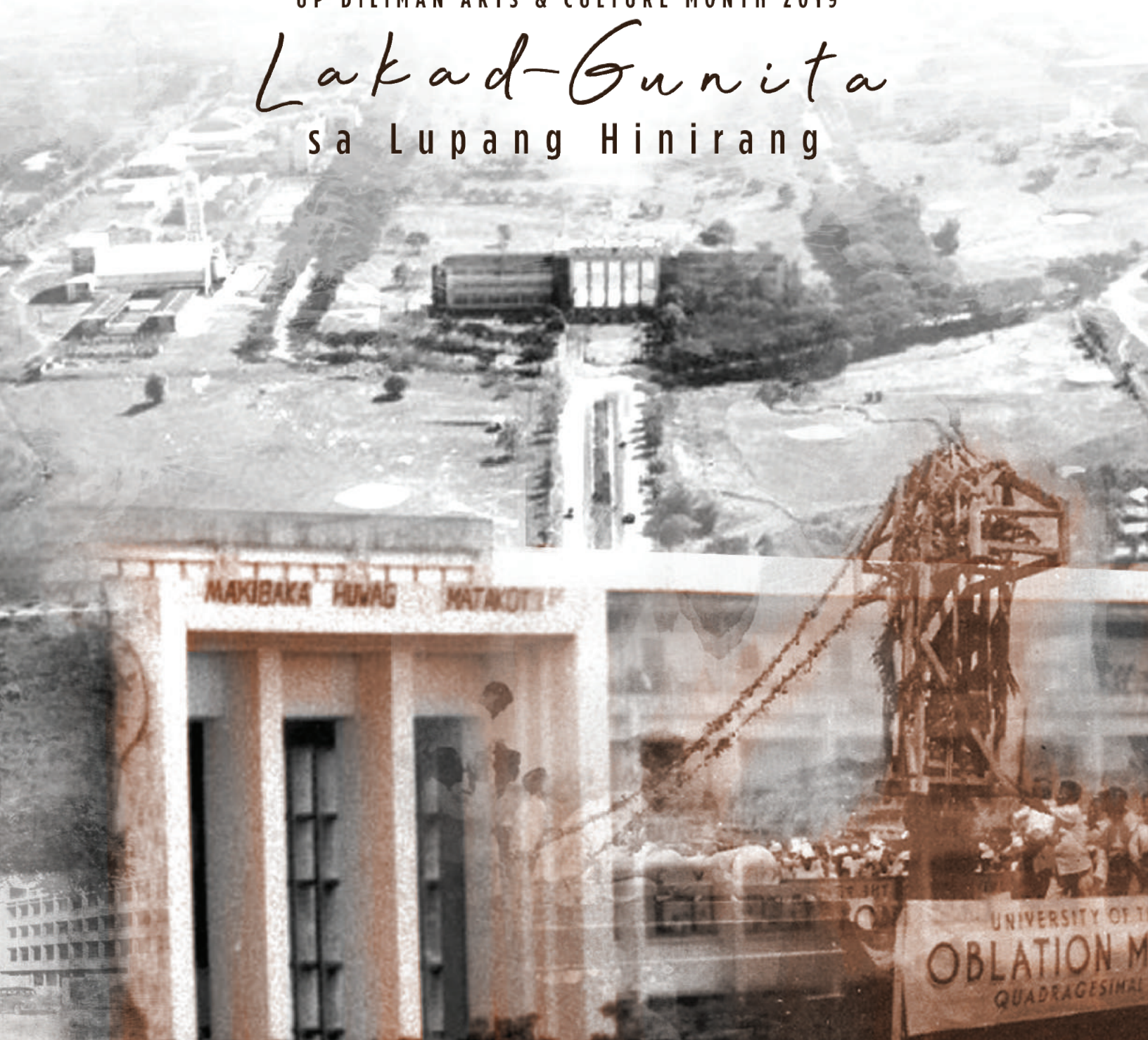




UP DILIMAN ARTS & CULTURE MONTH 2019

Lakad-Gunita
sa Lupang Hinirang



UP Virtual Spaces
In paglilibay ng larangang digital, ang mga eksperto ng UP ay nagpapakita ng mga virtual na espasyo ng pag-aaral. Ang mga eksperto ay nagpapakita ng mga virtual na espasyo ng pag-aaral. Ang mga eksperto ay nagpapakita ng mga virtual na espasyo ng pag-aaral. Ang mga eksperto ay nagpapakita ng mga virtual na espasyo ng pag-aaral.



"Iskolar ng Bayan"

From the Chancellor

The “UP Diliman Arts and Culture Month 2019: Lakad-Gunita sa Lupang Hinirang” celebration is something particularly close to the hearts of the community as we commemorate one of the significant events in the history of the University of the Philippines — the 70th year of its transfer from its original site in Ermita, Manila to its 493-hectare campus at Diliman, Quezon City.

It is literally and figuratively a walk down memory lane.

This year, we reflect on the turning point in the lives of the faculty, staff and students who braved the uncertain, from the time of the transfer to the Diliman campus on Dec. 16, 1948 despite the fierce opposition to the present state of the flourishing UP Diliman (UPD).

The creative team translated this through a series of events: “Pag-alaala at Paglulunsad” on Feb. 11 at the Oblation Plaza; opening of the exhibit “Lupang Hinirang: Mga Kuwento ng Pagsasalugar ng UP Diliman” at the Bulwagan ng Dangal (BnD) which will run from Feb. 15 to Apr. 12; the 1-day national conference to commemorate 70 years of UPD entitled “Pagpunla at Pag-ani” on Feb. 22 at the NISMED Auditorium; theater run of the play “Nana Rosa: Remembering as an Act of Courage” by Rody Vera and directed by José Estrella from Feb. 27 to Mar. 17; “Tahan(an): Pista Pelikula,” featuring films centered on the themes of displacement and emplacement in various context screened at the UP Film Institute on Mar. 1, 8 and 15; walking tours around the UPD campus with the aim of engaging the students and the public on the rich history and environment of UPD which run for two months; “Himigsikan,” a free open-air concert that engaged the UP community through live music performances, on Feb. 24 at the UP Theater Canopy; and a forum on “Memories and History of UP Manila and UP Diliman” on Mar. 29 at the BnD.

These events contemplate on and confront the university’s concept of home; the narratives and institutional memories of the past; changes, issues and struggles of the present, and UP’s role in the future.

“Lakad-Gunita sa Lupang Hinirang” would not have been possible without the support, time and effort of the creative team led by the Office for Initiatives in Culture and the Arts, academic units and the official performing groups of UPD.

With this, I am deeply honored to have been part of this celebration.

To the faculty, staff, students, alumni and the community, let us all continue to live, re-live the memories of the exodus. As we remember our past, let us neither rest on our laurels nor lose sight of UP’s present and future.

Mabuhay ang UPD!

Prof. Michael L. Tan, DVM, PhD

From the Project Leaders

In celebration of the National Arts Month in February 2019, the University of the Philippines Diliman (UPD) celebrated and contemplated on the idea of sense of place, and the routes in place-making through various acts of memory (“paggunita”) and acts of transfer (“paglipat”).

Billed as “Lakad-Gunita sa Lupang Hinirang,” the UPD Arts and Culture Month 2019 commemorated the 70th year of the University’s move from its 10-hectare original site in Ermita, Manila to its 493-hectare campus in Diliman. Under UP President Bienvenido Ma. Gonzalez (1939-1943, 1945-1951), the transfer marked a new era in the University’s history and acquired greater significance because it coincided with its 40th anniversary. The transfer took place from Dec. 16, 1948 to Jan. 11, 1949. On Feb. 11, 1949, a motorcade made its way from Manila to Diliman to transfer the Oblation. The Oblation was greeted by the cheers of the students and the enthusiastic welcome by University officials.

While remembering, the UP (in Diliman campus) as part of the ever-growing urban landscape, serves as a site of knowledge transmission which is always in conversation with larger narratives of the past and present, national and international issues of place and mobility. The UP as a communal portrait has many stories to tell—local narratives and institutional histories.

Through the UP Diliman Arts and Culture Month 2019, we hope to examine how socio-cultural histories of UP Diliman (UPD) are transformed into creative arts: a public performance, an exhibition, a theatre production, and a film festival. This commemorative event gave our students, faculty, staff, and alumni the opportunity to revisit the past and experience the rich history and environment of UPD through the walking tours. Academic gatherings such as national conference and forum contributed to the self-reflection of how external and internal developments carved 493 hectares into the university known as UPD, which became and will continue to be a major force in the lives of individuals and the nation.

While reflecting the University’s position as “Lupang Hinirang” (dedicated land) for the past 70 years, we also hope that the UPD Arts and Culture Month has inspired, reawakened and invited all the sectors and UPD community members to become self-reflexive in their roles and accountability to urgent issues such as land (“lupa”), settlement (“paglulugar,” “puwesto”), and the routes and conditions of displacements (“pag-alis sa lugar”) and emplacements (“paghubog ng lugar”).

On behalf of the UPD Arts and Culture Month 2019 Executive Committee, we thank all the participating individuals, organizations, offices, and partners for supporting the project!

Prof. Cecilia S. De La Paz, PhD and Asst. Prof. Bryan L. Viray



UP DILIMAN ARTS & CULTURE MONTH 2019

Lakad-Gunita sa Lupang Hinirang

Pag-alaala at Paglulunsad

11 February | 6:00 PM | Oblation Plaza
free admission

Exhibit: Lupang Hinirang Mga Kuwento ng Pagsasalugar ng UP Diliman

15 February to 29 March | Bulwagan ng Dangal
Museum Hours: Tuesday to Friday 10:00 AM - 4:30 PM | Saturday 10:00 AM - 2:30 PM
free admission

Closing Forum: Memories and History of UP Manila and UP Diliman

29 March | Bulwagan ng Dangal
free admission

Pagpunla at Pag-ani: A National Conference to Commemorate 70 Years of UP Diliman

22 February | 8:00 AM - 4:00 PM | NISMED Auditorium
free admission with pre-registration (limited slots)
fb.com/historyadorngbayan

Nana Rosa: Remembering as an Act of Courage

20 February to 10 March | Wilfrido Ma. Guerrero Theater
7:00 PM (Wednesday to Friday) | 3:00 PM & 7:00 PM (Saturday and Sunday)
For ticket inquiries, please call DUP office at 981-8500 loc. 2449

Tahan(an): Pista Pelikula

1, 8, 15 March | 4:00 PM & 7:00 PM | Cine Adarna, UP Film Institute
free admission with control tickets

Walking Tours: Lakad-Gunita sa UP Diliman

11 February to 29 March | various places in UPD campus
free admission with pre-registration (limited slots)
fb.com/lakadgunitawalkingtours2019

Open-Air Concert: Himigsikan

Featured band: Freestyle
24 February | 6:00 PM | UP Theater Canopy
free admission

**Schedules are subject to change without prior notice.*



#UPDLakadGunita2019
#DilimanMonth2019
#UPDArtsandCultureMonth2019

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Remembering the exodus

By Anna Regidor images by Leonardo Reyes

As the sun sets and darkness settled on the evening of Feb. 11, a hush fell over the small crowd gathered at the Quezon Hall lobby. In front of them was a large white sheet of fabric stretched across the four central pillars, with two 1-story lanterns in the shape of the Oblation serving as the only sources of light.

“UPD’s growth against all odds”*

Sinasabi kasi lagi na ang UP is a microcosm of the Philippines, but we also must remember, UP’s history is very closely intertwined with that of the Philippines. UP was established in 1908 with a very strong American colonial imprint.

At may mga imprints that remain with us today, from classroom lectures and speeches delivered in English to Greek letter frats, to the loyalty day of UP Los Baños. Very few people are aware, Prof. Rico Jose explained to me, ang Loyalty Day ng Los Baños marked the day 100 years ago when 123 faculty and students in Los Baños signed to fight with the United States in Europe. Karamihan hindi nakaalis pero nandyan naman ang volunteer spirit.

The origins of UP Diliman (UPD) reflect another dimension of our history, first envisioned as part of a new capital city by President Manuel L. Quezon. Plans for UPD started as early as 1932 but were slow to move. In 1937, word spread about the possible new campus in Diliman.

The “Philippine Collegian” featured the plans and a description of the proposed site. The top of the Sierra Madre mountains. Madilim, bundok, maginaw, mahangin. A rainforest teeming with snakes, wild boars, lizards, monkeys and huge swarms of mosquitoes.

S’yempre nagreferendum sa UP Manila ang mga estudyante at ano’ng lumabas? Eighty-four percent voted no to the proposed transfer. At tuloy-tuloy ang pagtutol sa paglipat.

Despite the opposition, work began on the proposed new campus. And two buildings were put up before the second World War: Malcolm Hall and Benitez Hall. So nauna itong dalawa. Pinakamatanda na rin ang mga nag-aaral diyan. And then we had what is called the parentheses of war. War

broke out and the buildings—itong dalawang gusali—were actually taken over by the Japanese Imperial Army. Naging kampo nila. Meanwhile, in UP Manila (UPM), classes were suspended as was explained. Although the Philippine General Hospital (PGH) continued to offer their services.

The Battle of Manila, which we are commemorating this month, grossly affected UPM and the Diliman grounds. There was battle and as a result, the great damage. There was a shortage of classrooms in UPM. Ang mga klase ng Engineering, for example, were actually held in the PGH morgue.

The dire situation in Padre Faura gave UP President Bienvenido Gonzalez a reason to push for the new Diliman campus. Of course, opposition continued but President Gonzalez was able to get his way partly because he had war damages and a commitment to the government for the 493-hectares. UPD’s buildings were financed by war damages amounting to P10 million. Ngayon pang-CR lang iyan. With P10 million we were able to build several more buildings including Palma Hall and Melchor Hall and Quezon Hall. Kaya may plaque tayo dito.

The 493 hectares were given to us for the grand cost of P1. So the move was made over a few months but the symbolic movement from UPM to UPD was made on Feb. 11, 1949 at nabanggit nga, walong oras minsan halos walong oras (ang byahe). And the initial enrollment here was 3,000 students in a campus which now had besides Benitez and Malcolm, a library which was to become Gonzalez Hall, Quezon Hall, Palma, Melchor, male and female dorms. But still, the campus was largely cogon and talahib with deer—may usa, may baboy damo, at maraming sawa. Marami pa ring sawa, pero ibang kuwento na iyan.

Turn to page 11

*Excerpts from UPD Chancellor Michael L. Tan’s message at “Pag-alaala at Paglulunsad,” the opening program of UP Diliman Arts and Culture Month 2019, Feb. 11, 2019 at Quezon Hall Lobby.



Former UP President Emerlinda R. Roman

Suddenly, a pair of spotlights illuminated the area behind the screen to reveal the UP Symphony Orchestra blasting a lively march, transforming the whole lobby area into a time machine as images of the original campus along Padre Faura Street in Manila flashed on screen. It was followed by former UP President Emerlinda R. Roman reciting the second stanza of Andres Bonifacio's translation of Jose Rizal's "Mi Ultimo Adios."

This was the prologue of "Pag-alaala at Paglulunsad," a program that traced the Oblation's significance in the life of the UP community through a mix of movement, music and poetry.

The program is the opening salvo of "UP Diliman Arts and Culture Month 2019: Lakad-Gunita sa Lupang Hinirang" which commemorated the 70th year of UP's transfer from its war-torn original campus in Manila to its new home in Diliman, Quezon City.

The night's performances were divided into four acts: "Pag-alis sa Lugar" (Exodus), "Paghubog sa Tahanan" (Home), "Lakaran" (Activism) and "Liwasan" (New Directions).

Each act began with a poem or spoken-word piece followed by a musical and/or choreographic performance, while in the background an audio-visual presentation about the segment was projected onto the screen.



LEAVING HOME. The night's first act, "Pag-alis sa Lugar," focused on the turbulent years from 1941 to 1949. National Scientist Lourdes J. Cruz went on stage and narrated how the University debated a plan to move to the then newly established Quezon City before World War II reached the country.

"Dahil sa pagkawasaki ng buong kalakhang Maynila, ang paglipat ay naging isang pangangailangan. Nagsimula ang paglikas ng UP. Isang mahabang paglalakbay patungo sa bagong tahanan nito," she said.

The UP Filipiniana Dance Group, UP Dance Company, UP Streetdance Club and the UP Varsity Pep Squad performed a choreographic piece that re-enacted the transfer of the Oblation on Feb. 11, 1949.

The act ended with members of the group carefully assembling a two-piece replica of the Oblation behind the orchestra, symbolizing the University planting its feet at its new home.

NEW BEGINNINGS. The next act, "Paghubog sa Tahanan," focused on the University's growth from 1949 to 1970 and began with a testimony by former College of Arts and Letters Dean Elena Flora Rivera Mirano about her early experiences as a member of the pioneering families that moved from Manila to Diliman.

"I was three months old in September of 1951 when my family arrived at the UP campus in Diliman. We lived in one half of a "Sawali" duplex in Area 2, which is now occupied by the post office. Public transportation stopped after 5 p.m. because buses and jeeps were afraid to venture here in the dark. Because Diliman was

malaria and yellow fever territory, trucks spraying DDT (Dichlorodiphenyltrichloroethane, an insecticide) came in weekly to rid the campus of mosquitoes and other insects. UP brats like us—the Demetillos, the Nemenzos, the Lesacas and the Cayabyabs—sometimes recall running after the trucks to catch the thick smoke that enveloped us, leading some of us to comment: 'kaya siguro naging ganyan ang mga utak natin.' As children, we freely roamed the bucolic campus, where rice fields dotted our peripheries, and carabao herds crossing the road were the only source of traffic," she said.

What followed was a dance accompanied by an audio-visual presentation of the iconic events and landmarks built now dot the UPD landscape.

Buildings like the Main Library (Gonzalez Hall), the Administration Building (Quezon Hall) and the College of Arts and Sciences (Palma Hall) were built from 1950 to 1951. The College of Engineering (Melchor Hall) and Carillon Tower were completed shortly after. In 1955, Ikot jeepneys began plying through the campus.

ACTIVISM. The period before, during and after the declaration of Martial Law is one of the most turbulent and transformative periods of the University's history and is the subject of the next act, "Lakaran."

The influx of radical thought in the 1960s gave rise to UP students' deeper involvement in national affairs. By 1964, the Kabataang Makabayan was formed which played a part in youth protests and mass actions that the University would be later known for.



The UP Concert Chorus, the UP Cherubim and Seraphim, the UP Chorus Classes and the UP Manila Chorale with the UP Symphonic Band

Upper left: The grand fireworks display at the Opening's end.



Curtain call at the end of the program.
Bottom: UP Dance Company and the UP Filipiniana Dance Group

With the declaration of Martial Law in 1972, militant groups became illegal and its members, including some UP students and faculty, forced to go underground. By the time the dictatorship ended in 1986, the University emerged as a bastion of idealism and had a strong tradition of student activism.

This struggle was reflected in “Lakaran’s” performances, which began with Vice Chancellor for Research and Development Fidel R. Nemenzo, who recited Emmanuel Lacaba’s poem “Open Letters to Filipino Artists.”

This was followed by a medley of protest songs by Becky Abraham, Upeng Galang-Fernandez, Rody Vera and UP College of Music professor Lester Demetillo accompanied by the Padayon Rondalla: “Lumuha ka Aking Bayan” by Inang Laya, “Mendiola (Mendiola Street),” and “Sangandaan” by Noel Cabangon.

As the last stanzas of “Manggagawa” by Ding Achacoso were being sung, three papier-mâché effigies of former President Ferdinand Marcos, his wife Imelda and President Rodrigo Duterte, their hands stained with blood, were brought out. The effigies were created by the UGATLahi Artist Collective.

After the effigies, the UP Repertory Company staged a short flash mob performance. Street theatre acts were a popular form of protest in the 1970s.

NEW DIRECTIONS. The last act, “Liwasan,” consisted of a long monologue, spoken in turns by several individuals representative of the new batch of UPD academics and students: Fredyl Hernandez, a graduate student of the Department of Arts Studies; Lorenzo Sabug Jr, a University Researcher for the Stamina4Space Program that aims to develop local expertise in space technology; Jun Manzo and Paul Desiderio of the UP Men’s Basketball Team 2017-2018; and Jaime Mejia and Jomar Odtohan,

gold medalists of the UP Men’s Track and Field Team that ended UP’s 36-year drought by bagging the UAAP Season 81 championship in track and field.

ORIGINAL COMPOSITION. The stage went dark once more, and the lights behind the screen were opened to reveal the UP Symphonic Band with the UP Concert Chorus, the UP Cherubim and Seraphim, the UP Chorus Classes and the UP Manila Chorale.

They performed an original composition made especially for the occasion by National Artist for Music Ramon P. Santos “UP Pamantasang Hirang.”

As the music played, an audio-visual presentation featuring all the UP Diliman chancellors starting with the late Edgardo J. Angara all the way up to the current chancellor Michael L. Tan was shown on screen.

Santos said “UP Pamantasang Hirang” homage to the University of the Philippines being the bastion of learning and of being the country’s guide and beacon to the future. ‘UP Pamantasang Hirang’ quotes some lines from Abelardo’s ‘UP Naming Mahal,’ although in very subtle ways, while it builds its own energy through the alternation between choruses and the instrumental forces.”

The event was capped off by a magnificent fireworks display lasting over five minutes, courtesy of Filipino businessman Ramon S. Ang, the kind only seen during the annual Lantern Parade.

“Pag-alaala, Paglulunsad” was the first of many events lined up for “Lakad-Gunita sa Lupang Hinirang: UP Diliman Arts and Culture Month 2019.”



People grew rice and vegetables—naabutan ko iyung may rice fields tayo, although halos wala na ngayon, may kangkungan pa rin—and Halili buses were running from Plaza Goiti to Balara.

Eventually, the sense of community began to emerge. People began to plant trees. Itong mga Acacia natin ay tanim ng mga estudyante. Wala iyan dati although gubat nga itong lugar, pero ang mga Acacia ay introduced species.

When a brownout occurred during a music concert much like ours tonight kasi mahirap ang kuryente, people with cars turned on their headlights so that the concert could continue.

Marami pa tayong mga kuwento dito na kailangang pag-ipunin. Up to the 1980s for instance, the water supply was so bad here that they actually had to bring in the water and use a water hose.

The opposition died with time but not without holdouts. One faculty member was so angered by the move that he refused to live in the faculty housing built for him. And he continued to roam the campus ranting against the administration. Sounds familiar.

Who would’ve dreamed that UPD would be what it is today? The predictions that people would avoid Diliman are ironic considering how every year after UPCAT results are

released, we are bombarded with requests from parents of students who failed or passed for other CUs to be admitted in Diliman.

We are proud of course today of our national scientists, our national artists, at sa lahat ng larangan, UPD has produced many who have excelled. I am proud to say too that in recent years we have come to excel as well in sports. Marami tayong mga kampeon sa varsity teams at malapit na tayong magkaroon ng championship sa basketball. Abangan.

So today, we see a frenzy of activities in terms of infrastructure. Salamat kay President Concepcion, ang sipag sa fundraising. Minsan nako-corner ang ibang opisyal na kapag may inauguration, nagpapa-commit tuloy ng bagong building.

At naisip ko the spirit must have been similar to 1949 into the 1950s when we had many new buildings. We’re also in transition finalizing curricular reforms to adjust to K-12 and we explored new programs like minors, a dual degree, joint offerings across constituent units and international programs. Many of the reforms have met resistance but have for the most part been discussed and debated with civility.

We have to be bold in our vision. Itong pinakamahalagang leksyon na galing sa UPM to UPD move. We have



UP Symphonic Band

to set new horizons for the future even as we look to the past for guidance. Recently, for example, the UP Diliman University Council approved an associate of arts program to replace diploma and certificate courses. Good news for College of Human Kinetics, for College of Arts and Letters and others. Hindi na diploma, may AA (Associate in Arts) na kayo.

But the AA is actually not new. In fact, the heart of UP’s first academic offerings in 1908 were BAs, but the BA at the time was two years. The two years was a liberal arts degree that you could use to go on to medicine, law and other professions.

Another example of bold visions that are replayed from the past are plans for a PGH Diliman. People are saying, they’re so surprised magkakaron ng PGH Diliman. The fact is plans for a PGH Diliman date back many years.

Boldness means responding to challenges of the times UPD was at the forefront of the anti-ML struggles. Our campus becoming battlegrounds for ideas as well as actual physical encounters such as the Diliman Commune.

In 2008, our centenary, under the leadership of President Roman, UP was declared a National University. Just yesterday I was with officials from other Asian Universities and I had to explain. They said “how many national universities do you have?” I said “there is only one national university” and they were very surprised.

In the context of Diliman, it means we must be bold enough to respond to the needs. Bilang pambansang unibersidad, we have to respond to the needs of sectors affected by economic inequity, political oppression and war.

We have hosted farmers, urban poor and national minorities. In 2017, nearly 3000 of them. And I would tell them that they were in fact our visiting professors and visiting researchers.

Boldness in vision is not just about academics and politics. Diliman has raised the bar when it comes to honor and excellence, and adding on, compassion.

In particular, we have poured resources into a mental health program

using various modalities, including the training of faculty and students for psychological first aid to mindfulness and meditation. We've mobilized various colleges for their expertise for inputs into mental health from arts and music to sports.

The programs reach out not just to students but also to faculty and to staff of all ages. This has been an uphill battle. Compassion is not something that is usually accepted in academic institutions because masyadong emotional daw ito. UPD has however been bold, proving that we need utak at puso. Para saan naman ang talino kung walang pagmamalasakit? To win in all our endeavors, including the UAAP, utak at puso ang kailangan.

The mental health program has allowed us to reach out our silos for transdisciplinary efforts and for linking up various programs. For example, we began a program for our campus animals. Kasi ang dami nating problema dito sa stray animals. But in the process, we realized that we could also tap some of these animals. Bago itong term: emotional support animals.

Inumpisahan namin noong Disyembre kasi may 24/7 na review center ang UPD. Mga estudyante may access sa WiFi, nakakapag-aral, libre ang kape, libre ang shuttle at may dalawang emotional support animals ng Vice Chancellor namin. Mga stressed na stressed na estudyante, ang ginagawa nila, kinakarga ang dalawang aso and I think that helped to improve their grades and their exams.

I would like to take this opportunity to announce as well that we are expanding the programs. Magkakaroon kami ng collar-coded animals. Ang mga may collar na ang kulay ay green ibig sabihin, nabakuna na sila sa rabies. Kung dilaw ito, nabakuna na sila at hinanda na para sa family planning. Ayokong gamitin ang mga terms natin sa Pilipino pero alam niyo na kung ano ang mga iyan.

Ito ang dalawang aso natin dito sa Quezon Hall. Pareho silang nakamaroon. Ito si Cotton. Actually si Cotton ay nakatira din sa Mass Comm. Pumupunta dito paminsan-minsan. At si Tisay naman ay naka-base sa

Office of the Campus Architect (OCA). Si Tisay gabi lang nagre-report dito tapos sa umaga bumabalik siya sa OCA. Ang collar nila ay Maroon. Anong ibig sabihin ng Maroon? Sila ay nabakuna, sila ay naka-handa na sa family planning, at ang pinaka-importante, pwedeng lapitan.

You see them with collars. Ito ang mga emotional support animals natin. Kung may problema sa pag-aaral, kung may problema sa asawa, kung may problema sa boyfriend at girlfriend, lapit lang kayo. Nakita niyo napaka-friendly.

Sa Marso, magkakaroon pa tayo ng kauna-unahan nating emotional support animal na galing sa Philippine Army. Kasi ang mga aso nila ay pinapa-retire pag 8 years old kasi $8 \times 7 = 56$. Diba sa tao 56 ang retirement. Sa aso, 8 years old. After the dogs are retired, walang nag-aampon sa kanila. Sabi ko, baka pwede sa UP, mga bomb sniffer dogs.

At magkakaroon tayo ng isa kasi minsan dinala itong mga retired army dogs dito sa UP at may isang lumapit kaagad sa akin at natulog sa tabi ko. Sabi ko, "mukhang may mensahe ito, gustong magpa-ampon." 10 years old na siya, at siya ay Dutch Shepherd. Tinanong ko ang mga nag-aalaga sa kanya, "anong pangalan niya?" Ang pangalan niya ay Mike. Sabi ko "tadhana iyan." So magkakaroon na rin tayo ng hindi lang emotional support animal kundi mascot para sa varsity teams natin dito. Abangan sa Marso.

Ito iyong sinasabi kong boldness of vision. Kailangan we have to be able to think beyond the usual norms. The mental health program. A highlight of the transfer from UPM to UPD, was the Oblation. The original of which is now in the main library, named after Gonzalez. Oble representing our youth, ready to offer themselves for the country, will continue to be our inspiration. Through the years, UPD has explored the depth of our seas and the breadth of our land.

Gone are the arbolaryo. Nabanggit ko kanina maraming sawa dito sa UPD. At maraming arbolaryo daw ang pumupunta dito kasi ginagamit ang sawa pang-gamot. Wala na ang mga



Tan

arbolaryo but our scientists continue in the quest for natural products on the land and in our sea. Not only that, much like the Oblation—pansin niyo ang Oblation nakatingin sa langit—and we have heeded Oblation's call. Nakatingin din tayo sa langit ngayon as we explore new frontiers, taking to the sky and beyond into space to map out our land and our resources. Kaya may Diwata 1 at 2 at may Maya tayo.

The Oblation challenges us, a nation whose best and brightest need to be raised in honor and excellence and of both mind and body. We must show the world that we take care of our Iskolar ng Bayan, their minds and their bodies, and that we can shout out, proclaim, "Atin 'to."

Salamat kay Paul Desiderio for coming up with the term. Kung may 16 strong kayo, may 23,000 strong tayo sa UPD. We take pride in the bold visions of those who came ahead of us. Nangahas silang makibaka, nangahas silang magtagumpay. Against all odds, UPD emerged and grew, nurturing thousands of graduates. Against continuing odds, standing on the shoulders of the giants who came before us, we will have even bolder visions to reach new heights. With courage and with compassion.

A Freestyle Sunday

By Kevin Brandon E. Saure

Soothing the hot evening of Feb. 24 with refreshing vocals and rhythms at the University Theater Canopy, Freestyle took center stage as Himigsikan 2019's featured band.

The band performed for the UP community and campus visitors a mix of its original songs and all-time Filipino favorites. In the open-air concert, the audience sang along to OPM hits "Babaero, Urong Sulong," "Wag Mo Na Sana Isipin," "Ale Nasa Langit Na Ba Ako" and "Tatlong Bente Singko" and jammed to Freestyle songs "This Time," "Til I Found You," "Ako'y Sa'yo At Ika'y Akin" and "Bakit Ngayon Ka Lang."



Freestyle

The crowd went simultaneously gaga and sentimental when the band performed its smash hits “Before I Let You Go” and “So Slow.” The latter’s music video won for the band the Best New Artist award in the 1999 MTV Video Music Awards — Philippines, further solidifying Freestyle’s status during the early 2000s.

At present, Freestyle is a household name among OPM bands due to the variety of music genre it performs such as old and new school, R&B, hip-hop, funk, neo soul and ballad. Aside from the songs mentioned, it dominated the local music scene during its heyday with ballads “Bakit Iniwan Na?,” “Para Sa’yo” and “I Wanna Get

Close.” It also staged several sold-out concerts in 2001 and 2002.

The band was formed in 1996 in Davao City. While many musical acts of its generation already exited the entertainment industry, the now 23-year’ old Freestyle remained, albeit with drastic member changes.

The current lineup consists of Ava Santos and Joshua Desiderio on vocals; Mike Luis on second keyboard and vocals; Gerald Banzon on drums; Joel Guarin on bass; and Gino Aguas on guitar. Bobby Velasco is the

band’s musical arranger. Santos is a homegrown talent from the College of Arts and Letters while Luis and Aguas are from the College of Music.

Original band members included Top Suzara, Tat Suzara, Jinky Vidal, Carlo Tapia, Obet Luzon, Rommel de la Cruz and Banzon. Suzara and Vidal were the former frontliners, however, the former left the group in 2005 while the latter went solo in 2012.

Freestyle was able to tide over major challenges, rejections and financial constraints through the years. After some years of dormancy, it released an independent album entitled “Mga Kwentong Kinanta” in 2017. Last year, it released the single “Kahapon,” composed by de la Cruz and featuring Santos’s soulful, powerful voice.



The Himigsikan stage kept the audience enthralled.



Desiderio

“Himigsikan” is a portmanteau of the words “himig” (melody or tune) and “himagsikan” (revolution). It drew inspiration from Concert at the Park, a free show regularly held at the Luneta Open Air Auditorium. First staged in 1999, the event already featured artists like Joey Ayala, Heber Bartolome, Noel Cabangon and Lester Demetillo; and groups as the Philippine Normal University Rondalla, Ethnic & Angklung Ensemble, Kadangayan, Camerata Jazz, Tugtugang Musika Asyatika, Kontra-Gapi, Triple Fret, Anahata and Tres Marias.

Himigsikan is a component of the UP Diliman Arts and Culture Month 2019 themed “Lakad-Gunita sa Lupang Hinirang.”



An experiential walk

9 a.m. Bird watchers were given a glimpse of the vibrant endemic and migratory species thriving in the campus. Meanwhile, the Diliman Commune Revisited Tour or “Mulat” is every Tuesday, 2:30 to 5:30 p.m. The tour was a trip down memory lane of UPD campus’ historic and significant contributions to the resistance against an increasingly authoritarian regime.

On Wednesdays, 2:30 to 5:30 p.m., tour participants learned about the many artworks and architectural buildings in UPD under the Public Arts and Architecture Tour or “Hanga.” Meanwhile, nature lovers explored UPD’s “Gubat sa Siyudad” and appreciated the native tree species, vegetation and diverse plant species coexisting with structures and living spaces throughout the campus. This trip, every Thursday 8:30 to 11:30 a.m., is called Diliman Flora Tour or “Gubat.” Finally, on Fridays, 2:30 to 5:30 p.m., under the Historical Buildings Tour or “Lingon,” visitors revisited the stories of place and space that bore witness to the University’s important historical events in conjunction with architectural history and design.

AIT Dean Edieser D. Dela Santa, PhD said the University’s various resources and important narratives are best appreciated through walking tours.

By Bino C. Gamba, Images by Benito V. Sanvictores Jr.

Flora and fauna, historical event, public arts, architecture and historical buildings highlight the Lakad-Gunita Walking Tours in UP Diliman (UPD).

Lakad-Gunita Walking Tours is part of the UPD Arts and Culture Month 2019 celebration. Its objective is to highlight the historical places, events, and environment in UPD.

Organized by the UPD Office for Initiatives in Culture and the Arts (OICA) and the UP Asian Institute of Tourism (AIT), the free tour which ran from Feb. 11 to Mar. 29, was held from Mondays to Fridays with each day carrying a corresponding theme.

The Diliman Fauna Tour or “Huni” was scheduled every Monday, 6 to



“Hanga” participants tour the many public artworks on campus. Bottom: Infront of “Three Women Sewing the First Philippine Flag.”



At Palma Hall

Opposite page, top: "Isandaang Taong Bukang Liwayway"; bottom: "Gubat" participants at the Institute of Biology

An experiential walk

"UPD is really a beautiful campus. It offers many attractions for faculty, students and visitors alike," Dela Santa said.

UPD OICA director Prof. Cecilia S. De La Paz, PhD said the tour is not just nostalgic or celebratory, it is more experiential and a chance to learn more about the UPD campus. "The act of walking is integral in experiencing all the significant events, and places in UPD. Nakikita mo siya, nadadama mo siya 70 years hence and you could see the different issues and modification in the physical aspect of the campus' changing landscape."

The Walking Tours Team had set a maximum number of participants per tour. Except for the "Huni" Tour, which was placed at a maximum of eight observers, the rest of the tours were pegged at a maximum of 15 participants.

"Kaya mas maliit ang bilang sa "Huni," iniwasan na mag-generate ng ingay ang grupo para mas malaki 'yung chance na makita 'yung mga ibon," Dela Santa said.

According to the assessment report of the Walking Tours Team, the number of attendees to the daily themed-tour was above or more than the ideal number of participants. Report showed that the average number of participants in "Huni" was 14 while for the rest of the tour it was 20. Both Dela Santa and De La Paz said the public's response to the tour was overwhelming.

The big number of tour participants could be partly attributed to the promotion and marketing strategy of the hard working team. Maximizing the readily available



and free services of social media, the team was able to engage the media and the public.

"Media exposure was extraordinary. They came to us to learn what this tour is all about," said Sarah Briones, the Tour's Booking Officer.

The tour was featured in major newspapers and online news websites Inquirer.net, Rappler and Spot.ph. And an exposure in a TV news program.

One of those who joined the walking tours was Prof. Lily Rose Tope, PhD, from the Department of English and Comparative Literature. She said the "Gubat" and "Lingon" tours were very informative. She learned about the Philippine native trees and those that were introduced



DZUP

to the country, and about the neo-classical architecture as against the modernist architecture.

"I am hoping that this would become a regular program of UPD. It would



Milovy Ramos



be nice if we could offer tours like these to participants, especially international scholars, so we could showcase the rich history of UPD,” said Tope.

Her suggestion did not come as a surprise to the team. In the same assessment report, the top recommendation of tour participants was for the UPD administration to formally make walking tour an institutional program/project.

In response to the overwhelming suggestion, the team said there is a need to first study the details of the tour operations such as: seasonal or whole year round?; identify or create an office that would be in charge of the tour; and if tour fees should be charged.

“The proposed institutionalization of the tours may require further studies as it concerns policy issues subject to the UP Board of Regents’ approval,” the team said.

Top: “Huni” participants at the Institute of Mathematics.

Right: “Hanga” participants at the UP Carillon Tower.



Tahan(an): Pista Pelikula 2019

Text and Image by Benito V. Sanvictores Jr.

UP Diliman Arts and Culture Month 2019
March 1, 8 and 15 | UP Film Institute Cine Adarna

The film festival is in line with the over-arching theme of the UPD Arts and Culture Month 2019, “Lakad-Gunita sa Lupang Hinirang,” which explores the routes and conditions of displacements (pag-alis sa lugar) and emplacements (paghubog ng lugar) in Philippine society.

“The film festival’s theme, ‘Tahan(an),’ is based on the concept of ‘home’ as an aspect of place-making and the complex ways this is experienced by Filipinos,” said Prof. Cecilia S. De La Paz, PhD, Director of the UPD Office for Initiatives in Culture and the Arts (OICA).



Audiences line up for the first day of the festival.

In partnership with the UP College of Mass Communication and UP Film Institute, the five selected films explored issues of land, settlement, migration and routes in life, as these affect the living conditions of Filipinos.

Pureza: The story of Negros sugar (2012)

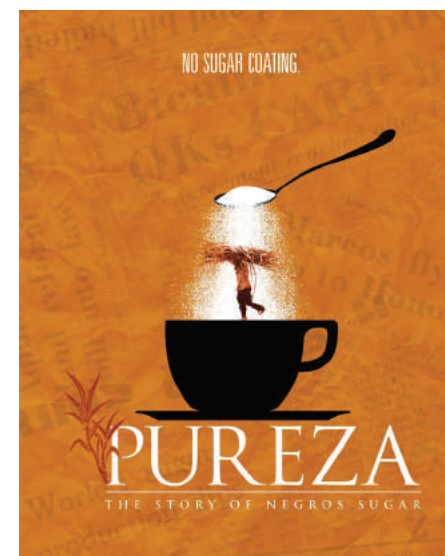
Direction: Jay Abello

Writers: Jet Orbida and Checcs Osmeña

Producers: Joey Gaston, Jay Abello, Fiona Borres, Agnes Villar, Negros Pureza Foundation and Bonfire Productions; in cooperation with the National Commission for Culture and the Arts and 7th Films

Voice-over: Jay Abello

Running time: 110 minutes



markmayomagallanes.wordpress.com

“Pureza” is a full-length documentary on the struggling Negros Island Region’s (NIR) sugar industry and how a piece of crystallized grain affect the lives of more than 4 million Filipinos. The word “pureza,” short for the Spanish term “pureza de azucar,” refers to the sugar’s purity determined by the stages of sugar production, from planting to milling. The film looked into the sugar industry’s beginnings during the early years of the 20th century, its golden years from the 1950s to early 1970s making it the sugar capital of the Philippines and how a series of dismal events led to the present ailing state of the NIR’s sugar industry.

According to the Philippine Statistics Authority (PSA), NIR has a land area of 13,425.40 sq. km., where 2,243.66 sq. km. are sugarcane plantations as per 2014 data of the Sugar Regulatory Administration (SRA). The 2014 SRA data also showed NIR has 11 milling districts and 37,127 farmers.



OICA

The film premiered on May 31, 2012 at Rockwell Cinema, Makati City and shown in various film festivals: the 8th Cinemalaya: Philippine Independent Film Festival in July 2012 at Manila, 1st Cebu International Documentary Film Festival (Aug. 12, Cebu City, Philippines), 5th DMZ International Documentary Film Festival (Oct. 2013, Gyeonggi-do, South Korea) and 20th Filipino Arts and Cinema (FACINE) Filipino International Cine Festival (Dec. 2013, California, USA); cinemas and schools in Laguna, Manila and Negros Occidental; and for SRA-Visayas employees in November 2012.

The movie was nominated in the Best Documentary category of the 2013 Gawad Urian.

From left: Moderator Loujaye Sonido, de la Paz and Abello

Tu Pug Imatuy (2017)

Direction: Arnel Barbarona

Writer: Arnel Mardoquio

Producers: Arnel Barbarona, Jillian Khayle Barbarona, Norhaiya Diabo Macusang, Arnel Mardoquio, Ethel Mendez and Rommel Tolentino; with Red Motion Media, Kilab Multimedia, Yellowkite Productions and Skyweaver Productions

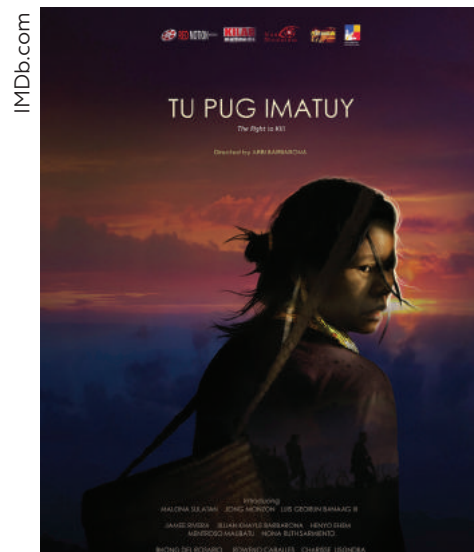
Starring Malona Sulatan, Jong Monzon, Luis Georlin Banaag III, Jamee Rivera, Jillian Khayle Barbarona, and Henyo Ehem, among others

Running time: 90 minutes

Tu Pug Imatuy (the right to kill) follows Manobo couple Obunay (Sulatan) and Dawin (Monzon) who were captured one after the other by the military after the couple and their two older children buried their deceased youngest child. The military forced the couple to bring them to a rebel camp in the Bukidnon-Davao mountain range believing the couple were rebel sympathizers. The film showed how their lives changed, how Dawin was killed and how Obunay ultimately received justice. Based on actual events, the film tackled the Manobos' plight and their struggle to keep their ancestral land, against exploitations of their environment and militarization of their communities.

The film was screened at the 3rd Sinag Maynila Film Festival on Mar. 9, 2017 in Manila, 30th Tokyo International Film Festival (Oct. 26, 2017, Japan), 2nd Pista ng Pelikulang Pilipino (Aug. 15, 2018, Manila) and 58th Asia-Pacific Film Festival (Aug.-Sept. 2018, Taiwan).

It won six awards from the Sinag Maynila Film Festival (Best Picture, Best Director, Best Screenplay, Best Actress [Sulatan], Best Musical Score [Arnel Barbarona] and Best Cinematography [Arnel Barbarona and Bryan Jimenez]), two awards from FAMAS Awards 2018 (Best Picture and Best Director) and Best Direction from the 41st Gawad Urian (June 2018). It also received 15 nominations from three award-giving bodies and one festival.



IMDb.com



OICA

From left: De la Paz, A. Barbarona and Sonido

Tundong Magiliw: Pasaan isinisilang siyang mahirap? (2011)

Direction: Jewel Maranan

Writer: Jewel Maranan

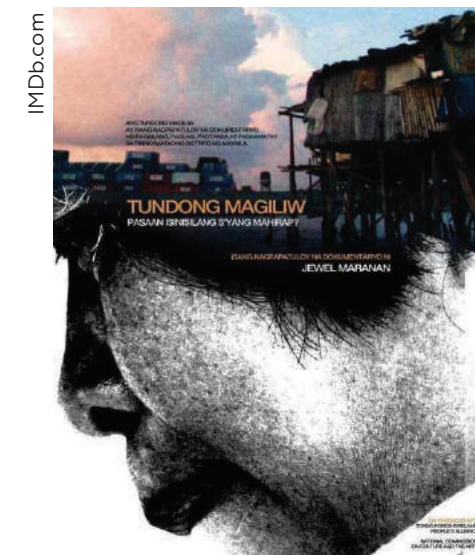
Producers: Jewel Maranan, Goethe-Institut Philippines, Independent Filmmakers Cooperative (IFC), National Commission for Culture and the Arts, De La Salle-College of Saint Benilde and Tondo Foreshoreland People's Alliance

Running time: 74 minutes

The film showed the life of Virgie's family weeks before she gave birth to her third child. Living in a small house mostly made of scrap materials located in the slum area of Manila's international port, "Tundong Magiliw" showed how a migrant family from the Visayas struggled to make ends meet. Their food staple are fish found under the ships anchored at North Harbor. Their alternative are packs of tasteless gelatin found in the same waters. To make it appealing, the eldest child asked money from Virgie to buy sugar and powdered milk in retail packs. Their entertainment was imagining stories from the DVD inlays of Hollywood films and a tabloid article in Hillary Clinton's legal case involving a rat's rear end. The family also worried about the forthcoming relocation. The film ended with Virgie giving birth to the family's latest child. Is this a sign of hope or just another burden?

The film first screened at the 7th Cinemalaya: Philippine Independent Film Festival on Jul. 19, 2011. It was followed by screening at the 66th Edinburgh International Film Festival (June 2012, Scotland), 11th Festival Film Dokumenter (December 2012, Indonesia), 43rd Tampere International Film Festival (March 2013, Finland), 3rd Salaya International Documentary Film Festival (April 2013, Thailand), New Filipino Cinema 2013 (June, USA), Aarhus Film Festival 2013 (November, Denmark) and Sheharnama Film Festival (February 2014, India). It was also shown in Philippine universities.

It received the Best Documentary Award from the 35th Gawad Urian in June 2012, the Jury Special Mention Prize at the International Competition category of the 1st ChopShots Documentary Film Festival (December 2012, Indonesia) and the Directors' Guild of Japan Award – Special Mention at the Yamagata International Documentary Film Festival (October 2013).



IMDb.com



OICA

From left: De la Paz, Maranan and Sonido



ycfilmdesk.wordpress.com

Sa Palad ng Dantaong Kulang (2017)

Direction: Jewel Maranan

Writer: Jewel Maranan

Producers: Jewel Maranan, Cinema is Incomplete, Film und Medien Stiftung NRW, Qumra, Doha Film Institute, National Commission for Culture and the Arts (NCCA) and Asian Network of Documentary (AND)

Running time: 125 minutes

Among the families living in the slum area of North Harbor, Manila's international port, the lives of five families were highlighted. The families would daily see wealth from different nations in the form of cargoes

coming in and going out of Manila Bay, showing a contrast of their impoverished status and the nations' riches. Anne gives birth to her third child. Akira helps her family through collecting scraps and selling coal. Eddie watches TV before going to sleep after another

nightshift as a port stevedore. Emelita prays during her husband's funeral. Paning, Anne's midwife, brings the news that there will be a relocation. As soon as the port expansion begins, uncertainty also started for the families in North Harbor.

The film was featured in several festivals here and abroad: 22nd Busan International Film Festival (Oct. 14, 2017, South Korea), 28th Singapore International Film Festival (Nov. 28, 2017), 11th Taiwan International Documentary Film Festival (May 5, 2018), 61st International Leipzig Festival for Documentary and Animated Film (October to November 2018, Germany), 37th Jean Rouch International Film Festival (November 2018, France), 8th Africa International Film Festival (November 2018, Nigeria), 13th Jogja-NETPAC Asian Film Festival (November to December 2018, Indonesia), XXII Tertio Millennio Film Festival (December 2018, Italy), 17th Festival Film Dokumenter (December 2018, Indonesia), 16th Mindanao Film Festival (December 2018, Philippines), Daguang Homeless Festival (December 2018, Taiwan) and 43rd Hong Kong International Film Festival (March 2019, China). It was also shown in cinemas and universities in Laguna, Manila and Quezon City.

It won the Best Film and Best Achievement in Cinematography and Visual Design awards from the 2018 Young Critics Circle (YCC) of the Philippines. Maranan won the Best Director award at the 16th Mindanao Film Festival. It was also nominated in various categories of the FAMAS Awards, Goethe-Institut Philippines, YCC and 11th Taiwan International Documentary Film Festival.



Moral (1982)

Direction: Marilou Diaz-Abaya

Writer: Ricky Lee

Producer: Jesse Ejercito for Seven Star Productions

Starring Lorna Tolentino, Gina Alajar, Sandy Andolong,

Anna Marin, Juan Rodrigo, Michael Sandico, Ronald

Bregendahl, Lito Pimentel, Mia Gutierrez, Jess

Ramos, Odette Khan, Dexter Doria and Laurice

Guillen, among others

Running time: 140 minutes



From left: Tolentino, Sandolong, Marin and Alajar

Joey, Kathy, Sylvia and Maritess are not only classmates in a premier university, they are best friends. Joey (Lorna Tolentino) is a promiscuous drug user who admires a student activist but the activist married his co-student activist. Kathy (Gina Alajar) is an ambitious mediocre singer who will do anything to be a big star. Sylvia (Sandy Andolong) is the most mature who separated from her homosexual husband who decides to live with a macho dancer. Maritess (Anna Marin) gets pregnant while studying. She gets married but continues studying. Later, she becomes a baby-making machine and decides to get out of her marriage. Their experiences mirrored the different problems faced by women in Philippine society during the late 1970s to early 1980s and how they attempt to resolve these problems.

The film premiered at the 1982 Metro Manila Film Festival (Dec. 25, Philippines) where it won the Best Screenplay award. After 35 years, a digitally restored version was released by ABS-CBN in 2017. This started a series of screenings in festivals: Cinema One Originals Festival (November 2017, Philippines), Far East Film Festival 20 (April 2018, Italy), 20th Seoul

International Women's Film Festival (May to June 2018, South Korea), 23rd Busan International Film Festival (October 2018, South Korea) and 9th Annual San Diego Asian Film Festival (April 2019, USA).

The film also won the 1983 FAMAS Awards for Best Supporting Actor (Rodrigo) and Best Supporting Actress (Andolong). It was nominated in eight categories in the 1983 Gawad Urian, one category in the 1983 FAMAS Awards and one category in the 1982 Metro Manila Film Festival.



LUPANG HINIRANG EXHIBIT OPENS AT UPD

By Haidee C. Pineda, images by Jefferson Villacruz



"Iskolar ng Bayan" (top) is one of the sections launched at the opening of Lupang Hinirang (bottom).

"Lupang Hinirang: Mga Kuwento ng Pagsasalugar ng UP Diliman," an exhibit commemorating the 70th anniversary of UP's transfer from its original site in Ermita, Manila to its campus in Diliman, Quezon City, opened on Feb. 15 at the Bulwagan ng Dangal (BnD) University Heritage Museum and was on display until Apr. 12.



De la Cruz and Paulo perform in front of Toym Imao's installation.

From the exhibition notes, "Lupang Hinirang" explores UP Diliman's (UPD) layered story as a "haven for intellectual, creative, and critical thought; as a space of social action and advocacies; and as a community with its own sense of history and hopes for the future" through the lens of history, anthropology and geography, using the archival research, oral history methods, art installations, interactive story maps, video documentaries and art installations.

Lupang Hinirang is composed of seven sections resembling a time line of UP's place-making stories

from its original 10-hectare site in Ermita to its 493-hectare campus in Diliman. The seven sections are "Pinagmulan: Mga Unang Taon ng UP" (1908-1949), "Exodo: Ang Paglipat Mula Padre Faura Tungong Diliman" (1948-1960), "Sakripisyo" (1949-1986), "Iskolar ng Bayan" (1971-2019), "Pamayanang Panlipunan" (UP Diliman: Isang Kuwento ng Pagnanayon), "Buhay UP' sa Sining" (featuring the "Slice of Life" by National Artist for Visual Arts Larry Alcala) and "Mga Kuwento ng Mapa."

The exhibit features video documentaries produced by Loujaye Sonido of the Department of English and Comparative

Literature; art installations by the College of Fine Arts (CFA) faculty and interactive story maps based on the research project of the Geography 192 (Field Methods in Geography) class.

THE EXHIBIT. "Pinagmulan" depicted a timeline of UP's history from the time it was established on Jun. 18, 1908 under the Philippine Commission Act No. 1870 to when the World War II transpired (1941-1945) and devastated Manila which forced UP to transfer to Diliman.

On display at "Exodo" were photos of UP's transfer from its original site in Padre Faura to the campus in Diliman in 1949, and



Top: "Sakripisyo" featuring the Oblation cast made by Gigi Alfonso is one of the sections on display.

Bottom: Attendees led by Tan watched a dramatic reading of an excerpt from *El Filibusterismo*.



the university's first 10 decades (1950-1960) in Diliman. It also showcased artist Toym Imao's recreation of the scaffolding used for Oblé when it was transported to Diliman.

"Sakripisyo" featured the Oblation (Oblé) statue's transfer from Manila to Diliman on Feb. 11, 1949, during UP's 40th anniversary, and the life of Oblé's sculptor, National Artist for Visual Arts Guillermo Tolentino.

The section "Iskolar ng Bayan" exhibited the timeline of the historic events at UPD from 1960-1971 (Kilusang Kabataan) to 1972-1986 (UPD under the martial law).

It featured UP students' significant role to the university and the society, from the Diliman Commune in 1971 to the new century (2000-2019), while the "Pamayanang Panlipunan" were photos of UPD community's stories.

At the "Buhay UP' sa Sining," a large animated version of Alcala's "Slice of Life" done by Ben Sy was on display on one side while on the other side was a new version created by the CFA faculty members depicting life at UPD in 2019. The section also showcased comic strips about people at the UPD community made by famous artist Manix Abrera.

Lastly, at the "Mga Kuwento sa Mapa" section were interactive maps about stories at UPD on ghosts, feelings, geodesic or shortcuts, mobility, food, etc.

EXHIBIT OPENING. Prof. Cecilia S. De La Paz, PhD, Department of Art Studies professor and Office for Initiatives in Culture and the Arts (OICA) director, and Prof. Ricardo T. Jose, PhD of the Department of History, curated the exhibit in collaboration with the research team from the Departments of History, Anthropology and Geography.

Chancellor Michael L. Tan said he hoped that the UP community will continue to celebrate the university's milestones.



Top: (from left) Tan, De la Paz and Jose plant katakataka leaves in a pot at the "Pamayanang Panlipunan" section.



Left: Dumas

Bottom: Gildore, Tapati, De la Rosa and Belacho perform.



Tan also urged the students who attended the exhibit opening to collect more stories about UP and pass it on to the next generation.

"Mas mahalaga dito, sa mga estudyante natin, tandaan ninyo na

kayo ang lumilikha ng kasaysayan. You are the ones who will be creating the stories for the next generation at sana nga ay maipatupad natin ang karangalan, kahusayan, and that you will be proud to share, 10, 15, 20 years from now, your contributions to UPD even as you protect the heritage that we are leaving behind you," he said.

Meanwhile, De La Paz said "Ang ating tinutukoy dito sa ating eksibit ay iyung proseso ng mga pagkukuwento at ang request siguro ng bawat sector ng UP community na makinig tayo sa isa't isa at iyon ang

LUPANG HINIRANG EXHIBIT OPENS AT UPD

pinakamahalagang mapupulot natin dito sa ating eksibit."

De La Paz said the exhibit's last day will coincide with a forum "Routes in Place-making; History, Memories, Stories of UP Manila and UP Diliman" featuring research works that complement the exhibit.

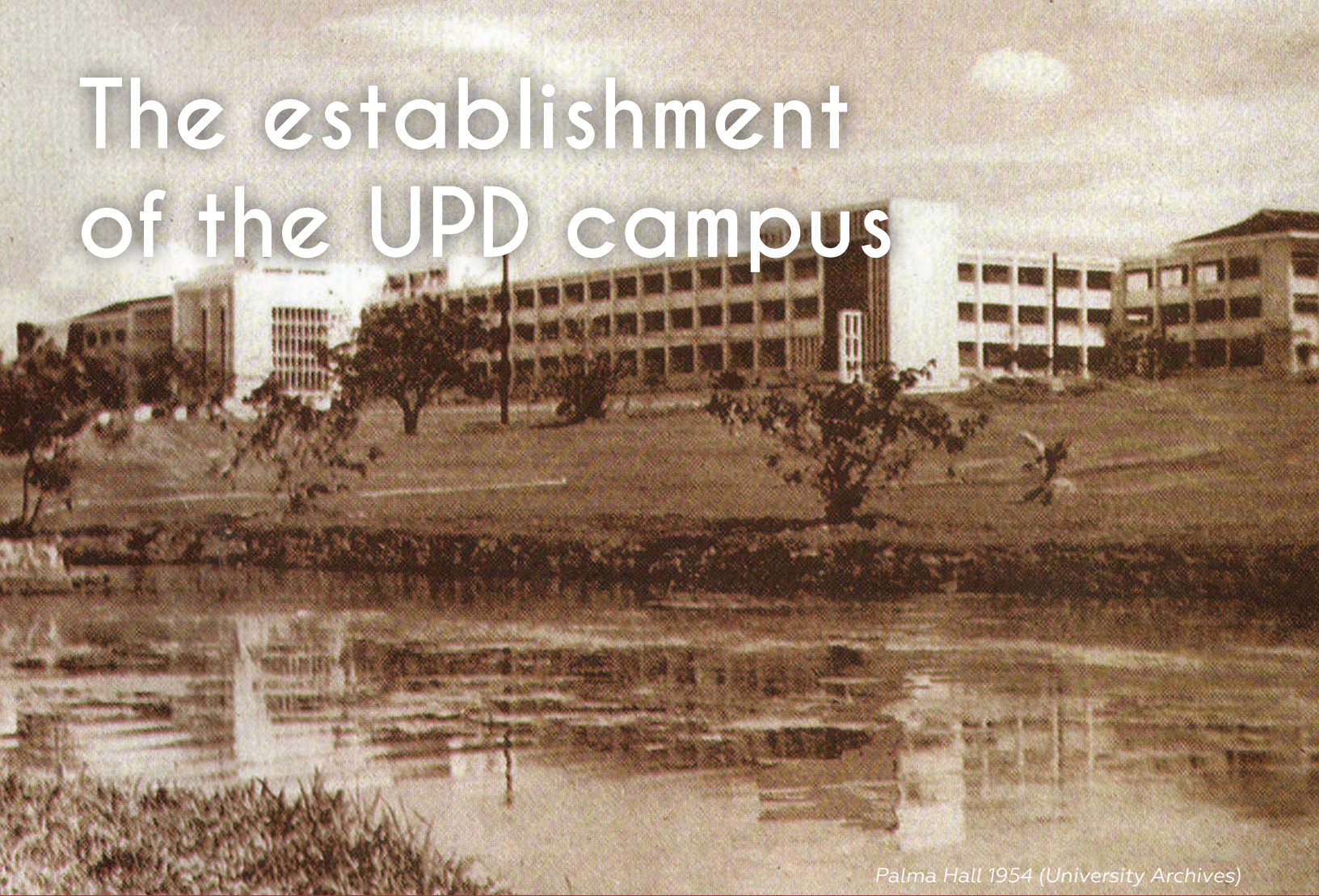
Performers during the program include Myron De La Cruz, Keisha Joy Paulo, Hannah De Guzman, Estefan Fulay Jr., Karl Salenda, Bullet Dumas, Jayson Gildore, Jojo Dela Rosa, Burn Belacho and Tapati.

Left: "Pamayanang Panlipunan"

Right: Installation depicting a room at Molave Residence Hall



The establishment of the UPD campus



Palma Hall 1954 (University Archives)

By Randolph S. David
Professor Emeritus of Sociology
University of the Philippines
Images by Leonardo A. Reyes

Six professors, each esteemed in their respective fields, shared how their education and experience at UP Diliman shaped them into what they are today in the conference “Pagpunla at Pag-ani,” held at the NISMED Auditorium on Feb. 22.

Through the talks, the conference sought to contribute “to the self-reflection of how external and internal developments carved 493 hectares into the university known as UP Diliman, which became and will continue to be a major force in the lives of individuals and the nation.”

Opening the conference was Dr. Reynaldo C. Iletto, PhD, Honorary Professor and Emeritus Faculty member at the College of Asia and the Pacific of the Australian National University who gave the keynote lecture “Voices from the UP Diliman of the 1990s.”

The other speakers were Prof. Emeritus Ramon P. Santos, PhD, of the College of Music and National Artist of the Philippines who presented “Telling Music and Culture at the University of the Philippines;” Professor Emeritus Lourdes J. Cruz of The Marine Science Institute of the College of Science and National Scientist of the Philippines; Prof. Belen T. Medina (retired) of the Department of Sociology of the College of Social Sciences and Philosophy (DS-CSSP); Prof. Ricardo T. Jose, PhD of CSSP’s Department of History and director of the Third World Studies Center and Professor Emeritus of Sociology Randolph S. David of the CSSP.

“The Establishment of the UPD Campus” are excerpts from David’s remarks delivered at the conference.

In this brief paper, I wish to discuss the close intertwining of the establishment of the UP Diliman campus with the founding and evolution of Quezon City itself.

To prepare for this conference, I thought I should try to understand the historical and political context that framed the UP Board of Regents’ decision in 1938 to secure a 493-hectare site for a new campus on what was then a forested and mosquito-infested area called Diliman. This was the same year that President Quezon purchased a 15-square kilometer (1,500 hectares) property from the Tuason estate, on which he planned to build housing projects for the “common tao” under the supervision of a

government agency called the People’s Homesite Corporation.

Quezon had been known to take an active part in the affairs of the University. He came to the Padre Faura campus whenever he felt he needed to explain and defend his policies and programs to the nation. The University, in short, served as his Plaza Miranda. He would sometimes actually preside over the meetings of the Board of Regents. Indeed, no other president understood and believed in the crucial importance of the University of the Philippines to nation-building as much as Quezon did. It is fitting that we have named UP’s main administrative building after him.



David



“Pagpunla at Pag-ani” participants

Records show that the clearing of the dense forest growth in this part of Diliman to make way for the new campus began in earnest as early as 1939. At about this time, Quezon's political allies in the National Assembly passed a law creating a new model city to be carved out of the existing towns of Caloocan, San Juan, Pasig, and Marikina. This city, later to be named after the incumbent president, was clearly conceived in anticipation of the country's eventual emancipation from US colonial rule. By deliberate design, the country's premier State University was to serve as the catalyst for the establishment of a modern city that would epitomize Quezon's vision of a just social order under an independent Philippine Republic.

Construction work on what was to be the site of the new UP Diliman campus began in 1939 with two buildings facing each other like identical twins. By the time the Pacific War broke out in December 1941, these buildings were ready for occupancy. They were supposed to house the College of Law and the College of Liberal Arts. We know them today as Malcolm Hall and Benitez Hall. The invading Japanese forces promptly commandeered and used them as their headquarters for the next three years.

These buildings were heavily destroyed in the fierce battle to free Manila from the Japanese. With the end of the war in 1945, American soldiers took over the Diliman campus and stayed until 1948. They left behind a number of iconic quonset structures and sawali houses that would serve as temporary academic buildings and offices, and faculty homes, when the main UP campus in Manila transferred to its new location in February 1949. There was much resistance to this transfer.

The restless ghosts of Japanese and American soldiers who died here during the war were believed to haunt some of the buildings in the Diliman campus, so much so that sometime in the 1960s, it became necessary to invite the well-known psychologist Fr. Jaime Bulatao of Ateneo to try to communicate with and pacify these stranded spirits. But, that is a separate story in itself. I mention it here because it resonates in a strange way the complex narrative of this place.

On July 17, 1948, one year before UP's transfer to Diliman, President Elpidio Quirino signed R.A. No. 333, proclaiming Quezon City as the country's new national capital. A portion of land radiating from what is today the Quezon Memorial Circle was set aside for what was to be the capitol site of a free nation rising from the ashes of the war. It is easy to conclude that the massive destruction of Manila in the closing weeks of the Japanese Occupation had made it imperative to transfer the nation's capital. Perhaps it was felt that it would be easier in many ways to build anew on virgin territory than to undertake the painful process of clearing the war debris and rebuilding the severely damaged infrastructure of the once beautiful colonial city that was old Manila.

Two elaborate master plans, one completed in 1941 and another in 1949, both jointly named after their chief designers — the American architect Harry Frost and the Filipino architect Juan Arellano — had been drawn expressly to "guide and accomplish a coordinated, adjusted, harmonious construction and future development" of Quezon City. Vast tracts of public land were set aside as sites for the different branches and key agencies of the national government. But

The establishment of the UPD campus

the resistance to transfer the seat of government was strong. Successive administrations played to this inertia, leaving the growth of the new city to the vagaries of informal settlement and fraudulent land registration. Thus, the vision to make Quezon City the country's modern capital city was never fully consummated. The transfer of the University's flagship campus to its new site in Diliman faced more or less the same challenges. Many professors and administrative staff fervently resisted the transfer. Many said they would rather resign than start a new life in what was then known as the wilderness of Diliman. The students, however, seemed entirely in favor of the transfer.

UP President Bienvenido Gonzalez's administration tried various schemes to entice the faculty and staff to move to the new location. One of these schemes was an offer to the senior faculty and staff to build their homes on UP land, guaranteeing their right to live in these self-built houses beyond their retirement, and giving them the option to later sell these back to the University, or to transfer them to their heirs, if they were employed by the University.

These were called "pioneer houses" and numbered no more than 20. The letter "P" (meaning permanent) was attached to their house numbers to distinguish them from the temporary sawali structures, which carried the letter "T" preceding their numbers. On a personal note, I would like to mention that one of these first houses on campus was built by the National Artist for Music Jovita Fuentes, who taught at the then Conservatory of Music. Upon her death in 1978, she bequeathed the house to her grandniece, my



Benitez Hall (University Archives)

wife Karina Constantino-David, who was then professor and chair of the Department of Community Development.

Built in 1951, this modest house erected on a limestone base, and surrounded by fruit trees, has been our home since 1973. All our four children grew up in this house and studied in UP from grade school. Two of them, Carlos and Kara, are now also full-time members of the faculty.

It is from this unique vantage point as professor and long-time resident that I have witnessed the

fascinating but largely unplanned growth of President Quezon's dream city. In 1976, Marcos issued a presidential decree mandating the transfer of the national capital back to Manila. This was no more than a formality, and hardly anyone noticed it, for there was really nothing much to transfer.

Over the years, much of the land that had been set aside for what was to be the new government center had been put to other uses. Poverty and unrest in the countryside in the immediate post-war years accelerated migration to the city. The common folk, for

whom Quezon City was primarily intended, could not wait for the government to respond to their urgent housing needs. Impatient to rebuild their lives after the war, they moved in as squatters, taking over prime land from a dream city that was not realized.

The UP Diliman campus was not spared from this unchecked land invasion, which was often organized by land-grabbing syndicates that collected rent from informal settlers. They literally swooped in from the fringes, typically at night, unnoticed by an academic community that

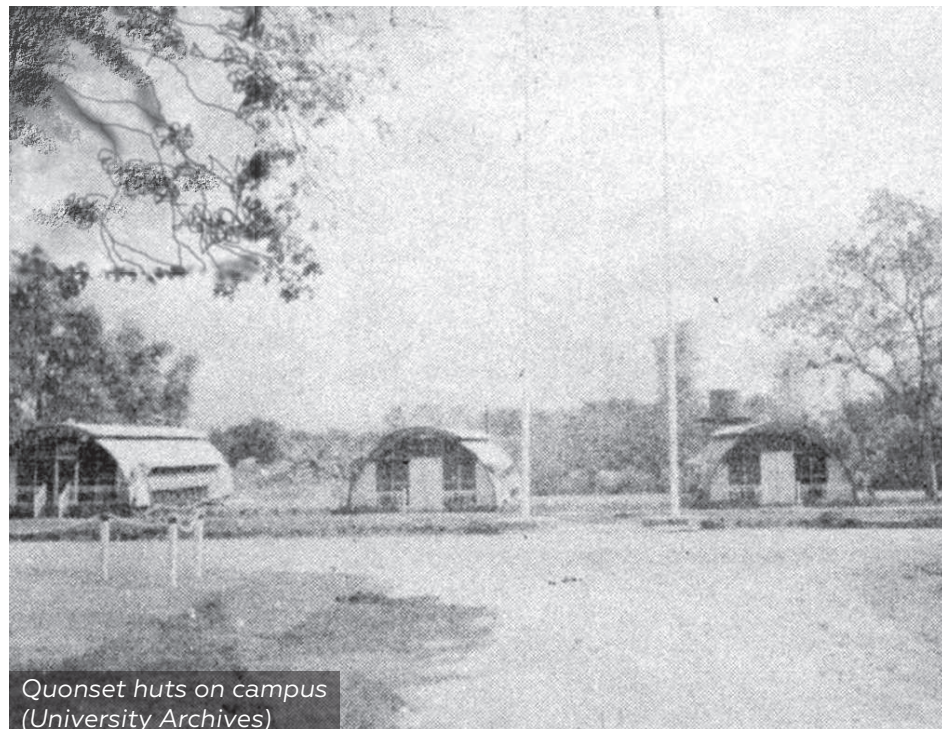
pursued its routines in the splendid isolation of a shaded campus. That is how the UP lost a large portion of its arboretum just across Commonwealth Avenue.

During UP President Francisco Nemenzo's term at Quezon Hall, the University was forced to hire a contingent of private security guards expressly to defend university property against settlers that had been brought there by a syndicate claiming to possess a royal title to that whole stretch of land bordered by Commonwealth Avenue and Central Avenue. Shots were fired by the armed intruders, and the standoff stretched for over a month. There was little that the City Hall could do to help.

It was ironic that the State University had been so focused on its role in nation-building that it forgot to establish a functional relationship with the complex local community that surrounded it. The city that rapidly grew around the University somehow never really merited the attention of its scholars.

When I entered UP in 1961, I came to know of the nearby Krus na Ligas community as a convenient social laboratory for students who had to do field work for their social science papers. This quaint barrio pre-dated the establishment of the Diliman campus. Indeed, it had been there since the revolution against Spain. Unfortunately for its residents, Krus na Ligas had been declared an integral part of the UP Diliman campus. In the last 70 years, literally in the shadow of the University, the community grew by leaps and bounds.

Today, it is next to impossible to determine who is a squatter and who is a legitimate resident. The University has historically been a reluctant enforcer of its property rights and boundaries. Not wanting to incur the enmity of its own students, who usually took the side of the informal settlers, successive administrations of the University generally opted to treat this problem with benign neglect, believing that there is still plenty of space for the University's



Quonset huts on campus (University Archives)

The establishment of the UPD campus needs anyway. That is probably a dangerous illusion.

When I entered UP Diliman in 1961, barely 12 years after the historic exodus from Manila to Quezon City, I found the campus to be a vast idyllic place. It exuded a rural charm not unlike that of UP Los Baños. Many professors still lived in faded sawali quarters. The gym was one of the last of the American-style Quonset buildings to be torn down. Most of the streets were narrow and unpaved. The vast campus was, however, protected from the harsh sun by the giant acacia trees that lined its main streets. Students mostly walked to get from one building to another. The College of Liberal Arts, where all freshmen took their first classes, had moved to its present location.

Benitez Hall became the exclusive home of the College of Education, save for one floor on the east wing which was occupied by the Department of Psychology. The newest building on campus in the early sixties was Benton Hall, occupied by the College of Business Administration and the Department of Economics.

Red "JD" buses brought commuters to and from Cubao, or Quiapo in Manila. The bus ride to Quiapo took no more than 30 minutes, with no traffic, and from there another 10-minute commute by jeep brought one to the old UP campus on Padre Faura, where some of us had classes. That entire Quezon Avenue stretch continues to be a sad reminder of the modern city that Manuel L. Quezon had dreamed of but did not live long enough to realize.

REMEMBERING NANA ROSA

By Benito V. Sanvictores Jr.



Lindsay Joseph Brillantes Martinez

Dalagang Rosa (Krystle Dianne Valentino) and Captain Tanaka (Jonathan Ivan Rivera)

These stories should be etched in our memories, printed in history books not only of the Philippines but also of Japan and the world," playwright Rody Vera wrote in the program.

This was his motivation when he accepted the project to write the play based on the testimony of Maria Rosa Luna Henson or Nana Rosa.

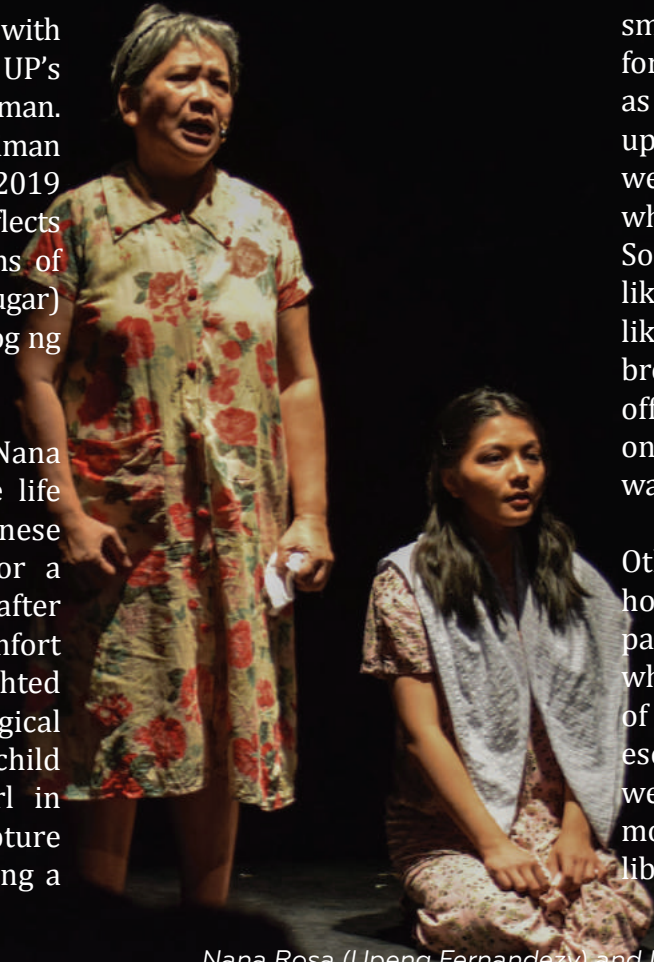
The 27th theater season of UP Playwrights' Theater (UPPT) and the 43rd theater season of Dulaang UP (DUP) present "Nana Rosa: Remembering as an act of courage" in celebration of the UP Diliman (UPD) Arts and Culture Month 2019 with the theme "Lakad-Gunita sa Lupang Hinirang."

"Nana Rosa" was timely as the 80th anniversary of World War II (1939 to 1945) is in September, when the Japanese occupied the Philippines from 1942 to 1945.

"As the surviving witnesses die one by one, it is important that the stories of the comfort women, the story of Nana Rosa, be not banished from the collective memories of Filipinos.

The play also coincided with the 70th anniversary of UP's transfer from Manila to Diliman. According to the UP Diliman Arts and Culture Month 2019 brochure, the transfer "reflects on the routes and conditions of displacements (*pag-alis sa lugar*) and emplacements (*paghubog ng lugar*) in UPD and beyond."

Directed by José Estrella, "Nana Rosa" revolved around the life of Henson during the Japanese occupation, her longing for a father and her struggles after revealing her past as a comfort woman. These all highlighted her physical and psychological displacement from a child in Manila to a young girl in Pampanga, from her capture by Japanese soldiers to being a comfort woman.



Nana Rosa (*Upeng Fernandez*) and Dalagang Rosa (*Ingrid Villamarin*)

small rooms and abused daily for at least six hours a day by as many as 20 soldiers lining up per woman. The daily baths were done in front of the soldiers who humiliate and taunt them. Some were more fortunate, like Henson, because an official liked them. These women were brought in the official's house office for a few weeks where the only soldier they would serve was the official.

Others died while in the comfort houses because of diseases, particularly venereal diseases, while some were killed because of resistance or attempt to escape. Those who survived were held captive for a few months to a few years until the liberation in 1945.

COMFORT WOMAN. According to the September 1992 Task Force on Filipino Comfort Women (TFFCW) primer, "comfort women" is the term euphemistically used by the Japanese Imperial Army during World War II for women who provide sexual services to Japanese soldiers in comfort houses or stations which are actually brothels set-up by the Army in Japanese-occupied areas in Asia."

The primer was published days before Henson shared her testimony with TFFCW.

In 1993, TFFCW profiled 30 Filipino women who also shared their experiences as comfort women after being encouraged by Henson's action.

They recalled that "Japanese soldiers would gang rape, torture and even kill women. If the soldiers found the women to be lovely, they were brought to 'comfort houses' located in Japanese garrisons, military barracks, hospitals or rice mills."

These women were between 12 to 26 years old, single or married. Some were abducted in the streets or while doing laundry along river banks. Some were taken from their houses where family members were either killed or threatened. Some already had children while others did not yet have their period when abducted.

At the comfort houses, they were individually locked in

WRITING TO REMEMBER. In the play, Henson would end each day by writing in her diary a thank-you note to God for the day that passed. It served as her therapy so she would not forget her past and that she remains sane. It was during these writing sessions that her past would visit her, at times haunting her, especially her sufferings as a comfort woman during the Japanese occupation.

Several times, her mother would advise her to stop reliving her past, to bury those memories and live in the present.

The haunting persisted. On Jun. 30, 1992, Henson heard a radio program where TFFCW was talking about comfort

women in other Asian countries particularly South Korea because of the testimony of a Korean comfort woman. There was another radio announcement on Sept. 3, 1992 asking for Filipino comfort women to come out, tell their story and help file a case against the Japanese government, particularly the Japanese Imperial Army.

Hesitating at first, Henson mustered enough courage to call TFFCW on Sept. 11, 1992 with the encouragement of her daughter Rosario. Henson said she was willing to narrate her experience as a comfort woman.

The following day, Henson and Rosario went to the TFFCW office where Henson shared her

harrowing past — detailing her life as a love child, how she was captured by Japanese soldiers, how many comfort women were there in the garrison, the daily schedules of the abuses, the line of Japanese soldiers forcing sex on women, her brief relief when a Japanese official took her in his house office because he liked her, how she was later saved by Filipino forces Hukbong Bayan Laban sa Hapon (HUKBALAHAP), her marriage to Domingo Averion and later giving birth to her children.

On Sept. 18, she had her first press conference where the highlights of her testimony were discussed. The media were at first skeptical of her story but her consistency and the

collaborating stories of other comfort women who came out after hearing her testimony made their claim of the existence of "comfort houses" more credible.

In December 1992, Henson testified at an international public hearing on war compensation held in Tokyo, Japan.

On Apr. 2, 1993, Henson, together with 18 other comfort women, filed a lawsuit demanding compensation from the Japanese government at the district court of Tokyo, with Henson as the lead plaintiff.

In 1996, after several tragedies in her family, Henson decided with a broken heart to accept the compensation (2 million yen or US\$19,000 or PhP500,000 at that time) offered by the Japanese government through the privately-funded Asian Women's Fund as an "atonement payment."

For her, the compensation will help her family as she felt her end was nearing. However, she remained determined in seeking a formal apology from the Japanese government, for them to take responsibility for what their forces did and that this atrocity will be remembered in history.

The lawsuit failed at the District Court and High Court levels and on Dec. 25, 2003, the Supreme Court of Japan rejected the appeal and the case was closed.



Irvin R. Arenas

Nana Rosa with NGO workers.

Henson died of a heart attack on Aug. 18, 1997, aged 69.

CHALLENGES. After her 1992 testimony, more than 150 Filipino comfort women came forward to share their story. Lila Pilipina was formed that year, an organization helping the comfort women with their case.

Based on several TFFCW records and Japanese war documents, the number of Asian comfort women was estimated between 80,000 to 200,000 which includes at least 1,000 Filipino women. In the Philippines, at least 30 Filipino comfort women are still alive as of February 2019 with at least 10 already bedridden.

In 2018, two statues about comfort women were removed from Roxas Blvd. in Manila and San Pedro, Laguna.

On Apr. 27, a statue in Roxas Blvd., Manila by Jonas Roces was removed because of a flood control project by the Department of Public Works and Highways. Later, Pres. Rodrigo Duterte said “the statue was removed to avoid offending Japan, since Japan already apologized and made reparations.” The statue is now at Roces’s workshop in Antipolo, Rizal.

However, other countries like South Korea, Australia and USA still have such statues.

On Dec. 28, the statue in San Pedro, Laguna in a Catholic-run



home for the elderly and homeless was removed. It was made by a private South Korean organization. The statue marker stated it is a “monument of peace and women empowerment.” The statue looks similar to a statue in Seoul which is a “sign of protest in behalf of the comfort women.” The “Manila Shimbun” reported the Japanese embassy found the statue “extremely disappointing, not compatible with Japanese government.”

The statue was then transferred to the city mayor’s residence.

Henson’s call and of other comfort women remained alive to this day and still is awaiting for an official unequivocal apology and reparations from the Japanese government.

“Nana Rosa: Remembering as an act of courage” was staged from Feb. 27 to Mar. 17 at the Wilfrido Ma. Guerrero Theater.

Nana Rosa (Peewee O’Hara) in garrison

Making sense of UP

By Mariamme D. Jadloc
Images by Leonardo A. Reyes

Place-making was the topic all throughout UP Diliman (UPD) Arts and Culture Month 2019.

At the forum “Routes in Place-making: History, Memories, and Stories of UP Manila and UP Diliman,” scholars from UP Manila (UPM) and UPD reflected on the events prior to the university’s transfer from Manila to Diliman, on the stories of the pioneers as they take root in UPD, and on how UP is now 70 years after the historic exodus.

Prof. Cecilia S. De La Paz, PhD, director of the Office for Initiatives in Culture and the Arts (OICA) said the forum that closed UPD Arts and Culture Month’s celebration looked into the spaces of UPD and UPM as a campus and as a community. It featured professors Ricardo T. Jose (Department of History), Joseph Palis (Department of Geography) and Monica Santos (Department of Anthropology) of UPD and professors Celia M. Bonilla, Honey Libertine Achanzar-Labor and Rosemarie O. Roque of the Department of Arts and Communication (DAC)

at UPM. Each of the speakers provided a different approach in understanding place-making and new insights on UP’s history.

HISTORY AND MEMORY. Jose, who talked about “UP Diliman in History and Memory: Personal Reflections,” said UPD is rich in history.

“The katipuneros passed here in 1896, (Andres) Bonifacio passed here. In the American war, soldiers passed here. During the development of Quezon City, this was where it was planned. Just a while ago I was reading some guerilla reports and I chanced upon one on UP itself telling which buildings had Japanese soldiers and how many were in them and how they stayed around, even the tunnels in this area. There is a lot of history around us that we take so much for granted,” he said.

Touching on the 70th anniversary of UP’s historic exodus, Jose said,

“There are lots of stuff that have not changed.”

Showing a picture of the UPD campus that Jose dates to about 1960-1961, he pointed to buildings that dotted the campus and how the landscape is both similar and different from today.

“The building of the College of Music (CMu) is already there, to the right of the Administration building, but we don’t have the entrance wings — the guardhouse (UP Gateway) that came about 1962-1963. They were not yet constructed. This (picture) must be before 1962, because prior to that the CMu was at the Administration building. If you look closely, you see another interesting site. The University Theater is where it still is today, next to the Carillon Tower, but it’s a different structure,” Jose said.

He said the UPD of his youth still had no Vargas Museum, no Faculty Center and the gymnasium was

behind the Engineering building. He also pointed to a site that was familiar in the bygone UPD.

“If you will notice the little white spots at the left side of University Avenue. That was the golf course. People came to play golf here and in fact the golf club was located where the Faculty Center parking lot now stands. And just above it, there was a small restaurant,” Jose said.

Jose in his lecture said initial plans for the campus done in 1948 was originally well planned, but had not been met out exactly for a number of reasons, primarily the lack of funds and “sometimes, political will.”

The historian underscored the parallel events that happened in some of its iconic places.

Jose went on to tell of the University Avenue, the site of the 1971 Diliman Commune where barricades were put up to prevent the police from getting in UPD. It was also the

same place where barricades were put up in 1984 a year after Benigno “Ninoy” Aquino Jr. was assassinated.

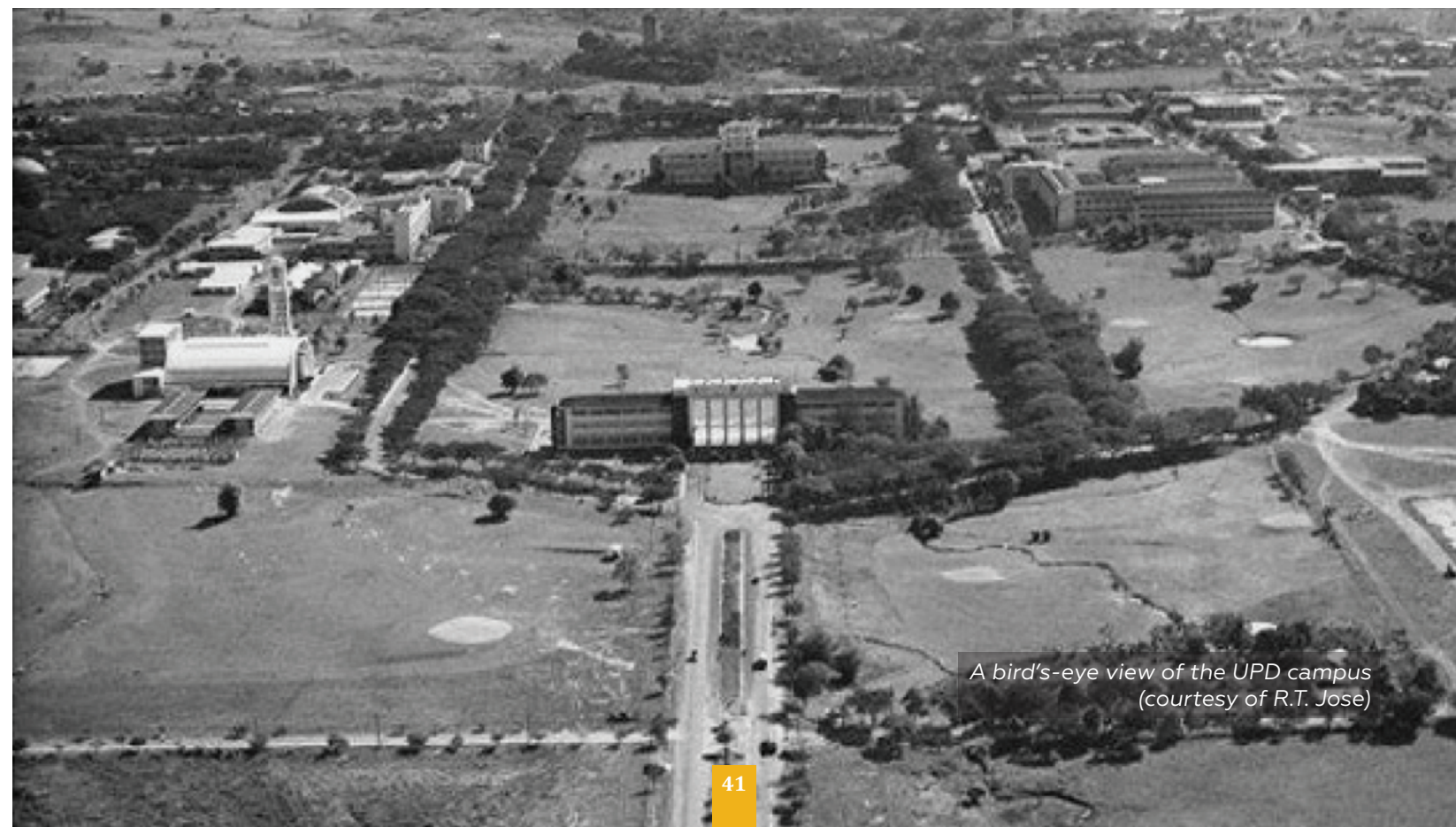
“Then in January 2008, (there) was the launch of the centennial of UP (at the University Avenue). Notice that all of this is happening in the same place. (Although) participants (have) changed,” Jose said. “Things have changed and yet things have not changed.”

There were also relics now long gone, like the cannon along University Avenue. This used to mark the beginning and end of the week. It was fired at 8 a.m. on Monday to signal the beginning of the week. And then fired again on a Friday afternoon to mark the week’s end. The Philippine Army has recalled the cannon years ago, and the bronze plaque that marked its presence in UPD was long stolen.

Jose said when he and his family moved to Diliman, the first houses were sawali houses, “The US Army



“Iskolar ng Bayan” section



A bird's-eye view of the UPD campus (courtesy of R.T. Jose)

used these as their housing facilities. Later, the UP faculty stayed there. None of them exists today.”

The UPD Information Office learned that the last sawali house in UPD was home to the Arandias until they moved out in October 2010. Back then, the Arandia sawali house was the place where people would buy ice from. Nowadays, the land where it once stood is now occupied by the Institute of Civil Engineering or ICE.

The university is not only an academic institution, it is also home to an active community.

HOW UP MANILA CAME TO BE.

In her presentation of “The Old Buildings of the University of the Philippine Islands: Beyond Reified Views” Bonilla discussed the buildings in present-day Manila that used to be buildings of pre-World War II UP and the beginnings of the University of the Philippine Islands.

She spoke on how zoologist Dean Conant Worcester, who later became the Secretary of the Interior of the Philippine Islands, was instrumental in laying the foundations of UP.

Bonilla said Worcester was the one who saw the need to have a real benevolent assimilation because at that time, “the Americans were anything but benevolent. He lobbied to end the military campaign in the Islands. He knew it fell upon him to neatly help outlay a grand plan to address the health and education needs of the people. This should give America a better image as a colonizer.”

According to the professor, the American officials came up with a 2-pronged approach of training



The old Manila campus (University Archives)

the Filipinos about hygiene and health and educating them in the American system of governance and education.

“This set up the plans for hospital for tertiary care and a medical school and nursing school that would feed a continuous supply of people and knowledge into the wider health care system,” Bonilla said.

The proposals for a medical school and a tertiary hospital in marshy Manila were finally realized with the laws, enactment by Congress in 1907. The laws enabled the implementation of Worcester’s plans. The laws were the Bureau of Government Laboratories Act, the Philippine Medical School

Act, and the General Hospital Act. The Bureau of Government Laboratories Act would give rise to the Bureau of Science Laboratories.

“It is a composite of mechanical, biological, chemical laboratories for the cultivation of cereals. In the Second World War, it was completely demolished because the Americans thought the Japanese who had already taken over the area had been cultivating biological weapons,” Bonilla said.

The UPM professor said the Bureau of Science Laboratories later on became the College of Medicine. She also showed old photos of the buildings of UP prior to the war and what they are now

known. The present Department of Justice building, which was the University Hall before. The University Library in Manila is the present Supreme Court building. The former School of Hygiene and Public Health later on became the College of Public Health. And UP’s Institute of X-ray and Radium Therapy is presently the Cancer Institute. And what is now the Museum of History of Ideas was formerly UP’s Dentistry building.

THE FAURA PROJECT. After 70 years of the exodus, the university’s Manila campus continues to serve and make itself relevant to its immediate community. In Labor’s presentation, “BA Philippine Arts-Cultural Heritage and Arts Management Program

(CHAMP): Championing Heritage in Manila,” she touched on UPM’s efforts, “to raise awareness on the historical, cultural and geographical importance of Padre Faura Street in Ermita,” and DAC’s BA Philippine Arts (Cultural Heritage and Arts Management) contribution in this mission.

Among UPM’s public and extension services is the Community Health and Development Program (CHDP).

Labor said CHDP is the UPM unit that is mandated by the university to enter into partnerships with Philippine municipalities to set up and maintain community-based health programs. For UPM, the communities become the site for UP faculty, staff and students’ curricular or academic immersion and service activities.

“CHDP is like adopting a community. UPM adopts a community and then all of UPM’s different colleges will address the community’s shared need. It’s related to the overall sense of health and wellness of the people in the community,” she explained. “As far as Philippine Arts is concerned, among the activities we had are theater workshops and dance therapy.”

Another project that Labor presented was the Faura Project. The project, according to its Facebook page, is an awareness campaign that aims to position Calle Faura (Padre Faura Street) as a heritage site.

UP AND CINEMA. UP has been part of many narratives including the cinema. UP seen through the lens of cinema was discussed by Roque in “Unibersidad ng Pilipinas sa ‘Sakada’ (1976): Paglulugar sa UP sa alaalang sinematiko at pakikibakang kultural.” Roque,

who delivered her lecture in Filipino said, ‘Sakada’ is both a historical document and an artifact, “dahil sa nakikitang paralelismo ng mga pangyayari sa pelikula at lipunang Pilipino noong panahon ng Batas Militar, sa panahon ng diktadurang Marcos, sa panahon na nangyari sa kasalukuyan.”

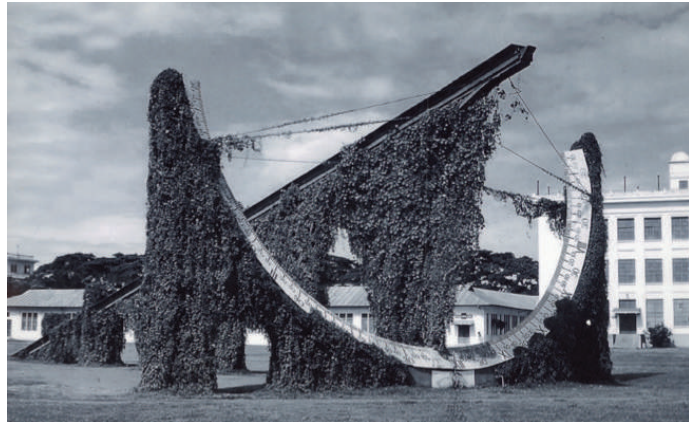
“Sa paglulugar sa ating Unibersidad sa ganitong usapin, isinasangkot ang UP sa diskurso ng “Sakada” nang pinili itong lunan para kumatawan sa intelektuwal na namulat at nakiisa sa batayang sektor ng lipunan, partikular ng uring magsasakang pinatampok ang mga karanasan sa pelikulang “Sakada.” Hihiramin at itutulay ng konseptong unang ginamit sa International Scientific Vocabulary na engram, o memory trace ang mga imahen ng Unibersidad na ‘naimbak’ sa pelikulang “Sakada.” Sa preserbasyon ng “Sakada,” matitiyak ang sinematikong alaala at pakikibakang nananatiling sangkot ang Unibersidad,” Roque said.

In her presentation, the Philippine Studies expert and archiving advocate said the image of Vinzons Hall, among others can be seen in the movie, along with other UP structures.

“Sakada” was the main feature at the gathering of the Artists for Human Rights on Dec. 3, 2018.

MAPPING STORIES. In Palis’s “Sagisag Magpakailanman: Processes and Practices of Place-making in UP Diliman,” place-making in UPD was explained through “mapped stories” and lived experiences.

The geographer said each one is his own geographer, creating map stories in every place



Manila campus sundial (courtesy of R.T. Jose)



Sundial in front of the DILC building



through his interaction with animate and inanimate objects found in the vicinity.

“Your vernacular landscape, your everyday landscape, those kinds of lived experience constitute your own dwelling place,” Palis said. “There is a much more intricate web of relations that happen when you interact with people, animals and inanimate objects or spectral things.”

Through the mapping Palis and his team did in UPD, they were able to identify Molave Residence Hall, NISMED and the Theaters as places where animals are frequently found.

“There are narratives like ‘Sa daang papuntang PAGASA, maraming manok’ and ‘At the College of Fine Arts, there are sheep,’” he said.

The busiest place in UPD is “at the College of Education that faces the Sunken Garden because it was the location where actress Liza Soberano shot a scene for one of her movies.”

There were also stories about spectral sightings. Based on interviews of night duty guards, places considered full of sightings are the National Center for Transportation Studies closer to the sundial, the College of Education and the Palma Hall.

The mapping was also able to identify “mood” or “feeling” areas on campus.

There is an area in UPD where people associate with different moods swinging from happy for one person to scared and sad and less frequented for others. And that is, the Vinzons Hall.

Benches most frequently used at night by people who just want to sit by themselves are benches near Vinzons Hall, some areas at the College of Law and the College of Music.

People are scared of the Freshie Walk, the Beta Way and Vinzons hall. The areas that make people happy are the library, Vinzons Hall, Academic Oval, Roces Avenue, College of Engineering, College of Music and the Lagoon. Meanwhile, the Beta Way and the National Engineering Center are both associated with sadness.

At night, no vendor stays beyond 9 p.m. except the one that stays in the parking lot of AS until 11 p.m.

Palis said a place is remembered or associated differently by different people and are historical in that they are people’s lived spaces.

“We are mindful of the fact these are not lasting. People may have

been there because of the activity. Pinpoint a given time and space and they are historical documents of UP’s lived spaces,” he said.

EMBODIED SPACES. Santos who presented “Community-making UP Diliman: Stories from Moving Bodies and Embodied Spaces” shared of the stories she and her team gathered from long-time UPD residents, particularly of Pook Ricalde, Pook Palaris and Pook Dagohoy (RIPADA).

“The stories shared with us by the residents of RIPADA and other residents in this research are clear demonstrations of what Tim Ingold refers to as ‘inhabitant knowledge forged through histories of wayfaring.’ In his exposition of the relationship between humans and spaces, he talks about the movements of human bodies as acts of wayfaring or moving not in spaces, but through, around, to and from them into places elsewhere,” Santos said.

To explain this, Santos compared her memories of UPD with that of her informant she called Mr. D, and said her memories of UPD was different from him, who was a long-time UPD resident.

“I have been a resident of UPD since 1980. I was already living on campus when the battle was fought,

and Katipunan expanded to what it is now, but I was, for some reason living on a different world,” Santos said.

Living in Juan Luna Street, Santos is near RIPADA but, “My life world and the life world of Mr. D are very different along with his neighbors as well, so my wayfaring and acquired embodied knowledge of UPD was very different.”

She then proceeded to tell a rather funny but endearing story of her father, whom she fondly calls the “other Professor Santos” who is actually National Artist for Music Ramon P. Santos.

“Professor Santos will probably still get lost in UP if he goes to the area behind NISMED and where the Science Complex is. Hindi niya life world iyon, hanggang College of Music lang siya, UP Town Center, Juan Luna Street, that’s it,” Santos said.

The anthropologist said UPD cannot be seen as “just a bunch of structures,” because of embodied spaces.

According to Santos, anthropologist Setha M. Low defines embodied spaces as locations where human experience and consciousness take on material and spatial form.

“Although we can talk about UPD as a place that has changed the landscape of Diliman especially with the continuous expansion of its built environment, life in campus can only be described and understood through the lived experiences of different bodies as they moved within and beyond campus, and in the process creating what Low defines as ‘embodied spaces,’” Santos said.

She added that places cannot be only seen as “just physical.” “They are not only in the landscape but simultaneously in the land, people’s minds, customs and bodily practices. Moreover, we must also think processes

of place-making as political or historically formed. Thus, life stories are articulated in the movement of bodies or movements of bodies in UPD.” Santos said.

Santos, in ending, said the transfer of the Oblation from UPM to UPD could be viewed as one of the more significant and meaningful movements of a body.

“The Oblation which not only signify this establishment of the place but one which precipitated a series of bodily movements that eventually made what UPD is as a place of learning, a place of leisure, a place of transit, a place of residence, a place of struggle and precarity, a place of exclusion, the place of our childhood, the place of our livelihood and many more,” she said.

In closing the forum and the UPD Arts and Culture Month 2019 celebrations, UPD Chancellor Michael L. Tan said, UP is permeated history.

“In our efforts to find ourselves, we will find a part of our humanity as Filipinos in the things that happened here in UPD, UPM and in all other UP constituent units,” he said.



Top: the newest sundial in front of Melchor Hall. Bottom: Alcalá’s depiction of the UPD campus, part of the Lupang Hinirang exhibit.



Main Library Lobby



Vinzons Tambayan

Initiatives from other units and organizations



HALWAT 2019:

ANG PAGTUKLAS SA LAHING ALA-EH (UP BATANGAN)
Feb. 6-8 and 19-22



Melchor Hall Foyer



Vinzons Tambayan



Ilang-Ilang Residence Hall

UP FAIR 2019

(UNIVERSITY STUDENT COUNCIL)
Feb. 12-16, Sunken Garden

FASHIONABLE: 7 DECADES OF UP DILIMAN CAMPUS FASHION



(COLLEGE OF HOME ECONOMICS)
Feb. 12-26 and Mar. 21, CHE Museum

TUKLAS 2019:

EXPLORING LANDSCAPES

(UPCLAS)

Feb. 18, Melchor Hall Theater



FINE ARTS MONTH 2019

(UPCFA STUDENT COUNCIL)

Feb. 1-Mar. 1, CFA Grounds



ARTISTIC AND PRODUCTION TEAMS

GENERAL COORDINATION

Prof. Cecilia S. De La Paz, PhD
Over-all Project Leader

Prof. Bryan L. Viray
Co-Project Leader

Prof. Olivia Kristine D. Nieto
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