Reviving Intramuros “The City within the walls”
(Manila, Philippines)
Conservation and Adaptive Reuse of San Ignacio Church to Museo de Intramuros
”Master Thesis explanatory document”

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Abstract:

Restoration of a historical building is always a great opportunity for people who are passionate about preserving heritage.

This project is envisaged to convert San Ignacio Church into an ecclesiastical museum which will house over 2,000 religious artifacts, with multi-purpose exhibition, auditorium and library.

The main objective of this project is to produce a design proposal that involves adaptive reuse and conservation. It draws upon the use of historical data gathering, site survey, prototype models and design conceptualization using adaptive reuse as a conservation technique.
Key Terms:

Conservation – is the process of understanding and caring for a place so as to safeguard its cultural heritage value. Conservation respects the existing fabric, meaning, association and use of the place. It requires a delicate approach in doing the work. Any change or improvement done is as minimal as possible and only essential. This process retains the authenticity and integrity of the building to ensure that the values are passed to the future generation.

Adaptation – is the process of modifying a building or place to serve a new purpose or compatible use which retains the structure cultural heritage values. Adaptation processes include addition and alteration.

Preservation - involves minimal intervention, ensuring the stabilization and maintenance of remains in their existing state and retarding further deterioration.

Cultural heritage values – this means historical, archeological, architectural, monumental, spiritual, symbolic, traditional or other tangible and intangible values, associated with human activity.

Tangible value - is the physically observable cultural heritage value of a place which includes architectural, archaeological or monumental values.

Intangible value – is the abstract cultural heritage value of the meanings associated with the place or buildings such as historical, social, spiritual or traditional values.

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1.0 INTRODUCTION:

Fig. 1.1: Statue of the five priests at the back of San Ignacio Ruin. This statue symbolizes the five religious orders, the Franciscan, Dominican, Jesuit, Augustinian and the Recollect.
Background of the Project:

Manila was the key trade center in the Philippines during the 15th century. The Spaniards needed to protect Filipinos from foreign invaders during the era of colonialism by building the “Intramuros” (Spanish word for “within the wall”). Subsequently, over the years Intramuros (the city within the wall) experienced a shortage of investments and eventually decay. Now the Intramuros Administration is implementing an adaptive urban planning strategy together with restoration and preservation efforts to revive and renew the image of the city.

One of their dream projects is to convert San Ignacio Church into an ecclesiastical museum. The Museo de Intramuros will be a church museum housing over 2,000 religious images in wood and ivory. Excavated artifacts from this site will be exhibited to preserve and educate new generations. There will be a galleon trade exhibit (a trading of goods from 15th to 18th century), a public library and lecture hall.

Items which will be featured are an 18th-century chalice with paten and ciborium. Another is an 18th-century relief of the Virgin of the Apocalypse carved on molave wood. This relic, which belongs to the Jacinto family chapel in Polo, Bulacan, is one of the biggest in the wood relief collection of Intramuros. It is nearly 2.4 meters tall and 2.1 meters wide. A number of 16th and 17th century Marian made relics of solid ivory are also included in the collection.

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3 Helen Flores, Government allots P100 million to build ecclesiastical museum http://www.flickr.com/groups (accessed November 3, 2010)
Aims/Objective of the Project:

The purpose of the project is to produce a design proposal that involves adaptive reuse and conservation of San Ignacio Church and converts it to Museo de Intramuros which will house religious artifacts. This will preserve the legacy of the dying Filipino Christian heritage and educate young generations in regards to the history of Filipino Christianity. The project’s objectives is to make the ruin useful, to enhance the quality of the site and protect it from the proliferation of squatters and warehouses. It also serves as an additional tourist attraction that can generate income and promote Filipino tradition.

Research Question:

The stabilization, repair or reconstruction of buildings of historic, cultural or architectural significance is a big issue prior to restoration. The history of building conservation is affected by aesthetic problems such as:

- How can adaptive reuse be a powerful tool to conserve a historical building such as San Ignacio Church?
- What conservation methods are suitable for the San Ignacio Church ruin?
- What extent of restoration should supervene in the original structure?
Nature of information sought:

To start this dream project, proper information guidelines should be followed; categorised into three aspects primarily the legislative documents, design guide and related reading. The historic background to legislative documents related to conservation is very important. The National Heritage Act refers to the requirement not only to preserve the monument and the historic building but also to promote enhancement of the character and appearance of conservation areas. It argues that any changes not only improve the situations but also move toward approachable situations to promote public enjoyment and enhance knowledge of ancient monuments and historic buildings. The design guide which lists do’s and don’ts to control material, replacement of historic features, roofs, windows, store fronts, fixture and landscape. This design guide incorporates the modern construction way of restoring ruins. Related literature and architectural precedents are very important in conjunction with this I will able to learn design strategies which we can use to conserved historic buildings. Furthermore this literature gives idea during the design process which eventually gives a clear picture of the project.

Approach to formulation of the brief:

The ecclesiastical museum is appropriate to the site since the main objective of the project is to preserve Filipino Christian heritage. The planned Museo de Intramuros is an addition to the six existing historical sites in the former Walled City. The six sites are San Agustin Church, which holds a private collection of religious artifacts; Fort Santiago, which mainly houses memorabilia of National Hero Dr. Jose Rizal; Casa Manila, a house museum that is a replica of a Binondo house; Balay Tsinoy, a museum of Chinese history in the country; the Department of Tourism’s Museum of Philippine History; and the Archdiocese of Manila Museum, which displays a collection of ecclesiastical art.

The San Ignacio Church, built in 1889, was located behind the Mission House, the residence of the Jesuit superiors and teachers of the Ateneo Municipal de Manila. It is a rectangular structure of brick measuring 40 meters long and 20 meters wide. Its ceiling was made of square panels while the columns, the pulpits and reredos of the altars were made from Philippine hardwood carved by Manuel Flores (Filipino sculpture).  

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4 Helen Flores, Government allots P100 million to build ecclesiastical museum, [http://www.flickr.com/groups](http://www.flickr.com/groups), (accessed November 3, 2010)
Methodology/ Research Method:

In this restoration project, it is essential to perform the following steps:

1. Data gathering
2. Library research
3. Collection of historical data
4. Site analysis
5. Observation and defining the problem of the project.
6. Review of related literature
7. Interview or consultation
8. Prototype modeling and sketching

Data gathered from Intramuros Administration is one of the good sources of information since this government agency manages the historic town of Intramuros. It also holds all the information pertaining to the ruined building such as San Ignacio Church. Additional information can also be gathered from National Museum which is one of the government agencies that manages historical site all over the Philippines.

Library research is also important for the data of historical site outside New Zealand. Consequently I will be able to gather old photos and history of the San Ignacio church. I can also access various reference sources which I can use to collect data for restoration of historical building and site.

Furthermore I need to learn all the context of the historical site. I’m going to experience the perimeter of the area layer by layer going down to the inner layer of the site. In this way I can experience the natural beauty and value of the cultural heritage.

During observation and site investigation I gathered all the historic information about the project. I will able to classify the tangible and the intangible cultural heritage that is present in the site. I will also recognize the importance of the structure and also the problem that arises in the project.

Review of related literature is an effective way to do the research. In this process I will able to investigate the prescription and proscription in the restoration field which can be applied when designing is taking place. Architectural precedents will also increase my knowing in designing and the knowledge I can carry forward to other design circumstances.

Meeting with the Jesuit fathers will be a good source of information. I will consider the needs, abilities, and resources of conservation architects and designers in New Zealand. I will also give opportunities to people interested in the project and be open to their contribution to the project. I will consider the guidelines set by the ICOMOS Charter.

During the process of design it is very important to have a communication with the Supervisor. At this stage of the research process, discussion about the design problems of the will be resolved as we go along the development of the project.

The design process involves sketches, prototype, and modeling. Using this tools for exploration give us a clear understanding about the project. Furthermore, it helps to transform these ideas to design presentation and eventually gives us solution to the design problem.

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2.0 Brief & Precedents:

Therefore, when we build, let us think that we build forever. Let it not be for present delight, nor for the present use alone; let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands touched them, and that men will say as they look upon the labor and wrought substance of them, “See! This our fathers did for us.” For, indeed, the greatest glory of a building is not in its stone, or in its gold. Its glory is in its Age.6

John Ruskin

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Overview:

Concept of Association:

A new concept of architecture should be designed to remind the observer about the history of the old building. It is the responsibility of the designer to recognize the qualitative characteristics of the historical site or building which stimulates the connection between the historical building and the new architecture such as the Renzo Piano Auditorium Niccolo Paganini in Parma, Italy (see Figure 2.13 in page 18). The walls and the volume of the old factory which are the most prominent features is a strong symbol of Parma’s urban development- a tribute to the legacy of Parma’s industrial history.

Role of Perception:

The idea of forming an association between a piece of architecture and a historic site relies on the way the observer perceives the new architecture. It is how we perceive the new design and or the historic site as the reference. Perception plays an important role in the process of designing historical buildings. Using our perception, we are able to understand the building as how we see it and what will be our views in respect for the historical value of the site which make it criteria prior to designing.

Building as Symbol:

A simple starting point is the idea that a building is a symbol such as the Eiffel Tower is a symbol of Paris. Symbols relate to a specific place and some relates to different issues. Architectural features create different symbolic meaning: if we see a spire we instantly assume that it is a church. The sight of a crenellated parapet evokes that it is a castle. Brick chimney represents industrial building. These symbols act as our perception recall, which reminds us of an actual place, or type of building. Indeed architectural symbols can also suggest a particular characteristic, an abstract of idea and emotion. Symbols contribute to how we understand the building, the way we read it. As words impart message to the reader, so images have a vocabulary, which can also be read.

Musee Rodin

Musee Rodin in Paris consists of an old Manor and a contemporary section. Built in 1912 the old residential house was converted to a Museum featuring Auguste Rodin sculpture. The contemporary building was made of glass and concrete, built 2006. This adaptive re-use and conservation of the old building create a good combination, which distinctly show the history of the era when the building was built.

Musee Rodin gives me an idea on how new intervention can be integrated to an old building. This is because the materials added to the old building were modern and they used a different method of construction, but still it creates a good design combination. Therefore, this is an example of how intervention can be integrated and still be effective way in reviving San Ignacio.

Neither oppressive nor submissive, the new volume creates a subtle dialogue with the old, the two separated by a time span of 100 years. 8

Fig 2.1: Front and Rear Elevation of Musee Rodin

Fig 2.2: Exterior of Musee Rodin which clearly shows the difference between the new intervention (the elevator shaft made from steel screen which looks transparent in the evening).

Fig 2.3: Exterior of the old building still well preserved, the detail of the Corinthian Column still intact.

Fig 2.4: Interior of the contemporary building.

8 Chris van Uffelen, Contemporary Museum Architecture History Collections, Arenenbergstrasse Salenstein Switzerland, 2011, pp. 18-19.
Museu do Pão

The Bread Museum constitutes the foundation of the “Route of the Taquari Valley Mills”. The 100 year old Ilopolis Mill was intended for demolition after the miller’s death, but was revived as the venue of the Bread Museum and bakery shop. The new construction was inspired by the old ones with the raw pine boards used as form work for the exposed concrete, irreversibly leaving their marks upon the new building. The idea came in 1996 where the group of entrepreneurs and scholars proposed to establish a Bread Museum in Portugal. The main goal of the Museum is to preserve and display to the public the tradition, art and history of Portuguese bread making. Indeed it is a good idea to preserve an old building with history at the same time preserve the history and culture of Portuguese as John Ruskin said “the greatest glory of a building is not in its stones, or in its gold. Its glory is in its Age.”

These museum display all the artifacts that was gathered on site which revive the culture of the Portuguese. It also gives me information which is applicable to my project. Since the purpose of my project is to revive Filipino Christianity, artifacts found in San Ignacio ruined can also be displayed, which is similar concept with Museu do Pao.

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The Ruin

It is located at Silay, Bacolod City, Philippines, well known as City of Smiles because of the famous Ati-atihan festival. The people of Bacolod preserve not only their culture but also all the ancient buildings in their province. Wealthy sugar baron Don Mariano Ledesma Lacson built the mansion in 1900’s for Maria Braga, his Portuguese wife. The Mansion’s structure resembles that of an Italian architecture with neoclassical columns. The facades of the mansion are comparable to the ones in Carnegie Hall. The belvedere facing west enables one to view the beautiful sunset through the bay window. Imported lilies filled the garden of the mansion and around the fountain. Don Mariano’s daughter Angelina tended the garden of the mansion.

It was believed that the Mansion was burned during World War II to prevent Japanese Soldiers from utilizing it as their headquarters to invade the Philippines. The foundations and walls of the mansion remain strong and intact in spite of being heavily scorched. Now, locals and foreign visitors visit the skeletal structure because of its intricate design. The mansion has been converted to a café and its beauty has been enhanced through landscaping of the surroundings. A lightweight tarpaulin was placed on ground floor level to protect visitors in summer and rainy season. Nevertheless no major conservation work was done as the original fabric of the building the concrete is still strong and stand the test of time.  

This structure is similar to the San Ignacio ruined; the walls were the only distinctive design elements that have remained. Therefore choosing this precedents, I have learnt that regular maintenance and stabilization of ruined which conforms to conservation plan maintain the long term survival and continuation of cultural heritage building.

**Renzo Piano: Auditorium Niccolò Paganini, Parma, Italy, 1999-2001**

Auditorium Niccolò Paganini is situated in the splendid old century park surrounded by trees. It a few minutes away walk from the Town Center of Parma. The auditorium was built in the Eridian sugar refinery complex which composes of small groups of building. Some part of the complex were already demolished. The factory where the Auditoium was standing was some of the few buildings remained in the site.

The technically challenging part of the project is to retained the old wall and repair the existing masonry side elevations including window openings and demolishing all floors and cross walls.

In order to retained the magic of the enormous volume and its close relationship to the surrounding park, the end elevations were closed with the use of three transparent glass screens that replaced the former masonry cross walls.  

In spite of technical issues in restoring this old wall, the people of Parma together with Renzo Piano still initiate to conserve the cultural heritage value of the place. Adaptive reused indeed is a powerful tool to conserve this building instead of being demolished.

The case of San Ignacio is the same with Niccolo Paganini Auditorium if Filipino will not initiate to conserve the building it would probably turn into pieces. I was inspired with this project because of the enthusiastic character of Parma’s people. In regards with my research, this is a good example for the Filipinos to learn and to give respect to the old historic building. I also learnt that adaptive reuse is very important to continue the life of historic building.

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11 The Story, Niccolò Paganini Auditorium- Projects in Detail, Renzo Piano
www.fondazionerenzopiano.org/.../niccolo-paganini-auditorium/genesis/, (accessed 22 May 2013)
Esma Sultan Concert and Exhibition Hall

The building core has been completely removed, expressing an empty void. In a clever move, the designer inserted a contrasting contemporary ‘box’ within the core. The ‘box’ is designed using a lightweight steel dia-grid frame system along its perimeter. This strategy allows for an open floor plan, and offers programmatic flexibility between all the floors. The inserted ‘box’ seems to defy gravity as it responds to, and is framed by, the historic masonry shell. The architectural symbiosis of the two contrasting construction methods and materials activates a playful tension between the past and present. Pera is a district which is formed by the destruction of Galata ramparts and the city’s expansion the North. Its boundaries are legible, and the main axis is called IstiklalCaddesi (Grand Rue de Pera), and is the highest line of the district which is formed by the hillsides of Halic and Marmara.

Beyoglu's history has been redeveloping throughout the years. The building is on a street which was turned into a pedestrian way. GAD forms a new restoration and renovation language specific for this building. It tries to form a relation between the historic and the new. While preserving the old building it also attracts different types of people for a common event: music and art. Conserving the facade, a new structure is inserted into the building, and this provides new functions to the building. Connections between music, art, craftsman and space form a relationship through this building.\(^\text{12}\)

GAD design preserves and restores the historic shell of the existing building. I can also use the same design principle in San Ignacio Ruined in view of the fact that the shell of the church was the prominent feature existing in the site. This is good design strategy which I can use with my project. It will enhance the historic shell of San Ignacio ruined at the same time integrate a new purpose to the building.

Fig. 2.12: Esma Sultan Concert and Exhibition Hall the old historic wall has a new function and the design preserve the integrity of the cultural heritage of the building.

Fig. 2.13: Interior of Esma Sultan Concert and Exhibition Hall the inserted glass box symbolizing transparency a history looking back to the past and looking forward to the present.

3.0 HISTORY:

According to John Ruskin’s writing in 1849, he recognized the value of actual fabric: “How many pages of doubtful record might we not often spare, for a few stones left one upon another”. His primary objective is to preserve the fabric that is found, to undertake the preservation without taking the historic fabric to pieces, or if unavoidable, take down only the minimum amount of fabric needed to undertake the repair. 13

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Historic Background:
“Intramuros” The city within the wall history:

The site of Intramuros was originally a large Indianized-Malayan-Islamic settlement named “Maynila”, ruled by Datus, Rajahs and a Sultan. The name came from “maynila”, “nila” being a water plant whose star-shaped flowers clustered in abundance along the riverbanks. “May-nila,” transliterates as “There is nila (here)”. Maynila is also sometimes called Maynilad because nila is popularly referred to as nilad by people unfamiliar with the plant, a correction asserted by historians Ambeth Ocampo and Carmen Guerrero Nakpil.

The strategic location of Maynila, being on the Pasig River and the Manila Bay, made it an ideal location for indigenous Tagalog and Kapampangan tribes to trade with other Asian civilizations, including Chinese, Indian and Islamic merchants who had come from China, India, Borneo and Indonesia. Maynila was also the seat of power for native chiefs who ruled the area before Europeans first arrived in Luzon.

Miguel Lopez de Legazpi founded the city of Manila, Philippines on June 24, 1571 which became the capital and seat of Spanish sovereignty in the Orient for over three hundred years. The first wall, built in 1570, was of hewn logs, which was not strong.

There were so many threats of invasion by Chinese and Japanese pirates, which initiated the construction of defenses consisting of high stone walls, bulwarks and moats. The wall was made from mud and brick 8 meter thick stones and high walls that rose 22 meters. It stretched to 4.5 kilometers in length, enclosing a pentagonal area of approximately 64 hectares.

It was in this manner that the city earned the name Intramuros, meaning "within the walls”. Honored by King Philip II with the title Insigne y Siempre Leal Ciudad (Distinguished and Ever Loyal City). The walls suffered heavy damage and valuable properties were looted when the British invaded Intramuros in 1762 and also in World War II.

After the World War II Intramuros was in disarray. Illegal settlers occupied several areas and the ruin of many buildings converted to warehouses.

In the 1960’s the preservation and restoration of the Intramuros walls began through the assistance of the Philippine Army. In 1979 by the virtue of Presidential Decree 1616 the government assigned the Intramuros Administration to administer the protection, restoration and development of the Intramuros. Since its establishment, the Intramuros Administration has restored and reconstructed the walls and gates of Intramuros to its original grandeur with the assistance of various government agencies including the National Museum.

The National Museum is the Philippine government agency under the National Commission for Culture and the Arts, which is mandated by law to protect and preserve the cultural heritage of the country. It has been involved in several archaeological excavation and conservation of heritage structures within the Intramuros. Since 1978 the National Museum and Intramuros Administration joined in the assessment of archeological sites that are subjected to infrastructure development and conservation of historic structures and walls of Intramuros.\(^\text{15}\)


\(^\text{15}\) 2009 National Museum and Intramuros Administration, Republic of the Philippines, Archaeological Excavation at Iglesia De San Ignacio Site, Intramuros, Manila, pp 2-4.
History of Ateneo de Manila formerly Colegio Seminario de San Ignacio (wherein the Church stood inside their campus):

The first Spanish Jesuits arrived in the country in 1581. The system of Jesuit education was formulated about 1559. In 1590, they founded one of the first colleges in the Philippines, the Colegio de Manila (also known as the Colegio Seminario de San Ignacio) under the leadership of Antonio Sedeño, S.J. The school formally opened in 1595.

In 1621, Pope Gregory XV, through the archbishop of Manila, authorized the San Ignacio to confer degrees in theology and the arts. Two years later, King Philip IV of Spain made the school a royal and a pontifical university, the very first university in the Philippines and in Asia.

Authorized by a royal decree of 1852, ten Spanish Jesuits arrived in Manila on April 14, 1859. On August 5, the “ayuntamiento” or city council requested the Governor-General for a Jesuit school financed by public money.

Under the Jesuits, the Escuela became the Ateneo Municipal de Manila in 1865 when it was elevated to an institution of secondary education. The Ateneo Municipal offered the bachillerato (bachelor) as well as technical courses leading to certificates in agriculture, surveying, and business.

American Jesuits took over administration in 1921. In 1932, under Fr. Richard O’Brien, third American rector, the Ateneo transferred to Padre Faura after a fire destroyed the Intramuros campus.

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Fig. 3.2: Site Plan of Intramuros during the Spanish 15th century under the Spanish Government.
History of San Ignacio Church

In 1581 when the Spanish Jesuits arrived in Manila they built two churches in honor of their founder Ignatius of Loyola. They are located on two different sites inside the Intramuros. The first church is made of wood and roof tile and was built in 1587 from the donation of Don Gabriel de Rivera. It was designed by the Italian Jesuit priest-architect Gianantonio Campioni, and was completed in 1632. Today this church presently is occupied by Pamantasang Maynila (University of Manila).

The second church was made of stone drawn-up by the Jesuit Antonio Sedeño which is patterned after Gesu II, a church in Rome in honor of Santa Ana, the mother of Virgin Mary. The church was built 1590 but damaged by the earthquake of 1600.

The third church was dedicated to San Ignacio who was canonized in 1622. The construction started in 1626 and completed in 1632. The church designed by Campioni was of an Italianate Baroque style rather than Spanish. The interior was painted by the Jesuit brother Manuel Rodriguez and assisted by Tagalog apprentices. The interior was finished in 1700. In 1689 the Jesuits were expelled from the Philippines and their properties confiscated and placed on public auction. The church was abandoned from 1689-84. The Seminario de San Carlos took possession of the church in 1784 after long waiting to get the permission. In 6 September 1852, an earthquake damaged the church. The flanking bell towers and the nave’s lower floor were the only structures that remained standing. Later, the church site was used as a military barracks of the Cuartel de España, and subsequently became the quarters of the 31st American Infantry.

In 1879 the Jesuits began building the second San Ignacio. They were authorized to use the stone of the old church as the foundation. Currently the San Ignacio church ruin site is what is standing here.

The church was designed by Felix Roxas, Sr., in the Classical and Renaissance style. The wooden interior and statuary were designed and
executed by Isabelo Tampingco and his atelier, the altars and pulpit by Agustin Saez, who was director of the art academy in Manila and art teacher at the Ateneo Municipal. The church was completed in 1889.\textsuperscript{17}

The interior arcade and elevated galleries running the length of the nave was Renaissance in style as well as the church’s artesonado or coffered ceiling. The façade was built of bricks, piedra de Visayas (coral or limestone) with white Carrara marble used for the engaged pillars, portals and windows. The interior was covered with dark hardwood from the forests of Surigao. Wood relics of Jesuit saints decorated the interior. The whole wooden interior was the work of Tampingco and his atelier in 1882.

The church became a parish, in 1920s. The administration of the Jesuit Philippine Provinces had been transferred from the Spaniards to Americans. The American Jesuits who run the Ateneo Municipal introduced English as a medium of instruction. In the San Ignacio, English was also the language used by its Jesuit pastors. The church survived the fire that ravaged the Ateneo University in 1932, and the school moved to Ermita at the site of the Escuela Normal de San Francisco.

The church was ruined during the liberation of Manila in 1945. Five years later it was acquired by the City of Manila and purchased by Allied Brokerage and Storage Building. The property was acquired by the city of Manila and rented out to different companies. At one time it was a warehouse. The ruined walls of San Ignacio still stand. It has been cleaned and is now an empty shell under Intramuros Administration. Plans to rebuild the church as an ecclesiastical museum are still to be implemented.

\textsuperscript{17}2009 National Museum and Intramuros Administration, Republic of the Philippines, Archaeological Excavation at Iglesia De San Ignacio Site, Intramuros, Manila, pp18-25.
1949 Discovery by Dr. Espiridion Arsenio Manuel

Five years after the destruction of the second San Ignacio Church, an American named Victor Lednicky contacted Dr. Otley Beyer in his office at the University of the Philippines regarding the discovery of an archaeological feature in the lot where the first San Ignacio Church and the Jesuit Mission house used to stand. During that time Mr. Lednicky was supervising the laying of foundation for the Allied Brokerage Storage Building. He said that they discovered a tunnel inside the site.

Dr. Otley Beyer and Dr. Espiridion Arsenio Manuel went to San Ignacio ruin to explore the said tunnel. According to Dr. Manuel he saw a 1.8 meters high and 1.2 meters wide tunnel made of red bricks all over from the floor to the side walls and to the arched ceiling. The tunnel was filled with a foot high of floodwater that made his descent a risk but as he went farther. He discovered two skeletal remains of an adult and a child lying on a shelf like ledge jutting from the low-end of the wall. The child’s bones had become pulverized in situ and the adult was lying to his right side with his jaw bones falling, complete with teeth except for the third molars. Nothing else was retrievable from the skeletal remains except for the femur, skull and jaw bone.

Moving forward, Dr. Manuel discovered that the tunnel forked four to five meters from the initial descent. Assuming that the tunnel was facing south, the forking went to the direction of the East. However, due to the unstableness of the area, the flooding and the prospect of encountering dangerous vermin, reptiles and stale gases, Dr. Manuel went out of the tunnel and joined Dr. Beyer who did not bother to explore this significant archaeological feature.  

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18 2009 National Museum and Intramuros Administration, Republic of the Philippines, Archaeological Excavation at Iglesia De San Ignacio Site, Intramuros, Manila, pp18-25.
Based from his observation, Dr. Manuel believed that the uncovered tunnel was a subterranean passageway for humans because of:

1. The height and width of the tunnel was enough for two adults to walk together or in opposite directions.
2. The tunnel was built with durable materials.
3. The tunnel’s forking indicated that it was doubly utilitarian.

1981 Excavation by Intramuros Administration:

The first archaeological excavation of the Iglesia de San Ignacio site was conducted by the Intramuros Administration in 1979. The site was then occupied by the Allies Brokerage Corporation as a storage facility. The entire floor of the storage facility was overlaid with reinforced concrete prior to the excavation. At the rear end of the church, the concrete overlay was removed exposing a most significant finding the crypt at the southern west portion. It was approximately 15 centimeters below the concrete slab flooring. The excavation was extended horizontally to further expose the breath of the area and then vertically to determine the depth of the crypt. There were 204 niches; thirty-four of them were located at the bottom part of the crypt at 2.30 meters below the structure concrete building. Each niche is 40 centimeters in length, 28 centimeters in height and 50 centimeters in width. One hundred seventy niches were used and first thirty-four niches at the topmost area were destroyed to accommodate the construction of the flooring. The rest of the niches were forcibly opened except for two, with a few pieces of bones inside. These niches had inscription on them indicative that these were used as a secondary burial for priests and brothers. Such inscription is shown below.

"RESTOS DE LOS PADRES Y HERMANOS ANTIGUOS"
(Remains of Priest and Brothers)

Moreover, names and dates of the deceased were written in charcoal along the niches and the above mentioned inscription. A concrete staircase leading down to the crypt was also discovered along with the niches. According to excavation report by Armando Buenaventura dated October 16, 1981, the original crypt plan had 15 steps but during the course of excavation, only nine had been found. Each riser was 28 centimeters high and each tread 21 centimeters in length.

Fig. 3.10: Subterranean human passage photo taken when I visited Philippines 20 Dec.2012.

Fig. 3.11: Secondary burial crypt it is flooded with rainwater. Photo taken when I visited Philippines 20 Dec.2012.
From the top of the concrete slab and six and a half steps from the first stair (approximately 1.70 meters deep), was a concrete flooring. A hollowed sound was heard when it was hacked proving that the concrete wasn’t the original flooring of the crypt. It was removed manually which revealed the next two and a half steps and the original flooring which was, once again, made of red brick tiles.19

192009 National Museum and Intramuros Administration, Republic of the Philippines, Archaeological Excavation at Iglesia De San Ignacio Site, Intramuros, Manila, pp22-25.
Another significant finding in this excavation was the original foundation of the altar above the crypt. It was also found in the southwestern portion of the site approximately 55 centimeters wide.

Cement plaster covering the four walls of the altar was removed and revealed the following:

1. Rear wall made of bricks
2. Pillars traversing the rear wall made of adobe
3. Right hand wall made again of bricks
4. Left hand wall made again of bricks
5. Pillars along the left wall of adobe
6. Front wall and pillars of adobe

After several years as storage facility, the area was eventually purchased by the Philippine government.  

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2009 National Museum and Intramuros Administration, Republic of the Philippines, Archaeological Excavation at Iglesia De San Ignacio Site, Intramuros, Manila, pp 18-25.
San Ignacio church site in 1767:

The San Ignacio church was famous for its graceful façade and artistic interior made in tropical hardwoods. San Ignacio was built in replacement of La Compañia church which was destroyed by an earthquake. La Compania belonged to the Jesuits before their expulsion from the Philippines in 1767.  

![Ruins of La Compañia in Intramuros, Manila. The stone foundation of La Compañia church was used to build the San Ignacio.](image)

San Ignacio church was designed by Filipino architect, Felix Roxas, whilst its interior was furnished by Isabelo Tampilco, Manuel Flores, Crispulo Hocson and other Filipino artisans. Agustin Saez, director of Escuela de Bellas Artes in Manila, contributed to the project by designing the retablos and pulpit.

The cornerstone of the church was laid on February 9, 1878 and was completed, inaugurated and consecrated 12 years after in July 27 - 30, 1889.

San Ignacio from 1889 to 1929

San Ignacio was a pride of Manila, the parish begins to develop a sense of patriotism. It is an obra maestro (master piece of art) to the eyes of the Filipinos and foreigner; it was considered the famous tourist destination before the World War II and a popular wedding venue.

![Artist rendition of San Ignacio altar.](image)

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21 Blake, El Anima Sola, A Glimpse of San Ignacio In Full Glory, [www.el-anima-sola.blogspot.com](http://www.el-anima-sola.blogspot.com), (accessed 6 May, 2013)
The main feature of the church façade is the pediment which is supported by four pairs of twin columns; the bottom columns are rendered in the Ionic order, while the top are in the Corinthian style. The twin columns were admired by the Filipinos. One of the most interesting parts is the twin belfry towers flanking on the side of the pediment.

The walls separating the church compound from Calle Arzobispo are laced with wrought iron grilles and the posts are topped with ornate faroles (flower inlays).^{22}

Fig. 3.19: Photo of San Ignacio Church. The intricate design of the façade was famous among Filipino.

Fig. 3.20: Photo of the nave going to the altar.

Entering the church people were amazed with the rows of arches and columns going towards the high altar. Parishioners and visitor appreciate the Retablo Mayor (altar master piece), designed by Agustin Saez.

San Ignacio de Loyola is enshrined in the Retablo Mayor. He was the founder of Compañía de Jesús, or the Jesuit order. San Ignacio is a church for a patron saint, Saint Ignatius of Loyola.  

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Fig. 3.21: Photo of the Retablo Mayor (altar master piece). San Ignacio sculpture was raise on top of the Eucharistic box (a sacred storage place for bread and wine).

Here, a triumphant San Ignacio is exalted into heaven by angelic hosts. This is the Apotheosis of San Ignacio all rendered in wood by Manuel Flores, a noted Filipino sculptor.24

Fig. 3.22: Photo of San Ignacio de Loyola sculpture

San Ignacio upturned gaze tallado(carved, image) is a handmade sculpture by Manuel Flores. Everyone is amazed in the sculpture because even the minute detail of the angels and clouds was clearly defined.

The Retablo Mayor (altar master piece) ceiling is designed with a vision of the Holy Spirit in a nimbus of glory. People believed the San Ignacio image was purposely curved in the upturned movement looking up to captivates people attention going to the artistic ceiling.

The central apse above the Retablo Mayor (altar master piece) is decorated with the Holy Spirit in the form of a dove. The adjacent crossing features a recessed, octagonal dome ornamented with medallions bearing the faces of Jesus Christ.  

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From the top of altar going towards the nave featured the exquisite ceiling paneling all rendered in wood. They integrate a radiating coffered ceiling design in the apse crossing which is different from design of the nave.

The central nave ceiling composes of larger wooden panels, each decorated with medallions, florid forms and foliage. San Ignacio Church exquisite *artesonado* (artistic paneling) ceilings are the design component that makes the church famous and beloved by Filipinos and visitors. All this carving was made from expensive Philippine hardwoods.  

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26 Blake, El Anima Sola, A Glimpse of San Ignacio In Full Glory, [www.el-anima-sola.blogspot.com](http://www.el-anima-sola.blogspot.com), (accessed 6 May, 2013)
The *Retablo Menors* (minor altar piece) which is located on either side of the main altars was based on Agustin Saez's plan. The *Retablo Menors* are dedicated to the Sagrado Corazon and Immaculada Concepcion. The altar of the Sagrado Corazon featured a hand curved sculpture of Christ by Manuel Flores.²⁷

Manuel Flores shows image of Christ on top the world, with one hand pointing to his flaming heart while the other outstretched symbolizes grace to the faithful. The slightly bowed head of Christ, expresses compassion to all humankind.

Immaculada Concepcion demure smile and downcast eyes symbolizes humility. This image of the Blessed Virgin Mary is carved by Crispulo Hocson, Tampingco's father-in-law. Hocson sculpted the Virgin with her usual attributes, identifying her as the Virgin of the Apocalypse: a mandorla (long wrap around clothes), a crown, twelve stars encircling her head and a crescent moon at her feet. The Virgin is enshrined in a side altar identical to her Son’s.28

Hocson managed to create a statue that represents the Catholic doctrine of the Virgin's Immaculate Conception. She stands on a globe and with one foot trampling the serpent with forbidden fruit on the mouth. These symbolizes that Virgin Mary is holy and unblemished from the stain of original sin.

The side door near Virgin Mary’s altar is capped with her monogram.

Another much celebrated feature of San Ignacio church is the pulpit. Designed by Saez and carved by Tampingco, the pulpit is renowned for its exquisite details. The stairs to the pulpit are covered with panels depicting the Four Evangelists: Sts. John, Matthew, Luke and Mark. 29

The procession of the Evangelists can be seen in bas-reliefs which surrounds the balustrade of the pulpit. It shows the Descent of the Holy Spirit and Christ's Great Commission. These are event where Christ instructed his disciples to baptize all nations under the Holy Trinity.  

\[ \text{Fig. 3.34: The pulpit showing the bas-relief of the four evangelists.} \]

The pulpit is located on each side of the church. The designed composes of a group of angels carrying the pulpit floor.

\[ \text{Fig. 3.35: Photo showing the group of angels carrying the pulpit floor.} \]

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30 Blake, El Anima Sola, A Glimpse of San Ignacio In Full Glory. [www.el-anima-sola.blogspot.com](http://www.el-anima-sola.blogspot.com), (accessed 6 May, 2013)
San Ignacio in 1930:

Before the World War II the church belfry twin towers was the icon of San Ignacio church. The Jesuit Mission House matched the design of San Ignacio church (shown in Fig. 3.3 and Fig. 3.4). Ateneo de Manila which located across the road of Calle Anda is one of the pioneer universities in the Philippines.
In the 1930s, Manila was on the peak of progress and during that time Americans ruled the government. All the high level positions in the government and even the Catholic Church were run by Americans.

San Ignacio during that time is also in the peak of glory and the mass was celebrated in English language. The church became famous to the Americans. San Ignacio church became their favorite wedding venue.

Fig. 3.37: Photo taken behind San Ignacio Church, outside the Intramuros Wall. Showing the building nearby San Ignacio Church, the Mission House and the Ateneo de Manila compound.

Fig. 3.38: Longitudinal Section drawing of San Ignacio Church.

Fig. 3.39: Cross Section drawing of San Ignacio Church.
During the 1932 a fire ravaged the Ateneo de Manila University. However, the church and the Mission House survived in the fire. As shown in the photo the nothing left inside Ateneo de Manila University compound. After the fire, Ateneo University moved to Ermita, Manila at the site of the Escuela Normál de San Francisco.

*Fig. 3.40: Photo taken 1932 after the fire that destroyed the whole Ateneo de Manila University.*
San Ignacio in 1945:

World War II the damaged the whole town of Intramuros, even San Ignacio became a battle field of the Japanese and American soldiers.

Intramuros is the center of the battle because of its location and the thickness of its massive walls. However, Japanese soldier does not succeed in bringing the walls down.

The church was ruined during the liberation of Manila in 1945 all the treasured paneling was burned down. The Mission House was completely destroyed after the World War II.

San Ignacio after the World War II to 1979:

\[\text{Fig. 3.41: Photo taken 1945 by an American. Japanese soldier was planting pillbox in Baluarte de Santa Isabel in front of San Ignacio Mission House. On the right side, San Ignacio church upper floor was burnt down and the 2nd floor of the Mission House was already gone.}\]
In 1979 the government assigned the Intramuros Administration to administer the protection, restoration and development of the Intramuros. Intramuros administration acquire all the warehouses. Same year they start to demolished warehouses and restore Intramuros to became a historic town. 

Intramuros Administration exposed all the historic features of San Ignacio church. They ripped off the slab the Allied Brokerage Company constructed the double walling and all of the second floor area was taken down.

Fig. 3.42: Photo taken 1979 by Intramuros Administration. Exposing the historic San Ignacio wall.
During the demolition of the warehouse, the church interesting features were exposed, such as the underground crypt, the historic wall and the subterranean human passage.

The photo showing Intramuros Administration during the process of excavation, the procedure is sensitive and done layer by layer. Exposing the secondary burial crypt with 204 niches, the staircase and the small mass table in the middle of the crypt.
San Ignacio 1980 to Present:

Five years later the Intramuros town was acquired by the City of Manila. Illegal settlers occupied several areas and the ruin of many buildings converted to warehouses. San Ignacio was purchased by Allied Brokerage and Storage Building. During that time some parts of the San Ignacio church has been altered. The exquisite façade of San Ignacio has been touched to suit warehouse facilities. Allied Brokerage plastered the artistic wall, take out the steps and change it to a ramp. They used the right upper window for second floor fire exit. The beautiful façade of San Ignacio turn into warehouse. Although we can still see some traces of San Ignacio church but the intricate design was totally disappear. The design at the back of the church also been altered but some of the original fabric was still there.

Fig. 3.44: Photo at the back of San Ignacio church, still retained some of its original fabric.

Fig: 3.45: The front of San Ignacio church today with plastered walls and columns, however the arch doorway and circular windows was still reflect the original design.
The historical features that remain in the San Ignacio site today are the walls, the secondary burial crypt, the cistern tank and the subterranean human passage. These cultural heritage treasures should be preserved and not be abandoned.

Government proposed the construction of San Ignacio Ruined to become ecclesiastical museum. Until now it has not been implemented yet because of insufficient government funding.

Fig. 3.46: Photo taken when I visited Philippines December 2012. The photo shows the existing feature in San Ignacio site.
4.0 SITE AND CONTEXT:

Fig. 4.1: Intramuros Administration developed the Town into a historical site photo of Intramuros Tourist Guide Map
Zoning: City Potential:

The City of Manila is currently the most populated city in the Philippines and one of the famous tourist attractions in the vicinity is Intramuros.

It is bounded in the West by Port of Manila where all shipping liners and big shipping business are located. Manila Hotel, the most luxurious and pioneer hotel in the Philippines is also located at the rear side of San Ignacio ruin.

In the North side is the Pasig River, which is the longest river in the Philippines. Currently, this river is being utilized as part of a passenger transport system since the big colleges and University were oriented near the Pasig River. Beyond the river is an area called China Town chiefly featuring Chinese restaurants, businesses and high-rise residential buildings.

Fig. 4.2: Manila Hotel opened in 1912 and extensively remodeled in the 1970s. It is a Philippine landmark, home to high society and often a scene of historic events.

Fig. 4.3: Manila Hotel photo at the back of San Ignacio Ruin.

Fig. 4.4: Binondo, Manila. This is the district where China Town was built, photo shows the entrance to the town by a Chinese Pagoda.

Fig. 4.5: Looking across the Pasig River from Intramuros wall, you will see the high rise buildings inside the China Town. (Photo by Mark Anthony Maraga)
Transport system in the Philippines is good as all means of transportation is accessible to everyone. The main problem is pollution and traffic congestion. The construction of the Light Rail Transit (LRT) was one of the most effective ways to resolve this problem. It is so convenient since it is strategically positioned near the East side of Intramuros.

Major government buildings and office are located on the East side of Intramuros such as Manila Metropolitan Theater, Manila City Library, Manila Post Office and famous Manila City Hall and National Museum.

Fig. 4.6: LRT (Light Rail Transit) the most convenient transport system in the Philippines.

Fig. 4.7: Metropolitan Theatre was built in 1924. It is famous and historical because of its Art Deco design by Architect Juan Arellano. Today a propaganda movement for restoration has been initiated because it was now slowly deteriorating.

Fig. 4.8: Photo of Manila Post Office after World War II.

Fig. 4.9: Photo of Manila Post Office today.
On the south side is the historical Rizal Park where the Philippine National Hero Dr. Jose Rizal died. He was blindfolded in front of the Filipino community and shot to death by 100 Spanish soldiers. Also on that side is the Children Museum and the US embassy.

Fig. 4.10: Photo of Rizal Park commonly called Luneta with the statue of Philippine National Hero Dr. Jose Rizal.

Fig. 4.11: Photo of Rizal Park in the evening. The lighting at night makes it a tourist attraction especially hot summer nights.

Fig. 4.12: The Classical façade of Children Museum.
THE COMMUNITY INSIDE INTRAMUROS:

Fig. 4.13: Vicinity map of Intramuros Manila, Philippines showing the location of museums, churches, government buildings, and universities.
Fig. 4.14: Photo showing the museums, churches, government buildings and universities inside the wall of Intramuros.
Contour of the site is almost flat and very prone to flood because of its location. It bounded by Pasig River on the North and Manila Bay in the West.
SITE ANALYSIS OF SAN IGNACIO:

Fig. 4.16: Site Analysis of San Ignacio Ruin
Location:

San Ignacio ruins are bounded by the Archbishop Palace of Manila on the North, the office that oversees all Catholic Churches all over the Philippines and currently headed by Cardinal Luis Antonio Tagle.

Calle Arzobispo is on the East, Casa Intramuros building is located in the corner of Arzobispo & Anda St. It is being rented out to different custom broker companies.

The site is bounded by Calle Anda on the South which Department of Tourism Clamshell Building is located. This building is an exhibition center of different Filipino cultures, presenting their custom houses and traditions. Recently the WOW Philippines held in this venue featuring different Philippines top travel destinations.
Calle Sta. Lucia on the West which featured the Baluarte de Santa Isabel serves as one of the entrances to the city through gates and draw bridge during the 15th century. Outside Baluarte de Santa Isabel wall is the famous Intramuros golf course. Intramuros Administration converted the surrounding land area outside the wall to a golf course. This is a good strategy and a restoration mitigation program to protect the wall at the same time to generate tourism. There is no other potential area in the vicinity of Manila that can be converted into a golf course except for the Intramuros surrounding wall.

There is a vacant property in East side of the site which serves as a parking lot for the TMI Center Building a sports center and Foscom Ship Management Office.

Fig. 4.21: Baluarte de Santa Isabel ramp, this is the entry point of the cannons and soldiers during Spanish era.

Fig. 4.22: Baluarte de Santa Isabel overlooking the Intramuros golf course (right) and large platform of the area (left).

Fig. 4.23: Vacant property along Calle Arzobispo, potential parking space of the museum.

Fig. 4.24: Looking toward west along Calle Arzobispo, potential parking space of the museum.
Fig. 4.25: Site Plan of San Ignacio Ruin with pictures of the vicinity.
Temperature in the Philippines:
The average year-round temperature measured from all the weather stations in the Philippines is 26.6 °C (79.9 °F). Cooler days are usually felt in the month of January with temperature averaging at 25.5 °C (77.9 °F) and the warmest days, in the month of May with a mean of 28.3 °C (82.9 °F).  

Sunshine Hours:
During April, the average monthly hours of sunshine reaches 275 hours wherein people experience the longest day of the year. While in August, the average monthly hours of sunshine are 145 hours. The Philippines do not have daylight saving time because the monthly sun hours of the year varies from 150 to 145 and remains constant except for the months of March, April and May which have higher monthly sun hours than other months. So it is senseless or impractical to use the daylight saving time.

The Tropical Rain Forest Climate:
Because of the geographical location of the Philippines in the planet, it experiences tropical rain weather.

There are two main characteristics of this climate:
- High Temperature
- High Atmospheric Humidity

High temperature and atmospheric humidity can be experienced whole year round which causes unexpected rainfall throughout the year.

Monsoon and Trade Wind:
The Monsoon is a very rainy wind coming from the southwest direction and trade wind is coming from the Northeast which dominating the month of December to May it may bring dry wind or may be the reason there is no rainfall at all.

Rainy Season and Monsoon:
Philippines experience unexpected rainfall all year round but the density differs depending on the months in the year. During June to October heavy rain shower is expected in all parts of the country due to the strong southwest monsoon. During December to May there is an absence of monsoon but rainfall is caused by trade wind coming from the North East side.

Typhoon:
The third type of climate in the Philippines is the presence of typhoons. It usually happens during the month of June to November caused by Western Pacific typhoon.

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Fig. 4.26: Sun path and Average hours of sunshine in the Philippines.
Fig. 4.27: Temperature and Rainfall in the Philippines.
5.0 DESIGN STRATEGIES:

Design Brief:

The wall of Intramuros signifies a symbol of strength, defense and protection. The city is composed of churches, schools, government establishments and also housing for high government officials during the 15th century. The Architecture of the Intramuros wall creates a symbol in many ways. For example, the type of construction, the structural system, the details and materials of Intramuros wall contribute to the way that it is perceived. Its solid stone construction evokes a sense of permanence. As we go deeper to the inner heart of the walled city, we can see the soft irregular brickwork in some of the buildings which is associated with hand-crafted rural skills of the community. Churches, school and government institutions were made from hard edged regular brick work, which symbolizes industry and precision. The structure of the place and the buildings express cultural, spiritual and structural forces that create a word in architecture that expresses the symbol, codes, plot and history of Intramuros.

This new design will follow the symbol of Intramuros as the city within the walls. The plan of my main building will depict a core which centralized the movement in the interior of the wall which is the main museum. It’s a wall within the wall where people have the privilege to experience the old wall against the wall of the new structure. The new wall will be made of curtain wall which induces transparency that symbolizes looking thru the past and present. This wall also characterizes stability and initiates protection to safeguards the artifact and exhibit of San Ignacio ruin.

The old San Ignacio has twin belfry towers, which makes the church one of the most prominent hierarchy buildings in the community during the 18th century. However, they were totally destroyed during the World War II and were never restored again.

In the new San Ignacio Ecclesiastical museum the spirit and hierarchy of the belfry towers will rose again using new stronger materials and contemporary design. However, this time they will serve as viewing decks for everyone to see the whole panoramic view of Intramuros. It will also have a curtain glass panel that creates a flow of movements during the night.

The new Museum will also feature a library, which is designed to reflect the wall of Intramuros which radiates inside. The new library will have an atrium skylight, which will serves as a natural source of light for the interior of the building. It will also feature an adjustable louver which eventually creates passive cooling inside the building.

The Museo de Intramuros will also feature a new auditorium. The two storey auditorium building comprises of big auditorium, small auditorium shop and café. The form of the auditorium was based on its functions, such as raised sloping floor and wide angle shape to accommodate good sightline projection. In other words the design and function of the building can be observed outside.

The auditorium will also have HVAC facilities to accommodate varying load capacities such as audience, lighting technology, and different projection equipment. It also has proper notification signage and desirable egress positioned that can facilitate speed up evacuation in case of emergency.

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Project Motivation:

2005, I was fortunate to have worked with some of the Jesuits fathers of Ateneo de Manila. I was able to join them during their construction of their San Jose seminary. They became my friends and we started investigating their history and discussing their dreams. During our conversations about design and projects, the idea of restoring San Ignacio Ruin came about. Suddenly I realized the importance of this building to them and their willingness to restore this project. It is mainly because of not being financially capable and the lack of government support that this project remains unfulfilled.

As I began doing this Project Research, I was reminded of the San Ignacio Church. One of the problems that I faced was the distance. I am in New Zealand and my site was in the Philippines. However I was keen in pushing this project because I firmly believe that this will be a way of helping my Jesuit Father friends in the Philippines.

Fig. 5.1: Interior perspective of the Museum, people can go around and appreciate the new and the old wall.
MUSEUM FACILITIES:

The form of a museum building must relate to its mission and objective. The allocation of spaces depends on its mission and objective and the priorities, which sets itself in the light of its resources and policies-financial, staffing, collection and services.

There are three main considerations to bear in mind – the public using the museum and its visitor facilities; the collection/information available to the public and the range of services supporting the museum-technical managerial, administrative and educational.34

The following are the allocated spaces essential in designing a museum.

GALLERY AREA:

- Exhibit area:
  1. Display Area
  2. Temporary Exhibition
  3. Secondary burial Crypt
  4. Exposed Altar Foundation
- Public services:
  1. Visitors entrance
  2. Viewing Deck
  3. Reception
  4. Orientation
  5. Visitor information
  6. Rest area
  7. Toilets
  8. Security Desk
  9. Stair/ lifts/ ramps

LIBRARY:

- Study area:
  1. Computer Area
  2. Book shelving
  3. Documentation Information
  4. Archive / Records
- Office area:
  1. Management
  2. Administrative
  3. Finance office
  4. Conference Room
- Services
  1. Stair / Lifts
  2. Toilets
  3. Pantry

BASEMENT AREA:

- Exhibit area:
  1. Exhibit Area
  2. Subterranean Human Passage
- Storage Area
  1. Collection Storage
  2. Study collection
  3. Collection staff offices
- Services
  1. Stair / Lifts / Ramp
  2. Toilets
- Supporting Services
  1. Cleaning
  2. Staff rest room
  3. Electrical, Air-conditioning Room

AUDITORIUM:

- Main facilities:
  1. Big Auditorium
  2. Small Auditorium
- Retail facilities
  1. Souvenir shop
  2. Café
- Public services:
  1. Entrance Lobby
  2. Temporary Exhibit
  3. Information:
  4. Toilets

Museum should be cost-effective, cost-efficient and use sustainable building materials. Building should be sound and well maintained. The surrounding will have an important bearing to its function, and in many cases the museum’s range of activities and services will be extended into its surrounding such as garden or open exhibition area. 35

OPEN GALLERIES:

- San Ignacio perimeter wall area
- Central courtyard:
  1. Water Cistern
  2. Exterior Subterranean Human Passage
- Rear Courtyard
  1. Featuring the Statue of Five Order of Priests

Cross sectional perspective showing the Museum Gallery, the secondary burial crypt on the left, the altar stone foundation and part of the basement area, going to the subterranean human passage.

It also shows the library atrium space with sky light roofing that provides natural lighting inside the structure.

Fig. 5.2: Sectional perspective of Museo de Intramuros
In laying out the position of the building earlier, I tried to locate the best position for the museum, library and the auditorium with regards to its existing heritage feature such as the wall which is the prominent one. The main idea that worked in my mind is preserving the existing fabric. Considering my supervisor’s opinion, the location of the museum should be in the old existing wall. The library and auditorium will be located to a suitable area with good orientation, maximized the potential of the site and attract more visitors.

Fig. 5.3: Hand sketch - Site plan allocation of spaces for the museum, library and auditorium.

Fig. 5.4: Hand sketch of section as we discuss the connection of museum to other building.
I explored the shape of the building. My proposal before is to create an access to each building from the street and from inside the museum. I also want to maximize the land area which is not enough for a much bigger museum. The problem is having a space that is too small to accommodate a big complex of buildings. Thus, I need to limit my building to function well within a small confined area. One option is to align the form of the building to the street line which is a good solution to maximize the land area.

Fig. 5.5: Sketch of building footprint try to allocate space and shape of building.
During the process of planning the Museum inside the old San Ignacio wall, the idea of having a public, semi public and private spaces that separated busy and quiet areas came about. The main entrance with the two viewing towers also promotes interaction between the people entering the museum and those going up to the viewing tower.

The center courtyard is strategically positioned in the middle of the auditorium, library and the museum. This serves as a meeting point of people and a center of interaction for visitors going around the Museum. It is the entry point going to the auditorium, library and access area going to the museum. We can also say this courtyard is an outdoor museum because of the interesting archaeological feature such as the open cistern tank and the exposed exterior part of subterranean human passage.

As you enter the gallery it becomes more private as people appreciate the ecclesiastical exhibit towards the rear part of the museum. This area will have a subdued atmosphere with landscaping and the sculpture of the five orders of priests (Jesuits, Dominican, Franciscan, Augustinian and Recollect). It will become more sacred and be considered as a private praying area.

Fig. 5.6: Sketch for allocating areas for public going to private areas.
In this sketch my supervisor helped me to layout the auditorium in a form that can maximize the space and function well. In this design people will already know by its form that it is an auditorium. As it was clearly depicting the function of the building by just looking at the appearance outside.

Fig. 5.7: Sketch the shape and plan of my auditorium.
In this sketch, the floor plan of the auditorium is laid out. The dilemma is in the limited space connecting between the small and big auditoriums which leads to a backlog of people entering and existing the auditorium. The best solution for this is to create two access in both auditoriums - one for the audience and for the speaker to avoid any disturbance when someone enters and leaves the auditorium.

Fig. 5.8: Hand sketch as we elaborate the plan of my auditorium.
This sketch shows the section of the library and the auditorium. At this point I was thinking about the orientation of my auditorium. Many questions surfaced - either I make the orientation of the small and big auditoriums parallel to each other; or do I have to layout in the opposite direction? Another problem is how to connect the auditorium to the library?

Fig. 5.9: Section of the library and auditorium with sketch that shows the slope of seat in the auditorium.

Sketch showing an example layout pattern that is appropriate for a library. It shows a circulation that can be applicable when designing a library. Also showing the section that is proportional for the auditorium to the ergonomic human height.

Fig. 5.10: Example sketch of library layout.

Fig. 5.11: Section of the auditorium elaborating connections of space from ground to the 2nd level.
This is the interior sketch of the proposed library. I decided to make my layout with central focal point and other circulation is related to this path. The center is the atrium, with the balustrade that serves as a table with chair. The layout of the table follows the skylight on top of the atrium which is a source of natural lighting inside the library.

As I sketch the section of the library and the museum at this stage, another problem arises, namely how do I design the circulation inside the museum? If I put a generous slope of ramp inside the gallery it will end up with the whole area being occupied by the ramp because of the height of the building. Finally I decide to utilize the elevator and stair of the viewing tower accessed to the second floor connected by a covered bridge. Give respect to the original design of the church I decide to make the floor level of my museum patterned after the old San Ignacio church.

Fig. 5.12: Interior perspective sketch of the library.

Fig. 5.13: Exterior perspective sketch of the library.

Fig. 5.14: Section of library and museum.
Fig. 5.15: Exploration of the project.
The exterior perspective looking in the front of Museo de Intramuros showing the glass insert inside the old historical wall. Also featured in the museum are glassed two viewing towers. The right side can be accessed by stairs and the left side can be accessed with lift.

The perspective also shows auditorium and library with contemporary design. Egress of auditorium as shown in the drawing, is enclosed with glass panels.

Fig. 5.16: Exterior view perspective of Museo de Intramuros.
The Auditorium is also one of the buildings in the Ecclesiastical Museum. Sloping floor and angled shape building which reflect the function of the building is clearly shows outside. The auditorium lobby has glass roof and walls, similarly with the auditorium fire exits. Generally I would say that this auditorium is sustainable for using sunlight especially in main access area such as lobby and staircases.

The library is made of concrete and glass with a central atrium skylight that projects inside the building. Exterior glare can be control by outside louver. The upper part of the building has adjustable louver which can be control to suits different kind of weather.

Underneath the open space between the auditorium and library is the subterranean human passage. It was believed the Spanish Jesuit built this as an escaped route during their expulsion in the Philippines.
Museum: The two storey building of San Ignacio ruin will have a box insert made of curtain glass panel with stainless steel frame and skylight roofing.

Ground Floor: Mainly for exhibition of the ecclesiastical items which was excavated and currently stored in the Palacio del Governador (a government building located inside Intramuros compound). The west side of the ruin features excavated evidence of around 204 niches which was located underneath the ground of the old San Ignacio Church while the South side has the evidence of the old solid stone foundation of the altar. As we move around a gallery, we add our own perceptions and memories to the stories that we are told there and, in the same way as reading a novel, we engage in our imagination.

In regards to this evidence of this treasured cultural heritage I would prefer to follow John Ruskin’s idea as much as possible no intervention or respect to the remaining existing fabric.
First Floor: Serves as another level of exhibition area, which also features not only ecclesiastical collection but also tradition and culture of the Filipino. It has an atrium in the center that provides natural lighting to the ground floor area. It also has the skylight that constitutes of photovoltaic cells that collect solar energy that generate electricity in the evening and also serve as a diffuser to regulate the heat of the sun inside the building.
**Second Floor Plan:** The Museum comprises of two floors; the stair and lifts are located in the viewing tower which serves as an access to the first floor. The T shape bridge connects the lift, stair, and first floor gallery area. Through these bridges, people will experience to view in the circular window of the old San Ignacio Church.
**Basement:** Another interesting feature of the site is the underneath passage which Dr. Espiridion believed is an subterranean human passage as it was running towards South where it most likely struck the convent of San Agustin and forked to the East where Collegio de Sta. Isabel, an institution founded mainly for support and education of orphaned daughters of military personnel who died. I would incorporate a basement in the design which people can have a good access to the tunnel by a generous ramp coming from the old ruin wall to the basement that links the museum, library, shops and auditorium.

**Viewing deck:** Replicate the position and height of the belfry tower of the old San Ignacio church which serves as an access going to the first floor of the museum and viewing area. It is made of stainless steel and glass, one of the viewing decks can be access by stair and the other one can be access by elevator. It s connected by bridge going to the first floor of the museum gallery. Moreover people can experience to look outside the circular window in front of the building. It also serves as an icon or landmark when you are inside the Intramuros.

**Perimeter of the ruin wall:** This wall reflects the history of San Ignacio church and will also be part of gallery which people can go around and appreciate every trace of age in the wall.
**Library Building**: Comprises three floors

**Ground floor**: Serves as a computer area with the entrance lobby. Book shelves will be laid out with central core going to the atrium where reading areas are aligned with the skylight that gives a natural source of lighting inside the library.

**First Floor**: Comprises archive collections and book. The layout of shelves and chairs are same with the Ground Floor.

**Second Floor**: Area for offices and libraries.

*Fig. 5.22: Library atrium perspective.*
Auditorium: Two storey building made of concrete, steel trusses and curtain glass panel

Ground Floor: Consists of Café and Souvenir shops that have an access to the Auditorium main lobby. The lobby serves as a connection between the Café, shops the big and the small auditorium. It has a skylight consisting of open galleries which will feature the new advertisements and shows.

Mezzanine Floor: Consists of public toilets and additional spaces for café tables. It also has an enclosed glass bridge that connects the library and auditoriums.

First Floor: The small and big auditoriums have two doors which can be accessed from the spectator’s area and stage area with separate egress door that gives additional ambient light in the evening. The small auditorium has 110 seating capacity while the big one can accommodate 200 people.
Rear Courtyard: The rear of the San Ignacio Ruin has interesting evidence which is the sculpture of the Five Religious Orders, namely the Dominican, Franciscan, Augustinian, Jesuit and Recollect. This space is going to be a private garden with water features. It will also have a secluded area for prayers and meditation.

Fig. 5.24: Exterior Perspective of the rear courtyard.
**Center Courtyard:** Serves as a waiting area and assembly spaces for tours and events. It also features another archeological discovery; the water cistern, which is located at the Northeast side of the site. Part of the exterior arch underground tunnel will also be exposed using sealed glass panels. This only means that the museum can be viewed not only inside the building but also from the open spaces remaining.

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*Fig. 5.25:* Courtyard between the Auditorium and Library. Showing the bridge between Auditorium and Library and partly showing the exterior of subterranean human passage.

*Fig. 5.26:* Courtyard between the San Ignacio ruined, auditorium and library. Showing also the water cistern, this area also serves as a meeting place and can be considered as an outdoor museum.
**Basement Gallery:**

Basement area has the major purpose of joining the three buildings together. In case of rainy weather people can still go around the museum without getting wet. Another interesting feature in this level is the subterranean human passage. As shown in the perspective the passage is enough for two human to pass, with the dimension of 1.2 meters wide and 1.8 meters high. The skylight opening at the top of the passage gives natural lighting inside the basement gallery, at the same time it gives privilege for people to see the exterior finished of the subterranean human passage.

![Fig. 5.27: Basement level showing the ramp from the Gallery, entrance to the subterranean human passage and egress going to the café.](image-url)
The right side of the perspective is showing the main entrance going to the Gallery. Above is the bridge that connects the first floor level of museum to the viewing tower, from this level visitors can experience viewing through the circular window. In the center of the drawing shows the ramp going to the basement which is the access point towards the subterranean human passage. Left side of the perspective shows the exposed altar stone foundation and the rear court yard.

This existing feature of San Ignacio Church reflects the history and memories of its glorious past, which should be treasured and conserved forever.
6.0 CONCLUSION:

This project deals with conservation of San Ignacio Church in Manila, Philippines and conversion to the Museo De Intramuros. It covers the history of the church and conservation strategies that aim to preserve and reveal the aesthetic and historical value of the building.

I based my research from comparable study of related literature and precedents. I believed that adaptive reuse is the most effective tool to conserve a historical building such as San Ignacio Church. Adaptive reuse leads to the continuity of building life and creates a new purpose of the building. It safeguards the historic building from redundancy which leads to demolition.

Currently the San Ignacio is abandoned and in dire need for care and attention. This ominous situation only highlights another crucial issue of recent times: the future of ecclesiastical buildings such as churches, which have been declared redundant and have been demolished. The argument is do we need to wait until these churches have been completely destroyed? We can do something now rather than to wait and see our historic cultural heritage ripped to pieces. Therefore I conclude that adaptive reuse is a powerful tool that can be use to protect this dying historic cultural heritage.

Critical Appraisal:

Modern conservation principles, as set out in by the ICOMOS Charter (International Charter for the Conservation and Restoration of Monuments and Sites) are based on specific alternative approaches. One of the most suitable conservation methods or approaches for San Ignacio Church is adaptive reuse, non intervention and maintenance. The process of restoration is a highly specialised operation. Its aim is to preserve and reveal the aesthetic and historic value of the building.

This study is based on respect for the original material and authentic documents of the church, with a design that involves the least degree of intervention and preservation. Ensuring the stabilization of the existing
structure, a regular maintenance of remains is important to retain its current state and to prevent further deterioration.

In summary, the restoration and conversion of the San Ignacio church into Museo de Intramuros creates a new episode to the life of San Ignacio ruined. This restoration and adaptive reuse will not detract the traditional setting, balance and composition of the interesting part of the historic building. Furthermore it will enhance the value of the site. The integration of the new building it will create a new ambience since it feature the old and the new wall. It will show separation of age, difference in methods of construction but link the history of past and to the future.

Nevertheless the original building will retain the existing historical features. The additional work, which is indispensable, is distinct from the architectural composition and bears a contemporary stamp that reflects the history of San Ignacio Church.

**Further Research:**

I have learnt, designing a historic building is interesting but involves a lot of researches which mainly focus on respect of the buildings original fabric. During the site observation and gathering of historic information, I found the problems and potential of the site. The conversion of San Ignacio Church to Museo de Intramuros gives a new purpose to the building as well as revives the town of Intramuros.

In our modern era people are looking for new events that will give a new image and excitement in the historical town. Furthermore, the museum features the historical exhibits henceforth preserve the artifacts gathered in the site and conserved San Ignacio ruined.

Site observation and analysis of related literature also leads to solve the design problem. Concurrently, I developed a design proposal for the conversion of San Ignacio church to Museo de Intramuros. A design that creates a good interaction between the San Ignacio historic past that links to the present and looking forward to the future.

In response to the research, adaptive reuse conserved the concept of a historic building. It embraces not only the single architectural work but also the urban or rural setting in which the evidence of a particular civilisation. Adaptive reuse and conservation of historical building safeguard this work of art also the historical evidence.
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9.0 APPENDIX:
APPENDIX A:

ICOMOS New Zealand Charter:

This Charter retains the collection of New Zealand historical places of cultural heritage value relating to its indigenous and more recent peoples. It includes areas, cultural landscapes and features, buildings and structures, gardens, archaeological sites, traditional sites, monuments, and sacred places have a distinctive value should be treasured and cared. The charter believed that New Zealand needs to have general responsibility to safeguard its cultural heritage places for present and future generations. More specifically, the people of New Zealand have particular ways of perceiving, relating to, and conserving their cultural heritage places. New Zealand ICOMOS Charter was based on the International Charter for the Conservation and Restoration of Monuments and Sites (the Venice Charter - 1964), which set out the principles to guide the conservation of places of cultural heritage value. 

1. Purpose of conservation is to retain and reveal the value and function of places with cultural heritage values for the interest of present and future generation.
2. Understanding cultural heritage value which is appreciation of all aspects of its cultural heritage value, both tangible and intangible. All available forms of knowledge and evidence provide the means of understanding a place and its cultural heritage value and cultural heritage significance.
3. Indigenous cultural heritage meaning, value, and practice, is associated with places and transmitted through oral, written, and physical forms. Any particular, protocols of access, authority, ritual, and practice should be respected.
4. Planning for conservation should be subject to prior documented assessment and planning.
5. Respect for surviving evidence and knowledge it involves the least possible loss of fabric or evidence of cultural heritage value. It should respect for all forms of knowledge and existing evidence.
6. Minimum intervention is necessary to ensure the retention of tangible and intangible values and the continuation of uses integral to those values. The removal of fabric or the alteration of features and spaces that have cultural heritage value should be avoided.
7. Physical investigation of a place provides primary evidence thatCannot be gained from any other source, it should be carried out according to currently accepted professional standards, and should be documented through systematic recording.
8. A place of cultural heritage value should serve a useful purpose. As much as possible a place is integrated to its cultural heritage value and use should be retained. If the place is to be reuse, the new historical structure should be compatible with the cultural heritage value, and should have little or no adverse effect.
9. The setting of a place is integral to its cultural heritage.
10. Location, site and setting are important for the structure with cultural heritage to retain their authenticity and integrity, therefore the feature of cultural heritage should remain on its original site.

All conservation work should be based on a plan which identifies the cultural heritage value and cultural heritage significance of the place, the conservation policies, and the extent of the recommended works. The conservation plan should give priority to the authenticity and integrity of the place.

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In this event, the new location should provide a setting compatible with the cultural heritage value of the structure.

11. Archiving of all aspects of its conservation should be fully documented to ensure that all information is available to present and future generations.

12. Recording of any evidence revealed, and fabric should systematically be done prior to any interventions.

13. Fixtures, fittings, and contents that are integral to the cultural heritage value of a place should be retained and conserved with the place. Such fixtures, fittings, and contents may include carving, painting, weaving, stained glass, wallpaper, surface decoration, works of art, equipment and machinery, furniture, and personal belongings. Conservation of any such material should involve specialist conservation expertise appropriate to the material. Where it is necessary to remove any such material, it should be recorded, retained, and protected, until such time as it can be reinstated.

14. Conservation plans according to the charter:
   i. Plan should be comprehensive and fully understand the value of the place and significance of the cultural heritage.
   ii. Gather all information about the existing fabric and its condition.
   iii. Authenticity and integrity of the place must be the highest priority.
   iv. Include setting as one of consideration for the place.
   v. Ask advice of professional.
   vi. Consider the needs, abilities, and resources of connected people
   vii. We should not be influenced by prior expectations of change or development.
   viii. Observed conservation policies as a guide for decision making before work will be undertaken.
   ix. Do some recommendations appropriate the site or place?
   x. Be up to date to new system and policy

15. Conservation projects should include the following:
   i. Consult with the interested parties and connected people all throughout the project.
   ii. Give opportunities to people interested in the project and be open to their contribution to the project.
   iii. Research on any relevant source documentary and oral history is good source of information.
   iv. Investigate the site because it is very important to discover physical evidence.
   v. Recording can be done in different methods such as writing, drawing and photos.
   vi. Conservation plan which conforms to the principles of the charter.
   vii. Ask for guidance on appropriate use of the place.
   viii. Conservation plan implementation or the conservation works.
   ix. Recording of conservation works as it progress.
   x. All records undertaken during the conservation planning and conservation works should be deposited in archive office.

Please note that statutory declaration must be granted before commencing the conservation project.

16. Conservation works should be done by professionals who have the appropriate knowledge, skills and training to commence the project.

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Every conservation project has different degree of intervention for different purposes.

i. Preservation for the purpose of maintenance, repair and stabilization.
ii. Restoration for the purpose of reassembly, removal and reinstate the old feature.
iii. Reconstruction if it’s necessary
iv. Adaptive reuse or shall we say sustainability as it recycle the old building.

These conservation processes can be utilized in an appropriate manner. It can be applied to individual parts and components or even to a place with heritage cultural value. Any conservation procedure must be guided and should follow the conservation plan that conforms to the principles of charter. Degree of intervention should be minimal as possible. Any intervention, which compromises the cultural heritage value of the building, should be stopped and should not happen.

All conservation that needs to be done should be given a least degree of intervention.

Recreation in conjunction with reconstruction which means to replicate or copy cultural heritage value is not in the charter scope.

Preservation to maintain the long-term survival and continuation of cultural heritage value. It should not remove the traces of its age that contribute to the authenticity, integrity and stability of the cultural heritage value.

i. Stabilisation: To make the structure stronger and retard the decay of its components.
ii. Maintenance: It should be done properly and daily and complied with the plan conservation programmed.
iii. Repair: Materials should be similar or matches the old structure if it’s necessary to integrate new materials it should be confirmed by experts and properly documented during the process.

Give preferences to the traditional method and material used for conservation work. Integration of new material in repair work can be considered if the stability and life span of the building will increase and eventually new material will not diminish the cultural heritage value of the building.

Restoration involves two processes such as reassembly and reinstatement; it may incur removal of layers that diminished cultural heritage value of building or place so it should be done based on the respect of the original fabric of the building and analysis of its component before conservation work is initiated. Restoration does not involve conjecture.

i. Reassembly and reinstatement
   In reassembly they use the existing material to return the cultural heritage to its former feature as much as possible. Reassembly involves working on a part of the place not the whole place.

ii. Removal - we do respect the existing fabric but there are instances when it can became a safety hazard and require complete removal provided that the process is fully documented and such relics must be stored in a safe place or archived for future records.

Reconstruction is different with restoration in such a way that new material is introduced for the replacement of parts that have been lost. It should be noted that there should be a distinction between the old and new materials, which will not, diminish the cultural heritage of the building.

Adaptation is facilitated by re-use of building for a purpose. Adaptive reused leads to the continuity of building life and purpose. Alteration and addition can be done provided that it will not create an adverse effect on the building.

Non-intervention
There are some instances that intervention will not be necessary such as places with spiritual heritage values or a sacred place where spirituality is more important than physical attributes.
23. Interpretation should be done with an understanding of all aspects of the place either tangible or intangible characteristics. Cultural protocol should be observed and identified such as the sequence of construction, meaning and connection to the society.

24. Risk Mitigation: Cultural heritage places are vulnerable to natural disaster such as flood, earthquake, and human-induced threats such as the conversion of areas for business purposes. It is very important to have a mitigation plan or any protection plan immediately as possible to mitigate the premises to safeguard the remaining cultural heritage.38

ICOMOS Philippines:

ICOMOS Philippines also promotes conservation through educating Filipinos about the present issue about tourism and heritage. They introduce the idea about the benefits of community participation in conservation and cultural tourism. They present ideas to students and professional about:

1. Social and Economic Community development through sustainable cultural tourism
   a. Sustainable Community-based tourism practices
   b. Benefits of community participation in conservation and cultural tourism programs
   c. Can join Economics of Tourism topics here

2. Values-based tourism
   a. Culture and nature Interpretation for tourism
   b. Information and education development for tourism

3. Economics of Tourism
   a. Honing cultural industries as tourism by-products
   b. Accommodations and home-stays development for economic development
   c. Communities and stakeholders involvement in tourism activities
   d. Government and/or NGOs initiatives in tourism
   e. Ticketing and tour packaging of heritage sites for tourism

4. Challenges and concerns of Tourism in Heritage Sites
   a. Tourism in-flux and its effects on heritage sites
   b. Over development and build-up outcomes in heritage sites
   c. Management of tourism destinations

5. Promotions and Marketing of Heritage for tourism
   a. Experiences and good practices in the marketing of heritage sites
   b. Challenges in marketing and advertisement of hard to sell heritage sites
   c. Enhancing heritage for tourism (facilities development, heritage information enhancement, etc)\(^\text{39}\)

CHRISTIANITY IN THE PHILIPPINES

There is only one predominantly Christian country in all of Asia. The Philippines is approximately 85 percent Christian (mostly Roman Catholic), 10 percent Muslim, and 5 percent 'other' religions, including the Taoist-Buddhist religious beliefs of Chinese and the 'indigenous' animistic beliefs of some peoples in upland areas that resisted 300 years of Spanish colonial rule. The purpose of this lecture is to explain how a small number of Spaniards converted the bulk of the Philippine population to Christianity between the mid-1500s and 1898--the end of Spanish rule. It also discusses some of the variety of forms of Christianity practiced today in the Philippines.

Historical background:

In the 1500s, the Portuguese explorer Ferdinand Magellan encountered the Philippines while sailing under the flag of Spain in search of a western route to the East Indies, the source of the spice trade. He and his men landed on the island of Cebu in the central Philippines.

At this time period, almost nothing was known of the Philippines, and so our sources of information about pre-Hispanic societies in the country date from the early period of Spanish contact. Most Philippine communities, with the exception of the Muslim sultanates in the Sulu archipelago and Mindanao, were fairly small without a great deal of centralized authority. Authority was wielded by a variety of individuals, including 1) headmen, or *datum*; 2) warriors of great military prowess; and 3) individuals who possessed spiritual power or magical healing abilities.

The absence of centralized power meant that a small number of Spaniards were able to convert a large number of Filipinos living in politically autonomous units more easily than they could have, say, converted people living in large, organized, complex kingdoms such as those Hinduized or (later) Theravada Buddhist-influenced kingdoms in mainland Southeast Asia and on the island of Java in Indonesia. The Spanish were unsuccessful in converting Muslim Sultanates to Christianity, and in fact warred with Muslim Filipinos throughout their 300 year colonial rule from 1521 - 1898. Nor did they successfully conquer certain highland areas, such the Luzon highlands, where a diverse array of ethno-linguistic groups used their remote, difficult mountainous terrain to successfully avoid colonization.

Magellan's arrival in Cebu represents the first attempt by Spain to convert Filipinos to Roman Catholicism. The story goes that Magellan met with Chief Humabon of the island of Cebu, who had an ill grandson. Magellan (or one of his men) was able to cure or help this young boy, and in gratitude Chief Humabon allowed 800 of his followers to be 'baptized' Christian in a mass baptism. Later, Chief Lapu Lapu of Mactan Island killed Magellan and routed the ill-fated Spanish expedition. This resistance to Western intrusion makes this story an important part of the nationalist history of the Philippines. Many historians have claimed that the Philippines peacefully 'accepted' Spanish rule; the reality is that many insurgencies and rebellions continued on small scales in different places through the Hispanic colonial period.

After Magellan, the Spanish later sent the explorer Legaspi to the Philippines, and he conquered a Muslim Filipino settlement in Manila in 1570. Islam had been present in the southern Philippines since sometime between the 10th and 12th century. It slowly spread north throughout the archipelago, particularly in coastal areas. *Had it not been for Spanish intervention, the Philippines would likely have been a mostly Muslim area.*

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MANILA, Philippines - The government has earmarked P100 million for the construction of an ecclesiastical museum at the site of the old San Ignacio Church in Intramuros, Manila that would house roughly P140 billion worth of precious artifacts.

Intramuros administrator Bambi Harper said they partnered with the Ateneo de Manila University (AdMU) and other government agencies for the establishment of the Museo de Intramuros this year.

“We will reconstruct San Ignacio as the Museo de Intramuros to house the over 2,000 items of religious images in wood and ivory… those chalices and silver altars belonging to the Intramuros Administration and excavated artifacts from this site will likewise be exhibited to further shed light to the origins of the city,” Harper said during the groundbreaking ceremony for the Museo de Intramuros yesterday.

The groundbreaking ceremony for the ecclesiastical museum was held in time for the AdMU’s sesquicentennial or 150th anniversary celebration. Aside from Harper, the event was also attended by Manila Archbishop Gaudencio Cardinal Rosales, Manila Mayor Alfredo Lim, AdMU president Father Bienvenido Nebres, and Philippine Long Distance Telephone Co. (PLDT) chairman Manuel Pangilinan, who also chairs the AdMU’s board of trustees.

According to the Pontifical Commission for the Cultural Heritage of the Church, a church museum is a place “that brings to light the variety of Christian cultural contributions” for “bringing together culture and evangelization” as well as a “place to store and protect what is no longer in use.”

Nebres said the construction of the museum would start soon and is expected to be completed next year.

The planned Museo de Intramuros is an addition to the six already existing historical sites in the former Walled City. The six sites are San Agustin Church, which holds a private collection of religious artifacts; Fort Santiago, which mainly houses memorabilia of National Hero Dr. Jose Rizal; Casa Manila, a house museum that is a replica of a Binondo house; Balay Tsinoy, a museum of Chinese history in the country; the Department of Tourism’s Museum of Philippine History; and the Archdiocese of Manila Museum, which displays a collection of ecclesiastical art.

Harper earlier said around P400 million is needed to fund the whole restoration project. To date, she said IA has only secured a total of P100 million from the Department of Education.

Museo de Intramuros will feature themes such as history and technology construction, role of institutions such as government, military, religion, education and business, major events, arts as well as lifestyle. Other interesting facets of the project are the Escuella Taller de Intramuros, the galleon trade exhibit and a public library and lecture hall.

Previous reports said that an estimated 2,000 to 6,000 artifacts that include furniture, jewelry and ecclesiastical arts would be displayed in the museum.
Included in the collection are an 18th-century chalice with paten and ciborium. Another is an 18th-century relief of the Virgin of the Apocalypse carved on a molave wood. This relic, which belongs to the Jacinto family chapel in Polo, Bulacan, is one of the biggest in the wood relief collection of Intramuros. It is nearly eight feet tall and seven feet wide.

A number of 16th to 17th century Marian images made from solid ivory are also included in the collection.

The San Ignacio Church, built in 1889, was located behind the Mission House, the residence of the Jesuit superiors and teachers of the Ateneo Municipal de Manila at the corner of Anda and Sta. Lucia streets in Intramuros, Manila.

It was a rectangular structure of brick measuring 40 meters long and 20 meters wide. Its ceiling was made of square panels while the columns, the pulpit and reredos of the altars were made from Philippine hardwood carved by Filipino artists.

It was once hailed by its architect, Felix Roxas, Sr., as the Jesuits’ sueno dorado (golden dream) until it was damaged during the liberation of Manila in 1945.  

41 Helen Flores, Government allots P100 million to build ecclesiastical museum http://www.flickr.com/groups (accessed November 3, 2010)
The Ateneo de Manila University began in 1859 when Spanish Jesuits established the Escuela Municipal de Manila, a public primary school established in Intramuros for the city of Manila. However, the educational tradition of the Ateneo embraces the much older history of the Jesuits as a teaching order in the Philippines.

The first Spanish Jesuits arrived in the country in 1581. While primarily missionaries, they were also custodians of the ratio studiorum, the system of Jesuit education formulated about 1559. In 1590, they founded one of the first colleges in the Philippines, the Colegio de Manila (also known as the Colegio Seminario de San Ignacio) under the leadership of Antonio Sedeño, S.J. The school formally opened in 1595.

In 1621, Pope Gregory XV, through the archbishop of Manila, authorized the San Ignacio to confer degrees in theology and the arts. Two years later, King Philip IV of Spain confirmed this authorization, making the school a royal and a pontifical university, the very first university in the Philippines and in Asia.

However, by the mid-18th century, Catholic colonial powers, notably France, Portugal, and Spain, had grown hostile to the Society of Jesus. The colonial powers eventually expelled the Society, often quite brutally, from their realms.

The Jesuits had to relinquish the San Ignacio to Spanish civil authorities in 1768, upon their violent expulsion from all Spanish territories. Finally, under pressure from Catholic royalty, Pope Clement XIV formally declared the dissolution of the Society of Jesus in 1773.

Pope Pius VII reinstated the Society in 1814, after almost seven decades of persecution and over four decades of formal suppression. However, the Jesuits would not return to the Philippines until 1859, almost a century after their expulsion.

Authorized by a royal decree of 1852, ten Spanish Jesuits arrived in Manila on April 14, 1859. This Jesuit mission was sent mainly for missionary work in Mindanao and Jolo. However, despite almost a century away from the Philippines, the Jesuits’ reputation as educators remained entrenched in the minds of Manila’s leaders. On August 5, the ayuntamiento or city council requested the Governor-General for a Jesuit school financed by public money.

On October 1, 1859, the Governor-General authorized the Jesuits to take over the Escuela Municipal, then a small private school maintained for 30 children of Spanish residents. Partly subsidized by the ayuntamiento, it was
the only primary school in Manila at the time. Under the Jesuits, the Escuela eventually became the Ateneo Municipal de Manila in 1865 when it was elevated to an institution of secondary education. The Ateneo Municipal offered the bachillerato as well as technical courses leading to certificates in agriculture, surveying, and business.

When American colonial rule came in 1902, the Ateneo Municipal lost its government subsidy. In 1908, the colonial government recognized it as a college licensed to offer the bachelor’s degree and certificates in various disciplines, including electrical engineering. In 1909, years after the Ateneo became a private institution, the Jesuits finally removed the word “Municipal” from the Ateneo’s official name, and it has since been known as the Ateneo de Manila.

American Jesuits took over administration in 1921. In 1932, under Fr. Richard O’Brien, third American rector, the Ateneo transferred to Padre Faura after a fire destroyed the Intramuros campus.

Devastation hit the Ateneo campus once again during World War II. Only one structure remained standing – the statue of St. Joseph and the Child Jesus which now stands in front of the Jesuit Residence in the Loyola Heights campus. Ironwork and statuary salvaged from the Ateneo ruins have since been incorporated into various existing Ateneo buildings. Some examples are the Ateneo monograms on the gates of the Loyola Heights campus, the iron grillwork on the ground floor of Xavier Hall, and the statue of the Immaculate Conception displayed at the University archives.

But even if the Ateneo campus had been destroyed, the university survived. Following the American liberation, the Ateneo de Manila reopened temporarily in Plaza Guipit in Sampaloc. The Padre Faura campus reopened in 1946 with Quonset huts serving as buildings among the campus ruins.

In 1952, the university, led by Fr. William Masterson, S.J. moved most of its units to its present Loyola Heights campus. Controversy surrounded the decision. An Ateneo Jesuit supposedly said that only the ‘children of Tarzan’ would study in the new campus. But over the years, the Ateneo in Loyola Heights has become the center of a dynamic community. The Padre Faura campus continued to house the professional schools until 1976.

The first Filipino rector, Fr. Francisco Araneta, S.J. was appointed in 1958. And in 1959, its centennial year, the Ateneo became a university.

The Padre Faura campus was closed in 1976. A year after, the University opened a new campus for its professional schools in Salcedo Village, in the bustling business district of Makati. In October 1998, the University completed construction of a bigger site of the Ateneo Professional Schools at Rockwell, also in Makati.42

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