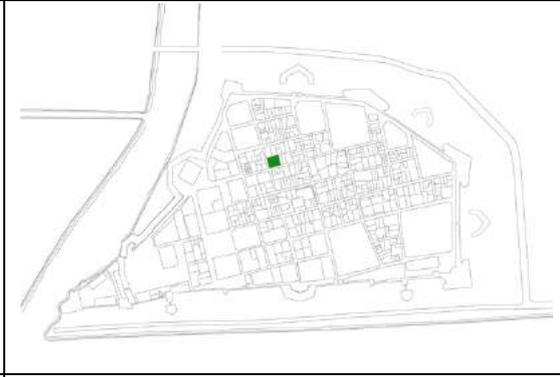
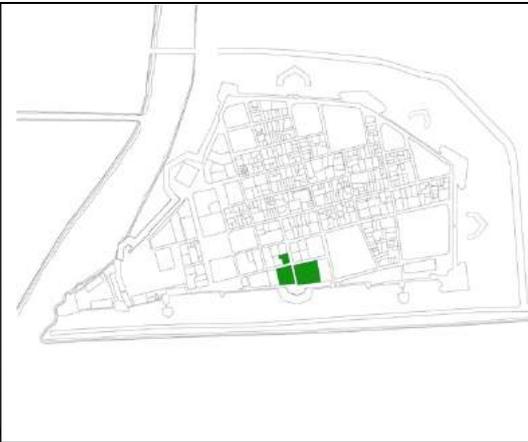


Figure 172 Mission House of the Society of Jesus. <sup>clxxviii</sup>	Location in the map (Approximate)
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**Colegio de San Jose**

	
Figure 173 Colegio de San Jose. <sup>clxxix</sup>	Location in the map (Approximate)

**Buildings along Anda St. 1**

 <small>Anda Street, Estremadura, Manila, Philippines, 1911-1913 Museum of Ethnology, Division, Gallery # John Tavel</small>	
Figure 174 Anda St., 1911-13. <sup>clxxx</sup>	Location in the map (Approximate)

**Structures along Real del Palacio St 1**

 <small>Discover Old Philippines</small>	Exact location unknown
Figure 175 Real del Palacio St. <sup>clxxxii</sup>	Location in the map (Approximate)

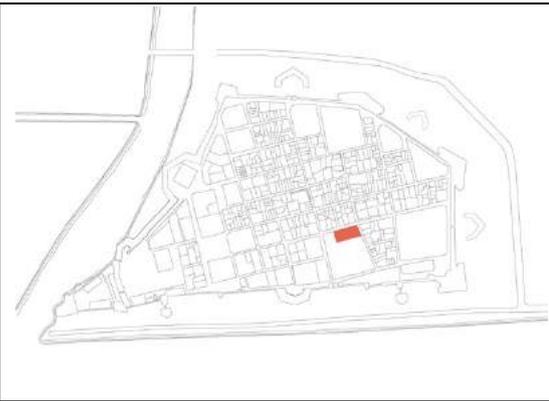
**Non-Bahay na Bato type**

**Baroque style**

**Church of San Agustin**



Figure 176 Church of San Agustín. Probably early 20<sup>th</sup> Century. <sup>clxxxii</sup>



Location in the map (Approximate)

**Church of San Francisco**



Figure 177 Church of San Francisco, undated. <sup>clxxxiii</sup>



Location in the map (Approximate)

**Church of San Nicolas**

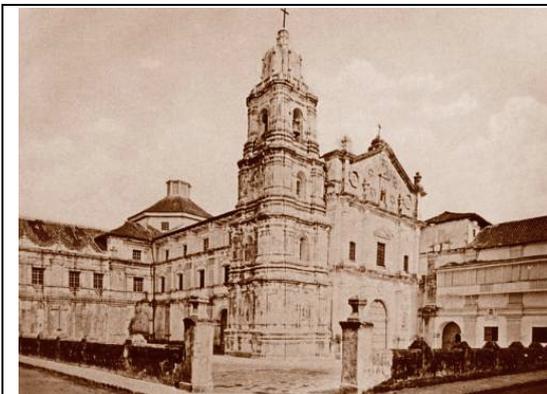
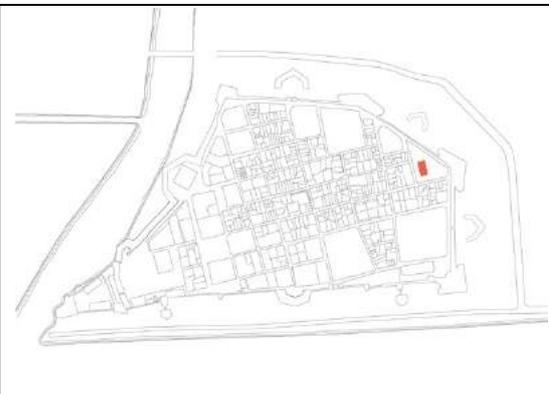


Figure 178 Church of San Nicolás. Probably early 20<sup>th</sup> Century. <sup>clxxxiv</sup>



Location in the map (Approximate)

**Renaissance Revival style**

**Cuartel de Santa Lucia**

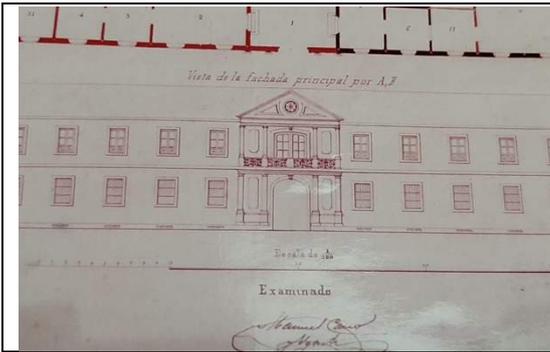
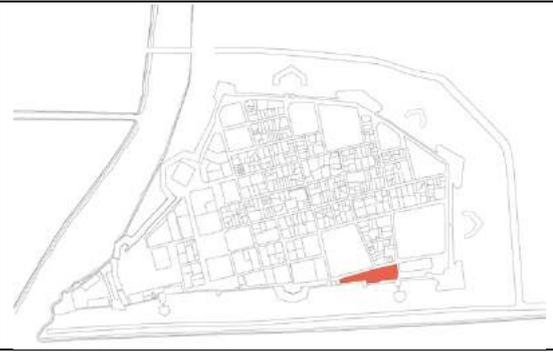


Figure 179 Plan of the Cuartel de Santa Lucia, 1871. <sup>clxxxv</sup>



Location in the map (Approximate)

### Beaterio de la Compana de Jesus

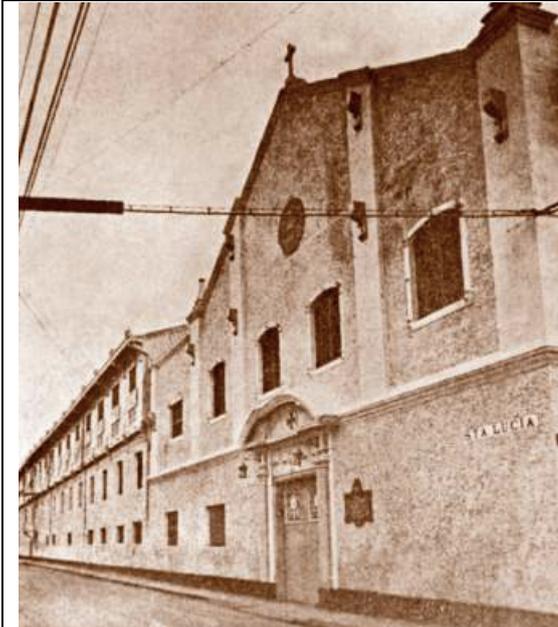


Figure 180 Beaterio de la Compana de Jesus. Probably early 20<sup>th</sup> Century. <sup>clxxxvi</sup>

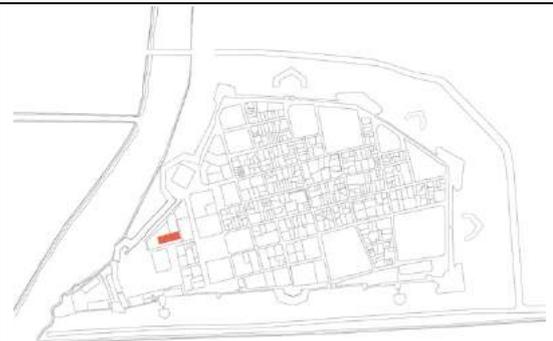


Location in the map (Approximate)

### Chapel of Santa Clara



Figure 181 Chapel of Santa Clara, undated. Probably early 20<sup>th</sup> Century. <sup>clxxxvii</sup>



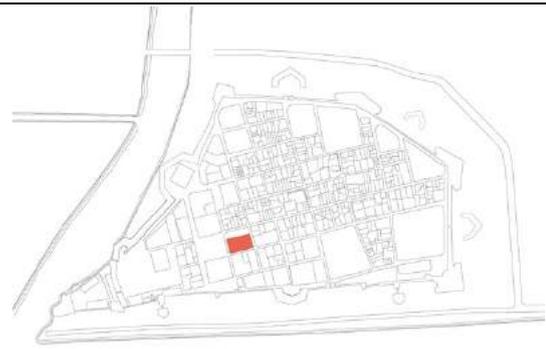
Location in the map (Approximate)

## Romanesque Revival style

### Cathedral of Manila



Figure 182 Cathedral of Manila, undated.  
Probably early 20<sup>th</sup> Century. <sup>clxxxviii</sup>

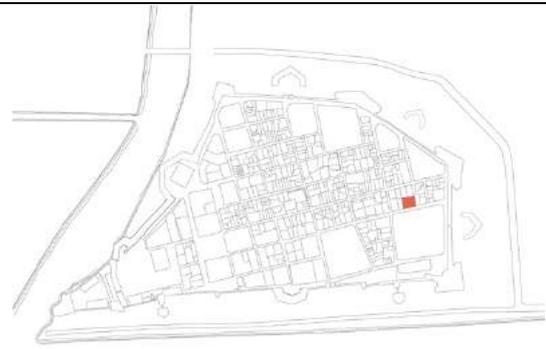


Location in the map (Approximate)

**Church of Our Lady of Lourdes**



Figure 183 Church of Our Lady of Lourdes.  
Probably early 20<sup>th</sup> Century. <sup>clxxxix</sup>



Location in the map (Approximate)

**Chapel of the Tertiary Order of the Order of Friars Minor**



Figure 184 Chapel of the Tertiary Order of the Order of Friars Minor. Probably early 20<sup>th</sup> Century. <sup>cxc</sup>



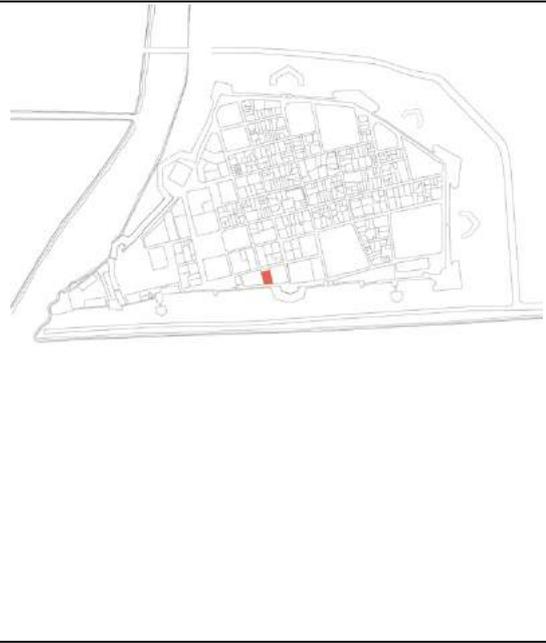
Location in the map (Approximate)

**Neoclassical Style**

**Church of San Ignacio**



Figure 185 Church of San Ignacio. Probably early 20<sup>th</sup> Century.<sup>cxci</sup>

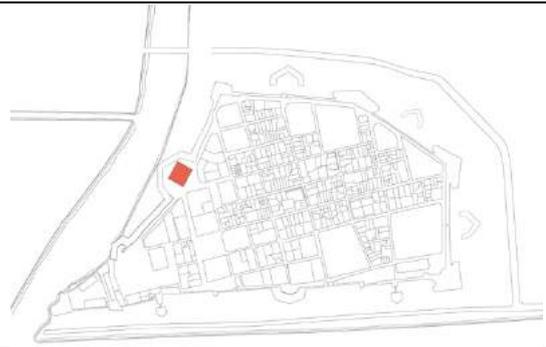


Location in the map (Approximate)

**Intendencia**



Figure 186 The Intendencia, undated. Probably early 20<sup>th</sup> Century.<sup>cxcii</sup>

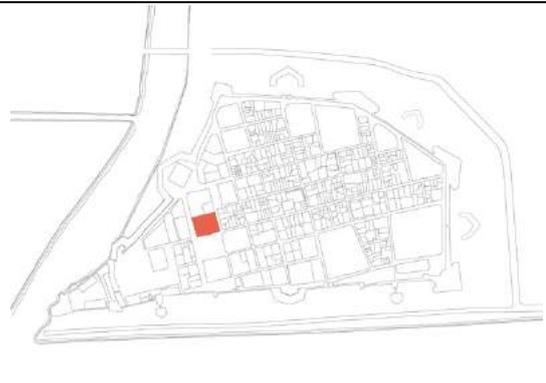


Location in the map (Approximate)

**Ayuntamiento**



Figure 187 The Ayuntamiento, undated. Probably early 20<sup>th</sup> Century.<sup>cxcliii</sup>

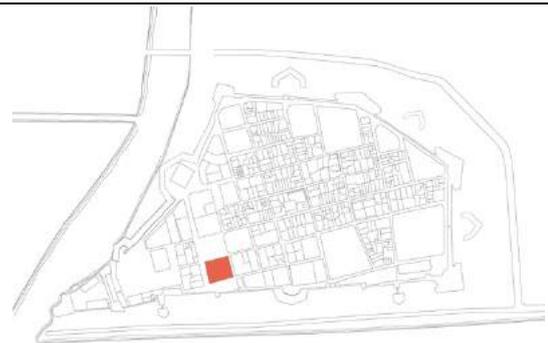


Location in the map (Approximate)

**Palacio del Gobernador**



Figure 188 Plan for the Palace of the Governor, 1845. <sup>cxciv</sup>



Location in the map (Approximate)

### Gothic Revival Style

#### Church of Santo Domingo

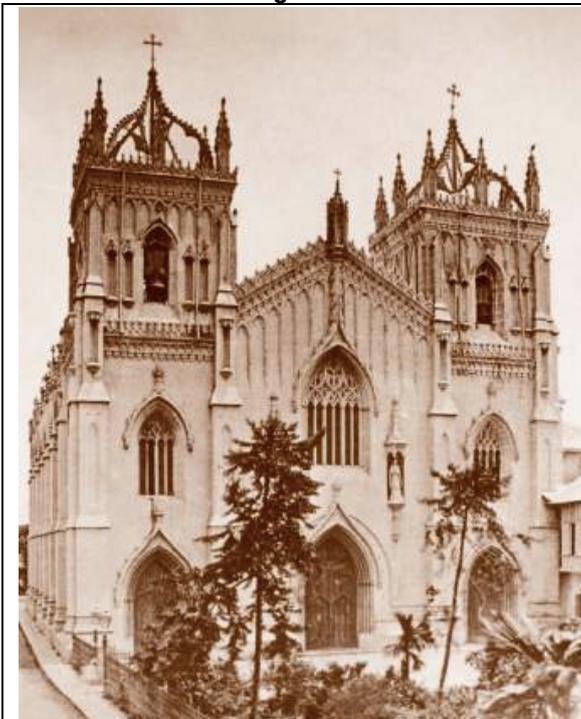
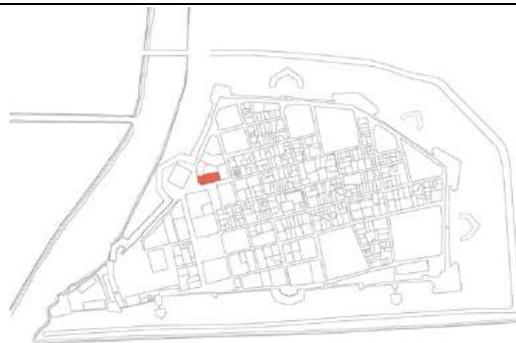


Figure 189 Church of Santo Domingo Probably early 20th Century. <sup>cxcv</sup>



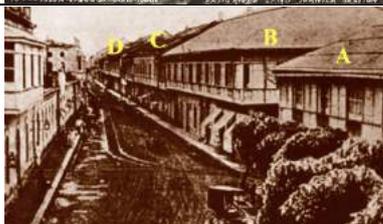
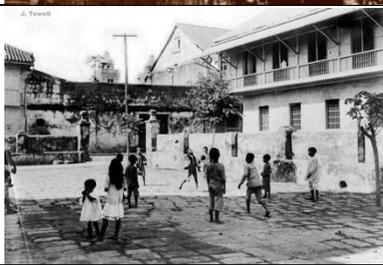
Location in the map (Approximate)

**Sub-Annex B: Intramuros Map - Bahay na Bato and Non-Bahay na Bato**

Legend: Bahay na Bato in Green; Non-Bahay na Bato in Red.



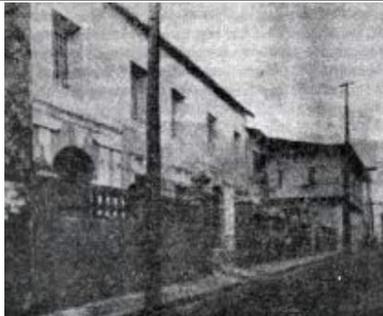
1		Figure 190 Fort Santiago Infantry Quarters	cxcvi
2		Figure 191 Palace of the Archbishop	cxcvii
3		Figure 192 Cathedral of Manila, undated. Probably early 20 <sup>th</sup> Century.	cxcviii
4		Figure 193 Church of Our Lady of Lourdes. Probably early 20 <sup>th</sup> Century.	cxcix
5		Figure 194 Augustinian Provincial House, undated. Probably early 20 <sup>th</sup> Century.	cc
6		Figure 195 Colegio de San Juan de Letran, undated. Probably early 20 <sup>th</sup> Century.	cci

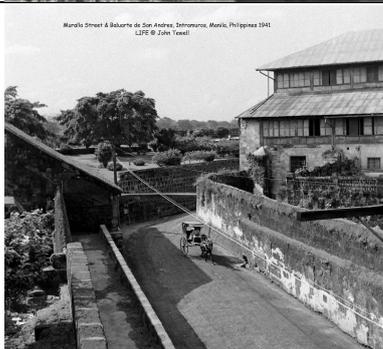
7		<p>Figure 196 Colegio de Santa Isabel, undated. Probably early 20<sup>th</sup> Century.</p>	ccii
8		<p>Figure 197 Intramuros, Binondo, Manila Post Office, Jones Bridge, Pasig River, Oct. 3, 1936</p>	cciii
9		<p>Figure 198 Manila looking northwest across the Pasig River, Manila, Philippines, Feb. 5, 1931</p>	cciv
10		<p>Figure 199 Calle Real, undated.</p>	ccv
11		<p>Figure 200 Plaza fronting the Recoletos Church</p>	ccvi
12		<p>Figure 201 Mission House of the Society of Jesus.</p>	ccvii

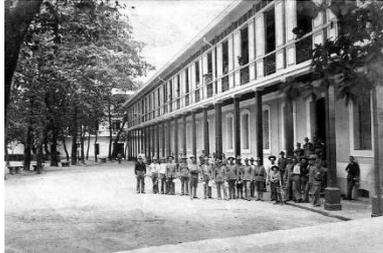
13		Figure 202 Anda St., 1911-13.	ccviii
14		Figure 203 Calle Real, undated	ccix
15		Figure 204 Calle San Juan de Letran, undated	ccx
16		Figure 205 Intramuros looking south, Manila Cathedral at center, Oct. 3, 1936	ccxi
17		Figure 206 Intramuros looking northwest, Manila, Philippines, July 13, 1936	ccxii
18		Figure 207 Intramuros, Pasig River, and Manila looking northeast, Oct. 24, 1933	ccxiii

19		<p>Figure 208 Colegio de Santa Catalina, undated. Probably early 20<sup>th</sup> Century.</p>	ccxiv
20		<p>Figure 209 Colegio de Santa Potenciana, undated. Probably early 20<sup>th</sup> Century.</p>	ccxv
21		<p>Figure 210 Probably late 19<sup>th</sup> Century.</p>	ccxvi
22		<p>Figure 211 Cathedral of Manila, undated. Probably early 20<sup>th</sup> Century.</p>	ccxvii
23		<p>Figure 212 Church of San Agustin Probably early 20<sup>th</sup> Century.</p>	ccxviii
24		<p>Figure 213 Church of Santo Domingo Probably early 20<sup>th</sup> Century.</p>	ccxix

25		Figure 214 Church of San Ignacio Probably early 20th Century.	ccxx
26		Figure 215 Church of San Francisco, undated Probably early 20th Century.	ccxxi
27		Figure 216 Church of San Nicolas Probably early 20th Century.	ccxxii
28		Figure 217 Church of Our Lady of Lourdes Probably early 20th Century.	ccxxiii
29		Figure 218 Chapel of the Tertiary Order of the Order of Friars Minor Probably early 20th Century.	ccxxiv

30		Figure 219 Chapel of Santa Clara, undated Probably early 20th Century.	ccxxv
31		Figure 220 Beaterio de la Compañia de Jesus Probably early 20th Century.	ccxxvi
32		Figure 221 Almacenes Reales, ca 1900.	ccxxvii
33		Figure 222 The Intendencia, undated Probably early 20th Century.	ccxxviii
34		Figure 223 The Ayuntamiento, undated Probably early 20th Century.	ccxxix

35		Figure 224 Convent of the Order of the Preachers (right)	ccxxx
36	<p>Muralla Street &amp; Baluarte de San Andres, Intramuros, Manila, Philippines 1941 LIFE © John Tavel</p> 	Figure 225 Back side of the convent of the Augustinian Recollects, along Muralla St.	ccxxxii
37		Figure 226 San Francisco Church	ccxxxii
38		Figure 227 San Francisco Church	ccxxxiii
39		Figure 228 Postigo cor. Real del Palacio St.	ccxxxiv

40		Figure 229 Real del Palacio St. cor. Muralla St.	ccxxxv
41		Figure 230 Real del Palacio St. cor Real del Parian St., 1927	ccxxxvi
42		Figure 231 Real del Parian St.	ccxxxvii
43		Figure 232 Muralla St., at the back of the convent of the Augustinian Recollects.	ccxxxviii
44		Figure 233 Fort Santiago infantry barracks, with the Casa Castellano at the far end.	ccxxxix

## Sub-Annex C: Definition of Terms

### A

- **Adaptive reuse** – Refers to the utilization of buildings, other built-structures and sites of value for purposes other than that for which they were intended originally, in order to conserve the site, their engineering integrity and authenticity of design (Article II Section 3, RA 10066).
- **Adobe** – Volcanic tufa; a porous stone that is soft when quarried but hardens when exposed to air. It can easily be cut into blocks of any size, or carved for moldings or ornaments. It was Jesuit Fr. Antonio Sedeño who showed that the soft adobe stone quarried from nearby hills was perfectly suited for building. One adobe structure, begun in 1587 and finished in 1607, still stands today--the San Agustin Church (Jurilla 1989b, p. 12).
- **Aguas** – See: Gable roof.
- **Aisle** – Any of the longitudinal divisions of a church, separated from the nave by a row of columns or piers (Ching 1995, p. 35).
- **Alero** – See: Eaves
- **Altar** – The table in a Christian church upon which the Eucharist, the sacrament celebrating Christ's Last Supper, is celebrated (Ching 1995, p. 35).
- **Alteration** – Works in buildings/structures involving changes in the materials used, partitioning, location/size of openings, structural parts, existing utilities and equipment but does not increase the building height and/or floor area (Section 106, PD 1096).
- **Alulod** – See: Gutter
- **Amuguis** – *Cyrtocarpa quinquestila*; Its beef-red color sometimes has lead-gray stains; its texture usually compact; its pores many and of a regular size. It would be better appreciated were it not so attractive to termites; when newly worked, it emits a disagreeable odor. It is extremely hard and heavy and resists the axe. A large tree sometimes will take two weeks to fell (Zialcita 1980, p. 37).
- **Antesala** – Also called *caida* from the Spanish word “caer” meaning “to fall”. The word refers to a stair landing. During the day, the family used the area for playing parlor games, entertaining close friends, having *merienda* (afternoon snack) or the mid-morning snack (Intramuros Administration 2014, p. 6)
- **Antique** – refers to a cultural property found locally which is one hundred (100) years in age, more or less, the production of which has ceased (Article II Section 3, RA 10066).
- **Apse** – A semicircular or polygonal projection of a building, usually vaulted and used especially at the sanctuary or east end of a church (Ching 1995, p. 35).
- **Arcade** – A series of arches supported on piers or columns (Ching 1995, p. 36).
- **Architectural or Historical Precedent** – Any structure, condition or event which has been established as a historical fact by photographs or documentary evidence (IRR Rule II Section 1, PD 1616).
- **Architrave** – The lowermost division of a classical entablature, resting directly on the column capitals and supporting the frieze (Ching 1995, p. 175)
- **Attic** – A room or space directly under the roof of a building, especially a house (Ching 1995, p. 23).
- **Awning** – A roof-like cover of canvas or other material extending in front of a doorway or window, or over a deck to provide protection from the sun or rain (Ching 1995, p. 270).
- **Azotea** – Any activity requiring large amounts of water was done near the water source, the aljibe or water cistern. Butchering pigs or chickens for family meals was done here, aside from the laundry. One might have a well, instead of the aljibe. Rainwater from the roof gutters was collected through the stone column which led to the filter and then to the cistern. Charcoal, gravel and sand were used to filter water (Intramuros Administration 2014, p. 11).

### B

- **Balao** – *Dipterocarpus vemicifluus*, Bl.; May be yellowish-white or grayish green with ash-gray stains; may also be a bright red or a yellowish-red; has a solid texture; is fibrous; has indistinct pores, sometimes breaks in strings, at other times in chips. The reddish-yellow type is sometimes taken for ipil, however it is an inferior substitute (Zialcita 1980, p. 37).
  - **Balcony** – A platform that projects from the wall of a building and is enclosed by a parapet or railing (Merriam-Webster's Collegiate Dictionary). An elevated platform projecting from the wall of a building and enclosed by a railing or a parapet (Ching 1995, p. 24)
  - **Baluarte** – A bastion, a projecting part of a rampart or other fortification, typically forming an irregular pentagon attached at the base to the main work (Ching 1995, p. 98). Spanish for “bastion” or “bulwark;” part of the walls which sharply protrudes at corners of fortifications to enable soldiers and cannons to fire at enemy targets fore easily. Intramuros has seven baluartes—San Gabriel, Dilao, San Andres, San Diego, Plano Luneta de Santa Isabel, San Lorenzo, and San Miguel (Jurilla 1989, p. 12).
  - **Balusters** – An object or vertical member (such as the leg of a table, a round in a chair back, or the stem of a glass) having a vase-like or turned outline (Merriam-Webster's Collegiate Dictionary).
  - **Balustrade** – A row of balusters topped by a rail (Merriam-Webster's Collegiate Dictionary). Known locally in Filipino as *barandillas*.
  - **Banaba** – *Lagerstrœmia speciosa*, Pers.); Varies from a pinkish-white to a shadowy red; has longitudinal and compressed fibers; has long and short Pores that seem like small cracks; has short flakes and yields a shaving that is rough, porous and barely spiralled (Zialcita 1980, p. 37).
  - **Barandillas** – See: Balustrade
  - **Base** – The lowermost portion of a wall, column, pier or other structure, usually distinctively treated and considered as an architectural unit (Ching 1995, p. 175)
  - **Bastion** – See: Baluarte.
  - **Baticuling** – *Quadripinnata*, Bl.; May be yellowish white or loamy yellow with a rather loose texture and plenty of pores; is easy to work with and quickly acquires a good polish (Zialcita 1980, p. 37).
  - **Batten** – A small board or strip of wood used for various building purposes, as to cover joints between boards, support shingles, or roofing tiles, or provide a base for lathing (Ching 1995, p. 264).
  - **Bay** – A principal compartment of the walls, roof, or other part of a building or of the whole building. A main division of a structure. (Merriam-Webster's Collegiate Dictionary). Any of a number of principal divisions of a wall, roof, or other part of a building marked off by vertical or transverse support (Ching 1995, p. 24).
  - **Beam** – A structural element that primarily resists loads applied laterally to the beam's axis. Known locally in Filipino as *biga*.
  - **Biga** – See: Beam.
  - **Brick** – Building material used to make walls, pavements, and other elements in masonry construction. Known locally in Filipino as *ladrillo*.
  - **Broken pediment** – A pediment having its raking cornices interrupted at the crown or apex, the gap often filled with an urn, a cartouche, or other ornament (Ching 1995, p. 182)
  - **Built heritage** – refers to architectural and engineering structures such as, but not limited to, bridges, government buildings, houses of ancestry, traditional dwellings, cuartels, train stations, lighthouses, small ports, educational, technological and industrial complexes, and their settings, and landscapes with notable historical and cultural significance (Article II Section 3, RA 10066).
  - **Bulwark** – See: Baluarte
- C**
- **Caida** – See: Antesala

- **Calado** – The calado or tracery (wooden valance) on the wooden panels between posts was decorative. When used between rooms, it facilitated air circulation. Anahaw, kangkong and banana leaves were the motifs he used, aside from other local flora (Intramuros Administration 2014, p. 6).
- **Capital** - The distinctively treated upper end of a column, pillar, or pier crowning the shaft and taking the weight of the entablature or architrave (Ching 1995, p. 175).
- **Ceiling** – The upper surface of a room or other similar compartment. Known locally in Filipino as *kisame*.
- **Church** – A building for public Christian worship (Ching 1995, p. 35).
- **Circumvallate** – Surrounded by or as if by a rampart (Ching 1995, p. 98).
- **City planning** – The act or profession of determining the future physical arrangement and condition of a community, involving an appraisal of the current conditions, a forecast of future requirements, a plan for the fulfillment of these requirements, and proposals for legal, financial, and constructional programs to implement the plan. Also called town planning or urban planning (Ching 1995, p. 10)
- **Collar** – A horizontal member between two rafters common in roof construction. Known locally in Filipino as *sinturon*.
- **Column** – A rigid, relatively slender structural member designed primarily to support axial, compressive loads applied at the member ends (Ching 1995, p. 40). A cylindrical support in classical architecture consisting of a capital, shaft, and usually a base, either monolithic or built up of drums the full diameter of the shaft (Ching 1995, p. 175). A supporting pillar, especially one consisting of a usually round shaft, a capital, and a base (Merriam-Webster's Collegiate Dictionary). Known locally in Filipino as *poste*.
- **Composition** – The arranging of parts or elements into proper proportion or relation so as to form a unified whole (Ching 1995, p. 53).
- **Conservation** – refers to all the processes and measures of maintaining the cultural significance of a cultural property including, but not limited to, preservation, restoration, reconstruction, protection, adaptation or any combination thereof (Article II Section 3, RA 10066). Protection or preservation of a natural or man-made resource from loss, waste, deterioration or destruction (IRR Rule II Section 1, PD 1616).
- **Construction** - All on-site work done in the site preparation, excavation, foundation, assembly of all the components and installation of utilities, machineries and equipment of buildings/structures Section 106, PD 1096.
- **Counterscarp** – The exterior slope or wall of a ditch surrounding a rampart (Ching 1995, p. 98).
- **Cordon** – A projecting course of stones below the parapet of a rampart (Ching 1995, p. 98).
- **Cornice** – The uppermost member of a classical entablature, consisting typically of a cymatium, corona, and bed molding (Ching 1995, p. 175). A continuous, molded projection that crowns a wall or other construction, or divides it horizontally for compositional purposes (Ching 1995, p. 182).
- **Court** – An area open to the sky and mostly or entirely surrounded by walls or buildings (Ching 1995, p. 26).
- **Courtyard** – See: Patio.
- **Crawl space** – Was the area in a building having the clearance less than a human height but accessible by crawling, especially such a space below the first habitable level that is enclosed by foundation walls (Ching 1995, p. 23). In Bahay na Bato types, this was known as the Silong. See: Silong.
- **Cross section** – An orthographic projection of a section made by cutting transversely, especially at right angles to the long axis of an object (Ching 1995, p. 70).
- **Crypt** – An underground chamber or vault used as a burial place, especially one beneath the main floor of a church (Ching 1995, p. 37).
- **Cultural heritage** – refers to the totality of cultural property preserved and developed through time and passed on to posterity (Article II Section 3, RA 10066).
- **Cultural property** – refers to all products of human creativity by which a people and a nation reveal their identity, including churches, mosques and other places of religious worship, schools and natural history

specimens and sites, whether public or privately-owned, movable or immovable, and tangible or intangible (Article II Section 3, RA 10066).

- **Curtain wall** – An enclosing wall connecting two bastions or towers (Ching 1995, p. 98).
- **Cupola** – A light structure on a dome or roof, serving as a belfry, lantern, or belvedere (Ching 1995, p. 61).

## D

- **Dangkal** – The distance from the tip of the thumb to the tip of the middle finger when the hand fans out (Zialcita 1980, p. 17).
- **Damak** – The length of the open hand from the tip of the middle finger to the far edge of the palm (Zialcita 1980, p. ).
- **Dapal** – The length and width of the palm and fingers together (Zialcita 1980, p. 17).
- **Dati** – The breadth of a finger (Zialcita 1980, p. 17).
- **Detail** – An individual, minute, or subordinate part of a whole (Ching 1995, p. 53).
- **Dipa** – The length of a man's outstretched arms from one extreme fingertip to the other (Zialcita 1980, p. 17).
- **Dome** – A vaulted structure having a circular plan and usually the form of a portion of a sphere, so constructed as to exert an equal thrust in all directions (Ching 1995, p. 60).
- **Dormer window** – A vertical window in a projection built out from a sloping roof (Ching 1995, p. 270).
- **Drawbridge** – A bridge that can be raised, let down, or drawn aside to prevent access or to permit passage beneath it (Ching 1995, p. 99).
- **Dungon** – *Sterculia cimbiformis* D.C.; Red-purple; has a solid texture, compressed fibers and barely noticeable pores; has an odor like cured leather; has closely-packed, rough but barely spiralled shavings (Zialcita 1980, p. 37).

## E

- **Eaves** – The part of a roof that meets or overhangs the walls of a building. Known locally in Filipino as *alero*.
- **Edifice** - A building, especially one of large size, massive structure, or imposing appearance (Ching 1995, p. 22).
- **Elevation** – An orthographic projection of an object or structure on a vertical picture plan parallel to one of its sides, usually drawn to scale (Ching 1995, p. 70).
- **Embrasure** – An opening, as a loophole or crenel, through which missiles may be discharged (Ching 1995, p. 99).
- **Entresuelo** – The first habitable floor above the Silong. The root word is "entre" and "suelo," which literally means between floors, referring to the Silong (below) and the Piso Principal (above). Both the Silong and the Entresuelo are usually the visible stone part of the Bahay na Bato structure as seen from the outside (Own definition).
- **Environmental design** – The ordering of the physical environment by means of architecture, construction, landscape architecture, engineering, urban design, and city planning (Ching 1995, p. 10)
- **Escarp** – The inner slope or wall of the ditch surrounding a rampart (Ching 1995, p. 98).
- **Espejo** – See: Transom.

## F

- **Fabric** – An underlying framework or structure of connected parts (Ching 1995, p. 53).

- **Facade** – The front of a building or any of its sides facing a public way or space, especially one distinguished by its architectural treatment (Ching 1995, p. 24)
- **Face** – Either of the two outer sides that form the salient angle of a bastion (Ching 1995, p. 98).
- **Fascia board** – The long, straight board that runs along the lower edge of the roof. Known locally in Filipino as *senepa*.
- **Finial** – A relatively small, usually foliated ornament terminating the peak of a spire or a pinnacle (Ching 1995, p. 37).
- **Flank** – The part of a bastion that extends from the curtain to the face (Ching 1995, p. 98).
- **Floor plan** – A plan of a room, suite, or entire floor of a building as seen from above after a horizontal section is cut and the upper portion removed, typically showing the form and arrangement of interior spaces and their enclosing walls, windows, and doors (Ching 1995, p. 69).
- **Fluting** – A decorative motif consisting of a series of long, rounded, parallel grooves, as on the shaft of a classical column (Ching 1995, p. 176).
- **Form** – The manner of arranging and coordinating the parts of a composition so as to produce a coherent image (Ching 1995, p. 53).
- **Fortification** – A defensive military work constructed for the purpose of strengthening a position (Ching 1995, p. 98).
- **Fortin** – See: Garita.
- **Frieze** – The horizontal part of a classical entablature between the cornice and architrace, often decorated with sculpture in low relief (Ching 1995, p. 175). A decorative band, as one along the top of an interior wall, immediately below the cornice, or a sculptured one in a stringcourse on an outside wall (Ching 1995, p. 182).

## G

- **Gable** – The vertical triangular end of a building from cornice or eaves to ridge (Merriam-Webster's Collegiate Dictionary).
- **Gable roof** – A double-sloping roof that forms a gable at each end (Merriam-Webster's Collegiate Dictionary). Known locally in Filipino as *aguas*.
- **Garita** – Spanish for "watchtower;" a small sentry box made of stone where soldiers take cover from enemy attack or take shelter during storms. Usually made of bricks and adobe, this is situated at corners on the rear part of the bulwark. This is either round or polygonal, with at least three small windows (Jurilla 1989, p. 12).
- **Gazebo** – A freestanding roofed structure, usually open on the sides, affording shade and rest in a garden or a park (Ching 1995, p. 27).
- **Glacis** – A slope extending downward in front of a fortification in such a way that it brings advancing enemy soldiers into the most direct line of fire (Ching 1995, p. 98).
- **Guijo** – *Dipterocarpus guiso*, Bl.; Bright to grayish-red; has wavy fiber that is also strong and stringy; has many and well-marked pores (Zialcita 1980, p. 37).
- **Gutter** – A shallow through fixed beneath the edge of a roof for carrying off rainwater. Known locally in Filipino as *alulod*.

## H

- **Hiero** – See: Iron
- **Hip roof** – a roof having sloping ends and sloping sides (Merriam-Webster's Collegiate Dictionary).
- **History** – refers to a written record of past events relating to Philippine history (Article II Section 3, RA 10066).

- **House** – A building that serves as living quarters for one or a few families (Merriam-Webster's Collegiate Dictionary).
- **Human scale** – The size, proportion of a building element or space, or an article of furniture, relative to the structural or functional dimensions of the human body (Ching 1995, p. 56).

## I

- **Important cultural property** – refers to a cultural property having exceptional cultural, artistic and historical significance to the Philippines, as shall be determined by the National Museum and/or National Historical Institute (Article II Section 3, RA 10066).
- **Inner courtyard** – See: Patio
- **Intangible cultural heritage** – refers to the practices, representations, expressions, knowledge and skills, as well as the instruments, objects and artifacts associated therewith, that communities, groups and individuals recognize as part of their cultural heritage, such as: (1) oral traditions, languages and expressions; (2) performing arts; (3) social practices, rituals and festive events; (4) knowledge and practices concerning nature and the universe; and (5) traditional craftsmanship (Article II Section 3, RA 10066).
- **Intangible cultural property** – refers to the peoples' learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary for their sustainability (Article II Section 3, RA 10066).
- **Ipil** – Eperua decandra; May be dark red or ochre yellow, both of which deepen in hue; has transversal and compressed fibers, a bold texture and long pores that look like small, curved clefts. It breaks in short flakes and yields a harsh, spiraled shaving. The dark red variety is extremely hard and resists nailing (Zialcita 1980, p. 36).
- **Iron** – A strong, hard silvery gray metal used as a material for construction and manufacturing especially in the form of steel. Known locally in Filipino as *hierro*.

## J

- **Joists** – Used to support a floor that spans over a basement, crawl space, or lower floor level or between shed floor beams. Known locally in Filipino as *soleras*.

## K

- **Kisame** – See: Ceiling.

## L

- **Ladrilla** – See: Brick.
- **Lantern** – A superstructure crowning a roof or dome having open or windowed walls to let in light and air (Ching 1995, p. 61).

## M

- **Malatumbaga** – *Crudia spicata*, D.C.; Its color ranges from beef to brick red; has a compact texture and is easy to work with. However it is not often used for construction (Zialcita 1980, p. 37).
- **Mass** – The physical volume or bulk of a solid body (Ching 1995, p. 213).
- **Massing** – A unified composition of two-dimensional shapes or three-dimensional volumes, especially one that has or gives the impression of weight, density, and bulk (Ching 1995, p. 52).
- **Moat** – A broad ditch, usually filled with water, surrounding the rampart of a fortified town, fortress, or castle, as protection against assault (Ching 1995, p. 99).
- **Molave** – *Vitex geniculata*; May be yellow, yellowish-green, or ash-gray; may have a fine, compact texture, packed fibers and small pores that are almost indistinct. Its acidic smell can be imperceptible. When soaked

in water, molave stains it yellow. It usually has a light, bitter taste; breaks in short flakes and yields a very fine, compact, elastic, and spiralled shaving (Zialcita 1980, p. 36).

- **Museum** – refers to a permanent institution that researches, acquires, conserves, communicates and exhibits the material evidence of humans and their environment for purposes of education or leisure (Article II Section 3, RA 10066).

## N

- **Narra** – *Pterocarpus santalinus*; Of a red so deep as to be bloodlike; has a solid, glassy texture with closely-packed fibers; has visible pores; easily acquires a beautiful sheen; exudes a fine scent (Zialcita 1980, p. 37).
- **Narthex** – The portico before the nave (Ching 1995, p. 35).
- **National cultural treasure** – refers to a unique cultural property found locally, possessing outstanding historical, cultural, artistic and/or scientific value which is highly significant and important to the country and nation, and officially declared as such by pertinent cultural agency (Article II Section 3, RA 10066).
- **Nationally significant** – refers to historical, aesthetic, scientific, technical, social and/or spiritual values that unify the nation by a deep sense of pride in their various yet common identities, cultural heritage and national patrimony (Article II Section 3, RA 10066).
- **Nave** – The principal or central part of a church extending from the narthex to the choir or chancel and usually flanked by aisles (Ching 1995, p. 35).

## O

- **Orientation** - The position of a building on a site in relation to the true north, to points on the compass, to specific place or feature, or to local conditions of sunlight, wind, and drainage (Ching 1995, p. 27).
- **Oriel** – A bay window supported from below by corbels or brackets (Ching 1995, p. 270).
- **Outwork** – A minor defensive position established beyond a main fortified area (Ching 1995, p. 98).
- **Oxeye** – A comparatively small round or oval window, as in a frieze or dormer (Ching 1995, p. 270).

## P

- **Palisade** – A fence of pointed stakes set firmly in the ground for enclosure or defense (Ching 1995, p. 98).
- **Parapet** – A defensive wall or elevation of earth or stone protecting soldiers from enemy fire (Ching 1995, p. 98).
- **Pasamano** – See: Window sill.
- **Patio** – Also known as the inner courtyard, a court adjacent to or within a building, especially one that is enclosed on all four sides (Ching 1995, p. 26). The patio served to cool the rooms of the house facing it. It was also used as a garden. The fountain would have been a feature from the year 1882 or later, because running water in Manila came only in 1882 (Intramuros Administration 2014, p. 2)
- **Piedra China** – Spanish for Chinese granite stone. The Chinese merchants who arrived with their junk boats used this stone as ballasts. Later, the Spaniards imported large slabs from China for flooring of streets and sidewalks in Intramuros. Looted piedra china was sold as flagstones for residential gardens (Jurilla 1989b, p. 12).
- **Pillar** – An upright, relatively slender shaft or structure, usually of brick or stone, used as a building support or standing alone as a monument (Ching 1995, p. 40).
- **Pinnacle** – A subordinate vertical structure terminating in a pyramid or a sphere (Ching 1995, p. 258).
- **Piso Principal** – The main habitable floor of a Bahay na Bato type structure, usually the upper storeys above the ground floor or Entresuelo (Own definition).

- **Place** – A physical environment having a particular characteristics or used for a particular purpose (Ching 1995, p. 213).
- **Plan** – An orthographic projection of the top or section of a object or structure on a horizontal plane, usually drawn to scale (Ching 1995, p. 69).
- **Plaza** – A public square or open space (Ching 1995, p. 27).
- **Portal** – A doorway, gate, or entrance, especially an imposing one emphasized by size, and stately architectural treatment (Ching 1995, p. 25).
- **Post** – A stiff vertical support, especially a wooden column in timber framing (Ching 1995, p. 40).
- **Poste** – See: Column.
- **Postern** – A private or side entrance (Ching 1995, p. 25).
- **Prehistory** – refers to the period of human history before the introduction of the forms of writing (Article II Section 3, RA 10066).
- **Promenade** – An area used for a stroll or walk, especially in a public space, as for pleasure or display (Ching 1995, p. 27).
- **Proportion** – The comparative, proper, or harmonious relation of one part to another or to the whole with respect to magnitude, quantity, or degree (Ching 1995, p. 56).

## Q

## R

- **Rampart** – A broad embankment of earth raised as a fortification around a place and usually surmounted by a parapet (Ching 1995, p. 98).
- **Ravelin** – See: Revellin.
- **Reducto** – Also known as *fortin*. Spanish for redoubt. An isolated structure forming a complete enclosure, used to defend a prominent point in the fortress. It is equipped with ammunition storage and soldier's quarters in case of prolonged siege. Intramuros has two redoubts, namely: Reducto de San Francisco and Reducto de San Pedro (Jurilla 1989c, p. 12).
- **Restoration** – refers to the action taken or the technical intervention to correct deterioration and alterations (Article II Section 3, RA 10066). Rebuilding, reconstruction or reinstatement of any object, structure or building to its original state, form or condition (IRR Rule II Section 1, PD 1616).
- **Revellin** – Spanish for "ravelin;" a detached work formerly used in fortifications and consisting of two embankments forming a salient angle in front of the curtain of the fortified position (Jurilla 1990, p. 12). A V-shaped outer work outside the main ditch of a fortress, covering the works between two bastions (Ching 1995, p. 98).
- **Row house** – One of a row of houses having at least one sidewall in common with a neighboring dwelling, and usually uniform or nearly uniform plans, fenestration, and architectural treatment (Ching 1995, p. 139)

## S

- **Scale** – A certain proportionate size, extent, or degree usually judged in relation to some standard or point of reference (Ching 1995, p. 56).
- **Section** – An orthographic projection of an object or structure as it would appear if cut through by an intersecting plane to show its internal configuration, usually drawn to scale (Ching 1995, p. 70).
- **Senepa** – See: Fascia board.
- **Shaft** – The central part of a column or pier between the capital and the base (Ching 1995, p. 175).

- **Side chapel** – A separately dedicated part of a church for private prayer, meditation, or small religious services (Ching 1995, p. 37).
- **Silong** – This was the Silong of the Bahay na Bato type. Bahay na Bato structures were generally elevated, hence the ground floor of residences were usually elevated from the street level. This elevation is known as the Silong. Although literally translated to English as basement, the concept of a Silong is different because unlike the modern basement, the main purpose of the Silong is to merely elevate the entire house in such a way as to mitigate flooding (Own definition).
- **Sinturon** – See: Collar.
- **Solera** – See: Joist.
- **Space** – The three-dimensional field in which objects and events occur and have relative position and direction, especially a portion of that field set apart in a given instance or for a particular purpose (Ching 1995, p. 213)
- **Spire** – A tall, acutely tapering pyramidal structure surmounting a steeple or tower (Ching 1995, p. 36).
- **Storey** – A complete horizontal division of a building having a continuous or nearly continuous floor and comprising the space between two adjacent levels (Ching 1995, p. 22)
- **Structure** – Any constructed or erected material or combination of materials which requires location on the ground, including but not limited to buildings, radio towers, sheds, storage bins, fences and signs (IRR Rule II Section 1, PD 1616).
- **Swan's neck pediment** – A broken pediment having an outline formed by a pair of S-curves tangent to the horizontal cornice at the ends of a pediment and rising to a pair of scrolls on either side of the center, where a finial often rises between the scrolls (Ching 1995, p. 182).
- **Symmetry** – The exact correspondence in size, form, and arrangement of parts on opposite sides of a dividing line or plane, or about a center or axis (Ching 1995, p. 53).

## T

- **Tangible cultural property** – refers to a cultural property with historical, archival, anthropological, archaeological, artistic and architectural value, and with exceptional or traditional production, whether of Philippine origin or not, including antiques and natural history specimens with significant value (Article II Section 3, RA 10066).
- **Tangile** – *Dipterocarpus polyspermus*, BO; Toasted red and of a fine texture with large pores; breaks at the trunk (Zialcita 1980, p. 37).
- **Terreplein** – The top platform or horizontal surface of a rampart where guns are mounted (Ching 1995, p. 98).
- **Trellis** – A frame supporting open latticework, used as a screen or a support for growing vines or plants (Ching 1995, p. 27). Architectural structure made from an open framework or latticework of interwoven or intersecting pieces of wood, bamboo, or metal that is normally made to support and display climbing plants or shrubs. Known locally in Filipino as *pergola*.
- **Tower** – A building or structure high in proportion to its lateral dimensions, either standing alone or forming part of a larger building (Ching 1995, p. 26).
- **Townhouse** – One of a row of houses in a city joined by common sidewalls (Ching 1995, p. 139)
- **Transom** – A window above a door or other window built on and commonly hinged to a transom (Merriam-Webster's Collegiate Dictionary). Known locally in Filipino as *espejo*.
- **Triglyph** – One of the vertical blocks separating the metopes in a Doric frieze, typically having two vertical grooves or glyphs at the sides (Ching 1995, p. 176)
- **Tumuru** – The distance between the tip of the thumb to the tip of the forefinger, when the hand opens out (Zialcita 1980, p. 17).
- **Tympanum** – The space between an arch and the horizontal head of a door or window below, often decorated with sculpture (Ching 1995, p. 36).

## U

- **Urban design** – The aspect of architecture and city planning that deals with the design of urban structures and spaces (Ching 1995, p. 10)
- **Urban planning** – See: City planning

## V

- **Vault** – An arched structure of stone, brick, or reinforced concrete, forming a ceiling or roof over a hall, room, or other wholly or partially enclosed space (Ching 1995, p. 258).

## W

- **Walls** – The extant parts of the original fortifications of the Walled City, now known as Intramuros, including all gates, ravelins, bulwarks, and esplanades (IRR Rule II Section 1, PD 1616).
- **White narra** – *Pterocarpus pallidus*; Ochre colored, with dark brown veins which eventually deepens into a yellow brown; has a fine texture with indistinct pores; and bleeds a red resin which hardens (Zialcita 1980, p. 37).
- **Window** – An opening especially in the wall of a building for admission of light and air that is usually closed by casements or sashes containing transparent material (such as glass) and capable of being opened and shut (Merriam-Webster's Collegiate Dictionary).
- **Window sill** – A ledge forming the bottom part of a window. Known locally in Filipino as *pasamano*.
- **Wing** - A part of a building projecting from and subordinate to a central or main part (Ching 1995, p. 26).
- **Wood plank** – Timber that is flat, elongated, and rectangular with parallel faces that are higher and longer than wide. Known locally in Filipino as *tabla*.

## X

## Y

- **Yakal** – *Dipterocarpus plagatus*, BO; Loamy yellow in color; has solid, fine texture; breaks in large flakes and yields a fine, compact, spiralled shaving. This is one of the heaviest and most resistant Philippine woods (Zialcita 1980, p. 37).

## Z

- **Zaguan** – Arabic word meaning “corridor”. This was the part of the house where carriages entered and dropped off passengers by the stairs. The height of the Zaguan was such that if a carroza or processional carriage, which was often prepared by the ladies at the patio, were to go through it, the head of the santo (religious image) would not touch the arc of the Zaguan (Intramuros Administration 2014, p. 2).

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